

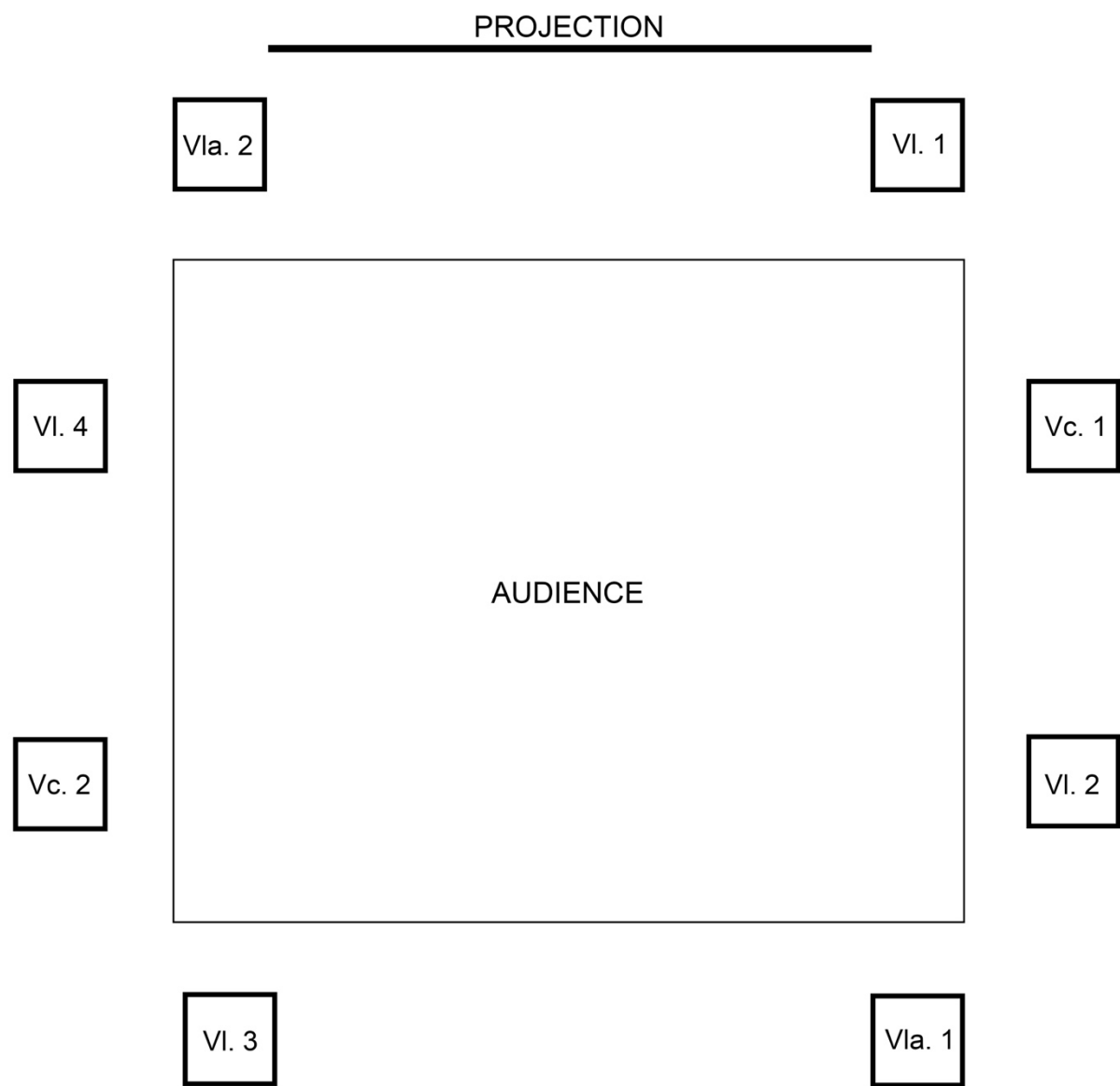
Constantin Basica

Chapter 31, pages 415–926

for string octet and video

Written for the JACK Quartet and the Spektral Quartet

2016



- ord. = ordinario
- s.pont. = sul ponticello
- m.s.pont = molto sul ponticello
- s.tast. = sul tast.
- m.s.tast. = molto sul tast.
- flaut. = flautando
- a.punt. = alla punta
- vibr. = vibrato
- n.vibr. = non vibrato
- m.vibr. = molto vibrato (also)
- c.l.batt. = col legno battuto = continue until marked
- gett. = gettato
- ovpr. = overpressure (▽ = medium; ▼ = strong)
- ♠ = half-flageolet (fingered pitch)
- × ∅ = scratch tone (mute string)
- ♯ = snap pizzicato
- z** = irregular tremolo
- ⋯ = ricochet (bow bounces at the same position over the string)
- = ricochet (bow bounces on the string toward the bridge)
- ⊙ = circular bowing (s = slow; f = fast)
- ⊕ = damp string(s)
- ♭ = quarter flat
- ♭♭ = three-quarter flat
- ♯ = quarter sharp
- ♯♯ = three-quarter sharp

Each instrument is quasi-independent from the others until CUE 1

♩ = 60

This musical score is for a string ensemble, featuring eight parts: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, and Violoncello II. The music is written in 4/4 time with a tempo of 60 beats per minute. The score is divided into four measures by vertical bar lines. Each measure contains specific performance instructions such as *ff*, *f*, *mp*, *mf*, *fff*, *ovpr.*, *ord.*, *pizz.*, *arco*, *m.s.pont.*, *arco s.pont.*, *c.l.batt.*, *flaut.*, and *m.s.tast.*. The notation includes various rhythmic figures, including triplets, sextuplets, and septuplets, as well as dynamic markings and articulation symbols like accents and slurs. The Violin I part starts with a forte (*ff*) dynamic and includes a *pizz.* instruction. The Violin II part features a *ff* dynamic and includes instructions for *ord.* and *ovpr.*. The Violin III part begins with a *ff* dynamic and includes *flaut.* and *pizz.* markings. The Violin IV part starts with a *f* dynamic and includes *fff* and *arco s.pont.* instructions. The Viola I part begins with a *ff* dynamic and includes *ovpr.* and *pizz.* markings. The Viola II part starts with a *ff* dynamic and includes *arco m.s.pont., a.punt.* and *c.l.batt. m.s.pont.* instructions. The Violoncello I part begins with a *ff* dynamic and includes *ord.* and *ovpr. → ord.* markings. The Violoncello II part starts with a *ff* dynamic and includes *s.pont.*, *pizz.*, *arco m.s.pont.*, *ord.*, *ovpr.*, and *m.s.pont.* instructions. The score is a complex orchestration of string parts, each with its own melodic and rhythmic line.

Violin I: *p*, *mp*, *f*, *f*, *mp*, *ff*. *pizz.*, *arco*, *ovpr.*

Violin II: *ff*, *mf*, *mp*, *fff*, *mp*, *ff*. *ord.*, *flaut.*, *m.s.pont.*

Violin III: *mp*, *mp*, *ff*, *p*. *m.s.pont.*, *m.s.tast.*, *m.s.pont.*, *flaut., n.vibr.*

Violin IV: *mf*, *mp*, *f*, *mp*, *f*, *ff*, *mp*, *f*, *ff*. *a.punt.*, *pizz.*, *arco*, *s.pont.*

Viola I: *mf*, *mp*, *ff*, *mp*. *arco m.s.pont.*, *c.l.batt.*, *m.s.pont.*

Viola II: *mp*, *f*, *mp*, *mf*, *ff*, *mp*, *ff*, *f*, *ff*, *mf*. *c.l.batt.*, *s.pont.*, *flaut.*, *pizz.*, *arco m.s.pont., a.punt.*, *ovpr.*, *gliss.*

Violoncello I: *f*, *mp*, *ff*, *mp*, *f*, *mp*, *ff*, *f*. *s.pont.*, *ord.*, *vibr.*, *pizz.*, *arco s.pont.*

Violoncello II: *f*, *mp*, *f*, *ff*, *mp*, *f*, *mp*, *f*, *sfz p*. *pizz.*, *arco s.pont.*, *c.l.batt.*, *m.s.pont.*, *m.s.tast., m.vibr.*

PREPARE FOR SYNC AT CUE 1

adjust tempo or repeat/delete notes
in order to achieve sync at CUE 1

This musical score page contains parts for Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. The score is divided into four measures by vertical bar lines. Measure 9 starts with Vln. I playing a melodic line with dynamics *p*, *mf*, *p*, *mf*, *f*, *mf*, *f*, and *mp*. Vln. II has dynamics *ff*, *f*, *p*, and *f*. Vln. III has dynamics *f* and *mp*. Vln. IV has dynamics *mp*, *f*, and *p*. Vla. I has dynamics *mf*, *mp*, and *p*. Vla. II has dynamics *f*, *mp*, *p*, *f*, and *p*. Vc. I has dynamics *p*, *ff*, *pp*, and *mp*. Vc. II has dynamics *f*, *mp*, *f*, and *p*. The score includes various performance instructions such as *m.s.pont.*, *m.s.tast.*, *ovpr.*, *ord.*, *gliss.*, *arco*, *m.vibr.*, *c.l.batt.*, and *s.pont.*. Measure 10 features a *gliss.* in Vln. IV. Measure 11 includes *arco m.vibr.* in Vla. II and *s.pont.* in Vc. I. Measure 12 concludes with *arco* and *m.vibr.* in Vla. I, *ovpr.* and *ord.* in Vc. II, and *c.l.batt.* in Vc. I. The page number '3' is located in the top right corner.

CUE 1

ALL IN SYNC (maintain sync until next cue, as possible)

4

13 vibr. p mf pp f mp mf p mp pp mp ppp mf p f p mf pp mp

vibr. f pp mf p mp ppp mf mp f mp ff pp mf p mf ppp f pp

vibr. p f p mf pp mp p mp pp mf p f ppp mf ppp mp p f

→ vibr. mp p mp pp mf p f pp mp ppp p mf ff mp pp mp mp

vibr. mp ppp mf p f s.pont. ppp < p pp mf p mf pp mp ppp f pp mf > p mf

vibr. mf > mp f mp ff pp mf p mf ppp f pp mp p mf

flaut. pp mf

Vc. I

Vc. II

17 5

Vln. I *ppp* *mf* *ppp* *f* *p* *mf* *p* *f* *pp* *mf* *p*

Vln. II *mp* *p* *mf* *p* *f* *pp* *mf* *mp* *f* *p* *f*

Vln. III *ppp* *mf* *pp* *mf* *mp* *mf* *p* *mf* *pp* *mp* *p* *mf*

Vln. IV *f* *pp* *mf* *mp* *mf* *f* *mp* *mf* *p* *mf* *p*

Vla. I *ppp* *f* *mp* *mf* *p* *mp* *p* *mf*

Vla. II *sempre p*

Vc. I

Vc. II

s.pont. *ord.* *m.s.pont.* *s.pont.*

21

Vln. I *f* *pp* *mf* *p* *mp* *p* *mf* *p*

Vln. II *mp* *pp* *p*

Vln. III *f* *mf* *p* *mp* *pp* *p* *pp* *p*

Vln. IV *mf* *p* *mf* *p* *mp* *pp*

Vla. I *p* *mf* *p* *mf* *p* *mp* *p* *mf*

Vla. II

Vc. I

Vc. II

s.pont.

pizz.

3

CUE 2 Vln. I, Vla. I, Vla. II, Vc. I IN SYNC
(Vln. II, Vln. III, Vla. II, Vc. II are quasi-independent)

33

Vln. I

arco

f *mf* *p* *mf* *pp*

flaut., n.vibr.

Vln. II

Vln. III

arco

mf *f* *ff* *sf* *mp*

pizz.

Vln. IV

arco

f

c.l.batt.

Vla. I

arco

f *p* *f* *pp* *mf* *pp* *mf*

gliss.

flaut., n.vibr.

Vla. II

flaut., n.vibr.

pp

Vc. I

p *mf* *p* *mp* *pp* *mf* *p* *f* *pp*

Vc. II

follow CUE 2 for entrance, but continue quasi-independent

pizz.

p *mf*

CUE 3 IN SYNC
(Vc. 2 remains independent)

10

38

Vln. I

Vln. II arco m. vibr. *mf* *pp* *mp* ovpr. *mf*

Vln. III arco m. vibr. *mf* *pp* *mp*

Vln. IV m.s. tast. *f* *ppp*

Vla. I m.s. pont. *pp* ovpr. *mf* flaut. *pp* *mf*

Vla. II

Vc. I arco m. vibr. *mf* *pp* *mp*

Vc. II

7 6 5 3 3 5 6

55

Vln. I *gett.* *p* *mf* *f* *mf*

Vln. II *m.s.tast.* *p* *mf* *f* *mf*

Vln. III *gett.* *p* *mf* *f* *mf*

Vln. IV *m.s.pont.* *p* *mf* *f* *mf*

Vla. I *ovpr.* *ord.* *flaut.* *m.s.pont.* *mf* *mp* *p* *pp* *ppp* *f* *mf*

Vla. II *p* *mf* *ovpr.* *ord.* *flaut.* *m.s.pont.* *mf* *mp* *p* *pp* *ppp*

Vc. I *ovpr.* *ord.* *flaut.* *m.s.pont.* *mf* *mp* *p* *pp* *ppp*

Vc. II *sf* *mf* *simile*

61

Vln. I n.vibr. → m.vibr. → n.vibr. *mf*

Vln. II n.vibr. *mf* *ppp* *mf*

Vln. III n.vibr. → m.vibr. → n.vibr. *mf*

Vln. IV n.vibr. *mf* *ppp* *mf* *ppp* (tremolo accel.) *gliss.* **quasi-independent until CUE 4** sul D m.s.pont., a.punt. *f* *gliss.*

Vla. I n.vibr. → m.vibr. → n.vibr. *mf* ovpr. *f*

Vla. II n.vibr. *mf* *ppp* *mf* ovpr. *f*

Vc. I ovpr. a.punt. (tremolo accel.) *f* *ppp* *gliss.*

Vc. II

quasi-independent until CUE 4
sul G
m.s.pont., a.punt. *gliss.*
(tremolo accel.)

quasi-independent until CUE 4
sul D
m.s.pont., a.punt. *gliss.*
(tremolo accel.)

continue independently until CUE 6
(s) *f* *sempre p*

68 15

Vln. I *ppp* *gliss.* *pp*

Vln. II *ppp* *gliss.* *pp*

Vln. III

Vln. IV *gliss.* *pp*

Vla. I *quasi-independent until CUE 4*
sul A
m.s.pont., a.punt. *gliss.* *pp*

Vla. II *quasi-independent until CUE 4*
m.s.pont., a.punt. *(tremolo accel.)* *gliss.* *pp*

Vc. I *quasi-independent until CUE 4*
ord. *gliss.* m.s.pont. *pp*

Vc. II *mp* *p*

(sf) *(sf)* *(simile)*

WAIT ON FERMATA
(except Vln. III and Vc. II)

CUE 5 IN SYNC (except Vln. III and Vc. II)

CUE 6
STOP
(except Vc. I and Vc. II)

ALL WAIT
ON FERMATA 17

The score is arranged in a system with eight staves. The top five staves are for Violins I, II, III, and IV, and Viola I. The bottom two staves are for Violoncello I and Violoncello II. The music is in 4/4 time and features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings include *pp*, *f*, *sub. mp*, *ff*, *sub. p*, *fff*, and *p*. Performance instructions include *m.s.pont.*, *quasi-rall. until CUE 7*, and *Molto rubato ord.*. There are several fermatas indicated by a circled 'S' above the notes. The score ends with a final fermata on the 17th measure.

CUE 7
ALL IN SYNC

18

83

Vln. I
s.pont. p
flaut. pp p pp
mp f

Vln. II
ord. ovpr. ppp p pp
flaut. pp p pp
mp f

Vln. III
ord. ovpr. p mf mp
flaut. ppp p ppp
mp f

Vln. IV
s.pont. p
flaut. ppp p pp
mp f

Vla. I
ord. ovpr. ppp mp p
flaut. ppp p pp
mp f

Vla. II
s.pont. p
flaut. ppp p pp
mp f

Vc. I
ord. sul D ppp
gliss. f sub.p
s.pont. mf
sul G p
n.vib., flaut. p
gliss. mf
sul G p
sul A ord. ovpr. ord. sul G ovpr. ord.
sul D f sub.p f mf ff
m.vibr.

Vc. II
arco flaut. ppp p pp
pizz. sf
arco mp
f

88

Vln. I m.vibr. *pp* *p* arco gett., a.punt.

Vln. II m.vibr. *pp* *p* arco gett., a.punt. *pp*

Vln. III m.vibr. *pp* *p* arco gett., a.punt. *pp*

Vln. IV m.vibr. *pp* *p* arco gett., a.punt. *pp*

Vla. I m.vibr. *pp* *p* **quasi-independent**
s.pont. *sempre p* vary the speed of the trill approximately
in sync with the speed of the glissando
gliss.

Vla. II m.vibr. *pp* *p* arco gett., a.punt. *pp*

Vc. I m.s.pont. *mp* ord. *mp* *f* *gliss.* gett. sul G *pp* *gliss.* ord. *f* *gliss.* ord. *ovpr.* *ff* sul C

Vc. II m.vibr. *p* pizz. *f*

WAIT ON FERMATA CUE 8

93 → c.l.batt.

Vln. I *p* *mf* *f* *pp* *mp*

Vln. II *f* *pp* *mp* *f* *pp* *mp* *f*

Vln. III *p* *mf* *f* *pp* *mp* *f* *pp* *mp*

Vln. IV *p* *mf* *f* *pp* *mp* *f*

Vla. I *gliss.* *gliss.* *gliss.*

Vla. II *gliss.* *gliss.* *sempre p*

Vc. I *p* *f* *mp* *p* *ord.* *m.s.pont.*

Vc. II *sf*

quasi-independent
○ vary the bowing speed approximately in sync with the speed of the glissando

quasi-independent c.l.batt. ord. → s.pont. c.l.batt. ord. → s.pont. simile

quasi-independent ord. → s.pont. c.l.batt. ord. → s.pont.

quasi-independent c.l.batt. ord. → s.pont. c.l.batt.

99 c.l.batt. ord. → s.pont. simile

Vln. I *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *p* *f* > *pp* < *mf* *f* > *p*

Vln. II *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *p* *f* > *pp* < *mf* *f* > *p* *f* > *pp*

Vln. III simile *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *p* *f* > *pp* < *mf* *f* > *p* *f* > *pp*

Vln. IV ord. → s.pont. simile *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *pp* < *mp* *f* > *p* *f* > *pp* < *mf* *f* > *p* *f* >

Vla. I gliss. gliss.

Vla. II gliss. gliss. gliss.

Vc. I

Vc. II

107

Vln. I *f* *pp* *mf* *f* *pp* *f* *pp* *f* *mf* *p* *f* *pp* *f* *pp* *f* *pp*

Vln. II *f* *pp* *f* *f* *pp* *f* *mf* *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. III *f* *pp* *f* *pp* *f* *f* *pp* *f* *mf* *p* *f* *pp* *f* *pp* *f* *pp*

Vln. IV *f* *pp* *f* *pp* *mf* *p* *f* *pp* *f* *pp* *f* *mf* *p* *f* *pp* *mf* *f* *pp* *f* *pp*

Vla. I *gliss.* *gliss.* *gliss.* *gliss.*

Vla. II *gliss.* *gliss.* *gliss.* *gliss.*

Vc. I simile

Vc. II simile

111

Vln. I *f* *pp* *f* *pp* *f* *pp* *pp* *mp* *p*
 Vln. II *pp* *f* *pp* *mf* *f* *pp* *f* *pp* *mp*
 Vln. III *f* *pp* *f* *pp* *mf* *f* *pp* *f* *pp* *mf*
 Vln. IV *f* *pp* *f* *pp* *f* *pp* *f* *pp* *mf*
 Vla. I *gliss.* *gliss.* *mp*
 Vla. II *gliss.* *gliss.* *mp* *p*
 Vc. I *p*
 Vc. II *ppp*

sul A
 n.vibr. (s.pont.) until CUE 11
 s.pont., n.vibr. until CUE 12
ALL WAIT ON FERMATA

CUE 11
Only for Vln. I

26

125

Vln. I *pp* → m.s.pont.

Vln. II *quasi-independent* *mf* *mp* *mp*

Vln. III *quasi-independent* *mf* *p* *mf* *pp* *mp* *pp* *mp* *pp*

Vln. IV *quasi-independent* *mf* *mp* *pp* *mf* *pp* *ovpr.* *s.pont.* *pp*

Vla. I *quasi-independent* *pp* *mp* *mp* *pp* *p*

Vla. II *quasi-independent* *mf* *mp* *mp* *ovpr.* *s.pont.* *mp*

Vc. I *quasi-independent* *mf* *gliss.* *gliss.* *p*

Vc. II *quasi-independent* *mp* *pp* *mp* *p* *p*

CUE 12 Vln. I, Vln. II, Vln. III, and Vc. 2
IN SYNC

133

Vln. I
133
mp

Vln. II
mp m.s. pont.

Vln. III
mp
p poco a poco cresc. m.s. pont.

Vln. IV
p *pp* *p* *pp*

Vla. I
p *mp* *pp*

Vla. II
pp *p* *pp*

Vc. I
p *pp* gliss.

Vc. II
m.s. pont.
p poco a poco cresc.

CUE 13 ALL IN SYNC

28

139

$\text{♩} = 90$

Vln. I

Vln. II

Vln. III

Vln. IV

Vla. I

Vla. II

Vc. I

Vc. II

ord.

mf

ord. (feel free to change some of the slurs, if it's more convenient)

f

ord.

mp

CUE in new tempo ord.

p

(long rest after page turn)

CUE in new tempo ord.

p

ord. (feel free to change some of the slurs, if it's more convenient)

f

CUE WITH VLA. II
fast, poco a poco accel.
(not in sync with the others)

ord., non legato, a.punt.; exact pitches are less and less important; transition gradually to: half-flageolets, tremolo, m.s.pont.
focus on getting faster and faster, softer and softer

30

149

Vln. I
mp poco a poco dim.
pitches: poco a poco accel. / rests: poco a poco rall.
(no more in sync with the others)
gradually move to m.s.pont.

Vln. II
poco a poco dim.

Vln. III
transition gradually to:
half-flageolets, tremolo, m.s.pont.
non legato, a.punt.

Vln. IV
transition gradually to: half-flageolets and m.s.pont.

Vla. I
repeat

Vla. II
CUE WITH VL. I
fast, poco a poco accel.
(not in sync with the others)
ord., non legato, a.punt.; exact pitches are less and less important; transition gradually to: half-flageolets, tremolo, m.s.pont.
focus on getting faster and faster, softer and softer
mp poco a poco dim.

Vc. I
repeat

Vc. II
exact pitches are less and less important;
focus on getting faster and faster, softer and softer
non legato, a.punt.

accel. until exhaustion; finish ad libitum (independently from the others)
m.s.pont., a.punt.

The score consists of eight staves: Vln. I, Vln. II, Vln. III, Vln. IV, Vla. I, Vla. II, Vc. I, and Vc. II. Measures 154-31 are shown. Vln. I, Vln. III, Vla. II, and Vc. II have musical notation throughout. Vln. II and Vln. IV have rests with a bridge mark and 'pppp' dynamic. Vla. I has a rest with 'poco a poco al niente' dynamic. Vc. I has a rest with 'rall. until you hear nobody else playing; finish ad libitum (independently from the others)' instruction. Vln. I, Vln. III, Vla. II, and Vc. II have 'ppp poco a poco al niente' dynamics. Vln. II and Vln. IV have 'pppp' dynamics. Vln. I, Vln. III, Vla. II, and Vc. II have 'accel. until exhaustion; finish ad libitum (independently from the others) m.s.pont., a.punt.' instructions. Vln. II and Vln. IV have 'extremely fast over the bridge' and 'extremely fast m.s.pont.' instructions. Vla. I has 'continue until you hear nobody else playing; finish ad libitum (independently from the others)' instruction. Vln. I, Vln. III, Vla. II, and Vc. II have 'add more and more time between attacks until you hear nobody else playing; finish ad libitum (independently from the others)' instructions.

ppp poco a poco al niente

extremely fast
over the bridge

add more and more time between attacks until
you hear nobody else playing; finish ad libitum
(independently from the others)

pppp

accel. until exhaustion; finish ad libitum (independently from the others)
m.s.pont., a.punt.

ppp poco a poco al niente

extremely fast
m.s.pont.

add more and more time between attacks until you hear nobody else playing;
finish ad libitum (independently from the others)

pppp

continue until you hear nobody else playing; finish ad libitum (independently from the others)

poco a poco al niente

accel. until exhaustion; finish ad libitum (independently from the others)
m.s.pont., a.punt.

ppp poco a poco al niente

rall. until you hear nobody else playing; finish ad libitum (independently from the others)

poco a poco al niente

accel. until exhaustion; finish ad libitum (independently from the others)
m.s.pont., a.punt.

ppp poco a poco al niente