

to Seth Josel

98

(Dowland International)

for acoustic guitar

composed by Rasmus Borg
(September - November 2010)

TUNING

All of the strings are retuned before beginning the piece, and four strings are retuned during performance.

measure # 1-15 16-30 30-51 52-59 60-64

(Accidentals: ♯ 1/4 ↑, ♭ 1/4 ↓)

The fingered material is notated along with an upper staff showing sounding pitch.

The choice of string is important and often specified, because of the different sounding results of fingering the same notated pitch on different strings.

When no string number is specified, play the note(s) as close to the nut as possible (with the lowest fret number possible) even in narrow melodic passages.

TEMPO & RHYTHM

98 consists of two basic, recurring material types:

- 1) precisely measured material, which is to be played quite fast, with more or less the same tempo/flow each time it reappears.
- 2) Unmeasured bars without a basic pulse but with different rates of flow, suggested by text either above or beneath the staff.

these contrasting sections are divided by double barlines.

TEXT

The text fragments beneath the staff is quotes from three sources.

- 1) The 'internationale'
- 2) A John Dowland song ('Come, ye heavy states of night')
- 3) The five opening poems from Tomas Tranströmer's poem collection 'Den stora gåtan' ('the great enigma')

Sources 1) and 2) also provided musical material for the piece; 1) in terms of measured, melodic material and 2) in terms of unmeasured, chordal material.

the overall structure of the piece is directly connected to source 3).

these quotes are not to be read aloud, but merely used as suggesting rhythmic profile for the pitched material they are specifically connected with.

The performer is asked to (actively or passively) reflect on the content of the text fragments and shape the rhythm according to an imaginary reading.

PHRASING

Phrasing is indicated by slurs, and interruptions/pauses are suggested by different types of barlines, breath marks and fermatas.

The precise duration of these interruptions are also up to the performer.

Avoid executing repeating materials (reiterated notes, whole repeating sections/measures) exactly the same way twice.

Avoid establishing a regular pulse/pace in the unmeasured sections, but try to keep it unpredictable and irregular.

Even the measured materials can have a certain flexibility (of tempo) inside measures and phrases.

DYNAMICS

Just three dynamic markings are used: *p* (piano), *m* (mezzo) and *f* (forte).

these suggest three different fields, rather than "precise" levels, of dynamics.

Some crescendos and diminuendos have been notated, but slight differences in, and movement between, nuances can be done freely by the performer.

TIMBRE

No specific information on timbre is written into the score, but again, can be varied ad lib., with respect to text appearing either above or below the two staves.

EAGLE ROCK

Decisive

Shadowy

Decisive

Calm, gentle

sounding

transposed

measures 1-10 of Eagle Rock. The notation shows guitar chords and fingering. The lyrics are: "Be-hind the... vi-va-ri-um glass" and "come, her eyes that sing" "ven-slaved".

FAÇADES

Ceremonial

Powerful

Calm

measures 11-20 of Façades. The notation includes guitar chords, fret numbers, and fingering. The lyrics are: "the rep-tiles", "from be-hind", "A wo-man hangs up wash-ing", and "come, hea-vy states of night".

Lively

Decisive

measures 21-30 of Façades. The notation includes guitar chords, fret numbers, and fingering. The lyrics are: "Nei-ther God, nor Cea-san, nor Tri-bune" and "let us make a clean slate".

NOVEMBER

Calmer

Somewhat flowing

Somewhat flowing, light

measures 31-40 of November. The notation includes guitar chords, fret numbers, and fingering. The lyrics are: "let us make a clean slate," "Space streams up from the ground-frost", "A few stones...like full moons", and "turned in-to... (in-to)".

36 *Lively* *Uncertain* 1.2. *Lively* 3.

sounding

transposed

f

"lan-guish-ing!!"

"turned in-to springs,"

"e-nough, e-nough"

"I have to step

long

...shad-ows"

Berg, 649, 18.XII.200

47 *Calm* *Gentle* *Decisive* *SNOW FALLS*

"in cust-o-dy"

"I have to step

long

...shad-ows"

Berg, 649, 18.XII.200

53 *with movement* *Decisive* *SIGNATURES* *Hesitating*

"A bridge is..."

...build-ing it-self...

...straight out in-to space"

"I have to step

long

...shad-ows"

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60b *Shadowy* *Calm, light*

"over the dark thres-hold"

"come her eyes..."

...that sing"

"turned in-to springs"

"with ma-ny..."

...shad-ows"

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