

Constantin Basica

## **Encore**

for flute, tenor saxophone, violin, violoncello, and conductor

2016

## Instructions & Timeline

In this piece, the conductor and the ensemble are out of sync most of the time. The ensemble begins in the middle of the score, while the conductor begins at the end. Afterwards, they loop from the actual beginning of the score. Towards the end of the piece, the entire piece jumps to the beginning for a while, then ends abruptly. The concert etiquette (standing up, bowing, etc.) are part of the loop. However, the conductor's loop increases in length each time during the "concert etiquette" part, as described below.

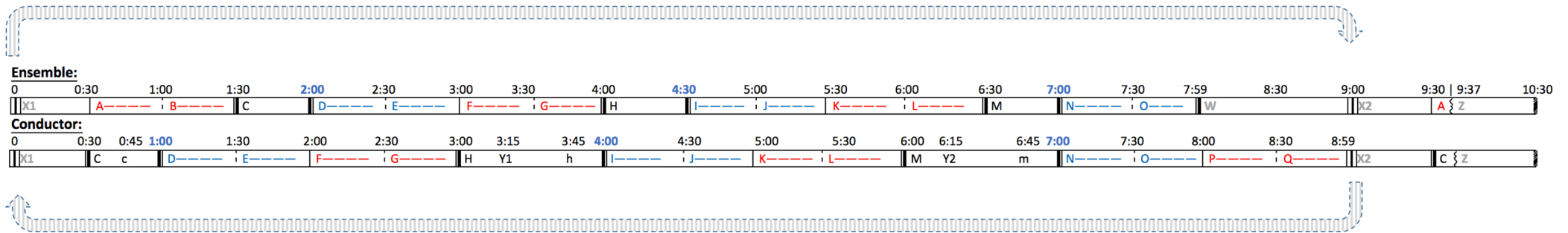
The piece must not appear in the program and is to be played at the end of the concert as an encore.

**X1:** During the applause for the last piece in the program, the conductor thanks the audience for coming to the concert and says a few kind words about the hosts. Then the conductor says: "We have one more piece prepared for you, but we need a few seconds to prepare". If the previous piece involved more instrumentalists, they leave now and only the four players for this piece remain on the stage. They arrange their chairs and music stands in a semi-circle and then tune. When they are ready, the conductor turns around to the audience and says: "And now, *Encore* by Constantin Basica".

**W:** After the fermata in bar 46 of **O**, the four players suddenly stand up and begin to rearrange chairs and music stands in the position they were at the end of the previous piece. If other instrumentalists played in the previous piece, they return to the stage. All players, instruments, chairs, and music stands must be in the same place they were during the applause after the previous piece. All players bow together (once or twice, depending if the conductor is not finished yet) then wait standing.

**X2:** After the fermata in bar 46 of **Q**, the conductor suddenly turns around and everything that happened in **X1** should be repeated as closely as possible.

**Z:** The players and the conductor repeat all the gestures from **C/Y1**, but when the composer (or the substitute) comes to the stage, he/she says "Thank you" to the conductor, who in turn says "Thank YOU" to the composer; then the composer/substitute says "Thank you" to the ensemble, as they stand up. The conductor says "Thank you" to the ensemble and, while they bow, the four musicians say "Thank you" in unison to the audience. Everybody bows one more time, while saying "Thank you" to the audience.



The conductor should exhibit two contrasting styles of beating:

- bars 1-16: legato, very fluent, soft (indicate instrument entrances in the beginning)
- bars 17-46: sharp, angular

The four musicians are asked—as much as possible—to peak at the conductor (or at the place where he is supposed to conduct, even if he is not there), as if they were actually following him. Ensemble cues between the four musicians—especially in bars 17-46—are unavoidable, but please make them as subtle as possible (again, to give the impression that the conductor is leading).

## Strings

ord.	= ordinario
s.pont.	= sul ponticello
m.s.pont	= molto sul ponticello
s.tast.	= sul tasto
m.s.tast.	= molto sul tasto
flaut.	= flautando
c.l.batt.	= col legno battuto
c.l.ric.	= col legno ricochet
c.l.tr.	= col legno tratto
ovpr.	= overpressure ( ▽ = medium; ▼ = strong)
×⊗	= scratch tone (mute string)
♯	= snap pizzicato

**All indications of technique are valid  
only until the next indication.**

## Winds

ord.	= ordinario
flz.	= flutter tongue
ovb.	= overblow
↓	= slap tongue
◇	= breathy sound
bisbigl. ˜	= bisbigliando

## General

ord.	= ordinario
n.vibr.	= non vibrato
m.vibr.	= molto vibrato
♭	= quarter flat
♭♭	= three-quarter flat
♯	= quarter sharp
♯♯	= three-quarter sharp

**D/I/N**

♩ = 60

Flute: *pp*, *p*, *ppp*, *mp*, n.vibr.

Tenor Saxophone: *p*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*

Violin: flaut., n.vibr. *mp*, ord., s.pont., ord., c.l.ric. ord., *p*, *mf*, *p*, *mp*, *pp*

Violoncello: flaut., n.vibr. *ppp*, *p*, *pp*, ord., *ppp*, *mp*, *p*, *mf*, ovpr.



$\frac{3}{4} + \frac{3}{16}$

$\frac{4}{4}$

$\frac{3}{4} + \frac{2}{16}$

Fl. (5): ord., *pp*, *mp*, *p*, m.vibr., *mf*, *mp*, *f*, n.vibr., *p*, m.vibr., *mf*, *mp*, m.vibr., *mf*, *p*

Sax.: *mf*, *p*, *mf*, *p*, *mp*, *ppp*

Vln.: *mf*, *p*, m.s.pont., *mp*, s.pont., s.tast., *pp*, *ppp*, s.tast., m.vibr., *p*, flaut., *f*, *p*, c.l.batt., c.l.tr., *f*, *p*, pizz., arco n.vibr., *mf*, *p*, *mp*

Vc.: s.tast., m.vibr., ord., s.pont., *ppp*, c.l.batt., ord., *f*, *mp*, s.pont., *mf*, *p*, m.vibr., *mf*, s.pont., m.s.pont., *p*, *mp*, n.vibr., *pp*

E/J/O

2

9

Fl.  $\frac{4}{4}$   $\frac{3}{4} + \frac{1}{16}$   $\frac{4}{4}$   $\frac{3}{4}$

Sax.

Vln.

Vc.

*f p n.vibr. m.vibr. mf f p mf*

*mf p mf p ord. m.s.pont. ord. m.s.tast. s.pont.*

*p f p mf p mf p mf p*

*mf pp mf p ord., n.vibr. s.tast. pp*

13

Fl.  $\frac{4}{4}$  158

Sax.

Vln.

Vc.

*f p bisbigl. n.vibr. mf m.vibr. pp f*

*pp mp n.vibr. m.vibr. pp f*

*ord. c.l.ric. m.s.tast. ord. n.vibr. m.vibr. m.s.pont. ovpr.*

*f pp mf p mf pp pp f*

*m.s. tast., m.vibr. ord. m.s.tast., m.vibr. s.pont. flaut. n.vibr. sul D gliss. m.s.pont. ovpr.*

*mf f mp p mf pp p pp f*

A/F/K/P

(♩ = 120)

♩ = ♩. (= 120)

6/4      2/4      4/8      3/8      9/16      6/16

Fl. *p* *pp* *mp* *mf* *p* *mp* *f*

Sax. *p* *pp* *mf* > *p* *mf* *p* *mf* *p* *mf*

Vln. ord. *p* *pp* *mf* > *p* *mf* *p* *mf* *p* *mf*

Vc. ord. *p* *pp* *mp* *mf* *pizz.* *arco* *mf* *p* *mf*

9/16      10/16

Fl. *mp* *f* *ff* *mp* *f*

Sax. *mp* *f* *ff* *mp* *f*

Vln. c.l.batt. *ff* *f* *ff* *pizz.* *ord., s.pont.* *f*

Vc. c.l.batt. *ff* *f* *ff* *arco* *ovpr.* *f*

growl

4

29

6/8      6/4      11/16

Fl. *ff* *p* *f* *p* *ff* *p* *fff* *mp* *fp*

Sax. *molto vibr.* *p* *flz.* *f mp* *ff mf* *fff* *mp* *fp*

Vln. *ff* *p* *arco s.pont. sul G* *gliss.* *fff* *mp* *f* *mf*

Vc. *ff* *p* *arco* *f mp* *ff mf* *fff* *mp* *f* *mf*

ovb. *flz.* *ovb.*

c.l.batt.

ord. c.l.batt.

32

4/4      10/16      8/16      12/16      7/16

Fl. *ff* *mf* *f*

Sax. *ord.* *ff* *flz.* *gliss.* *mp* *ff*

Vln. *pizz.* *c.l.batt.* *arco* *ff* *pizz.* *p*

Vc. *arco* *ff* *ord.* *flz.* *gliss.* *mp* *ff* *sul D pizz.* *p*

**2/4                      4/4**

38

Fl. *p* *f* *p* *mf* *f* *ff*

Sax. *mp* *pp* *p* *p* *f* *mp* *ff*

Vln. *f* *mf* *f* *ff* *ff*

Vc. *p* *f* *ff* *ff*

sul G sul D sul G arco  
sul D pizz. sul A

10 10

pizz.  
(pizz.)

**12/16                      4/4**

43

Fl. *mp*

Sax. *f* *mp*

Vln. *mp*

Vc. *mp*

sul D arco c.l.batt.  
c.l.tr.  
ord.

(pizz.)  
arco c.l.batt.  
c.l.tr. ord.

♩. = ♩. (=120)

6 **C/H/M**  
**30**  
**4**

Fl. *ff* hold tension → release smile at conductor stand up bow smile at audience sit down prepare for repeat

Sax. *ff* hold tension → release smile at conductor stand up bow smile at audience sit down

Vln. arco *ff* hold tension → release smile at conductor stand up bow smile at audience sit down

Vc. arco *ff* hold tension → release smile at conductor stand up bow smile at audience sit down

Cond. **C/H/M** hold tension → release turn around and smile bow **c/h/m** return to position indicate to the ensemble to sit down prepare for repeat at D.

**Y1**  
**30**  
**4**

49 After raising the ensemble for applause, look in the audience for the composer (or a substitute selected in advance, if the composer is not present), call him to the stage, shake hands, then proceed to letter **h**.

Cond. **H**

**Y2**  
**30**  
**4**

50 Same as **Y1**, but perform all actions slightly faster. After shaking hands with the composer, leave the stage shortly, then return to the stage and proceed to letter **m**.

Cond. **H**