

AUSENCIA DE LUZ EN EL MAR /

ABSENCE OF LIGHT IN THE SEA

PARA PIANO / FOR PIANO

Guillermo Vega Fischer

-2020-

La obra cita materiales del prelude “La cathedrale engloutie” de Claude Debussy y del bolero “Eclipse” de Margarita Lecuona, cuyo segundo verso tomo como título.

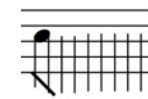
La partitura combina la notación proporcional con la tradicional. Comienza de manera proporcional, indicando al final de cada sistema la cantidad de segundos aproximada que debe durar. Las citas de “La cathedrale engloutie” y de “Eclipse” se intercalan con su notación original. Deben ejecutarse al tempo y dinámica originales.

- Notas sin cabeza: son utilizadas de dos modos.

A. Improvisar con el total cromático y lo más rápido posible en la zona que indican las plicas en el pentagrama:



B. Repetir la nota que antecede, lo más rápido posible:

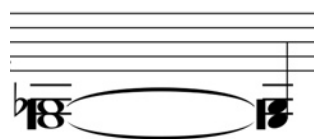


- Las ligaduras punteadas son usadas para fraseos.

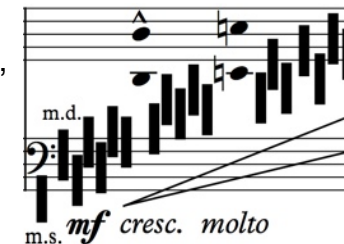
- Las líneas verticales punteadas indican eventos simultáneos, mientras que las líneas punteadas inclinadas indican eventos sucesivos.

- Los clusters son siempre cromáticos.

A. Cuando sus notas extremas y duración son específicas se escribe así:



B. Si su duración y alturas son aproximadas, éstas dependerán del lugar en el que estén en el pentagrama:



Esta pieza puede tocarse sola, o luego de ejecutar “La cathedrale engloutie” o “Eclipse”, pero interrumpiéndolos en algún momento antes del final (ad. lib.), para atacar súbito con “Ausencia de luz en el mar”.

Duración aproximada, 11 minutos.

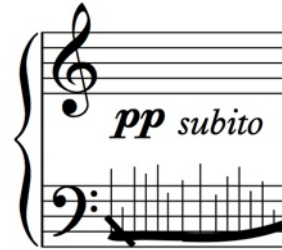
Buenos Aires, 2020.

The work quotes parts of the prelude "La cathedrale engloutie" by Claude Debussy and the bolero "Eclipse" by Margarita Lecuona, whose second verse I take as the title.

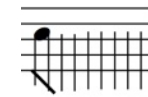
The score combines proportional and traditional notations. It began proportional, indicating at the end of each staff the approximate seconds that should last. The quotes of "La cathedrale engloutie" and "Eclipse" are intercalated with their original notation. They must be played at their original tempo and dynamics.

- Notes without heads: They are used in two ways.

A. Improvise with all the chromatic pitches and as quickly as possible in the area which indicate the stems in the staff:



B. Repeat the previous note, as fast as possible:

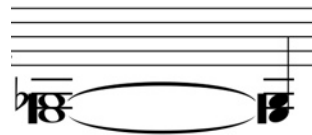


- Dotted slurs are used for phrasing.

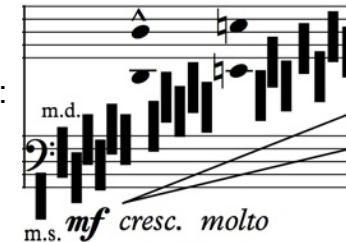
- Vertical dotted lines indicate simultaneous events, while inclined dotted lines indicate successive events.

Clusters are always chromatic.

A. When its extreme notes and duration are specific, it is written as follows:



B. If their duration and pitch are approximate, they will depend on where they are on the staff:



This piece can be played alone, or after the execution of "La cathedrale engloutie" or "Eclipse", but interrupting it before the end, to attack suddenly with this piece.

Approximate duration, 11 minutes.

Buenos Aires, 2020.

Ausencia de luz en el mar Absence of light in the sea

Guillermo Vega Fischer

Piano

circa 30 "

f *sfz simile*

sfz f *sfz* *sfz simile*

Ped. Ped.

2

circa 30 "

pp *p*

Ped. Ped. Ped. Ped. Ped. Ped.

3

circa 35 "

f *sfz sfz simile*

sfz f *simile*

Ped. Ped.

2 4 *p* *pp* circa 35 "

Piano score for measures 2-4. The piece is in 4/4 time. Measure 2 starts with a piano (*p*) dynamic. Measure 3 features a pianissimo (*pp*) dynamic. Pedal markings are present at the beginning of measures 2, 3, and 4. A 'circa 35"' annotation is located at the end of the system.

5 *f* *sf* simile *sf* simile

Piano score for measures 5-6. The piece is in 4/4 time. Measure 5 starts with a forte (*f*) dynamic. Measure 6 features a sforzando (*sf*) dynamic. Pedal markings are present at the beginning of measures 5 and 6. A 'circa 45"' annotation is located at the end of the system.

6 *f* *pp* circa 45 "

Piano score for measures 6-7. The piece is in 4/4 time. Measure 6 starts with a forte (*f*) dynamic. Measure 7 features a pianissimo (*pp*) dynamic. Pedal markings are present at the beginning of measures 6 and 7. A 'circa 45"' annotation is located at the end of the system.

7 *f* *sf* simile *sf* simile circa 50 "

Piano score for measures 7-8. The piece is in 4/4 time. Measure 7 starts with a forte (*f*) dynamic. Measure 8 features a sforzando (*sf*) dynamic. Pedal markings are present at the beginning of measures 7 and 8. A 'circa 50"' annotation is located at the end of the system.

♩ = 50 poco rit.

8 *8va*

Pno. *ppp* *pp* *cresc. sempre*

Ped. Ped. Ped. Ped. Ped. simile

13

Pno. *f* *cresc. sempre*

18

♩ = 40

♩ = 120

Pno. *ff* *15ma*

Ped.

29 circa 35 "

8va

mp *pp* *p* *mp* *p* *mp* *mf* *f* *mf*

p *p* *mf*

m.d. m.d. m.s.

3 3 3 3

Ped. Ped. m.d. m.d. m.s. *f*

30 circa 35 "

mf *mf* *f* *ff* *f* *ff* *ff* *pp*

mf *f* *ff* *ff* *pp*

marcato il mi

8va

$\text{♩} = 110$ come prima

Ped. *f* *ff* Ped. Ped. Ped.