

Apoksiomen

for flute, guitar, viola, and cello



James Budinich

for Nika, Marko, Hiwote, and Iva

Apoksiomen

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- i. Sunken
- ii. Dredging Up
- iii. Reforging

program note:

Apoksiomen is inspired by the statue of the same name (Apoxyomenos in English). Found in the water around Orjule in Croatia's Kvarner Bay, the statue was sunken for over 2000 years near the island where all of my grandparents were born. My piece is inspired by the statue's journey: beginning sunken, with only glimmers of sunlight piercing the waters around the statue, then emerging from the water, and finally repiecing and restoring the statue.

Much of the melodic material is derived from a folk song, "Lošinjanke moje drage mile," which uses a traditional two-part singing technique from Kvarner. I processed a recording of the song through the audio processing software Max. The software transcribed the recording into notation, giving multiple possibilities for each instant of the track. I selected my motives from these fragments and developed them for Ensemble Illyrica's four instruments.

Written for Ensemble Illyrica, a group of Croatian musicians, I wanted to embrace our shared Croatian cultural heritage in my music through these two Croatian influences.
-JB

cover image is of the Apoksiomen statue
for more information on the statue, visit the Apoksiomen Museum's website:
<https://www.muzejapoksiomena.hr/en/> or see the statue at the museum in Mali Lošinj

c. 8'

Apoksiomen

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I. Sunken
♩ = c. 55 (legato as possible)

Flute (to the fore, i.v. harmonics as possible) *p*

Guitar *mp* (fingerings: 6, 2, 1, 3)

Viola (vla and vc transition from harmonic to ord note by increasing finger pressure slowly over the two beats) *pp* (harm.) → ord. *mp* *pp*

Violoncello *pp* (harm.) → ord. *p* *pp*



7

Fl. *mp* *p*

Gtr. *mp* (fingerings: 5, 2)

Vla. → ord. → harm. *pp* *pp* (IV. (e))

Vc. → ord. → harm. *p* *pp* (I. (e)) → ord.

14 (senza fermata)

Fl.

Gtr.

Vla.

Vc.



19 20 attacca a ii.

Fl.

Gtr.

Vla.

Vc.



II. Dredging Up

24 $\text{♩} = \text{c. } 110$

Fl.

Gtr.

Vla.

Vc.

30

Fl.

Gtr.

Vla.

Vc.



36

Fl.

Gtr.

Vla.

Vc.

mf

mf



42

Fl.

Gtr.

Vla.

Vc.

p

mp

p

pizz

p

48

Fl. *f* *mf* *f* *f*

Gtr. *f* *mf* *f*

Vla. arco *mf* pizz *mp* arco *mf*

Vc. arco *mf* pizz *mp* arco *mf*

Detailed description: This system contains measures 48 through 53. The Flute part (Fl.) features a melodic line with dynamics *f*, *mf*, *f*, and *f*. The Guitar part (Gtr.) has a rhythmic accompaniment with dynamics *f*, *mf*, and *f*. The Viola (Vla.) and Violin (Vc.) parts are primarily arpeggiated patterns, with the Viola also including pizzicato sections marked *mp*. Dynamic markings *mf* and *mp* are used throughout. Articulation instructions include 'arco' and 'pizz'.



54

Fl. *mf* *f*

Gtr. *mf* *f*

Vla. pizz *mp* arco *mf*

Vc. pizz *mp* arco *mf*

Detailed description: This system contains measures 54 through 59. The Flute part (Fl.) continues the melodic line with dynamics *mf* and *f*. The Guitar part (Gtr.) maintains its rhythmic accompaniment with dynamics *mf* and *f*. The Viola (Vla.) and Violin (Vc.) parts continue with arpeggiated patterns, including pizzicato sections marked *mp* and arco sections marked *mf*. Dynamic markings *mf* and *mp* are used throughout. Articulation instructions include 'pizz' and 'arco'.



60

Fl. *mf*

Gtr. *mf*

Vla. *f*

Vc. *f*

Detailed description: This system contains measures 60 through 65. The Flute part (Fl.) features a melodic line with a dynamic marking of *mf*. The Guitar part (Gtr.) has a rhythmic accompaniment with a dynamic marking of *mf*. The Viola (Vla.) and Violin (Vc.) parts are primarily arpeggiated patterns with a dynamic marking of *f*. Dynamic markings *mf* and *f* are used throughout.

65 67

Fl. *f*

Gtr. *f*

Vla.

Vc.



70

Fl.

Gtr.

Vla.

Vc.



75

Fl.

Gtr. (tremolo, l.v.)

Vla.

Vc.

80

Fl.

Gtr.

Vla.

Vc.

o.p. ord. o.p. ord.

o.p. ord. o.p. ord.

85

Fl.

Gtr.

Vla.

Vc.

mp *f*

mp *f*

pizz arco

mf *mp* *p* *f*

pizz arco

mf *mp* *p* *f*

91

Fl.

Gtr.

Vla.

Vc.

96

Fl. *mf*

Gtr. *mf*

Vla. o.p. ord. o.p. ord. o.p. pizz *mp*

Vc. o.p. ord. o.p. ord. o.p. pizz *mp*

102

Fl. *mf* *p*

Gtr. *mf* *p*

Vla. *mf* *p*

Vc. *mf* (pizz) *p*

109

Fl. *f*

Gtr. *f*

Vla. arco *f*

Vc. arco *f*

114

Fl. *pp*

Gtr.

Vla. *o.p.* *pizz*

Vc. *o.p.* *pizz*

(brief pause before going into III.)



III. Reforging

$\text{♩} = \text{c. } 104$

119 fl.

Fl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *< ff*

repeated strumming

Gtr. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

move between regular and heavy bow pressure with the crescendos

arco

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *< ff*

move between regular and heavy bow pressure with the crescendos

arco

Vc. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *< ff*

ord. (tenuto asks for a little emphasis on the attacks of each note)

125

Fl. *f*

Gtr. *p* *f* *p* *f*

Vla. *f* *ff f*

Vc. *f* *ff f*

this idea can sing, vib is good, esp the last two notes

a bit sharper

a bit sharper, a little detached between notes

130

Fl.

Gtr. *mf* *p* *f* *p* *f*

Vla. *ff f*

Vc. *ff f*

135

Fl.

Gtr. *p* *f* *mf* *f* *p* *f*

Vla. *ff f* *ff f*

Vc. *ff f* *ff f*

140

Fl.

Gtr.

Vla.

Vc.

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

ff *f* *ff* *f*

145

Fl.

Gtr.

Vla.

Vc.

f *p* *f*

ff *f* *ff* *f*

149

fl.

149

Fl.

Gtr.

Vla.

Vc.

ff *mf* *ff* *mf* *ff* *f* *ff* *p*

ff *mf* *ff* *mf* *ff* *f* *ff*

sim. bow pressure changes as before

ord.

sul tasto

p

ff *mf* *ff* *mf* *ff* *f* *ff*

sim. bow pressure changes as before

154

Fl.

Gtr.

Vla.

Vc.



159

Fl.

Gtr.

Vla.

Vc.



166

164

Fl.

Gtr.

Vla.

Vc.

mf < *f* *mf* < *f* *mf* < *f* *mf* < *f*

slower strumming than before

ord. sim. as before, but this time not too heavy with bow pressure

ord. sim. as before, but this time not too heavy with bow pressure

169 ord.

Fl. *mf* \triangleleft *f* \triangleright *p* *mf* (sempre *mf* to m. 187)

Gtr. (h.o.) (slide) *p* \triangleleft *f* *p* \triangleleft *f* *p*

Vla. *mf* (sempre *mf* to m. 187)

Vc. *mf* (sempre *mf* to m. 187)



173

Fl. *f* *p* \triangleleft *f* *mf* *p* \triangleleft *f*

Gtr. *f* *p* \triangleleft *f* *mf* *p* \triangleleft *f*

Vla.

Vc.



178

177

Fl. *f* *p* \triangleleft *f* *mf* *p* \triangleleft *mf* *p*

Gtr. *p* \triangleleft *f* *mf* *p* \triangleleft *mf* *p* (tenuto asks for a little emphasis on each note)

Vla.

Vc.

181

Fl. 

Gtr. 

Vla. 

Vc. 



185

Fl. 

Gtr. 

Vla. 

Vc. 



189

Fl. 

Gtr. 

Vla. 

Vc. 

193

Fl. *p*

Gtr. *mf mp p mp mf p mp*

Vla. *p p* pizz

Vc. *p p* pizz



198

Fl. *p mp mp*

Gtr. *p mp mp*

Vla.

Vc.