

# **FRET**

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**(Agité IV)**

for Guitar

by

Brendan Colbert

## **Performance Notes.**

**Harmonics:** diamond note = playing position.

circled number = string.

**NB:** All harmonics are to be allowed to ring on as much as possible.

**Accidentals:** have been applied to all notes and are carried by ties.

**Grace notes** are played **before** the beat.

**Abbreviations:**     *s.t* = 'sul tasto' = over the fingerboard  
                          *s.p* = 'sul ponticello' = towards the bridge  
                          *ord* = 'ordinaire' = 'normal' position

## **Programme note:**

**Agité** is the series title of a set of solo pieces that are all somewhat agitated in character and are explorations of selected characteristics of the instruments involved.

**FRET [Agité IV]** takes its more individual title from both the obvious link with the guitar, and from relationships between various senses of the word itself and certain characteristics of the piece.

**Fret:**   *agitate, disturb, enrage, irritate, torment, vex.*  
          *adorn, diversify, variegate.*  
          *an interlaced angular design.*

Originally completed in the early 1990's **Fret [Agité IV]** was premiered by Stefano Cardi in Melbourne, Australia, in October 1993, with its European premiere in Chiaravalle, Italy, in January 1994.

Revised in 2024, this final version of **Fret** has a duration of approx. 5 ½ minutes.

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# FRET

(Agité IV)  
to Stefano Cardi

by Brendan Colbert.

**Guitar**

$\text{♩} = 80$

1 *pp* *p* *pp* *mf* *p* *f*

2 *pp* *mp* *p* *mp* *p* *pp* *p* *pp* *mp* *pp*

3 *pp*

4 *p* *pp* *mp* *pp* *p*

5 *pp* *p* *pp* *p* *mp* *ff* *mp*

6 *p* *mp* *p* *mp* *p*

7 *mp* *p* *mp* *p* *mp* *p*

8 *mp* *p* *mp* *p* *mp* *p* *mf* *f*

ord s.t ord ord

9:8 5:4 11:8 3:2

④ ④

**A** ♩ = 126

9 *pp* *f* *p* *f* *pp* *f* *pp* *f* *pp*

10 *f* *pp* *f* *pp* *f* *pp*

s.p ord

11 *f* *pp* *f* *p* *f* *pp*

s.p ord

12 *f* *p* *f* *pp*

s.p ord

13 *p* *f* *pp* *f* *p* *ff* *pp* *f*

s.p ord s.p

14 *pp* *f* *pp* *f* *p* *ff* *pp* *ff*

ord s.p

15 *ord* *s.p* *ord*

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

16 *s.p* *ord* *s.p*

*fff* *f* *p* *f*

17 *ord* *s.p* *ord* *s.p* *ord*

*p*

**B** ♩ = 92

18 *s.t* *ord* *s.t* *ord* *s.t* *ord*

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

19 *s.t* *ord* *s.t* *ord* *s.t* *ord*

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

20 *ord* *s.t* *ord* *s.t* *ord*

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

21 *s.t* *ord* *s.t* *ord*

*pp* *f* *ff* *pp* *f* *pp* *f* *pp*

22 *s.t* 11:8 *ord* *s.t* 11:8 5:4

8 *ff* *pp* *p* *pp* *p* *mp*

Detailed description: This musical staff contains measure 22. It features a treble clef and a common time signature. The music is written in a complex, multi-measure format with various time signatures: 11:8, 11:8, and 5:4. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings include *ff*, *pp*, *p*, *pp*, *p*, and *mp*. There are also accents and slurs over the notes.

23 *C* = 80 *ord* 9:8 5:4 5:4 9:8

8 *ff* *f* *ff* *f* *ff*

Detailed description: This musical staff contains measure 23. It starts with a common time signature and a tempo marking of *C* = 80. The time signatures are 9:8, 5:4, 5:4, and 9:8. The music consists of eighth and sixteenth notes with various dynamic markings: *ff*, *f*, *ff*, *f*, and *ff*. There are accents and slurs throughout the measure.

24 5:4 9:8 9:8

8 *fff* *f* *ff* *fff*

Detailed description: This musical staff contains measure 24. The time signatures are 5:4, 9:8, and 9:8. The music features eighth and sixteenth notes with dynamic markings of *fff*, *f*, *ff*, and *fff*. There are accents and slurs.

25 9:8 5:4 9:8 5:4

8 *f* *ff* *f* *ff* *f* *ff*

Detailed description: This musical staff contains measure 25. The time signatures are 9:8, 5:4, 9:8, and 5:4. The music consists of eighth and sixteenth notes with dynamic markings of *f*, *ff*, *f*, *ff*, *f*, and *ff*. There are accents and slurs.

26 11:8 9:8 5:4 11:8

8 *f* *ff* *f* *fff*

Detailed description: This musical staff contains measure 26. The time signatures are 11:8, 9:8, 5:4, and 11:8. The music features eighth and sixteenth notes with dynamic markings of *f*, *ff*, *f*, and *fff*. There are accents and slurs.

27 5:4 5:4 9:8 1

8 *f* *ff* *fff* *f* *ff* *fff* *f* *mp* *p*

Detailed description: This musical staff contains measure 27. The time signatures are 5:4, 5:4, 9:8, and 1. The music consists of eighth and sixteenth notes with dynamic markings of *f*, *ff*, *fff*, *f*, *ff*, *fff*, *f*, *mp*, and *p*. There are accents and slurs.

28 9:8 9:8 5:4 1

8 *f* *mf* *fff* *f* *mp* *f*

Detailed description: This musical staff contains measure 28. The time signatures are 9:8, 9:8, 5:4, and 1. The music features eighth and sixteenth notes with dynamic markings of *f*, *mf*, *fff*, *f*, *mp*, and *f*. There are accents and slurs.

29 *mp* *fff* *f* *mp* *fff* *f* *mp* *fff*

5:4 5:4 9:8 5:4

30 **D** ♩ = 92 *ff* *p* *ff* *fff* *sfz* *mp* *f* *mp* *ff* *p*

5:4 11:8 5:4 s.t

31 *mp* *ff* *sfz* *fff* *pp* *f* *pp* *ff* *p*

ord 5:4 5:4 11:8 s.t

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

ord 3:2 s.t 11:8 ord 2 5:4

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

9:8 s.t 9:8 9:8 ord 2 11:8

34 *fff* *pp* *f* *pp* *p* *mf* *f* *ff*

5:4 5:4 s.t ord 4 11:8

35 *fff* *sfz* *f* *fff* *sfz* *ff* *mp* *ff* *p* *mf* *ff*

3:2 9:8 s.t 3:2 ord 2

36 *pp* *mp* *ff* *p* *mp* *f* *ff* *mf*

3:2 *s.t* 3:2 *ord* 5:4 ④

37 *p* *mp* *f* *fff* *sfz* *p* *ff* *mp*

*s.t* 5:4 *ord* ② 11:8

38 *ff* *fff* *sfz* *fff* *sfz* *fff* *mf* *ff* *pp*

9:8 5:4 ② 11:8

39 *p* *mp* *f* *mf* *fff*

*s.t* 9:8 *ord* 9:8 ② 11:8

**E** ♩ = 126

40

41

42

43

44

45

**F**

46

47

48

49

50 *s.t.* *ord* *s.p* *ord* *s.p* *ord* *s.p*

*mp* *fff* *f* *sfz* *fff* *f* *fff* *fff* *f* *fff*

51 *ord* *s.p* *ord* *s.p* *ord* *s.p*

*f* *ff* *sfz* *f* *sfz* *f* *fff* *f* *fff*

52 *ord* *s.t.* *ord* *s.p* *ord*

*f* *ff* *sfz* *fff* *mp* *fff* *f* *fff*

53 *s.p* *ord*

*f* *fff* *sfz* *fff* *sfz* *fff* *sfz*

**G**

54 *s.p* *ord* *s.p*

*fff* *f* *sfz* *fff* *sfz* *fff* *sfz* *fff* *sfz* *f*

55 *ord* *s.p* *ord*

*sfz* *fff* *sfz* *fff* *sfz* *fff* *sfz* *f* *ff* *fff* *sfz*

56 *s.p* *ord* *s.p* *ord*

*fff* *f* *sfz* *fff* *sfz* *fff* *f* *sfz* *fff* *sfz*

57 *s.p* *ord* *f* *sfz* *fff* *f* *sfz* *f* *fff* *sfz* *fff* *ord*

58 *sfz* *fff* *sfz* *fff*

59 *sfz* *fff* *sfz* *fff* *sfz* *fff*

60 *f* *fff* *sfz* *fff* *sfz* *fff*

61 *f* *fff* *sfz* *fff* *sfz* *f* *fff* *f* *ff* *fff*

62 *fff* *f* *fff* *f* *sfz* *f* *ff* *fff* *sfz* *fff*

63

64

*sfz*

**H**

65

*fff* *ff* *f* *mf*

66

*p* *pp* *ppp*

67

*pp* *p* *pp* *ppp* 5'28.1"