Matthew Peterson 2013

Badlands

for string quartet

instructions

action dynamics

dynamics on harmonics are "action dynamics" (e.g., *ff* indicates the effort normally required to produce *fortissimo*)

bowings

exact bowings are at the performer's discretion

grace notes

grace notes in parentheses show sounding notes for harmonics

harmonics

the player may substitute natural harmonics with the same sounding tone (e.g. M6 "touch major 6th" for M3 "touch major 3rd", or vice versa) as needed

laissez vibrér sempre and stops

where possible, arpeggiated figures should be played as quadruple stops, always allowing harmonics/open strings/arpeggiated-stops to vibrate

sul ponticello (s.p.)

play near the bridge for a shimmering tone

molto sul ponticello (m.s.p.)

play very near the bridge for a raucous, electric tone

program note

Badlands is inspired by the landscapes of western North Dakota. The badlands are an ancient geological wonder undergoing drastic changes. A heavily eroded and barren region, marked by intricate erosional sculpturing and breathtaking vistas, the badlands are threatened by a rampant 21st century oil and gas boom.

The two movements are landscapes for string quartet. The first, "November (*pas de deux*)" draws inspiration from the endless horizon and sky of the prairie, a sea of grass dancing in the wind, drifting clouds. "Red roads, white skies" is a badlands landscape; white snow and sky against the red of the scoria roads and buttes.

acknowledgements

Badlands was commissioned by and is dedicated to Freya string quartet, with thanks for their dedication to performing and supporting new music.

contact

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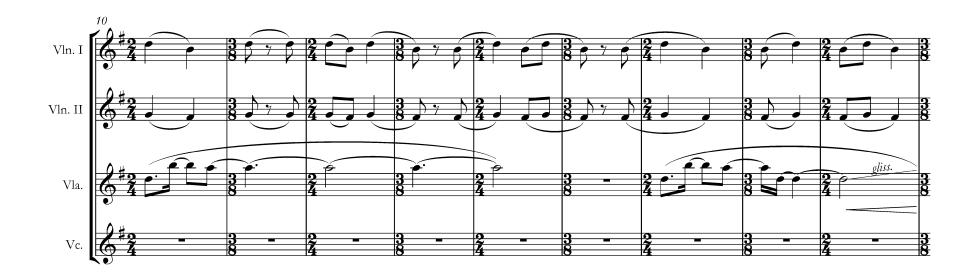
duration c. 13'

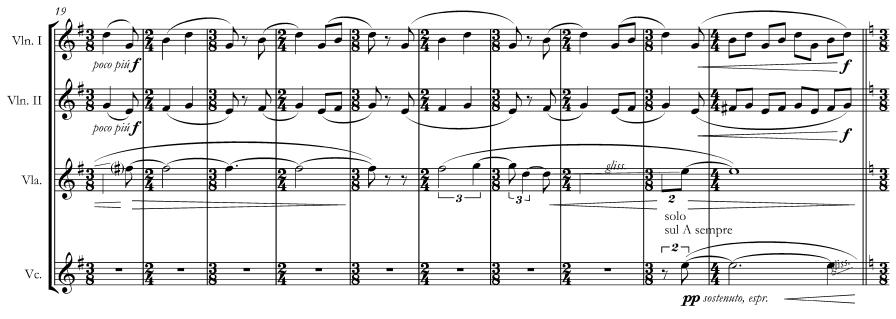
Badlands

Matthew Peterson (2013)

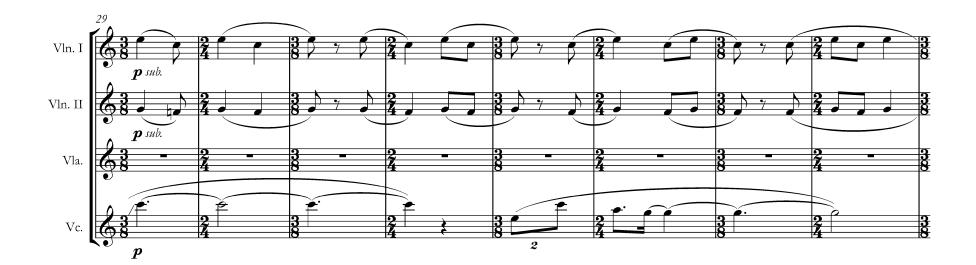
I. November (pas de deux)

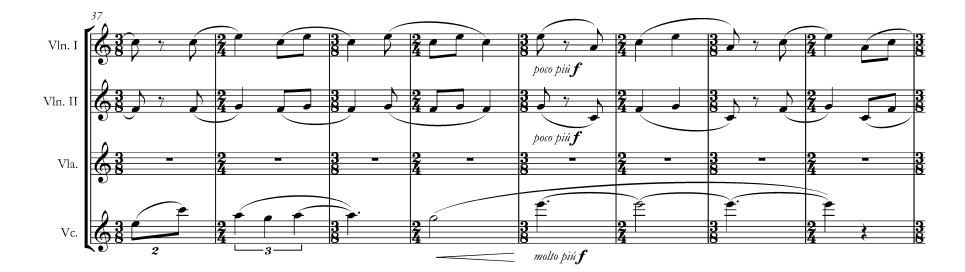


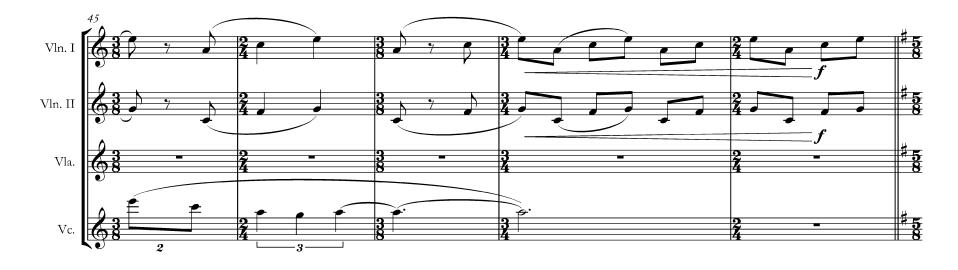


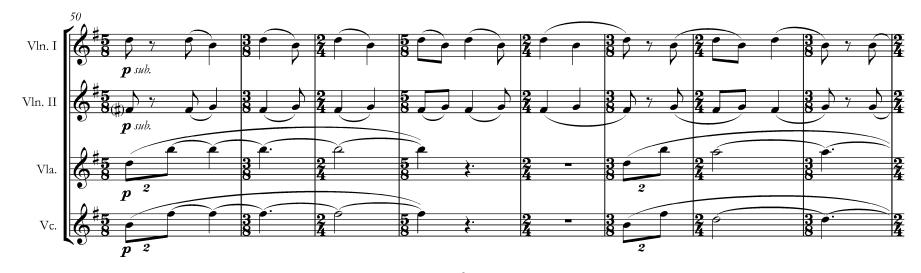


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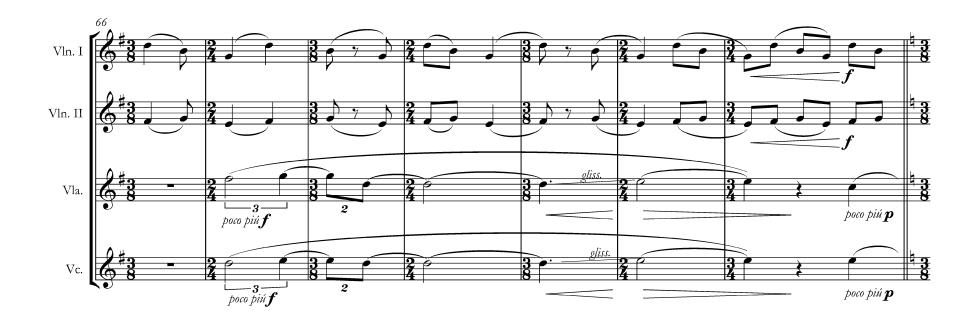


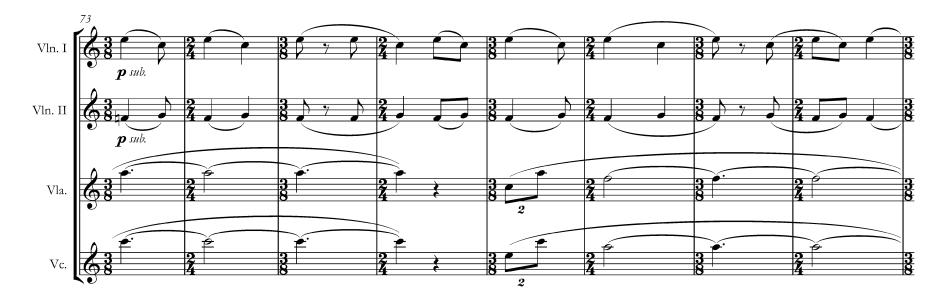




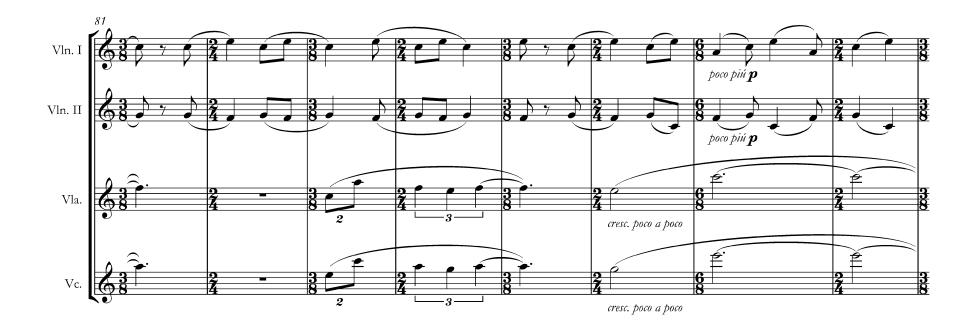
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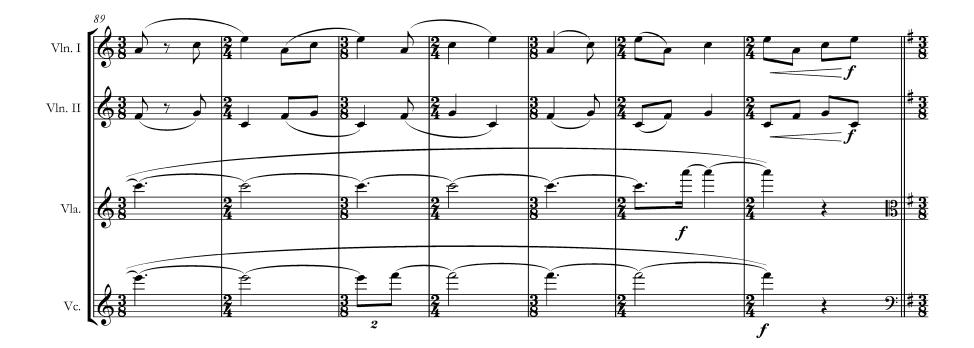


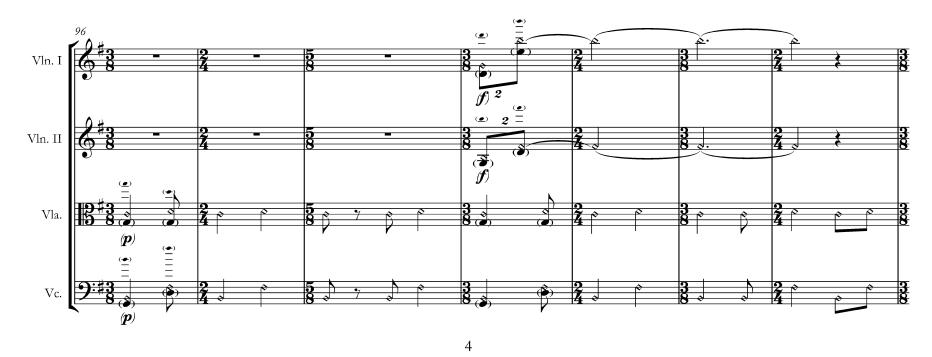




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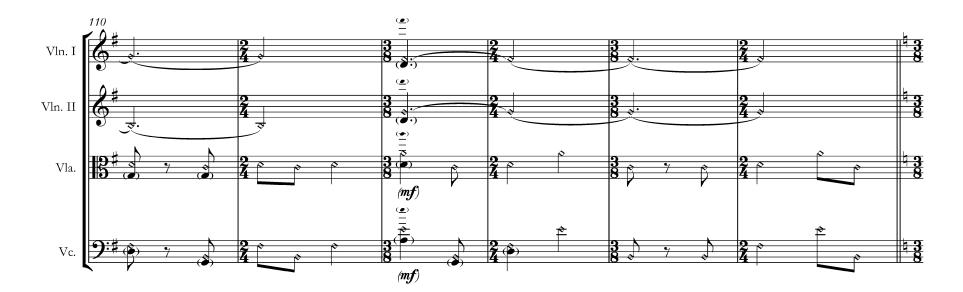


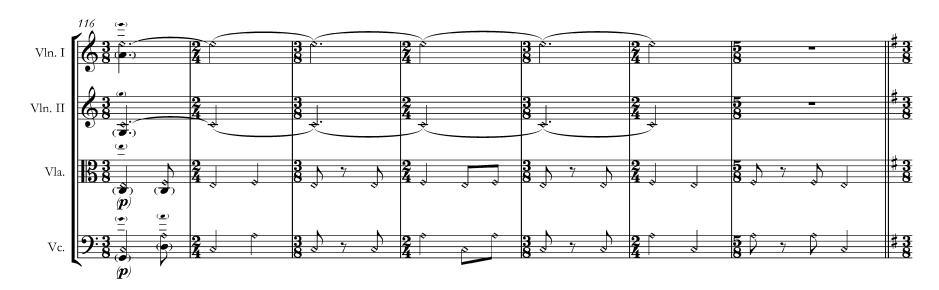


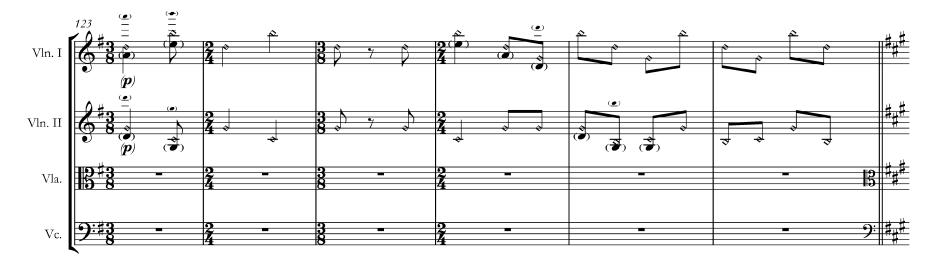


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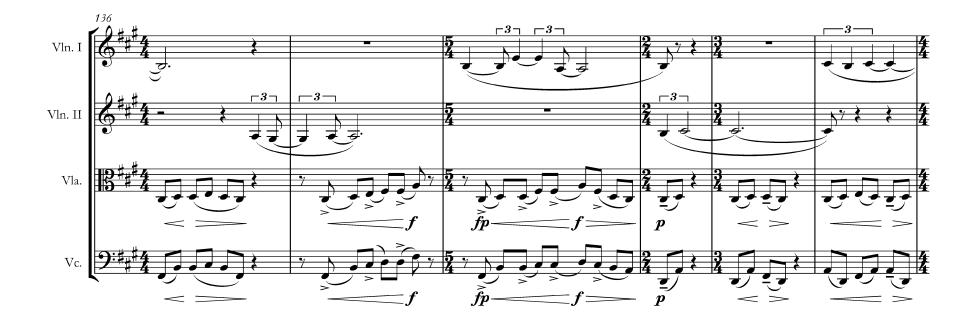


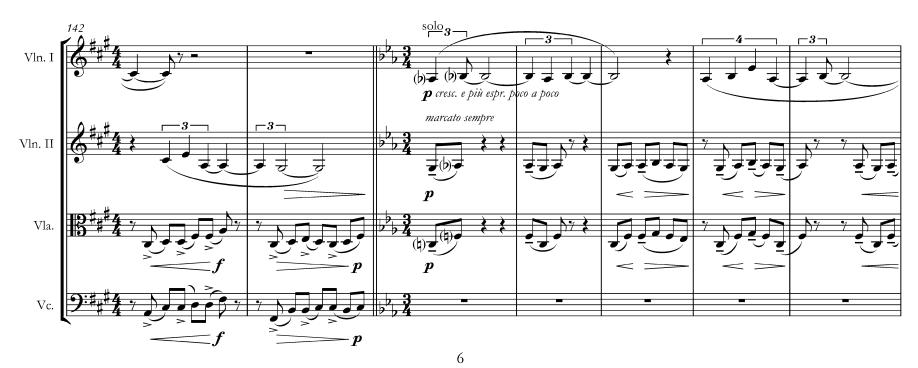




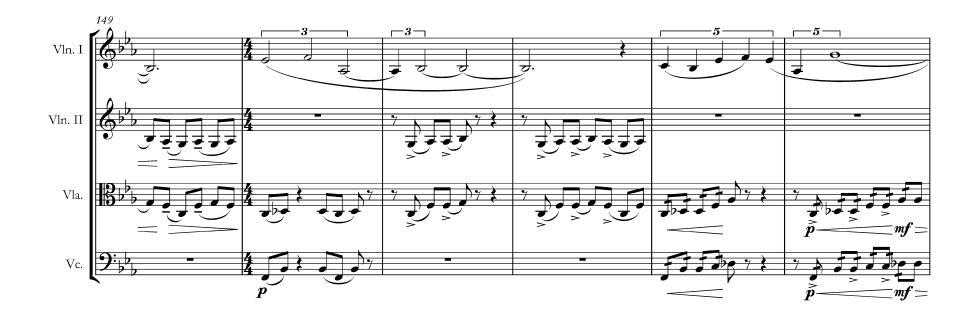
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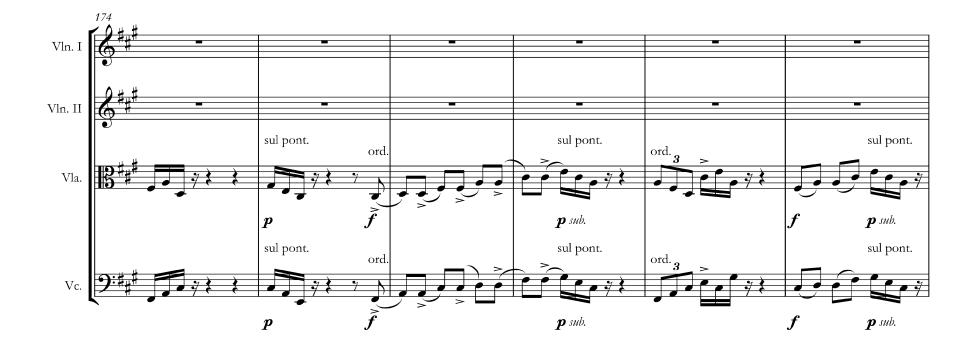


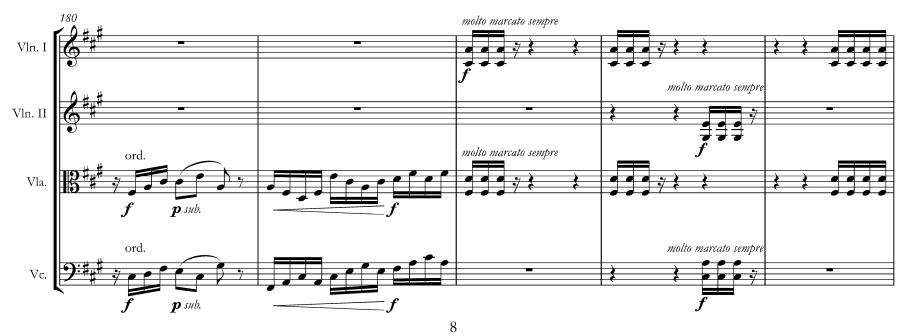


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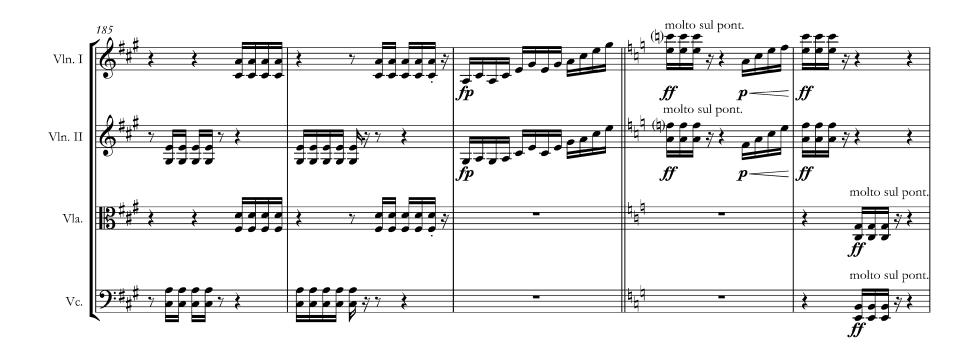
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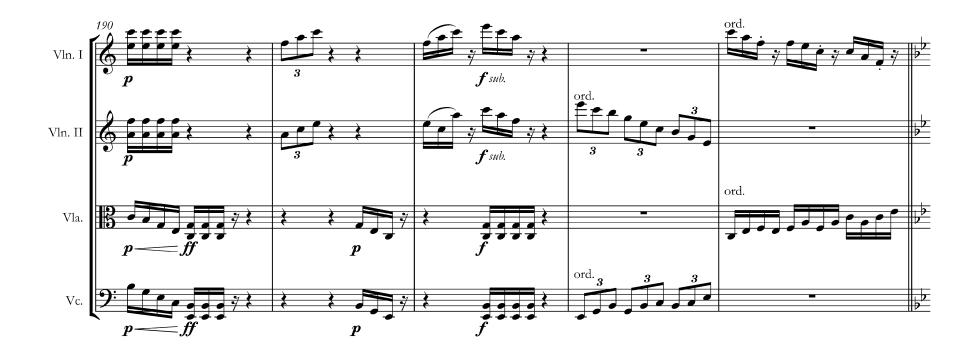


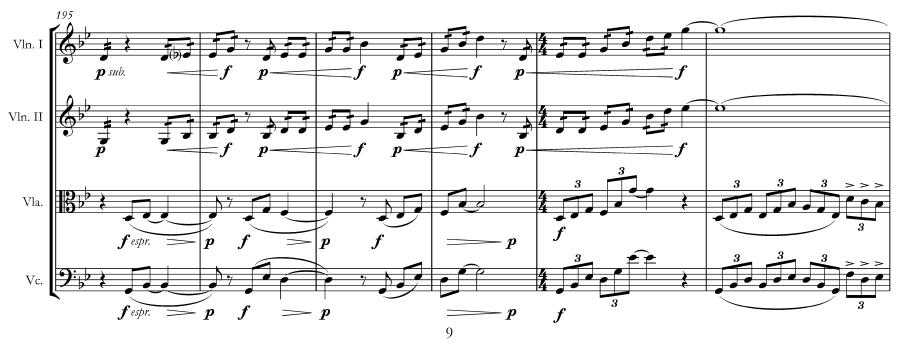




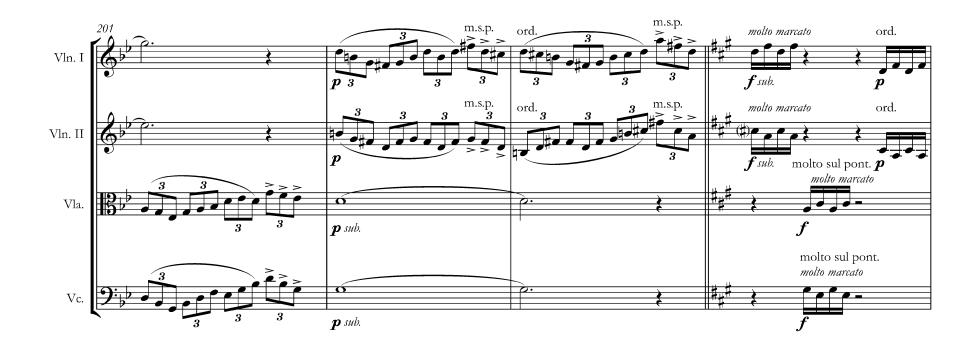
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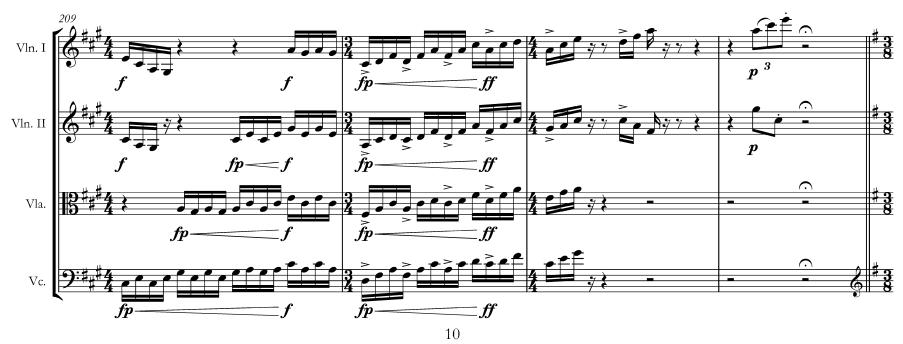




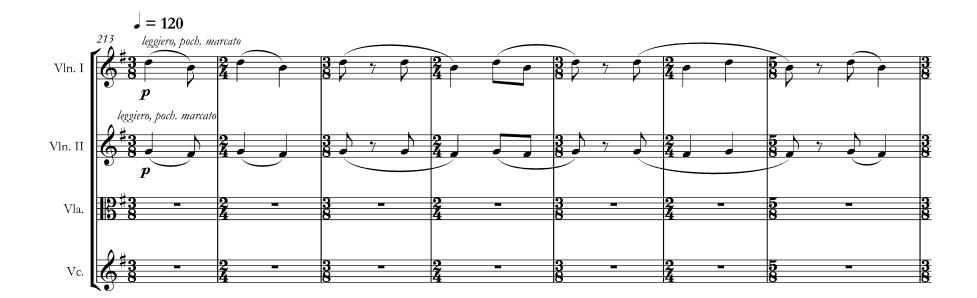
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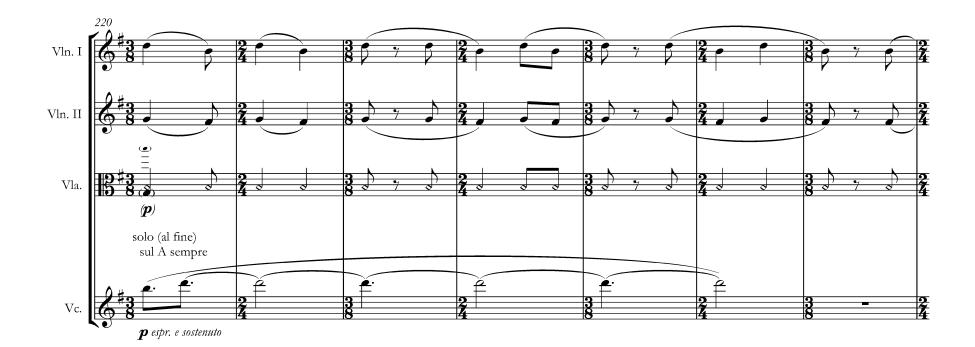


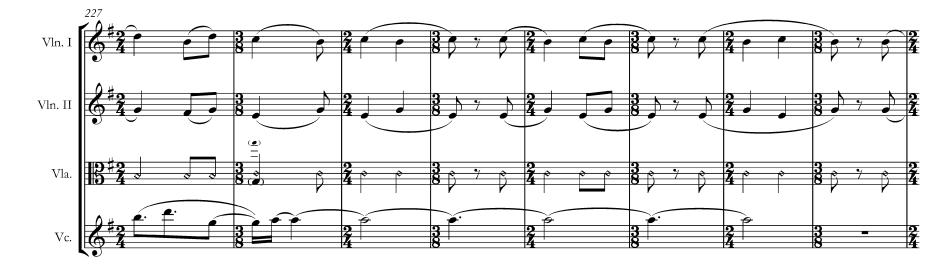




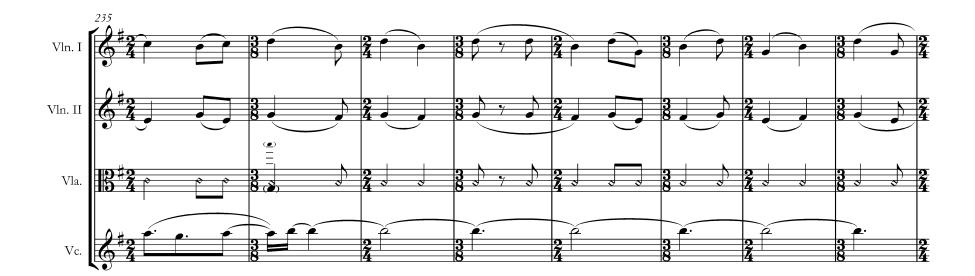
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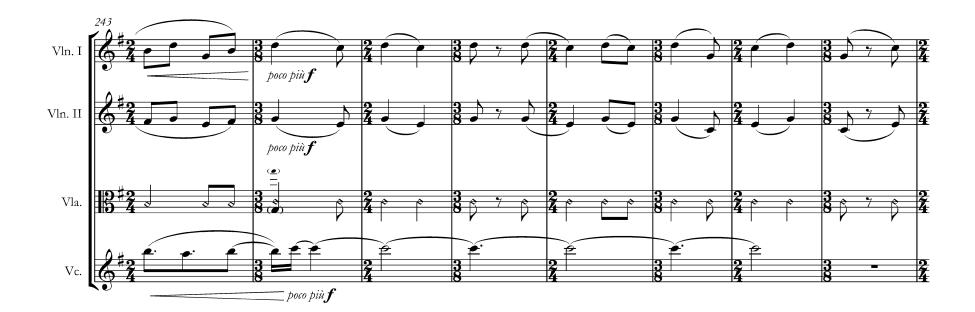


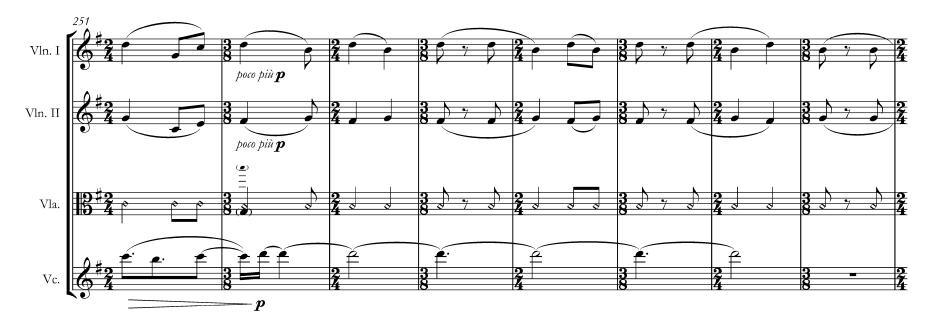




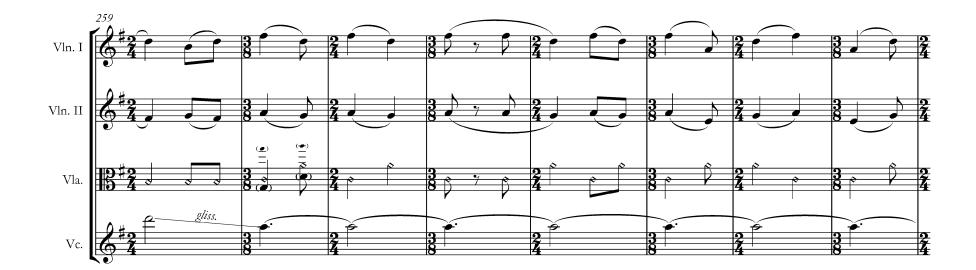
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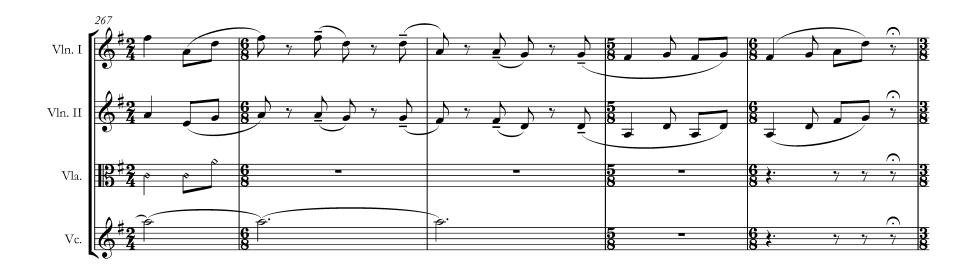


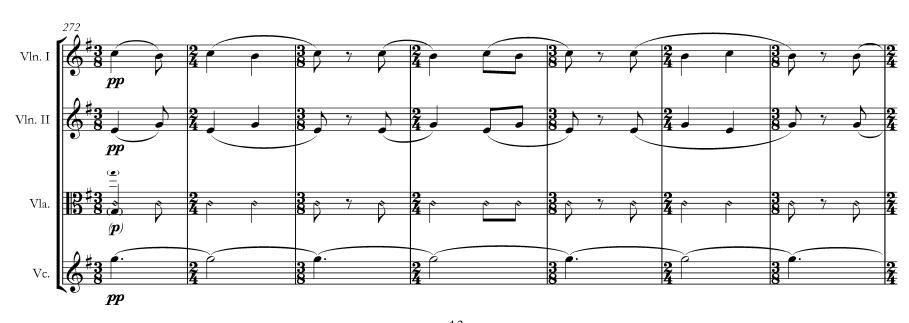




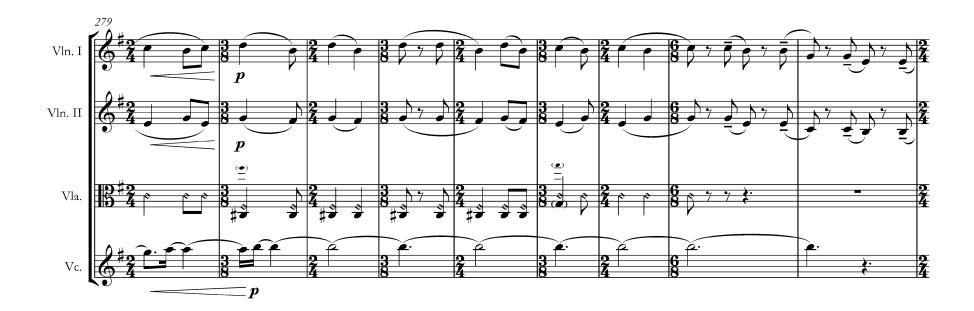
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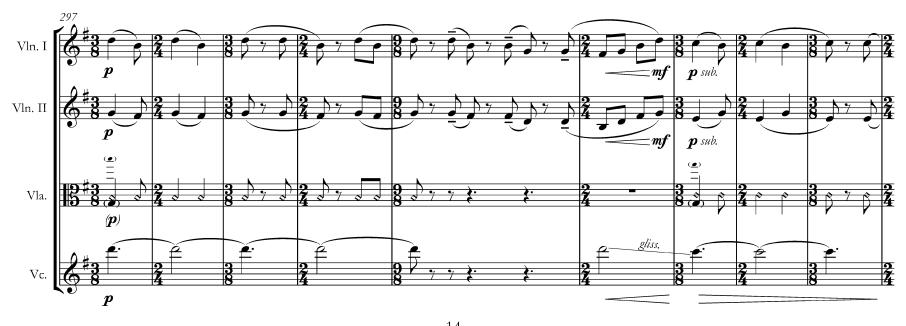




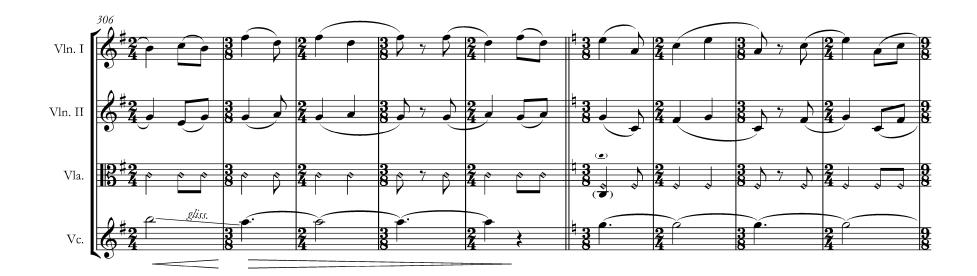
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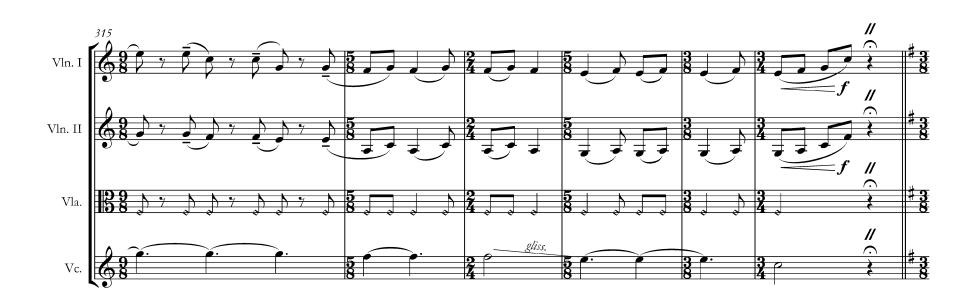


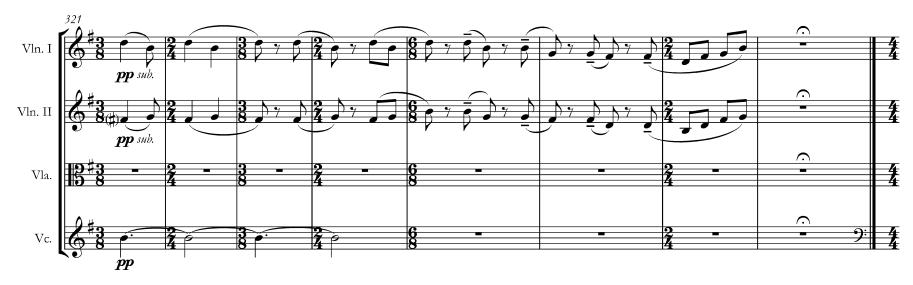




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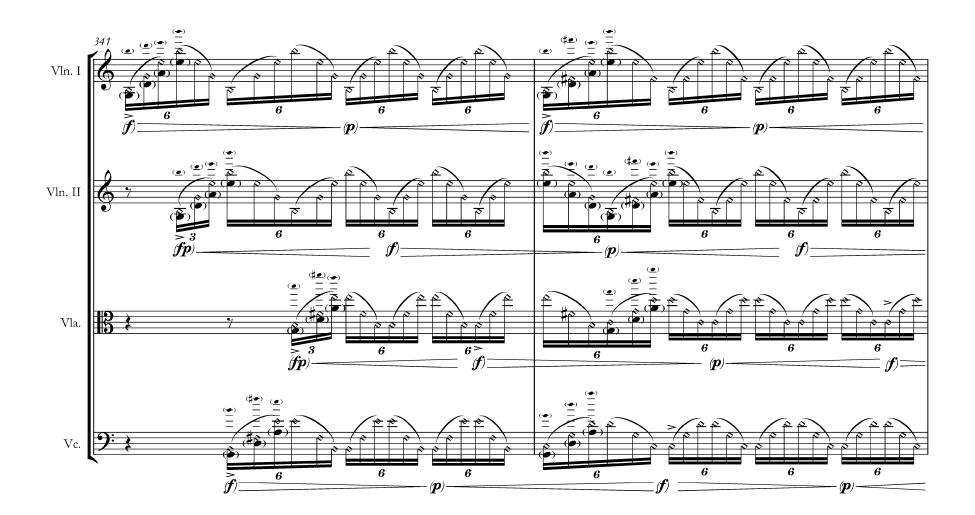


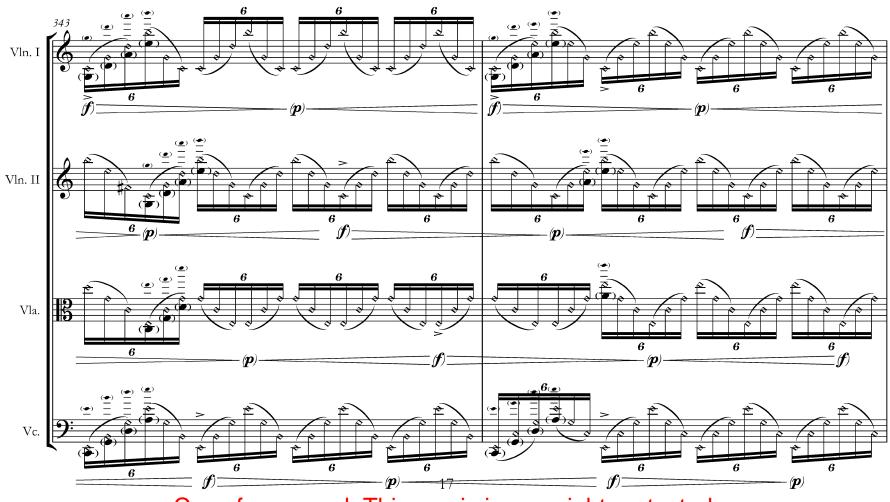
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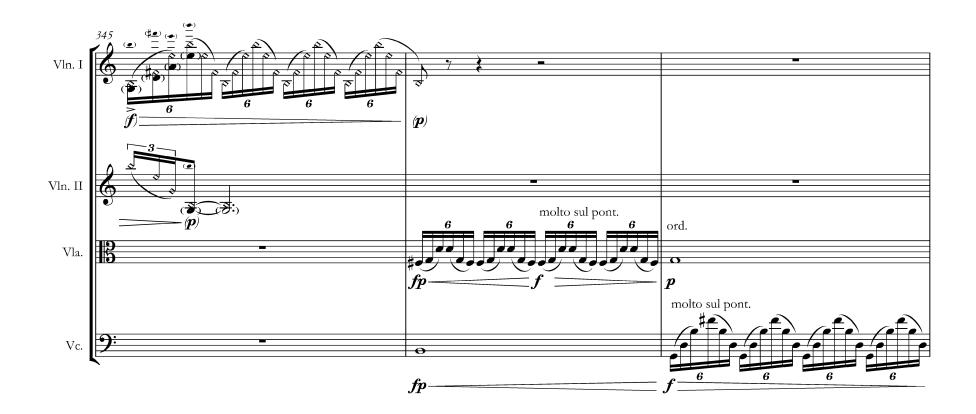
II. Red roads, white skies

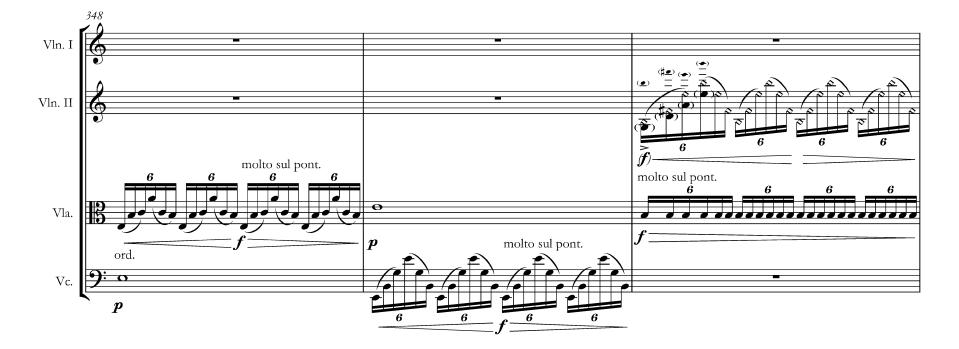


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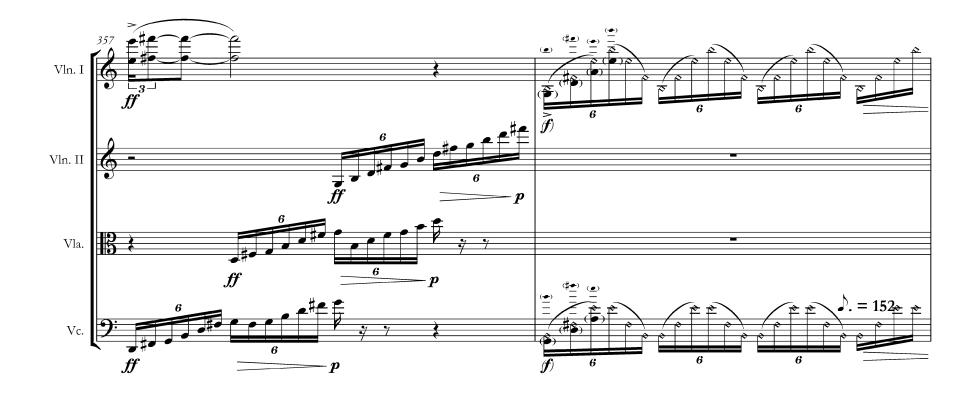


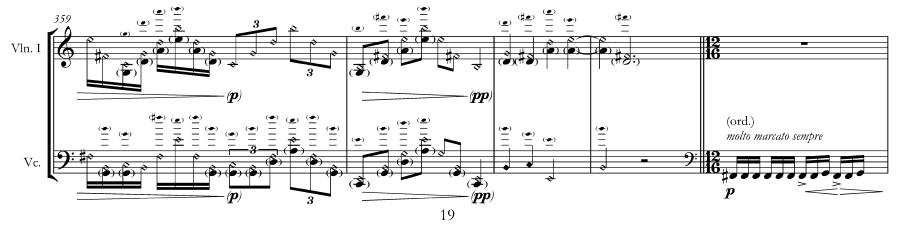




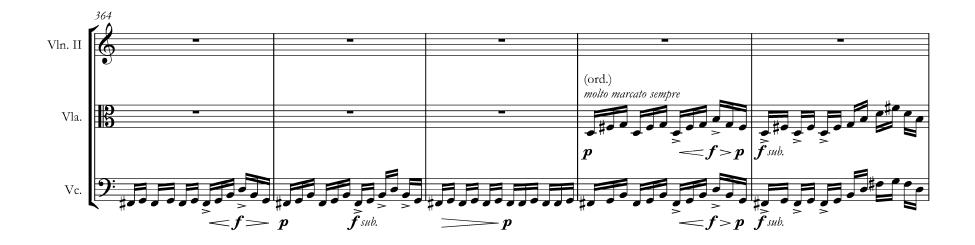


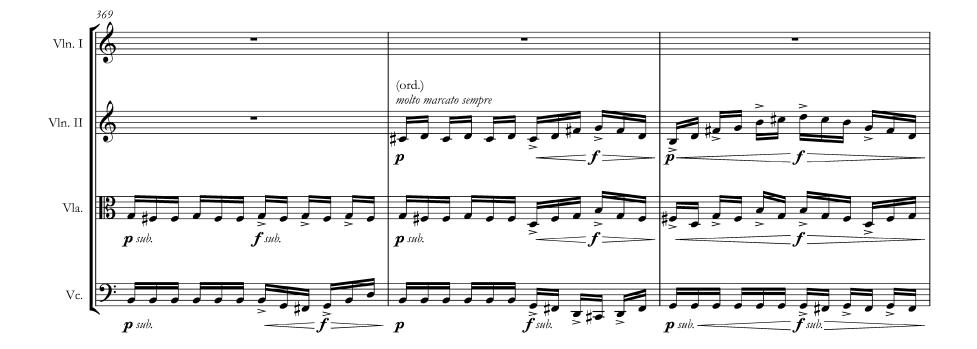


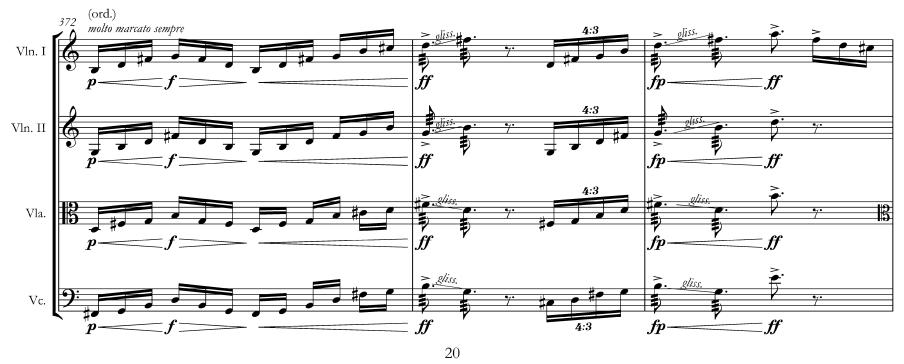




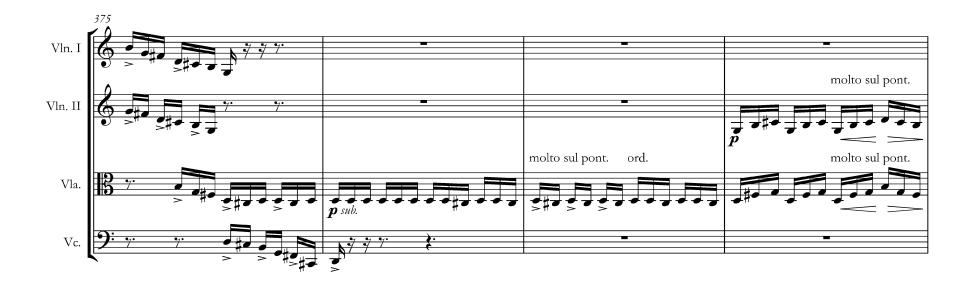
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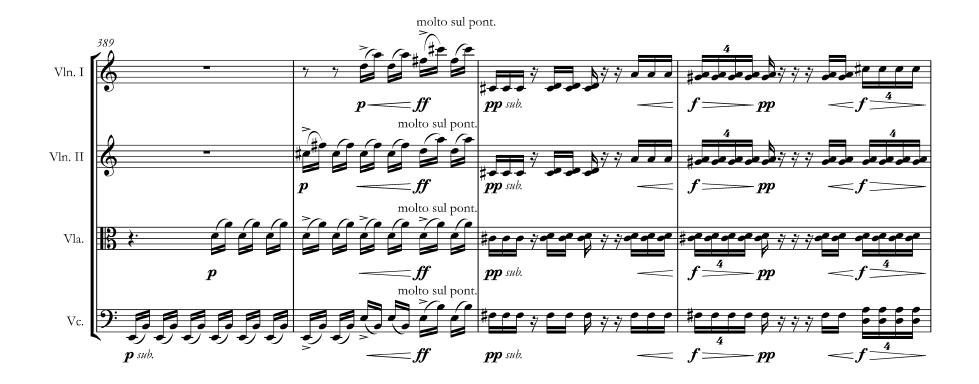
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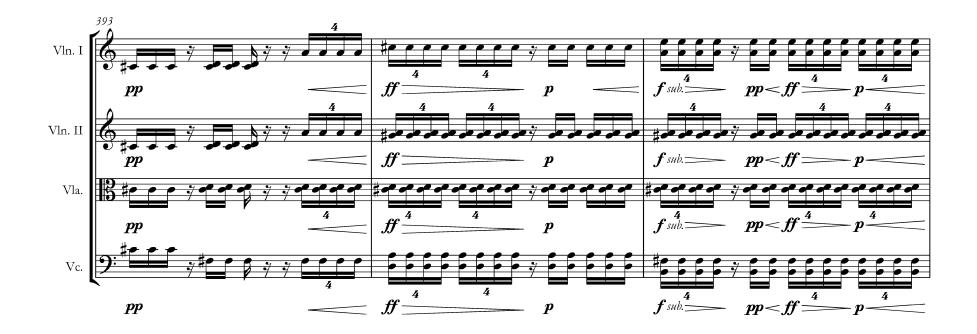


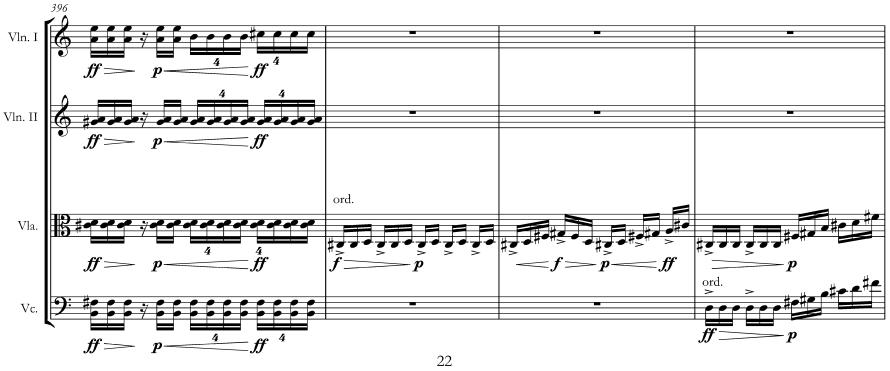


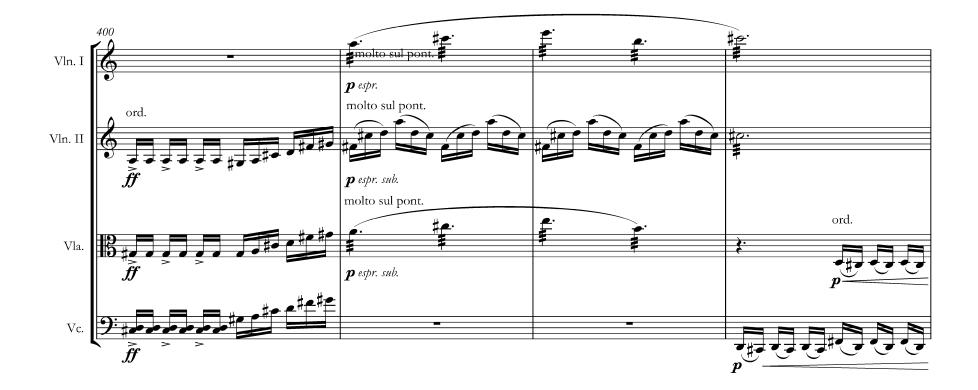


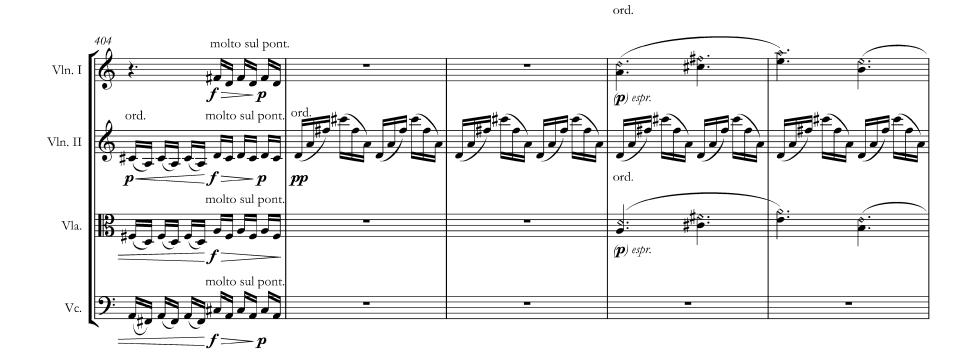
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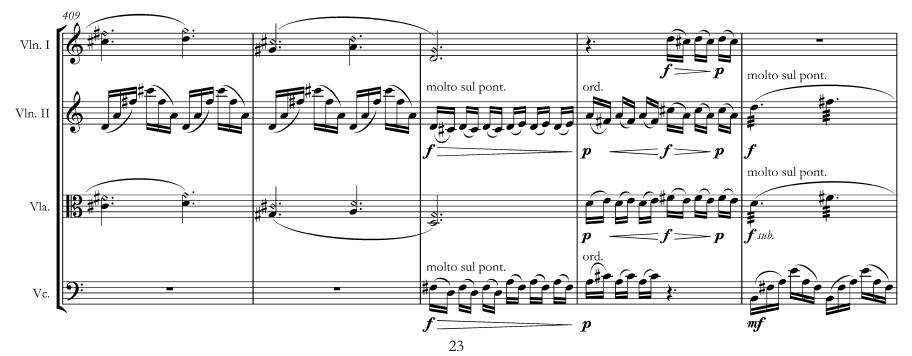




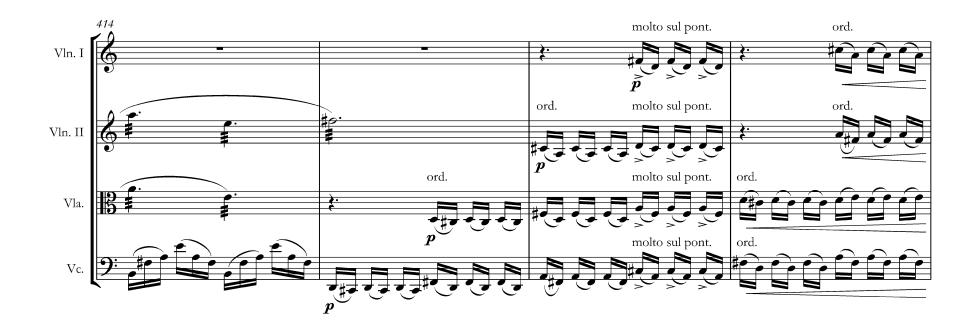




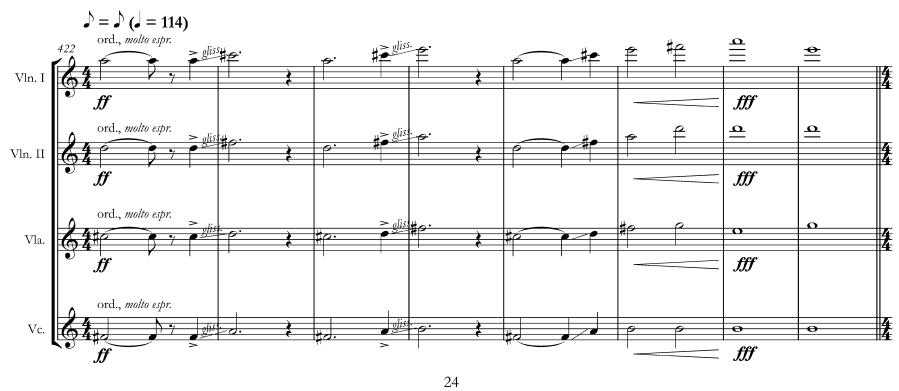




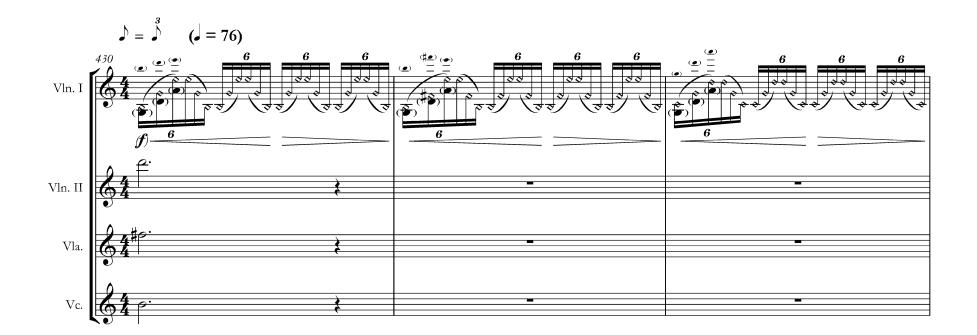
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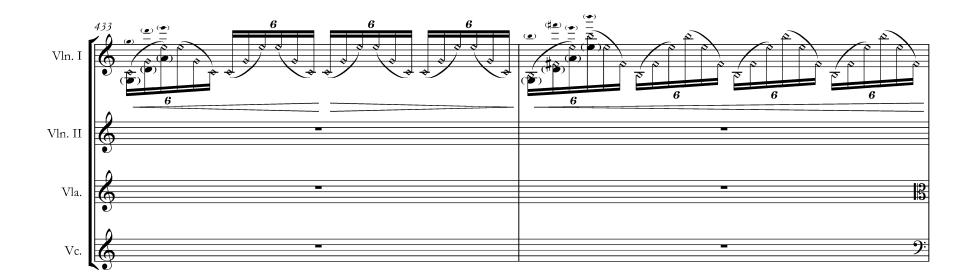


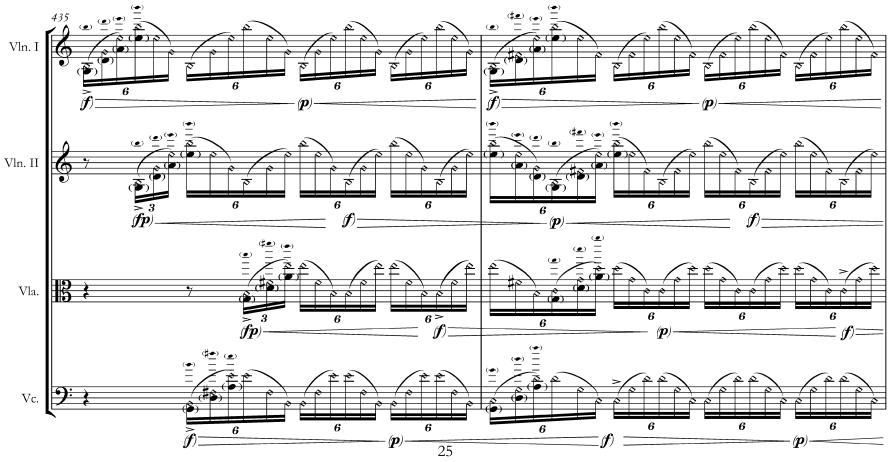


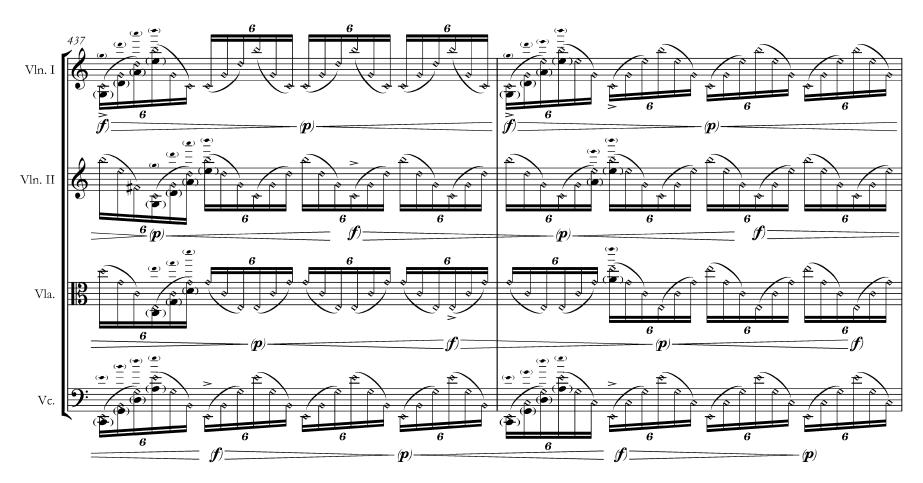


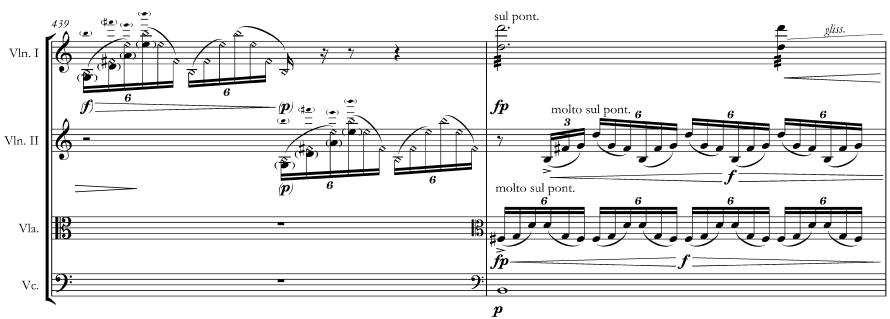
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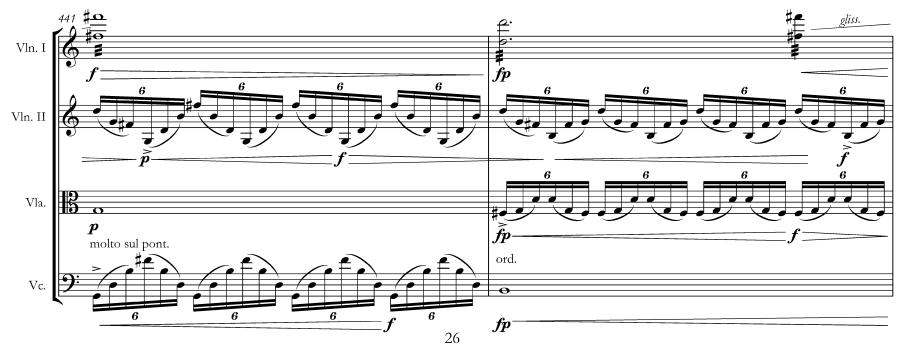


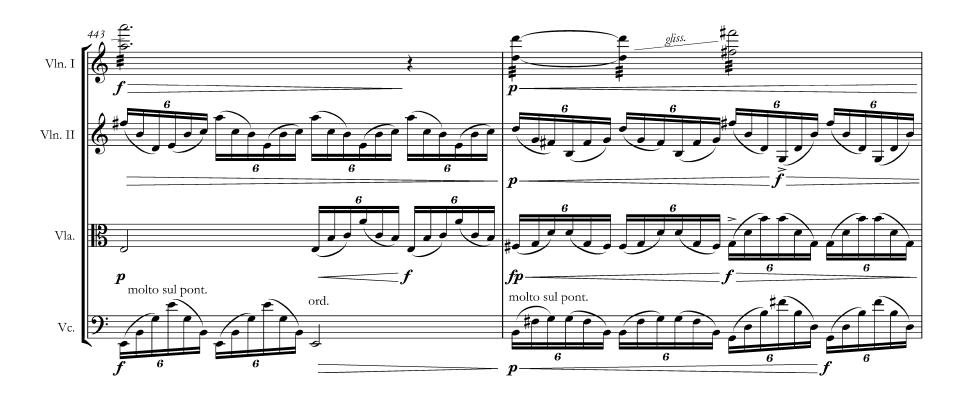


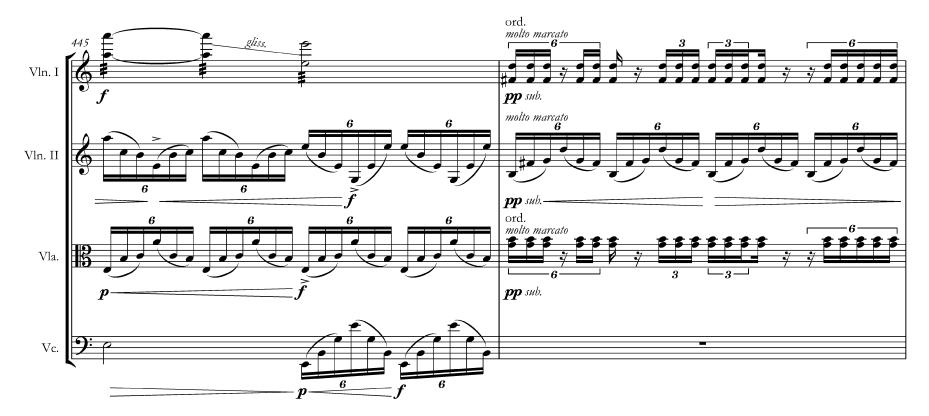


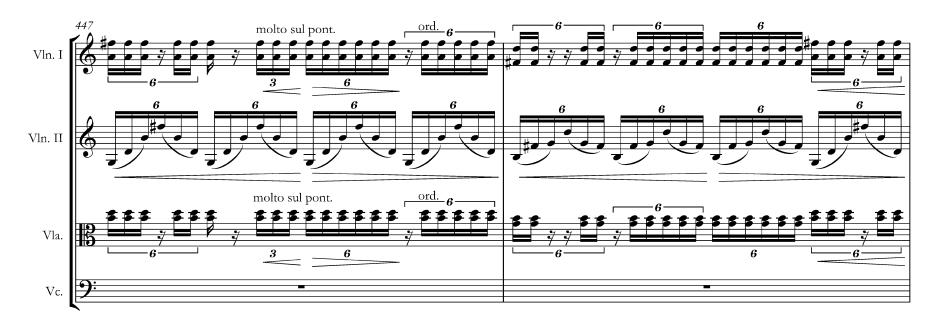




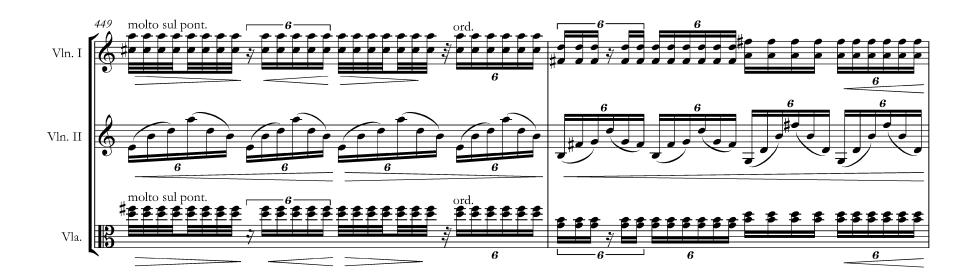


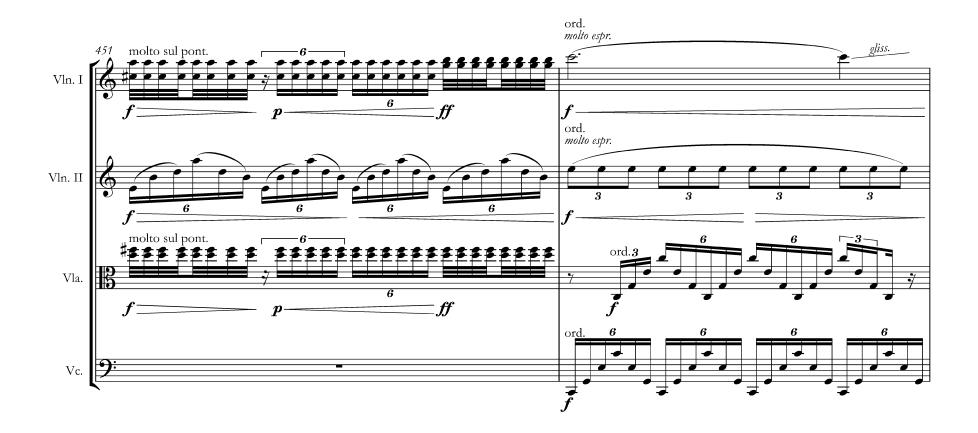


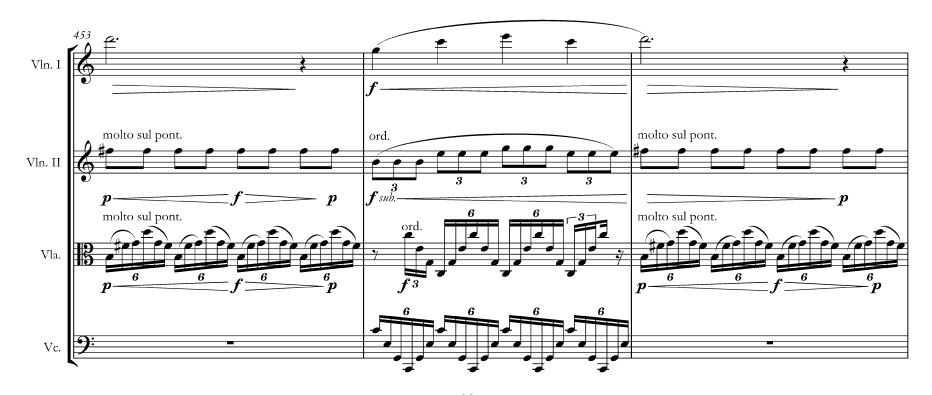




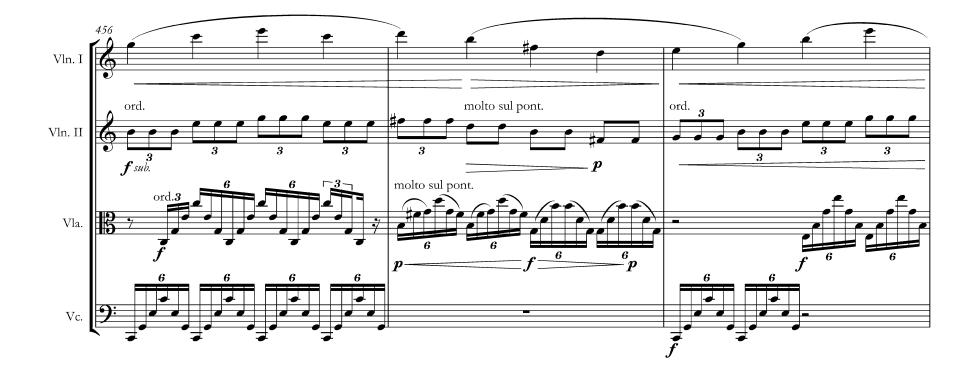
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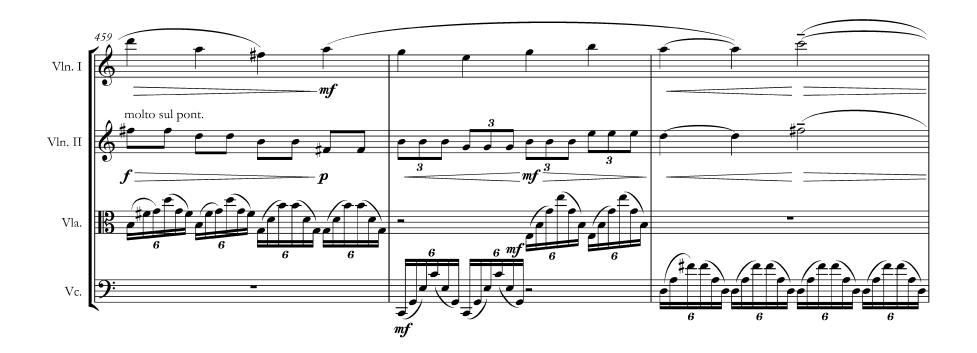


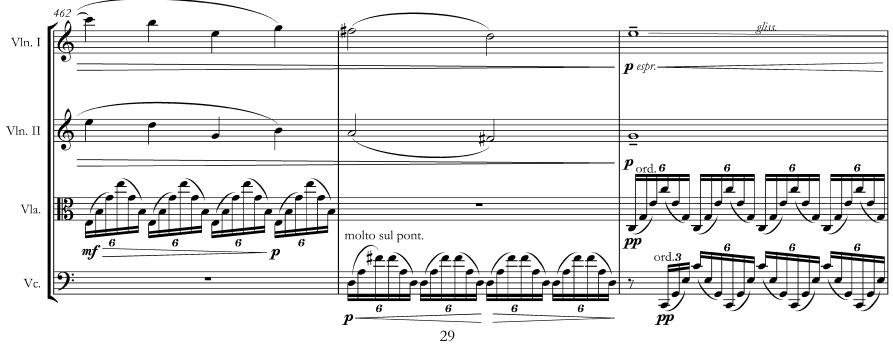




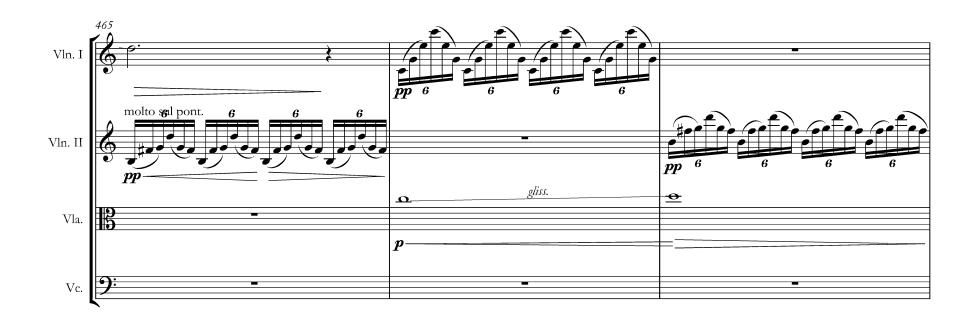
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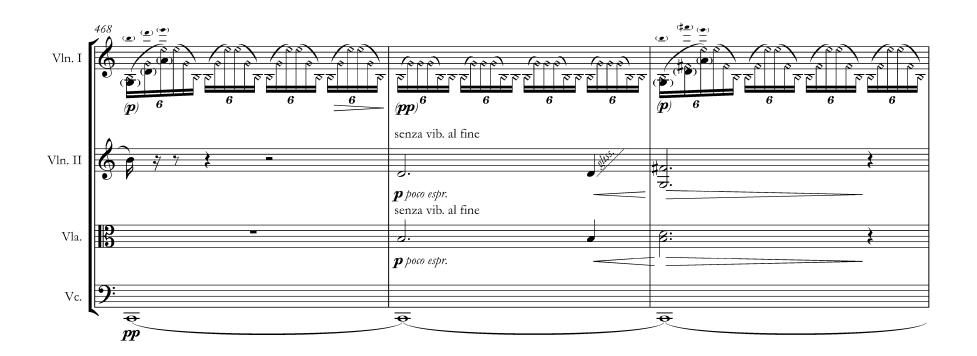


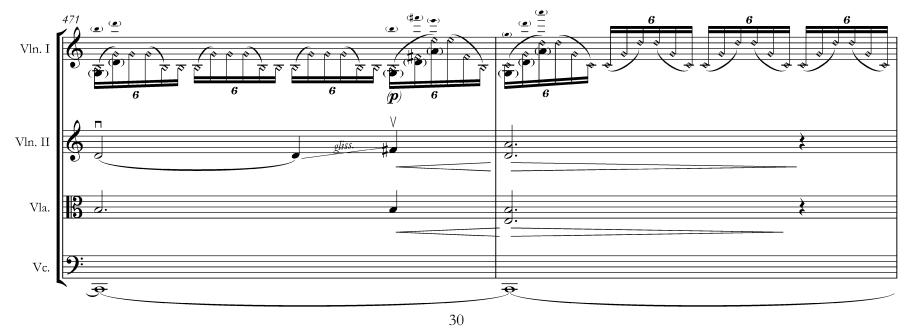




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