

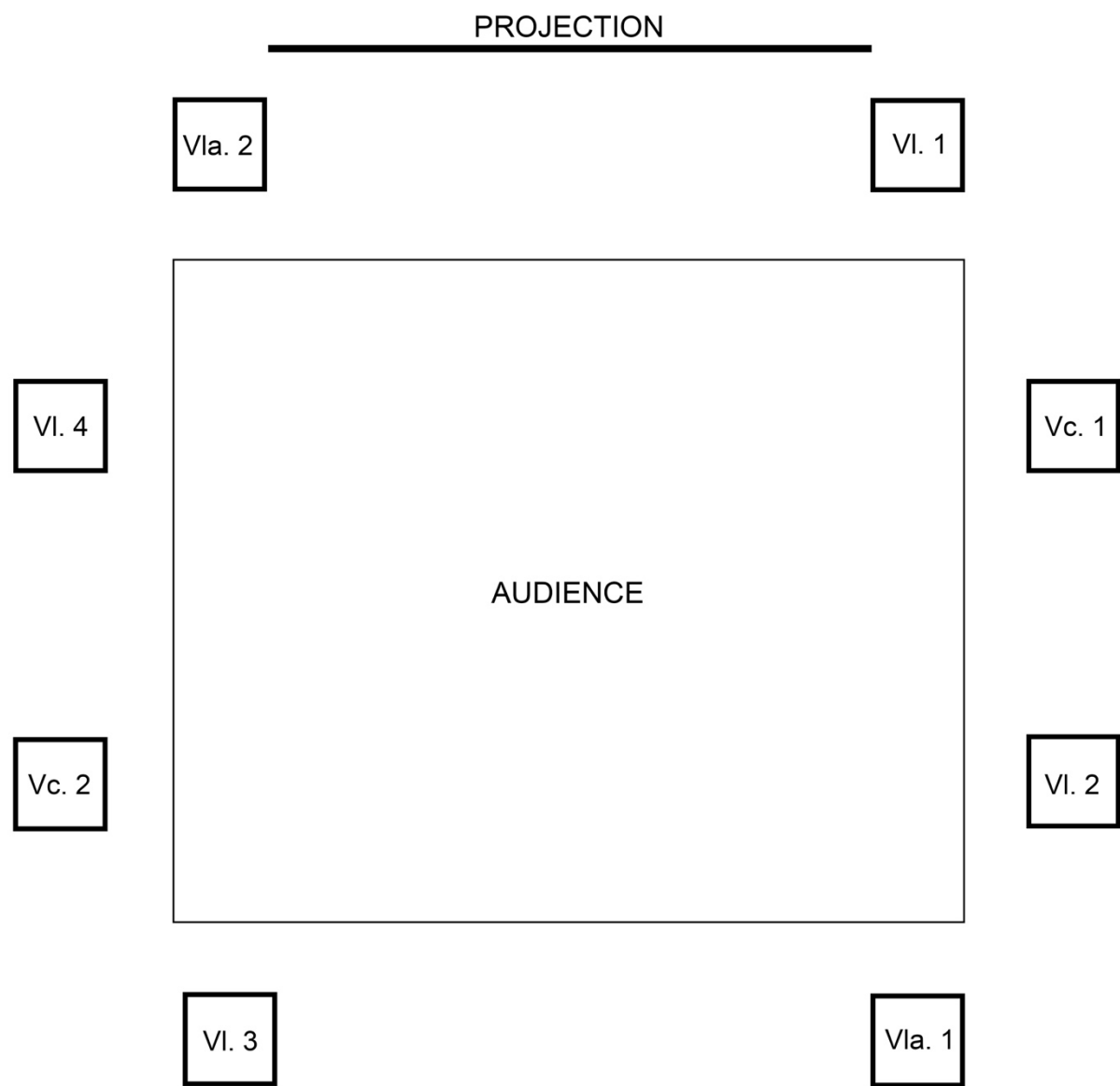
Constantin Basica


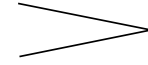
Chapter 31, Pages 415–926

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

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*. *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 *mf*. 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 *mp*. 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.* instruction for Vln. IV. Measure 11 includes *arco m.vibr.* for Vla. II and *s.pont.* for Vc. I. Measure 12 concludes with *arco* and *m.vibr.* for Vla. I, *ovpr.* and *ord.* for Vc. II, and *c.l.batt.* for 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.

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

Vln. II vibr. *f* *pp* *mf* *p* *mp* *ppp* *mf* *mp* *f* *mp* *ff* *pp* *mf* *p* *mf* *ppp* *f* *pp*

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

Vln. IV *→* vibr. *mp* *p* *mp* *pp* *mf* *p* *f* *pp* *mp* *ppp* *p* *mf* *gliss.* *ff* *mp* *pp* *mp* *pp* *mp*

Vla. I vibr. *mp* *ppp* *mf* *p* *f* *ppp* *p* *pp* *mf* *p* *mf* *pp* *mp* *ppp* *f* *pp* *gliss.* *mf* *p* *mf*

Vla. II vibr. *mf* *mp* *f* *mp* *ff* *pp* *mf* *p* *mf* *ppp* *f* *pp* *mp* *p* *mf*

Vc. I flaut. *pp* *mf*

Vc. II

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

s.pont. \lrcorner

m.s.pont. \lrcorner

gliss.

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

Detailed description of the musical score: This page contains measures 21 through 24 of a string section score. The parts are arranged vertically from top to bottom: Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Violoncello I, and Violoncello II. The Violoncello parts are mostly silent, indicated by a horizontal line with a bar. The Violin I part starts with a dynamic of *f* and moves through *pp*, *mf*, *p*, *mp*, *p*, *mf*, and *p*. It features a 's.pont.' marking above the first measure and a wavy line indicating a tremolo in measure 22. The Violin II part starts at *mp* and moves to *pp* and *p*, with several triplet markings. The Violin III part starts at *f*, moves to *mf*, *p*, *mp*, *pp*, *p*, *pp*, and *p*, also featuring a wavy line and triplet markings. The Violin IV part starts at *mf* and moves to *p*, *mf*, *p*, *mp*, and *pp*. The Viola I part starts at *p* and moves through *mf*, *p*, *mf*, *p*, *mp*, *p*, and *mf*, with a 's.pont.' marking above the first measure. The Viola II part is mostly silent, with a few notes in measure 21. The Violoncello parts are silent throughout.

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* *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*

quasi-independent until CUE 4

sul D
 m.s.pont., a.punt.

ovpr.

ovpr.

ovpr. a.punt.

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)*

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. flaut.
p *ppp* *p* *pp*
mp *f*

Vla. I
ord. → ovpr.
pp *mp* *p*
flaut. *pp* *p* *pp*
mp *f*

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

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

Vc. II
arco flaut. *pp* *p* *pp*
pizz. *sf*
arco *mp*
ord. → ovpr. → ord. *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

CUE 9 Only for Vc. I and Vc. II

22

103

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

Vln. II
————— *mf* *f* > *pp* < *mf* *f* > *pp* ————— *f* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

Vln. III
————— *mf* *f* > *pp* < *mf* *f* > *pp* ————— *f* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

Vln. IV
————— *pp* ————— *f* *f* > *pp* < *mf* *f* > *pp* ————— *f* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp* *f* > *pp*

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

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

Vc. I
quasi-independent
c.l.batt. (moving ric.) s.pont.
mf > *ppp* *mf* > *ppp* *mf* > *ppp* *mf* > *ppp* simile

Vc. II
quasi-independent
arco c.l.batt. (moving ric.) s.pont.
mf > *ppp* *mf* > *ppp* *mf* > *ppp* *mf* > *ppp*

(approx. timing)

c.l.batt. (moving ric.) s.pont. simile

c.l.batt. (moving ric.) s.pont. simile

c.l.batt. (moving ric.) s.pont. simile

c.l.batt. (moving ric.) s.pont. simile

107

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

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

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

Vln. IV *f* \rightarrow *pp* *f* \rightarrow *pp* \rightarrow *mf* \rightarrow *p* *f* \rightarrow *pp* *f* \rightarrow *mf* \rightarrow *p* *f* \rightarrow *pp* \rightarrow *mf* *f* \rightarrow *pp* *f* \rightarrow *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 10
ALL IN SYNC

This musical score is for CUE 10, titled "ALL IN SYNC". It is a page from a larger score, as indicated by the page number 25 in the top right corner. The score is for a string ensemble and consists of eight staves, each representing a different instrument:

- Vln. I:** Violin I. Starts at measure 117. Dynamics include *sempre mp* and *gliss.*
- Vln. II:** Violin II. Dynamics include *sempre mp*. Includes the instruction "s.pont., n.vibr. until CUE 12".
- Vln. III:** Violin III. Dynamics include *sempre mp*.
- Vln. IV:** Violin IV. Dynamics include *sempre mp*. Includes the instruction "s.pont., n.vibr. until CUE 13".
- Vla. I:** Viola I. Dynamics include *sempre mp*. Includes the instruction "s.pont., n.vibr. until CUE 13".
- Vla. II:** Viola II. Dynamics include *sempre mp*. Includes the instruction "s.pont., n.vibr. until CUE 13".
- Vc. I:** Violoncello I. Dynamics include *sempre mp*. Includes the instruction "n.vibr. (s.pont.) until CUE 13".
- Vc. II:** Violoncello II. Dynamics include *sempre mp*. Includes the instruction "s.pont., n.vibr.".

The score is written in a common time signature (C) and features a variety of musical notations, including triplets, glissandos, and dynamic markings. The overall texture is dense and rhythmic, consistent with the "ALL IN SYNC" title.

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.

