

Graham Lynch

Serenata Notturna

for five guitars

Score

2021



SERENATA NOTTURNA

for five guitars

GRAHAM LYNCH

Serenata Notturna was commissioned by the Avonia Music Institute in Finland for their guitar orchestra, with a further arrangement being made for their string orchestra. This arrangement for five guitars was made by Rody van Gemert and Jose Casallas.

SERENATA NOTTURNA

for five guitars

1

MARCH

(2nds and 7ths)

Maestoso

$\text{♩} = 80$ dramatic

GRAHAM LYNCH

Musical score for the first section of 'Serenata Notturna', marked **Maestoso** with a tempo of $\text{♩} = 80$ and a 'dramatic' character. The score is for five guitars and a contrabass guitar. The music is in 4/4 time and consists of three measures. The first measure is marked **ff** and 'dramatic'. The second measure is marked **pp** and 'sul pont.'. The third measure is marked **ff** and 'nat.'. The notation includes various dynamics, articulation marks like accents and slurs, and specific performance instructions for each instrument.

Musical score for the second section of 'Serenata Notturna', marked **Allegretto** with a tempo of $\text{♩} = 130$. The section begins at measure 8. The score is for five guitars and a contrabass guitar. The first measure is marked **mp** and 'espress.'. The second measure is marked **pp**. The third measure is marked **mp**. The notation includes various dynamics, articulation marks like accents and slurs, and specific performance instructions for each instrument.

15

Guit. 1 *mp*

Guit. 2 *p*

Guit. 3 *mp*

Guit. 4 *mp*

CB. Guit.

21

Guit. 1 *mf*

Guit. 2 *mp*

Guit. 3 *mf*

Guit. 4 *mf*

CB. Guit. *mf*

26

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

mf

f

f

f

f

30

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

ff

ff

ff

ff

ff

35

Guit. 1 *mf* *ff* *mf*

Guit. 2 *mf* *ff* *mf*

Guit. 3 *in rilievo*

Guit. 4 *in rilievo*

CB. Guit.

40

Guit. 1 *ff* *fff*

Guit. 2 *ff* *fff*

Guit. 3 *fff*

Guit. 4

CB. Guit.

veiled

45

Guit. 1 *pp* *pp*

Guit. 2 *pp* *mp*

Guit. 3 *pp* *pp*

Guit. 4 *pp* *mf* *pp*

CB. Guit. *pp* *pp*

51

Guit. 1 *pp*

Guit. 2 *pp*

Guit. 3 *pp*

Guit. 4 *pp*

CB. Guit. *pp*

57

Guit. 1 *mp mp mp mf*

Guit. 2 *mp pp pesante mp mf*

Guit. 3 *mf mp*

Guit. 4 *mp mf* let ring

CB. Guit. *mf mp mf* pesante

Grandioso

B

62

Guit. 1 *f fff*

Guit. 2 *f fff*

Guit. 3 *f fff*

Guit. 4 *f fff*

CB. Guit. *f fff*

67

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

mp dolce

73

rall.

Andante

C ♩ = 100

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

p *mp espress.*

pp *p espress.*

p *mp*

p

pp

78

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

p

82

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

86 **D**

Guit. 1 *p*

Guit. 2 *p*

Guit. 3 *p*

Guit. 4 *p*

CB. Guit. *p*

Moderato

89 **E** *rall.* ♩ = 80

Guit. 1 *mp dolce*

Guit. 2 *mp dolce*

Guit. 3 *mp dolce*

Guit. 4 *mp dolce*

CB. Guit. *mp dolce*

2
WALTZ
(4ths and 5ths)

Moderato
♩ = 120

cantabile

1

Guit. 1
mf *p* *mf*

Guit. 2
mf *p*

Guit. 3
mf *p*

Guit. 4
mf *p*

CB. Guit.
mf *p* *pizz.* *p*

10

Guit. 1
p *mp* *f*
cantabile

Guit. 2
mf *f*

Guit. 3
mf

Guit. 4
mf

CB. Guit.
mf

19

Guit. 1 *p*

Guit. 2 *mp*

Guit. 3 *p*

Guit. 4 *p*
nat.

CB. Guit. *mf*

27

Guit. 1 *mf* **F**

Guit. 2 *mp* *mf*

Guit. 3 *mp*

Guit. 4 *mp*

CB. Guit. *p*

36

Guit. 1 *mf*

Guit. 2 *f* *sonore*

Guit. 3 *mf*

Guit. 4 *f* *sonore*

CB. Guit. *mp* *mf*

44

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

50

G

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

58

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

Detailed description of the musical score: The score is for five guitar parts. The first system (measures 50-57) features a 'G' chord box above the first guitar staff. Guit. 1 plays a melodic line with accents and dynamics of *ff* and *mf*. Guit. 2 has a tremolo starting at measure 50, with dynamics *p*, *ff*, and *mf*. Guit. 3 has dynamics *p*, *ff*, and *mf*. Guit. 4 has dynamics *p*, *ff*, and *f*. CB. Guit. has dynamics *p* and *mf*. The second system (measures 58-65) shows Guit. 1 with dynamics *f* and *ff*. Guit. 2 has dynamics *f* and *ff*. Guit. 3 has dynamics *f* and *ff*. Guit. 4 has dynamics *f* and *ff*. CB. Guit. has a dynamic of *ff*.

66

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

73

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

81

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

mp *f* *f* *f* *f*

Detailed description: This system contains measures 81 through 87. Guitars 1 and 4 play a melodic line with a long slur over measures 81-84. Guitars 2, 3, and the CB. Guit. play a steady eighth-note accompaniment. Dynamics are marked as *mp* for measures 81-84 and *f* for measures 85-87.

88

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

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

I

Detailed description: This system contains measures 88 through 94. A first ending bracket labeled 'I' is placed above Guit. 1, spanning measures 88-91. Guitars 1 and 4 play a melodic line, while Guitars 2, 3, and the CB. Guit. play an accompaniment. Dynamics are marked as *p* and *mf* throughout the system.

95

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

103

J *cantando*

Guit. 1

Guit. 2

Guit. 3

Guit. 4

CB. Guit.

f