

Mason Meyer

ostinato— an ontology

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Much of the piece (especially in the violins) is constructed with six pulses in each measure. Aim to spend about three seconds on each pulse, exempting fermatas and notes labeled with an asterisk (*). However, do not aim to make the duration of all notes consistent, and transition between pulses together while leaving as little silence between pulses as possible.

An asterisk (*) indicates that the players should rush through that particular pulse (generally on the fourth pulse, the unison sounding A flat), perhaps lasting two seconds rather than three.

o.b. indicates that a grace note should be accented and played on the beat.

Notated rhythms are approximate, the only significant rhythm being the beginning of each whole note pulse. All other rhythms and entrances should be felt by the player. Players should be familiar with the score (or perhaps read off it), since much of the piece's "rhythm" is really just an acute awareness of the other parts.

Meditative yet anxious $\circ = 20$

Violin I *pp*

Violin II *pp*

Viola

Violoncello

2

p

p

play with large circular strokes and a slow bow speed, transitioning between sul ponticello and sul tasto in vertical movement. Stay controlled and beneath the violins.

n

p

5

about 1.5x as long

about 1.5x as long

pp

pp

match the (small) strength of the two violins

p

play on the bridge (pitchless air-like sound) audibly but beneath others

begin gradually resuming circular motion

6

make shifts from harmonic to tremolo imperceptible, blending the tones

gradually shrink circling

7

f

f

f

f

ord.

f

n

8

p

sweetly, vibrato

mf

3

o.b.

p

p

9

p

10

mp

sweetly, vibrato

mf

o.b.

3/4

♩ = 80 (♩ = ♩)

11

mp

spiritedly

o.b.

sim

6/4

13

mp

mp

mf

spiritedly

o.b.

6/4

15

Musical score for measures 15 and 16. The score is in 6/4 time and consists of four staves. The first three staves are for the right hand (treble clef) and the fourth is for the left hand (bass clef). The key signature has one flat (B-flat). Measure 15 contains a whole note chord in the right hand and a triplet of eighth notes in the left hand. Measure 16 contains a half note chord in the right hand and a triplet of eighth notes in the left hand. The left hand triplet in measure 16 is marked with *sim* (sustained).

17

accel.

Musical score for measures 17, 18, and 19. The score is in 6/4 time and consists of four staves. The first three staves are for the right hand (treble clef) and the fourth is for the left hand (bass clef). The key signature has one flat (B-flat). Measure 17 starts with a *f* (forte) dynamic and contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 18 contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 19 contains a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo marking *accel.* (accelerando) is indicated above measure 19.

fff
bow directly on the wrapping
of the strings beneath the
bridge (overt scratch sound)

Bombastically ♩ = 100

molto rall.

slightly more pressure than ord.

calming

slightly more pressure than ord.

extreme overpressure, dampen strings
with l.h. to create scratch tone,
oscillate across strings as shown

slow bow speed and lighten
pressure as tempo slows

mp

♩ = ○
25 as beginning ○ = 20

p

p

sul pont.

p

p

be inconsistently late to every pulse (behind cello)

26 in time: follow viola exactly

pp

pp

pp

pp

strictly in time

ord. 3

delicately detached

shrink circle sizes, staying near bridge

10

27

in time: follow
viola exactly

in time: follow
viola exactly

strictly in time
delicately detached

strictly in time

o. b.
9

sul pont.

28

ppp

ppp

ppp

n

ppp 3 *n*

29

rall.

pppp

pppp

rall.