

# 4tet

for violin, cello, and two acoustic guitars

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## Instructions

### Cello and Violin

Cello and violin have a system of bow placement and pressure.

t. 1, 2, 3, or 4: the “t” stands for tail piece area, or distance from the tail piece.

t. 4 is closest to the tail piece (near the tuning pegs)

t. 1 is farthest away, i.e. just behind the bridge.

t. -1, or 0 are also called for, -1 being equivalent to a sul ponticello and 0 being directly on the bridge.

Sometimes I just call for sul ponticello regardless.

b. 1, 2, 3, or 4: the “b” stands for bow pressure. 1 is the lightest bow pressure and 4 the heaviest.

Knocking, scratching, and finger tapping can be done on the underside or top of the body.

On page 4, the col legno should attack the strings and be allowed to naturally bounce, i.e. “fall bounce”

3, is the highest position of col legno attack near the end of the fingerboard

2, is in the middle of the finger board

1, is on the finger board near the nut and scroll

White noise, which is bowing on the ridge of the topside of the body, is notated as “w.n.” and has three areas which are bowed with hair:

For **Violin**: S. 1(section) is on the body directly in front of the players face, parallel to the tailpiece and bridge area

S. 2 is in the narrow midsection, the center bout, part of the body parallel to the f-holes

S. 3 is farthest away from the players face parallel to the midsection of the fretboard

For **Cello**: S.1 is nearest to the player parallel

S. 2 is in the narrow midsection, the center bout, parallel to the f-holes

S. 3 is farthest away from the player, parallel to the tailpiece

On page 5, for violin, bowing in circles is called for and is exactly as it sounds. The bow should remain in the same area of string but be pushed around in circles creating a wash of pitch and scratch.

## **Guitars**

For performer 1: Knocking, tapping, and scratching should be done on the edge of the body (perpendicular to the player)

For performer 2: Knocking, tapping, and scratching should be done on the lower portion of the front of the body below the sound hole

String crossing means that the strings should silently be crossed before sounding and then strummed normally. It should sound like an old beat up tin can guitar. 6 stands for the low E string and 1 for the high E string.

On page 5, performer 2 is asked for “fingers push forward” to do this the player lightly places all 5 fingers on the front of the body and lightly pushes forward. The fingers should slide and subtly bounce along the body creating a rumbling sound.

Also on page 5, both guitars are asked to detune three strings in succession. They should do this while they strum the string so that the detuning is actively heard.

♩=90

Guitar *mf* knock palm mute  
 Guitar *f* gliss palm mute  
 Violin *mf* *tr* *t.4* *mp* *t. -1/ 0/ 1/ 2/ 3/ 4* *mp* *pizz*  
 Violoncello *mf* *b.4* *mp* *pizz*  
 Gtr *mf* knock *mp* knock *mf* *mp*  
 Gtr *mf* oscillating gliss  
 Vln *pp* harmonics, gliss *mf*  
 Vc. *pp* harmonics, gliss *mf* sluggish

The score is written for five staves: two Guitars, Violin, Violoncello, and two additional Guitars. The tempo is marked as ♩=90. The piece is in 3/4 time and consists of 12 measures. The first system (measures 1-8) features a complex rhythmic structure with changing time signatures (3/4, 2/4, 3/4). The second system (measures 9-12) continues the rhythmic complexity. The Violin part includes trills and a series of trills labeled 't.4' and 't. -1/ 0/ 1/ 2/ 3/ 4'. The Violoncello part includes a 'sul pont.' marking. The two additional Guitar parts feature 'knock' and 'oscillating gliss' techniques. Dynamic markings range from *pp* to *f*.

**System 1 (Measures 18-24):**

- Gtr (Top):** cross string 6/5, slow finger, fast finger scratch, gliss down. Dynamics: *mf*, *p*, *f*.
- Gtr (Middle):** cross string 6/5, knock-knuckle, body --two hands w/finger tips, gliss down. Dynamics: *mf*, *p*, *f*.
- Vln (Upper):** t.4 b.4, pizz, gliss down. Dynamics: *mf*, *f*.
- Vc. (Lower):** t.4 b.4, pizz strum, pizz. Dynamics: *f*, *mf*, *f*.

**System 2 (Measures 25-31):**

- Gtr (Top):** scratch, harmonics gliss entire fretboard, fingers tap, fingers tap. Dynamics: *p*, *p*, *mp*, *p*, *mf*, *mf*.
- Gtr (Middle):** finger taps, harmonics, gliss entire fretboard, palm thump, fingers tap, fingers tap. Dynamics: *p*, *p*, *mp*, *p*, *mf*.
- Vln (Upper):** finger taps, knock, w.n. 1 2 3, 1 2, knock, fingers tap. Dynamics: *p*, *mf*, *p*, *mp*, *p*.
- Vc. (Lower):** scratch, t.4 b.3 scratch, w.n. 1 / 2 / 3, 2 3, 1, 2 3, 2, knock, fingers tap. Dynamics: *p*, *knok*, *mf*, *p*, *mp*, *mf*.

**System 1 (Measures 34-43):**

- Gtr (top):** Measures 34-35:  $f$ ; Measure 36:  $mf$ ; Measure 37: *knock* (triplets); Measure 38: *fingr tap* (triplets); Measure 39:  $mf$ ; Measure 40:  $mf$ ; Measure 41:  $mf$ ; Measure 42:  $mf$ ; Measure 43:  $mf$ .
- Gtr (middle):** Measure 34: rest; Measure 35: rest; Measure 36: *palm thump*; Measure 37: *knock* (triplets); Measure 38: *fingr tap* (triplets); Measure 39:  $mf$ ; Measure 40:  $mf$ ; Measure 41:  $mf$ ; Measure 42:  $mf$ ; Measure 43:  $mf$ .
- Vln:** Measure 34: rest; Measure 35: rest; Measure 36: rest; Measure 37: rest; Measure 38: *knock* (triplets); Measure 39: *knock* (triplets); Measure 40: *knock* (triplets); Measure 41: *knock* (triplets); Measure 42: *tp 5 b.4*; Measure 43: *tp 5 b.4*;  $p$ .
- Vc.:** Measure 34:  $p$ ; Measure 35:  $p$ ; Measure 36:  $p$ ; Measure 37:  $p$ ; Measure 38: *knock*; Measure 39: *knock*; Measure 40: *t.4 b.3*; Measure 41: *t.4 b.3*; Measure 42: *harmonically sul pont.*; Measure 43: *gliss down*;  $p$ .

**System 2 (Measures 44-52):**

- Gtr (top):** Measure 44: *quick gliss up*; Measure 45: *quick gliss up*; Measure 46: *quick gliss up*; Measure 47: *quick gliss up*; Measure 48:  $f$ ; Measure 49:  $f$ ; Measure 50:  $f$ ; Measure 51: *knock scratch*; Measure 52:  $f$ .
- Gtr (middle):** Measure 44:  $f$ ; Measure 45:  $f$ ; Measure 46:  $f$ ; Measure 47:  $f$ ; Measure 48:  $f$ ; Measure 49:  $f$ ; Measure 50:  $f$ ; Measure 51:  $f$ ; Measure 52:  $f$ .
- Vln:** Measure 44: *hold*; Measure 45: *gliss down*; Measure 46: *hold*; Measure 47:  $f$ ; Measure 48:  $f$ ; Measure 49:  $f$ ; Measure 50: *pizz*; Measure 51: *pizz*; Measure 52: *sul pont*;  $p$ .
- Vc.:** Measure 44: *gliss down*; Measure 45: *gliss down*; Measure 46: *hold*; Measure 47:  $f$ ; Measure 48:  $f$ ; Measure 49:  $f$ ; Measure 50: *harm. gliss*; Measure 51: *pizz*; Measure 52: *t.4 b.4*;  $mf$ .

52

Gtr *mf* gliss *f* pizz *f* knock 3 knck/fingr tap/drag nail

Gtr *p* knock 3 scrch *f* pizz *f* pound 3 knck

Vln sul pont 3 knck/scrctc/knck gliss pizz harm. gliss

Vc. *p* t.4 t.-1/0/1/2/3/4 *mp* fallboun *mf*

b.1 b.4

60

Gtr no strum hammer on strum fingernail scratch *mp* *f*

Gtr fingernail scratch *mp* *f*

Vln 1 1 3--- 2--- 1--- 2 1/2/3 t.2 b.1 *p*

Vc. 3/2/1 1 3// 2// 1 3// 1 w.n. s.2 *mf*

batt. col legno

68

knock *3*

gliss down

finger nail in circles finger taps

slow fast

*pp* tr

knock *3*

gliss down

fingers push forawrd

*pp* tr

w.n. 2 3

bow in circles circle bow

*pp* tr

b.4  
col. batt.  
2 3

col legno

w.n. 2 1

t.4 t.2

*pp* tr

b.4



76

Gtr *mf* *tr* *p* *mf* string 1 detune string 2

Gtr *mf* *tr* *p* *mf* string 6 detune string 5

Vln *mf* *tr* *p* *mp* *pizz*

Vc. *mf* *tr* *p* *p* *mp* *pizz*

81

Gtr string 3 strum *mp*

Gtr string 4 strum *mp*

Vln *pizz* *f* *p* *pizz* *harm. gliss*

Vc. *p* *f* *mf* *p* *pizz* *arco*