

***out of line***

(2001)

for 5-String Electric Violin, Prepared Piano and Live Electronics

Duration c.7

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$\text{♩} = 66$

8<sup>va</sup>

electric 5-string violin

volume pedal  
controlled dynamics  
played dynamics

pp mp pp mp psfz

prepared piano

P mp mp

The function of the volume pedal in this section is to divert all the attack tones to the off-stage speaker. The sound which is most dominant is the sound which is diverted to the speaker placed over the piano strings which, having no attack should sound quite unlike a violin. The speed of the volume swells is left to the performers discretion. The notated upper dynamic line is only given on the first page and is only intended as a guide.

non vib.

5

p mp p mp p mp mf f

5

mp mf sfz f

9

< sfz p f sfz p f p

portato

9

f p

The piano and violin should no longer endeavour to play in exact unison allowing the lines to slip apart and back together freely. The violin should alter the long notes microtonally to create beating effects with the piano - where this is effective the performers are encouraged to pause on that note until one or other decides it is time to move on. After double barlines revert to a conventional approach.

12 *punto d'arco* *molto vib.* *sul tasto, non vib.*

vln. *mp* *mf* *pp* *mp* *pp* *mp* *pp*

Pf. *mp* *pp* *mp* *p* *pp* *p* *pp*

*mp* *mp* *mp*

16 *sul pont., molto vib.* *Sul C-*

vln. *mp* *pp* *mp* *mf*

Pf. *p* *mp* *mf*

*mp* *mp* *mp*

21 *ord.* *pizz.*

vln. *sfz* *f*

Pf. *sfz* *f*

25 *(octave harmonic)*

vln. *3* *4*

Pf. *3* *4*

*all directed to off-stage speaker*  
*molto legato*

28 *slower*

vln. *sfz p* *mf* *p* *mf*

Pf. *mp* *p* *mf*

35 *pizz.* *non vib.* *portato*

vln. *mf* *p* *mf* *p* *mf* *mp* *p*

Pf. *p* *mf* *mp* *p*

41

vln. *mp* *p* *pp* *mp* *mf*

Pf. *mp* *pp* *mp* *mf*

47

vln. *f* *p* *mf*

Pf. *f* *p* *mp* *mf*