

Es cue Pea

(2000)

for string quartet

duration: 6 minutes

Lou Bunk

Program Notes

This is not a piece. Rather, a set of fragments, as if from a lost, perhaps alien civilization. The music is a wreckage of an incomplete story, made vivid by long silences and incomplete thoughts.


Notation Notes


Es cue Pea I

Air bow: (m.1) bowing without touching the string. The effect is dramatic and silent.

Es cue Pea IV

Quarter tone accidentals are notated above the pitch they effect:

One quarter sharp: 

One quarter flat: 

Scratch Tones:

Scratch tones are indicated by a square note head and S on the stem.

Half Harmonic:

(m.11) Bow very slow and lightly. The pitch should be fingered with a bit more pressure than a harmonic, but the string should not touch the fingerboard. The result will be a quiet scratchy sound blended with a faint and unstable pitch c.

Col Legno Tratto hair shifts:

(m.22-25) A chart is given showing how the amount of hair used with the col legno tratto changes over time. The horizontal line represents bowing col legno with just a bit of hair. The dotted line graphically represents the use of more or less hair. Left to right represents time and up and down represents a spectrum of more hair (wood and hair) and no hair (wood only). The wood should always remain on the string.

Wooden Pizz.:

(m.26-end) A type of pizz. which is plucked with the right hand like normal pizz., but is fingered in the left hand similar to a bowed harmonic. This means the left hand finger is applying enough pressure to the string to get a faint pitch, but is nowhere near touching the finger board. The left hand finger should remain on the string until the next pitch is played. The result is a quiet, slightly out of tune, deadened, somewhat unpredictable pizz. sound.

Performance Notes

Please think of this work more as in one movement, than in five. The silences between each section are very much part of the music.

Es cue Pea

for String Quartet

Lou Bunk
(2000)

Es cue Pea I, abandoned

♩ = 60
sul D

Violin 1
Violin 2
Viola
Cello

*) Air bow: bowing without touching the string. The effect is dramatic and silent.
This particular air bow should be quite slow.

**) Bow begins to graze string.

***) If change of bow is needed, make imperceptible and uncoordinated
with other players.

6

Violin 1
Violin 2
Viola
Cello

attacca
con sord

attacca
con sord

attacca
con sord

attacca
con sord

14

with nail *pp* *ff* *ord. pizz.* *p* *f* *fff*

with nail *pp* *ff* *ord. pizz.* *p* *f* *fff*

with nail *pp* *ff* *ord. pizz.* *p* *f* *fff*

with nail *pp* *ff* *ord. pizz.* *p* *f* *fff*

17

19

fff *p sub.* *p sub.* *fff*

22

f *pp sub.* *p* *attacca con sord* *3''* *attacca con sord* *3''* *attacca con sord* *3''* *attacca con sord* *3''*

Es cue Pea III, *quiet like ice*

♩ = 40

con sord.

pp ppp *sul pont.* pp *gliss.* *f* ord. pp

pp ppp *sul pont.* *f* ord. pp

pp ppp *sul pont.* *f* ord. pp

pp ppp < p *sul pont.* *f* ord. pp

5

f pp *molto sul pont.* mf ppp

pp *molto sul pont.* ord. 3 ppp

8

ord. 3 mp ppp *sul pont.* pp *gliss.* pp

sul pont. pp ord. pp

sul pont. pp

12

f pp *poco gliss.* 7" *attacca senza sord.*

f pp *poco gliss.* 7" *attacca senza sord.*

ppp 7" *attacca senza sord.*

ppp 7" *attacca senza sord.*

ppp mp ppp

Es cue Pea IV, as a biblical failure

$\text{♩} = 50$

*molto sul pont., sempre legato **
sul A and E

pp

*molto sul pont., sempre legato **
sul G and D

pp

*molto sul pont., sempre legato **
sul C

pp

*molto sul pont., sempre legato **
sul C

pp

*) Stagger the bow changes and do not emphasize down beat.

3

*** very slow gliss.*

*** very slow gliss.*

*** very slow gliss.*

*** very slow gliss.*

**) Gradually raise upper pitch of tremolo figure. It should arrive 1/4 sharp higher than starting pitch by the down beat of m. 7.

5

(very slow gliss.)

(very slow gliss.)

(very slow gliss.)

(very slow gliss.)

7

4

4

4

4

23 *gradually shift to ... ord.*

25

without bow, left hand only

without bow, left hand only

** wooden pizz. *ppp*

** wooden pizz. *ppp*

*) use no hair, just wood for rest of tremolo figure.

**) A type of pizz which is plucked with the right hand like normal pizz, but is fingered in the left hand similar to a bowed harmonic. This means the left hand finger is applying enough pressure to the string to get a faint pitch, but is no where near touching the finger board. The left hand finger should remain on the string until the next pitch is played. The result is a quiet, slightly out of tune, deadened, somewhat unpredictable pizz sound.

***) Improve these pitches as fast as possible with irregular rhythm.

27 *molto rit* $\text{♩} = 25$

molto rit

molto rit

molto rit

molto rit

**** *n*

**** *n*

**** *n*

**** *n*

attacca

attacca

attacca

attacca

slower

slower

****) X note heads indicate *col legno battuto*.

Quiet page turn!

Es cue Pea V, *disturbed; in ruins*

♩ = 60

col legno tratto *
con sord. *senza sord.*

f *molto* *pp*

f *molto* *pp*

f *molto* *pp*

f *molto* *pp*

ff *arco* *pp*

pp *molto sul pont*

ord. *p*

pp *ord.* *p*

pizz. nail [B]

*) Angle the bow so that a bit of the hair is also drawn across the string.

4

pp *p* *pp* *arco* *pizz.*

ord. *pp* *mp* *mf* *pizz.*

mp *p* *senza vib.*

pp *molto sul pont* *ord.* *pizz.* *arco sul pont* *p* *mf* *p sub* *pp*

Duration 6 "