

OCTAHEDRON

For

Violin I

Violin II

Viola

Cello

Flute

Oboe

B♭ Clarinet

Bassoon

Sounding Stone

Performance notes

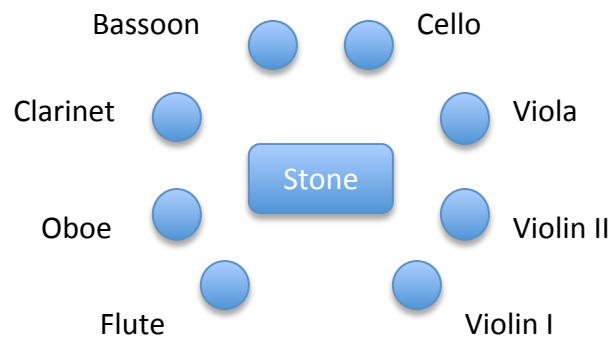
The daily practice routine of a string and a woodwind quartet, respectively exploring some possible combinations of C and G Lydian augmented scale notes, is abruptly interrupted by the unexpected appearance of an uncommon instrument, which destabilises the previously established balance. The sound of the Stone is like a magnetic field and the quartets' compass needle suddenly goes mad. A new 'North' prevails and both quartets are slowly and irreversibly attracted by the stones' ancestral recall.

Octahedron explores the sound of the Stones when played with a bow. It is not so much based on pitches (even though their role is relatively important for the final result), but rather on the mere fact that it is possible to produce a sound bowing a Stone. Given that every Stone is a unique instrument with its own pitch series, the piece can only be performed with precise pitches on a predetermined Stone. In order to allow performances with any limestone keyboard or harp, and create the effect of pitch variation from the initial one, the first note should be played in the central stele of a row of choice, to be considered as a central reference-point. A one-line staff proves useful to represent graphically a dividing line that separates the notes over the line, which should be played on the right of the central stele, from those notes under the line, which should be played on the left of the central stele.

The image shows a musical score for three instruments: Flute (Fl.), Stone (St.), and Violoncello (Vc.). The score is written on three staves. The Flute staff is in treble clef, the Stone staff is in a single-line staff, and the Violoncello staff is in bass clef. The music begins at measure 115. The Flute part features a melodic line with notes G4, A4, B4, C5, and D5, with dynamics *p* and *mp*. The Stone part features a single note G4, with dynamics *p* and *mp*. The Violoncello part features a melodic line with notes G3, A3, B3, C4, and D4, with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

A generous use of rosin on the bow it is recommended, as used by strings players.

In order to optimise the effect of a centripetal magnetic attraction, both quartets should be placed around the stone according to the following scheme:



The alternation between moments when instruments are capable of keeping control of their routine and moments when they lose control - introducing some elements of improvisation concerning pitches, phrasing and dynamics, within a given rhythm - allows different degrees of variety, hence a different performance every time.

According to the instruction given in the score the headless notes indicate freedom of pitches in the notes chosen by the performer:

play free notes alternating *legato* and *staccato*, P and F

165

Fl.

Octahedron

♩ = c. 90 **Martial**

The first system of the score includes parts for Flute, Oboe, Clarinet in B♭, Bassoon, Sounding Stone, Violin I, Violin II, Viola, and Cello. The Flute part features a melodic line with dynamics *mp* and *sim.* (sustained). The other instruments are marked with rests.



The second system of the score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B♭ (B♭ Cl.), Bassoon (Bsn.), Sounding Stone (So. St.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Flute part continues with a melodic line, marked with a fermata and a '5' above the staff. The other instruments are marked with rests.

8

Fl.

Ob.

B♭ Cl.

Bsn.

8

9

So. St.

9

Vln. I

Vln. II

Vla.

Vc.



13

Fl.

Ob.

B♭ Cl.

Bsn.

8

13

So. St.

13

Vln. I

Vln. II

Vla.

Vc.

17

Fl.

Ob.

B \flat Cl.

Bsn.

8

So. St.

Vln. I

Vln. II

Vla.

Vc.



21

Fl.

Ob.

B \flat Cl.

Bsn.

8

So. St.

Vln. I

Vln. II

Vla.

Vc.

sfzp

25

Fl. *mp*

Ob. *mp* *sim.*

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.



29

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.

33

Fl.

Ob.

B♭ Cl.

Bsn.

8

So. St.

33

Vln. I

Vln. II

Vla.

Vc.



37

Fl.

Ob.

B♭ Cl.

Bsn.

8

So. St.

37

Vln. I

Vln. II

Vla.

Vc.

41

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.



45

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.

slap tongue *sottovoce*

sfz *ppp*

suck *sottovoce*

sfz *ppp*

click on keys

sfz suck

sfz

45 arco

Bow on one of the central staves of the top row *mf*

48

Fl. *mp* *sim.*

Ob. *mp* *sim.*

B♭ Cl. *mp* *sim.*

Bsn. *mp* *sim.*

So. St.

Vln. I

Vln. II

Vla.

Vc.



52

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.

8

Fl.

Ob.

B♭ Cl.

Bsn.

56

So. St.

Vln. I

Vln. II

Vla.

Vc.



60

Fl.

Ob.

B♭ Cl.

Bsn.

60

So. St.

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 64-73. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Saxophone (So. St.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The woodwinds play a melodic line with slurs and accents. The strings are silent.



Musical score for measures 68-73. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Saxophone (So. St.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. The woodwinds play a melodic line with slurs and accents. The saxophone part is marked *mp*. The strings play a sustained chord with a tremolo effect, marked *sfz*. Annotations include "E key", "DC keys", "C key", "pitch", and "on the bridge, air sound in strings, no pitch".

79

Fl.

Ob.

B♭ Cl.

Bsn.

79

So. St.

deciso

Vln. I

Vln. II

Vla.

Vc.



83

Fl.

Ob.

B♭ Cl.

Bsn.

83

So. St.

Vln. I

Vln. II

Vla.

Vc.

87

Fl.

Ob.

B♭ Cl.

Bsn.

87

So. St.

87

Vln. I

Vln. II

Vla.

Vc.



91

Fl.

Ob.

B♭ Cl.

Bsn.

91

So. St.

91

Vln. I

Vln. II

Vla.

Vc.

mp

sim.

95

Fl.

Ob.

B♭ Cl.

Bsn.

95

So. St.

95

Vln. I

mp *sim.*

Vln. II

mp *sim.*

Vla.

mp *sim.*

Vc.

mp *sim.*



99

Fl.

Ob.

B♭ Cl.

Bsn.

99

So. St.

99

Vln. I

Vln. II

Vla.

Vc.

101

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.

p



105

Fl.

Ob.

B♭ Cl.

Bsn.

So. St.

Vln. I

Vln. II

Vla.

Vc.

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

E key

DC keys

C key

C key

breath and click on keys

breath and click on the keys

breath and click on the keys

breath and click on the keys

breath and click on the keys

meno mosso e leggero, cercando il dialogo

111 *espress.*
Fl. *mp* *pp*
So. St. *mp*
Vc. *mp* *p* *pp*

115
Fl. *p* *mp*
So. St.
Vc. *pp* *p*

119 *whistle tones*
Fl. *sfzp*
So. St.
Vc. *p*

123
Fl. *mp* *mp*
So. St.
Vc. *pp* *mf*

127 *whistle tones*
Fl. *mp* *p*
So. St. *mp* *al niente*
Vc. *pp* *morendo* *mp* *pp*

131
Fl. *mp* *mp* *mp* *mp*
So. St.
Vc. *mp* *mp* *mp* *mp*

a tempo

135

Fl. *slap tongue*
sfz p *mp* *sim.*

Ob. *suck*
sfz p *mp* *sim.*

B♭ Cl. *click on keys*
sfz p *mp* *sim.*

Bsn. *suck*
sfz p *mp* *sim.*

So. St. 135

135

Vln. I *slightly drunk*
mp *sim.*

Vln. II *sul ponte*
mp *sim.*

Vla. *staccato*
mp *sim.*

Vc. *picchiettato*
mp *sim.*



139

Fl. *sfz p* *mp* *molto vibrato*

Ob. *sfz p* *mp*

B♭ Cl. *sfz p* *mp* *molto vibrato*

Bsn. *sfz p* *mp*

So. St. 139

139

Vln. I *tr*

Vln. II

Vla.

Vc.

Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.

Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.

151

Fl. flutter tongue

Ob.

B♭ Cl. slap tongue *sfzp*

Bsn.

So. St. 151

151

Vln. I

Vln. II

Vla.

Vc.



155

Fl. *mf* *sottovoce* *pp*

Ob. *mf* *sottovoce* *pp*

B♭ Cl. *mf* *sottovoce* *pp*

Bsn. *mf* *p*

So. St. 155

155

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

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

Vla. *p* *mf* *pp* *mf* *mp*

Vc. *mf* *pp*

Octahedron

18

deciso

159

Fl. *staccato* *mf* *legato*

Ob. *legato* *mf* *staccato*

B♭ Cl. *legato* *mf* *legato*

Bsn. *staccato* *mf* *staccato*

So. St. 159

Vln. I *staccato* *mf* *legato*

Vln. II *legato* *mf* *staccato*

Vla. *staccato* *mf* *legato*

Vc. *legato* *mf*

vary phrasing individually, avoid imitation

162

Fl. *per esempio*

Ob. *per esempio*

B♭ Cl. *per esempio*

Bsn. *per esempio*

So. St. 162

Vln. I *per esempio*

Vln. II *per esempio*

Vla. *per esempio*

Vc. *per esempio*

play free notes alternating *legato* and *staccato*, *p* and *f**

accelerando e crescendo.....

165

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

So. St. 165

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

169

Fl. *ff* *subito p* *mp* *p*

Ob. *ff* *p* *mp* *p* *mp* *p*

B♭ Cl. *ff* *subito p* *mp* *p*

Bsn. *ff* *subito p* *mp* *p*

So. St. 169 arco *mf*

Vln. I *ff* *mf* *p* *mp* *p*

Vln. II *ff* *p* *mp* *p*

Vla. *ff* *subito p* *mp* *mp* *p*

Vc. *ff* *tr* *p*

* headless notes indicate freedom of pitches in the notes chosen by the performer

20 Slow glissandi, play independently from *p* to *pp*, uncoordinated

Musical score for measures 174-181. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Solo Strings (So. St.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 174-181: All woodwinds and strings play a slow glissando from *p* to *pp*. The Solo Strings part is marked *mp*.
- Violin I: Marked *p* with "molto vibrato" and "poco vibrato" markings.



Musical score for measures 182-189. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Solo Strings (So. St.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Measures 182-189: All woodwinds and strings play a slow glissando from *p* to *pp*. The Solo Strings part is marked *mp*.
- Flute: Marked *dim.* and "al niente".
- Violin I: Marked *dim.* and "al niente".
- Solo Strings: Marked *mp* and "al niente".