

Full Score

Simon Davies

Living Water

String Quartet

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Notes

The title of the quartet, "Living Water" is derived from the hypothetical language proto-Indo-European, based on comparative evidence in which the relevant reconstructed cognates are:
 **wodr*; 'water' (one of the approximately 1% of words represented in all of the Indo-European language groups) and the root **h₂eP* - interpreted to mean 'living water' (as in water with movement, for example a river). That water is strongly represented in reconstructions of the earliest accessible form of language is not surprising, but its use here is to emphasise this point - and it is intended as a double meaning, both the physical stuff, here acting as a source metaphor for each movement, and as a meditation on how, by necessity, we 'live' our lives with water.

This is brought into sharp relief by those who through illness suffer the constraints of restricted fluid intake or the threat of bodily fluid excess. The subtleties of movements two and four are direct quotes from people with kidney failure in whom the 'milieu interior' of water homeostasis is severely disrupted.

The first movement depicts the life-giving force of water - represented here as the water cycle, the second the effects of lack or water (thirst, dehydration), the third water's purifying and cleansing properties and the last movement the destructive power of water.

Performance Notes

For the most part the use of vibrato is at the performers discretion, but occasionally this has been specified. There should be no gap between the second and third movements - the sudden change in mood and style being intentional. This transition should express relief. The use of quarter tones in the 'cello part (2nd movement) is to emphasise disorientation, so precise tuning is not what is intended - rather the embodiment of an extreme physical state brought on by dehydration. In the first part of the last movement, the focus is on breathing - a progressively worsening excess of bodily fluid accumulating in the lungs, 'pulmonary oedema', effectively leads to drowning. Each bar is in effect the embodiment of a breath - the 5/4 time signature reflecting the asymmetry of the respiratory cycle.

Living Water

String Quartet

I. The driving force of nature

$\text{♩} = 120-132^*$ **Light, with energy and freedom**

SIMON DAVIES

Musical score for String Quartet, Movement I. The score consists of four staves: Violin I, Violin II, Viola, and Cello. The Violin II staff shows a rhythmic pattern of eighth and sixteenth notes with dynamic markings *p* and *mf*. The other staves are mostly blank.

Continuation of the musical score for String Quartet, Movement I. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff shows a melodic line with dynamic markings *mf* and *p*. The Vln. II staff shows a rhythmic pattern with dynamic marking *mf*. The Vla. staff shows a pizzicato line with dynamic marking *p*. The Vc. staff is mostly blank.

* Depending on acoustic, being faster if this is dry

5

Vln. I

Vln. II **p**

Vla. arco

Vc.

mp

pizz.

arco

7

Vln. I **f**

Vln. II **p**

Vla. pizz. arco

Vc.

3

3

9

Vln. I

Vln. II

Vla.

Vc.

f

f *mf*

col legno

allow bow to bounce - jete

mp

II

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

pizz.

mf

col legno

mp

13

Vln. I

Vln. II

Vla.

Vc.

A

ff

ff

f

pizz. 3

3

arco

mf

sub. p

16

Vln. I

Vln. II

Vla.

Vc.

p

p

arco

p

18

Vln. I

Vln. II

Vla.

Vc. col legno *mp*

mp arco *mp*

20

Vln. I

Vln. II pizz. *mf*

Vla. pizz. *mf* 3

Vc. pizz. *mf*

23

Vln. I

Vln. II arco *p*

Vla. arco *p*

Vc. 3

26

Vln. I

Vln. II *p* *mf*

Vla. *mp* *f* Solo

Vc. *mf* arco

B

29

Vln. I

Vln. II

Vla.

Vc.

32

Mimic babbling (with Vln. II)

mp

Mimic babbling (with Vln. I)

mp

pizz.

Vla.

3

col legno

mf

Vln. I

Vln. II

Vla.

Vc.

35

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

f

Vln. II

Vla.

Vc.

arco

f

arco

f

arco

41

Vln. I

Vln. II

Vla.

Vc.

C

mp

pizz. **#**

f
col legno

mf

44

Vln. I

Vln. II

Vla.

Vc.

3

46

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves. The top two staves are for Violin I and Violin II, both in treble clef. The bottom two staves are for Cello and Double Bass, both in bass clef. Measure 46 starts with eighth-note patterns in sixteenth-note heads. Measure 47 begins with a single eighth note followed by a sixteenth-note休止符 (rest).

D

sliding smoothly with Vln II

48

Vln. I

Vln. II

sliding smoothly with Vln I

Vla.

Vc.

This musical score page contains four staves. Measures 48 and 49 show coordinated eighth-note patterns between Violin I and Violin II. Measure 49 includes dynamic markings: *pp*, *p*, and *p*. The Double Bass part in measure 49 features a sustained eighth note with a three-beat basso continuo (basso continuo) marking below it. Measure 50 concludes with a melodic line for the Cello, marked *mp* and *with moderate vibrato arco*.

52

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

59

Vln. I

Vln. II

Vla.

Vc.

pp

pp

smooth and flowing

p

E

64

Vln. I

Vln. II

Vla.

Vc.

p

arco

p smooth and flowing, using moderate vibrato

mf

69

Vln. I

Vln. II

Vla.

Vc.

p

p

mp

mp

75

Vln. I *senza vib.* *pp* *mp*

Vln. II *senza vib.* *pp* *mp*

Vla. *pp* *mp*

Vc. *senza vib.* *pp* *mp*

83

Vln. I *f*

Vln. II *f* *tempestuous*

Vla. *f* *tempestuous*

Vc. *f* *tempestuous*

F

88 *tempestuous*

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

93

Vln. I

Vln. II

Vla.

Vc.

95

Vln. I

Vln. II

Vla.

Vc.

97

Vln. I

Vln. II

Vla.

Vc.

ff

G
forcefully, pushing forward

99

Vln. I

Vln. II

Vla.

Vc.

forcefully, pushing forward

ff

f

forcefully, pushing forward

ff

f

forcefully, pushing forward

ff

105

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

// **p**

// **p**

// **p**

H*expansive, with vibrato*

113

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

expansive, with vibrato

rit.

120

Vln. I *p*

Vln. II *p*

Vla.

Vc.

A musical score for strings (Vln. I, Vln. II, Vla., Vc.). The tempo is 120. The section begins with a ritardando (rit.). The first violin (Vln. I) plays eighth-note patterns with slurs and grace notes. The second violin (Vln. II) also has eighth-note patterns with slurs. The viola (Vla.) and cello (Vc.) are silent. Dynamics are marked 'p' for both violins. The section ends with a fermata over the violins.

126

Vln. I

Vln. II *p*

Vla.

Vc.

$\frac{11}{8}$

$\frac{11}{8}$

$\frac{11}{8}$

A musical score for strings (Vln. I, Vln. II, Vla., Vc.). The tempo is 126. The first violin (Vln. I) plays eighth-note patterns with slurs. The second violin (Vln. II) plays eighth-note patterns with slurs and grace notes. The viola (Vla.) and cello (Vc.) are silent. Dynamics are marked 'ppp' for both violins. The section ends with a fermata over the violins and a common time signature.

II. "Unimaginable Thirst"

$\text{♩} = 100 \text{ With extreme intensity}$

132

Vln. I sul pont. port.

Vln. II sul pont. port.

Vla. sul pont. port.

Vc. sul pont. pizz.

II *pp* keep bow as close to bridge as possible while maintaining pitch clarity

134

Vln. I

Vln. II III *pp* keep bow as close to bridge as possible while maintaining pitch clarity IV

Vla.

Vc.

II

137

Vln. I

Vln. II

Vla.

Vc.

p

III

IV

III

p *keep bow as close to bridge as possible while maintaining pitch clarity*

140

Vln. I

Vln. II

Vla.

Vc.

IV

I

142

Vln. I

Vln. II

Vla.

Vc.

pp ————— *p* ————— *f* —————

inperceptible entry

144

Vln. I

Vln. II

Vla.

Vc.

II

III

port.

sul pont.

ff

146

Vln. I

Vln. II

Vla.

Vc.

III

148

Vln. I

Vln. II

Vla.

Vc.

II

III

ff

ord.

mp

150

Vln. I

Vln. II

Vla.

Vc.

II

ff

ord. port.

ff

ord. port.

ff

ord.

port.

sul pont.

ff

f

ff

J

153

rit.

$\text{♩} = 100 \text{ (approx)}$

Vln. I

Vln. II

Vla.

*quasi recit., until rehearsal L. Use quarter tones
and lack of pitch precision to emphasise disorientation
Square pause brackets may be as long as 2-3"*

Vc.

pizz.

sub. p

arco, sul pont.

f

155 **K**

Vln. I

Vln. II

Vla.

Vc.

ff

156 **molto rit.** $\text{♩} = 76 \text{ (approx)}$

Vln. I

Vln. II

Vla.

Vc.

echo

mp

mf start again slowly

158 **molto accel.**

Vln. I

Vln. II

Vla.

Vc. *increasingly desperate, disorientated*

ff

L

159 **molto rit.**

$\text{♩} = 100$ (return to opening tempo of movement)

as before

Vln. I *p*

Vln. II

Vla.

Vc. *ord.* *gliss.* *pp*

II

III *p*

162

Vln. I

Vln. II

Vla.

Vc.

p

III

IV

III **p**

165

Vln. I

Vln. II

Vla.

Vc.

IV

sul pont., senza vib.

p

168 **M**

Vln. I

Vln. II

Vla.

Vc. *sul pont.*
mp *f* *ff*

170

Vln. I

Vln. II

Vla.

Vc. *ord. port.* *f* *ord. port.* *f* *ord.* *f*

mp *f*

172

Vln. I port. sul pont.

Vln. II ff port. sul pont.

Vla. port. port.

Vc. ff pizz. sul pont.

175

Vln. I ff ord. port. port.

Vln. II ff ord. port. port.

Vla. ff port. port.

Vc. ff pizz. > >

178

Vln. I

Vln. II

Vla.

Vc.

port.

with desperation

ff

C. Vln. //

C. Vln. //

C. Vln. //

C. Vln. //

6

6

6

6

6

6

attaca - without any break

III. Wash me throughly

$J = 116-120$ **With sudden liberation and relief as when quenching a thirst**
smooth and flowing, with vibrato

179

Vln. I

Vln. II

Vla.

Vc.

mf (repeat more softly)
smooth and flowing, with vibrato

mf (repeat more softly)

gentle pizz.

p (repeat more softly)

pizz. gentle

p (repeat more softly)

181

Vln. I

Vln. II

Vla.

Vc.

N

mf

p

arco

p

mp

184

Vln. I

Vln. II

Vla.

Vc.

187

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

190

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

O

193

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

mp

mp

p

mp

195

Vln. I

Vln. II

Vla.

Vc.

p

mp

pizz.

p

mp

197 rit.

Vln. I

Vln. II *mp*

Vla. *arco* *mp*

Vc. *mp*

200 -

Vln. I *mp* *p*

Vln. II *p*

Vla. *p*

Vc.

P $\text{♩} = 72$
very tender

ten.

gradually drifting away

204

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four staves for string instruments. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Cello (Vla.), and the bottom for Bass (Vc.). The key signature is three sharps. Measure 204 begins with a forte dynamic (f). Measures 205 and 206 show sustained notes with grace notes and slurs, creating a sense of gradual fading away. Measure 207 begins with a ritardando (rit.) and a piano dynamic (p).

rit.

207

Vln. I

Vln. II

Vla.

Vc.

This musical score page continues the string section. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Cello (Vla.), and the bottom for Bass (Vc.). The key signature is three sharps. Measure 207 begins with a ritardando (rit.) and a piano dynamic (p). Measures 208 and 209 show sustained notes with grace notes and slurs.

IV: "I'm carrying fluid"

$\text{♩} = 50$ Gentle to start with, but with increased breathless urgency with each increase in tempo

Violin I

Violin II

Viola

Violoncello

'breathing'
IV

p *port.

legato, with modest vibrato

pp

p

Where feasible each player should inhale (minim) and exhale (dotted minim) with each bar; these 'breathing cycles' become shorter as the movement accelerates. This is not intended to be audible, but to embody the sense of progressive breathlessness in the performers.

*portamentos throughout should not be too early and not dominate, but continue throughout passages marked 'breathing'

Vln. I

Vln. II

Vla.

Vc.

detached, no vibrato

p

12

Vln. I

Vln. II

'breathing'

IV

p *port.

Vla.

Vc.

port.

17

Vln. I

mp

Vln. II

Vla.

Vc.

port.

A

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

mp 3 *legato, some vibrato* **p** pizz. **p**

remain detached, no vibrato

Vln. I

Vln. II

Vla.

Vc.

detached, no vibrato 3 **p** 3 **p**

27

Vln. I

Vln. II

Vla.

Vc.

B

$\text{♩} = 92$

Vln. I

'breathing' III port.

Vln. II

'breathing' IV port.

Vla.

more vibrato

Vc.

detached, no vibrato
arco 3

mp

34

Vln. I

Vln. II

Vla.

Vc.

C

 $\text{J} = 120$ Even more agitated

38

Vln. I

Moderate vibrato

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

Moderate vibrato

mf

mf

mf

43

Vln. I

Vln. II

Vla.

Vc.

Moderate vibrato

mf

f

mf

mf

46

Vln. I

49

Vln. I

52 **accel.**

Vln. I

Vln. II

Vla.

Vc.

D $\text{♩} = 160$

55

Vln. I

Vln. II

Vla.

Vc.

port.
'breathing'

mf

'breathing'
arco, port.

mf

58

with increasing panic

Vln. I ff ——————

Vln. II

Vla. arco
3 ——————

Vc.

accel.

62

with increasing panic

Vln. I sf ——————

Vln. II

with increasing panic

Vla. sf ——————
sf ——————
with increasing panic

Vc.

ff

66

Vln. I

sf

Vln. II

ff

Vla.

sf *sf*

Vc.

fff

69

Vln. I

Vln. II

Vla.

col legno

Vc.

f

E

74 $\text{♩} = 36$ Solemn and very slow
sord.

Vln. I

Vln. II

Vla.

Vc.

p
sord. pizz. arco
pp *mp* *pp*
sord. arco pizz.
pp *f p* *f p*
sord.
pp

pizz. arco
f p
pizz. arco
f mp

pizz. arco
f mp

78

Vln. I

Vln. II

Vla.

Vc.

pizz. arco
f mp

molto rit. - - - - -
senza sord.
f p
gentle strum, rhythmically free
senza sord. pizz. arco
pp *p*
arco
mp *p* *mp* *p*

accel. - - - - -

80 -

molto rit. - - - - - **accel.** - - - - - **molto rit.** - - - - -

Vln. I

Vln. II

Vla.

Vc.

pizz. arco

mp *p* *mp* *p*

$\text{♩} = 36 \text{ (A tempo)}$

82 -

senza sord. **F** senza sord.

Vln. I

Vln. II

Vla.

Vc.

pp senza sord. **F** senza sord.

pp //

pp *pp*

pp *pp*

pp

88

Vln. I

Vln. II

Vla.

Vc.

p

pp

//

p

pp

//

G

93

Vln. I

Vln. II

Vla.

Vc.

pp

pp

5

pp

3

mf

pp

pp

98

Vln. I *mf* ——
 3 ——
 p

Vln. II ——
 3 ——
 pp

Vla. *mf* ——
 pp

Vc. *mf* ——
 pp

102 **H**

Vln. I *pp* ——
 ——
 pizz.
 pp

Vln. II ——
 ——
 pizz.
 pp

Vla. ——
 ——
 pp

Vc. ——
 ——
 sempre pp

105

This musical score page shows four staves for string instruments. The first two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola (Vla.) in bass clef, and the fourth staff is for Cello (Vc.) in bass clef. The music consists of two measures separated by a vertical bar line. Measure 105 starts with eighth-note patterns in Violin I and Violin II. Measure 106 begins with eighth-note patterns in Violin I and Violin II, followed by sustained notes on the Vla. staff with a dynamic marking of **p**.

Vln. I

Vln. II

Vla.

Vc.

107

This musical score page shows four staves for string instruments. The first two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola (Vla.) in bass clef, and the fourth staff is for Cello (Vc.) in bass clef. The music consists of two measures separated by a vertical bar line. Measure 107 starts with eighth-note patterns in Violin I and Violin II. Measure 108 begins with eighth-note patterns in Violin I and Violin II, followed by sustained notes on the Vla. staff with a dynamic marking of **p**.

Vln. I

Vln. II

Vla.

Vc.

109

Vln. I arco ***pp***

Vln. II arco ***pp*** ***p*** *Light and airy*

Vla. ***pp***

Vc. ***pp***

I $\text{♩} = 120-130$ (*as for 1st movement*)

113 *Light and airy*

Vln. I ***p***

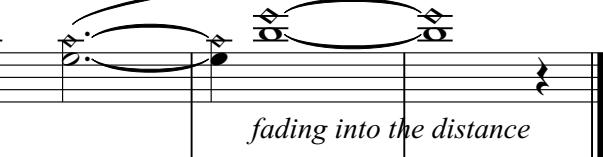
Vln. II

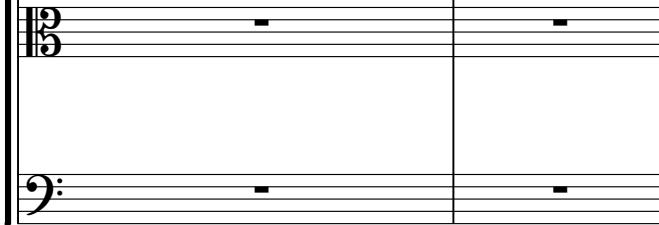
Vla.

Vc.

rit.

Vln. I 115 
fading into the distance

Vln. II 
fading into the distance

Vla. 

Vc. 