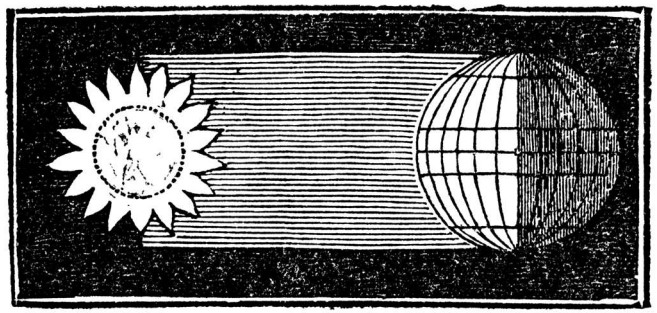
Lewis Krauthamer

D i u r n o s

for two classical guitars



(1st printing – 2/29/2020)

Lewis Krauthamer

D i u r n o s

for two classical guitars
(ca. 12 min.)

Copyright © 2020 by Lewis Krauthamer
Cover image: "Vernal Equinox" from *Hone's Everyday Book* (1826)

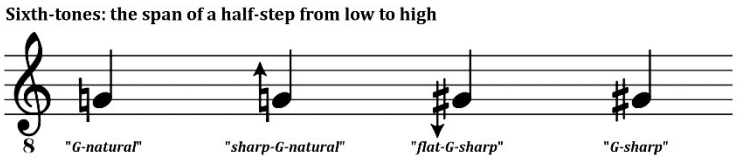
Program note

A *diurno* is in many ways like a *notturno*, but inspired by the day/sun. Broadly speaking, these pieces are about trying to conjure light in darkness. Since this music is borne of darkness, the diurno may even be seen itself as a sort of nocturne – just as the sun, viewed from outside the earth's atmosphere, may seem to radiate against a night sky.

Performer notes

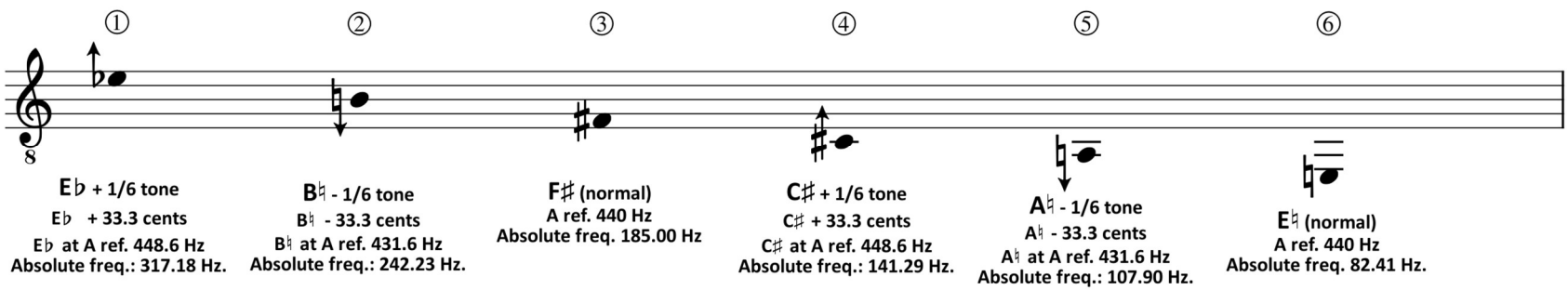
This work calls for microtonal scordatura tuning (see layout on the following page). A score at sounding pitch is provided, as well as individual parts notated according to finger placement, "as if" music were written in standard tuning. For example, a notated "open *G*" in the individual parts will appear in the sounding score as an *F*♯. Theoretically, this piece can be performed by players blindly following their individual parts – and no doubt, individual parts will likely serve as players' primary reference point – but it is asked that through the course of preparing this work, players regularly consult the sounding score and acquaint themselves with the scordatura tuning, enough at least to develop a workable knowledge of the sounding pitches resulting from given finger placements.

Sixth-tone scordatura tuning:



A sixth-tone is one-third of a half-step. Since there are three pitches to every 12-TET chromatic pitch, a total of 36 tones to the octave are produced. In this scale, we not only have (for example) *G-naturals* and *G-sharps*, but also two notes in-between: a "*sharp G-natural*" and a "*flat G-sharp*." Notation: traditional accidentals are used, and up/down arrows attached to those accidentals indicate tones pitched a sixth-tone higher or a sixth-tone lower.
Ordinary classical guitars are capable of playing in sixth-tones. This is achieved through a relatively simple procedure of tuning the guitar strings to the pitches as laid out on the following page. Most chromatic tuners allow strings to be tuned in at least one of the following ways:

- to the neighboring 12-TET pitch, plus or minus 33.3 cents as needed.
- to the neighboring 12-TET pitch, modifying the A 440 Hz reference (448.6 Hz for 1/6 tone sharp; 431.6 Hz for 1/6 tone flat).
- to their absolute frequencies (given on the following page).

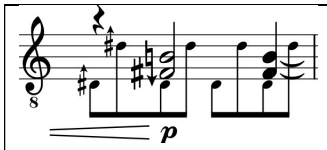


Notation of strings, fingering, etc.:

Classical guitarists are generally accustomed to some degree of liberty regarding string/finger placement due to the fact that a guitar tuned conventionally is capable of producing the same tone on several different strings. In contrast, the microtonal scordatura tuning used here allows for virtually no such liberty, since fret/string positions ordinarily producing the same pitch would here produce different ones. For example, in conventional tuning, the same *G#* can be produced on either string-3-fret-1, string-4-fret-6 or string-5-fret-11; while the microtonal scordatura used here produces a different sounding pitch for each of the above positions (a *G-natural*, a *sharp-G-natural* and a *flat-G-sharp*, respectively). For this reason, it is critical that the performer follow with great care the copious string indications given in the "performance version" score. I have probably included too many such indications, but erring on the side of caution for good reason: any deviation from the intended finger-placement would result in wrong pitches.

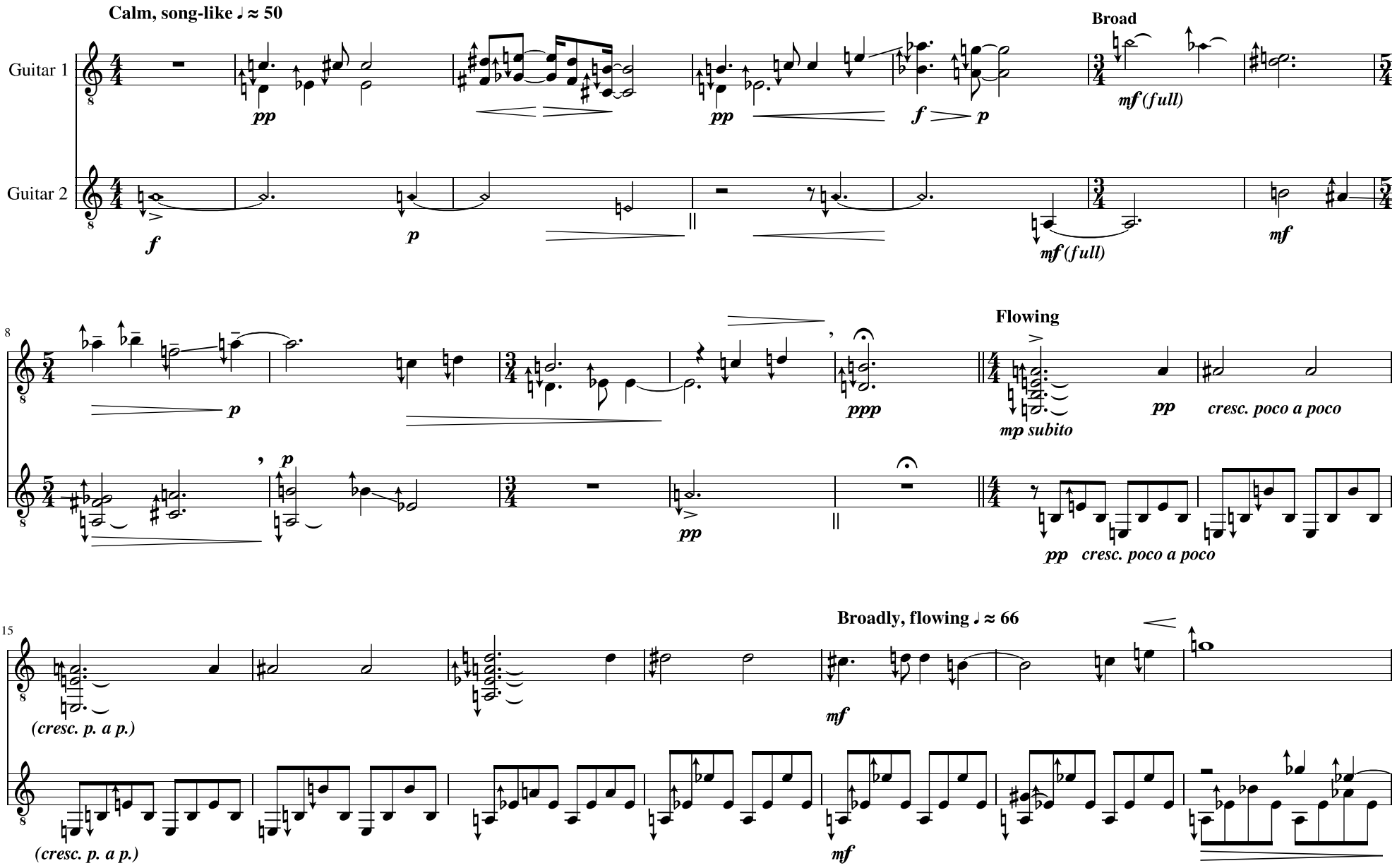
String numbers are indicated in circles. Left-hand fingering numbers are indicated as numbers without circles. Open strings where indicated are always represented by an un-circled 0 rather than a string number. String indications are generally not given and are unnecessary for notes that can only be possibly played on string six (i.e. lower than a written *A3*).

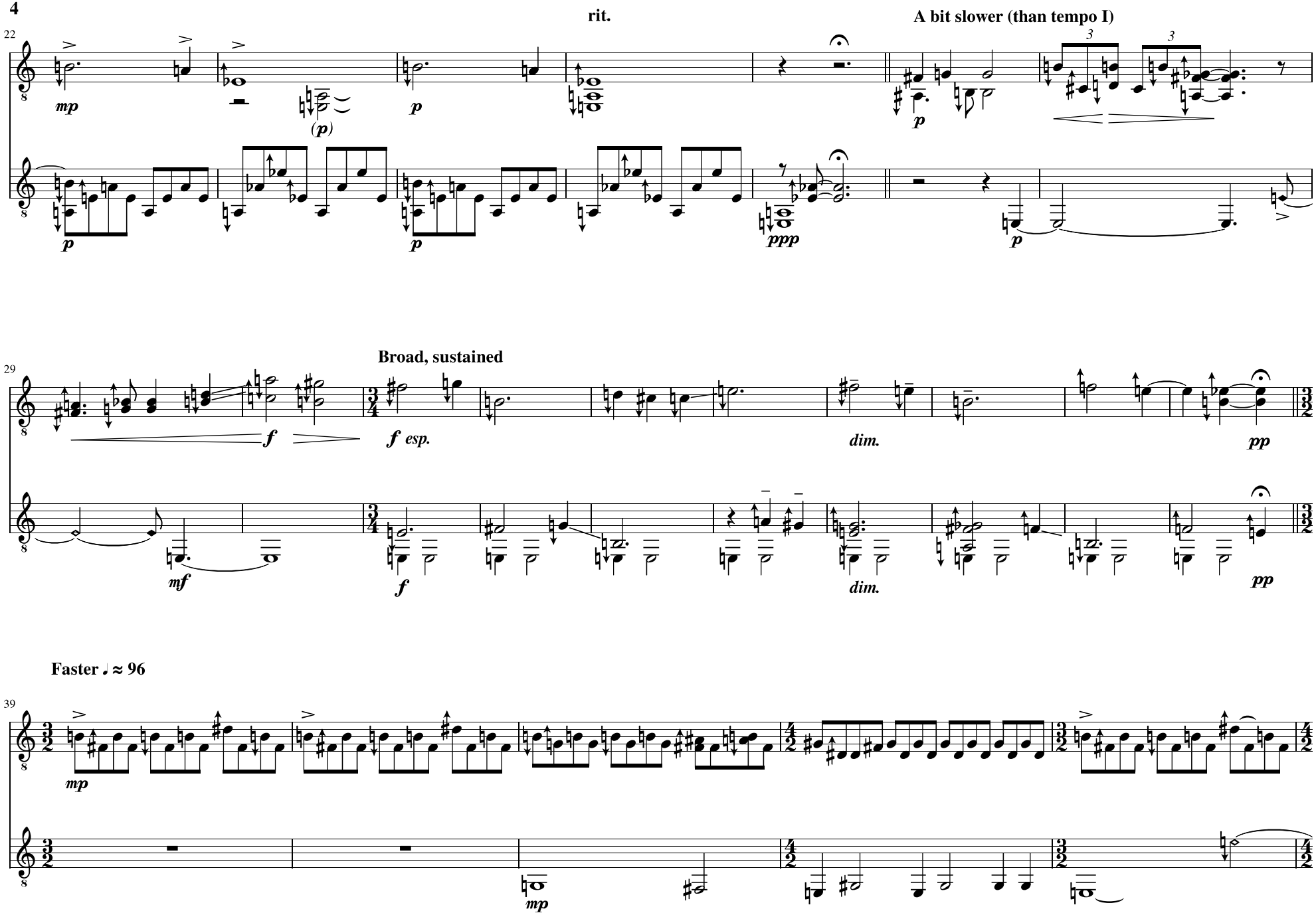
Other symbols:

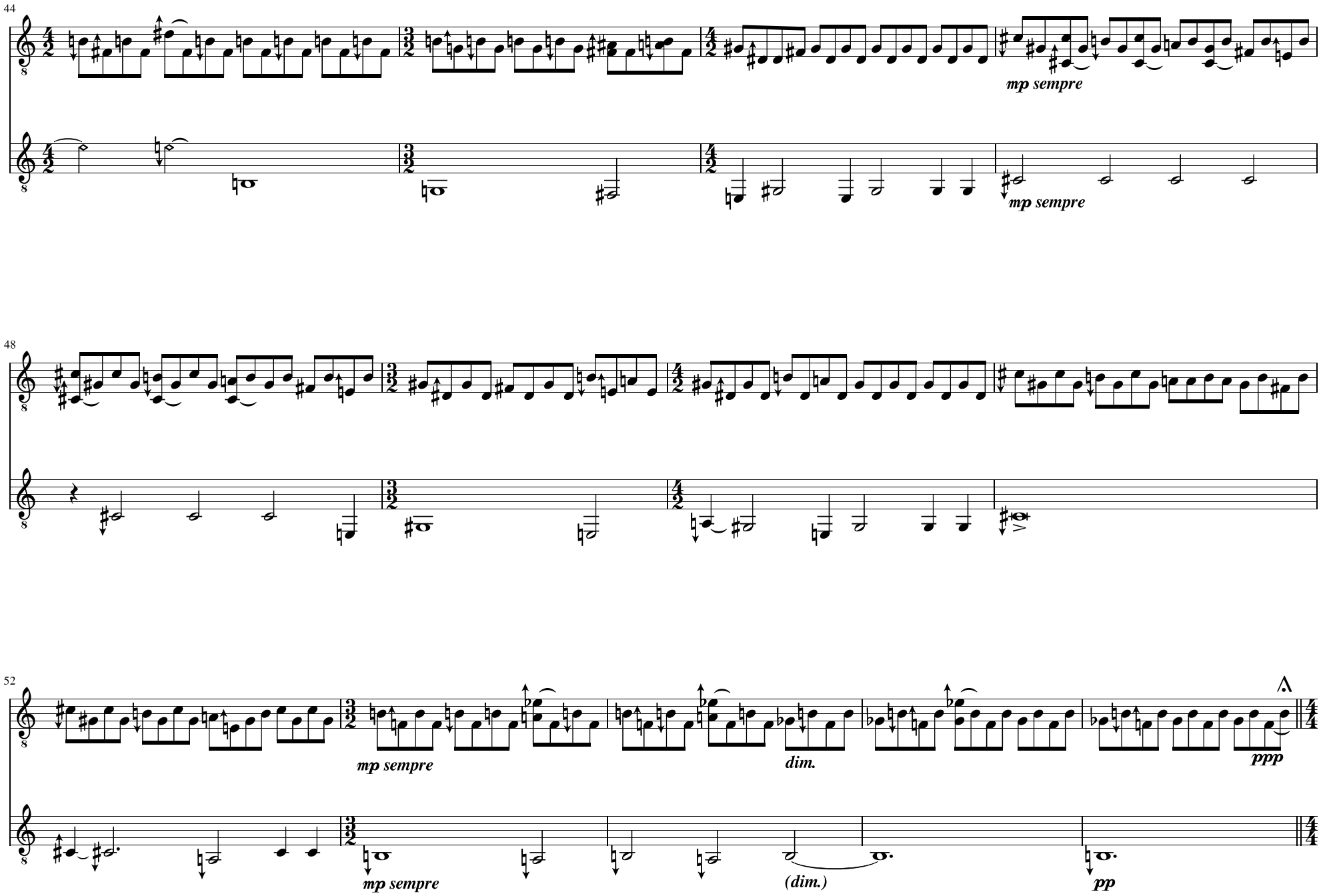
	Generally speaking, attention should be given – as an ensemble and in each individual part – to bringing out primary material (melodic lines, sustained sonorities) and de-emphasizing secondary material (repeated 8th-note patterns). In Diurno No. 2, guitar 1 (from m. 35), small note heads are used in order to signal this difference, and also for visual reasons (ease of legibility).
↗	Diagonal upward arrows above or below notes indicate stopped notes to be bent against the fret about a sixth-tone sharp (or other alteration if indicated). These tones should be "pre-bent," i.e. prepared *before* the sounding of the note.
‖ and ‿	"Vertical" caesuras <u>do not</u> indicate pauses or breaks in tempo, but rather specify the action of stopping ringing notes. Where vertical caesuras are not present, generally speaking, notes may be allowed to ring out longer than their notated value – as a piano with the damper-pedal depressed. Open-ended ties are frequently used to encourage this, but for practical reasons, this is not notated at every appropriate place.

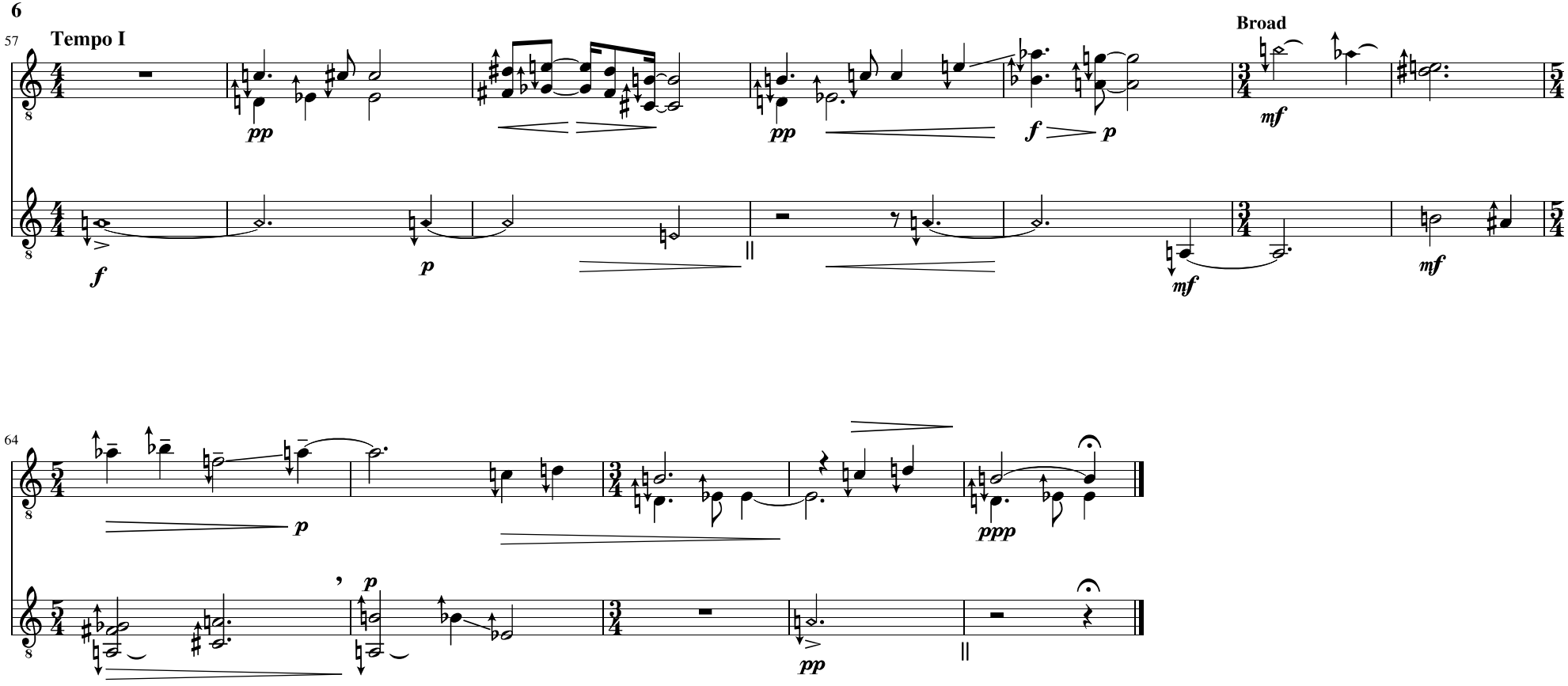
Diurno No. 1

Lewis Krauthamer



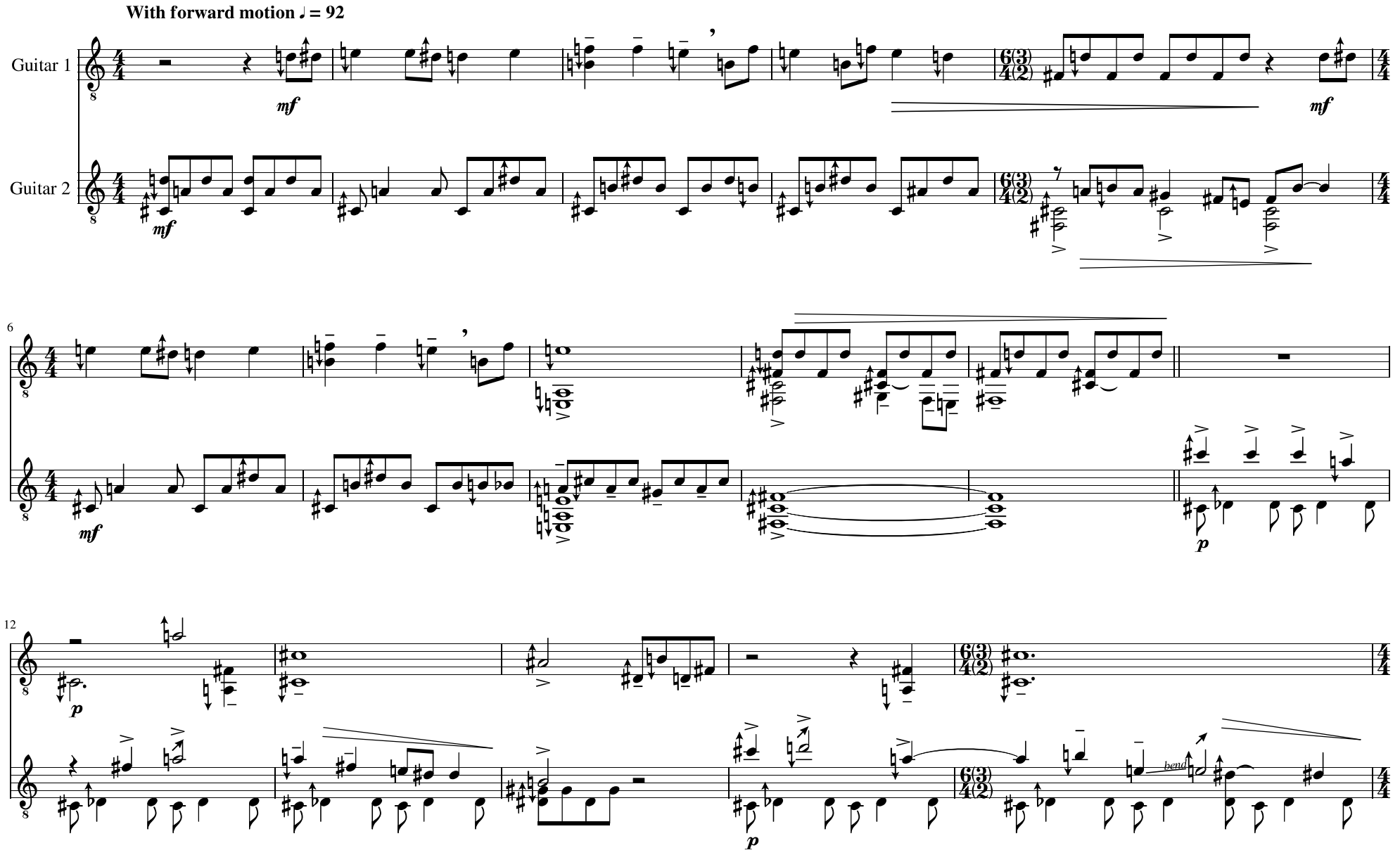

22
rit.
A bit slower (than tempo I)
mp
(p)
p
ppp
29
Broad, sustained
f
f esp.
dim.
pp
mf
Faster ♩ ≈ 96
39
mp

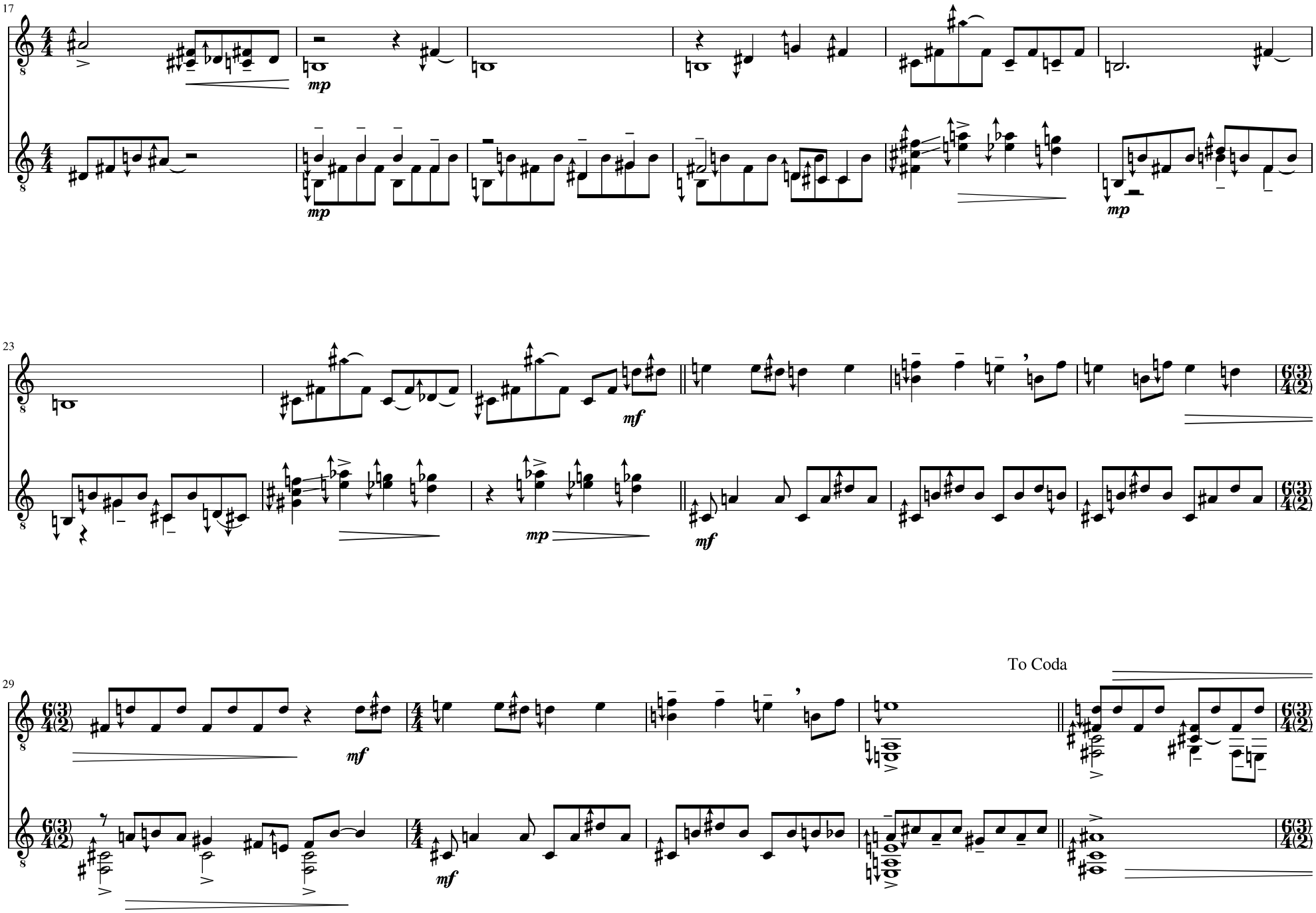

44
mp sempre
mp sempre
48
52
mp sempre
dim.
ppp
mp sempre
(dim.)
pp

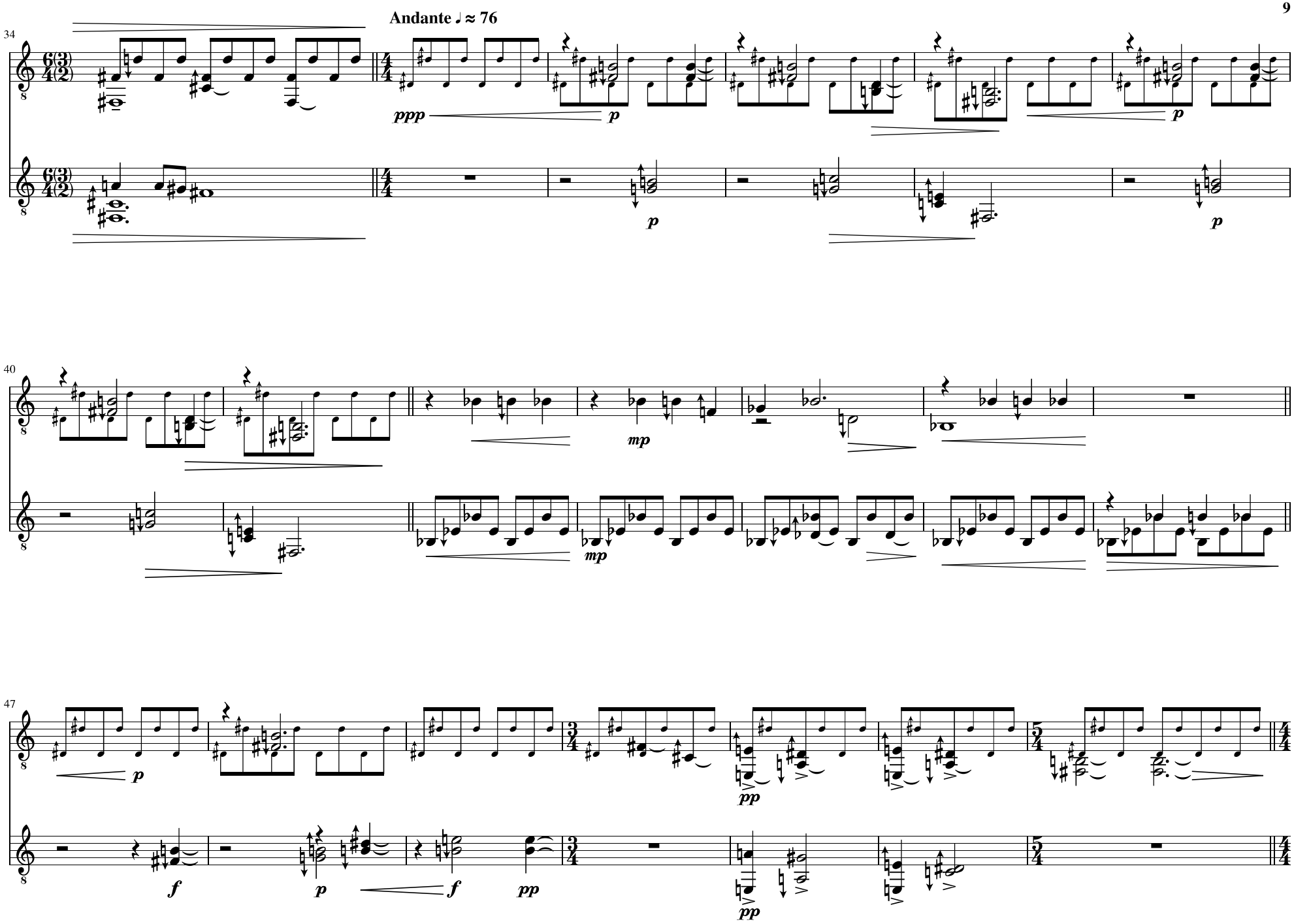

57
Tempo I
pp
pp
f
p
Broad
mf
f
p
mf
mf
64
p
ppp
p
pp

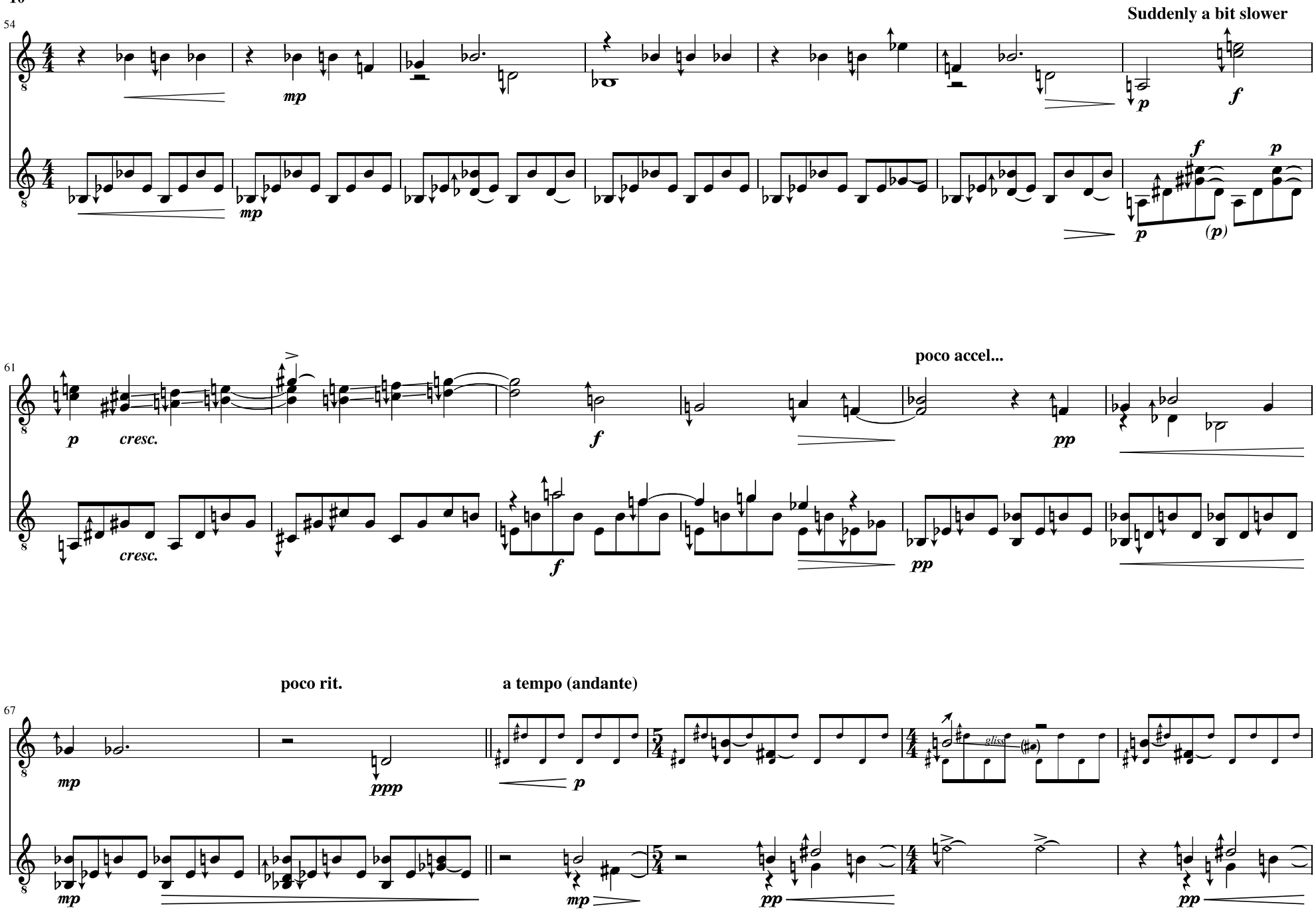
Diurno No. 2

Lewis Krauthamer




17
mp
mp
mp
23
mf
mp
mf
29
mf
mf
To Coda


Andante ♩ ≈ 76
34
6(3)
4(2)
4
4
ppp
p
p
p
40
mp
mp
47
p
f
p
f
pp
pp
3
4
5
4


54
Suddenly a bit slower
mp
p
f
(p)
61
p
cresc.
f
poco accel...
pp
67
poco rit.
mp
ppp
a tempo (andante)
p
gliss.
pp

D.C. al Coda

poco rit.

73

pp

mp *esp.*

pp

81

dim. poco a poco al fine

dim. poco a poco al fine