*Written*
*for the*
*Corona Guitar Qvartet*

# 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.

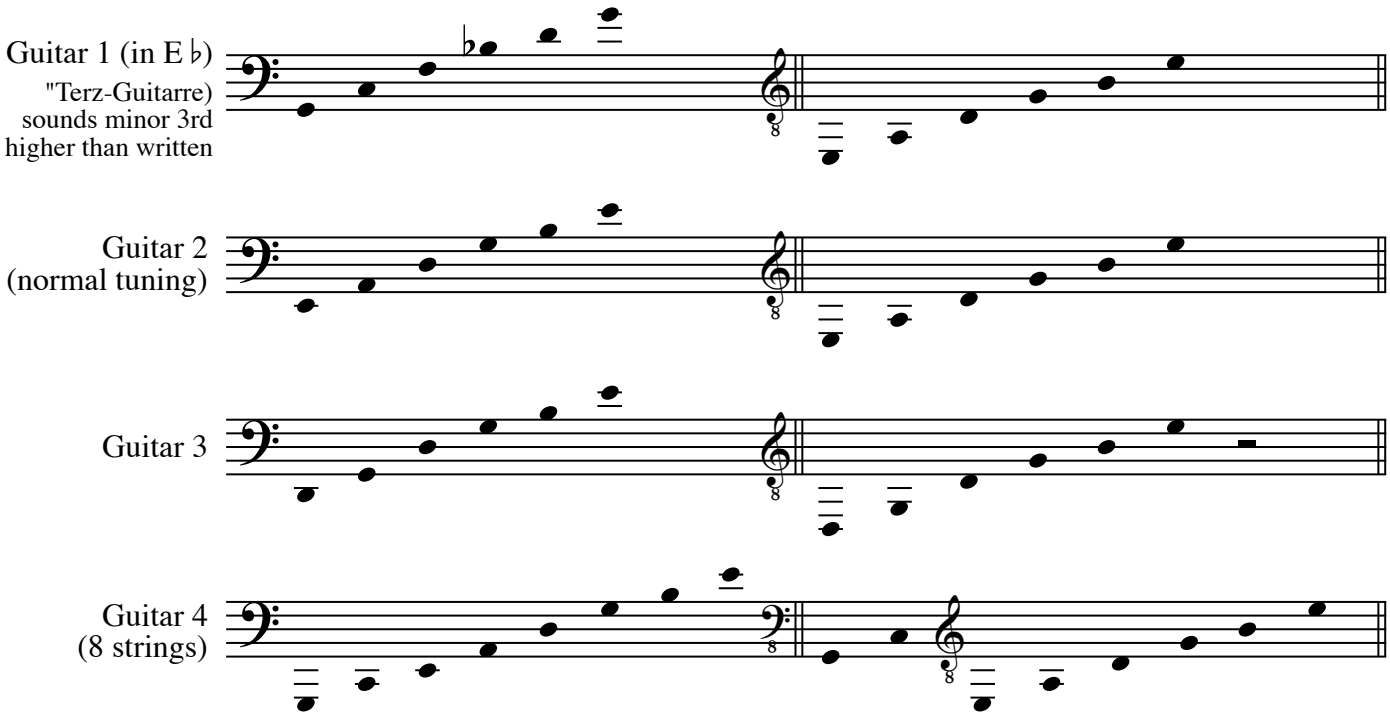
*Note: If possible the poem should be printed in the program for the audience, or read aloud for them; its content is integral to the performance of the piece.*

**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



Score
in C

# WITHIN the CURTAIN of COLOR and TIME

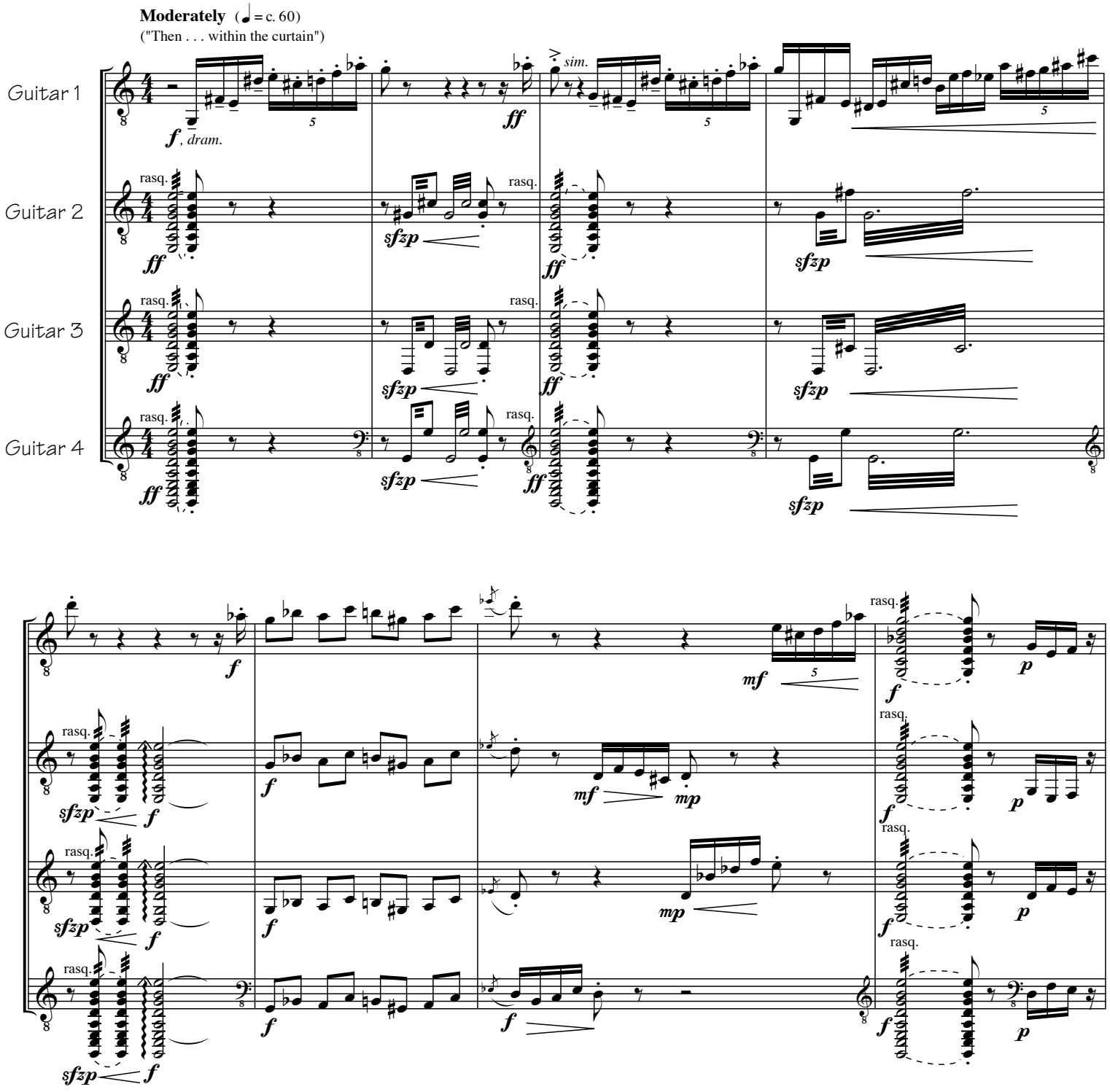
Song V from *Songs of the Fire Circles*

(Image Music XXIV)

for

Guitar Quartet

Greg A Steinke

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poco stringendo - - - - - a tempo

10

rasq.

// Freely

poco riten.

*p*, *cresc.*

*f* *lv*

*mf*, *espr.*

*mp* *p*

Mosso (♩ = c. 66-72)

*p*, *poco cresc.*

*mp*, *accomp.*

*f*

20

riten. - - - - - Mosso

*mf*, *espr.*

*mp*, *accomp.*

*mp*, *accomp.*

*p*

*f*

*p*, *poco cresc.*

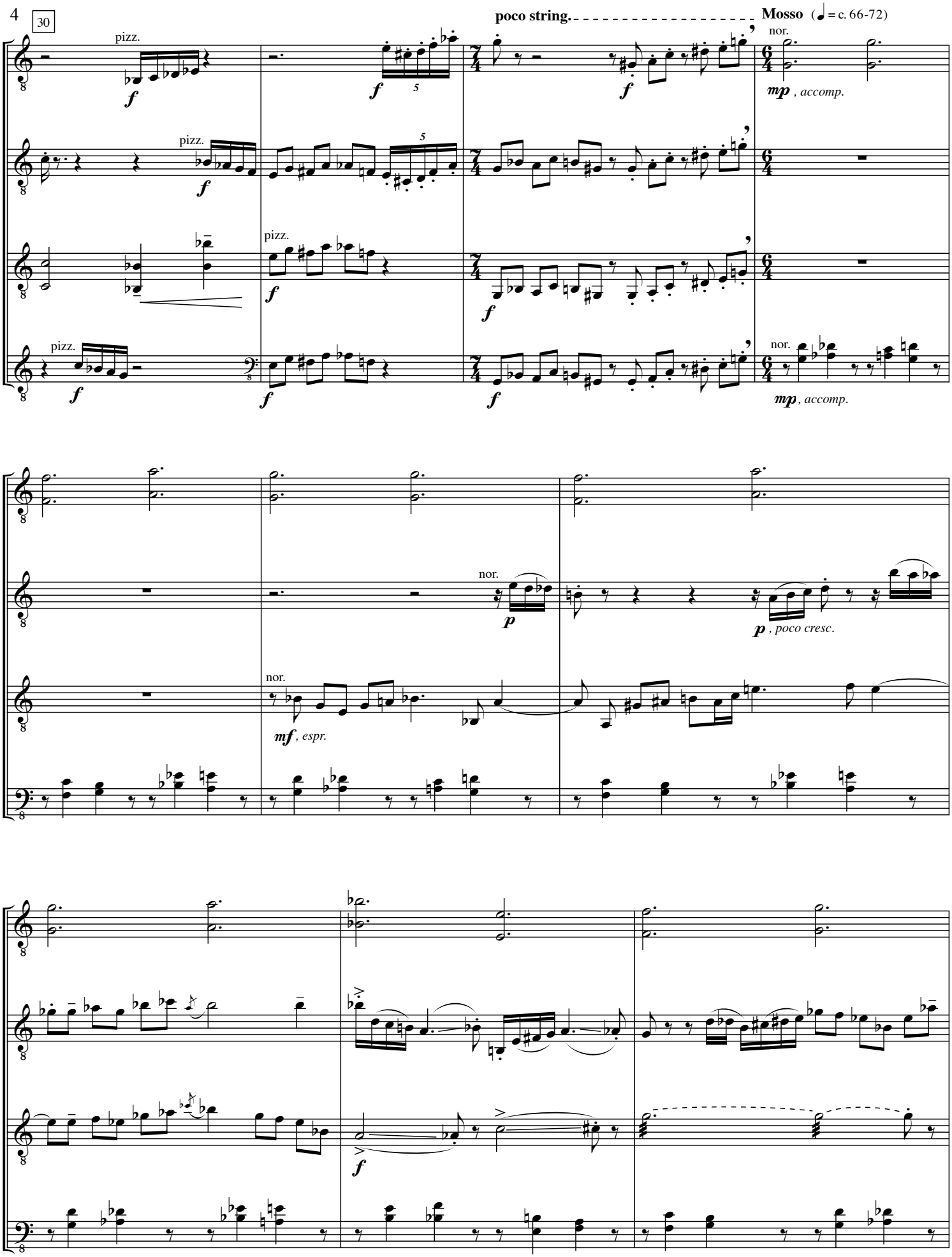
Mosso

*mf*

pizz.

*mf*

*mf*


30
poco string.
Mosso (♩ = c. 66-72)
pizz.
nor.
mp , accomp.
mp, accomp.
p
p , poco cresc.
mf, espr.

40

riten.

*mf*

*mf*

pizz.

nor.

*mf*

**Mosso**

*mp*, *accomp.*

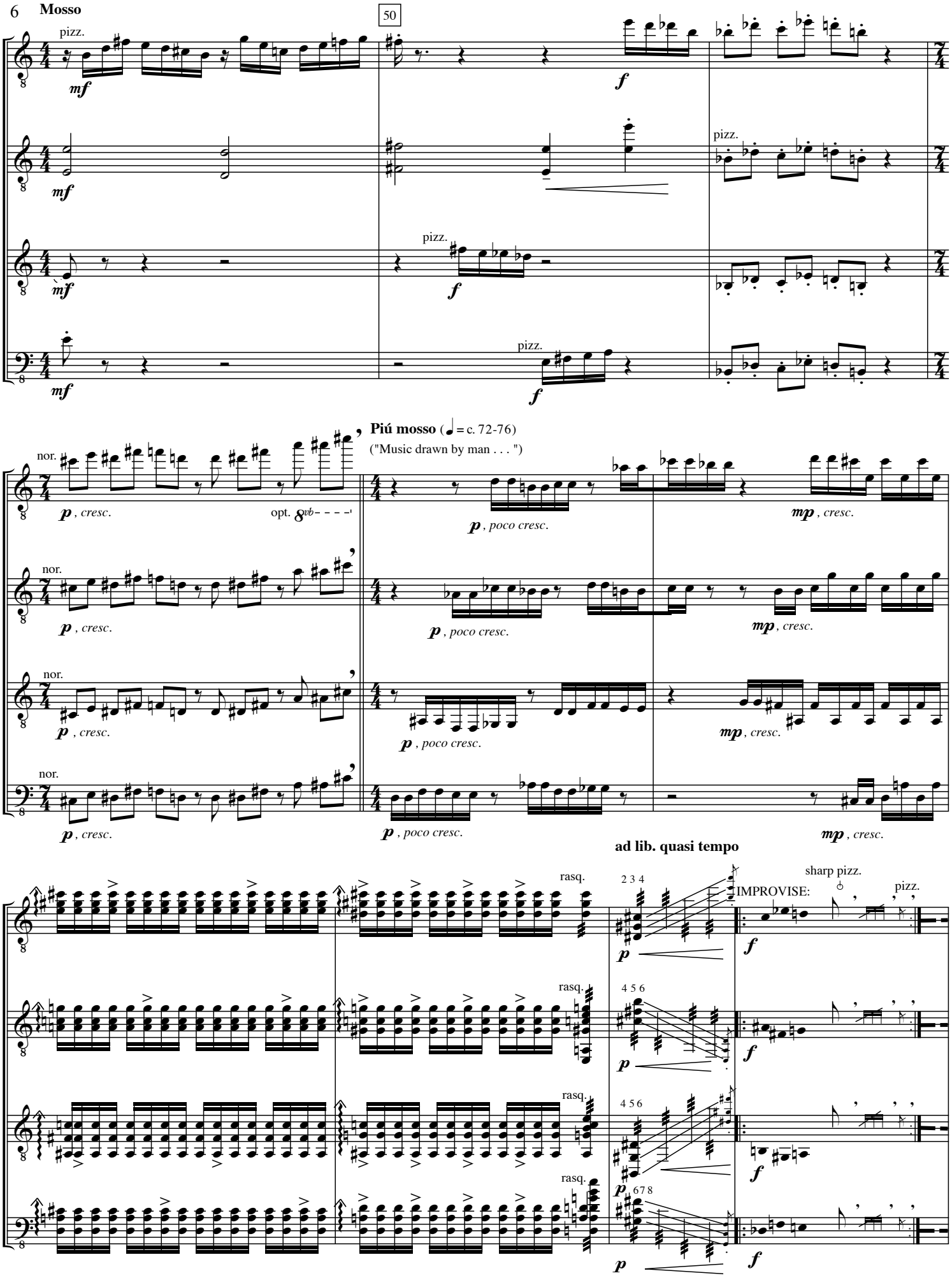
*mp*, *accomp.*

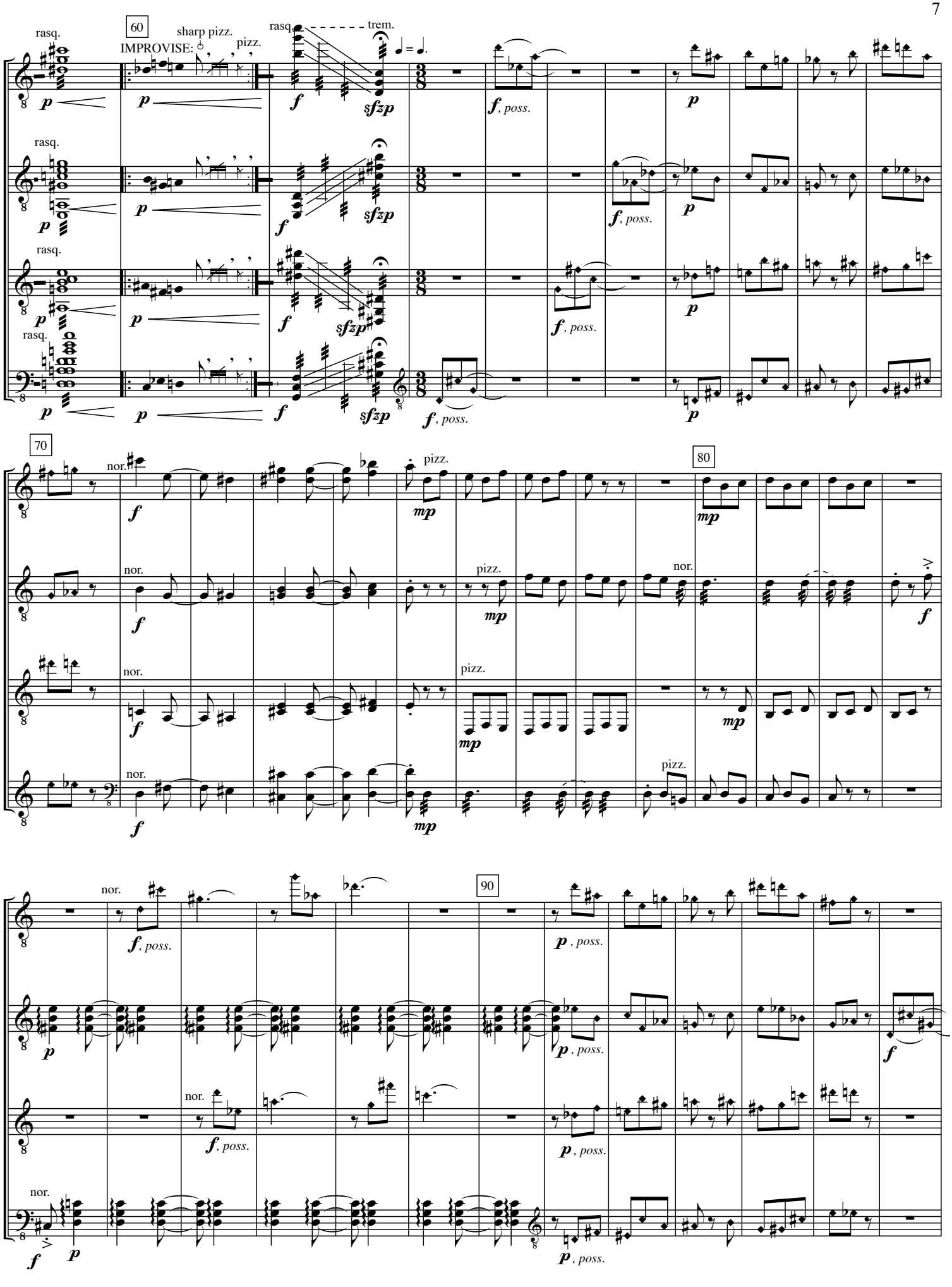
*p*

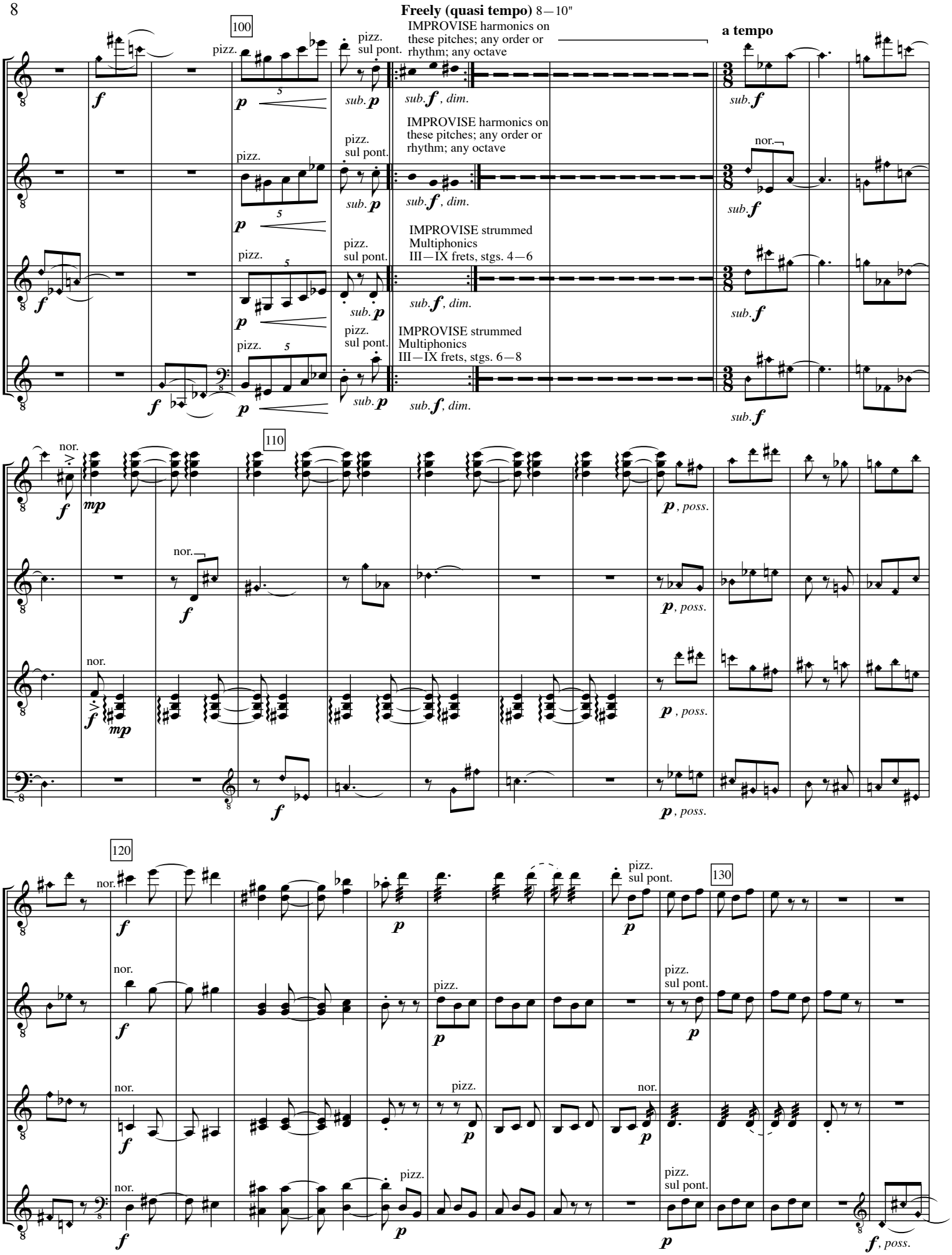
*p*, *poco cresc.*

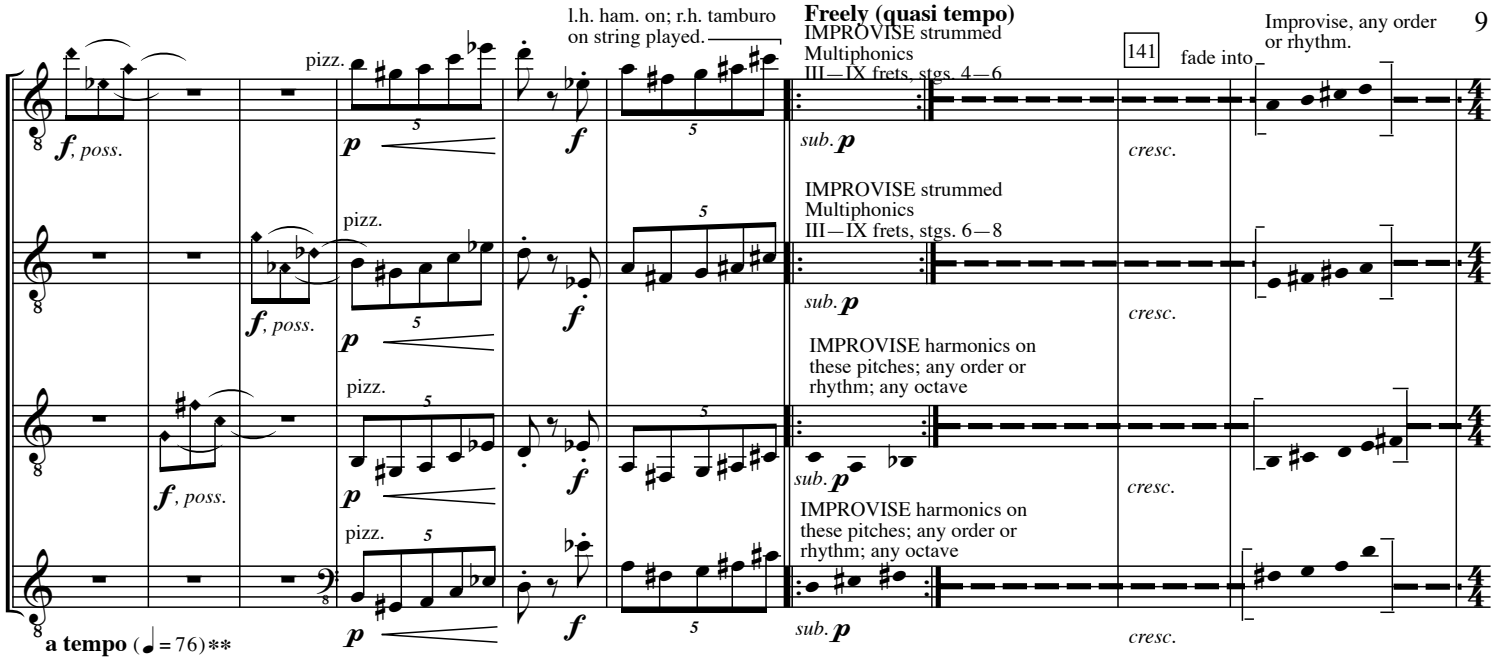
*mf*, *espr.*

*f*

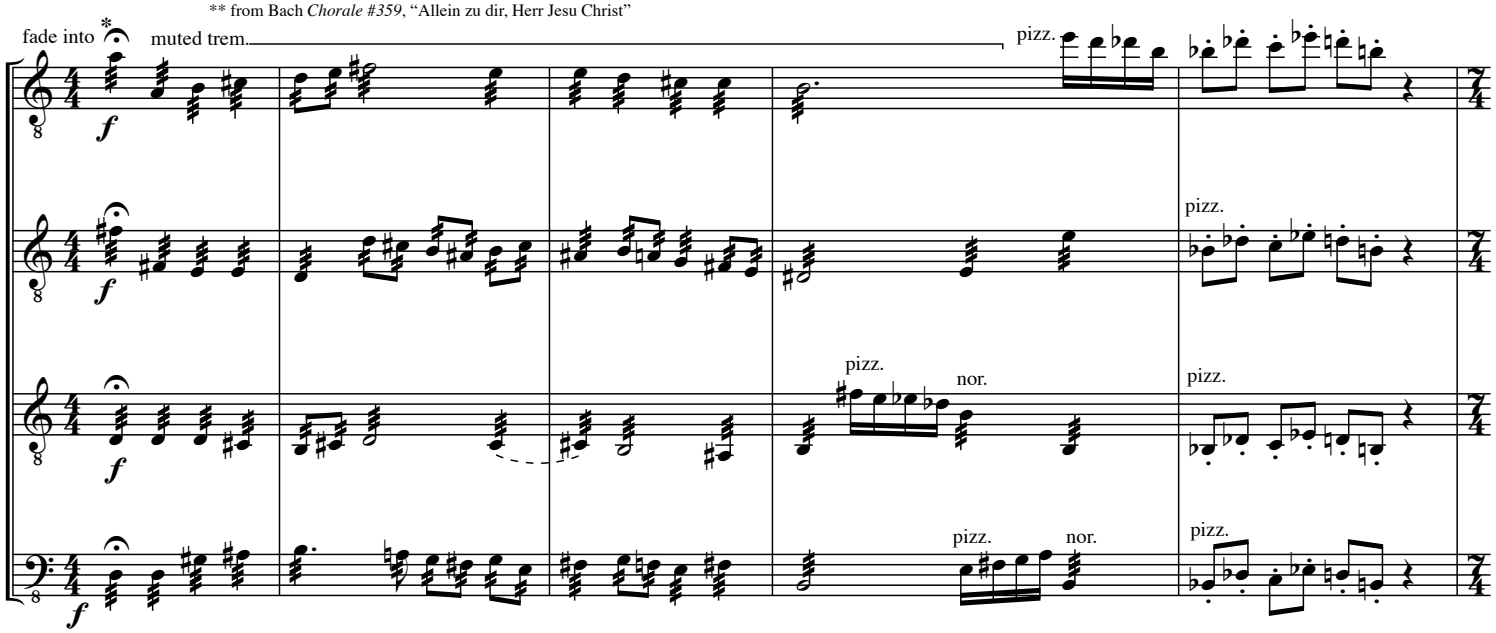

Mosso
50
pizz.
mf
f
pizz.
nor.
p, cresc.
opt. 8vb
Piú mosso (♩ = c. 72-76)
("Music drawn by man . . . ")
p, poco cresc.
mp, cresc.
ad lib. quasi tempo
rasq.
2 3 4
4 5 6
4 5 6
6 7 8
IMPROVISE:
sharp pizz.
pizz.


60
rasq.
sharp pizz.
IMPROVISE:
pizz.
rasq.
trem.
sfzp
f, poss.
70
nor.
pizz.
mp
80
90

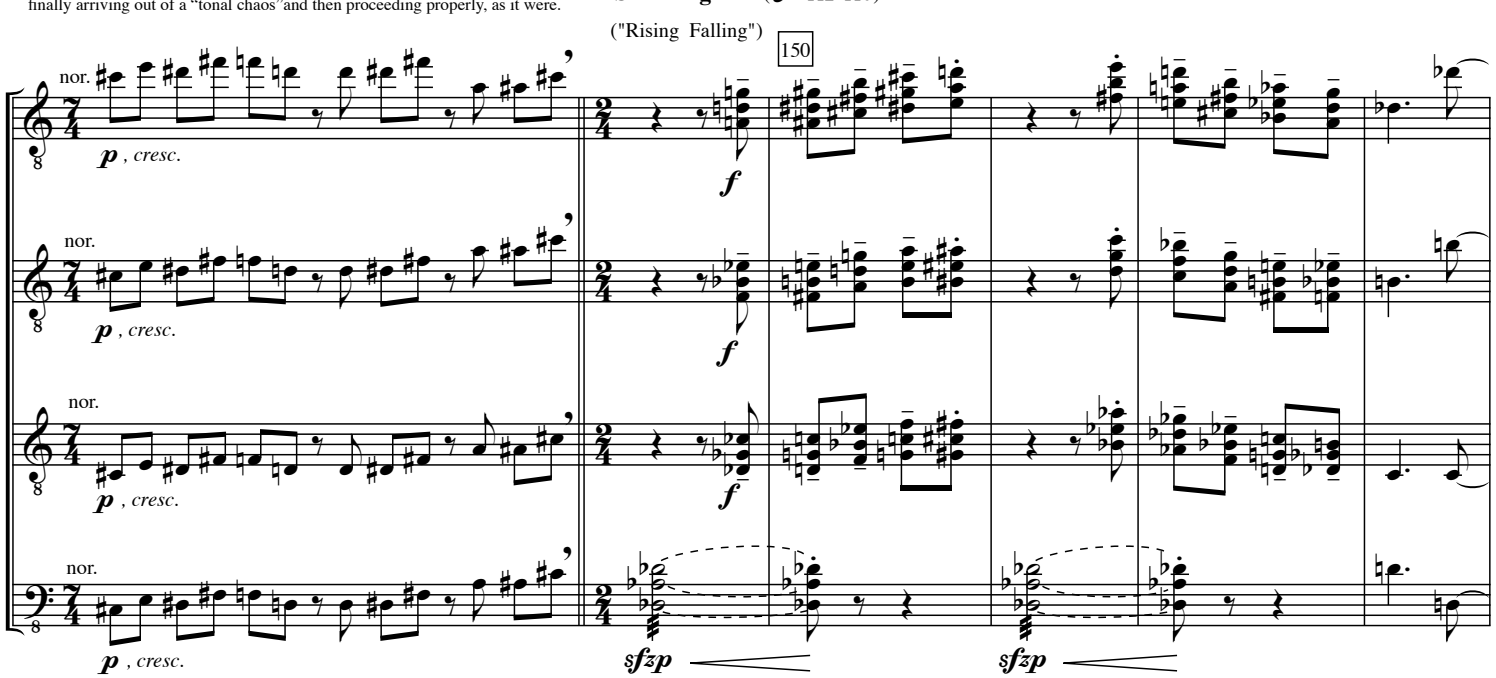

Freely (quasi tempo) 8—10"
100
pizz.
sul pont.
IMPROVISE harmonics on these pitches; any order or rhythm; any octave
a tempo
sub.
dim.
nor.
IMPROVISE strummed Multiphonics III—IX frets, stgs. 4—6
IMPROVISE strummed Multiphonics III—IX frets, stgs. 6—8
110
poss.
120
130

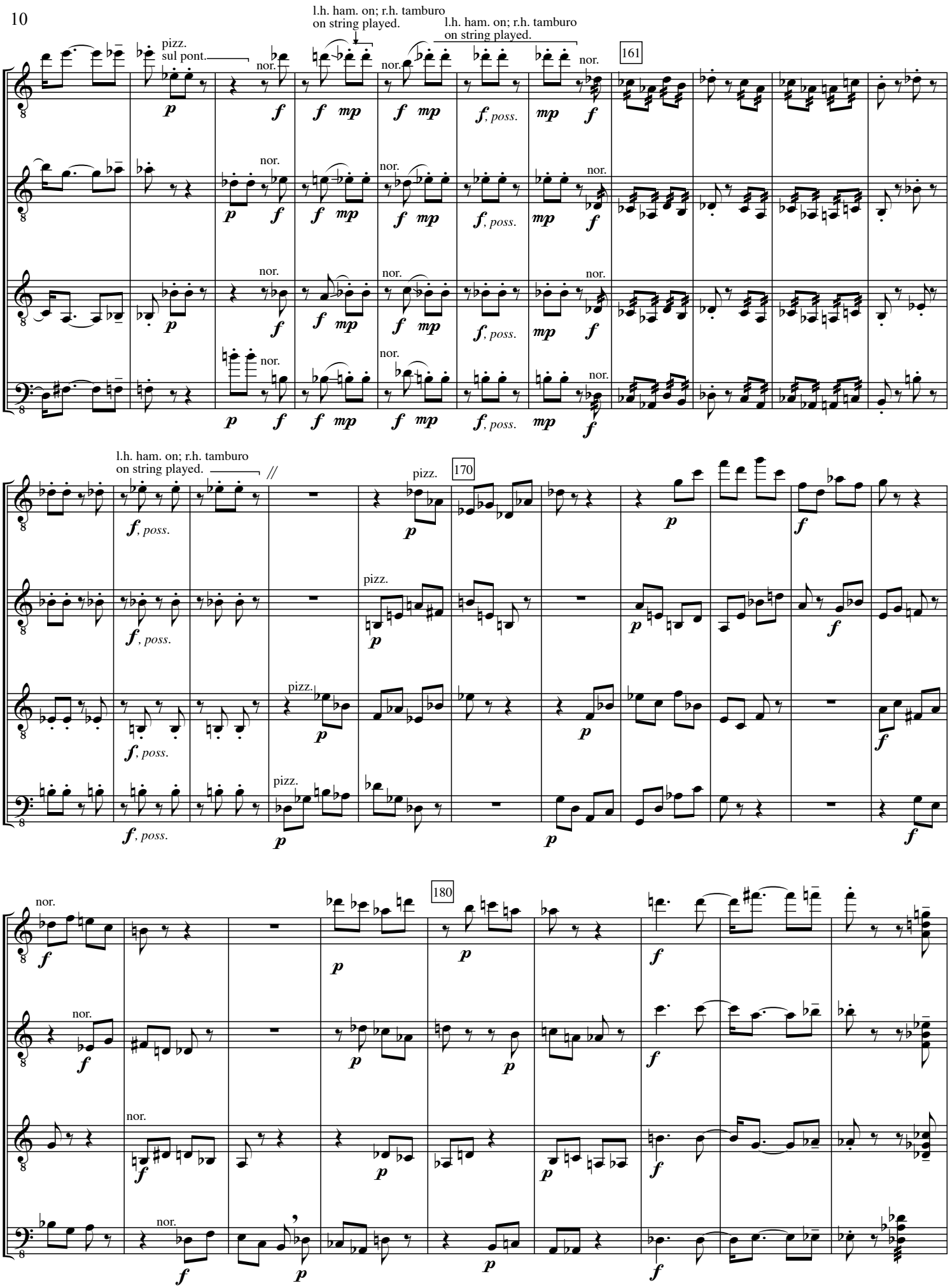


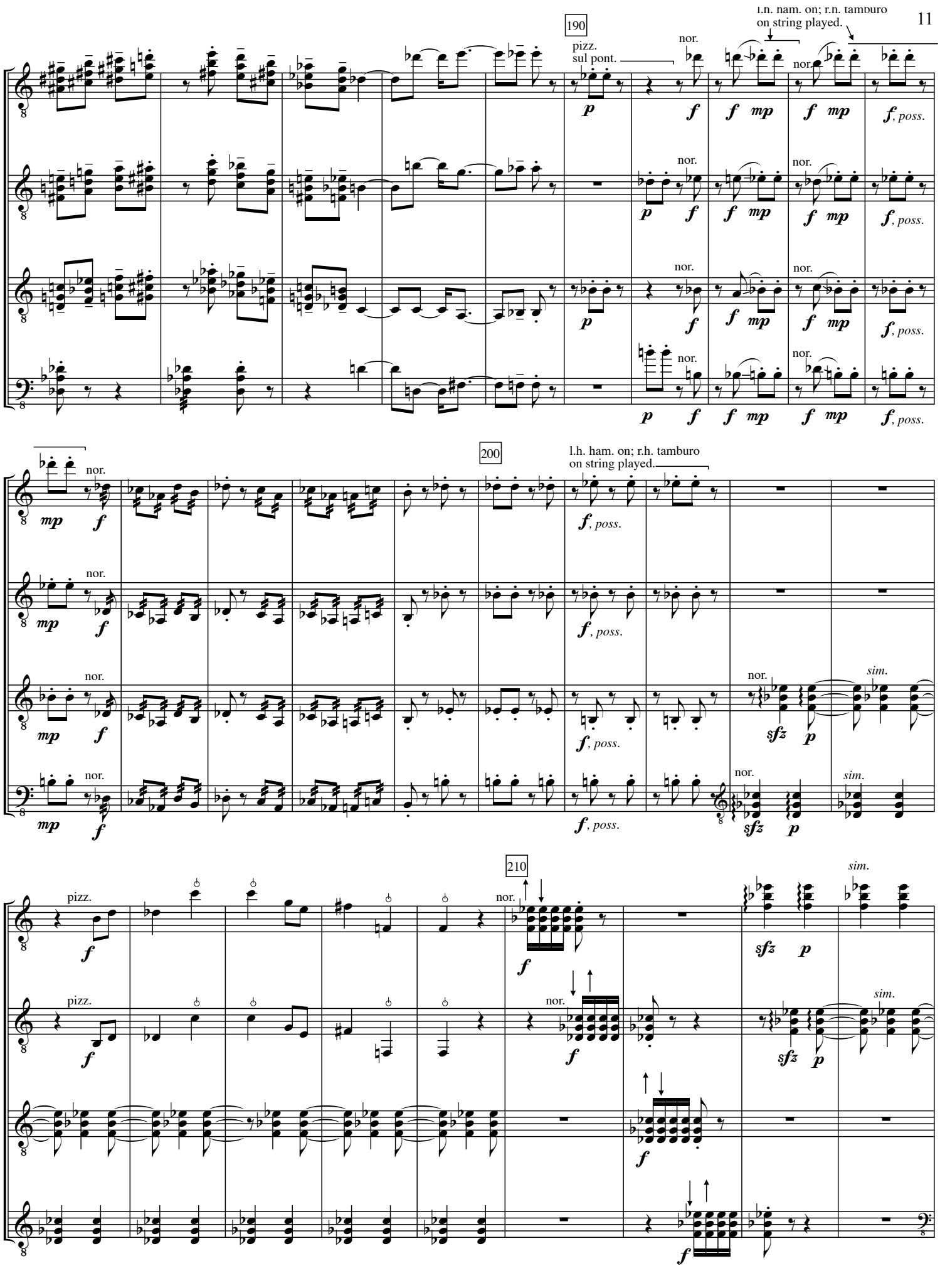

** from Bach *Chorale #359*, "Allein zu dir, Herr Jesu Christ"

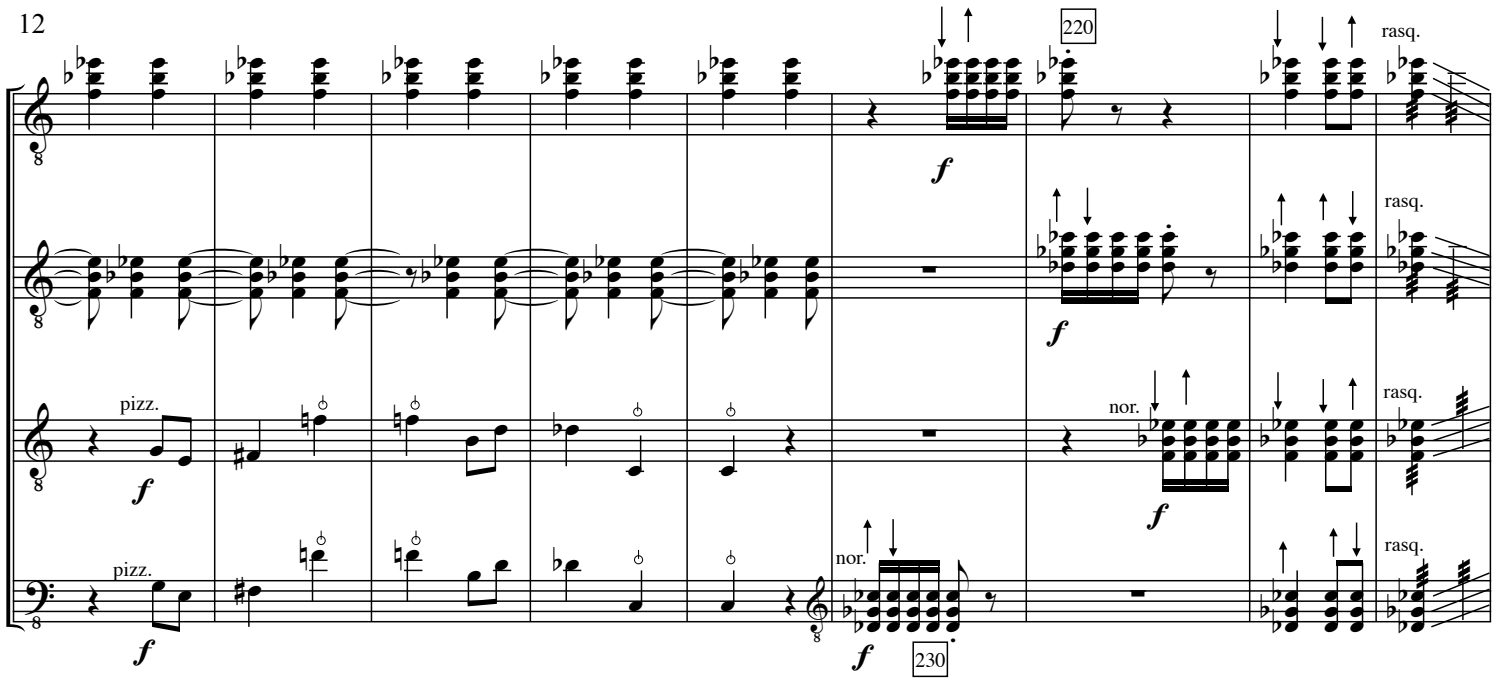


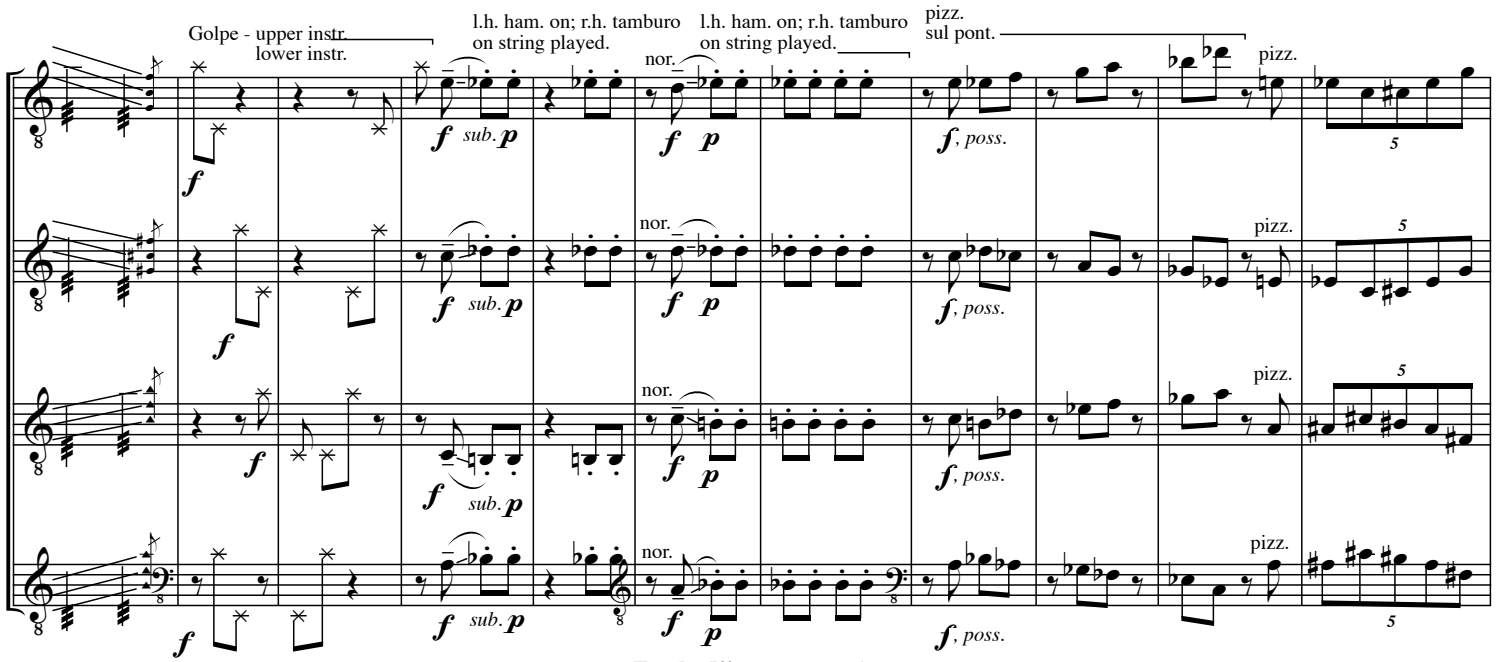

* Each guitar ultimately arrives at fixed note by downbeat of 4/4 measure. Need not coincide until 2nd beat. Should have effect of "tonal order" finally arriving out of a "tonal chaos"and then proceeding properly, as it were.




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
f, poss.
l.h. ham. on; r.h. tamburo on string played.
pizz.
170
180

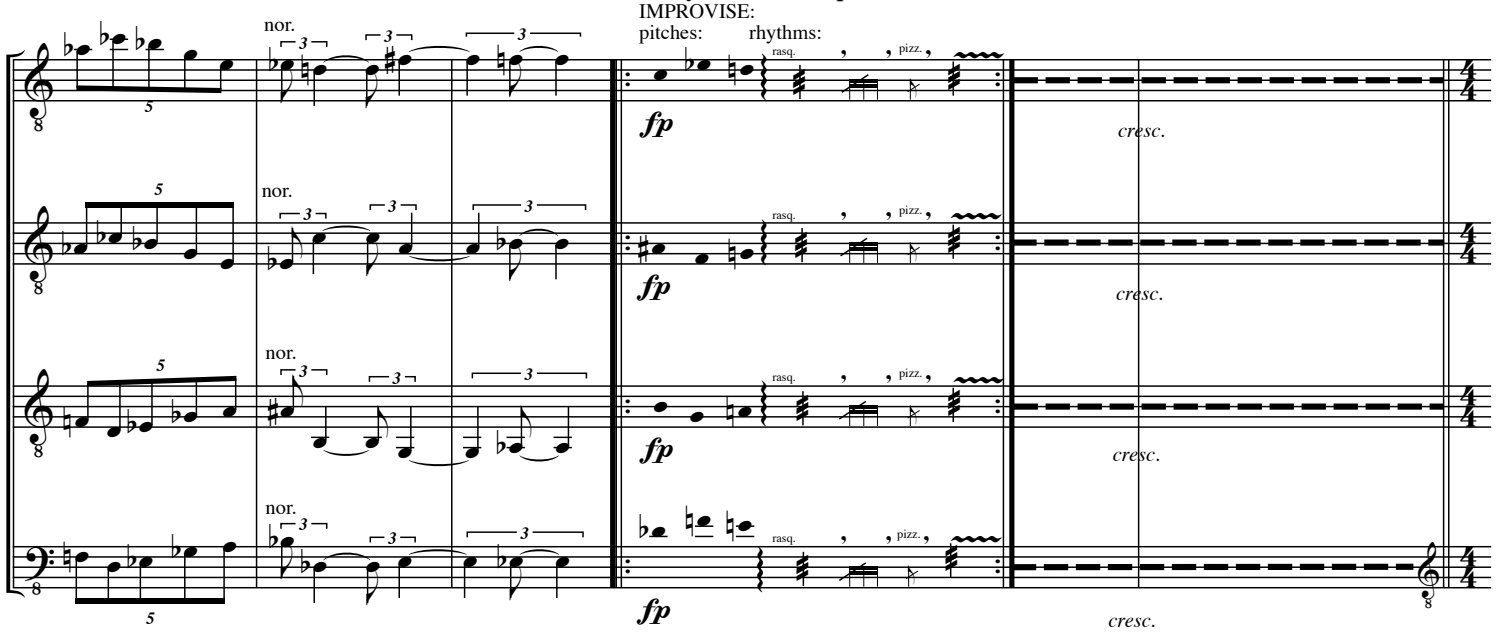

190
pizz.
sul pont.
nor.
l.h. nam. on; r.h. tamburo
on string played.
200
l.h. ham. on; r.h. tamburo
on string played.
210
pizz.
nor.
sim.

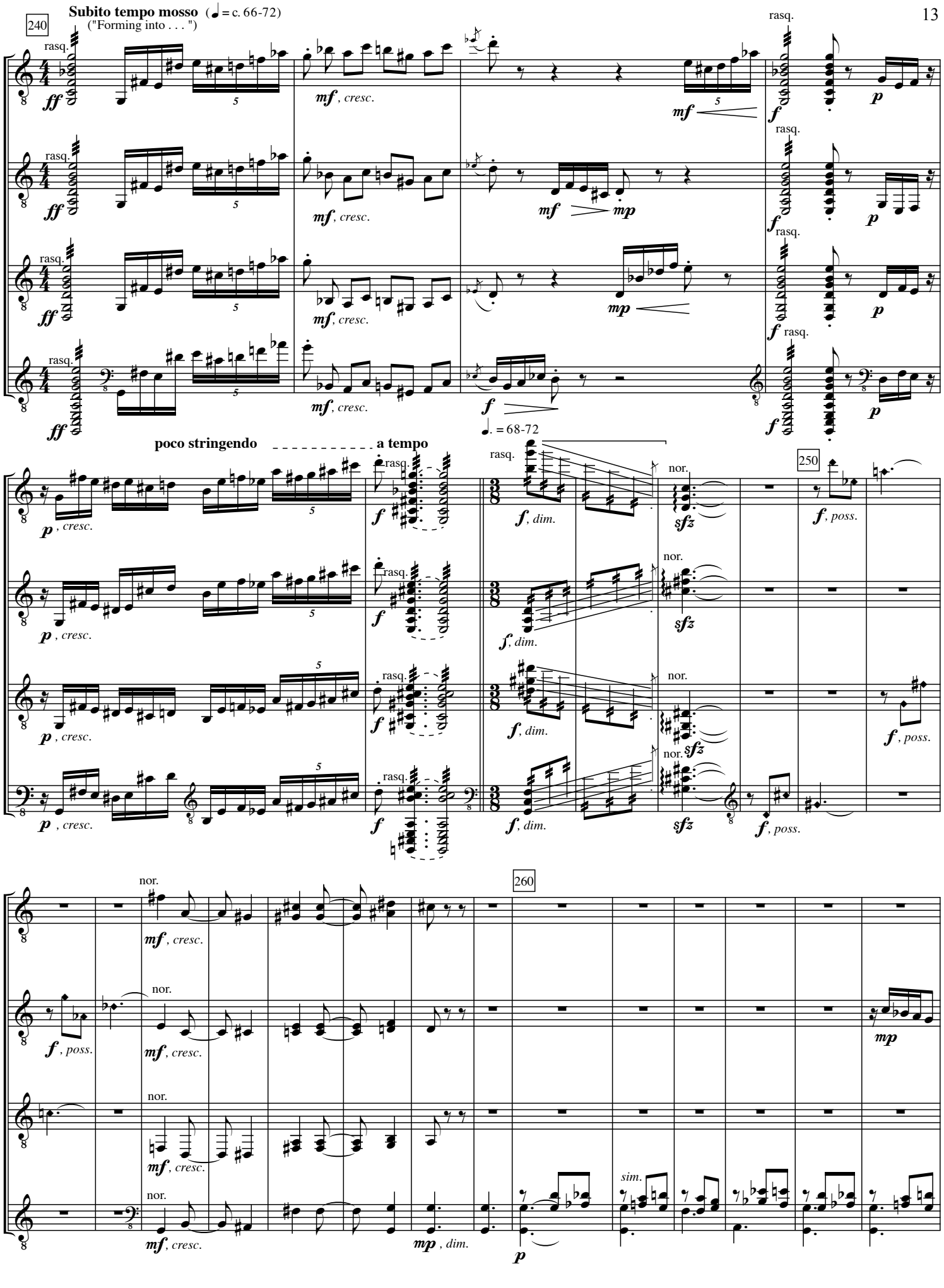


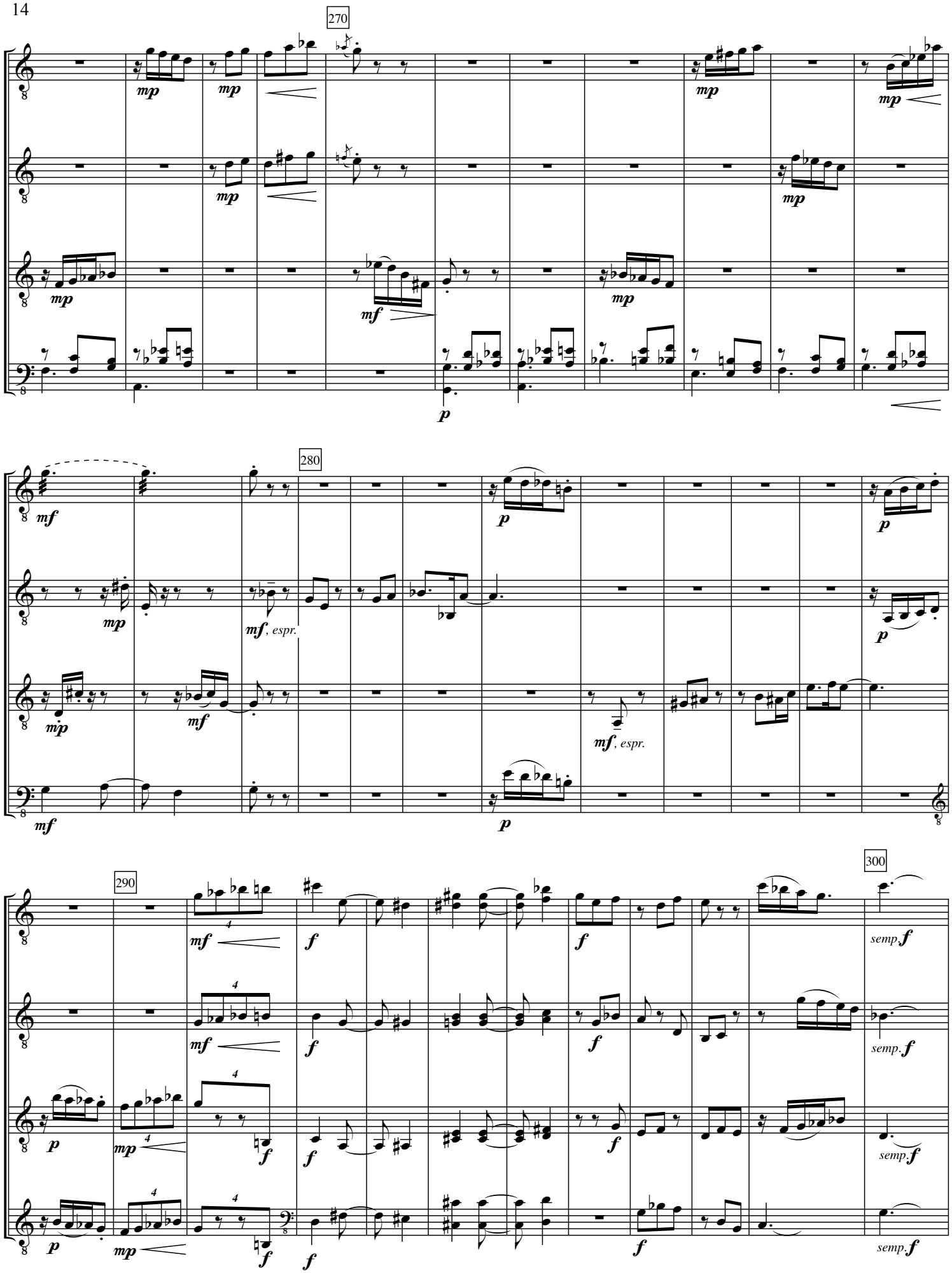




**Freely (l'istesso tempo)**

IMPROVISE:
pitches: rhythms:




240
Subito tempo mosso (♩ = c. 66-72)
("Forming into . . . ")
rasq.
ff
mf, cresc.
mf
mp
f
p
poco stringendo
a tempo
♩. = 68-72
f, dim.
sfz
nor.
250
f, poss.
260
sim.


270
280
290
300
mp
mf
p
f
mf, espr.
semp.f

Gliss. at random by barring across frets/
finger or side of left hand; cont. rasq.; do not coord.

G. P.

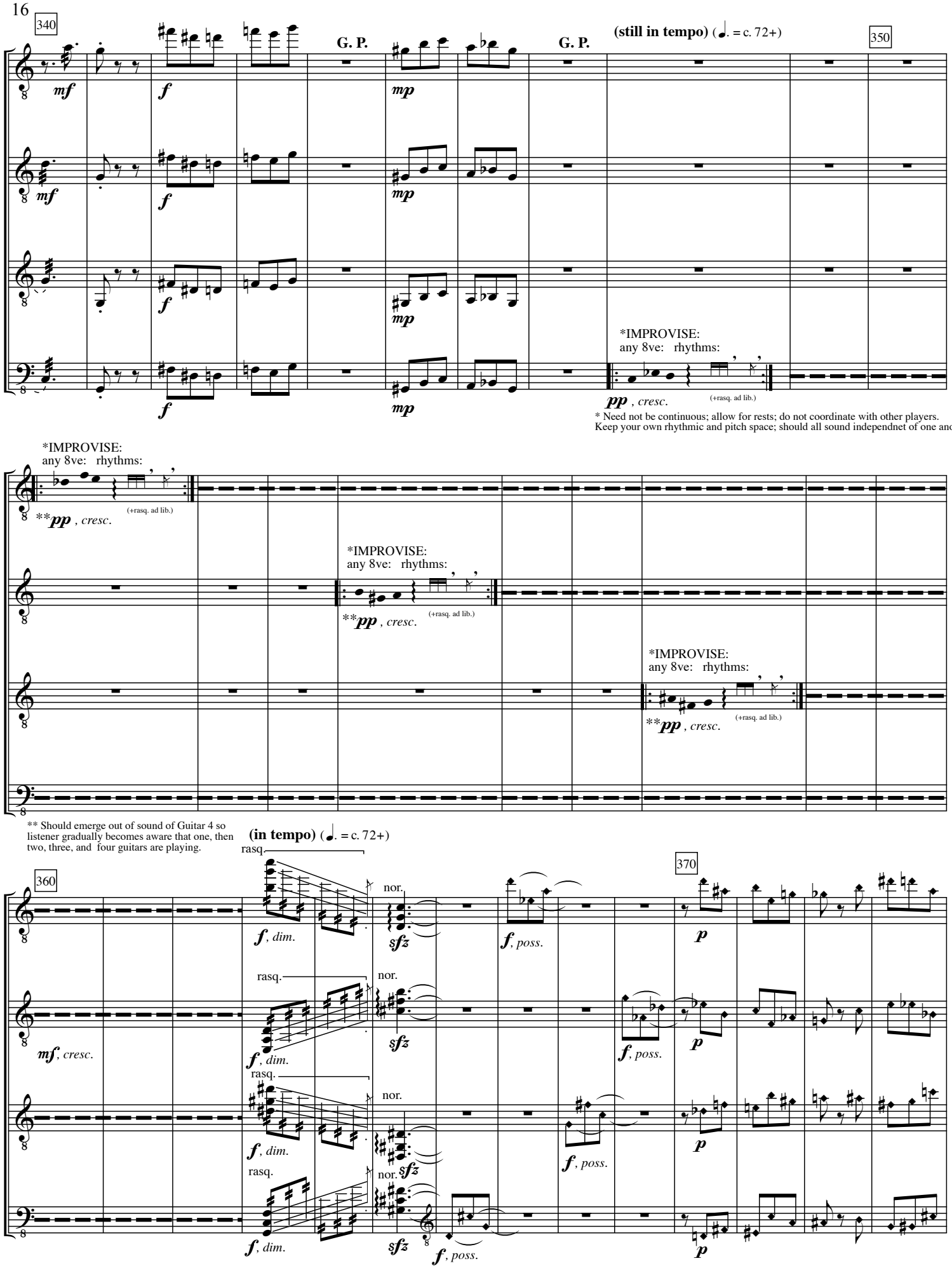
310

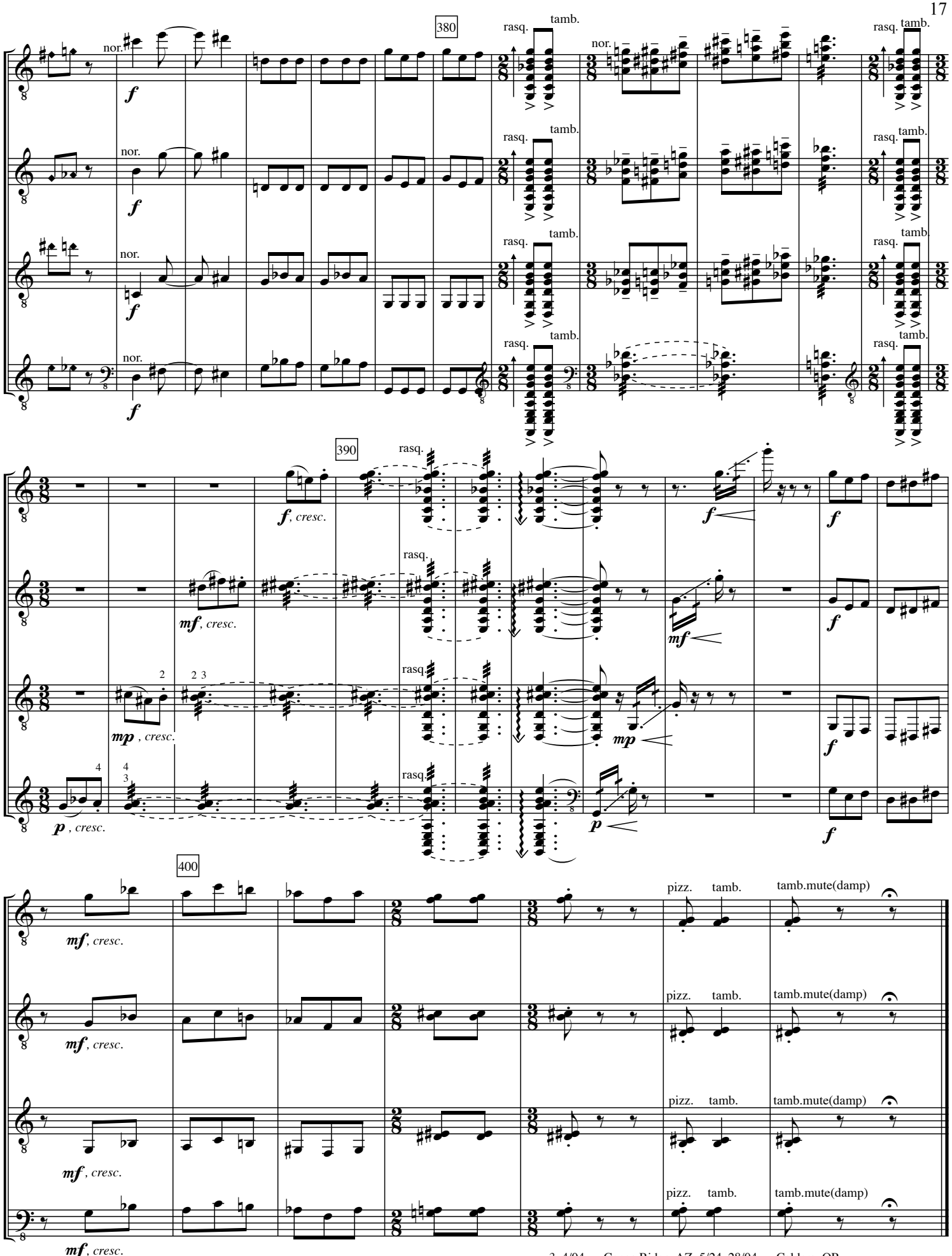
320

330

**Meno** (♩ = c. 60-66)

**A tempo mosso** (♩. = c. 72+)


340
G. P.
G. P.
(still in tempo) (♩. = c. 72+)
350
mf
f
mp
*IMPROVISE:
any 8ve: rhythms:
(+rasq. ad lib.)
pp , cresc.
* Need not be continuous; allow for rests; do not coordinate with other players.
Keep your own rhythmic and pitch space; should all sound independnet of one another.
**pp , cresc.
** 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+)
360
370
rasq.
nor.
f, dim.
sfz
f, poss.
p
mf, cresc.




3–4/04 — Canoa Ridge, AZ; 5/24–28/04 —Caldera, OR
6/1–11/04 — Tierra del Mar, OR; Final MSS 6/25/04 — Tierra del Mar, OR