

Lukas James Bass



Eight Strings

for violin and violoncello

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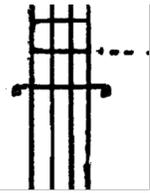
(2025)

ca. 7'

Key



- String Clef—this clef indicates actions to be performed on the open strings (I, II, III, IV from top to bottom). Rhythm is often left unspecified beyond the beats that surround it. Actions should be performed in the usual playing position unless otherwise indicated.



- Bridge Clef—this clef is used to represent location on the strings that should be bowed. Sometimes a music staff indicating fingerings to be used will be placed below the clef. Otherwise the strings will be indicated as muted or otherwise left open to ring freely. A black line indicates normal, continuous bowing. Dynamics are relative to activity (if the page is visually busy and/or much motion is necessary). Unless rhythm is indicated, the actions may be performed at any point between the beats indicated in the middle line. The horizontal dotted line indicates the location of the bridge.



- Mute—mute strings with the left hand so strings produce an audible unpitched sound.



- Unmute—unmute strings with left hand.



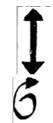
- Tremolo—normal line with perpendicular slashes indicates tremolo bowing



- Overpressure—can also appear as individual bursts of over pressure:



- Where there is a box/shape, lightly move bow in direction indicated between the high and low points indicated by the box's borders.



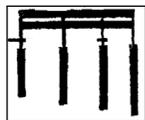
- Move bow up and down/vertically (like a windshield wiper)



- Move bow in a quasi-circular motion

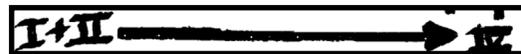


- Move bow in a quasi-figure-8 motion

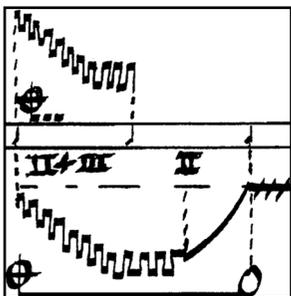


- Move bow vertically between the high and low points of the thick line, but with more pressure/speed, so there is audible articulation according to the given rhythm. Sound should border on overpressure.

- A right-facing arrow indicates a gradual change of technique/strings indicated at the beginning of the arrow to the one at the end. Where gradual change isn't practical, perform ad lib. Sometimes an arrow will occur parallel to a line indicating bow motion. This also indicates a gradual transition between techniques, even if techniques are symbolized and not presented as technique text.



- Events connected vertically by a dotted line occur simultaneously.



Key (cont.)



- A triangle with the tip pointed up indicates the highest possible note. One with the tip pointed down indicates the lowest possible note on string indicated



- Natural harmonics are indicated with a hollow diamond notehead. The string will be indicated above by its roman numeral
- Battuto (arco or col legno). Indicated by a hollow square or is written out.



- Jete/ricochet. Throw/bounce bow on string, letting it bounce rebound naturally and speeding up. Exact number of bounces is not important. In the computer-engraved sections, it will appear with a fanned beam: 

- Fingernail pizzicato and snap pizzicato are indicated according to convention, however fingernail pizzicato is upside-down in String Clef sections.
- Sections marked “solo” may be played with free rubato and with pauses as necessary to set up techniques in various passages (e.g. pizz to arco)

This piece was composed for the 2025 highSCORE festival

Eight Strings

Lukas James Bass (2025)

The musical score is divided into two systems. The first system features a Violin part in the upper staff and a Violoncello part in the lower staff. The Violin part begins with a tempo marking of $\text{♩} \approx 66$ and a half note. It includes dynamic markings of *mf*, *f*, and *pizz.*, and performance instructions such as *arco*, *alla chitarra*, and *pizz.*. The Violoncello part starts with *con sord. pizz.* and *p*, followed by *mf*, *sfz*, *p*, and *f*. It includes fingering numbers (IV, III, II, III, IV) and a *sul pont. arco* instruction. The second system continues the Violoncello part with a *solo* section marked *ff* and *7:8*, followed by *arco* and *pp* sections with various fingering numbers (7, III, II, III, IV). The bottom staff of the second system shows rests for the Violoncello in the 2/4, 3/4, and 4/4 measures.

vln.
vcl.

m.16

4/4 4/4 4/4

molto accel. *Sub. a tempo*

III+IV I II+III

m.19

4/4 3/4

Pizz *sim.* *col legno*

I+II IV

m.21

2/4 3/4 2/4 3/4

arco *col legno* *arco* *col legno*

II IV I+II III IV

25

solo 3
 arco batutto 7:8
 arco sim. gliss.
 IV arco batutto end solo
p sospettosamente *f* *p*

28

arco *p*
f
 pizz. 7:8 *p*
 col legno *mf*
 sul tasto arco ord. IV *pp* *mf* *p*
 sul pont. *pp*
 solo pizz. *f*

32

arco
f
11:8
col legno
arco III
end solo
7:8 5:4 6
7:8
ff

36

ord.
fp
6
5:4
p sub.
3
3

m. 38

$\frac{3}{4}$

$\frac{3}{4}$

Violin: II, II+IV

Piano: arco, battuto, 10:8, 5:3J, Psub.

Cello: col legno

m. 40

$\frac{4}{4}$

$\frac{4}{4}$

Violin: IV

Piano: arco sul pont., ppp cantabile

Cello: sim., ord., pp, fp

m. 42

$\frac{4}{4}$

$\frac{4}{4}$

Violin: (curved bowing line)

Piano: sul tasto, sul pont., pp, fp

44

44

pizz.

sfz

mf

pizz.

p

IV II IV II

3

3

4/4

4/4

4/4

4/4

Detailed description: This system contains measures 44 and 45. Measure 44 is in 3/4 time, featuring a piano (pizz.) with a sforzando (sfz) dynamic. Measure 45 is in 4/4 time, featuring a mezzo-forte (mf) dynamic with a triplet of eighth notes. The bass line in measure 45 includes fingerings IV and II.

46

46

arco

5:4

p

sfz

f

3

3

pizz.

p *f*

arco

arco batutto

II

p

3

4/4

3/4

3/4

2/4

2/4

2/4

2/4

2/4

Detailed description: This system contains measures 46 through 49. Measure 46 is in 4/4 time, arco, piano (p), with a 5:4 ratio. Measure 47 is in 3/4 time, arco, sforzando (sfz). Measure 48 is in 3/4 time, arco, forte (f), with triplets. Measure 49 is in 2/4 time, pizzicato (pizz.), piano (p) to forte (f). The bass line in measure 46 is arco, fortissimo (ff). Measure 48 is arco batutto, piano (p). Measure 49 is arco, piano (p), with a triplet.

Eight Strings

50

arco
p
mf
pp
p
f sub. \triangleright *p*
pizz.

Detailed description: This system contains measures 50 through 53. The music is written for eight strings in two staves. Measure 50 starts with a treble clef and a 2/4 time signature. The first staff has a half note chord (Bb, D) marked *p*, followed by an eighth note chord (B, D) marked *mf*. The second staff has a half note chord (Bb, D) marked *p*. Measure 51 continues with eighth notes in the first staff and a triplet of eighth notes in the second staff. Measure 52 features a sixteenth-note triplet in the first staff and a half note chord in the second staff. Measure 53 has a half note chord in the first staff and a half note chord in the second staff marked *pizz.*. Dynamic markings include *p*, *mf*, *pp*, *f sub.*, and *p*. Performance instructions include *arco* and *pizz.*. Fingering numbers 0, 3, and 5 are present.

54

pizz.
f
p
arco
p

Detailed description: This system contains measures 54 through 57. The music is written for eight strings in two staves. Measure 54 starts with a treble clef and a 3/4 time signature. The first staff has a half note chord marked *pizz.*, followed by a quarter note chord marked *f*. The second staff has a half note chord marked *p*. Measure 55 continues with a quarter note chord in the first staff and a half note chord in the second staff. Measure 56 features a quarter note chord in the first staff and a half note chord in the second staff. Measure 57 has a quarter note chord in the first staff and a half note chord in the second staff. Dynamic markings include *f* and *p*. Performance instructions include *pizz.* and *arco*. Fingering numbers 3 and 5 are present.

m.58

vln

arco

vcl.

col legno

arco

m.61

arco

arco

III + IV

arco

II → III

II

II → IV

arco

III

IV

I

alla chitarra

arco

64

arco

fp

arco

(gliss continuously)

mf

ff

pp

p

I II III IV

(gliss continuously)

68

f

ord.

ord.

8va

f

p

sul pont.

3

5:4

5:4

3

71

(8)

ord.

sul pont.

p possibile

sul pont.

p possibile

3

6

7:8

6:4

5:4

75

5:4 7:8

ord.

fsub.

ord.

5:4

5:4

fp possibile

(*mp*)

fffsub.

78

5:4

fff

p

pizz. alla chitarra

3

p

arco

senza sord.

tr

f

5

sffz

m.82

vln. arco II IV I+II *col legno* arco

vcl. arco IV III II *col legno*

m.86

HHH

arco *Sim.*

m.88

I+II (I+II) II+III

III arco *col legno* *battuto* I I+II (+rat+o) IV *larco* III+IV ff pp

91

arco

p

f

mp sub.

pp

ff sub.

f

0 0 0

3

pizz.

pizz.

3

Detailed description: This system contains five measures of music. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 4/4, then 3/4, then 2/4, and finally 3/4. Measure 91 starts with 'arco' and a piano (*p*) dynamic. It features a triplet of eighth notes and a triplet of sixteenth notes. Measure 92 has a forte (*f*) dynamic and a long slur over the staff. Measure 93 has a mezzo-piano (*mp*) dynamic with 'sub.' and a long slur. Measure 94 has a pianissimo (*pp*) dynamic and a 'pizz.' marking. Measure 95 has a fortissimo (*ff*) dynamic with 'sub.' and a 'pizz.' marking, ending with a triplet of eighth notes.

96

p

mp

ppp

ppp

p

3

Detailed description: This system contains three measures of music. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 3/4 to 2/4, then 3/4, and finally 2/4. Measure 96 has a piano (*p*) dynamic and a long slur over the staff. Measure 97 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. Measure 98 has a pianissimo (*ppp*) dynamic and a 'pizz.' marking.