

Antti Auvinen

# POST-TARREGA STRESS FUNK

for solo guitar (2020)

 FENNICA GEHRMAN

DIGITAL EDITION

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See the end of the performing score for QR-codes and helpful tutorial videos.  
A reference score in C is attached to this publication, to help practising.

## COMMENTARY

Post-Tarrega Stress Funk (2020) is a whirlwind showcase piece for the guitar. Exceptionally demanding technically, it was composed for the guitar virtuoso Otto Tolonen, who premiered the work at the Amsterdam Concertgebouw in february 2020.

The work starts with exclamatory statements, followed by rapid, whisper-like figures. The first section is indeed characterized by super-fast, super-high and super-challenging playing, not forgetting the double-stops and intervals. The second section is more tranquil, matter-of-fact-like, colored with occasional bending and glissandi. The cascading figures reappear, but lead now to the third section and its quiet, repetitive figures in small intervals, as if creating a continuum or a living cluster. The intervals become wider and wider, finally reaching flageolet fermatas, signaling the end of the first movement.

The second movement flows in a slower pace, with eerie intervals, bendings and sudden rapid comments. Muted and open flageolets are deployed, arriving to a lullaby-like segment before the start of the third movement. The Third movement is a nailbiting showcase of how using both hands can expand the expressivity of the guitar. Glissandi with and without nail, simultaneously in both directions, up and down. Before the soloist is worn out by the challenges, the fourth movement starts and re-emphasizes some of the features from earlier movements. Rapid cascades, high arpeggios, double-stops and intervals, underlining certain figures. Towards the end, the volume grows louder and louder, until finally the last super-high repetitive notes resolve in a final arpeggio.

Antti Auvinen studied composition at the Amsterdam Conservatory and Sibelius Academy. His early works were mainly chamber music for solo instruments and different ensembles. Auvinen directed his attention to orchestral works starting in the mid-2010's. Orchestral triptych *Junker Twist – Himmel Punk – Turbo Aria* were received enthusiastically in Finland. In 2016 Auvinen's multimedia composition *Autuus* was awarded with the prestigious Teosto Prize. Auvinen's style differs from the mainstream Finnish modernism and stand out as fresh and imaginative works. He is interested in the rhythm, the timbre, expanded playing techniques and bringing different objects into the sounding reality of an ensemble.

*Post-Tarrega Stress Funk* was commissioned by Otto Tolonen.  
The commission was supported by the Madetoja Foundation  
and the Teosto.

*Post-Tarrega Stress Funk* was premiered at the Concertgebouw in Amsterdam  
29th of February 2020 by Otto Tolonen.

Tuning:



Fingerings by Otto Tolonen

Duration c. 16 min.

# Post-Tarrega Stress Funk

## I

Antti Auvinen (2020)

- ① = E♭
- ② = H
- ③ = G
- ④ = D♭
- ⑤ = G
- ⑥ = D

♩ ≥ 80

The score is written in treble clef with a 3/4 time signature. It consists of six systems of music, each starting with a measure number (7, 10, 13, 16, 18, 20). The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by circled numbers 1-5. Dynamics range from *ppp* to *ff*. Specific performance instructions include 'high percussive, dry click' and 'bend up, freely'. Fingering patterns like '1 4 2' and '1 4 1 2' are used throughout. Some measures contain complex rhythmic patterns such as '7-1 7' and '0 1 0 2'. The score concludes with a final measure marked with a fermata and a *ff* dynamic.

23 sim. clicks  
a m i a m i r.h. T ① ② ① ② ① ② sim. clicks  
i 3 2 1 4 4 3  
m i p m i p m p m i p m i p m i p  
① ② 1 4 4 3 2 3 1  
sim. clicks 2  
"ff" mp ff

25 freely, fast, varying extremely high pitches  
r.h. T T T sim. clicks  
a m i p m i p m i p m  
② 1 3 2 i-3 p ② ①  
sim. clicks  
"ff" mf ff

27 freely, fast, varying extremely high pitches  
m i p m vibr. ② ①  
1 3 2  
sim. freely, fast, varying extremely high pitches  
"mf" ff

29 r.h. T ① ② T T T T T T  
l.h. T T T T T T T T  
"ff" sim. ①

31 XII r.h. T ① ② ③ T T T  
④ ⑤ ⑥  
l.h. T  
"ffz" "ff" mf  
1/2 damped, muted pont.

33 gliss. up (ad lib.) sim. a m p  
ppp "ffz" "ffz" "ff"  
r.h. T  
l.h. T

36 rasg. gliss. down (ad lib.)  
ff "ffz" ff p bend up IX XII  
③ -2 4 3 1 2 ② ① ④ ⑤ ⑥  
"ffz" "ffz" "ffz" "ffz" "ff"

39 pont. 1-2 norm. a m i bend up l.v. X  
③ ④ ③ 4 0 0 0 1 p T m i p m i i m a p bend up l.v.  
mf "ff" "ffz" ④ ③ ② ① ④ ⑤ ⑥  
"ffz" "ffz" "ffz" "ffz" "ffz"

# II

208  $\text{♩} = 72$

210

art harm. as wide and fast vibr. as possible sim. norm. art harm.

213

ppp

216

*mf* *ppp* *mf*

p m i p m i p m i

219

p m i p m i l.v.

*ppp* *mf*

222

*ppp* *mf* *ppp*

p m i p m i p m i p m i

225

*mf* *p*

vibr. XII p i m i P V

## III

♩ = 72

320 XII XIX → III VII XIX → III

sim. XIX → III

r.h. *mf* *r.h. nail* T T T T T T

l.h. T T T T T T

324 XIX XII XIX → III VII XIX → III

r.h. *mf* *r.h. nail* T T T T T T

l.h. XII T T T T T T

p m

328 XIX VII XIX → III Tap XIX XIX

r.h. T T T T T T

l.h. T T T T T T

p m

332 XIX VII XIX → III sim. ascending XIX → III

r.h. *r.h. nail* *r.h. nail* *r.h. nail* T T T T T T

l.h. T T T T T T

p m

337 XIX VII XIX → III Tap XIX XIX

r.h. T T T T T T

l.h. T T T T T T

p m

\* Slide r.h. finger nail against the frets between the 1st and 2nd string, freely (cuiró effect)  
 \*\* + = Press with 1 (l.h.) pluck with 3 (l.h.)  
 \*\*\* T = Tapping

# IV

379  $\text{♩} = 90$   $\text{♩} = 72$   
*ffz* *ff*  
 p i m i a i a

381 *p* m i a m i p m p i a p m p m *p* m i m i m  
*mf*

382 *p* i m p i m i m i p m i p m i p  
*mf*

383 m i m i p m i p m i  
*mf*

384 VI a m i p i m a m i p m i p a m i p  $\text{♩} = 90$   
*ff* *ffz*  
 p i m

386  $\text{♩} = 72$   $\text{♩} = 90$   
 extr. pont. *pp* *fff*

388 VI a m i p p i m a p VIII a m i p X p a p i m a  
*mf*

391 XII *fff*