

Sustained Glass

for electric guitar, two guitars, and archguitar

2010

(ca. 8:00)

Christopher Gaíney (b. 1981)

To:
The San Francisco Guitar Quartet:
Mark Simons, Patrick O'Connell, David Dueñas, and Jon Mendle

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I. Isaac Rahmim, Pelle Cass, Michele Beck, Dana Frankort, and Beth Kissileff

For more information please visit:
www.christophergainey.com

Performance Notes

1. Natural harmonics 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 resultant 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 without an accompanying fret number and sound one octave above the written pitch.

The diagram shows two staves. The top staff, labeled 'Sounding', displays the resulting pitches of natural harmonics on a guitar in standard tuning. The bottom staff, labeled 'Notation', shows the fret numbers and diamond-shaped noteheads for each harmonic. The fret numbers are: 12, 12, 12, 12, 12, 9, 9, 9, 7, 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 4, 4, 4, 3, 3, 3.

2. The 11-string archguitar is tuned as shown below for this piece. Note that the eleventh string is tuned to F-sharp rather than the usual F-natural. Notes played on strings seven through eleven are notated in the bass clef on an additional staff throughout the piece.

The diagram shows two staves. The top staff, labeled 'Archguitar Tuning', shows the tuning of the 11 strings, numbered 11 to 1. The bottom staff shows the notation for notes on strings 7 through 11. A text box explains that notes on the bottom staff are played on the 11th string, and notes on the top staff are played on the 6th string.

3. The electric guitarist in this piece is often asked to play using an "ebow." The best instructions for its use may be found in the "Ebow Player's Guide," that comes with the purchase of the device.
4. The volume and tone settings, on both the amplifier and the electric guitar, may need to be adjusted at various times during the piece. The performer is encouraged to experiment with different combinations of settings that will allow the electric guitar sound, bowed and otherwise, to blend appropriately with the rest of the ensemble.

18

E. Gtr.

Gtr.

Gtr.

AGtr.

C

23

E. Gtr.

Gtr.

Gtr.

AGtr.

D

28

E. Gtr.

Gtr.

Gtr.

AGtr.

set down
ebow

ord.

43 ord. 12 ord.

E. Gtr.
Gtr.
Gtr.
AGtr.

G 46 $\text{♩} = \text{♩} = 144$

E. Gtr.
Gtr.
Gtr.
AGtr.

H 51

E. Gtr.
Gtr.
Gtr.
AGtr.