

Quatuor de quatuors

for string quartet with video
from *Musique de chambre noire*
video by Nathalie Bujold

Taylor Brook
2015

About *Quatuor de quatuor*

Quatuor de quatuors was written for Quatuor Bozzini and is part of *Musique de chambre noire*, a large-scale collaborative project between the quartet, Nathalie Bujold (video art), and myself.

In this piece, the string quartet performs live with up to three video doubles of themselves, together forming a quartet of quartets, which is the meaning of the title. Exploring the possible relationships between the live and video quartets was central in composing this piece. I limited the manipulation of the video quartet to changing the speed of the playback, slowing down and also reversing the video. Leaving out any electronic manipulation or processing of the sound, I hoped to allow for a perception of the quartets in the video as doubles of the quartet with the illusion of playing live. For this illusion to work I rely on a certain degree of suspension of disbelief on the part of the concertgoer. Furthermore, these few possibilities of altering the playback of the video quartets already open up a huge amount of possibilities. For example, an extended section of the piece consists of unison playing between the live and a video quartet, however the video quartet portion is being played in reverse, having been made from a score that was written out backwards. With this effect we are able to hear the difference between the same music being played in both a forwards and backwards way simultaneously.

All of the instruments in the quartet have been retuned, giving the open strings a different harmony than the standard open fifths. Similarly, the video quartets are also retuned, sometimes with the same harmony and at other times a different, complimentary one. The pitches that the strings are retuned to were decided upon at the very beginning of the compositional process as I made a general plan. These tunings produce a scale in extended just intonation that was used throughout the piece. In this way, the instruments and their resonance reflect what could be called the “home-key” of the piece.

Tuning

Due to the scordatura, there are two staves provided for each instrument. The bottom staff is transposing (tabulature) and the top staff is non-transposing (sounding). These 12th-tone accidentals are used throughout the score along with Cent deviations (hundredth of a semitone) for greater accuracy.

The following accidental nomenclature is also used to approximate exact pitches:


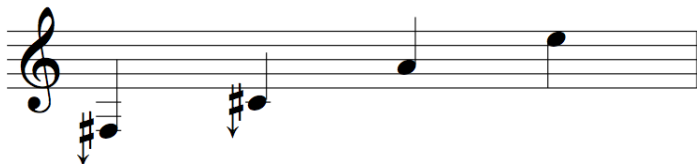

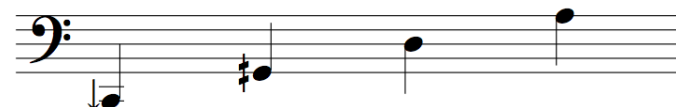
♭ - ♯ approximately 1/4 tone flat or sharp (16.6 cents)

a - ↑ approximately 1/6 tone flat or sharp (33.3 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (50 cents)

Scordatura:

Quatuor de quatuors uses the following tuning for the string quartet, which is shared for the suite of pieces from *Musique de chambre noire*. Due to the scordatura, there are two staves provided for to live instrument. The bottom staff is transposing (tabulature) and the top staff is non-transposing (sounding). Cent deviation are given on both staves along with 12th-tone accidentals. When a fingered note is played on a retuned string, cents are not provided.

	7:4/3:2	1:1	3:2	5:4/7:4 (12:11)
	-29	0	+2	-45
Violin I				
	5:4	15:8	3:2	9:8
	-14	-12	+2	+4
Violin II				
	7:4	6:5	1:1	3:2
	-31	+16	0	+2
Viola				
	7:4	11:8	1:1	3:2
	-31	+51	0	+2
Cello				

Technique Indications:

bow placement indications:

ord. - ordinario position

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

s.p. - sul ponticello - (Bow close to the bridge.)

m.s.p. - molto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence or obscure the fundamental pitch of the string. If a number is written along with the “m.s.p.”, it indicates that the string should be bowed in the particular place to bring out that harmonic. For example, if a “7” is written, the performer should bow the location on the string that brings out the seventh harmonic strongly.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

on winding (of the string) - bow the other side of the bridge on the part of the string that is wound with thread.

bowing technique indications:

norm. - Use a normal bow technique.

flautando - Fast, low pressure bowing.

pulse bowing - Repeatedly rearticulate the note as quickly as possible without changing bow direction.

half-hair - half col legno tratto - (Rotate the bow so that the wood of the bow is scraping the string along with some of the bow hair.)

ric. - ricochet

scr. - scratch - (Apply extra pressure to make a scratch tone. The intensity of the scratch is shown as a shape above the note)

Vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

wide vib.

slow vib.

Video, Notation, and Synchronization

The video part of *Quatuor de quatuors* features on-screen versions of the live quartet. In order to avoid performing the work with a click-track, the virtual quartets have been thoroughly notated in the score and the piece has been constructed in such a way the the live quartet should be able to synchronize themselves accurately. The video and audio must be clearly visible/audible to the live quartet in order for them to be able to play together comfortably. Secondly, there are various “video cues” that must be triggered by either a technician or a member of the quartet at key points in the piece.

There are a total of 13 of these video cues found throughout the score and they have been placed in order to allow the quartet to control the flow of the music and synchronize with the video part where it would otherwise be extremely difficult to do so. These video cues may be triggered by either a member of the quartet via a foot pedal or by a technician taking cues from a member of the quartet. The video cues may be played back through any video mixing software such as Cuelab or Max/MSP: Jitter. The videos already contain fades at the beginning and ending and so do not require fades during playback, however they should be superimposed so that they do not block or cut each other off at the moment of a new cue.

Quatuor de quatuors

for String Quartet and Video
from *Musique de chambre noire*

Taylor Brook

♩ = 56

Video Cue 1

Violin

Violin

Viola

Cello

Violin

Violin

Viola

Cello

Video I Violin I Sounding

Video I Violin II Sounding

Video I Viola Sounding

Video I Cello Sounding

♩ = 56

Video Cue 1

Live Violin I sounding

Live Violin I transposing

Live Violin II sounding

Live Violin II transposing

Live Viola sounding

Live Viola transposing

Live Cello sounding

Live Cello transposing

poco accel. ♩ = 66

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

poco accel. ♩ = 66

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

4 *accel.*

♩ = 92

QUARTET I IN REVERSE

a.s.t. 0
+16
scr.
s.p.

23

Vln. *pppp* *fff*

Vln. *pppp* *fff*

Vla. *pppp* *fff*

Vc. *pppp* *fff*

Vln. *f* *fff*

Vln. *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

vid I vln I snd *mp* *f* *mp* *fff* *mf* *ffp* *fff* *mp*

vid I vln II snd *ppp* *f* *pp* *mf* *pp* *fff* *mf* *p* *ffp* *fff* *mp*

vid I vla snd *ppp* *ffp* *ff* *pp* *mf* *ffp* *ffp* *mf* *ff* *ffp* *fff* *mp*

vid I vcl snd *ffp* *f* *p* *mf* *p* *ffp* *ff* *pp* *f* *pp* *f* *p* *f* *p* *f* *p*

accel.

♩ = 92

Live Vln I snd *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *pp* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vln I tras *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *pp* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vln II snd *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *p* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vln II tras *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *p* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vla snd *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *pp* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vla tras *pp* *mf* *pp* *ffp* *ff* *pp* *ffp* *ffp* *pp* *ffp* *ffp* *fff* *scr. tone on winding*

Live Vcl snd *ffp* *f* *pp* *ffp* *f* *p* *ffp* *ffp* *s.p.* *ffp* *fff* *scr. tone on winding*

Live vcl tras *ffp* *f* *pp* *ffp* *f* *p* *ffp* *ffp* *s.p.* *ffp* *fff* *scr. tone on winding*

Video Cue 3

rit.

♩ = 56

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

Video Cue 3

rit.

♩ = 56

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

vid I vln I snd +16

vid I vln II snd -12

vid I vla snd

vid I vcl snd

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

+2 cantabile p.s.t. II →

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

Video Cue 4

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

49

-14 +2 p.s.t. → s.t.

ord. -12 -14 +4

+51 +6 → vib. → s.vib. +2

mf p > ppp mf p mf > p fp < f > p < mf

-2 -14 p.s.t. → s.t.

ord. +16 -16 +2 -12 -14 -12 -14

+51 → vib. → s.vib.

mf p > ppp mf p mf > p mf

+4 -31 p.s.t. → s.t.

ord. -29 -29 -31 -14 -31

mf p > ppp mf p mf

p.s.t. → s.t.

ord. -14 -12 +51 -14 +51 +2

mf p > ppp mf p mf

Video Cue 4

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

-43 -29 → s.t. → half-hair -43

pp pppp

-43 → s.t. → half-hair -43

pp pppp

-31 → s.t. → half-hair

pp pppp

+51 bow as needed ord. norm. ppp

+51 bow as needed ord. norm. I ppp

→ s.t. → half-hair

pp pppp

+51 bow as needed a.s.t. ppp

-45 II → s.t. → half-hair -45

pp pppp

+51 bow as needed II a.s.t. ppp

-45 -31 → s.t. bow as needed

mp ppp mf ppp mf ppp mf

+4 -14

→ s.t. bow as needed

II +4 -14

mp ppp mf ppp mf ppp mf

Video Cue 5

55

Violin I, Violin II, Viola, Violoncello

Dynamics: *pp*, *mf*, *pp*, *mp*

Performance markings: *ord. norm.*, *half-hair*, *gliss harmonics*

Measure numbers: 55, 56, 57, 58, 59, 60

Video Cue 5

Live Violin I, Live Violin II, Live Viola, Live Violoncello

Dynamics: *ppp*, *p*, *pppp*

Performance markings: *bow as needed*, *ord.*, *at tip*

Measure numbers: 61, 62, 63, 64, 65, 66

69

Vln. *mp* *p* *mf* *p*

Vln. *mp* *p* *mf* *p*

Vla. *mp* *p* *mf* *p* -31 -33

Vc. *mp* *p* *mf* *p*

Vln. *mf* *p* *mf* *p* -43 vib. *s.vib.* +4 -12 +49

Vln. *p* *mf* *p* +16

Vla. *p* *mf* *p* -31 -29 -31 -29

Vc. *p* *mf* *p* +51

vid I vln I snd *mf* *pp* *mf* *p* *f* *p* -45 -43 vib. *s.vib.* +2 -45 -16 -14

vid I vln II snd *mp* *pp* *mf* *p* *f* *p* +16 -31 +4 +2 -12 -14 -14 -14 -31

vid I vla snd *mp* *pp* *mf* *p* *f* *p* -31 -29 -31 -12

vid I vcl snd *mp* *pp* *mf* *p* *f* *p* +2 -14

Live Vln I snd *mf* *pppp* *pppp* *pppp* p.s.p. half scr. *scr.* *scr.* *st.* *half scr.*

Live Vln I tras *mf* *pppp* *pppp* *pppp* p.s.p. half scr. *scr.* *scr.* *st.* *half scr.*

Live Vln II snd *pppp* *pppp* *pppp* *pppp* p.s.p. half scr. *scr.* *scr.* *st.* *half scr.*

Live Vln II tras III IV *pppp* *pppp* *pppp* *pppp* p.s.p. half scr. *scr.* *scr.* *st.* *half scr.*

Live Vla snd *pppp* *pppp* *pppp* *pppp* +16 -31 *scr.* *scr.* *scr.* *scr.* *st.* *half scr.* p.s.p. *pppp* *pppp* *pppp* *pppp*

Live Vla tras III IV *pppp* *pppp* *pppp* *pppp* *scr.* *scr.* *scr.* *scr.* *st.* *half scr.* p.s.p. *pppp* *pppp* *pppp* *pppp*

Live Vcl snd *mf* *pppp* *pppp* *pppp* -31 *scr.* *scr.* *scr.* *scr.* *st.* *half scr.* p.s.p. *pppp* *pppp* *pppp* *pppp*

Live vcl tras *mf* *pppp* *pppp* *pppp* *scr.* *scr.* *scr.* *scr.* *st.* *half scr.* p.s.p. *pppp* *pppp* *pppp* *pppp*

+35 +49

+16 +35 (quintuplet pulsation)

72

-43 vib. s.vib. vib. s.vib. vib.

Vln. *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. *mf* *p* *mf*

Vla. -31 -33 *mf* *p* *mf*

Vc. -31 *mf* *p* *mf*

Vln. +4 +6 -43 -45 -43 -12 -29 *mf* *p* *mf* *p* *mf* *p*

Vln. -10 +4 *mf* *p* *mf* *p* *mf* *p*

Vla. -29 *mf* *p* *mf* *p* *mf* *p*

Vc. +51 +4 *mf* *p* *mf* *p* *mf* *p*

vid I vln I snd +16 *f* *ppp* *f* *ppp* +4 -14 +16 -45 +4 -45 +16 *p* *f* *p* *f* *p*

vid I vln II snd -14 -31 *f* *ppp* *f* *ppp* -16 -43 *p* *f* *p* *f*

vid I vla snd gliss on III V 12 12 12 -29 -43 -31 -45 0 -14 +2 +16 +2 -16 -8 +4 0 +16 0 +4 -45 *f* *ppp* *f* *p* *f*

vid I vcl snd *ff* *p* *f*

Live Vln I snd *p*

Live Vln I tras *p*

Live Vln II snd +16 -14 +2 +4 *pppp* *mp* *pppp*

Live Vln II tras *pppp* *mp* *pppp*

Live Vla snd +16 -43 -31 -45 12 12 *pppp* *mp* *pppp*

Live Vla tras -45 -43 12 *pppp* *mp* *pppp*

Live Vcl snd *pppp* *mp* *pppp*

Live vcl tras IV *pppp* *mp* *pppp*

75 s.vib. +4 -12

Vln. *p* *mf*

Vln. *p* *mf*

Vla. -31 -29 *p* *mf*

Vc. +2 *p* *mf*

Vln. +2 -45 +51 *f* *p* *f* *pp*

Vln. -14 -12 *f* *p* *f* *pp*

Vla. -31 -29 *f* *p* *f* *pp*

Vc. +51 *f* *p* *f* *pp*

vid I vln I snd +4 +49 +16 +16 +16 s.t. ord. s.t. ord. s.t. +4 -14 -10 -10 +4 -14 -10 +4 -14 -10 +51 +4 +6 -12 -8 +4 -12 +6 *f* *pp* *pp* *f* *ppp* *p* *mf* *p*

vid I vln II snd -31 +49 +35 s.t. ord. +6 ord. -10 +4 +16 -12 -8 +4 -31 *pp* *pp* *f* *ppp* *p* *f* *mp* *f* *pp*

vid I vla snd +4 s.t. ord. +51 ord. +4 -14 -29 -10 +51 +16 +4 +6 -12 -8 +4 *pp* *f* *ppp* *p* *f* *mp* *f* *pp*

vid I vcl snd +49 +4 *pp* *f* *pp* *f*

Live Vln I snd +51 bend gliss note only +55 +16 +51 -10 -14 +4 *pp* *f* *p* *f* *pp*

Live Vln I tras +51 III bend gliss note only +55 +16 +51 -10 -14 +4 *pp* *f* *p* *f* *pp*

Live Vln II snd +51 +16 +2 +51 +16 -43 -14 +6 +6 *pp* *f* *p* *f* *pp*

Live Vln II tras III *pp* *f* *p* *f* *pp* II *pp*

Live Vla snd 0 +4 +16 +4 -43 +4 +51 +16 +4 -14 +51 -10 -10 -14 -14 -29 +16 *fp* *f* *p* *f* *pp* *pp*

Live Vla tras II III +4 -43 +4 -14 +51 -10 -10 -14 -14 -29 +16 *fp* *f* *p* *f* *pp* *pp*

Live Vcl snd +51 +51 +4 *pp* *f* *pp* *f*

Live vcl tras III II *pp* *f* *pp* *f*

78

+51

Vln. *p* *mf* *p* *mf* *p*

+16

Vln. *p* *mf* *p* *mf* *p* (quintuplet pulsation)

Vla. *p* *mf* *p* *mf* *p*

+51

Vc. *p* *mf* *p* *mf* *p*

+6 +4 -43 -45

Vln. *mp* *pp* *mp* *pp* *mp* *pp*

+16 -10 +4 -31 +16

Vln. *mp* *pp* *mp* *pp* *mp* *pp*

-29 -31 -29

Vla. *mp* *pp* *mp* *pp* *mp* *pp*

+4 -31

Vc. *mp* *pp* *mp* *pp* *mp* *pp*

+4 -43 -31 -14 -27 s.t. ord.

vid I vln I snd *p* *pp* *f* *ppp* *p* *fp* *fp* *f*

-45 -43 s.t. ord.

vid I vln II snd *pp* *f* *ppp* *pp* *f* *p* *f* *p* *f*

-29 -31 s.t. ord.

vid I vla snd *pp* *f* *ppp* *pp* *fp* *fp* *f*

-31

vid I vcl snd *pp* *f* *pp* *f*

-45 -43 -31

Live Vln I snd *pp* *f* *p* *f* *p* *mp* *pp*

(0) -43 -31

Live Vln I tras *pp* *f* *p* *f* *p* *mp* *pp*

-43 -31 -31 -43

Live Vln II snd *f* *p* *f* *p* *f* *pp*

-43 -31 -31 -43

Live Vln II tras *f* *p* *f* *p* *f* *pp*

+16 -29 +2 +16 -29 +16

Live Vla snd *f* *p* *f* *p* *mp* *pp*

+16 -29 +2 +16 -29 +16

Live Vla tras *f* *p* *f* *p* *mp* *pp*

+2 -29

Live Vcl snd *pp* *f* *pp* *f*

IV +2

Live vcl tras *pp* *f* *pp* *f*

81 -45 -43 -12 -29

Vln. *mf* *p* *mf* *p* *f*

Vln. *f* *p* *f*

Vla. -31 -29 *f* *p* *f*

Vc. *f* *p* *f*

Vln. -31 -12 *mf* *pp* *mf* *p*

Vln. -12 -14 *mf* *pp* *mf* *p*

Vla. -31 -29 *mf* *pp* *mf* *p*

Vc. *mf* *pp* *mf* *p*

vid I vln I snd -29 +2 +2 -45 s.t. ord. +4 -14 +4 -12 +18 -16 *pp* *pp* *f* *ppp* *pp* *f*

vid I vln II snd -8 +18 -43 -14 -12 s.t. ord. -10 +49 -14 *pp* *pp* *f* *ppp* *p* *f* *p* *f* *p*

vid I vla snd +2 -14 -10 s.t. ord. -31 -31 -12 *p* *mf* *pp* *pp* *p* *ppp* *p* *fp* *f* *p*

vid I vcl snd -14 *pp* *f* *pp* *f*

Live Vln I snd -45 +2 +6 -43 +18 -45 -31 -45 -12 0 -45 +16 +16 -14 *pp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *pp*

Live Vln I tras (0) +2 +6 -43 +18 (0) -31 -12 (0) -12 -45 (unison on E -45) +16 +16 -14 *pp* *f* *p* *f* *p* *f* *p* *f* *pp*

Live Vln II snd -14 -10 -10 -28 -10 -14 -10 -28 -28 -14 *pp* *f* *p* *f* *p* *f* *p* *mf* *pp*

Live Vln II tras -14 -10 -10 -28 -10 -14 -10 -28 -28 -14 *pp* *f* *p* *f* *p* *mf* *pp*

Live Vla snd -12 0 -45 -12 -16 -43 -31 -12 +4 *pp* *f* *p* *f* *p* *f* *pp*

Live Vla tras I 0 II -12 -45 -12 -16 -43 -31 -12 +4 *pp* *f* *p* *f* *p* *f* *pp*

Live Vcl snd -14 *pp* *f* *pp* *f*

Live vcl tras *pp* *f* *pp* *f*

Video Cue 6

♩ = 96

vid I vln I snd

88

s.t.

pppp

p

ord.

ppp

f

ppp

f > p

f > p

pp < f

pp < f

fp

f

vid I vln II snd

s.t.

pppp

ppp

f

ppp

f > p

f > p

pp < f

pp < f

fp

f

vid I vla snd

s.t.

pppp

mf

pp

vid I vcl snd

s.t.

pppp

Video Cue 6

♩ = 96

Live Vln I snd

gradually gliss down to the open string in m.219 ->

Live Vln I trns

gradually gliss down to the open string in m.219 ->

Live Vln II snd

15^{ma}

half-hair s.t.

ppp

f

ppp

+16 ord.

-31

f > p

f > p

pp < f

pp < f

fp

f

-45

-12

-31

Live Vln II trns

15^{ma}

I half-hair s.t.

ppp

f

ppp

+16 ord.

-31

f > p

f > p

pp < f

pp < f

fp

f

+4

-45

-12

-31

Live Vla snd

15^{ma}

-14 +2

s.t.

mf

pp

Live Vla trns

15^{ma}

-14 +2

II s.t.

mf

pp

Live Vcl snd

Live vcl trns

Video Cue 7

95

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

pp *f* > pp *mf* pp *mf* pp *mp* pp *f* pp *f* *f* > p < *f* > p < *f* > p < *f* > p < *f* > p < *fp*

s.t. vib. ord.

pp *f* > p *f* > p < *f* > p < *f* > p < *f* > p < *fp*

s.t. ord.

pp *mf* pp *mf* ppp *f* > p < *f*

Video Cue 7

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

-31 +2 -12 +51 -31 -31 +4 +51 -31 +4 -31 +4 +51 -31

pp *f* > pp *mf* pp *mf* pp *mp* pp *f* pp *f* *f* > p < *f* > p < *f* > p < *f* > p < *f* > p < *fp*

vib. s.vib.

pp *f* > p *f* > p < *f* > p < *f* > p < *f* > p < *fp*

s.t. ord. I II II +51 -31

pp *mf* pp *mf* pp *mp* pp *f* p < *f* > p < *f* > p < *f* > p < *fp*

s.t. ord. -43 -10 +51 +16 +51 -10 +2

pp *mf* pp *mf* pp *mp* pp *f* p < *f* > p < *f* > p < *f* > p < *fp*

s.t. ord. +16 ord. +4 +51

pp *mf* pp *mf* ppp *f* > p < *f*

I II s.t. II III I +16 ord. +4 +51

pp *mf* pp *mf* ppp *f* > p < *f*

Video Cue 8

Video Cue 9

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

102

+16

s.t.

+18 ord.

-33 -43

-29 0

+51

-26 -45

+51

s.vib. → m.vib. s.vib. → m.vib. s.vib.

+16 m.vib. → s.vib.

-29

-31

Video Cue 8

Video Cue 9

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

+16

-14 s.t.

+2

+4 +18 ord.

-33 -43

-29 +4

+51

III

III s.t.

+4 +18 ord.

-33 -43

-29 +4

+51

-26 -45

+51

I II

I II

+51

s.vib. → m.vib. s.vib. → m.vib. s.vib.

+16 m.vib. → s.vib.

-29

-31

+51

II →

s.vib. → m.vib. s.vib. → m.vib. s.vib.

+16 m.vib. → s.vib.

-29

III

Video Cue 11

Scratch-tone montage

45 seconds

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

-45
+2
0
-29

-14 m.vib. → s.vib. -12 +4 -45

ff mp f > mp ff mp f

0 -29 scr.

Video Cue 11

45 seconds

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

-45
+2
0
-29

-14 m.vib. → s.vib. -12 +4 -45

ff mp f > mp ff mp f

0 -29 scr.

Improvise on scratch tones and overpressure. Produce as ranged of timbres as possible.

-14 m.vib. → s.vib. -12 +4 -45

scr.

ff mp f > mp f ff

-31

Improvise on scratch tones and overpressure. Produce as ranged of timbres as possible.

-14 m.vib. → s.vib. -12 +4 -45

scr.

ff mp f > mp f ff

-31

Improvise on scratch tones and overpressure. Produce as ranged of timbres as possible.

+2
0
+16
-31

-14 +16 m.vib. → s.vib. -14 +51

mp ff mp f

+16 -31 scr.

Improvise on scratch tones and overpressure. Produce as ranged of timbres as possible.

-14 (0) m.vib. → s.vib. -14 +51

scr.

mp ff mp f

+51
0

ff p ff

Improvise on scratch tones and overpressure. Produce as ranged of timbres as possible.

ff mp f > mp f ff

♩ = 72

131

Video Cue 12

♩ = 72

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

vid I vln I snd *p*

vid I vln II snd *p*

vid I vla snd *p*

vid I vcl snd *p*

-14 MUTE a.s.t. half-hair *ppp*

-14 MUTE pulse-bowing a.s.t. *ppp*

-14 MUTE a.s.t. half-hair *ppp*

s.t. *ppp*

Video Cue 12

♩ = 72

Live Vln I snd *mp*

Live Vln I tras *mp*

Live Vln II snd *mp*

Live Vln II tras *mp*

Live Vla snd *mp*

Live Vla tras *mp*

Live Vcl snd *mp*

Live vcl tras *mp*

bow on bridge (no pitch) *pppp*

bow on bridge (no pitch) *pppp*

bow the body of the instrument *pppp*

bow the body of the instrument *pppp*

circular bowing as fast as possible on II and III
mute strings with left hand (no pitch)

circular bowing as fast as possible on II and III
mute strings with left hand (no pitch)

Overpressure scratch with a slow blow speed.
Take bows as needed.

Overpressure scratch with a slow blow speed.
Take bows as needed.

-45 m.s.p. *pppp*

-45 s.p. *pp*

ord. *mf*

ord. *mf*

ord. *mf*

scr. *f*

scr. *f*

unmute (release strings from left hand) *pp*

unmute (release strings from left hand) *pp*

m.s.p.⁷ *ppp*

m.s.p.⁷ *ppp*

Video Cue 13

♩ = 52

137

MUTE a.s.t. half-hair

MUTE a.s.t. pulse-bowing

MUTE a.s.t. half-hair

s.t.

MUTE a.s.t. half-hair

MUTE pulse-bowing a.s.t. I

MUTE half-hair a.s.t. IV

MUTE a.s.t. half-hair V

s.t. V

-12 MUTE a.s.t. half-hair

-12 MUTE pulse-bowing a.s.t.

-12 MUTE a.s.t. half-hair

-12 s.t.

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

MUTE a.s.t. half-hair

MUTE pulse-bowing a.s.t.

MUTE a.s.t. half-hair

s.t. V

MUTE a.s.t. half-hair

MUTE pulse-bowing a.s.t.

MUTE a.s.t. half-hair

s.t. V

MUTE a.s.t. half-hair

MUTE pulse-bowing a.s.t.

MUTE a.s.t. half-hair

s.t. V

Video Cue 13

♩ = 52

Live Vln I snd

Live Vln I trns

Live Vln II snd

Live Vln II trns

Live Vla snd

Live Vla trns

Live Vcl snd

Live vcl trns

+4 m.s.p. III V

+4 m.s.p. III V

-12 m.s.p.⁷ V

m.s.p.⁷ V

-14 s.p. V

s.p. V

s.p.

I II s.p.

155

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

vid I vln I snd

vid I vln II snd

vid I vla snd

vid I vcl snd

Live Vln I snd

-43 +6 -31 +12 0 +2 +12 -29

pppp *fp* *f* *p* *f* *p* *ff* *ppp*

Live Vln I tras

-43 +6 -31 +12 0 +2 +12 -29

pppp *fp* *f* *p* *f* *p* *ff* *ppp*

Live Vln II snd

-14 -12 -14

pppp *fp* *f* *p* *f* *p* *ff* *ppp*

Live Vln II tras

II → -14 III IV

pppp *fp* *f* *p* *f* *p* *ff* *ppp*

Live Vla snd

pppp *mp* *pp* *scr.* *norm.* *scr.* *norm.* *scr.* *norm.*

Live Vla tras

pppp *mp* *pp* *scr.* *norm.* *scr.* *norm.* *scr.* *norm.*

Live Vcl snd

m.vib. ord. → s.vib. -12 -31 +14 0 +12 +51 -31

mf *pp* *ff* *ff* *ff* *subito p*

Live vcl tras

m.vib. ord. → s.vib. -12 -31 +14 0 +12 +51 -31

mf *pp* *ff* *ff* *ff* *subito p*