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Position

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**Author**

Lupp, Elliott

**Publication Date**

2020

Elliott Lupp

# Position

2018

For String Quartet

### Program Note

*Position* explores the various dichotomies between the gesturally stable and fragile, and does so through a lens that utilizes the extremes of the string quartet and its individual parts. These extremes occur instantly, or that at times, gradually, moving in and out of the extremes to create “in-between” textures. The result is a work that on both micro and macro levels, utilizes both slow and fast shifting material that move from calm to aggressive, loud to soft, and/or high to low.

# Performance Notes

## Bow Placement

ST	<b>sul tasto</b>
SP	<b>sul ponticello</b>
MSP	<b>molto sul ponticello</b>
MST	<b>molto sul tasto</b>

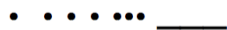
## Percussive Effects with bow



**Jete (ricochet) :** fully controlled



**Ricochet into arco MORE CONTROL:**  
let the bow bounce with some pressure applied and transition into arco.



**Ricochet into arco LESS CONTROL:**  
let the bow bounce freely and transition into arco.

## Effects



**As high as possible :**  
NOTE: if the triangle is less than a half note value and is not filled in, it is a natural harmonic.



**Arrow :** gradually move from one effect to another



**Vibrato contour :**  
vibrato mimicking graphic notated

## **All tremolos are very dense EXCEPT:**



when measured tremolos are given, the bow speed change should be gradual.

**\* pitch successions without articulations or slurs are to be played quasi legatissimo, one note to a bow.**

**\* If a vibrato instruction is not given, play with a light vibrato.**

# Elliott Lupp

# Position

The musical score is divided into two systems. The first system is for Violin I, starting with a tempo of quarter note = 80. It features a variety of techniques and dynamics. The first measure is marked *fff* and includes a first position (I) *MSP* (Mouth Stopping Position) and a second position (II) *Ord.* (Ordinate). The second measure is marked *sfz-ppp* and includes a *(jete)* *Ord.* and a *MSP*. The third measure is marked *p* and includes a *(fully stopped string)* and a *(natural harmonic)*. The fourth measure is marked *ppp* and includes a *(bow rhythm tenuto)* and a *(J)*. The fifth measure is marked *ff* and includes a *(fully stopped string)* and a *Ord.*. The sixth measure is marked *mf* and includes a *II*, *III*, *MSP*, and *to Ord.*. The seventh measure is marked *ppp* and includes a *Ord.*. The eighth measure is marked *mf* and includes a *Ord.*. The ninth measure is marked *ppp* and includes a *MSP*.

The second system is for Violin II. The first measure is marked *ff* and includes a *(natural harmonic)* and a *(fully stopped string)*. The second measure is marked *n* and includes a *Ord.* and a *MSP*. The third measure is marked *sfz-ppp* and includes a *to Ord.* and a *Ord.*. The fourth measure is marked *mf* and includes a *MSP*. The fifth measure is marked *ppp* and includes a *MSP*. The sixth measure is marked *mf* and includes a *MSP*. The seventh measure is marked *ppp* and includes a *MSP*. The eighth measure is marked *mp* and includes a *MSP*. The ninth measure is marked *ppp* and includes a *MSP*.

I. Position

Musical score for Violin I, Violin II, and Viola, measures 19-23. The score includes dynamic markings such as *sfz*, *ppp*, *mp*, *ppp*, *subito ppp*, *sfz-ppp*, and *sfz*. Performance instructions include *Ord.*, *MSP*, *(bow rhythm tenuto)*, and *subito ppp*. Measure numbers 19, 20, 21, 22, and 23 are indicated.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 24-28. The score includes dynamic markings such as *ppp*, *mf*, *ppp*, *p*, *ppp*, *fff*, *sfz-ppp*, *p*, *ppp*, *fff*, *sfz*, *ppp*, *fff*, *mp*, *sfz-ppp*, *p*, *ppp*, *fff*, *sfz*, and *n*. Performance instructions include *MST*, *MSP*, *subtle vibrato*, *(transition to harmonic trem.) (rhythm is fingered)*, *uneven vibrato*, *transition to chaotic vibrato*, *chaotic vibrato*, *to Ord.*, *III*, *IV*, *Ord.*, *pizz.*, *no vibrato to MSP*, *arco*, *(jete)*, *uneven vibrato*, *transition to chaotic vibrato*, *chaotic vibrato to Ord.*, *no vibrato to MSP*, and *MSP*. Measure numbers 24, 25, 26, 27, and 28 are indicated.

Moderato (♩ = c. 108)  
and aggressive extremely chaotic

I. Position

**A**

Vln. I  
Vln. II  
Vla.  
Vc.

**rit.** (to ♩ = 80)  
calming down a bit

Vln. I  
Vln. II  
Vla.  
Vc.

I. Position

♩ = 80

**B**

Vln. I

Vln. II

Vla.

Vc.

**C**

Vln. I

Vln. II

Vla.

Vc.



I. Position

*rit.* **D** *a tempo*  
*suddenly aggressive*

uneven vibrato  
no vibrato  
MSP  
punta d'arco

*sfz-ppp* *ppp* *fff* *ppp*

chaotic vibrato  
subtle vibrato  
no vibrato  
MSP  
punta d'arco

*sfz-ppp* *ppp* *fff* *ppp*

pizz. *p* *fff* *ppp*

*sfz-ppp* *ppp* *fff* *ppp*

pizz. *p* *fff* *ppp*

*sfz-ppp* *ppp* *fff* *ppp*

*sfz-ppp* *ppp* *fff* *ppp*

norm. arco  
Ord. ...  
MSP  
chaotic vibrato  
MSP  
III  
IV  
Ord.

extreme vibrato  
chaotic vibrato  
MSP  
III  
IV  
Ord.

norm. arco  
no vibrato  
MSP  
chaotic vibrato  
MSP  
III  
IV  
Ord.

(fully stopped string) → (natural harmonic) → (fully stopped string) → (natural harmonic) → (fully stopped string)

ord. arco ...  
MSP  
chaotic vibrato  
MSP  
III  
IV  
Ord.

pizz. SP  
no vibrato  
uneven vibrato  
MSP  
chaotic vibrato  
MSP  
III  
IV  
Ord.

pizz. SP  
no vibrato  
uneven vibrato  
MSP  
chaotic vibrato  
MSP  
III  
IV  
Ord.

*sfz* *p* *ppp* *mf* *p* *ppp* *fff*

*sfz* *p* *ppp* *mf* *p* *ppp* *fff*

*sfz* *p* *ppp* *mf* *p* *ppp* *fff*

*sfz* *p* *ppp* *mf* *p* *ppp* *fff*

Moderato (♩ = c. 108)

*extremely chaotic and aggressive*

Vln. I arco pizz. arco II III

Vln. II arco

Vla. arco pizz. arco

Vc. arco pizz. arco

65

Vln. I punta d'arco pizz. arco pizz. arco

Vln. II arco punta d'arco pizz. arco

Vla. arco punta d'arco norm. arco arco pizz.

Vc. arco pizz. arco

*sfz* *ppp* *fff* *f*

I. Position

Musical score for measures 69-74, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various performance instructions such as *arco*, *pizz.*, *Ord.*, *MSP*, *no vibrato*, *slowly release and engage harmonic*, and *(natural harmonic)*. Dynamic markings include *ppp*, *p*, *mf*, and *pp*. A *rit.* marking is present with a tempo change to  $\text{♩} = 80$ .

Musical score for measures 75-80, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes performance instructions such as *(stay on III) MSP*, *extreme vibrato*, *punta d'arco*, *norm arco extreme vibrato*, *to SP*, *no vibrato*, *slowly release finger until harmonic*, *(natural harmonic) no vibrato*, *Ord. arco*, *MSP*, *Ord. uneven vibrato*, *SP*, and *no vibrato*. Dynamic markings include *ff*, *ppp*, *p*, *n*, *mf*, and *mp*. A box labeled **F** with the note *(rhythm is fingered)* is present. The score concludes with a 4/4 time signature change.

I. Position

**G**

Vln. I *sfz-ppp* *p* (natural harmonic) Ord. MSP

Vln. II *mp* *ppp* Ord. MSP (rhythm is fingered) *p* Ord.

Vla. *sfz* *fff* *n* *mf* (natural harmonic off the finger board as high as possible) 1. Ord. SP

Vc. *sfz* *fff* arco

85

Vln. I *p* *ppp* *mp* *ppp* uneven vibrato (transition to fully stopped string) Ord. slowly release finger until harmonic MSP no vibrato

Vln. II *p* *ppp* *p* *ppp* Ord. MSP no vibrato slowly release and re-engage harmonic (rhythm is fingered)

Vla. *ppp* *p* *ppp* Ord. *p* punta d'arco SP

Vc. *ppp* *p* (natural harmonic off the finger board as high as possible) Ord. MSP *p* punta d'arco SP

I. Position

Musical score for measures 91-94, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various performance instructions such as *to Ord.*, *Ord.*, *MSP*, *SP*, *ST*, *arco*, *norm. arco*, *punta d'arco*, *pizz. SP*, *ff*, *ppp*, *mf*, and *n*. The time signature changes from 3/4 to 4/4. A box labeled 'H' is present above the Vln. I staff.

Musical score for measures 95-98, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various performance instructions such as *(J)*, *(bow rhythm tenuto)*, *transition to extreme vibrato*, *extreme vibrato*, *MSP*, *ST*, *II*, *I ST*, *(rhythm is fingered)*, *(J)*, *(bow rhythm tenuto)*, *to Ord.*, *Ord.*, *I MSP*, *MST*, *MSP*, and *(bow rhythm tenuto)*. The time signature changes from 3/4 to 4/4.

I. Position

100

Vln. I  
III (bow rhythm tenuto)  
*mf* → *ppp* → *mf* → *n* → *p* → *n*  
Ord. (fully stopped string) → MSP (natural harmonic)  
IV

Vln. II  
Ord. (rhythm is fingered) → MSP  
IV → *mf* → *ppp*  
III

Vla.  
MSP punta d'arco → *mf* → *n* → *mf* → *n* → *mf* → *n* → *mf*  
Ord. (fully stopped string) → MSP (natural harmonic)  
III

Vc.  
Ord. → MSP  
IV → *mf* → *n* → *mp* → *n* → *mf* → *p*  
Ord. (fully stopped string) → MSP (natural harmonic)  
IV

103

accel. (to ♩ = 96)

Vln. I  
MSP punta d'arco → *sfz-ppp*  
Ord. → MSP

Vln. II  
(bow rhythm tenuto) → *mf*  
MSP punta d'arco → *sfz-ppp*  
Ord. → MSP → Ord.

Vla.  
punta d'arco → *ppp*  
pizz. SP → *sfz*  
norm arco → *mf*  
MSP punta d'arco → *sfz-ppp*

Vc.  
pizz. SP → *sfz*  
IV → *mf*  
MSP punta d'arco → *ppp*  
Ord. norm. arco → *mf*  
MSP punta d'arco → *ppp*

I. Position

Musical score for measures 107-110, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (*mf*, *ppp*, *ff*) and performance instructions such as *MSP* (Musical Staff Position) and *Ord.* (Order). Fingerings (5, 7, 6) and slurs are indicated throughout the passages.

Musical score for measures 111-114, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings (*ff*, *ppp*, *n*) and performance instructions such as *MSP* and *Ord.*. Fingerings (5, 6, 7) and slurs are indicated throughout the passages.

**J**

MSP

*ppp*

Vln. I

MSP

*ppp*

Vln. II

to Ord.

MSP

*ppp*

Vla.

to Ord.

MSP

*ppp*

Vc.

115

to Ord.

Ord.

Vln. I

to Ord.

Ord.

Vln. II

to Ord.

Ord.

Vla.

to Ord.

Ord.

Vc.



I. Position

Musical score for measures 117-128, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *fff*, *ff*, *ppp*, and *sfz*, along with performance instructions like "to MSP", "Ord.", and "arco".

Musical score for measures 119-128, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *sfz* and *ppp*, along with performance instructions like "arco".

Vln. I *sfz* *mp* *pppp*

Vln. II *sfz* *mp* *pppp*

Vla. *sfz* *mp* *pppp*

Vc. *sfz* *mp* *pppp*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

I. Position

**K**

to MSP → MSP

wide and even vibrato to MSP → MSP

Vln. I *mp* *fff* *ppp*

Vln. II *sfz* *fff*

Vla. *sfz* *fff*

Vc. *sfz* *fff* *fff*

Annotations: arco MSP → Ord.

Measure numbers: 125, 126, 127, 128

Time signatures: 4/4, 5/4, 4/4

no vibrato → wide and even vibrato

to Ord. → Ord.

to Ord. → Ord.

129

Vln. I

Vln. II *ppp* *p* *ppp* *p* *mf*

Vla. *mp* *mf* *p* *mf*

Vc. *sf* *p* *mf*

Annotations: pizz, arco

Measure numbers: 129, 130, 131, 132

Time signatures: 5/4, 4/4

133

Vln. I

Vln. II

Vla.

Vc.

*f* *p* *ppp* *mp* *pppp* *sffz*

no vibrato

to MSP

MSP

to Ord.

Ord.

pizz. SP

ord. pizz.

ord. pizz.

pizz. SP

pizz. SP