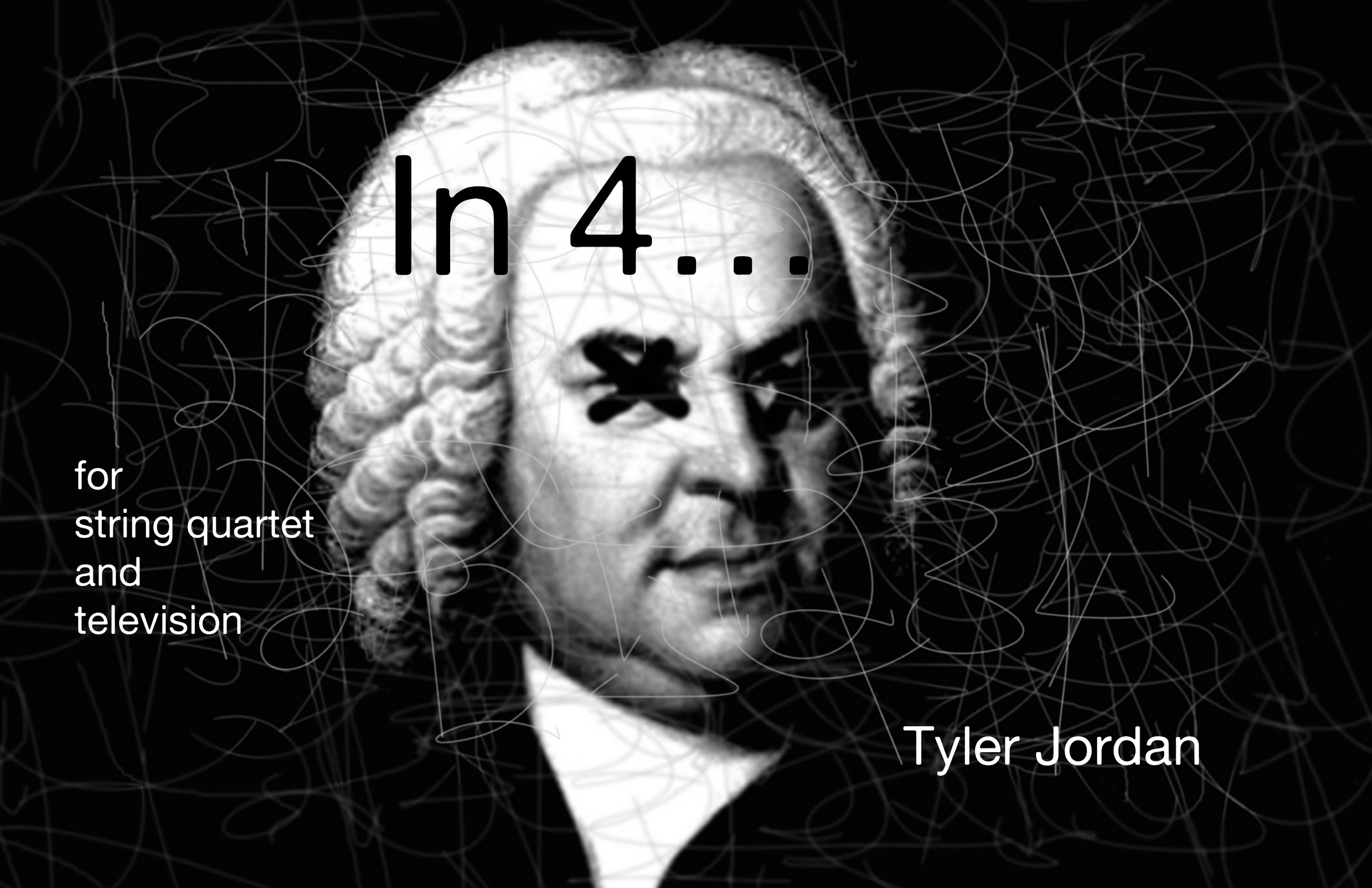


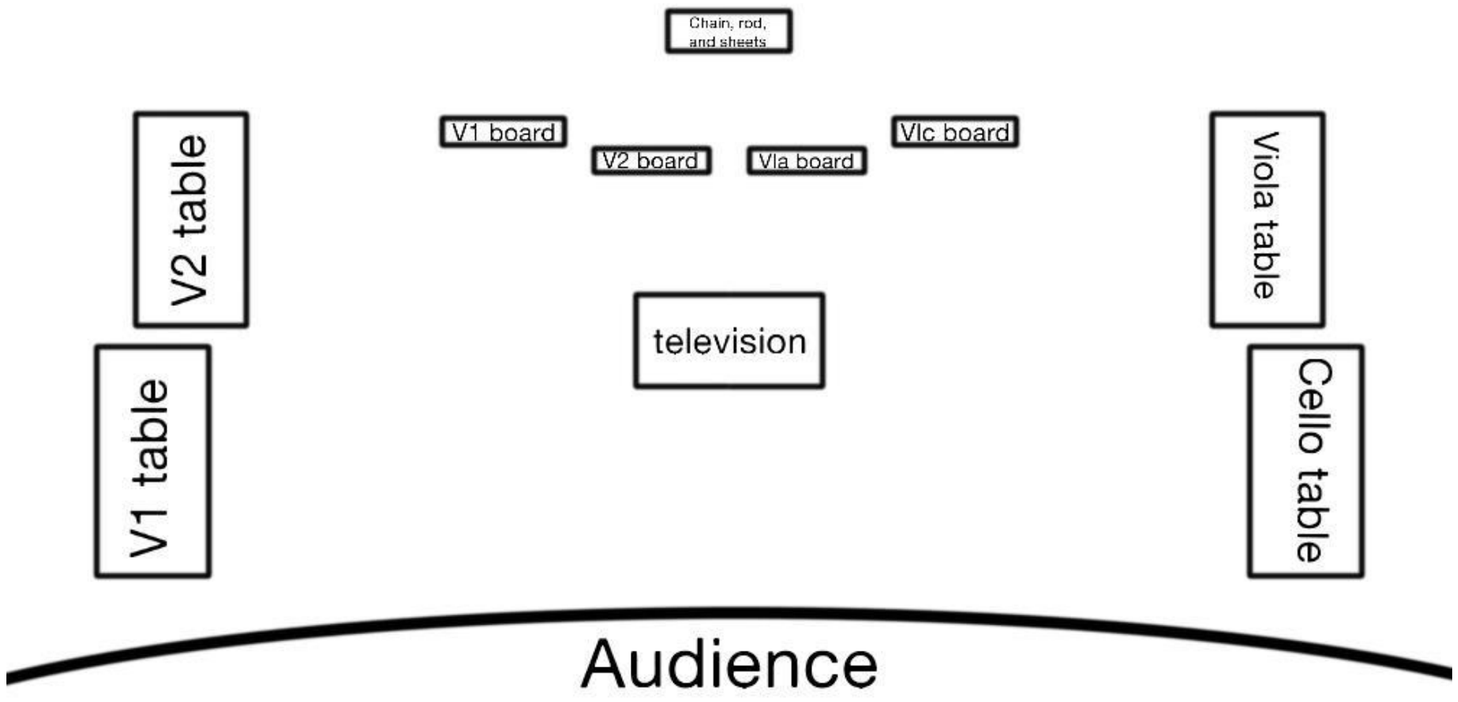
In 4...

for
string quartet
and
television

Tyler Jordan

Setup…

- All four performers should attach their sheet music for sections ***ONE*** and ***TWO*** to a flat board (posterboard, collapsed cardboard box, etc.). This music is read at the seated position. The performers should not be visible to the audience, however, their hands should be able to stick out above and below the board when directed.
- V1, V2, A: sheet music for sections ***THREE*** and ***FOUR*** should be at their relative table positions. This sheet music can be read either from a music stand in front of the table or flat on the table if the tables are big enough.
- C: sheet music for sections ***THREE*** and ***FOUR*** should be read from the same stand as the board. This can either be on a separate board or from loose papers on the stand, but the performer should now be visible (if a board is used, it must be small enough for at least the performer's head to show to the audience).
- A television should sit in front of the seated quartet. Run *in4video.mp4* from a source to both the television and a smaller monitor (tablet, cell phone, etc.) to the quartet. Alternatively, a mirror can be placed on stage so the cellist and/or first violist can see the numbers on the television.
- Behind the quartet, place 1) enough black sheets to cover the seated cellist, 2) metal chains to secure the black sheets on the cellist (4 chains of about 4' should work), and 3) a metal rod, bat, etc. to strike and break the television screen
- Each table (except cello) should have a small cloth and string to cover the instrument at the end of ***FOUR.***
- Place a lamp on each table. Turn on before performance starts and turn off when indicated in score.
    - For stage lighting, either have dim stage lights on in addition to lamps, or have stand lights on seated position stands that turn off when performers leave seated position.



Performance Notes…

- Bow placements are given the following labels:
  - EST – Extreme sul tasto (bow at the start of the fingerboard)
  - ST – Sul tasto
  - N – Normal placement
  - SP – Sul pont.
  - ESP – Extreme sul tasto (as close to the bridge as possible)
  - BR – On bridge (bow where the strings lay on the bridge)
  - XBR – Behind bridge (bow on the strings on the opposite side of the bridge)
- Note heads describe means of attack:
  - [standard] – Bowed or plucked
  - [triangle] (sections ***ONE*** and ***TWO***) – With the tip of the bow
  - [triangle] (sections ***THREE*** and ***FOUR***) – Scrape the bow up/down the strings, perpendicular to the strings
  - [square] – Only finger the note, no bow
  - [hand] – Wave hand above stand
  - [bow] – Bow in the air, either above or below stand as directed
  - [legs] – Aggressively flail feet on floor
  - [cross] – Rapidly tap on instrument body
- Finger pressure is indicated as follows:
  - NP – Normal pressure
  - HP – Harmonic pressure (place finger on given note/string as you would a natural harmonic)
- Bow pressure is indicated as follows:
  - Single up/down bow – Normal pressure
  - Two up/down bows – Increased pressure
  - Three up/down bows – Extreme pressure, so much that the bow movement is irregular and random; compensate with slower bow speed
  - Circled up/down bow – Weak pressure, bow barely contacts strings, sometimes leaving; compensate with faster bow speed to match dynamics
- Percentages are used to show finger placement (1% - near nut, 99% - near bridge) when string clef is used (I-IV).

On Tempo…

For section ***ONE*** after rehearsal **A**, the quartet splits into two temporal groups (V1+A and V2+C). Prioritize these two duos being in time with each other. Then, practice aligning at each rehearsal marking after that (B through F) by cue from a lead performer. Finally, find noticeable moments that line up across duos in between rehearsal marks that can be listened for.

For section ***TWO*** play each boxed fragment once. Estimate approximately the time in seconds indicated for each box. Only four note values are used: A) unstemmed (long), B) Quarter note (pizz. and let ring for a moment), C) eighth note (short), D) feathered beamed glissando (about 1 second in duration).

Section ***THREE*** has no untraditional tempo or meter elements. Let the cellist lead the ensemble.

For section ***FOUR***, have one person give each numerical cue. This can either be a single lead performer, or each numerical cue can be assigned individually to whoever is musically changing with the cue (not all numerical cues need a visual cue to be given, such as cues indicating theatrical changes or cues where only one performer changes). Also, rate of bowing is given in relative tempo. For the arpeggio bowing, tempos are indicated between 1A and 5A, with 5A being the fastest rate of arpeggiation. Each performer should have their own tempos in mind for each nA rate. For vertical scraping, tempos are indicated between 1B and 5B, with 5B being the fastest rate of change between up and down. Similar to the arpeggio rates, each performer should have their own tempos in mind assigned to each nB rate. The rate of nA and nB (n=n) do not need to be equal.

Program Notes…

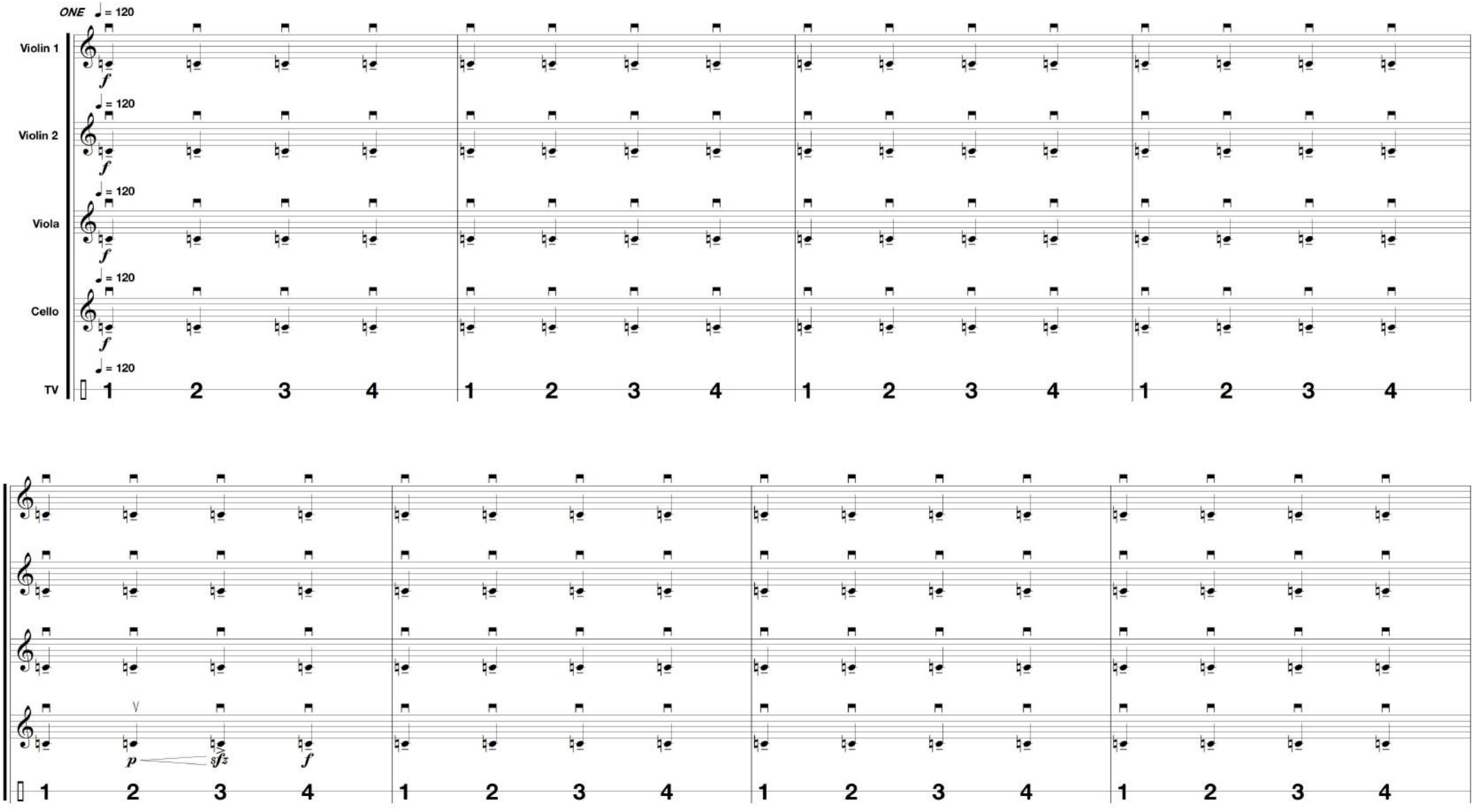
You are possessed by something that has been possessed. End games are a self-referential collapse. A totality of knowledge expenses itself to create a hypertotality; simulacra created through ritualistic mathematical algorithms that we must believe are pure. The discovery of time as the ultimate hierarchy. All of history as a single point, no compression needed. Run through all possibilities to make them hysterical; genetic code experiencing revolt. Dead masters know they cannot be blamed.

Composed in Spring through Fall of 2019…

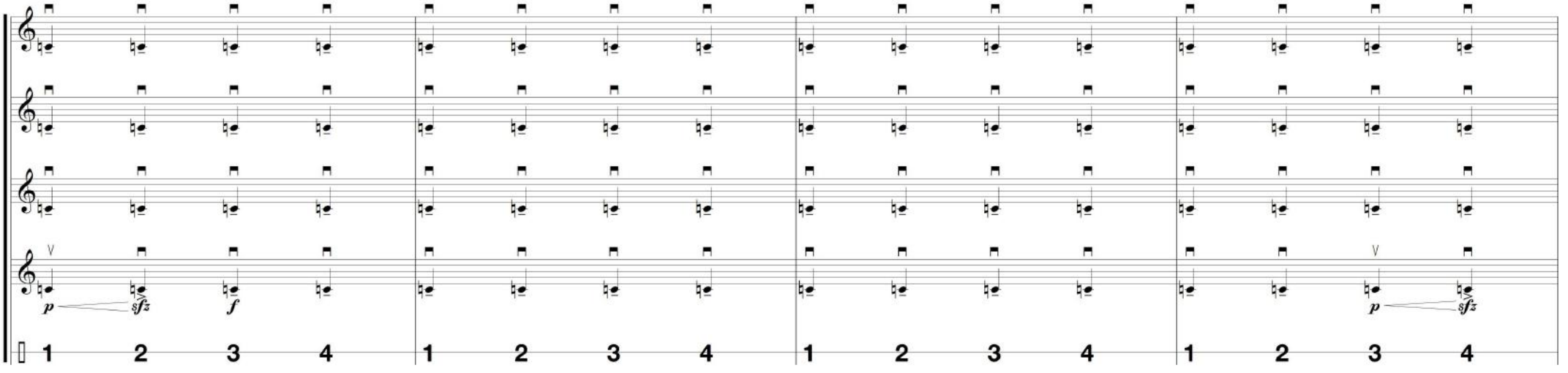
In 4...

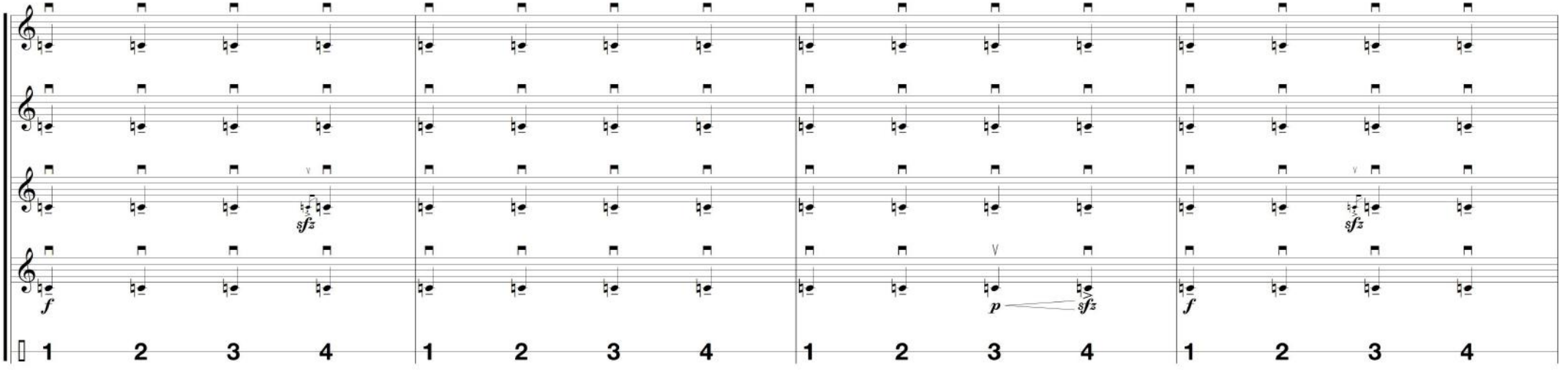
for string quartet and television

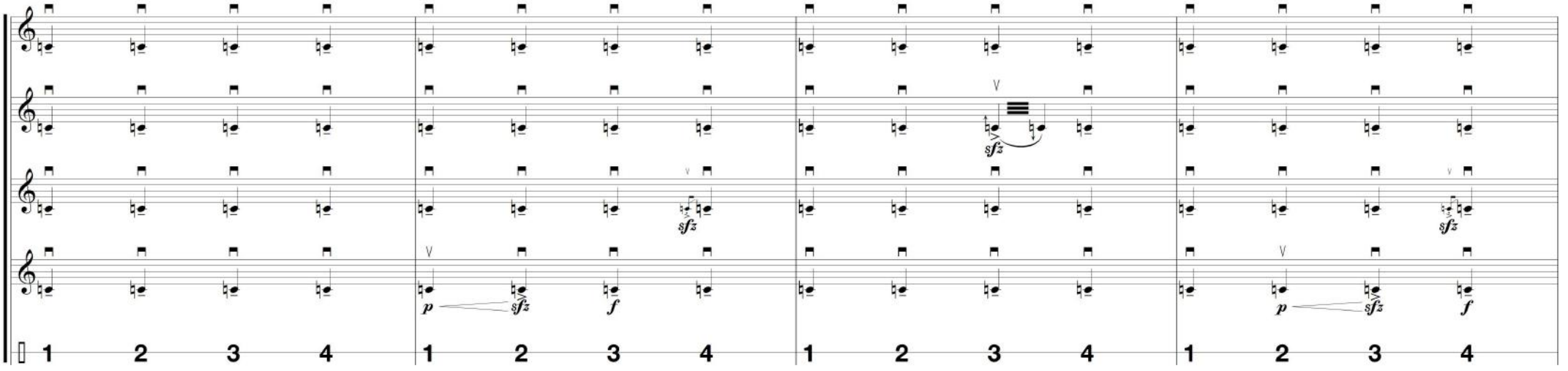
Tyler Jordan

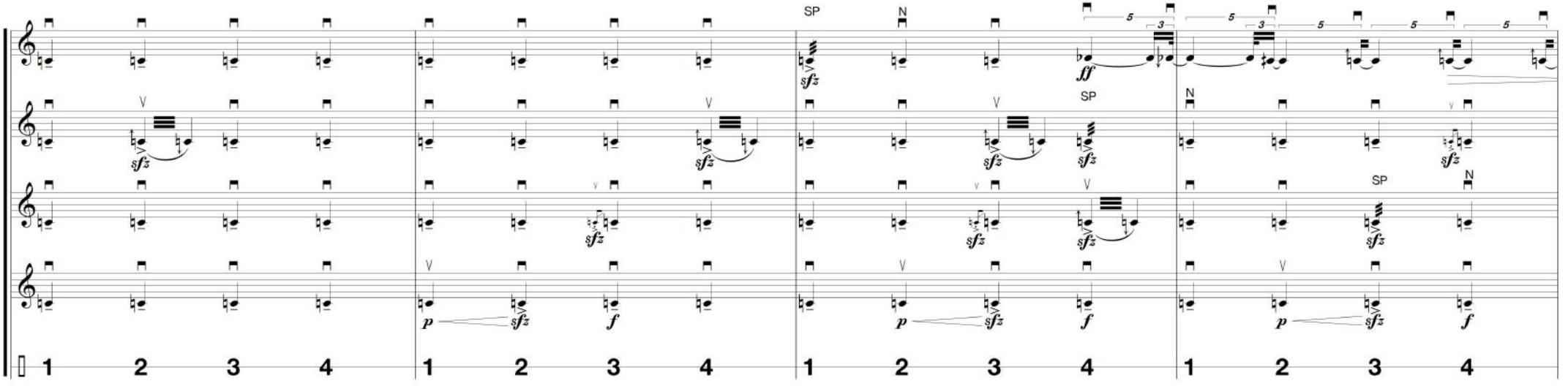


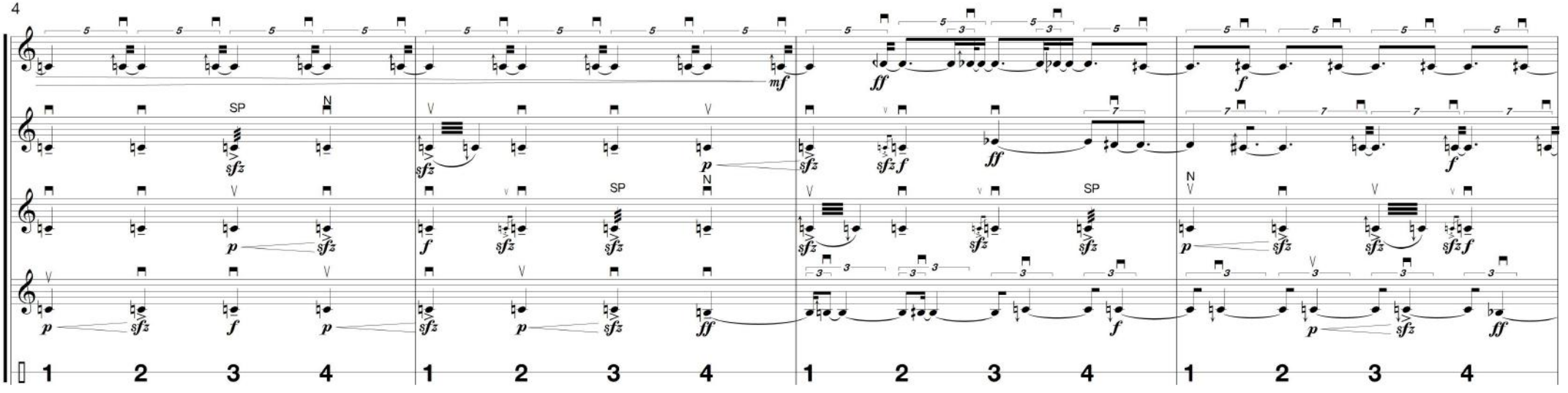
©Tyler Jordan 2019

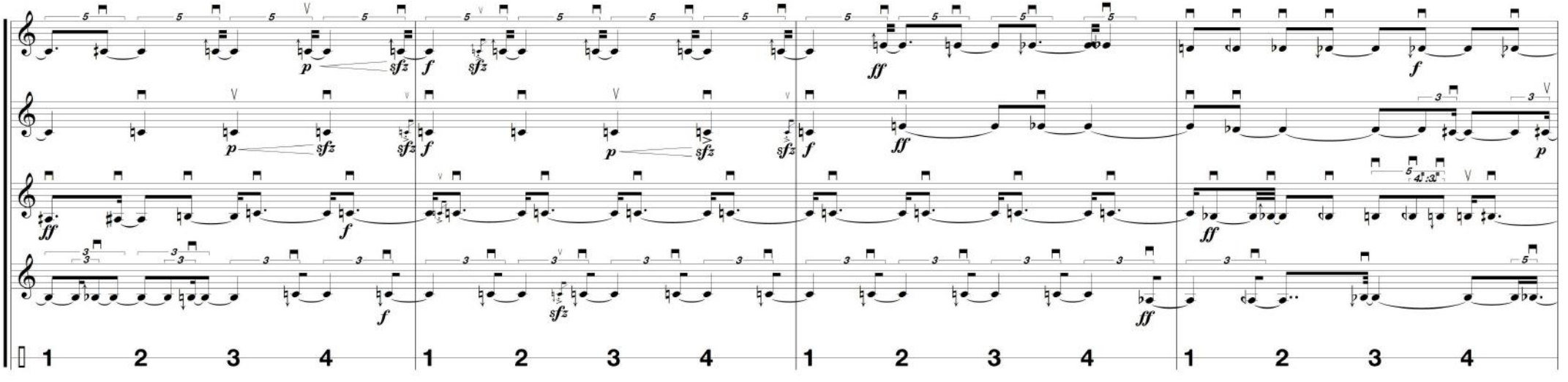

p
sfz
f
p
sfz
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

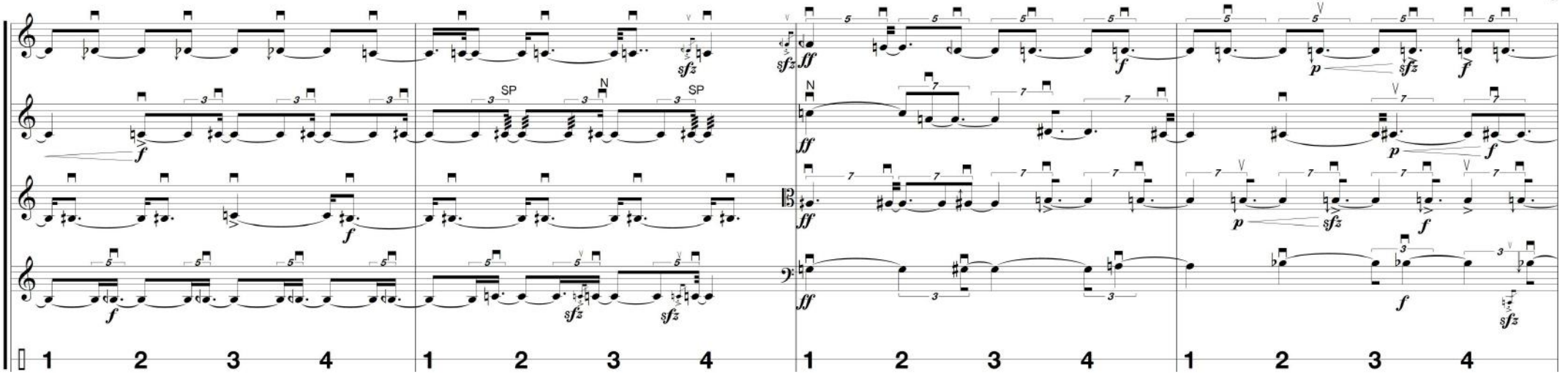

sfz
sfz
f
p
sfz
f
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

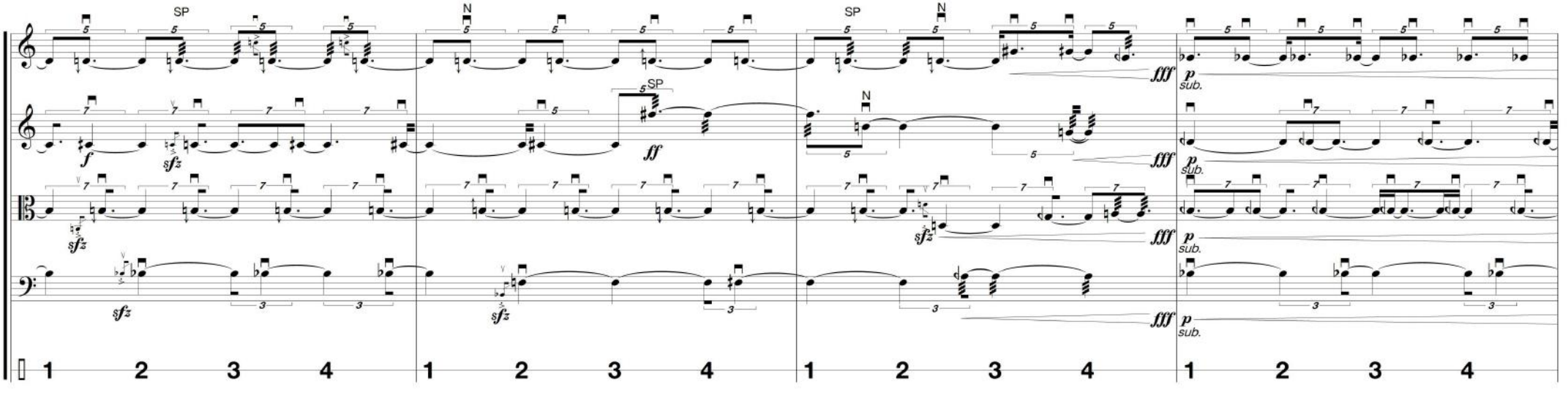

sfz
p
sfz
f
1 2 3 4

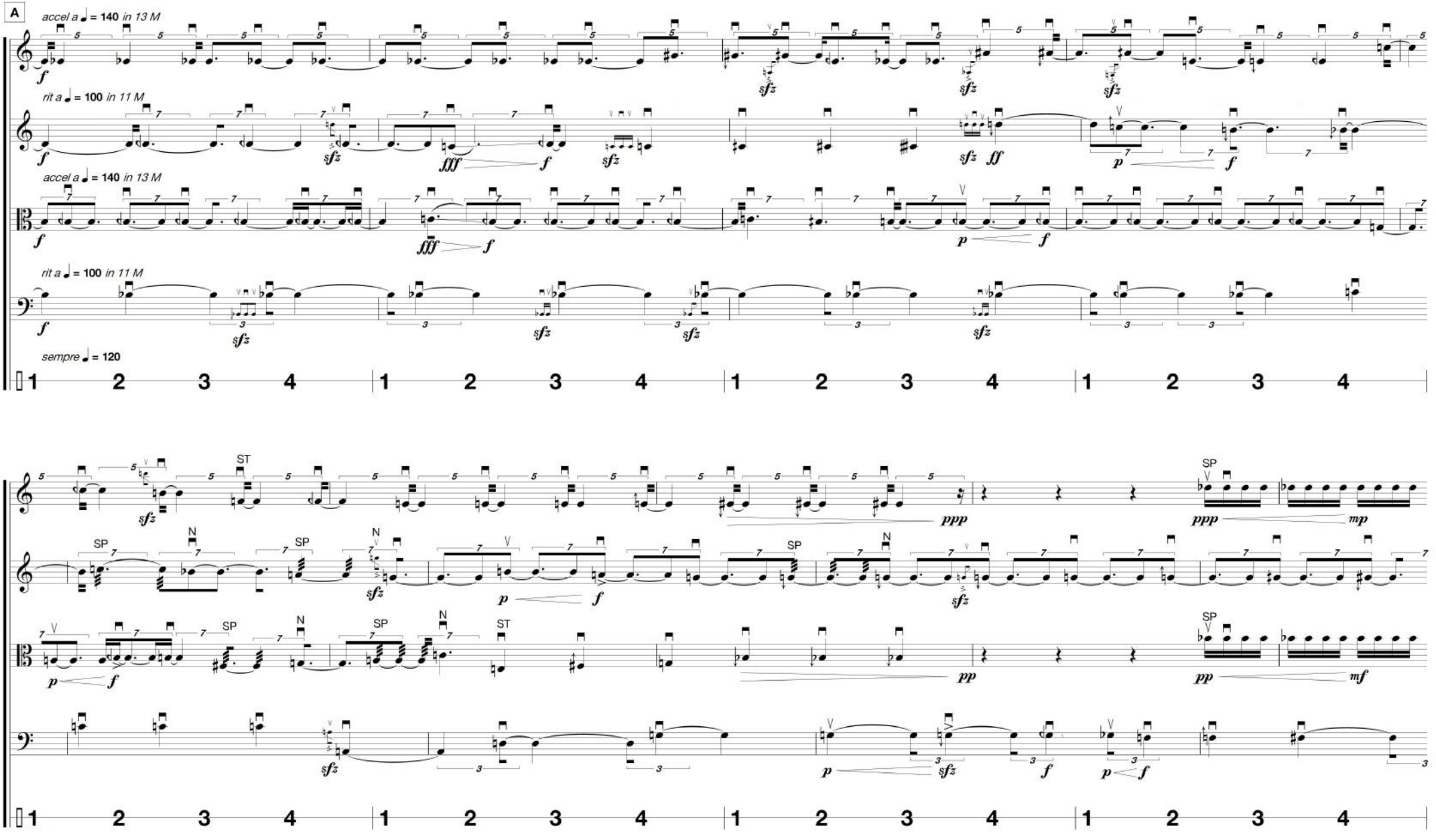

SP
N
sfz
ff
p
f
5
3
1 2 3 4

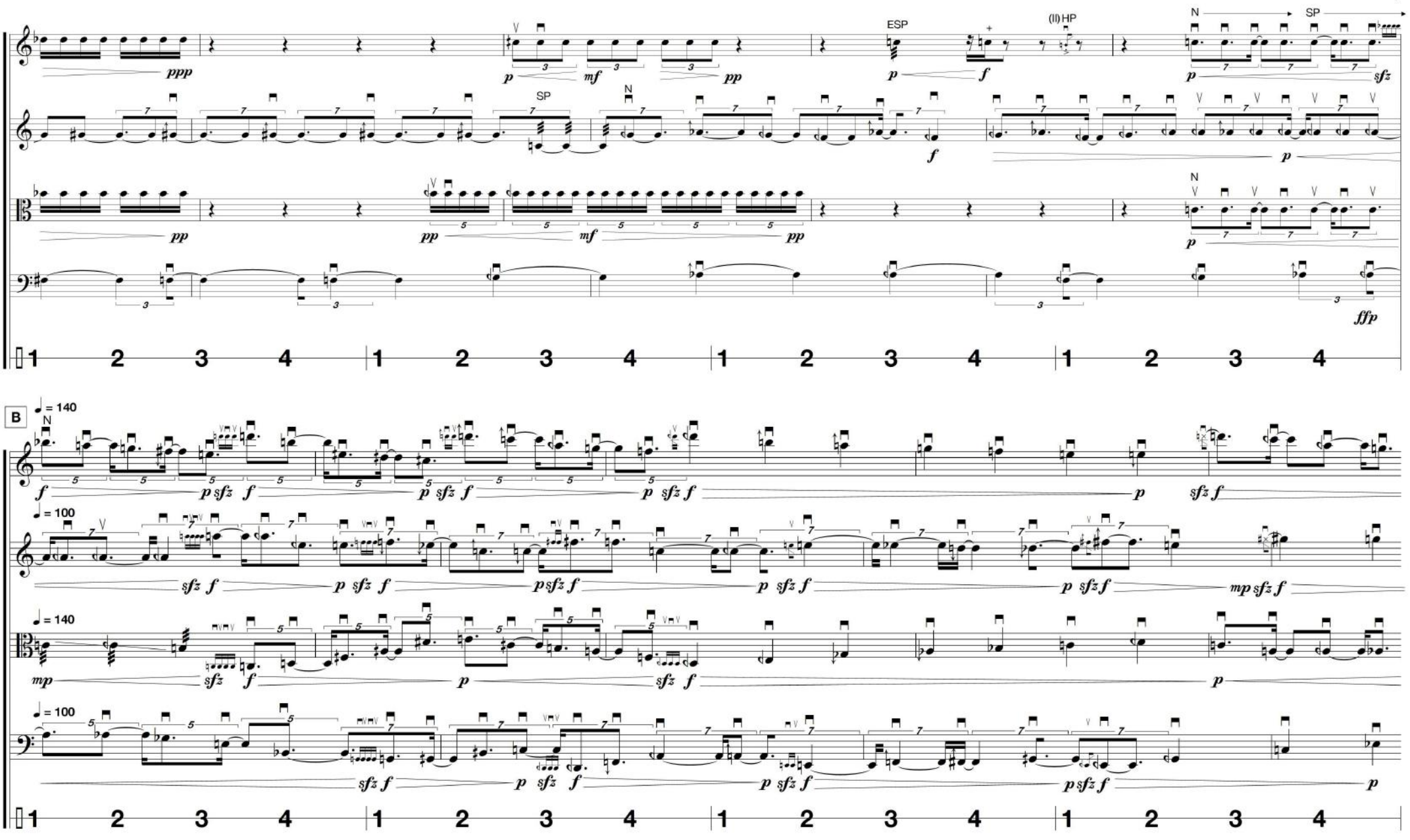

SP
N
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

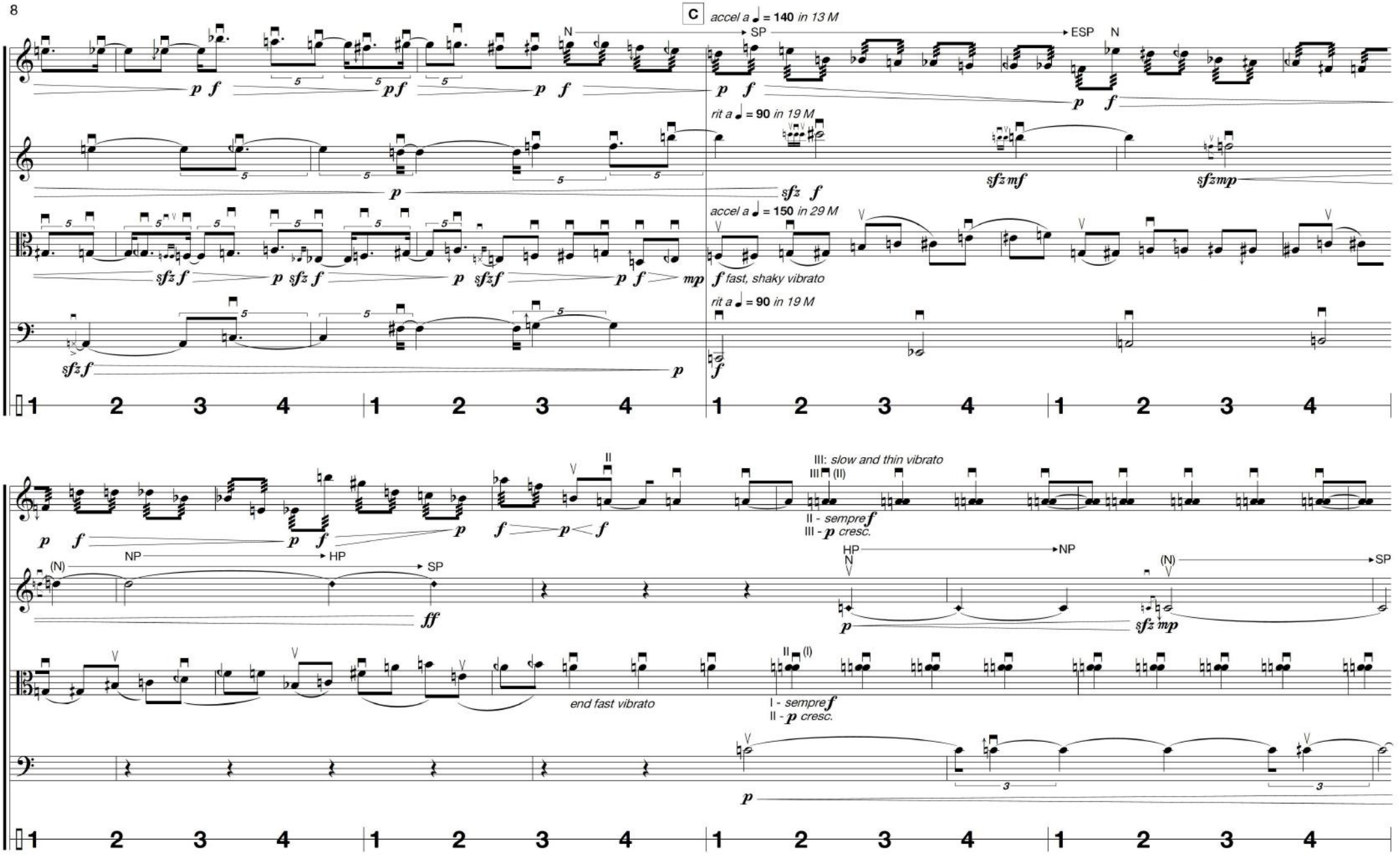

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

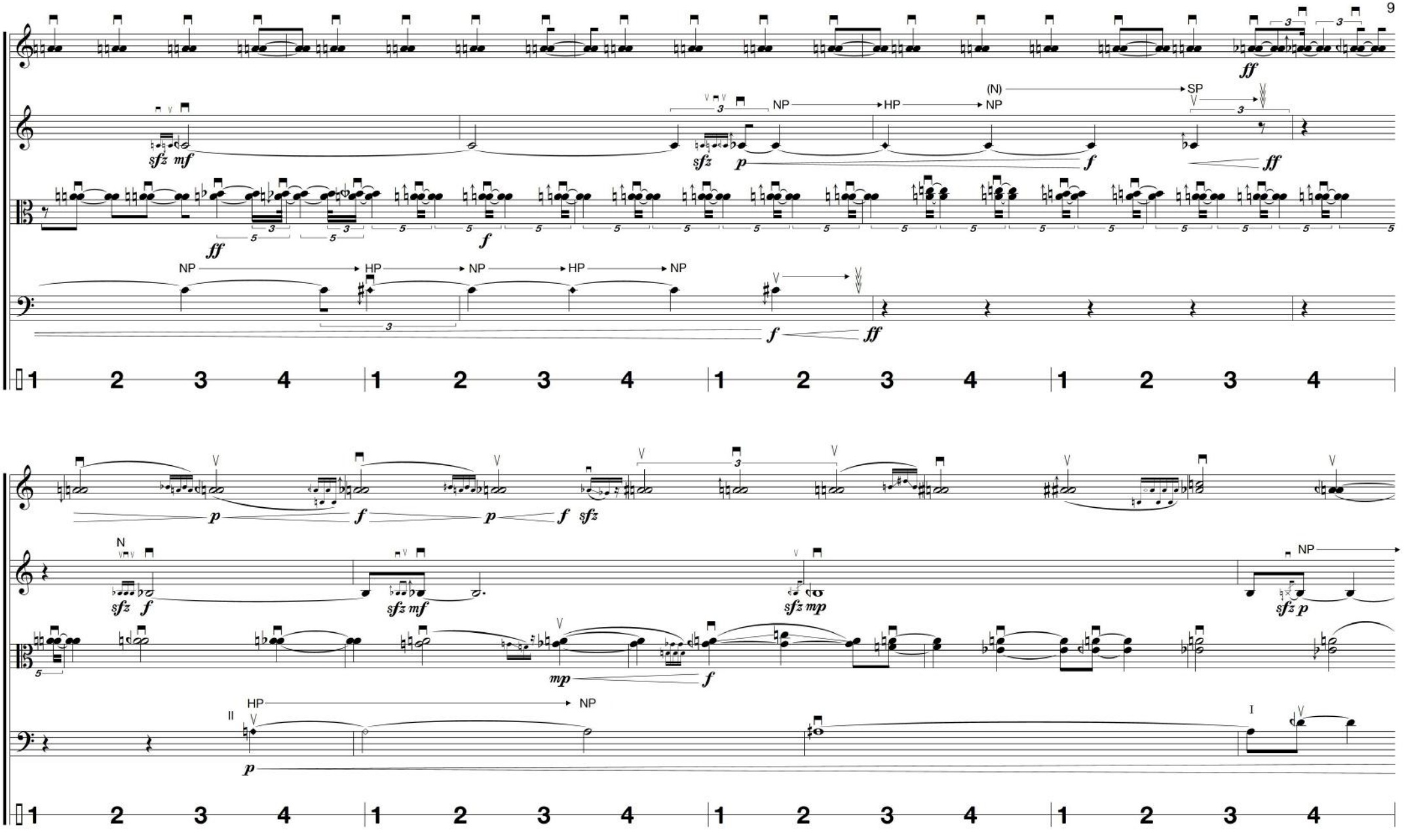

SP
N
SP
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

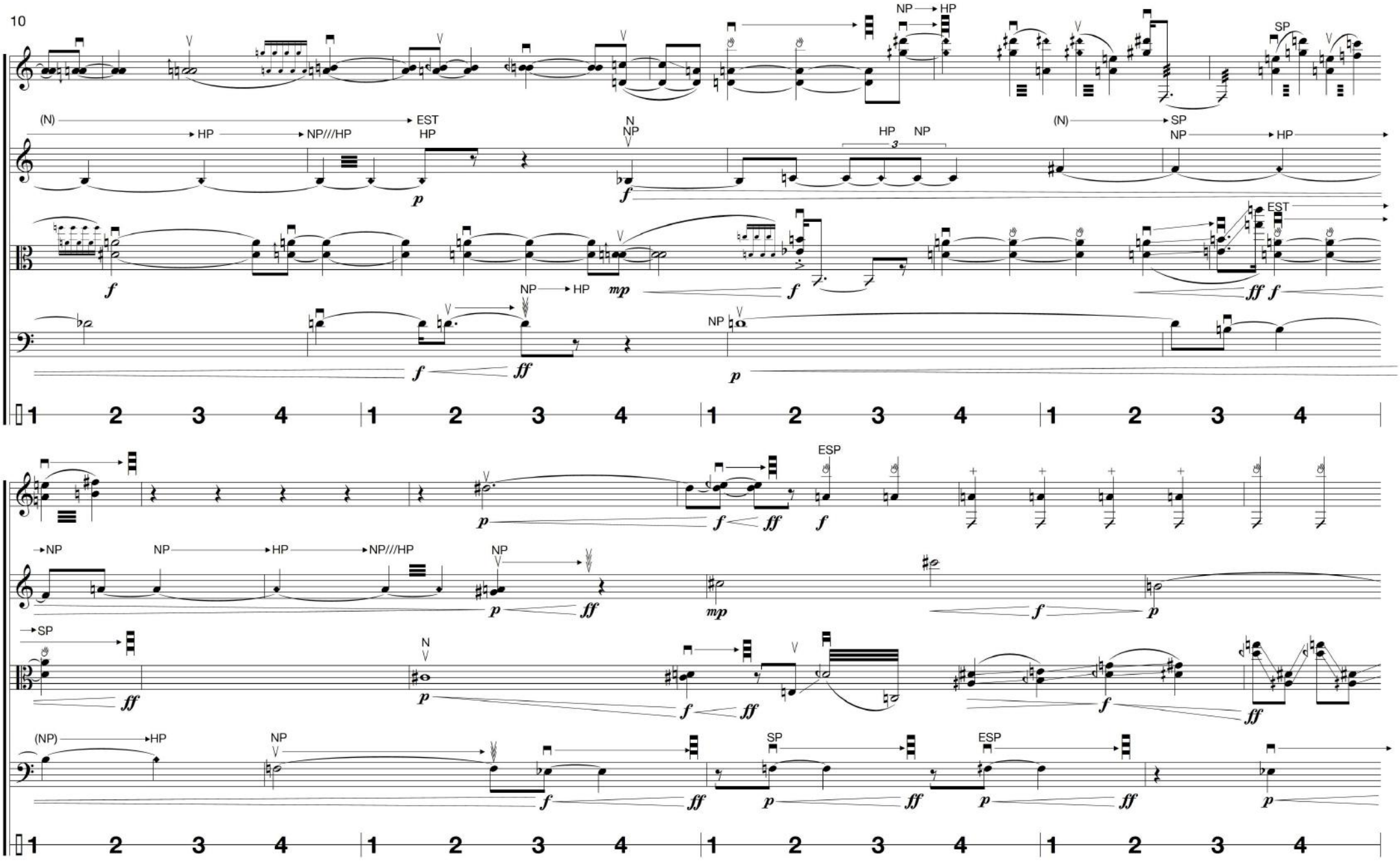

SP
N
SP
N
p sub.
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

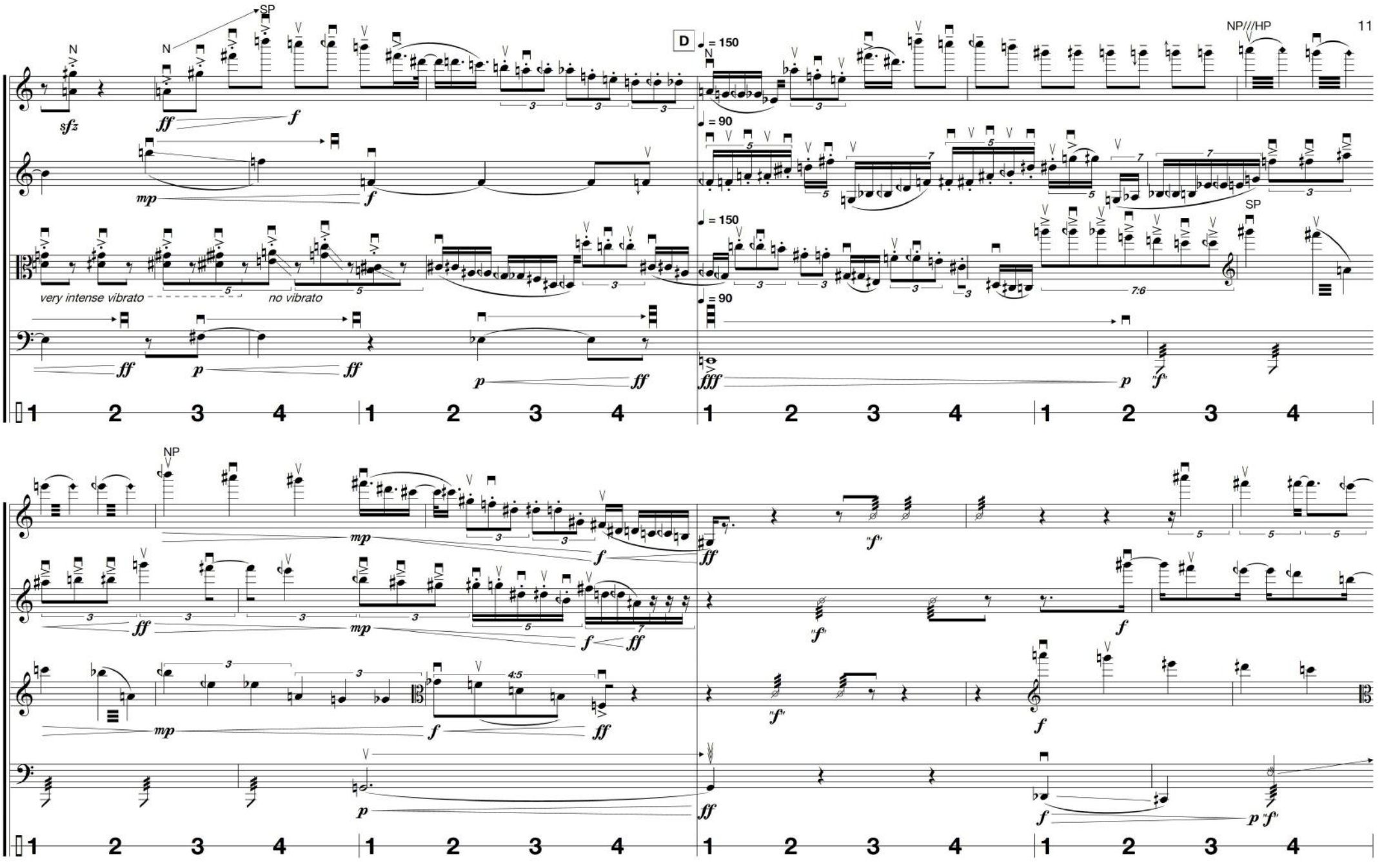

A
accel a ♩ = 140 in 13 M
rit a ♩ = 100 in 11 M
accel a ♩ = 140 in 13 M
rit a ♩ = 100 in 11 M
sempre ♩ = 120
ST
SP
N
1 2 3 4

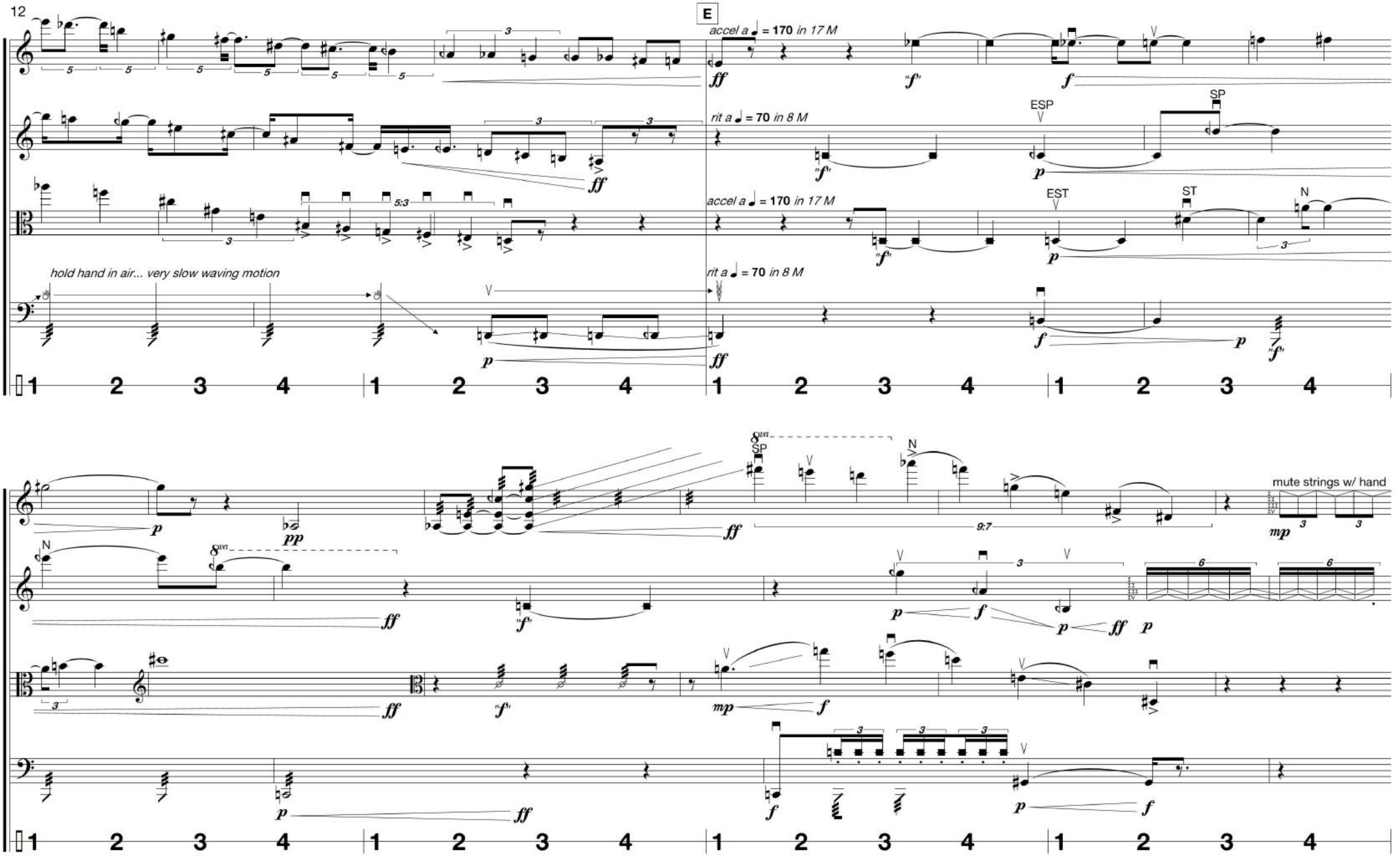

ESP
(II) HP
N
SP
B
= 140
= 100
= 140
= 100

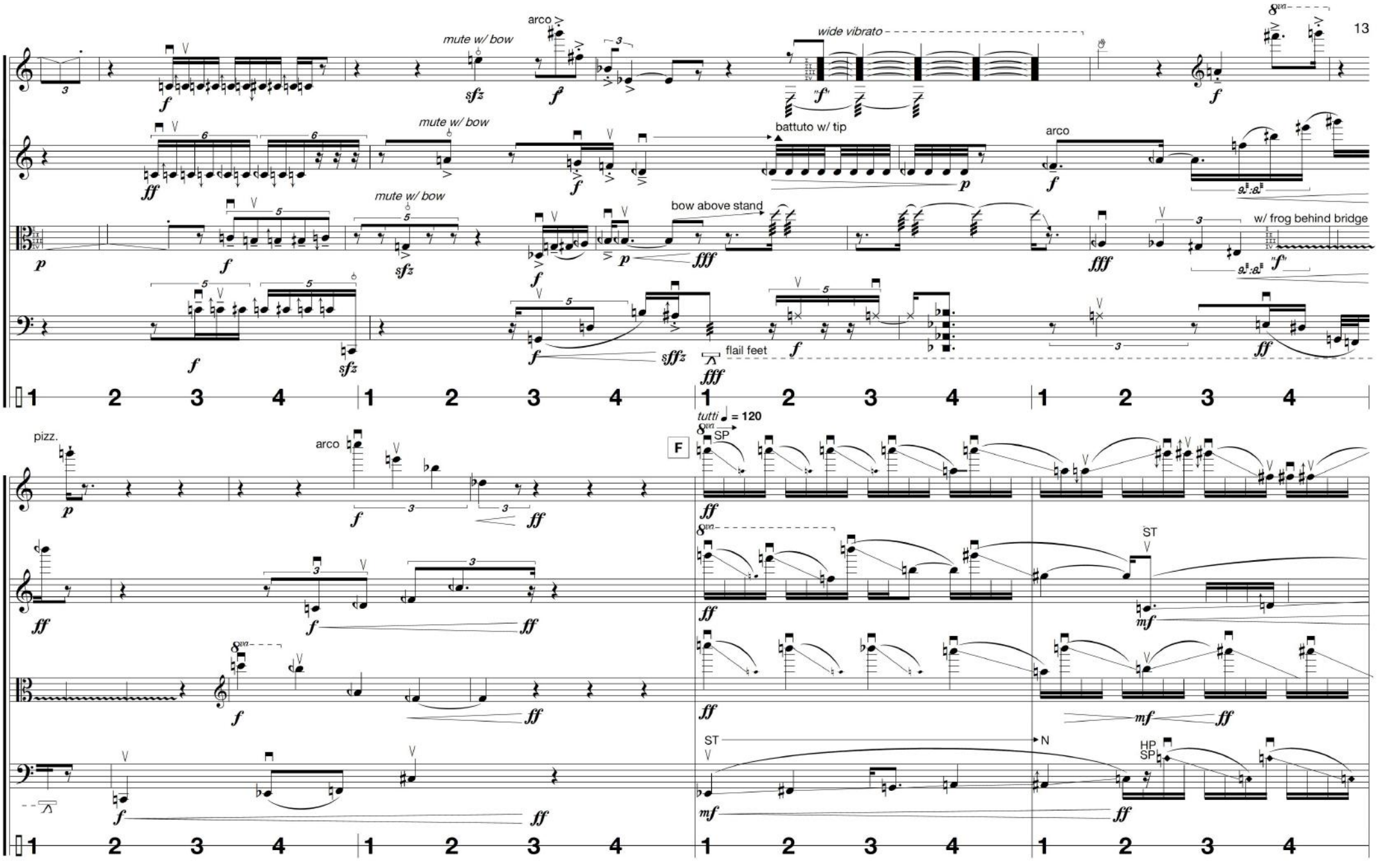

C
accel a ♩ = 140 in 13 M
rit a ♩ = 90 in 19 M
accel a ♩ = 150 in 29 M
rit a ♩ = 90 in 19 M
f fast, shaky vibrato
III: slow and thin vibrato
II - sempre f
III - p cresc.
I - sempre f
II - p cresc.
end fast vibrato
N
SP
ESP
NP
HP
(N)
1 2 3 4

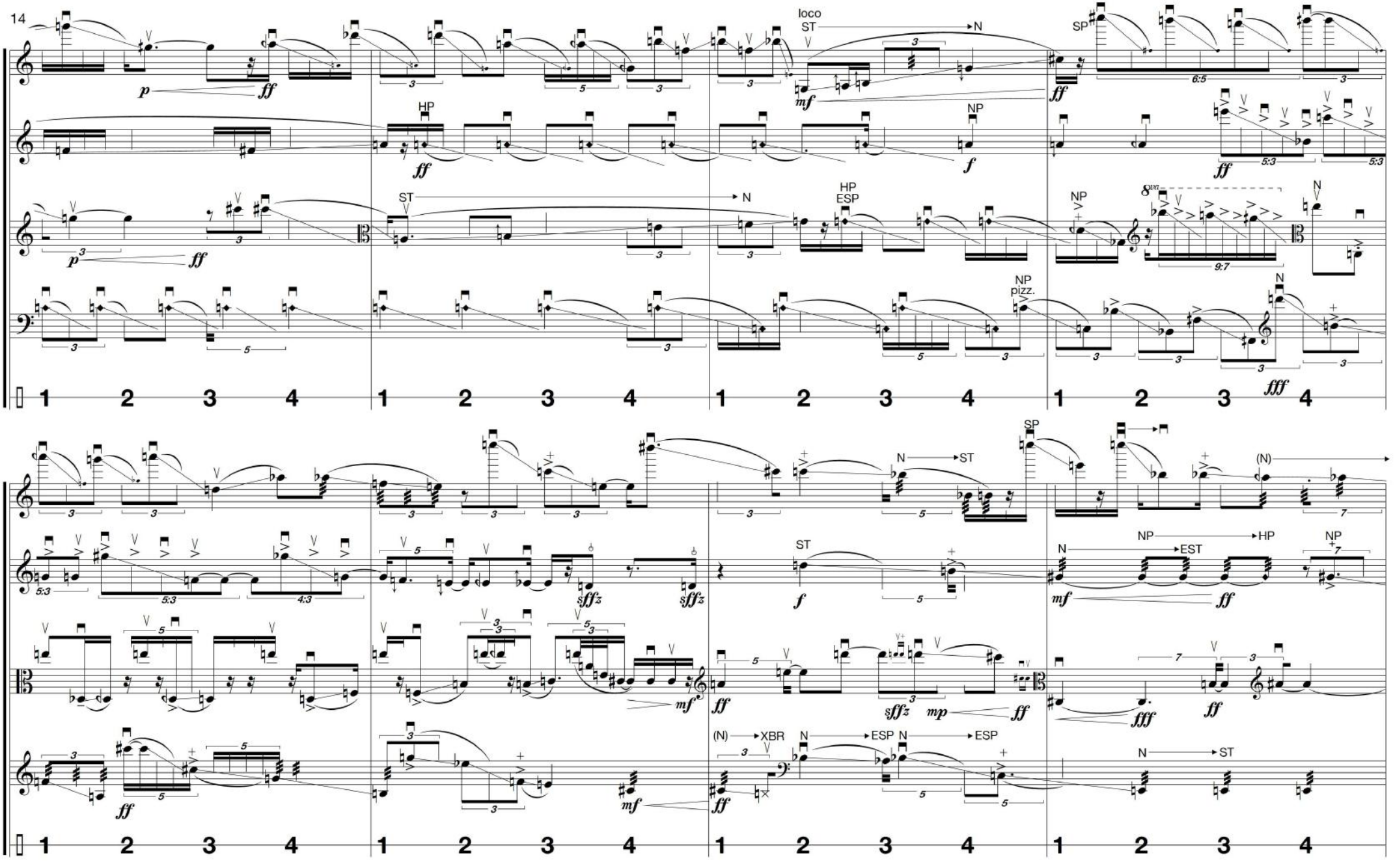

(N)
SP
NP
HP
NP
sfz mf
sfz p
f
ff
NP
HP
NP
HP
NP
f
ff
p
f
p
f
sfz
N
sfz f
sfz mf
sfz mp
NP
sfz p
mp
f
HP
NP
II
p
I

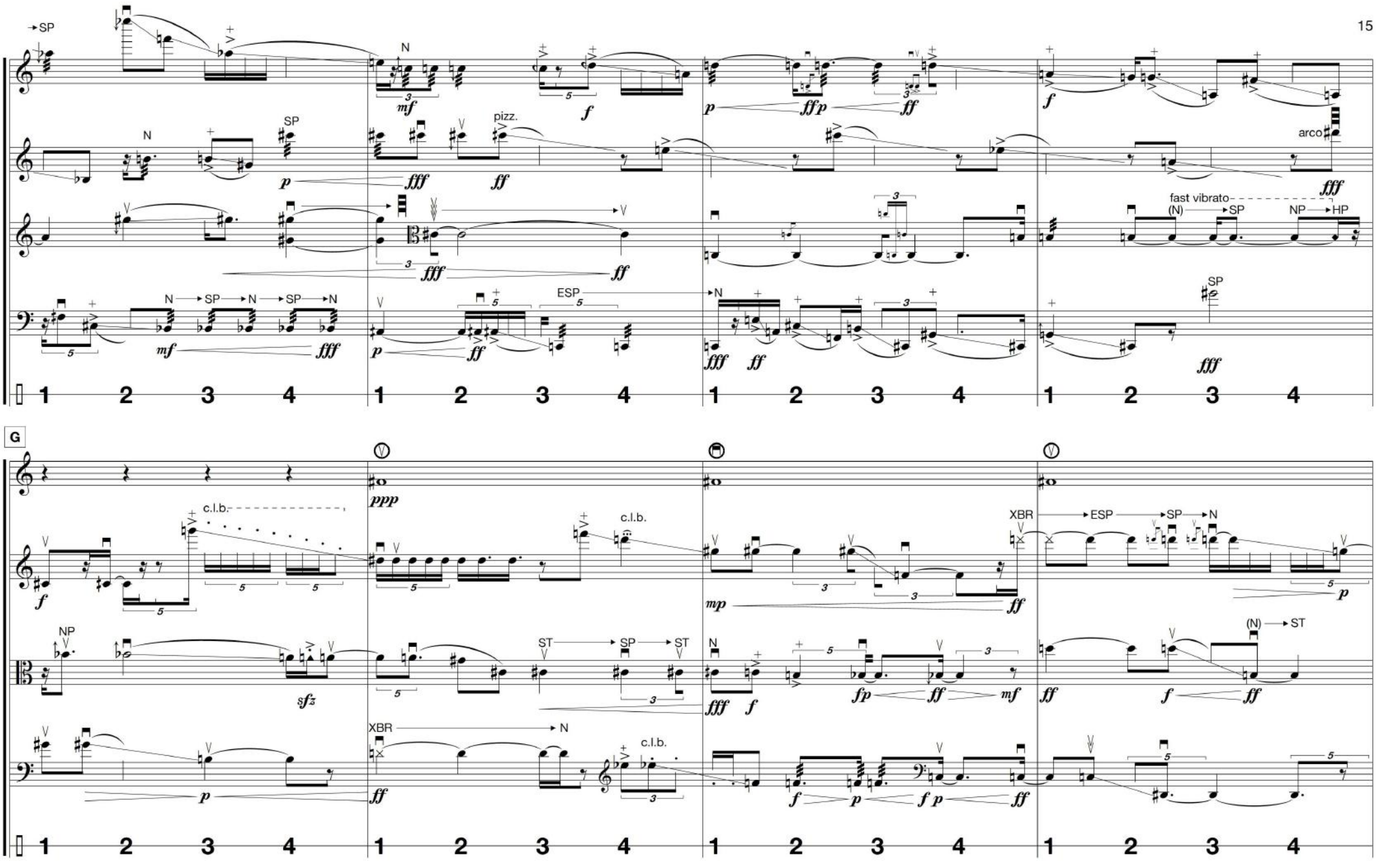

NP → HP
SP
(N) → EST
HP → NP///HP
HP
N
NP
HP NP
3
(N) → SP
NP → HP
EST
NP → HP
NP
ESP
NP → HP → NP///HP
SP
(NP) → HP
1 2 3 4

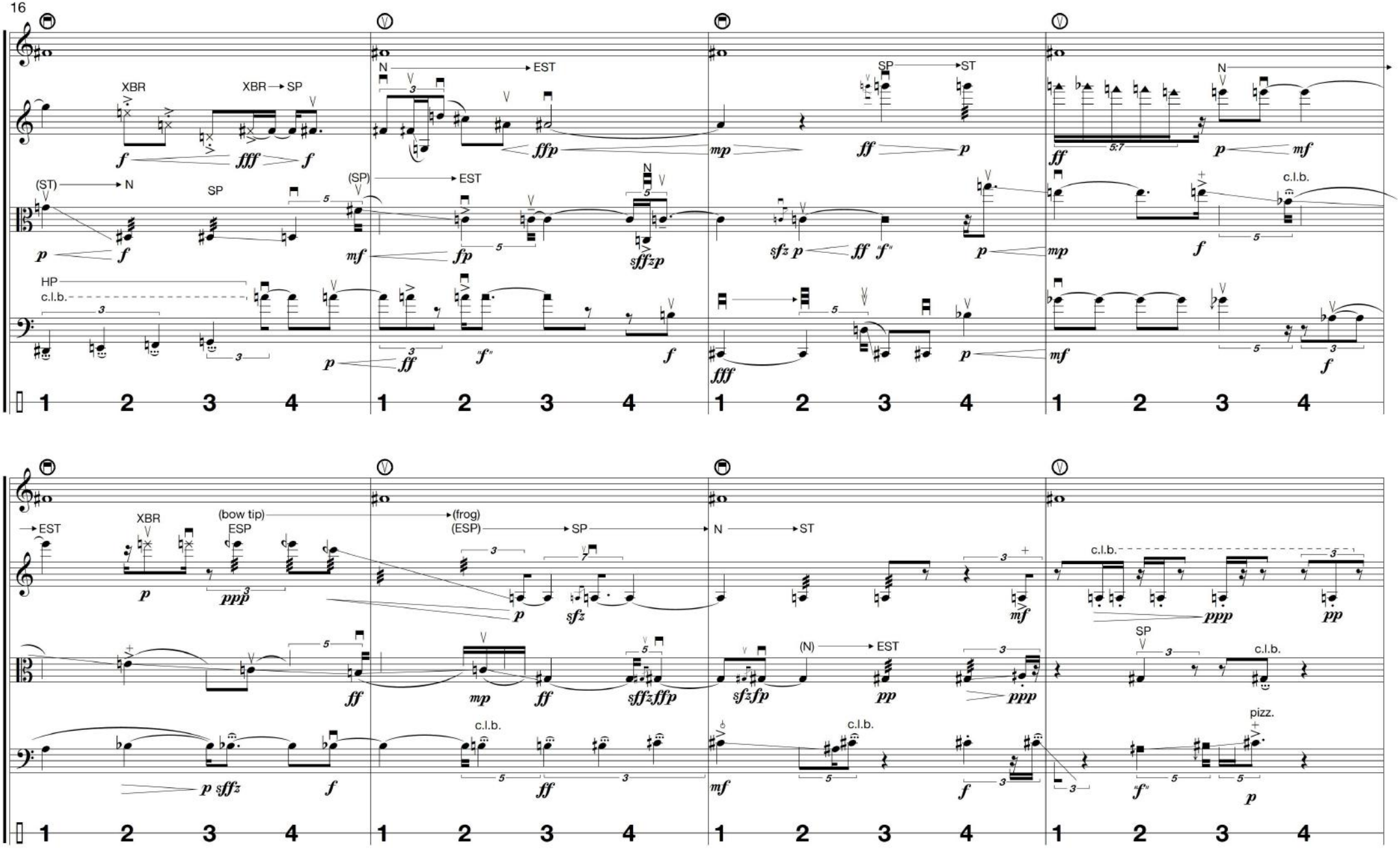

D
♩ = 150
♩ = 90
N
SP
NP///HP
NP
very intense vibrato
no vibrato
sfz
ff
f
mp
p
fff
"f"
7:6
4:5

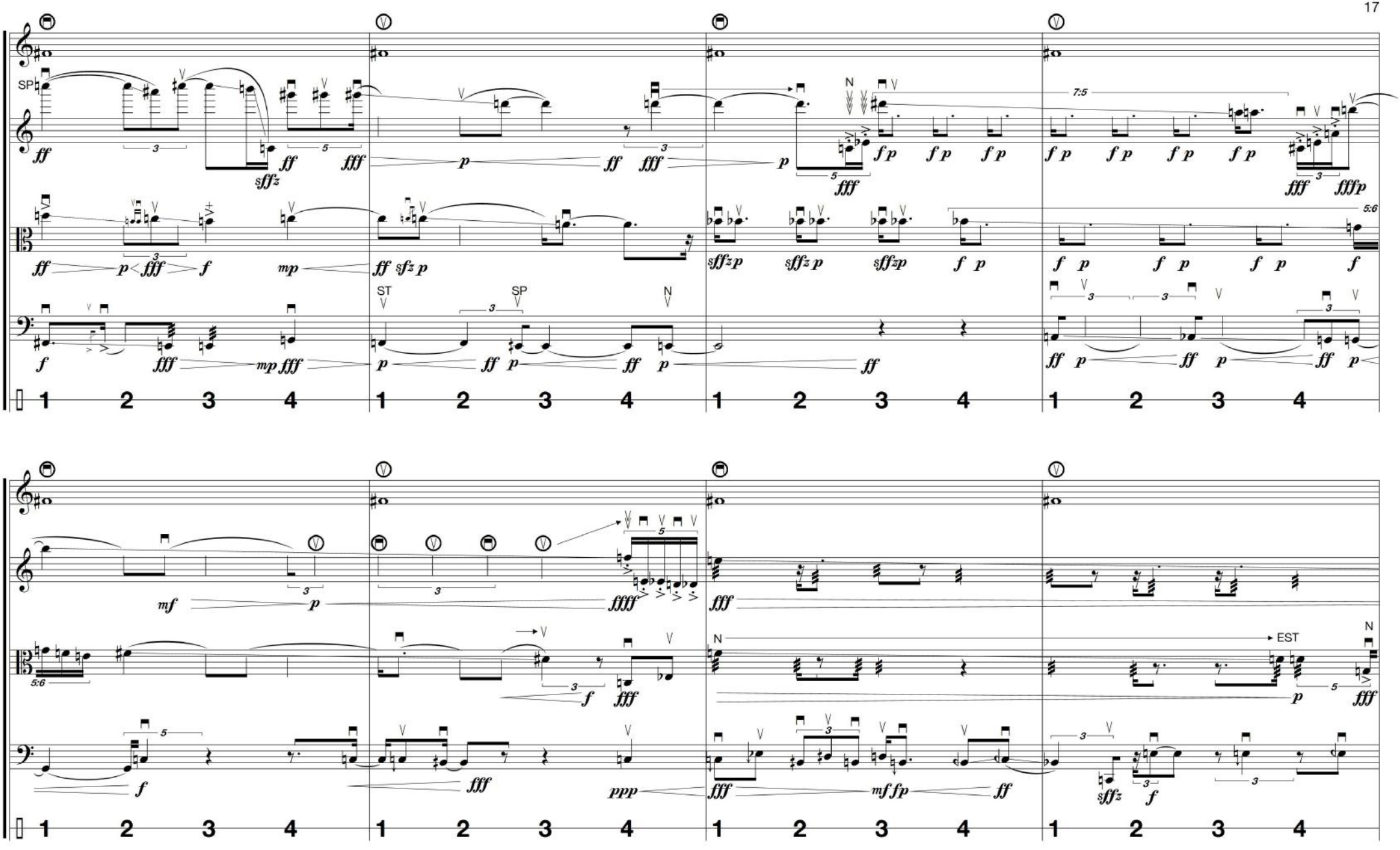

E
accel a ♩ = 170 in 17 M
rit a ♩ = 70 in 8 M
accel a ♩ = 170 in 17 M
rit a ♩ = 70 in 8 M
ESP
SP
EST
ST
N
hold hand in air... very slow waving motion
mute strings w/ hand
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

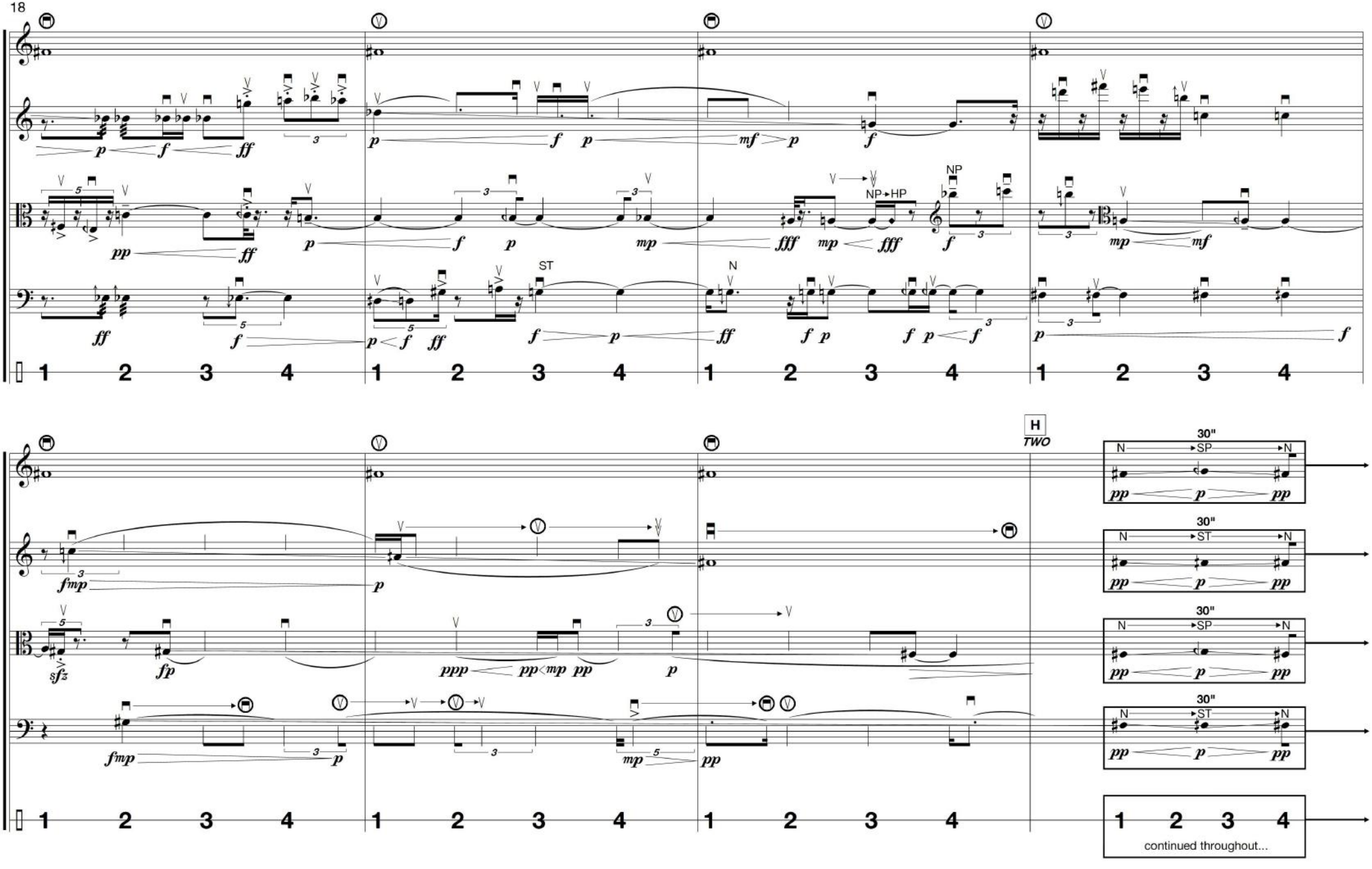

mute w/ bow
arco
wide vibrato
mute w/ bow
battuto w/ tip
arco
mute w/ bow
bow above stand
w/ frog behind bridge
flail feet
pizz.
arco
tutti ♩ = 120
SP
F
ST
ST
N
HP
SP

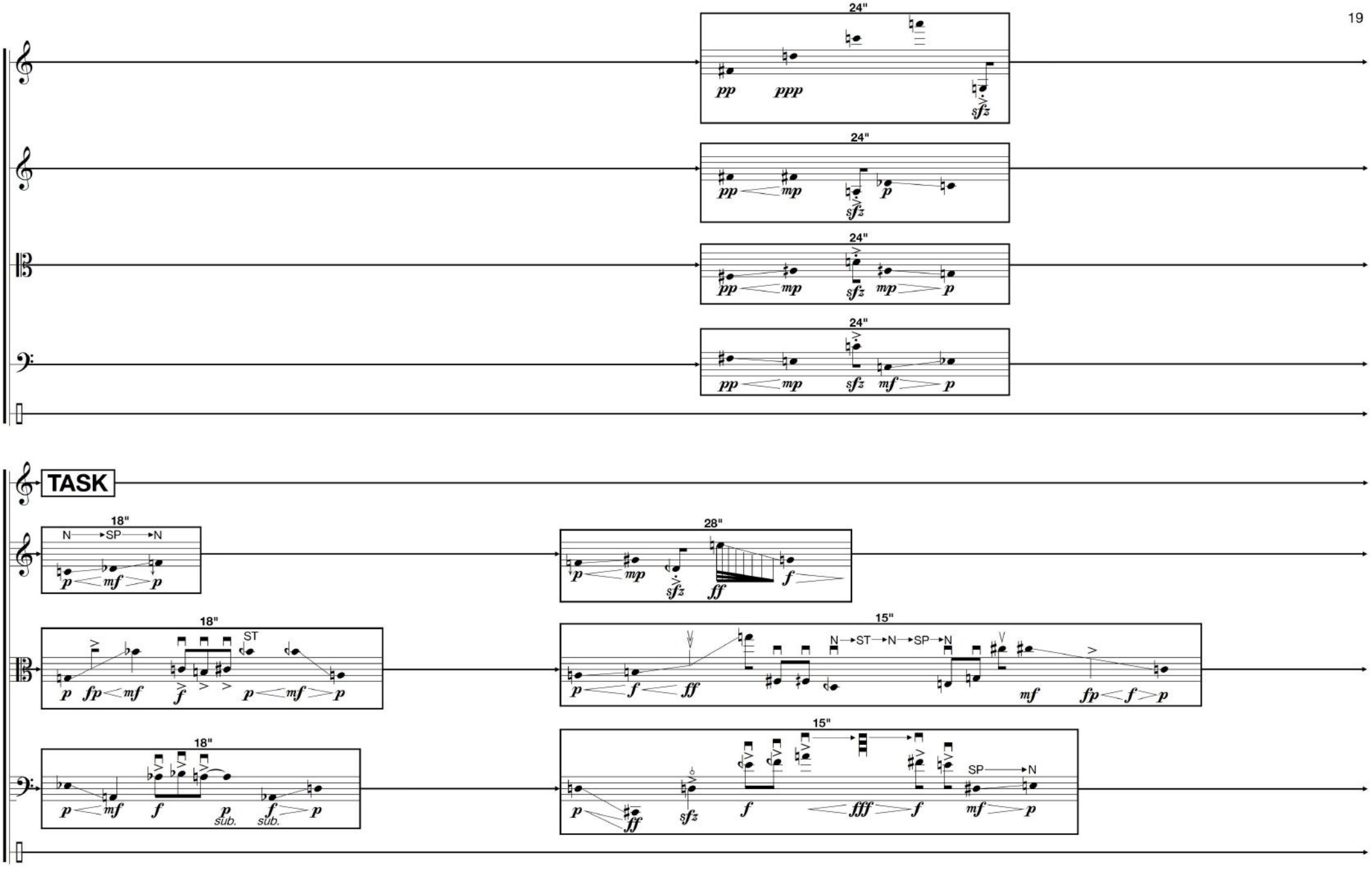

loco
ST
N
SP
HP
NP
ESP
pizz.
(N)
XBR
EST
1 2 3 4

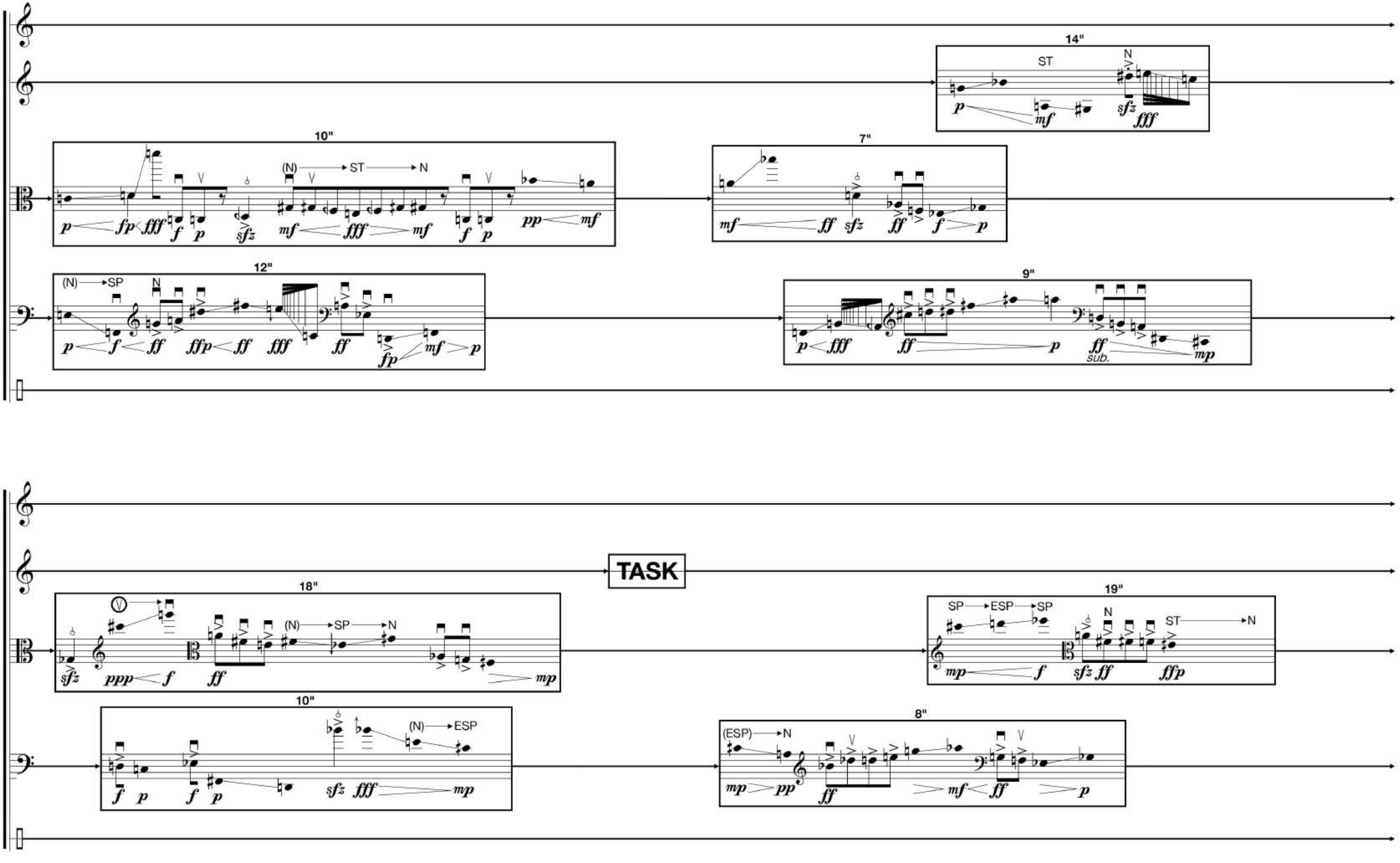

SP
N
SP
pizz.
arco
fast vibrato
(N) SP
NP HP
N SP N SP N
ESP
N
SP
G
c.l.b.
NP
ST SP ST
XBR N
XBR ESP SP N
(N) ST
1 2 3 4

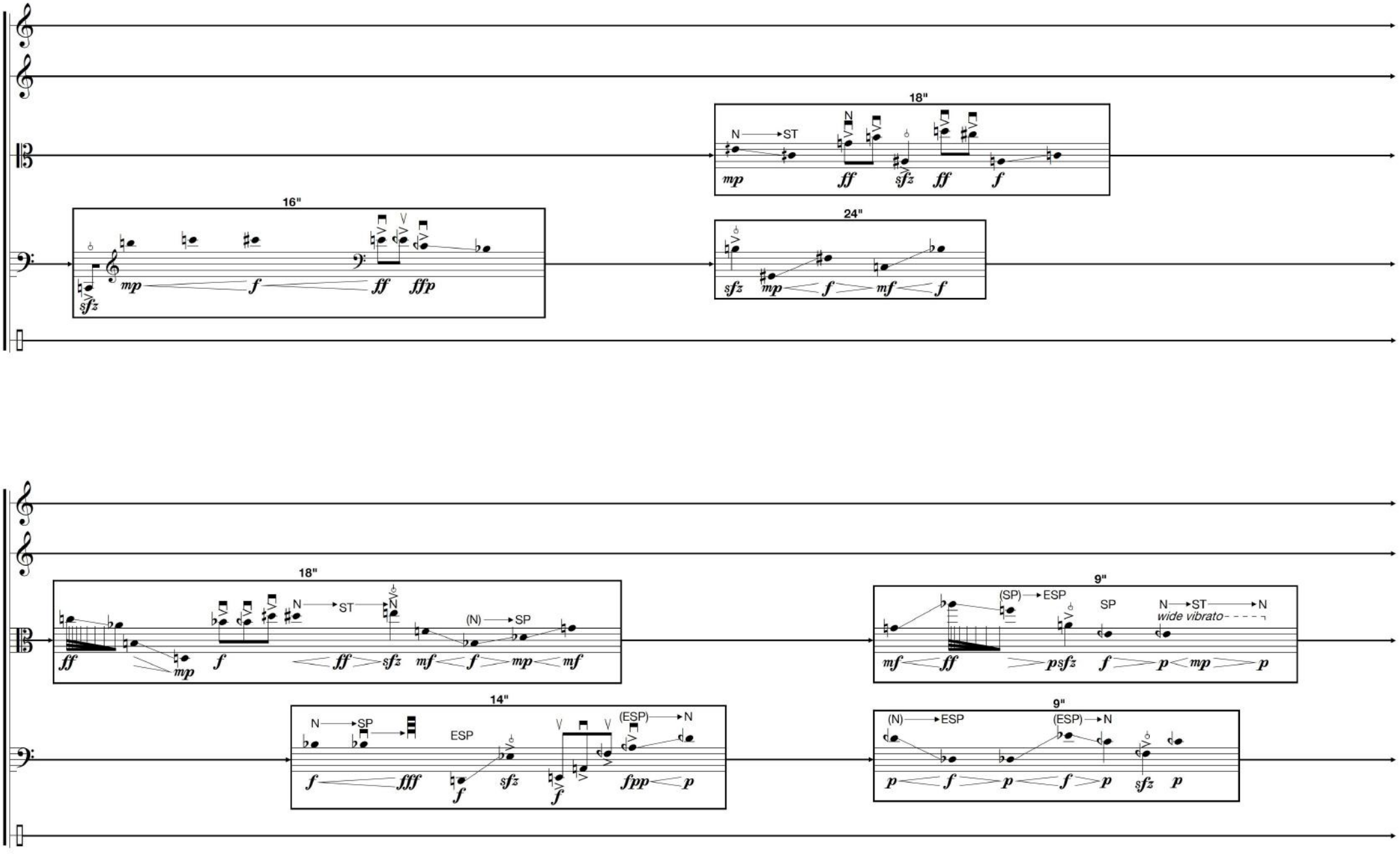

XBR
XBR → SP
N → EST
SP → ST
(ST) → N
SP
(SP) → EST
N
HP
c.l.b.
5:7
(bow tip) → (frog)
EST
XBR
ESP
(ESP) → SP
N → ST
(N) → EST
pizz.
1 2 3 4

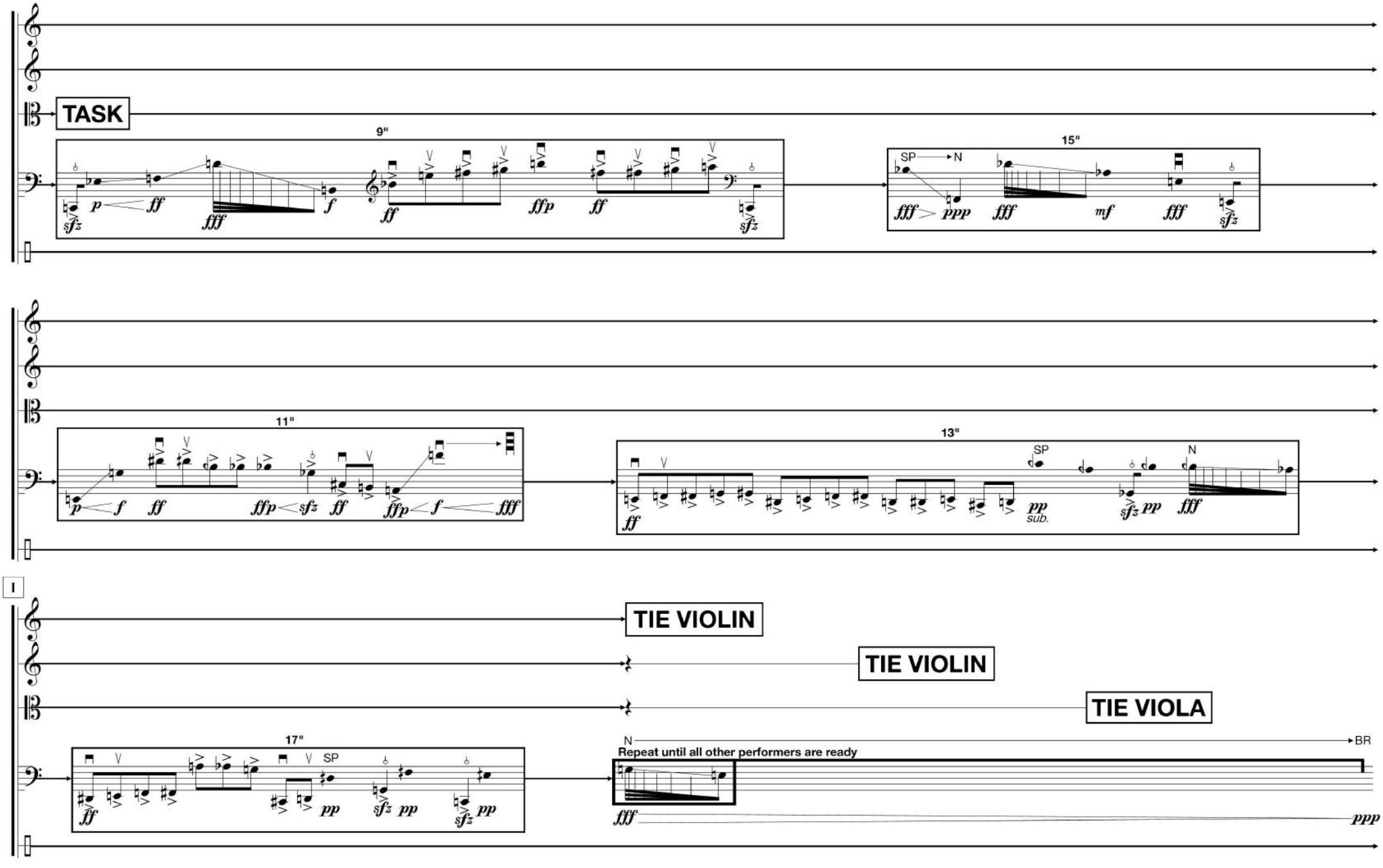

SP
ST
SP
N
EST
1 2 3 4


NP
NP▸HP
ST
N
H
TWO
30"
N▸SP▸N
30"
N▸ST▸N
30"
N▸SP▸N
30"
N▸ST▸N
1 2 3 4
continued throughout...


24"
pp ppp sfz
24"
pp mp sfz p
24"
pp mp sfz mp p
24"
pp mp sfz mf p
TASK
18"
N SP N
p mf p
28"
p mp sfz ff f
18"
ST
p fp mf f p mf p
15"
N ST N SP N
p f ff mf fp f p
18"
p mf f p sub. f sub. p
15"
SP N
p ff sfz f fff f mf p

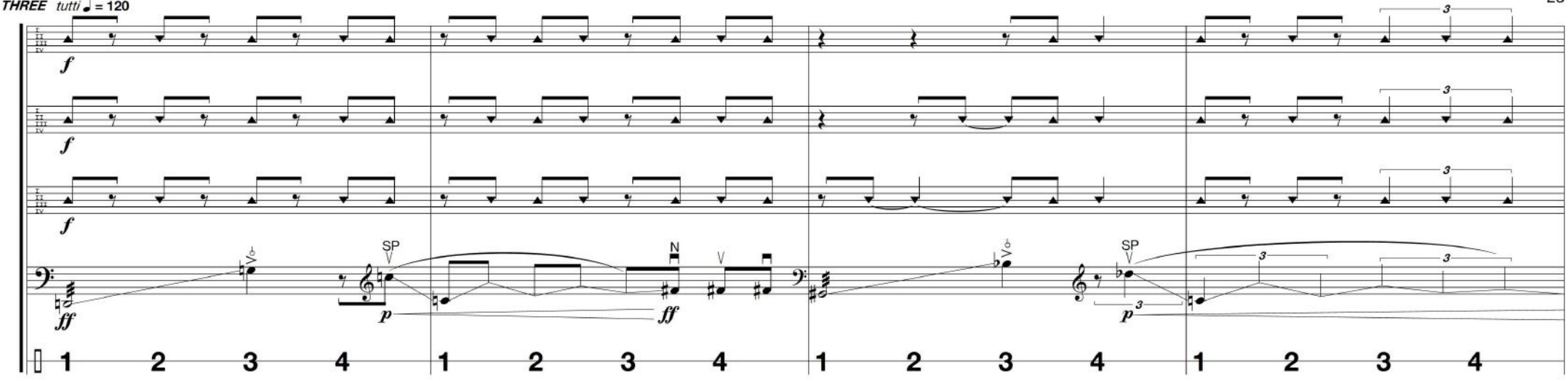

14"
ST
N
10"
(N) ST N
7"
12"
(N) SP N
9"
sub.
TASK
18"
(N) SP N
19"
SP ESP SP
N
ST N
10"
(N) ESP
8"
(ESP) N

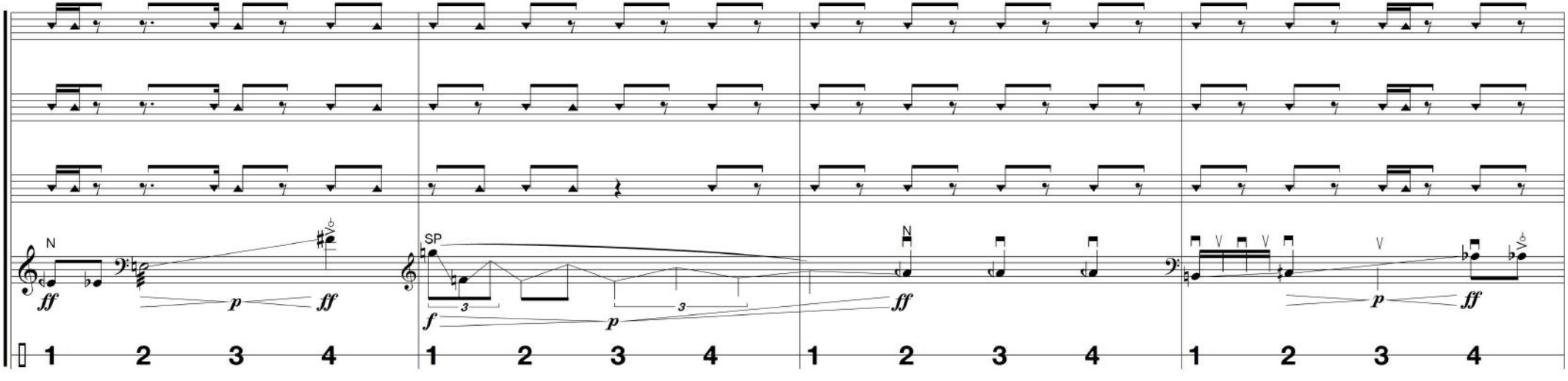

16"
mp
f
ff
ffp
sfz
18"
N → ST
mp
ff
sfz
ff
f
24"
sfz
mp
f
mf
f
18"
ff
mp
f
ff
sfz
mf
f
mp
mf
N → ST
(N) → SP
9"
mf
ff
(SP) → ESP
psfz
SP
f
N → ST → N
wide vibrato
p
mp
p
14"
f
fff
N → SP
ESP
f
sfz
f
(ESP) → N
fpp
p
9"
p
f
(N) → ESP
p
f
(ESP) → N
p
sfz
p

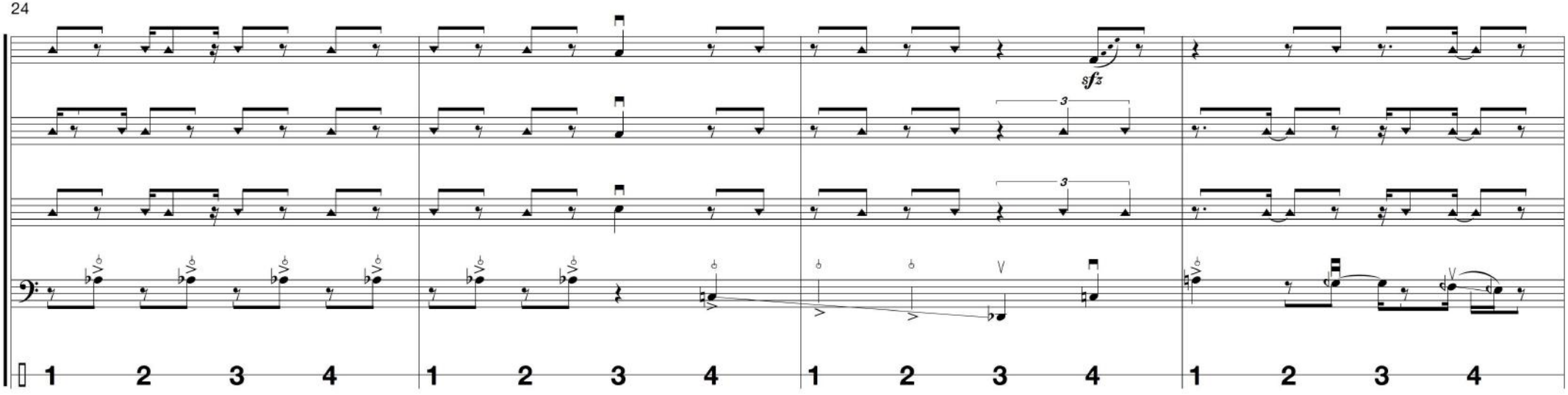

TASK
9"
15"
11"
13"
I
TIE VIOLIN
TIE VIOLIN
TIE VIOLA
17"
N
Repeat until all other performers are ready
BR

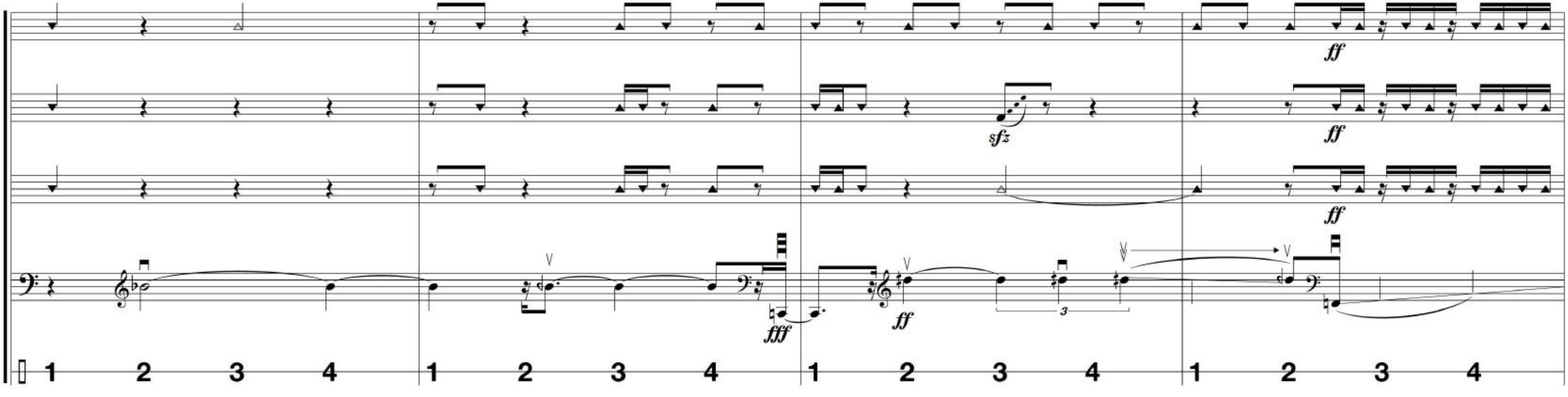
J

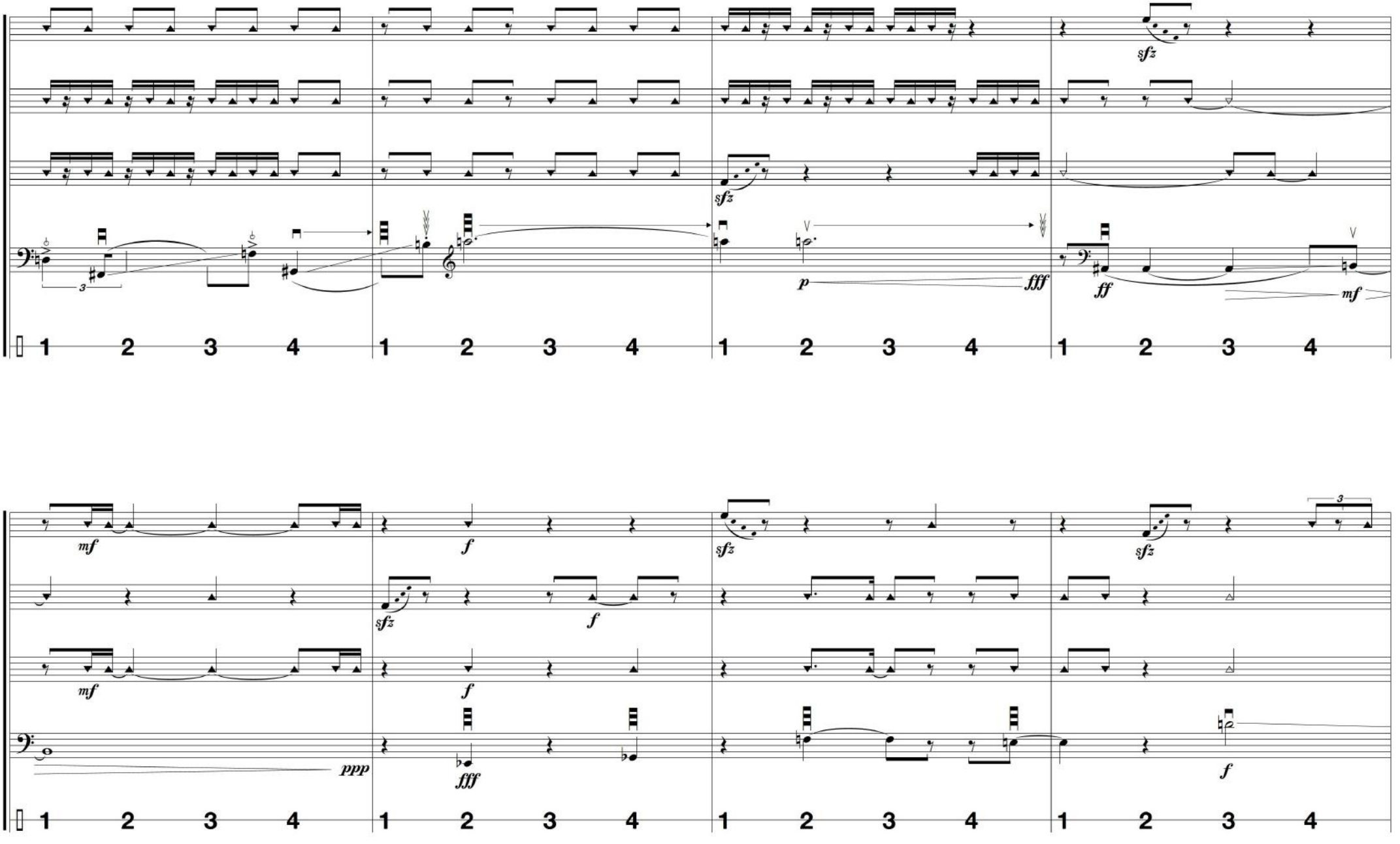
THREE tutti ♩ = 120

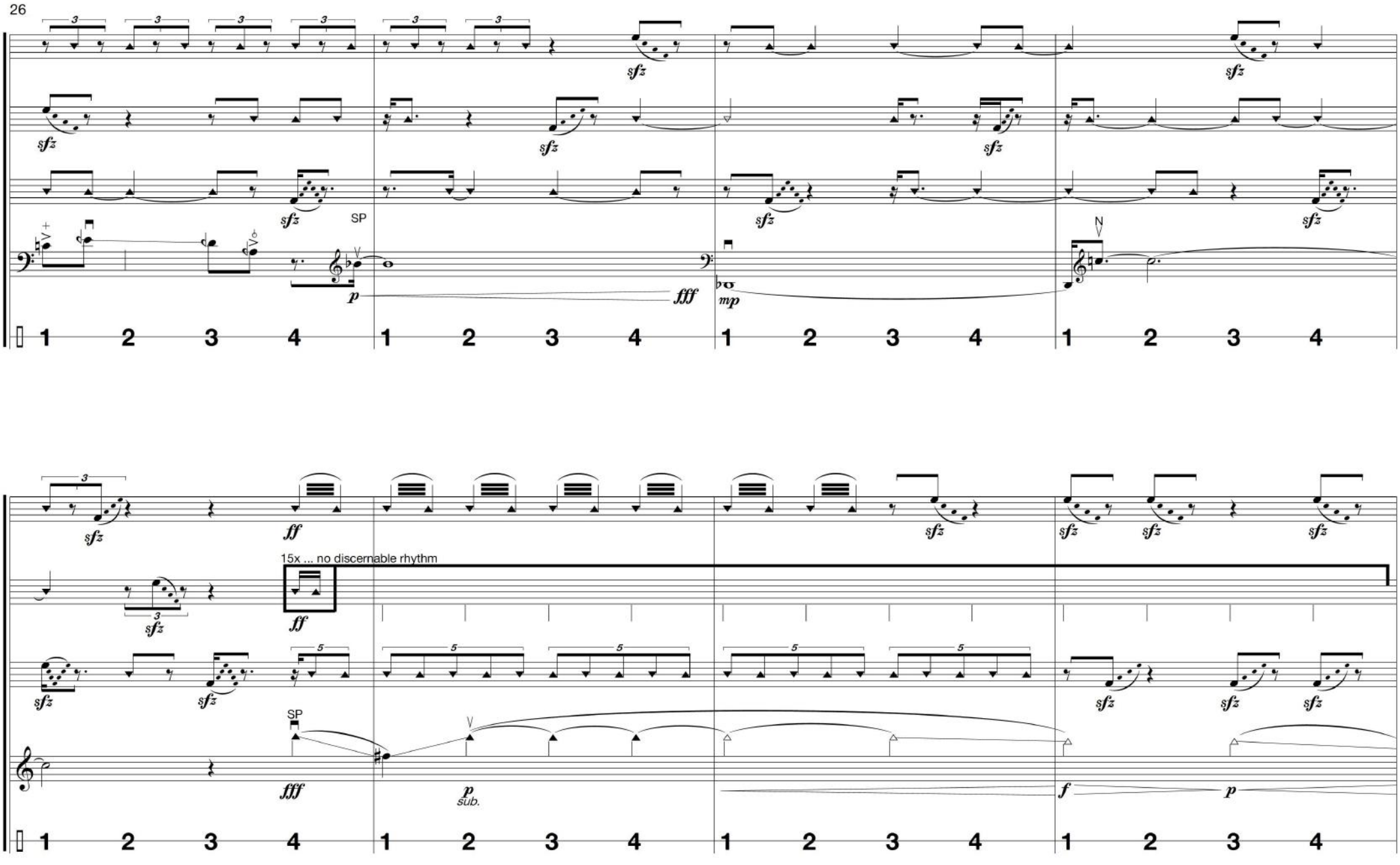


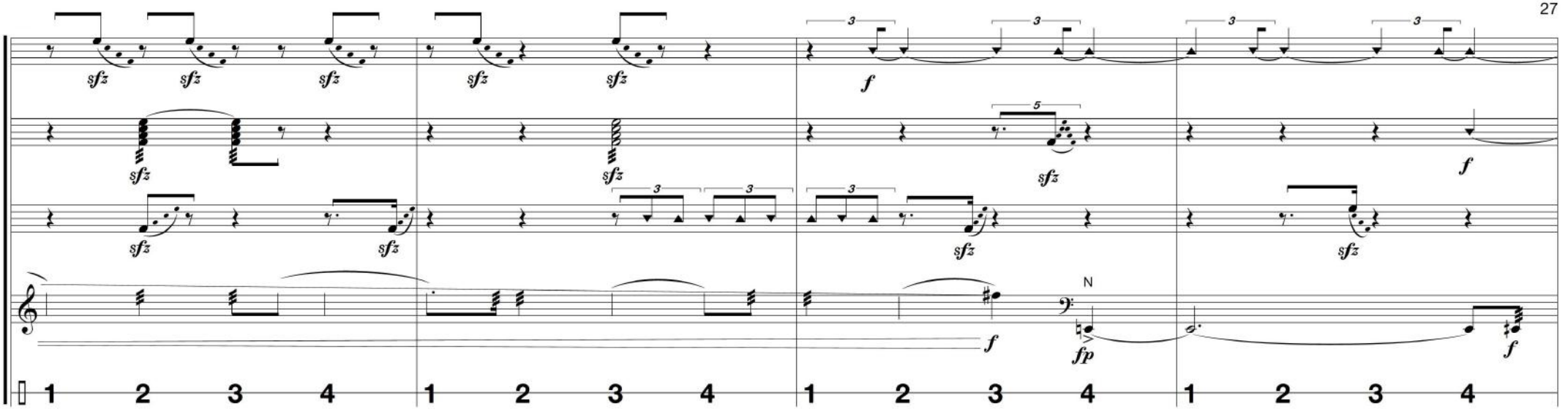


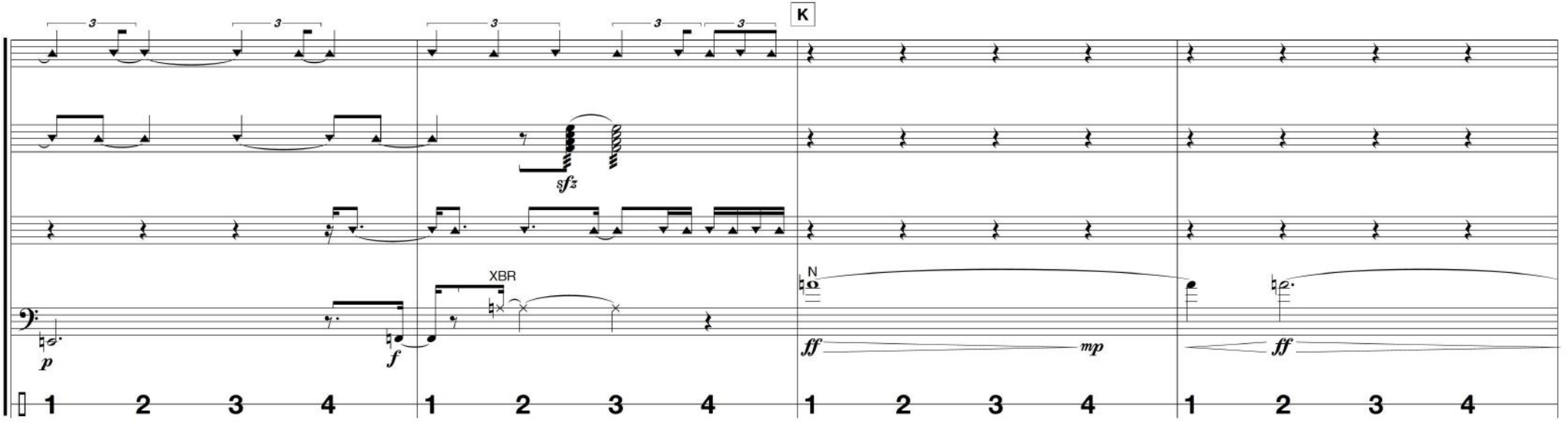

sfz
3
3
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

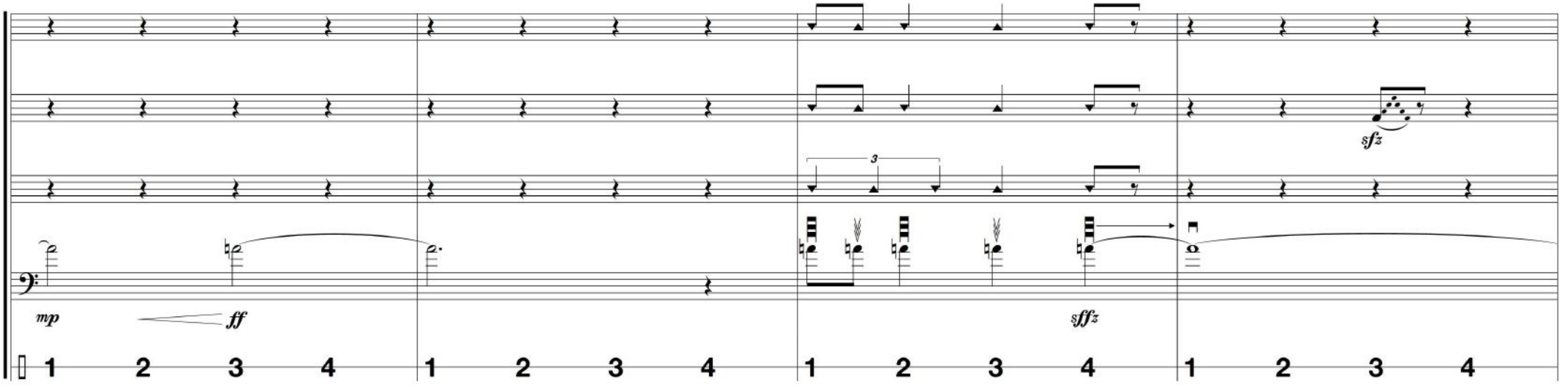

ff
sfz
ff
ff
fff
ff
3
1 2 3 4
1 2 3 4
1 2 3 4
1 2 3 4

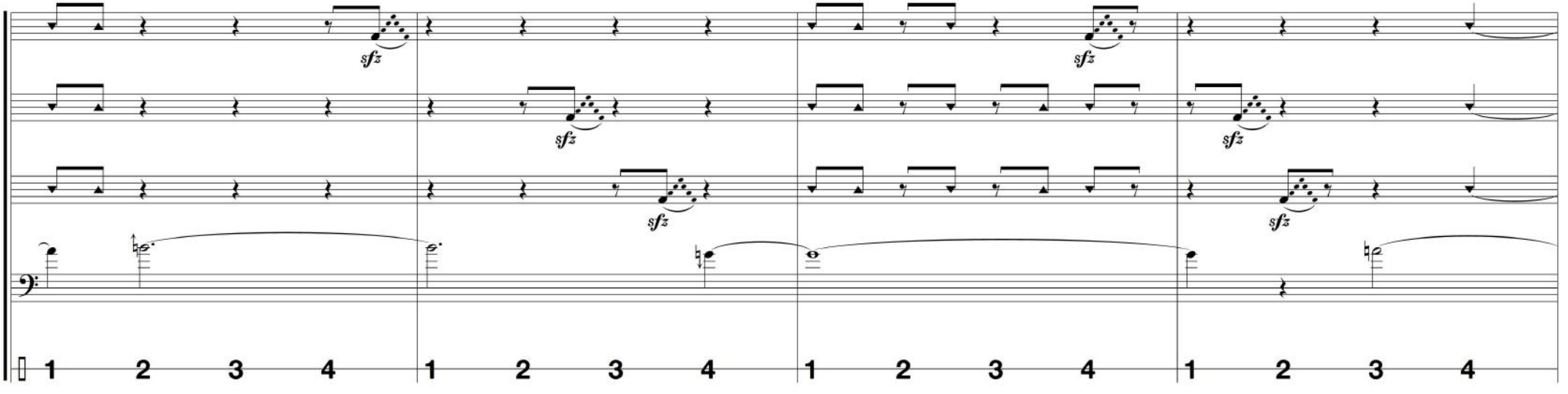

sfz
sfz
p
fff
ff
mf
mf
f
sfz
sfz
sfz
f
mf
f
ppp
fff
f

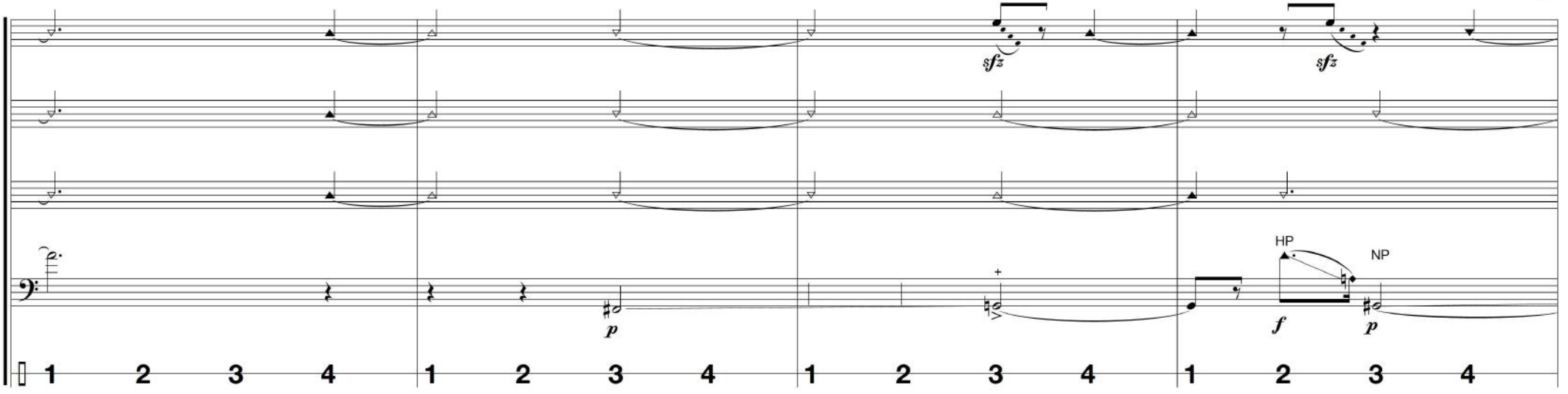

SP
N
15x ... no discernable rhythm
SP
sub.

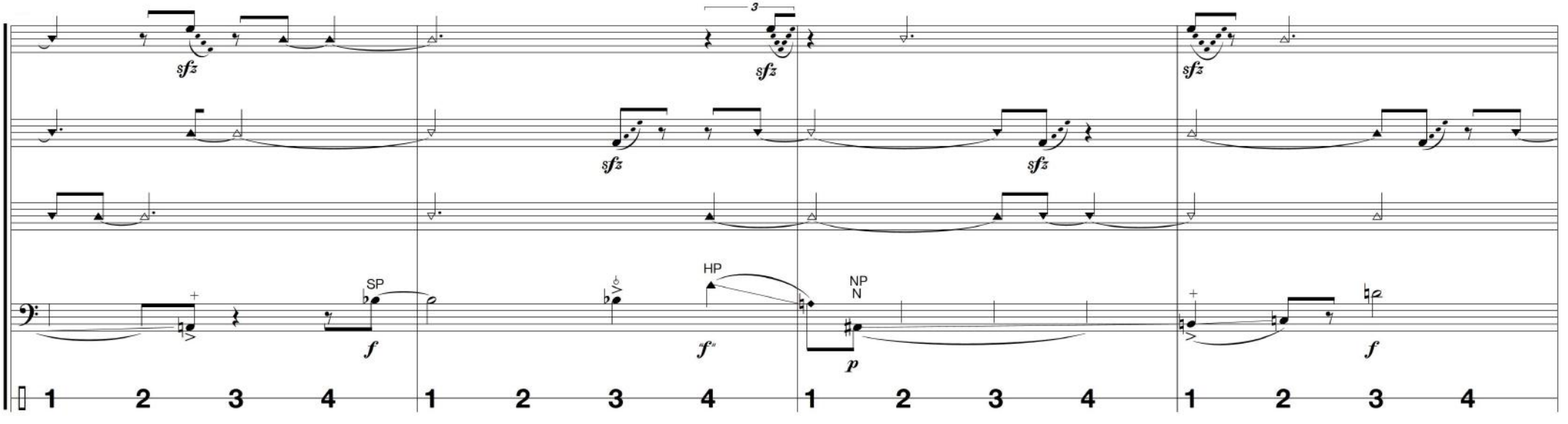

sfz
f
fp
N
1 2 3 4

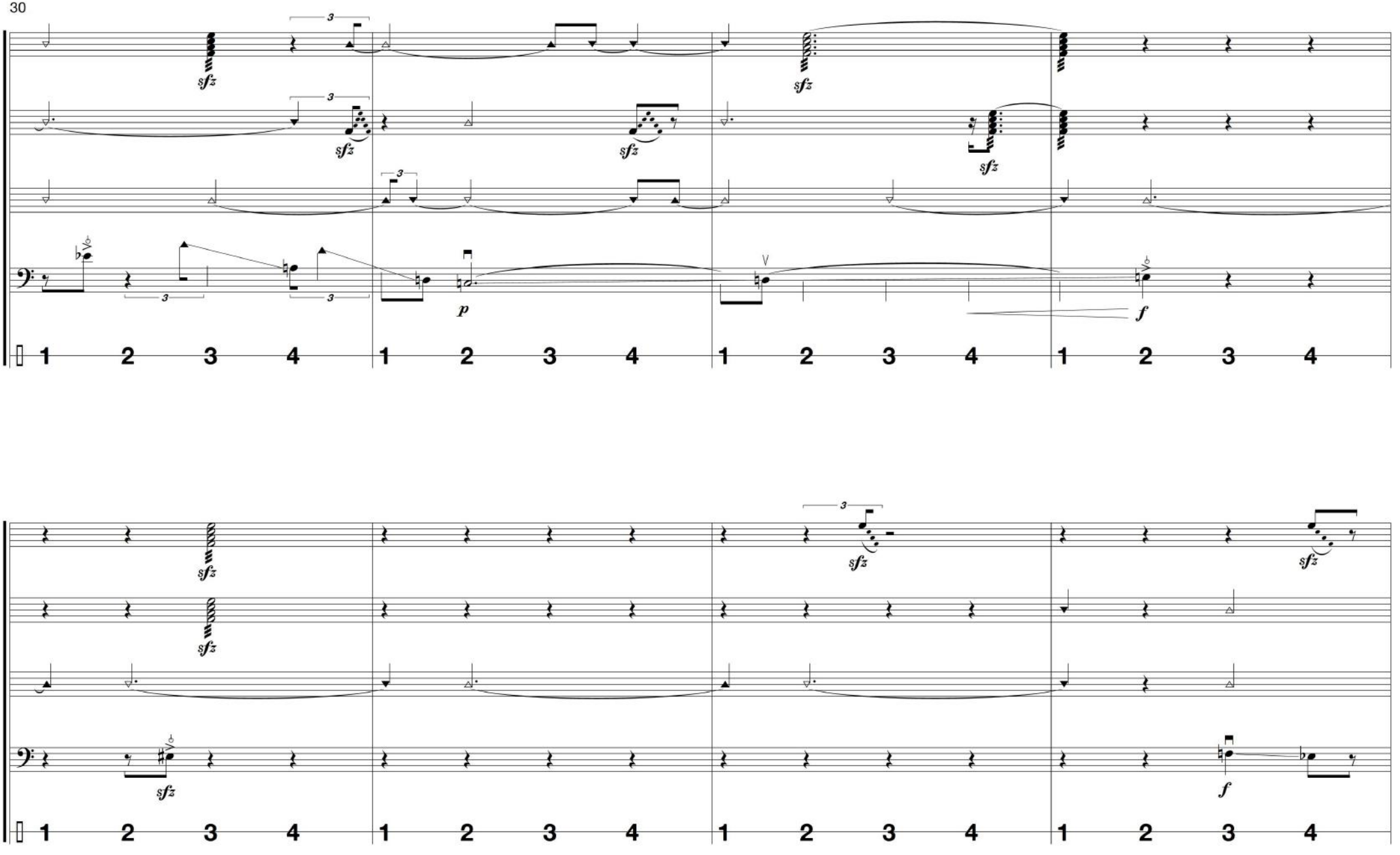

K
XBR
N
p
f
ff
mp
1 2 3 4

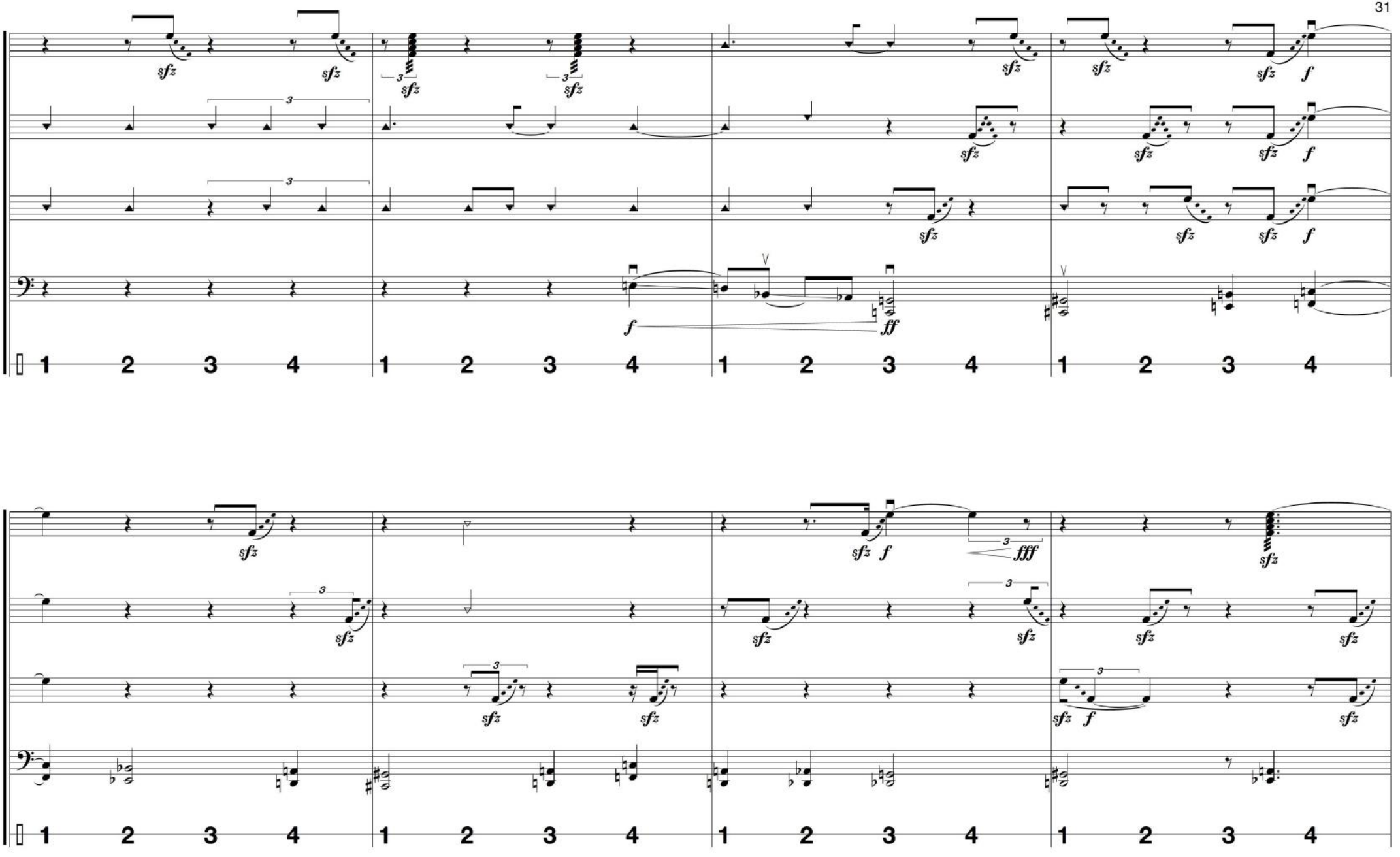

mp
ff
3
sfz
sffz
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

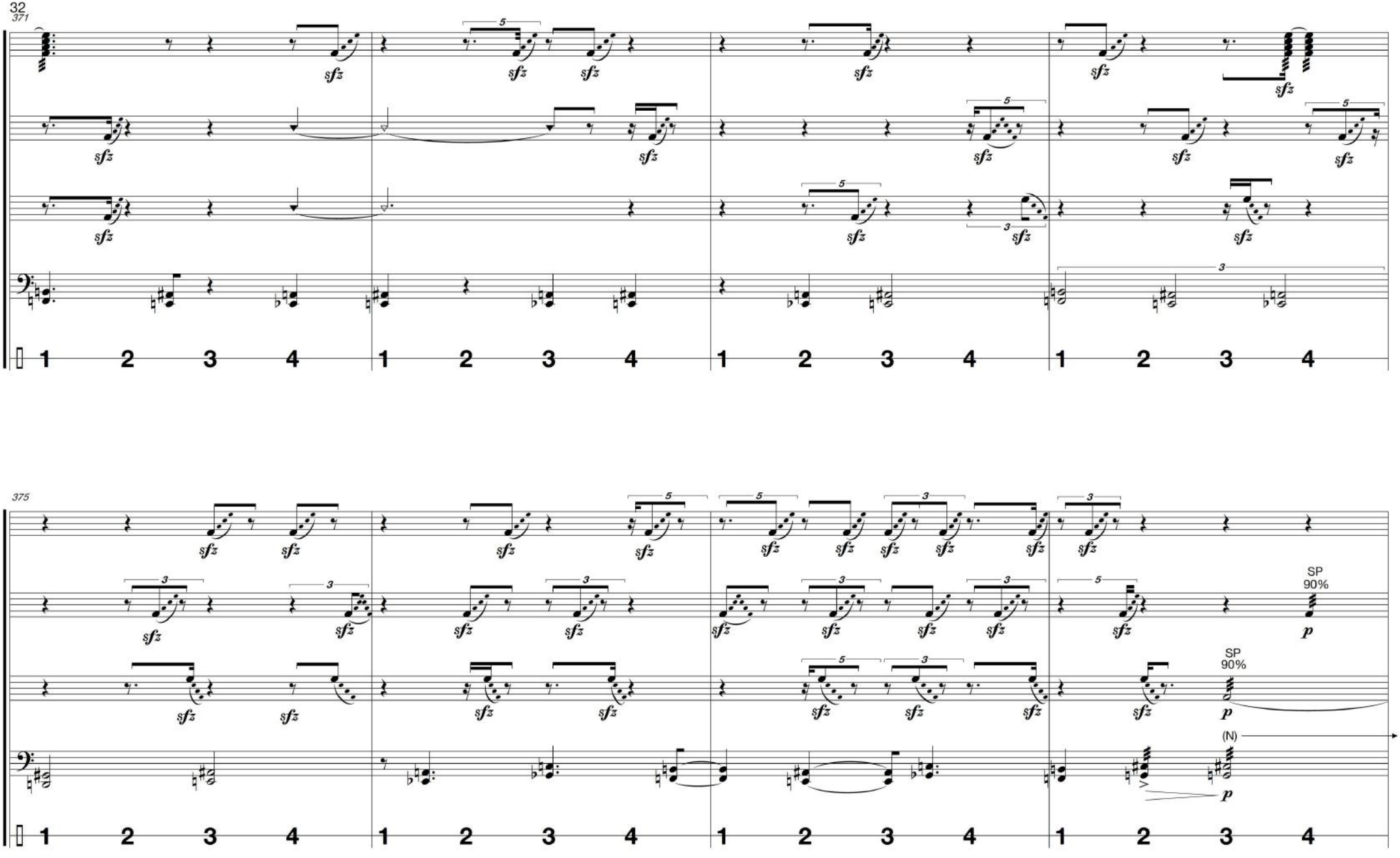

sfz
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

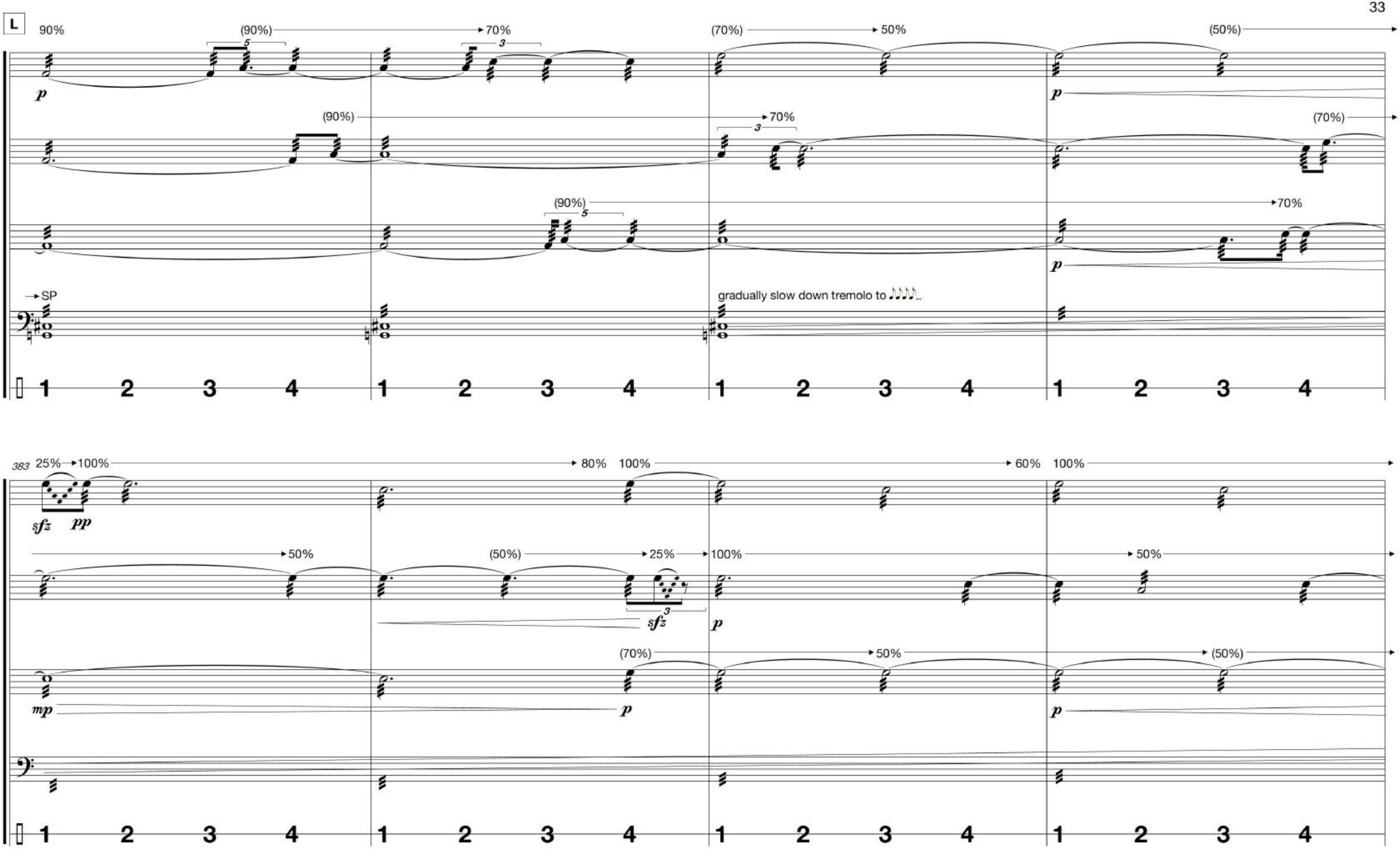

sfz
sfz
p
HP
NP
f
p
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

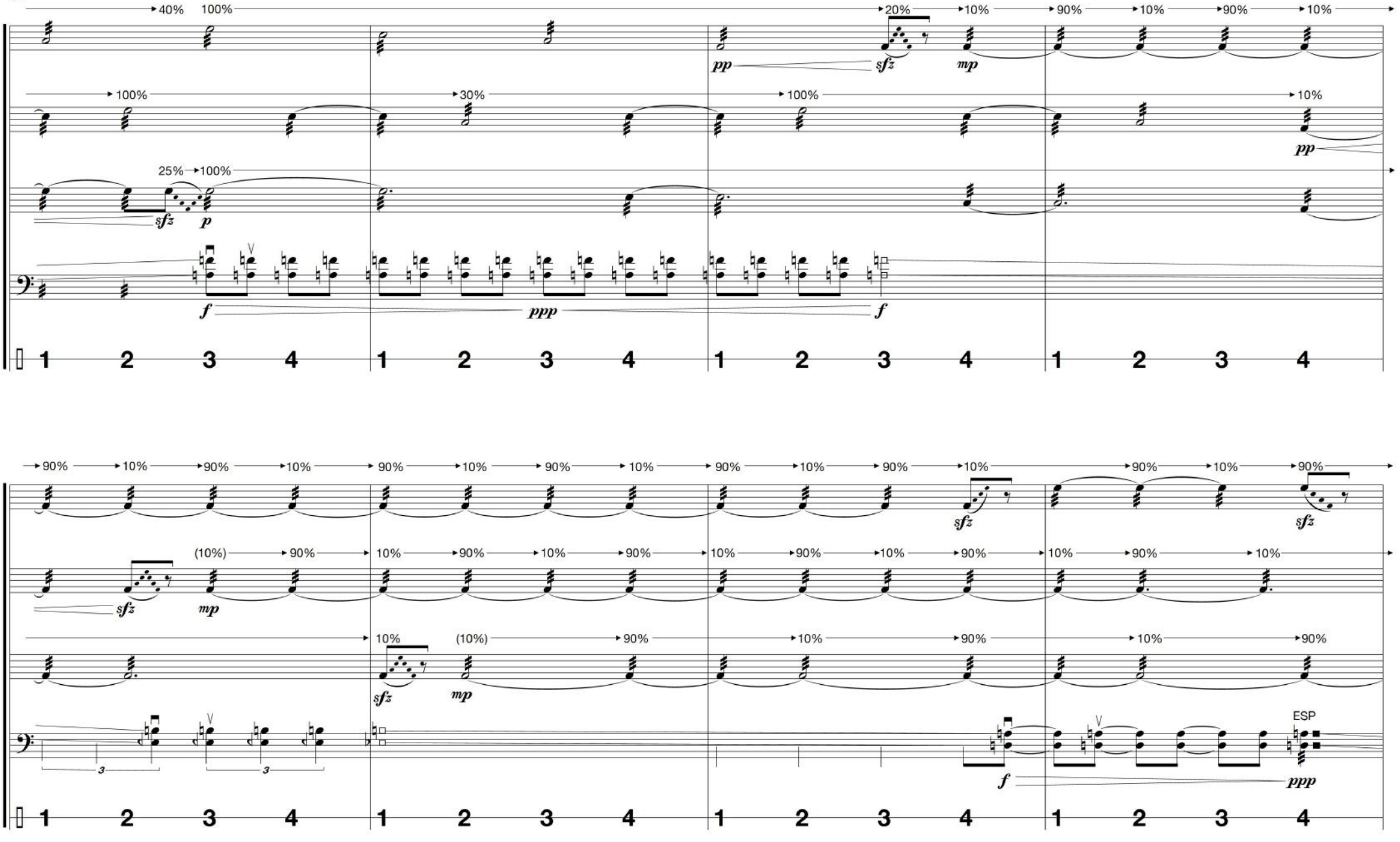

3
sfz
sfz
sfz
sfz
sfz
SP
f
HP
f"
NP
N
p
f
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

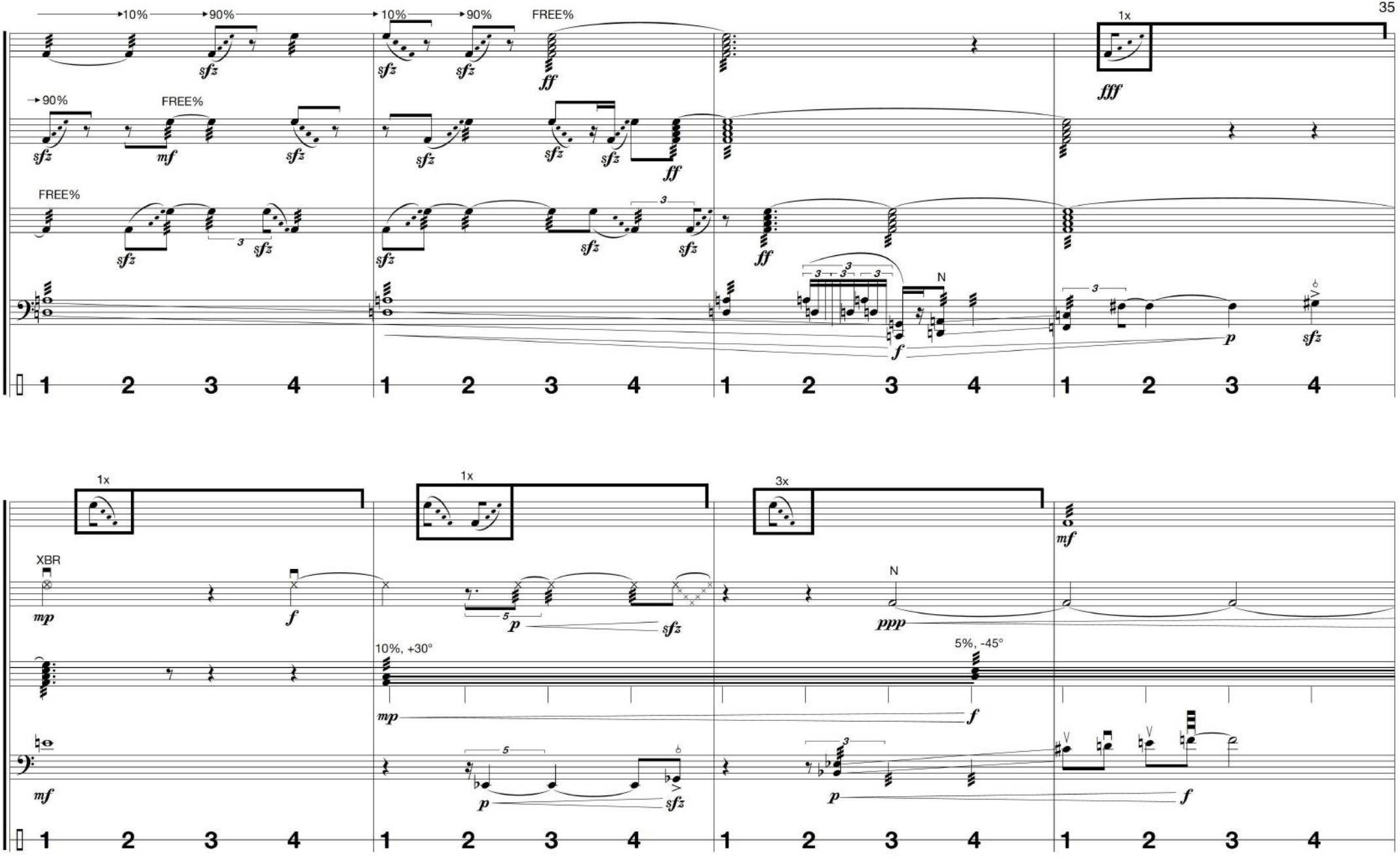

sfz
p
f
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

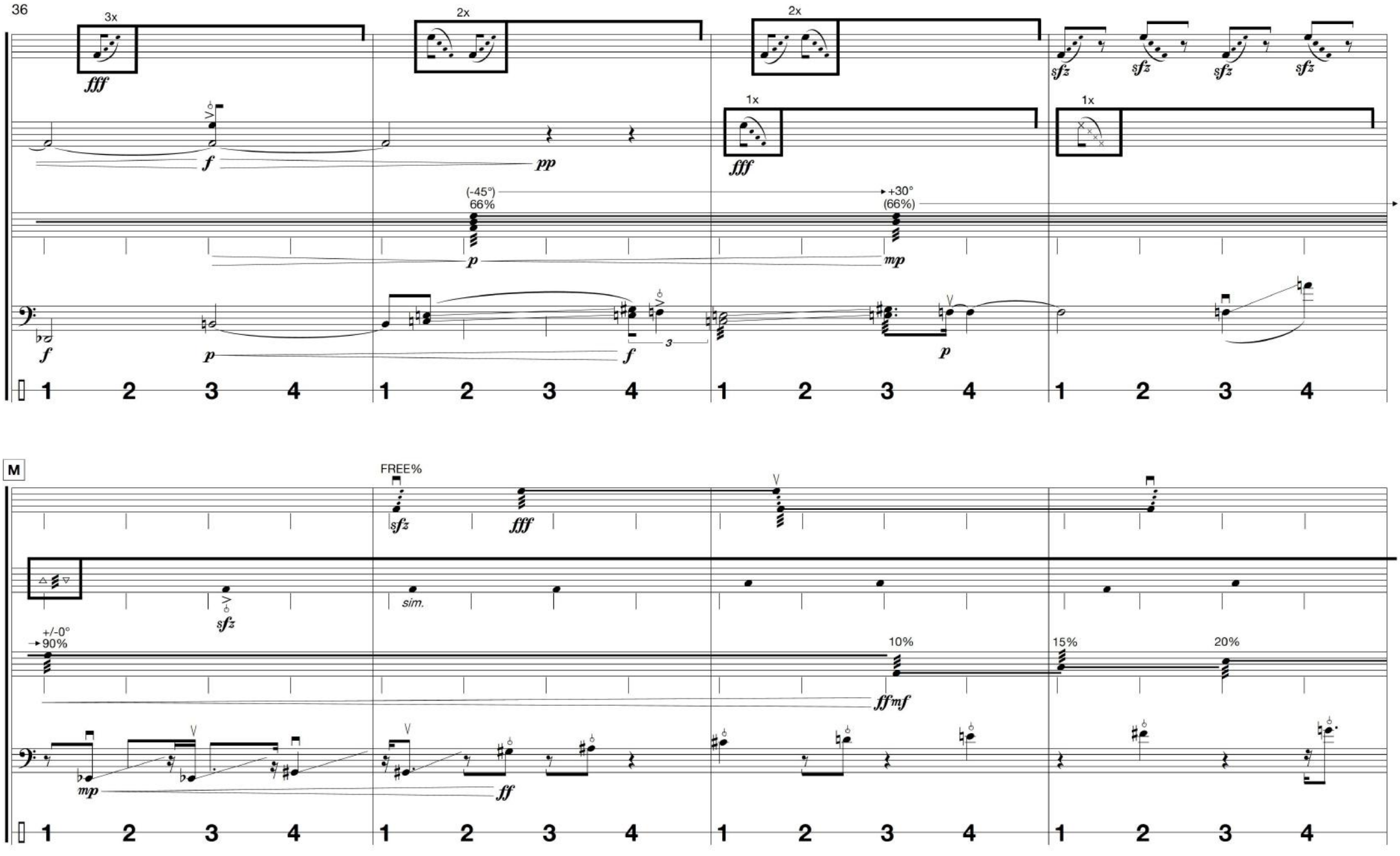

sfz
f
ff
fff
1 2 3 4

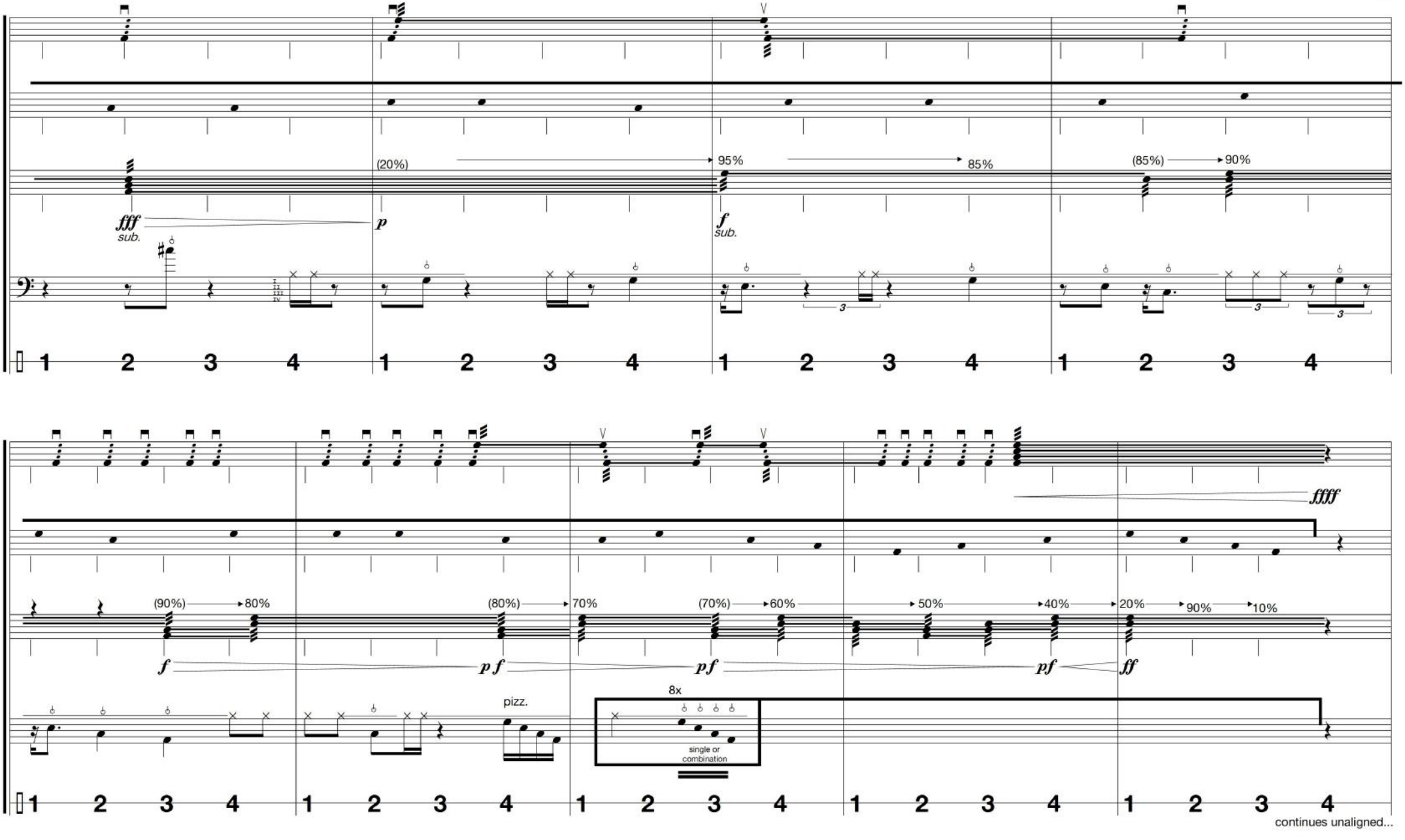

371
375
sfz
p
SP
90%
(N)
1 2 3 4


L
90%
(90%)
70%
(70%)
50%
(50%)
p
(90%)
70%
(70%)
(90%)
70%
SP
gradually slow down tremolo to
383
25%
100%
80%
100%
60%
100%
sfz
pp
50%
(50%)
25%
100%
50%
sfz
p
mp
(70%)
50%
(50%)
1 2 3 4

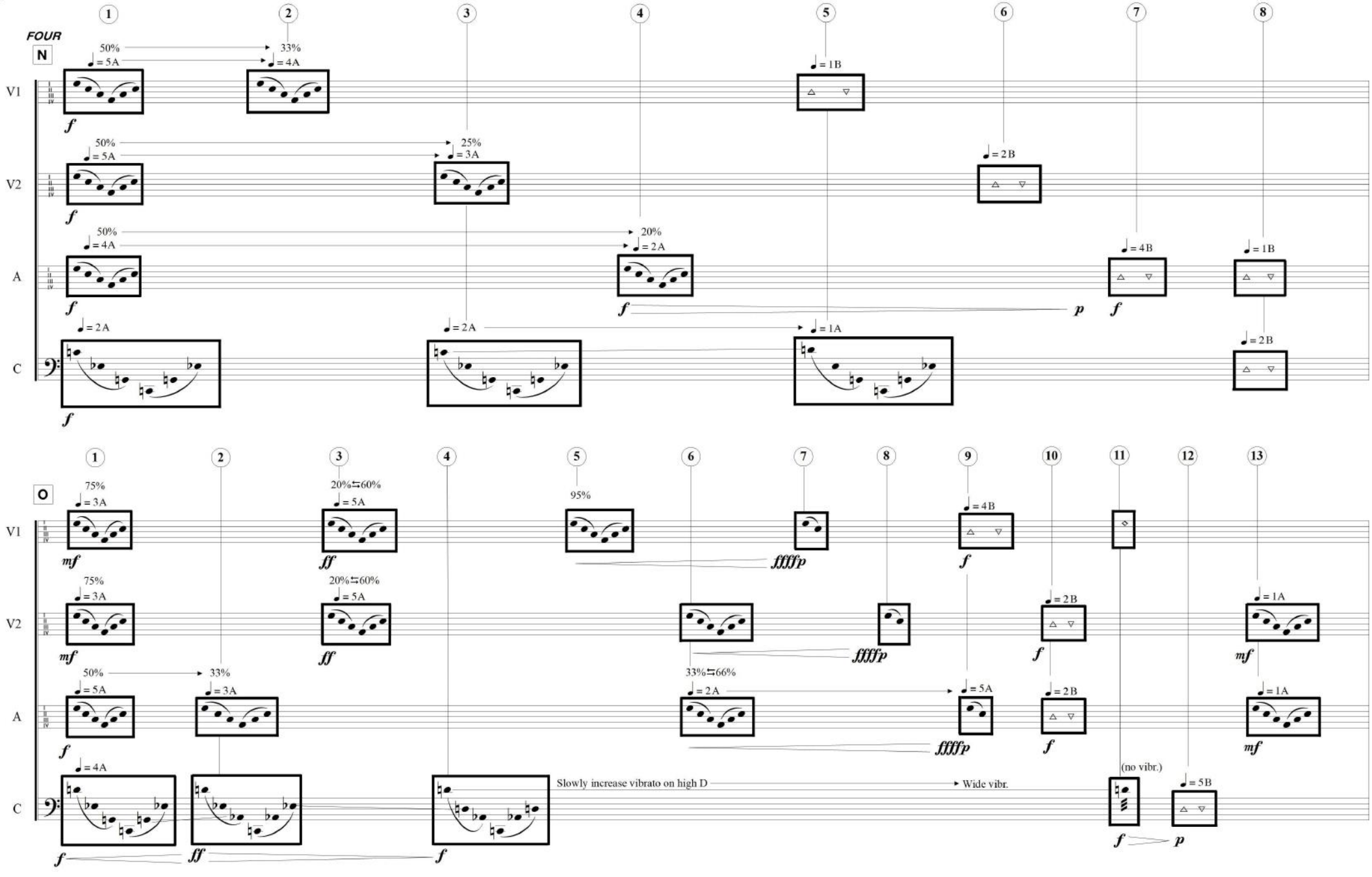

40%
100%
20%
10%
90%
10%
90%
10%
pp
sfz
mp
100%
30%
100%
10%
pp
25%
100%
sfz
p
f
ppp
f
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
90%
10%
90%
10%
90%
10%
90%
10%
90%
10%
90%
10%
90%
10%
90%
sfz
sfz
(10%)
90%
10%
90%
10%
90%
10%
90%
10%
90%
10%
90%
10%
mp
10%
(10%)
90%
10%
90%
10%
90%
sfz
mp
3
3
ESP
f
ppp
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

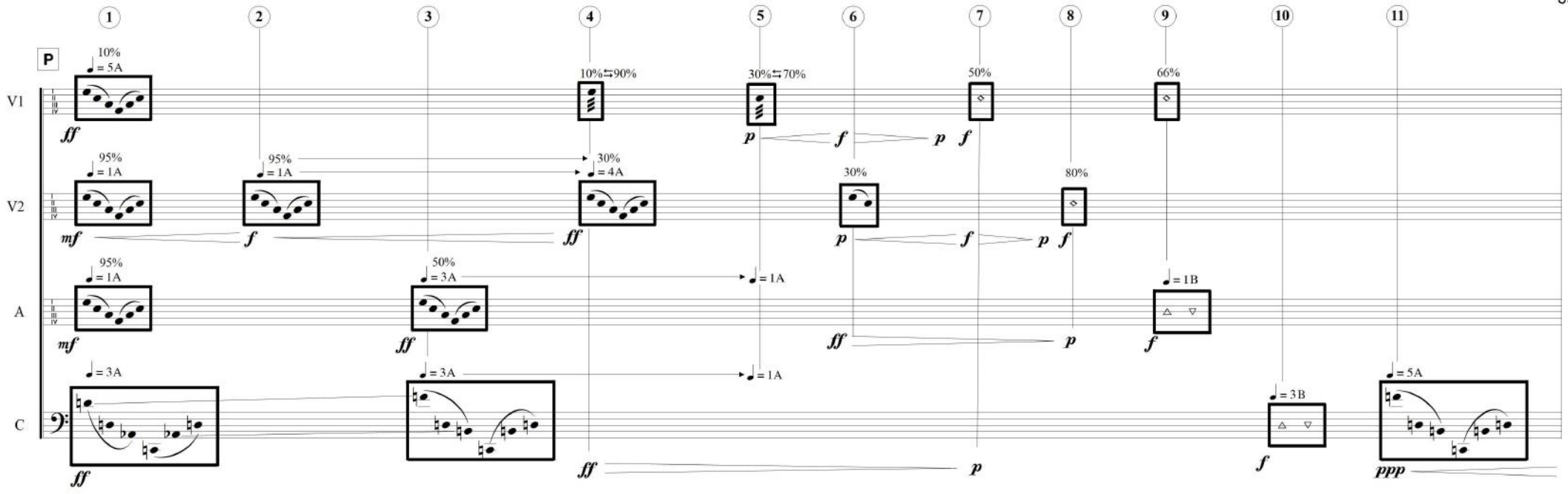

10%
90%
10%
90%
FREE%
1x
90%
FREE%
FREE%
N
1x
1x
3x
XBR
10%, +30°
5%, -45°
N

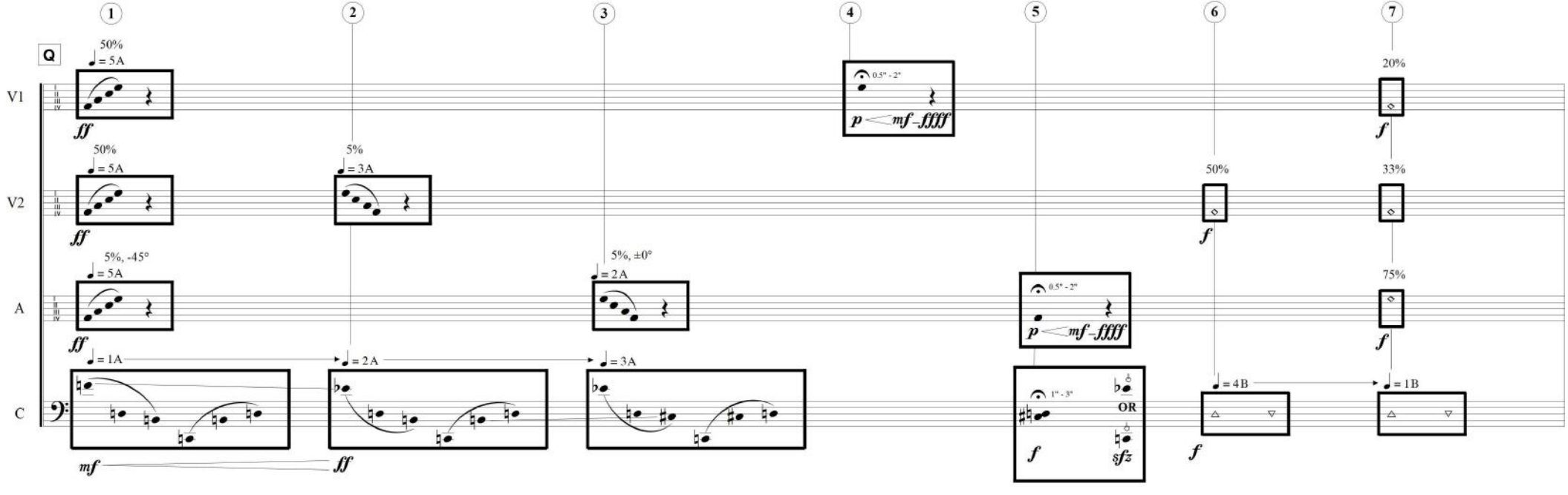

3x
2x
2x
1x
1x
fff
sfz
f
pp
(-45°)
66%
+30°
(66%)
p
mp
M
FREE%
sim.
+/-0°
90%
10%
15%
20%
ff mf
ff

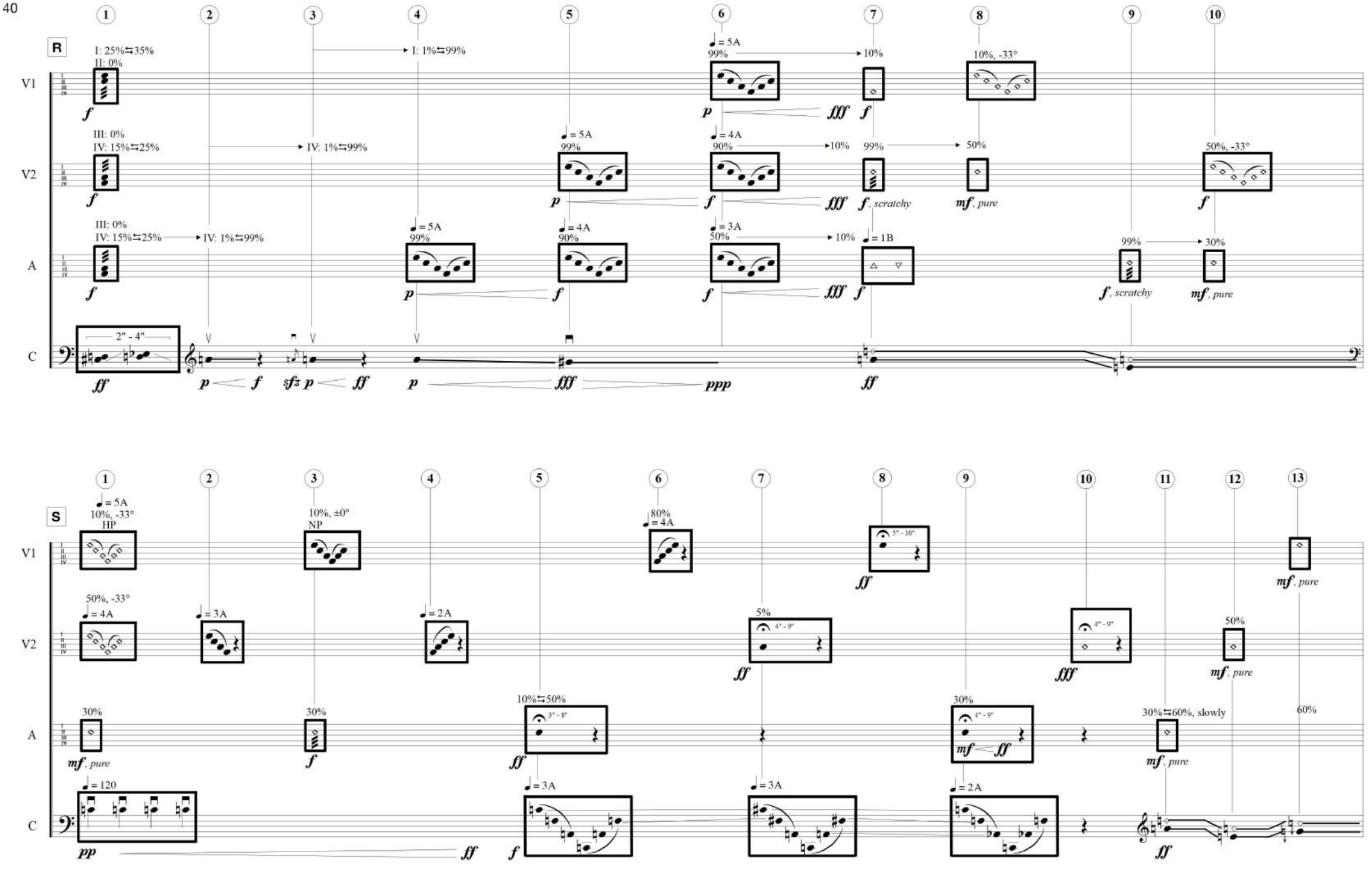


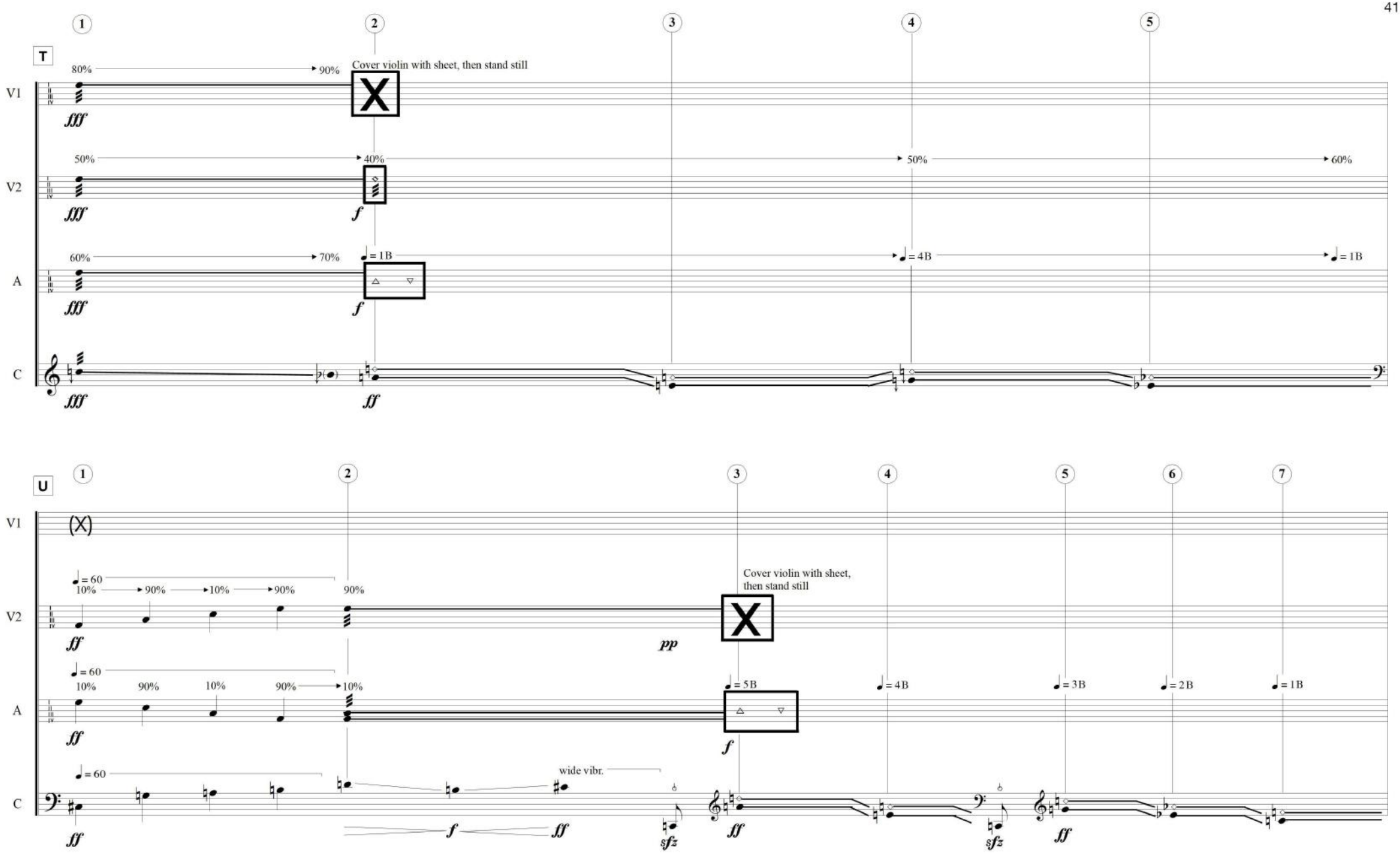
continues unaligned...

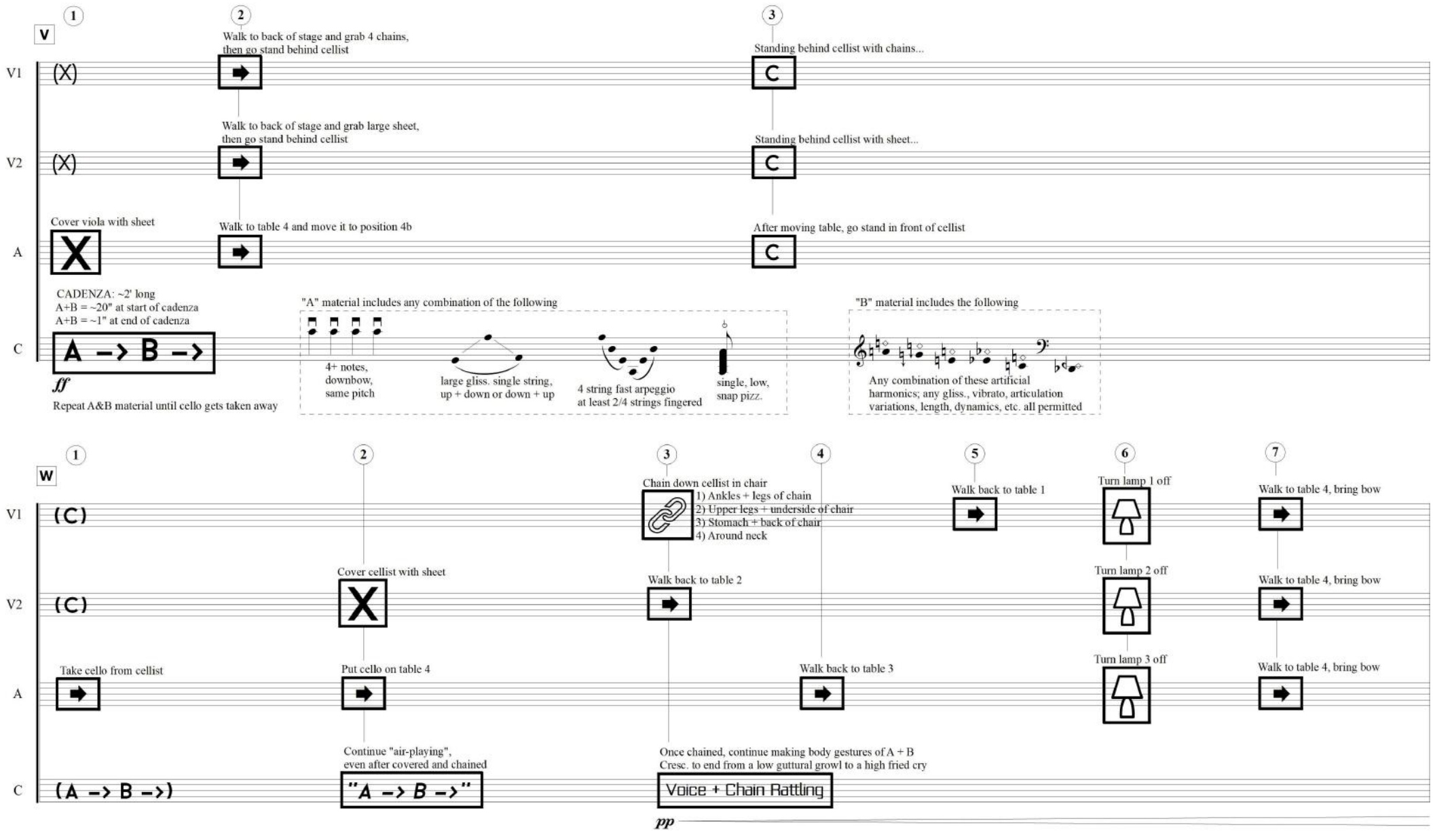

FOUR
N
V1
V2
A
C
50%
33%
♩ = 5A
♩ = 4A
♩ = 1B
25%
♩ = 3A
♩ = 2B
20%
♩ = 2A
♩ = 4B
♩ = 1A
O
75%
20%⇆60%
95%
33%⇆66%
Slowly increase vibrato on high D
Wide vibr.
(no vibr.)
♩ = 5B

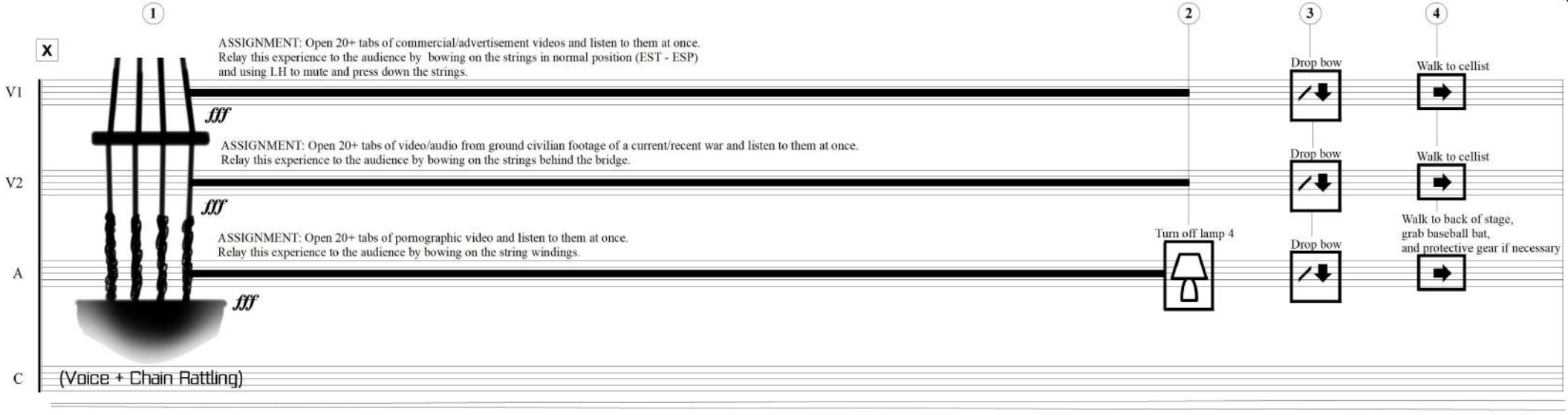

P
V1
V2
A
C
10%
= 5A
10%⇆90%
30%⇆70%
50%
66%
95%
= 1A
95%
= 1A
30%
= 4A
30%
80%
95%
= 1A
50%
= 3A
= 1A
= 1B
= 3A
= 3A
= 1A
= 3B
= 5A
ff
p
f
mf
ppp

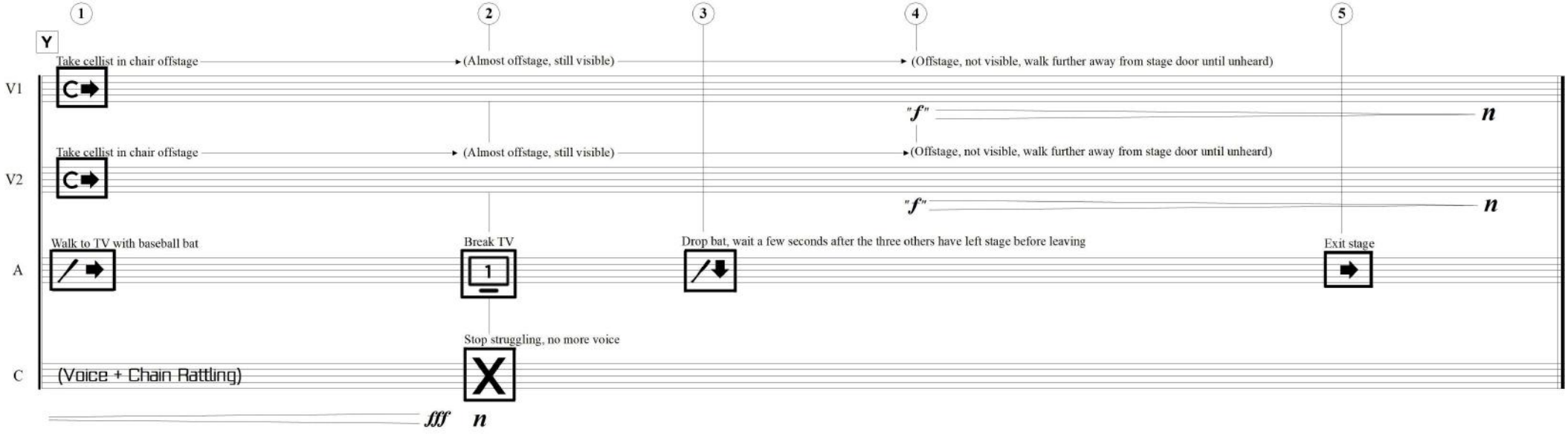

Q
V1
V2
A
C
50%
= 5A
0.5" - 2"
p
mf
ffff
20%
50%
= 5A
5%
= 3A
50%
33%
5%, -45°
= 5A
5%, ±0°
= 2A
0.5" - 2"
p
mf
ffff
75%
= 1A
= 2A
= 3A
1" - 3"
OR
sfz
= 4B
= 1B
ff
mf
f


R
V1
V2
A
C
I: 25%⇆35%
II: 0%
III: 0%
IV: 15%⇆25%
IV: 1%⇆99%
I: 1%⇆99%
= 5A
99%
= 4A
90%
= 3A
50%
10%
= 1B
10%, -33°
50%
50%, -33°
30%
2" - 4"
f
p
ff
fff
ppp
f, scratchy
mf, pure
S
HP
NP
10%, ±0°
80%
5" - 10"
5%
4" - 9"
3" - 8"
10%⇆50%
30%⇆60%, slowly
60%
= 120
= 2A
pp
sfz


1
2
3
4
5
T
80%
90%
Cover violin with sheet, then stand still
V1
fff
50%
40%
50%
60%
V2
fff
f
60%
70%
= 1B
= 4B
= 1B
A
fff
f
C
fff
ff
1
2
3
4
5
6
7
U
V1
(X)
= 60
10%
90%
10%
90%
90%
V2
ff
pp
Cover violin with sheet, then stand still
= 60
10%
90%
10%
90%
10%
= 5B
= 4B
= 3B
= 2B
= 1B
A
ff
f
= 60
wide vibr.
C
ff
f
ff
sfz
ff
sfz
ff


V
1
2
3
V1
(X)
Walk to back of stage and grab 4 chains, then go stand behind cellist
Standing behind cellist with chains...
V2
(X)
Walk to back of stage and grab large sheet, then go stand behind cellist
Standing behind cellist with sheet...
A
Cover viola with sheet
X
Walk to table 4 and move it to position 4b
After moving table, go stand in front of cellist
C
CADENZA: ~2' long
A+B = ~20" at start of cadenza
A+B = ~1" at end of cadenza
A –> B –>
ff
Repeat A&B material until cello gets taken away
"A" material includes any combination of the following
4+ notes, downbow, same pitch
large gliss. single string, up + down or down + up
4 string fast arpeggio at least 2/4 strings fingered
single, low, snap pizz.
"B" material includes the following
Any combination of these artificial harmonics; any gliss., vibrato, articulation variations, length, dynamics, etc. all permitted
W
1
2
3
4
5
6
7
V1
(C)
Chain down cellist in chair
1) Ankles + legs of chain
2) Upper legs + underside of chair
3) Stomach + back of chair
4) Around neck
Walk back to table 1
Turn lamp 1 off
Walk to table 4, bring bow
V2
(C)
Cover cellist with sheet
X
Walk back to table 2
Turn lamp 2 off
Walk to table 4, bring bow
A
Take cello from cellist
Put cello on table 4
Walk back to table 3
Turn lamp 3 off
Walk to table 4, bring bow
C
(A –> B –>)
Continue "air-playing", even after covered and chained
"A –> B –>"
Once chained, continue making body gestures of A + B
Cresc. to end from a low guttural growl to a high fried cry
Voice + Chain Rattling
pp


1
2
3
4
X
ASSIGNMENT: Open 20+ tabs of commercial/advertisement videos and listen to them at once.
Relay this experience to the audience by bowing on the strings in normal position (EST - ESP)
and using LH to mute and press down the strings.
Drop bow
Walk to cellist
V1
fff
ASSIGNMENT: Open 20+ tabs of video/audio from ground civilian footage of a current/recent war and listen to them at once.
Relay this experience to the audience by bowing on the strings behind the bridge.
Drop bow
Walk to cellist
V2
fff
ASSIGNMENT: Open 20+ tabs of pornographic video and listen to them at once.
Relay this experience to the audience by bowing on the string windings.
Turn off lamp 4
Drop bow
Walk to back of stage,
grab baseball bat,
and protective gear if necessary
A
fff
C
(Voice + Chain Rattling)


1
2
3
4
5
Y
Take cellist in chair offstage
(Almost offstage, still visible)
(Offstage, not visible, walk further away from stage door until unheard)
V1
C
"f"
n
Take cellist in chair offstage
(Almost offstage, still visible)
(Offstage, not visible, walk further away from stage door until unheard)
V2
C
"f"
n
Walk to TV with baseball bat
Break TV
Drop bat, wait a few seconds after the three others have left stage before leaving
Exit stage
A
1
Stop struggling, no more voice
X
C
(Voice + Chain Rattling)
fff
n