

Thaw

for string quartet

2018

Addie Camsuzou

PERFORMANCE NOTES

sul pont/SP = sul ponticello

Diamond-head notes that do not occur on natural harmonics indicate using harmonic pressure for non-harmonic pitches to create a whispery, “white noise” kind of sound.

All trills on notes with harmonic pressure should use harmonic pressure for both notes.

In measures 5-10, instruments end and begin measures at different times to overlap gestures across measures.

Measures with second counts above are free and without meter. In these measures, musicians can play the material in each box in any order, and can repeat any box any amount of times, for the amount of seconds designated above the measure.

All information outside of boxes, such as dynamics or expressive text, apply to the overall piece, not any specific box/gesture.

Thaw

for string quartet

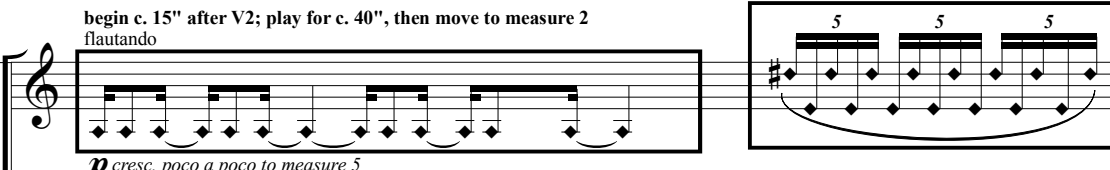
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♩ = c. 80 with brimming energy

All instruments: move freely between boxes in each measure, with varied amounts of space between each box. Boxes can be played in any order and repeated freely.

Violin I

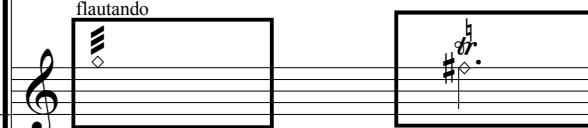
begin c. 15" after V2; play for c. 40", then move to measure 2
flautando



p cresc. poco a poco to measure 5

Violin II

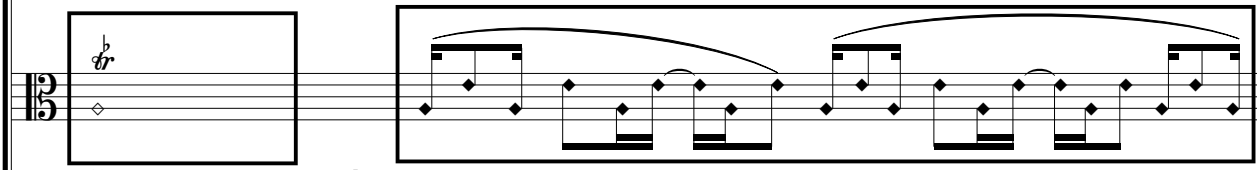
begin c. 15" after V1a; after V1 begins, play for c. 30", then move to measure 2
flautando



p cresc. poco a poco to measure 5

Viola

begin c. 10" after Vc; after V1 begins, play for c. 20", then move to measure 2
flautando

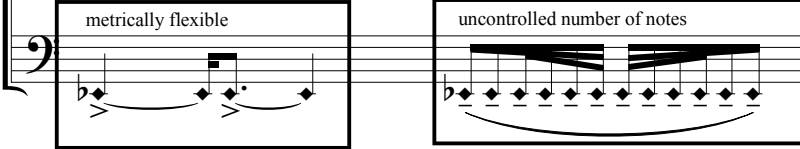


p cresc. poco a poco to measure 5

Cello

begin piece alone; after V1 begins, play for 10", then move to measure 2
flautando

metrically flexible



p cresc. poco a poco to measure 5

play for c. 20", then move to measure 3 norm.

after Vln. I enters, play for c. 20", then move to measure 4

after Vln. II enters, play for c. 30", then move to measure 3 norm.

after Vln. II enters, play for c. 30", then move to measure 4

after Vln. I enters, play for c. 40", then move to measure 3 norm.

play for c. 40", then move to measure 4

after Vln. I enters, play for c. 10", then move to measure 3 norm.

after Vln. I enters, play for c. 10", then move to measure 4

after Vla. enters, play for c. 10", then move to measure 5

after Vc. enters, play for c. 10", then move to measure 6

after Vln. I enters, play for c. 15", then move to measure 5

after Vc. enters, play for c. 10", then move to measure 6

play for c. 20", then move to measure 5

fast harm. gliss repeat freely, norm. → SP → norm.

after Vla. enters, play for c. 25", then move to measure 5

play for c. 10", then move to measure 6

Thaw

c. 10"
Play any harmonics at the end of the fingerboard as fast as possible

c. 30" *sim.*

c. 30" *cresc.*

c. 30" *cresc.*

c. 30" *cresc.*

c. 10" *sub. p*

c. 10" *sub. p*

c. 30" *rest = c. 5"*

c. 30" *SP*

c. 30" *SP → norm.*

c. 10"

c. 10"

c. 30" *SP harm. gliss 15^{ma} IV.*

c. 30" *SP → norm.*

c. 30" *molto vib. → SP*

c. 30" *→ OVP → norm*

f cresc.

9 *forceful*

ff

c. 15"

sub. p cresc.

c. 15"

sub. p cresc.

c. 15"

sub. p cresc.

c. 15"

move freely between SP and norm.

c. 15"

sub. p cresc.

SP → norm.

→ SP

12

Vln. I *ff* *p* *mf* *p* c. 15"

Vln. II *ff* *p* *mf* *p* c. 15"

Vla. *ff* *p* *mf* *p* c. 15" SP norm.

Vc. *ff* *p* *mf* *p* c. 15" move freely between SP and norm.

15

Vln. I *ff* *p* c. 15"

Vln. II *ff* *p* c. 15"

Vla. *ff* *p* norm. c. 15"

Vc. *ff* *p* c. 15" move freely between SP and norm.

gradually fall behind other instruments

begin measure 17 with all instruments

Thaw

begin measure 21 5
with all instruments

18 gradually get ahead of the other instruments

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

begin measure 21 with all instruments

21

fermata: c. 10" (do not repeat)

c. 20" gradually become SP

Vln. I *p cresc.* *ff*

Vln. II *p cresc.* *ff*

Vla. *p cresc.* *ff*

Vc. *p cresc.* *ff*

fermata: c. 5" (do not repeat)

c. 25" gradually become SP

vary gliss. speed and duration *15^{ma}* *IV.*