

# 10<sup>TH</sup> INTERNATIONAL MICROTONAL GUITAR COMPETITION

## 1st CATEGORY

COMPOSITIONS INCLUDING A MICROTONAL GUITAR

## 2nd CATEGORY

ARRANGEMENTS INCLUDING A MICROTONAL GUITAR

## DEADLINE FOR APPLICATION

# 27 MAY 2026

## 1ST PRIZE

50000€

## 2ND PRIZE

30000€

## 3RD PRIZE

20000€

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**10th International Microtonal Guitar Competition**

**1st Prize**

**Compositions Including a Microtonal Guitar**

# **Triptych**

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**Composer**

**Daragh Black Hynes**

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*Notation Booklet*

Daragh Black Hynes

# Triptych

for Guitar Quartet in Eighth-Tones

## Overview of the Work

This work in three movements for guitar quartet is composed in 48-EDO, where the temperament is achieved by retuning the individual guitars; the first guitar is in concert pitch, and the second, third and fourth guitars are tuned down by 25 cents, 50 cents and 75 cents respectively. As such, the microtonal intervals are created via the interaction of the four instruments, similar to the tuning approach in the works of Wyschnegradsky – collectively, the four guitars combine to form one composite 48-EDO instrument, as illustrated overleaf.

The first movement of this work is composed almost entirely using natural harmonics, and takes the form of an interlocking, hocket-like contrapuntal texture across the four instruments; this interlocking approach is ultimately what enables the use of densely microtonal pitch material involving eighth-tones, quarter-tones and their sums. Structurally, the movement uses additive process to develop and expand melodic and textural cells, and is written in ternary form, with a contrasting middle section. The extensive use of natural harmonics throughout results in quite a bright sound and atmosphere, hence the title ‘In Light’.

The second movement, ‘In Shade’, is a kind of ‘yin’ to the first movement’s ‘yang’, so to speak – a darker, more sombre atmosphere prevails, albeit interspersed with an energetic middle section. There is similar use of densely microtonal contrapuntal textures, constructed via interlocking of the four instruments, and a limited use of artificial harmonics creates connectivity with the first movement. The movement, essentially in ternary form with a variational middle section, builds in intensity and complexity to a dense contrapuntal climax, before subsiding and returning to the opening material.

The third movement explores the tuning in a manner quite different to the first two. In this movement, there is no hocket-like interlocking of the parts in order to create eighth-tone melodies and contrapuntal textures; rather, the texture is entirely in the form of an echoing, eighth-tone canon. As such, the parts do still interlock, but in broader strokes than in the first two movements. The inspiration for this echoing approach was the sound of the pitch-shifting delay effect, where the unit produces echoes that shift progressively up or down in pitch by a fixed interval. Apart from a few punctuating fragments, the entire movement is structured this way. Ultimately, I wanted to end the work with a movement that has a consistent forward-moving energy after the plaintive atmosphere of the second movement, hence the title ‘In Motion’.

All four parts in each movement were recorded by myself on a 2004 John Beckett guitar, with an AKG C414 XLS microphone, and mixed/mastered in Logic Pro X. A click track and audio cues were used during the recording process, which was necessary due to the interlocking textures and intricate, offbeat rhythms and the difficulty involved in syncing the parts with no other musicians involved.

# Composite 48-EDO tuning represented as a conceptual single instrument



Guitar 1 – concert pitch



Guitar 2 – down 25 cents



Guitar 3 – down 50 cents



Guitar 4 – down 75 cents

Conceptual 48-EDO Composite Guitar



## Performance Notes

### 1. Tuning

For all three movements of this work, the guitars should be tuned as follows:

Guitar 1 – standard concert pitch

Guitar 2 – all strings tuned down by 25 cents

Guitar 3 – all strings tuned down by 50 cents

Guitar 4 – all strings tuned down by 75 cents

The score is a written score – as such, the second, third and fourth guitars should read the notes as though the guitars are in standard tuning; for example, when a G4 is written in the fourth guitar part, the player should play a G4 on the instrument, even though we will hear a note 75 cents flat of it.

### 2. The Issue of Sustain

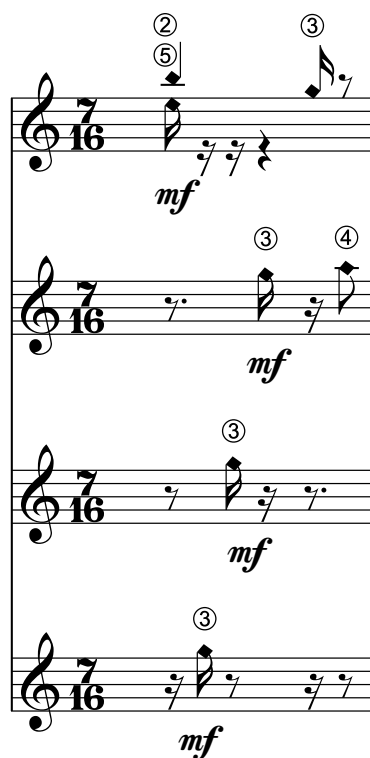
The first and second movements of this work involve the use of lines and textures passed around the ensemble in a hocket-like manner; accordingly, a line such as:

The image shows a musical score for four guitars, arranged in four staves. Each staff is in treble clef with a 7/16 time signature. The first staff begins with a chord of G4, B4, and D5, with fingerings 2, 5, and 3 indicated above the notes. This is followed by a dotted quarter note G4. The second staff begins with a dotted quarter rest, followed by a quarter note G4 (fingered 3), a quarter note A4 (fingered 4), and a quarter note B4. The third staff begins with a dotted quarter rest, followed by a quarter note G4 (fingered 3), a quarter note A4, and a quarter note B4. The fourth staff begins with a dotted quarter rest, followed by a quarter note G4 (fingered 3), a quarter note A4, and a quarter note B4. All notes in the second, third, and fourth staves are beamed together and have a slur above them, indicating they are sustained. The dynamic marking *mf* is placed below each staff.

would, if it were played on a single, hypothetical 48-EDO instrument, be written thus, with the tuning illustratively indicated in brackets (omitting the upper B in the original example):



If this were written in a more literal way, as illustrated below, this would make for a quite stark appearance on the score, and furthermore it would not be practical for the performers to attempt to isolate the individual notes in a texture by stopping them immediately, nor would it flow properly:



Ultimately, the textures and lines of these first two movements are best served by the players letting the notes sustain, at least until the end of each phrase. There will be no negative effective from a harmonic perspective in letting essentially any of the notes in the first movement sustain like this. As such, the notes are generally written out as sustained sonorities, with some exceptions

such as a semiquaver at the end of a bar/phrase, as with the E in the example below:



A similar approach is taken with regards to sustain in the second movement, where it generally sounds effective to sustain notes within phrases, and even slightly beyond them.

### 3. Fingering, String Indication and Harmonic Notation

The first movement is composed almost entirely using natural harmonics. The notational approach taken is to give the resulting pitch (written as though the guitars are all in concert pitch, see above) and the string on which the harmonic should be produced, with diamond noteheads used for all harmonics. With the majority of the pitches used in the movement, there is only one (practical) option for each note – for certain pitches, however, there is more than one.

In order that the score is not overly cluttered with string indications on every note, the string is only indicated initially and then periodically. When a note is to be produced on a different string, such as the D5 which is played both on the 7<sup>th</sup> fret of the G string and sometimes the 5<sup>th</sup> fret of the D string (in order to allow for the note to sustain amidst a texture of surrounding notes), the change in string will be indicated. In the very minimal case of artificial harmonics, the indication ‘art. harm.’ is used.

As this movement involves only a very fleeting use of stopped notes, fingering is not indicated (with the exception of the few stopped notes). This is because it is ultimately not important which fingers are used, and where there is any kind of intricate texture it is generally obvious which fingers will work best; in general throughout, individual players will find their own best approach.

In the second movement, there is, conversely, quite extensive string and fingering indication given. This is for two reasons; firstly, from a technical perspective, these were the fingerings I found to work best when recording the work myself, and secondly, there is the issue of timbral consistency across the quartet - if there is a line or texture being shared where one player is producing



In terms of the dynamics, this movement is structured in the form of an echoing canon, where each echo should be slightly quieter than the last. To notate the descending dynamics *f*, *mf*, *mp*, *p*, *pp* etc. would not be practical, as there are up to eight echoes and this would result in the use extreme dynamics such as *pppp*. As such, the above notation, *mf*, *mf slightly quieter* etc. is used.

At the very end of the work, there are chords played as tremolos with the pad of the finger. This simply involves rapidly strumming the strings with the pad of the middle or index fingers, for a softer, more muted tremolo sound.

# I. In Light

Daragh Black Hynes

♩ = 70

rit. . . . .

Guitar 1

Guitar 2 (-25 cents)

Guitar 3 (-50 cents)

Guitar 4 (-75 cents)

*mf* *mp*

A tempo

rit. . . . .

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf* *mp*

**A tempo**

Musical score for four guitar parts (Gtr. 1-4) covering measures 9 to 12. The score is written in treble clef with a 7/16 time signature that changes to 4/8 at measure 10. The dynamics are marked *mf*. Measure 12 includes a *rit.* (ritardando) marking. Fingerings are indicated by circled numbers 2, 4, 5, and 6. A 7 is also present above the first measure.

**A tempo**

Musical score for four guitar parts (Gtr. 1-4) covering measures 13 to 16. The score is written in treble clef with a 7/16 time signature that changes to 4/8 at measure 15. Dynamics are marked *mp* and *mf*. Measure 13 includes an *art. harm.* (artificial harmonics) marking with a triplet of notes. Fingerings are indicated by circled numbers 2, 3, 4, 5, and 6. A 7 is also present above the first measure.

② rit. . . . . ⑤ ③ A tempo

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

molto rit. . . . .

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

A tempo

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

rit.

A tempo

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

rit. . . .

28

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

**A tempo**

31

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mf sempre*

*mp*

*mf sempre*

*mp*

*mf sempre*

*mp*

*mf sempre*

⑤ ⑥

④ ⑥

④ ⑥

⑥

8va

8va

8va

8va

3

35

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 35 through 38. It features four guitar staves. Measure 35 starts with a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The music is written in a complex, rhythmic style with many slurs and ties. Fingerings are indicated by circled numbers: 2 and 3 in measure 35, 4 in measure 36, and 5 and 6 in measure 38.

39

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 39 through 42. It features four guitar staves. Measure 39 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music continues with complex rhythmic patterns. Fingerings are indicated by circled numbers: 2 and 3 in measure 39, 3, 4, and 5 in measure 40, and 3 in measure 42. There are also triplet markings (a '3' in a bracket) in measures 39, 40, and 42.

43

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

46

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*\*play with artificial harmonic technique*

50

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

3

*p* *mf* *f*

3

*p* *mf* *f*

*p*

3

*p* *f*

54

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

5

4

5

4

3

4

5

*f*

58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 58, 59, and 60. Measure 58 is in 4/4 time. Gtr. 1 has a treble clef, a sharp sign, and notes with fret numbers 3 and 4. Gtr. 2 has notes with fret numbers 4 and 5. Gtr. 3 has notes with fret numbers 1 and 3/4. Gtr. 4 has a natural harmonic (n.h.) and a sharp sign. Measure 59 is in 4/4 time. Gtr. 1 has a 7/4 time signature and notes with fret numbers 3 and 4. Gtr. 2 has notes with fret numbers 4 and 5. Gtr. 3 has notes with fret numbers 1 and 3/4. Gtr. 4 has a sharp sign. Measure 60 is in 3/4 time. Gtr. 1 has a 7/16 time signature and notes with fret numbers 2, 3, 4, 5, and 6. Gtr. 2 has notes with fret numbers 3, 4, and 5. Gtr. 3 has notes with fret numbers 3 and 5. Gtr. 4 has notes with fret numbers 3 and 5. Dynamic markings include *mf* and *f*.

60

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 60, 61, 62, and 63. Measure 60 is in 3/4 time. Gtr. 1 has a 7/16 time signature and notes with fret numbers 2, 3, 4, 5, and 6. Gtr. 2 has notes with fret numbers 3, 4, and 5. Gtr. 3 has notes with fret numbers 3 and 5. Gtr. 4 has notes with fret numbers 3 and 5. Dynamic markings include *mf* and *f*. Measure 61 is in 3/4 time. Gtr. 1 has a 7/16 time signature and notes with fret numbers 2, 3, 4, 5, and 6. Gtr. 2 has notes with fret numbers 3, 4, and 5. Gtr. 3 has notes with fret numbers 3 and 5. Gtr. 4 has notes with fret numbers 3 and 5. Dynamic markings include *mf* and *f*. Measure 62 is in 3/4 time. Gtr. 1 has a 7/16 time signature and notes with fret numbers 2, 3, 4, 5, and 6. Gtr. 2 has notes with fret numbers 3, 4, and 5. Gtr. 3 has notes with fret numbers 3 and 5. Gtr. 4 has notes with fret numbers 3 and 5. Dynamic markings include *mf* and *f*. Measure 63 is in 3/4 time. Gtr. 1 has a 7/16 time signature and notes with fret numbers 2, 3, 4, 5, and 6. Gtr. 2 has notes with fret numbers 3, 4, and 5. Gtr. 3 has notes with fret numbers 3 and 5. Gtr. 4 has notes with fret numbers 3 and 5. Dynamic markings include *mf* and *f*.

**rit. . . . . A tempo rit. . . . .**

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

65 76

*mp* *mf* *p*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

Measures 65-76. Gtr. 1 starts with a *rit.* marking, followed by *A tempo*, and ends with *rit.*. Dynamics include *mp*, *mf*, and *p*. Fingerings 3, 4, 5, and 6 are indicated. Time signatures 7/16 and 8/8 are used.

**rit. . . . .**

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

70 76

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

Measures 70-76. All guitars play at *mf*. A *rit.* marking is present at the end. Fingerings 1, 2, 4, 5, and 6 are indicated. Time signatures 7/16 and 8/8 are used.

3 **A tempo**  
art. harm.

74

Gtr. 1  
mp  
mf

Gtr. 2  
mp  
mf

Gtr. 3  
mp  
mf

Gtr. 4  
mp  
mf

rit. . . . . **A tempo**

78

Gtr. 1  
mp  
mf

Gtr. 2  
mp  
mf

Gtr. 3  
mf

Gtr. 4  
mp  
mf

**molto rit.**

Musical score for four guitars (Gtr. 1-4) from measure 81 to 91. The score is in 11/16 time, with a 10/8 time signature change at measure 88. It features various guitar techniques like triplets and slurs, and a dynamic marking of *mp*.

**A tempo**

Musical score for four guitars (Gtr. 1-4) from measure 83 to 87. The score is in 9/16 time, with a 6/8 time signature change at measure 85. It features various guitar techniques like slurs and accents, and a dynamic marking of *f*.

**rit.** . . . . . ①

Gtr. 1  
87 7 ① 8va 11 16 mp f

Gtr. 2  
mp f ② ④ ③

Gtr. 3  
mp f

Gtr. 4  
8va 11 16 mp f

**rit.** . . . . . **A tempo**

Gtr. 1  
90 7 8va 7 8va ① 16 8 mp mf

Gtr. 2  
8va ② 16 8 mp mf

Gtr. 3  
8va ① 16 8 mp mf

Gtr. 4  
① 8va 16 8 mp mf

rit. . . . .

A tempo

94

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp* *mf*

*mp* *mf*

*mf*

*mf*

8<sup>va</sup>

art. harm. 8<sup>va</sup>

\*use artificial harmonic technique on the 12th fret

rit. . . . .

97

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp*

*mp*

*mp*

8<sup>va</sup>

art. harm.

art. harm. 8<sup>va</sup>

art. harm. 8<sup>va</sup>

## II. In Shade

♩ = 48

poco rit. . . . . A tempo

poco rit. . . . .

Guitar 1

Guitar 2 (-25 cents)

Guitar 3 (-50 cents)

Guitar 4 (-75 cents)

A tempo

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4



A tempo

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

14

*mp*

*mp*

*mp*

*mp*

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4

17

*mp*

20

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf*

*mf*

*mf*

*mf*

art. harm.

art. harm.

art. harm.

art. harm.

molto rit. . . .

23

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

art. harm.

art. harm.

art. harm.

art. harm.

VII

V

**A tempo**

26

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

29

Gtr. 1

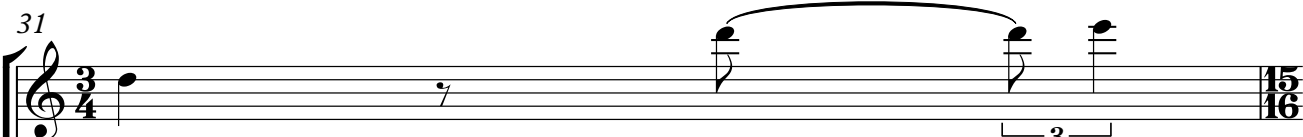
Gtr. 2


Gtr. 3


Gtr. 4

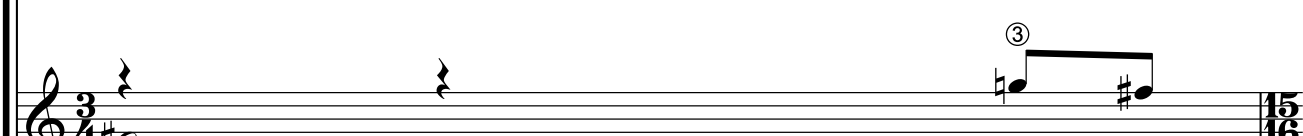
**poco rit.** . . . . .

A tempo

Gtr. 1 *mf* 31 

Gtr. 2 *mf* 

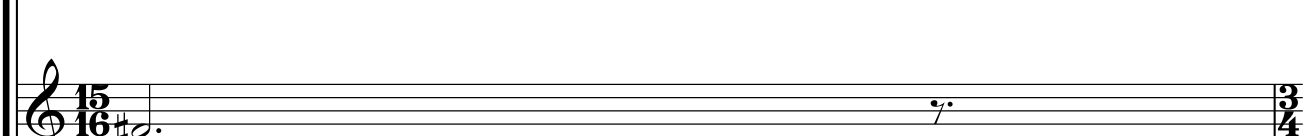
Gtr. 3 *mf* 

Gtr. 4 *mf* 

Gtr. 1 32 

Gtr. 2 

Gtr. 3 

Gtr. 4 

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}$ VIII -----

35

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

poco rit. . . . .

**A tempo**

38

Gtr. 1 *mf* ③ ② ③

Gtr. 2 *mf* ③ 4 4 1/2 I ----- 0

Gtr. 3 *mf* ② ④ ③

Gtr. 4 *mf* VIII ----- 3 1 4 1 1 4

39

Gtr. 1 ② ①

Gtr. 2

Gtr. 3 1 4 4

Gtr. 4 ⑤ VI ----- 1 2 4 1 1 1 4 2 1

40

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

41

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

42

Gtr. 1  $\text{③}$  1 3 4  $\text{④}$

Gtr. 2  $\text{②}$   $\text{③}$  0

Gtr. 3  $\text{③}$

Gtr. 4  $\text{③}$  3  $\text{②}$

43

Gtr. 1  $\frac{1}{2}V$  1 1 4  $\text{③}$   $\text{②}$  3 1 2

Gtr. 2  $\text{③}$   $\text{②}$  2 0 1 4 0 0 1 3 0  $\text{③}$   $\text{②}$   
*p*. m i m i i m *mf*

Gtr. 3  $\text{①}$  2 0  $\text{③}$   $\text{③}$   $\text{②}$  *mf*

Gtr. 4  $\frac{1}{2}V$  1 1 4  $\frac{1}{2}I$  1 3 4 *mf*

44

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This block contains the musical notation for measures 44 and 45 for four guitar parts (Gtr. 1-4). Measure 44 starts with a treble clef and a 4/4 time signature. Gtr. 1 has a circled '1' above a four-note chord (4, 0, 2, 3) and a circled '3' above a four-note chord (1, 3, 4, 0). Gtr. 2 has a circled '1' above a four-note chord (1, 1, 2, 3) and a circled '4' above a four-note chord (4, 0, 2, 3). Gtr. 3 has a circled '0' above a four-note chord (0, 1, 2, 3) and a circled '0' above a four-note chord (0, 3, 1, 0). Gtr. 4 has a circled '1' above a four-note chord (1, 4, 2, 2) and a circled '2' above a four-note chord (2, 2, 3, 4). Measure 45 continues with similar patterns and includes circled numbers 1, 2, and 3 above various chords and notes.

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*m i p*

$\frac{1}{2}V$  -----

Detailed description: This block contains the musical notation for measures 45 and 46 for four guitar parts (Gtr. 1-4). Measure 45 starts with a treble clef and a 4/4 time signature. Gtr. 1 has a circled '1' above a four-note chord (1, 1, 2, 3) and a circled '2' above a four-note chord (2, 2, 3, 4). Gtr. 2 has a circled '1' above a four-note chord (1, 2, 3, 0) and a circled '3' above a four-note chord (3, 3, 1, 3). Gtr. 3 has a circled '3' above a four-note chord (3, 4, 1, 3) and a circled '2' above a four-note chord (2, 2, 3, 4). Gtr. 4 has a circled '3' above a four-note chord (3, 3, 1, 3) and a circled '2' above a four-note chord (2, 2, 3, 4). Measure 46 continues with similar patterns and includes circled numbers 1, 2, and 3 above various chords and notes. Dynamic markings *m i p* are present in Gtr. 2. A half-measure rest  $\frac{1}{2}V$  is indicated in Gtr. 2.

46

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This block contains the musical notation for measures 46 and 47, specifically for guitar parts 1 through 4. Measure 46 starts with a treble clef and a 7/8 time signature. Gtr. 1 has a whole note chord with fingerings 2, 3, 1, 0 and a circled 3 above it, followed by a quarter note chord with fingerings 0, 2, 3, 0, and a circled 5 above it. Gtr. 2 has a quarter note chord with fingerings 3, 0, 2, 4, followed by a quarter rest, and then a quarter note chord with fingerings 1, 3, 2, 0. Gtr. 3 has a quarter rest, followed by a quarter note chord with fingerings 1, 3, 2, 1, 2, and circled 2 and 4 above it. Gtr. 4 has a quarter rest, followed by a quarter note chord with fingerings 1, 2, 4, 4, 3, and a circled 3 above it, and then a quarter note chord with fingerings 4, 1, 3, 1, and a circled 2 above it. Measure 47 continues with similar patterns and includes fret numbers 7 and 6 at the end of the staves.

47

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p i m i p

a p i i

p i m i

Detailed description: This block contains the musical notation for measures 47 and 48, specifically for guitar parts 1 through 4. Measure 47 starts with a treble clef and a 9/8 time signature. Gtr. 1 has a whole note chord with fingerings 2, 4, 0, 0 and the text 'p i m i p' below it. Gtr. 2 has a quarter note chord with fingerings 2, 0, 4, followed by a quarter note chord with fingerings 1, 3, 0, 2, and then a quarter rest, and finally a quarter note chord with fingerings 2, 4, 0, 0 and the text 'p i m i' below it. Gtr. 3 has a quarter note chord with fingerings 1, 0, 2, 4, 1, and a circled 4 above it, followed by a quarter rest, and then a quarter note chord with fingerings 1, 3, 2, 4, and circled 2 and 3 above it. Gtr. 4 has a quarter rest, followed by a quarter note chord with fingerings 4, 4, 1, 2, 0, and a circled 2 above it, and then a quarter note chord with fingerings 1, 2, 4, 0. Measure 48 continues with similar patterns and includes fret numbers 7 and 6 at the end of the staves.

48

Gtr. 1

2 4 0 0

3

Gtr. 2

0 3 0 1 2 0 1

⑤ ② ④ ④

p a p i m p

Gtr. 3

⑤ ② ④ ④

3 1 0 0 3

p m i m p

Gtr. 4

② ③ ②

1 4 1 3 2 4 1 1 2

49

Gtr. 1

0 ③ ② 0

Gtr. 2

2 0 1 3

Gtr. 3

③ ② ④

4 2 1 3 4

Gtr. 4

② ③ ①

1 1 3 2 1

50

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

51

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

52  $\frac{1}{2}$ VII-----

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description of the musical score for measures 52 and 53:

- Measure 52:**
  - Gtr. 1:** Starts with a triplet of eighth notes (1, 2, 3) on strings 1, 2, and 3, followed by a quarter note (1) on string 1. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2.
  - Gtr. 2:** Features a triplet of eighth notes (3) on strings 1, 2, and 3, followed by quarter notes (1, 3, 1, b2).
  - Gtr. 3:** Starts with a quarter note (4) on string 4, followed by a triplet of eighth notes (2, 3, 4) on strings 2, 3, and 4. This is followed by three triplet eighth notes on strings 1, 2, and 3.
  - Gtr. 4:** Features a triplet of eighth notes (3) on strings 1, 2, and 3, followed by a triplet of eighth notes (3) on strings 1, 2, and 3.
- Measure 53:**
  - Gtr. 1:** Starts with a triplet of eighth notes (3) on strings 1, 2, and 3, followed by quarter notes (1, 3, 4) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a VII chord.
  - Gtr. 2:** Starts with a quarter note (1) on string 1, followed by a triplet of eighth notes (1, 2, 3) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a 1/2 II chord.
  - Gtr. 3:** Starts with a quarter note (4) on string 4, followed by a triplet of eighth notes (1, 2, 3) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a VII chord.
  - Gtr. 4:** Features a triplet of eighth notes (3) on strings 1, 2, and 3, followed by a triplet of eighth notes (3) on strings 1, 2, and 3.

53 VII-----

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description of the musical score for measures 52 and 53 (continued):

- Measure 53:**
  - Gtr. 1:** Starts with a triplet of eighth notes (3) on strings 1, 2, and 3, followed by quarter notes (1, 3, 4) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a VII chord.
  - Gtr. 2:** Starts with a quarter note (1) on string 1, followed by a triplet of eighth notes (1, 2, 3) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a 1/2 II chord.
  - Gtr. 3:** Starts with a quarter note (4) on string 4, followed by a triplet of eighth notes (1, 2, 3) on strings 1, 2, and 3. A circled 3 indicates a triplet of eighth notes on strings 4, 3, and 2. The measure ends with a VII chord.
  - Gtr. 4:** Features a triplet of eighth notes (3) on strings 1, 2, and 3, followed by a triplet of eighth notes (3) on strings 1, 2, and 3.

54

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

i p m i

m i m

VII VI VIII

XI

rit. . . . . ♩ = 38

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp*

*mp*

*mp*

1/2 VIII

59

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description of the musical score for measures 59-61:

- Measure 59:** All four guitar parts (Gtr. 1-4) play a quarter note G4 (two ledger lines above the staff) in 5/8 time.
- Measure 60:** The time signature changes to 3/4. Gtr. 1 plays a dotted quarter note G4. Gtr. 2 plays a quarter note G4 with a circled '2' above it. Gtr. 3 plays a quarter note G4 with a circled '4' below it. Gtr. 4 plays a quarter note G4 with a circled '4' above it.
- Measure 61:** The time signature changes to 5/4. Gtr. 1 plays a dotted quarter note G4. Gtr. 2 plays a quarter note G4 with a circled '3' above it. Gtr. 3 plays a quarter note G4 with a circled '3' above it. Gtr. 4 plays a quarter note G4 with a circled '3' above it.

62

rit. . . . . ♩ = 48

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf*

*mf*

*mf*

Detailed description of the musical score for measures 62-64:

- Measure 62:** All four guitar parts (Gtr. 1-4) play a quarter note G4 in 5/4 time. Gtr. 1 has a circled '4' above it. Gtr. 2 has a circled '1' above it. Gtr. 3 has a circled '2' above it. Gtr. 4 has a circled '4' above it.
- Measure 63:** The time signature changes to 3/4. Gtr. 1 plays a dotted quarter note G4. Gtr. 2 plays a quarter note G4 with a circled '2' above it. Gtr. 3 plays a quarter note G4 with a circled '4' above it. Gtr. 4 plays a quarter note G4 with a circled '4' above it.
- Measure 64:** The time signature changes to 5/4. Gtr. 1 plays a dotted quarter note G4. Gtr. 2 plays a quarter note G4 with a circled '4' above it. Gtr. 3 plays a quarter note G4 with a circled '3' above it. Gtr. 4 plays a quarter note G4 with a circled '4' above it.

65 **poco rit.**

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

1/2 VII

68 **A tempo**

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp*

*mp*

*mp*

71

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

74

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf*

*mf*

*mf*

*mf*

art. harm.

art. harm.

art. harm.

art. harm.

**molto rit.**    **A tempo**

Musical score for four guitar parts (Gtr. 1-4) covering measures 77 to 80. The score is written in treble clef with a 3/4 time signature. Measure 77 starts with a circled '2' above the first staff. Above the first two staves, 'art. harm.' is written with a slur over notes in measures 77 and 78. Measure 78 contains Roman numerals 'VII' and 'V' above the first two staves. Measure 79 has a circled '4' below the first staff. Measure 80 has a circled '4' below the second staff and a circled '3' below the first staff. The dynamic *mp* is indicated at the end of measure 80.

Musical score for four guitar parts (Gtr. 1-4) covering measures 81 to 84. Measure 81 starts with a circled '1' above the first staff. Measure 82 has a circled '2' above the first staff and a circled '3' above the second staff. Measure 83 has a circled '4' above the second staff and a circled '3' above the third staff. Measure 84 has a circled '5' above the second staff, a circled '4' above the third staff, and a circled '3' above the fourth staff. The dynamic *mp* is indicated at the end of measure 83.

**poco rit.** . .

85

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf*

*mf*

*mf*

The musical score consists of four staves, each representing a guitar part. The music is in 4/4 time and marked 'poco rit.' (slightly slower) and 'mf' (mezzo-forte).  
- **Gtr. 1:** Starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and fingerings (1, 2, 3, 4). A triplet of eighth notes is present. The staff ends with a whole note chord.  
- **Gtr. 2:** Features a melodic line with a natural sign and a sharp sign. It includes a triplet of eighth notes and ends with a whole note chord.  
- **Gtr. 3:** Features a melodic line with a natural sign and a sharp sign. It includes a triplet of eighth notes and ends with a whole note chord.  
- **Gtr. 4:** Features a complex melodic line with many triplets and fingerings (1, 2, 3, 4). It ends with a whole note chord.

### III. In Motion

♩ = 80-84

Guitar 1  
*mf* *p*

Guitar 2 (-25 cents)  
*mf* slightly quieter *p* slightly quieter

Guitar 3 (-50 cents)  
*mp*

Guitar 4 (-75 cents)  
*mp* slightly quieter

Gtr. 1  
*mf*

Gtr. 2  
*mf* slightly quieter

Gtr. 3  
*mp*

Gtr. 4  
*mp* slightly quieter

\* here the player should 'hammer-on' to the open B string

Gtr. 1  
4 0 ③ ④ ⑤ 1 1 2 #4 3  
*p* a m i p i m a

Gtr. 2  
0 ③ ④ ⑤ 1 1 2 #4 3  
*p* slightly quieter  
a m i p i m a

Gtr. 3  
0 ③ ④ ⑤ 1 1 2 #4 3  
*pp*  
a m i p i m a

Gtr. 4  
0 ② 4  
\*

Gtr. 1  
5 0 0 ③ ④  
*mf*  
a m i p i m a etc.

Gtr. 2  
0 0 ③ ④  
*mf* slightly quieter  
a m i p i m a etc.

Gtr. 3  
0 0 ③ ④  
*mp*  
a m i p i m a etc.

Gtr. 4  
0 0 ③ ④  
*mp* slightly quieter  
a m i p i m a etc.

Gtr. 1  $\textcircled{3}$   $\textcircled{4}$   
1 1 4 0  $\sharp$  2  
*p*

Gtr. 2  $\textcircled{3}$   $\textcircled{4}$   
1 1 4 0  $\sharp$  2  
*p* slightly quieter

Gtr. 3  $\textcircled{3}$   $\textcircled{4}$   
1 1 4 0  $\sharp$  2  
*pp*

Gtr. 4

Gtr. 1  $\frac{1}{2}\text{IV}$   
1 3  $\sharp$  4 2  
i p i m p m i a m i p m  
*mp*

Gtr. 2  $\frac{1}{2}\text{IV}$   
1 3  $\sharp$   
i p i m p m i a  
*mp* slightly quieter

Gtr. 3  $\frac{1}{2}\text{V}$   
1 3  $\sharp$  4 2  
i p i m p m i a m i p m  
*mf*

Gtr. 4  $\frac{1}{2}\text{V}$   
1 3  $\sharp$  4 2  
i p i m p m i a m i p m  
*mf* slightly quieter

8

Gtr. 1  $\frac{1}{2}$ III 1 3 4 2 *pp*

Gtr. 2 4 2 *m i p m*

Gtr. 3  $\frac{1}{2}$ IV 1 3 4 2 *p*

Gtr. 4  $\frac{1}{2}$ IV 1 3 4 2 *p slightly quieter*

9

Gtr. 1 0 0 2 1 4 *mf*

Gtr. 2 0 0 2 1 4 *mf slightly quieter*

Gtr. 3

Gtr. 4

10

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 2 1

a m i p i m a a m i p a m i

*mp*

0 0 2 1

a m i p i m a a m i p a m i

*mp* slightly quieter

11

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 1 3

a m i p i m a a m i p a m i

*mf*

0 0 1 3

a m i p i m a a m i p a m i

*mf* slightly quieter

12

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 ③ ④  
1 3

a m i p i m a a m i p a m i

*mp*

0 0 ③ ④  
1 3

a m i p i m a a m i p a m i

*mp slightly quieter*

13

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 2 1

a m i p i m i p a m i p i m i

*mf*

0 0 2 1

a m i p i m i p a m i p i m i

*mf slightly quieter*

14

Gtr. 1

Gtr. 2

Gtr. 3

0 0 2 1 0 4

a m i p i m i p a m i p i m i

*mp*

Gtr. 4

0 0 2 1 0 4

a m i p i m i p a m i p i m i

*mp slightly quieter*

16

Gtr. 1

0 0 2 0 1 0 4

a m i p i m a p i m a m i

*mf*

Gtr. 2

0 0 2 0 1 0 4

a m i p i m a p i m a m i

*mf slightly quieter*

Gtr. 3

Gtr. 4

17

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 2 0 1 0 4

a mi pi ma pi ma mi

*mp*

*p*

0 0 2 0 1 0 4

a mi pi ma pi ma mi

*mp slightly quieter*

pi m mi

*p < mf*

19

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}IV$  -----

4 1 2 1

3

pi ma mi pa mi p etc

*mf*

$\frac{1}{2}IV$  -----

4 1 2 1

3

pi ma mi pa mi p etc

*mf slightly quieter*

20

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}IV$  -----

4 1 2 1 3

p i m a m i p a m i p etc

*mp*

$\frac{1}{2}IV$  -----

4 1 2 1 3

p i m a m i p a m i p etc

*mp slightly quieter*

21

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

4 2 0 1 3

p p i m a m i p a m i p etc

*mf*

4 2 0 1 3

p i m a m i p a m i p etc

*mf slightly quieter*



25

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}VI$  -----

*mp*

*mp*  $\frac{1}{2}VI$  -----

*mp* slightly quieter

p i m a m i p a m i p etc

p i m a m i p a m i p etc

26

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}V$  -----

*p*

27

Gtr. 1 *mf* p i m a m i p a m i *p* etc

Gtr. 2 *mf* slightly quieter p i m a m i p a m i *p* etc

Gtr. 3

Gtr. 4

28

Gtr. 1

Gtr. 2

Gtr. 3 *mp* p i m a m i p a m i *p* etc

Gtr. 4 *mp* slightly quieter p i m a m i p a m i *p* etc

29

⑥ ⑤ ④ ③

*p*

p i m a m i p a m i p etc

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

30

④ ②

*mf*

p i m a m i p a m i p etc

Gtr. 1

2 0 1 4

④ ②

*mf* slightly quieter

p i m a m i p a m i p etc

Gtr. 2

Gtr. 3

Gtr. 4

31

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

2 0 1 4 3

④ ②

p i m a m i p a m i p etc

*mp*

2 0 1 4 3

④ ②

p i m a m i p a m i p etc

*mp slightly quieter*

32

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

1/2VII-----

3 1 4 1

p i m a m i p a m i p etc.

*f*

1/2VII-----

3 1 4 1

*mf* p i m a m i p a m i p etc.

p a m i p i m a m i

*p*

④ ⑤ 0

*p < mf*

34

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

$\frac{1}{2}$ VII-----

*mp*

*mp* slightly quieter

*p*

*p i m a m i p a m i p* etc.

36

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*mf*

*mf* slightly quieter

*f*

*mp*

38

Gtr. 1 *f*

Gtr. 2 *mf*

Gtr. 3 *mf* slightly quieter

Gtr. 4 *mp*

39

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3

Gtr. 4

40

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf* slightly quieter

41

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*f* slightly quieter

*mf*

*mf* slightly quieter

42

Gtr. 1 *mp*

Gtr. 2 *mp* slightly quieter

Gtr. 3 *p*

Gtr. 4 *p* slightly quieter

43

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

44

Gtr. 1 *mp*

Gtr. 2 *mp* slightly quieter

Gtr. 3 *p*

Gtr. 4 *p* slightly quieter

45

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

IV -----

46

Gtr. 1 *mp*

Gtr. 2 *mp* slightly quieter

Gtr. 3 *p*

Gtr. 4 *p* slightly quieter

47

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

48

Gtr. 1 *mp*

Gtr. 2 *mp* slightly quieter

Gtr. 3 *p*

Gtr. 4 *p* slightly quieter

49

Gtr. 1 *f*

Gtr. 2 *mf*

Gtr. 3

Gtr. 4

*a m i p a m i i m a p i m a*

50

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf* slightly quieter

*mp*

51

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*<sup>p</sup>

*mf*

52

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

V

1 1 4 3 4

*mf* slightly quieter

*mp*

a

p

m i p a m i i m a p i m a

53

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*f* slightly quieter

*mf*

*mf* slightly quieter

0 2 3 0 4

0 2 3 0 4

0 2 3 0 4

0 2 3 0 4

IV -----

54

Gtr. 1 *mp*

Gtr. 2 *mp* slightly quieter

Gtr. 3 *p*

Gtr. 4 *p* slightly quieter

55

Gtr. 1 *mf*

Gtr. 2 *mf* slightly quieter

Gtr. 3 *mp*

Gtr. 4 *mp* slightly quieter

56 IV -----

Gtr. 1 *p*

Gtr. 2 *p* slightly quieter

Gtr. 3 *pp*

Gtr. 4 *pp* slightly quieter

57

Gtr. 1 *mf*

Gtr. 2 *mf* slightly quieter

Gtr. 3

Gtr. 4

a m i p i m a m i p a m i

a m i p i m a m i p a m i

58

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp* slightly quieter

59

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf* slightly quieter

60

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp* *slightly quieter*

61

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf* *slightly quieter*

62

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp* slightly quieter

a mi pi ma mi pa mi

a mi pi ma mi pa mi

63

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf* slightly quieter

a mi pi ma mi pa mi

a mi pi ma mi pa mi

64

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*p*

*mp* slightly quieter

66

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*f*

*mf*

*mf* slightly quieter

*mf* slightly quieter

*mp*

*mp*

68

Gtr. 1 *ff*

Gtr. 2 *f*

Gtr. 3 *mf*

Gtr. 4

*mf* slightly quieter

69

Gtr. 1 *mf* *p*

Gtr. 2 *mf* slightly quieter *p* slightly quieter

Gtr. 3 *mp* *pp*

Gtr. 4 *mp* slightly quieter *pp* slightly quieter

71

Gtr. 1 *mf* *p* *f*

Gtr. 2 *mf* slightly quieter *p* slightly quieter *f* slightly quieter

Gtr. 3 *mp* *pp* *mf*

Gtr. 4 *mp* slightly quieter *pp* slightly quieter *mf* slightly quieter

73

Gtr. 1 *mp* *mf* *p*

Gtr. 2 *mp* slightly quieter *mf* slightly quieter *p* slightly quieter

Gtr. 3 *p* *mp* *pp*

Gtr. 4 *p* slightly quieter *mp* slightly quieter *pp* slightly quieter

75

Gtr. 1 *mf* *p* *f*

Gtr. 2 *mf* slightly quieter *p* slightly quieter *f* slightly quieter

Gtr. 3 *mp* *pp* *mf*

Gtr. 4 *mp* slightly quieter *pp* slightly quieter *mf* slightly quieter

77

Gtr. 1 *mp* *mf* *p*

Gtr. 2 *mp* slightly quieter *mf* slightly quieter *p* slightly quieter

Gtr. 3 *p* *mp* *pp*

Gtr. 4 *p* slightly quieter *mp* slightly quieter *pp* slightly quieter

77

79

III----- II-----

Gtr. 1

*mf* *p* *f*

Gtr. 2

III----- II-----

*mf slightly quieter* *p slightly quieter* *f slightly quieter*

Gtr. 3

III----- II-----

*mp* *pp* *mf*

Gtr. 4

III----- II-----

*mp slightly quieter* *pp slightly quieter* *mf slightly quieter*

81

Gtr. 1

*mp* *mf* *p*

Gtr. 2

*mp slightly quieter* *mf slightly quieter* *p slightly quieter*

Gtr. 3

*p* *mp* *pp*

Gtr. 4

*p slightly quieter* *mp slightly quieter* *slightly quieter pp*

83

III-----

III-----

Gtr. 1

*mf* *p* *f*

Gtr. 2

*mf* slightly quieter *p* slightly quieter *f* slightly quieter

Gtr. 3

*mp* *pp* *mf*

Gtr. 4

*mp* slightly quieter *pp* slightly quieter *mf* slightly quieter

85

Gtr. 1

*mp* *mf* *p*

Gtr. 2

*mp* slightly quieter *mf* slightly quieter *p* slightly quieter

Gtr. 3

*p* *mp* *pp*

Gtr. 4

*p* slightly quieter *mp* slightly quieter

87

Gtr. 1

*mf* *p* *f*

Gtr. 2

*mf* slightly quieter *p* slightly quieter *f* slightly quieter

Gtr. 3

*mp* *pp* *mf*

Gtr. 4

*mp* slightly quieter *mf* slightly quieter

89

Gtr. 1

*mp*

Gtr. 2

*mp* slightly quieter

Gtr. 3

*p*

Gtr. 4

*p* slightly quieter

90

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

91

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

92

Gtr. 1 *f*

Gtr. 2 *f* slightly quieter

Gtr. 3 *mf*

Gtr. 4 *mf* slightly quieter

93

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

94

Gtr. 1

*mf*

Gtr. 2

*mf* slightly quieter

Gtr. 3

Gtr. 4

①

6

95

Gtr. 1

Gtr. 2

Gtr. 3

*mp*

Gtr. 4

*mp* slightly quieter

96

Gtr. 1 *mf*

Gtr. 2 *mf* slightly quieter

Gtr. 3

Gtr. 4

97

Gtr. 1

Gtr. 2

Gtr. 3 *mp*

Gtr. 4 *mp* slightly quieter

98

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 2 1 2 0 0 4

*mf*

*mf* slightly quieter

99

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

0 0 2 1 2 0 0 4

*mp*

*mp* slightly quieter

100

Gtr. 1

*p* *mf*

a m i p i m a m i p m i p

Gtr. 2

*mf* slightly quieter

a m i p i m a m i p m i p

Gtr. 3

Gtr. 4

101

Gtr. 1

*mf*

Gtr. 2

Gtr. 3

*mp*

a m i p i m a m i p m i p

Gtr. 4

*mp* slightly quieter

a m i p i m a m i p m i p

103

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf* slightly quieter

*mp*

*mp* slightly quieter

105

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mf*

*mf* slightly quieter

106

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*mp*

*mp slightly quieter*

*p*

108

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

*ff*

*f*

*mf*

*mf slightly quieter*

*mf*

*mf slightly quieter*

$\frac{1}{2}V$   $\frac{1}{2}IV$

$\frac{1}{2}V$   $\frac{1}{2}IV$

$\frac{1}{2}V$   $\frac{1}{2}IV$

$\frac{1}{2}V$

112

Gtr. 1  $\frac{1}{2}$ III  $\frac{1}{2}$ II *mf* *mf*

Gtr. 2  $\frac{1}{2}$ III  $\frac{1}{2}$ II *mf* *mf* *slightly quieter* *slightly quieter*

Gtr. 3  $\frac{1}{2}$ III  $\frac{1}{2}$ II *mp* *mp*

Gtr. 4  $\frac{1}{2}$ IV  $\frac{1}{2}$ III  $\frac{1}{2}$ II *mp* *slightly quieter* *mp* *slightly quieter*

115

Gtr. 1 *p* *mf* *mf* tremolo with the pad of the finger

Gtr. 2 *mp* *p* tremolo with the pad of the finger

Gtr. 3 *mp* *pp*

Gtr. 4 *mp* *slightly quieter*

118

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

tremolo with the pad of the finger

*mf*

*p* *mf*

Detailed description of the musical score: The score is for four guitar parts, labeled Gtr. 1 through Gtr. 4. The music begins at measure 118. Gtr. 1 has a whole rest in measure 118 and continues with whole rests through measures 121, 122, and 123. Gtr. 2 has a tremolo chord in measure 118, marked with a mezzo-forte (*mf*) dynamic. Gtr. 3 has a tremolo chord in measure 119, marked with a piano (*p*) dynamic, which transitions to mezzo-forte (*mf*) in measure 120. Gtr. 4 has a tremolo chord in measure 119, marked with a piano (*p*) dynamic, which transitions to mezzo-forte (*mf*) in measure 120. All four guitars have whole rests in measures 121, 122, and 123. The score includes a rehearsal mark '118' at the beginning of the first staff. The tremolo technique is specifically noted as 'tremolo with the pad of the finger' for Gtr. 3 and Gtr. 4.

**10th International Microtonal Guitar Competition**

**2nd Prize**

**Compositions Including a Microtonal Guitar**

# **Futile Ground**

---

**Composer**

**Xavier Davenport**

---

*Notation Booklet*

# Futile Ground

For guitar and violin in 24-tone equal temperament

By Xavier Davenport

## Program Notes

This piece is inspired by the first three movements of Alberto Ginastera's Sonata for guitar. For many years, I have been interested in 24-tone equal temperament because of its simple relationship to the common 12-tone equal temperament system prominent nowadays in Western music. Surely such a simple extension of such an expressive temperament would lead to new emotional depths and modes of expressivity. I find in this fertile space for exploration, however, that 24-TET is an unwieldy collection of pitches that unlock incredible dissonances, but not so many clear paths to resolving those dissonances to new consonant areas. To work around these issues, this piece begins with a series of exceptionally dissonant-yet-idiomatic chords, and much of the harmonic content of the piece is derived from the process of figuring out how to build tension and release it in ways only accessible using this temperament.

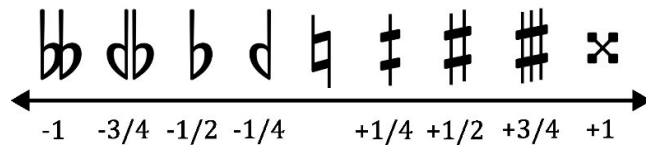
## Performance Notes

- I advise the guitarist reads the score with tablature for the sake of readability, and the violinist reads the score in standard notation for the sake of matching pitch.

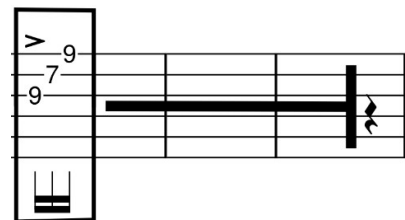
- In general, tempo and rhythm in the piece can be very flexible.

- The second, fourth, and sixth strings of the guitar are tuned down a quarter-tone from standard tuning.

- There are 9 accidentals which appear in the score, pictured below. Beyond the typical flat, natural, sharp, double-flat, and double-sharp accidentals, there are four quarter-tone accidentals. A backwards flat lowers the pitch by a quarter tone, while a backwards flat before an ordinary flat lowers the pitch by three quarter tones. A sharp symbol missing one of its vertical lines indicates a tone should be raised by a quarter, while a sharp symbol with an additional vertical line indicates the tone should be raised by three quarters.



- Boxes around a sequence of pitches followed by a thick line indicate that the performer should play the contents of the box as rapidly as possible for the duration of the line. In the example to the right, the guitarist plays a three-note gesture repeatedly for two measures and all but the last beat of a third measure.



# Futile Ground

Xavier Davenport

**Adagio** **accel.** ----- **a tempo**

Violin  $\textcircled{6} = \text{Ed} \textcircled{4} = \text{Dd} \textcircled{2} = \text{Bd}$

Guitar  $\text{TAB} \frac{5}{4}$

**Molto Adagio** **rit.** ----- **a tempo**

Violin *delicately* *mp* *n*

Guitar *sfz sfz* *p* *mf*

10 **a tempo**

Violin *p*

Guitar *sfz sfz* *p*

**accel.** ----- **a tempo**

14 *f* *p* *3*

Guitar *f* *p*

19 *mf* *f* **rit.** -----

Violin *5* *3* *f*

Guitar *mf* *f*

24 **Andante**

Vln. *mf* *f* *ff*

Guit. *p* *mf* *f*

29

Vln. *p* *mf*

Guit. *mp* *p* *cresc.* *f* *sfsfz*

**rit.**

**a tempo**

Vln. *ff* *p* *n* *p*

Guit. *sfsfz* *f* *n* *p*

*sul tasto* *ord.*

42

Vln. *mp*

Guit. *mp*

*sul tasto* *ord.*

50 **Andante**

Vln.

Guit.

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

**accel. . . . . molto accel. . . . . a tempo**

55

Vln.

Guit.

*mf* *ff* *n*

*rapid* *pp* *p* *n*

*sul pont.*

63

Vln.

Guit.

*mf* *5* *7*

*espressivo* *p*

*sul pont.*

**Adagio**

*rubato espressivo*

66

Vln.

Guit.

*p* *9*

71

Vln.

Guit.

*ord.* *9*



**Adagio**

*dolce*

98

Vln. *p* *mp* *< mf >* *p* *mf*

Guit. *p* *mp* *mf* *p* *mf*

106

Vln. *n* *n < p > n* *n < p > n* *mp* *> n*

Guit. *p* *f* *mp*

114

**Andante**

Vln. *mp* *f* *mp* *pp* *mp*

Guit. *f* *mp* *pp* *mp*

120

*accel.* *molto*

**Lento**

Vln. *fff* *f* *mp*

Guit. *fff* *f* *mp*

126

Vln. *mf* *p* *pizz.*

Guit. *mf* *p* *pizz.*

# Futile Ground

Xavier Davenport

**Adagio** **accel.** ----- **a tempo**

Violin

Guitar

⑥ = E♭ ④ = D ② = B♭

*p* *mf*

*sfz* *sfz*

5

**Molto Adagio** **#tr**

Vln.

Guit.

*p* *mp* *n*

*delicately*

*sfz* *sfz*

*p*

*mf*

*n*

*rit.* ----- *accel.*

*p*

*sfz* *sfz*

*p*

**a tempo** **rit.** ----- **accel.**

Vln.

Guit.

*p* *p*

*sfz* *sfz*

*p*

**(accel.)** ----- **a tempo**

Vln.

Guit.

*f* *p* *f*

*3* *5*

*f* *p*

**rit.** -----

Vln.

Guit.

*mf* *f*

*3*

*mf* *f*

24 **Andante**

Vln. *mf* *f*

Guit. *p* *mf* *f*

Vln. *ff* *p*

Guit. *mp*

Vln. *mf*

Guit. *p* *cresc.* *rit.*

Vln. *ff*

Guit. *sfz* *f* *n*

(rit.) **a tempo**

sul tasto

Vln. *p* *n* *p* *ord.*

Guit. *p* *ord.*

sul tasto

Vln. *mp* *ord.*

Guit. *mp* *ord.*

sul tasto

50 **Andante**

Vln.

Guit.

53

Vln.

Guit.

56 **accel.** ----- **molto accel.**

Vln.

Guit.

59

Vln.

Guit.

64

Vln.

Guit.

67

Vln.

Guit.

71

Vln.

Guit.

74

Vln.




Guit.




75

Vln.

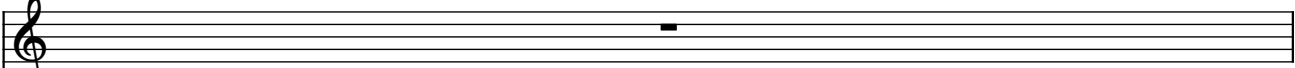


Guit.




76

Vln.

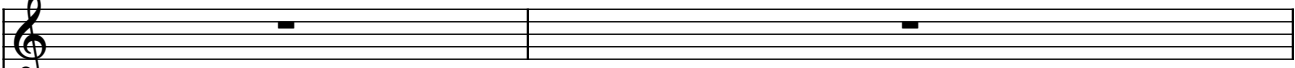


Guit.




77

Vln.




Guit.

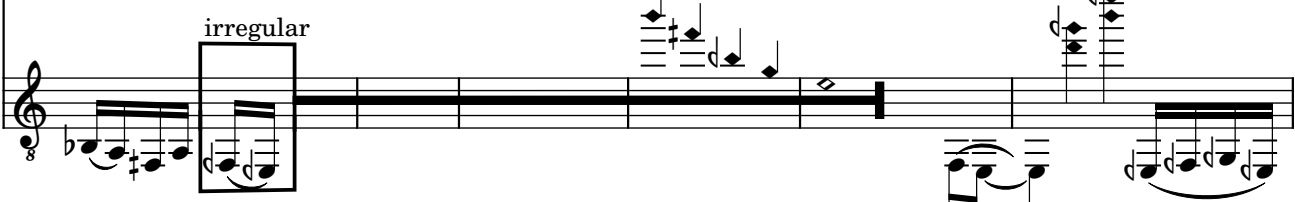


79

Vln.




Guit.

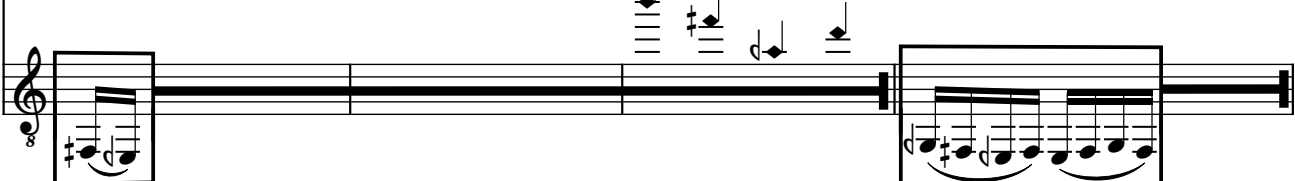


85

Vln.



Guit.



89

Vln. *f*

Guit. *f*

90

Vln.

Guit. *p* *cresc.*

91

Vln. *f*

Guit. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f* *n*

94

**Adagio**  
*dolce*

Vln. *p* *n* *p* *mp* *mf*

Guit. *p* *mp* *mf*

103

Vln. *p* *mf* *n* *n < p > n* *n < p > n*

Guit. *p* *mf* *p*

110

Vln. *mp* *n* *mp* *f* *mp*

Guit. *f* *mp* *f* *mp*

116

Vln. *pp* *mp*

Guit. *pp* *mp*

**Andante**

121

Vln. *fff* *f*

Guit. *fff* *f*

**accel. - - - - - molto - - - - - Lento**

125

Vln. *mp* *mf* *p* **pizz.**

Guit. *mp* *mf* *p* **pizz.**

**10th International Microtonal Guitar Competition**

**3rd Prize**

**Compositions Including a Microtonal Guitar**

# **As If Catching The Breeze**

---

**Composer**

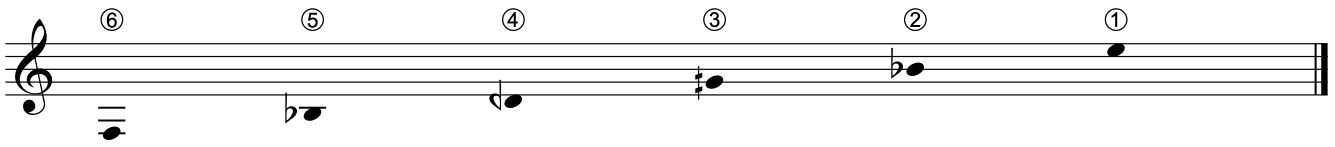
**Matthieu Lemennicier**

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*Notation Booklet*

# Notes

## Scordatura



Note on the scordatura : the special tuning of the instrument being an important element of the piece, it must be carried out carefully, and if possible behind the scenes, in order to keep the "surprise effect" for the audience.

♯ : sounds 1/4 tone higher

♯ : sounds 3/4 tone higher

♭ : sounds 1/4 tone lower

♭ : sounds 3/4 tone lower

◆ or ○ : harmonics

Harmonics sound as written.

⤴ : phrase mark

⤴ : technical indication for the left hand

▭ : long pause

S.P. : sul ponticello (near the bridge)

S.T. : sul tasto (on the fingerboard)

ord. : ordinario

h.o. : hammer-on

p.o. : pull-off

⊗ : rub the thumb of the right hand along the strings

⊕ : stifle resonances

# As If Catching The Breeze

Very fluid, as if improvised

let it resonate

Matthieu Lemennicier

Lento (♩=46)

*f* *p* *mf* *f* *p* *mp*

*f* *p* *f* *p* *mp* *f* *mp*

*f* *mp* *f* *mp*

*stringendo* *a tempo* *poco stringendo*

12 *allargando* *poco rit.* *a tempo*

*f* *p* *mp* *mf* *p* *mf*

15<sup>ma</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

TAB 5/4 5/4 2/4 2/4

12 5 7 4 4 4 12=12 5 4 3 7 7 12 4 7 7 5

15

*f* *mf* *mp* *p* *f*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

TAB 5/8 2/4 5/4

6 0 4 4 3 7 0 0 7 0 0 0 7 0 0 0 7

18

*mp* *mf* *p* *f* *mf*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

TAB 5/4 3/4 5/4

12 5 5 4 7 7 12 9 10 7 7 7 4 5 5 3 3 3 3 3 3 3

21

*f* *mf* *mp* *f* *mp* *f*

8<sup>va</sup>

TAB 4/4 4/4 5/8

0 0 12 9 10 0 0 12 7 4 4 0 0 6 0 0 0 7



Very calmly, as if time was suspended, play with the resonances, then gradually group the notes into short motifs interspersed with silence.  
(the whole passage in harmonics)

34 *p* *l.v. (10 sec. appr.)* *mf*  
*fff* *l.v. (10 sec. appr.)*

T 0 5 4 3 12 5 7 12 9 12 7  
 A 0 5 5 7 12 12 7 5 12 9 12 7  
 B 0 0 5 7 12 12 7 5 7 12 7 5

Gradually tighten the patterns, in a very gradual acceleration.

38 (8)<sup>1</sup>

T 5 12 5 5 7 12 4 4 7 12  
 A 7 12 5 7 5 4 7 5 5 4 4 5 7  
 B 7 12 5 7 5 4 7 5 5 4 4 5 7

41 *poco allargando* *long* *l.v.* *fluid and smooth vib.* *10 sec. appr.*  
*f* *ppp* *p a m i*

T 7 5 5 12 5 7 11 11 13 13  
 A 5 7 4 4 7 5 5 4 4 5 7  
 B 4 4 7 5 5 4 4 5 7

45 *cresc. poco a poco*

T 13 10 13 10 12 10 12 9 12 9 11 9 11 11 8 11 8 8 10 8 10 7 7 9 7  
 A 4 13 13 12 12 12 12 11 11 11 11 11 10 10 10 10 10 9 9 9 7  
 B 4

46

*mp* progressive bend from D 3/4 to E (keep the bend) *mp*

-----> (keep the bend)  
 progressive bend on the 3rd string

TAB 4/4  
 9 6 9 6 8 8 6 8 8 6 8 8 6 8 8 6 8 8 6 8 8 6 8 8 6 8 8 6 8 8 6

47 **rall. poco a poco jusqu'à** ♩=136

② ① 3 sec. appr. *decresc.* *p* *i m* *8va* *15ma* *8va*

3 sec. appr. *i m*

TAB 4/4  
 6 0 6 0 6 0 6 0 5 5 4 3 5 5 7 12 12 7 5 5 7 12 12

51 **rall. poco a poco** little by little hesitating

*8va* *8va* *8va* *8va*

TAB  
 7 12 9 12 7 5 5 12 5 5 5 7 12 5 5 4 7 12 4 4 4 5 7 12

55 **fluid and smooth** ♩=80

*8va* *l.v.* *long* *f* *pp* *pami* 3 sec. appr. ② ① ③ ② 2 sec. appr.

*long* 3 sec. appr. 2 sec. appr.

(bend on the 3rd string)

TAB  
 7 5 5 5 12 7 6 0 6 0 8 6 6 8 8 8 8

*l.v.* (bend on the 3rd string)

59 **rall. poco a poco jusqu'à** ----->

③ ②

progressive bend from E to D 3/4

*mp*

gradually release the bend on the 3rd string ----->

60 **sempre rall.**

*i m*

*p*

*i m*

63 **poco rall.**

*mf*

*p.o.* long

*p.o.* long

66 **always fluid and flexible**  
let it resonate

*mf*

*h.o.*

*mf*



78 S.T. ord.

Musical score for measures 78-79. The top staff is a treble clef with a melodic line. The bottom staff is a guitar TAB with fret numbers. Dynamics include 'f' and 'ord.'. Fingering numbers 5, 6, 7 are present.

80

Musical score for measures 80-81. The top staff is a treble clef with a melodic line. The bottom staff is a guitar TAB with fret numbers. Dynamics include 'mf' and 'f'. Fingering numbers 3, 5 are present.

82

Musical score for measures 82-83. The top staff is a treble clef with a melodic line. The bottom staff is a guitar TAB with fret numbers. Dynamics include 'f' and 'mf'. Fingering numbers 3 are present.

84

Musical score for measures 84-85. The top staff is a treble clef with a melodic line. The bottom staff is a guitar TAB with fret numbers. Dynamics include 'mp', 'mf', and 'f'. Fingering numbers 3, 5, 6 are present.

87

mf p f mp

TAB 3/4

89

mf f

TAB 4/4

91

mf mp mf f mp

TAB 3/4

93

f mp f mf p mf

TAB 3/4

96

*mp* *f* *ff* S.P.

TAB: 0 0 0 0 0 0 0 0 0 0 12 10 2/4 0 0 7 4/4

4 3 4 0 0 4 3 4 0 0 12 10 2/4 0 0 7 4/4

98

ord.

*mf* 5 h.o. 5 7

TAB: 4/4 2 2 2 5 0 8 7 0 12 12 8 7 3/4 9 0 0 9 8 9 3/4

2 2 2 5 0 8 7 0 12 12 8 7 3/4 9 0 0 9 8 9 3/4

99

*mp* 3 3 3

TAB: 3/4 7 7 9 8 9 0 0 7 6 11 12 2/4 12 12 10 3/4 8 12 0 7 0 6 6 3/4

7 7 9 8 9 0 0 7 6 11 12 2/4 12 12 10 3/4 8 12 0 7 0 6 6 3/4

102

*mf* *mp* *mf* 5 3

TAB: 8 6 8 8 0 3 3 0 0 3 4 0 3/8 14 12 11 0 4/4 5 3 6 3 3 7 8 12 4/4

8 6 8 8 0 3 3 0 0 3 4 0 3/8 14 12 11 0 4/4 5 3 6 3 3 7 8 12 4/4

105

*p* *mf* *mf* *mp*

TAB 4/4 8 6 8 0 4 4 2 4 2 0 4 6 0=0 12

108

*p* *mf* *mp*

h.o. h.o. p.o.

TAB 3/4 2 4 2 4 0 2 3 10 10 8 8 10 10 10 8 12 7 5 0 0

111

*p* *mf*

5 3

TAB 3/4 12-10 12 16-14 13 14 12 9-11 10 7-7 9 7 7 3 5 7 6-4 3-1 1

114

*mp*

p.o. 3 5

TAB 3/4 1 0 5 7 12 1 3 0 8 11-10 9 10 8 10 10 12 10 8 10

117 *poco stringendo*

*f* *mf*

TAB 4/4

119 *poco rit.* *a tempo* S.P. *a* *p*

*f* *ff*

TAB 3/4 2/4 2/4 4/4

123 *ord.* *h.o.* *ord.* *let it resonate*

*f* *p*

TAB 4/4

125 *poco rit.* *a tempo* S.P. *pp*

*pp*

TAB 5/4 4/4 3/4



**10th International Microtonal Guitar Competition**

**Mention Award**

**Compositions Including a Microtonal Guitar**

# **Kaleidoscope Trio**

---

**Composer**

**Ben Jameson**

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*Notation Booklet*

# Kaleidoscope Trio

For three acoustic or electric guitars

By Ben Jameson

## Notes

The three guitars are tuned to partials of a notional sub-bass fundamental frequency of  $C_{-4} = 1\text{Hz}$ . All strings are therefore tuned to frequencies that are integers in Hz.

All pitches and deviations from tempered pitch are notated in relation to the reference of  $C_{-4} = 1\text{Hz}$ . Middle C therefore sounds at  $256\text{Hz}$  (approximately 38 cents flat compared to standard concert pitch).

The diagram to the right shows the tuning pitches for each guitar. Pitches are shown in standard notation, with the frequency of each pitch and its approximate deviation from equal temperament shown above.

All pitches throughout the piece are played as natural harmonics. Tablature is therefore provided to clarify fingerings. The sounding pitches are notated as the closest tempered pitch, with the deviation from the tempered pitch shown in cents.



	80	103	137	172	226	304
Frequency (Hz):	80	103	137	172	226	304
Deviation from tempered pitches (cents):	-14	+24	+18	+12	-16	-2
Guitar 1						
Frequency (Hz):	79	104	134	176	223	296
Deviation from tempered pitches (cents):	-35	+41	-21	-49	-39	-49
Guitar 2						
Frequency (Hz):	82	106	136	178	224	302
Deviation from tempered pitches (cents):	+29	-26	+5	-29	-31	-14
Guitar 3						

# Kaleidoscope Trio

Ben Jameson

♩ = 60

Guitar 1

Musical notation for Guitar 1 in 4/4 time. The staff shows a sequence of notes with natural harmonics indicated by upward-pointing arrows. The notes are: a whole note chord (harmonics at -2, -16, +12, +18, +24, -14), a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note (harmonic at -16), an eighth note (harmonic at -2), an eighth note (harmonic at +12), an eighth note (harmonic at +26), an eighth note (harmonic at +18), a quarter note (harmonic at -14), a quarter rest, a quarter rest, a quarter note (harmonic at -12), and a quarter note (harmonic at +24). The dynamics are *mp* for the first chord and *pp* for the rest of the piece. Below the staff is a TAB with fret numbers: 12, 12, 12, 12, 12, 7, 12, 12, 7, 12, 12, 7, 12.

All pitches should be played as natural harmonics

Guitar 2

Musical notation for Guitar 2 in 4/4 time. The staff shows a sequence of notes with natural harmonics indicated by upward-pointing arrows. The notes are: a whole note chord (harmonics at -49, -39, -49, -21, +41, -35), a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note (harmonic at -37), an eighth note (harmonic at -49), an eighth note (harmonic at +42), an eighth note (harmonic at -21), a quarter note (harmonic at -35), a quarter rest, a quarter rest, a quarter note (harmonic at -34), and a quarter note (harmonic at +41). The dynamics are *mp* for the first chord and *pp* for the rest of the piece. Below the staff is a TAB with fret numbers: 12, 12, 12, 12, 12, 7, 12, 12, 7, 12, 12, 7, 12.

All pitches should be played as natural harmonics

Guitar 3

Musical notation for Guitar 3 in 4/4 time. The staff shows a sequence of notes with natural harmonics indicated by upward-pointing arrows. The notes are: a whole note chord (harmonics at -14, -31, -29, +5, -26, +29), a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note (harmonic at -29), an eighth note (harmonic at -14), an eighth note (harmonic at -29), an eighth note (harmonic at -25), an eighth note (harmonic at +5), a quarter note (harmonic at +29), a quarter rest, a quarter rest, a quarter note (harmonic at +31), and a quarter note (harmonic at -26). The dynamics are *mp* for the first chord, *p* for the middle section, and *pp* for the final section. Below the staff is a TAB with fret numbers: 12, 12, 12, 12, 12, 7, 12, 12, 7, 12, 12, 7, 12.

All pitches should be played as natural harmonics

Gtr. 1

9

TAB: 12 12 12 9 5 12 12 5 12 7 12 9 12 12

Gtr. 2

TAB: 12 12 12 9 5 12 12 5 12 7 12 9 12 12

Gtr. 3

TAB: 12 12 12 9 5 12 12 5 12 7 12 9 12 12

Gtr. 1

Musical notation for Gtr. 1. The staff shows notes with various accidentals and fingerings. The tablature below indicates fret numbers: 5, 7, 9, 12, 5, 12, 7.

Gtr. 2

Musical notation for Gtr. 2. The staff shows notes with various accidentals and fingerings. The tablature below indicates fret numbers: 5, 7, 9, 12, 5, 12, 7.

Gtr. 3

Musical notation for Gtr. 3. The staff shows notes with various accidentals and fingerings. The tablature below indicates fret numbers: 5, 7, 9, 12, 5, 12, 7.

Gtr. 1

Gtr. 2

Gtr. 3

*p*



Gtr. 1

Musical notation for Gtr. 1. The staff shows a sequence of notes with various accidentals and fret numbers: 37, -2, -14, -2, +12, -14, +20, +24, -14, -14, +12, +24, +4, -2, -16. The piece concludes with a fermata. The dynamic marking *p* is present.

Tablature for Gtr. 1: 12 7 | 5 5 7 | 7 5 12 | 5 5 4 5

Gtr. 2

Musical notation for Gtr. 2. The staff shows a sequence of notes with various accidentals and fret numbers: -49, -37, -37, -49, +41, -19, -35, -35, -49, +41, -34, -49, -39. The piece concludes with a fermata. The dynamic marking *mp* is present.

Tablature for Gtr. 2: 12 7 | 7 5 | 5 5 7 12 | 5 5 4 5

Gtr. 3

Musical notation for Gtr. 3. The staff shows a sequence of notes with various accidentals and fret numbers: -29, -14, -29, -14, -29, +7, -26, +29, +29, -29, -26. The piece concludes with a fermata. The dynamic markings *f* and *mf* are present.

Tablature for Gtr. 3: 12 5 7 | 5 5 7 | 7 5 12 | 12 5

Gtr. 1

*mp*

T  
A  
B

Gtr. 2

*p*

T  
A  
B

Gtr. 3

*mp*

T  
A  
B

Detailed description: This page contains three guitar parts, Gtr. 1, Gtr. 2, and Gtr. 3. Each part consists of a standard musical staff with a treble clef and a guitar-specific TAB staff below it. Gtr. 1 starts at measure 42 and features a dynamic marking of *mp*. Gtr. 2 features a dynamic marking of *p*. Gtr. 3 features a dynamic marking of *mp*. The TAB staves use numbers 4, 5, and 12 to indicate fret positions. Various musical notations such as slurs, accents, and ties are used throughout the score to indicate phrasing and articulation.

Gtr. 1

46 *mf*

Tablature for Gtr. 1:  
 T: 7 4 4 5 12  
 A: 4 5 4 5 4  
 B: 12 4 5 4 4

Gtr. 2

Tablature for Gtr. 2:  
 T: 4 7 4 4 5 12  
 A: 5 4 4 4 4 4  
 B: 12 4 4 4 4 4

Gtr. 3

*p* *mf*

Tablature for Gtr. 3:  
 T: 7 4 4 5 12  
 A: 4 5 4 4 4  
 B: 12 4 5 4 4



10

Gtr. 1



55

+4

-16  
-29

-16

-16  
+12  
+18

+10

-14

-27

+24

+12

-14

+4

-16

-2

-16

*ff*

*f*

*mf*

TAB

4

4

4

5

5

4

5

4

5

7

4

5

Gtr. 2



+38

+47

+38

-39

-49

-21

+27

-35

-49

+41

-49

-34

-37

+38

-49

-39

+38

*ff*

*mf*

*f*

TAB

4

4

4

5

5

4

5

4

5

7

4

5

4

Gtr. 3



-28

-45

-29

-28

-31

-29

+5

-40

+29

-26

+15

-9

-29

-29

-28

-14

*ff*

*mf*

TAB

4

4

4

5

5

4

5

5

4

4

7

5

4

5

Gtr. 1

Musical notation for Gtr. 1, starting at measure 59. The staff features a treble clef and a key signature of one flat. The music includes various note values, slurs, and accidentals. Fingering numbers are placed above notes. Dynamic markings include *f* and *mf*. A double bar line is present at the end of the system.

TAB notation for Gtr. 1, corresponding to the musical staff above. It shows fret numbers (4, 5, 7, 12, 9, 5, 4, 4, 9, 12, 7, 12) on a six-line staff.

Gtr. 2

Musical notation for Gtr. 2. The staff features a treble clef and a key signature of one flat. The music includes various note values, slurs, and accidentals. Fingering numbers are placed above notes. Dynamic markings include *p*. A double bar line is present at the end of the system.

TAB notation for Gtr. 2, corresponding to the musical staff above. It shows fret numbers (5, 7, 4, 12, 9, 7, 5, 5, 4, 4, 9, 12, 12, 7) on a six-line staff.

Gtr. 3

Musical notation for Gtr. 3. The staff features a treble clef and a key signature of one flat. The music includes various note values, slurs, and accidentals. Fingering numbers are placed above notes. Dynamic markings include *mp* and *mf*. A double bar line is present at the end of the system.

TAB notation for Gtr. 3, corresponding to the musical staff above. It shows fret numbers (4, 5, 5, 4, 7, 12, 9, 5, 5, 4, 4, 9, 12, 12, 7) on a six-line staff.



Gtr. 1

69

-2 -14 +18 +26 +18 +26 -12 +12 -2 -16 -1 -2 -16 +24 +18

*mp*

TAB

4	12	12	5	7	12
5	7	7			5
					12

Gtr. 2

-35 -21 -34 -21 +42 -49 -49 -39 -47 +38 +41 -39

*p* *pp*

TAB

12	12	12	5	7	12
5	7	7			5
					12

Gtr. 3

-43 -12 -31 +29 +5 -25 +31 -29 +5 -14 -31 -12 -43 -26

*mp* *pp*

TAB

7	5	12	12	5	7
9	5	7	7	5	9
					5

14

Gtr. 1

73

-14

+10  
-27

+12

-16

+18

-2

-1

+13

-16

+26

+18

-14

*pp*

TAB

12

4

4

12

12

5

12

7

7

12

7

12

12

Gtr. 2

-21

-35

-49

-49

-21

+27

-49

-39

-39

-47

-47

+42

-21

-35

*mp*

TAB

12

12

12

5

4

4

12

12

7

7

12

7

12

12

Gtr. 3

-31

+5

+29

-40

+15

-31

-29

+5

-14

-12

-27

-25

-31

+5

+29

TAB

12

12

12

12

5

12

7

7

12

7

12

12

Gtr. 1

78

*mf* *pp*

TAB

12						12													
12																			
12																			
12																			
12																			

Gtr. 2

*mf* *pp*

TAB

12						12													
12																			
12																			
12																			
12																			

Gtr. 3

*mf* *pp* *mf*

TAB

12						12													
12																			
12																			
12																			
12																			

16

Gtr. 1

87 +24 +12 -14 -2 +18 -14 -1 +13 +20 -16 +24 -14

TAB: 12 12 5 7 7 12 5 12

Gtr. 2

-35 +41 -49 -49 -21 -37 -39 +41 -47 -19 -35

*p* *pp*

TAB: 12 12 5 7 12 7 7 12 5 7 7 12

Gtr. 3

-29 +29 +5 -29 -14 -12 -27 +7 -31 -26 +29

*pp*

TAB: 12 7 12 7 7 12 5 12

93

Gtr. 1

+24 -12 +20 -14 -2 -2 +10 -1 -14 +18 17

T  
A  
B

7 12 7 7 4 5

Gtr. 2

+41 -34 -19 +38 -37 -47 -37

T  
A  
B

12 7 9 7 7 7

Gtr. 3

-26 +31 +7 -29 -14 -43 -12 -29 +5 -40 -29

T  
A  
B

12 7 7 12 9 7 5 4 12

Detailed description: This is a guitar score for three guitars, labeled Gtr. 1, Gtr. 2, and Gtr. 3. Each guitar part consists of a musical staff in treble clef and a corresponding six-line tablature staff. The music is written in a key with one flat (B-flat) and a 7/8 time signature. The score is divided into measures, with fret numbers and accidentals indicated above the musical notes. Gtr. 1 starts at measure 93. The tablature for each guitar shows specific fret numbers and techniques like bends and slides. The page number 138 is centered at the bottom.

18

Gtr. 1

99

12 12 7 12 12 9

Gtr. 2

5 4 12 12 7 12 9

Gtr. 3

12 9 7 12 12 12 9

Gtr. 1

103

T  
A  
B

5 7 7 12

Gtr. 2

T  
A  
B

9 7 5 5 7 7 12

Gtr. 3

*p*

T  
A  
B

5 5 7 7 12

**10th International Microtonal Guitar Competition**

**Mention Award**

**Compositions Including a Microtonal Guitar**

# **Termite Terrace (22-TET)**

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**Composer(s)**

**Emme Phyzema & Ben Spees**

*Transcribed by Stephen Weigel*

---

*Notation Booklet*

# Termite Terrace (22-TET)

Emme Phyzema & Ben Spees

(transcribed by Stephen Weigel)

Emme Phyzema

Tuning on both (all) guitars: DADGCD in 22-TET intonation

$\text{♩} = 202$

**Gtr. 1**

**TAB 1**

**Gtr. 2**

**TAB 2**

**Gtr. 3**

**TAB 3**

(looped from Gtr 1)

Termite Terrace (22-TET)

5

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(looped from Gtr 2)

Gtr. 4

TAB 4

Detailed description of the musical score: The score is for a piece titled 'Termite Terrace (22-TET)'. It consists of four guitar parts, each with a standard musical staff and a corresponding guitar tablature (TAB).  
- **Gtr. 1 / TAB 1:** Starts with a measure number '5'. The musical staff shows a melodic line with various accidentals. The tablature includes fret numbers 12, 16, 14, 12, 14, 16, 12, (12), 12, 16, 14, 13, 13, 13, 7, 5, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 3.  
- **Gtr. 2 / TAB 2:** Marked as '(looped from Gtr 2)'. The musical staff shows a melodic line. The tablature includes fret numbers 8, 9, 8, 3, 5, 9, 13, 11, 11, 13, 9, (9), 9, 13, 11, 10, 10, 10.  
- **Gtr. 3 / TAB 3:** The musical staff shows a melodic line. The tablature includes fret numbers 8, 12, 10, 8, 10, 12, 8, (8), 8, 12, 10, 8, 12, 10, 10, 12, 8, (8), 8, 12, 10, 9, 9, 9.  
- **Gtr. 4 / TAB 4:** Marked as '(looped from Gtr 2)'. The musical staff shows a melodic line. The tablature includes fret numbers 8, 9, 8, 3, 5.

Termite Terrace (22-TET)

Gtr. 1

TAB 1

1	2	3	2	1	2	3	2	(2)	2	3	2	3	3	3	7	5	3	3	0	0	3	3	0	0	3	3	3
2	3	2	2	3	2	(2)	2	3	2	3	3	3	3	3													

Gtr. 2

TAB 2

8	9	8	3	5	9	13	11	11	13	9	(9)	9	13	11	10	10	10										
8	9	8	3	5	9	13	11	11	13	9	(9)	9	13	11	10	10	10										

Gtr. 3

TAB 3

8	12	10	8	10	12	8	(8)	8	12	10	9	9	9	8	10	10	10	12	8	(8)	8	12	10	9	9	9
8	12	10	8	10	12	8	(8)	8	12	10	9	9	9	8	10	10	10	12	8	(8)	8	12	10	9	9	9

Gtr. 4

TAB 4

8	9	8	3	5	8	9	8	3	5
8	9	8	3	5	8	9	8	3	5



Termite Terrace (22-TET)

21

Gtr. 1

TAB 1

Gtr. 2

TAB 2

TAB 1 fret numbers: 12-12-16, 14-12-14, 16-12, (12)-12-16, 14-13-13-13, 7-7-7-8, 6-6-6-7, 6-6-6-7, 6-6-6-8, 5-5-5-7, 5-5-5-7

TAB 2 fret numbers: 7-11, 9-7-9, 11-7, (7)-7-11, 9-8-8-8, 6-6-6-7, 5-5-5-6, 15-15-15-16, 14-14-14-15, 16-16-16-17, 18-18-18-19, 17-17-17-18

25

Gtr. 1

TAB 1

Gtr. 2

TAB 2

(diamond notes  
sound w/ 384c harmonizer)

TAB 1 fret numbers: 2-2-6-4-2-4-6-2, (2)-2-3-2-0-0, 2-2-6-4-2-4-6-2, (2)-2-3-2-1-1

TAB 2 fret numbers: 19-19, 15-16-15-13-13, 15-16-15-14-14

29

Gtr. 1

TAB 1

Gtr. 2

TAB 2

TAB 1 fret numbers: 2-2-6-4-2-4-6-2, 0-2-0-6-4-5-4-0, 3-3-7-5-3-5-7-3

TAB 2 fret numbers: 15-16-15-12, 15, 15-16-15-19-17-15

Termite Terrace (22-TET)

33

Gtr. 1

TAB 1

Gtr. 2

TAB 2

TAB 1: 13 7 6 7 | 0 5 7 13 9 13 9 13 | 11 9 13 18 9 22 13 9 14

TAB 2: 15 15 15 15 15 15 13 | 20 20 20 20 20 20 18 | 11 11 11 11 11 11 9 | X X X X X X X | X X X X X X X | 16 16 16 16 16 16 14



37

Gtr. 1

TAB 1

Gtr. 2

TAB 2

TAB 1: 0 0 3 5 7 0 3 5 (5) 7 5 3 7 5 | 0 0 3 5 7 0 3 5 (5) 7 5 3 7 5

TAB 2: 26 36 | 11 9 11 13 11 13 | 28 38 | 11 9 11 13 11 13



41

Gtr. 1

TAB 1

Gtr. 2

TAB 2

TAB 1: 9 9 9 9 9 9 7 7 7 5 | 10 10 10 8 | 5 5 7 8 10 5 7 9 (9) 7 5 9 7 5

TAB 2: 15 15 15 15 15 15 | 13 13 13 11 | 13 9 0 | (13) 9 0

Termite Terrace (22-TET)

45

Gtr. 1

TAB 1

5 5 7 8 10 5 7 9 (9) 7 5 9 7 5 11 9 13 9 13 9

Gtr. 2

TAB 2

0 9 9 7 0 (0 9 9 7 0) 7 7 9 13 7 7 9 13



49

Gtr. 1

TAB 1

11 9 13 9 13 9 12 12 9 9

Gtr. 2

TAB 2

6 6 8 12 13 10 6 6 8 12 13 10 10



53

Gtr. 1

TAB 1

5 1 1 5 9 9 13 11 11 13 9 (9) 9 13 11 10 10 10

Gtr. 2

TAB 2

7 3 0 3 0 0 7 9 0 0 0 7 9 (0 0 0 7 9)

Termite Terrace (22-TET)

57

Gtr. 1

TAB 1

Gtr. 2

TAB 2

(looped from Gtr 1)

Gtr. 3

TAB 3

Detailed description: This block contains the guitar notation for measures 57-60. It is organized into three systems. The first system is for Gtr. 1 and TAB 1, showing a melodic line with fret numbers 16, 18, 17, and 20. The second system is for Gtr. 2 and TAB 2, showing sustained chords with fret numbers 4, 3, 4, 11, 7, 0, and 11. The third system is for Gtr. 3 and TAB 3, labeled '(looped from Gtr 1)', showing a melodic line with fret numbers 9, 11, 10, and 13. Each system includes a standard musical staff with a treble clef and a corresponding guitar tablature staff with six lines.

61

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(looped from Gtr 1)

Gtr. 4

TAB 4

The image displays a musical score for a piece titled "Termite Terrace (22-TET)". It consists of four guitar parts, each with a standard musical staff and a corresponding guitar tablature (TAB) below it. The score is marked with a measure number "61" at the beginning.   
 - **Gtr. 1** and **TAB 1**: The musical staff shows a melodic line starting in the second measure. The tablature indicates fret numbers: 0-4-9, 4-9-4-8, and 4-9-7-9.   
 - **Gtr. 2** and **TAB 2**: The musical staff features a chordal accompaniment with a key signature of two sharps (F# and C#). The tablature shows fret numbers: 15, 11, 0 for the first measure; 17, 13, 0 for the second; 15, 11, 0 for the third; 0, 7, 9 for the fourth; and a final measure with fret numbers 0, 0, 0, 7, 9.   
 - **Gtr. 3** and **TAB 3**: The musical staff shows a melodic line with a key signature of two sharps. The tablature includes fret numbers: 9, 13, 11, 11, 13, 9, (9), 9, 13, 11, 10-10-10, 9, 13, 11, 11, 13, 9, (9), 9, 13, 11, 10-10-10.   
 - **Gtr. 4** and **TAB 4**: The musical staff shows a melodic line with a key signature of two sharps. The tablature includes fret numbers: 16-16-20, 18-16, 18, 20-16, (16)-16-20, 18, 17-17-17, 16-16-20, 18-16, 18, 20-16, (16)-16-20, 18, 17-17-17.   
 A note "(looped from Gtr 1)" is placed between the Gtr. 3 and Gtr. 4 staves, indicating that the melodic line in Gtr. 4 is a repetition of the line in Gtr. 1.

Termite Terrace (22-TET)

65

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

Gtr. 4

TAB 4

69

Gtr. 1

TAB 1

T	4	0	4	7	(7)	7				
A										
B										

T										
A										
B										

Gtr. 2

TAB 2

T	15			17		15				
A	0			0		0				
B	0			0		0				

T										
A										
B										

Gtr. 3

TAB 3

T				9		11		10	10	10
A										
B										

T										
A										
B										

Gtr. 4

TAB 4

T				16	16	18	16	17	17	17
A										
B										

T										
A										
B										



73

Gtr. 1

TAB 1

T				10	8	10	8	6	6	8	2	(2)	4	2	6	5	6
A																	
B																	

Gtr. 2

TAB 2

T																	
A																	
B																	

(diamond notes  
sound w/ 600c harmonizer)

T	6	6	8	12													
A	x	x	x	x													
B	6	6	8	12													

Termite Terrace (22-TET)

77

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(looped from Gtr 1)

Detailed description of the musical score: The score is for three guitars. Gtr. 1 (TAB 1) starts at fret 5 and plays a series of chords and notes. Gtr. 2 (TAB 2) starts at fret 10 and plays a series of notes, including a double stop at fret 20. Gtr. 3 (TAB 3) is mostly silent, with a final phrase 'looped from Gtr 1' starting at the end of the system. The tabs include fret numbers and 'X' marks for muted strings.

81

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(looped from Gtr 1)

Gtr. 4

TAB 4

(looped from Gtr 1)

Gtr. 5

TAB 5

85

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(re-looped/doubled from Guitar 1)

Gtr. 4

TAB 4

Gtr. 5

TAB 5

89

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(looped from Gtr 1)



93

Gtr. 1

TAB 1

Gtr. 2

TAB 2

Gtr. 3

TAB 3

(diamond notes sound w/ 384c harmonizer)



109

Gtr. 1

TAB 1

Gtr. 2

TAB 2



113

Gtr. 1

TAB 1

Gtr. 2

TAB 2

10th International Microtonal Guitar Competition

**Mention Award**

Compositions Including a Microtonal Guitar

**varjo, varjo**

---

Composer

Mark Reid Bulatović

---

*Notation Booklet*

# varjo, varjo

for two guitars

-mark reid bulatović, Helsinki 2026

Bambuuruhoa  
On pikku mökin katto.  
Kuu paistaa sisään.  
Lattialla vierekkäin  
Ihminen, varjo, varjo.

- Saigyō (suomennos: Tuomas Anhava)

## Explanation of Notation

**Rhythm** - the piece is written in two simultaneous time signatures [ 9/8 & 3/4]  
The length of the bars is the same, i.e. the crotchet of 3/4 = dotted crotchet of 9/8.  
Thus one player is feeling in triplets what the other feels in semi-quavers.

**Tuning** - the guitars are tuned in “Spiral Standard” tuning (shown overleaf). The system is in extended *3-limit just intonation*, thus relates to a continuum of 9:8 tones which run up the centre of the diagram. The two guitars are tuned with the same proportions, but a “pythagorean-comma” (24¢) apart.

**Fingerings** - because of the specific tuning it is paramount that the fingerings are followed as closely as possible, circled numbers represent strings. Harmonics (up to the 7th) are notated with diamond noteheads, numerals indicate position of the harmonic.

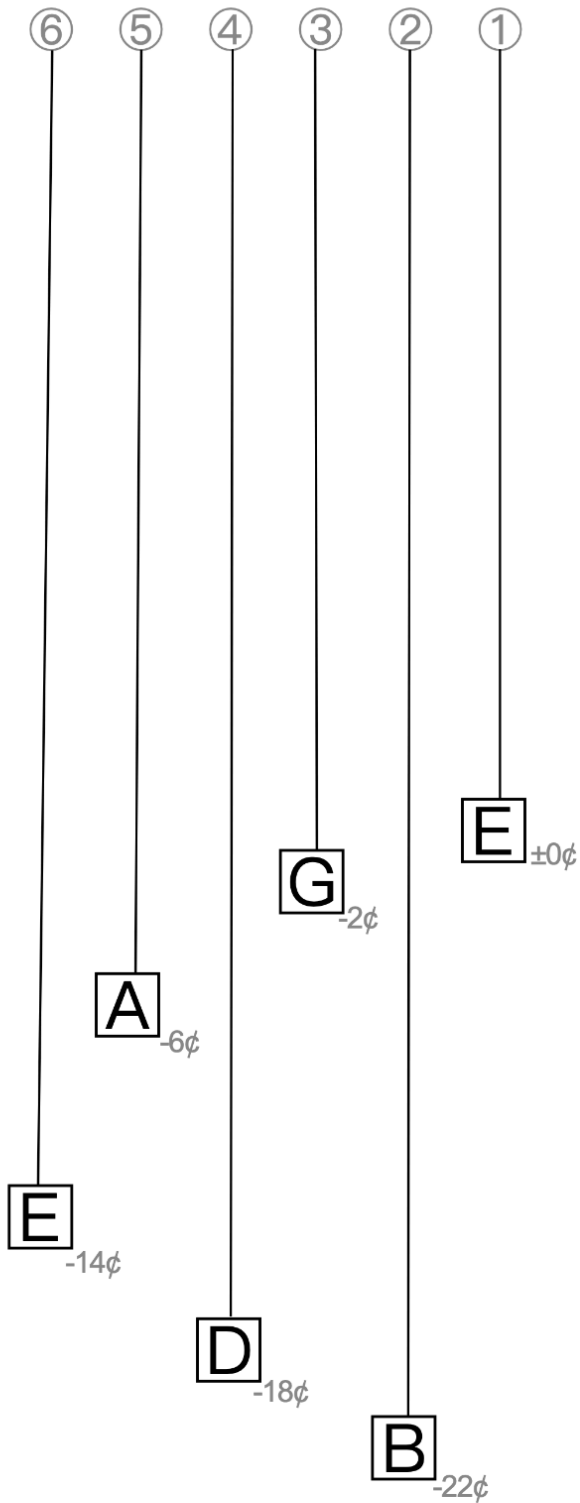
无 (**empty**) - *Wú* translates to “without”, therefore all sound should be dampened. This is further emphasised by the use of an **extra thick barline**. Whilst no musical features are present, the music continues. The length of emptiness is up to the discretion of the players and the situation. (mm. 24)

盈 (**full**) - *Yíng* describes fullness; therefore it is key to let the resonance ring right up until the last moment. (mm. 70)

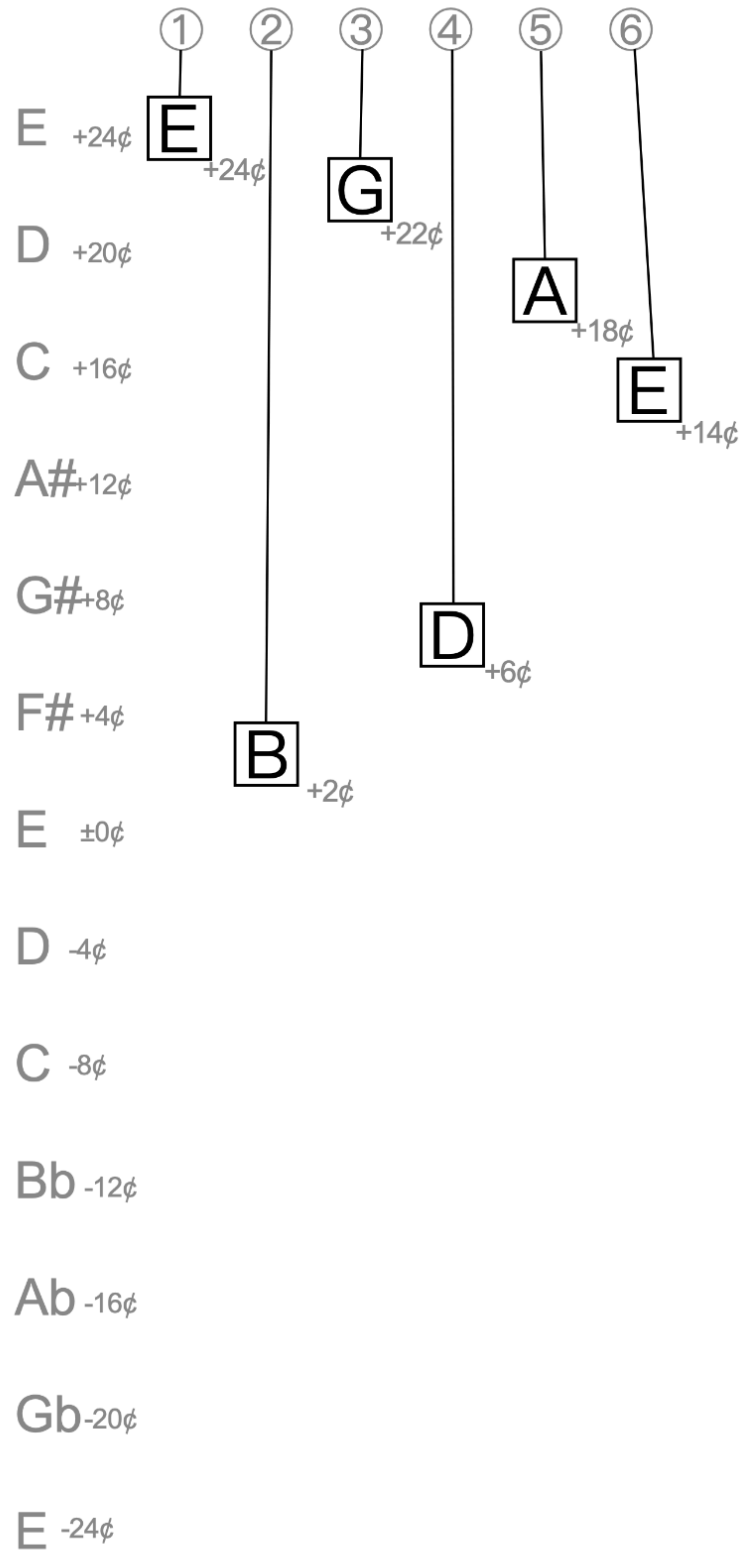
**Dotted Barlines** - indicate that the following gap is *Laissez Vibrer* (l.v.), in other words, the strings should not be dampened.

# Spiral Standard

strings: Guitar II



Guitar I



**Interpretation Guide** - Incorporate gaps on the initial pages of the score, into the phrasing of the piece as a whole. Keep in mind the following adage of *Lao Tzu*:

*... You fashion clay to make a bowl,  
The usefulness of the bowl is always in that  
empty innermost. ...<sup>1</sup>*

埴埴以为器，当其无，有器之用。

---

<sup>1</sup> Lao Tzu, *Dao De Ching*, (Chapter 11)

# varjo, varjo

with special thanks to Kukka Lukkarinen

mark reid bulatović

Declare, then, immediatly less

♩. / ♩ = 58bpm

The score is written for two guitars in 3/4 time. It consists of four systems of music, each with a large slur over the top staff (Guitar 1) and a smaller slur over the bottom staff (Guitar 2).  
- **System 1:** Guitar 1 starts with a *f* dynamic and a *mp* dynamic. Fingerings 1-3 are shown above the first measure. A circled 1 is below the first measure, and a circled 2 is below the second measure.  
- **System 2:** Fingerings 2, 3, 1, 2, 3, 2, 1 are shown above the measures. A circled 1 is below the first measure, a circled 3 below the second, and a circled 5 below the third. The dynamic is *l.v. sim.*  
- **System 3:** Fingerings 1, 2, 4, 6 VII are shown above the measures. A circled 1 is below the first measure, and circled 1s are below the second and third. The dynamic is *l.v. sim.*  
- **System 4:** Fingerings 1, 3, 2, 1 are shown above the measures. A circled 1 is below the first measure, and circled 1, 3, XII are below the second. The dynamic is *l.v. sim.*  
- **System 5:** Fingerings 1, 3 are shown above the measures. A circled 4 VII is below the first measure. The dynamic is *l.v. sim.*  
- **System 6:** Fingerings 1, 2, 3 XII, 2 are shown above the measures. A circled 4 VII XII is below the first measure, circled 3 and 4 below the second, circled 5 V below the third, and circled 3 below the fourth.

② ④ ① ② ② ③ ③

③ XII ③

③ ④ ③ XII ④ VII ①

15

③ XII ③

⑤ V ④ XII ③ XII ④ XII

⑤ V ④ XII ③ XII

20

③ ② ④ ⑥ IX ⑤ XII

④ VII ③ VII ④ XII ② XII ④ XII ⑥ IX ③ XII ⑤ XII ④ XII ③ XII ⑥ IX

# 无

(empty)

③ ⑤ XII ③

⑥ IX ③ XII ⑤ XII ③ XII ④ XII ③ XII ② XII ③ XII ⑤ XII ③ XII

25





Musical notation for the first system, featuring a treble and bass staff with various notes and fingerings (1, 2, 5).

Musical notation for the second system, including a 'x5' marking and fingerings (1, 2, 4, 5).

un poco piu mosso

Musical notation for the third system, featuring 'x4' and 'a' markings, and a 'f' dynamic marking.

盈  
(full)

Musical notation for the fourth system, including a 'secco' marking and fingerings (1, 2, 3, 4, 5).

Helsinki, 2.2026

**10th International Microtonal Guitar Competition**

**1st Prize**

**Arrangements Including a Microtonal Guitar**

# **Prelude in 19ET**

---

**Original Work / Arranger**

**Aaron Andrew Hunt / Matthew Sheeran**

---

*Notation Booklet*

# Prelude in 19ET

Aaron Andrew Hunt  
Arr. Matthew Sheeran

♩ = 80

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

Acoustic Guitar 4

A. Gtr. 1

A. Gtr. 4

A. Gtr. 1

A. Gtr. 4

A. Gtr. 1  $\text{♩} = 79$   $\text{♩} = 80$

A. Gtr. 4

11 12 13

A. Gtr. 1  $\text{♩} = 79$   $\text{♩} = 78$   $\text{♩} = 77.5$   $\text{♩} = 76$   $\text{♩} = 77$   $\text{♩} = 78$   $\text{♩} = 79$   $\text{♩} = 77$

A. Gtr. 4

14 15 16

*8va* *loco*

A. Gtr. 1  $\text{♩} = 79$

A. Gtr. 4

17 18 19

*8va*

A. Gtr. 1  $\text{♩} = 78$   $\text{♩} = 79$   $\text{♩} = 77$   $\text{♩} = 78$

A. Gtr. 4

20 21 22

(8) *loco*

A. Gtr. 1

A. Gtr. 4

23 24 25

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

A. Gtr. 4

$\text{♩} = 66$   $\text{♩} = 61$   $\text{♩} = 40$

*mf* *mf*

26 27 28

A. Gtr. 1

A. Gtr. 2

A. Gtr. 4

$\text{♩} = 78$   $\text{♩} = 79$

*mf* *mf* *mf*

29 30 31

A. Gtr. 1  $\text{♩} = 78.5$   $\text{♩} = 79$   $\text{♩} = 79.5$

A. Gtr. 4

32 33 34

A. Gtr. 1  $\text{♩} = 79$   
*8va*

A. Gtr. 4

35 36 37

(8) *loco*

A. Gtr. 1

A. Gtr. 4

38 39 40

A. Gtr. 1  $\text{♩} = 78$   $\text{♩} = 77.5$   $\text{♩} = 78$

A. Gtr. 4

41 42 43

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

A. Gtr. 4

44 45 46

$\text{♩} = 79$   $\text{♩} = 77$   $\text{♩} = 72$   $\text{♩} = 61$   $\text{♩} = 40$

Detailed description: This musical score is for four acoustic guitars, labeled A. Gtr. 1 through A. Gtr. 4. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). A. Gtr. 1 has a complex melodic line with many sixteenth notes and slurs, with fret numbers 79, 77, 72, 61, and 40 indicated above it. A. Gtr. 2 has a simpler melodic line with a few notes and slurs. A. Gtr. 3 has a very sparse line with only a few notes at the end. A. Gtr. 4 has a melodic line with slurs and fret numbers 44, 45, and 46 indicated below it. The score ends with a double bar line and repeat dots.

# Fugue in 19ET

Aaron Andrew Hunt  
Arr. Matthew Sheeran

Acoustic Guitar 1

Acoustic Guitar 2

Acoustic Guitar 3

$\text{♩} = 100$

*mf*

*mf*

1 2 3 4

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

5 6 7 8 9

*mf*

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

10 11 12 13

Detailed description: This system contains the first three measures of the guitar score. It features three staves labeled A. Gtr. 1, A. Gtr. 2, and A. Gtr. 3. The key signature is three sharps (F#, C#, G#). Measure 10 shows a melodic line in Gtr. 1 and a rhythmic accompaniment in Gtr. 3. Measure 11 continues the melodic development in Gtr. 1 and the accompaniment in Gtr. 3. Measure 12 features a prominent chordal texture in Gtr. 2 and a melodic line in Gtr. 1. Measure 13 concludes the system with a melodic line in Gtr. 1 and a final accompaniment figure in Gtr. 3.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

14 15 16 17

Detailed description: This system contains measures 14 through 17. Measure 14 shows a melodic line in Gtr. 1 and a rhythmic accompaniment in Gtr. 3. Measure 15 continues the melodic development in Gtr. 1 and the accompaniment in Gtr. 3. Measure 16 features a prominent chordal texture in Gtr. 2 and a melodic line in Gtr. 1. Measure 17 concludes the system with a melodic line in Gtr. 1 and a final accompaniment figure in Gtr. 3.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

18 19 20 21

Detailed description: This system contains the final four measures of the guitar score, measures 18 through 21. Measure 18 shows a melodic line in Gtr. 1 and a rhythmic accompaniment in Gtr. 3. Measure 19 continues the melodic development in Gtr. 1 and the accompaniment in Gtr. 3. Measure 20 features a prominent chordal texture in Gtr. 2 and a melodic line in Gtr. 1. Measure 21 concludes the system with a melodic line in Gtr. 1 and a final accompaniment figure in Gtr. 3.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

22 23 24 25

Detailed description: This system contains measures 22 through 25. It features three staves for guitar parts. A. Gtr. 1 and A. Gtr. 2 have complex melodic lines with many accidentals and slurs. A. Gtr. 3 is mostly silent with some rests. The key signature has four sharps (F#, C#, G#, D#).

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

26 27 28 29

*p*

*p*

Detailed description: This system contains measures 26 through 29. It features three staves for guitar parts. A. Gtr. 1 and A. Gtr. 2 have melodic lines with slurs and dynamics. A. Gtr. 3 is mostly silent. Dynamics *p* are indicated in measures 27 and 28. The key signature has four sharps.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

30 31 32 33

Detailed description: This system contains measures 30 through 33. It features three staves for guitar parts. A. Gtr. 1 and A. Gtr. 2 have melodic lines with slurs and accidentals. A. Gtr. 3 is mostly silent. The key signature has four sharps.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

34 35 36 37

*mf*

Detailed description: This system contains three staves for guitar parts. The key signature has four sharps (F#, C#, G#, D#). A. Gtr. 1 plays a melodic line with eighth notes and slurs, including a flat accidental on the 36th measure. A. Gtr. 2 plays a similar melodic line with slurs. A. Gtr. 3 has whole rests. The dynamic *mf* is indicated below the first staff in measure 37.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

38 39 40 41

*mf*

Detailed description: This system continues the guitar parts. A. Gtr. 1 and A. Gtr. 2 play melodic lines with slurs and accidentals. A. Gtr. 3 has whole rests. The dynamic *mf* is indicated below the second staff in measure 40.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

42 43 44 45

*mf*

Detailed description: This system continues the guitar parts. A. Gtr. 1 and A. Gtr. 2 play melodic lines with slurs. A. Gtr. 3 has whole rests until measure 44, where it begins a melodic line. The dynamic *mf* is indicated below the third staff in measure 44.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

46 47 48 49

Detailed description: This system contains three staves of guitar music. The key signature has four sharps (F#, C#, G#, D#). The music features complex melodic lines with many slurs and ties. Measure 46 shows a dense melodic pattern in all three parts. Measures 47-49 continue with intricate phrasing, including some chromaticism and accidentals like a natural sign over a sharp in measure 48.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

50 51 52

Detailed description: This system continues the guitar parts. Measure 50 starts with a bass clef in the third staff. The music is characterized by long, sweeping slurs across measures, indicating a continuous melodic or harmonic flow. The parts are highly interwoven.

A. Gtr. 1

A. Gtr. 2

A. Gtr. 3

53 54 55 56

$\text{♩} = 95$   $\text{♩} = 80$   $\text{♩} = 65$   $\text{♩} = 50$   $\text{♩} = 25$

*p*

Detailed description: This system concludes the guitar parts. Above the staves, there are five tempo markings: ♩ = 95, ♩ = 80, ♩ = 65, ♩ = 50, and ♩ = 25. The music ends with a dynamic marking of *p* (piano) in the first three staves. The notation includes various rhythmic values and slurs, consistent with the previous systems.

**10th International Microtonal Guitar Competition**

**2nd Prize**

**Arrangements Including a Microtonal Guitar**

**Sandal**

---

*Arranger*

**Mutlu Torun**

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*Notation Booklet*

# Sandal

Mutlu Torun

TEMA

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six systems of music. The first system (measures 1-2) is the vocal melody, starting with a fermata and a first finger (1) on the first note. The second system (measures 3-4) continues the melody with a second finger (2) on the final note. The third system (measures 5-6) features a guitar accompaniment with a piano (*p*) dynamic and includes fingerings 1 2 1 2 and first finger (1) markings. The fourth system (measures 7-8) continues the guitar accompaniment with fingerings 0 0 and 0 0, and includes the rhythmic notation *p m i p p m i p*. The fifth system (measures 9-10) shows a guitar accompaniment with a 7th fret marking. The sixth system (measures 11-12) continues the guitar accompaniment.

1. VAR.

Musical score for the first variation, starting at measure 13. The key signature is G major (one sharp). The score consists of six staves of music. Measure 13 begins with a treble clef and a key signature of one sharp. The melody features eighth and sixteenth notes, often beamed together. Measure 15 shows a change in the bass line with a dotted quarter note. Measure 17 introduces a chromatic descending line in the bass. Measure 19 contains two triplet markings over eighth notes. Measure 21 features a dense sixteenth-note texture. Measure 23 concludes with a final cadence in G major.

2. VAR.

Musical score for guitar, measures 25-35. The score is written in treble clef with a key signature of one sharp (F#). Measure 25 starts with a treble clef, a sharp sign, and a 'p' dynamic marking. Measure 27 includes fingering numbers: 1, 1, 3, 4, 1, 3, 0, 0, 1, 0, 0, 1, 1, 0. Measure 29 includes chord markings 'C 5' and 'C 2'. Measure 31 includes a '7' marking. Measure 33 includes a sharp sign. Measure 35 includes a '4' marking. The score consists of six staves of music.

3. VAR.

The image displays a musical score for a piece titled "3. VAR.". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music, with measure numbers 37, 39, 41, 43, 45, and 47 marked at the beginning of each staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. Fingerings are indicated by numbers 1, 1, 2, 1 above a specific melodic line in the first staff. The music features complex rhythmic patterns and melodic lines, with some measures containing multiple notes on a single staff.

#### 4. VAR-FINAL

Musical score for "4. VAR-FINAL" in G major (one sharp). The score consists of four staves of music, numbered 49, 51, 53, and 55. The key signature is G major (one sharp). The music is written in a single melodic line on a treble clef staff. The first staff (measures 49-50) features a series of eighth-note chords and single notes. The second staff (measures 51-52) continues with similar rhythmic patterns, including some dotted notes. The third staff (measures 53-54) contains a dense sequence of eighth-note chords, with a fermata over the final note of the second measure. The fourth staff (measures 55) concludes with a final cadence, including a fermata over the final note.

10th International Microtonal Guitar Competition

3rd Prize

Arrangements Including a Microtonal Guitar

# Beni Görüp Yüzün Öte Dönderme

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Arranger

Muhammet Akıllı

---

*Notation Booklet*

# Beni Görüp Yüzün Öte Dönderme

Arrangement For Microtonal Guitar

Muhammet Akıllı

♩ = 70

"All f sharps and c sharps are 34 cents lower as in "hüseyni" makam..."

harm. harm. normal P

1. P 2. P

harm. XII. tempo rubato

1. 2.

accel. cresc.

rasg. rasg.

2

18

19

20

*dim.*

21

22

23

24

$\text{♩} = 90$

25

27

30

*tempo rubato*

33

36

40

43

46

pizz.

49

52

*tempo rubato*

55

*rit.* - - -

58

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İTÜ



## COMPOSITIONS

- 1) Daragh Black Hynes
- 2) Xavier Davenport
- 3) Matthieu Lemennicier

## ARRANGEMENTS

- 1) Matthew Sheeran
- 2) Mutlu Torun
- 3) Muhammet Akilli

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