No Heroes

for electric guitar quartet

(2022)

Full score

Connor Elias Way

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Performance Notes

Measures 1-22:

- “Bow" high E string with screwdriver along the fret of the appropriate pitch. Tone should be mildly gritty (but not buzzy or distorted) and loud. Volume/gain should be loud so that a slow bow will draw out a satisfactory amount of sound (fast, warbly bowing is not ideal). Each player should use reverb and a little bit of quiet delay and "bow ad lib”; i.e. change bowing direction as needed to maintain continuous droning sound. While a quasi-glissando will happen naturally between pitch changes, try to deemphasize this effect for leaps larger than a 2nd (possibly by lifting the screwdriver off the string slightly while moving). But in any case, treat each new pitch as the arrival point (i.e. screw drivers may need to start moving to the new note approximately one eighth note ahead of the beat).
- the *mezzo forte* in quotes indicates the effort in bowing. In reality, the resultant sound may be quieter.
- When the three bar loops begin at bar 13, attempt an unwavering tempo and a rhythmic unison in the pedal clicks – While it is understood that the loops won’t line up perfectly, the counterpoint of the layering has been carefully considered.
- Lastly, note that there is an octave clef throughout this opening section in lieu of an ottava line.

Measures 25-end:

- Crescendi and decrescendi should be executed in the traditional sense, not with volume pedals.
- The detuned low strings (guitars 1, 3, and 4) are noted at pitch – they are never fretted, only played open. I may want these to l.v. but I’m not sure (we’ll try both in rehearsal).
- Subtle glissando like movements that occur naturally between two distant pitches on the same string are expected. Don’t lean into them or exaggerate them but don’t go too far out of your way to avoid them; i.e. shoot for a happy medium.
- Guitars 2 and 4 have notes that are off the fretboard at the end of the piece. This is on purpose – it’s understood that the pitch content of those notes will be faint at best.

Duration: six and a half minutes

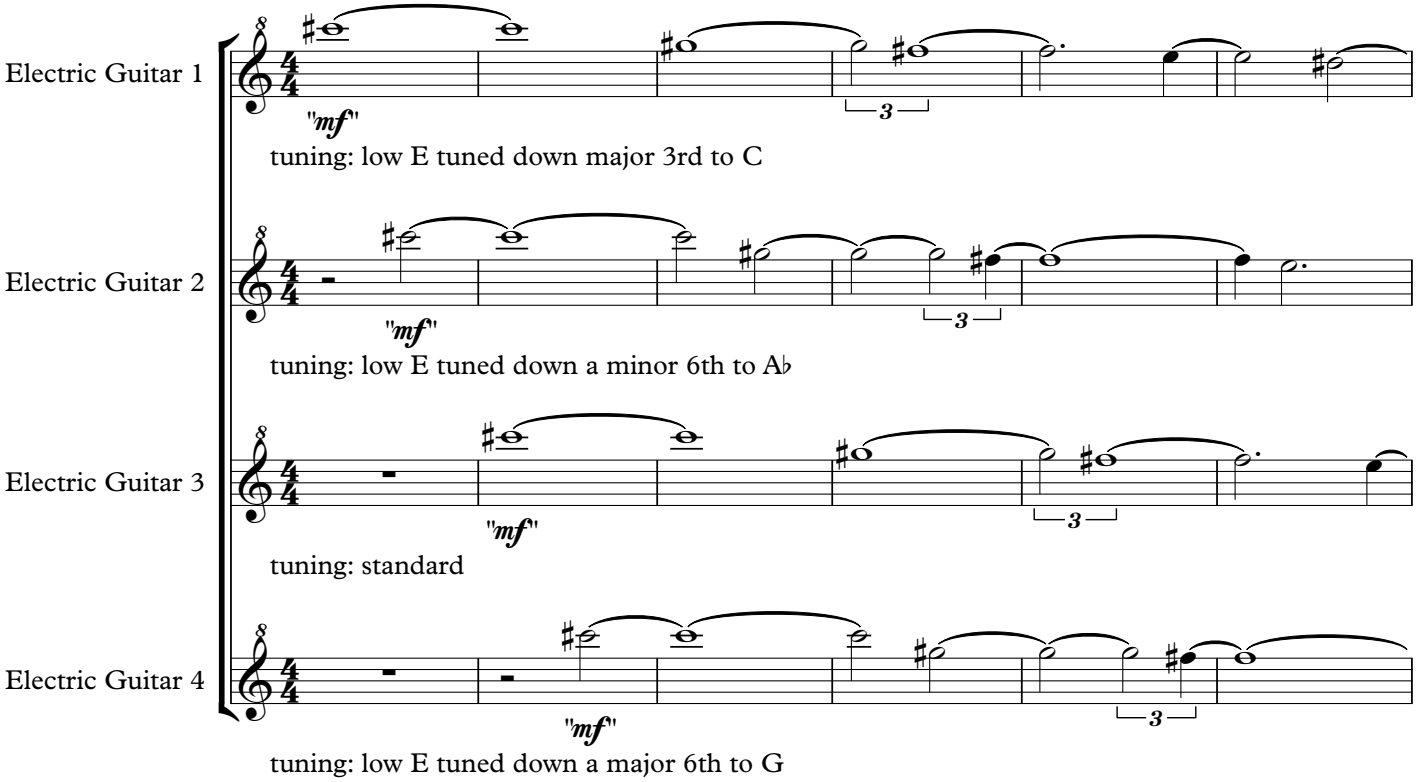
No Heroes

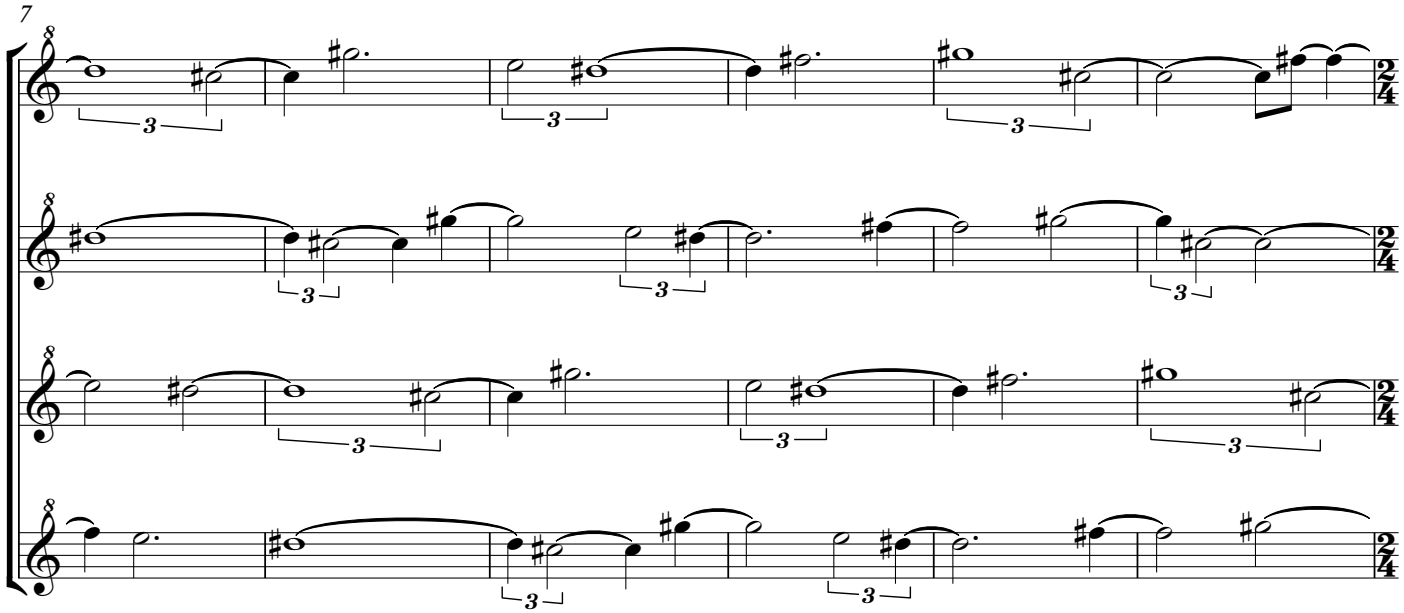
for Dither

Connor Elias Way

♩ = **46** weightless, suspended

Tutti: "bow" ad lib. with screwdriver. Aim for a loud, somewhat gritty tone with some reverb and faint delay. (n.b. the octave clef).





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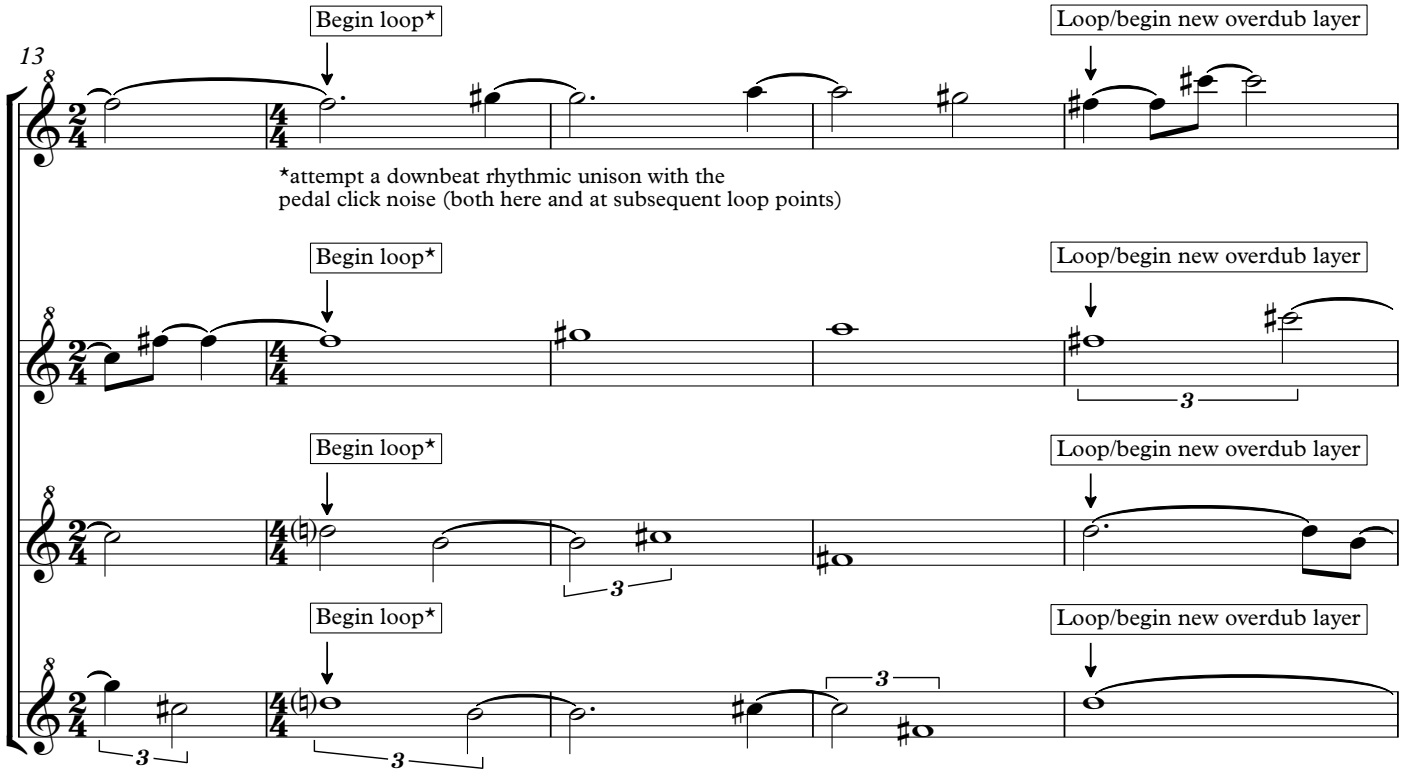
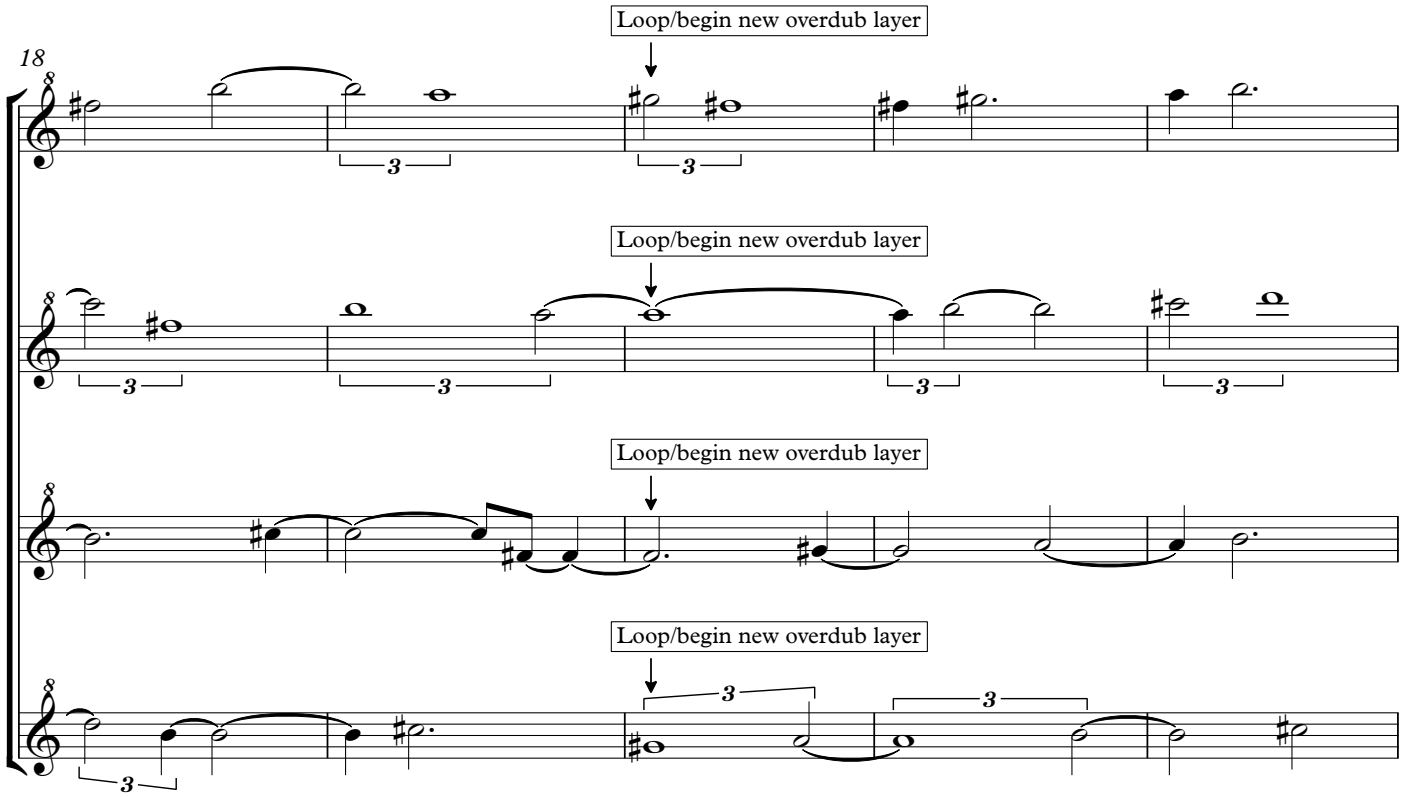
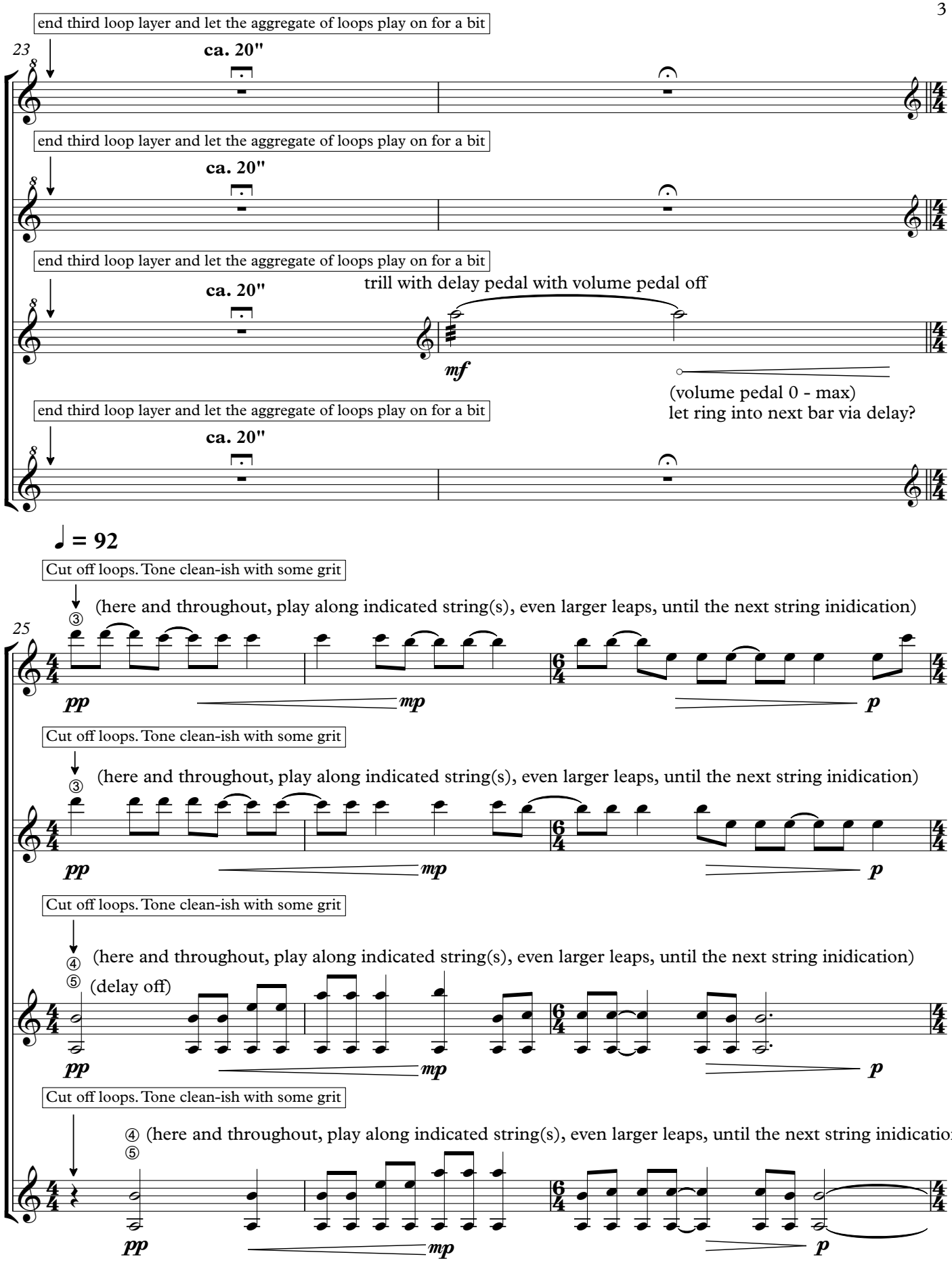
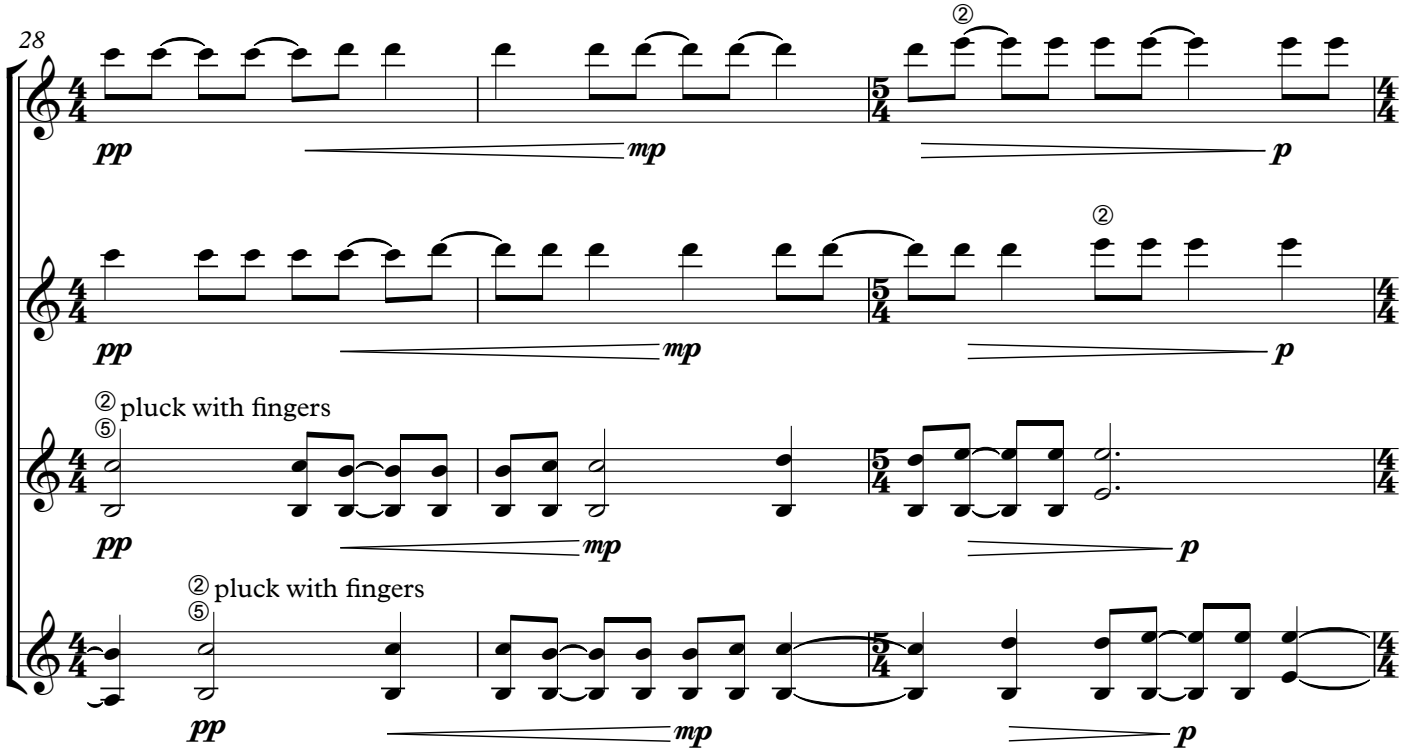
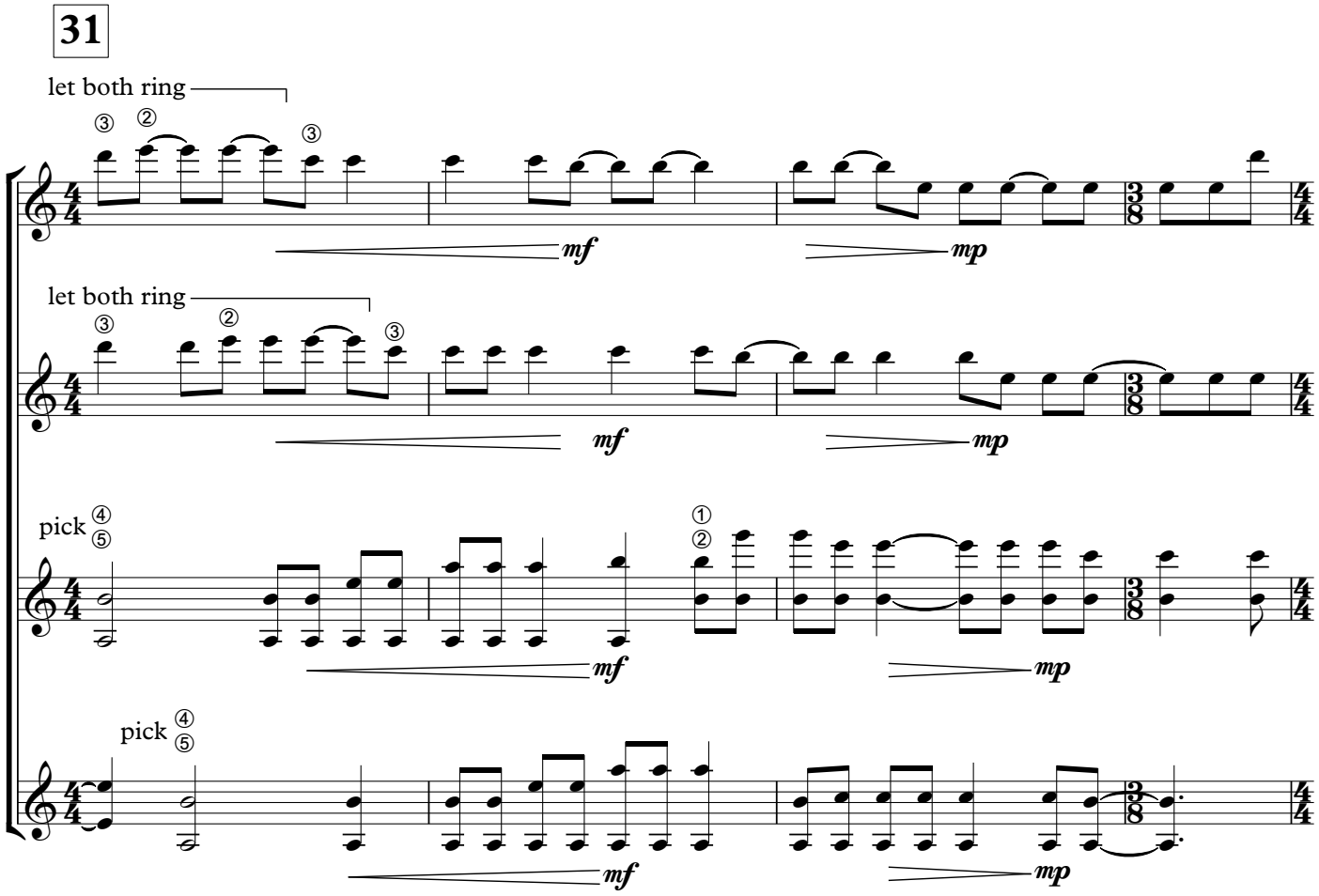
14

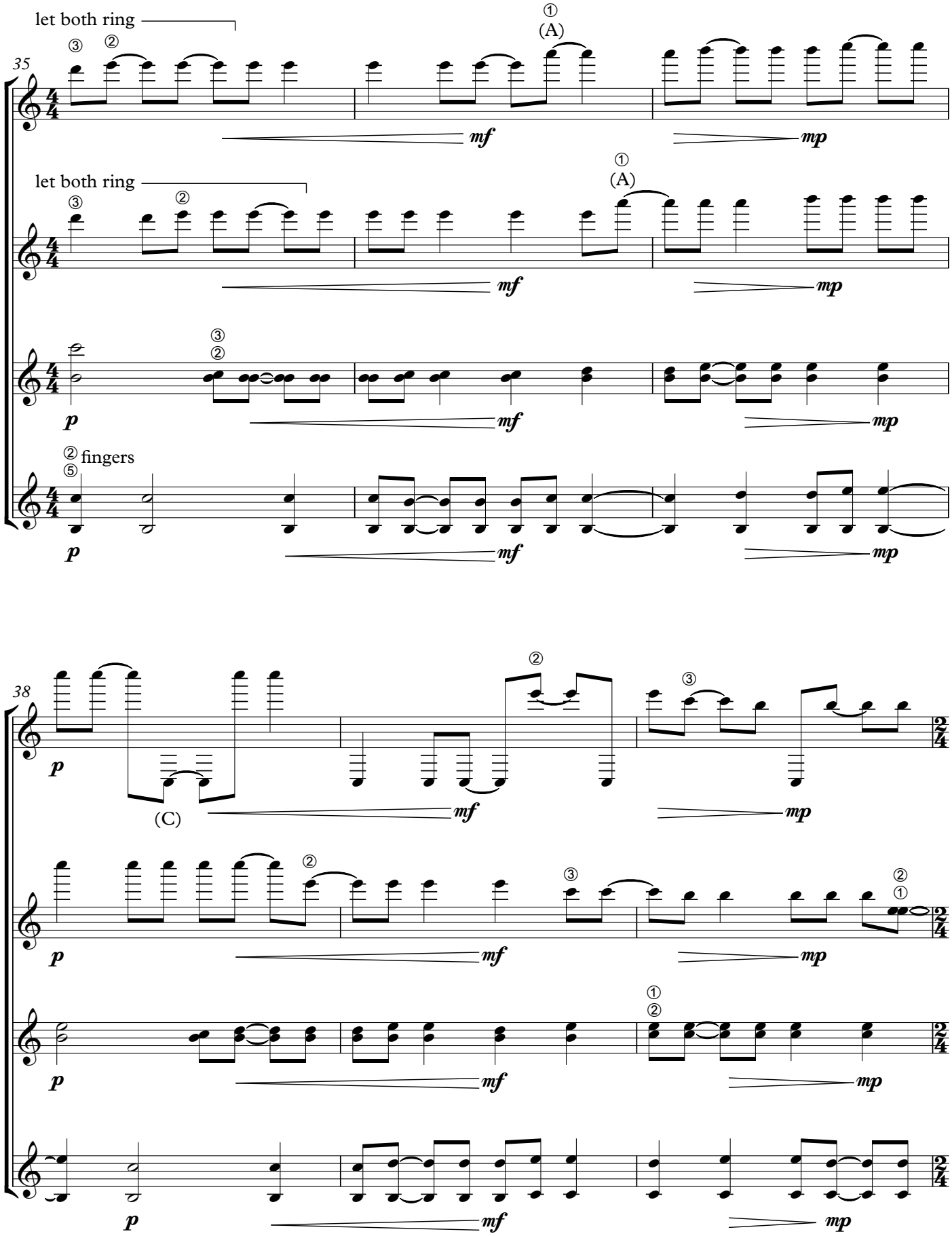

13
Begin loop*
Loop/begin new overdub layer
*attempt a downbeat rhythmic unison with the
pedal click noise (both here and at subsequent loop points)
Begin loop*
Loop/begin new overdub layer
Begin loop*
Loop/begin new overdub layer
Begin loop*
Loop/begin new overdub layer

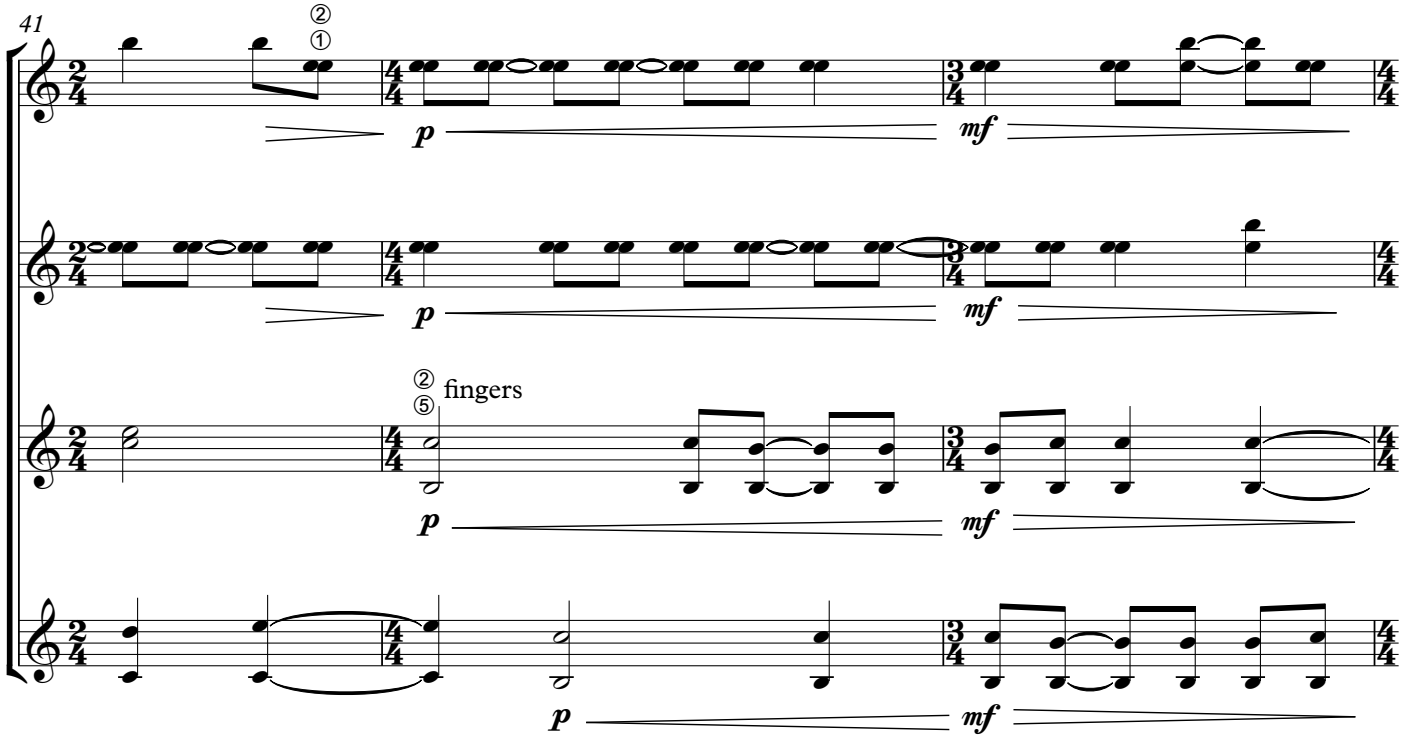

18
Loop/begin new overdub layer
Loop/begin new overdub layer
Loop/begin new overdub layer
Loop/begin new overdub layer

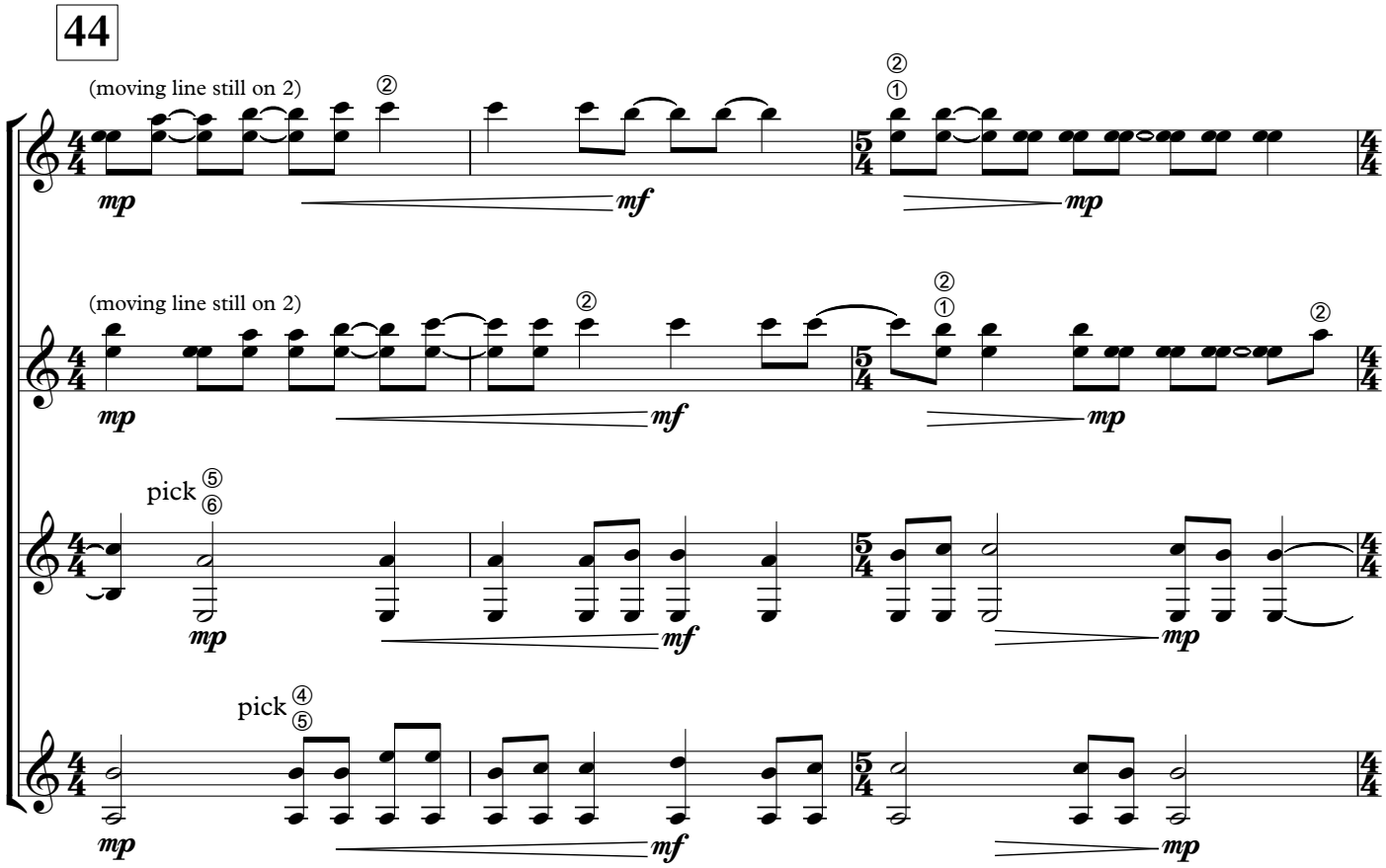

end third loop layer and let the aggregate of loops play on for a bit
23
ca. 20"
end third loop layer and let the aggregate of loops play on for a bit
ca. 20"
end third loop layer and let the aggregate of loops play on for a bit
ca. 20"
trill with delay pedal with volume pedal off
mf
(volume pedal 0 - max)
let ring into next bar via delay?
end third loop layer and let the aggregate of loops play on for a bit
ca. 20"
♩ = 92
Cut off loops. Tone clean-ish with some grit
(here and throughout, play along indicated string(s), even larger leaps, until the next string inidication)
25
pp
mp
p
Cut off loops. Tone clean-ish with some grit
(here and throughout, play along indicated string(s), even larger leaps, until the next string inidication)
pp
mp
p
Cut off loops. Tone clean-ish with some grit
(here and throughout, play along indicated string(s), even larger leaps, until the next string inidication)
(delay off)
pp
mp
p
Cut off loops. Tone clean-ish with some grit
(here and throughout, play along indicated string(s), even larger leaps, until the next string inidication)
pp
mp
p

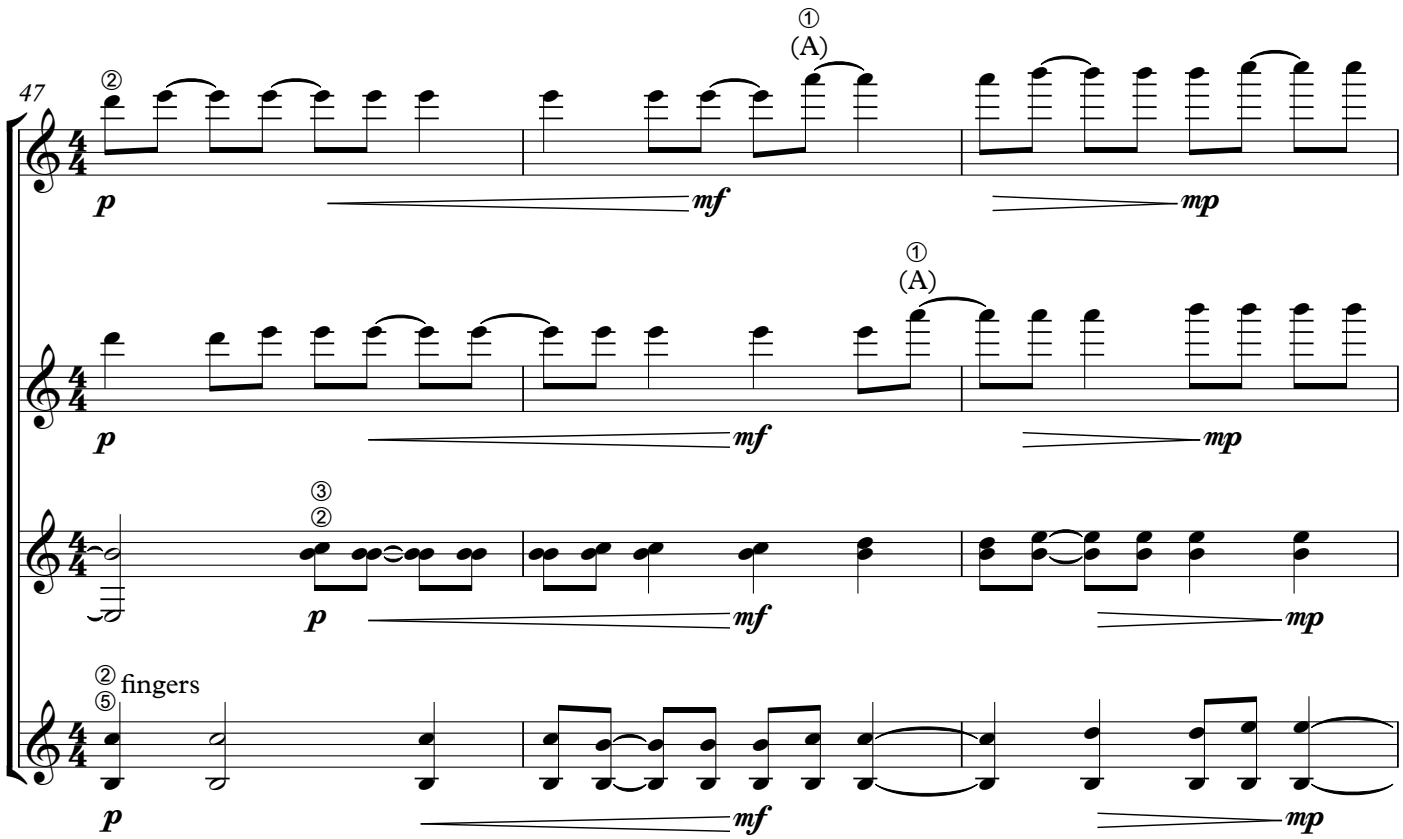

28
pp
mp
p
② pluck with fingers
⑤

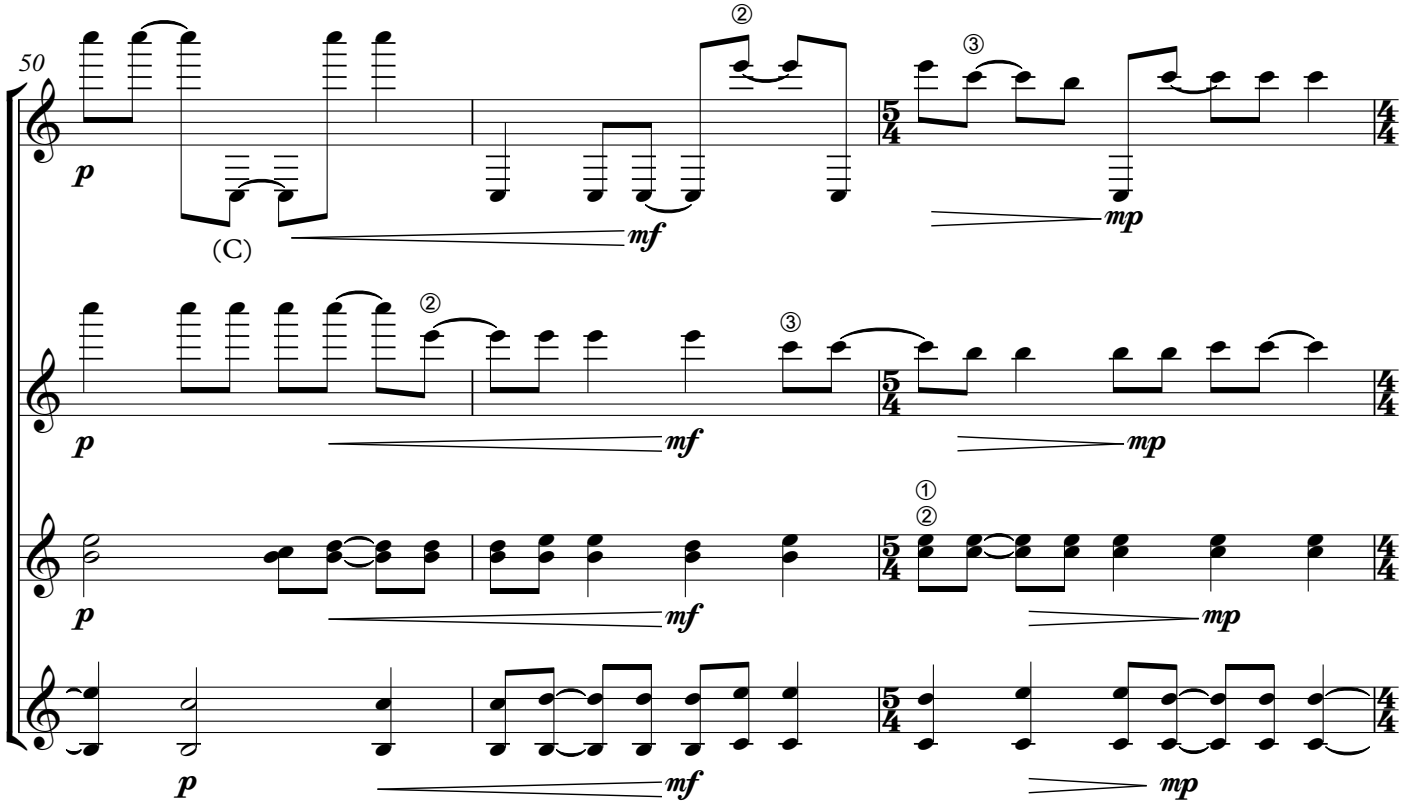

31
let both ring
mf
mp
pick ④ ⑤
①

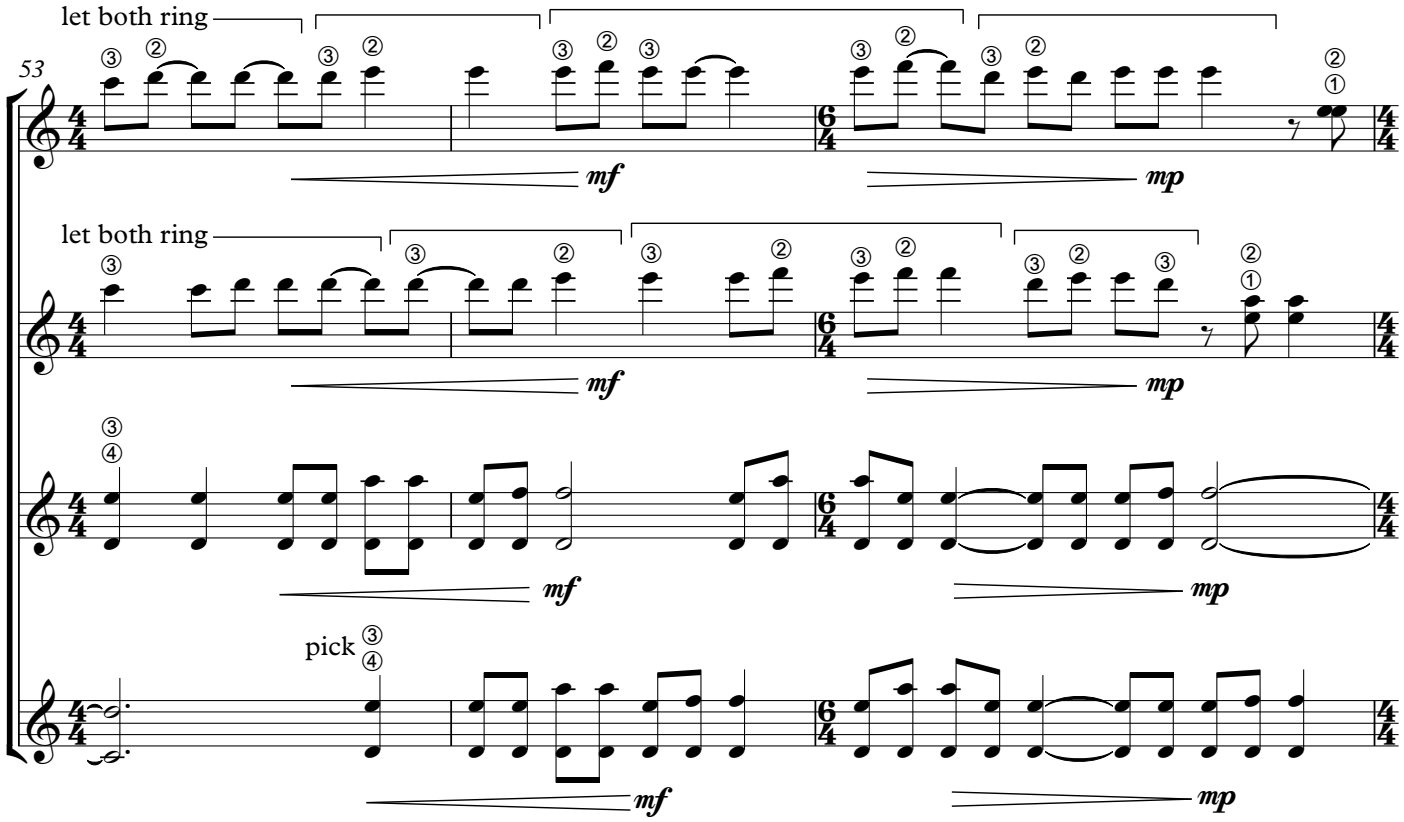

let both ring
35
(A)
mf
mp
let both ring
(A)
mf
mp
p
mf
mp
fingers
p
mf
mp
38
(C)
p
mf
mp
p
mf
mp
p
mf
mp
p
mf
mp

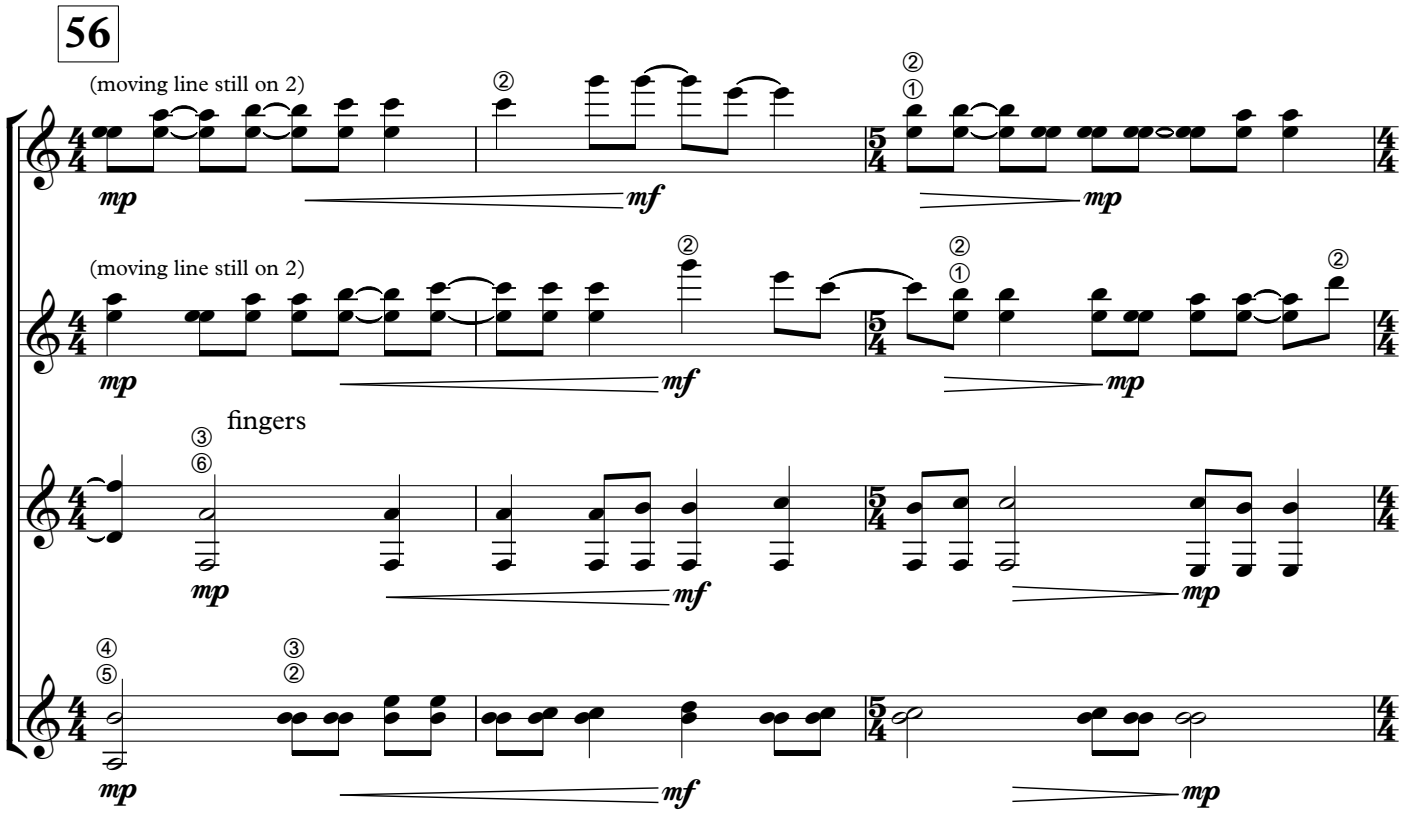

41
fingers
p
mf

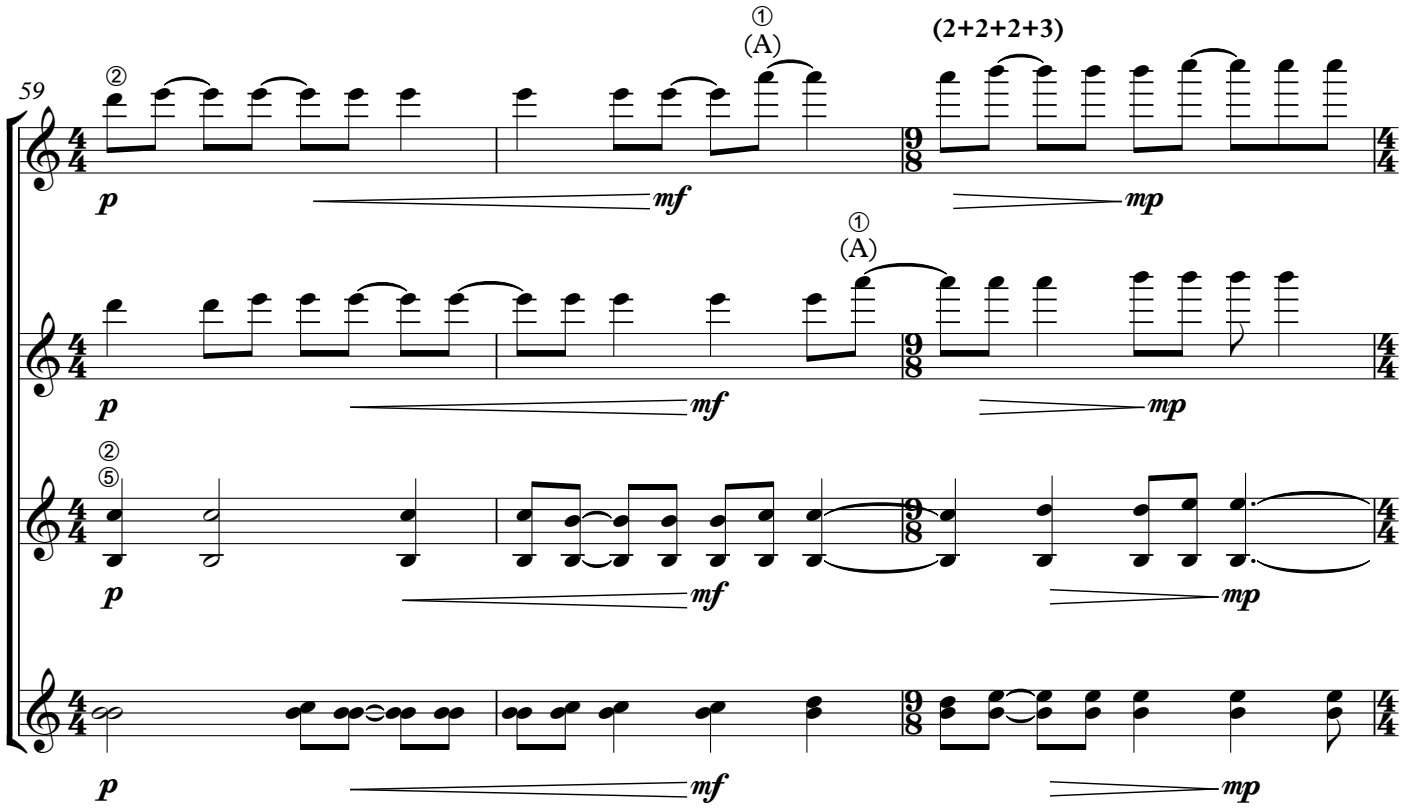

44
(moving line still on 2)
(moving line still on 2)
pick
pick
mp
mf

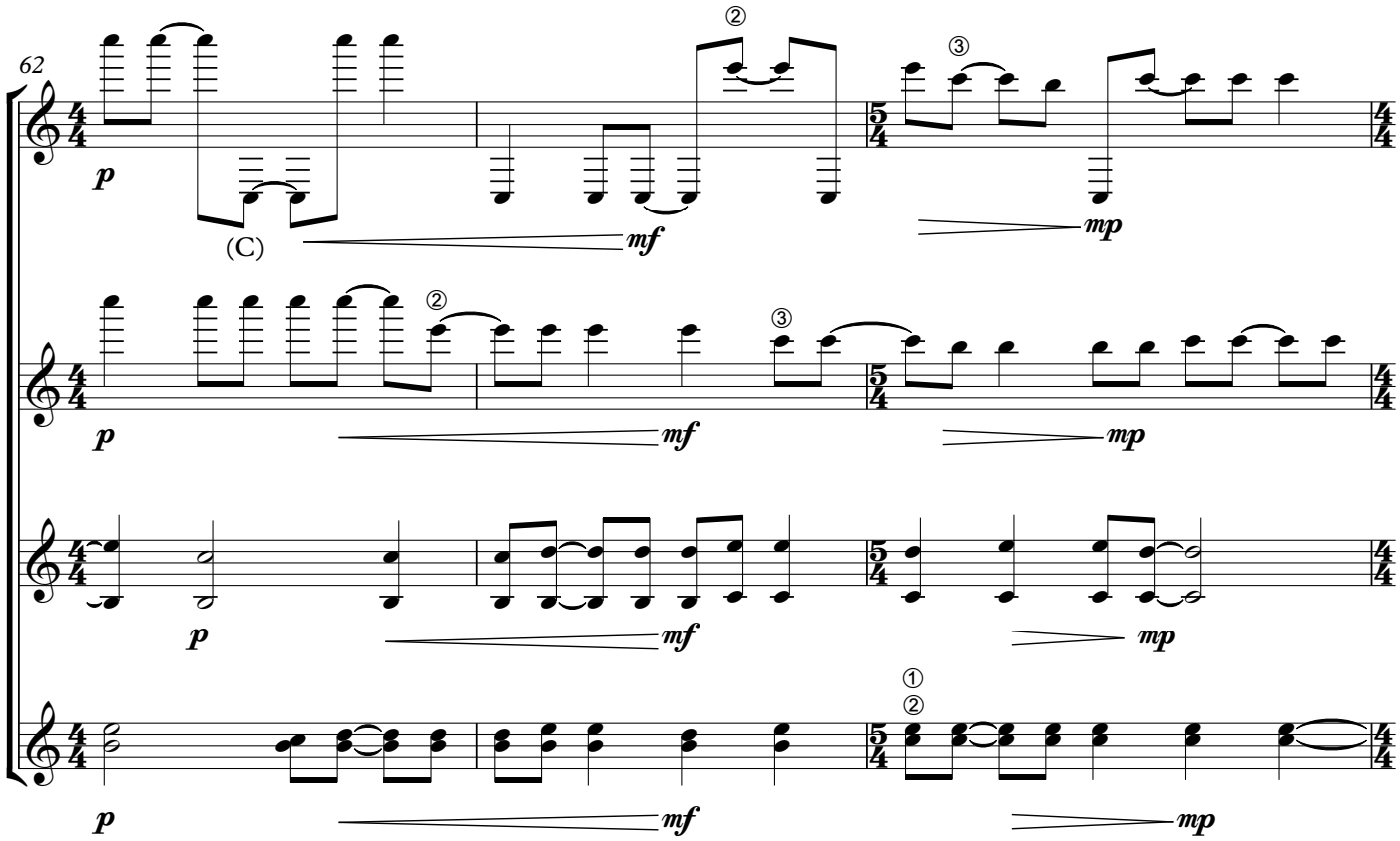

47
①
(A)
②
p
mf
mp
①
(A)
p
mf
mp
③
②
p
mf
mp
②
⑤
fingers
p
mf
mp

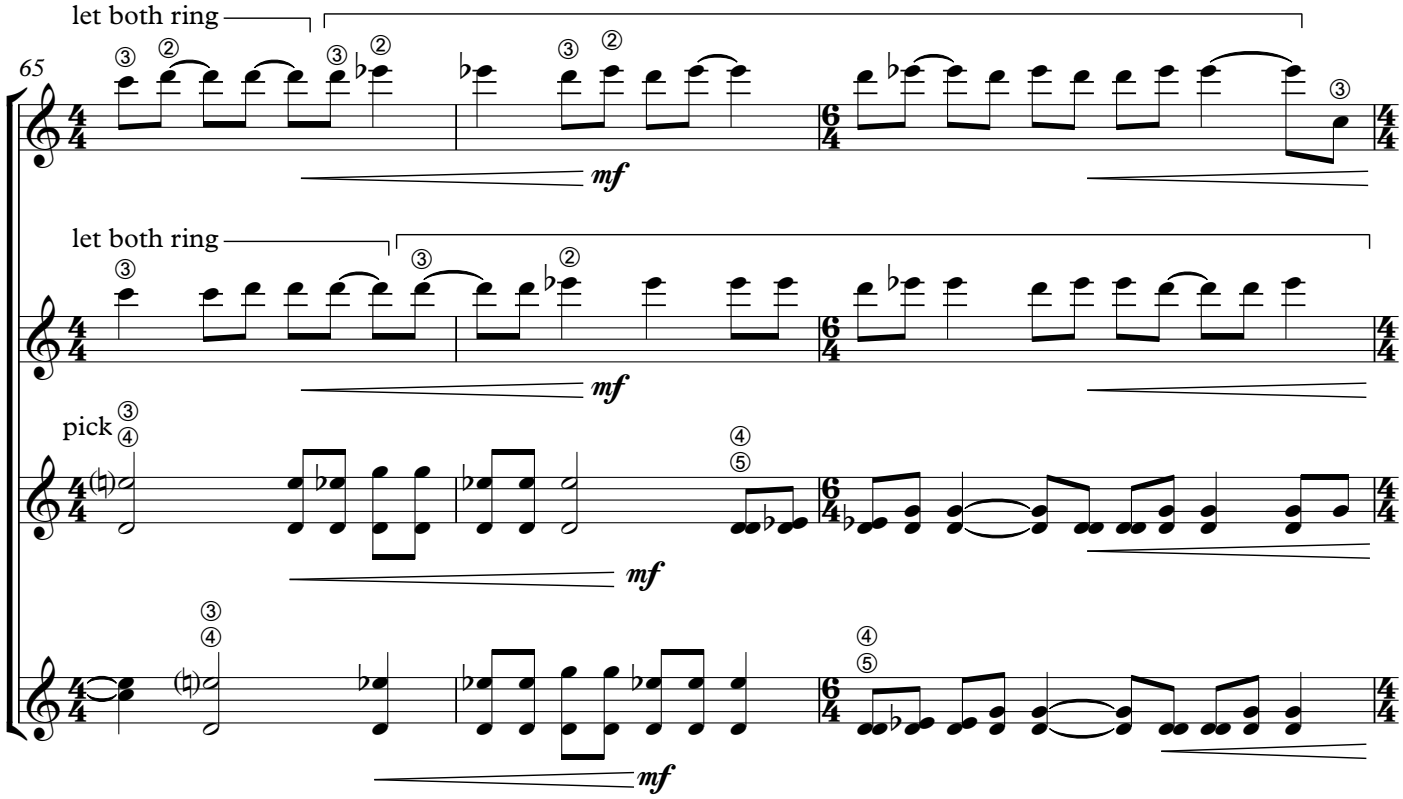

50
②
③
p
(C)
mf
mp
②
③
p
mf
mp
①
②
p
mf
mp
p
mf
mp


let both ring
53
mf
mp
let both ring
mf
mp
mf
mp
pick
mf
mp


56
(moving line still on 2)
mp
mf
mp
(moving line still on 2)
mp
mf
mp
fingers
mp
mf
mp
mp
mf
mp

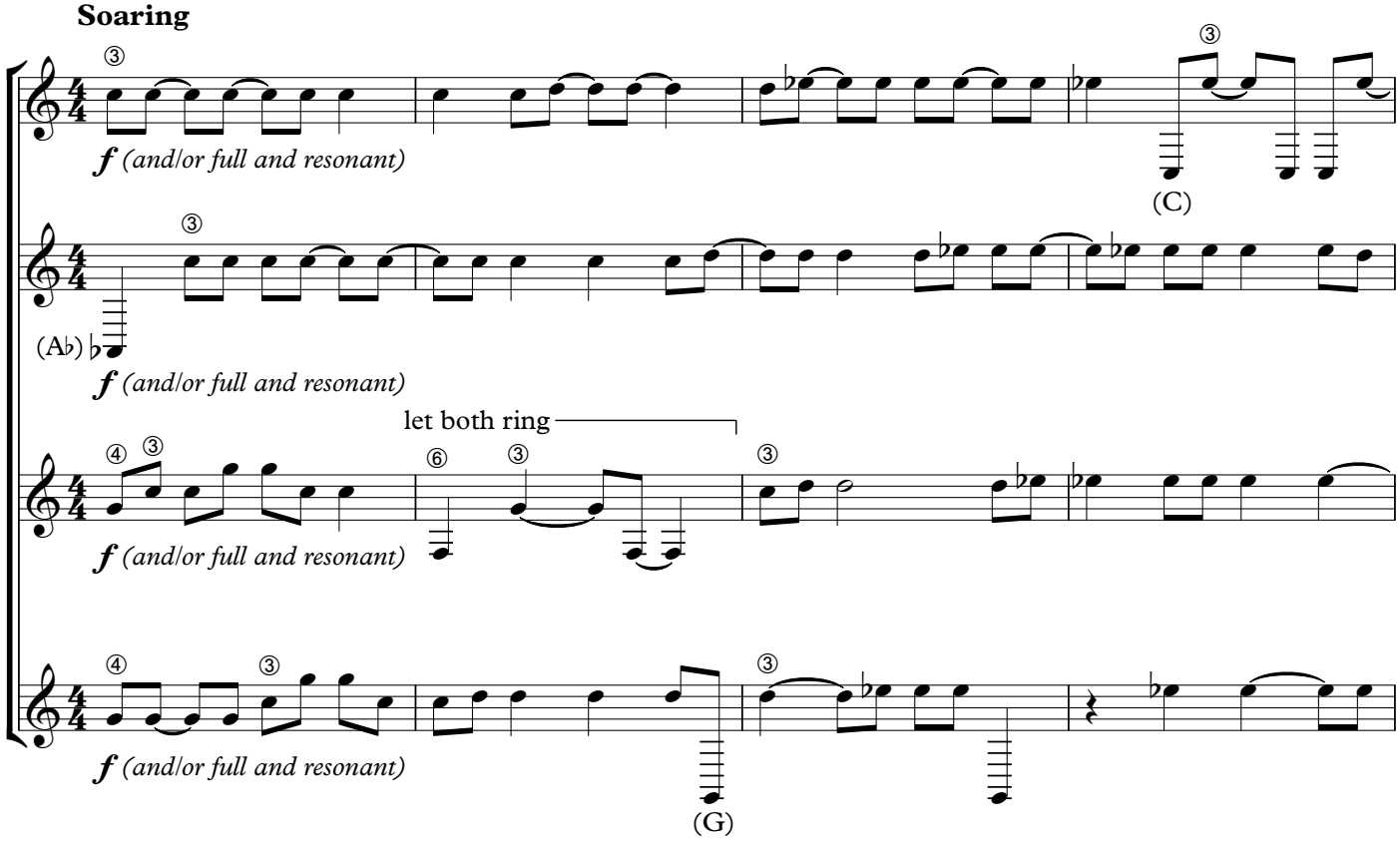

59
①
(A)
(2+2+2+3)
②
p
mf
mp
①
(A)
p
mf
mp
②
⑤
p
mf
mp
p
mf
mp

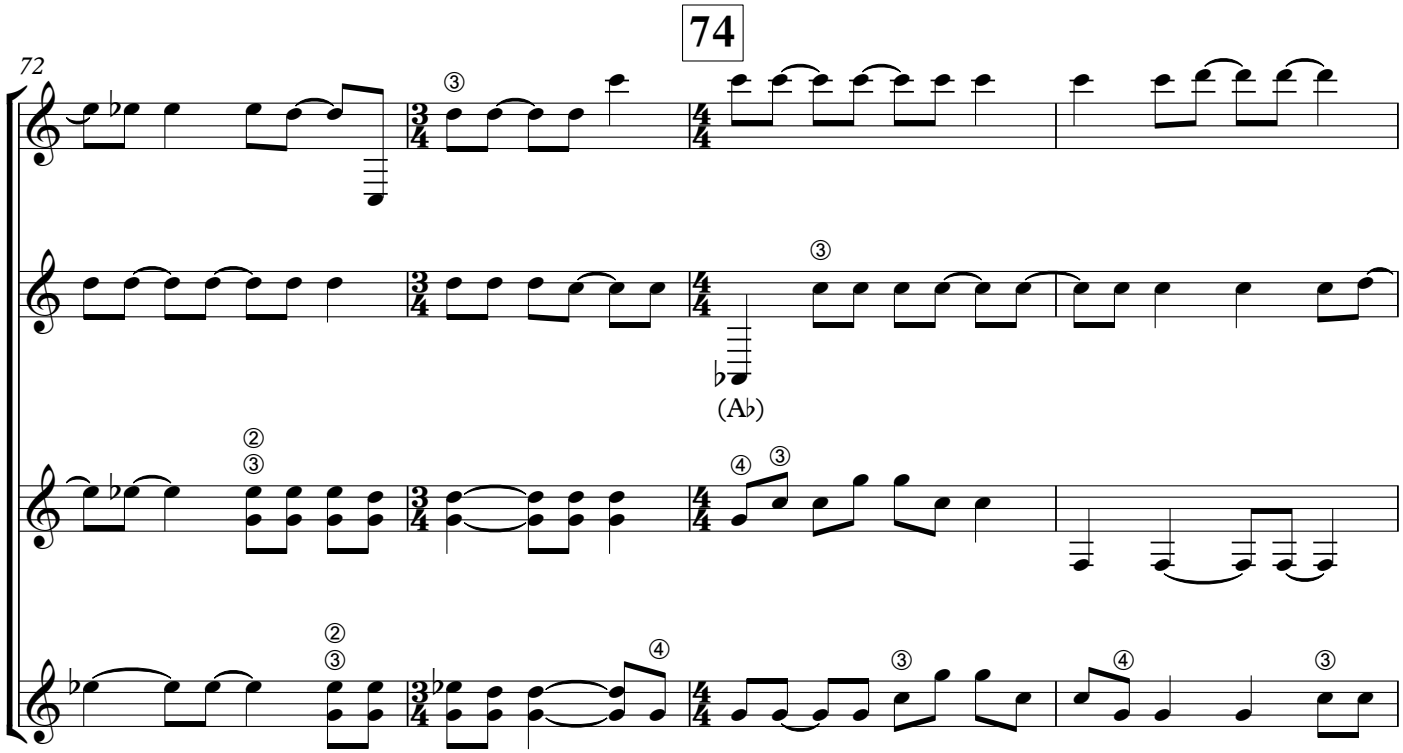

62
②
③
p
(C)
mf
mp
②
③
p
mf
mp
p
mf
mp
①
②
p
mf
mp

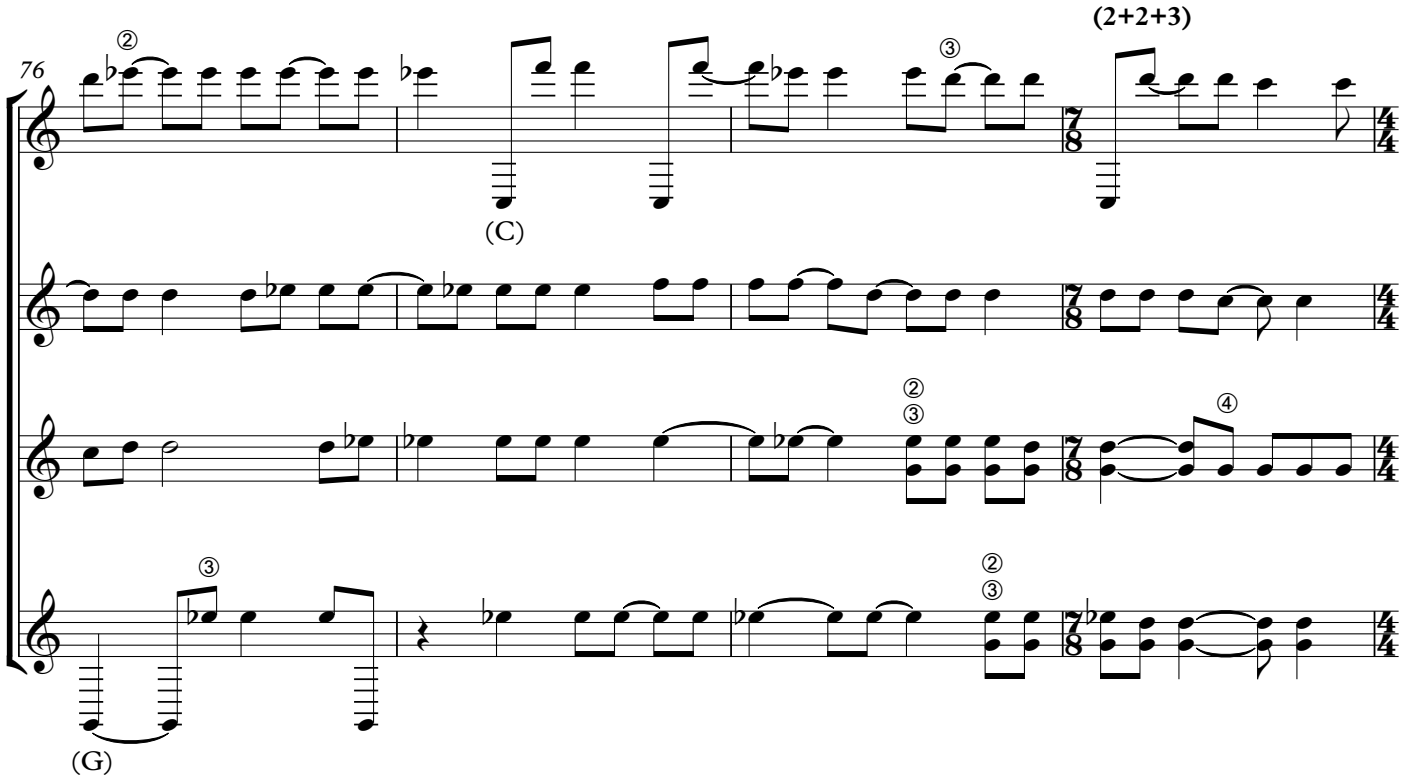

let both ring
65
mf
let both ring
mf
pick
mf
mf

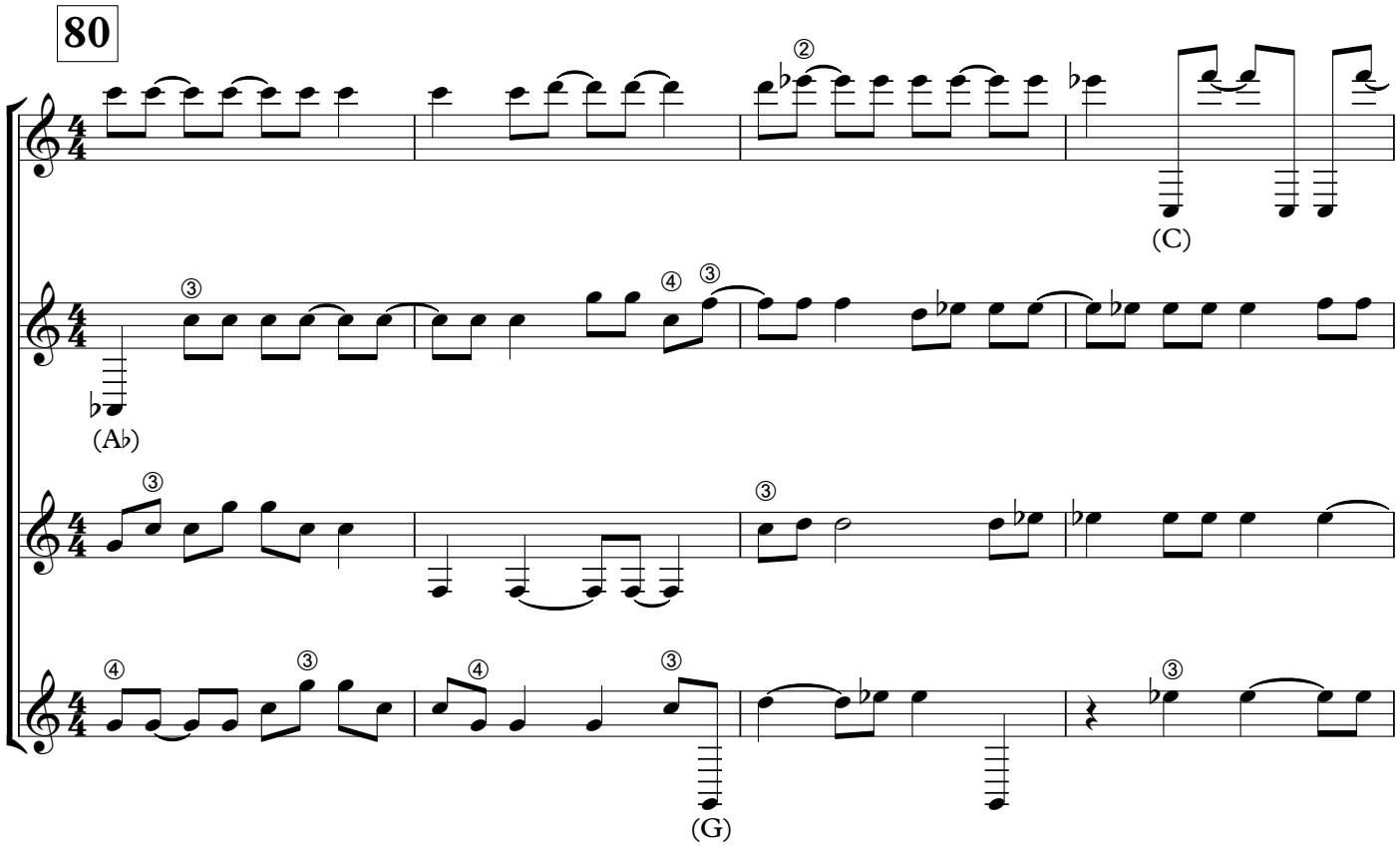
68

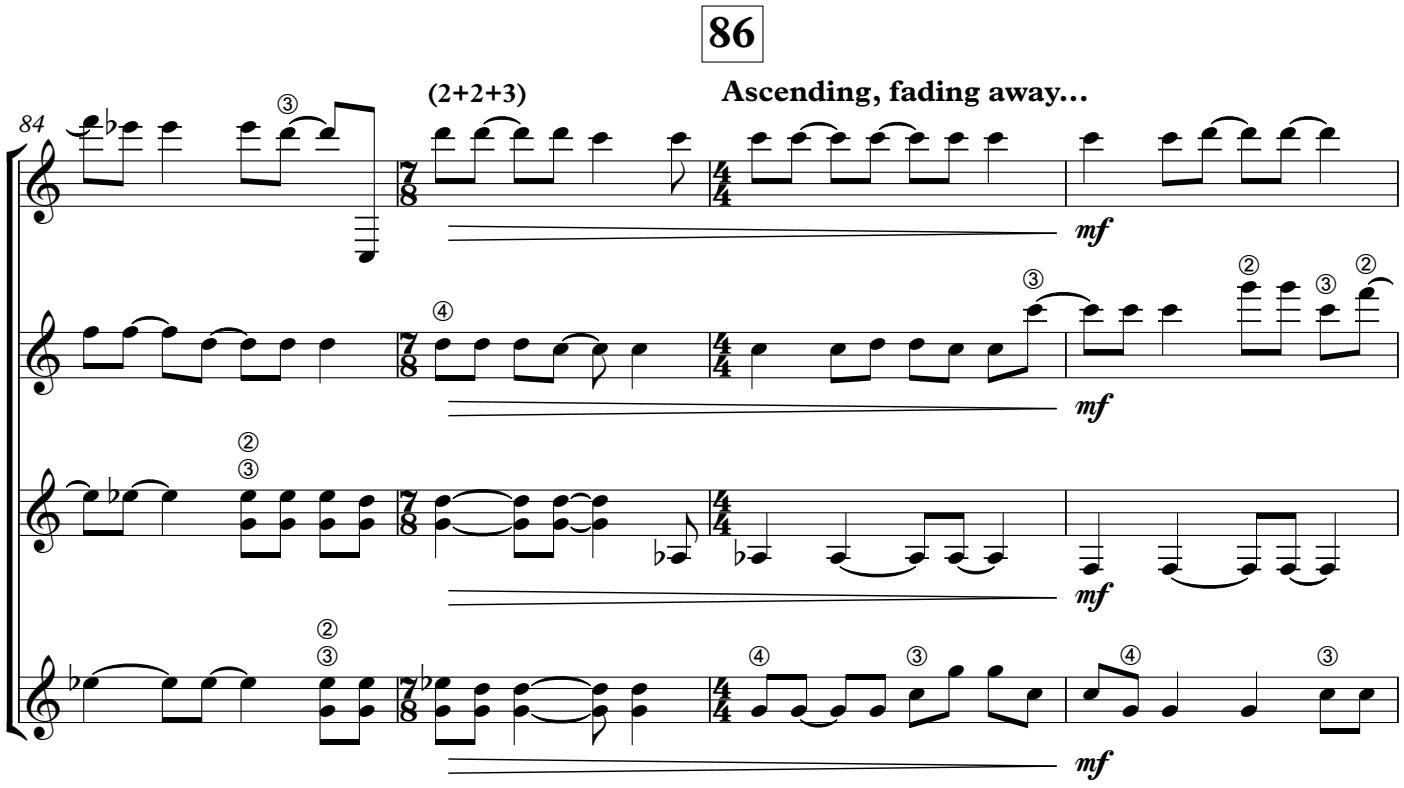
Soaring

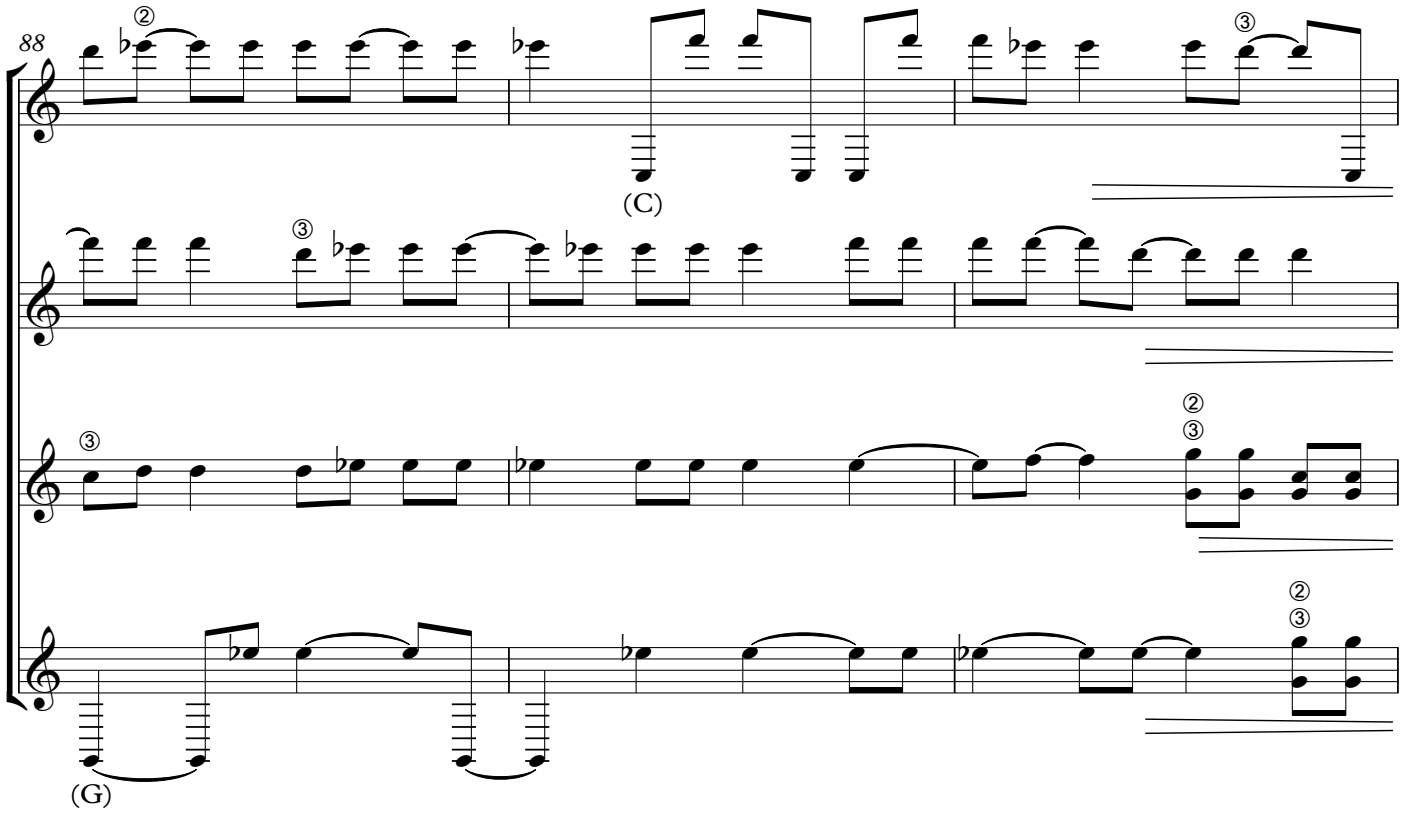

f (and/or full and resonant)
(C)
(A♭)
f (and/or full and resonant)
let both ring
f (and/or full and resonant)
f (and/or full and resonant)
(G)

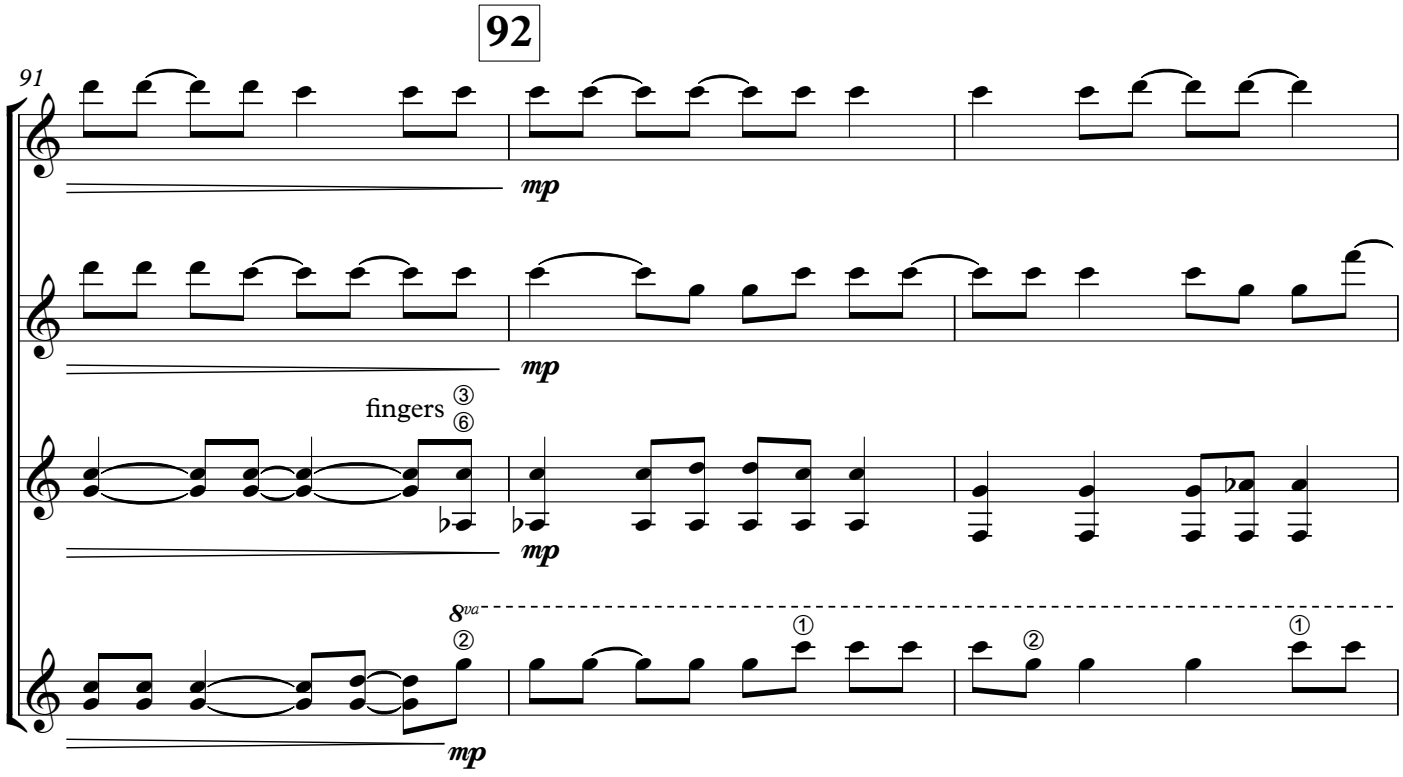

74
72
(A♭)

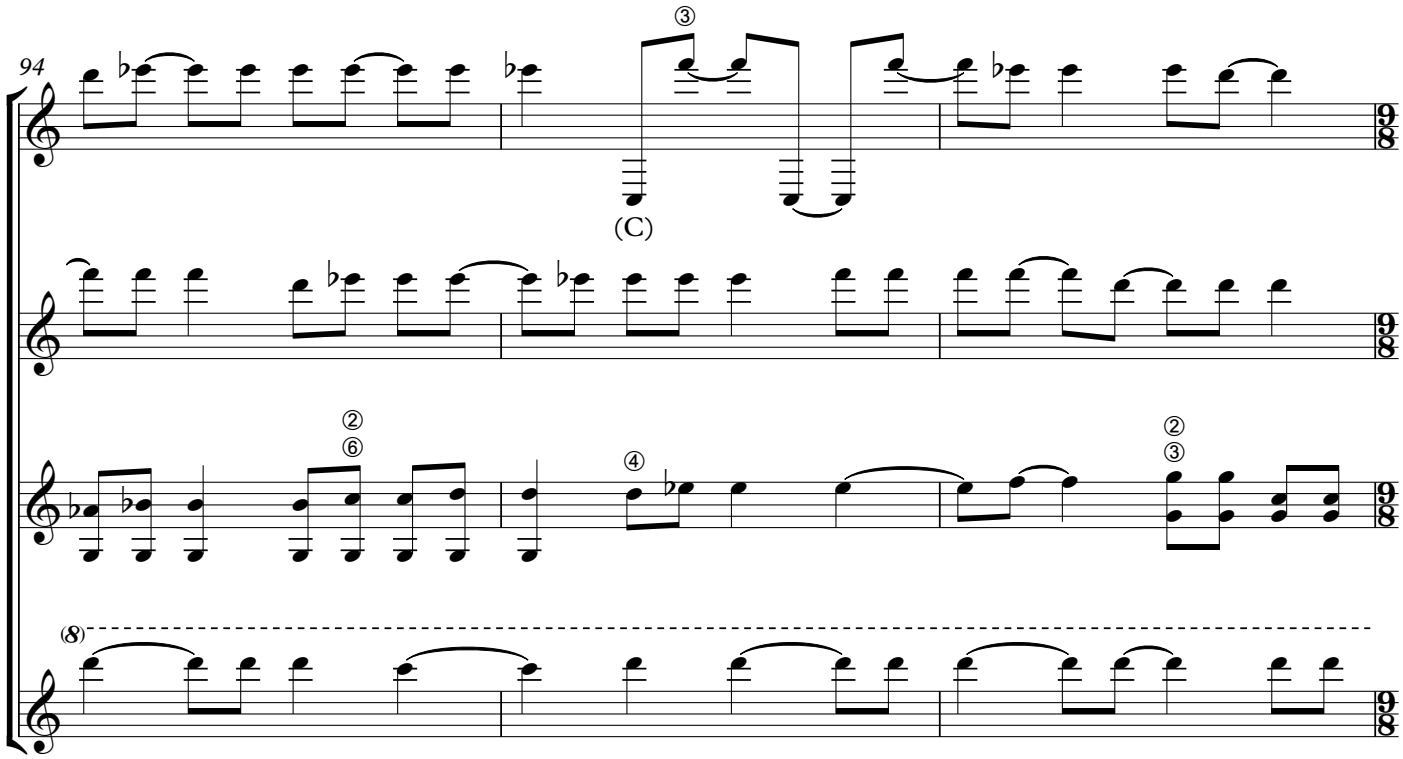

76
(C)
(2+2+3)
(G)

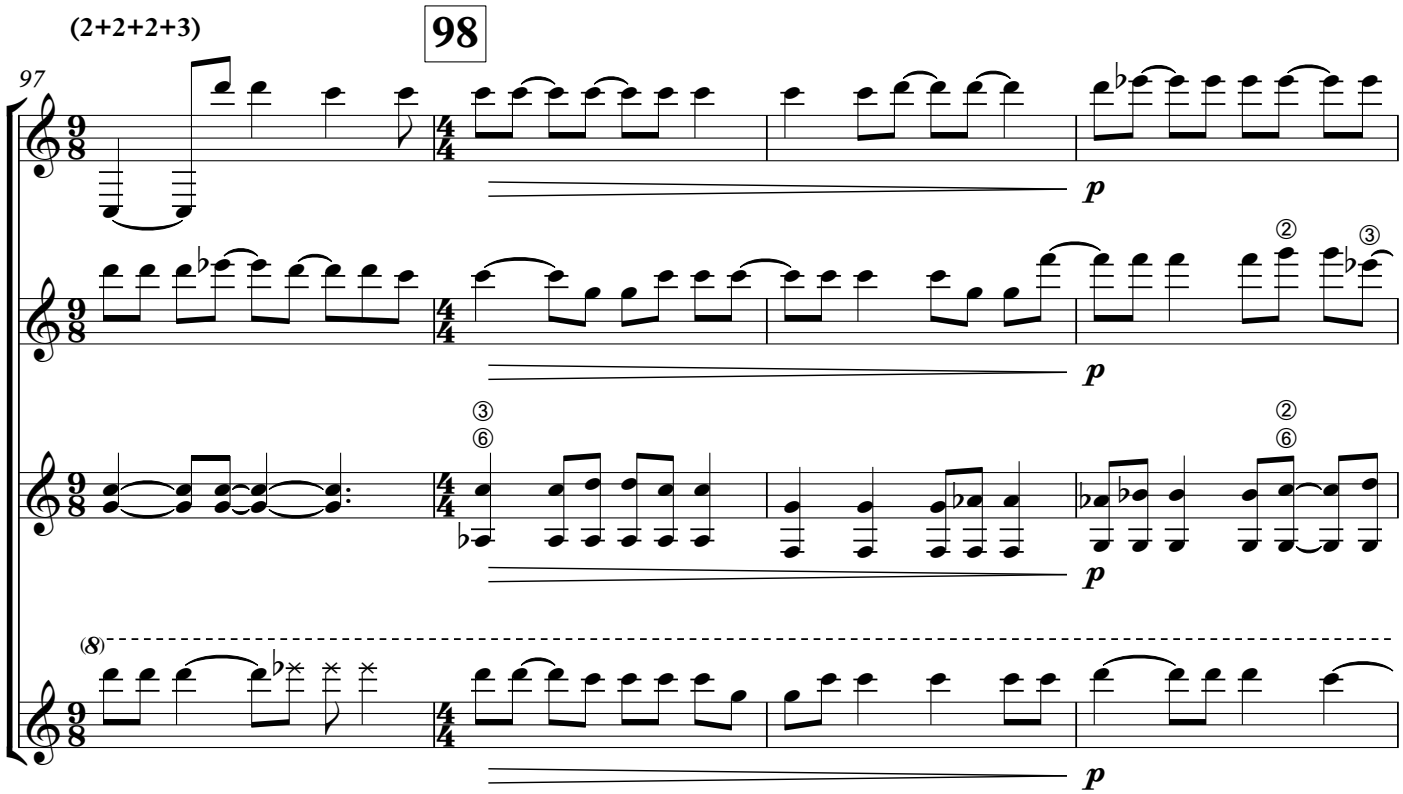

80
(C)
(A♭)
(G)

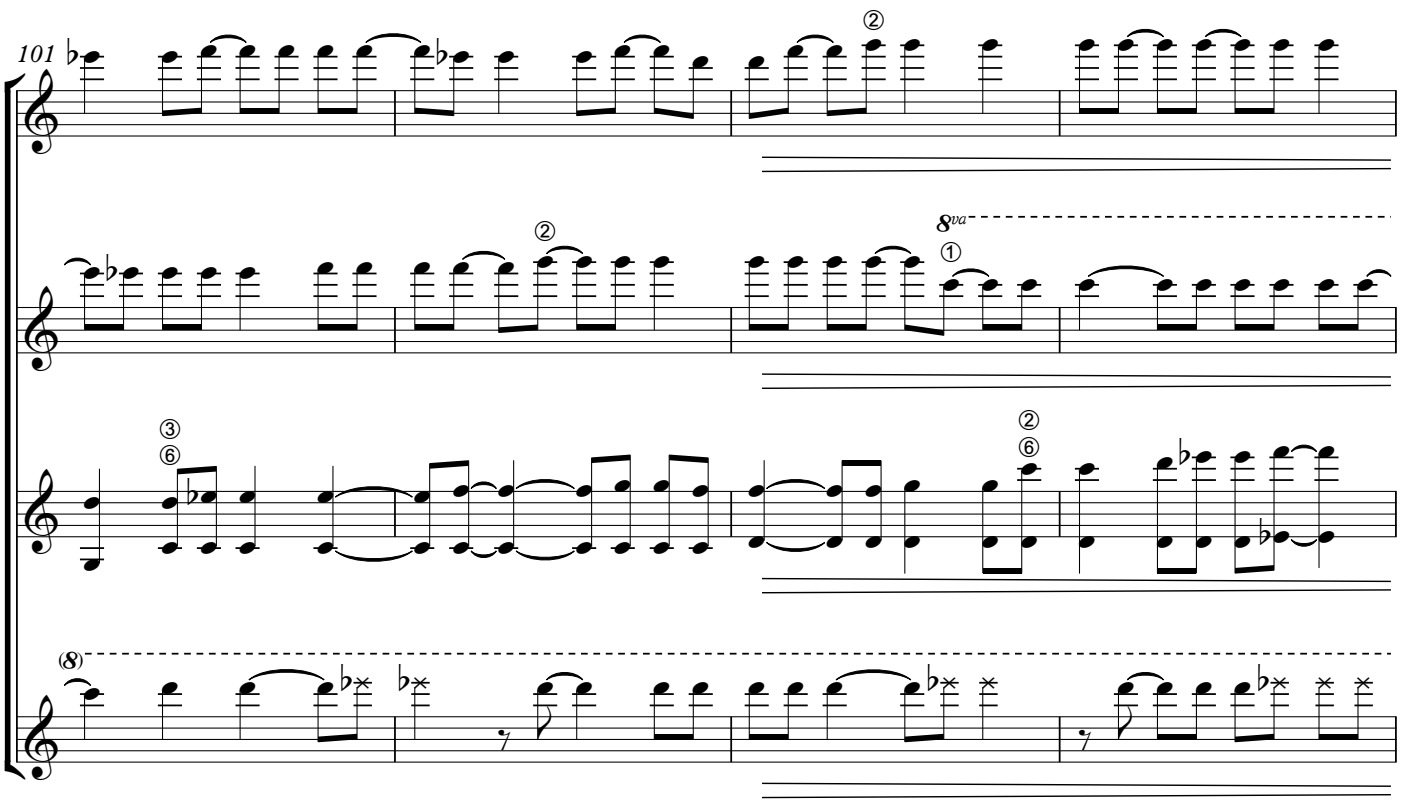

86
84
(2+2+3)
Ascending, fading away…
mf
mf
mf
mf

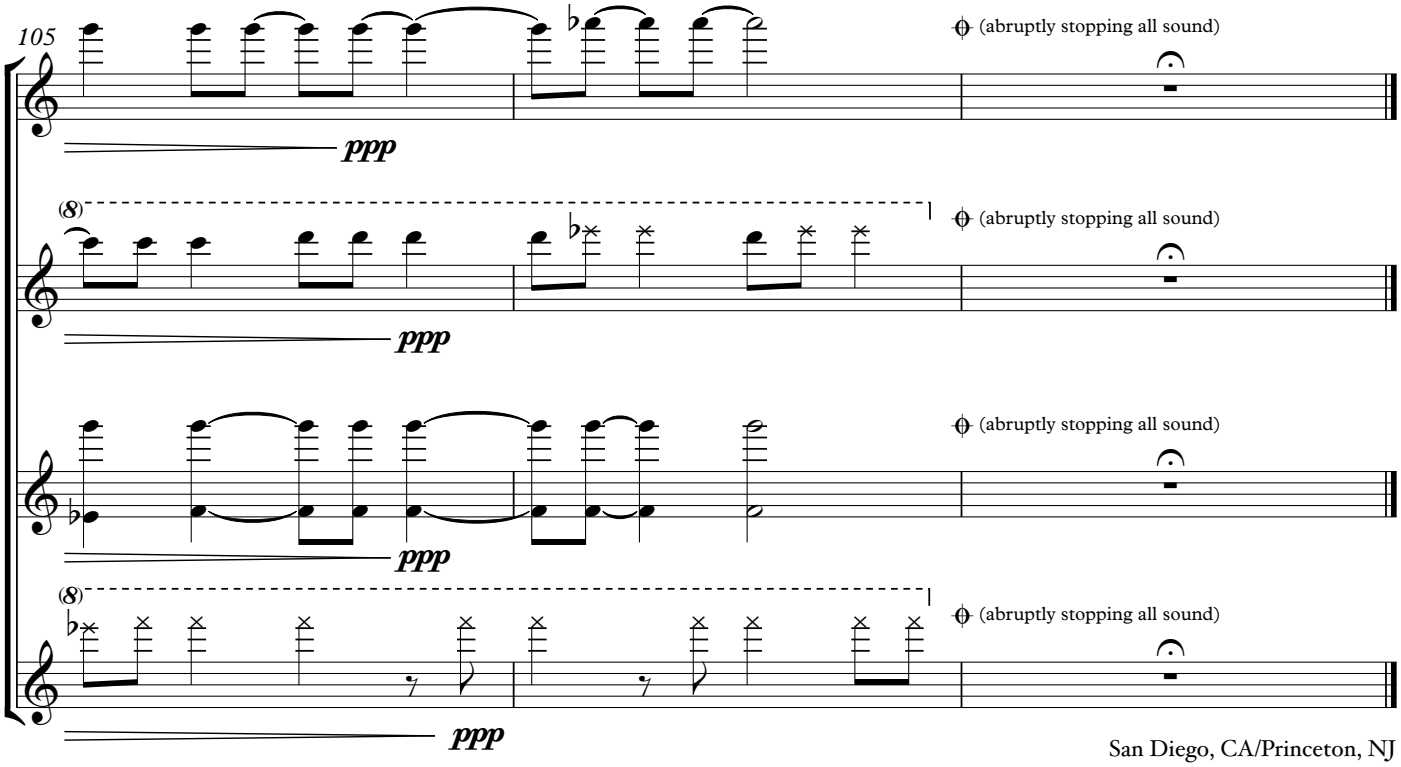

88
(C)
(G)


92
91
mp
mp
fingers
mp
8va
mp


94
③
(C)
②
⑥
④
②
③
(8)


(2+2+2+3)
98
97
p
②
③
③
⑥
②
⑥
(8)





San Diego, CA/Princeton, NJ
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