

T i m e R e f l e c t i o n

guitar quartet with Chinese guqin

Jeff Roberts

Instrumentation

4 Nylon String Classical Guitars
1 Amplified Electric Guitar (with volume Pedal)
1 Chinese Guqin (古琴)
Optional CD recording of Guqin part

NOTE:

Guitar part 1 doubles on Electric Guitar.
All 4 Nylon String Classical Guitars need to be subtly amplified.
In the absence of a guqin performer, a CD recording of the guqin is available.

Performance Notes

Amplification

Classical Guitars

Subtle Amplification is needed for the classical guitars to bring out the subtle harmonics used in this composition. Enough amplification should be used just to make some of the colorful details of the harmonics more audible for the audience but not too much as to distort the natural acoustic sound of the classical guitar.

Electric Guitar

The electric guitar should be amplified with its own independent amplifier. The amplifier should have some reverb effect and chorus effect to add to the guitar sound. While much of the time the electric guitar will be performing notes using the 'volume swell' technique, when the electric guitarist does perform notes that don't use the volume swell, the performer should find a volume level that balances well with the volume levels of the classical guitars.

Guqin

If a live guqin player is used to perform with the guitar quartet, it will depend on the acoustics of the hall whether the instrument will need to be amplified. If the guqin is left un-amplified, the amplification of the classical guitars should not be so much that it overpowers the volume of the un-amplified guqin.

A recording of the guqin part is also made available with the score in the event that a guqin performer is not available for the performance. The recording will need to be cued in different sections of the piece either by a sound engineer or by a performer on stage.

Special Notation

For all guitar notation, the standard arabic numerical string designation (6=E, 5=A, 4=D, 3=G, 2=B, 1=E) will be used, along with the standard roman numeral position designation (e.g. III, XII, XV, etc.)

Classical Guitar Techniques and Notation

h.o. *hammer-on*

Designates the traditional technique of using a finger of the left hand to hammer down on a note. Usually found in chromatic melodic lines (a la jazz guitar/bebop technique)

h.o. (r) *hammer-on right hand*

Using a finger of the right hand, tap onto the designated note to make it sound.

p.o. *pull-off*

Designates the traditional technique of using a finger of the left hand to pull off of the note allowing the fingered note below to sound. Usually found in chromatic melodic lines (a la jazz guitar/bebop technique)

sl. *slide*

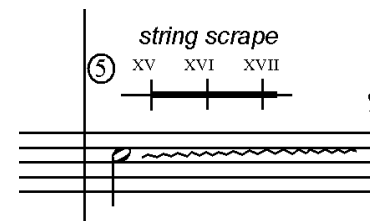
In this composition, this designation is used exclusively for ½ step interval glissandi within the context of a chromatic melodic line. Designates to slide to the next notated pitch.

gl. *glissando*

Designates a slide of more than a ½ step. Most often the end destination of the note is not notated and will usually be dictated by how much string remains below the initial glissando pitch and how much time there is given to perform the gesture.

scrape *wound string scrape*

This technique produces a glissando effect by scraping the designated part of the wound string with a fingernail on the right hand. The performer needs to dig into the string enough to produce a smooth, pitched glissando. Below is the notation used to describe the fret location and range the scrape should be performed. The scrape should be timed to last the duration notated. Thus this will determine the speed of the scrape:



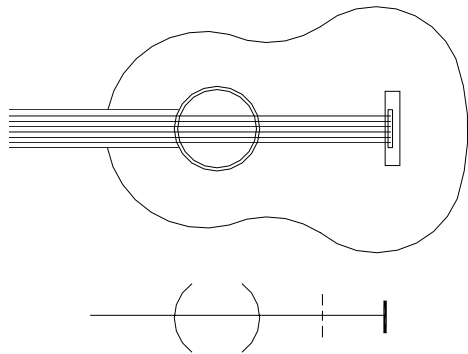
wisp

wound string 'wisp'

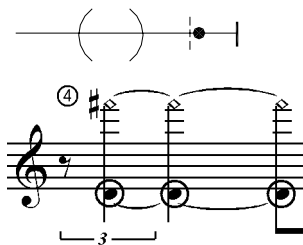
This technique is performed by very quickly moving a finger of the l.h. or r.h. up or down across one or more of the wound strings. There is no fingered pitch. The effect desired is a quick, un-pitched sound gesture that is rather subtle and ephemeral.

H.S. Pluck *Headstock String Pluck*
Pluck the designated string just behind the nut, at the headstock end of the guitar.

Harmonic Nodes Notation



A special type of graphic is used to quickly identify the general vicinity of harmonic nodes to be plucked between the end of the guitar neck (sound hole) and the bridge of the guitar. In the picture above, the guitar body is abstracted in the single line diagram below the picture of the guitar: the dashed line between the sound hole and bridge is just for reference, locating the midway point between the sound hole and bridge. Below is an example of a use of the graphic:



The traditional notation designates that the 4th string, D string is used (thus an open string). The F# harmonic node (10^o partial), found about half way between the sound hole and bridge, is to be fingered with the right hand 1st finger and then plucked with the thumb of the

right hand (the traditional right hand fingering/plucking harmonics technique).

Pure Harmonics / Color Harmonics

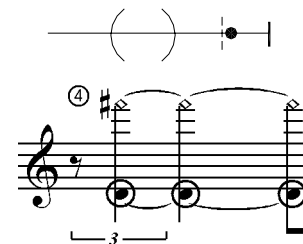
A **pure harmonic** simply refers to a harmonic that, when it sounds, contains only the notated harmonic and no other sound. The notation for these pure harmonics will simply be the traditional notation for harmonics.

Color Harmonics are harmonic nodes that, when plucked, initiate a collection of harmonics or a particular timbral quality.

Nodes with **collections of harmonics** are often found just above or below the harmonic node locations for the partials of the overtone series (or the traditional pure harmonics). These occur always over the fret-board and thus position designations such as “just below XII” or “between V & VI” will help to locate the node more precisely. These harmonic collections are sometimes generated by an interaction of the harmonic and a slight vibration of the fundamental. Thus, when this is required, the fundamental will be circled to designate that it should slightly sound to create the harmonics effect:

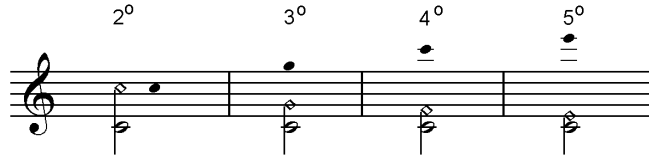


A second type of Color Harmonic is found in the nodes closest to the bridge. These have a **buzzing, metallic timbral quality**. These will always involve the upper partials 8^o - 9^o - 10^o - 11^o - 12^o. Sometimes the fundamental needs to buzz to create the effect but usually if the node is plucked, the buzzing will occur automatically, without having to search for it. These harmonics are identified by the nature of their location (they will always be located off the fret-board and close to the bridge.) A circle around the fundamental simply designates that they have a unique timbral quality but not that they always need the fundamental to sound and interact with the harmonic:



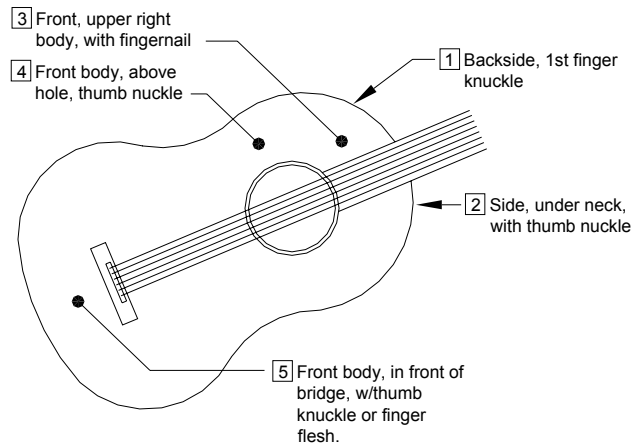
Normal Harmonics

Normal Harmonics are ones with no pitch or timbral quality other than the resultant partial pitch. For the sake of simplicity, notation of the resultant tones of these partials will not be notated in the score and a general chart will be provided here for use as an aid to identify the resulting partial pitches:



Guitar Body Percussion

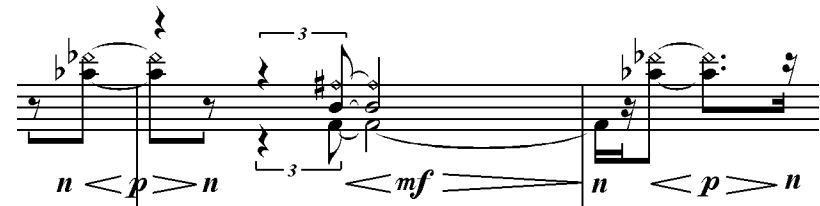
In different parts of this piece, different parts of the guitar body will be knocked on using finger knuckles and finger nails. The following is a diagram and notation system designating the 'how' and 'where' to knock. Additional descriptions will be provided in the score.



Electric Guitar Techniques and Notation

Volume Pedal Swelling

A major technical component of the electric guitar part is using a volume pedal to create crescendo-diminuendo volume swells on notes and chords. Note that the durations shown in the electric guitar part designate the time in which the notes should sound be audible. That is, in a volume pedal swell, sound should begin at the onset of a rhythm and cease at the end of the notated duration. This means that, in order to initiate the sound, the note(s) will have to be plucked slightly before the time that the rhythmic notation designates the note(s) to be audible.



Guqin Techniques and Notation

Guqin will be notated using both Western notation as well as the traditional guqin 'jinzipu' notation.

Unless specifically requested by the composer, the jinzipu notation will be left out of these performance notes and given to the guqin performer upon request. All jinzipu notation used in this music is standard, traditional notation and would already be known by any intermediate to advanced guqin performer.

Time Reflection

Jeff Roberts
(2006)

♩ = 96

Electric Guitar

volume pedal

Guitar 1

(blend with resonance of harmonics)

n ∇ *p* ∇ *n* ∇ *p* ∇ *n*

Guitar 2

p *l.v.* node: midway bet. VIII & IX

Guitar 3

p *l.v.* node: millimeter below XVI

Guitar 4

p *l.v.* node: right on VII

5

Gtr.1

n ∇ *p* ∇ *n* ∇ *p* ∇ *n*

p *l.v.* *l.v.* *l.v.* *l.v.*

Gtr.2

p *l.v.* *l.v.* *l.v.*

Gtr.3

p *l.v.* *l.v.* *l.v.*

Gtr.4

p *l.v.* *l.v.* *l.v.*

solo

p *pp* *p* *p* *p* *n* *pp* *n*

* volume swells should pulse at the accented rhythms

9

Gtr.1
<pp>n *<p>n* *<mf>n<mf>n<p>n* *<p>n<mp>n<p>n*

Gtr.2
p mp ⑥ h.s. click > gl. mp p

Gtr.3
p ppp <mf> ppp p

Gtr.4
p mp mf mp

⑥ string scrape VIII IX

⑤

③

13

Gtr.1
p>n *<pp>n* *<pp>n* *<pp>n<pp>n* *<pp>n*

Gtr.2
whisp gl. mp p

Gtr.3
mp mf mp p

Gtr.4
mp ppp <mf> pp mp

⑤ XII XIII

③

17

normal volume

volume pedal

Gtr.1

n

string scrape XIV XV

n < p > n

< p > n

< p > n

< pp > n

Gtr.2

mf

string scrape XV XVI XVII

pp < mf > ppp

mp

p

mp

Gtr.3

h.s. click

mf

string scrape XIII XIV XV

pp < mf > ppp

mf

mp

mf p

mp < mf > mp

p

mp

Gtr.4

f

p

string scrape

pp < mf > ppp

p

whisp

h.s. click

p

mp

21

normal volume

Gtr.1

< p > n

n < p > n

< mf > n

n < p > n

p

5°(F#)

bend

9°(C)

12°(C)

7°(Eb)

node: at XVI

Gtr.2

mp

mp

mf

mp

Gtr.3

p

mp

p

mf

mp

mp

Gtr.4

p

mf

mp

p

mp

mf

25

volume pedal *normal volume* *volume pedal*

Gtr.1 *p* *n* *p* *p* *n*

Gtr.2 *mp* *mp* *mf* *mp* *pp* *mf*

Gtr.3 *p* *mp* *mp* *pp* *p.o.p.o.*

Gtr.4 *mp* *p* *mp* *p* *mp* *mf*

29

volume pedal

Gtr.1 *p* *n*

Gtr.2 *mf* *pp* *mf* *mp* *p* *p* *mf* *p* *mp* *mf*

Gtr.3 *p* *mp* *p* *mf* *p* *mp* *cresc. ...* *pp* *mf* *p*

Gtr.4 *mf* *pp* *mf* *p* *pp* *p* *mf* *mp* *mf* *mp* *mf* *p*

slowly ... bend slightly out of tune ...

33

Gtr.1 *p* *n* *p* *n* *mp* *n* *n* *mp* *pp*

Gtr.2 *p* *mp* *p* *mf* *p* *mp*

Gtr.3 *mf* *6^o/7^o (A/Eb)* *node: XVI* *mp*

Gtr.4 *mp* *mf* *mp* *f* *mp*

trém. bar

just above 8^o

6^o

3 *5* *5* *5* *5* *5*

sl. *sl.*

37

Gtr.1 *n* *mp* *n* *n* *mp* *pp* *p*

Gtr.2 *pp* *mp* *ppp* *mf* *p*

Gtr.3 *p* *mp* *p*

Gtr.4 *mf* *p* *mf* *p*

trém. bar *normal volume*

3 *6* *6* *6* *6* *6* *6* *6* *6*

3 2 1 3 2 *3*

sl. *sl.*

3 *6* *5* *5* *5* *5* *5*

6

41

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mp *mp* *mp* *mf* *p* *mf* *n* *mf* *pp* *mf* *mp*

mp *p* *< mf* *f* *mf* *f* *mf* *mp*

mp *mf* *mp* *mp*

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

③ ② ③ *sl.* ④

② ③

⑤

9⁰(D)

volume pedal

45

Gtr.1

Gtr.2

Gtr.3

Gtr.4

p *n* *p* *n* *p* *n* *p* *n*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

p *p* *p* *p* *p* *p* *p* *p*

node at XIII

mf *mf* *mf* *mf* *p* *mf* *p* *mf*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mf* *mf* *mf* *p* *mf* *p* *mf*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp*

9⁰(D)

5

h.o.

allegro

49

Gtr.1 *n* *p* *n* *p* *n* *p* *n* *p* *n* *mp* *n*

Gtr.2 *mf* *f* *mf* *sl.* *bend* *7⁹(B)* *7⁹(G)* *mf* *f*

Gtr.3 *p* *mf* *p.o.* *sl.* *bend* *p* *mf*

Gtr.4 *mp* *f* *mf* *6⁰(F)* *f*

Guqin 49 *中四* *大五* *下六*

53

Gtr.1 *p* *n* *mp* *n* *mp* *n* *mf* *p*

Gtr.2 *p.o.* *p.o.* *sl.* *sl.* *f* *mf* *p* *mf* *p*

Gtr.3 *sl.* *mp* *mf* *p* *mf*

Gtr.4 *mf* *mf* *p*

Guqin 53 *大八* *七* *中* *九*

57

normal volume
volume pedal

Gtr.1 *n* *f* *mf* *mp* *n* *p* *mf* *p*

Gtr.2 *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *mf* *p*

Gtr.3 *mf* *mp* *mp* *p*

Gtr.4 *p* *mp* *mf* *p*

Guqin

61

normal volume
volume pedal

Gtr.1 *p* *n* *f* *p* *mp* *pp* *p* *f* *mf*

Gtr.2 *mf* *mp* *mf* *p* *mf* *f* *p* *mf* *p* *f* *p* *mf* *p*

Gtr.3 *p* *mp* *f* *mp* *mf* *p* *p* *mf* *p*

Gtr.4 *mp* *p* *mf* *p* *mf* *mp* *mf* *p*

65

normal volume

volume pedal

normal volume

volume pedal

Gtr.1

Gtr.2

Gtr.3

Gtr.4

n *mf* *mp* *n* *mf* *n* *mp* *p* *n* *f* *n*

mf *mp* *p* *mf* *f* *mf* *p* *mf* *5* *5* *mf* *p*

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

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

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

69

normal volume

volume pedal

Gtr.1

Gtr.2

Gtr.3

Gtr.4

p *n* *p* *n* *p* *n*

mp *pp* *mp* *ppp* *mf* *f* *ppp* *p* *pp*

p *mp* *mp* *pp* *mp* *ppp*

p *mp* *f* *pp* *mp* *ppp*

p *mp* *f* *pp* *mp* *pp* *mp* *pp*

10 **73**

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin

73

77

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin

77

81 *volume pedal*

Gtr.1 *n p n p n*

Gtr.2 *p*

Gtr.3 *ppp mp p*

Gtr.4 *mp p*

Guqin 81

85 *Movement 2* *take classical gtr.*

Gtr.1 *n mp n mp n*

Gtr.2 *mf f mf* *h.o. sl.*

Gtr.3

Gtr.4

♩ = 123

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mf *p.o.* *sl.* *f* *mf* *mp* *p* *mp* *mf* *p*

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

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

138 123 123 123

solo *h.o.* *h.o. h.o.* *solo* *h.o.*

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mf *f* *mf* *mp*

mf *mf* *mf* *mf* *mp*

p *mf* *f* *mf*

p *mp* *mf*

p.o. *h.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.*

sl. *sl.* *sl.* *sl.* *5*

16 7 11 16 11 16 11 16

101

Gtr.1 *p* *mf* *mp* *sl.*

Gtr.2 *mp* *p* *mf* *mp* *mf* *ppp* *h.o.* *p.o.* *p.o.h.o.* *V*

Gtr.3 *mf* *mp* *f* *p* *f* *sl.* *p.o.* *VII*

Gtr.4 *mf* *mf* *p*

105

Gtr.1 *mp* *mp* *f* *sl.*

Gtr.2 *mp* *pp* *mf* *p* *mf* *h.o.* *mf* *sl.* *h.o.* *f*

Gtr.3 *mp* *mp* *p.o.* *p.o.* *ppp* *p.o.* *sl.*

Gtr.4 *mp* *f* *mf* *f* *mp* *p.o.* *p.o.*

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mf *ppp* *f* *mp* *f* *3*

mf *pp* *f* *3*

f *sl.* *mp*

mf < *f* *mp*

Gtr.1

Gtr.2

Gtr.3

Gtr.4

2.5" a tempo

2.5" a tempo

2.5" a tempo

2.5" a tempo

p *pp* *p* *mp* *p* *mp* *p* *mf* *p.o.* *p.o.* *p* *p.o.*

p *pp* *p* *p.o.*

117

Gtr.1 *ff* *p.o.* *mf* *f* *f* *mf*

Gtr.2 *f* *f*

Gtr.3 *mp* *mf* *p* *mf* *f* *mf f*

Gtr.4 *mf* *mf*

Strum *mf*

1 2 3 4

h.o. *h.o. h.o.* *h.o.* *h.o.* *h.o. h.o.* *h.o.* *h.o.* *h.o. h.o.* *h.o.* *h.o.* *h.o.* *h.o.*

p.o. *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.*

sl. *sl.* *sl.*

5 *5* *5* *5*

108 *123*

121

Gtr.1 *mf* *f*

Gtr.2 *mf* *f* *mf* *f* *pp* *f* *f*

Gtr.3 *mf* *f* *f* *mf*

Gtr.4 *f* *mf*

sl. *sl.* *sl.*

5 *5* *5* *5* *5* *5* *5*

① *5* *5*

② *sl.*

③ *5* *5* *5*

p.o. *p.o.* *p.o.*

125

Gtr.1 *mf* *f* *mf* *mf* *mp* *p*

Gtr.2 *mf* *p.o.* *h.o.* *h.o.*

Gtr.3 *f* *mf*

Gtr.4 *mf* *p.o.* *p.o.* *p.o.* *p.o.*

129

Gtr.1 *pp* *mf*

Gtr.2 *mf* *p.o.* *f* *p* *pp* *pp* *pp* *mp*

Gtr.3 *p* *pp* *p* *VI mp*

Gtr.4 *mf* *p.o.* *p.o.* *p* *pp* *p* *p.o.* *p.o.* *h.o.* *p* *mp*

slow bossa (same tempo, offbeat phrase)

1 2 3 4

133

Gtr.1 *f* *mf* *pp* *mf* *mf*

Gtr.2 *pp* *mf* *p* *slow bossa*

Gtr.3 *f* *pp* *f* *mf* *mp* *mf* *mf* *mf*

Gtr.4 *mf* *f* *mp* *mf* *mf* *f* *mf*

p.o. *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.*

h.o. *h.o.* *h.o.* *h.o.* *h.o.* *h.o.* *h.o.* *h.o.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

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

137

Gtr.1 *f* *mf* *f* *mf*

Gtr.2 *f* *mp*

Gtr.3 *mf* *mf* *mf* *f*

Gtr.4 *p* *mf* *p* *f* *mf*

p.o. *sl.* *h.o.* *p.o.* *h.o.* *h.o.* *h.o.* *p.o.* *p.o.* *p.o.*

mf *mf* *mf* *f* *f*

Gtr. Body Perc.

L.H. *R.H.*

p *mf* *p* *f* *mf*

R.H.-taps w/flesh, lower right, front body
 L.H.- tap w/fingernails, lower right side (under neck)

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mp

f

mf < f mp

f < ff mf

f

p

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mf

f

mf

mf

f

(slow bossa)

pp mp p p

ppp mp mf mp

p.o. p.o. h.o. p.o. h.o. h.o. h.o. p.o. h.o.

p.o. p.o. h.o. p.o. h.o. h.o. h.o. p.o. h.o.

148

Gtr.1: mf , f , p , $\dot{=}$ 108

Gtr.2: f , mf , $\dot{=}$ 108

Gtr.3: mf , f , mf , mf , $\dot{=}$ 123

Gtr.4: mf , mp , p , mf , $\dot{=}$ 108

Strum
l.v.
 mf f p
1 2 3 4
anticipatory
5
5
5
5
5
p.o.
p.o.
mf
L.H.
R.H.
R.H.-taps w/flesh, lower right, front body
L.H.- tap w/fingernails, lower right side (under neck)

152

Gtr.1: mf , f , mp , mf , mp

Gtr.2: mf , f , p , mf , mp

Gtr.3: mf

Gtr.4: mp , mf , pp

5
h.o.
h.o. p.o.
5
5
5

156

Gtr.1 *mf* *mp* *mf* *p*

Gtr.2 *mf* *mf* *p*

Gtr.3 *ppp* *p*

Gtr.4 *mf*

knock: front side above hole, Th. knuckle

3

160

Gtr.1 *mf*

Gtr.2 *p < mf > p* *p < mf > p* *p < mf > p < mp >*

Gtr.3 *mf* *p*

Gtr.4 *mf* *mf*

string scrape

Knock: backside Th. knuckle

p.o.

h.o.

164

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Techniques: *h.o.*, *p.o.*, *sl.*, *Strum*

Dynamics: *pp*, *f*, *mf*, *p*, *mp*, *ff*, *mf*, *f*, *p*, *mf*, *ff*, *f*

Tempo markings: $\bullet = 108$, $\bullet = 123$

168

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Techniques: *h.o.*, *p.o.*, *sl.*, *Strum*, *volume pedal*

Dynamics: *f*, *mf*, *f*, *mf*, *mp*, *f*, *mf*, *f*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mp*, *f*, *mf*, *p*

Tempo markings: $\bullet = 108$, $\bullet = 123$

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mf > *n* < *mf* > *n* < *mp* > *n* < *mp* > *n*

p < *mf* > *p* *f* *mp* *mf* *ppp*

p.o. *p.o.* *h.o.* *p.o.* *sl.* *p.o.* *h.o.* *h.o.* *h.o.* *p.o.*

pp < *mf* > *pp*

h.o. *h.o.* *h.o.* *h.o.* *h.o.* *sl.* *sl.*

p < *mf* > *p.o.* *mp* < *f* > *p*

Gtr.1

Gtr.2

Gtr.3

Gtr.4

mp > *n* < *mf* > *n* < *mp* > *n* < *p* > *n* < *p* > *n* < *p* > *n*

p < *mf* > *p* *mf* *pp* *p* *pp*

p.o. *h.o.* *sl.* *p.o.* *h.o.* *h.o.* *p.o.* *h.o.*

p < *mp* > *pp* *p* < *mf* > *ppp* *p* < *pp* >

Guqin Solo

ad libitum
senza misura

= 112-116

176

(guqin cued around 3rd beat)

Guqin

中四

中六

丝

中四

中五

中四

中五

180

Gtr.1 *<p>n <p>n* *<p>n <p>n* *<p>n*

Gtr.2 *h.o. h.o. h.o.* *pp* *h.o.* *pp* *knock: front side above hole, Th. knuckle* *p*

Gtr.3 *pp* *p* *pp* *pp* *pp*

Gtr.4 *(node only) 8va* *p*

Guqin 180 大五 中一 中四 中四 中五 中五 中六 中六 中

184

Gtr.1 *p>n* *<mp>n* *<p>n <p>n* *<p>n* *<p>n*

Gtr.2 *Knock: backside Th. knuckle* *pp* *p* *pp*

Gtr.3 *h.o.* *pp* *p* *pp*

Gtr.4 *pp* *mp* *pp*

Guqin 184 中三 中七 中四 中 中六 中 中

24

188

Gtr.1

< p > n *< p > n* *< p > n* *< p > n* *< mp > n* *< mf > n*

Gtr.2

pp *< mp > p*

Gtr.3

mp

Gtr.4

Guqin

188

more pronounced . . .

mf

p.o. *h.o.*

sl.

大九 大九 大七 大七 中九 中九

192

Gtr.1

Gtr.2

mp

Gtr.3

mp

Gtr.4

Guqin

192

p.o. *sl.*

大九 大七 大七 中九 中九

196

Gtr.1

Gtr.2

Gtr.3

Gtr.4

side knock (use nuckle)

finger nail tap

mf

mp

pp

196

Guqin

七 六 五

六 五

五 四

四 三

三 二

二 一

200

Gtr.1

Gtr.2

Gtr.3

Gtr.4

n < p > n

< p > n

mp

p

mp

mp

mp

h.o. p.o. sl. p.o.

finger nail tap

200

Guqin

四 三

三 二

二 一

中九

中八

中九

大七 七

七 七

26 204

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin

CUE

$\text{♩} = 112-116$

Knock: backside
Th. knuckle

Knock: front, above hole
Th. knuckle

side knock (under neck)
Th. knuckle

finger nail tap

finger nail tap

mp *p* *n* *mp* *p* *n*

204

大七 六

大七 七 七

六 七 七

六 七 七

六 七 七

208

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin

finger nail tap

p *n* *p* *n* *p* *n*

208

六 七 七

七 六 七 七 七 七 七

六 七 七 七 七 七

六 七 七 七 七 七 七

六 七 七 七 七 七 七

六 七 七 七 七 七 七

212

Gtr.1 *n p n p n*

Gtr.2 *mp* *l.v.* *string scrape V VI* ⑤ *pp mp p*

Gtr.3 *mp* *l.v.* *string scrape XIII XV* ⑤ *p mp p*

Gtr.4 *pp mp p* *l.v.*

Guqin 212 *mp* *l.v.* *CUE* *sl. sl. p.o. sl.*

五 四 七 五 四 五 六 七 七 大 下 九 白 七 五 七 五 四 六 四 七 六

216

Gtr.1 *p n p n*

Gtr.2 *mp* *l.v.* *string scrape* ⑤ *pp mp p*

Gtr.3 *mp* *l.v.* *string scrape III IV* ④

Gtr.4 *pp mp p* *l.v.*

Guqin 216 *CUE (in tempo with guitars)* *sl. sl.*

五 六 七 六 五 七 六 五 四 四 三 二 一

220

Gtr.1

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

Gtr.2

node: between VII & VIII $4^{\circ}7^{\circ}$ (B/A) *mp* *l.v.*

Gtr.3

9° (E) 9° (G) *mp* *l.v.*

Gtr.4

$4^{\circ}7^{\circ}10^{\circ}$ (F,Ab,D) 9° (E) *mp* *l.v.* *mf*

Guqin

220

improvise freely with high partial harmonics

四 中 七 七 七 中 七 六 五 四 七 四 七 七

224

Gtr.1 *mp* *sl.* *volume pedal* *mf* *p* *n* *p* *n* *p* *n*

Gtr.2 *p* *mf* *mp* *p*

Gtr.3 *mp* *f* *mf* *p* *l.v.* *l.v.*

Gtr.4 *mp* *mf* *l.v.* *l.v.* *sl.* *mf*

Guqin

228

Gtr.1 *p* *n* *p* *n* *p* *n* *p* *n* *p* *n*

Gtr.2 *mp* *l.v.* *l.v.* *l.v.*

Gtr.3 *6° (F) (buzzing)* *mp* *l.v.* *l.v.* *l.v.* *ppp*

Gtr.4 *mp* *l.v.* *l.v.* *l.v.* *l.v.* *ppp*

Guqin *5° (A)* *ppp*

中九 中三 中三

30

232

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin

9'00"

235

Gtr.1

Gtr.2

Gtr.3

Gtr.4

Guqin