

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 vibrer 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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Badlands

duration c. 13'

Matthew Peterson (2013)

I. November (*pas de deux*)

$\text{♩} = 120$
leggero, poch. marcato

Violin I *p*

Violin II *p*

Viola *solo sul A sempre*

Violoncello *p sostenuto, poco espr.*

10

Vln. I

Vln. II

Vla. *gliss.*

Vc.

19

Vln. I *poco più f* *f*

Vln. II *poco più f* *f*

Vla. *gliss.*

Vc. *solo sul A sempre* *gliss.*

pp sostenuto, espr.

29

Vln. I *p sub.*

Vln. II *p sub.*

Vla.

Vc. *p*

37

Vln. I *poco più f*

Vln. II *poco più f*

Vla.

Vc. *molto più f*

45

Vln. I *f*

Vln. II *f*

Vla.

Vc.

50

Vln. I *p sub.*

Vln. II *p sub.*

Vla. *p*

Vc. *p*

58

Vln. I

Vln. II

Vla.

Vc.

poco più f

poco più f

gliss.

gliss.

66

Vln. I

Vln. II

Vla.

Vc.

poco più f

poco più p

f

f

gliss.

gliss.

poco più p

73

Vln. I

Vln. II

Vla.

Vc.

p sub.

p sub.

87

Vln. I

Vln. II

Vla.

Vc.

poco più p

cresc. poco a poco

89

Vln. I

Vln. II

Vla.

Vc.

f

f

f

96

Vln. I

Vln. II

Vla.

Vc.

p

103

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 103 through 109. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I and II parts have melodic lines with various articulations and slurs. The Viola and Cello parts provide harmonic support with rhythmic patterns.

110

Vln. I
Vln. II
Vla.
Vc.

(mf)

This system contains measures 110 through 115. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I and II parts have melodic lines with various articulations and slurs. The Viola and Cello parts provide harmonic support with rhythmic patterns. A dynamic marking of *(mf)* is present in the Viola and Cello staves.

116

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 116 through 122. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I and II parts have melodic lines with various articulations and slurs. The Viola and Cello parts provide harmonic support with rhythmic patterns.

123

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 123 through 128. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I and II parts have melodic lines with various articulations and slurs. The Viola and Cello parts provide harmonic support with rhythmic patterns.

129 *molto più mosso* ♩ = 144

Vln. I *sul G sempre molto espr.* *f*

Vln. II *sul G sempre molto espr.* *f*

Vla. *marcato sempre* *f* *p*

Vc. *marcato sempre* *f* *p*

136

Vln. I *f* *fp* *f* *p*

Vln. II *f* *fp* *f* *p*

Vla. *f* *fp* *f* *p*

Vc. *f* *fp* *f* *p*

142

Vln. I *solo* *p cresc. e più espr. poco a poco* *marcato sempre*

Vln. II *p*

Vla. *f* *p* *p*

Vc. *f* *p*

149

Vln. I

Vln. II

Vla.

Vc.

p *mf*

155

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *f* *f* *f*

p sub *mf* *p* *f*

p *f* *p sub* *mf* *f*

ord. (non sul G)

ord. (non sul G)

160

Vln. I

Vln. II

Vla.

Vc.

p sub.

p sub.

p

p

ord. marcato sempre

ord. marcato sempre

p

167

Vln. I *f* *p* *f* *p* *f*

Vln. II *f* *p* *f* *p* *f*

Vla. *p* *p* *f*

Vc. *p* *p* *f*

sul pont. *marcato sempre* ord.

sul pont. *marcato sempre* ord.

174

Vln. I

Vln. II

Vla. *p* *f* *p sub.* *f* *p sub.*

Vc. *p* *f* *p sub.* *f* *p sub.*

sul pont. ord. sul pont. ord. sul pont.

sul pont. ord. sul pont. ord. sul pont.

180

Vln. I *f* *molto marcato sempre*

Vln. II *f* *molto marcato sempre*

Vla. *f* *p sub.* *f* *molto marcato sempre*

Vc. *f* *p sub.* *f* *molto marcato sempre*

185

Vln. I *molto sul pont.*
ff *p* *ff*

Vln. II *molto sul pont.*
ff *p* *ff*

Vla. *molto sul pont.*
ff

Vc. *molto sul pont.*
ff

190

Vln. I *p* *f sub.* *ord.*

Vln. II *p* *f sub.* *ord.*

Vla. *p* *ff* *p* *f* *ord.*

Vc. *p* *ff* *p* *f* *ord.*

195

Vln. I *p sub.* *f* *p* *f* *p* *f* *p* *f*

Vln. II *p* *f* *p* *f* *p* *f* *p* *f*

Vla. *f espr.* *p* *f* *p* *f* *p* *f* *ord.*

Vc. *f espr.* *p* *f* *p* *f* *p* *f* *ord.*

9

201

Vln. I *p* 3 3 3 *m.s.p.* ord. 3 3 3 *m.s.p.* *molto marcato* ord. *f sub.* *p*

Vln. II *p* 3 3 3 *m.s.p.* ord. 3 3 3 *m.s.p.* *molto marcato* ord. *f sub.* *molto sul pont. p*

Vla. 3 3 3 *p sub.* *f* *molto marcato*

Vc. 3 3 3 *p sub.* *f* *molto sul pont. molto marcato*

205

Vln. I *pp* *p* *mf* *p* *f* *p*

Vln. II *pp* *p* *mf* *p* *f* *p*

Vla. ord. *p* *pp* *p* *mf* *p* *f* *p* *p* *f*

Vc. ord. *p* *pp* *p* *mf* *p* *f* *p* *p* *f*

209

Vln. I *f* *f* *fp* *ff* *p* 3

Vln. II *f* *fp* *f* *fp* *ff* *p*

Vla. *fp* *f* *fp* *ff*

Vc. *fp* *f* *fp* *ff*

♩ = 120
213 *leggiero, poch. marcato*

Vln. I *p*

Vln. II *leggiero, poch. marcato*
p

Vla.

Vc.

220

Vln. I

Vln. II

Vla. *p*

solo (al fine)
sul A sempre

Vc. *p espr. e sostenuto*

227

Vln. I

Vln. II

Vla.

Vc.

235

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 235 through 242. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of melodic lines with various note values and rests, connected by slurs. The Viola part includes a fingering '6' above the first measure.

243

Vln. I
Vln. II
Vla.
Vc.

poco più f

poco più f

poco più f

This system contains measures 243 through 250. It features the same four staves as the previous system. The key signature and time signature remain the same. The music continues with melodic lines. Dynamic markings '*poco più f*' are placed above the first measures of the Violin I, Violin II, and Violoncello parts.

251

Vln. I
Vln. II
Vla.
Vc.

poco più p

poco più p

p

This system contains measures 251 through 258. It features the same four staves. The key signature and time signature remain the same. The music continues with melodic lines. Dynamic markings '*poco più p*' are placed above the first measures of the Violin I and Violin II parts, and a '*p*' marking is placed below the first measure of the Violoncello part.

259

Vln. I

Vln. II

Vla.

Vc. *gliss.*

267

Vln. I

Vln. II

Vla.

Vc.

272

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

279

Vln. I

Vln. II

Vla.

Vc.

p

288

Vln. I

Vln. II

Vla.

Vc.

p *f*

297

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p sub.* *gliss.*

306

Vln. I

Vln. II

Vla.

Vc.

gliss.

315

Vln. I

Vln. II

Vla.

Vc.

gliss.

f

321

Vln. I

Vln. II

Vla.

Vc.

pp sub.

pp

II. Red roads, white skies

$\text{♩} = 76$
molto espr.

Violin I
f *molto espr.* *gliss.* *fp* *ff* *pp* *senza vib.*

Violin II
f *molto espr.* *gliss.* *fp* *ff* *pp* *senza vib.*

Viola
f *molto espr.* *gliss.* *fp* *ff* *pp* *senza vib.*

Violoncello
f *molto espr.* *gliss.* *fp* *ff* *pp* *senza vib.*

336

Vln. I
p 6

Vln. II

Vla.

Vc.

339

Vln. I
p 6

Vln. II

Vla.

Vc.

341

Vln. I

Vln. II

Vla.

Vc.

This musical score block covers measures 341 and 342. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each staff contains sixteenth-note patterns with slurs and dynamic markings. The dynamics alternate between *f* (forte) and *p* (piano) across the measures. The Violin I part starts with *f* and *p* markings. The Violin II part starts with *fp* (fortissimo piano) and *f* markings. The Viola part starts with *fp* and *f* markings. The Violoncello part starts with *f* and *p* markings. The number '6' is written below the notes in several places, likely indicating a fingering or a specific rhythmic pattern.

343

Vln. I

Vln. II

Vla.

Vc.

This musical score block covers measures 343 and 344. It features the same four staves as the previous block: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The notation continues with sixteenth-note patterns, slurs, and dynamic markings. The dynamics continue to alternate between *f* and *p*. The Violin I part starts with *f* and *p* markings. The Violin II part starts with *p* and *f* markings. The Viola part starts with *p* and *f* markings. The Violoncello part starts with *f* and *p* markings. The number '6' is written below the notes in several places. At the bottom of the page, the number '17' is visible.

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345

Vln. I *f* *p*

Vln. II *p*

Vla. *fp* *f* *p* *ord.* *molto sul pont.*

Vc. *fp* *f* *molto sul pont.*

348

Vln. I

Vln. II

Vla. *f* *p* *ord.* *molto sul pont.*

Vc. *p* *f* *molto sul pont.*

351

Vln. I *fp* *f* *fp* *gliss.*

Vln. II *p* *f* *p*

Vla. *p* *f* *ord.* *molto sul pont.*

Vc. *fp* *f* *ord.* *molto sul pont.*

354

Vln. I *f* *p* *gliss.*

Vln. II *f* *p* *f*

Vla. ord. *p* *f* *p* *f*

Vc. *f* *p* *f*

molto sul pont.

357

Vln. I *ff* *f*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p* *f*

359

Vln. I *p* *pp*

Vc. *p* *pp*

(ord.) *molto marcato sempre*

364

Vln. II

Vla.

Vc.

(ord.)
molto marcato sempre

p *f* *p* *f sub.*

f *p* *f sub.*

f *p* *f sub.*

369

Vln. I

Vln. II

Vla.

Vc.

(ord.)
molto marcato sempre

p *f* *p* *f*

p sub. *f sub.* *p sub.* *f* *f*

p sub. *f* *p* *f sub.* *p sub.* *f sub.*

372

Vln. I

Vln. II

Vla.

Vc.

(ord.)
molto marcato sempre

p *f* *ff* *gliss.* *4:3* *fp* *ff*

p *f* *ff* *gliss.* *4:3* *fp* *ff*

p *f* *ff* *gliss.* *4:3* *fp* *ff*

p *f* *ff* *gliss.* *4:3* *fp* *ff*

375

Vln. I

Vln. II

Vla.

Vc.

p sub.

molto sul pont. ord.

molto sul pont.

molto sul pont.

379

Vln. I

Vln. II

Vla.

Vc.

molto sul pont. ord.

molto sul pont. ord.

molto sul pont. ord.

molto sul pont. ord. 4:3

molto sul pont. ord. 4:3

p *f* *p* *f* *p* *f* *ff*

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. 4:3 molto sul pont. ord. 4:3

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. 4:3 molto sul pont. ord. 4:3

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. 4:3 molto sul pont. ord. 4:3

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. 4:3 molto sul pont. ord. 4:3

p *f* *p* *f* *p* *f* *ff*

ord. molto sul pont. ord. molto sul pont. ord. molto sul pont. ord. 4:3 molto sul pont. ord. 4:3

p *f* *p* *f* *p* *f* *ff*

384

Vln. I

Vln. II

Vla.

Vc.

molto sul pont. 4:3

molto sul pont. 4:3

molto sul pont. 4:3

molto sul pont. 4:3

ord.

ord.

ord.

ord.

fp *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

389

molto sul pont.

Vln. I

Vln. II

Vla.

Vc.

p *ff* *pp sub.* *f* *pp* *f*

p *ff* *pp sub.* *f* *pp* *f*

p *ff* *pp sub.* *f* *pp* *f*

p sub. *ff* *pp sub.* *f* *pp* *f*

393

Vln. I

Vln. II

Vla.

Vc.

pp *ff* *p* *f sub.* *pp* *ff* *p*

pp *ff* *p* *f sub.* *pp* *ff* *p*

pp *ff* *p* *f sub.* *pp* *ff* *p*

pp *ff* *p* *f sub.* *pp* *ff* *p*

396

Vln. I

Vln. II

Vla.

Vc.

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ff *p* *ff*

ord.

ord.

400

Vln. I *molto sul pont.*
p espr.

Vln. II *ord.*
ff
p espr. sub.
molto sul pont.

Vla. *ff*
p espr. sub.
ord.
p

Vc. *ff*
p

404

Vln. I *molto sul pont.*
f — *p*

Vln. II *ord.*
p — *f* — *p* *pp*
ord.
(p) espr.

Vla. *molto sul pont.*
f
(p) espr.

Vc. *molto sul pont.*
f — *p*

409

Vln. I *molto sul pont.*
f — *p*

Vln. II *molto sul pont.*
f — *p* — *f* — *p* *f*
ord.
molto sul pont.

Vla. *molto sul pont.*
p — *f* — *p* *f sub.*

Vc. *molto sul pont.*
f — *p* *ord.*
mf

414

Vln. I *molto sul pont.* ord.

Vln. II *ord.* *molto sul pont.* ord.

Vla. *ord.* *p* *molto sul pont.* ord.

Vc. *p* *molto sul pont.* ord.

418 *molto sul pont.*

Vln. I *f* *molto sul pont.*

Vln. II *f* *molto sul pont.*

Vla. *f* *molto sul pont.*

Vc. *f* *molto sul pont.*

$\text{♩} = \text{♩} (\text{♩} = 114)$

422 *ord., molto espr.*

Vln. I *ff* *ord., molto espr.* *gliss.* *ff*

Vln. II *ff* *ord., molto espr.* *gliss.* *ff*

Vla. *ff* *ord., molto espr.* *gliss.* *ff*

Vc. *ff* *ord., molto espr.* *gliss.* *ff*

♩ = $\frac{3}{4}$ (♩ = 76)

430

Vln. I

Vln. II

Vla.

Vc.

433

Vln. I

Vln. II

Vla.

Vc.

435

Vln. I

Vln. II

Vla.

Vc.

437

Vln. I

Vln. II

Vla.

Vc.

439

Vln. I

Vln. II

Vla.

Vc.

sul pont.

gliss.

fp

molto sul pont.

3

6

6

6

6

f

molto sul pont.

6

6

6

6

fp

f

p

441

Vln. I

Vln. II

Vla.

Vc.

f

6

6

6

6

fp

6

6

6

6

f

p

molto sul pont.

6

6

6

6

f

6

6

6

6

fp

ord.

f

fp

443

Vln. I *f* *p* *gliss.*

Vln. II *f* *p* *f*

Vla. *p* *f* *fp* *f*

Vc. *f* *p* *f*

molto sul pont. *ord.*

445

Vln. I *f* *pp sub.* *ord. molto marcato*

Vln. II *f* *pp sub.* *ord. molto marcato*

Vla. *p* *f* *pp sub.* *ord. molto marcato*

Vc. *p* *f*

ord. molto marcato

447

Vln. I *molto sul pont.* *ord.*

Vln. II *ord.*

Vla. *molto sul pont.* *ord.*

Vc.

449 *molto sul pont.* *ord.*

Vln. I

Vln. II

Vla.

451 *molto sul pont.* *ord. molto espr.* *gliss.*

Vln. I

Vln. II

Vla.

Vc.

453

Vln. I

Vln. II

Vla.

Vc.

456

Vln. I

Vln. II
ord.
f sub.
3
3
3
3
molto sul pont.
3
p
ord. 3
3
3
3

Vla.
ord. 3
f
6
6
6
3
molto sul pont.
6
6
6
f
6
6
p
f
6
6

Vc.
6
6
6
6
f
6
6

459

Vln. I
mf

Vln. II
molto sul pont.
f
p
3
3
mf
3
3

Vla.
6
6
6
6
mf
6
6
6
6

Vc.
mf
6
6
6
6
6
6
6
6

462

Vln. I
p espr.
gliss.

Vln. II
p
ord. 6
6
6
6
pp
ord. 3
6
6
6
6

Vla.
mf
6
6
6
6
molto sul pont.
p
6
6
6
6
pp
6
6
6
6

Vc.
p
6
6
6
6
pp
6
6
6
6

465

Vln. I

Vln. II

Vla.

Vc.

molto sul pont.

pp

pp 6 6 6 6

gliss.

p

468

Vln. I

Vln. II

Vla.

Vc.

p 6 6 6 6

pp 6 6 6 6

p 6 6 6 6

senza vib. al fine

p poco espr.
senza vib. al fine

p poco espr.

pp

471

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6

p 6

gliss.

p

6 6 6

473

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6 (p) 6 6 6 6

pp *pp*

gliss.

475

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6 (p) 6 6 6 6

pp

gliss.

(scordatura)

477

Vln. I

Vln. II

Vla.

Vc.

fp 6 6 6 6 *ff* *sfz*

fp 6 6 6 6 *ff* *sfz*

fp 6 6 6 6 *ff* *sfz*

fp 6 6 6 6 *ff* *sfz*

31