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The Interlocutor

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The Interlocutor...

for
Ensemble

Score in C

Alannah Marie Halay
2014

Instrumentation

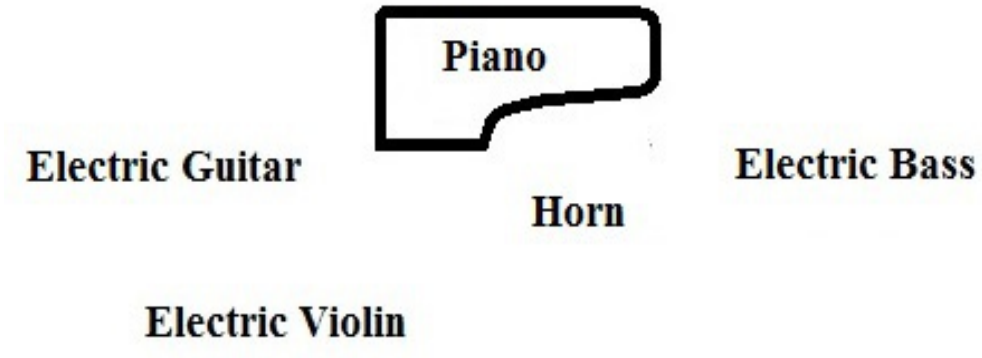
Horn
Electric Guitar
Electric Bass
Piano (doubling synthesizer)
Electric Violin (five strings)

Electric Guitar
The guitarist requires a sponge.
Required pedals:distortion, delay, and volume pedals

Electric Bass
Required pedals: delay and volume pedals

Electric Violin
Required pedals: distortion, delay, and volume pedals

Performance Layout



N.B.: diagram not to scale. The synthesizer should be positioned in the manner most convenient to the pianist.

Performance Notes

Ord.
This cancels out any non-normative performance technique.

Electric Guitar:
Digital delay 250ms
Feedback 60%
mix 60%

Electric Bass
Digital delay 250ms

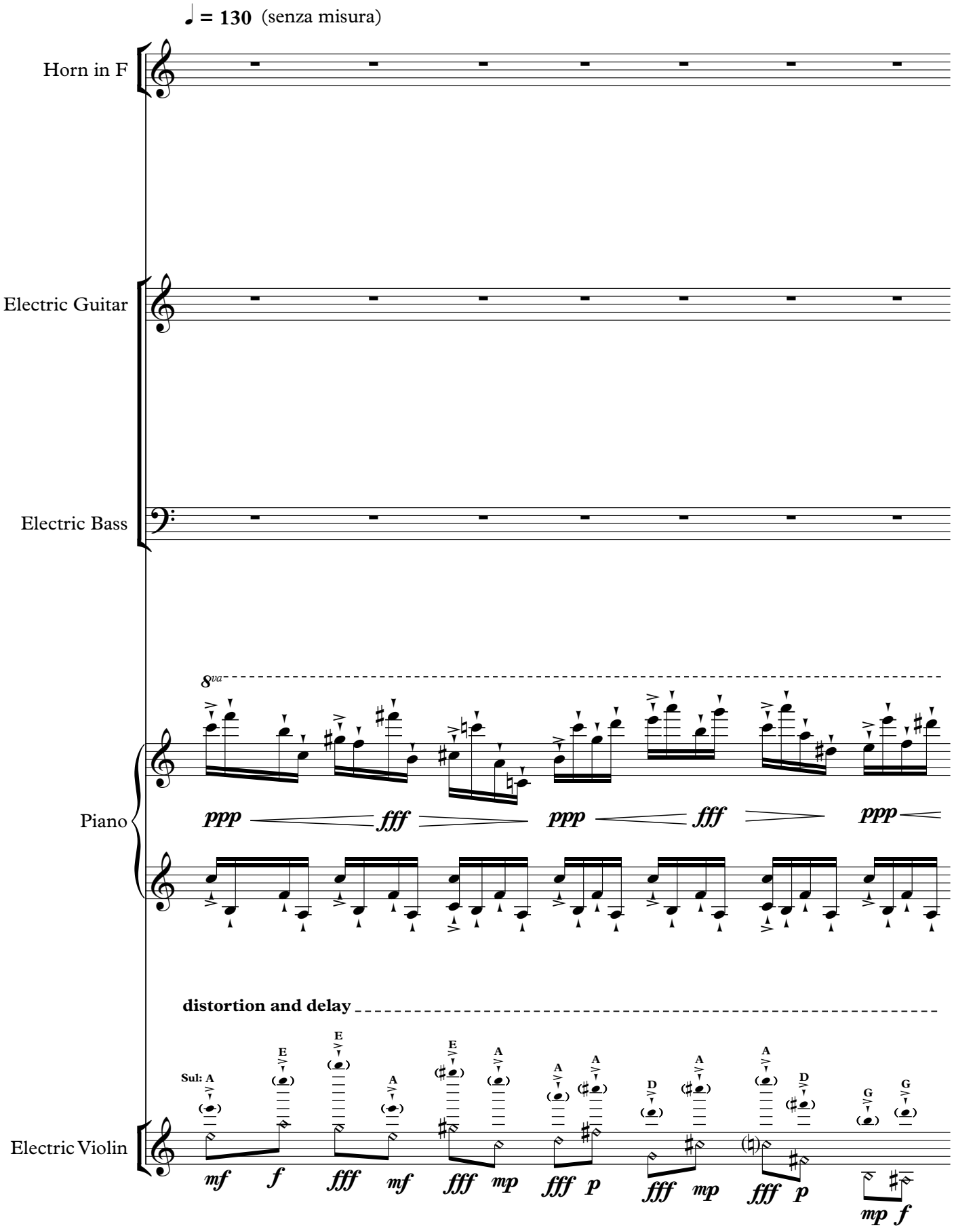
Electric Violin
Digital delay 250ms

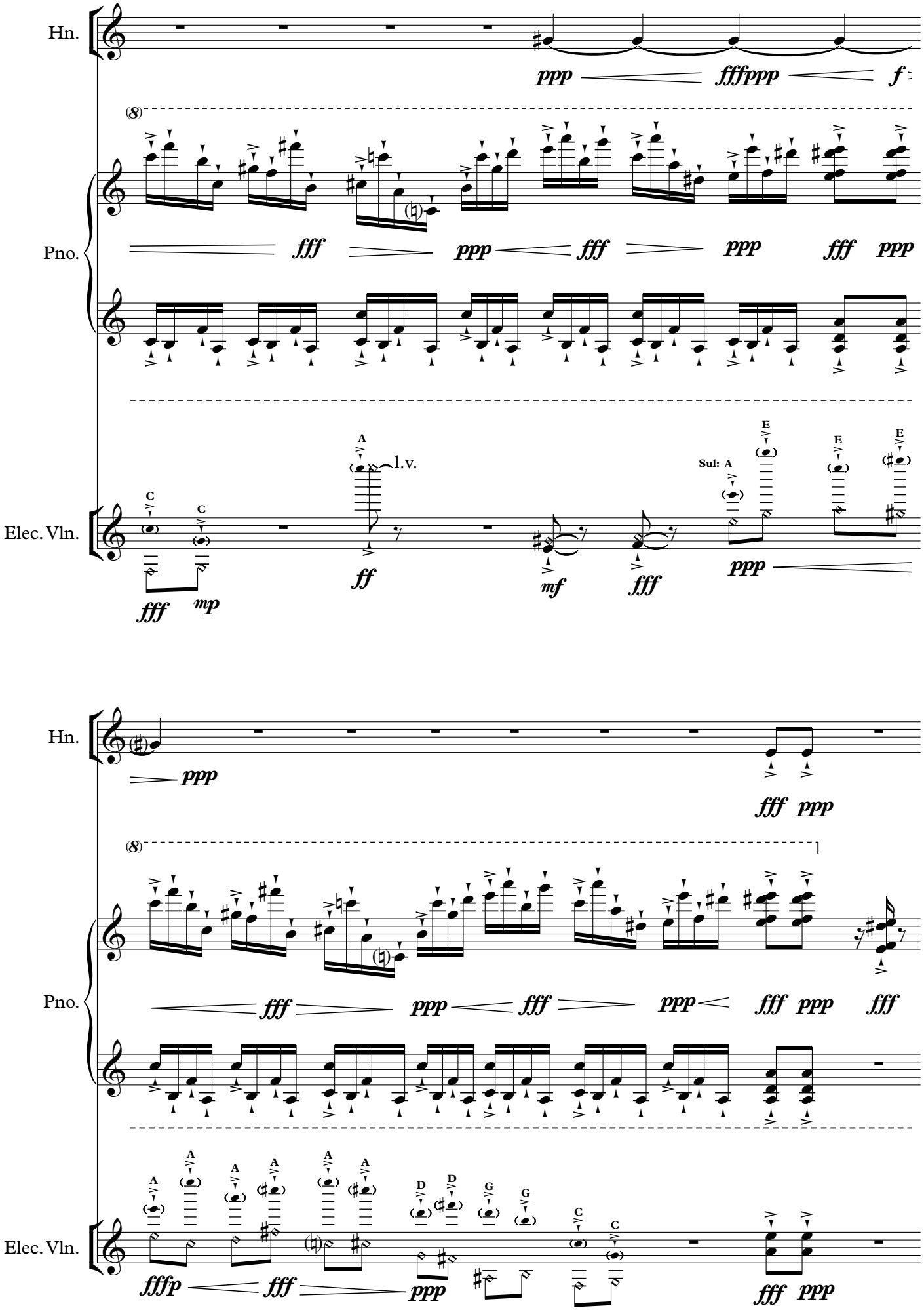
The: a grammatical determiner

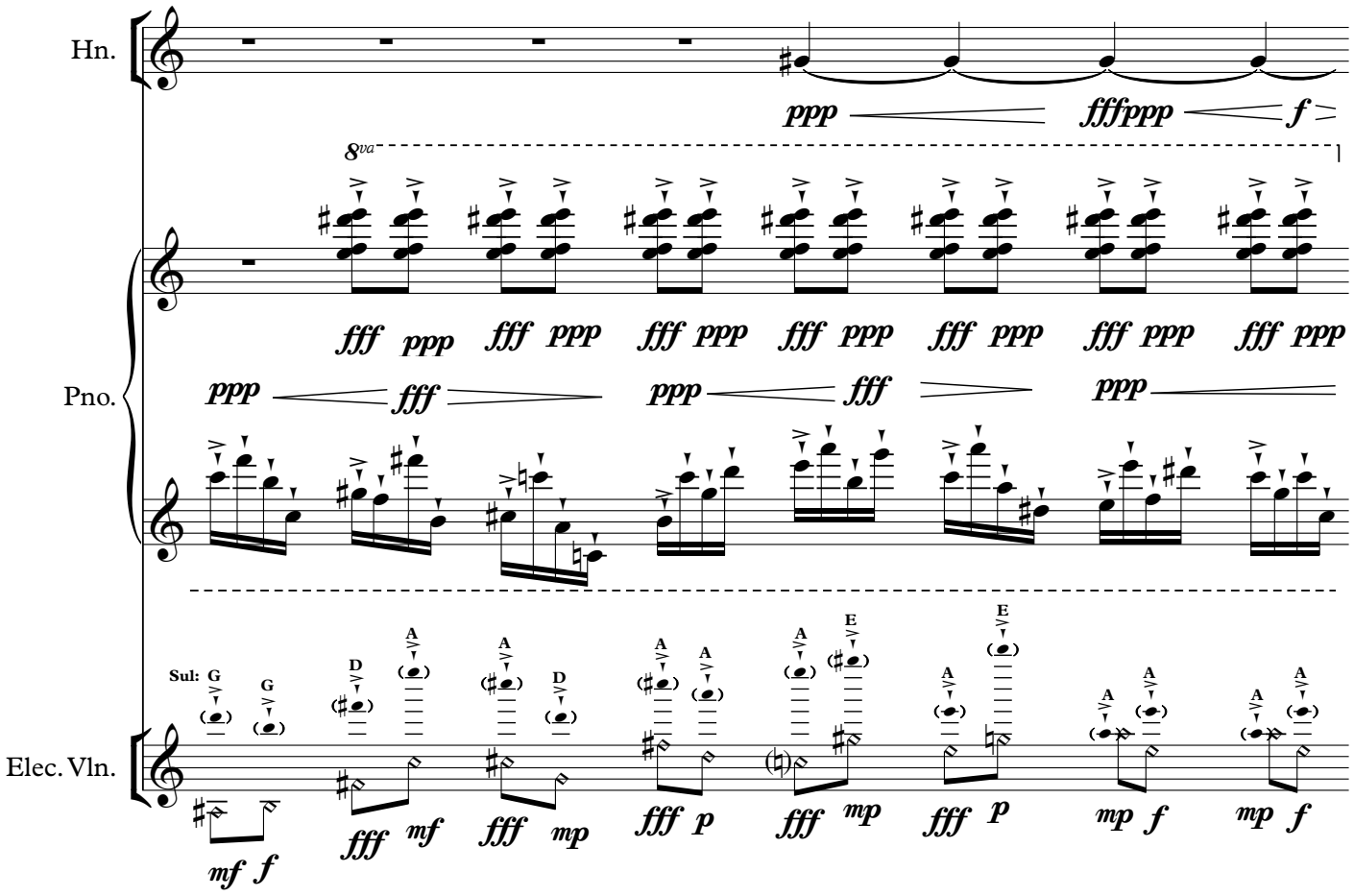
Interlocutor: one who converses

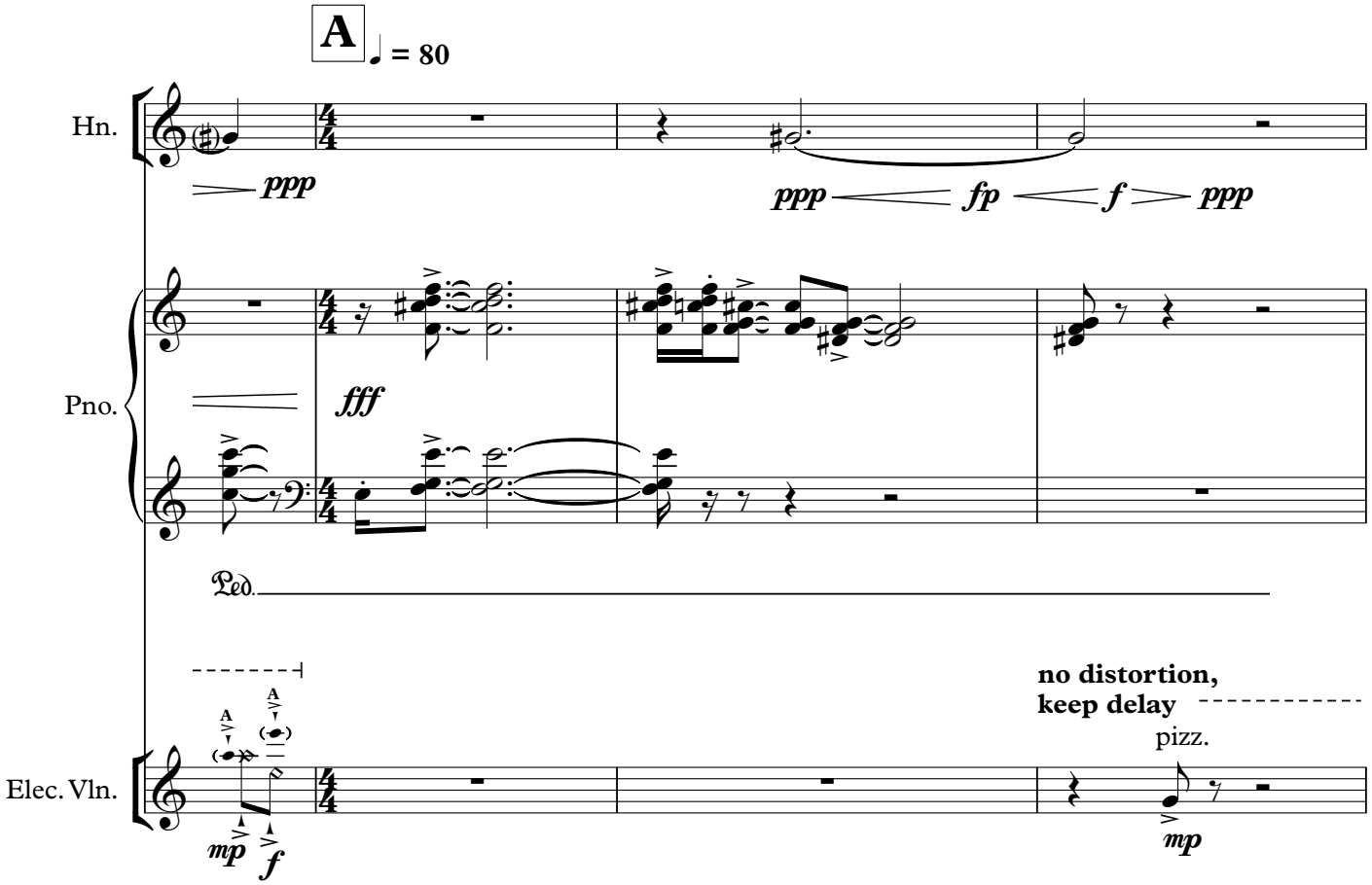
The Interlocutor

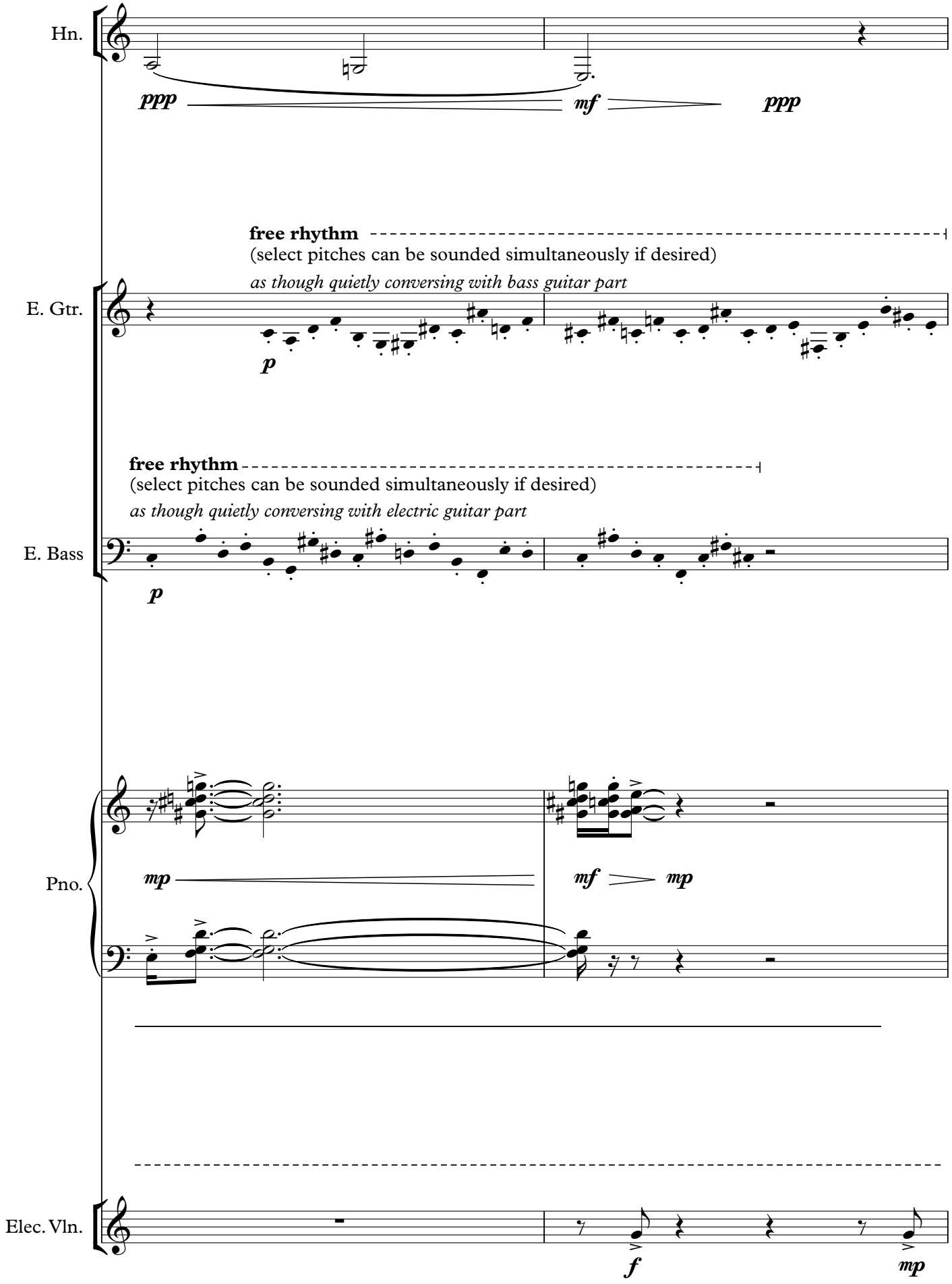
Alannah Marie Halay
2014

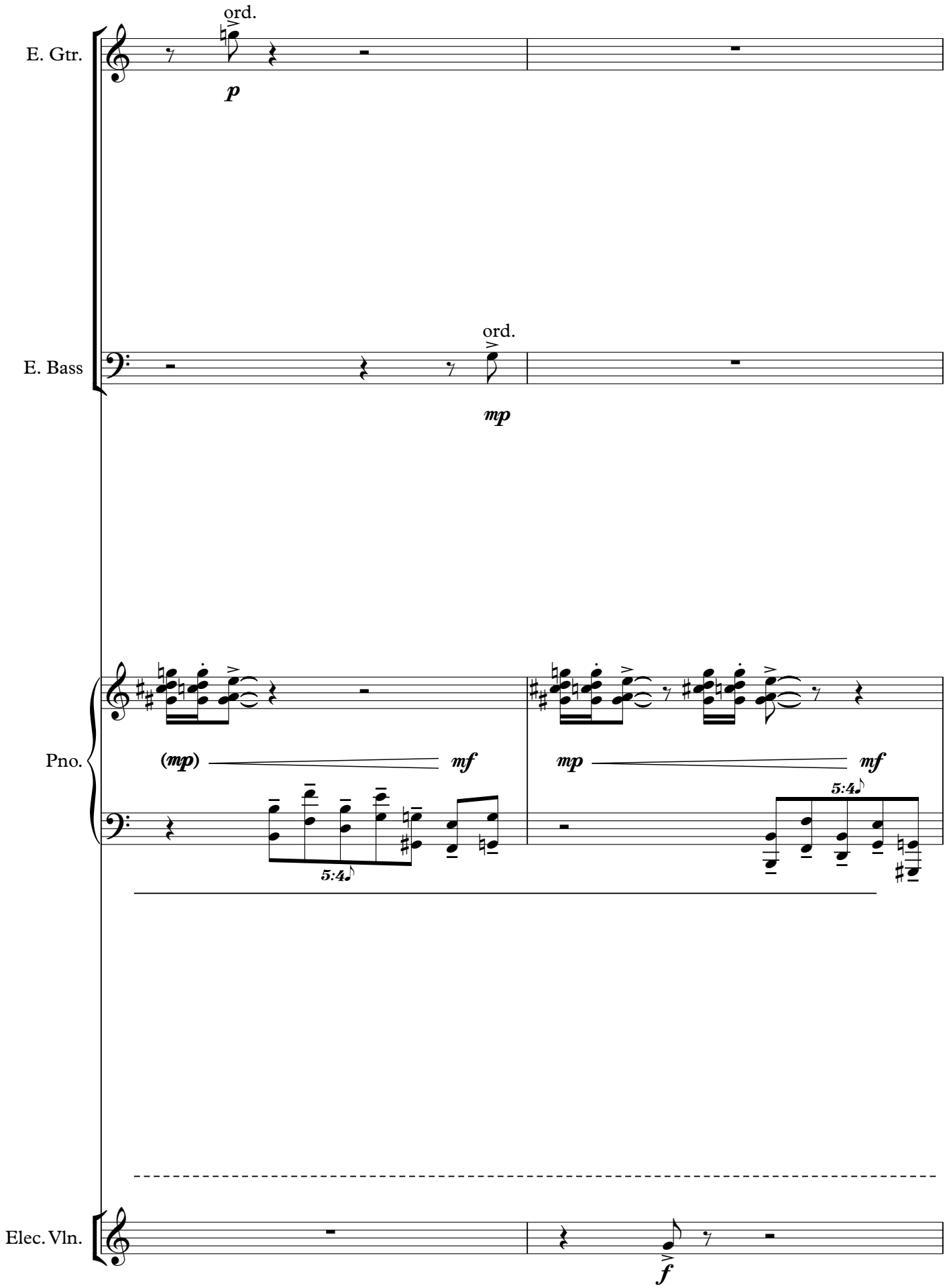


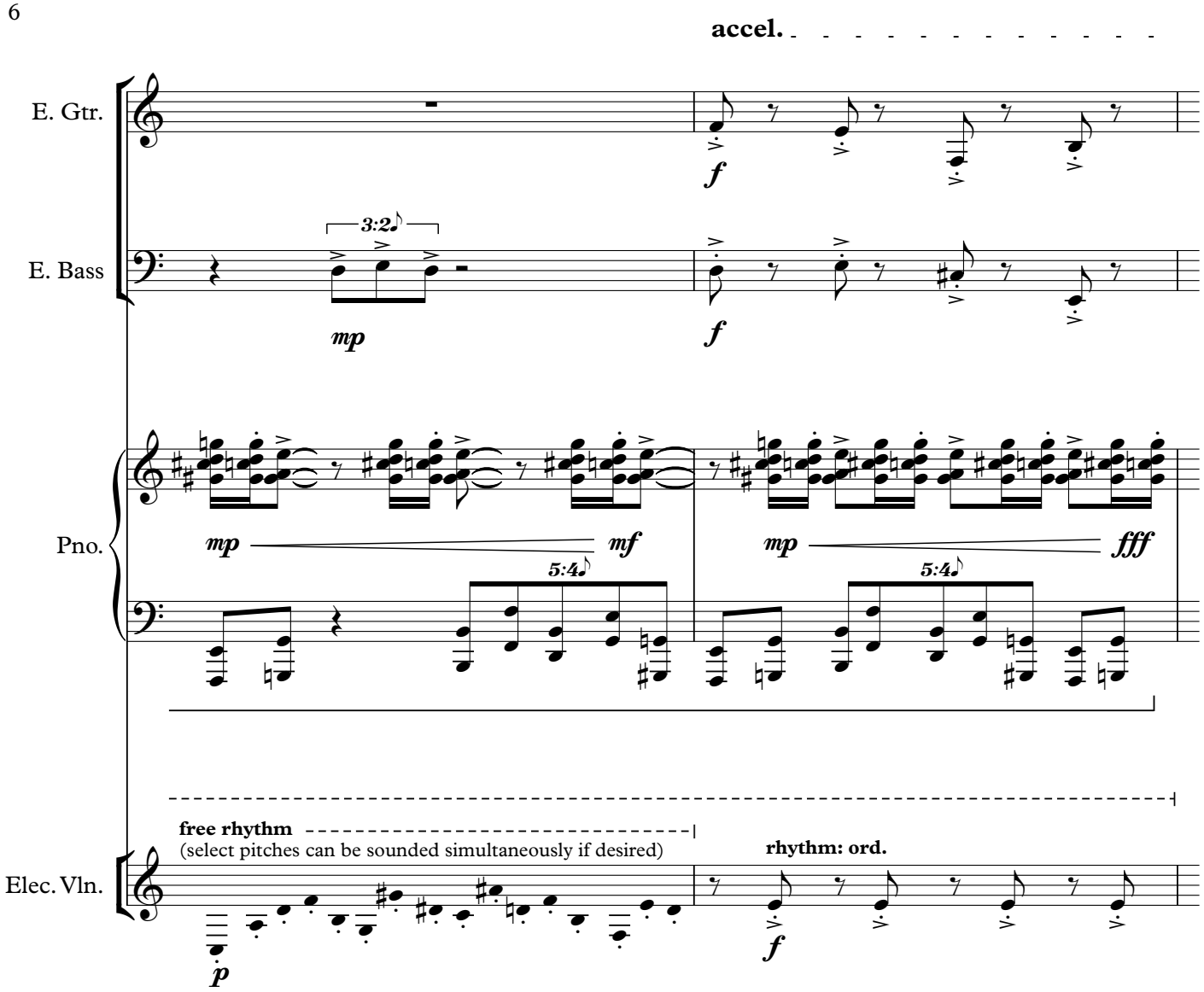

Hn.
Pno.
Elec. Vln.
ppp
fffppp
f
(8)
fff
ppp
fff
ppp
fff
ppp
A
l.v.
C
C
Sul: A
E
E
E
fff
mp
ff
mf
fff
ppp
Hn.
Pno.
Elec. Vln.
ppp
fff
ppp
(8)
fff
ppp
fff
ppp
ppp
fff
ppp
fff
A
A
A
A
A
A
D
D
G
G
C
C
fffp
fff
ppp
fff
ppp

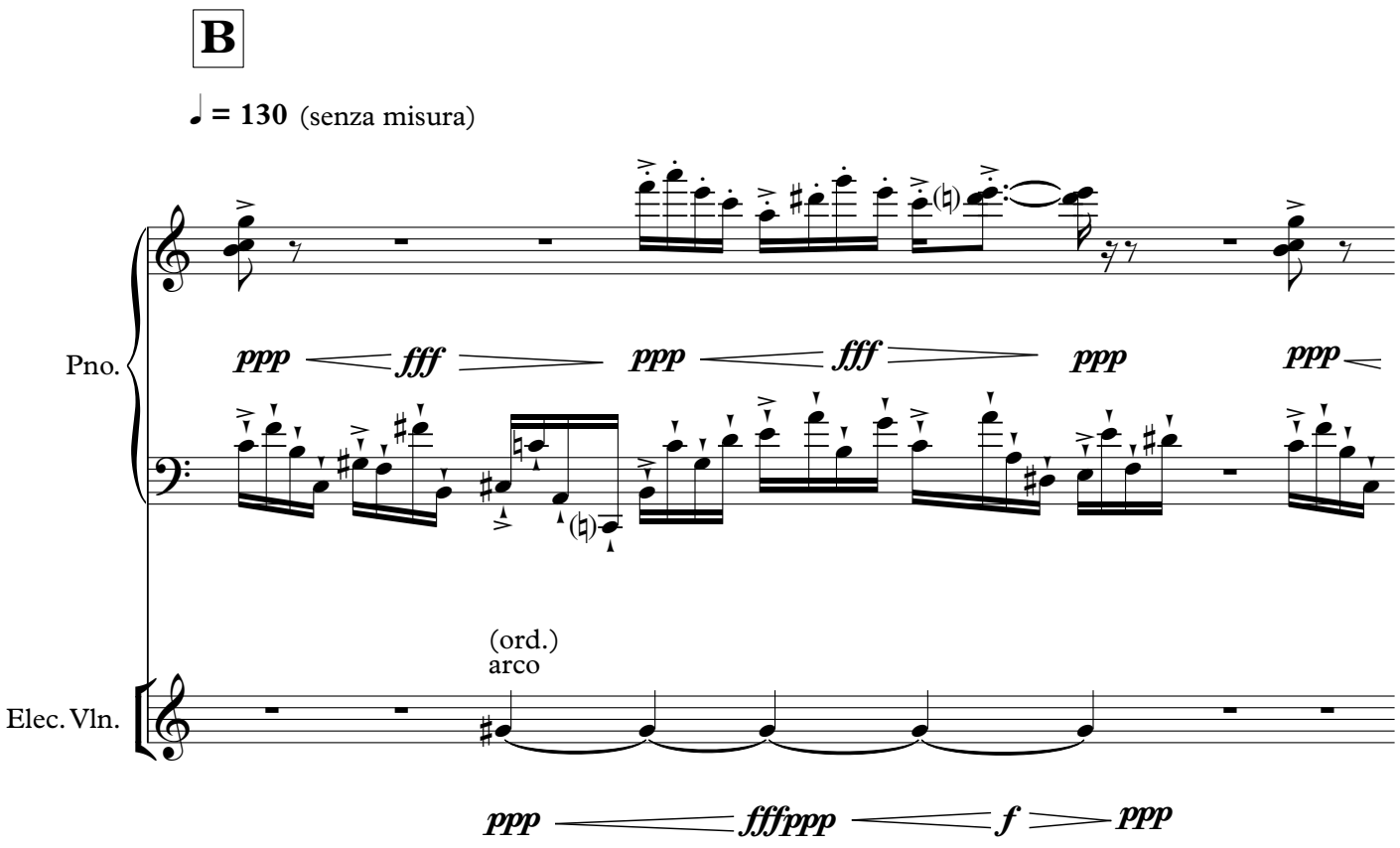

Hn.
ppp
fffppp
f
8va
Pno.
fff ppp
ppp
fff
Sul:
G
D
A
E
Elec. Vln.
mf f
fff mf
fff mp
fff p
mp f

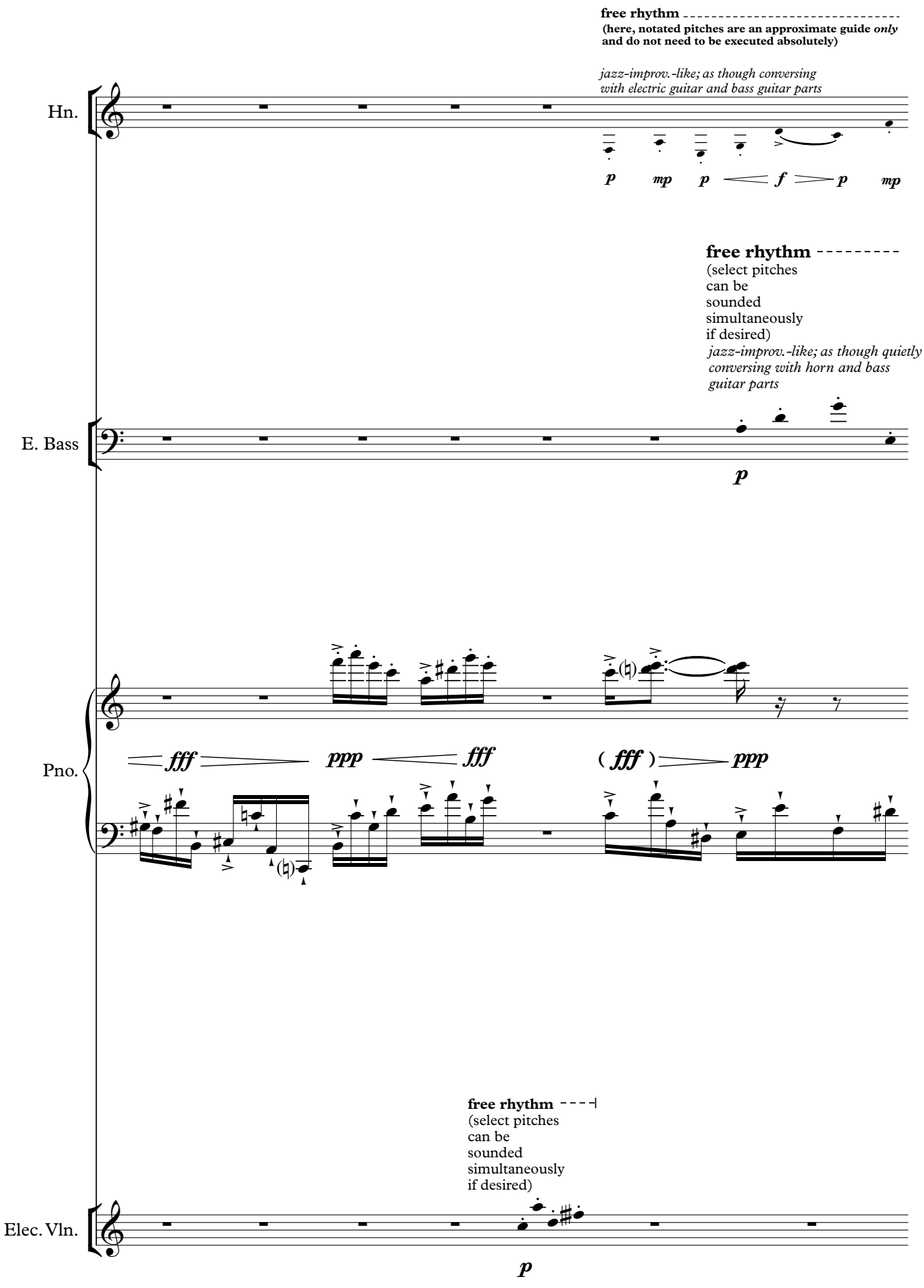

A
= 80
Hn.
ppp
fp
Pno.
fff
Ped.
no distortion,
keep delay
pizz.
Elec. Vln.
mp f
mp

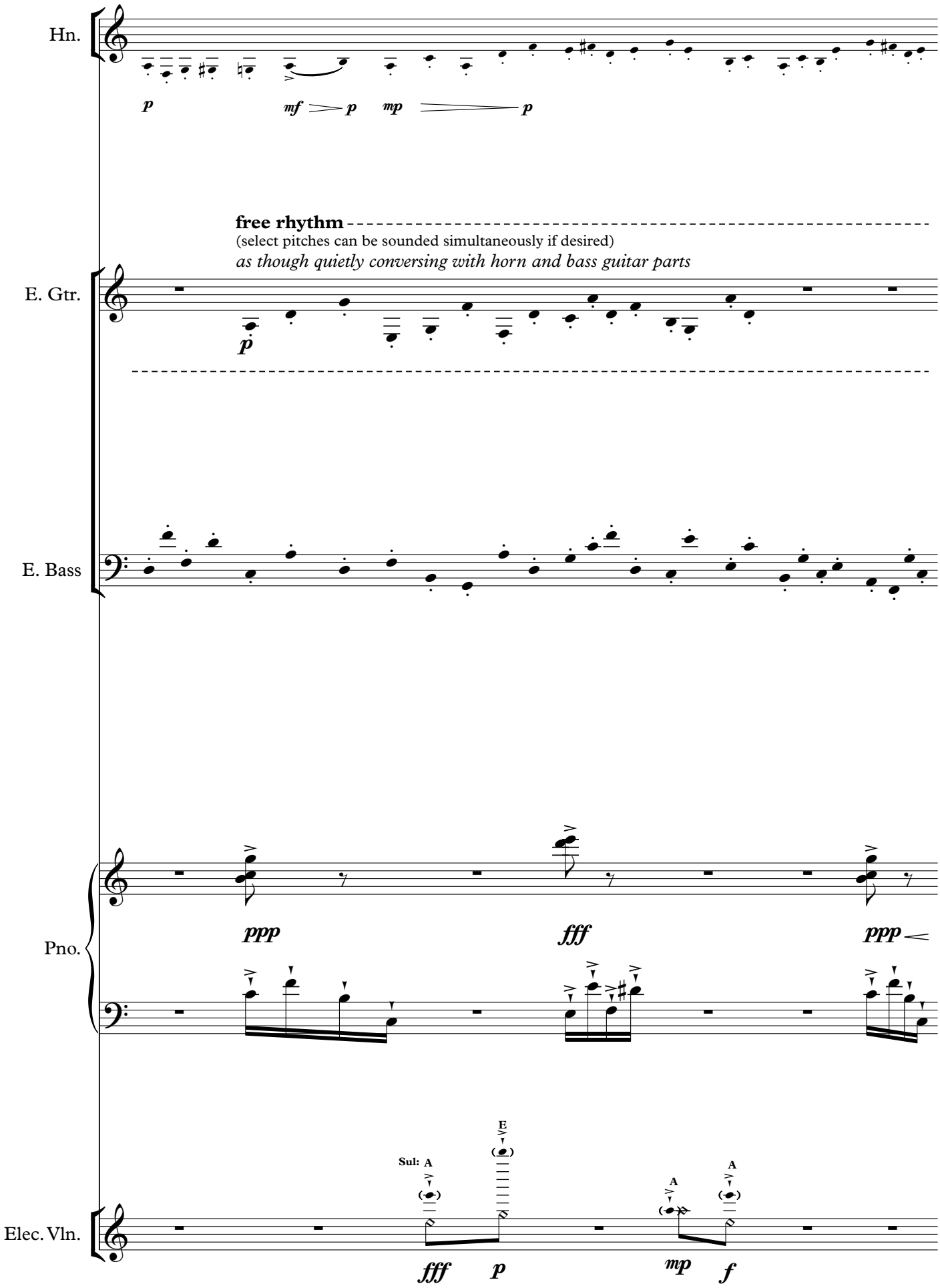

Hn.
ppp
mf
ppp
free rhythm
(select pitches can be sounded simultaneously if desired)
as though quietly conversing with bass guitar part
E. Gtr.
p
free rhythm
(select pitches can be sounded simultaneously if desired)
as though quietly conversing with electric guitar part
E. Bass
p
Pno.
mp
mf
mp
Elec. Vln.
f
mp

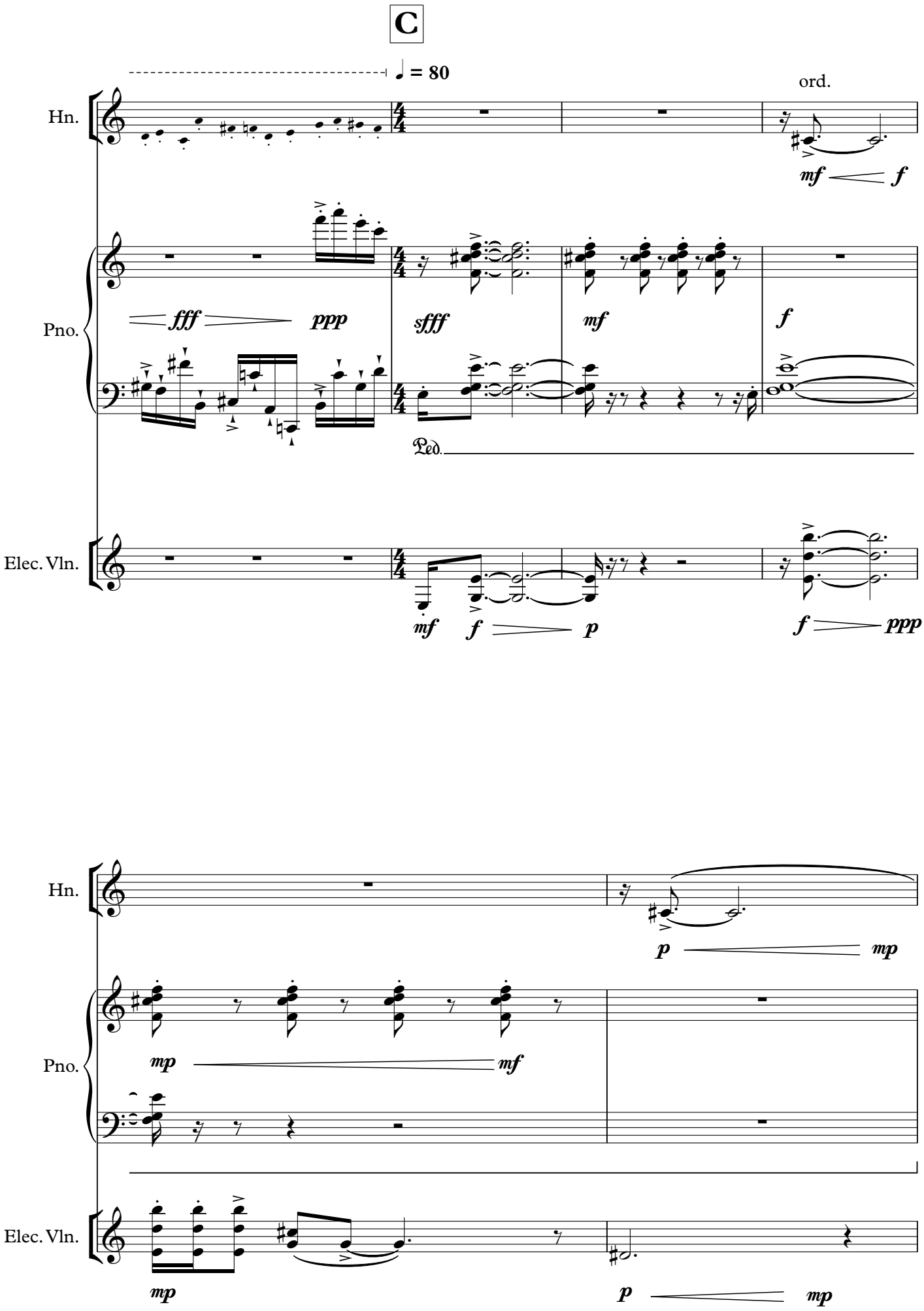

E. Gtr.
ord.
p
E. Bass
ord.
mp
Pno.
(mp)
mf
5:4
mp
mf
5:4
Elec. Vln.
f

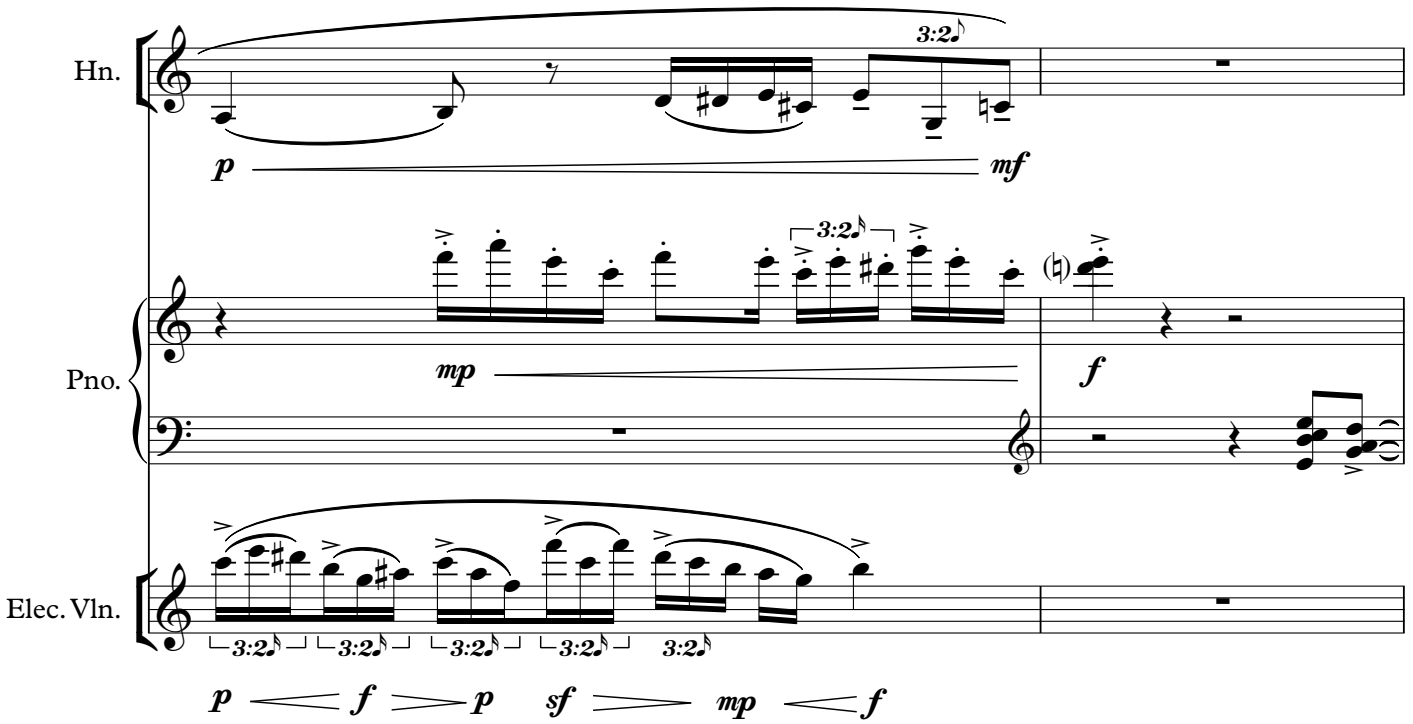

accel.
E. Gtr.
E. Bass
Pno.
Elec. Vln.
3:2
5:4
5:4
mp
f
mp
f
mp
mf
mp
fff
free rhythm
(select pitches can be sounded simultaneously if desired)
rhythm: ord.
p
f


B
♩ = 130 (senza misura)
Pno.
Elec. Vln.
ppp
fff
ppp
fff
ppp
ppp
(ord.)
arco
ppp
fffppp
f
ppp

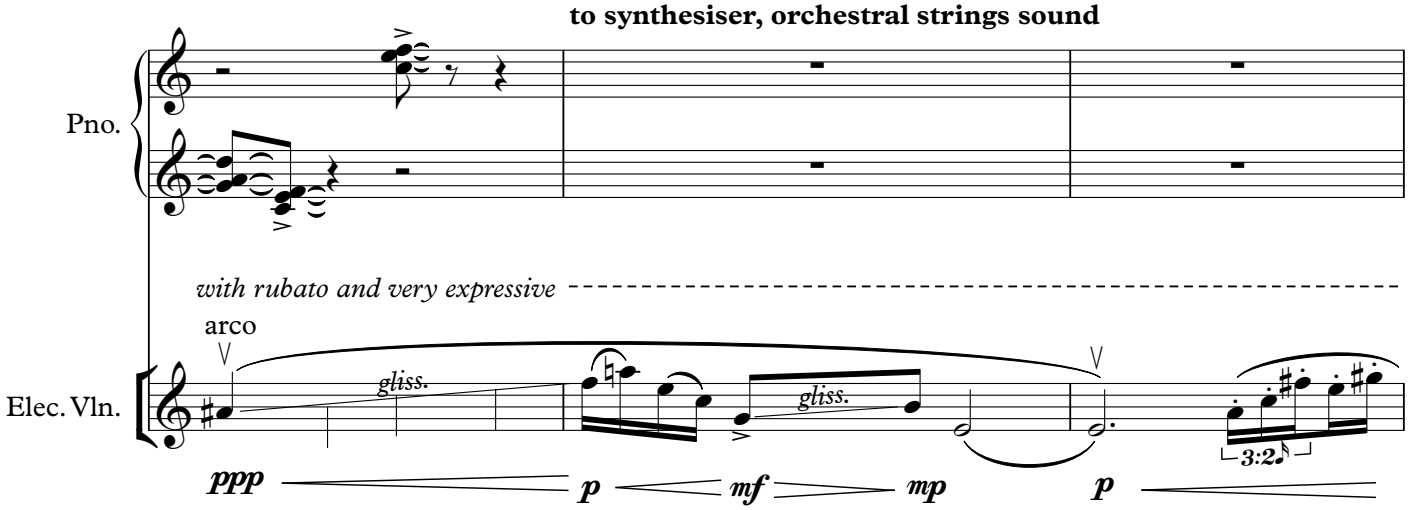

free rhythm
(here, notated pitches are an approximate guide only and do not need to be executed absolutely)
jazz-improv.-like; as though conversing with electric guitar and bass guitar parts
Hn.
p mp p f p mp
free rhythm
(select pitches can be sounded simultaneously if desired)
jazz-improv.-like; as though quietly conversing with horn and bass guitar parts
E. Bass
p
Pno.
fff ppp fff (fff) ppp
free rhythm
(select pitches can be sounded simultaneously if desired)
Elec. Vln.
p

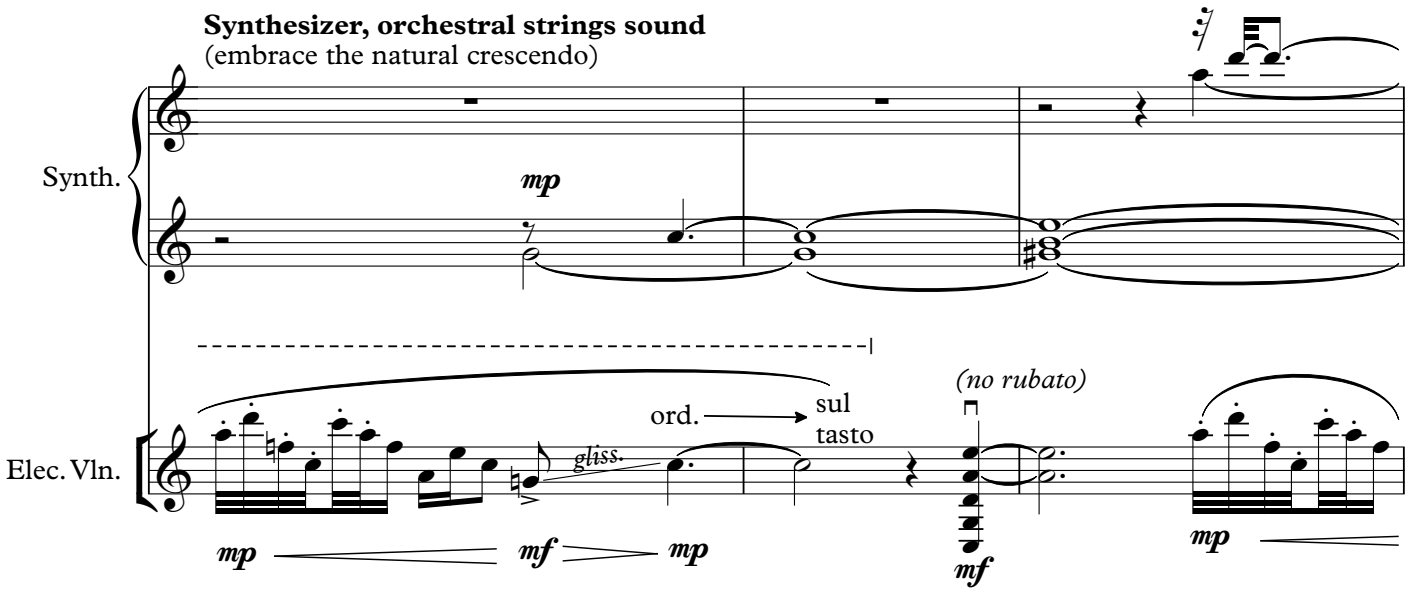

Hn.
p
mf
p
mp
p
free rhythm
(select pitches can be sounded simultaneously if desired)
as though quietly conversing with horn and bass guitar parts
E. Gtr.
p
E. Bass
Pno.
ppp
fff
ppp
Elec. Vln.
Sul: A
E
A
A
fff
p
mp
f

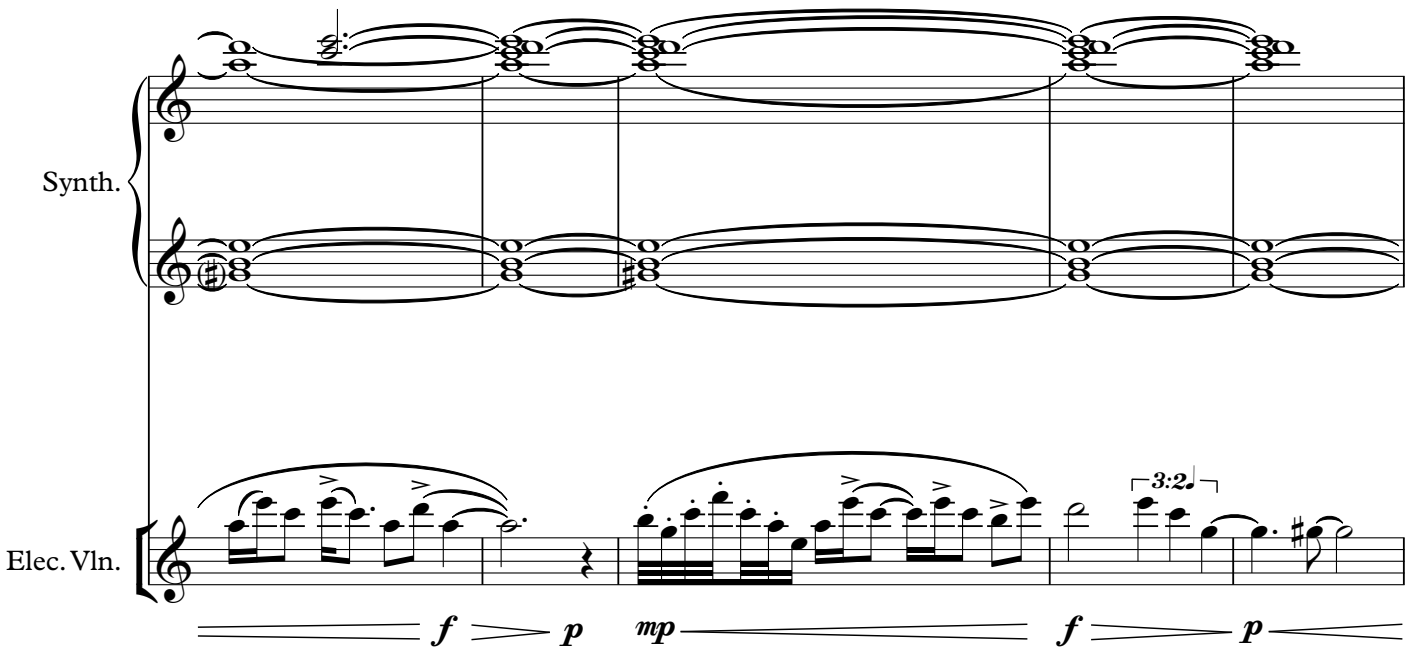

C
♩ = 80
Hn.
Pno.
Elec. Vln.
ord.
fff
ppp
sfff
mf
f
mf
f
p
f
ppp
Ped.
p
mp
mp
mf
mp
p
mp

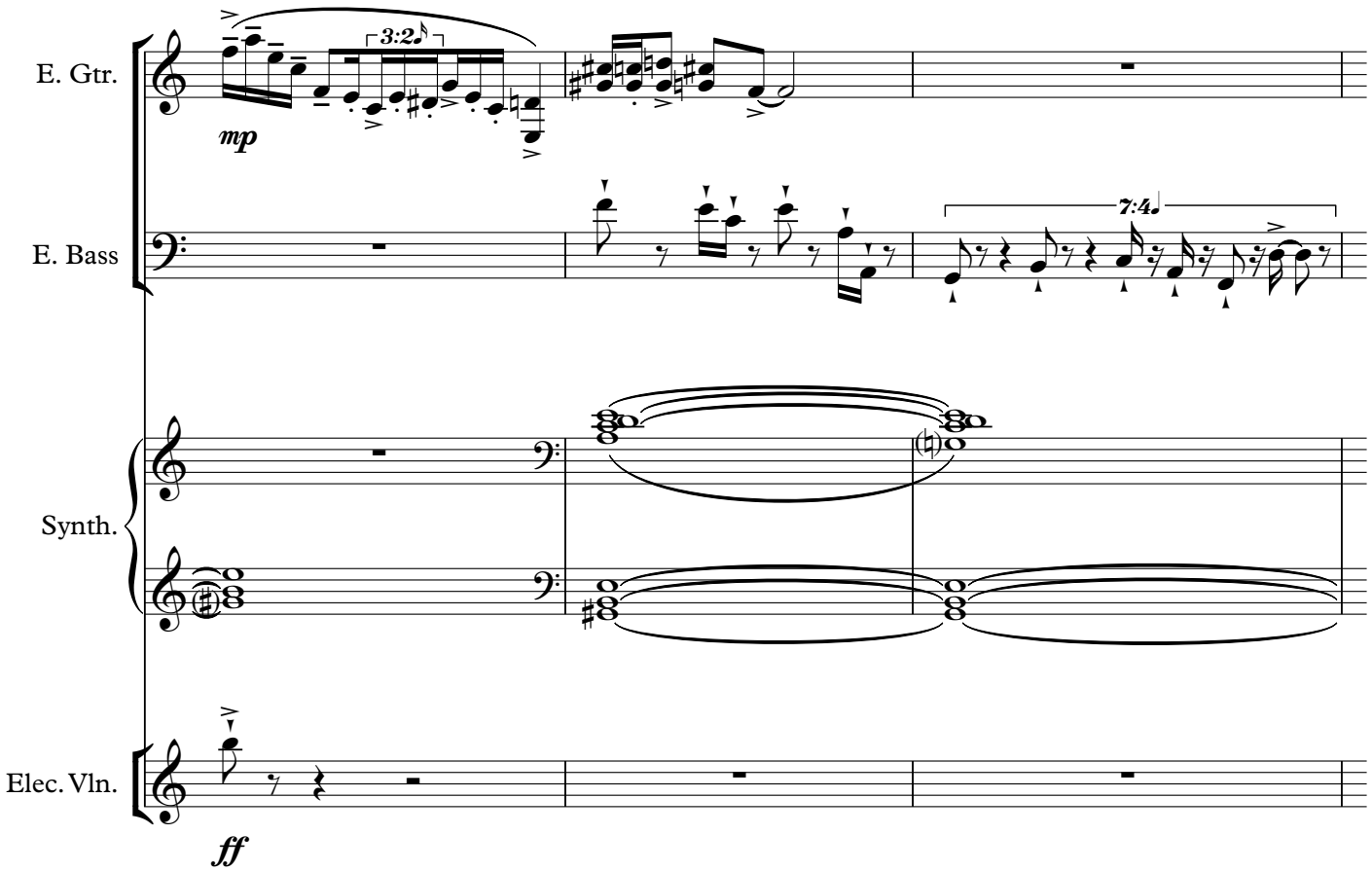

Hn.
3:2
p
mf
Pno.
3:2
mp
f
Elec. Vln.
3:2
3:2
3:2
3:2
3:2
p
f
p
sf
mp
f

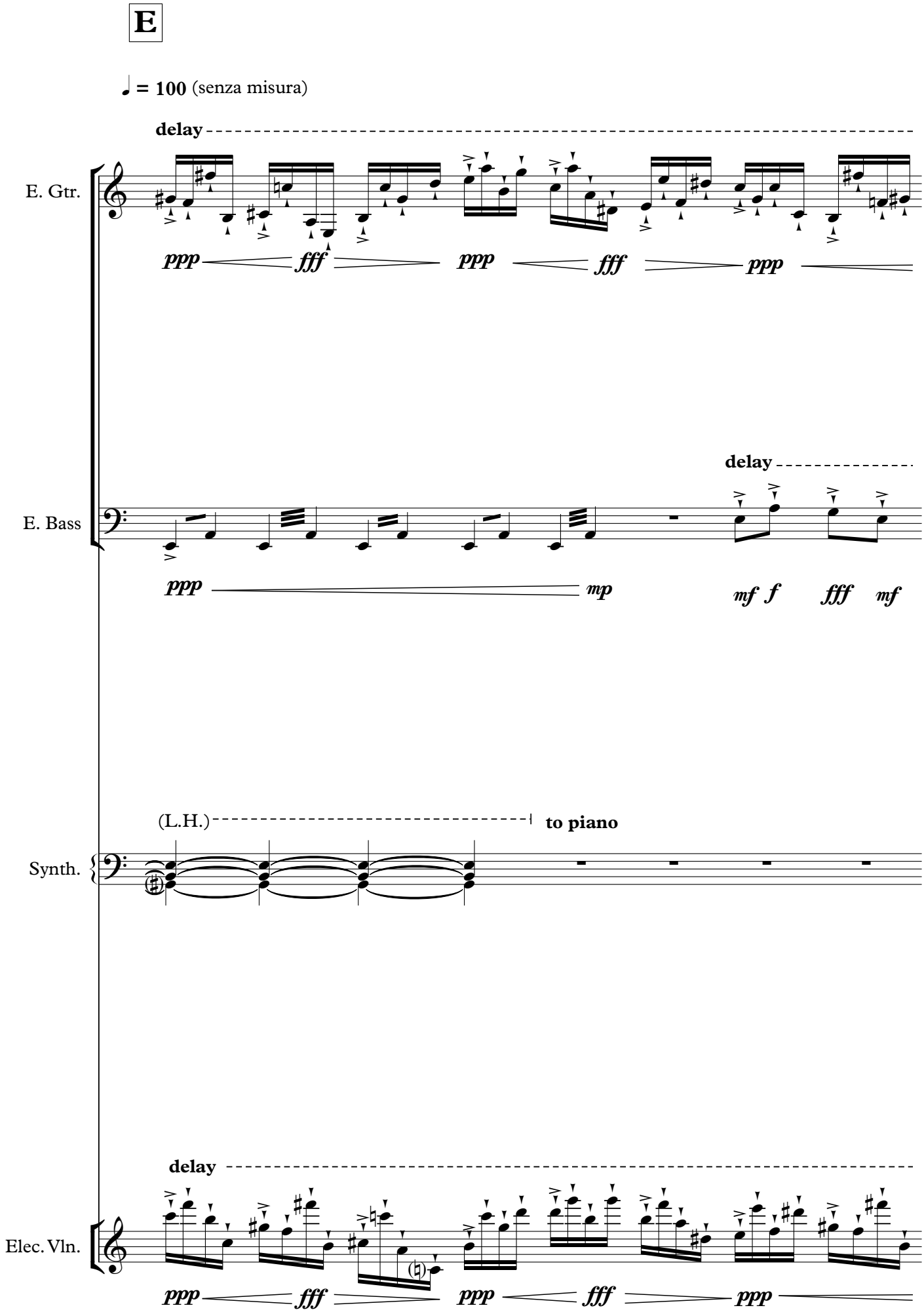
D

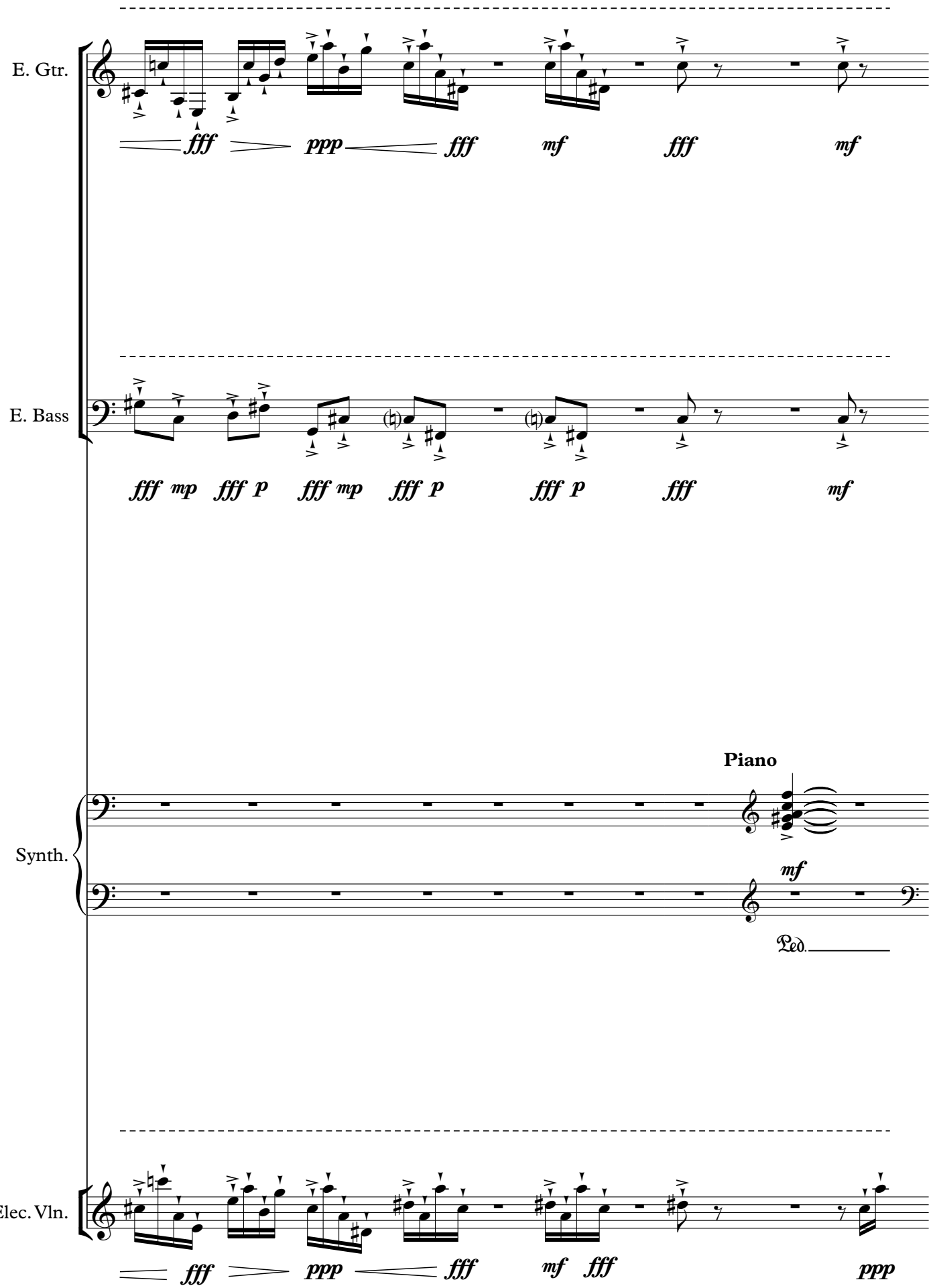

to synthesiser, orchestral strings sound
Pno.
with rubato and very expressive
arco
Elec. Vln.
gliss.
gliss.
3:2
ppp
p
mf
mp
p

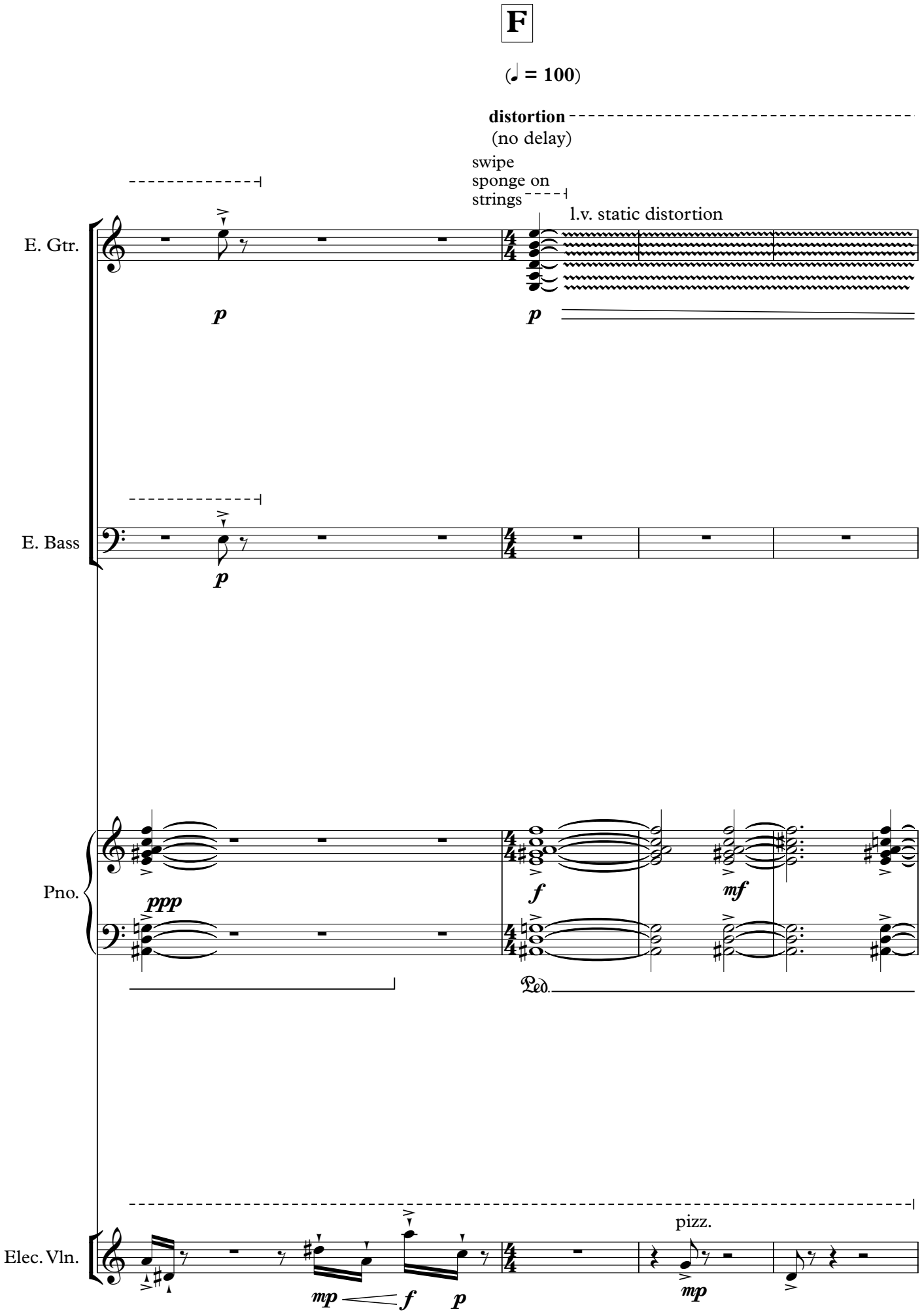

Synthesizer, orchestral strings sound
(embrace the natural crescendo)
Synth.
mp
Elec. Vln.
gliss.
ord.
sul
tasto
(no rubato)
mp
mf
mp
mf
mp

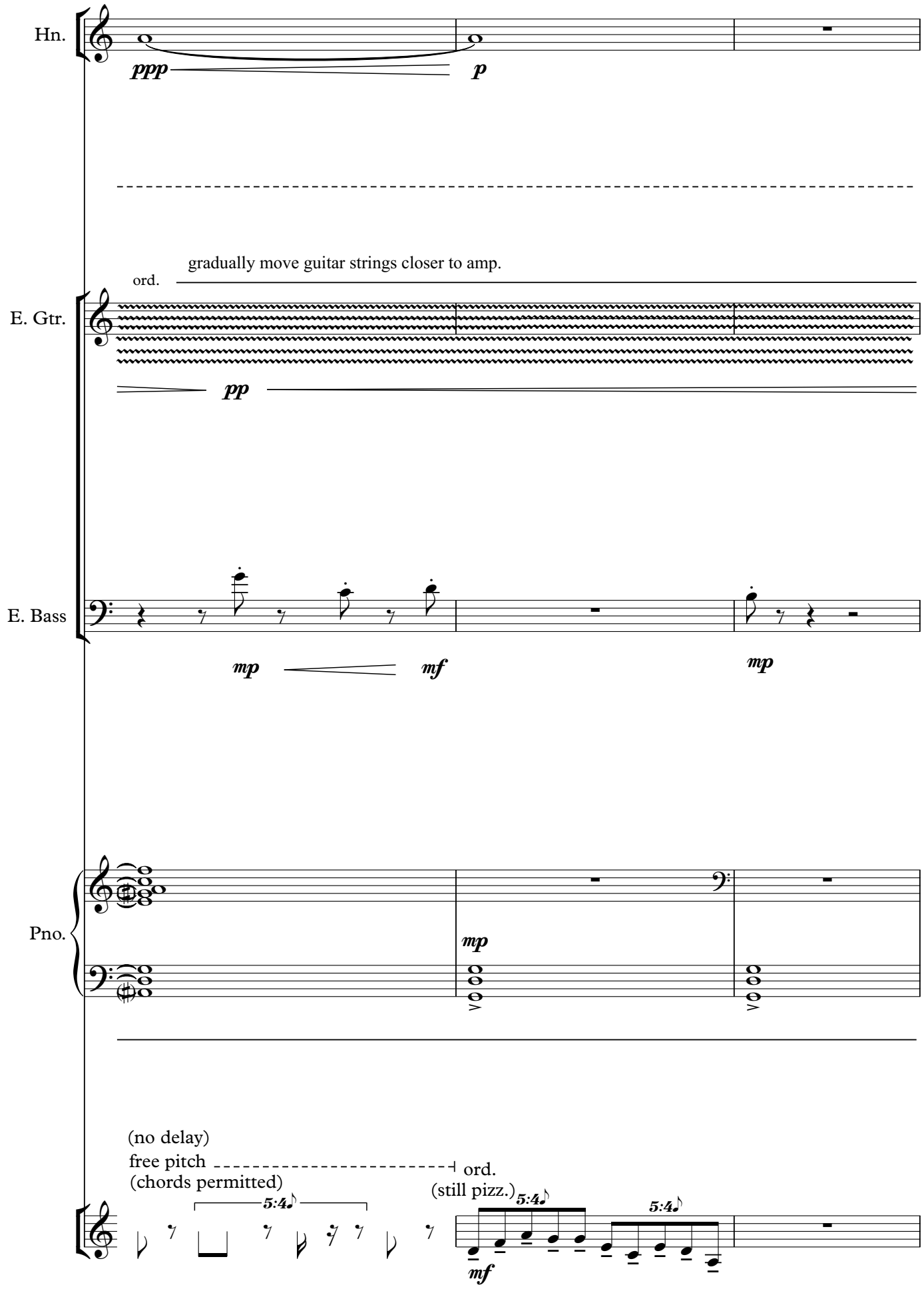

Synth.
Elec. Vln.
3:2
f
p
mp
f
p

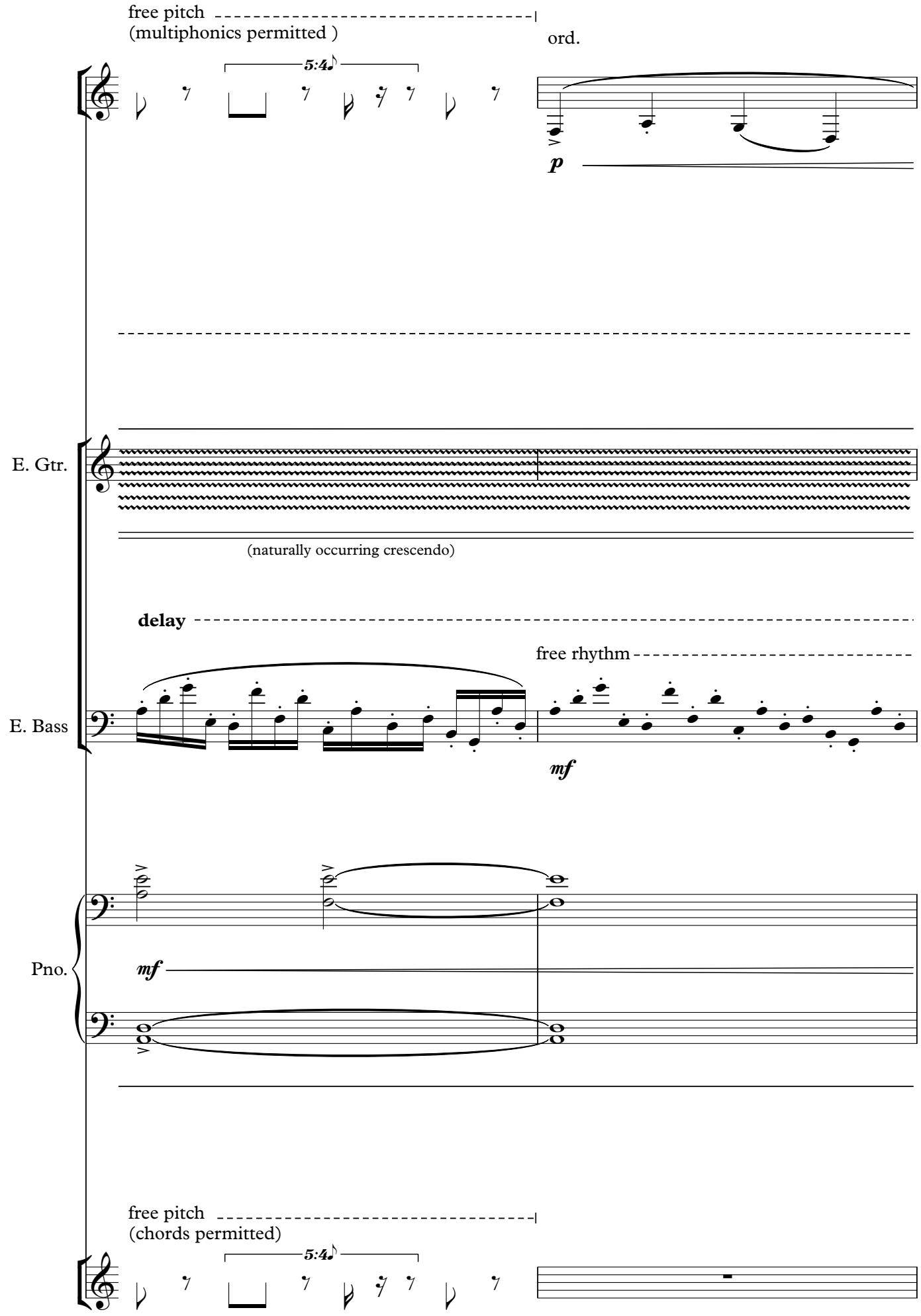

E. Gtr.
E. Bass
Synth.
Elec. Vln.
3:2
mp
7:4
ff

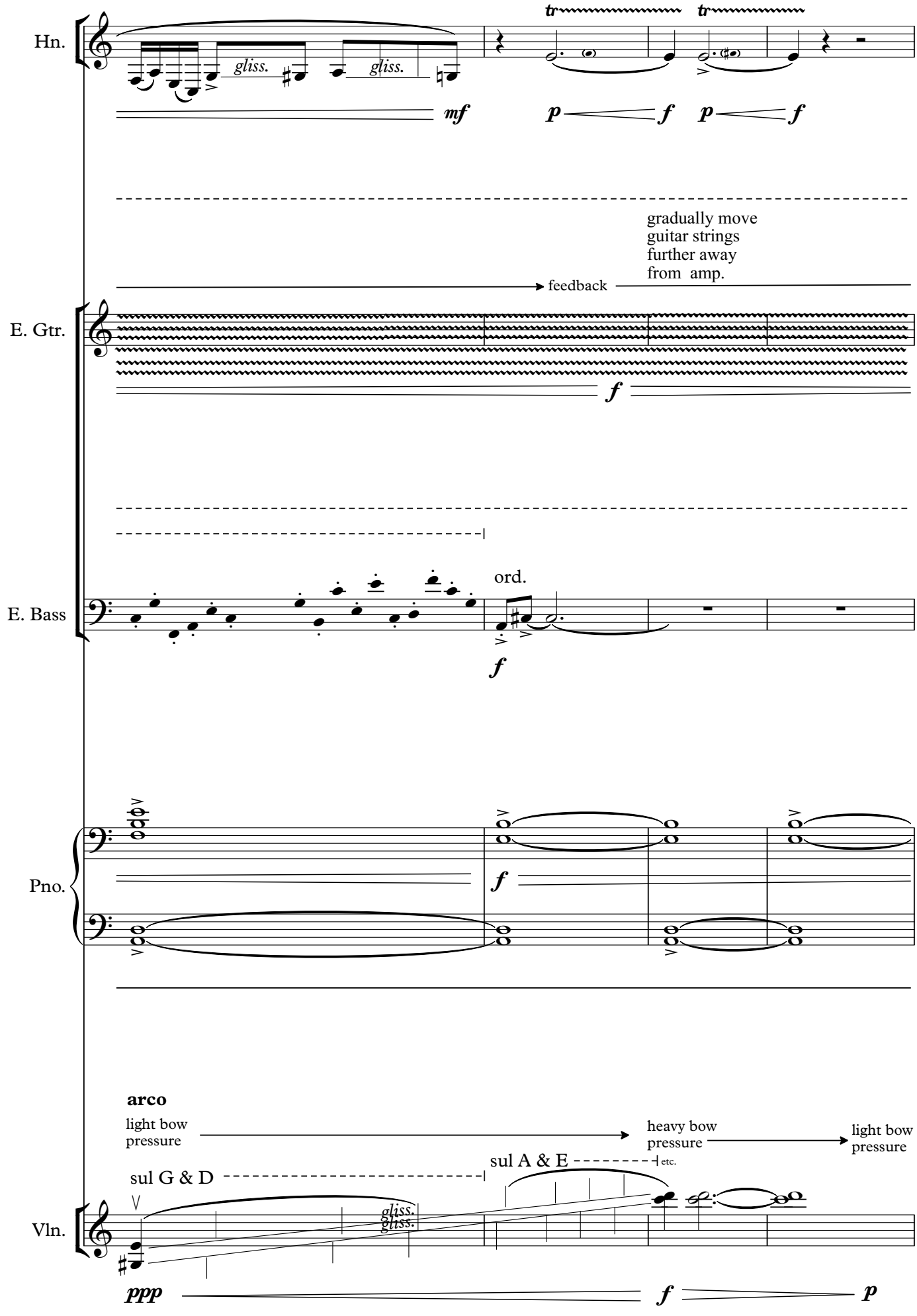

E
♩ = 100 (senza misura)
delay
E. Gtr.
ppp fff ppp fff ppp
delay
E. Bass
ppp mp mf f fff mf
(L.H.)
to piano
Synth.
delay
Elec. Vln.
ppp fff ppp fff ppp

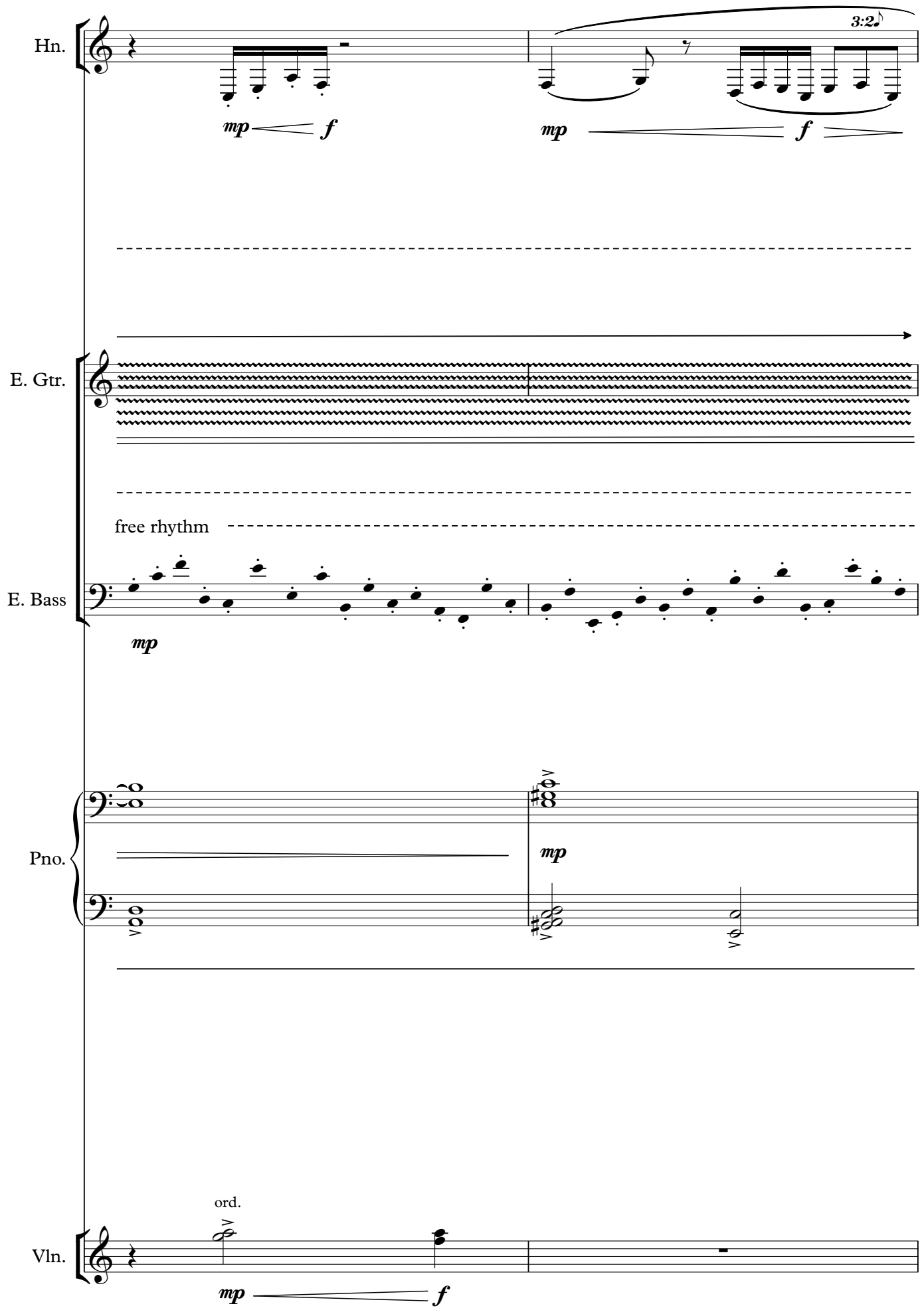

E. Gtr.
fff ppp fff mf fff mf
E. Bass
fff mp fff p fff mp fff p fff p fff mf
Piano
Synth.
mf
Ped.
Elec. Vln.
fff ppp fff mf fff ppp

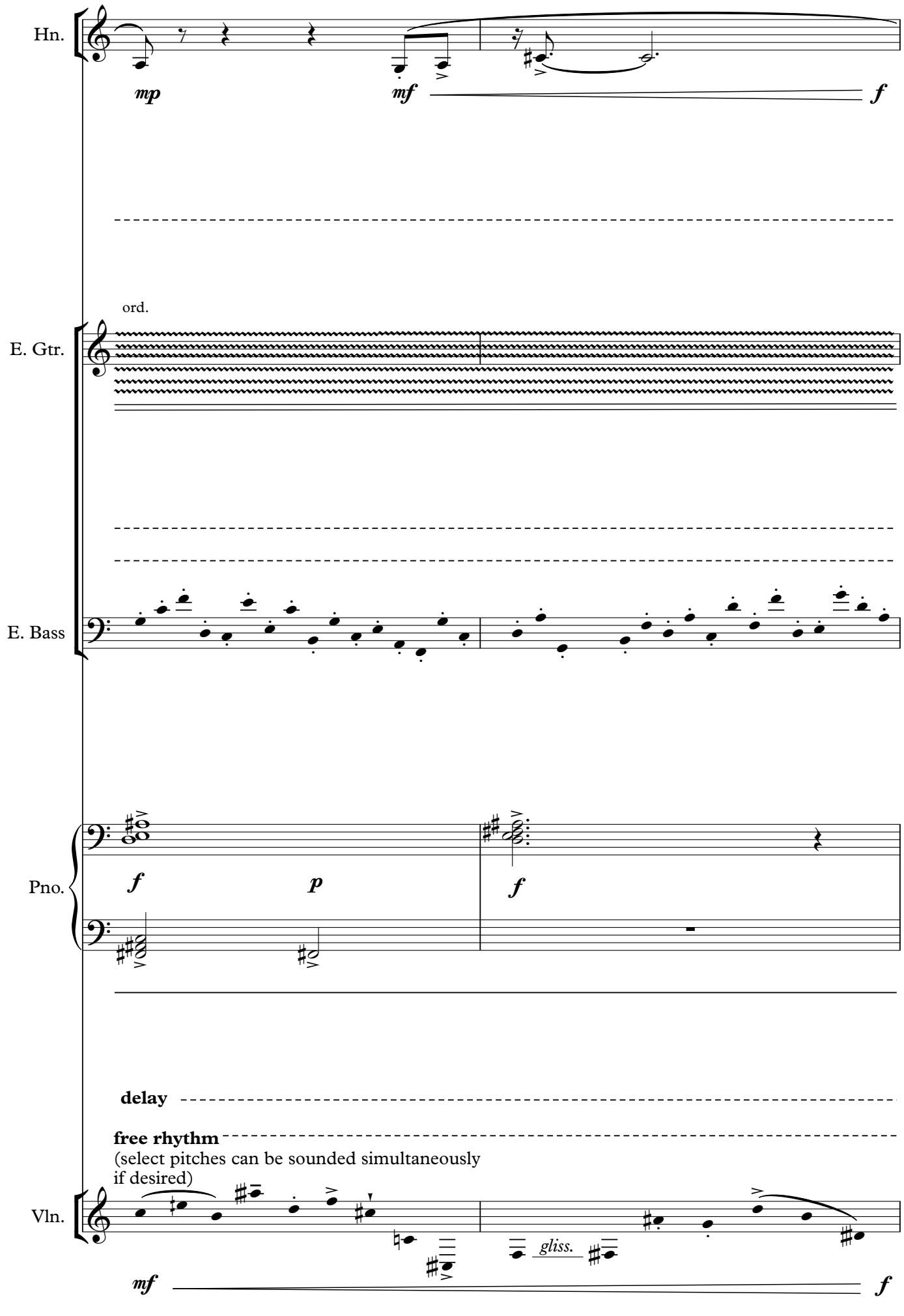

F
(♩ = 100)
distortion
(no delay)
swipe
sponge on
strings
l.v. static distortion
E. Gtr.
E. Bass
Pno.
Elec. Vln.
pizz.

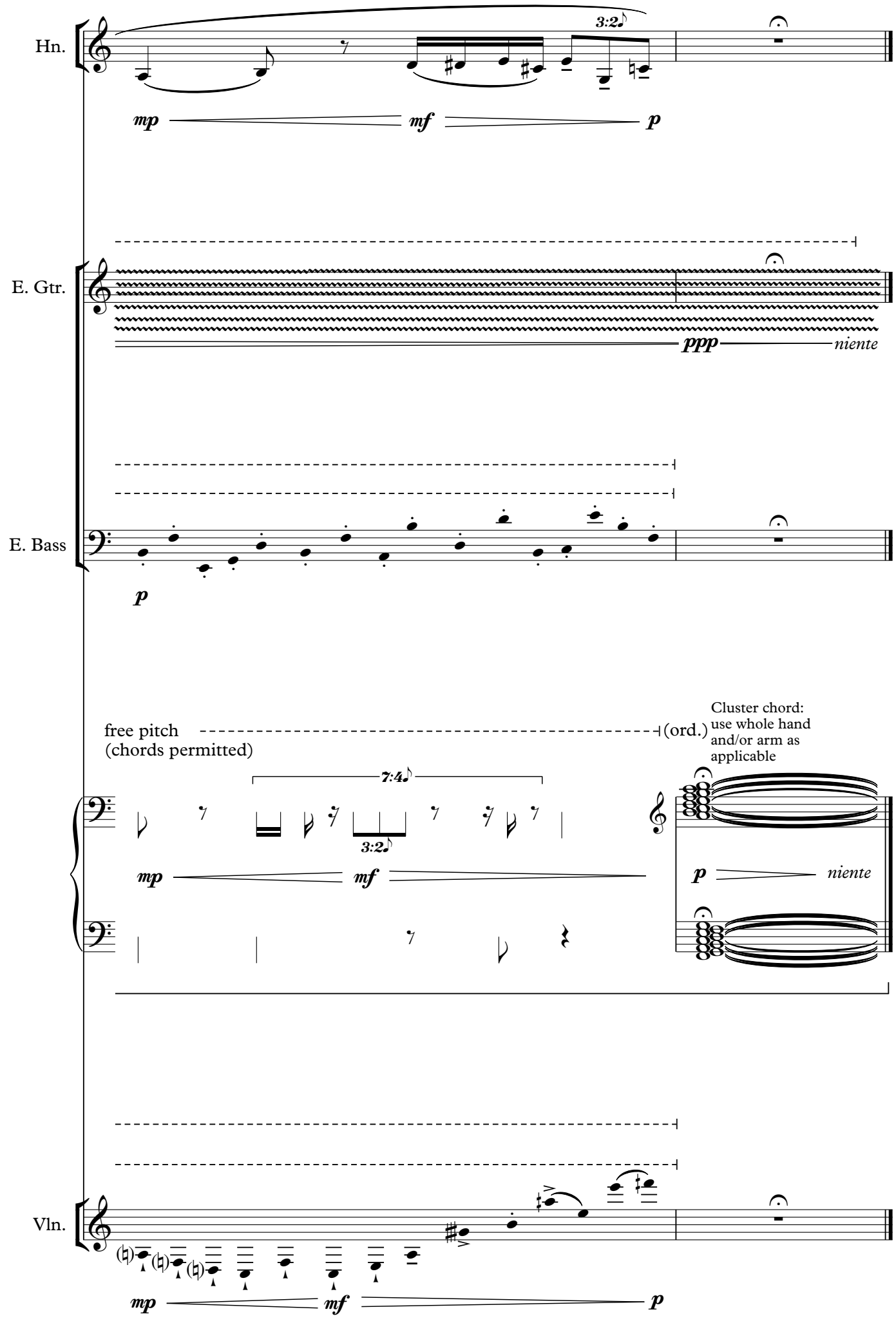

Hn.
ppp
p
gradually move guitar strings closer to amp.
ord.
E. Gtr.
pp
E. Bass
mp
mf
mp
Pno.
mp
(no delay)
free pitch
(chords permitted)
ord.
(still pizz.)
5:4
5:4
5:4
mf


free pitch
(multiphonics permitted)
ord.
5:4
p
E. Gtr.
(naturally occurring crescendo)
delay
free rhythm
E. Bass
mf
Pno.
mf
free pitch
(chords permitted)
5:4


Hn.
gliss.
gliss.
mf
tr
tr
p
f
p
f
gradually move
guitar strings
further away
from amp.
feedback
E. Gtr.
f
E. Bass
ord.
f
Pno.
f
arco
light bow
pressure
heavy bow
pressure
light bow
pressure
sul G & D
sul A & E
etc.
Vln.
gliss.
gliss.
ppp
f
p


Hn.
3:2
mp
f
mp
f
E. Gtr.
free rhythm
E. Bass
mp
Pno.
mp
ord.
Vln.
mp
f


Hn.
mp
mf
f
ord.
E. Gtr.
E. Bass
Pno.
f
p
f
delay
free rhythm
(select pitches can be sounded simultaneously
if desired)
Vln.
gliss.
mf
f


Hn.
3:2
mp
mf
p
E. Gtr.
ppp
niente
E. Bass
p
free pitch
(chords permitted)
(ord.)
Cluster chord:
use whole hand
and/or arm as
applicable
7:4
3:2
mp
mf
p
niente
Vln.
mp
mf
p

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