

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 $\text{♩} = 73$. 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 $\text{♩} = 50$. 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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♩ = 97

The musical score is divided into three systems, each with four staves: Violin I, Violin II, Viola, and Cello. The time signature is 3/4, and the tempo is marked as ♩ = 97. The score includes dynamic markings such as *pp* and *pizz.* (pizzicato). A first ending bracket is present above the Violin I staff in the second system, starting at measure 11 and ending at measure 12. Measure numbers 9, 17, and 1 are indicated at the beginning of their respective systems.

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2

25

Vln. I *cresc.* *mf* Ric.

Vln. II *cresc.* *mf* Ric.

Vla. *cresc.* *mf* Ric.

Vc. *cresc.* *mf* Ric.

32 Ric. arco *mf* pizz.

Vln. I Ric. Ric. Ric. arco *mf* pizz.

Vln. II Ric. Ric. Ric. arco *mf* 3

Vla. Ric. Ric. Ric. pizz. arco *mf* 3

Vc. arco Ric. pizz. Ric.

37 arco pizz. Ric. pizz. arco

Vln. I pizz. arco pizz. arco

Vln. II pizz. arco pizz. arco

Vla. pizz. arco pizz. arco

Vc. pizz. arco pizz. Ric. pizz. arco

42

Vln. I *mp* pizz. 3 arco

Vln. II pizz. arco 3 *mp*

Vla. pizz. *p* \curvearrowright *mf* arco 3 *mp*

Vc. pizz. Ric. arco 3 *p* \curvearrowright *mf* *mp* \curvearrowright *f*

46

Vln. I *f* 3 \curvearrowright *mp* *f* pizz. 3 *mf* arco

Vln. II pizz. arco *mf*

Vla. 3 arco 3 pizz. *mf*

Vc. *f* pizz. 3 *mf* arco 3

50

Vln. I pizz. arco pizz. arco *ff* *mf* 3

Vln. II pizz. arco pizz. arco 3 *ff* *mf*

Vla. arco pizz. *ff* *mp*

Vc. pizz. *ff* *mp*

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4

54

4

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

Ric.

mf

57

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

3

60

Vln. I

Vln. II

Vla.

Vc.

3

accel.

3

3

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63 $\text{♩} = 128$ 5

Vln. I *subito p* *ff*

Vln. II *subito p* *ff*

Vla. *p* *ff*

Vc. *subito p* *ff* *subito p*

Detailed description: This system covers measures 63 to 66. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 2/4. A tempo marking of quarter note = 128 is present. A rehearsal mark '5' is enclosed in a box above measure 64. Dynamics include 'subito p' (sudden piano) and 'ff' (fortissimo). Accents are used throughout. The strings play a rhythmic pattern of eighth notes.

67

Vln. I *p* *f* *pizz.>*

Vln. II *p* *f* *pizz.>*

Vla. *p* *f* *mp*

Vc. *f*

Detailed description: This system covers measures 67 to 72. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 3/4. Dynamics include 'p' (piano), 'f' (forte), and 'mp' (mezzo-piano). 'pizz.>' indicates pizzicato. The strings play a rhythmic pattern of eighth notes with triplets in measures 69 and 70.

73

Vln. I *mf* *arco*

Vln. II *mf* *arco*

Vla. *mp*

Vc. *mp*

Detailed description: This system covers measures 73 to 76. The key signature has two flats and the time signature is 2/4. Dynamics include 'mf' (mezzo-forte) and 'mp' (mezzo-piano). 'arco' indicates arco playing. The strings play a rhythmic pattern of eighth notes.

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6 6
78

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *f* *mp*

Detailed description: This system covers measures 78 to 83. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f* (forte) and *mp* (mezzo-piano). There are accents and slurs throughout. A box containing the number '6' is located above measure 78.

84

Vln. I *mp* *f* *mp*

Vln. II *mp* *f*

Vla. *mp* *f* *mp*

Vc. *mp* *f*

Detailed description: This system covers measures 84 to 87. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are accents and slurs throughout. A triplet of eighth notes is marked in measure 86.

88 7

Vln. I

Vln. II

Vla.

Vc. Ric. arco

Detailed description: This system covers measures 88 to 93. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat. The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are accents and slurs throughout. The Violoncello part is marked 'Ric.' (Ricordi) in measure 88 and 'arco' (arco) in measure 90. A box containing the number '7' is located above measure 88.

93

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

99

Vln. I *mp* *f* *p*

Vln. II *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

104

Vln. I *f*

Vln. II *f*

Vla. *f* *mp*

Vc. *f*

8

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109

Violin I: *mf*
Violin II: *mp* *mf*
Viola: *p* *mf*
Violoncello: *p* *mf*

Measures 109-113. The score features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and includes various dynamics and articulations. A box containing the number '9' is located above the first measure of this system.

114

Violin I: *f* *pp*
Violin II: *f* *pp*
Viola: *f* *p*
Violoncello: *f*

Measures 114-116. The score continues with the same four staves. Dynamics range from *f* to *pp*. The music includes triplets and slurs.

117

9

Violin I: *f*
Violin II: *f*
Viola: *f*
Violoncello: *p* *f*

Measures 117-121. The score continues with the same four staves. Dynamics range from *p* to *f*. The music includes triplets and slurs. A box containing the number '9' is located above the first measure of this system.

121

Vln. I

Vln. II

Vla.

Vc.

125

Vln. I

Vln. II

Vla.

Vc.

Ric. arco

pizz.

arco

130

Vln. I

Vln. II

Vla.

Vc.

strum

10

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10

134

Vln. I
Vln. II
Vla.
Vc.

p

Detailed description: This system covers measures 134 to 137. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 134 has a treble clef and a key signature of one sharp (F#). The Violin I part has a complex melodic line with many accidentals. The Violin II part has a long, sweeping line that descends. The Viola part has a steady eighth-note accompaniment. The Violoncello part has a triplet of eighth notes followed by a quarter note. The system ends with a dynamic marking of *p* (piano).

137

Vln. I
Vln. II
Vla.
Vc.

mp *mf*
p *mf*
mf
mf

Detailed description: This system covers measures 137 to 140. The time signature changes from 3/4 to 6/8, then to 3/4, and finally to common time (C). The Violin I part starts with a dynamic of *mp* and increases to *mf*. The Violin II part starts with a dynamic of *p* and increases to *mf*. The Viola part has a steady eighth-note accompaniment with a dynamic of *mf*. The Violoncello part has a steady eighth-note accompaniment with a dynamic of *mf*. The system ends with a dynamic marking of *mf*.

141

Vln. I
Vln. II
Vla.
Vc.

f
f
f
f

Detailed description: This system covers measures 141 to 144. The time signature changes from 3/4 to 5/4, then to 3/4, and finally to common time (C). The Violin I part starts with a dynamic of *f* and features a triplet of eighth notes. The Violin II part starts with a dynamic of *f* and features a triplet of eighth notes. The Viola part starts with a dynamic of *f* and features a triplet of eighth notes. The Violoncello part starts with a dynamic of *f* and features a triplet of eighth notes. The system ends with a dynamic marking of *f*.

144

Vln. I

Vln. II

Vla.

Vc.

11

147

Vln. I

Vln. II

Vla.

Vc.

151

Vln. I

Vln. II

Vla.

Vc.

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12

155

Vln. I

Vln. II

Vla.

Vc.

159

Vln. I

Vln. II

Vla.

Vc.

163

12

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

171

Vln. I

Vln. II

Vla.

Vc.

176

Vln. I

Vln. II

Vla.

Vc.

mp

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A

10"

14
181 13

Vln. I

Vln. II

Vla.

Vc.

subito p

ff

ff

ff

ff

10"

C

$\text{♩} = 75$

B

Vln. I

Vln. II

Vla.

Vc.

decresc.

rit.

mp

rit.

mp

mp

10"

no vibrato

Once all players arrive on fermata tremelo ritards until it is non-existent.

Vln. I

Vln. II

Vla.

Vc.

D ♩ = 50

sul pont.

Vln. I *p* When tremelo ends players has arrived at at the next measure. Players should then proceed as best they can approximating the given tempo. *sul pont.*

Vln. II *p* *sul pont.*

Vla. *p* *sul pont.*

Vc. *p* *sul pont.*

Vln. I

Vln. II

Vla.

Vc.

arco

Vln. I

Vln. II

Vla.

Vc.

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16

sul pont.

Vln. I

Vln. II

Vla.

Vc.

arco

sul pont.

pp

approximate pitch and rhythm

sul pont.

pp

slowly ritard rhythm leading into whole note

Ric. pizz. Ric. Ric.

Vln. I

Vln. II

Ric.

Vla.

Ric. Ric. Ric. Ric. Ric. Ric. Ric. pizz.

Vc.

sul pont.

Ric. pizz.

Ric. pizz. pizz. arco

Vln. I

pp \rightrightarrows *n.*

Ric. pizz. pizz. arco

Vln. II

pp \rightrightarrows *n.*

Ric. pizz. Ric. Ric. arco

Vla.

pp \rightrightarrows *n.*

Ric. pizz. arco

Vc.

pp \rightrightarrows *n.*

when cello enters on long tone - others slowly fade out to nothing - leaving only cello

in time - brought in by cello

pizz.