

# No Heroes

*for electric guitar quartet*

(2022)

**Full score**

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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**



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 indication)

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 indication)

*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 indication)

(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 indication)

*pp* *mp* *p*

28

*pp* *mp* *p*

*pp* *mp* *p*

② pluck with fingers  
⑤

*pp* *mp* *p*

② pluck with fingers  
⑤

*pp* *mp* *p*

31

let both ring

*mf* *mp*

let both ring

*mf* *mp*

pick ④  
⑤

*mf* *mp*

pick ④  
⑤

*mf* *mp*

let both ring

35

③ ② ① (A)

*mf* *mp*

let both ring

③ ② ① (A)

*mf* *mp*

③ ②

*p* *mf* *mp*

② fingers ⑤

*p* *mf* *mp*

38

*p* *mf* *mp*

(C) ② ③ ①

*p* *mf* *mp*

① ②

*p* *mf* *mp*

*p* *mf* *mp*

41

②  
①

*p* *mf*

*p* *mf*

②  
⑤ fingers

*p* *mf*

*p* *mf*

44

(moving line still on 2)

*mp* *mf* *mp*

(moving line still on 2)

*mp* *mf* *mp*

pick ⑤  
⑥

*mp* *mf* *mp*

pick ④  
⑤

*mp* *mf* *mp*



47

Musical score for measures 47-49, four staves, 4/4 time signature. The score includes dynamic markings *p*, *mf*, and *mp*. Fingerings are indicated by circled numbers 1, 2, and 3. A circled (A) is placed above the first staff in measure 49. The first three staves feature sixteenth-note patterns with slurs, while the fourth staff has a more melodic line with slurs.

50

Musical score for measures 50-53, four staves, 4/4 time signature. The score includes dynamic markings *p*, *mf*, and *mp*. Fingerings are indicated by circled numbers 1, 2, and 3. A circled (C) is placed below the first staff in measure 50. The first two staves feature sixteenth-note patterns with slurs, while the third and fourth staves have more melodic lines with slurs. A 5/4 time signature change occurs in measure 52.

53

let both ring

*mf* *mp*

*mf* *mp*

*mf* *mp*

pick <sup>③</sup>/<sub>④</sub>

*mf* *mp*

56

(moving line still on 2)

*mp* *mf* *mp*

(moving line still on 2)

*mp* *mf* *mp*

fingers <sup>③</sup>/<sub>⑥</sub>

*mp* *mf* *mp*

<sup>④</sup>/<sub>⑤</sub> <sup>③</sup>/<sub>②</sub>

*mp* *mf* *mp*

59

Musical score for measures 59-61. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 4/4, with a 9/8 measure at the end of the first system. Dynamics are marked as *p*, *mf*, and *mp*. There are markings for articulation: a circled 2 above the first measure, a circled 1 (A) above the first measure of the 9/8 measure, and a circled 1 (A) above the first measure of the final 4/4 measure. A bracketed marking (2+2+2+3) is placed above the final 4/4 measure.

62

Musical score for measures 62-65. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 4/4, with a 5/4 measure at the end of the first system. Dynamics are marked as *p*, *mf*, and *mp*. There are markings for articulation: a circled 2 above the first measure, a circled 2 above the first measure of the 5/4 measure, a circled 3 above the first measure of the final 4/4 measure, a circled 1 above the first measure of the final 4/4 measure, and a circled 2 above the second measure of the final 4/4 measure. A circled C (C) is placed below the first measure of the 5/4 measure.

65

let both ring

*mf*

*mf*

*mf*

*mf*

68

Soaring

*f (and/or full and resonant)*

(C)

*f (and/or full and resonant)*

(Ab)

let both ring

*f (and/or full and resonant)*

(G)

*f (and/or full and resonant)*

(G)



80

Musical score for measures 80-85, 4/4 time signature. The score consists of four staves. The first staff contains a melodic line with eighth-note patterns and slurs, with a circled '2' above the second measure. The second staff contains a melodic line with eighth-note patterns and slurs, with circled '3' and '4' above the first and second measures respectively. The third staff contains a melodic line with eighth-note patterns and slurs, with circled '3' above the first and second measures. The fourth staff contains a melodic line with eighth-note patterns and slurs, with circled '4' and '3' above the first and second measures respectively. Chord symbols (C) and (Ab) are present below the second and third staves respectively. The piece concludes with a final chord symbol (G) below the fourth staff.

86

Musical score for measures 84-89, 4/4 time signature. The score consists of four staves. Measure 84 is marked with '84' and contains a melodic line with eighth-note patterns and slurs, with a circled '3' above the first measure. Measure 85 is marked with '(2+2+3)' and contains a melodic line with eighth-note patterns and slurs. Measure 86 is marked with 'Ascending, fading away...' and contains a melodic line with eighth-note patterns and slurs, with a circled '3' above the first measure. Measure 87 contains a melodic line with eighth-note patterns and slurs, with a circled '4' above the first measure. Measure 88 contains a melodic line with eighth-note patterns and slurs, with circled '2' and '3' above the first and second measures respectively. Measure 89 contains a melodic line with eighth-note patterns and slurs, with circled '2' and '3' above the first and second measures respectively. The dynamic marking 'mf' is present below the first, second, third, and fourth staves.

88

(C)

(G)

92

91

*mp*

fingers ③ ⑥

8va

*mp*

94

(C)

(2+2+2+3) 98

97

*p*

*p*

*p*

*p*



101

②

②

①

8va

③

⑥

②

⑥

⑧

105

♢ (abruptly stopping all sound)

*ppp*

⑧

♢ (abruptly stopping all sound)

*ppp*

♢ (abruptly stopping all sound)

*ppp*

⑧

♢ (abruptly stopping all sound)

*ppp*