

IN EQUAL MEASURE

for violin quartet

JESSICA MEYER

IN EQUAL MEASURE

for violin quartet

10'

“In Equal Measure” is a commentary on the existing pay gap between men and women. In October of 2017, thousands of Icelandic women left work at 2:38 p.m. and demonstrated outside parliament to protest the gender pay gap. Women’s rights groups calculate that after that time each day, women are working for free. As part of this protest, they performed the traditional Viking “Thunderclap” to communicate their strength. In 2018, Iceland became the first country to legalize equal pay between men and women when doing the exact same work.

Commissioned by MoVE, this quartet emotionally explores the various situations women find themselves in every day to have their work considered in equal measure to the men around them, through the lens of four equally virtuosic violinists. This is dedicated to MoVE, the women who fight for their rights every day, and the men who stand by them.

IN EQUAL MEASURE

"She wasn't looking for a knight, she was looking for a sword." - Atticus

Commissioned by MoVE (the Modern Violin Ensemble)

JESSICA MEYER

Violins 1-3 stand with legs shoulder-width apart and (all at the same time) slowly raise hands to a "V" overhead while violin 4 stands with both hands on neck of violin, hands in middle of chest, scroll up, with elbows out to each side in a power position. Hold pose for a count of 10...then violin 4 slowly raises violin, purposely takes the bow, and breaths an upbeat cue into measure 13.

♩ = 70

Enter on stage (tune backstage beforehand). After bow, violins 1-3 put instruments on chairs located behind them while violin 4 puts bow on stand.

Violin 1

Violin 2

Violin 3

Violin 4

12 **Defiantly** clap and say "huh!!!!" hold pose keep still *sim.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

21 *accel.....* ♩ = 100 *keep accel.....*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

28 *keep accel.....* ♩ = 152 *keep accel.....*

35 *Violin 1-3 keep hands up in a "V"* ♩ = 85 *Violin 1-3 turn and get violins as purposely as possible*

45 *always keep open D's until meas. 56*

51

Vln. 1 *fff*

Vln. 2 *fff*

Vln. 3 *fff*

Vln. 4

to a high note on G

keep absolutely still

gliss.

56 $\text{♩} = 50$

Vln. 1

Vln. 2

Vln. 3

Vln. 4

take your time recit-like

Passionately

sfz *p* *f* *p*

take your time recit-like

f 3

63

Vln. 1

Vln. 2

Vln. 3

Vln. 4

glissandi are always for the duration of the note value

take your time recit-like

Passionately

sfz *p*

f 3 *gliss.*

♩ = 60

70

Vln. 1 *trm*
n < ff *pp*

Vln. 2 *pp*

Vln. 3 *trm* *gliss.* *pp* pointed

Vln. 4 *trm* *n < ff* *pp*

79

Vln. 1 pointed *trm* *ff*

Vln. 2 *ff*

Vln. 3 *gliss.* *ff* *3*

Vln. 4 *gliss.* *ff*

♩ = 75

88

Vln. 1 *f* *3*

Vln. 2 *mp* *gliss.*

Vln. 3 *mp* *gliss.*

Vln. 4

96

Vln. 1

Vln. 2

Vln. 3

Vln. 4

n \triangleleft *ff*

102

Vln. 1

Vln. 2

Vln. 3

Vln. 4

p

p

pp

p

p

110

Vln. 1

Vln. 2

Vln. 3

Vln. 4

pp \triangleleft *mf* \triangleright

mf

tr

tr

tr

mp

121 $\text{♩} = 80$

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *mf* *ff*

Vln. 4 *f* *ff*

126

Vln. 1

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4

129

Vln. 1 *ff* *f* *ff* *f*

Vln. 2 *f* *ff* *f* *ff* *f* *ff* *f*

Vln. 3 *f* *ff* *f* *ff* *f* *ff* *f*

Vln. 4 *f*

132

Vln. 1 *ff* *f* 3 3 3 3 3 3 3 3

Vln. 2 3 3 3 3 3 3 3 3 3 3 3

Vln. 3 3 3 3 3 3 3 3 3 3 3 3 *ff* *f*

Vln. 4 3 3 3 3 3 3 3 3 3 3 3 *ff* *f* *ff* *f*

135

Vln. 1 3 3 3 3 3 3 3 3 3 3 3 *ff* *f* *ff* *f* *ff* *f* 3 3

Vln. 2 *ff* *f* *ff* *f* *ff* *f* 3 3 3 3 3 3 3 3

Vln. 3 *ff* *f* *ff* *f* *f* 3 3 3 3 3 3 3 3

Vln. 4 *ff* *f* 3 3 3 3 3 3 3 3 3 3 3 3

138

Vln. 1 3 3 3 3 3 3 3 3 3 3 3 *fff* *pp* sul tasto ord. *mf*

Vln. 2 3 3 3 3 3 3 3 3 3 3 3 *fff* *pp* sul tasto

Vln. 3 3 3 3 3 3 3 3 3 3 3 3 *fff* *pp* sul tasto

Vln. 4 3 3 3 3 3 3 3 3 3 3 3 *fff* *pp* sul tasto

142

Vln. 1

Vln. 2 sul pont. sul tasto sul pont.

Vln. 3 sul pont. sul tasto sul pont.

Vln. 4 sul pont. sul tasto sul pont.

146

Vln. 1 sul pont. *pp*

Vln. 2 ord. *mf*

Vln. 3

Vln. 4

150

Vln. 1

Vln. 2

Vln. 3

Vln. 4

154

Vln. 1
Vln. 2
Vln. 3
Vln. 4

158

Vln. 1
Vln. 2
Vln. 3
Vln. 4

ord.
gliss.

162

not hard accents
just pulsations of 3:2

Vln. 1
Vln. 2
Vln. 3
Vln. 4

mp *f* *pp*
mp *f* *pp*
mp *f* *pp*
mp *f* *pp*

gliss.

not hard accents
just pulsations of 3:2

166

Vln. 1
mp *f* *pp*

Vln. 2
mp *f* *pp* *gliss.*

Vln. 3
mp *f* *fff* *pizz.*

Vln. 4
mp *f* *pp* *gliss.*

170

Vln. 1

Vln. 2
fff *pizz.* 3

Vln. 3
3

Vln. 4

Loop this material 2x with these pitches
then start changing the pitches.
Don't worry about being together.
Sounds like an angry thicket of pizz.

After a while start changing the order of the
rhythmic gestures and play what you want to play
(making it more intense). Then start accenting
random notes that are new pitch material, and
respond off of the other players' angry accents.

174

Vln. 1
fff *pizz.* 3

Vln. 2
fff *pizz.* 3 5

Vln. 3
3 5

Vln. 4
fff *pizz.* 5 3

178 arco

Vln. 1

Vln. 2

Vln. 3

Vln. 4

still an improvised thicket of pizz. with random accents

180

Vln. 1

Vln. 2 arco

Vln. 3

Vln. 4

arco

182

Vln. 1

Vln. 2

Vln. 3

Vln. 4 arco

184

Vln. 1

Vln. 2

Vln. 3

Vln. 4

go up A string until meas. 122

186

Vln. 1

Vln. 2

Vln. 3

Vln. 4

open E

fff

open E until m. 194

fff

fff

hold open G

gliss.

fff

fff

189

Vln. 1

Vln. 2

Vln. 3

Vln. 4

gliss.

open E

gliss.

gliss.

gliss.

gliss.

p

ff

fff

fff

fff

fff

p

ff

fff

$\text{♩} = 55$

197

random accents ord. sustain random accents, slowing down

Vln. 1

Vln. 2

Vln. 3

Vln. 4

207

Vln. 1

Vln. 2

Vln. 3

Vln. 4

215

Vln. 1

Vln. 2

Vln. 3

Vln. 4

223

Vln. 1

Vln. 2

Vln. 3 *gliss.*

Vln. 4

230

Vln. 1

Vln. 2

Vln. 3

Vln. 4

237

Vln. 1

Vln. 2

Vln. 3

Vln. 4

$\text{♩} = 60$ *accel. poco a poco.....* $\text{♩} = 70$

ord.

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vln. 3 *pp* *mf*

Vln. 4 *pp* *mf*

Vln. 1 *ff* *lunga*

Vln. 2 *ff*

Vln. 3 *ff*

Vln. 4 *ff*

$\text{♩} = 80$

Vln. 1 *sfz* *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

267

Vln. 1

Vln. 2

Vln. 3

Vln. 4

271

Vln. 1

Vln. 2

Vln. 3

Vln. 4

274

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Violin 1 (Vln. 1): Measures 277-282. Starts with a triplet of eighth notes (G4, A4, B4) with accents and a *mf* dynamic. Measure 278 changes to *pp*. The line continues with eighth-note patterns and slurs.

Violin 2 (Vln. 2): Measures 277-282. Starts with a triplet of eighth notes (E4, F4, G4) with accents and a *mf* dynamic. Measure 278 changes to *pp*. The line continues with eighth-note patterns and slurs.

Violin 3 (Vln. 3): Measures 277-282. Measures 277-278 have a dotted quarter note (G4) with a *mf* dynamic. Measures 279-282 have eighth-note patterns.

Violin 4 (Vln. 4): Measures 277-282. Starts with a triplet of eighth notes (D4, E4, F4) with a *mf* dynamic. Measure 278 changes to *pp*. The line continues with eighth-note patterns and slurs.

Measures 280-282 show the continuation of the eighth-note patterns for all four violins.

284

Vln. 1

Vln. 2

Vln. 3

Vln. 4

286

Vln. 1

Vln. 2

Vln. 3

Vln. 4

mp

f

288

Vln. 1

Vln. 2

Vln. 3

Vln. 4

290

Vln. 1

Vln. 2

Vln. 3

Vln. 4

This system contains measures 290 and 291. Vln. 1 and 2 play a rhythmic pattern of eighth notes with a sharp sign. Vln. 3 and 4 have rests in measure 290 and enter in measure 291 with a single note.

sharp and pointed

292

Vln. 1

Vln. 2

Vln. 3

Vln. 4

This system contains measures 292, 293, and 294. A box labeled "sharp and pointed" is positioned above the first measure. Vln. 1 and 2 play eighth notes, with a forte (*f*) dynamic marking in measure 293. Vln. 3 has a long note with a slur in measure 292. Vln. 4 plays a rhythmic pattern of eighth notes.

295

Vln. 1

Vln. 2

Vln. 3

Vln. 4

This system contains measures 295, 296, and 297. Vln. 1 and 2 play eighth notes with slurs. Vln. 3 and 4 play eighth notes with slurs.

298

Vln. 1

Vln. 2

Vln. 3

Vln. 4

mp

mp

mp

lush

mf

301

Vln. 1

Vln. 2

Vln. 3

Vln. 4

304

Vln. 1

Vln. 2

Vln. 3

Vln. 4

307

Vln. 1
Vln. 2
Vln. 3
Vln. 4

310

Vln. 1
Vln. 2
Vln. 3
Vln. 4

ff
ff
ff
ff

313

Vln. 1
Vln. 2
Vln. 3
Vln. 4

off the string
3 3 3 3
off the string
3 3 3 3

316

Vln. 1

Vln. 2

Vln. 3

Vln. 4

319

Vln. 1

Vln. 2

Vln. 3

Vln. 4

321

Vln. 1

Vln. 2

Vln. 3

Vln. 4

The image displays a musical score for four violins (Vln. 1-4) across three systems of measures. The first system covers measures 316-318, the second system covers measures 319-320, and the third system covers measures 321-323. The notation is in treble clef. Measures 316-318 feature a rhythmic pattern of eighth notes with triplets in the lower strings. Measures 319-320 continue this pattern with some changes in the upper strings. Measure 321 shows a change in texture with more sustained notes and triplets in the lower strings. Measures 322-323 conclude the section with sustained notes and a triplet in the third violin.

rit.....

324

Vln. 1

Vln. 2

Vln. 3

Vln. 4

$\text{♩} = 70$

328

Vln. 1

Vln. 2

Vln. 3

Vln. 4