

A K A S H A
आकाश

for string quartet

(2015)

TREVOR BAČA

PREFACE

Akasha is a music of invisibility, electricity and the open expanse of the sky. The title is the Sanskrit word for the æther, a concept once understood as an unseen force present in all things in motion in the world.

Scordatura. The violins are tuned as usual. String IV of the viola is tuned down a minor third to A \flat 2; string IV of the cello is tuned down a minor third to A \flat 1.

Accidentals. Accidentals govern only one note. **Because of this no natural signs appear in the score:** G \sharp 4 G4 should be played G \sharp 4 G \flat 4. This is especially important in the densely chromatic sections that appear throughout the score.

String contact points. Five string contact points appear in the score:

XT	as close to the fingers as possible (without touching the fingers)
tasto	very noticeably taste in color
pos. ord.	ordinary playing position
pont.	very noticeably ponticello in color
XP	as close to the bridge as possible (without touching the bridge)

Bridge contact points. The indication **OB** stands for “directly on the bridge” and means that the bow should be run diagonally on the bridge to produce white noise with no pitch at all. Fractional bridge contact points also appear. These are played with the bow extremely high on the string such that the hair of the bow runs against both the wrapping of the string and the wood of the bridge at the same time. Taken as a series these bridge contact points do three things: they reduce the fundamental of the string’s fingered pitch; they increase the spectral content of the upper partials; and they replace the overall sensation of pitch with noise. Some examples:

XP	as close to the bridge as possible (without touching the bridge)
$\frac{1}{4}$ OB	one quarter of the hair on bridge (and three quarters of the hair on string)
$\frac{1}{2}$ OB	one half of the hair on bridge (and one half of the hair on string)
$\frac{3}{4}$ OB	three quarters of the hair on bridge (and one quarter of the hair on string)
OB	bow directly on bridge with a diagonal bow (to produce white noise only)

Bow speed colors. The score contrasts widely different speeds of the bow:

XFB	extremely fast bow (extreme flautando with the bow only very lightly skimming the string)
FB	fast bow (very pronounced flautando just slightly less than above)
NBS	normal bow speed (neither flautando nor scratch)
$\frac{1}{4}$ scratch	timbre with one quarter part scratch (and three quarter parts pitch)
$\frac{1}{2}$ scratch	timbre with one half part scratch (and one half part pitch)
$\frac{3}{4}$ scratch	timbre with three quarter parts scratch (and one quarter part pitch)
scratch moltiss.	timbre with as much scratch (and as little pitch) as possible (though without encouraging subtones)

Do not substitute taste for the FB and XFB degrees of bow speed flautando requested in the score: bow speeds combine freely with the string and bridge contact points given above. Indications for individuated clicks of the bow also appear; these result from almost impossibly slow motions of the bow against the string.

All passages marked “leggierissimo” should be played off string. The effect is to be an incredibly fast, and nimble, flurry of notes. (All such passages carry a quiet dynamic and are marked with staccati.)

Glissandi. Do not rearticulate note-heads in the middle of glissandi.

Akasha was written for the JACK Quartet who gave the world premiere the piece on February 6th 2016 in Paine Hall on the campus of Harvard University.

आकाश

Trevor Bača (*1975)

12

♩ = 55

6/4

leggerissimo: off-string bowing on staccati

9:8

9:8

p

6/4

tasto + XFB

pp

tasto + XFB

pp

Vn. 1

Vn. 2

Va.

Vc.

55

5/4

4/4

6/4

♩ = 126

D

5° / A4(II) + vib. mod.

8va

Vn. 1

Vn. 2

Va.

Vc.

tasto

tasto + 1/2 scratch

mp

pp

3:2

7° / A2(IV) + vib. mod.

11° / A1(IV) + vib. mod.

8va

XP + full bow strokes

XP + senza vib. + full bow strokes

ppp

ppp

ppp

$\text{♩} = 55$

$\text{♩} = 126$

tasto

tasto + senza vib.

3:2

p

XP + full bow strokes

ppp

XP + senza vib. + full bow strokes

ppp

ppp

f

ppp

ppp

$\text{♩} = 44$

$\text{♩} = 44$

E

scratch moltiss.
terminate each note abruptly

4:6

OB

"*mf*"

9:8

5:6

scratch moltiss.
terminate each note abruptly

ff

ff

ppp

ppp

f

117

6/4 5/4 3/4 4/4 5/4 3/4 6/4 4/4

♩ = 55 accel. ----- ♩ = 89

scratch moltiss.
terminate each note abruptly

Vn. 1

ff

4:6 3:5 4:3 4:3 9:8 9:8 11:10 7:6 7:6 più meno scratch 13:12 9:8

Vn. 2

5:6 6:5 7:8 più meno scratch 7:8 9:10 5:6 5:6 11:12 7:8

Va.

f

più meno scratch 5:3 5:3 10:8 10:8 12:10 8:6 8:6 senza scratch 14:12 10:8

Vc.

f *mf*

Detailed description: This musical score page contains measures 117 through 124. It features four staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello (Vc.). The time signatures change frequently: 6/4, 5/4, 3/4, 4/4, 5/4, 3/4, 6/4, and 4/4. Above the staves, the tempo is marked as ♩ = 55, followed by an acceleration section (accel.) indicated by a dashed line, and then ♩ = 89. The score includes various dynamic markings: *ff* (fortissimo) for Vn. 1 in measure 117, *f* (forte) for Vn. 2 in measure 120, *f* for Vc. in measure 120, and *mf* (mezzo-forte) for Vc. in measure 123. Performance instructions include 'scratch moltiss. terminate each note abruptly' for Vn. 1 in measure 117, and 'più meno scratch' for Vn. 1 in measure 123 and Vc. in measure 120. Numerical ratios (e.g., 4:6, 3:5, 9:8) are placed above or below notes, likely indicating fingerings or specific rhythmic values. The Vc. staff has a whole rest in measure 117.

136

$\text{♩} = 126$

5/4 **3/4** **4/4**

Vn. 1

Vn. 2

Va.

Vc.

The musical score for measures 136-139 is presented in a system with four staves. The top staff (Vn. 1) is in treble clef, the second staff (Vn. 2) is in treble clef, the third staff (Va.) is in alto clef, and the bottom staff (Vc.) is in bass clef. The time signature changes from 5/4 to 3/4 at measure 137 and back to 4/4 at measure 138. The score includes various musical notations such as notes, rests, and articulations. The Vn. 1 staff has a 7:4 bracket over measures 136-137. The Vn. 2 staff has 6:4, 5:4, and 7:4 brackets over measures 136-137. The Va. staff has a 5:4 bracket over measures 136-137. The Vc. staff has 5:4, 7:4, 6:4, 5:4, and 7:4 brackets over measures 136-137. The Vn. 1 staff has a 5:4 bracket over measures 138-139. The Vn. 2 staff has a 6:4 bracket over measures 138-139. The Va. staff has a 5:4 bracket over measures 138-139. The Vc. staff has a 9:8 bracket over measures 138-139. The Vn. 1 staff has a 6:4 bracket over measures 139-140. The Vn. 2 staff has a 5:4 bracket over measures 139-140. The Va. staff has a 5:4 bracket over measures 139-140. The Vc. staff has a 7:4 bracket over measures 139-140. The Vn. 1 staff has a 7:4 bracket over measures 140-141. The Vn. 2 staff has a 7:4 bracket over measures 140-141. The Va. staff has a 7:4 bracket over measures 140-141. The Vc. staff has a 10:8 bracket over measures 140-141. The Vn. 1 staff has a 6:4 bracket over measures 141-142. The Vn. 2 staff has a 6:4 bracket over measures 141-142. The Va. staff has a 6:4 bracket over measures 141-142. The Vc. staff has a 12:8 bracket over measures 141-142.

141

5/4 4/4 6/4

Vn. 1

Vn. 2

Va.

Vc.

pp

145

4/4 6/4

Vn. 1

Vn. 2

Va.

Vc.

148

5/4 3/4 3/4 F 4/4 5/4 3/4

Vn. 1

Vn. 2

Va.

Vc.

mp

leggeriss.

tasto + 1/2 scratch

[illegible][illegible]

173

Vn. 1

Vn. 2

Va.

Vc.

pp, *p*, *mp*

tasto + 1/2 scratch

trans.

accel.

183

[illegible][illegible]

208

208

3/8 4/8 8/8 9/8 4/8 3/8 4/4 H 5/4 3/4 3/4 4/4

accel. ----- ♩=89 ♩=89 ♩=44 ♩=55

Vn. 1 FB trans. ----- XFB flaut. *ppp*

Vn. 2 FB trans. ----- XFB flaut. *ppp*

Va. FB trans. ----- XFB flaut. OB "mf" *ppp*

Vc. FB trans. ----- XFB flaut. *ppp*

XFB flaut. *p* *ppp* *mp* *pp*

tasto 9:8 *mp* *pp*

tasto 9:8 *mp* *pp*

224

224

♩=89 ♩=55 ----- ♩=89

6/4 I 4/4 6/4 4/4 5/4 3/4 4/4

Vn. 1 pos. ord. + senza vib ----- vib. moltiss. senza vib. ----- vib. moltiss.

Vn. 2 pos. ord. + senza vib ----- vib. moltiss. senza vib. ----- vib. moltiss.

Va. pos. ord. + senza vib ----- vib. moltiss. OB V V V V trans. 3/4OB

Vc. pos. ord. + senza vib ----- vib. moltiss. senza vib. ----- vib. moltiss. senza vib. ----- vib. moltiss.

sfp *f* *sfp* *f* *sfp* *f* *sfp* *f*

235

235

----- ♩=55 ♩=89 ----- ♩=55

5/4 3/4 4/4 6/4 4/4 6/4

Vn. 1 3/4OB V V V V trans. 1/2OB trans. XP

Vn. 2 OB V V V V trans. 3/4OB trans. XP

Va. 1/2OB *ppp* V V V V trans. 1/4OB trans. XP

Vc. senza vib. ----- vib. moltiss. OB V V V V trans. XP

sfp *f* *ppp* *ppp* *ppp*

XP + FB *ppp* XP + FB *ppp* XP + FB *ppp*

245

$\text{♩} = 126$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

leggeriss.
pos. ord.

Vn. 1 *mp* *ppp* 14:8 12:8 6:4 11:8 6:4 XP + FB ----- tasto + FB

Vn. 2 *mp*

Va. *mp*

Vc. *mp*

$\text{♩} = 55$

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

XP + FB ----- tasto + FB

ppp *mp*

XP + FB ----- tasto + FB

ppp *mp*

XP + FB ----- tasto + FB

ppp *mp*

XP + FB ----- tasto + FB

ppp *mp*

$\text{♩} = 89$

$\frac{3}{4}$ $\frac{4}{4}$

p

p

p

p

$\text{♩} = 55$

$\frac{5}{4}$ $\frac{6}{4}$

trans. ----- tasto + 1/2 scratch

ppp *mp*

trans. ----- tasto + 1/2 scratch

ppp *mp*

trans. ----- tasto + 1/2 scratch

ppp *mp*

trans. ----- tasto + 1/2 scratch

ppp *mp*

trans. ----- tasto + 1/2 scratch

[illegible][illegible]

[illegible][illegible]

328

328

8va

8va

Vn. 1

Vn. 2

Va.

Vc.

♩ = 55

♩ = 55

OB + terminate each note abruptly

"mf"

pos. ord. + vib. poco

trans.

pp

ppp

342

342

accel.

♩ = 89

tasto + XFB

pp

tasto + XFB

pp

tasto + XFB

pp

vib. moltiss.

trans.

trans.

trans.

vib. poco.

ff

pp

353

353

rit.

pos. ord. + XFB

trans.

pont. + XFB

trans.

XP + XFB

trans.

XP

trans.

1/3OB

pos. ord. + XFB

trans.

pont. + XFB

trans.

XP + XFB

trans.

XP

trans.

1/3OB

pos. ord. + XFB

trans.

pont. + XFB

trans.

XP + XFB

trans.

XP

trans.

1/3OB

pp

