

**Resplendent** (♩ = c. 110)

Violin I, Violin II, Viola, Cello

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**Steadily** (♩ = c. 118)

Violin I, Violin II, Viola, Cello

\* Starting with the left hand, players transition from playing with the right hand to playing with the left hand. This is indicated by the 'L' and 'R' markings above the notes.

\* The left hand plays the upper six strings (up to the 6th fret) while the right hand plays the lower six strings (below the 6th fret). This is indicated by the 'L' and 'R' markings above the notes.

**With a strong sense of groove** (♩ = c. 120)

Violin I, Violin II, Viola, Cello

\* **Violinists:** (optional) alternate playing on the other side of the bridge.

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# Physical Arrangement for String Quartet

## Performance Notes



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## REQUIREMENTS

- Each musician memorizes the composition
- A cellist who is comfortable with heights, and does not exceed 170lbs
- It is recommended to perform in a space that allows the audience to surround the performers, however this may be adapted for a concert hall if need be.

## PROVIDED ELEMENTS

- Bench structure for Violist (Fig. 1)
- 9ft. tall chair for Cellist (disassembles for easy transporting) (Fig. 2)
- Extra-long end pin that reaches from the cello to floor (Fig. 2)
- Extra-long rock stop (Fig. 2)
- Cello (Fig. 2)
- Neck strap for cellist (helps secure cello)
- Cello stand (Fig. 2)

## PLACEMENT OF MUSICIANS (Fig. 3)

Violin 1: Plays while laying on the floor on their back

Violin 2: Plays while laying on the floor on their back

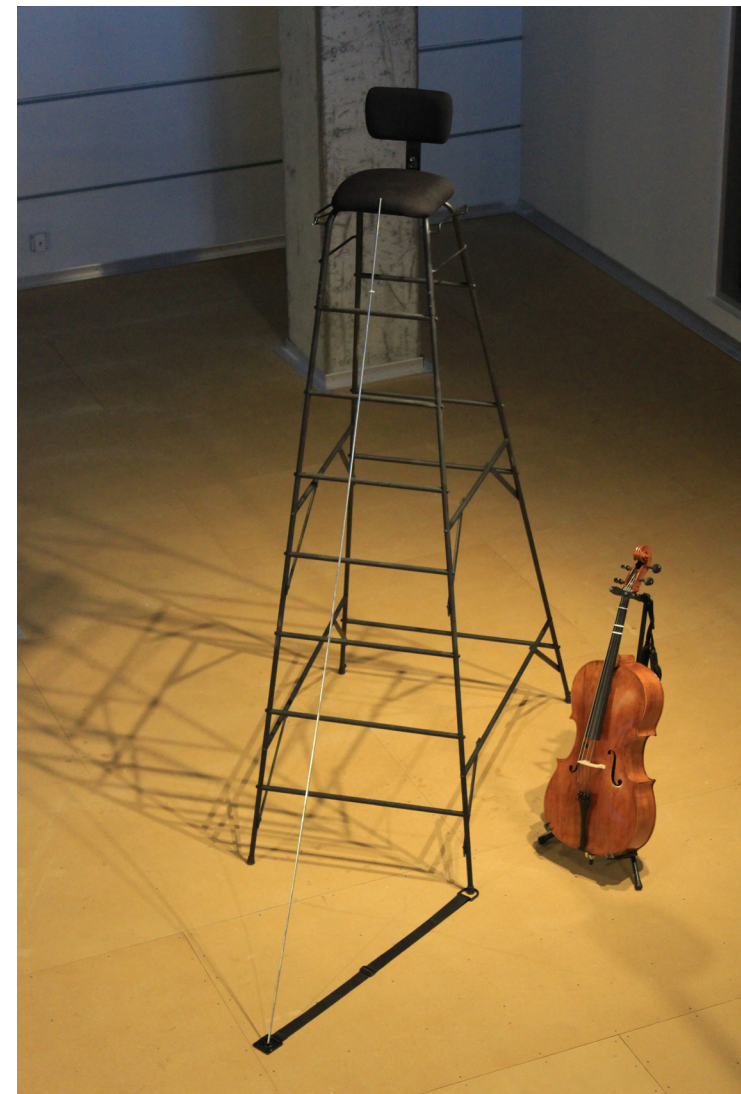
Viola: Plays while laying on back on bench structure provided by artist

Cello: Sits in 9ft. tall chair, uses extra long end pin and cello provided by artist

\* Musicians should be spaced approximately 10ft. from each other, however this spacing may be altered to accommodate smaller spaces



*Fig. 1 - Bench Structure for Violist*



*Fig. 2 - 9ft tall chair for Cellist*

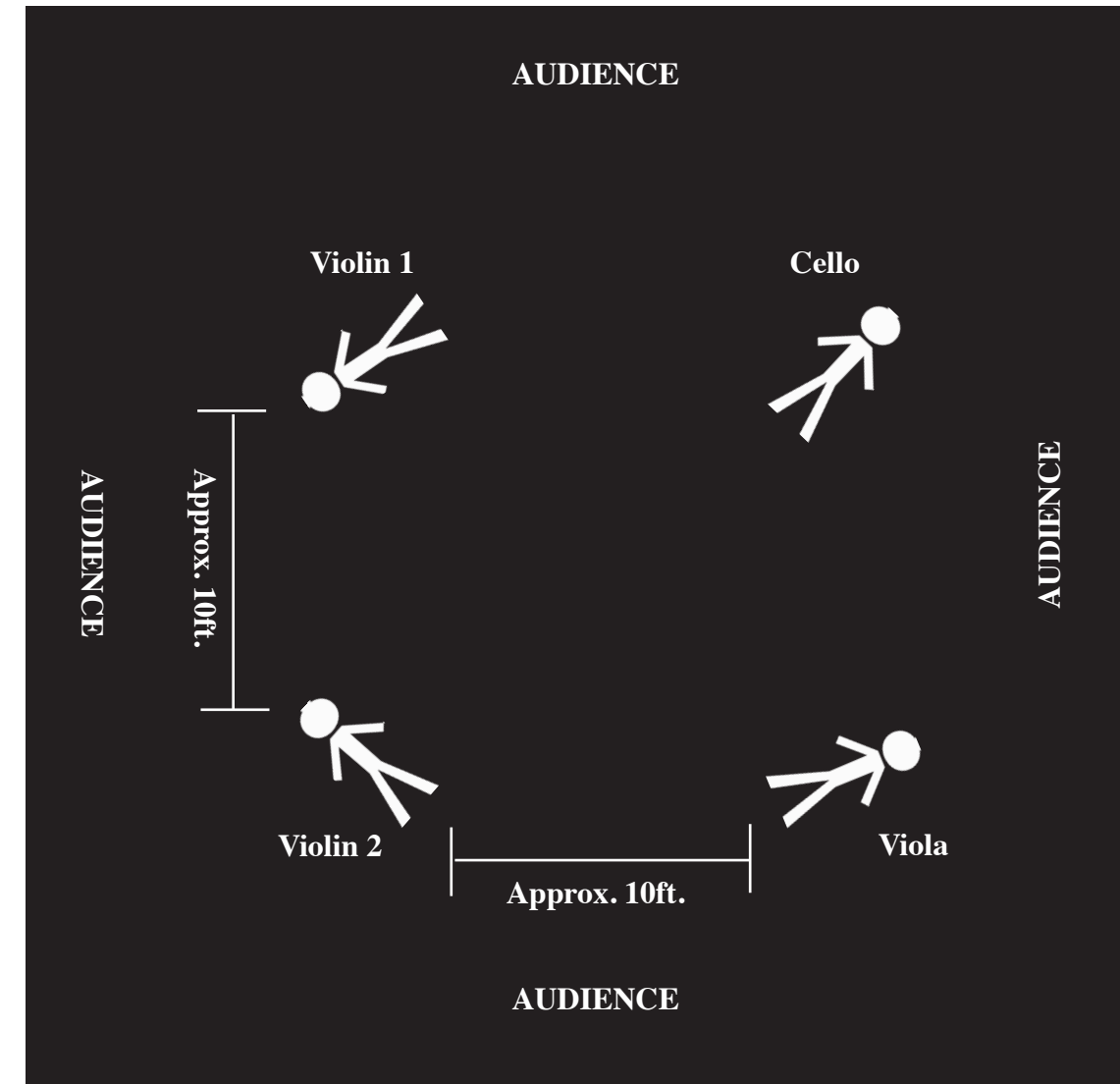
# Directions for Entering Performance Space

*\*\*Prior to musicians entering the performance space, the extra-long end pin should be propped up against the chair, and the provided cello and neckstrap should be on the cello stand located next to the tall chair (Fig. 2)*

1. Musicians enter the space in a single file line: Violin 1, Violin 2, Viola, Cello  
(Cellist walks in with bow only).
2. The violinists and violist place their instruments on the bench structure.
3. The cellist hands their bow to the violist and puts on the neckstrap.
4. Violinist 1 takes the cello and sets it on its side while Violinist 2 sets the propped up end pin on the ground.  
Then they place the end pin into the cello and secure the screw.
5. The cellist climbs up to their seat in the 9ft tall chair.
6. The two violinists then lift up the cello with the extra large end pin to the cellist, and place the end pin in the rock stop. This is done carefully, with one person holding the cello and one person supporting the end pin as it is lifted up.
7. The cellist clips the neckstrap to the cello.
8. Once the cellist is in place, the violist and violinists take their instruments and then lay in their places (See PLACEMENT OF MUSICIANS above & Fig.3).
9. The musicians may tune (this is encouraged).

# Directions for Exiting Performance Space

1. Once the music has ended, the violinists and violist set their instruments back on the bench structure.
2. Then the cellist hands their bow down to the violist.
3. The cellist unclips the neckstrap from the cello.
4. Violinist 1 and Violinist 2 slowly takes the cello/endpin down from the cellist and sets it on it's side. They then unscrew the endpin and take it out of the cello.
5. The cellist climbs down the chair.
6. The cello is placed back in the stand, and the end pin propped back against the chair.
7. All the musicians then may take a bow.



*Fig. 3 - Placement of musicians*

## PROGRAM NOTES

### *Physical Arrangement for String Quartet*

*Physical Arrangement for String Quartet* is a performance created by sculptor Sara Dittrich and composer Benjamin Buchanan. It offers a striking, thought-provoking presentation that brings into question the vessel of the performance space, and factors engrained in "concert music" recital traditions by placing musicians in strenuous/precarious positions throughout the concert hall. In writing the music, Buchanan plays the dual role of composer and choreographer by exaggerating each musician's body in space and in relation to one another. Orchestrating the pairings of instruments, the shifts in musical textures, and physical approaches to idiomatic string techniques, this quartet becomes a ballet, providing their music for, and through, their own dance. The music for this performative dance of muscles and bows is structured in the form of the age-old "sonata-style." Stylistically some might characterize it as postmodern due to it drawing from the sonic landscapes of the Classical era, the twentieth-century avant-garde, contemporary film scores, and electronic pop music, but as a whole it demonstrates one composer's take on today's avant-garde contemporary musical stylings. Taking the familiar into the realm of the absurd, the exaggerated forms in *Physical Arrangement for String Quartet* creates a playful and meditative atmosphere in which the norms of musical traditions are defied.