Quartet for Guitars

Edward Green

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Quartet for Guitars

This music was begun in 1975 at the suggestion of Aaron Shearer, chairman of the guitar department at Peabody Conservatory, and was premiered in 1980 by the guitar ensemble of the State University of New York (Purchase), under the direction of David Starobin.

As I wrote this quartet, I had very much in mind this grand and historic principle, which I am grateful to have learned from Eli Siegel, the founder of Aesthetic Realism:

All beauty is a making one of opposites,
and the making one of opposites is what
we are going after in ourselves.

In this music, I wanted to relate the desire every person has to let go—to have the utmost energy and ebullience—and our equally great need to be thoughtful: as deep and as accurate as we can be.

The quartet is in three movements: the first is a vigorous sonata-allegro, with sudden stops and starts; the second is a free fantasia dealing with the difficult emotions of brooding and anger; the third is a good-natured rondo: cheerful, like the first movement, but more lyrical.

Note:

This work has been successfully performed several times in the USA, Europe, and South America, and with different ensembles. Clearly, it is a "virtuoso" composition, requiring four very strong musicians who, moreover, have experience working together. Perhaps this description fits you and your colleagues.

Meanwhile, it is an early work of mine, and with the experience that comes with age, I have often thought of easing some of the most difficult passages by redesigning it as a sextet: adding bass guitar and requinto. Sometimes, these two new players would double what's there; more often, they would take over certain passages in the score, easing the demands on one or more of the other guitars.

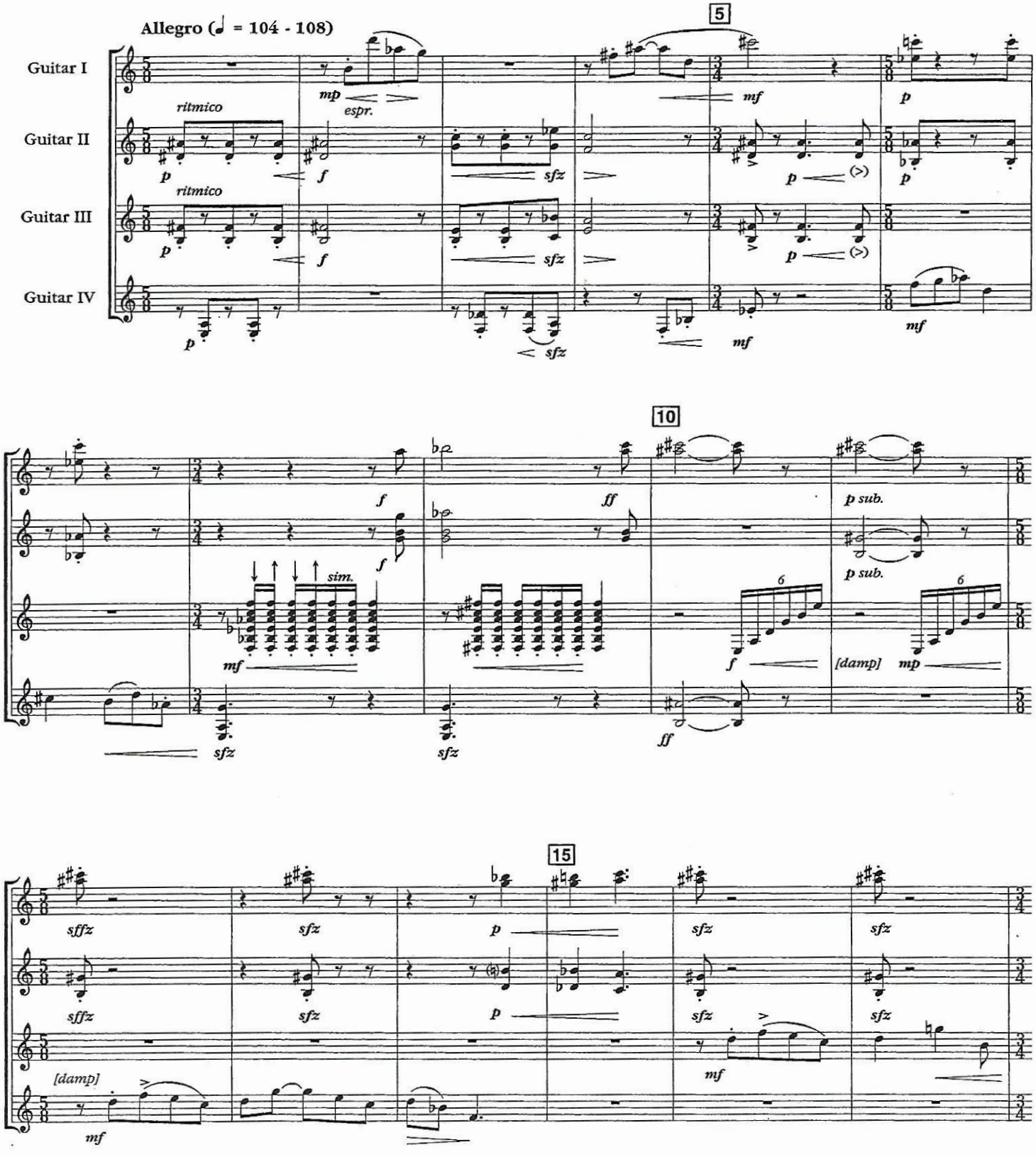
If this possibility appeals to you, please let me know and we can happily discuss our options. My email is: *edgreenmusic@gmail.com*

For Eli Siegel, founder of Aesthetic Realism

QUARTET FOR GUITARS

I.

EDWARD GREEN



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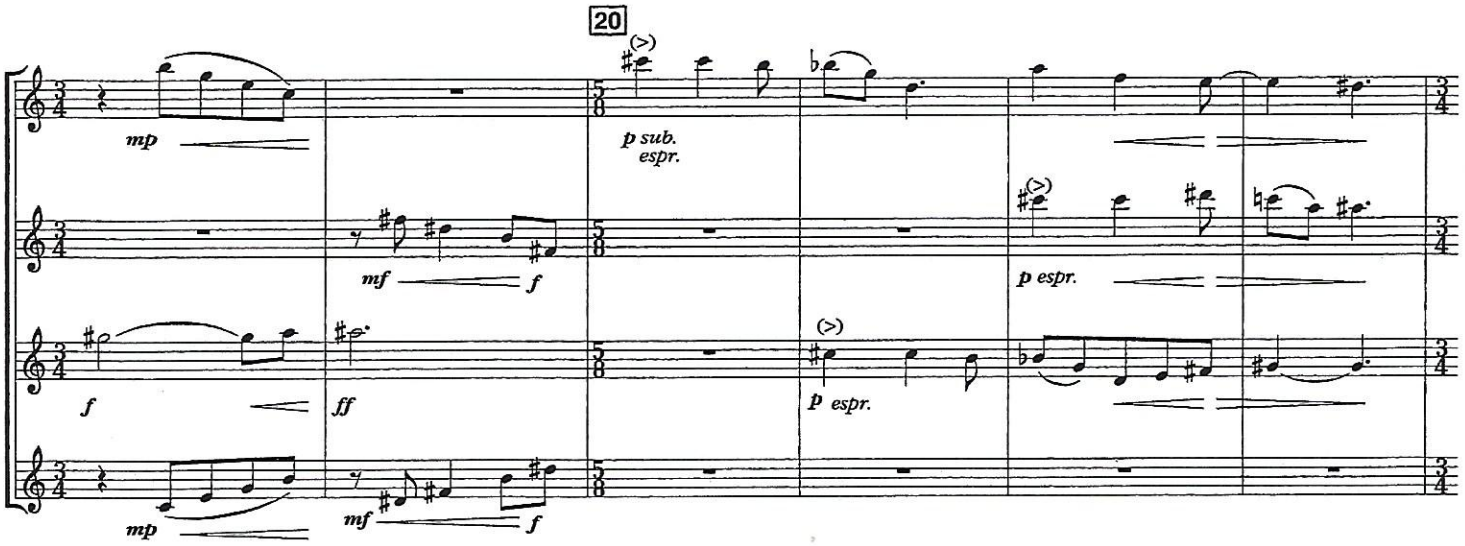
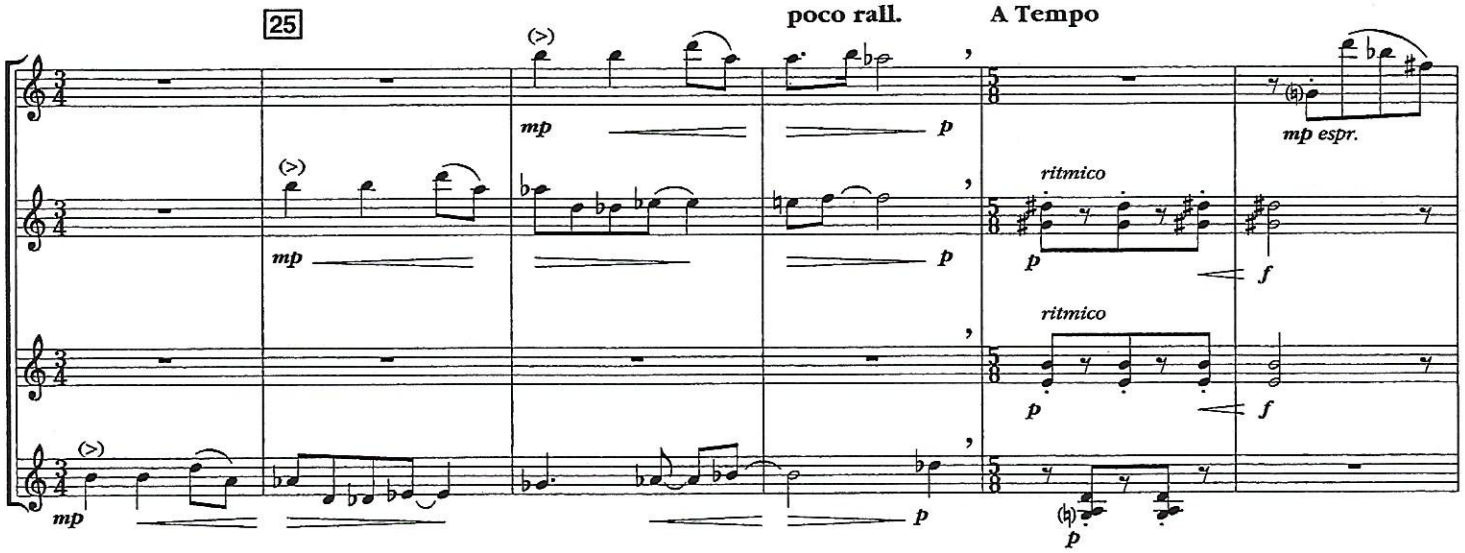
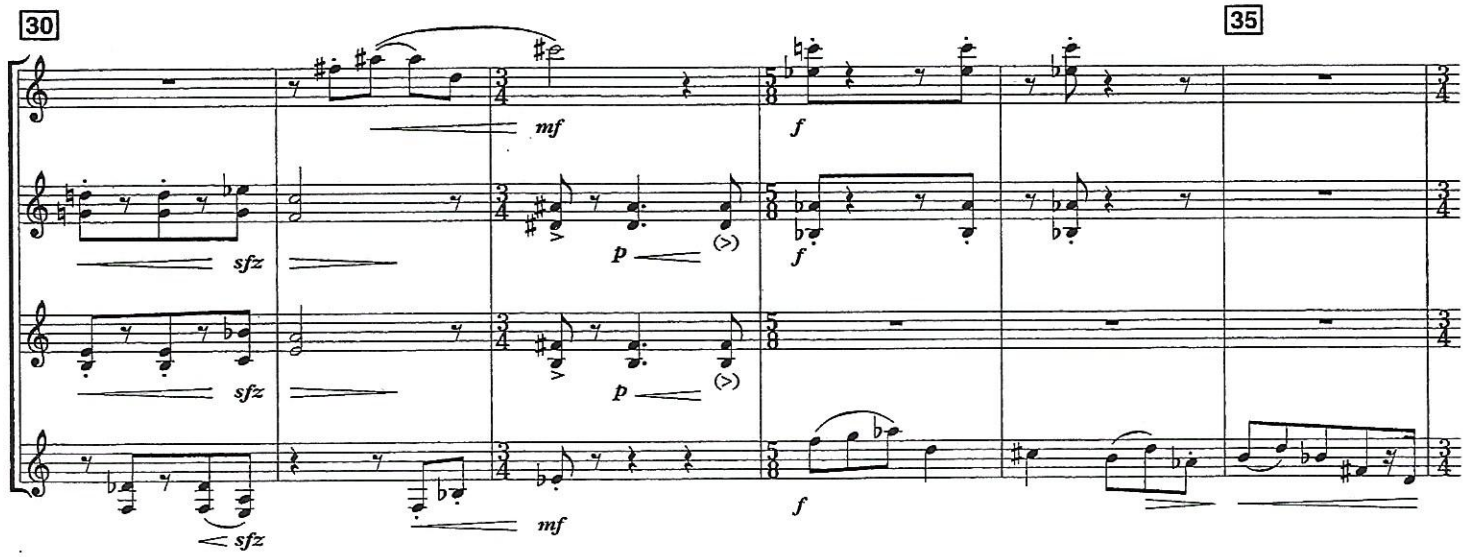
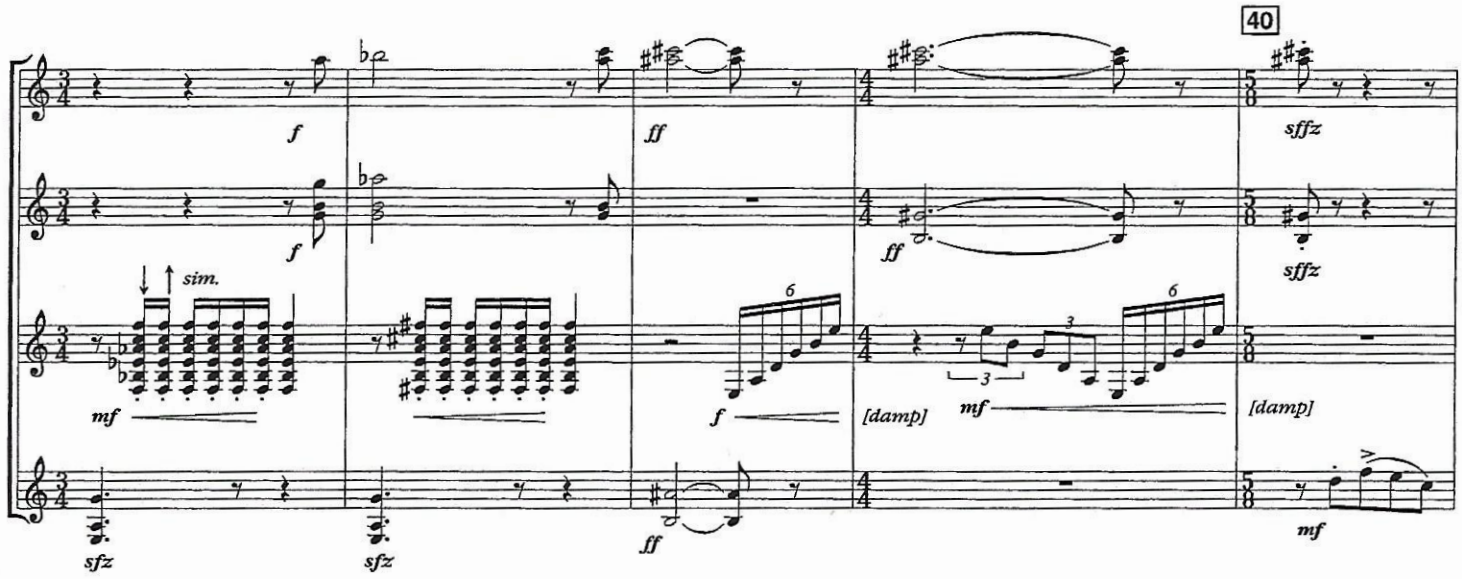
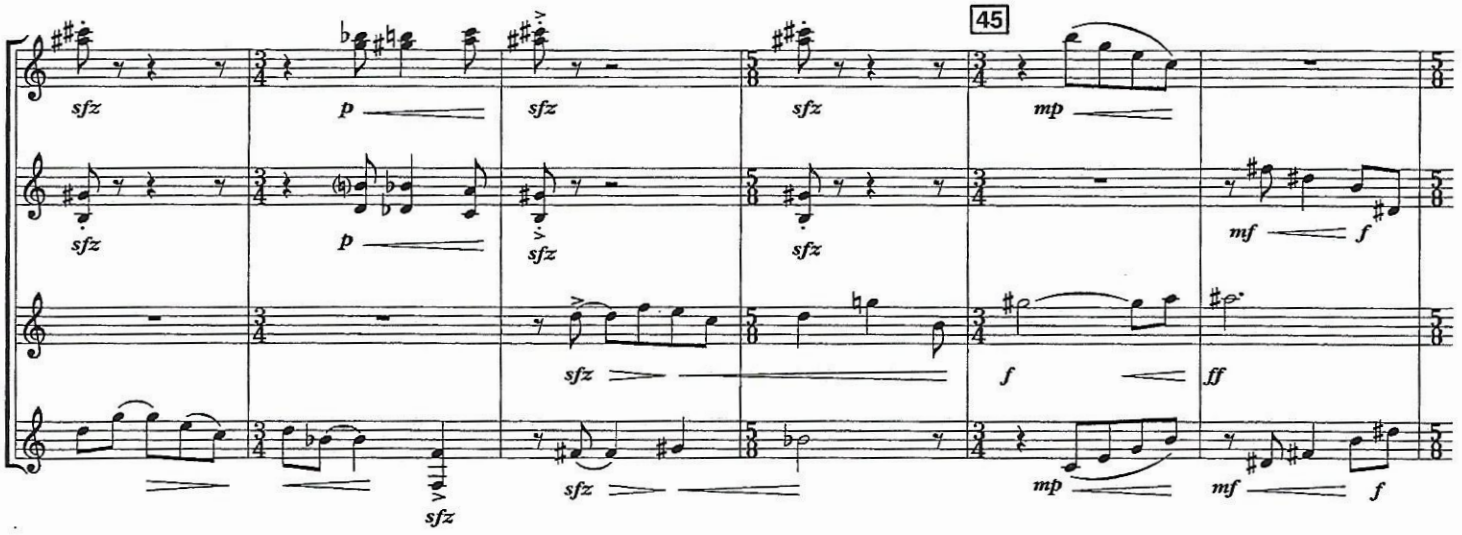
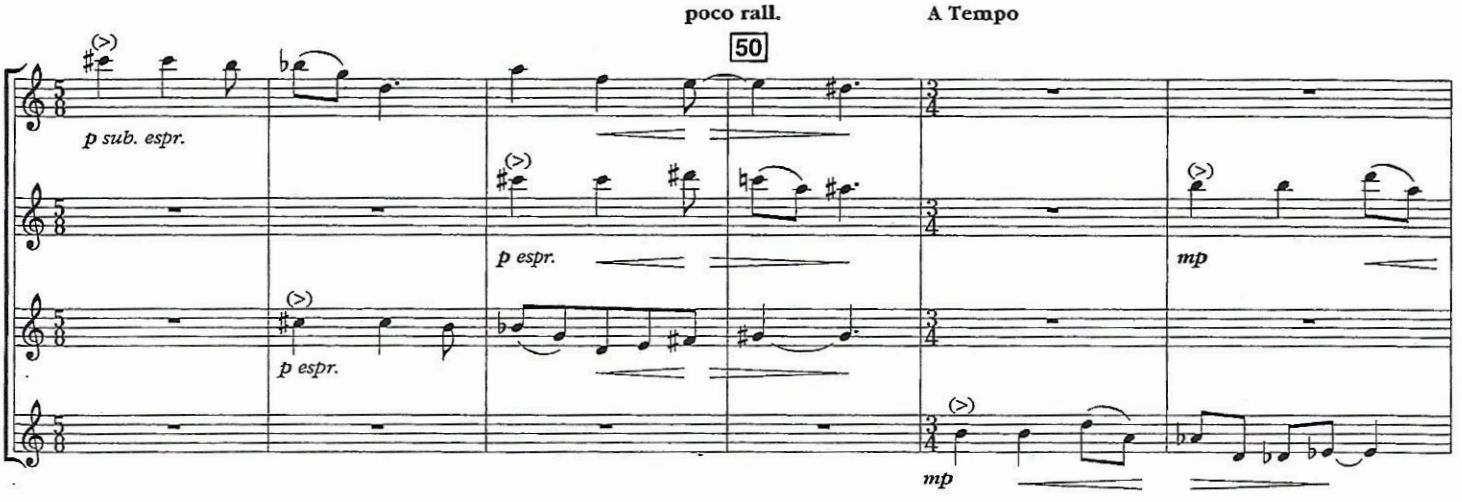

20
mp
p sub.
espr.
mf
f
p espr.
f
ff
p espr.
mp
mf
f

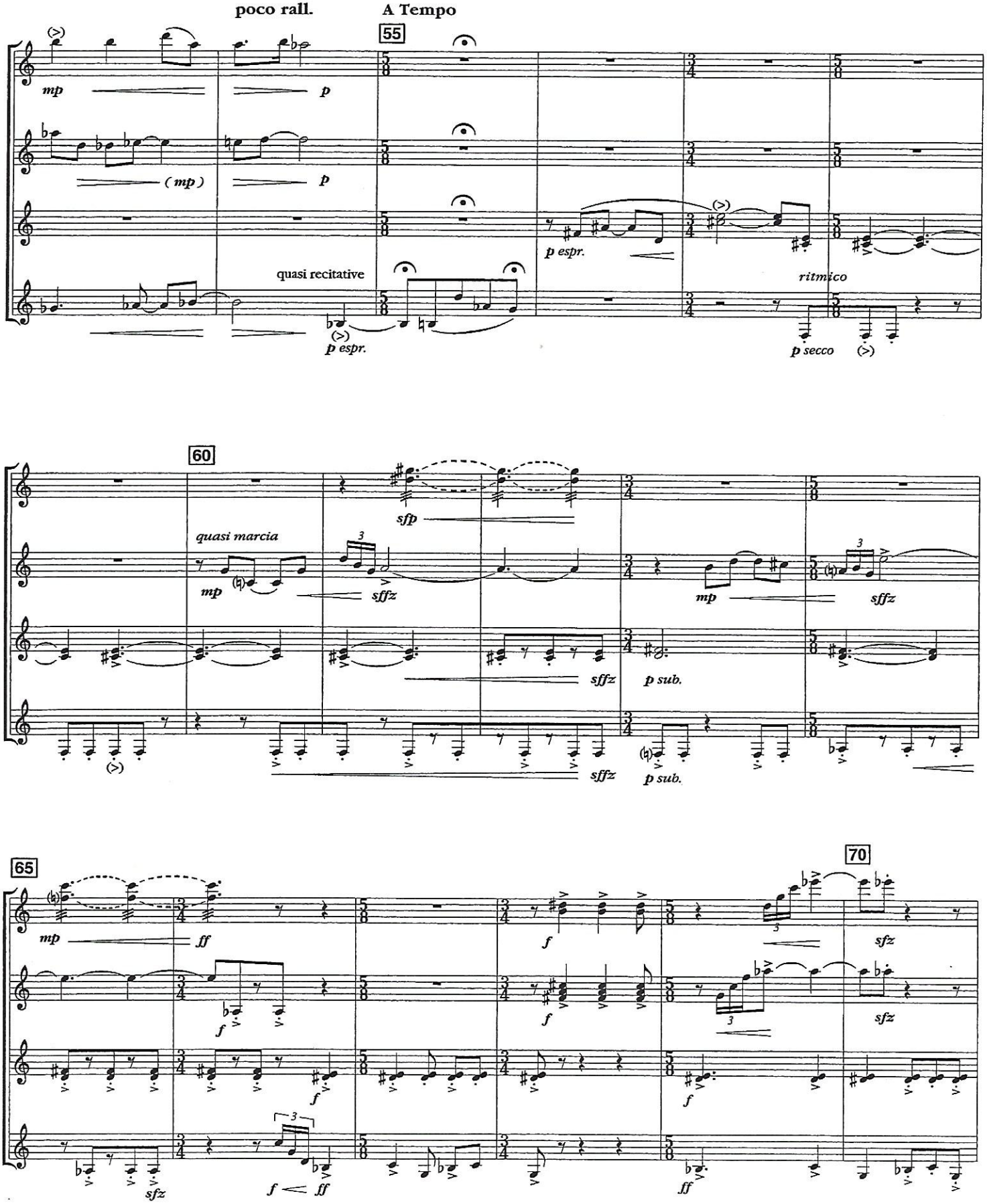

25
poco rall.
A Tempo
mp
p
mp espr.
ritmico
p
f
ritmico
p
f
mp
p
p

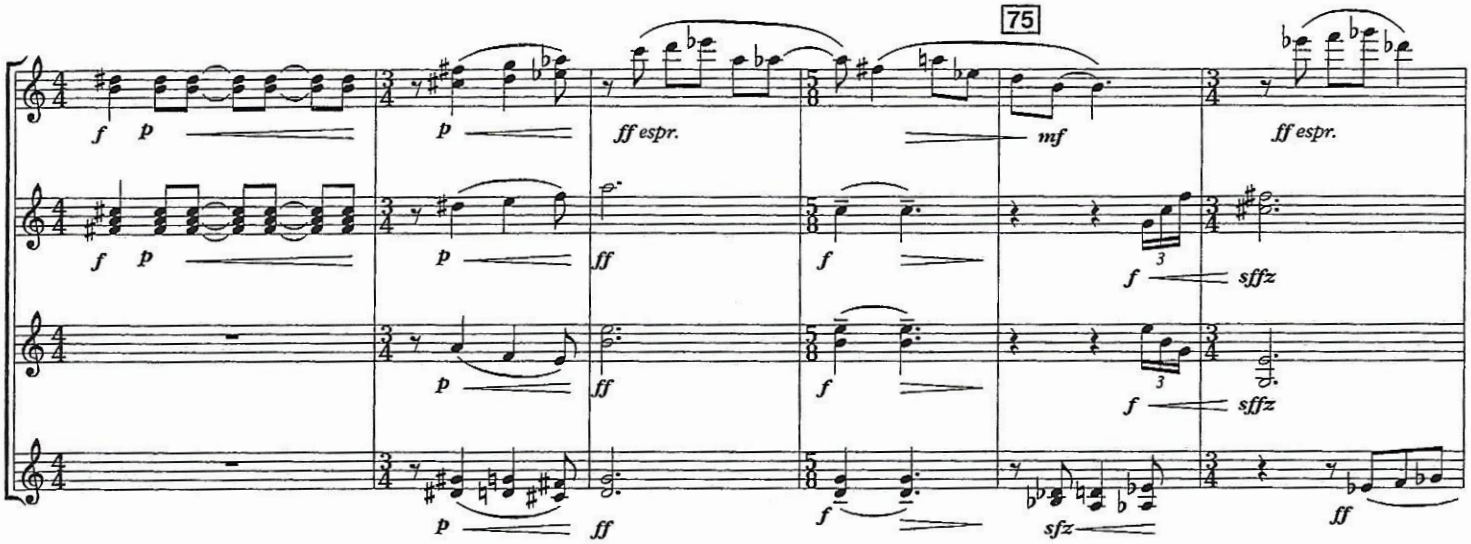

30
35
mf
f
sfz
p
sfz
p
sfz
mf
f

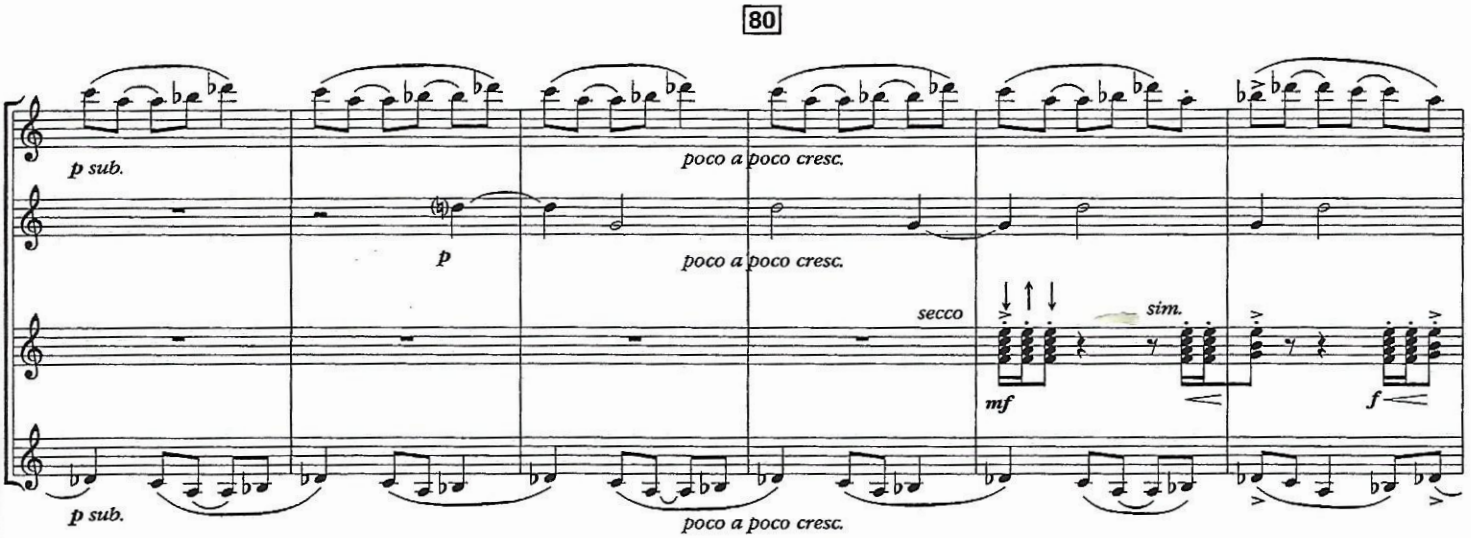

40
f
ff
sffz
sim.
mf
[damp]
sfz

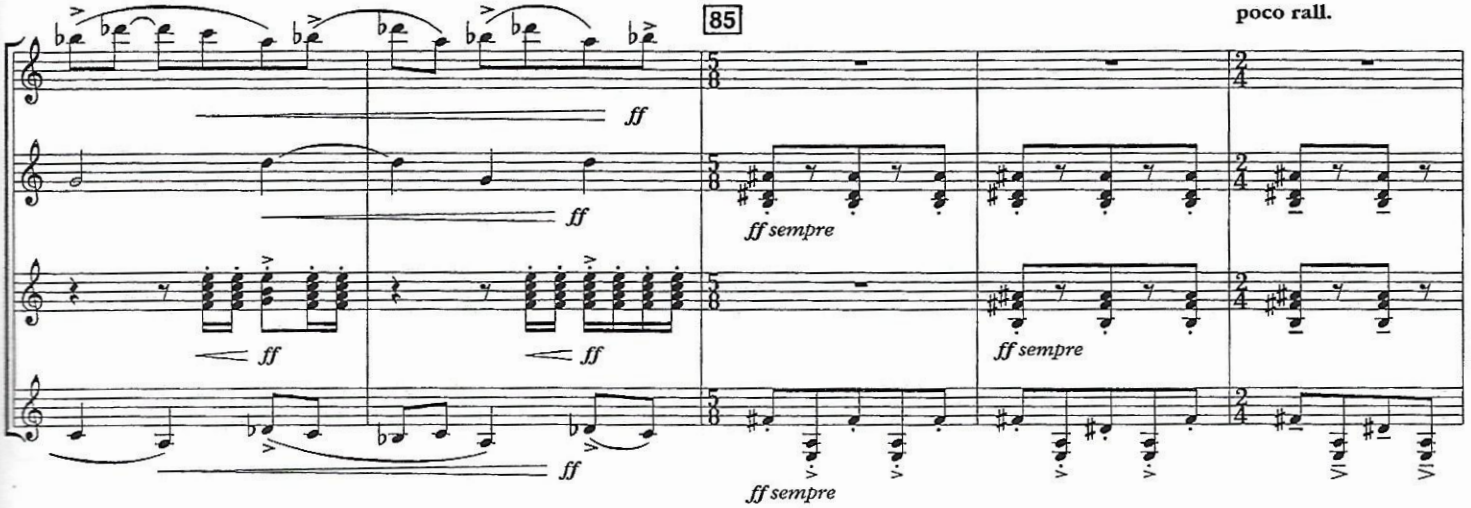

45
sfz
p
mp
mf
f
ff

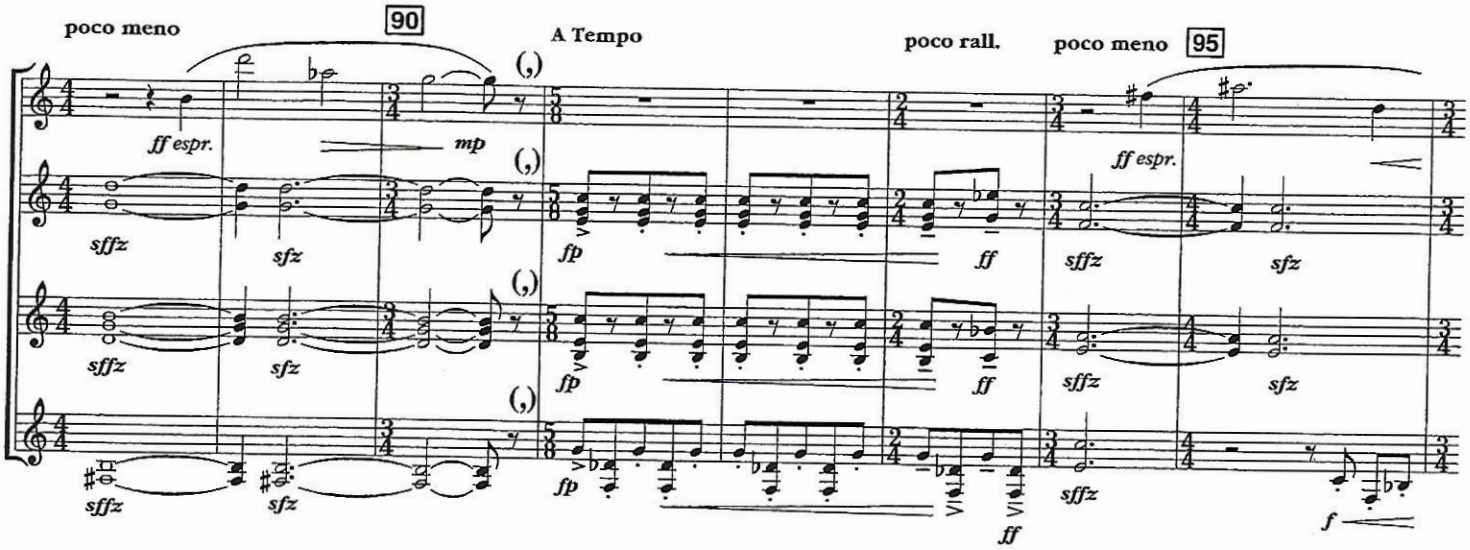

poco rall.
A Tempo
50
p sub. espr.
p espr.
mp

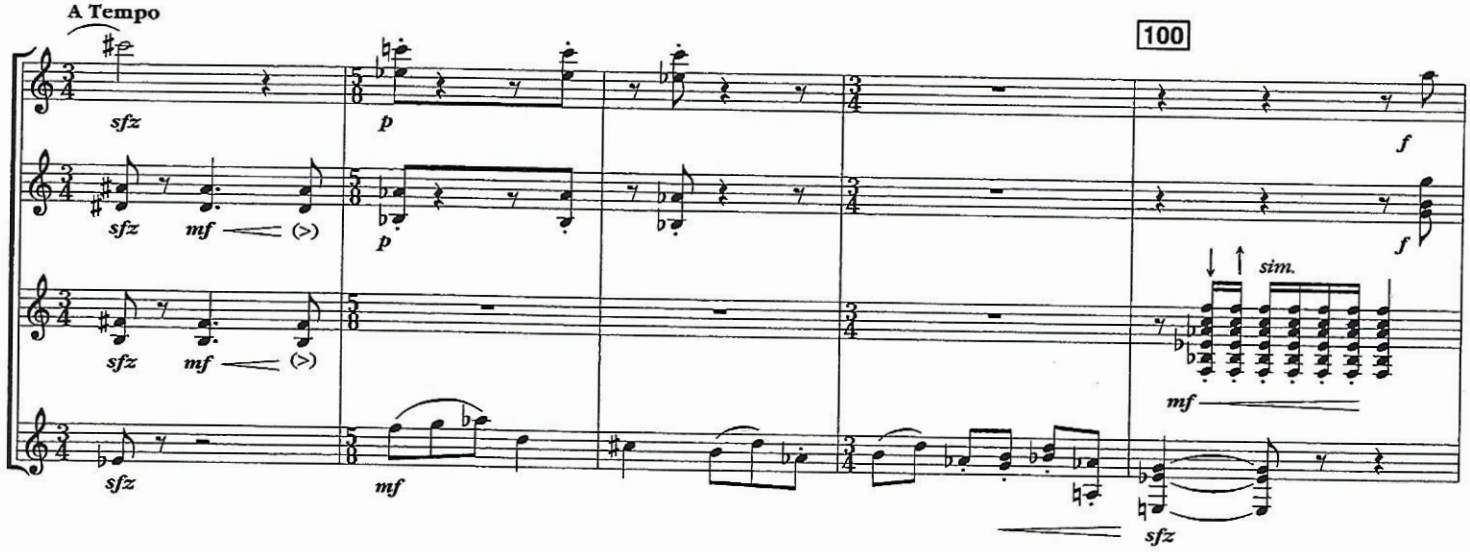

poco rall.
A Tempo
55
mp
p
(mp)
p
p espr.
quasi recitative
p espr.
ritmico
p secco
60
sfp
quasi marcia
mp
sffz
mp
sffz
sffz
p sub.
sffz
p sub.
65
mp
ff
f
f
f
f
sfz
f
ff
ff
70
sfz
sfz

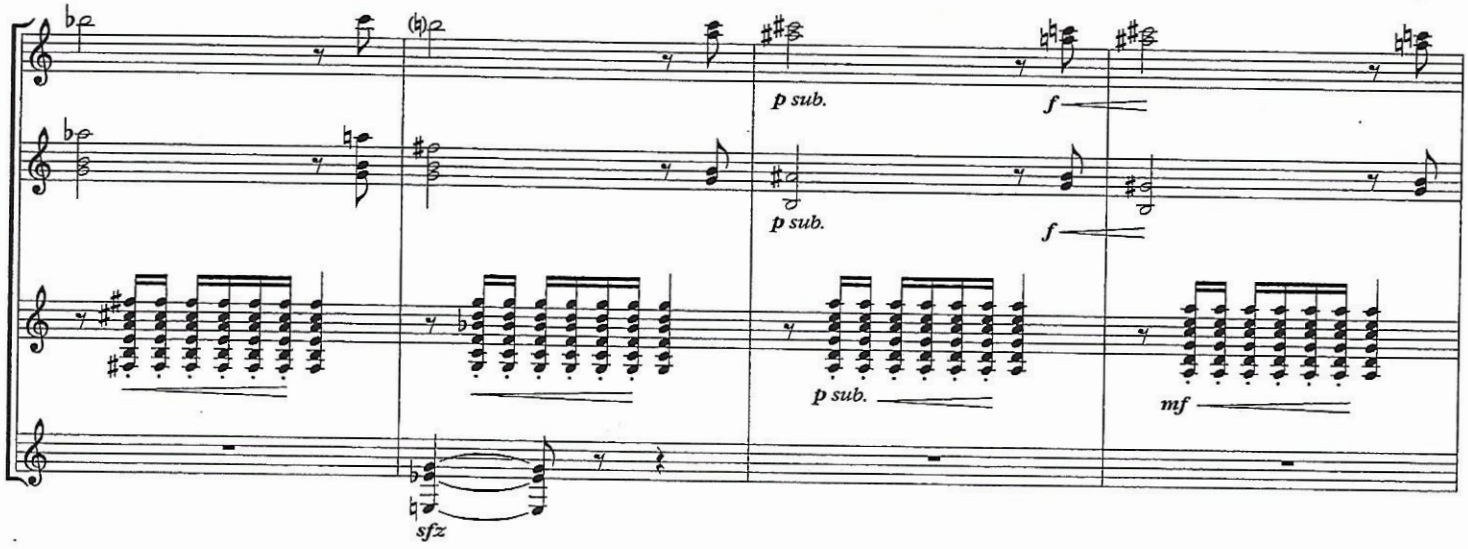

75
f p
p
ff espr.
mf
ff espr.
f p
p
ff
f
f sffz
p
ff
f
f sffz
p
ff
f
sfz
ff


80
p sub.
poco a poco cresc.
p
poco a poco cresc.
secco
sim.
mf
f
p sub.
poco a poco cresc.

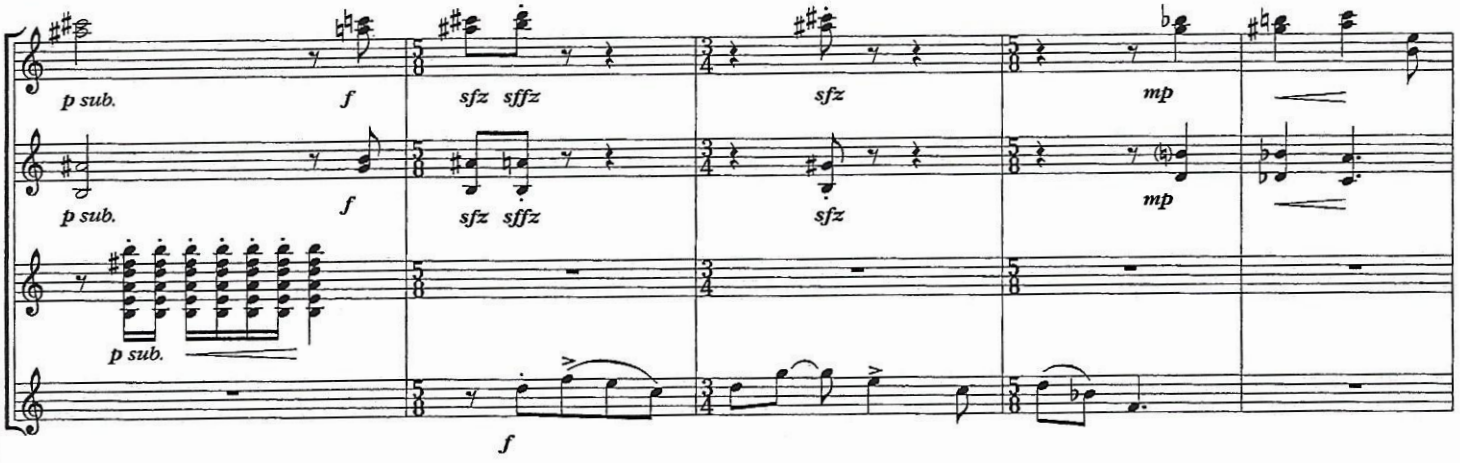

85
poco rall.
ff
ff
ff sempre
ff
ff
ff sempre
ff
ff sempre


poco meno
90
A Tempo
poco rall.
poco meno
95
ff espr.
mp
ff espr.
sffz
sfz
fp
ff
f

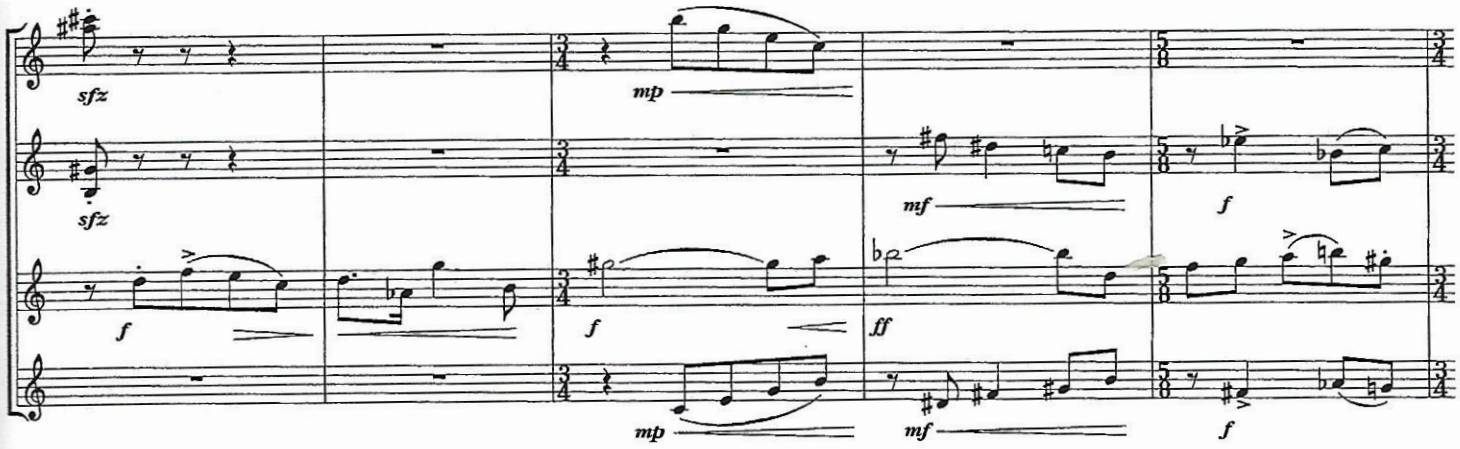

A Tempo
100
sfz
p
mf
f
sim.


p sub.
f
mf
sfz

105

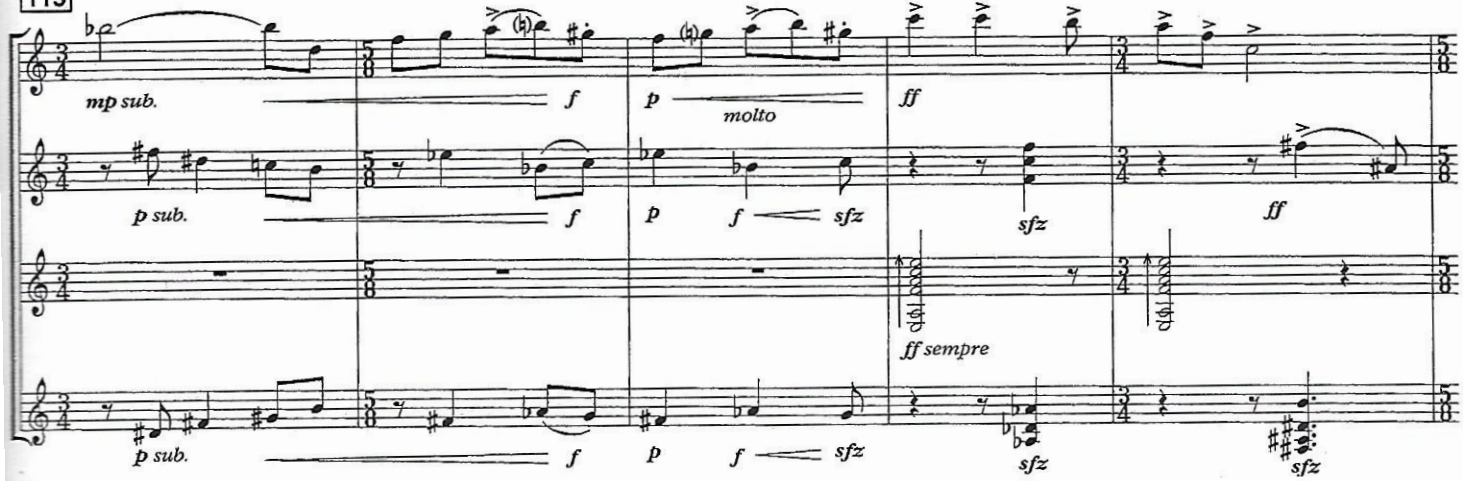


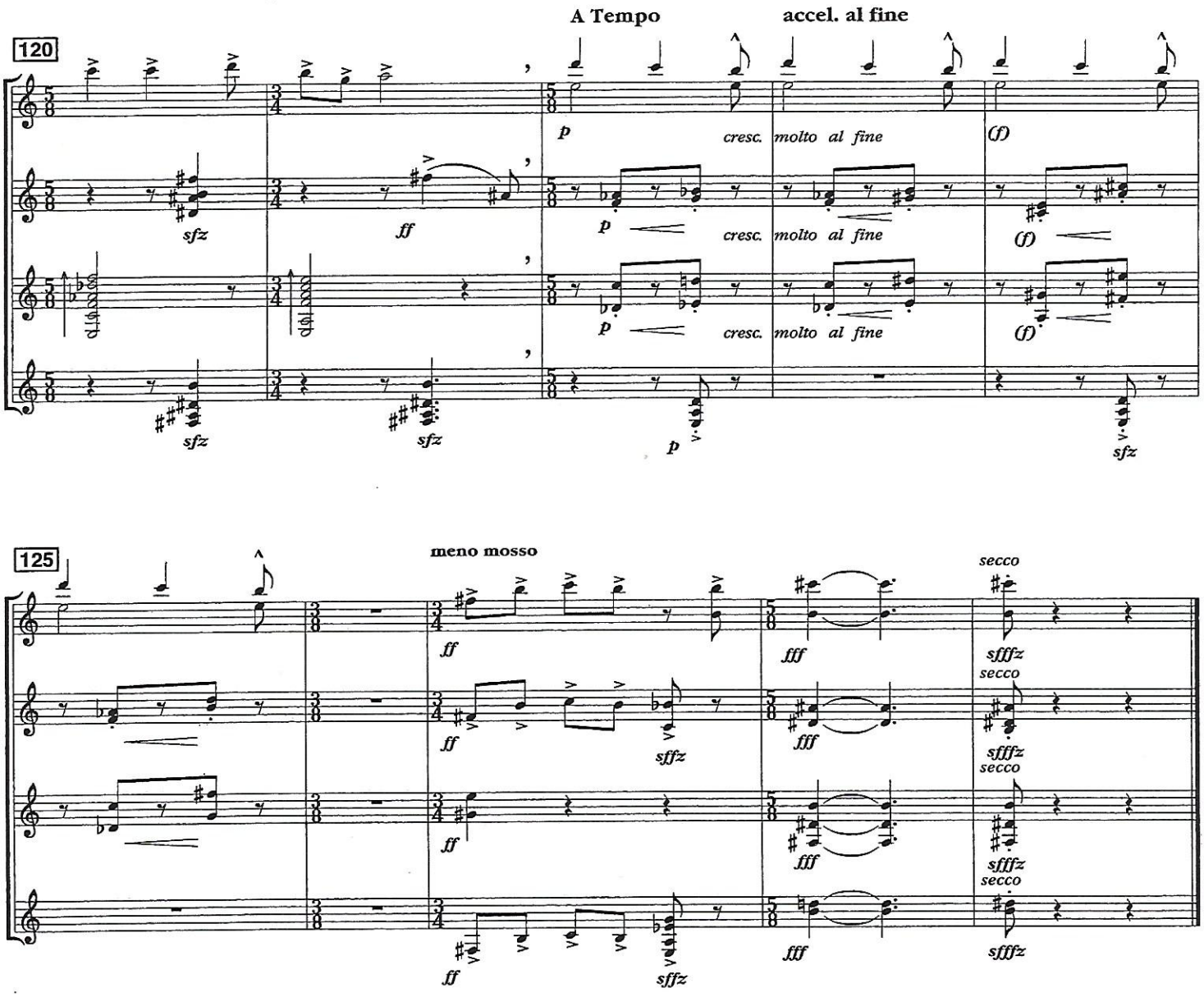
110



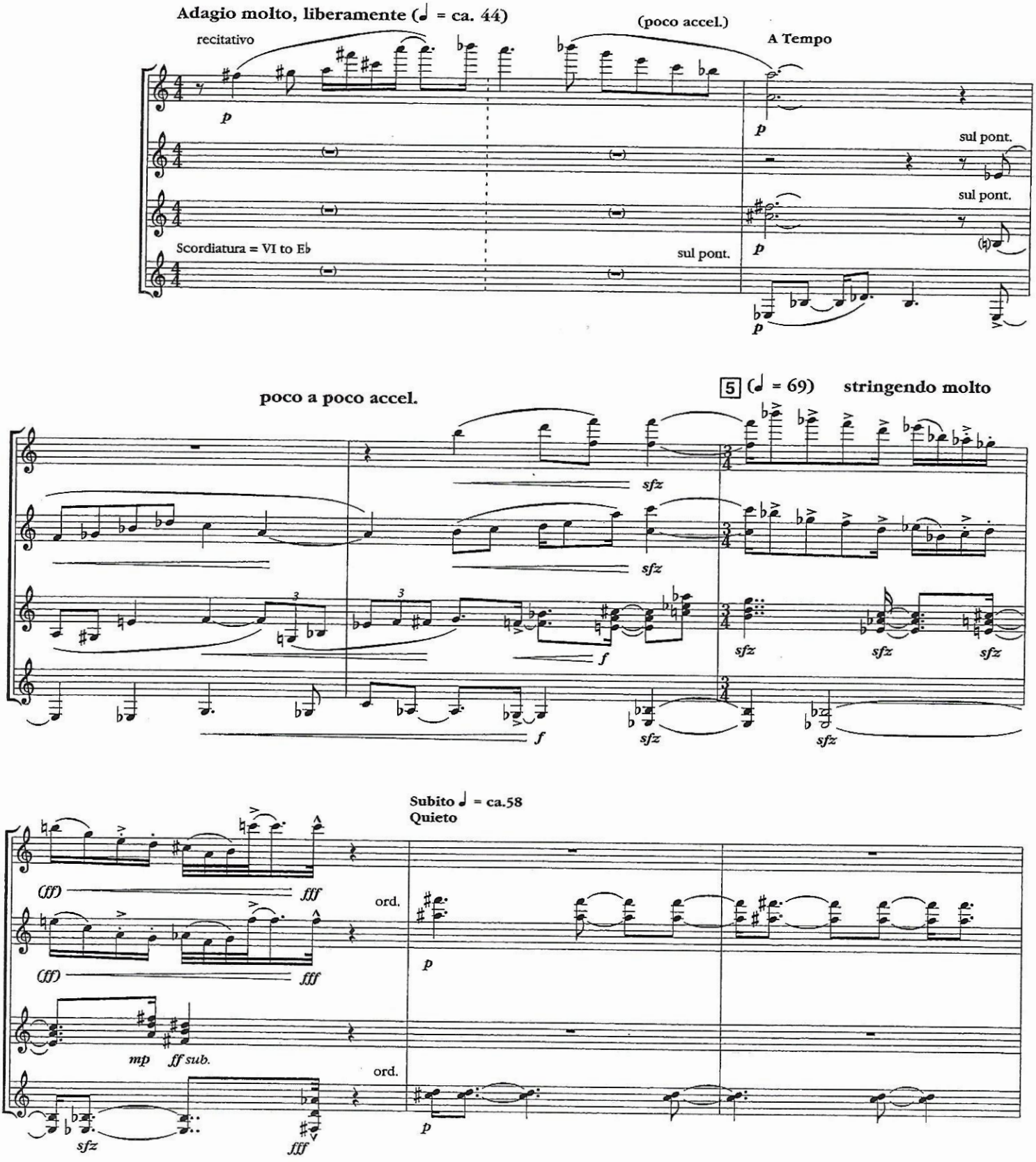
115

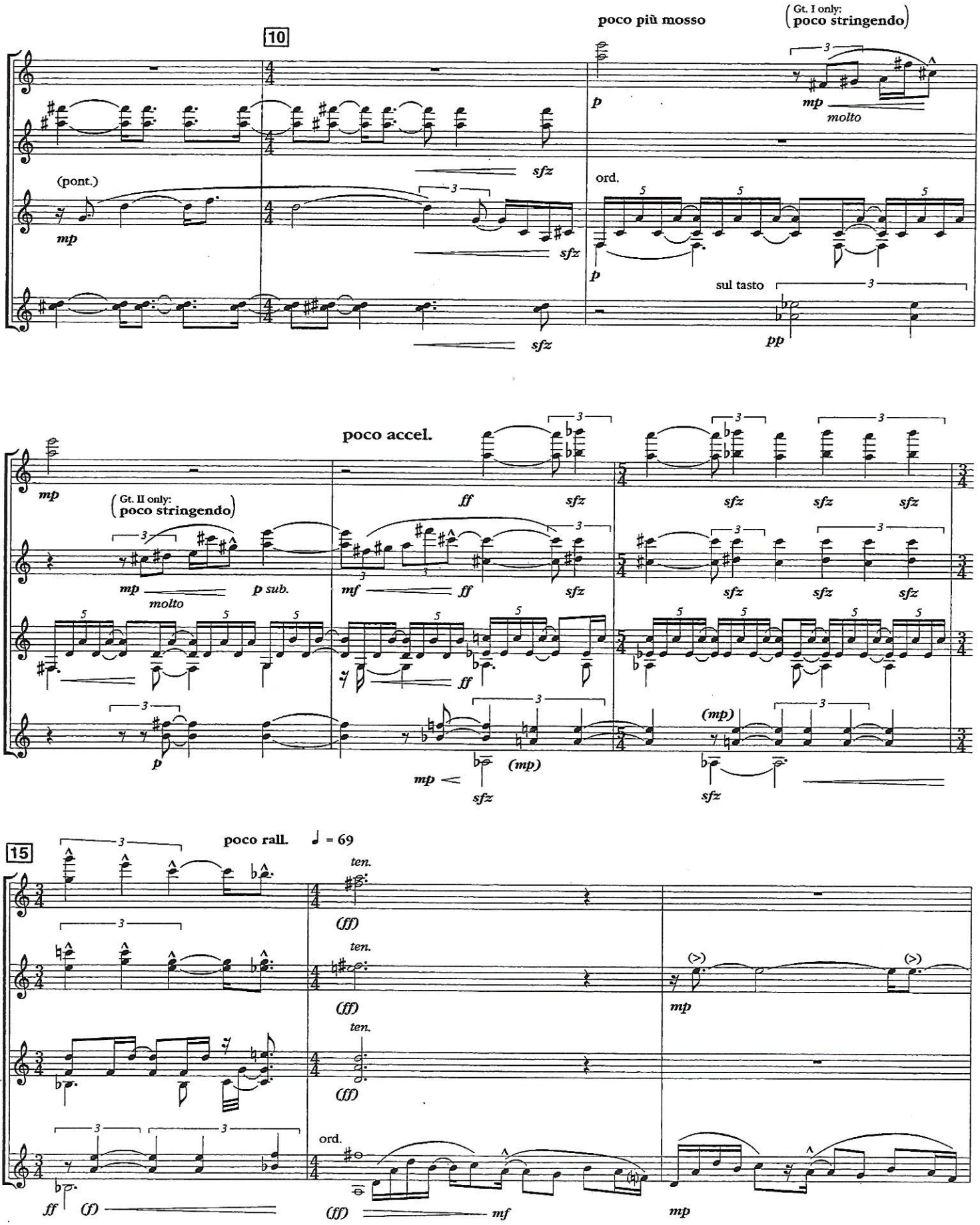
Poco meno mosso

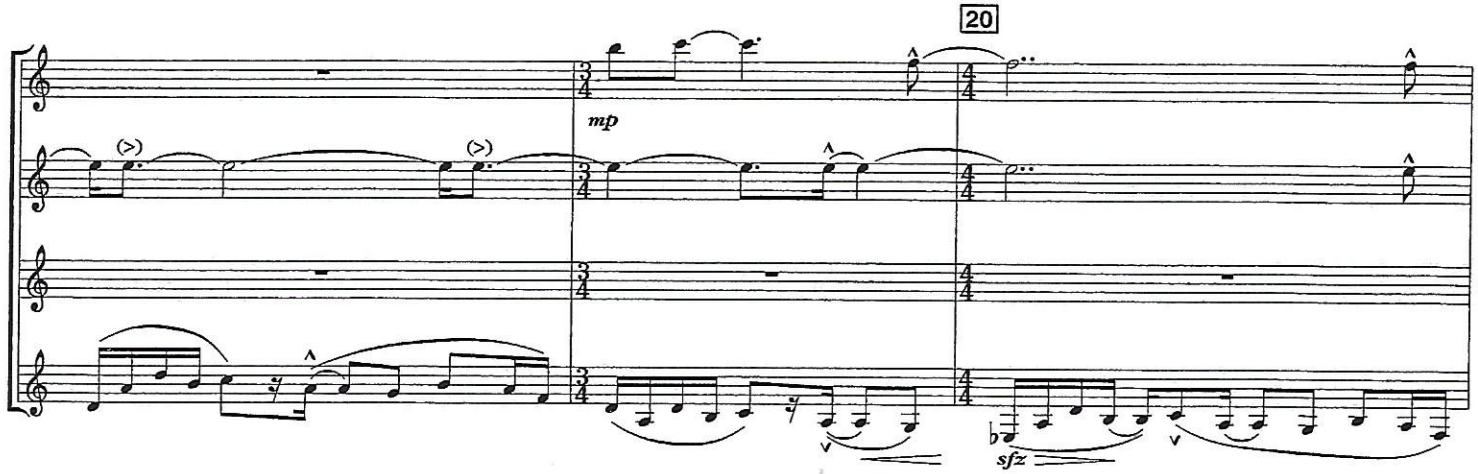


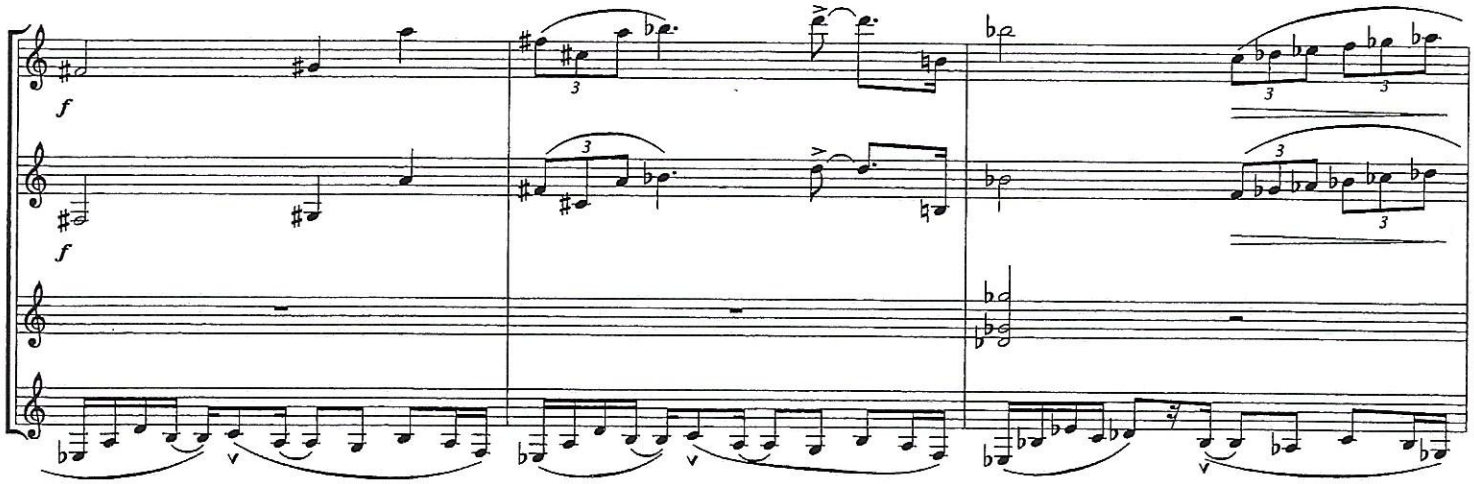

120
A Tempo
accel. al fine
p
cresc.
molto al fine
(f)
sfz
ff
125
meno mosso
secco
fff
sffz
sfffz

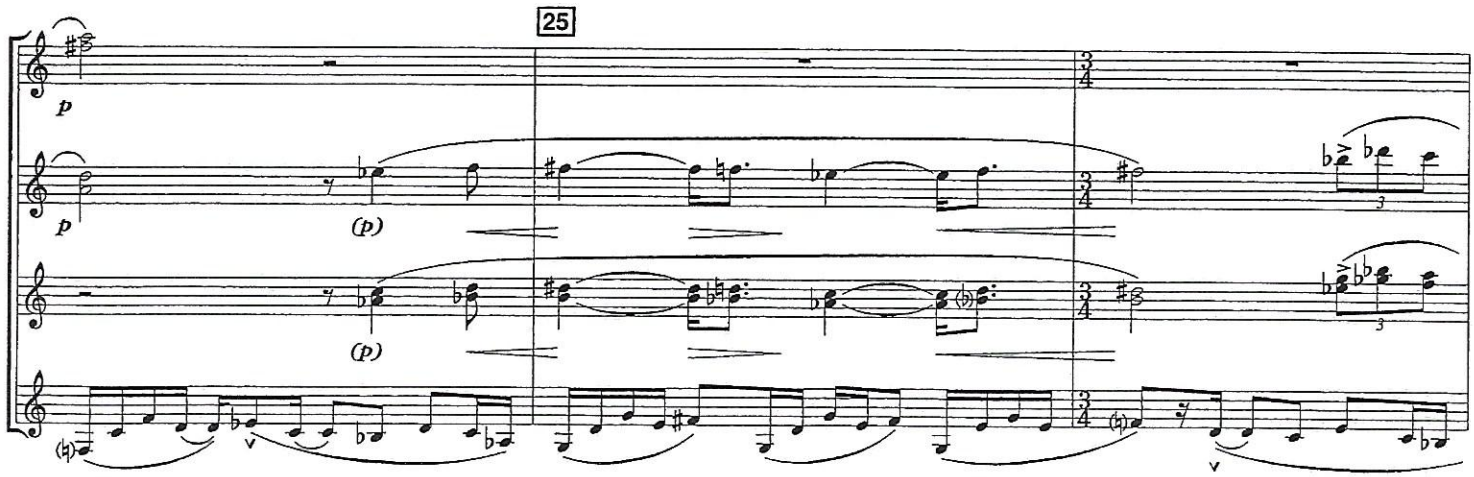
II.

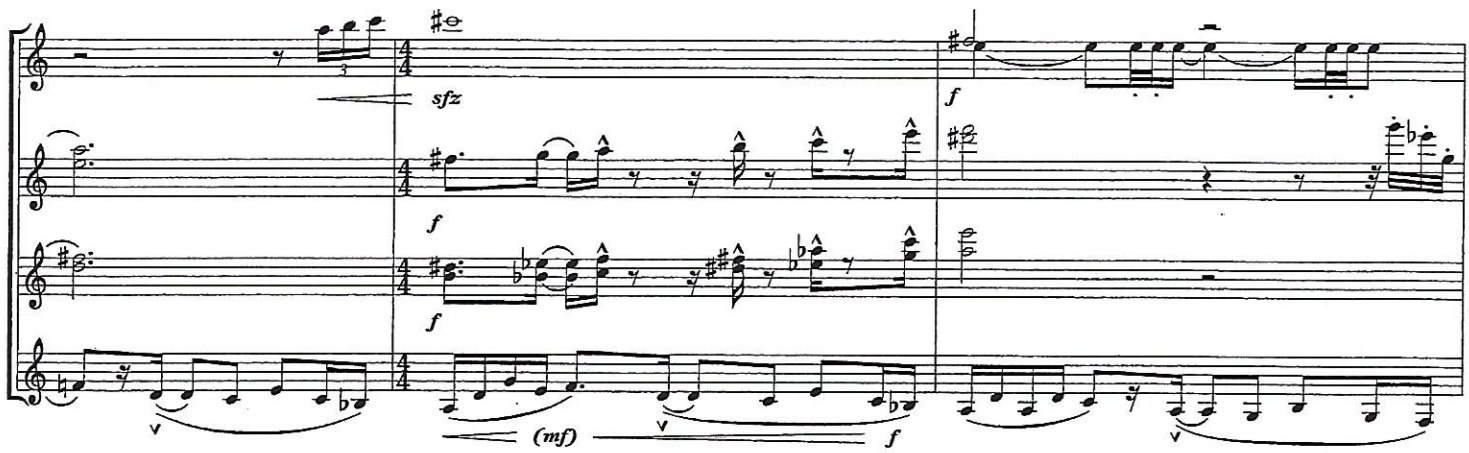

Adagio molto, liberamente (♩ = ca. 44)
recitativo
(poco accel.)
A Tempo
p
sul pont.
Scordiatura = VI to Eb
poco a poco accel.
5 (♩ = 69) stringendo molto
sfz
f
Subito ♩ = ca.58
Quieto
(ff)
fff
ord.
mp
ff sub.

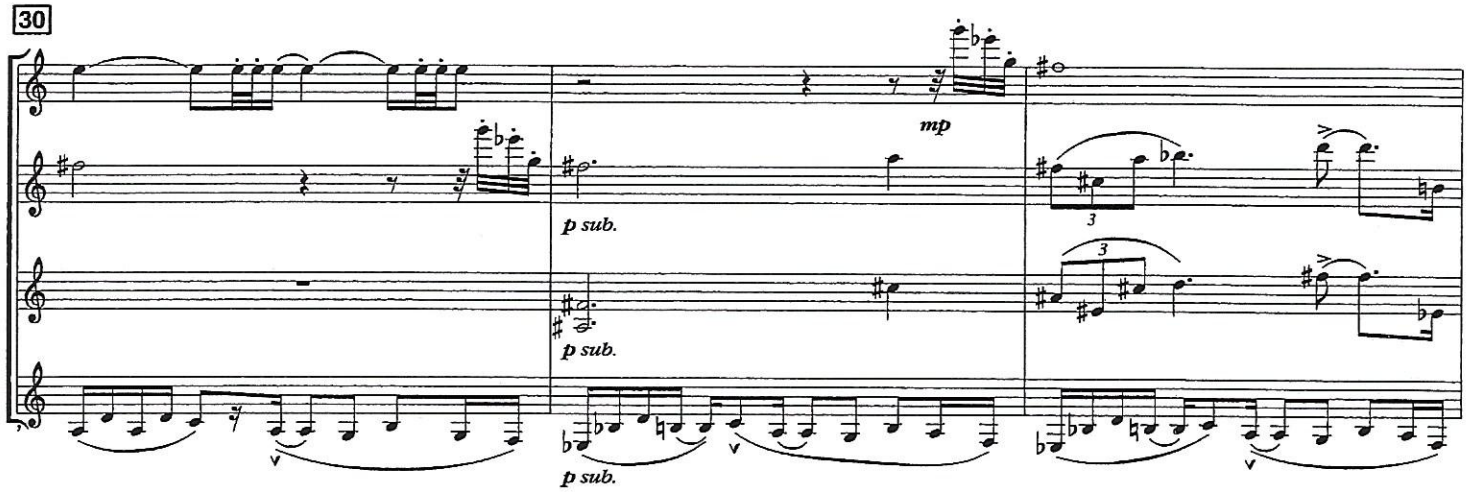

10
poco più mosso
(Gt. I only: poco stringendo)
(pont.)
ord.
sul tasto
poco accel.
(Gt. II only: poco stringendo)
molto
p sub.
15
poco rall.
♩ = 69
ten.
ord.

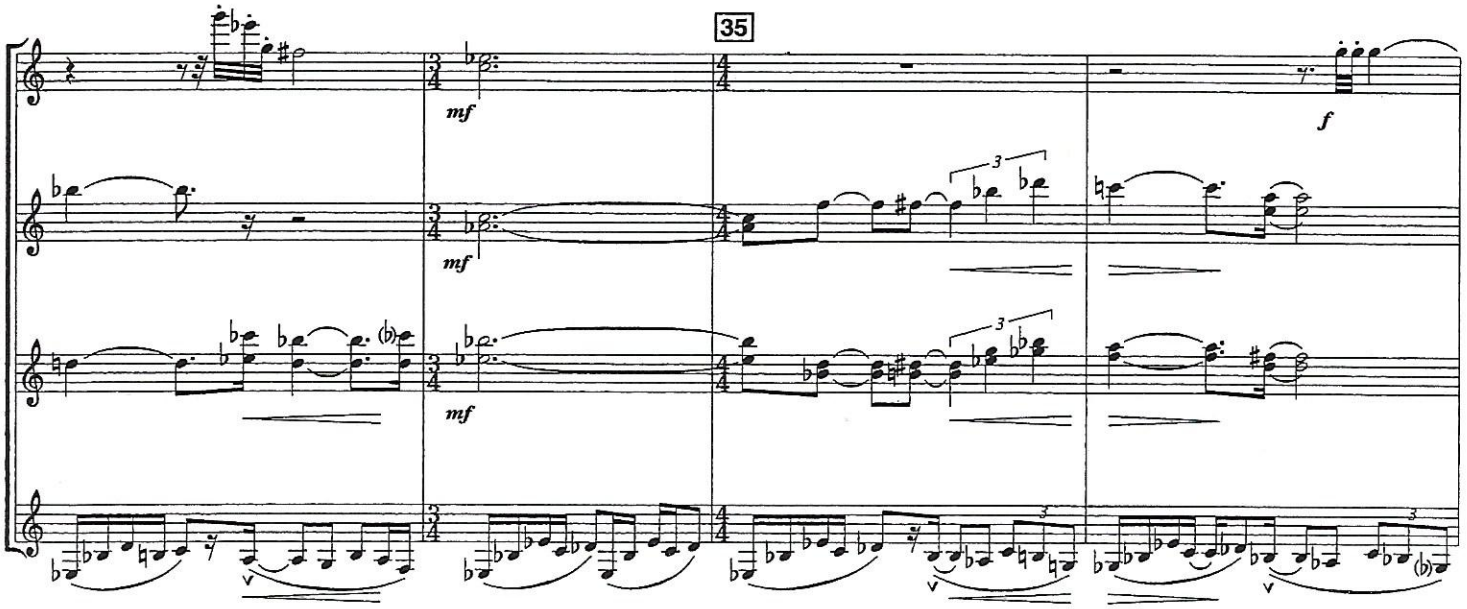

20
mp
sfz

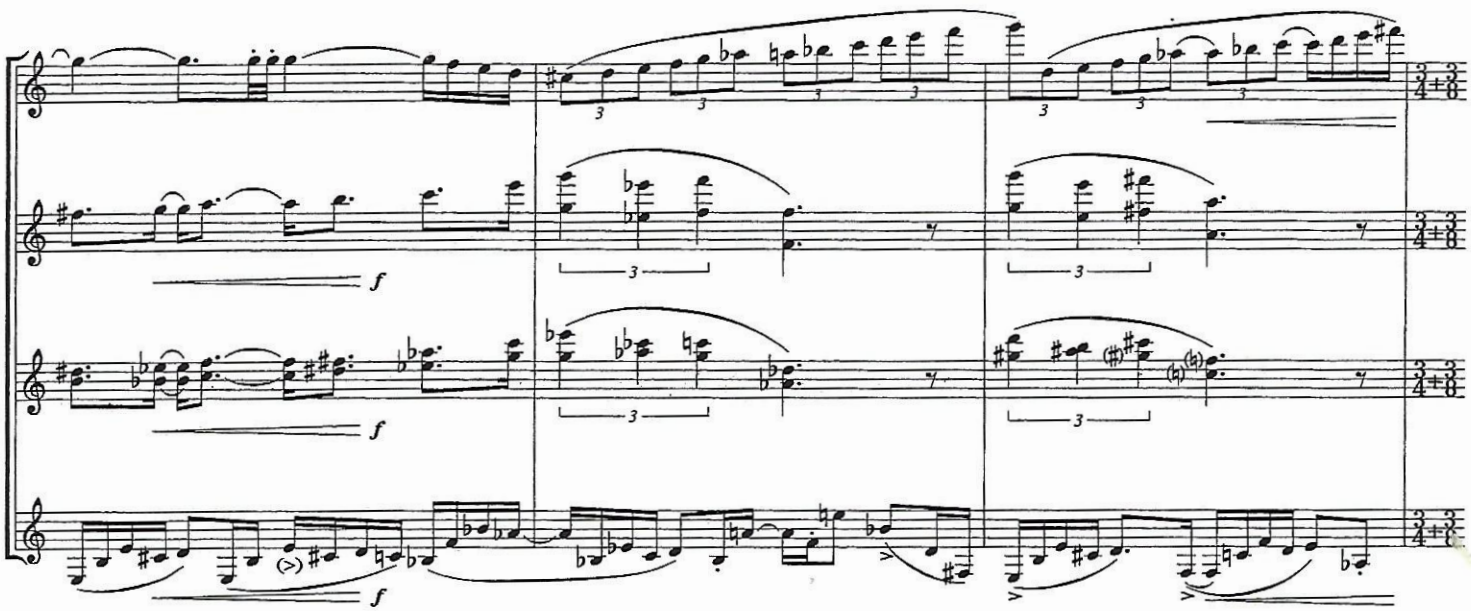

f
f

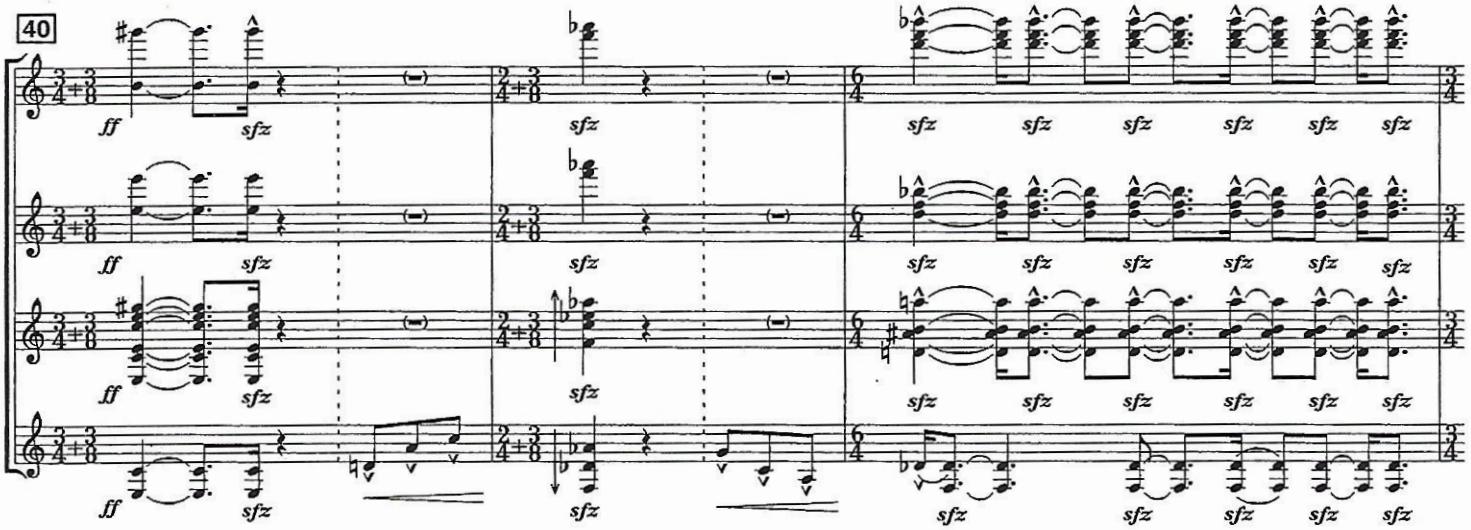

25
p
p
(p)
(p)

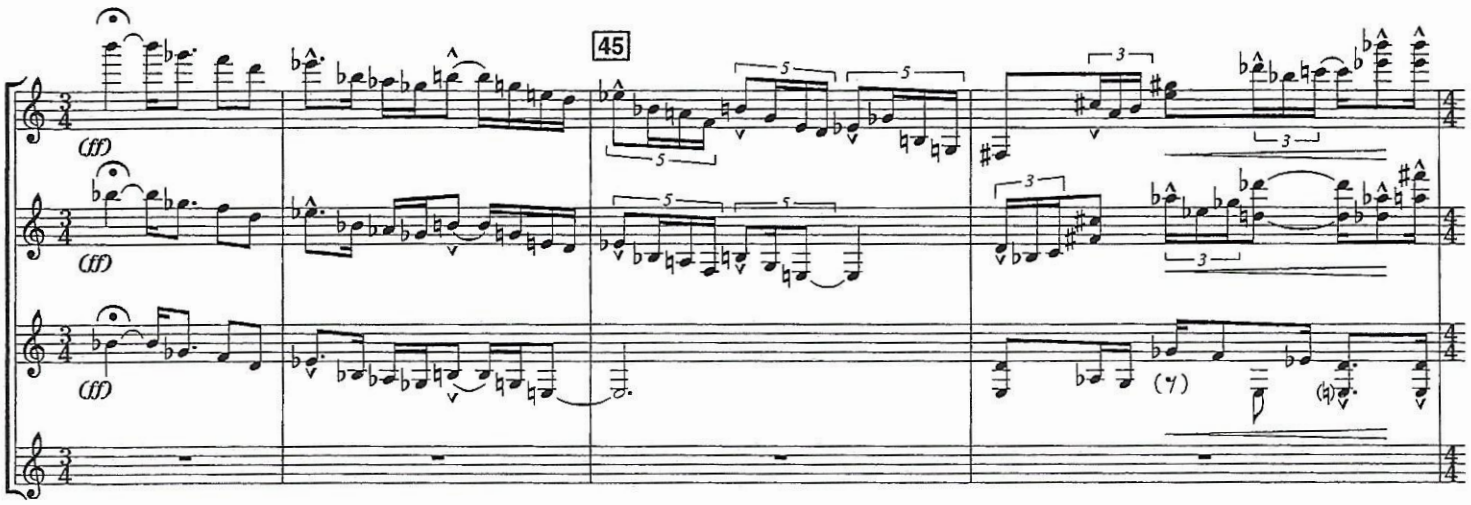

sfz
f
f
f
(mf)
f

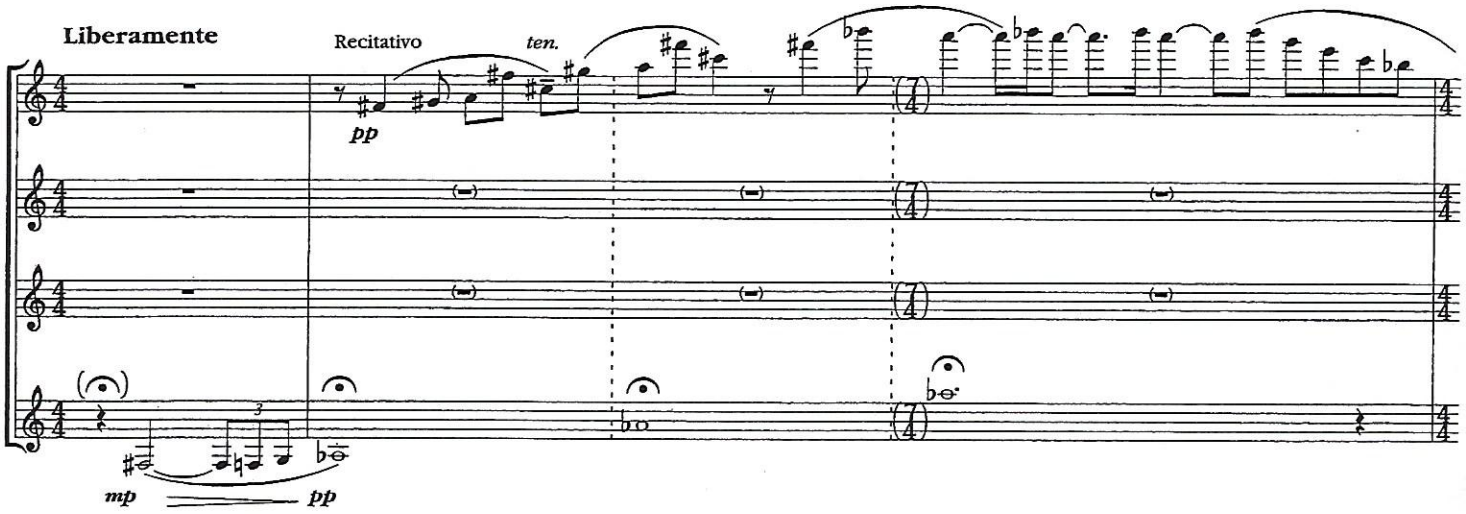

30
mp
p sub.
p sub.
p sub.

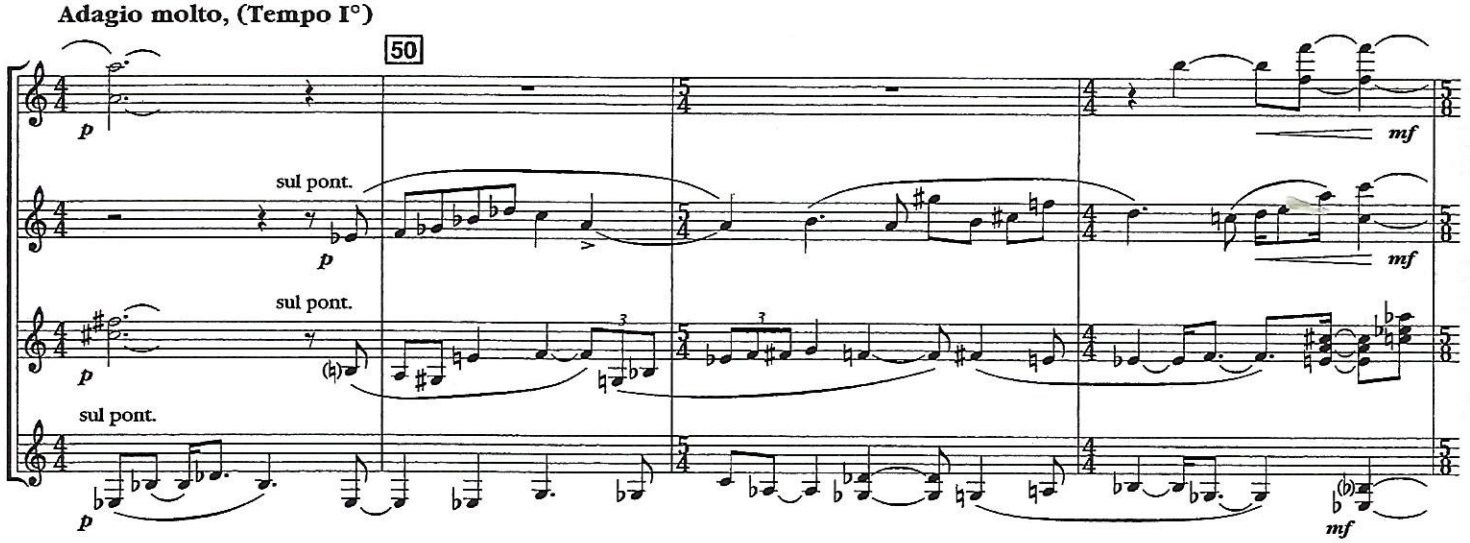

35
mf
mf
mf
f

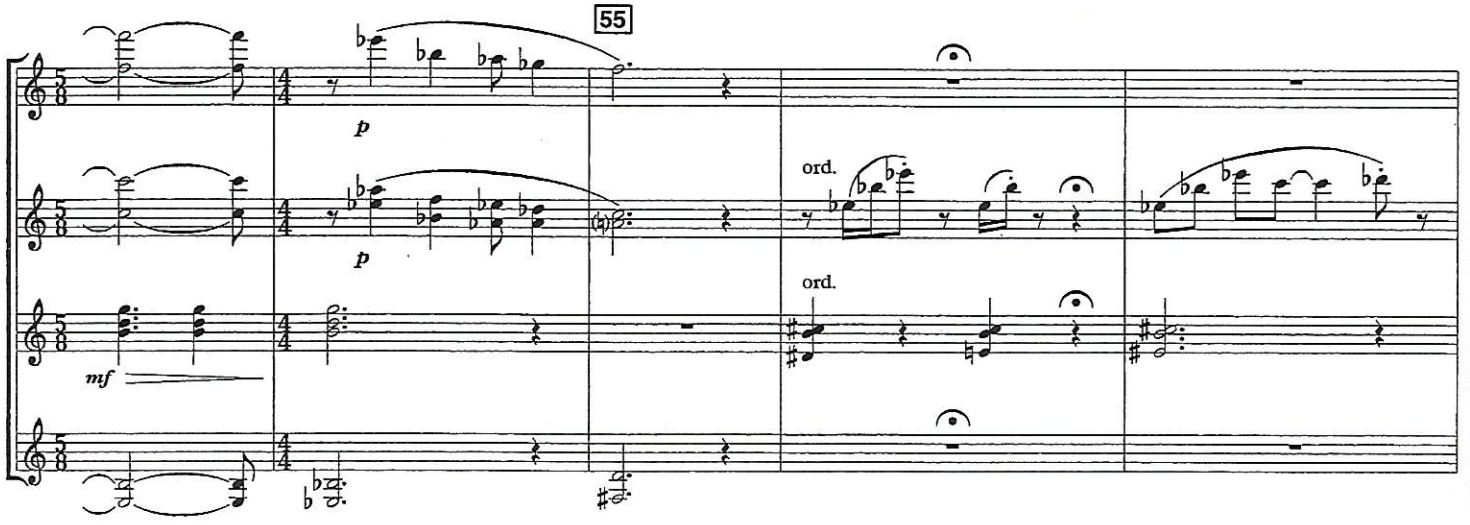

f
f
f

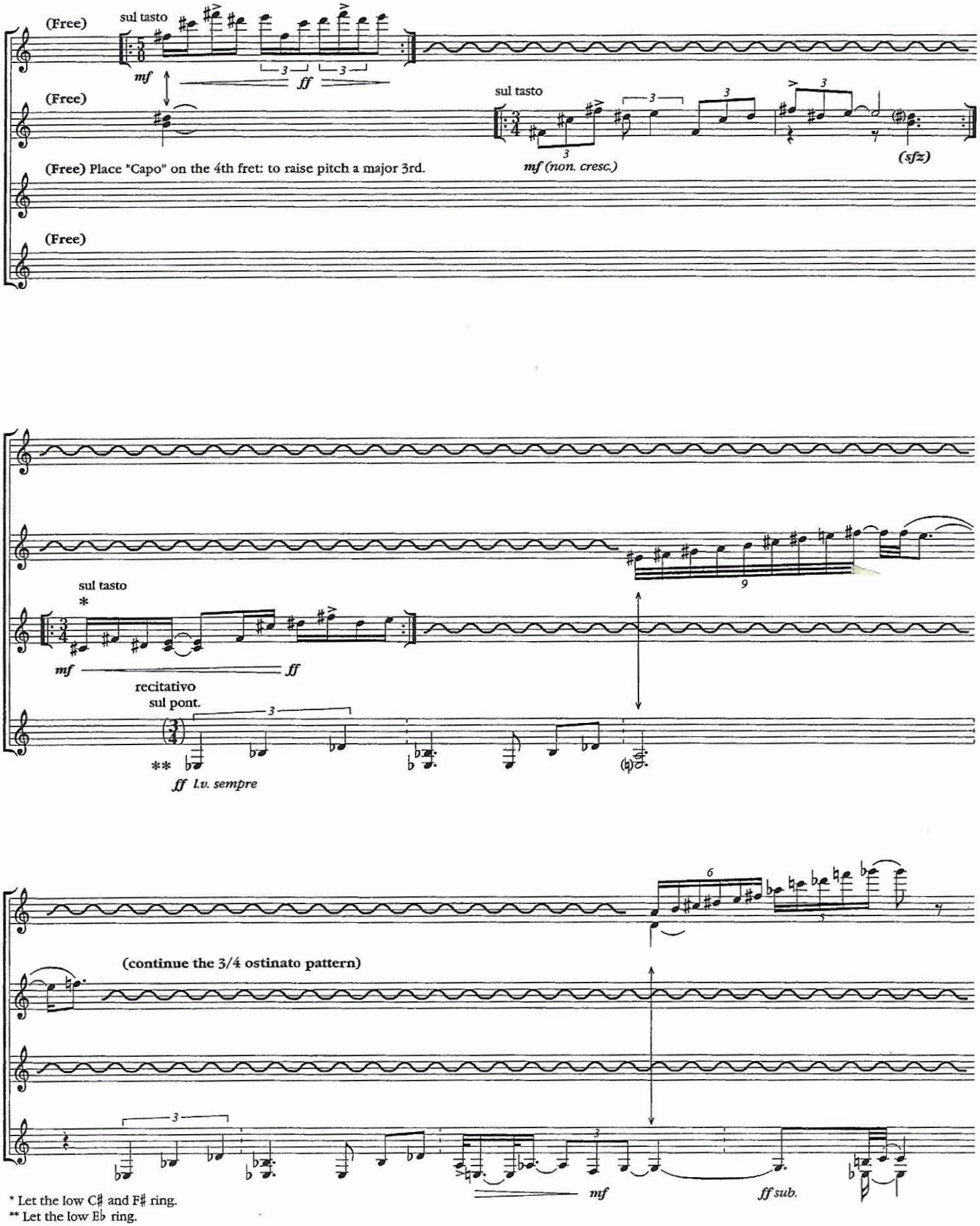

40
ff
sfz
sfz
sfz

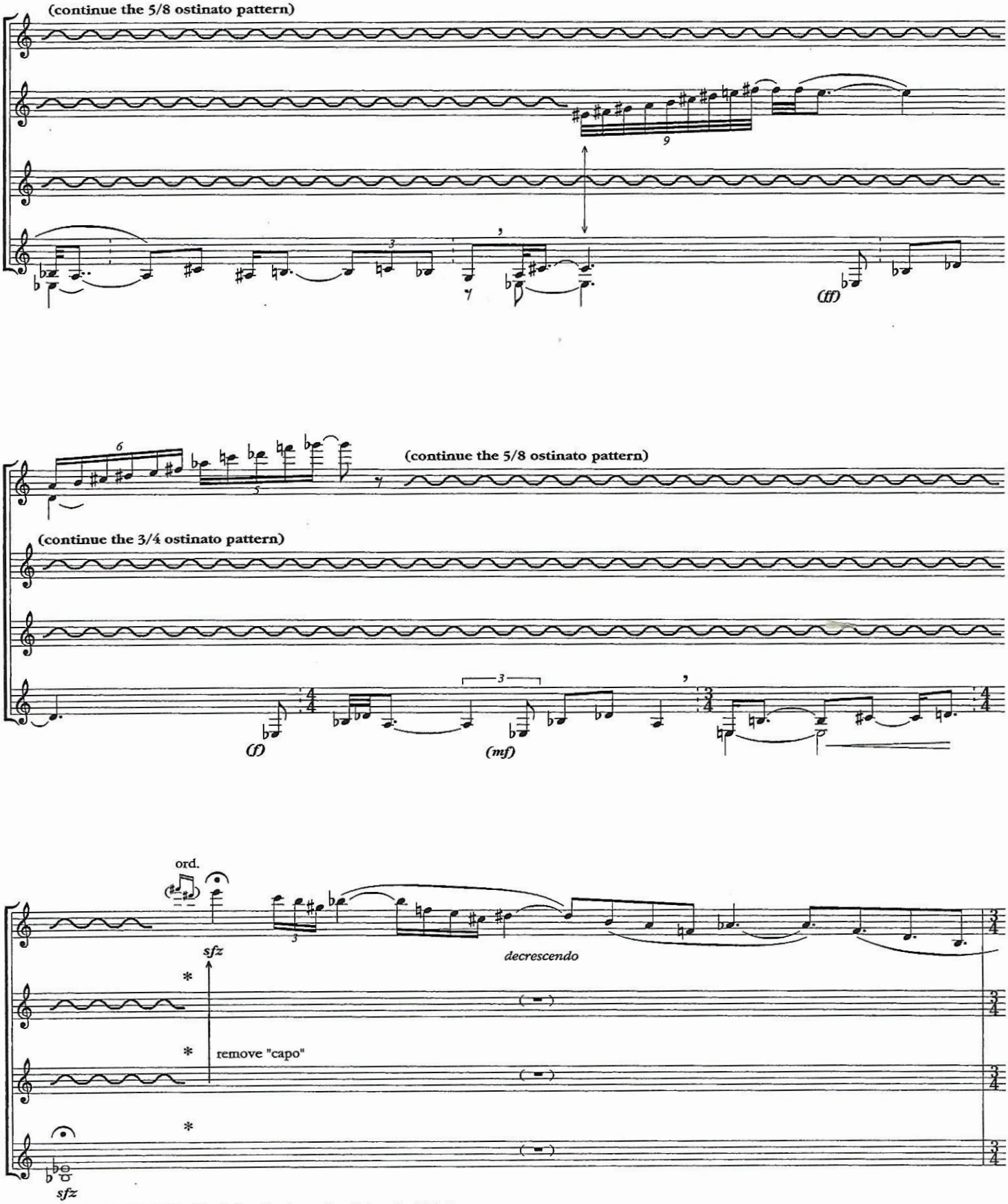

45
(ff)
(ff)
(ff)
(7)


Liberamente
Recitativo
ten.
pp
mp
pp

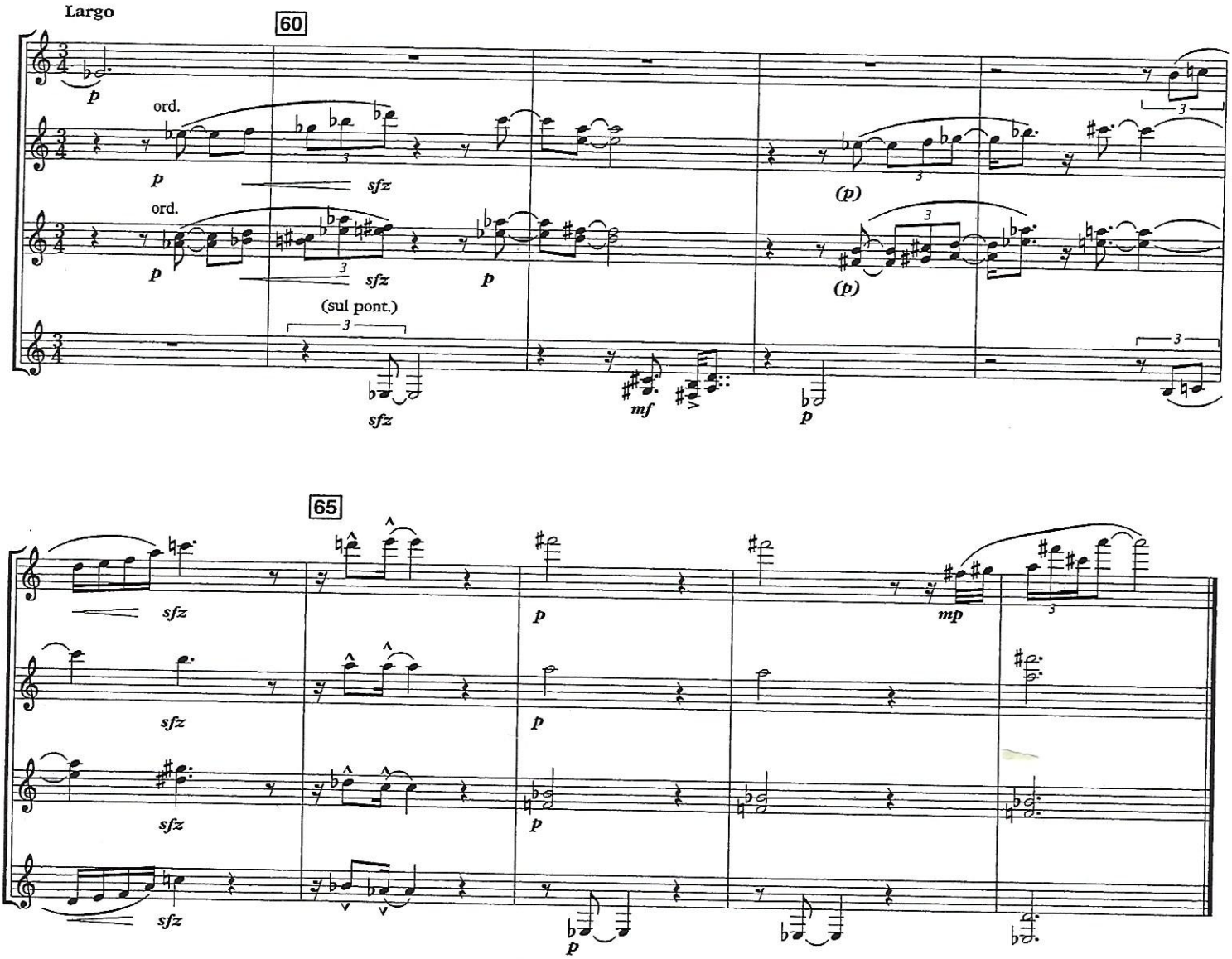

Adagio molto, (Tempo I°)
50
p
mf
sul pont.
p
mf
sul pont.
p
sul pont.
p
mf


55
p
p
ord.
ord.
mf

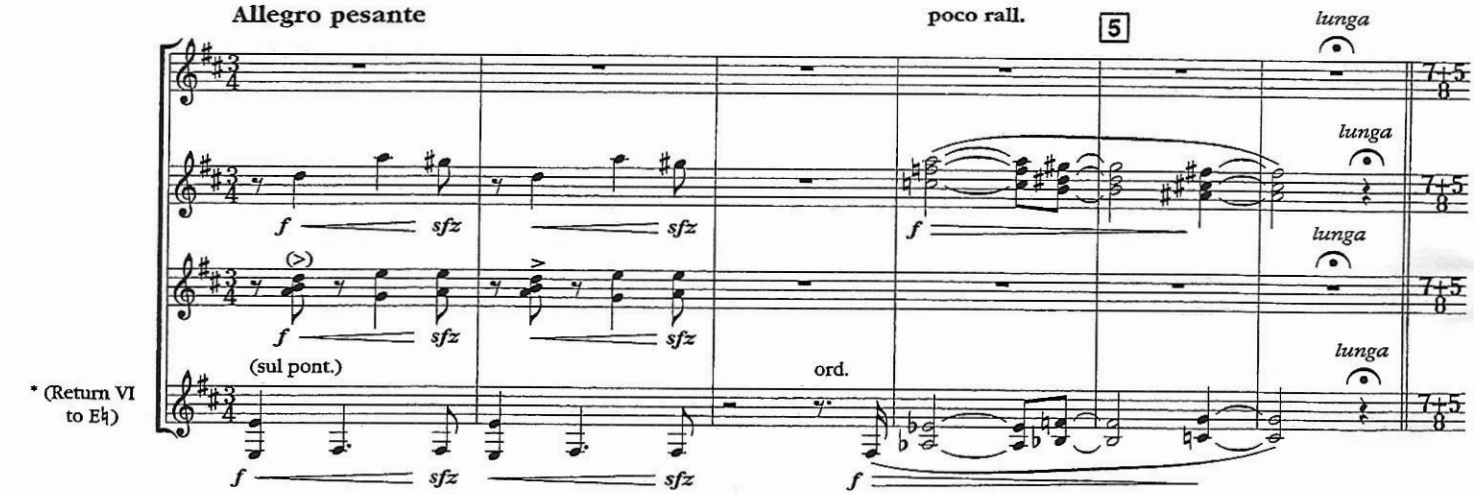

(Free)
sul tasto
mf
ff
(Free)
sul tasto
mf (non. cresc.)
(sfz)
(Free) Place "Capo" on the 4th fret: to raise pitch a major 3rd.
(Free)
sul tasto
*
mf
ff
recitativo
sul pont.
**
ff l.v. sempre
(continue the 3/4 ostinato pattern)
mf
ff sub.
* Let the low C♯ and F♯ ring.
** Let the low E♭ ring.

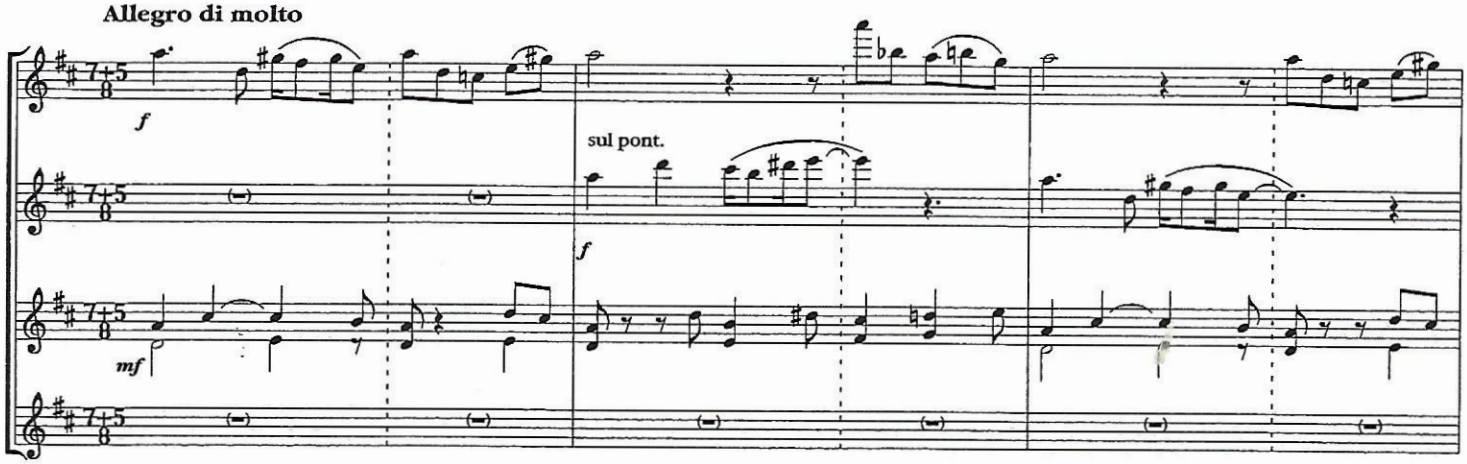


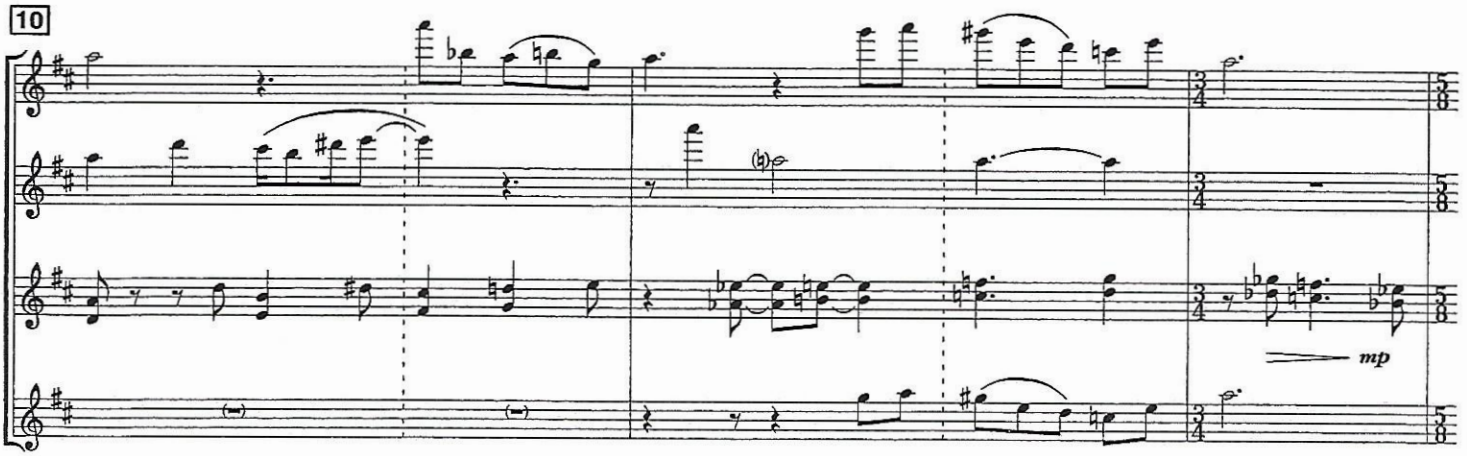
* Guitars II, III, & IV must suddenly be silent as guitar I plays its high E.


Largo
60
p
ord.
p
sfz
ord.
p
sfz
p
(sul pont.)
sfz
mf
p
(p)
(p)
65
sfz
sfz
sfz
sfz
p
p
p
p
mp

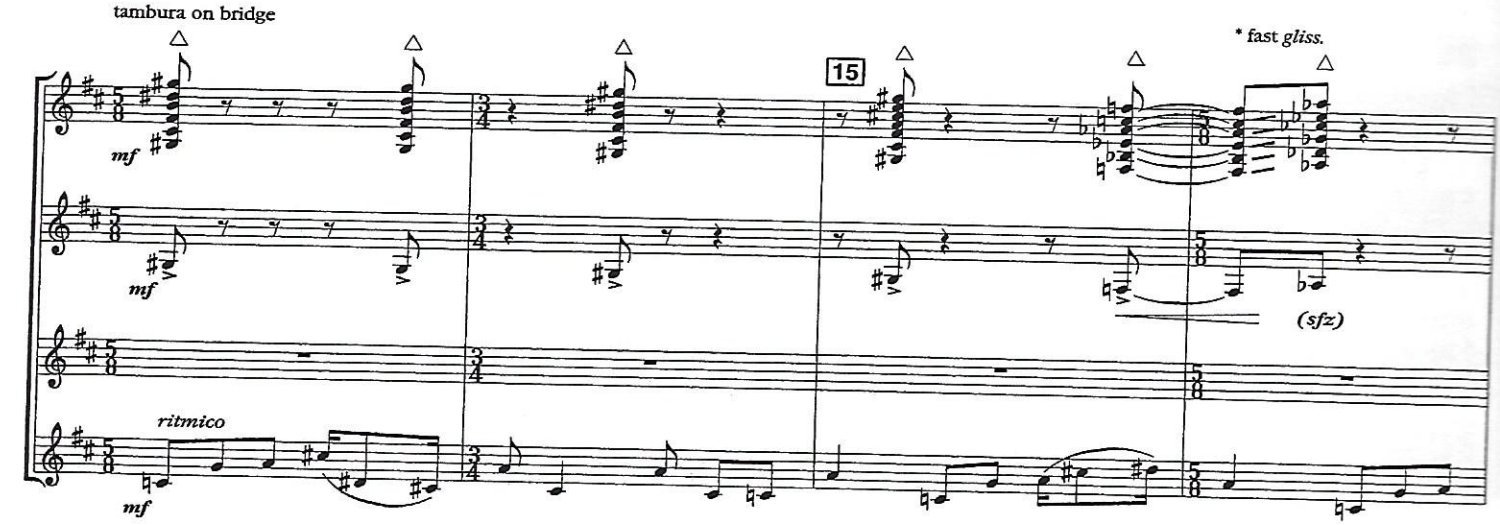
III.

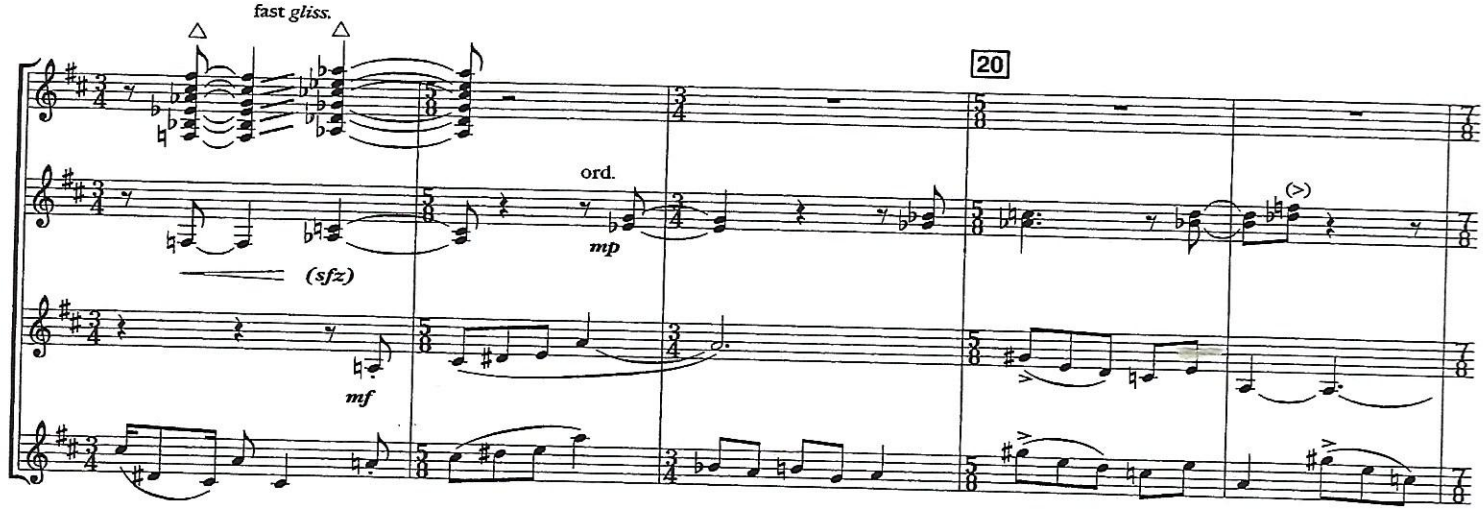


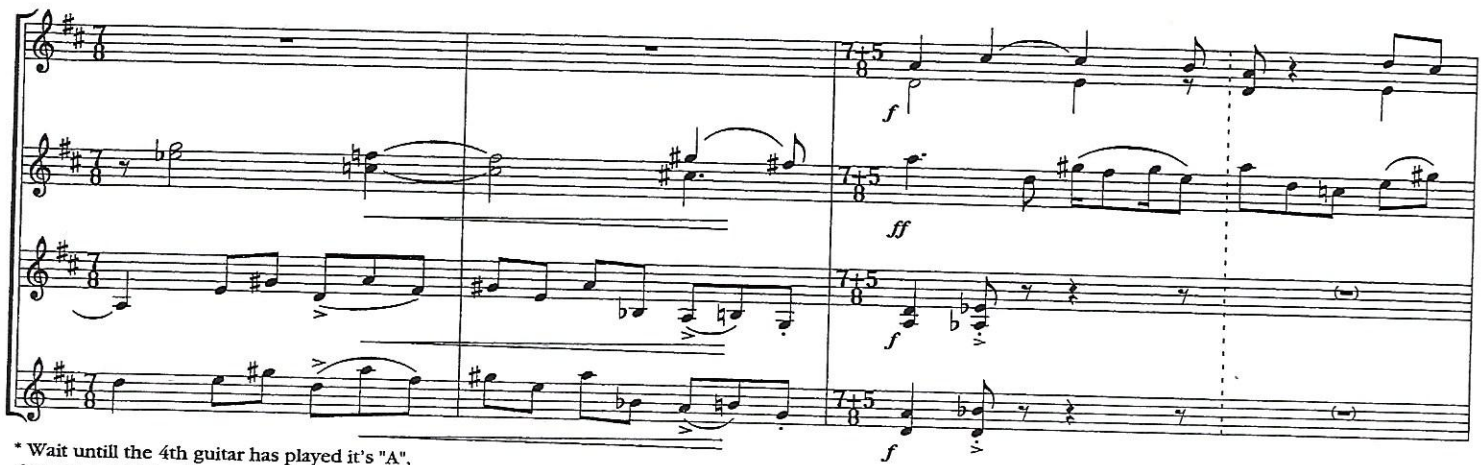




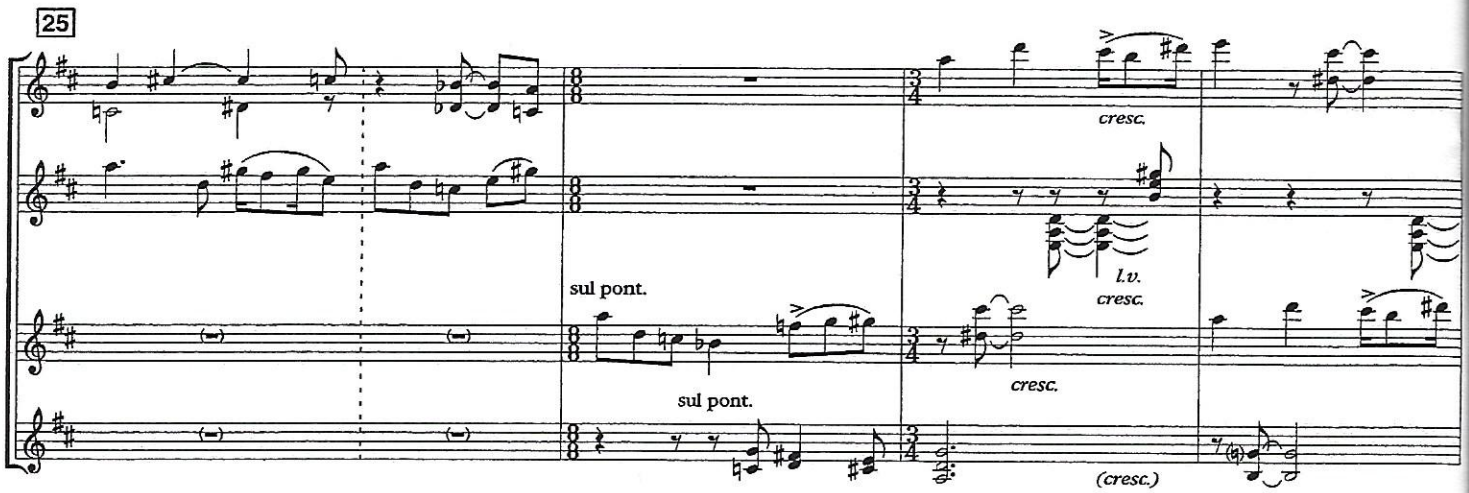
* If this return can be done gracefully during the rests at bars 7-10, it would be better for the drama of the piece.

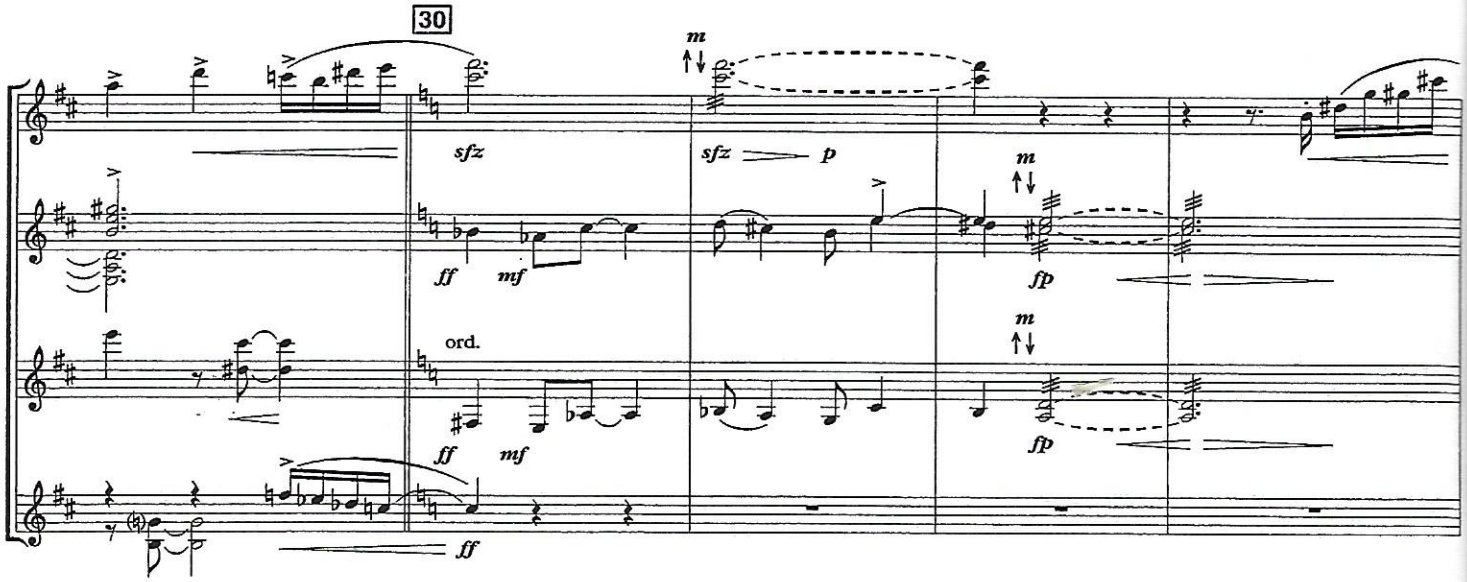




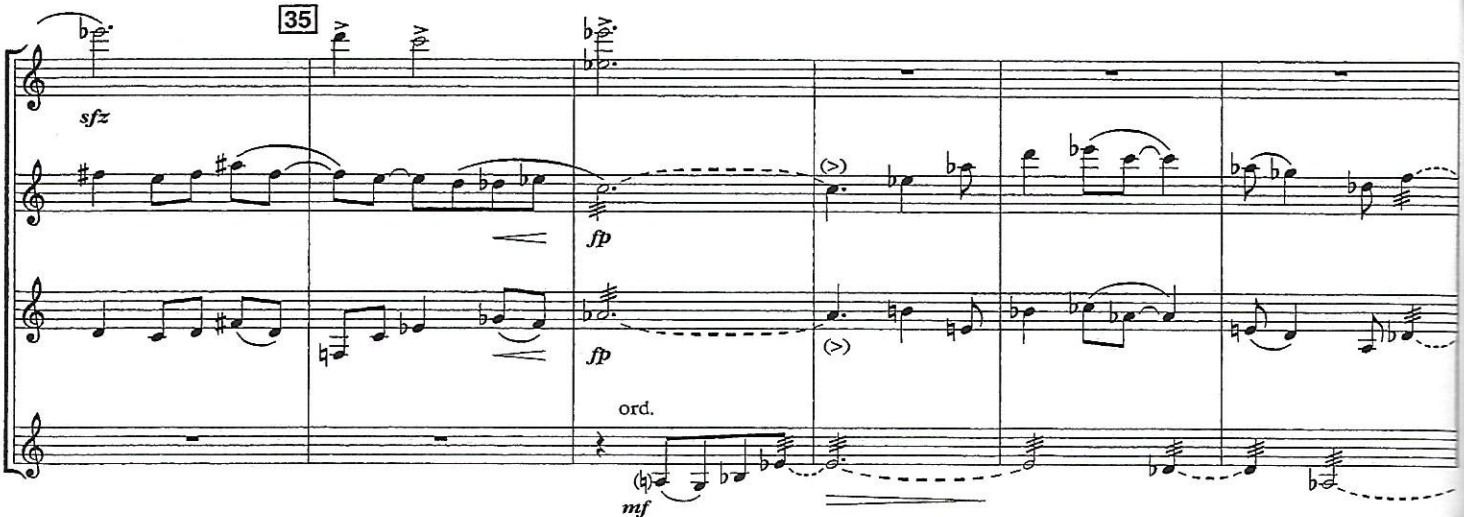


* Wait untill the 4th guitar has played it's "A", then very quickly *gliss.* the tambura chord built on "F" to A♭ without restriking

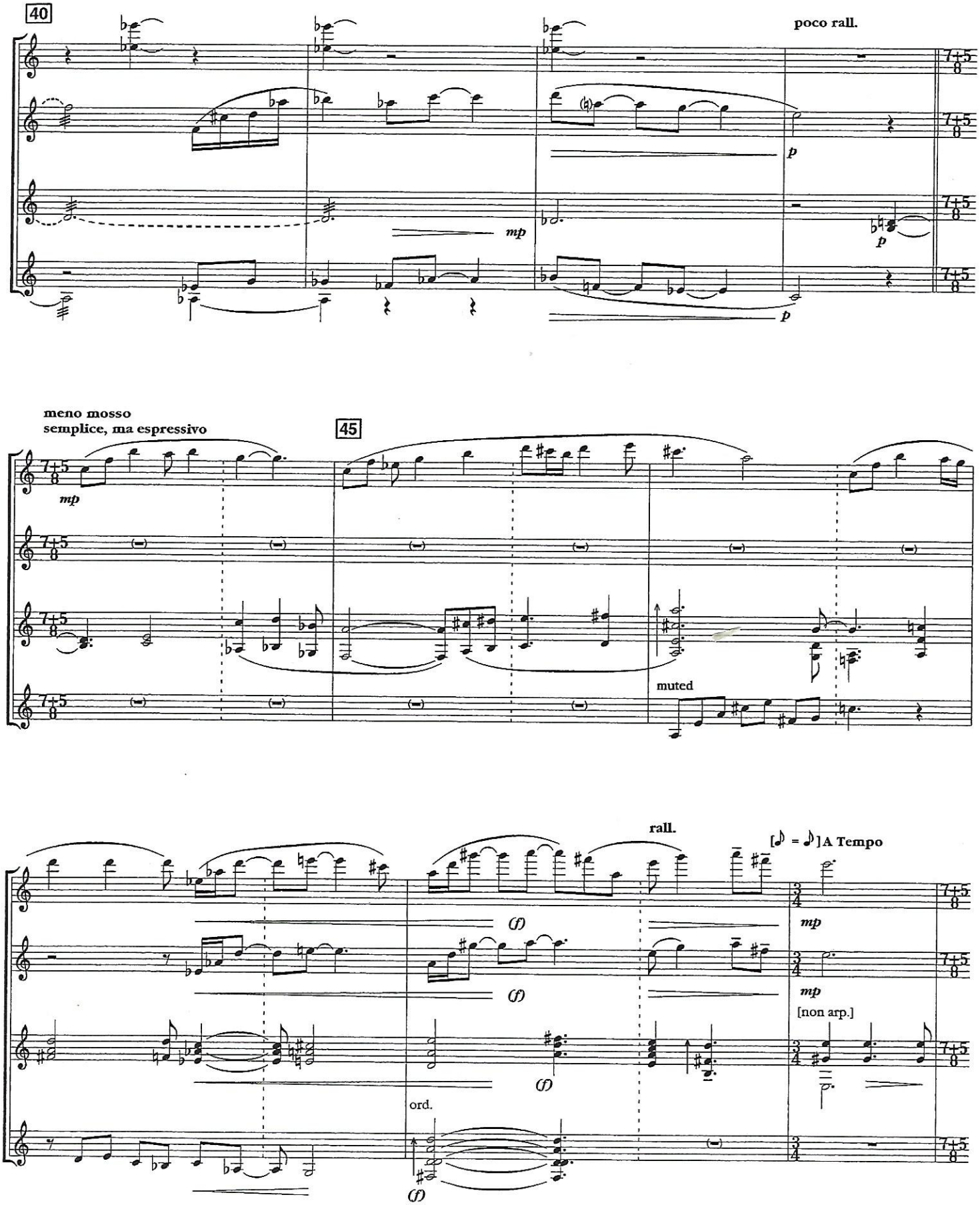

25
cresc.
l.v.
cresc.
sul pont.
sul pont.
cresc.
(cresc.)

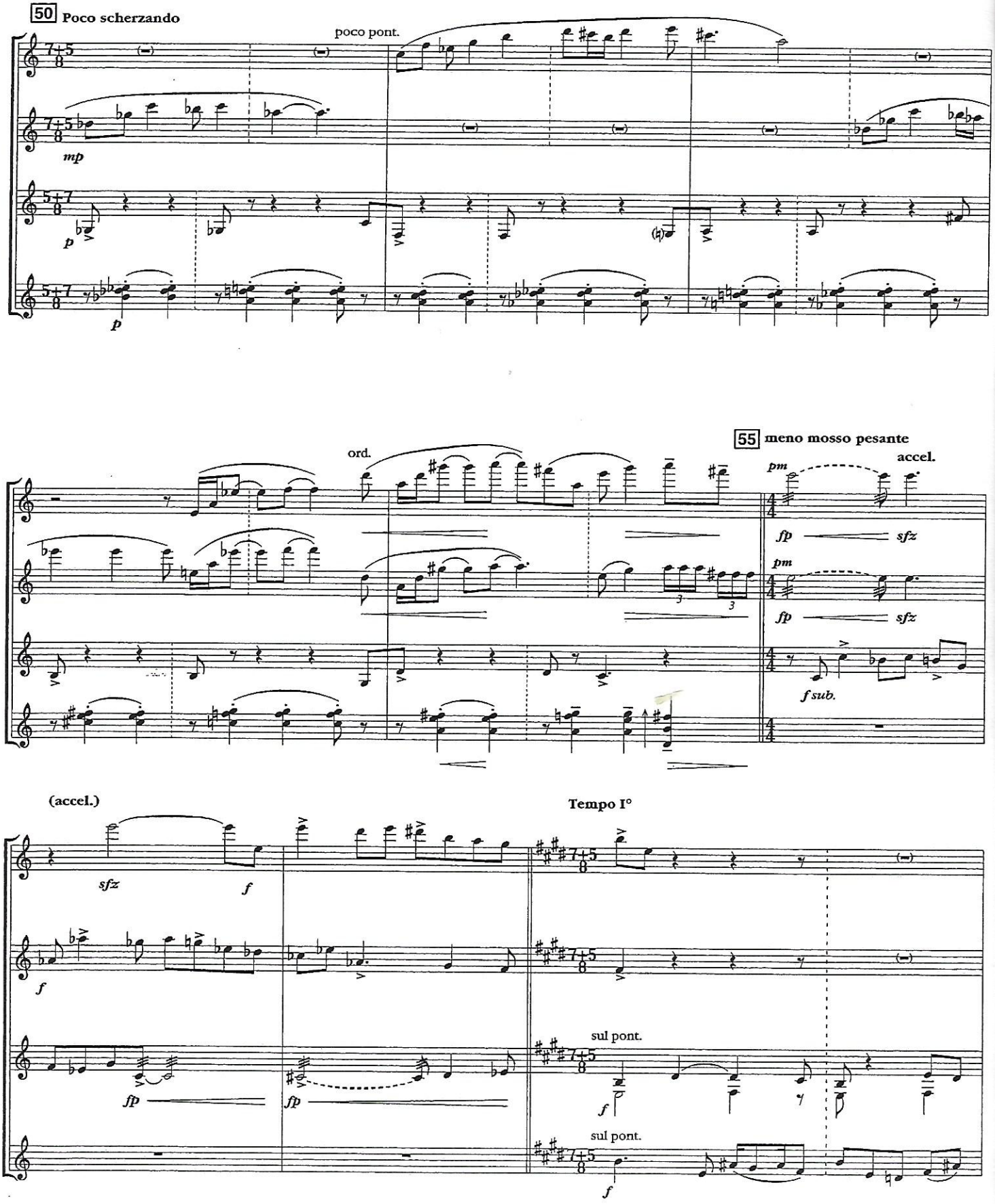

30
m
sfz
sfz
p
m
ff
mf
fp
ord.
m
ff
mf
fp
ff

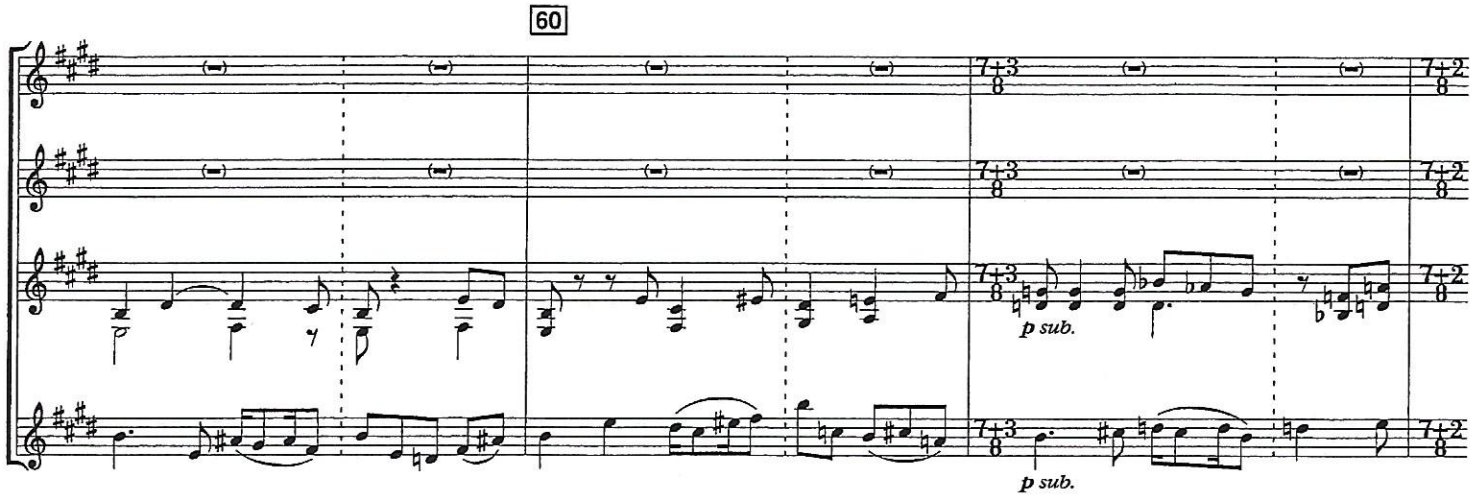
10

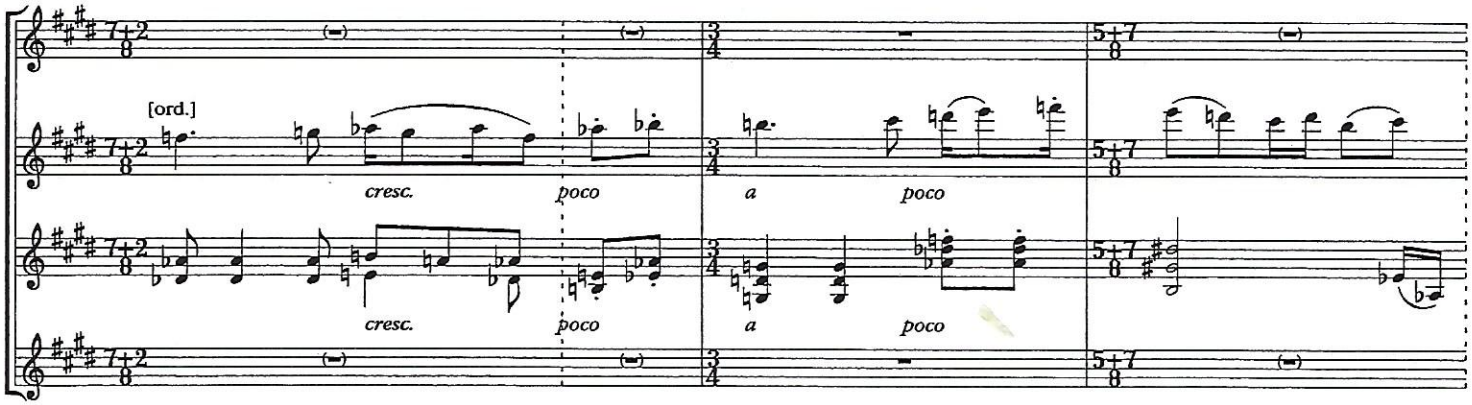

35
sfz
fp
fp
ord.
mf

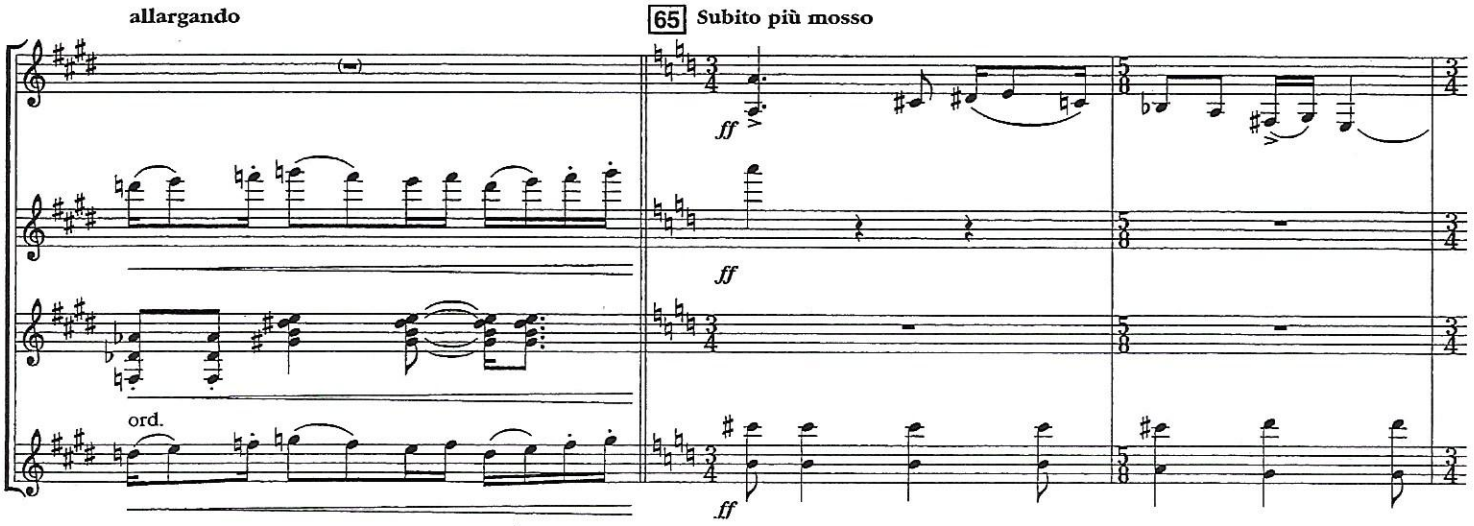
* If
at b

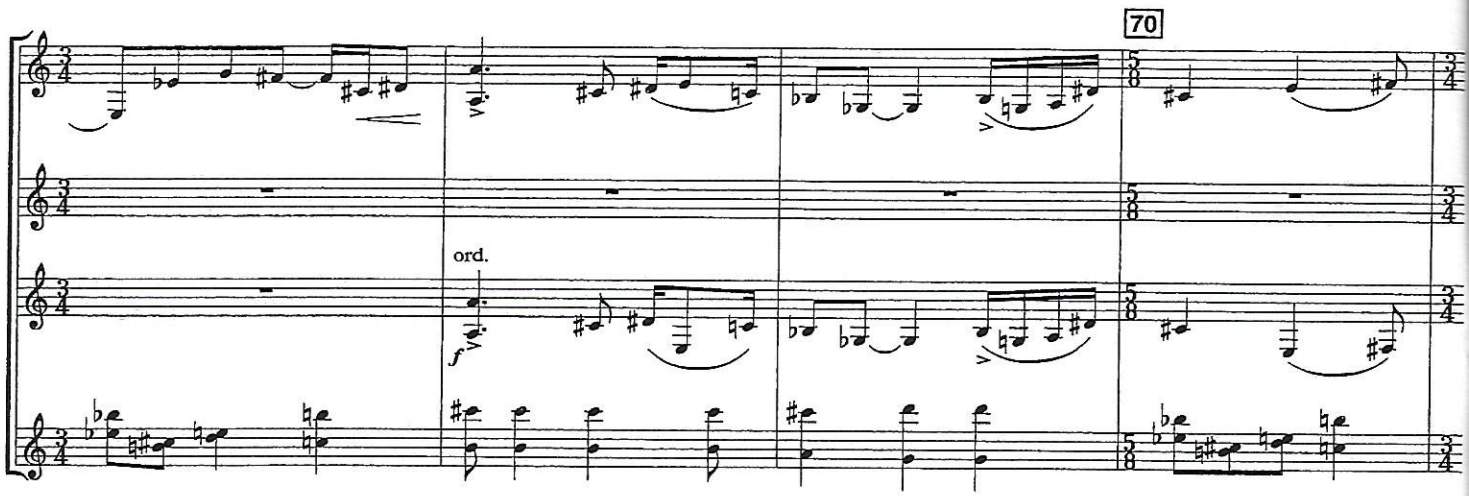

40
poco rall.
mp
p
p
p
meno mosso
semplice, ma espressivo
45
mp
muted
rall.
[♪ = ♪] A Tempo
(f)
(f)
(f)
(f)
mp
mp
[non arp.]
ord.

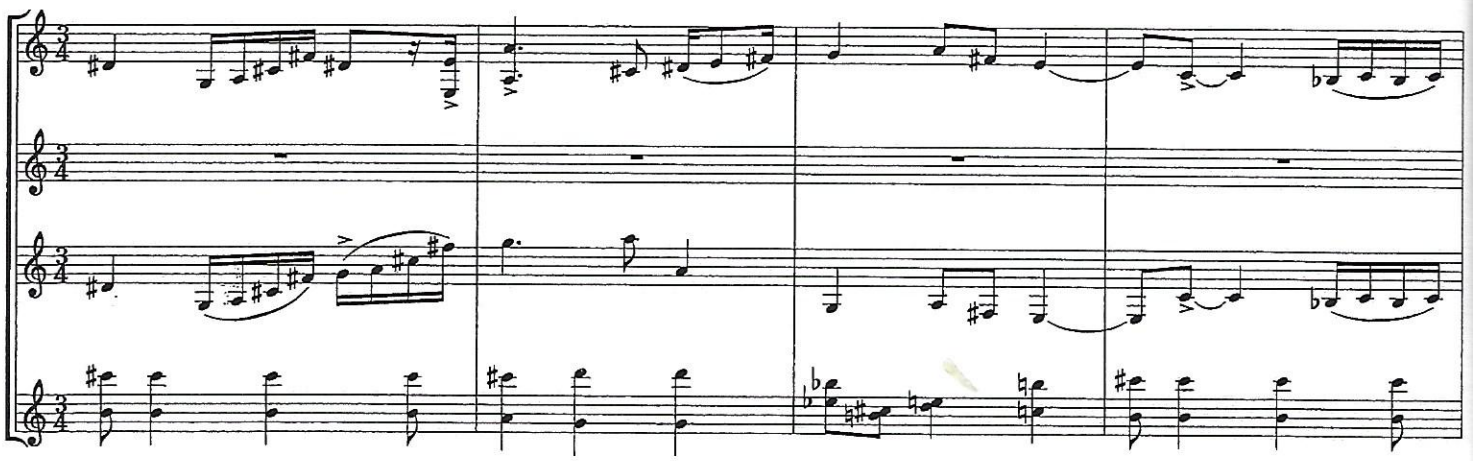

50 Poco scherzando
poco pont.
mp
p
p
55 meno mosso pesante
ord.
accel.
pm
fp
sfz
pm
fp
sfz
f sub.
(accel.)
Tempo I°
sfz
f
f
fp
fp
sul pont.
f
sul pont.
f

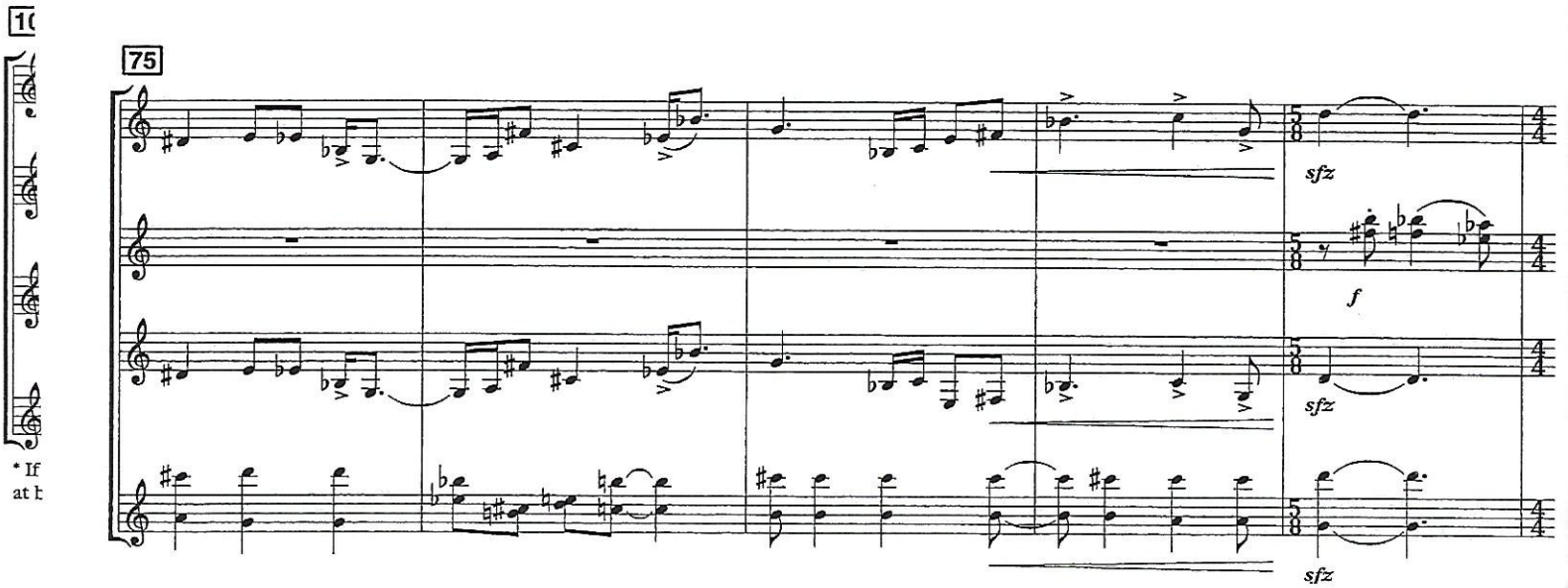

60
p sub.
p sub.

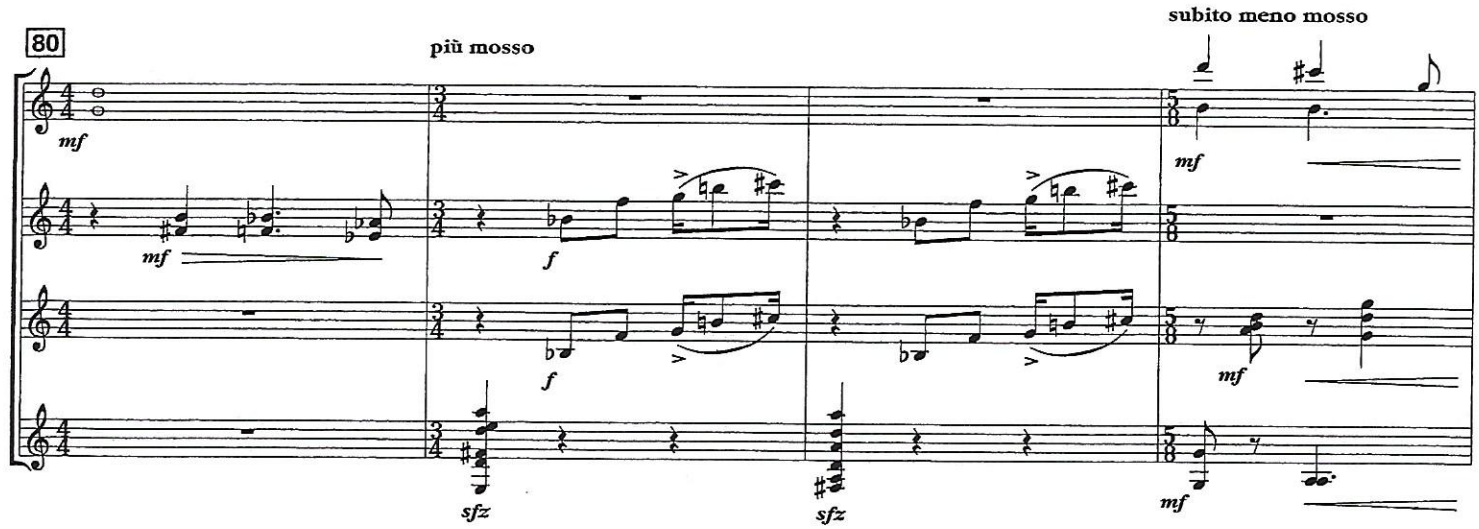

[ord.]
cresc.
poco
a
poco
cresc.
poco
a
poco

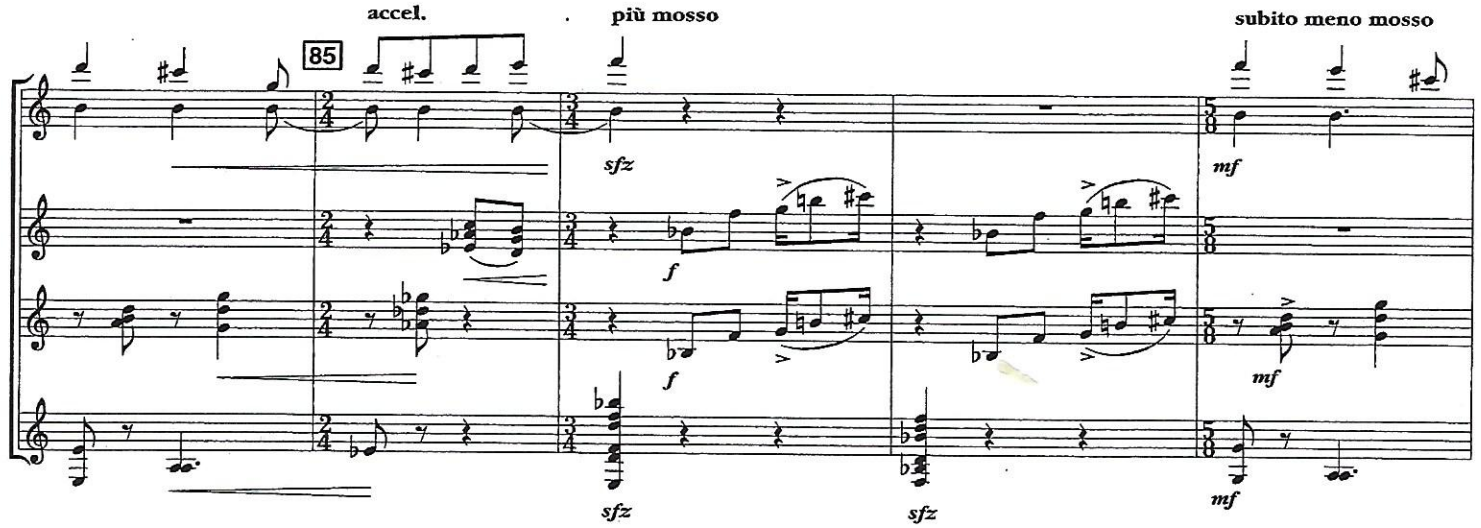

allargando
65 Subito più mosso
ff
ff
ff
ord.

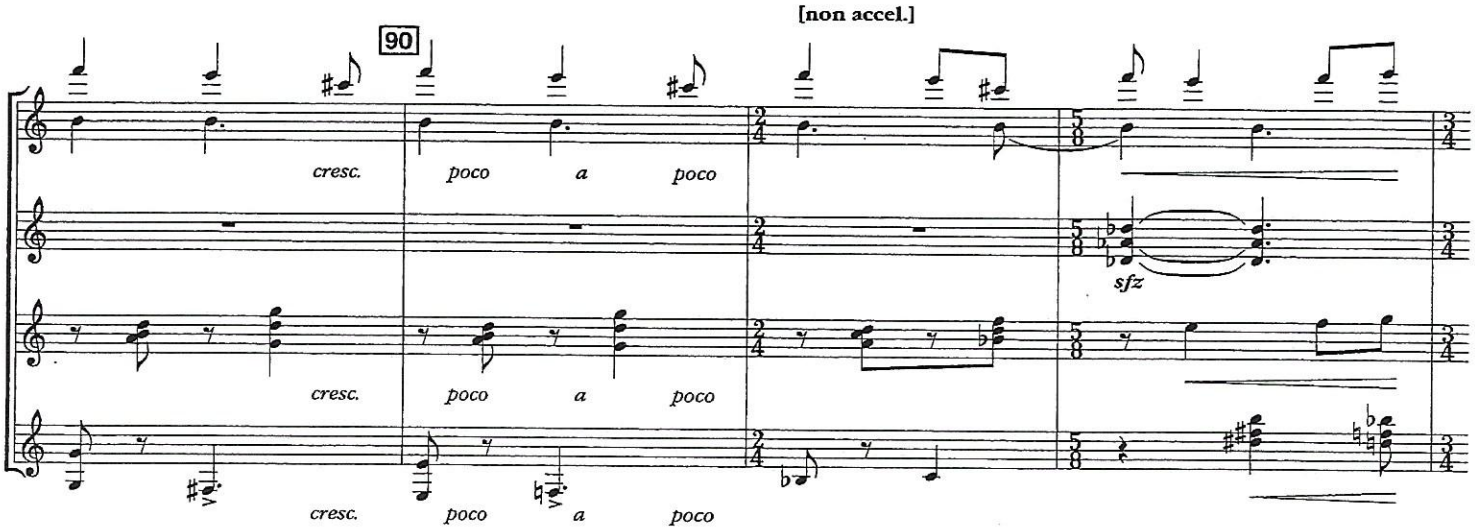

70
ord.
f



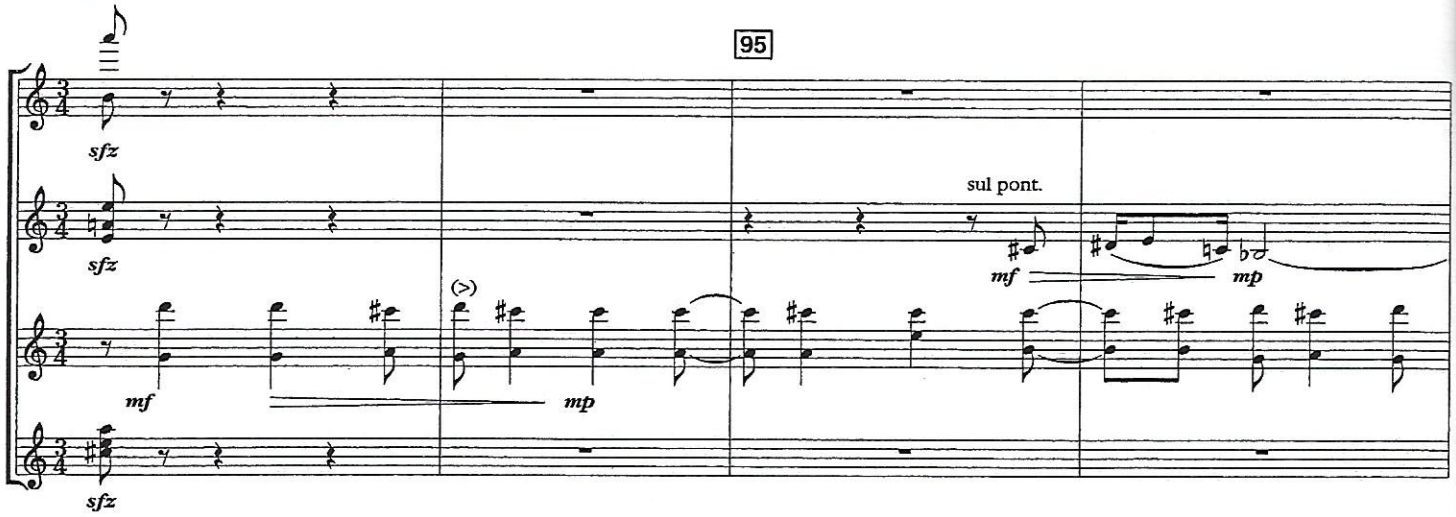

75
sfz
f
sfz
sfz

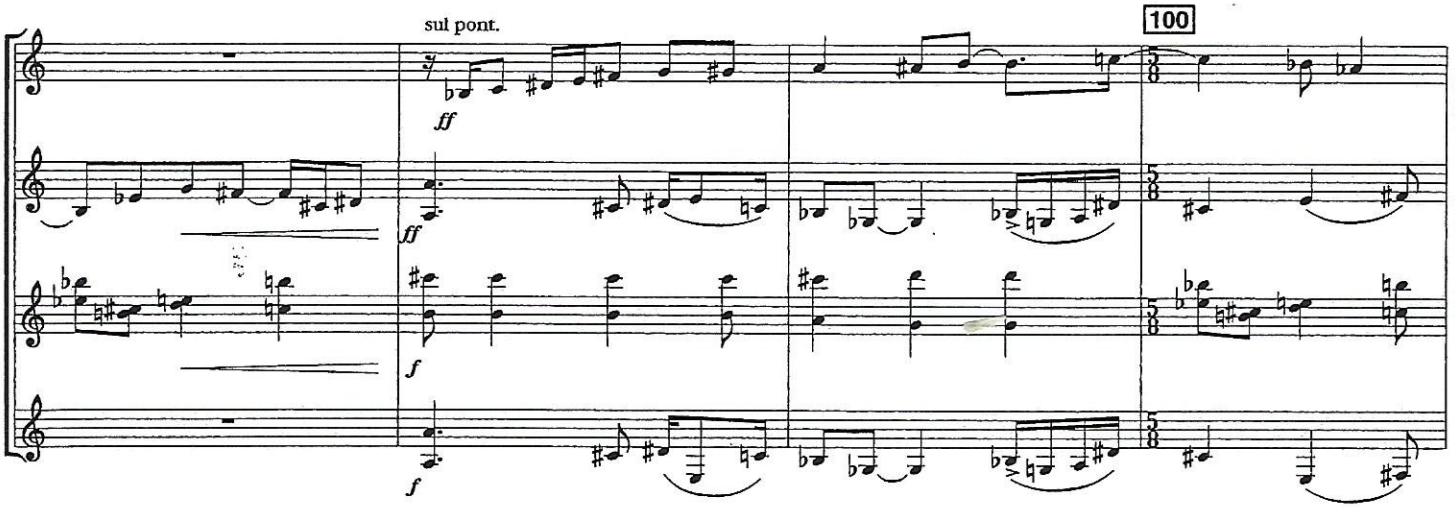

80
più mosso
subito meno mosso
mf
mf
f
f
sfz
sfz
mf
mf
mf

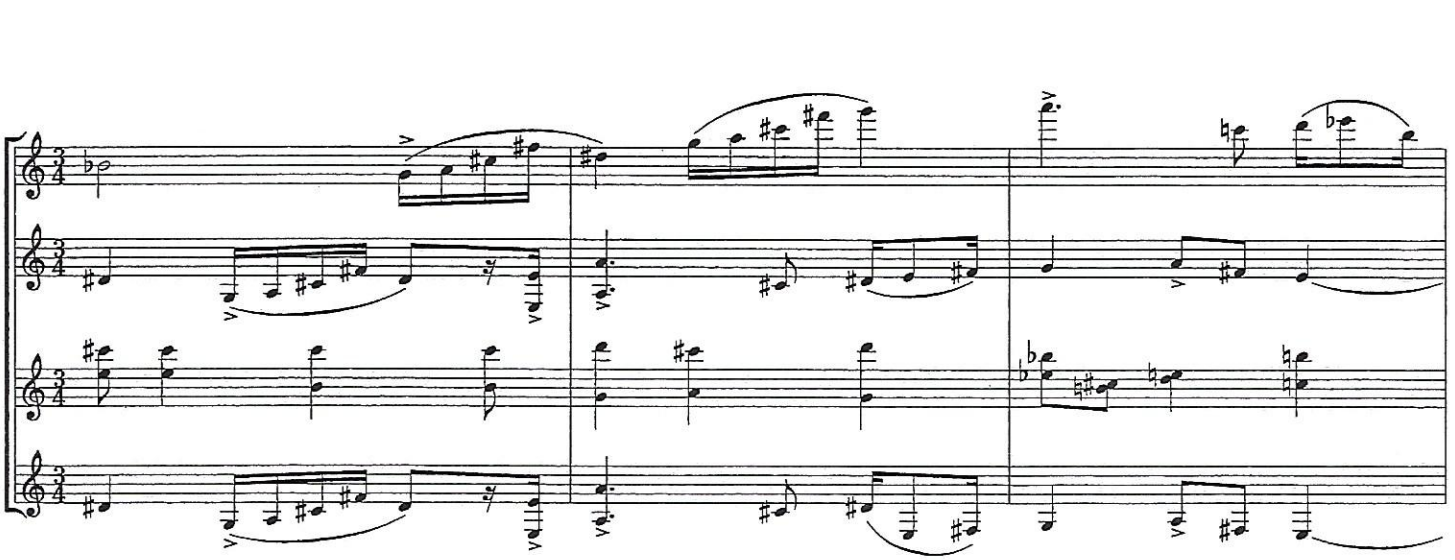

accel.
85
più mosso
subito meno mosso
sfz
f
f
mf
mf
sfz
sfz
mf

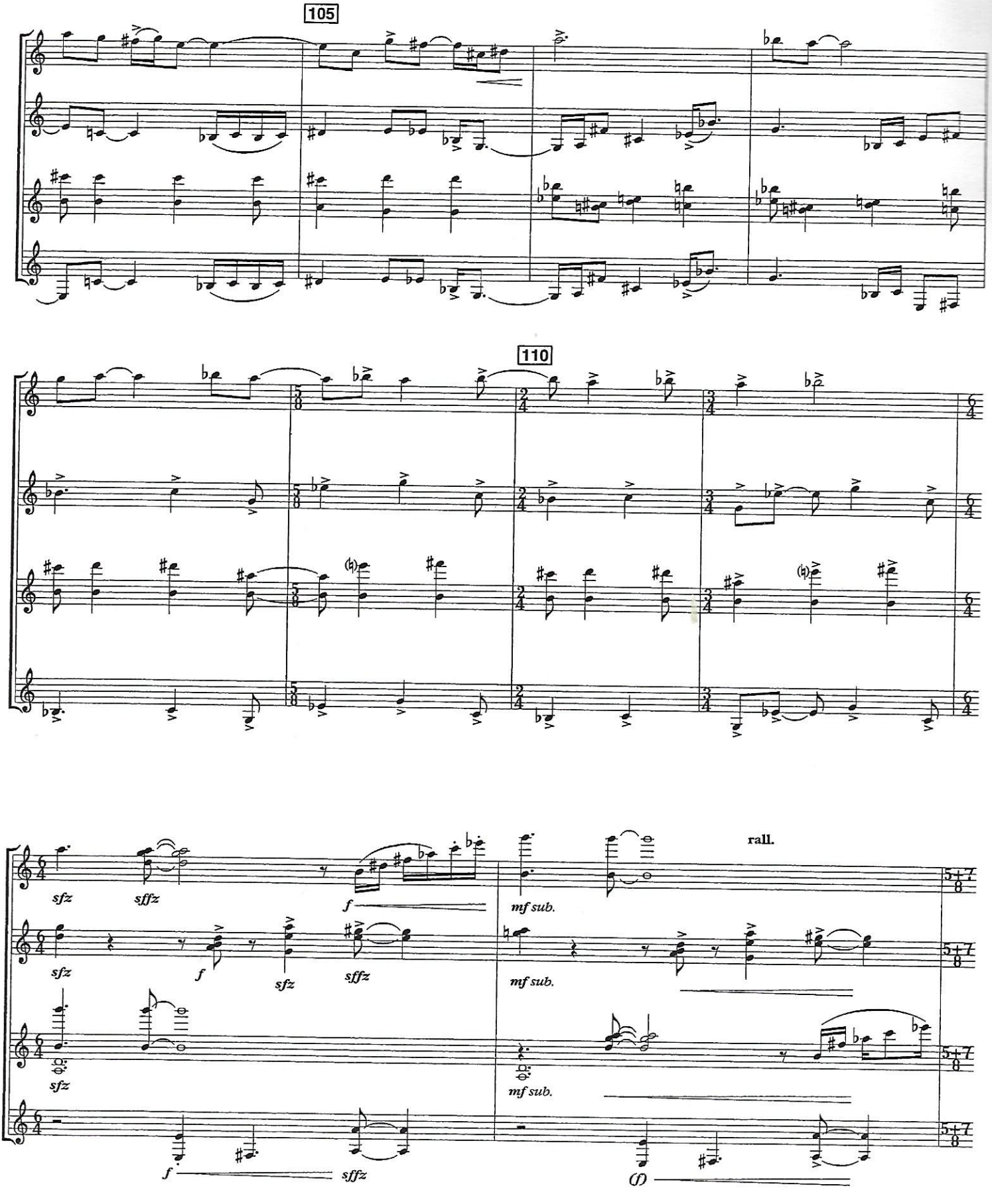

[non accel.]
90
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
sfz

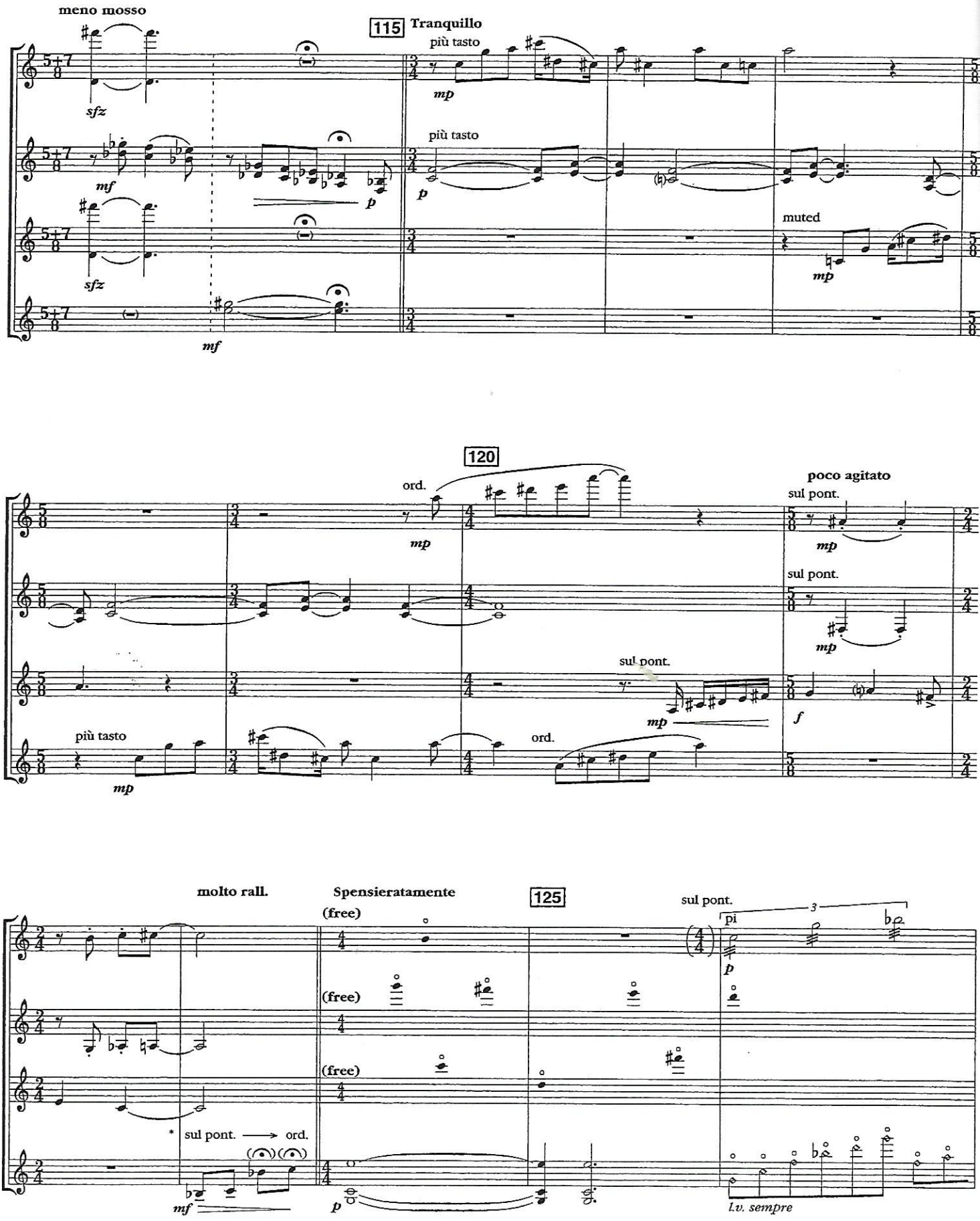
Più mosso subito



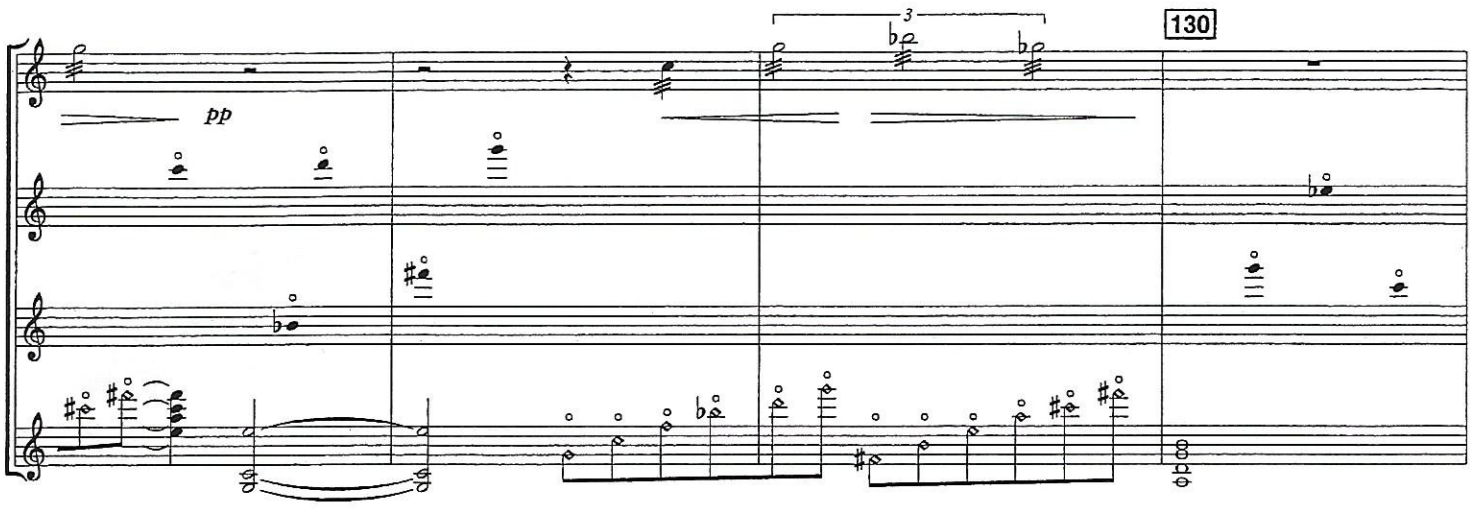


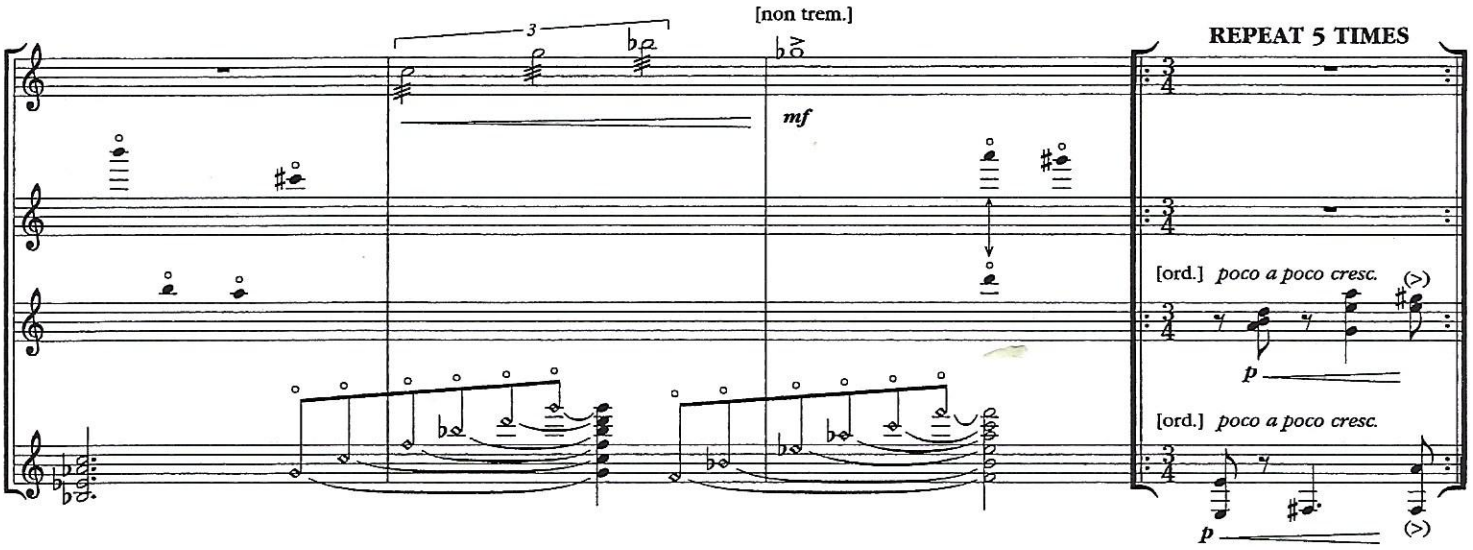


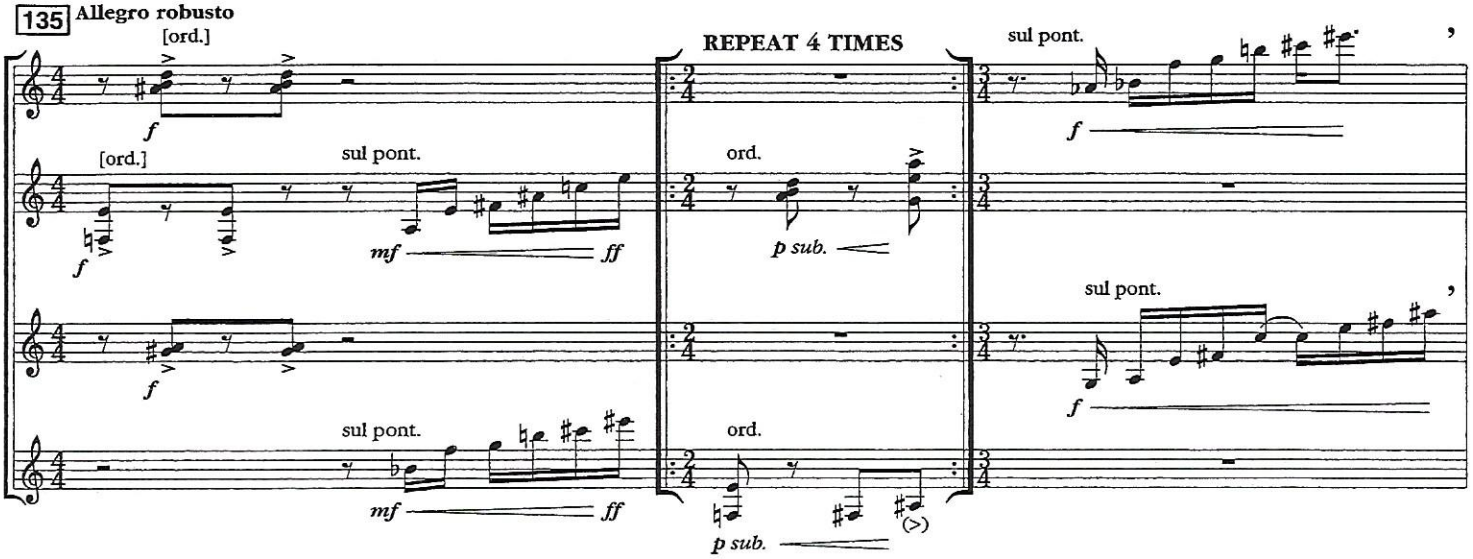

105
110
rall.
sfz
sffz
f
mf sub.
5+7
8



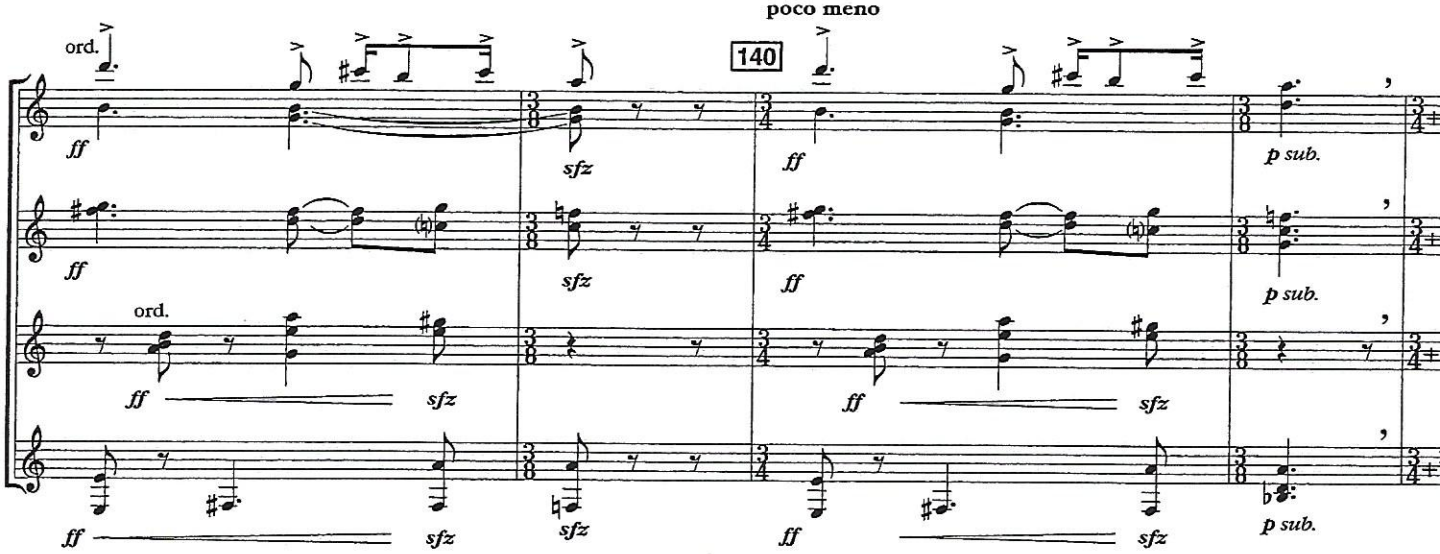
* During this measure gradually shift timbre


130
pp

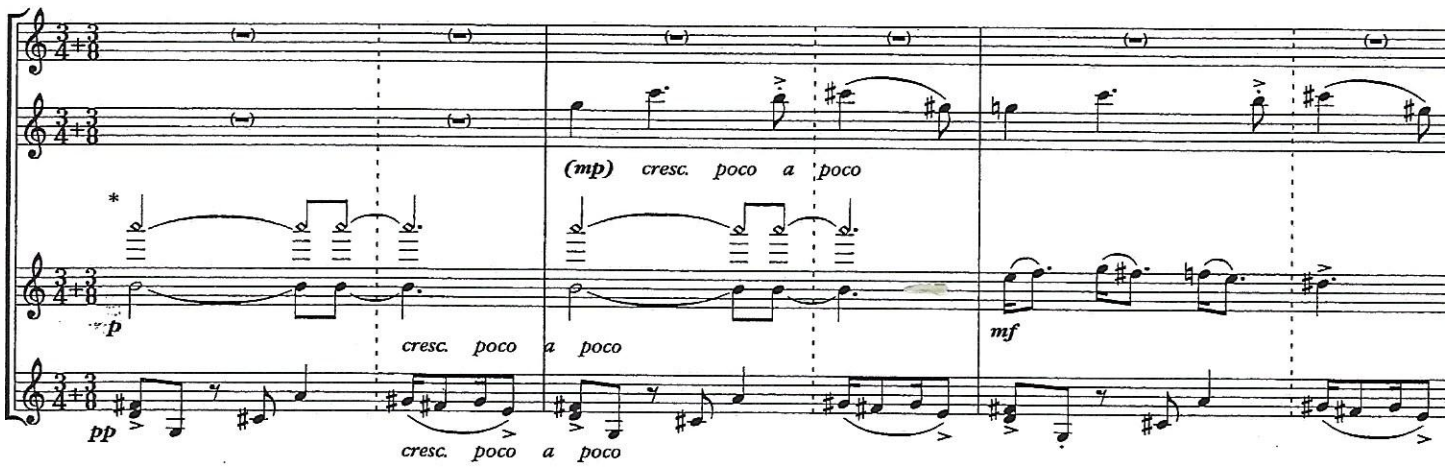

[non trem.]
mf
REPEAT 5 TIMES
[ord.] poco a poco cresc.
p
[ord.] poco a poco cresc.
p

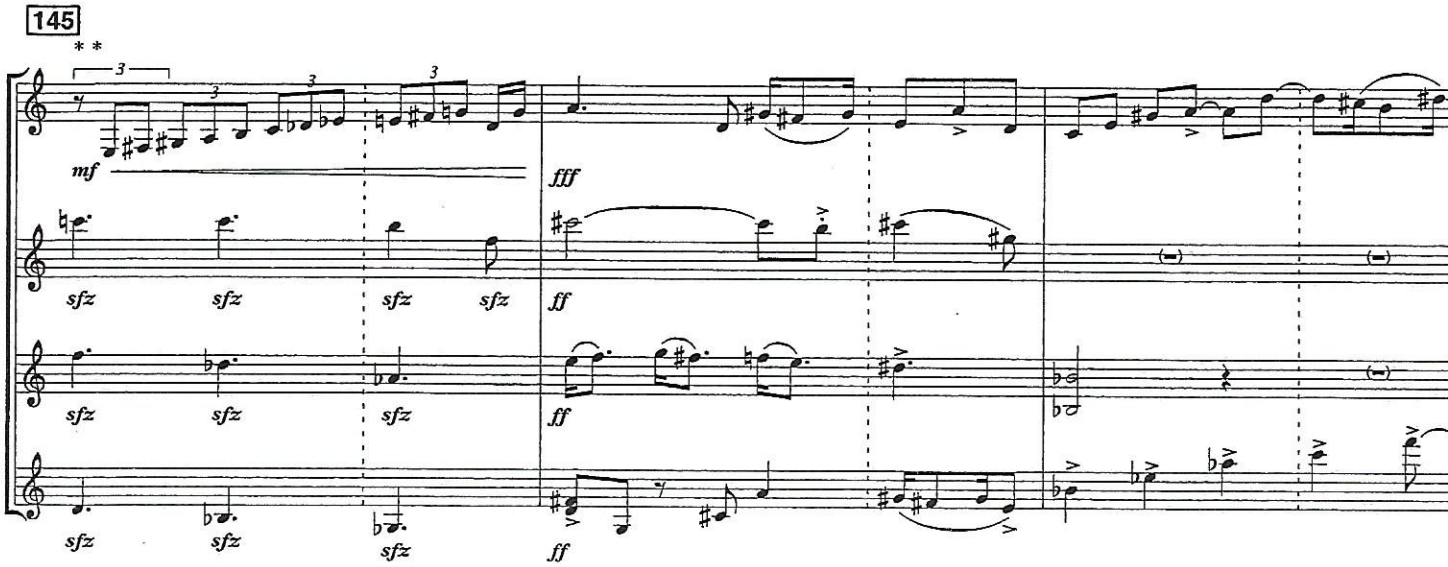

135 Allegro robusto
[ord.]
f
[ord.]
f
sul pont.
mf
ff
REPEAT 4 TIMES
ord.
p sub.
sul pont.
f
sul pont.
f
sul pont.
mf
ff
ord.
p sub.
sul pont.
f

poco meno



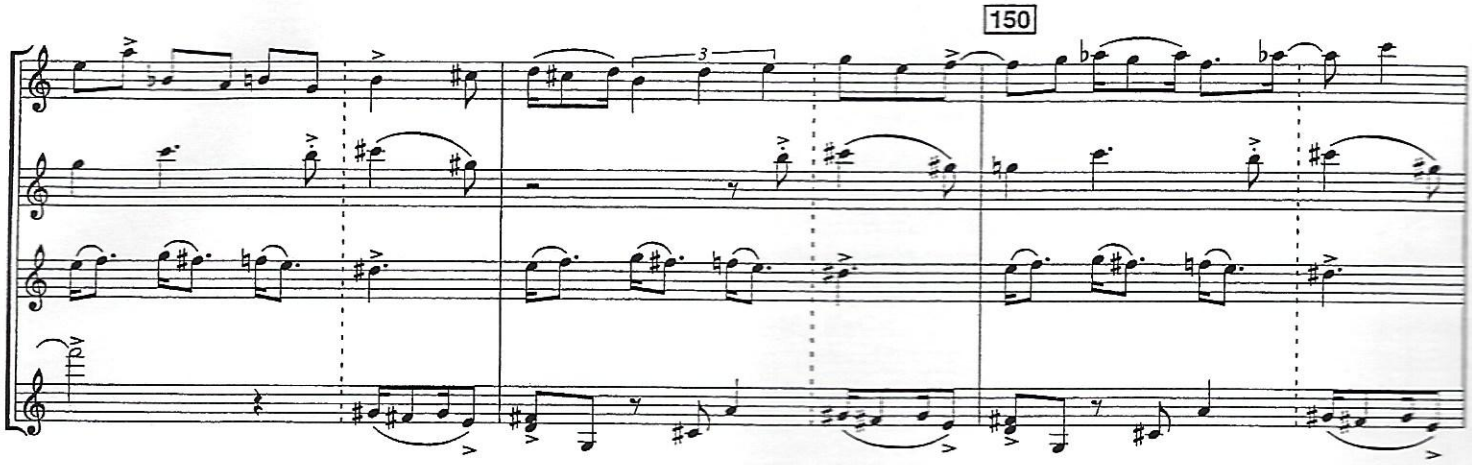
Presto subito

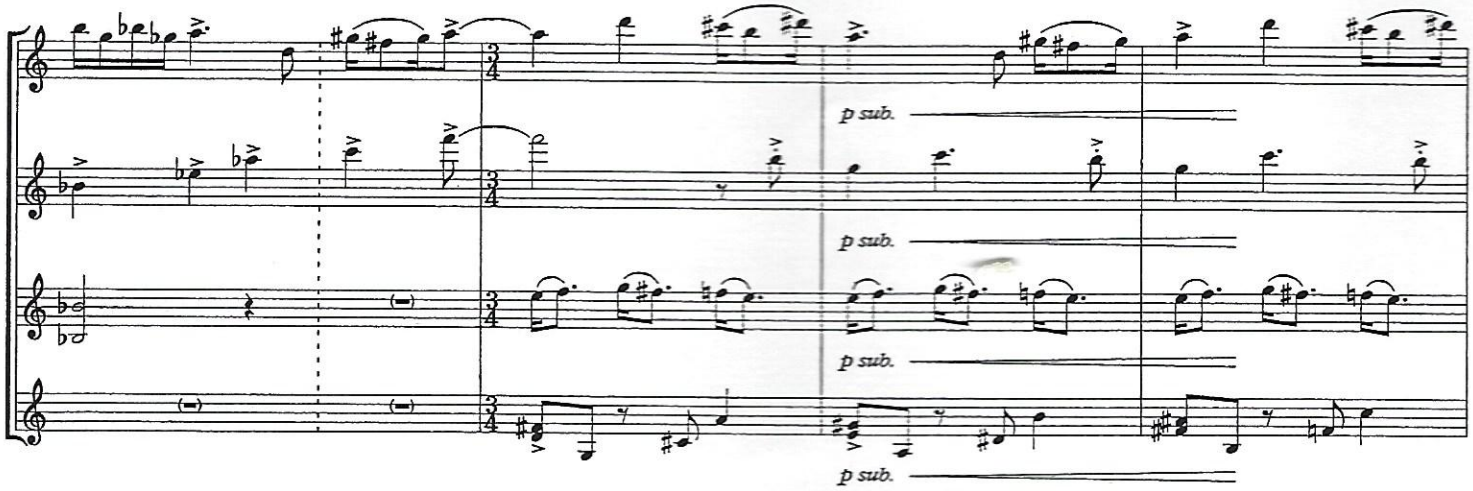


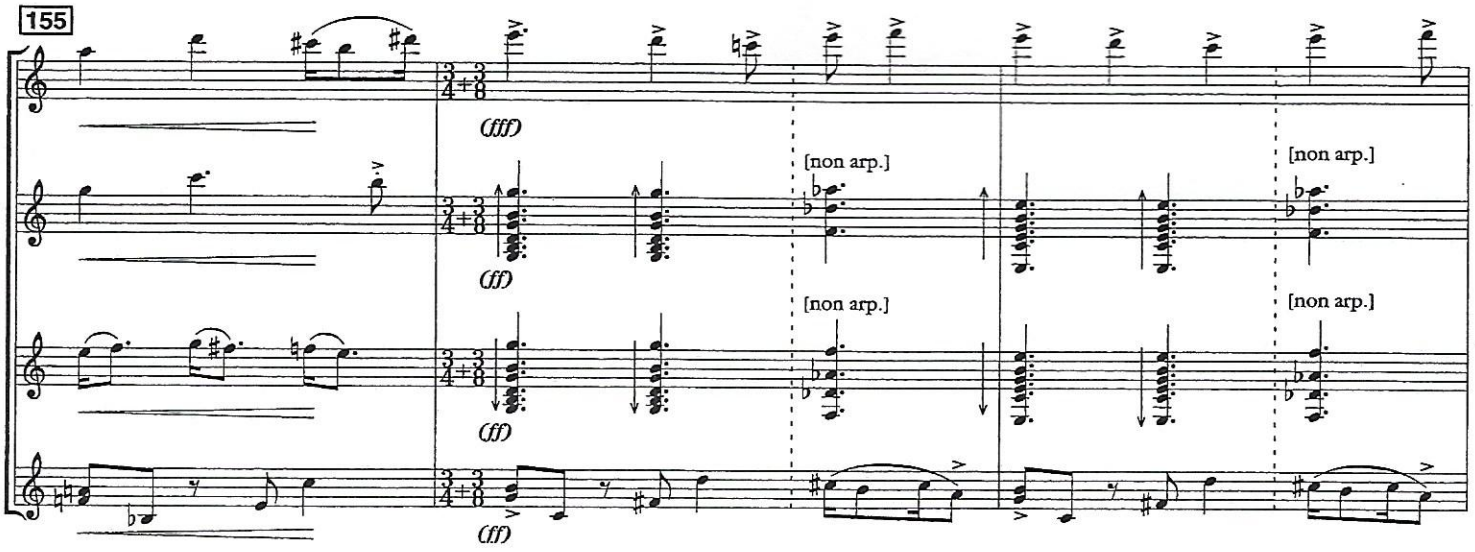


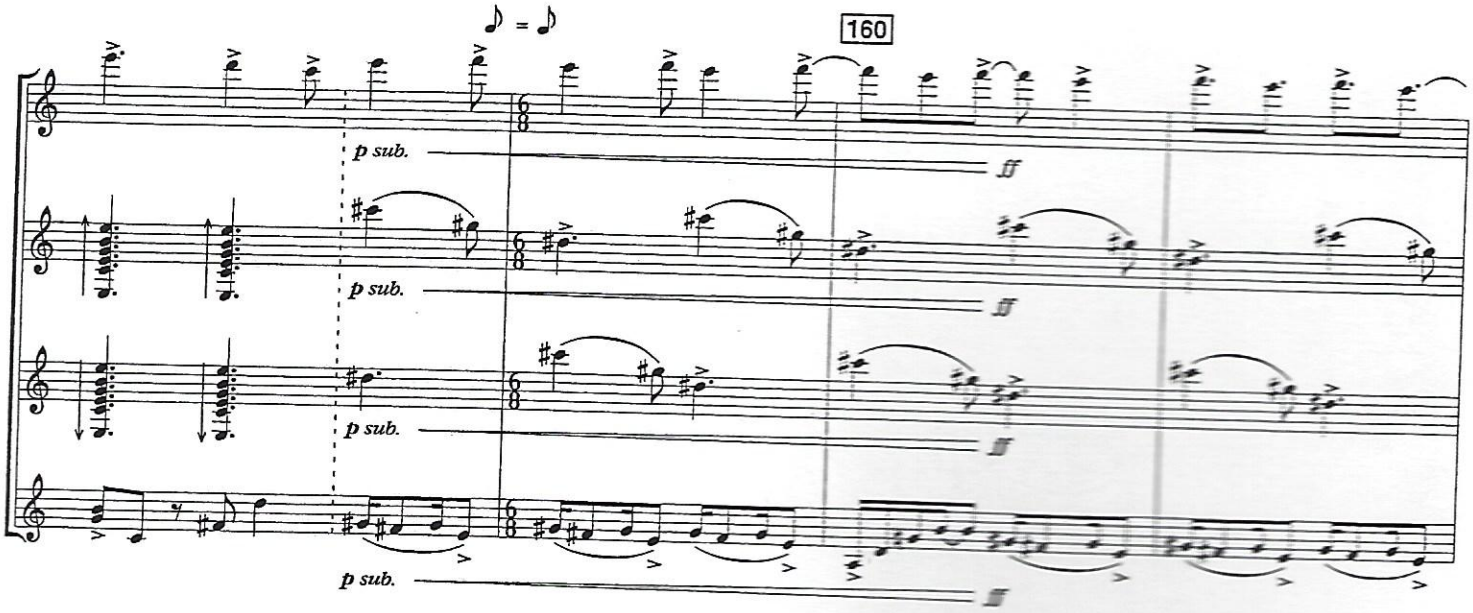
* A must be a harmonic.

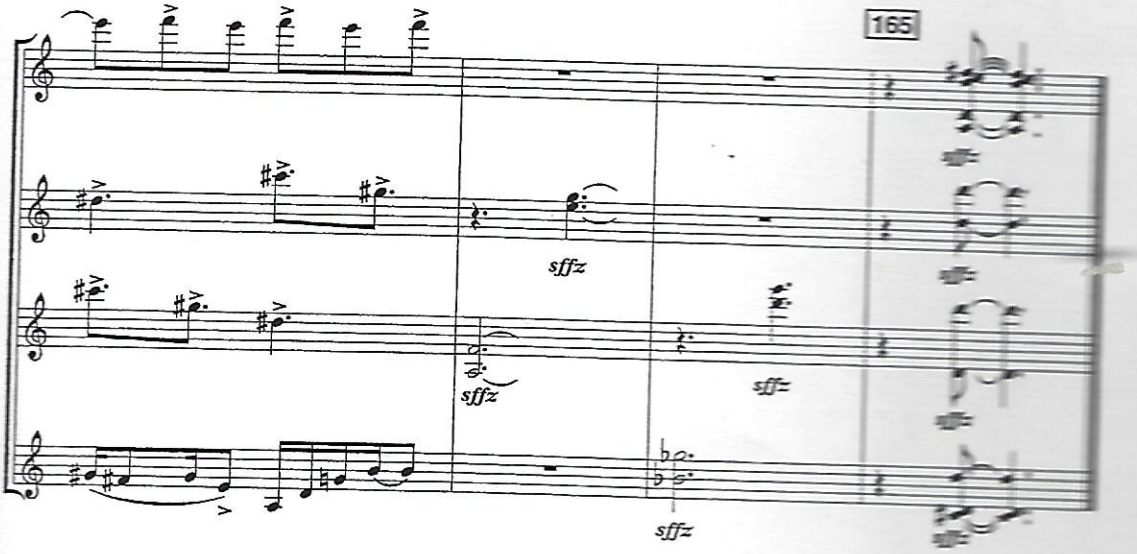
** If 1st guitar will stand out better with sul pont., then play it sul. pont (from here to end).


150


p sub.
p sub.
p sub.
p sub.


155
(fff)
(ff)
(ff)
(ff)
[non arp.]
[non arp.]
[non arp.]
[non arp.]


160
p sub.
ff
p sub.
ff
p sub.
ff
p sub.
ff


165
sffz
sffz
sffz
sffz