



andrew york

8 discernments

willow

walking

chant

spider dance

heath

snowflight

royal plum pudding

sherry's waltz

for solo guitar

GSP 101

A NOTE ABOUT DAMPING

Where there is an obvious or implied change of chord, it is important to damp any notes ringing over that conflict with the new harmony; otherwise the clarity of the harmonic change is clouded. Open string bass notes with their significant sustain, are prominent sources of this problem and should be damped with the right hand thumb or left hand fingers. Within the harmony though, chord tones may often be allowed to ring until the harmony changes. The notation doesn't always give a clue; what is done for convenience in notation might not indicate appropriate damping or ringing-over strategies. Judgement must be used. These pieces make excellent exercises for damping techniques and musical decision-making as to when to damp and when to ring-over.

WILLOW

Let the chords ring, as indicated by the extended ties in the first two measures. Typically, even when the bass notes are written as single eighth notes, they are meant to sustain. In measures 5 and 6 though, don't let the last two eighth notes in each measure ring together — treat them as a single line melody.

WALKING

In this piece it is critical to damp bass notes. For example, the first bass note *E* must not ring over into the second bar; that would weaken the *B* minor harmonic change there. Watch out for open string bass notes that will ring over beyond their domain and cause havoc.

CHANT

In this simple two-voice work, the bottom voice moves at half the rate of the top voice for most of the piece. Be sure to play the bottom voice legato, and allow each note its full duration.

SPIDER DANCE

I don't allow the bass notes to ring out until the phrase beginning in line 4, which is marked "*l.v.*". These measures should ring as chords.

HEATH

In this two-voice lute style piece, the bass notes shouldn't ring out beyond their durations, except in the second page, lines four and five. This phrase is written in running eighth notes for convenience, but notes should ring within the chord shapes. Even so, damp open ringing bass notes when the harmony changes.

SNOWFLIGHT

Here, notes are meant to ring over throughout, harmony permitting of course.

ROYAL PLUM PUDDING

At the risk of sounding redundant, or repeating myself unduly, or saying the same thing all the time, let no bass notes ring beyond their duration in this piece. At the start, the harmony moves from tonic to dominant every two beats. Both the *D* major and *A* minor have open bass notes, but don't let them ring over each other at all. This is tricky to damp them all, but absolutely necessary for the proper clarity and spirit of the piece.

SHERRY'S WALTZ

As indicated in the first three measures, the bass notes are meant to sustain throughout the measure. Again, you must be aware of notation convenience and use your musical judgement as to when to sustain and when to damp.

I hope you will enjoy the pieces musically, and become absorbed in expressing the different character of each one.

Willow

Andrew York

Lazy, Let ring ♩ = 84

The musical score for "Willow" is written for guitar solo in G major (one sharp) and 3/4 time. The tempo is marked "Lazy, Let ring" with a quarter note equal to 84 beats per minute. The score is divided into eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with slurs and accents, and a bass line with chords and fingerings. Dynamic markings include *p* (piano) and *sim.* (sustained). The second staff continues the melodic and harmonic development. The third staff includes a repeat sign. The fourth staff shows a steady melodic progression. The fifth staff has a *cresc.* (crescendo) marking. The sixth staff has a *dim.* (diminuendo) marking. The seventh staff features a first ending (1.) and a second ending (2.). The eighth staff concludes with a *dim.* marking and a *poco rit.* (poco ritardando) instruction.

Walking

Rhythmic , Bold

Andrew York

The musical score for "Walking" is written for guitar in standard notation. It consists of eight systems, each with a treble clef staff and a bass clef staff. The music is in 4/4 time and features a rhythmic, bold style. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *mf*, *f*, *mp*, *cresc.*, *poco dim.*, and *rit.*. The score includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests and accidentals.

Chant

Andrew York

Largo

hauntingly

③

0

0

0

②

4 1 1 3 3 0 0 0

3 2 2 0 2 1 4

④

Spider Dance

Andrew York

Vivace

The musical score for "Spider Dance" is written for guitar in 7/8 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The tempo is marked "Vivace". The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second and third staves continue the melodic line. The fourth staff features a repeat sign and ends with a 7-measure rest. The fifth staff continues the piece, ending with a 7-measure rest. The score is presented in a clean, black-and-white format.

First musical staff with notes and dynamics: *f*, *p*, *p*, *p*, *p*, *sim.*

dim. - - -

no ritard.

Heath

Andrew York

(♩ ≈ 120)

mp reflective

p

mf

f *mp*

Snowflight

Andrew York

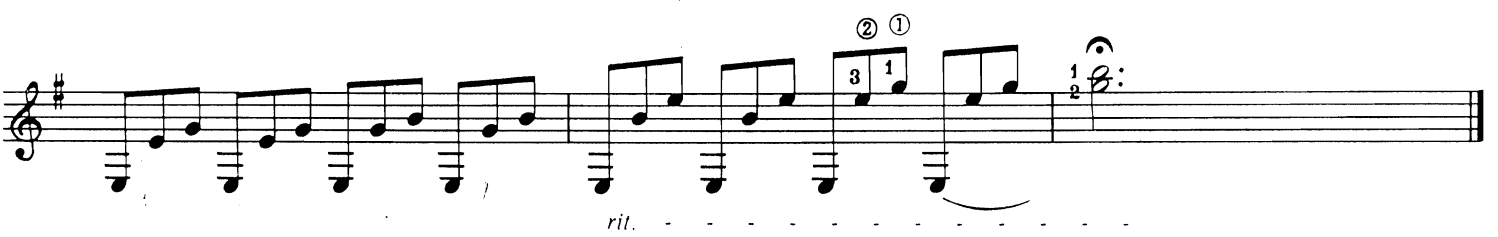
♩. = Allegro

mp *mysterious, dream-like*

1.

2.

dim.



Royal Plum Pudding

Andrew York

Moderato
 ⑥ to D
boldly

The first staff of music is written on a single treble clef staff in a key signature of one sharp (F#). It begins with a repeat sign and a double bar line. The tempo is marked 'Moderato' and the performance instruction is 'boldly'. The melody consists of eighth and quarter notes, with a '0' indicating an open string for the final note of the first measure.

The second staff continues the melody from the first staff. It includes a triplet of eighth notes and a pair of eighth notes with a '2' below them, indicating a second finger. The bass line consists of sustained chords.

The third staff features a more complex melodic line with various fingerings indicated by numbers 1-4. A circled '5' is placed below the staff, likely indicating a capo position. The bass line continues with chords.

The fourth staff continues the melodic and harmonic development. It includes a triplet of eighth notes and various fingerings. The bass line consists of sustained chords.

The fifth staff continues the melody. The bass line consists of sustained chords, some of which are marked with a double bar line, indicating they are held over from the previous staff.

The sixth and final staff concludes the piece. It includes a 'rit.' (ritardando) marking at the end. The bass line consists of sustained chords.

Sherry's Waltz

Andrew York

0

sim.

p.

3 4 1 2

sim.