

The quartet is arranged in a conventional shape, but each player is reversed so they are facing outwards (backs to each other).
Preferred order is: violin 1, viola, cello, violin 2

Two microphones are placed far stage left and right (to pick up ambient sound as well as the quartet) and are fed to a laptop for processing.
A field recording track is played back in house mains (stereo). The laptop is connected to the same house mains or a second set of speakers positioned elsewhere.

(Further clarification of tech.....)

Stageplot: (coming...)

(Performance notes on dynamics and tone)

Score

inside-outside

(outside-inside-outside)

John Eagle

0:00

0:30 *enter ad lib. sustaining/resting/reentering indefinitely and independently (no short notes)*

Violin I

Violin II

Viola

Cello

Electronics

The score is written for five parts: Violin I, Violin II, Viola, Cello, and Electronics. The Violin I and II parts are in treble clef, and the Viola and Cello parts are in treble clef. The Electronics part is represented by a waveform. The score is divided into two sections by a vertical line at 0:30. The first section starts at 0:00. The second section starts at 0:30 and includes the instruction 'enter ad lib. sustaining/resting/reentering indefinitely and independently (no short notes)'. The Violin I and II parts have a note at 0:30. The Viola and Cello parts have a note at 0:30. The Electronics part has a waveform at 0:00 and 0:30.

1:00 (continue)

1:30 very slow gliss up and down (as time allows) in this approx. pitch range, pausing occasionally with short rests

Vln. I (continue)

Vln. II (continue)

Vla. enter ad lib. (after first cello entrance) sustaining/resting/reentering indefinitely and independently (no short notes)

Vc. enter ad lib. on long tones (3-8 seconds each) anywhere within this semitone of pitch range. change pitch with each new entrance. leave gaps between notes.

Elec.

2:00 (tutti silence)

2:20 (as before)

Vln. I (tutti silence)

Vln. II (tutti silence)

Vla. (tutti silence)

Vc. (tutti silence)

Elec. (tutti silence)

(approx. -31 cents)

(approx. -14 c.)

(as before, alternating between notes)

(as before, now alternating between notes)

very slow gliss up and down (as time allows) in this approx. pitch range, pausing occasionally with short rests

(approx. -31 cents)

(approx. -14 c.)

3:00 *(tutti silence)*

3:40 IV (5th partial)

3:45 (approx.)

3:55 (approx.)

3:50 (approx.)
III (7th partial)

Vln. I

Vln. II

Vla.

Vc.

Elec.

7

4:00

4:20

4:40

(hang over a moment)

4:45 (approx.)

4:50 (approx.)

4:55 (approx.)
II (5th partial)

(hang over a moment)

Vln. I

Vln. II

Vla.

Vc.

Elec.

9

5:00 ¹²

Vln. I

very slow gliss up and down (as time allows) in this approx. pitch range
pausing occasionally with short rests

Vln. II

(approx. -31 cents) (approx. -14 c.)

very slow gliss up and down (as time allows) in this approx. pitch range
pausing occasionally with short rests

Vla.

(approx. -31 cents) (approx. -14 c.)

5:05 (approx.) pizz.

slow (approx. 55-60 BPM, but not trying to sync with cello)

(continue ad lib.)

Vc.

5:05 (approx.) pizz.

slow (approx. 55-60 BPM, but not trying to sync with vln. 1)

Elec.

continue with similar patterns ad lib.

5:40 ¹⁶

Vln. I

(continue ad lib.)

Vln. II

(continue ad lib.)

Vla.

(grad. speeding up with similar patterns until reaching approx. 2x tempo)

Vc.

5:50

(grad. speeding up with similar patterns until reaching approx. 2x tempo)

alternate between pizz. patterns and sustained pitches
III (7th partial)

Elec.

(from silence)

6:00

inside-outside

7

18

Vln. I

Vln. II

Vla.

Vc.

18

Elec.

20

Vln. I

Vln. II

Vla.

Vc.

20

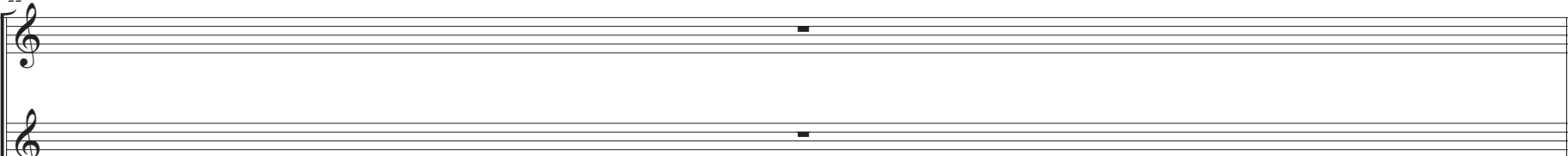
Elec.

8

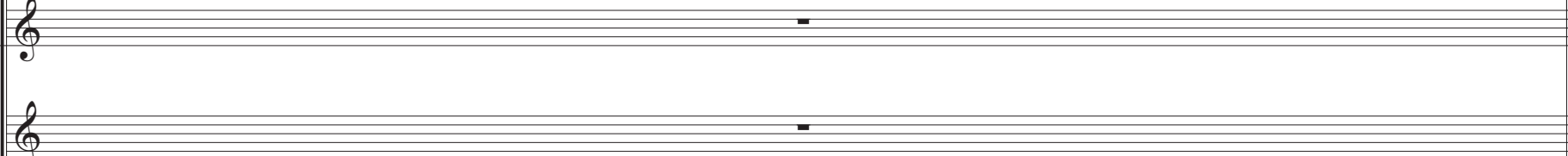
inside-outside

22

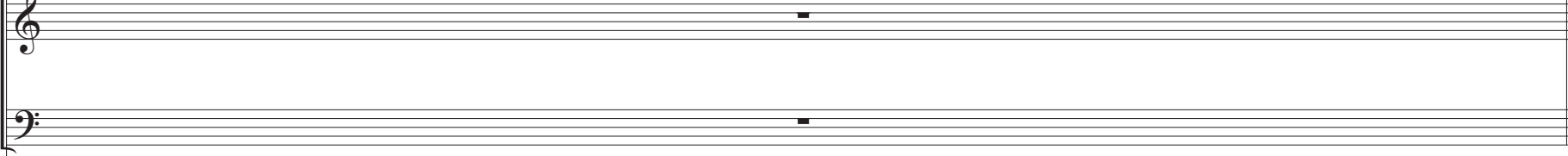
Vln. I




Vln. II



Vla.



Vc.



22

Elec.

