

countergambit  
for guitar solo

christopher burns



All chess games begin from the same starting position. The board is an expression of pure order, but also of pure potential - the interactions between pieces, and the forces they will exert upon one another, are yet to be expressed. As the game proceeds, the neat rows of the opening position are replaced by a more complex configuration. The visual disorder of the board is a sharpening of focus for the game - an expression of the intensifying competition between black and white.

*Counter gambit* is dedicated to Colin McAllister.

duration 3'

**Performance notes:**

Dynamic changes are instantaneous (*subito*) unless explicitly connected by hairpins.

Accidentals persist through the measure of their appearance. Many reminder accidentals are included in the score.

Grace notes are to be performed before the beat.

The duration of all playing techniques other than *arco ordinario* are given explicitly.

Solid indicate phrasing, with maximum resonance and sustain to be held to the end of the slurred group; dashed slurs indicate an actual slurred relationship between two events on a single string.

Quarter-tone glissandi are to be produced with a string bend; semitone and wider glissandi are to be produced with finger motion on the fretboard.

Right hand positions:

*m.s.t.* : molto sul tasto

*s.t.* : sul tasto

*s.p.* : sul ponticello

*m.s.p.* : molto sul ponticello

bitone/hammer-on

mute string just below fret during pluck

artificial harmonic w / string bend

scrape along length of string with fingernail with maximum speed and amplitude

a.h. string whistle

The diagram shows a single staff of music with a treble clef and a '3' below it. It illustrates four techniques: 1. A note with a triangle above it, labeled 'bitone/hammer-on'. 2. A note with an asterisk above it, labeled 'mute string just below fret during pluck'. 3. A note with a diamond above it and a horizontal line extending to the right, labeled 'artificial harmonic w / string bend' and 'a.h.'. 4. A note with an 'X' above it and a horizontal line extending to the right, labeled 'scrape along length of string with fingernail with maximum speed and amplitude' and 'string whistle'.

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**Guitar**

$\text{♩} = 76$

*f* *ff* *p* *pp* *mf* *f* *ff*

*p* *pp* *f* *ff* *p* *mp* *mf* *ppp* *mf*

*ff* *mp* *ppp* *mf* *f* *ff* *p*

*pp* *mf* *ff* *p* *pp* *mf*

17 *f* *ff* *p* *pp* *mf* *f* *ff* *p* *mf* *f*

21 *ff* *pp* *mf* *f* *ff* *mf* *f* *ff* *fff*

25 *pp* *ppp* *p* *ppp* *mp* *p* *ppp* *ppp* *pp* *p* *mp*

*s.t.* *s.t.* *s.p.* *m.s.t.* *s.t.* *s.p.* *s.t.* *m.s.t.* *s.p.*

29 *mf* *f* *ff* *fff* *mf* *ff* *mp* *f* *p* *f* *p* *f* *mp*

*m.s.p.* *m.s.t.* *s.p.* *m.s.t.* *s.p.* *m.s.t.* *s.p.*

32 *mf* *f* *p* *f* *p* *mp* *mf* *p* *f* *<ff* *p* *f* *p* *ff* *p* *pp*

35 *f* *mp* *f* *p* *f* *pp* *ff* *p*

38 *pp* *ff* *ppp* *pp* *p* *f* *p* *ff* *pp* *ppp*

44 *p* *mf* *pp* *mp* *f* *p* *pp* *ff*

47 *mp* *p* *f* *ff* *pp* *p* *f* *p*

51 *pp* *f* *p* *f* *pp* *fff* *mf* *ff* *mp* *f* *ffff*

55

*pp* *ppp* *ff* *f* *p* *fpp* *p* *f* *mp* *pp* *p*

59

*f* poss. *p* *f* *p* *p* *pp* *mf* *pp* *p* poss.

63

*pp* *mf* *p* *mp* *ff* *p* *ppp*

65

*f* poss.