

Meltwater

for four guitars

2012

(ca. 7:00)

Christopher Gainey (b. 1981)

**Commissioned by Jonathan Zwi for the Atlantic Guitar Quartet
with the support of the Presser Foundation and the Peabody Conservatory**

Special thanks to:

**The members of the Atlantic Guitar Quartet:
Jonathan Zwi, Kevin Shannon, Zoë Johnstone Stewart, and Dave DeDionisio**

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Performance Notes

1. Harmonics: Natural harmonics in this piece are notated with a diamond-shaped notehead indicating the pitch that would be produced if the string were pushed down. The notehead is paired with a number that indicates the fret, and therefore the string, on which the harmonic is to be played. The chart below shows the notation and sounding pitch of the most effective natural harmonics on a guitar using the standard tuning.

Artificial harmonics in this piece are notated with a diamond-shaped notehead and are accompanied by the abbreviation "art." rather than a fret number. These artificial harmonics are played by touching the string with a right hand finger 12 frets higher than the pitch held in the left hand, and then plucking the string with a different right hand finger. This produces a harmonic that is one octave higher than above the written pitch. Other types of artificial harmonics are possible, but, as they do not occur in this piece, a distinction is not necessary here.

Sounding

Notation

12 12 12 12 12 9 9 9 7 7 7 7 7 5 5 5 5 5 4 4 4 3 3 3

All natural harmonics on the seventh fret may also be played on the nineteenth fret of the same string. This option is left up to the performers based on the sound of their instrument and personal fingering preference.

2. Rolled chords, strumming, and grace notes: Rolled chords in this piece are accompanied by a "wavy" arrow. This arrow shows the direction of the roll in *pitch space* (e.g., a rolled chord with a downward wavy arrow should be rolled from the highest to the lowest pitch in the chord). See example 1.

Chords that are strummed quickly are accompanied by straight arrows that show the strumming direction *in physical space* (e.g., a strummed chord accompanied by a downward straight arrow should be strummed towards the floor). This apparent spatial contradiction between the notation of strummed and rolled chords, has been used in order to maintain a consistency with traditional notations of similar effects. See example 2 below.

While rolled chords and strummed chords should both begin "on the beat" (i.e., the beginning of the gesture happens at the onset of the notated rhythm), it is sometimes necessary in this piece to roll a chord "into the beat" (i.e., starting the gesture a bit before the notated rhythm so that it is completed "on the beat"). To make this distinction, grace notes are used for "into the beat" rolled chords as in example 3. These gestures are sometimes notated as an even roll (i.e., grace notes with a normal beam as in example 3b), and sometimes notated using an acceleration beam (see example 3a) calling for a roll that starts slow and accelerates "into the beat."

Ex. 1

Ex. 2

Ex. 3

a

b

3. "l.v." and fingering: This piece makes extensive use of the guitar's ability to allow the sounds of notes played on different strings to overlap. This is indicated for individual notes through the use of "l.v." ("let vibrate") and "hanging ties" (notes with ties that are not tied to another note), and these notes should be allowed to ring as long as possible. In passages accompanied by the phrase "l.v. when possible" the performers should try to find fingerings that allow most of the notes to ring over one another lending a smooth and resonant character to the sound. Other passages are accompanied by the phrase "l.v. sempre" indicating that all notes in the passage should be allowed to ring for as long as possible. These passages also feature circled numbers showing the strings on which particular pitches are to be played. These fingerings usually form a single chord that may be held with little or no change allowing for the experience of a resonant, yet rhythmically active, sonority.

4. Slurs, beams, phrasing, and grouping: Slur lines and beams in this piece highlight groups of notes that may or may not conform to traditional groupings implied by the notated meter. While the slur lines are mostly used to facilitate subtle phrasing decisions by the individual performers, the beams should be highlighted by light, but audible, metrical accents at the beginning of each beamed group.

to the Atlantic Guitar Quartet

Meltwater

Christopher Gaineys (2012)

Delicate, precise ($\text{♩} = 126$)

The score consists of four staves, each representing a guitar.
Guitar I: Empty staff.
Guitar II: Staff with a treble clef, 4/4 time, dynamic *mp*. It features eighth-note patterns with grace notes and slurs. Measures 1-10 show a repeating pattern of eighth-note pairs with grace notes and slurs.
Guitar III: Empty staff.
Guitar IV: Staff with a treble clef, 4/4 time, dynamic *mp*. It features eighth-note patterns with grace notes and slurs. Measures 1-10 show a repeating pattern of eighth-note pairs with grace notes and slurs.

8

A

This section begins at measure 8.
Staff 1: Empty staff.
Staff 2: Treble clef, 4/4 time. It features eighth-note patterns with grace notes and slurs. Measures 8-13 show a repeating pattern of eighth-note pairs with grace notes and slurs.
Staff 3: Treble clef, 4/4 time, dynamic *mp*, instruction "l.v.". It features eighth-note patterns with grace notes and slurs. Measures 8-13 show a repeating pattern of eighth-note pairs with grace notes and slurs.
Staff 4: Treble clef, 4/4 time. It features eighth-note patterns with grace notes and slurs. Measures 8-13 show a repeating pattern of eighth-note pairs with grace notes and slurs.

14

This section begins at measure 14.
Staff 1: Empty staff.
Staff 2: Treble clef, 4/4 time. It features eighth-note patterns with grace notes and slurs. Measures 14-19 show a repeating pattern of eighth-note pairs with grace notes and slurs.
Staff 3: Treble clef, 4/4 time. It features eighth-note patterns with grace notes and slurs. Measures 14-19 show a repeating pattern of eighth-note pairs with grace notes and slurs.
Staff 4: Treble clef, 4/4 time. It features eighth-note patterns with grace notes and slurs. Measures 14-19 show a repeating pattern of eighth-note pairs with grace notes and slurs.

Musical score for piano, page 20, section B. The score consists of four staves. The top staff starts with a rest followed by a dynamic *mp*. The second staff features a continuous eighth-note pattern with various grace note figures. The third staff has a steady eighth-note pulse. The bottom staff also features eighth-note patterns. Measure numbers 12 and 13 are indicated above the first two staves.

Musical score for page 31, featuring four staves of music. The top staff consists of eighth-note pairs. The second staff includes markings '12' above notes and '7' below notes. The third staff has a circled measure with a note highlighted. The bottom staff has a circled measure with a note highlighted. Two annotations provide performance guidance: 'slight emphasis on lower line' is placed under the third staff's circled measure, and 'slight emphasis on lower line' is placed under the bottom staff's circled measure.

D

($\text{♪} = \text{♪}$)

② - - - - |

③ - - - - |

④ - - - - |

12 12 7 12 7 12 7 12 7 12 7 7 7

let clusters ring, but provide crisp attacks
on the open first string

mf

12 12 7 12 7 12 7 12 7 12 7 7 7

mf

slight emphasis on lower line

mf

12 12 7 12 7 12 7 12 7 12 7 7 7

mf

A musical score for piano, page 41, featuring four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns, with various dynamics and articulations indicated by dots and dashes. Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by a quarter note. Measure 3 features a sustained note with a fermata. Measure 4 contains a sixteenth-note pattern. Measure 5 ends with a half note. Measure 6 begins with a sustained note. Measure 7 features a sixteenth-note pattern. Measure 8 ends with a half note. Measure 9 begins with a sustained note. Measure 10 features a sixteenth-note pattern. Measure 11 ends with a half note. Measure 12 begins with a sustained note. Measure 13 features a sixteenth-note pattern. Measure 14 ends with a half note. Measure 15 begins with a sustained note. Measure 16 features a sixteenth-note pattern. Measure 17 ends with a half note. Measure 18 begins with a sustained note. Measure 19 features a sixteenth-note pattern. Measure 20 ends with a half note. Measure 21 begins with a sustained note. Measure 22 features a sixteenth-note pattern. Measure 23 ends with a half note. Measure 24 begins with a sustained note. Measure 25 features a sixteenth-note pattern. Measure 26 ends with a half note. Measure 27 begins with a sustained note. Measure 28 features a sixteenth-note pattern. Measure 29 ends with a half note. Measure 30 begins with a sustained note. Measure 31 features a sixteenth-note pattern. Measure 32 ends with a half note. Measure 33 begins with a sustained note. Measure 34 features a sixteenth-note pattern. Measure 35 ends with a half note. Measure 36 begins with a sustained note. Measure 37 features a sixteenth-note pattern. Measure 38 ends with a half note. Measure 39 begins with a sustained note. Measure 40 features a sixteenth-note pattern. Measure 41 ends with a half note.

A musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between measures, indicated by various sharps and flats. Measure 45 begins with a treble clef, a key signature of one sharp, and a common time signature. Measures 46-47 show a transition to a key signature of two sharps. Measure 48 begins with a bass clef and a key signature of one sharp. Measures 49-50 return to a treble clef and a key signature of one sharp. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure numbers 45 through 50 are visible above the staves.

49

E

slight emphasis on the first note of every beamed group

l.v. sempre

slight emphasis on the first note of every beamed group

l.v. sempre

slight emphasis on the first note of every beamed group

l.v. when possible

slight emphasis on the first note of every beamed group

poco rit.

52

F Smooth, flowing ($\text{♩} = 114$)

f

l.v.

f

f

ppp

l.v. sempre

(4)(sim.)

pp

55

l.v. sempre

7 9 (C# sounding) 7 7 12 l.v.

mf

p

mf

l.v. sempre

(2) (3) (1) (4) (sim.)

pp

l.v. sempre 12 art. (F# sounding) 7 12 art.

(4)

p

mf

p

mf

pp

60

G

(2) (3) (1) (4)(sim.)

l.v.

pp mp

l.v.

pp mf p

l.v.

pp mf

l.v. sempre

l.v.

mf

64

pp

l.v. sempre 12 l.v.

p mf p

9 (C# sounding)

l.v.

pp l.v.

pp

l.v.

12 (2)(sim.) (3) (4)

l.v.

pp

l.v.

12 art. (3) (2) (4)

p mf pp

68

H

p mf

l.v.

pp

12 9 (C# sounding) 12 l.v.

pp mf p

l.v.

l.v.

12 (2) (3) (1) (4)(sim.)

l.v.

p mf

l.v.

5(sim.)

l.v.

pp

I

72

p *mf* *pp* *mf*

p *mf* *pp* *mf*

pp *mf* *pp* *p*

p *mf* *pp* *pp*

poco rit.

77

pp *f*

p *f*

mf *pp* *mf*

mf *pp* *mf*

81 **J** With energy ($\text{♩} = 84$)

p *pp* *l.v.* *mp* *p*

p *mf* *pp* *l.v.* *mp* *p*

p *mp* *pp* *l.v.* *mp* *p*

p *p* *pp* *l.v.* *mp* *p*

86

l.v.

mf

pp

l.v.

mf

pp

l.v.

mf

pp

mf

pp

89 K

mp

mp

mp

mp

92

mf

pp

mf

mf

mf

mf

95

L

l.v.

pp

p

mp

p

98

p

p

mf

mf

M

101

f

f

p

p

103

p

f

pp

pp

N
105

pp

pp

pp

pp

107

pp

p

mp

p

p

mp

10

109

113

l.v.

pp

pp

l.v. sempre ③ ⑤ ① ④ ②(sim.)

pp

119

mf

mf

mf

mf

[P] Smooth, flowing ($\text{♩} = 114$)

($\text{♩} = \text{♩}$)

122

l.v.

pp

l.v. sempre

l.v. when possible

② ③ ①

④(sim.)

p

mf

l.v.

pp

p

mf

l.v. sempre

② ③ ①

④(sim.)

p

mf

p

mp

p

mf

p

p

mf

p

p

mf

p

l.v.

l.v. sempre

①

② ③ ①

④(sim.)

p

mf

p

mf

p

p

mf

p

l.v.

l.v. sempre

② ①

③ ①

④(sim.)

130

Q

<img alt="Musical score for section Q starting at measure 130. The score consists of four staves. The top staff has a treble clef, 9/8 time, and a key signature of one sharp. It features eighth-note patterns with grace notes. The second staff has a treble clef, 8/8 time, and a key signature of one sharp. The third staff has a treble clef, 9/8 time, and a key signature of one sharp. The fourth staff has a treble clef, 8/8 time, and a key signature of one sharp. Dynamics include p, mp, and mf. Measure numbers 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 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426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 5810, 5811, 5812, 5813, 5814, 5815, 5816, 5817, 5818, 5819, 5820, 5821, 5822, 5823, 5824, 5825, 5826, 5827, 5828, 5829, 5830, 5831, 5832, 5833, 5834, 5835, 5836, 5837, 5838, 5839, 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142

poco rit.

S l.v. when possible (al fine)

146

Serene, diffuse ($\text{♩} = 84$)

l.v. when possible (al fine)

l.v. sempre (all open strings)

l.v. sempre

150

l.v. when possible (al fine)

14

154

T

l.v.

mp

l.v. when possible (al fine)

158

162

U

166

rall.

170

pp

l.v.

pp

pp

l.v.

pp

completed January 6th, 2012
Vancouver, British Columbia