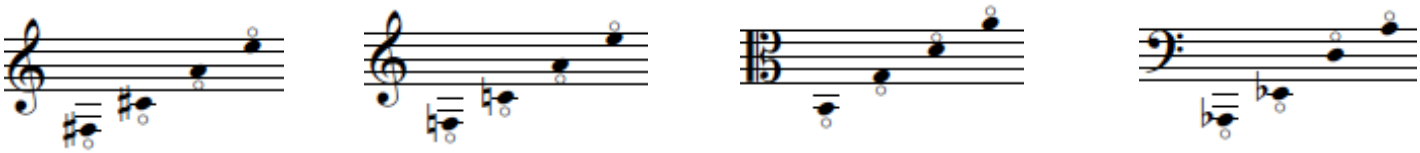
cassiopeia (string quartet #2)

(2012; rev. 2017)

Notes for *cassiopeia*

Tuning

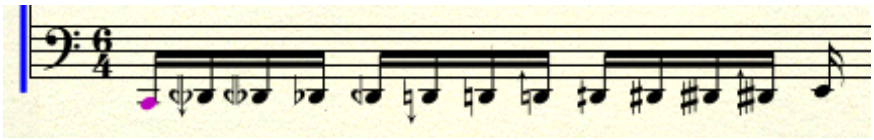
Violin 1 Violin 2 Viola Cello



Stopped notes, open strings, and natural and artificial harmonics that are played on retuned strings are ***transposed*** in this score. There is a small staff that appears which shows the sounding pitch(es) beneath the main staff.

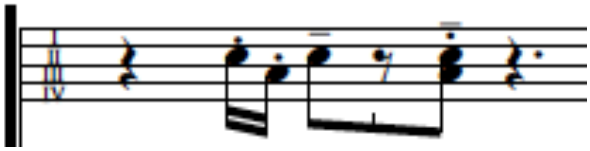
Microtones

Each equal tempered half-step is divided into three equal intervals:



Strange Clefs

String clef



shows which string to play with the bow, with which articulation and dynamic.

Bow placement

Depending on layout issues, the following abbreviations are sometimes used:

msp molto sul ponticello
sp sul ponticello
st sul tasto
mst molto sul tasto

Vibrato

There should be no vibrato except where indicated, either by markings describing vibrato type (*poco, molto, senza,* etc.) or passages marked *espr.* which should use an appropriate amount of vibrato.

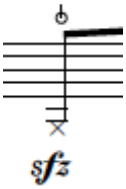
Poco, molto, etc. refer to the size of the vibrato. Vibrato speed should always remain roughly the same.

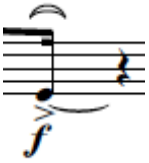
Molto, poco, and *senza* are sometimes abbreviated to *m, p,* and *s*.

Pizzicati

Dampened Bartok pizzicato Fingernail pizzicato:`

Drape fingers over string to
prevent pitch, producing only
a percussive sound.





Glissandi

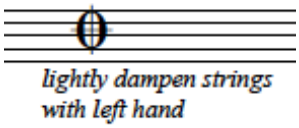
In general, glissandi should evenly traverse the space they are given.

Glissandi that end with a grace note in parentheses should fade out without any emphasis on the final pitch.

Glissandi that end with a grace note and no articulation should be distinctly heard but not accented or dwelt upon.

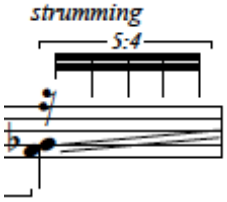
Glissandi that end with a grace note and some type of articulation should be emphasized accordingly.

Violin II



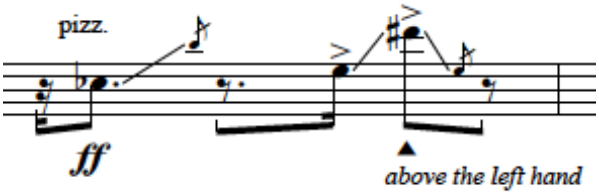
Mm. 81-86 Lay fingers of left hand lightly (with harmonic pressure) over strings so that bow produces a grainy, highly distorted sound.

Viola



Mm. 112-115 Rapid pizzicato played in the rhythm written above the glissando double stop. Exact pizzicato technique can vary, as long as it is sufficiently loud and frantic.

Cello



M. 110 After playing the pizzicato G, slide left hand up to F-sharp. While sliding left hand up, move right hand above left hand and pluck the upper part of the string while sliding left hand back down to G.

Special notes: Section II

In Section II, the decoupling of the bow from the left hand will produce unpredictable results, which again should be embraced.

Certain dynamics in this section reflect exertion more than amplitude. Generally, when the right and left hands are decoupled, the dynamic marked describes exertion. However, the passage with natural harmonics from mm. 73-79 uses dynamics that show amplitude. Whenever these two types of material overlap, there should be a balance so that everything can be heard.

Special notes: Section III

Section III finally allows the left hand to play in a normal fashion.

This section is the most straightforward of the work. Special care should be given to using the correct amounts of vibrato as marked and to moving very evenly through the range of the many glissandi. Many of the phrases in this section should blur the boundary between discrete and continuous activity.

Special notes: Section IV

Section IV has the violins, the viola, and the cello playing highly stratified material.

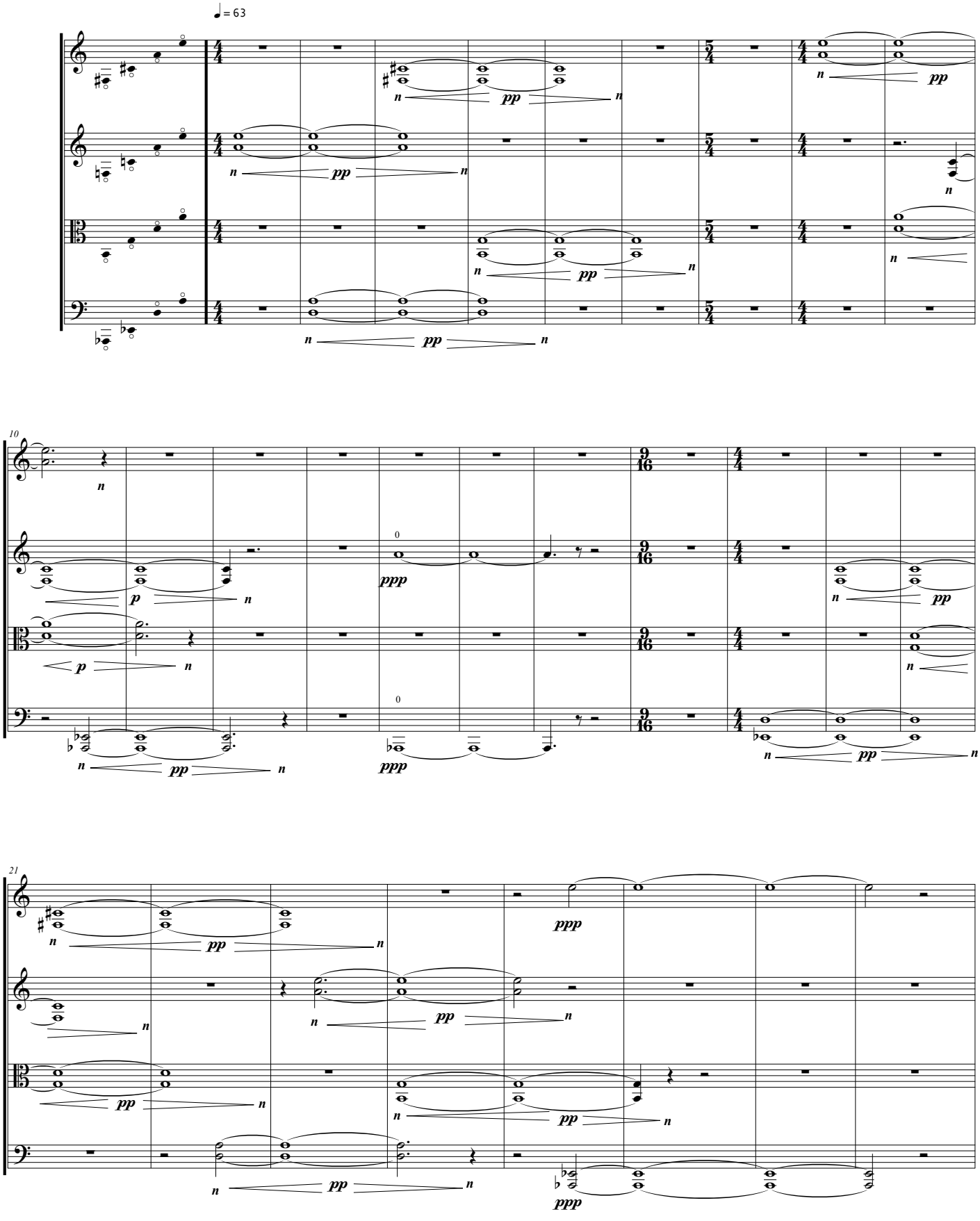
The violin lines in this section should blur together slightly. They are, in a certain sense, an entire musical world like that of Section III seen from a vast distance.

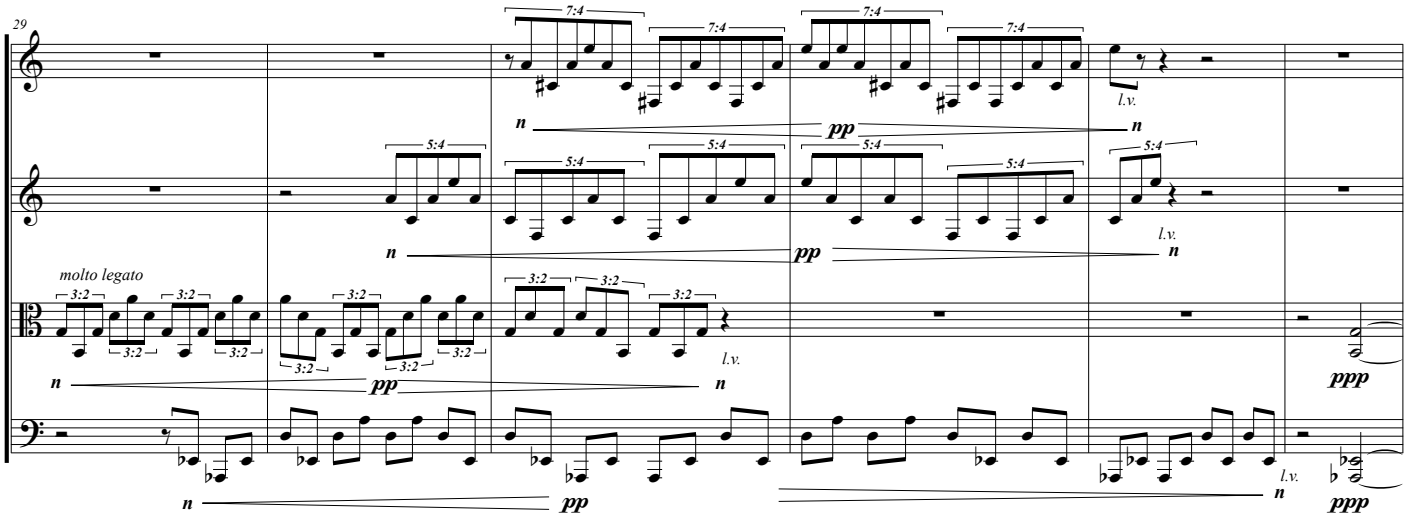
The viola pizzicati near the end should seem incongruous yet completely insistent.

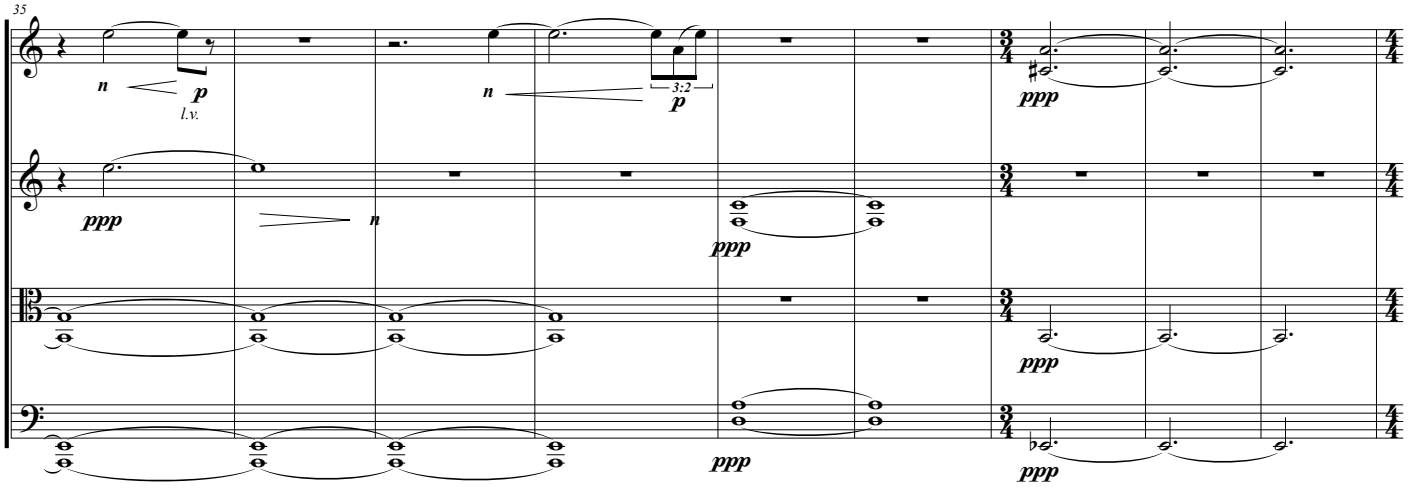
Score in C

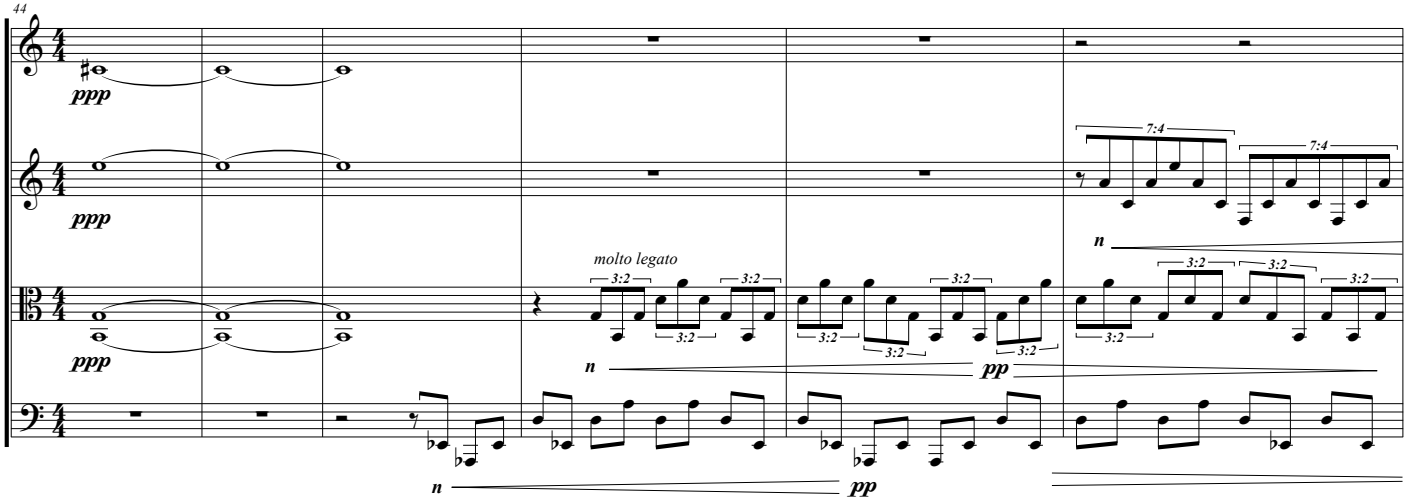
cassiopeia

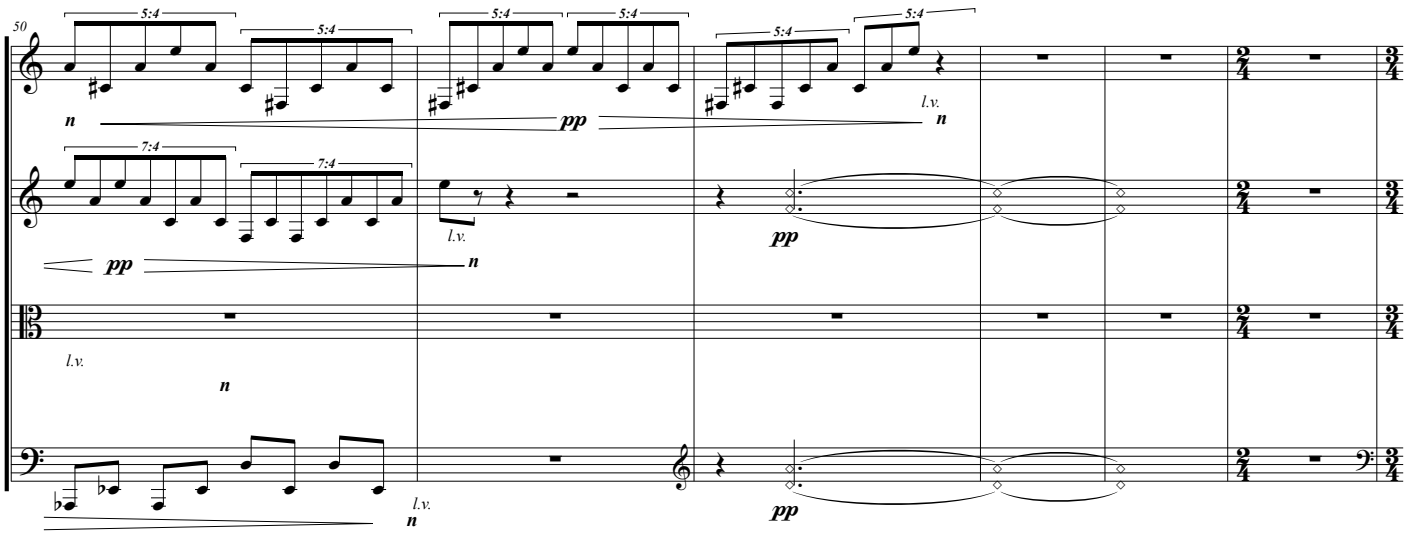
string quartet #2

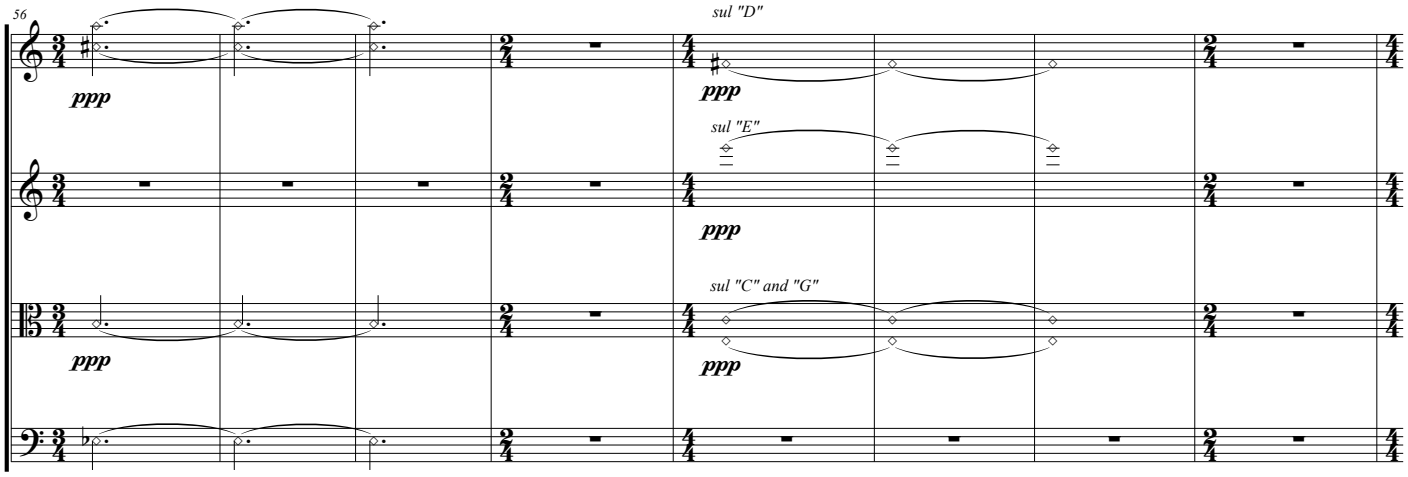


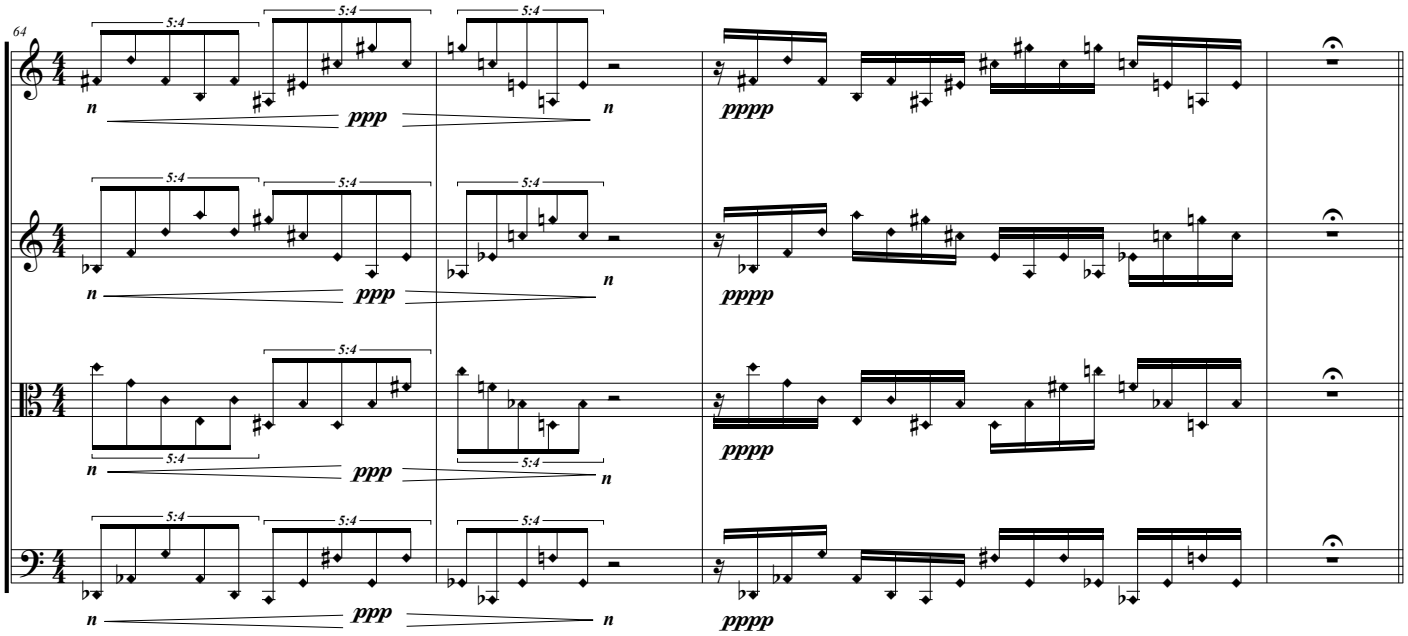

29
7:4
5:4
3:2
molto legato
l.v.
n
pp
ppp

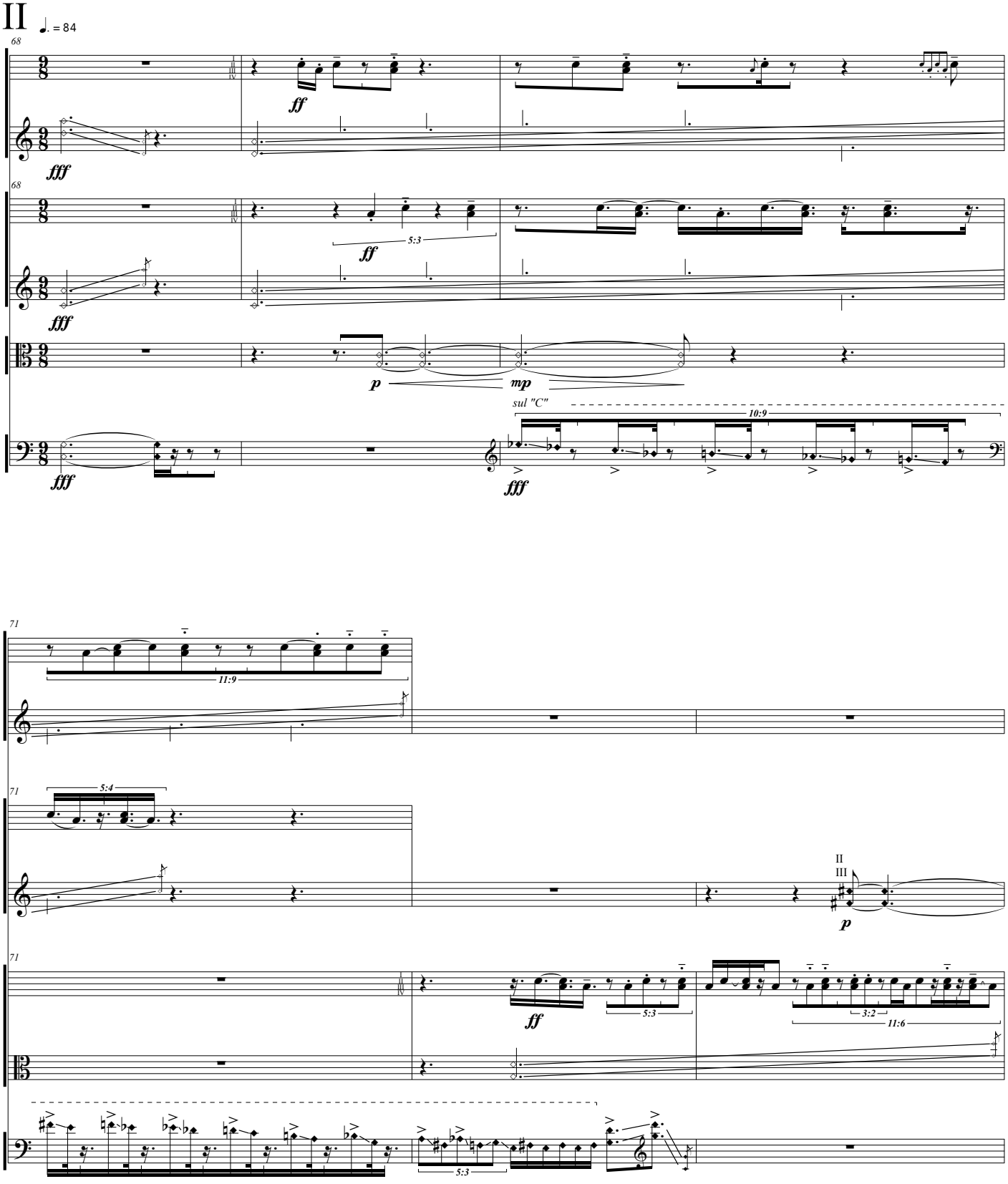

35
n
p
l.v.
3:2
ppp

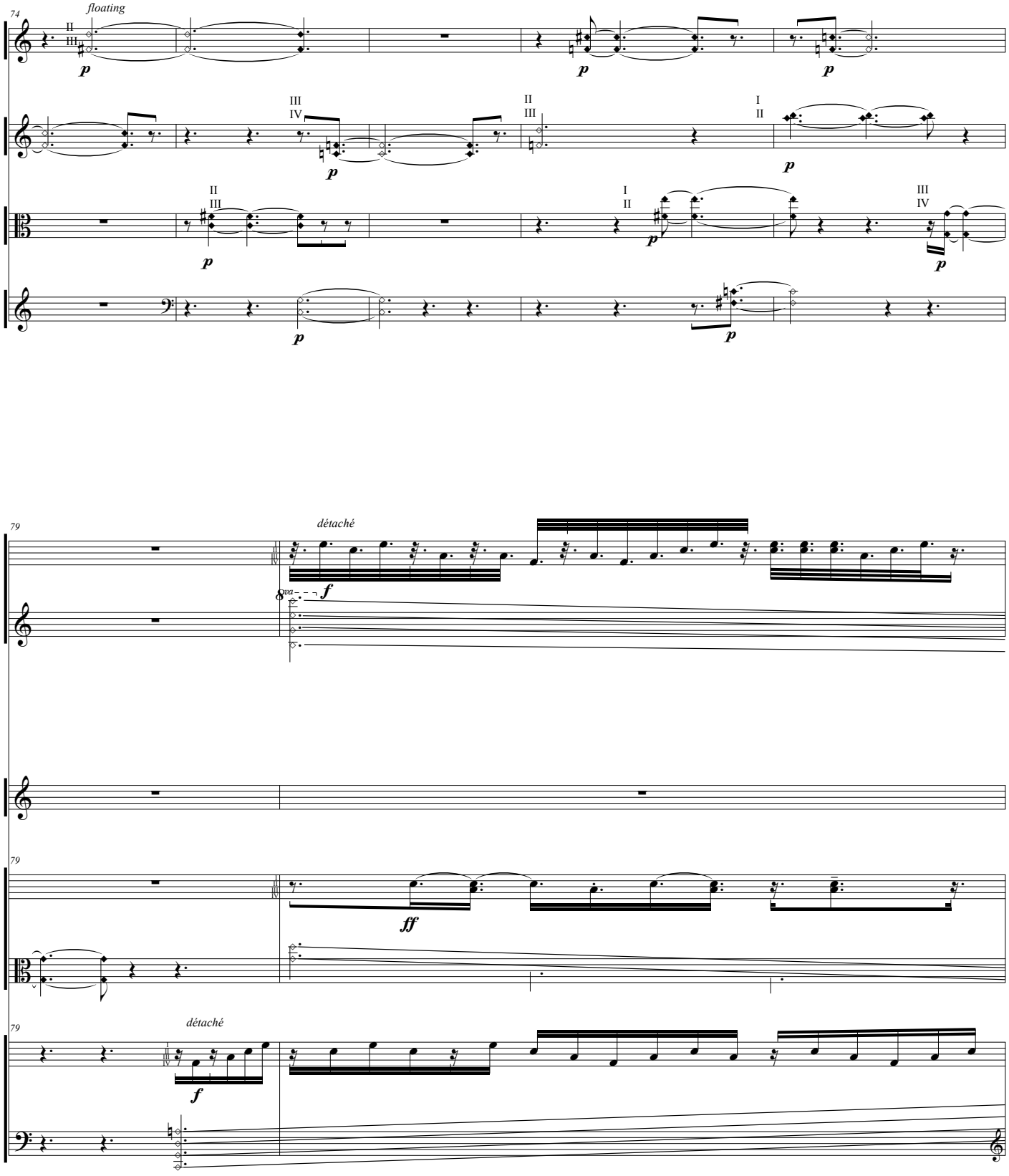

44
ppp
molto legato
3:2
7:4
n
pp

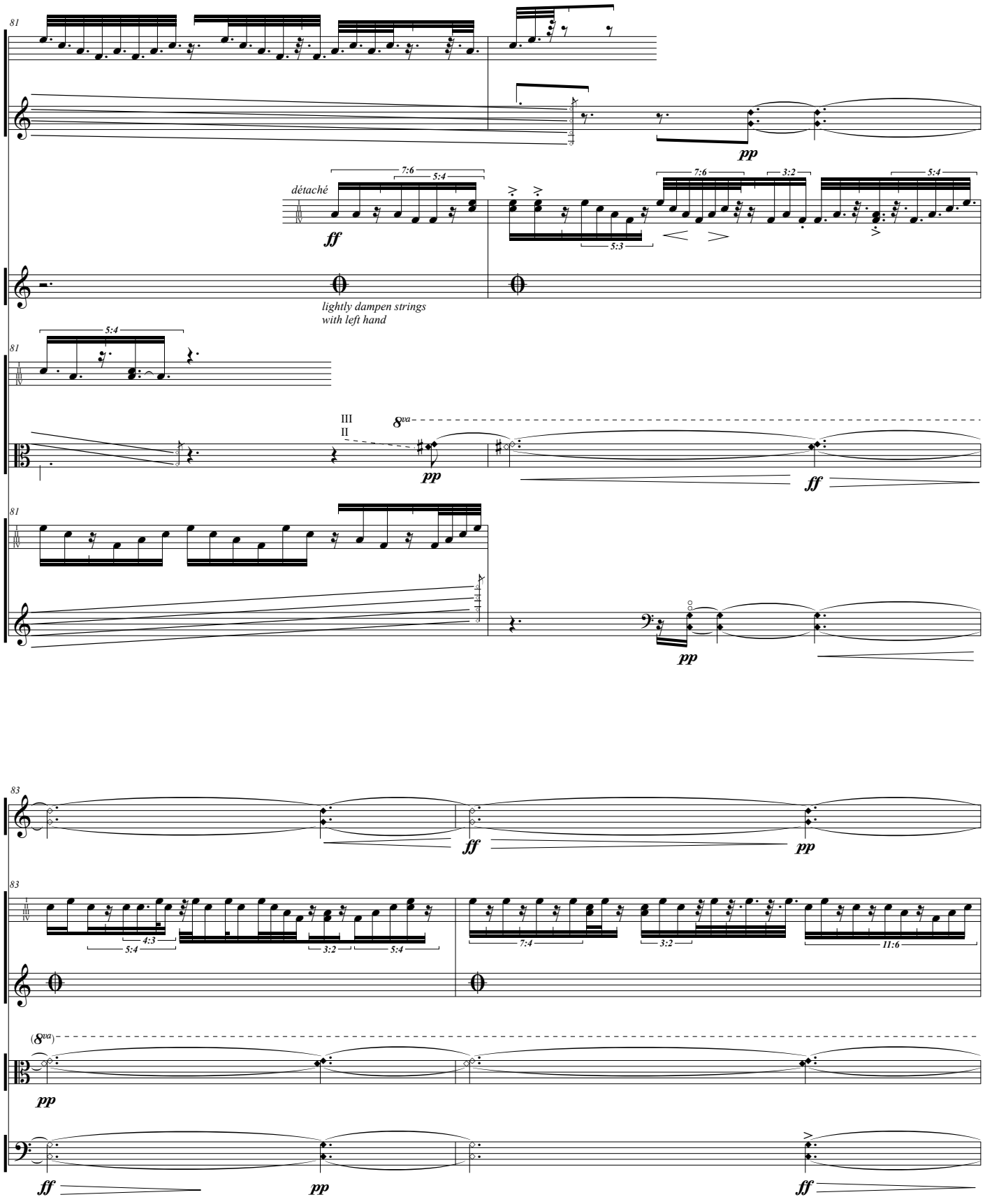

50
5:4
7:4
pp
n
l.v.

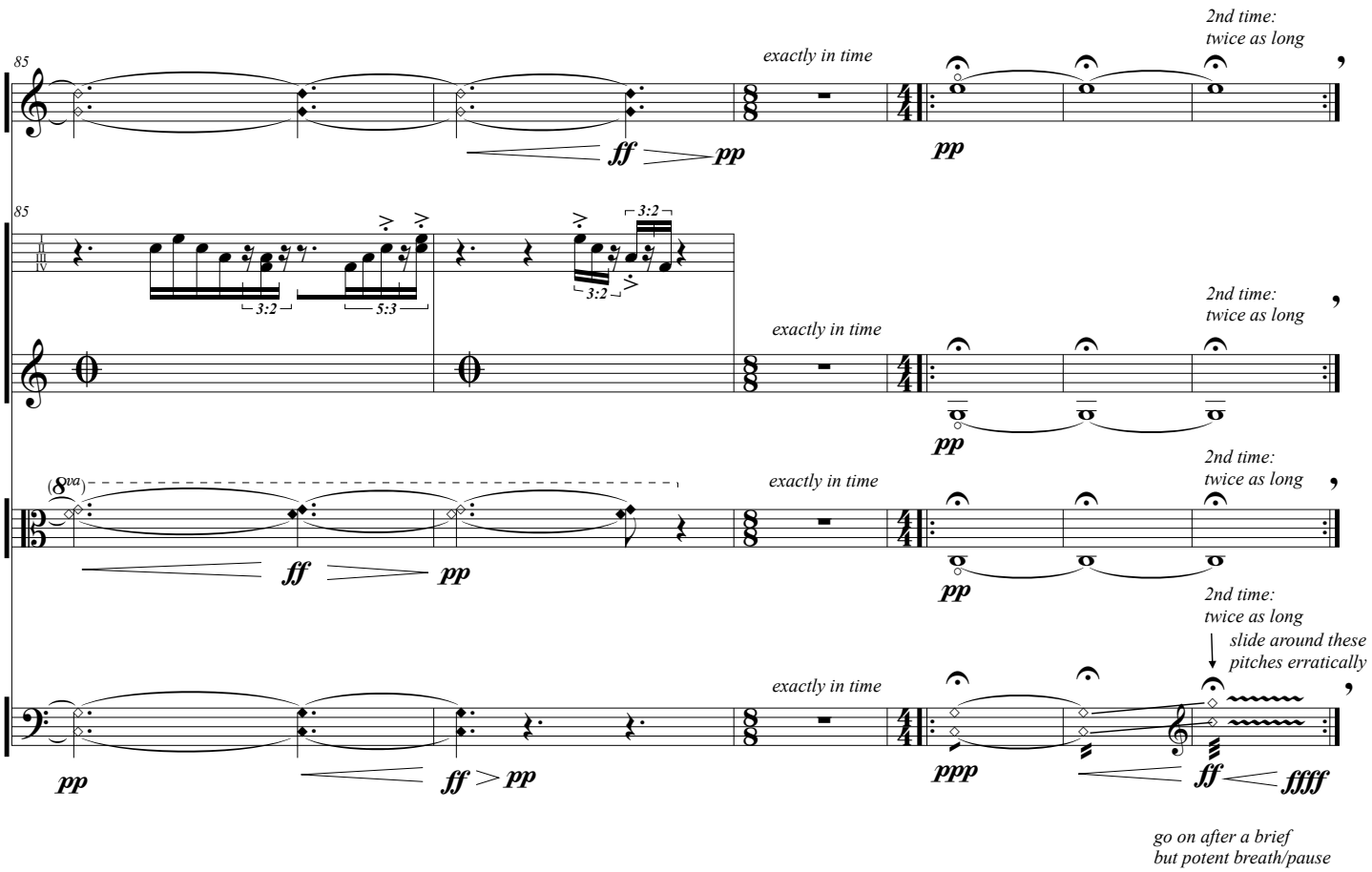

56
ppp
sul "D"
sul "E"
sul "C" and "G"


64
5:4
ppp
pppp
n


II
♩. = 84
68
ff
fff
5:3
p
mp
sul "C"
10:9
71
11:9
5:4
II
III
3:2
11:6

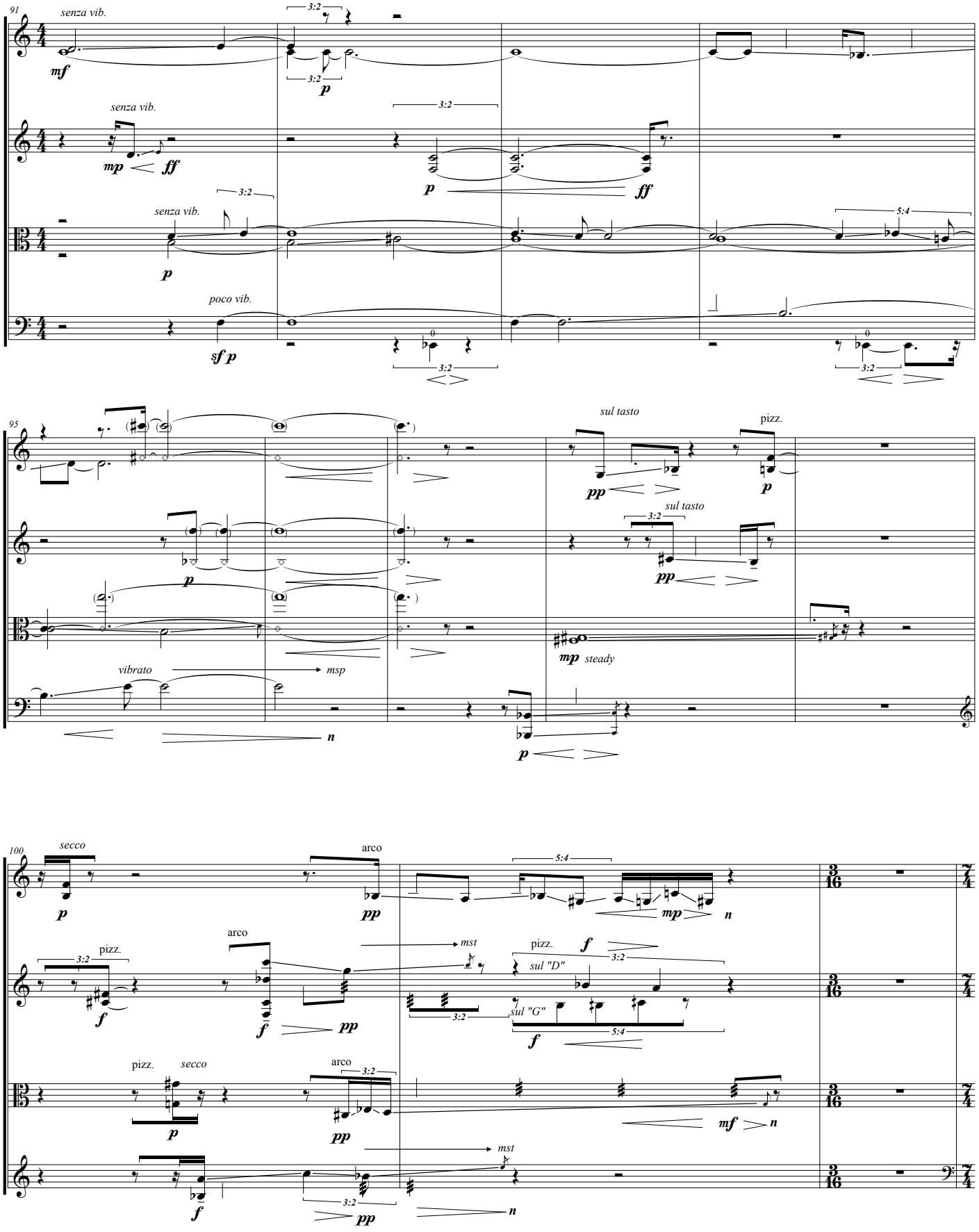

74
floating
II
III
p
III
IV
II
III
I
II
79
détaché
8va
f
ff
79
79
détaché
f

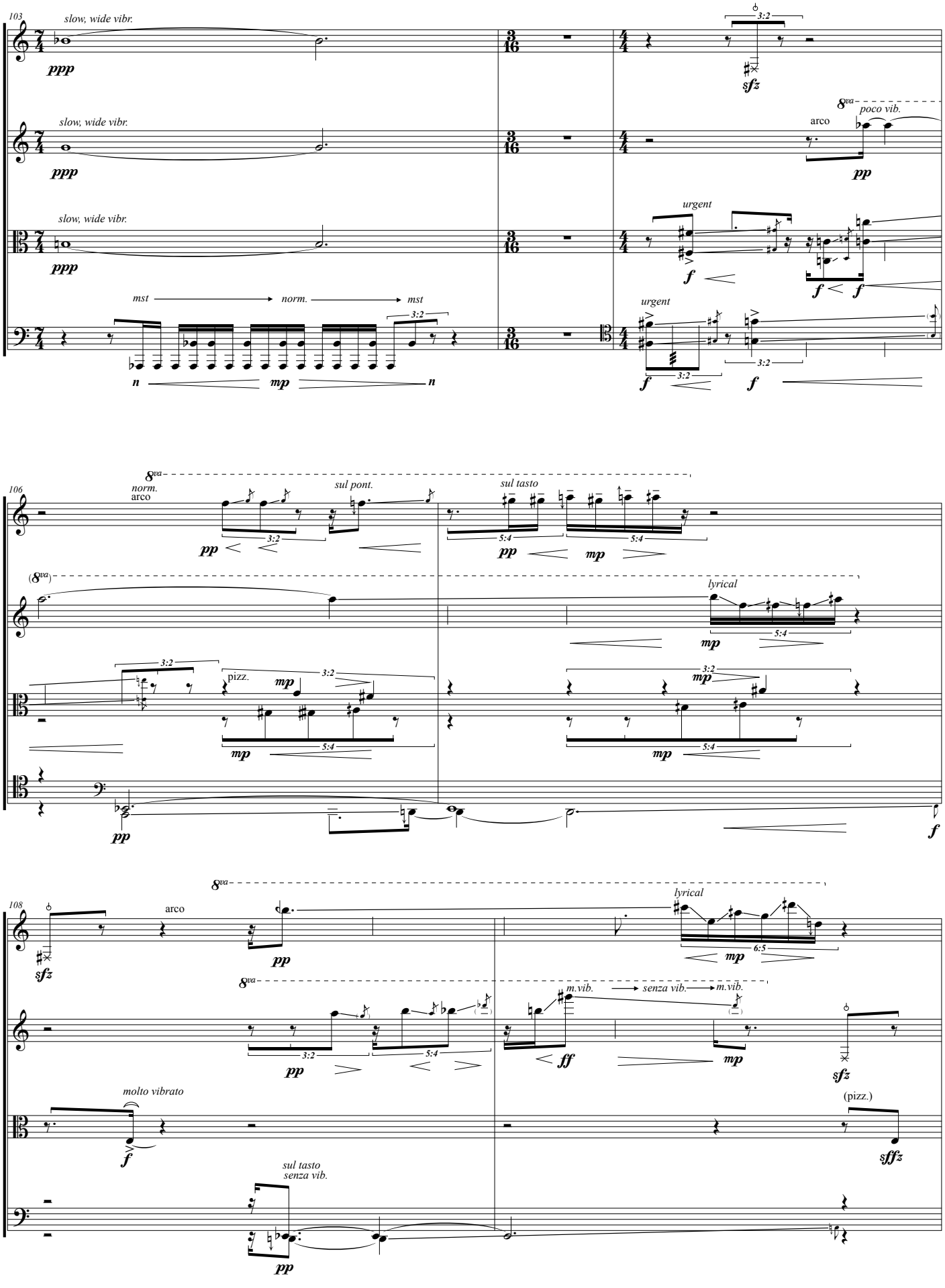

81
pp
détaché
ff
7:6
5:4
5:3
7:6
3:2
5:4
lightly dampen strings
with left hand
81
5:4
III
II
8va
pp
ff
81
pp
83
ff
pp
83
5:4
4:3
3:2
5:4
7:4
3:2
11:6
(8va)
pp
ff
pp
ff

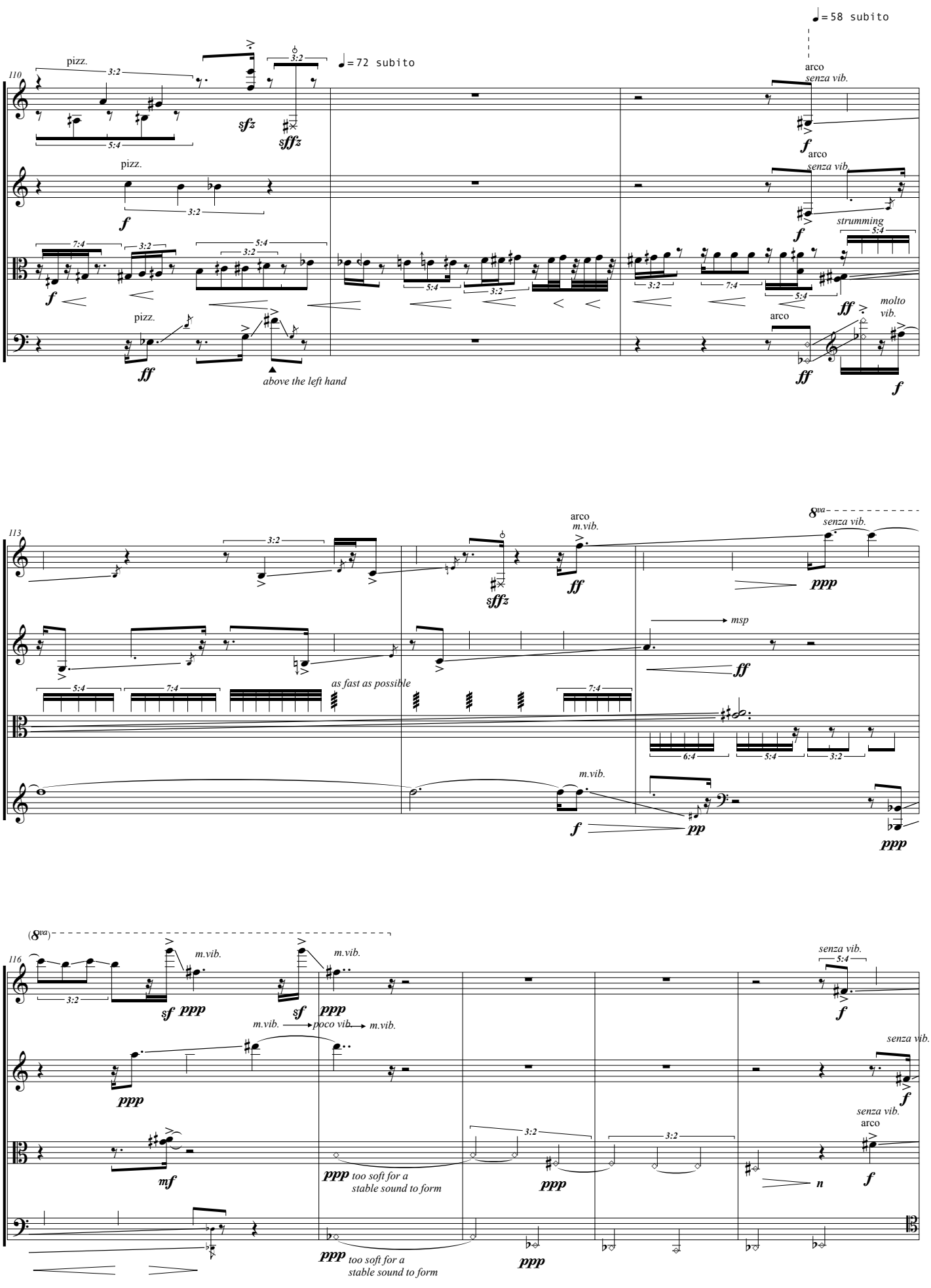

85
exactly in time
2nd time:
twice as long
ff
pp
pp
85
3:2
3:2
5:3
3:2
exactly in time
2nd time:
twice as long
pp
(8va)
exactly in time
2nd time:
twice as long
ff
pp
pp
2nd time:
twice as long
slide around these
pitches erratically
exactly in time
pp
ff > pp
ppp
ff
fffff
go on after a brief
but potent breath/pause

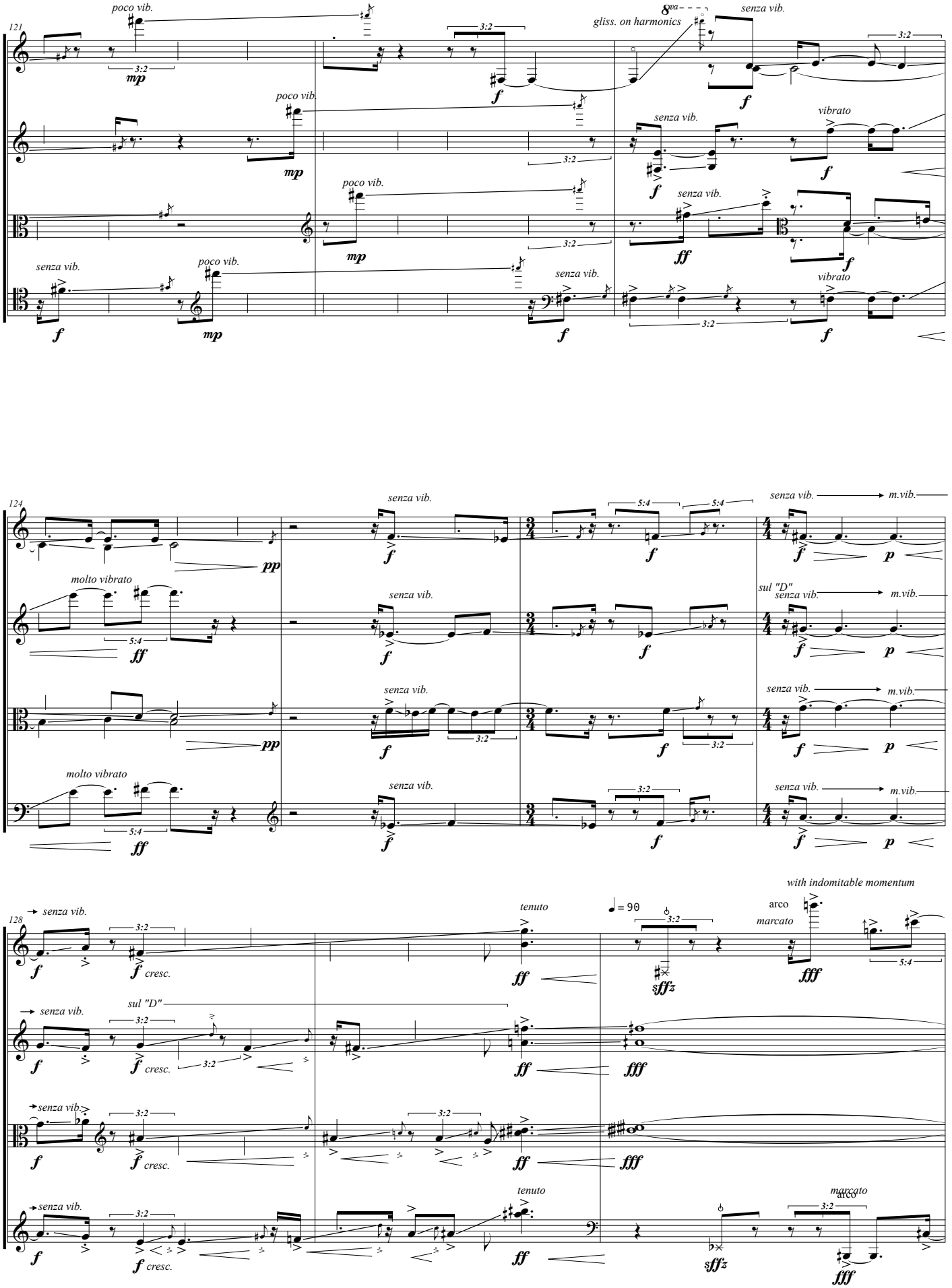
III

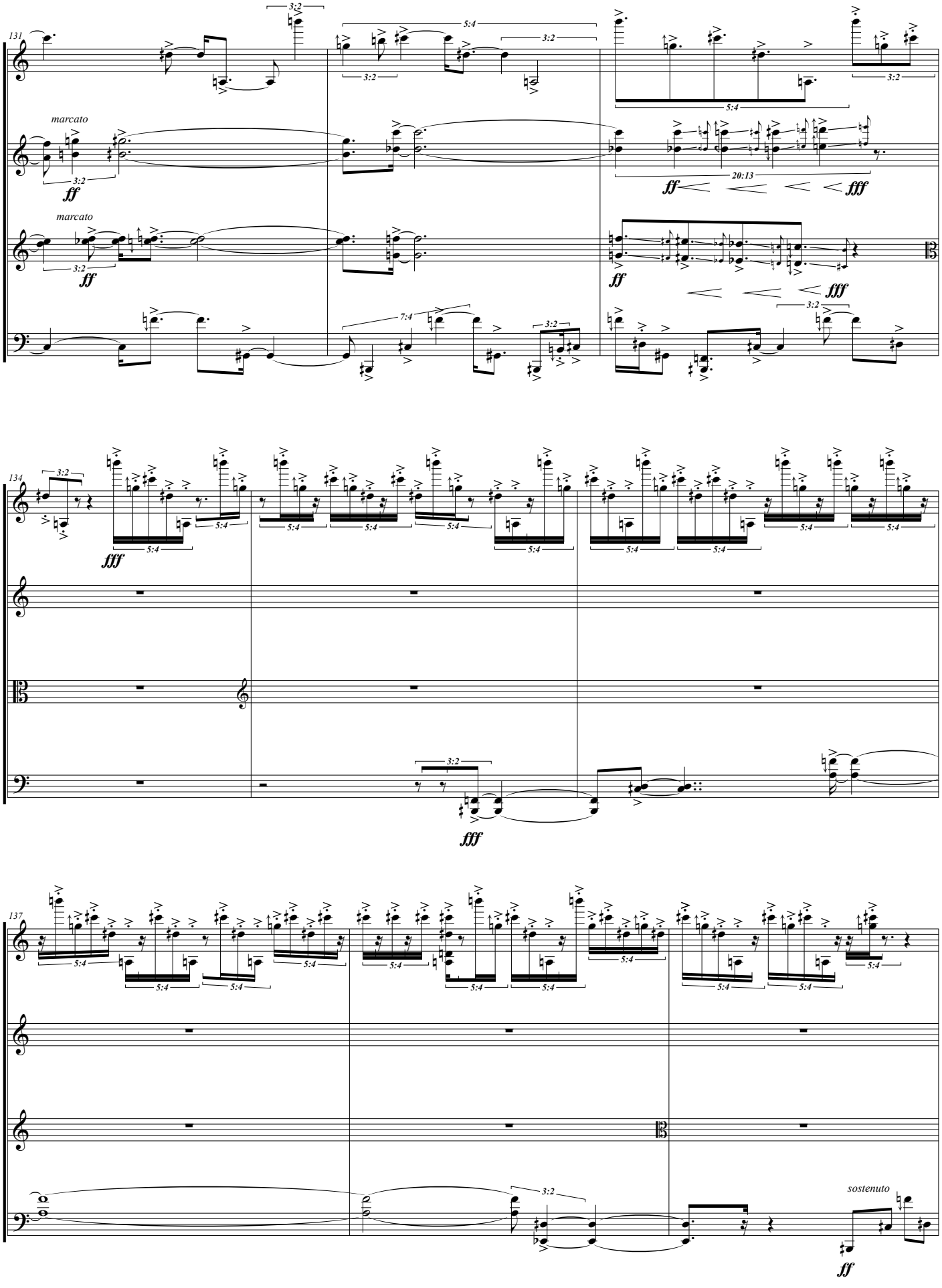
♩ = 58

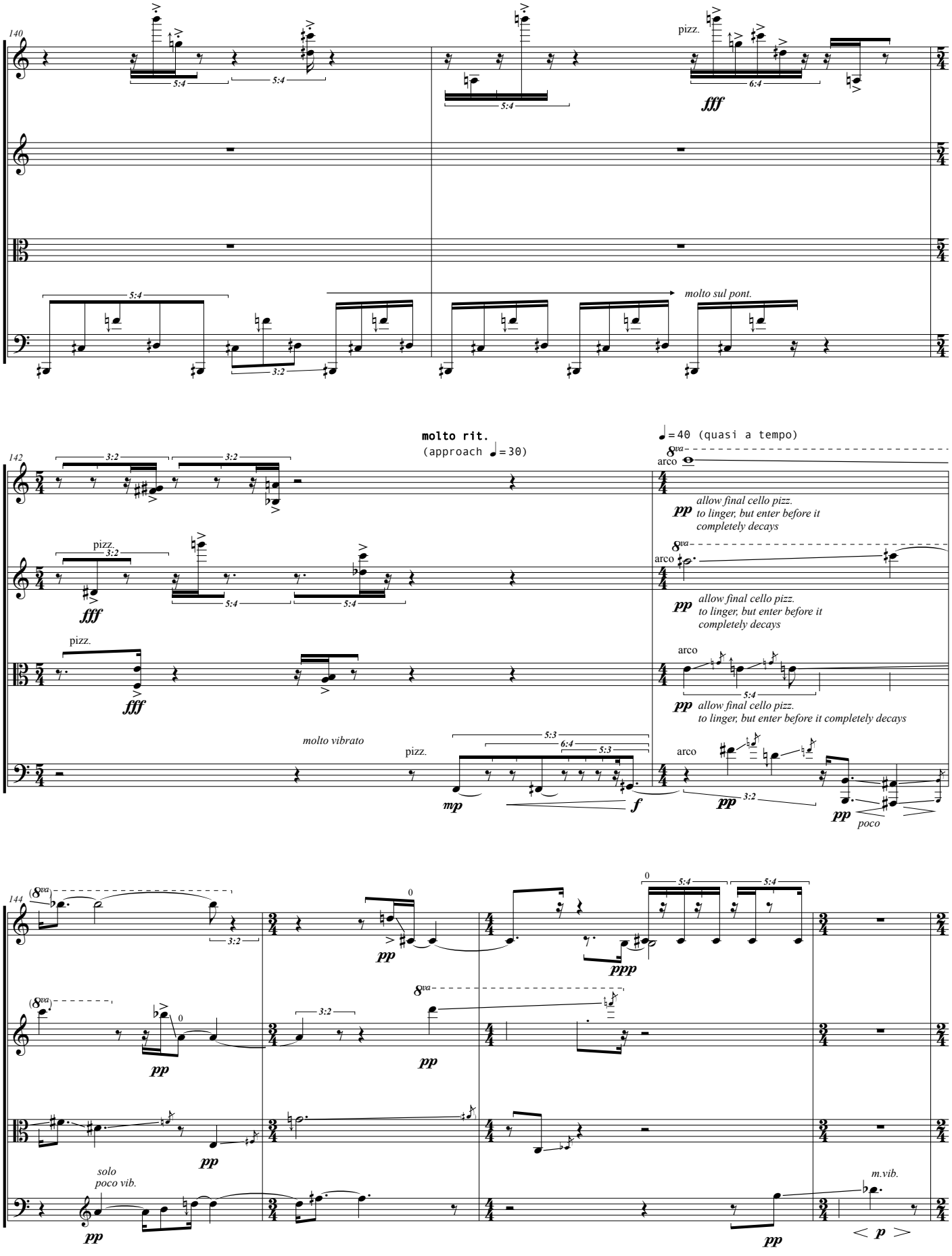

91
senza vib.
mf
3:2
p
senza vib.
mp
ff
3:2
p
ff
senza vib.
3:2
p
5:4
poco vib.
sf p
3:2
3:2
95
sul tasto
pizz.
pp
p
sul tasto
3:2
pp
p
mp steady
vibrato
msp
n
p
100
secco
p
arco
pp
5:4
mp
n
pizz.
3:2
f
arco
f
pp
mst
pizz.
f
3:2
sul "D"
sul "G"
3:2
f
5:4
pizz.
secco
p
arco
3:2
pp
mf
n
mst
f
3:2
pp
n

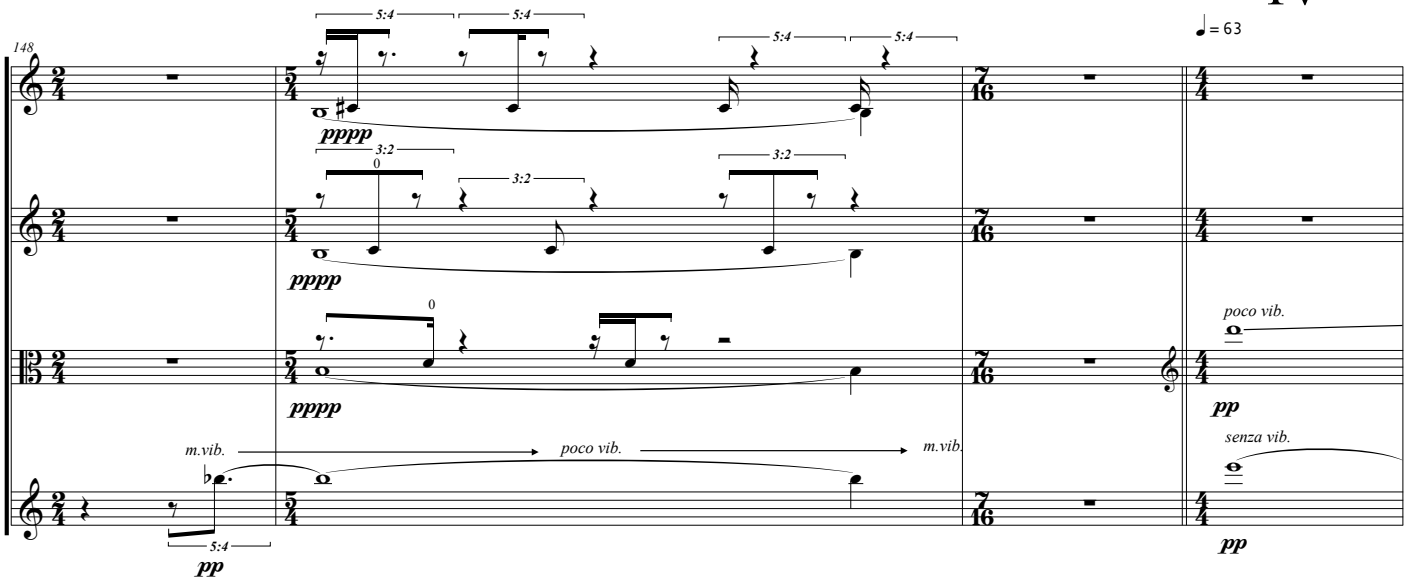

103
slow, wide vibr.
ppp
3:2
sfz
8va
poco vib.
arco
pp
urgent
f
mst
norm.
mst
n
mp
n
106
8va
norm.
arco
sul pont.
sul tasto
5:4
(8va)
lyrical
pizz.
108
molto vibrato
sul tasto
senza vib.
m.vib.
senza vib.
m.vib.
6:5
(pizz.)
sffz

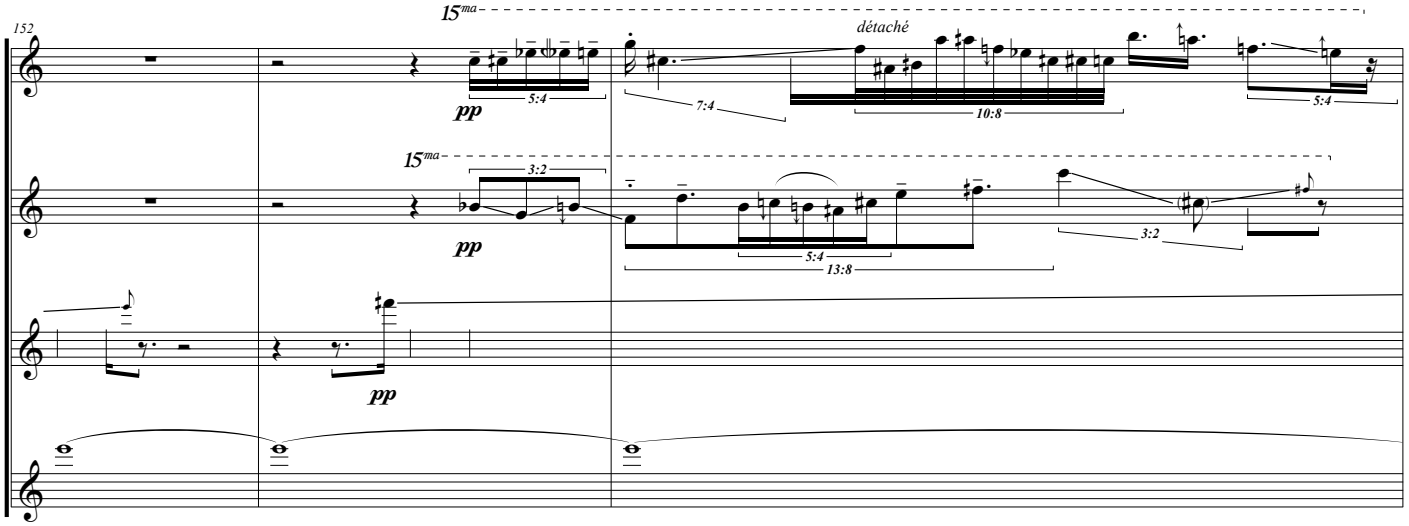

110
pizz.
3:2
5:4
sfz
sfffz
♩= 72 subito
pizz.
f
3:2
7:4
3:2
5:4
3:2
pizz.
ff
above the left hand
♩= 58 subito
arco
senza vib.
f
arco
senza vib.
f
strumming
5:4
3:2
7:4
5:4
ff
molto
vib.
arco
ff
f
113
3:2
sfffz
arco
m.vib.
ff
8va
senza vib.
ppp
msp
ff
as fast as possible
5:4
7:4
7:4
6:4
5:4
3:2
m.vib.
f
pp
ppp
(8va)
116
3:2
m.vib.
sf
ppp
m.vib.
sf
ppp
m.vib.
poco vib.
m.vib.
ppp
mf
ppp too soft for a
stable sound to form
ppp too soft for a
stable sound to form
3:2
ppp
3:2
ppp
senza vib.
5:4
f
senza vib.
f
senza vib.
arco
n
f

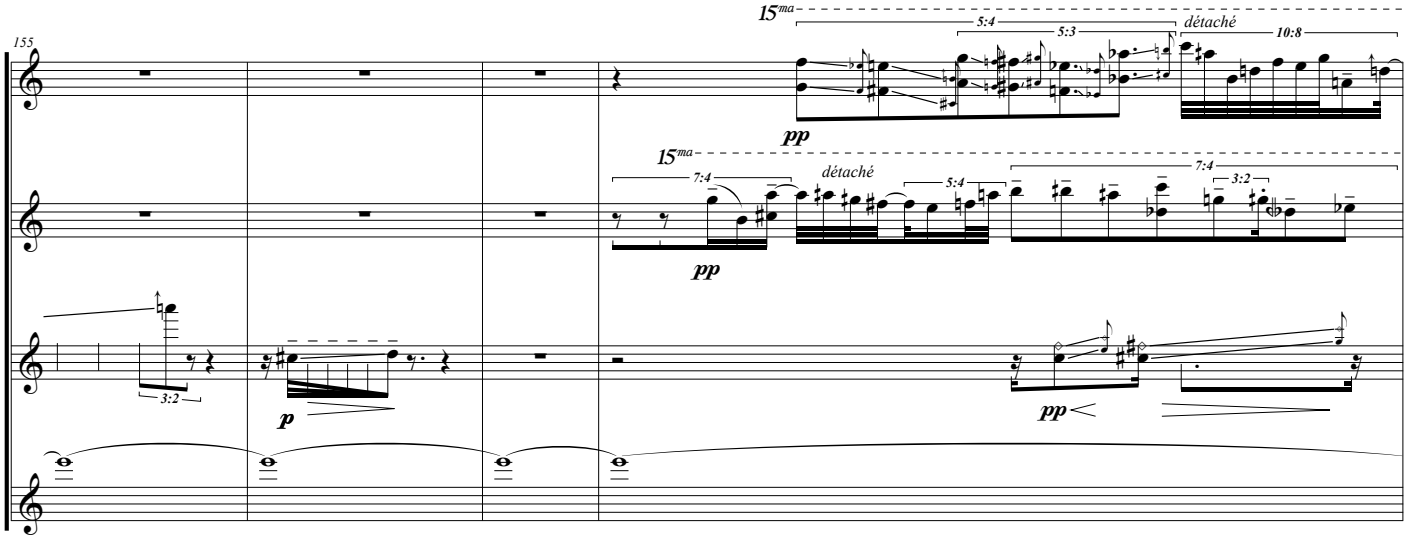

121
poco vib.
gliss. on harmonics
senza vib.
vibrato
124
molto vibrato
sul "D"
m.vib.
128
cresc.
tenuto
♩ = 90
arco
marcato
with indomitable momentum

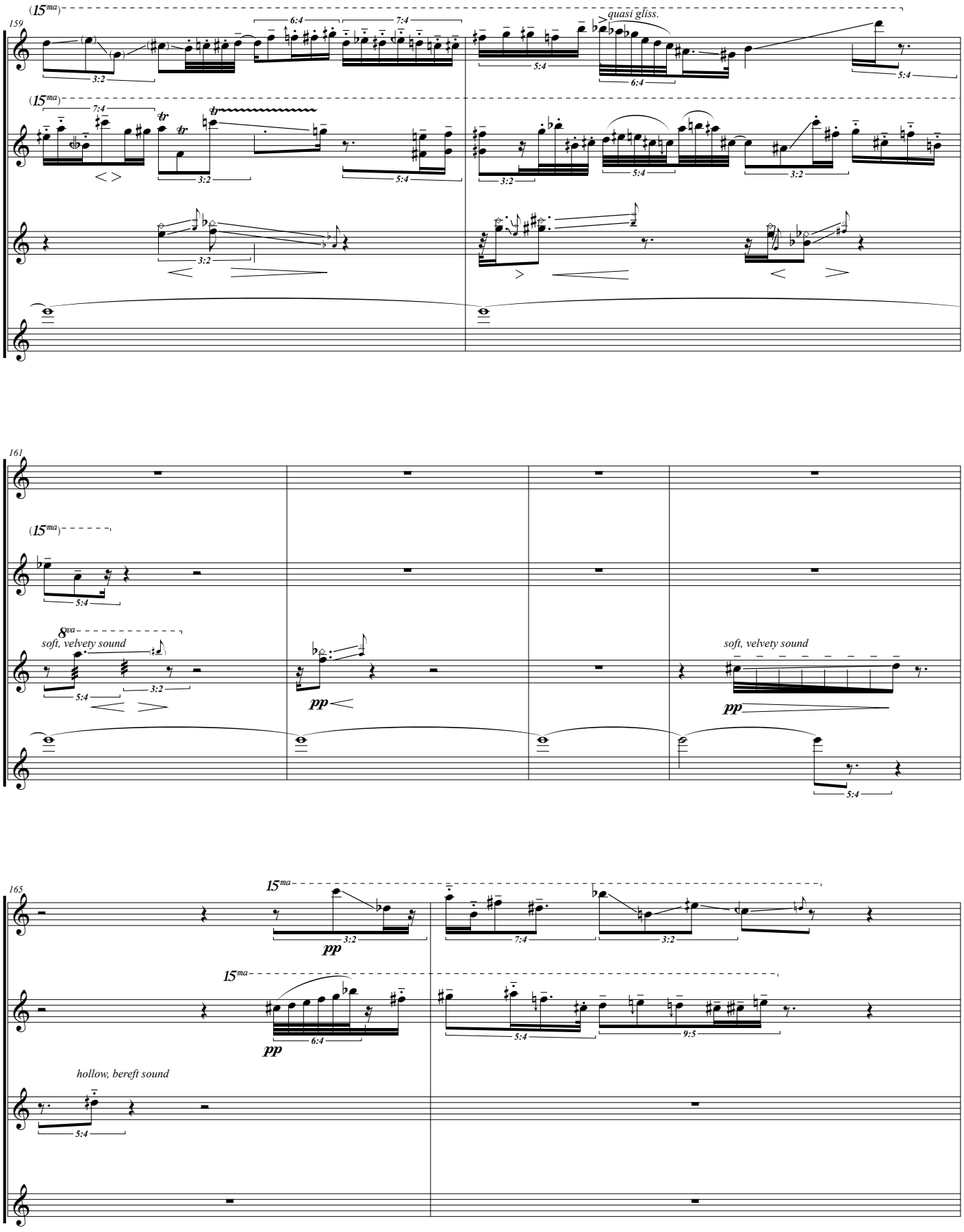

131
marcato
marcato
ff
fff
20:13
134
137
sostenuto

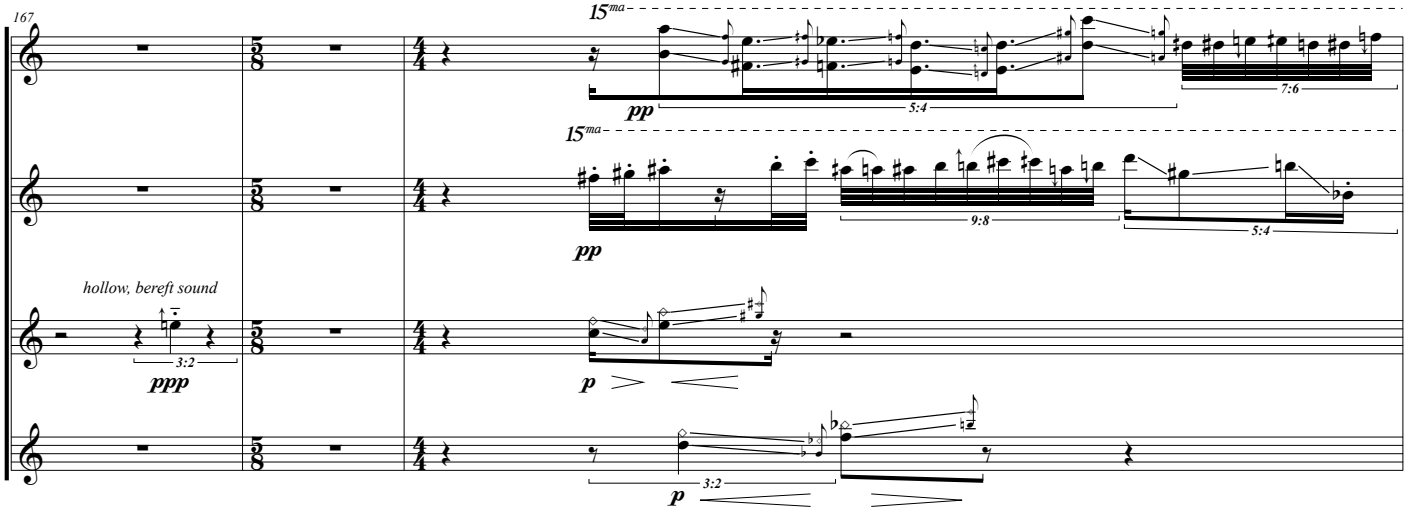

140
pizz.
fff
molto sul pont.
142
molto rit.
(approach ♩= 30)
♩= 40 (quasi a tempo)
arco
allow final cello pizz. to linger, but enter before it completely decays
molto vibrato
pizz.
mp
f
poco
144
solo
poco vib.
m.vib.

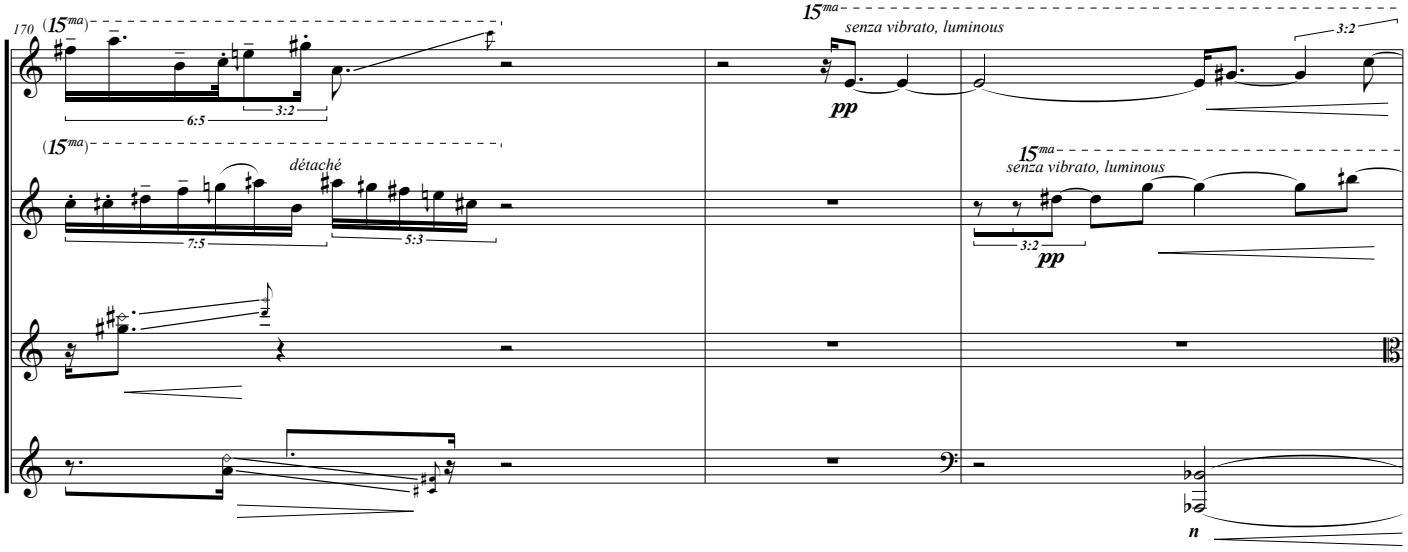

148
♩ = 63
5:4
pppp
3:2
poco vib.
pp
m.vib.
senza vib.

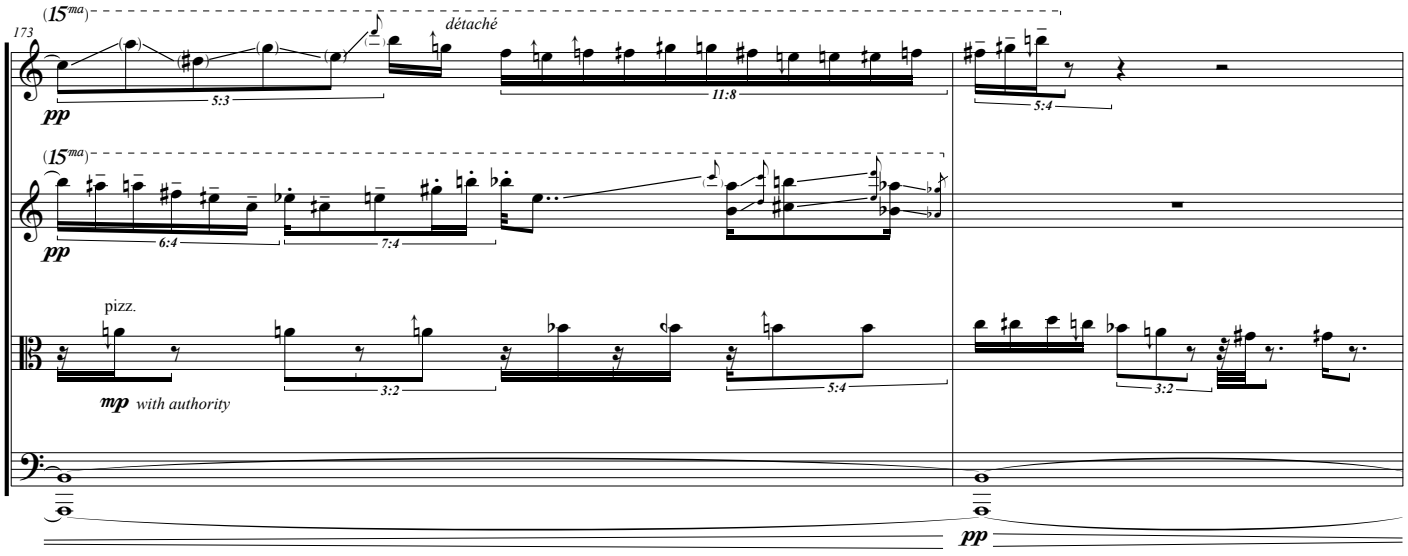

152
15ma
détaché
pp
7:4
10:8
5:4
13:8
3:2

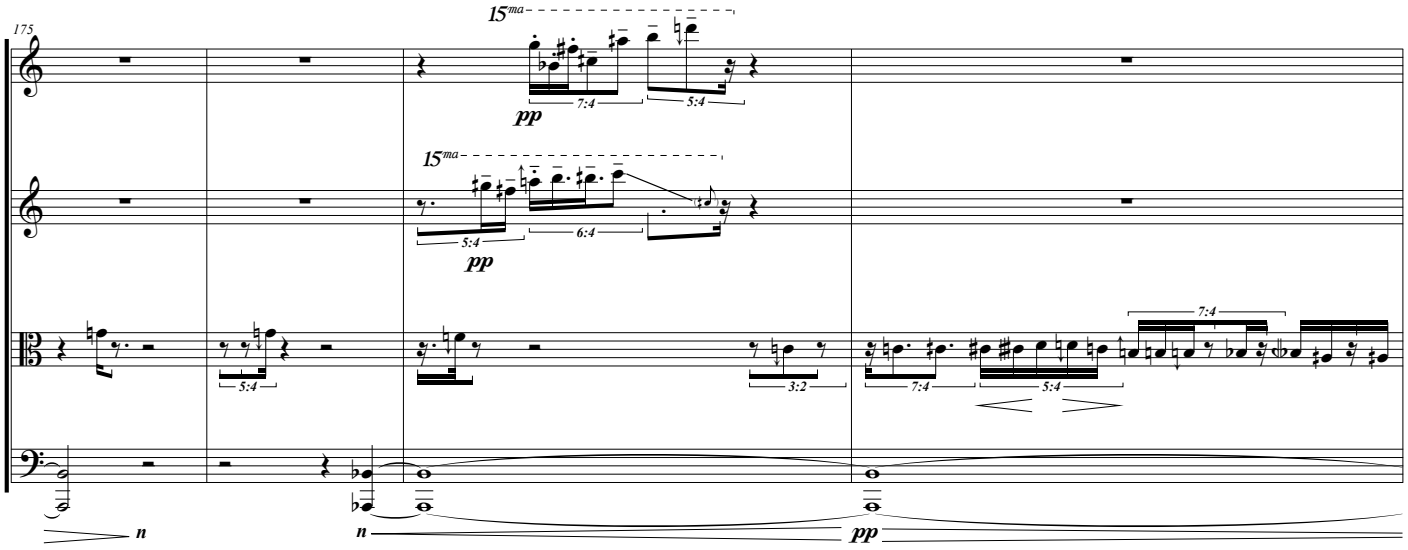

155
15ma
5:4
5:3
détaché
10:8
pp
7:4
3:2
p

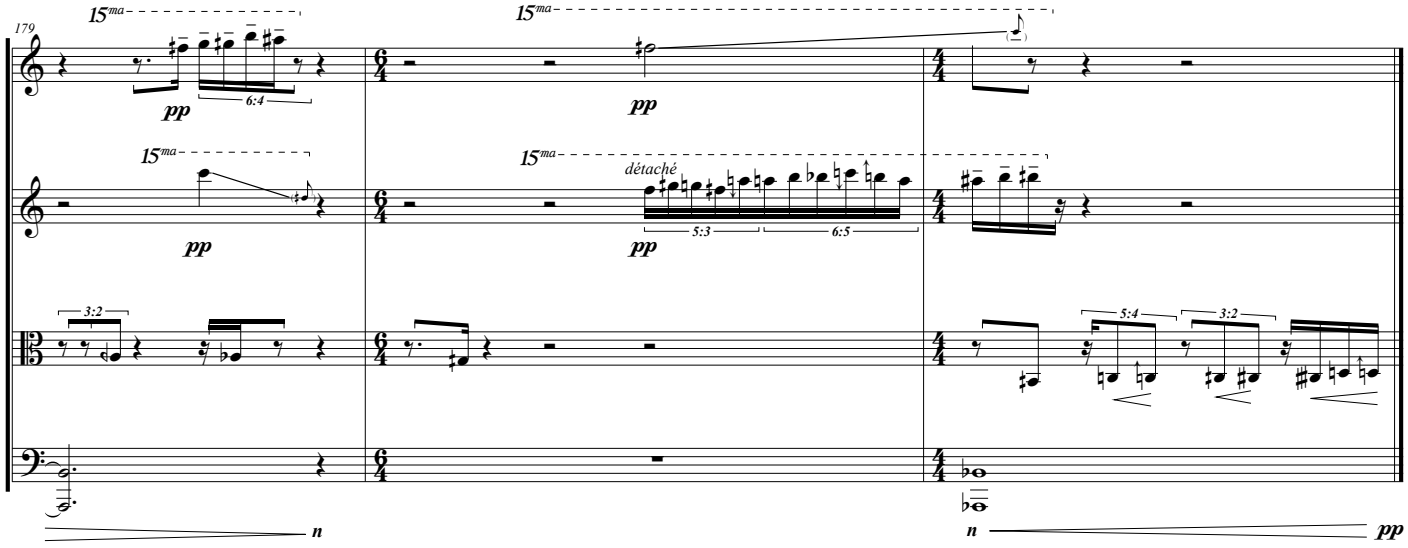

159
(15ma)
quasi gliss.
161
soft, velvety sound
pp
165
hollow, bereft sound


167
15ma
pp
5:4
7:6
15ma
pp
9:8
5:4
hollow, bereft sound
3:2
ppp
p
3:2
p


170
(15ma)
6:5
3:2
15ma
senza vibrato, luminous
pp
3:2
(15ma)
détaché
7:5
5:3
15ma
senza vibrato, luminous
3:2
pp
n


(15ma)
173
détaché
pp
5:3
11:8
5:4
(15ma)
pp
6:4
7:4
pizz.
mp with authority
3:2
5:4
3:2
pp


175
15ma
pp
7:4
5:4
6:4
3:2
n


179
15ma
pp
6:4
détaché
5:3
6:5
3:2
5:4
n