

a Guillermo Portillo

Hacia la Noche

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Noche : otra vez,
esperando que llegues,
vuelve a llover.

Shiki

The musical score is divided into several systems, each containing a piano part and a vocal line. The piano part includes detailed fingering and dynamic markings, while the vocal line features lyrics and performance directions.

- System 1:** Piano part starts with a long melodic line marked *mf*. The vocal line begins with the instruction "Da lontano" and "senza rigore".
- System 2:** Piano part continues with dynamics *f*, *ff*, *f*, *p*, *p*. The vocal line is marked "Deciso (♩ = ca. 72)" and includes the instruction "soffio".
- System 3:** Piano part features complex rhythmic patterns with dynamics *sfz*, *p*, *mf*, *f*, *f*, *ff*, *f*, *ff*, *f*. The vocal line includes "ten." markings and dynamics *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < ff*.
- System 4:** Piano part has dynamics *f*, *p*, *sfz*, *f*, *p*, *sfz*, *f*, *sfz*. The vocal line includes "come un sussurro" and "senza rigore".
- System 5:** Piano part starts with *pp*. The vocal line is marked "ad lib." and "Violento".
- System 6:** Piano part continues with dynamics *ff*, *ff*, *ff*. The vocal line is marked "Poco meno mosso (♩ = ca. 66)".

Come un sussurro
senza rigore

fp *p* *p*

Deciso (♩ = ca 72)

Più mosso (♩ = ca 100)

soffio

soffio

ten.

ten.

ripetere ad lib. al soffio

p *mf* *f* *p* *p* *p* *f* *p* *f* *p* *ff* *mf cresc.*

accel.

Agitato
senza rigore

rall. molto

soffio

f cresc. *ff* *f* *mf* *p* *ff*

sussurrando

Deciso (♩ = ca 100)

ten.

ten.

ten.

ten.

Dolce e tranquillo (♩ = ca. 66)

soffio

p *p* *f* *p* *f* *mf* *ff* *fff* *p* *p*

Sempre da lontano
senza rigore

Lentissimo
come un'ombra

soffio

mp *p* *p* *pp*


HACIA LA NOCHE


1. Para ser tocada en una flauta perforada, con el Si grave

2. - embocadura abierta 

- embocadura cerrada 


- sonido aspirado 


- cubrir con la boca toda la embocadura (sin morderla) lo más adentro posible de la boca; resulta un aire entonado 


- con la parte interior del labio superior, cubrir parte del orificio de la embocadura para obtener un ligero silbido dos octavas más arriba de la posición fundamental indicada. 

- golpe de llave 


- pizzicato, articulación sin sonido. 


- bloquear violentamente el orificio de la embocadura con la lengua (embocadura cerrada). 


- sobre la nota indicada percutir, con diferentes golpes de llave y formas de ataque ad lib. 


- cantar la nota indicada (natural o falsetto). 

- appoggiatura. 

- las notas cuadradas tienen indicada una digitación no tradicional 

- división por cuartos de tono. 

- transformar poco a poco un sonido eólico en real o viceversa. 

- glissando de aire, soplando violentamente sobre la nota indicada. 


- glissando únicamente destapando los orificios paulatinamente, sin mover las llaves. 


- pausa breve. 

- pausa larga. 

- diagrama: 

llave abierta 

llave cerrada 

perforación abierta y oro cerrado. 

3. Para la ejecución de la obra se requiere de un equipo de amplificación de excelente calidad. El nivel de amplificación deberá ser muy discreto, de tal manera que no haya ninguna modificación o distorsión en la calidad del sonido. El nivel no debe ser alterado durante la ejecución.

TOWARDS THE NIGHT

To be performed on an open hole flute with a low B footjoint.

open embouchure

closed embouchure

inhaled sound

cover with the mouth the whole embouchure (without biting it) as far as possible; the result should be tuneful air.

with the inside part of the upper lip, cover part of the embouchure's hole, so as to produce a slight whistle two octaves higher than the fundamental position.

strike the key

pizzicato, articulation without sound.

hit with the tongue the embouchure's hole (closed embouchure). "Tongue-ram"

on the given note, use different kinds of key hits and attacks ad lib.

sing the given note (natural or falsetto).

appoggiatura.

the square notes have a non-traditional fingering indicated.

quarter tone alterations.

slowly change from eolic to real sound or viceversa.

air glissando, blowing violently on the given note.

glissando opening the key holes, one by one, without moving the keys.

short pause.

long pause.

diagram:

key up

key depressed

open-hole key with its rim depressed and its center hole left open.

To perform this piece excellent amplifying equipment is needed. The sound level must be very discreet so as to avoid any modification or distortion in the quality of the sound. The sound level must not be altered during the performance.