

EDGAR WARREN WILLIAMS

GUITAR QUARTET

"Los Guitarristas"


2002


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Performance Notes

 = let ring (l.v.)
 (used to minimize ties and simplify notation)

 = snap string against finger
 board ("Bartók pizz.")

 = damp all strings

 = damp individual string

There is no break between parts save for the observation of fermati.

Program Notes

The music is a dance
for ones who don't dance, it is

a wiggle, obscene, beginning with the
hips, and ascending forthwith

to the mind.

—Robert Creely, "Los Guitarristas"
 from *Collected Poems of Robert Creely 1945–1975*
 [Berkeley and Los Angeles: University of California Press, 1982]

Duration

circa 10 minutes

For Shomer Zwelling

GUITAR QUARTET

"Los Guitarristas"

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PART I: ♩ = ca. 54

Musical score for Part I, measures 1-10. The score consists of four staves. The first two staves have a treble clef and a 2/4 time signature. The last two staves have a bass clef and a 2/4 time signature. The music features various dynamics including *mp espress.*, *f*, *ff*, *p*, *mp*, and *sfz*. There are also articulations like accents and slurs. Section markers A and B are present. Fingerings and other performance instructions are included throughout.

Musical score for Part I, measures 11-17. The score consists of four staves. The first two staves have a treble clef and a 2/4 time signature. The last two staves have a bass clef and a 2/4 time signature. The music features various dynamics including *f*, *mf cant.*, *mp*, *mf*, *f*, and *mp*. There are also articulations like accents and slurs. Section markers C and D are present. Fingerings and other performance instructions are included throughout.

Musical score for Part I, measures 18-24. The score consists of four staves. The first two staves have a treble clef and a 2/4 time signature. The last two staves have a bass clef and a 2/4 time signature. The music features various dynamics including *sfz pp secco*, *sfz sub. secco*, *mf*, *mf vibr.*, *mp*, *vibr.*, *mf*, *mp*, *(nat.)*, *pp*, *pp*, *sfz sub. secco*, *mp*, *pont.*, *mp*, *pont.*, *VII*, *nat.*, *mp*, and *mf*. There are also articulations like accents and slurs. Section markers E and F are present. Fingerings and other performance instructions are included throughout.

28 **G** **H**

mf *ff* *secco* *sim.* *ff* *f* *sonoro* *ff* *sfz* *secco* *ff*

34 **K**

sfz *secco* *sfz* *secco* *sfz* *secco* *mp* *p* *f* *marc.* *p* *i m a* *mf* *mp* *f* *mf* *sfz* *secco* *sfz* *secco*

PART II: [L'Istesso tempo]

42 **L** **M**

mp *f* *f* *mp* *f* *mf* *ff* *sfz* *mf* *sfz* *sfp* *mp*

48

Measures 48-53 of the score. The music is in 4/4 time. It features four staves with various dynamics and articulations. Measure 48 starts with a *mf* dynamic and a *p sub.* instruction. Measure 49 has a *mf* dynamic and a *f* dynamic. Measure 50 has a *f* dynamic and a *secco* instruction. Measure 51 has a *sffz* dynamic and a *ff* dynamic. Measure 52 has a *mf* dynamic and a *f* dynamic. Measure 53 has a *f* dynamic and a *sfz* dynamic. The score includes various fingerings, including triplets and slurs, and dynamic markings such as *mf*, *p*, *f*, *secco*, *sffz*, *ff*, and *sfz*. There are also circled letters N and O.

54

Measures 54-60 of the score. The music is in 4/4 time. It features four staves with various dynamics and articulations. Measure 54 has a *mf* dynamic and a *pont.* instruction. Measure 55 has a *mf* dynamic and a *sfz* dynamic. Measure 56 has a *f* dynamic and a *sonoro* instruction. Measure 57 has a *p* dynamic and a *pp* dynamic. Measure 58 has a *pp* dynamic and a *pp* dynamic. Measure 59 has a *pp* dynamic and a *mf* dynamic. Measure 60 has a *mf* dynamic and a *sonoro* instruction. The score includes various fingerings, including triplets and slurs, and dynamic markings such as *mf*, *f*, *pp*, *mf*, and *sonoro*. There are also circled letters P and Q.

61

Measures 61-66 of the score. The music is in 4/4 time. It features four staves with various dynamics and articulations. Measure 61 has a *mp* dynamic and a *ff* dynamic. Measure 62 has a *f* dynamic and a *sonoro* instruction. Measure 63 has a *p* dynamic and a *mp* dynamic. Measure 64 has a *mp* dynamic and a *sfz* dynamic. Measure 65 has a *mf* dynamic and a *sfz* dynamic. Measure 66 has a *mf* dynamic and a *mp* dynamic. The score includes various fingerings, including triplets and slurs, and dynamic markings such as *mp*, *ff*, *f*, *p*, *mp*, *sfz*, *mf*, and *mp*. There are also circled letters R, S, and T.

92

(D1) (nat.) (E1) (F1)

mp *mf* *p*

sim. *ff* *mp* *p* *mpip* *pp*

sfz *mf marc.* *ff* *f* *mp*

fp *p* *mp cant.*

98

(G1) (H1)

sfz secco *sfz secco* *f* *f* *f* *sfz*

mf marc. *sfp* *sfz* *ff* *f* *sfz*

non arp. *ligado*

104

(II) (JI)

sfz secco *p* *f sub.*

15^{ma} *mp* *mf poco* *f* *mp sub.* *sfz*

pp *mp* *mp* *mf sub.* *mf molto* *p*

133

(R1) (S1)

marc.

f 3 *mp* sub. *p* *f* sub. 3 *mp*

mf *p*

f legato, cant. *mp*

f sub. *ff* sub. 3

f sub. *mp*

ff sub.

mp *f*

p *mp*

mf

141

PART III: [L'Istesso tempo]

(T1) (U1)

mp

mf

p *sfz* sub. *p* *sfz*

secco

fp

secco

mp

sonoro

mp

f

mp cantabile

147

(V1)

p

sfz sub. *sfz*

f *secco* [loco]

mf *pp*

sim.

sfz sub. *sfz* *sffz*

f 3 *sfz* *mf* cant. *mp* *p* *secco*

f *secco* *f* *sfz* *secco* non arp. *sffz* *mf* *pp*

155

W1 X1 Y1

sfz sub. *pp* *p secco* *f* 3

sfz sub. *mp* *pp* *mp cantabile* *mf sub.* *mf sec.* *f*

p secco *p* *mf* *f*

mf *ff*

8va- ④ IV ① IV

① IV ④ V VII

V.S. 8va- ④ III ③ VII

③ ④ ⑤ u

② XII ③ XII ⑤ XII

pont.

166

Z1

mf *mpip* *sim.* *mfp* *f sec.* *ff*

mp *fp* *mfp* *ff*

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

mf *p* *ff* *p* *f sub.* *ff* *f sec.* *sfz*

(nat.) 6 pont.

(nat.) XII ③ ④ IV ④ V

XII XII VII ③ IX ⑤ ⑥ ④ l.v.

172

A2 B2 C2

sfz *pp* *p* *mp* *f* *ff* *sfz*

p sub.

f secco *p* *mf sec.* *sfz* *f* *sfz* *pp < mf* *p*

8va- ① IV ④ IV ③ VII ⑥ VII

⑤ mpip ④

⑥ v ⑤ v ⑥ VII

③ ④ IV ③ VII ⑥ VII

8va- ④ IV ③ VII ⑥ VII

⑤ ⑥ ④

ten.

205 *marcato*

f *f* *sfz sec. sfz* *mp* *p* *f* *p*

p *sub.* *mp*

sfz sec. *sfz sec. sfz*

sfz sec. *sfz sec.* *sfz* *p* *molto* *f* *sfz sec.* *mp* *p*

③ *v* 8^{va}

⑤ ④ ① ④ ④ L.v.

5:4 3 3

⑫

211 **K2** PART IV: [L'Istesso tempo] **L2** **M2**

espress. *mp* *mp* *f* *espress.* *mp* *secco* [Damp fl only!]

mp *mp* *f* *espress.* *mp* *secco* [Damp fl only!]

fp *sim.*

accent in p *mp* *nat.* *secco* *f sec.* *ff*

vii ③ ④ *v*

vii ③ ④ *v*

sim.

③ ⑤ L.v. ④

3 3 3

217 **N2** **O2** **P2** **Q2**

f sub. *sfz* *sfz* *f sec.* *sfz* *mf sec.* *mp* *p* *f*

f sec. *sfz* *f* *sfz* *mf secco* *ff*

sfz *sfz* *sfz secco* *sfz*

non ligado *mf sempre* *sec.* *p* *f* *ff*

non arp.

nat.

vii ③ ④ *v*

vii ③ ④ *v*

① ③ ④ ⑤ 3 3

3 3

225

R2

S2

Musical score for measures 225-232. The score consists of four staves. The first staff has a treble clef and a 5/16 time signature. The second and third staves have a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The music includes various dynamics such as *ff l.v.*, *sffz sec.*, *sffz*, *pp*, *mpip sul tasto*, *sim.*, *p*, *loco p*, *poco sfz*, and *paim*. There are also articulations like *V.S.*, *secco*, and *pont.*. Fingerings and other performance instructions are indicated throughout the score.

232

T2

Musical score for measures 232-235. The score consists of four staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The music includes various dynamics such as *mf l.v.*, *ff*, *f*, *sffz sec.*, *sffz*, *f sub. (secco)*, *mf*, and *mp*. There are also articulations like *nat.*, *pont.*, and *l.v.*. Fingerings and other performance instructions are indicated throughout the score.

236

U2

Musical score for measures 236-243. The score consists of four staves. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The music includes various dynamics such as *fp*, *f*, *sffz*, *sffz sempre*, *non arp. sffz*, *mp cantabile*, *ff*, *f*, *ff*, *sffz sempre*, and *sffz*. There are also articulations like *ligado*, *sec.*, and *non arp.*. Fingerings and other performance instructions are indicated throughout the score.