

ELLIOTT CARTER

4 LAUDS

for solo violin

HENDON MUSIC

BOOSEY & HAWKES

Statement – Remembering Aaron was first performed on 22 May 1999
at Peer Gynt Saalen, Grieghallen, Bergen, Norway,
by Ole Bøhn, violin

Riconoscenza per Goffredo Petrassi was first performed on 15 June 1984
at the Pontino Festival, Priverno, Italy,
by Georg Mönch, violin.

Rhapsodic Musings was first performed on 28 March 2001
at Merkin Concert Hall, New York,
by Robert Mann, violin

Fantasy – Remembering Roger was first performed 18 November 2000
at John Knowles Paine Concert Hall, Harvard University, Cambridge,
Massachusetts, by Rolf Schulte, violin

Statement – Remembering Aaron
Duration: 3 minutes

Riconoscenza per Goffredo Petrassi
Duration: 4 minutes

Rhapsodic Musings
Duration: 2 minutes

Fantasy – Remembering Roger
Duration: 3 minutes

COMPOSER'S NOTES

4 LAUDS

4 Lauds, a collection of solo violin pieces written at different times, intend to express gratitude to some of the musicians whose friendship has meant so much to me: Aaron Copland, Roger Sessions, Goffredo Petrassi, Robert Mann, Ole Bøhn and Rolf Schulte.

1. Statement – Remembering Aaron
2. Riconoscenza per Goffredo Petrassi
3. Rhapsodic Musings
4. Fantasy – Remembering Roger

STATEMENT – REMEMBERING AARON

Statement – Remembering Aaron is the first of several *Lauds* of friends of past years for solo violin. This one recalls Aaron Copland whose orchestral *Statements* has always interested me and includes ideas from his *Ukelele Serenade* and other works. It also suggests the warmth and generosity and nobility that meant so much to me. This solo was commissioned by the violinist Ole Bøhn and was composed in February 1999.

RICONOSCENZA PER GOFFREDO PETRASSI

Riconoscenza per Goffredo Petrassi, for solo violin, was composed for the 1984 Festival Pontino celebrating the 80th birthday of Petrassi, Italy's foremost living composer. It was first performed at a festival concert in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Mönch on June 15, 1984.

RHAPSODIC MUSINGS


Rhapsodic Musings is a present to Robert Mann on his 80th birthday. It is a small tribute to his extraordinarily devoted advocacy of contemporary music. As is well-known, with the other members of the Juilliard Quartet, he gave such pioneering and commanding performances of quartets by Bartók, Schoenberg and many others including my own that many of these works became part of the performers' repertory. His teaching and other activities brought these scores to the attention of students and the public. Using his initials R.M. in the title of this short violin solo and in its main motive—re, mi (D,E)—this piece tries to suggest some of his remarkable human and artistic qualities. It was composed in June 2000, in Southbury, Connecticut.

FANTASY – REMEMBERING ROGER

Deeply convinced of the power of music and his own compositional direction, Roger Sessions was one of the most interesting and widely cultivated persons I have known. His music always impressed me, so when he kindly offered to look over some of my early scores, I was greatly flattered. However, I never studied with him. When we were composers-in-residence in Berlin in 1964, I came to appreciate how his convictions were combined with charm and humor. In this *Fantasy* for solo violin, written in April 1999 for Rolf Schulte, I have tried to honor Sessions in my own way.

for Ole Böhn

(1999)

Grave  = ca. 104

Violin

39

Staff 39-43: Treble clef, key of D major. Measures 39-43. Dynamics: *f*, *mf*, *p*. Includes slurs and accents.

44

Staff 44-47: Treble clef, key of D major. Measures 44-47. Dynamics: *mf*, *f*, *ff*, *mf*. Includes triplets, slurs, and accents. Marking: *legato*.

48

Staff 48-52: Treble clef, key of D major. Measures 48-52. Dynamics: *f*, *p*, *mf*, *f*, *p*, *mf*. Includes slurs and accents. Marking: *legato*.

53

Staff 53-57: Treble clef, key of D major. Measures 53-57. Dynamics: *f*, *ff*, *p*. Includes slurs, accents, and markings: *pizz.*, *arco*.

58

Staff 58-62: Treble clef, key of D major. Measures 58-62. Dynamics: *ff*, *f*, *mf*, *mf*, *f*. Includes triplets, slurs, and accents.

63

Staff 63-66: Treble clef, key of D major. Measures 63-66. Dynamics: *f*, *mf*, *f*. Includes triplets, slurs, and accents. Marking: *p*.

67

Staff 67-70: Treble clef, key of D major. Measures 67-70. Dynamics: *f*, *mf*, *f*. Includes triplets, slurs, and accents. Markings: *pizz.*, *arco*, *f legato con intensità*.

71

Staff 71-74: Treble clef, key of D major. Measures 71-74. Dynamics: *ff*. Includes slurs and accents.

RICONOSCENZA PER GOFFREDO PETRASSI

Quasi improvvisando ♩ = ca. 92
dolce, legatissimo, scorrevole

Elliott Carter
(1984)

mf *mp* *p*

mf *mp*

mf *mp* *mf* *p* *ff* *pizz.*

dolce arco *p* *mp* *f* *pizz.* *dolce arco* *p* *sf* *meno f* *ff* *p* *giocosamente furioso martellato*

stacc. e legg. *meno f* *ff* *p*

mp *mf* *mp* *p* *(mp)*

tranquillo, ben legato *pp*

poco *pp*

dolce *mf* *p* *poco* *f* *marc.* *dolce* *sf* *p*

39 *tranne*
poco *poco* *pp* *tranne*

44 *dolce* *mf* *p* *mp* *f* *mp* *f* *arco* *pizz.* *marc.*

49 *pizz.* *arco* *dolce* *mf* *mp* *mf* *pp* *tranq.* *poco*

54 *poco* *p*

63 *pp* *mf* *mp* *dolce*

69 *p* *mf*

72 *mp* *p* *mp*

76 *mf* *p* *mf* *pp*

82 *marc.* *f* *sf* *p* *f* *marc.*

85 $\text{♩} = \text{♩} (\text{♩} = 61^+)$ *stacc.*

mf *f* *mf* *f*

88 *marcato* *ff* *f* *ff*

ff *f* *ff* *ff*

91 *dolce* *ff* *p* *poco* *mp* *ff* *mf* *mp*

ff *p* *poco* *mp* *ff* *mf* *mp*

94 *p* *mp* *sfff* *p* *mf*

p *mp* *sfff* *p* *mf*

97 *p*

p *p* *p* *p*

100 *mf* *p* *mf* *p* *mp* *p* *ff*

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

104 *arco* *f* *sf* *mf* *f* *martellato* *ff* *fff* *arco* *pizz. (r.h. index finger)* *tranq.* *pp*

f *sf* *mf* *f* *martellato* *ff* *fff* *arco* *pizz. (r.h. index finger)* *tranq.* *pp*

107 *poco*

poco *poco* *poco* *poco*

115 *poco* *poco* *mf* *p*

poco *poco* *mf* *p*

RHAPSODIC MUSINGS

Adagio appassionato ♩ = ca. 66
quasi improvvisando

Elliott Carter
(2000)

Violin

Measures 1-10 of the Violin part. The score includes the following dynamics and performance markings:

- Measure 1: *ff*
- Measure 2: *f-mf*
- Measure 3: *f* *con intensità*
- Measure 4: *f-mf*
- Measure 5: *f* *legato*
- Measure 6: *ff*
- Measure 7: *ff*
- Measure 8: *ff-f*
- Measure 9: *ff*
- Measure 10: *mf sub. (legato)*

Measures 11-20:

- Measure 11: *p sub.*
- Measure 12: *f*
- Measure 13: *ff-f*
- Measure 14: *ff*
- Measure 15: *ff-f*
- Measure 16: *mf sub. (legato)*
- Measure 17: *ff-f*
- Measure 18: *ff*
- Measure 19: *ff*
- Measure 20: *ff*

Measures 21-30:

- Measure 21: *ff-f*
- Measure 22: *mf*
- Measure 23: *f-mf*
- Measure 24: *f*
- Measure 25: *f-mf*
- Measure 26: *f*
- Measure 27: *ff-f*
- Measure 28: *ff*
- Measure 29: *ff*
- Measure 30: *ff*

Measures 31-40:

- Measure 31: *f*
- Measure 32: *f-mf*
- Measure 33: *f*
- Measure 34: *f-mf*
- Measure 35: *f*
- Measure 36: *ff-f*
- Measure 37: *ff*
- Measure 38: *ff*
- Measure 39: *ff*
- Measure 40: *ff*

Measures 41-50:

- Measure 41: *ff*
- Measure 42: *ff-mf*
- Measure 43: *f*
- Measure 44: *ff*
- Measure 45: *ff*
- Measure 46: *ff*
- Measure 47: *ff*
- Measure 48: *ff*
- Measure 49: *ff*
- Measure 50: *ff*

Measures 51-60:

- Measure 51: *f*
- Measure 52: *ff*
- Measure 53: *ff*
- Measure 54: *ff*
- Measure 55: *ff*
- Measure 56: *ff*
- Measure 57: *ff*
- Measure 58: *ff*
- Measure 59: *ff*
- Measure 60: *ff*

Measures 61-70:

- Measure 61: *p dolce*
- Measure 62: *poco*
- Measure 63: *pp*
- Measure 64: *p sub.*
- Measure 65: *poco*
- Measure 66: *poco*
- Measure 67: *poco*
- Measure 68: *poco*
- Measure 69: *poco*
- Measure 70: *poco*

Measures 71-80:

- Measure 71: *pp*
- Measure 72: *p sub.*
- Measure 73: *p*
- Measure 74: *mf*
- Measure 75: *p*
- Measure 76: *poco*
- Measure 77: *mf*
- Measure 78: *mf*
- Measure 79: *mf*
- Measure 80: *mf*

12 *p* *f* *ff* *f marc.*

14 *ff* *ff* *f* *mf molto espr. e legato*

15 *f* *mf* *f* *mf* *f*

17 *ff* *p sub.* *mp*

19 *p* *f sub., marc.*

20 *mf* *ff*

21 *ff* *ff-mf* *ff*

22 *mf* *f sub.* *mf*

23 *3va.* *p* *mf* *mp* *f marc.* *ff*

24 *ff* *f* *ff*

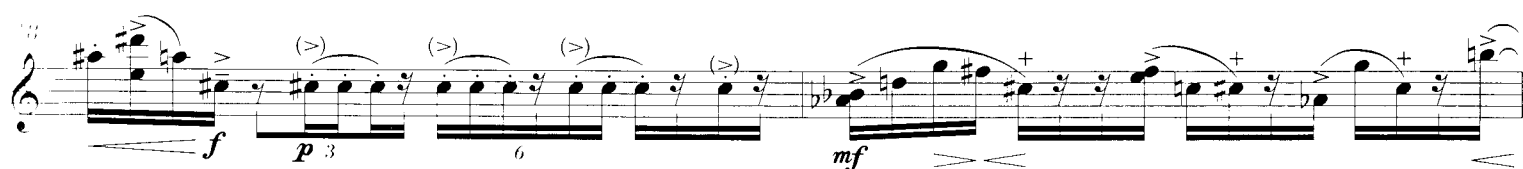
for Rolf Schulte

FANTASY— REMEMBERING ROGER

Allegro con brio ♩ = ca. 120 (tempo flessibile)

Elliott Carter
(1999)

Violin



20 (arco) *f* 6 *f sub.* 3 *p sub.* 3 3 3

22 6 5 5 5 5 5 5 5 5

24 5 6 6 6 3 *f* arco 6 IV III II 0 0

26 *f marc.* 6 *mf* 6 *f marc.* 6 *mf* 6 *f*

28 3 *ff* arco *f* 3 *mf*

30 6 *f marc.* 3 *mf* *f* *meno f* 6

32 6 6 6 6 *f* *f* *ff*

34 *f* *meno* *f* *meno* *f* *meno* *f* *meno* *f*

37 *ff* *con slancio*

This page contains eight staves of musical notation for a string instrument, likely a violin or viola, based on the 'arco' and 'pizz.' markings. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: *ff-f* *mf* *leggero* *f* *ff* *f* *arco* *p espr.*

Staff 2: *mf*

Staff 3: *p* *f marc.*

Staff 4: *brillante* *meno* *f* *meno*

Staff 5: *f* *ff* *arco* *f* *mf* *fp* *cresc.*

Staff 6: *f* *ff* *pp sub.* *p+* *p+*

Staff 7: *(pp)* *p+* *p+* *p+*

Staff 8: *p+* *f* *mf* *ff* *mf* *mf+* *p* *8va....*

The first system of the musical score for 'The Little Boat' begins at measure 68. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure (68) contains a triplet of eighth notes (F#, G#, A) marked with a 'p' (piano) dynamic. This is followed by a triplet of eighth notes (B, C, D) marked with a 'p' dynamic. The next measure (69) contains a triplet of eighth notes (E, F#, G) marked with a 'p' dynamic. The final measure of the system (70) contains a triplet of eighth notes (A, B, C) marked with a 'p' dynamic. The system concludes with a double bar line.

arco

70

f furioso



The first system of the musical score for 'The Rose Tree' begins at measure 76. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes often beamed in groups of four or six, suggesting a fast tempo. The accompaniment is indicated by vertical lines and chords, some of which are marked with a forte (*ff*) dynamic. The system concludes with a final note and a fermata.