

GERARDO DIRIÉ

# Guárdame las vacas [Variants]

(2018)

for guitars ensemble

SAMPLE ONLY

*Written for The Riverside Guitar Ensemble*

The Riverside Guitar Ensemble, residing in Brisbane, Australia, features between 12 and 16 players. *Guárdame las vacas [Variants]* was written considering the potential for 2 or 3 players per desk on the Guitars 1, 2, 3, 4 parts; while the parts for Soprano Guitars imply only one player per part –though some experimentation with this aspect is left to the good judgement of the ensemble. The group also includes 2 bass octave guitars, and the composition, while mostly featuring a unison bass line, does call for separate parts in a few instances.

Conventions for the notation: Soprano Guitars sound as written. Guitars sound one octave lower than written, Bass Guitars sound two octaves lower than written.

The diagram illustrates the notation conventions for guitar parts. It features four staves of music, each with a single note. A large bracket on the left groups the three guitar parts. The notes are positioned as follows: the top staff (Soprano) has a note on the first line (G4), the middle staff (Regular) has a note on the first space (F3), and the bottom staff (Bass) has a note on the second space (D2). Labels to the right of each staff indicate the sounding pitch: 'Soprano guitars sound as written', 'Regular guitars sound one octave lower than written', and 'Bass guitars sound 2 octaves lower than written'. A label 'Written' is placed above the first staff. A large, diagonal watermark 'SAMPLE ONLY' is overlaid across the diagram.

The composition follows the heritage of guitarist and composers who contributed to the prolonged life of the melodic and harmonic patterns of the 16<sup>th</sup> century Romanesca, from the much popular *Diferencias*, *Variations* and *Improvisations* by Luyz de Narváez throughout Iberoamerica, to vernacular offsprings such as the Venezuelan *joropo*. These **variants** are laid out in two main contrasting sections, each one consisting of several variations on the harmonic pattern, the melody, or combined fragments of both. The patterns are presented as first emerging from a fog of rippling fragments, gradually gaining profile, definition and drive to unleash their alluring gestures.

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for guitar ensemble

**A** Andante calmo  $\text{♩} = 60$

ord.      *tasto*

Soprano Guitar 1

Soprano Guitar 2

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Bass Guitar 1

Bass Guitar 2

*ppp*

*ppp*

*in rilievo, espressivo al 23*

*mp* *pp* *mp* *p* *pp*

*mp* *pp*

*un gioco d'eco nello spazio espressivo, al 23*

*poco accento sempre*

*p* *pp*

*mp* *p*

7

ord.      *tasto*      ord.      *tasto*

S.Gtr. 1

ord.      *tasto*      ord.      *tasto*

S.Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass 1

Bass 2

*mp* *p* *pp* *mp* *p* *pp*

*mp* *pp* *mp* *pp*

*p* *pp* *p* *pp*

*mp* *p* *mp* *p*

Guárdame las vacas [Variants]

12

ord.      tasto      ord.      tasto

S.Gtr. 1

S.Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass 1

Bass 2

*mp* *p* *pp*      *mp* *p* *pp*

*mp* *pp*      *mp* *pp*

*p* *pp*

*mp* *p*

19

ord.      tasto

S.Gtr. 1

S.Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass 1

Bass 2

*mp* *p* *pp*      *mp* *pp*      *mp* *p* *pp*

*mp* *pp*      *p* *pp*      *mp* *p* *pp*

*p* *pp*      *p* *pp*      *p* *pp*

*mp* *p*      *mp* *p* *pp*      *p* *pp*