

sOuS l'EaU

for Two Electric Guitars and One Electric Bass

By Kilian O'Kelly

Performance Directions

Tuning

Both the electric guitars and bass parts use unconventional tuning

1: F \sharp 4	}	Scordatura for both electric guitars
2: C \sharp 4		
3: F \sharp 3		
4: D3		
5: A2		
6: E2		

1: F \sharp 2	}	Electric Bass Scordatura
2: E \flat 2		
3: A1		
4: C1		

Pedals and Sounds

Both electric guitars should be sweet in tone and with very little gain/distortion - until told otherwise.

+gain = Both electric guitarists are to have a distortion/gain pedal at their disposal. Whenever '**+gain**' appears in the score, the guitarists are asked to switch their pedals on. '**gain off**' informs the performers to switch them back off. The gain dial should be preset to halfway point.

+delay = This can be seen in the 'Guitar 1' line drone towards the end of the piece. The performer is asked to turn the delay pedal on. The delay rate should be turned down low and the feedback rate should be turned up high. This will sustain the material played on guitar and enhance the feeling of the drone.

cowboy pick / c.s. = very fast strumming between two strings.

f.p. = Finger-picking

Nat. = Normal picking technique

Diamond note-head = Natural harmonic, accompanied by roman numeral to indicate fret position and string number.

A.H.----- = Artificial Harmonic. Fret indicated by roman numeral, apply artificial harmonic playing technique twelve frets above.

P.S. ----- = Pick Scrape

Microtones = \sharp \sharp \flat \flat

From left to right, Quarter-tone sharp, three-quarter tone sharp, quarter-tone flat and three-quarter tone flat.

Upward arrows (1/8th sharp) and downward arrows (1/8 flat) before a note (as seen in Bars 20 and 116) can be played by using a slight bend.

Accidentals carry through the bar

Small circle above note = note is to be played open

Number in a circle above note = Signifies what string to play material on

\smile = String bend. These bends are different to the ones used to play 1/8th notes as there is no limit on how much the note can be bent.

X or 'crossed' note-head = play behind the headnut

Slurs between two notes = used to indicate pull-offs and hammer-ons.

'+' above a note = 'Hammer' ('tap') the fret and pull-off

Gliss / Slides = Diagonal lines between two note-heads

Rasgueado = In contrast to ordinary strumming, which is usually done either with a plectrum, or with several fingers as a unit, rasgueado generally uses only one digit (finger, thumb, etc.) for each strum.

○ = Volume on guitar turned down completely.

● = Volume on guitar turned up fully.

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for two electric guitars and bass guitar

// Concert Score //

Kilian O'Kelly (2017)

♩ = 100

Electric Guitar 1 *p* *mp*

Electric Guitar 2 *p* *mp*

Bass Guitar XII *p* simile

E. Gtr. 1 *mp*

E. Gtr. 2 *mf* *mp*

Bass *mp*

E. Gtr. 1 *mf*

E. Gtr. 2 *mf*

Bass *mf*

4

10

E. Gtr. 1

E. Gtr. 2

Bass

mp

mf

mp

p

pp

f.p.

mp

mp

8^{va}

3

cowboy strum

simile

14

E. Gtr. 1

E. Gtr. 2

Bass

mp

mf

mp

mf

mp

mf

(8)⁷

(o)...

C.S. (o)...

f.p.

18

E. Gtr. 1

E. Gtr. 2

Bass

f

mp

f

mp

mp

A.H. VII

C.S. (o)...

P.M. VII

③

20

E. Gtr. 1

E. Gtr. 2

Bass

f

mf

mp

f

mf

mf

mp

mp

simile

25 5

E. Gtr. 1 *p* *nat.* //

E. Gtr. 2 *p* *nat.* //

Bass //

Poco Meno (+ rubato)

30 *f.p.* XII VII XII VII V *mp* *mf* *p* *mf*

E. Gtr. 1 *mp* *mf* *p* *mf*

E. Gtr. 2 *mp* *mf*

Bass XII VII

34 *mp* XII XII VII A.H.-----| I

E. Gtr. 1 *mp*

E. Gtr. 2 XII A.H.-----| I

Bass XII VII

♩ = 85

38 *nat.* 3 (o)... 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mp* *sempre legato* *mf*

E. Gtr. 1 *mp* *sempre legato* *mf*

Bass (o)... *mp* *mf*

6

41

E. Gtr. 1

E. Gtr. 2

Bass

mp

mp

mp

44

E. Gtr. 1

E. Gtr. 2

Bass

mf

mf

mf

48

(♩=♩)

(♩...)

E. Gtr. 1

Bass

mf

pp

mf

pp

50

E. Gtr. 1

E. Gtr. 2

Bass

f

p

p

f

p

53 7

E. Gtr. 1 *mf* 3 3 3 3 3 3 3 3

E. Gtr. 2 XII 3 3 3 3

Bass *mf*

55

E. Gtr. 1 3 3 3 3 3 3 3 3 3 3 3

E. Gtr. 2 3 3 3 3 3 3 3 3 3 3 3

Bass

58 rit.

E. Gtr. 1 4 4

E. Gtr. 2 rasgueado

Bass

60 rit.

E. Gtr. 1 *p dolce* + gain 3 4 P.S. gain off

E. Gtr. 2 + gain 4 4 XII gain off

Bass P.S. slowly slide pick down entire length of string whilst scratching back and forth *p* pick scraping continues but now in a fixed position -no slide!

8

E. Gtr. 1 *mf* *8va*

E. Gtr. 2 *f.p.* *mf* 3 3 3 3 3 3

E. Gtr. 1 *ff* (8)

E. Gtr. 2 *ff* 3 3 3 3

Bass *mf* *ff* ① ② ③ ④ ③

$\text{♩} = 90$

E. Gtr. 1 *p* *mp* 3/2 3/4 5/4 11/32

E. Gtr. 2 *p* *mp* 11/32 3/4 5/4 11/32

Bass *p* *mf* XII 11/32 3/4 5/4 11/32

E. Gtr. 1 *mp* *8va* 11/32 3/4 4/4 10/32

E. Gtr. 2 11/32 3/4 4/4 10/32

Bass *mf* *mp* simile 11/32 3/4 4/4 10/32

82 9

E. Gtr. 1 *mf*

E. Gtr. 2 *mf*

Bass *mf*

8va

86

E. Gtr. 1 *mp*

E. Gtr. 2 *p*

Bass *p*

8va

91 $\text{♩} = 140$

E. Gtr. 1 *mf*

Bass *mf*

P.M.

(o)...

93

E. Gtr. 1 *p* *mf* *pp*

E. Gtr. 2 *p*

Bass *pp* *mf* *pp*

P.M.

XII VII

nat.

10 98 P.M.-----| XII VII V

E. Gtr. 1 *p* *mf* *pp*

E. Gtr. 2

Bass *p* *mf* *pp*

103 P.M.-----|

E. Gtr. 1 *mf* *mf*

E. Gtr. 2 *mp*

Bass *mf* *mp*

107 P.M.-----| P.M.-----|

E. Gtr. 1 *pp*

E. Gtr. 2

Bass *pp* *mp*

110 P.M.-----|

E. Gtr. 1 *mp* 24/16

E. Gtr. 2 24/16

Bass 24/16

♩. = 160

114

E. Gtr. 1 *8va*

Bass

116

E. Gtr. 1 *8va*

E. Gtr. 2

Bass

118

E. Gtr. 1 *8va*

E. Gtr. 2

Bass

♩. = 70

121

E. Gtr. 1 + gain *p*

E. Gtr. 2 *p* slowly slide pick up entire length of strings whilst scratching back and forth

Bass *p dolce*

127

E. Gtr. 1

E. Gtr. 2

Bass

IX IV

Drone ♩ = 60

+ Delay

134

E. Gtr. 1

E. Gtr. 2

Bass

3/4 4/4

139

E. Gtr. 1

E. Gtr. 2

Bass

145

E. Gtr. 1

E. Gtr. 2

Bass

151

Bass