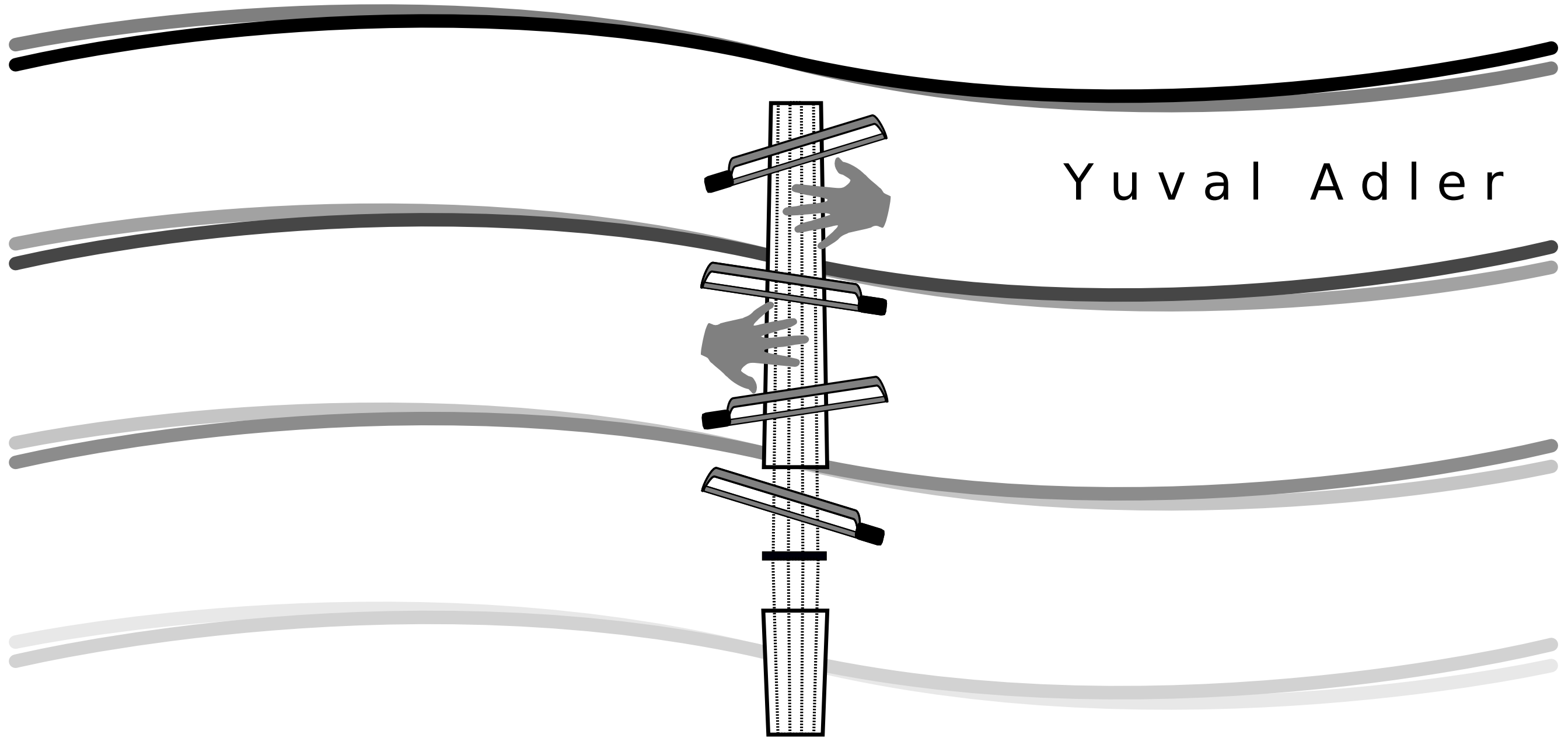


# four strings



Yuval Adler

# instructions

This work (derived from the second movement of *IIII* for string quartet and electronics) is to be performed by a string quartet or a similar ensemble of four string players (without electronics), with each player using their own bow, but all playing on one cello.

Different bow and hand positions from the players are required throughout the piece. Careful consideration should be given to stage arrangement. It is possible to perform the piece while the cellist is seated and the other players shift around them. Another approach is to fix the cello to a table to allow free movement of all players around the instrument.

Since bowing is at times required above a hand stopping the string, certain parts of the performance will require stopping the string by lifting it from the fingerboard rather than pressing down. This can be achieved by placing a moveable object between the string and fingerboard. Dynamics should be scaled to what is achievable when bowing this way (others should play softer). It might be useful to clean the cello strings from finger grease to allow for more effective bowing over the fingerboard. If played in conjunction with other works (or movements of *IIII*), use of a separate cello should be considered. (This will also help with the rosin that might be left on the strings after the performance.)

The bows are depicted to show position and orientation of the bow. Circles mark which strings the bow is in contact with.

Around the hands are brackets to show the general range of the fingerboard that is used in that part and section.

Each section will require a rearrangement of the players around the cello body, and the order of the staves in the system is also changed.

The diagram of the cello's strings is marked by the relative placement of the hands and bows required for each section.

If line is an arrow a process is indicated above the line that should be applied to the boxed material, and the boxed material that follows the arrow is the target form after said process. The process should be gradual.

Boxed material should be repeated and played for the duration the line following it is drawn.

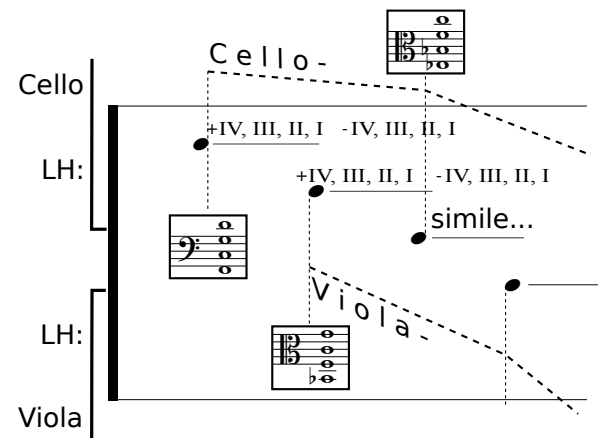
In this example the material starts at an initial tempo and then slows down to the later form, here presented as an elongated figuration in the initial tempo again.

Left hand parts mark when and where to stop strings. Indications above and below tell what strings to stop (+) or release (-) and what pitches should result from the stops.

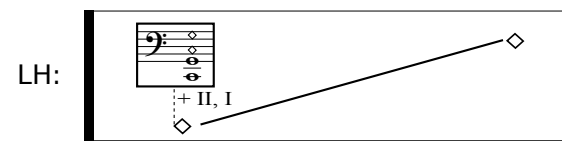
When events are layed out over a duration rather than specific bars, they should be played relatively to their position within the timespan.

Events that share a drawn longtitudal line should happen in sync.

In this section both players share the fingerboard, alternating who stops the strings for all the bows. The dotted beam shows which stop is performed by which player.

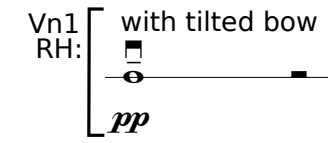


A diamond notehead in the left hand part indicates a flageolet rather than a normal stop. The indication above it, instead of resultant pitch as before, shows what flageolet to perform.

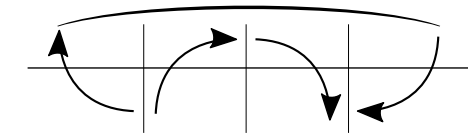


A diagonal line between two stop marks indicates that over the duration of the line a glissando should be performed. If it does not end on a clearly marked pitch then it should cover the approximate range within the fingerboard range shown by the bracket for the left hand on the positioning diagram at the beginning of the section.

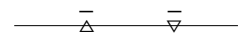
Bow should be tilted to use less hair for contacting string from this moment on.



A triangle notehead is normal in length (empty and without stem is equal to a whole note, etc.) but indicates moving the bow up or down the string according to the direction of the triangle instead of bowing, i.e. acting as a moving stop on the string instead. The range of movement available to each player should be considered carefully and used in full over the duration of the note. Playing with the bow tilted is important to achieving this effect.



Each curve here indicates a gesture that begins with the bow moving up/down (as with triangle notation discussed to the left) or left/right (regular bowing motion) at the beginning of the measure and gradually changing to the direction of the end of the arrow. Each gesture should fill up its entire measure, and the gestures should flow from one another to create a circular motion.




While the theatricality of this piece is unavoidable, that is not to be the focus of it whatsoever. All such elements should be put into the context of a creation of intimacy among the ensemble members, and between them and the cello, rather than quirky showmanship.

To help achieve this and to allow for the softer details to be heard well, an intimate seating arrangement for the audience around the ensemble should be considered. If such an arrangement is not possible, close micing the cello may be considered as an alternative if the need arises.

# a.

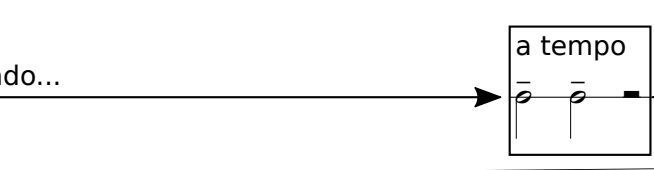
Be mindful of who bows which string above or below the stops, and how pitch production changes as a result. Stopping the strings by raising them with a moveable object is necessary here. Match overall dynamic range.

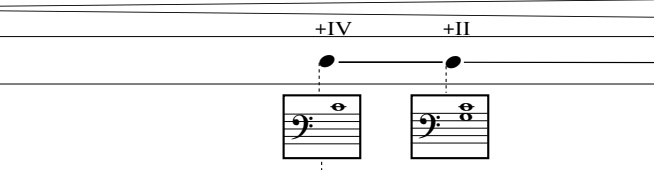
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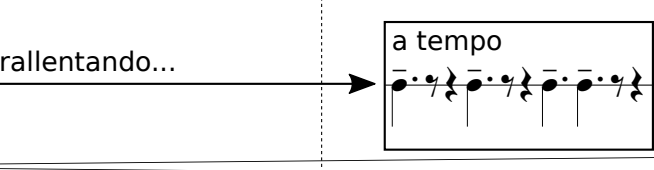
$\text{♩} = 100$

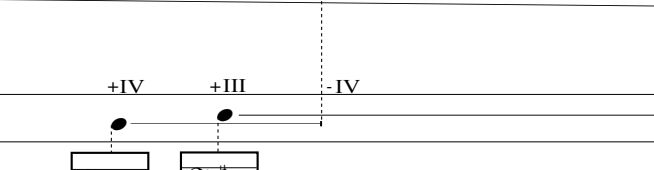
00" 17" 20" 37" 40"

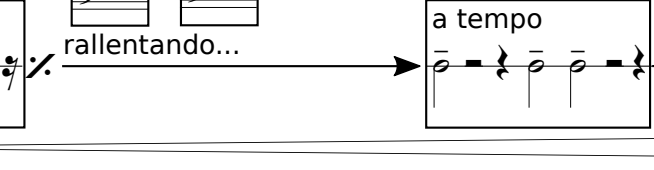
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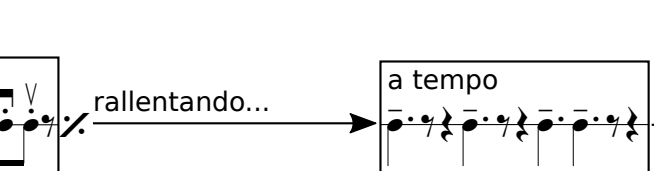
RH:  *pp* *f* *sp* *pp* *f* *sp*

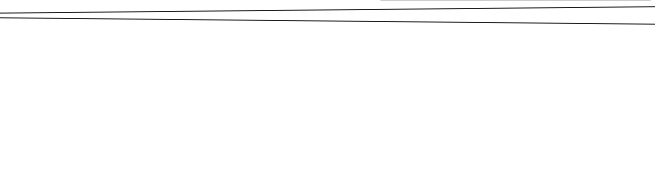
LH:  *f* *sp* *pp* *f* *sp*

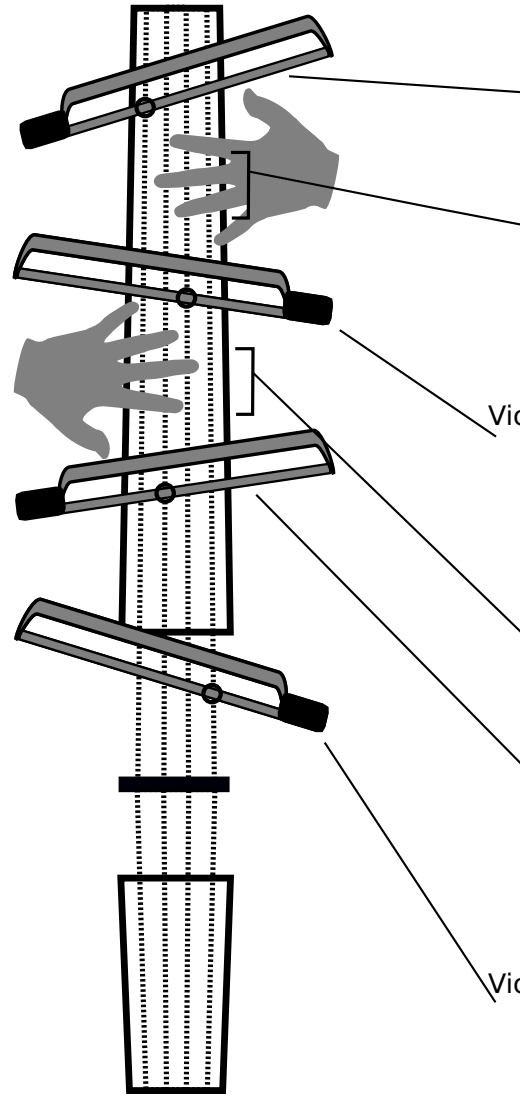
RH:  *pp* *f* *sp* *pp* *f* *sp*

LH:  *f* *sp* *pp* *f* *sp*

RH:  *pp* *f* *sp* *pp* *f* *sp*

LH:  *f* *sp* *pp* *f* *sp*

RH:  *pp* *f* *sp* *pp* *f* *sp*



When rearranging bows for new positioning flow with outward motion of last note to move away from the cello. Rearrange quickly for next part without suppressing any noises that arise.

# b.

Agree on the possible maximum for dynamics and tremolo as an ensemble and maintain the energy gained with each cumulative gesture.

The score is divided into measures with time markers: 00'', 10'', 13'', 23'', 26'', 36'', and 39''. Above the measures, the tempo is marked as "a tempo" and the time signature is  $\frac{5}{4}$ . The instruments and their parts are:

- Cello:** RH:  $pp$  to  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ . Includes fingering diagrams for the right hand.
- Viola:** RH:  $pp$  to  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ . Includes fingering diagrams for the right hand.
- Violin 2:** RH:  $pp$  to  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ . Includes fingering diagrams for the right hand, with the instruction "below bridge".
- Violin 1:** RH:  $pp$  to  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ ,  $ff$ ,  $sp$ . Includes fingering diagrams for the right hand, with the instruction "below bridge".

Performance instructions include "accelerando...", "accel...", "a tempo", and "simile...". The Cello and Viola parts include fingering diagrams for the left hand: "+IV, III, II, I" and "-IV, III, II, I".

Rearrange quickly for next part without suppressing any noises that arise.



d.

The diagram shows a fingerboard with two hands positioned for the Cello and Viola. The musical score is divided into four staves, each with a right-hand (RH) and left-hand (LH) part. The Cello RH part starts at 00" with a *ppp* dynamic and a III+II fingering. The Cello LH part starts at 00" with a *ppp* dynamic and a + II, I fingering, with a note that says "try successively higher overtones... ...remain on highest". The Viola LH part starts at 00" with a *ppp* dynamic and a + IV, III fingering, with a note that says "try successively higher overtones... ...remain on highest". The Viola RH part starts at 00" with a *ppp* dynamic and a IV+I fingering. The Violin 2 RH part starts at 00" with a *ppp* dynamic and a IV+I below bridge fingering. The Violin 1 RH part starts at 00" with a *ppp* dynamic and a III+II below bridge fingering. The score ends at 60".

00" 60"

RH: Cello *ppp* III+II

LH: Cello *ppp* + II, I try successively higher overtones...  
...remain on highest

LH: Viola *ppp* + IV, III try successively higher overtones...  
...remain on highest

RH: Viola *ppp* IV+I

RH: Violin 2 *ppp* IV+I below bridge

RH: Violin 1 *ppp* III+II below bridge