



mat martin

## shadow musics

eighteen chromatic hieroglyphs in six movements

four nylon- or steel-strung guitars

duration : ca. 4'00" - 4'30"

( 2006 )

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note on the score

this piece was written in early 2006 and is for four guitars of equal range and tuning. either nylon or steel strung guitars may be used although the four instruments must be of the same type. several 'open' elements (mostly concerning duration and alignment) are used in the scoring of the piece, along with certain designated noteheads indicating technique. these apply consistently throughout the score and are detailed below :

1 : all players read from the score.

2 : all durations shown in seconds are approximate.

3 : temporal procession (rhythm and duration) through the music is in part indicated and in part intuitive :

a) vertical alignment in the score is approximate and should not be striven for. where events are intended to sound at once they are given in red and joined by a vertical line which crosses the staves and a red 'conducting' mark is given directly above this, along with the point in time at which the event is to occur. the mark consists of a downward arrow marked with the number (I - IV) of the player who is to bring in the others. this role is assigned to different guitarists depending on the nature of the material. all events which are to be aligned are coloured, the 'conductor's' event is also boxed.

b) pitches joined by a horizontal bracket are to be performed with an intuitive sense of time in relation to the timescale above the music, and - unless otherwise marked - performed *laissez vibrer*.

c) pitches contained within a 'beam' (where only the first and last pitches of the group have stems) are performed in the order marked but in free rhythm. this may mean irregular durations but can also be interpreted as equal durations. the overall time spent on these beamed groups is indicated by their size (length) in relation to surrounding elements, timed or free.

d) a 'white' two note chord with tremelando markings attached to the bracket indicating its duration (mvmt. V, gtrs I & II) indicates sustain of these pitches to be maintained (tremelando between the two pitches) for the given or implied duration.

e) a square fermata on an empty stave indicates a pause of the length suggested by the surrounding events. all pitches should be left to vibrate *al niente* into the pause.

f) the approximate duration of the entire movement is given in seconds at the end of the page and after the tempo indications at the start of the movement.

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4 : the following noteheads are used to indicate technique :

- ◇ - natural harmonic (at pitch to be fretted) ;
- - artificial harmonic (pitch to be fretted with left hand, harmonic produced with right 12 frets above) ;
- ◆ - string plucked behind fingers of left hand (pitch to be fretted) ;
- x - tap on soundboard (fingertips) ;
- - tamburo effect (pitches fretted prior to tapping the bridge with the thumb).

5 : the following symbols are used to indicate technique :

- ◊ - 'bartók' pizzicato - the string is pulled away from the fretboard and released when played (snapping sound) ;
- ∧ - (through a note's stem) string plucked behind the nut ;
- + - note 'tapped' on with right hand (not plucked) ;
- ∞ - (combined with a duration - mvmt. V, gtr. IV) improvised section, following written instructions in the score.

6 : where possible the above instructions relating to technique and to any other effects called for are described in the score beneath their first occurrence.

7 : guitarists I, II & III each require a soft, thick felt pick for movements II, III and V. in addition to this, guitarists I & IV will require a thick, hard (nylon, plastic, wood) pick for the opening of movement III.

8 : the pieces are to be performed successively, with the shortest of intuitive pauses between them (allowing for any preparation).

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eighteen chromatic hieroglyphs in six movements for four nylon- or steel-strung guitars

I : lento, sempre rubato e legato (ca. 0'35")

IV - 0'00"      0'07"      II - 0'14"      0'20"      0'26"      III - 0'29"      ca. 0'35"

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The score is written for four guitars (gtr I, II, III, IV) in treble clef. It features various dynamics such as *ppp*, *pp*, *p*, *sfz*, and *mp*. Performance instructions include "scrape w/ nail" and "l.v.". The score is divided into six movements marked with Roman numerals and time stamps: IV (0'00"), I (0'07"), II (0'14"), III (0'20"), IV (0'26"), and V (0'29"). The total duration is approximately 0'35".

II : lento, static and empty (ca. 0'45")

The score consists of four staves for guitars I, II, III, and IV. Above the staves, several time markers in red boxes indicate specific moments: II - 0'00", II - 0'15", I - 0'20", III, III, III - 0'35", and IV - 0'40".

- gtr I:** Starts with a *sfz* dynamic. A circled 2 is above a note at 0'20". Ends with *pp* (l.v.) at ca. 0'45".
- gtr II:** Starts with *mf* and "sempre sul 3 & 4 (\*)". A circled X is above a note at 0'15". Later has *mp* with circled 1 and 2, and a circled 5. Ends with "sul 3 & 4 (remove felt pick)".
- gtr III:** Starts with "sempre sul 3 & 4 (\*)" and *mf*. Later has *sfz* with circled 1 and 2, and *pp*. Ends with "sul 3 & 4 (remove felt pick)".
- gtr IV:** Starts with *pp* and "molto vib. held notes". Later has "sempre sul VI (l.h. only)", "p", "4\"", "(ord.)" with circled 3, "(come sopra)", and ends with circled 3 (l.v.) and "+" (r.h.) with *pp*.

(\*) guitars II and III to insert a soft felt pick vertically between strings 3 and 4, *sul pont*, to act as a mute to these strings.

(\*\*) fret notated pitches and pick behind fingers.

(\*\*\*) pick notated string behind nut.

III : moderato, quiet and hesitant - ca. 0'40"

The score consists of four staves for guitar I, II, III, and IV. Above the staves are several time markers in red boxes with arrows pointing to specific measures: I - 0'00", 0'05", I - 0'07", IV - 0'20", III, I - 0'33", and II - 0'37". A final time marker ca. 0'40" is at the end of the piece. Performance instructions include: (hard pick) (\*), (scrape w/ nail), felt pick, flautato (\*\*), (ord.), (fingernails), and (fingernail). Dynamics range from ppp to sfz. Circled numbers 1 and 2 indicate specific techniques or fingerings. Red boxes highlight certain notes or techniques across the staves.

(\* ) lightly damp strings with left hand. bounce edge of hard pick on string 1 with right hand (over soundhole) to create high pitched, quiet, percussive sound.

(\*\* ) ghostly, transparent, indefinite sound produced by applying left hand fingers too lightly to completely define pitch.

IV : grave e pesante - ca. 0'45"

IV - 0'00" I - 0'08" 0'18" I - 0'22" 0'27" III - 0'30" I - 0'35" 0'42" ca. 0'45"

gtr I *pp* *f* *mp* *f* *p* tamburo *mp*

gtr II *pp* *mp* *f* *p*

gtr III *p* *mf* *mp* *pp* (r.h.)

gtr IV *p* *pp* *pp*



v : andante, dark and percussive - ca. 0'30"

0'10" IV - 0'15"

0'23"

II - 0'26"

I - 0'00"

III - 0'03"

gtr I  
insert felt pick (\*)  
*f*  
ca. 0'30"  
(remove felt pick)

gtr II  
insert felt pick (\*\*)  
*mf* *sf p* *mp* *sfz* *f*  
sempre sul 3 & 4  
(remove felt pick)

gtr III  
tamburo  
*mp* *pp* *pp* *mp*  
muted with right palm

gtr IV  
tamburo  
*mp* *pp*  
4"  
*ppp*  
short bursts of light tapping on bridge (f/tip), with all strings deadened by left hand.

(\*) guitar 1 to insert a soft felt pick vertically between strings 1 and 2, sul pont, to act as a mute to these strings.

(\*\*) guitar 11 to insert a soft felt pick vertically between strings 3 and 4, sul pont, to act as a mute to these strings.

VI : moderato, disrupted, legato

I - 0'00" I - 0'02" I - 0'08" I - 0'10" III - 0'17" I - 0'18" III - 0'21" I - 0'22" I - 0'24" I - 0'32" IV - 0'35"

gtr I  
sfz sfz sfz sfz sfz sfz mp pp ca. 0'40"

gtr II  
mp mp mp sfz muted with right palm pp

gtr III  
sempre sul 6 sfz mf sfz mf p p pp p

gtr IV  
sempre sul 5 muted with right palm p p p 6" (fine)

mf sfz sfz sfz

(\*\*) fret notated pitches and pick behind fingers.