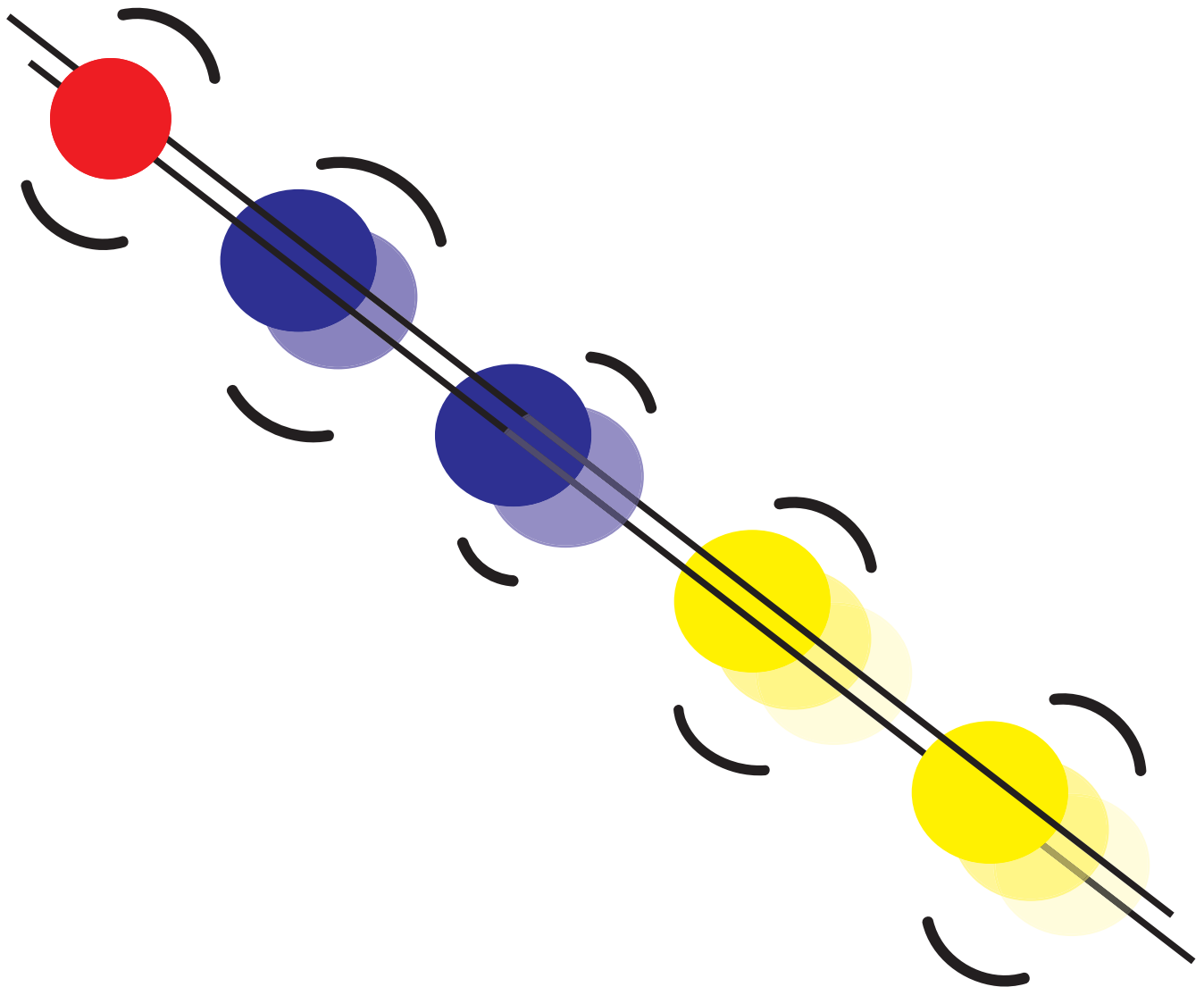


Plunge (in slow-motion)

for string quartet, foot bells, and wooden whistle

2026

duration '12 minutes



Composer
Kalle Vainio

Number Sequence:

sul tasto mf

mp 1, 2, 2, 3, 3, 4, 4, 4, 5, 5, 5, 6, 6, 6, 6, 7, 7, 7, 7, 8, 8, 8, 8,

ord. small waves of crescendos and diminuendos

9, 9, 9, 9, 9, 10, 10, 10, 10, 10, 11, 11, 11, 11, 11, 12, 12, 12, 12, 12, 12,

long waves of crescendos -> ff and diminuendos -> pp, sul pont to ord. shimmer

13, 13, 13, 13, 13, 13, 14, 14, 14, 14, 14, 14,

one* octave higher using natural harmonics

mf 15, 15, 15, 15, 15, 15,

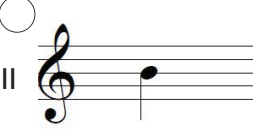
♩ = 60

Material A

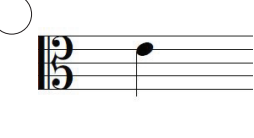
Violin I



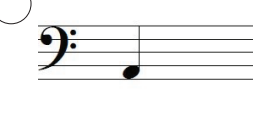
Violin II



Viola



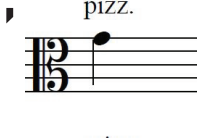
Cello



*two octaves higher using artificial harmonics





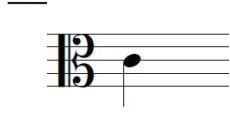




Material B











Foot bells doubles the notes of pizzicatos .



Performance Notes

1. General Concept & The Number Sequence

The piece is structured around a self-describing number sequence
(Golomb's sequence: 1, 2, 2, 3, 3, 4, 4, 4, 5...).

The performer reads through the sequence step-by-step.

The value of the current number dictates exactly how many times the musical material
(a quarter note) is repeated. The musician interprets the material independently, creating dynamic arcs.

Commas (,): Represent structural points between every number in the sequence.
Every comma is performed as a single pizzicato note.

Foot bells aka desk bells:

Double the pizzicatos with foot bells at the written pitch. If the specified octave is unavailable,
sounding the correct pitch class in any available octave is acceptable.

Wooden whistle* (lotus flute) is tuned to e3 or octave higher.

2. Strings: Alternating Materials (A & B)

For the sequence numbers, the performer strictly alternates between two different musical materials
(Material A and Material B) moving forward in the sequence.

The material changes after every single comma, regardless of whether the numerical value
changes or stays the same.

Symbols in the score indicate the materials:

 : Play Material A.

 : Play Material B.

3. Ensemble Entries (Staggered Cues)

The piece unfolds progressively based on listening cues:

Cello begins the piece from the very first number.

Viola enters after hearing the Cello perform its 6th pizzicato note (comma) in total.

Violin II enters after hearing the Viola perform its 6th pizzicato note in total.

Violin I enters after hearing Violin II perform its 6th pizzicato note in total.

4. Ending Criterium (The Fade-Out), Section 15

The piece terminates gradually in reverse order, triggered by the Cello on section 15:

Once the Cello reaches Number 15 in its sequence,
it transitions from normal playing to natural harmonics (if needed artificial harmonics can be used).
for the duration of that specific number.

*The cellist also begins playing a wooden whistle (lotus flute), (pitch e3 or octave higher),
mounted on a microphone stand to allow hands-free playing.

The flute is played every 10th quarter-note until the violin finishes, providing the final note of the piece

The rest of the ensemble (Viola, Violin II, Violin I) follows the exact same exit logic in
chronological succession, fading out one by one after completing their own Number 15.

Performance Notes for Custom Instrument Setups

fig 1

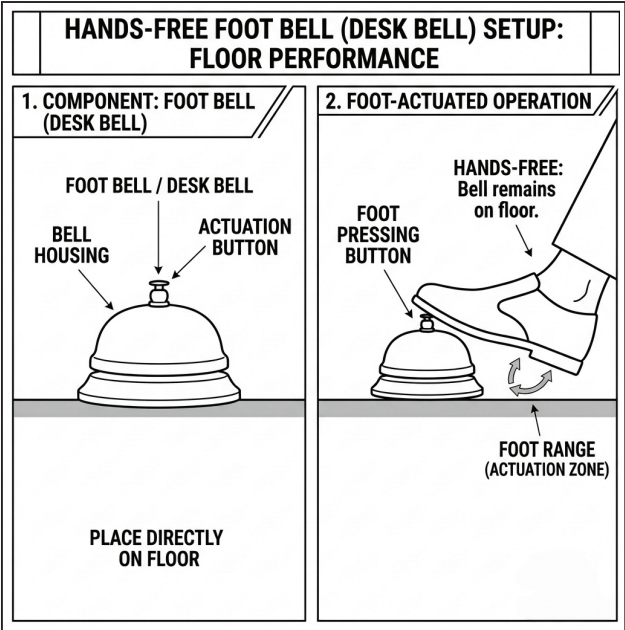


fig 2

