Water studies

1 and 2

for string quartet

Christopher Luna-Mega

General instructions

Bowings

SP	on the bridge
ST	on the fingerboard
ORD	normal position
ORD----ST	gradual transition from normal position to fingerboard position, etc.

Accidentals

𝄲 quarter-tone higher

𝄳 three quarters of a tone higher

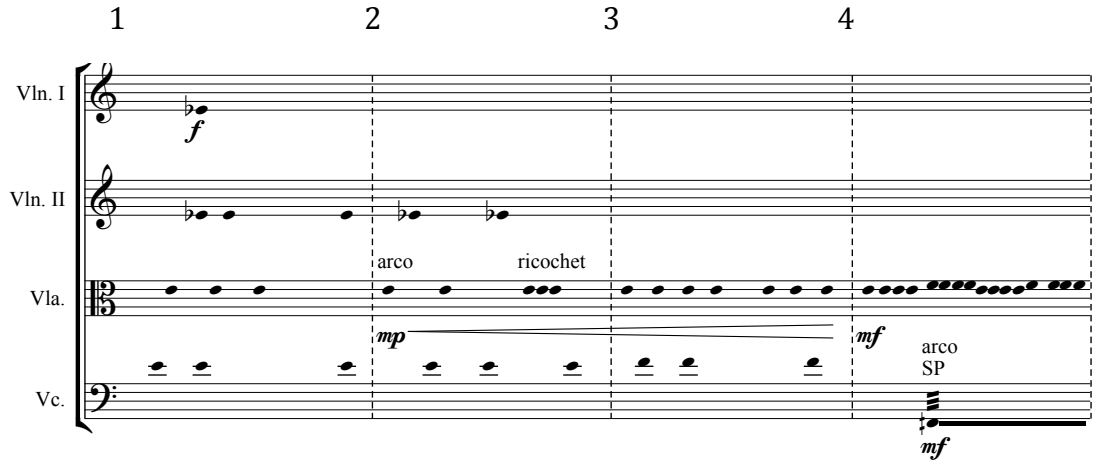
𝄬 quarter-tone lower

The quarter-tones can be read approximately.

Accidentals apply to the whole measure in which they appear.

Instructions for Water study no. 2

The piece is written in proportional notation. The time signature throughout the piece is 4/4, at 60 BPM. The 4 spaces between the dotted vertical lines in each system represent the 4 beats within each measure. Thus, 1 system = 1 measure.

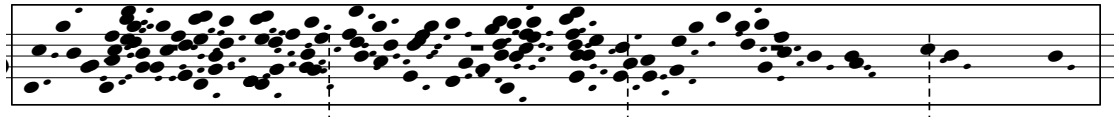


Durations

Allow the sound to resonate until it decays or is followed by another one. When a beat is saturated with note-heads, play as many as possible (i.e., beat 4 of the viola in the example above), as indicated for the indeterminate pitch notation instructions below.

The end of the horizontal line represents the end of the sound.

Indeterminate pitch notation



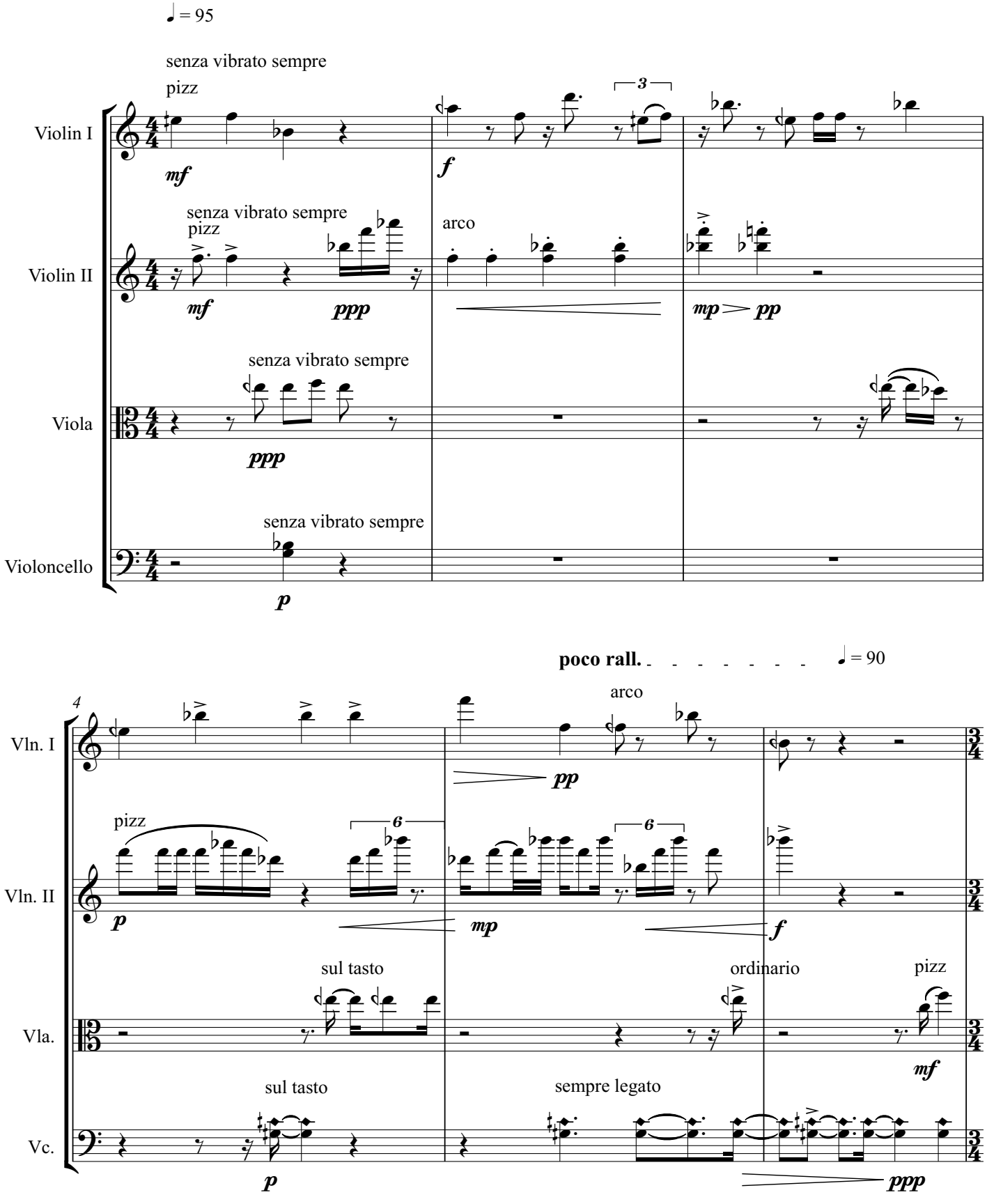
These sections are delimited with a box. The bow must not be held (placed on the lap of the performer). All the fingers in both hands should tap on the fingerboard in order to achieve the rhythmic saturation that is characteristic in these sections.

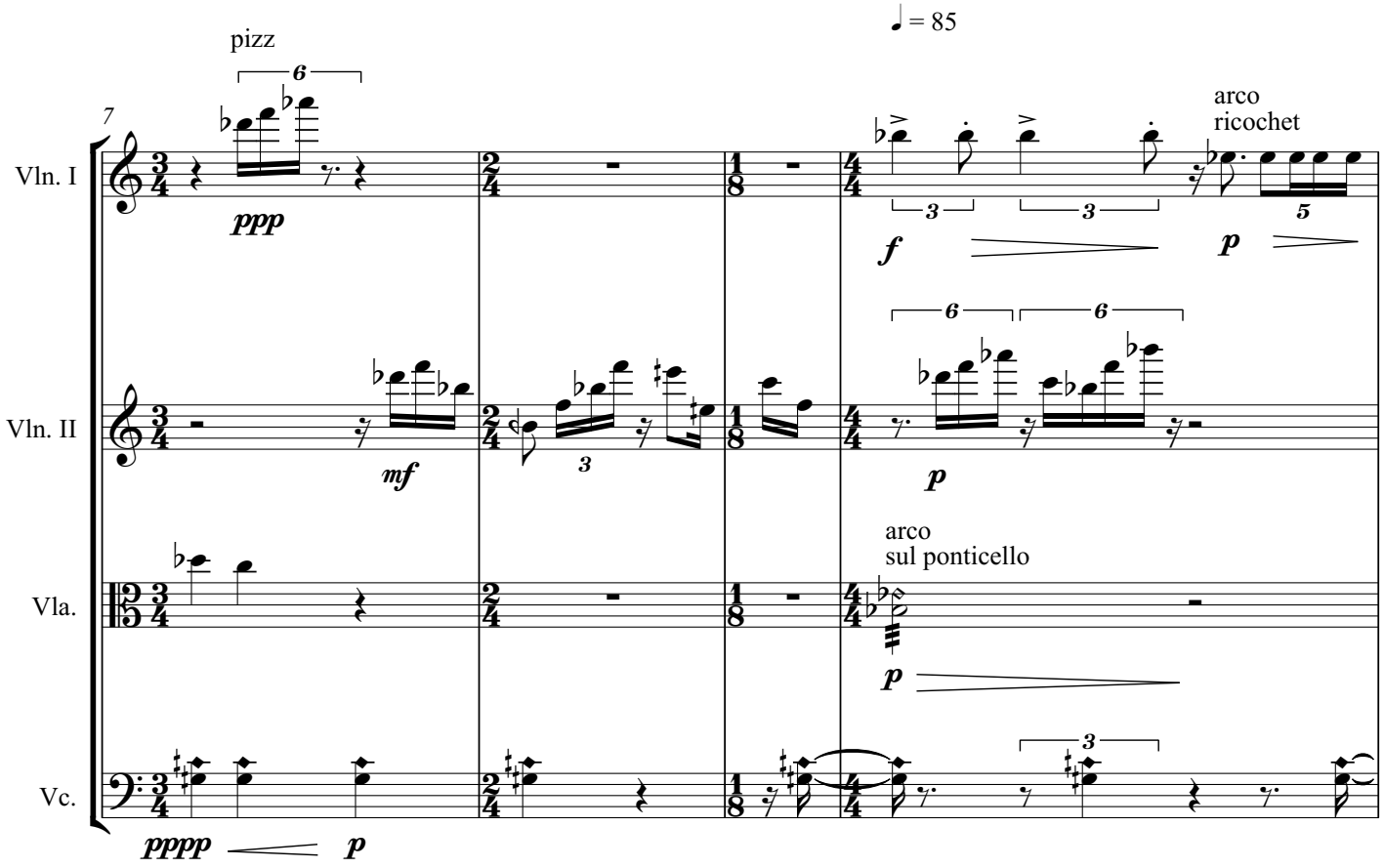
From the given notes, choose as many as possible using the whole micro-chromatic pitch palette in a spontaneous, improvisatory manner. Increasing, decreasing and static densities of random sounds are to be achieved with this notation.

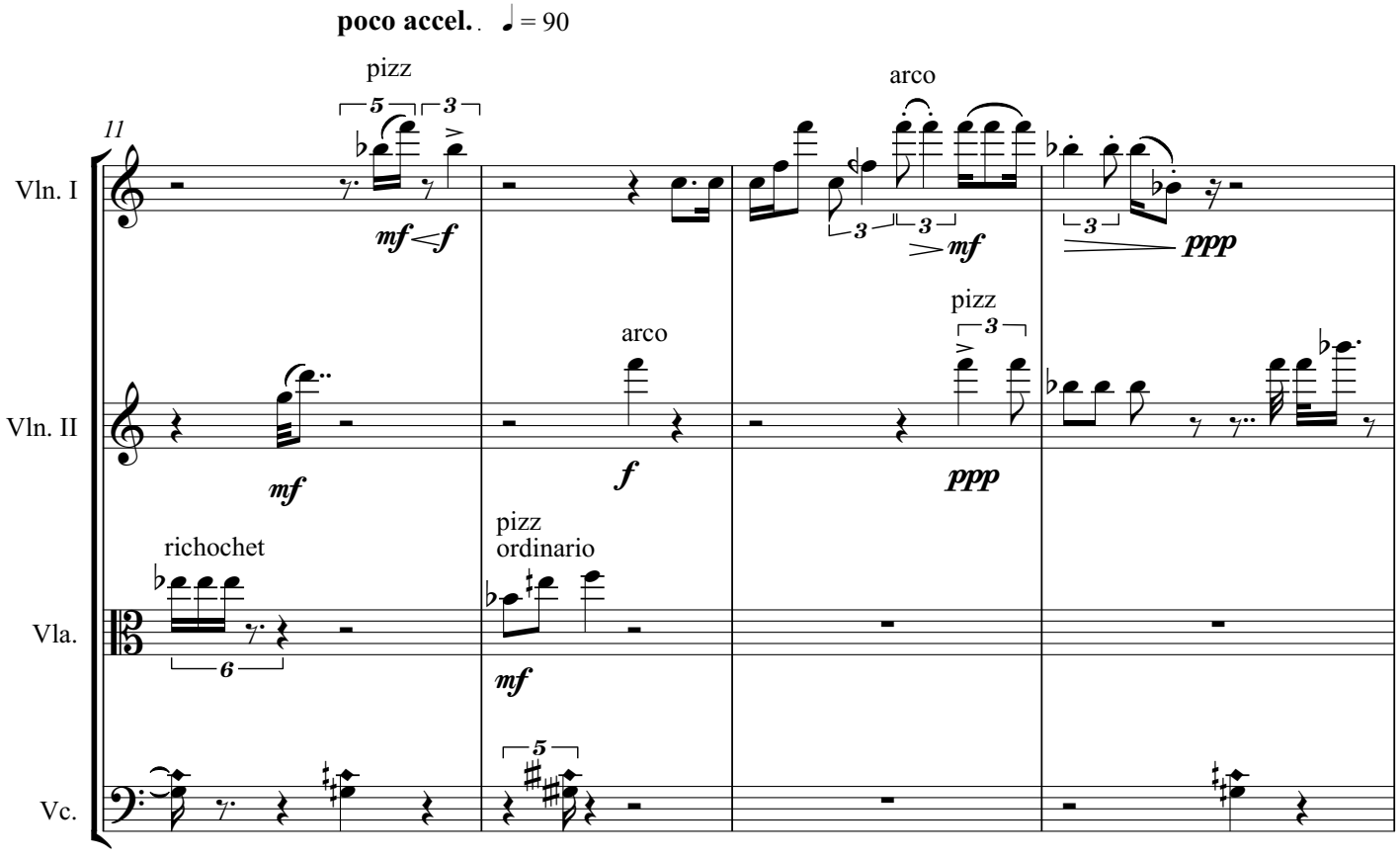
The smaller note-heads indicate softer dynamics than the regular note-heads, to which the overall dynamic markings apply.

Water study no. 1

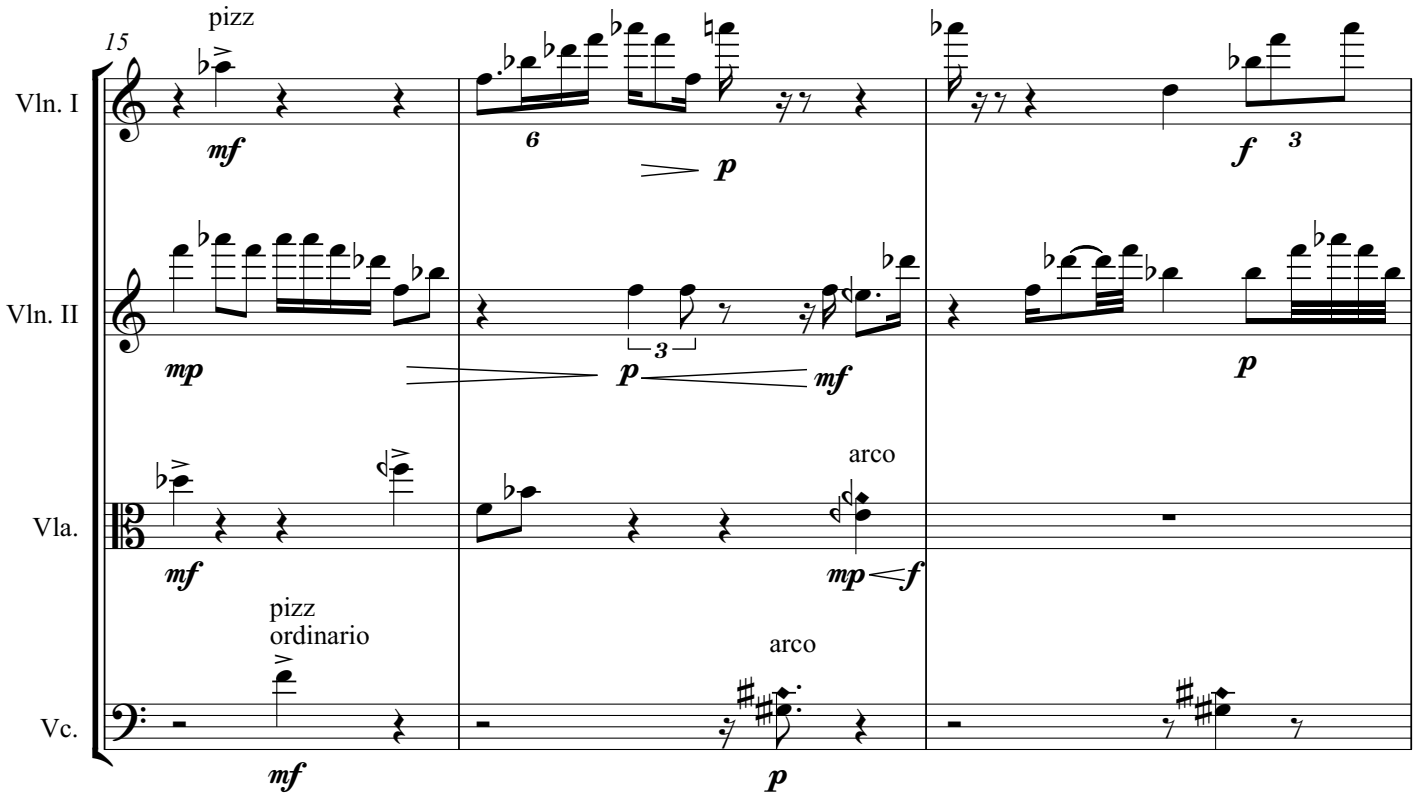
Christopher Luna
(2012)

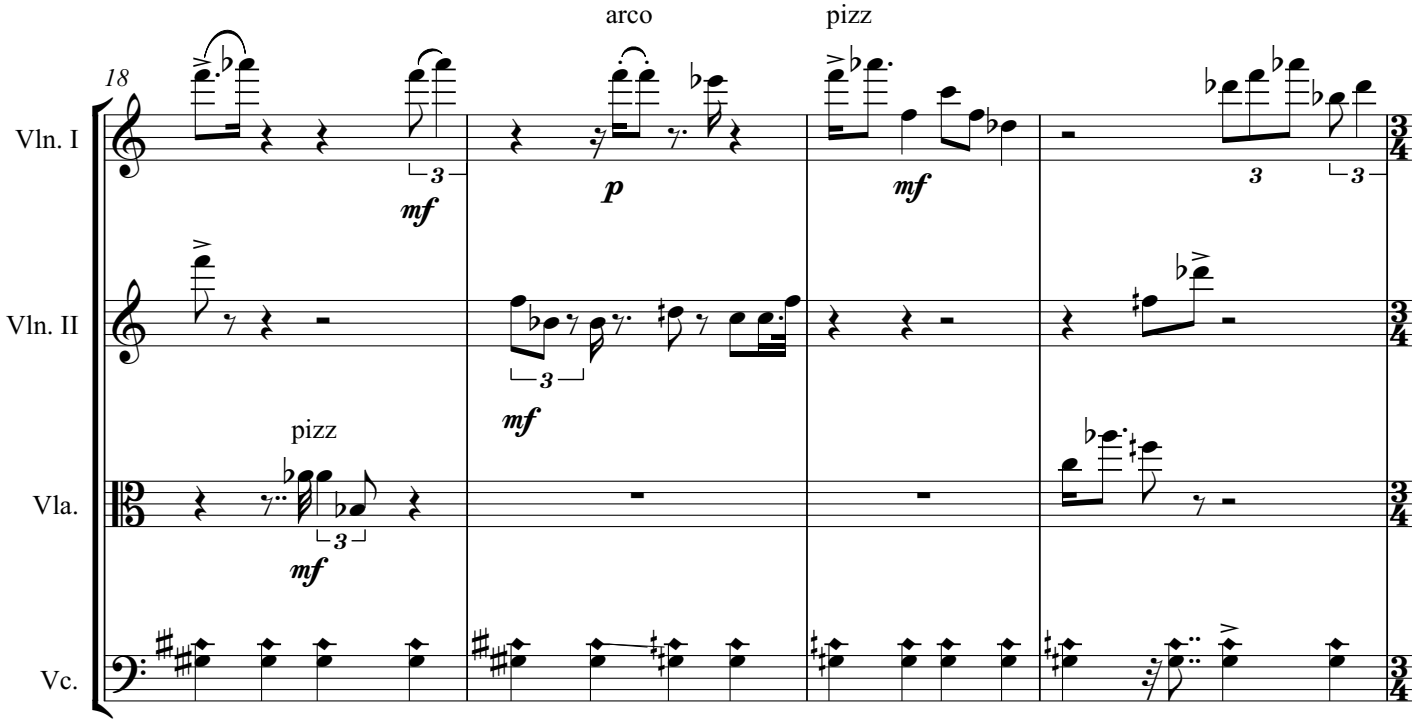


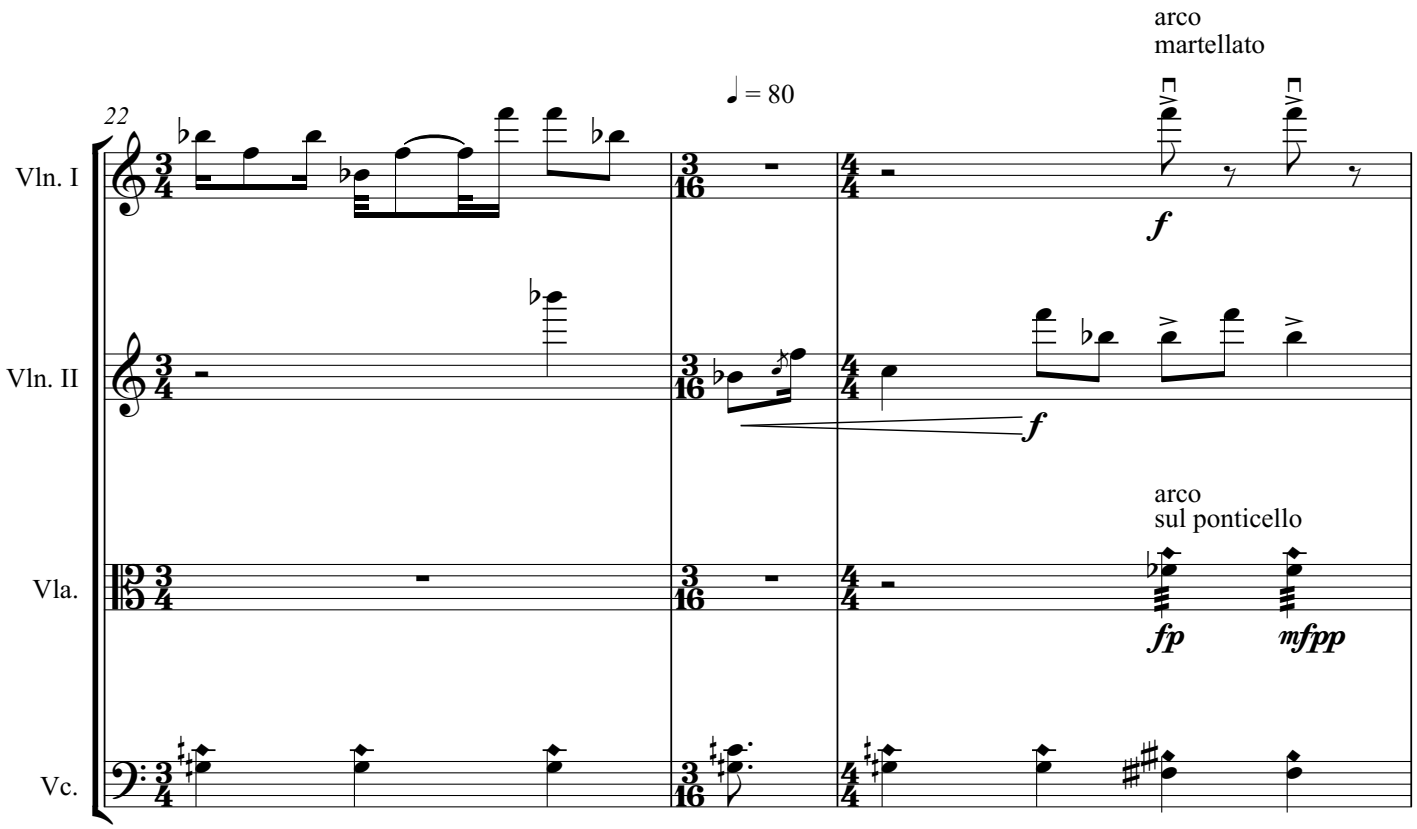

7
pizz
♩ = 85
arco
ricochet
Vln. I
Vln. II
Vla.
arco
sul ponticello
Vc.
ppp
f
p
mf
pppp

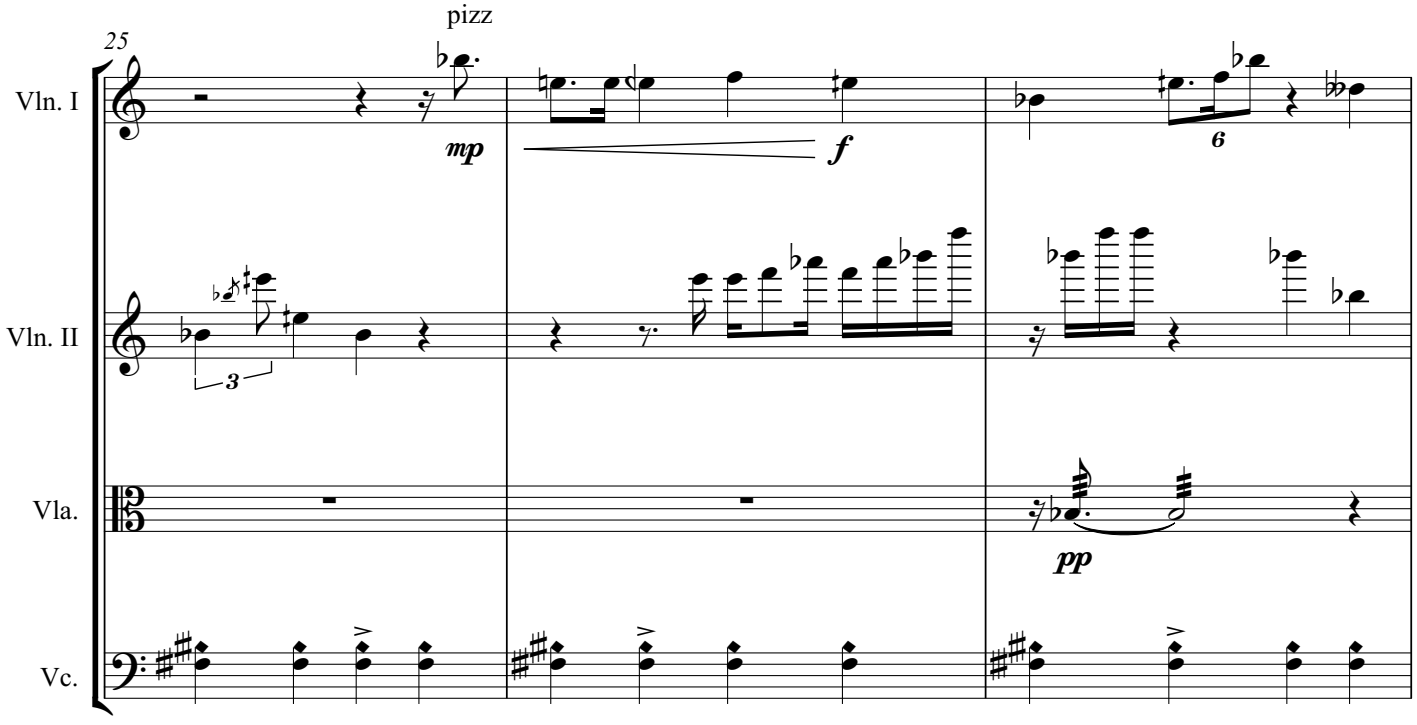

poco accel.
♩ = 90
11
pizz
arco
Vln. I
Vln. II
Vla.
Vc.
mf
f
ppp
richochet
pizz
ordinario

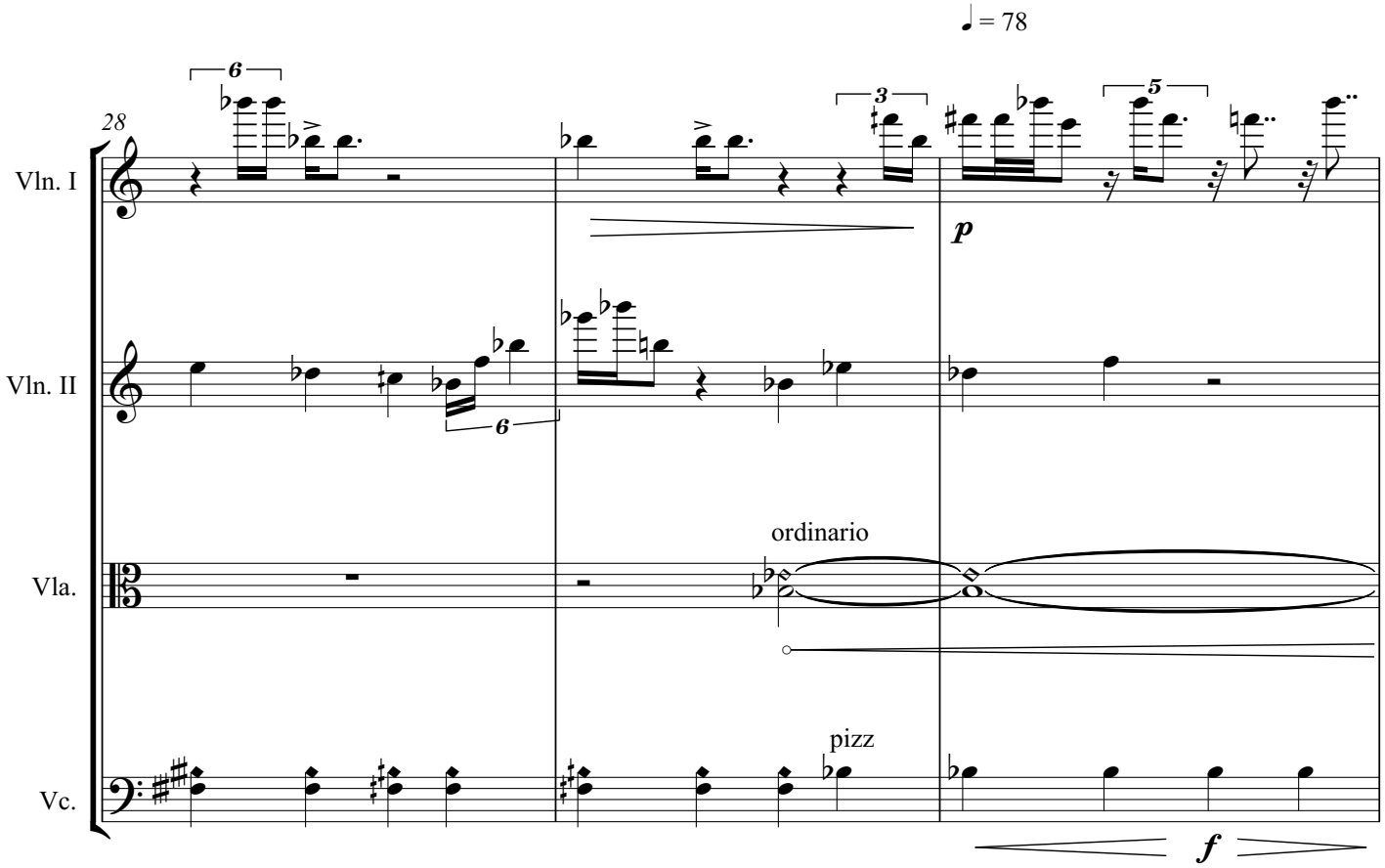
poco rall. **a tempo**

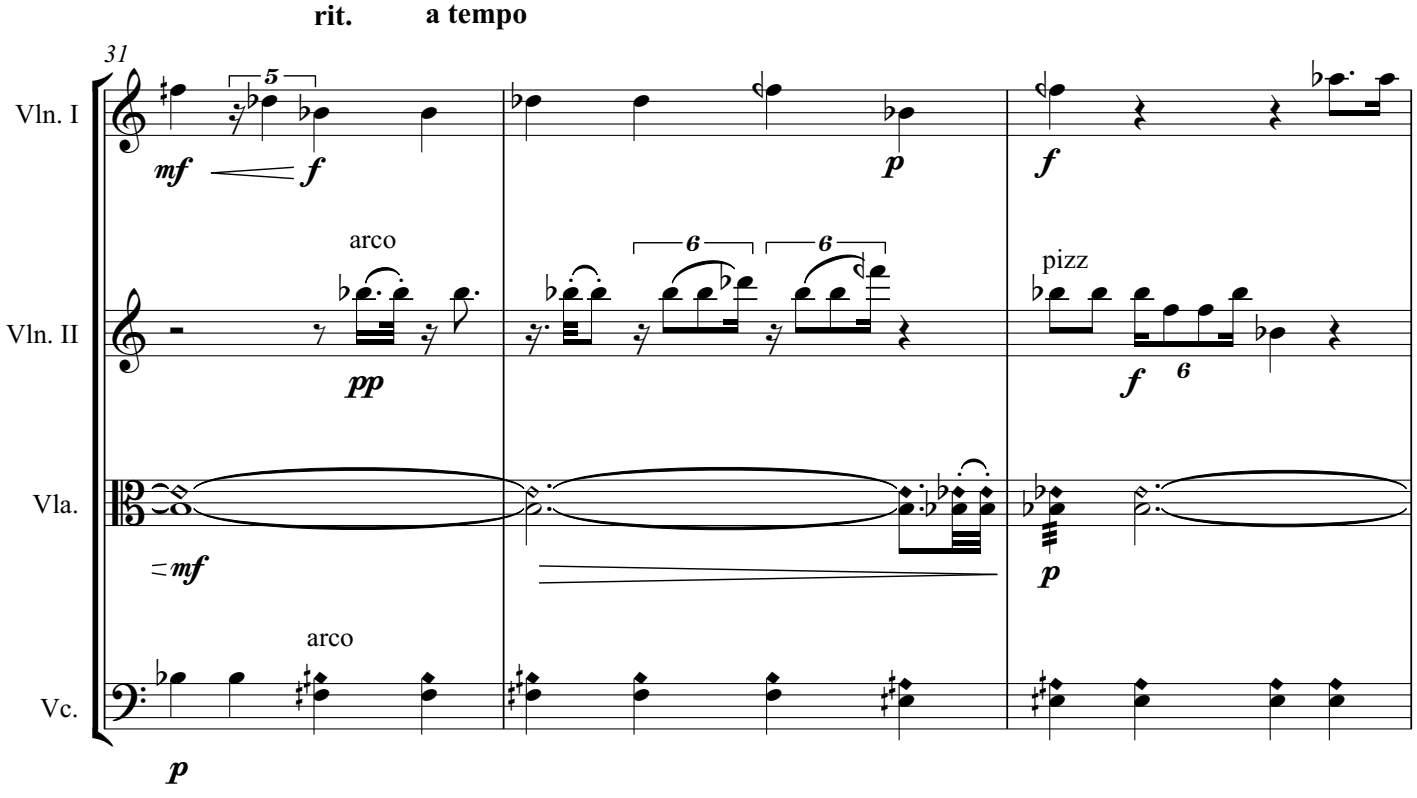


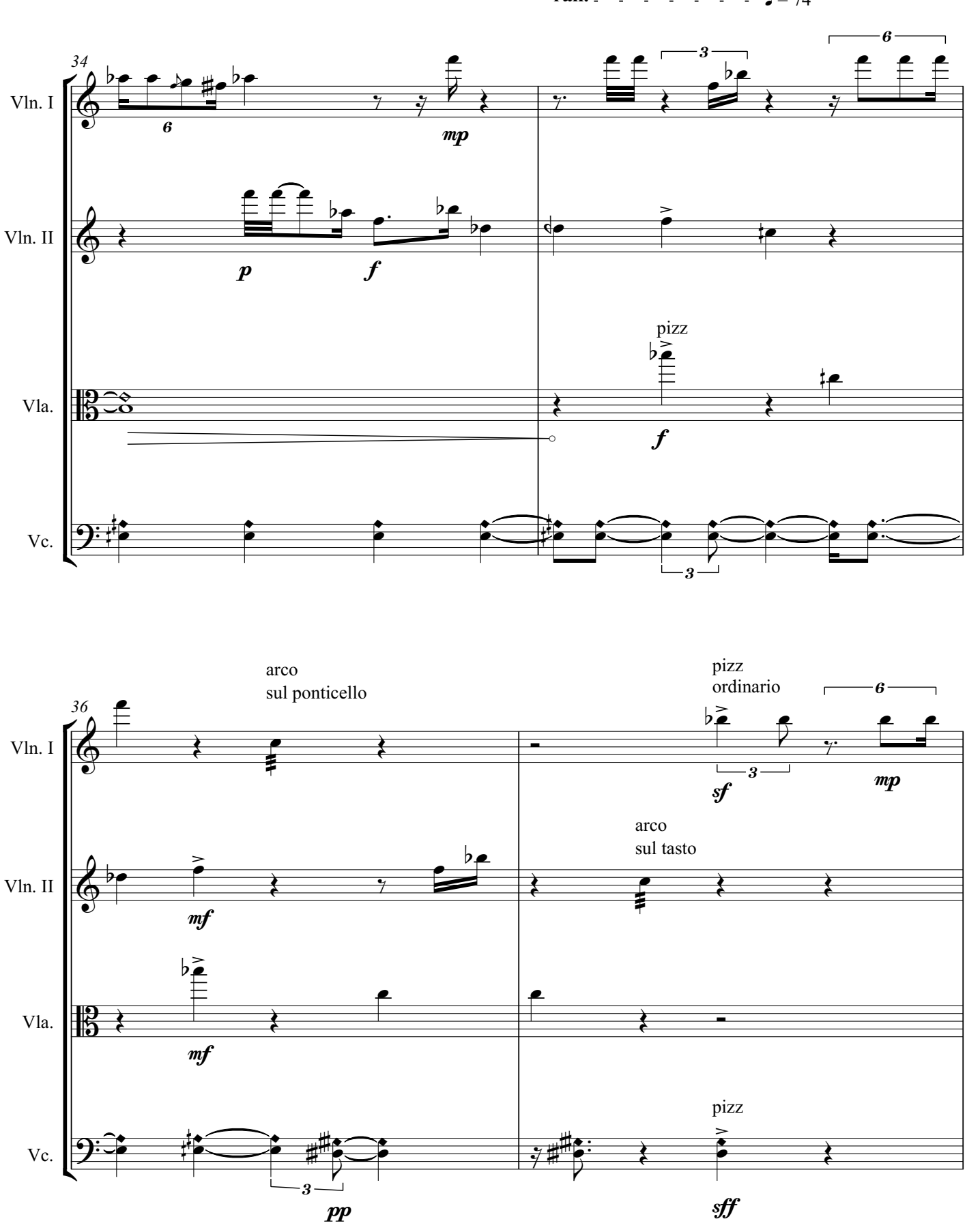


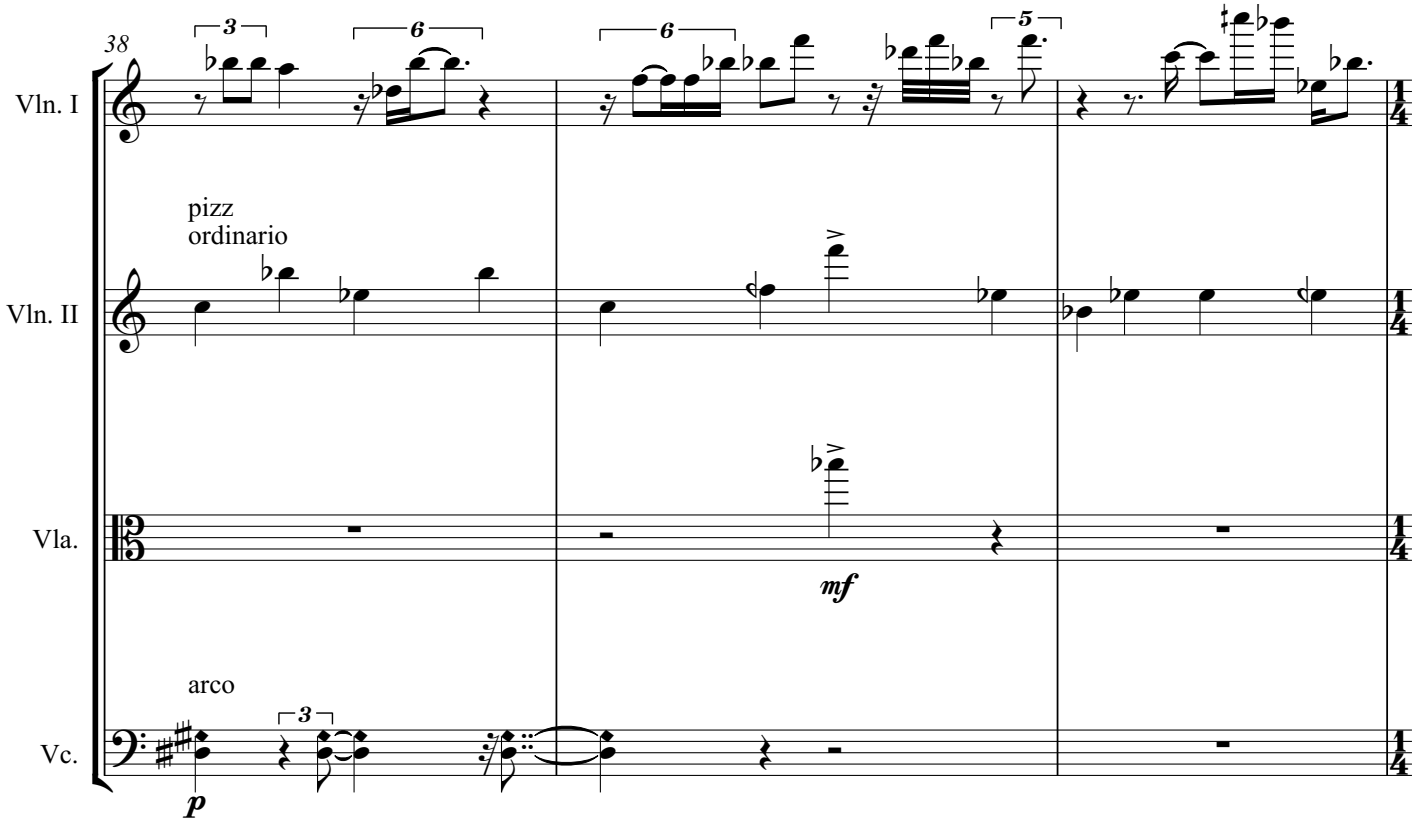

22
♩ = 80
arco
martellato
Vln. I
Vln. II
Vla.
Vc.
f
f
arco
sul ponticello
fp
mfpp

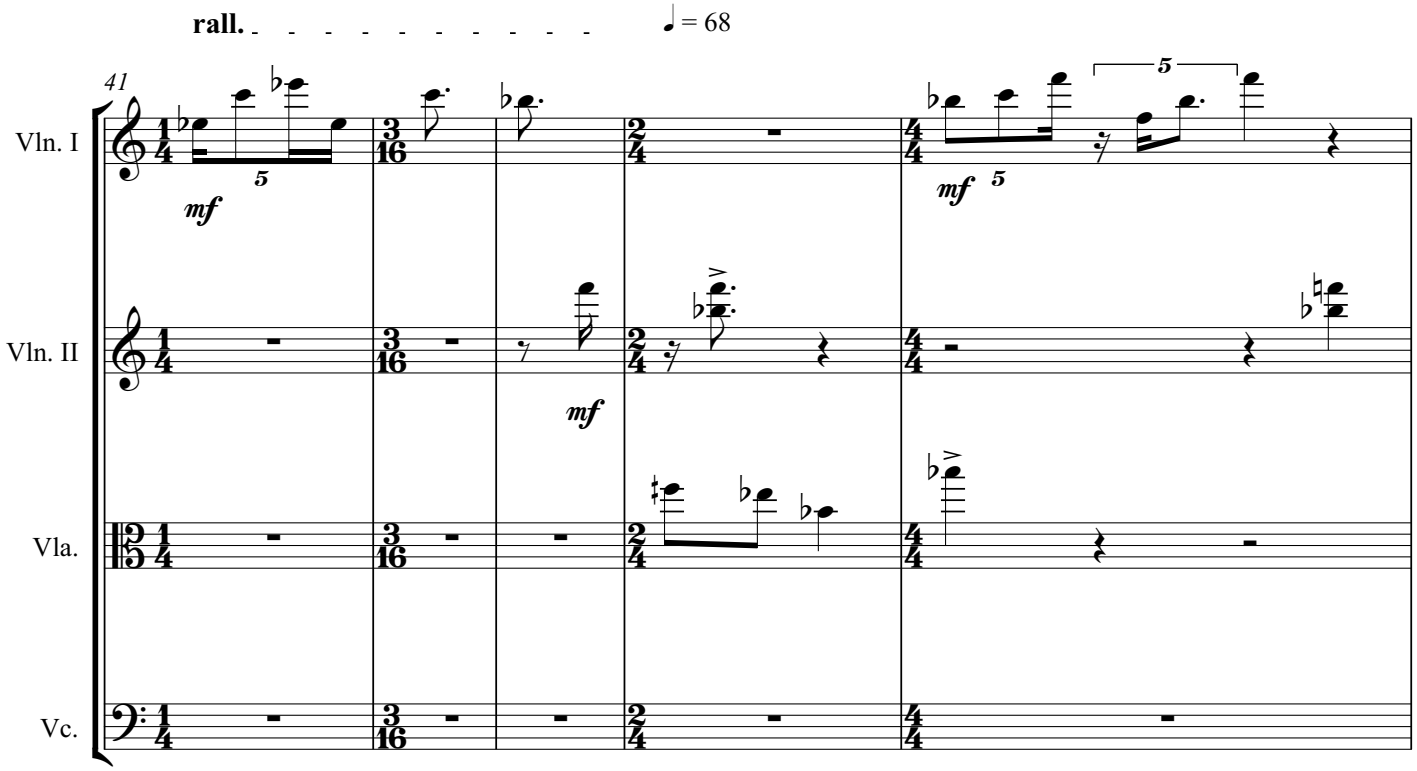

25
pizz
Vln. I
Vln. II
Vla.
Vc.
mp
f
3
6
pp

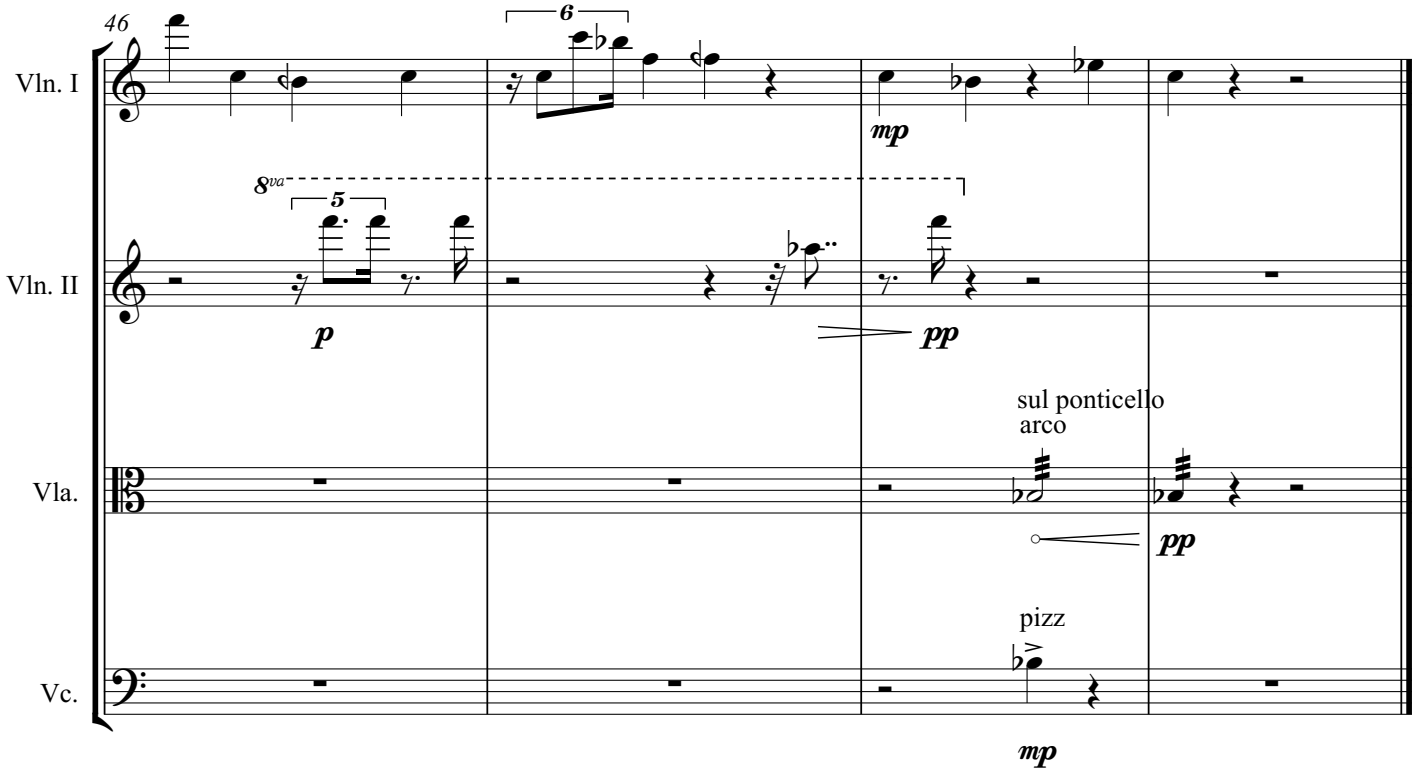

♩ = 78
28
Vln. I
Vln. II
Vla.
Vc.
ordinario
pizz
p
f


rit.
a tempo
31
Vln. I
Vln. II
Vla.
Vc.
mf
f
p
arco
pizz
pp
arco


rall. ♩ = 74
34
Vln. I
Vln. II
Vla.
Vc.
mp
p
f
pizz
f
36
arco
sul ponticello
pizz
ordinario
sf
mp
arco
sul tasto
mf
mf
pizz
pp
sff


38
Vln. I
Vln. II
Vla.
Vc.
pizz
ordinario
arco
mf
p

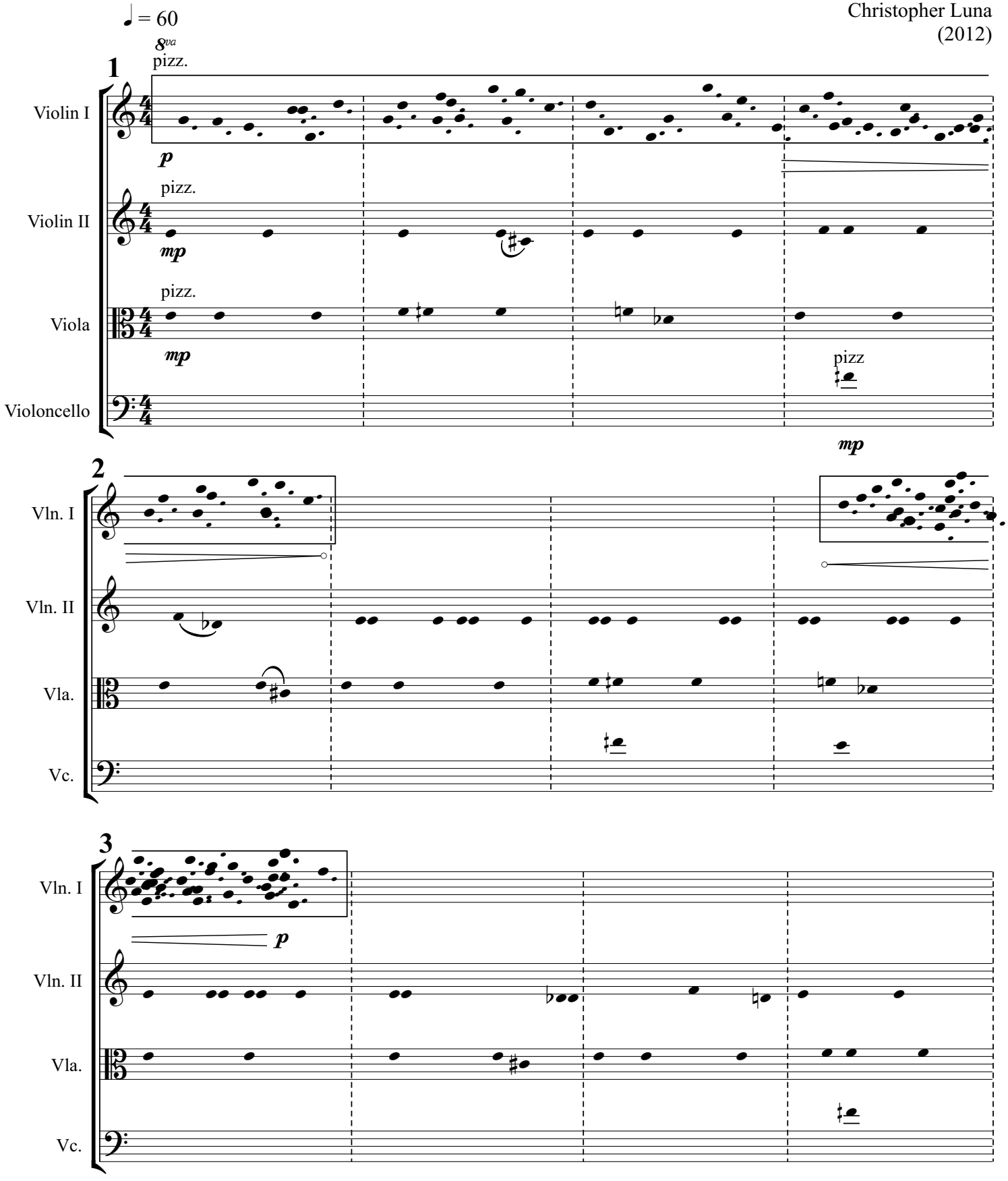

rall.
♩ = 68
41
Vln. I
Vln. II
Vla.
Vc.
mf
mf
mf

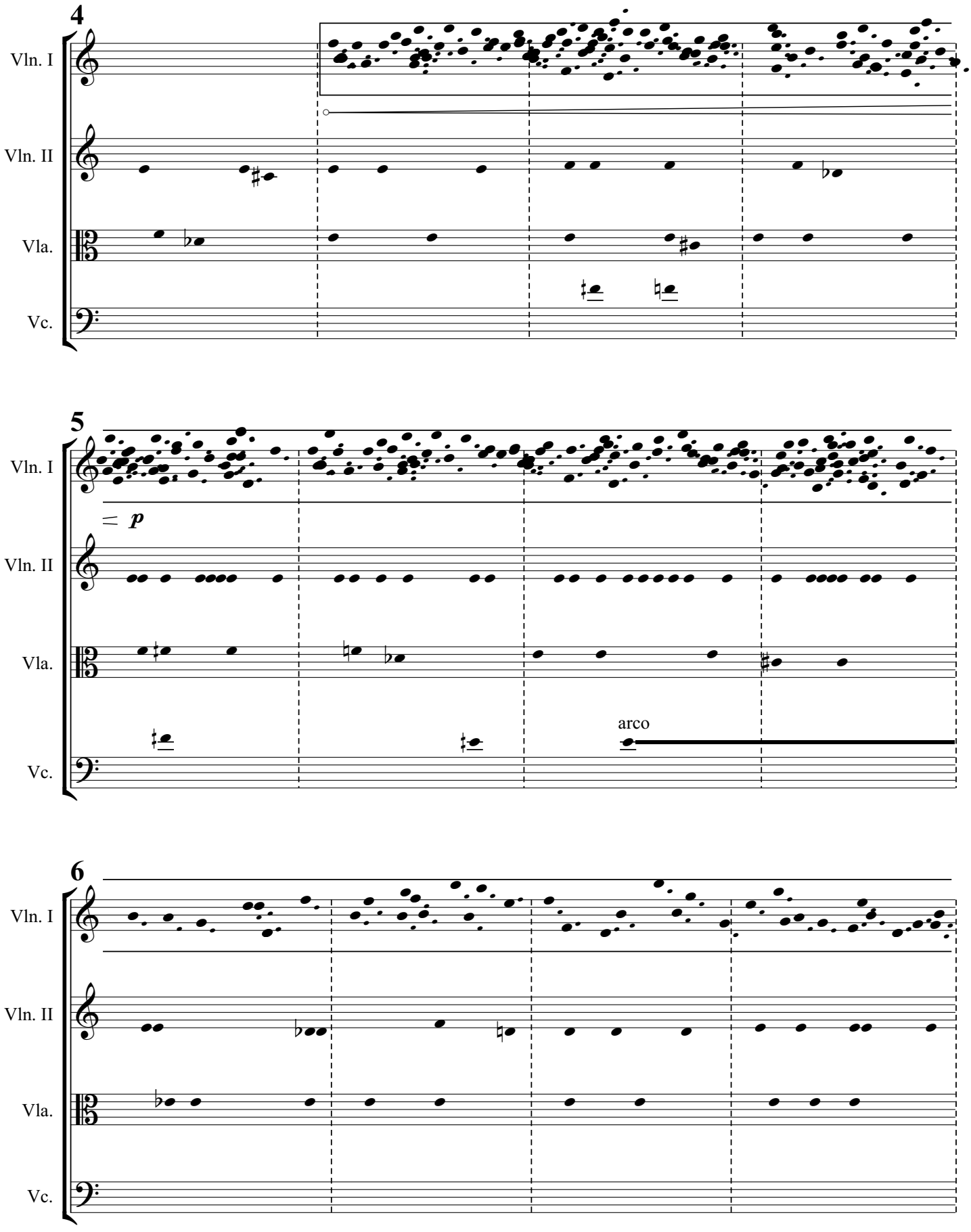

46
Vln. I
Vln. II
Vla.
Vc.
6
5
8va
mp
p
pp
sul ponticello
arco
pp
pizz
mp

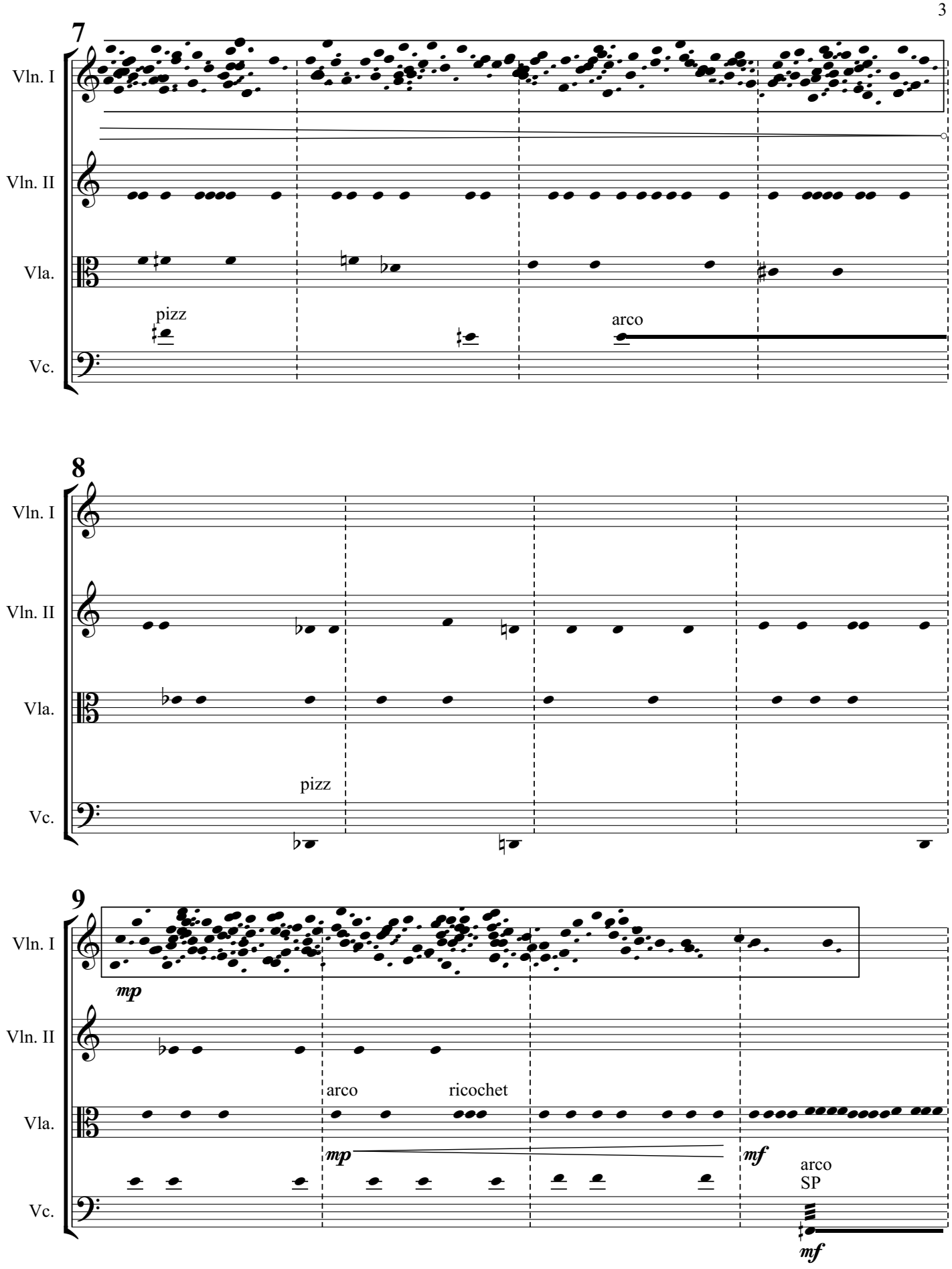
Water study no. 2

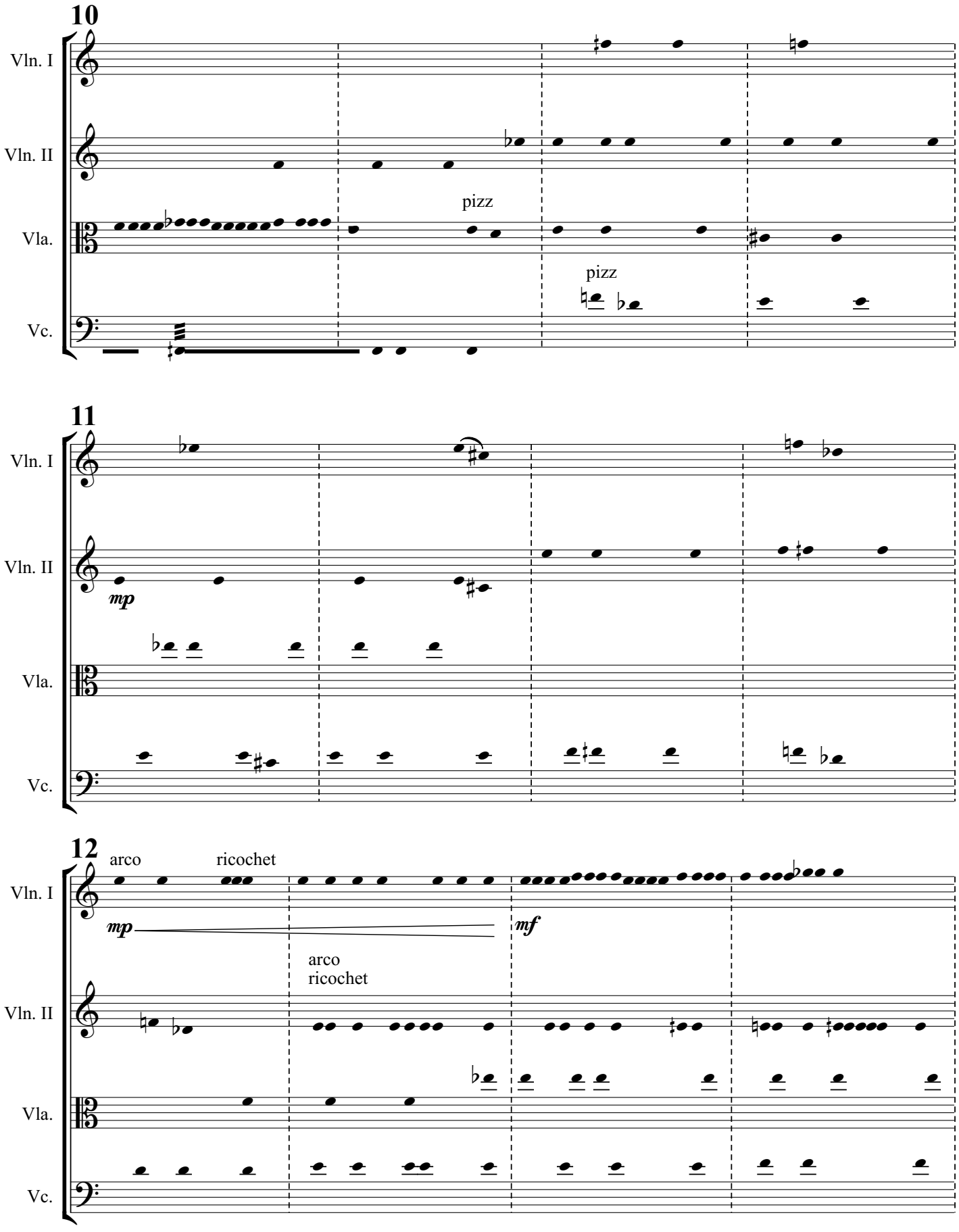
The 4 bars (dashed vertical lines) in each system represent the 4 beats within each measure.
Thus, 1 system = 1 measure.

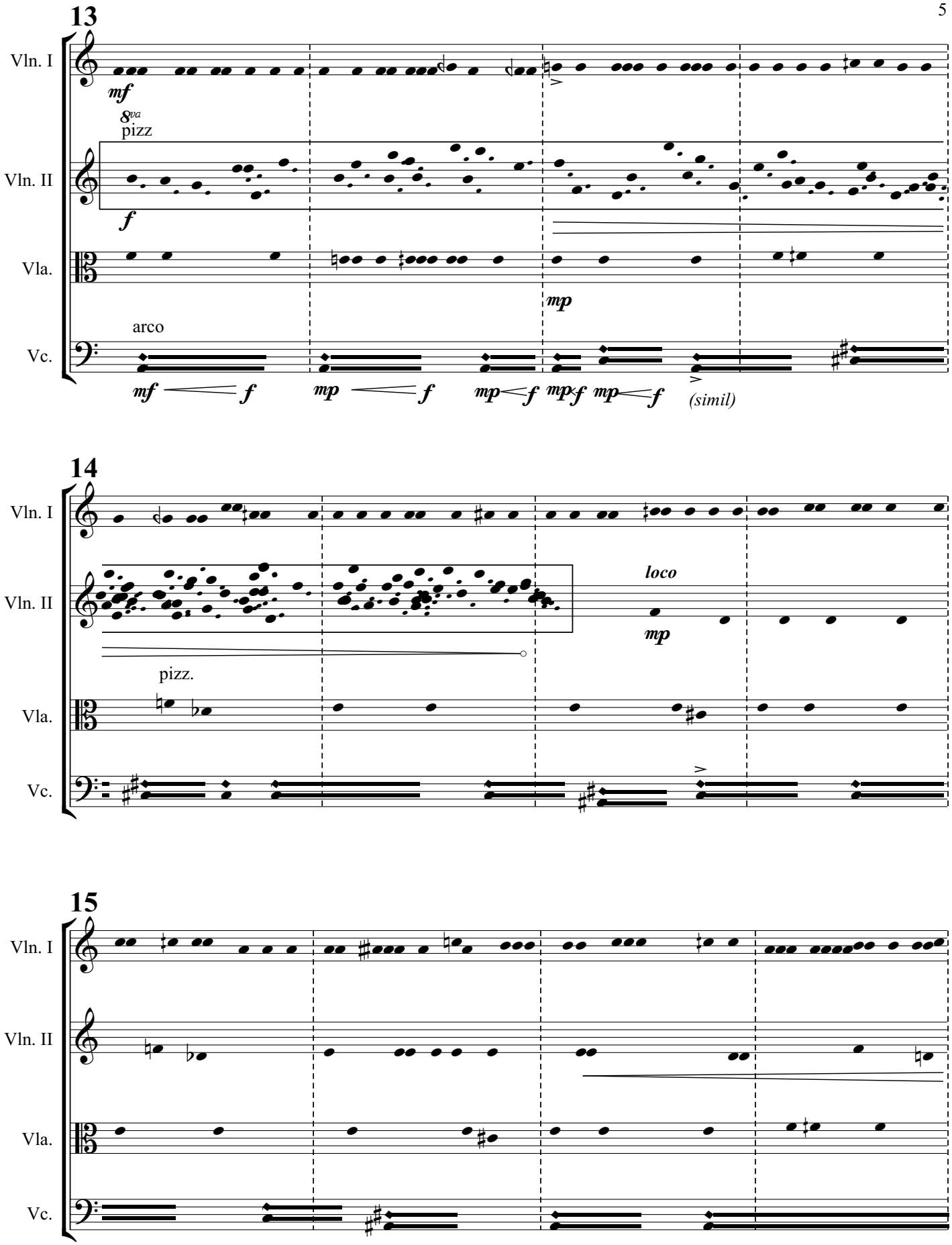
Christopher Luna
(2012)

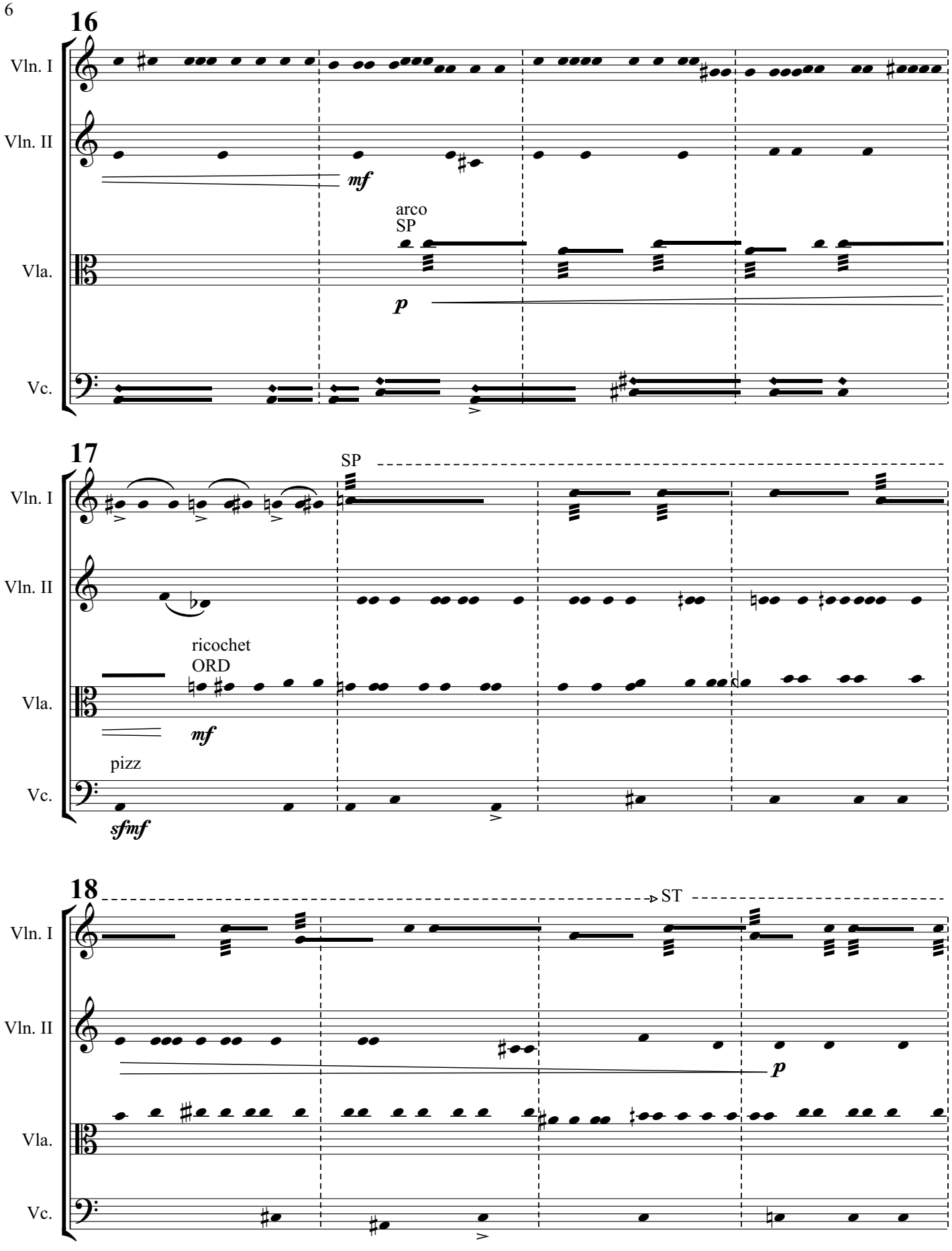


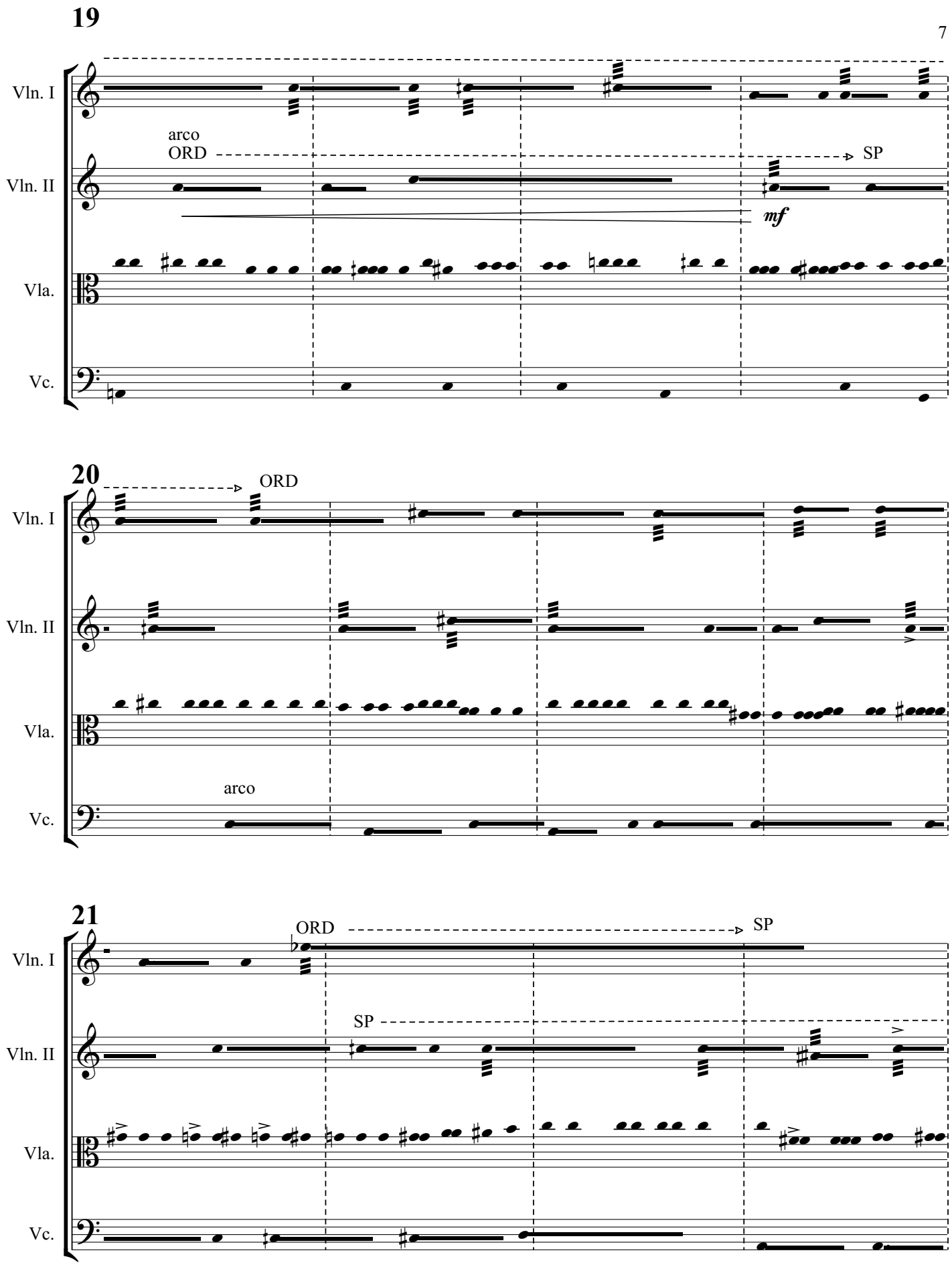

4
Vln. I
Vln. II
Vla.
Vc.
5
Vln. I
= p
Vln. II
Vla.
arco
Vc.
6
Vln. I
Vln. II
Vla.
Vc.

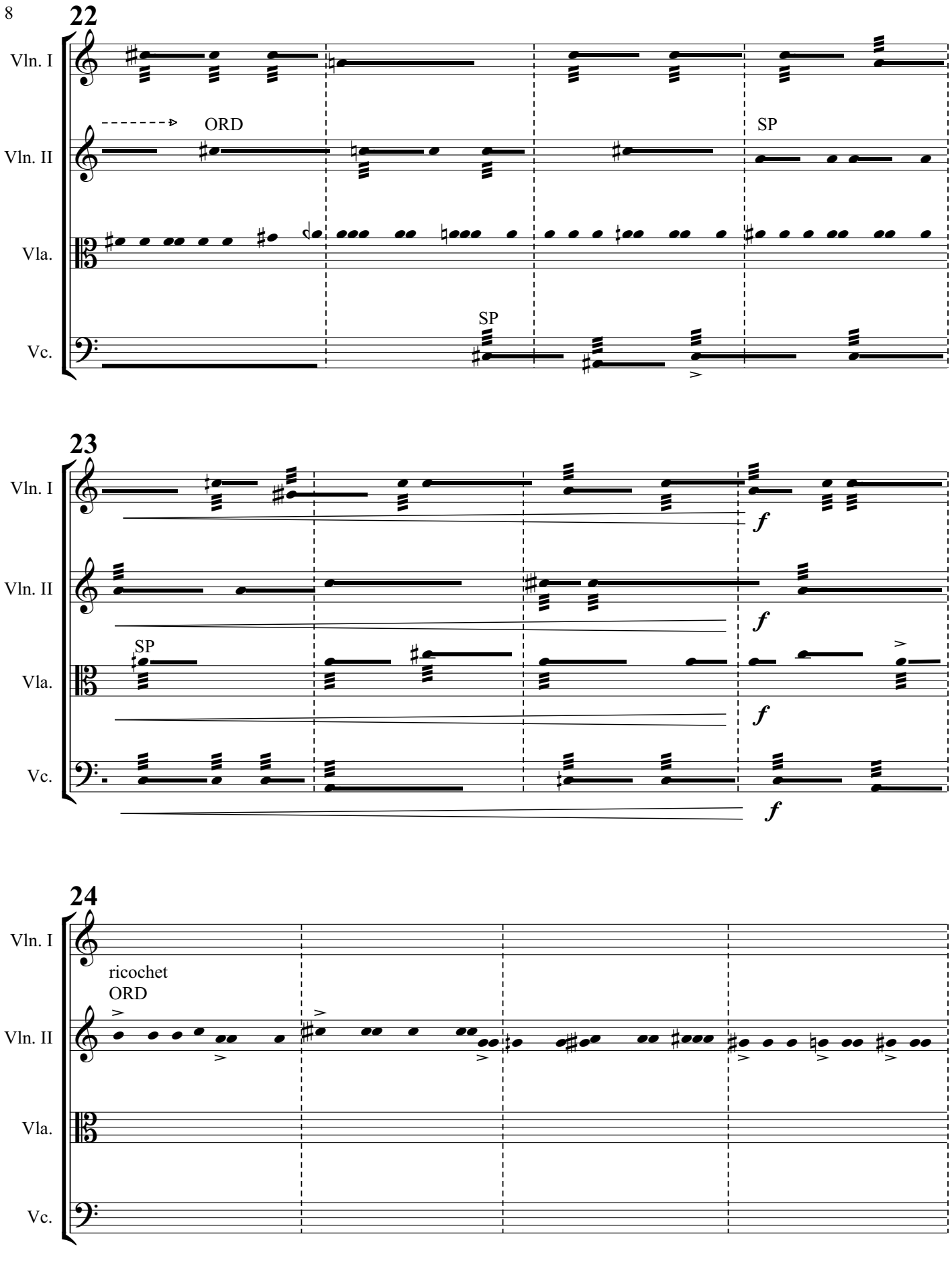

7
Vln. I
Vln. II
Vla.
Vc.
pizz
arco
8
Vln. I
Vln. II
Vla.
Vc.
pizz
9
Vln. I
Vln. II
Vla.
Vc.
mp
arco
ricochet
mp
mf
arco
SP
mf

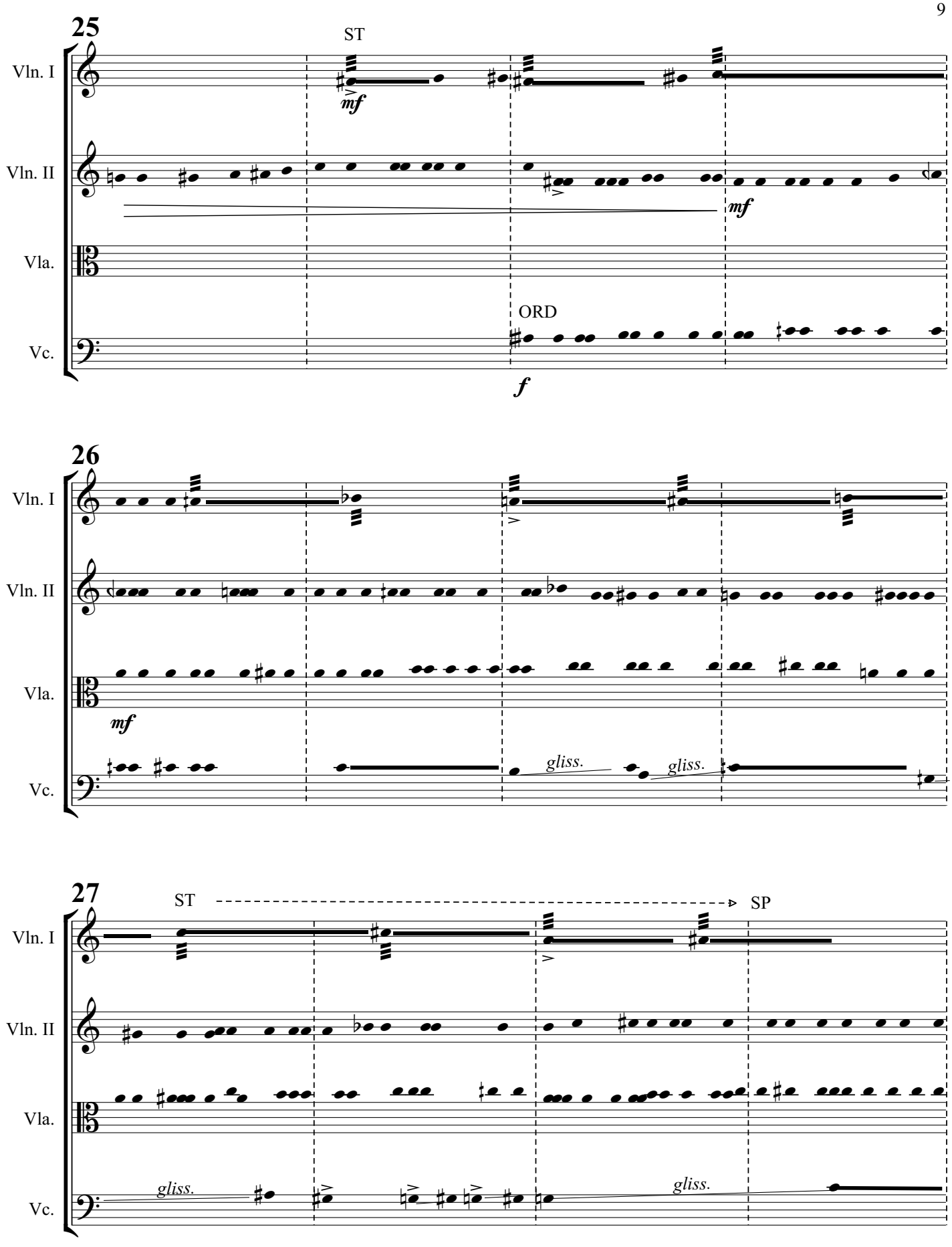

10
Vln. I
Vln. II
Vla.
Vc.
pizz
pizz
11
Vln. I
Vln. II
Vla.
Vc.
mp
12
Vln. I
Vln. II
Vla.
Vc.
arco
ricochet
mp
mf
arco
ricochet

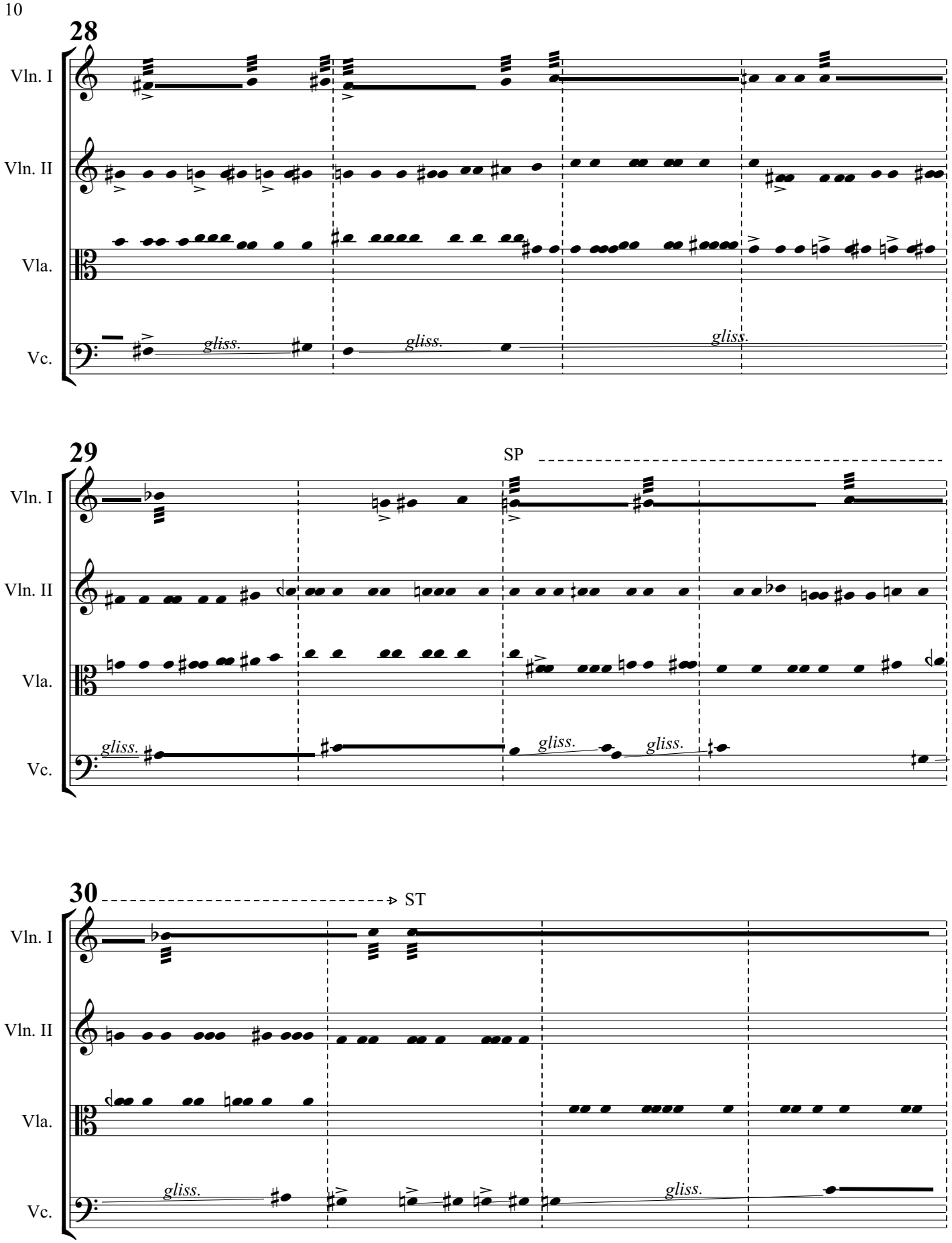

13
Vln. I
Vln. II
Vla.
Vc.
mf
8va
pizz
f
mp
arco
mf f mp f mp f mp f mp f
(simil)
14
loco
mp
pizz.
15

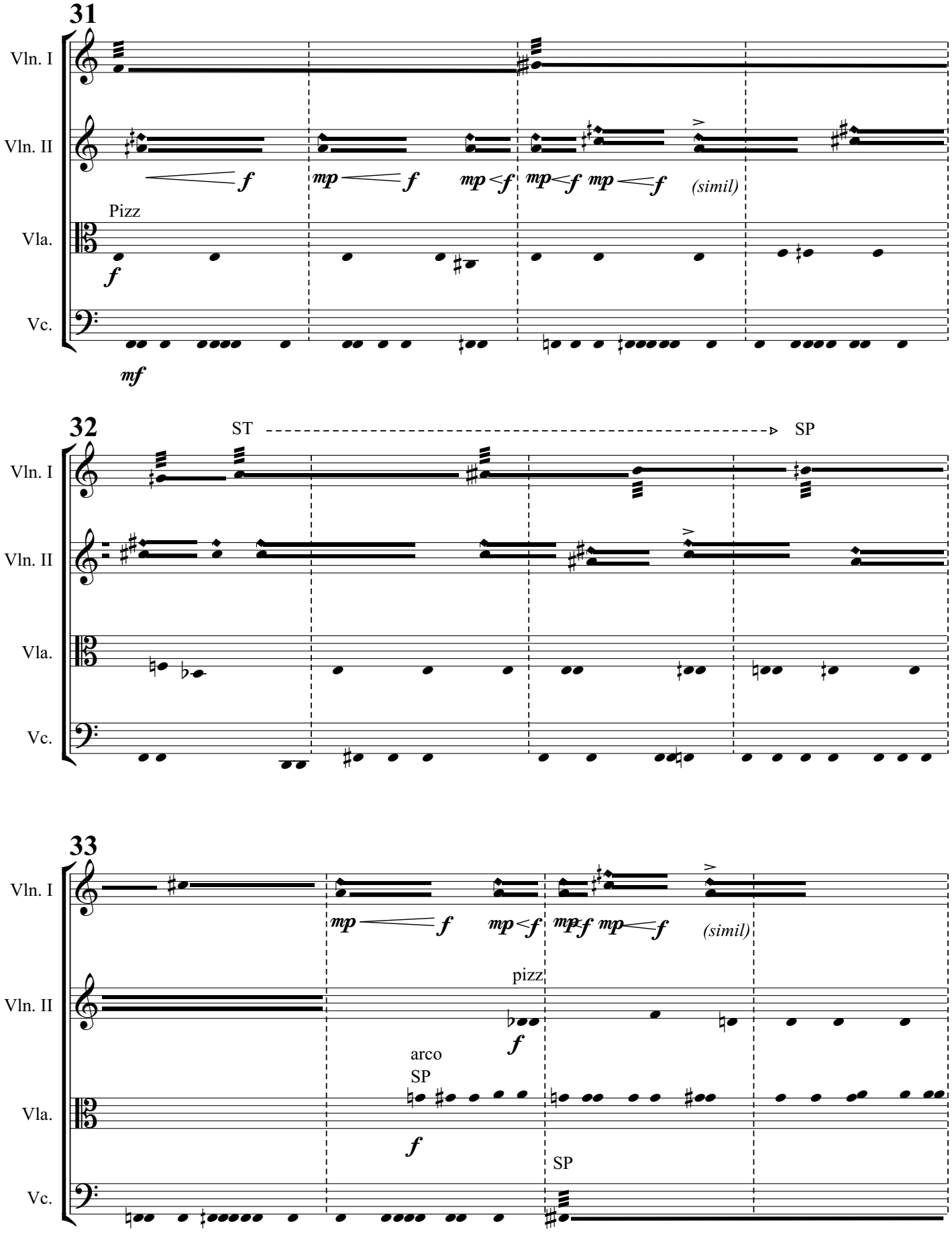

16
Vln. I
Vln. II
mf
arco
SP
Vla.
p
Vc.
17
SP
Vln. I
Vln. II
ricochet
ORD
Vla.
mf
pizz
Vc.
sfmf
18
ST
Vln. I
Vln. II
p
Vla.
Vc.

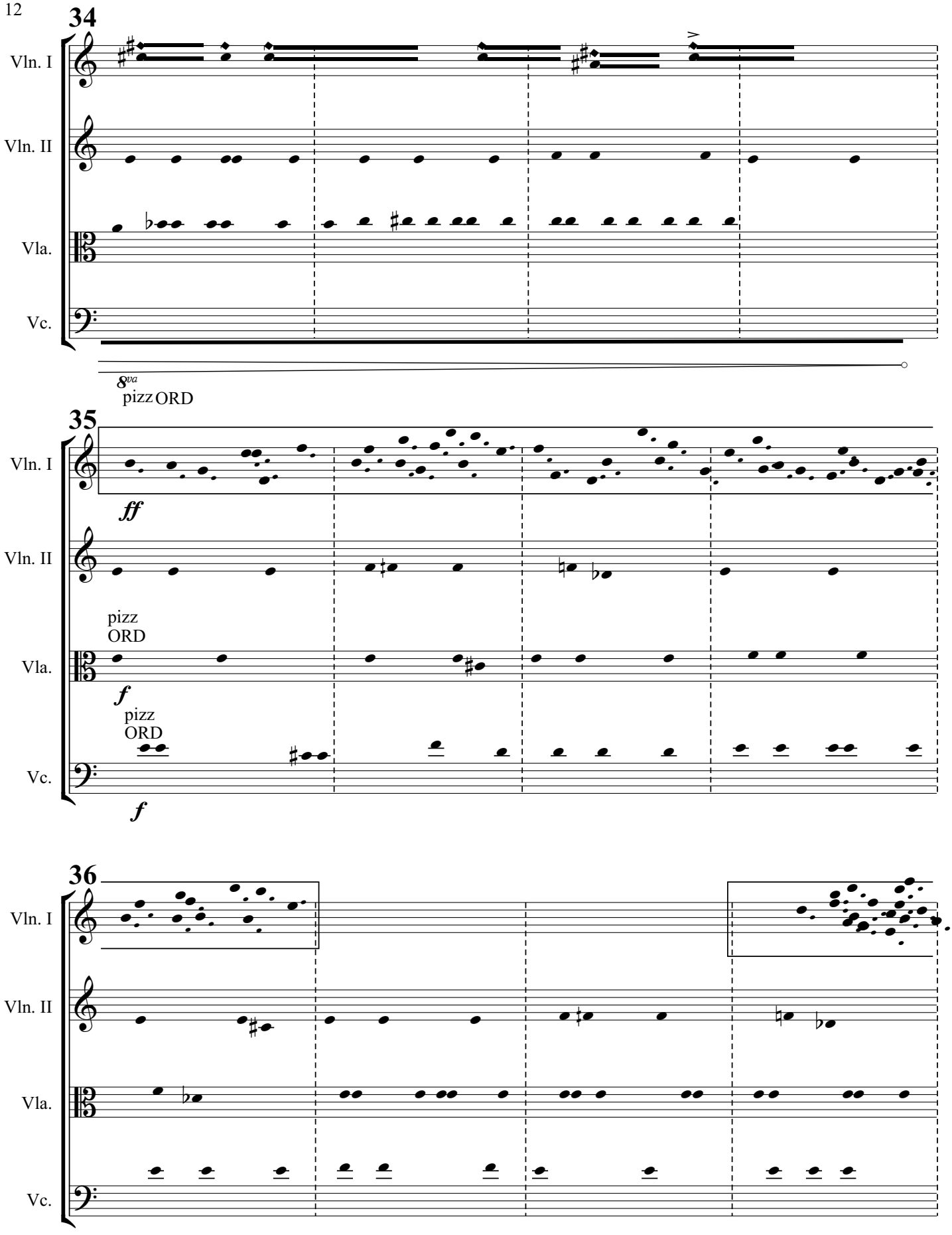

19
Vln. I
arco
ORD
SP
Vln. II
mf
Vla.
Vc.
20
ORD
Vln. I
Vln. II
Vla.
arco
Vc.
21
ORD
SP
Vln. I
SP
Vln. II
Vla.
Vc.

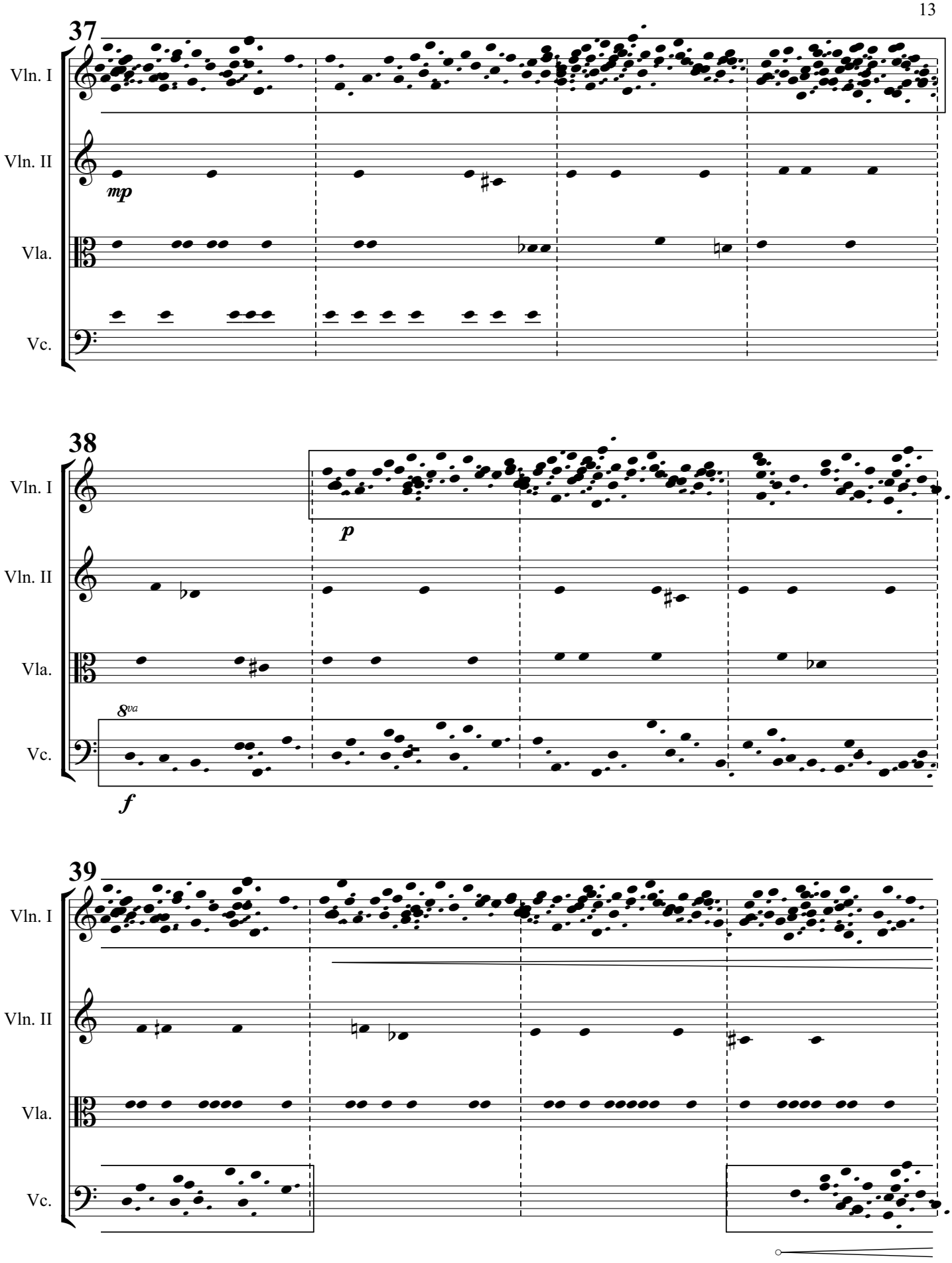

22
Vln. I
Vln. II
Vla.
Vc.
ORD
SP
SP
23
Vln. I
Vln. II
Vla.
Vc.
SP
f
f
f
f
24
Vln. I
Vln. II
Vla.
Vc.
ricochet
ORD

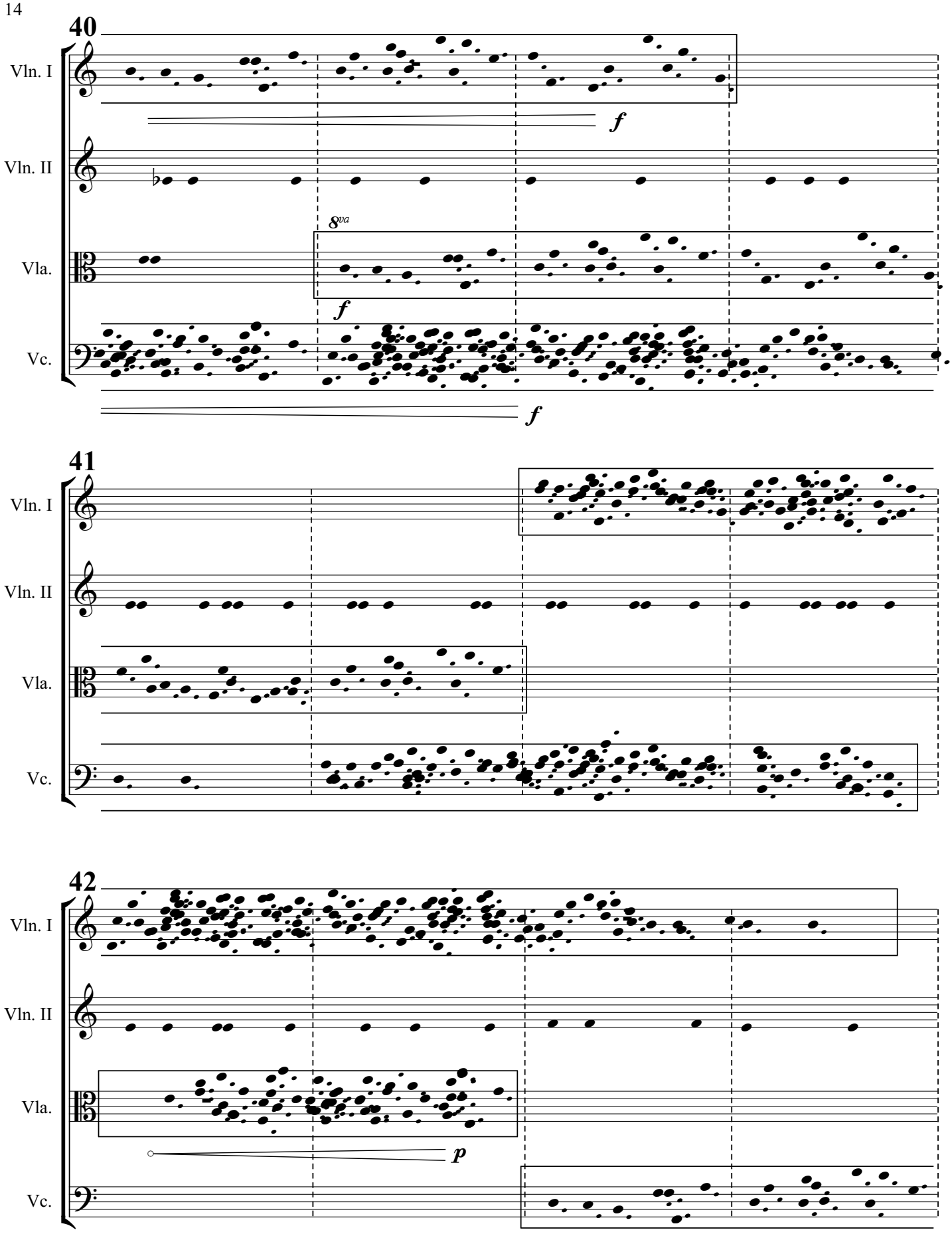

25
ST
Vln. I
mf
Vln. II
mf
Vla.
ORD
Vc.
f
26
Vln. I
Vln. II
Vla.
mf
gliss.
gliss.
Vc.
27
ST
SP
Vln. I
Vln. II
Vla.
gliss.
gliss.
Vc.

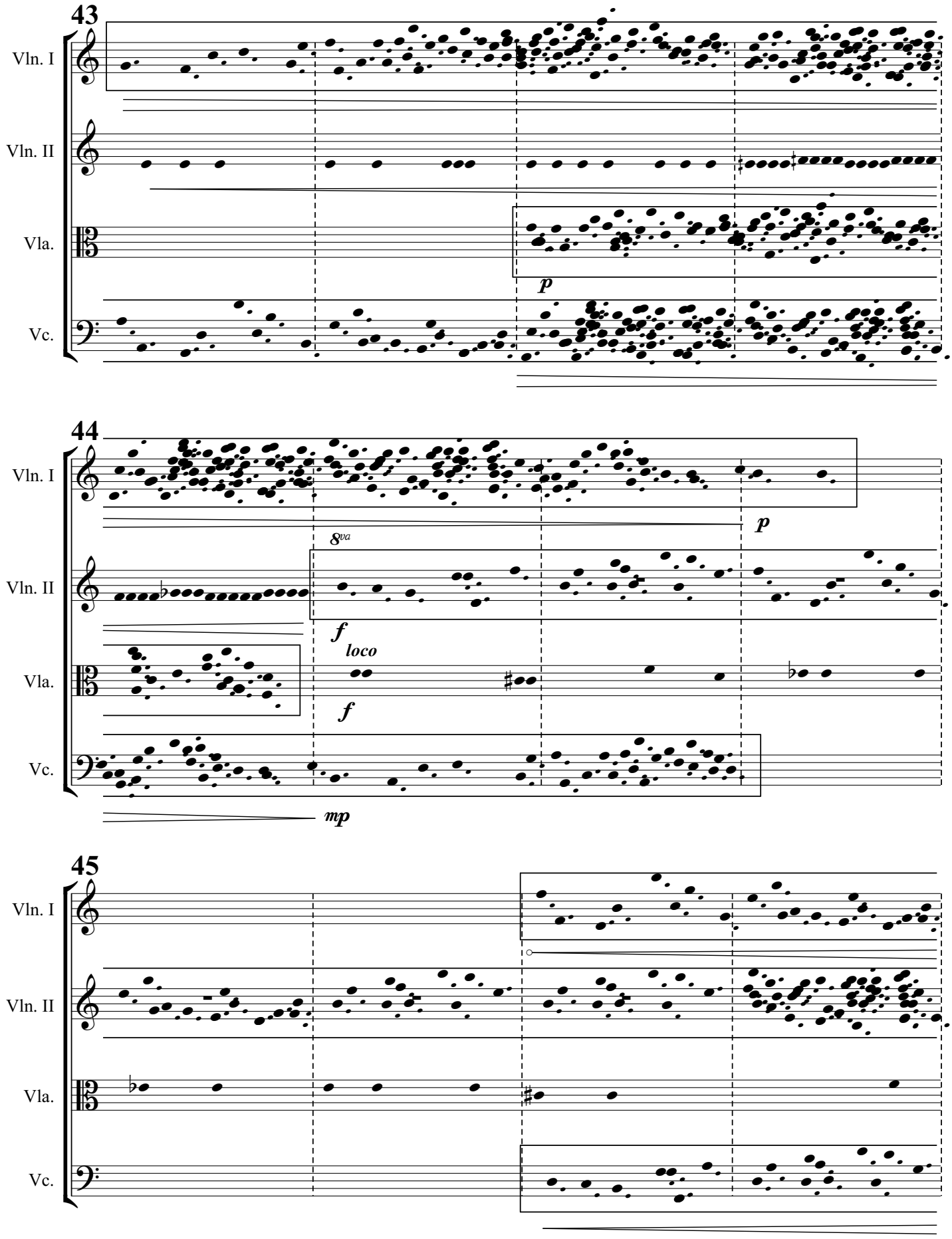

28
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
gliss.
29
SP
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
gliss.
30
ST
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.

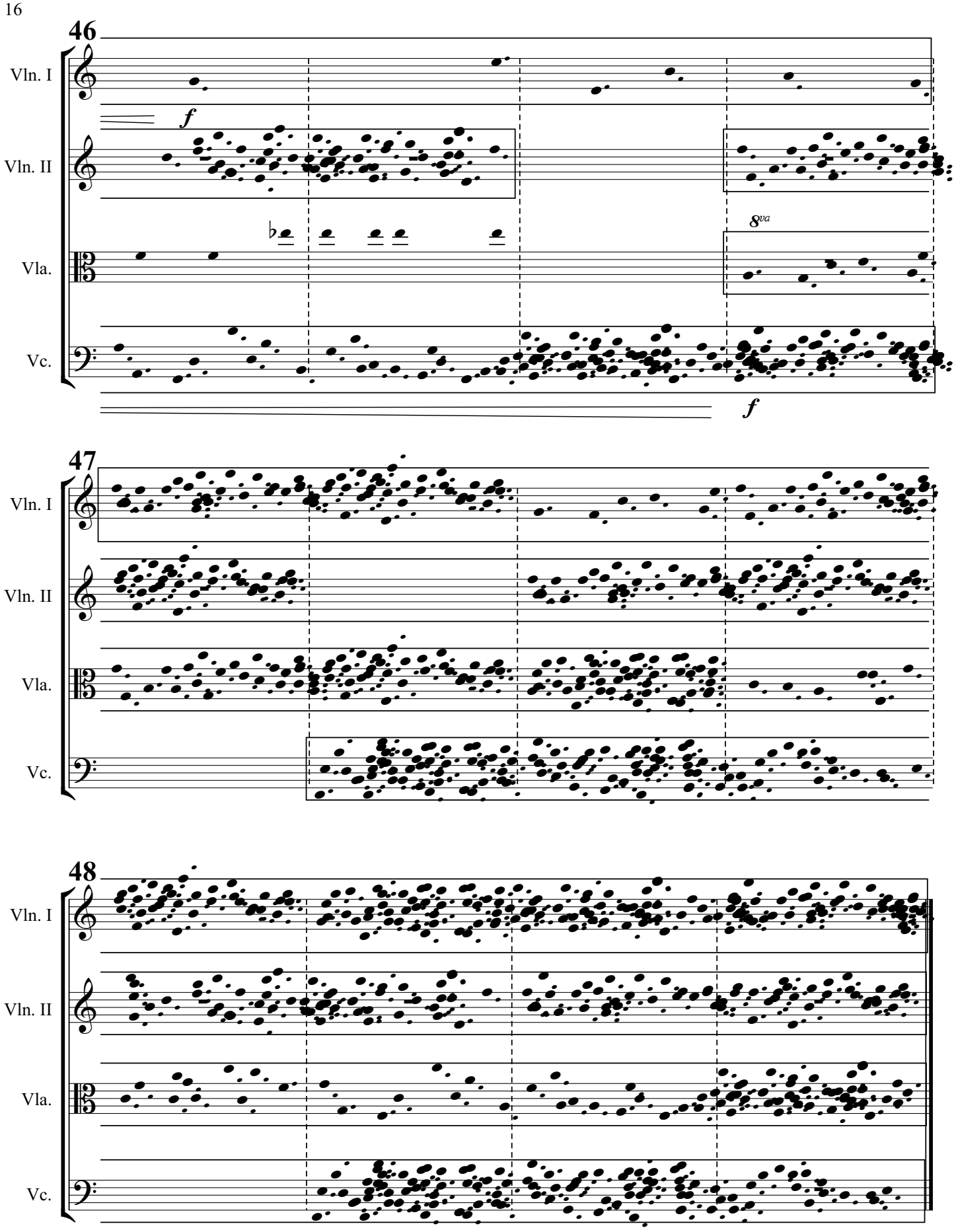

31
Vln. I
Vln. II
Vla.
Vc.
Pizz
(simil)
32
ST
SP
33
pizz
arco
SP


34
Vln. I
Vln. II
Vla.
Vc.
8va
pizz ORD
35
ff
pizz
ORD
f
pizz
ORD
f
36


37
Vln. I
Vln. II
mp
Vla.
Vc.
38
Vln. I
p
Vln. II
Vla.
8va
Vc.
f
39
Vln. I
Vln. II
Vla.
Vc.


40
Vln. I
Vln. II
Vla.
Vc.
f
8va
f
f
41
Vln. I
Vln. II
Vla.
Vc.
42
Vln. I
Vln. II
Vla.
Vc.
p


43
Vln. I
Vln. II
Vla.
Vc.
p
44
Vln. I
Vln. II
Vla.
Vc.
8va
f
loco
f
p
mp
45
Vln. I
Vln. II
Vla.
Vc.


46
Vln. I
Vln. II
Vla.
Vc.
f
8va
f
47
Vln. I
Vln. II
Vla.
Vc.
48
Vln. I
Vln. II
Vla.
Vc.