

Robert Davidson  
**Coonowrin**  
for guitar quartet

## Performance Note

Coonowrin is a canon between the three standard guitars, with the bass guitar independent. Individuation between the identical parts is a desirable outcome in performance.

The 6th string is retuned down to D for the three standard guitars.

The tempo is strict, with an orientation towards "groove" and interlocking of contrapuntal rhythms. The most sought-after quality is clarity and rhythmic interconnection. To bring out the many contrasts in colour, dynamics should be exaggerated, especially in the loud sections (such as letter R), where a sense of almost too much should be allowed - it should feel sometimes rather reckless and abandoned.

## Program Note

Coonowrin takes its name from Mount Coonowrin situated in the Glasshouse Mountains in Queensland. It is a prominent peak in the area and is unique in having a column of rock protruding like a crooked neck, hence the local name Coonowrin, derived from the Kabi Kabi word coonoong-warrang ('crooked neck').

Davidson states "Coonowrin is my response to landscape and the piece has some shadowy intuitive connections with the Kabi Kabi stories surrounding it, where the father figure (Tibrogargan) is in violent conflict with the mother (Beerwah) and son (Coonowrin). I find my relationship with the landscape around where I grew up is getting more emotionally overwhelming, and though initially resisting making landscape music, I find myself compelled. At the time of composing the piece, I was regularly making weekend trips to climb the Glasshouse Mountains and the impression of Coonowrin from the top of Tibrogargan and Beerwah left its mark on the piece. There is also an evocation of the experience of viewing the mountain from a car seat on the highway, the colours shifting while the white road posts and lines repeatedly go past, the sky and clouds more static above. The cyclical nature of the piece is connected in my mind with the timelessness that overtakes me in the region."

# Coonowrin

for guitar quartet

Robert Davidson

Retune 6th string to D  
arm. XII sempre, L.V. sempre  
(sounding pitches indicated for harmonics)

♩=138

Guitar 1

Guitar 2

Guitar 3

Bass Guitar

A

Gtr. 1

Gtr. 2

Gtr. 3

Bass

B

Gtr. 1

Gtr. 2

Gtr. 3

Bass

Coonowrin

4

13

Gtr. 1 *mf*

Gtr. 2

Gtr. 3

Bass *mf*

C

Gtr. 1

Gtr. 2 *mf*

Gtr. 3

Bass

arm. XII sempre, L.V. sempre

Gtr. 1

Gtr. 2

Gtr. 3 *mf*

Bass

D

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. XII sempre, L.V. sempre

29

Gtr. 1

Gtr. 2

Gtr. 3

Bass

mf

arm. XII sempre, L.V. sempre

E

Gtr. 1

Gtr. 2

Gtr. 3

Bass

mf

Coonowrin

6

37

Gr. 1 *f*

Gr. 2

Gr. 3 *mf*

Bass

**F**

Gr. 1

Gr. 2 *f*

Gr. 3

Bass

Gr. 1

Gr. 2

Gr. 3 *f*

Bass

45

G

Musical score for section G, measures 1-4. The score is for four instruments: Gtr. 1, Gtr. 2, Gtr. 3, and Bass. Gtr. 1 plays a melodic line with eighth and quarter notes. Gtr. 2 plays a rhythmic accompaniment with eighth notes and chords. Gtr. 3 plays a bass line with eighth notes and chords. The Bass part provides a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

Musical score for section G, measures 53-56. The score is for four instruments: Gtr. 1, Gtr. 2, Gtr. 3, and Bass. Gtr. 1 starts at measure 53 with the instruction *energetic* and plays a complex, fast melodic line with many sixteenth notes. Gtr. 2 continues with the same rhythmic accompaniment as in the previous section. Gtr. 3 continues with the same bass line. The Bass part continues with the same eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

H

Musical score for section H, measures 57-60. The score is for four instruments: Gtr. 1, Gtr. 2, Gtr. 3, and Bass. Gtr. 1 plays a melodic line with eighth and quarter notes. Gtr. 2 starts at measure 57 with the instruction *energetic* and plays a complex, fast melodic line with many sixteenth notes. Gtr. 3 continues with the same rhythmic accompaniment as in the previous section. The Bass part continues with the same eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

Coonowrin

8

61

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*energetic*

I

Gtr. 1

Gtr. 2

Gtr. 3

Bass

Gtr. 1

Gtr. 2

Gtr. 3

Bass

69



J

Gtr. 1 *mf*

Gtr. 2

Gtr. 3

Bass

sempre L.V. e legato

77

Gtr. 1

Gtr. 2 *mf*

Gtr. 3

Bass

K

Gtr. 1

Gtr. 2 *mf*

Gtr. 3

Bass

sempre L.V. e legato

Coonowrin

10  
85

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*sempre L.V. e legato*

L

Gtr. 1

Gtr. 2

Gtr. 3

Bass

93

Gtr. 1

Gtr. 2

Gtr. 3

Bass

M

Musical score for section M, measures 1-4. The score is for four instruments: Gtr. 1, Gtr. 2, Gtr. 3, and Bass. Gtr. 1 has a whole rest in all four measures. Gtr. 2 and Gtr. 3 play a rhythmic pattern of eighth notes. The Bass line consists of a steady eighth-note accompaniment. The key signature has one flat (Bb).

Musical score for section M, measures 5-8. Gtr. 1 has a dynamic marking of *101 esp.* and plays a complex melodic line with many slurs and ties. Gtr. 2 has whole rests. Gtr. 3 and Bass continue with the rhythmic accompaniment from the previous section. A triplet of eighth notes is marked with a '3' in the final measure of Gtr. 1.

N

Musical score for section N, measures 1-4. Gtr. 1 and Gtr. 2 have dynamic markings of *esp.* and play complex melodic lines with many slurs and ties. Gtr. 3 has whole rests. The Bass line continues with the eighth-note accompaniment. A triplet of eighth notes is marked with a '3' in the final measure of Gtr. 2.

Coonowrin

12 sempre L.V. e legato

109

Gtr. 1

Gtr. 2

Gtr. 3 *esp.*

Bass

0

Gtr. 1

Gtr. 2 *sempre L.V. e legato*

Gtr. 3

Bass

117

Gtr. 1

Gtr. 2

Gtr. 3 *sempre L.V. e legato*

Bass

P

Musical score for measures 1-4, section P. Gtr. 1, 2, and 3 play a melodic line, while Bass is silent.

(percussion)

125

Musical score for measures 5-8, section P. Gtr. 1 has percussive strumming, Gtr. 2 and 3 continue the melodic line, and Bass is silent.

Q

percussive strumming, dampened strings

Musical score for measures 9-12, section Q. Gtr. 1 has percussive strumming, Gtr. 2 has percussive strumming, Gtr. 3 continues the melodic line, and Bass has a rhythmic accompaniment.

Coonowrin

14 sempre (2) (3) (4)

133

Gtr. 1

forceful, almost snapped against the fingerboard

Gtr. 2

percussive strumming, dampened strings

*f*

(percussion)

Gtr. 3

*ff*

Bass

**R** (percussion)

Gtr. 1

*ff*

Gtr. 2

sempre (2) (3) (4)

forceful, almost snapped against the fingerboard

Gtr. 3

percussive strumming, dampened strings

*f*

Bass

approx. pitches only. Sounding vague, as if in the distance

Gtr. 1

141

*pp*

(percussion)

Gtr. 2

*ff*

Gtr. 3

sempre (2) (3) (4)

forceful, almost snapped against the fingerboard

Bass

S

Gtr. 1

Gtr. 2

Gtr. 3

Bass

approx. pitches only. Sounding vague, as if in the distance

*pp*

(percussion)

*sffz*

Gtr. 1

Gtr. 2

Gtr. 3

Bass

149

*mf*

*sffz*

approx. pitches only. Sounding vague, as if in the distance

*pp*

T

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*mp* dim. poco a poco a niente

*mf*

*sffz*

Coonowrin

16

157

Gtr. 1

Gtr. 2 *mp* *dim. poco a poco a niente*

Gtr. 3 *mf*  
*sffz*

Bass

U

*gently rhythmic*

Gtr. 1 *mp esp.*

Gtr. 2

Gtr. 3 *mp* *dim. poco a poco a niente*

Bass

165

Gtr. 1

Gtr. 2 *gently rhythmic*  
*mp esp.*

Gtr. 3

Bass



**V**

*portamento*

Gtr. 1

(rearticulate after port.)

Gtr. 2

*gently rhythmic*

*mp esp.*

Bass

173

Gtr. 1

*portamento*

(rearticulate after port.)

Gtr. 2

Gtr. 3

Bass

**W**

*solo*

*f*

Gtr. 1

Gtr. 2

*portamento*

(rearticulate after port.)

Gtr. 3

Bass

Coonowrin

18  
181

Gtr. 1

Gtr. 2 *solo*  
*f*

Gtr. 3

Bass

X

Gtr. 1  
*mp*

Gtr. 2

Gtr. 3 *solo*  
*f*

Bass

Gtr. 1  
*f*

Gtr. 2  
*mp*

Gtr. 3

Bass

189

Y

Gr. 1 *pp* *ff* *pp*

Gr. 2 *f*

Gr. 3 *mp*

Bass

197

Gr. 1 *mp*

Gr. 2 *pp* *ff* *pp*

Gr. 3 *f*

Bass

Z

arm. XII sempre, L.V. sempre

Gr. 1

Gr. 2 *mp*

Gr. 3 *pp* *ff* *pp*

Bass

Coonowrin 20 205

Gtr. 1 *mf* arm. V arm. VII arm. XII

Gtr. 2 arm. XII sempre, L.V. sempre

Gtr. 3 *mp*

Bass arm. V arm. V

AA

Gtr. 1 arm. XII arm. V arm. VII arm. XII

Gtr. 2 *mf* arm. V arm. VII arm. XII

Gtr. 3 arm. XII sempre, L.V. sempre

Bass arm. V arm. V

213

Gtr. 1 *f* arm. V arm. VII arm. XII (2) o

Gtr. 2 arm. XII arm. V arm. VII arm. XII

Gtr. 3 *mf* arm. V arm. VII arm. XII

Bass arm. V arm. V

**BB**

BB

arm. V arm. VII arm. XII

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. V arm. VII arm. XII

arm. XII

arm. V arm. VII arm. XII

arm. VII arm. IV arm. V

221

221

arm. XII

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. V arm. VII arm. XII

arm. VII arm. IV arm. V

**CC**

CC

arm. V arm. VII arm. XII

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. XII

arm. V arm. VII arm. XII

Coonowrin

22 *marcato e sostenuto*  
229

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. XII

*f*

DD

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*marcato e sostenuto*

237 *accomp.*

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*mf*

*marcato e sostenuto*

EE

Gtr. 1

Gtr. 2 *accomp.*  
*mf*

Gtr. 3

Bass

*solo, dramatic*

245

Gtr. 1 *f*

Gtr. 2

Gtr. 3 *accomp.*  
*mf*

Bass

FF

Gtr. 1 *accomp.*  
*mf*

Gtr. 2 *solo, dramatic*  
*f*

Gtr. 3

Bass

Coonowrin

24  
253

Gr. 1

Gr. 2 *accomp.*

Gr. 3 *mf*  
*solo, dramatic*

Bass

GG

Gr. 1 *f*  
*8va-7*  
*arm. V*

Gr. 2

Gr. 3 *accomp.*  
*mf*

Bass

Gr. 1 *f*

Gr. 2 *f*  
*8va-7*  
*arm. V*

Gr. 3

Bass



**HH**

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*f*

*8va -*  
*arm. V*

5

3

5

269

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*f*

3

**II** *rasg.*

Gtr. 1

Gtr. 2

Gtr. 3

Bass

*f*

*sfz*

*sfz*

Coonowrin

26  
277

Gr. 1

Gr. 2

Gr. 3

Bass

rasg.

*f*

*sfz*

JJ

Gr. 1

Gr. 2

Gr. 3

Bass

rasg.

*f*

*sfz*

285

Gr. 1

Gr. 2

Gr. 3

Bass

*f*

*p*

*f*

*sfz*

KK

Gr. 1  
*p* *f* *p* *f*

Gr. 2  
*f* *p* *f*

Gr. 3  
*sfz* *sfz*

Bass

293

Gr. 1  
*p* *f* *p*

Gr. 2  
*p* *f* *p* *f*

Gr. 3  
*f* *p* *f*

Bass

LL

Gr. 1  
*f* *p* *f*

Gr. 2  
*p* *f* *p*

Gr. 3  
*p* *f* *p* *f*

Bass

Coonowrin  
28

301

Gtr. 1  
*p* *f* *p* *f*

Gtr. 2  
*f* *p* *f*

Gtr. 3  
*p* *f* *p*

Bass

MM

Gtr. 1  
*p* *mf*

Gtr. 2  
*p* *f* *p* *f*

Gtr. 3  
*f* *p* *f*

Bass  
*p* *f*

L.V.

309

Gtr. 1  
*p* *mf*

Gtr. 2  
*p* *mf*

Gtr. 3  
*p* *f* *p* *f*

Bass  
*p* *f*

NN

tamb. portamento

Gtr. 1

Gtr. 2 L.V. *p* *mf*

Gtr. 3 *p* *mf*

Bass *p* *f*

317 L.V. tamb. # *mp* *p* portamento

Gtr. 1

Gtr. 2 tamb. *p*

Gtr. 3 L.V. *p* *mf*

Bass *p* *f*

OO arm. XII

Gtr. 1 *p*

Gtr. 2 L.V. tamb. # *mp* *p*

Gtr. 3 tamb. *p* portamento

Bass *p* *f*

Coonowrin

30  
325

tamb. tamb. tamb.

Gtr. 1

Gtr. 2

Gtr. 3

Bass

L.V.

L.V.

arm. XII

tamb.

#e

mp

p

**PP** arm. XII sempre, L.V. sempre

Gtr. 1

Gtr. 2

Gtr. 3

Bass

rapid, random sequence of this set of notes without measured rhythm.  
Continue playing until all 3 standard guitars are playing this set of notes.

tamb.

tamb.

tamb.

arm. XII

L.V.

p

333

Gtr. 1

Gtr. 2

Gtr. 3

Bass

arm. XII sempre, L.V. sempre

rapid, random sequence of this set of notes without measured rhythm.  
Continue playing until all 3 standard guitars are playing this set of notes.

tamb.

tamb.

tamb.

arm. XII sempre, L.V. sempre

rapid, random sequence of this set of notes without measured rhythm.

rapid, random sequence of this set of notes without measured rhythm.

Fade out over 10"

Fade out over 10"

Fade out over 10"

Fade out over 10"

Fade out over 10"