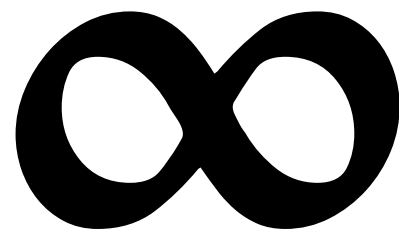


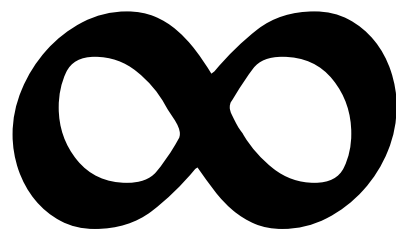
# RAFAEL VALLE



FOR STRING QUARTET



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(2010 - 2013)

dur. c. 15 min



*to my dearest gurus*

## PERFORMANCE INSTRUCTIONS

### On the piece

∞ is the first piece of the Book of Meditations – a series of pieces based on the teachings of Kriya yoga and meditation practices. It was written after three days of fasting and meditation : the perception of time gradually changes, until one loses the sense of past and future. Once this state of mind is achieved and the intellectual mind is put to rest, one has the chance to contemplate fine nuances of our inner self, one becomes free.

In this sense, the dilation of time and its effect on our perception are used in the piece to enhance the nuances in sound and the many perceptions of time itself.

### Tempo markings

The slow tempos in the piece require a peace of mind rarely seen nowadays. In that sense, the performers are allowed to proportionally modify the tempi in 20% (+/-) to better suit their own state of mind.

### Improvised section

This section of the piece should resemble an aggressive and chaotic processed loop of the individual voices in their entirety.

To expand the musical gestures to body sounds and gestures, it is highly suggested that the performers breathe and move their bodies intensively according to each musical gesture performed.

The *perdendosi* *sino* ∞ must be as gradual as possible and take as much time as needed. It is suggested that the players breathe according to the taps of the foot during this *perdendosi*. If inner ∞ is achieved, savor the moment.

## Amplification and Performance space

The use of amplification to amplify the many noisy sounds present in the piece and disembodied sound is accepted. If the piece is not performed in a resonant space, the use of digital reverb to simulate such a space is more than welcome.

## NOTATION

### Clefs



The bridge clef is used to indicate the point of contact of the bow on the instrument. Lines or noteheads specify the position or horizontal movement of the bow. traditional bow direction notation is used to specify the vertical movement.

The combination of the two yields an oblique motion.

### Bow Position

ST

sul tasto

mST

molto sul tasto

SP

sul ponticello

mSP

molto sul ponticello



On top of the bridge



Behind the bridge, on the strings



Pressed bowing on the cloth binding the strings

## Bow Pressure



Increased bow pressure

flaut.

Hasty bowing with extremely light bow pressure

ΠΠΠ

At the frog with maximal bow pressure and extremely restrained bowing. Sound obtained resembles a dry perforated rattling

## Other actions with the bow

l.t.

col legno tratto

l.b.

col legno battuto

balzando

Bouncing of the bow on the strings by its own weight



Contact point of the bow indicated as pitch. Used with col legno battuto and bow tip

## Pizzicati



Bartók Pizzicato

b.t.

Bow tip

t.s.

Tension Screw



## Harmonics

o	Natural harmonic
n.h.	Non harmonic
◊	Artificial harmonic
(◊)	The bottom note (non harmonic) is to be played and the position of the bow should be used to emphasize the specified harmonic.

## Traditional Vibrato

s.v	senza vibrato
p.v	poco vibrato
c.v	con vibrato
m.v	molto vibrato

## Vertical Vibrato

Rub the string vertically against the fingerboard to produce noise.

p.v.v	poco vibrato verticale
c.v.v	con vibrato verticale
m.v.v	molto vibrato verticale

## Other

I II III IV

Strings to be played



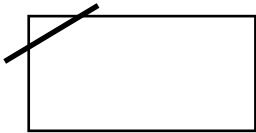
Gradual transition from one manner of playing to another.



From fast tremolo to steady note and vice versa.



Damp strings, local alteration.



Use notes in box to improvise fast rhythms, regarding the indicated dynamics and manner of playing.

## Accidentals



1/4 tone lower



1/4 tone higher



1/2 tone lower



1/2 tone higher



3/4 tone lower



3/4 tone higher





...and that can only be when we see the one self in us seated above Nature and make our individual being one with it in being and consciousness and in its individual nature of action only an instrument of a supreme Will, the one Will that is really free.

Sri Aurobindo





- \* if needed, play with the thumb
- \*\* gliss with both fingers

[illegible]





Violins I and II, Viola, and Violoncello, measures 26-29. The score includes various musical notations such as dynamics (p, f, ff, sfz), articulation (accents, slurs), and performance instructions (ord., m.v., accel., decel.). The key signature is one flat, and the time signature is 4/4. The score is divided into two systems, with measures 26-27 in the first system and measures 28-29 in the second system.

[illegible]

6  
30

(m.v.) → s.v.  
ord.

c.v. → s.v. p.v. → s.v. p.v. → flaut.  
mST c.v.

*rit.*

Vln. I

Vln. II

Vla.

Vc.

*fff*

*p*

*fff*

*p*

*fff*

*p*

*fff*

*p*

flaut.

ord.

accél

mSP

flaut.

Between Time ♩ = 52

32 breathe \*

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*ppp*

*ppp*

*ppp*

b.t.

breathe \*

breathe \*

breathe \*

breathe \*

*ppp*

*p*

*p*

*ppp*

l.t. IV

arco ord.

horizontal IV

oblique V

(flaut.)

ord.

*p*

*ppp*

\* Breathe according to musical gesture





46 **Human Time** ♩ = il più presto possibile

Vln. I Play the piece as fast as possible (individual tempo) in a loop from measure 2 to 45.

Vln. II Disregard articulations and ties.

Vln. II Play always as loud as possible, as aggressive as possible, as noisy as possible. ( mSP, T.S., □□□□ ... )

Vln. II Move the body violently while playing.

Vla. When everyone is physically tired...

Vla. DO NOT SLOW DOWN OR STOP!

Vla. The cellist will then softly tap quarter notes ( ♩ = 30bpm ) with his foot while still improvising.

Vc. When everyone is physically exhausted, move individually to measure 47.

**Machine Time** ♩ = 60

47

Vln. I *mix* □□□□ and ORD. m.v. □□□□ ord. V *perdendosi sino breathe \*\*\** ♩ = ∞ **Space** ♩ = ∞

Vln. II *fff* *mix* □□□□ and ORD. m.v. □□□□ ord. V *breathe \*\*\**

Vla. *fff* *mix* □□□□ and ORD. m.v. □□□□ ord. V *breathe \*\*\**

Vc. *FOOT p* *mix* □□□□ and ORD. m.v. □□□□ ord. V *breathe \*\*\**

\*\*\* Breathe according to the foot taps.