

# Forms of Distance

for guitar solo

Bryn Harrison

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**Forms of Distance**  
for guitar solo  
*in memory of Toru Takemitsu 1930-1996*

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Commissioned & first performed by

Francesco Mariani

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Like Takemitsu's music, **Forms of Distance** draws upon both Eastern and Western musical aesthetics and consists of a series of fragmentary forms that are seen through ever changing perspectives. Whilst writing the piece I was particularly inspired by three lines of poetry from *The Bell* by the contemporary Chinese poet in exile, Bei Dao:

*time's curtain  
opened by the silent bellringer  
disintegrates, adrift in the sky.*

time's curtain  
opened by the silent bellringer  
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Bei Dao ~ The Bell


## NOTES

A 'bottleneck' (as used by slide-guitar players) is needed for glissandi passages.

'Wah-wah' effect - Position bottleneck on the indicated string very near to the bridge with the left hand. Pluck the string in the usual way with the right hand above the soundhole and move the bottleneck quickly onto the bridge itself to produce a swelling of tone and volume. This movement onto and away from the bridge should be articulated within the given rhythm at the indicated tempo.

Scordiatore - 5<sup>th</sup> string = B $\flat$  throughout

d =  $\frac{1}{4}$  tone flat  
x =  $\frac{1}{4}$  tone sharp  
## =  $\frac{3}{4}$  tone sharp

Vib.  - The widest point of the vibrato should encompass notes a quarter-tone above and below the main note.

'Without bottleneck' - Remove bottleneck whilst continuing to play on the open string with the right hand.

'Bell-effect' - Both 4<sup>th</sup> & 3<sup>rd</sup> strings should be plucked (p and i)

'left-hand only' - Pluck with 2<sup>nd</sup> finger of left-hand whilst holding down the arpeggio with the 1<sup>st</sup> and 4<sup>th</sup> fingers.

'Reverse' harmonics - Pluck the string with the right hand behind the left i.e. on the nut side of the fretboard. 'Reverse' harmonics sound at the same pitch as ordinary harmonics.

scordatura - ⑤ = B<sup>b</sup>

'wahi-wahi' effect using bottleneck  
(see notes for performance instructions)

♩ = c. 60  
Ritardato

→ pont.

with bottleneck

natural dim.

Repeat as note fades away

⑤ SIM.

string ①

string ②

(♩ = 60)

(cont.)

mp →

with bottleneck above soundhole

gliss.

sim.

vib.

mf

f

mf

p

'wahi-wahi' effect (as before)

senza tempo

with bottleneck above soundhole

3va →

p a m a p a m a etc.  
(trem. presto possibile)

pp

f

pp

c. 6"

(3va) →

subito f

subito pp

mf

pp

f

subito pp

mf

c. 12"

c. 12"

(8va) →

f ff mp f mp pp rubio f mp

c. 12"

8va gliss. non 8va

pp f pp f mp f mp

c. 5"

without hollowneck

$\text{♩} = 60$

pp rall. p a m i p a m i p a m i etc.

Hand 2 hold

mp p

6:4

mf p

p a i m p a i m p a i m etc. p a m i p a m i etc.

6:4

f mp

p a i m p a i m p a i m p a i m p a i m p a i m

6:4 6:4 6:4 6:4 6:4 6:4

*f* *mp* *ff*

6:4 6:4 6:4 6:4 6:4 6:4 m  $\text{♩} = 84$

*mp* *pp*

$\text{♩} = 84$  6:4 6:4 6:4 6:4

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

tet.

6:4 6:4 6:4 6:4 6:4

*pp* *mp* *ppp*

sim.

3:2 3:2

*mp* *f* *pp*

hold c hold

6:4 3:2 6:4

*mp* *f* *mp*

multitolo

8va \_\_\_\_\_

$\text{♩} = 69$

XII XVII 3:2 DXX

slight rubato cII

mp 3:2 somora

I cII cvIII VII

pp R.H. cresc.

mp

3:2

stricter tempo

mf

movido (ten.)

rall.

2 tempo

CVII IV CI

$\text{♩} = 84$

f decidedly (ten.) dim. mp

tem. p mf

$\text{♩} = 84$

6:4 6:4 6:4 6:4 6:4

f (ten.)

ppp

8va →  
Lontano

'Reverse' harmonics\* XII IV VII V XII

ordinary harmonics

'Reverse' harmonics 3:2 3:2

pp ten.

\* see notes

Handwritten musical notation for guitar, featuring sixteenth-note patterns. The first system is marked with a Roman numeral *v* and includes dynamics *f* and *p*. The second system is marked with *viii* and includes dynamics *f* and *p*. The rhythmic notation is  $\frac{6}{4}$ .

Handwritten musical notation for guitar, featuring sixteenth-note patterns. The first system is marked with a Roman numeral *v* and includes dynamics *f* and *p*. The second system includes dynamics *p*, *f*, and *p*. The word *trillo* is written below the second system. The rhythmic notation is  $\frac{6}{4}$ .

Handwritten musical notation for guitar, featuring sixteenth-note patterns. The first system is marked with a Roman numeral *v* and includes dynamics *p* and *pp*. The second system is marked *a tempo* and includes dynamics *pp*. The rhythmic notation is  $\frac{6}{4}$ .

Handwritten musical notation for guitar, featuring a 'bell-effect' section and a 'Reverse' section. The first section is marked *bell-effect* and includes instructions: *string ③ crossed over ④ at 8<sup>th</sup> fret*. The second section is marked *Lontano* and includes dynamics *pp (ordinary)*. The third section is marked *'Reverse'*. The rhythmic notation is  $\frac{6}{4}$ .

Handwritten musical notation for guitar, featuring a section marked *(ordinary)* and a section marked *Lontano*. The first section includes dynamics *mp* and *impro*. The second section includes dynamics *mp* and *p R.H.*. The tempo is marked  $\text{♩} = 69$ . The rhythmic notation is  $\frac{3}{2}$ .

Handwritten musical notation for guitar, featuring a section marked *Lontano* and a section marked *Lontano*. The first section includes dynamics *mp* and *p*. The second section includes dynamics *mp* and *p*. The rhythmic notation is  $\frac{6}{4}$ .



Handwritten musical notation, first system. Includes markings:  $\text{mp}$ ,  $\text{p}$ , *mol.*, *lontano*, and tempo  $\text{♩} = 84$ . A bracket above the first few notes is labeled "32".

Handwritten musical notation, second system. Includes markings:  $\text{p}$ ,  $\text{mp}$ , *L.H. only*, and tempo  $\text{♩} = 84$ . The vocal line contains the lyrics "pa mi pa mi etc." with circled numbers 1-4 above the notes.

Handwritten musical notation, third system. Includes the marking *sim.* (sostenuto).

Handwritten musical notation, fourth system.

Handwritten musical notation, fifth system.

Handwritten musical notation, sixth system. Includes markings:  $\text{p}$  (R.H.),  $\text{pp}$ , and the word *fine* at the end of the staff.

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