

2 in the corner

for electric guitar duo

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With distortion

Instruction key:

- A. Play as fast as possible in any order.
 - B. Play as fast as possible but as "ghost notes".
 - C. Play pitches one octave above the notated pitches and play only the number of pitches designated after the asterik (*).
 - D. Play pitches as loud harmonics and play only the number of pitches designated after the asterik (*).
- * 1, 2, 3,... Play any of the given pitches an octave above the notated pitch the given number of times at anytime during the duration of the cell. For example, if given, *2 within 8", play two pitch(es) one octave higher than notated anytime during the 8". If given more than *1, do not play the two or more pitches adjacent to each other -- allow pitches at the notated octave to intervene.
- + 1, 2, 3,... When playing ghost notes (B), play the given number of notes in full tone anytime during the duration of the cell. Do not play the two or more pitches adjacent to each other -- allow the "ghost" pitches to intervene.

General:

Players should change cells together but should not strive to align material within a given cell, unless otherwise indicated

Crescendo and decrescendo over the length of time indicated in the box above the cell.

"Live" performance material should be easily audible, but dynamically indistinguishable from the loop, unless otherwise indicated. In other words, when playing at full tone, the loop pitches and the "performed" pitches are ideally, virtually indistinguishable at any given moment. Make dynamic adjustments to the loops during performance to achieve the desired effect.

Once you begin playing, you should play constantly and aggressively, unless otherwise indicated.

3-8"

7-9"

4-6"

fade in loop *ff*

A. *1

ff

B.

A. *1

ff

B.

A

5-8"

ff

A. *2

A. *3-4

8-12"

A. *3-4

p

A. *3

7-9"

A. *3

ff

2 **B**

13-17"

fade in loop **ff**
A. *6

ff

10-15"

C. *6

10"

B.

pp **ff**

A. *6

B.

pp **ff**

8-12"

B. +2

6-10"

B. +3

8-12"

B. +4

B. +2

B. +3

B. +4

B. +5

6-10"

A.

8"

5-7"

fade out

B. +5

A.

fade out

fade out loop

C

5-12"

4-6"

5-12"

fade out loop

TACET

start new loop

pp

B.

start new loop

pp ————— ff

A.

ff

4-6"

A.

pp ————— ff

4-6"

A.

D

♩ = 150-180

7-9"

A.

fade in loop

pp ————— ff

A.

pp ————— ff

A.

Intense! 8-12"

A.

ff

5-7"

A.

A.

pp ————— ff

A.

6-8"

1"

E 3-5"

2-4"

6-8"

A. 5-7"

A.

GP

A.

A.

GP

7-9"

F

D. *4 (harmonics)

4-6"

B.

7-9"

B.

B.

C. *5

B.

4-6"

B.

B.

p *n*

5-7"

B.

G 4-6"

A. *2

ff

A. *2

ff

8-12"

B. *5

B. *5

5-7"

A. *5

A. *3 3"

A. *3

A. *3

A. *3

7-9"

A. *10

8-15"

A.

8-15"

A.

fade out loop

8-15"

A.

A. *10

A. *10

A.

fade out loop

A.

6

H Agressive; as fast as possible,
while maintaining clarity
(fuzz on)

Musical notation for measures 6 and 7. The score consists of two staves. Measure 6 is in 4/4 time, and measure 7 is in 2/4 time. The music features a driving bass line with a melodic line above it. Dynamics include *f*, *sim.*, *p*, and *f*. A first ending bracket labeled 'I' spans the final measure of the system.

Musical notation for measures 8 and 9. The score consists of two staves. Measure 8 is in 2/4 time, and measure 9 is in 5/16 time. The music features a driving bass line with a melodic line above it. Dynamics include *fp* and *f*. A first ending bracket labeled 'I' spans the final measure of the system.

Musical notation for measures 10 and 11. The score consists of two staves. Measure 10 is in 5/16 time, and measure 11 is in 7/16 time. The music features a driving bass line with a melodic line above it. Dynamics include *fp* and *f*. A first ending bracket labeled 'I' spans the final measure of the system.

13 **J**

7

18 **K**

20

21