

I M A G E S

F o r G u i t a r a n d S t r i n g Q u a r t e t



C H R I S T O P H E R W I L L I A M P I E R C E

For Rob MacDonald

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IMAGES

For Guitar and String Quartet

(All movements performed attaca)

I. Prelude

(String Quartet)

Moderate - calm, becoming agitated

II. Architecture

(Guitar and S.Q.)

Moderately slow

III. Sadness

(Guitar and S.Q.)

Slowly - detached

IV. Interlude

(String Quartet)

Moderate

V. Evening (Red Tree)

(Solo Guitar)

Tranquille

VI. Despondency

(Guitar and S.Q.)

Slowly - detached

VII. Postlude

(Guitar and S.Q.)

Moderate

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of Guitar notation

String Notation:

⑥ = E string (tuned to C) ③ = G string ① = E string

⑤ = A string (tuned to G) ④ = D string ② = B string

Harmonics: (r.h. harmonic chords explained on the following page)

natural harmonics

⑤ ④

artificial harmonic

②

performed on the 5th string,
lightly touched over the 7th fret.

performed on the 4th string,
lightly touched on the 12th fret.

performed on the 2nd string,
with the left hand on the 2nd fret.
the right hand lightly touches over
the 14 fret with "i" (indice finger)
and plucks with "a" (annular finger).

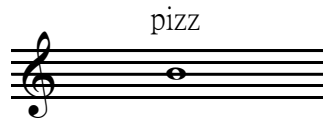
Line Markings

solid line denotes phrase marking

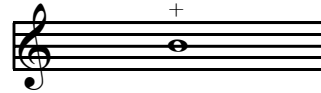
dotted line denotes hammer on,
or pull off

pull off

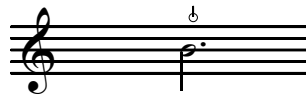
hammer on

Misc.:

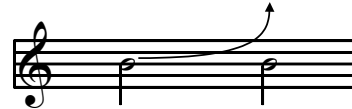
pizz: place the side of your right hand palm gently across the strings to produce a muted effect. your palm should be placed as close to the bridge as possible.



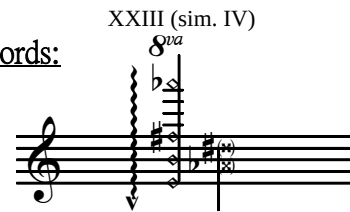
ghost note: play the note(s) without the right hand. the desired effect will be a faint, ghost like sound.



snap pizzicato: accomplished by snapping the string against the fretboard by pulling the string with "p" and "i"

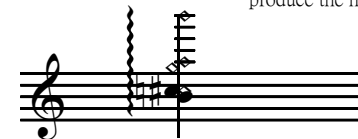


bend the tone to the specified interval placed above the arrow.

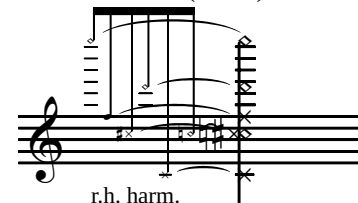
Harmonic Chords:

r.h. harm.

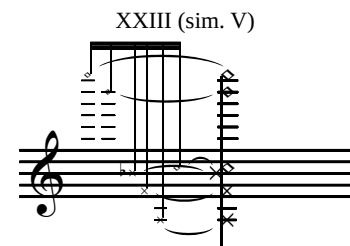
The harmonics are produced with the right hand using 'i' and 'a' by forcefully pulling the hand upwards towards the top of the guitar just past the soundhole. First place the corresponding chord, then use the left hand to produce the harmonics.



XXIII (sim. V)

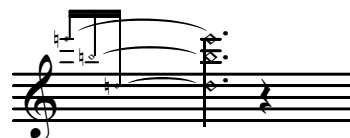


r.h. harm.



XXIII (sim. V)

r.h. harm.

Corresponding
Chords:

played on strings 2, 3



V harm. VII harm.



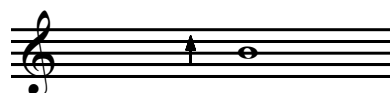
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General Notational Principles

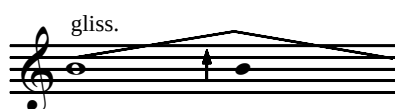
All standard notational principles apply



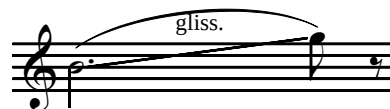
play just below the written note
(sim. to a 1/4 tone, but does not
have to be as exacting)



play just above the written note



evenly gliss over the duration
of the first indicated pitch, up to
the second notated pitch, and then
back to the initial pitch. the desired
effect would create a pitch that starts
focused, goes slightly out of tune,
and then focuses again.



gliss up to the note for the entire
duration of the first notated pitch -
do not hold on to the first pitch.
(note the difference in the following
example)



unlike the previous example,
hold onto the initial pitch until
the marked gliss.



play the entire passage on one
string, with one finger. the desired
effect will be a slight gliss between
notes

Duration: 21:00

Guitar Edited by:
ROB MACDONALD

IMAGES

For Guitar and String Quartet

For Rob MacDonald

Christopher William Pierce

No I - Prelude

Modéré - calm, becoming agitated ♩ = ca. 96 - 100

Modéré - calm, becoming agitated ♩ = ca. 96 - 100

5

5

This musical score block contains measures 5 through 9 of the piece 'Images'. It is written for a four-part string ensemble (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 5-8 feature complex rhythmic patterns with triplets and sixteenth notes. Measure 9 is a whole rest. Performance markings include *pizz.* (pizzicato), *L.v.* (left hand), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). A dynamic crescendo is indicated by a hairpin in the Cello/Double Bass part from *p* to *fp* (fortissimo piano) across measures 8 and 9. A repeat sign is present at the end of measure 9.

10

This musical score block contains measures 10 through 13 of the piece 'Images'. Measures 10-11 feature a rhythmic pattern of eighth notes with dynamic markings *p* (piano), *mf* (mezzo-forte), and *p* (piano). Measures 12-13 feature a similar pattern with a *molto rit.* (molto ritardando) marking. Performance markings include *arco* (arco), *pizz.* (pizzicato), *long* (long), *pont.* (ponticello), and *molto rit.* (molto ritardando). A dynamic crescendo is indicated by a hairpin in the Cello/Double Bass part from *p* to *mf* across measures 10 and 11.

No II - Architecture

Moderately slow ♩ = ca. 88 - 96

Score for 'No II - Architecture' (Moderately slow, ♩ = ca. 88 - 96). The score is written for four staves (treble and bass clefs). The first system shows a piano (*p*) introduction with sustained notes and glissandos. The second system features a piano (*p*) introduction, followed by a section marked 'gliss.' and '3' (triplets), and then a section marked 'f' (forte) with a piano (*p*) introduction. The tempo is marked 'Moderately slow ♩ = ca. 88 - 96'. The lyrics 'p i m a' are written below the final staff.

Score for 'No II - Architecture' (continued). The score is written for four staves (treble and bass clefs). The first system shows a piano (*p*) introduction, followed by a section marked 'accel.' (accelerando) and '3' (triplets), and then a section marked 'f' (forte) with a piano (*p*) introduction. The tempo is marked 'Moderately slow ♩ = ca. 88 - 96'. The lyrics 'p i m a' are written below the final staff.

25

Four staves of music. Measures 25-28. Dynamics: *p*, *fp*, *pp*, *fp*. The first three staves have long horizontal lines indicating sustained notes. The fourth staff has a more active melodic line.

25

Single staff of music for measure 25. Dynamics: *mf*, *f*. Includes an *expressive* marking and a triplet of eighth notes.

30

Four staves of music. Measures 30-33. Dynamics: *mp*, *pp*. The first three staves have long horizontal lines indicating sustained notes. The fourth staff has a more active melodic line.

30

Single staff of music for measures 30-33. Dynamics: *mp*, *pp*. Includes markings for *V*, *III*, and *②*. The measure numbers 30, 31, 32, and 33 are indicated above the staff.

40

Musical score for measures 40-41. The score is written for three staves (treble, alto, and bass clefs). Measure 40 features a piano (*pp*) dynamic. Measure 41 features a mezzo-forte (*mf*) dynamic. A dashed line connects the end of measure 40 to the beginning of measure 41. A fermata is placed over the final note of measure 41, which is marked with an 'N'.

40

Musical score for measures 40-41. The score is written for three staves (treble, alto, and bass clefs). Measure 40 features a forte (*f*) dynamic. Measure 41 features a mezzo-piano (*mp*) dynamic. A dashed line connects the end of measure 40 to the beginning of measure 41. A fermata is placed over the final note of measure 41, which is marked with an 'N'.

Musical score for measures 40-41. The score is written for three staves (treble, alto, and bass clefs). Measure 40 features a forte (*f*) dynamic. Measure 41 features a mezzo-forte (*mf*) dynamic. A dashed line connects the end of measure 40 to the beginning of measure 41. A fermata is placed over the final note of measure 41, which is marked with an 'N'.

$\text{♩} = \text{ca } 88 - 96$

Vln. I

Vln. II

Vla.

Vc.

pizz. +

arco

sfz

pp

pp

mp

pp

mp

N.

45

3

sim.

sfz

50

pp

mp

pp

pizz.

arco

p

pizz.

arco

pp

pp

sul D

gliss.

pp

mp

pp

mf

3

50

3

3

3

The first system of the musical score consists of five staves. The top four staves are arranged in a grand staff (treble and bass clefs) and contain sustained chords. The bottom staff is a single treble clef staff. Dynamics include *pp* (pianissimo) and *fp* (fortissimo piano). The bottom staff features a melodic line with triplets and a *ff* (fortissimo) dynamic marking.

The second system of the musical score consists of five staves. The top four staves are arranged in a grand staff and contain sustained chords. The bottom staff is a single treble clef staff. Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The bottom staff features a melodic line with triplets and a *ff* (fortissimo) dynamic marking. A box labeled "55" is present above the staff. A box labeled "Solo. very expressive" is present above the staff. A box labeled "55" is present below the staff. A box labeled "pizz." (pizzicato) is present above the staff. A box labeled "mf" (mezzo-forte) is present below the staff.

ghiss.

N.

N.

pp

p

p

p

A tempo

60

mp

mp

mp

mp

A tempo

60

3

XXIII (sim. IV)*1

r.h. harm.

*1 The harmonics are produced with the right hand using 'i' and 'a' by forcefully pulling the hand upwards towards the top of the guitar just past the soundhole. The D# and A from the previous chord should be held over.

Vln. I *fp* pont. gliss.
 sul D pont. gliss.
 Vln. II *fp* sul G pont. gliss.
 Vla. *fp*
 Vc.

1/2 V -----, 3 ①
 gliss. ③ 3 ② 0 gliss. ⑤ *2 gliss.
 19th fret

65 gliss. sim. normal
fp fp fp mf pp
 gliss. sim. normal
fp fp fp mf pp
 gliss. gliss. normal
fp fp fp mf pp
 65 gliss. 0 gliss. 3
 0 gliss.

*2 The glissando should happen as the chord shifts. The quarter note that is beamed separately should be the only note that is struck on the beat (D harm. , E, A, C, and A).

70

70

This musical system contains measures 70 through 74. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is characterized by rapid sixteenth-note passages, often with glissando markings. Dynamic markings include *pp*, *mf*, *ff*, *f*, and *p*. Performance instructions such as *pizz.* (pizzicato), *arco* (arco), and *pont. arco* (ponticello arco) are present. Measure 70 includes a five-measure rest for the Violin I. Measure 74 includes a ten-measure rest for the Viola. A five-measure rest is also indicated for the Cello/Double Bass in measure 72.

75

75

75

This musical system contains measures 75 through 79. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music consists of sustained chords and glissando passages. Dynamic markings include *p*, *mp*, and *mf*. Performance instructions include *Solo. expressive* and *gliss.* (glissando). Measure 75 includes a three-measure rest for the Violin I. Measure 79 includes a three-measure rest for the Violin I and a glissando passage for the Cello/Double Bass.

Measures 75-80 of the musical score. The score is written for five staves. The first four staves are grouped by a brace on the left. The fifth staff is a solo line. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The first four staves feature sustained chords and melodic lines with glissandos. The fifth staff features a series of triplets and a final glissando. The measure number 80 is indicated in a box above the fifth staff.

Measures 81-86 of the musical score. The score is written for five staves. The first four staves are grouped by a brace on the left. The fifth staff is a solo line. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are *fp* (fortissimo) and *p* (piano). The first four staves feature sustained chords and melodic lines with glissandos. The fifth staff features a series of triplets and a final glissando. The measure number 80 is indicated in a box above the fifth staff.

85

pp N. gliss. pp p

This system contains measures 85-88 and the first four measures of a new system. It features four staves. Measures 85-88 are marked *pp* and include a fermata over measure 88. Measures 89-92 (the first four of the new system) feature glissando markings and a dynamic change to *p* in the third staff.

85

This block shows the continuation of the musical score for measures 85-92, specifically the lower staves of the system. It includes complex rhythmic patterns and dynamic markings.

mf gliss. *mf* gliss. *mf*

This system contains measures 93-96 and the first four measures of a new system. It features four staves. Measures 93-96 are marked *mf* and include glissando markings. Measures 97-100 (the first four of the new system) continue the *mf* dynamic and glissando markings.

3

This block shows the continuation of the musical score for measures 93-100, specifically the lower staves of the system. It includes complex rhythmic patterns and dynamic markings.

Ad libitum

89

morendo

90

long

pp

N.

morendo

long

pp

morendo

long

pp

N.

long

pp

N.

long

Ad libitum

89

p

i

b

m

a

repeat as many times as necessary until completely dissipated.

90

long

l.v.

ff

ppp

No III - Sadness

Slowly - detached ♩ = ca 88

95

95

Slowly - detached ♩ = ca 88

95

100 *Ad libitum*

mf *gliss.* *gliss.* *gliss.* *gliss.* *ff* *Ad libitum*

100 *p* ③

Solo.
very expressive

105

sur la touche 3 3 3 *gliss.* *gliss.*

gliss.

110

gliss.

A tempo

115

con sord.

pp

gliss.

(A#)

pp

pizz.

arco

pp

pp

115

A tempo

120

(D#)

gliss.

pp

(A#)

gliss.

gliss.

pp

gliss.

p

gliss.

gliss.

con sord.

gliss.

gliss.

con sord.

pizz.

pp

con sord.

pp

120

very expressive

②

p

pp

125

First system of musical notation (measures 125-128). It consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music features various notes, rests, and glissando markings. A *pp* (pianissimo) dynamic marking is present at the end of the system.

125

Second system of musical notation (measures 125-128). It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system, featuring various notes, rests, and glissando markings.

Third system of musical notation (measures 125-128). It consists of four staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The music features various notes, rests, and glissando markings. A *pp* (pianissimo) dynamic marking is present at the end of the system.

Fourth system of musical notation (measures 125-128). It consists of one staff in treble clef. The music features various notes, rests, and glissando markings. A *pp* (pianissimo) dynamic marking is present at the end of the system.

130

130

This system contains measures 130 through 134. The top staff is a grand staff with two treble clefs and two bass clefs. The first treble staff has a wavy line above it and a note with a wavy line above it, labeled 'N.'. The second treble staff has a note with a wavy line above it, labeled '(G#)', and a gliss. line below it. The first bass staff has a note with a wavy line above it, labeled '(E)', and a gliss. line below it. The second bass staff has a gliss. line below it. The bottom staff is a single treble clef staff with a wavy line above it and a note with a wavy line above it. The system ends with a measure containing two triplets of eighth notes.

135

135

This system contains measures 135 through 139. The top staff is a grand staff with two treble clefs and two bass clefs. The first treble staff has a wavy line above it and a note with a wavy line above it. The second treble staff has a wavy line above it and a note with a wavy line above it. The first bass staff has a wavy line above it and a note with a wavy line above it. The second bass staff has a wavy line above it and a note with a wavy line above it. The bottom staff is a single treble clef staff with a wavy line above it and a note with a wavy line above it. The system ends with a measure containing a triplet of eighth notes.

N.

pizz.
pp
gliss.
pp
gliss.
pp
gliss.
pp
gliss.
mp
pont.
p

140

gliss.
pp
mf
pp
mp
mf
pp
gliss.
mp
mf
pont.
mf

140

(D)

gliss.

145

pp *mf* *pp* *fp* *pp* *fp* *pp*

pp *mf* *pp* *fp*

mp *fp* *pp*

p *p*

145

fp *fp* *gliss.* *fp*

N. N. N. N.

pp

150

155

160

165

170

171

(repeat as many times as necessary until almost inaudible.
guitar should cue the entrance of the IVth movement.)

attaca

Detailed description: The musical score consists of ten staves of music. Measures 150-154 show a series of arpeggiated chords with long horizontal lines indicating sustained notes. Measure 155 features triplets and glissandos. Measures 160-164 continue the arpeggiated patterns. Measure 165 has a similar pattern. Measure 170 shows a descending arpeggiated line. Measure 171 is a short sequence of five notes labeled 1, 5, 4, 3, 2. The final staff contains a long, thick black bar with the instruction 'attaca' at the end.

No IV - Interlude

172 Moderate ♩ ca. 88 - 96

175

172 Moderate ♩ ca. 88 - 96

175

180

180

Four staves of music for a string quartet. The first three staves are for Violin I, Violin II, and Viola, and the fourth is for Cello/Double Bass. The music features complex rhythmic patterns with many triplets and dynamic markings. A vertical dashed line is placed between measures 182 and 183. Measure numbers 181, 182, 183, and 184 are indicated in small boxes above the staves. Dynamic markings include *fp*, *p*, *f*, *mf*, *ff*, and *f*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A final measure (184) has a fermata over a whole note.

Four staves of music for a string quartet, continuing from the previous system. Measure numbers 185, 186, 187, and 188 are indicated in small boxes above the staves. The music continues with complex rhythmic patterns, including triplets and glissandos. Dynamic markings include *p*, *mf*, *p*, *mp*, *p*, *pp*, and *mf*. Performance instructions include *long*, *arco*, *pizz.*, *gliss.*, and *arco*. A vertical dashed line is placed between measures 186 and 187. The final measure (188) has a fermata over a whole note.

190

190

This musical system contains measures 189 and 190. It features four staves: two treble staves and two bass staves. The music is written in a key with one flat and a 6/8 time signature. Measure 189 includes various performance instructions such as *gliss.*, *pizz.*, *arco*, *pont.*, and dynamic markings like *mf*, *p*, *pp*, *f*, *mp*, and *sfz*. Measure 190 continues with similar notation and dynamics. A single treble staff is shown below the main system, containing rests for measures 189 and 190.

3

This musical system contains measures 191, 192, and 193. It features four staves: two treble staves and two bass staves. The music is written in a key with one flat and a 6/8 time signature. Measure 191 includes a triplet of eighth notes marked with a '3' and *gliss.* markings. Measure 192 includes *gliss.* markings and dynamic markings like *mp*, *p*, and *f*. Measure 193 includes *gliss.* markings and dynamic markings like *pp* and *mf*. A single treble staff is shown below the main system, containing rests for measures 191, 192, and 193.

195

This musical system contains measures 195 and 196. It features four staves: two treble staves and two bass staves. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music includes various dynamics such as *p*, *mf*, *pp*, *fp*, and *f*. There are also glissando markings and triplet markings. The first staff has a triplet of eighth notes marked *p* and a glissando. The second staff has a triplet of eighth notes marked *mf* and a glissando. The third staff has a triplet of eighth notes marked *pp* and a glissando. The fourth staff has a triplet of eighth notes marked *pp* and a glissando. The system ends with a double bar line.

195

This musical system contains measures 195 and 196. It features four staves: two treble staves and two bass staves. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. The music includes various dynamics such as *f*, *p*, *mf*, and *pp*. There are also glissando markings and triplet markings. The first staff has a triplet of eighth notes marked *f* and a glissando. The second staff has a triplet of eighth notes marked *f* and a glissando. The third staff has a triplet of eighth notes marked *mf* and a glissando. The fourth staff has a triplet of eighth notes marked *mf* and a glissando. The system ends with a double bar line.

First system of musical notation. It consists of five staves. The top four staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music features various dynamics including *f*, *fp*, and *p*. There are also glissando markings and triplet markings (3).

Second system of musical notation, starting at measure 200. It consists of five staves. The top four staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music features various dynamics including *fp*, *pp*, *mf*, and *f*. There are also glissando markings, triplet markings (3), and specific notes marked with (C#) and (D). The system ends at measure 200.

205

205

This musical system contains measures 205 through 210. It features four staves: Violin I, Violin II, Cello/Double Bass, and a solo line. Measure 205 includes a 'N.' (Nasale) marking and dynamics of *pp* and *mp*. Measure 206 has a *pizz.* (pizzicato) marking and dynamics of *pp*, *mp*, and *fz*. Measure 207 includes a *pizz.* marking and dynamics of *pp*, *mf*, and *fz*. Measure 208 has a *pizz.* marking and dynamics of *p* and *mf*. Measure 209 includes a *pizz.* marking and dynamics of *pp* and *mf*. Measure 210 has a *pizz.* marking and dynamics of *pp* and *mf*. The solo line is marked *l.v.* (lento vivace) and has a *pizz.* marking. The system concludes with a double bar line and a repeat sign.

210

210

This musical system contains measures 210 through 215. It features four staves: Violin I, Violin II, Cello/Double Bass, and a solo line. Measure 210 includes a *pp* marking and dynamics of *pp* and *mp*. Measure 211 has a *pp* marking and dynamics of *pp* and *mp*. Measure 212 includes a *pp* marking and dynamics of *pp* and *mp*. Measure 213 has a *pp* marking and dynamics of *pp* and *mp*. Measure 214 includes a *pp* marking and dynamics of *pp* and *mp*. Measure 215 has a *pp* marking and dynamics of *pp* and *mp*. The system concludes with a double bar line and a repeat sign.

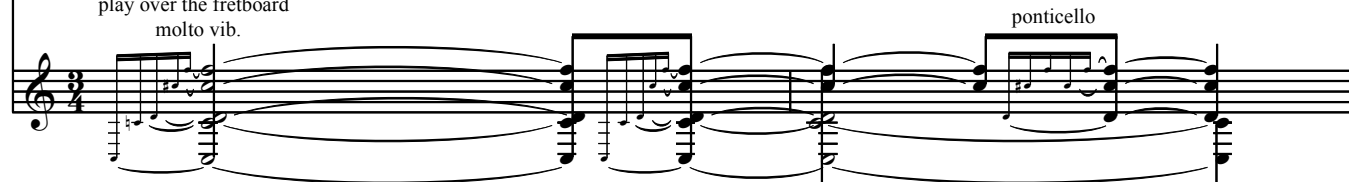
No V - Evening (Red Tree)

Tranquillo

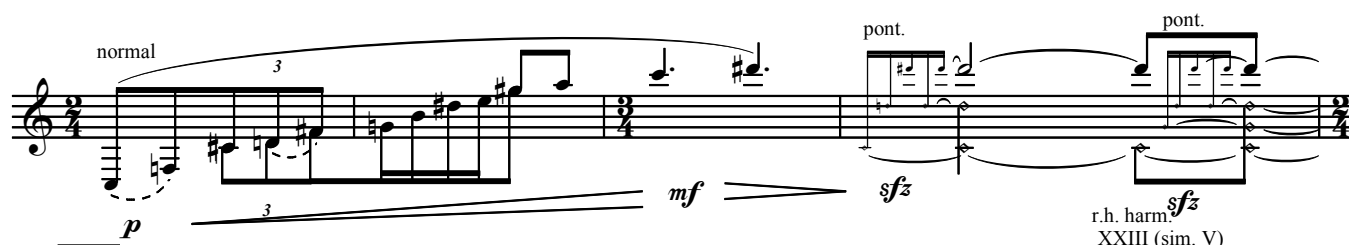
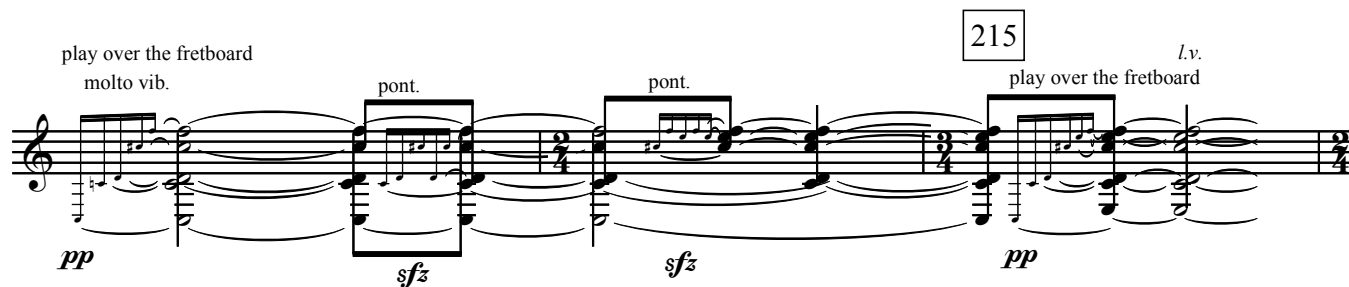


Tranquillo

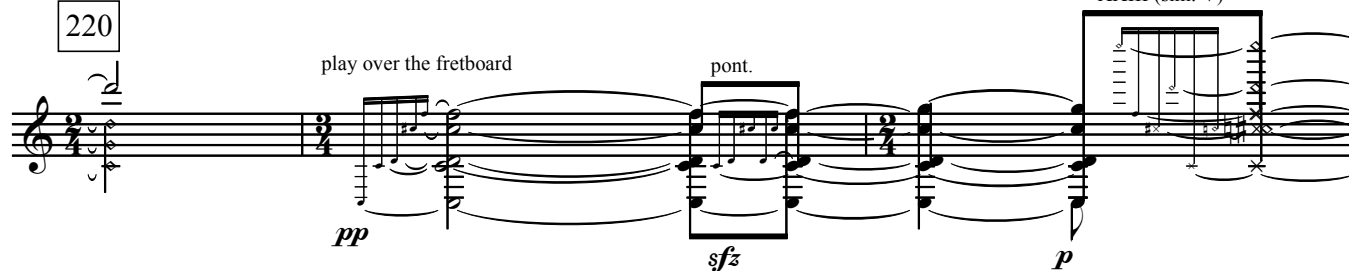
play over the fretboard
molto vib.



play over the fretboard
molto vib.



220



225

3

l.v.

do not l.v.

3

sim.

pizz.

230

rit.
pizz.

start slowly, accel.

pp

235

repeat bracketed figure as necessary until at tempo (ad lib)

by - bit

push beyond temp, and then slowly fall back in

240

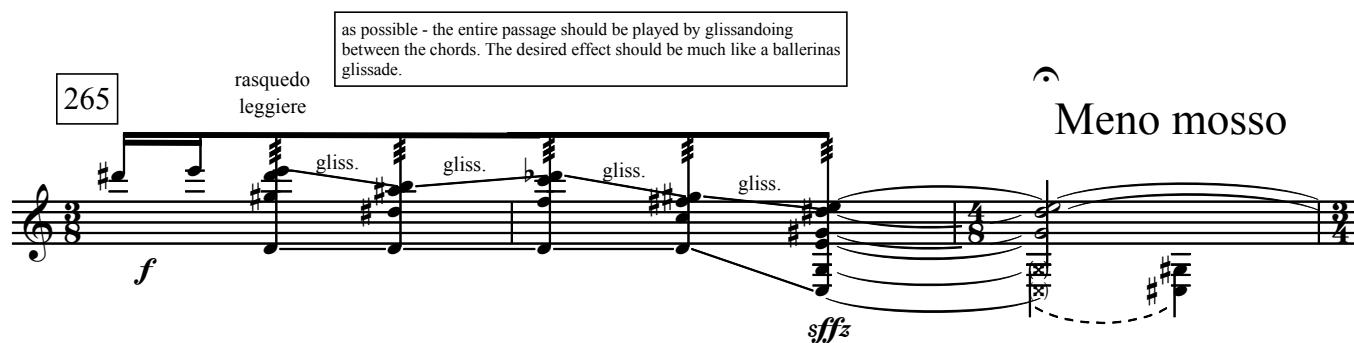
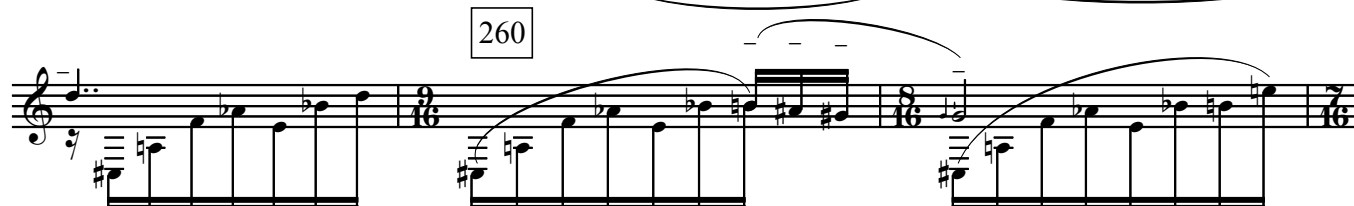
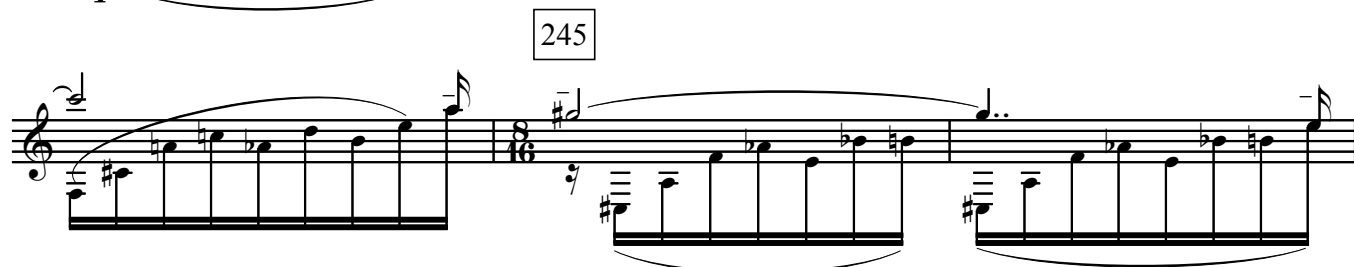
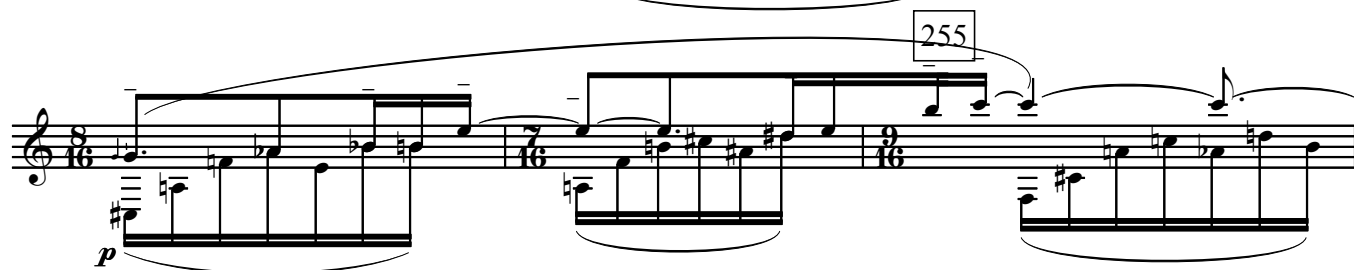
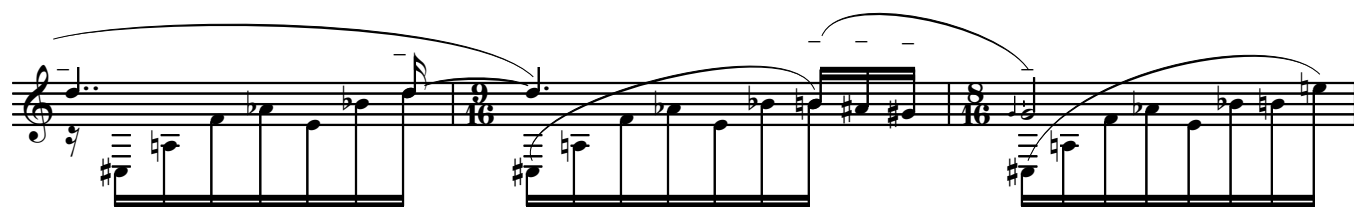
Presto

ca 120 - 126

mf

p

245



short
r.h. harm.
XXIII (sim. V)
L.v.

270

do not l.v.

Tranquillo

275

pont.

molto vib.

play over the fretboard

f

p

p

p

pp

accel to tempo

repeat bracketed figure as necessary until at tempo (ad lib)

280

pp

285

push beyond temp, and then slowly fall back in

mf

Presto

mf

p

mf

p

mf

p

290

mf

sim. 3

295

300

This musical score is for a piece titled "Images" on page 34. It contains measures 290 through 300. The music is written for a single melodic line on a treble clef staff. The time signature is 6/16. The key signature has one sharp (F#). The score is divided into two systems of four staves each. The first system starts at measure 290, marked with a mezzo-forte (*mf*) dynamic. It features a series of eighth-note triplets, some of which are slurred across measures. A "sim." (simile) marking is present at the beginning of the first staff. The second system starts at measure 295 and continues to measure 300. The notation includes various triplet markings and slurs, indicating a continuous, flowing melodic line. The page number "34" is in the top left, and the title "Images" is in the top center.

305 *crescendo*

309 *ff*

315

decrescendo

gradually slow

320

if your instrument can not facilitate the high "C", then disregard bars 309 and 310.

325

Tranquillo

play over the fretboard
molto vib.

l.v.

While the F is depressed, bend the tone slowly a quarter tone up. Simultaneously let go of the C#, so that the quarter tone bend mutes the string above, while you strike the muted tone.

r.h. harm.
XXIII (sim. V)

After striking the chord, slowly bend the chord a quarter tone up, and then back.

330

After striking the harmonic, gently replace the harmonic with the l.h. and pull downwards a quarter tone. The open C and G should be pulled off too forcefully from the l.h. quarter tone so that the strings buzz against the neck of the guitar. If done properly, the effect should sound akin to quarter tone harmonics.

gently place the 'i' finger at the virtual XXIIIrd fret. This should create a tone inbetween a pizz., and a harmonic, and then slowly remove it.

335

expressive

play over the fretboard
molto vib.

340

pont.

pont.

play over the fretboard

l.v.

r.h. harm.
XXIII (sim. V)

f *mf* *f* *sfz*

expressive 3

345

350

355

pont. *morendo* *f*

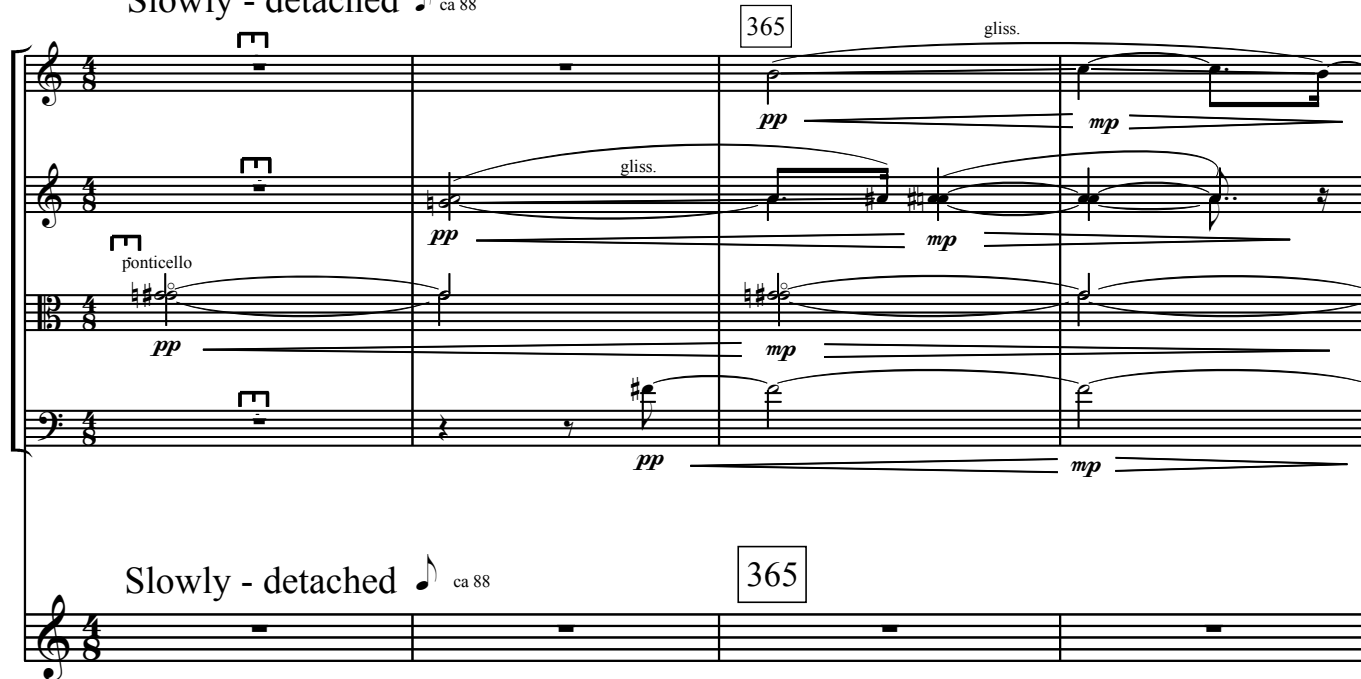
Ad libitum

360

pont. *pp* *mp* *pp* *pp* *mf* *pp*

L.v. *L.v.* *attaca*

strum the strings of the guitar behind the nut.

No VI - DespondencySlowly - detached  ca 88

Violin I: *pp* *mp* *gliss.*

Violin II: *pp* *mp* *gliss.*

Viola: *pp* *mp* *gliss.*

Cello: *pp* *mp* *gliss.*

365

Slowly - detached  ca 88

365



Violin I: *pp* *pp* *gliss.* *f*

Violin II: *pp* *pp* *f*

Viola: *pp* *p* *f*

Cello: *pp* *p* *f*

370

370

Measures 370-374 of the musical score. The score is written for a piano with a grand staff (treble and bass clefs) and a separate single-staff system below. The key signature is one sharp (F#) and the time signature is 3/8. Measure 370 features a glissando in the right hand starting on G# and a triplet in the left hand. Measure 371 has a triplet in the right hand and a triplet in the left hand. Measure 372 has a triplet in the right hand and a triplet in the left hand. Measure 373 has a triplet in the right hand and a triplet in the left hand. Measure 374 has a triplet in the right hand and a triplet in the left hand. The dynamic is *p* (piano).

Measures 375-379 of the musical score. The score is written for a piano with a grand staff (treble and bass clefs) and a separate single-staff system below. The key signature is one sharp (F#) and the time signature is 3/8. Measure 375 features a triplet in the right hand and a triplet in the left hand. Measure 376 has a triplet in the right hand and a triplet in the left hand. Measure 377 has a triplet in the right hand and a triplet in the left hand. Measure 378 has a triplet in the right hand and a triplet in the left hand. Measure 379 has a triplet in the right hand and a triplet in the left hand. The dynamic is *mf* (mezzo-forte) and *mp* (mezzo-piano).

380

Vln. I

Vln. II

Vla.

Vc.

pizz.

3

L.v.

p

f

pp

mp

pp

pizz.

L.v.

mp

f

380

3

gliss.

p

gliss.

pp

gliss.

p

gliss.

pp

gliss.

385

385

This system contains measures 385 through 388. It features four staves. The first staff begins with a *mf* dynamic, followed by a crescendo hairpin leading to a *p* dynamic. The second staff starts with a *p* dynamic. The third staff begins with a *p* dynamic. The fourth staff starts with a *mf* dynamic, followed by a crescendo hairpin leading to a *p* dynamic. The measures contain various musical notations including whole notes, half notes, and quarter notes, with some notes marked with glissando lines. The system concludes with a *fp* (fortissimo piano) dynamic.

390

390

This system contains measures 390 through 393. It features four staves. The first staff begins with a *fp* (fortissimo piano) dynamic. The second staff starts with a *pp* (pianissimo) dynamic. The third staff begins with a *pp* dynamic. The fourth staff starts with a *pp* dynamic. The measures contain various musical notations including whole notes, half notes, and quarter notes, with some notes marked with glissando lines. The system concludes with a *pp* dynamic.

390

390

This system contains measures 394 through 397. It features a single staff. The measures contain various musical notations including eighth notes, quarter notes, and half notes, with some notes marked with glissando lines. The system concludes with a *pp* dynamic.

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183

Musical score for measures 395-400. The score is written for five staves. The first four staves are grouped by a brace on the left. The fifth staff is a single line. The music is in 3/8 time. The first four staves contain complex melodic and harmonic material, including triplets and glissandos. The fifth staff features a prominent *ff* (fortissimo) dynamic marking and a triplet of eighth notes. The score concludes with a *f* (forte) dynamic marking.

Musical score for measures 410-415. The score is written for five staves. The first four staves are grouped by a brace on the left. The fifth staff is a single line. The music is in 3/8 time. The first four staves contain complex melodic and harmonic material, including glissandos and triplets. The fifth staff features a prominent *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes. The score concludes with a *p* (piano) dynamic marking.

415

Four staves of music. Measures 415-416 show a piano (*p*) introduction with sustained chords in the upper staves and moving lines in the lower staves. Measures 417-418 are rests. Measure 419 features a whole note chord of E major in all four staves.

415

Single staff of music. Measure 415 contains a triplet of eighth notes. Measure 416 contains a triplet of eighth notes. Measure 417 contains a half note. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

420

Single staff of music. Measure 420 features a forte (*f*) dynamic. Measure 421 features a piano (*p*) dynamic. Measure 422 features a mezzo-forte (*mf*) dynamic.

[illegible]

430

f

attaca

430

attaca

musical score for measures 440-444. The score is written for four staves. The first three staves are grouped by a brace on the left. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *pizz.* (pizzicato), *fp* (fortissimo piano), and *f* (fortissimo). A large crescendo line spans the bottom of the first three staves. The fourth staff has a long note with a triplet of eighth notes and a *pizz.* marking.

musical score for measures 445-449. The score is written for four staves. The first three staves are grouped by a brace on the left. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano), *f* (fortissimo), *arco* (arco), *mf* (mezzo-forte), and *pizz.* (pizzicato). A large crescendo line spans the bottom of the first three staves.

musical score for measures 450-454. The score is written for four staves. The first three staves are grouped by a brace on the left. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). A large crescendo line spans the bottom of the first three staves.

allargando -----

455 A tempo

arco gliss. *mf* 3

fp gliss. 3 7 *f*

fp gliss. 3 *mf* *p*

fp *mf* *p*

allargando -----

455 A tempo

f

rit. ----- ♩ = ca 88 - 96

460

p

p

rit. ----- ♩ = ca 88 - 96

460

f gliss. 3

First system of musical notation, measures 1-3. The score is written for four staves (two treble and two bass). Measures 1 and 2 are mostly rests. In measure 3, all four staves have notes with glissando markings. The notes are marked *pp* (pianissimo).

Second system of musical notation, measures 4-7. Measure 4 has a *sfz* (sforzando) marking. Measure 5 has a *f* (forte) marking and a triplet of eighth notes. Measure 6 has a *sfz* marking. Measure 7 has a *f* marking and a glissando marking. A dashed line labeled 'VI' spans measures 5 and 6.

Third system of musical notation, measures 8-10. Measures 8 and 9 have glissando markings. Measure 10 has glissando markings and a *fp* (fortissimo) marking. A box containing the number '465' is placed above the first staff in measure 9. Dynamics *p* (piano) are marked in measures 9 and 10.

Fourth system of musical notation, measures 11-13. Measures 11 and 12 have glissando markings. Measure 13 has a glissando marking and a *pp* (pianissimo) marking. A box containing the number '465' is placed above the first staff in measure 12.

3

mf

p

p

expressive gliss. 3 gliss.

gliss.

mf p

This system contains measures 465, 466, and 467. Measure 465 features a triplet of eighth notes in the upper voice, marked *mf*. Measure 466 continues the melodic lines. Measure 467 includes a piano (*p*) section with a triplet of eighth notes marked 'expressive gliss. 3 gliss.' and a glissando in the lower voice. A dynamic change to *mf p* is indicated at the end of the system.

470

mp

p

mp

p

gliss.

mf

gliss.

gliss.

mp

p

470

3 ②

gliss.

mf

p

3

This system contains measures 470, 471, and 472. Measure 470 has a mezzo-piano (*mp*) section with a glissando in the lower voice. Measure 471 features a piano (*p*) section with a triplet of eighth notes marked '3 ②'. Measure 472 includes a mezzo-forte (*mf*) section with a glissando and a triplet of eighth notes marked '3'. Dynamics include *mp*, *p*, and *mf*. The system concludes with a piano (*p*) section.

475

p *pp* *pp* *pp* *gliss.* *p*

475

f *mp* *mp* *f* *mf* *f*

pizz. *l.v.* *l.v.* *pizz.* *l.v.* *pizz.* *l.v.* *pizz.* *l.v.*

f *gliss.* *f*

480

480

3

3

Tranquillo

play over the fretboard
molto vib.

pont.

pp

sfz

$\text{♩} = 96 - 100$

Vln. I

Vln. II

Vla.

Vc.

arco

gliss.

pp

arco

$\text{♩} = 96 - 100$

pp

l.v.

pont.

play over the fretboard

sfz

pp

495

Four staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The music features various dynamics including *p* (piano), *mp* (mezzo-piano), and *gliss.* (glissando). There are also slurs and ties across measures.

strum the strings of the guitar behind the nut.

495

Two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music includes a guitar technique instruction: "strum the strings of the guitar behind the nut." Dynamics include *mf* (mezzo-forte), *sfz* (sforzando), and *mp* (mezzo-piano). There are also slurs and ties.

Four staves of music in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The music features various dynamics including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *f* (forte), and *gliss.* (glissando). There are also slurs and ties.

very expressive *mf* *mp*

mf *sfz* *l.v.*

500

pont. *p* *pp*

500

3 6

pont. *pp*

pont. *pp*

XXIII (sim. V)

l.v. *N.* *f* *r.h. harm.*

gradually slow

f

Notes in parentheses are not to be played. They are present in the score only to show l.h. placement.

505

pp

ppp

pp

ppp

505

pp

ppp

XXV (Sim to III)
Just after the sound hole.

Meno mosso

repeat as many times as necessary until completely dissipated.

mf

long