

Edward Cowie

Mount Keira Duets

for flute & guitar (1991)



& ump
UNITED MUSIC
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*Commissioned by the Adelaide Festival and premiered
by Judith Hall (flute) and Timothy Walker (guitar)*

I migrated to Australia in mid 1983 and lived and worked there as composer, conductor and academic (as well as continuing a very active career as a visual artist and broadcaster), for 12 years. The first six years were spent in the city of Wollongong in the state of New South Wales. My family home was close to the University but at the foot of one of two 'mini-mountains', Mount Keira. The whole massive projection is volcanic in origin like its 'twin' Mount Kembla. It is densely clad in rainforest from the 'hem' to the lofty 'neck' that looks down over the city, its magnificent beaches and the Pacific Ocean.

I became almost obsessed with Mount Keira and would frequently climb its slopes to listen to pre-dawn and post-dusk songs of green catbirds and in particular the scintillating and astonishing lyrebirds. This work - in 4 movements with a brief 5th part as a short coda - is a collective of the sensations of sound, colour, form and atmosphere of a truly magical habitat. It is the first of many compositions I have made as direct responses to one of the most beautiful, fearsome, strange, mysterious, vast and complex places on this entire fragile earth that we should learn to love better.

Most of my music is inspired by the natural world. Preparing this score for republication by my publisher, I am aware that most of my music not only celebrates but also warns. Carry on abusing the planet as we are, and pieces like this will have no meaning if the wondrous places that inspired it are ruined.

Edward Cowie
Cumbria, UK, February 2019.

Cover drawing by the composer.

Mount Keira Duets

for Flute and Guitar

1991

Edward Cowie (b.1943)

1: Rainforest Dawn

$\text{♩} = 60$

Flute

ppp *pp* 3 3

Guitar

dolce *pp* *sfz* (*p*)

4

Fl.

mf *p* 3 *mp* 3

Gtr.

mf *mp* *p* 3

7

Fl.

p *mf* *p* 3

Gtr.

mp *mf* *p* 3

10

Fl.

3 5 *mp* *p*

Gtr.

9 *mf* 3 *p*

12

Fl. *mf* *flz* *nat.* *p*

Gtr. *p* *mp* *p*

14

Fl. *mf* *p*

Gtr. *mp* *p*

16

Fl. *sfz* *mp* *p*

Gtr. *mf* *p*

18

Fl. *mp* *p* *f* *mp* *p*

Gtr. *mf* *pp*

20

Fl. *p*

Gtr. *mp* *p* *mf*

22

Fl. *mf* *p* *mp*

Gtr. *p*

24

Fl.

Gtr. *mf* *p*

26

Fl. *mp* *mf* *p*

Gtr. *mp* *pp*

29

Fl. *f*

Gtr. *mf*



31

Fl. *f*

Gtr. *f* *mf*



33

Fl.

Gtr.



34

Fl.

Gtr.

36

Fl.

Gtr.

ppp *mp* *pp* *mp*

ppp *pp* *p*

39

Fl.

Gtr.

p

3

41

Fl.

Gtr.

flz *nat.*

3

43

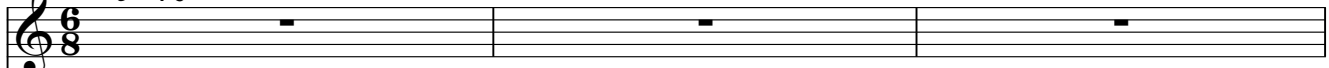
Fl.

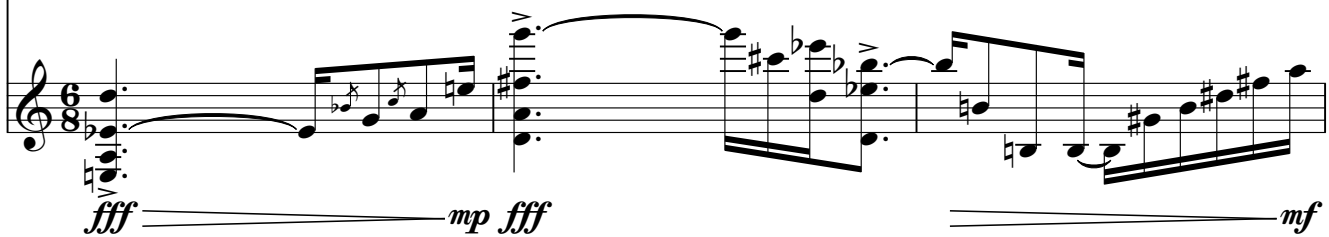
Gtr.

b.e. *laissez vibrer* *take Alto Flute* *pp*

A 2: Lyrebird Duet

46 $\text{♩} = 76$

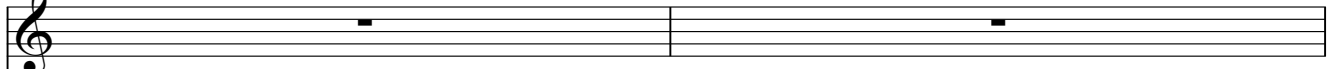
Fl. 


Gtr. 

fff *mp* *fff* *mf*



49 Rit ...

Fl. 

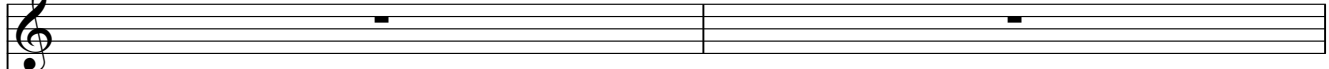
Gtr. 

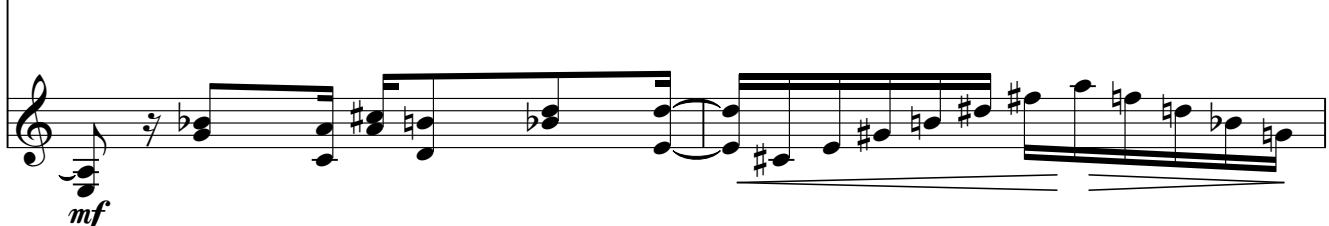
fff *mp*

to sul pont. *back to norm.*



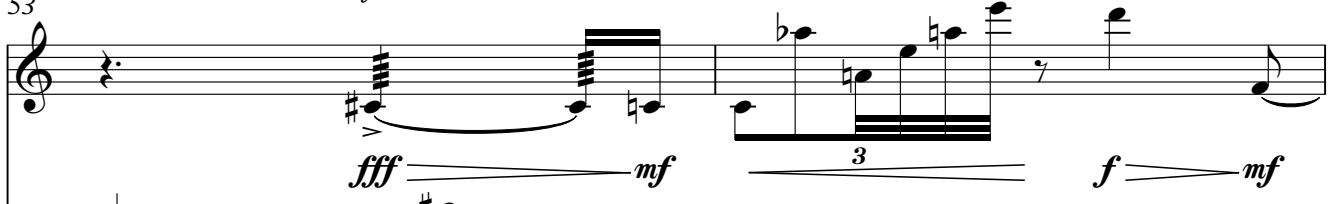
51 $\text{♩} = 156$

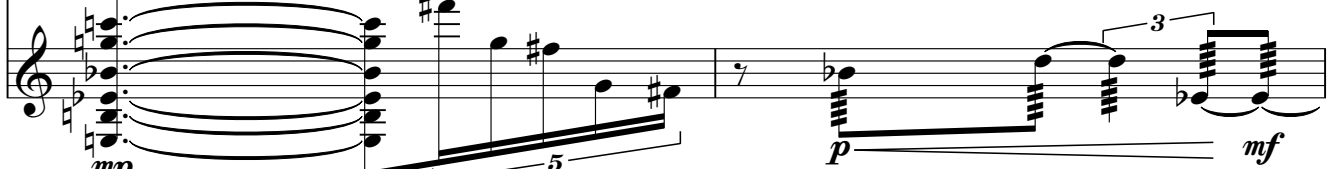
Fl. 

Gtr. 

mf



Fl. 

Gtr. 

mp *fff* *mf* *f* *mf* *p* *mf*

flz *nat.*

3 3 5

55

Fl. *flz*
f *mf* *ff*

Gtr. *p* *mf* *f*
palm tap on open strings

57

Fl. *nat.*
p *f* *ff*
nat.
(finger trill)

Gtr. *ff* *mp* *ff*

59

Fl. *ff* *ff* *mp*

Gtr. *sim.* *sim.*
ff *ff*

61

Fl. *f* *mp*

Gtr. *f* *mp*

63

Fl. *fff* *sfz* *mp* *nat.* *f*

Gtr. *sub ff* *mf* *f* *ff* *palm-slap*

65

Fl. *p* *f* *p* *mf* (*sing Ab at the same time!*) (*sim.*)

Gtr. *f* *p* *mf* *mp* *gliss.*

67

Fl. *mf* *fp* *fp* *fp* *nat.*

Gtr. *mp*

69

Fl. *mp* *f* *overblow at arrows*

Gtr. *ff* *ff* *f* *slide nail along string and then snap*

71

Fl. *flz*

Gtr.

mp *mp*

mf *p* *mp*

74

Fl. *nat.*

Gtr.

mp *p*

76

Fl. *pp* *ff* *p* *f*

Gtr. *f* *mf* *mp* *p*

78

Fl. *sss* *ch!* *pp* *ch!* *pp*

Gtr. *f* *ch!* *sss* *mp* *ch!* *mf* *mp*

(sharp whispers) *gliss.*

80

Fl. *f* *ch!* *ff* *mp* *f* *p* *f* *ch!* *sss* *ch!* *sss*

Gtr. *ff* *mf* *p*

83

Fl. *f* *p* *f* *ch!* *sss* *mp* *f* *sshh* *p*

Gtr. *mf* *p* *mp* *f* *ch!* *ch* *ch* *phoo*

Totally free time and not in sync.

(whistle!)

repeat for 1'

86

Fl. *p* *f* *ch* *ch* *ch* *3* *ktsshh* *pp* *mf* *mp* *gliss.*

Gtr. *mf* *mp* *f* *mp* *f* *ch!*

ch-k-ch-k-ch-k *6* *6*

repeat for 1'

87

Fl. *ff* *p* *mf* *p* *flz*

Gtr. *p* *mf* *f* *mp* *ch!* *gliss.*

9

(whistle!)

Rit . . . and break free of each other to the closing bar!

90 *nat.* *flz* *nat.*

Fl. *p* *sfz* *p*

Gtr. *mf* *ff* *mp*

92 *flz* *ff* *nat.*

Fl. *ff* *nat.*

Gtr. *f* *ssshhhh*

3: Nocturne: Cicada Chance

94 $\text{♩} = 144$

Fl. *mp ppp* *mp ppp* *mp ppp* *mp ppp* *mp ppp*

Gtr. *ppp*

97

Fl. *mf* *p*

Gtr. *mp f* *p*

111

Fl.

Gtr.

113

Fl.

Gtr.

115

Fl.

Gtr.

117

Fl.

Gtr.

119

Fl.

Gtr.

palm-slap

slide nail along string over the frets
laissez vibrer

f

mp

121

Fl.

Gtr.

p

ff

p

f

123

Fl.

Gtr.

ff

mf

pp

3

3

3

3

125

Fl.

Gtr.

3

3

3

3

3

3

3

3

127

Fl.

Gtr.

5

3

129

Fl.

Gtr.

flz

Rit

ff

ff

131

Fl.

Gtr.

nat.

subito mp

6

mp

3

3

133

Fl.

Gtr.

5

6

7

f

ff

ff

135

Fl. *rfz* *rfz* *rfz* *sfz* *flz*

Gtr. *fff*

137

Fl. *pp* *mf*

Gtr. *mp* *p*

139

Fl. *f* *mf*

Gtr. *f* *mp*

141

Fl. *mp* *p* *pp*

Gtr. *p* *pp*

143

Fl. *mf* *f* *p*

Gtr. *mp* *mf* *p*

146

Fl. *mf* *p* *mf* *p* *f* *mp*

Gtr. *mf* *pp* *subito mf* *p* *mf* *p*

149

Fl. *mp* *f* *p* *f*

Gtr. *mp* *mf* *mp* *f* *mp*

Poco Rit . . .

$\text{♩} = 108$

152

Fl. *pp* *f*

Gtr. *pp* *f*

155

Fl.

Gtr.

fff

fff

4. Clouds/Mists Mount Keira escarpment

158

Fl.

Gtr.

p

legato espressivo

p

160

Fl.

Gtr.

162

Fl.

Gtr.

flz

mf

p

mf

p

Accel

$\text{♩} = 128$

164 *nat.*
Fl. *p*

Gtr. *p*

167
Fl. *pp*

Gtr. *pp*

169 *flz nat. flz nat. sim.*
Fl. *mp pp mf > p mf > p mf > p*

Gtr. *mp pp mf p*

171 *flz nat. flz nat. sim.*
Fl. *mf > p mf > p mf > p*

Gtr. *mf p*

173 *(rapid trills!)*

Fl. *p*

Gtr. *mp* *p*

175

Fl. *f* *p*

Gtr. *f* *p*

177

Fl. *mp* *p*

Gtr. *mp*

178 *(tr)*

Fl. *mp* *p*

Gtr. *mp*

179

Fl. *mp* *p* *tr*

Gtr. *mp* 3

180

Fl. *mf* *p* *tr*

Gtr. *p* *mp* *p* 3

182

Fl. *sempre legato (possibile)*

Gtr. *pp*

184

Fl. *mp* *espressivo ma semplice* 3

Gtr.

186

Fl.

Gtr.

188

Fl.

Gtr.

191 (all breath accents -overblown #)

Fl.

Gtr.

194

Fl.

Gtr.

197

Fl. *mp* 6 *p* 6 *pp* *giocososo!*

Gtr. *mp* 7 3

200

Fl.

Gtr. 3 3 3

203

Fl. *Rit . . .*

Gtr. 3 3 3

206

Fl. $\text{♩} = 80$ *ppp*

Gtr. *p* *mp* 3

209

Fl.

p 3 3

Gtr.

ppp

==

212

Fl.

7 3

Gtr.

==

214

Fl.

3

Gtr.

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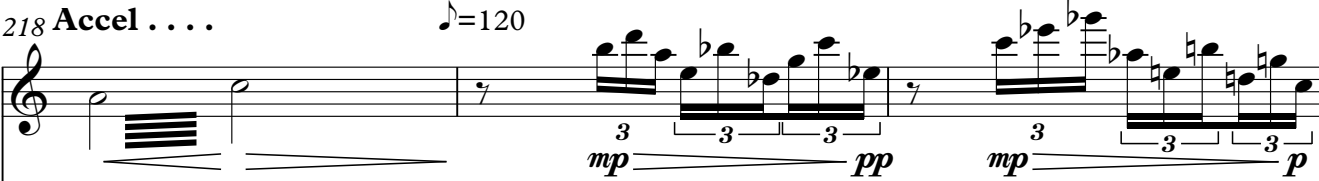
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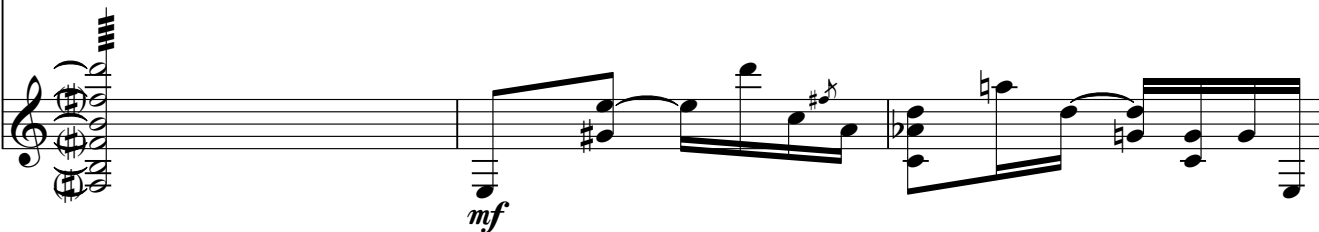
Fl.

7 3 6

Gtr.

218 **Accel** $\text{♩} = 120$

Fl. 

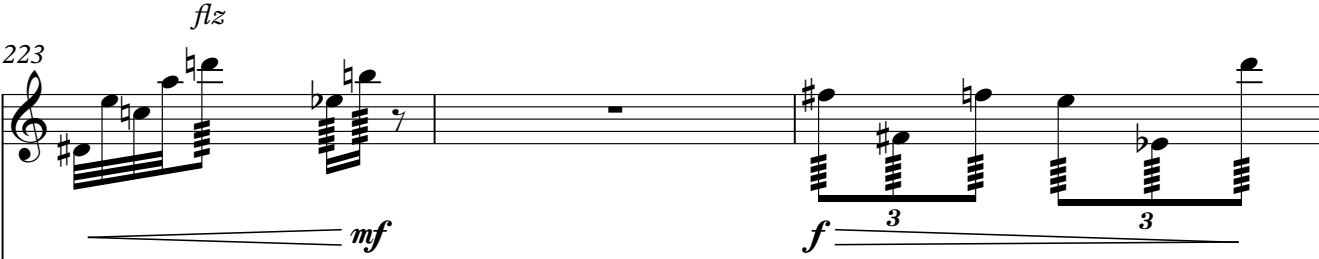
Gtr. 

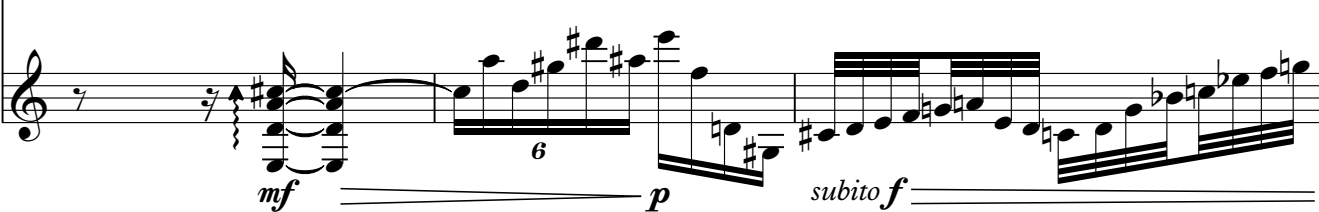
221

Fl. 

Gtr. 

223

Fl. *flz* 

Gtr. 

226

Fl. 

Gtr. 

228

Fl.

Gtr.

mp *pp* *mp*

3

230

Fl.

Gtr.

mp *ff* *p* *ppp*

nat. *flz*

3 3 3 3

5: CODA Sunset behind Mount Keira. (Nocturne)

232

Fl.

Gtr.

p *pp* *mp*

nat.

$\text{♩} = 108$

235

Fl.

Gtr.

mf *mf* *p* *mf* *p*

flz *nat.*

3 3 3 3

238

Fl. *mf* *flz*

Gtr.

3

3

3

241

Fl. *nat.* *p*

Gtr. *p*

3

3

3

3

3

3

245

Fl.

Gtr. *mf* *rubato*

3

3

248

Fl.

Gtr. *f*

3

3

5

250

Fl. *mp* 3 5 3

Gtr. *mp*

252

Fl. *fz nat.* 7 3 5 5

Gtr. 3 3 3

255

Fl. *p* *pp* 3 3 5 7

Gtr. 3 3 3 3

257

Fl. 5 5 5

Gtr. 3



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