

Three Movements for Guitar Trio

Michael Lukaszuk

- I – Thorns
- II – Giuliani
- III – Canto

This work was written specifically for the “Interfaces” project, hosted by The European University Cyprus. The compositional process was quite enjoyable, as the guitar has had a very important role in my development as a musician. My goal was to create a window into the world of contemporary music, while at the same time providing young players with something that offers pedagogical value. My intention was to write for the guitar in a way that was suitable for a 6-10 year old who has been playing for at least a year – I considered aspects such as the actual physical size of a guitarist that age and their hands, but the material might be challenging for an absolute beginner.

These three pieces are miniatures, but they would ideally all be played together. The first piece, “Thorns” has a bit of a strained character. It is very much about cooperation, incorporating some “phase shifting” effects in which players move in and out of synchronicity.

The second piece, “Giuliani”, is based on a common technique exercise based on a C major and G7 arpeggio, very much reminiscent of the book 120 studies for the right hand by the early 19th century virtuoso, Maruo Giuliani. The starts with somewhat banal arpeggios but gradually weaves more complex sonorities into the mix, such as polychords and tone clusters, mixing styles old and new.

The third one, “Canto” is melodic and has some beautiful moments, but intermittently weaves a strong sense tension into the harmony via scordatura.

NB – in each of the pieces, guitar 3 should be played by a teacher or more experienced guitarist.

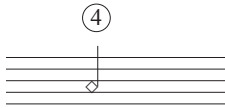
Notation Guide/Performance Instructions



Note heads with an “x” should be muted with palm of the right hand, but the pitch should still be discernable.



Number enclosed in a circle indicates the string used to play a note.



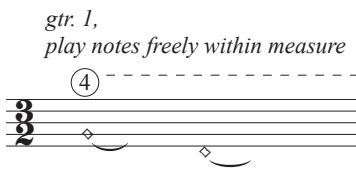
natural harmonics are notated according to where you would play that note on the guitar, the sounding pitch is not notated. So, for example, this A would be played on the 7th fret of the 4th string.



a.h. = artificial harmonic, in which you will press your finger down on that particular C# - the harmonic will be found high up on the A string (16th fret)



The third guitarist is required to detune strings throughout the 3rd movement. The idea of this scordatura is to provide harmonic colour and tension, so if the string does not arrive at the next note 100% in tune then it is OK, you can continuously adjust to a more exact tuning if the opportunity presents itself later in the piece.



The ties that are not attached to the note mean that the note should die naturally, and “freely within measure” means that you can pluck the notes in this order, only once each, whenever you wish as long as they occur within the start and end of the measure.

I - Thorns

Michael Lukaszuk

♩ = 112-116
animato

Guitar 1

Guitar 2

Guitar 3



p

p

p

Gtr. 1

Gtr. 2

Gtr. 3



mf

p

f

Gtr. 1

Gtr. 2

Gtr. 3



f

p

13 *mute with palm*

Gtr. 1

Gtr. 2

Gtr. 3

Detailed description: This system contains measures 13 through 16. Gtr. 1 starts with a whole rest in measure 13, then plays a series of muted chords (marked with 'x') in measures 14, 15, and 16. The instruction 'mute with palm' is written above the staff. Gtr. 2 plays a rhythmic pattern of eighth notes and quarter notes. Gtr. 3 plays a similar rhythmic pattern with some slurs.

17

Gtr. 1

Gtr. 2

Gtr. 3

ff *p* *f*

Detailed description: This system contains measures 17 through 19. Gtr. 1 plays a melodic line with dynamics *ff* in measure 17, *p* in measure 18, and *f* in measure 19. Gtr. 2 and Gtr. 3 play rhythmic accompaniment with dynamics *ff*, *p*, and *f* respectively. Measure 17 has a double bar line. Measures 18 and 19 have tremolos in the lower strings.

21

Gtr. 1

Gtr. 2

Gtr. 3

p *p*

Detailed description: This system contains measures 21 through 24. Gtr. 1 plays a melodic line with a dynamic marking of *p* in measure 21. Gtr. 2 and Gtr. 3 play rhythmic accompaniment with dynamic markings of *p* in measure 21. Measure 21 has a double bar line. Measures 22 and 24 have tremolos in the lower strings.

Gtr. 1

mf *mp*

Gtr. 2

Gtr. 3

Detailed description: This system contains measures 37 through 40. Gtr. 1 starts at measure 37 with a dynamic of *mf*. It features a melodic line with eighth and sixteenth notes, including a triplet in measure 38. The dynamic changes to *mp* in measure 39. Gtr. 2 and 3 play a rhythmic accompaniment of eighth notes with a consistent intervallic pattern.

Gtr. 1

p

Gtr. 2

mf *p*

Gtr. 3

mf *p*

Detailed description: This system contains measures 41 through 44. Gtr. 1 begins at measure 41 with a dynamic of *p* and plays a melodic line. It has a whole rest in measure 43. Gtr. 2 and 3 provide accompaniment. Gtr. 2 has dynamics *mf* and *p*. Gtr. 3 has dynamics *mf* and *p*.

Gtr. 1

f

Gtr. 2

f

Gtr. 3

f

Detailed description: This system contains measures 45 through 48. All three guitar parts (Gtr. 1, 2, and 3) play a consistent rhythmic pattern of eighth notes with a dynamic of *f*. In measure 47, each part has a long note with a wavy line underneath, indicating a tremolo effect.

II - Giuliani

Michael Lukaszuk

♩ = 72
gracefully

Guitar 1

Guitar 2

Guitar 3

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 1

Gtr. 2

Gtr. 3

13

Gtr. 1

Gtr. 2

Gtr. 3

f

ord.

f

f

17

Gtr. 1

Gtr. 2

Gtr. 3

p

p

p

21

Gtr. 1

Gtr. 2

Gtr. 3

f

f

f

25

Gtr. 1

Gtr. 2

Gtr. 3

p

mf

p

mf

p

mf

29

Gtr. 1

Gtr. 2

Gtr. 3

rit.

33

Gtr. 1

Gtr. 2

Gtr. 3

$\text{♩} = 60$

atmospheric, marcato

sul pont.

sul pont.

3

4

molto sul tasto

37 ⑥ *molto sul tasto*

Gtr. 1

Gtr. 2

Gtr. 3

41

Gtr. 1

Gtr. 2

Gtr. 3

p

$\bullet = 72$

45

ord.

mp

ord.

mp ————— *f*

Gtr. 1

Gtr. 2

Gtr. 3

mp

49

Gtr. 1

Gtr. 2

Gtr. 3

This system contains measures 49 through 52. Gtr. 1 has rests in measures 49 and 50, then plays a descending eighth-note line in measures 51 and 52. Gtr. 2 plays a steady eighth-note pattern throughout. Gtr. 3 plays a descending eighth-note line in measures 49 and 50, then a quarter-note pattern in measures 51 and 52. There are dynamic markings *p* at the start of measures 51 and 52 in Gtr. 3.

53

Gtr. 1

Gtr. 2

Gtr. 3

This system contains measures 53 through 56. Gtr. 1 plays a descending eighth-note line in measure 53, then a series of chords in measures 54-56, with a dynamic marking *f* in measure 54. Gtr. 2 plays a steady eighth-note pattern throughout. Gtr. 3 has rests in measures 54, 55, and 56.

57

Gtr. 1

Gtr. 2

Gtr. 3

This system contains measures 57 through 60. Gtr. 1 plays chords in measure 57 (*p*), has a rest in 58, plays chords in 59 (*f*), and chords in 60 (*p*). Gtr. 2 plays chords in measure 57 (*p*), a steady eighth-note pattern in 58-59 (*f*), and chords in 60 (*p*). Gtr. 3 plays chords in measure 57 (*p*), has a rest in 58, plays chords in 59 (*f*), and chords in 60 (*p*). The system ends with a double bar line.

⑥ = D for guitars 1 and 2,
guitar 3, 6 = E and is
later detuned

III - Canto

Michael Lukaszuk

largo

♩ = 60

The score is written for three guitars in 4/4 time, with a tempo of *largo* (♩ = 60). The key signature has one sharp (F#).

System 1 (Measures 1-4):
Guitar 1: Starts with a circled 4 (4) and *mf*. Measure 4 includes *a.h.* and a circled 3 (3).
Guitar 2: Starts with a circled 5 (5) and *mf*. Measure 3 includes *mp*. Measure 4 includes *molto sul tasto sul G*.
Guitar 3: Starts with *mf* and *detune*. Measure 3 includes a circled 5 (5).

System 2 (Measures 5-8):
Gtr. 1: Starts with a circled 5 (5) and *molto sul tasto*. Measure 8 includes a circled 4 (4).
Gtr. 2: Starts with a circled 6 (6) and *molto sul tasto*. Measure 8 includes circled 2 (2) and circled 1 (1).
Gtr. 3: Starts with a circled 4 (4) and *detune*. Measure 6 includes a circled 6 (6) and *detune*. Measure 7 includes a circled 4 (4) and *to C#*. Measure 8 includes *now* and a circled 4 (4) = C#.

System 3 (Measures 9-12):
Gtr. 1: Starts with *p*. Measure 12 includes *p*.
Gtr. 2: Starts with circled 4 (4), circled 5 (5), and circled 4 (4). Measure 10 includes circled 6 (6) and *9th fret*. Measure 12 includes *p*.
Gtr. 3: Starts with circled 3 (3) and circled 5 (5) *l.r.*. Measure 10 includes *p*. Measure 12 includes *f*.

13

Gtr. 1 *mute with palm* *mf* *gtr. 1, play notes freely within measure* (4)

Gtr. 2 *p* *pp*

Gtr. 3 *p* *mp* *pp* *detune (5) to G* *now (5) = G*

17

Gtr. 1 *p* *mf* (2)

Gtr. 2 *mp* *ppp*

Gtr. 3 *mp* *detune (1) to Eb*

21

Gtr. 1 *p* *detune (4) and (5) ad lib.* (4) (5) (6) (1) *detune (6) and (1) ad lib.*

Gtr. 2 *mf* (3) *molto sul tasto*

Gtr. 3 *enter freely* *p* (4) (1) (5)

detune (3) *av2*
ad lib.

molto rit.

24

Gtr. 1

Gtr. 2

Gtr. 3

molto sul pont.

ppp

(5)

>

The musical score is arranged in three staves. Gtr. 1 is in treble clef and contains rests in all four measures. Gtr. 2 is in treble clef; the first measure has a melodic line with a *ppp* dynamic marking, while the following three measures contain rests. Gtr. 3 is in treble clef with a key signature of one flat (B-flat). The first measure features a rhythmic pattern of eighth notes, the second measure has a similar pattern with a circled '5' above it, the third measure has a melodic line with an accent (>) and a circled '5' above it, and the fourth measure has a melodic line. Above the first measure of Gtr. 1, there are performance instructions: 'detune (3) av2 ad lib.' and a circled '3' with a diamond symbol. Above the first measure of Gtr. 2, there is an instruction 'molto sul pont.' with an arrow pointing right. Above the first measure of Gtr. 3, there is a circled '2' with a diamond symbol. The tempo marking '*molto rit.*' is placed above the second measure of the score.