

Written
for the
Corona Guitar Quartet

WITHIN the CURTAIN of COLOR and TIME

Image Music XXIV

from
Songs of the Fire Circles

(by K'os Naahaabii)

for

Guitar Quartet

Greg A Steinke

SCORE

Based upon:

from **Song V †**

Then...within the curtain
Of color and time,
Music sounded—
Profoundly beautiful
Music . . .

Music drawn by man
Began filling the minute
Cubic chambers of space and time,
Vibrating to voices joined
In Harmonic perfection,

Rising
Falling
To climatic crescendoes
Beyond limits
Of tone and melody,

Forming into a concave
Vortex of sound hammered
Into sparkling beauty—
Of sliding dew on vibrant strings,
Or horns echoing in the sounds
Of dawn spreading through
Mountain, valley, and meadow.

K'os Naahaabii
(Don Jordan)

†from *Songs of the Fire Circles*
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Auburn, CA

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Program Notes

WITHIN the CURTAIN of COLOR and TIME

(Image Music XXIV)

for

Guitar Quartet

This piece is another in a whole series of pieces identified by the composer as “Image Music,” which explore Native American cultural ideas and relationships and are based on a poetic image (here excerpted from *Songs of the Fire Circles* by K’os Naahaabii). The formal plan of the music is loosely tied to the poetic material and is approached somewhat impressionistically and freely by the composer.

G. S.

Note: If possible the poem should be printed in the program for the audience, or read aloud for them; its content is integral to the performance of the piece.

Duration: c. 12'

Performance Notes

- Harmonics are written *where they sound!*
- Special performance techniques are described in the score where they occur.
- The overall approach to the piece should be free and “fantasia-like” with the metered sections being “in time.” Otherwise the pacing of the piece is left to the performer with the relative note durations, being general guides only. Each performance should be unique to the performers involved.
- The various “free” sections, which involve a kind of “structured improvisation,” have any specific instructions indicated where they occur; the musical events specified should be performed within the duration, timbral and dynamic parameters indicated but also allow for artistic license and interpretational freedom for the performer which the composer is willing to accept. For the interpretation of the piece, the performer should definitely be guided by the poetry associated with the piece and try to re-create the poetic images portrayed. This approach may result in different readings in various performances, perhaps different readings by the same performers in subsequent performances. Again, the composer is comfortable with this.
- Although the basic premise of the piece is rather serious, the performers should also have fun and try to enjoy the artistic license allowed by the composer as well as the interactive nature of the piece.


INSTRUMENTATION

Guitar 1 (in E \flat)
"Terz-Gitarre)
sounds minor 3rd
higher than written



The notation for Guitar 1 consists of two staves. The upper staff is in bass clef and contains a melodic line with notes G 2 , A 2 , B 2 , C 3 , and D 3 . The lower staff is in treble clef and contains a bass line with notes G 2 , F 2 , E 2 , D 2 , and C 2 . A double bar line with a repeat sign is placed between the two staves. A small '8' is written below the treble clef staff.

Guitar 2
(normal tuning)




The notation for Guitar 2 consists of two staves. The upper staff is in bass clef and contains a melodic line with notes G 2 , A 2 , B 2 , C 3 , and D 3 . The lower staff is in treble clef and contains a bass line with notes G 2 , F 2 , E 2 , D 2 , and C 2 . A double bar line with a repeat sign is placed between the two staves. A small '8' is written below the treble clef staff.

Guitar 3



The notation for Guitar 3 consists of two staves. The upper staff is in bass clef and contains a melodic line with notes G 2 , A 2 , B 2 , C 3 , and D 3 . The lower staff is in treble clef and contains a bass line with notes G 2 , F 2 , E 2 , D 2 , and C 2 . A double bar line with a repeat sign is placed between the two staves. A small '8' is written below the treble clef staff.

Guitar 4
(8 strings)



The notation for Guitar 4 consists of two staves. The upper staff is in bass clef and contains a melodic line with notes G 2 , A 2 , B 2 , C 3 , and D 3 . The lower staff is in bass clef and contains a bass line with notes G 2 , F 2 , E 2 , D 2 , and C 2 . A double bar line with a repeat sign is placed between the two staves. A small '8' is written below the second bass clef staff.

Score
in C

WITHIN the CURTAIN of COLOR and TIME

Song V from *Songs of the Fire Circles*

(Image Music XXIV)

for
Guitar Quartet

Greg A Steinke

Moderately (♩ = c. 60)
("Then . . . within the curtain")

Guitar 1

Guitar 2

Guitar 3

Guitar 4

poco stringendo - - - - a tempo

10

p, *cresc.*
f *rasq.* *lv*
mf, *espr.*
mp *lv* *p*
mp *lv* *p*
mp *lv*

Freely

poco riten.

Mosso (♩ = c. 66-72)

p
p, *poco cresc.*
mf, *espr.*
mp, *accomp.*
mp, *accomp.*

f

Musical score system 1, measures 1-4. The system consists of four staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first measure is marked with a box containing the number 20. The tempo marking 'riten.-----Mosso' is at the top right. The first staff has a dynamic marking 'mf, espr.' in the second measure. The second staff has a dynamic marking 'mp, accomp.' in the second measure. The third staff has a dynamic marking 'mp, accomp.' in the second measure. The fourth staff has a dynamic marking 'p' at the end of the system.

Musical score system 2, measures 5-8. The system consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first measure is marked with a dynamic 'p, poco cresc.'. The second measure is marked with a dynamic 'f'. The tempo marking 'Mosso' is at the top right.

Musical score system 3, measures 9-12. The system consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have treble clefs and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The first measure is marked with a dynamic 'mf'. The second measure is marked with a dynamic 'pizz.'. The tempo marking 'Mosso' is at the top right.

This system contains measures 30, 31, 32, and 33. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The time signature changes from 8/8 to 7/4 to 6/4. Dynamics include *f*, *mp*, and *accomp.*. Articulations include *pizz.* and *nor.*. A fermata is present over the final measure.

This system contains measures 34, 35, 36, and 37. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The time signature is 6/4. Dynamics include *mf*, *espr.*, and *p*. Articulations include *nor.*.

This system contains measures 38, 39, 40, and 41. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The time signature is 6/4. Dynamics include *f* and *p*. Articulations include *nor.*. A fermata is present over the final measure.

Musical score for measures 40-44. The score is divided into two systems. The first system (measures 40-42) is in 8/8 time, and the second system (measures 43-44) is in 6/4 time. The first two staves are treble clef, and the last two are bass clef. Dynamics include *mf*, *pizz.*, and *nor.* There are hairpins and slurs throughout.

Mosso

Musical score for measures 45-48. The score is in 6/4 time. The first two staves are treble clef, and the last two are bass clef. Dynamics include *mp, accomp.*, *p*, and *mf, espr.* There are slurs and hairpins throughout.

Musical score for measures 49-52. The score is in 4/4 time. The first two staves are treble clef, and the last two are bass clef. Dynamics include *f*. There are slurs and hairpins throughout.

Staff 1: *pizz.*, *mf* (measures 49-50), *f* (measures 51-52)
 Staff 2: *mf* (measures 49-50), *f* (measures 51-52), *pizz.* (measures 51-52)
 Staff 3: *mf* (measures 49-50), *f* (measures 51-52), *pizz.* (measures 51-52)
 Staff 4: *mf* (measures 49-50), *f* (measures 51-52), *pizz.* (measures 51-52)

Piú mosso (♩ = c. 72-76)

("Music drawn by man . . .")

Staff 1: *p, cresc.* (measures 53-54), *opt. 8vb* (measures 55-56), *p, poco cresc.* (measures 53-54), *mp, cresc.* (measures 55-56)
 Staff 2: *p, cresc.* (measures 53-54), *p, poco cresc.* (measures 55-56), *mp, cresc.* (measures 55-56)
 Staff 3: *p, cresc.* (measures 53-54), *p, poco cresc.* (measures 55-56), *mp, cresc.* (measures 55-56)
 Staff 4: *p, cresc.* (measures 53-54), *p, poco cresc.* (measures 55-56), *mp, cresc.* (measures 55-56)

ad lib. quasi tempo

Staff 1: *rasq.*, *p* (measures 57-58), *sharp pizz.*, *pizz.*, *f* (measures 59-60)
 Staff 2: *rasq.*, *p* (measures 57-58), *f* (measures 59-60)
 Staff 3: *rasq.*, *p* (measures 57-58), *f* (measures 59-60)
 Staff 4: *rasq.*, *p* (measures 57-58), *f* (measures 59-60)

60 sharp pizz. rasq. trem.

IMPROVISE: ϕ pizz.

p *p* *f* *sfzp* *f, poss.* *p*

p *p* *f* *sfzp* *f, poss.* *p*

p *p* *f* *sfzp* *f, poss.* *p*

p *p* *f* *sfzp* *f, poss.* *p*

70 80

nor. pizz.

f *mp* *mp*

f *mp* *f*

f *mp* *mp*

f *mp* *pizz.*

90

nor.

f, poss. *p, poss.*

p *p, poss.* *f*

f, poss. *p, poss.*

f *p* *p, poss.*

Freely (quasi tempo) 8-10"

IMPROVISE harmonics on these pitches; any order or rhythm; any octave

a tempo

100

pizz. *f* *p* *sub. p* *sub. f, dim.* *sub. f*

pizz. *p* *sub. p* *sub. f, dim.* *sub. f*

pizz. *f* *p* *sub. p* *sub. f, dim.* *sub. f*

pizz. *f* *p* *sub. p* *sub. f, dim.* *sub. f*

IMPROVISE harmonics on these pitches; any order or rhythm; any octave

IMPROVISE strummed Multiphonics III-IX frets, stgs. 4-6

IMPROVISE strummed Multiphonics III-IX frets, stgs. 6-8

110

f *mp* *p, poss.*

f *p, poss.*

f *mp* *p, poss.*

f *p, poss.*

120

130

f *p* *p*

f *pizz.* *pizz. sul pont.* *p*

f *p* *p*

f *pizz.* *pizz. sul pont.* *f, poss.*

l.h. ham. on; r.h. tamburo
on string played.

Freely (quasi tempo)

IMPROVISE strummed
Multiphonics
III-IX frets, stgs. 4-6

Improvise, any order
or rhythm.

141 fade into

f, poss. *p* *f* *sub. p* *cresc.*

f, poss. *p* *f* *sub. p* *cresc.*

f, poss. *p* *f* *sub. p* *cresc.*

f *p* *f* *sub. p* *cresc.*

a tempo (♩ = 76)**

IMPROVISE strummed Multiphonics III-IX frets, stgs. 6-8

IMPROVISE harmonics on these pitches; any order or rhythm; any octave

IMPROVISE harmonics on these pitches; any order or rhythm; any octave

** from Bach Chorale #359, "Allein zu dir, Herr Jesu Christ"

fade into * muted trem. *pizz.*

f *f* *f* *pizz.* *nor.* *pizz.*

f *pizz.* *nor.* *pizz.*

f *pizz.* *nor.* *pizz.*

* Each guitar ultimately arrives at fixed note by downbeat of 4/4 measure. Need not coincide until 2nd beat. Should have effect of "tonal order" finally arriving out of a "tonal chaos" and then proceeding properly, as it were.

Subito agitato (♩ = 112-116)

("Rising Falling")

150

nor. *p, cresc.* *f*

nor. *p, cresc.* *f*

nor. *p, cresc.* *f*

nor. *p, cresc.* *sfzp* *sfzp*

l.h. ham. on; r.h. tamburo on string played. l.h. ham. on; r.h. tamburo on string played.

pizz. sul pont. nor. 161

p f f mp f mp f, poss. mp f

p f f mp f mp f, poss. mp f

p f f mp f mp f, poss. mp f

p f f mp f mp f, poss. mp f

l.h. ham. on; r.h. tamburo on string played. // pizz. 170

f, poss. p p f

f, poss. p p f

f, poss. p p f

f, poss. p p f

nor. 180

f p p f

f p p f

f p p f

f p p f

190

pizz. sul pont. nor. i.n. nam. on; r.n. tamburo on string played.

p *f* *f mp* *f mp* *f, poss.*

p *f* *f mp* *f mp* *f, poss.*

p *f* *f mp* *f mp* *f, poss.*

p *f* *f mp* *f mp* *f, poss.*

200

l.h. ham. on; r.h. tamburo on string played.

mp *f* *f, poss.*

mp *f* *f, poss.*

mp *f* *f, poss.* *nor.* *sim.* *sfz* *p*

mp *f* *f, poss.* *nor.* *sim.* *sfz* *p*

210

f *f* *sfz* *p* *sim.*

f *f* *sfz* *p* *sim.*

f *f* *sfz* *p* *sim.*

f *f* *sfz* *p* *sim.*

220

f

f

f

f

pizz.

nor.

rasq.

rasq.

rasq.

rasq.

230

Golpe - upper instr.
lower instr.

l.h. ham. on; r.h. tamburo
on string played.

l.h. ham. on; r.h. tamburo
on string played.

pizz.
sul pont.

f *sub. p*

f *p*

f *poss.*

f *sub. p*

f *p*

f *poss.*

f *sub. p*

f *p*

f *poss.*

f *sub. p*

f *p*

f *poss.*

5

5

5

5

Freely (l'istesso tempo)

IMPROVISE:

pitches: rhythms:

nor.

rasq.

pizz.

fp

cresc.

5

nor.

rasq.

pizz.

fp

cresc.

5

nor.

rasq.

pizz.

fp

cresc.

5

nor.

rasq.

pizz.

fp

cresc.

5

Subito tempo mosso (♩ = c. 66-72)
("Forming into . . .")

240

rasq. *ff*

mf, cresc.

mf

p

ff

mf, cresc.

mf *mp*

ff

mf, cresc.

mp

ff

mf, cresc.

f

p

poco stringendo ----- a tempo

♩ = 68-72

250

p, cresc.

f

f, dim.

sfz

f, poss.

p, cresc.

f

f, dim.

sfz

p, cresc.

f

f, dim.

nor. sfz

f, poss.

p, cresc.

f

f, dim.

nor. sfz

f, poss.

260

mf, cresc.

f, poss.

mf, cresc.

mf, cresc.

mf, cresc.

mp, dim.

p

sim.

mp

270

Musical score for measures 270-279. The score is in 8/8 time and consists of four staves. The first staff has dynamics *mp* and *mp* with hairpins. The second staff has dynamics *mp* and *mp*. The third staff has dynamics *mp* and *mf*. The fourth staff has dynamics *p* and *p*. There are various musical notations including eighth notes, sixteenth notes, and rests.

280

Musical score for measures 280-289. The score is in 8/8 time and consists of four staves. The first staff has dynamics *mf* and *p*. The second staff has dynamics *mp* and *mf, espr.*. The third staff has dynamics *mp* and *mf*. The fourth staff has dynamics *mf* and *p*. There are various musical notations including eighth notes, sixteenth notes, and rests.

300

Musical score for measures 290-299. The score is in 8/8 time and consists of four staves. The first staff has dynamics *mf*, *f*, *f*, and *semp. f*. The second staff has dynamics *mf* and *f*. The third staff has dynamics *p*, *mp*, *f*, *f*, and *semp. f*. The fourth staff has dynamics *p*, *mp*, *f*, *f*, and *semp. f*. There are various musical notations including eighth notes, sixteenth notes, and rests.

G. P. 310

mp *mf* *f*

320

f *f* *f* *mf*

330 *Meno* (♩ = c. 60-66) *A tempo mosso* (♩ = c. 72+)

mp *mf* *f*

G. P.

G. P.

(still in tempo) (♩. = c. 72+)

* Need not be continuous; allow for rests; do not coordinate with other players.
 Keep your own rhythmic and pitch space; should all sound independent of one another.

*IMPROVISE:
 any 8ve: rhythms:

** Should emerge out of sound of Guitar 4 so listener gradually becomes aware that one, then two, three, and four guitars are playing. (in tempo) (♩. = c. 72+)

380

nor. *f* rasq. tamb. rasq. tamb. rasq. tamb. rasq. tamb. rasq. tamb.

390

f, cresc. rasq. *f* *f*
mf, cresc. rasq. *mf* *f*
 2 2 3 *mp, cresc.* rasq. *mp* *f*
 4 4 3 *p, cresc.* rasq. *p* *f*

400

mf, cresc. pizz. tamb. tamb.mute(damp)
mf, cresc. pizz. tamb. tamb.mute(damp)
mf, cresc. pizz. tamb. tamb.mute(damp)
mf, cresc. pizz. tamb. tamb.mute(damp)