

I  
Solo  
GUITAR

*Andrew Lovett*

*erinyes*

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BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

*for charango and computer*  
↳ *Latin American guitar*

## Performance notes

*This score has a reduced and simplified computer part, for reference.*

*The computer part is available in DAT or PCM-F1 (Betamax) formats only.*


*There is a click-track which is recorded on the audio channel of the PCM tape. Alternatively a second DAT recorder may be used, synchronised using a remote control.*


*Rehearsal tapes (cassette format) are available from the composer, with click-track and slowed down recordings, as well as demonstration versions with a synthesized instrumental part.*


*The charango should be amplified to match the level of the tape (although it should not dominate). Digital reverberation may be applied to the charango. The computer part is recorded with minimal reverberation, but might benefit from similar treatment, if the acoustic is dry. Alternatively, there is, on each tape, a version recorded with extra reverb.*

*No other effects-processors are required.*

*In the score, the following conventions are used:*

 = repetitions of the same chord.

 = measured tremolo (semiquavers)

 = unmeasured tremolo

*erinyes* was composed for Agustin Fernandez for a concert promoted by the Sonic Arts Network.

*The piece was composed using an Akai S-1000 digital sampler, an E-mu Proteus II, a Yamaha DX-11, and a Macintosh LC computer, running Mark of the Unicorn Performer sequencing software. It was recorded in the Electroacoustic Recording Studio at Cambridge University Music Faculty on April 8th 1992.*

*I would like to thank Henry Stobart, who provided most of the sounds for sampling.*

*erinyes* has a duration of 6 minutes

for Augustin

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# erinyes

2

And. largh

$\text{♩} = 104$  energetic, forceful

5

charango

tape

3  
4 (click-track)

*f* (pompipes)  
etc (pizzicato)

*f* (pizz)

10

15

charango

tape

*p* *b p* *p* *p*

20

charango

tape

(bell)

*p* *p* *p* *p*

2/4 3/4

25.

30.

charango

tape

(bell)

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35.

charango

tape

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40.

45

charango

tape

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4

50

charango

tape

55

60

charango

tape

mp cresc

65.

70.

charango

tape

f

sfp

75

charango

tape

Handwritten musical score for measures 75-79. The charango part (top staff) features a melodic line with various ornaments and dynamics. The tape part (bottom staff) provides harmonic accompaniment with chords and bass lines.

80

charango

tape

Handwritten musical score for measures 80-84. The charango part continues with melodic development. The tape part includes a crescendo marking.

85

charango

tape

Handwritten musical score for measures 85-89. The charango part features a forte dynamic and a triplet. The tape part continues with harmonic support.

90

lv.

6

95

100

charango

tape

Measures 95-100. The charango part is mostly rests. The tape part features a melodic line with slurs and a bass line with eighth notes.

105

charango

tape

Measures 105-110. The charango part has some notes and a dynamic marking of *mf*. The tape part continues with a melodic line and a bass line.

110

accel (poco a poco) 115

(♩ = 107)

charango

tape

Measures 110-115. The charango part has a complex rhythmic pattern with slurs and accents. The tape part has a melodic line with a dynamic marking of *gva* and a bass line.



120

(♩ = 111)

125

charango

tape

Musical score for charango and tape, measures 120-125. The charango part is on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes and accents. The tape part consists of two staves (treble and bass clefs) with a grand staff. It features a melodic line with slurs and a bass line with a steady eighth-note accompaniment.

(♩ = 114)

130

(♩ = 118)

charango

tape

Musical score for charango and tape, measures 130-135. The charango part continues with a similar rhythmic pattern, including some triplets. The tape part continues with the same melodic and bass line structure.

135 (♩ = 120)

140

charango

tape

Musical score for charango and tape, measures 135-140. The charango part shows a change in rhythm, with more eighth notes and some rests. The tape part continues with the same accompaniment. A circled '1' is written at the end of the charango staff in measure 140.

8

$\text{♩} = 126$   
*molto accel* 145

( $\text{♩} = 177$ )

( $\text{♩} = 230$ )  $\text{♩} = 104$

charango

tape

150

charango

tape

155

160

charango

tape

p cresc

165

charango

tape

b p.

170

charango

tape

*f*

pozo of mesa

p.

175

charango

tape

b p.

180

185

charango

tape

*ff*

190

charango

tape

*bp*

195

charango

tape

200

charango

tape

205

charango

tape

charango

tape

Cambridge April 1992