

Into the Pit

String Quartet

Craig Bove

Notes to the Performers...

Overall dynamics are somewhat flexible and may be adjusted to accommodate acoustic space, expressive effect, or performer interpretation. P may be played at mf, mf may be played at f, etc. Dynamics should then remain in proportion throughout. The rate of speed of the eighth note remains consistent throughout within the realms of the various tempi. A modern performance method would be for all players to play from a .pdf copy of the score stored on an electronic tablet device.

Program note...

The word pit has many synonyms. A crater. An abyss.

A depression.

The sounds in this piece are the result of falling metaphorically into the pit and re-emerging.

Changed.

The work's essential sonic nature is the agent of its own demise.

Into the Pit

A(nother) Lament

Craig Bove

$\text{♩} = 60$

Violin I

Violin II

Viola

Cello

p

p

p

p

6

Vln. I

Vln. II

Vla.

Vc.

p

pp

mp

p

mp

p

mp

11

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II

Vla.

Vc.

pp < *p*

Detailed description: This system contains measures 18 through 23. Measures 18-20 are in 4/4 time, and measures 21-23 are in 3/4 time. The Vln. I and Vln. II staves begin with a *p* dynamic. The Vla. and Vc. staves begin with a *pp* dynamic, which then transitions to *p* in measure 21. The Vc. staff has a bracket indicating the transition from *pp* to *p* across measures 18-20.

24

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 24 through 28. Measures 24-25 are in 5/4 time, and measures 26-28 are in 3/4 time. The Vln. I and Vln. II staves have a *p* dynamic. The Vla. and Vc. staves have a *pp* dynamic. The Vc. staff has a bracket indicating the transition from *pp* to *p* across measures 24-25.

29

Vln. I

Vln. II

Vla.

Vc.

pp < *p*

Detailed description: This system contains measures 29 through 33. Measures 29-30 are in 3/4 time, measure 31 is in 6/4 time, and measures 32-33 are in 4/4 time. The Vln. I and Vln. II staves have a *p* dynamic. The Vla. and Vc. staves have a *pp* dynamic. The Vc. staff has a bracket indicating the transition from *pp* to *p* across measures 29-30.

33

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

pp $\longleftarrow$ *p*

pp $\longleftarrow$ *p*

38

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

pp $\longleftarrow$ *p* $\longrightarrow$ *p*

pp $\longleftarrow$ *p*

pp $\longleftarrow$ *p*

41

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

pp $\longleftarrow$ *p* $\longrightarrow$ *pp*

pp $\longleftarrow$ *p*

pp $\longleftarrow$ *p*

61

Vln. I

Vln. II

Vla.

Vc.

p

pp sub.

p

pp

pp sub.

p

pp

p

pp

pp sub.

p

65 **poco accel.**.....

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *mf*

70 **a tempo**

con sord.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

77

Vln. I

Vln. II

Vla.

Vc.

Into the Pit

9

♩ = ♩

82

Vln. I *mp* *p* *mp* senza sord.

Vln. II *mp* *p* *mp* senza sord.

Vla. *p* *mp* senza sord.

Vc. *mp* *p* *mp* senza sord.

86

Vln. I *p* *mf sub.*

Vln. II *p* *mp* *mf sub.*

Vla. *p* *mf sub.*

Vc. *p* *mf sub.*

89

Vln. I *pp* *p* *mf sub.* *p*

Vln. II *pp* *p* *mf sub.* *p*

Vla. *p* *mf sub.* *p*

Vc. *p* *mf sub.* *p*

93

Vln. I

Vln. II

Vla.

Vc.

f sub. *p sub.* *f sub.* *p* con sord.

f sub. *p sub.* *f sub.* *p* con sord.

f sub. *p sub.* *f sub.* *p* con sord.

f sub. *p sub.* *f sub.* *p* con sord.

97

Vln. I

Vln. II

Vla.

Vc.

104

Vln. I

Vln. II

Vla.

Vc.

senza sord. *p* con sord. *p*

senza sord. *p* con sord. *p*

senza sord. *p* con sord. *p*

senza sord. *p* con sord. *p*

110

senza sord.

Vln. I

p *pp* *p* *pp* *p* *pp*

Vln. II

senza sord.

p

Vla.

senza sord.

p

Vc.

senza sord.

p

114

Vln. I

pp *pp* *p*

Vln. II

p

Vla.

p

Vc.

p

119

Vln. I

pp

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

pp

p

131

Vln. I

Vln. II

Vla.

Vc.

mp

pp

136

Vln. I

Vln. II

Vla.

Vc.

pp

p

pp

mp

pp

sul pont.

sul pont.

sul pont.

141

Vln. I *mp* *ord.* *p*

Vln. II *mp* *ord.* *p*

Vla. *sul pont.* *pp* *ord.* *p*

Vc. *mp* *p*

147

Vln. I *sul pont.* *ord.* *p*

Vln. II *sul pont.* *ord.* *p*

Vla. *sul pont.* *ord.* *p*

Vc. *sul pont.* *ord.* *p*

153

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

159 $\text{♩} = 72$ sul pont.

Vln. I *pp* sul pont. *mp*

Vln. II *mp* sul pont.

Vla. *mp* sul pont.

Vc. *mp* sul pont.

164 ord. sul pont. $\text{♩} = \text{♩}$

Vln. I ord. sul pont.

Vln. II ord.

Vla. ord.

Vc. ord.

167 $\text{♩} = \text{♩}$

Vln. I sul pont.

Vln. II sul pont.

Vla. sul pont.

Vc. sul pont.

169

Vln. I

Vln. II

Vla.

Vc.

172

Vln. I

Vln. II

Vla.

Vc.

175

Vln. I

Vln. II

Vla.

Vc.

pp $\triangleleft$ *mp* *pp* $\triangleleft$

179

Vln. I

Vln. II

Vla.

Vc.

mp

pp *mp*

182

Vln. I

Vln. II

Vla.

Vc.

pp *mp*

pp *mp*

pp *mp*

187

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

ord. *mp*

ord. *mp*

ord. *mp*

ord. *mp*

pp *mp*

pp *mp* *pp*

203

Vln. I

Vln. II

Vla.

Vc.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is for measures 203 through 206. The key signature is one sharp (F#), and the time signature is 4/4. The Violin I part starts with a half note G4, followed by a quarter note A#4, and then a half note B4. The Violin II part starts with a half note G3, followed by a quarter note A3, and then a half note B3. The Viola part starts with a half note G3, followed by a quarter note A3, and then a half note B3. The Violoncello part starts with a half note G2, followed by a quarter note A2, and then a half note B2. The score is written in a standard musical notation with a treble clef for Violin I and II, and a bass clef for Viola and Violoncello. The measures are numbered 203, 204, 205, and 206 at the top of the page.

207

Vln. I

Vln. II

Vla.

Vc.

212

Vln. I

Vln. II

Vla.

Vc.

217

Vln. I

Vln. II

Vla.

Vc.

sul pont.

ord.

222

Vln. I

Vln. II

Vla. ord.

Vc. ord.

229

Vln. I

Vln. II

Vla.

Vc.

p

234

Vln. I

Vln. II

Vla.

Vc.

239 $\text{♩} = 60$

Vln. I sul pont. *ppp* ord. *fff* sul pont. *ppp*

Vln. II sul pont. *ppp* ord. *fff* sul pont. *ppp*

Vla. sul pont. *ppp* ord. *fff* sul pont. *ppp*

Vc. sul pont. *ppp* ord. *fff* sul pont. *ppp*

245

Vln. I ord. *fff* *ppp* *fff* *p*

Vln. II ord. *fff* *ppp* *fff* *p*

Vla. ord. *fff* *ppp* *fff* *p*

Vc. ord. *fff* *ppp* *fff* *p*

248

Vln. I

Vln. II

Vla.

Vc.

253

Vln. I

Vln. II

Vla.

Vc.

ord.

sul pont.

ppp sub. < fff

ord.

sul pont.

ppp < fff

ord.

sul pont.

ppp sub. < fff

ord.

sul pont.

ppp < fff

ord.

sul pont.

ppp sub. < fff

ord.

sul pont.

ppp < fff

258

Vln. I

Vln. II

Vla.

Vc.

ord.

pp

ord.

pp

ord.

pp

ord.

pp

261

Vln. I

Vln. II

Vla.

Vc.

265

Vln. I

Vln. II

Vla.

Vc.

sul pont.

ppp *fff* *ppp* *fff*

sul pont.

ppp *fff* *ppp* *fff*

sul pont.

ppp *fff* *ppp* *fff*

sul pont.

ppp *fff* *ppp* *fff*

269

Vln. I

Vln. II

Vla.

Vc.

p

ppp *mp*

ord.

ppp *mp* *ppp*

ord.

ppp *mp* *pp*

ord.

ppp *mp* *ppp*

272

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 272 to 274. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 in measure 273, and then to 2 2/3 in measure 274. The music is characterized by rapid sixteenth-note passages in measures 272 and 273, followed by a more sustained melody in measure 274. Dynamic markings include *fff* (fortissimo) and *ppp* (pianissimo). A crescendo hairpin is visible in the Violoncello part across measures 272 and 273. A dashed vertical line indicates a measure repeat or a specific performance instruction between measures 273 and 274. A tempo marking $\text{♩} = \text{♩}$ is present at the top right.

275

Vln. I

Vln. II

Vla.

Vc.

This musical system covers measures 275 to 277. It features the same four staves as the previous system. The key signature remains one flat. The time signature changes from 2 2/3 to 4/4 in measure 276. The music continues with rapid sixteenth-note passages in measures 275 and 276, followed by a more sustained melody in measure 277. Dynamic markings include *fff* (fortissimo) and *pp* (pianissimo). A crescendo hairpin is visible in the Violoncello part across measures 275 and 276. A dashed vertical line indicates a measure repeat or a specific performance instruction between measures 276 and 277. A tempo marking $\text{♩} = \text{♩}$ is present at the top right.

278

Vln. I

Vln. II

Vla.

Vc.

pp *ppp* *pp* *fff* *sub.* *pp*

pp *ppp* *pp* *fff* *sub.*

pp *ppp* *pp* *fff* *sub.* *pp*

fff *sub.*

282

Vln. I

Vln. II

Vla.

Vc.

f *pp* *mf* *pp*

pp *f* *pp* *mf* *pp*

f *pp* *mf* *pp* *p*

pp *f* *pp* *mf* *ppp* *pp*

286

Vln. I

Vln. II

Vla.

Vc.

mp

ppp

pp

ppp

p

ppp

pp

289

Vln. I

Vln. II

Vla.

Vc.

pp sub.

pp sub.

pp sub.

pp sub.