

Blackwater

For Solo Guitar
Duration Circa 10 Mins.

Eoin Mulvany, 2015

Programme Note and Performance Indications

This work for Solo Guitar is imagined to be the story and description of the Blackwater River in Co. Meath. Its flow and mood is to be determined by the performer. Various water references in the music can be liberally interpreted.

This work utilises a number of extended techniques on the guitar. A variety of notational techniques are detailed throughout the score.

Here are some general points about the scoring:

Harmonics are notated with a diamond notehead at sounding pitch to allow a technical freedom to the performer; though suggested fingering is indicated.

Indications to play on both sides of a string are described as 'Sopra', 'RH Sopra LH', or 'Sopra Mano', and are distinguished with X-noteheads.

Indications of timbral variation are notated using a division of Sul Ponticello and Sul Tastiero from arbitrary gradations from 1 - 10;

So, SP 10 is to pluck towards the bridge, ST 10 is to pluck towards the 12th fret. Lower numbers of each converge on the sound-hole.

'Ord.' cancels both.

The music is presented in a series of 'mobiles', each of which is to be played in normal reading sequence, though separated by a proportional silence judged by the performer to be appropriate for the performance space. To aid ease of reading, the score omits most clefs, though the first treble clef is included as a reference.

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With a Latent Energy

Slap shoulders with heel of hand (Allow Strings to speak)

Tap wood ad lib. using nails & finger tips
pulse dynamic at random

Sub. *pp*

Tap strings 3,2,1, gently,
increasing firmness,
between XII & XIX ad lib.

mf

To Hammer-on: Settle on these pitches;
play as fast as possible

Slowing, more defined
To Rh Sopra VII

(Sopra) (Ord.)

Lh Thumb & RH AMI

Getting faster

Gliss. up and down erratically
ad lib. on unfretted string

incorporate soft Rh M trem., PIMA pizz.,
& Lh thumb pizz.

Lh thumb bar

Slow gliss.
down the neck

RH tap bridge/wood with heel/fingertips ad lib.

LH tap strings/neck/headstrings ad lib.

ST4

p

Ord.

① ② ③ ④ ⑤ ⑥

f

ST7

① VII

mf

SP7

② V

mp

Ord.

f

ST10

② V

p

Ord.

④ ③

mf f

ST6

⑤ IV

p

SP6

② VII

mf

ST5

② XVII

③ XI

mp

Ord.

⑤ ④ ② ⑤ ①

8^{va}

pp

②

① ② ③ ④

8^{va}

f

⑤ ④ ② ⑤ ①

8^{va}

pp

repeat X 3

SP8 -----> ST4

p cresc. (f)

8^{va}

⑤ ④ ② ⑤ ①

sub. pp

repeat X 3

SP8 -----> ST4

mf

8^{va}

⑤ ④ ② ⑤ ① ②

sub. pp

ST7

③

SP2 - 7

pp p mp

Ord.

⑤ ④ ③ ③

mf

ST7

① ② ③ ④

SP2 - 7

mp mf f ff

Ord.

⑤ ④ ③ ③ ②

f

① ②

ST7 *mf* *f*

① ② ③ ④ ⑤

8^{va} XVI XVI XVII XII XVIII *ff*

② ③ ④ ⑤

8^{va} XVI XVII XII XVIII *mf*

ST6 - 10 ---> RH Sopra LH ---> Ord. ---> RH Sopra LH
(Lh thumb harm) XII

Rasg. *mp* *f* *ff* *mf*

RH Sopra LH hammer RH *mf* *p*

Ord. RH Sopra LH *mf* *mp*

Ord. XIII ⑥ XVII XVI ⑤ XVII *f*

RH Arm. ③ ④ ⑤ *mp*

③ XIX XIV

SP10 SP8 SP6 SP4 SP2 ST7 *p* *f* *mf*

① ②

8^{va} XVI IV *f* *mf*

Ord. III Ord. VII *f* *ff* *mf* *f*

RH Sopra LH Ord. VII *mf* *f*

RH sopra LH *pp*

Ord. X *f*

FF *ff* *pp*

Hold chord; Move from trem. to light finger tapping on all strings SP moving ord.

Finger tapping moving ST Arm VII *p*

LH tapping on strings up the neck

RH light tapping moving up the neck (adding scratches) *pp*

LH tapping nut and plucking the head strings

RH scratching strings on upper neck *ppp* Slowing *n*