

Jeu de Paume

for Guitar and Pipa -- for Eliot Fisk and Wu Man

Anthony Paul De Ritis
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Acoustic Guitar

Pipa

f *ff* *p* *fp*

f *l. v.* *ff* *p* *mf*

with the flesh

roll chord

Ac.Gtr.

Pipa

p *mf*

mf *f* *pp*

rasq.

Ac.Gtr.

Pipa

f *p* *mf* *sfz* *mf* *f*

f *p* *f* *mf*

gliss. *f* *l. v.*

Jeu de Paume

Ac.Gtr. 12

Pipa 12

12

p *f*

gliss. *mf* *pp* *f*

Detailed description: This system covers measures 12 to 15. The acoustic guitar part begins with a melodic line in measure 12, followed by a sustained chord in measure 13 marked *p*. In measure 14, there is a triplet of eighth notes marked *f*. The pipa part is mostly silent in measures 12 and 13, then enters in measure 14 with a glissando marked *gliss.* and *mf*. In measure 15, the pipa plays a chord marked *pp* and a melodic line marked *f*.

Ac.Gtr. 16

Pipa 16

16

sfz *f* *p* *mf*

f *p* *pp* *mf*

Detailed description: This system covers measures 16 to 18. The acoustic guitar part starts with a *sfz* dynamic in measure 16, followed by a *f* dynamic in measure 17. Measure 18 features a *p* dynamic. The pipa part begins in measure 16 with a *f* dynamic, then a *p* dynamic in measure 17, and a *pp* dynamic in measure 18. There are also *mf* dynamics in the pipa part in measures 17 and 18.

Ac.Gtr. 19

Pipa 19

19

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

f *mp* *f*

p

Detailed description: This system covers measures 19 to 22. The acoustic guitar part starts with a *f* dynamic in measure 19, followed by a *ff* dynamic in measure 20. Measure 21 has a *mf* dynamic, and measure 22 has a *p* dynamic. The pipa part begins in measure 19 with a *f* dynamic, then a *mp* dynamic in measure 20. Measure 21 is silent, and measure 22 has a *f* dynamic. There is also a *p* dynamic in the pipa part in measure 22.

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Ac.Gtr. 23 *ff* *mp* *mf* *free*

Pipa 23 *ff* *pp* *repeat slowly and freely; l.v.* *all C# and D pitch classes*

Ac.Gtr. 27 *p* *mf* *p* *with the flesh* *mp* *p*

Pipa 27 *p* *p* *p*

Ac.Gtr. 31 *p* *pp* *rasq.* *L.H.*

Pipa 31 *p* *mp* *p* *pp*

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Ac.Gtr. 37 *L.H.* *gliss.* *f* *ff*

Pipa 37 *mp* *cresc.* *f* *ff*

Ac.Gtr. 42 *free* *f* *mf* *gliss.* *gliss.* *gliss.*

Pipa 42 *f* *mf* *gliss.* *gliss.* *gliss.*

Ac.Gtr. 45 *mp* *f* *5*

Pipa 45 *muted* *3* *4:3* *6:2* *f* *l.v.* *p* *sfz*

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50
Ac.Gtr. *steady and even*
p *mf*

50
Pipa *steady and even*
mp

54
Ac.Gtr. *mf* *p* *p*

54
Pipa *mf* *p* *p* l. v.

58
Ac.Gtr. *mp* *p* *rasq.*

58
Pipa *f* *mp* *f* *gliss.*
mf *p* *f*

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62

Ac.Gtr.

gliss.

gliss.

f

f

ff

mp

f gliss.

Pipa

ff

timbre trill (if possible?)

f 5

f

mp

66

Ac.Gtr.

mp

p

f

p gliss.

pp

p

mp

Pipa

p

mf >

p

freely

9

p

71

Ac.Gtr.

mp

10

f

l. v.

Pipa

pp

3

3

p

f *l. v.*

D:|C:B|E:F#G:A

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75 $\bullet = 120$

Ac.Gtr. *ff* *l. v.* *pp* *mp*

Pipa *ff* *gliss.* *l. v.* *p*

79

Ac.Gtr. *sim.* *mf* *cresc.*

Pipa *mf* *cresc.*

81

Ac.Gtr. *cresc.* *ff*

Pipa *gliss.* *ff*

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84

Ac.Gtr.

Pipa

ff *fff*

gliss. *gliss.*

highest pitch possible...

♩ = 54

88

Ac.Gtr.

Pipa

freely *mf*

3 *3*

92

Ac.Gtr.

Pipa

tr *pp*

3 *3* *3*

detune A-string to F# (if possible?)

pp *l. v.*