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Drift Into Light

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Publication Date

2020

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Drift Into Light

for string quartet

(2019)

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.

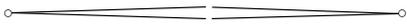
Performance Notes

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

Jordan Chase
(2019)

♩ = 54 **Crepuscular rays**

Violin I: s.p. 2, sempre senza vib. I. II. I. sim. *ppp* 3 3 → s.p. 3 → s.t. II.

Violin II: s.p. 3 sempre senza vib. → s.t. II. I. sim. *ppp* 5 3 → s.p. 2 I. II. sim. 3 3

Viola: sempre senza vib. s.p. 1; (ricochet) *mp* *ppp* 3 3 → s.t.

Violoncello: s.p. 3, sempre senza vib. III. → s.p. 2 → s.t. → s.p. 2 3 3 *ppp*

Violin I: I. II. sim. *pp* 3 6 → II. → s.p. 2 3 3

Violin II: I. II. I. sim → s.t. *pp* 3 3 → s.p. 2

Viola: (s.t.) IV. → s.p. 2 → s.p. 3 *pp* *ppp* *p* *pp* 5 3 10 6

Violoncello: → s.t. → s.p. 3 *pp* *ppp* (III.) 7 3 → s.t. → s.p. 2

21

ord. s.p. 1 s.t.

5 3 p ppp 5 ppp

ord. s.p. 2

6 5 3 p

s.t. s.p. 3

3 p

ord. s.p. 2 ord.

ppp p 3 10

28

25

s.p. 2 s.t.

10 6 3 p pp

s.p. 1 ord.

3 3 ppp 5 3 mp 6

(s.p. 3) ord. II. s.p. 2

ppp 3 3 6 mp 6 3 3 3

s.p. 1 s.p. 2

3 3 3 ppp mp

Musical score for measures 29-34. The score is written for four staves: Treble 1, Treble 2, Bass, and Treble 3. Measure 29 starts with a treble clef and a common time signature. The first staff (Treble 1) has a dynamic of *mp* and contains a melodic line with a slur and a fermata, marked with *II. I.* and a *5* below it. The second staff (Treble 2) has a dynamic of *pp* and contains a melodic line with a slur and a fermata, marked with *ord.* and a *3* below it. The third staff (Bass) has a dynamic of *pp* and contains a melodic line with a slur and a fermata, marked with *s.p. 2* and a *3* below it. The fourth staff (Treble 3) has a dynamic of *pp* and contains a melodic line with a slur and a fermata, marked with *s.p. 2* and a *3* below it. Measure 30 continues the melodic lines. Measure 31 features a *3* below the first staff and a *5* below the second staff. Measure 32 features a *3* below the first staff and a *3* below the second staff. Measure 33 features a *3* below the first staff and a *3* below the second staff. Measure 34 features a *3* below the first staff and a *3* below the second staff. The score includes various performance instructions such as *s.p. 1*, *s.p. 2*, *s.p. 3*, *s.t.*, *ord.*, *I. II.*, *I. sim.*, and *II.*. Dynamics range from *mp* to *pp*.

Musical score for measures 35-40. The score is written for four staves: Treble 1, Treble 2, Bass, and Treble 3. Measure 35 starts with a treble clef and a common time signature. The first staff (Treble 1) has a dynamic of *mf* and contains a melodic line with a slur and a fermata, marked with *s.p. 3* and a *6* below it. The second staff (Treble 2) has a dynamic of *mp* and contains a melodic line with a slur and a fermata, marked with *I. II.* and a *3* below it. The third staff (Bass) has a dynamic of *mp* and contains a melodic line with a slur and a fermata, marked with *s.p. 2* and a *3* below it. The fourth staff (Treble 3) has a dynamic of *mp* and contains a melodic line with a slur and a fermata, marked with *s.t.* and a *3* below it. Measure 36 continues the melodic lines. Measure 37 features a *5* below the first staff and a *3* below the second staff. Measure 38 features a *3* below the first staff and a *3* below the second staff. Measure 39 features a *3* below the first staff and a *3* below the second staff. Measure 40 features a *3* below the first staff and a *3* below the second staff. The score includes various performance instructions such as *s.p. 1*, *s.p. 2*, *s.p. 3*, *s.t.*, *ord.*, *I. II.*, *I. sim.*, and *II.*. Dynamics range from *mp* to *mf*.

40

mf *sub.p* *pp* *mf* *sub.p* *mf* *sub.p*

s.p. 2 → s.p. 1 → O.P. (s.p. 1) → s.t. → s.p. 2

ord. → O.P. (ord.) → s.p. 2 → ord.

III.

44

ord. → s.p. 1 → s.p. 2

s.p. 1 I. II. → s.t. → s.p. 2

ord. → s.t. → ord.

s.p. 2 → ord.

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Musical score for measures 48-51, featuring four staves (treble and bass clefs). The score includes various musical notations such as slurs, ties, and articulation marks. Performance instructions include *s.t.*, *s.p. 1*, *s.p. 2*, *ord.*, and *p*. Measure numbers 48, 49, 50, and 51 are indicated at the beginning of their respective staves. The music consists of complex rhythmic patterns with many sixteenth notes and triplets.

Musical score for measures 52-55, featuring four staves (treble and bass clefs). The score includes various musical notations such as slurs, ties, and articulation marks. Performance instructions include *s.t.*, *s.p. 2*, *ord.*, *rit.*, *accel.*, *mf*, *ppp*, *pp*, *fmp*, and *f*. Measure numbers 52, 53, 54, and 55 are indicated at the beginning of their respective staves. The music continues with complex rhythmic patterns, including a change in time signature from 2/4 to 4/4 in measure 54.

♩ = 54 **Radiant, Lush**

ord., (ricochet), poco vib.

This system covers measures 57, 58, and 59. It features four staves: Piano (top), Violin (second), Bass (third), and Bass (bottom).
 - **Piano:** Starts with a forte (*f*) dynamic, marked "poco vib." and "ord.". It features a triplet of eighth notes in measure 57, followed by a "lyrical" section in measure 58 marked *ff*, and returns to a triplet in measure 59 marked *mp*.
 - **Violin:** Plays sixteenth-note patterns with slurs. Measure 57 is *f*, measure 58 is *ff*, and measure 59 is *mp*.
 - **Bass (third):** Features triplet patterns. Measure 57 is *f*, measure 58 is *ff*, and measure 59 is *mp*.
 - **Bass (bottom):** Features long notes with slurs. Measure 57 is *mf*, measure 58 is *f*, and measure 59 is *mp*.
 - **Annotations:** "s.p. 2" appears above the violin staff in measures 58 and 59. "ord." appears above the violin staff in measure 59. "O.P." is indicated at the end of the bass (bottom) staff in measure 59.

This system covers measures 60, 61, and 62. It features four staves: Piano (top), Violin (second), Bass (third), and Bass (bottom).
 - **Piano:** Starts with a forte (*f*) dynamic. Measure 60 has a triplet marked *mp*. Measure 61 is *f*. Measure 62 has a triplet marked *f*.
 - **Violin:** Features sixteenth-note patterns. Measure 60 is *f*, measure 61 is *mf*, and measure 62 is *f*.
 - **Bass (third):** Features sixteenth-note patterns. Measure 60 is *mp*, measure 61 is *f*, and measure 62 is *mp*.
 - **Bass (bottom):** Features long notes with slurs. Measure 60 is *ff*, measure 61 is *mf*, and measure 62 is *f*.
 - **Annotations:** "s.p. 1" appears above the piano staff in measure 60. "s.p. 2" appears above the piano staff in measures 61 and 62. "ord." appears above the violin staff in measure 62.

63

ord. → s.p. 2

mf → *f* → *ppp*

ord. → s.p. 2 → s.p. 1

mp → *f* → *mp* → *f*

ord. → s.p. 2 → s.p. 1

f → *mf* → *f*

ord. → s.p. 1

mp → *f*

68 With intensity

67

s.p. 2 → ord.

ppp → *f* → *p*

ord. vib. (s.p. 1) → ord. vib. ord.

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.

mp

p

6

6

6

6

mp

6

p

ord.

mp

p

3

3

3

mp

p

s.p. 2

ord.

mp

p

3

ord.

73

s.p. 2

ord.

mp

pp

6

6

pp

s.p. 2

ord.

mp

3

p

ord.

6

6

6

s.p. 2

mp

pp

3

s.p. 2

ord.

mp

pp

10

lyrical

5

76

6 6 *mf* 3 6 3 *p* 3

s.p. 2 ord.

3 *mf* 3 ord.

3 6 6 6 *mf* 3 6 *p*

mf 6 *p* 6

80

79

6 6 6 *ff* *sub. mp* 6 6 6 *ff* *sub. mp* 6 6 6 *ff* *sub. mp* 3 3 3

s.p. 2 ord.

s.p. 1 ord.

ord. I. II. I. I. II.

ord. s.p. 2

6 6 6 *ff* *sub. mp* 6 6 6 *ff* *sub. mp* 3 3 3

6 6 *ff* 5 3

ord. -----> O.P.

95

s.t.

ppp

s.p. 3

s.p. 2

ppp

sempre senza vib.

s.p. 3

s.p. 1

ppp

p

ord.

s.p. 3

s.p. 1

ppp

p

ppp

104

101

mf

mf

s.p. 1

mp

s.p. 2

ord.

III.

mf

s.p. 2

ppp

s.p. 2

ppp

107 ord.

III.IV. 6 6

f *f* *sub.p* *sffz*

ord. *f* *f* *sub.p* *sffz*

f *f* *sub.ppp* *ppp* *sffz*

f *f* *sub.ppp* *ppp* *sffz*

s.p. 2 → s.p. 1

(s.p. 1) → ord. → o.p.1 → s.p. 1

(ord.) → s.p. 2 → o.p.1 → ord.

111 Distant, Hazy, Pensive

sempre flautando
s.p. 3 → s.t.

III. IV. sim. 3

sempre flautando
s.p. 2

III. IV. sim. 3

sub.ppp *ppp* *pp* *ppp*

sempre flautando
s.t.

III. IV. III. sim. 5 3

ppp *pp* *ppp*

sempre flautando
s.p. 3

III.

ppp *ppp* *ppp*

s.p. 2 → s.t.

s.p. 2 → s.p. 2

s.p. 2 → s.t.

116 → s.p. 3

IV₃

s.t.

3

3

s.t.

s.p. 2

s.t.

3

3

3

5

6

120 → s.p. 3

s.p. 3

s.p. 3

s.p. 3

s.p. 1

s.p. 3

3

3

3

7

3

3

rit.