

"Three Glances"

for guitar

John McQueen
1983

+ (= "BARTOK" pizz:
^ bounce off fingerboard) +

fff, explosive

sf

let vibrate

slowish; wandering

band pitch

pp/mp

like a toll, whose interval narrow to a unison.

♩ = 80, with gentle dignity

e.v.

Not too Quick

ff

(sf)

p

RIT. MAXIMUM POSS. ...

molto

mp

♩ = 60

♩ = ♩, always

pp sul tasto

gliss

p

f metallic (sul pont)

esit.

a niente

In Tempo $\text{♩} = 60$ **TREM**
SULL PONT.

p, serene

pp *Lively* *f sub.* *non arpegg.* *ORD.* *to nothing* *mp, sweetly*

pp *Lively* *ff, suddenly* *trem (ORD)* *ff (poss. sudd.)* *ff (poss. sudd.)* *express. (mark melody)*

p, sweetly *(not "Bartok")*

pp *suddenly* *(pp)* *mf > (mark melody)*

mp, sweetly *p, lightly*

sf, bend pitch as at the start

sf (bend pitch) *sf* *sf* *sf* *sf* *sf* *sf* *cresc.*

Handwritten musical score for the first system, consisting of three staves. The notation includes various dynamics and performance instructions:

- Staff 1: *pp* calm, *f* harsh, *sf, dry*, *stop sound*.
- Staff 2: *(trem... rit...)*, *pp*, *f*, *ff*, *sf*, *mf*, *p*, *FAST-RIT*, *In Tempo*, *l.v.*
- Staff 3: *pp very gently*, *ev. p (-dry)*, *sul pont.*, *con le unghie (fingertips)*, *sf (pass.)*, *to nothing*.

II

Handwritten musical score for the second system, consisting of four staves. The notation includes various dynamics and performance instructions:

- Staff 1: *Slow & contemplative*, *(vibram)*, *"TABLA"*, *(ritempo)*, *harm*, *mf: sf*, *mp, clearly*, *p*, *cresc*, *harm*.
- Staff 2: *8 harms*, *ord.*, *Andante* $\text{♩} = 70$, *f*, *pp*, *p*, *espressive*, *gliss*.
- Staff 3: *harm*, *8 harms*, *poco sfz*, *sul A¹²*, *(All harms - - -)*.
- Staff 4: *In Tempo*, *p*, *take time!*, *p*, *"TABLA"*, *attaca*, *mp: sf*, *l.v.*

$\text{♩} = 50-56$ *gliss each time*

p *f* *sf* *sf* *dim.* *mp, serene* *p* *molto*

f, appassion! *dimin (echoes)* *6* *8 horns* *p, as above*

f, appassion! *dimin (echoes)* *6* *8 horns* *p, as above*

gliss simile: RIT *mf: sf* *mf: sf* *simile*

gliss simile: RIT *p: sf* *mf: sf* *simile*

gliss *f: sf* *almost nothing* *TABLA* *ORD.* *mp*

gliss *f: sf* *almost nothing* *TABLA* *ORD.* *mp*

vib *p delicate* *f* *pp (in relief)*

vib *p delicate* *f* *pp (in relief)*

sf *ff: sf*

sf *ff: sf*

harm (8va) *ORD* *3* *molto!* *ff: sf* *p (severe, as above)*

harm (8va) *ORD* *3* *molto!* *ff: sf* *p (severe, as above)*

pp simple *q harm ord* *let die*

pp simple *q harm ord* *let die*

III

Fast & Rhythmic $\text{♩} = 116-120$ (marked, but not too loud)

ff: sf mf (suddenly)

sf p (sudd.) Tempo mf

very marked RIT. f ord. (post)

f ff

sf mf mp f ff vibr

Meno Mosso sf mf mp f ff

p ff (suddenly) p (poss.) SUL PONT

mf sf sf sf p suddenly f: sf sf sf esit ando

In Tempo (♩=120. Rhythmic)

ff: sf mf (suddenly) + ORD

pitch bend, as before

mf, rhythmic 4:3 3:3 2:3 (±) + ord. (lively) sf ORD

Rit sound board

mf, marked

horns AD LIB* ORD. mf/f, clearly pp, silvery

horns AD LIB* simile mf/f p: sotto voce (silvery) horns* ORD pp

ppp TREM SUL TASTO (+ pitchbend) (try to bend strings: "quietly frenetic") TREM with finger tips

silence: 2 secs only!

AD LIB not more than 12 "secs" →

Begin with indistinct mechanical noises on lower 4th of all strings. Gradually introduce "trem with pitchbend" with begins to transform to "BARTOK PIZZ" just before next figure → attacca

pppp

Slow --- ACCEL (MARKED!) + +

♩=50 ten (not long!)

f, swer: NON ARPEGG.

Jan [Signature]
9th Feb. '83
Hackney-London.
Leigh-Lancs.

* Play different harmonics sounding "E" (etc)
Register/string: AD LIB.