OCTAHEDRON

For

Violin I
Violin II
Viola
Cello

Flute
Oboe
B♭ Clarinet
Bassoon

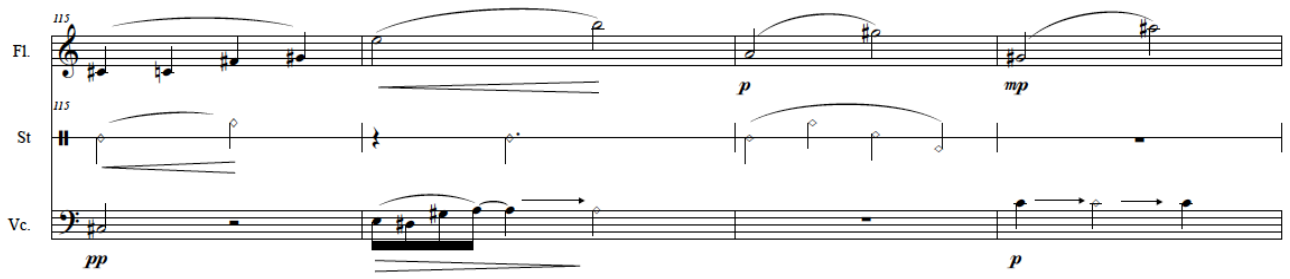
Sounding Stone

Andrea Granitzio

Performance notes

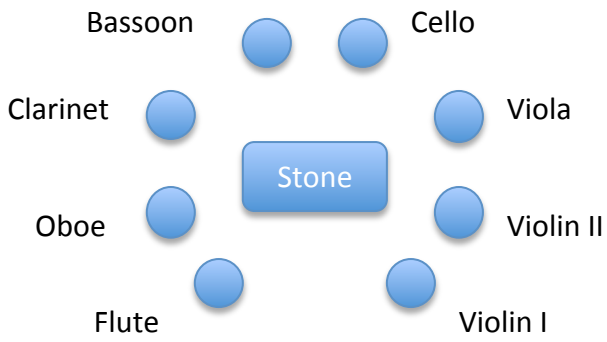
The daily practice routine of a string and a woodwind quartet, respectively exploring some possible combinations of C and G Lydian augmented scale notes, is abruptly interrupted by the unexpected appearance of an uncommon instrument, which destabilises the previously established balance. The sound of 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.



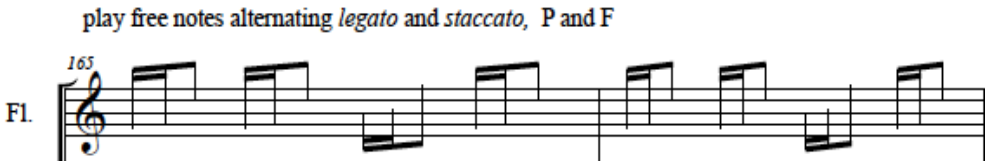
A generous use of rosin on the bow it is recommended, as used by strings players.

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



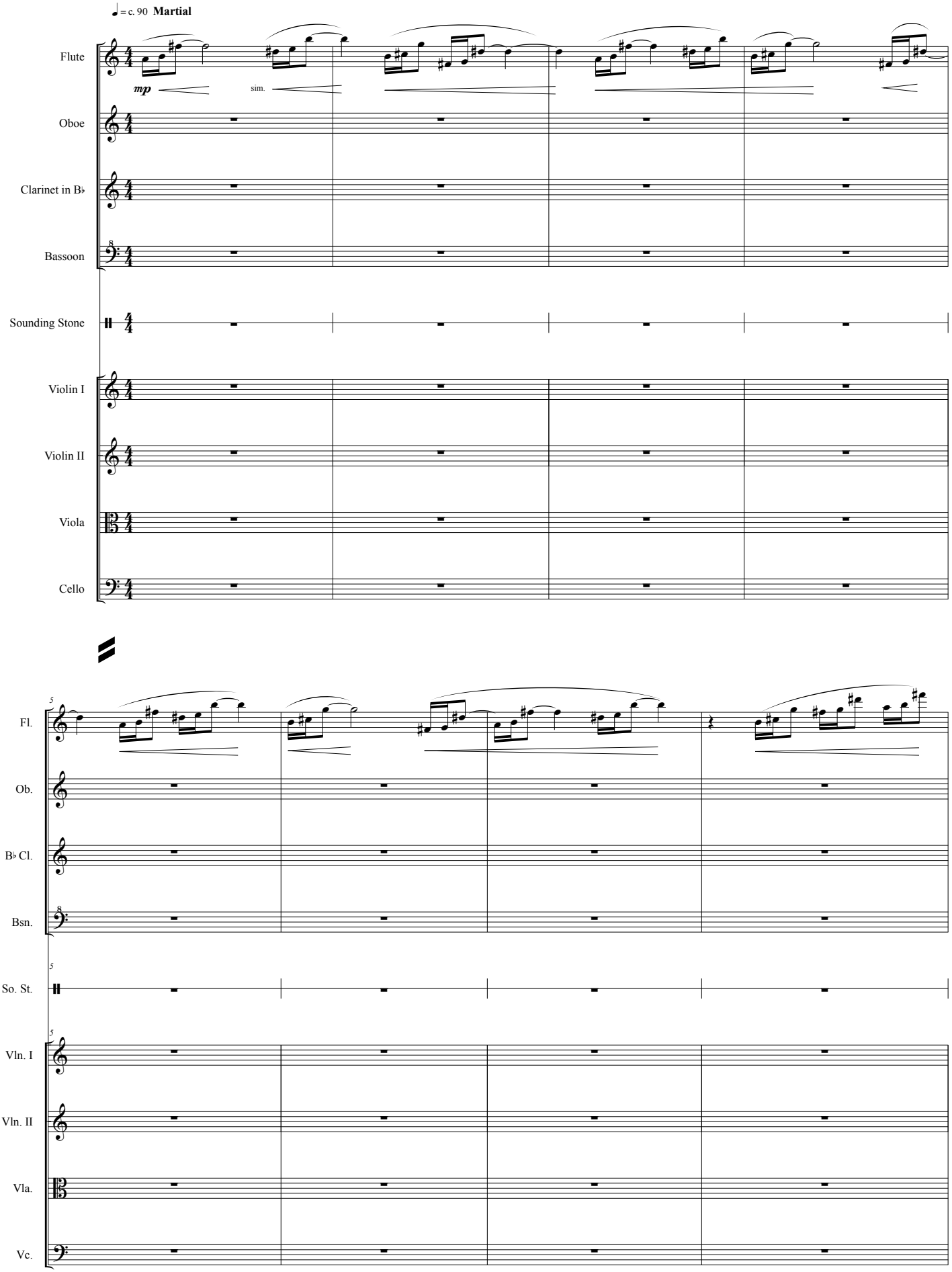
The alternation between moments when instruments are capable of keeping control of their routine and moments when they lose control - introducing some elements of improvisation concerning pitches, phrasing and dynamics, within a given rhythm - allows different degrees of variety, hence a different performance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

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



Score in C

Octahedron



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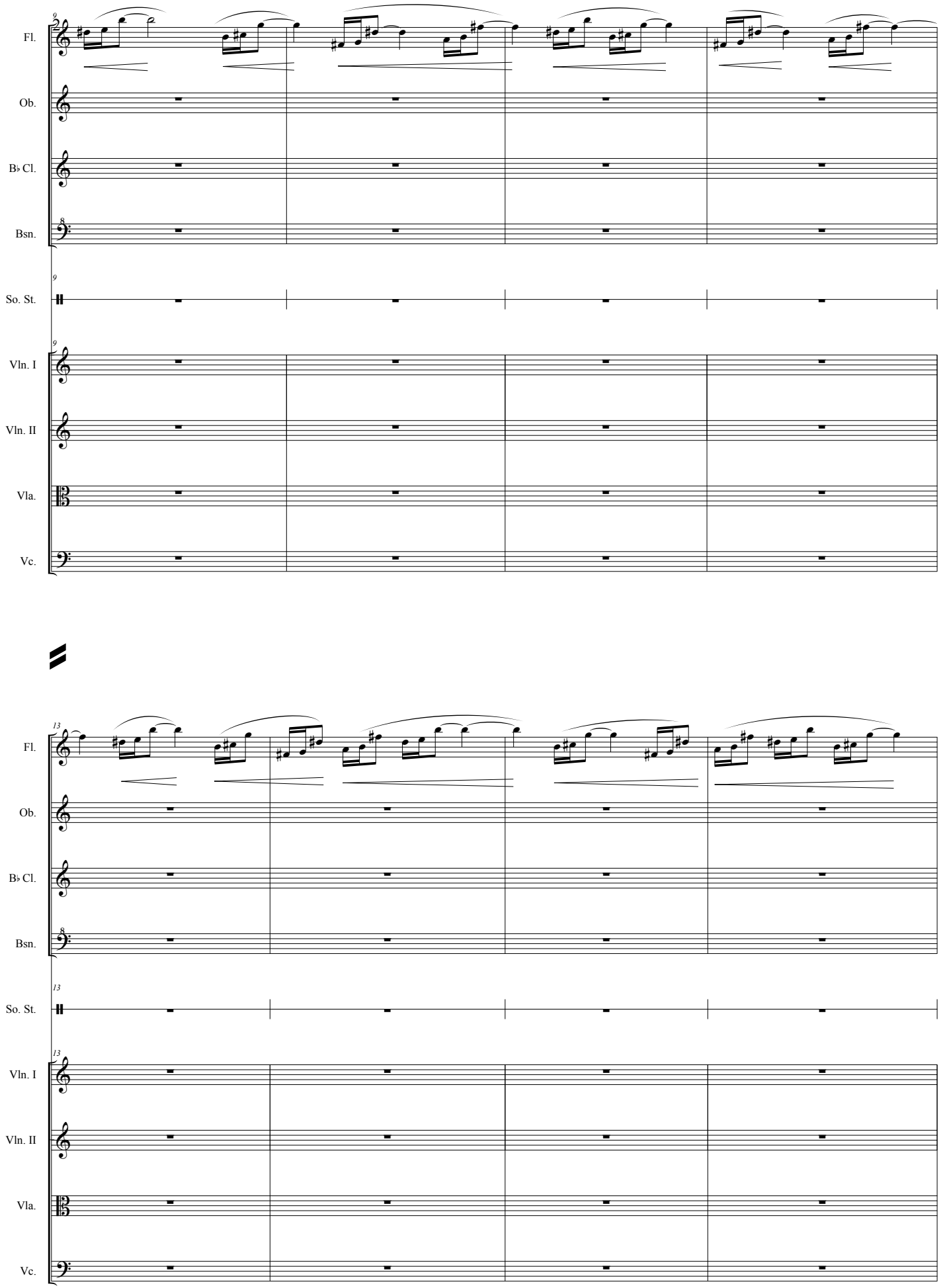
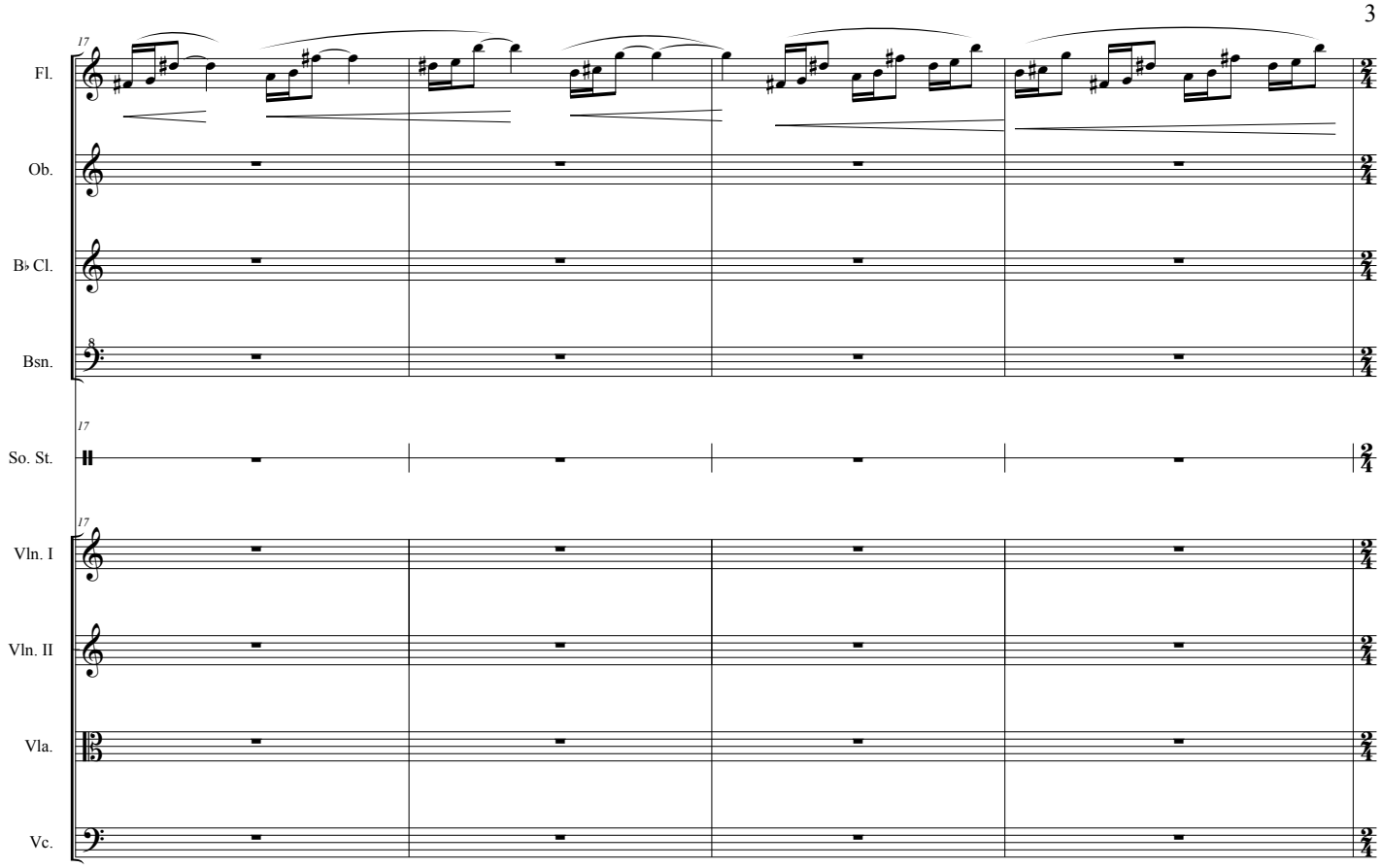
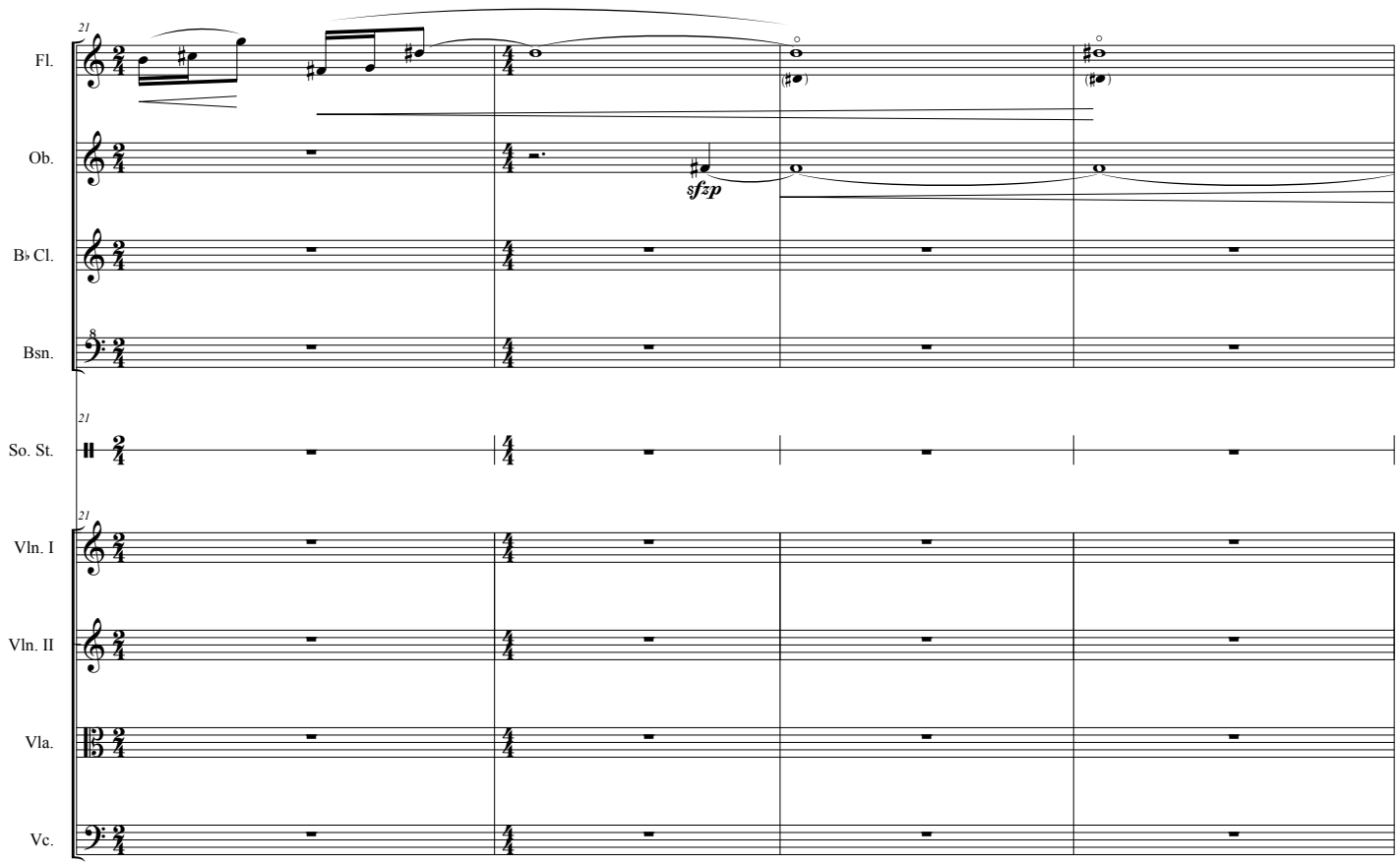
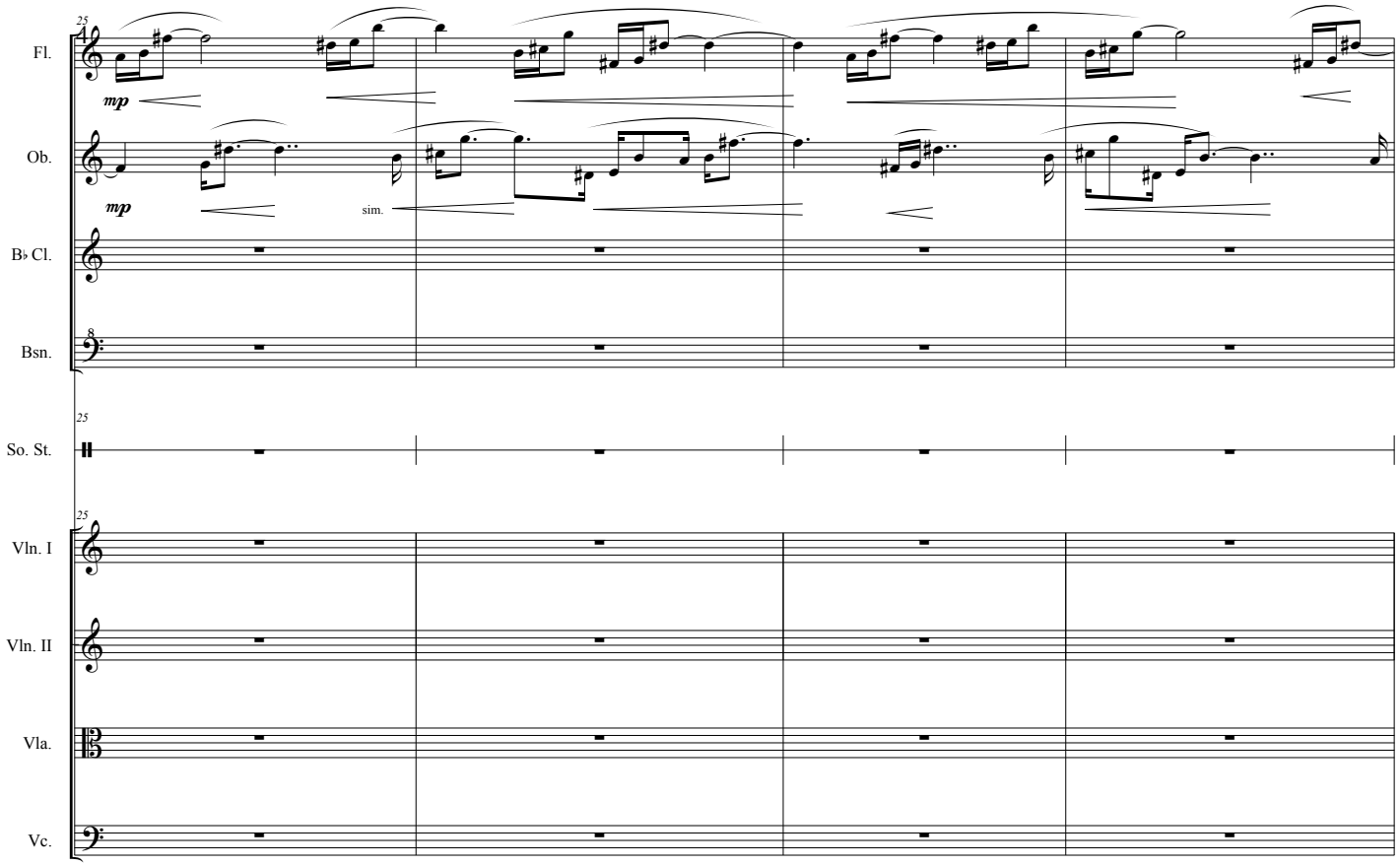
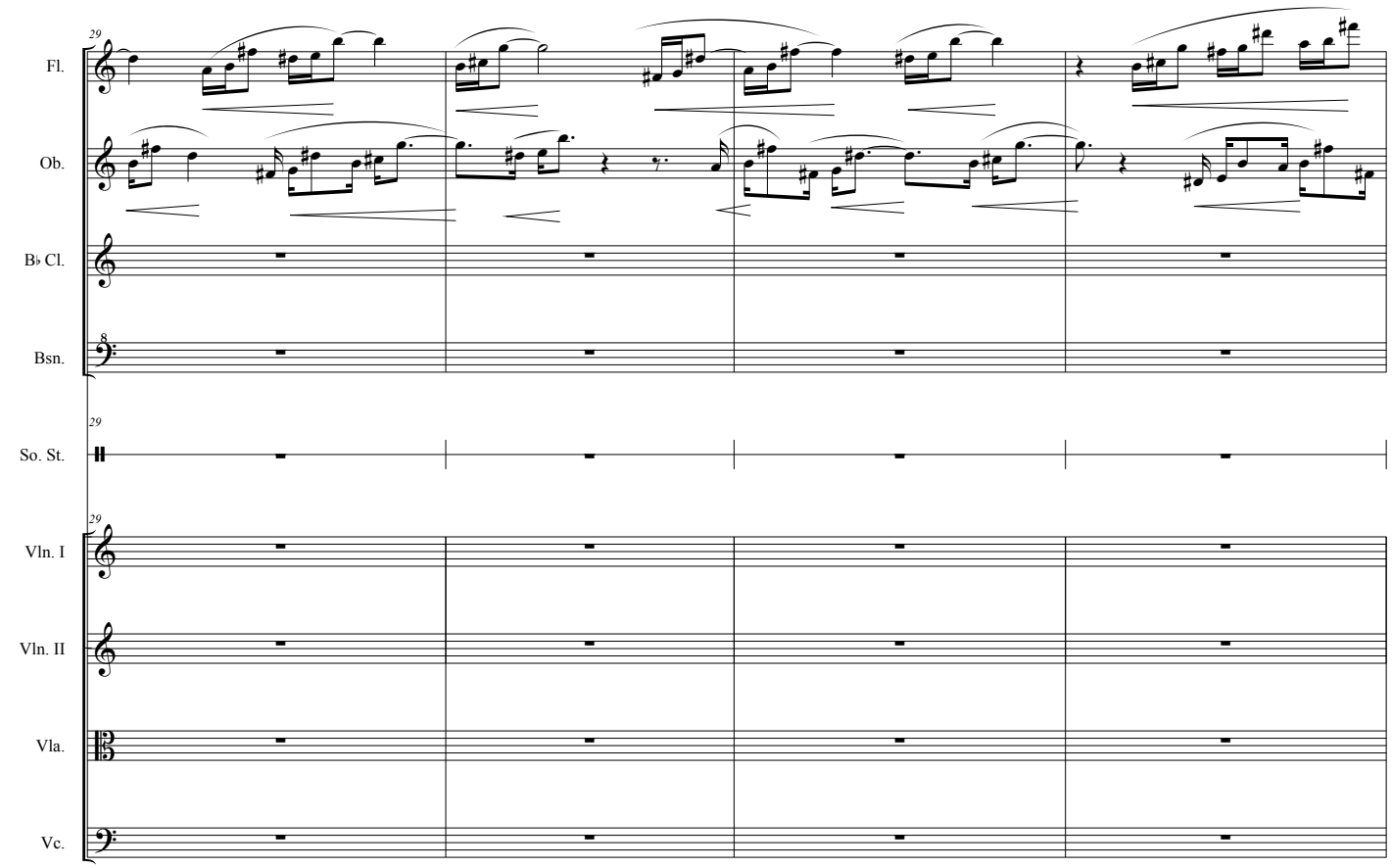
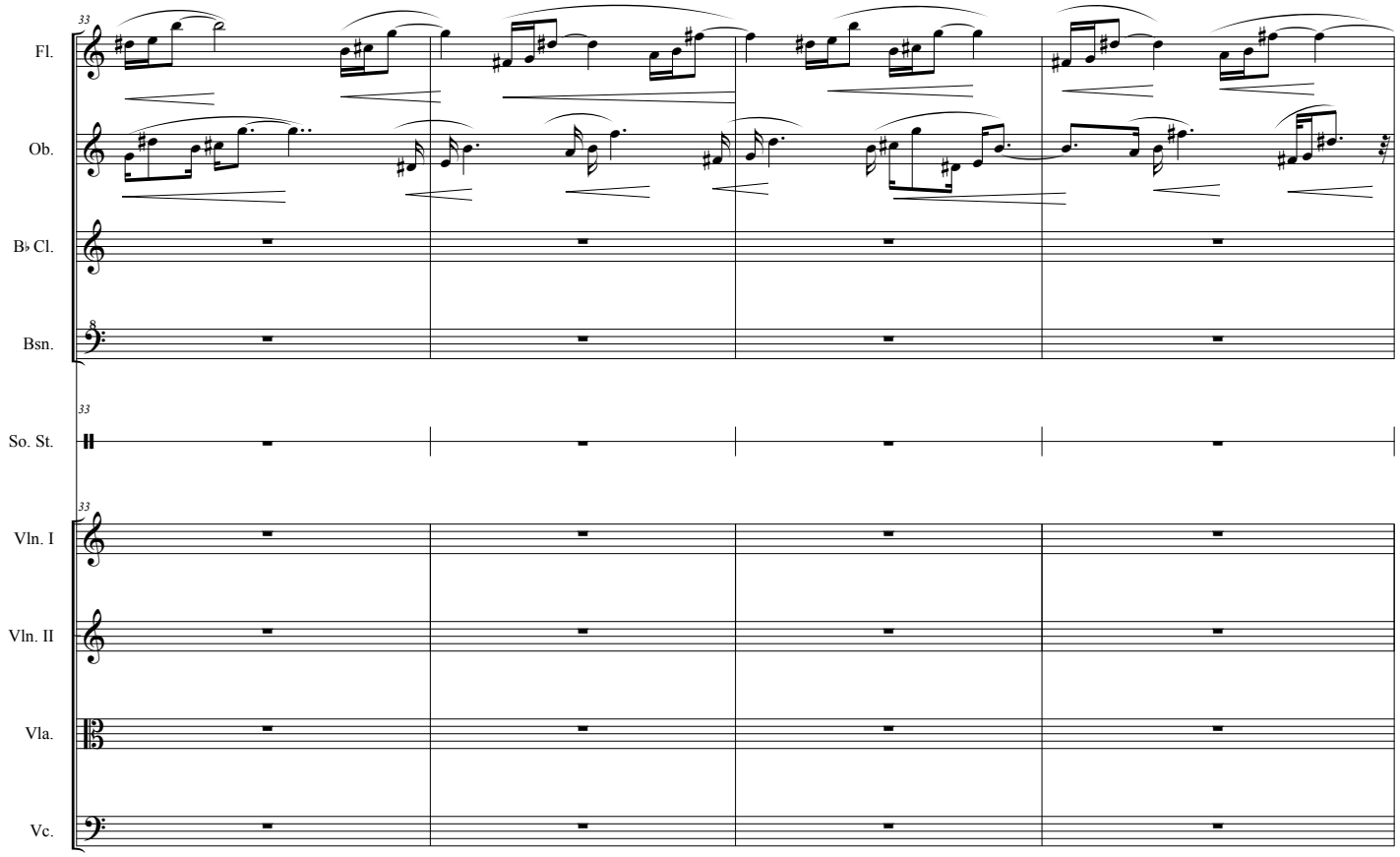

9
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
13

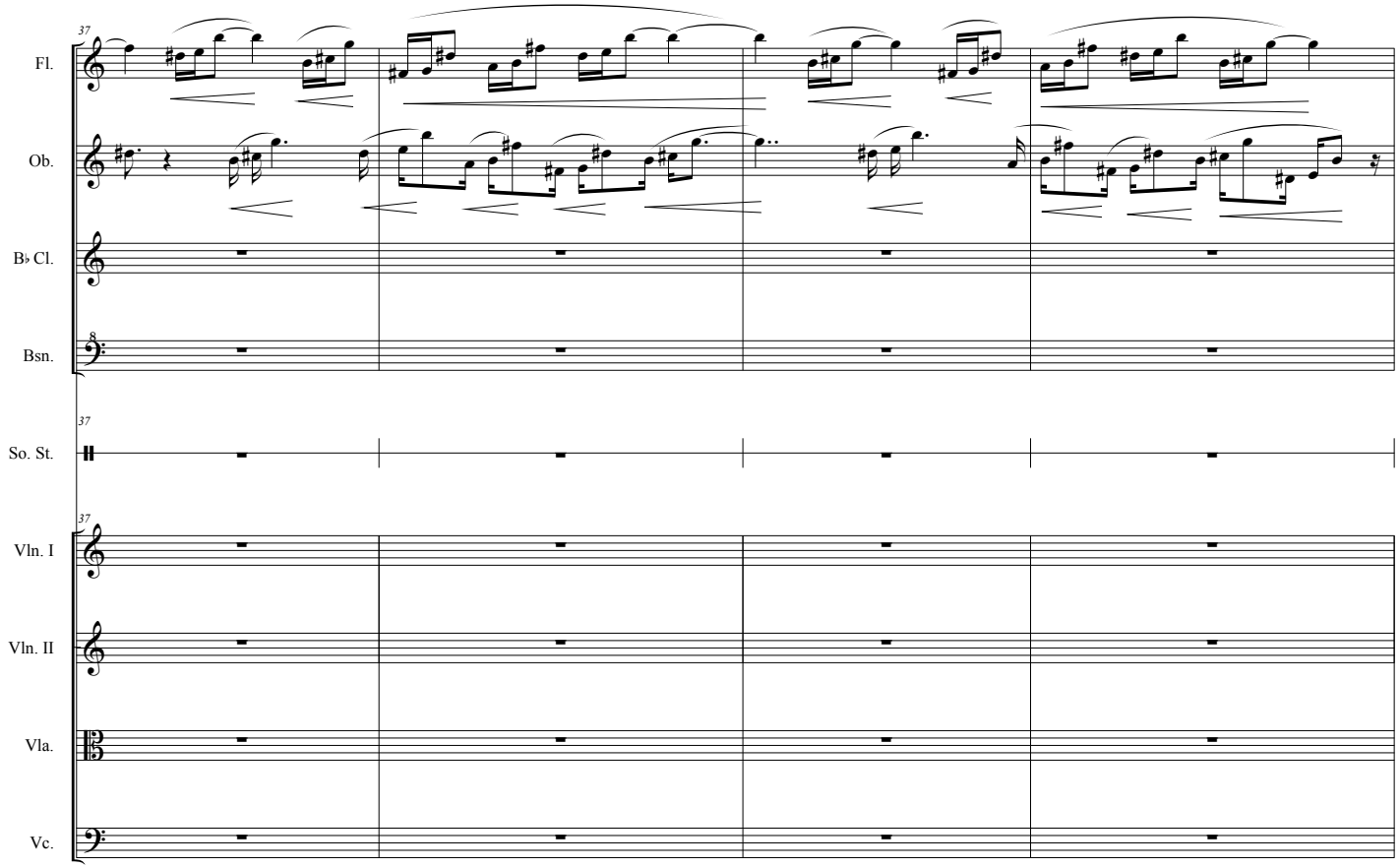

17
Fl.
Ob.
B♭ Cl.
Bsn.
17
So. St.
17
Vln. I
Vln. II
Vla.
Vc.

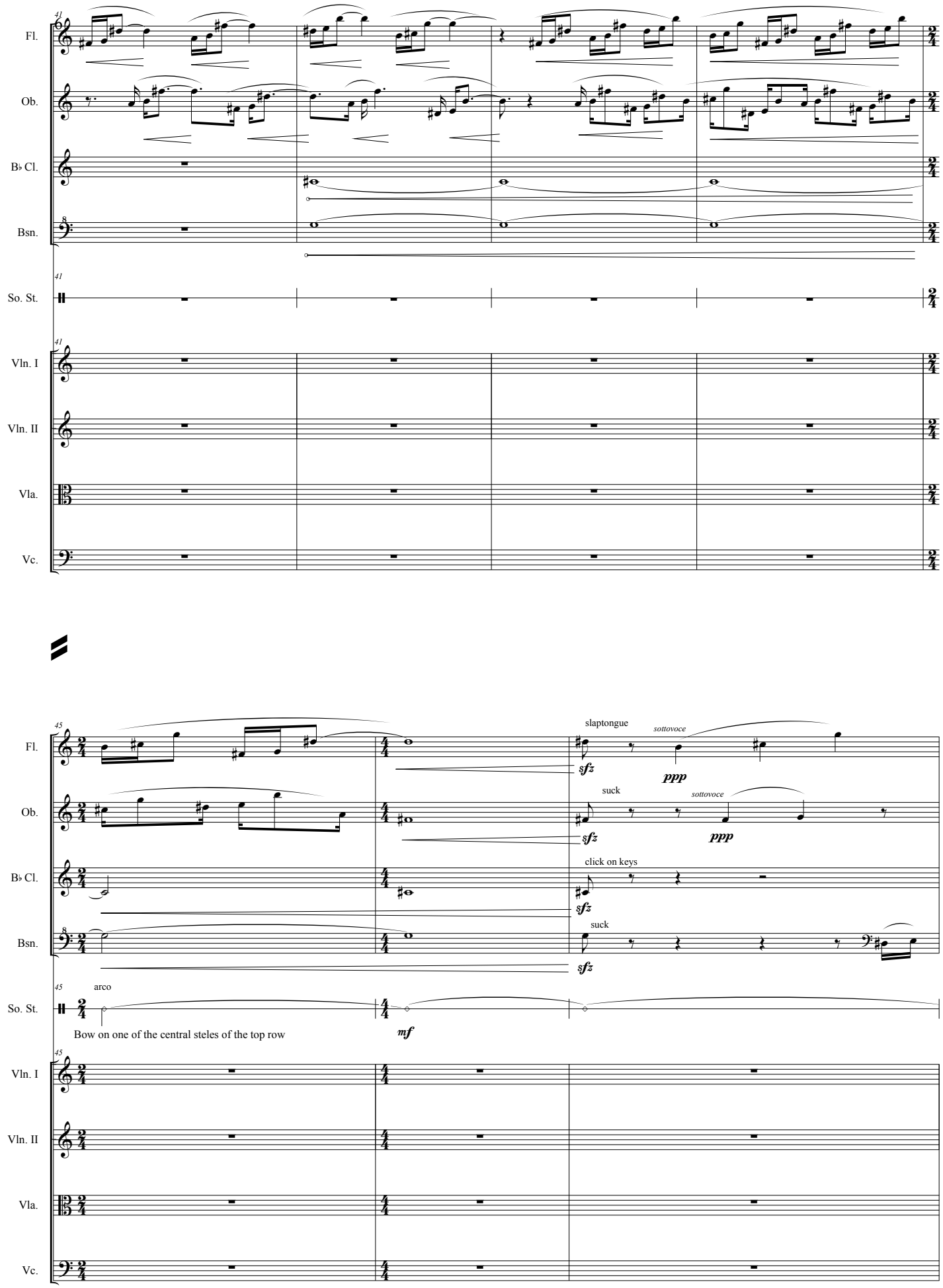

21
Fl.
Ob.
sfzp
B♭ Cl.
Bsn.
21
So. St.
21
Vln. I
Vln. II
Vla.
Vc.

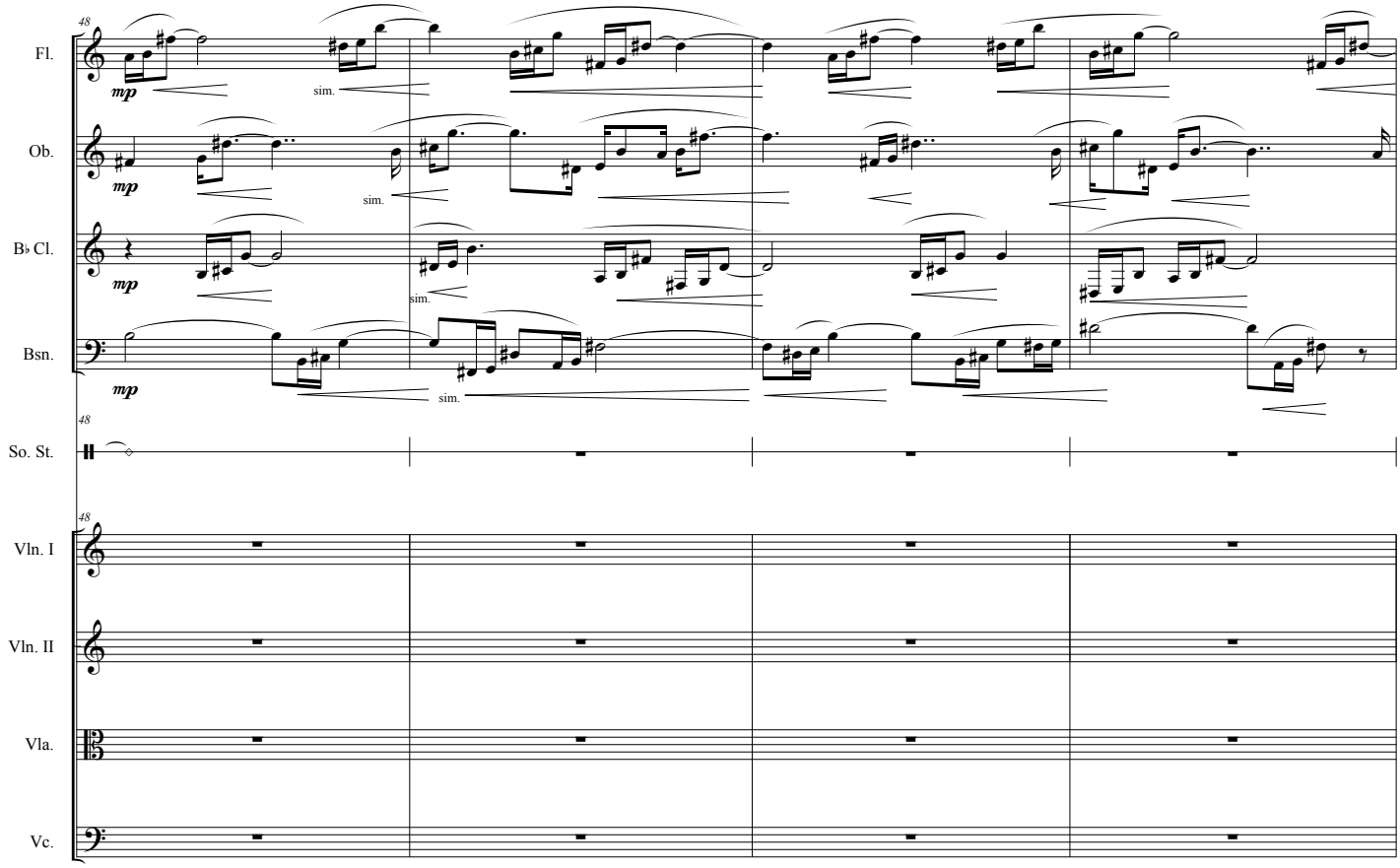

25
Fl.
mp
Ob.
mp
sim.
B♭ Cl.
Bsn.
25
So. St.
25
Vln. I
Vln. II
Vla.
Vc.

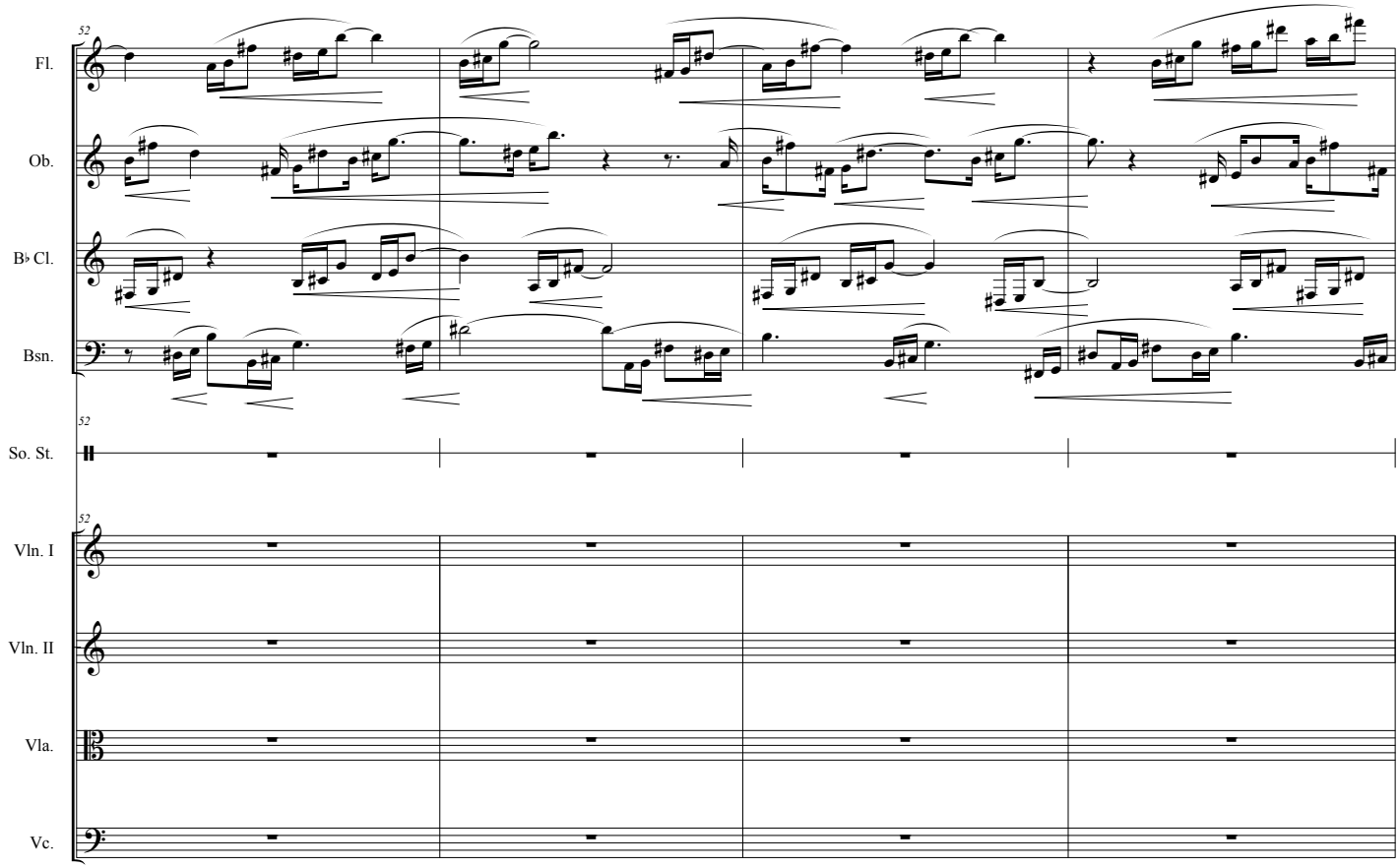

29
Fl.
Ob.
B♭ Cl.
Bsn.
29
So. St.
29
Vln. I
Vln. II
Vla.
Vc.

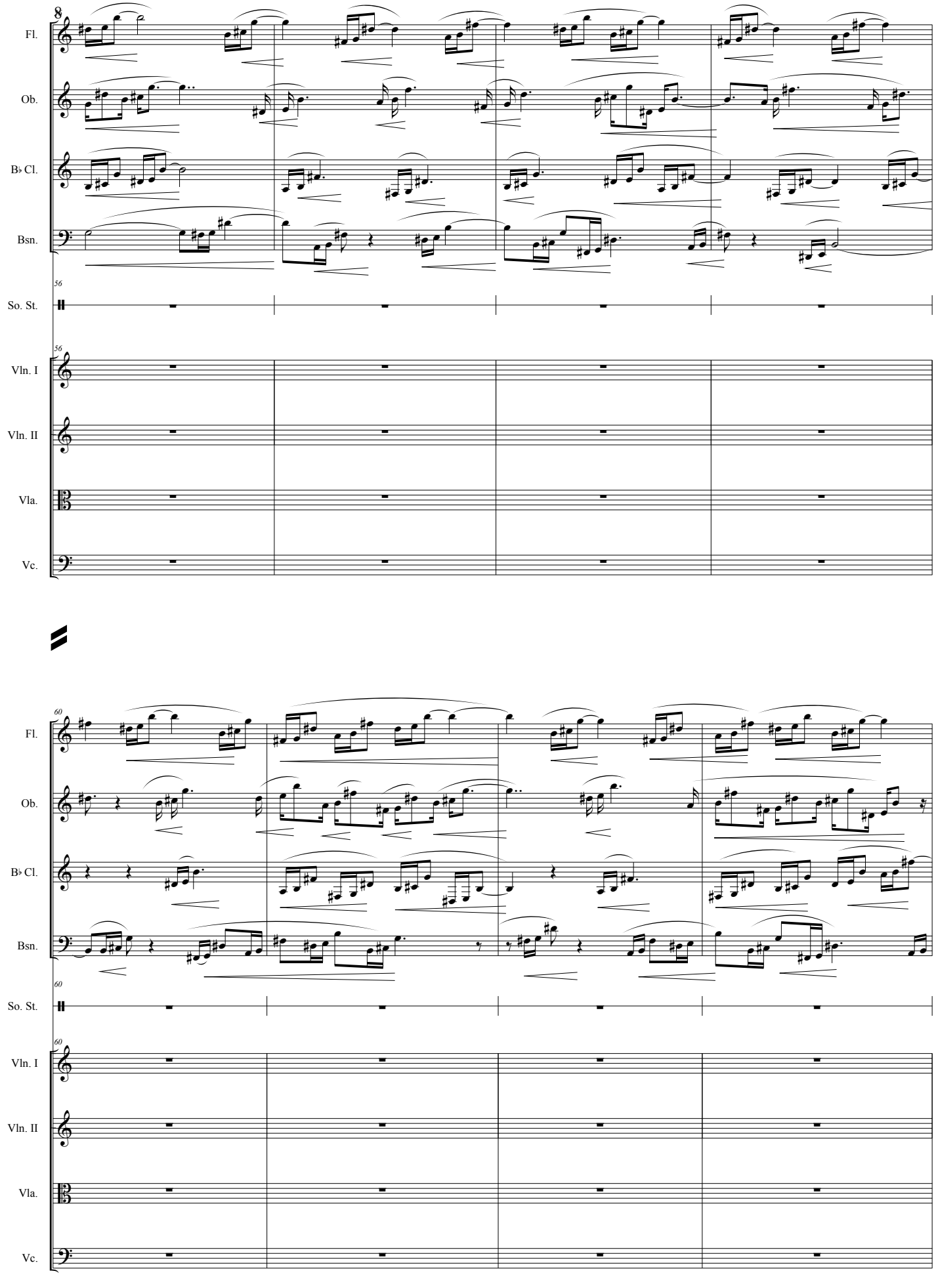

33
Fl.
Ob.
B♭ Cl.
Bsn.
33
So. St.
33
Vln. I
Vln. II
Vla.
Vc.

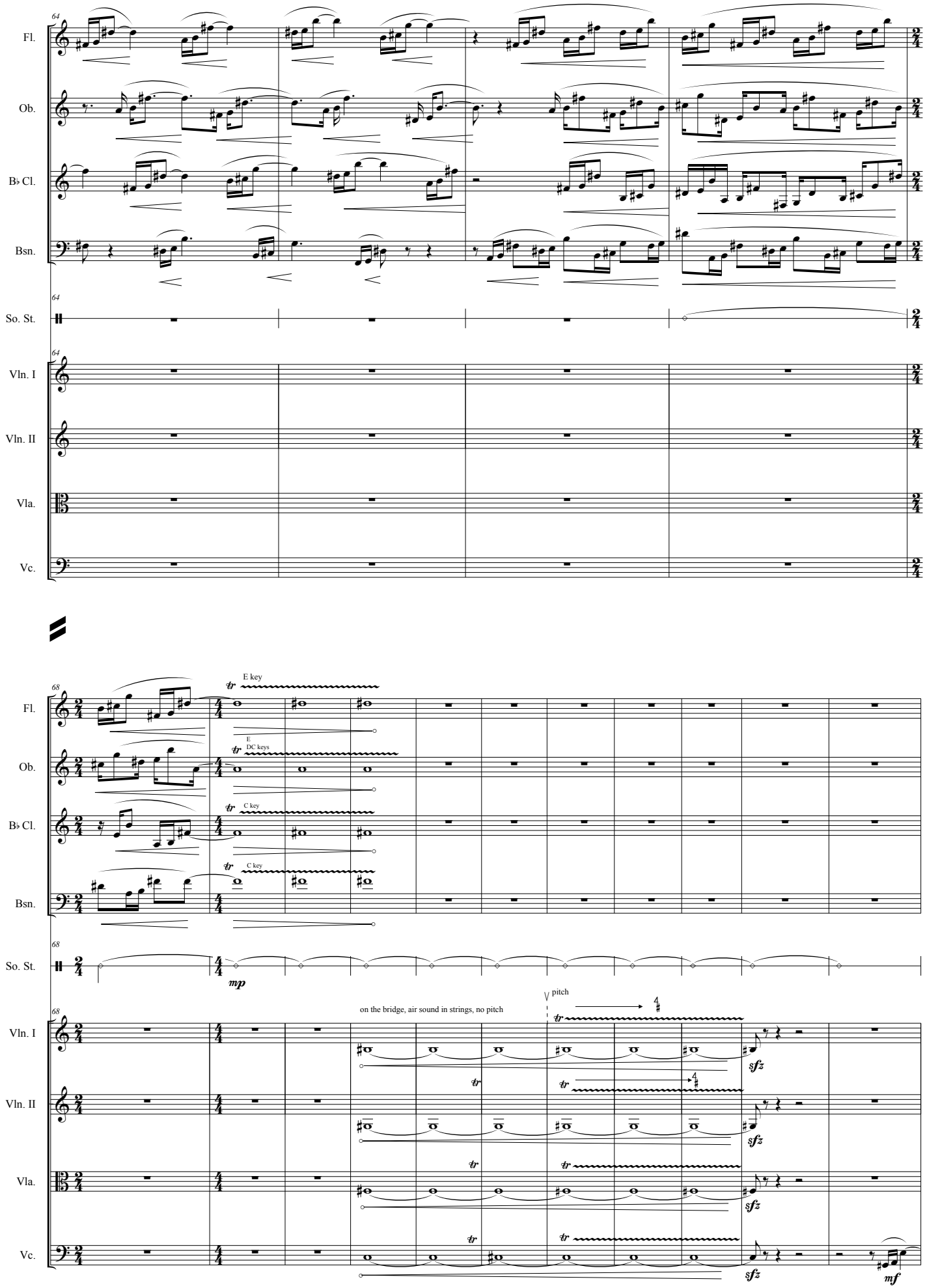

37
Fl.
Ob.
B♭ Cl.
Bsn.
37
So. St.
37
Vln. I
Vln. II
Vla.
Vc.

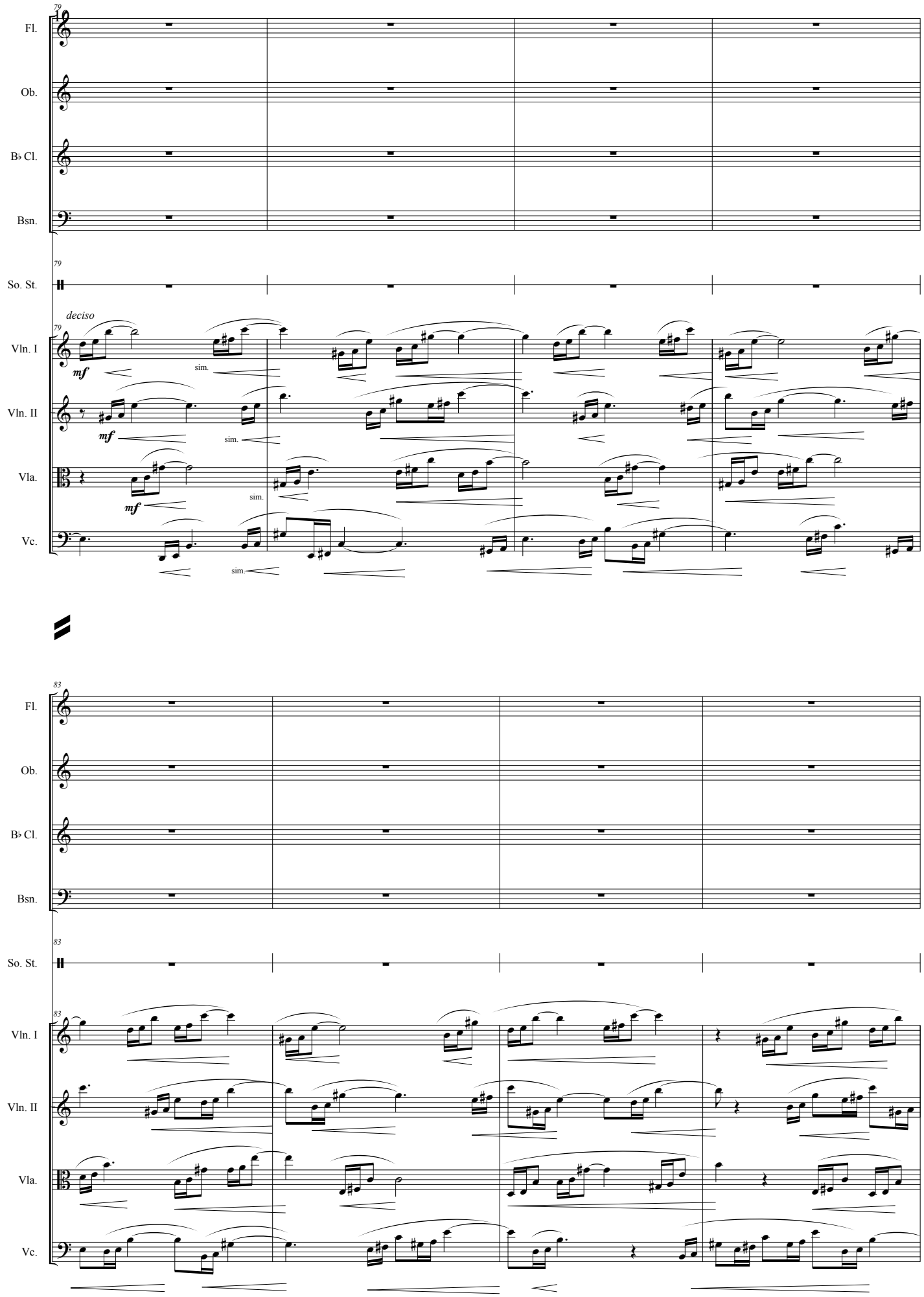

41
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
45
slaptongue
sottovoce
sfz
ppp
suck
click on keys
arco
Bow on one of the central steles of the top row
mf

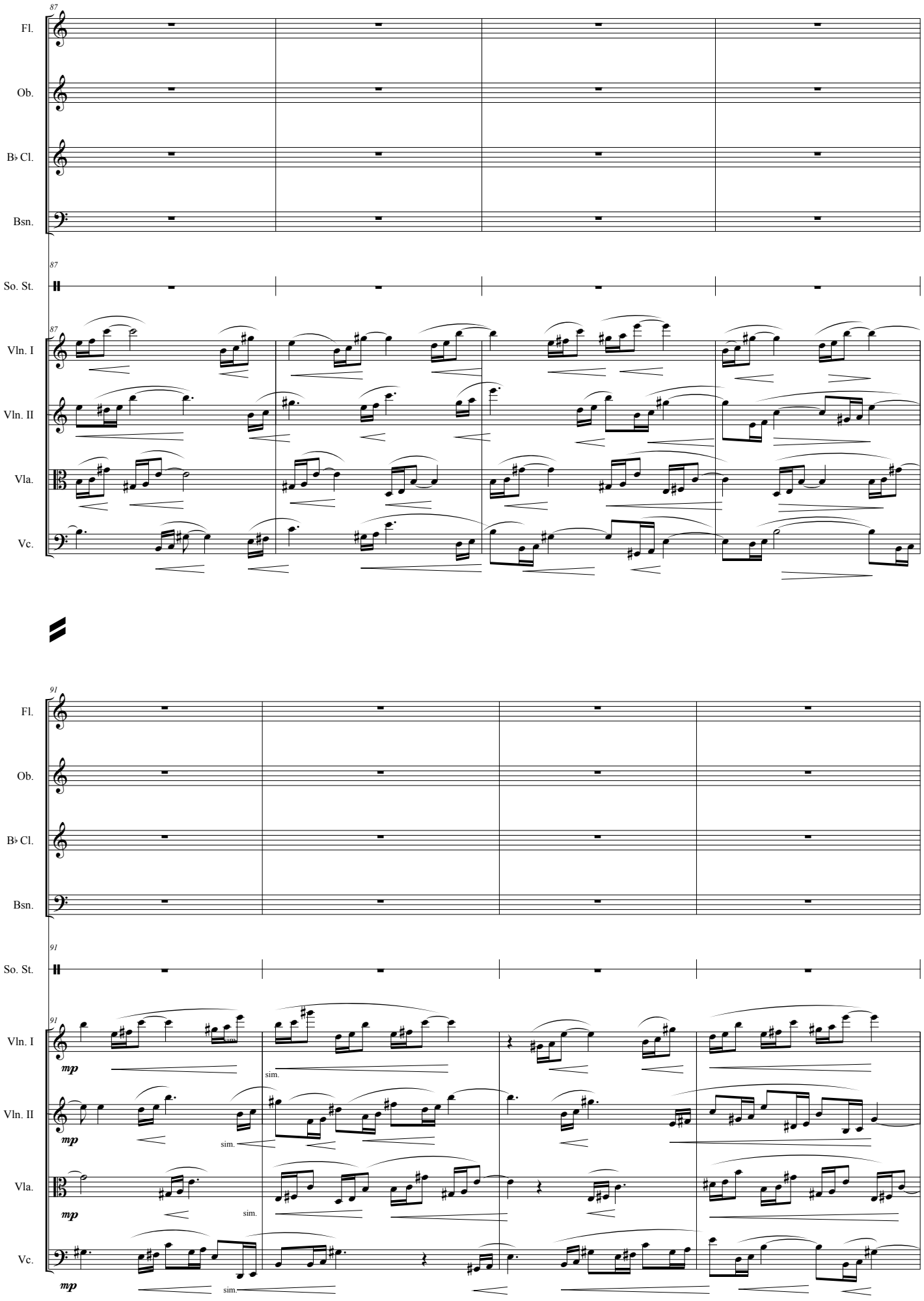

48
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
mp
sim.

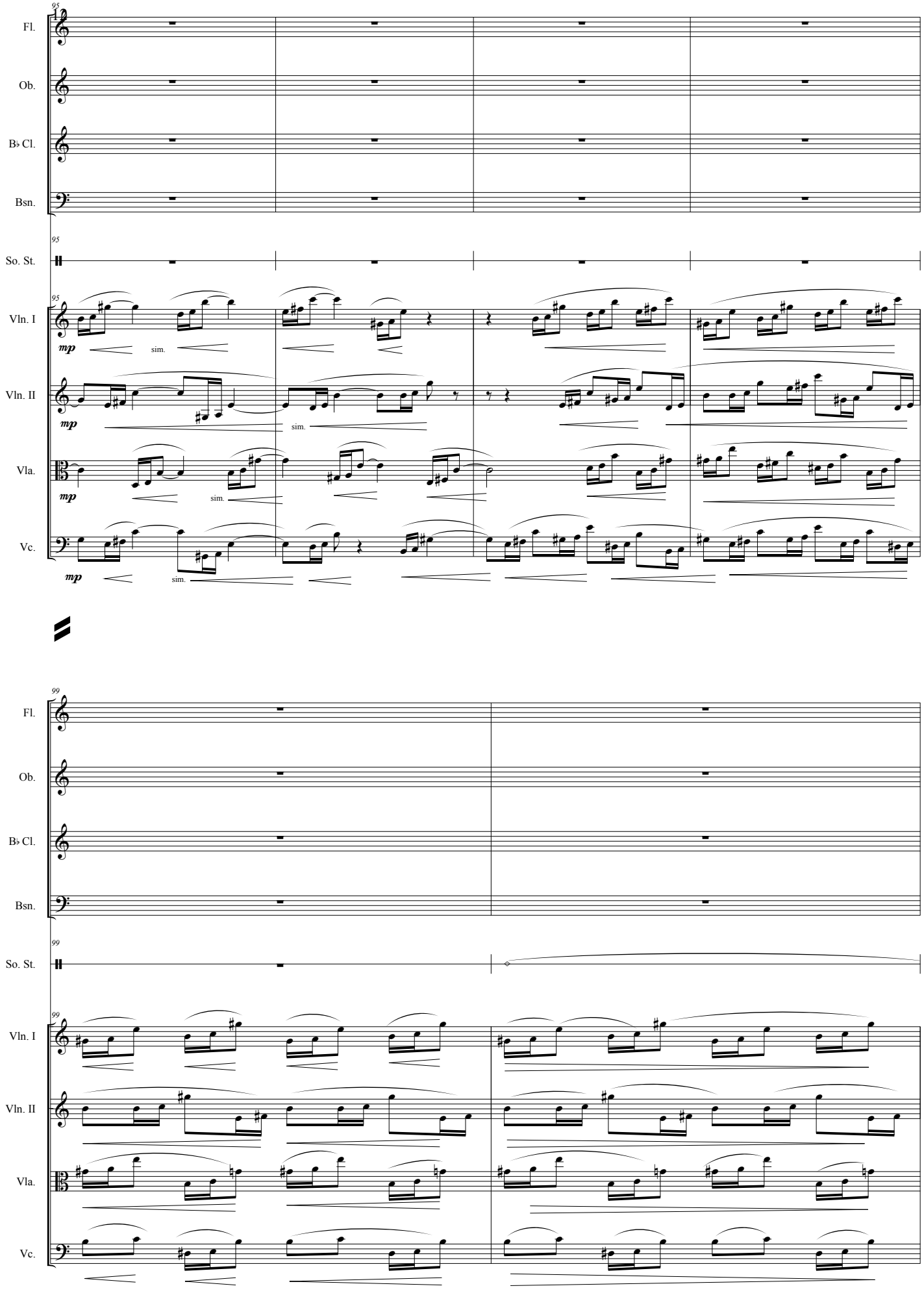

52
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.

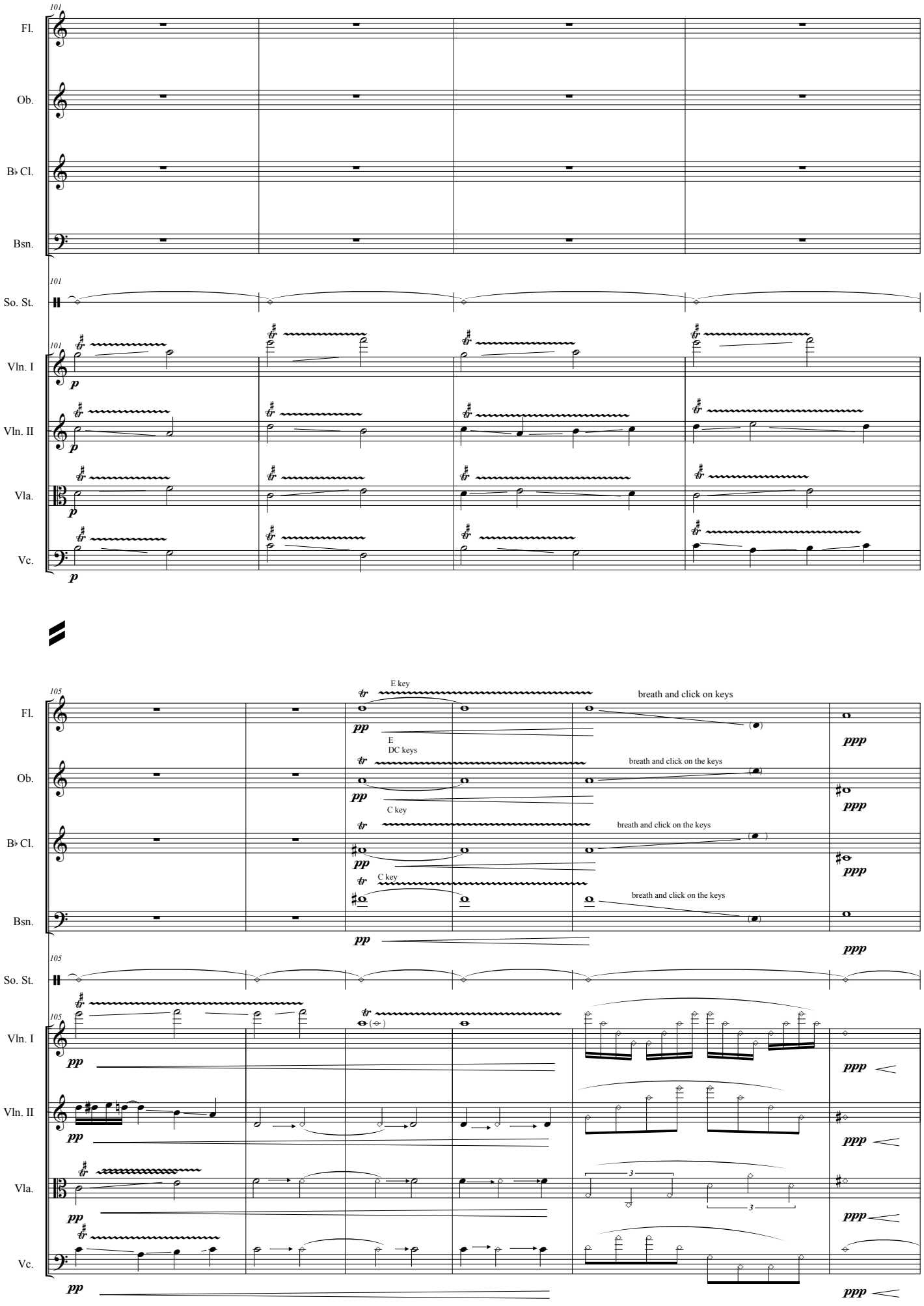

8
Fl.
Ob.
B♭ Cl.
Bsn.
56
So. St.
56
Vln. I
Vln. II
Vla.
Vc.
60
Fl.
Ob.
B♭ Cl.
Bsn.
60
So. St.
60
Vln. I
Vln. II
Vla.
Vc.

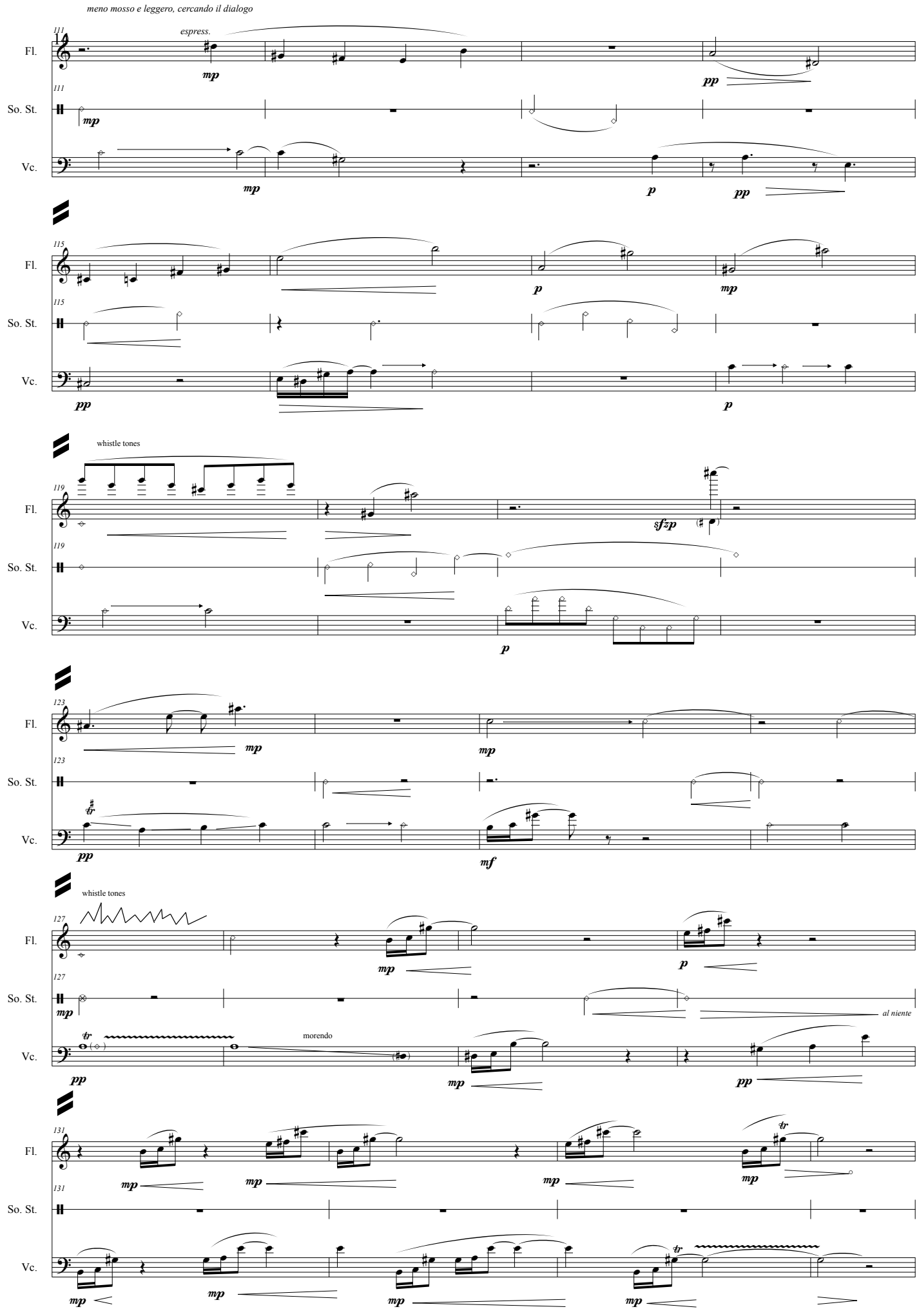

64
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
68
E key
E
DC keys
C key
C key
mp
on the bridge, air sound in strings, no pitch
pitch
sfz
sfz
sfz
sfz
mf

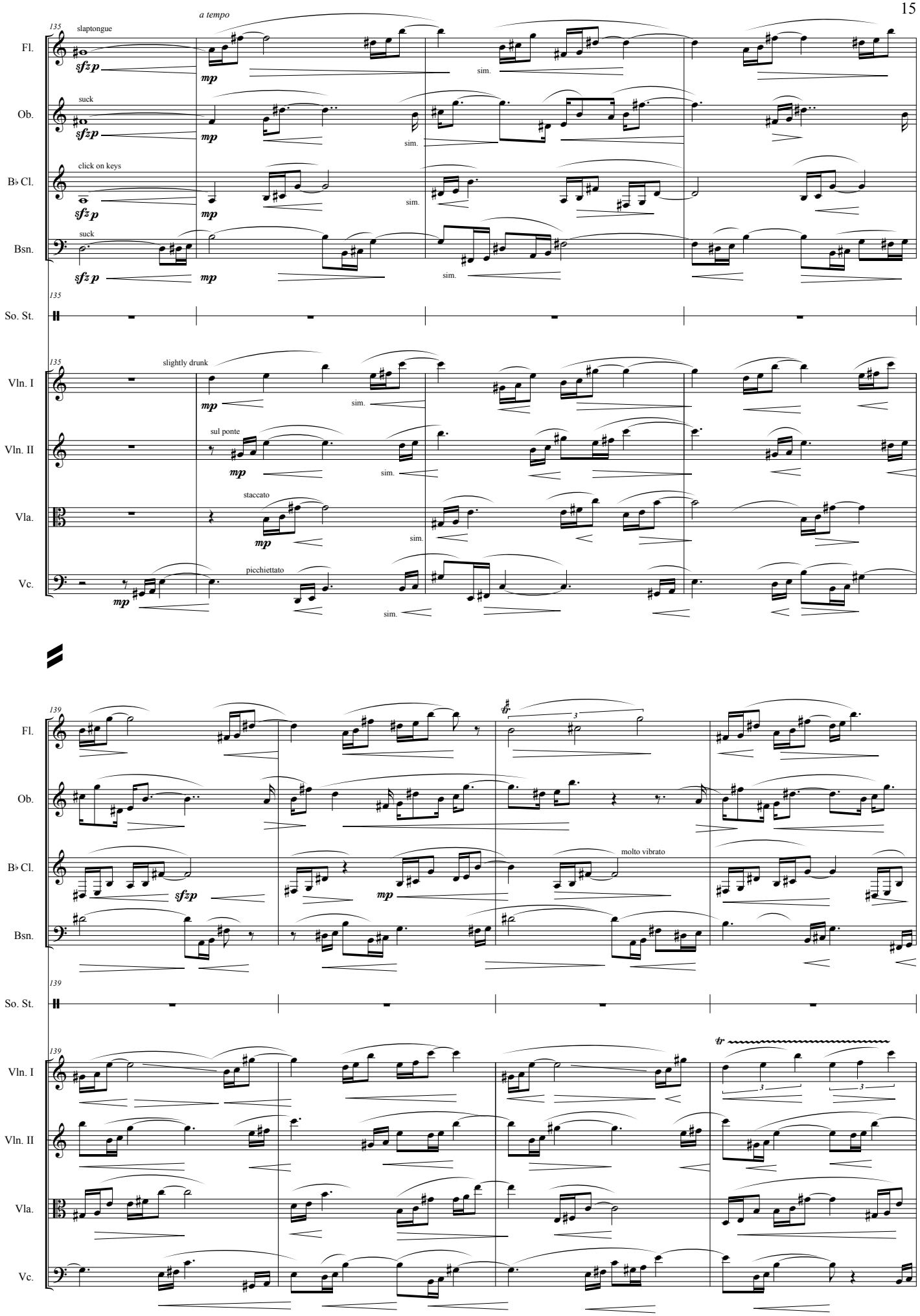

79
Fl.
Ob.
B♭ Cl.
Bsn.
79
So. St.
deciso
79
Vln. I
mf
sim.
Vln. II
mf
sim.
Vla.
mf
sim.
Vc.
sim.
83
Fl.
Ob.
B♭ Cl.
Bsn.
83
So. St.
83
Vln. I
Vln. II
Vla.
Vc.

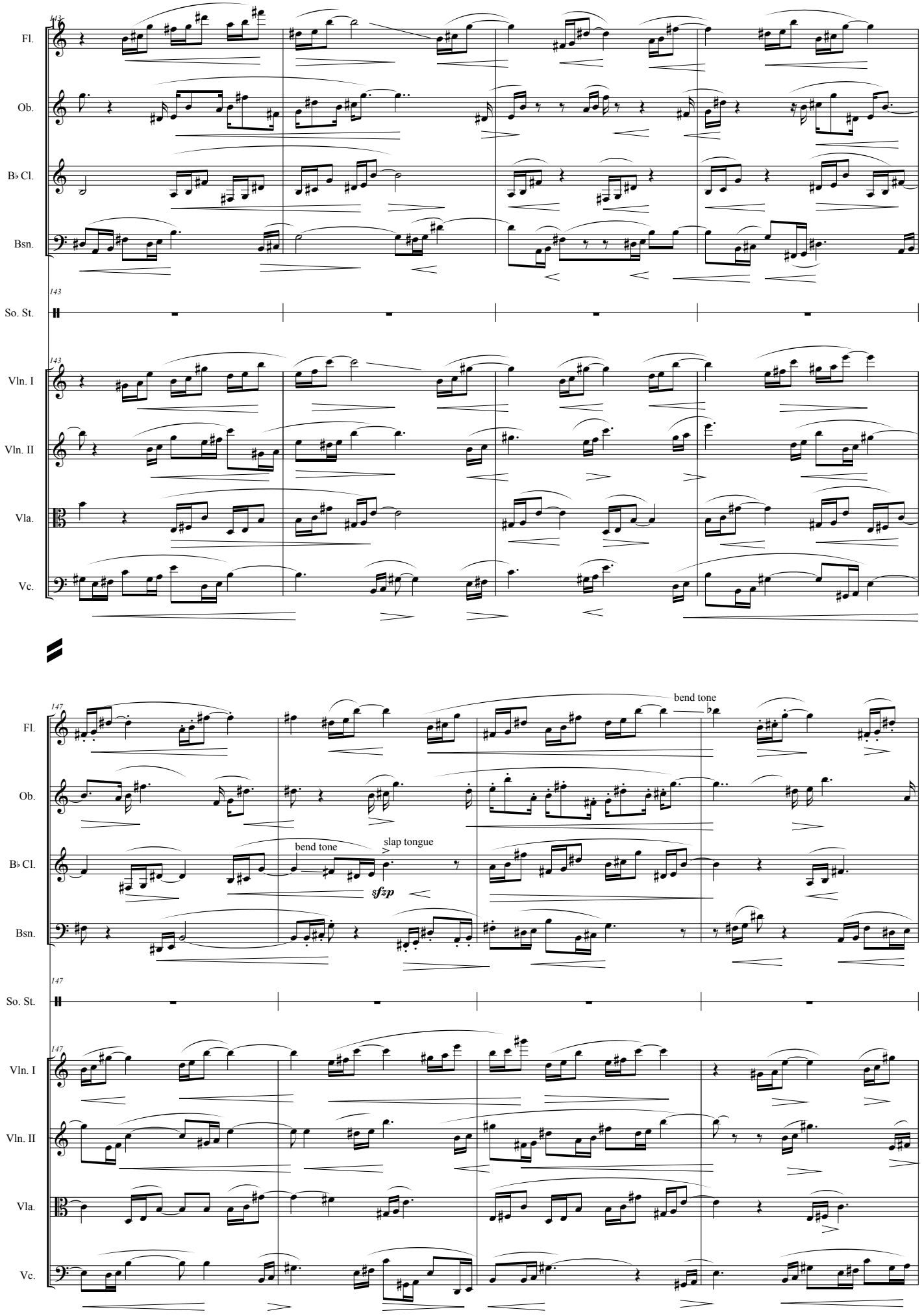

87
Fl.
Ob.
B♭ Cl.
Bsn.
87
So. St.
87
Vln. I
Vln. II
Vla.
Vc.
91
Fl.
Ob.
B♭ Cl.
Bsn.
91
So. St.
91
Vln. I
Vln. II
Vla.
Vc.
mp
sim.
mp
sim.
mp
sim.
mp
sim.

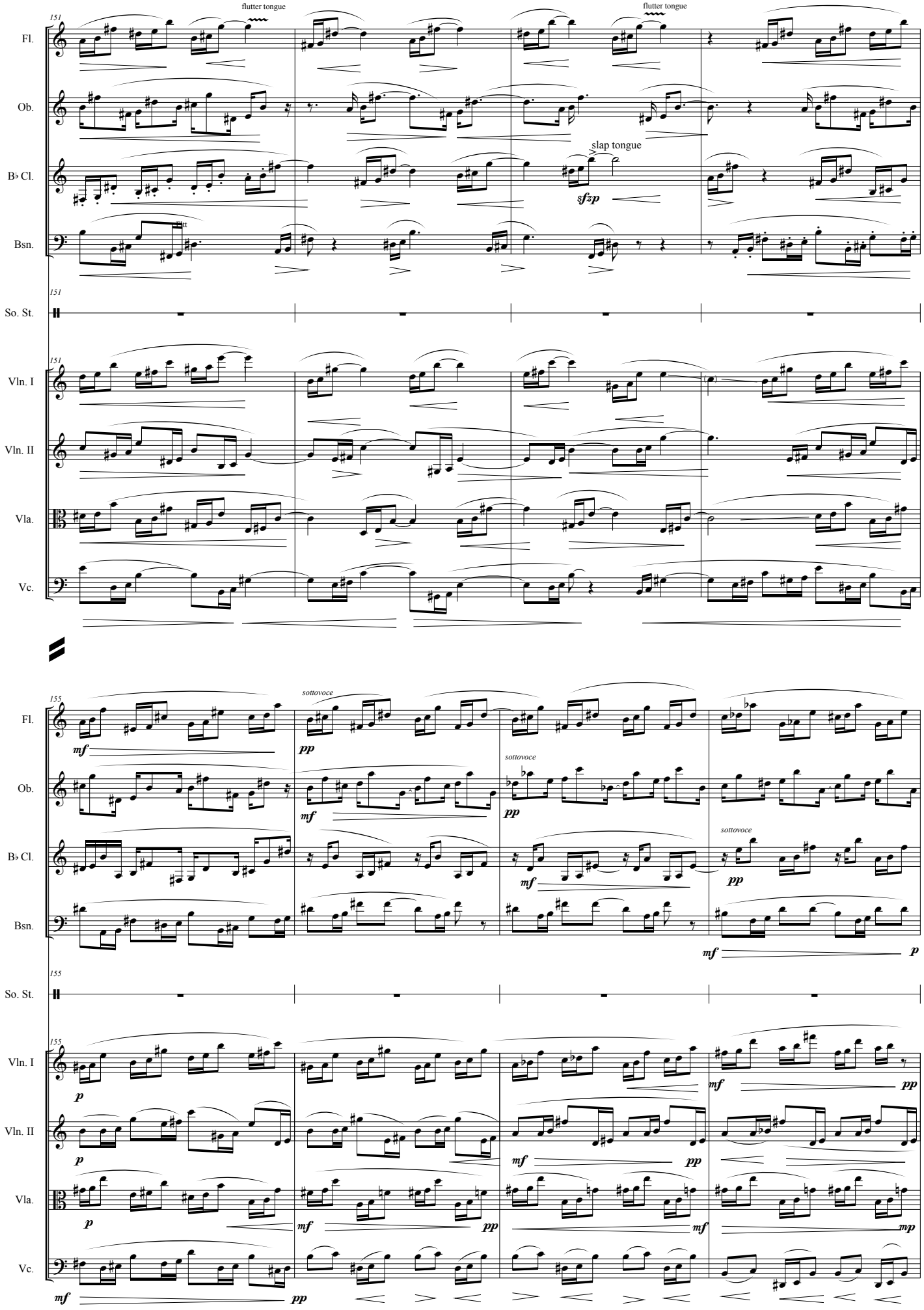

95
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
mp
sim.
99

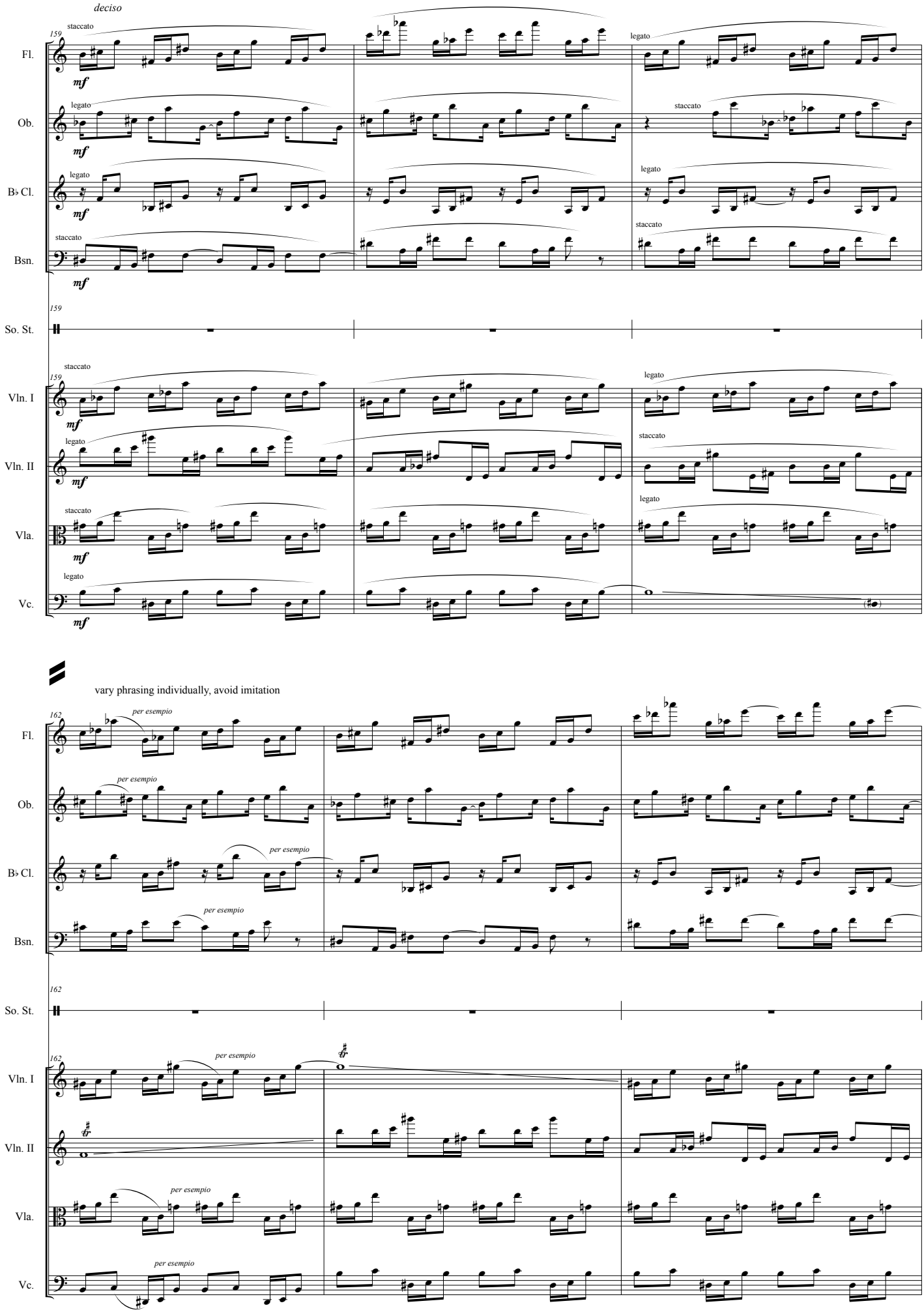

101
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
p
105
E key
tr
pp
E
DC keys
C key
C key
breath and click on keys
breath and click on the keys
breath and click on the keys
breath and click on the keys
ppp
3


meno mosso e leggero, cercando il dialogo
111
espress.
Fl.
So. St.
Vc.
mp
pp
p
115
whistle tones
119
sfzp
123
mf
127
al niente
morendo
131
tr


135
a tempo
slaptongue
Fl.
sfz p
mp
sim.
suck
Ob.
sfz p
mp
sim.
click on keys
B♭ Cl.
sfz p
mp
sim.
suck
Bsn.
sfz p
mp
sim.
135
So. St.
135
slightly drunk
Vln. I
mp
sim.
sul ponte
Vln. II
mp
sim.
staccato
Vla.
mp
sim.
picchiettato
Vc.
mp
sim.
139
Fl.
sfzp
mp
molto vibrato
Ob.
B♭ Cl.
Bsn.
139
So. St.
139
Vln. I
tr
Vln. II
Vla.
Vc.

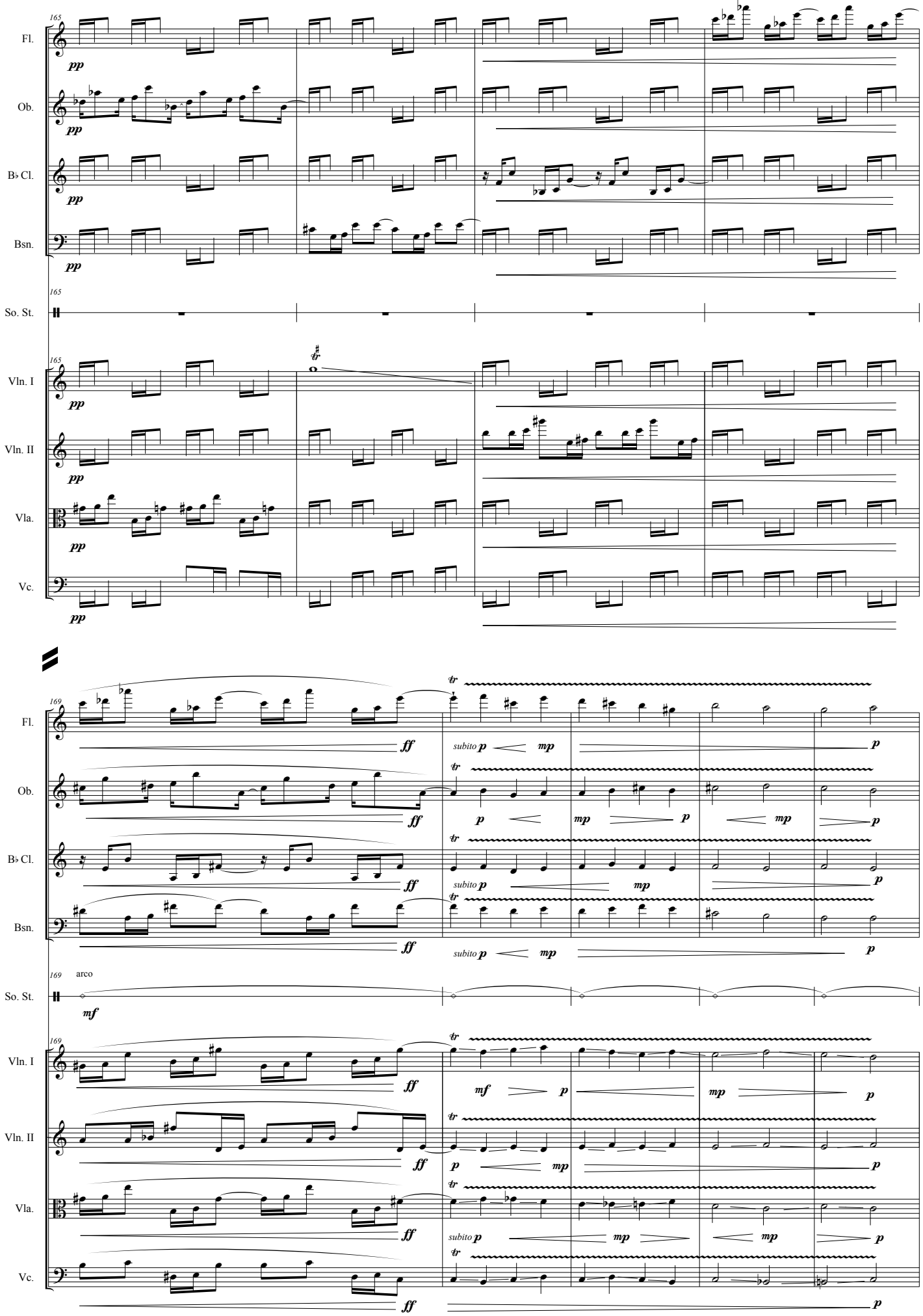

143
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
147
bend tone
bend tone
slap tongue
sfzp


151
Fl.
flutter tongue
flutter tongue
Ob.
B♭ Cl.
slap tongue
sfzp
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
155
sottovoce
mf
pp
p


deciso
159
staccato
legato
Fl.
Ob.
B♭ Cl.
Bsn.
So. St.
Vln. I
Vln. II
Vla.
Vc.
mf
vary phrasing individually, avoid imitation
162
per esempio

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

accelerando e crescendo



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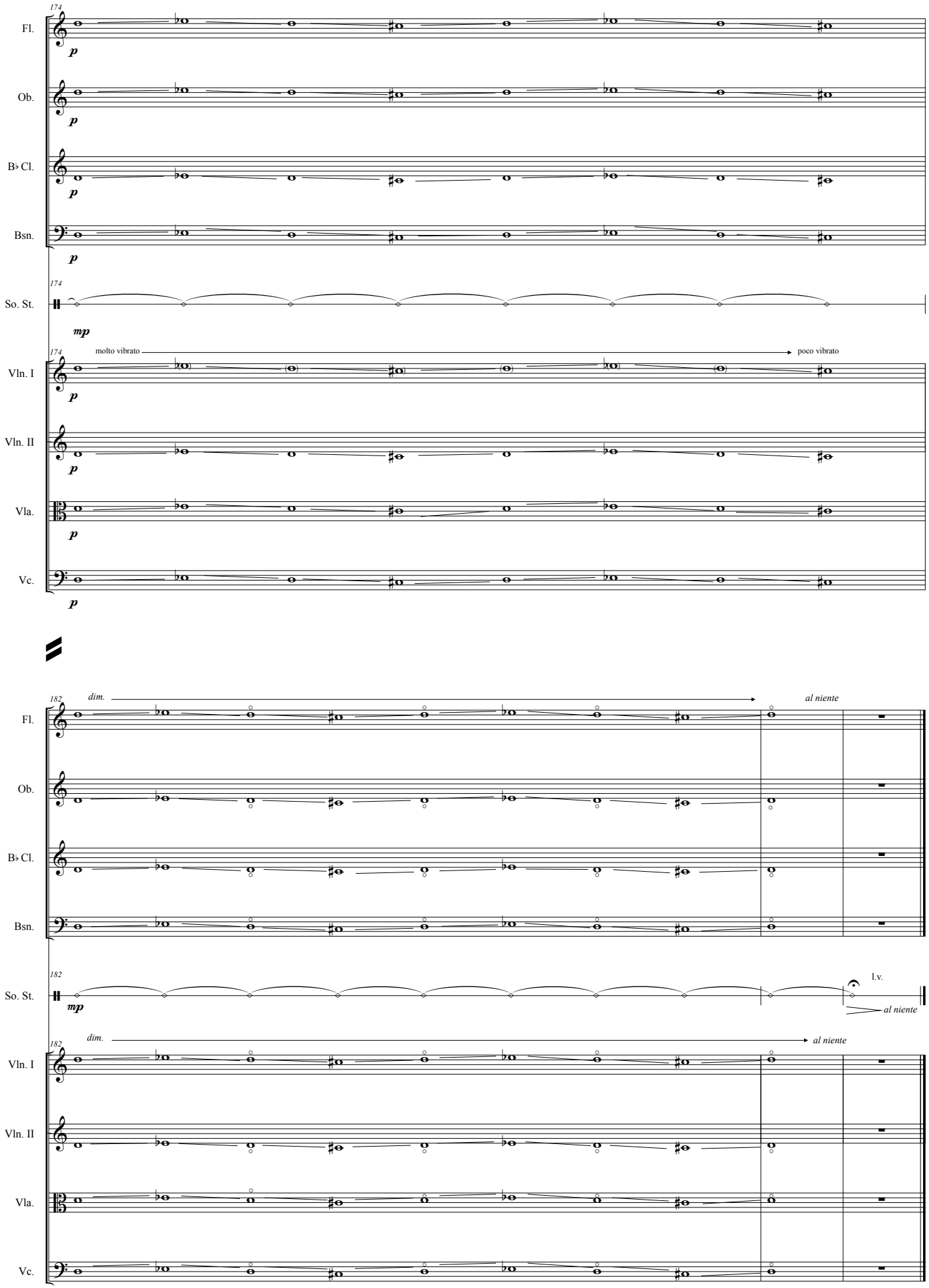
20 Slow glissandi, play indipendently from *p* to *pp*, uncoordinated