

UCLA
Contemporary Music Score Collection

Title

Aroha

Permalink

<https://escholarship.org/uc/item/77b366sf>

Author

Laidlow, Robert

Publication Date

2020

Aroha

for string quartet

Robert Laidlow (2019)

This piece was written for the Elias Quartet after winning the RNCM/Elias Quartet Composition Prize. It received its premiere at Wigmore Hall on May 23rd, 2019.

Duration: 10”

Performance Note

- When “sul tastissimo” is notated, the player should bow the note on, or as close to, the location of the octave harmonic node as possible. This should produce a strange, hollow, sound. This technique usually requires fast bowing. For example, a “sul tastissimo” on an open string would be bowed exactly halfway down the string.

To see an example of this technique, follow this link:

<https://www.youtube.com/watch?v=84n-pSRydno>

- “s.p.” and “m.s.p.” refer to sul ponticello and molto sul ponticello respectively
- All tremolos should be unmeasured
- Bracketed noteheads represent rough pitches to be targeted
- Notes without noteheads represent an extremely high point on the string in regular glissandi or a high partial in the harmonic series in the case of natural harmonic glissandi.

Note about the piece:

Aroha (Māori) - (noun) affection, sympathy, charity, compassion, love, empathy; also a given name.

This piece shares with the Schumann in the programme the notion of dedication: Schumann's 3rd Quartet formed part of a gift to Clara Schumann, and this work is dedicated to my partner Natalie Aroha.

I wanted to capture the wit and excitement of conversation in this quartet. Sometimes players are "speaking" together to form a coherent shared thought; at other times they are very quickly responding to, imitating, or interrupting one another: the juxtaposition of these two types of material also forms a global, structural conversation.

Much of the material is derived from exploring or responding to the song *Pokarekare Ana*, which gives the melodic, harmonic and intervallic relationships heard throughout. The song is heard in its original form only at the end of the piece, where it emerges from the piece's climax that brings together both the slower and faster material from earlier in the work.

Pokarekare Ana is a traditional love song from New Zealand, most probably composed, or disseminated, by Māori soldiers training for the First World War. The last line of the refrain is "Ka mate ahau i te aroha e".

Aroha

for the Elias Quartet

Lively, conversational

♩ = c.128

Robert Laidlow

Violin I: *f*, *p*, *mf*, *p*, *f*. Includes markings: *m.s.p.*, *ord.*, *8^{va}*.

Violin II: *mf*, *f*, *f*.

Viola: *f*, *f*, *p*, *pp, senza cresc.*. Includes markings: *m.s.p.*, *ord.*, *ricochet*, *sul tastissimo*.

Violoncello: *f*, *mf*, *ff*, *f*, *p*, *mp*, *f*.

Violin I: *sub ff*, *f, energico*, *mf*, *f*. Includes markings: *pizz*, *arco*, *ricochet*, *ricochet*, **A**.

Violin II: *sub ff*, *f, energico*, *mp*, *f*, *p*. Includes markings: *pizz*, *arco*, *3*, *3*, *8^{va}*.

Viola: *f, energico*, *f*, *p*. Includes markings: *ricochet*, *ricochet*, *m.s.p.*.

Violoncello: *sub ff*, *p, energico*, *f*, *p*, *f*, *f*. Includes markings: *pizz*, *m.s.p.*, *ord.*, *m.s.p.*, *ord.*, *ricochet*.

8^{va} ord. -----

Vln. I

Vln. II

Vla.

Vc.

ricochet

m.s.p.

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

(8)-----1

ord.

ricochet

m.s.p.

ord. ricochet

ff *mp* *f* *p* *f* *mf*

ord.

ricochet

ricochet

f *mf* *f* *m.s.p.*

ricochet

mp *f* *f* *mf*

(8)-----1

Vln. I

Vln. II

Vla.

Vc.

B

ricochet

f *f* *p, eco*

ord.

ricochet

m.s.p.

ord.

sul tastissimo

f *p* *pp, senza cresc.*

ff *f* *p* *mp* *f* *p, eco*

ricochet

15

Vln. I

Vln. II

Vla.

Vc.

ricochet

pizz

arco

p, eco *subff* *f*

sul tastissimo

pizz

arco

pp, senza cresc. *subff* *ff*

pizz

arco

subff *ff* *f*

ricochet

pizz

arco

subff *f*

C

20

Vln. I: *ricochet* *mf* *f* *f* *fp* *fp* *fp* *senza vib.*

Vln. II: *arco* *f* *f* *m.s.p. ord.* *p* *f* *f* *ff* *f*

Vla.: *m.s.p.* *p* *ord.* *f* *f* *ricochet* *mf* *s.p. senza vib.* *f* *p*

Vc.: *f* *f* *f* *ff* *f* *fp* *f* *p* *senza vib.*

24

Vln. I: *s.p.* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ord.* *fp* *fp* *fp* *s.p.* *fp* *fp*

Vln. II: *spiccato* *mp, leggero* *f* *mf* *f*

Vla.: *ord.* *f* *p* *fp* *f* *p* *f* *p* *f* *p*

Vc.: *s.p.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *ord.*

28

Vln. I: *fp* *fp* *fp* *ff* *pizz* *p* *arco ricochet ord.* *mf* *pizz* *p*

Vln. II: *f* *mf* *f*

Vla.: *spiccato* *ff* *f* *f* *f* *ord.*

Vc.: *f* *p* *f* *p* *ff* *s.p.* *ord. ricochet* *mf* *ricochet*

32

Vln. I arco ricochet *mf* spiccato *f* *f* pizz *p* arco *f*

Vln. II m.s.p. *p* ord. *f* m.s.p. *p* *f* 8^{va} ord.

Vla. *p* *f*

Vc. m.s.p. *p* ord. spiccato *f* 3 *f* ricochet *mf*

35

Vln. I ricochet *mf* *f* 3 *mf*

Vln. II m.s.p. *f* *p* ord. *f* arco *f* 3 *mp* *f*

Vla. m.s.p. *p* *f* ricochet *f*

Vc. *f* m.s.p. *p* ord. *f* *p*

D

38

Vln. I ricochet *f* ricochet *f* *f* *ff* ricochet *f*

Vln. II 8^{va} II *p* *ff* *mp* 3 *f* m.s.p. *p* ord. ricochet *f*

Vla. ricochet *f* m.s.p. *p* ord. *f* ricochet *mf* ricochet *f*

Vc. m.s.p. *f* ord. ricochet *f* *mp* *f* ricochet

8^{va} ord.

41

Vln. I m.s.p. *p* *mf* *p* *f*

Vln. II *f* *mf* *f*

Vla. m.s.p. *f* *ricochet* *m.s.p.* *f* *p*

Vc. *f* *mf* *ff* *f* *p* *mp*

E Suddenly Still, ♩ = c.60

44

Vln. I *p, leggiero* *mp* *f*

Vln. II *f* *p, leggiero* *p* *f* *mf* *f*

Vla. *f* *p, leggiero* *mp* *mf* *fpp, vib.*

Vc. *f* *p, leggiero* *mp* *f*

47

Vln. I *pp, vib.* *mf* *p* *mf*

Vln. II *sul tastissimo* *pp, vib.* *mp* *p* *ord.*

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

Vc. *sul tastissimo* *p, vib.* *mp* *mp* *ord.*

52

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

pp, non vib.

mp

f

mp

f

mp

fp

pp

57

Vln. I

Vln. II

Vla.

Vc.

pizz

p

pizz

p

pizz

p

sul tastissimo

61

F

Vln. I

Vln. II

Vla.

Vc.

arco con sord

pp, molto vib.

pp, non-vib.

arco con sord

pp, molto vib.

pp, non-vib.

arco con sord

pp, molto vib.

pp, non-vib.

(snap pizz)

ffz

66

Vln. I senza sord *f* con sord *p, giocoso*

Vln. II senza sord *f* con sord *p, giocoso*

Vla. senza sord *f*

Vc. *sffz*

G Tempo primo, ♩ = 128

70

Vln. I senza sord *f* m.sp. *p* *mf* *p* *f* 8^{va} ord.

Vln. II *f*

Vla. senza sord *mp* *ff* *f* m.s.p. *f* ord. *f*

Vc. *sffz* arco (ord.) *mf* *ff* pizz *sffz*

73 **Flowing**, ♩ = 72

Vln. I sul tastissimo *pp* ord. *f* s.p.

Vln. II arco con sord *p* sul tastissimo *pp* ord. *mp*

Vla. con sord *p* senza sord *pp*

Vc. arco *sffz* *pp* *mp*

76

Vln. I ord. s.p.

Vln. II s.p. ord.

Vla. s.p. ord.

Vc. s.p. ord. s.p.

79

Vln. I ord.

Vln. II s.p. ord.

Vla.

Vc.

83

Vln. I H 3

Vln. II 3

Vla.

Vc. 3

87

Vln. I con sord
p, giocoso

Vln. II con sord
p, giocoso

Vla. *f*

Vc. *molto vib.* *(ff)*

92

accel. senza sord

Vln. I s.p. *mp*

Vln. II s.p. *mp*

Vla. s.p. *mp*, ord. *p*³, s.p. *mp*, *p*

Vc. s.p. *mp*

I Animated, ♩ = 128

97

Vln. I pizz *p*, arco s.p. *mp*, pizz *subff*, *p*

Vln. II pizz *p*, arco s.p. *mp*, pizz *p*, arco s.p. *mp*, pizz *p*, spiccato ord. *mp, light*

Vla. pizz *mp*, arco s.p. *p*, pizz *subff*, *p*

Vc. pizz *p*, arco s.p. *mp*, pizz *subff*, arco s.p. *mp*

100

Vln. I arco spiccato *mp, leggero* *f* *p* pizz *subff* *p*

Vln. II *f* *mp* *f* *p* *f* *p* pizz

Vla. arco s.p. *mp* pizz *p* arco *f* s.p. *p*

Vc. pizz *p* arco *mf* *f* pizz *subff* *p*

104 J

Vln. I arco ricochet ord. *mf* pizz *p* arco ricochet *mf* spiccato

Vln. II arco *mf* *f* *f* *f*

Vla. *mf* 3 3 3

Vc. arco ricochet *mf* ricochet *p* m.s.p. *p*

108

Vln. I *f* pizz *p* arco *f* ricochet *mf*

Vln. II m.s.p. ord. *p* *f* m.s.p. ord. *p* *f* m.s.p. *p*

Vla. *p* *f* m.s.p. *p* *f*

Vc. ord. spiccato *f* 3 *f* ricochet *mf* *f*

111 **K**

Vln. I: *f* 3 *mf* < *f* *f* *ff*

Vln. II: *f* *f* *mp* 3 *f* *p* *ff* *mp* 3 *f*

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

Vc.: *p* *f* *p* *f* *f* *mp* *f*

Annotations: *ricochet*, *ord.*, *arco*, *8va*, *m.s.p.*

115

Vln. I: *f* *f* *p* *mf* *p* *f*

Vln. II: *p* *f* *mf* *f*

Vla.: *mf* *f* *m.s.p.* *f* *f*

Vc.: *f* *mf* *ff* *f*

Annotations: *ricochet*, *ord.*, *8va*, *m.s.p.*

118

Vln. I: *p, leggiero* *mp* *f* *f*

Vln. II: *f* *p, leggiero* *p* *f* *mf* *f*

Vla.: *p* *f* *p, leggiero* *mp* *mf*

Vc.: *p* *mp* *f* *p, leggiero* *mp* *f*

Annotations: *3*, *8va*

L

poco rit. ♩ = 120

121

Vln. I *mp* *f*

Vln. II *mf*

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

Vc. *mp* *ff* *f*

8va

III

s.p. ord.

s.p. ord.

2 4 4 2 2

mf <

124

Vln. I *mf* *f* *p* *f* *s.p.* *ord.*

Vln. II *f* *mf* *f* *p* *spiccato* *fp* *f* *s.p.* *ord.*

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

Vc. *f* *p* *f* *s.p.*

II ord.

spiccato

2 2

2 2

2 4 4

2 4

M

127

Vln. I *ff, brillante* *p* *mp* *f* *p* *f* *s.p.*

Vln. II *ff, brillante* *p* *mp* *f* *p* *f* *s.p.* *ord.*

Vla. *ff, brillante* *p* *mp* *f* *p* *f*

Vc. *ff, brillante* *p* *mp* *f* *p* *f*

ord.

II

131

Vln. I ord. 3 s.p. ord. s.p. ord.

Vln. II s.p. ord. s.p. ord.

Vla. 3

Vc. 3 3

134

Vln. I s.p. spiccato (s.p.)

Vln. II s.p.

Vla. s.p.

Vc. pizz arco s.p. (s.p.) 3 3

ffz *ff*

137

Vln. I ord. *ff, furioso*

Vln. II *ff* *ff, furioso*

Vla. *ff* con sord sul tastissimo *ppp*

Vc. pizz *ffz* 3

N Fragile, lyrical, ♩ = 80

140 **O**

Vln. I con sord *pp, delicato* *mf* *mp* (*f*)

Vln. II con sord *pp, delicato* *mp* (*ppp*)

Vla. ord. *pp, delicato* *pp* *ppp*

Vc. arco con sord *pp, delicato* *mf* *pp*

144

Vln. I *p* *mf > p* *mp* *mf*

Vln. II *p* *mf > p* *mp*

Vla. *mp* *mf > p*

Vc. *mp* *p*

rall. . . .

149 **P** ♩ = 60

Vln. I *mf* (*p*) *mf* *p* *f*

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

Vla. *mf* *p* *mf* *p* *f*

Vc. *mf* *mf* *mp* *f*

Q Very Still

Musical score for measures 153-157. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 153 starts with a dynamic of *mp* for Vln. I and *p* for Vln. II and Vla. The dynamics transition to *pp* for all string parts by measure 154. The Vc. part is marked *ppp*. The Vla. part has a *pp, flautando* marking in measure 156.

Musical score for measures 158-163. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature changes to one flat (Bb) and the time signature changes to 3/4. Measures 158-161 feature triplets in the violin parts, marked *p, poco luminoso*. The Vla. part has a *p, poco luminoso* marking in measure 162. The Vc. part is marked *p*. The section ends in measure 163 with a *p* dynamic.

Musical score for measures 164-168. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4. Measure 164 starts with a dynamic of *mf* for Vln. I and *mf* for Vln. II. The Vln. I part has a *f* dynamic in measure 165 and a *fp* dynamic in measure 166. The Vln. II part has a *mf* dynamic in measure 165 and a *fp* dynamic in measure 166. The Vla. part has a *mf* dynamic in measure 165 and a *fp* dynamic in measure 166. The Vc. part has a *mf* dynamic in measure 165 and a *fp* dynamic in measure 166. The section ends in measure 168 with a *f* dynamic.

168 **poco accel.** **Fluid** (♩ = c.68)

Vln. I *fp* *f* *fp* *ff* *pp*

Vln. II *fp* *f* *fp* *ff* *pp*

Vla. *p* *ff* *ord.* *sub pp, espress*

Vc. *fp* *ff* *ord.* *sub pp, espress*

172 *ord.* *3* *3*

Vln. I *p, luminoso* *p, pesante*

Vln. II *p, luminoso* *p, pesante*

Vla. *f* *p* *f* *mp* *mf* *p* *pesante*

Vc. *f* *p* *f* *mp* *mf* *p* *pesante*

176 **S**

Vln. I

Vln. II *mf* *p*

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

Vc. *mf* *p* *mp*

180

Vln. I

Vln. II

Vla.

Vc.

3 *f* *p* *mp*

mp *p*

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

p *mp* *p* *mp*

Detailed description: This system contains measures 180, 181, and 182. The first violin part (Vln. I) starts with a rest in measure 180, then plays a triplet of eighth notes in measure 181, followed by a half note in measure 182. The second violin part (Vln. II) plays a half note in measure 180, a quarter note in measure 181, and a half note in measure 182. The viola part (Vla.) plays a half note in measure 180, a quarter note in measure 181, and a half note in measure 182. The cello part (Vc.) plays a half note in measure 180, a quarter note in measure 181, and a half note in measure 182. Dynamics include *f*, *p*, *mp*, and *mf*.

183

Vln. I

Vln. II

Vla.

Vc.

mf *f* *p*

mp

f *p*

f *mp* *mf* *p*

Detailed description: This system contains measures 183, 184, and 185. The first violin part (Vln. I) plays a triplet of eighth notes in measure 183, a quarter note in measure 184, and a half note in measure 185. The second violin part (Vln. II) plays a half note in measure 183, a quarter note in measure 184, and a half note in measure 185. The viola part (Vla.) plays a half note in measure 183, a quarter note in measure 184, and a half note in measure 185. The cello part (Vc.) plays a half note in measure 183, a quarter note in measure 184, and a half note in measure 185. Dynamics include *mf*, *f*, *p*, and *mp*.

186

T poco accel.

Vln. I

Vln. II

Vla.

Vc.

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

f *mp* *mf*

f *sfz* *mp* *mf*

mp

Detailed description: This system contains measures 186, 187, and 188. The first violin part (Vln. I) plays a triplet of eighth notes in measure 186, a quarter note in measure 187, and a half note in measure 188. The second violin part (Vln. II) plays a half note in measure 186, a quarter note in measure 187, and a half note in measure 188. The viola part (Vla.) plays a half note in measure 186, a quarter note in measure 187, and a half note in measure 188. The cello part (Vc.) plays a half note in measure 186, a quarter note in measure 187, and a half note in measure 188. Dynamics include *f*, *mp*, *mf*, *p*, *sfz*, and *mp*. A tempo marking 'T poco accel.' is present above the first measure.

189

Vln. I: *f*, *mp*, *f*
Vln. II: *f*, *mf, espress*, *f*
Vla.: *mp*, *mf*, *f*
Vc.: *f*, *mp*, *mf*

Measures 189-191. Vln. I starts with a second finger (II) trill. Vln. II has a first finger (I) trill. Vln. II and Vc. have triplets. Dynamics range from *f* to *mp*.

192

$\text{♩} = 92$

Vln. I: *mf*, *f*, *f*, *mf*, *mf*
Vln. II: *mf*, *f*, *mf*, *ff*, *f*
Vla.: *mf*, *mf*, *f*
Vc.: *f*, *mf*, *f*, *mf*

Measures 192-194. Vln. I has second (II) and third (III) finger trills. Vln. II has first (I) and fourth (IV) finger trills. Vln. II and Vc. have triplets. Dynamics range from *mf* to *ff*. A tempo marking of $\text{♩} = 92$ is present.

195

Vln. I: *f*, *mf*, *f*, *sfz*, *f*
Vln. II: *mf*, *f*, *ff*, *sfz*
Vla.: *mf*, *f*, *ff*, *sfz*
Vc.: *f*, *mf*, *f*, *sfz*

Measures 195-197. Vln. I has a triplet. Vln. II has a sextuplet (6) and a triplet. Vln. II and Vc. have triplets. Dynamics range from *mf* to *sfz*.

U Incandescent

198

Vln. I *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

202

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

callando

206

Vln. I

Vln. II

Vla. *p* *expansive*

Vc. *p*

poco accel.

8va

(♩ = c.84) allargando

210

Vln. I

Vln. II

Vla.

Vc.

mp *p*

V Simple, ♩ = c.72

214

Vln. I

Vln. II

Vla.

Vc.

f *p* *mf* *p*

con sord

p, cantabile

ricochet

218

Vln. I

Vln. II

Vla.

Vc.

p, cantabile *p*

ricochet

con sord

ricochet

8va

221

Vln. I

Vln. II

Vla.

Vc.

ricochet

p *mp*

224

Vln. I

Vln. II

Vla.

Vc.

ricochet

mp *p*

ricochet

ricochet

ricochet

ricochet

ricochet

ricochet

227

Vln. I

Vln. II

Vla.

Vc.

ricochet

ricochet

ricochet

ricochet

p *pp*

230

Vln. I

Vln. II

Vla.

Vc.

8^{va}

pp

ricochet

pp

ricochet

pp

pp

233

Vln. I

Vln. II

Vla.

Vc.

ricochet

ppp

ppp

ppp

p

p

s.p.

pp