Coming Of Winter

For String Quartet

James Sproul

2006

Performance Notes and Instructions

Ricochet bowings – Notes designated with a ricochet bowing should be played relatively close to the given note value. Shorter note values should be heavy ricochets with a rapid quality. As the value gets longer the ricochet should be come less heavy with a more bouncing quality, i.e. eighth notes should be heavy and fast, half notes should be allowed to drop somewhat leisurely against the string for the length of the value.

Aleatoric (boxes) – These passages should be played very wildly. If notes are given, with no rhythmic value, those notes should be played with any wild rhythm, but only these notes. If no notes are given, it should be even wilder with no predetermined pitches. These moments are metered in their length and should be followed as such unless otherwise noted.

Section A – This section is 10 seconds long (tracked by the 1st violin) and should be loud, wild and absolutely free. Exploring register, extended techniques and bowings possible on the instruments.

Section B – This should come seamlessly out of section A. When the 10 seconds is up from section A the 1st violin plays their triplet pattern, followed by the 2nd violin's triplet patterns. The notation here is relative; the 2nd violin should play their pattern very soon after hearing the 1st violin pattern. In between these patterns they should continue the aleatoric music, but getting softer and less wild. The viola and cello, on hearing the 1st violin's triplet pattern should fade out and into their notated music spatially relative to the two violin patterns.

Section C – The approximate tempo here is 𝅗𝅥 = 73. Players should follow their own approximation of this tempo (without the aid of a metronome). The notation is relative and should, in no way, line up in a purposeful manner. The tempo should *ritard* and *decrescendo* to the first fermata. Players will arrive here at different times. When all players have arrived on the tremolo players slow the tremolo as individuals, this should last approximately 10 seconds. When all players have stopped the tremolo they have arrived at section D.

Section D – The approximate tempo is 𝅗𝅥 = 50. Players should follow their own approximation of this tempo, as in section C. The notation is relative and should, in no way, line up in a purposeful manner. Players should be relatively soft throughout this section, but vary the dynamics as their line may dictate to them to do so, never getting above a *mf*. Glissandi through this section should be slow, and with a brief moment static on each pitch before sliding to the next. When there is no designated pitch between glissandi the pitch should be approximated. When all players have arrived on the fermata the violins and viola should fade away, at their own pace, into nothing, leaving only the cello. When the cello is alone they may give a cue signaling the next measure. This measure is metered and in tempo. Cello should end with 1st violin's *pizzicato*.

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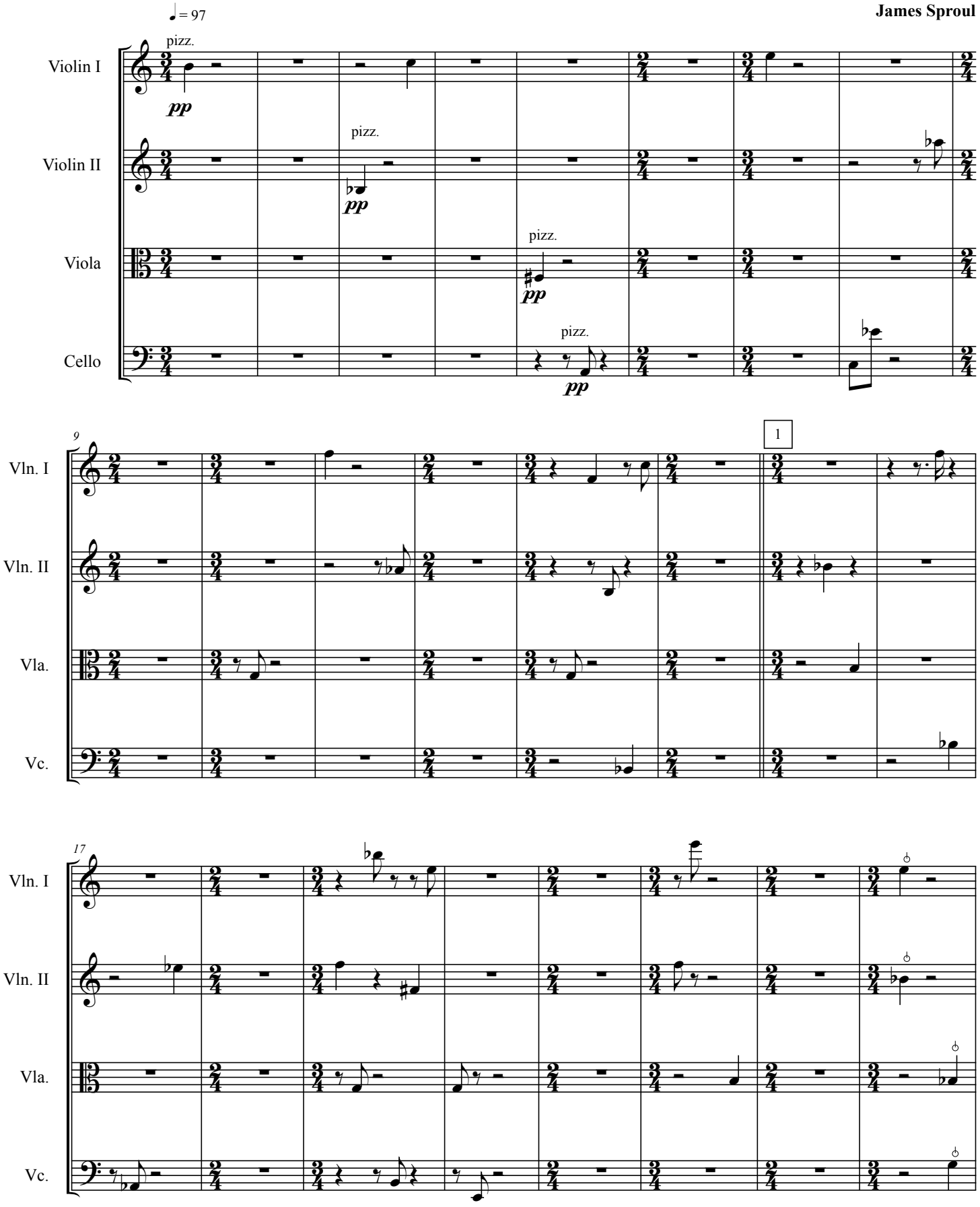

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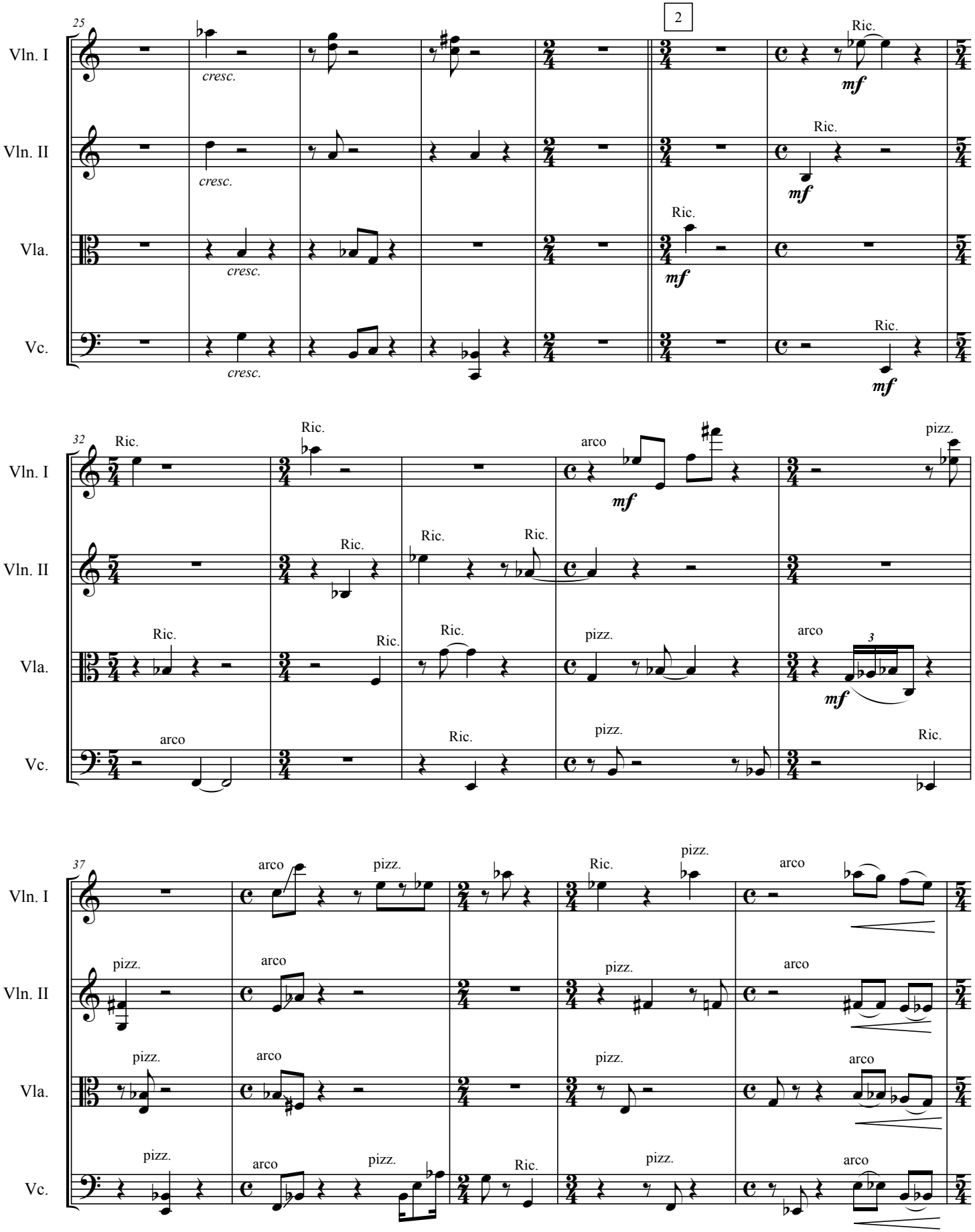
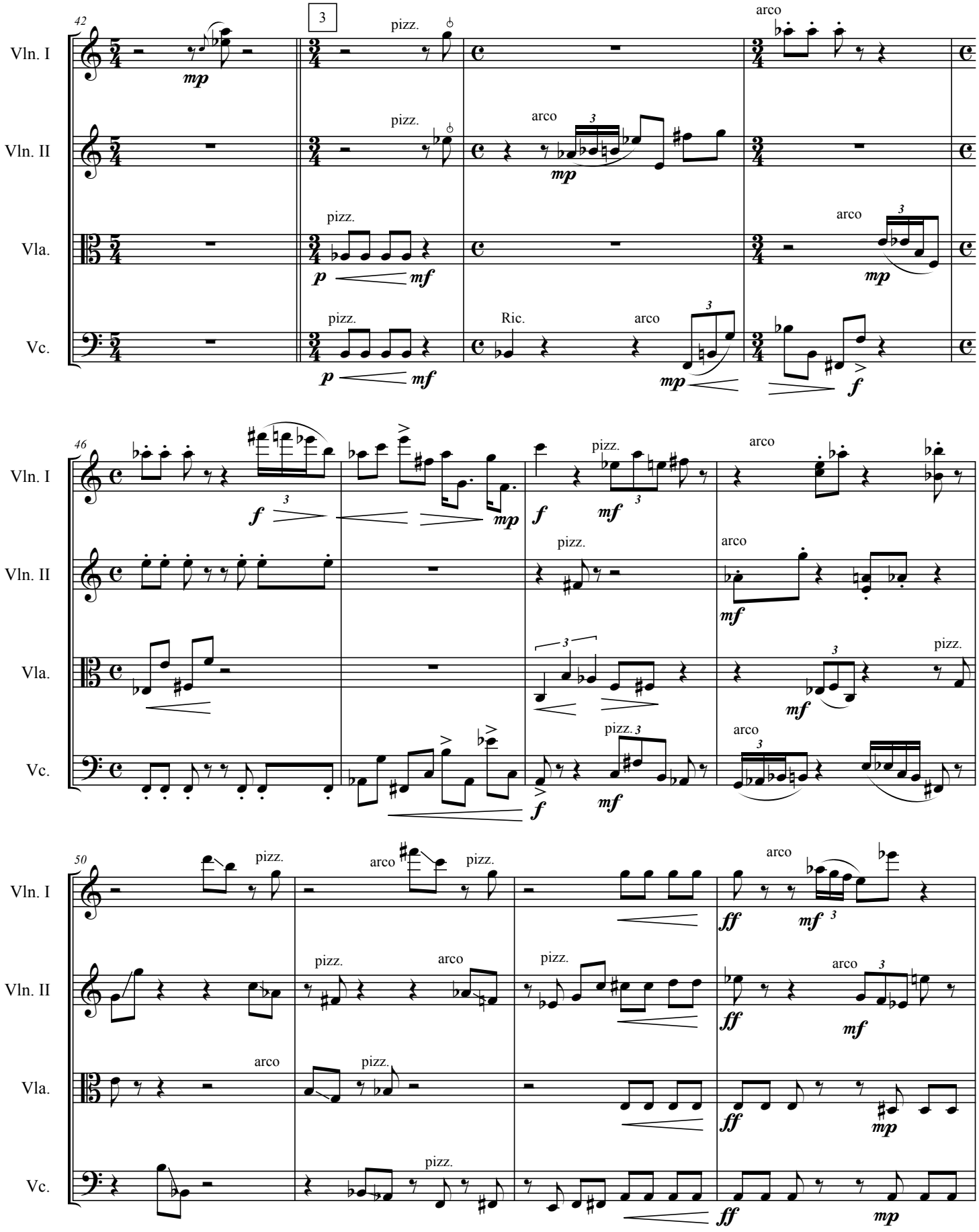
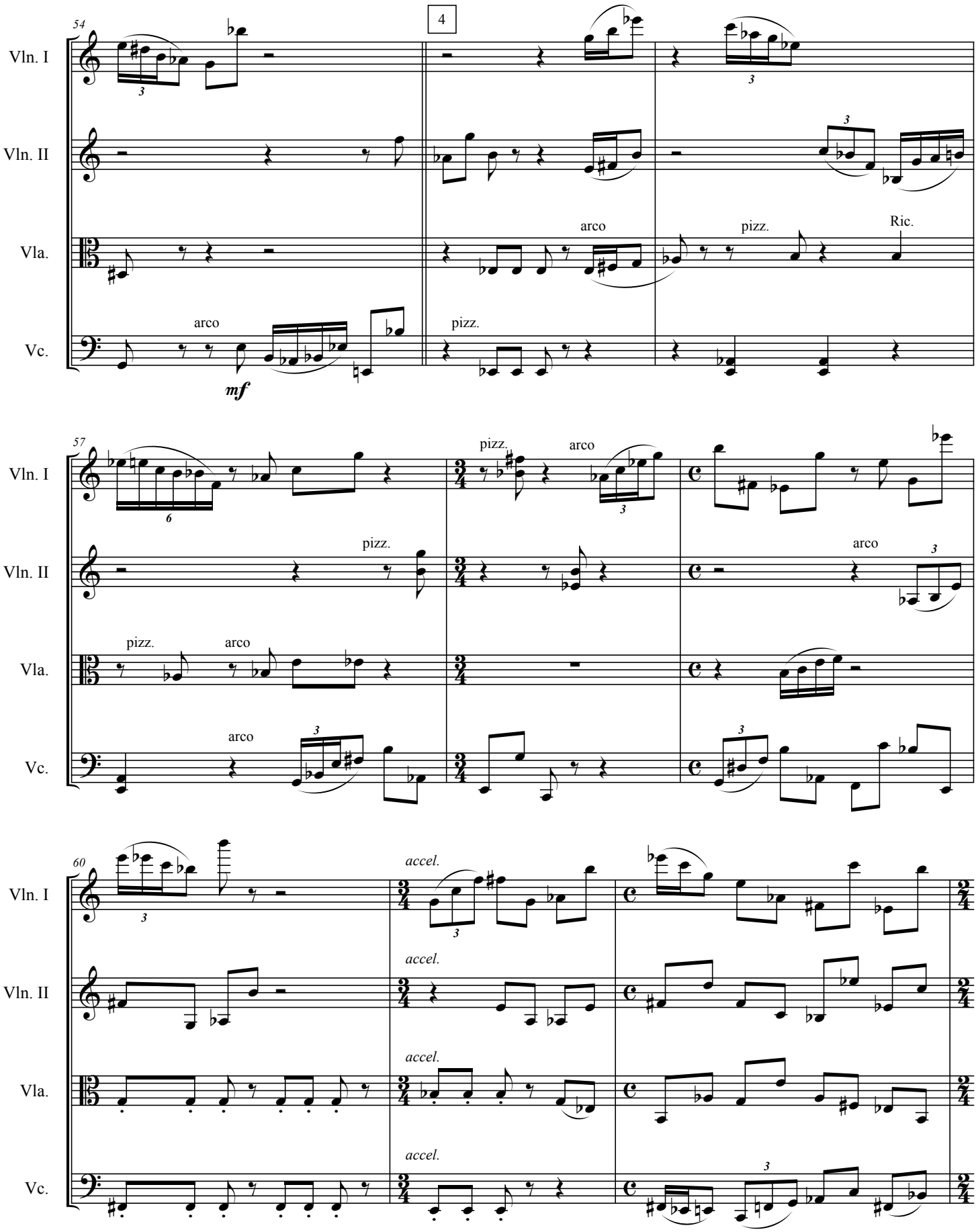
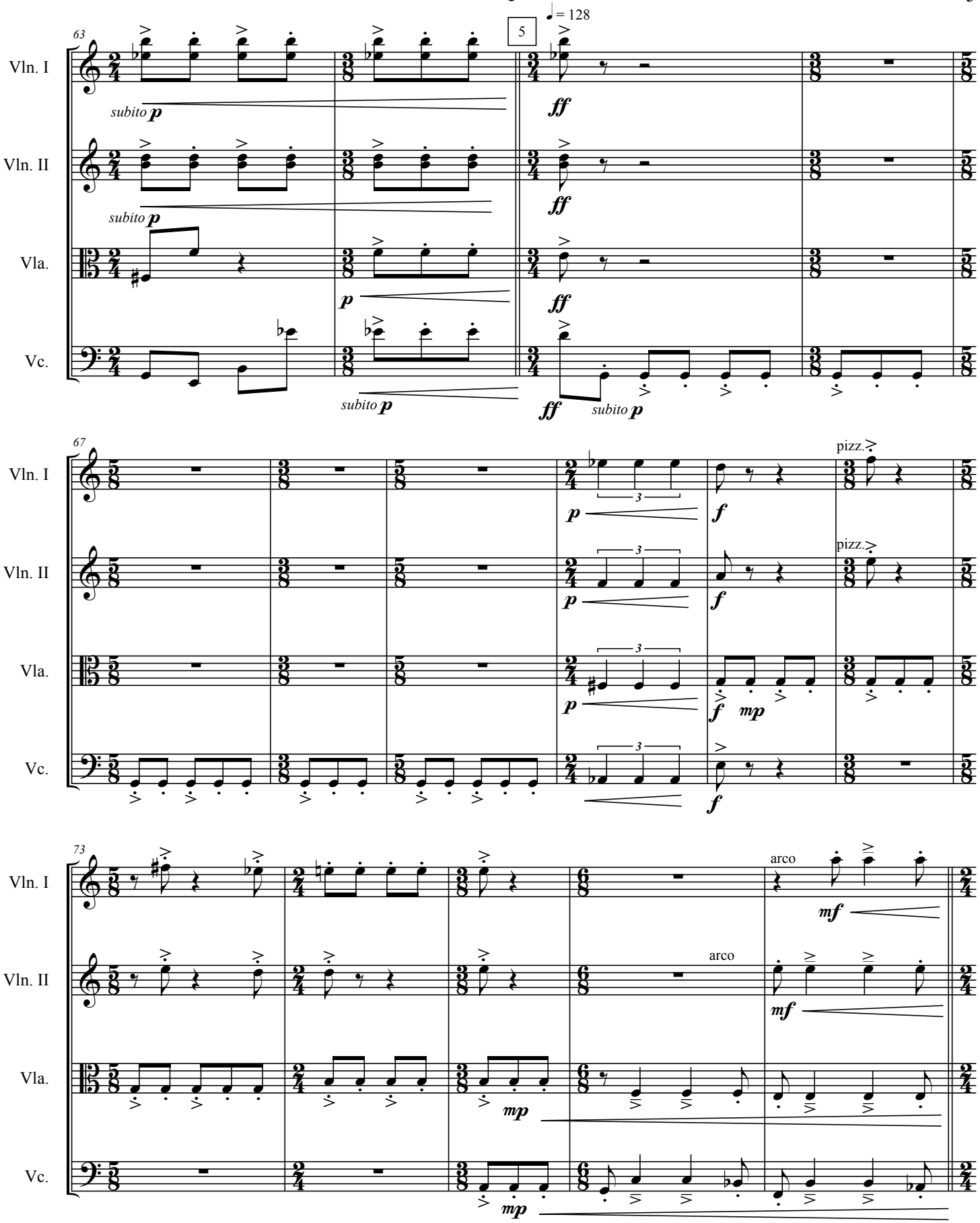
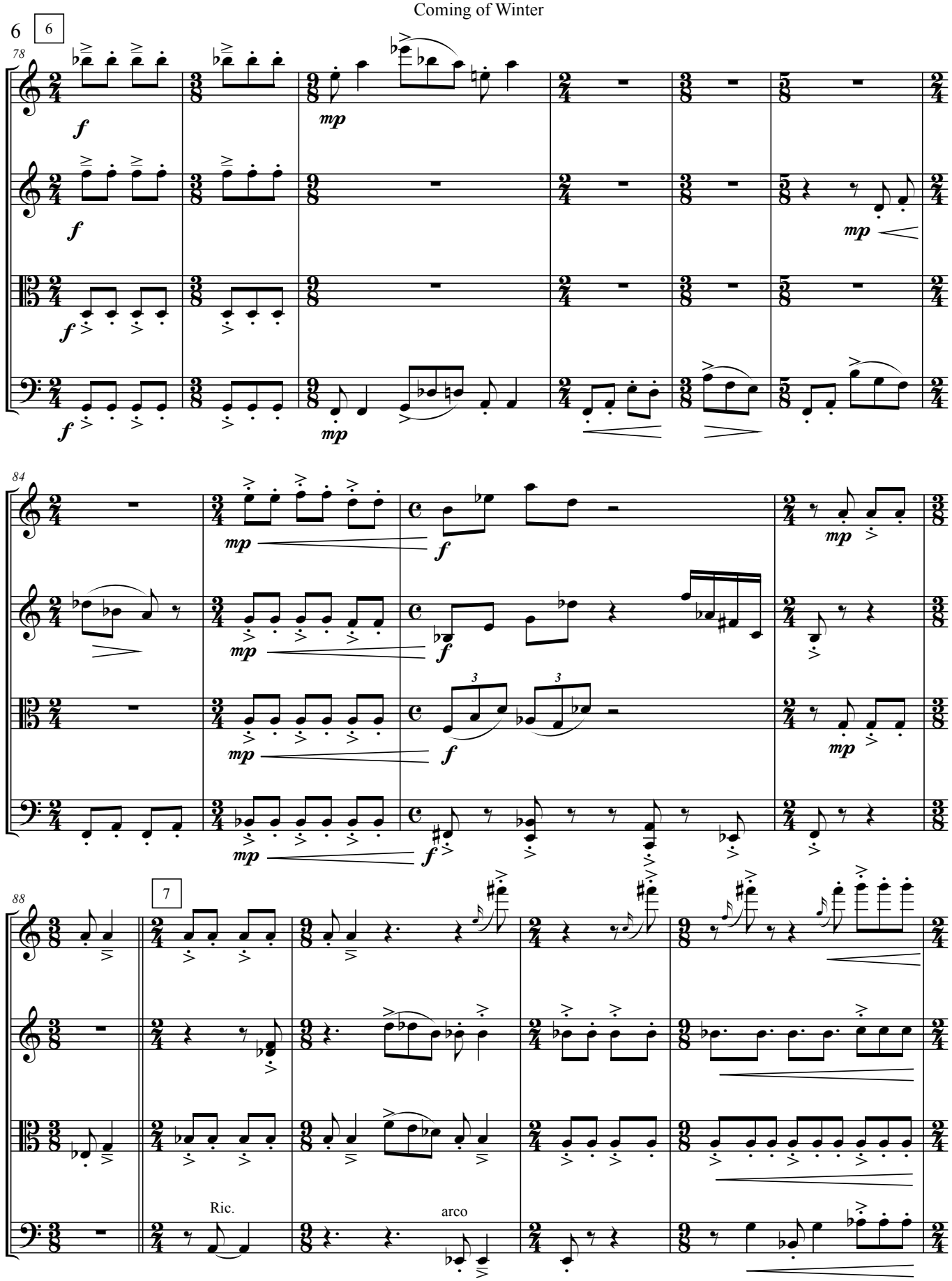
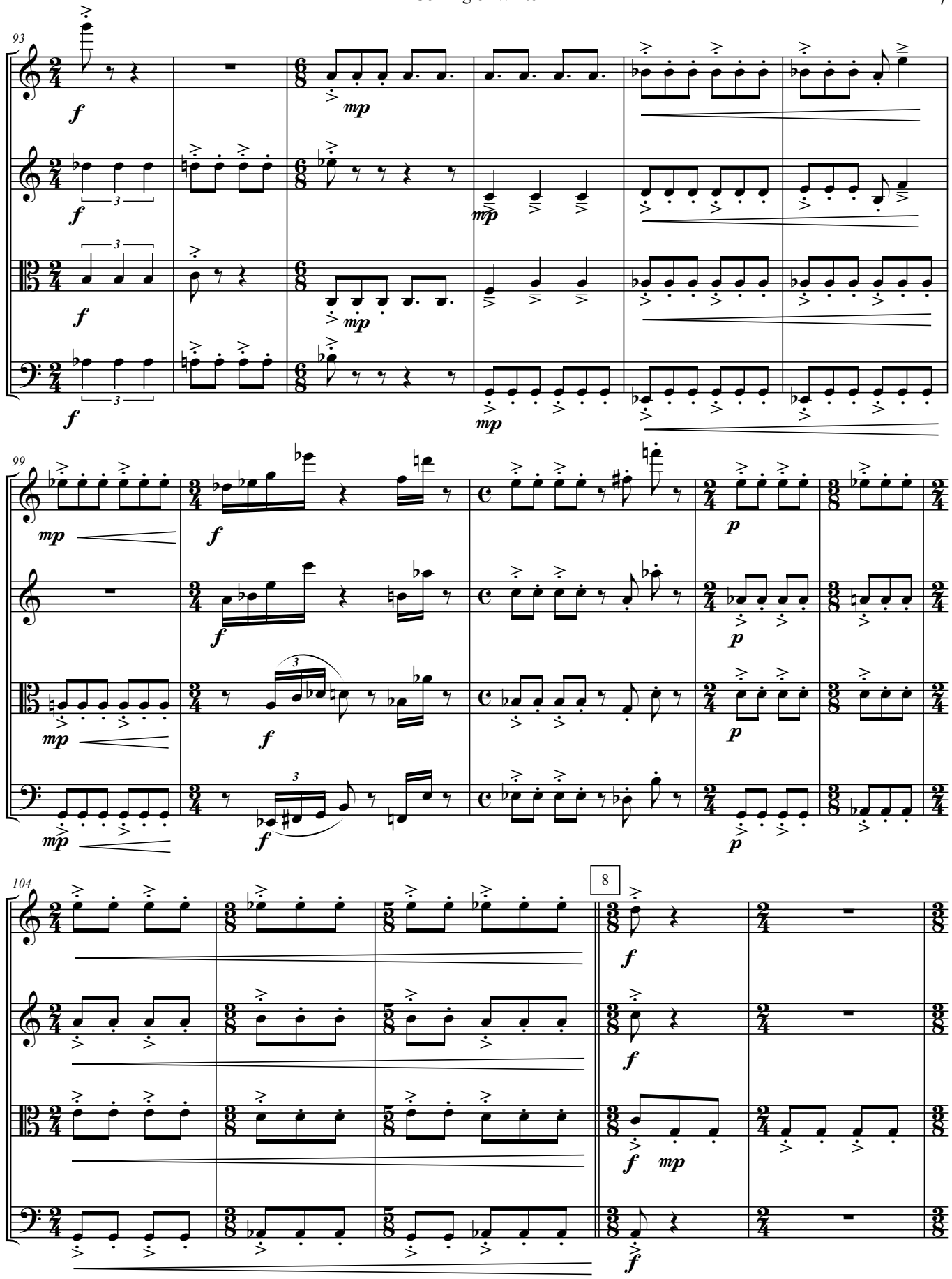

25
2
Vln. I
Vln. II
Vla.
Vc.
cresc.
Ric.
mf
32
arco
pizz.
3
37

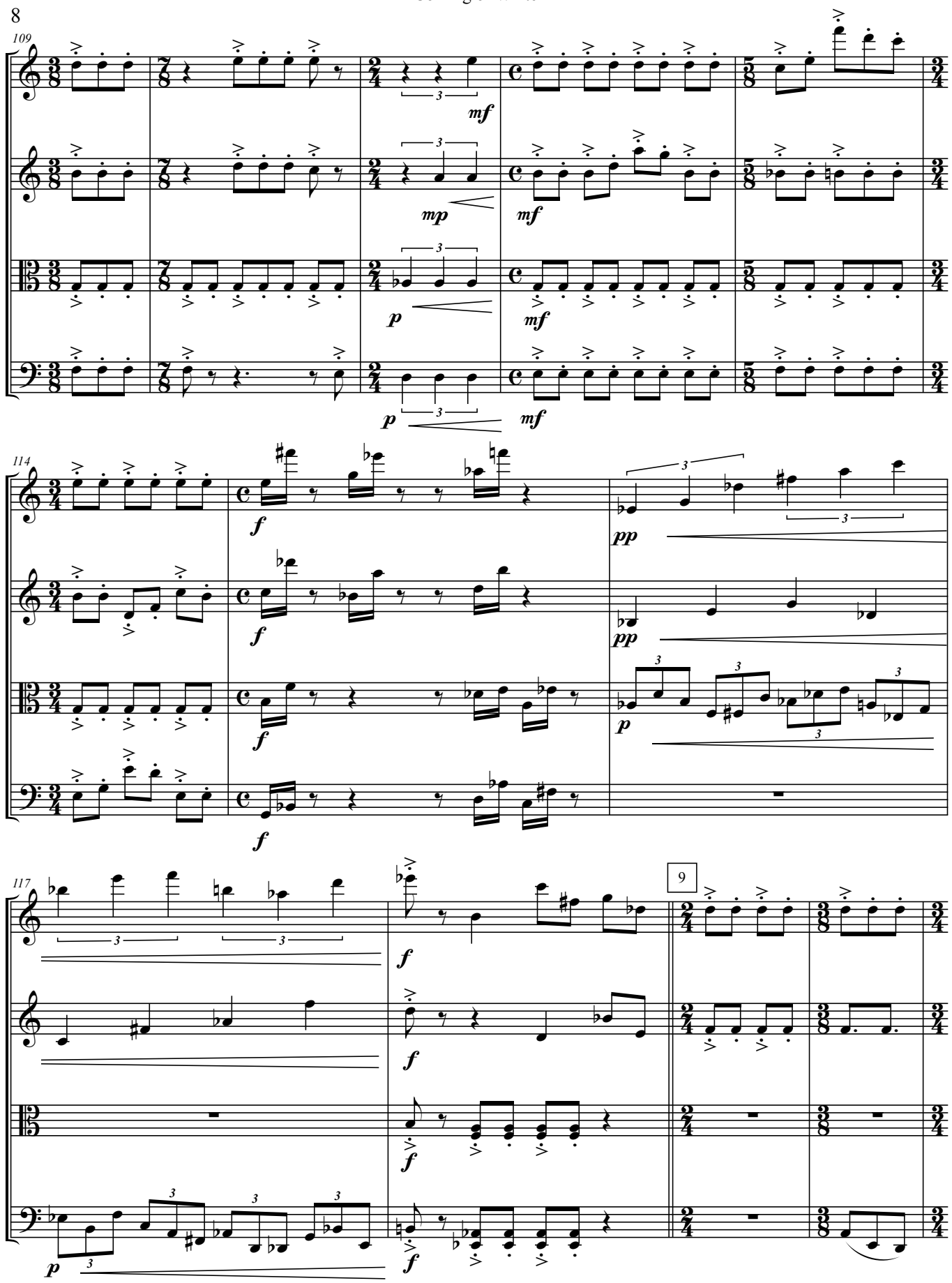

42
3
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
Ric.
mp
p
mf
f
46
50
ff

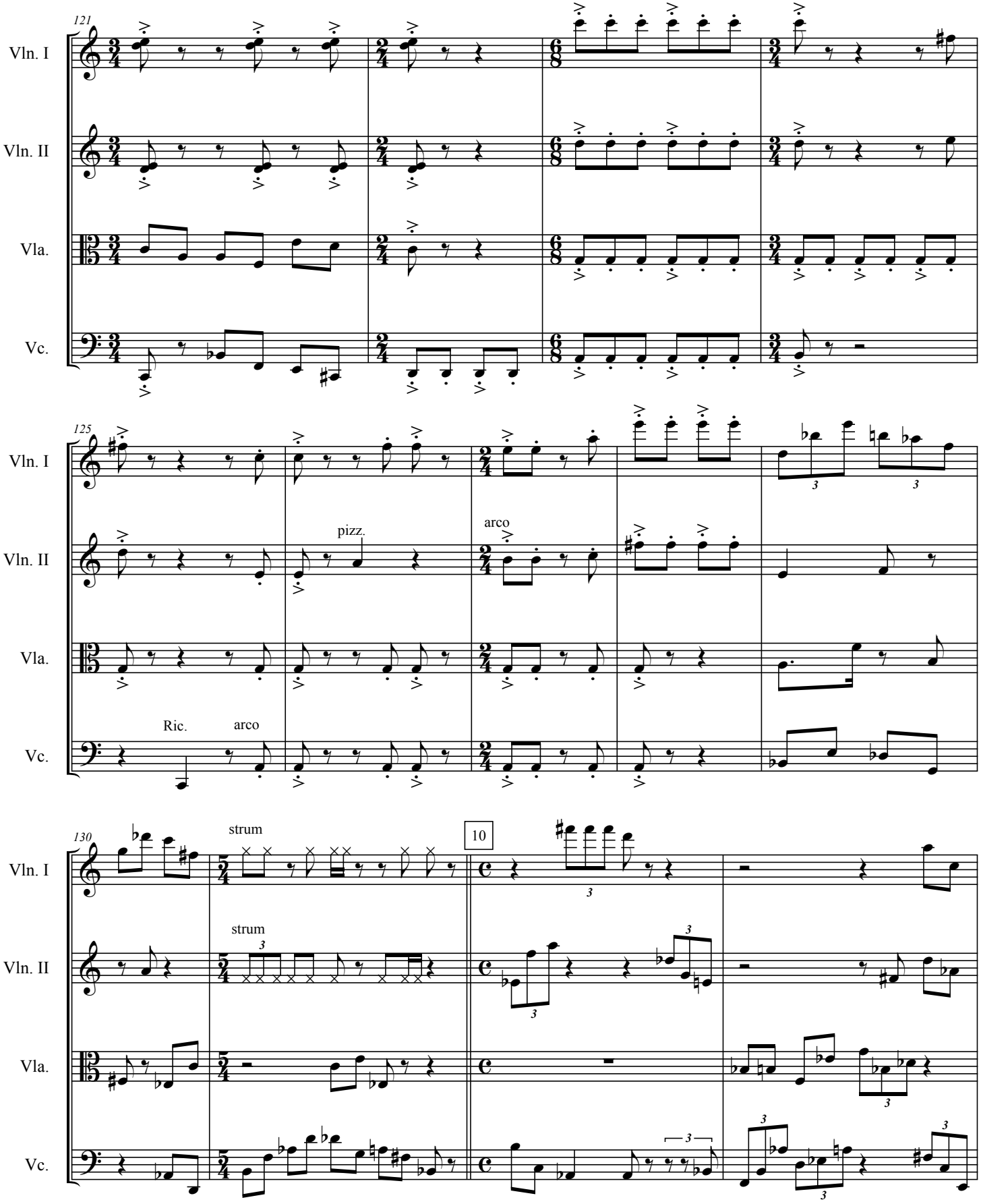

54
4
Vln. I
Vln. II
Vla.
Vc.
arco
pizz.
Ric.
mf
57
60
accel.

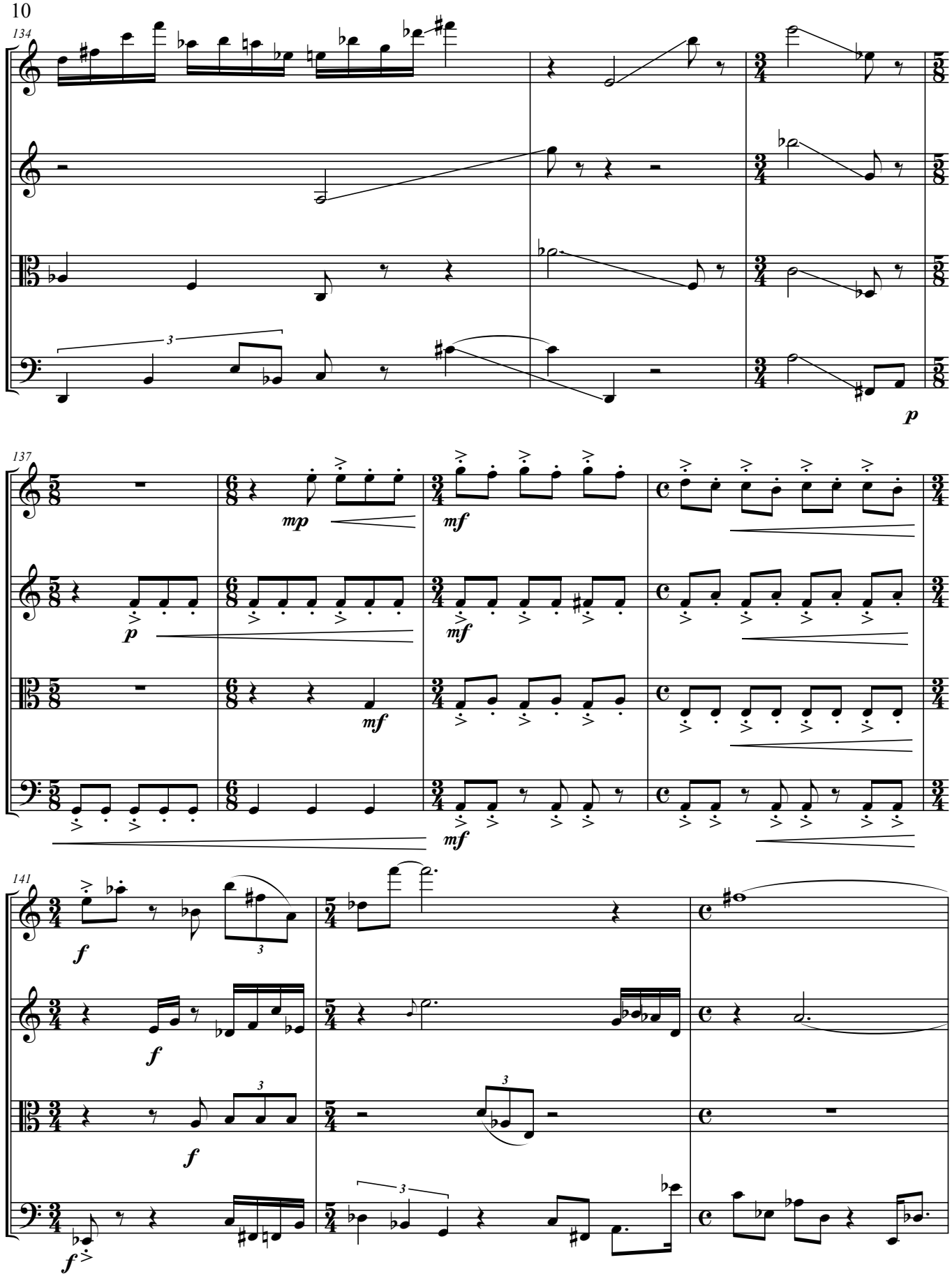

63
♩ = 128
5
Vln. I
Vln. II
Vla.
Vc.
subito p
ff
p
67
pizz.
f
mp
73
arco
mf

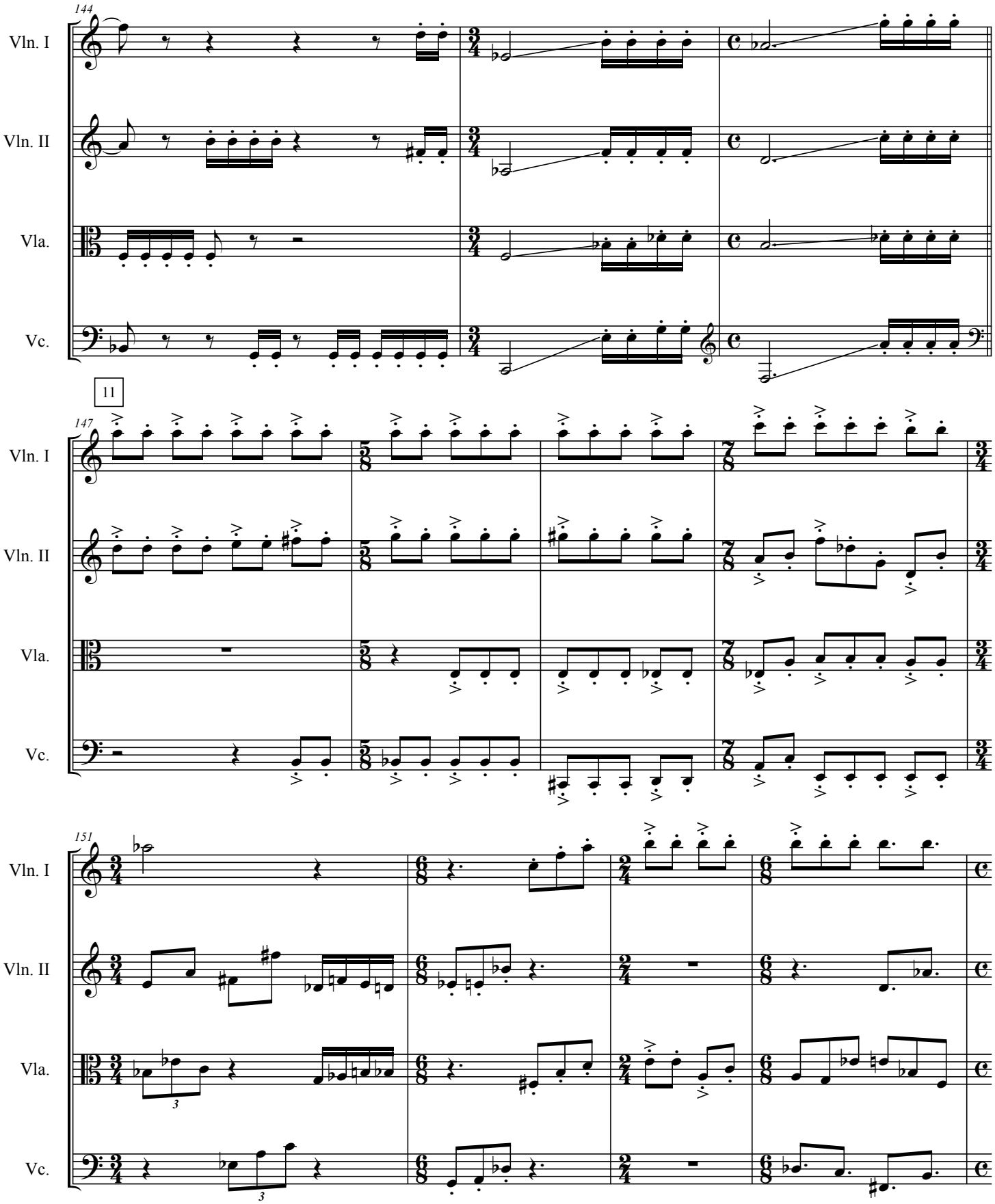

6
78
Vln. I
Vln. II
Vla.
Vc.
f
mp
84
mp
f
3
7
88
Ric.
arco

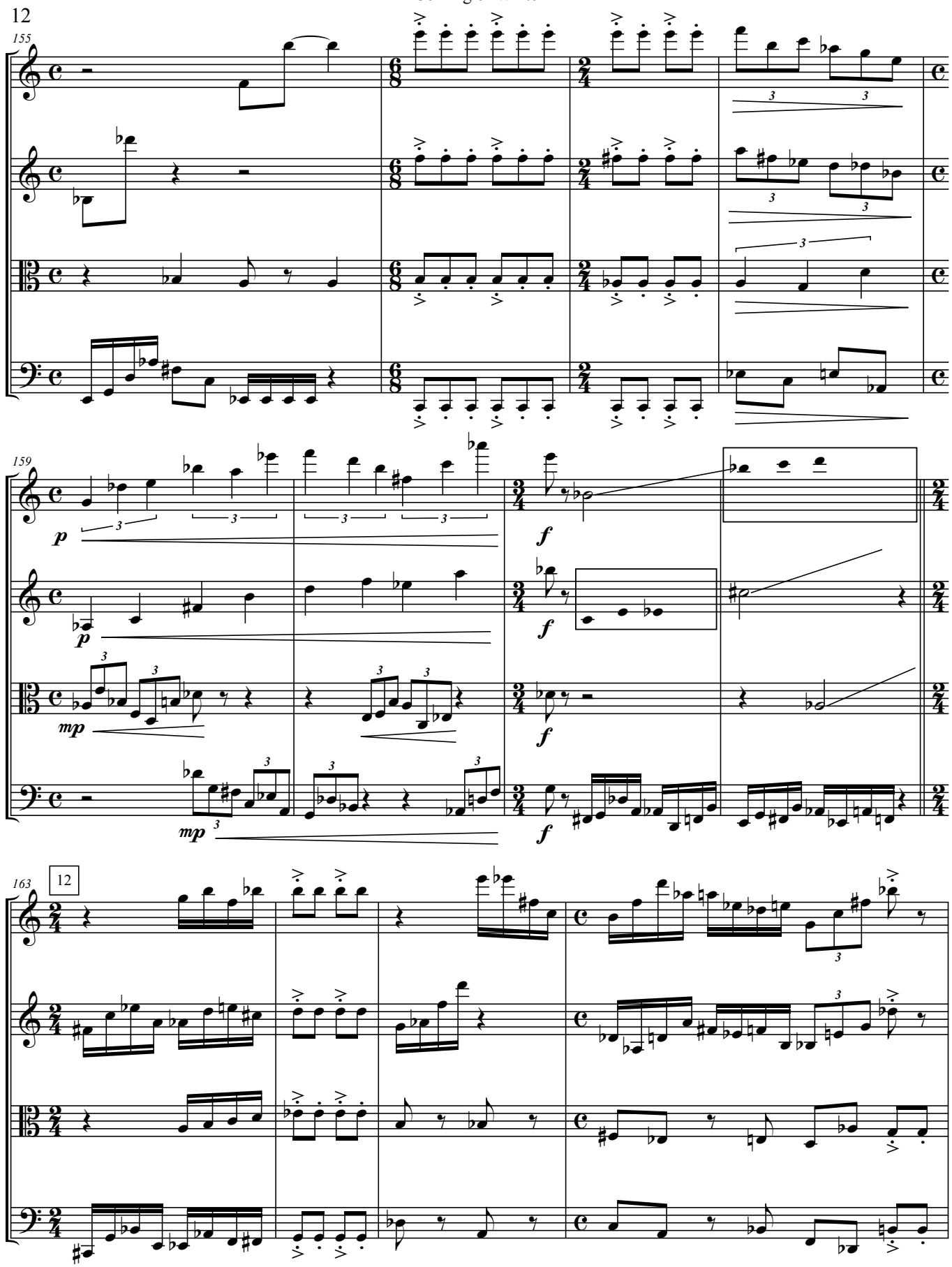

93
Vln. I
Vln. II
Vla.
Vc.
f
mp
99
p
104
8

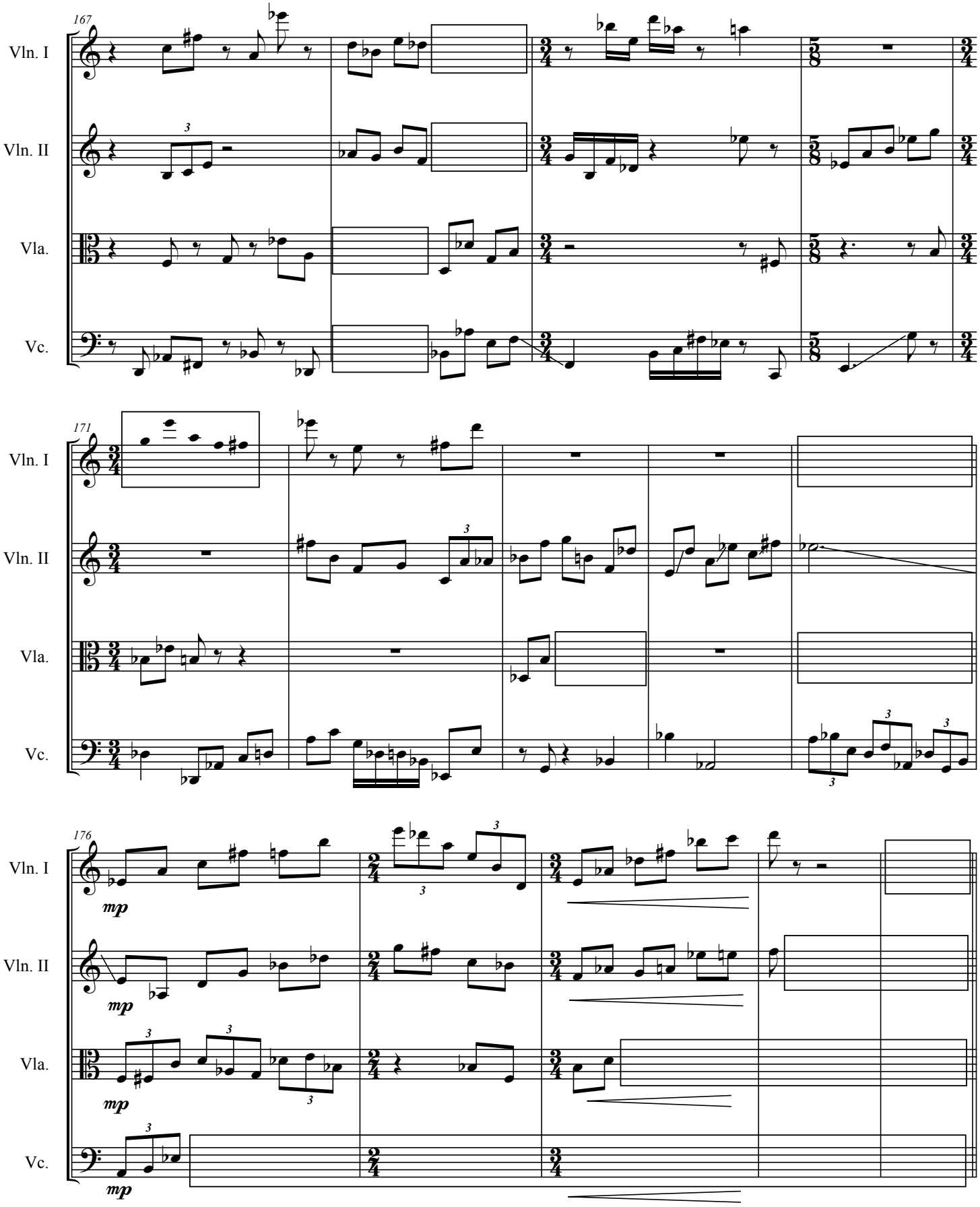

109
Vln. I
Vln. II
Vla.
Vc.
mf
mp
mf
p
p
mf
114
Vln. I
Vln. II
Vla.
Vc.
f
f
f
pp
pp
p
117
Vln. I
Vln. II
Vla.
Vc.
f
f
f
p
f
9

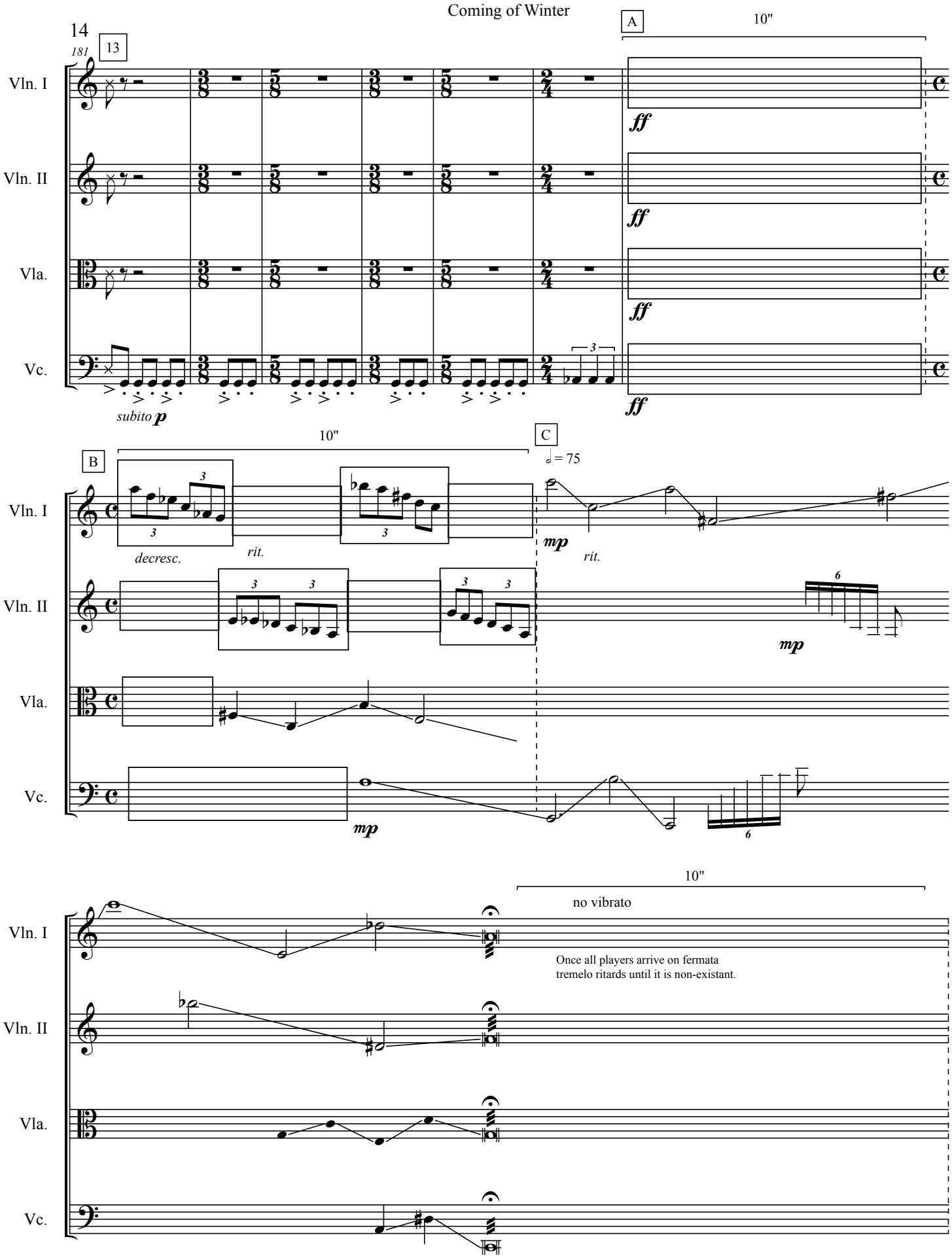

121
Vln. I
Vln. II
Vla.
Vc.
125
pizz.
arco
Ric.
arco
130
strum
strum
10

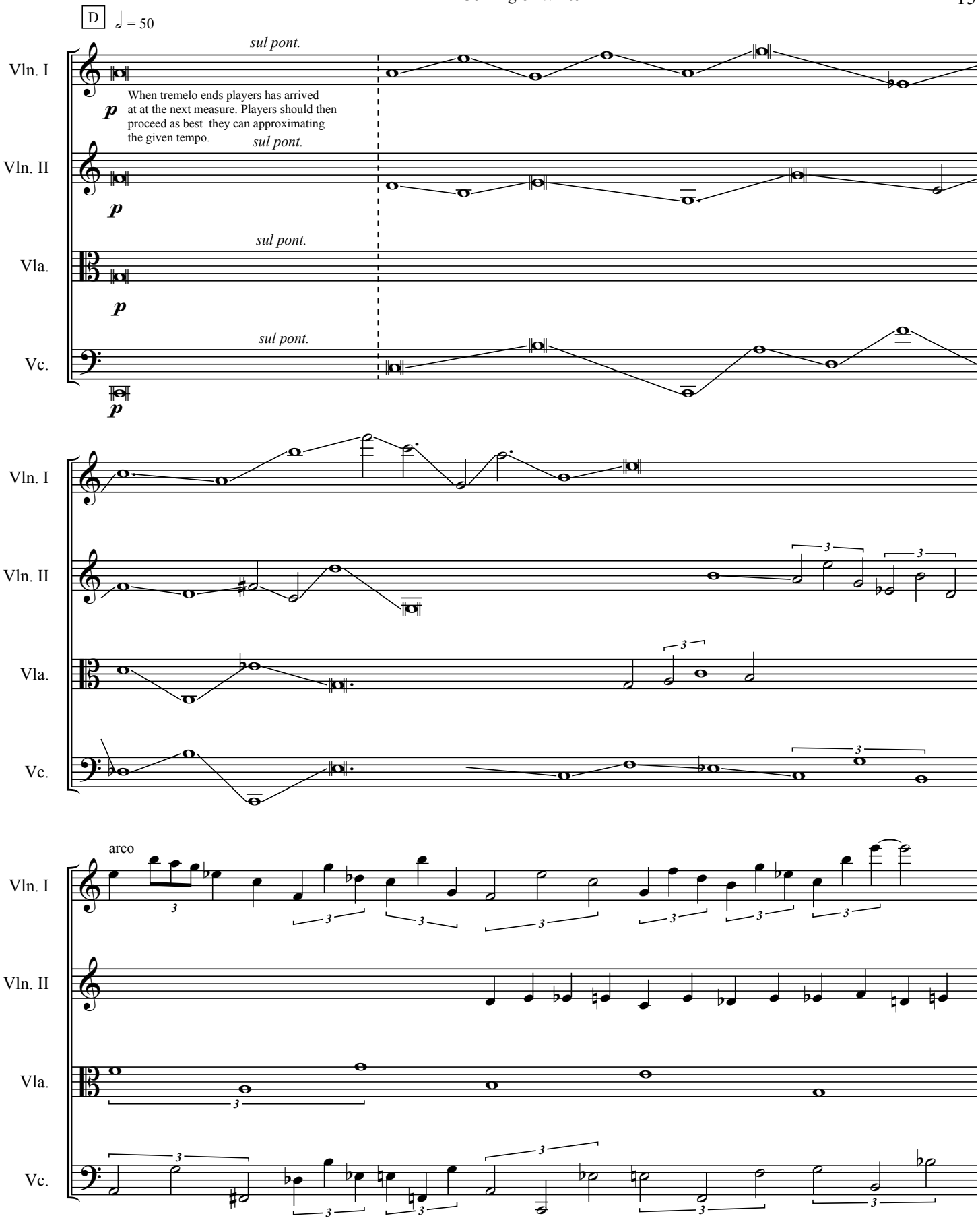

134
Vln. I
Vln. II
Vla.
Vc.
3
p
137
mp
mf
141
f

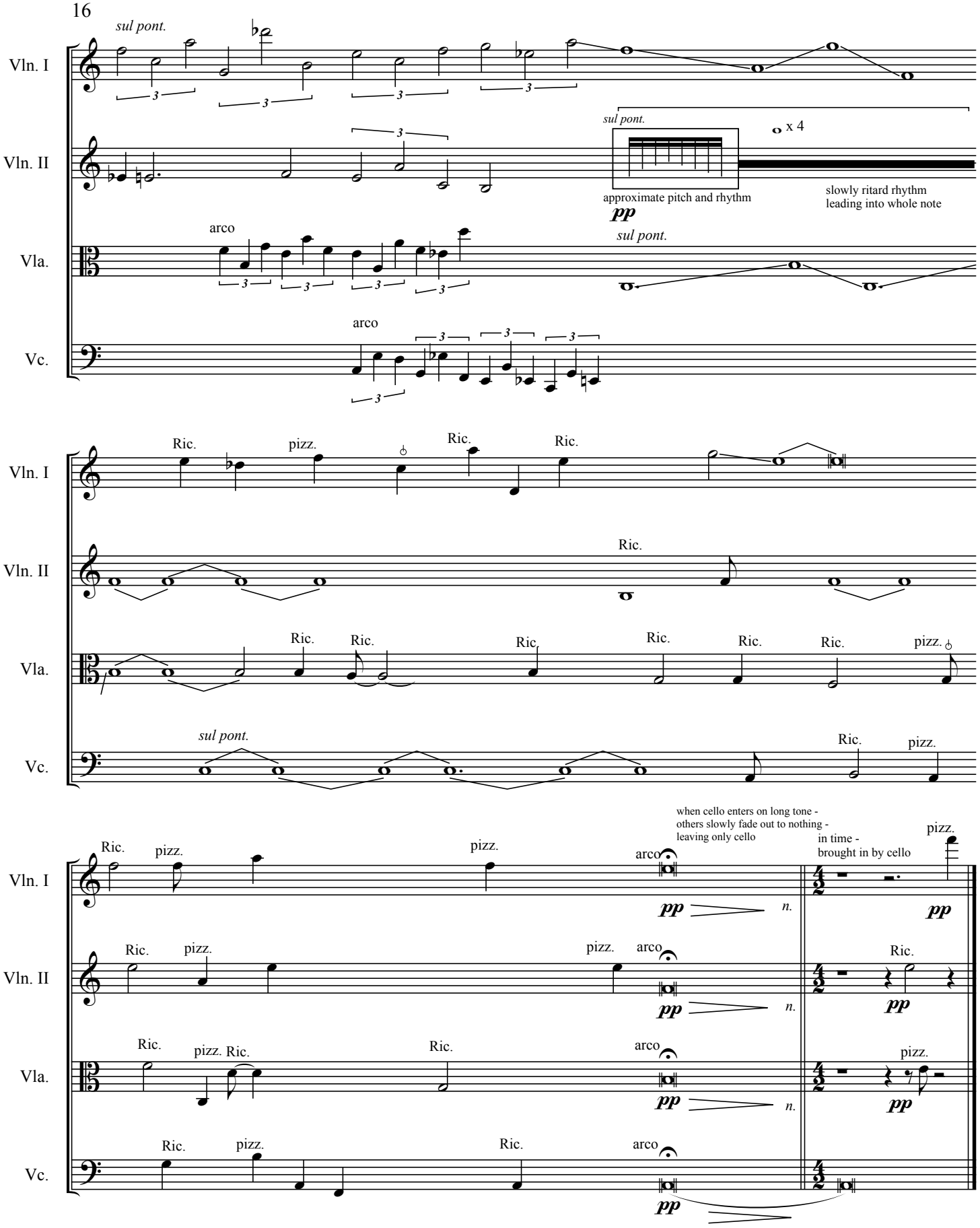

144
Vln. I
Vln. II
Vla.
Vc.
11
147
151


155
Vln. I
Vln. II
Vla.
Vc.
159
p
mp
f
163
12


167
Vln. I
Vln. II
Vla.
Vc.
171
Vln. I
Vln. II
Vla.
Vc.
176
Vln. I
Vln. II
Vla.
Vc.
mp
mp
mp
mp


181
13
A
10"
Vln. I
Vln. II
Vla.
Vc.
ff
subito p
B
10"
C
= 75
decresc.
rit.
mp
rit.
mp
mp
10"
no vibrato
Once all players arrive on fermata
tremelo ritards until it is non-existant.


D
♩ = 50
Vln. I
Vln. II
Vla.
Vc.
sul pont.
p
When tremelo ends players has arrived at at the next measure. Players should then proceed as best they can approximating the given tempo.
arco
3


sul pont.
Vln. I
Vln. II
Vla.
Vc.
sul pont.
x 4
approximate pitch and rhythm
slowly ritard rhythm
leading into whole note
pp
arco
sul pont.
arco
Ric.
pizz.
Ric.
Ric.
Ric.
Ric.
Ric.
Ric.
Ric.
Ric.
Ric.
pizz.
sul pont.
Ric.
pizz.
when cello enters on long tone -
others slowly fade out to nothing -
leaving only cello
in time -
brought in by cello
pizz.
arco
pp
n.
pp