

*WILLIAM ROBERTS GUITAR SERIES*

*edited by William Roberts*

E-015

*Fingerpaintings*

In Four Movements for Guitar and Harpsichord  
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*by*

**TIMOTHY A. KRAMER**

**SCORE**

**EARNESTLY MUSIC**

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Fingerpaintings - guitar and harpsichord, 1985, rev. 1988  
(timing: ca. 10'50")

The four short movements of Fingerpaintings derive all of their material from a synthetic scale and the rhythmic patterns are built up from relatively simple subdivisions of the pulse. My attempt was to employ the kinds of gestures with which harpsichordists are most familiar, especially taking into consideration early music performance practices. I also wished to fulfill my own desire to write something fresh and new for both instruments.

The result is four movements of different character - slow, fast, slow, fast - as in older suites. The opening movement has an improvisatory nature, overlaying the lower sounds of each instrument. The second movement is a "wild dance" which explores and exploits the quick attacks of the instruments. The third movement is a dirge with a ground bass. The last movement uses rock and jazz elements. The title refers to the actions of the performers and to the technique of painting with fingers, both of which allow expression through limited materials.

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## PERFORMANCE NOTES

- 1) This work requires a harpsichord with two manuals (8' / 8', 4') with the following compass:



The harpsichord should be at modern pitch.

- 2) The manuals are designated in the score as:

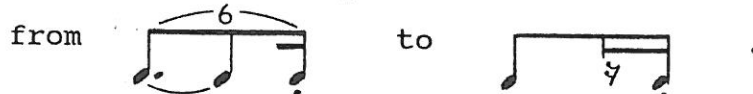
Ⓘ → 8' and 4' available on or off  
(preferably the lower manual)

Ⓜ → 8' available  
(preferably the upper manual)

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- 3) The silences between movements should also be given musical or theatrical consideration. Large pauses (e.g., for tuning) should be avoided.
- 4) Concerning Movement IV:

The harpsichordist should experiment with different types of articulation and subtle rhythmic changes; the opening figure may be rhythmically "bent" to accommodate a range of expression



The guitarist should use a pick (where designated) in order to achieve a solid and crisp articulation.

# FINGERPAINTINGS

TIMOTHY A. KRAMER

1985 (REVISED 1988)

*Murky; Dark; Lethargic* ♩ = ca. 50

GUITAR

I

COUPLED 8' + 8'

HPSCHD.

*sudden; unexpected*

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GUITAR

5

HPSCHD.

*\* produce a sound with a very hard edge*

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GUITAR

HPSCHD.

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GUITAR

HPSCHD.

GUITAR

HPSCHD.

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GUITAR

HPSCHD.

GUITAR

20

*f* — *mf* *f* — *mp* — *f* — *mp* *sff* *mf*

HPSCHD.

3 5 4 4

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GUITAR

25

*ff* *f* *mp* *sf* *mp* *p* — *pp* — *smorz.*

HPSCHD.

4 4

Like a wild dance ♩ = 120 c. (♩ = 240)

# II

GUITAR

*f with a sharp and cutting attack*

HPSCHD.

COUPLED (8' + 8')

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GUITAR

*mf*

HPSCHD.



GUITAR

15 20

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

HPSCHD.

4 8

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GUITAR

25

*p* *f sempre*

HPSCHD.

4 8 5 8 6 8 2 4 3 4 4 4 7 8

30

GUITAR

HPSCHD.

35

*f* *p* *sub. f*

L.H. *Ho* L.H. *Ho* R.H.

Detailed description: This block contains the musical notation for measures 30 through 35. The top staff is for GUITAR and the bottom staff is for HPSCHD. (Hammond Synthesizer). The guitar part features a melodic line with various dynamics: *f* (forte) at measure 34, *p* (piano) at measure 35, and *sub. f* (subito forte) at measure 36. The HPSCHD. part includes fingering numbers (I, II, III, IV, V) and articulation marks. The key signature has one sharp (F#) and the time signature is 4/4.

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GUITAR

HPSCHD.

40

*f* *ff* *f* *poco* *f*

L.H. *Ho* R.H.

Detailed description: This block contains the musical notation for measures 40 through 45. The top staff is for GUITAR and the bottom staff is for HPSCHD. The guitar part has dynamics of *f* (forte), *ff* (fortissimo), *f* (forte), *poco* (poco), and *f* (forte). The HPSCHD. part includes fingering numbers and articulation marks. The key signature has one sharp (F#) and the time signature is 4/4.

GUITAR

HPSCHD.

Musical score for guitar and piano (measures 40-49). The guitar part is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features dynamic markings of *ff*, *mp*, and *f*. A circled measure number '45' is present above the staff. The piano part is in grand staff with a key signature of two sharps and a 3/4 time signature. It includes fingering numbers (1, 2, 3, 4) and circled measure numbers (40, 41, 42, 43, 44, 45, 46, 47, 48, 49).

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GUITAR

HPSCHD.

Musical score for guitar and piano (measures 50-59). The guitar part is in treble clef with a key signature of two sharps and a 3/4 time signature. It features dynamic markings of *sub p*, *f*, and *ff*. A circled measure number '50' is present above the staff. The piano part is in grand staff with a key signature of two sharps and a 3/4 time signature. It includes fingering numbers (1, 2, 3, 4) and circled measure numbers (50, 51, 52, 53, 54, 55, 56, 57, 58, 59).

GUITAR 55

*sub mf = f = sfz* *f sfz* *p < f* *mf cresc. - - - ff* *sfz*

HPSCHD.

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GUITAR 60 65

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

*secco!*

HPSCHD.

*COUPLER OFF*

*turn page!*

\* => strike body of guitar; => " " with knuckles  
 \* => strike underside of keyboard

GUITAR

HPSCHD.

70

*fff sempre*

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GUITAR

HPSCHD.

75

80

*secco*

*secco*

*ova*

*(loco)*

85

GUITAR

HPSCHD.

*fff* *fff* *molto*

*sua*

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Dirge  $\text{♩} = \text{ca. } 40$

5

GUITAR

HPSCHD.

III

*P with increasing intensity* *sf* — *mf* — *p*

*Like a tolling bell*

*P with increasing intensity* *sf* — *mf* — *p*

*Like a tolling bell*

II 8'

GUITAR

*mf* *poco* *p* *mf cantabile* *f*

10

HPSCHD.

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GUITAR

*p* *f* *mp*

l.v.

3 4

① 4' only

HPSCHD.

15

*piu agitato*

GUITAR *f* *espress.* *mp* *f* *mp*

HPSCHD. *4' only* *2/2 (8')* *legato (but crystalline)* *smorz.*

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20

GUITAR *lx* *p* *f* *broader* *ff* *fff*

HPSCHD. *broader* *3/4* *4/4*

\* suggestions for 'overholding' legato



14

25

GUITAR

HPSCHD.

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30

GUITAR

HPSCHD.

With a bounce ♩ = ca. 96 - 104

# IV

GUITAR

TAKE PICK

COUPLED 8'+8'

HPSCHD.

short and sharp\*

firm; solid

ff

secco

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\* see performance notes.

notated: 8ve

YIELD:

sounding:

\* dampen strings with L.H. in approx. position; (no definite pitch).

GUITAR

HPSCHD.

(ff)

(secco)

(4th fret .. 7th)

2v.

1.v. mp

f

ff

(bend pitch)

GUITAR

(bend pitch) 10

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

HPSCHD.

3 4 4 7 8

*trb*

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GUITAR

(gliss.) 15

(*ff*) (*secco*) *sff* *sub mp* (4th fret)

HPSCHD.

7 8 4 3

GUITAR

HPSCHD.

(2v)

*ff* *mp* *a tempo* *mp* *f*

*a tempo* *dolce*

*delicata* ②

4 4 ①

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20

GUITAR

HPSCHD.

*secco* *ff* *f* *ff* *mf* *ff*

*secco*

2 4 6 4 3 4 2 4 3 4

GUITAR



HPSCHD.

25

*secco*

*(ff)*

*sff*

*mf*

*a tempo*

3 4, 2 4, 3 4, 4 4, ① +4, 3

3, 6, 5, 3, 6, 6, 6

*tr.b*

*z.v.*

*secco*

Detailed description: This block contains musical notation for measures 25-30. The guitar part (top staff) features a melody starting at measure 25 with a *secco* instruction and *(ff)* dynamics. It includes various articulations like accents and slurs. The HPSCHD. part (bottom staves) is more complex, with a 3/4 time signature at the start, changing to 2/4 and 3/4. It includes sixteenth-note passages, triplets, and dynamic markings such as *sff* and *mf*. There are also time signature changes to 4/4 and a *tr.b* (trill) marking in measure 29. A boxed number '25' indicates the start of this section.

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GUITAR



HPSCHD.

30

*sff*

*mf*

*p*

*f*

*ff*

*tr.b*

*z.v.*

*secco*

5 4, 4 4

3, 3, 3

Detailed description: This block contains musical notation for measures 30-35. The guitar part (top staff) begins at measure 30 with a boxed number '30'. It features a *sff* marking in measure 30, followed by dynamic changes to *mf*, *p*, *f*, and *ff*. The piece concludes with *secco* markings and *z.v.* (zero vibrato) instructions. The HPSCHD. part (bottom staves) starts with *sff* dynamics and includes a trill (*tr.b*) in measure 31. The time signature changes to 5/4 and then back to 4/4. The notation includes a variety of rhythmic patterns, slurs, and articulations.

GUITAR

NO PICK

*f cresc. - - - - - ff*

35 ("full sound")

*f > poco*

19 *rit. - -*

HPSCHD.

4/4

3

4

4

R.H.

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*Freely, but do not lose momentum.*

$\text{♩} = \text{ca. } 40 \text{ accel.} - (\text{♩} = \text{ca. } 60) - - - - - \text{♩} = \text{ca. } 96 \text{ rall. accel.} - \text{a tempo}$

GUITAR

*mf > poco*

8

8

7

6

7

6

6

*i.v. all strings →*

*sf mp cresc. - - - - - f > mp < f cresc. - - -*

HPSCHD.

3/4

4

4

4

I + 4'

40 floating

GUITAR

(l.v. all strings) →

cresc. - - - - ff - - - - dim. - - - - mp

molto rit. - - - -

♩ = ca. 40 accel. - - - -

move on

espress. cresc. - - - -

♩ = ca. 96

GUITAR

rit. - accel. - - a tempo

45

rit. - - - -

f cresc. - - - - ff - - - - mf

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GUITAR

accel. - - a tempo

sub. f cresc. - - - - ff - - - - dim. - - - - mp sub. mf

molto rit. - - - - accel. (♩ = 90) rit. - - - -

♩ = ca. 66

GUITAR

poco a poco rit. - - - -

50

(♩ = ca. 60) rit. - - - -

f dim. - - poco - - a - - poco - - - - P

YIELD

l.v.

TAKE PICK →

GUITAR *Tempo primo!*

HPSCHD. *Tempo primo!*

ff

55

l.v.

sff

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GUITAR

HPSCHD.

f ff f ff f fff

freeze!

freeze!

Ann Arbor, July 1985  
 revised: Detmold, Dec. 1988