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 desireable 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.”

Score

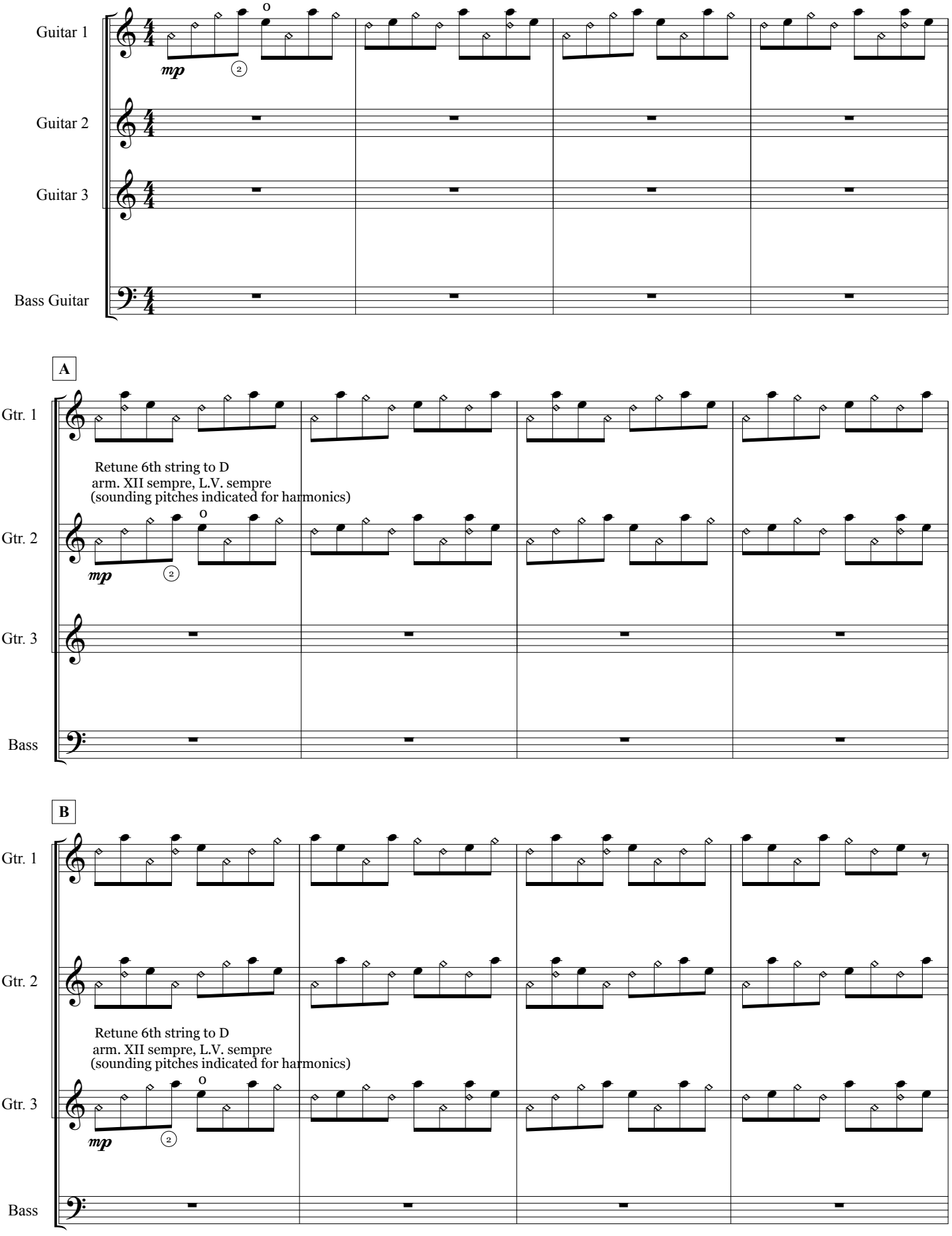
Coonowrin

for guitar quartet

Robert Davidson

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

♩=138



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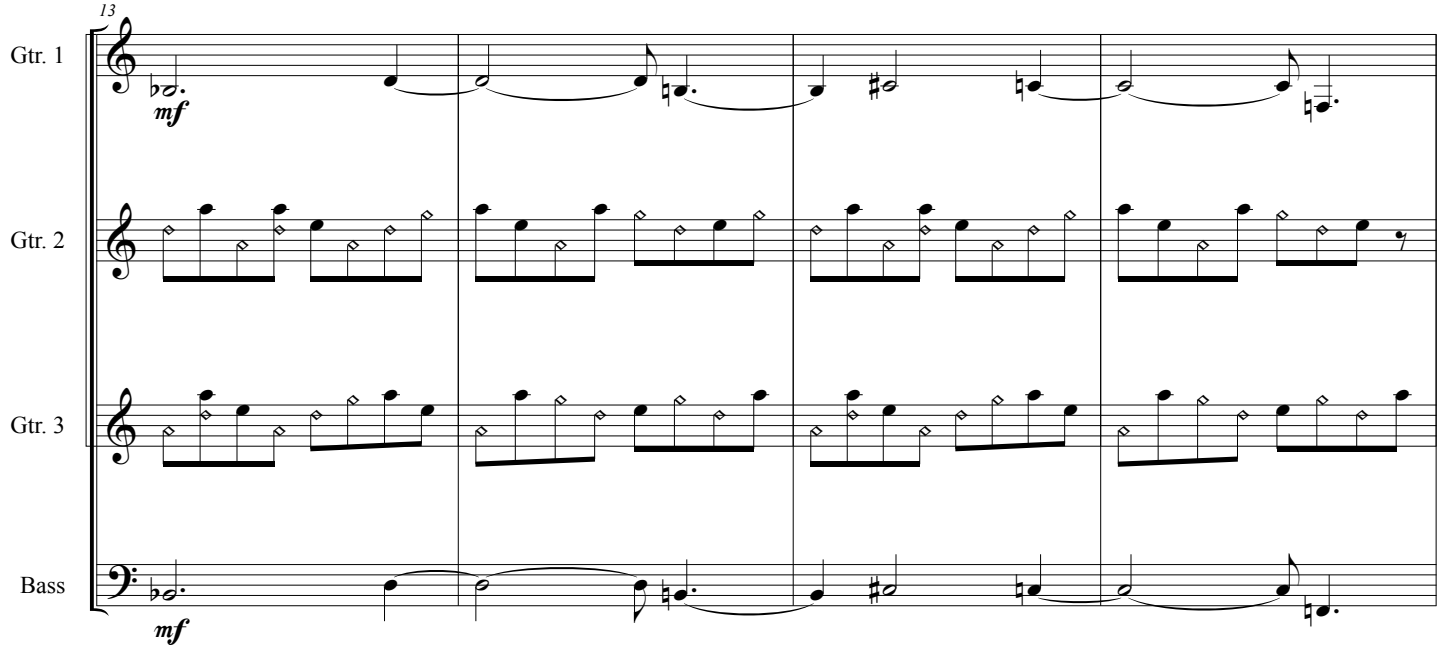
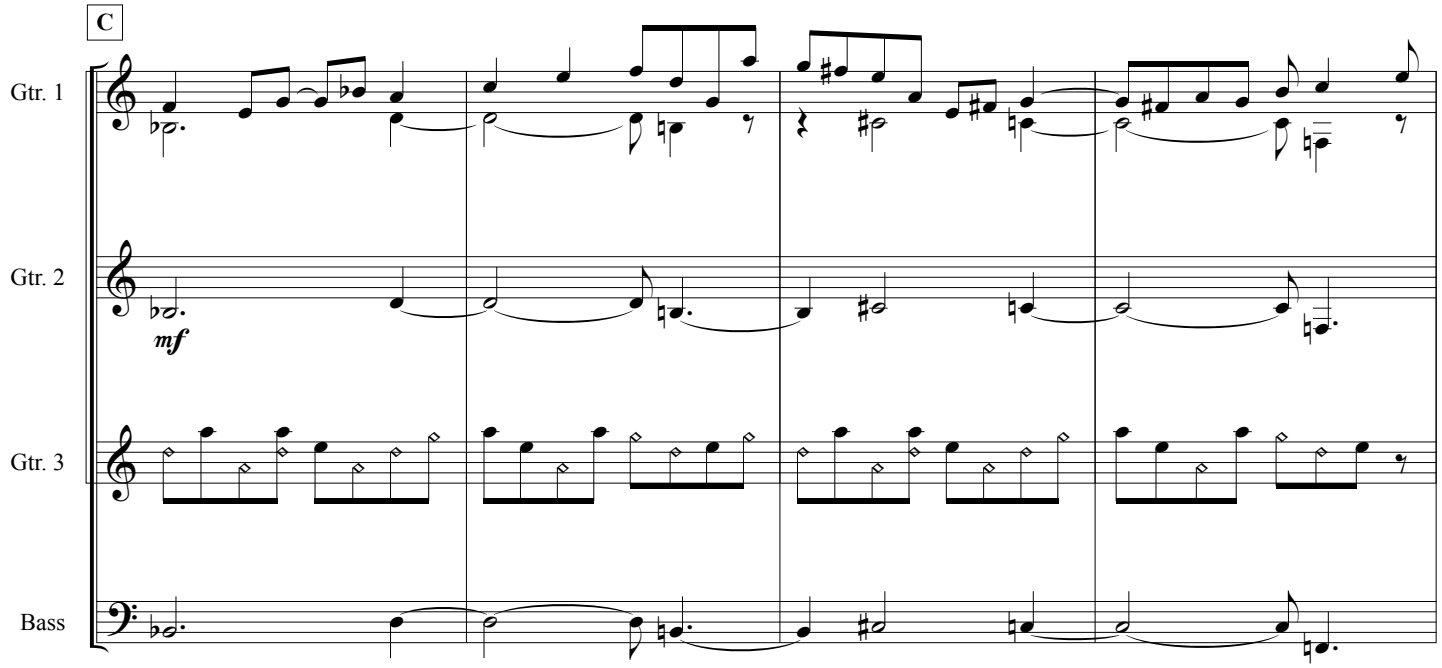
13

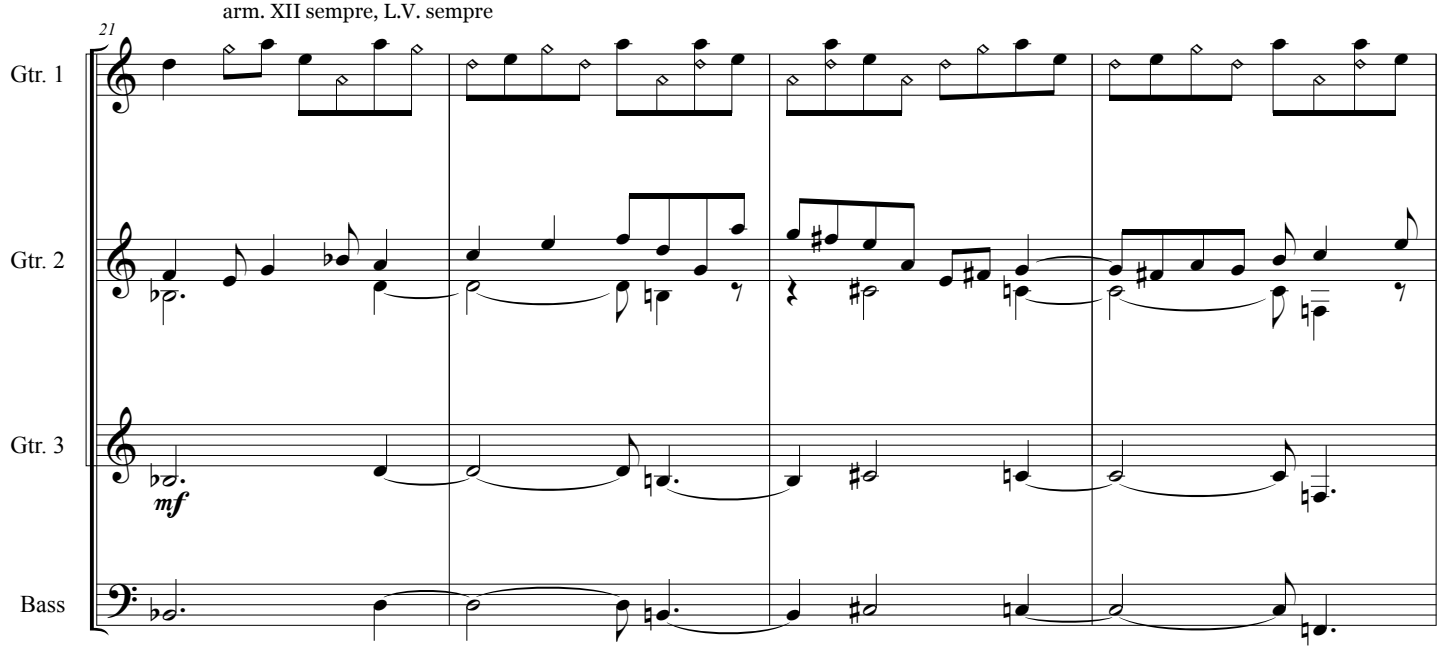


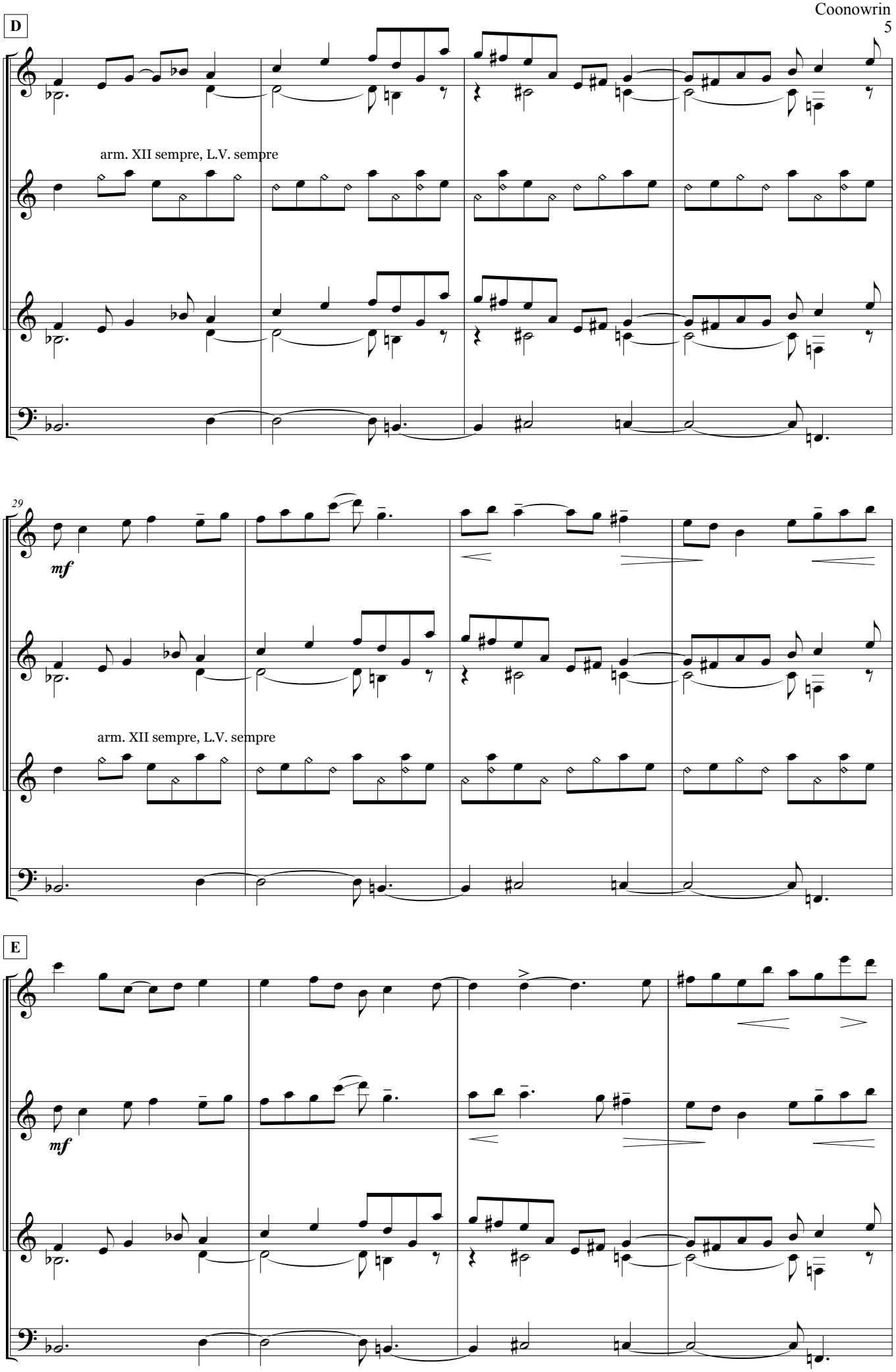
C

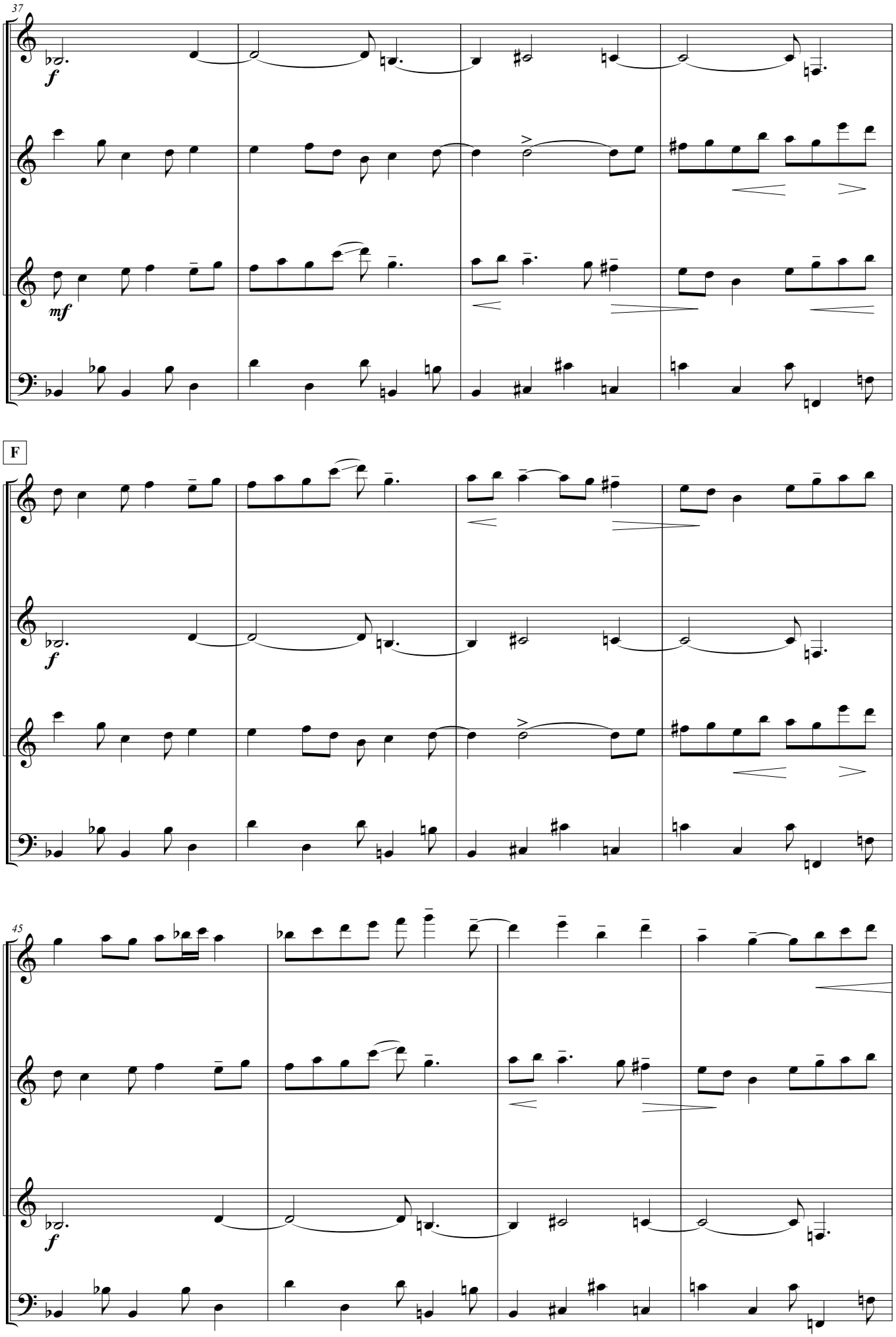


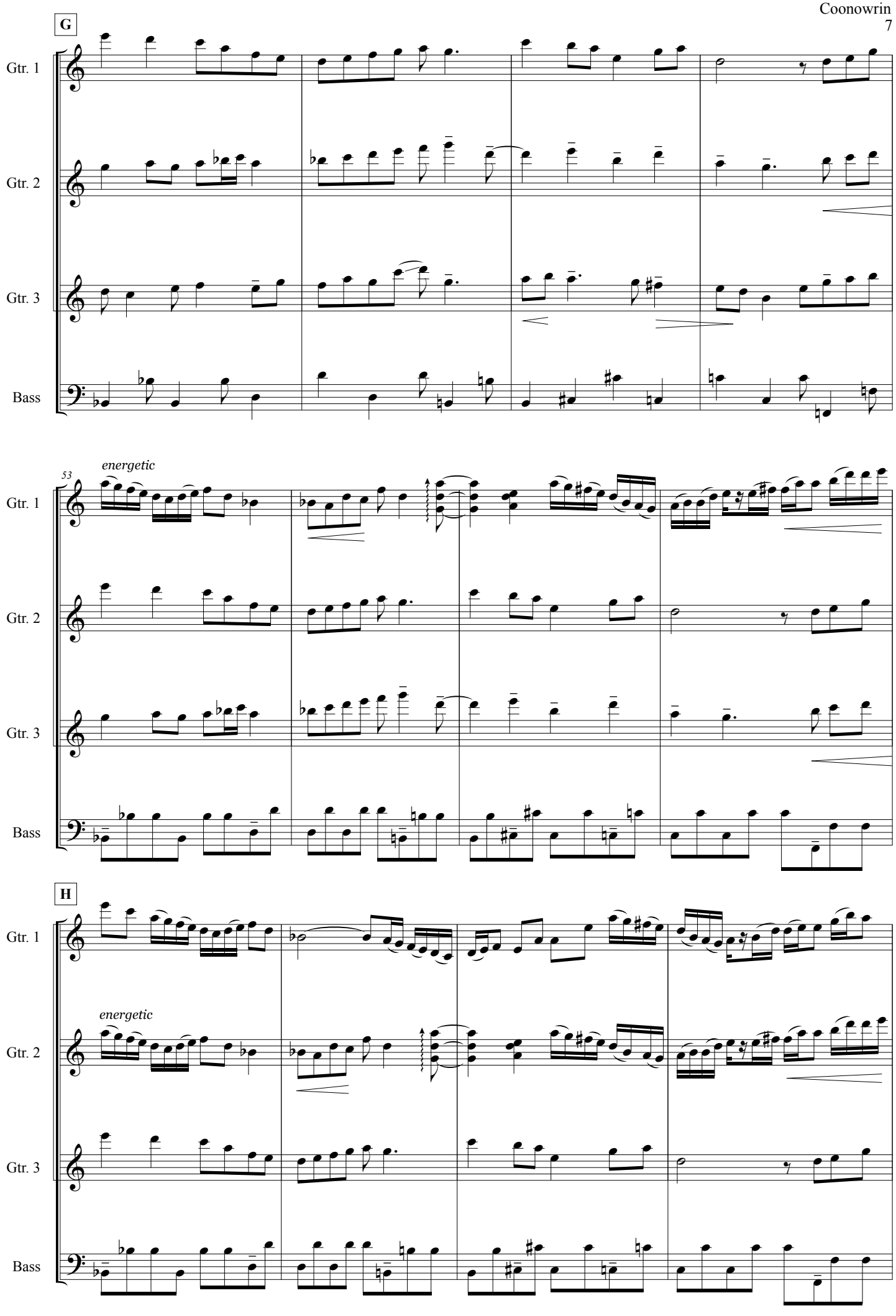
21

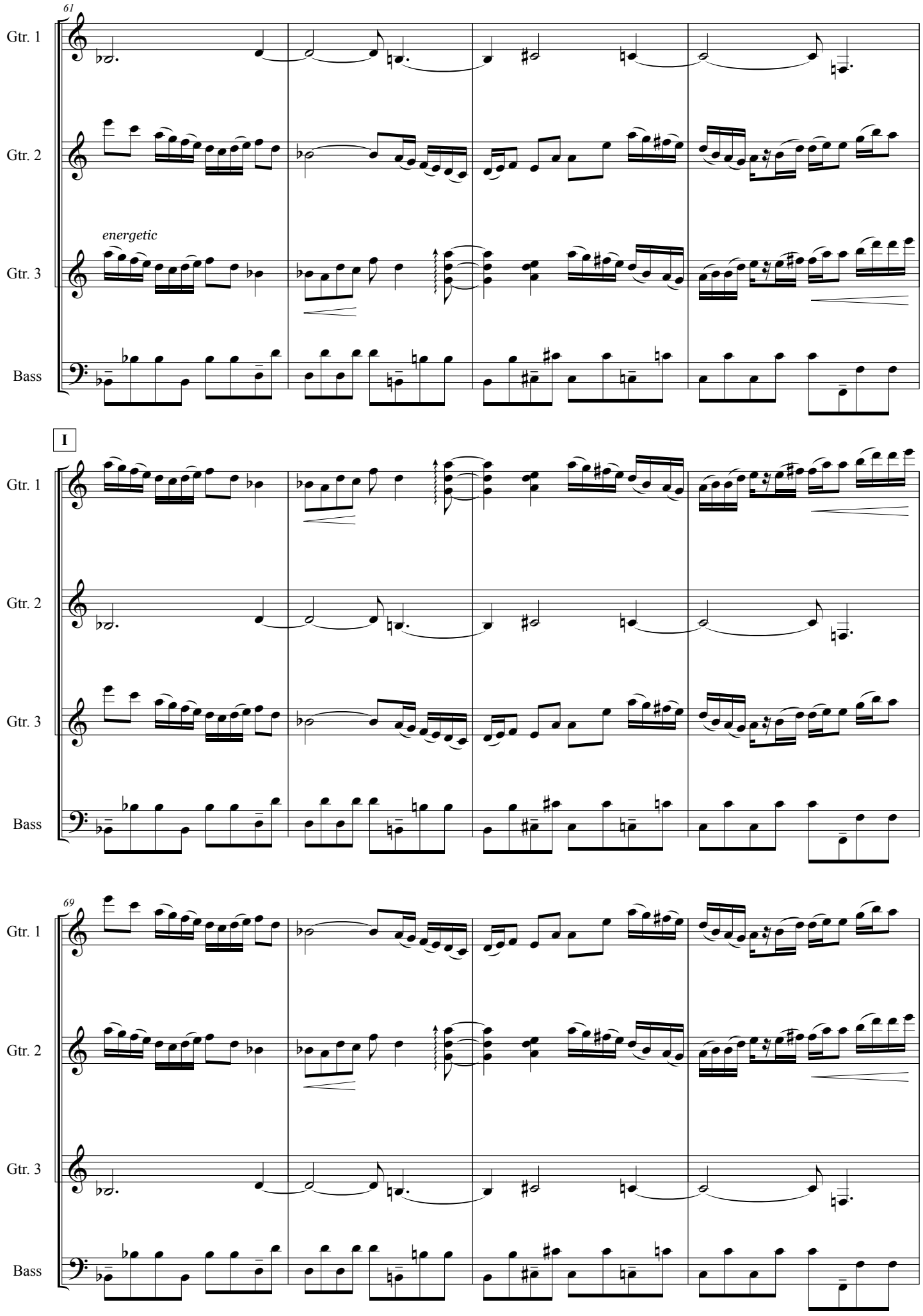
arm. XII sempre, L.V. sempre

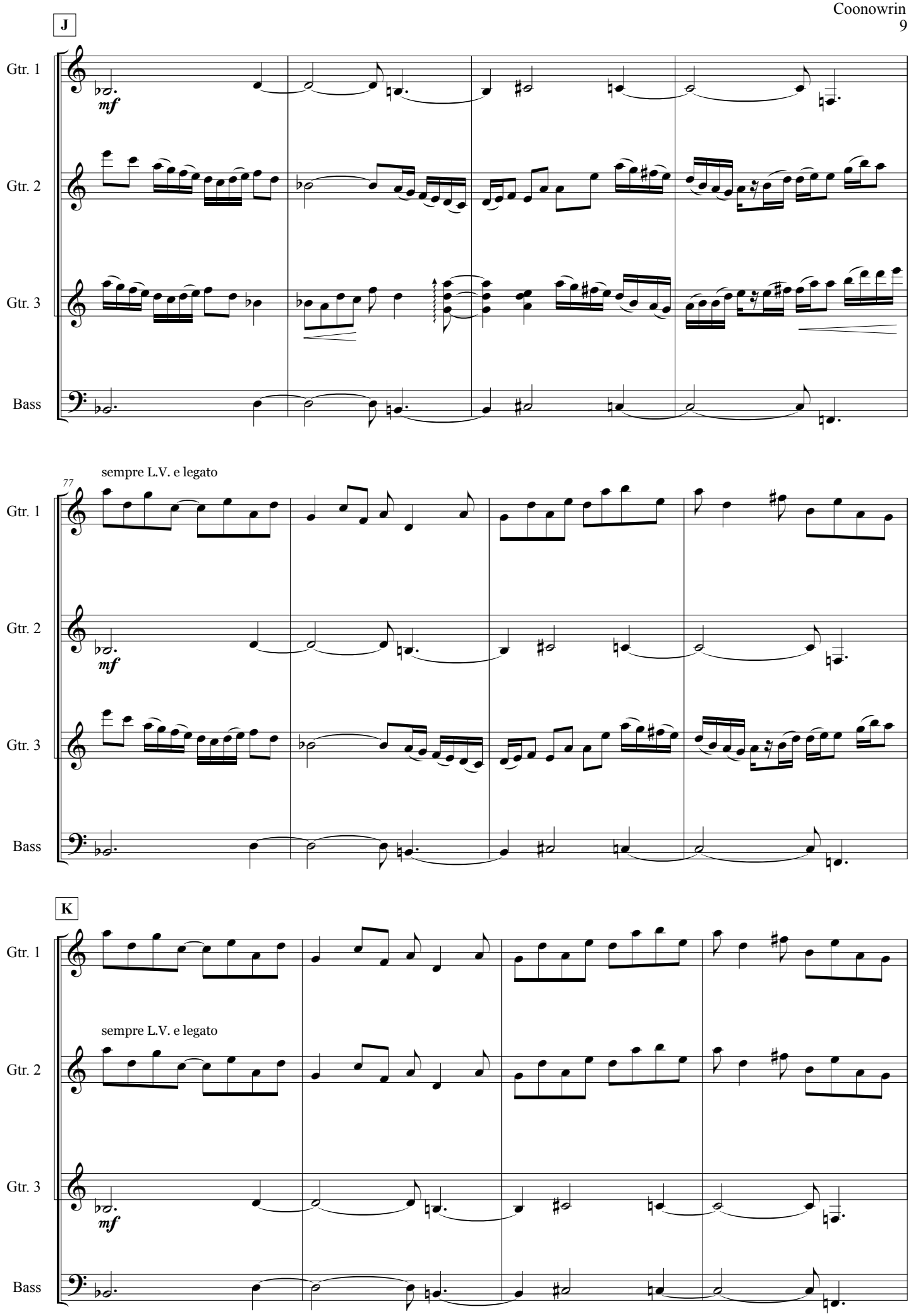


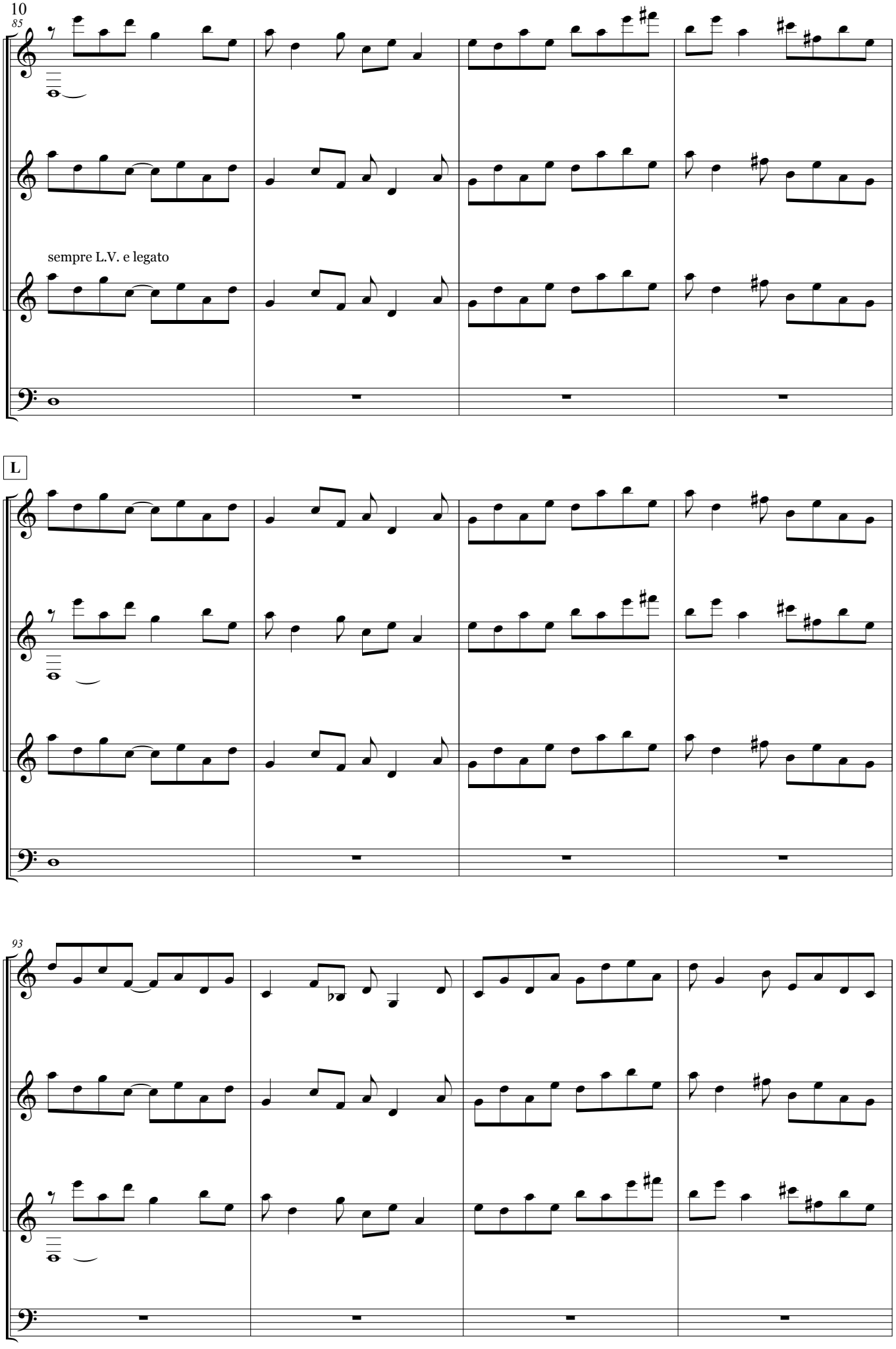

D
Gtr. 1
arm. XII sempre, L.V. sempre
Gtr. 2
Gtr. 3
Bass
29
mf
Gtr. 1
Gtr. 2
arm. XII sempre, L.V. sempre
Gtr. 3
Bass
E
Gtr. 1
mf
Gtr. 2
Gtr. 3
Bass

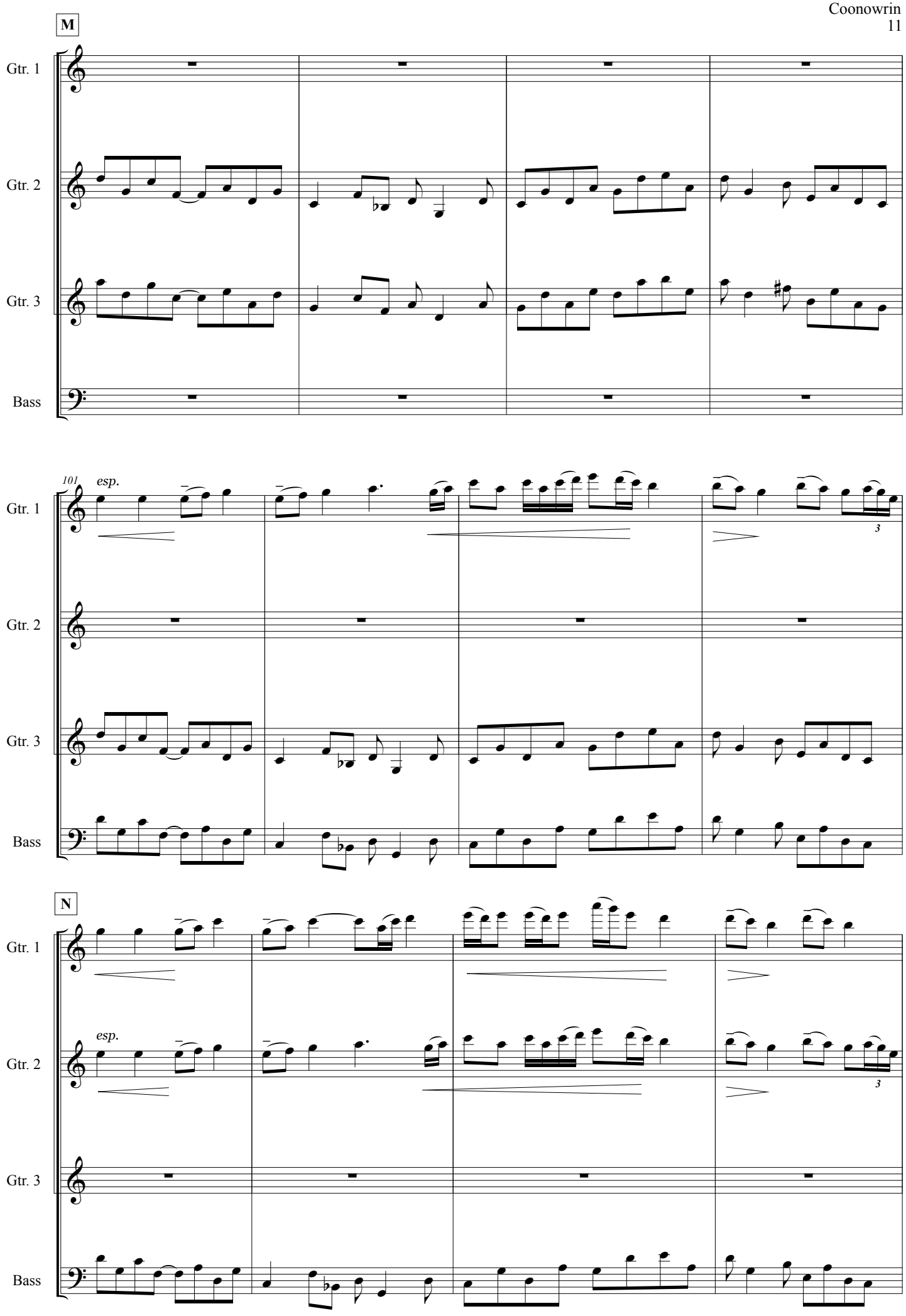

37
Gtr. 1
Gtr. 2
Gtr. 3
Bass
f
mf
F
45

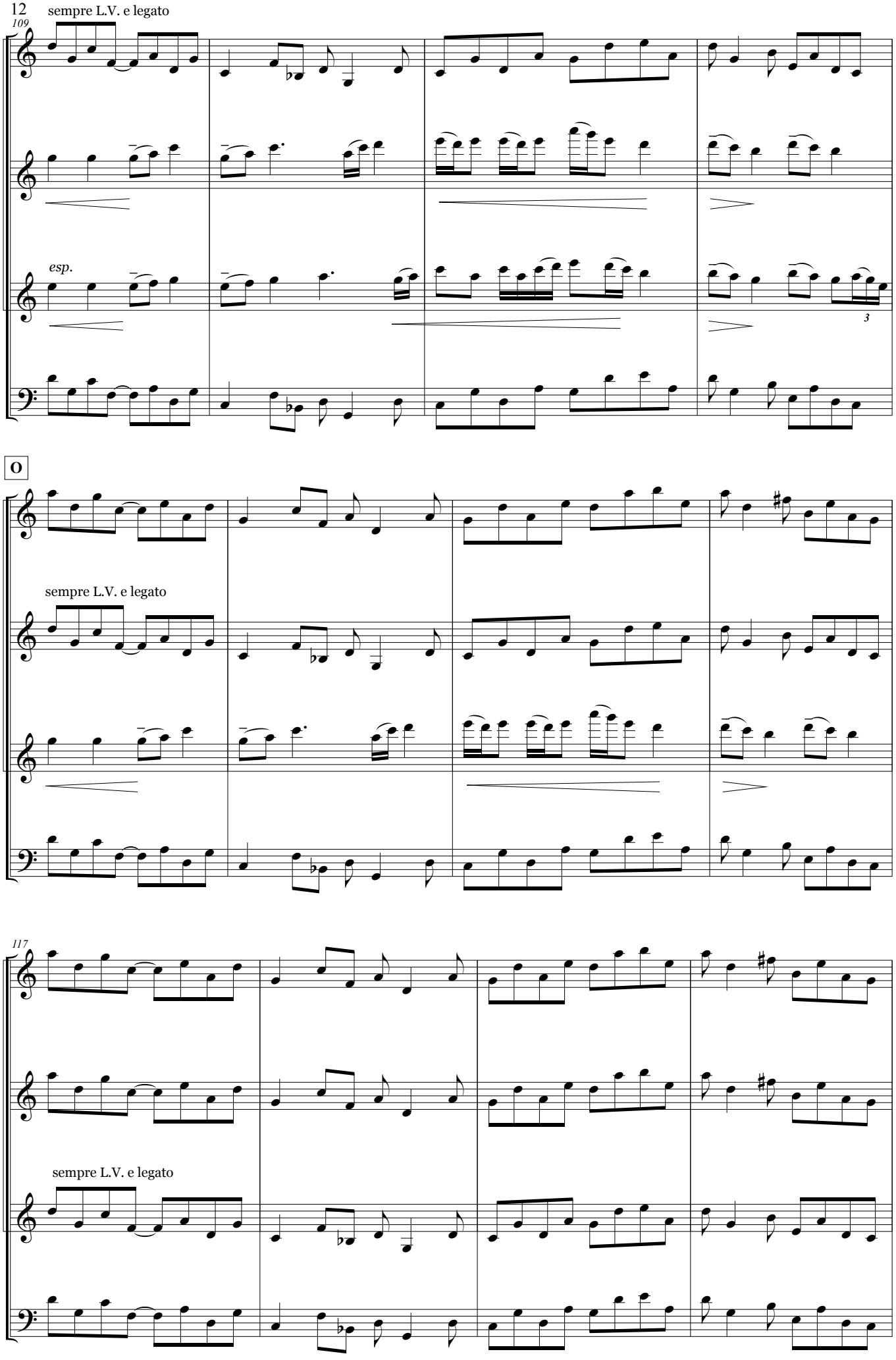

G
Gtr. 1
Gtr. 2
Gtr. 3
Bass
53
energetic
Gtr. 1
Gtr. 2
Gtr. 3
Bass
H
Gtr. 1
energetic
Gtr. 2
Gtr. 3
Bass

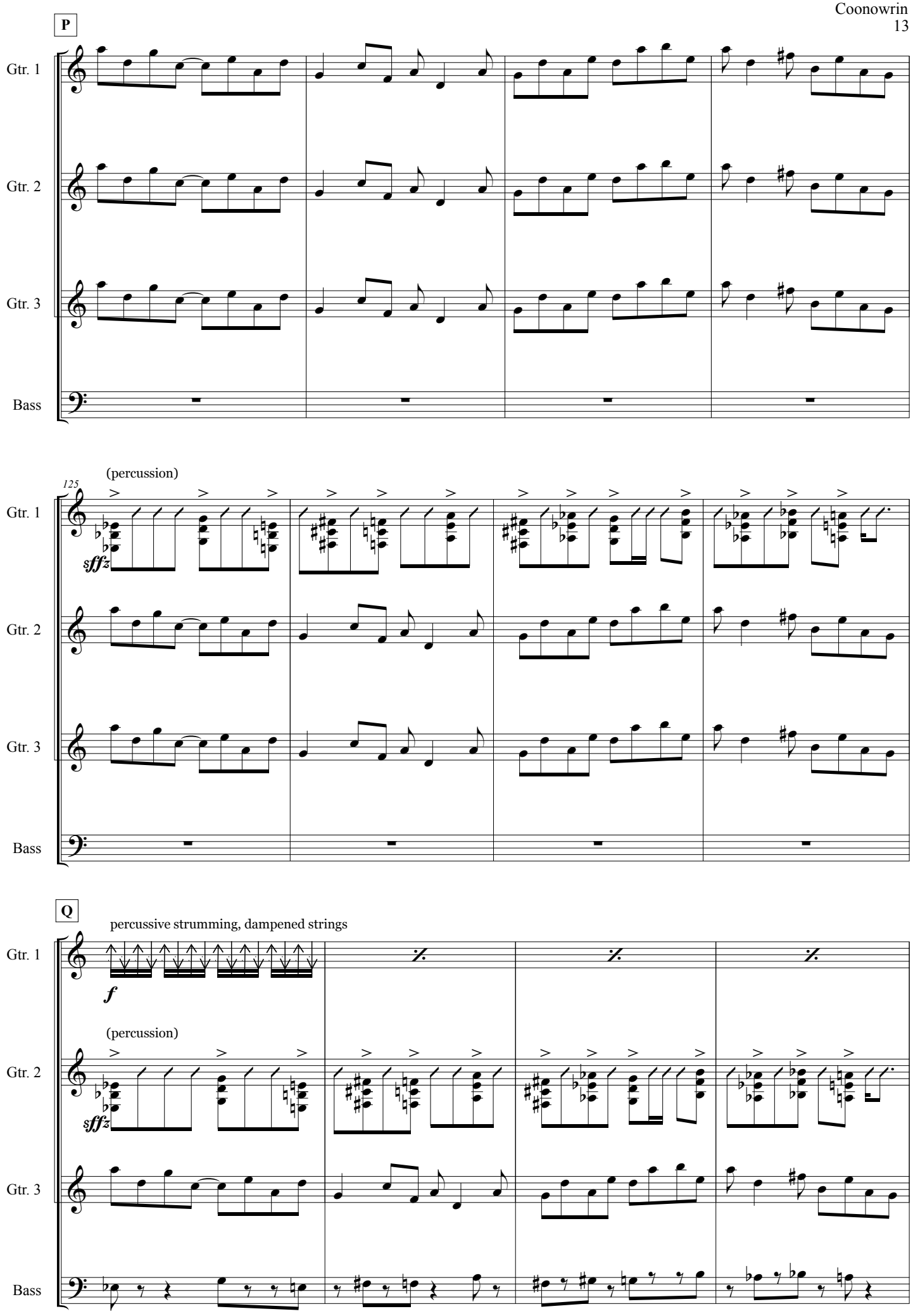

61
Gtr. 1
Gtr. 2
energetic
Gtr. 3
Bass
I
Gtr. 1
Gtr. 2
Gtr. 3
Bass
69
Gtr. 1
Gtr. 2
Gtr. 3
Bass

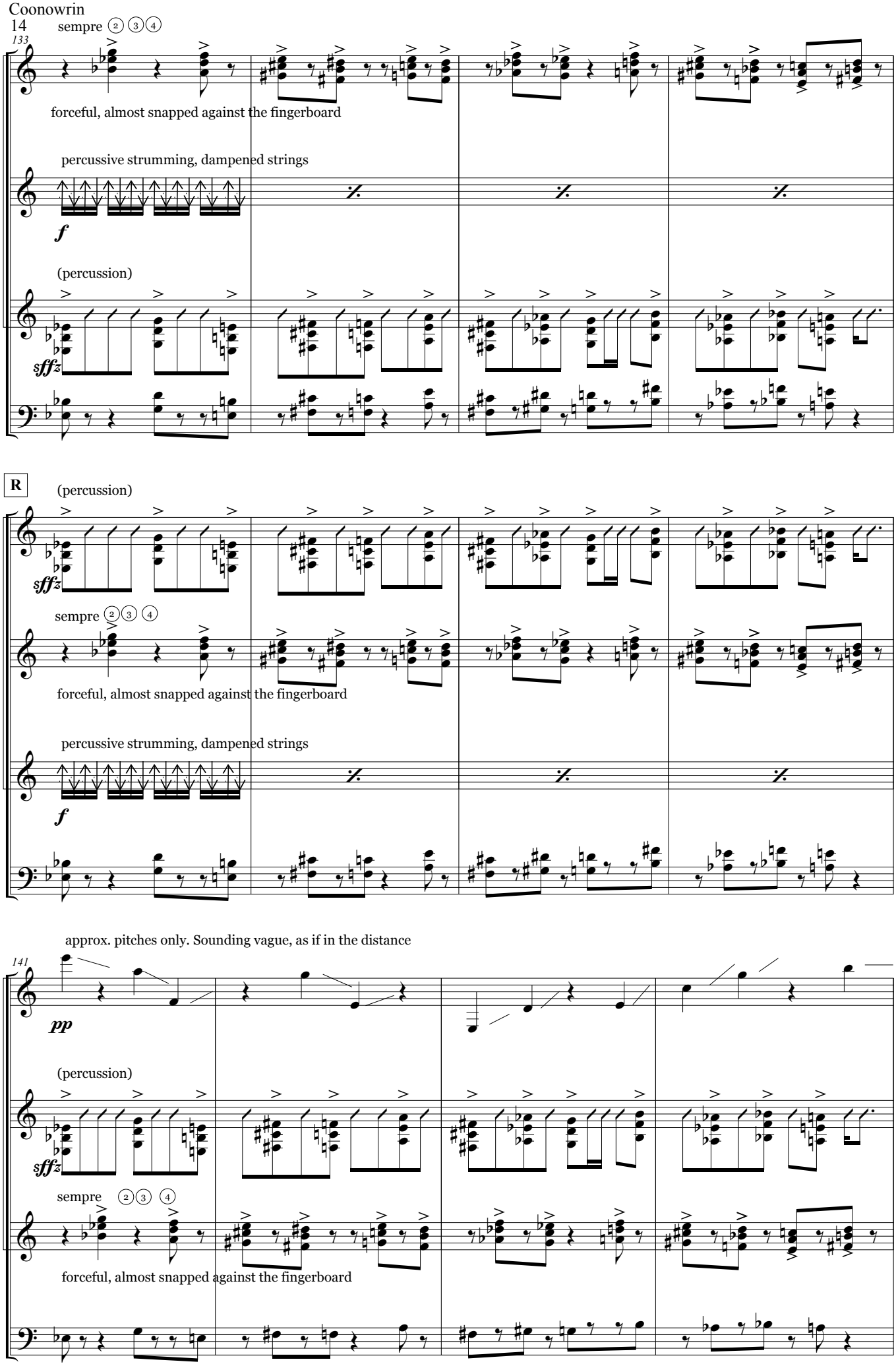

J
Gtr. 1
Gtr. 2
Gtr. 3
Bass
mf
77
sempre L.V. e legato
K
sempre L.V. e legato

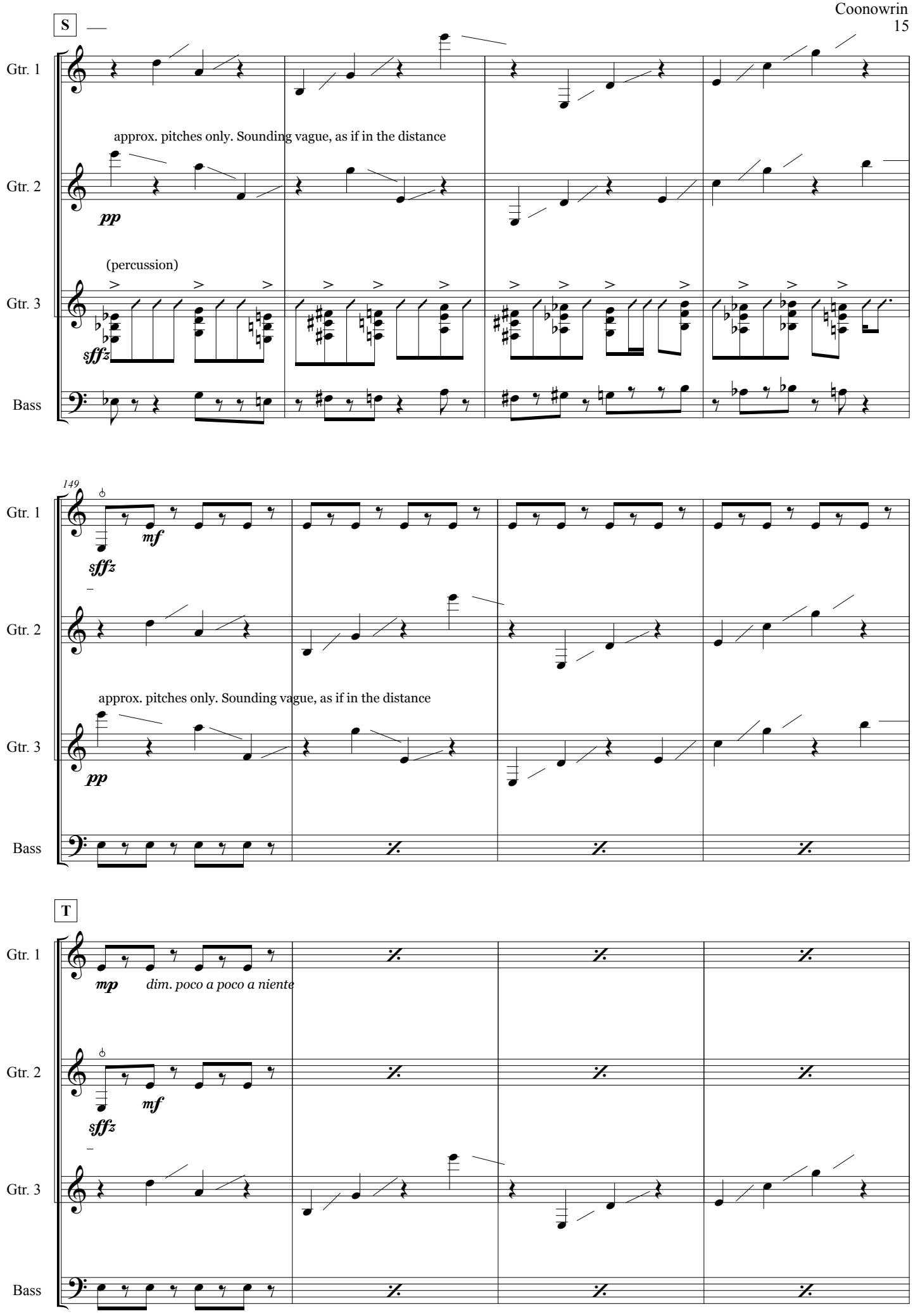

85
Gtr. 1
Gtr. 2
sempre L.V. e legato
Gtr. 3
Bass
L
Gtr. 1
Gtr. 2
Gtr. 3
Bass
93
Gtr. 1
Gtr. 2
Gtr. 3
Bass


M
Gtr. 1
Gtr. 2
Gtr. 3
Bass
101
esp.
3
N
esp.
3


109
sempre L.V. e legato
Gtr. 1
Gtr. 2
esp.
Gtr. 3
3
Bass
O
sempre L.V. e legato
117
sempre L.V. e legato


P
Gtr. 1
Gtr. 2
Gtr. 3
Bass
(percussion)
125
sffz
Q
percussive strumming, dampened strings
f
(percussion)
sffz


133
sempre ② ③ ④
Gtr. 1
forceful, almost snapped against the fingerboard
percussive strumming, dampened strings
Gtr. 2
f
(percussion)
Gtr. 3
sffz
Bass
R
(percussion)
Gtr. 1
sffz
sempre ② ③ ④
Gtr. 2
forceful, almost snapped against the fingerboard
percussive strumming, dampened strings
Gtr. 3
f
Bass
approx. pitches only. Sounding vague, as if in the distance
141
Gtr. 1
pp
(percussion)
Gtr. 2
sffz
sempre ② ③ ④
Gtr. 3
forceful, almost snapped against the fingerboard
Bass


S
Gtr. 1
approx. pitches only. Sounding vague, as if in the distance
Gtr. 2
pp
(percussion)
Gtr. 3
sffz
Bass
149
Gtr. 1
mf
sffz
Gtr. 2
approx. pitches only. Sounding vague, as if in the distance
Gtr. 3
pp
Bass
T
Gtr. 1
mp
dim. poco a poco a niente
Gtr. 2
mf
sffz
Gtr. 3
Bass

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

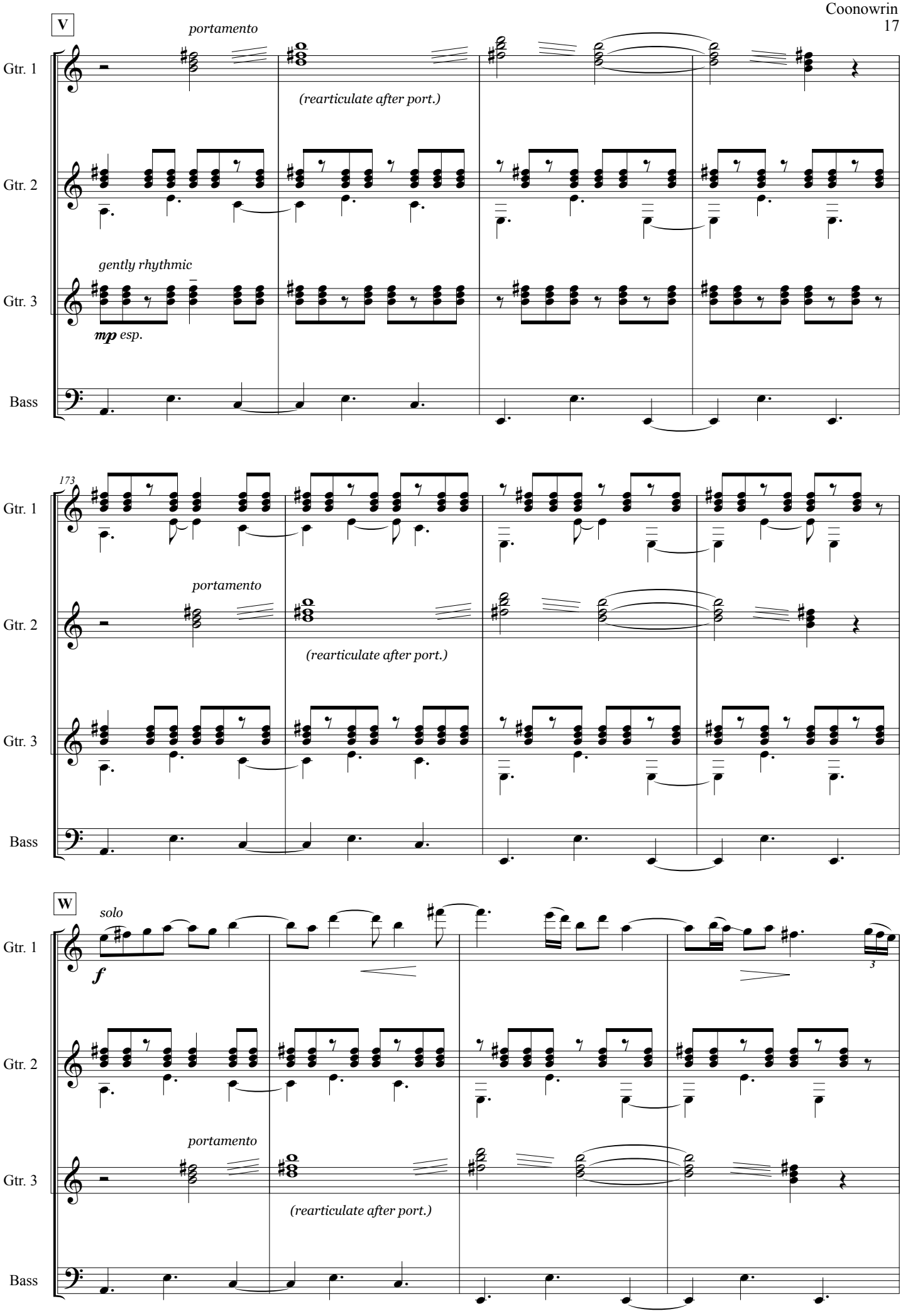
gently rhythmic

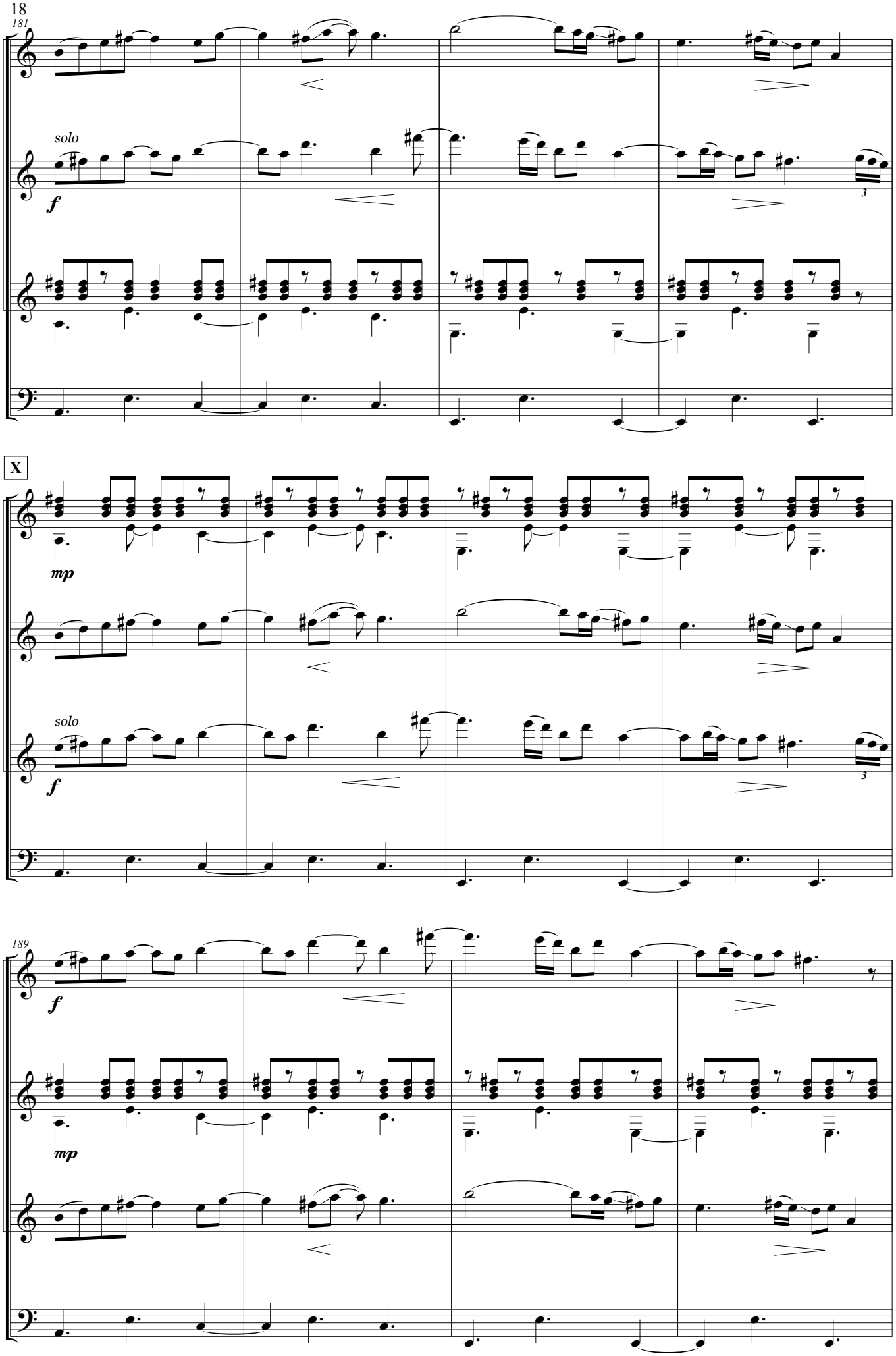
Gtr. 2

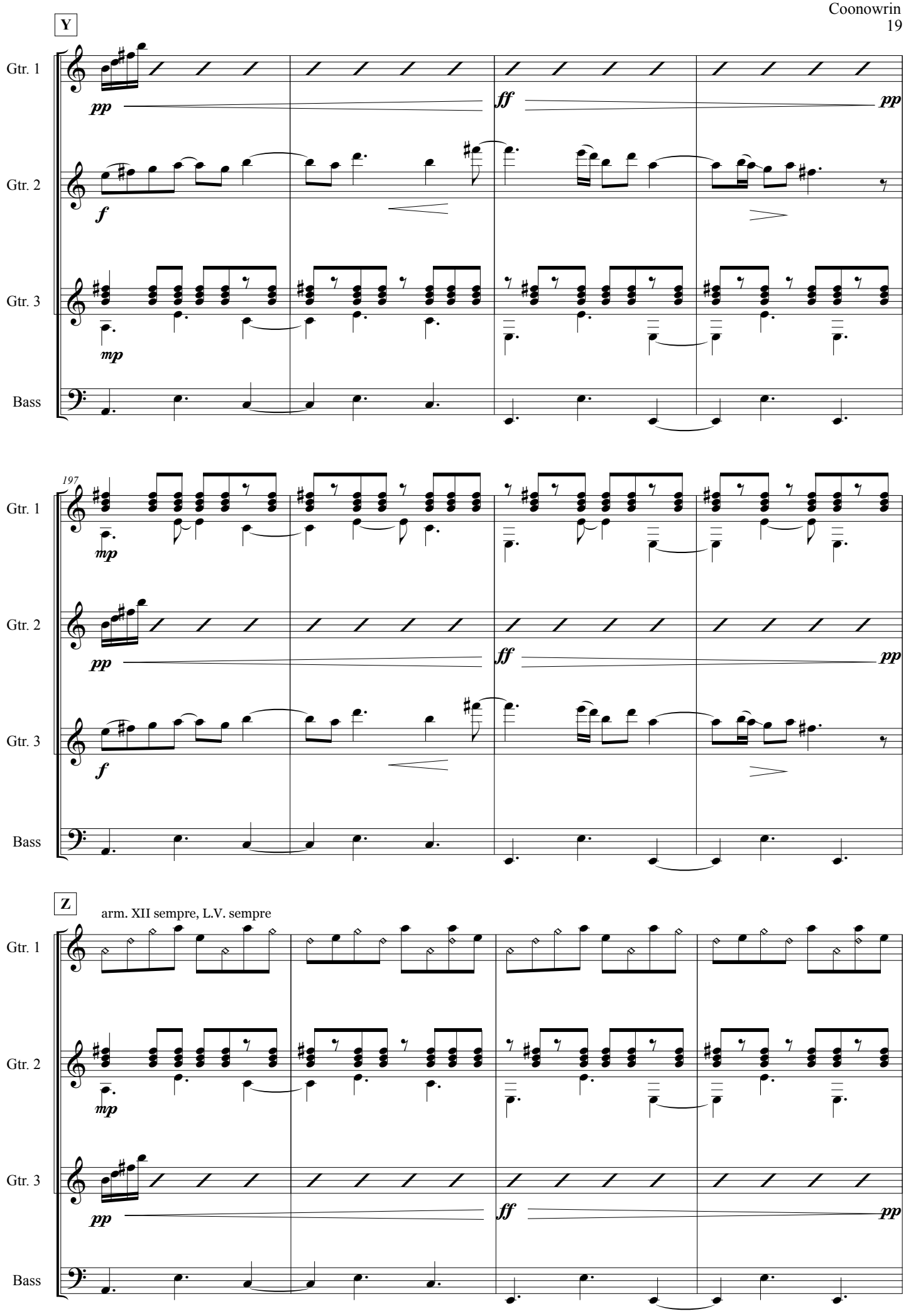
mp esp.

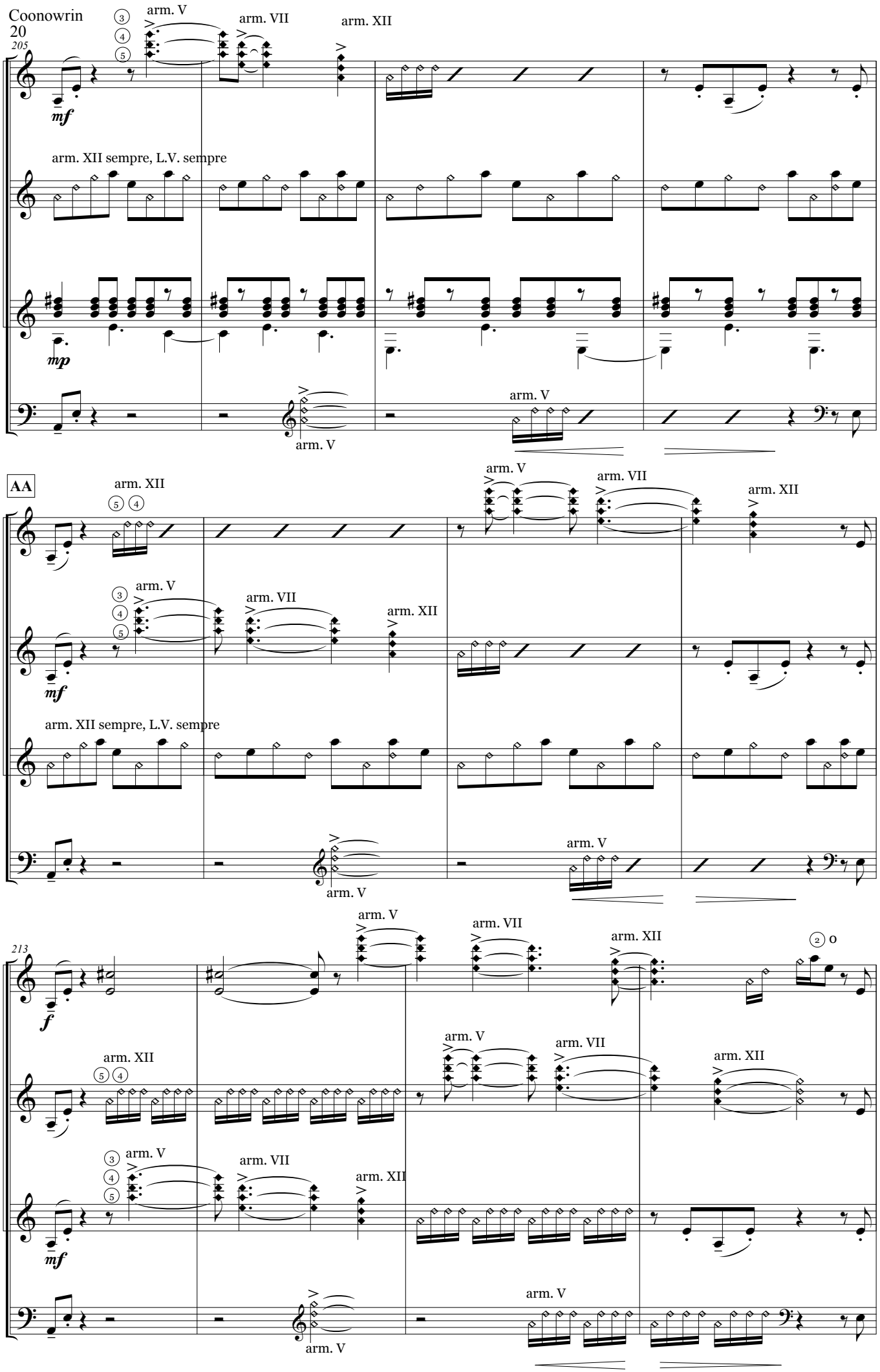
Gtr. 3

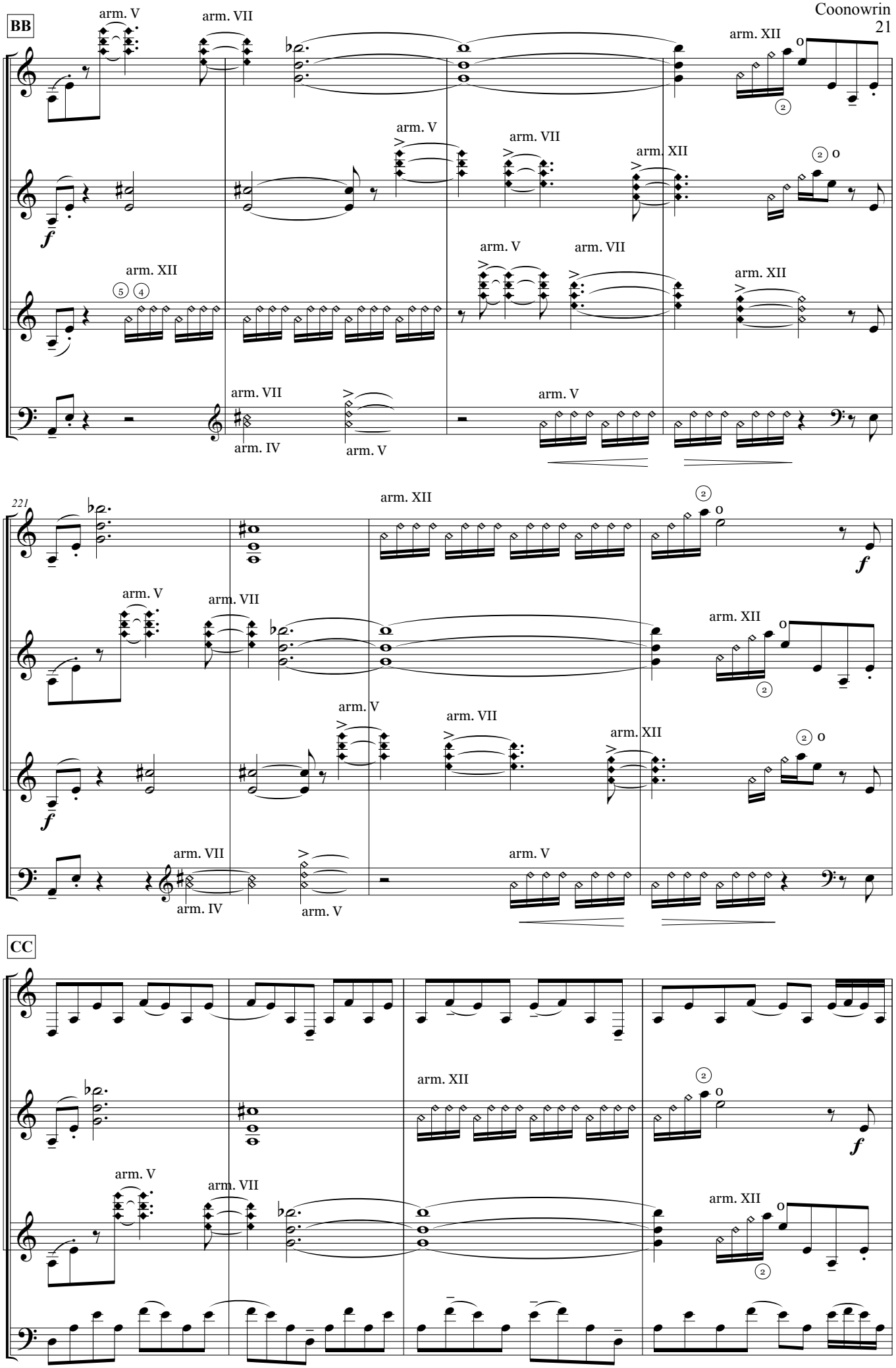
Bass

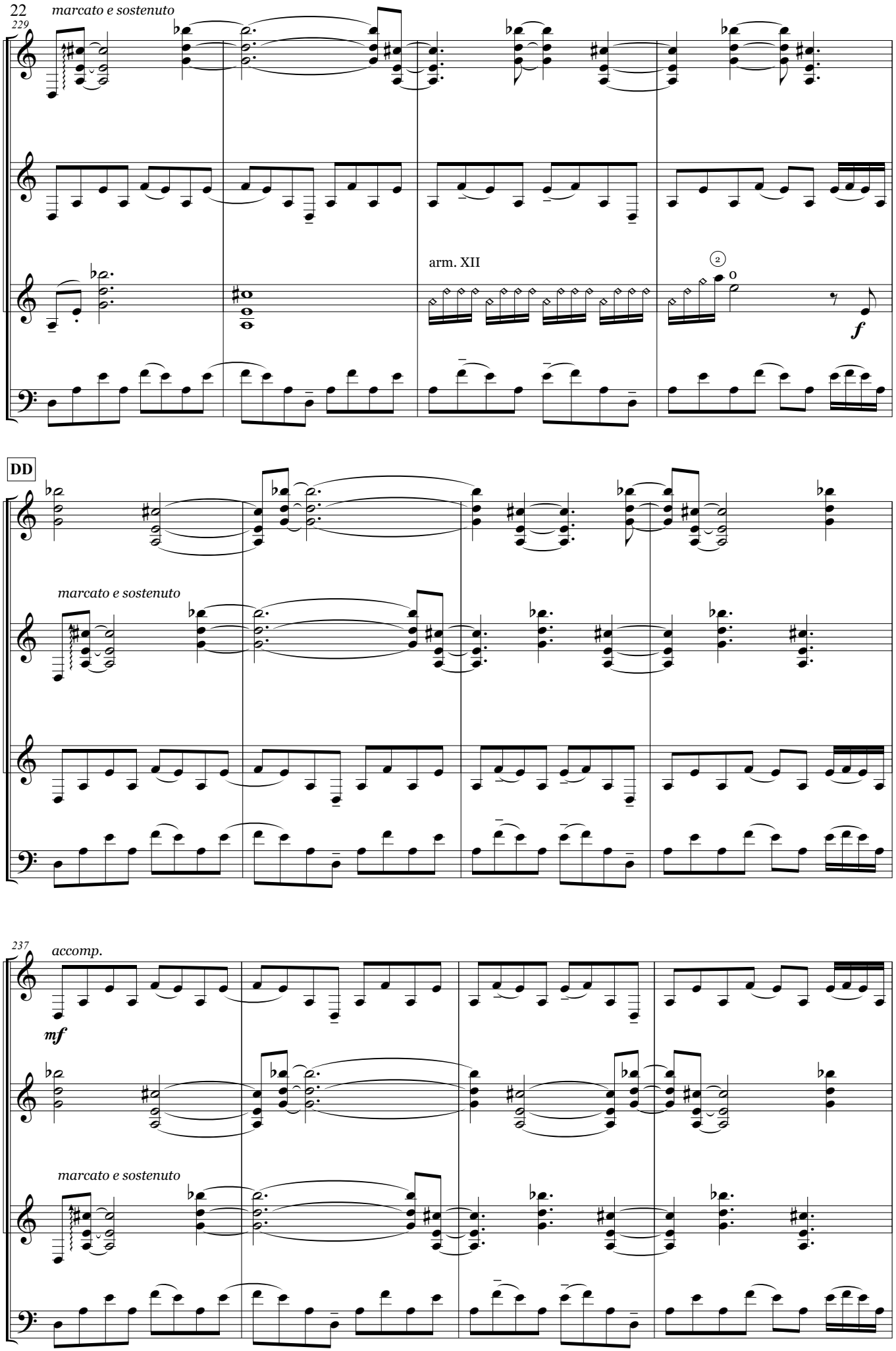

V
portamento
Gtr. 1
(rearticulate after port.)
Gtr. 2
gently rhythmic
Gtr. 3
mp esp.
Bass
173
Gtr. 1
portamento
Gtr. 2
(rearticulate after port.)
Gtr. 3
Bass
W
solo
Gtr. 1
f
3
Gtr. 2
portamento
Gtr. 3
(rearticulate after port.)
Bass

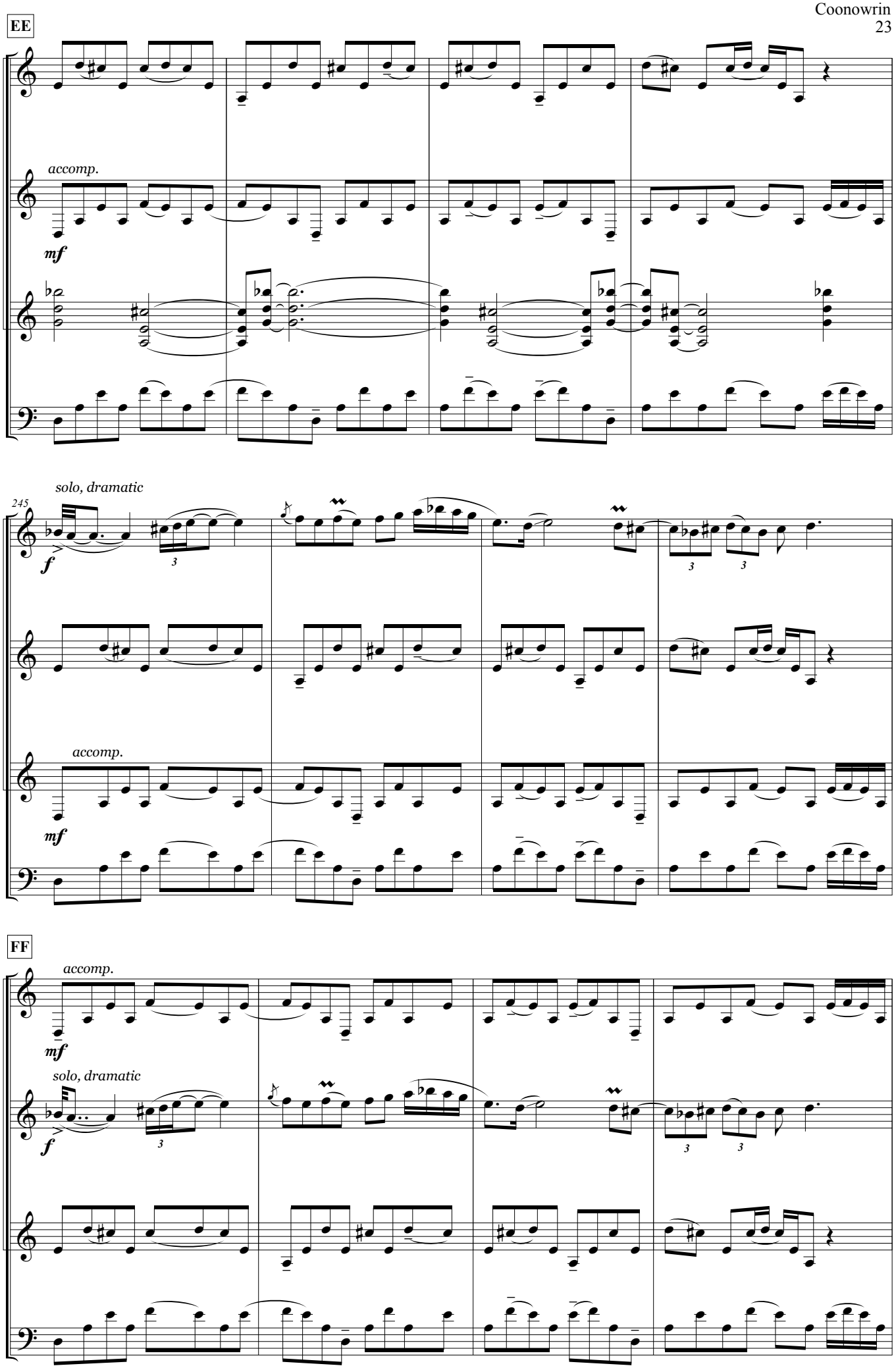

181
Gtr. 1
Gtr. 2
solo
f
Gtr. 3
Bass
X
mp
solo
f
189
f
mp

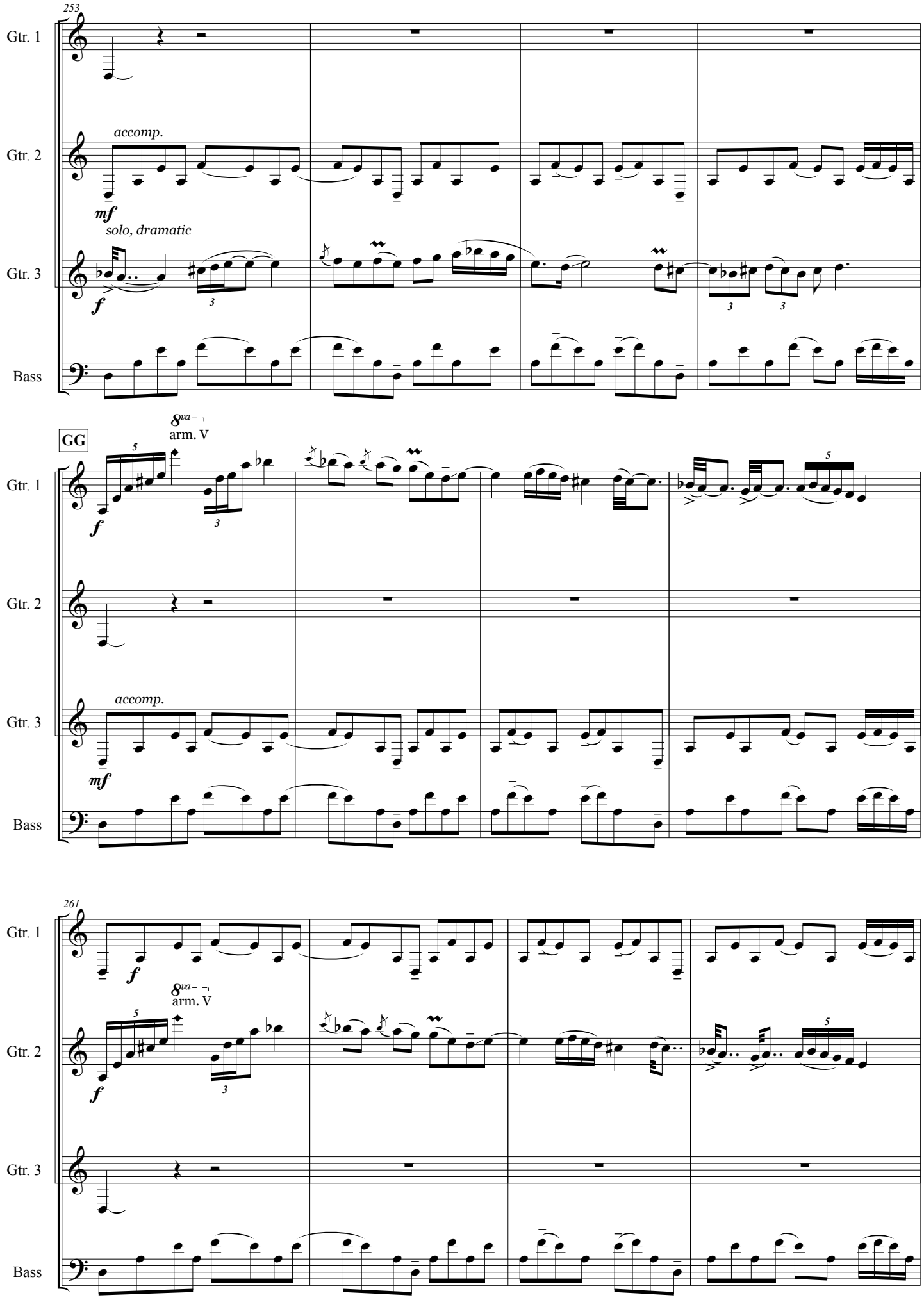

Y
Gtr. 1
Gtr. 2
Gtr. 3
Bass
pp
ff
pp
f
mp
197
Z
arm. XII sempre, L.V. sempre

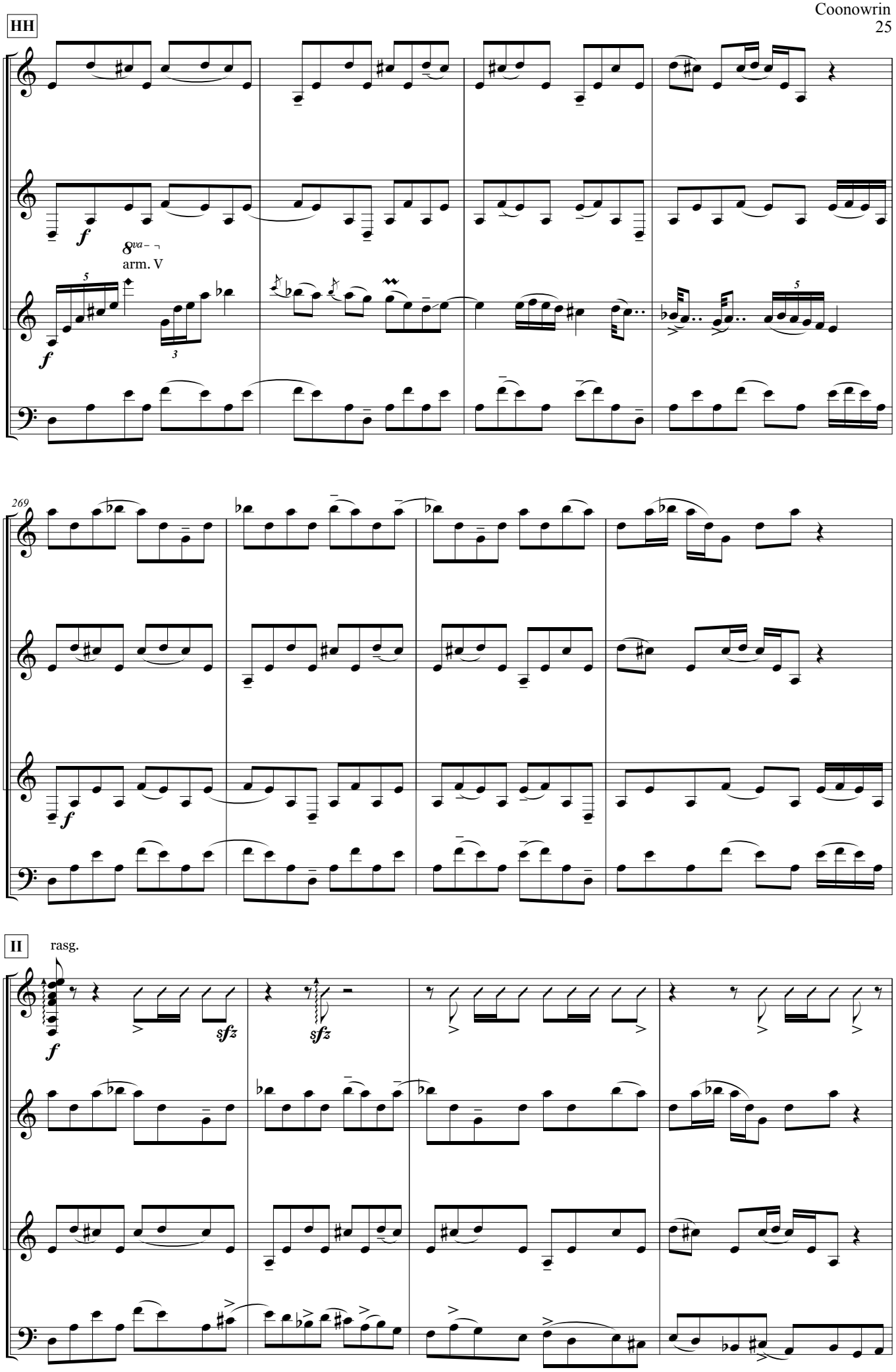

Coonowrin
20
205
Gtr. 1
Gtr. 2
Gtr. 3
Bass
arm. V
arm. VII
arm. XII
mf
arm. XII sempre, L.V. sempre
mp
arm. V
AA
arm. XII
arm. V
arm. VII
arm. XII
mf
arm. XII sempre, L.V. sempre
arm. V
213
f
arm. V
arm. VII
arm. XII
arm. V
arm. VII
arm. XII
mf
arm. V
arm. VII
arm. XII
arm. V


BB
Gtr. 1
Gtr. 2
Gtr. 3
Bass
arm. V
arm. VII
arm. XII
arm. IV
221
CC


229
marcato e sostenuto
Gtr. 1
Gtr. 2
Gtr. 3
arm. XII
2
f
Bass
DD
marcato e sostenuto
237
accomp.
mf
marcato e sostenuto


EE
Gtr. 1
Gtr. 2
accomp.
mf
Gtr. 3
Bass
245
solo, dramatic
f
3
3
3
Gtr. 1
Gtr. 2
accomp.
mf
Gtr. 3
Bass
FF
accomp.
mf
Gtr. 1
solo, dramatic
f
3
3
3
Gtr. 2
Gtr. 3
Bass


253
Gtr. 1
Gtr. 2
accomp.
mf
solo, dramatic
Gtr. 3
f
Bass
GG
8va
arm. V
f
Gtr. 1
Gtr. 2
accomp.
mf
Gtr. 3
Bass
261
Gtr. 1
f
8va
arm. V
Gtr. 2
f
Gtr. 3
Bass


HH
Gtr. 1
Gtr. 2
Gtr. 3
Bass
f
8va
arm. V
5
3
269
II
rasg.
sfz

277

Gtr. 1

Gtr. 2

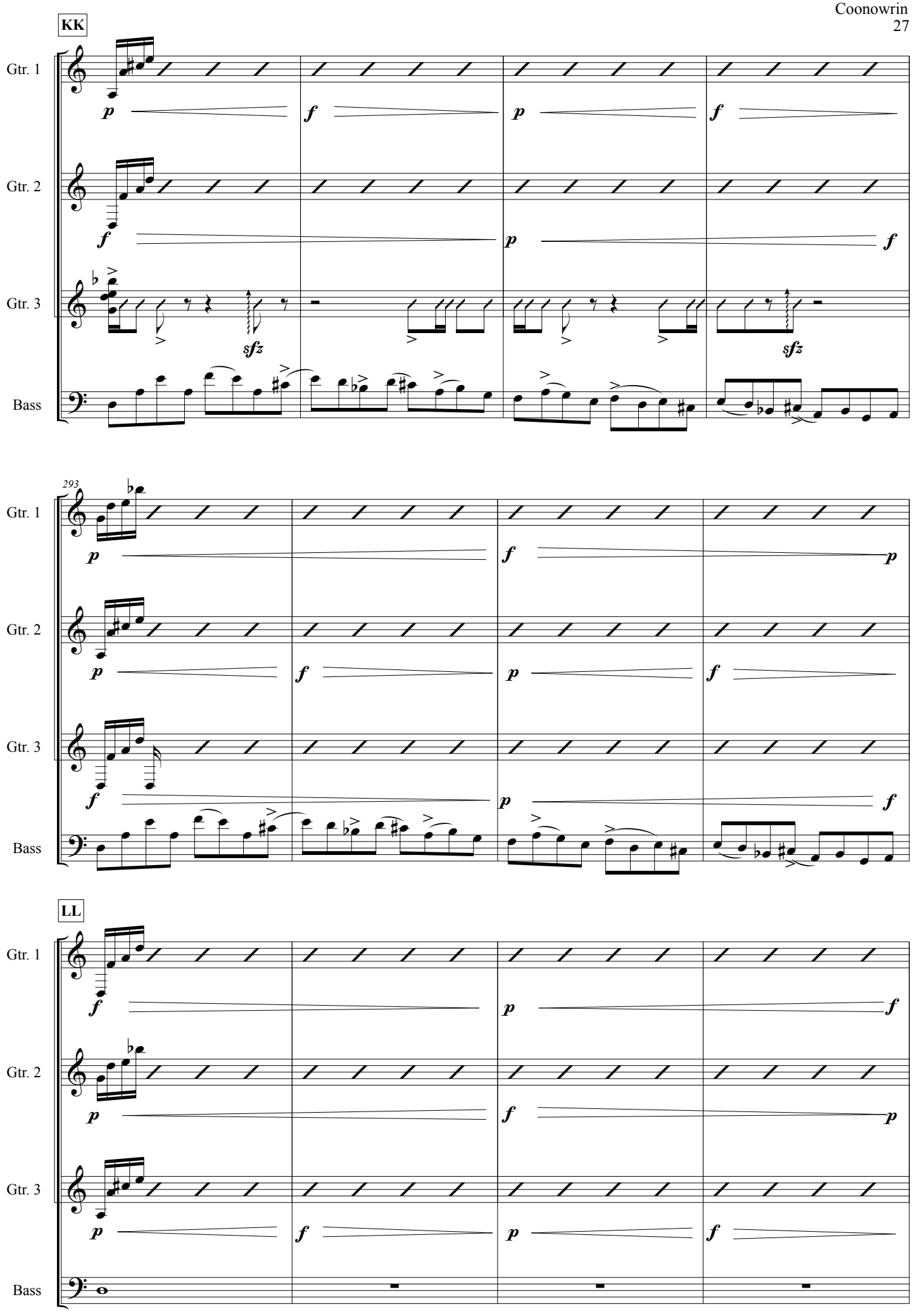
Gtr. 3

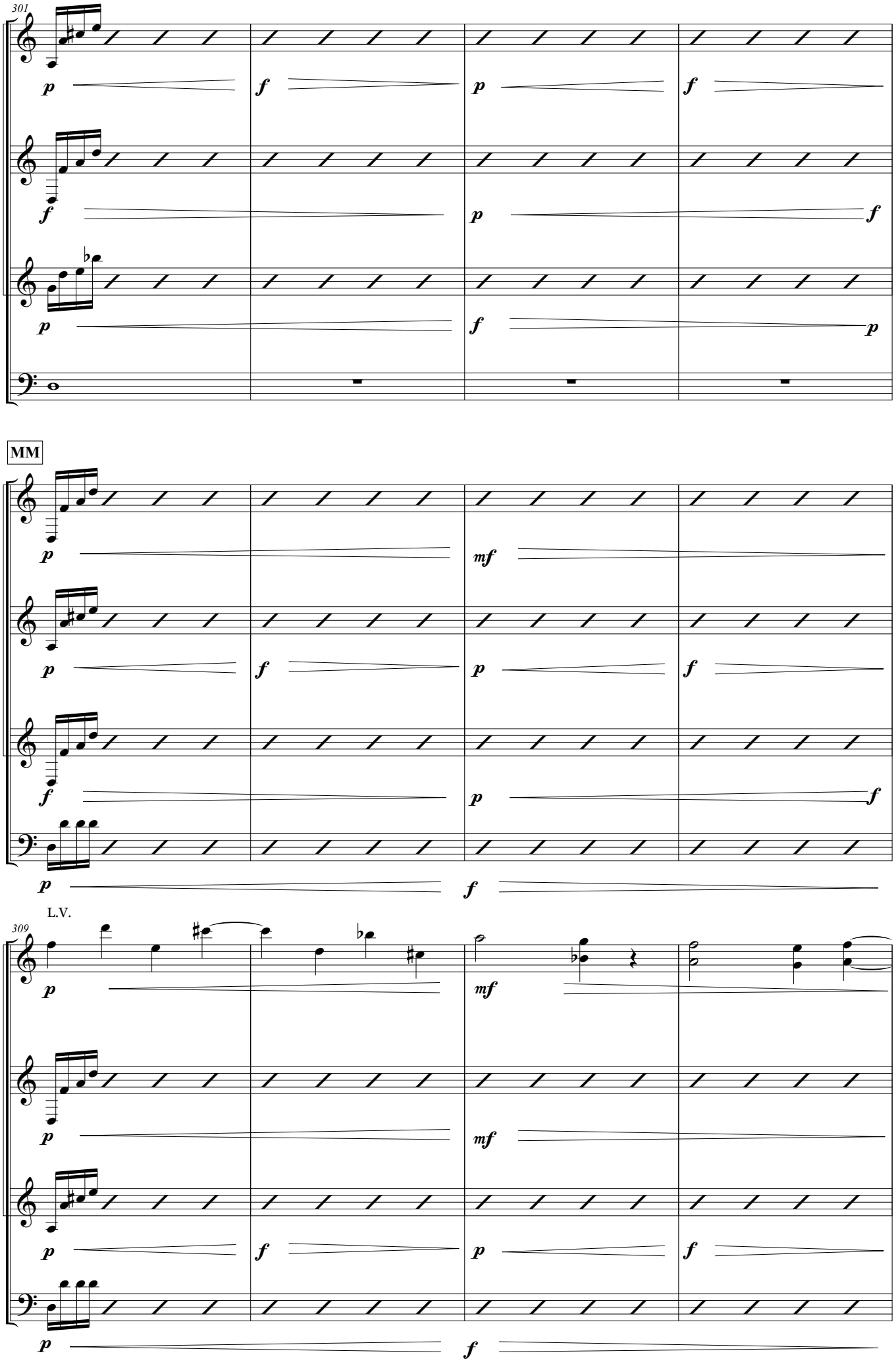
Bass

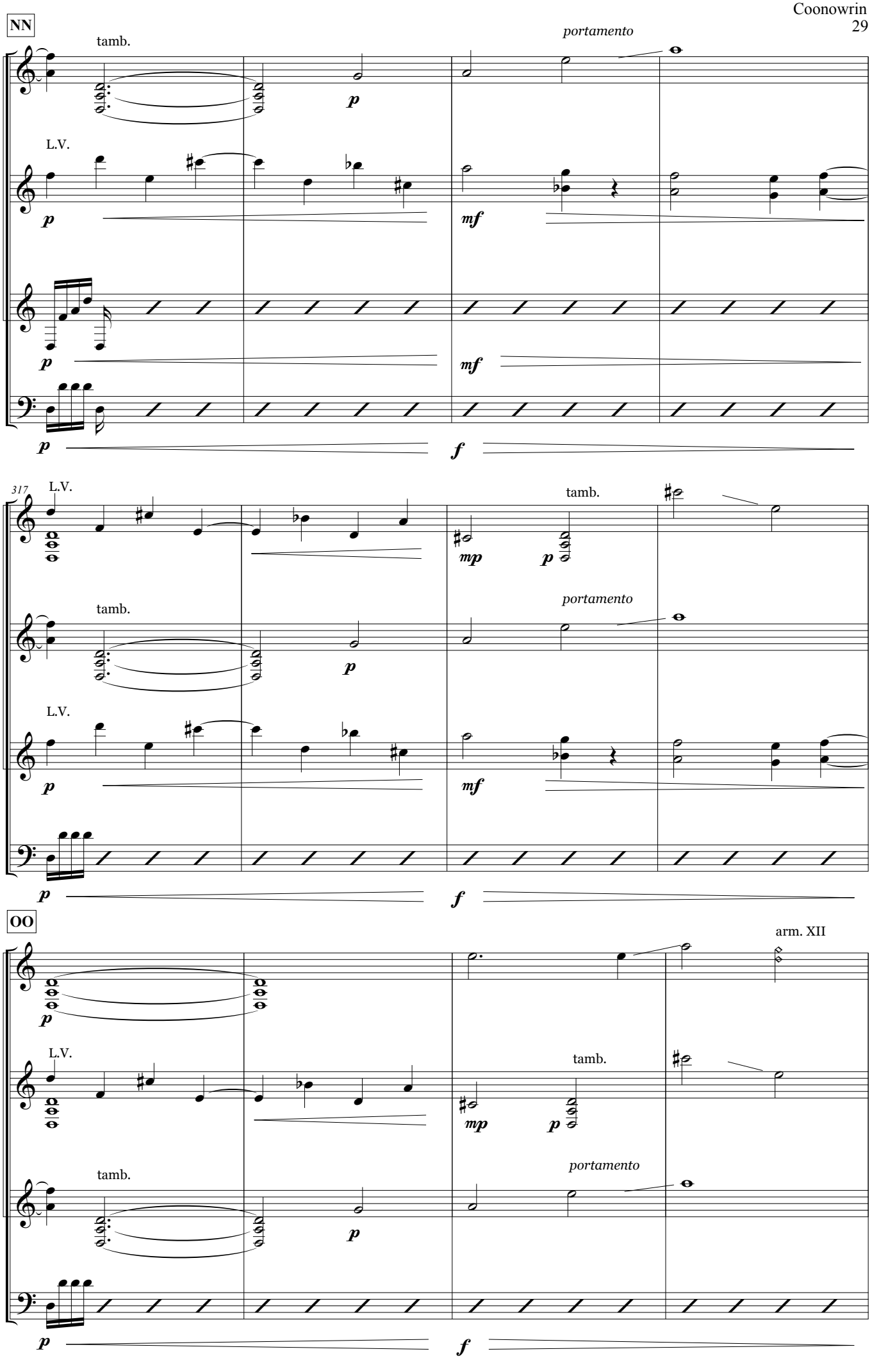
rasg.

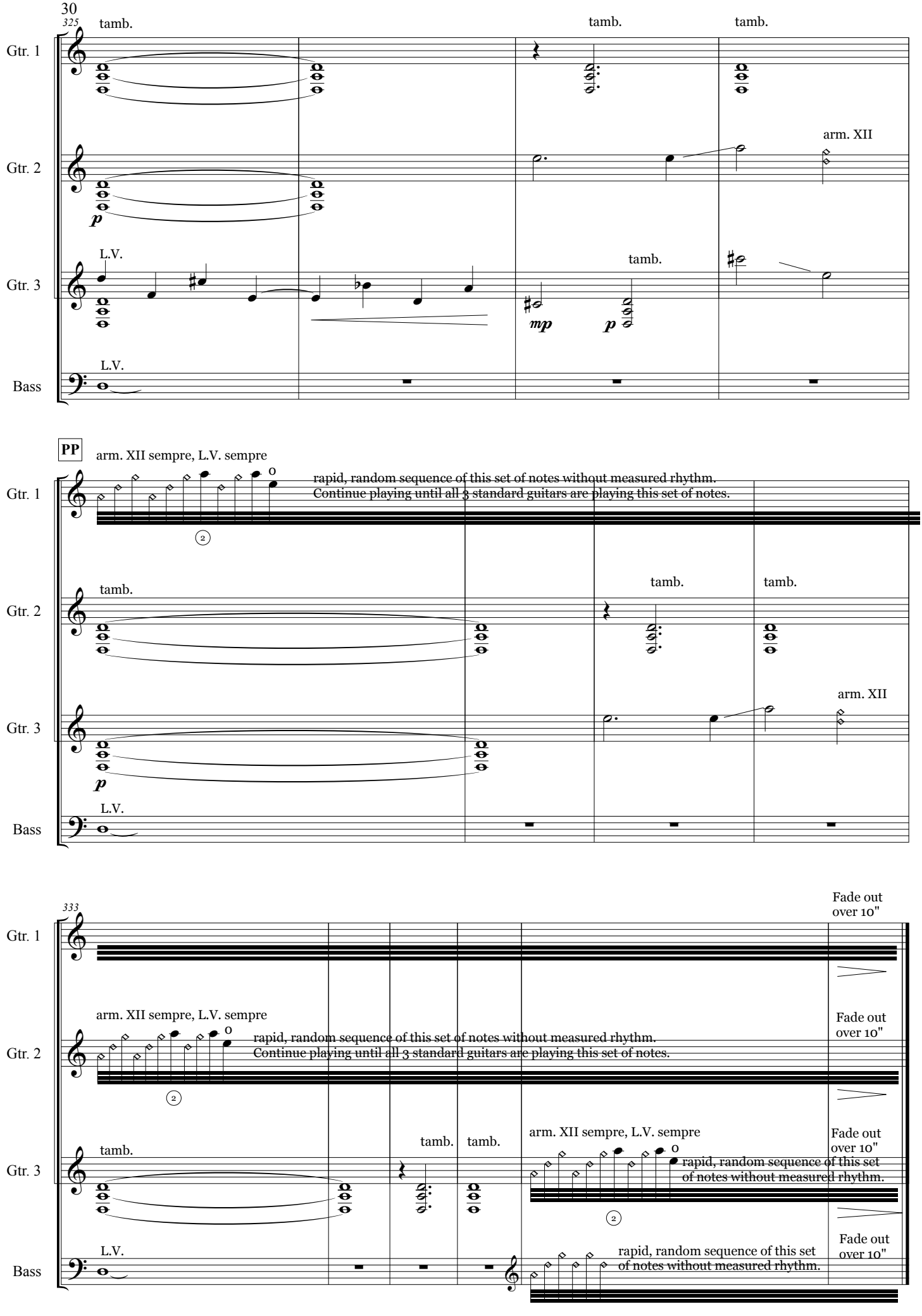
JJ

285


KK
Gtr. 1
Gtr. 2
Gtr. 3
Bass
293
LL


301
Gtr. 1
Gtr. 2
Gtr. 3
Bass
MM
L.V.
309


NN
tamb.
portamento
Gtr. 1
L.V.
Gtr. 2
Gtr. 3
Bass
317
OO
arm. XII


325
tamb.
tamb.
tamb.
Gtr. 1
Gtr. 2
arm. XII
p
L.V.
Gtr. 3
tamb.
mp
p
L.V.
Bass
PP
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
p
L.V.
333
Fade out over 10"
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.
L.V.
rapid, random sequence of this set of notes without measured rhythm.