



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 in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Lazy, Let ring ♩ = 84'. The score consists of seven staves of music. The first staff includes dynamics 'mp' and 'sim.'. The second staff has a '3' above a triplet. The third staff has a repeat sign. The fourth staff has a '7' above a chord. The fifth staff has a '7' above a chord. The sixth staff has 'cresc.' and 'dim.' markings. The seventh staff has '1.' and '2.' first ending brackets, 'dim.', and 'poco rit.' markings.

Walking

Rhythmic , Bold

Andrew York

The musical score consists of seven staves of music in 8/8 time. The notation includes various rhythmic values, accidentals, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including 'mf', 'f', 'p', 'rit.', 'cresc.', and 'poco dim.'. There are also some handwritten notes like 'little rit...' and 'mp' with arrows pointing to specific measures. The piece concludes with a 'rit.' marking and a dashed line.

Chant

Andrew York

Largo

Spider Dance

Andrew York

Vivace

The musical score for "Spider Dance" is written in 7/8 time and consists of six staves of music. The first staff begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff includes a repeat sign (double bar line with two dots) and ends with a fermata. The fourth staff is a bass line, indicated by a bass clef and the marking "l.p." (left hand) below it. It features a sequence of chords and single notes, with some notes marked with fingerings (0, 1, 2, 3). The fifth and sixth staves continue the bass line with further rhythmic and melodic development.

Musical staff 1: Treble clef, 8/8 time signature. The staff contains a sequence of notes with dynamic markings: *f*, *p*, *p*, *p*, *p*, and *sim.* (sustained).

Musical staff 2: Treble clef, 8/8 time signature. The staff contains a sequence of notes.

Musical staff 3: Treble clef, 8/8 time signature. The staff contains a sequence of notes.

Musical staff 4: Treble clef, 8/8 time signature. The staff contains a sequence of notes.

Musical staff 5: Treble clef, 8/8 time signature. The staff contains a sequence of notes. The dynamic marking *dim.* (diminuendo) is present at the end of the staff.

Musical staff 6: Treble clef, 8/8 time signature. The staff contains a sequence of notes, ending with a double bar line.

no ritard.

Heath

Andrew York

(♩ ≈ 120)

The musical score for "Heath" is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is indicated as approximately 120 beats per minute. The piece begins with a dynamic marking of *mp* and a mood of *reflective*. The first four staves contain the main melodic and harmonic material, with dynamic markings of *mp* and *mf*. The fifth staff concludes the piece with a dynamic marking of *mp* and a final cadence.

Snowflight

Andrew York

♩ = Allegro

mp mysterious, dream - like

dim.

Royal Plum Pudding

Andrew York

Moderato

⑥ to D

boldly

boldly

rit.

Sherry's Waltz

Andrew York

andrew york



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- 8 discernments (as recorded by andrew) gsp 101
- willow, walking, chant, spider dance, heath, snowflight,
 royal plum pudding, sherry's waltz
- 8 dreamscapes (as recorded by andrew) gsp 102
- in sorrow's wake, skeleton, hejira, pine cove,
 tufnell park, watercolor, quicksilver, the current