

Skylab

*for the Duncan Gardiner Memorial
Guitar Ensemble Composition Competition*

Christopher James

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Instrumentation:

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Duration:

ca 7'00"

Performance Indications:

All artificial harmonics (indicated '*art. harm*') are notated at the fingered pitch but sound an octave higher

Glissandos should be played evenly, with the arrival note to not be re-attacked

Guitar 4's 6th string is tuned down to D for the duration of the piece

Guitar 2 starting from rehearsal mark F, should ensure that the correct stringing is preserved when playing the figuration similar to the beginning of the section

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♩ = 60, *Freely accel. . . rit. . . .*

accel. . . rit. . . .
Solo

Musical score for Guitars 1-4. The score is in 4/4 time with a key signature of one sharp (F#).
Guitar 1: Rests for the first five measures, then plays a solo starting at measure 6 with a *pp* dynamic.
Guitar 2: Rests for the first two measures, then plays a solo starting at measure 3 with a *pp* dynamic, moving to *mf* at measure 4, and back to *pp* at measure 6.
Guitar 3: Rests for the first five measures, then plays a solo starting at measure 6 with a *mf* dynamic. Fingering: ① ③ for the first note, ① ② ③ for the next three notes. Includes fret markers for XII and VII, and an *art. harm* diamond.
Guitar 4: Rests for the first five measures, then plays a solo starting at measure 6 with a *mf* dynamic. Fingering: ① ② ③ for the first note, ① ② ③ for the next three notes. Includes fret markers for XII and VII, and an *art. harm* diamond. A circled '6' with 'to D' is written above the first measure.

8 *accel. rit. A tempo*

Musical score for Guitars 1-4, starting at measure 8. The score is in 4/4 time with a key signature of one sharp (F#).
Gtr. 1: Rests for the first seven measures, then plays a single note at measure 8 with a *mf* dynamic.
Gtr. 2: Rests for the first seven measures, then plays a single note at measure 8 with a *mf* dynamic.
Gtr. 3: Rests for the first seven measures, then plays a solo starting at measure 8 with a *mf* dynamic. Fingering: ① ② ③ for the first note, ⑤ ⑥ for the next two notes, ② ③ ④ for the final note. Includes fret markers for XII, VII, and XII, and an *art. harm* diamond.
Gtr. 4: Rests for the first seven measures, then plays a solo starting at measure 8 with a *mf* dynamic. Fingering: ① ② ③ for the first note, ② ③ ④ for the final note. Includes fret markers for XII and VII, and an *art. harm* diamond. The section is marked '2 Soli' for the first four measures and 'Tutti' for the last four measures.

A MYSTERY

16

Gtr. 1 *Tutti* *pp* *p* *rit.* *mp*

Gtr. 2

Gtr. 3 VII XII VII XII VII XII VII *f*

Gtr. 4 XII VII *f*

21

Gtr. 1 *accel.* *rit.* *molto accel.* *molto rit.* *sim.* *mf* *mp* *mf* *f*

Gtr. 2

Gtr. 3 XII VII V XII *f*

Gtr. 4 XII VII V XII *f*

25 **accel.** **rit.** **molto accel.** **poco rit.**

Gtr. 1 *mp*

Gtr. 2 **Tutti** *mf* *art. harm*

Gtr. 3 XII *art. harm* XII *art. harm*

Gtr. 4 XII

B ♩ = 95, *Tempo Giusto*

29

Gtr. 1 *mf*

Gtr. 2 *mf* ————— *f* *pp sub.*

Gtr. 3 *f*

Gtr. 4 *f* ————— *mf*

Large space left between systems for more convenient page turn

33

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mp

mp *f*

mf

f *mf*

36

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

f

mp

pizz. nat. pizz. nat.

39

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

XII VII V

f ① ② ③

ff *f*

ff *mf*

ff *mf* *mp*

45

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

XII XII

① ⑥

C FALLING

pp

mf *mp* *pp*

p *mp*

p

51

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

pizz. ----- nat. pizz. ----- sim.

55

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

f

mp

mf

pizz.

sim.

59

Gtr. 1 *mf, in rilievo* *gliss.*

Gtr. 2 *mf*

Gtr. 3 *mp* *gliss.*

Gtr. 4 *mf*

62

Gtr. 1 *f* *mp sub.* *gliss.* *mf* **D**

Gtr. 2 *f* *mf sub.* *gliss.*

Gtr. 3 *mf* *mp*

Gtr. 4 *f* *nat.* *3* *3* *3*

66

Gtr. 1 *gliss.* 3 3

Gtr. 2 3 3 3

Gtr. 3 3 *mf*

Gtr. 4 *nat.* *gliss.* *mf* *f*

E CRASH
♩ = 100

69

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *f*

Gtr. 4 *p sub.*

72

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

f

Detailed description: This system contains measures 72, 73, and 74. Gtr. 1 and Gtr. 2 have whole rests. Gtr. 3 plays chords in measures 73 and 74, with a forte (f) dynamic marking. Gtr. 4 plays a continuous eighth-note melodic line starting in measure 72, with a mezzo-forte (mf) dynamic marking.

75

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f

mf

Detailed description: This system contains measures 75, 76, and 77. Gtr. 1 has whole rests. Gtr. 2 plays notes in measures 76 and 77 with a forte (f) dynamic. Gtr. 3 plays chords in measures 75, 76, and 77, with a mezzo-forte (mf) dynamic marking. Gtr. 4 continues the eighth-note melodic line from the previous system.

78

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 78, 79, and 80. Gtr. 1 is silent. Gtr. 2 plays a melodic line with accents and vibrato. Gtr. 3 plays sustained chords. Gtr. 4 plays a rhythmic bass line with accents.

81

Gtr. 1

f, in rilievo

Gtr. 2

Gtr. 3

Gtr. 4

Detailed description: This system contains measures 81, 82, and 83. Gtr. 1 has a melodic line with accents and vibrato, marked *f, in rilievo*. Gtr. 2 has melodic lines with accents and vibrato. Gtr. 3 has sustained chords. Gtr. 4 has a rhythmic bass line with accents.

84

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mp

Detailed description: This system covers measures 84, 85, and 86. Gtr. 1 and 2 play a melodic line of eighth notes with accents. Gtr. 3 plays a series of chords. Gtr. 4 plays a rhythmic accompaniment of eighth notes. The dynamic *mp* is indicated at the start of measure 85.

87

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

p

mp

mp *mf*

mf *f*

Detailed description: This system covers measures 87, 88, and 89. Gtr. 1 has rests in measures 87 and 88, then a melodic line in measure 89. Gtr. 2 has rests in measures 87 and 88, then a melodic line in measure 89. Gtr. 3 and 4 play continuous melodic lines. Dynamics include *p* for Gtr. 1 in measure 89, *mp* for Gtr. 2 in measure 89, *mp* and *mf* for Gtr. 3 in measures 87-89, and *mf* and *f* for Gtr. 4 in measures 87-89.

90

Gtr. 1 *mp* *f*

Gtr. 2 *mf*

Gtr. 3 *mf sub.*

Gtr. 4 *mf sub.*

F LOOK UP

♩ = 70

93

Gtr. 1 *ff* *mp*<

Gtr. 2 *ff* *mf* *sim.*

Gtr. 3 *ff*

Gtr. 4 *ff*

98

Gtr. 1

mf *f*

Gtr. 2

mp

Gtr. 3

Gtr. 4

mp

Detailed description: This block contains the musical notation for measures 98 through 101. It features four guitar staves. Staff 1 (Gtr. 1) starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are two measures of rests, then a quarter note D5 with a wavy hairpin, followed by a quarter note E5 with a wavy hairpin, a quarter note D5, and a quarter note C5. The piece ends with a quarter rest and a fermata. Staff 2 (Gtr. 2) has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. This pattern repeats for three measures. Staff 3 (Gtr. 3) and Staff 4 (Gtr. 4) are mostly empty, with a half rest in Gtr. 4 in the final measure. Dynamics are indicated as *mf* and *f* for Gtr. 1, *mp* for Gtr. 2, and *mp* for Gtr. 4.

102

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

Detailed description: This block contains the musical notation for measures 102 through 105. It features four guitar staves. Staff 1 (Gtr. 1) starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Staff 2 (Gtr. 2) has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. This pattern repeats for three measures. Staff 3 (Gtr. 3) is empty with a half rest. Staff 4 (Gtr. 4) has a half note G4, followed by eighth notes A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. This pattern repeats for three measures. Dynamics are indicated as *mf* for Gtr. 4.

106

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

w

110

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf < *f*

mf *mp*

mp *mf*

mp *mf*

115

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

f *mf*

G REMEMBER

rit. ♩ = 65

119

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf

124

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mp

mp

mp

mp

129

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

mf *mp* *mf*

mf *mp* *mf*

mf

mf

rall.

art. harm

art. harm