

Two Movements for Three Guitars

Commissioned for Dominic Matthews by The Arc Project: Digital Edition

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Transposing score - all pitches are notated in standard tuning positions and sound lower or higher according to the below tunings
Harmonics are written at sounding pitch, with the required LH position in brackets and string in numerals

Tunings:

Guitar 1: $\begin{matrix} \text{e} \\ \text{b} \\ \text{d} \\ \text{f} \\ \text{c} \\ \text{g} \end{matrix}$ (strings 1-6)

Guitar 2: $\begin{matrix} \text{e} \\ \text{b} \\ \text{d} \\ \text{f} \\ \text{c} \\ \text{g} \end{matrix}$ (strings 1-6)

Guitar 3: $\begin{matrix} \text{e} \\ \text{b} \\ \text{d} \\ \text{f} \\ \text{c} \\ \text{g} \end{matrix}$ (strings 1-6)

Notes for Movement I

all note changes moving tremolos are notated as following for simplicity

(note value varies) (note value varies)

In performance, the first note should always be accented, clearly standing out from the texture and sustained shortly before feathering the tremolo (i.e. tremolo should always have the feeling of an accel.)

The tremolo itself is unmeasured unless otherwise stated and the full speed should be reached within approx. 0.5-2 beats (ad. lib.)

Perform all parts with a plectrum unless otherwise notated

I

♩ = 60

1 *II crescendo poco a poco until b.18* *II*

Guitar 1 *f*

IV crescendo poco a poco until b.18

Guitar 2 *f* play VI once and let ring (mute V)

V crescendo poco a poco until b.18 *V*

Guitar 3 *f*



5 *(I+II)*

IV *IV* *(I+II)*

V



9 *IV*

13

VI

+III

ff

16

VI

ff

19

mf

mf

mf

insert gaps in tremolo by lifting RH away from string, keep it moving

Feather into tremolo from accented notes as before, but fully ad. lib. feather duration
Tremolo between two accented notes even where no tremolo is notated, up to and including bar 32

22

25

sempre fff [until b.31] *sempre l.v.* prepare LH in chord positions as much as possible in order to allow strings to ringout and not become muted by shifting

26

27

Musical score for measures 27-28. The score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff features a melodic line with accents and dynamic markings of *sfzp*. The middle staff contains a bass line with triplets and accents. The bottom staff shows a bass line with fingering numbers (III, 1, III, II, I, II) and dynamic markings. A double bar line is present after measure 27.

29

Musical score for measures 29-30. The score is in 5/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff has a melodic line with accents and dynamic markings of *sfzp* and *f*. The middle staff contains a bass line with triplets and accents. The bottom staff shows a bass line with fingering numbers (I, 3, 3, 0, 1, 2, IV, II, I) and dynamic markings (*fff*). A double bar line is present after measure 29.

31

Musical score for measures 31-32. The score is in 5/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff has a melodic line with accents and dynamic markings of *sub mp* and *sfzp*. The middle staff contains a bass line with triplets and accents. The bottom staff shows a bass line with fingering numbers (II, 3, V, 2, III, 1, VI, 4, 3, V, III) and dynamic markings (*mf*). A double bar line is present after measure 31.

33 (no tremolo where not notated)

sfzp

ppp

sfzp sfzp

ppp

f

mf

II I III V II V 1

36

mp

p

mf

mp

f

II III VI VI IV I

5/4

5/4

4/4

4/4

mute II + IV until end
play with thumb

LH pizz.
(I)

38

dal niente

mf

dal niente

mf

play quickly with back of
fingernails near LH

play triplets unevenly on purpose - gradual feeling of slowing down until b.50

40

7 7 6 7

play quickly with back of fingernails near bridge *mf*

play triplets unevenly on purpose - gradual feeling of slowing down until b.51

7



41

6 6 6 6

7 7 7 7

3

plaqué



42

6 5 5 5

6 6 6 6

play quickly with back of fingernails near LH

43

5

6 5 5 5

play with thumbnail near bridge

6



44

7 7 7 6

5 7

plaqué



46

6 6 6 5

7 7 7 7

7 7

48

mf



49

as written

as written

as written



52

as written

54

The image shows a musical score for three staves, measures 54 and 55. The top staff begins with a treble clef and a whole note chord. The middle and bottom staves also begin with treble clefs. The middle staff contains eighth notes with slurs and a triplet of three eighth notes. The bottom staff contains eighth notes with slurs and a sharp sign indicating a key signature change. The score is enclosed in a double bar line at the end of measure 55.

II

♩ = 85-90 - poco rubato

*l.v. as much as possible
overlap ends and beginnings of phrases*

The musical score is arranged for three guitars. Guitar 1 has a melodic line with various dynamics and articulations. Guitars 2 and 3 have rests throughout the piece. The score is divided into two measures by a vertical dashed line.

Guitar 1:

- Measure 1: *mf* (measures 1-3), *f* (measures 4-5), *mf* (measures 6-7), *f* (measures 8-9). Fingerings: IV II III, V, II, III II III IV, I II, VI.
- Measure 2: *mf* (measures 10-12). Fingerings: IV III, IV III II, III, II I II. Includes triplets.

Guitar 2: Rests in both measures.

Guitar 3: Rests in both measures.

2

$\text{♩} = 86$

Guitar 1

f

mp

IV
VI let all notes ring including over rests
note values relate to tempo of Gt 2

f

mp

Guitar 2

$\text{♩} = 86$

I
III

II
IV *sempre l.v.*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Guitar 3

[$\text{♩} = 86$]

$\text{♩} = 107.5$

I
III

II
IV *sempre l.v.*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

IV
VI

II
III

III

IV
VI

III

IV
VI

III

mf *f* *mp* *mf*

mf *mp* *mf* *mp* *mf*

mf *mp* *mf* *mp* *mf* *mp* *mf*

IV VI III IV VI III IV VI 3

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

[♩ = 86]

mp *mf* *mp* *mf* *mp*

[♩ = 86] ♩ = 107.5

mp *mf* *mp* *mf* *mp* *mf* *mp*

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with various dynamics: *mf*, *f*, *mp*, *f*, and *mp*. There are several triplets and slurs. Roman numerals IV, VI, III, IV, VI, III, IV, VI are placed above the staff. The middle staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment with dynamics *mp*, *mf*, *mp*, *mf*, and *mp*. The bottom staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment with dynamics *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*. It includes a triplet and a tempo change from 86 to 107.5.

IV VI II III IV VI IV VI III

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

mf *mp* *mf* *mp* *mf* *mp* *mf*

mf *mp* *mf*

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one sharp. It features a melodic line with dynamics *mf*, *ff*, *mf*, *f*, *mf*, *f*, *ff*, and *mp*. Roman numerals IV, VI, II, III, IV, VI, IV, VI, III are placed above the staff. The middle staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment with dynamics *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*. The bottom staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment with dynamics *mf*, *mp*, and *mf*. It includes a triplet and a tempo change from 86 to 107.5.

III ^{IV VI} ³ III ^{IV VI} III I I IV VI I

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

mp *mf* *mp* *mf* *mp*

[♩ = 86] ♩ = 107.5

mf *mp*

! tune low D to C!

play with fingernails _____

II IV III IV VI

f *ff*

mf *mp* *mf* *mp*

III IV III IV V VI VI IV II III IV 5

IV VI

f *strong and weighty* *f* *ff*

V = A harmonic
VI = B harmonic
+ open D [*p*]

III IV IV III IV VI

f *mp* *mf* *mp*

3

V VI

sul III

IV
VI

1 very even
mp

2 3 4 5 6 7 8

1 very even
mp *slight emphasis* *sim.*

2 3 4 5 6 7

in the manner of the intro

III II III IV I II

3 [l.v.]
ff *mf* *f*

mf *mp* *mf* *mp* *mf*

mf *mp*

The image shows a musical score for three staves, likely for guitar. The top staff contains a melodic line with various fingering indications: VI, IV, III, IV, III, II, III, II, I, II, and a dashed line. There are also triplets and a '7 7' marking. The middle staff contains a harmonic accompaniment with a *mp* dynamic marking. The bottom staff contains a sustained bass note with a *p* dynamic marking. On the right side, there are three staves of guitar tablature, each with a *plaqué* instruction and a *mp* dynamic marking.