

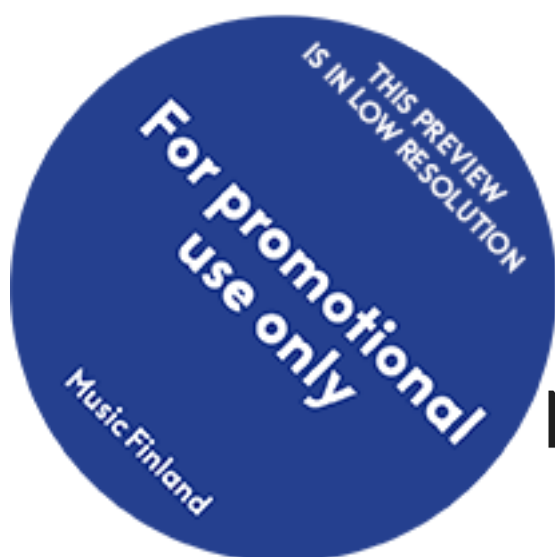
Sebastian Dumitrescu

In the afternoon light

Iltapäivän valossa

for string quartet

2026



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Instrumentation

Violin 1

Violin 2

Viola

Violoncello

duration 14'

Performance instructions

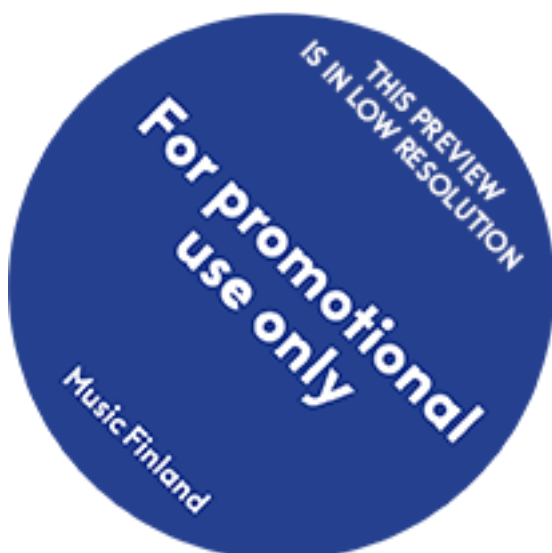
Accidentals are valid for the duration of the entire bar.

When indicating dynamics, “subito” is not used but should be inferred when moving from a dynamic level to another without a dim. or cresc. indication. When not otherwise indicated, swells should return to the dynamics they started from.

Dotted slurs are a visual aid that indicates an enharmonic relationship. They are not a performative instruction.

The notated glissandi are optional. However, if one player leaves them out, all should.

The numbers followed by a degree sign °, when placed above a note, indicate which partial of an overtone chord the respective note is. The pitch class in round brackets is the fundamental of that overtone chord. The fundamental is not necessarily part of that chord, and for example in the case of minor triads it might be misleading, however I deemed it useful in helping with intonation.



This piece uses the tuning system of 31 equal divisions of the octave, or 31edo, meaning that the octave is divided into 31 equal intervals of about 39 cents each. 31edo is, with the precision of a few cents, the same as a 31-tone extended quarter-comma meantone. It can then be notated using the diatonic scale and if necessary adding sharps, flats, double sharps and double flats. Since the double accidentals are harder to read, half-sharps and half-flats, as well as one-and-a-half-sharps and one-and-a-half-flats are mostly used instead. Below is a fragment of the hyperchromatic scale of 31edo, showing the division of the whole tone into five $\frac{1}{31}$ steps, and the division of the diatonic semitone into three $\frac{1}{31}$ steps. On the lower staff, enharmonic equivalents are shown. The whole tones c–d, f–g, g–a and a–b are notated in a similar fashion to the whole tone d–e below, and the semitone b–c is notated in a similar fashion to the diatonic semitone e–f below.

All vertical sonorities in this piece are taken from the harmonic series. Partial numbers are labeled using odd numbers only, regardless of the register they occur in, meaning they might be transposed by one or more octaves. When indicating partials, numbers are followed by a degree sign °. This piece uses partials 1° i.e. the fundamental, 3°, 5°, 7°, 9°, 11°, 15° and 21°. Below are some examples of chords and intervals. The fundamental is shown in brackets under the chord. The fundamental is not necessarily always part of an individual chord, and the partials will not necessarily be arranged registrally inside the chord in ascending order. In other words, a chord may occur in any inversion and any position.

31edo is a temperament and not a Just Intonation tuning, so its intervals are theoretically not pure, but only very close approximations. However, the vertical harmonies are meant to be played in Just Intonation, meaning that tiny adjustments of at most 10 cents need to be made from the 31-tone grid.

Hyperchromatic scale and enharmony rules in 31edo

The image shows two musical staves. The left staff displays the hyperchromatic scale in 31edo, with notes and accidentals indicating the division of whole and half tones. The right staff shows three overtone chords: (F), (F#), and (A). Each chord is represented by a vertical stack of notes with partial numbers (1°, 3°, 5°, 7°, 9°, 11°, 15°, 21°) indicating their harmonic relationship to the fundamental.

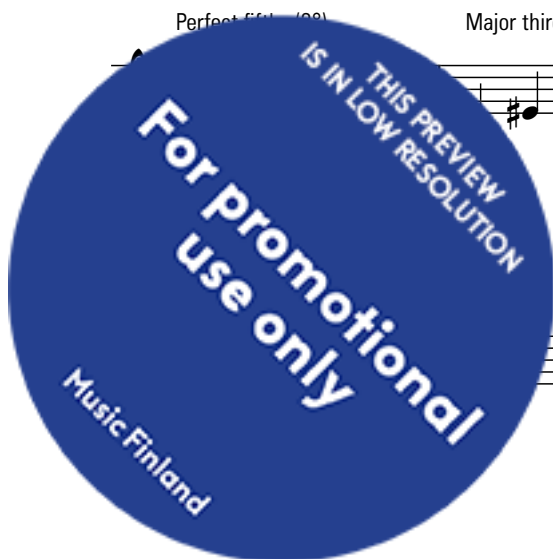
Perfect fifths (9°)

Major thirds (5°)

Augmented sixths, i.e. half-diminished sevenths (7°)

Major sevenths (15°)

Half-diminished fourths (21°)



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Sebastian Dumitrescu (2026)

Sempre dolce ♩ = 54

Violin 1

Violin 2

Viola

Violoncello

Intervals indicated above the staves:

- Violin 1: (G) 3°, (G♯) 3°, (E♭) 7°, (D) 15°, (E♭) 1°, (C) 9°, (G♭) 3°, (A♭) 5°, (D♭) 15°, (B♭) 9°
- Violin 2: 1°, 15°, 9°, 11°, 3°, 5°, 3°, 7°, 3°, 9°, 5°, 11°
- Viola: 9°, 5°, 3°, 1°, 9°, 15°, 7°, 7°, 5°, 9°, 3°, 7°
- Violoncello: 1°, 1°, 5°, 7°, 1°, 1°, 5°, 7°, 15°, 5°, 3°

7 (F) 3° 11° (A♭) (E♭) 9° 3° (A♭) 9° (G♭) (D♭) (G♭) 9° 1° (C) 11°

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

7° 5° 9° 21° 3° 9° 5° 21° 11° 1°

mf *p* *pp*

7° 1° 5° 15° 7° 3°

mf *p* *pp*

5° 3° 9° 1°

mf *p* *pp*

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13

(Eb) 9° (A) 15° (D) 11° 21° 7° 21° (Db) 11° (F#) 9° (C) 3°

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

7° 5° 7° 3° 9° 7° 5°

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

5° 1° 3° 9° 5° 1° 9° 1° 11°

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

3° 3° 3° 7° 11° 15°

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

18

(D#) 11° (Ab) 9° (C#) 3° (F#) 9° (Eb) 3° (Ab) 3°

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

9° 3° 1° 3° 5° 1° 9° 3°

pp *p* *mf*

5° 7° 11° 7° 1° 9° 1° 3°

pp *p* *p*

3° 1° 9° 7° 11° 7° 21°

pp *p*

25

(Cb) 5° (Eb) 1° (C) 5° 3° (A) 3° 7°

pp *mf* *pp*

9° 3° 15° 7° 21°

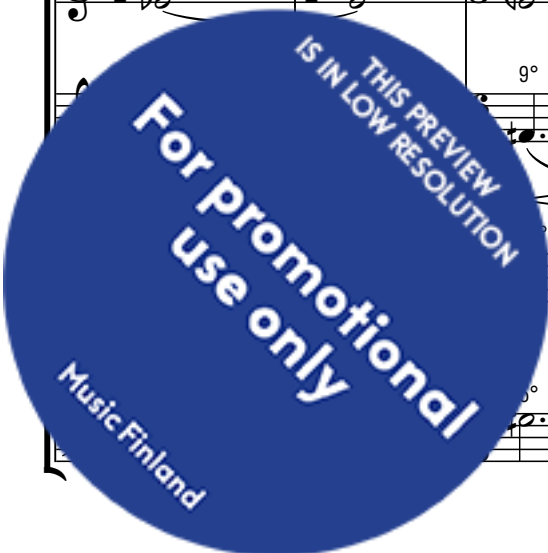
pp *mf* *pp*

9° 3° 7°

pp *mf* *pp*

3° 5° 3° 1°

pp *mf* *pp*



32

1° 5° 3° 15°

3° 11° 15° 7° 21°

3° 9° 5° 1° 3° 9° 3°

p *mf* *p*

p *mf* *p*

p *mf* *p*

38

(D) 11° 21° 5° (C#) 21° 5° 3° (F#) 3°

1° 3° 5° 3° 9°

7° 15° 1° 15° 5°

9° 9° 5°

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

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

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

44

(C) 5° 9° (E♭) 15° (C) 11° (E♭) 15° (G) 15° 9° (D) 3° 5°

5° 9° 15° 3° 5° 1° 7° 11° 9° 1° 3°

15° 3° 5° 3° 7° 9°

mf *p* *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

p *mf* *p* *mf* *p*

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49

21° 7° (G) 7° (E♭) 9° (G♭) 15° (E♭) 9°

mf > *p* *mf* > *p* *mf* > *p* *mf* > *p*

f *f* *f* *f*

1° 11° 21° 7° 11° 7°

1° 5° 1° 11°

1° 3° 3° 5° 1°

mf > *p* *mf* > *p* *mf* > *p* *mf* > *p*

f *f* *f* *f*

57

(B♭) 11° (E♭) 7° (B♭) 11° (E♭) 7° (B♭) 21° (E♭) 9° (G) 15° (A) 3° 9°

p *p* *p* *p* *p* *p* *p* *p*

f *f* *f* *f* *f* *f* *f* *f*

9° 3° 21° 9° 3° 1° 3° 3° 21° 3°

7° 9° 3° 7° 21° 7° 5° 1° 3° 7°

1° 3° 1° 3° 3° 5° 1° 7°

p *p* *p* *p* *p* *p* *p* *p*

f *f* *f* *f* *f* *f* *f* *f*

63

21° 7° 9° 3° 11° 9° 5° (G♯) 11°

p *mf* *p* *p* *p* *p* *p* *p*

f *f* *f* *f* *f* *f* *f* *f*

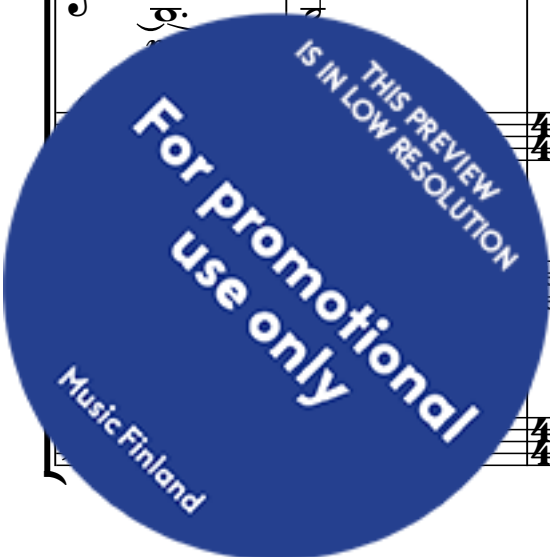
9° 5° 9° 7° 21° 11° 3°

7° 3° 7° 15°

1° 9° 1°

p *p* *p* *p* *p* *p* *p* *p*

f *f* *f* *f* *f* *f* *f* *f*



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5

69

(D#) 15° (B) 9° (G#) 11° (B) 9° 1° 9° (G#) 11° (C#) 1° (B) 9° 5°

sf > *p* *sf* > *p* *sf* > *p* *sf* > *p*

sf > *p* *sf* > *p* *sf* > *p* *sf* > *p*

sf > *p* *sf* > *p* *sf* > *p* *sf* > *p*

sf > *p* *sf* > *p* *sf* > *p* *sf* > *p*

74

(C#) 1° (G#) 11° (F#) 3° (D#) 15° (C) 9° (E#) 9° 15° 9° 21° (C) 21°

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p*

79

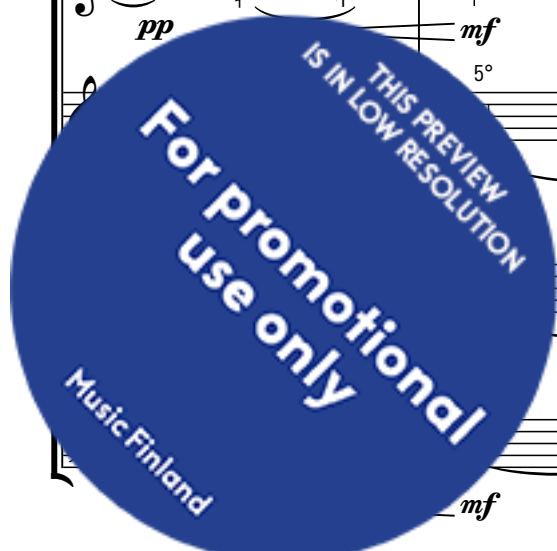
(E#) 11° (Bb) 9° (Gb) 15° (Bb) 1° (C#) 7° (Ab) 9° (Gb) 15° (Ab) 3°

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

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

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

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



[illegible][illegible]

102

(B $\flat$) 9° (E $\flat$) 15° (G) 3° (C) 9° (A $\sharp$) 21° (D $\sharp$) 3° 9° (A $\sharp$) 3° 11° (D $\flat$) 9°

7° 5° 1° 3° 7° 3 21° 1° 7° 11°

9° 3° 9° 21° 1° 15° 9° 3° 9° 3° 7°

1° 3° 7° 11° 5° 3° 1° 3° 1° 3°

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

109

(A $\sharp$) 7° (D $\flat$) 3° (A $\sharp$) 15° 3° (C $\sharp$) 15°

7° 11° 9° 11° 21° 3 5° 1°

9° 7° 5° 1° 9°

1° 3° 7° 15° 3°

mf *p* *mf* *mf* *mf* *mf* *mf*

115

(G $\sharp$) 3° (D $\sharp$) 1° 9° (G) 3° (F $\sharp$) 15° (A $\sharp$) 1° (F $\sharp$) 15° 11° (B) 11°

7° 3° 9° 5° 11° 9° 5° 15°

9° 7° 15° 9° 7° 9° 5°

3° 7° 11° 3° 5° 1° 5° 1°

p *mf* *p* *mf* *mf* *p* *mf* *p*

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123 (F#) 15° (Bb) 3° 15° 3° (Db) 9° (C#) 5° 3 (F) 15° (G) 21° (Bb) 9° (G) 21°

p *mf* *pp* *p*

5° 1° 5° 1° 1° 9° 3 5° 9° 1° 15° 9°

9° 3° 11° 3° 5° 11° 1° 7° 3 3° 1°

3° 7° 3° 3° 9° 3 3 5° 3°

p *mf* *pp* *p*

129 (C) 1° (Bb) 9° (F) 15° (Eb) 11° (Bb) 15°

mf *sf* *p* *p*

15° 7° 11° 15° 1° 15° 5°

11° 5° 5° 7° 15° 5° 9° 3°

9° 1° 3° 3° 1° 3° 1°

mf *sf* *p*

135 (Eb) 9° (Bb) 3° (G#) 7° (F#) 1° (G) 15° 1° (C) 3° (G) 1° (D#) 21° (G#) 1°

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

21° 11° 5° 11° 15° 5° 7° 3°

7° 9° 1° 7° 11° 7° 9° 3°

5° 9° 1° 3° 9° 3° 9°

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

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141

(D#) 21° (D) 11° 5° 11° 5° 11° (E) 7° 9°

f *ff* > *f* *pp* *p*

f *ff* > *f* *pp* *p*

f *ff* > *f* *pp* *p*

f *ff* > *f* *pp* *p*

146

(D#) 21° (G) 15° (B) 3° (G) 15° (C#) 11° (E) 9°

pp < *p* *mf* *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

151

(G) 5° (C) 15° (G) 5° (B#) 9° (G) 21° (B#) 9° (D) 7° 15° 7°

mf *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

mf *pp* < *p* *mf* < *f* > *p*

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155

1° (C) (A) (D) (G) (B♭) (E♭)
9° 21° 1° 3° 11° 1°

mf p sf p mf p

3° 21° 3° 1° 3° 9° 5° 15°

9° 5° 7° 21° 1° 15° 11°

3° 3° 3° 9° 1° 3°

mf p

160

(G♭) (B♭) (F♯) (D♯) (C) (D♯) (G♯) (A) (G) (D) (F) (A) (D) (C♭)
15° 5° 15° 1° 5° 1° 3° 11° 3° 15° 21° 9° 7° 5° 21°

mf pp pp f f f

11° 9° 3° 7° 1° 7° 21° 5° 3° 1° 7° 11° 9° 15° 7°

9° 7° 9° 21° 3° 5° 15° 7° 1° 11° 9° 3° 5° 3°

5° 1° 5° 3° 7° 3° 1° 1° 9° 3° 5° 1° 3° 7°

mf pp pp f f f

165

(A) (G) (G) (C) (B♭) (F) (E♭) (B♭) (F)
5° 5° 15° 9° 11° 3° 1° 9° 3° 1°

f f ff f f

21° 1° 9° 21° 7° 1° 11° 7° 15°

1° 3° 7° 1° 9° 3° 7° 11°

3° 9° 1° 3° 3° 9° 9° 3°

f f

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170

(B $\flat$) 3° 7° (E $\flat$) 21° (G $\flat$) 9° 15° (C $\flat$) 11° (G $\flat$) 15° (F) 1° 15° (A $\flat$) 3° (C) 5°

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

11° 21° 1° 3° 5° 11° 3° 5° 15° 3° 9° 5° 1° 9°

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

1° 3° 5° 9° 11° 15° 5° 11° 9° 3° 5° 1° 9°

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

3° 9° 1° 3° 9° 9° 9° 9° 7° 11°

mf *p* *pp* *mf*

176

(F) 15° 11° (A) 9° (B $\flat$) 9° (G) 11° (F) 3° 15° (C) 5°

p *pp* *p* *p*

15° 1° 15° 9° 11° 3° 1°

p *pp* *p* *p*

3° 9° 7° 3° 7° 9° 11° 3° 9° 3°

p *pp* *p* *p*

1° 3° 5° 3° 1° 5° 11°

p *pp* *p* *p*

181

(F) 7° 15° (B $\flat$) 11° (C) 5° (G) 7° 5° 21°

ff *f* *p*

15° 9° 3° 1°

ff *f* *p*

ff *f* *p*

ff *f* *p*

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