

étude de l'arc

for string quartet

hommage à Lutosławski

Luke Carlson

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♩ = c. 88

Violin I *pp* *lontano, poco esp.* *

Violin II *c. 4-5"* *p* ** *lontano, poco esp.*

Viola *p* ** *lontano, poco esp.*

Cello *p* ** *lontano, poco esp.*

3 x (play pizz. after 3rd repeat)

Vln. I

Vln. II *pizz.* *mp* *f* *c. 2"*

Vla. *3 x **

Vc. *3 x **

♩ = c. 88

Vln. I *warmly* *gliss.* *sim.* *poco a poco cresc.*

Vln. II *pp* *warmly arco* *gliss.* *sim.* *poco a poco cresc.*

Vla. *warmly* *gliss.* *sim.* *poco a poco cresc.*

Vc. *warmly* *gliss.* *sim.* *poco a poco cresc.*

pp

* Stop immediately at the second pizz. from Vln. II, then wait for approx. 2" before moving on.

** Do not attempt to coordinate rhythmically; play individually, like a soloist.



pesante
f *ff*
legerissimo
sub. pp
pesante
f *ff*
legerissimo
sub. pp
pesante
f *ff*
legerissimo
sub. pp
pesante
f *ff*
legerissimo
sub. pp

c. 3-4" c. 3-4" c. 3-4" c. 3-4"

♩ = c. 108

pizz.
f *ff* *mf*
pizz.
f *ff* *mp*
arco
f aggressively *ff* *f* *mp* *f*

(*p* → *mf*)
(1st time only)

Enter shortly after the 1st Violin begins its second repetition.

5

f *ff* *mp* *f*
cresc. *fff* *fff*

3 5 6

* Repeat until the Cello pizz.

Vc.

5 6 7

Vln. I

Vln. II

Vla.

Vc.

♩ = c. 126-132

arco sul pont.

ff *fff* *sub. p* *fff*

arco sul pont.

ff *fff* *sub. p* *fff*

arco sul pont.

ff *fff* *sub. p* *fff*

arco sul pont.

ff *fff* *sub. p* *fff*

ffff! *sfz* *ff* *fff* *sub. p* *fff*

pizz.

Vln. I

Vln. II

Vla.

Vc.

ord.

ff *fff* *p* *fff*

molto vib. l.v.

pizz.

f

ord.

ff *fff* *p* *fff*

molto vib. l.v.

pizz.

f

ord.

ff *fff* *p* *fff*

molto vib. l.v.

pizz.

f

ord.

ff *fff* *p* *fff*

molto vib. l.v.

pizz.

f

Vln. I *poco a poco dim.* ----- *mf* ----- *mp*

Vln. II *poco a poco dim.* ----- *mf* ----- *mp*

Vla. *poco a poco dim.* ----- *mf* ----- *mp* ----- *p* ----- *pp*

Vc. *poco a poco dim.* ----- *mf* ----- *mp* ----- *p* ----- *pp* ----- *ppp*

2" 3" 4" 5"

Vln. I *p* ----- *pp* ----- *ppp* ----- *ppp* ----- *p*

Vln. II *p* ----- *pp* ----- *ppp* ----- *ppp* ----- *p*

Vla. ----- *ppp* ----- *ppp* ----- *p*

Vc. ----- *ppp* ----- *p*

con sord. molto esp. arco

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con sord. molto esp. arco

2" 3" 4" 5" 6"

3" 4" 5" 6"

5" 6"

♩ = c. 66-72

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Vln. I ----- *n*

Vln. II ----- *n*

Vla. ----- *n*

Vc. ----- *n*

♩ = c. 66

c. 4" *p*

c. 4" *p*

c. 4" *p*

c. 4" *p*

Vln. I

Vln. II

Vla.

Vc.

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

pp *p* *n* *pp* *pp* *pp* *pp* *pp*

senza sord. *senza sord.* *senza sord.* *senza sord.*

Measures 48-50 of the string score. The first system shows Vln. I, Vln. II, Vla., and Vc. with various articulations like *pizz.* and *arco*, and dynamics from *pp* to *n*. The second system continues the notation with a tempo marking $\text{♩} = \text{c. } 48-50$.

Vln. I

Vln. II

Vla.

Vc.

ethereal *pp* *pp* *arco* *pp*

c. 5" c. 6"

Measures 51-52. Vln. I and Vln. II have an *ethereal* marking and *pp* dynamics. Vla. also has an *ethereal* marking and *pp* dynamics. Vc. has an *arco* marking and *pp* dynamics. Performance instructions include *c. 5"* for Vln. II and *c. 6"* for Vla.

Vln. I

Vln. II

Vla.

Vc.

ethereal *pp*

Measures 53-54. Vln. I and Vln. II have an *ethereal* marking and *pp* dynamics. Vla. and Vc. have wavy lines indicating sustained or tremolo effects.

Vln. I

Vln. II

Vla.

Vc.

n *n* *n* *n*

Measures 55-58. Vln. I has a triplet of eighth notes. Vln. II, Vla., and Vc. have wavy lines. Dynamics *n* are indicated for Vln. I, Vln. II, Vla., and Vc. in the final measures.