

# **Flowing Through:**

Rhapsody on a Theme of Egberto Gismonti  
for Four Guitars

2007

(ca. 12:00)

Christopher Gainey (b. 1981)

To:

The San Francisco Guitar Quartet

Special Thanks to:

David Gompper, Bruno Amato, Ray Chester, and Kristin Gainey

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## Performance Notes:

1. Natural harmonics are notated with a diamond-shaped note head showing the pitch that *would be produced* if the string were pushed down. The note head is paired with a number that tells the performer the fret, and therefore the string, on which the harmonic is to be played. When the same harmonic is repeated, the number will only be included with the first occurrence.
2. Artificial harmonics are notated with a diamond-shaped note head and marked "art."
3. Notes marked with an "x" through the stem (or above in the case of notes without stems) are to be played *tambora*.
4. The boxed pitches in the section from Rehearsal "H" to Rehearsal "Q" should be played very rapidly, utilizing the specified fingerings to produce a campanella effect. Although the performers are limited to pitches within the boxes, they may be played in any order.
5. At Rehearsal "Q" there are three fermatas. During fermata 1, the players should build in intensity towards fermata 2. The music at fermata 2 is meant to be chaotic, with a fast and driving texture. Extended techniques are encouraged to contribute to the climactic feeling of this section of the piece. Near the end of fermata 2, the intensity should decrease towards fermata 3. The durations of these fermatas are approximate and the performers should feel free to manipulate them as they see fit. One player should control, through signals to the rest of the group, how long each fermata should last. Although the performers are limited to pitches within the boxes, they may be played in any order.
6. In mm. 221-236, Guitar III is encouraged to improvise on the theme written into the part.
7. In mm. 269-284, Guitar IV is encouraged to improvise on the theme written into the part.

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**Serene** (♩ = 80)

Guitar I  
⑥ = D  
5  
5  
5  
mp

Guitar II  
⑥ = D  
mp  
mf  
mp

Guitar III  
⑥ = D  
12  
12  
12  
p  
pp

Guitar IV  
⑥ = D  
p  
mp  
p  
pp

8  
p  
mp  
p  
mp  
mf  
mp

9  
9  
9  
mp  
p  
mp

12  
12  
12  
mp  
p  
mp  
mf  
mp

12  
12  
12  
p  
p  
mp  
5  
5  
5  
mf  
9  
9  
9  
mp

14 **A**

mp  
p  
mp  
p  
mp

22

**B**

*p* *mp* *mf* *p* *mp* *p* *mf* *mp*

28

**C**

*mp* *p* *p* *mp* *pp* *mf* *p* *mf* *mp* *p* *mp* *p* *mf* *p* *mf*

33

*mp* *p* *mp* *mp* *f* *mf* *mp* *f* *mp* *mp*

38 **D**

Musical score for section D, measures 38-42. The score consists of four staves. The first staff has dynamics *p* and *mp*. The second staff has dynamics *p*, *mp*, *f*, and *mf*. The third staff has dynamics *p* and *mf*. The fourth staff has dynamics *p*, *mp*, *f*, and *mf*. The key signature has two flats, and the time signature is 4/4.

43 **E**

Musical score for section E, measures 43-47. The score consists of four staves. The first staff has dynamics *mf* and *mp*. The second staff has dynamics *mp* and *mf*. The third staff has dynamics *p* and *mp*. The fourth staff has dynamics *mp* and *mf*. The key signature has two flats, and the time signature is 4/4.

48 **F**

Musical score for section F, measures 48-52. The score consists of four staves. The first staff has dynamics *f* and *p*. The second staff has dynamics *f*, *mp*, and *p*. The third staff has dynamics *f*. The fourth staff has dynamics *f*. The key signature has two flats, and the time signature is 4/4.

53 **G**

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

58

60 **H** Fervent (♩ = 180)  
sul pont.

*f*

*f*

*f*

*f*