Gallimaufry for guitar solo by

F L Dunkin Wedd

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Gallimaufry (2002):

Programme note © F L Dunkin Wedd

Fluent Guitar - Blues Boogie - Elegy Gallimaufry - any inconsistent or absurd medley; a miscellaneous gathering.

You might think it helpful if you play the instruments ou write for - in my case principally guitar and viola. But it's a two-edged sword. Perhaps one knows too much: there is a temptation to write what is safe, what works on the instrument - to write viola music instead of writing music. That's especially true of instruments like guitar and harp, which have special qualities and limitations; the foremost composers for them have generally been players, and there is less great music for them - *qua* music - than for, say, the violin.

So in writing *Gallimaufry* - my first major piece for guitar - I was at pains to balance music that is idiomatic with music that is generally satisfying. Although I've used idiomatic details like harmonics, rasqueado and snapstring, I have tried to write music that would still sound well if transcribed for, say, piano.

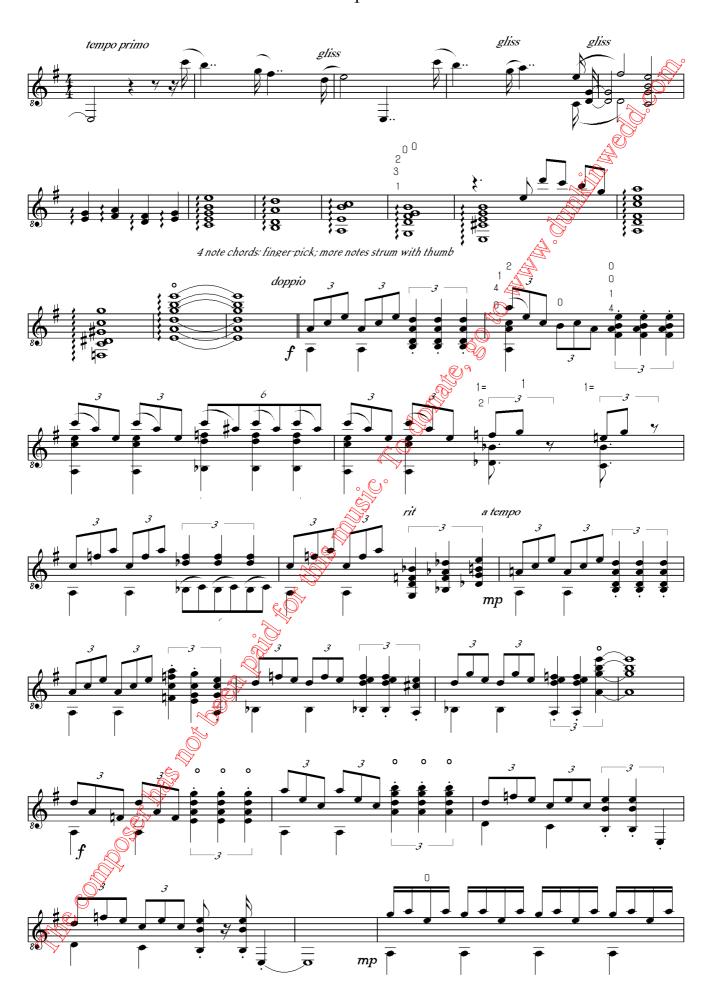
The three movements reflect my aim to show several faces of the instrument. The first starts out with Bachian arpeggios which turn to triplets; there is then a reflective slow section, before the Bachian figure returns, now with added bassline.

The second movement is jazzy; *Elegy*, though contrapuntal, is very short and lyrical: it ends the piece in bitter-sweet mood.

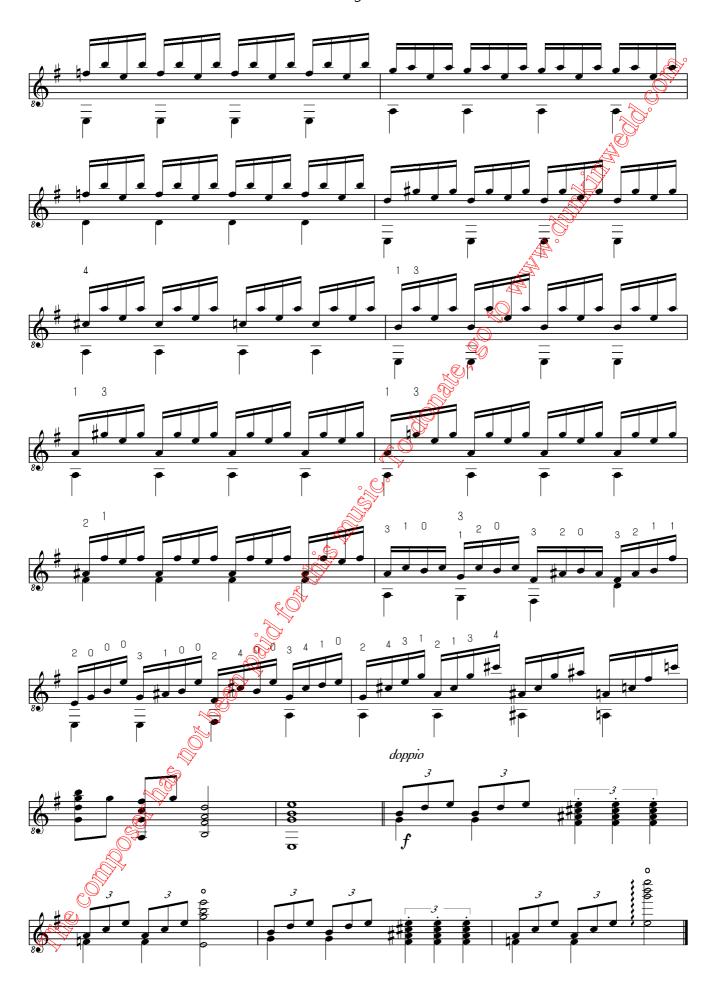




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Notes on performance

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Harmonics

All harmonics (in this and other movements) are natural, and are written at sounding pitch.

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Snapstring

The notes marked as snapstring should be played by plucking the string between thumb and first finger and allowing the string to slap back onto the fretboard.

Glissando

Arrows going towards another note should be played glissando in the usual way; those not directed towards a specific pitch should be glissando decrescendo.

Tempi and rubato

The blue section may be played with freedom, almost recitativo. By contrast, the boogie section - except where fermata indicate otherwise - should be played in strict tempo.



