

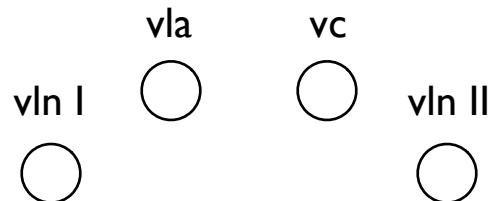
binary/momentary logics: flow state/joy state

commissioned by Spektral Quartet

Sam Pluta

Ensemble Setup and Symbol Explanation

ensemble setup:



xsp - extreme sul pont

sp - sul pont

(N) - normalize bow position

ric (ind) - ricochet bowing independent of
of left hand fingering

bat - battuto

clb - col legno battuto

- exponential glissando

- exponential crescendo
(Lachenmann "yawp")

- approximate pitch (make it microtonal)

- note should be as short as possible



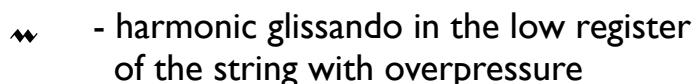
- overpressure



- overpressure



- circular bowing



- harmonic glissando in the low register
of the string with overpressure



- other side of the bridge



- lead voice



microtones:



- eighth tone flat



- eighth tone sharp



- quarter tone flat



- three quarter tones flat



- quarter tone sharp



- three quarter tones sharp

binary/momentary logics: flow state/joy state

i. ping pong

J = 13

xsp---

Sam Pluta

Musical score for orchestra and piano, page 16, measures 6-16. The score consists of five staves. The top two staves are for the piano, with dynamics *xsp*, *pp*, and *ff*. The middle staff is for the strings, with dynamics *pp* and *ff*. The bottom two staves are for the orchestra, with dynamics *ff* and *pp*. Measure 6 starts with a piano dynamic *xsp*. Measures 7-8 show piano chords with grace notes. Measures 9-10 show piano chords with grace notes. Measures 11-12 show piano chords with grace notes. Measures 13-14 show piano chords with grace notes. Measures 15-16 show piano chords with grace notes. Measures 17-18 show piano chords with grace notes. Measures 19-20 show piano chords with grace notes. Measures 21-22 show piano chords with grace notes. Measures 23-24 show piano chords with grace notes. Measures 25-26 show piano chords with grace notes. Measures 27-28 show piano chords with grace notes. Measures 29-30 show piano chords with grace notes. Measures 31-32 show piano chords with grace notes. Measures 33-34 show piano chords with grace notes. Measures 35-36 show piano chords with grace notes. Measures 37-38 show piano chords with grace notes. Measures 39-40 show piano chords with grace notes. Measures 41-42 show piano chords with grace notes. Measures 43-44 show piano chords with grace notes. Measures 45-46 show piano chords with grace notes. Measures 47-48 show piano chords with grace notes. Measures 49-50 show piano chords with grace notes. Measures 51-52 show piano chords with grace notes. Measures 53-54 show piano chords with grace notes. Measures 55-56 show piano chords with grace notes. Measures 57-58 show piano chords with grace notes. Measures 59-60 show piano chords with grace notes. Measures 61-62 show piano chords with grace notes. Measures 63-64 show piano chords with grace notes. Measures 65-66 show piano chords with grace notes. Measures 67-68 show piano chords with grace notes. Measures 69-70 show piano chords with grace notes. Measures 71-72 show piano chords with grace notes. Measures 73-74 show piano chords with grace notes. Measures 75-76 show piano chords with grace notes. Measures 77-78 show piano chords with grace notes. Measures 79-80 show piano chords with grace notes. Measures 81-82 show piano chords with grace notes. Measures 83-84 show piano chords with grace notes. Measures 85-86 show piano chords with grace notes. Measures 87-88 show piano chords with grace notes. Measures 89-90 show piano chords with grace notes. Measures 91-92 show piano chords with grace notes. Measures 93-94 show piano chords with grace notes. Measures 95-96 show piano chords with grace notes.

11

xsp- pp

xsp- N

pp

3 16 9 16

ff

N

16 ff

xsp- pp

xsp- N

pp

3 16 9 16

ff

ff

This image shows a page of a musical score, page 3, containing six staves of music. The score includes various dynamics such as *ff*, *pp*, and *xsp*. Measure 21 starts with a dynamic of *ff* and ends with *pp*. Measures 22 and 23 continue with *pp* dynamics. Measure 24 begins with *xsp* and ends with *ff*. Measures 25 and 26 also feature *xsp* dynamics. Measures 27 and 28 conclude the page with *pp* dynamics.

31

32

33

34

35

ii. interruption i

36

37

38

39

40

iii. bela i

Musical score for orchestra and piano, page 42, measures 1-4. The score consists of four staves: Violin 1, Violin 2, Cello, and Double Bass. The key signature is A major (no sharps or flats). Measure 1: Violin 1 and 2 play eighth-note patterns with accents. Cello and Double Bass provide harmonic support. Measure 2: The pattern continues with dynamic changes indicated by *ff*, *fp*, and *mf*. Measure 3: The patterns continue with dynamic changes indicated by *ff*, *fp*, and *mf*. Measure 4: The patterns continue with dynamic changes indicated by *ff*, *fp*, and *mf*.

iv. freeze slide ping pong extension

47

Rehearsal marks: 8va, 8va, 8va, 8va

Dynamic markings: fff > p ff > p f > p mf > p fff > p ff > p f > p ff > p f > p mf > p fff > p ff > p f > p mf > p pp mp =

Dynamic markings: fff > p ff > p f > p mf > p fff > p ff > p f > p ff > p f > p mf > p fff > p ff > p f > p mf > p pp mp =

Dynamic markings: fff > p ff > p f > p mf > p fff > p ff > p f > p ff > p f > p mf > p fff > p ff > p f > p mf > p pp mp =

Dynamic markings: fff > p ff > p f > p mf > p fff > p ff > p f > p ff > p f > p mf > p fff > p ff > p f > p mf > p pp mp =

51

v. slide
xsp
non trem
xsp
non trem

$\text{♩} = 110$
molto legato - bow when necessary to 63

56

molto vib
no vib
molto legato - bow when necessary to 63
molto legato - bow when necessary to 63
non trem
molto legato
bow when necessary to 63
molto legato
bow when necessary to 63

accel.

non trem

vi. altieri special

♩ = 131

range indicates the full length of the string
play each gliss on a different string
non trem

7

61

range indicates the full length of the string
play each gliss on a different string

f

sul I

H

vary between full overpressure and half overpressure
move between sul pont and sul tasto

65

range indicates the full length of the string
play each gliss on a different string

f

f

f

69

non trem

non trem

non trem

mf

mf

mf

vii. rotation i

73

p

sul I
vary between full overpressure and half overpressure
move between sul pont and sul tasto

batt.

f

non trem

batt.

f

N

vary between full overpressure and half overpressure
move between sul pont and sul tasto

sfv f

batt.

N

p

78

viii. rotation extension i (modulation i (sparse))

ric (ind)-
H^r

p exp ff
exp mf exp mf exp mf p

N^r
p exp ff
exp mf pp exp mf

H^r N^r
ff exp mf exp mf exp mf

82

clb-----|

ric (ind)-
p f p clb-----|

mf o---o p ff N^r clb-----|

mf p ff H^r N^r clb-----|

mf p ff ric (ind) H^r ff mf 5 II III 3

86

H' ric (ind) N'

mf

exp ————— mf

exp ————— f ff

ix. interruption ii/bela ii

clb-----

exp ————— f p

exp ————— mf exp ————— f

H' ric (ind)

mf 9

N'

exp ————— f p

pizz-----

exp ————— mf ff

91

> == 3

5

mf

f pizz -----

pizz -----

mf

> == 3

5

mf

f

pizz -----

mf

> == 3

5

mf >

f

pizz -----

mf

sp-----

96

x. modulation ii
(smooth)

N

M

H

N

all players bowing in unison
non trem

107

2

pizz **f** **mf** **pizz** **f** **pizz** **f** **clb**

vary between full overpressure and half overpressure
H move between sul pont and sul tasto

N **pizz** **mf** **pizz** **f** **exp**

sp **f** **clb** **p**

H **ric (ind)** **g**

Musical score for orchestra and piano, page 112, measures 6-7. The score consists of five staves. The top staff (treble clef) has dynamic markings: **exp**, **mf**, **p**, **sp** (with a circled **N**), **sfp**, **sfp**. The second staff (treble clef) has **mf**, **pp**, **clb**, **sp** (with a circled **N**), **sfp**, **sfp**, **ff**. The third staff (bass clef) has **pp**, **clb**, **p**, **sp** (with a circled **N**), **sfp**, **ff**. The bottom two staves (bass clef) have measure numbers **6**, **7**, **9**, **9**, **ff**, **f**.

117

xii. filter delays
(for russell pinkston)

ff

ff p

exp

ff

exp

ff

lv

ppp

start with the smallest possible interval in the trill
expand the interval to a 3/4 tone, then compress it back

122

(8)

tr

tr

tr

tr

tr

tr

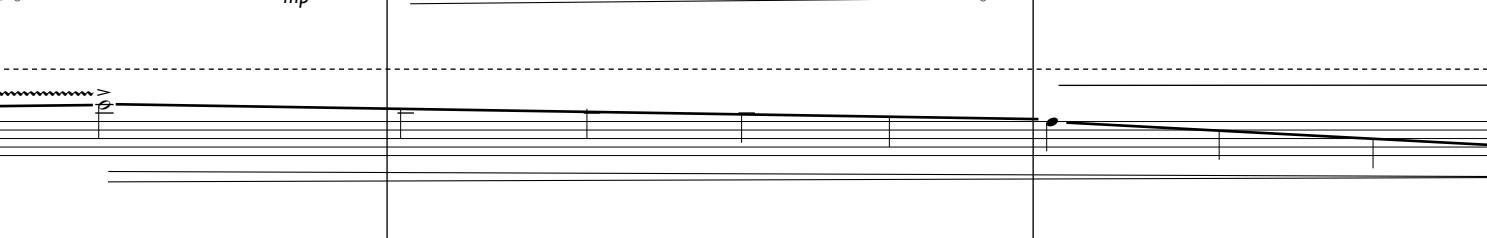
start with the smallest possible interval in the trill
expand the interval to a 3/4 tone, then compress it back

3

5

1

1

(8)
127 (t) 

xiii. loose canon

130

poco rit.

sul pont
move between trem, bowed, and long bows
not exactly quantized to the 32nd note
slightly detune each phrase

N

H

B

Bass

132

mp

mf

accel.

134

f

f

$\text{♩} = 132$

16

batt-

136

f

3

batt-

f

3

exponential falls to bar 139

ff f > exp > exp < ff f > exp < 3 same

exp exponential falls to bar 139

f > exp < same

This section contains six staves of musical notation. The top two staves are labeled 'batt-' and have dynamic markings 'f'. Measure 136 consists of six eighth-note patterns. Measures 137-139 show more complex patterns with sixteenth-note heads and stems, along with performance instructions such as 'exp' (explosive) and 'same'. Measure 139 concludes with a dynamic 'ff'.

xv. noise: rotation memory space

pizz-
sp-
batt-
pizz-
> exp > exp < ff f > exp < 3 same
> exp < f

This section contains six staves of musical notation. It begins with a dynamic 'ff' and includes performance instructions like 'xv. noise: rotation memory space', 'pizz.', 'sp.', and 'batt.'. The score features various dynamics including 'f', 'sp.', and 'pp'. Time signatures change between 4/4 and 5/4. Measures 141-144 show complex rhythmic patterns with sixteenth-note heads and stems, similar to the previous section but with different specific patterns and dynamics.

A musical score page featuring six staves of music. The top staff is for the first violin, starting with a dynamic of *pp* and a grace note. The second staff is for the second violin, with dynamics *pp* and *f*. The third staff is for the viola, with dynamics *pp* and *f*. The fourth staff is for the cello, with dynamics *pp* and *f*. The fifth staff is for the double bass, with dynamics *pp* and *f*. The sixth staff is for the piano, with dynamics *p*, *pizz.*, and *mp*. Various performance instructions are scattered throughout the page, including *sp*, *sul III IV*, and slurs.

\downarrow = 150 xvi. mr. squiggly
chords between 153 and 166 are based on harmonic spectra and are labeled as such
sul pont

154

Top Staff:

- Measure 1: Dynamics f, f.
- Measure 2: sfv mf, sfv p. Instruction: circular bowing (16th note pulse) moving between overpressure and not exaggerate attack on the accents.
- Measure 3: sul III, ff. Dynamics sfv f, sfv pp.
- Measure 4: G7, G6. Dynamics sfv f, sfv mp, sfv p.
- Measure 5: sul pont, f9. Dynamics sfv f, sfv mp, sfv p.
- Measure 6: D3, F7. Dynamics sfv f, sfv mp, sfv p.
- Measure 7: D+9. Dynamics sfv f, sfv mp, sfv p.
- Measure 8: E3, G9. Dynamics sfv f, sfv mp, sfv p.

Bottom Staff:

- Measure 1: Dynamics f, f.
- Measure 2: sfv mf, sfv p. Instruction: sul pont.
- Measure 3: F5. Dynamics sfv f, sfv pp.
- Measure 4: D5, F1. Dynamics sfv f, sfv pp.
- Measure 5: D+1. Dynamics sfv f, sfv pp.
- Measure 6: E7, G3. Dynamics sfv f, sfv mp, sfv p.
- Measure 7: E5. Dynamics sfv f, sfv mp, sfv p.

160

sfv mf sfv p sfv f sfv pp sfv f sfv mp sfv mf sfv p sfv mf sfv f

II > > > > > > III III III III II

sfv mf sfv p sfv f sfv pp sfv f sfv mp sfv mf sfv p sfv mf sfv f

G11 F11 F#5 F#9 N sul II III IV III II

sfv mf sfv p sfv f sfv pp sfv f sfv mp sfv mf sfv p sfv mf sfv f

G1 F11 F#3 F#1 N sul II III IV III II

166 III IV (cross strings) I sp F5 Gb7 G9 F#9

II sfv pp sfv f sfv p sfv mf sfv mp sfv f

II > > > > > > III III III III II

III IV (cross strings) I sp F1 Gb3 G5 F#1

II sfv pp sfv f sfv p sfv mf sfv mp sfv f

III IV (cross strings) I sp F9 Gb5 G1 F#11

II sfv pp sfv f sfv p sfv mf sfv mp sfv f

xvii. mr. squiggly interrupt loop
vln I, vla, and cello are not in unison, fifths, or octaves
choose random notes such that the intervals between the players changes on each attack
range indicates the full length of the string

sp--->N

169 II III cross strings I II III II

ff sfv pp sfv mf sfv mp sfv f sfv mf sfv pp

non circular as before non circular as before cross strings

II sp--->N ff II III I II III II

ff sfv pp sfv mf sfv mp sfv f sfv mf sfv pp

sp--->N II III cross strings I II III II

ff sfv pp sfv mf sfv mp sfv f sfv mf sfv pp

xviii. big vib

♩ = 60

174 I big vibrato

II sfv pp

N' I big vibrato

II sfv pp range indicates the full length of the string

I big vibrato

II sfv pp

I big vibrato

II sfv pp

xix altieri unision special

♩ = 131
sp -----> N

181

xx. double duo

187

H ric (ind) -----

f

Vln I and II are independent of Vla and Vc
In close canon with each other, not rhythmic unison
Use each fermata to switch who is in the lead of the canon
Due to the bowing technique, each player will sound different from the other

H ric (ind) -----

f

(N) -----> sp

(N) -----> sp

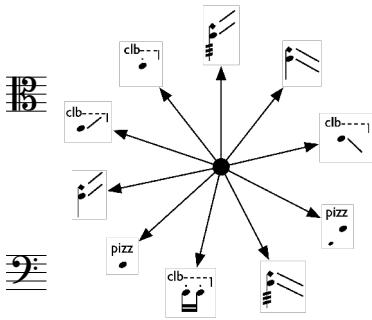
186

ric (ind) 9 7 9 7 9 7 9 6

ric (ind) 9 7 9 7 9 7 9 6

ric (ind) 9 7 9 7 9 7 9 6

ric (ind) 9 7 9 7 9 7 9 6



react to the material in the violins with the given sounds
 dynamic level should match or exceed that of the violins, popping out of the texture
 create a texture behind the duo similar to earlier sections in the music
 react to loud sounds in the violins with microtonal double stops

187

ric (ind) 5 7 5 7 9

ric (ind) 5 7 5 7 9



range indicates the full range of the instrument

batt-

197

range indicates the full range of the instrument

batt-

range indicates the full range of the instrument

batt-

range indicates the full range of the instrument

batt-

range indicates the full range of the instrument

batt-

ff

202

xxiii. bela iii

ff

3 3

3 3

3 3

ff

ff

ff

207

xiv. rising/falling 8 sec

con sordino
sul pont

p *p* *cresc poco a poco*

con sordino
sul pont

p *p* *cresc poco a poco*

8 sec

bow together with cello to bar 226

ff

8 sec

bow together with viola to bar 226

ff

212

6 7 5 5

7

6 5 5 6

5 5 6

6 5 5

6 5 5

continue bowing together
gradually increase bowing speed to bar 224

∞

6 5 5

6 5 5

6 5 5

6 5 5

continue bowing together
gradually increase bowing speed to bar 224

∞

216

f 5 7 6 5 7 6 6 6 5

f 6 5 7 6 5 7 6 6 5

Bass clef

Bass clef

Violin part: Measures 216-217 show sixteenth-note patterns on the E string. Measure 216 starts with a sixteenth-note group followed by a fermata. Measure 217 begins with a sixteenth-note group. The tempo is indicated as *f*.

Cello part: Measures 216-217 show eighth-note patterns on the C string. Measure 216 starts with an eighth-note group followed by a fermata. Measure 217 begins with an eighth-note group.

follow the provided shape, continuing to play microtonal arpeggios as before
get higher and higher, approaching the bridge of the E string

220

5 6 6 6 3 3 7 5 3 3 6 7 5 5

5 6 6 6 6 5 5 6 6 3 7 6 6 7 6 5

Bass clef

Bass clef

Violin part: Measures 220-221 show sixteenth-note patterns on the E string. Measure 220 starts with a sixteenth-note group followed by a fermata. Measure 221 begins with a sixteenth-note group. The tempo is indicated as *f*.

Cello part: Measures 220-221 show eighth-note patterns on the C string. Measure 220 starts with an eighth-note group followed by a fermata. Measure 221 begins with an eighth-note group.

225

xxv.a situation of unpredictability (homage to david tudor)

8va---1

p

the tones should be unstable
move between sul pont and sul tasto
sometimes the sound of the bow should be louder than the tone
like starlight

8va---1

p

relatively soft
irregular overpressure clicks to very short buzzes - no other sound
each player should make 1-5 clicks per second
constantly change left hand fingering - all fingerings are possible
constantly change bow position from sul pont to sul tasto
vertical, horizontal, and diagonal bowing are acceptable
occasionally touch both the hair and the wood to the string
occasionally lift the left hand off the string

ff

the effect should be of a constantly moving resonant filter over bursts of noise

f

■ - 90 seconds

an alternative ending is to follow the piece with
the last 5 bars of Lyra (2007/2010)

8va---1

p

■ - 90 seconds

ff

i

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