For four people

Alexis Porfiriadis

2018

For four people (2018) is an open form score for four performers. The score consists of 44 different parts which are to be read in the conventional way, from left to right. Performers are invited to make a group realization of the composition using at least 5 of the parts for each version of the piece. The number and the order of the different parts used for a version of *For four people* should be decided collectively prior to the performance. All decisions about how to structure and perform the piece should be made collectively (not by one individual), through a process of conversation and rehearsal. The order in which the actions are presented in this score reflects no structural preference on the part of the composer.

Each part should be performed in whole by the group. Parts are not to be repeated. The number of each part (Part 1, Part 2, etc) used in the score reflects no structural preference on the part of the composer. Numbers are used only for practical reasons (to refer to a part when working on a version). Duration of each part: from 30 seconds to 3 minutes.

Lines beside a long tone or a long noise, as well as spaces between notes, noises, melodies or glissandos are to be understood as proportional notation (meaning that the longer the line or the space is, the longer the tone or the silence should be).

- There are four lineless staffs, one for each performer, indicated with the numbers 1,2,3 and 4. Between the staffs of performers 2 and 3 there is a staff in which **general pauses** from 1 to 7 seconds are indicated. This lineless staff in indicated with the word **'SiLence'** and any indicated pause from 1 to 7 seconds in this staff applies to all performers.
- **Vertical arrows** connecting staffs 1, 2, 3 and 4 indicate how the performance continues (see example below).
- The word **ATTACCA** at the end of a part indicates that performers have to continue to the next part without a pause.
- For each version performers should use at least **3 different sources for noise production**. At best performers should use glass, metal, wood, plastic, paper and water noises **in each version** of *For four people*. Performers should also use a **variety** of registers for their tones, melodies and glissandos.

For **6daEXIt Improvisation Ensemble** and **WHI ensemble**

Short tone

Long tone

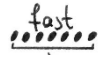
Short noise

Long noise

Upwards fast (or slow) Glissando

Downwards fast (or slow) Glissando

Short melody



Fast repetition of the same short tone or fast sequence of (in this case) 7 different short tones

Fast repetition of the same short noise or fast sequence of (in this case) 5 different short noises

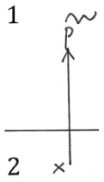
Repetition of the same short melody or different short melodies

Very loud

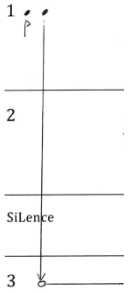
Loud

Quiet

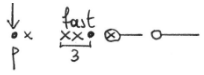
Very quiet



The **vertical arrow** indicates that Player 1 plays her short melody **immediately after** the short noise played by the Player 2



The vertical arrow indicates that the second short tone played by Player 1 will be performed **simultaneously** with the long tone played by Player 3



Until the next indication the dynamic **remains 'quiet'**

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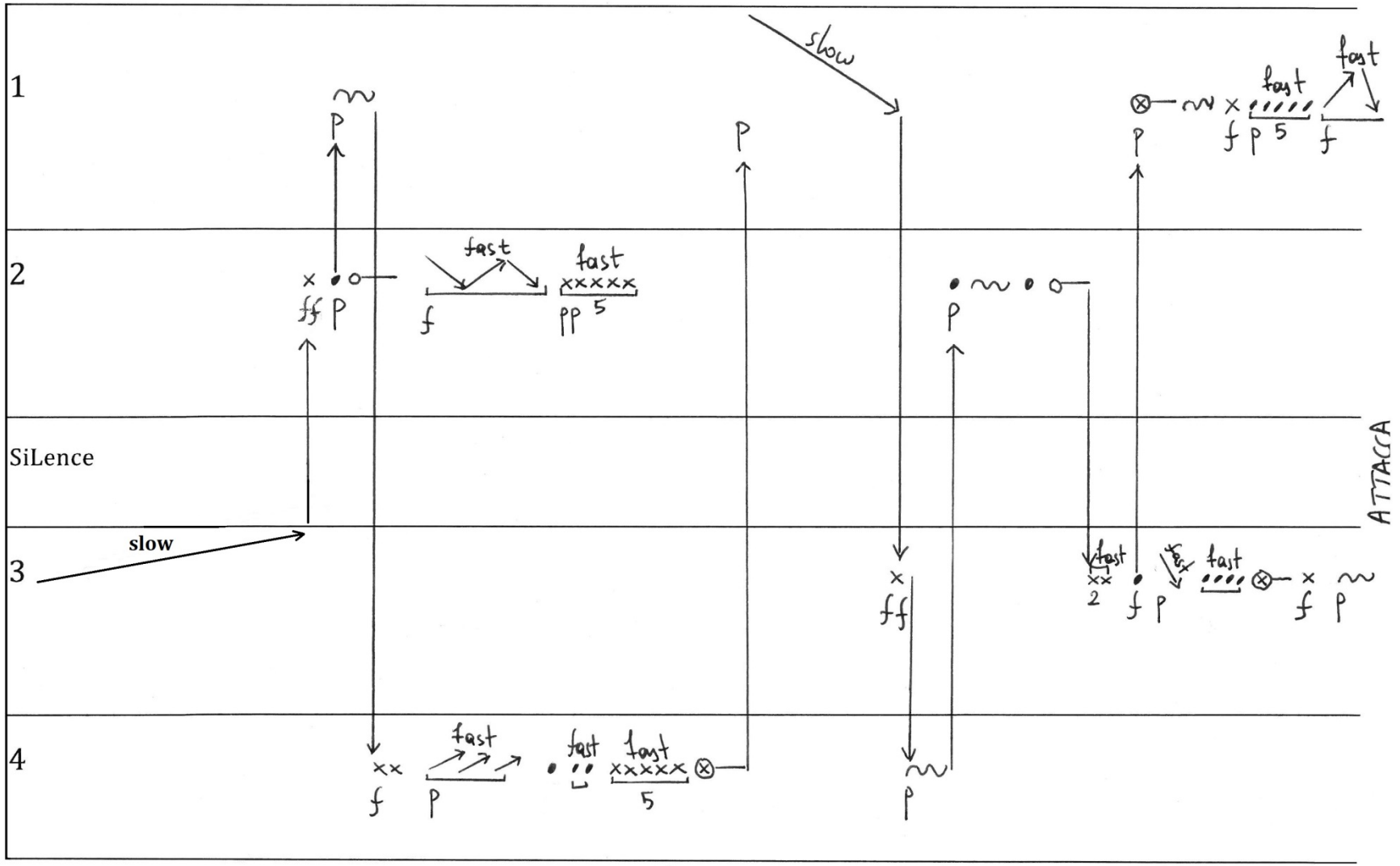
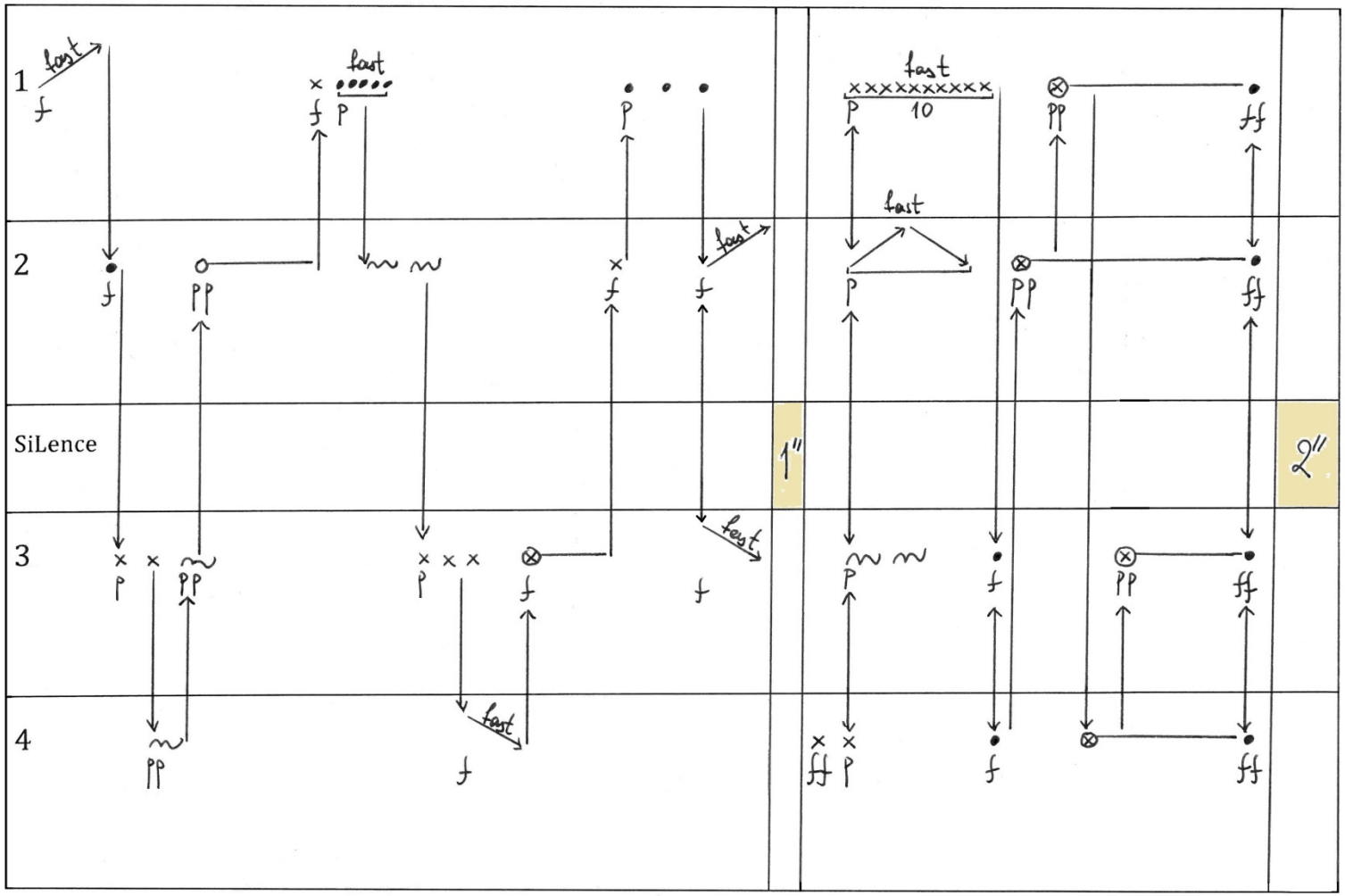
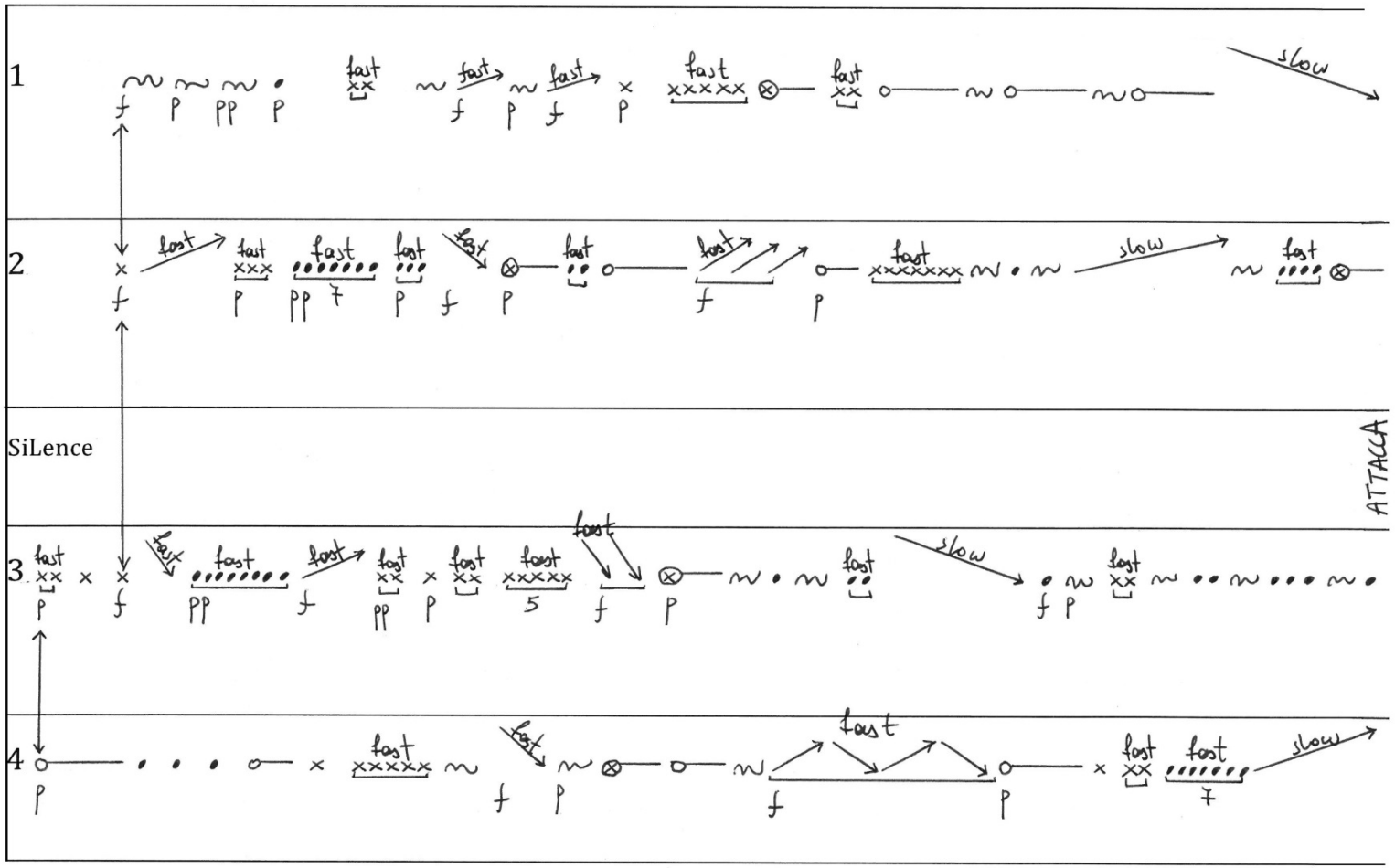


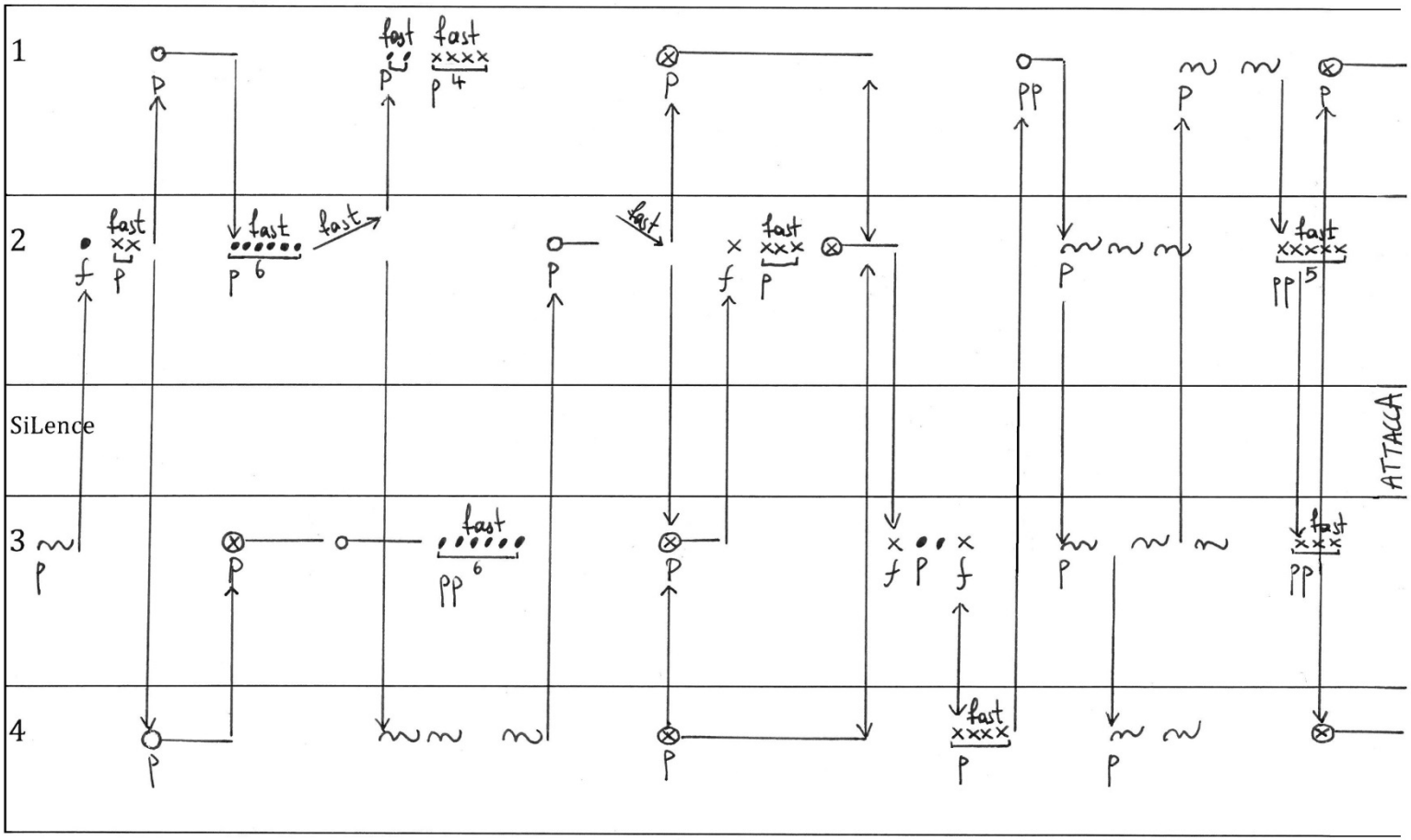
For four People **(2018)** – Part 1 – **Alexis Porfiriadis**



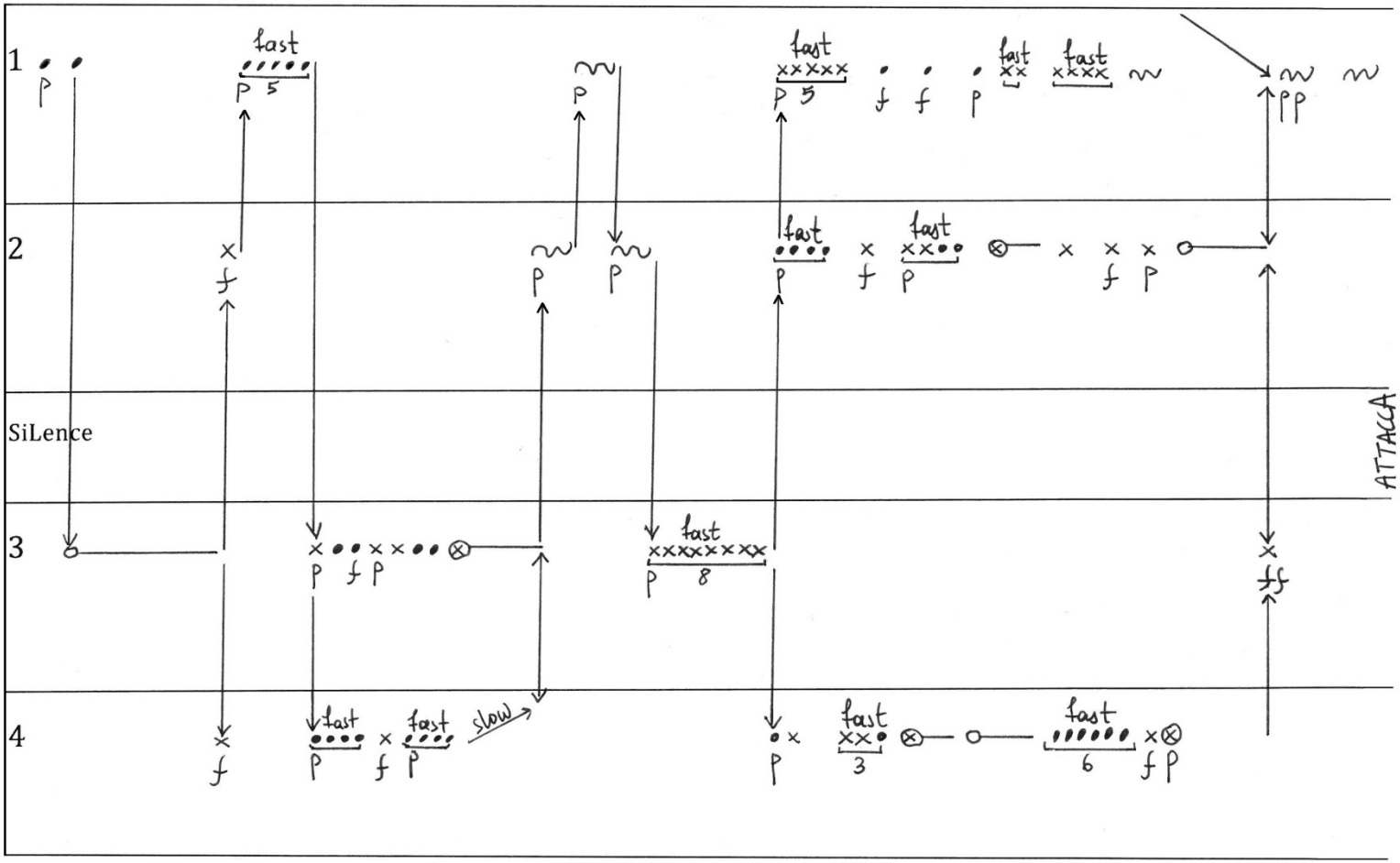
***For four People* (2018)** – Part 2 – **Alexis Porfiriadis**



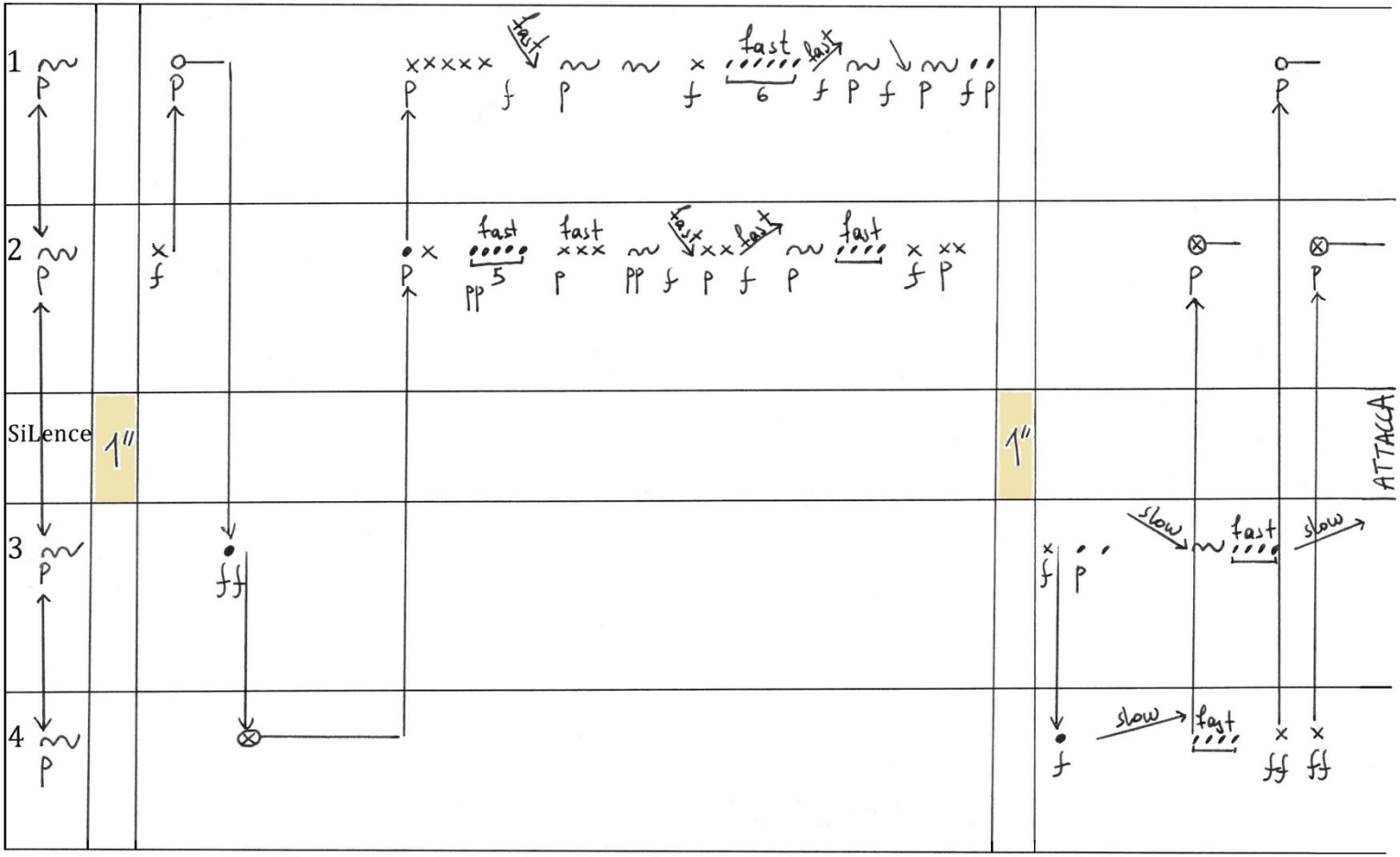
For four People **(2018)** – Part 3 – **Alexis Porfiriadis**



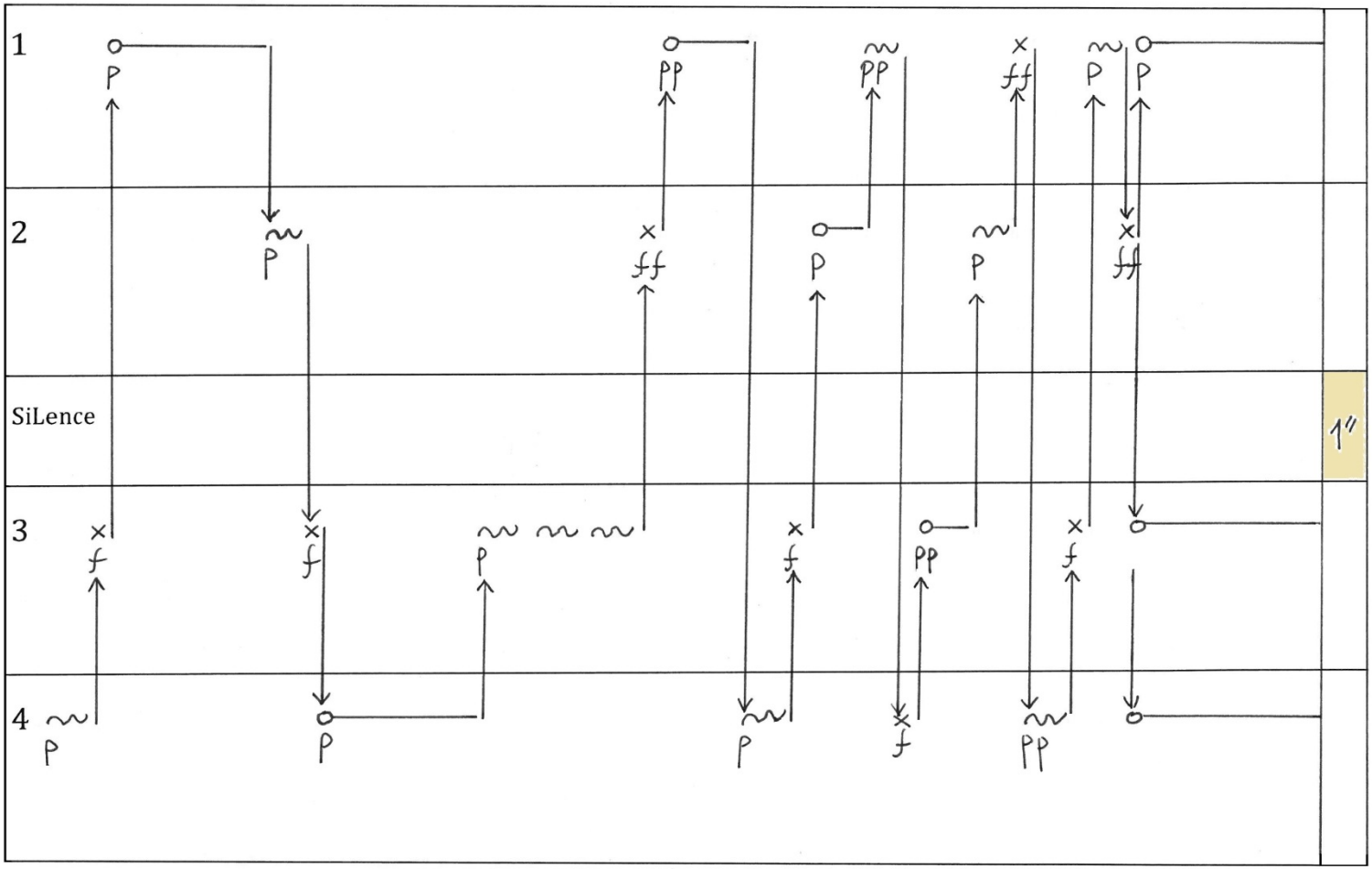
For four People **(2018)** – Part 4 – **Alexis Porfiriadis**



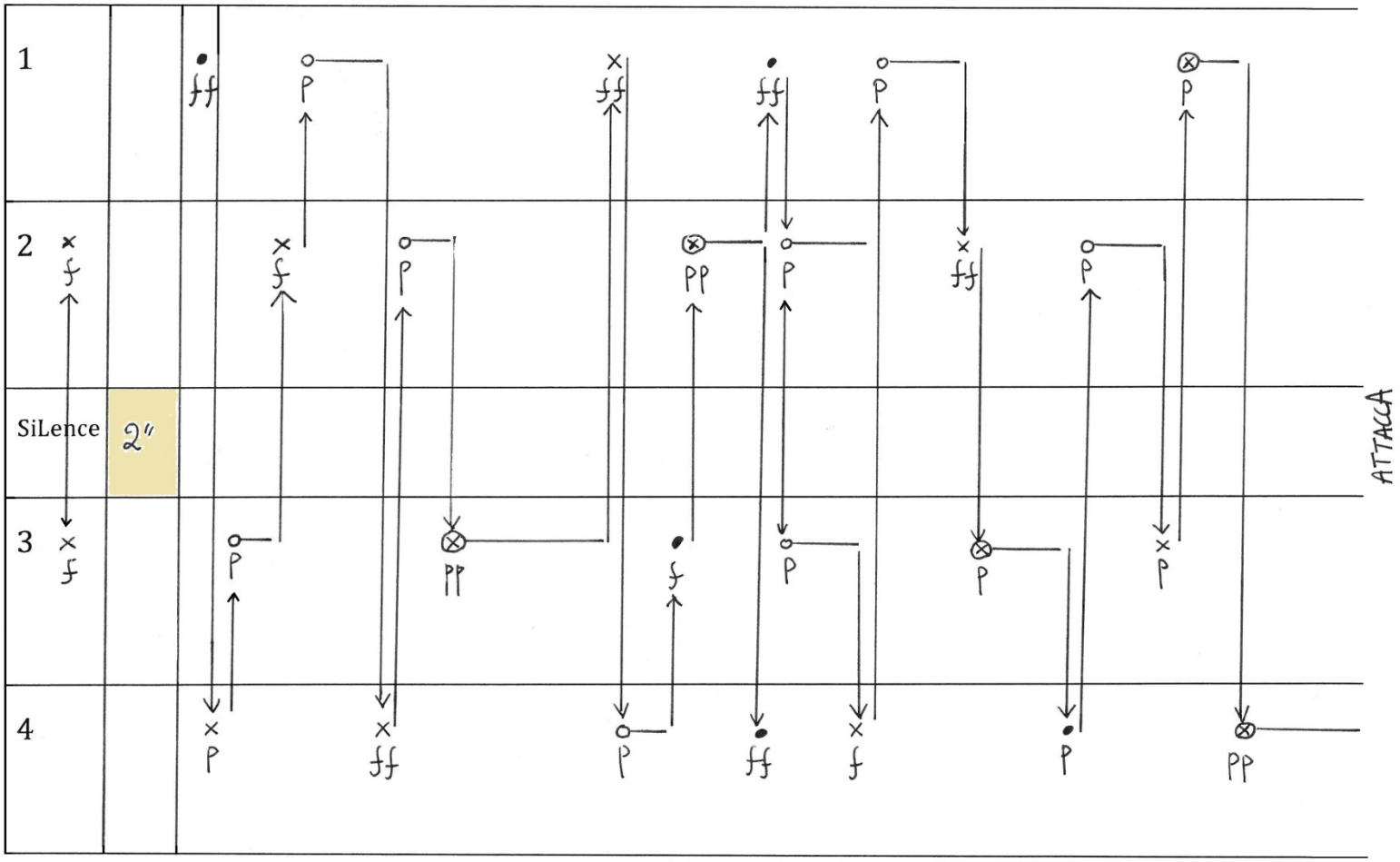
For four People **(2018)** – Part 5 – **Alexis Porfiriadis**



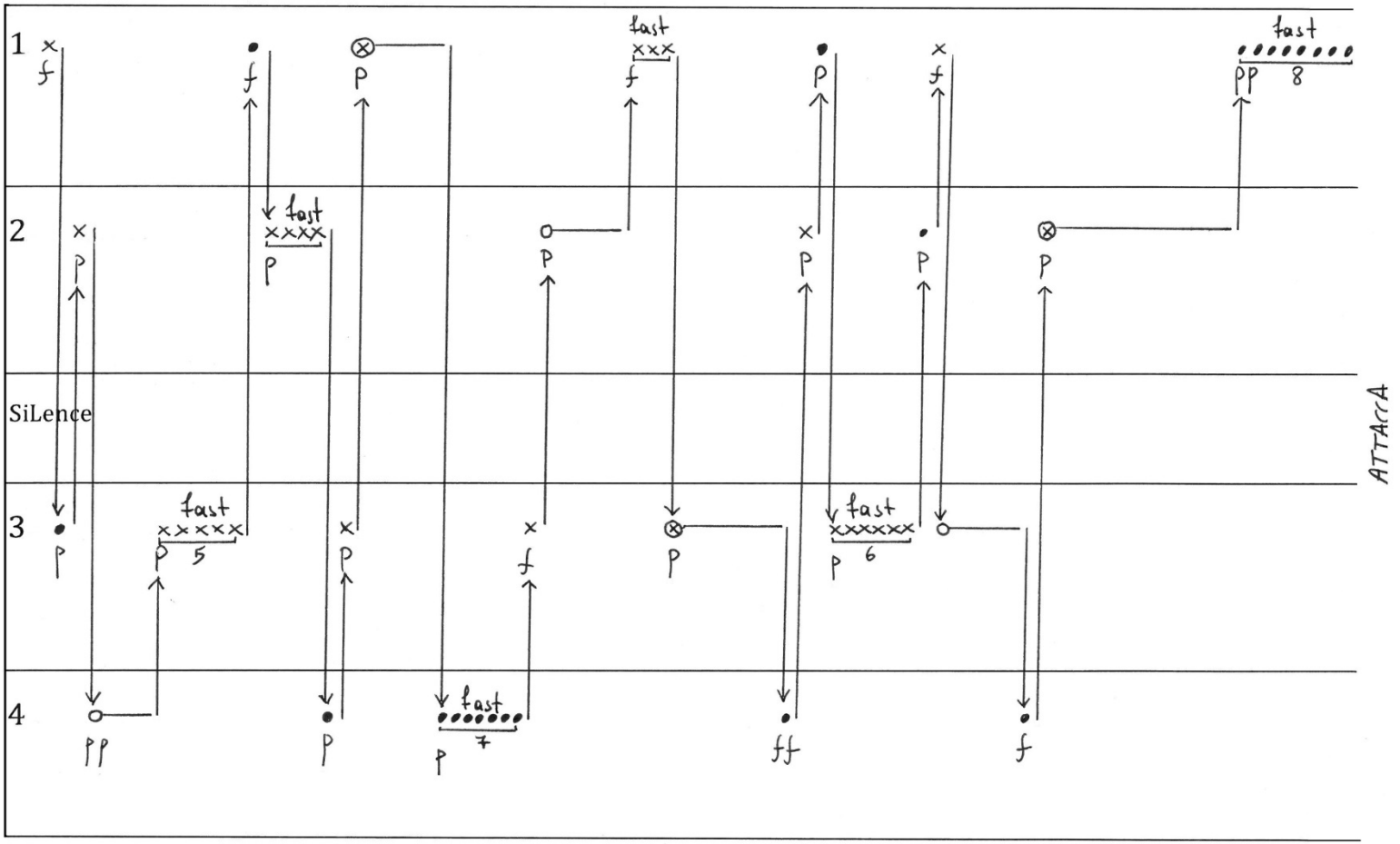
For four People **(2018)** – Part 6 – **Alexis Porfiriadis**



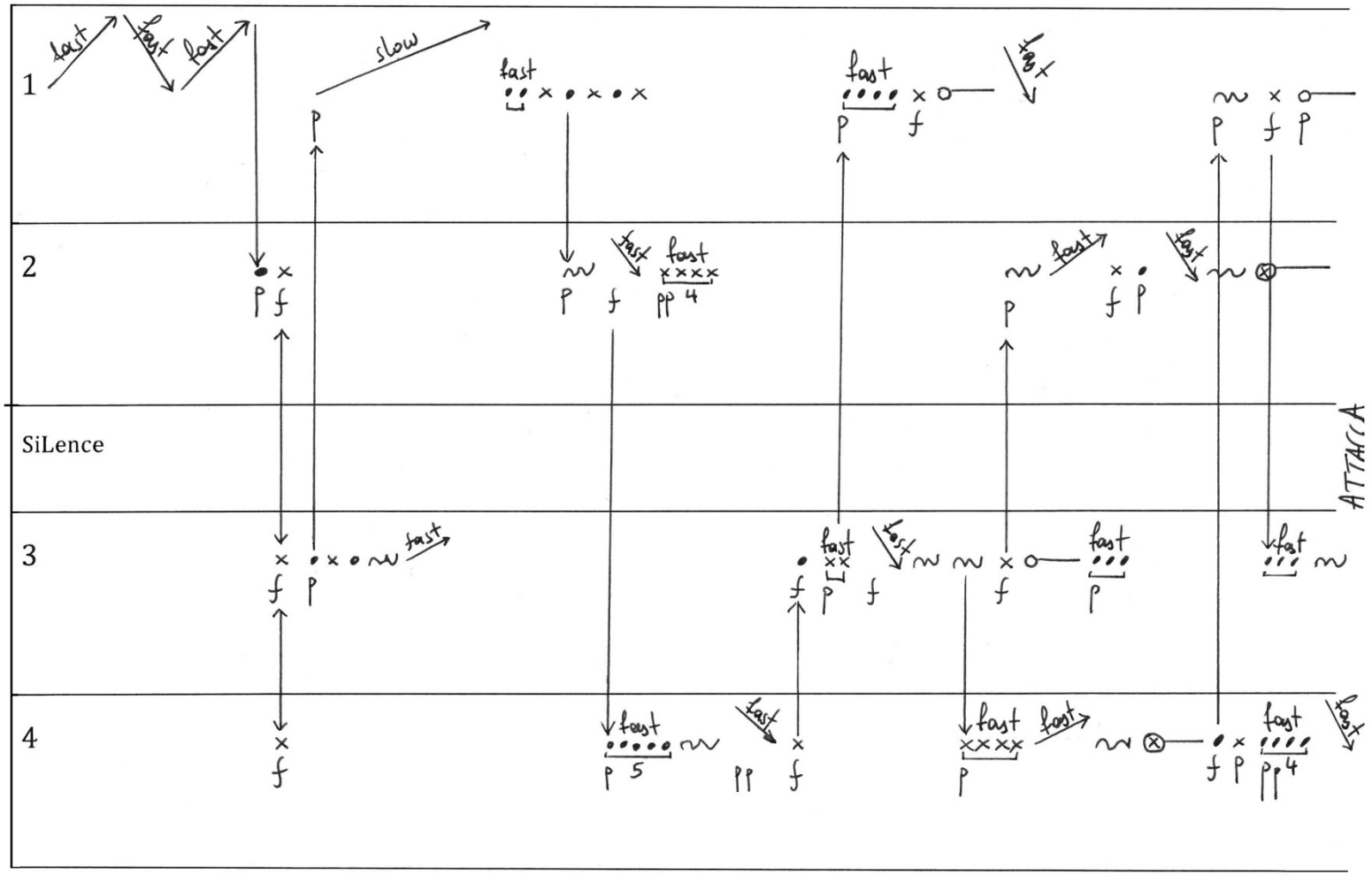
For four People **(2018)** – Part 7 – **Alexis Porfiriadis**



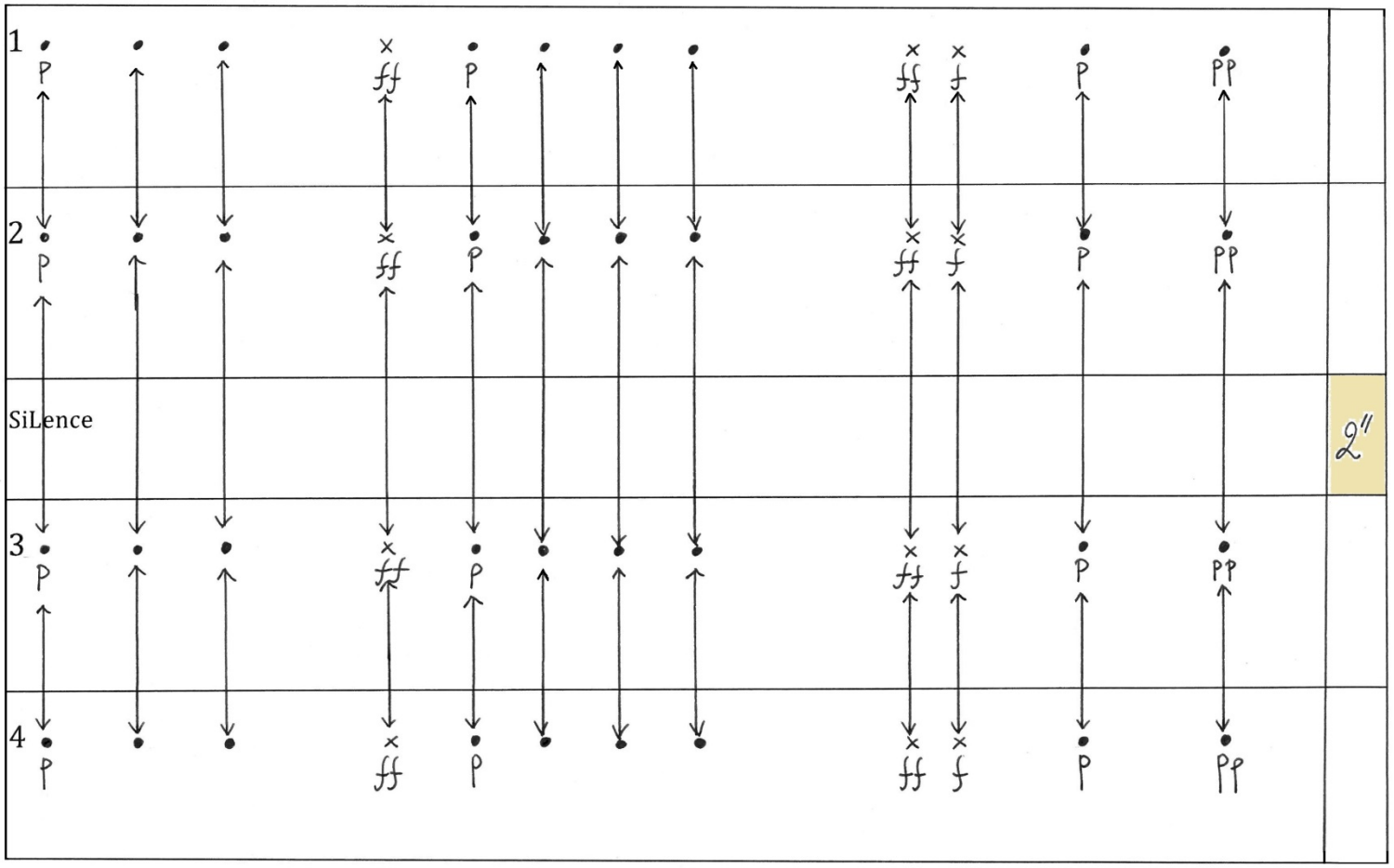
***For four People* (2018)** – Part 8 – **Alexis Porfiriadis**



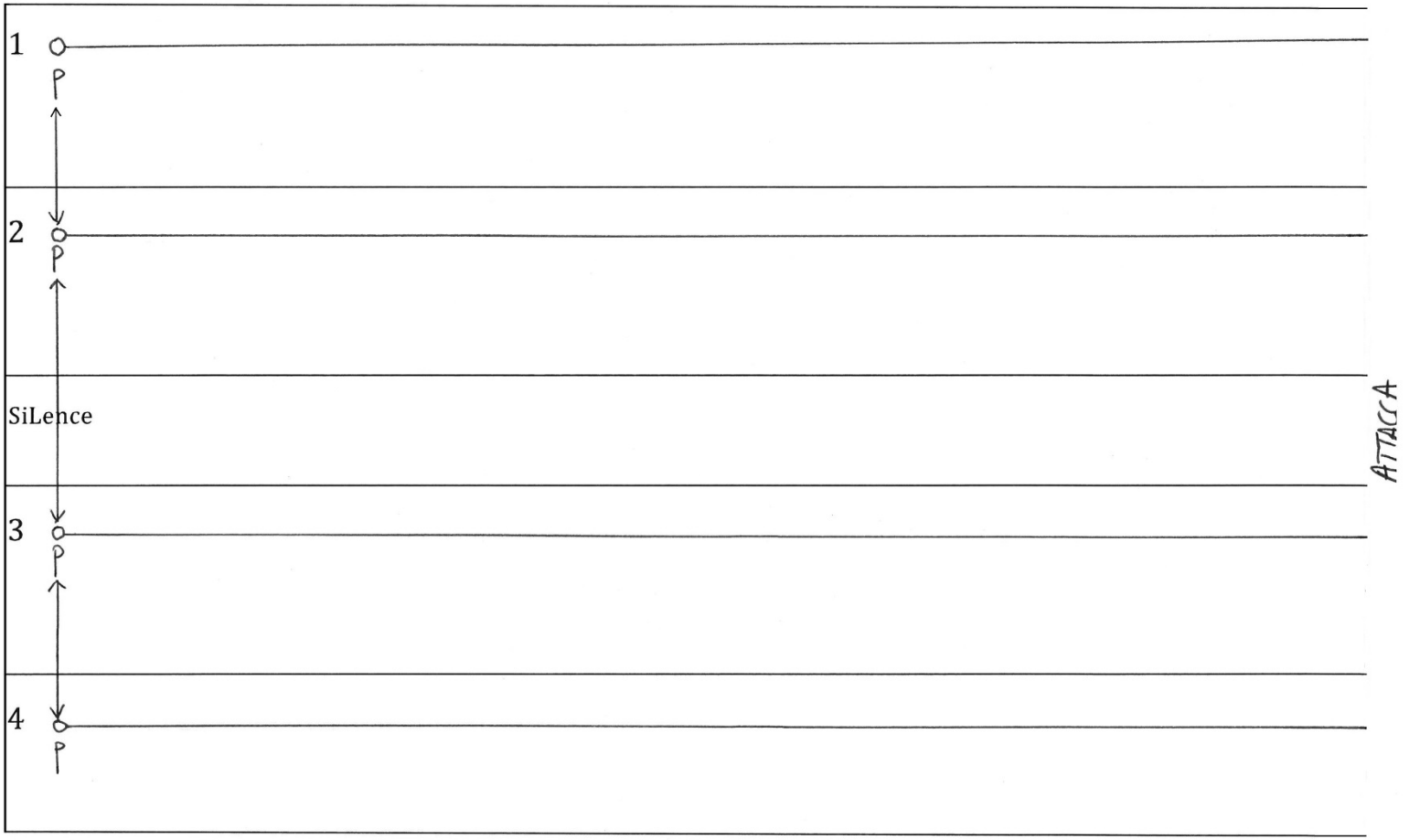
***For four People* (2018)** – Part 9 – **Alexis Porfiriadis**



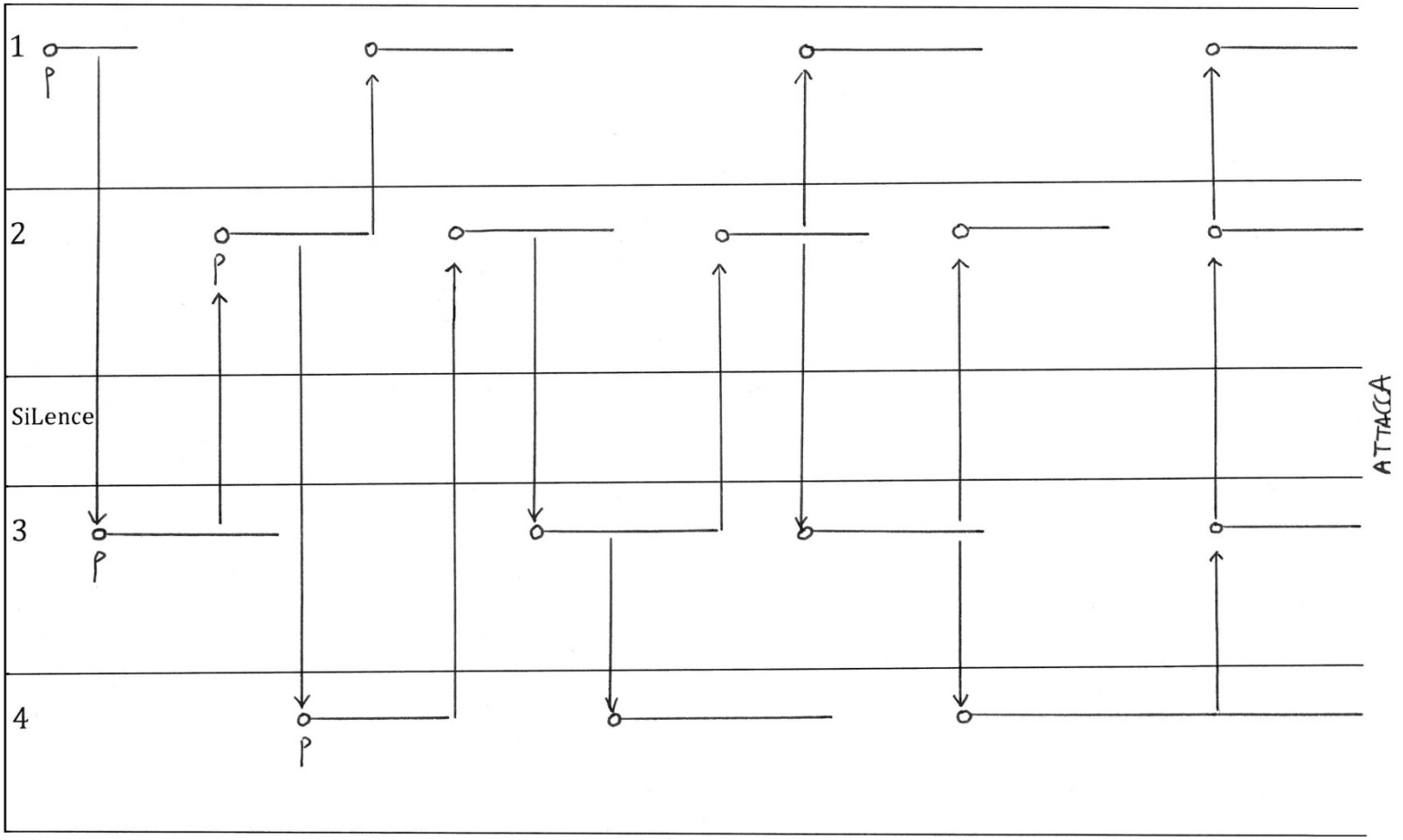
For four People **(2018)** – Part 10 – **Alexis Porfiriadis**



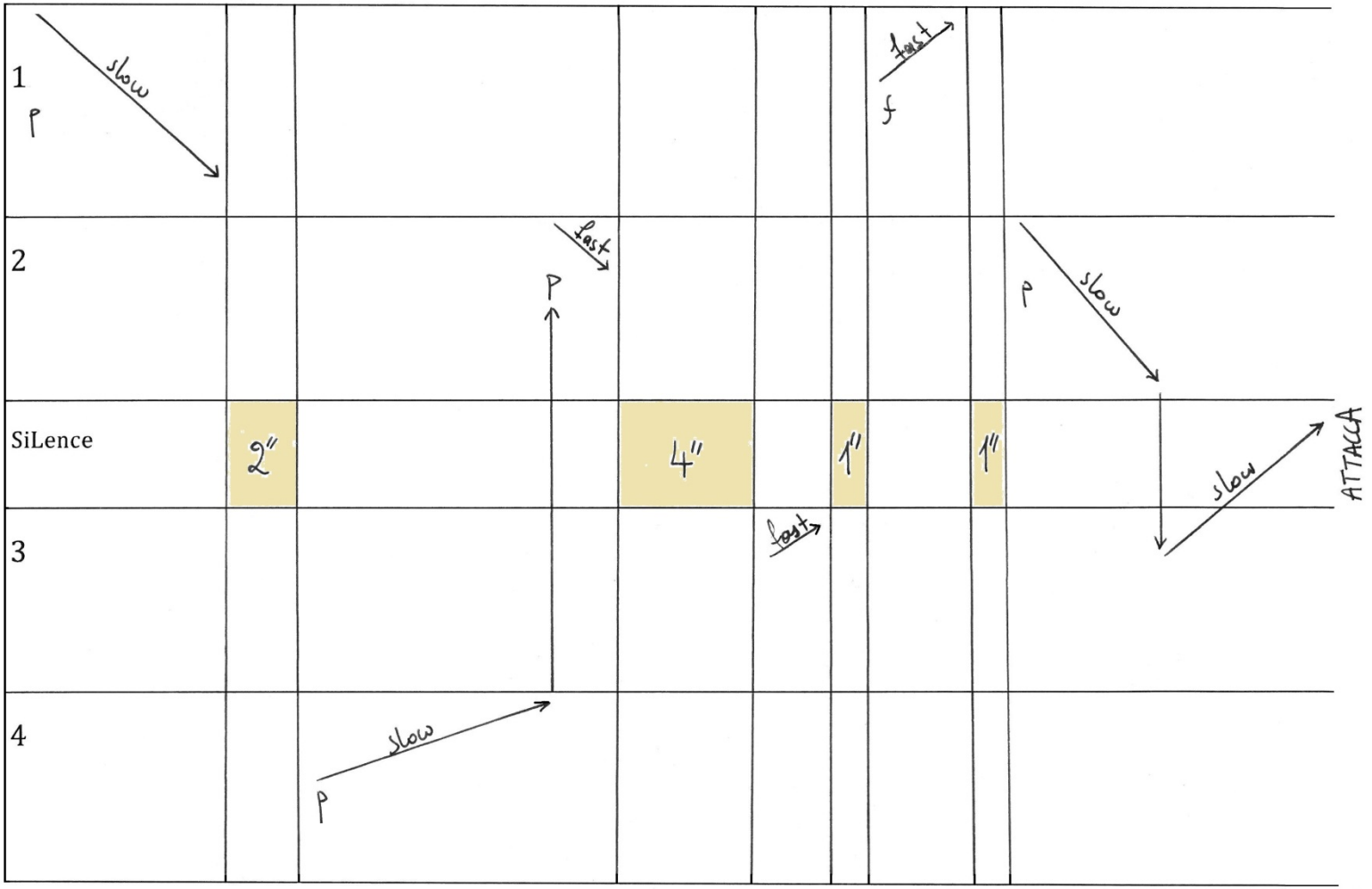
***For four People* (2018)** – Part 11 – **Alexis Porfiriadis**



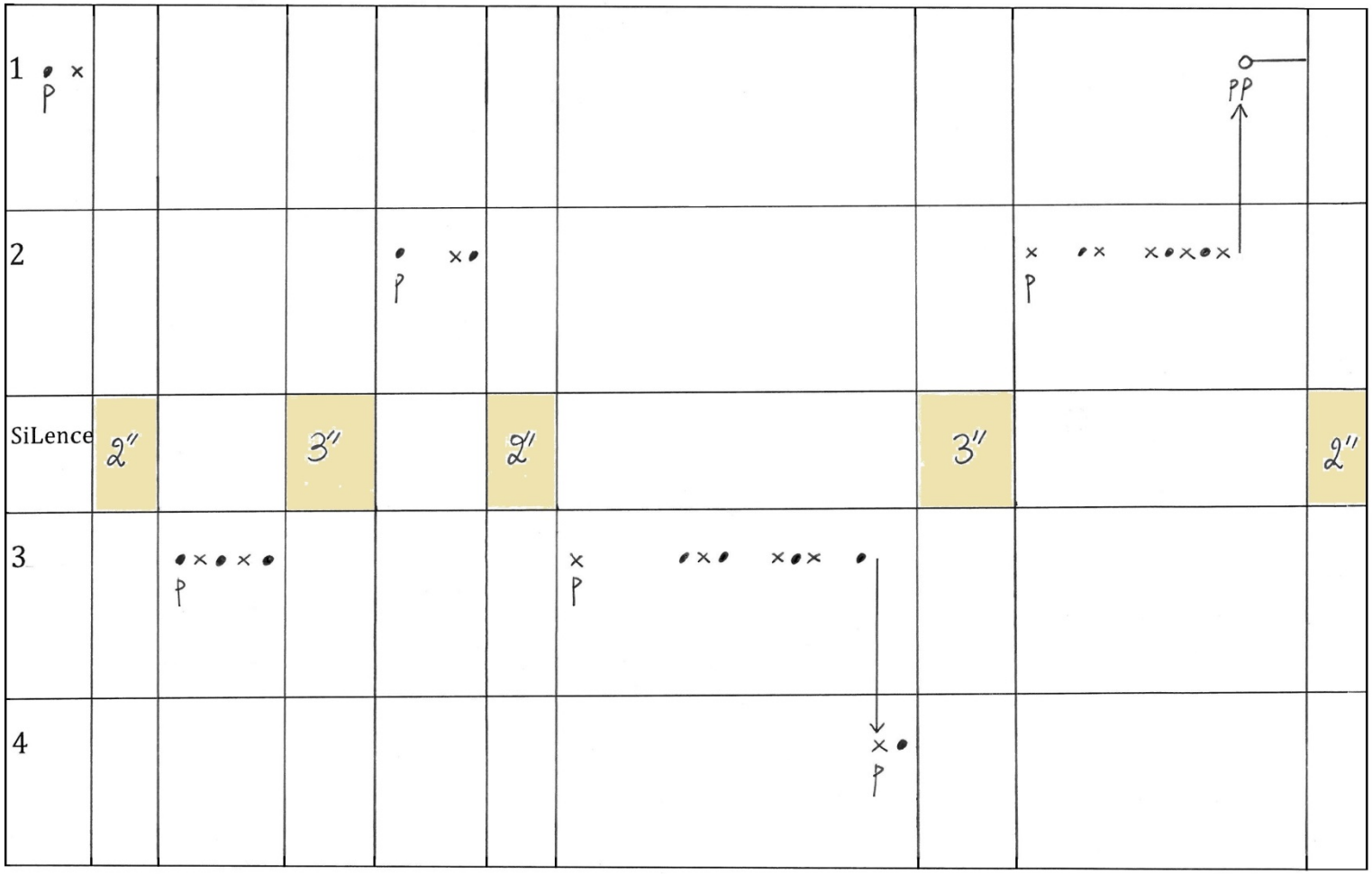
***For four People* (2018)** – Part 12 – **Alexis Porfiriadis**



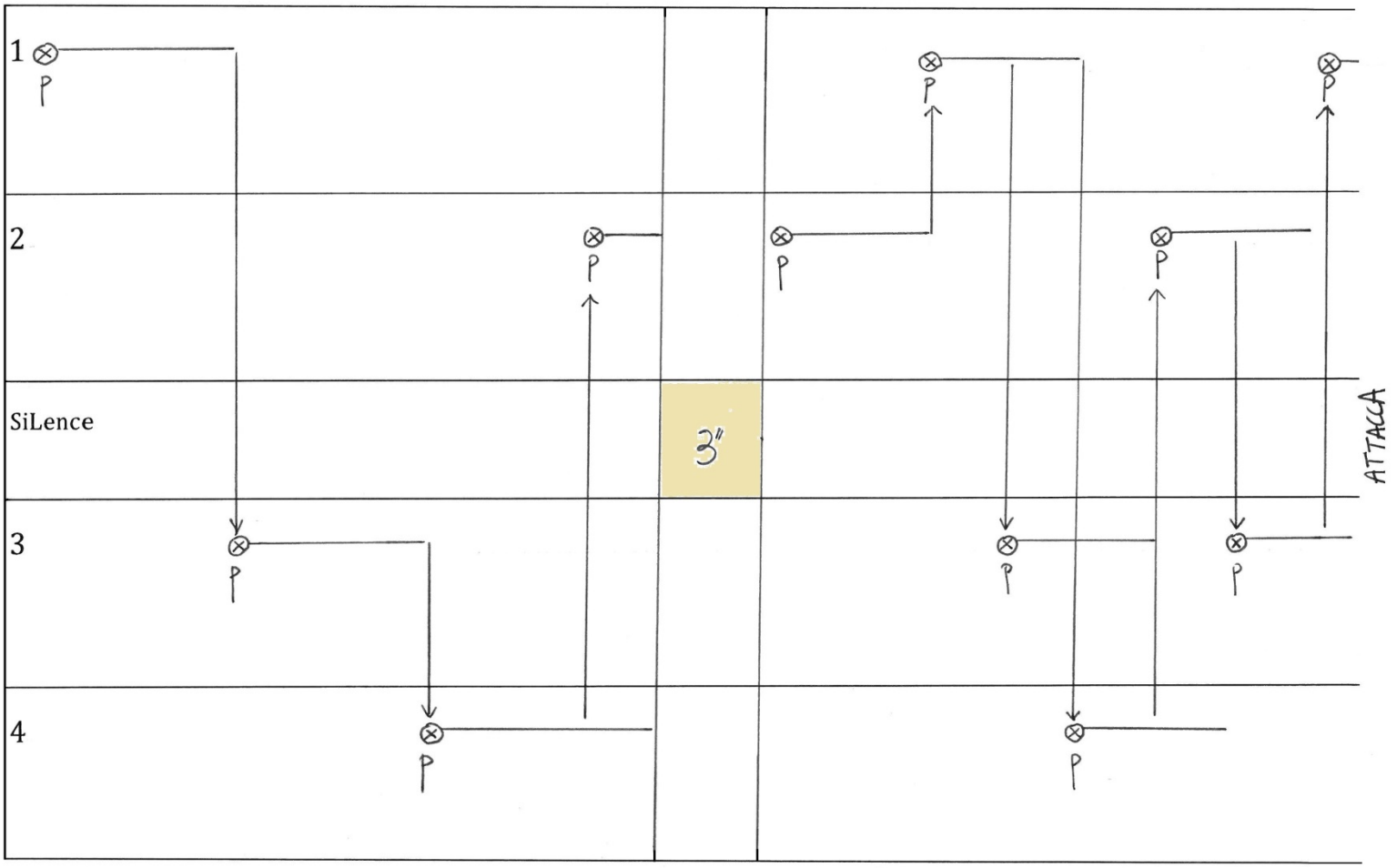
***For four People* (2018)** – Part 13 – **Alexis Porfiriadis**



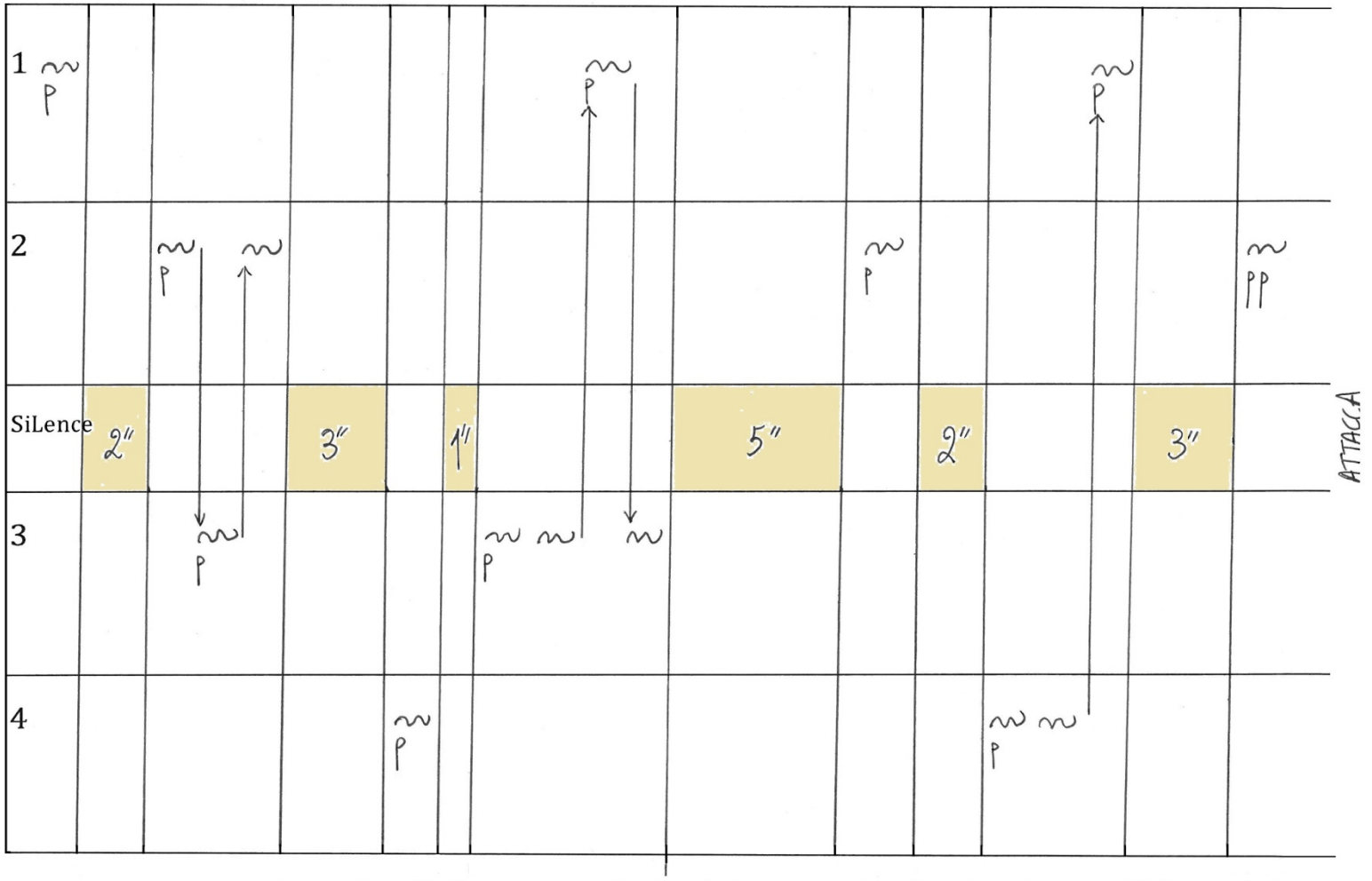
***For four People* (2018)** – Part 14 – **Alexis Porfiriadis**



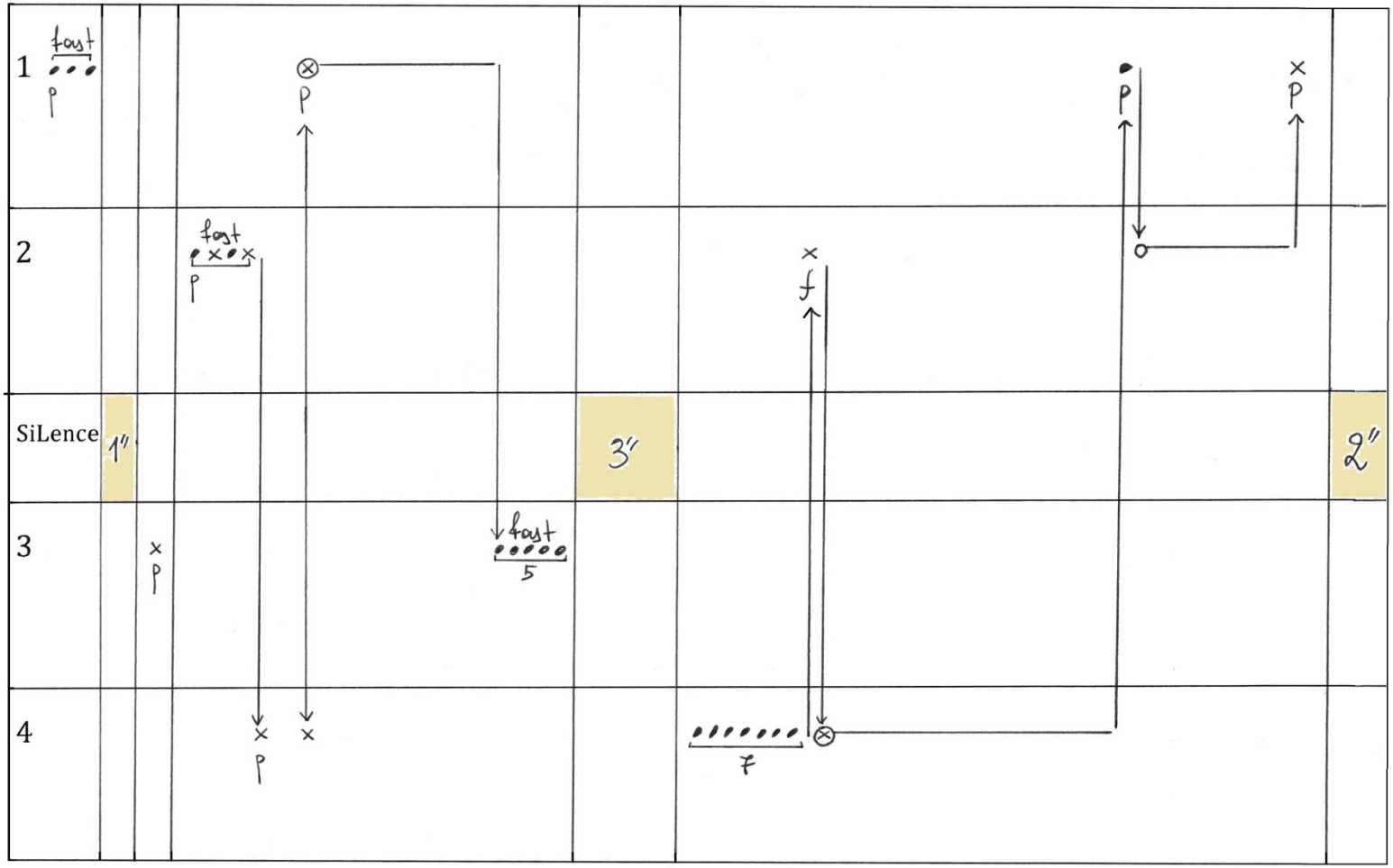
***For four People* (2018)** – Part 15 – **Alexis Porfiriadis**



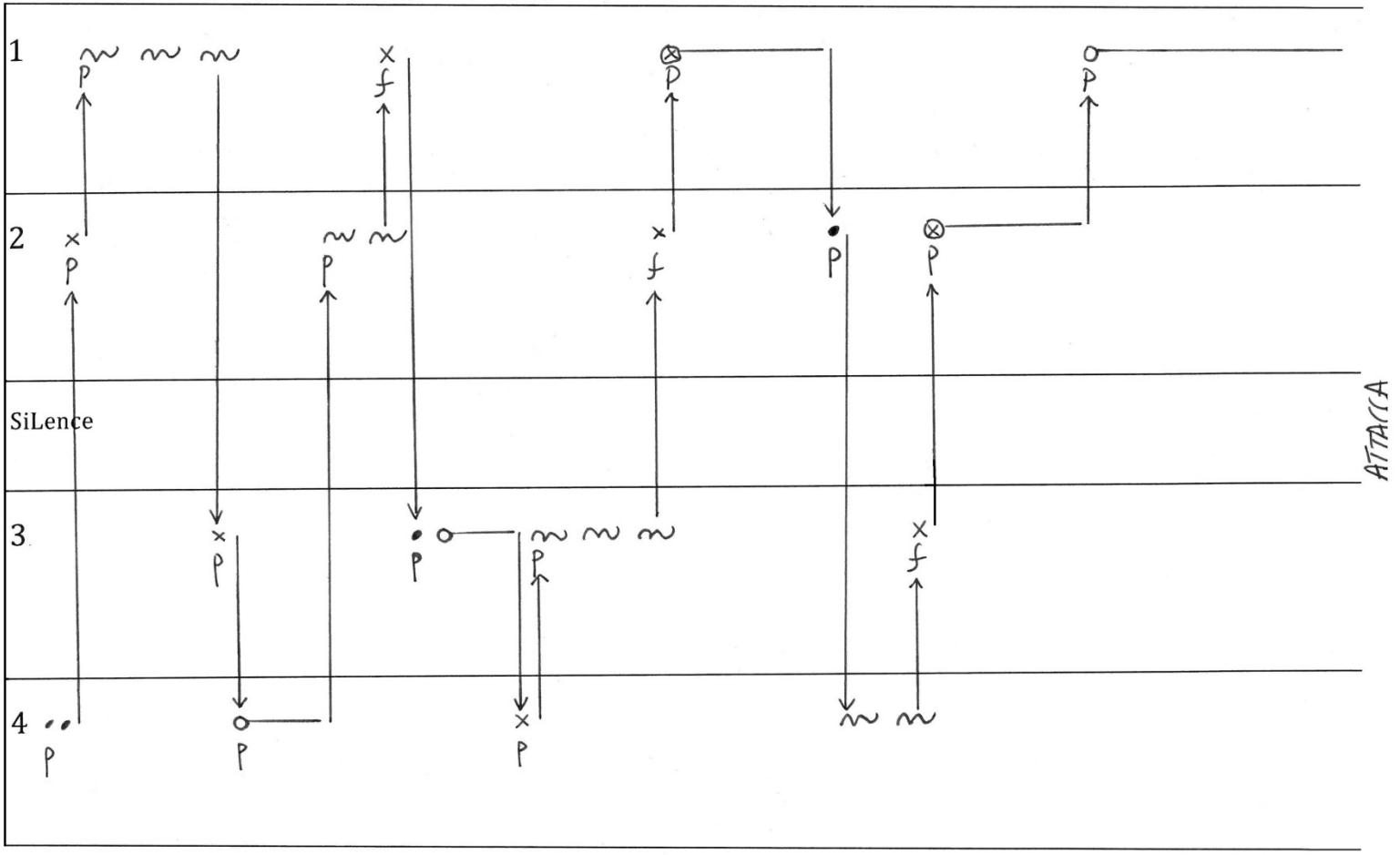
***For four People* (2018)** – Part 16 – **Alexis Porfiriadis**



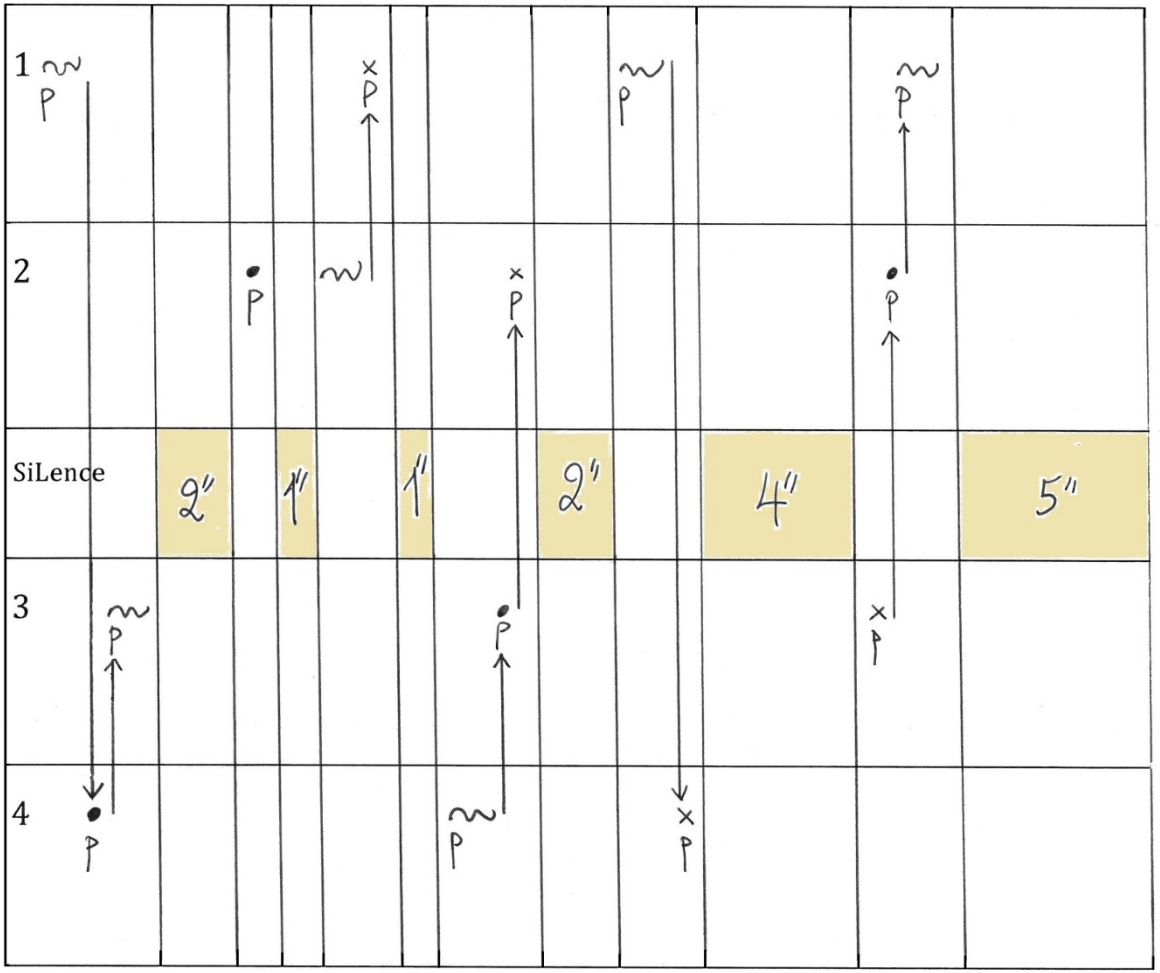
***For four People* (2018)** – Part 17 – **Alexis Porfiriadis**



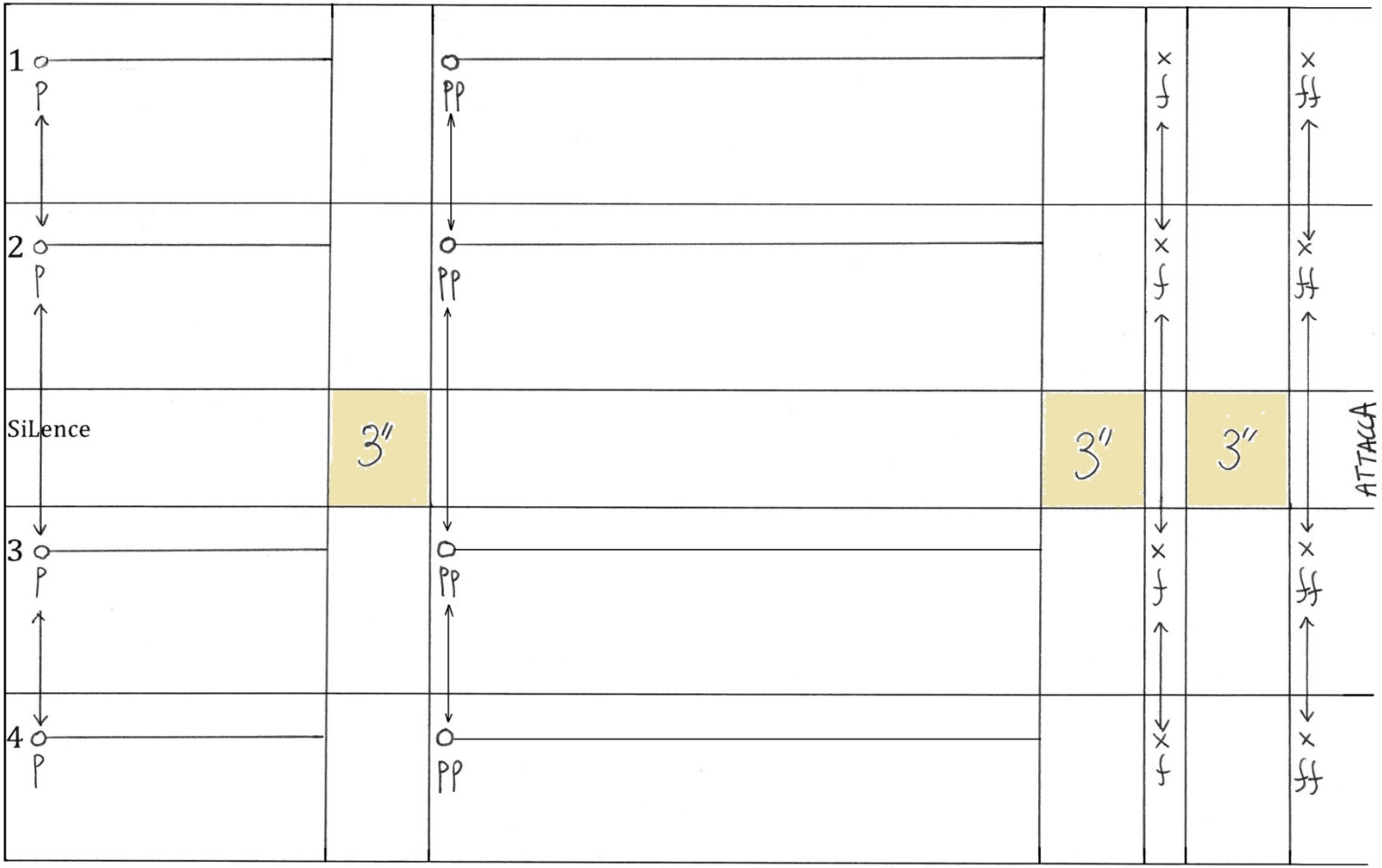
***For four People* (2018)** – Part 18 – **Alexis Porfiriadis**



***For four People* (2018)** – Part 19 – **Alexis Porfiriadis**

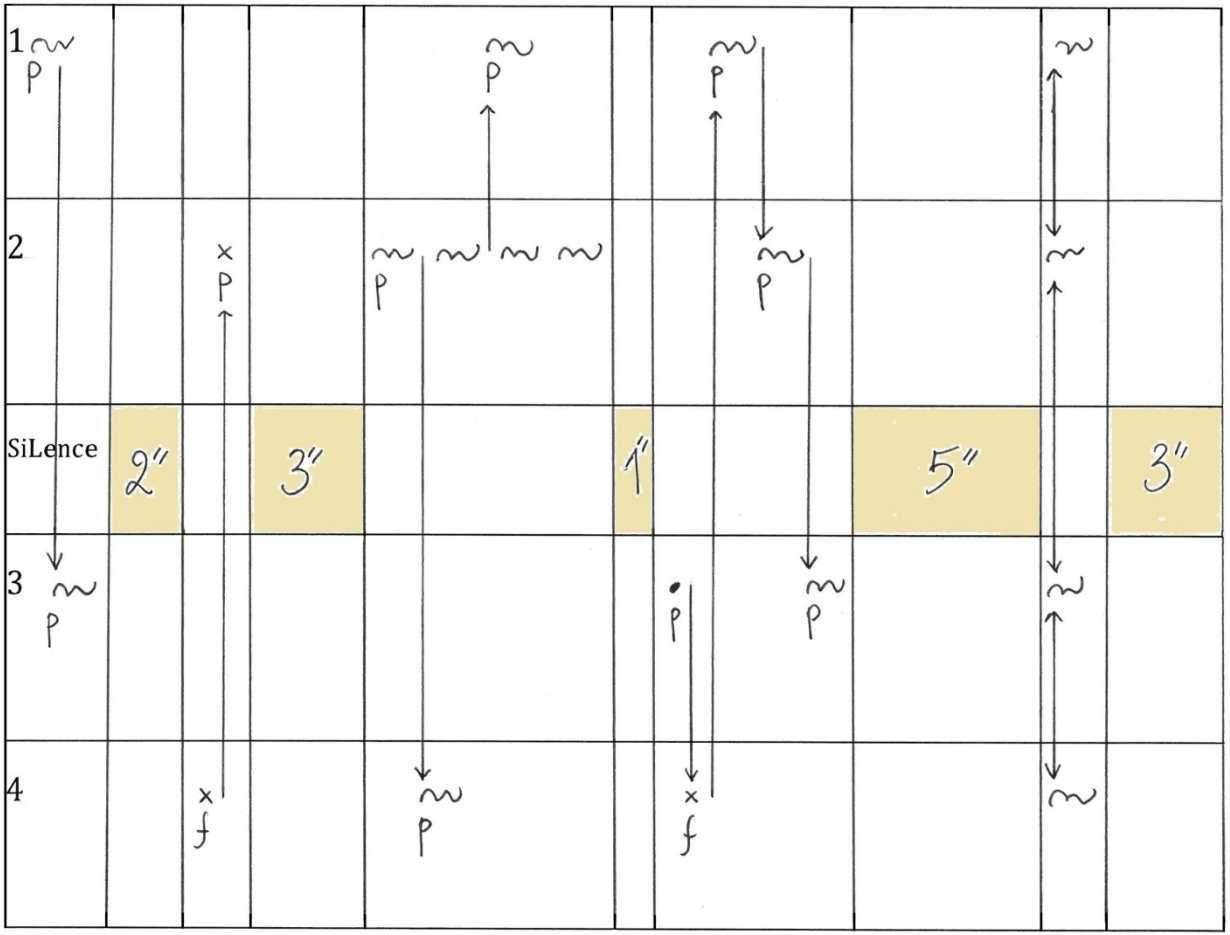


***For four People* (2018)** – Part 20 – **Alexis Porfiriadis**

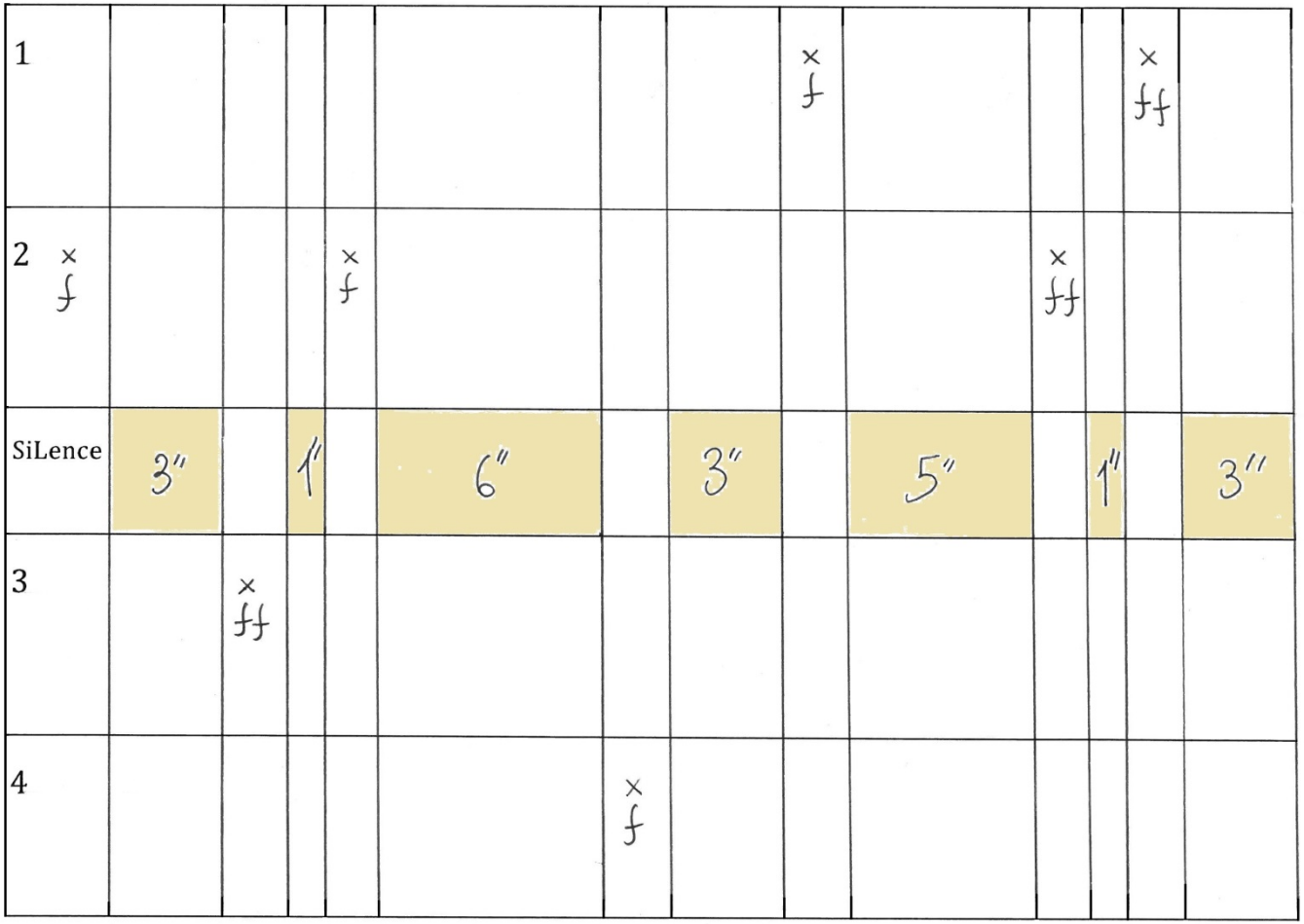


***For four People* (2018)** – Part 21 – **Alexis Porfiriadis**

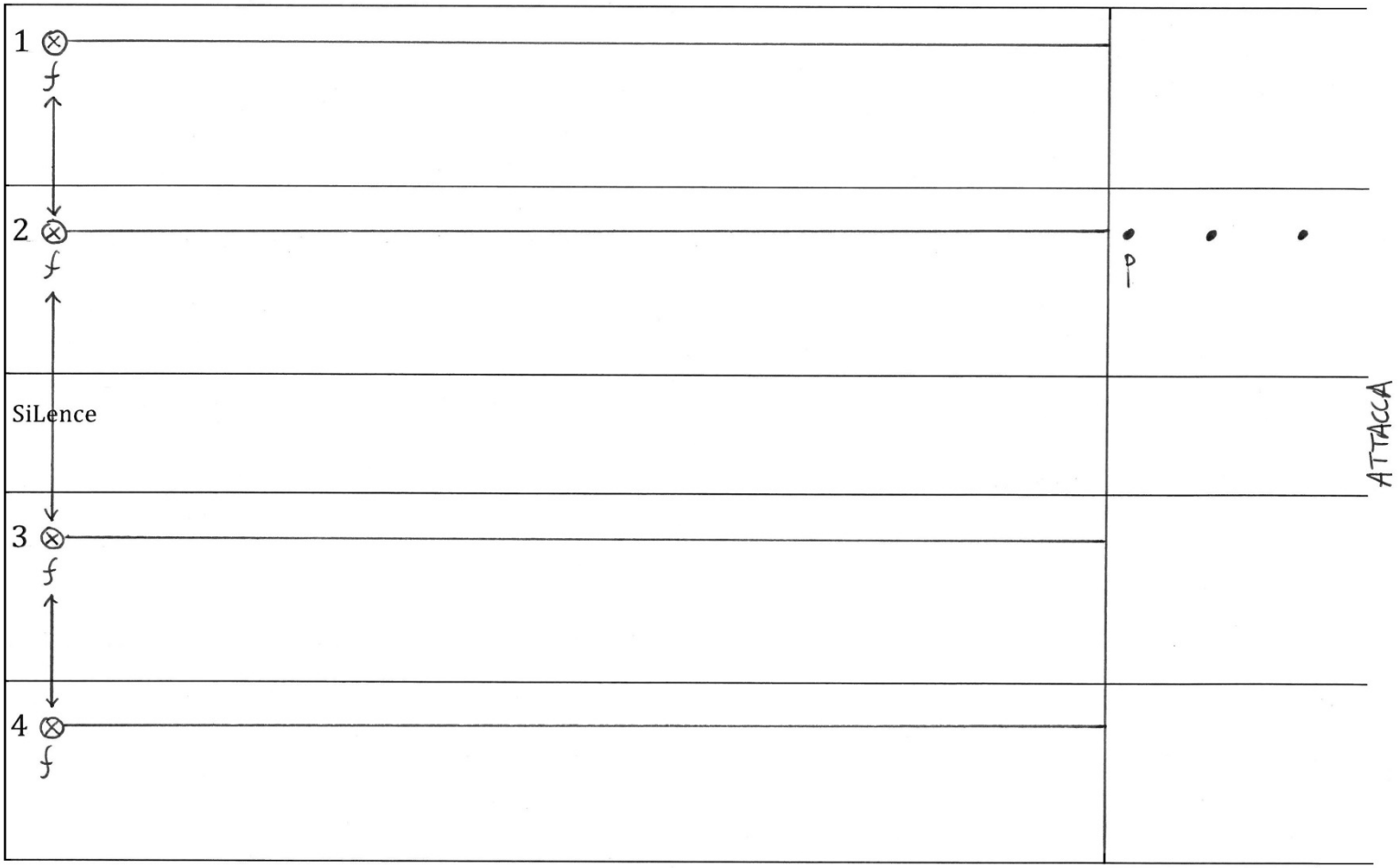
For four People **(2018)** – Part 22 – **Alexis Porfiriadis**



For four People **(2018)** – Part 23 – **Alexis Porfiriadis**

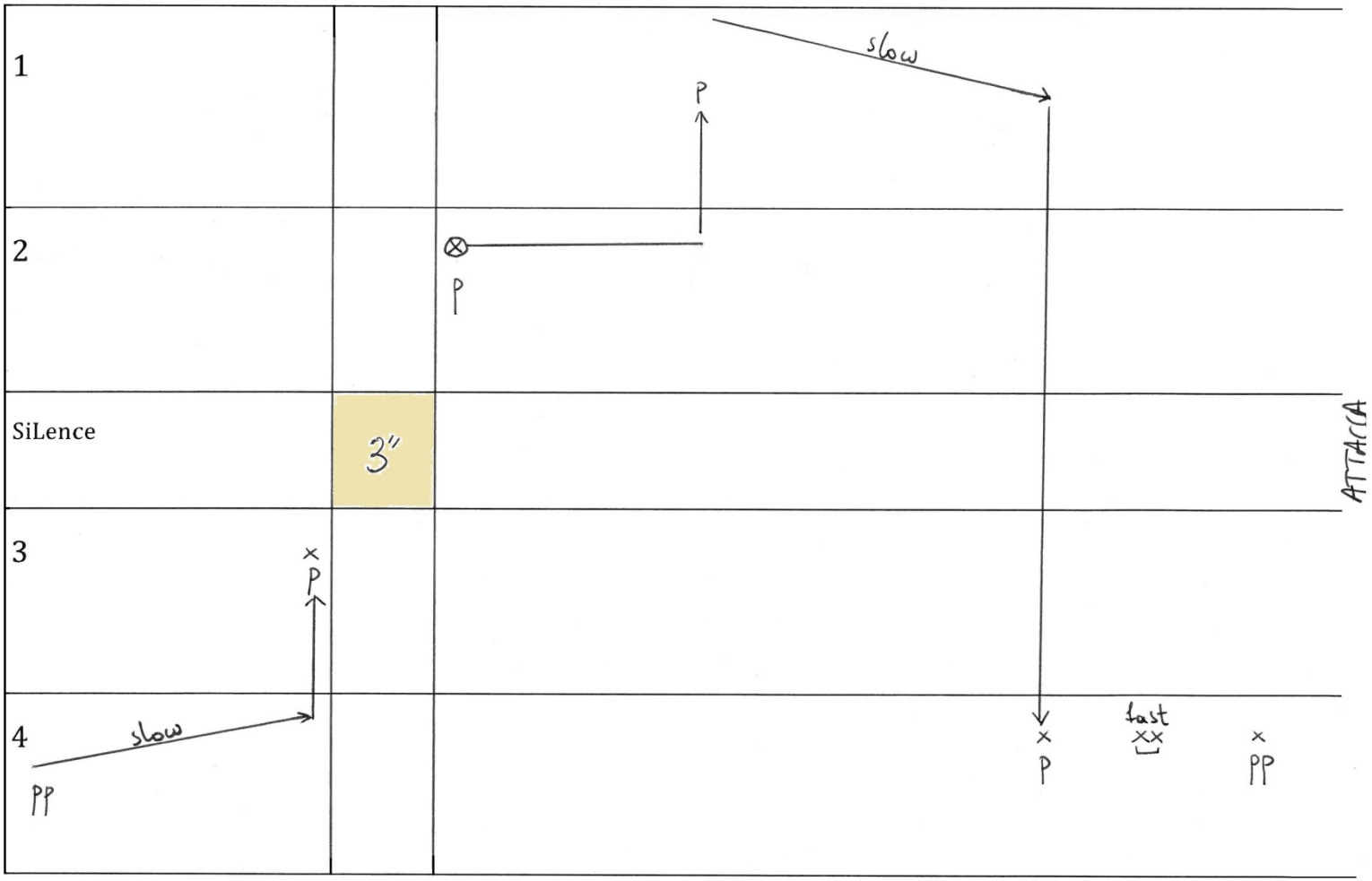


***For four People* (2018)** – Part 24 – **Alexis Porfiriadis**

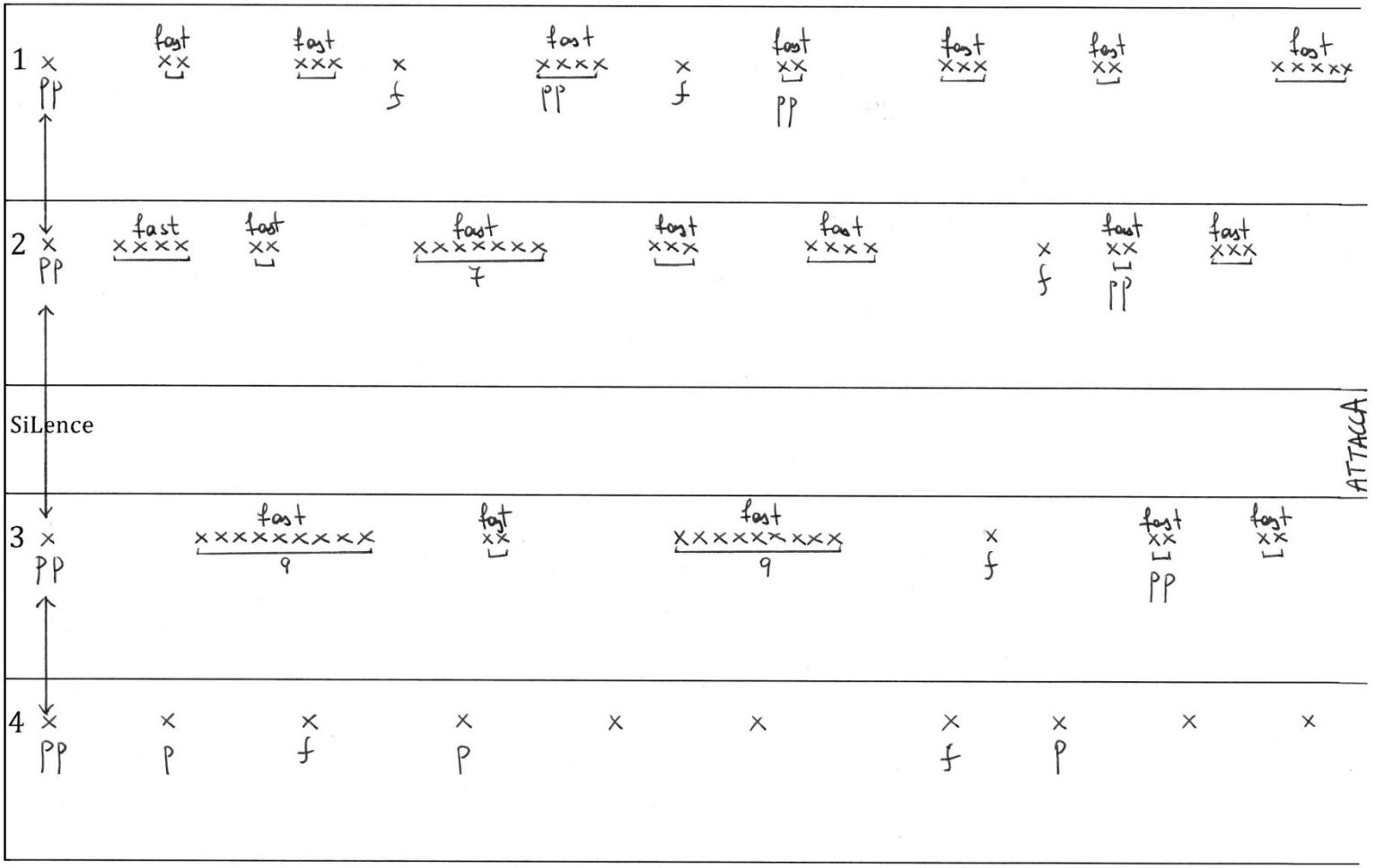


***For four People* (2018)** – Part 25 – **Alexis Porfiriadis**

***For four People* (2018)** – Part 26 – **Alexis Porfiriadis**

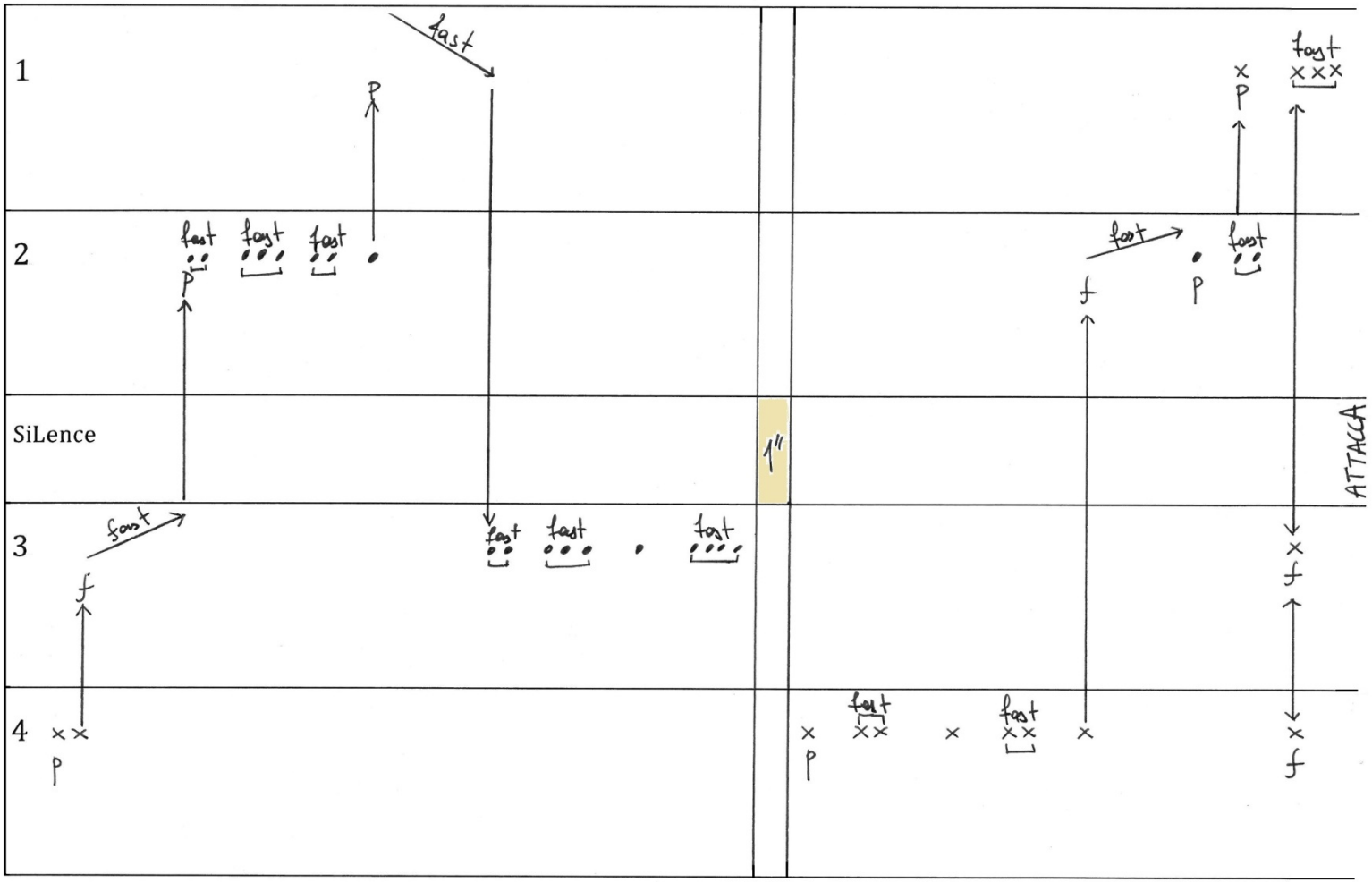


***For four People* (2018)** – Part 27 – **Alexis Porfiriadis**

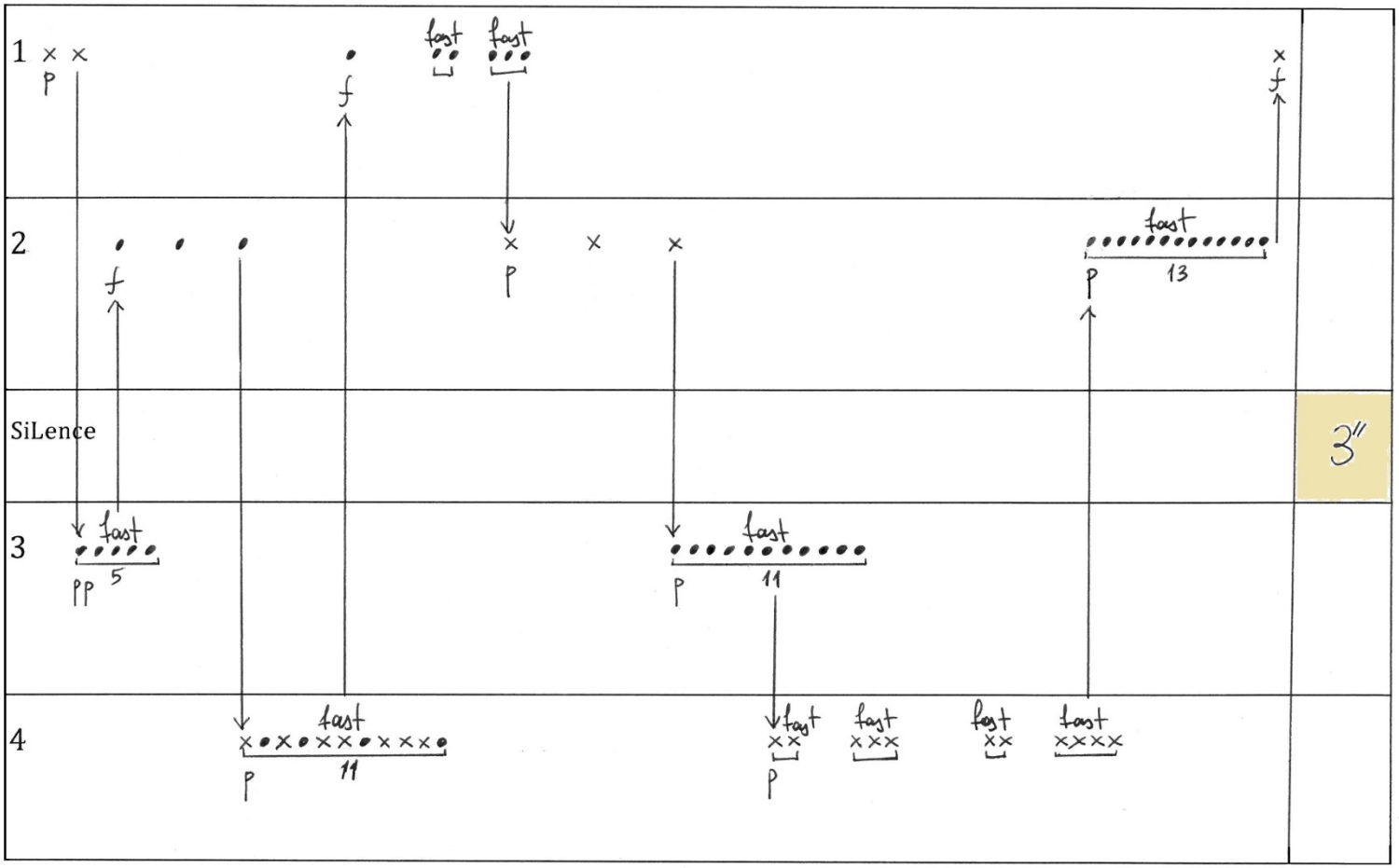


***For four People* (2018)** – Part 28 – **Alexis Porfiriadis**

***For four People* (2018)** – Part 29 – **Alexis Porfiriadis**

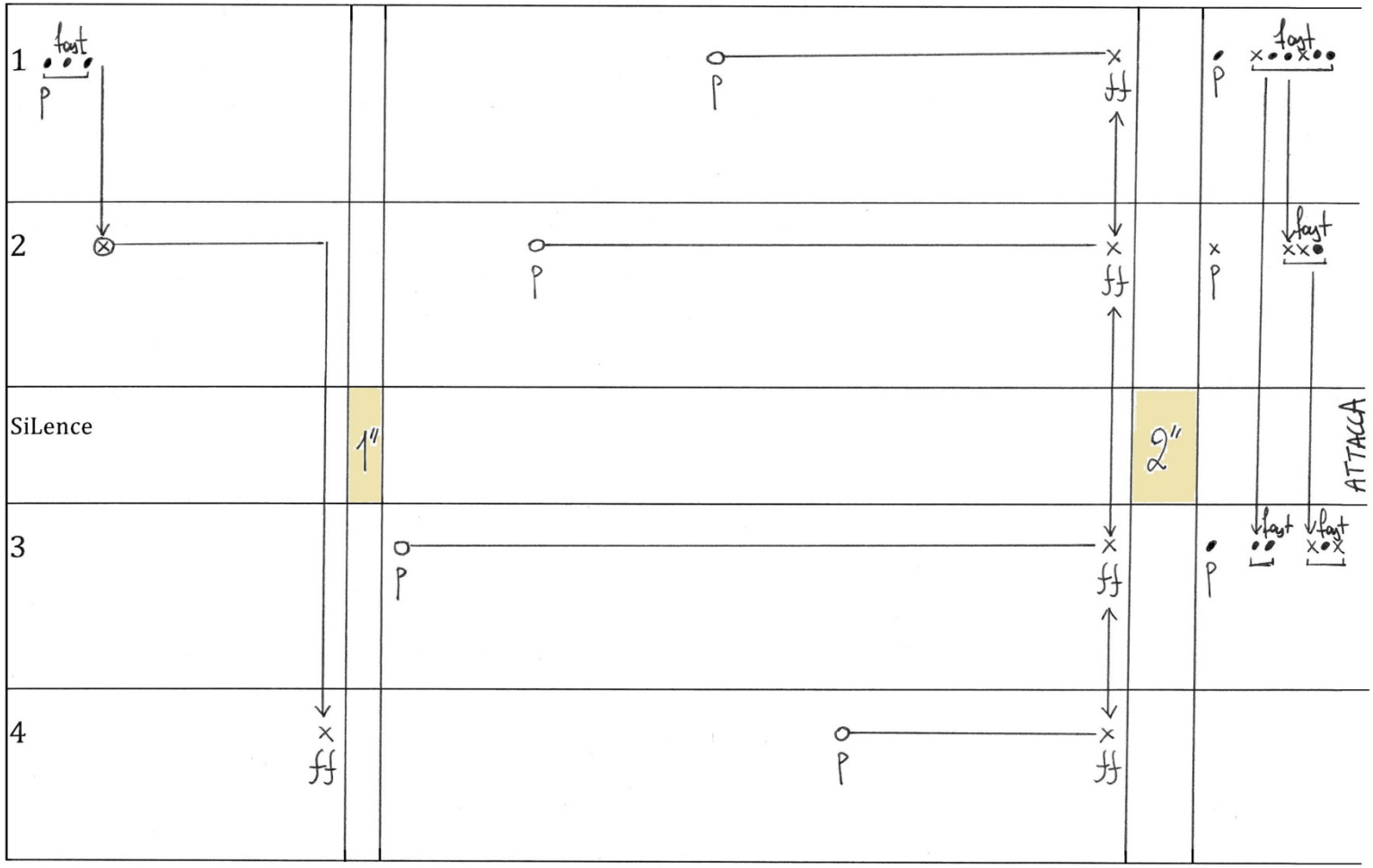


For four People **(2018)** – Part 30 – **Alexis Porfiriadis**

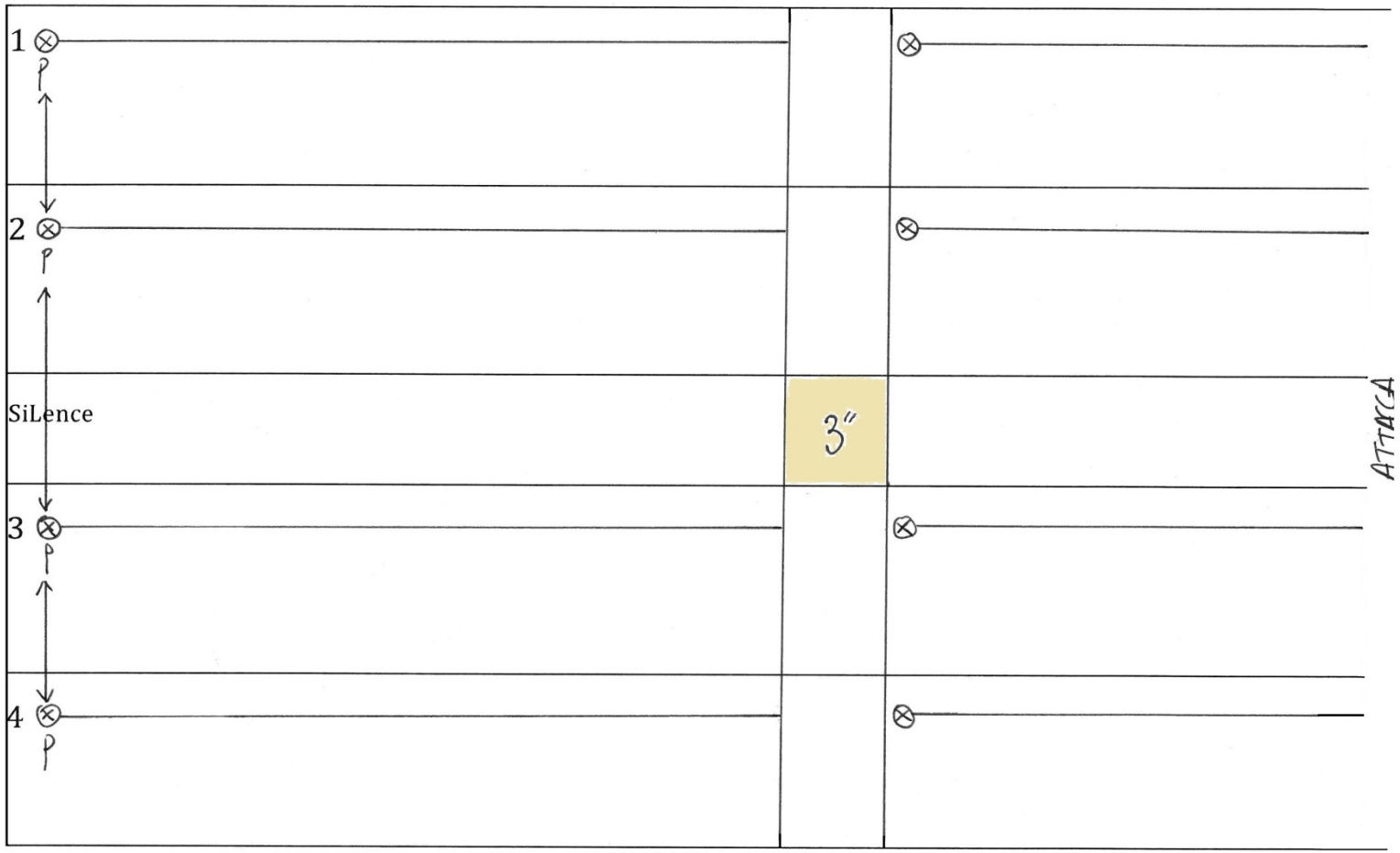


***For four People* (2018)** – Part 31 – **Alexis Porfiriadis**

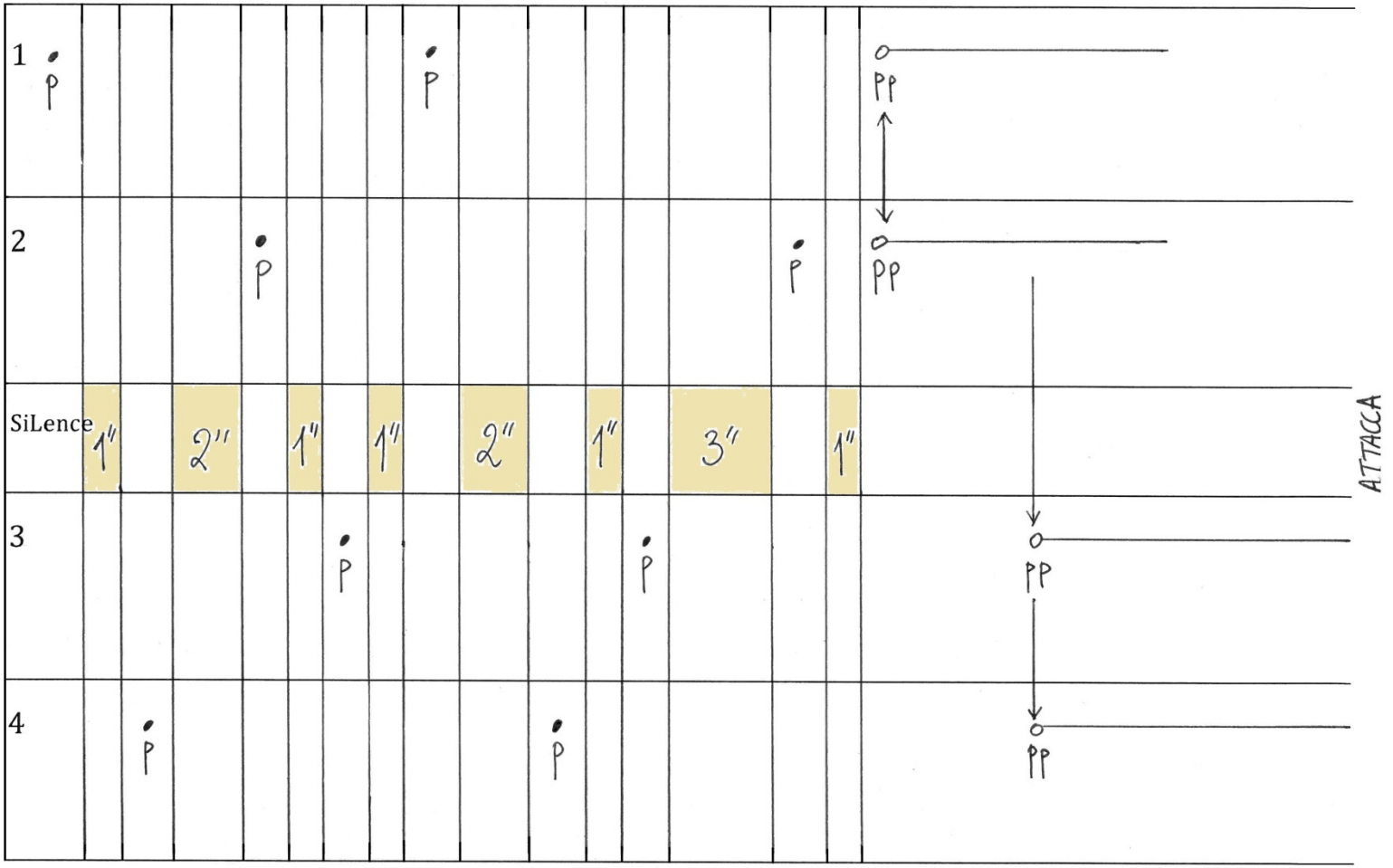
For four People **(2018)** – Part 32 – **Alexis Porfiriadis**



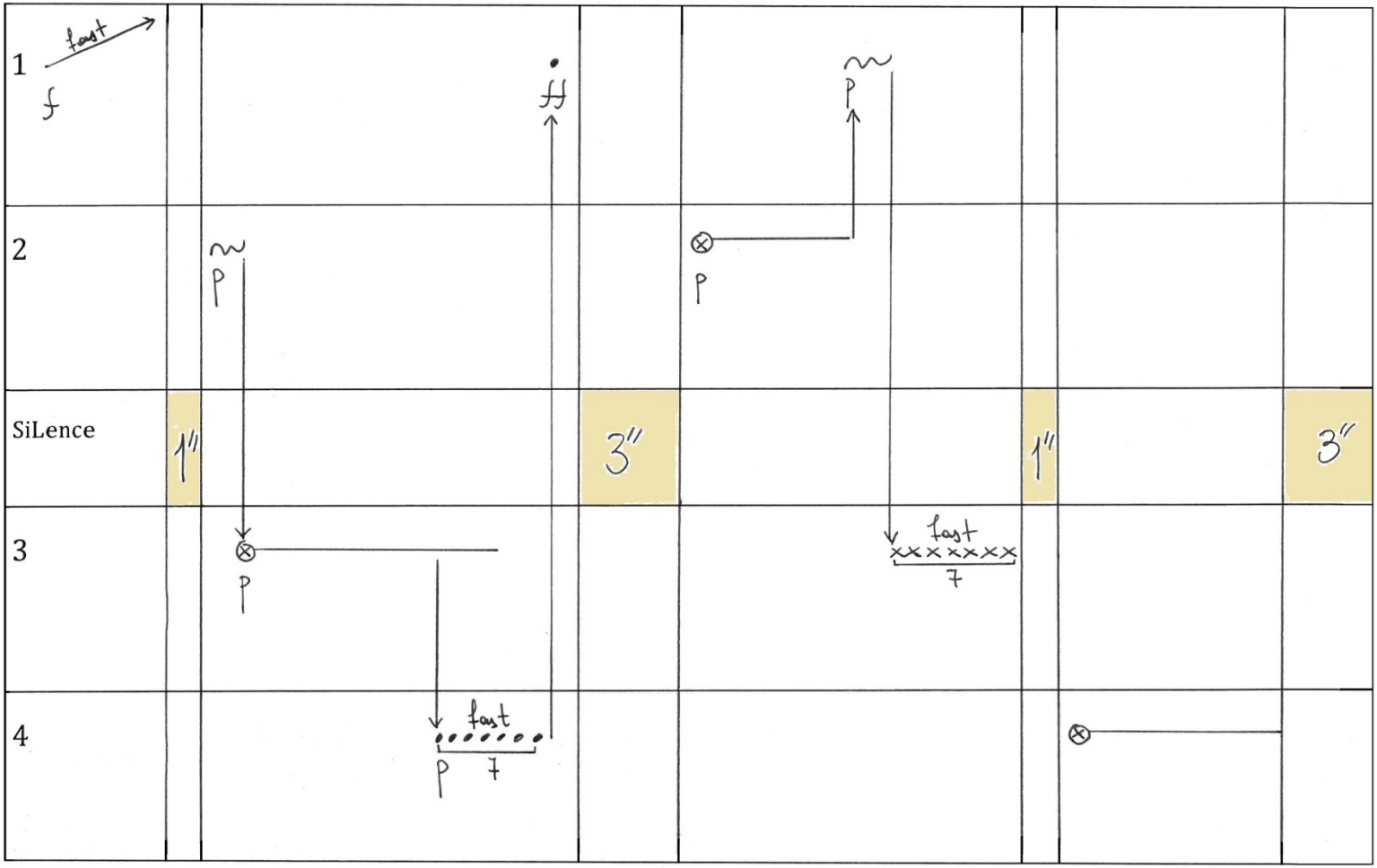
***For four People* (2018)** – Part 33 – **Alexis Porfiriadis**



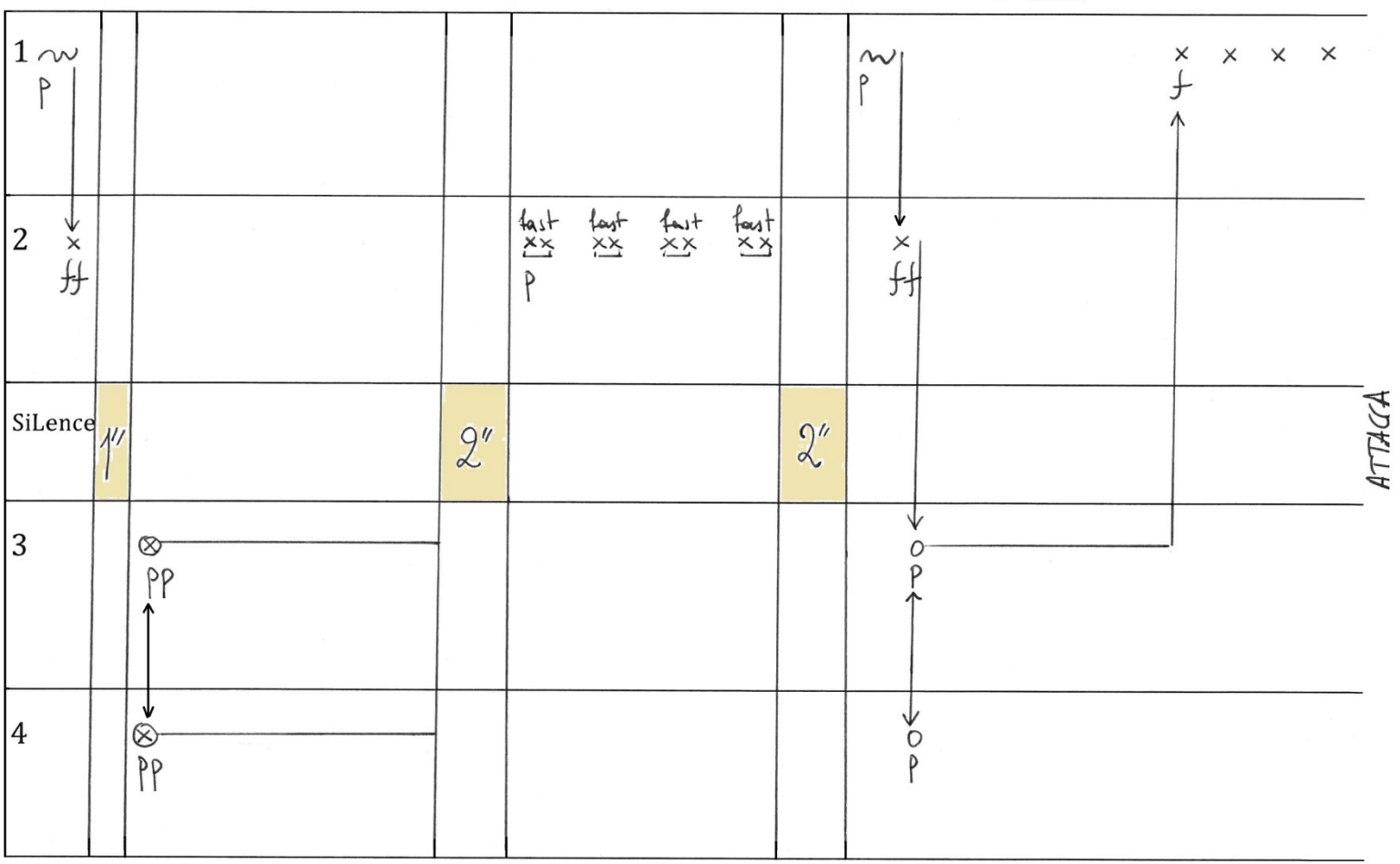
***For four People* (2018)** – Part 34 – **Alexis Porfiriadis**



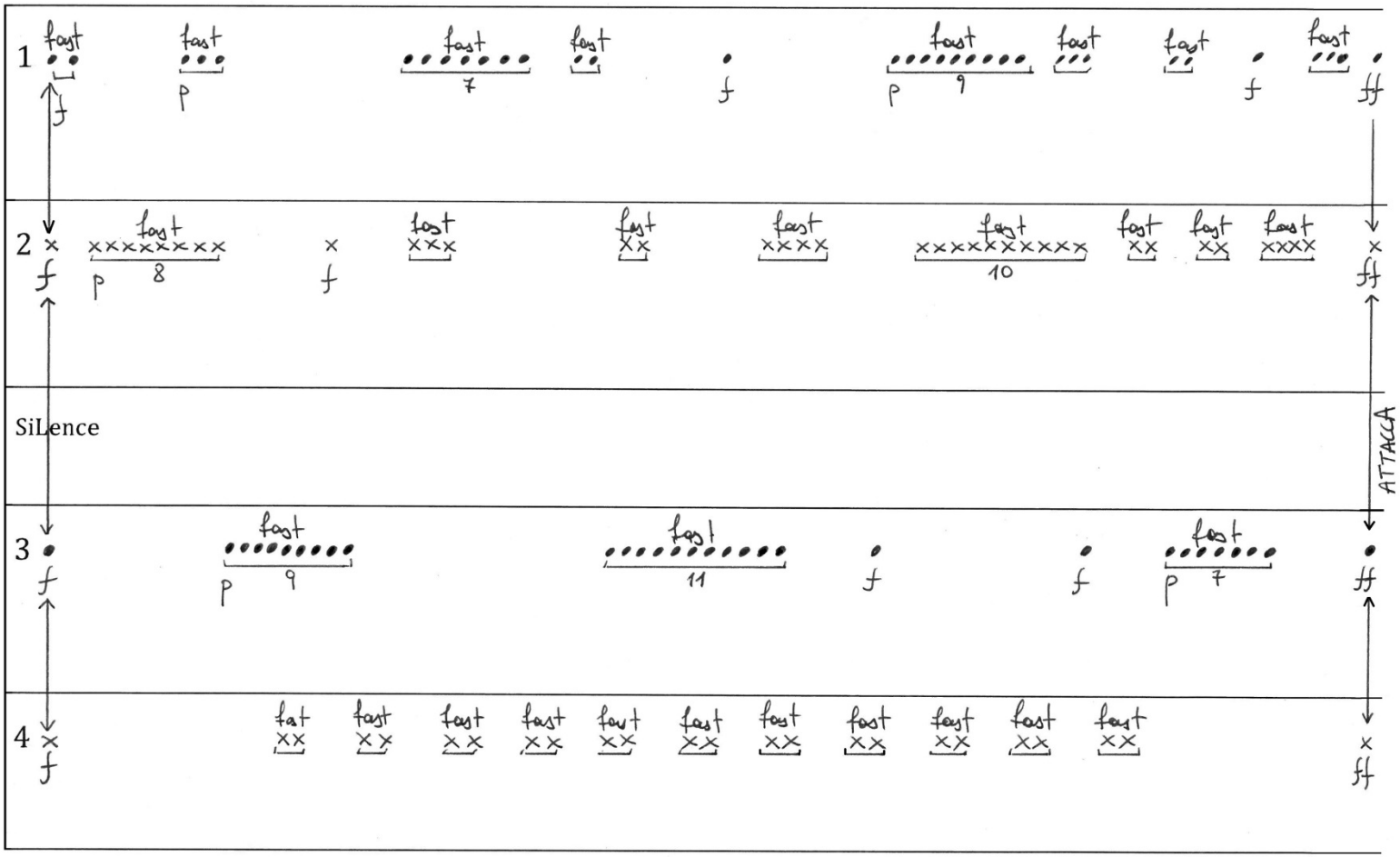
***For four People* (2018)** – Part 35 – **Alexis Porfiriadis**



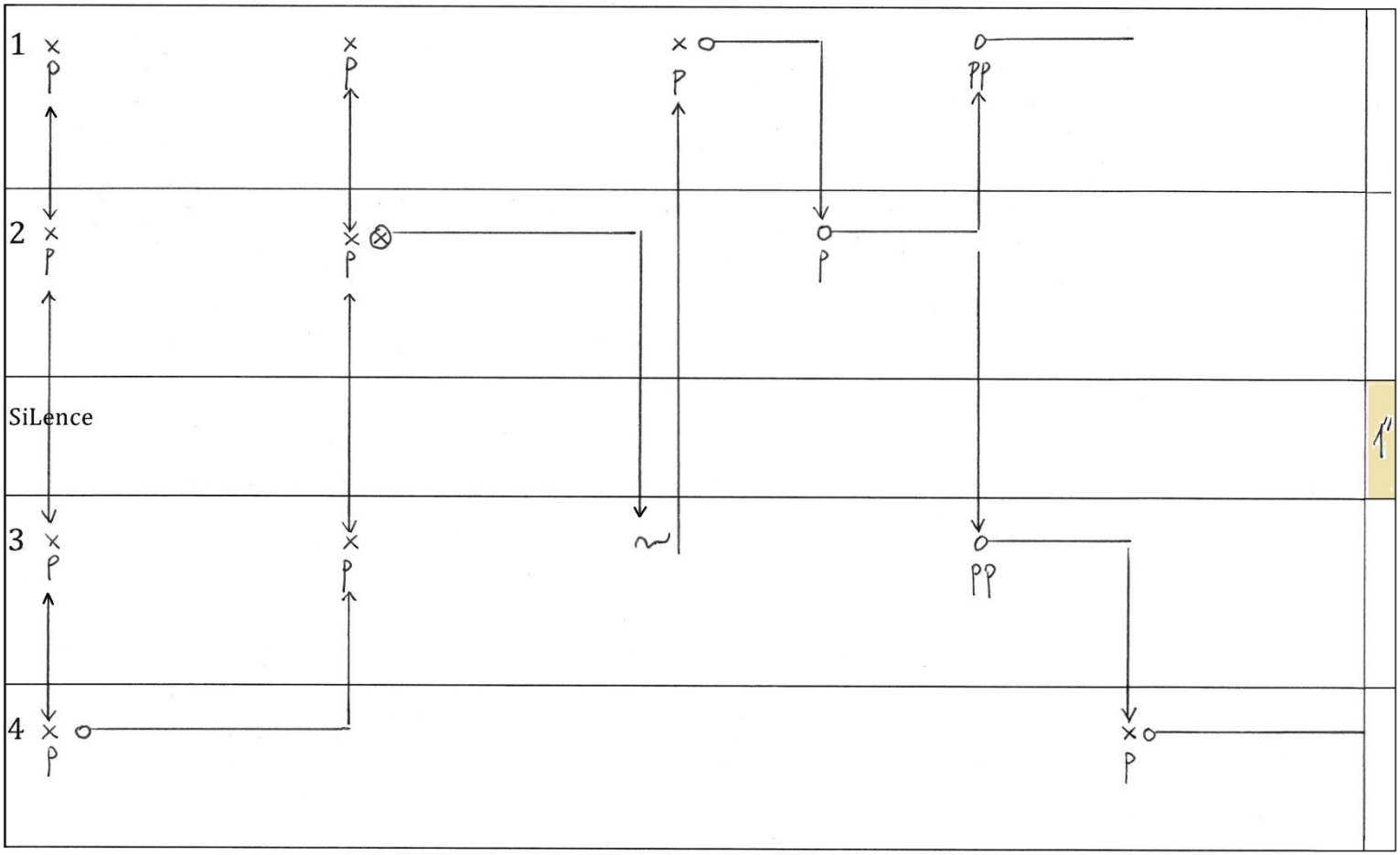
For four People **(2018)** – Part 36 – **Alexis Porfiriadis**



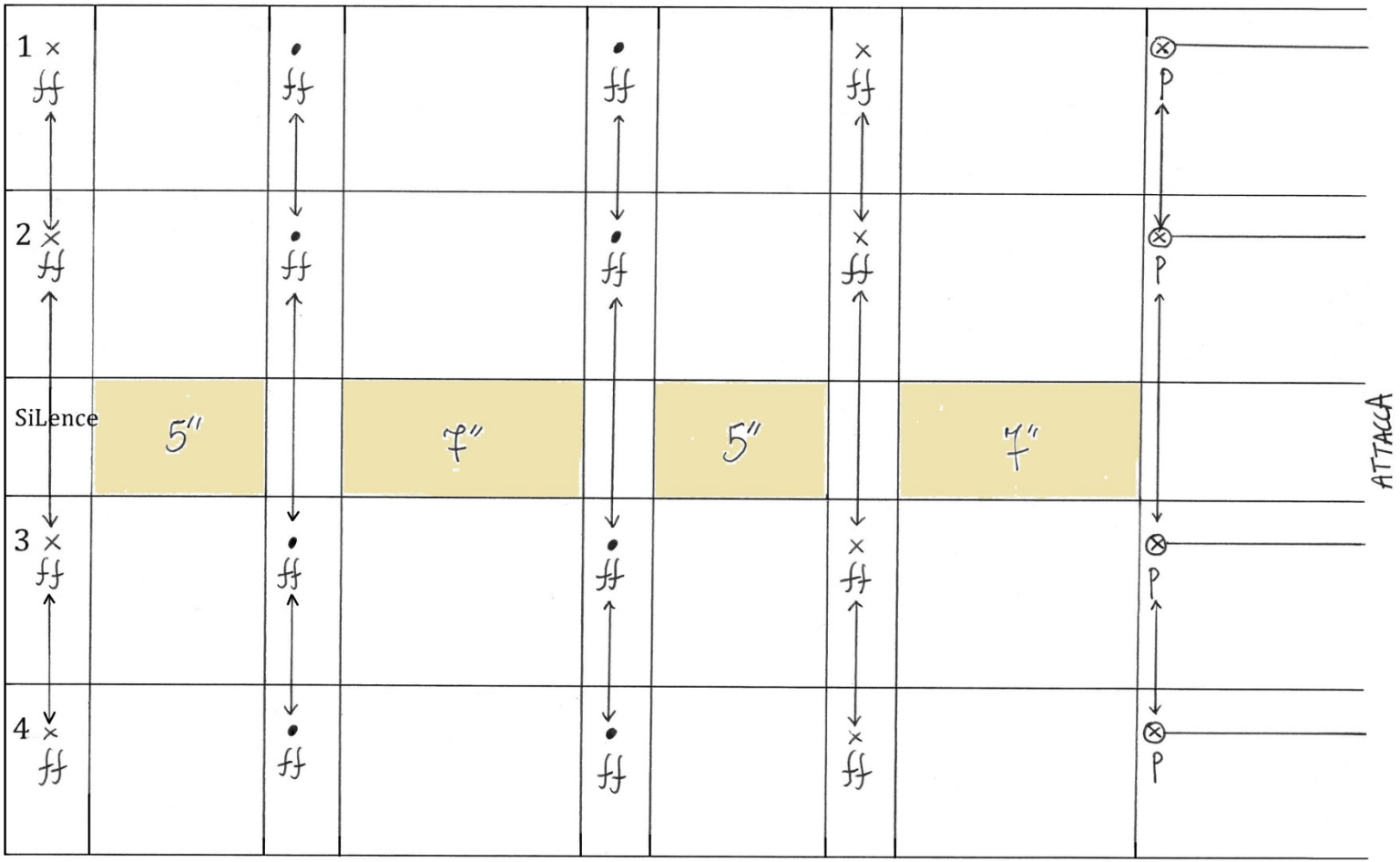
***For four People* (2018)** – Part 37 – **Alexis Porfiriadis**



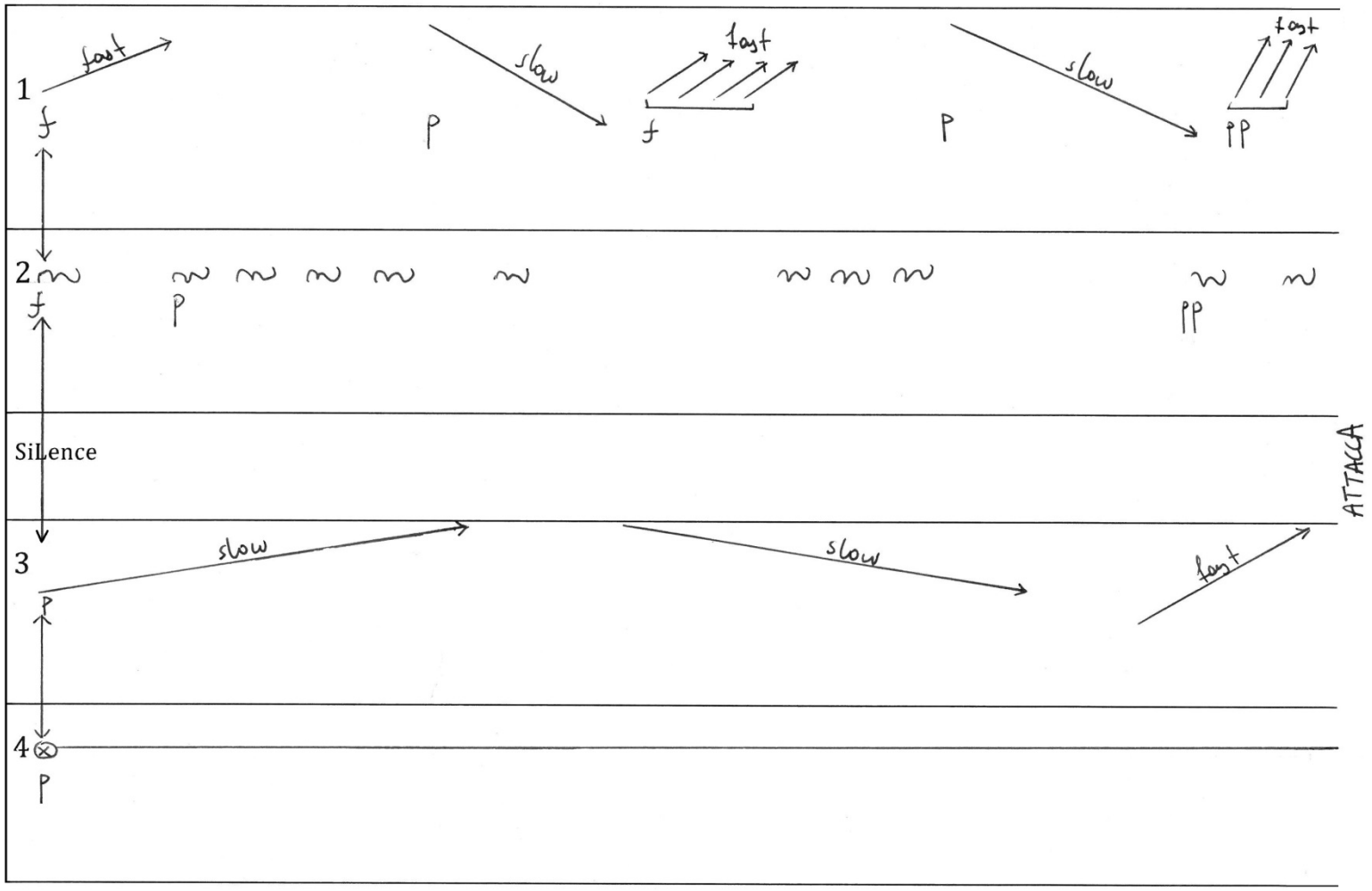
***For four People* (2018)** – Part 38 – **Alexis Porfiriadis**



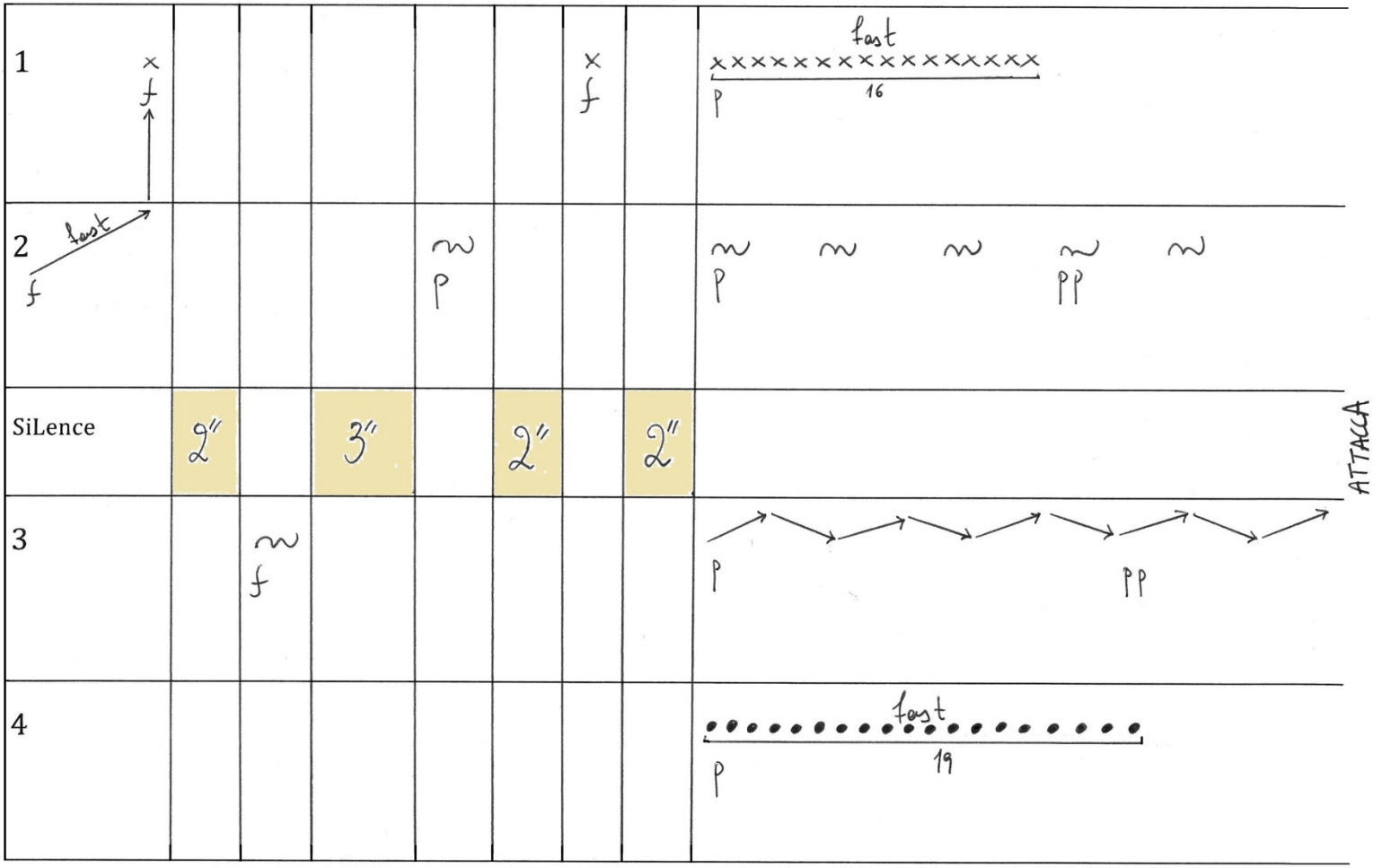
***For four People* (2018)** – Part 39 – **Alexis Porfiriadis**



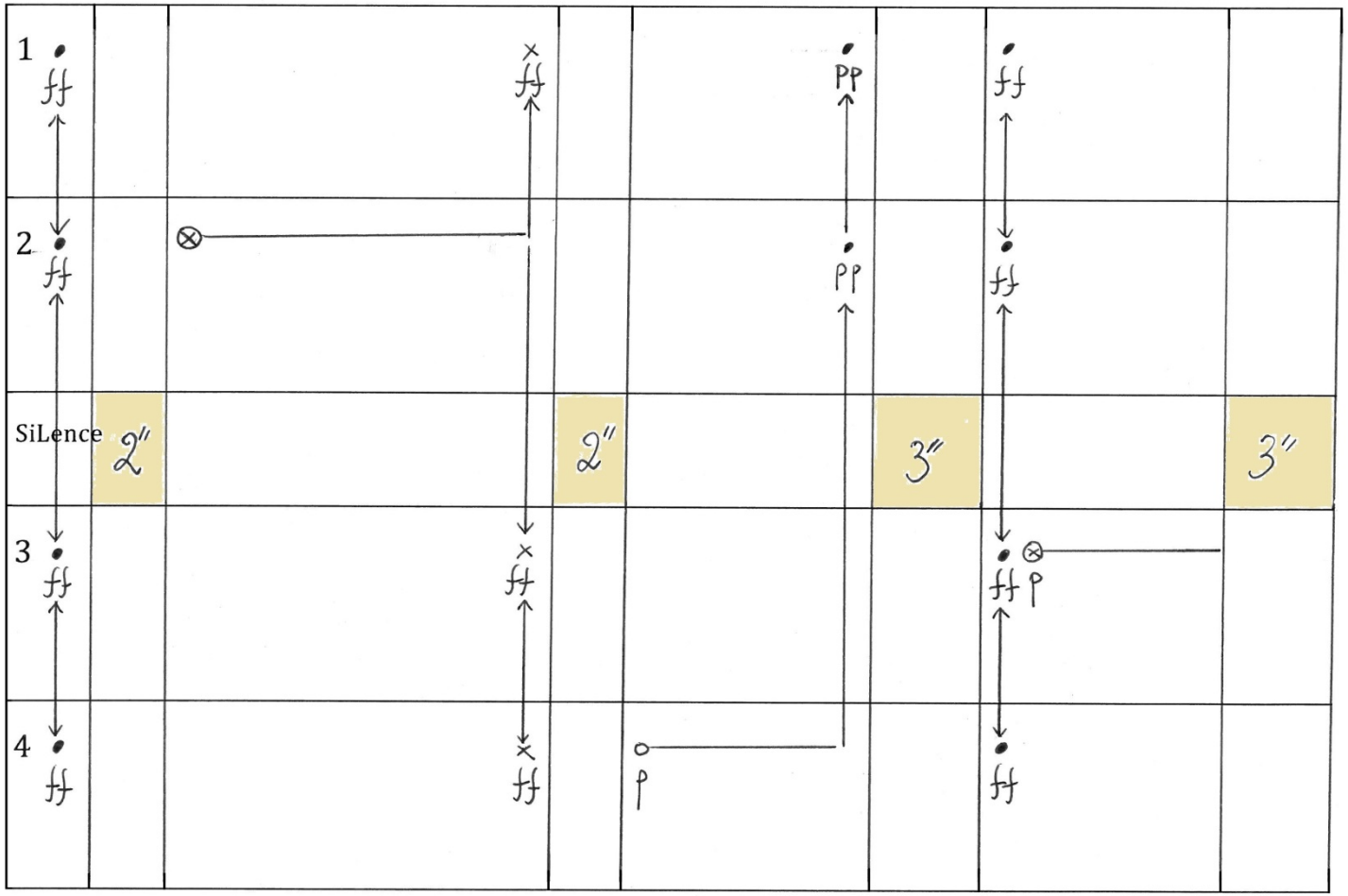
***For four People* (2018)** – Part 40 – **Alexis Porfiriadis**



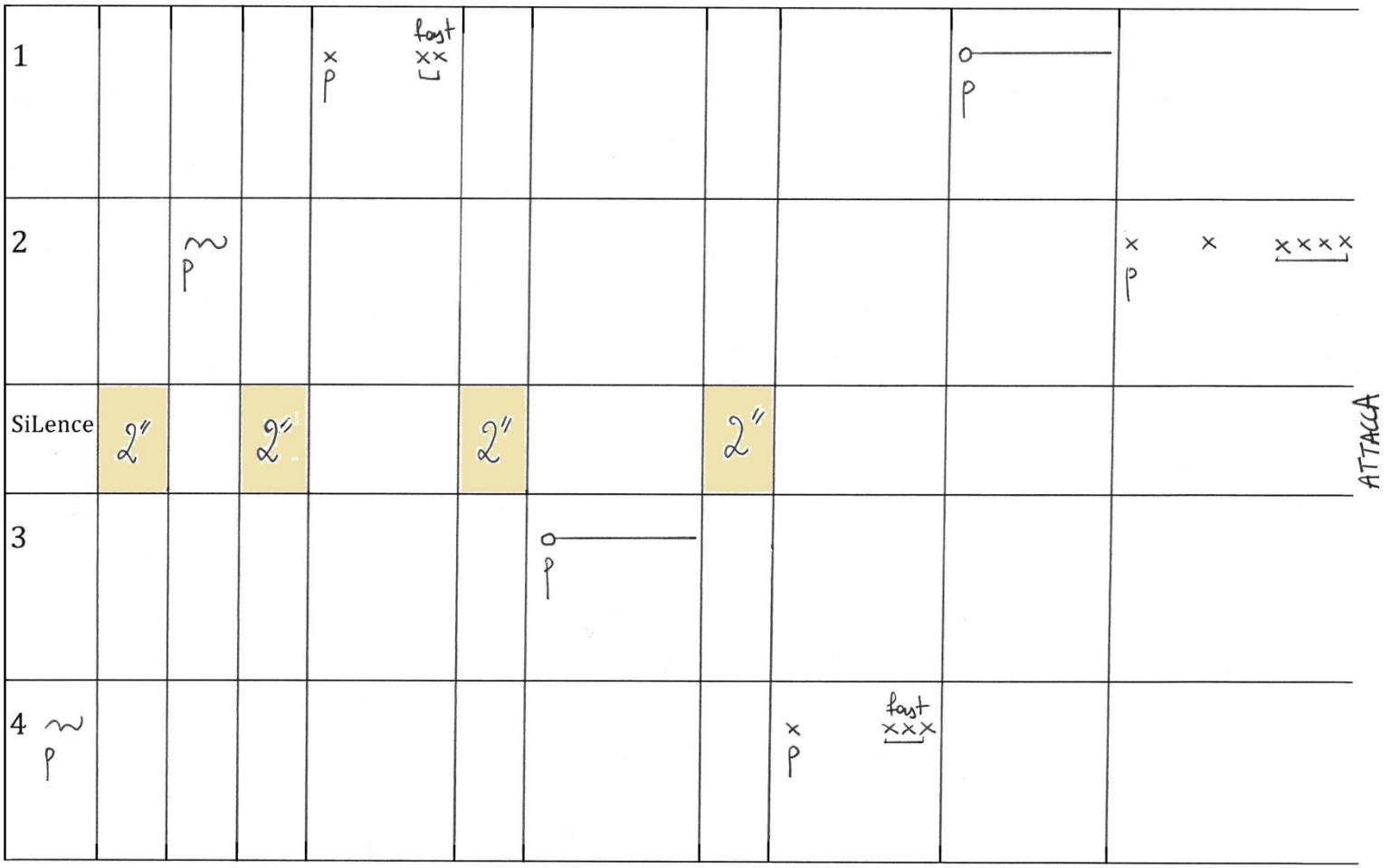
***For four People* (2018)** – Part 41 – **Alexis Porfiriadis**



For four People **(2018)** – Part 42 – **Alexis Porfiriadis**



***For four People* (2018)** – Part 43 – **Alexis Porfiriadis**



***For four People* (2018)** – Part 44 – **Alexis Porfiriadis**