

homage.a.francisco.tárrega



jovan.pesec

g.i.l.m.a.p.a.n.u.a

introduction.12.morphs.&finale.4.guitar.solo



jovan.pesec

g.i.l.m.a.r.a.n.u.a

introduction.12.morphs.&finale.on.una.lagrima.4.guitar.solo
hommage.a.francisco.tárrega

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g.i.m

project.generative.interactive.music

edition.jovan.pesec

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Preface

"One of the guitar's needs at the present time is that for new repertory, neither couched in well established idioms nor those of the avant-garde, against which public taste rebels - adventurous and interesting but not unintelligible or pretentious! Jovan Pesec is well equipped to provide it".

John W. Duarte

via e-mail, 28th November 2000

Vorwort

„Ein wichtiges Erfordernis der Gitarre an der Wende zu einem neuen Jahrtausend ist ein neues Repertoire, das sich weder etablierten Stilrichtungen noch avantgardistischen Idiommen verpflichtet fühlt, und dabei die heute übliche Rebellion gegen den Publikumsgeschmack vermeidet.
Abenteuerlich und interessant,
jedoch nicht unverständlich oder anmaßend!
Jovan Pesec besitzt die Fähigkeit, dafür einen wesentlichen Beitrag zu leisten.“

John W. Duarte

via e-mail, 28. November 2000

g.i.i.m.a.p.a.n.u.a

introduction.12.morphs.&.finale.on.una.lagrima.4.guitar.solo

hommage.a.francisco.tárrega

Jovan Pesec

music.designed.2001.august

00.intro://mutation.on.2.bars

mutation.on.the.first.two.bars.of.una.lagrima.of.francisco.tárrega

andante.mesto.sciolto

guitar 5/4 8 $\textcircled{6} = F$ *pp* vibrato-poco. a. poco *ppp* *p*

3 *pp* *mp* *p* non.vibrato sotto voce

6 *mf* *mp* *f* gliss. Bartok pizz.

9 gliss. Bartok pizz. gliss. Bartok pizz.

11 gliss. Bartok pizz. dolce *mf*

sul ponticello

13

mp *ff*

16

Rasgueado *rit.*

19

a tempo
misterioso
arm. 8va
p

22

a tempo
rit.
mf
Tambura

25

mf

28

mf

Musical notation for measures 31-33. The music features a treble clef and a key signature of one sharp (F#). It consists of a series of chords and melodic lines, with a wavy line above the staff indicating a tremolo effect. The notes are primarily eighth and sixteenth notes.

Musical notation for measures 34-36. The music continues with a treble clef and one sharp key signature. Measure 34 is marked **risoluto** and **mf**. It features a series of chords with accents (>) above the notes. The notation includes a wavy line above the staff and a dynamic marking **mf**.

Musical notation for measures 37-39. The music continues with a treble clef and one sharp key signature. Measure 37 is marked **ff** and **marcato.basso**. It features a series of chords with accents (>) above the notes. The notation includes a wavy line above the staff and a dynamic marking **ff**.

Musical notation for measures 40-42. The music continues with a treble clef and one sharp key signature. Measure 40 is marked **mf** and **mp**. It features a series of chords with accents (>) above the notes. The notation includes a wavy line above the staff and dynamic markings **mf** and **mp**.

Musical notation for measures 43-45. The music continues with a treble clef and one sharp key signature. Measure 43 is marked **pizz.** and **natura**. It features a series of chords with accents (>) above the notes. The notation includes a wavy line above the staff, a dynamic marking **pizz.**, and a dynamic marking **natura**. Measures 44 and 45 feature triplets of eighth notes, marked **sfz**.

Musical notation for measures 46-48. The music continues with a treble clef and one sharp key signature. Measure 46 is marked **adagio** and **f**. It features a series of chords with accents (>) above the notes. The notation includes a wavy line above the staff, a dynamic marking **f**, and a dynamic marking **sfz**. Measure 47 is marked **sfz**. Measure 48 is marked **molto ritardando**. The notation includes a wavy line above the staff and dynamic markings **f** and **sfz**.

morph.02://gimrala

second.morph.on.una.lagrima.of.francisco.tárrega

allegretto.ma.non.troppo

arm.

guitar *mp*

4

7

10

13

16

rallentando *mp* *mf* *a tempo*

morph.03://ligamar

third.morph.on.una.lagrima.of.francisco.tárrega

allegro.moderato

guitar

mf

rit.

a tempo

8va

1. rit.

2. rit.

8va

f

mf

ff

rit.

f

4

7

10

13

16

morph.04://rimalag

fourth.morph.on.una.lagrima.of.francisco.tárrega

presto.energico

to.get.the.right.color
please.play.this.morph.with
copotastro.on.fret.2.

capotasto.fret.2

guitar

3

5

7

9

11

f *mf* *f* *ff rit.* *f* *ff* *f* *ff* *f*

a tempo

1. 2.

13 *f* *ff* *f*

15 *fff* *rit.*

17 1. 2. *f* *f*

19 *a tempo* *f* *mf*

21 *ff* *mf*

23 *f* *sfz*

25 *rit.* *sfz*

Detailed description: This page of a musical score, numbered 12, contains measures 13 through 25. The music is written for piano in a key with three sharps (F#, C#, G#) and a common time signature. The score is organized into systems of two staves each. Measure 13 begins with a forte (*f*) dynamic and features a melodic line with accents and a bass line with a fortissimo (*ff*) section. Measure 15 starts with fortissimo (*fff*) and includes a ritardando (*rit.*) marking. Measure 17 contains two first endings (1. and 2.) with a forte (*f*) dynamic. Measure 19 is marked *a tempo* and transitions from forte (*f*) to mezzo-forte (*mf*). Measure 21 features triplet figures in the upper voice, with dynamics ranging from fortissimo (*ff*) to mezzo-forte (*mf*). Measure 23 includes a fortissimo (*f*) dynamic and a sforzando (*sfz*) accent. Measure 25 concludes with a ritardando (*rit.*) and a sforzando (*sfz*) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

morph.05://imargal

fifth.morph.on.una.lagrima.of.francisco.tárrega

tranquillo

arm.

arm.

guitar

mf

mf

arm.

1.

2.

p

f

10

mf

13

mf

16

1.

2.

mf

arm.8

morph.06://marilag

sixth.morph.on.una.lagrima.of.francisco.tárrega

allegro.con.fuoco

The musical score is written for guitar in treble clef, key of D major (two sharps), and 5/4 time. It consists of six systems of notation, each with a measure number (1, 3, 5, 7, 9, 11) at the beginning. The score includes various musical notations and performance instructions:

- System 1:** Starts with a measure rest, followed by a repeat sign. Dynamics include *mf* and *molto.vibrato* with wavy lines above notes.
- System 2:** Continues the melodic line with vibrato markings.
- System 3:** Features a triplet of eighth notes and a *Rasgueado* section indicated by a dashed line and downward arrows.
- System 4:** Includes a *gliss.* marking, a triplet of eighth notes, and a *Rasgueado* section with upward arrows.
- System 5:** Contains a *Rasgueado* section with downward arrows and a *molto rit.* marking.
- System 6:** Ends with a *gliss.* marking and a triplet of eighth notes.

Rasgueado -----

13

15

1.

Rasgueado -----

molto rit.

17

2.

Rasgueado -----

19

21

23

25

gliss.

Rasgueado -----

pizz. -----

morph.07://garimaL

seventh.morph.on.una.lagrima.of.francisco.tárrega

moderato.tranquillo

guitar

The musical score is written for guitar in 4/4 time with a key signature of one flat. It consists of 11 measures. The notation includes a treble clef, a 4/4 time signature, and a common 8-measure bar line. The score features several triplets (indicated by a '3' over the notes) and accents (marked with '>'). Dynamic markings include *mp* (mezzo-piano), *arm.* (armando), *simile*, *f* (forte), and *mf* (mezzo-forte). The piece is marked 'moderato.tranquillo'. The score is divided into two systems: measures 1-8 and 9-11. Measures 9-10 include first and second endings, indicated by '1.' and '2.' above the staff.

13

3 3 3 3

15

arm. 8^{va}

17

19

p

21

3 3 3 3

23

3 3

25

27

29

31

33

35

molto.ritardando



13

15

sfz

mf

Measures 13-15: Musical notation in treble clef with a key signature of three sharps (F#, C#, G#). Measure 13 starts with a dashed line above it. Measures 13-15 feature a melody of eighth notes with accents and slurs, and a bass line of eighth notes. Measure 15 includes dynamic markings *sfz* and *mf*. Trills are present in measures 13, 14, and 15.

17

1. *f*

2. *pizz.*

Measures 17-18: Musical notation in treble clef. Measure 17 is marked with a first ending bracket and dynamic *f*. Measure 18 is marked with a second ending bracket and *pizz.* (pizzicato). Both measures feature a melody of eighth notes and a bass line of eighth notes. Trills are present in measures 17 and 18.

19

f

Measures 19-20: Musical notation in treble clef. Measure 19 is marked with dynamic *f*. Measures 19-20 feature a melody of eighth notes with accents and slurs, and a bass line of eighth notes. Trills are present in measures 19 and 20.

21

Measures 21-22: Musical notation in treble clef. Measures 21-22 feature a melody of eighth notes with accents and slurs, and a bass line of eighth notes. Trills are present in measures 21 and 22.

23

f

Measures 23-24: Musical notation in treble clef. Measure 23 is marked with dynamic *f*. Measures 23-24 feature a melody of eighth notes with accents and slurs, and a bass line of eighth notes. Trills are present in measures 23 and 24.

25

pizz.

Measures 25-26: Musical notation in treble clef. Measure 25 is marked with *pizz.* (pizzicato). Measures 25-26 feature a melody of eighth notes with accents and slurs, and a bass line of eighth notes. Trills are present in measures 25 and 26.

morph.09://gilmara

nineth.morph.on..una.lagrima.of.francisco.tárrega

allegretto.con.moto

guitar

mf

4

mf

To Coda

7

mp

1.

2.

p

10

mf

p

f

13

mp

mp

D.S. al Coda

⊕ Coda

17

1.

2.

mf

rallentando

pp

p

morph.10://laragim

tenth.morph.on.una.lagrima.of.francisco.tárrega

allegro.moderato

guitar

f

p

3

mf

mp

5

f

mf

rit.

a tempo

7

mf

f

f

mf

9

f

mf

Rasgueado

11

mp

mf

13

15

p *f* *ff* *f*

Detailed description: This block contains the first two systems of music. The first system (measures 13-14) features a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It includes dynamic markings of *p* and *f*, and various articulation marks like accents and slurs. The second system (measures 15-16) continues the piece with a *ff* dynamic marking and a *f* dynamic marking.

17

1. Rasgueado *rit.* *a tempo*

2. Rasgueado *rit.* *a tempo*

mf *mf*

Detailed description: This block contains the third system of music, which is divided into two parts. The first part (measures 17-18) is labeled '1. Rasgueado' and includes the tempo markings *rit.* and *a tempo*, along with a *mf* dynamic marking. The second part (measures 19-20) is labeled '2. Rasgueado' and also includes *rit.* and *a tempo* markings, with a *mf* dynamic marking.

19

f *p*

Detailed description: This block contains the fourth system of music (measures 19-20). It features a *f* dynamic marking in measure 19 and a *p* dynamic marking in measure 20.

21

mf *mp*

Detailed description: This block contains the fifth system of music (measures 21-22). It features a *mf* dynamic marking in measure 21 and a *mp* dynamic marking in measure 22.

23

f *mf*

Detailed description: This block contains the sixth system of music (measures 23-24). It features a *f* dynamic marking in measure 23 and a *mf* dynamic marking in measure 24.

25

mf *f* *f³* *molto ritardando* *pizz.* *sfz sfz*

Detailed description: This block contains the seventh system of music (measures 25-26). It features a *mf* dynamic marking in measure 25, followed by *f* and *f³* dynamic markings in measure 26. The tempo marking *molto ritardando* is placed above the staff. The system concludes with a *pizz.* marking and two *sfz* dynamic markings.

morph.11://arilmag

eleventh.morph.on.una.lagrima.of.francisco.tárrega

andantino.giocoso = tempo.1

lento = tempo.2

guitar
 (6)=D
 (ad.lib)

tempo.1 ♩

mf *p* *mf* *pizz.*

arm.8va

4

p *f*

To Coda

1. **tempo.2** *mp* *p*

2. **tempo.2** *pizz.*

10

tempo.2 *f* *gliss.* *mp* **tempo.1** *f* *gliss.*

pizz.

13

tempo.1 *mf* *f* *gliss.* *5*

16

tempo.1 *p* *mp* **tempo.2** *f* *gliss.* *5* **tempo.2** *pizz.* **tempo.2** *p*

1. **tempo.2** *pizz.*

2. **tempo.2** *3* **tempo.2** *pizz.*

D.S. al Coda ⊕ Coda

natural

13 *f* *ff* *vivo*

17 *mf* *mp* *sfz*

1. *molto.ritardando* 2. *molto.ritardando*

finale

allegro

19 *mf* *Rasgueado* -----

22 *f* *Rasgueado* -----

sul ponticello

24 *ff* *Rasgueado* -----

26

Rasgueado -----

28

f *mf*

Rasgueado -----

30

ff

Rasgueado -----

32

f

Rasgueado -----

34

softly *mf* *fff*

Bartok pizzicato

a tempo natural

36

f *fff*

Rasgueado -----

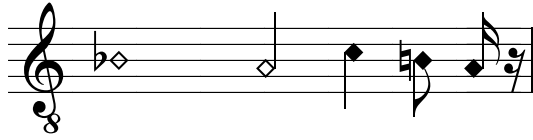
molto rit.

pizz. -----

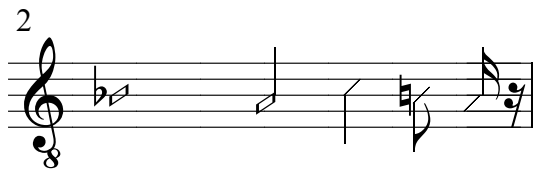
Tambura

Bartok pizzicato

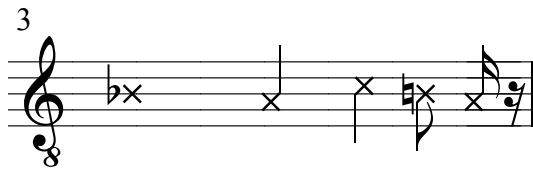
Instructions - Spielanweisungen



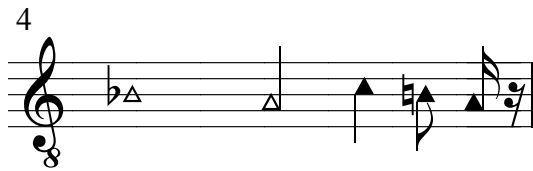
Armonico



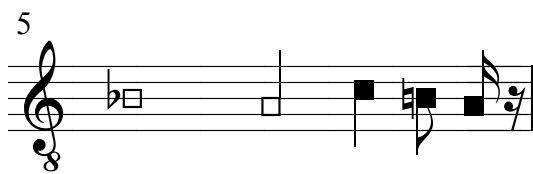
Bartoc Pizzicato



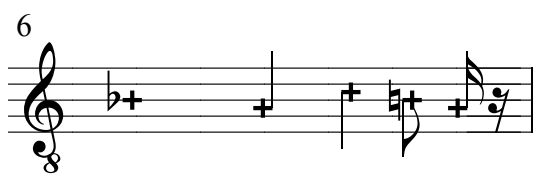
Tambura



Handclaps on strings



Guitar fret noise



Handclaps on wood

the.making.of.g.i.l.m.a.p.a.n.u.a

After the first performance of **v.i.r.u.s**, at the *International Guitar Festival Rust 2002* **José Luis Ruiz del Puerto** asked me per phone for a composition for guitar solo. A phone call from Valencia, and Gabriel Guillén was the interpreter, because José Luis doesn't speak one word german or English. As far as I understood should the composition have the first performance during a concert in the early beginning of 2002. A concert on the occasion of the 150th birthday of **Francisco Tárrega**. The only goal I had, I could not achieve. Poor Luis, the final length of the piece is about 15 minutes...

Tárrega is well known in the world of classical guitar (see "Francisco Tárrega Biography") and a friend of classical guitar music knows his famous pieces *Recuerdos de la Alhambra*, *Danza mora*, *Capriccio arabe*, his *Preludes* and so on...

Starting the design of the piece, it was complete clear to me, what I have to do. When I was



Francisco Tárrega

15 years old, I started my first guitar lessons with *Una Lagrima* of Francisco Tárrega. And I played it very often since these times, and I play it again today.

I decided to design a tune based on *Una Lagrima* beaming a lot of techniques which we know of the famous classical guitar composer **Fernando Sor** in his so called *Mozart Variations op. 9* in modern times. The movements of the piece doesn't consist of variations (like we know from classical music!), a special musical morphing technique was used to generate 12 morphs from *Una Lagrima*.

The composition starts with a free introduction, a mutation on the first two bars of *Una Lagrima*. The twelve morphs of **g.i.l.m.a.p.a.n.u.a** were designed using the help of NTONYX StyleMorpher®, a great program, developed under the head of Alexei Ustinov, a genial music software engineer.

The notation work of the whole composition was done using ENCORE, the final tuning and polishing

with Cakewalk Sonar®. The performance and harddisk recording was done with Nemesis GigaStudio 160® in the v4m studio.

g.i.l.m.a.p.a.n.u.a is a *palindrom*, something like a puzzle, the title of the piece was constructed using all the characters of *unalagrima*. The title of the morphs are also anagrams of *lagrima*. This play around with characters should demonstrate part of the morphing techniques, which were in constructing the whole composition.

g.i.l.m.a.p.a.n.u.a is really not easy to perform, but some morphs are like a lovely breeze. Try to find it out and...

...enjoy!

Jovan Desec

Wien, 25th August 2001

francisco.tárrega.biography*

Francisco Tárrega-Eixea was born in Vila-real, on 21st of November 1852, in a house beside the Saint Paschal Baylon sanctuary. Both his father Francisco Tárrega-Tirado and his mother Antonia Eixea-Broch were working as housekeepers for the Mothers Clarisas.

Because of his parents jobs, little Francisco was taken care by a baby-sitter. At a certain moment, Francisco went running out of her and failed into an irrigation channel nearby. This caused him a hard shock that harmed his eyes forever.

His father thought that Francisco could loose completely the ability to see, so they moved to Castellon in order to make Francisco assist to music classes so that, in case he became blind, he could earn some money by playing music. It was peculiarly a blind musician, Eugeni Ruiz, who taught Tárrega his first music lessons. Even more, another blind musician, Manuel Gonzalez, also known as "*El cego de la Marina*" was who initiated him into the Guitar world. This man made his living out of playing music, and knew very well all tricks to warm up the audience, secrets that he taught the young Tárrega.

In 1862, the famous concertist Julian Arcas played in Castellon and had a chance to hear the child playing. He was very impressed by the child's ability and advised his father to bring him to Barcelona in order to enhance his music studies. Therefore, Tárrega went to Barcelona, but soon he left his relatives house where he was staying and joined a group of young musics, playing around pubs and cafeterias to earn some money instead of going to the music school. His father was told of this attitude, so that he went to Barcelona bringing Tárrega back home.

The family economics situation forces Tárrega to cooperate to the incomes so that, after several concerts around neighbor villages, he gets a place of pianist at the Burriana's Casino. During this time, he alternates the pianist job with a strong defence of the guitar. A rich businessman, Antonio Canesa, pays Tárrega a trip to Madrid to enhance his music knowledge at the Spanish Music Conservatory. When he arrives there, he's bringing his first guitar of quality, made by Antonio Torres from Seville, guitar that will become Tárrega's prefered forever.



The years as a student are difficult. Piano is the most fashioned instrument, whereas the guitar has lost her prior prestige, dropping to a very low level in the instruments' scale. Being considered not good for playing concerts, her role was reduced as singer's complement.



It was in the Spanish Music Conservatory itself where, once his teacher Arrieta saw Tárrega's great quality for the guitar after a concert, he embraced Tárrega and said to him: "***Guitar needs you, and you were born for her***". From that very moment, Tárrega left his piano career and focused exclusively to his prefered instrument.

During winter 1880, Tárrega substituted his friend and guitar player Luis de Soria in a concert in Novelda (Alicante), city where he meets his future wife Maria Rizo.

* <http://www.geocities.com/TheTropics/Shores/8063/tarrega.htm>

His fame was growing and his feeling attracts the audiences. In 1881 he goes to France. After a wonderful concert in Lyon, he arrives to Paris and meets the most important VIPs. He plays in several Theaters, being even invited to play for the Queen of Spain Isabel II, and later he continues his tour to London. He returns from there to Novelda to get married with Maria Rizo.

The new family moves to Madrid, where his first daughter, Maria Josefa, is born and dies. Then they move to Barcelona, travelling from there to many places for playing. This is Tárrega's mature period. He starts frequent tours. Perpignan (France), Cadiz (Spain), Nice (France), Mallorca (Spain), Paris, Valencia and so on. In Valencia he meets a lady that influenced him: Conxa Martinez, rich widow that takes him under artistic protection. She lends him and his family a house in Sant Gervasi (Barcelona). It is there where Tárrega composes most of his most famous masterpieces.

Back from a trip to Granada he writes the tremolo "[Recuerdos de la Alhambra](#)" - *Alhambra's memories*- and being in Algeria he gets inspired for composing "Danza Mora" - *Morish Dance*-. It is there where he meets composer Saint-Saens and later, in Seville, he writes most of his "Estudios", dedicating to his beloved friend and composer Breton the beautiful composition "[Capricho Arabe](#)" -*Arabian Caprice*-.

However, Tárrega was not satisfied with the sound he was getting out of his guitar and, being 50 years old, in 1902, he bets for his own prestige and starts cutting step by step his nails until almost make them disappear under his finger's skin, that became harder till obtaining that sweet sound characteristic of his school.

He continues his great concerts: Bilbao in Spain, Geneve, Milano, Firenze, Naples and Rome in Italy. He shows his incomparable masterhood all over this country, as the chronicles reflect, making many friends and fans.

But even the fame cannot change Tárrega's behaviour. Lovely and sensible man, he keeps opening his home to all his friends regardless their social condition. Tárrega was a timid person that preferred familiar concerts with a reduced number of attendees rather than big concert theaters. This behaviour made him to spend most of the money he earned, so that his brother Vicente was who helped many times the family by giving guitar classes to Tárrega's pupils when in tour.

But Tárrega was not lucky and in January 1906 an hemiplegy became his body's left side paralytic. He recovered slowly and painfully. The long illness exhausted the family's funds, so that his many friends proved themselves as such by returning him all favours he made to them previously. They arranged a series of concerts "Audicions Tárrega" in which the master offered bimonthly concerts paid by his friends.



Tárrega recovers and starts again on tour. In October 1908 he feels nostalgic and returns to Castellon. Then he goes to Novelda in 1909, coming back to Valencia, Cullera and Alcoi for playing some concerts. In Picanya composes his last work, "Oremus", dated 2nd December. On 3rd December he feels bad and returns to Barcelona, staying at his house at the Valencia Street until the 15th December 1909 in the early morning, when he dies.

Jovan Pesec

wurde im slowenischsprachigen Teil von Kärnten/Österreich geboren. Am Konservatorium Klagenfurt studierte er Komposition bei Norbert Artner. Die klassische Gitarre erlernte Jovan Pesec zunächst als Autodidakt. Später vervollständigte Jovan Pesec seine Ausbildung in Meisterkursen bei Heinz Irmeler und Konrad Ragossnig. Bald jedoch konzentrierte sich seine Aufmerksamkeit auf das kompositorische Schaffen, wobei der Schwerpunkt seiner Werke auf der klassischen Gitarre liegt.

Während **the.legend.of.novajor**, **man.dra.gora** und **moon.rain** noch einem neuromantischen Kompositionsstil verpflichtet sind, beschreiten die neuesten Kompositionen **radin.ovir.waltz**, **ginger.bread.man**, **v.i.r.u.s**, **e.b.o.l.a**, **t.a.b.o.o** und **cauche.mar**, durch die Interaktion zwischen *computer aided* Kompositionstechniken (fraktale und genetische Algorithmen), traditioneller Harmonielehre und Experimentierfreude auf der Gitarre, neue Wege. Abseits der Musik gehört die Leidenschaft von Jovan Pesec der Teilnahme an Schachturnieren im Internet und der fraktalen Geometrie. Sein graphisches Werk zeigt die faszinierende Schönheit der Fraktale, ausgedrückt in so unterschiedlichen Themen wie „Amulette“, „Schach“, „Erotischer Garten“, etc. und findet sich wieder in Entwürfen zu Umschlägen seiner Musik.

Jovan Pesec

was born in the Slovenian-language-area of Carinthia (Austria). He studied composition at the conservatory of Klagenfurt. He first learned classic guitar as autodidact. Further education followed in master-courses by Heinz Irmeler and Konrad Ragossnig. His compositions, that experienced numerous successful performances until now, has the main focus in the instrument guitar. **the.legend.of.novajor**, **man.dra.gora** and **moon.rain** are composed in a traditional, romantic composition style. The newest compositions, **radin.ovir.waltz**, **ginger.bread.man**, **v.i.r.u.s**, **e.b.o.l.a**, **t.a.b.o.o** and **cauche.mar**, uses computer aided techniques as part of interaction between guitar, synthesizer and computer. Beside the music, the passion of Jovan Pesec belongs to playing tournament-chess in the Internet and the geometry of fractals. His graphic opus shows the

fascinating beauty of fractals embedded in different themes like "amulets", "chess", "erotic garden" etc. – and in covers of his music.

works.4.guitar:

project.fantasy

novajor.the.legend.of

01.the.prophecy

impression.4.guitar.solo

02.the.twilight

3.tremolos.4.two.guitars

03.home.&.abroad

concerto.novajor.4.guitar.&.orchestra

04.once.upon.a.time

six.legend.4.guitar.solo

05.the.nightmare

horror.music.4.guitar.solo

06.the.downfall

lullaby.4.panflute.cello.&.guitar

man.dra.gora

romance.&.fantasy.4.guitar.solo

moon.rain

3.songs.without.words.4.guitar.&.cello

project.gim

ginger.bread.man

fractal.sonata.4.guitar

v.i.r.u.s

s(e)x.dna.based.mutations.4.guitar

radin.ovir.waltz

genetic.dance.4.guitar.orchestra.&.DNA.background.noise

t.a.b.o.o

reactions.4.guitar.&.string.quartet

cauche.mar

images.4.guitar.&.viola

t.o.b.a.l.a.t.i.n.o

t.o.b.a.l.a.t.i.n.o

six.dna.based.mutations.4.guitar.trio

hommage.a.francisco.tárrega

g.i.l.m.a.r.a.n.u.a

introduction.12.morphs.&finale.on.una.lagrime.4.guitar.solo

a.b.a.l.a.d.o.r.a

fantasy.&dance.4.guitar.&string.quartet

project.songs (only in german)

du.bist.mein.fernes.tal

*13 Lieder für Gesang und Gitarre
nach Gedichten von Hermann Hesse*

oh.sing.mir.ein.blutrotes.lied

*4 Lieder für Gesang und Gitarre
nach Gedichten von Silvia Bundschuh*

das.andere.weihnachtslied

*4 Lieder für Gesang und Gitarre
nach Gedichten von Silvia Bundschuh*

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bonus

Under **bonus** a collection of additional pieces is published.

First the additional MIDI recording of *Una Lagrima*, which I did and which was used as base of the morphs.

Second four additional morphs, which are quite acceptable and which could not be used in the original composition, because the **g.i.l.m.a.p.a.n.u.a** was designed of an introduction, 12 morphs and a finale. Between morph one and 12 a set of more than sixty morphs were generated for the original composition. You can change morphs within the composition, and remark: there is no need to play all 12 morphs in a performance, only the first and the twelvest morph are fixed, because they include the start and end pattern of the morphing. If you want, you could use this pieces as encores too.

Jovan Pesec

Una Lagrima

MIDI-recording by Jovan Pesec

This MIDI-recording was used as
base for "gilmaranua"

Francisco Tárrega

Lagrima

7

12

17

22

27

32

37

morph.b1://iralgam

first.bonus.morph.on.una.lagrima.of.francisco.tárrega

allegro.moderato

guitar

mf mp

3 f

5

7 1. rit. To Coda f

9 2. rit. a tempo ff sfz sfz

11

sfz sfz

13

rit.

15

17

1. *a tempo* *rit.* *f*

2. *rit.* *mf* D.S. al Coda

19

⊕ Coda *rit.*

morph.b2://arilmag

second.bonus.morph.on.una.lagrima.of.francisco.tárrega

andante.grazioso

guitar

arm.8

mf *p* *mf*

4 *p* *f* *mf* arm.

7 To Coda 1. *f* *ff* *mf* arm.8 2. *mf* arm.

10 *mp* *mf* *f* arm. pizz. arm.8va

13 *mf* *f*

16 1. *ff* 2. *ff* *mf* D.S. al Coda

⊕ Coda *mp* *f* *mp* arm.8va rit arm.8va

19

morph.b3://gimalar

third.bonus.morph.on.una.lagrima.of.francisco.tárrega

allegro.vivo

guitar

f

3

mf *ff*

simile *rit.*

5

f

a tempo

7

To Coda

1. *rit.*

ff *f*

9

2. *pizz.*

ff *rit.* *a tempo*

11 *Apoiando* *f* *Bartok pizz. natural* *mf*

13 *dolce* *normal*

15 *rit.* *sotto voce* *mp* *a tempo* *f*

17 1. *pizz.* *ff* *rit.* 2. *rit.* *D.S. al Coda*

19 *Coda* *a tempo* *molto rit.* *pizz.* *ff* *sffz*

morph.b4://marilga

fourth.bonus.morph.on.una.lagrima.of.francisco.tárrega
allegretto.capriccioso

The musical score is written for guitar in treble clef, key of D major (one sharp), and 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-2) starts with a *ff* dynamic, a *gliss* on the first measure, and a repeat sign. The second system (measures 3-4) continues with triplets and a *mf* dynamic. The third system (measures 5-6) features *Rasgueado* (strumming) with triplets, a *f* dynamic, and a *gliss* at the end. The fourth system (measures 7-8) includes a *To Coda* instruction, a first ending with *rit.* and *pizz.*, and a second ending with *rit.* and *pizz.*. The final system (measures 9-10) concludes with a *ff* dynamic and a *f* dynamic. Performance markings include *pizz.*, *sfz*, and *natura*.

11 *Rasgueado*

mf *pizz.* *natural* *f*

13 *mf* *ff*

mf *ff*

15 *f* *mf*

f *mf*

17 1. *pizz.* *rit.* 2. *pizz.* *rit.* *gliss.* *D.S. al Coda*

pizz. *rit.* *pizz.* *rit.* *gliss.* *D.S. al Coda*

19 *Rasgueado* *Rasgueado* *rit.* *pizz.* *gliss.*

f *Rasgueado* *Rasgueado* *rit.* *pizz.* *gliss.*

21 *a tempo* *rit.* *pizz.* *gliss.* *sfz* *Ayoyando*

a tempo *rit.* *pizz.* *gliss.* *sfz* *Ayoyando*



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g.i.m
project
generative.interactive.Music