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Publication Date
2020

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Jordan Chase

Drift Into Light

for string quartet
(2019)

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Commissioned by the New Music Ensemble at Towson University

Drift Into Light

Instrumentation:
Violin I
Violin II
Viola
Violoncello

Duration: 9’

Dedicated to Bergamot Quartet with sincere gratitude and admiration.

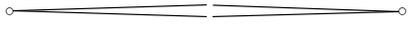
Performance Notes

Accidentals pertain only to the octave in which they occur, and remain in effect throughout the measure unless cancelled or changed.

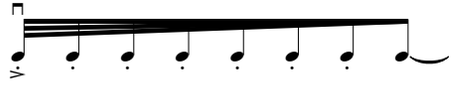
All glissandi are to be played senza vibrato and begin on the beat.

Natural harmonic; indicates where to play the given note

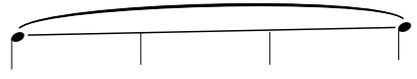
Artificial harmonic



Crescendo from niente, decrescendo to niente

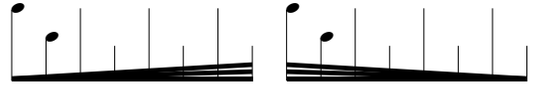


Ricochet/thrown bow technique indicated by four dots and a slur; bounce down bow/mallet and produce a series of rapid notes



Gradual glissando between two notes; played evenly and legato as possible

Arrow indicates a gradual change from one playing technique to another



Feathered beaming; indicates free accelerando or rallentando within a given duration

1/4 sharp

3/4 sharp

1/4 flat

3/4 flat

s.p. 1, 2, 3 Varying degrees of sul ponticello:
1. normal s.p.
2. as close as possible to bridge without being on it
3. bowing directly on the bridge. There should be no tone, only white noise

flautando Indicates bowing at least a couple inches over the fingerboard. The tone should be hollow and flute-like.

O.P. Overpressure: gradually apply additional bow pressure to achieve unfocused tone and little pitch. Return to normal pressure immediately after "O.P."

for Bergamot Quartet

Drift Into Light

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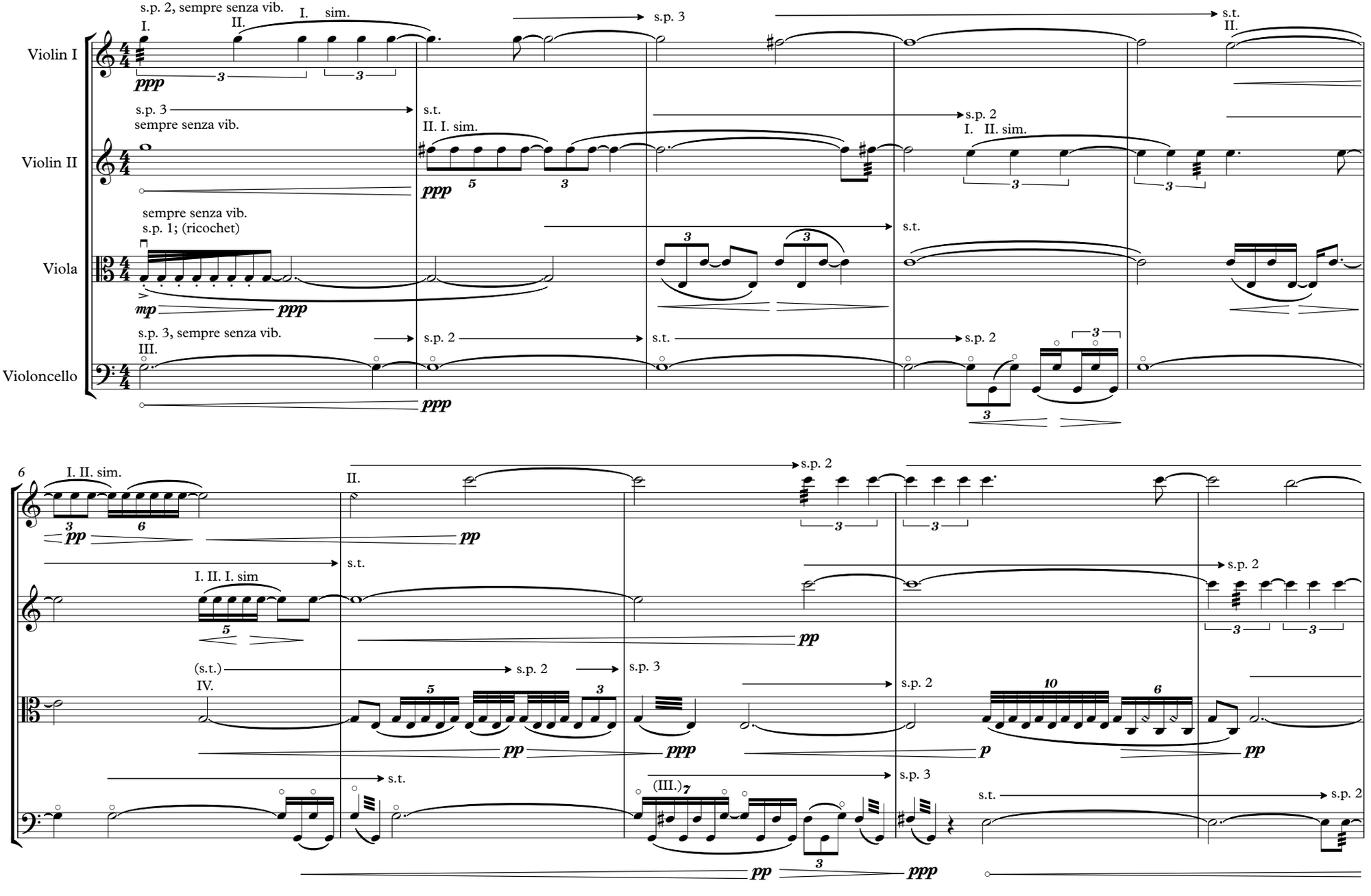
♩ = 54 **Crepuscular rays**



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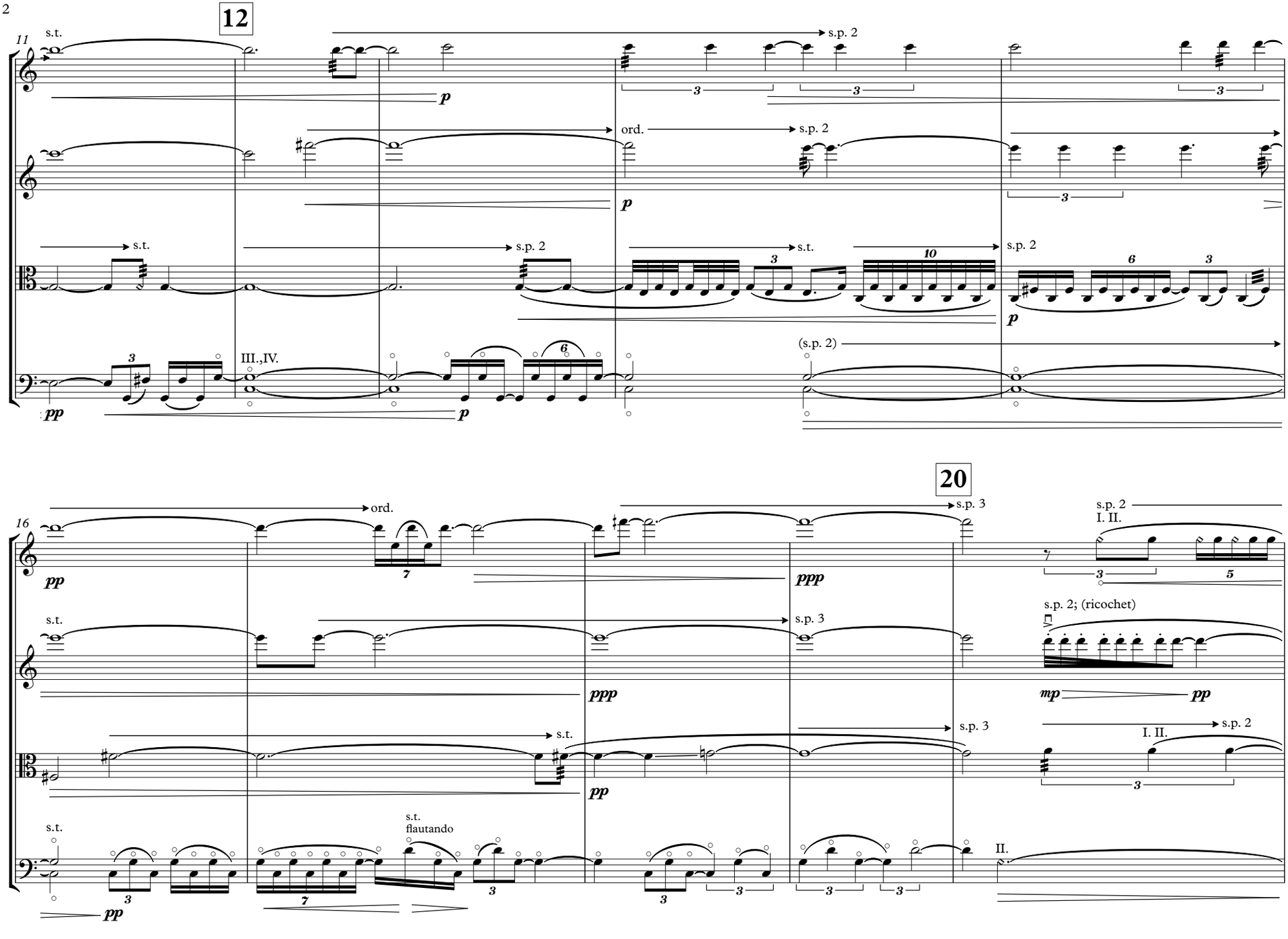
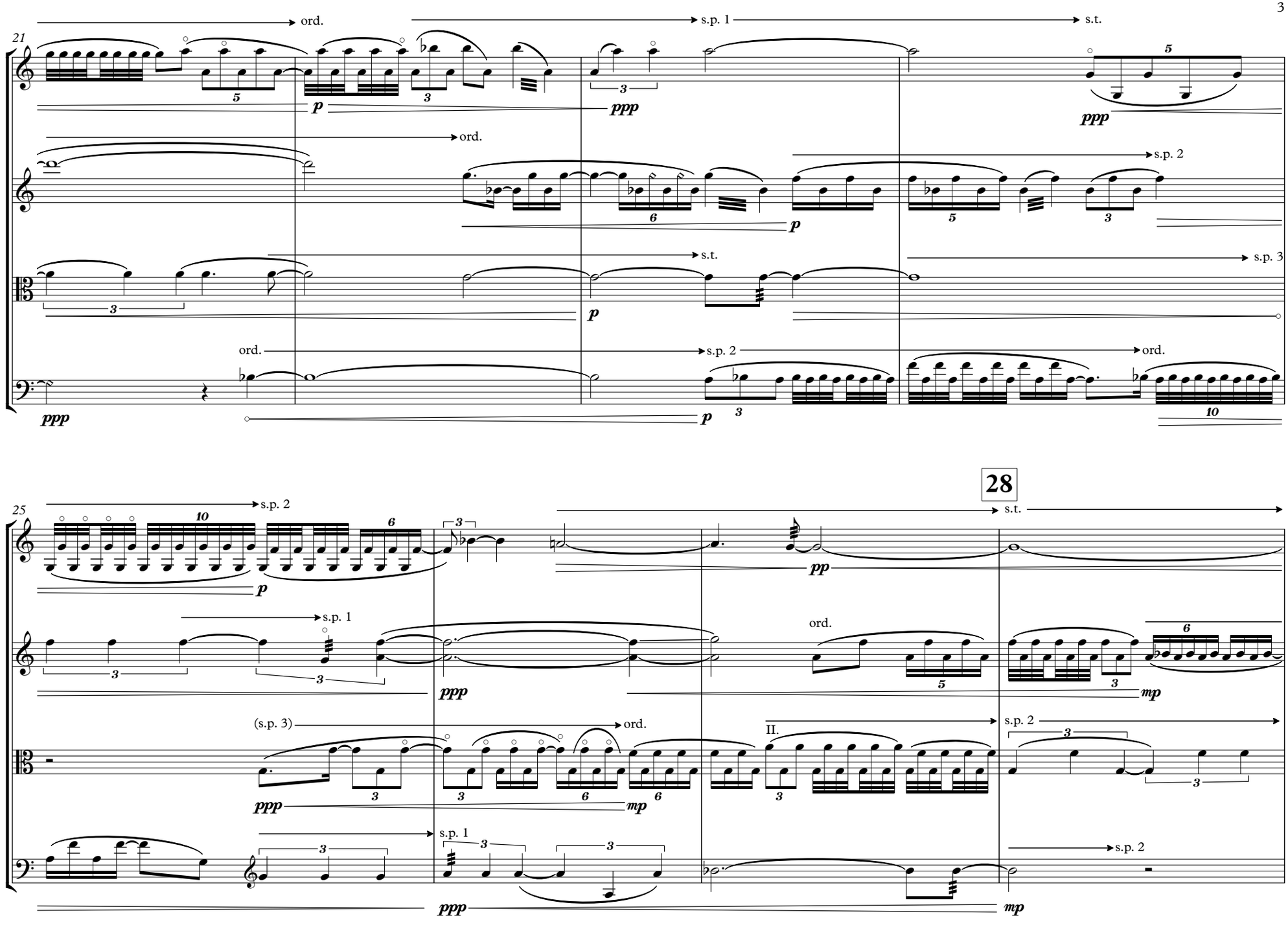
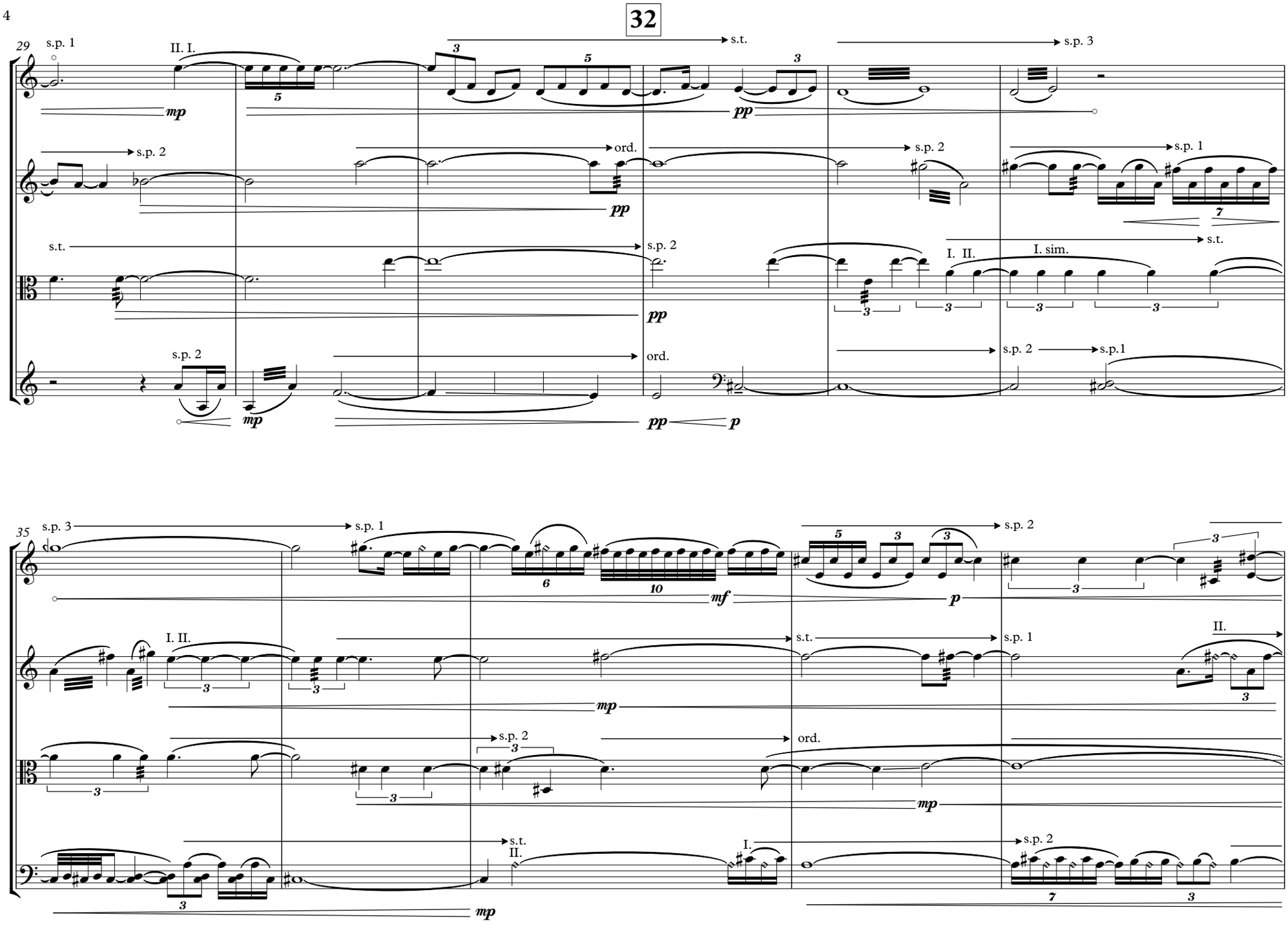
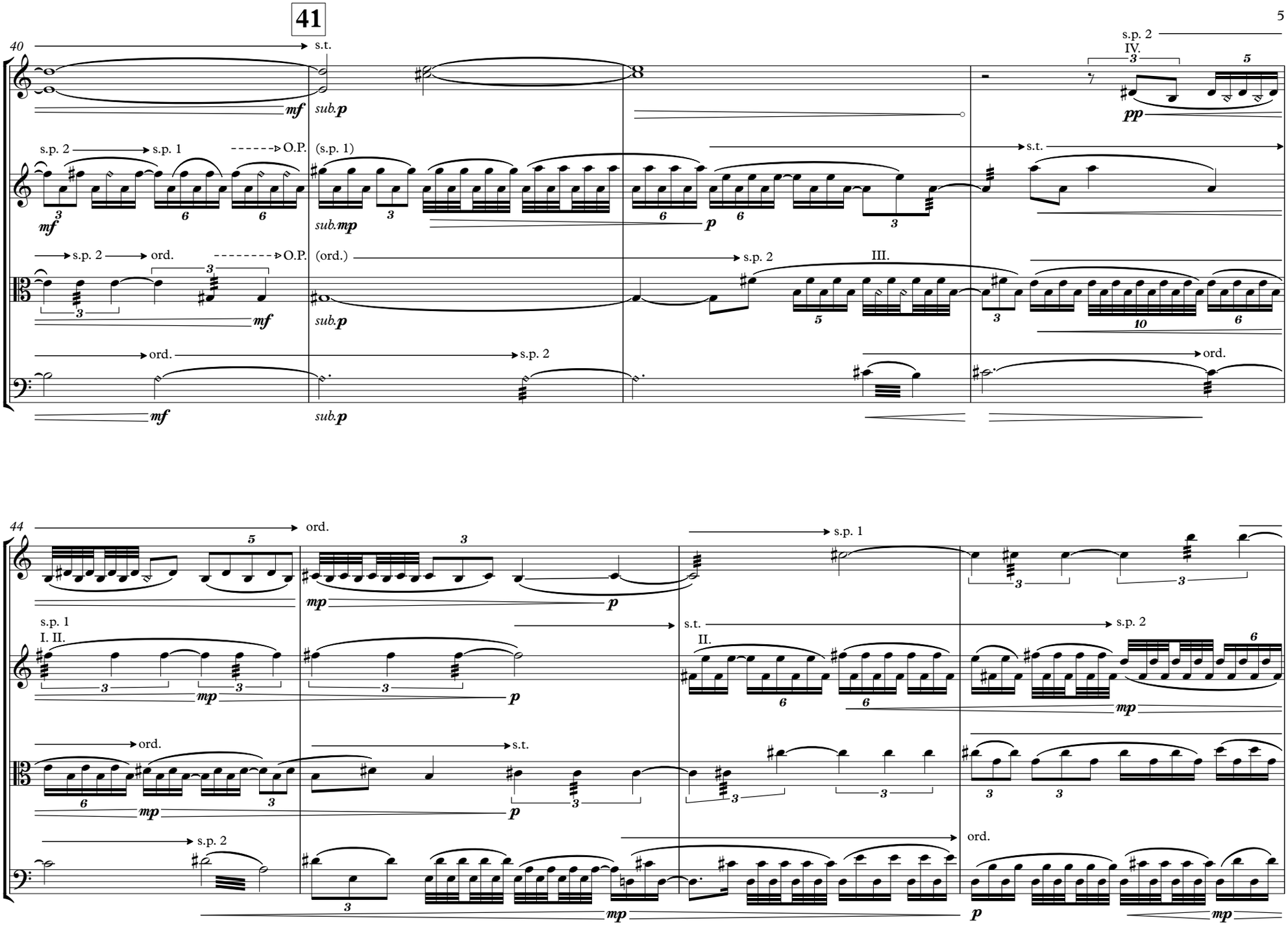
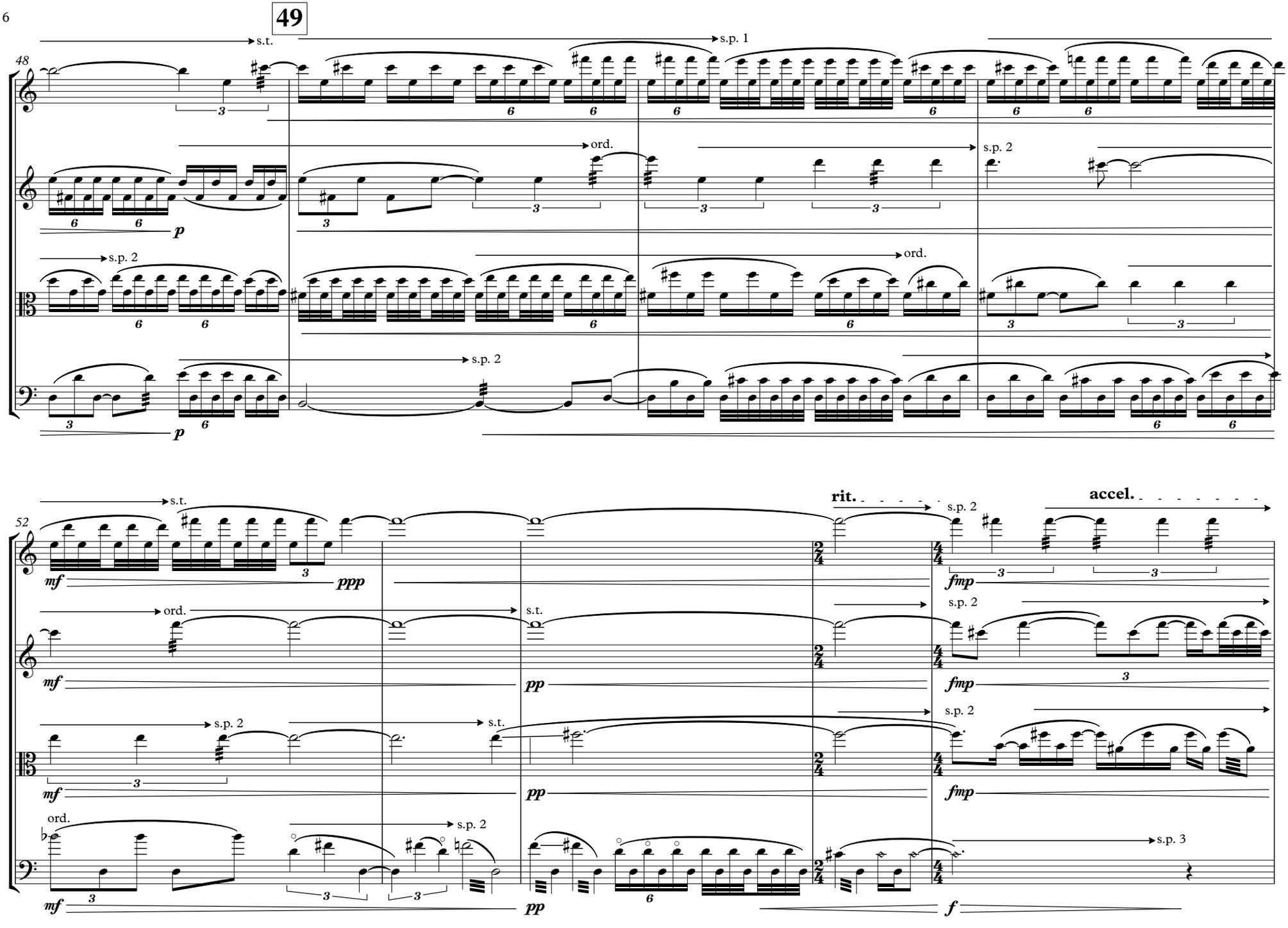

12
11
s.t.
s.p. 2
ord.
III.,IV.
(s.p. 2)
20
16
ord.
s.p. 3
s.p. 2
I. II.
s.p. 2; (ricochet)
s.t.
flautando
II.

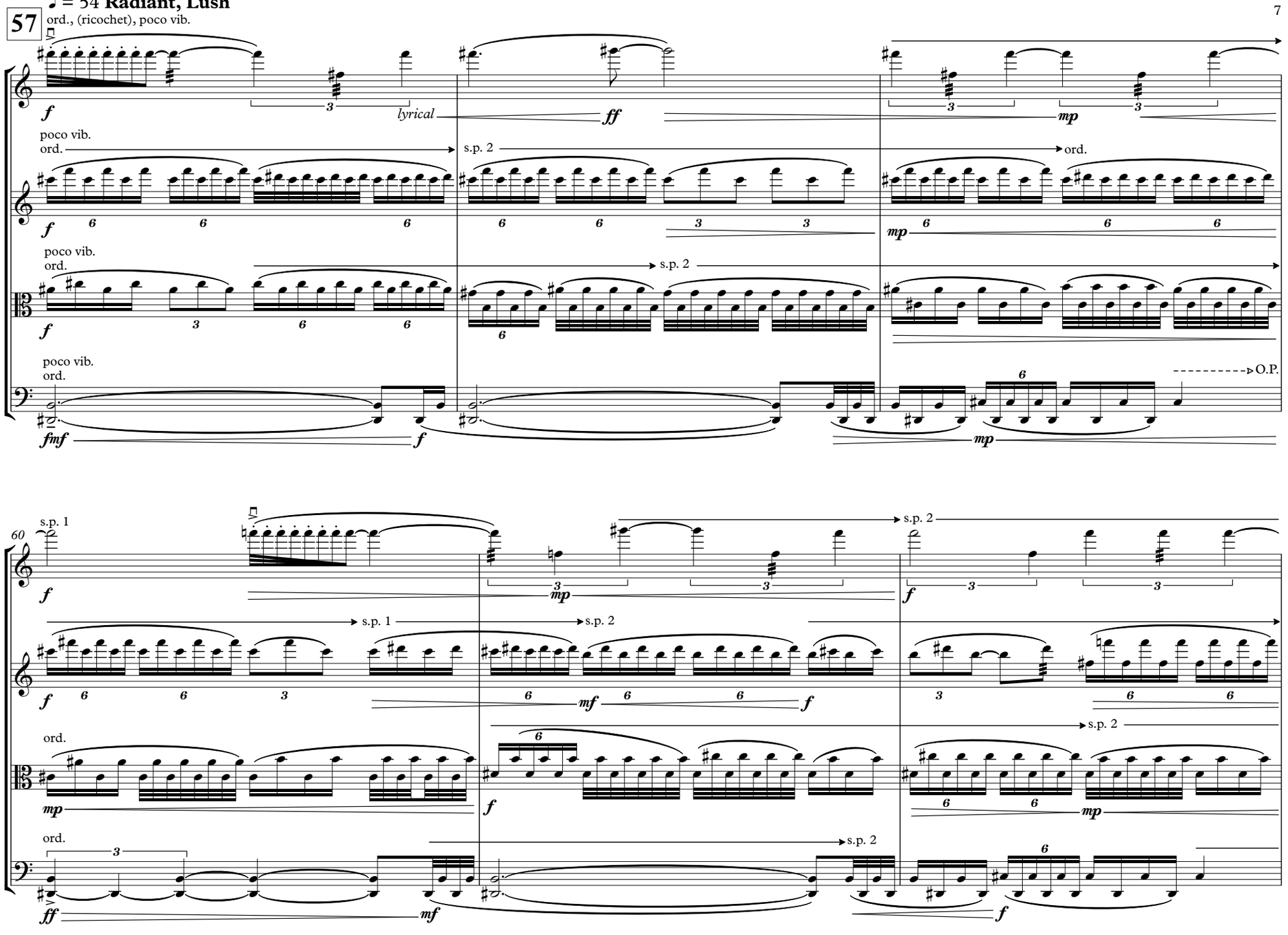

21
ord.
s.p. 1
s.t.
ord.
s.p. 2
s.t.
s.p. 3
ord.
s.p. 2
ord.
25
s.p. 2
28
s.t.
s.p. 1
ord.
(s.p. 3)
ord.
II.
s.p. 2
s.p. 1
s.p. 2

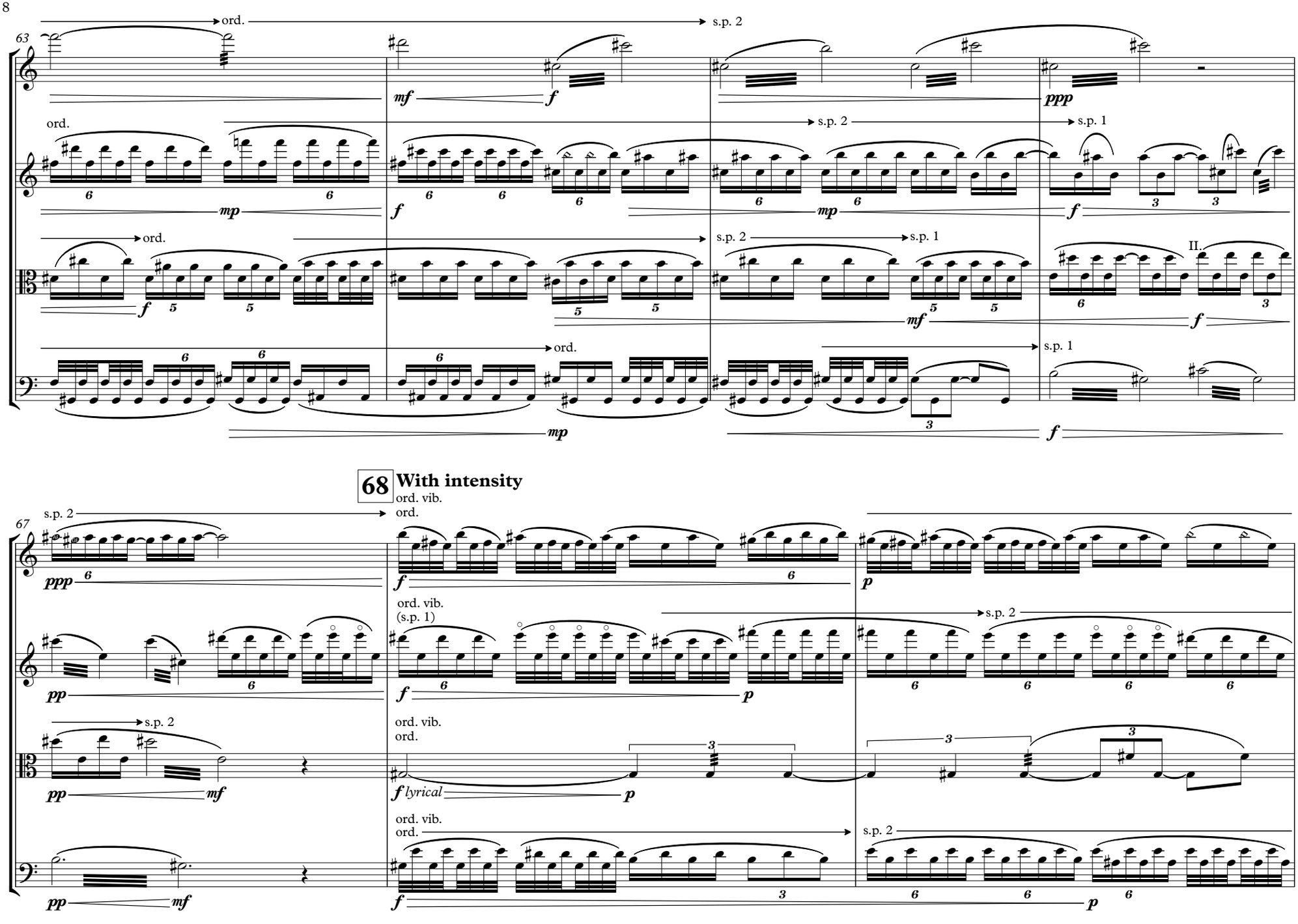

32
29
s.p. 1
II. I.
mp
s.t.
pp
s.p. 3
s.p. 2
ord.
pp
s.p. 2
s.p. 1
s.t.
s.p. 2
pp
I. II.
I. sim.
s.t.
s.p. 2
ord.
mp
pp
p
s.p. 2
s.p.1
35
s.p. 3
s.p. 1
mf
p
s.p. 2
I. II.
mp
s.t.
s.p. 1
II.
s.p. 2
ord.
mp
s.t.
II.
I.
mp
s.p. 2

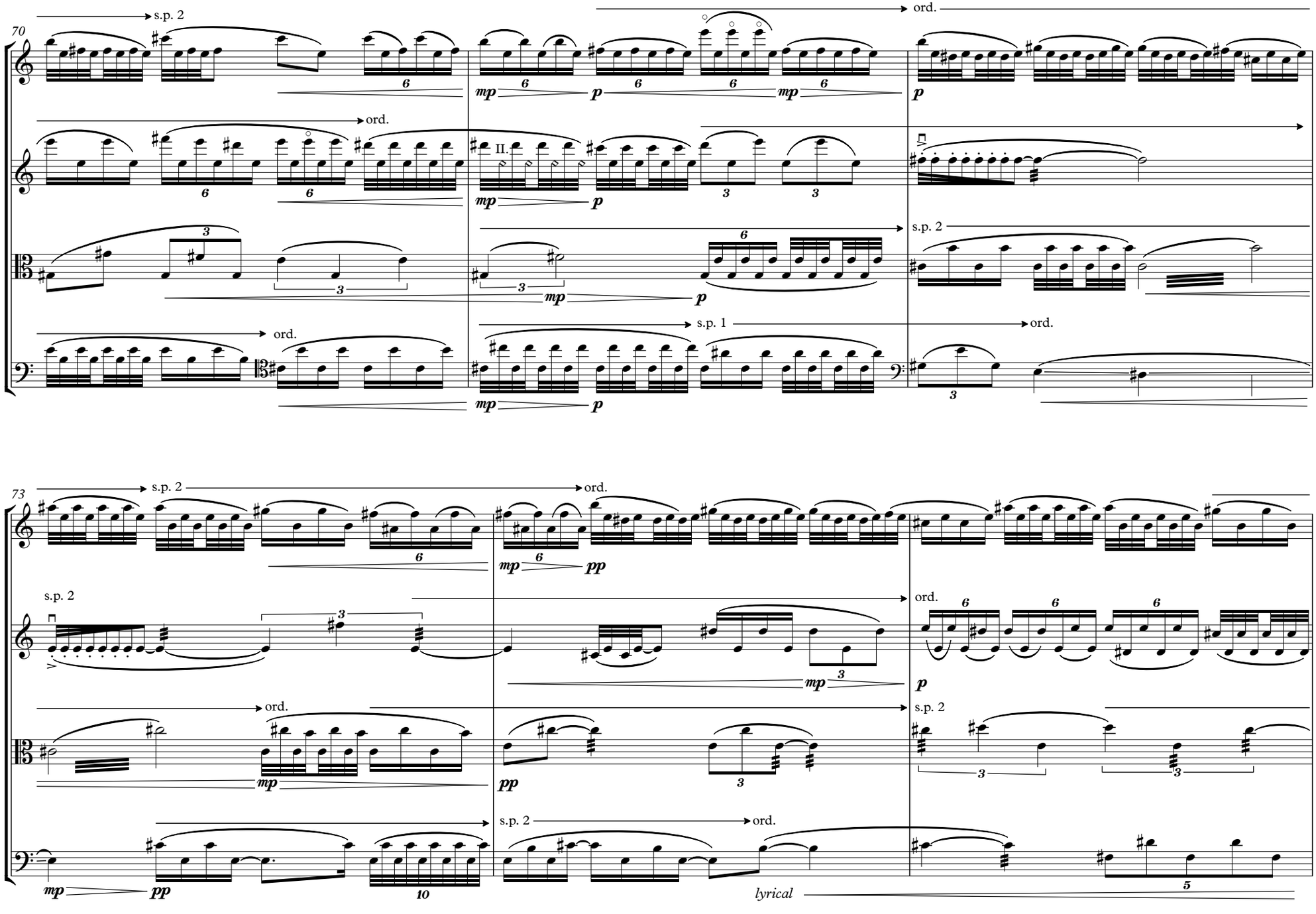

41
40
s.t.
mf
sub.p
s.p. 2
IV.
pp
s.p. 2
s.p. 1
O.P.
(s.p. 1)
sub.mp
p
s.t.
s.p. 2
ord.
O.P.
(ord.)
s.p. 2
III.
ord.
s.p. 2
ord.
44
ord.
mp
p
s.p. 1
s.p. 1
I. II.
s.t.
II.
s.p. 2
ord.
s.t.
s.p. 2
ord.

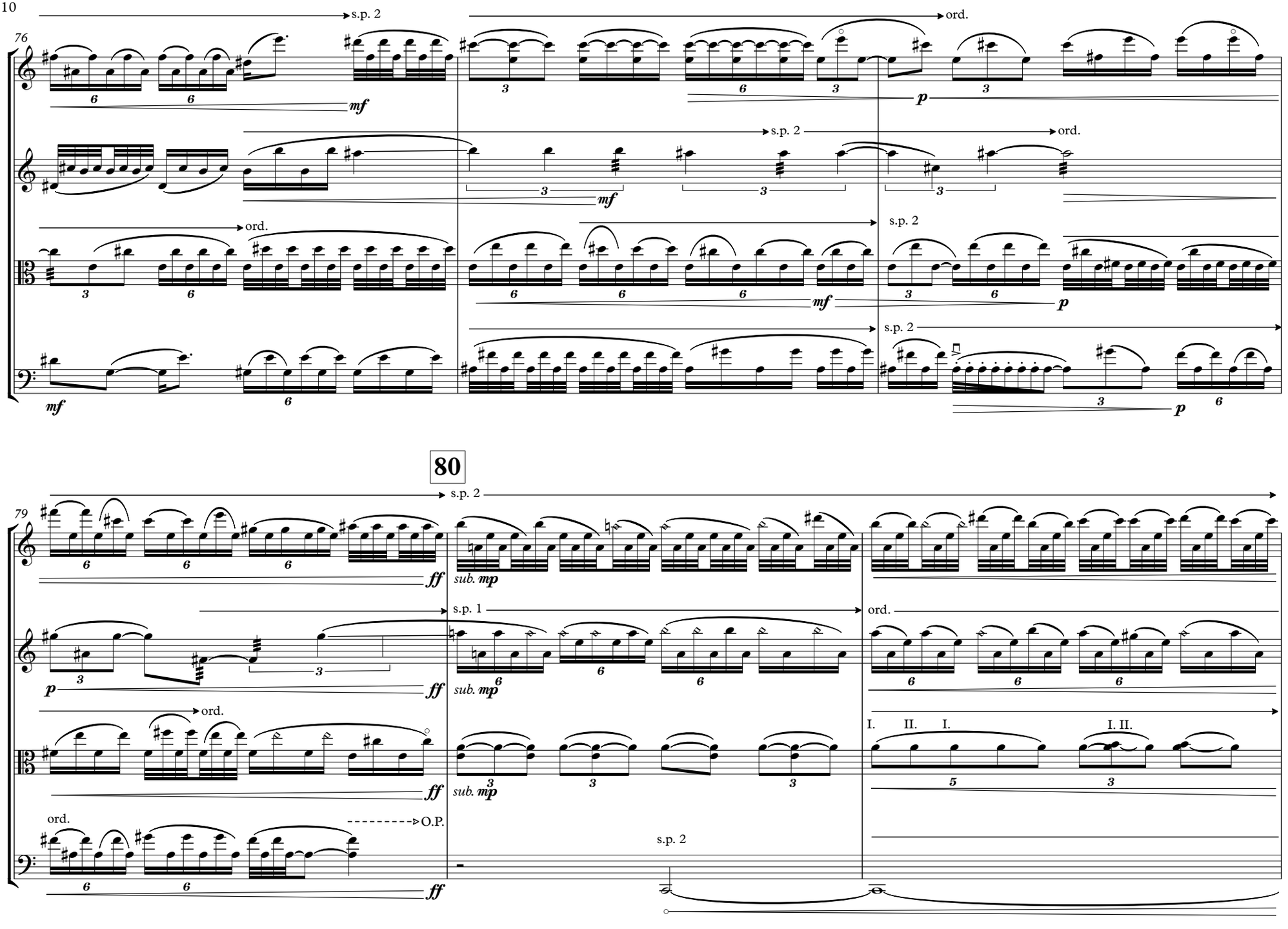

49
48
s.t.
s.p. 1
ord.
s.p. 2
p
52
mf
ppp
fmp
pp
rit.
accel.
s.p. 3
f

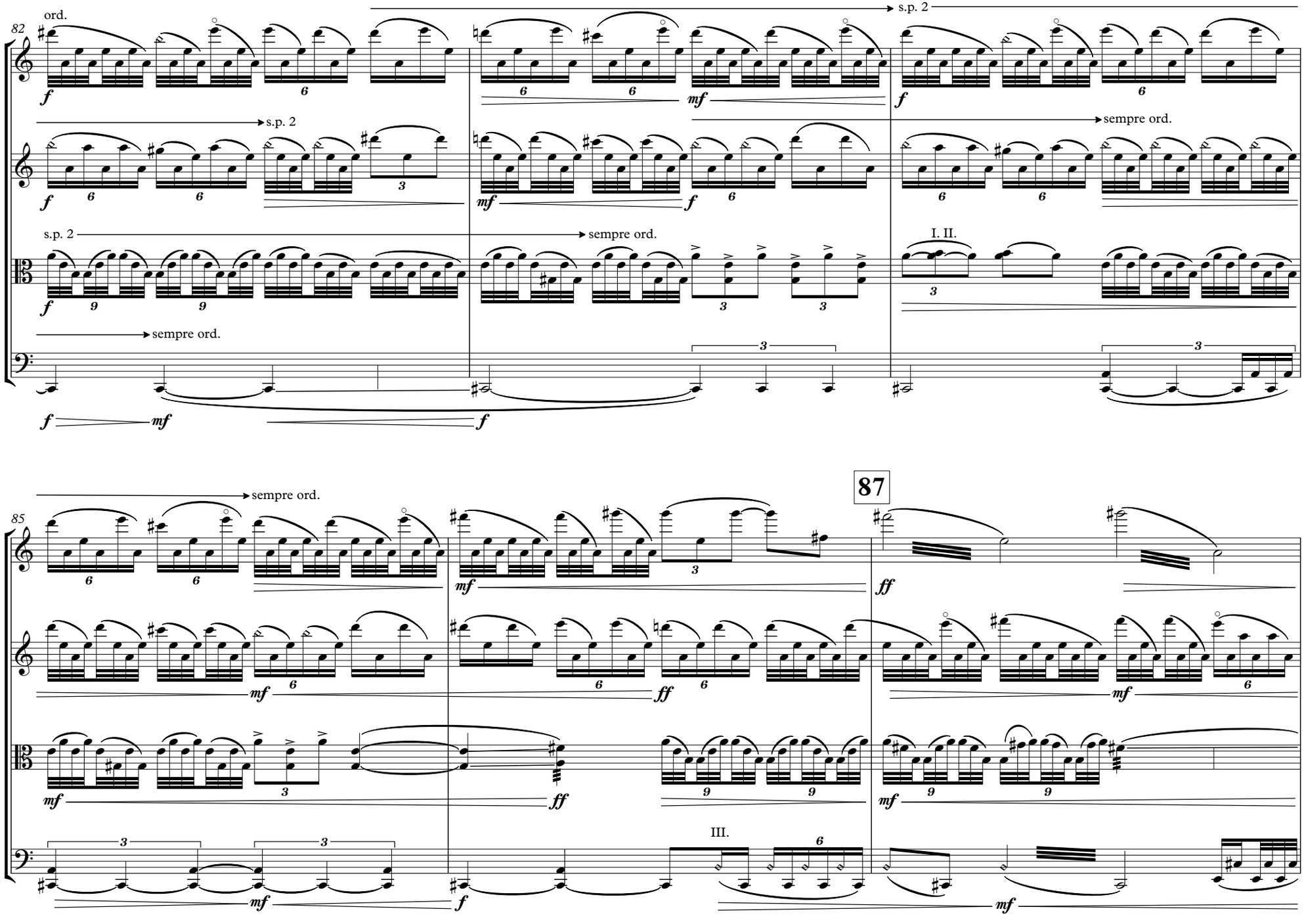
57 ♩ = 54 **Radiant, Lush**

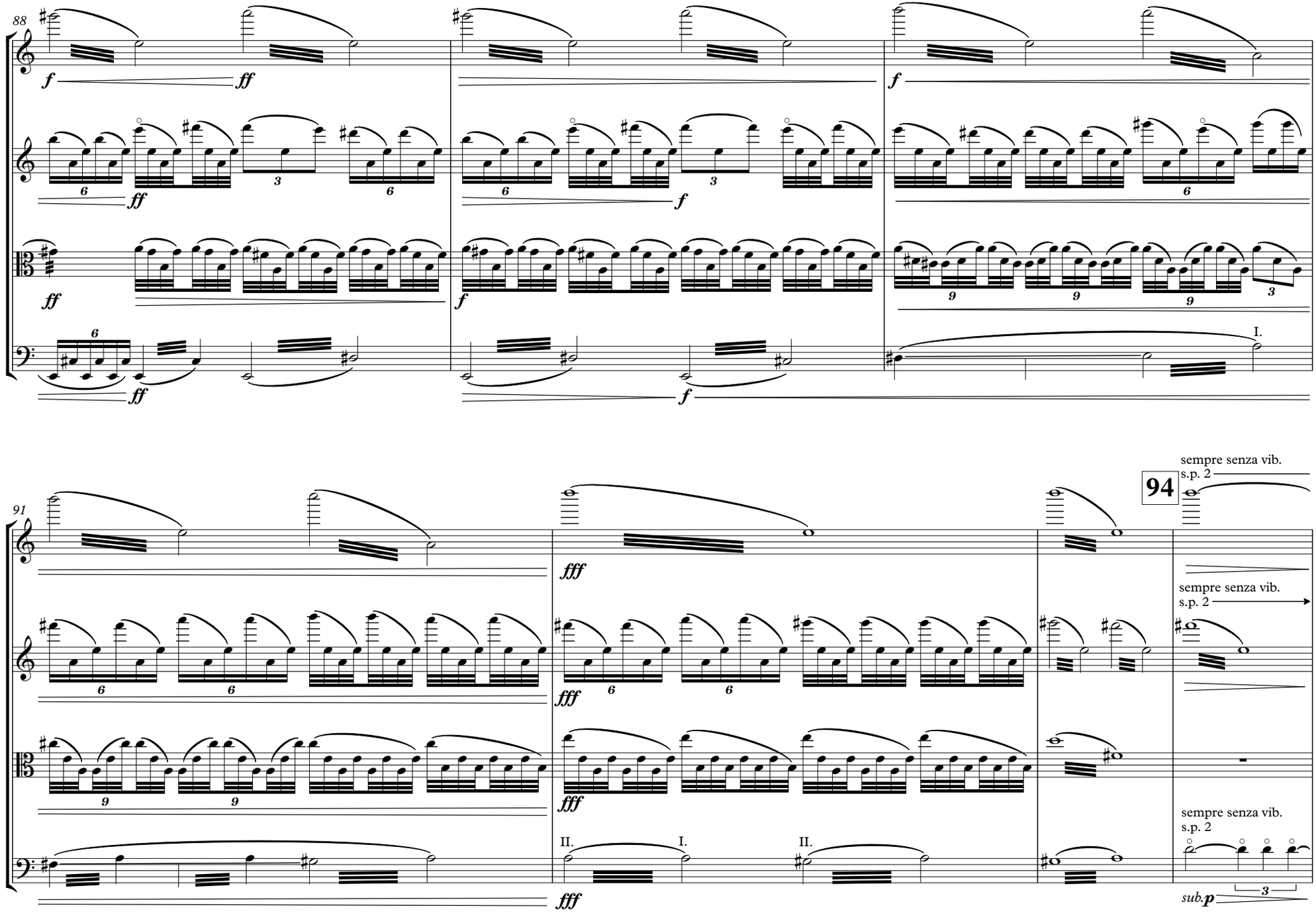


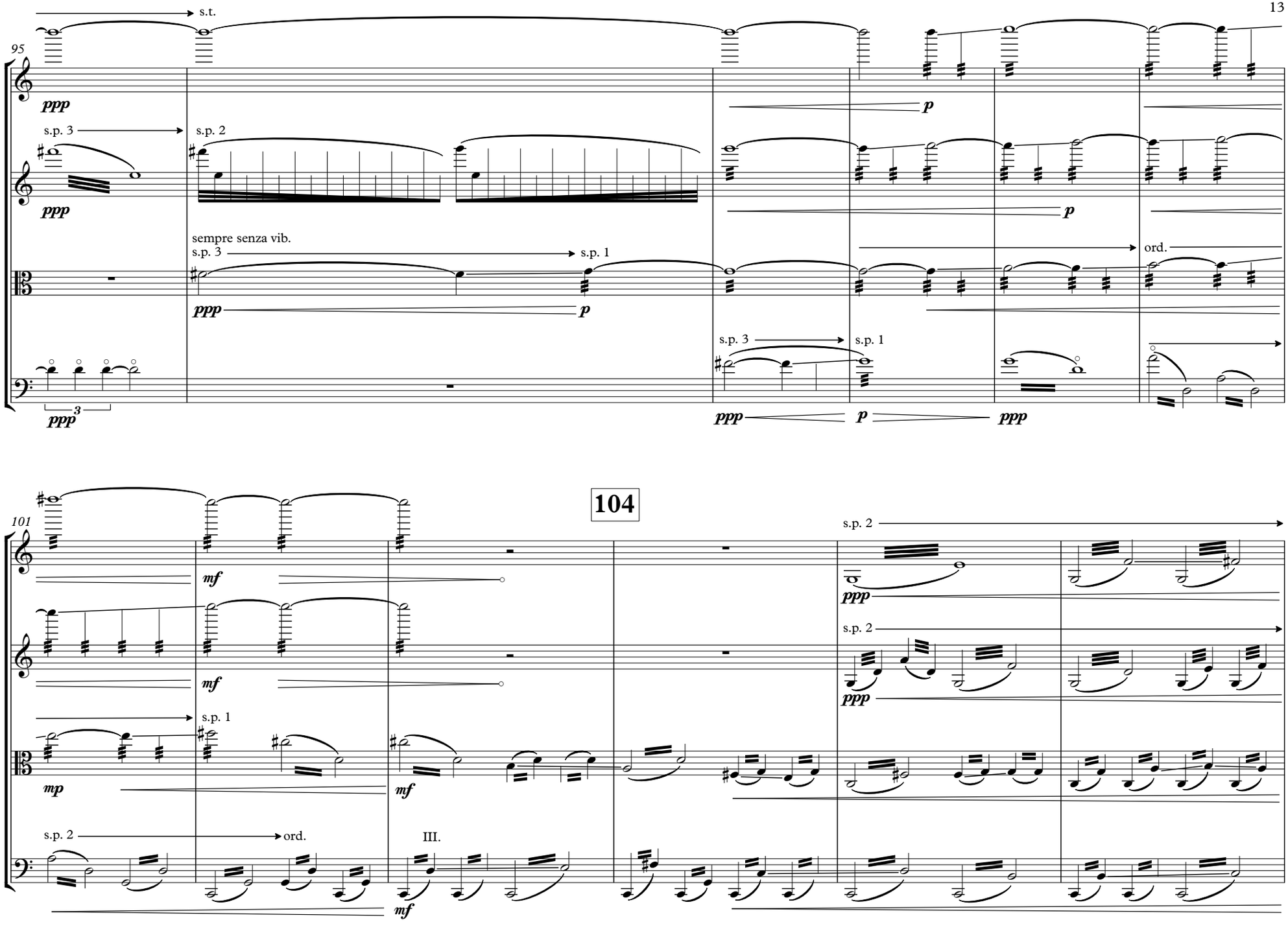

63
ord.
s.p. 2
mf
f
ppp
ord.
s.p. 2
s.p. 1
mp
f
ord.
s.p. 2
s.p. 1
II.
f
mf
ord.
s.p. 1
mp
f
68
With intensity
67
s.p. 2
ord. vib.
ord.
ppp
f
p
ord. vib.
(s.p. 1)
s.p. 2
pp
f
p
s.p. 2
ord. vib.
ord.
pp
mf
f lyrical
p
ord. vib.
ord.
s.p. 2
pp
mf
f
p

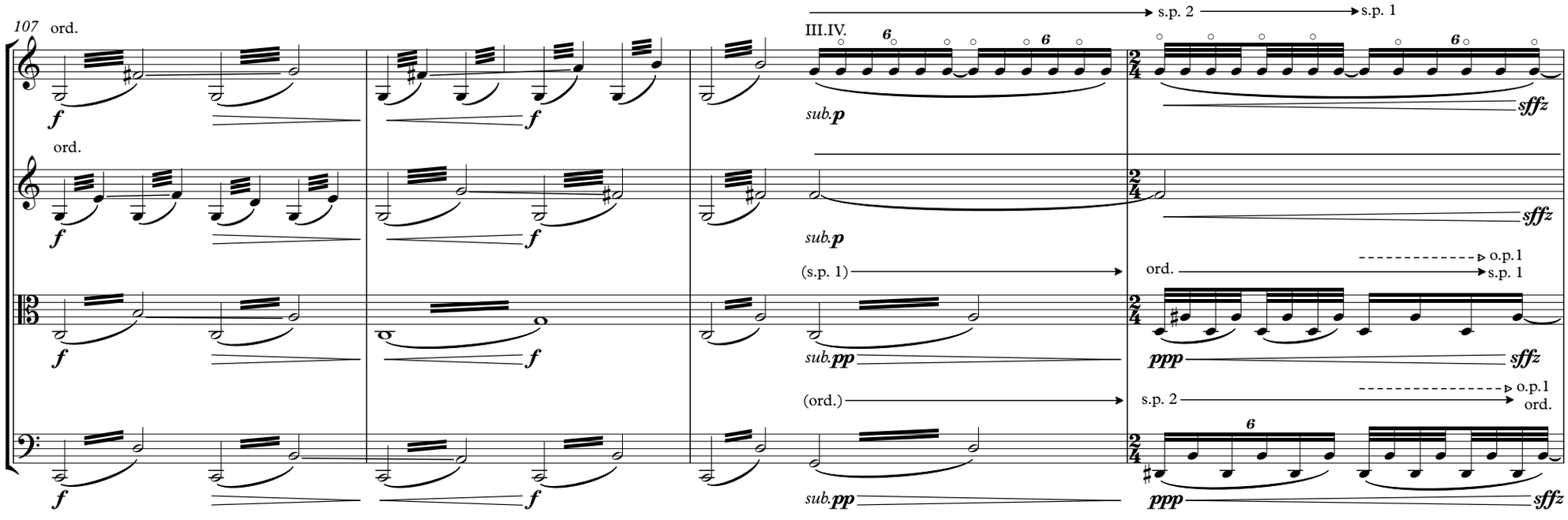

70
s.p. 2
ord.
II.
s.p. 1
73
lyrical


76
s.p. 2
ord.
mf
p
s.p. 2
ord.
mf
ord.
s.p. 2
mf
p
mf
s.p. 2
p
80
79
s.p. 2
ff
sub. mp
s.p. 1
ord.
p
ff
sub. mp
ord.
I. II. I.
I. II.
ff
sub. mp
ord.
O.P.
s.p. 2
ff

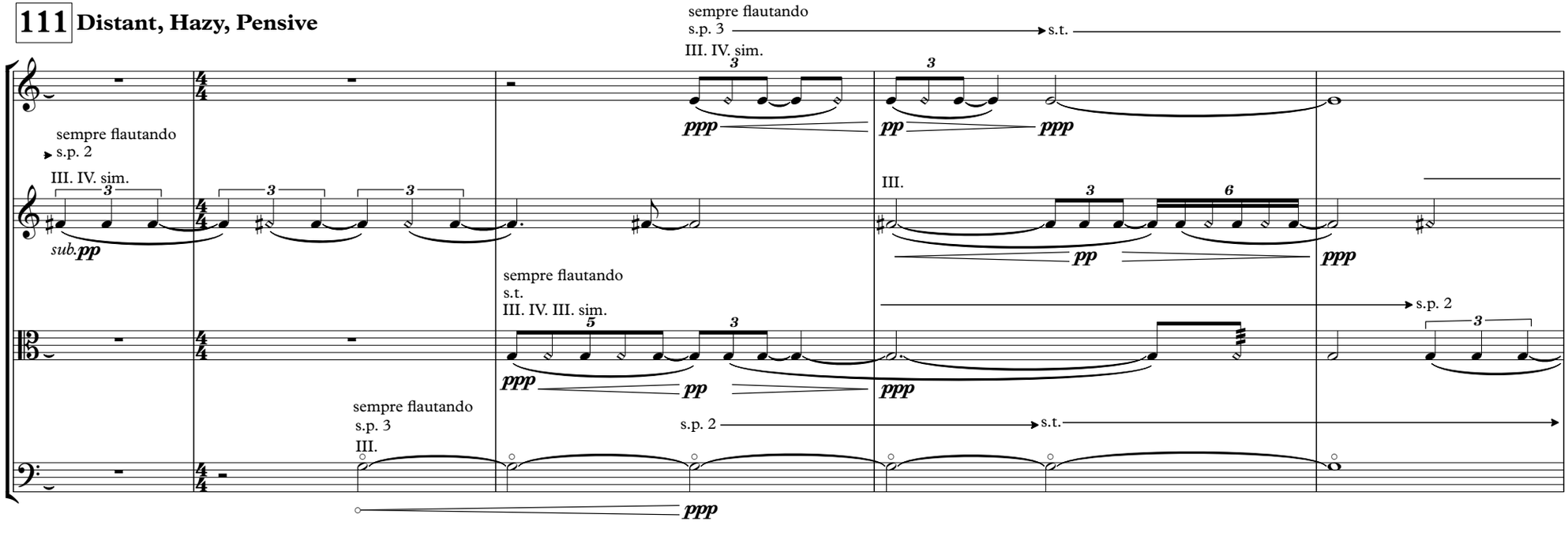

82
ord.
s.p. 2
sempre ord.
I. II.
85
87
III.

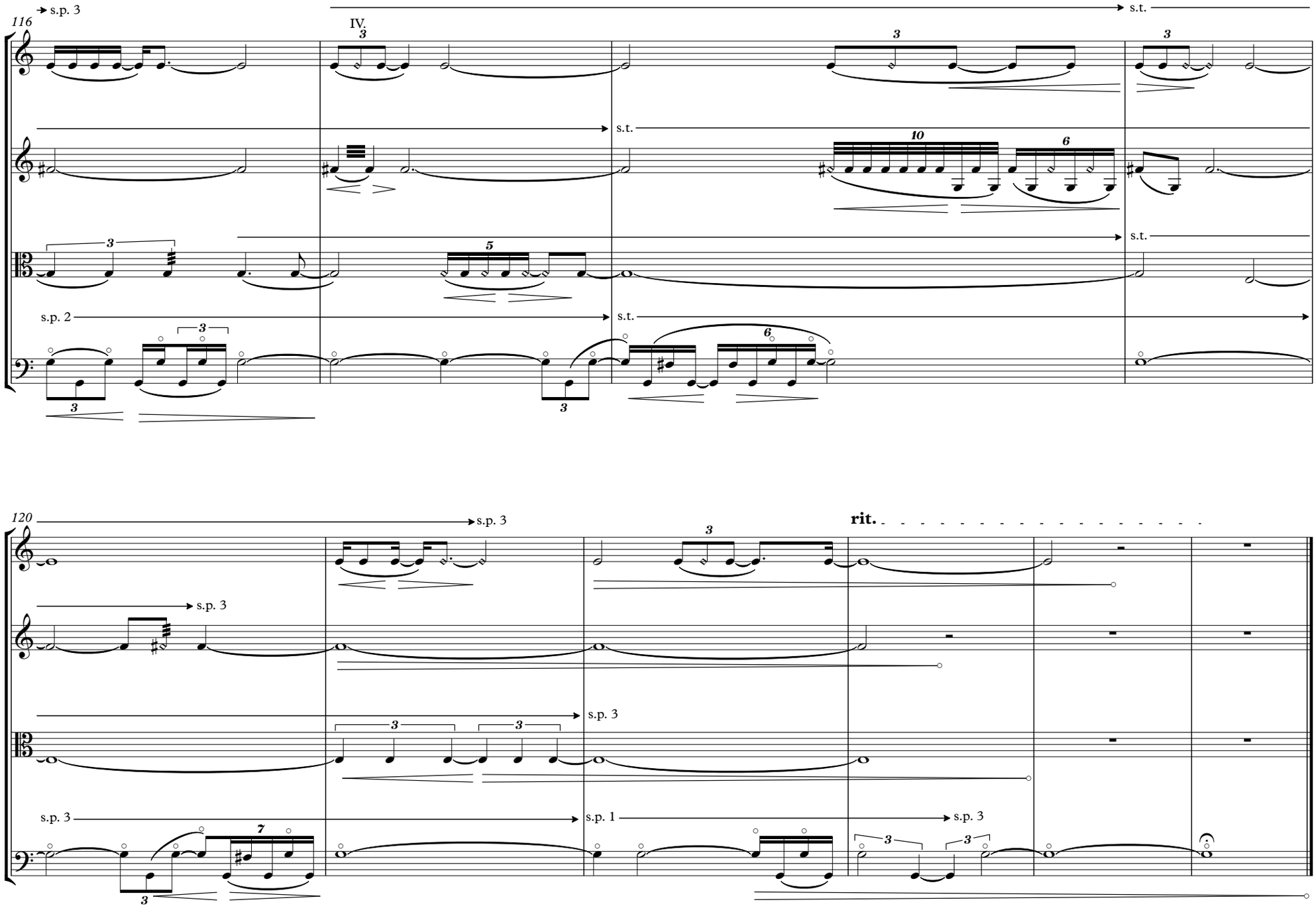

88
91
94
sempre senza vib.
s.p. 2
sempre senza vib.
s.p. 2
sempre senza vib.
s.p. 2
I.
II.
I.
II.
sub.p


95
s.t.
ppp
s.p. 3
s.p. 2
sempre senza vib.
s.p. 1
p
ord.
3
104
101
mf
mp
s.p. 2
ord.
III.



111 **Distant, Hazy, Pensive**




116
s.p. 3
IV.
s.t.
s.p. 2
120
rit.