WILLIAM ROBERTS GUITAR SERIES

edited by William Roberts

E-015

Fingerpaintings

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In Four Movements for Guitar and Harpsichord

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.

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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.

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)

Ⓘ should be able to be coupled to Ⓘ

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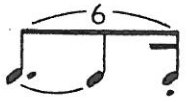
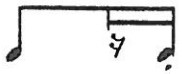
3) The silences between movements should also be given musical or theatrical consideration. Large pauses (e.g., for tuning) should be avoided.

4) Concerning Movement IV:

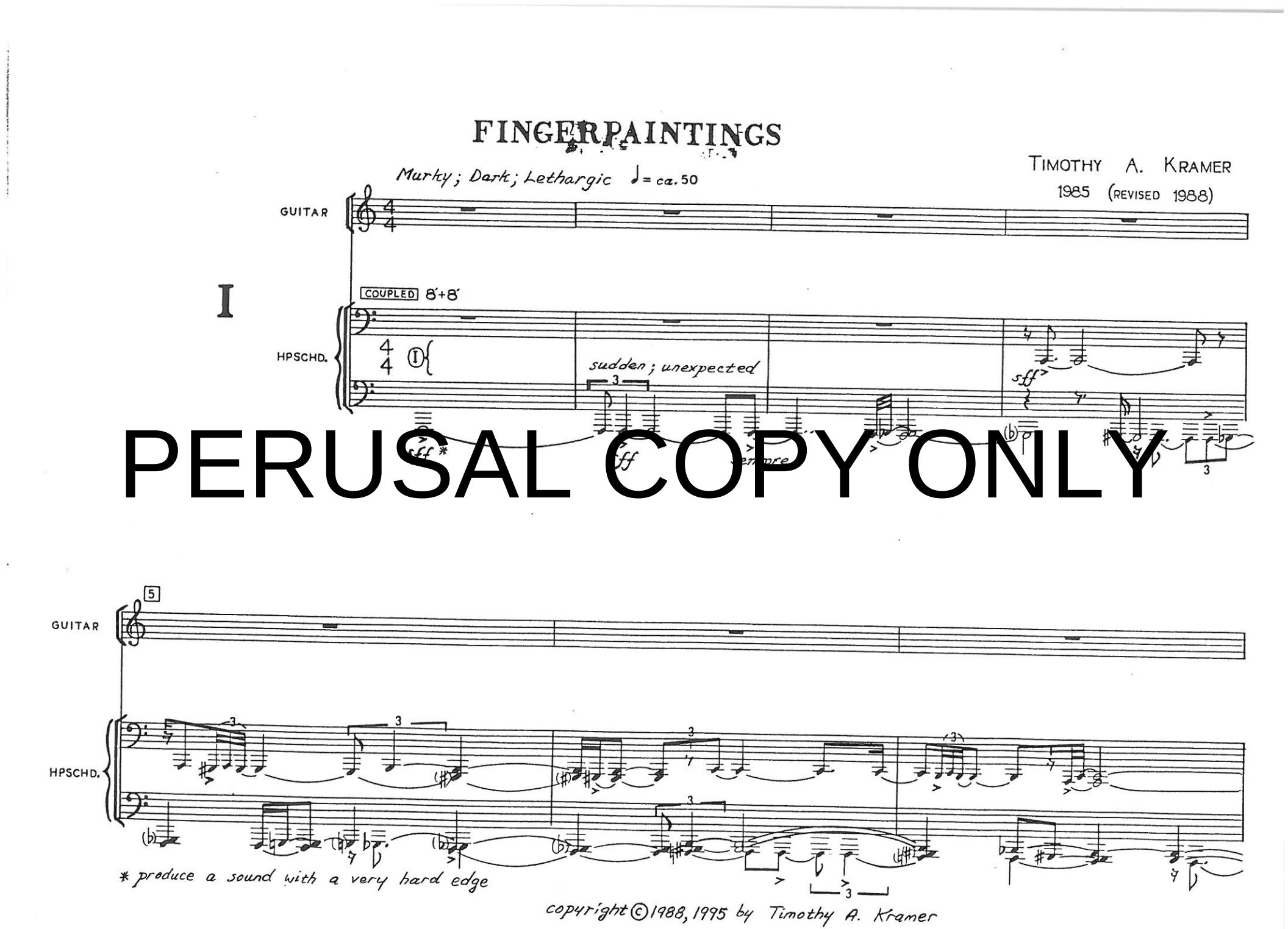
The harpsichordist should experiment with different types of articulation and subtle rhythmic changes; the opening figure may be rhythmically "bent" to accomodate a range of expression

from  to  .

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

FINGERPAINTINGS

TIMOTHY A. KRAMER
1985 (REVISED 1988)



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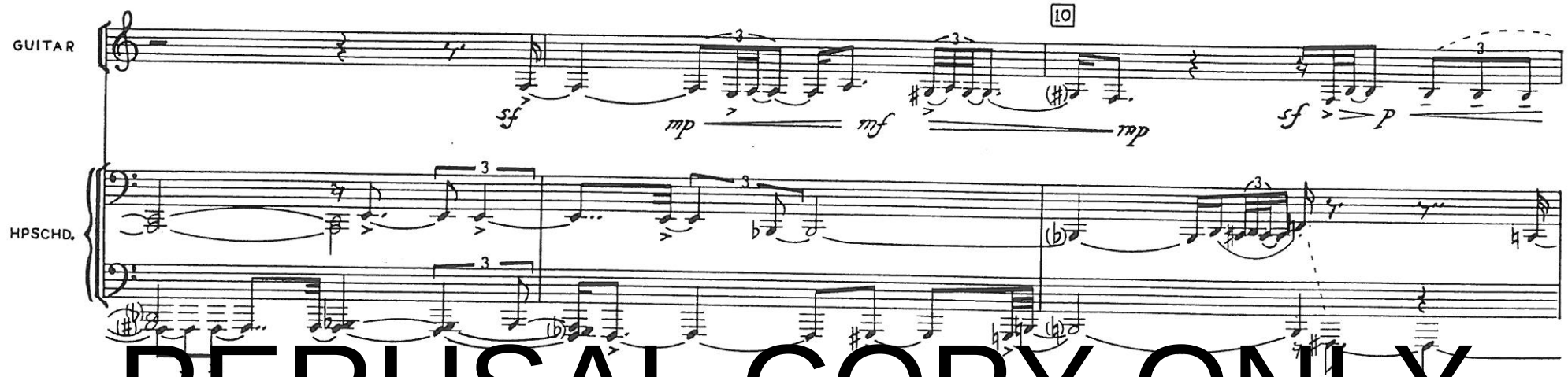

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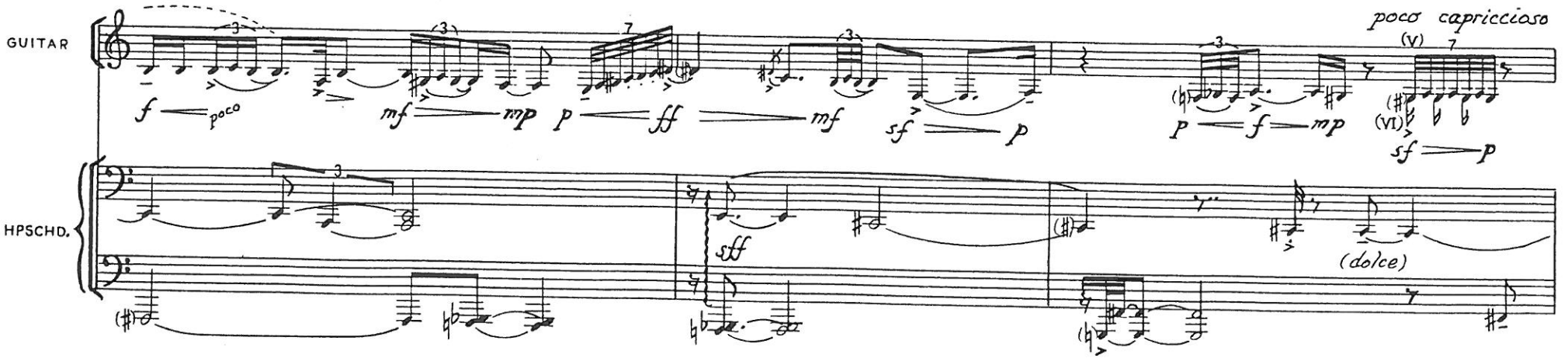

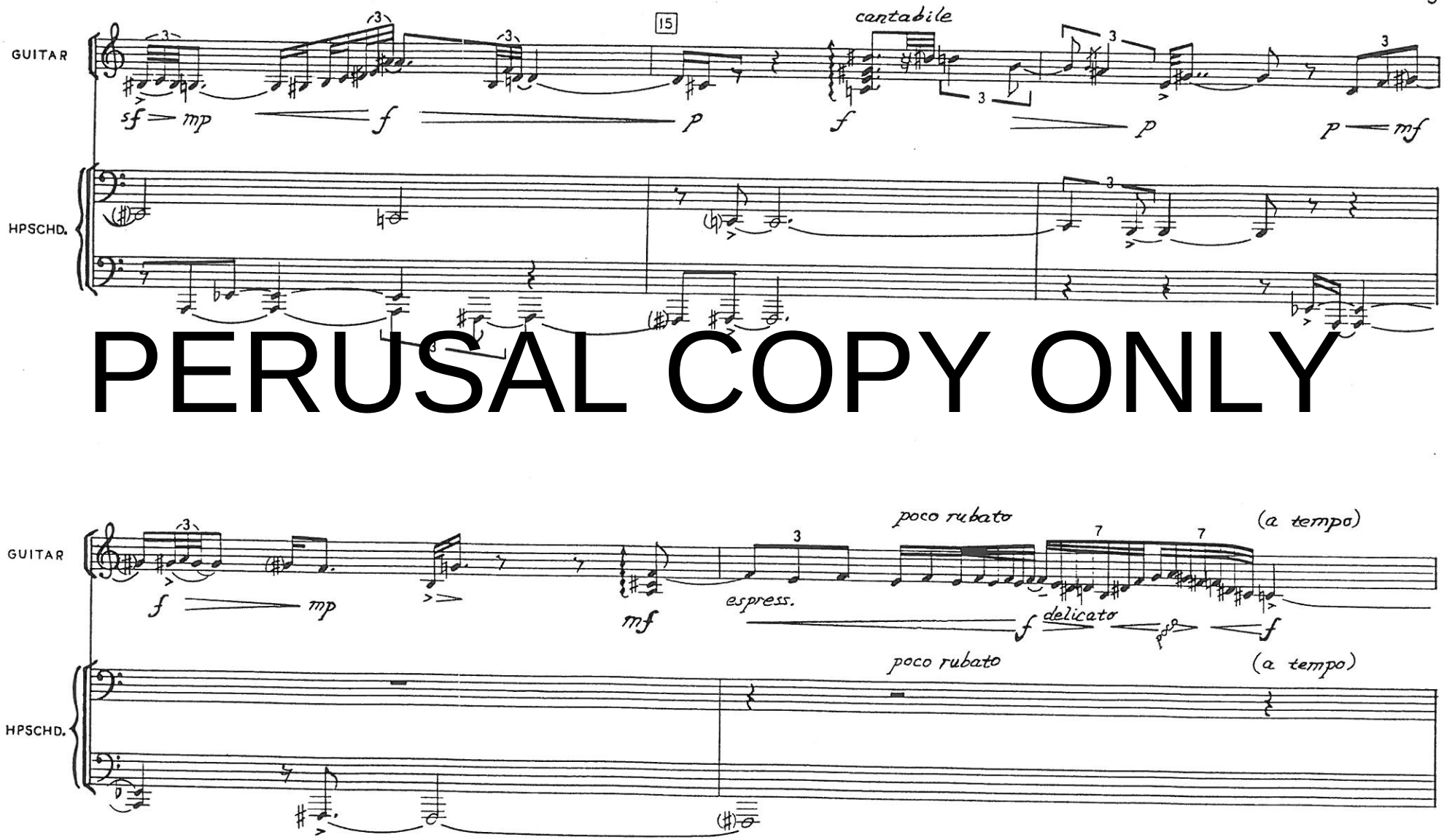

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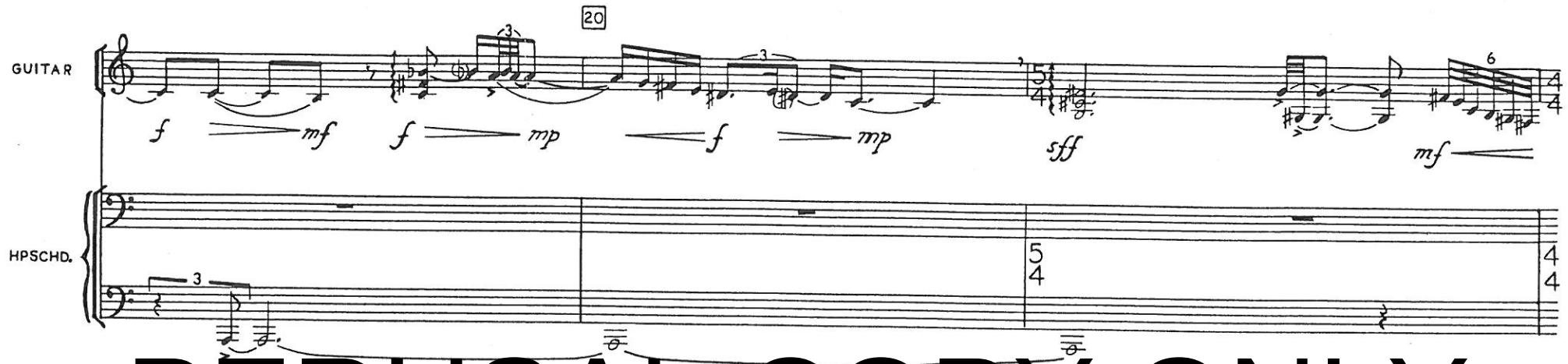

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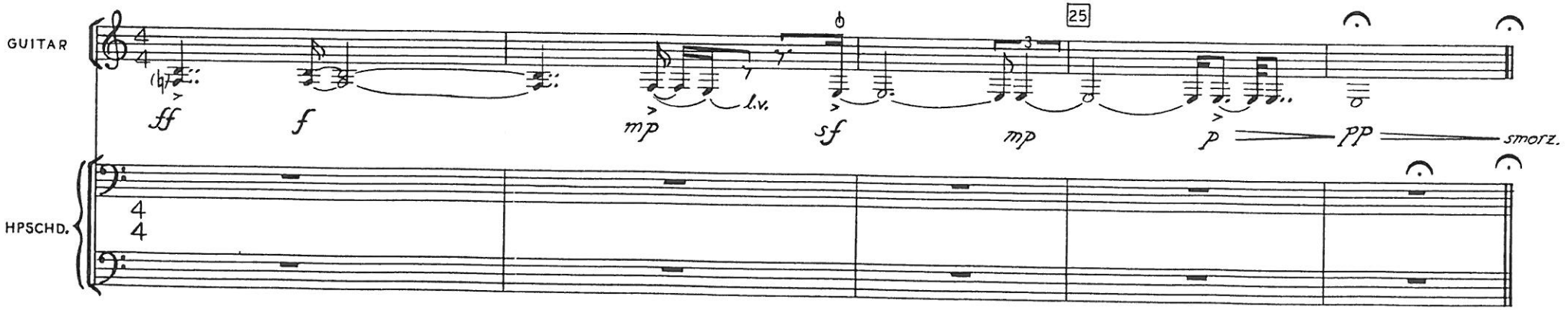

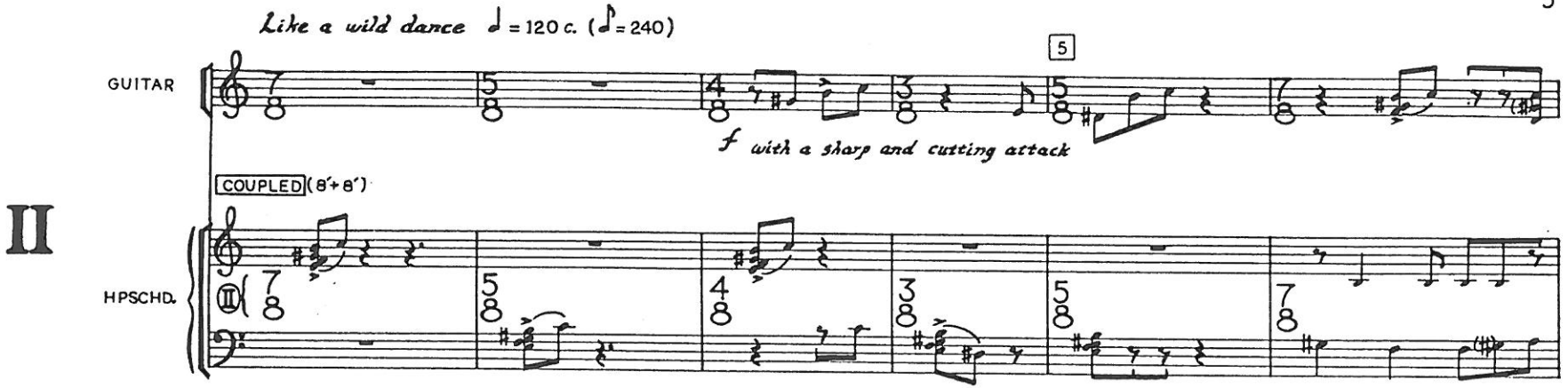

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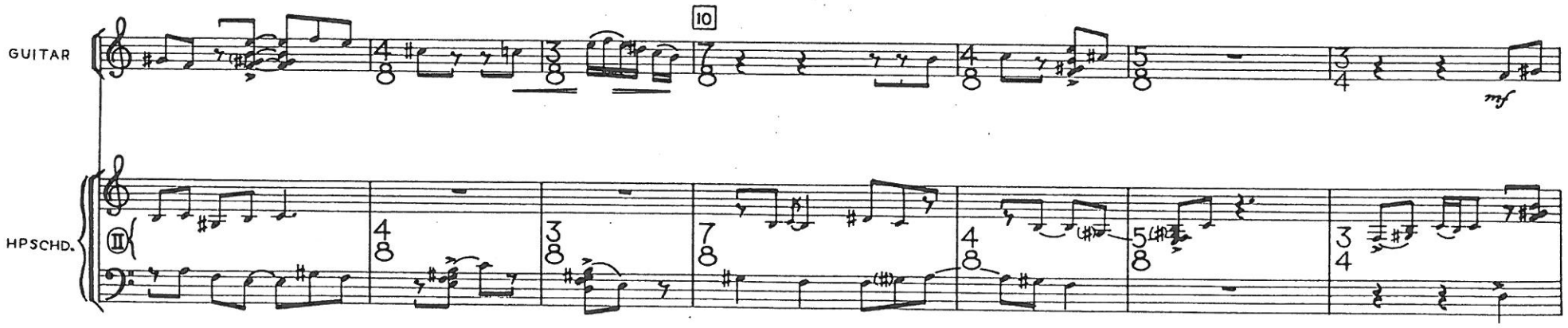

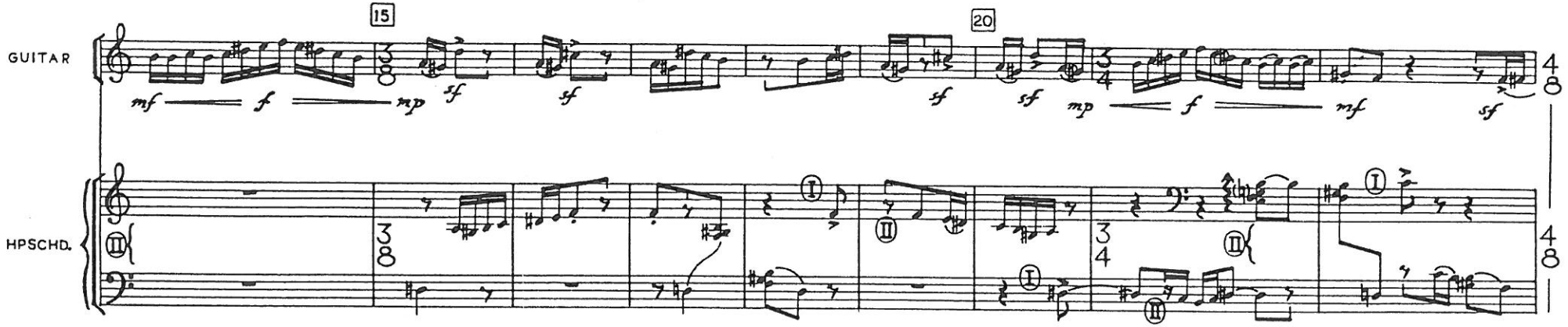

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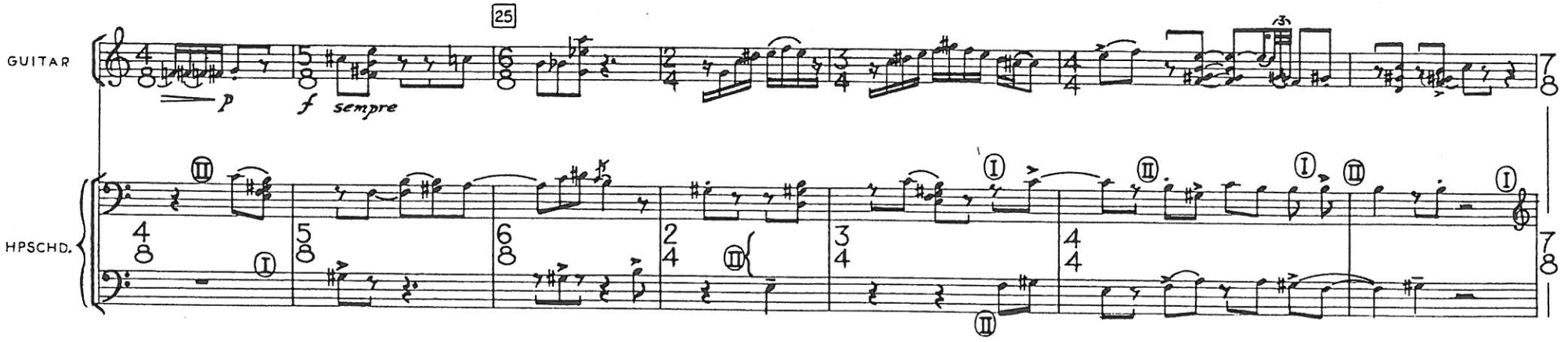

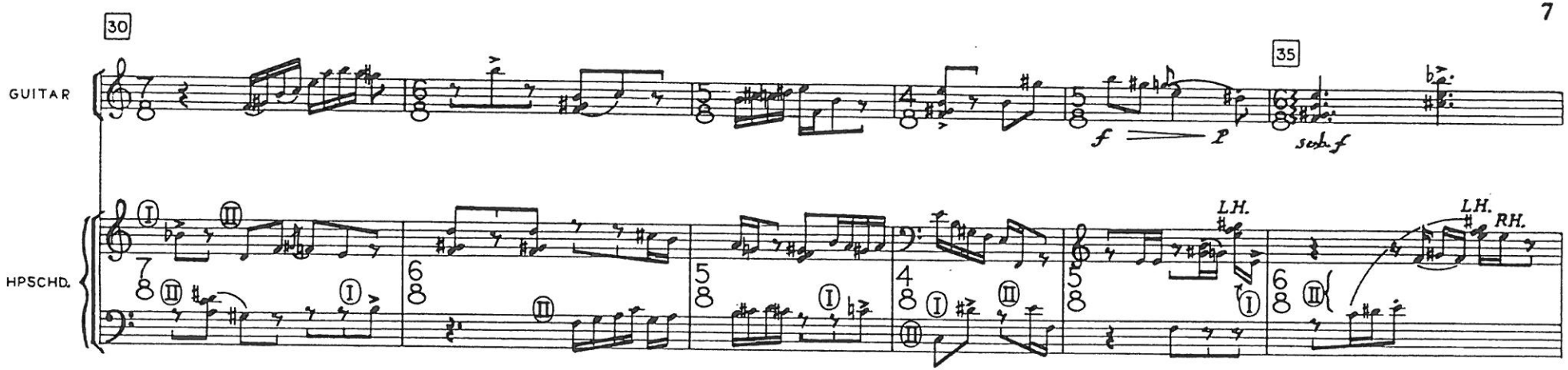

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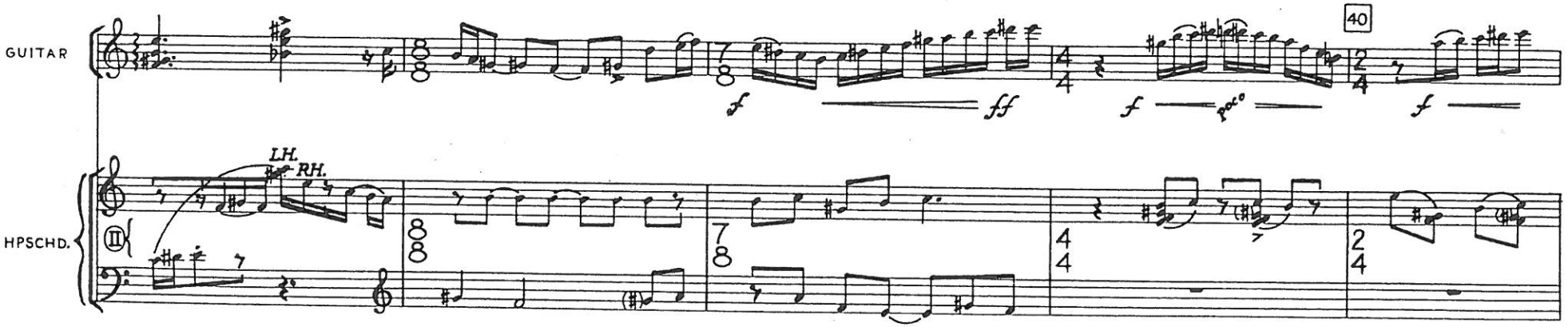

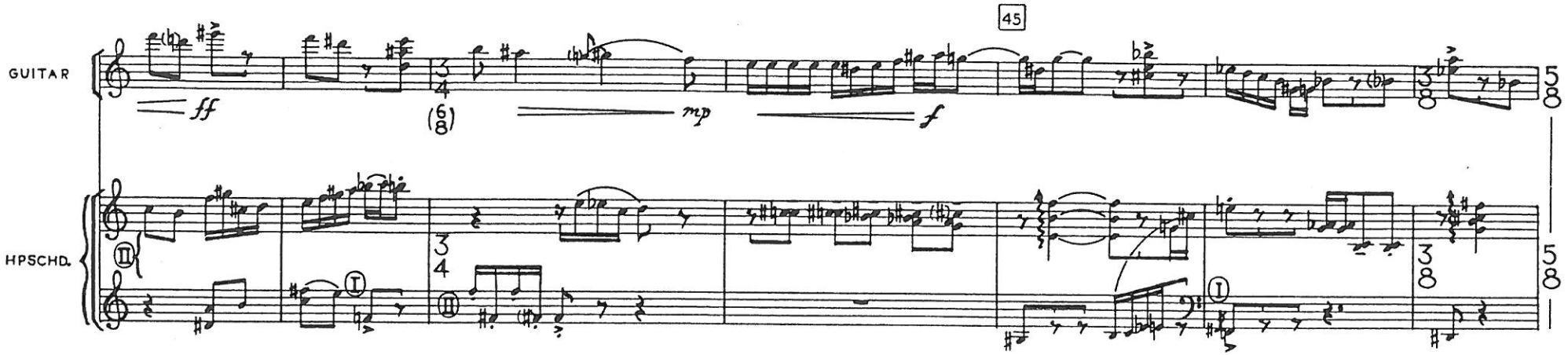

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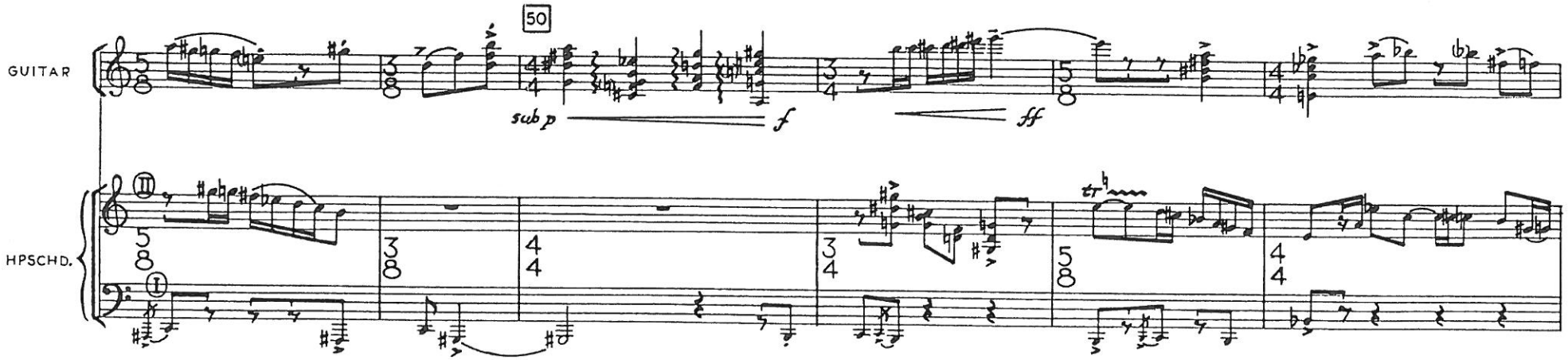

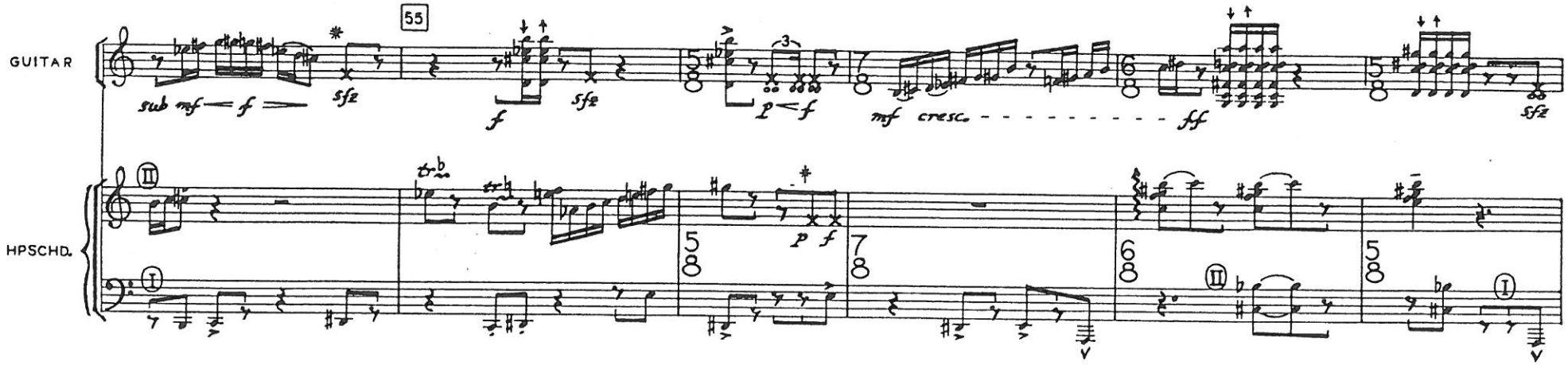

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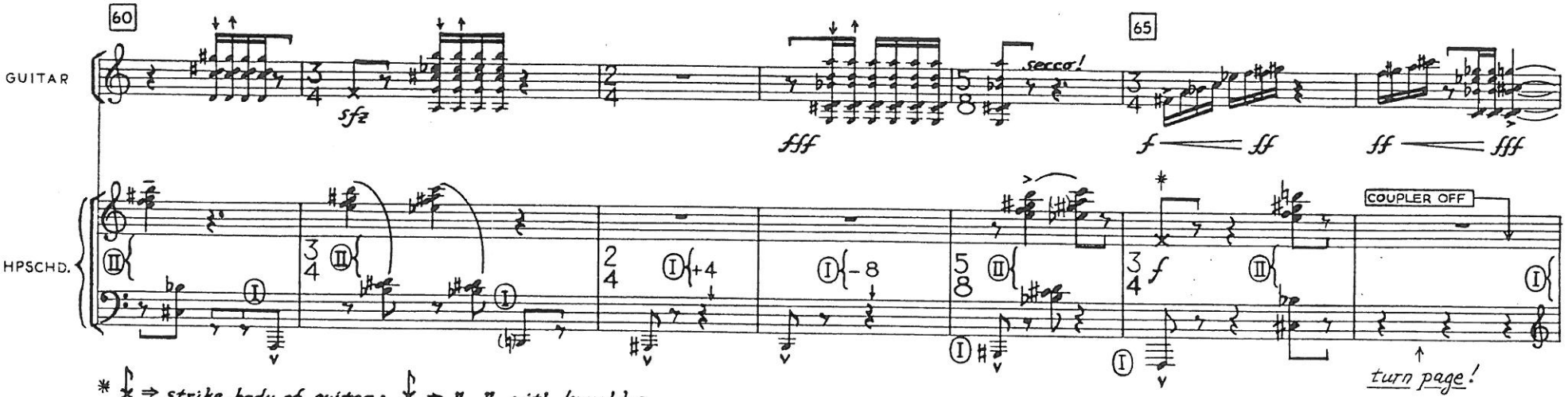
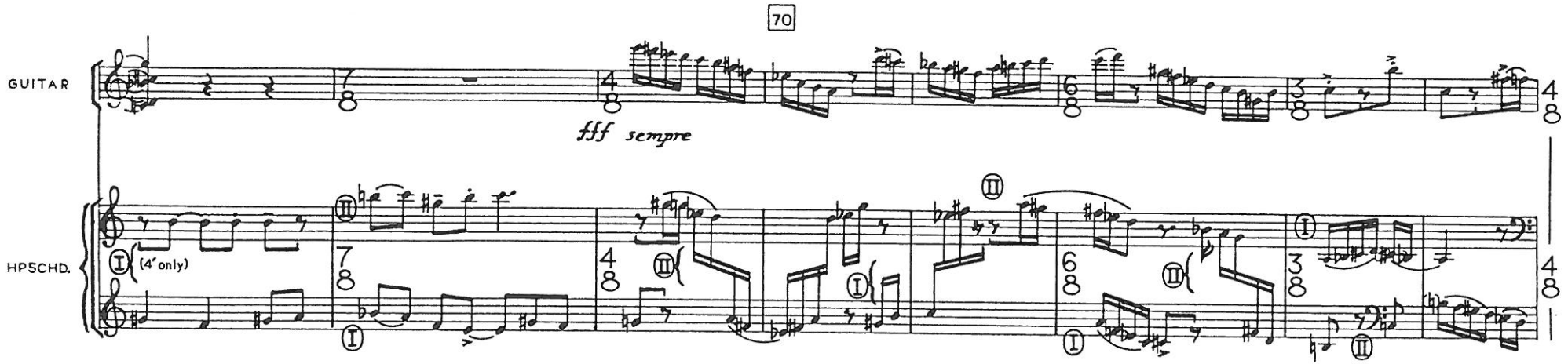


* ⇒ strike body of guitar; ⇒ " " with knuckles

* ⇒ strike underside of keyboard



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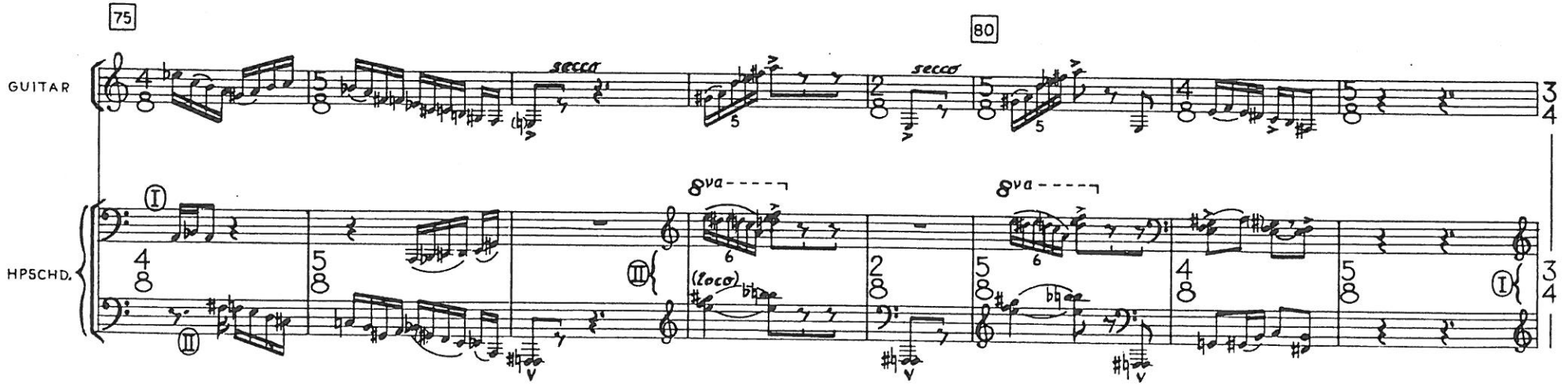

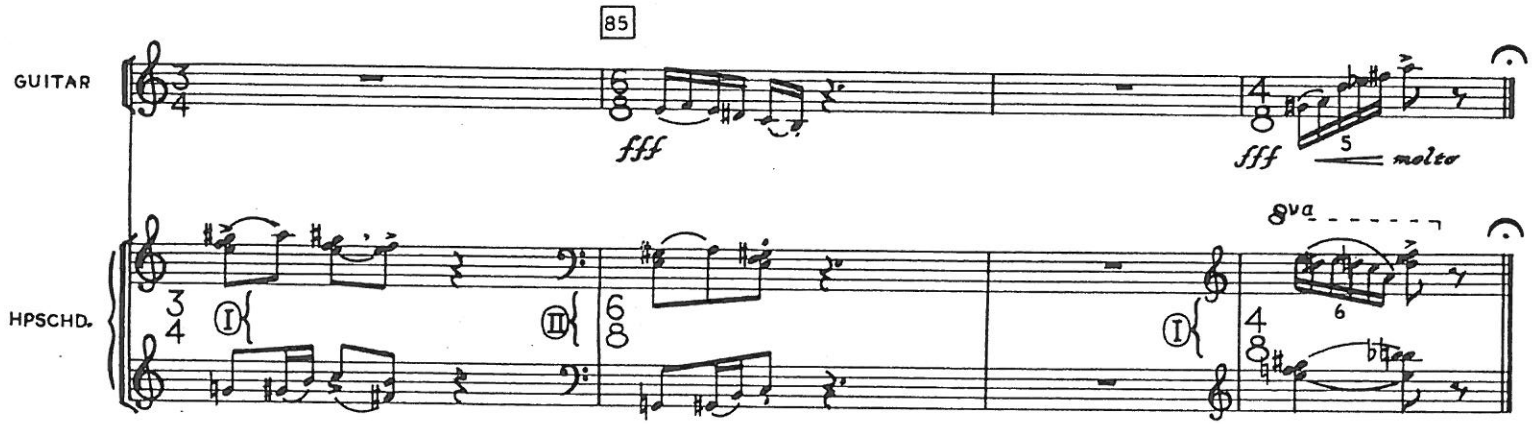

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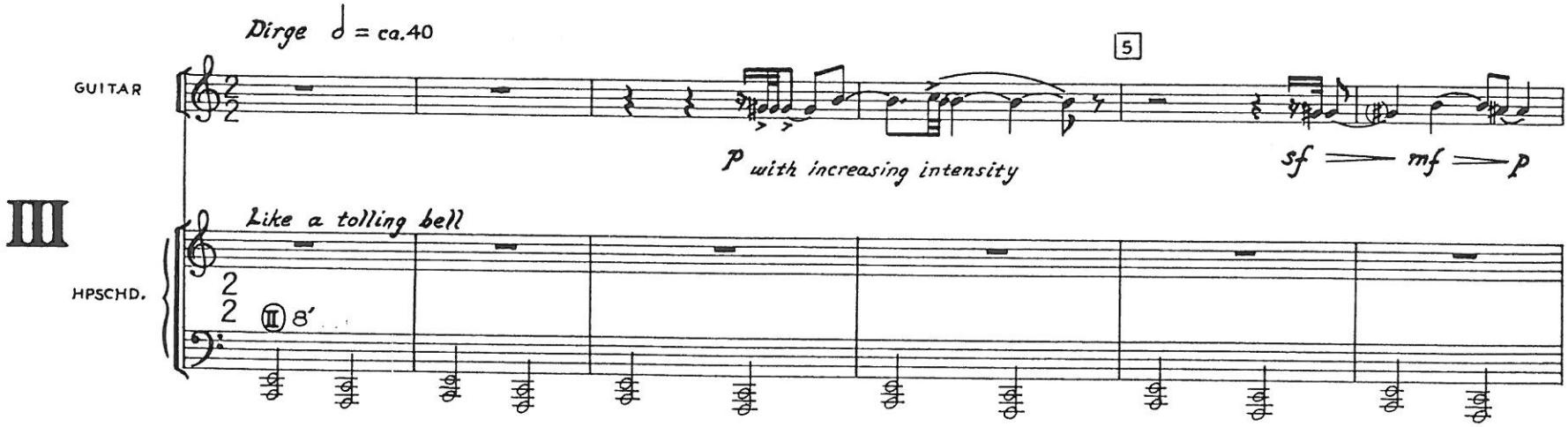

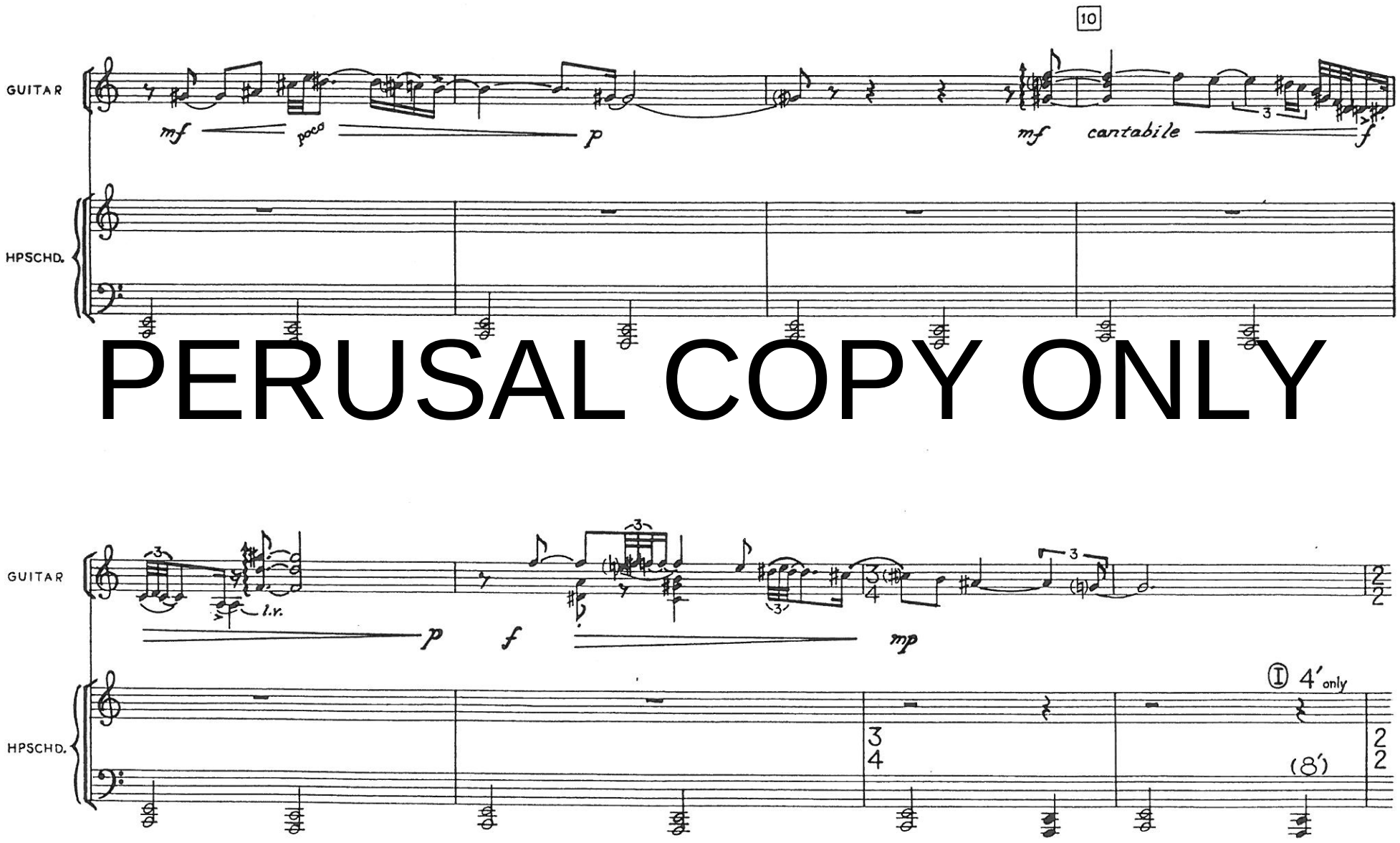

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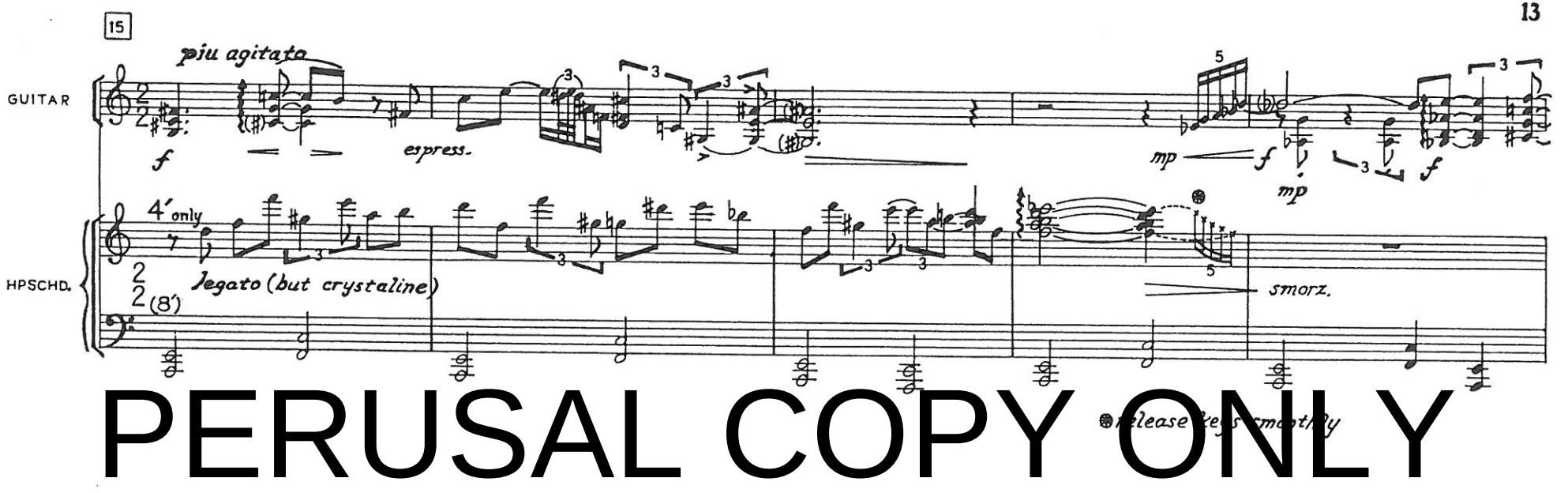

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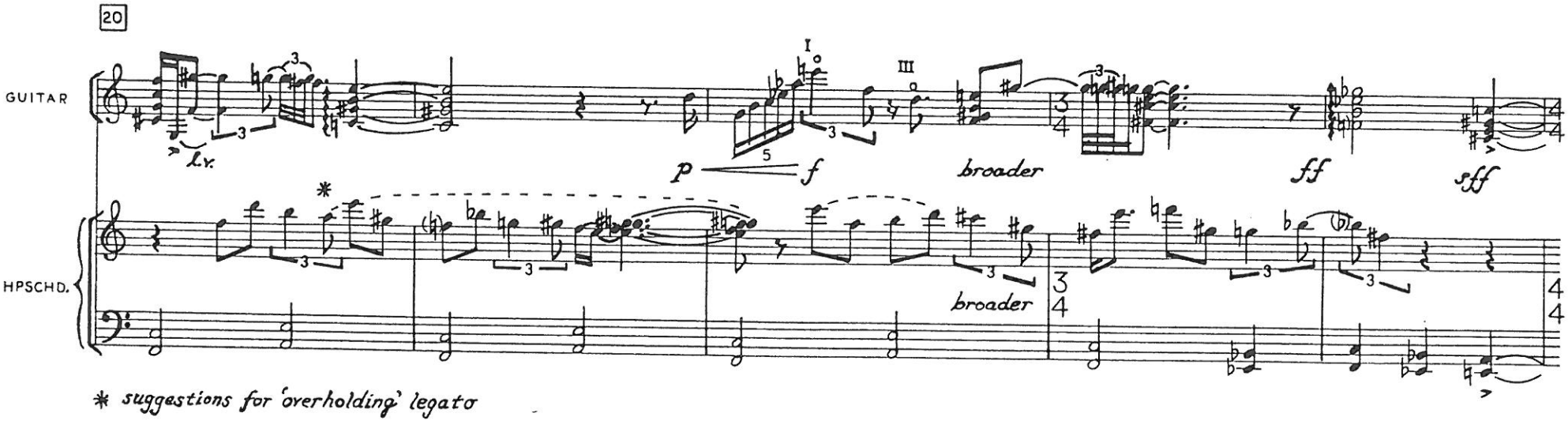
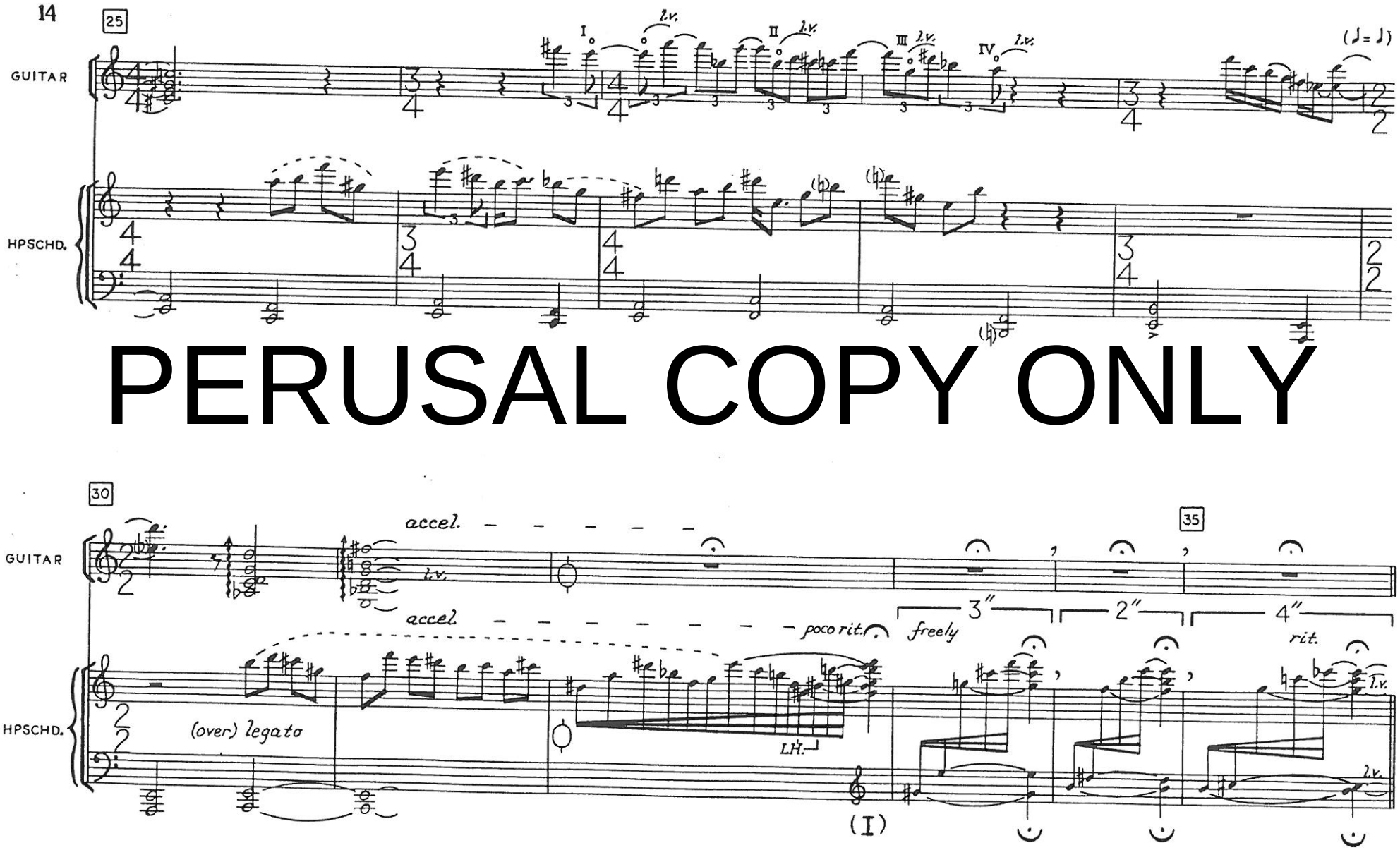


* suggestions for 'overholding' legato



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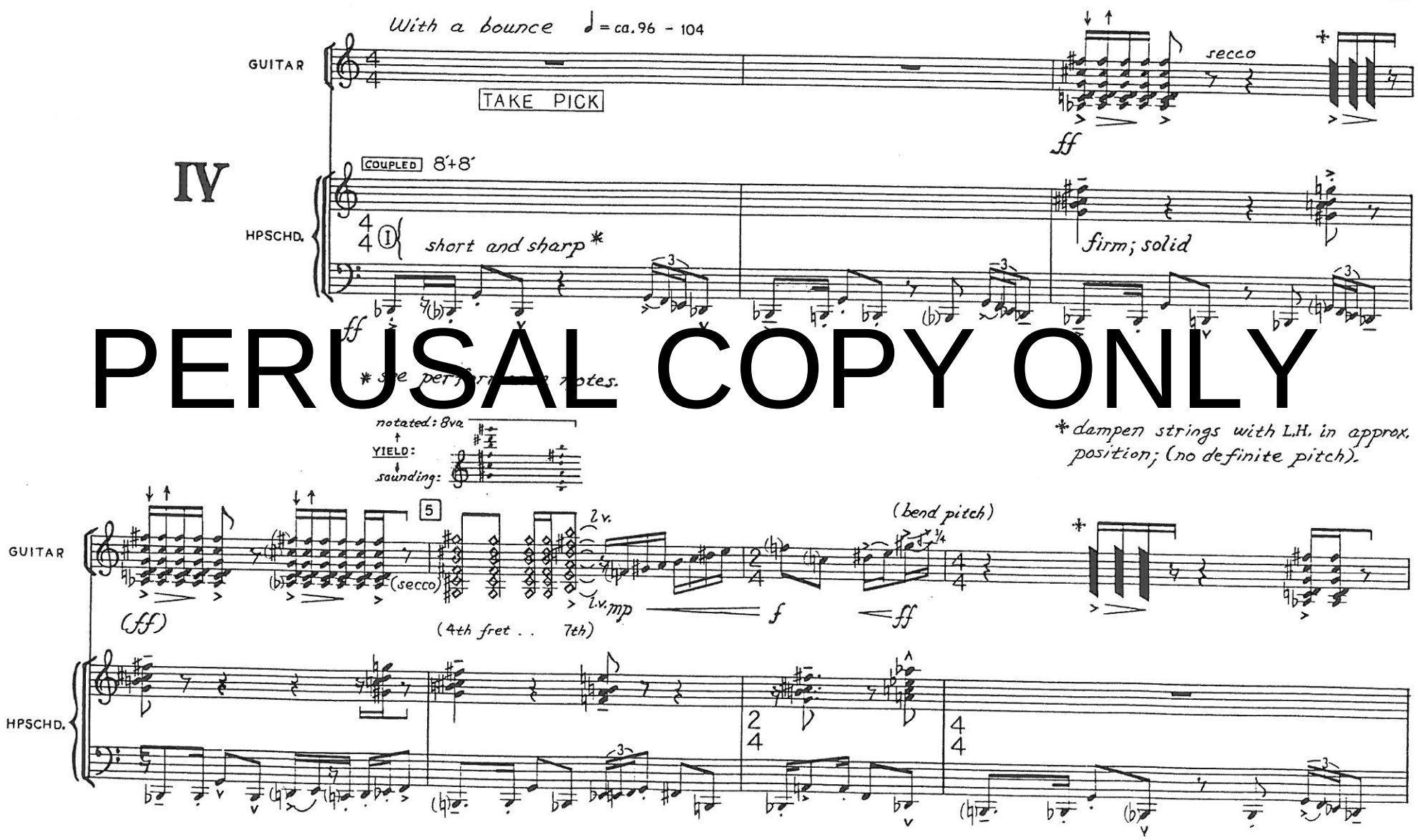

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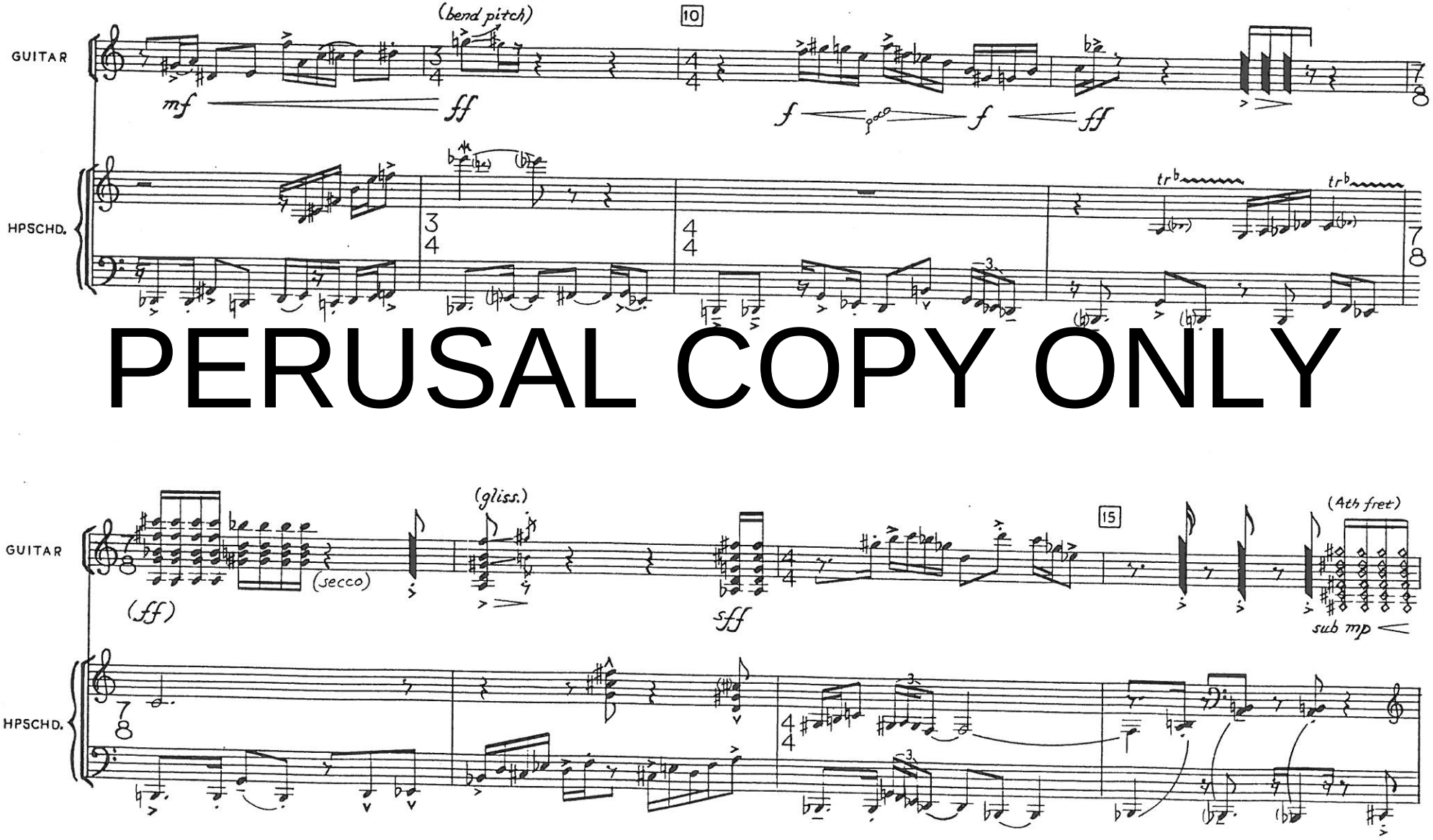

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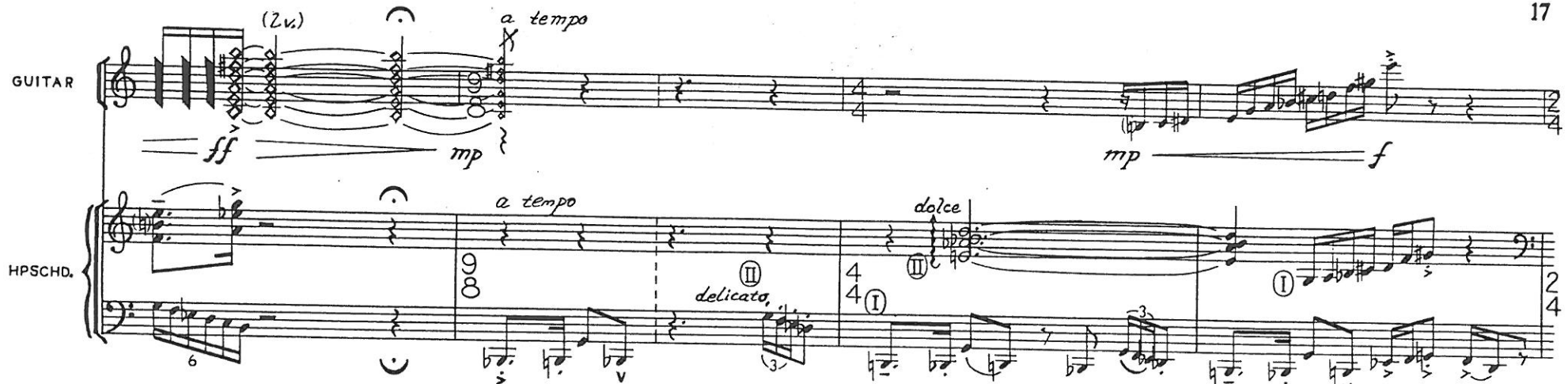

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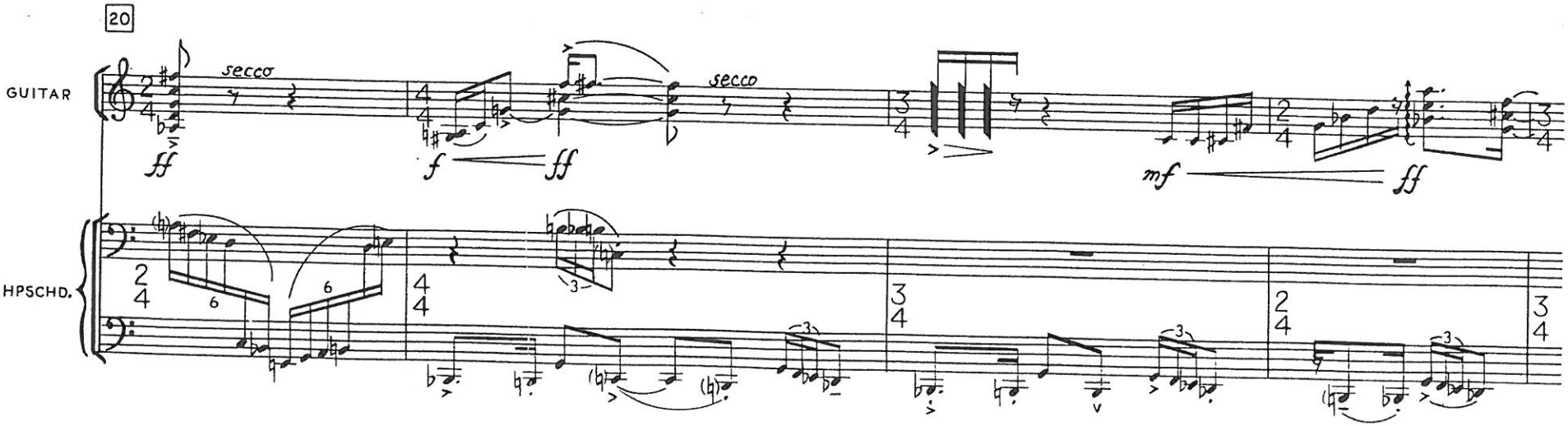

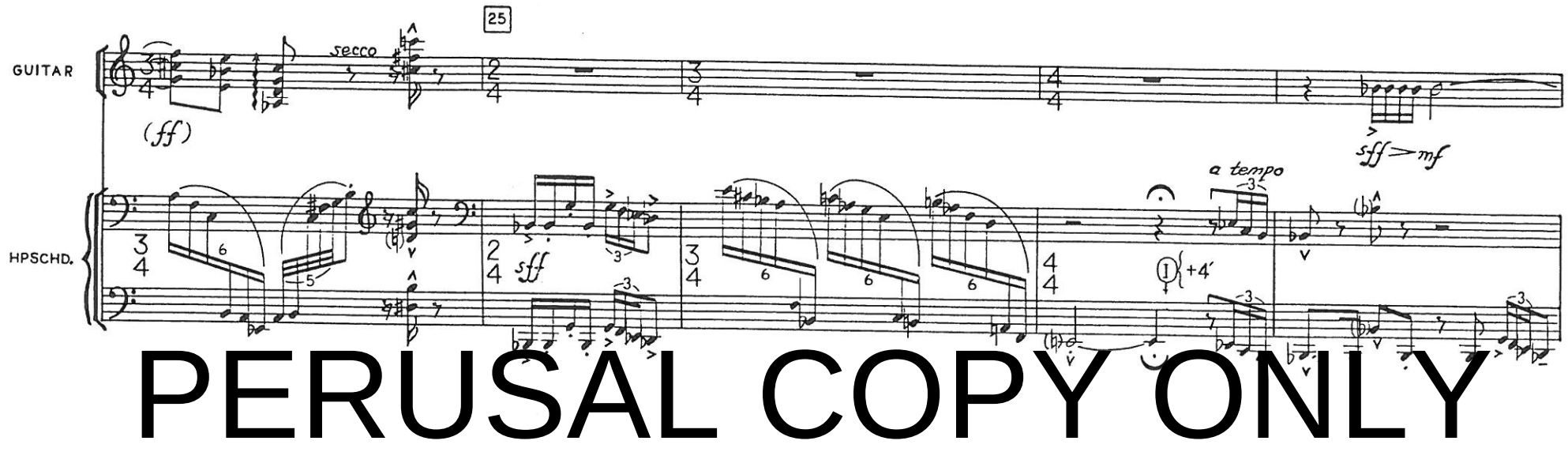

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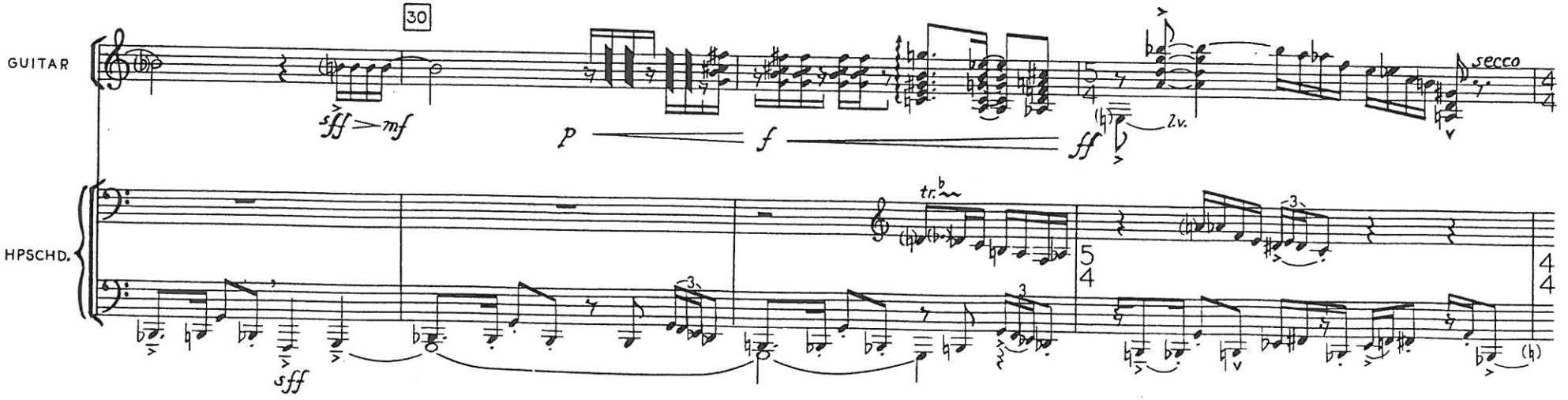

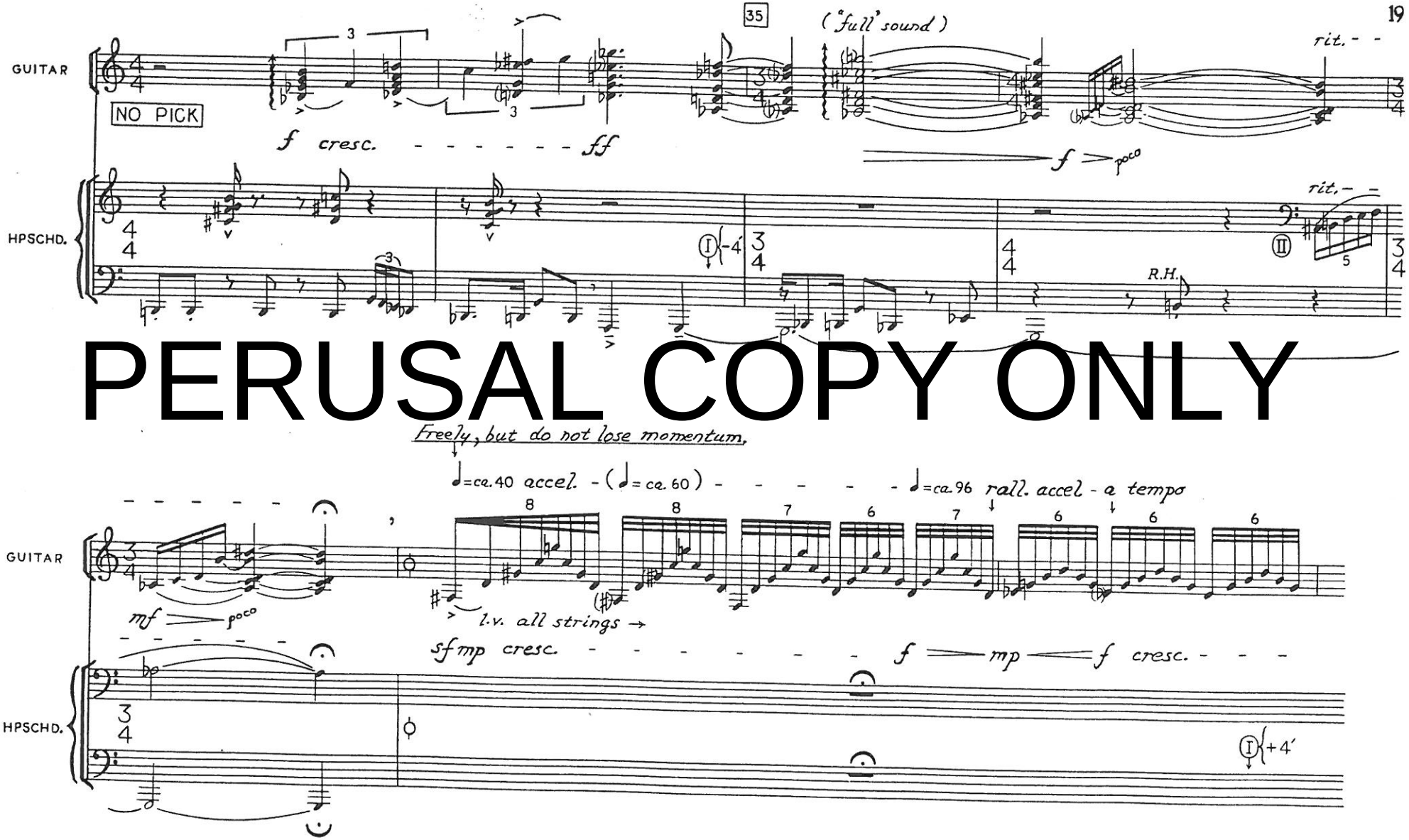

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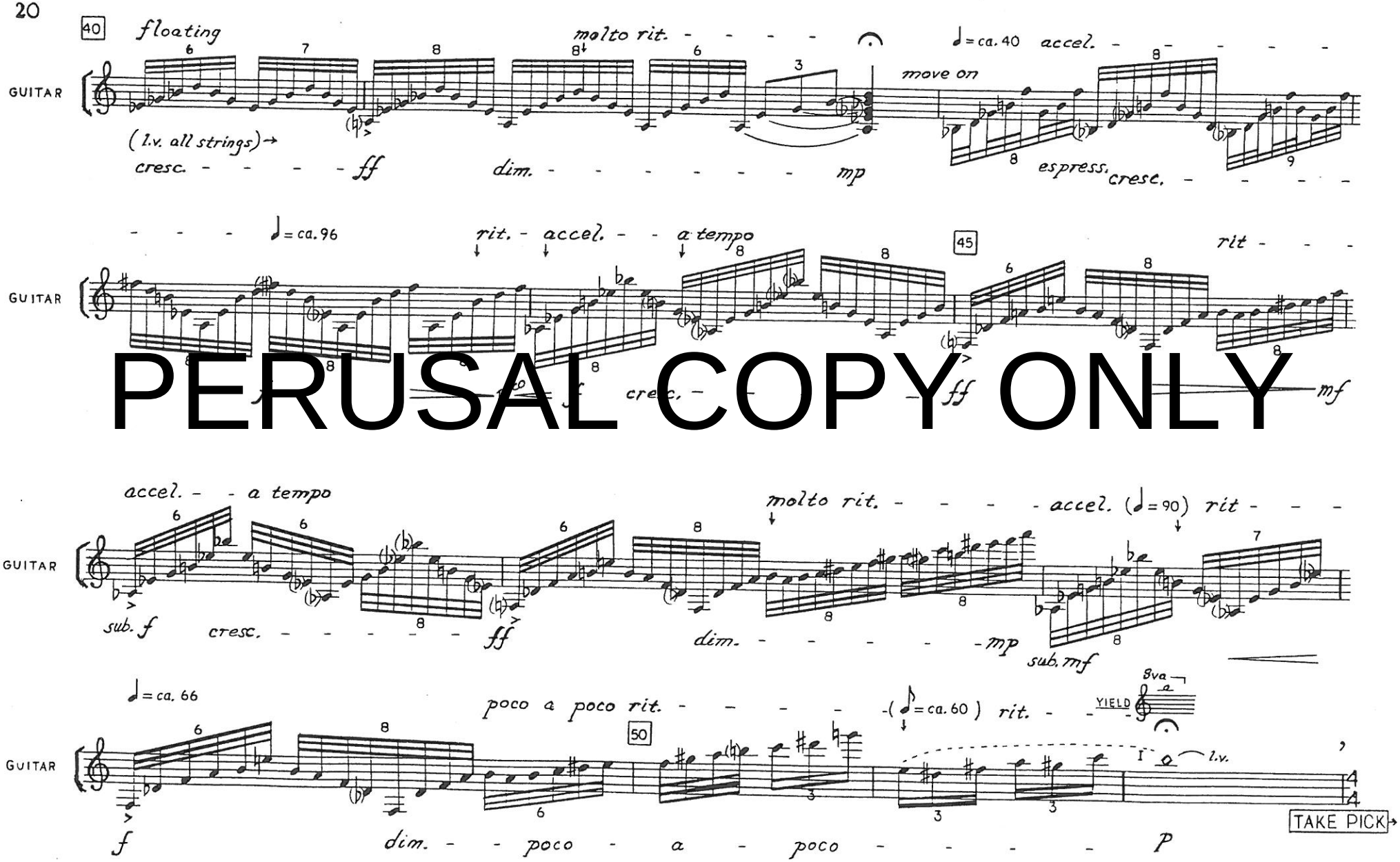

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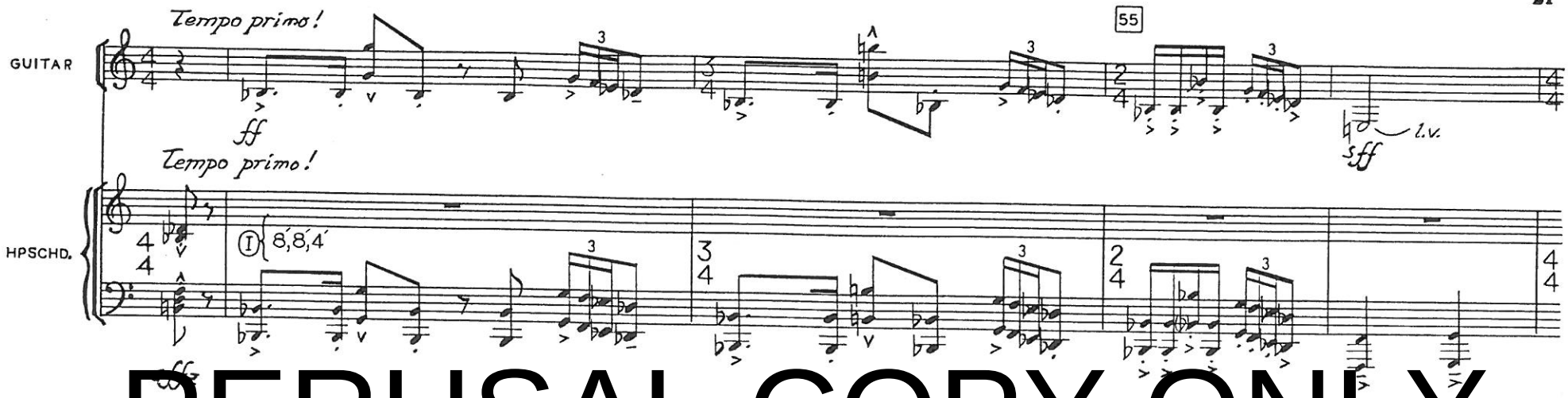

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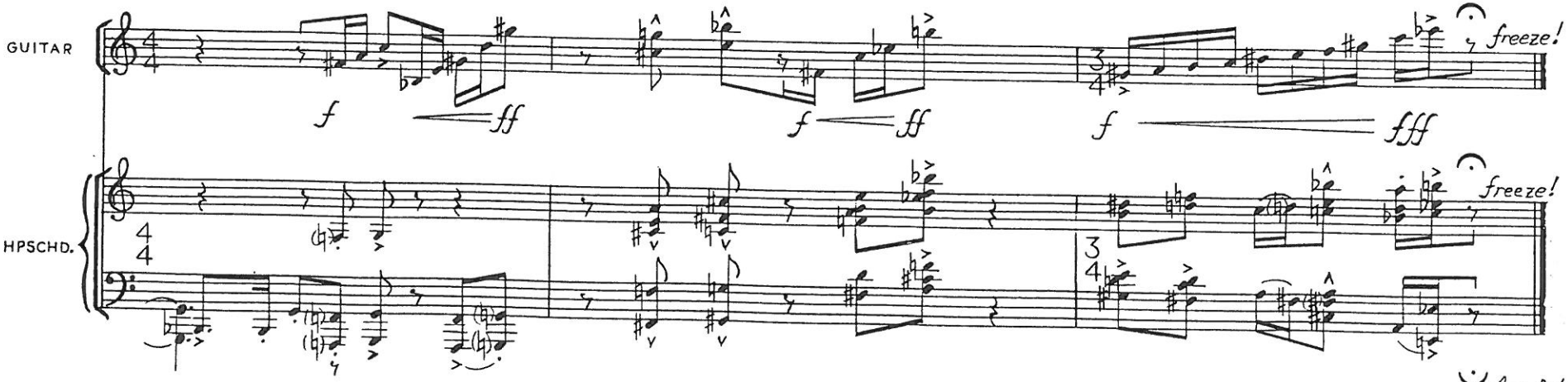

Ann Arbor, July 1985
revised: Detmold, Dec. 1988