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 accesssible form of language is not suprising, 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 neccesity, 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 subtiltles 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 peformers 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', effectivly 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.

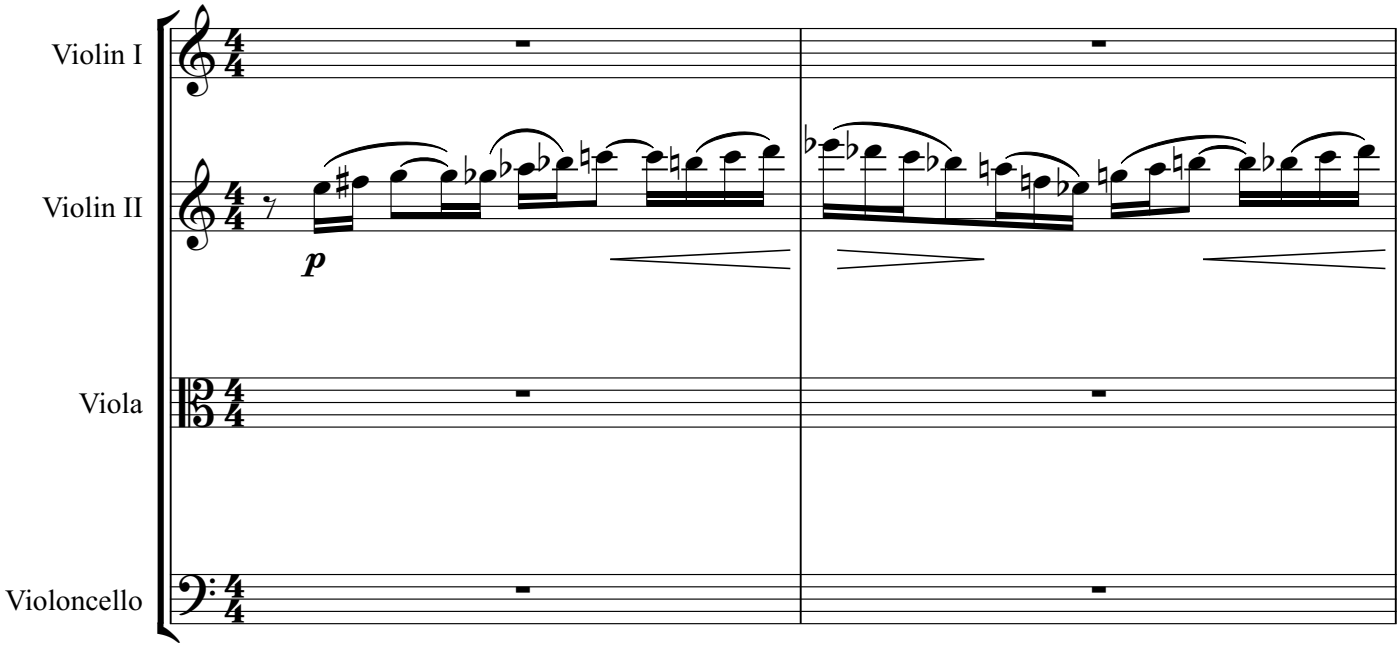
Living Water

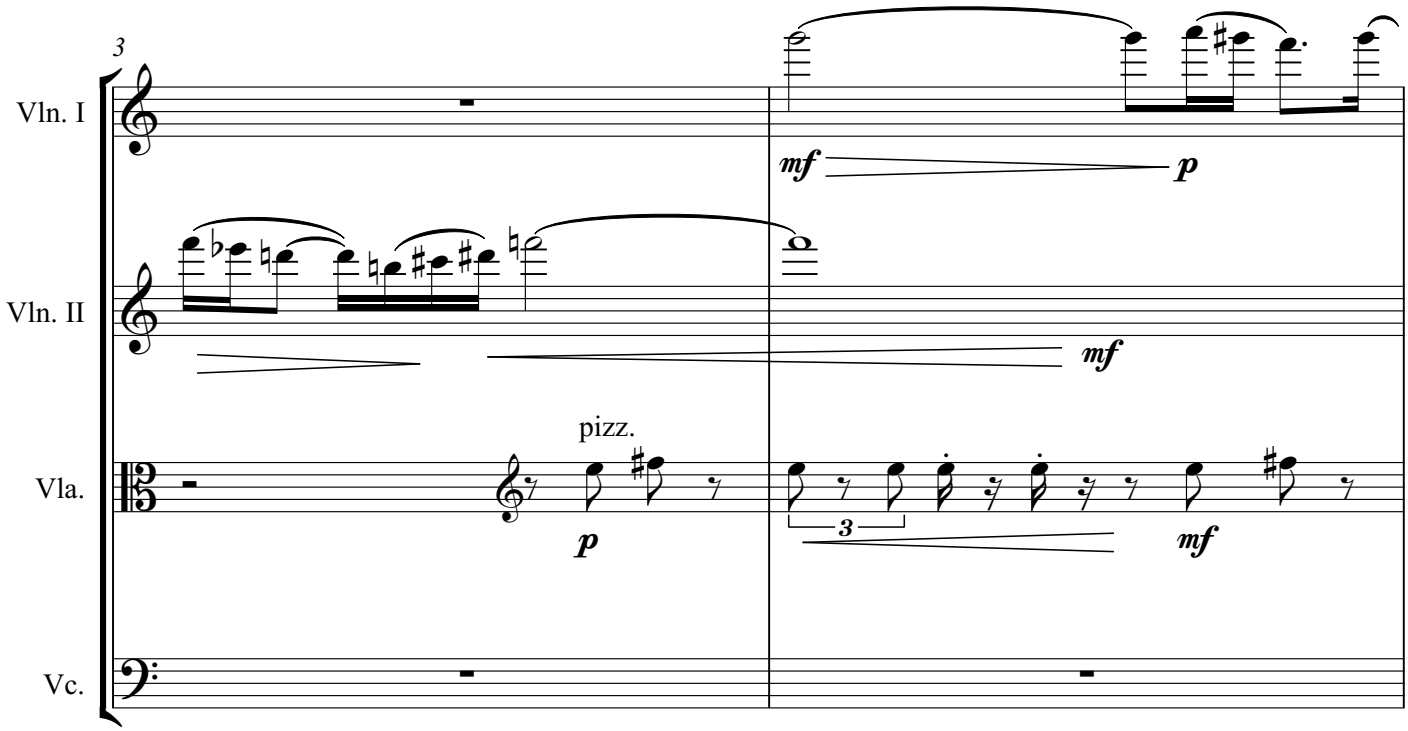
String Quartet

I. The driving force of nature

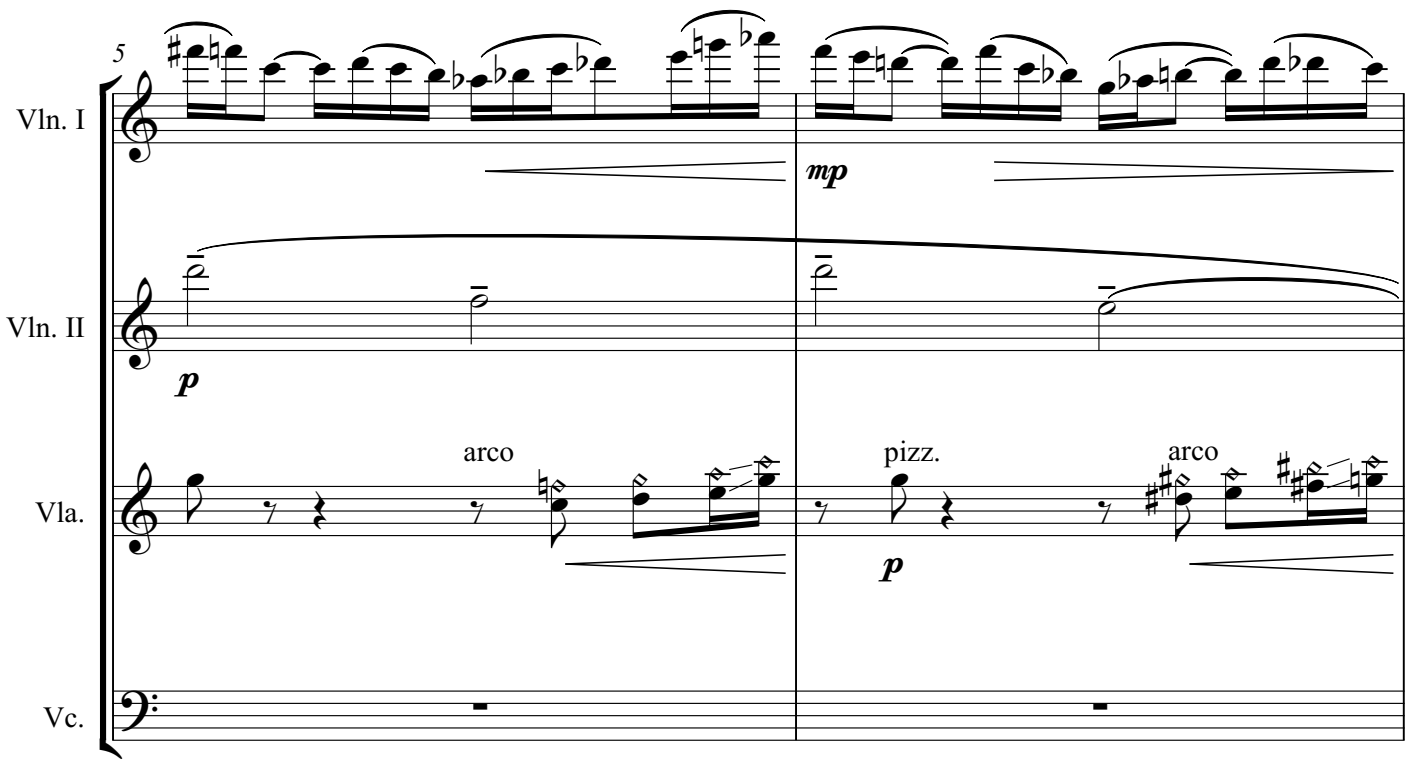
♩ = 120-132* **Light, with energy and freedom**

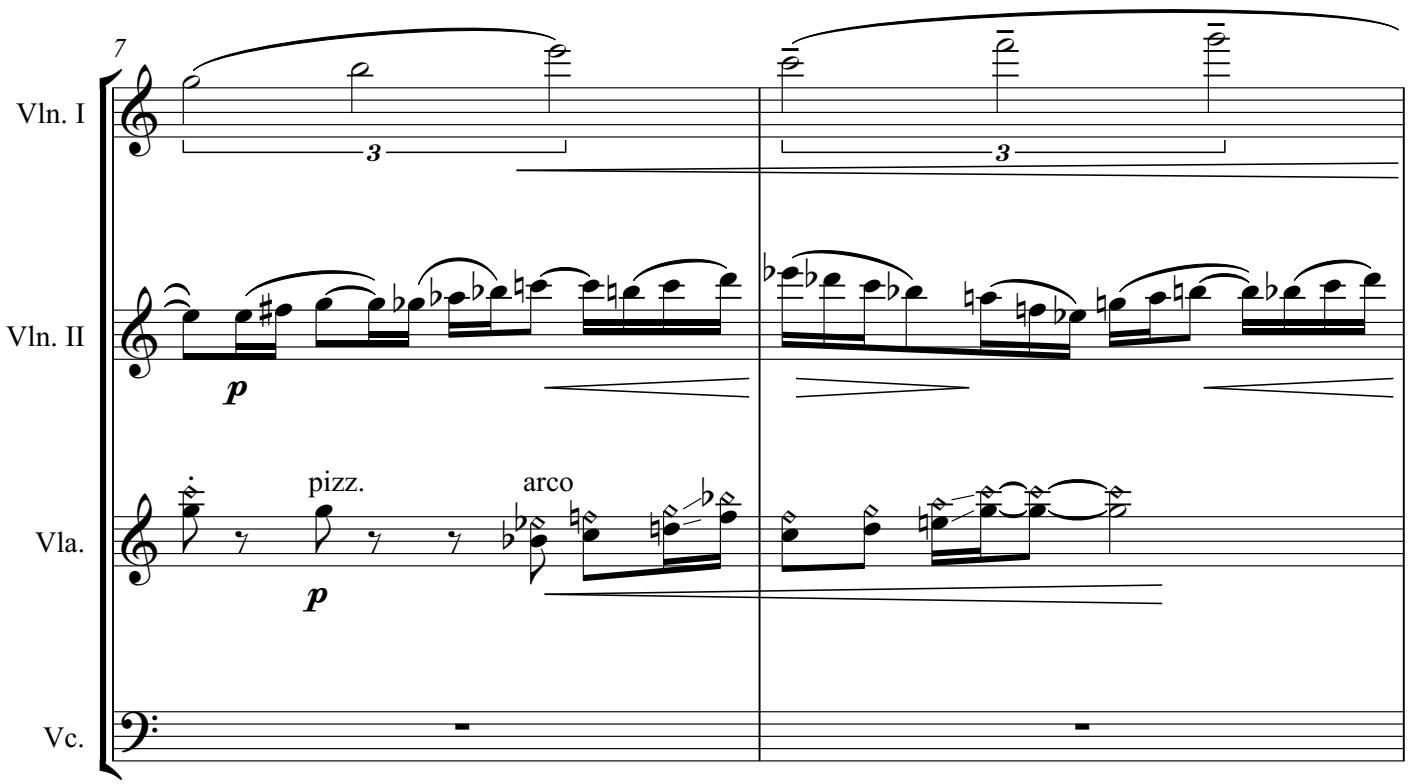
SIMON DAVIES

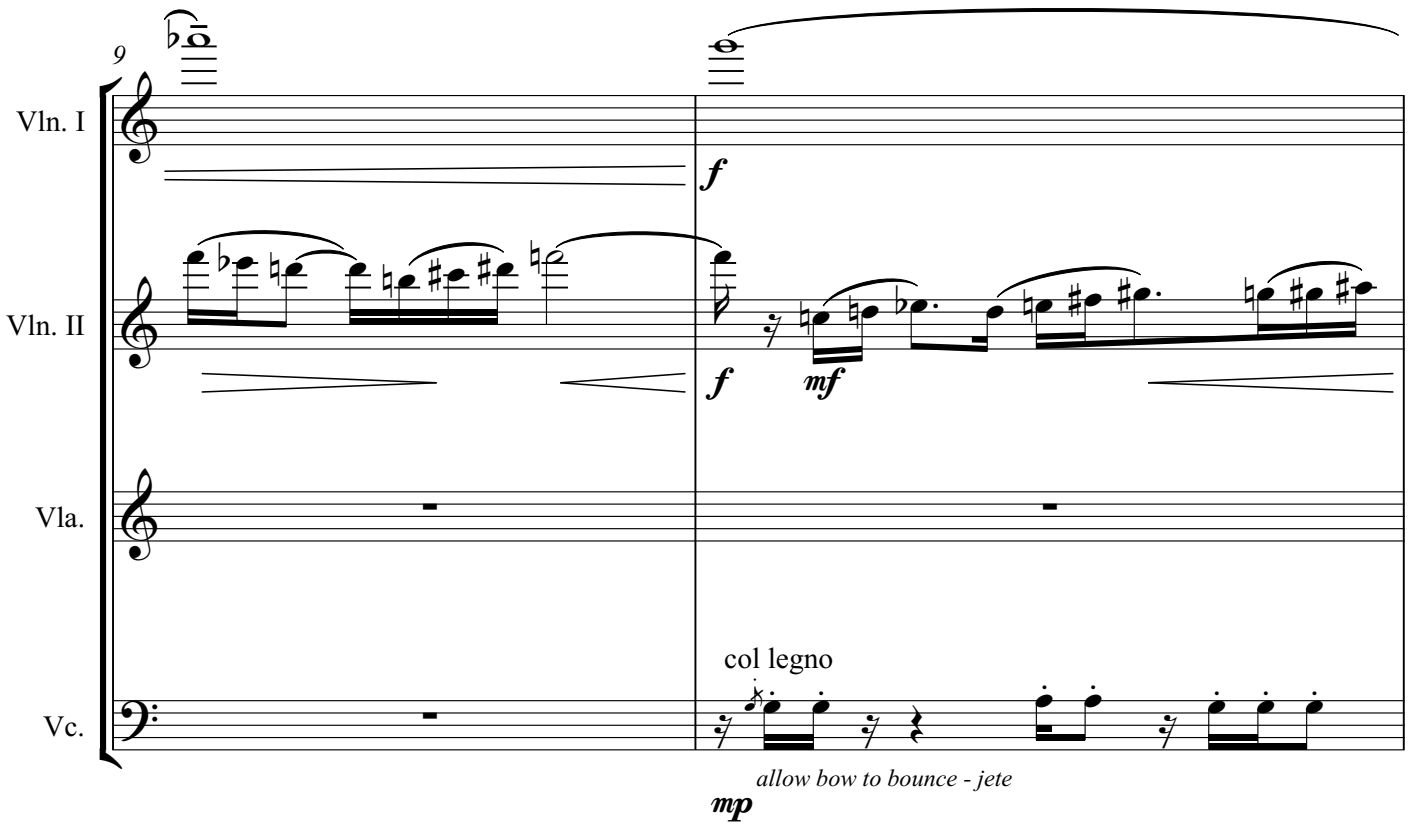


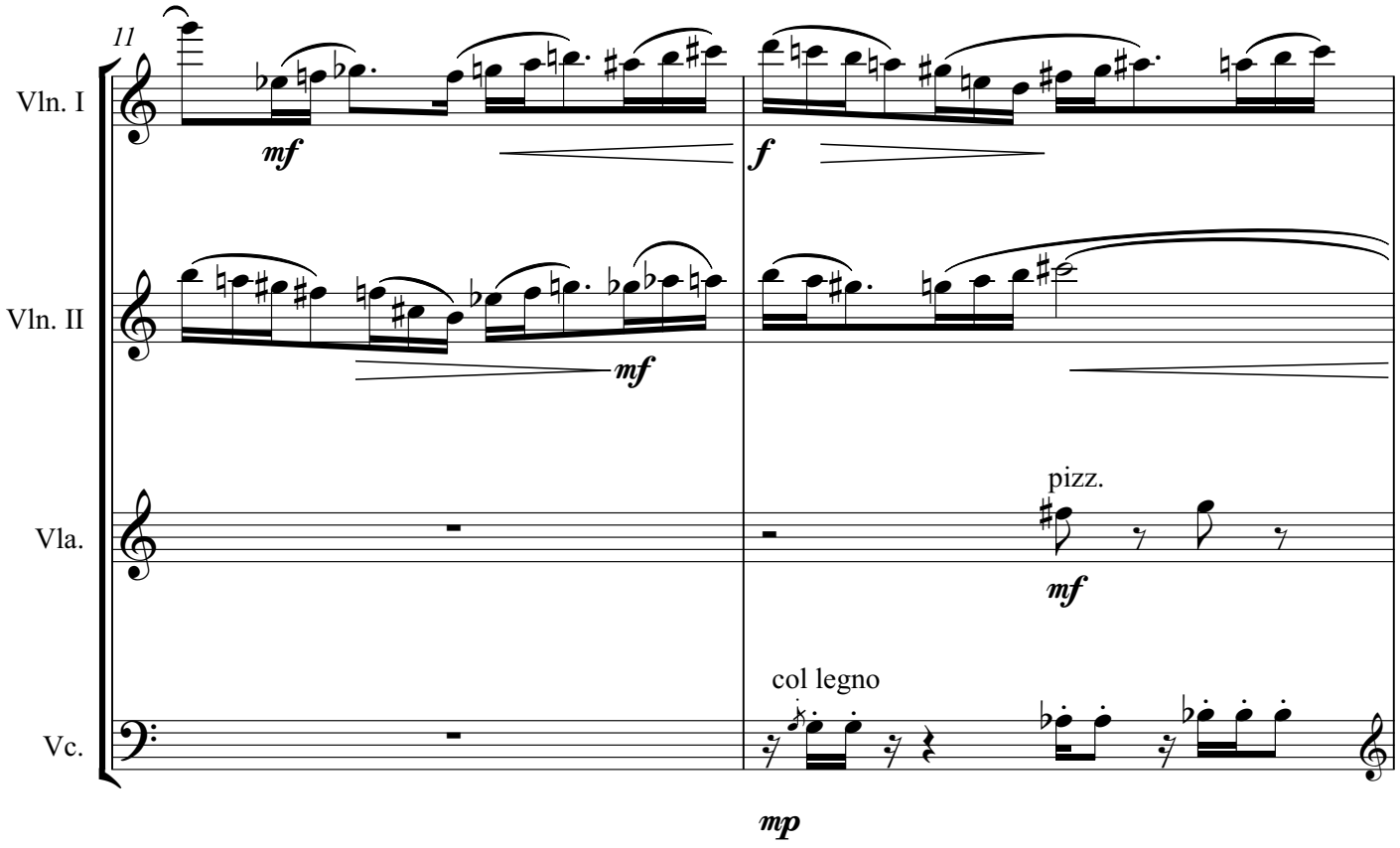


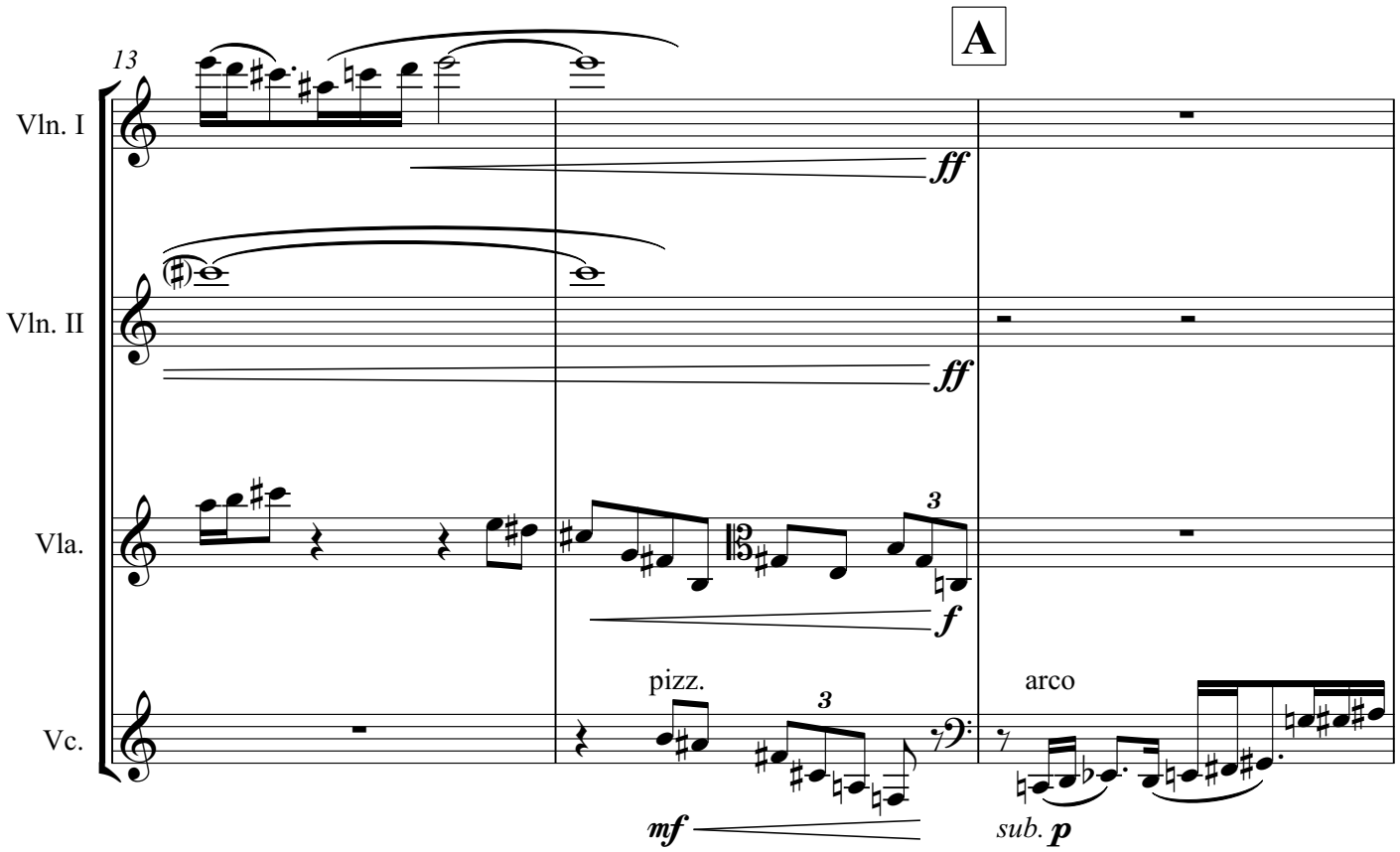
* Depending on acoustic, being faster if this is dry

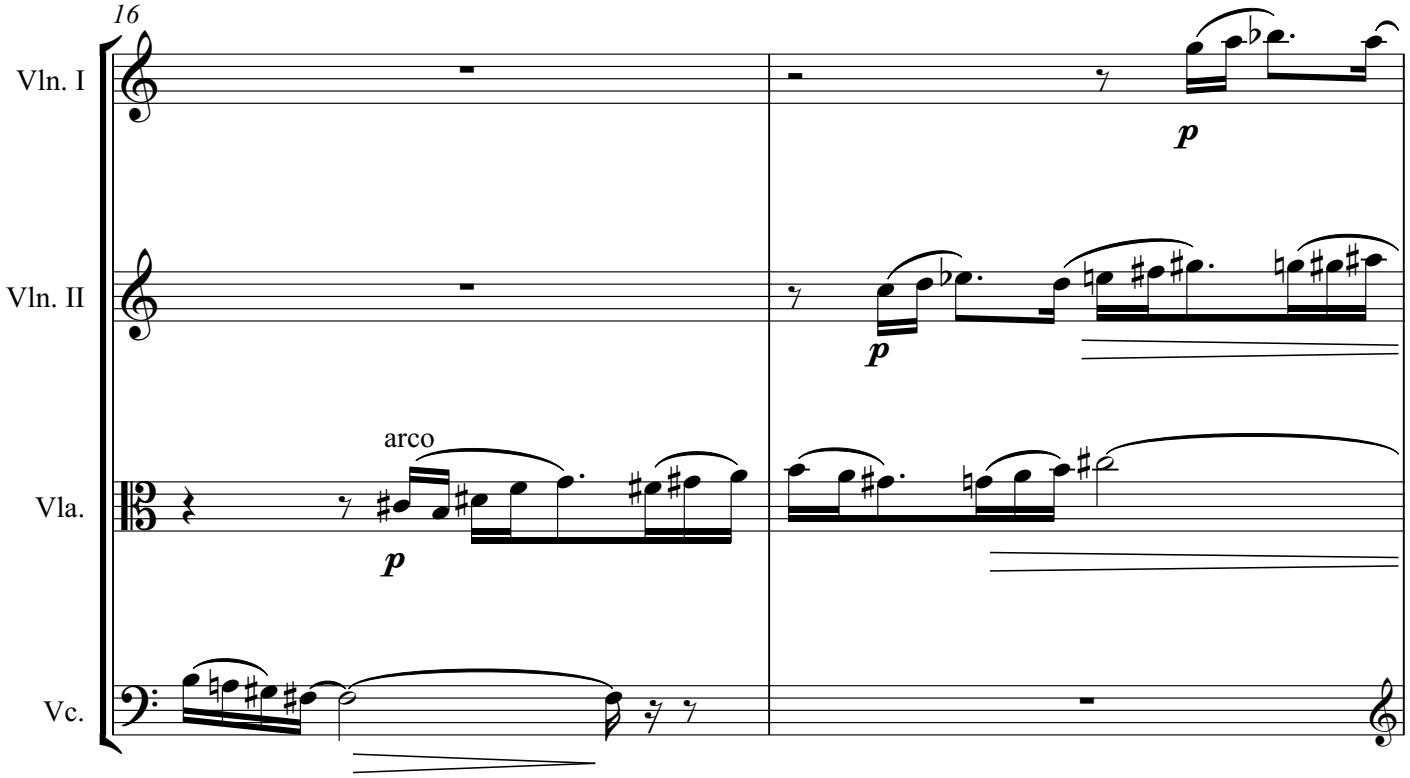

5
Vln. I
mp
Vln. II
p
arco
pizz.
arco
Vla.
p
Vc.

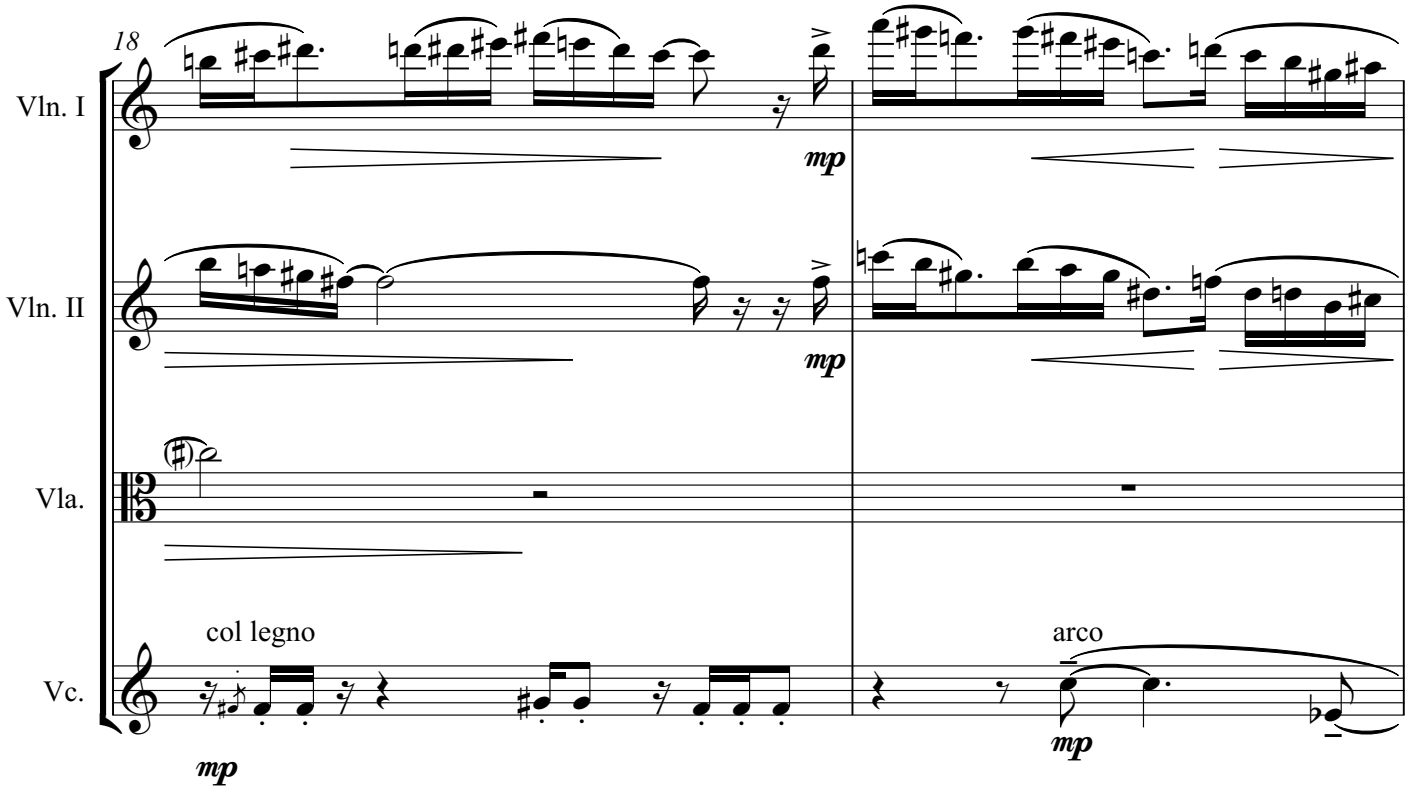

7
Vln. I
3
3
Vln. II
p
pizz.
arco
Vla.
p
Vc.

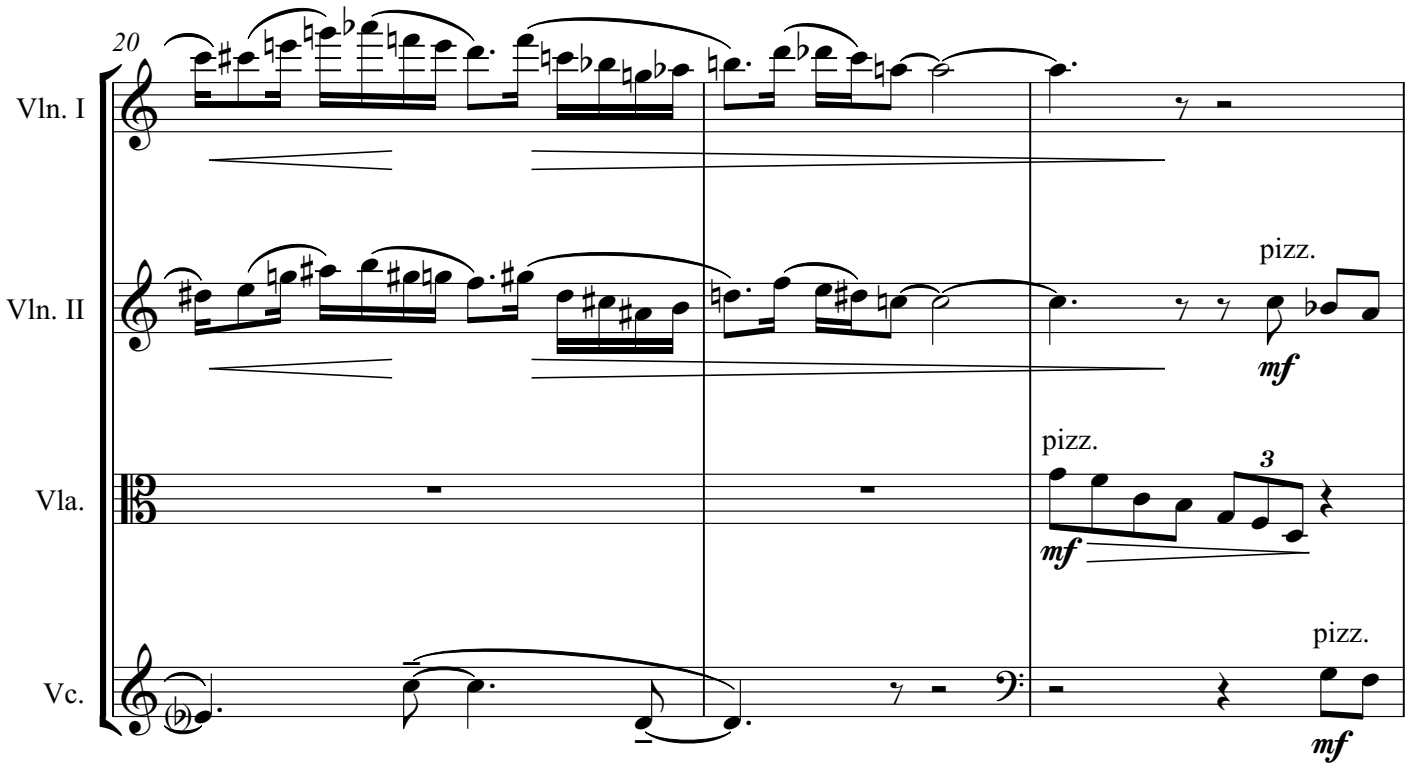

9
Vln. I
Vln. II
Vla.
Vc.
f
f
mf
col legno
allow bow to bounce - jete
mp

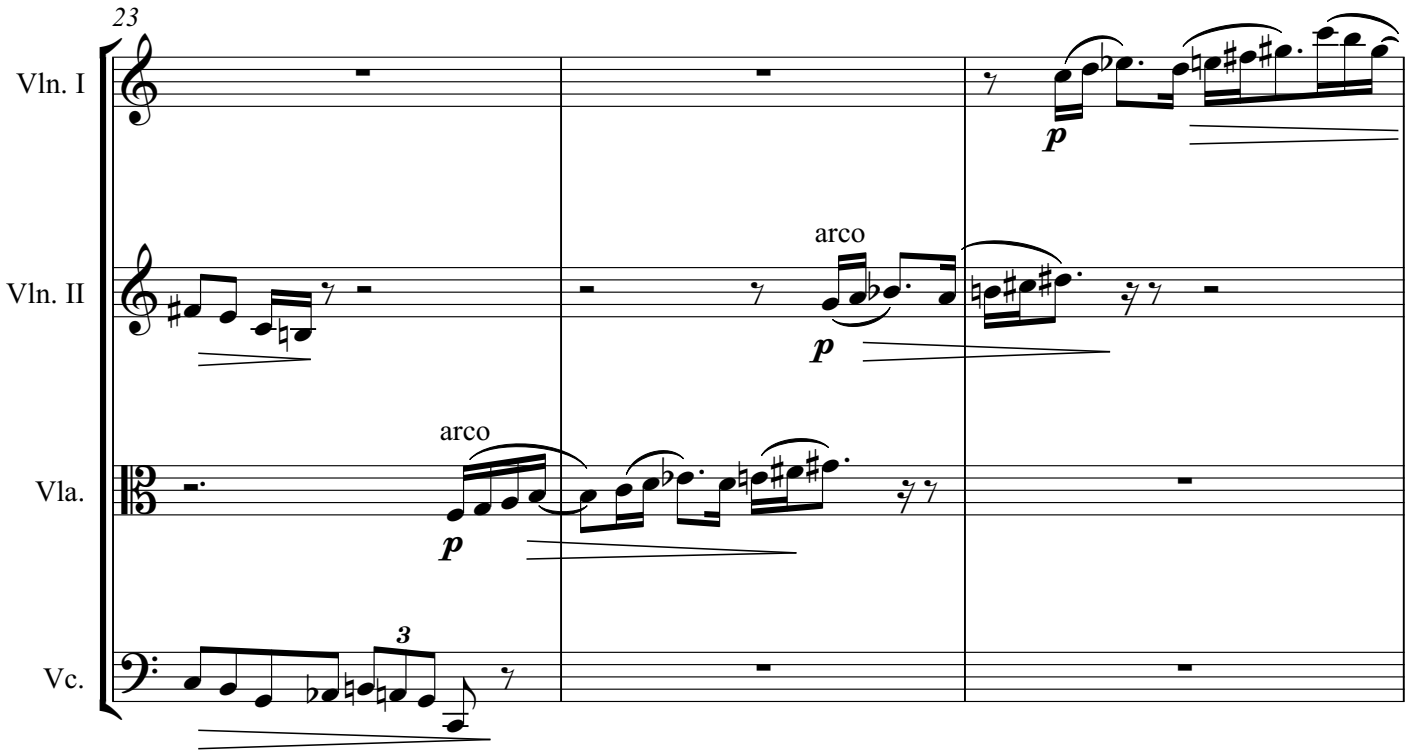

11
Vln. I
Vln. II
Vla.
Vc.
mf
f
mf
pizz.
mf
col legno
mp

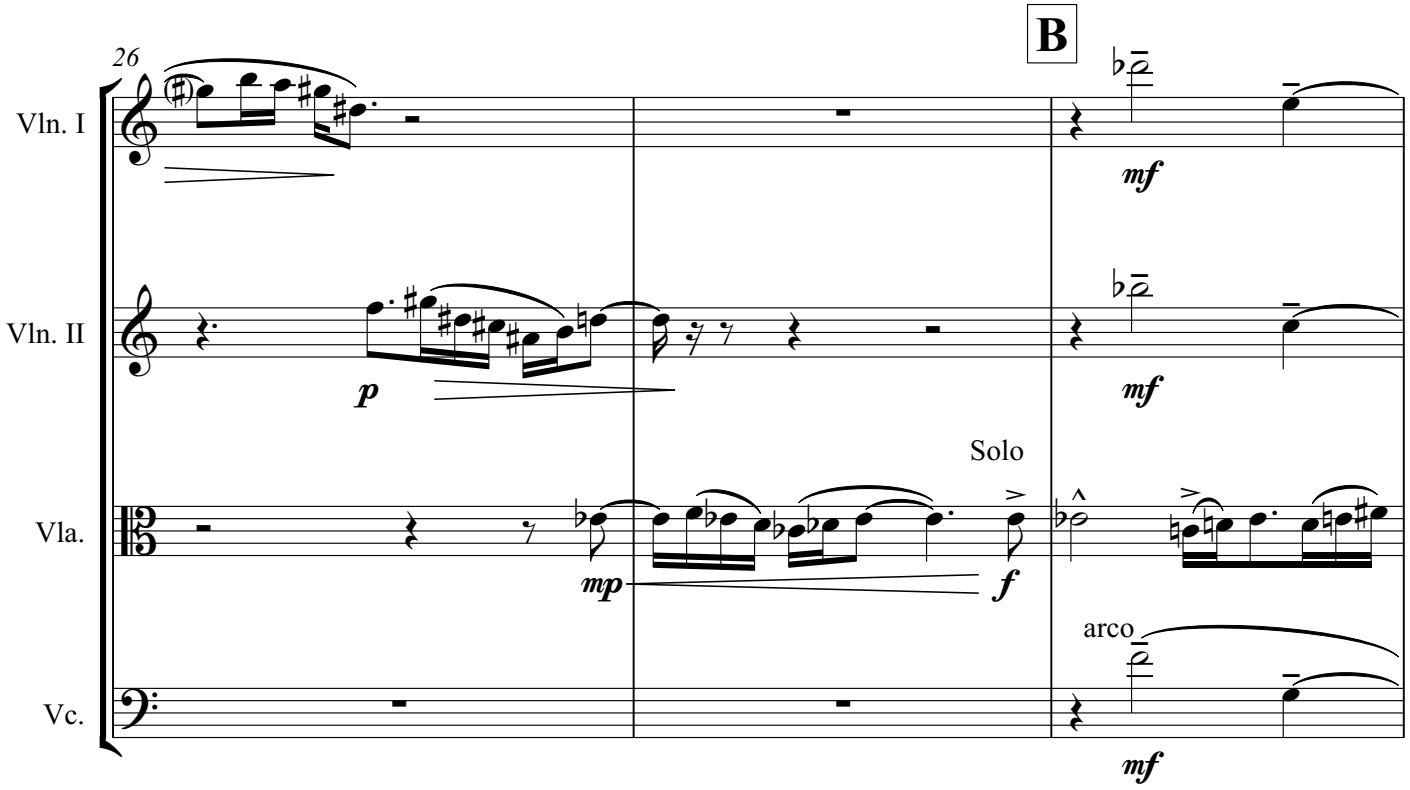

A
13
Vln. I
Vln. II
Vla.
Vc.
ff
ff
3
f
pizz.
3
mf
arco
sub. p

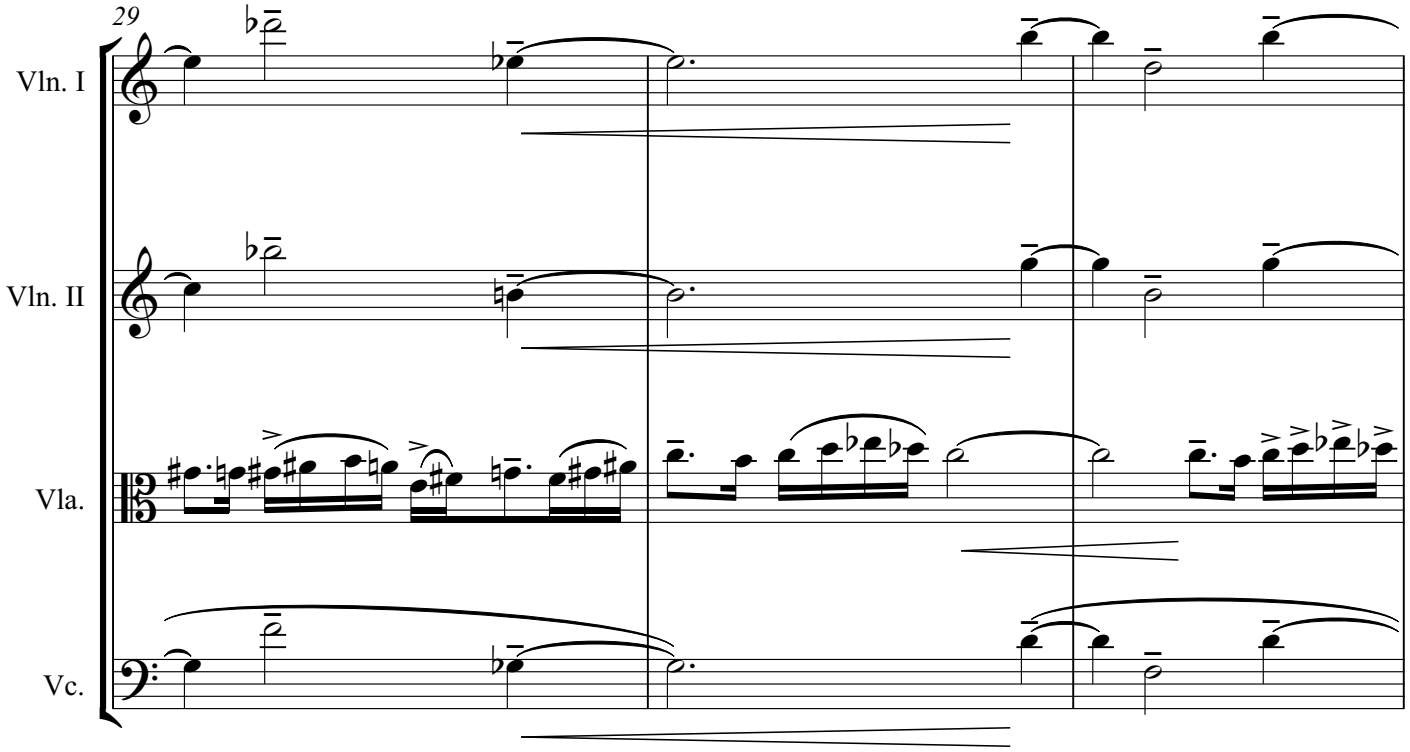

16
Vln. I
Vln. II
Vla.
Vc.
p
p
arco
p

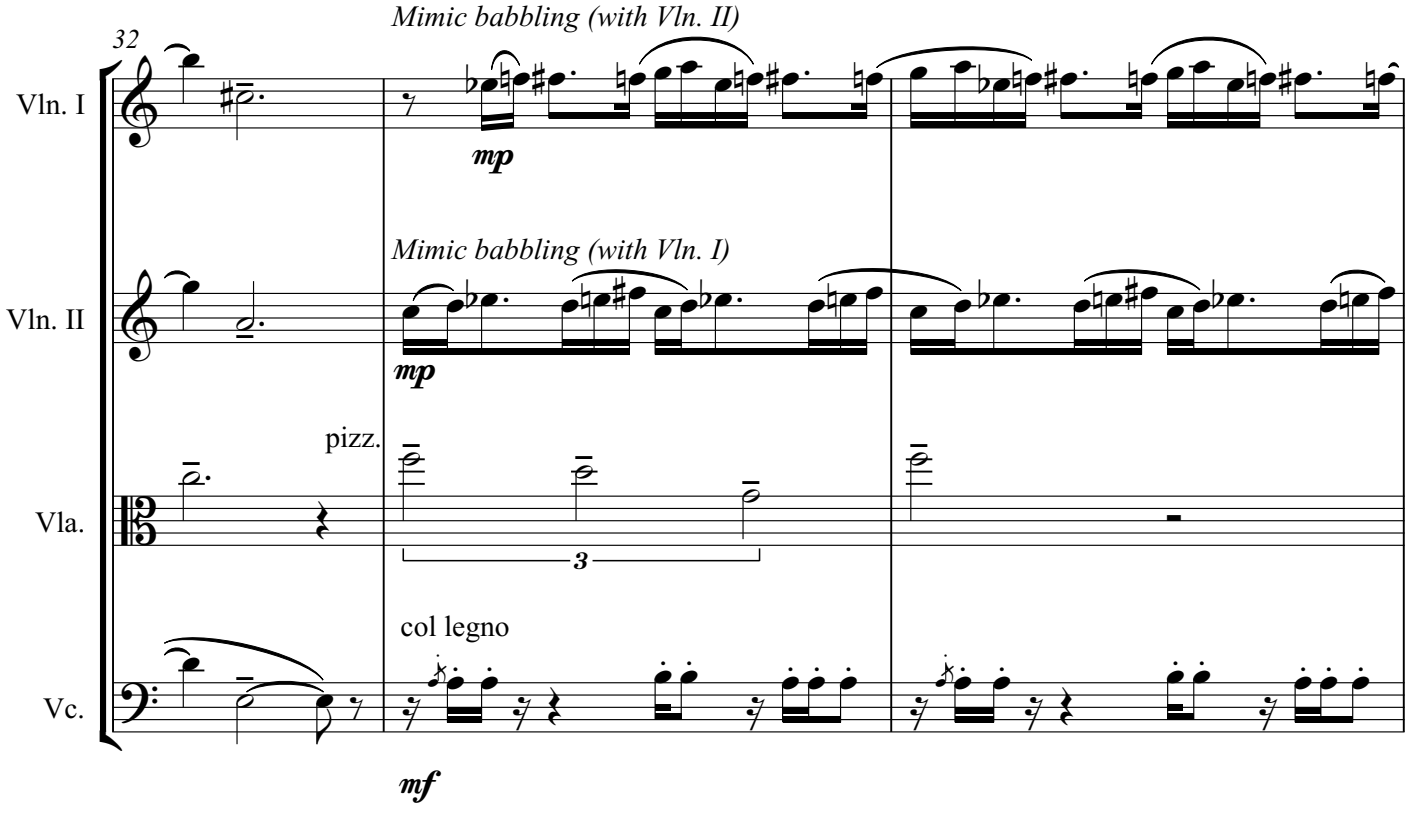

18
Vln. I
Vln. II
Vla.
Vc.
col legno
arco
mp
mp
mp
mp

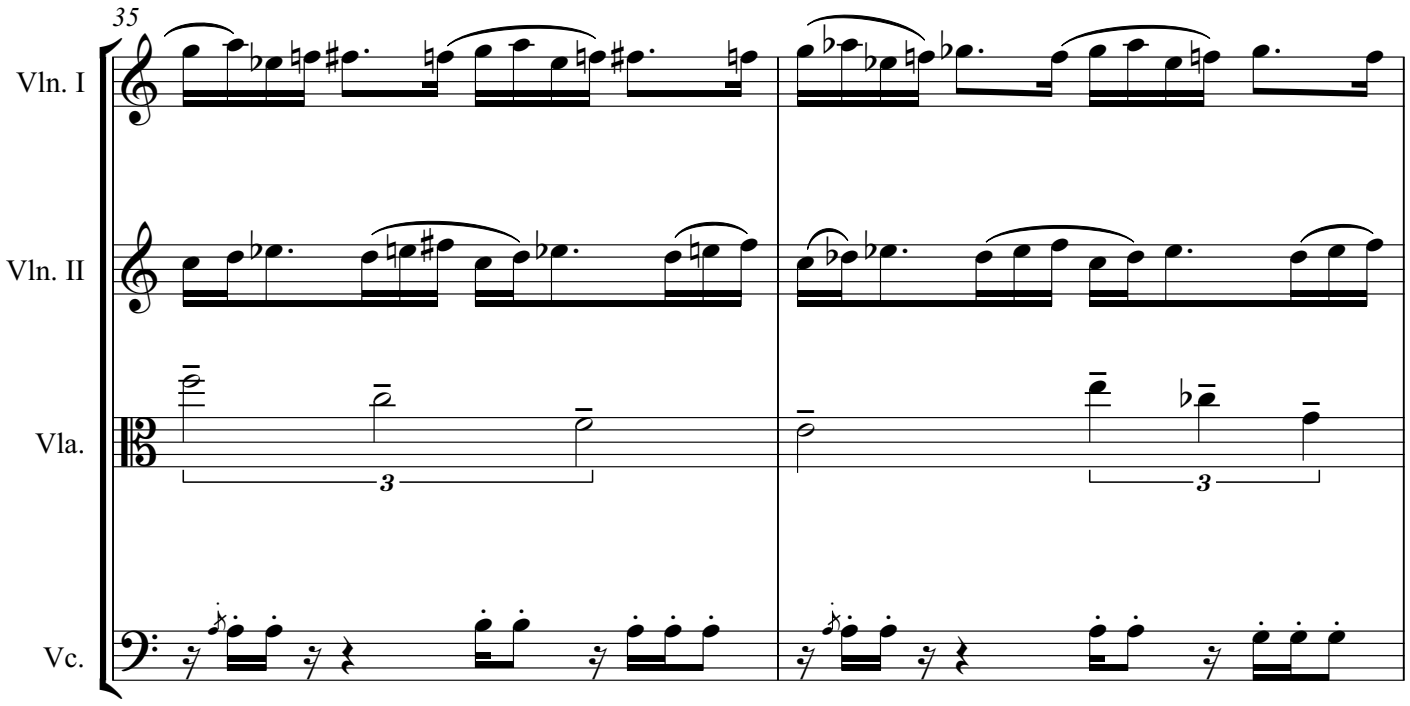

20
Vln. I
Vln. II
Vla.
Vc.
pizz.
mf
pizz.
3
mf
pizz.
mf

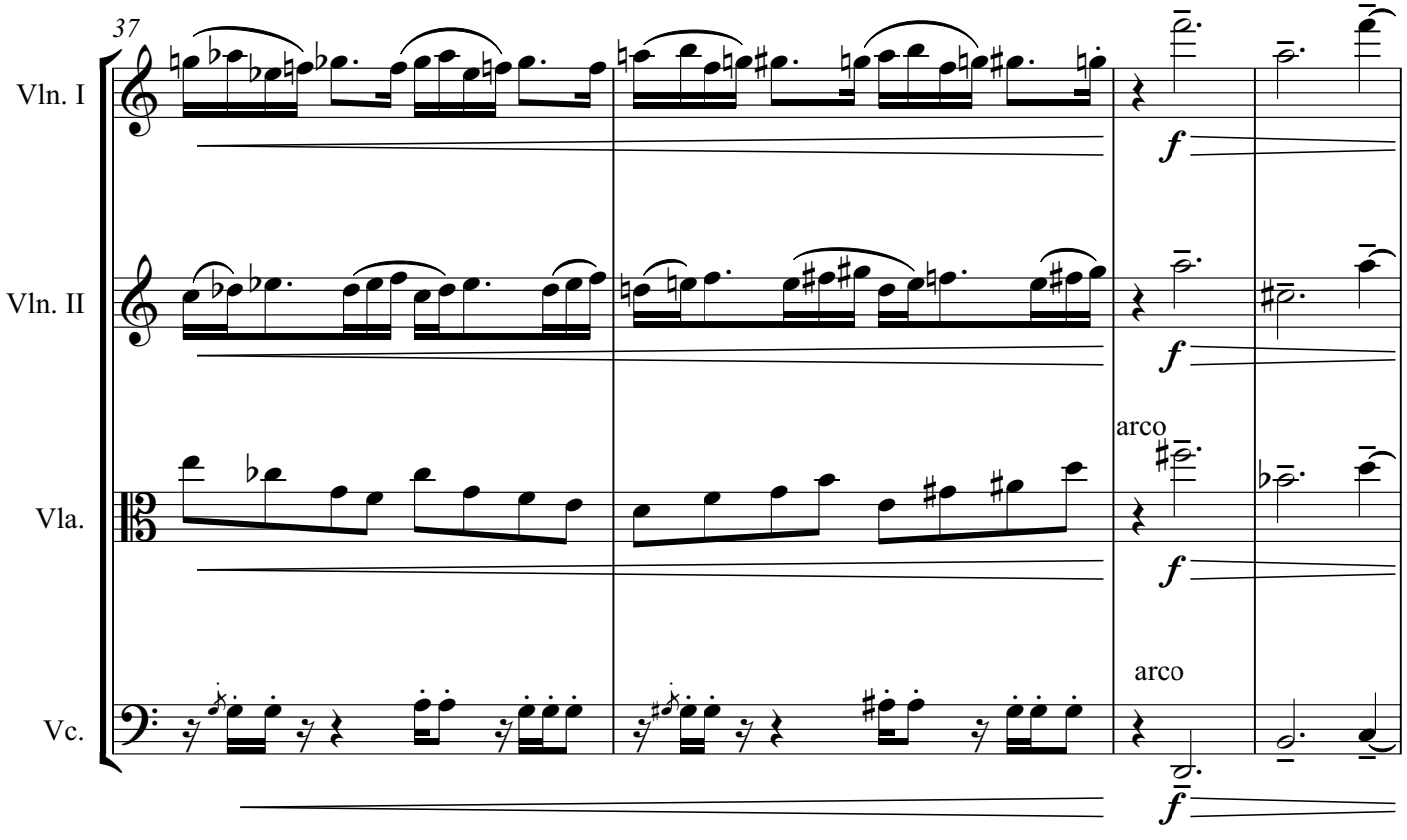

23
Vln. I
Vln. II
Vla.
Vc.
arco
arco
p
p
p
3

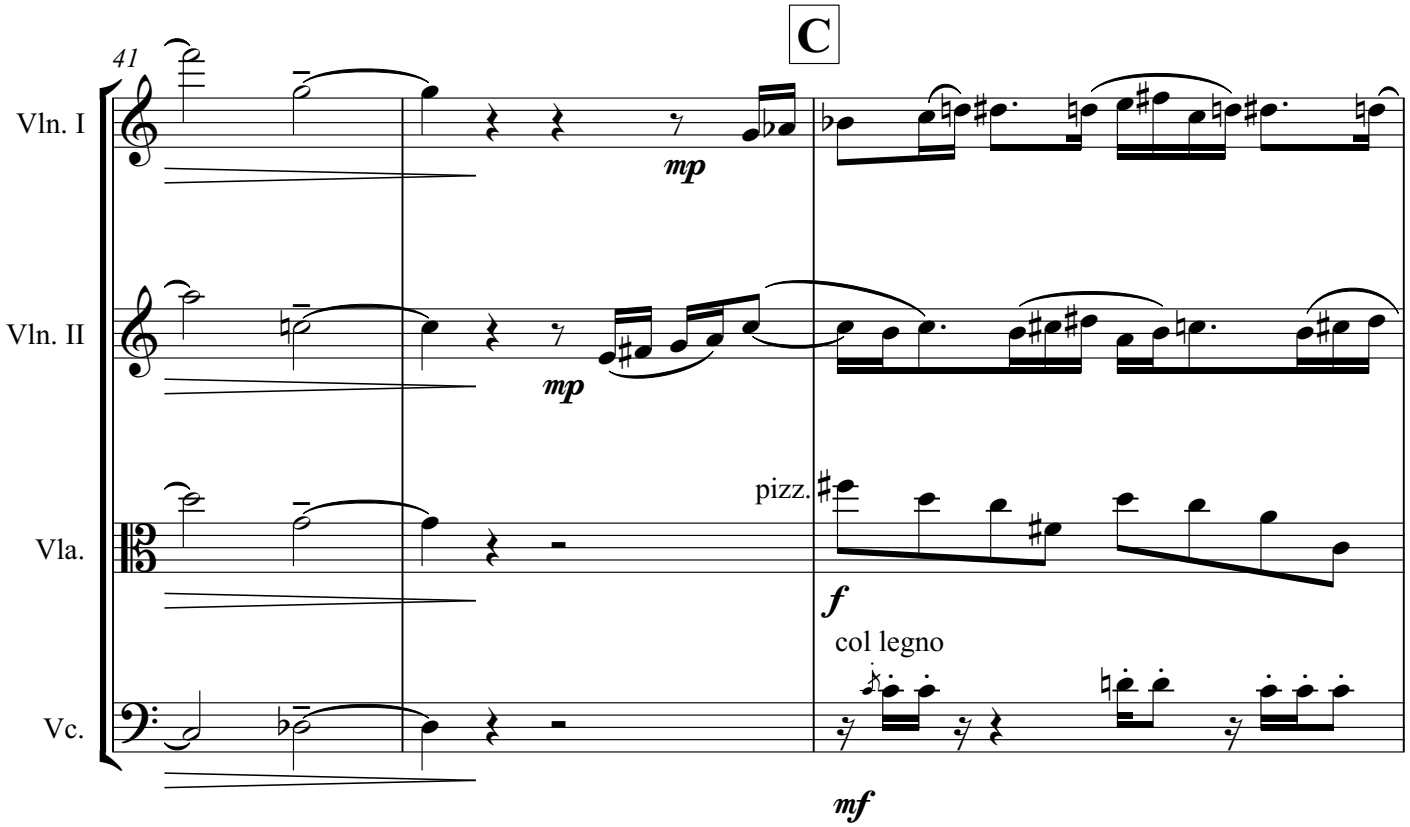

26
B
Vln. I
Vln. II
Vla.
Vc.
Solo
arco
p
mp
f
mf
mf
mf

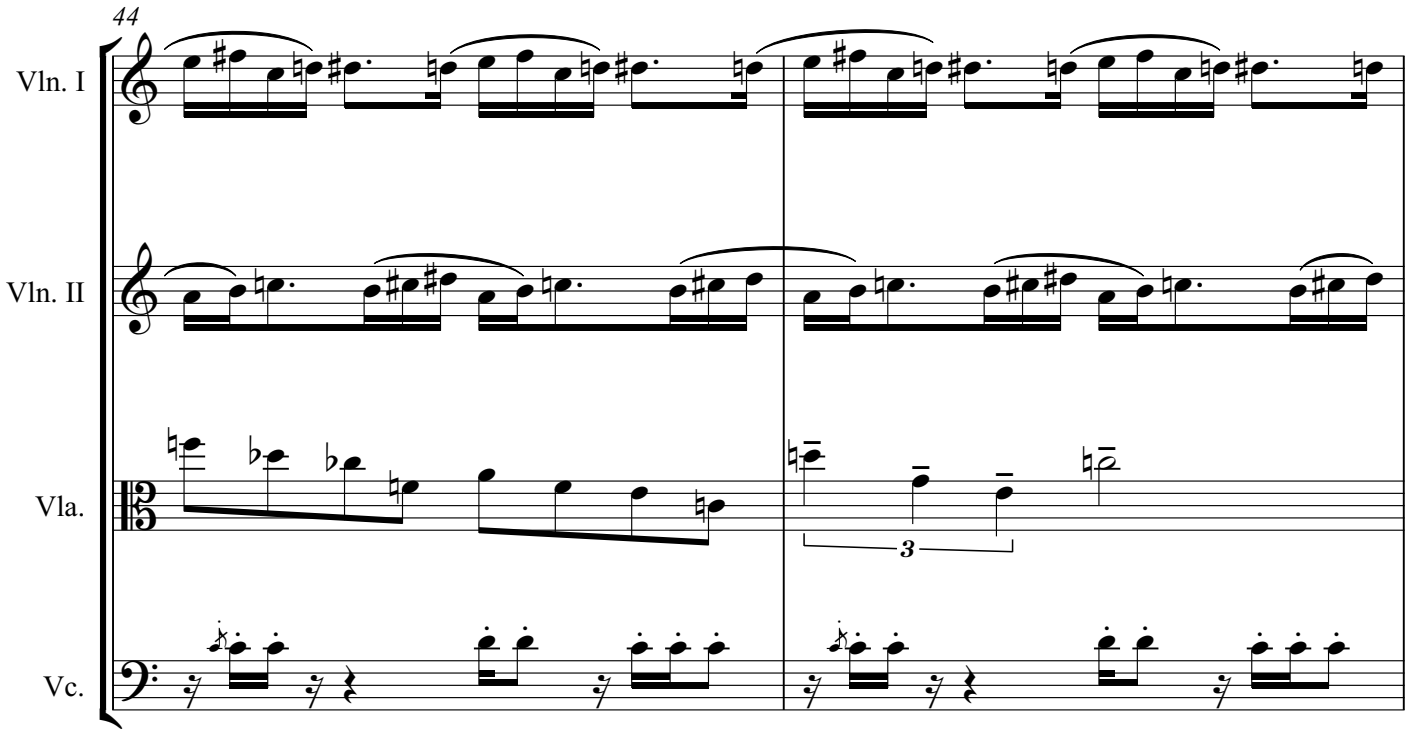

29
Vln. I
Vln. II
Vla.
Vc.

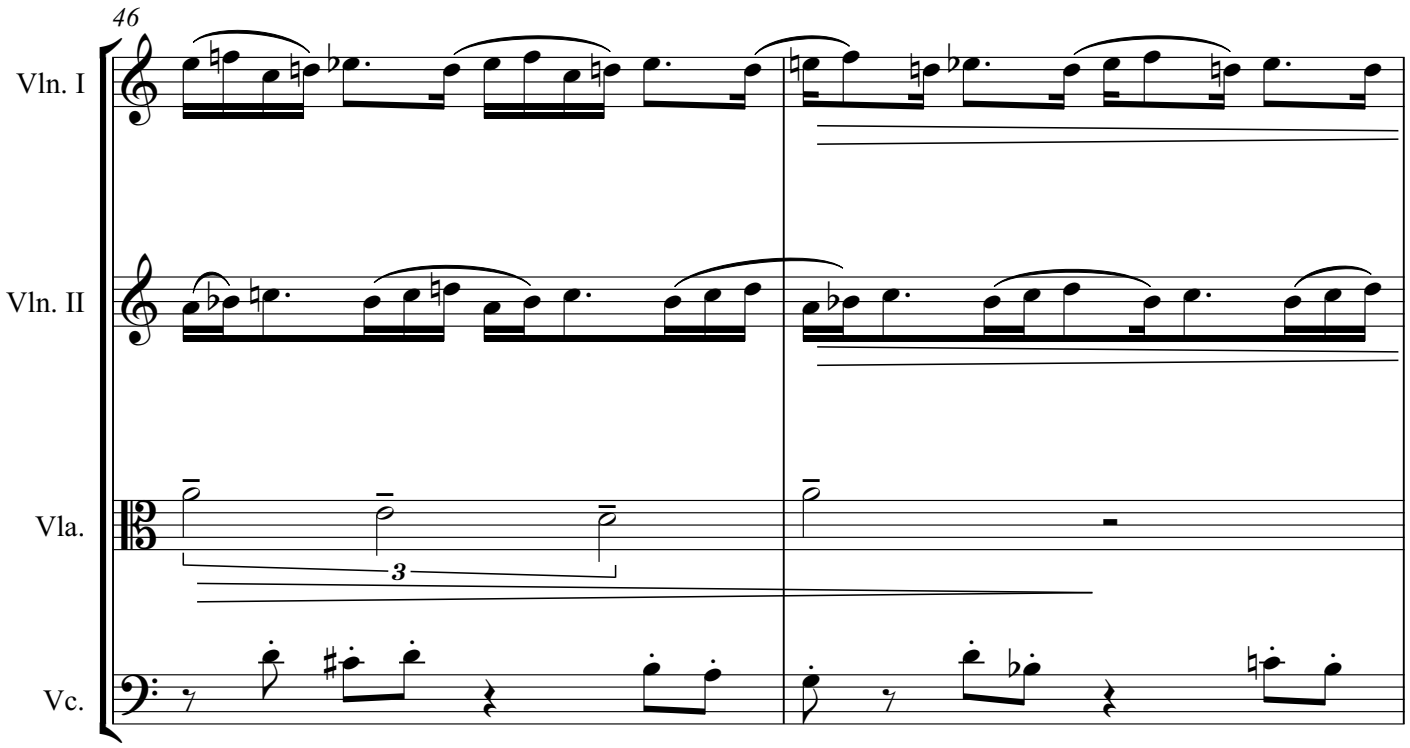

32
Mimic babbling (with Vln. II)
Vln. I
mp
Mimic babbling (with Vln. I)
Vln. II
mp
pizz.
Vla.
3
col legno
Vc.
mf

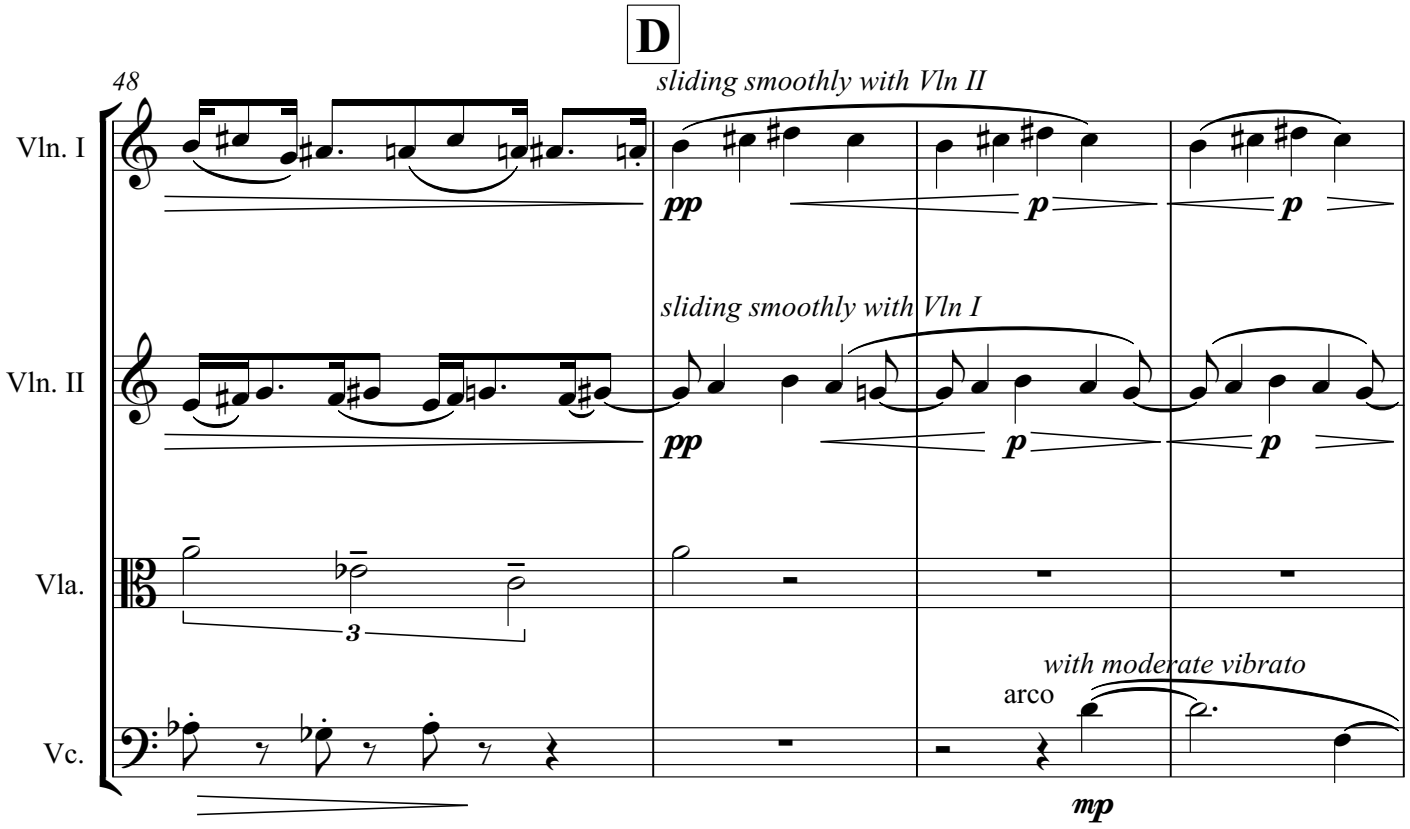

35
Vln. I
Vln. II
Vla.
Vc.
3
3

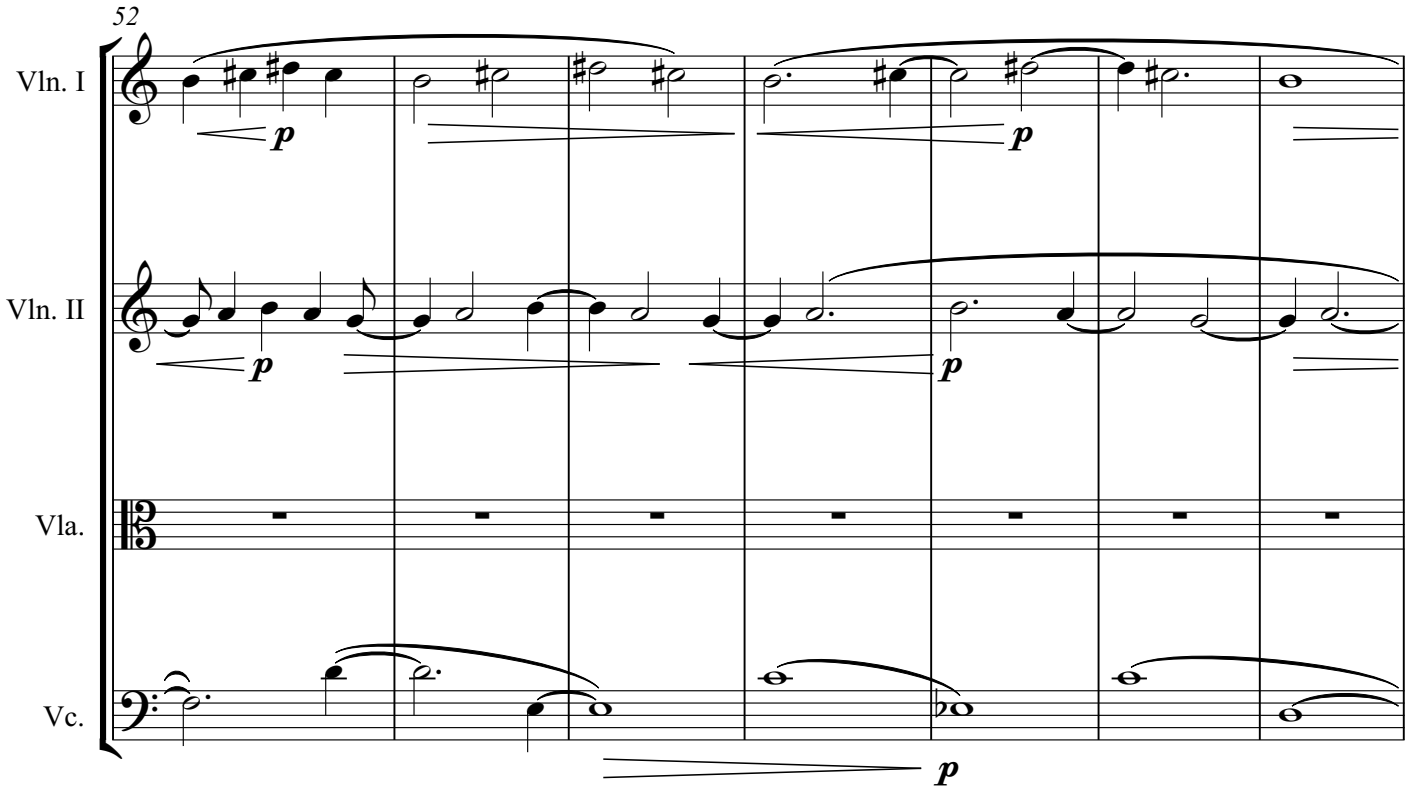

37
Vln. I
Vln. II
Vla.
Vc.
f
f
arco
f
arco
f

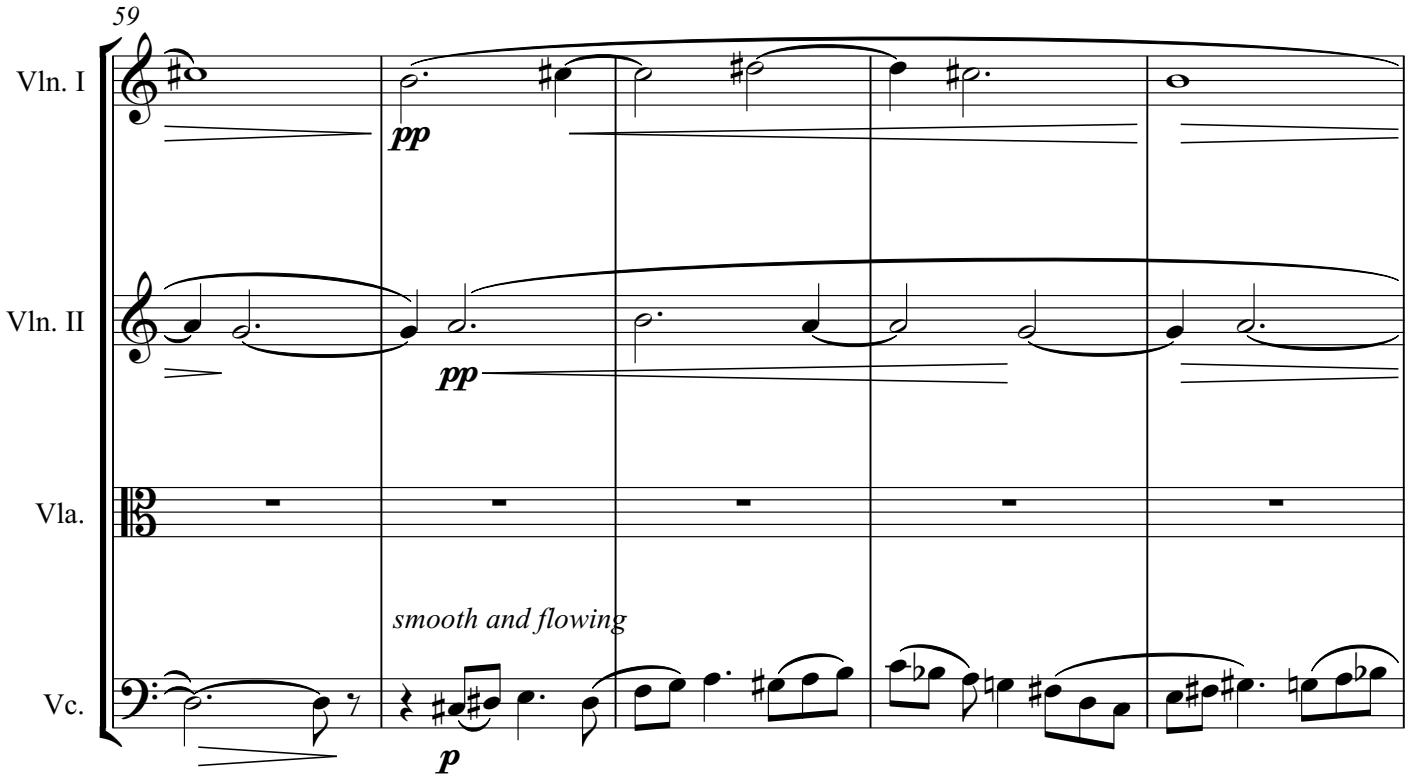

C
41
Vln. I
Vln. II
Vla.
Vc.
mp
mp
pizz.
f
col legno
mf

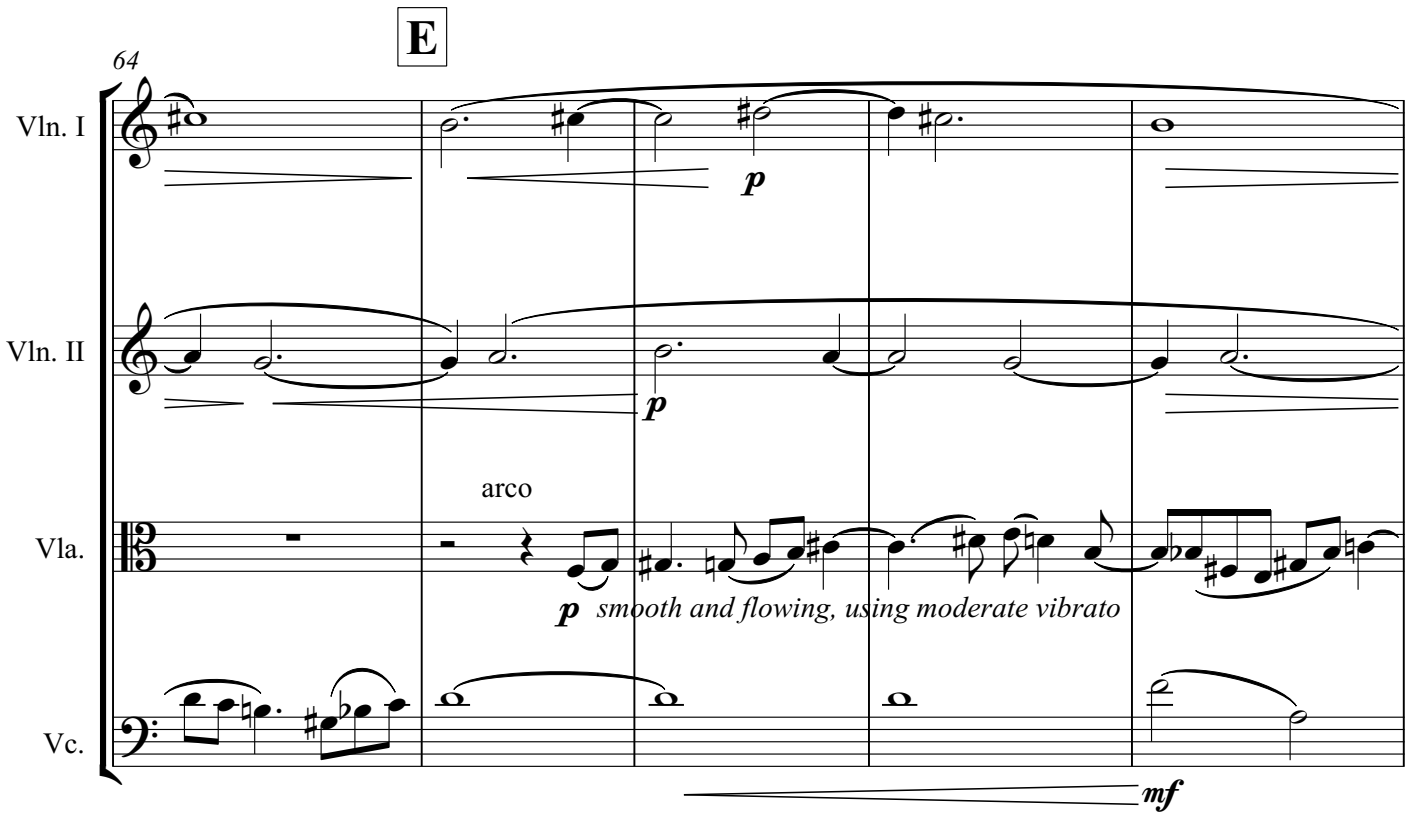

44
Vln. I
Vln. II
Vla.
Vc.
3

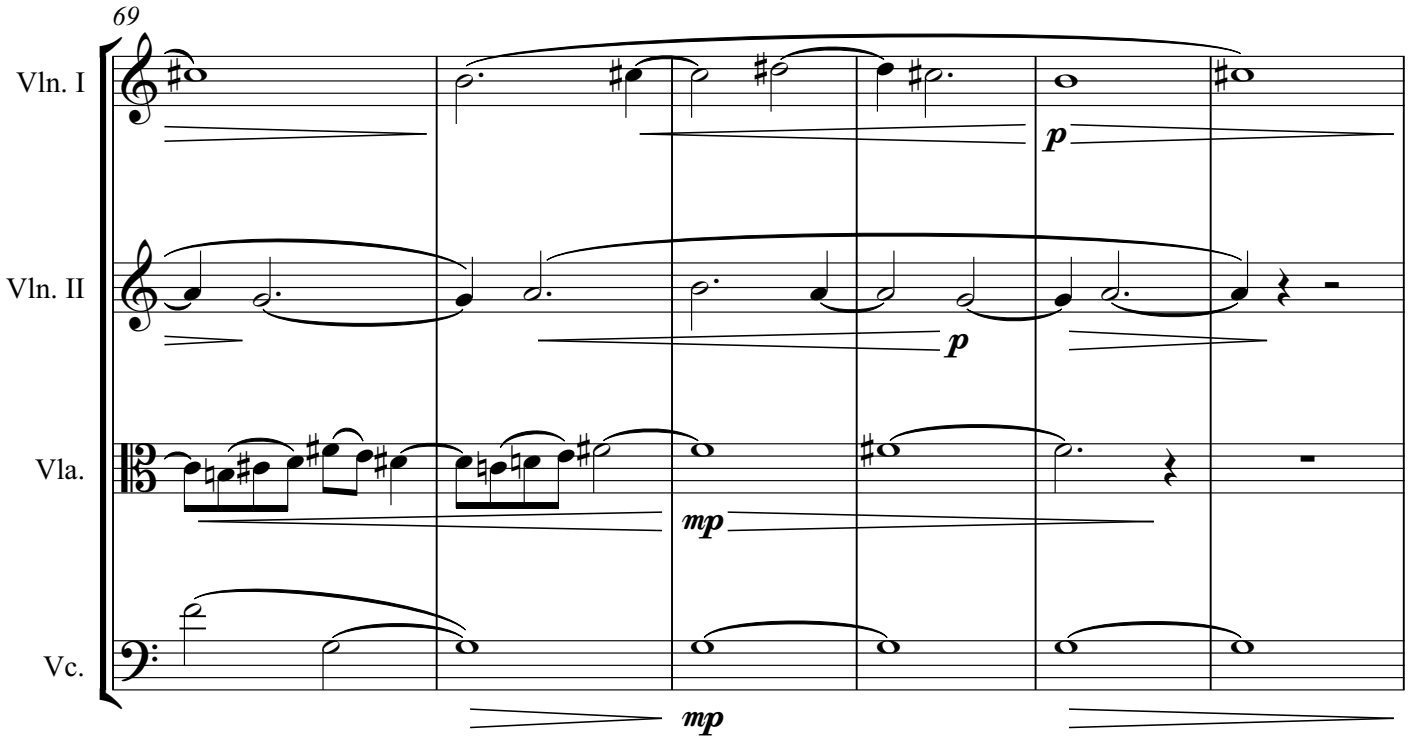

46
Vln. I
Vln. II
Vla.
3
Vc.

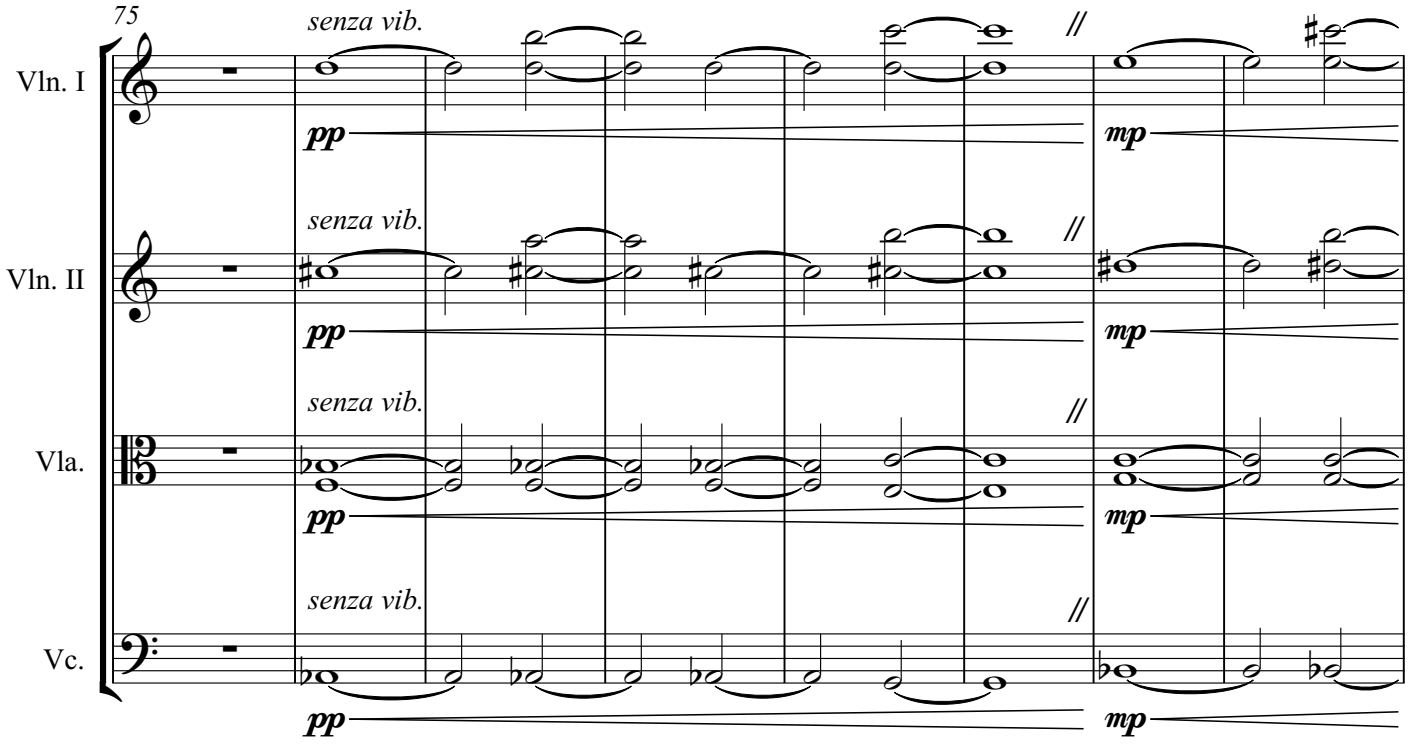

D
48
sliding smoothly with Vln II
Vln. I
pp
p
p
sliding smoothly with Vln I
Vln. II
pp
p
p
Vla.
3
with moderate vibrato
arco
Vc.
mp

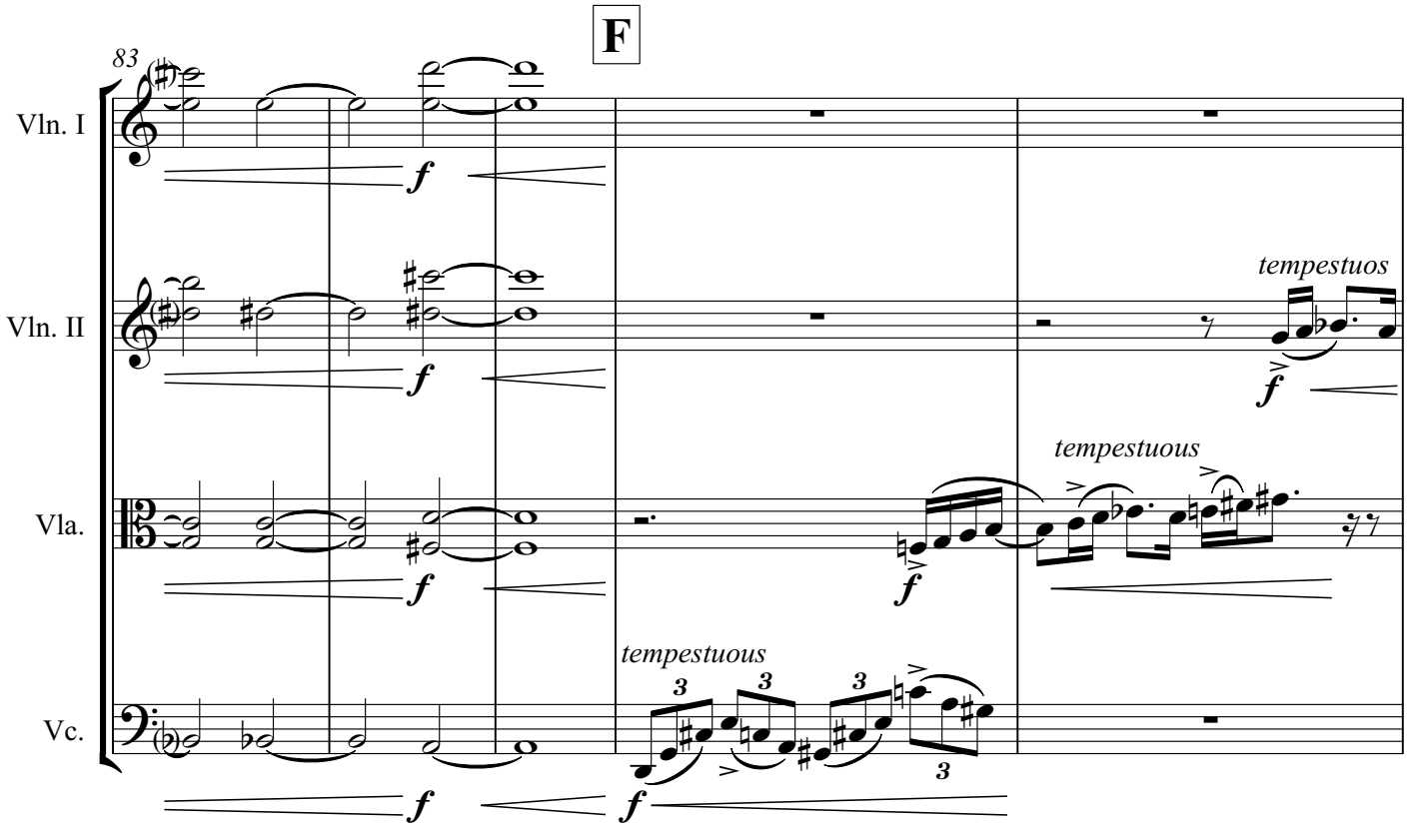

52
Vln. I
Vln. II
Vla.
Vc.
p
p
p
p

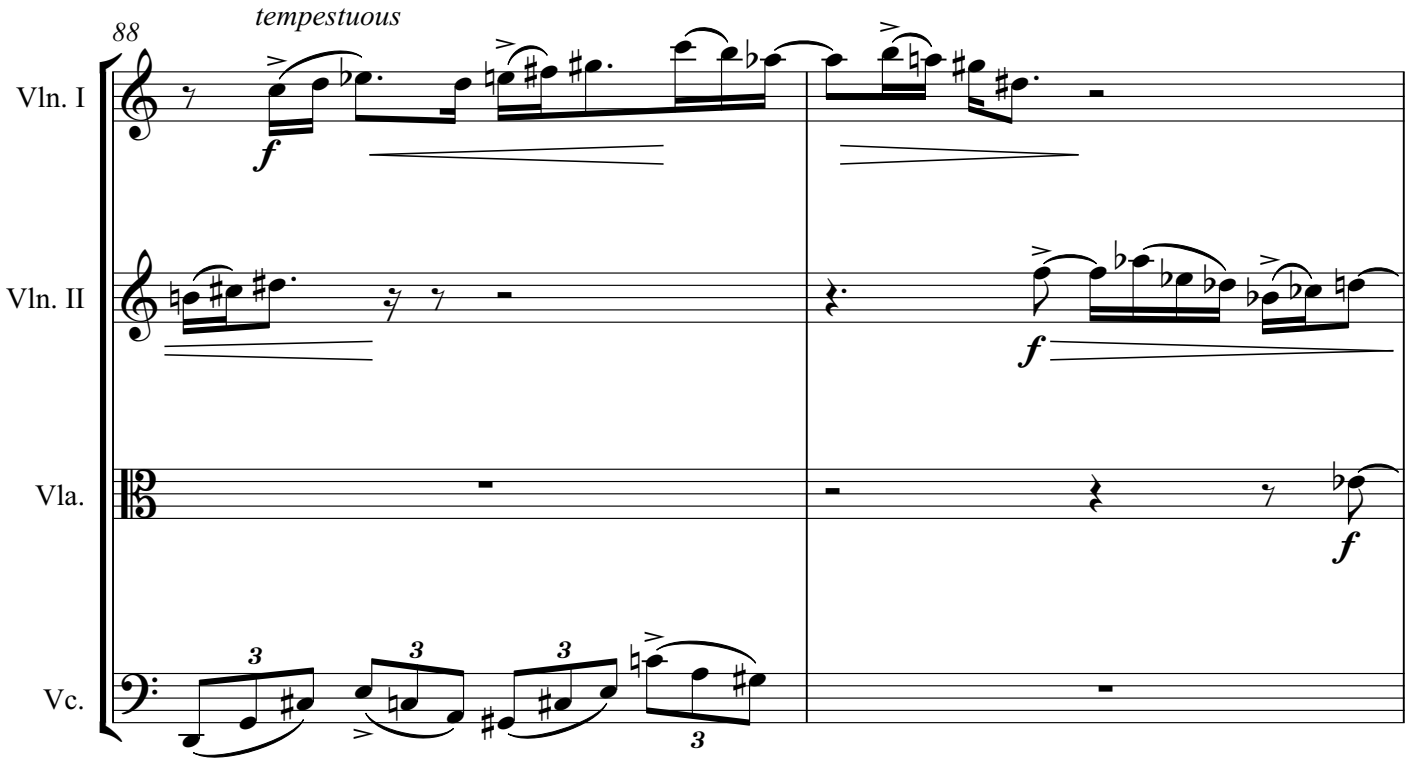

59
Vln. I
Vln. II
Vla.
Vc.
pp
pp
smooth and flowing
p

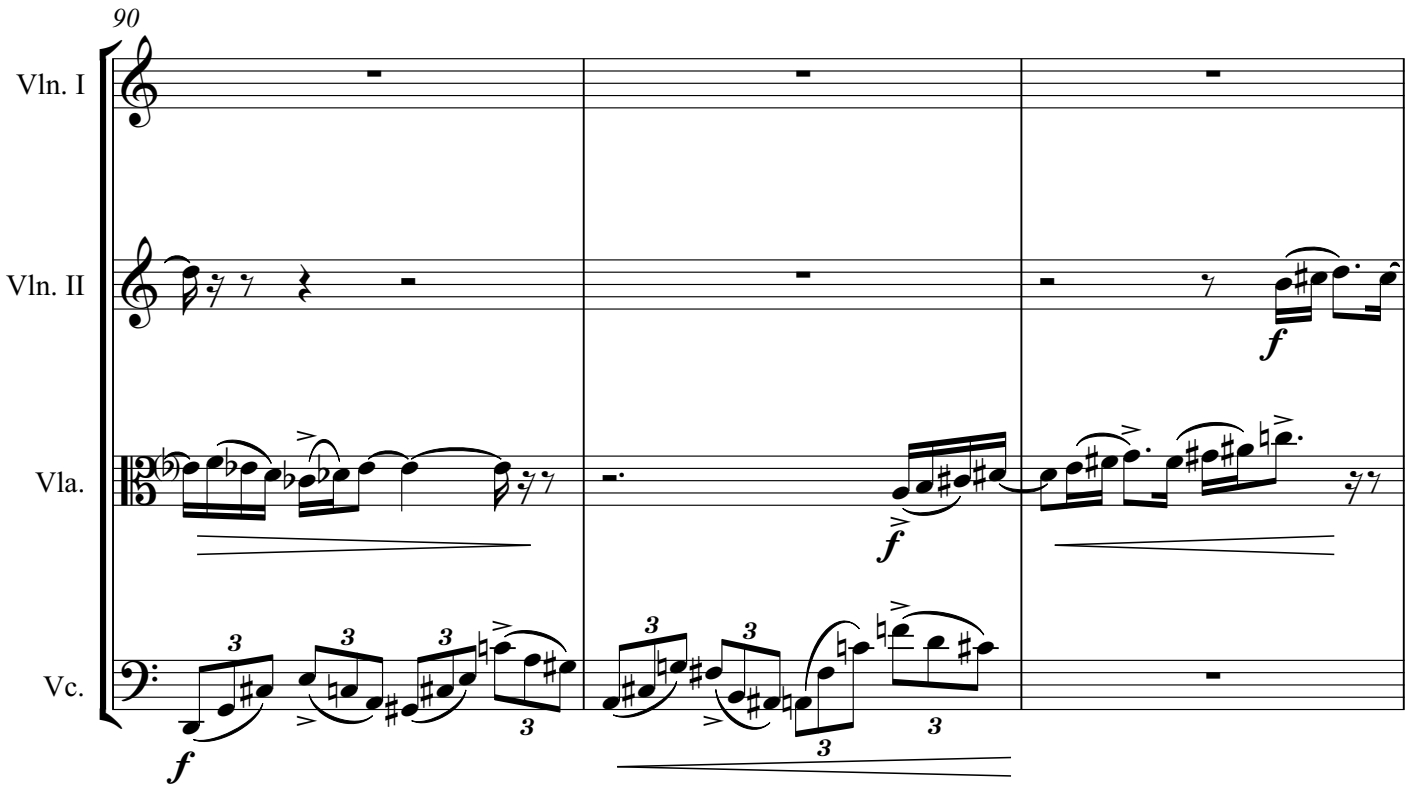

E
64
Vln. I
Vln. II
Vla.
Vc.
p
arco
p smooth and flowing, using moderate vibrato
mf

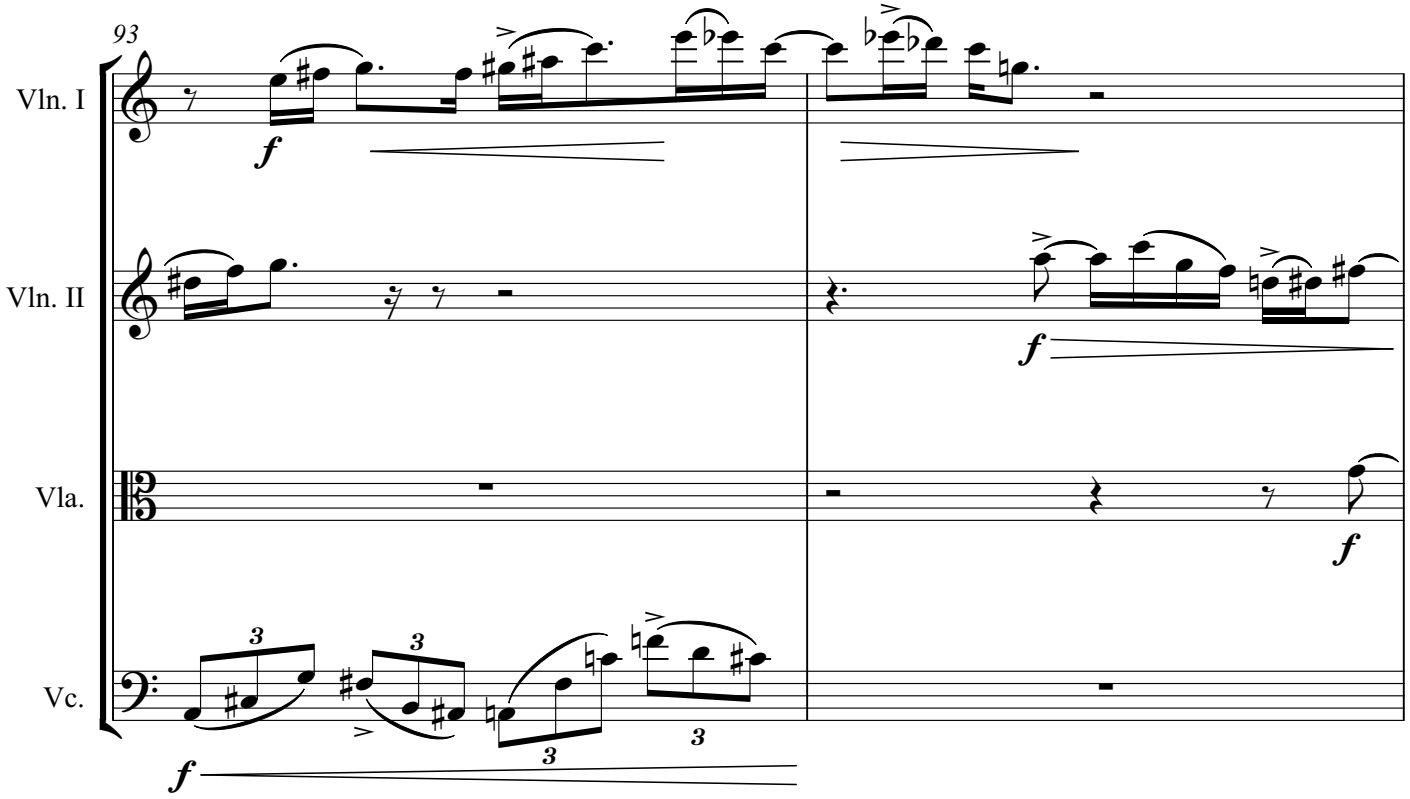

69
Vln. I
Vln. II
Vla.
Vc.
p
mp
mp

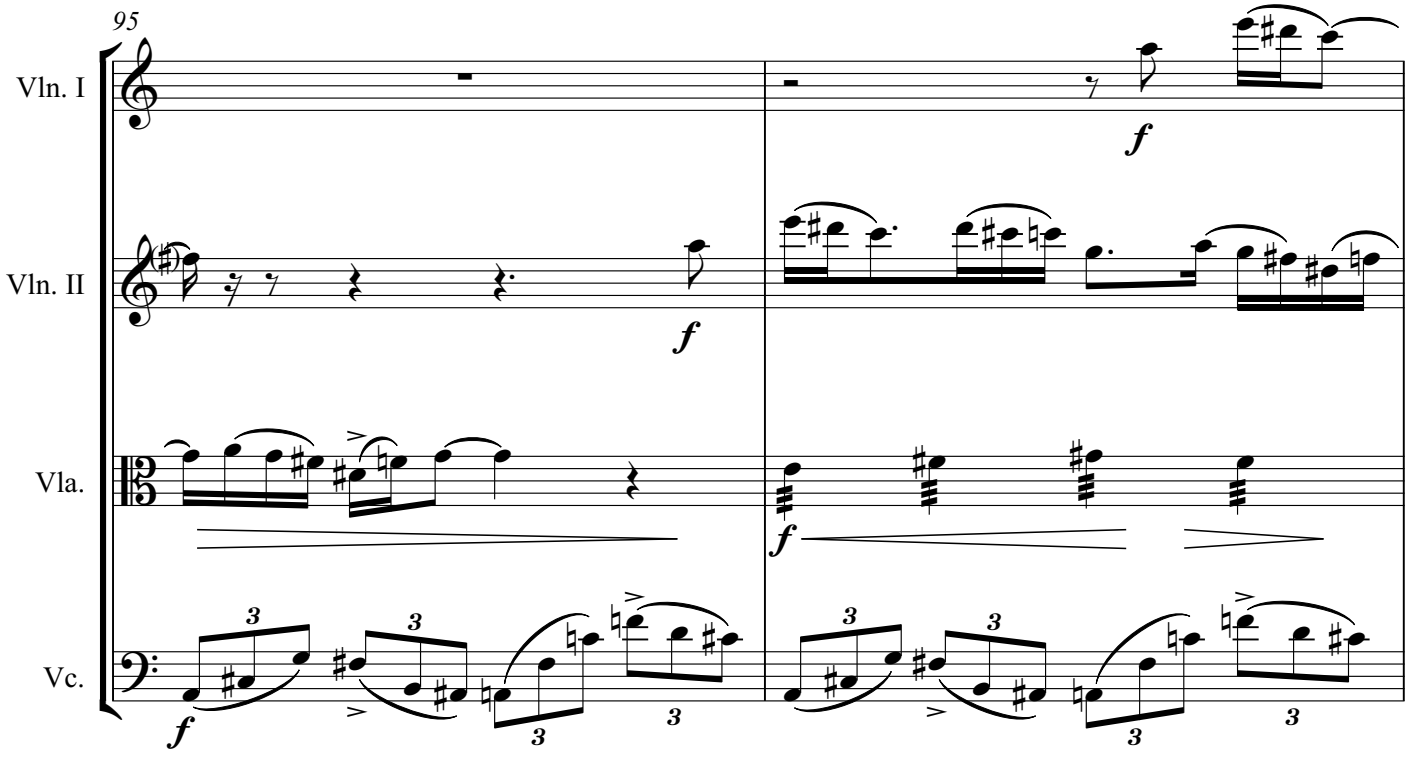

75
Vln. I
Vln. II
Vla.
Vc.
senza vib.
pp
mp

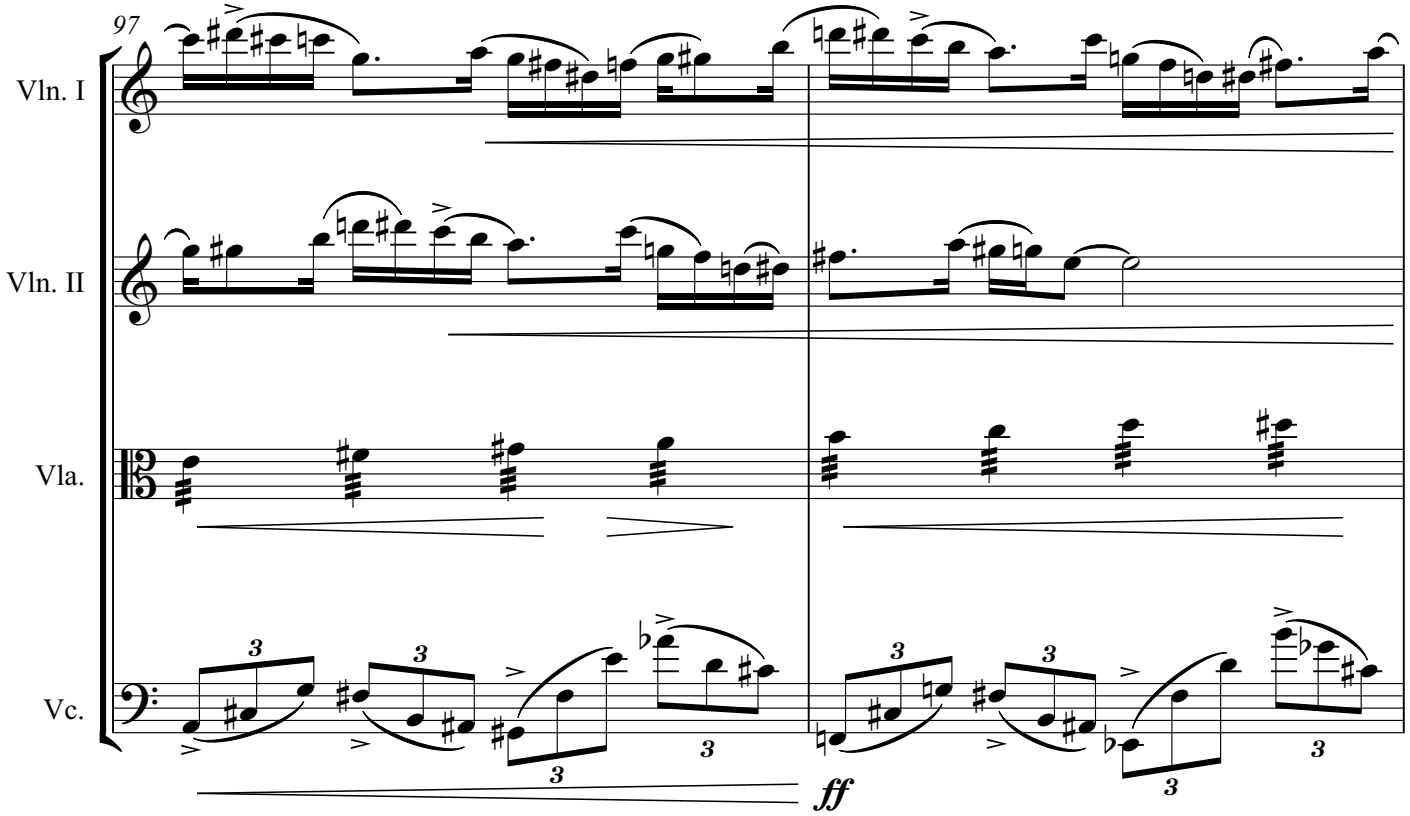

F
83
Vln. I
Vln. II
Vla.
Vc.
f
tempestuos
tempestuous
3

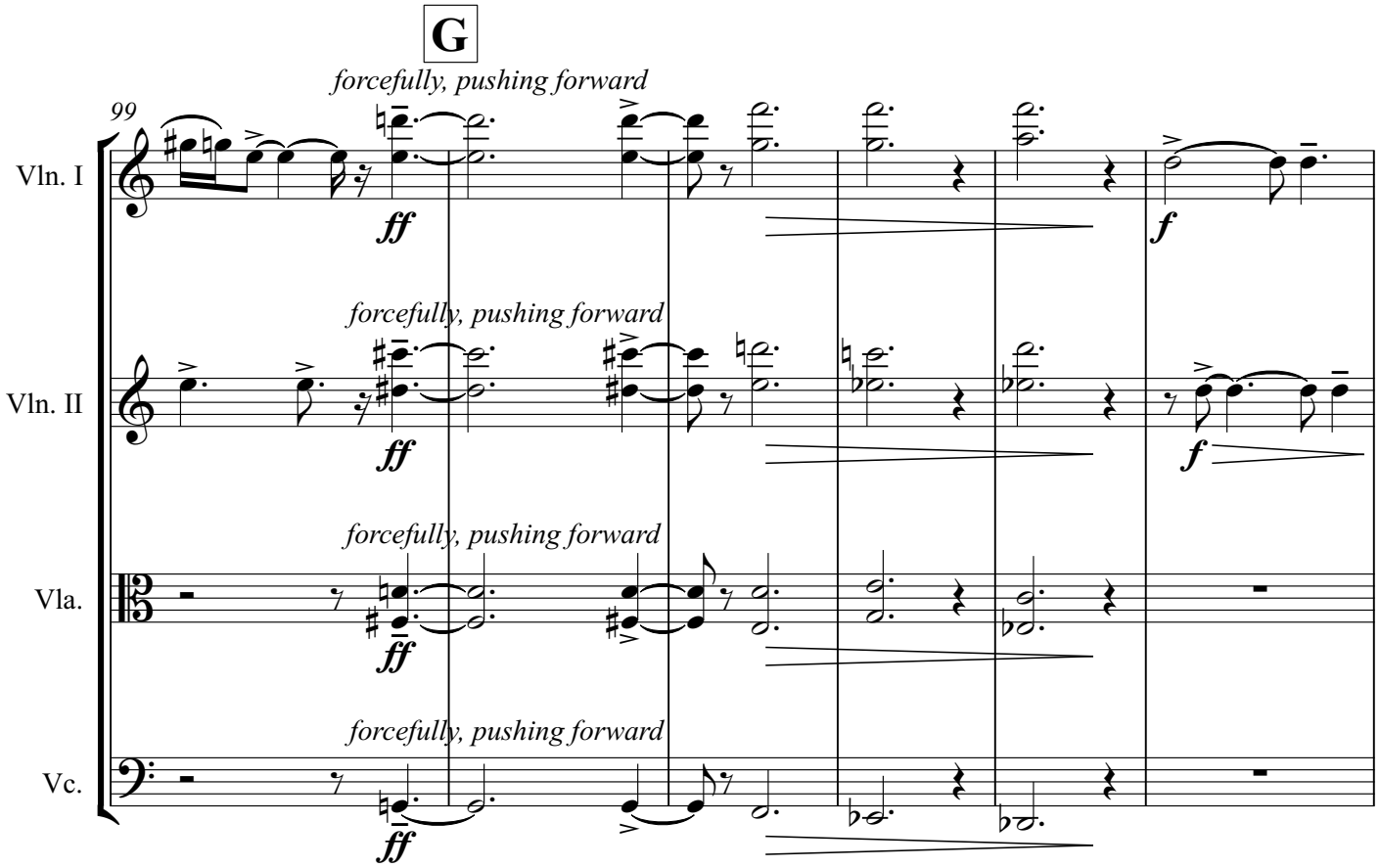

88
tempestuous
Vln. I
Vln. II
Vla.
Vc.
f

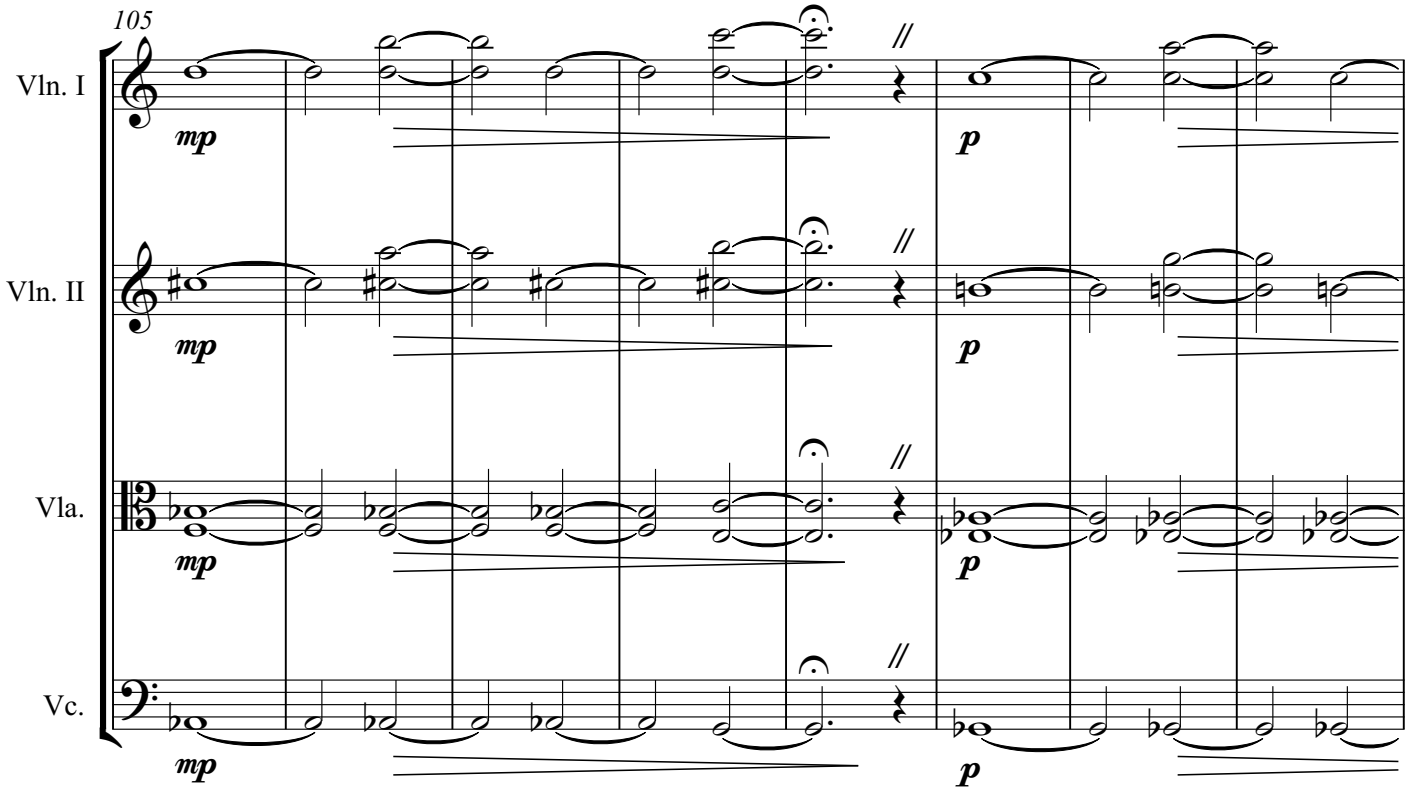

90
Vln. I
Vln. II
Vla.
Vc.
f

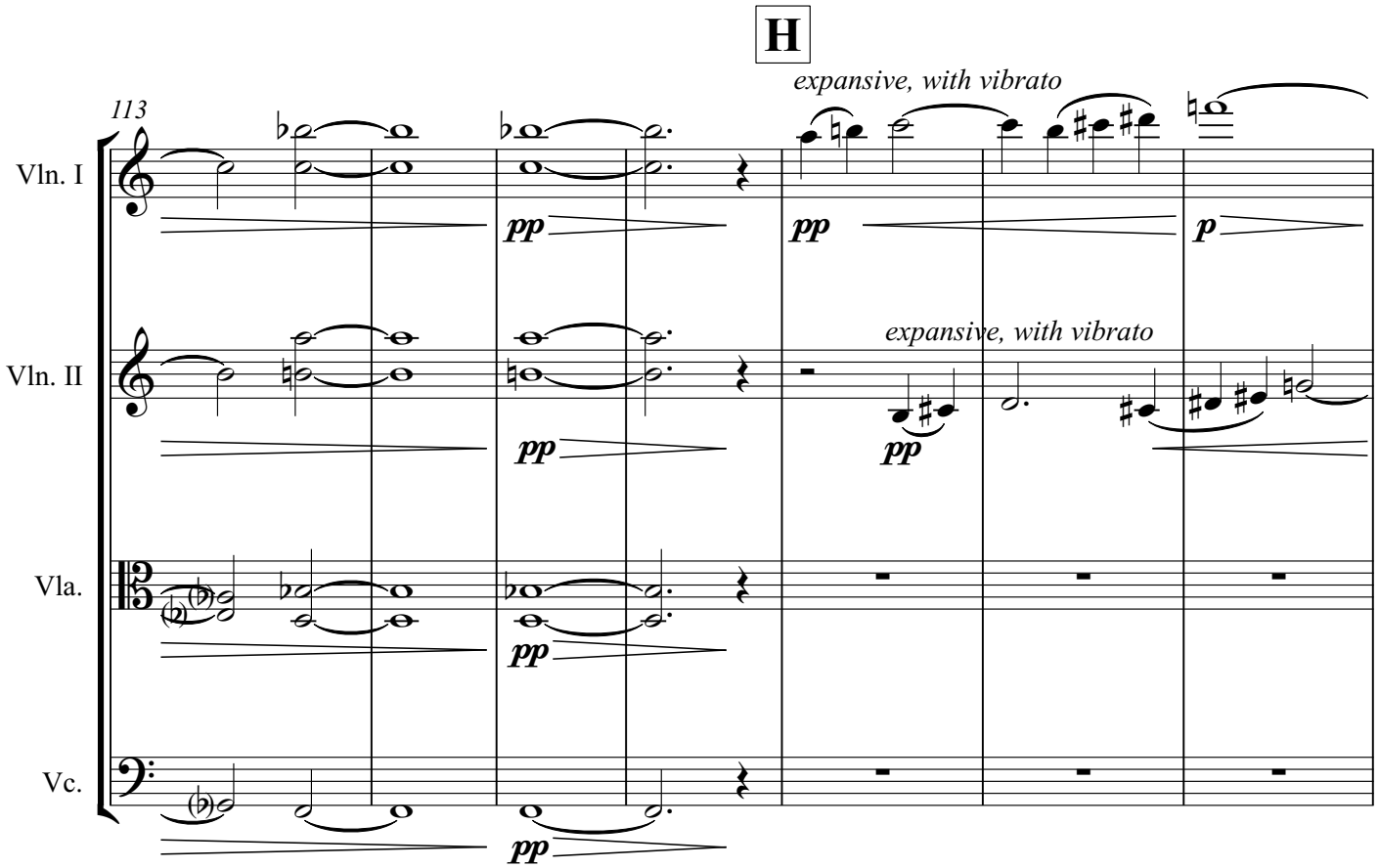

93
Vln. I
Vln. II
Vla.
Vc.
f

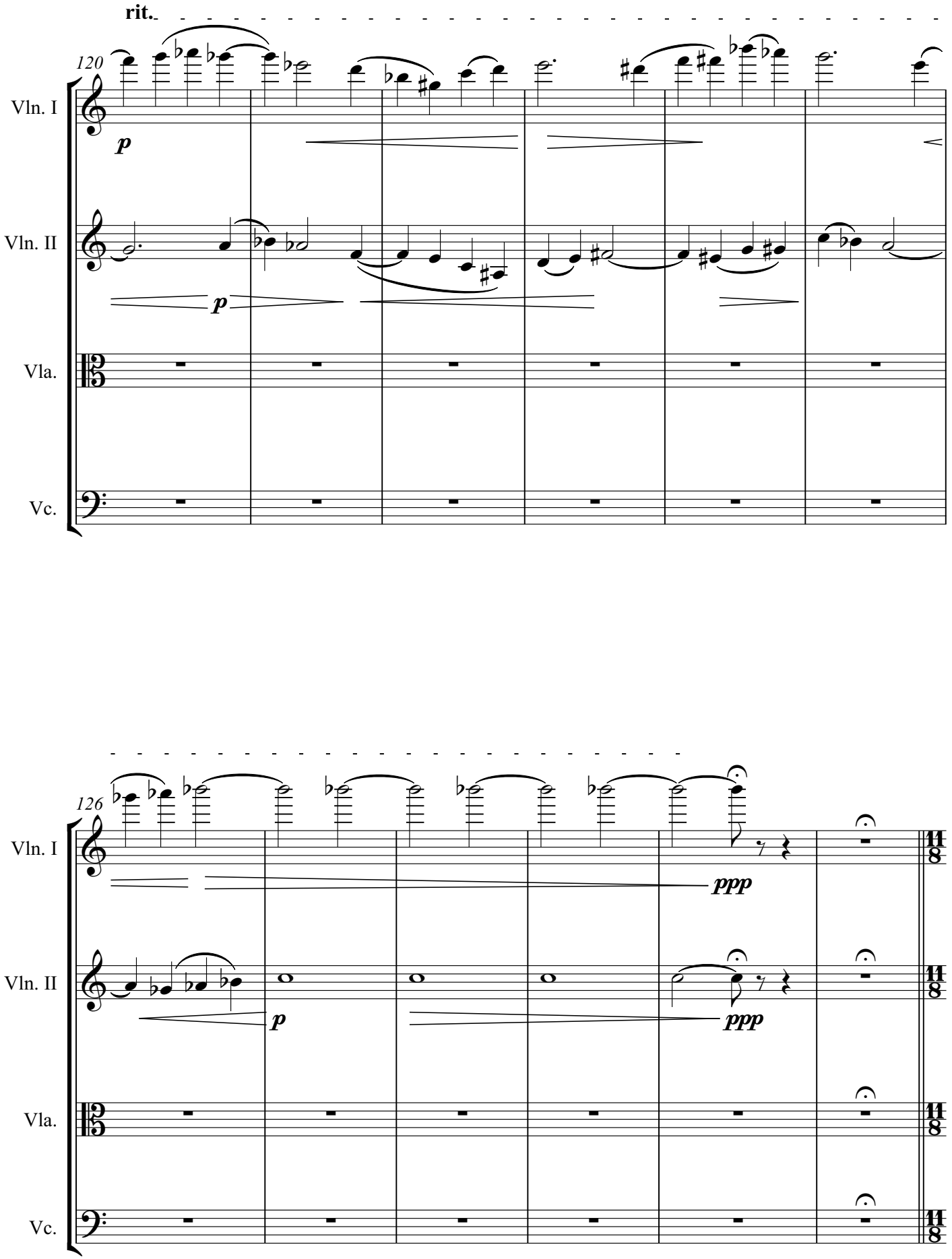

95
Vln. I
Vln. II
Vla.
Vc.
f


97
Vln. I
Vln. II
Vla.
Vc.
ff

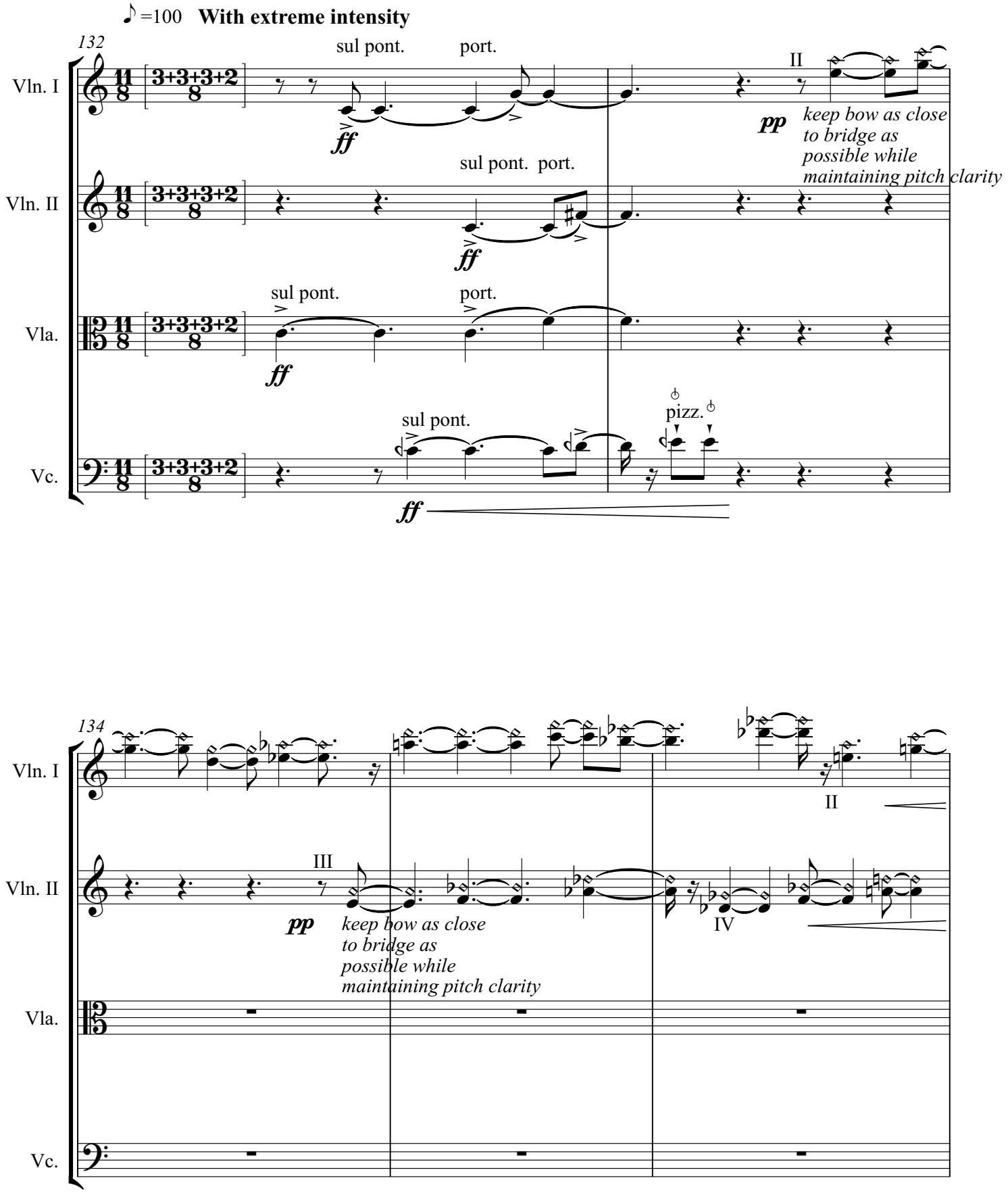

G
forcefully, pushing forward
99
Vln. I
ff
f
forcefully, pushing forward
Vln. II
ff
f
forcefully, pushing forward
Vla.
ff
forcefully, pushing forward
Vc.
ff

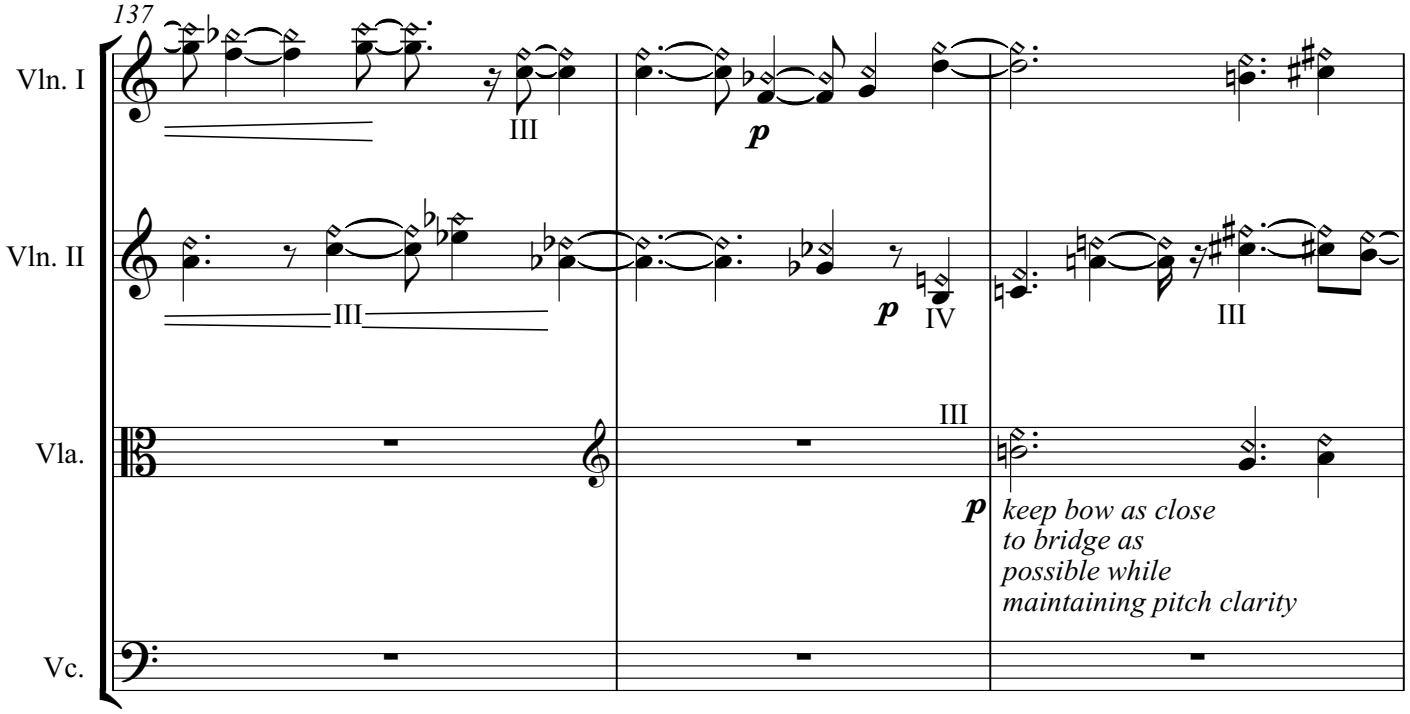

105
Vln. I
Vln. II
Vla.
Vc.
mp
p

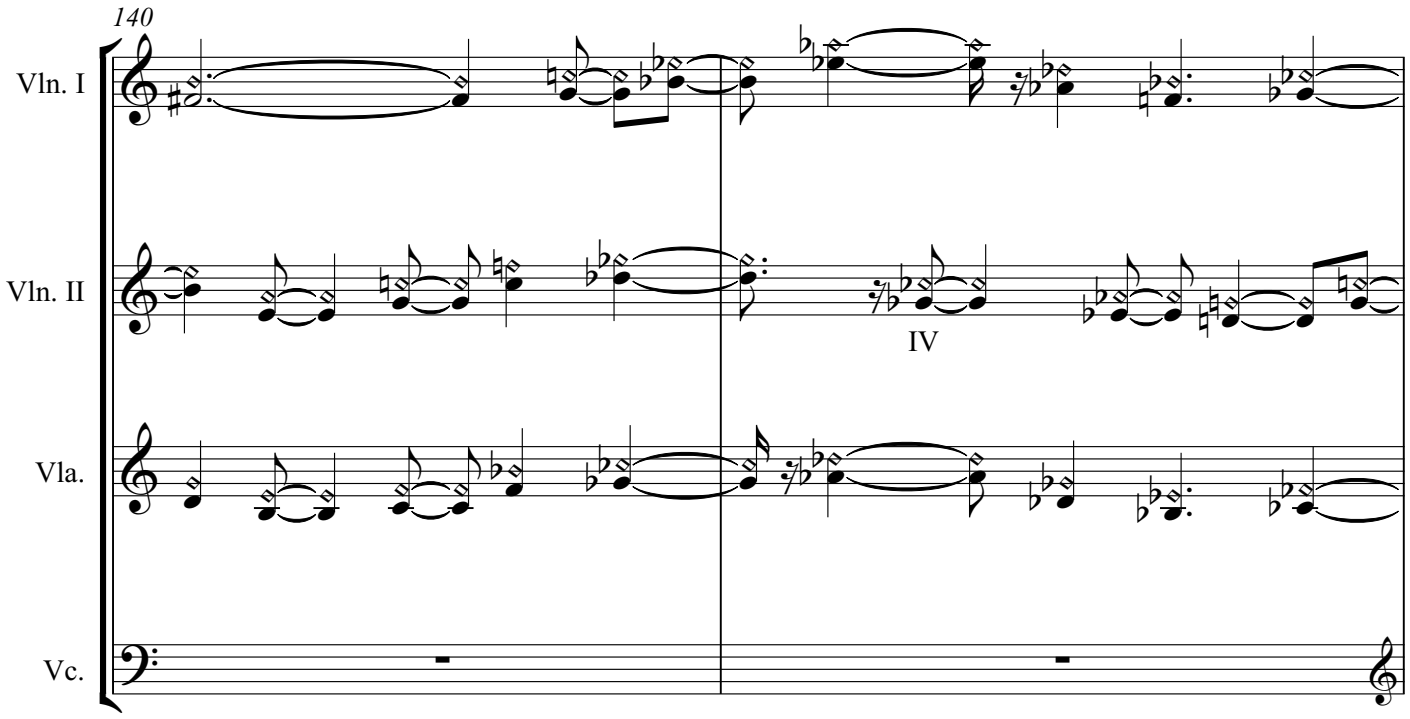

H
expansive, with vibrato
113
Vln. I
Vln. II
Vla.
Vc.
pp
p
expansive, with vibrato

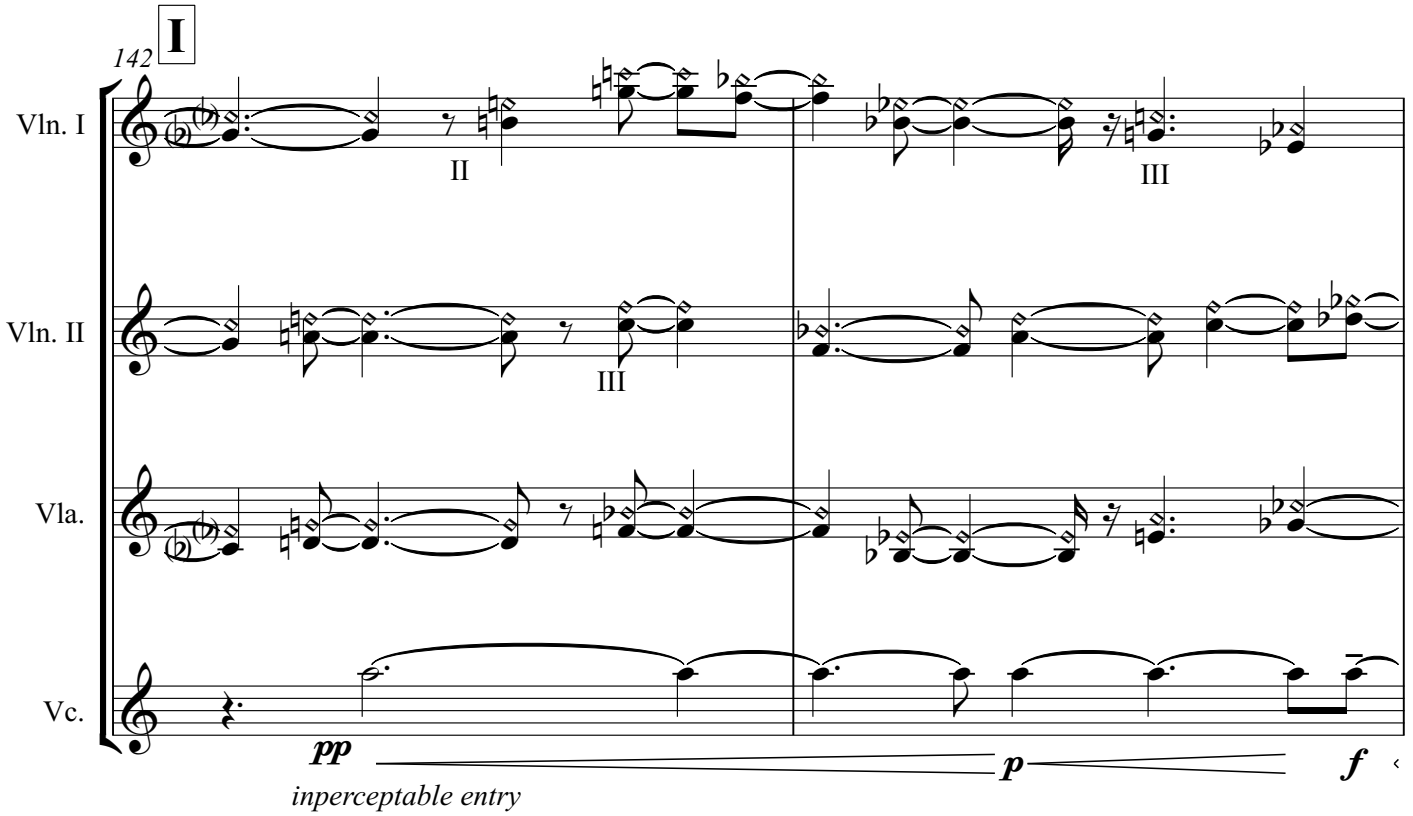

rit.
120
Vln. I
Vln. II
Vla.
Vc.
p
p
126
ppp
ppp

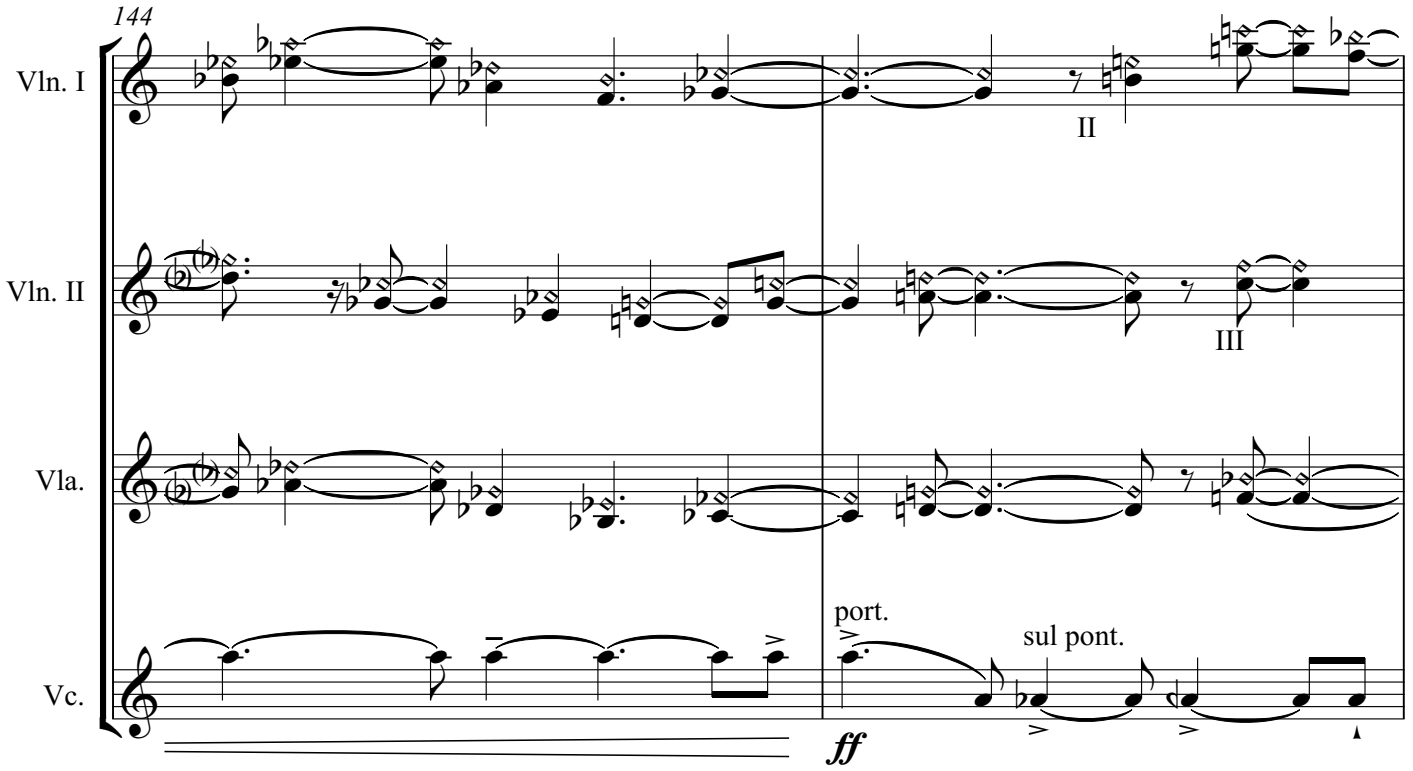
II. "Unimaginable Thirst"

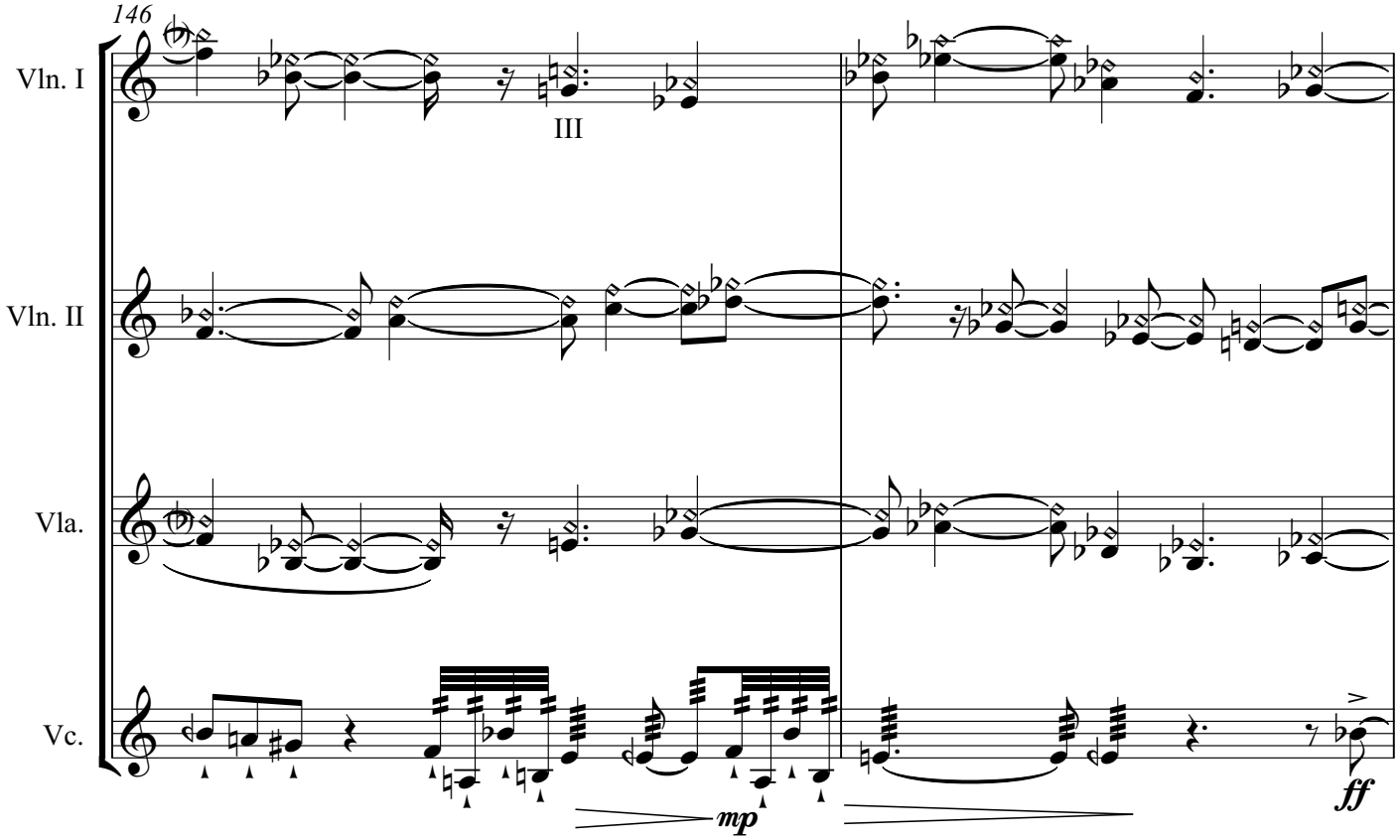


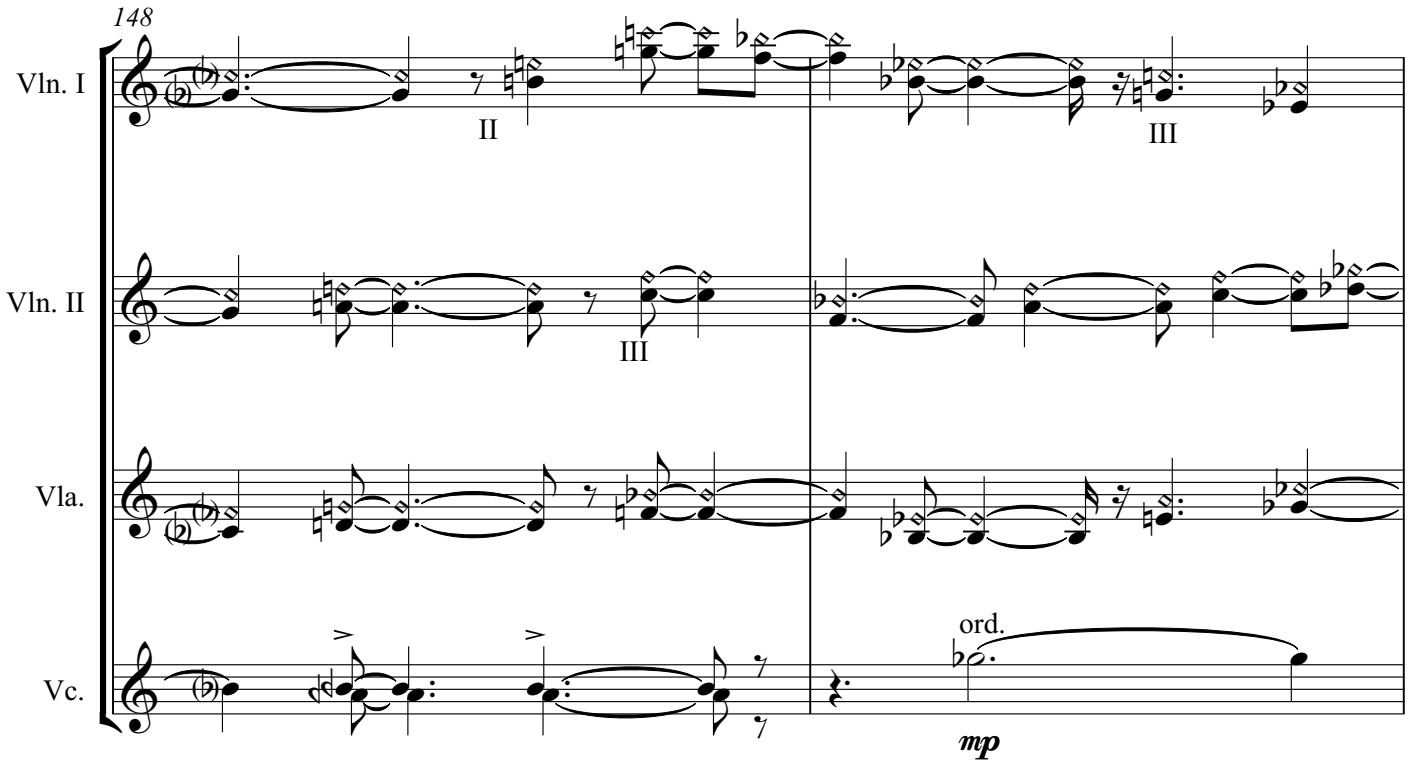

137
Vln. I
Vln. II
Vla.
Vc.
III
p
IV
keep bow as close
to bridge as
possible while
maintaining pitch clarity

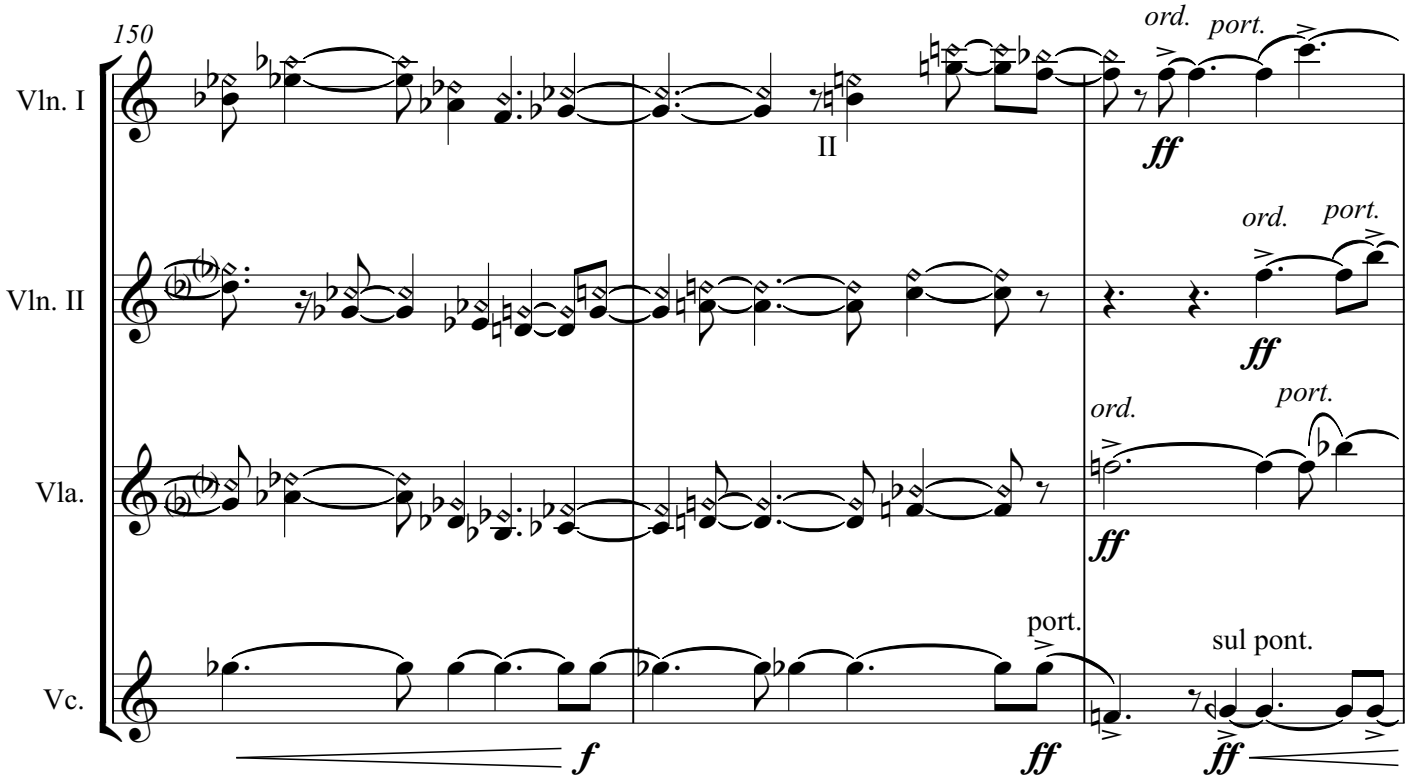

140
Vln. I
Vln. II
Vla.
Vc.
IV

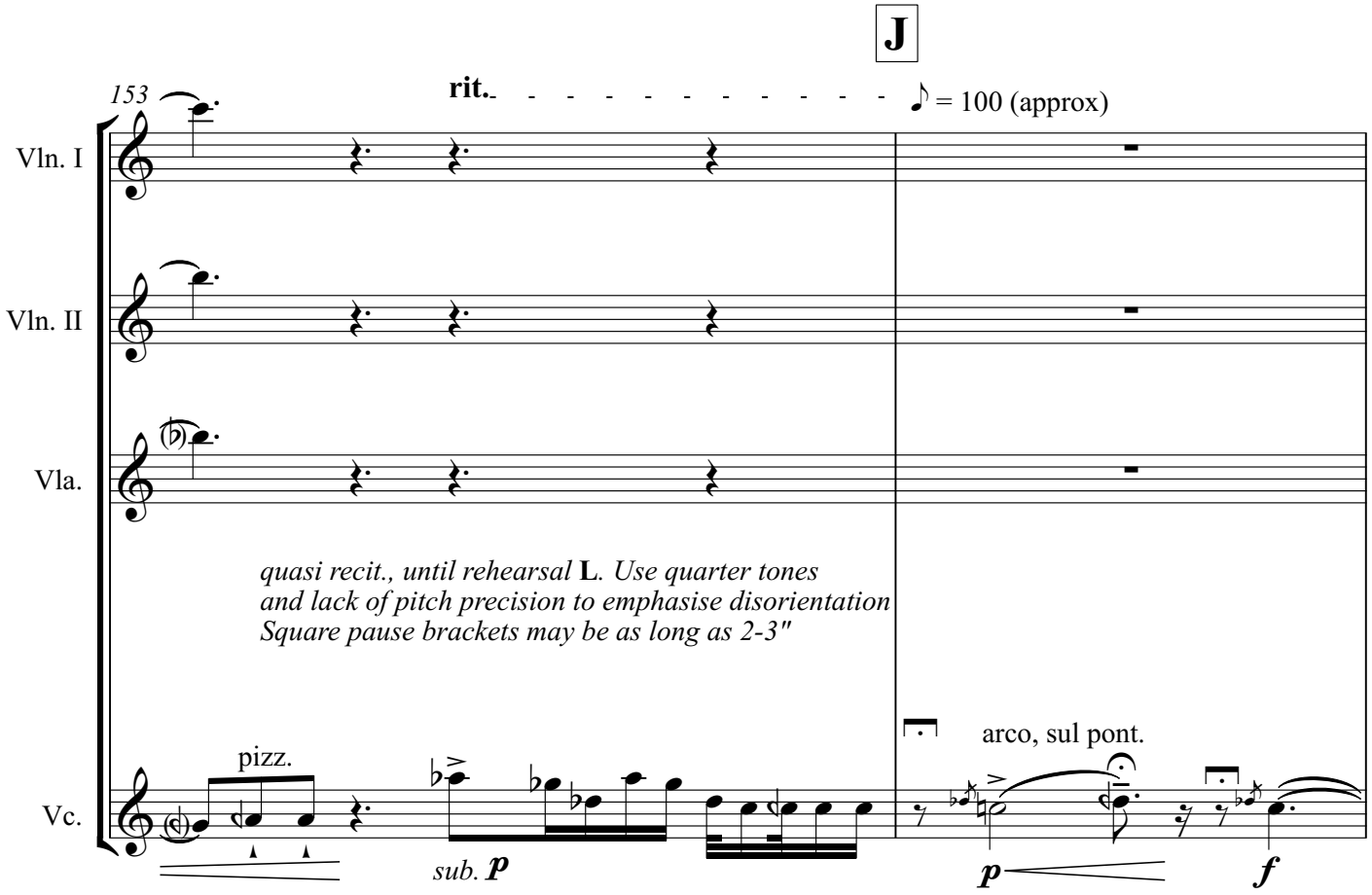

I
142
Vln. I
Vln. II
Vla.
Vc.
II
III
III
pp
p
f
inperceptable entry

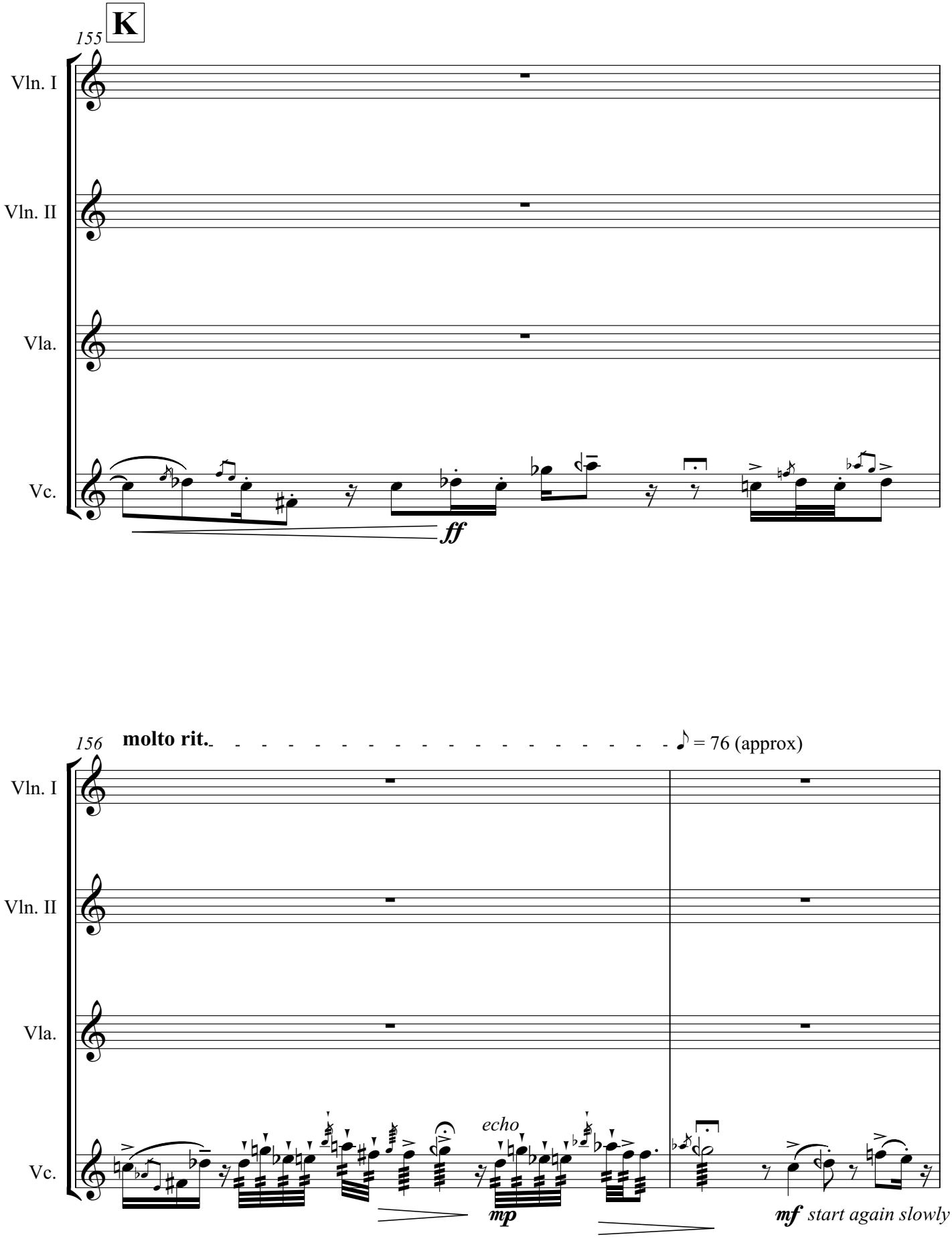

144
Vln. I
Vln. II
Vla.
Vc.
II
III
port.
sul pont.
ff

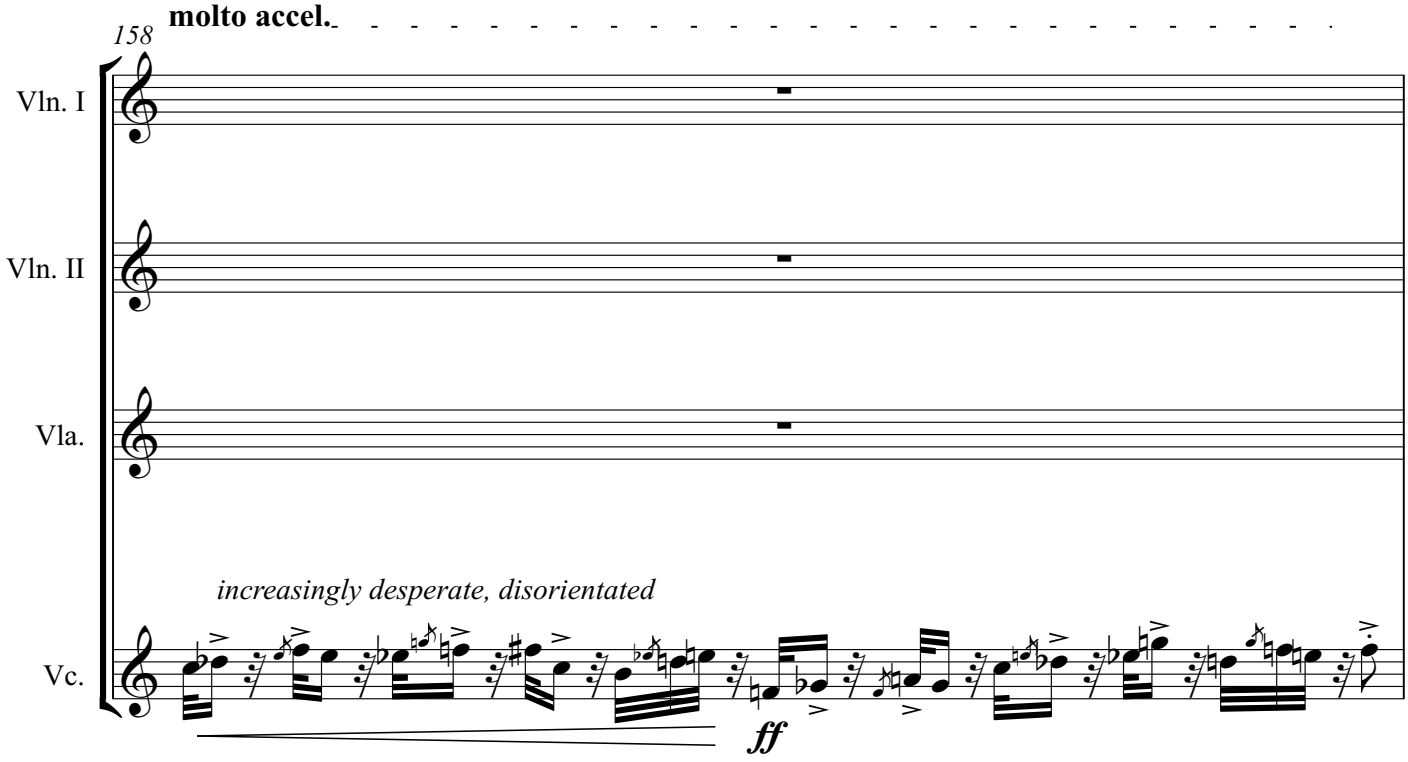

146
Vln. I
Vln. II
Vla.
Vc.
III
mp
ff


148
Vln. I
Vln. II
Vla.
Vc.
II
III
III
ord.
mp

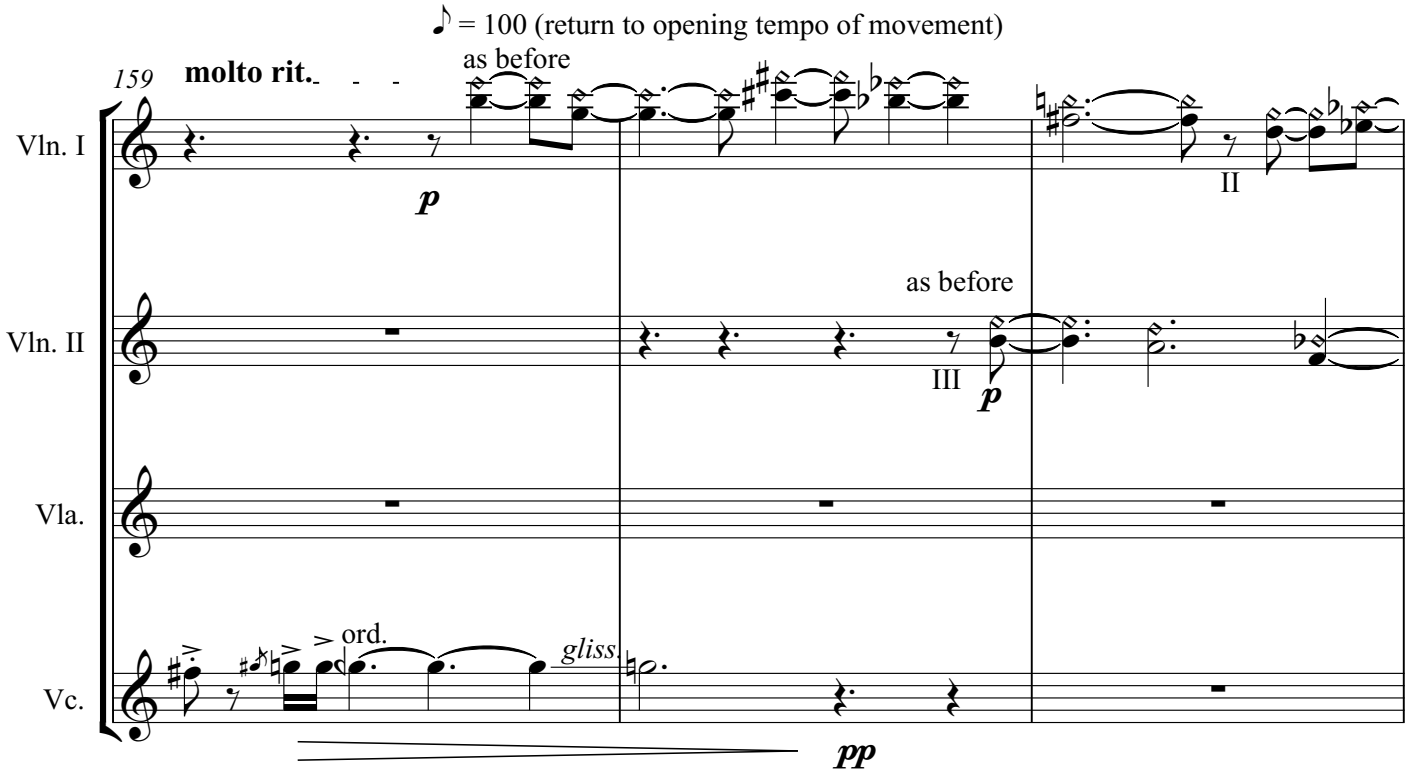

150
Vln. I
Vln. II
Vla.
Vc.
II
ord.
port.
ff
f
sul pont.

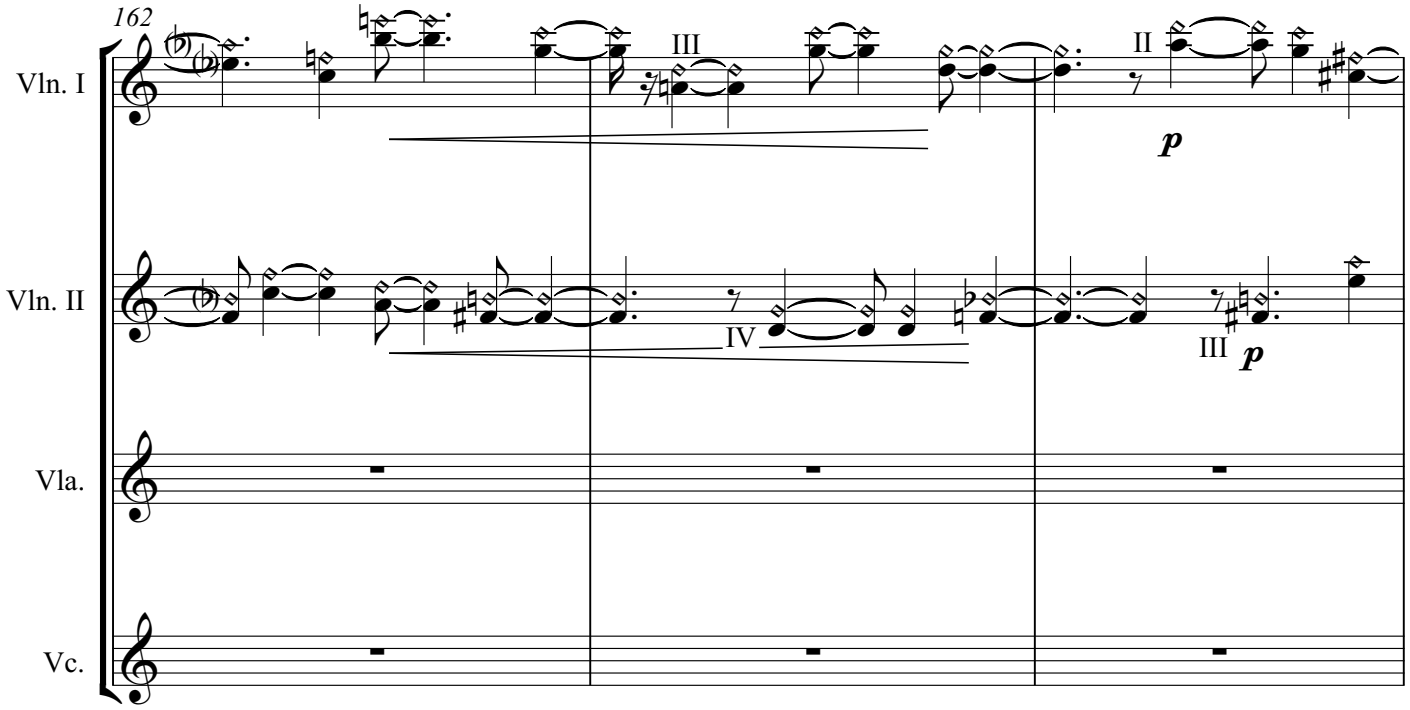

J
153
rit.
♪ = 100 (approx)
Vln. I
Vln. II
Vla.
Vc.
quasi recit., until rehearsal L. Use quarter tones
and lack of pitch precision to emphasise disorientation
Square pause brackets may be as long as 2-3"
pizz.
sub. p
arco, sul pont.
p
f

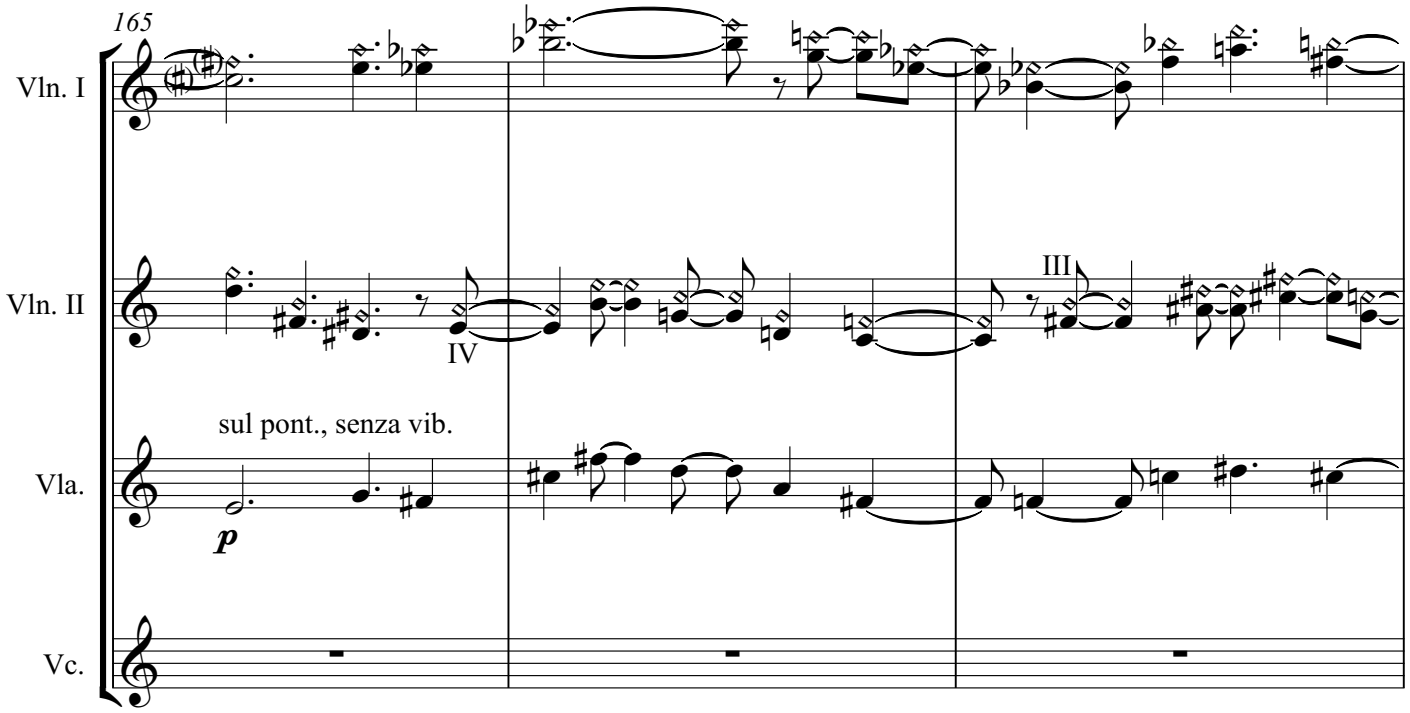

K
155
Vln. I
Vln. II
Vla.
Vc.
ff
156
molto rit.
♪ = 76 (approx)
Vln. I
Vln. II
Vla.
Vc.
echo
mp
mf start again slowly

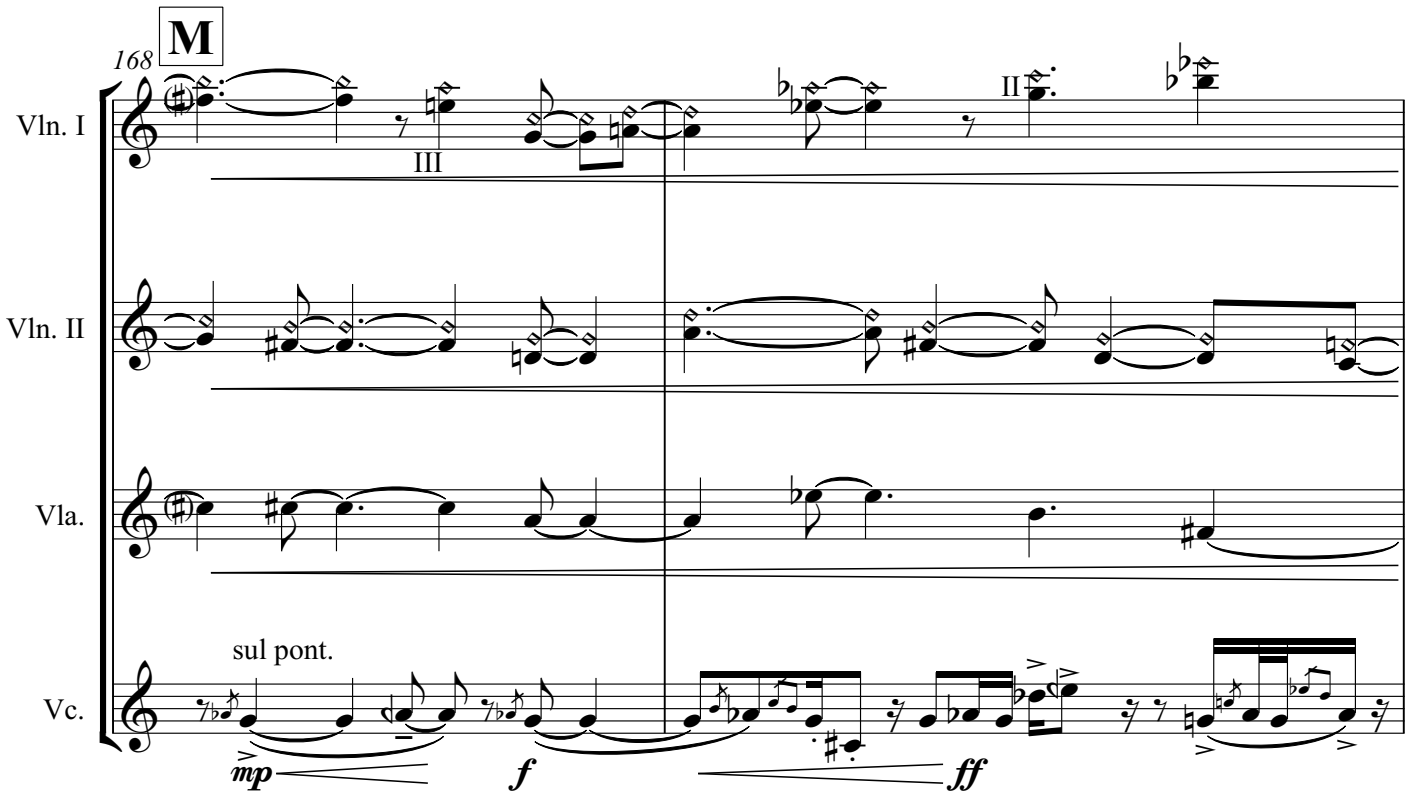

158
molto accel.
Vln. I
Vln. II
Vla.
increasingly desperate, disorientated
Vc.
ff

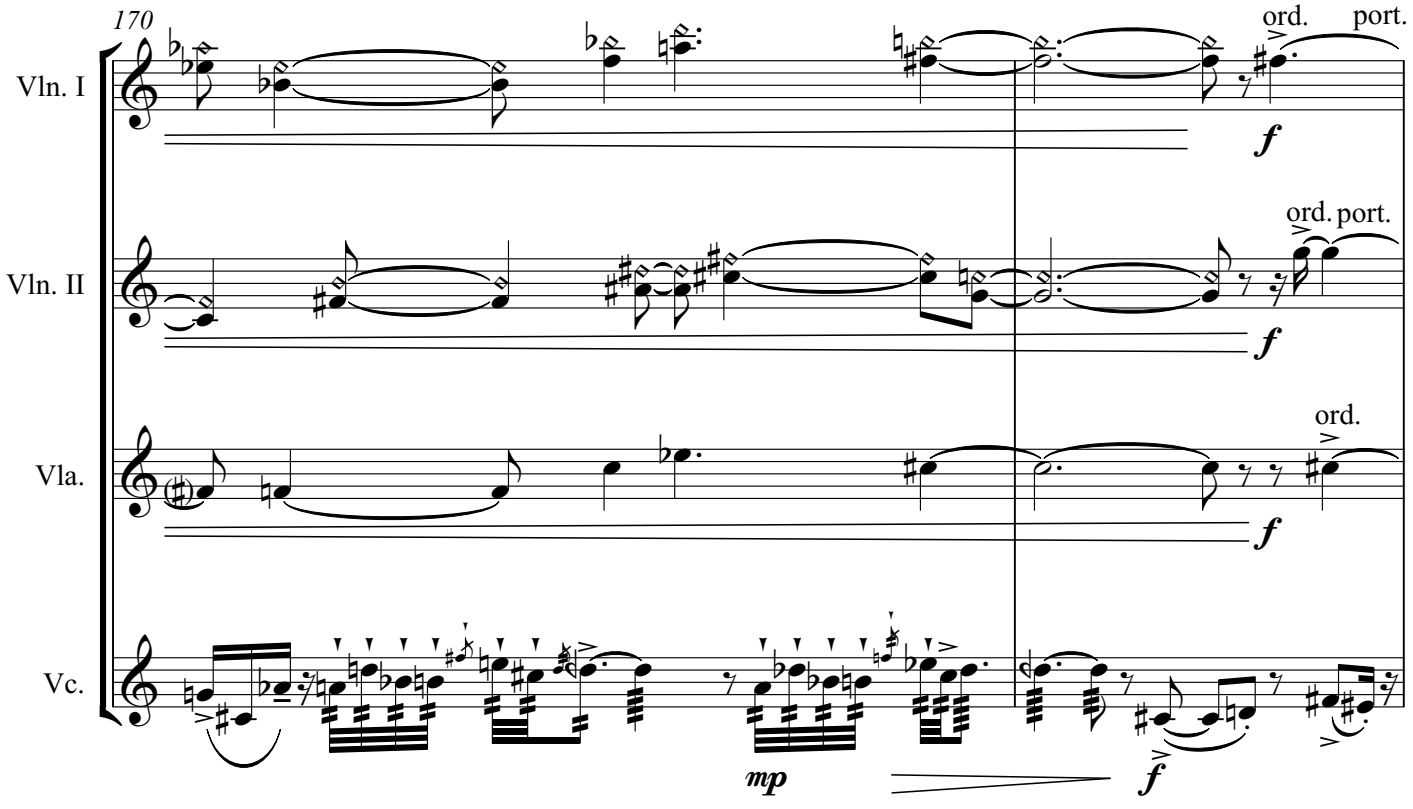
L

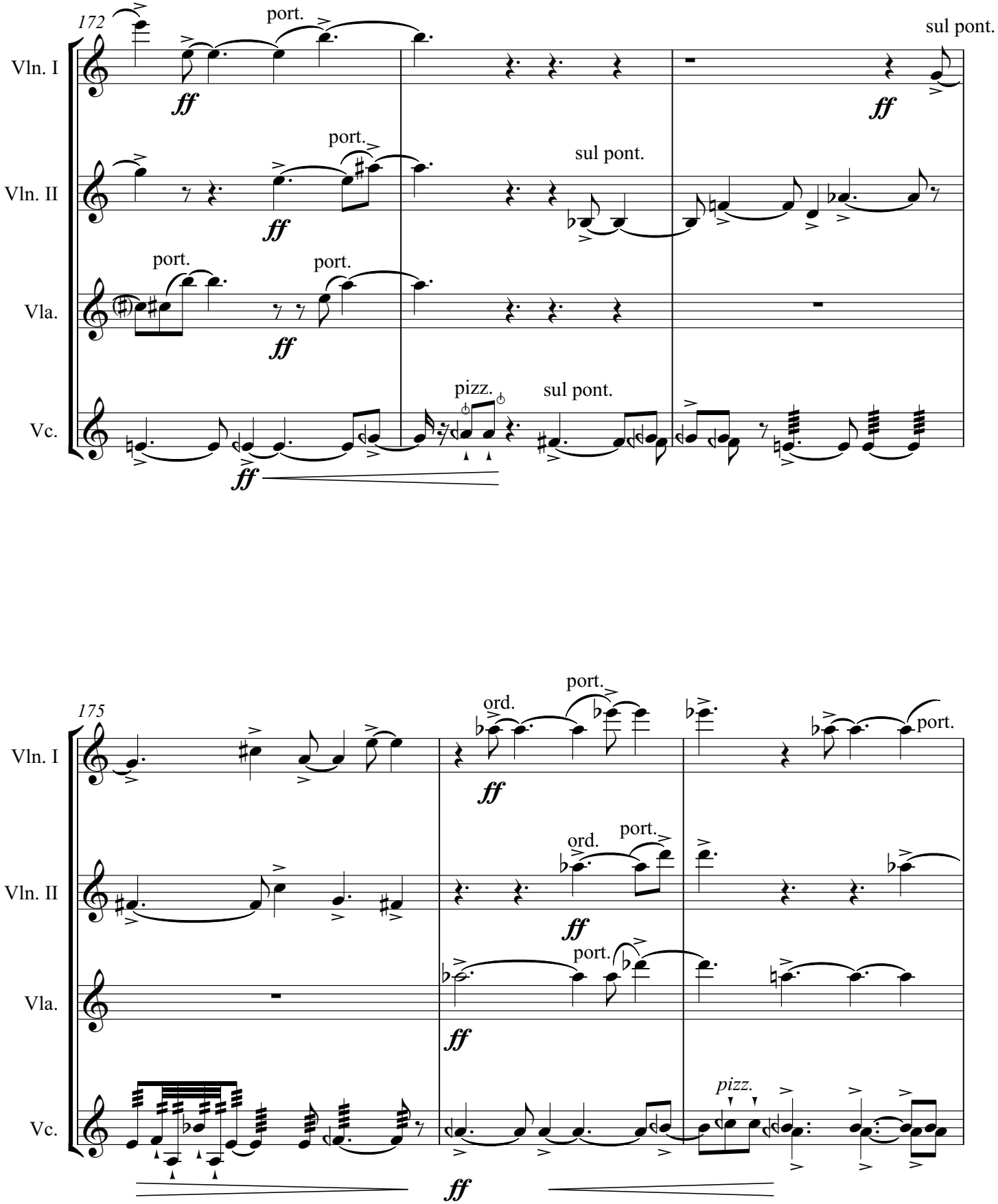

♪ = 100 (return to opening tempo of movement)
159
molto rit.
as before
Vln. I
p
II
as before
Vln. II
III
p
Vla.
ord.
gliss.
Vc.
pp

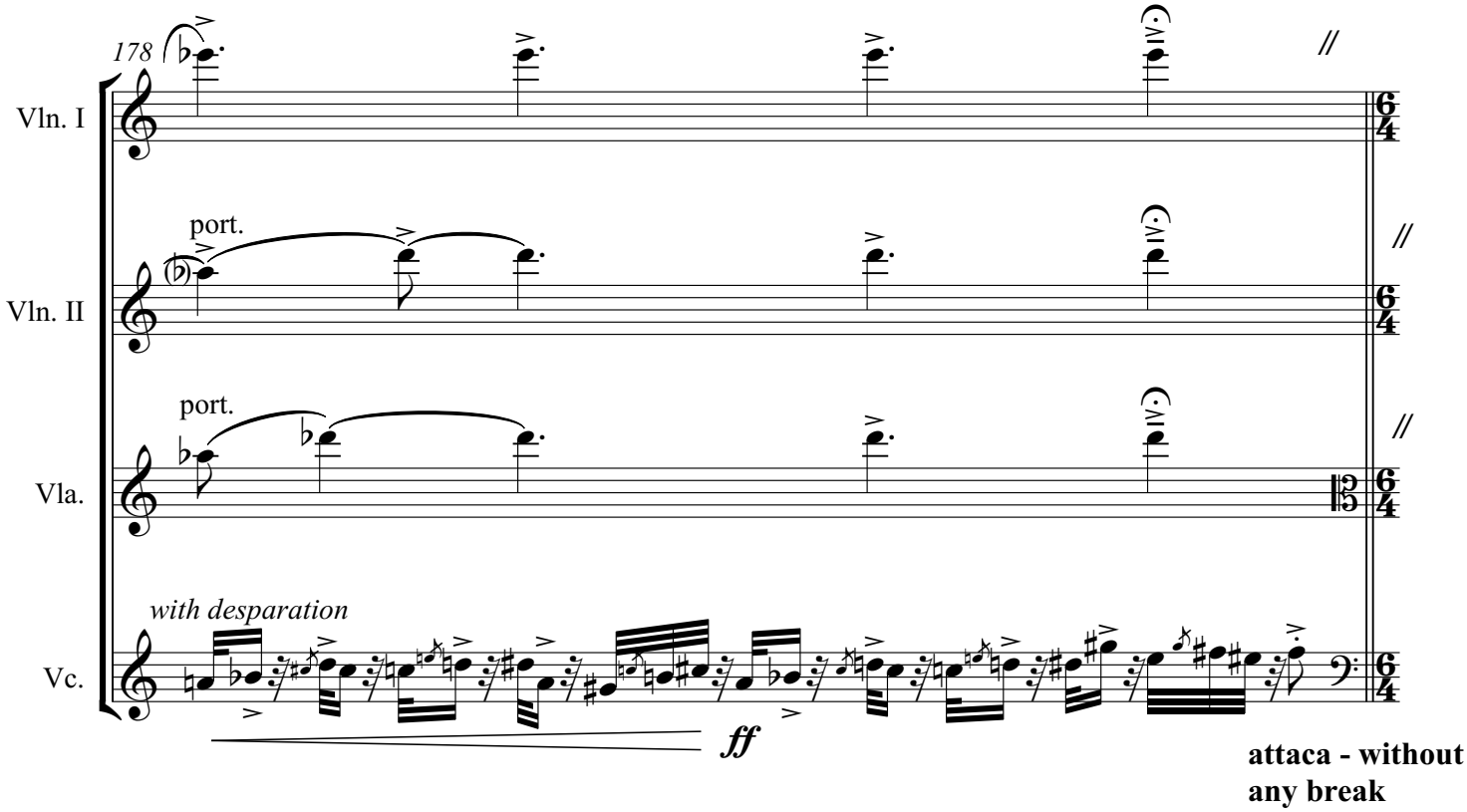

162
Vln. I
Vln. II
Vla.
Vc.
III
II
IV
III
p
p


165
Vln. I
Vln. II
Vla.
Vc.
IV
III
sul pont., senza vib.
p

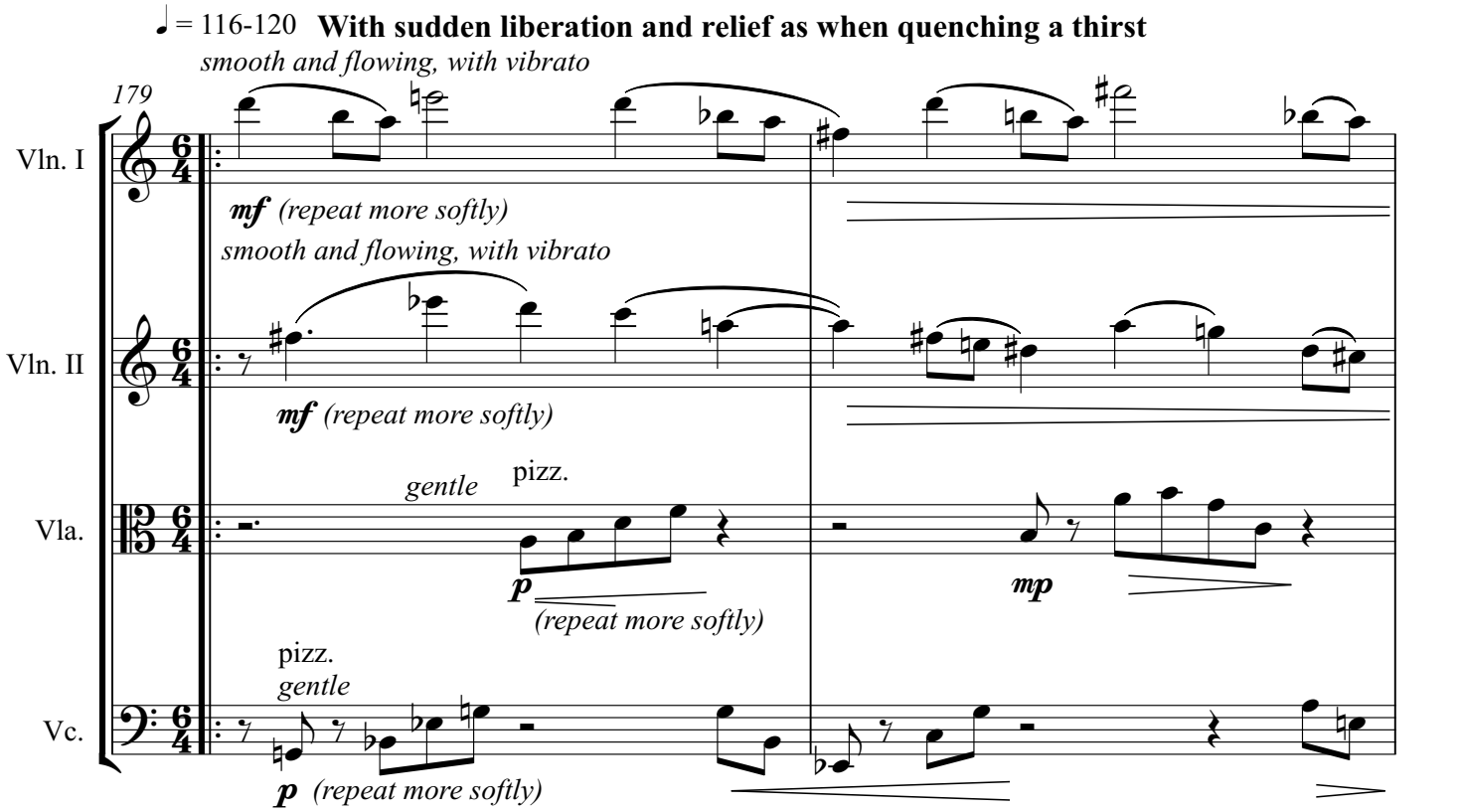

M
168
Vln. I
Vln. II
Vla.
Vc.
III
II
sul pont.
mp
f
ff

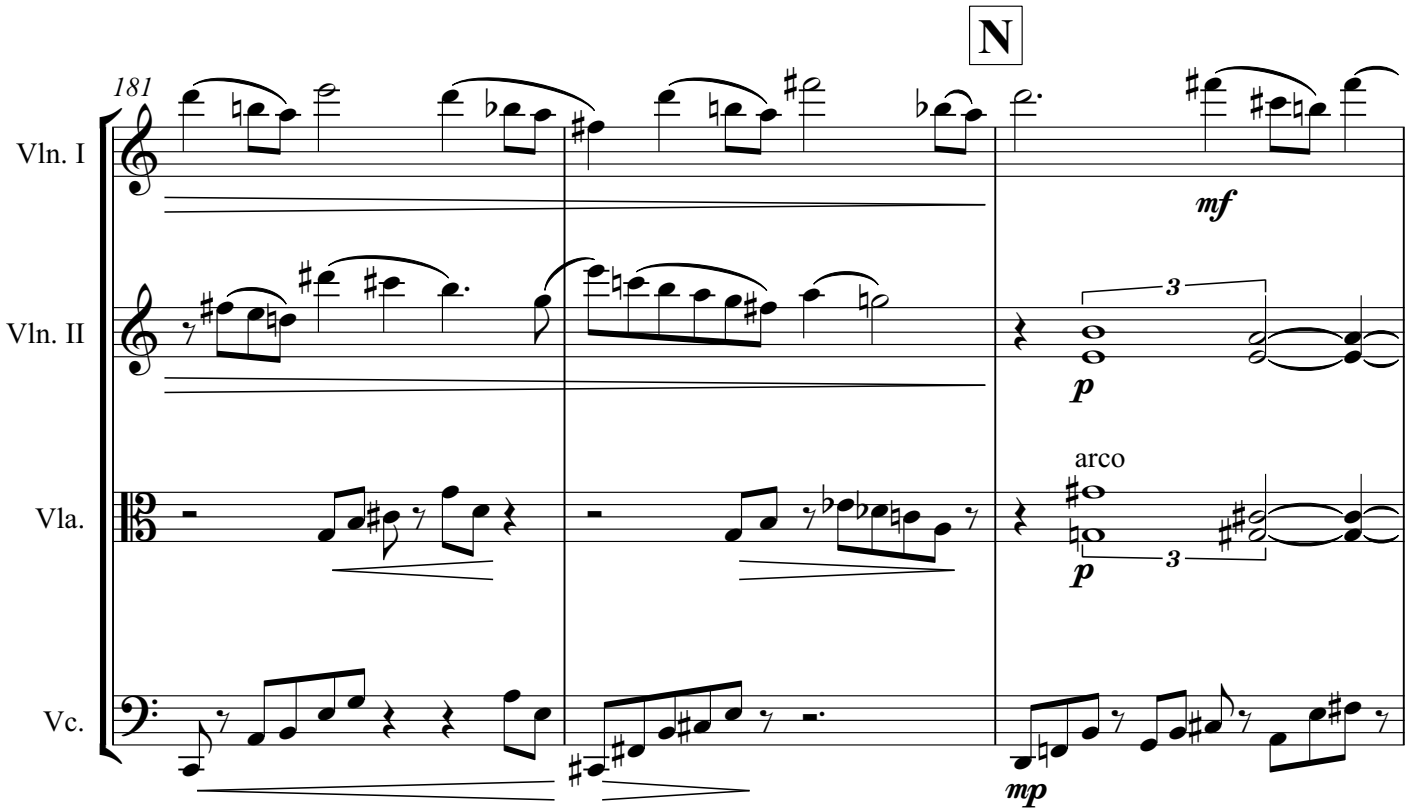

170
Vln. I
Vln. II
Vla.
Vc.
ord.
port.
ord. port.
ord.
f
mp

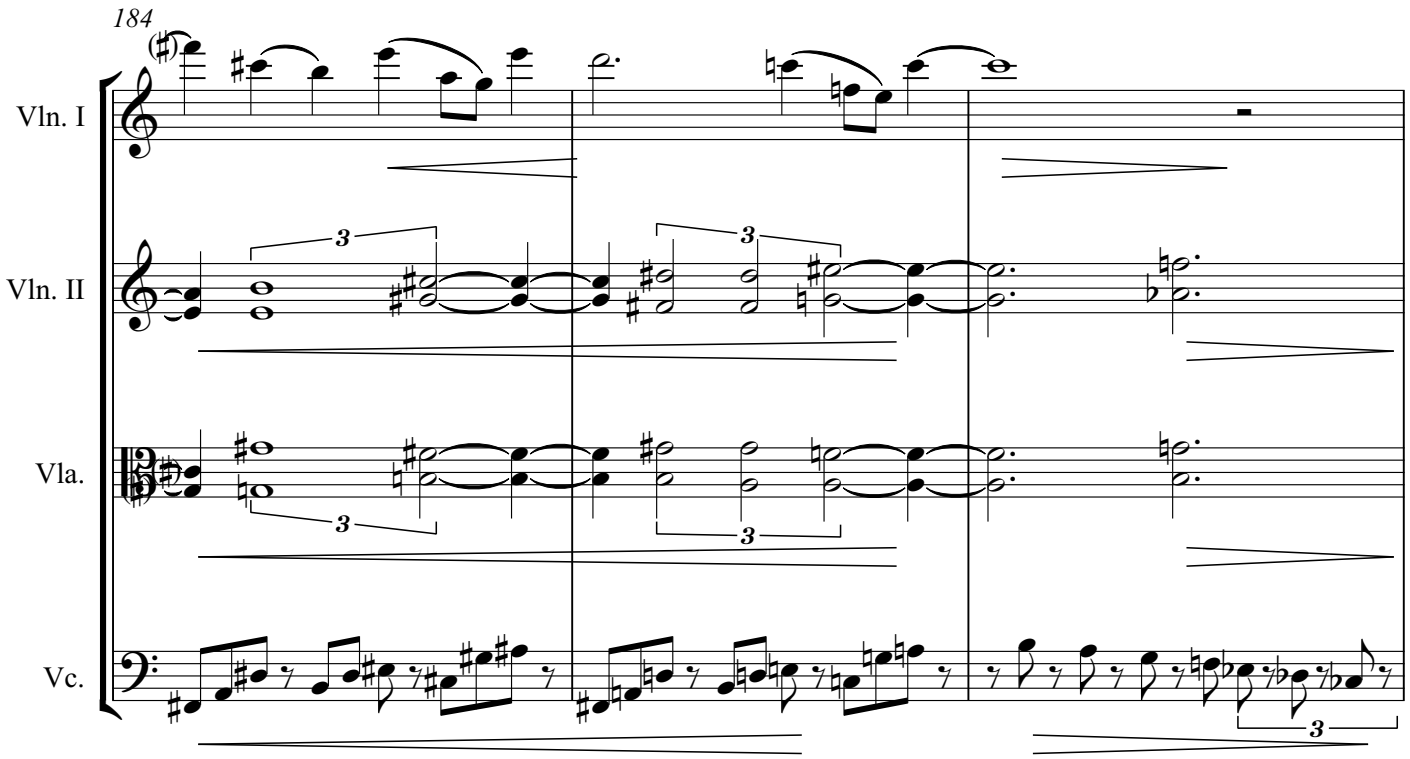

172
Vln. I
Vln. II
Vla.
Vc.
port.
sul pont.
pizz.
ff
175
ord.
pizz.

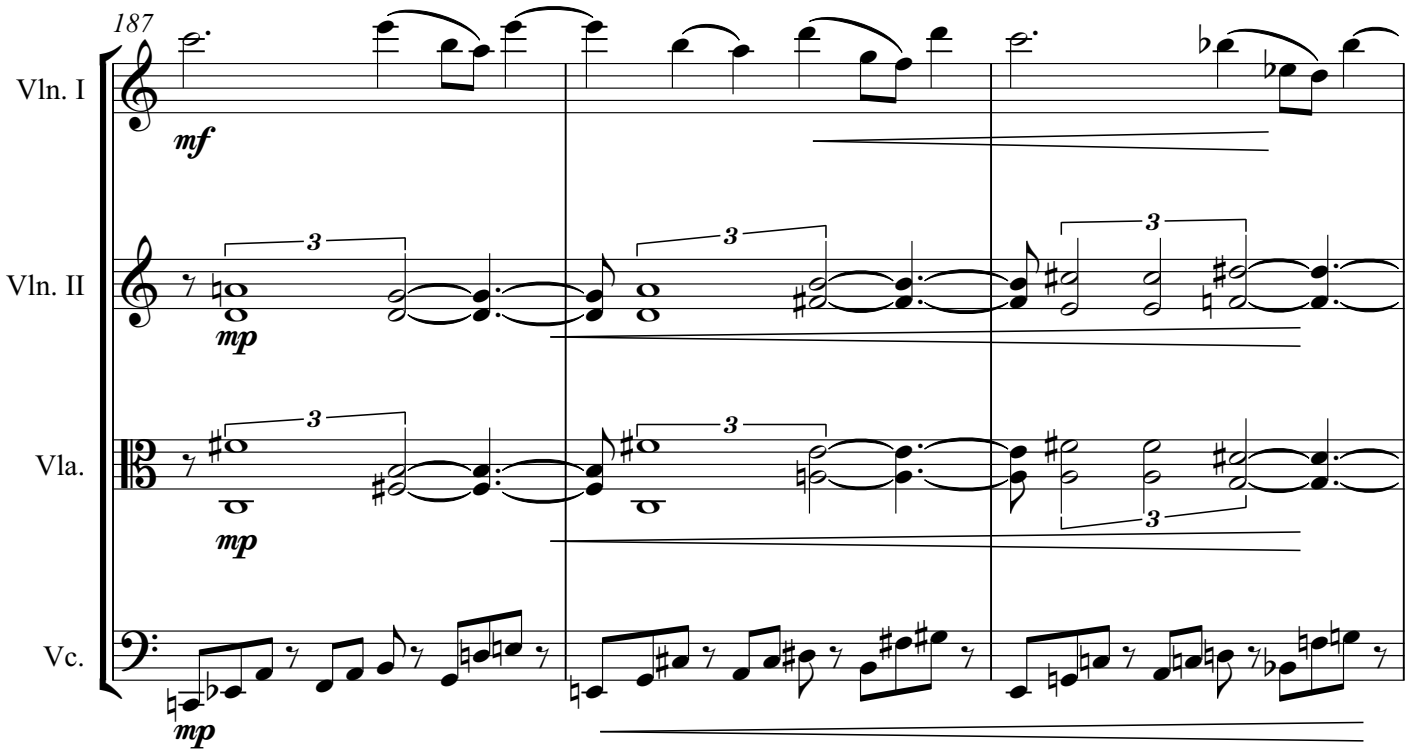


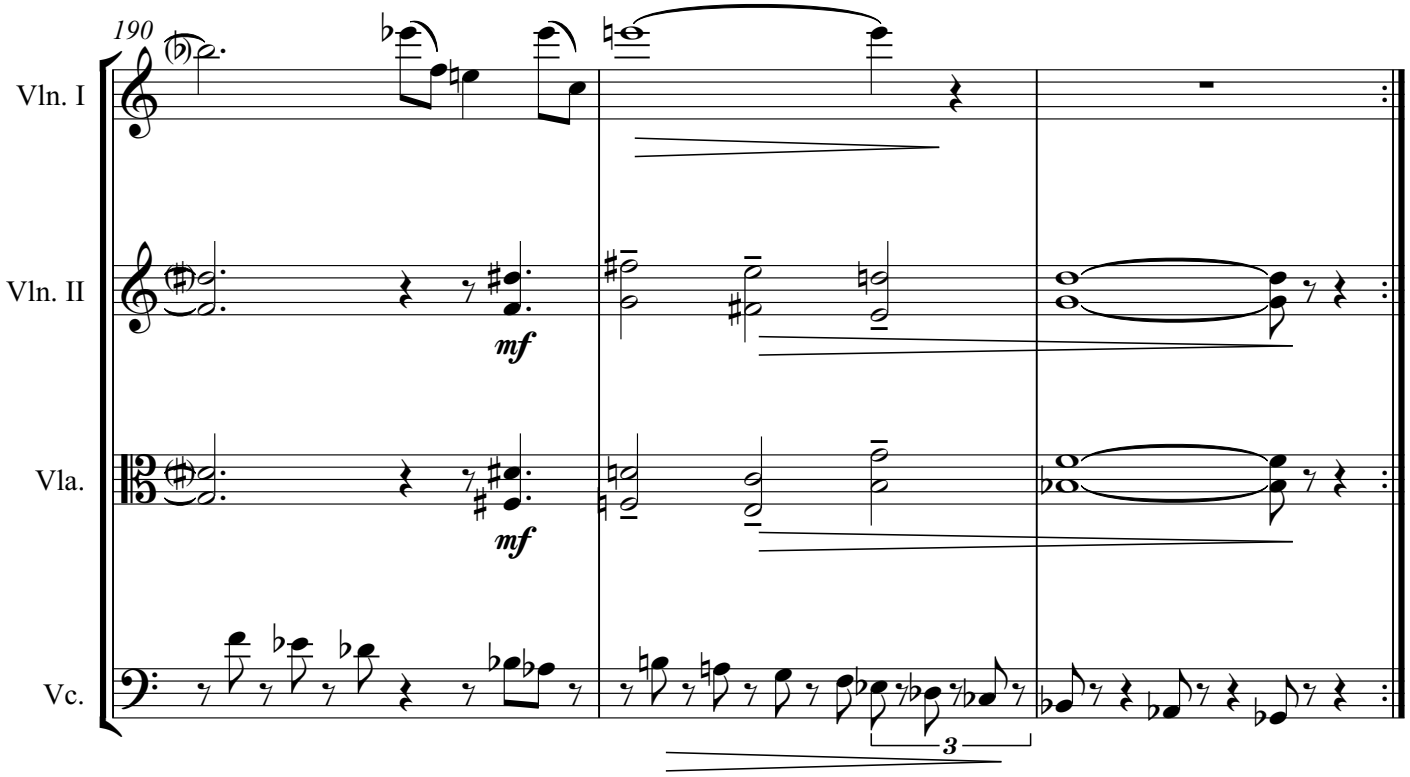
III. Wash me throughly

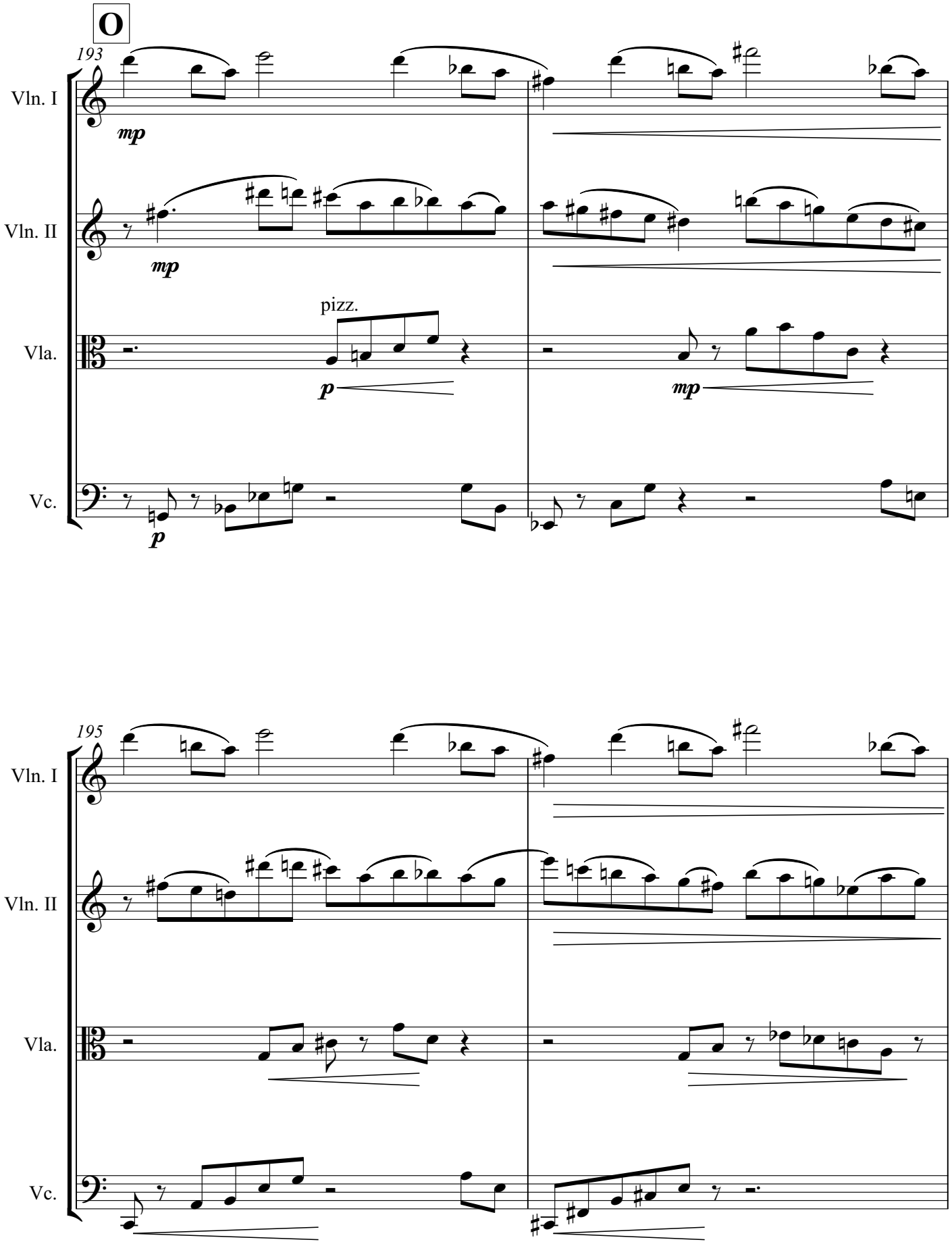


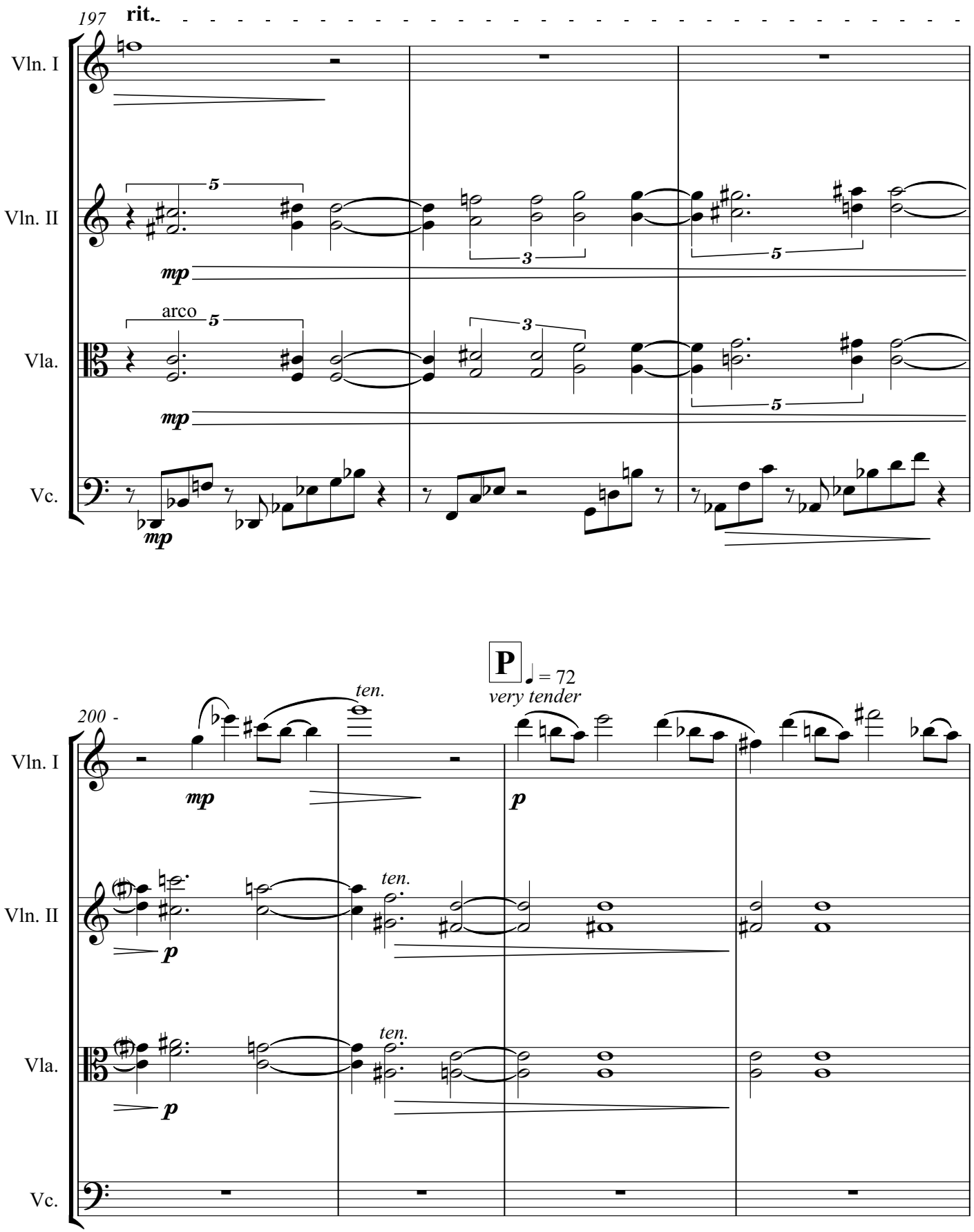

N
181
Vln. I
Vln. II
Vla.
Vc.
mf
p
arco
p
mp

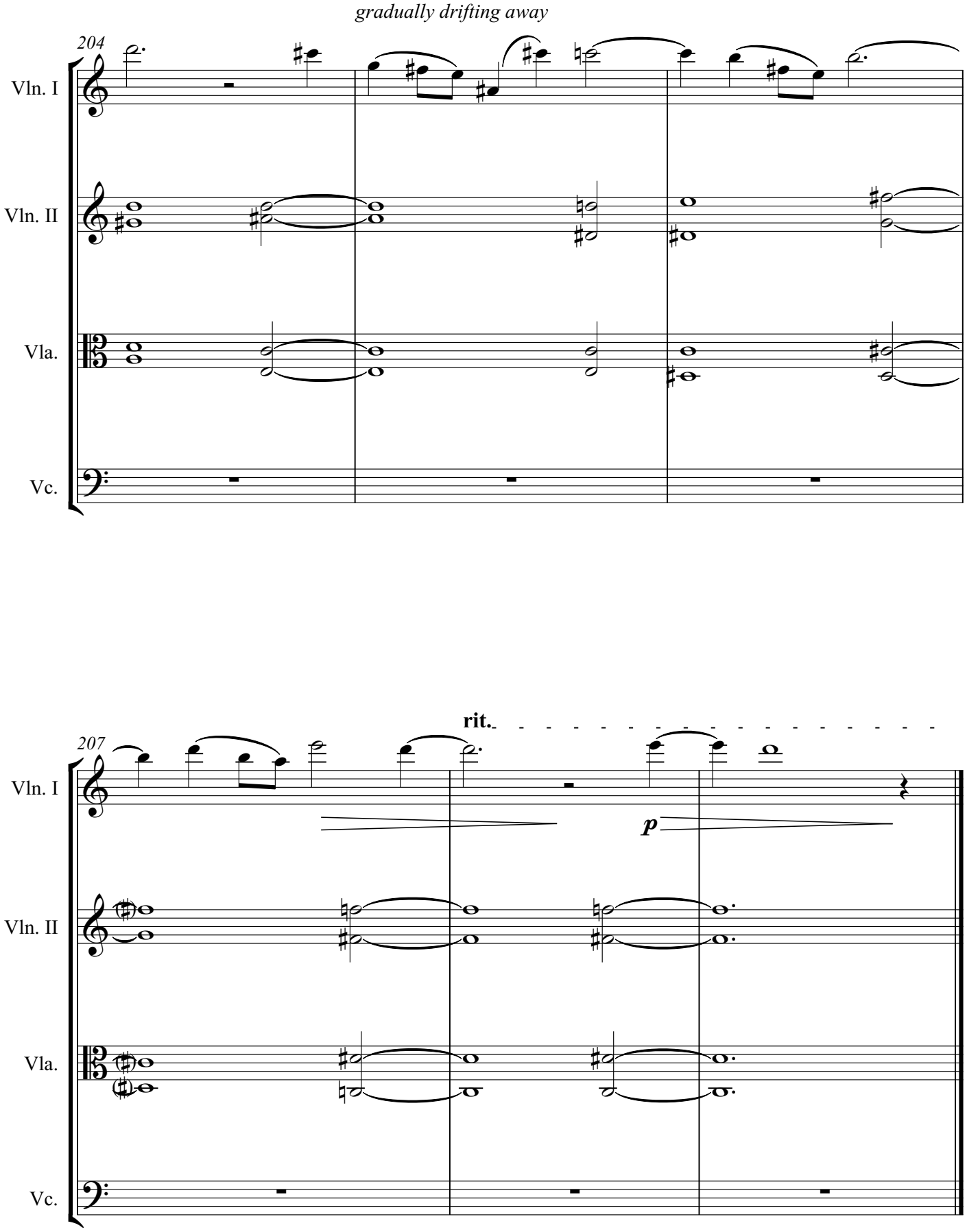

184
Vln. I
Vln. II
Vla.
Vc.


187
Vln. I
Vln. II
Vla.
Vc.
mf
mp
3


190
Vln. I
Vln. II
Vla.
Vc.
mf
3

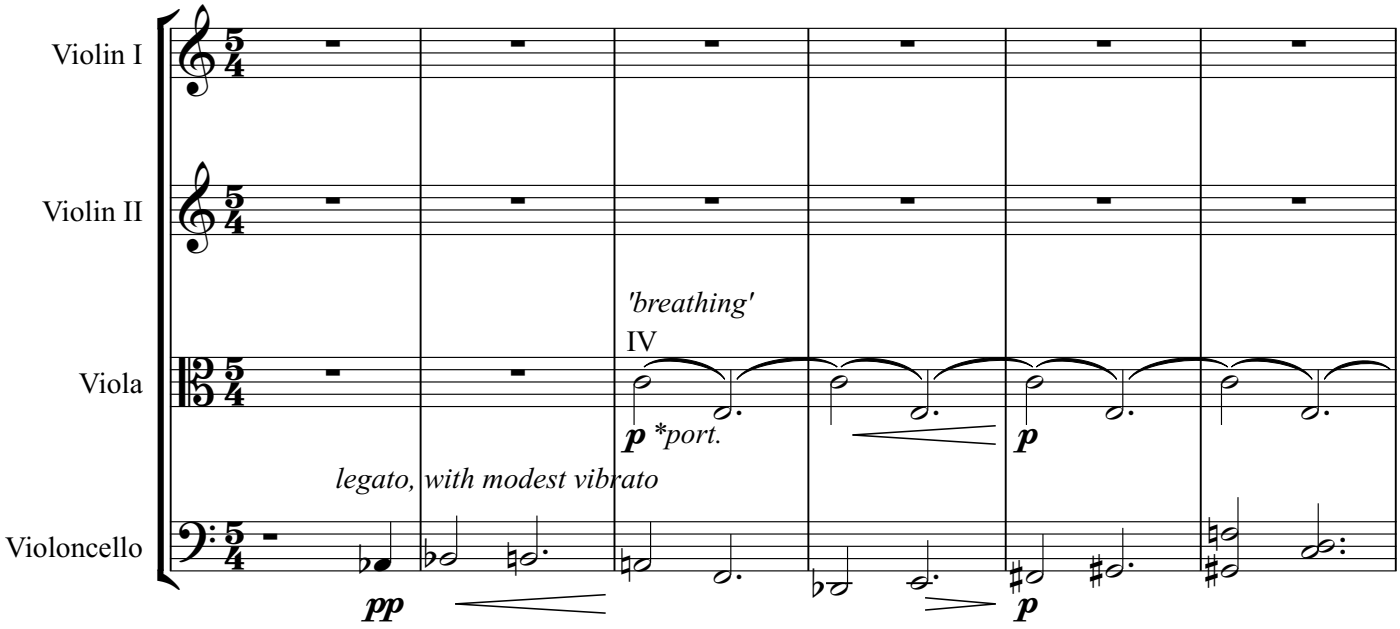

O
193
Vln. I
mp
Vln. II
mp
pizz.
Vla.
p
mp
Vc.
p
195
Vln. I
Vln. II
Vla.
Vc.


197
rit.
Vln. I
Vln. II
Vla.
Vc.
arco
mp
P
= 72
very tender
200
ten.
p

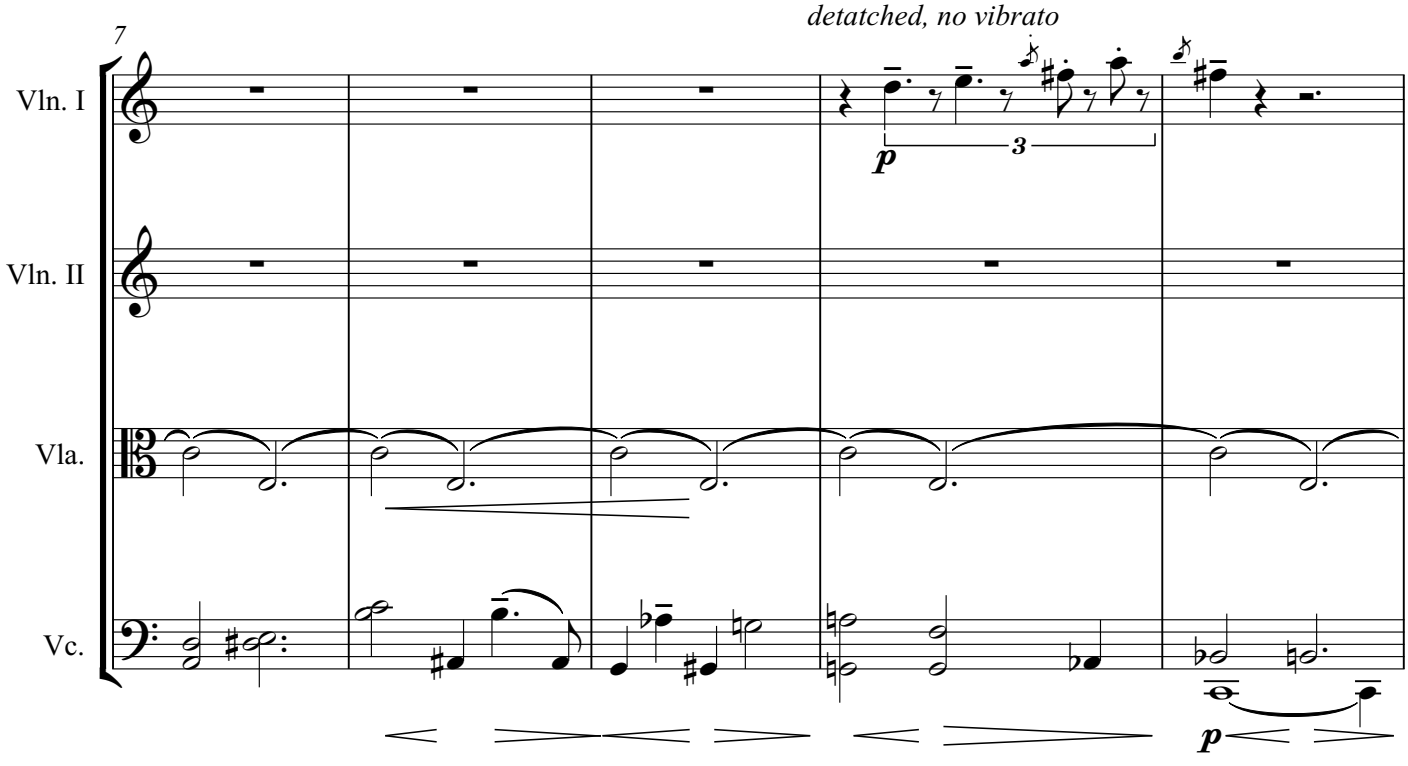

gradually drifting away
204
Vln. I
Vln. II
Vla.
Vc.
rit.
207
Vln. I
p
Vln. II
Vla.
Vc.

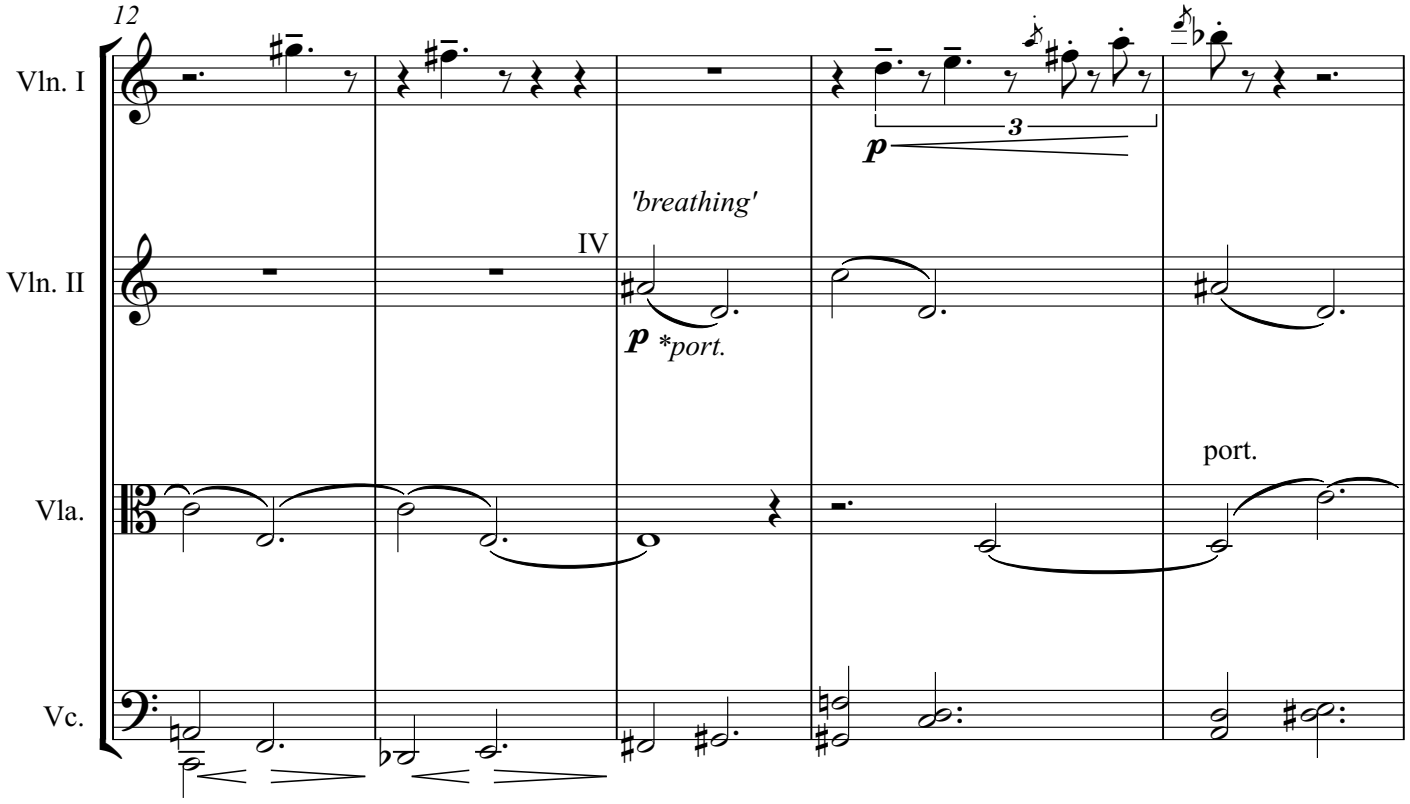
IV: "I'm carrying fluid"

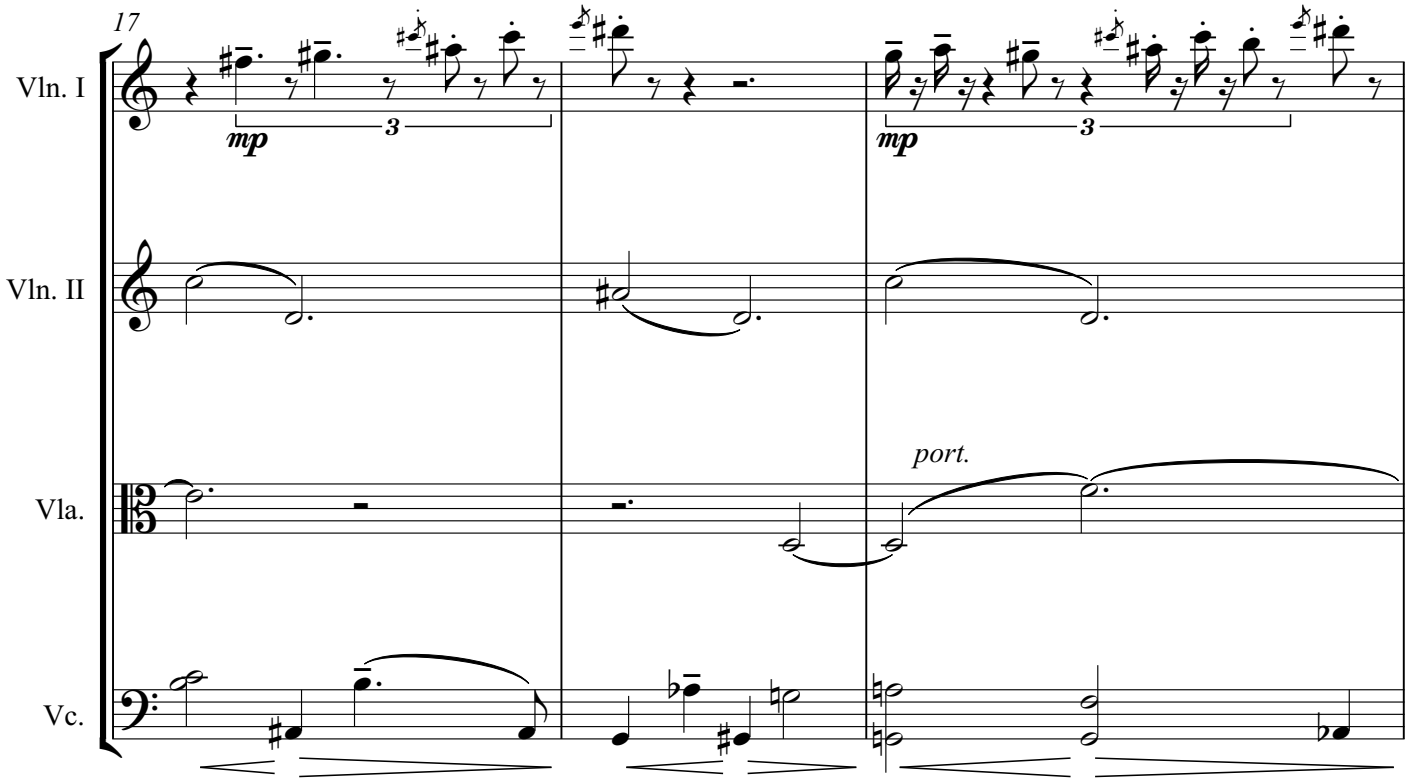
♩ = 50 **Gentle to start with, but with increased breathless urgency with each increase in tempo**

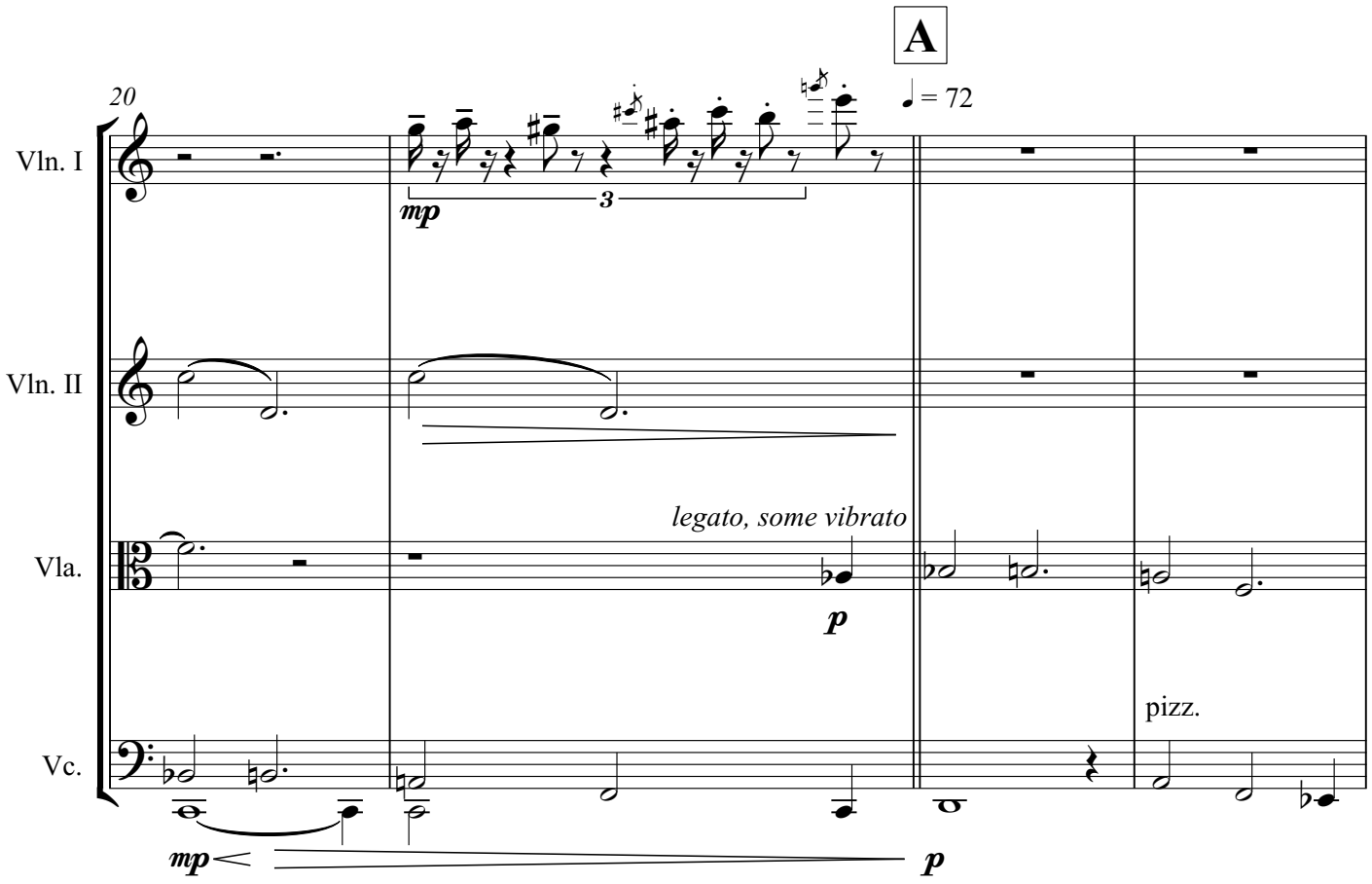


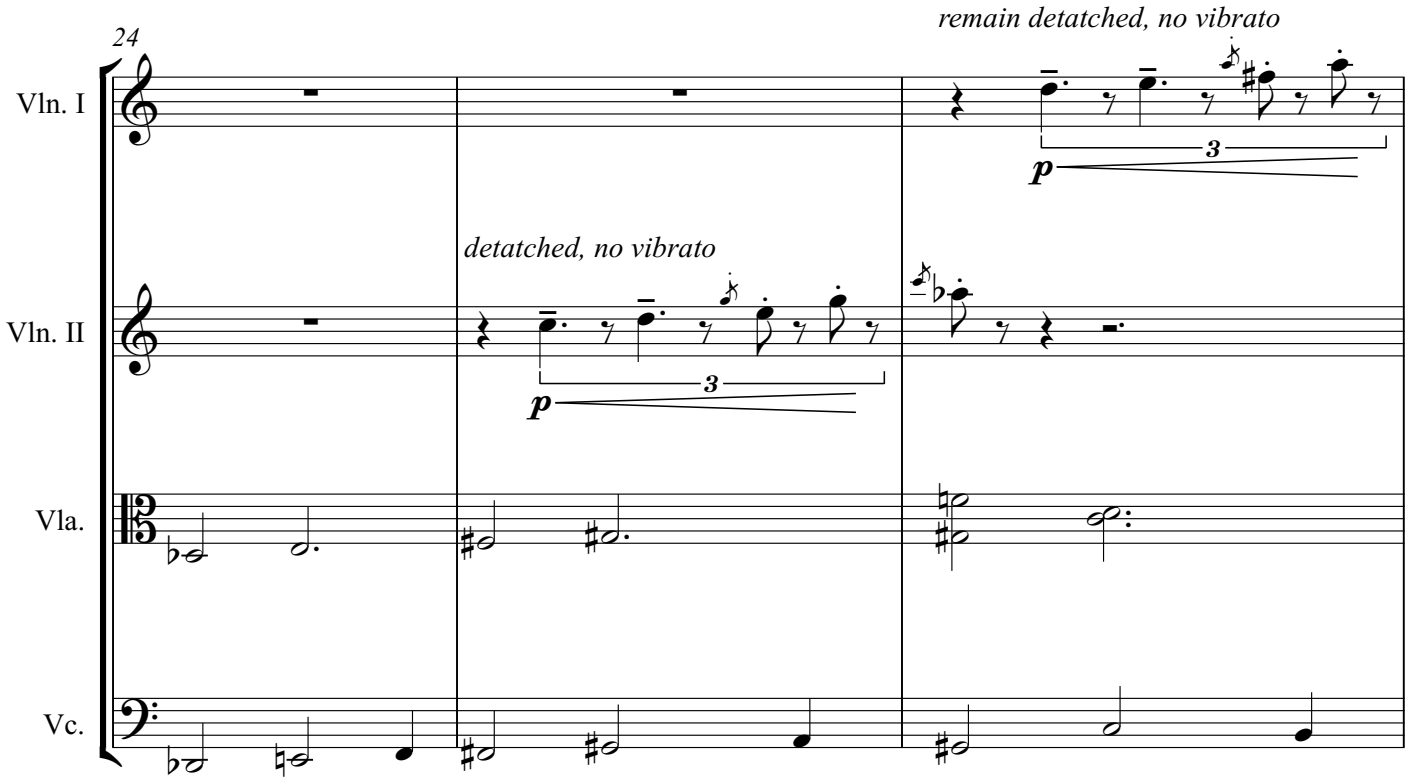
Where feasible each player should inhale (minim) and exhale (dotted minim) with each bar;
these 'breathing cycles' become shorter as the movement accelerates. This is not intedned to be audible, but to embody the sense of progressive breathlessness in the performers.
*portamentos throughout should not be too early and not dominate, but continue throughout passages marked 'breathing'

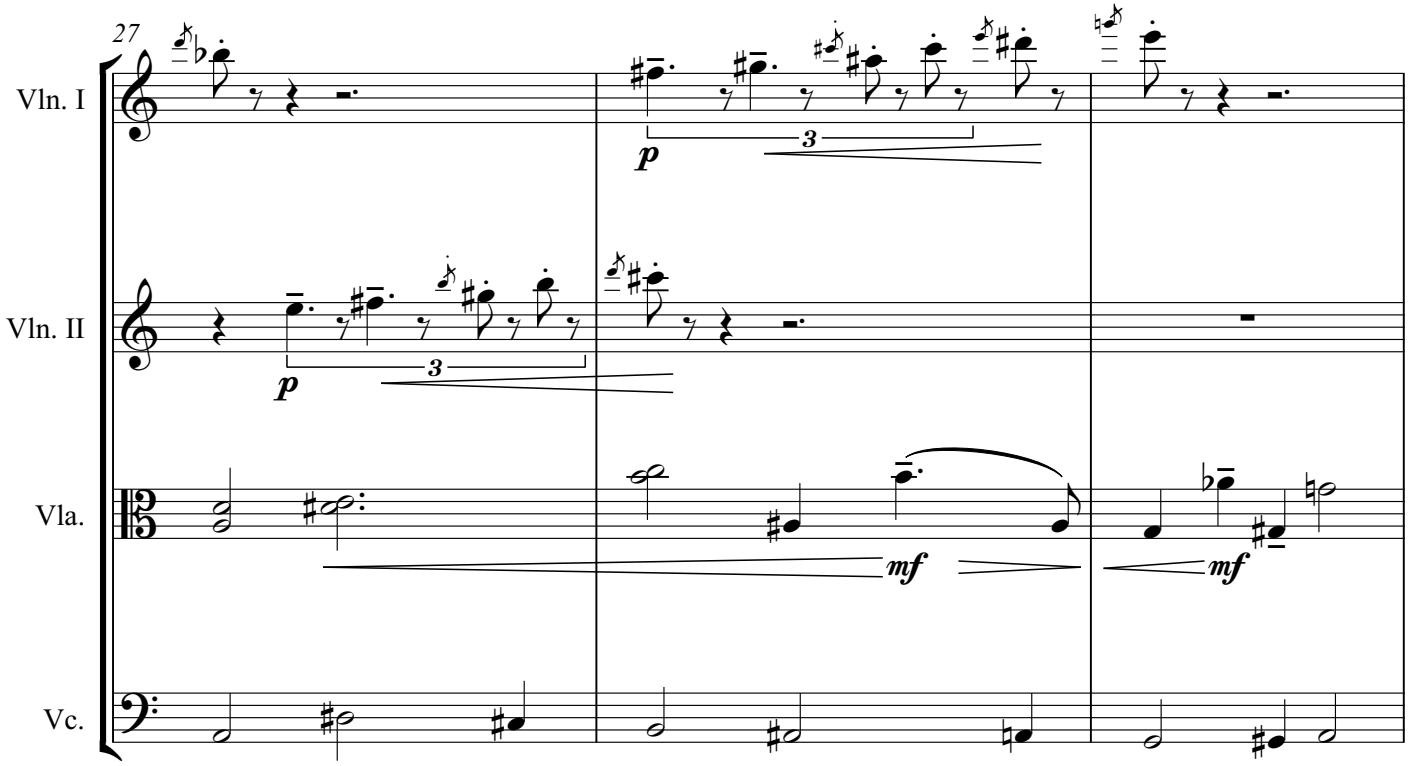


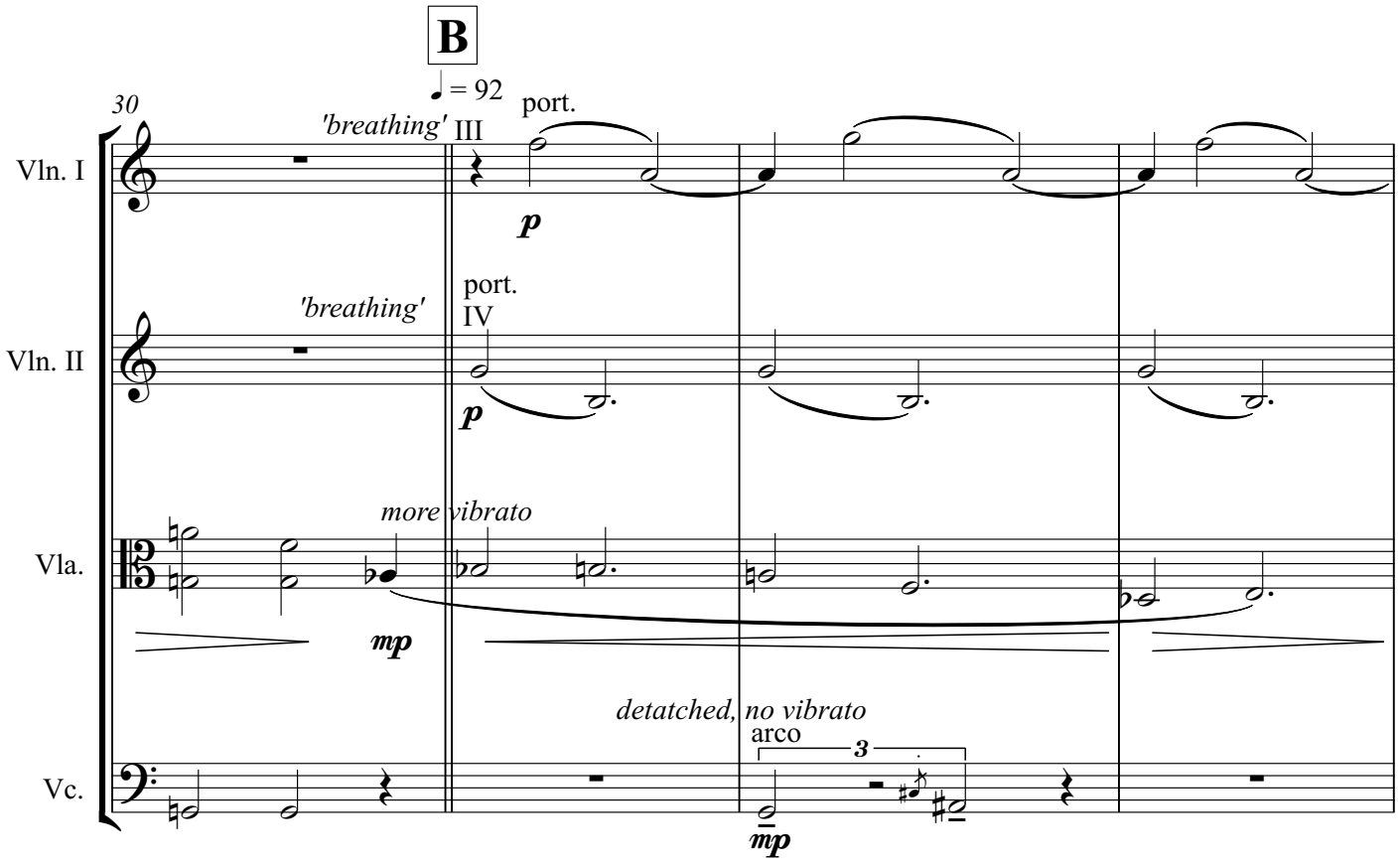

12
Vln. I
Vln. II
Vla.
Vc.
'breathing'
IV
p *port.
port.

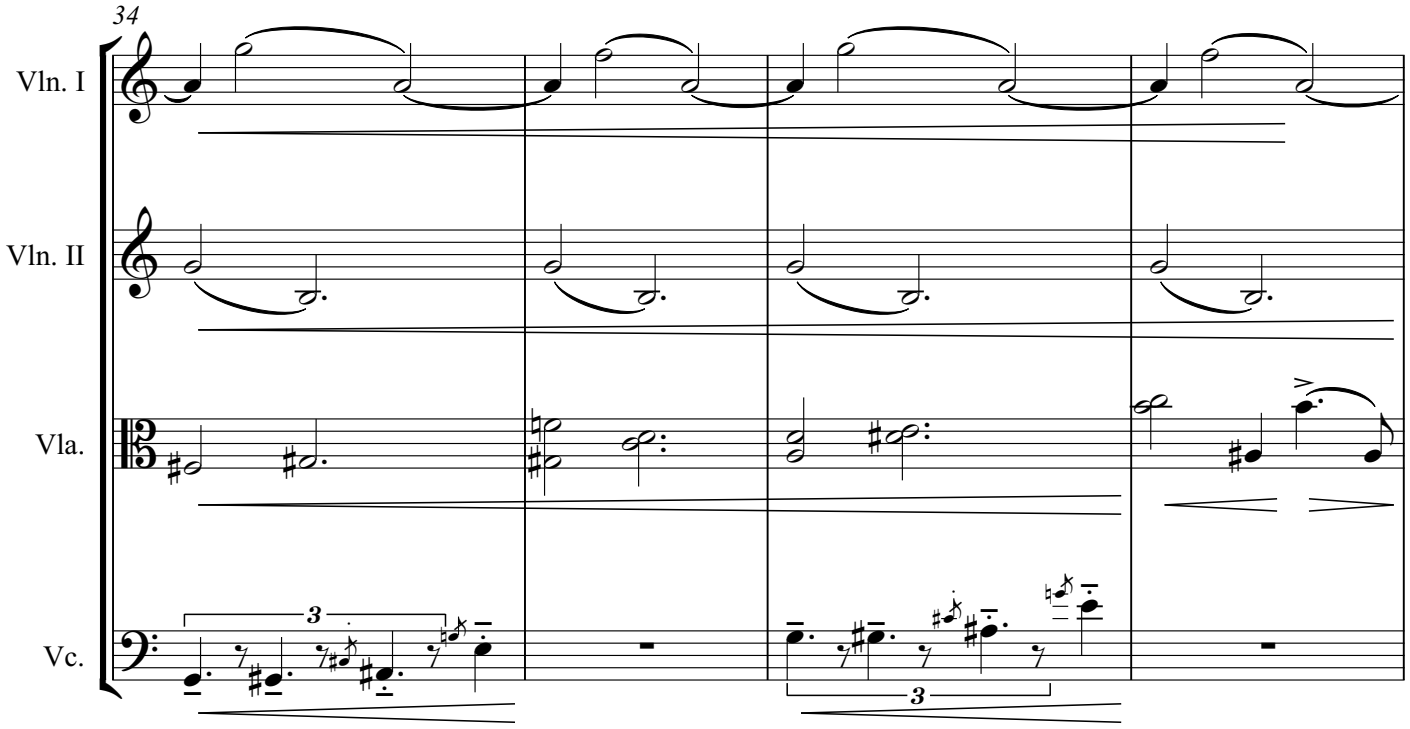

17
Vln. I
Vln. II
Vla.
Vc.
mp
mp
port.

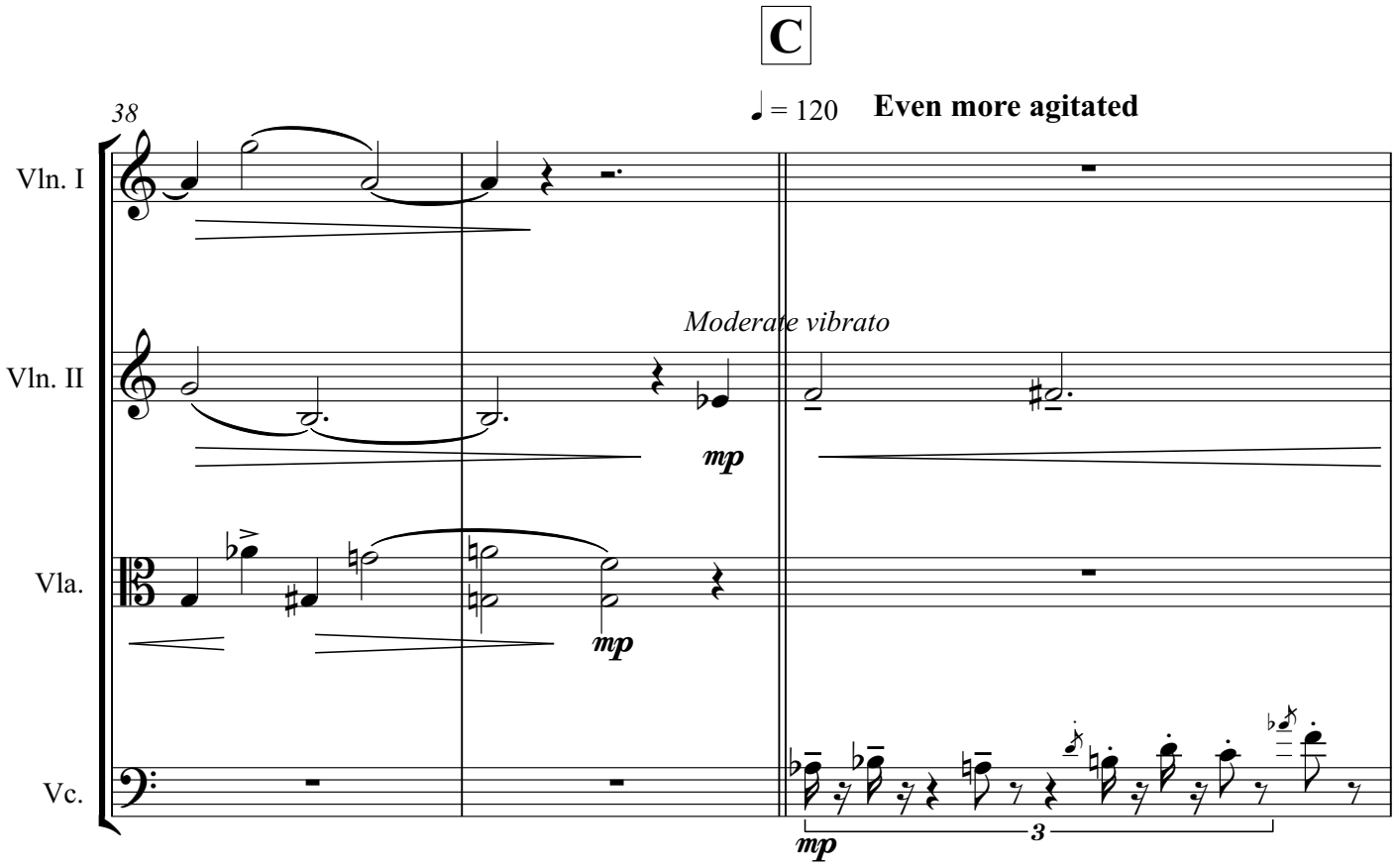

A
20
♩ = 72
Vln. I
Vln. II
Vla.
Vc.
mp
3
legato, some vibrato
p
pizz.
mp
p

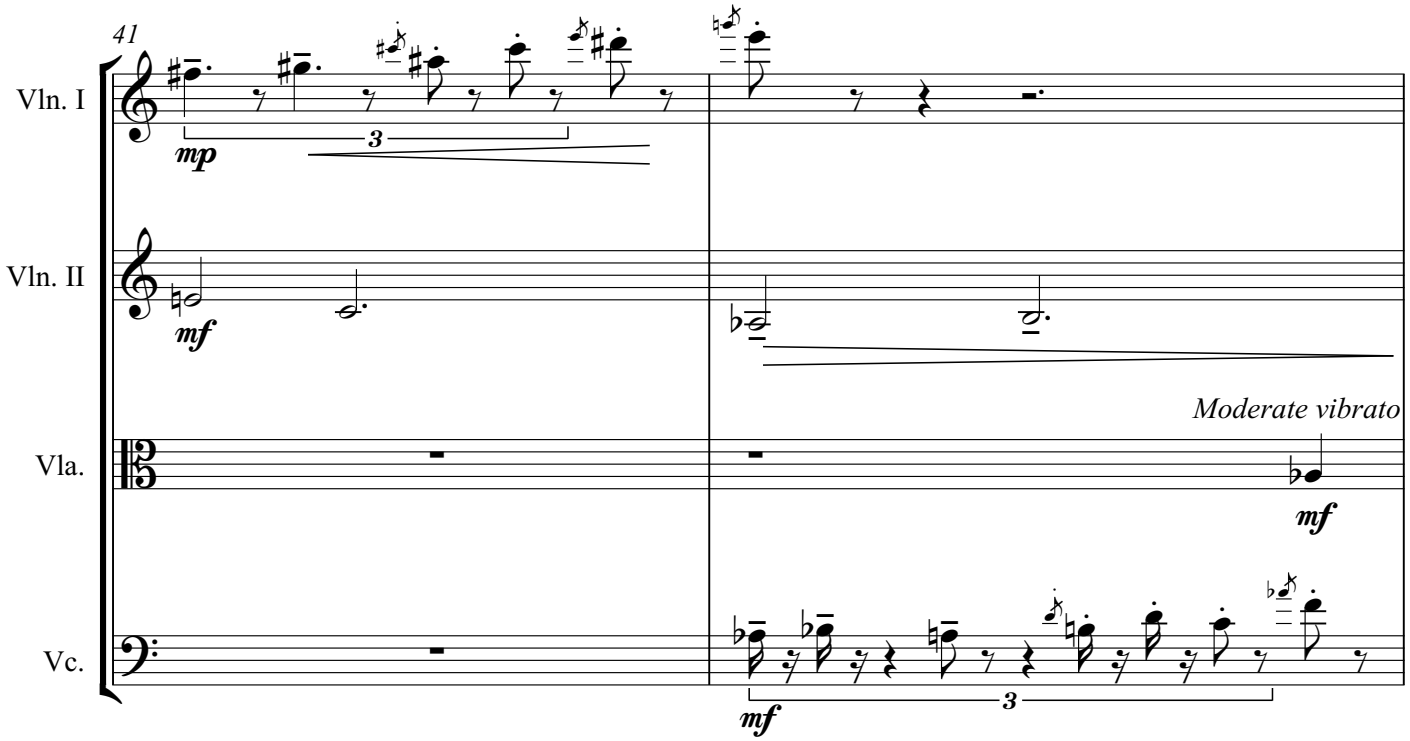

24
remain detatched, no vibrato
Vln. I
Vln. II
Vla.
Vc.
detatched, no vibrato
p
3

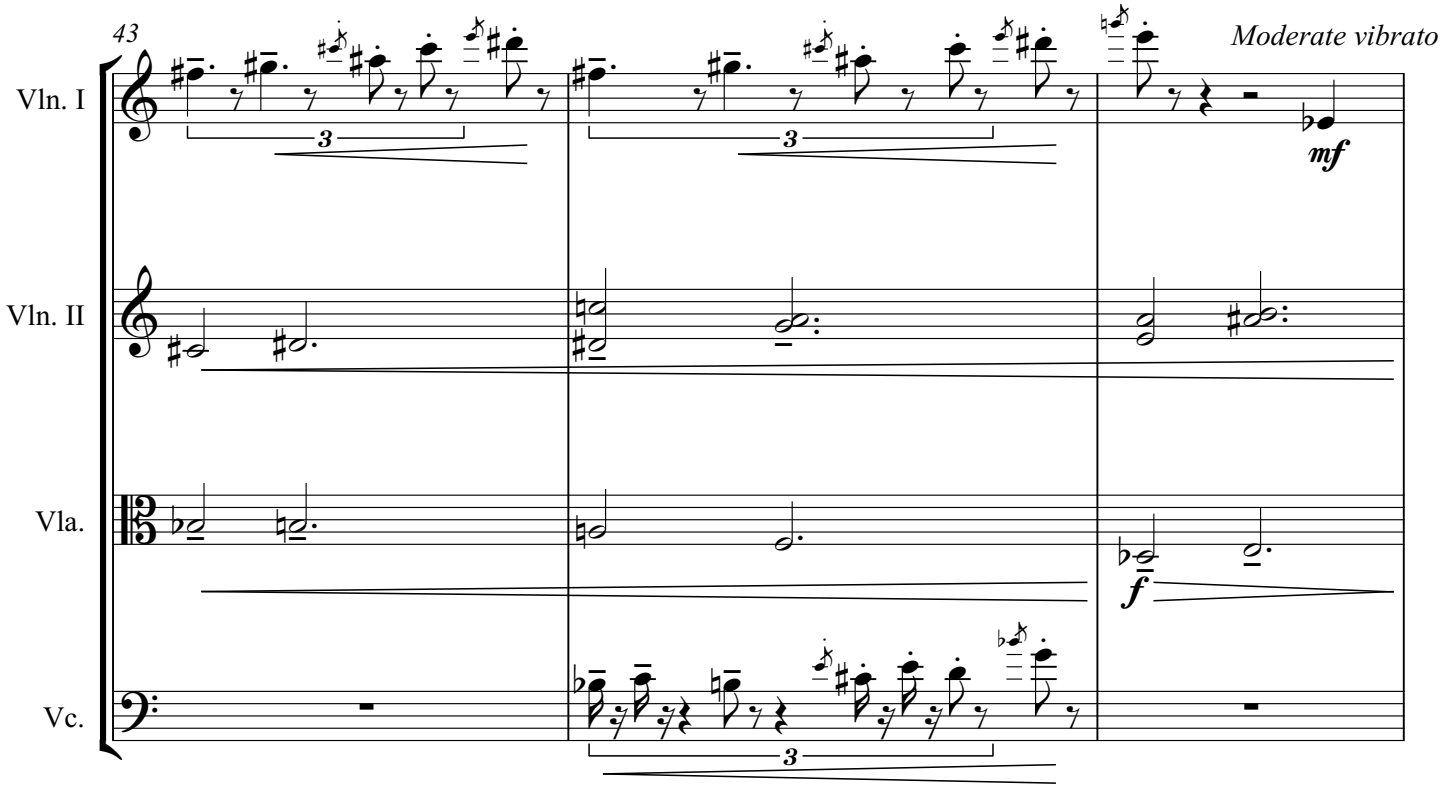

27
Vln. I
Vln. II
Vla.
Vc.
p
3
mf

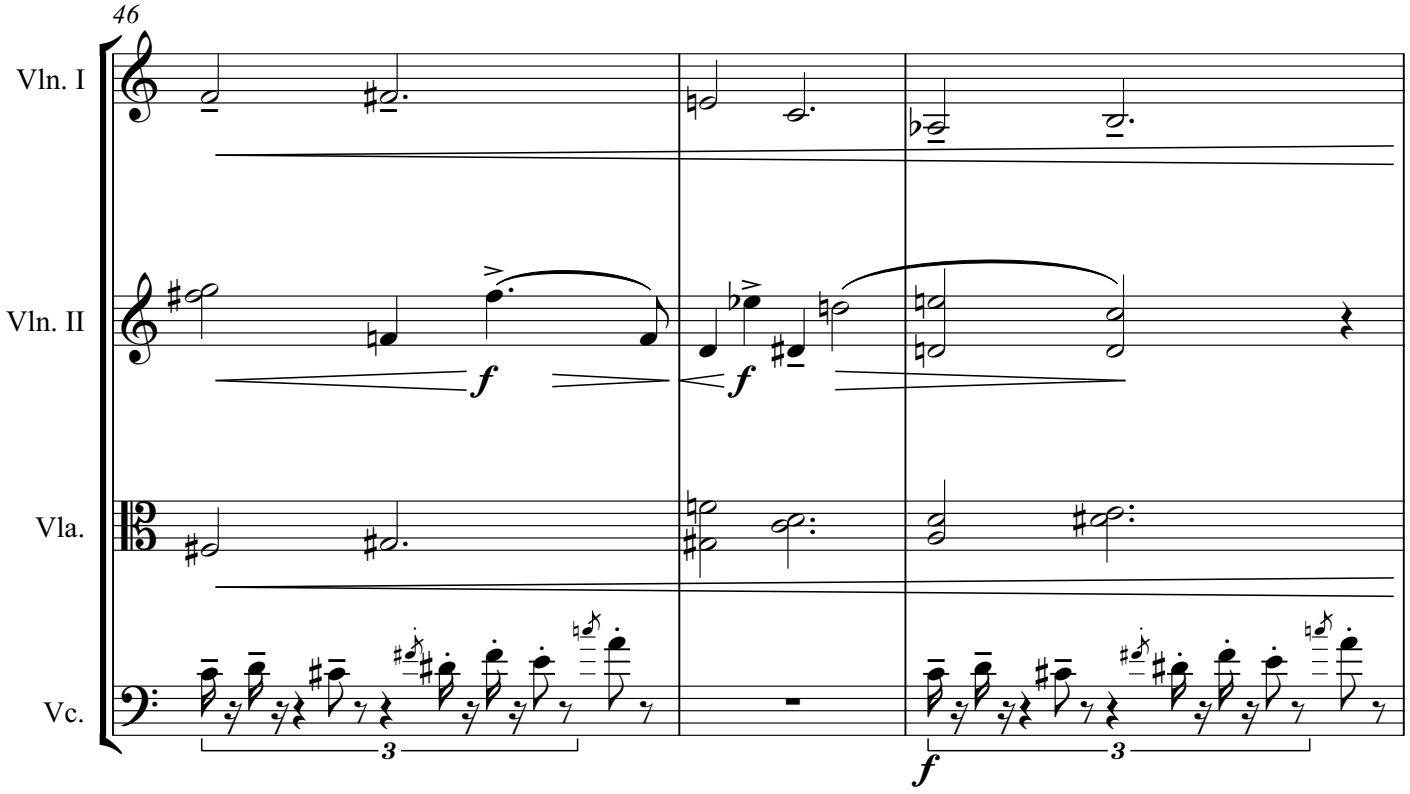

B
30
♩ = 92
'breathing'
III
port.
Vln. I
p
'breathing'
port.
IV
Vln. II
p
more vibrato
Vla.
mp
detatched, no vibrato
arco
3
Vc.
mp

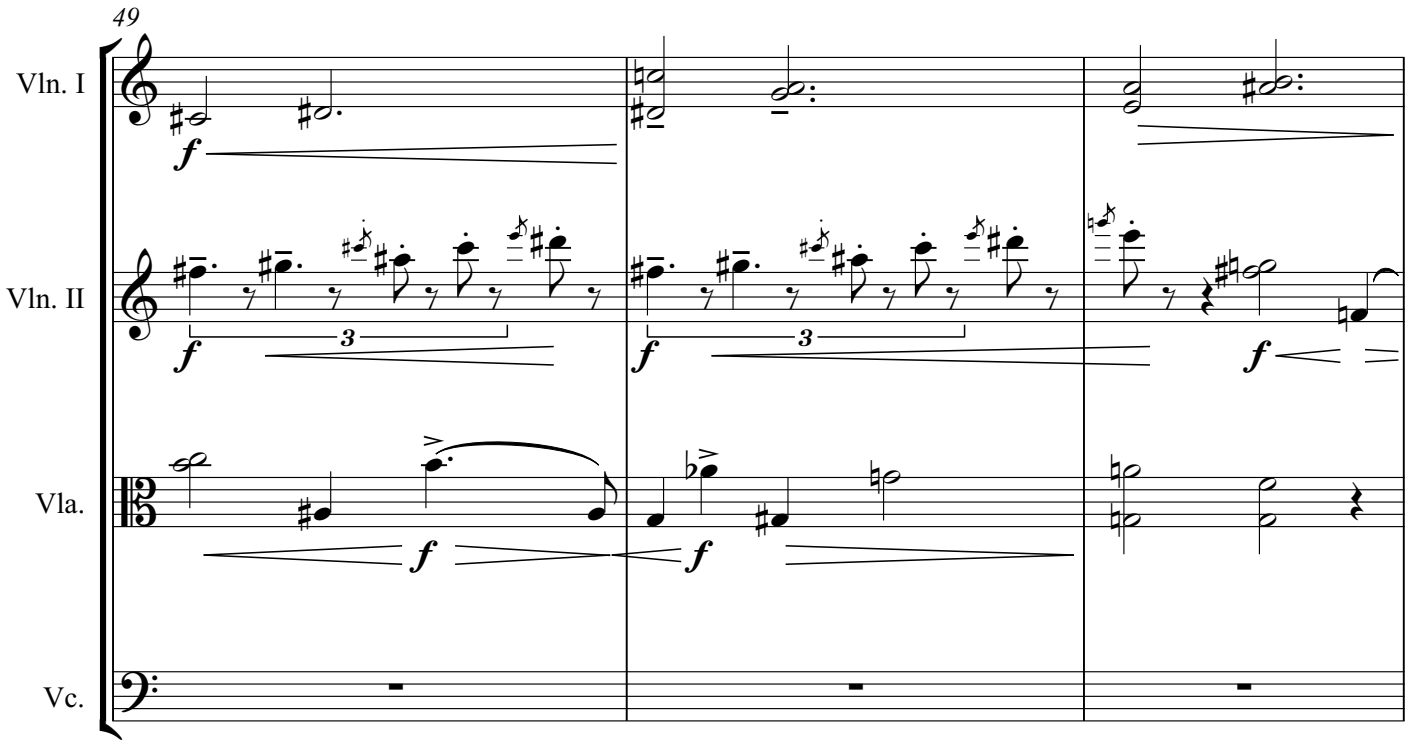

34
Vln. I
Vln. II
Vla.
Vc.
3
3

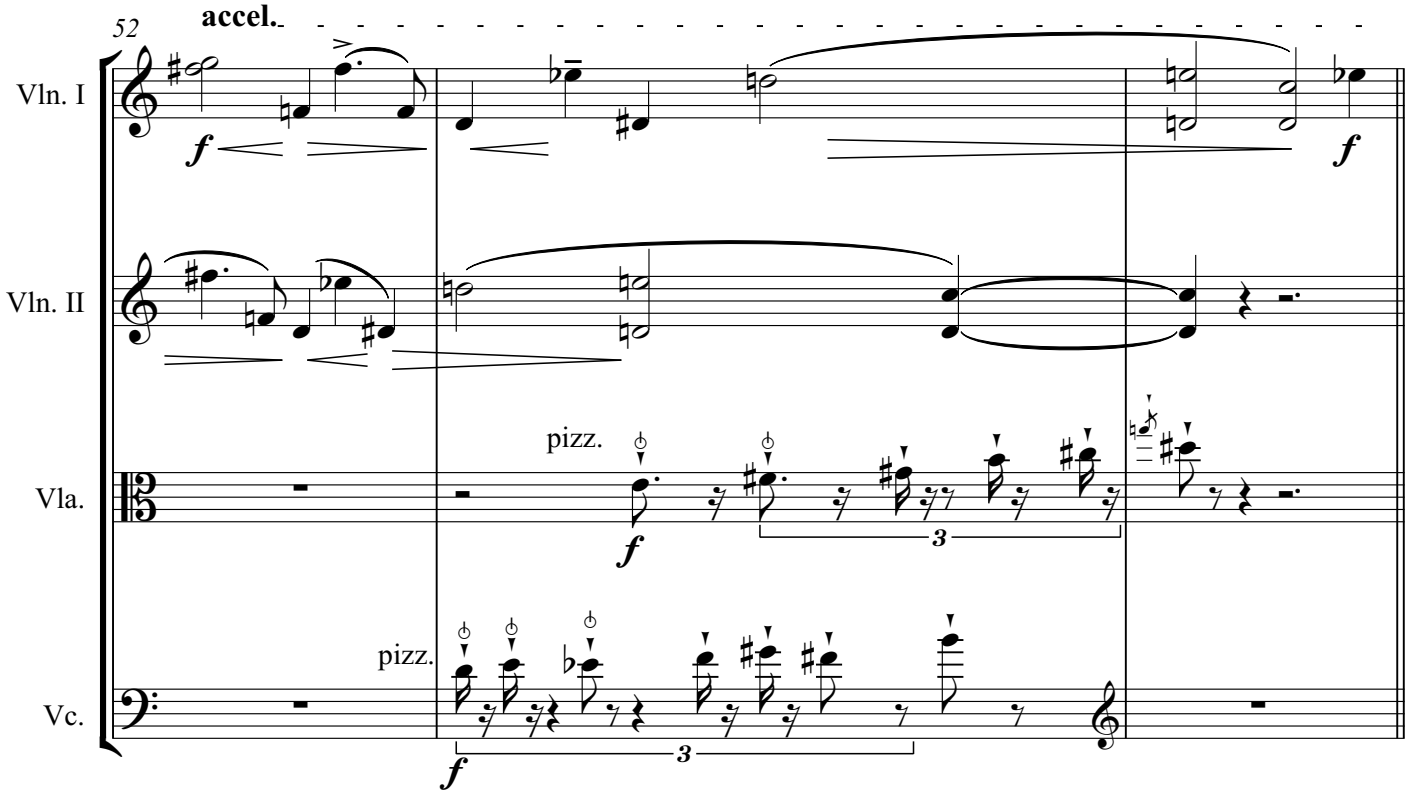

C
38
♩ = 120
Even more agitated
Vln. I
Vln. II
Vla.
Vc.
Moderate vibrato
mp
mp
mp
3

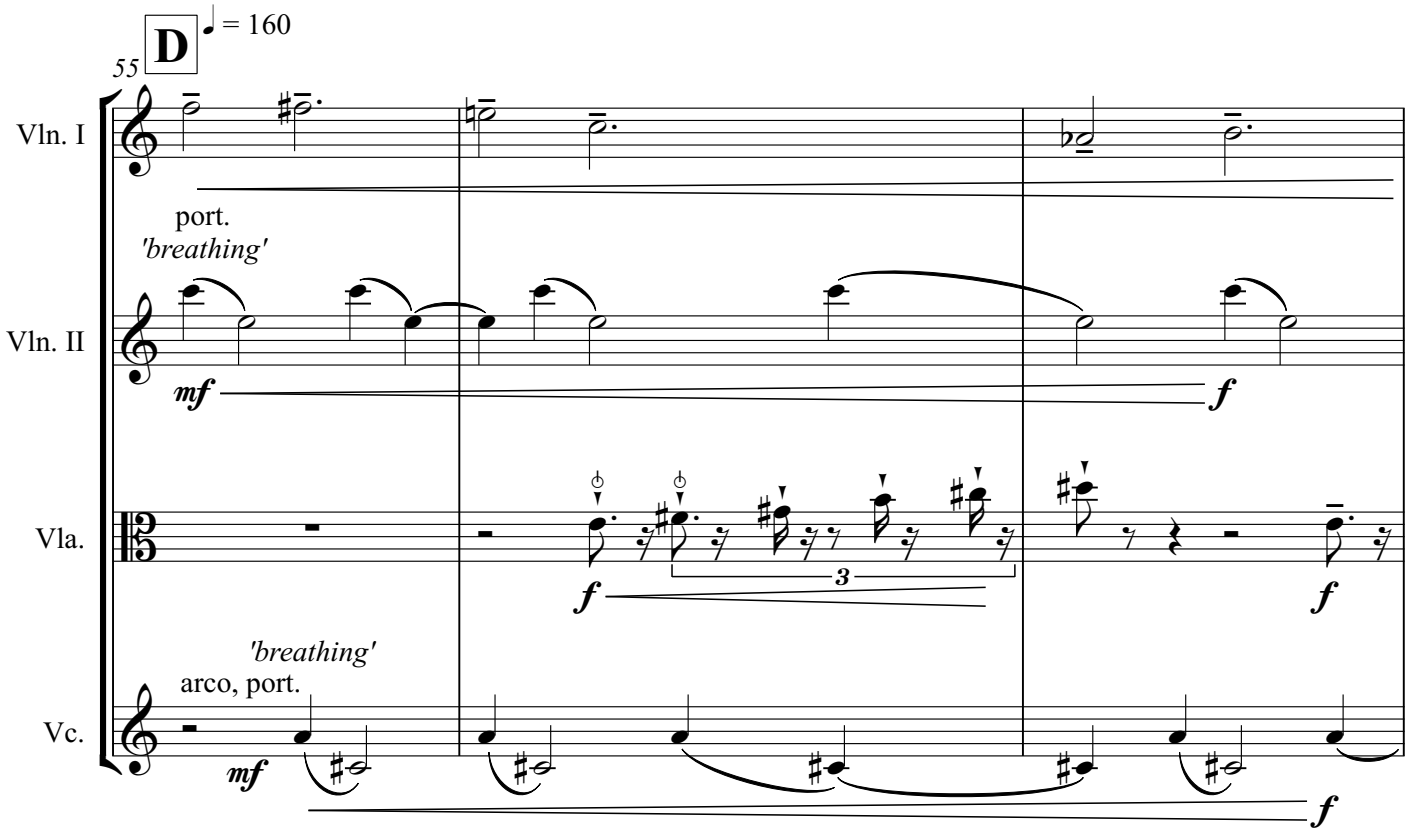

41
Vln. I
Vln. II
Vla.
Vc.
mp
mf
Moderate vibrato
mf
mf
3
3

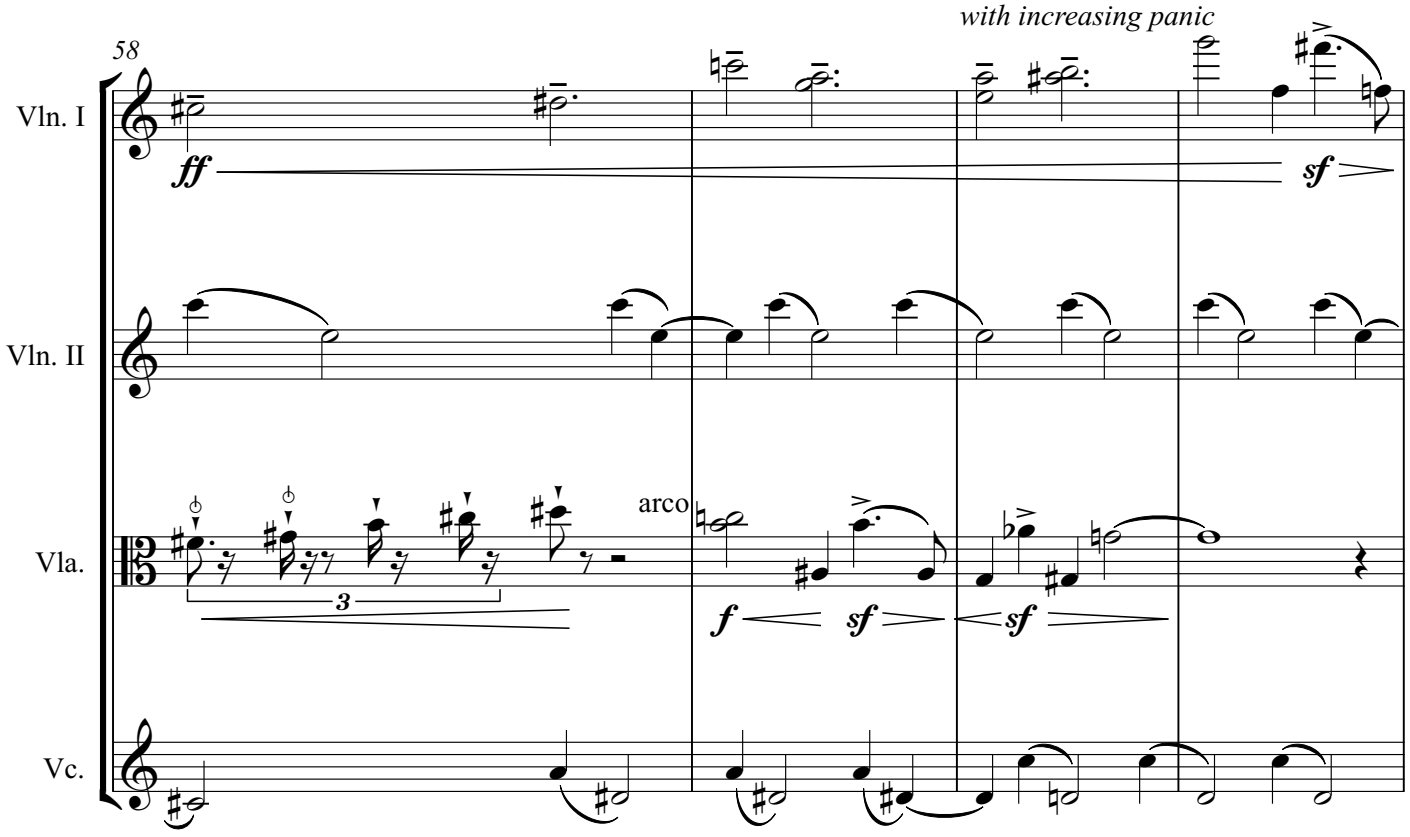

43
Vln. I
Vln. II
Vla.
Vc.
Moderate vibrato
mf
f
3
3
3

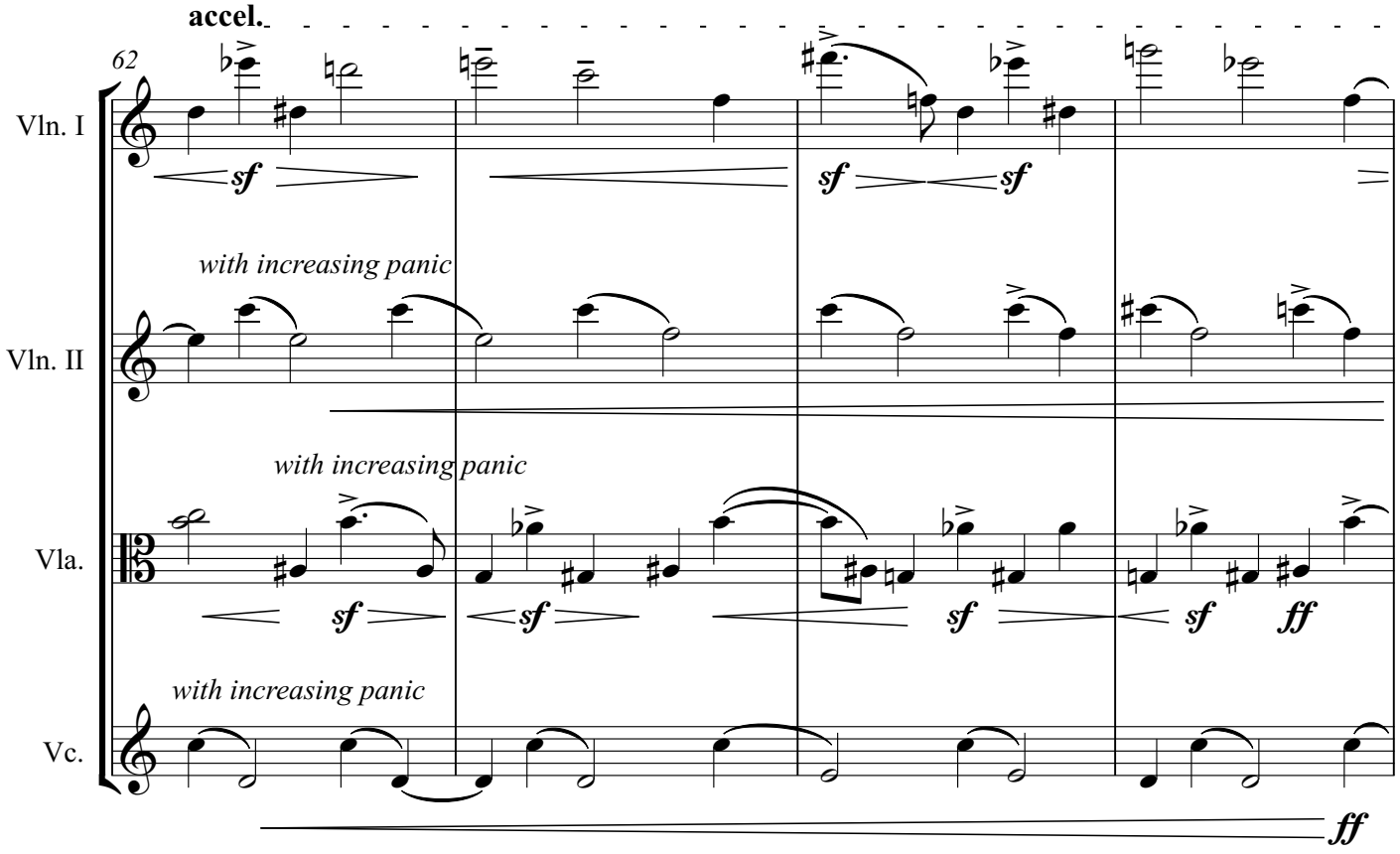

46
Vln. I
Vln. II
Vla.
Vc.
f
3

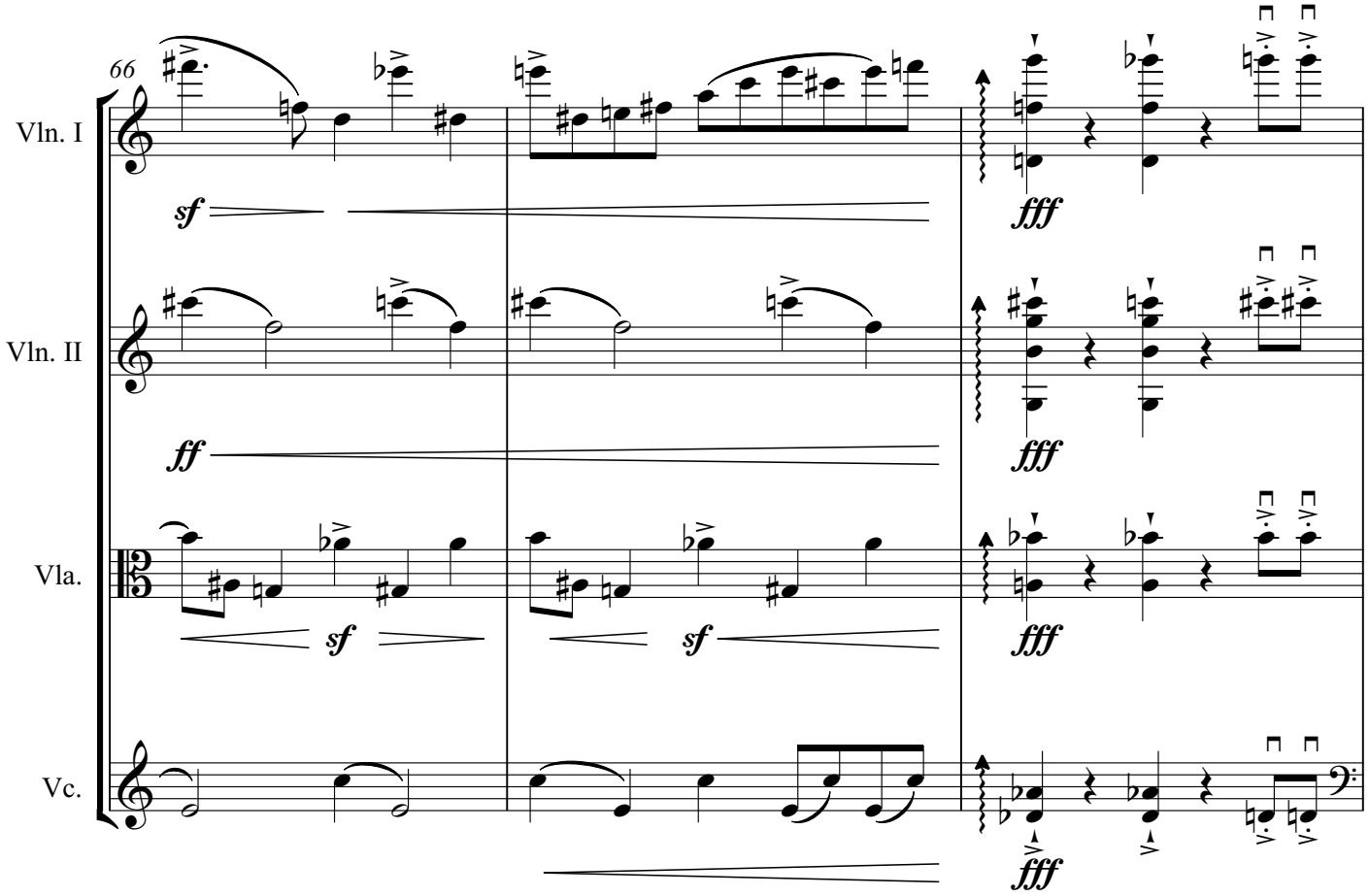

49
Vln. I
Vln. II
Vla.
Vc.
f
3

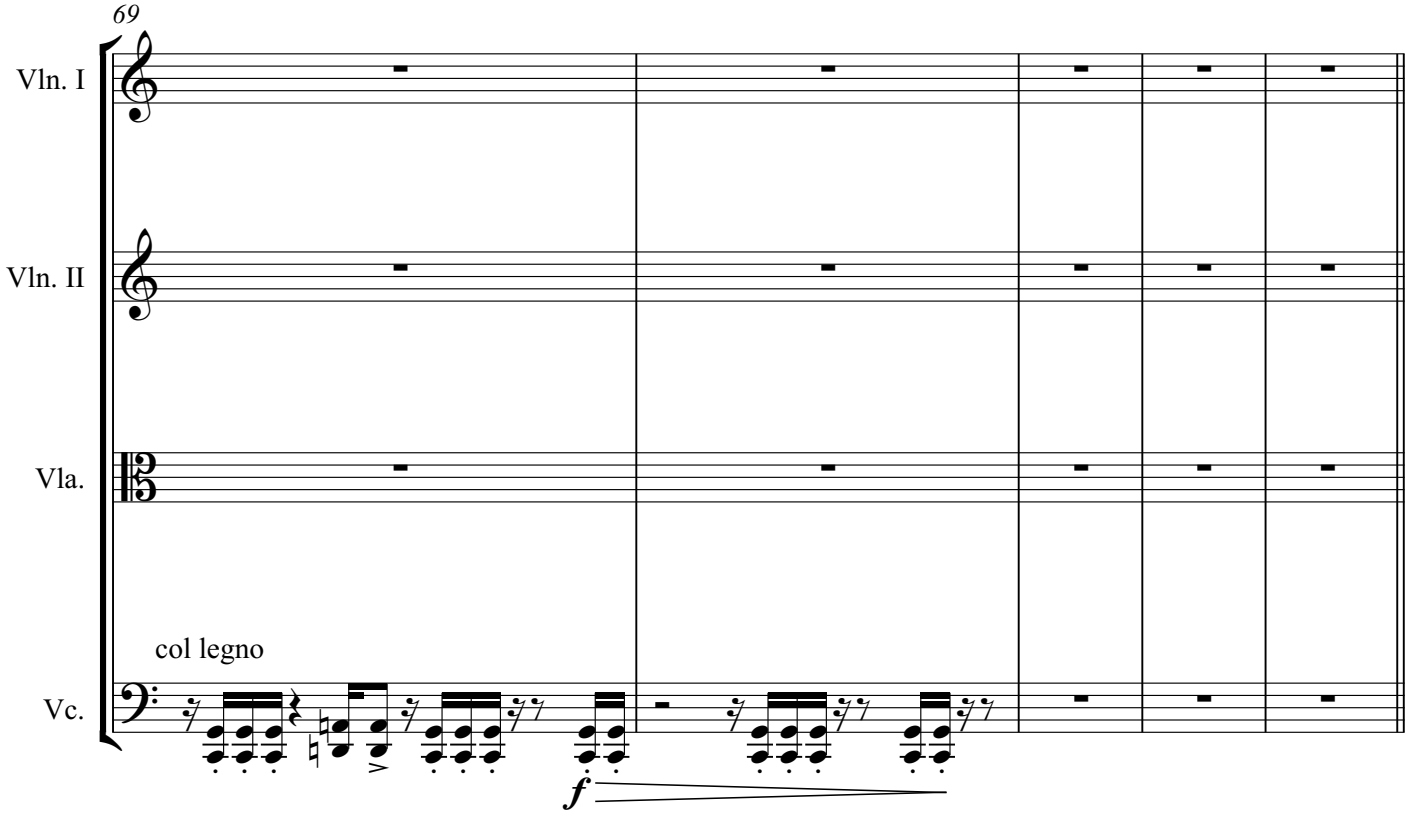

52
accel.
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
f
3

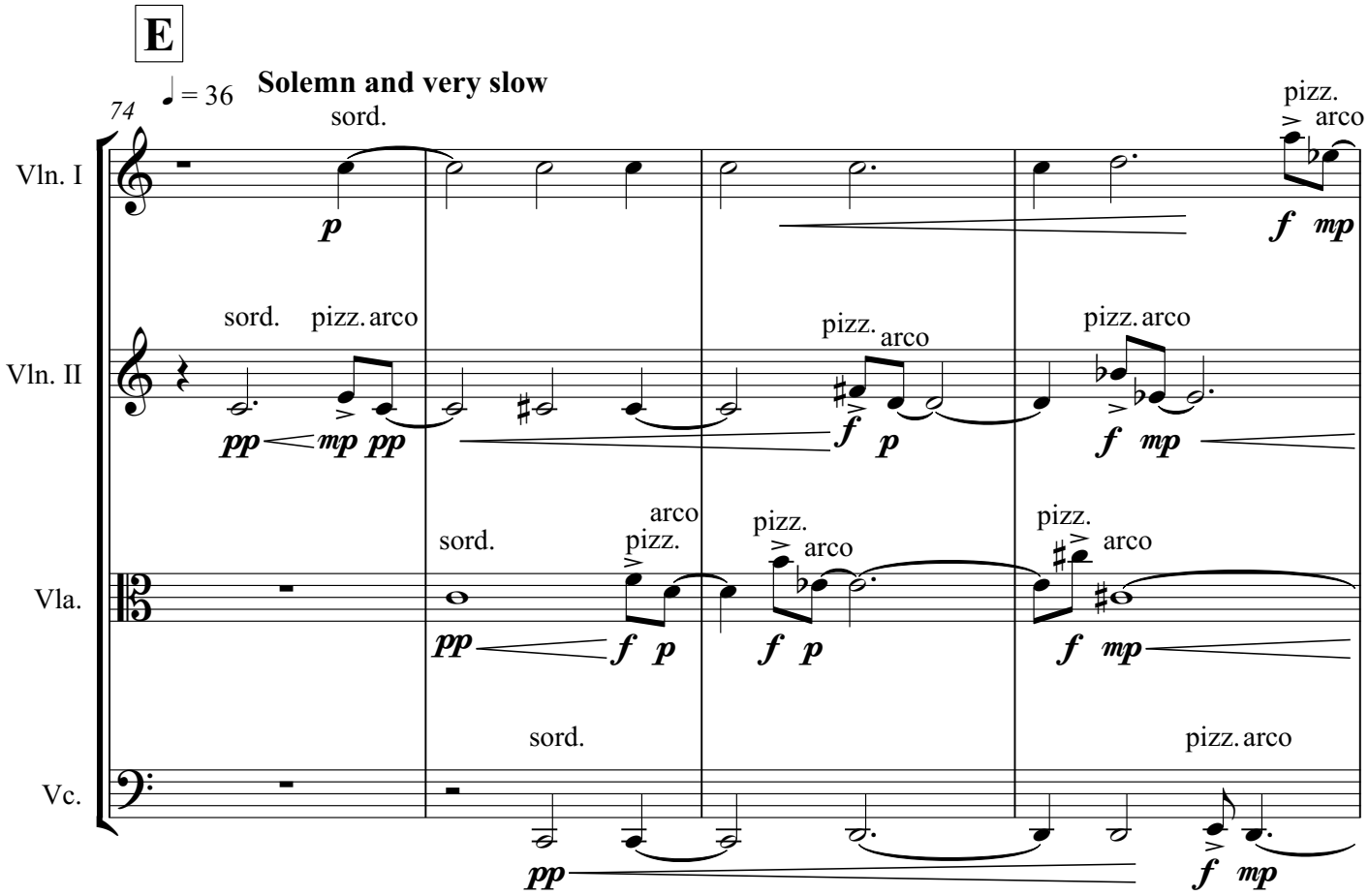

55
D
= 160
Vln. I
Vln. II
Vla.
Vc.
port.
'breathing'
'breathing'
arco, port.
mf
f
3

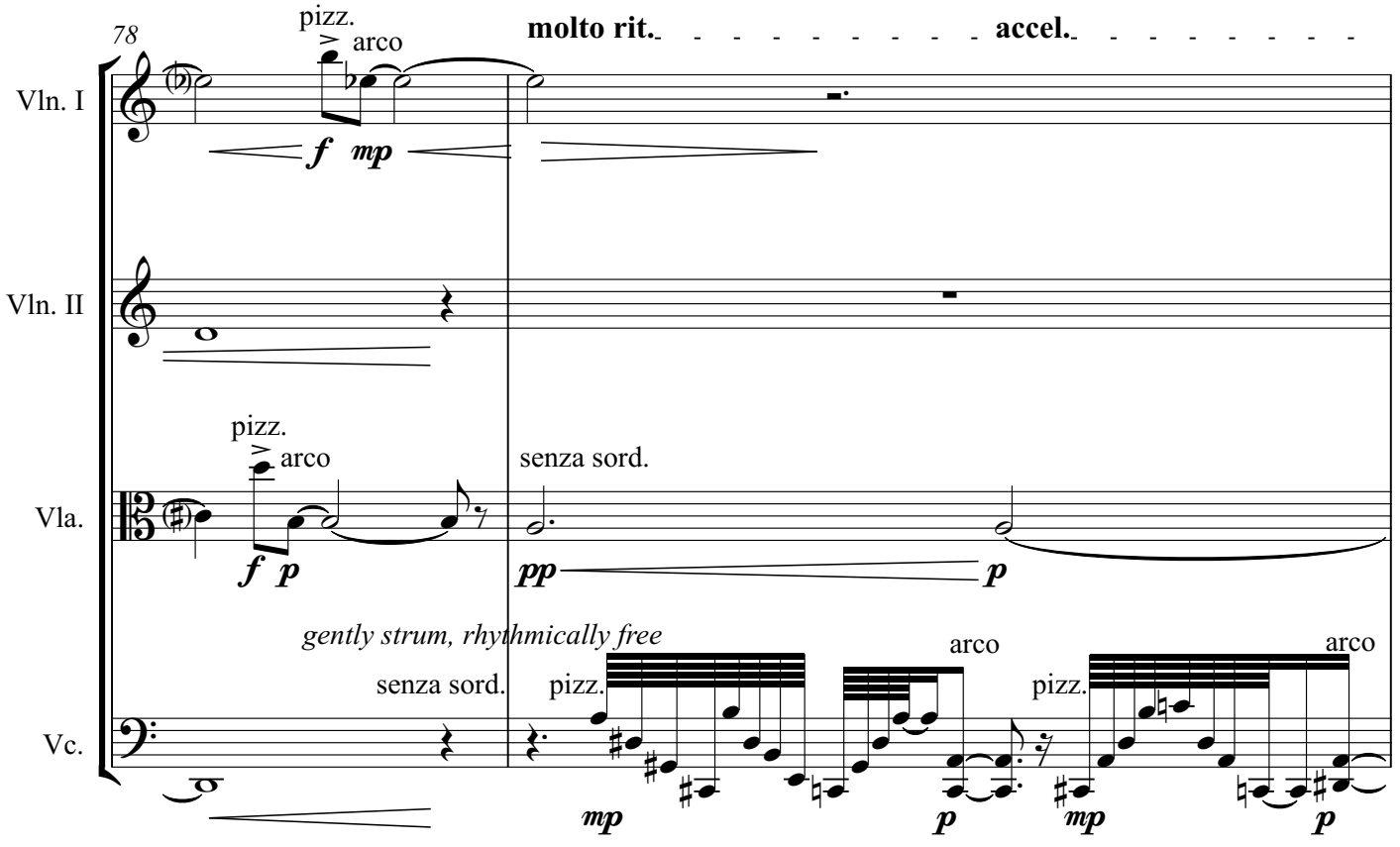

58
with increasing panic
Vln. I
Vln. II
Vla.
Vc.
arco
ff
sf
f
sf
sf
3

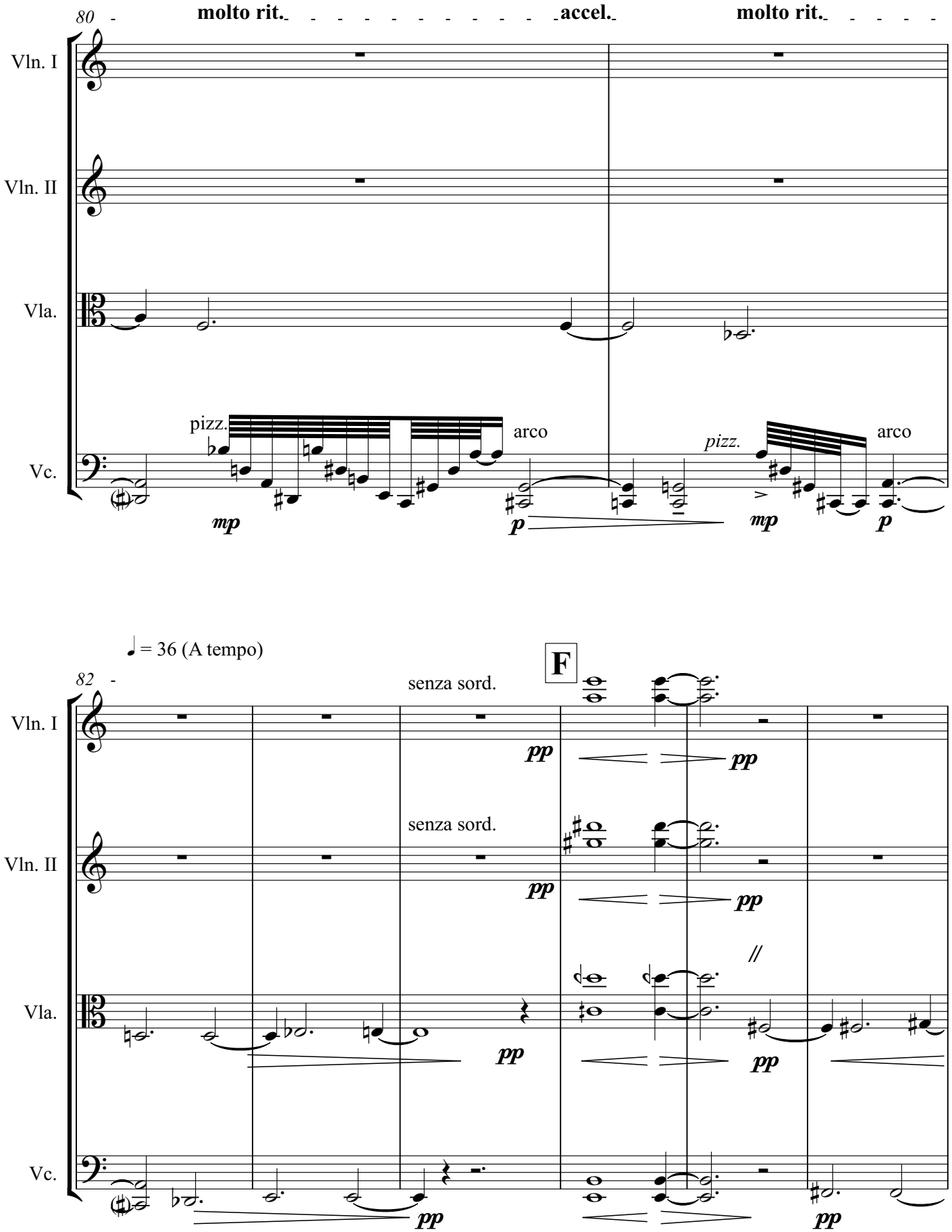

accel.
62
Vln. I
Vln. II
Vla.
Vc.
with increasing panic
with increasing panic
with increasing panic
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff

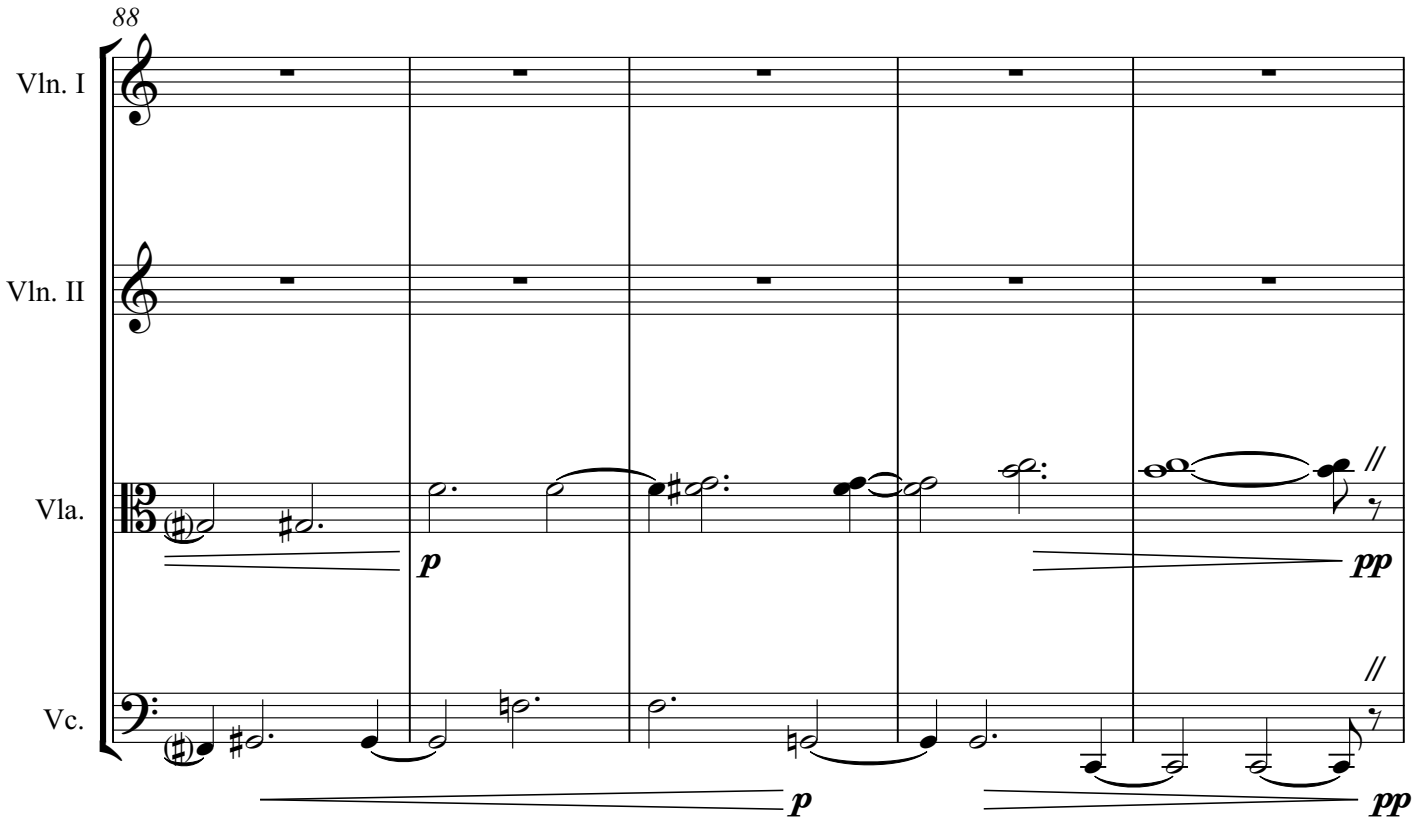

66
Vln. I
Vln. II
Vla.
Vc.
sf
ff
sf
sf
fff
fff
fff
fff

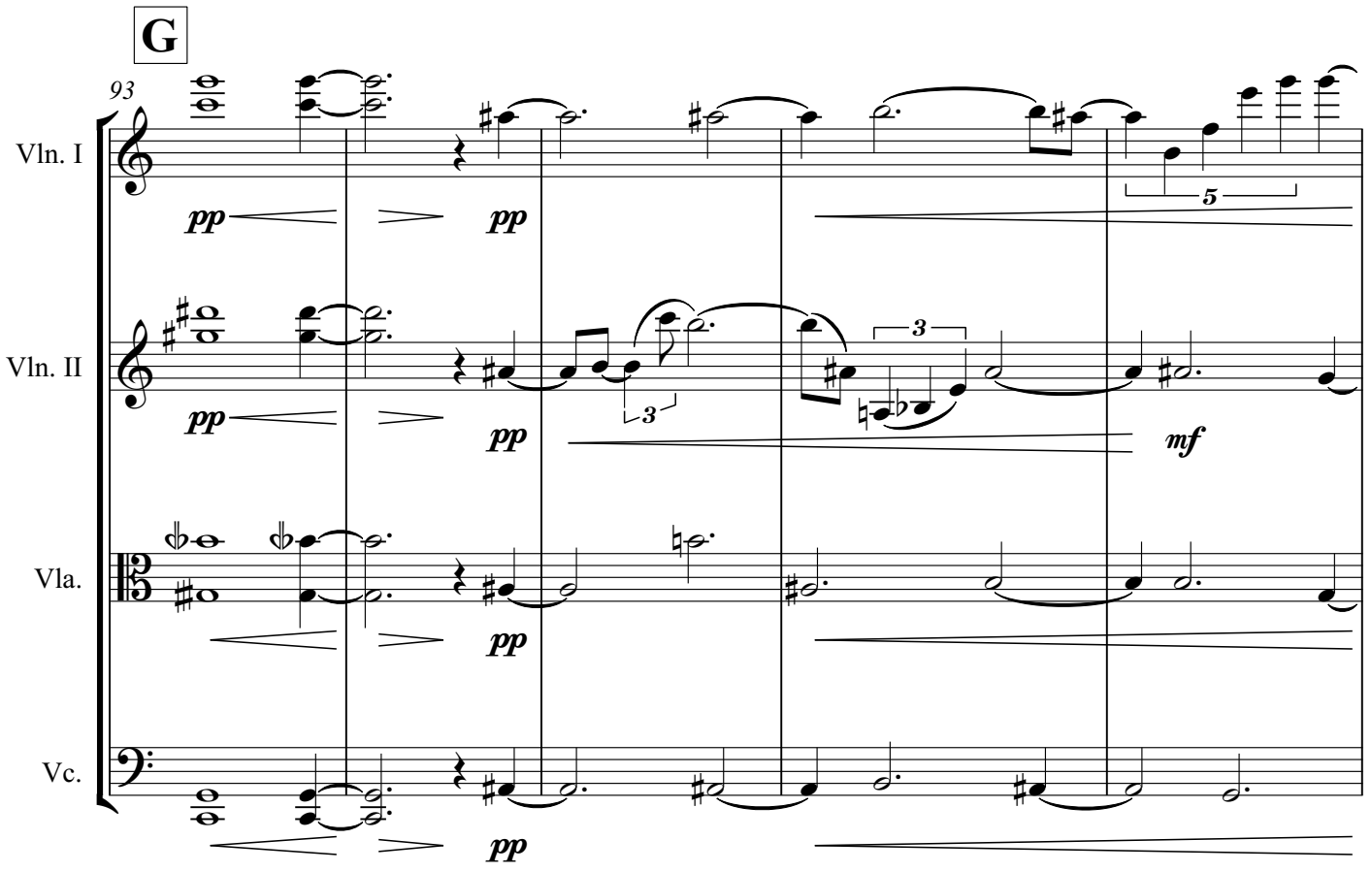

69
Vln. I
Vln. II
Vla.
col legno
Vc.
f

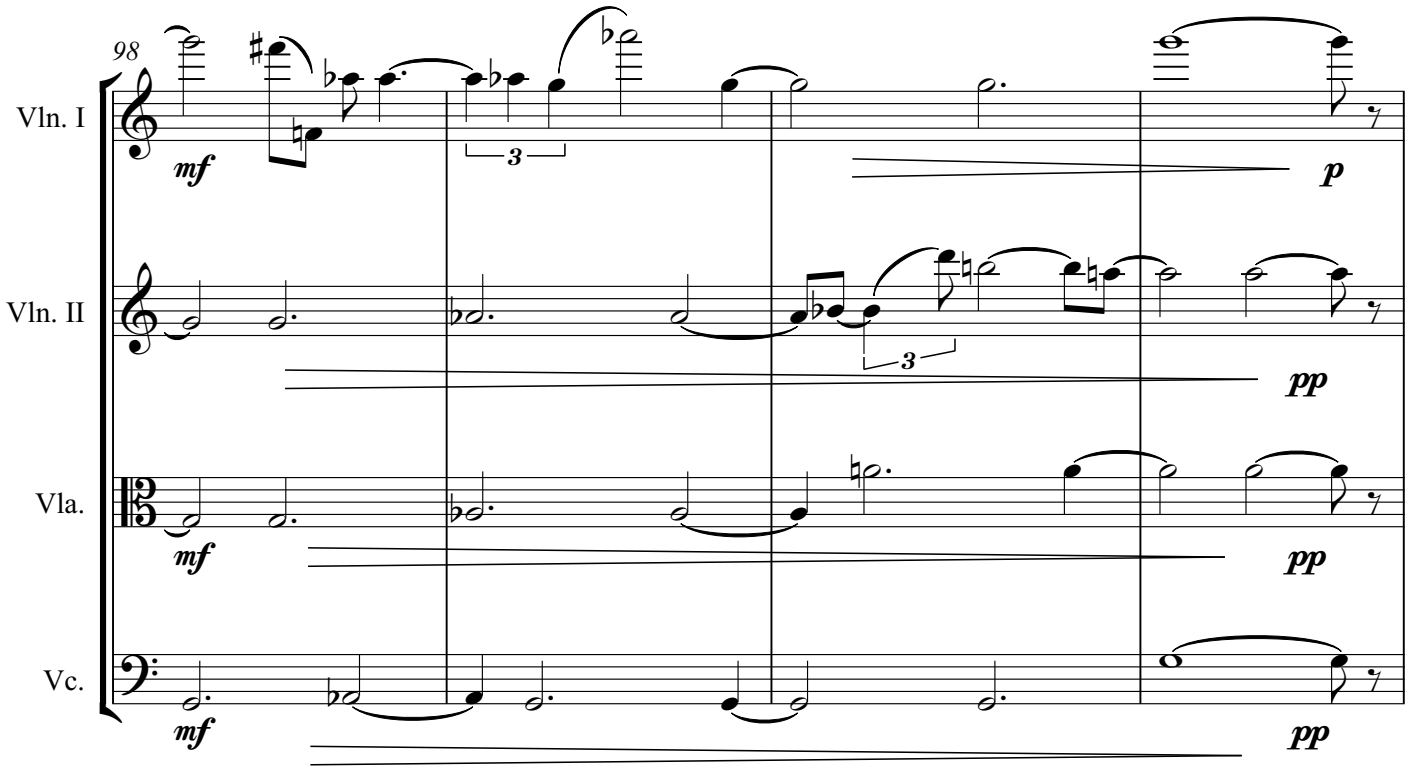

E
74
♩ = 36
Solemn and very slow
Vln. I
Vln. II
Vla.
Vc.
sord.
pizz.
arco
senza sord.

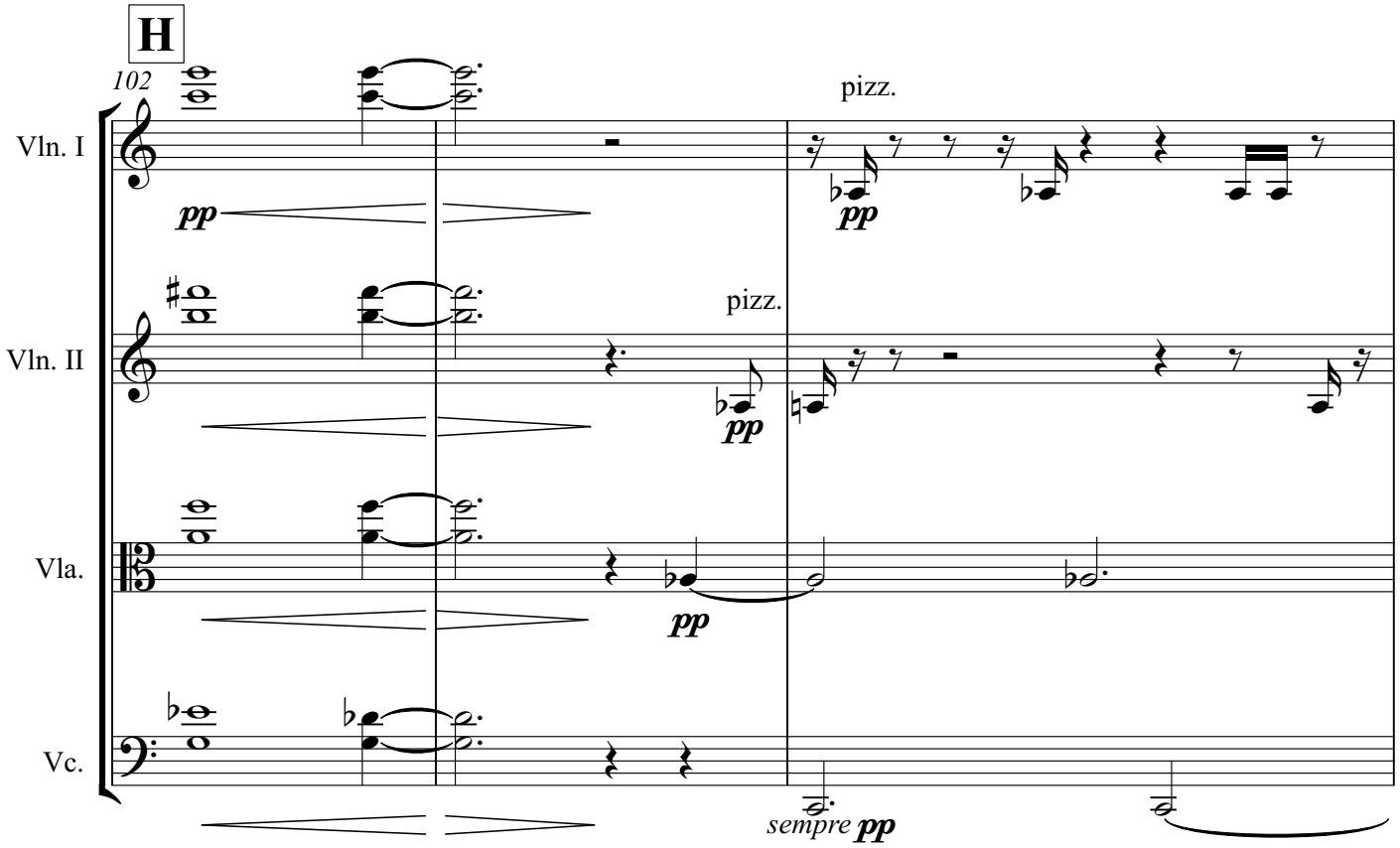

78
molto rit.
accel.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
senza sord.
gently strum, rhythmically free

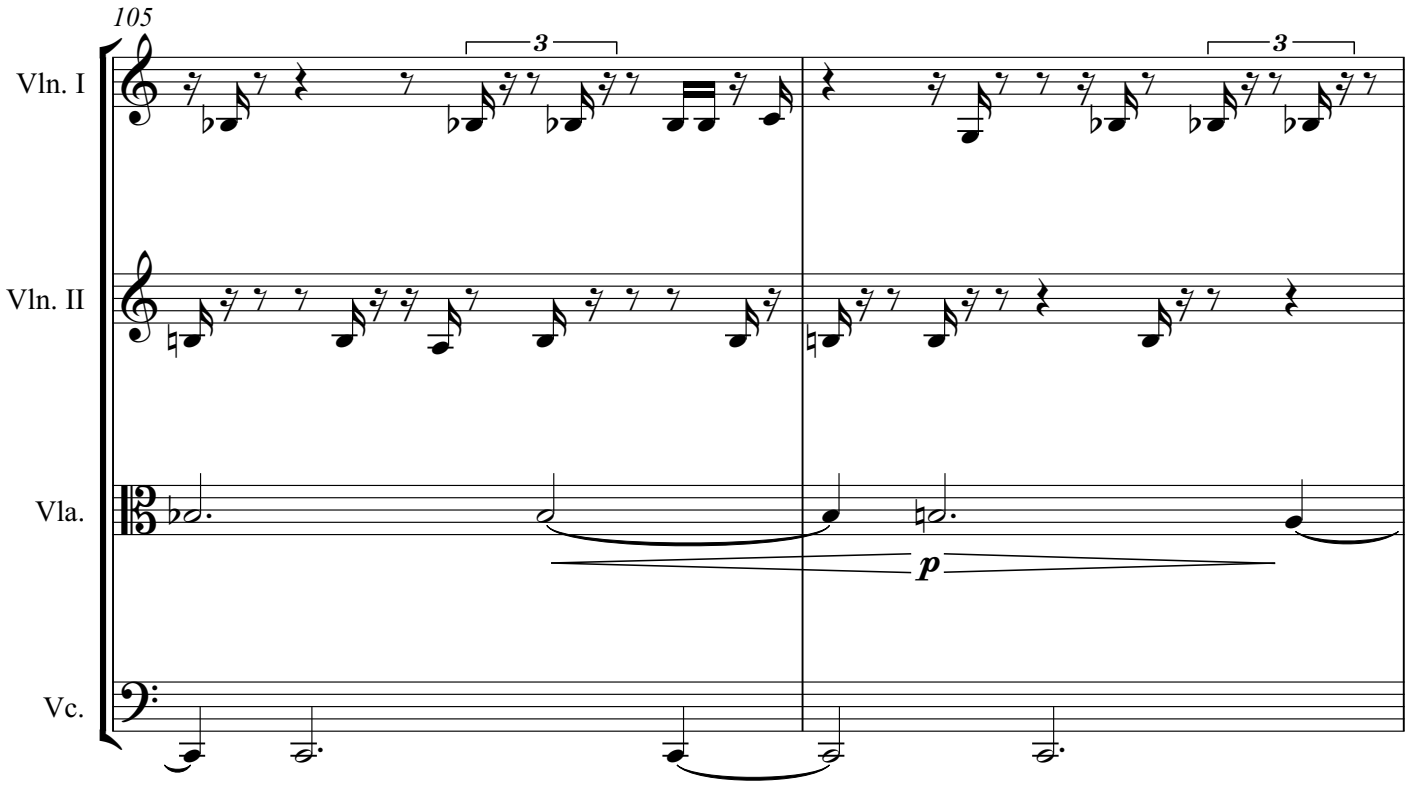

80
molto rit.
accel.
molto rit.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
pizz.
arco
mp
p
mp
p
♩ = 36 (A tempo)
82
F
senza sord.
senza sord.
pp
pp
pp
pp
pp
pp
pp
pp

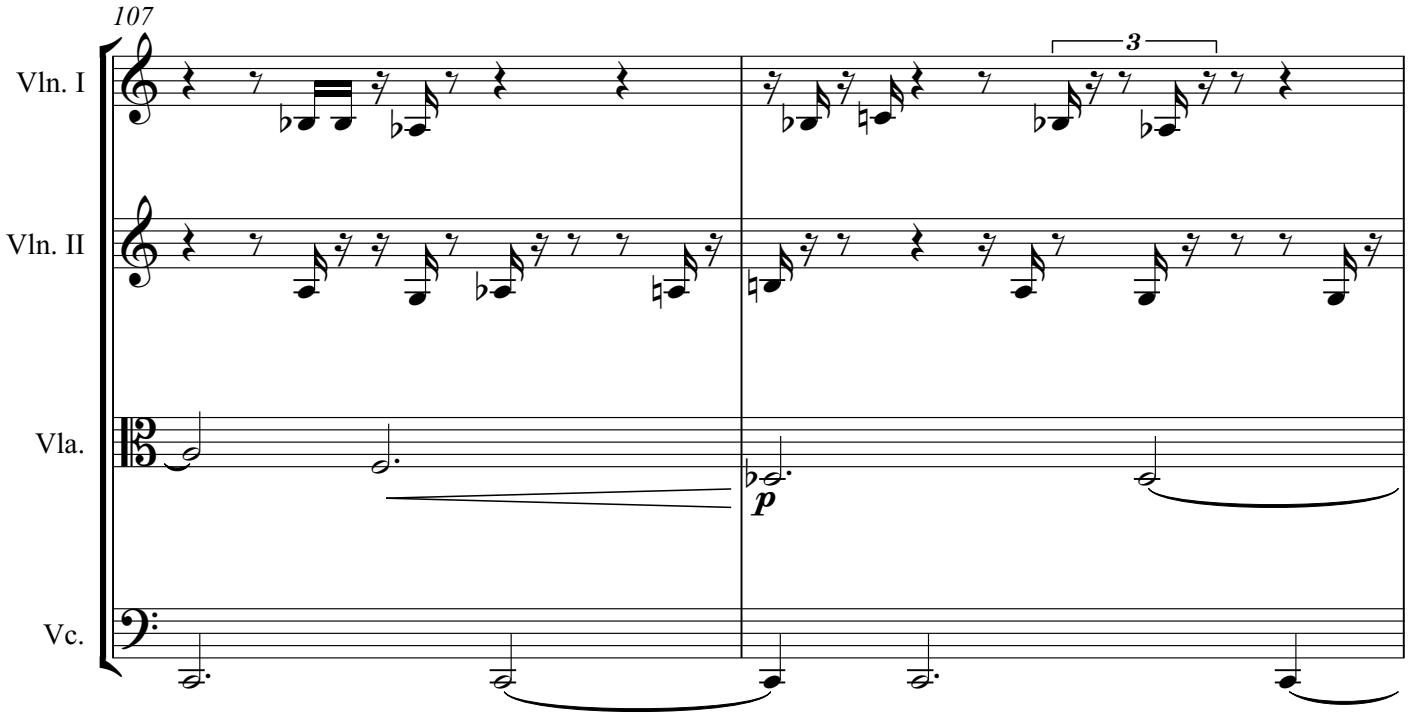

88
Vln. I
Vln. II
Vla.
Vc.
p
pp
p
pp

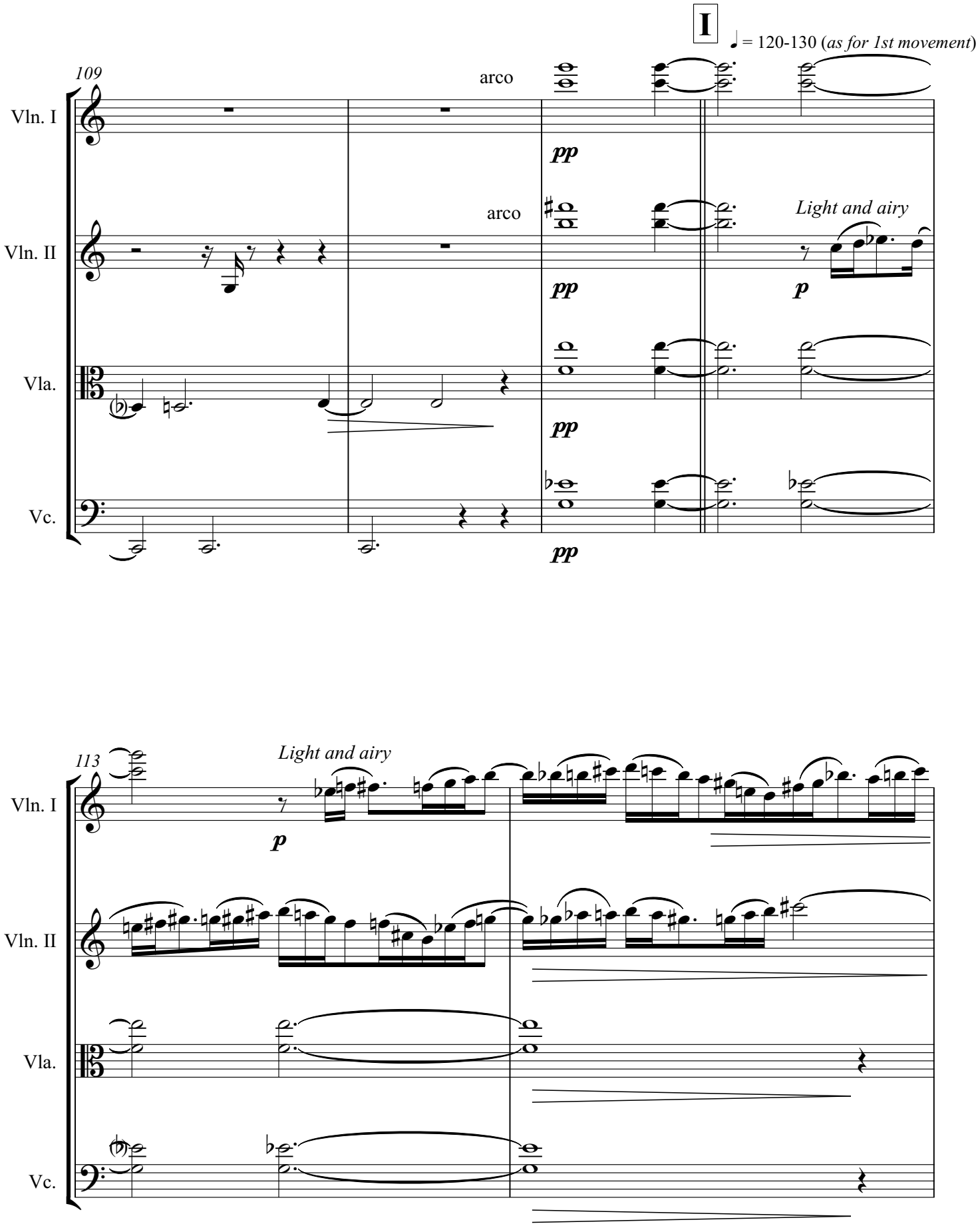

G
93
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
pp
pp
pp
5
3
3
mf

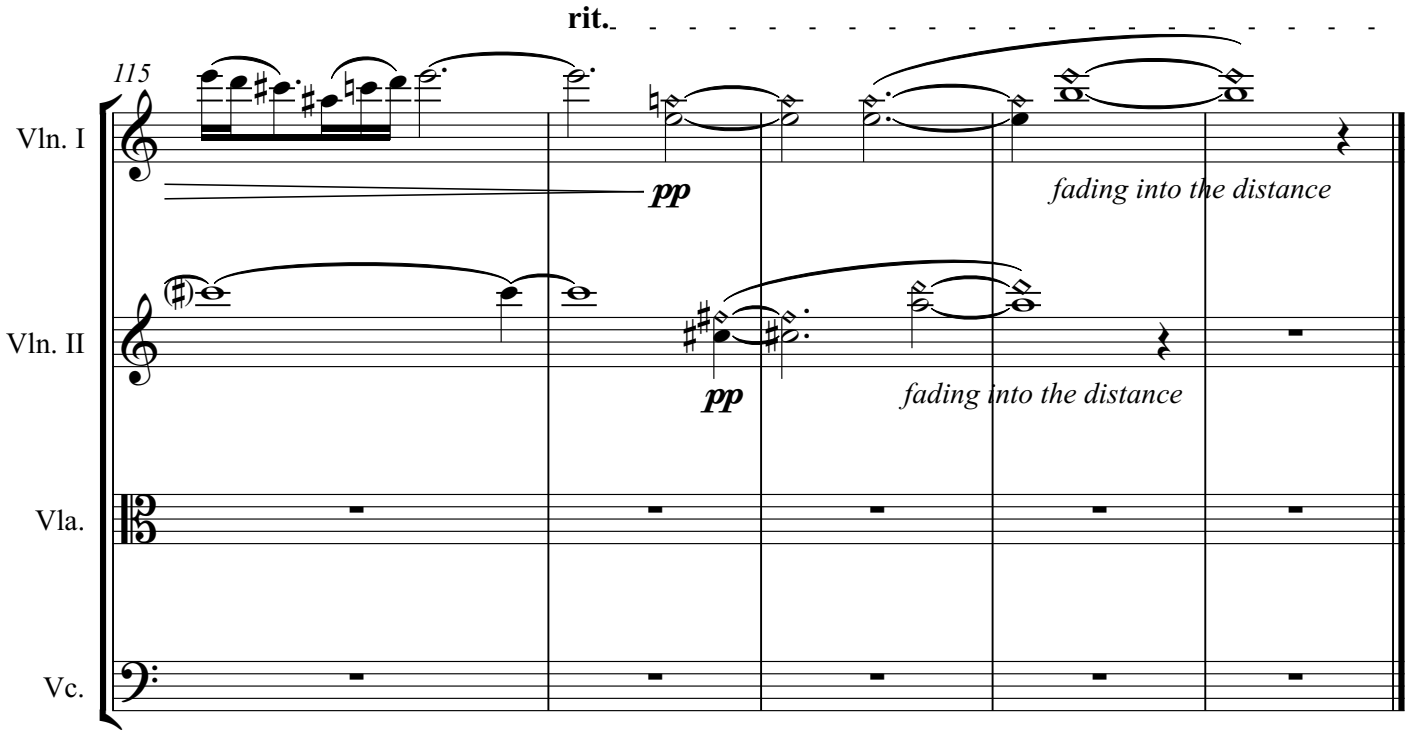

98
Vln. I
Vln. II
Vla.
Vc.
mf
p
pp
3


H
102
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
pp
sempre pp


105
Vln. I
Vln. II
Vla.
Vc.
3
3
p


107
Vln. I
Vln. II
Vla.
Vc.
3
p


I
♩ = 120-130 (as for 1st movement)
109
Vln. I
Vln. II
Vla.
Vc.
arco
arco
pp
pp
pp
pp
Light and airy
p
113
Light and airy
p


rit.
115
Vln. I
pp
fading into the distance
Vln. II
pp
fading into the distance
Vla.
Vc.