

Jeffrey Ryan

Slash

(string quartet #2)

Perusal Copy

Slash

(string quartet #2)

I / II	1
II / III	11
III / IV	21
IV / I	29

Performance notes:

Total performance time ca. 15'



note ends with no bow change



give note a slight rhythmic and dynamic stress

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

Other performance notes are given as required in the score and/or part.

Programme note:

The title *Slash* is taken from "slash fiction", a creative endeavour in alternate realities that has become a common feature on internet fan sites. In slash fiction, (usually amateur) writers invent (usually romantic) stories around various combinations and permutations of characters from popular culture — Mulder/Scully, Picard/Crusher, Kirk/Spock, and so on — each pairing separated by a slash.

This idea suggested a way of exploring the musically intimate nature of quartet playing. In *Slash (string quartet #2)*, each movement is titled with a "slashed" pairing that functions on several levels. On the surface level, each movement highlights a different pair of players in the context of the full quartet — in I / II, for example, the first and second violinists are featured. On a deeper structural level, selected musical material from each movement reappears, reinterpreted, in the following movement, and the closing gesture of each movement is reused (and again, reinterpreted) as the opening gesture of the next, creating a connected flowing stream of musical consciousness, yet with an overall integration of ideas.

Though "slash fiction" suggests romance, the word "slash" also suggests violence, and indeed much of this music is aggressive, propulsive, and even obsessive, with the added visual element of slashing motions of the bows. In the final movement, though, the music turns inward, with the players instructed to play "as breathing."

Slash (string quartet #2) was commissioned by Music Toronto for the Arditti Quartet, with funding from the Canada Council for the Arts. It is dedicated to Jennifer Taylor and the Arditti Quartet.

Slash I/II

Jeffrey Ryan

♩ = 96 Violently
at the frog

1

ff arco (IV) *tr* *grad.* * *ord.* 3

ff *pizz.* *ff* *grad.* *fff* *ord.* 3

ff (end ON beat) *tr* *grad.* * *fff* *ord.* 3

ff (II) *gl.* *grad.* *tr* *ord.* 3

p < ff *fff* *p* 3

*use extreme bow pressure to create a grinding sound

7

sim.

ff *pizz.* (end ON beat) *arco* *tr* *grad.*

ff *gl.* *gl.* *tr* *grad.*

ff *sim.* *tr* *tr* *grad.*

ff *sfp* *ff* *sfp* *ff* *sfp* *ff*

ff *ff* 3 3

11

grad. *ord.* 5

A (III)

fff *ord.* 5

fff *ord.* 5

fff *ord.* 5

ff (III) *pizz.* *arco* (III) *gl.*

ff *gl.*

ff *gl.* *gl.*

6 6 6 5 *fff* *ff*

16

6 6 6 6

fff ff fff

gl.

gl.

tr (•) 6 6

19

6 6 6 6

ff

gl.

gl.

tr (•) *non-tr.* 4 4 4 4

fff

fff

fff

21 **B**

6 6 6 6

pizz. ⊕ (*damp sound*)

f poss.

pizz. ⊕ (*damp sound*)

f poss.

pizz. ⊕ (*damp sound*)

f poss.

23

arco non-vib. grad. vib.
n. ff arco non-vib. grad. vib.
arco (vib. ord.) n. ff

25

ff

27

C

p ff p ff

rit. poco a poco to ----- $\bullet = 60$
(no accent)

32

f *mf* *p*
mf *p* *pp*
mf *p* *pp*
mf *p* *pp*

37

rit. to ----- $\bullet = 48$
dolce

D

pp *n.* *crystalline* *8va* *pizz. (III)*
crystalline *8va* *pp* *p*
pp *pizz. (I)* *gl.*
crystalline *8va* *pp* *pizz. (I)* *gl.*
pp *p*

43

arco *dolce* *(II)* *gl.* *gl.* *gl.*
n. *(IV)* *(d)* *3* *p > pp* *3* *p > pp* *pizz.*
mf *pp* *pp*

(♩ = 84)

♩ = 96

59

sempre
f

62

64

G ♩ = 120 sub.
Violently again

66

Musical score for measures 66-70. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first two staves are marked *ff*. The third and fourth staves are marked *ff*. The score includes dynamic markings *ff*, *pizz.*, and *arco*. There are triplet markings (3) over the final notes of measures 68 and 70. A large watermark 'Pulsar Copy' is visible across the score.

70

accel. to ----- **H** ♩ = 144

Musical score for measures 70-74. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first two staves are marked *ff*. The score includes dynamic markings *ff* and *accel. to*. The time signature changes to 3/4 for measures 72-74. A large watermark 'Pulsar Copy' is visible across the score.

75

Musical score for measures 75-79. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time. The first two staves are marked *ff*. The score includes dynamic markings *ff*. A large watermark 'Pulsar Copy' is visible across the score.

I

accel. to $\text{♩} = 156$

80

Musical score for measures 80-84. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 5/4. The music is highly rhythmic, featuring sixteenth and thirty-second notes. A large watermark 'Perisai Copy' is overlaid on the score.

85

Musical score for measures 85-87. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 5/4. The music continues with complex rhythmic patterns. A large watermark 'Perisai Copy' is overlaid on the score.

88

Musical score for measures 88-90. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 5/4. The music continues with complex rhythmic patterns. A large watermark 'Perisai Copy' is overlaid on the score. In measure 90, there are markings 'gl. (♩)' and an accent (^) above notes in the second and fourth staves.

accel. to -----

91

*jeté** (I) (IV) **

p

15^{ma} gl.

pizz. secco *p*

mp
sul pont.
tr

(I) *gl. (♭)* (♭*e*)

pp ----- *ff*

*bar at least halfway up fingerboard **shift approx. M2 higher (precise pitches are unnecessary)

94

J ♩ = 168

f p ----- *ff*

loco

p ----- *ff*

arco (IV)

p ----- *ff*

ord. (I)

p ----- *ff*

p ----- *ff*

99

change bow freely

grad.

ff

ff^v

ff

ff

f poss.

f poss.

f poss.

f poss.

pizz.

pizz.

pizz.

pizz.

♩ = 48 Reflectively

con sord.

pizz.

arco

1

mf (senza sord.) (arco) n. mf n. n.

p con sord. pizz. arco solo espr. 6 6 tr 5 mf p p

mf con sord. pizz. arco n. mf n. n.

mf con sord. pizz. arco n. mf n. n.

6

mf n. n.

3 3 5 5 mf p p <mf> p p <mf> p 6 12

mf n. n.

mf n. n.

10 A

n. <mf> n. n.

6 6 6 6 mf p p <mf> p pp <p> pp gl. 0

n. <mf> n. n.

n. <mf> n. n.

n. <mf> n. n.

♩ = 60 sub. rit. to ----- ♩ = 48 **B** ♩ = 120 sub. With weight, not too fast

15

mf > *p* *mf* > *p* *mf* > *p* *via sord.* *pizz.* *f*

(IV) *gl.* (♩) *poco* *molto* *f*

(IV) con vib. *via sord.* *f* *0*

mf > *p* *mf* > *p* *mf* > *p* *via sord.* *f*

mf *pp* *via sord.*

19

arco *sul pont.* *ord.* *Λ* *f*

p *f* *f*

gl. *V* *gl.* *V* *gl.* *V*

p *f* *f*

pizz. arco *Λ* *f*

sul pont. *ord.* *f*

p *f* *f*

♩ = 72 non-vib. ----- ♩ = 120 sub.

23

pp *f* *f*

non-vib. ----- *gl.* *V* *gl.* *V*

pp *f* *f*

non-vib. ----- *pizz. arco* *Λ* *pizz. arco* *Λ*

pp *f* *f*

non-vib. ----- *f* *V* *f* *V*

pp *f* *V* *f* *V*

27

Musical score for measures 27-28. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a sequence of chords and a triplet of chords marked (III). The third staff is a bass clef with a sequence of chords. The fourth staff is a bass clef with a sequence of chords. Dynamics include *p*, *gl.*, and *f*. A finger number '0' is indicated in the second and fourth staves.

29 C

Musical score for measures 29-32. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a sequence of chords and a triplet of chords marked (III). The second staff is a treble clef with a sequence of chords. The third staff is a bass clef with a sequence of chords. The fourth staff is a bass clef with a sequence of chords. Dynamics include *f*, *mf*, and *pizz.*. A finger number '0' is indicated in the second staff.

33

Musical score for measures 33-36. The score is in 2/4 time and consists of four staves. The first staff is a treble clef with a sequence of chords and a triplet of chords marked (III). The second staff is a treble clef with a sequence of chords. The third staff is a bass clef with a sequence of chords. The fourth staff is a bass clef with a sequence of chords. Dynamics include *arco*, *pizz.*, *mf*, *f*, *mf sub.*, and *gl.*. A finger number '0' is indicated in the second staff.

37 (III) *pizz.* *arco* 0 0

gl. *f* *f*

41 **D**

gl. *mf* *mf*

44

46

pizz. (IV) 0 *sim.*

mf

49

col legno batt.

mf

51

arco

E 0 0

p

mf

(c.l.b.)

ord.

p < mf

54

change bow freely

$p < mf$ $p < mf$ $p < mf$ $p < mf$ $p < mf$

58

F

$p < mf$ $p < mf$ f f

62

f p *cresc. poco a poco*

66 G

(mf) *(f)* *ff* *ff* *ff* *ff*

70 *change bow freely*

pp *pp* *pp* *pp* *ff* *ff* *ff* *pp* *arco* *arco* *pp* *pp* *change bow freely* *ff*

74

pizz. arco pizz. *arco pizz.* *arco* *ff* *pizz. arco pizz.* *arco pizz.* *arco* *ff* *ff* *ff*

H

molto rit. to -----

78

mf *pizz.* *(mf)* *arco*

pizz. *arco* *p*

(III) 0 *p* *(mf)*

rit. to -----

83

p *gl. (♩+♩)* *pp* *> n.*

n. *mp* *> n.* *solo espr.*

(IV) *n.* *mp* *p*

p *gl. (♩+♩)* *pp* *> n.*

8va -----

89

non-vib. *p* *> pp* *non-vib.* *p* *3* *3* *pp*

non-vib. *p* *> pp* *non-vib.* *p* *3* *3* *pp*

gl. *non-vib.* *3* *3* *6* *6* *3* *3*

non-vib. *p* *> pp* *non-vib.* *p* *3* *3* *pp*

8va -----

93 J (II)

mf > *p* *pp*
mf > *p* *pp*
mf > *p* *pp*
mf > *p* *pp*

*alternate between stopped pitch and artificial harmonic (as rapidly as possible to make both notes sound)

97 ♩ = 72 sub. accel. to -----

mf
mf
mf
mf

101 ♩ = 96 ♩ = 72 sub. accel. to ----- ♩ = 96

f *mf* *f*
f *mf* *f*
f *mf* *f*
f *mf* *f*

K

104

accel. to

$\bullet = 120$

senza misura

107

* c. 5"

$\bullet = 72$ sub.

*from previous 16ths, repeat pattern, gradually accelerating to as fast as possible, losing unity with the others

111

rit. to

$\bullet = 60$

rit. to

$\bullet = 48$

III/IV

♩ = 156 *Aggressive and confrontational*

1

ff *ff* *mf* *ff*
ff *ff* *mf* *ff*
ff *sempre* *tr* *gl. (♩)*
ff *sempre* *tr*

A

10

ff *arco* *p*
ff *arco* *p*
tr *tr* *tr* *tr*
tr *tr* *tr* *tr*

B

16

ff
ff
gl. *gl.* *gl.* *gl.*

23

31 C

(IV)
port.

p *ff* *p* *ff* *p* *ff* *p* *ff* *p*

40 D

p *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

(off the string) *stacc. sempre*

47 *sul pont.* **E** *sul pont.*

pp *pp* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

54 *pizz.* *p* *pizz.* *p*

gl. *gl.* *gl.* *gl.* *gl.* *gl.*

61 *arco (ord.)* **F** *arco (ord.)* *p* *f*

f *f*

G

67

Musical score for measures 67-71. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. The first two staves have a melodic line with slurs and accents. The last two staves have a bass line with slurs and accents. The word "pizz." is written above the first two staves and below the last two staves, with "arco" written below the last two staves. A large watermark "Rehearsal Copy" is overlaid on the page.

72

Musical score for measures 72-76. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. The first two staves have a melodic line with slurs and accents. The last two staves have a bass line with slurs and accents. The word "pizz." is written above the first two staves and below the last two staves, with "arco" written below the last two staves. Dynamic markings *(mp)* and *(mf)* are present. A large watermark "Rehearsal Copy" is overlaid on the page.

H

77

Musical score for measures 77-81. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. The first two staves have a melodic line with slurs and accents. The last two staves have a bass line with slurs and accents. Dynamic markings *(f)*, *(ff)*, *(mf)*, and *(mp)* are present. A large watermark "Rehearsal Copy" is overlaid on the page.

87 **I** *non-vib.* *non-vib.* **J**

Musical score for measures 87-96. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 87-96 are divided into two sections, I and J. Section I (measures 87-94) features a melody in the Violin I and II parts, with dynamics *p* and *non-vib.* markings. The Cello/Double Bass part has a tremolo (*tr*) and dynamics *p* and *(p)*. The Bass part has a tremolo (*tr*) and dynamics *p* and *(p)*. Section J (measures 95-96) features a melody in the Violin I and II parts, with dynamics *p* and *non-vib.* markings. The Cello/Double Bass part has a pizzicato (*pizz.*) and dynamics *mf*. The Bass part has a melody and dynamics *mf*.

97

Musical score for measures 97-101. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 97-101 feature a melody in the Violin I and II parts, with dynamics *mf* and *arco* markings. The Cello/Double Bass part has a melody and dynamics *mf* and *gl.* markings. The Bass part has a melody and dynamics *gl.* markings.

102 **K**

Musical score for measures 102-106. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 102-106 feature a melody in the Violin I and II parts, with dynamics *mf* and *gl.* markings. The Cello/Double Bass part has a melody and dynamics *gl.* markings. The Bass part has a melody and dynamics *gl.* markings.

107

Musical score for measures 107-111. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The first staff has a melodic line with frequent accidentals and slurs. The second staff has a more rhythmic accompaniment. The third and fourth staves provide harmonic support with similar rhythmic patterns. The word 'gl.' is written above several notes in the first and third staves.

112

L

Musical score for measures 112-116. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same complex rhythmic patterns as the previous system. A box containing the letter 'L' is placed above the first staff in the fifth measure of this system. The word 'gl.' is written above several notes in the first and third staves.

117

Musical score for measures 117-121. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The music continues with the same complex rhythmic patterns. The word 'gl.' is written above several notes in the first and third staves.

122

127

M

ff *mf* < *ff* *mf* <

ff *mf* < *ff* *mf* <

ff *very intensely* *change bow freely*

ff *very intensely* *change bow freely*

ff

134

N

ff *ff* *ff* *ff* *ff* *ff*

tr *very intensely* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

143 *tr* *tr* **O**

Musical score for measures 143-149. It features four staves: three treble clefs and one bass clef. The music includes trills, grace notes, and various rhythmic patterns. A large watermark 'Perusal Copy' is overlaid diagonally across the page.

150

Musical score for measures 150-156. It features four staves: three treble clefs and one bass clef. The music includes trills, grace notes, and various rhythmic patterns. A large watermark 'Perusal Copy' is overlaid diagonally across the page.

♩ = 48 As breathing

(II)

pp mf p p pp

mf p p gl. (♩+♩) gl.

pp mf p p gl. (♩+♩) gl.

pp mf p p gl. (♩+♩) gl.

mf p p p gl. (♩+♩) gl.

non vib.

A

pp < p pp < p > pp < p > pp p > pp pp

grad. non vib. ppp gl. (♩) gl. (♩)

grad. non vib. ppp

pp < p pp < p > pp p > pp pp

accel. poco a poco to

♩ = 72

B (long bows) poco rit.

p > pp < p mf f > mf

(III) f (long bows) gl.

p > pp < p mf f > mf

♩ = 72
A tempo

rit. to

C ♩ = 48

con sord.
non vib.

20

f *mf* *mf* *p* *pp*

pizz. *arco* *gl.* *pizz.* *arco* *gl.* *pizz.*

f *f* *mf* *mf* *mf* *p* *p* *pp*

grad. slow tremolo* - - - - -

grad. slow tremolo* - - - - -

con sord.
non vib.

*gradually slow tremolo, unsynchronised, to become a sustained note in m. 27

26

delicately (non vib.) 5

vib. ord. → non vib.

vib. ord. → non vib.

vib. ord. → non vib.

delicately (non vib.) 5

vib. ord.

con sord. vib. ord.

con sord. vib. ord.

vib. ord.

pp *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp*

33

mf *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp*

pp *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp*

pp *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp*

mf *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp* *mf* *n.* *pp*

via sord.

via sord.

(IV) (con sord.)

(III) (con sord.)

via sord.

41

sul pont. *pp* *p* *pp* *p* *pp*

sul pont. *pp* *p* *pp* *p* *pp*

pp *p* *pp* *p* *pp*

via sord. *pizz.* *gl.* *p* *pizz.* *gl.* *sim.* *p* *via sord.*

46

warmly **F** *pizz.* *arco*

p *arco* *warmly* *p* *pizz.* *arco* *p* *p* *p* *p*

gl. *gl.* *arco* *warmly* *p* *p* *p* *pizz.* *p* *pizz.* *p*

gl. *gl.* *warmly* *p* *pizz.* *p* *arco* *p* *p* *arco* *p*

warmly *p* *pizz.* *p* *arco* *p* *p* *p* *p*

52

pizz. *arco*

p *p* *pp* *pp* *pp*

arco *p* *p* *pp* *pp*

arco *p* *p* *pp* *pp*

pizz. *arco* *(end ON beat)* *arco* *pizz.* *arco* *pizz.* *arco* *p* *pp* *pp* *pp*