

# **DEVILS**

for two amplified violins

Paul Marquardt

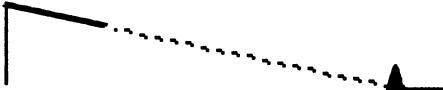
### Performance Notes for Devils

The violins should be amplified with contact microphones, 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 parentheses 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.

# Devils

*for two amplified Violins*

# Paul Marquardt (1985)

24

*mf*

*cresc.* > > > > > >

*fff*

*subito ppp*

*subito ff*

*ff*

*dim.*

24

*mf*

*cresc.* > > > > > >

*fff* *subito ppp*

*subito ff*

33 3X  
2X  
2X

33 3X  
2X  
2X

pp

pp

4X

cresc. to *mf* over 4X

4X

*subito ff*

4X

*p*

*subito ff*

Subito  
Meno Mosso ♩ = 108

41

3X

*ff*

*p*

*ff*

*p*

*ff*

41

3X

*ff*

*p*

*ff*

*p*

*ff*

*fff*

56

subito *f*

*ff dim.*

*p cresc.*

*mf*

56

*ff*

*ff dim.*

*pp*

*cresc.*

*sim.*

68 *ff*  
 68 *ff* *pp* *III II III II simile* *III II III II simile*

75 *(III II III II →)* *II* *f*  
 75 *(III II III II →)* *p* *molto cresc.*

80 *ff* *subito p* *molto cresc.* *p* *ff* *dim.*  
 80 *ff* *subito p* *molto cresc.* *p* *ff* *dim.*



III II III II simile  
 106

subito *f*      *mp*      molto cresc.      *fff*  
 II III II III III simile      molto cresc.      *fff*

112      II III III II III III II  
*sempre ff*

II III III II III II  
*sempre ff*

Sul Tasto  
 Flautando  
 119

Sul Tasto  
 Flautando  
 119

127

*Arco Normale*

127

*Arco Normale*

*subito f*

*subito p*

128

*subito f*

135

*subito ff*

*subito ff*

*subito pp*

*subito ff*

*mf*

*subito ff*

*sempr. ff*

135

*subito ff*

*subito ff*

*mf*

*mf*

*subito ff*

*sempr. ff*

143

(C)

*ff*

*mp*

*II III III III III simile*

*cresc. poco a poco*

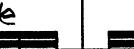
*III II*

*II III II simile*

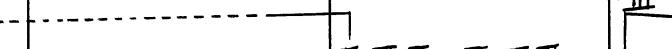
*cresc. poco a poco*

143

151   
*mf dim. poco a poco*  
*p cresc. poco a poco*  
*f*

151   
*mf dim. poco a poco*  
*p cresc. poco a poco*  
*f*

158   
*dim. poco a poco*  
*p*  
*molto cresc.*

158   
*dim. poco a poco*  
*p*  
*molto cresc.*  
*fff*

165   
*Brutal*  
*fff*  
*fff*  
*semperf ff*

165   
*fff*  
*semperf ff*



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

A musical score for piano, page 172. The score consists of two staves. The top staff begins with a dynamic of fff and features a rehearsal mark I/II (II-). The bottom staff also begins with a dynamic of fff. Both staves are in common time and use a treble clef. The music consists of eighth-note patterns and rests.

178

5 8

molto fff

fff

sempre ffff

178

5 8

fff

fff

sempre ffff

183

G.P.  
(c. 4 - 5 sec.)

183

G.P.  
(c. 4 - 5 sec.)

189  $\text{♩} = 100$

*f*

189  $\text{♩} = 100$

*f*

196  $\text{♩} = 126$   
2X

*mp*      *cresc.*      *ff*      *subito ppp*

196  $\text{♩} = 126$   
2X

*mp*      *cresc.*      *ff*      *subito ppp*

204  $\text{♩} = 108$   
Meno Mosso

6X

*cresc. poco a poco*

*mf*

*molto cresc.*

*ff*

*p*

204  $\text{♩} = 108$   
Meno Mosso

6X

*cresc. poco a poco*

*mf*

*molto cresc.*

*ff*

211

*ff*

*4x*

*p*

*mp*

*pp*

*II III III simile*

*II III II*

219

*Poco Ponticello*

*mf*

*p*

*II III II II II III II sim.*

*Poco Ponticello*

*mf*

226

*mf*

*II*

*II/III*

*(II/III) →*

*II/III*

*mf f*

233

(III)

(II/III)

p subito

233

(II/III)

cresc. poco a poco

234

ff

Poco Allargando

235

ff

Poco Allargando

236

237

A Tempo

240

sempre ff

A Tempo

240

sempre ff

241

247

247

mp

248

ff

254

254

*subito ff*

*subito ff*

This block contains two staves of musical notation for piano. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. Both staves feature sixteenth-note patterns. Measure 254 ends with a dynamic instruction *subito ff*. Measure 255 begins with another *subito ff* instruction.

261

261

This block contains two staves of musical notation for piano. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. Both staves feature sixteenth-note patterns.

268

268

This block contains two staves of musical notation for piano. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. Both staves feature sixteenth-note patterns. Measure 268 ends with a dynamic instruction *ff*. Measure 269 begins with another *ff* instruction.

A musical score consisting of two staves of music. The top staff begins at measure 276 in 3/8 time, with a key signature of one sharp (F#). It features a dynamic instruction "ff to the end" with a crescendo arrow. The bottom staff begins at measure 276 in 2/4 time, also with a key signature of one sharp (F#). Both staves continue through measure 284 and 292, maintaining their respective time signatures and key signatures. Measures 276 and 284 conclude with a repeat sign and a double bar line, indicating a return to a previous section.

276

*ff to the end*

276

*ff to the end*

284

284

292

292

Musical score for measures 298-299. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '2'). The key signature changes between measures, indicated by various sharps and flats. Measure 298 starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Measure 299 continues with sixteenth-note pairs. The music features dynamic markings like 'v.' and 'y.' and various rests.

Musical score for measures 305-306. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '2'). The key signature changes between measures, indicated by various sharps and flats. Measure 305 starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Measure 306 continues with sixteenth-note pairs. The music features dynamic markings like 'v.' and 'y.' and various rests.

Musical score for measures 312-313. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '2'). The key signature changes between measures, indicated by various sharps and flats. Measure 312 starts with a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Measure 313 continues with sixteenth-note pairs. The music features dynamic markings like 'v.' and 'y.' and various rests.