No devil lived oN

for **electric guitar** and **piano**
with two **electronic interludes**

Cody Loyd
2008/2009

No devil lived oN

Performance Notes

This work is a piece for guitar and piano in three movements with two electronic interludes. The form of the piece is based on palindromes. The first and last movement together form a palindrome, that is, they are the reverse of each other. The middle movement, 'Meditation', features a large palindrome in the guitar part (which is made up of several smaller palindromes that are sequenced through the movement) The piano's rhythm in the 'Meditation' is a palindrome, but the harmonies used are not. The electronic interludes are palindromes as well. They are made up completely of processed samples of piano and electric guitar.

There is space built in on either side of the interludes, and the movements surrounding them so that they may overlap. Indications as to when to cue the interludes are marked in the score. The recordings may be started by the guitar player, or a third performer. The interludes will be played in stereo from two speakers set on either side of the audience, near, but not at the front. Amplification for the guitar, and for the piano if needed should be in the center of the stage very near the performers.

The guitar tone should be a clean 'jazzy' tone. There should be a lot of punch to the chords at the beginning and end of the first and last movements, but other sections should be thick and smooth. No effects should be used, except an optional light chorus effect during the third movement to enhance the smoothness of the movement. All harmonics should be played on open strings at the 12th fret. If the piano is to be amplified, it should have no effects and should sound as realistic as possible.

The piano part features clusters that come in more than one form. All clusters should be a mixture of white and black keys. In the first and last movements, clusters should be played as indicated, with both forearms, the whole hand, or as much of the hand as is possible when other notes are to be played between them. When playing 'both forearms' the performer should play as many notes as are possible with their forearms. The position of the clusters on the staff gives a general register in which to play. The cluster notation is not intended to define exact ranges. Whole hand clusters should cover as many notes as the performer's hand can reach.

In the middle movement, the wavy line indicates that the cluster should be sustained by gently moving the hand creating a thundering effect. There should be no clearly defined attack on these sustained clusters, they should sound like they fade in and out. When the line rises and falls on the staff this is defining a register for the cluster, and the hand should follow it. There are 4 single clusters in this movement that are marked 'let ring' (as in measure 4) These should be soft, with a small amount of arpeggiation, and the hand should be left in place until the cluster has rang out.

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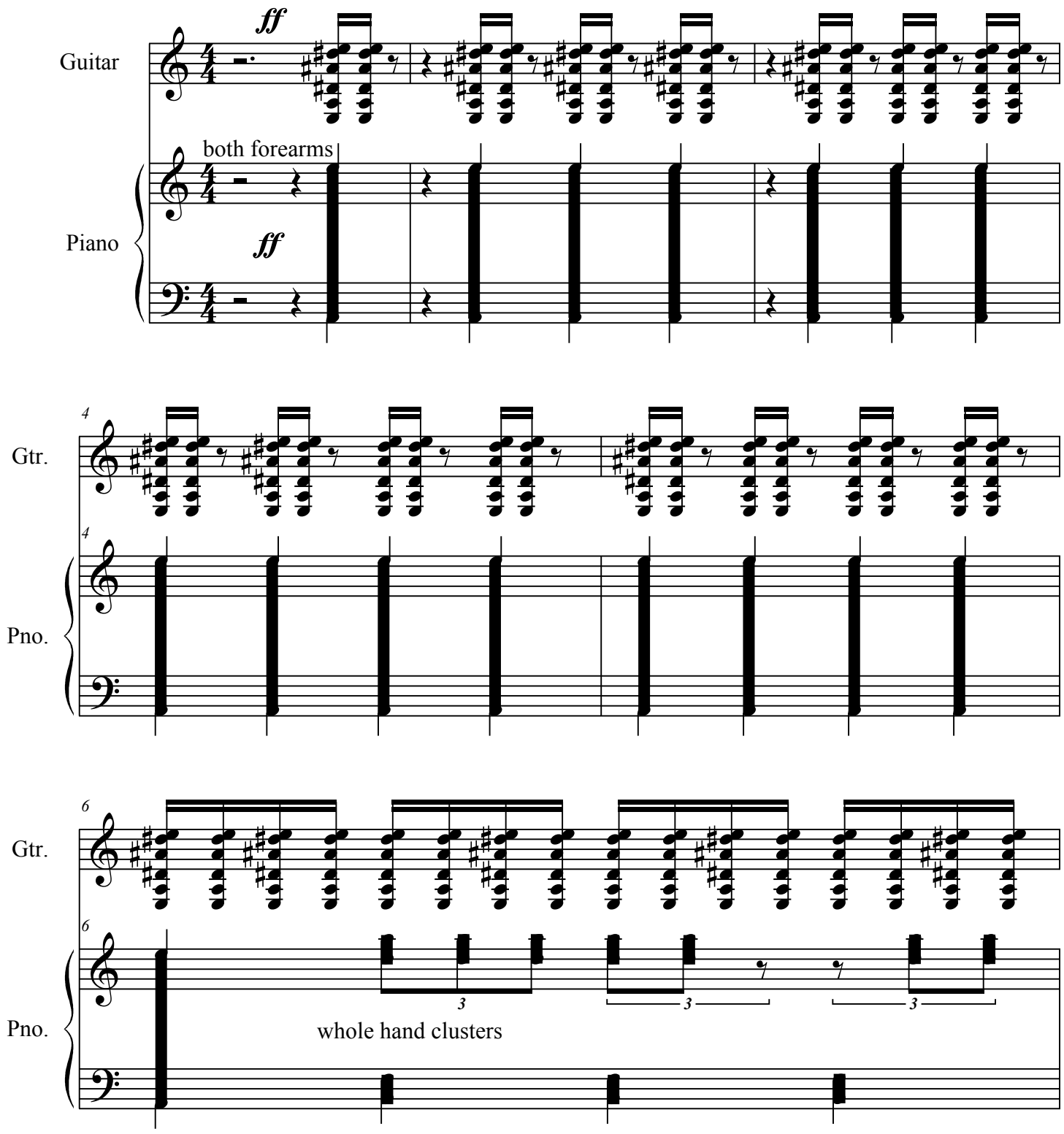
2009

Movement I

No devil...

Cody Loyd



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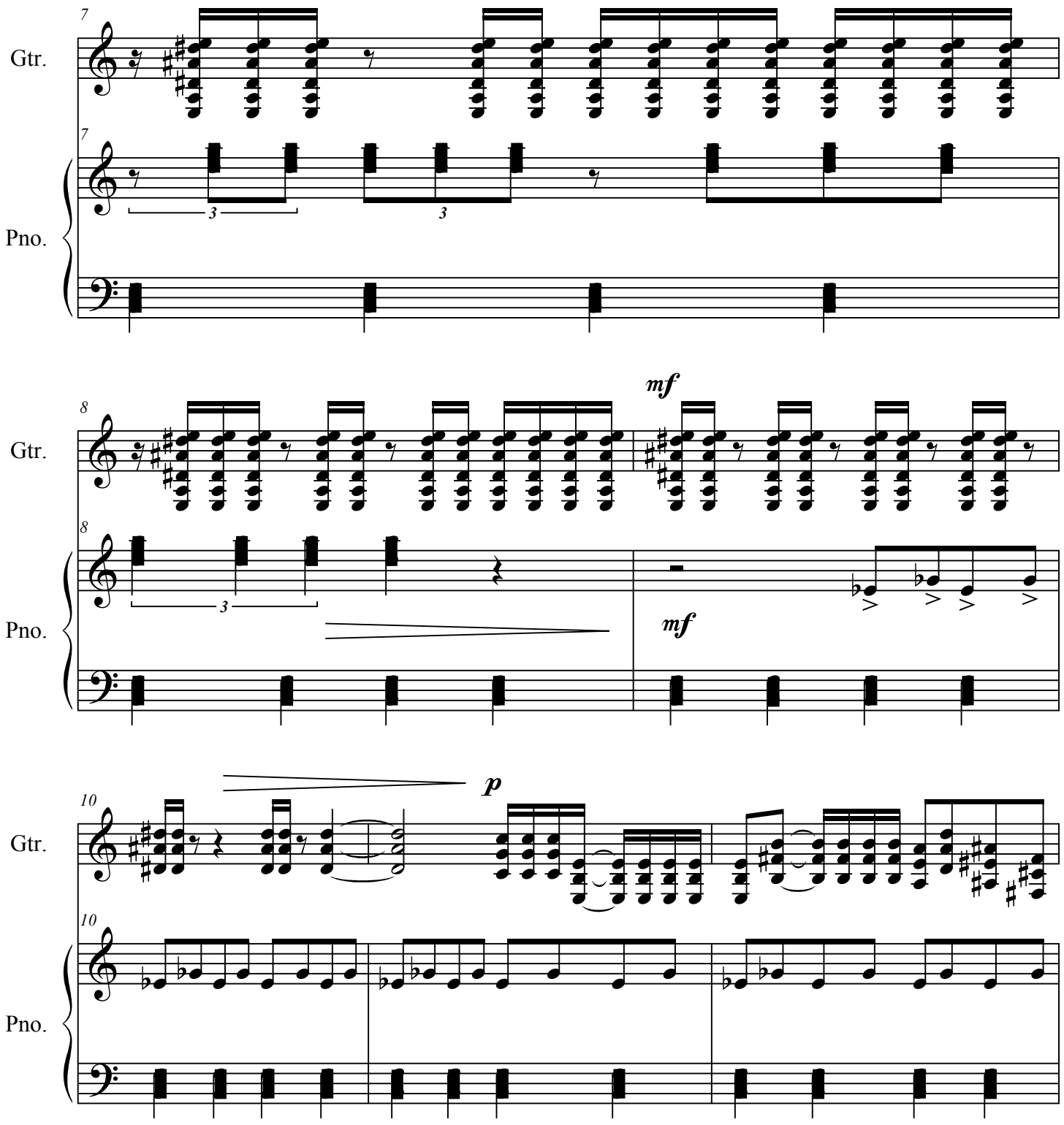
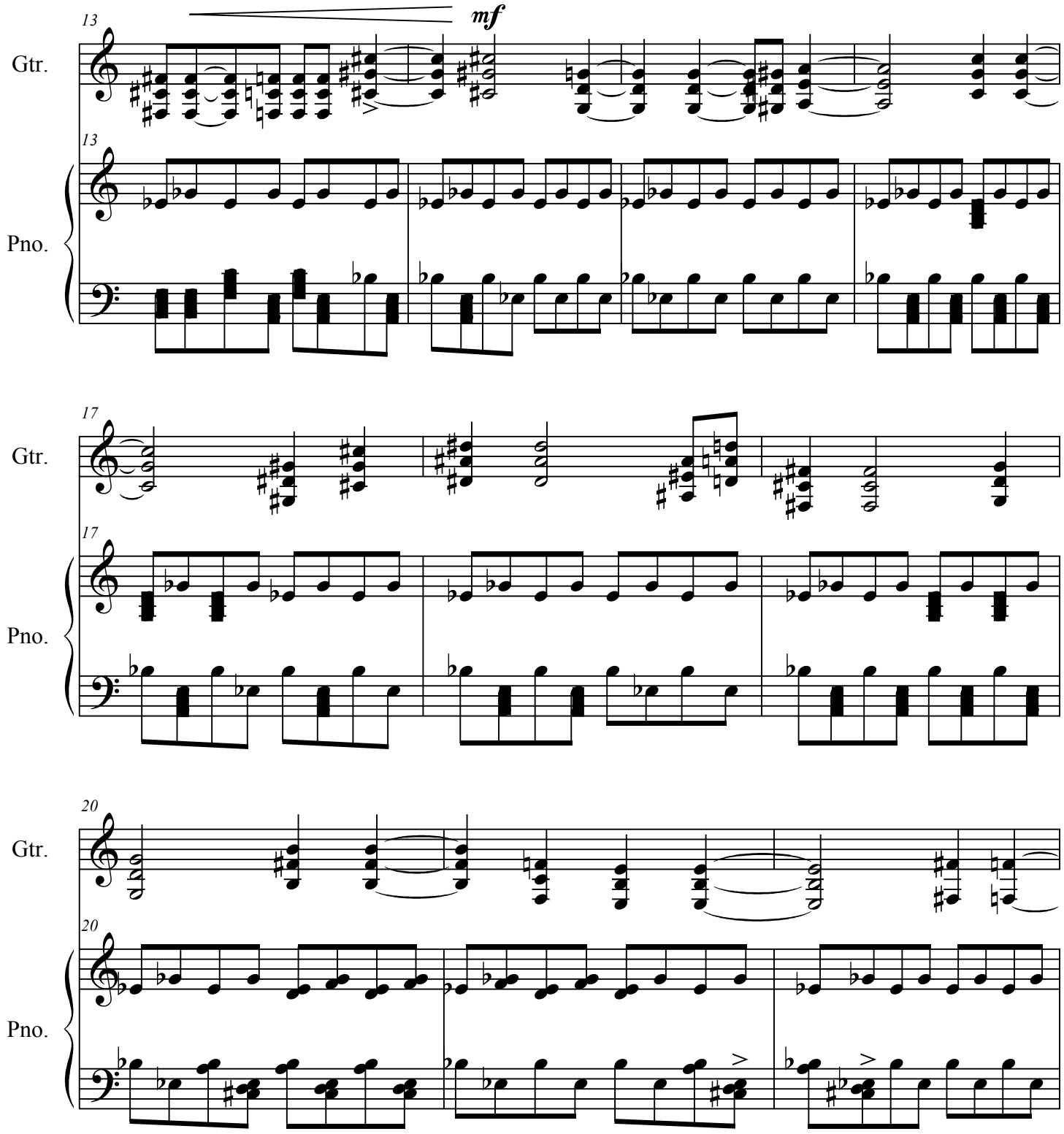
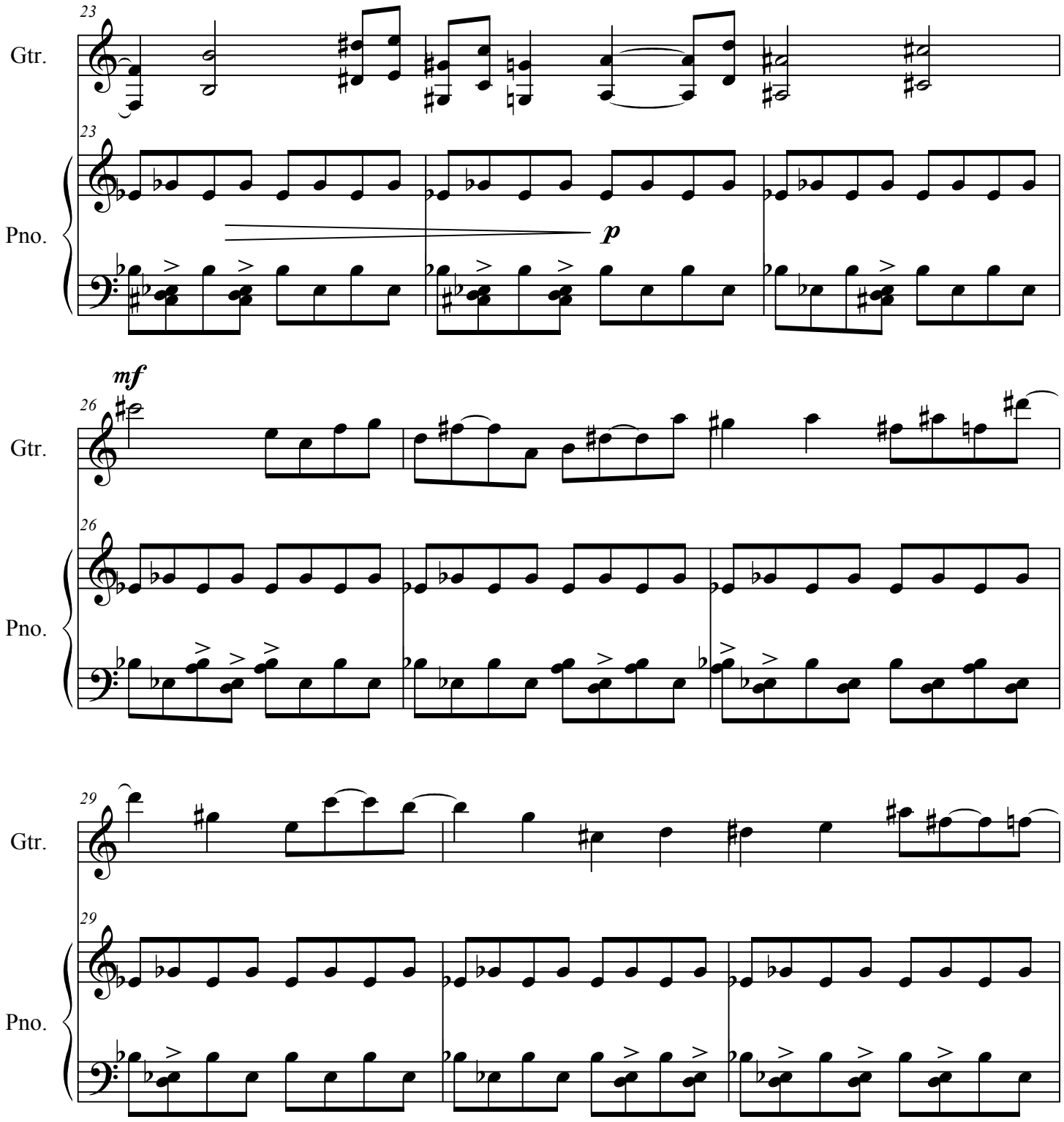
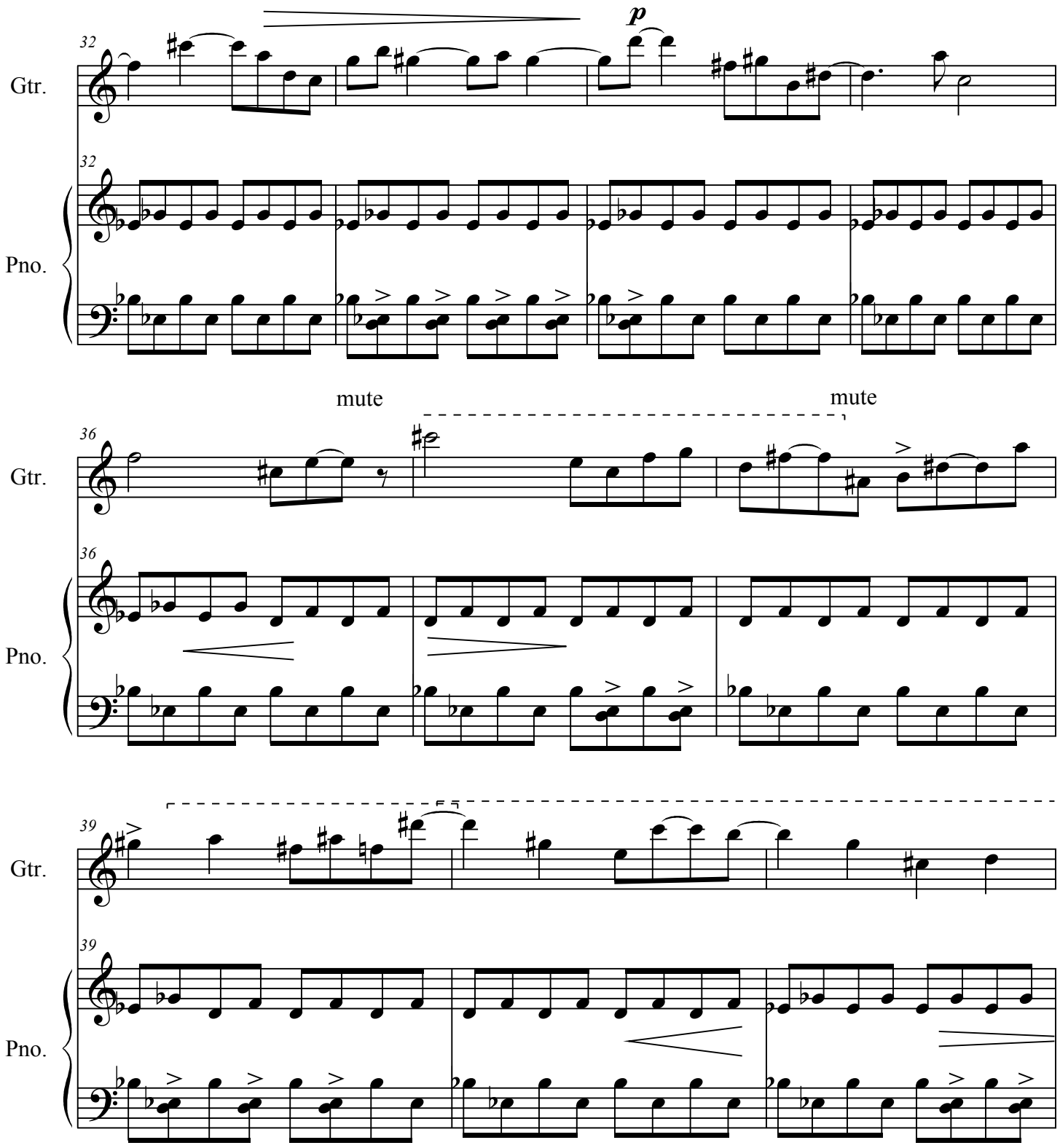
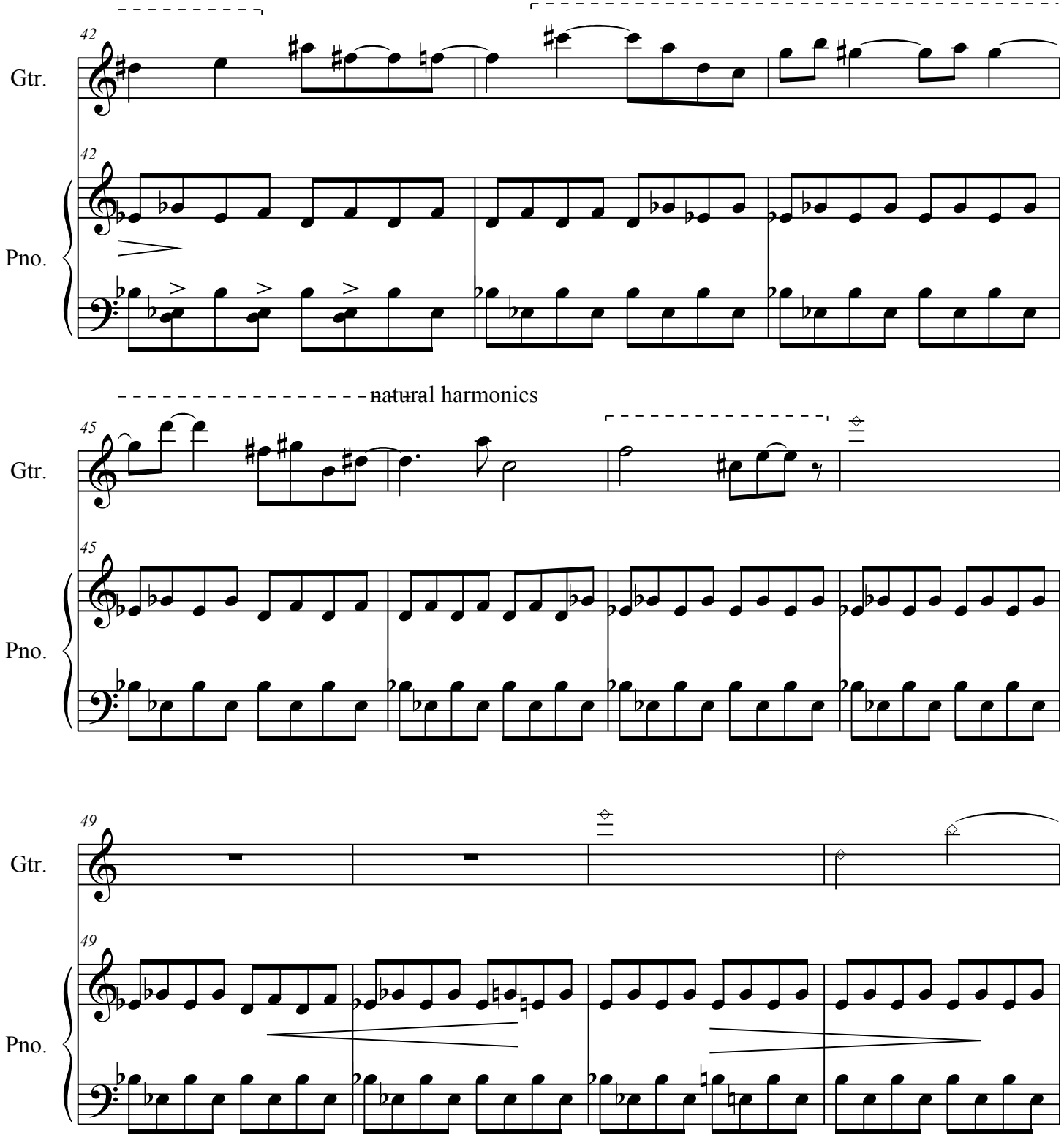
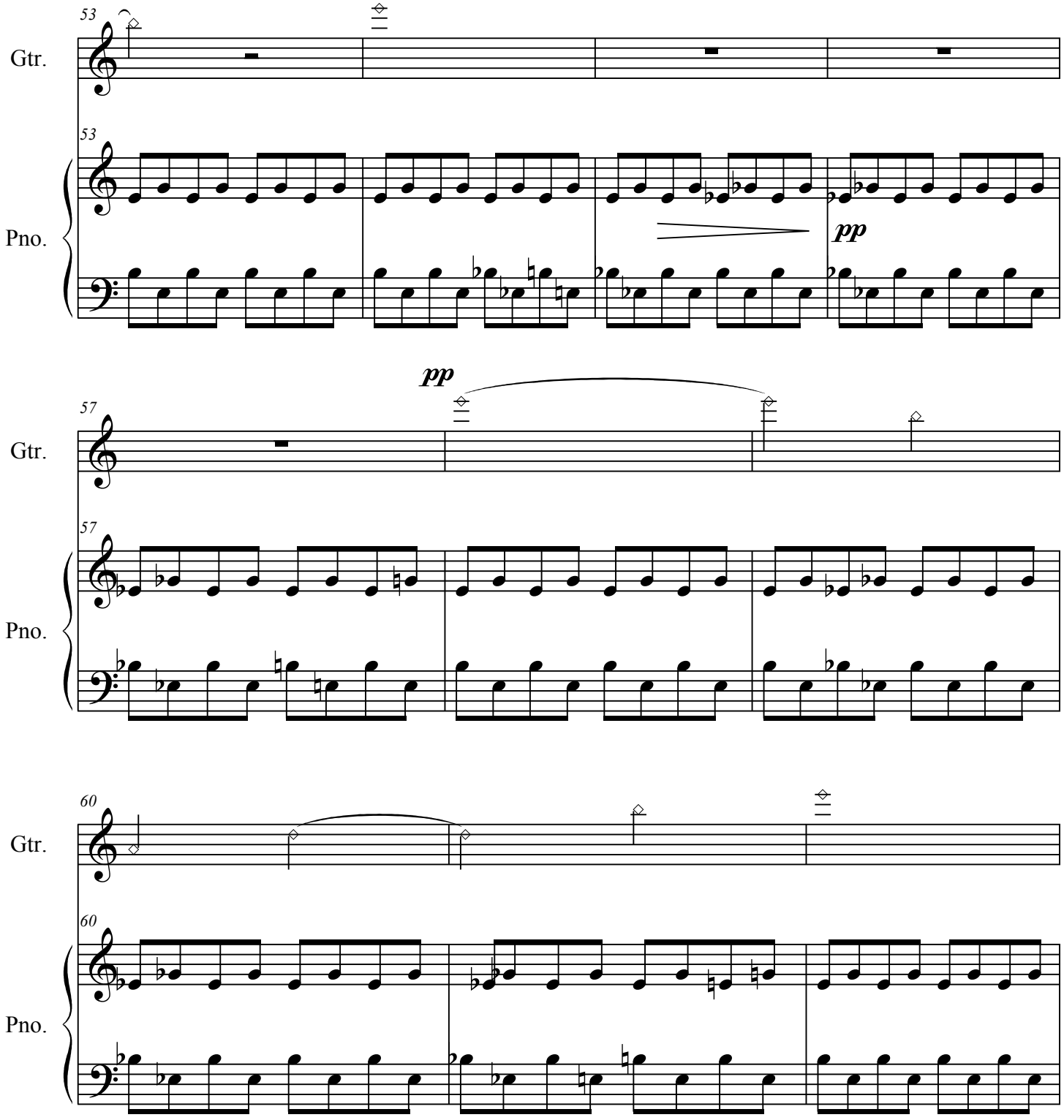

7
Gtr.
7
Pno.
3
3
8
mf
Gtr.
8
3
Pno.
mf
10
p
Gtr.
10
Pno.

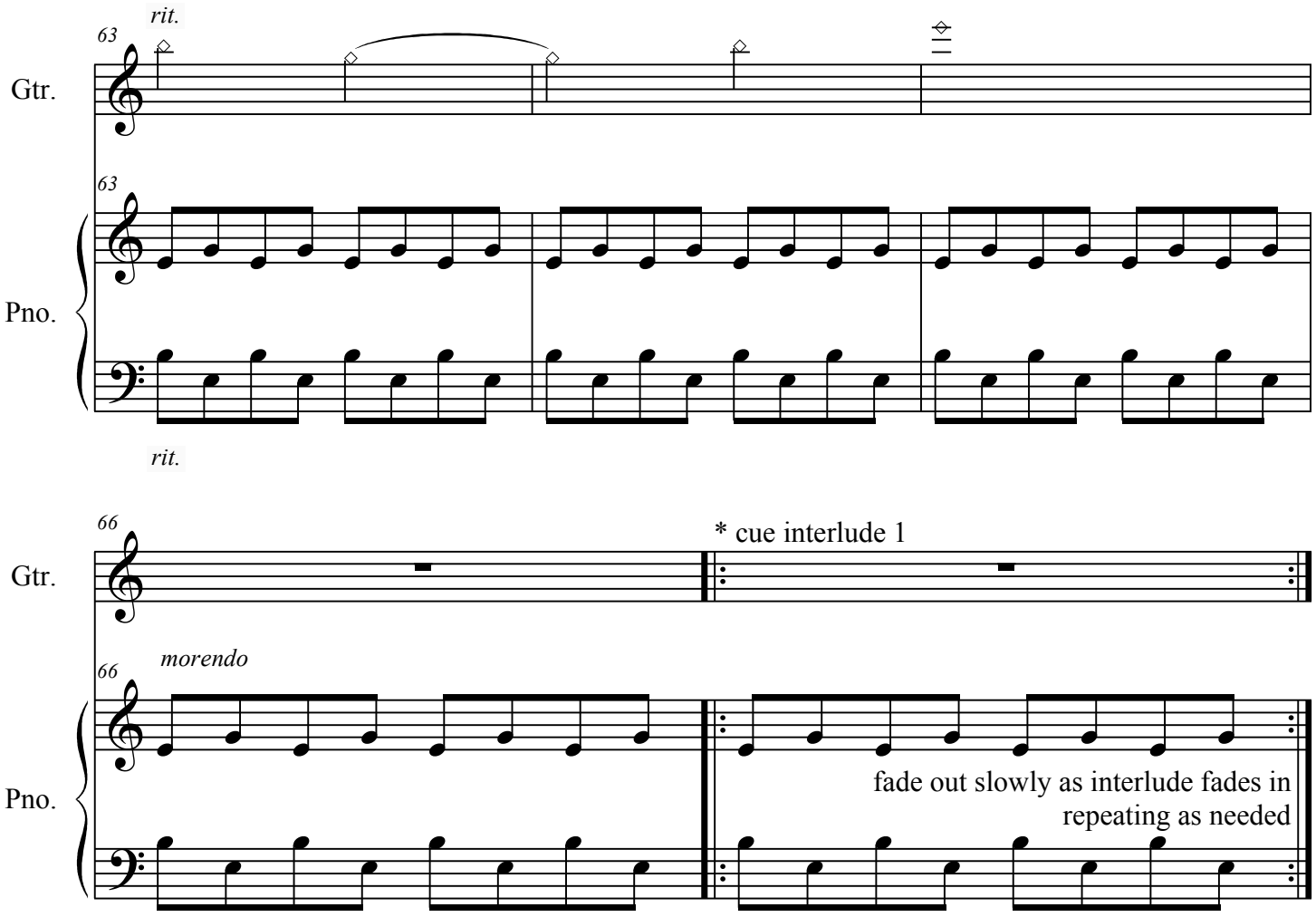

13
mf
Gtr.
13
Pno.
17
Gtr.
17
Pno.
20
Gtr.
20
Pno.


23
Gtr.
23
Pno.
p
mf
26
Gtr.
26
Pno.
29
Gtr.
29
Pno.


32
Gtr.
32
Pno.
p
mute
mute
36
Gtr.
36
Pno.
39
Gtr.
39
Pno.


42
Gtr.
42
Pno.
natural harmonics
45
Gtr.
45
Pno.
49
Gtr.
49
Pno.


53
Gtr.
53
Pno.
pp
57
Gtr.
pp
57
Pno.
60
Gtr.
60
Pno.


rit.
63
Gtr.
63
Pno.
rit.
66
* cue interlude 1
Gtr.
morendo
66
Pno.
fade out slowly as interlude fades in
repeating as needed

Movement II

Meditation

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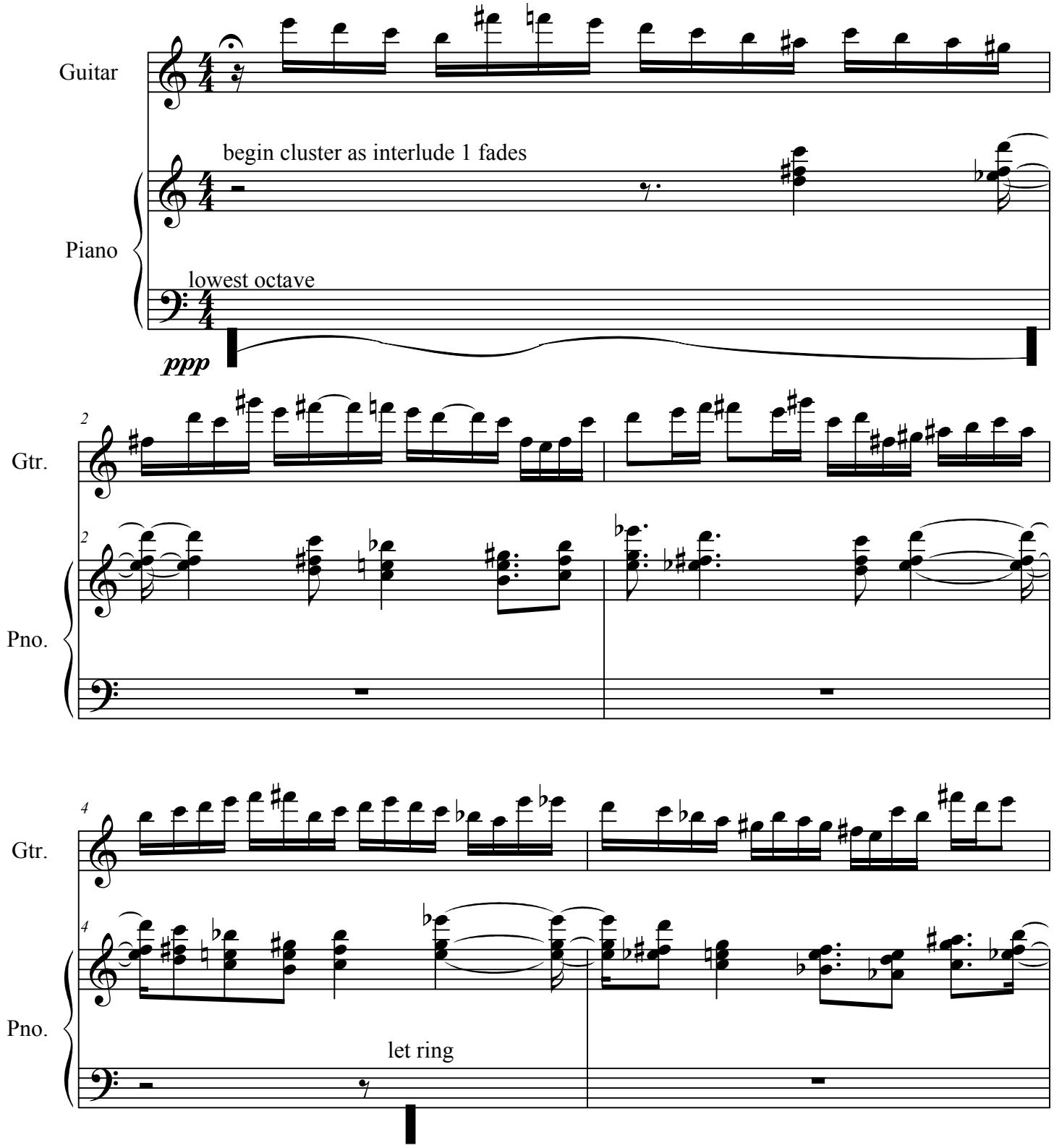

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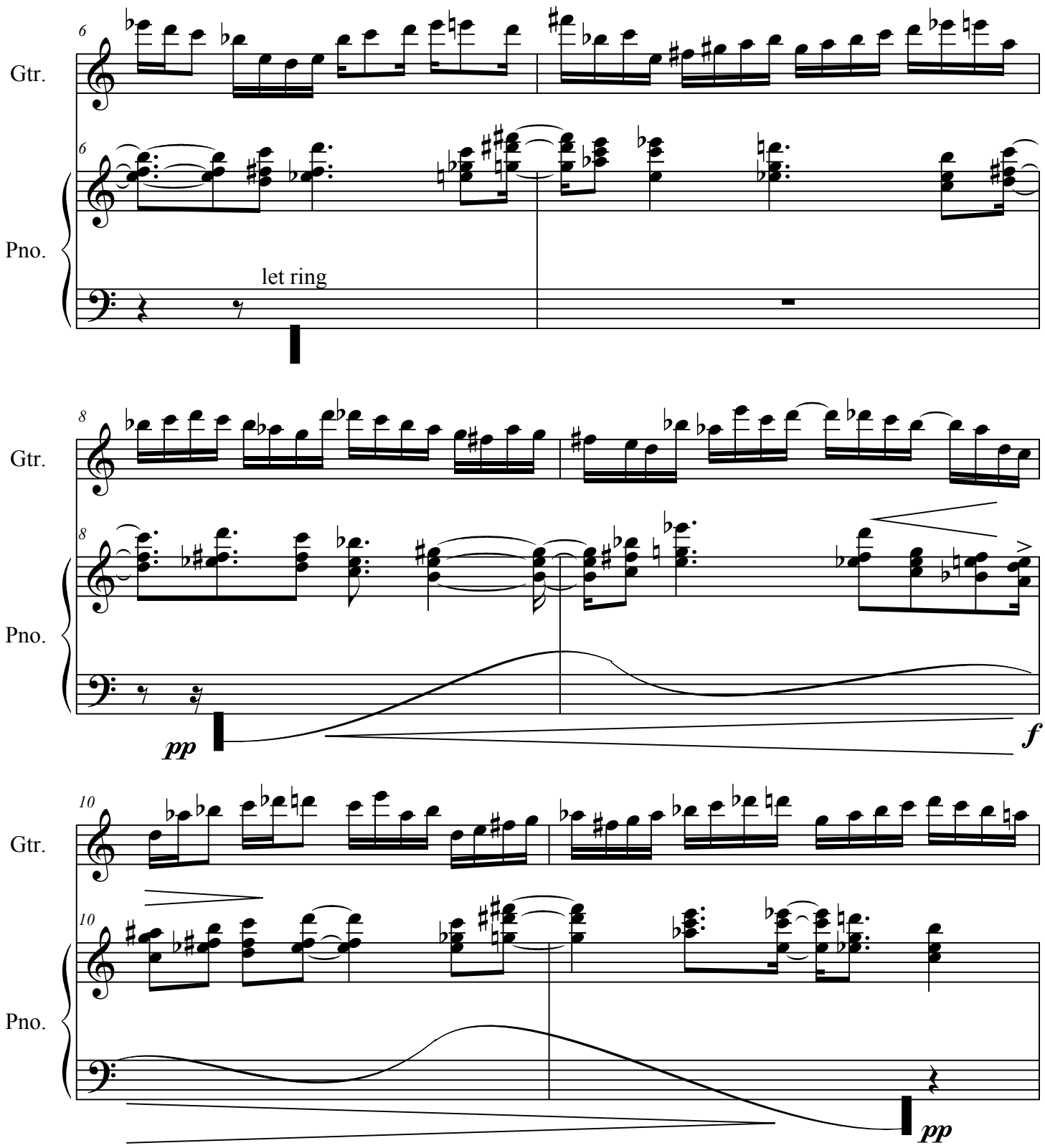
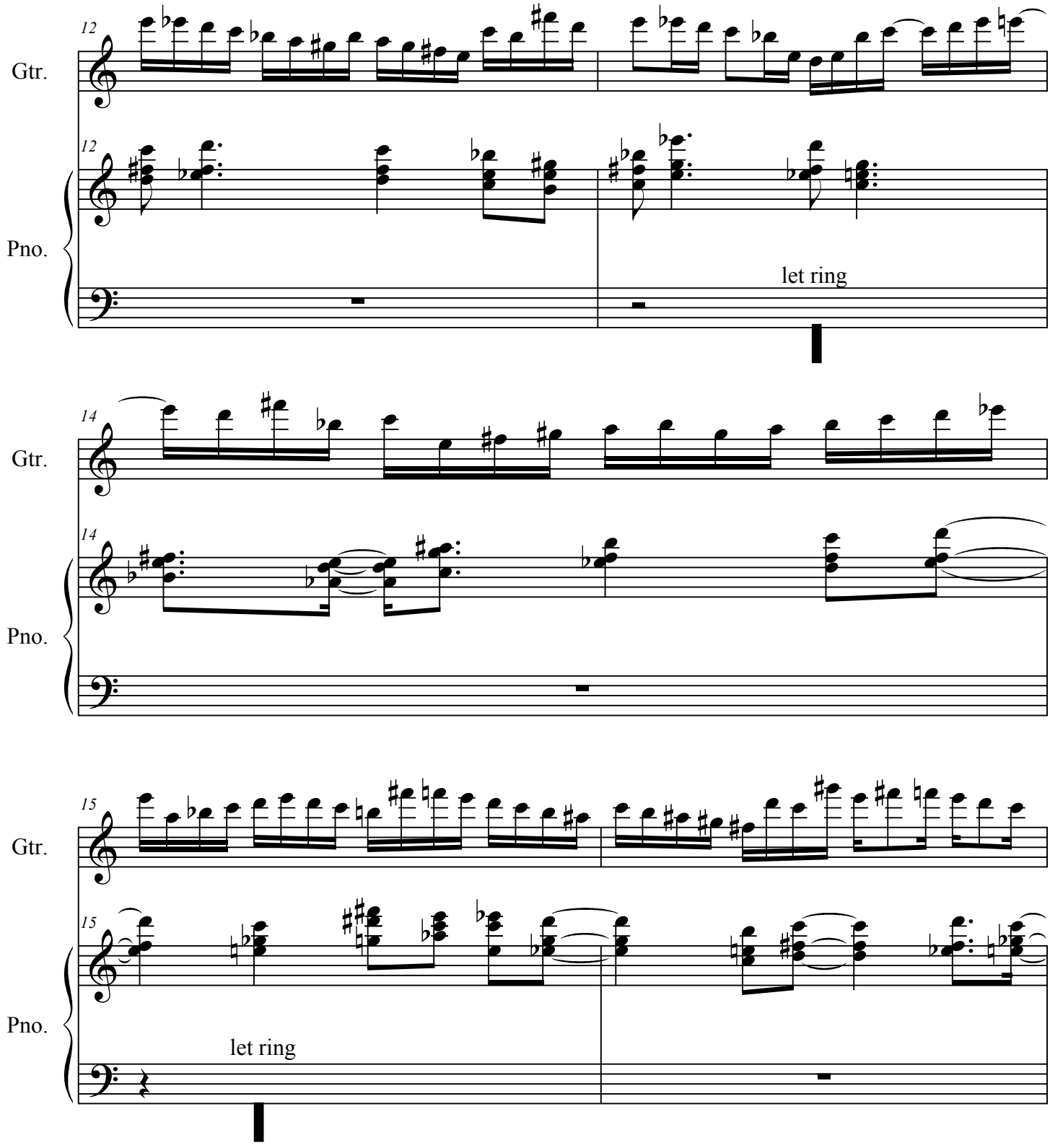
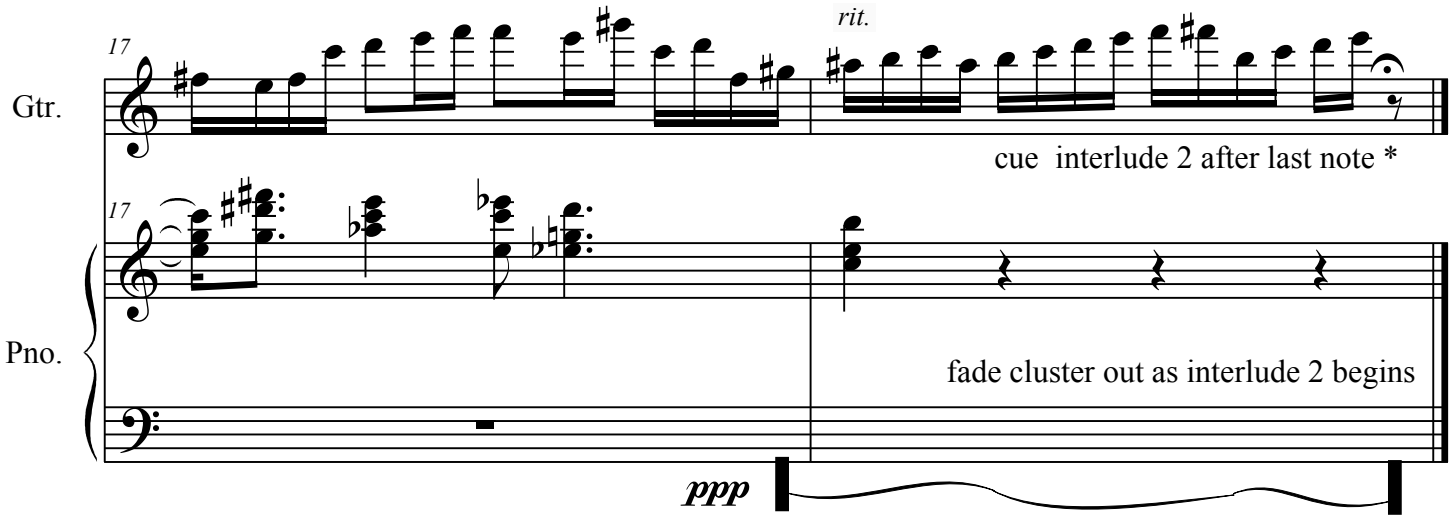

6
Gtr.
6
Pno.
let ring
8
Gtr.
8
Pno.
pp
f
10
Gtr.
10
Pno.
pp

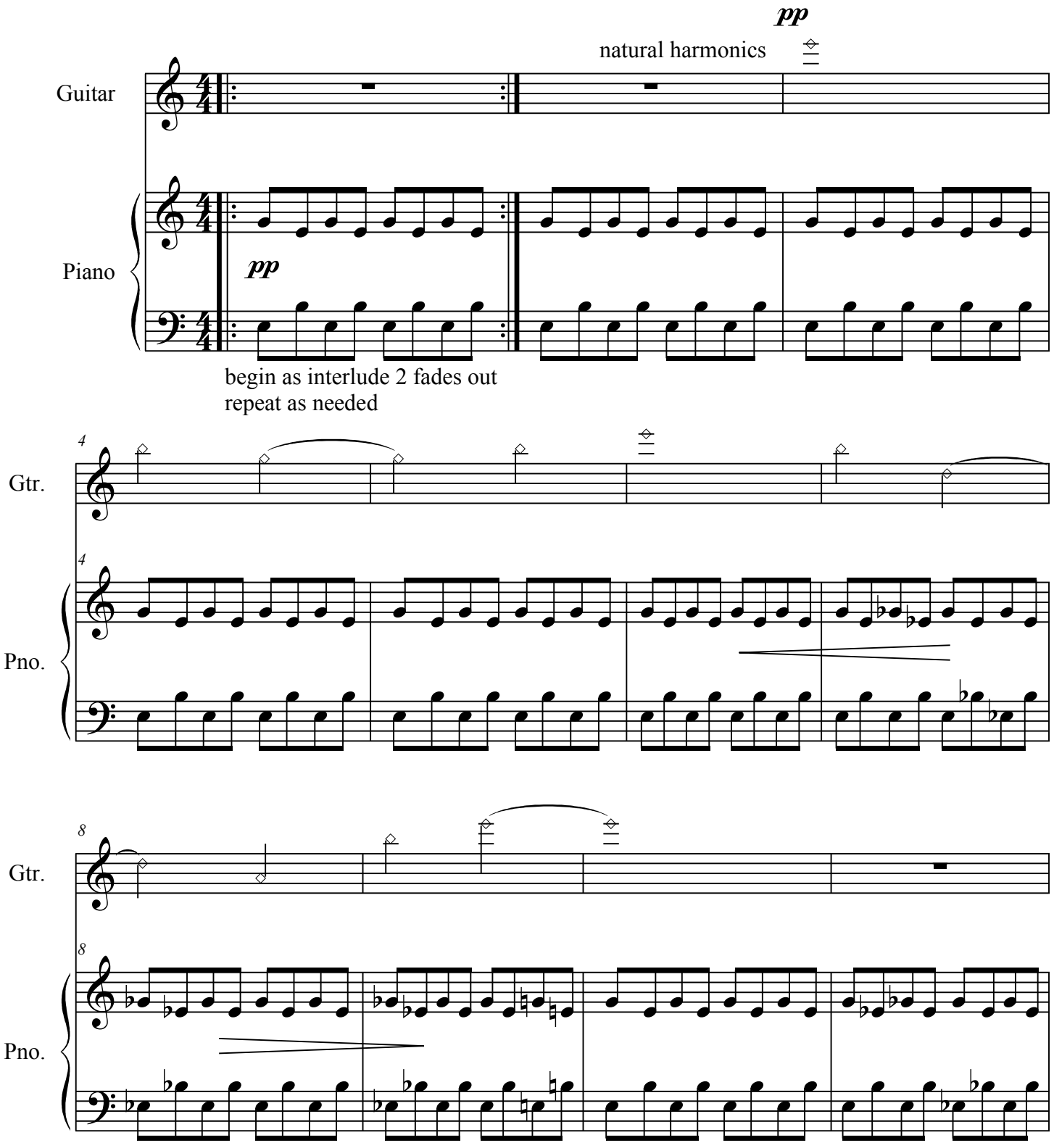

12
Gtr.
12
Pno.
let ring
14
Gtr.
14
Pno.
15
Gtr.
15
Pno.
let ring


17
rit.
Gtr.
cue interlude 2 after last note *
17
Pno.
fade cluster out as interlude 2 begins
ppp

Movement III

...lived oN

Cody Loyd



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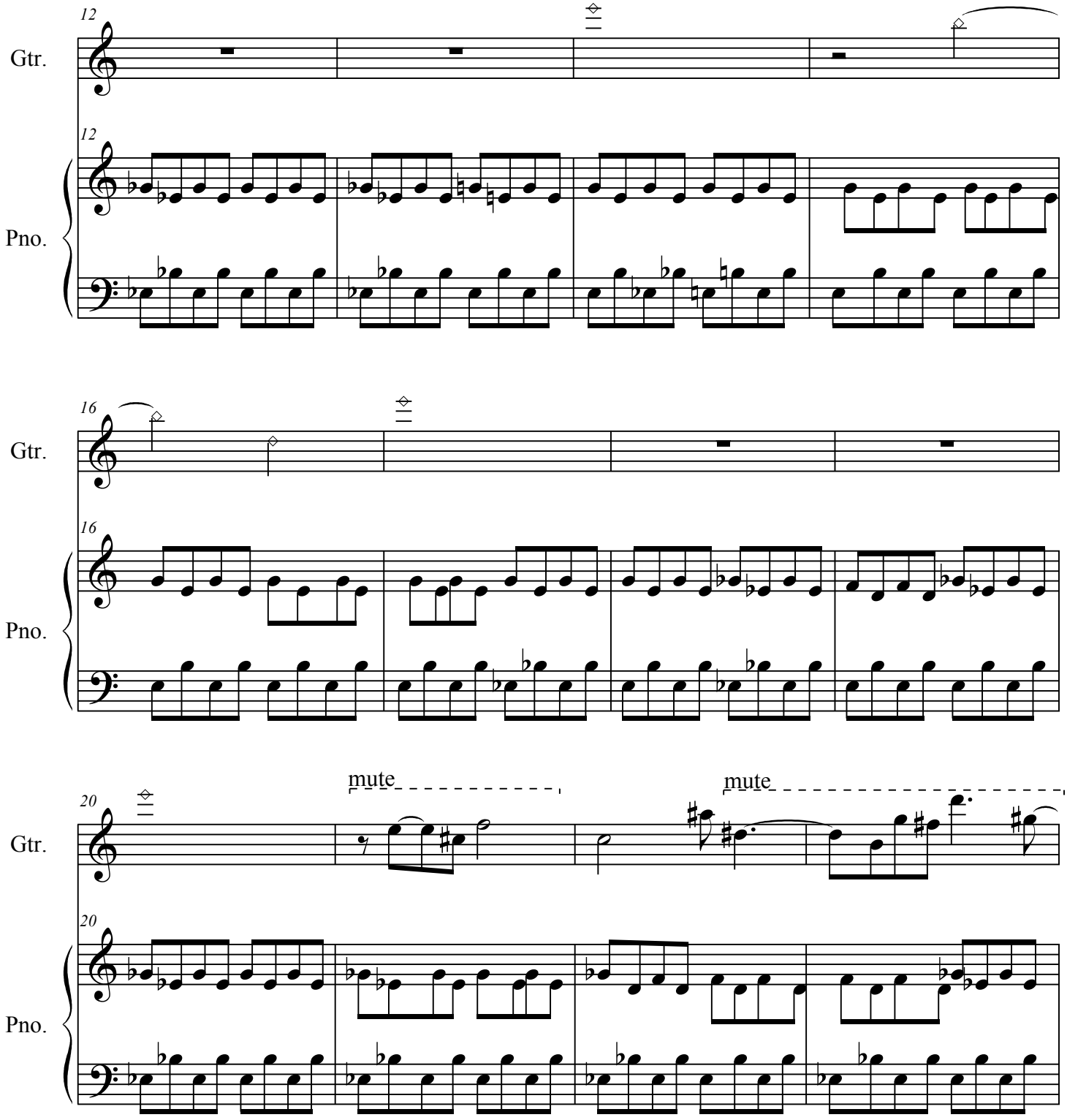
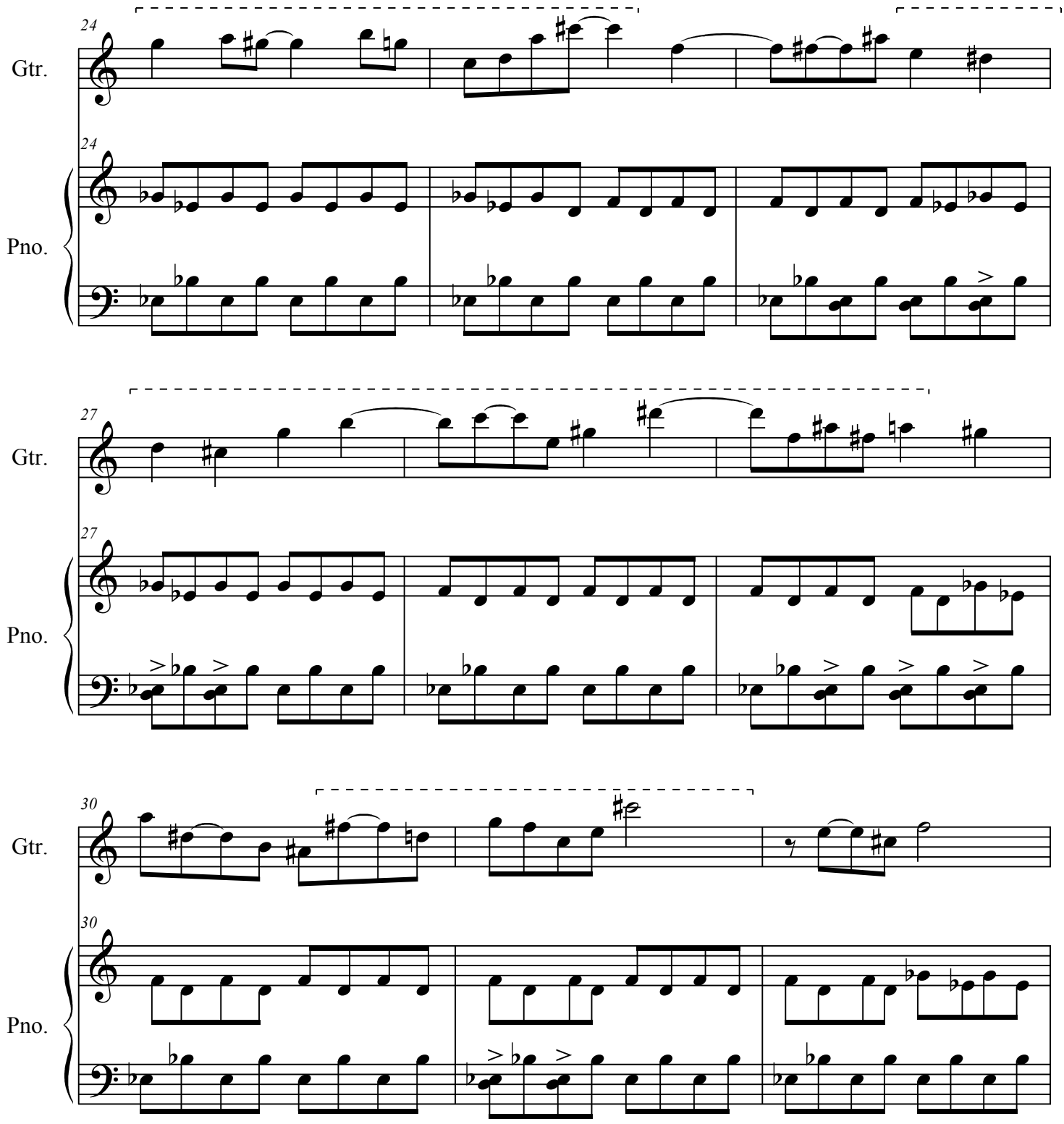
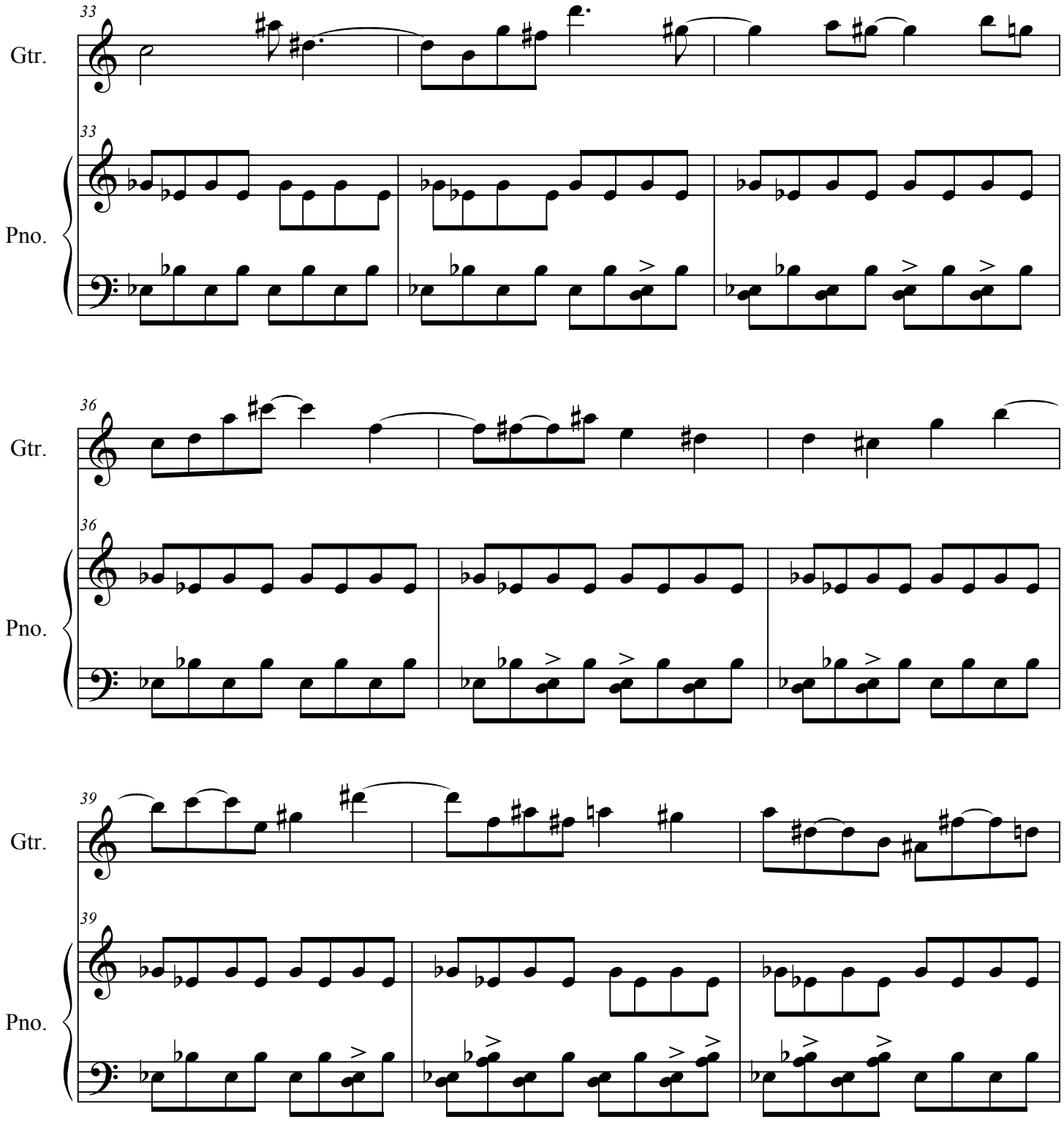

12
Gtr.
12
Pno.
16
Gtr.
16
Pno.
mute
mute
20
Gtr.
20
Pno.


24
Gtr.
24
Pno.
27
Gtr.
27
Pno.
30
Gtr.
30
Pno.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Gtr.
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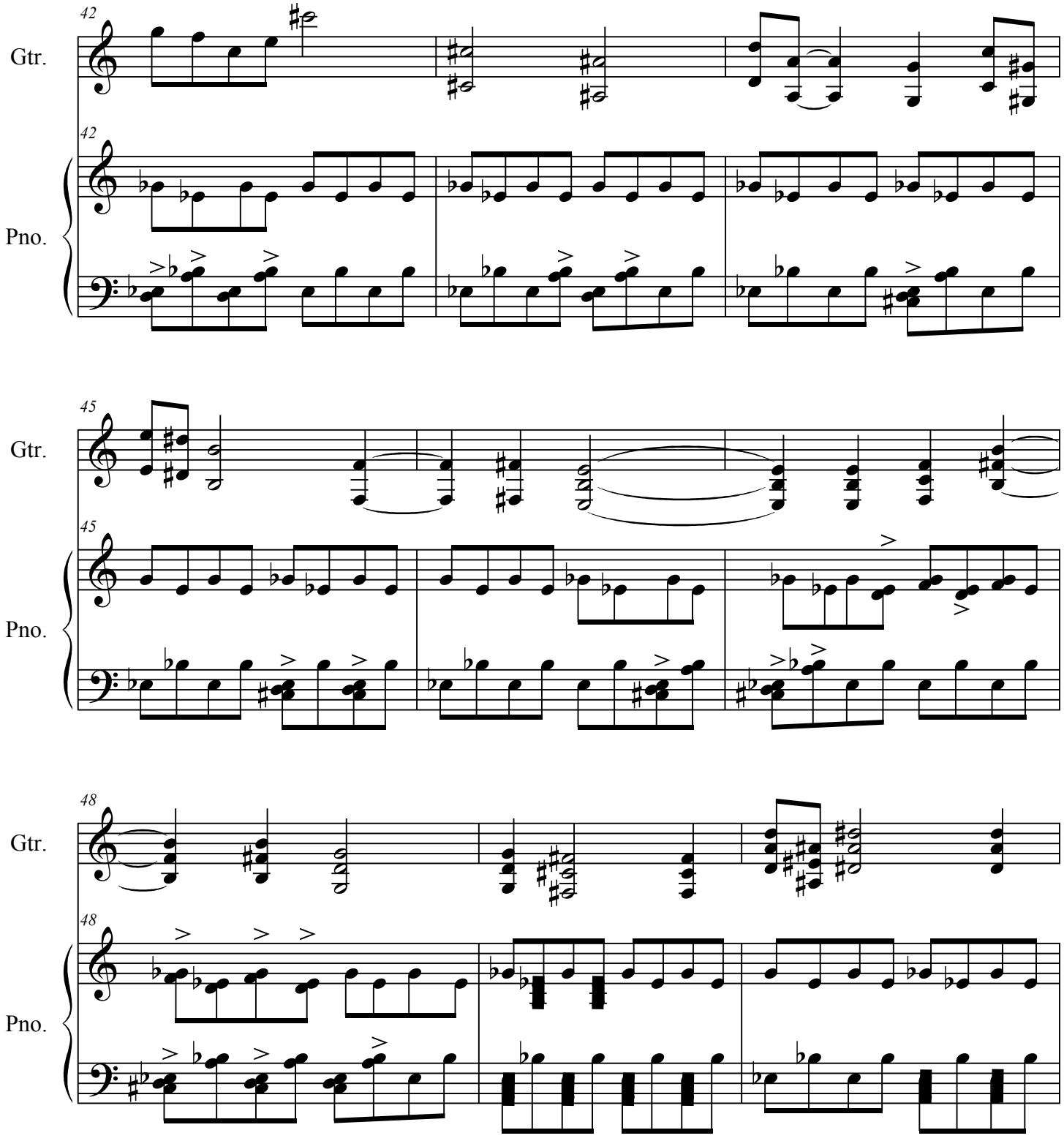
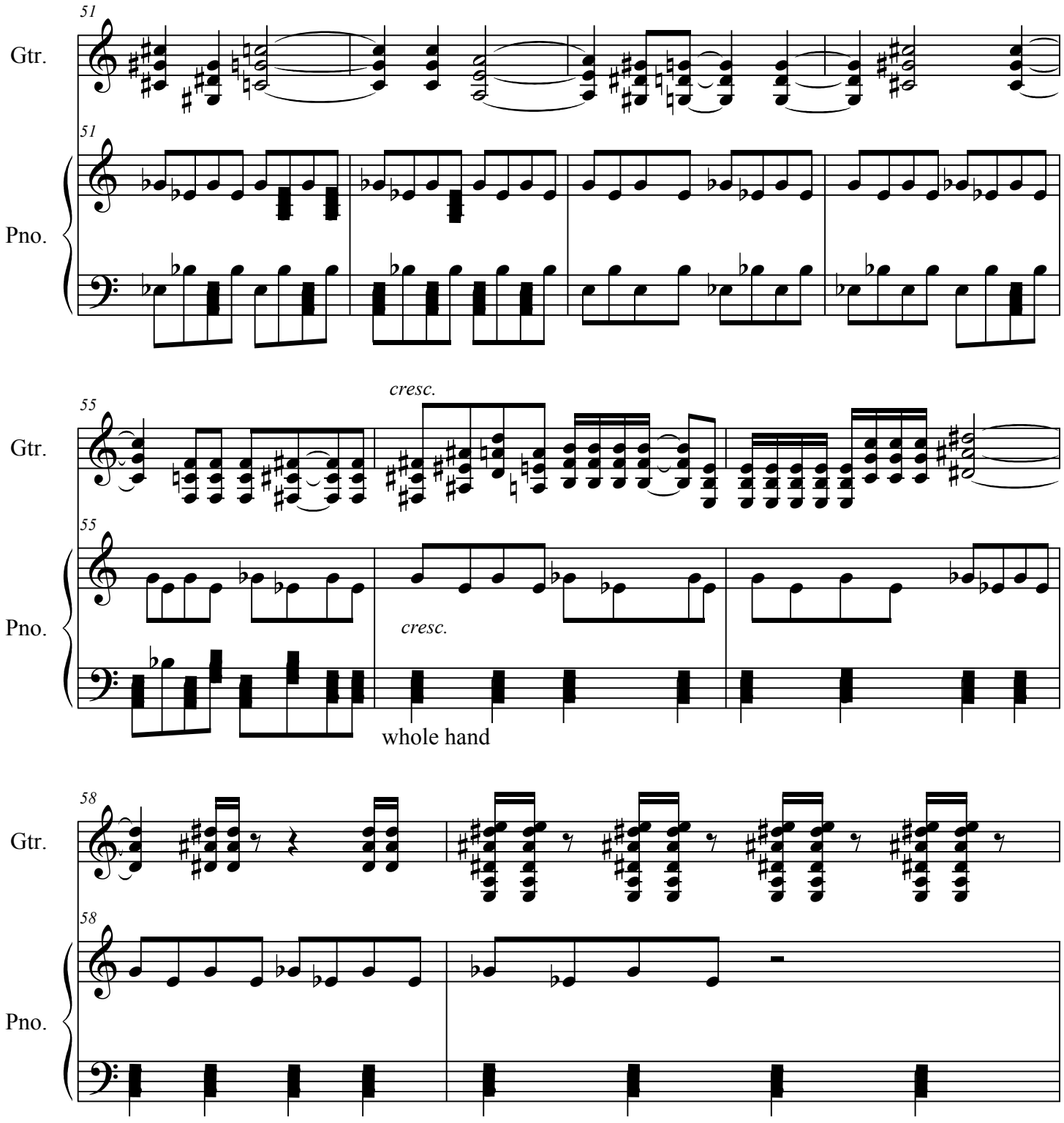
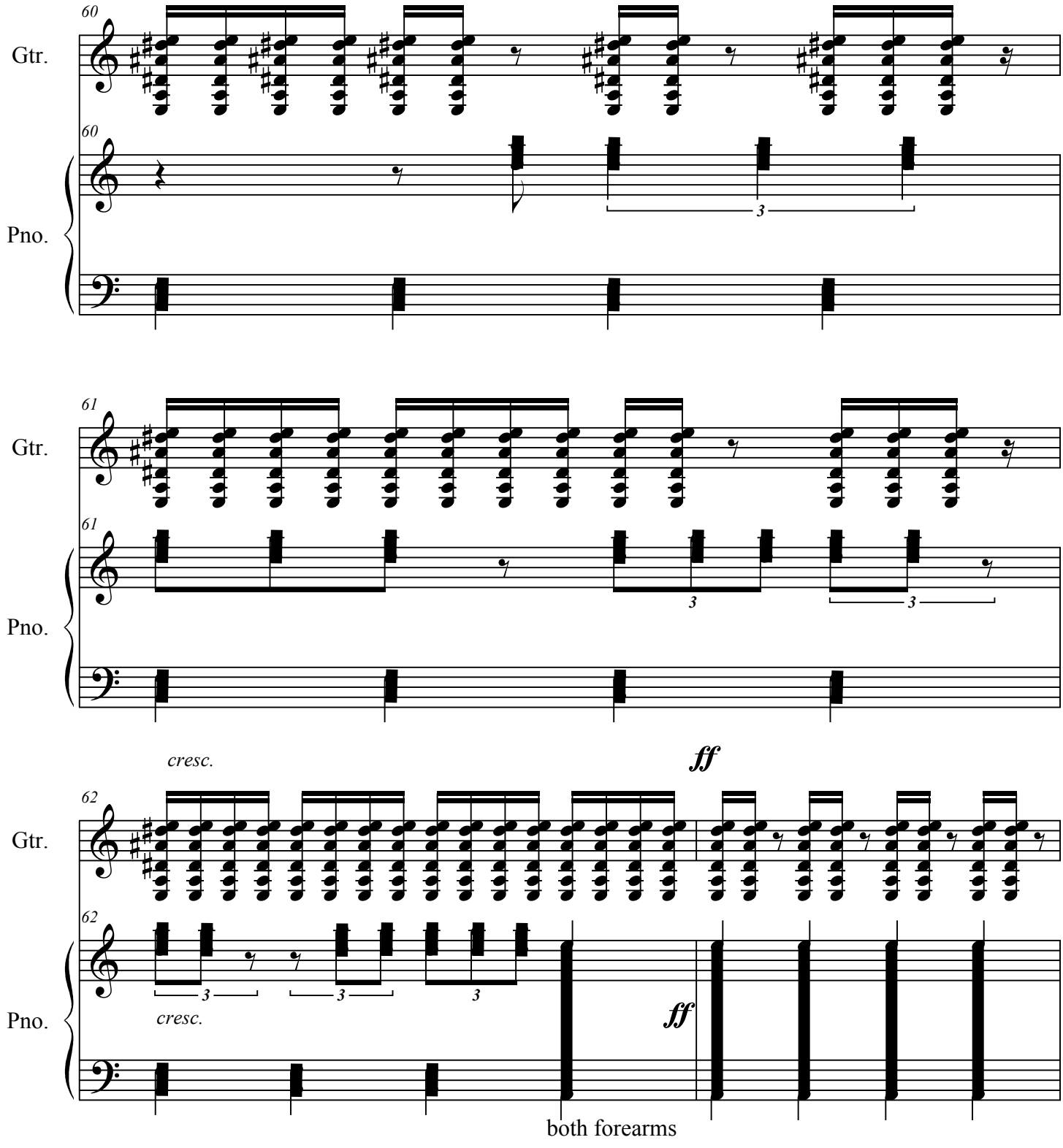
Pno.
36
Gtr.
36
Pno.
39
Gtr.
39
Pno.


42
Gtr.
42
Pno.
45
Gtr.
45
Pno.
48
Gtr.
48
Pno.


51
Gtr.
51
Pno.
55
cresc.
Gtr.
55
Pno.
cresc.
whole hand
58
Gtr.
58
Pno.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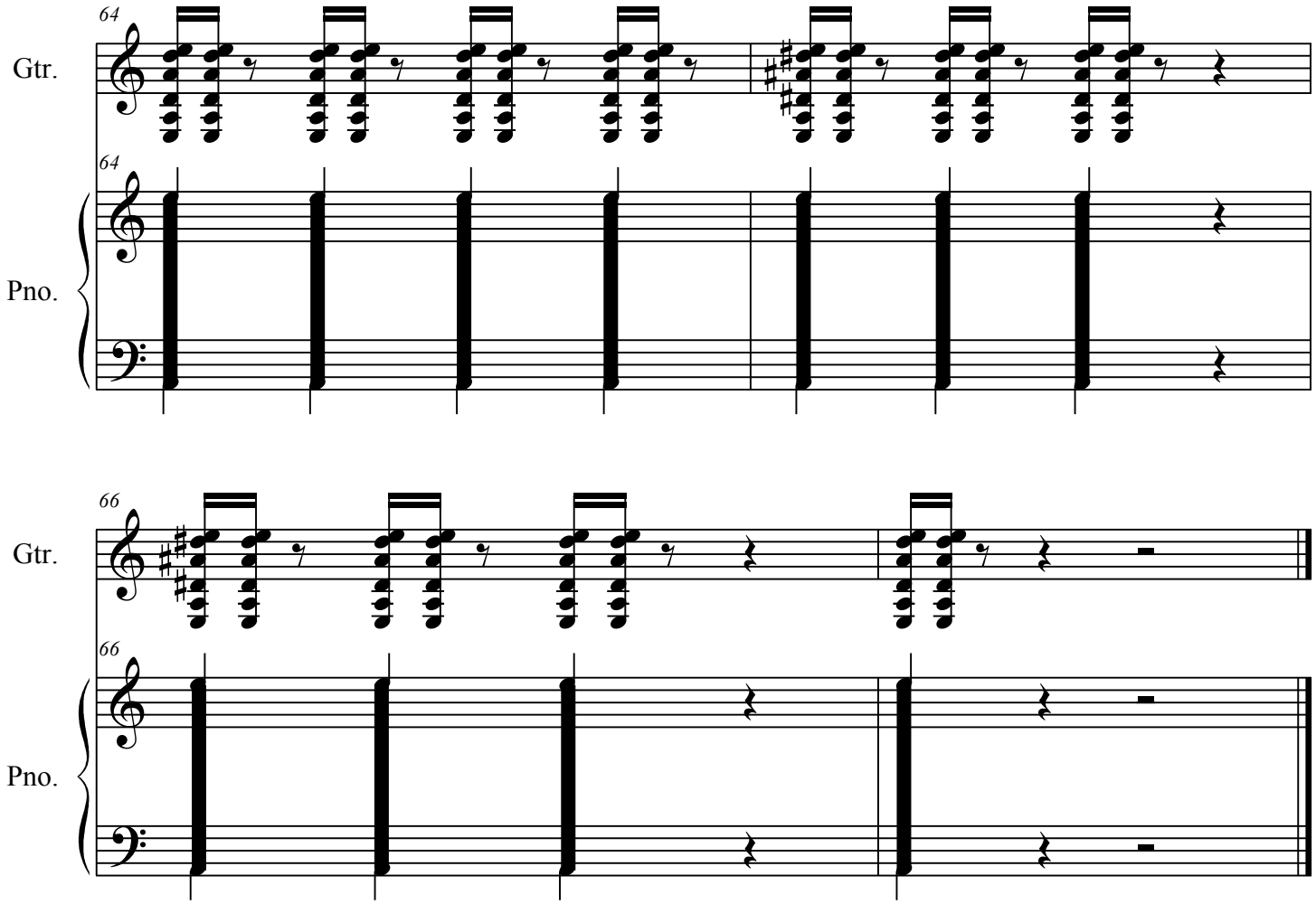
Gtr.
60
Pno.
3
61
Gtr.
61
Pno.
3
3
cresc.
ff
62
Gtr.
62
Pno.
3
3
3
cresc.
ff
both forearms


64
Gtr.
64
Pno.
66
Gtr.
66
Pno.