Jeffrey Ryan

Slash

(string quartet #2)

Perusal Copy

Slash

(string quartet #2)

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

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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.

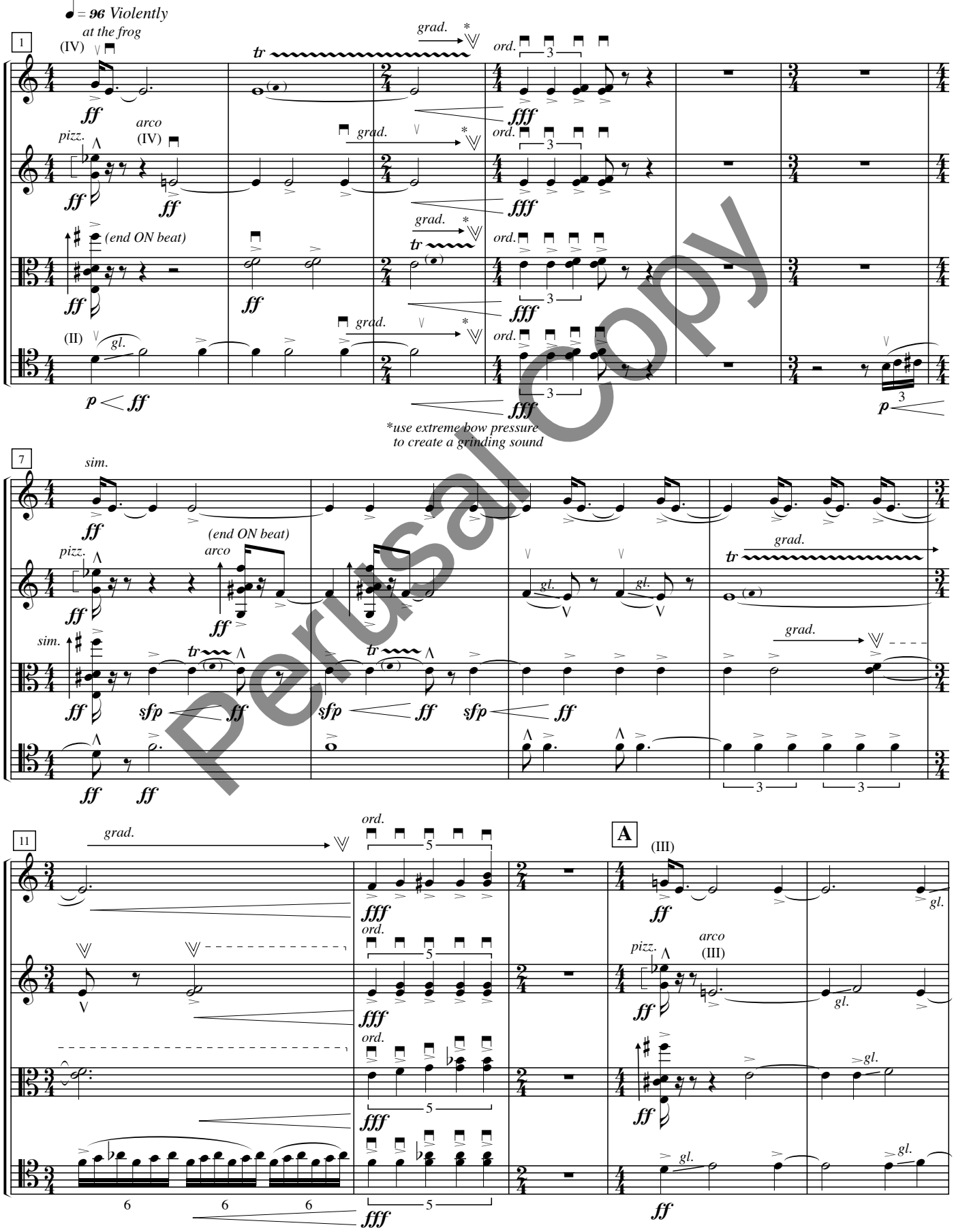
Though "slash fiction" suggests romance, the word "slash" also suggests violence, and indeed much of this music is aggressive, propulsive, and even obsessive, with the added visual element of slashing motions of the bows. In the final movement, though, the music turns inward, with the players instructed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

to Jennifer Taylor and the Arditti Quartet

Slash
I/II

Jeffrey Ryan



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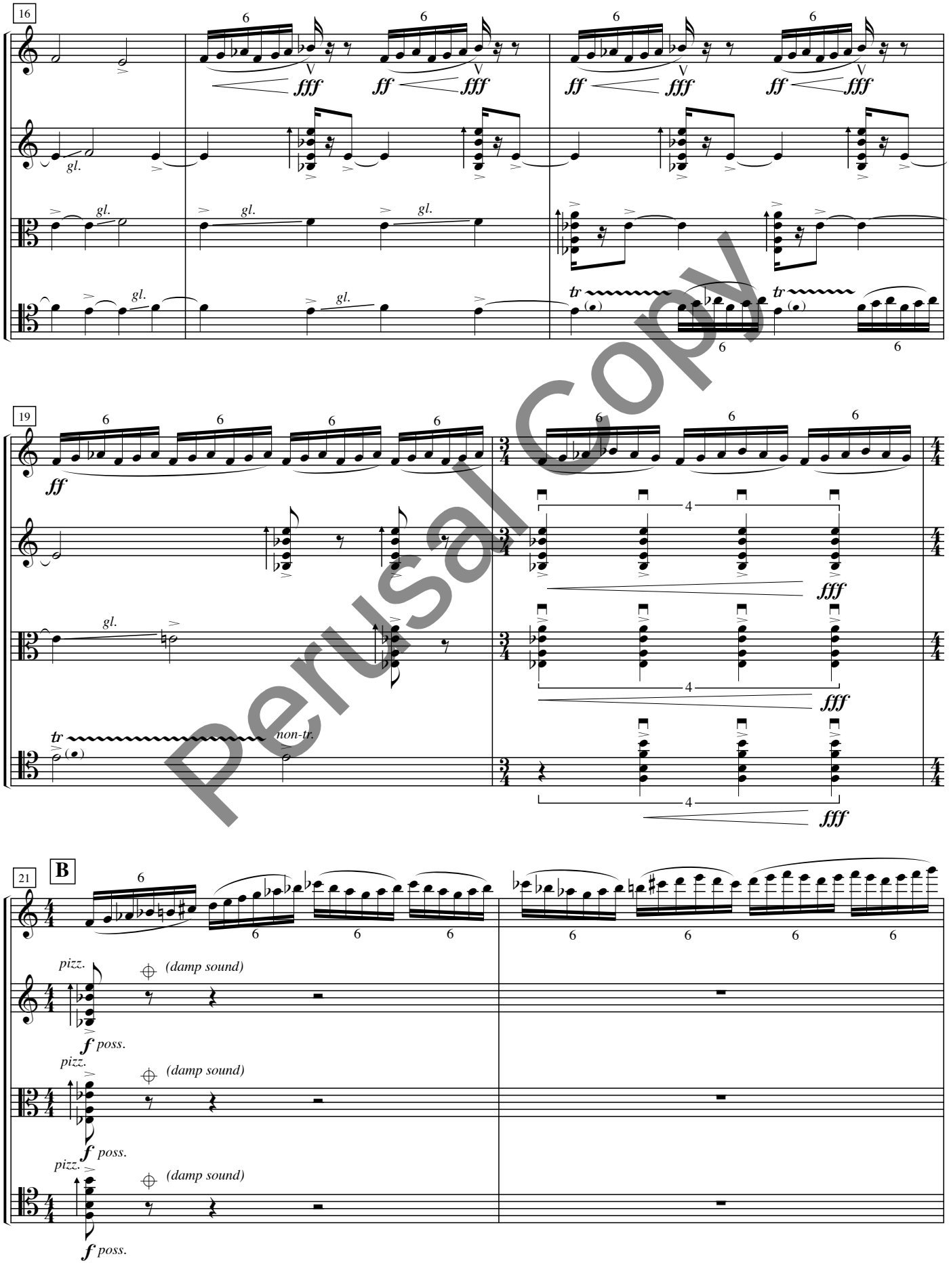
16
19
21
B
fff
ff
gl.
tr
non-tr.
(damp sound)
pizz.
poss.
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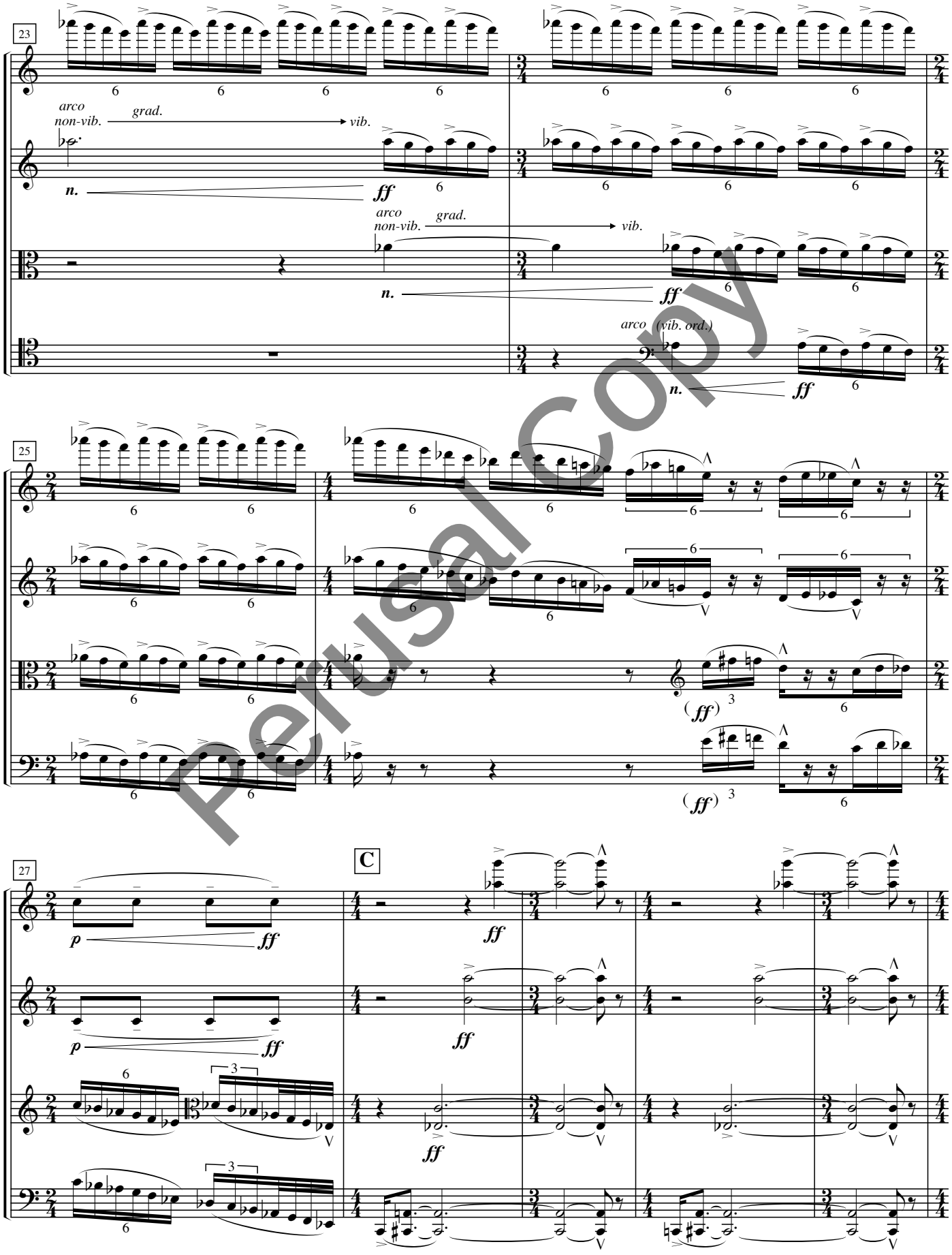

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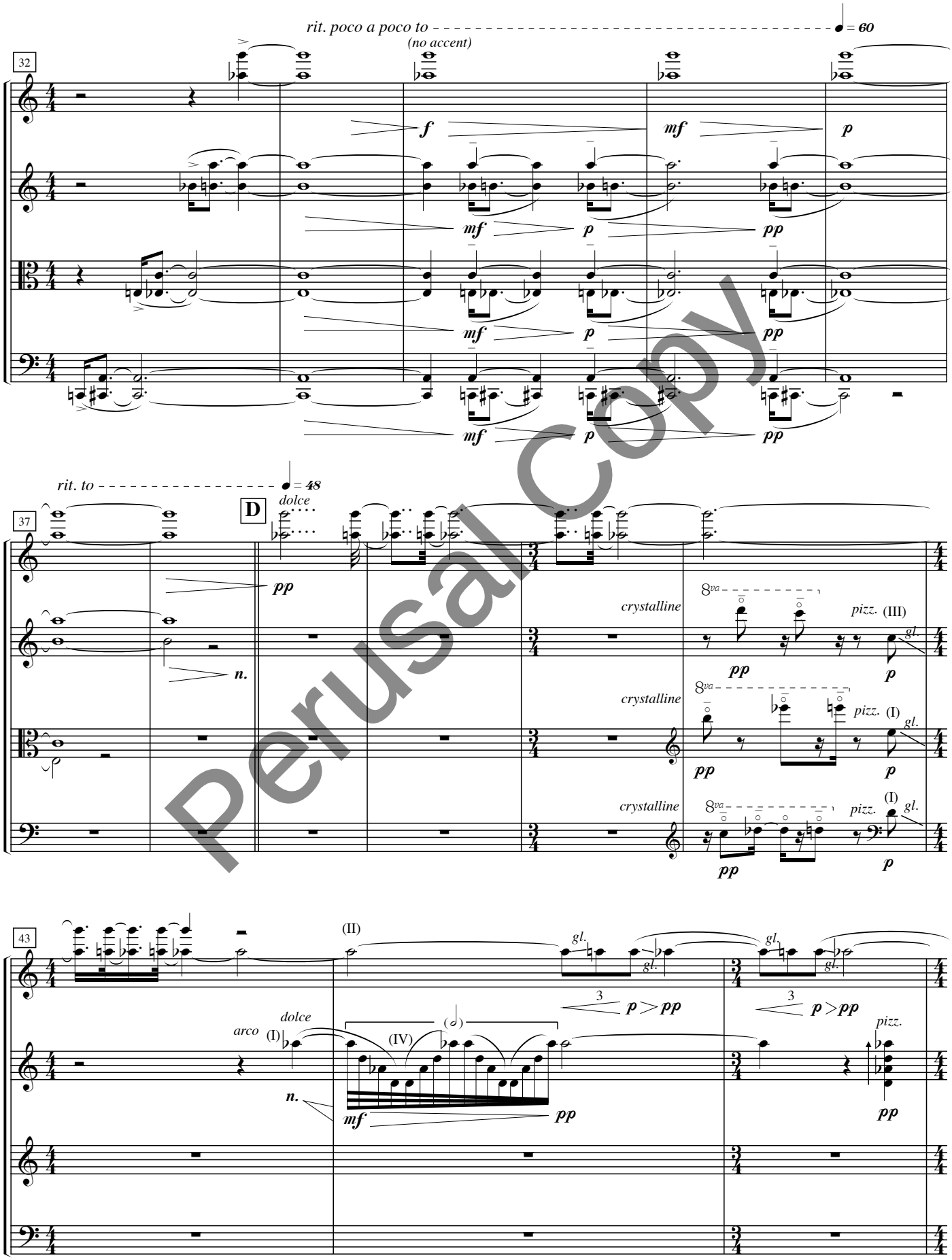

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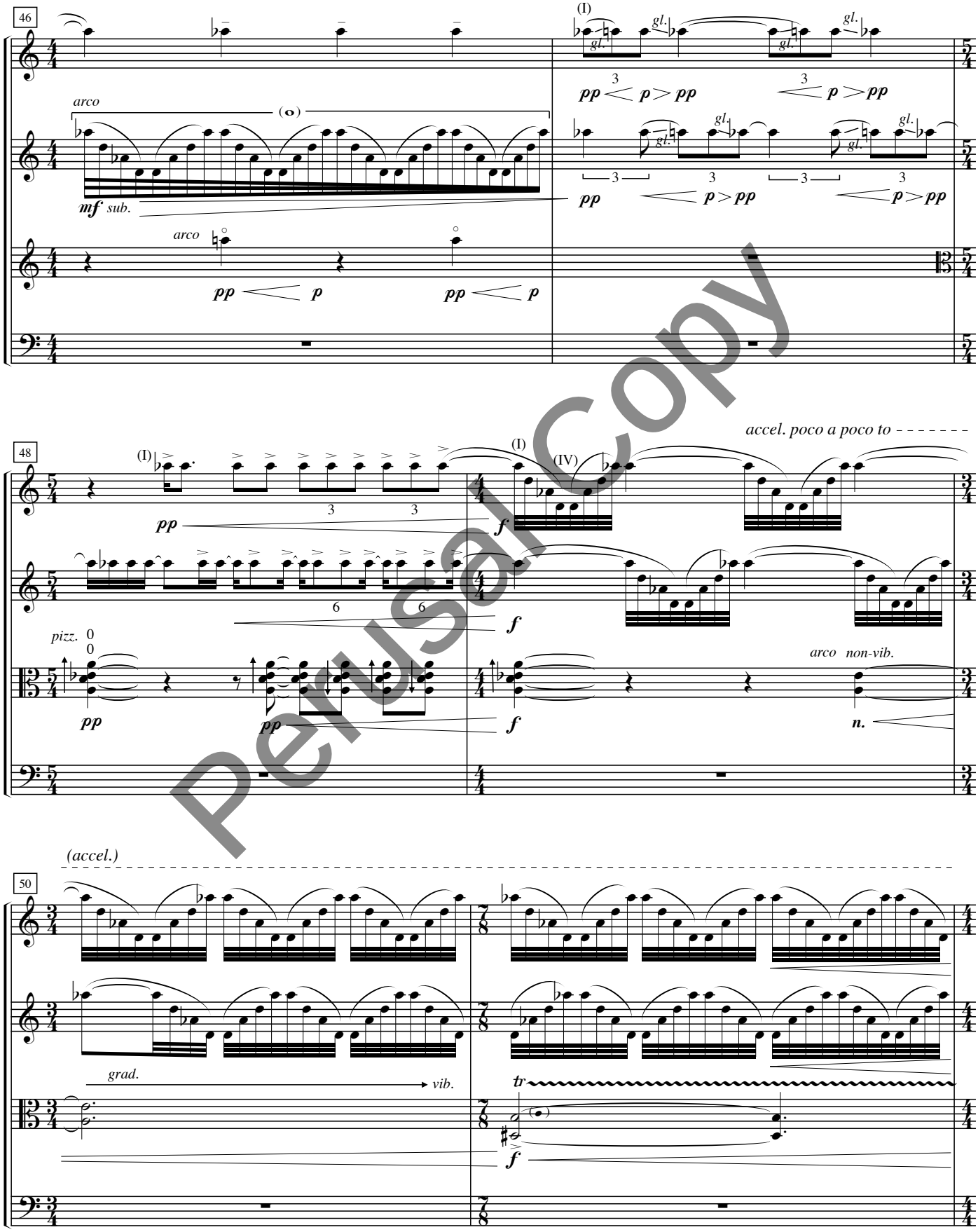

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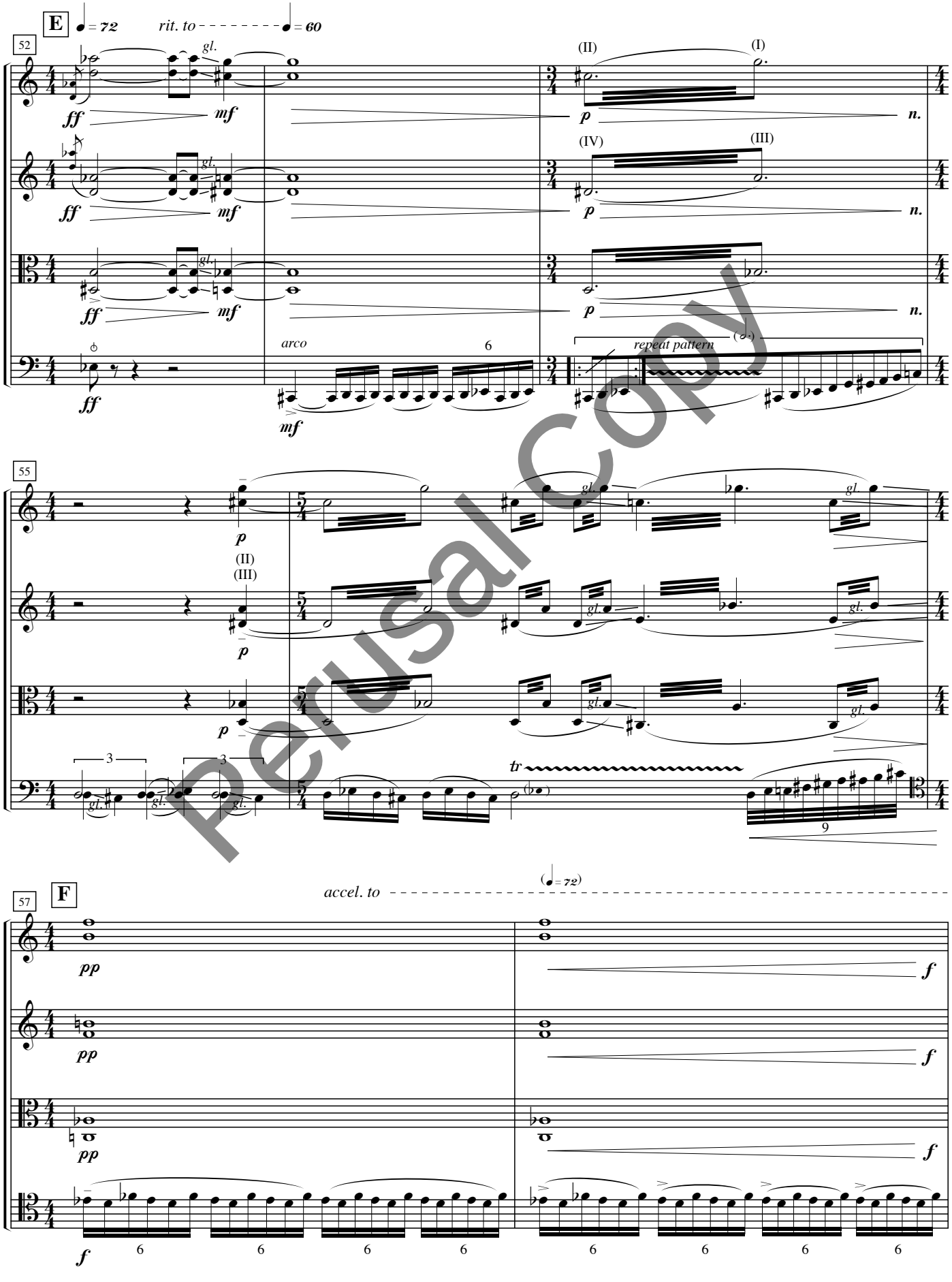

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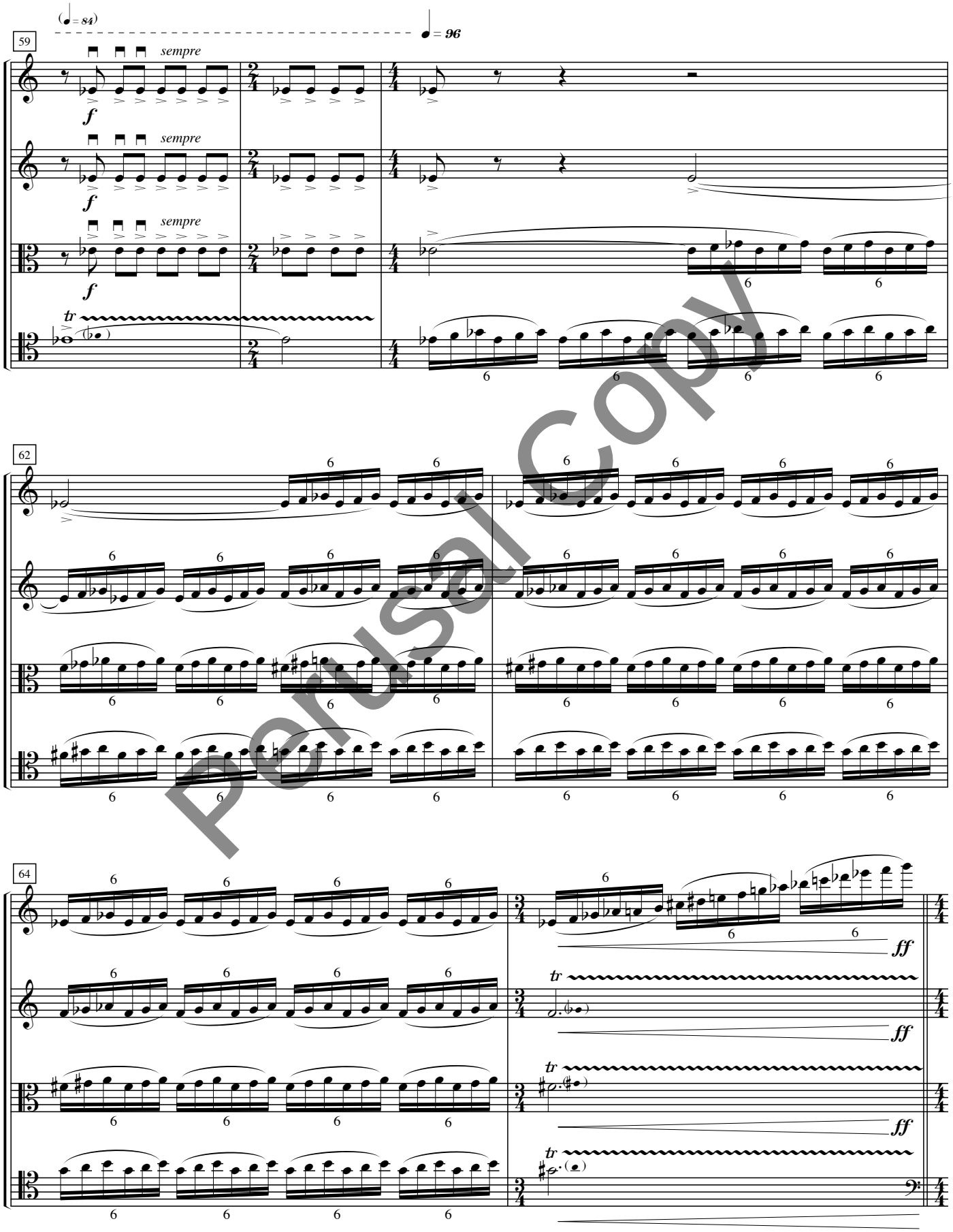

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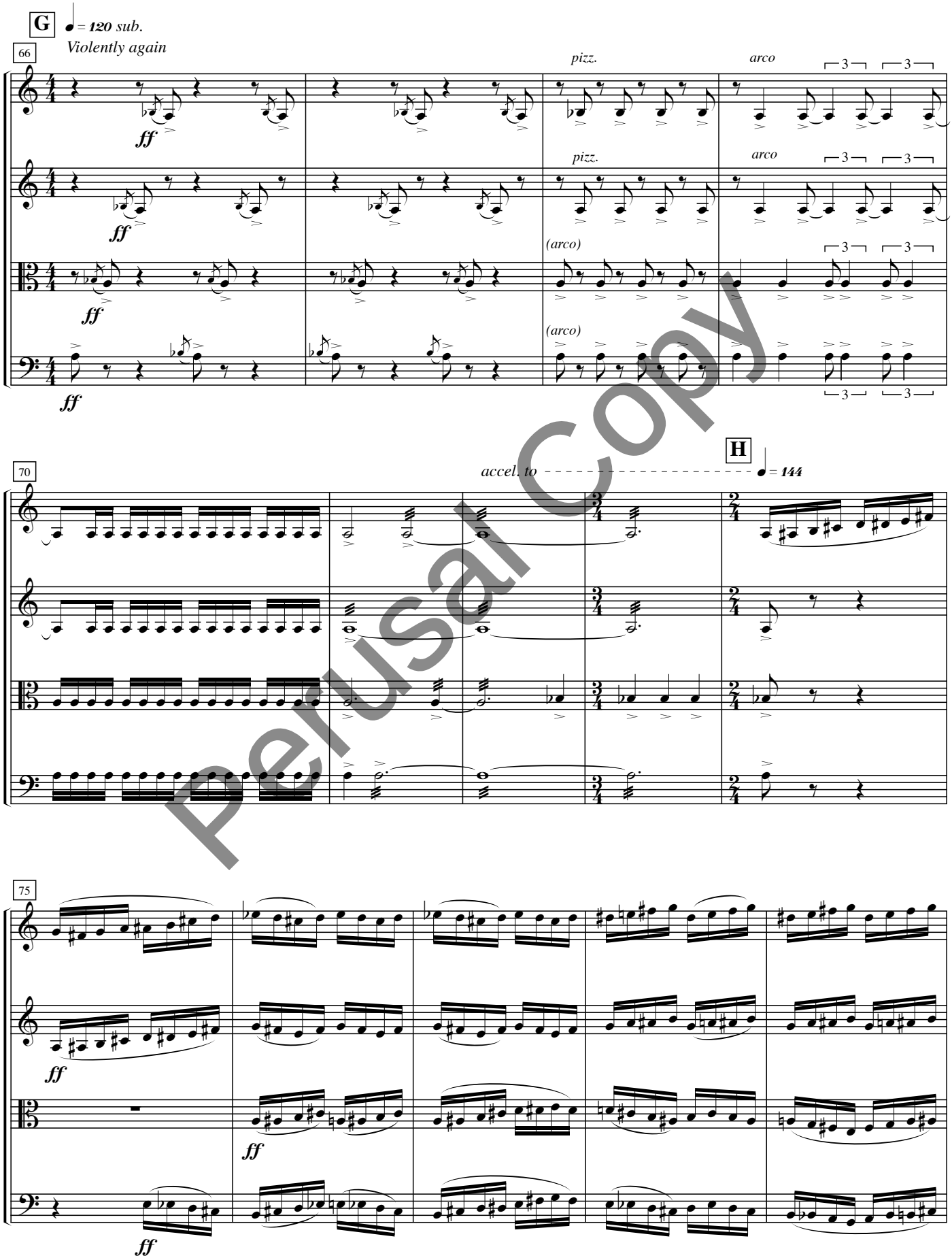

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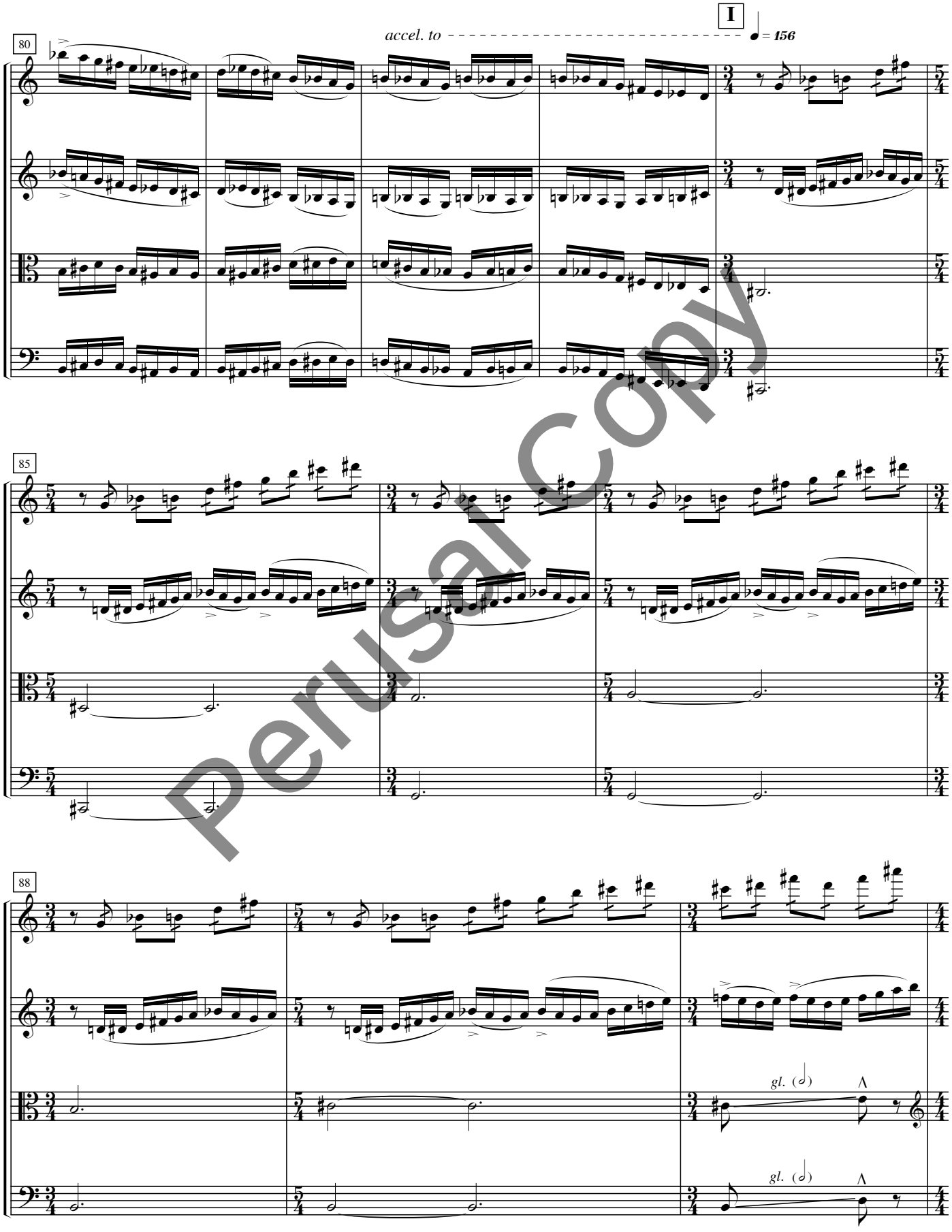

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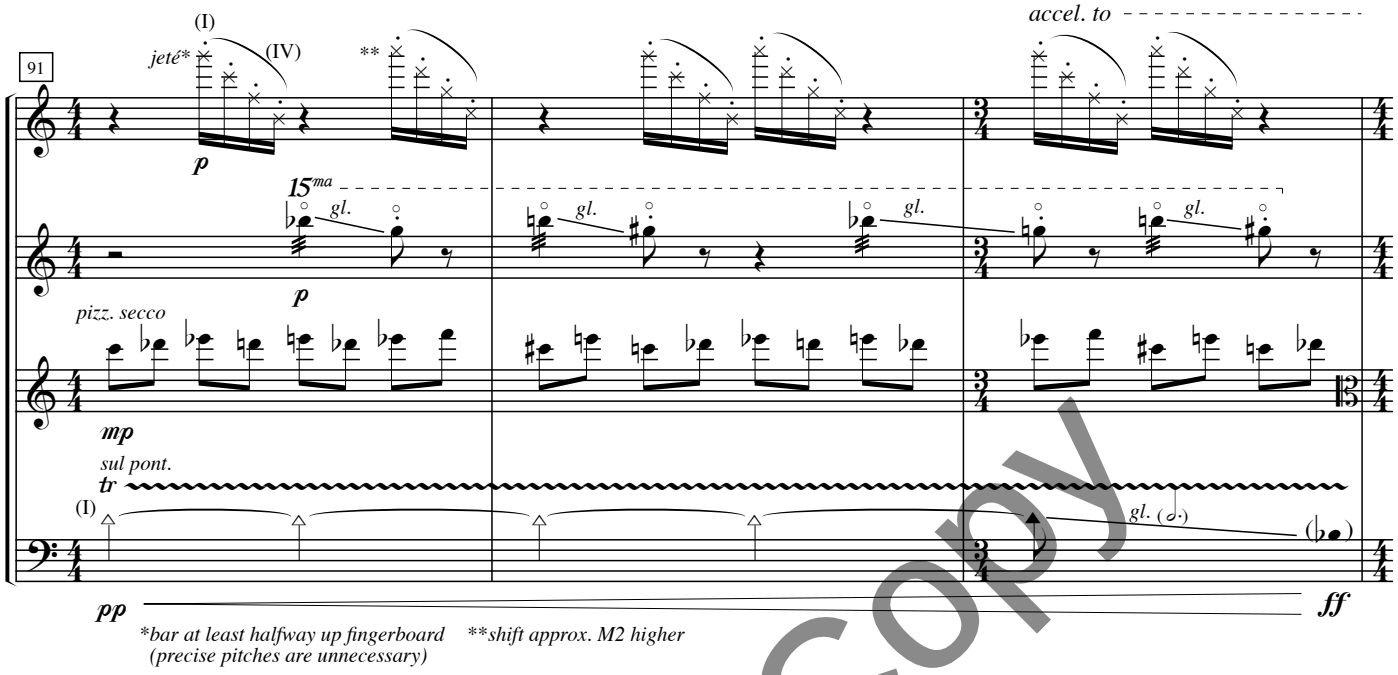

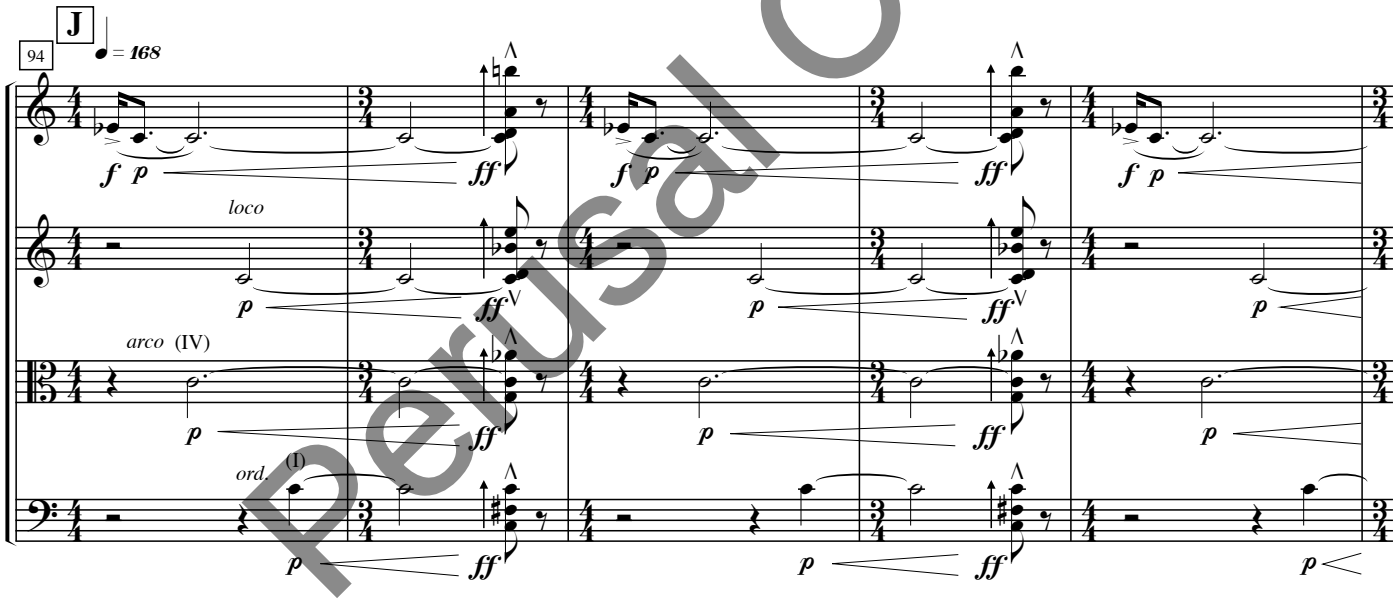

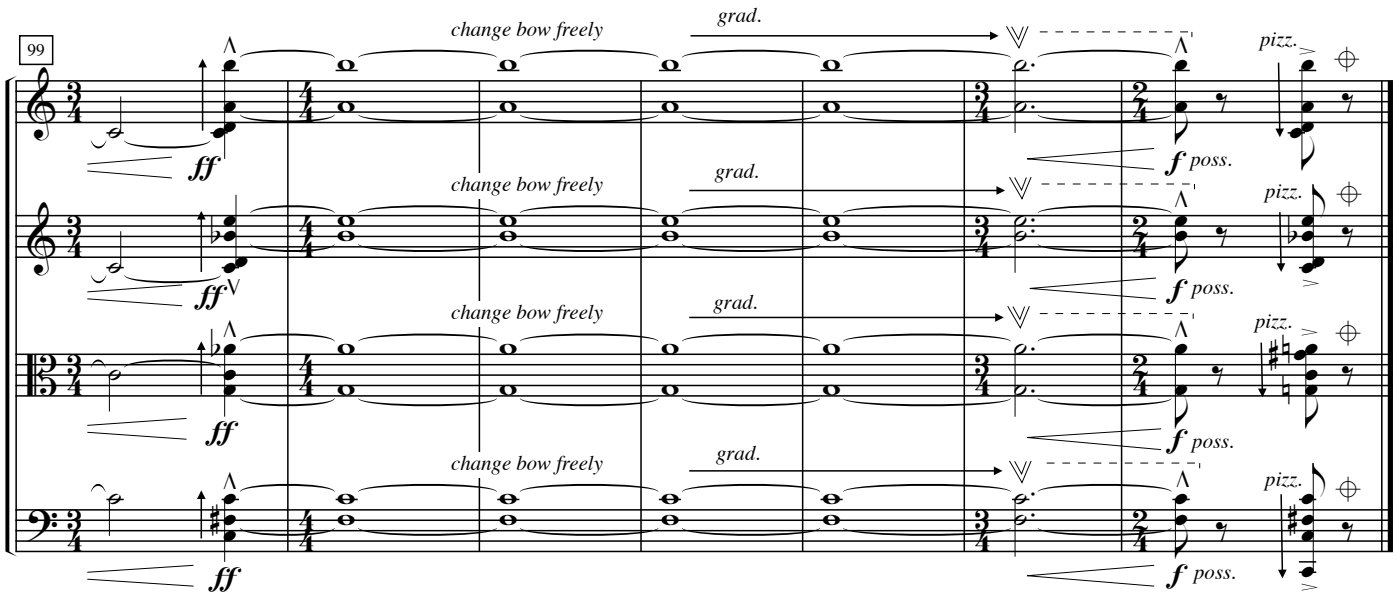

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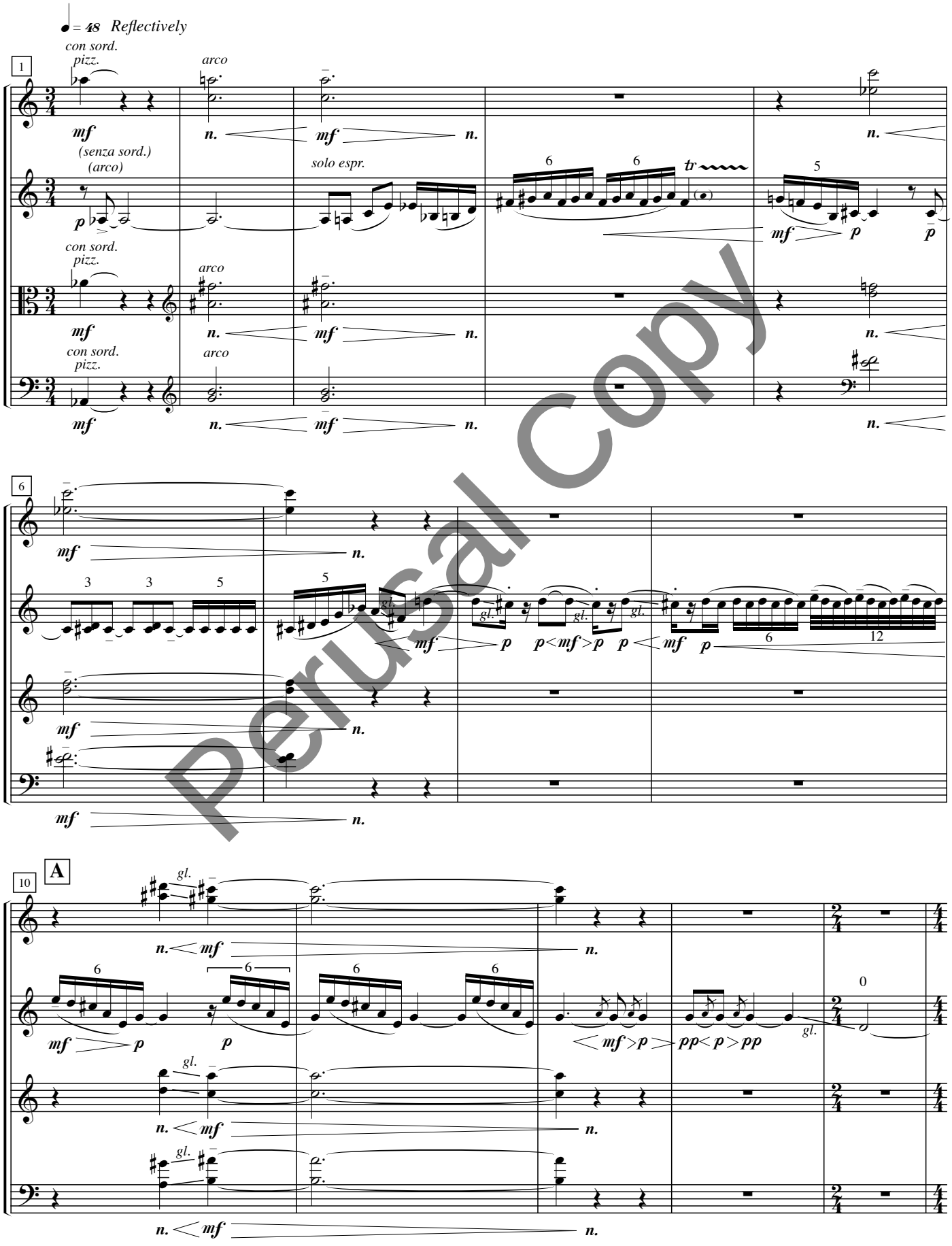

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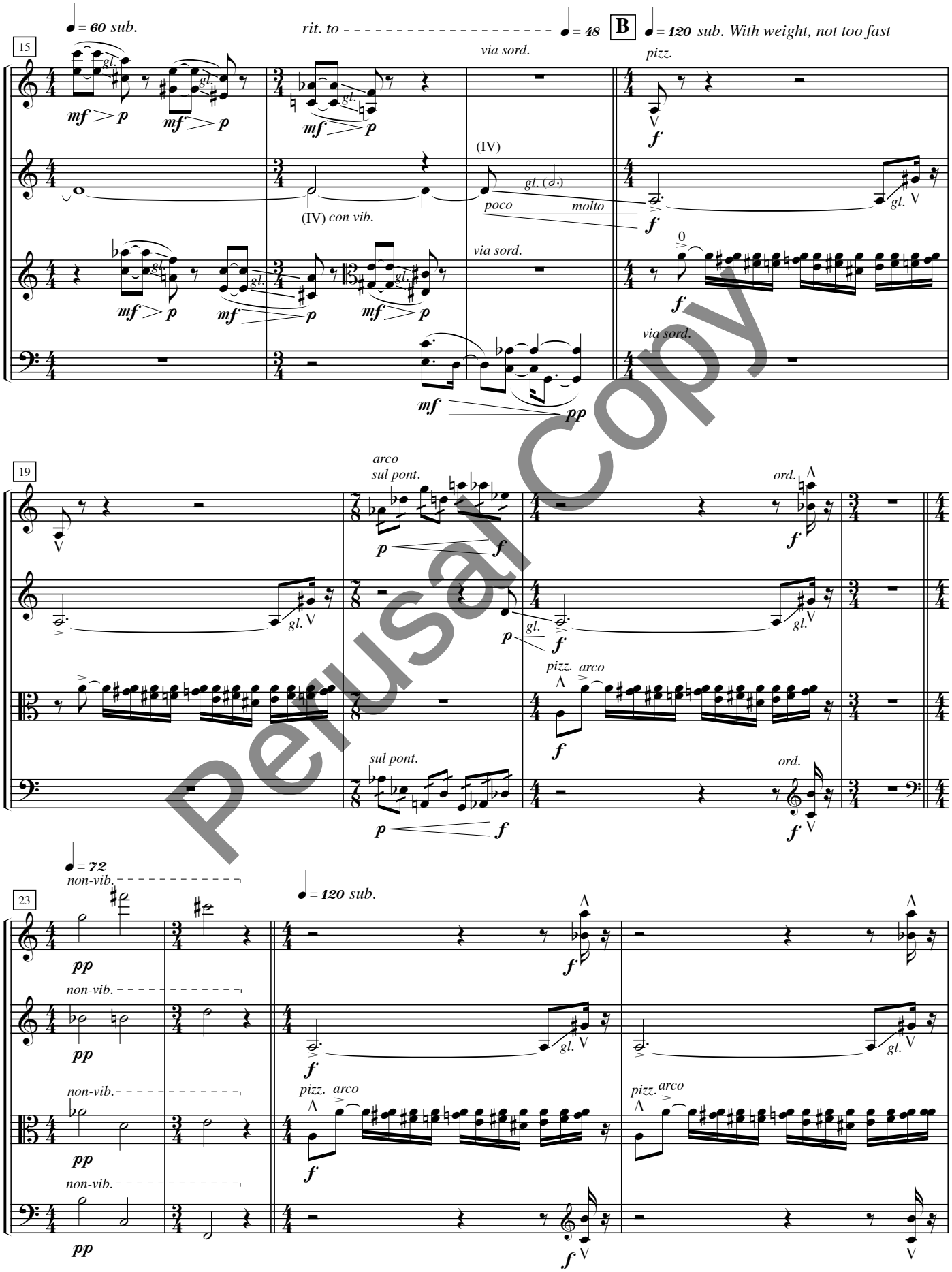

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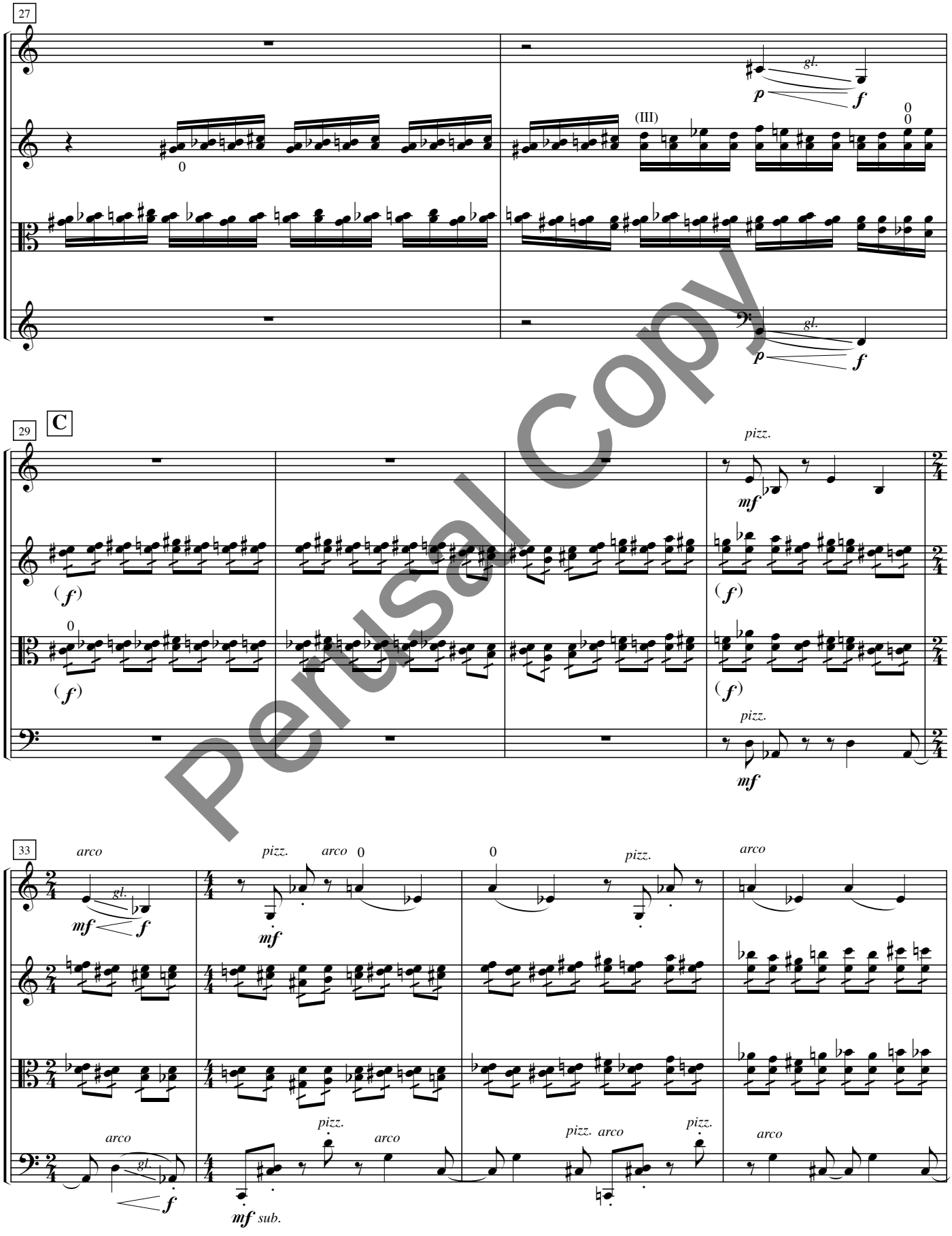

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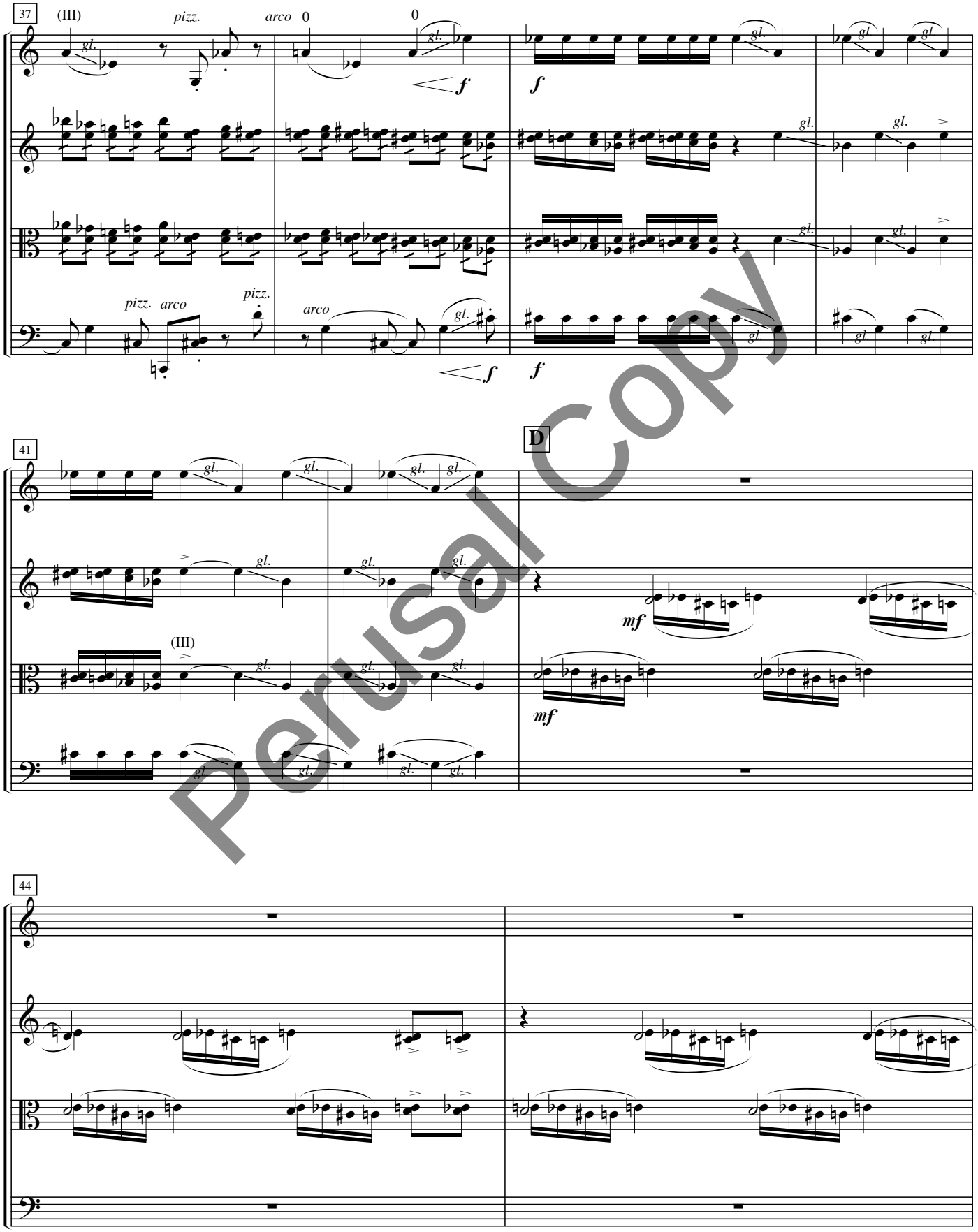

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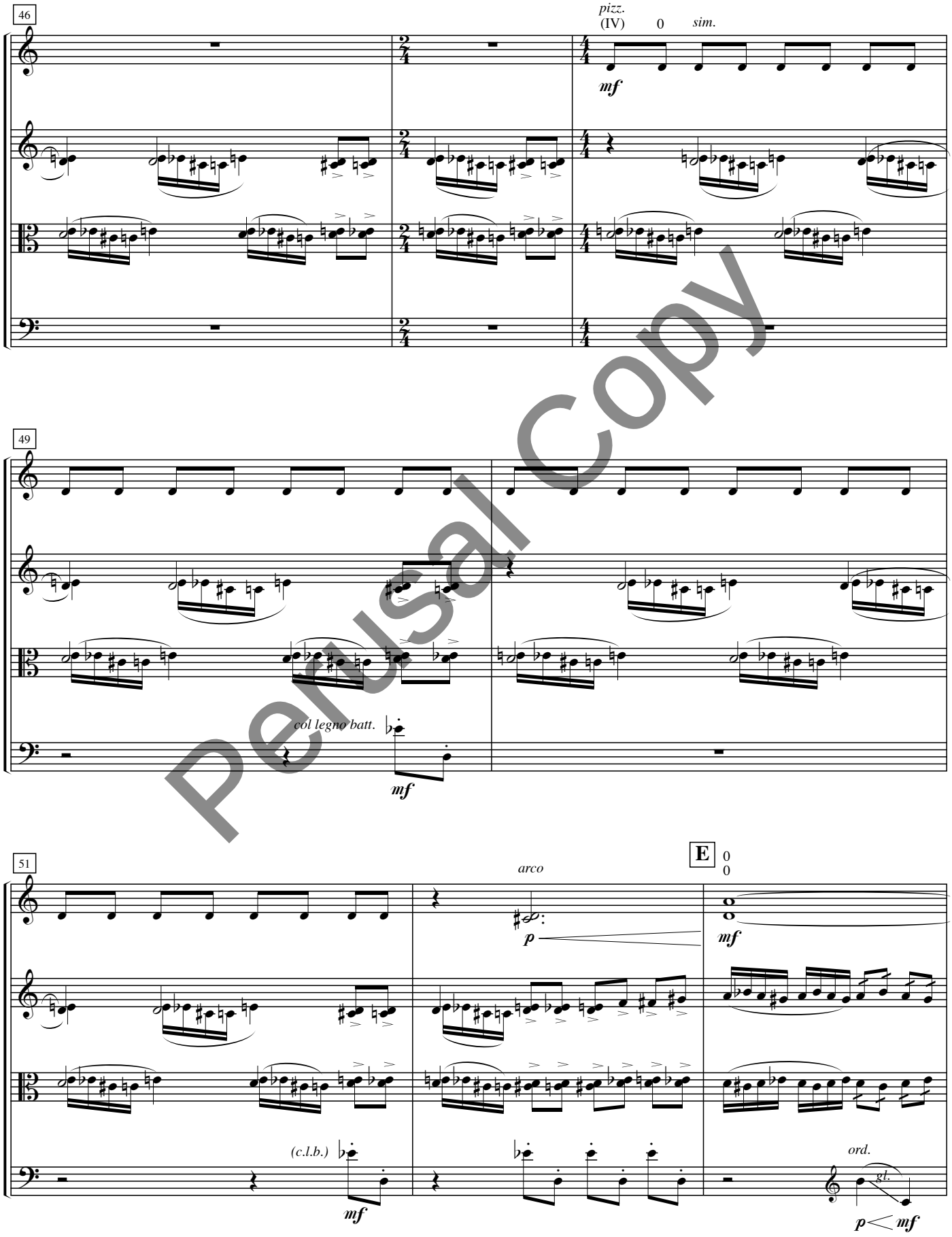

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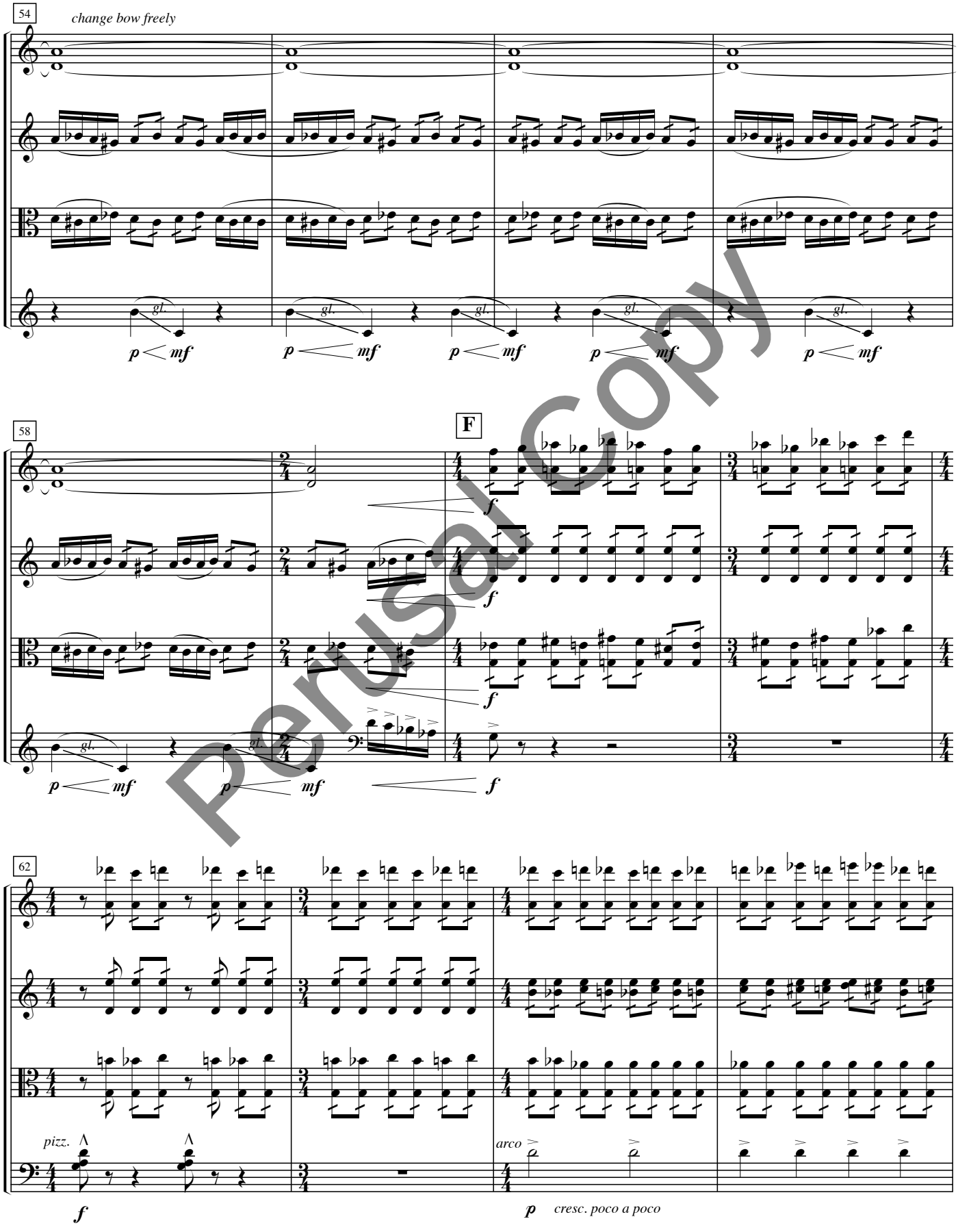

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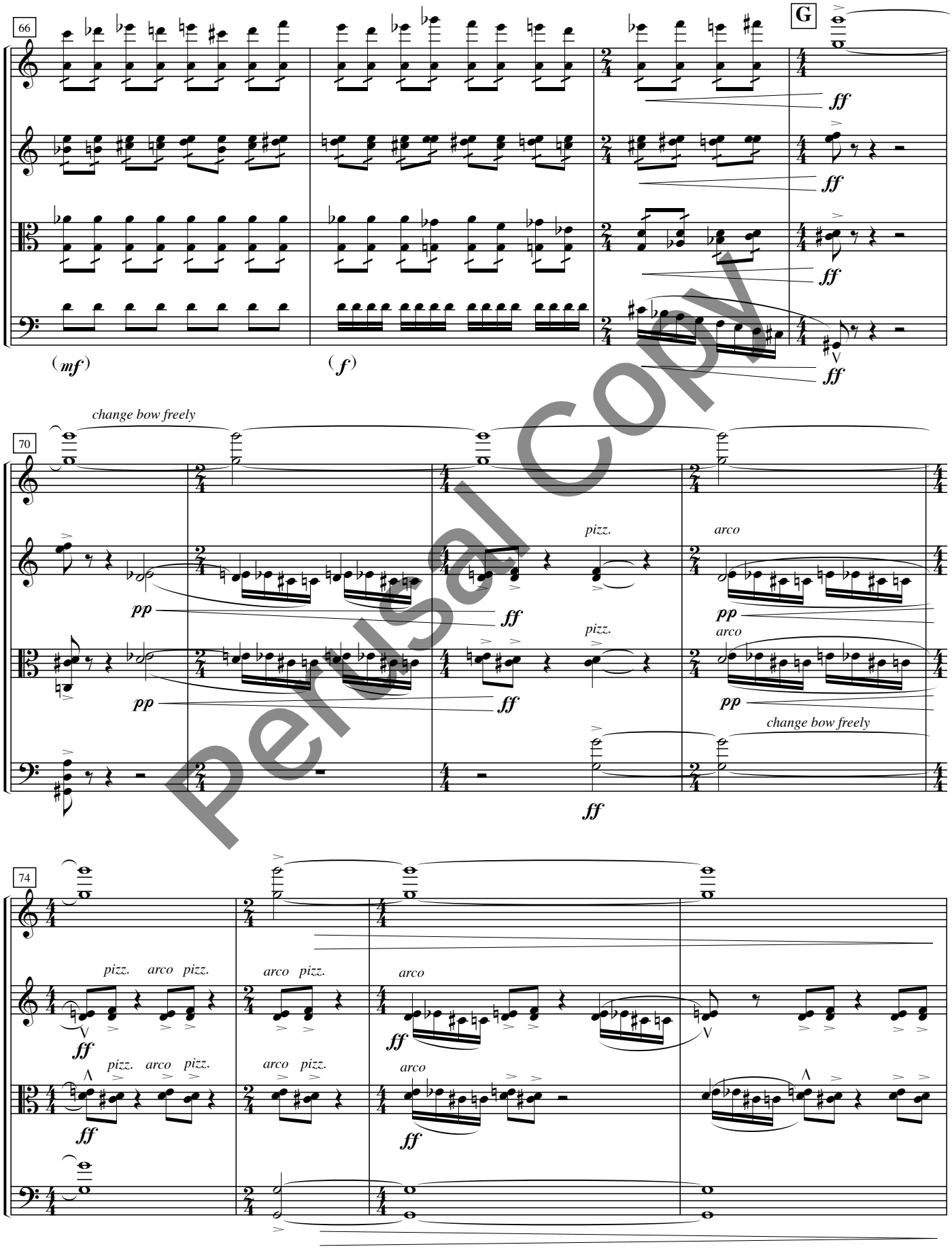

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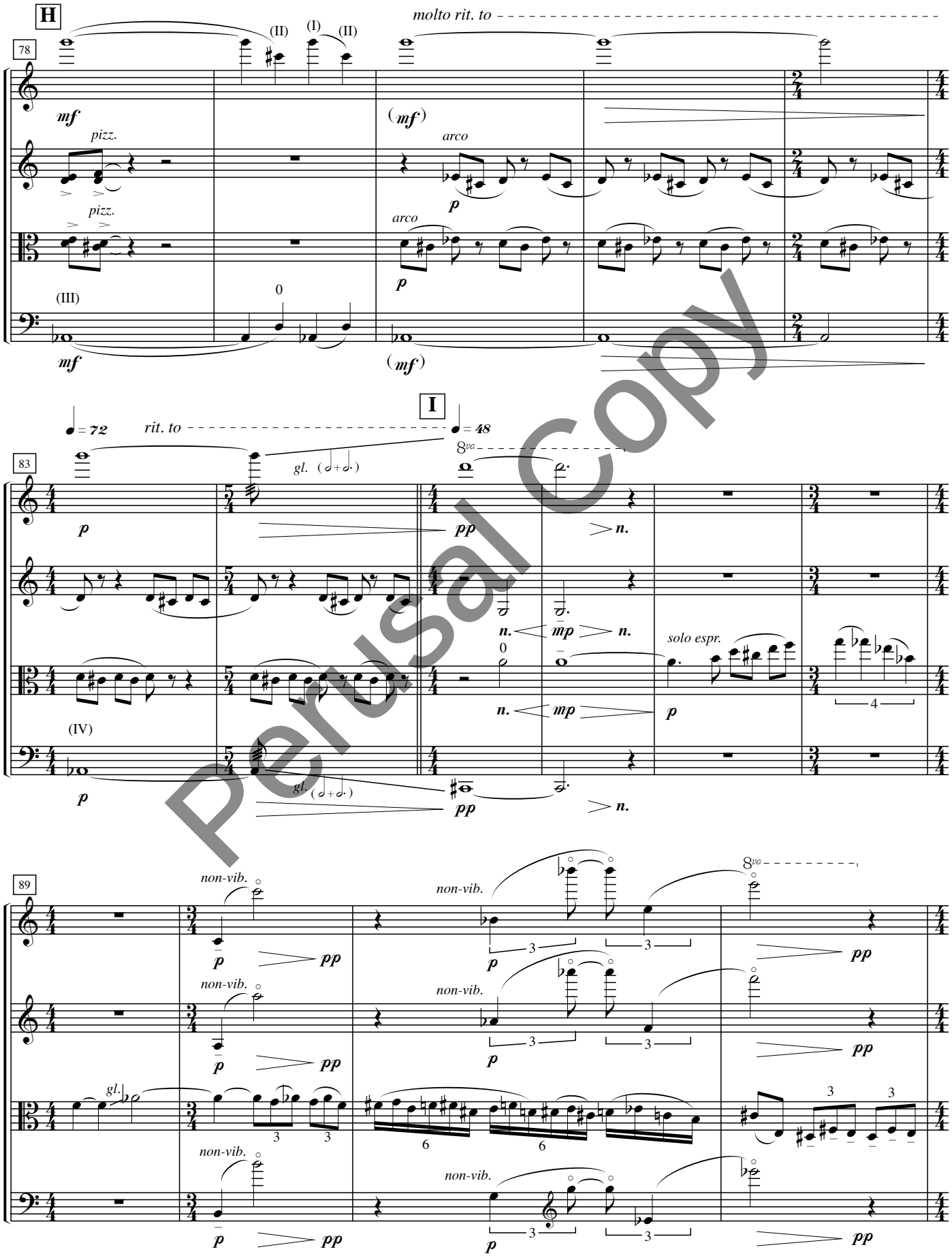

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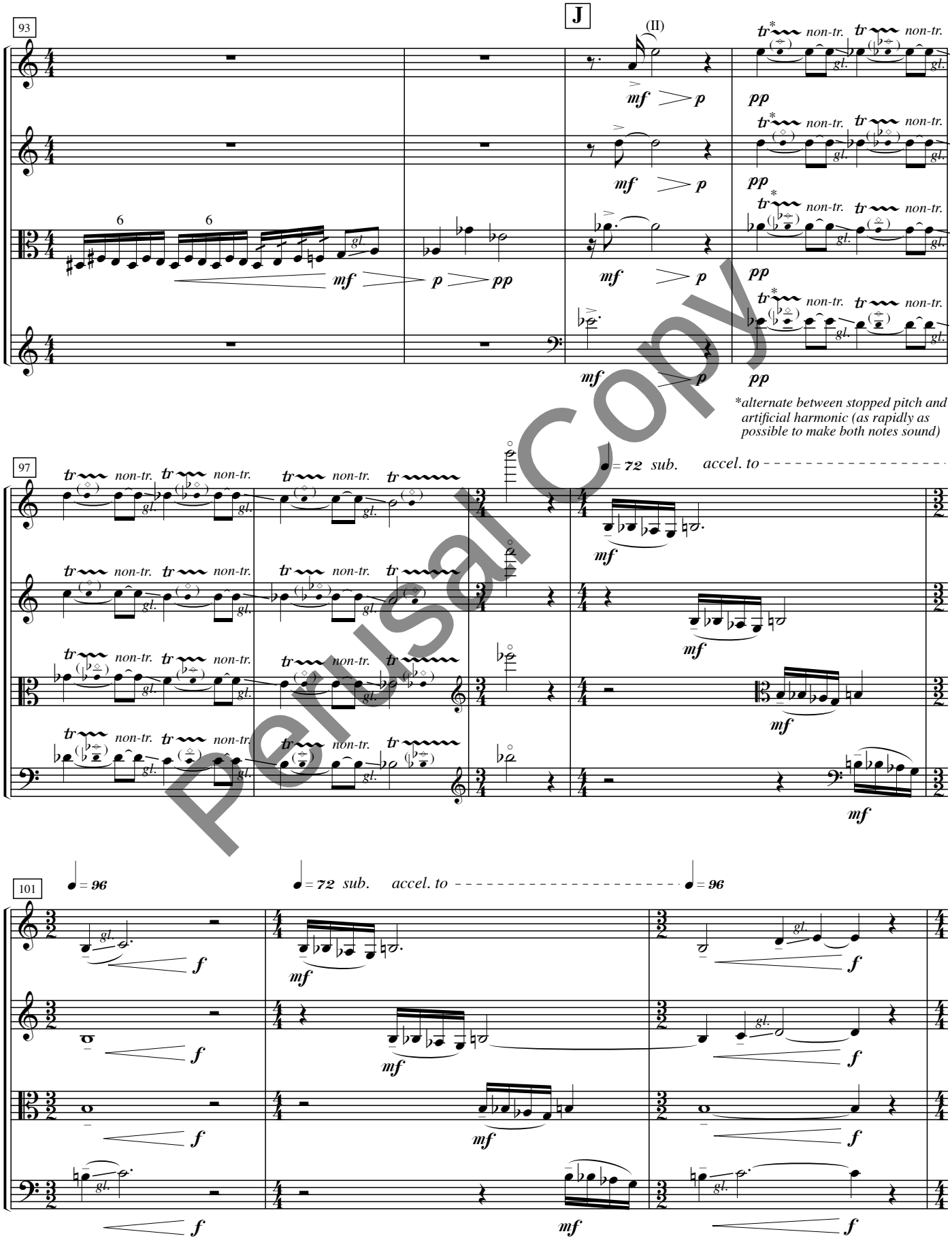

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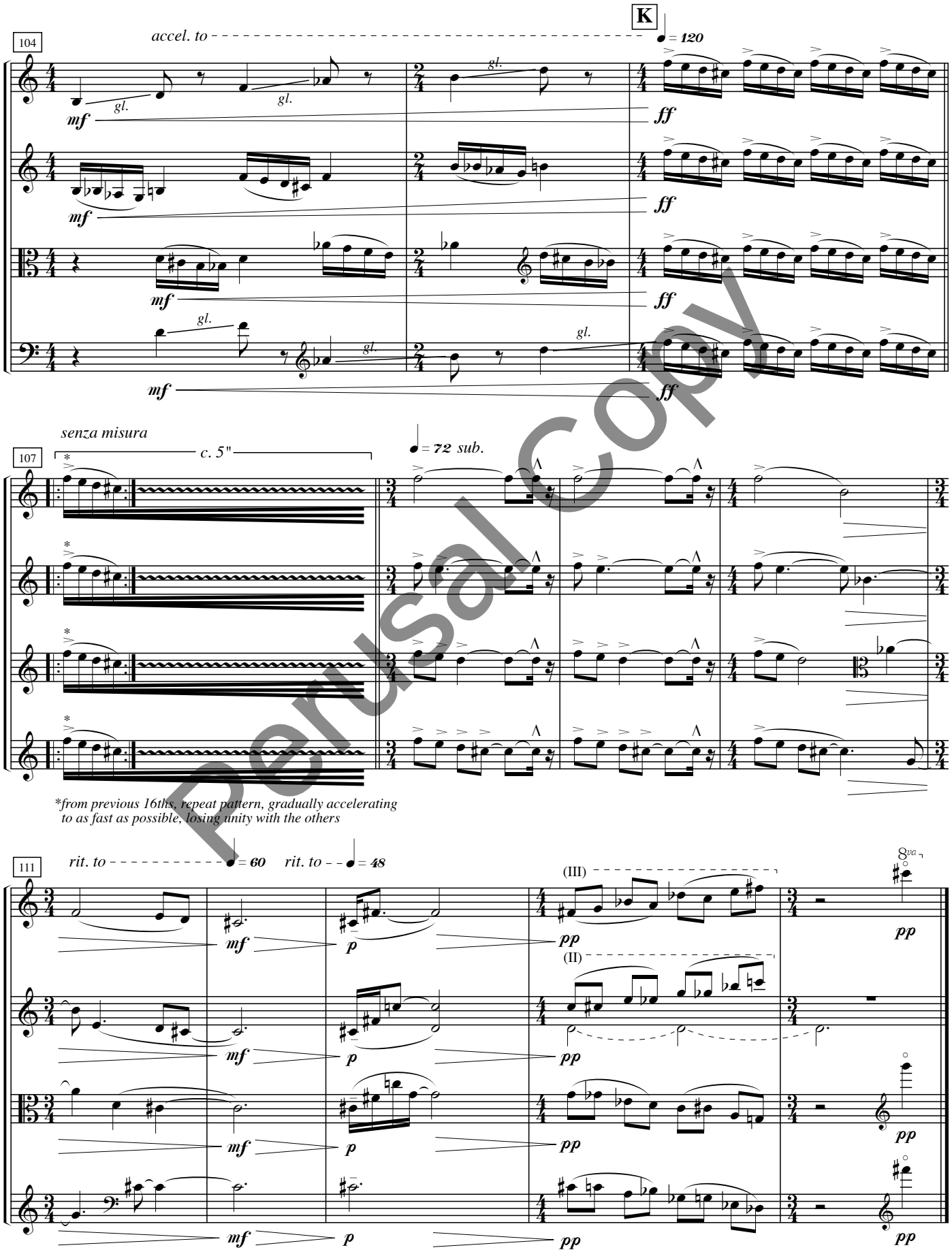

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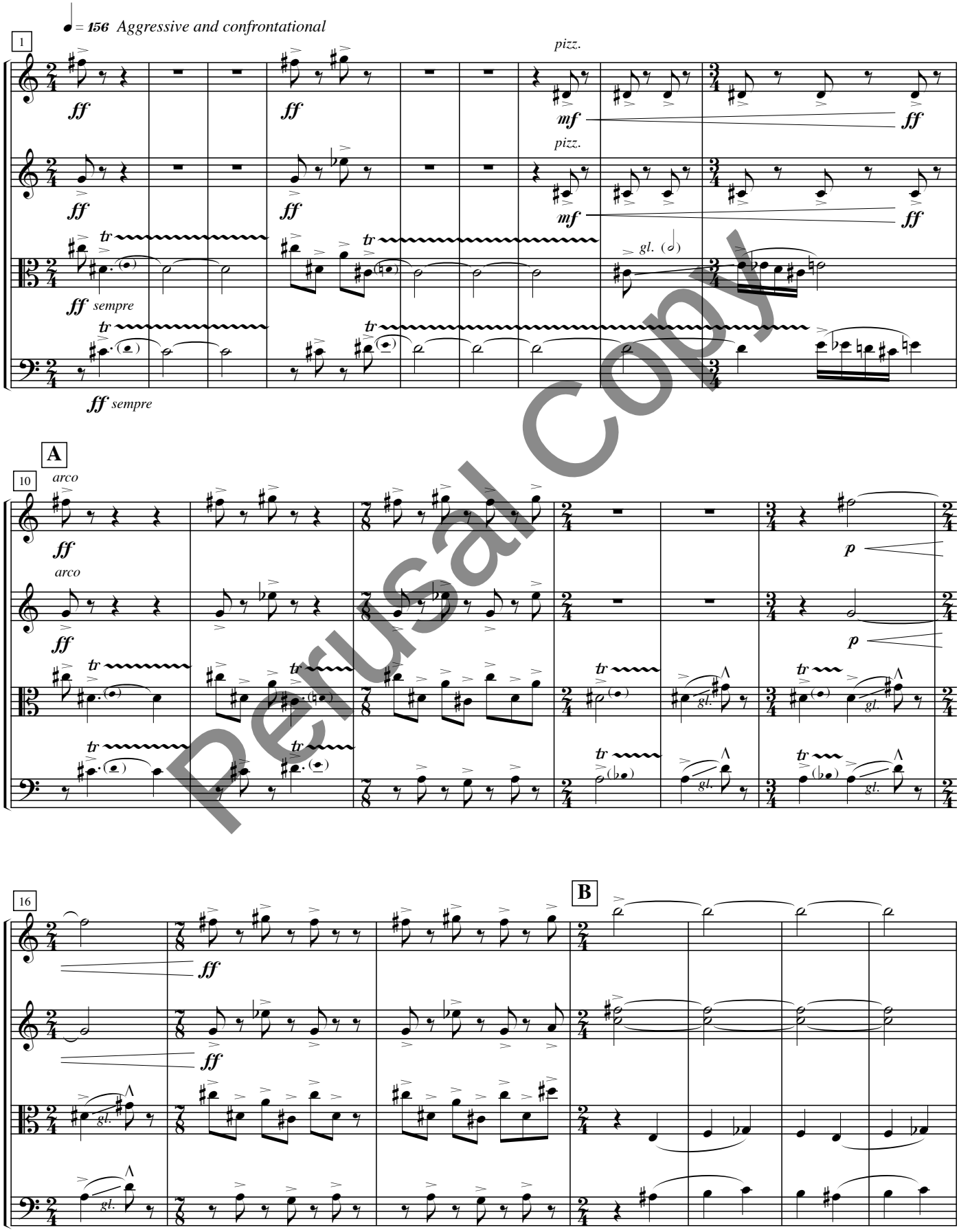
III/IV



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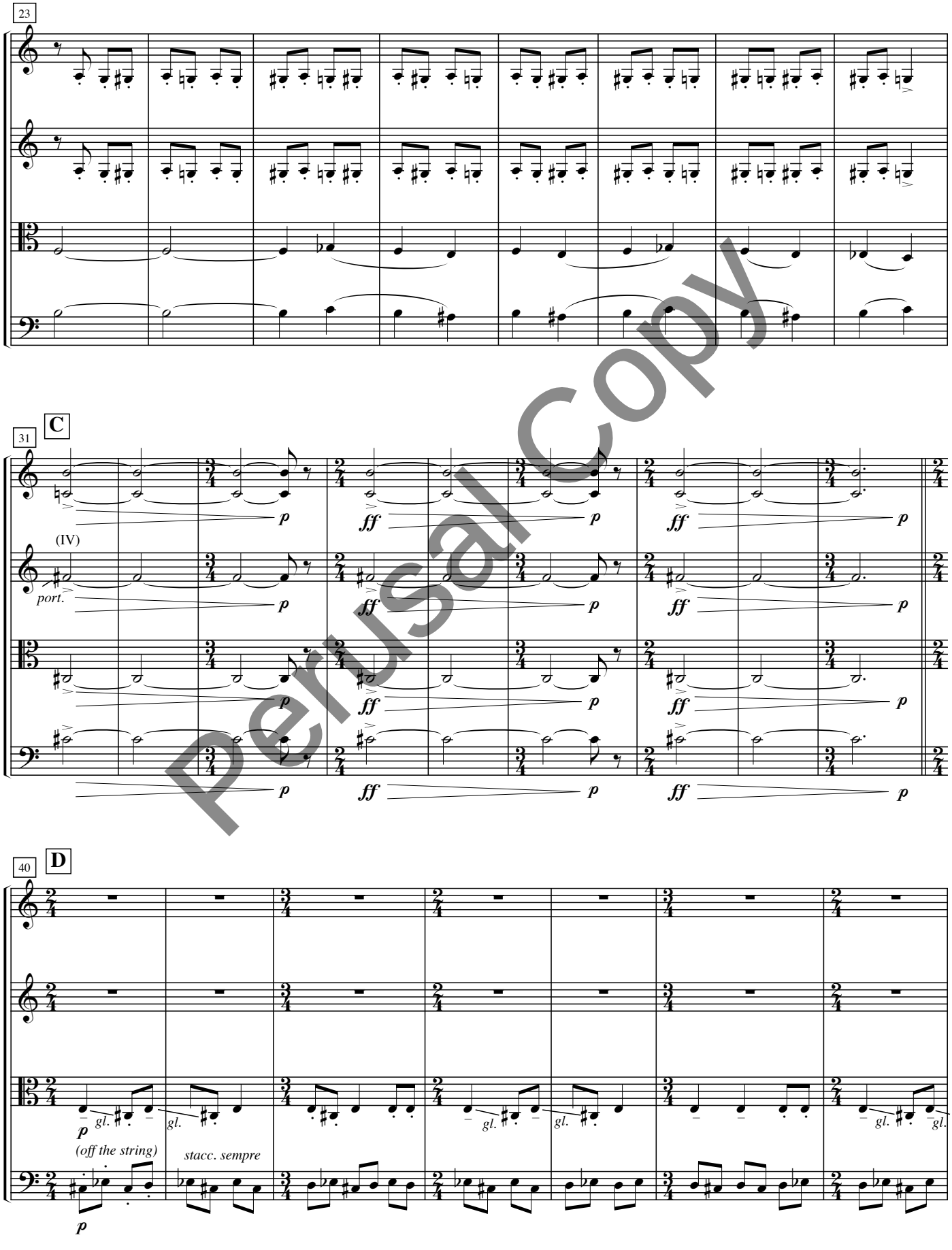

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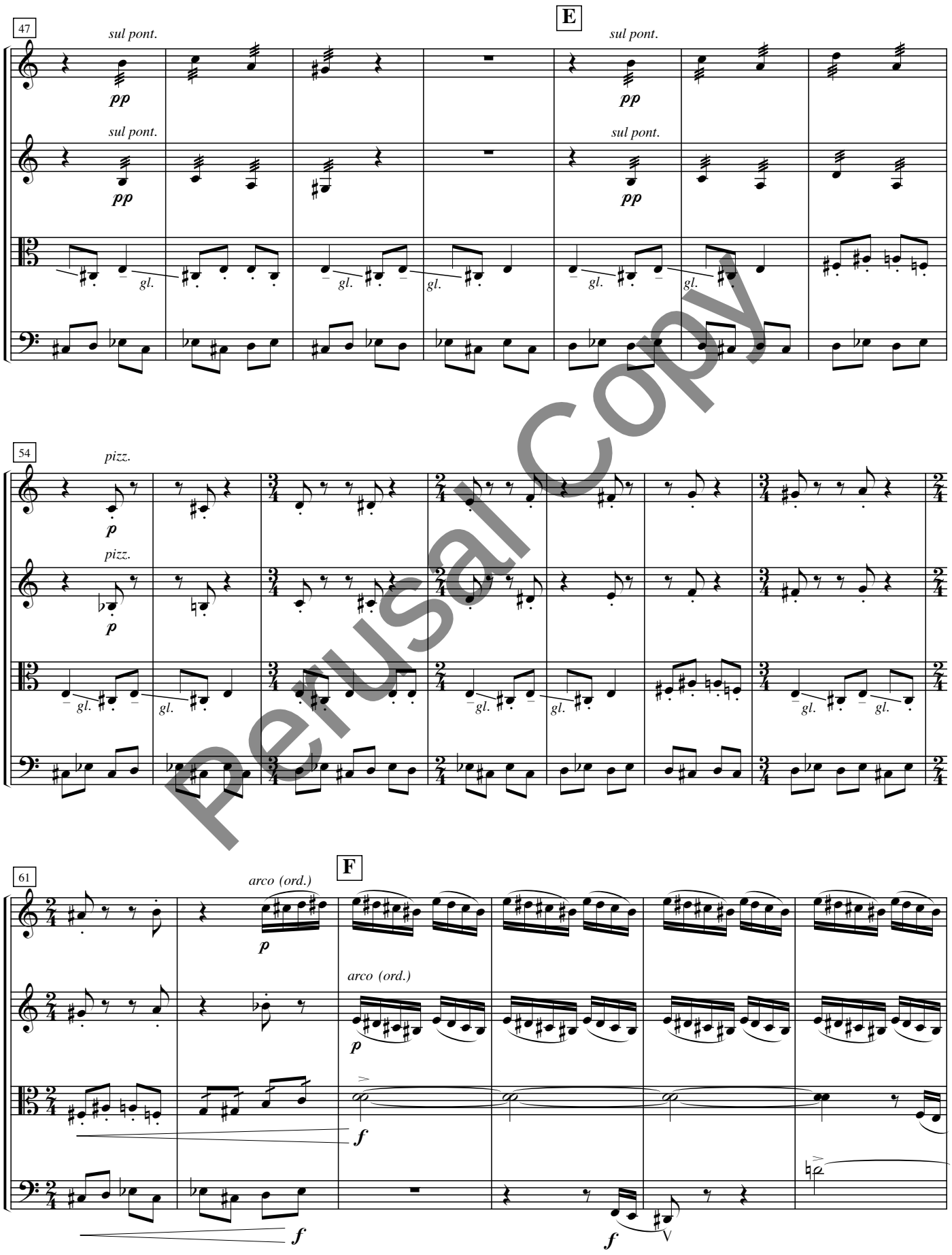

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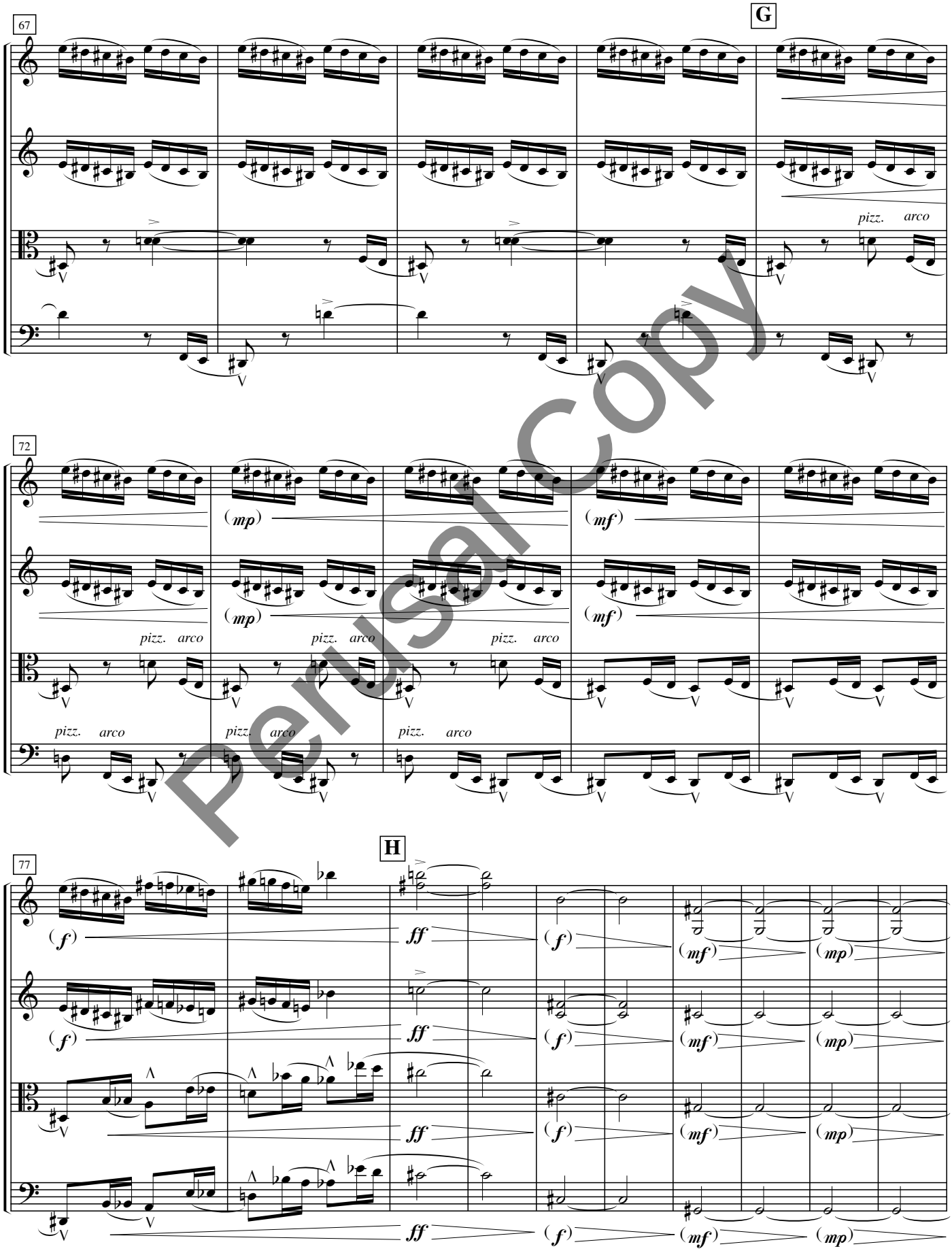

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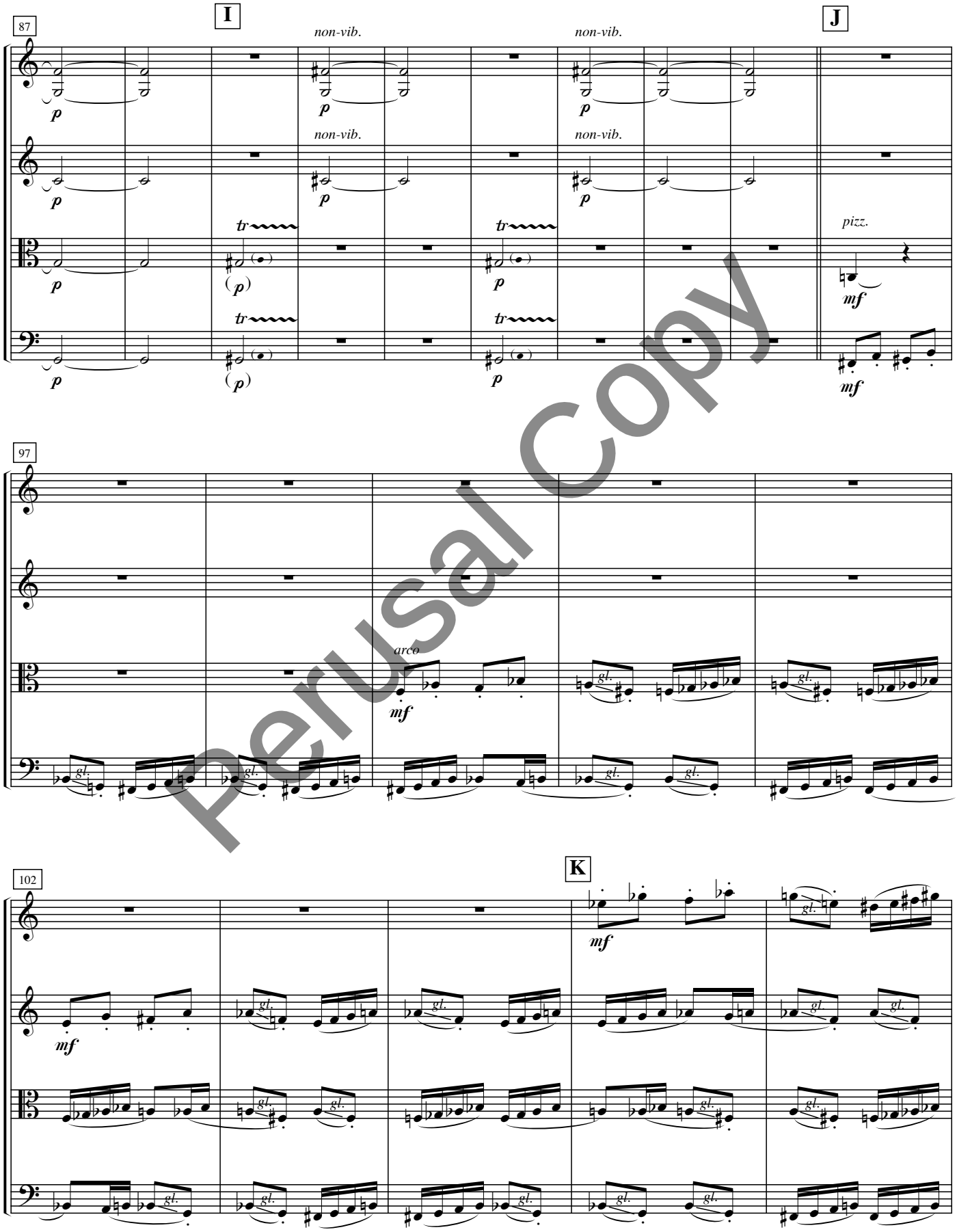

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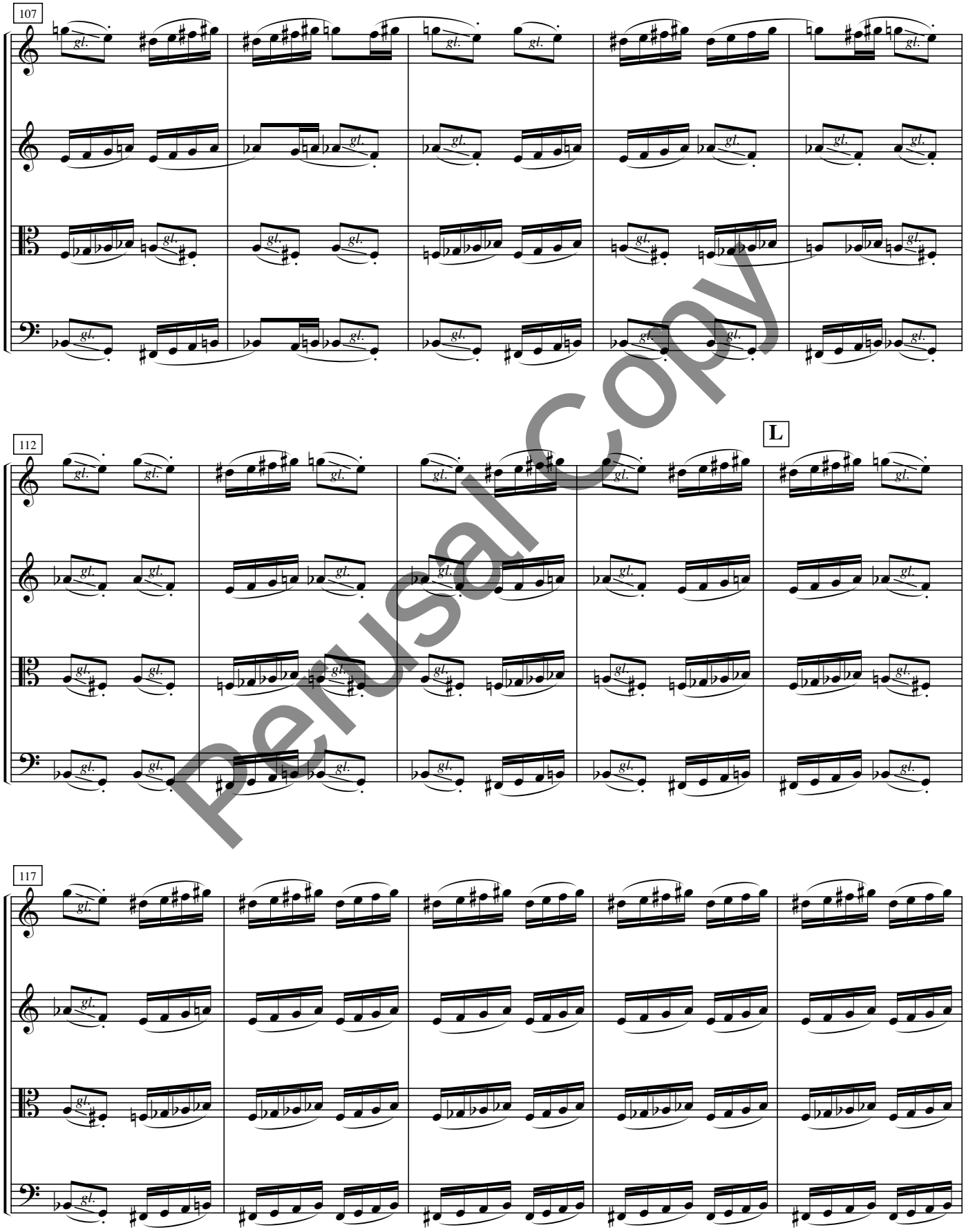

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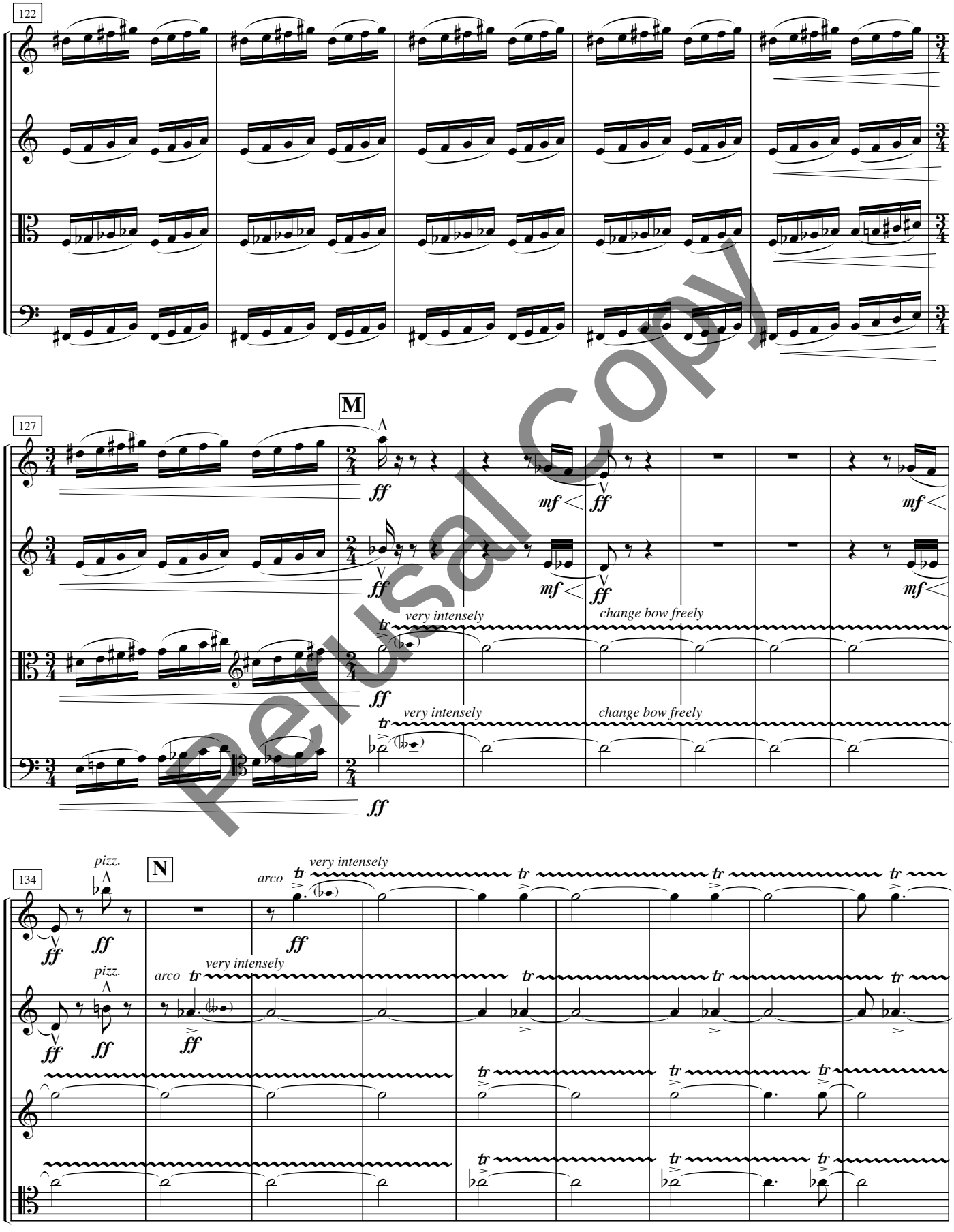

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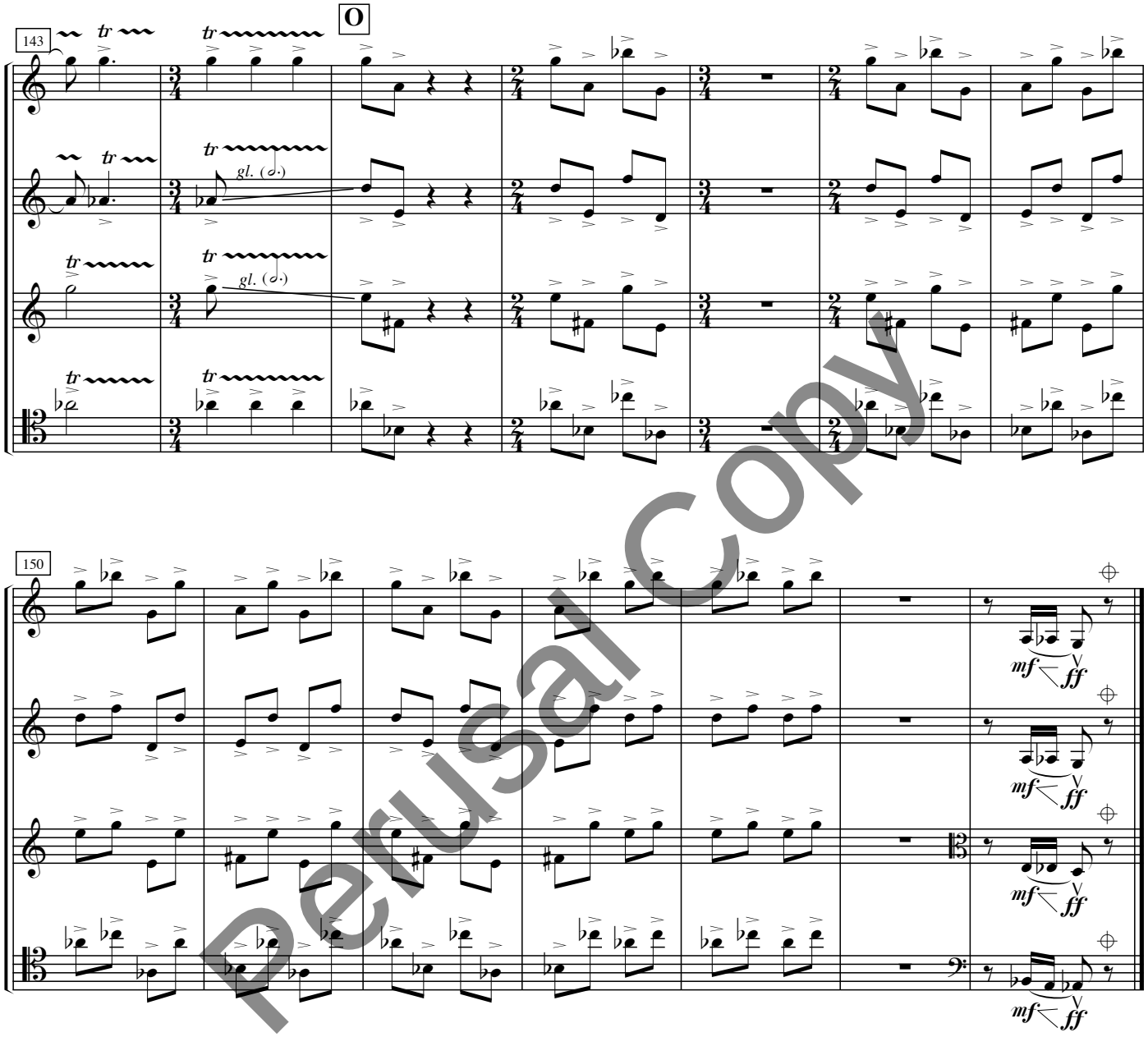

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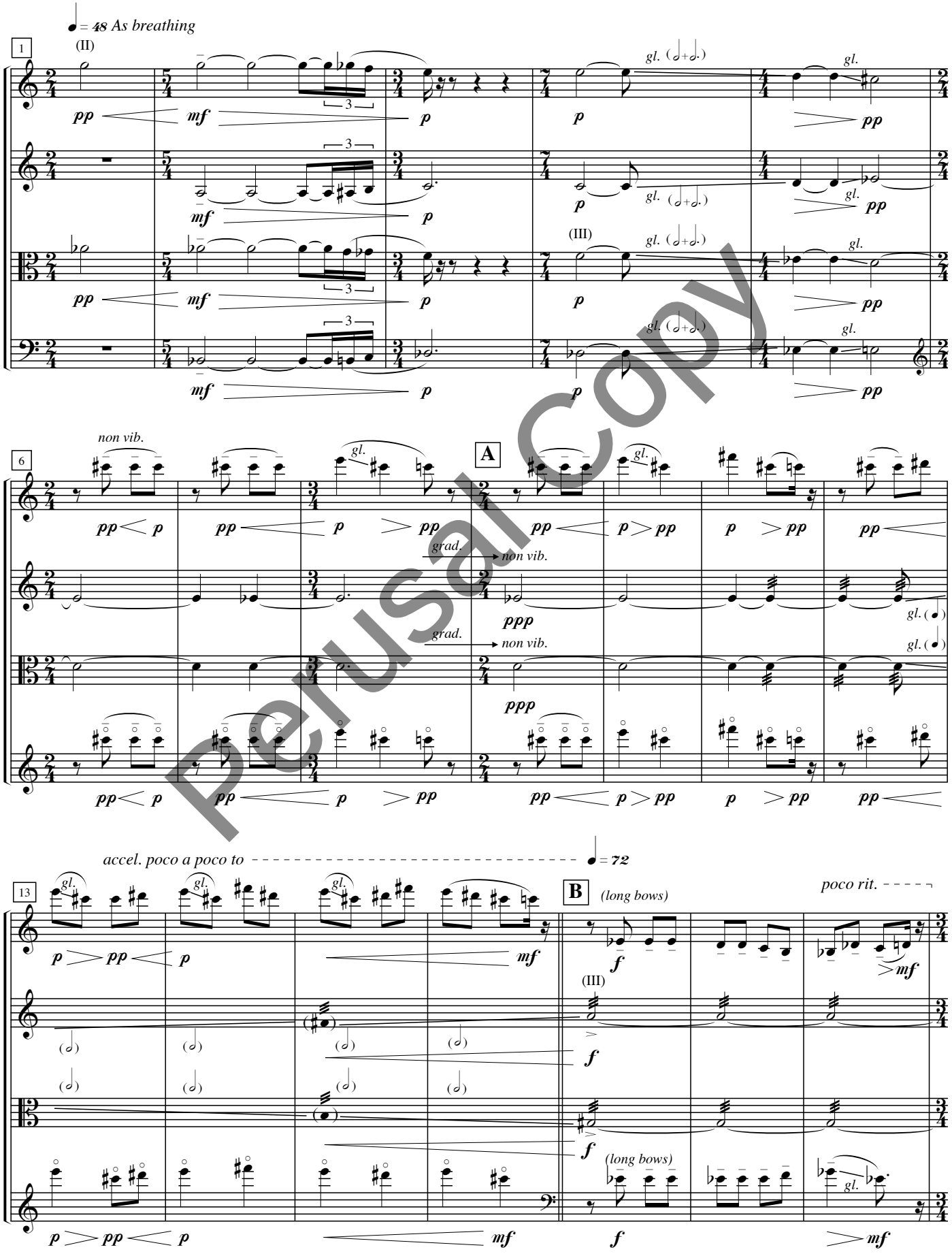

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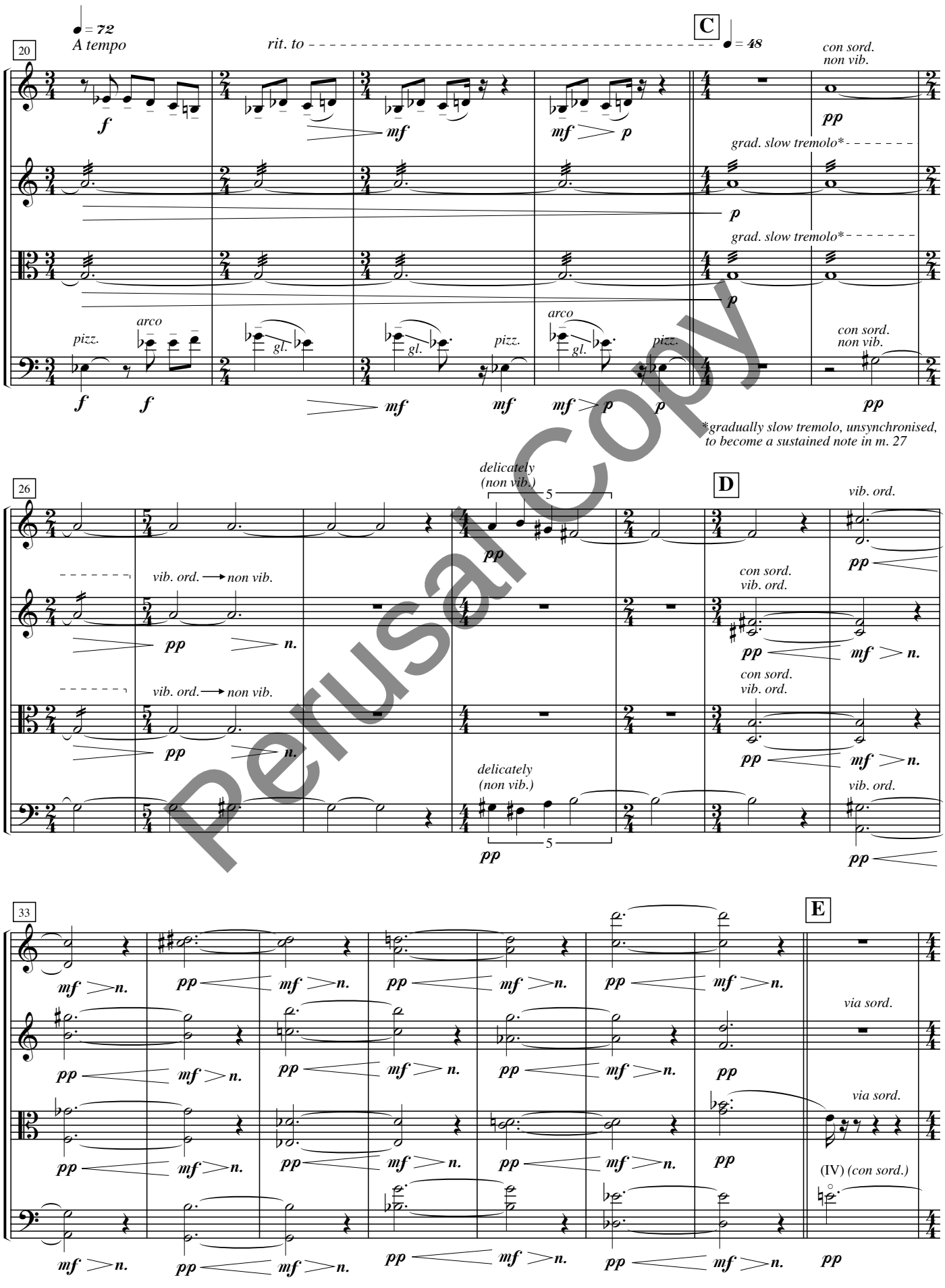

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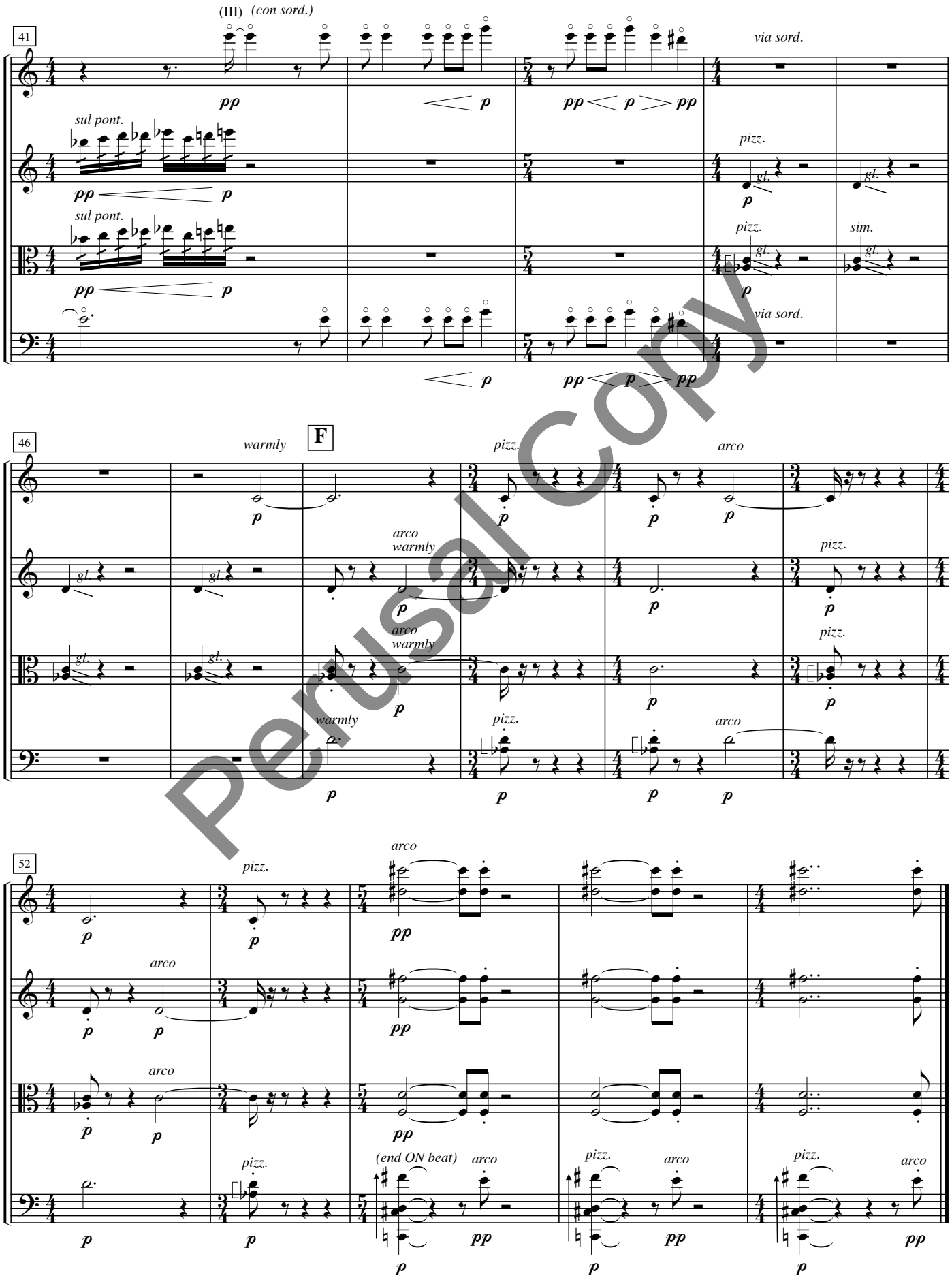

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