

# Zonnewegel 25

*for 2 Electric Guitars*

**BY KILIAN O'KELLY**

(2018)

*Composed for one of the monthly  
'Irish Composers Collective' concerts*

*-May 2018-*

Drop D tuning for both guitars

*Bars 1 -57 = with plectrums/picks*

*Bars 58 - 69 = with hands*

*Bar 70 - the end = with plectrums/picks*

The score contains pick-up markings which indicate where the "strumming" hand should play. 'Middle pickup' means to play bang in the middle between the two/three pickups.

The 'first pick-up' should naturally have a dirtier sounding tone. I believe that is the way the majority of electric guitars are designed. If this is not the case for the performer's guitar - do not worry about it.

Whoever takes the 'Electric Guitar 2' part - the lower of the two staves in the score - must use a distortion pedal. For the first performance a '*Jackhammer*' was used.

**P.M.** = Palm mute

Numbers in circles above a note indicate what string the note should be played on.

Roman numerals above a note indicate the fret number - these are always accompanied by 'diamond noteheads' which are used to illustrate that the performer should play a harmonic. *e.g.* The four crotchets in Bar 10 are the natural harmonics that can be found on the 12th fret of the 'G','B','D' and 'A' strings.

**Bar 32** = In this bar a vibrato wave is used below a 'B' string marking (number 2 in a circle) on both guitars. This notation is completely made up. The intention is that guitarists let the harmonics ring out and then use the index finger of their 'weaker' hand to bend the string behind the nut.

'+ **gain**' = Distortion pedal switched on

'- **gain**' = Distortion pedal switched off

**Bars 58 - 65** =

**A.H.** = artificial harmonics

Electric Guitar 1 = the slurs between notes identify hammer-ons and pull-offs. The 'strumming' hand should be using the artificial harmonic technique - pinching the string with your thumb whilst holding the index above the fret indicated by a roman numeral. The "weaker" hand should be applying pressure 12 frets down. *e.g.* the first quaver in bar 58 is an 'A' being pressurised on the second fret of the 'G' string. Whilst this is happening the artificial harmonic technique is being used 12 frets up on the 14th fret. This proceeds to a 'B' with a normal notehead which is played by using a 'hammer on'.

Electric Guitar 2 = the empty circles mean that the volume knob on the guitar has now been turned down - the full black circle means that the volume has been turned up. The guitarist here is playing the notated chords with the volume turned down and then gradually turning up the volume. This has often been compared to the 'organ' sound.

'**x**' **noteheads** = Play behind the head nut.

# -ZONNEWEGEL 25-

Composed for James McDonald  
and Freddy Walsh

♩ = 140

Kilian O'Kelly (2018)

Electric Guitar 1

middle pick up  
P.M.-----

5 5

*f* *mp* *f* *mp*

Electric Guitar 2

middle pick-up

*f*

4

E. Gtr.

first pick-up

5

*mf*

E. Gtr.

first pick-up

4 3

*mf*

E. Gtr.

middle pick-up

9

*f* *p* *f* *p*

XII VII

E. Gtr.

middle pick-up

3 4 3 4

*f* *p* *f* *p*

VII

E. Gtr.

13

*f* *p* *f* *p*

XII VII

E. Gtr.

3 4 3 4

*f* *p* *f* *p*

VII

E. Gtr. *f* P.M.-----| ⑤ ⑤ *mp* *f* *mp*

E. Gtr. *f* ④

E. Gtr. *mf* first pick-up

E. Gtr. *mf* first pick-up ③ ② ④ ③ ② ④

E. Gtr. *f* middle pick-up XII VII *p*

E. Gtr. *f* middle pick-up ③ ④ ③ ④ VII *p*

E. Gtr. *f* middle pick-up XII VII *p* ②

E. Gtr. *f* middle pick-up ③ ④ ③ ④ VII *p* ②

E. Gtr. *mf*

E. Gtr. *mf*

E. Gtr.

E. Gtr.

E. Gtr. *f* *p* *f* *p*

E. Gtr. *f*

first pick-up

P.M.-----|

E. Gtr. *f* *p* *f* *p*

E. Gtr. *f*

first pick-up

P.M.-----|

49  $\text{♩} = 70$

E. Gtr. *mp*

**+ gain**  
P.S. start above pickups → slowly move down strings

E. Gtr. *p*

54

E. Gtr.

E. Gtr. P.S. → scrape pick down to first fret **- gain**

$\text{♩} = \text{♩}$

58

E. Gtr. *mp dolce*

A.H.-----|

XIV XV XIV XV XVII XIV

E. Gtr.

62

E. Gtr.

A.H.-----|

XIV XV XIV XV XVII XIV

E. Gtr.

A.H.-----

66

E. Gtr. XIV XV XVII XIV XV XVII XIV XV XVII XIV XV XVII

E. Gtr. *mp*

♩ = 140

70

E. Gtr. *mf*

E. Gtr. *mf*

74

E. Gtr. *mf*

E. Gtr. *mf*

78

E. Gtr. *mf*

E. Gtr. *mf*



82

E. Gtr.

E. Gtr.

Detailed description: This system contains measures 82 through 85. The top staff (E. Gtr.) features a melodic line with eighth notes and chords, including a triplet of eighth notes in measure 82. The bottom staff (E. Gtr.) provides a rhythmic accompaniment with eighth notes and chords, featuring a triplet of eighth notes in measure 82. Both staves include dynamic markings such as accents (v) and slurs.

86

E. Gtr.

E. Gtr.

Detailed description: This system contains measures 86 through 89. The top staff (E. Gtr.) continues the melodic line with eighth notes and chords, including a triplet of eighth notes in measure 86. The bottom staff (E. Gtr.) provides a rhythmic accompaniment with eighth notes and chords, featuring a triplet of eighth notes in measure 86. Both staves include dynamic markings such as accents (v) and slurs.

90

E. Gtr.

E. Gtr.

*mf*

Detailed description: This system contains measures 90 through 93. The top staff (E. Gtr.) features a melodic line with eighth notes and chords, including a triplet of eighth notes in measure 90. The bottom staff (E. Gtr.) provides a rhythmic accompaniment with eighth notes and chords, featuring a triplet of eighth notes in measure 90. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the system. Both staves include dynamic markings such as accents (v) and slurs.

94

E. Gtr.

E. Gtr.

Detailed description: This system contains measures 94 through 97. The top staff (E. Gtr.) features a melodic line with eighth notes and chords, including a triplet of eighth notes in measure 94. The bottom staff (E. Gtr.) provides a rhythmic accompaniment with eighth notes and chords, featuring a triplet of eighth notes in measure 94. Both staves include dynamic markings such as accents (v) and slurs.

98

E. Gtr.

E. Gtr.

102

E. Gtr.

E. Gtr.

105

E. Gtr.

*f* *ff*

E. Gtr.

*f* *ff*