DEVILS

for two amplified violins

Paul Marquardt

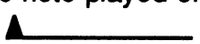
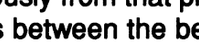
Performance Notes for Devils

The violins should be amplified with contact micrpohones, preferably running through guitar amplifiers.Some distortion may be used. The performers should face each other and each performer's speaker should be facing the audience and placed between six to eight feet behind their backs. While the amplification should be fairly strong, it should not be so strong that it obscures the dynamic contrasts in the piece.

The Quarter-tone notation is as follows:

𝄲 = one quarter-tone sharp

𝄪 = three quarter-tone sharp

The notation indicates that the note played on the string under the vertical line descends continuously from that pitch to the pitch indicated under the  . The pitches in parenthese are the resultant notes between the beginning and ending of this motion. The reverse of this notation indicates the pitch on the string under the  ascends continuously from that pitch to the pitch under the vertical line.

The notation indicates that the articulation should change continuously from legato to an off-string staccato.

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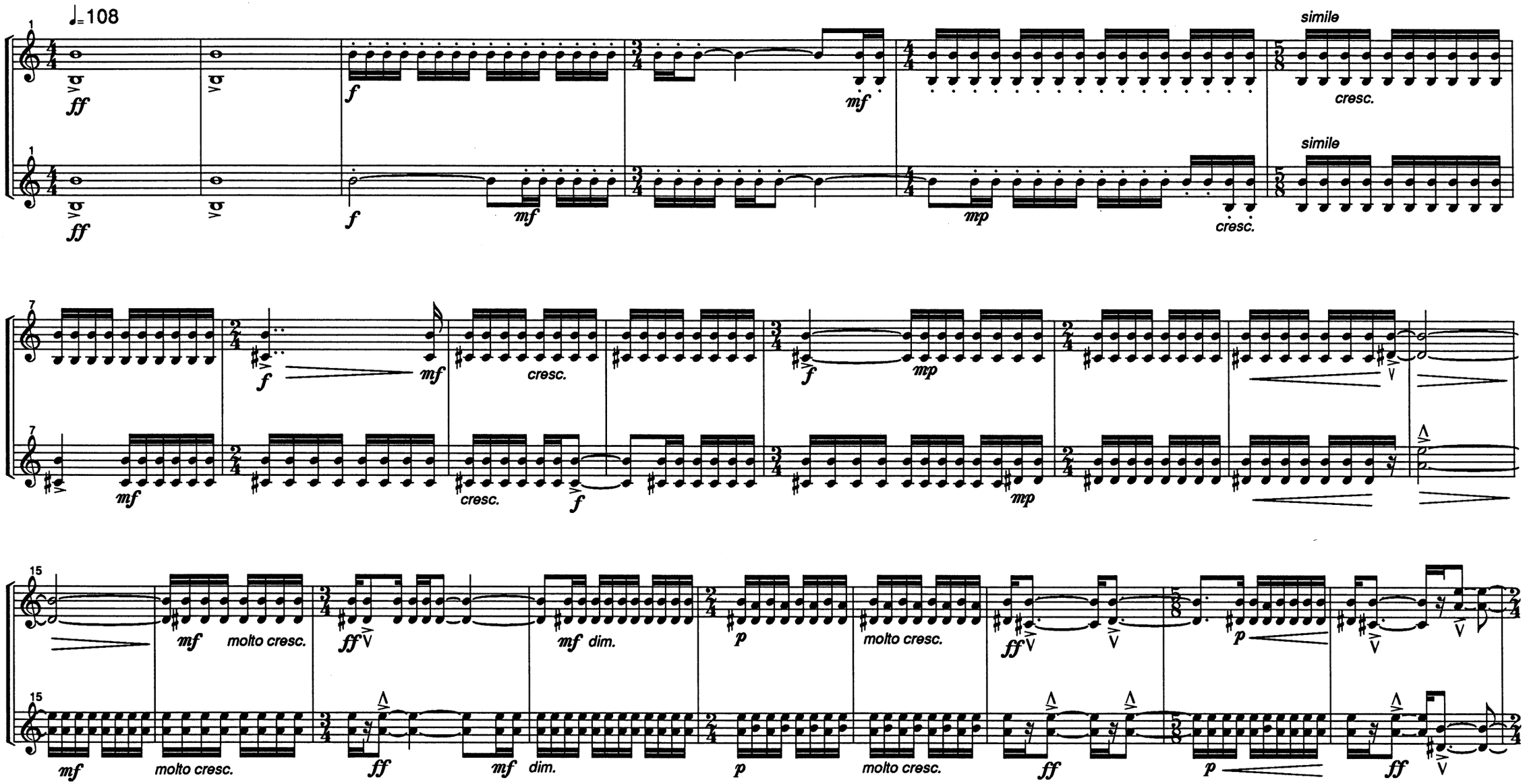
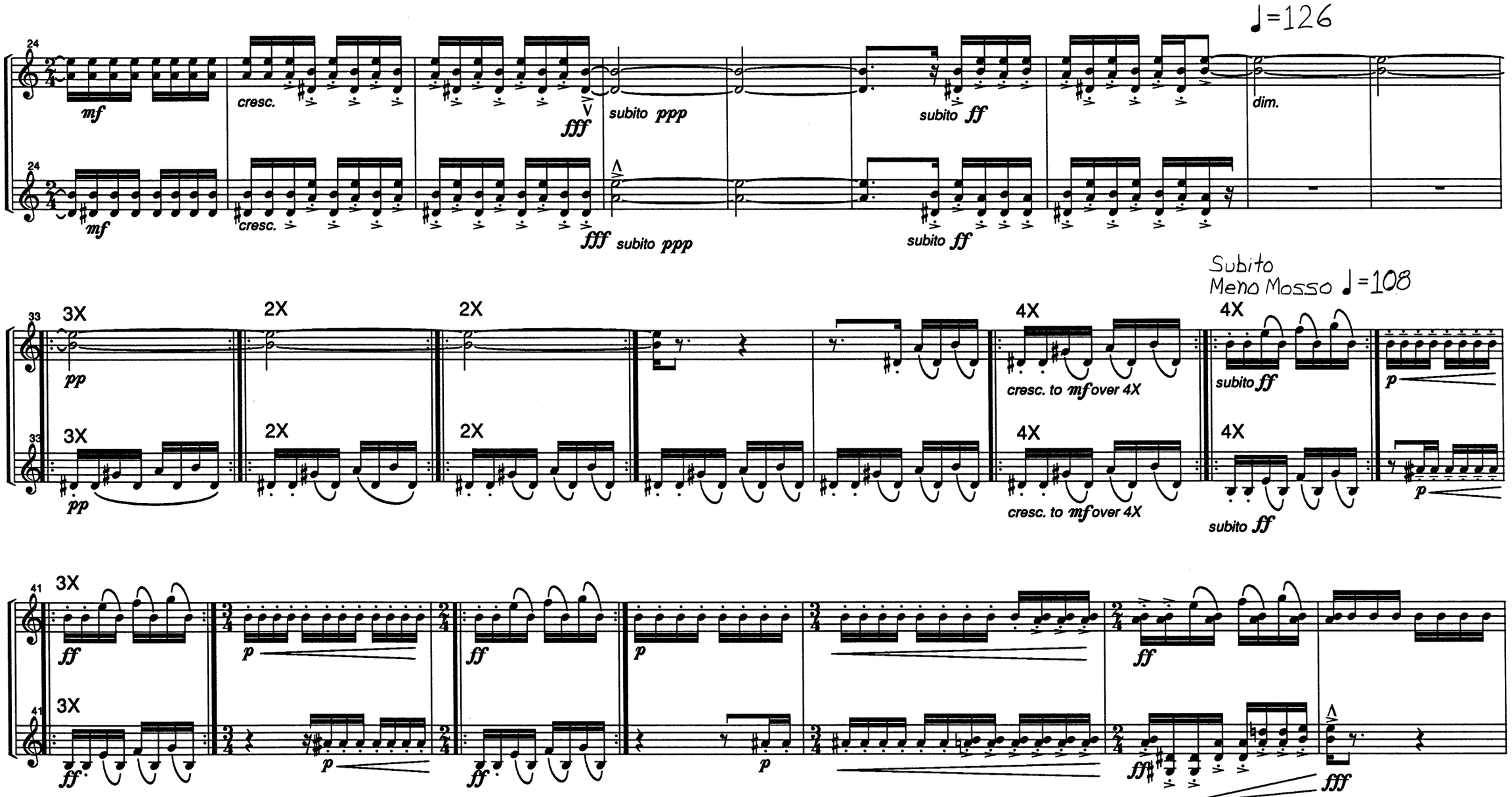
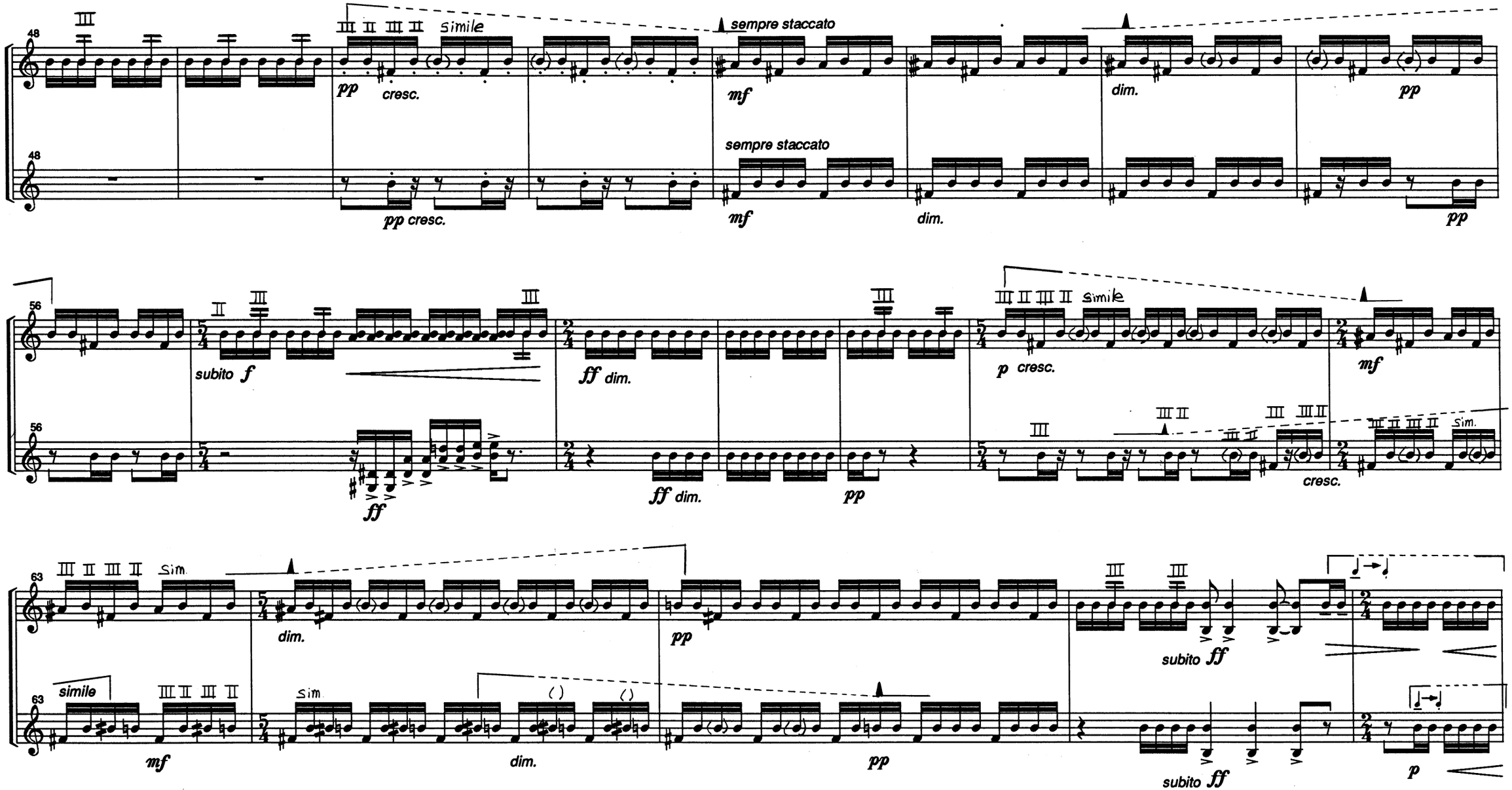
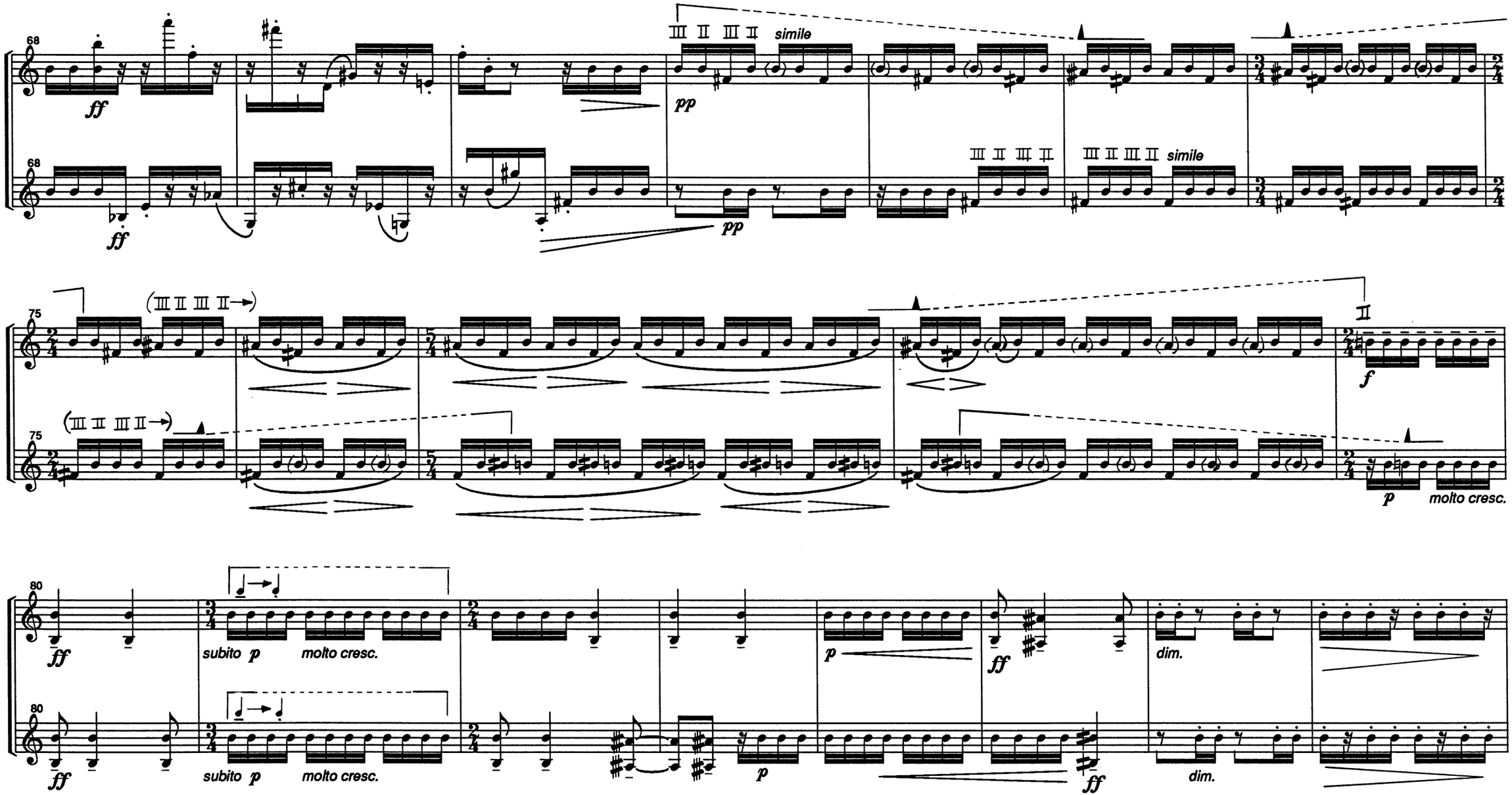
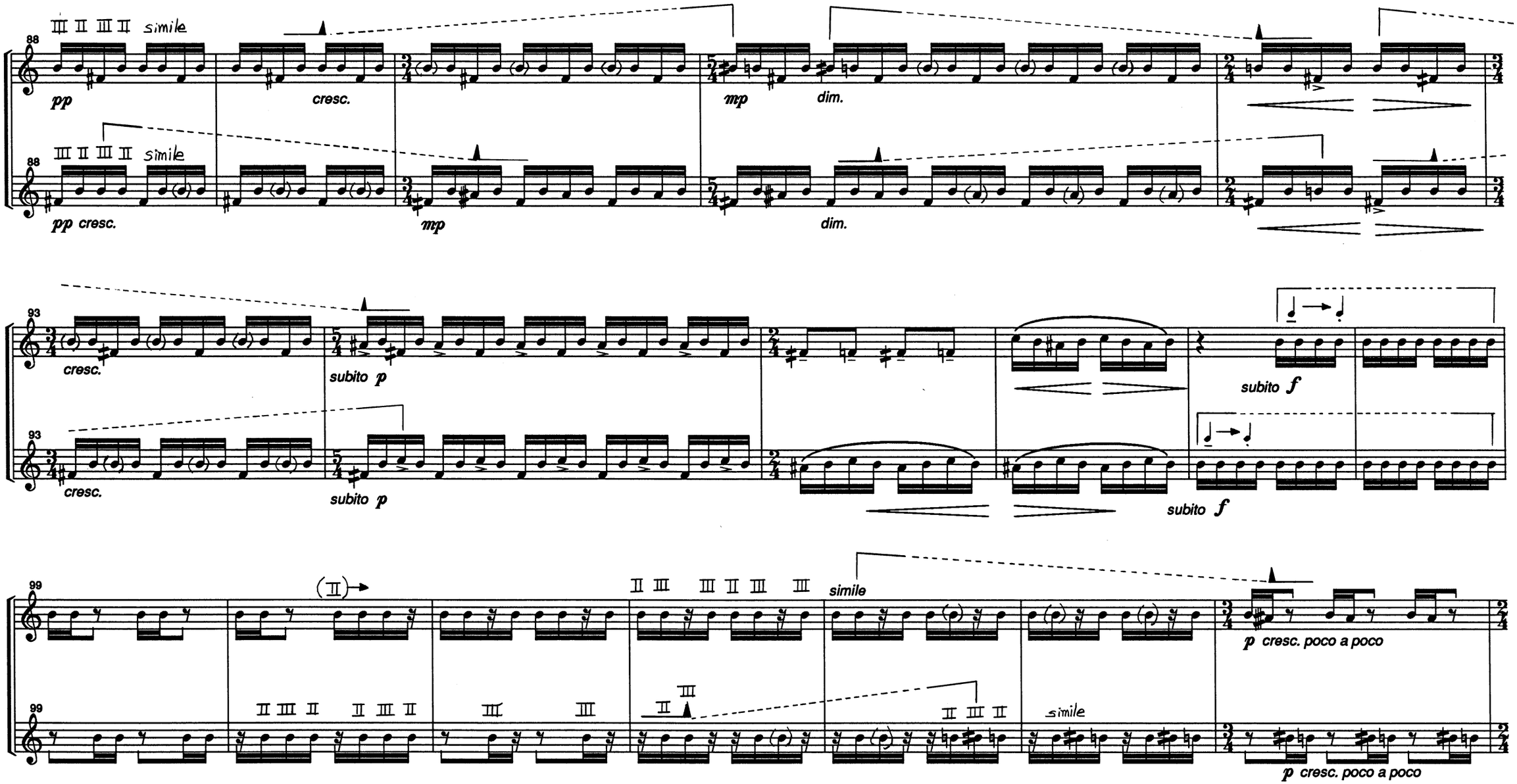
(1985)

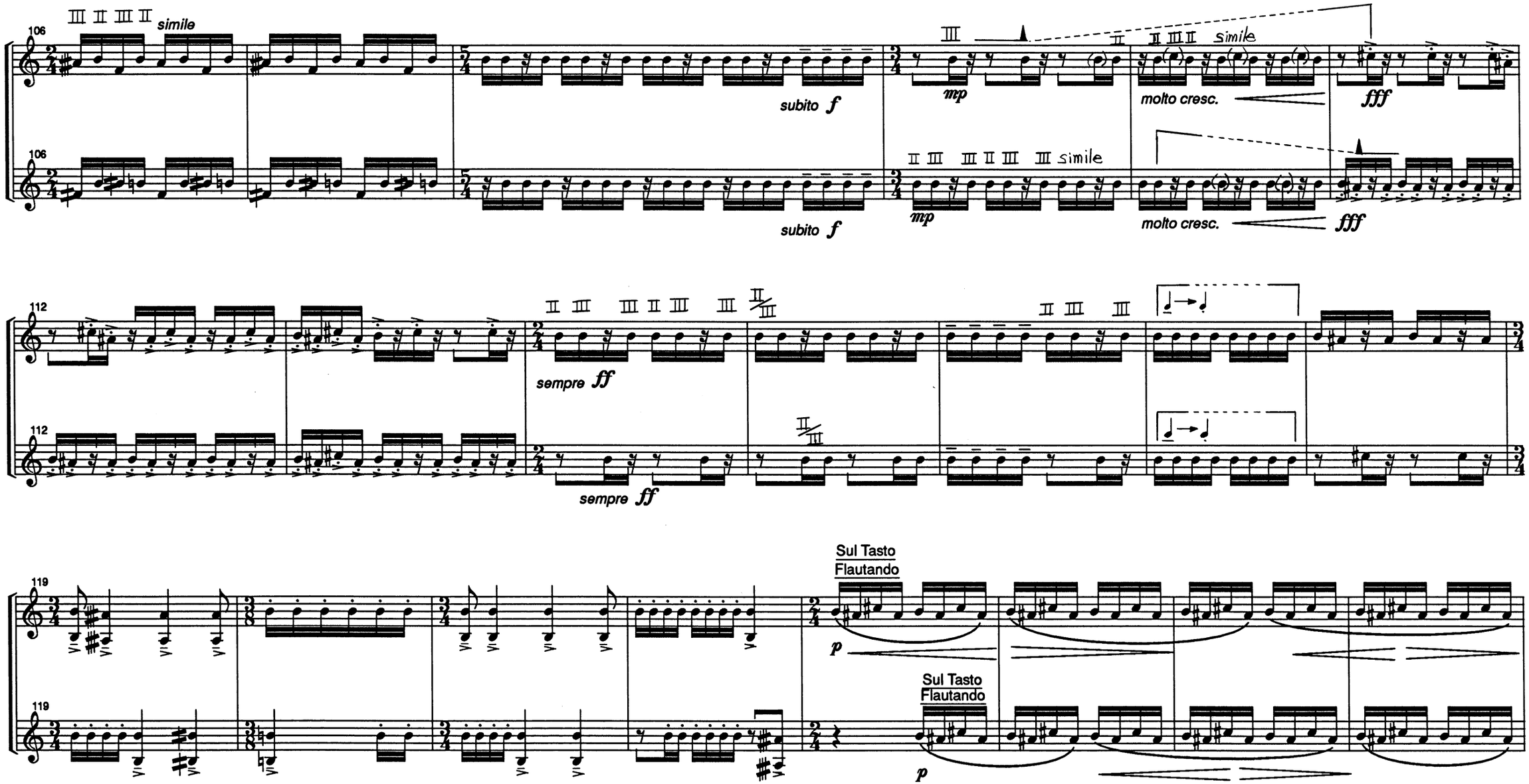


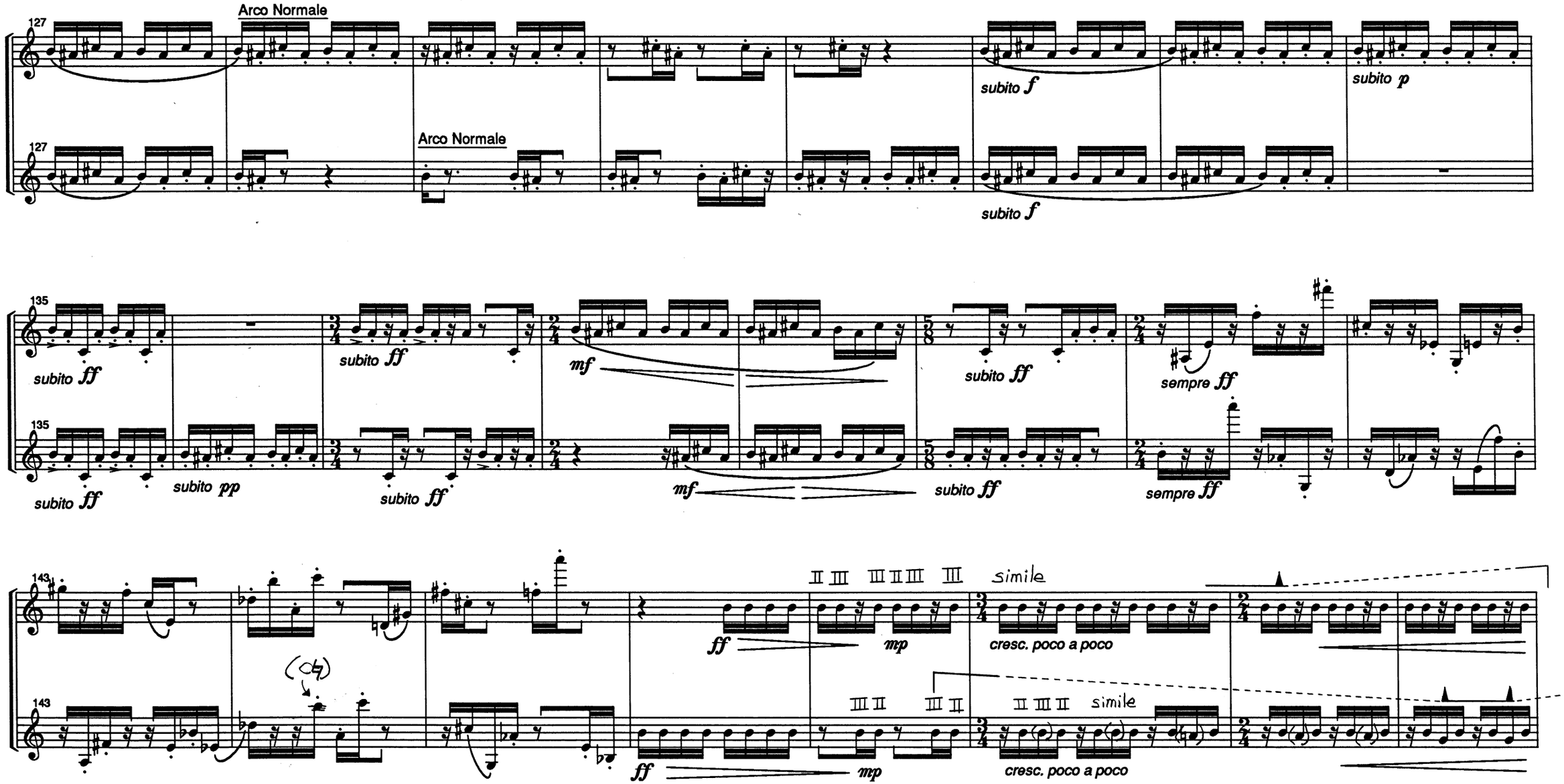

♩=126
24
mf
cresc.
fff
subito ppp
subito ff
dim.
24
mf
cresc.
fff subito ppp
subito ff
Subito
Meno Mosso ♩=108
33
3X
2X
2X
4X
4X
pp
cresc. to mf over 4X
subito ff
p
33
3X
2X
2X
4X
4X
pp
cresc. to mf over 4X
subito ff
p
41
3X
ff
p
ff
p
ff
fff
41
3X
ff
p
ff
p
ff
fff

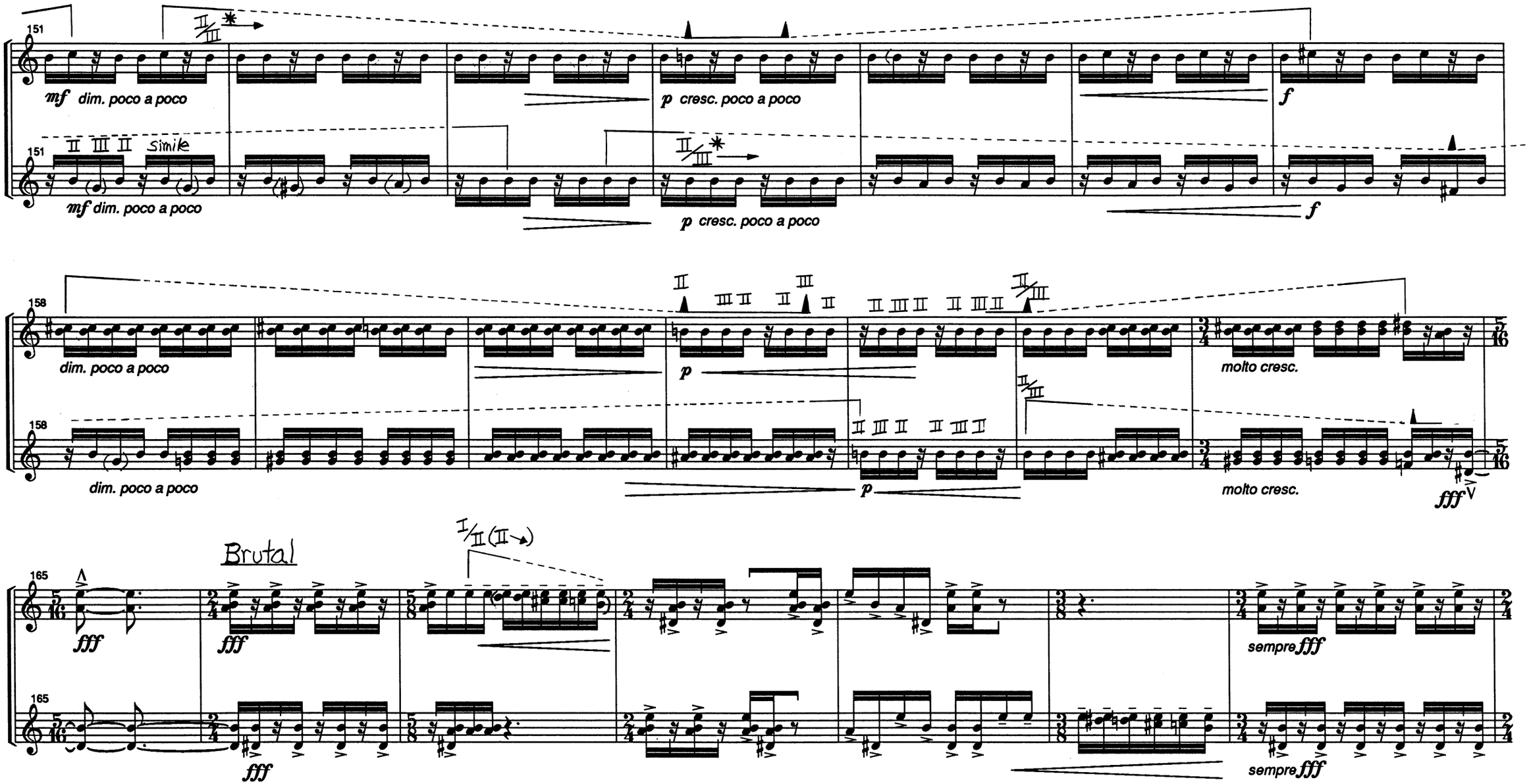

48
III
III II III II simile
pp cresc.
sempre staccato
mf
dim.
pp
48
pp cresc.
sempre staccato
mf
dim.
pp
56
II III
subito f
III
ff dim.
III
III II III II simile
p cresc.
mf
56
ff
ff dim.
pp
III
III II
III III II
III II III II sim.
cresc.
63
III II III II sim.
dim.
pp
III III
subito ff
simile
III II III II
mf
sim
dim.
pp
subito ff
p


68
ff
III II III II simile
pp
III II III II simile
75
(III II III II→)
II
f
p
molto cresc.
80
ff
subito p
molto cresc.
dim.

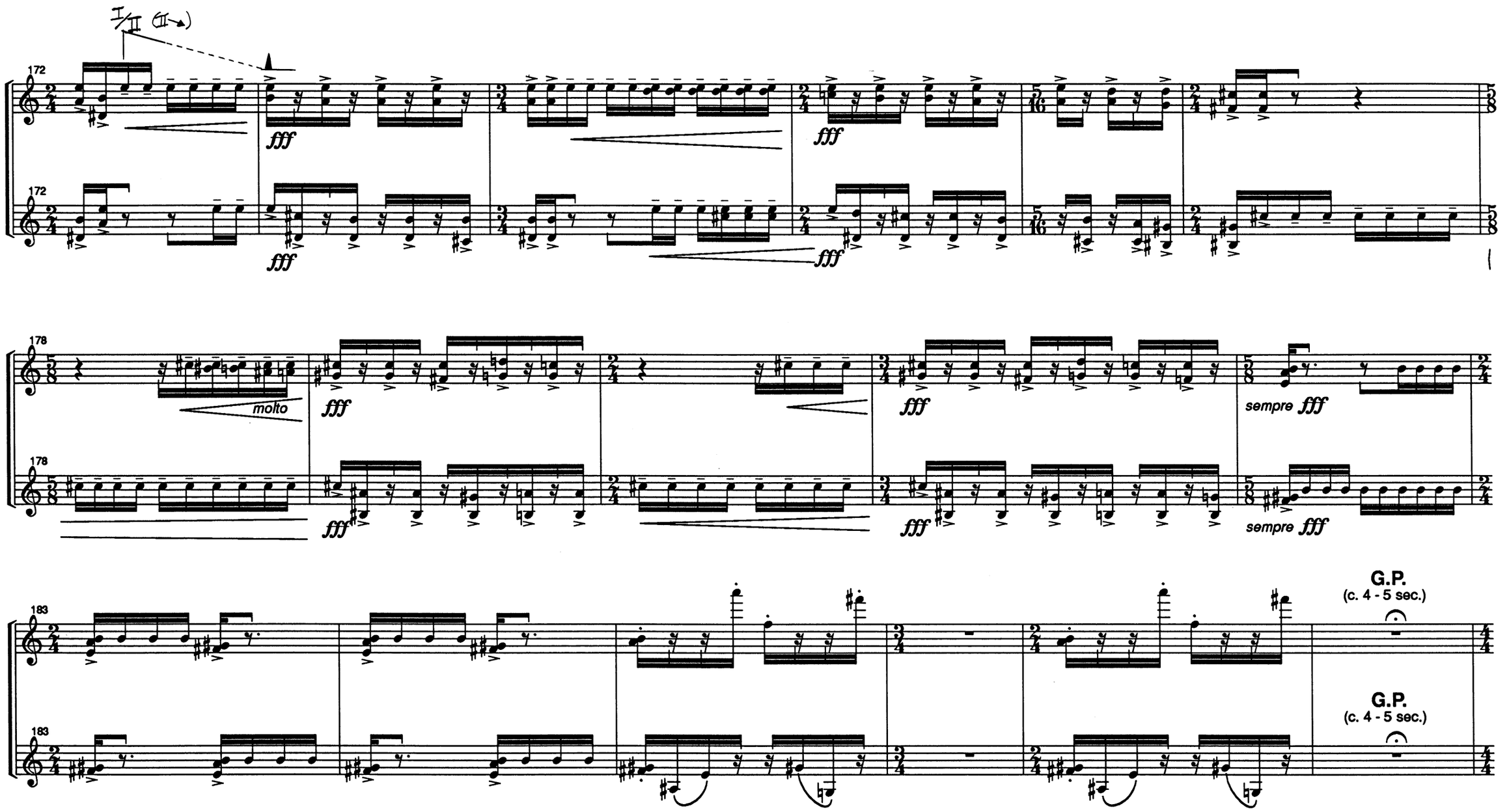

III II III II simile
88
pp
cresc.
mp
dim.
III II III II simile
88
pp cresc.
mp
dim.
93
cresc.
subito p
subito f
93
cresc.
subito p
subito f
99
(II)
II III III II III III
simile
p cresc. poco a poco
99
II III II II III II
III III
II III
II III II
simile
p cresc. poco a poco

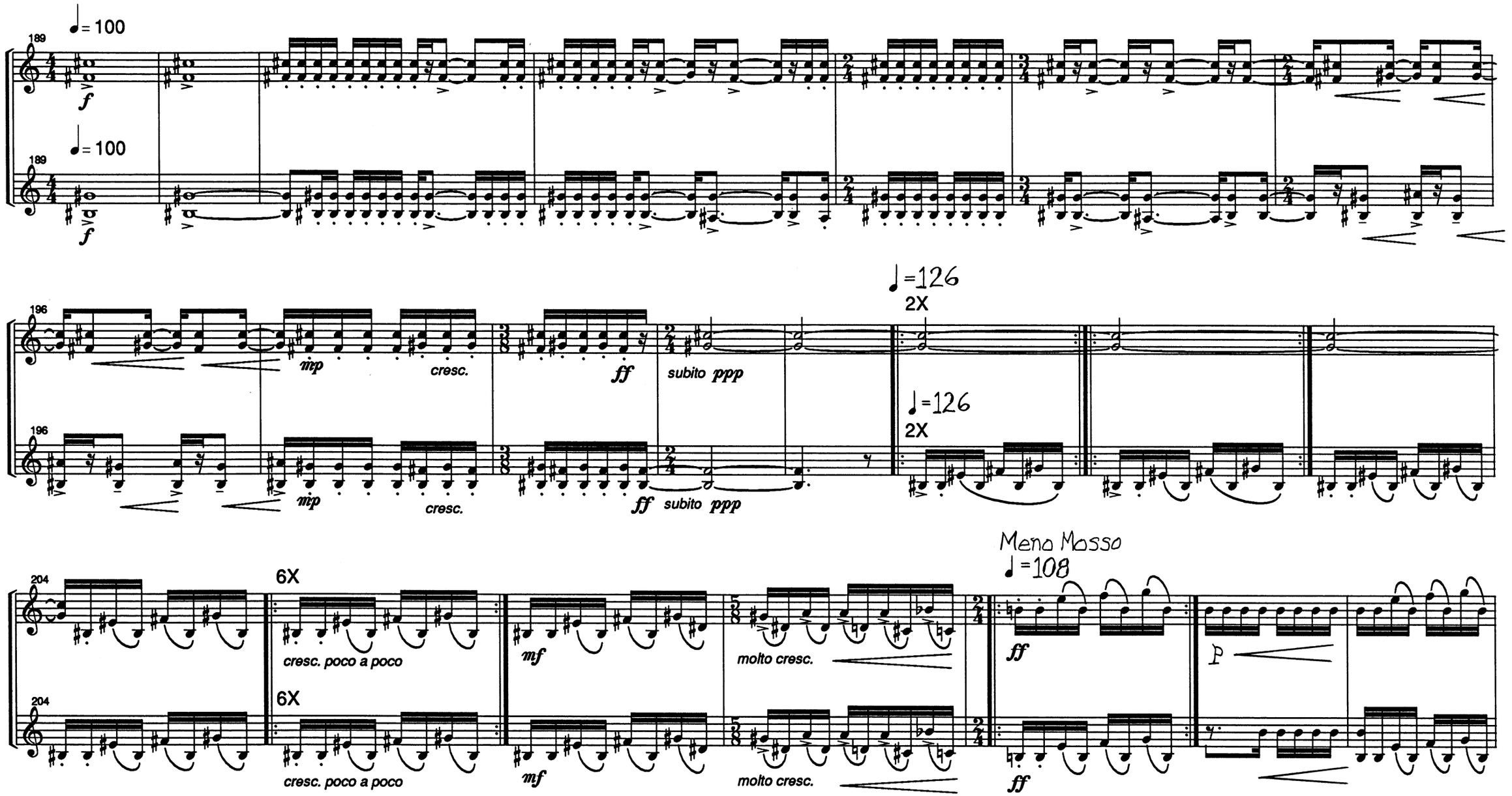

106
III II III II
simile
subito f
mp
molto cresc.
fff
II III II simile
II III III II III III simile
112
sempre ff
II III III II III III
II III III
II/III
119
Sul Tasto
Flautando
p

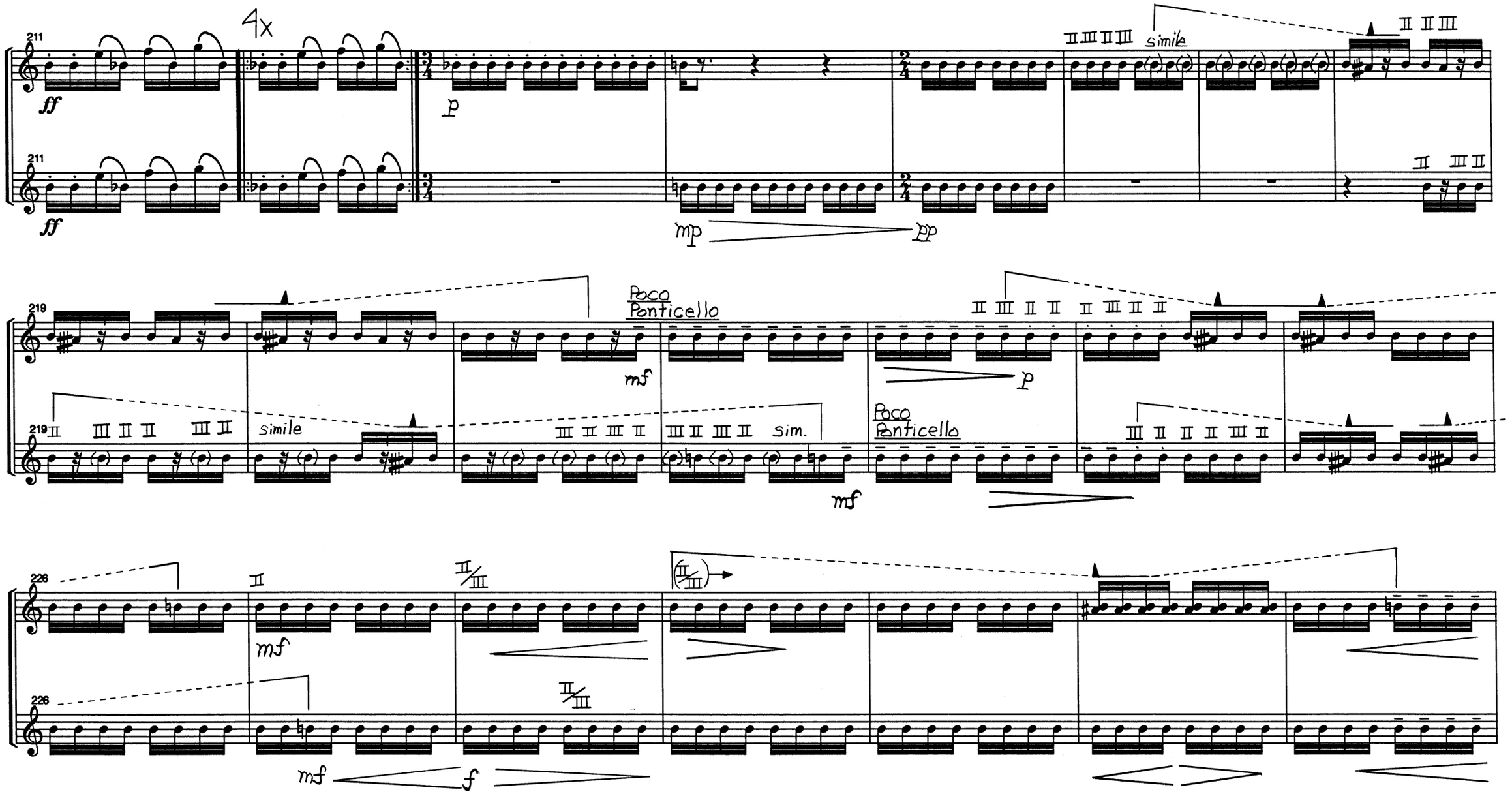

127
Arco Normale
Arco Normale
subito f
subito p
subito f
135
subito ff
subito pp
subito ff
subito ff
mf
mf
subito ff
subito ff
sempre ff
sempre ff
143
ff
II III III II III III
mp
simile
cresc. poco a poco
III II III II
ff
mp
II III II simile
cresc. poco a poco

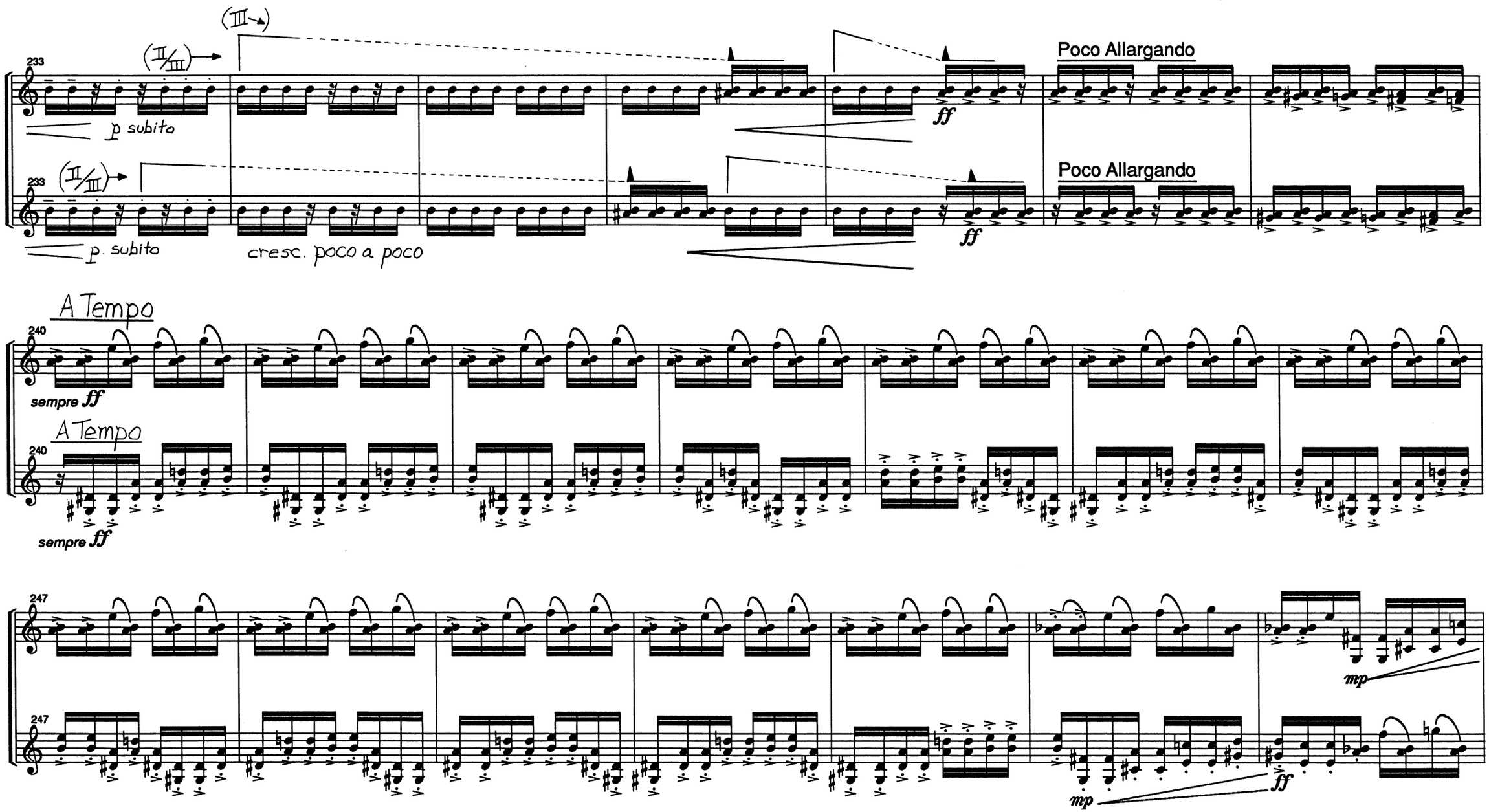


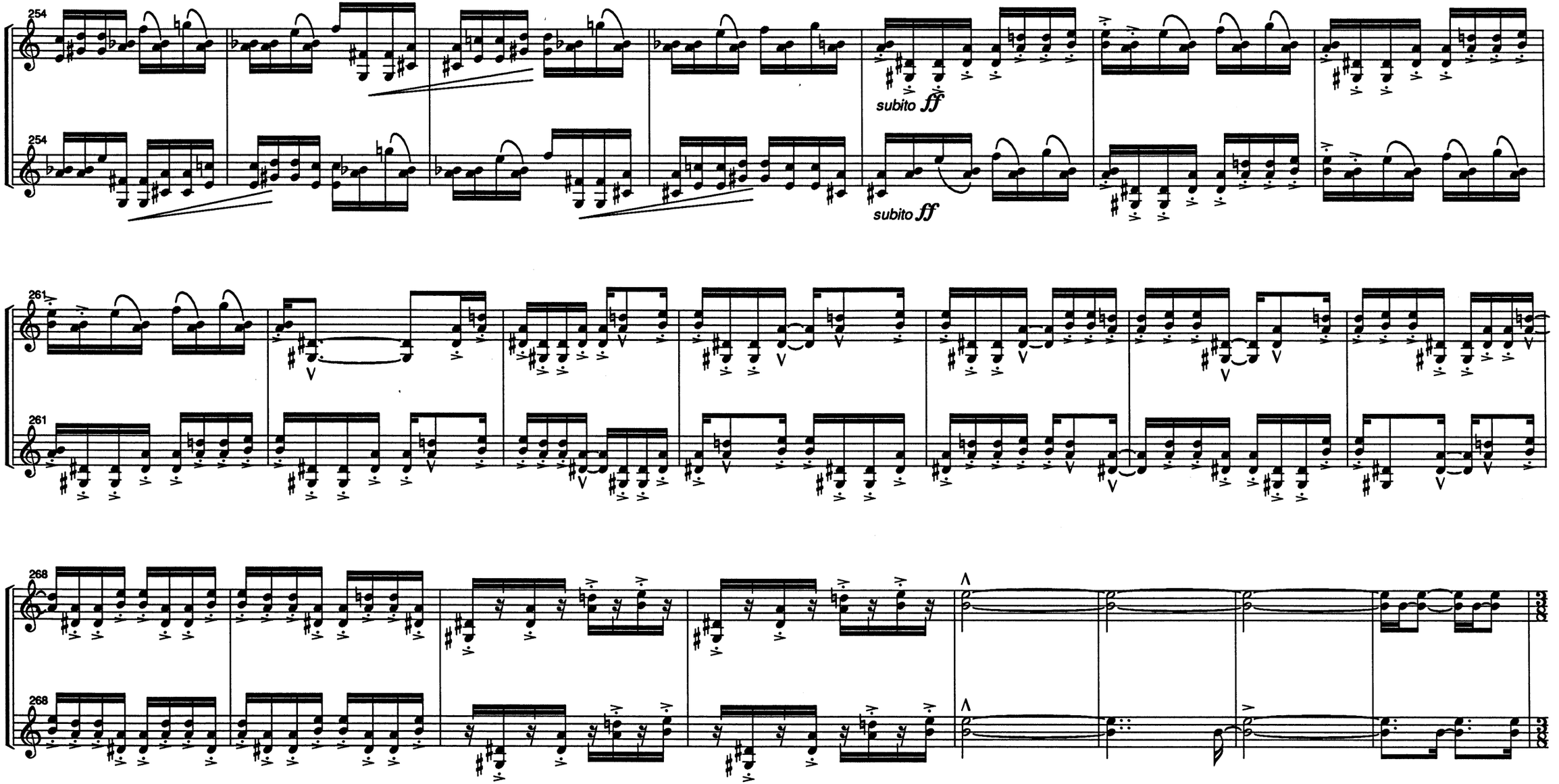
* The fixed pitch and descending pitch sound together on every attack (to m. 164 unless indicated otherwise.)

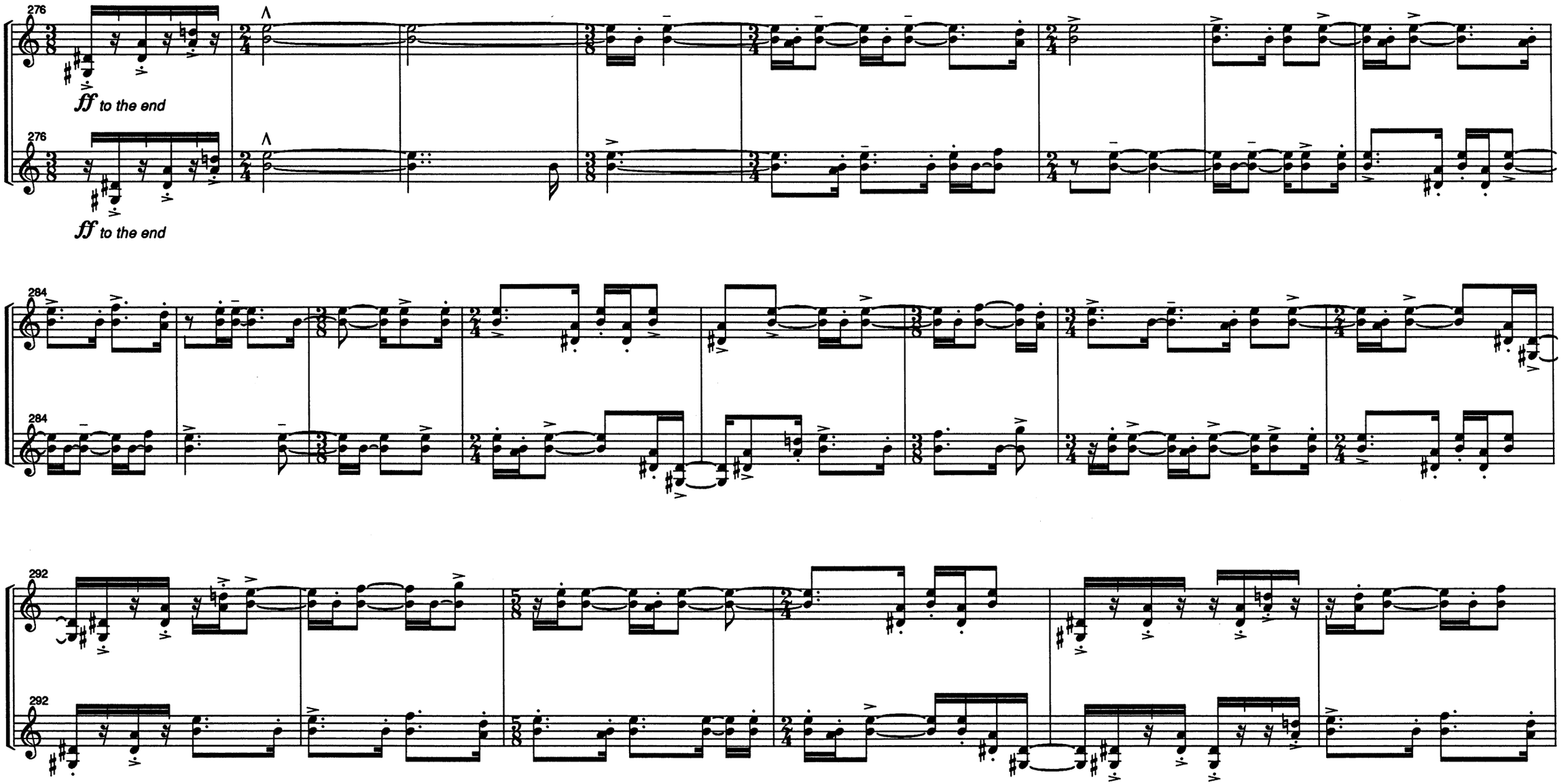

I/II (II→)
172
fff
molto
178
sempre fff
183
G.P.
(c. 4 - 5 sec.)

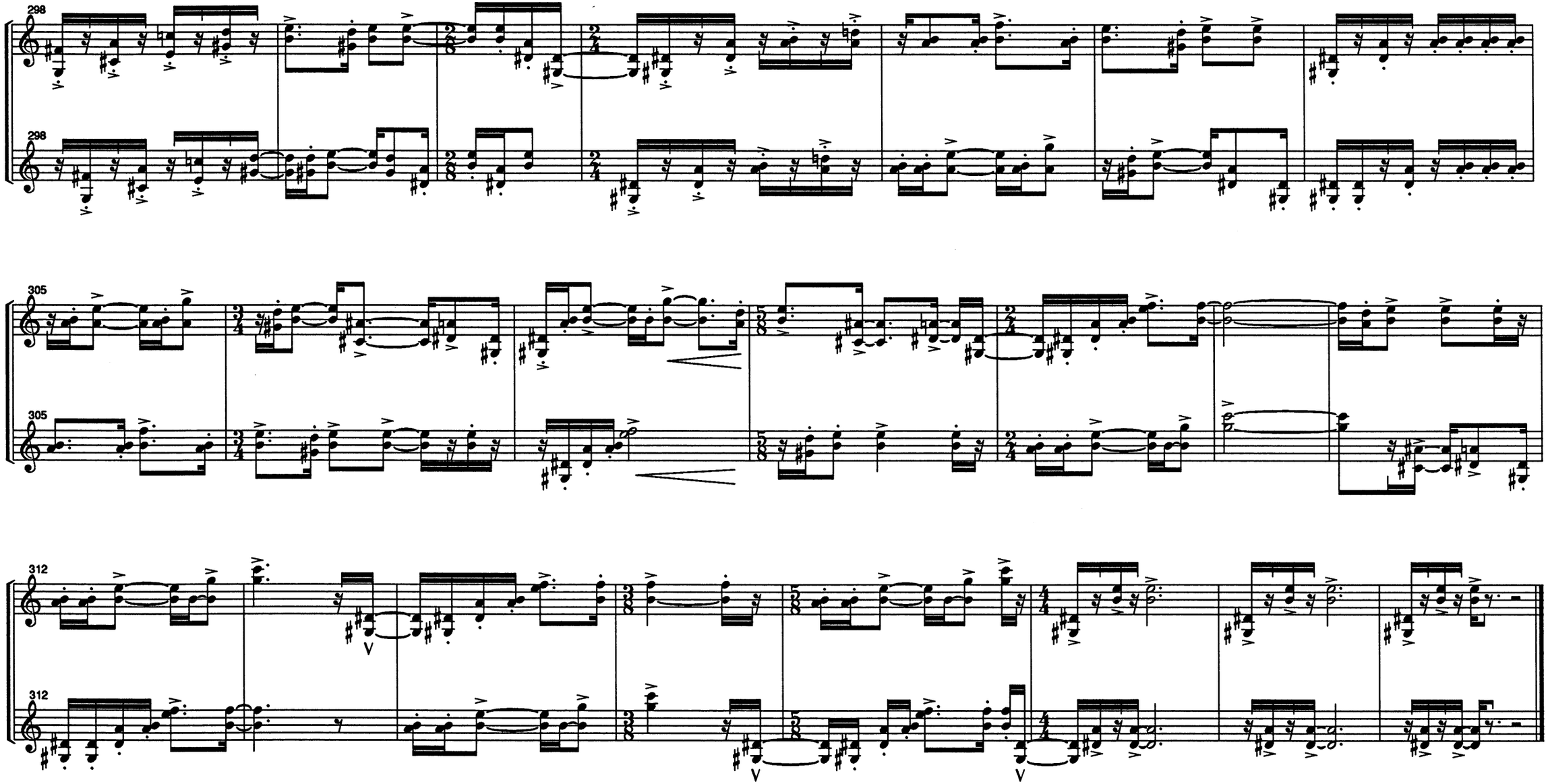

♩= 100
189
f
♩= 100
189
f
196
mp
cresc.
ff
subito ppp
♩=126
2X
196
mp
cresc.
ff subito ppp
♩=126
2X
204
6X
cresc. poco a poco
mf
molto cresc.
Meno Mosso
♩=108
ff
P
204
6X
cresc. poco a poco
mf
molto cresc.
ff


211
4x
ff
p
mp
pp
simile
219
Poco Ponticello
mf
p
simile
sim.
Poco Ponticello
mf
226
mf
f


(III→)
(II/III)→
233
p subito
Poco Allargando
ff
(II/III)→
233
p subito
cresc. poco a poco
Poco Allargando
ff
A Tempo
240
sempre ff
A Tempo
240
sempre ff
247
mp
247
mp
ff


254
254
subito ff
subito ff
261
261
268
268


276
ff to the end
276
ff to the end
284
284
292
292


298
298
305
305
312
312