

Seán Clancy

Forty-Five Minutes of Music on the  
Subject of Football

For

Electric Guitar Quartet

2014

## Instrumentation

4 x Electric Guitars

All Guitarists will need the following effects achieved either through foot pedals or computer software:

Reverb

Chorus

Delay

Phase Shifter (or Flanger)

Auto-Wah

Bit Crusher

Granular Delay

Glitch Effect

Distortion (Warm sound – Electro Harmonix Big Muff or similar)

Score is written in C.

All Guitars sound down one octave.

All Guitar dry signals should sound relatively homogenous with only slight variation in tone and amplification.

In relation to amplification, all guitars should be matched as evenly as possible.

The Dynamic range is pp – ff. pp should be as quiet as possible and ff as loud as possible. All other dynamic markings should relate to this.

Guitar 1 should be panned at 30 degrees, Guitar 2 at 60 degrees, Guitar 3 at 120 degrees and Guitar 4 at 150 degrees.

Effect combinations can be stored in banks on a pedal-board. A total of thirteen effect combinations will be required.

Unless otherwise stated, the overall soundworld should be clean. This is only overridden by the use of distortion.

Each effect combination is followed by a number. This number relates to the effect intensity where 1 is the least intense and 3 is the most intense.

Thus, 1 contains a shallow effect with roughly 50:50 dry to wet signal ratio, 2 deeper effect with roughly 25:75 dry to wet signal ratio and 3 the deepest effect with 0:100 dry to wet signal ratio.

All other notational devices are standard.

Commissioned by Ensemble KROCK with generous project support from Statens musikverk, Sweden and Elektronmusikstudion EMS, Stockholm.

First complete performance by Ensemble KROCK on Friday 11 July 2014 in the National Concert Hall, Dublin, Ireland.

Dedicated to Johan Eriksson, Pascal Jardry, Danjel Rohr & John Viklund.

## Programme Note

On 18 June 1994, Ireland played Italy in a game of football in the Giants stadium, New York to a crowd of 75, 338 people. Many, many more watched on television. This was Ireland's first match and only victory in the 1994 World Cup. Ray Houghton scored the only goal of the game around 11'30" into proceedings. Irish players Terry Phelan, Tommy Coyne and Denis Irwin were all given yellow cards at various points throughout the game. Apart from these sporadic events, nothing else of note took place and the second half was completely devoid of drama.

Forty-Five Minutes of Music on the Subject of Football celebrates this historic victory of the 1994 Irish Football team and our ability to stay focused on a singular activity for more than two minutes.





# Forty-Five Minutes of Music on the Subject of Football

**X 5** ♩ = 120 With a sense of tension  
With slight chorus & reverb I

**X 4**

Electric Guitar 1  
With slight chorus, reverb, phaser & autowah I

Electric Guitar 2  
With slight chorus, reverb & glitch/grain/bit reduction I

Electric Guitar 3  
With slight chorus, reverb & delay I

Electric Guitar 4

**A**

**X 7**

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

**B** X 3

17

E.Gtr. 1 *mp* *p* *f* *f* *p*

E.Gtr. 2 *p* *f* *mp* *p* *f*

E.Gtr. 3 *mp* *mp* *p* *p* *f*

E.Gtr. 4 *mp* *p* *mp* *mp* *p* *f*

**X 6**

**X 4**

25

E.Gtr. 1 *mp* *p* *f* *pp*

E.Gtr. 2 *mp* *p* *p* *f* *pp*

E.Gtr. 3 *mp* *p* *f*

E.Gtr. 4 *p* *f* *f* *p*

C

X 3

34

With slight chorus, reverb, phaser & autowah II

E.Gtr. 1 *p* *f* *mp*

With slight chorus, reverb & glitch/grain/bit reduction II

E.Gtr. 2 *p* *f* *f* *p*

With slight chorus, reverb & delay II

E.Gtr. 3 *p* *f* *mp*

With slight chorus & reverb II

E.Gtr. 4 *p* *f* *mp* *p* *p* *f*

D X 2

43

E.Gtr. 1 *p* *f* *p* *f* *f* *p* *f* *p*

E.Gtr. 2 *p* *f* *f* *p* *mp* *p* *f*

E.Gtr. 3 *p* *f* *mp* *p* *f*

E.Gtr. 4 *f* *p* *p* *f* *mp* *p* *f*

**X 2**

51

E.Gtr. 1 *mp*

E.Gtr. 2 *mp* *p* *p* *mp*

E.Gtr. 3 *mp*

E.Gtr. 4 *p* *f* *f* *p*

**E X 2**

59

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

E.Gtr. 2 *mp* *p* *f*

E.Gtr. 3 *p* *f* *mp*

E.Gtr. 4 *mp* *mp* *p*

**X 3**

**X 7**

66

E.Gtr. 1 *p* *f* *f* *p* *mp*

E.Gtr. 2 *mp* *p* *f* *mp* *pp*

E.Gtr. 3 *mp* *p* *f* *mp*

E.Gtr. 4 *mp* *p* *f* *p* *f*

**F**

**X 3**

**X 3**

74

E.Gtr. 1 *mp* *pp* *p* *f* *mp*

E.Gtr. 2 *mp* *p* *f* *p* *f*

E.Gtr. 3 *p* *f* *p* *mp*

E.Gtr. 4 *mp* *p* *f* *mp* *pp*

X 4

G

X 4

83

E.Gtr. 1 *p* *f* *f* *p*

E.Gtr. 2 *mp* *p* *f*

E.Gtr. 3 *mp* *pp* *p* *f* *pp*

E.Gtr. 4 *mp* *p* *f* *pp* *f*

X 5

X 2

92

E.Gtr. 1 *mp* *p* *p* *f* *mp*

E.Gtr. 2 *mp* *p* *f* *p* *f*

E.Gtr. 3 *p* *f* *f* *p* *mp*

E.Gtr. 4 *mp* *p* *f* *mp* *pp*

With slight chorus, reverb & glitch/grain/bit reduction III

With slight chorus, reverb & delay III

With slight chorus & reverb III

With slight chorus, reverb, phaser & autowah III

X 4

H

X 7

99

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

X 4

X 9

108

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

**I**

**X 4**

**X 4**

116

With warm heavy distortion

E.Gtr. 1 *p* *f* *pp* *f* *fff* *fff*

E.Gtr. 2 *f* *p* *pp* *fff* *fff*

E.Gtr. 3 *p* *f* *fff*

E.Gtr. 4 *p* *f* *p* *fff*

**J**

**X 8**

**X 6**

126

With slight chorus, reverb & delay II

With slight chorus & reverb II

With slight chorus, reverb, phaser & autowah II

With slight chorus, reverb & glitch/grain/bit reduction II

E.Gtr. 1 *mp* *pp* *mp* *p* *f*

E.Gtr. 2 *pp* *p* *f* *mp*

E.Gtr. 3 *pp* *ff* *mp* *mp* *pp*

E.Gtr. 4 *pp* *mp* *pp* *mp*

X 9

K

136

E.Gtr. 1 *f* *p* *mp* *p* *f* *mp* *pp*

E.Gtr. 2 *p* *f* *mp* *pp* *p* *f* *mp*

E.Gtr. 3 *p* *f* *mp* *p* *f* *p* *f*

E.Gtr. 4 *p* *f* *p* *f* *f* *p* *mp*

X 11

L X 9

146

E.Gtr. 1 *p* *f* *mp*

E.Gtr. 2 *p* *f*

E.Gtr. 3 *f* *p* *mp* *pp*

E.Gtr. 4 *p* *f* *mp* *pp* *pp*



157

With slight chorus & reverb I

E.Gtr. 1

Staff 1: E.Gtr. 1. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp.

With slight chorus, reverb, phaser & autowah I

E.Gtr. 2

Staff 2: E.Gtr. 2. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp to pp.

With slight chorus, reverb & glitch/grain/bit reduction I

E.Gtr. 3

Staff 3: E.Gtr. 3. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp.

With slight chorus, reverb & delay I

E.Gtr. 4

Staff 4: E.Gtr. 4. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: p to f.



165

E.Gtr. 1

Staff 1: E.Gtr. 1. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp to f.

E.Gtr. 2

Staff 2: E.Gtr. 2. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp to f.

E.Gtr. 3

Staff 3: E.Gtr. 3. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: p to mp.

E.Gtr. 4

Staff 4: E.Gtr. 4. Treble clef, 3/4 time. Notes: G4, A4, B4, C5. Dynamics: mp to pp.

X 4

X 7

N

174

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*p* *f* *mp* *pp* *p* *f* *mp* *p* *f* *f* *p*

X 7

X 8

182

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*mp* *pp* *pp* *f* *mp* *f* *mp*

X 8

X 4

O

X 6

190 With slight chorus, reverb, phaser & autowah II

E.Gtr. 1 *p* *f* *mp* *mp* *pp*

With slight chorus, reverb & glitch/grain/bit reduction III

E.Gtr. 2 *mp* *mp* *p* *mp*

With slight chorus, reverb & delay II

E.Gtr. 3 *mp* *pp* *mp* *p* *f*

With slight chorus & reverb II

E.Gtr. 4 *mp* *p* *f* *mp*

X 6

199

E.Gtr. 1 *p* *f* *mp*

E.Gtr. 2 *p* *f* *f* *p*

E.Gtr. 3 *f* *p* *mp*

E.Gtr. 4 *p* *f* *mp* *pp*

X 8

P X 7

206

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

X 2

X 2

215

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

**Q**

**X 16**

**X 3**

223

E.Gtr. 1 *p* *f* *mp* *p* *f*

E.Gtr. 2 *p* *f* *mp*

E.Gtr. 3 *f* *p* *mp* *pp*

E.Gtr. 4 *p* *f* *mp* *pp* *mp*

**X 4**

**X 4**

231

E.Gtr. 1 *mp* *mp* *pp*

E.Gtr. 2 *mp* *pp* *mp*

E.Gtr. 3 *mp* *p* *f*

E.Gtr. 4 *p* *f* *mp*



X 12

X 10

254

E.Gtr. 1 *pp* *p* *f* *mp*

E.Gtr. 2 *pp* *f* *f* *mp* *pp*

E.Gtr. 3 *pp* *f* *pp* *mp*

E.Gtr. 4 *pp* *f* *p* *f*

T X 6

X 11

263

E.Gtr. 1 *mp* *pp* *p* *f* *f*

E.Gtr. 2 *mp* *p* *f* *p* *f*

E.Gtr. 3 *p* *f* *f* *p* *f*

E.Gtr. 4 *mp* *p* *f* *f* *pp*

**X 4**

**X 3**

272

E.Gtr. 1 *p* *f* *ff*

E.Gtr. 2 *mp* *ff* *pp*

E.Gtr. 3 *mp* *pp* *ff*

E.Gtr. 4 *mp* *p* *ff*

**U**

**X 5**

**X 5**

279

E.Gtr. 1 *pp* *ff* *pp*

E.Gtr. 2 *pp* *ff*

E.Gtr. 3 *mf* *ff*

E.Gtr. 4 *ff*

With warm heavy distortion

X 11

V X 11

287 With slight chorus, reverb & delay II

E.Gtr. 1 *p* *f* *mp* *p* *f*

E.Gtr. 2 *p* *f* *p* *f* *mp* *f*

E.Gtr. 3 *f* *p* *mp* *mp* *pp* *pp*

E.Gtr. 4 *p* *f* *mp* *pp* *mp* *mp*

With slight chorus & reverb II

With slight chorus, reverb, phaser & autowah II

With slight chorus, reverb & glitch/grain/bit reduction II

X 4

X 5

295

E.Gtr. 1 *mp* *ff*

E.Gtr. 2 *mp* *pp* *ff*

E.Gtr. 3 *mp* *ff*

E.Gtr. 4 *p* *f* *ff*

With warm heavy distortion

With warm heavy distortion

With warm heavy distortion

With warm heavy distortion

X 5

W X 4

303

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

X 3

X 3

310

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

Palm Mute

*mf*

*ff*

**X 2**

**X** **X 10**

318

E.Gtr. 1: With slight chorus & reverb I

E.Gtr. 2: With slight chorus, reverb, phaser & autowah I

E.Gtr. 3: With slight chorus, reverb & glitch/grain/bit reduction I

E.Gtr. 4: With slight chorus, reverb & delay I

*p* *f* *f* *pp*

**X 8**

**X 4**

324

E.Gtr. 1: With warm heavy distortion

E.Gtr. 2: With warm heavy distortion

E.Gtr. 3: With warm heavy distortion

E.Gtr. 4: With warm heavy distortion

With slight chorus, reverb & delay II

With slight chorus & reverb II

*ff* *ff* *ff* *pp* *pp* *mp*

**X 4**

332

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

*ff*

*ff*

*ff*

*ff*

With warm heavy distortion

With warm heavy distortion

With warm heavy distortion

With warm heavy distortion

**Y X 12**

338

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

**X 6**

344 With slight chorus, reverb & glitch/grain/bit reduction III

E.Gtr. 1: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *p* to *f*.  
E.Gtr. 2: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *p*.  
E.Gtr. 3: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *mf* to *pp*.  
E.Gtr. 4: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *p*.

**X 5**

350 With warm heavy distortion

E.Gtr. 1: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *ff*.  
E.Gtr. 2: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *ff*.  
E.Gtr. 3: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *ff*.  
E.Gtr. 4: Treble clef, 3/4 time signature. Notes: quarter notes with accents. Dynamics: *ff*.

**Z** **X 2**

356

With slight chorus, reverb & delay II

E.Gtr. 1

*p*

With slight chorus & reverb II

E.Gtr. 2

*p* *f*

With slight chorus, reverb, phaser & autowah II

E.Gtr. 3

*p*

With slight chorus, reverb & glitch/grain/bit reduction II

E.Gtr. 4

*mp* *pp*

362

With slight chorus, reverb, phaser & autowah I

E.Gtr. 2

*pp*

With slight chorus, reverb & delay I

E.Gtr. 4

*pp*

368

Musical score for measures 368-373, featuring four electric guitar parts (E.Gtr. 1-4). The score is divided into six measures with changing time signatures: 2/4, 4/4, 6/8, 3/4, 5/4, and 2/4. E.Gtr. 1 and E.Gtr. 3 play whole rests. E.Gtr. 2 and E.Gtr. 4 play eighth-note patterns with accents. E.Gtr. 4 includes some descending eighth-note patterns in the final measure.

**X 2**

374

Musical score for measures 374-379, featuring four electric guitar parts (E.Gtr. 1-4). The score is divided into six measures with changing time signatures: 2/4, 4/4, 6/8, 3/4, 5/4, and 2/4. E.Gtr. 1, E.Gtr. 3, and E.Gtr. 4 play whole rests. E.Gtr. 2 plays eighth-note patterns with accents. The final measure (379) has repeat dots at the end of each staff.

