



Richard Kearns

Irlande, Ballybofey

IN The UN (Organised Chaos)

A propos de l'artiste

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A propos de la pièce



Titre : IN The UN
[Organised Chaos]
Compositeur : Kearns, Richard
Arrangeur : Kearns, Richard
Droit d'auteur : Richard Kearns © All rights reserved
Editeur : Kearns, Richard
Instrumentation : 2 Guitares (duo)
Style : Classique moderne

Richard Kearns sur [free-scores.com](https://www.free-scores.com)



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In The UN

Duo for Guitar

$\text{♩} = 112$

Richard Kearns

Guitar 1

Guitar 2

Measures 1-2 of the piece. Guitar 1 plays a complex melodic line with many beamed sixteenth notes. Guitar 2 plays a bass line with some chords and single notes.

Guitar 1

Guitar 2

Measures 3-4. Measure 3 starts with a triplet in Guitar 1. Both guitars continue with intricate melodic and harmonic patterns.

Guitar 1

Guitar 2

Measures 5-6. Measure 5 begins with a five-measure rest for Guitar 1. Guitar 2 plays a sustained chord. In measure 6, both guitars play more active lines.

Guitar 1

Guitar 2

Measures 7-8. Both guitars play continuous melodic lines. Measure 7 features a long note in Guitar 1.

Guitar 1

Guitar 2

Measures 9-10. Measure 9 has a five-measure rest for Guitar 1. Guitar 2 plays a steady eighth-note pattern. Measure 10 continues the melodic development.

Guitar 1

Guitar 2

Measures 11-12. Both guitars play active melodic lines. Measure 11 starts with a sharp key signature change for Guitar 1.

This image displays a guitar score for two guitars, labeled Guitar 1 and Guitar 2, spanning measures 9 through 16. The notation is written on a grand staff with two staves per guitar. The key signature is one flat (B-flat), and the time signature is 8/8. The score features a variety of musical techniques, including power chords, arpeggios, and melodic lines. Measure 9 shows a complex arrangement with many beamed notes. Measures 10-11 continue with similar patterns, featuring some chromatic movement. Measure 12 introduces a more sustained texture with longer note values. Measure 13 features a prominent power chord in the low register of Guitar 2. Measures 14-15 show a mix of melodic and harmonic textures, with some slurs indicating phrasing. Measure 16 concludes the section with a final chordal structure. The notation includes various accidentals (flats, naturals) and articulation marks (accents, slurs).

Guitar 1

Guitar 2

9

11

12

13

14

15

16

17

Guitar 1

Guitar 2

19

Guitar 1

Guitar 2

20

Guitar 1

Guitar 2

21

Guitar 1

Guitar 2

23

Guitar 1

Guitar 2

24

Guitar 1

Guitar 2

25

Guitar 1

Guitar 2

Detailed description of the sheet music: The page contains seven systems of music, each for two guitars. The first system (measures 17-18) shows Guitar 1 with a melodic line and Guitar 2 with a more rhythmic accompaniment. The second system (measures 19-20) continues the melodic development in Guitar 1. The third system (measures 20-21) introduces a key change to B minor, indicated by a flat sign on the B string. The fourth system (measures 21-22) features a complex, fast-paced melodic line in Guitar 1. The fifth system (measures 23-24) shows a return to the original key signature with a new melodic theme. The sixth system (measures 24-25) continues this theme with intricate phrasing. The seventh system (measures 25-26) concludes the page with a final melodic flourish in Guitar 1 and a sustained chordal texture in Guitar 2.

26

Guitar 1

Guitar 2

27

Guitar 1

Guitar 2

28

Guitar 1

Guitar 2

29

Guitar 1

Guitar 2

This musical score is for two guitars, labeled 'Guitar 1' and 'Guitar 2'. It consists of four systems of staves, corresponding to measures 26, 27, 28, and 29. Each system begins with a measure number and a treble clef. A common time signature of 8 is indicated at the start of each system. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often beamed together in groups. Measure 26 shows a complex rhythmic pattern with many beamed eighth notes. Measure 27 features a long, horizontal oval in the first staff, suggesting a sustained note or a specific technique. Measure 28 continues with intricate rhythmic patterns. Measure 29 is characterized by a series of vertical lines in the first staff, indicating a rapid sequence of notes or a specific effect, followed by a series of rests in the second staff. The score is written in black ink on a white background.