



Undulations
for string quartet

Ronald Bonitatibus

SAMPLE SCORE FROM RONALDBONITATIBUS.COM

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Undulations

For String Quartet
(2020)

variable duration

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Contact: rboncomp@gmail.com

www.ronaldbonitatibus.com

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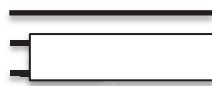
Undulations Instructions

Textural/Notational Considerations:

- The title of the piece is representative of its texture; the slides and harmony should come in waves, and the swelling dynamics should be apparent. Each performer should read from the score to ensure timings.
- Measure lengths are indicated by cumulative markings above solid line sync points.
- Slides (notated by diagonal lines) should be as gradual and even as possible.
- When a slide leads to a box, this indicates a range of pitches available to the performer. Any pitch contained within the box is acceptable. (Notes in spaces are contained if the box is beyond the halfway point in that space).
- A few variations of the box occur:



The top bound of the box includes the space, and the bottom includes the line – all chromatic notes in between are allowable.



In this case, only the bottom two lines and space in between are allowable.



= Consonant



= Dissonant



= Either

- The above markings in boxes refer to the relationship between the current harmony and the note the performer is sliding to. For example, if the cello at I. 1:05 slides to a D, and the viola is instructed to play a consonant harmony, with a range of F-A, F# and A would be excellent choices, G a good one, and G# should be avoided.
- Accidentals placed before the box affect the bounds.
- **In the Coda only**, boxes contain a choice of pitches limited to those written in the box, rather than any pitch within the bounds of the box.
- In the second measure of the Coda, Violin I has a choice of G or A. Should G be chosen, slide up and back to G rather than maintaining the pitch.

Performance Structure:

- This piece can be performed in a variety of ways. The first movement **must** be played first. The second, two-phased text-based movement is optional, and contains its structural choices (see II). The first movement may be repeated, ending with a **mandatory** coda.
- For example, these and similar structures are possible, repeats occurring any amount of times:

>I, III

>I, II i ii i i, III

>I, I, II i ii i i, I, I, III

>I, I, II i i i ii, I, II i, III

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String Quartet Score

Undulations

I

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The score is divided into four systems, each with a double bar line at the beginning and end. The first system (measures 1-50) features Cello and Viola. The second system (measures 1'05"-1'55") features Viola and Cello. The third system (measures 2'10"-2'55") features Violin II and Viola. The fourth system (measures 3'10"-4'15") features Violin I, Violin II, Viola, and Cello. Dynamics include *pp*, *p*, *n*, *f*, and *mf*. A large watermark 'SAMPLE SCORE FROM RONALD BONITATIBUS.COM' is overlaid diagonally across the page.

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II. Push and pull

Phase i:

(To be performed by all players simultaneously and gradually)

Choose any pitch at least a tritone interval away from the end bounds of any string, and no higher than 4 ledger lines above the staff of your respective clef.

Play the pitch at any time, increasing from nothing to mezzo forte, beginning whenever comfortable. Audiate a new pitch, one of a different pitch class than you're currently playing

Gradually decrease instrument volume to mezzo piano. Hum your audiated pitch at piano, in the closest comfortable octave. If inaccurate, maintain volume and tune to intended pitch.

Gradually slide up or down to the nearest possible octave of the hummed pitch, not all at once or at the same speed but comfortably and with overlap, pausing on the new pitch for any time before returning to the originally selected pitch.

Fade your hum to nothing, and the played pitch shortly after.

Continue to Phase ii if desired, or repeat Phase i

Phase ii:

Cellist chooses a new pitch, with the same parameters as Phase 1.

Enter from nothing, reaching a mezzo forte.

Starting from the end of any chosen string, each player in reverse score order should slide up to the pitch, reaching a mezzo forte. This should occur at any point, but in order and with slight overlap.

- During this, the cellist should decrease in volume to piano, other players following suit afterwards, in the same order and imprecisely in time.

Each player then must choose a rhythm between one and two seconds in length. It must be simple enough to be accurately repeated. In reverse score order, slowly begin the rhythm and reach a comfortable tempo for accurate repetition, still playing in octaves.

Next, each player must select a new pitch, and slide to it while performing the rhythm. This is done any amount of times.

- Forming intervals consonant or dissonant at the discretion of the player whose turn it is to choose, there should be at least 2 seconds between each change, and no more than a fifth change in the played interval.
- During this process, the rhythms must be continuously played as originally selected.
- This process can continue until stopped by the cellist using some predetermined cue.

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II.ii Instructions Continued

Following the cue to end this process and beginning with the cellist, players should in reverse score order audiate a pitch played by another player, matching it in any octave by sliding to the nearest.

- These changes should not overlap at all. Instead, allow a brief pause between each player's movement, no less than 2 minutes
- It is possible the pitches chosen may take a while to reach octaves, and players should be conscious of the fact that matching an independent pitch will prolong this step.
- Continue to next step once all players are matching in pitch class

Starting with the cello and in the same order, each player should gradually slide back down their string, ending on a chromatic step above open. This can occur with overlap and at any speed, but must still be done in order. The end should be a quartal/quintal chord (or, in unlikely chance, octaves) built using only C#, G#, D#, A# and E#. slowly, fade to niente.

- The ending pitch of each player is dependent on the string chosen at the beginning of the phase.

Do not repeat Phase ii again, even after exiting and returning to Movement II.

Return to Phase i or Movement I, or finish with Movement III.

III. Delta (Coda)

The musical score for the Coda section, Delta, consists of four staves: Violin I, Violin II, Viola, and Cello. The score is divided into four measures with durations of 15'', 25'', 35'', and 1'+. Each staff shows a melodic line with dynamic markings (pp, mp, mf, n) and specific pitch targets in brackets: Violin I (G or A, D or E), Violin II (#E or F#, G or B), Viola (C or D), and Cello (B or C, D, E, or F#).

Allow a moment of stillness before lowering instruments

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