IMAGES
For Guitar and String Quartet

CHRISTOPHER WILLIAM PIERCE
For Rob MacDonald

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IMAGES
For Guitar and String Quartet

(All movements performed attacà)

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:

\[\text{(6) = E string (tuned to C)} \quad \text{(3) = G string} \quad \text{(1) = E string}\]
\[\text{(5) = D string} \quad \text{(2) = B string}\]
\[\text{(4) = A string (tuned to G)}\]

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

natural harmonics

\[\text{performed on the 5th string,}
\text{lightly touched over the 7th fret.}\]

artificial harmonic

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

Line Markings

- solid line denotes phrase marking
- dotted line denotes hammer on, or pull off
- pull off
- hammer on
Misc:

**pizz**

![Musical Note](image1)

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.

![Musical Note](image2)

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

**Snap Pizzicato**

![Musical Note](image3)

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

**Harmonic Chords**

XXIII (sim. IV)

![Musical Note](image4)

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.

![Musical Note](image5)

played on strings 2, 3

XXIII (sim. V)

![Musical Note](image6)

r.h. harm.

XXIII (sim. V)

![Musical Note](image7)

r.h. harm.

Corresponding Chords:

![Musical Note](image8)

V harm. VII harm.
INDEX 2
General Notational Principles

All standard notational principles apply

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

- 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

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Christopher William Pierce

No I - Prelude
Modéré - calm, becoming agitated \( \downarrow \) ca. 96 - 100

Modéré - calm, becoming agitated \( \downarrow \) ca. 96 - 100

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No II - Architecture

Moderately slow, ca. 88 - 96
*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.
*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).
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Ad libitum

morendo

pp

N.

morendo

pp

morendo

pp

morendo

pp

morendo

morendo

repeat as many times as necessary until completely dissipated.
No III - Sadness

Slowly - detached $\frac{\text{d}}{\text{e}} = \text{ca 88}$
Images

(repeat as many times as necessary until almost inaudible. Guitar should cue the entrance of the IVth movement.)
No IV - Interlude

172 Moderate  ca. 88 - 96

175

172 Moderate  ca. 88 - 96

175

180
No V - Evening (Red Tree)

Tranquillo

- molto vib.
- play over the fretboard
- ponticello

XXIII (sim. V)

r.h. harm.
do not l.v.

sim.
pizz.

start slowly, accel.

bit

by

push beyond temp, and then slowly fall back in

Presto

c.a. 120 - 126

mf
leggiere - the entire passage should be played by glissandoing between the chords. The desired effect should be much like a ballerina's glissade.

rasquedo leggiere

Meno mosso
Images

Tranquillo

molto vib. play over the fretboard

accel to tempo

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

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

gradually slow
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.

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

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 1\textsuperscript{st} finger at the virtual XXII\textsuperscript{nd} fret. This should create a tone inbetween a pizz., and a harmonic, and then slowly remove it.

play over the fretboard
molto vib.

expressive

play over the fretboard
molto vib.
strum the strings of the guitar behind the nut.

expressive

Ad libitum

pont. morendo

Ad libitum

pont. attaca
No VI - Despondency

Slowly - detached \( \approx \) ca 88

\[ \text{Images} \]
Images
No VII - Postlude

Moderate  \( \downarrow \)  63 - 66

Using \( \uparrow \), slowly mute the passage starting on the bridge. Do not completely stop the vibration.

The harmonic should not be muted.

Using \( \uparrow \) to slap the chord near the bridge. Do not remove the finger from the strings once the chord is struck.
Tranquillo

play over the fretboard
molto vib.
strum the strings of the guitar behind the nut.
All harmonics should be produced while keeping the chord held down.

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

Meno mosso

repeat as many times as necessary until completely dissipated.