

Navid Bargrizan

Se-Chahar-Gah (Trip-Four-Tych)

For solo microtonal adjustable 8-string guitar

Dedicated to *Tolgahan oėulu*

Guitar's Tuning

First String: E5

Second String: B4

Third String: G4

Fourth String: D4 -50 cents

Fifth String: A3 -50 cents

Sixth String: E3

Seventh String: G3

Eight String: Fsharp 3

Displacement of the Frets

First and sixth String: A5 -50 cents (fifth fret), D6 -50 cents (tenth fret)

Second String: D5 -50 cents (third fret), A5 -50 cents (tenth fret),
D -50 cents (fifteenth fret)

Third String: A4 -50 cents (second fret), D5 -50 cents (seventh fret),
A5 -50 cents (fourteenth fret)

- All the other frets on the first, second, third, and sixth strings remain the same, as on the fingerboard of the traditional classical guitar.
- All the frets on the fourth and fifth string remain the same, as on the fingerboard of the traditional classical guitar. However, due to de-tuning of these two strings, the sounding result of all their pitches will deviate from Equal Temperament.

General Explanations

- The written tempi are mere suggestion. They shouldn't be taken literally.
- In this piece, the three lower strings are most often, but not always, used as open strings, symbolizing sympathetic strings of middle-eastern string instruments.

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I

♩ = 40

Curious and patient

Navid Bargrizan

Fall 2015

molto accel. ♩ = 80

7 *mf* *fff* *f* *p* *ad lib.* *pp* *f* *mp* *f*

11 *f* *mf* *mp* *p* *mp* *mf* *f* *mf* *mp* *gliss.* *gliss.*

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

20 *pp* *f* *mf* *mp* *p*

Harm. *Nat.* *gliss.* *gliss.*

glissando to an indeterminate pitch, up to the bridge

Bend the B and F $\sharp$ half a step and return to the initial tones

II

2 ♩ = 110

Dancing and energetic

24 *f* *mp* *f*

28 *mp* *f* *p* *fff* *p* *f* *mp*

32 *mf* *fff* *mf* *fff* *f* *fff* *f*

37 *fff* *mp* *fff* *ff*

42 *f* *mf* *p* *f* *mp* *f* *p* *pp* *f*

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

52 *ff* *p* *ff* *p* *ff* *p*

56 *pp* *ff* *p* *ff* *pp*

Nat *Harm.* *gliss.* *gliss.* *gliss.* *Harm.*

pluck hard and mute with left hand

Arpeggio up and right hand mute

rit. *A tempo*

III

3

♩ = 56

poco rubato - dramatic, pessimistic, and struggling

60

fff *p* *fff*

62

ff pp *fff* *fff* *mp* *p* *pp* *fff* *p pp* *fff*

67

p *f* *fff* *p* *mf* *f* *fff* *p pp* *fff* *p* *f* *fff*

71

f *p* *mf* *f* *fff* *rit.* *right hand mute* *f* *p*

73

tap on body *tap on body* *right hand mute* *pp*

♩ = 56

A tempo

a hint of hope, but no logic

again, hopeless and pessimistic

76 *p* *fff* *mp* *f* *pp*

a second hint of hope

hope fades away, logic fades away

78 *p* *fff* *mf* *p* *pp*

rit.

right hand mute

tap on body

garadually move your right hand from the top of the bridge toward the head of the fingerboard

81 *p* *fff* *pp*

83 *p* *fff* *ppppp*