Amber India Frost

the dimming of the dawn chorus

for String Quartet

(15'00")

Page 2: Movement I: Dawn

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Performance Notes:

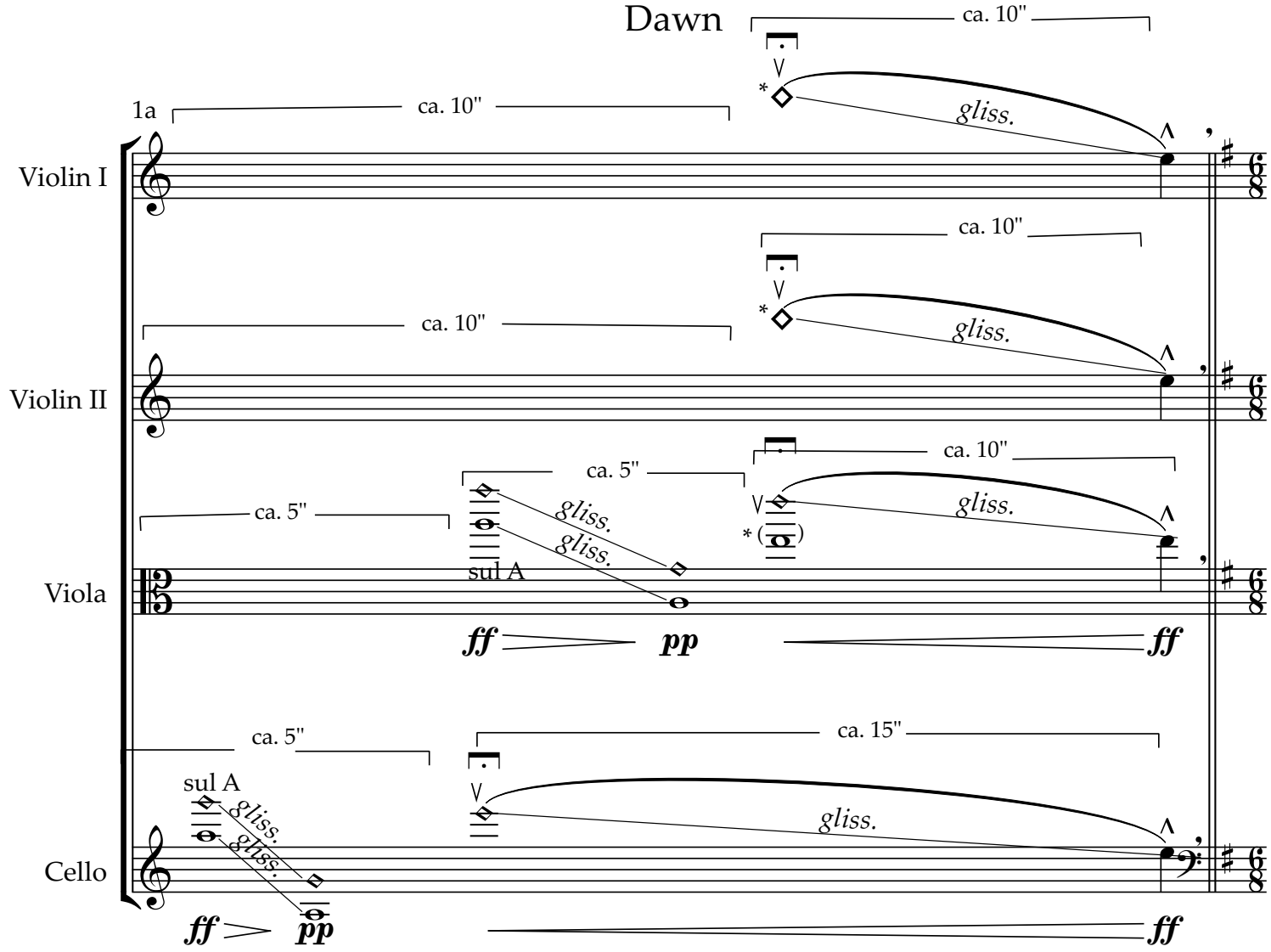
There should be at least 5 seconds of pause between each movement with the exception of movements that are 'attaca'.

Movement I:
Cello and Viola entries call for the extended technique: 'Seagull' effect.
Press thumb on highest note on fingerboard (sul A)
and use any desired finger to gently touch note approx 3 semitones higher.
Simultaneously press thumb and hover finger and glissandi towards scroll.
Maintain distance between thumb and finger approx. 5cm apart.
Violin I and II entries call for glissandi, these should be of slightly differing speeds, alignment of common harmonics should be subtly out of sync.

the dimming of the dawn chorus

Amber India Frost

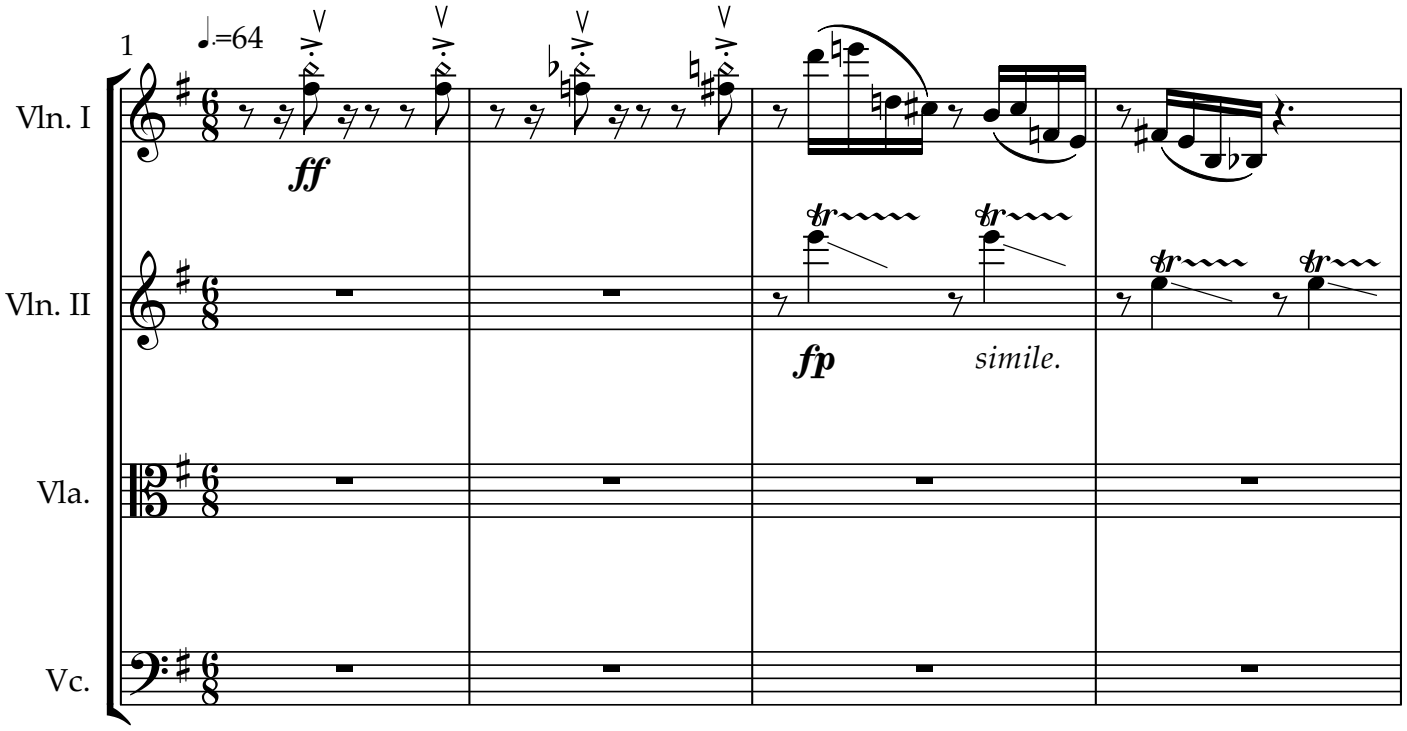
Movement I.

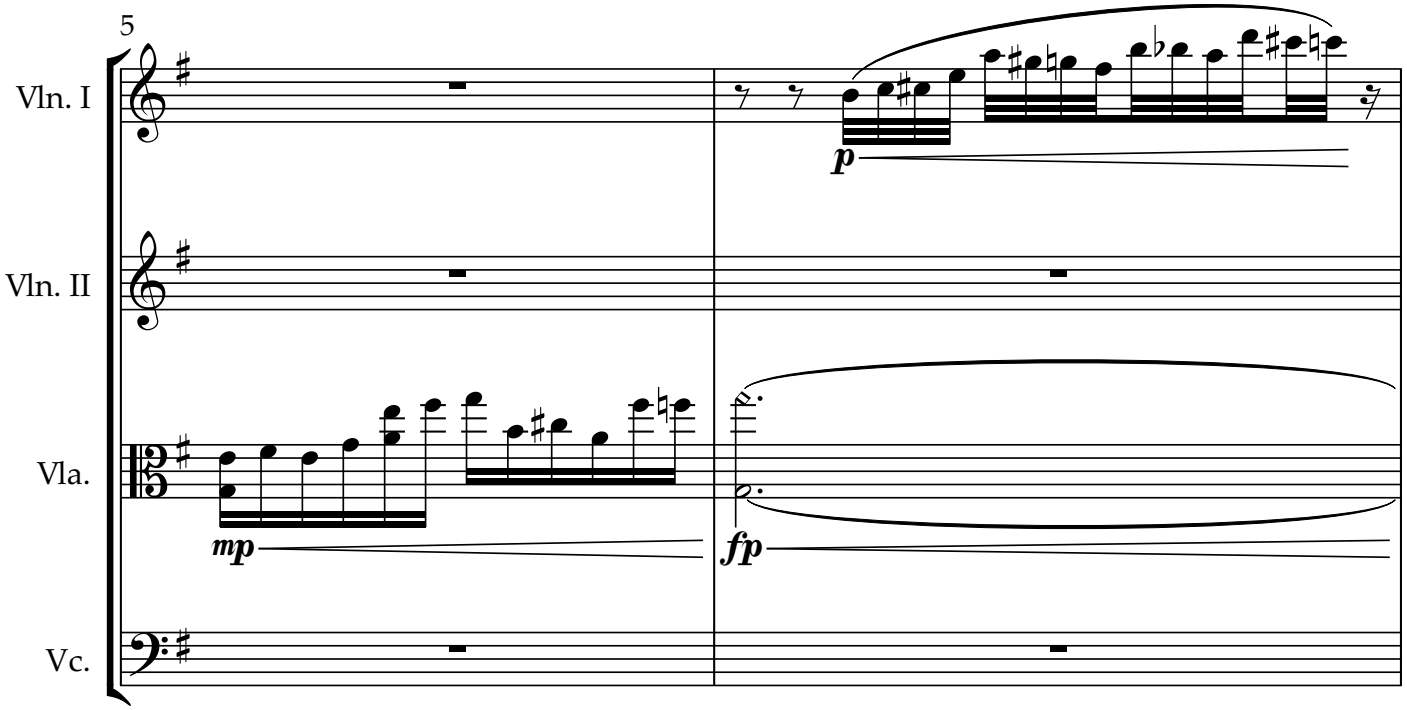


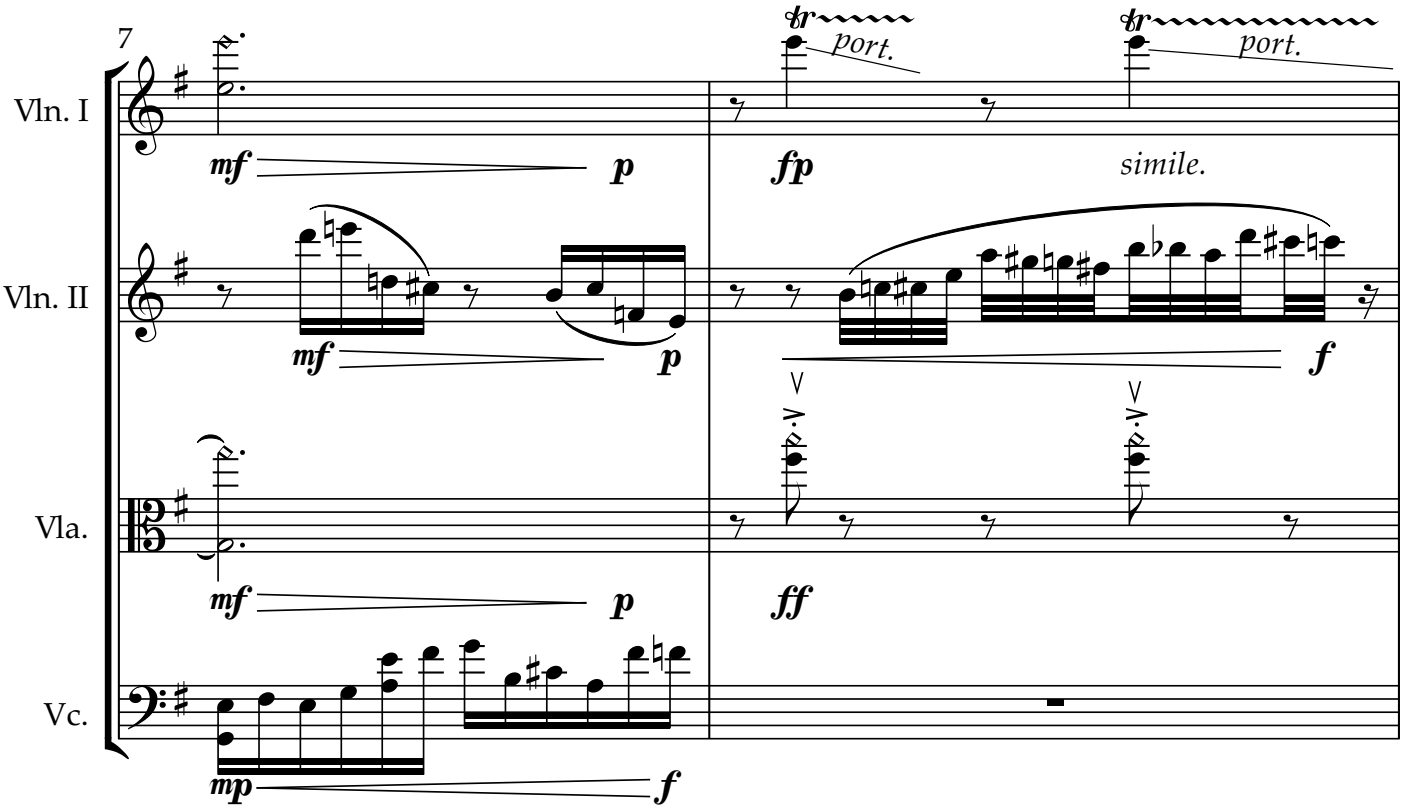
*Violin I, II and Viola: Glissandi should be of slightly differing speeds, alignment of common harmonics should be subtly out of sync. However, all four instruments should reach their notated 'E' together.
**Beginning note for each instrument should be the highest playable note on each instrument, notation is not accurate for desired given note, as such players should begin at the very edge of the fingerboard.

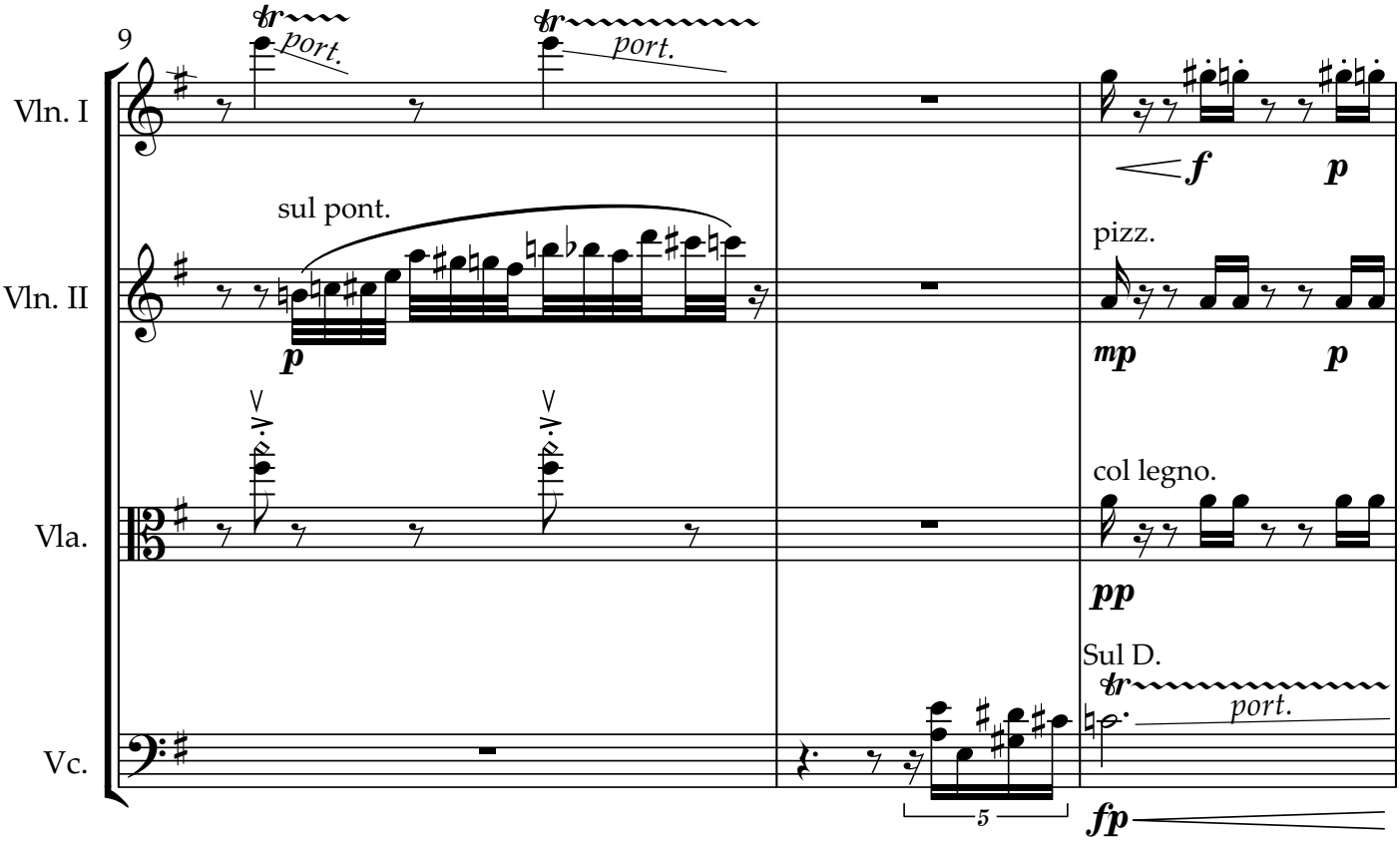
Movement II.

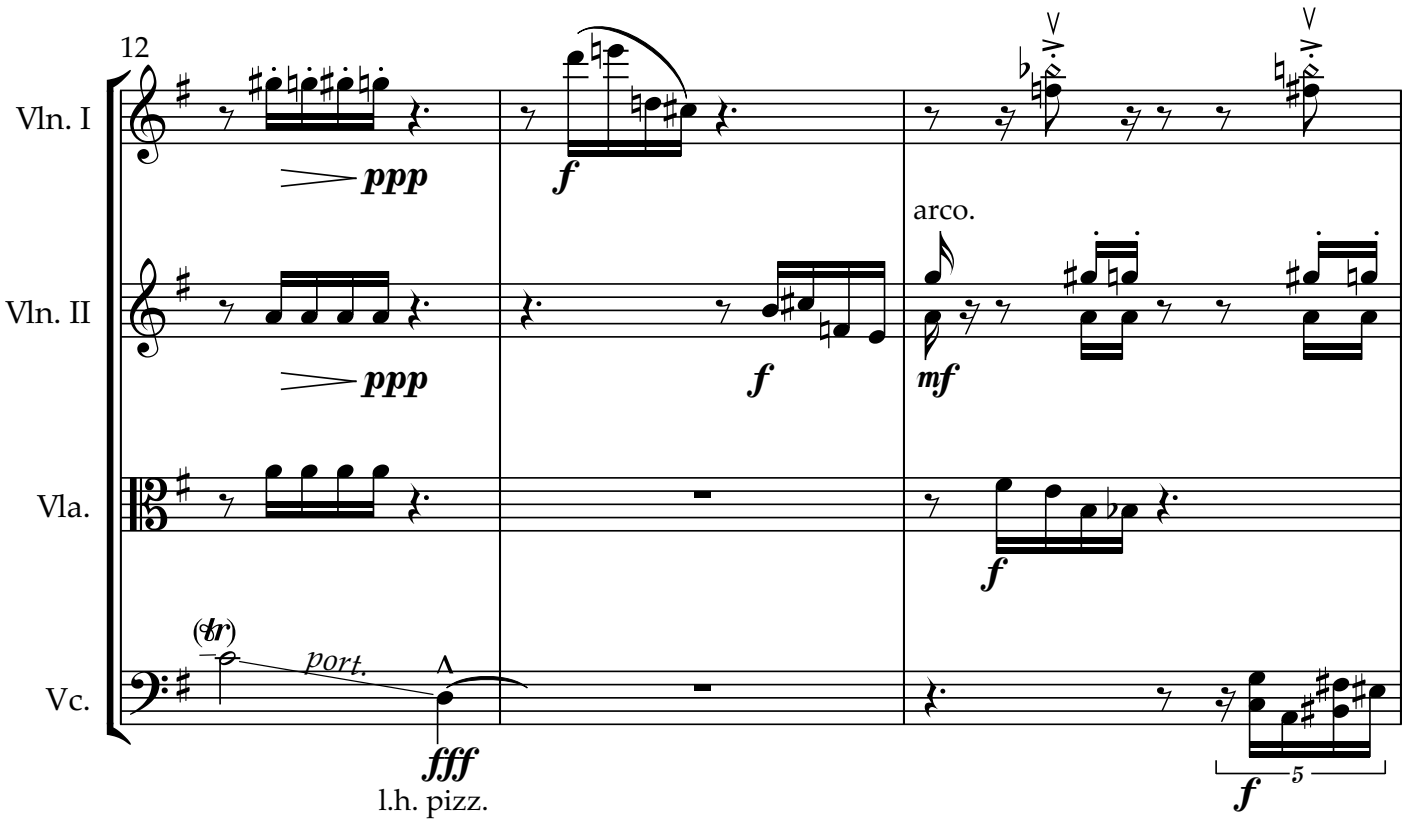
Yellow Wagtail

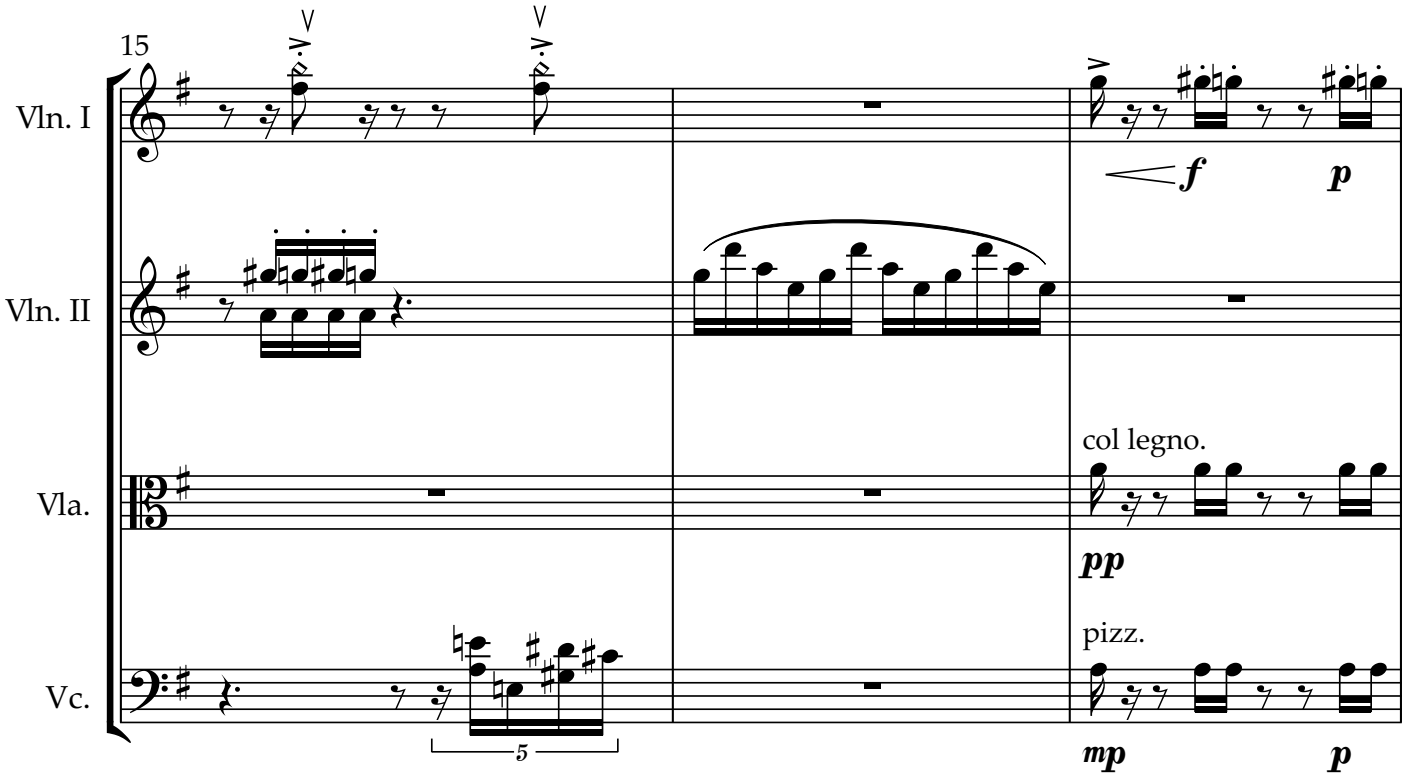


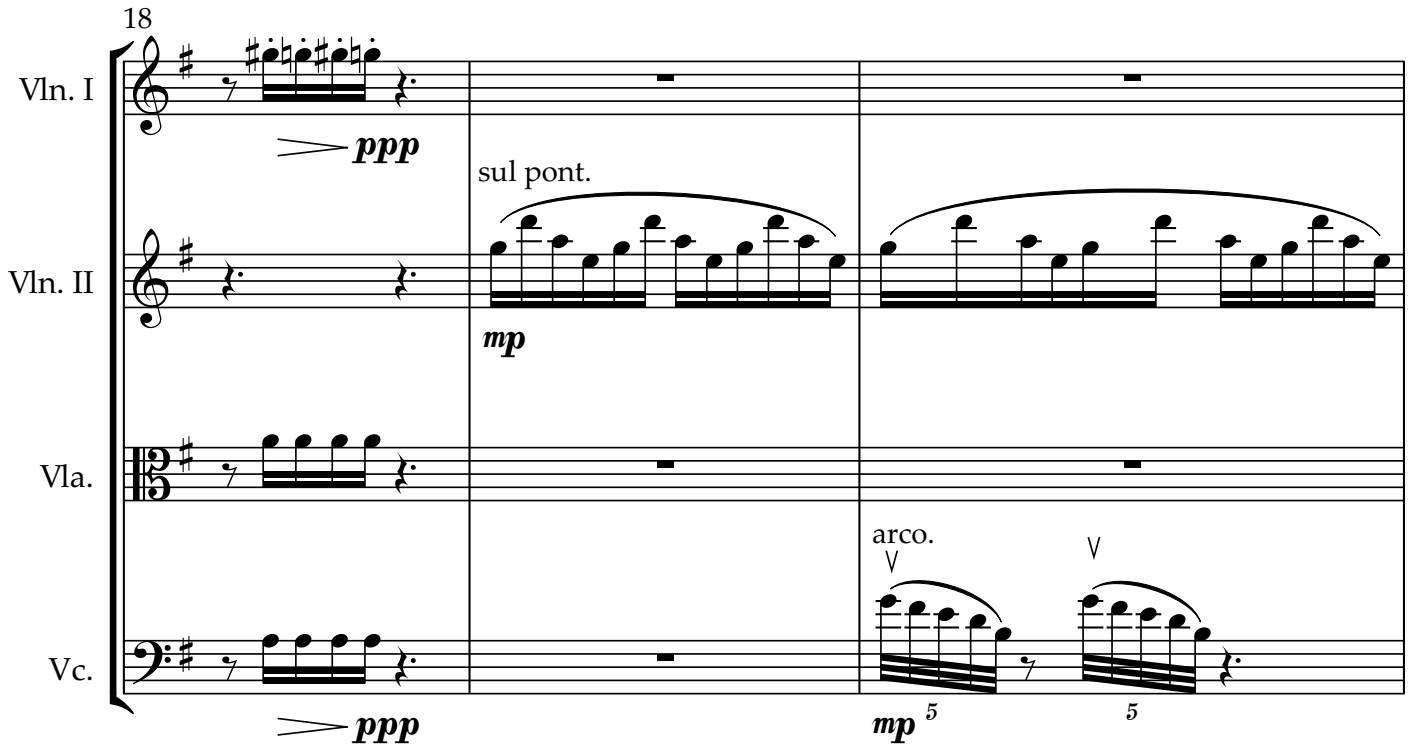



7
Vln. I
Vln. II
Vla.
Vc.
mf
p
fp
port.
simile.
f
ff
mp


9
Vln. I
Vln. II
Vla.
Vc.
port.
sul pont.
p
f
pizz.
mp
col legno.
pp
Sul D.
fp
5


12
Vln. I
Vln. II
Vla.
Vc.
ppp
f
arco.
mf
(tr)
port.
fff
l.h. pizz.
5


15
Vln. I
Vln. II
Vla.
Vc.
f
p
col legno.
pp
pizz.
mp
5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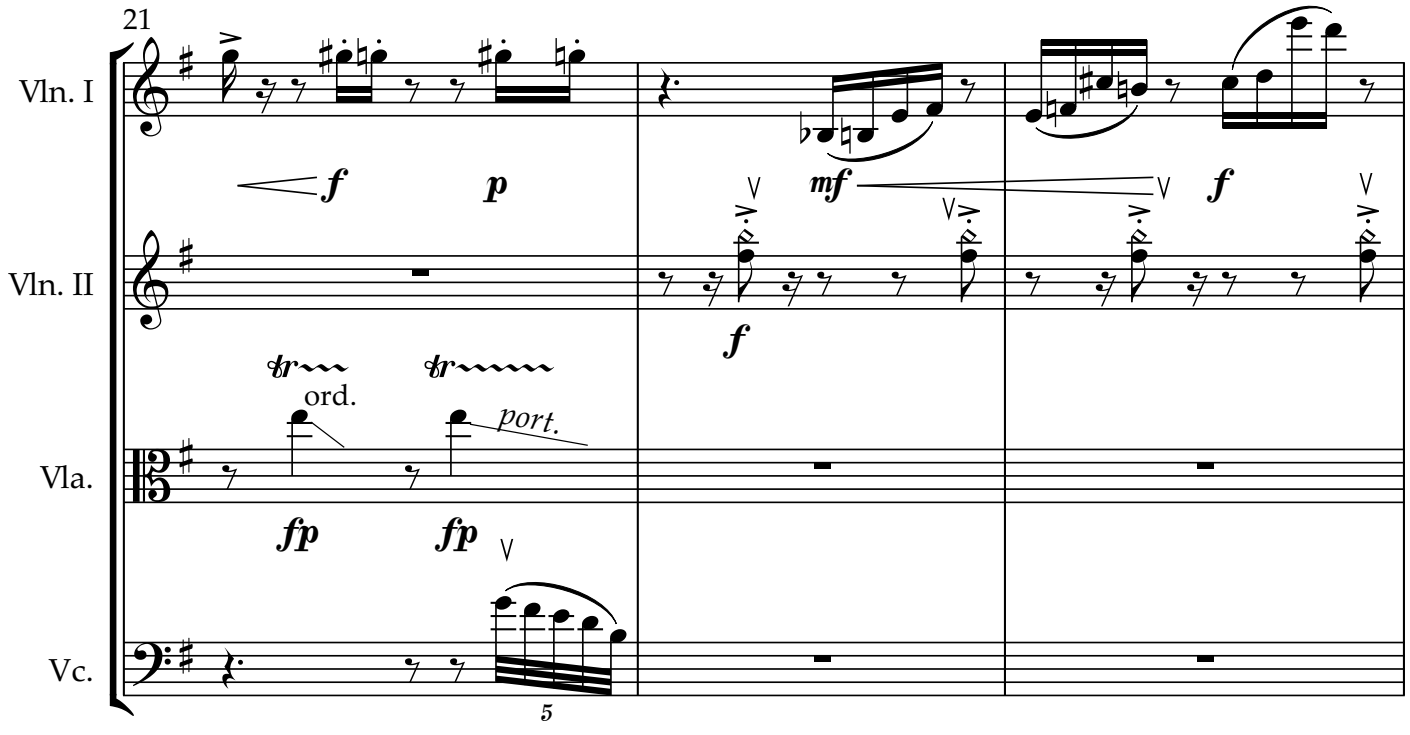
Vln. I
Vln. II
Vla.
Vc.
ppp
sul pont.
mp
arco.
ppp
mp
5
5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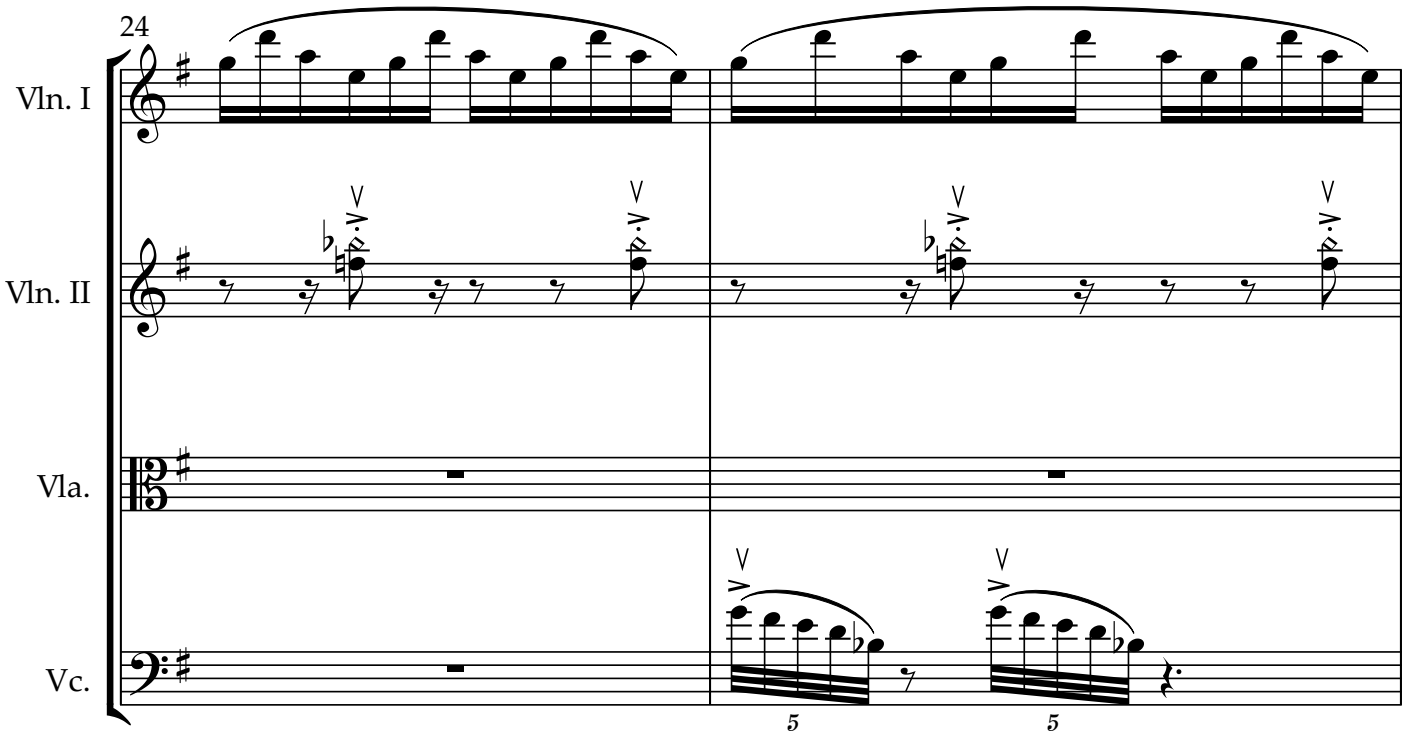
Vln. I
Vln. II
Vla.
Vc.
f
p
mf
f
f
ord.
port.
fp
fp
5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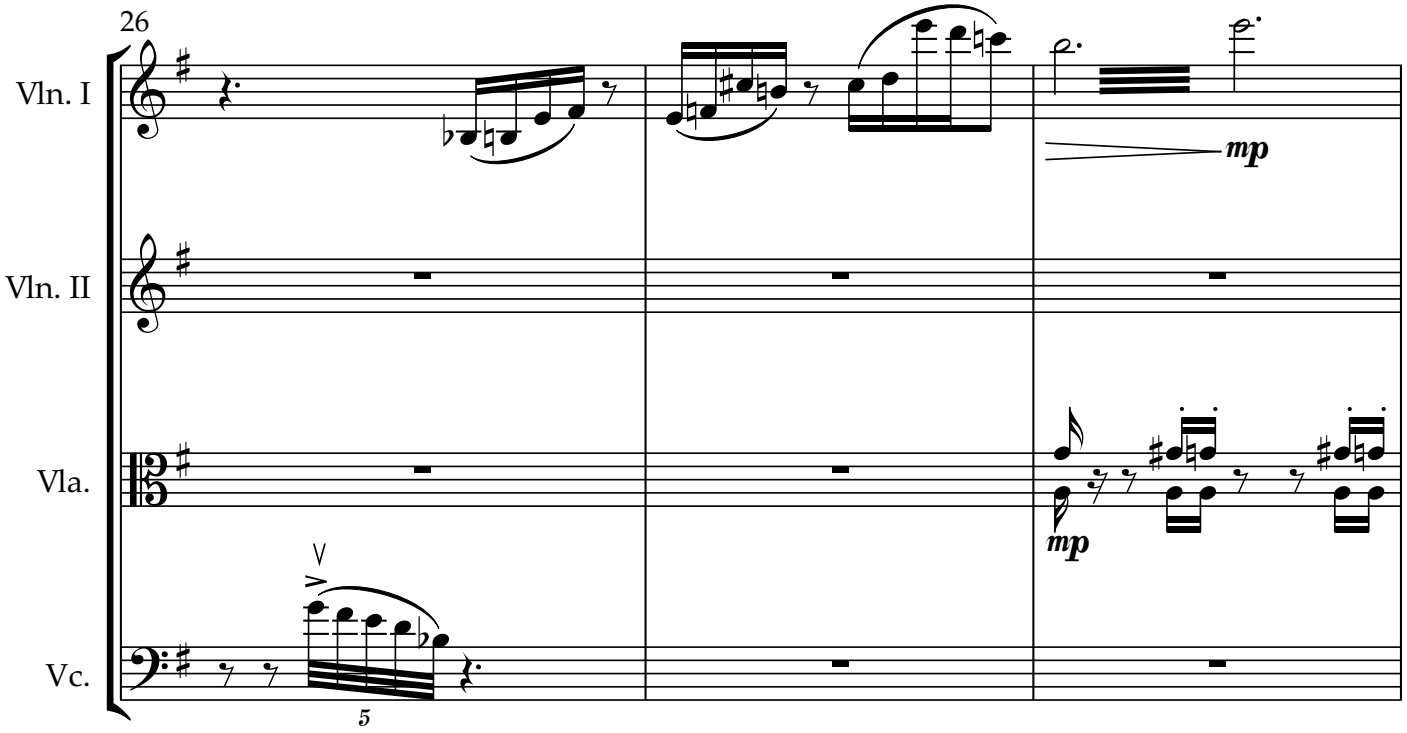
Vln. I
Vln. II
Vla.
Vc.
5
5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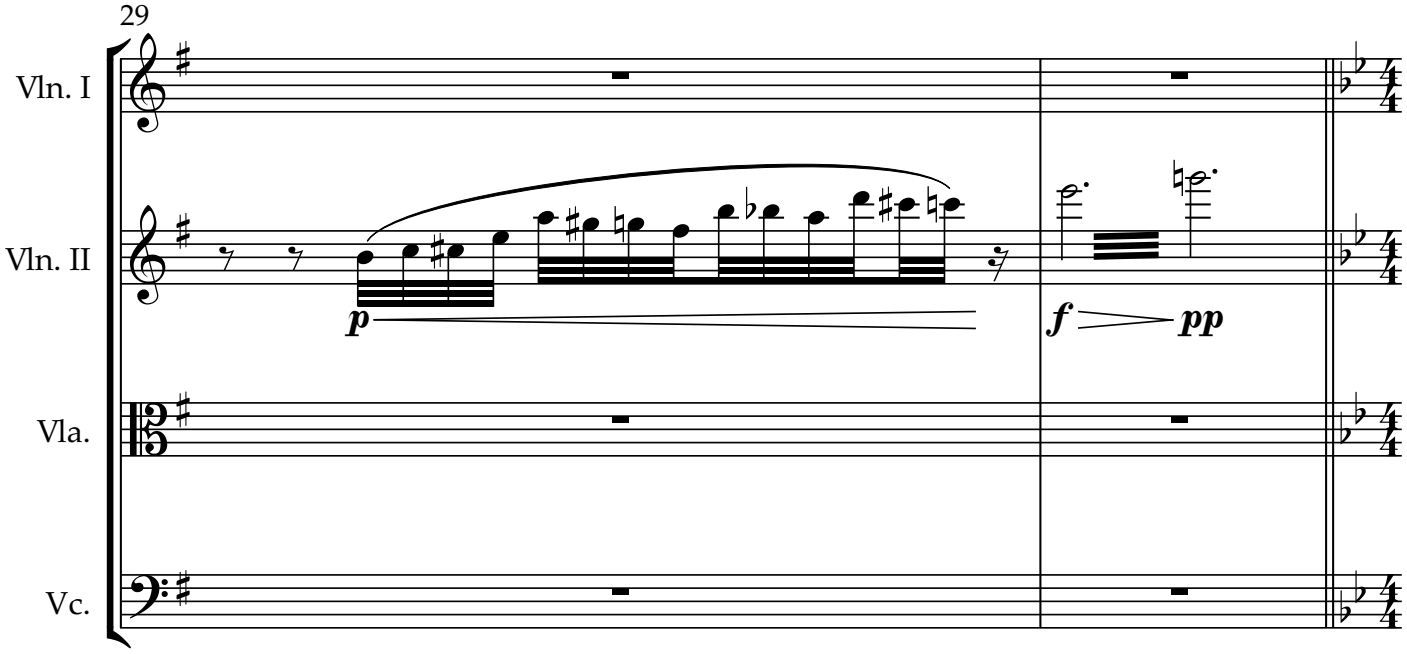
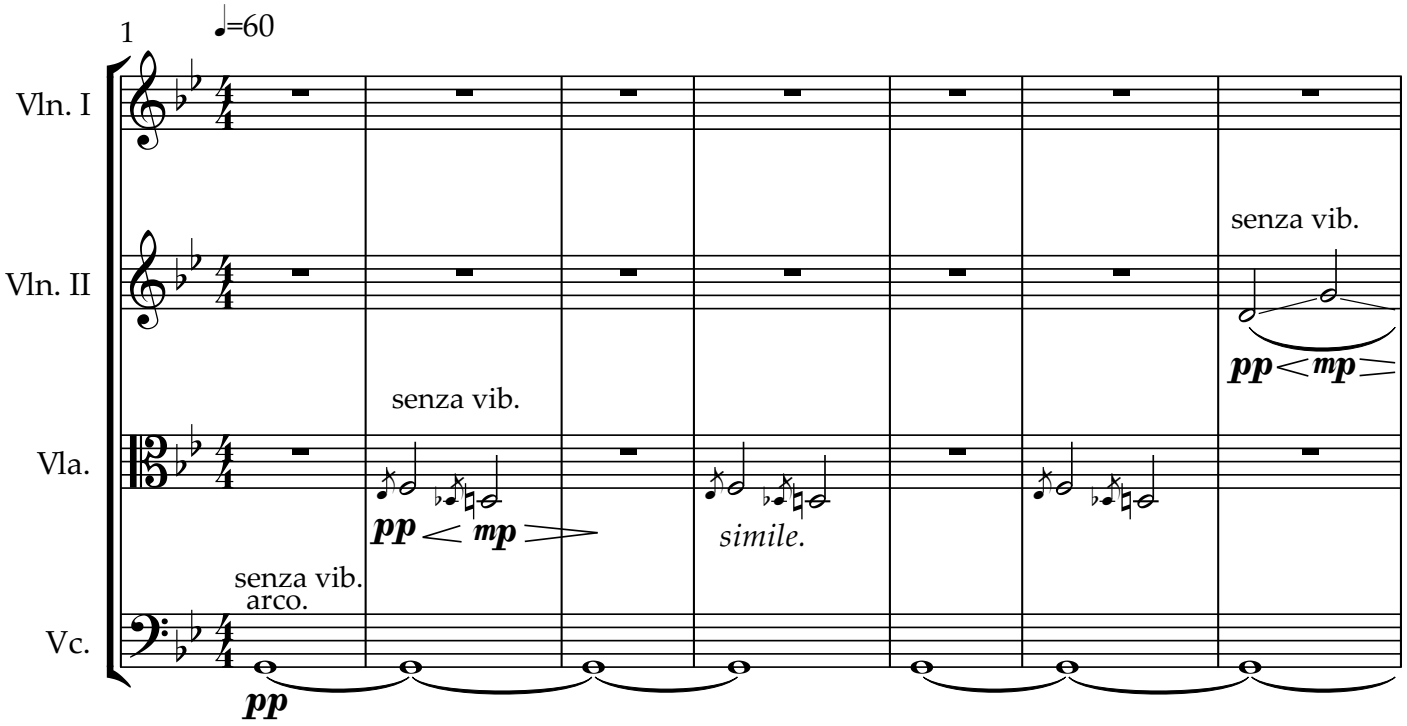
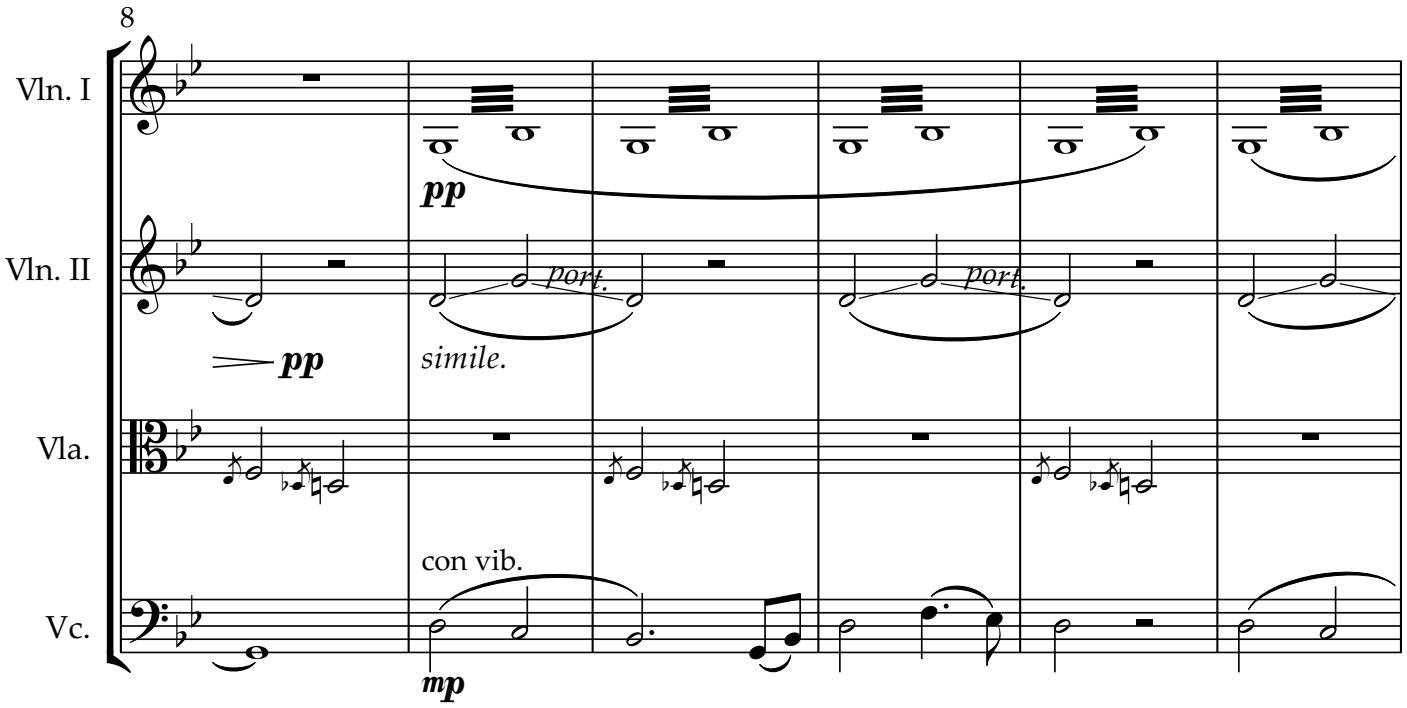
Vln. I
Vln. II
Vla.
Vc.
mp
mp
5

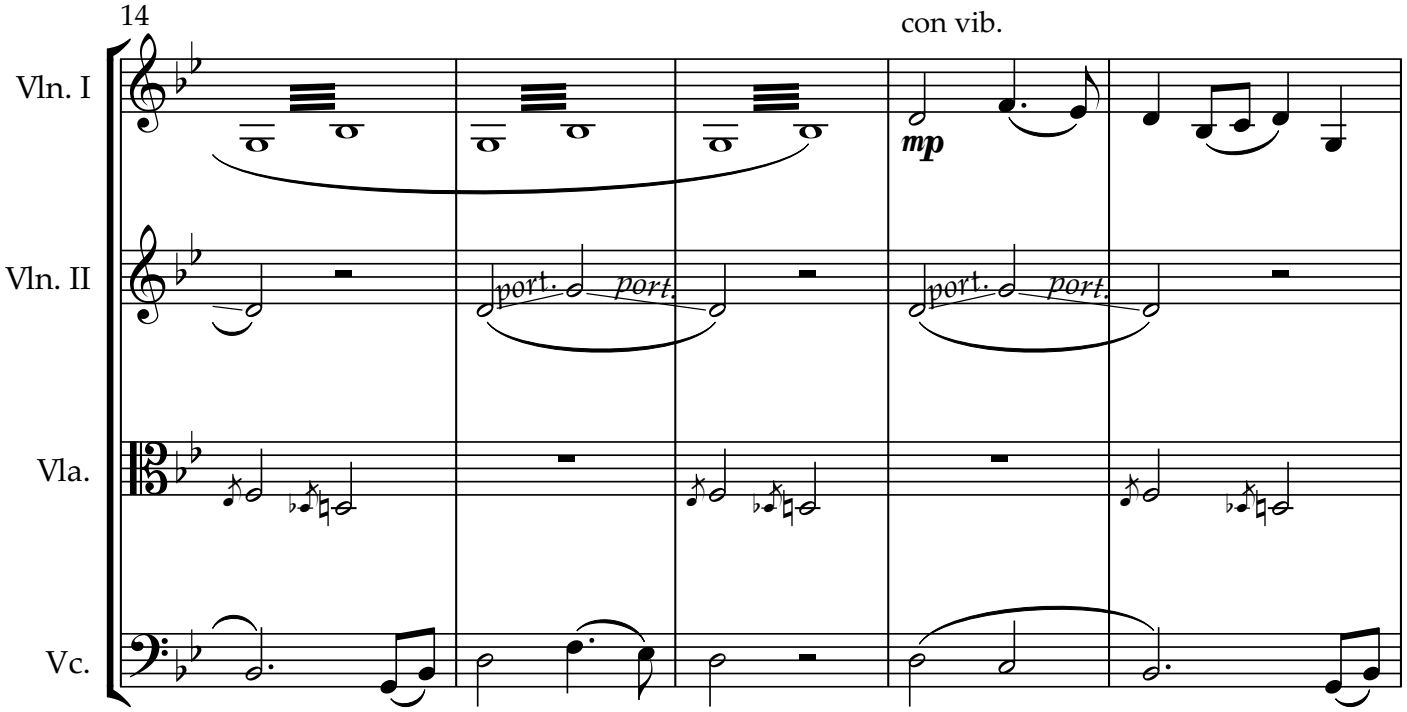

29
Vln. I
Vln. II
Vla.
Vc.
p
f
pp

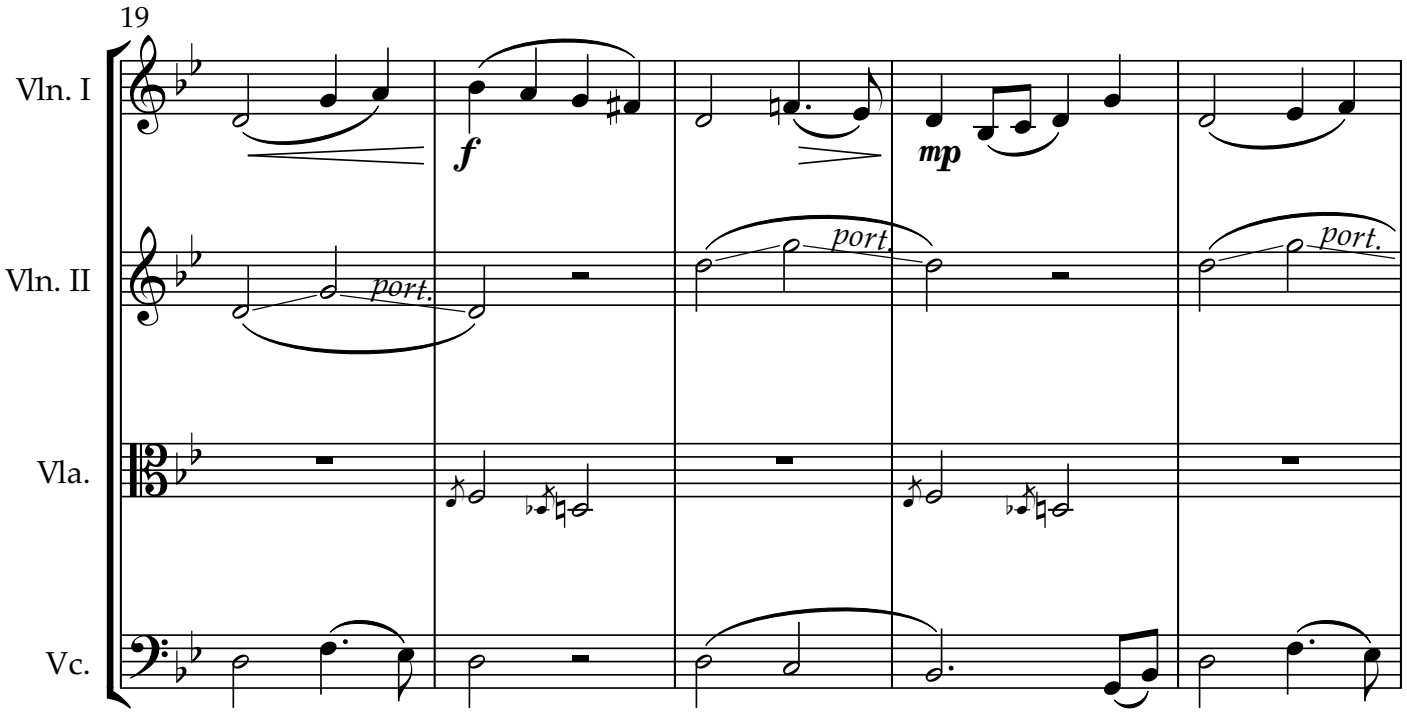
Movement III.

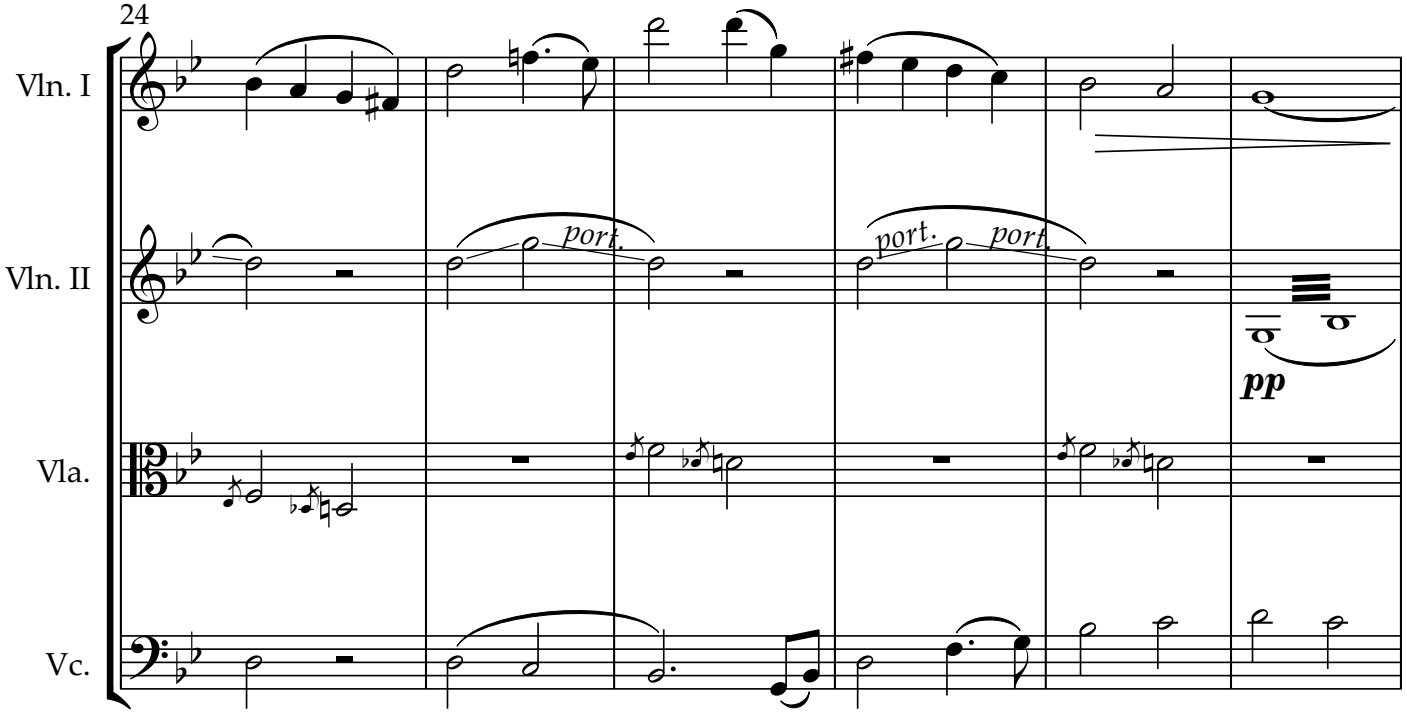
The Puffin.

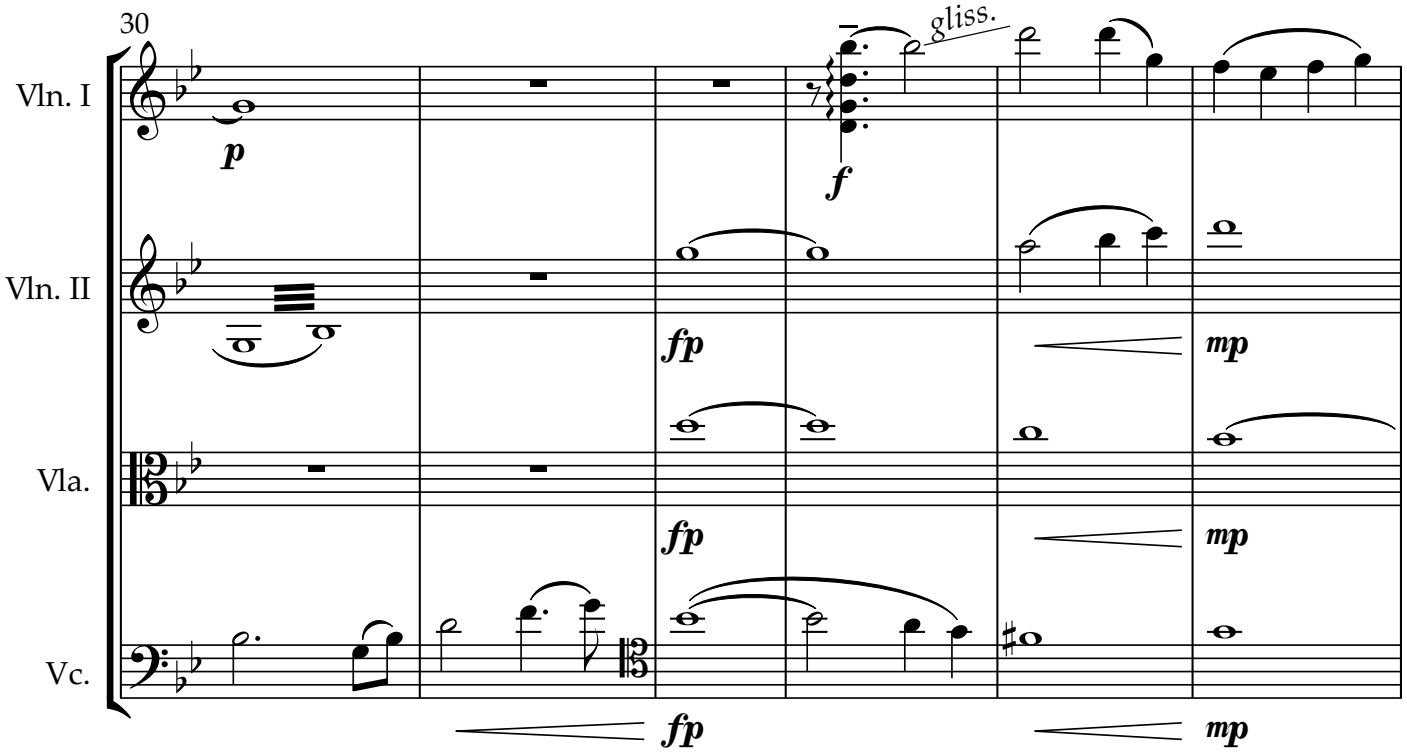


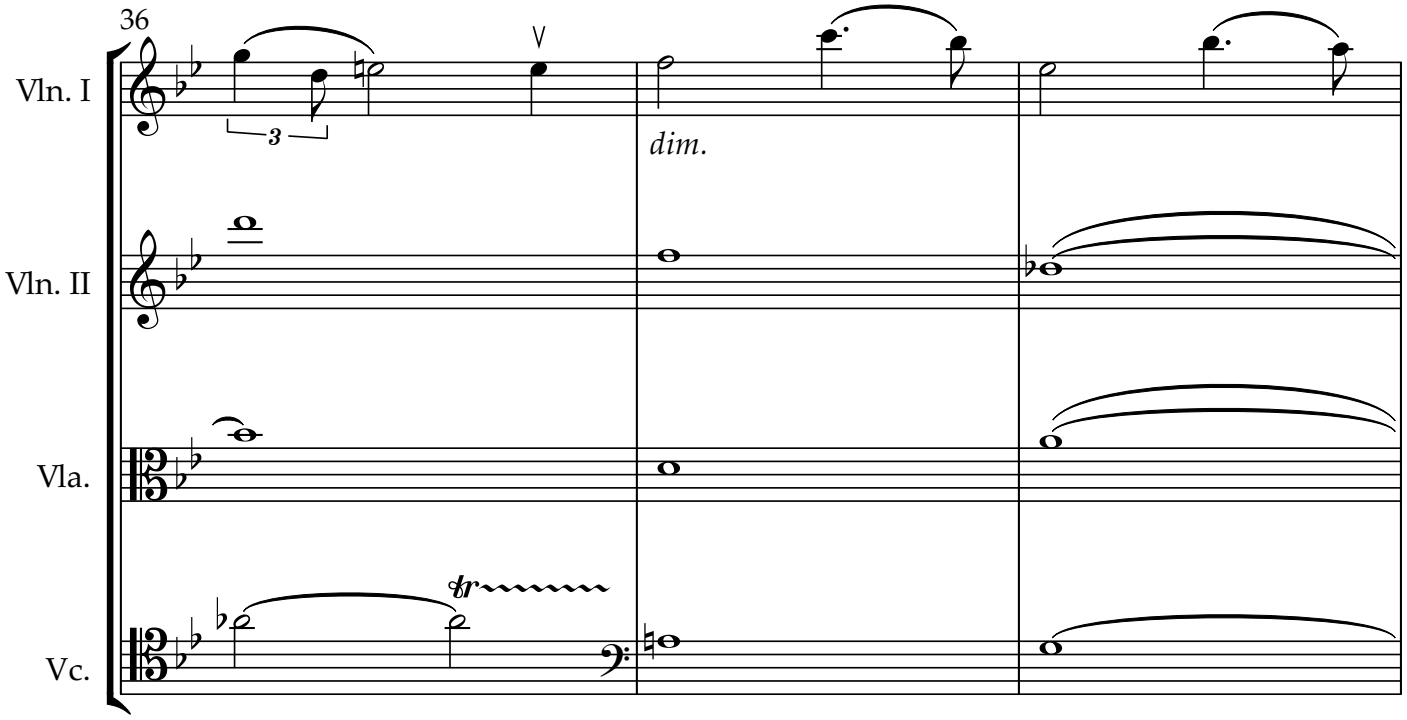



14
con vib.
Vln. I
Vln. II
Vla.
Vc.
mp
port.
port.
port.
port.


19
Vln. I
Vln. II
Vla.
Vc.
f
mp
port.
port.
port.
port.


24
Vln. I
Vln. II
Vla.
Vc.
port.
port.
port.
pp


30
Vln. I
Vln. II
Vla.
Vc.
p
f
gliss.
fp
fp
fp
mp
mp
mp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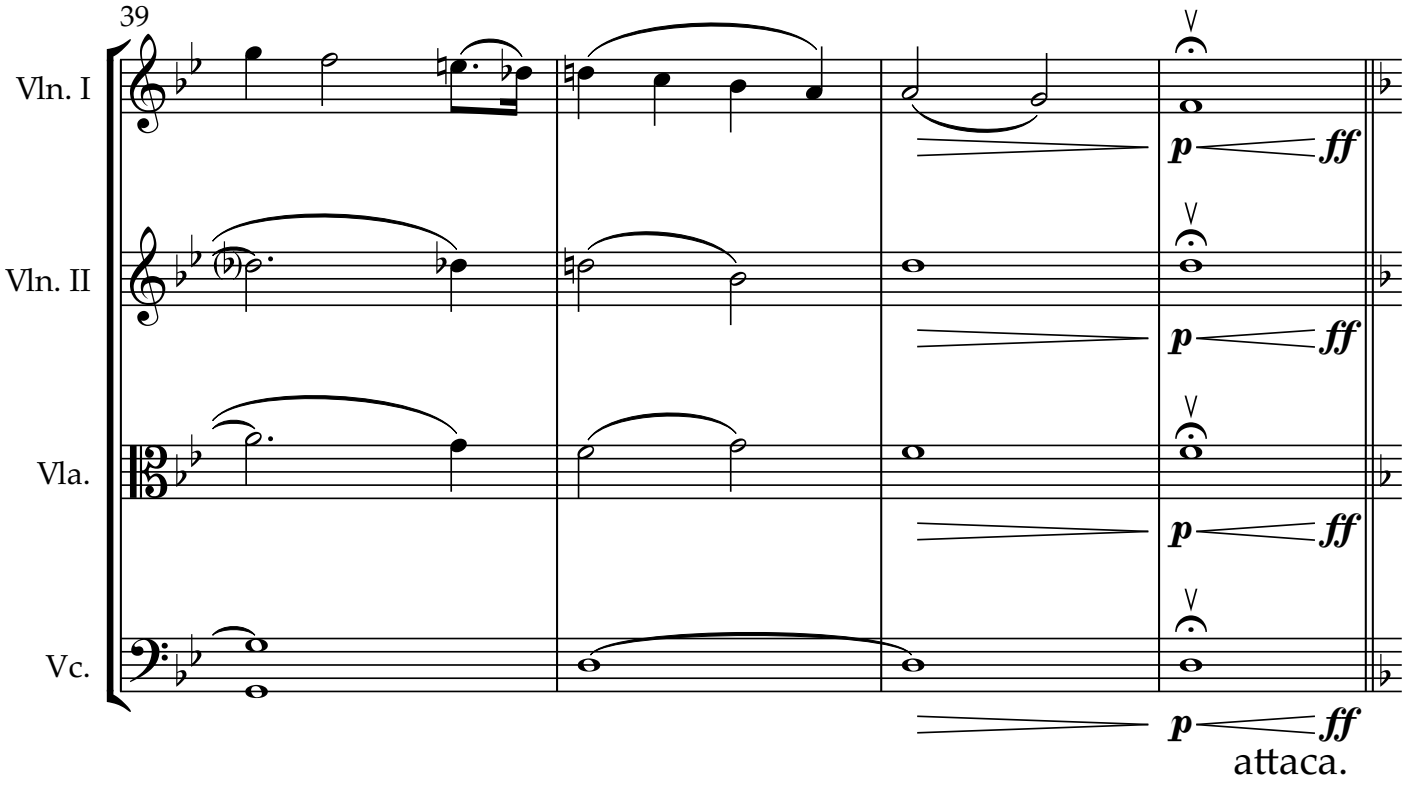
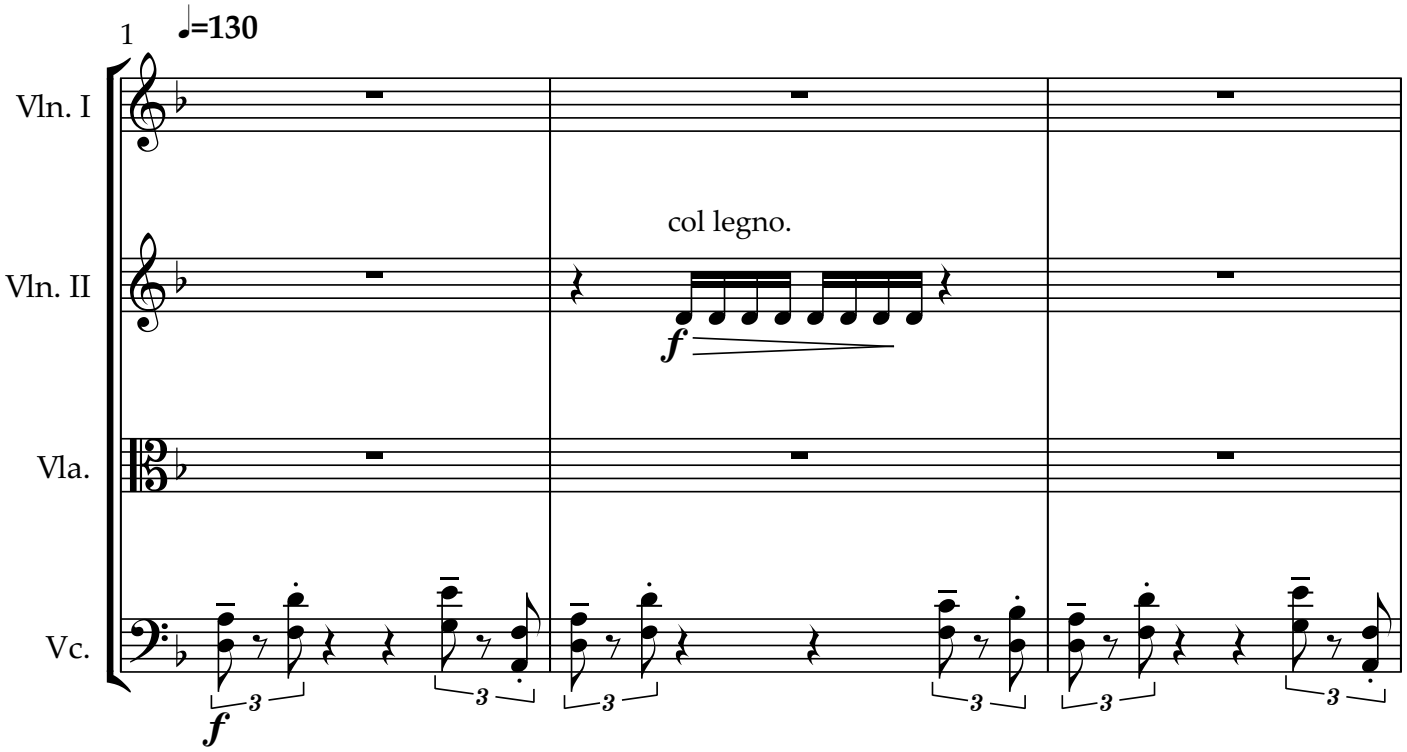
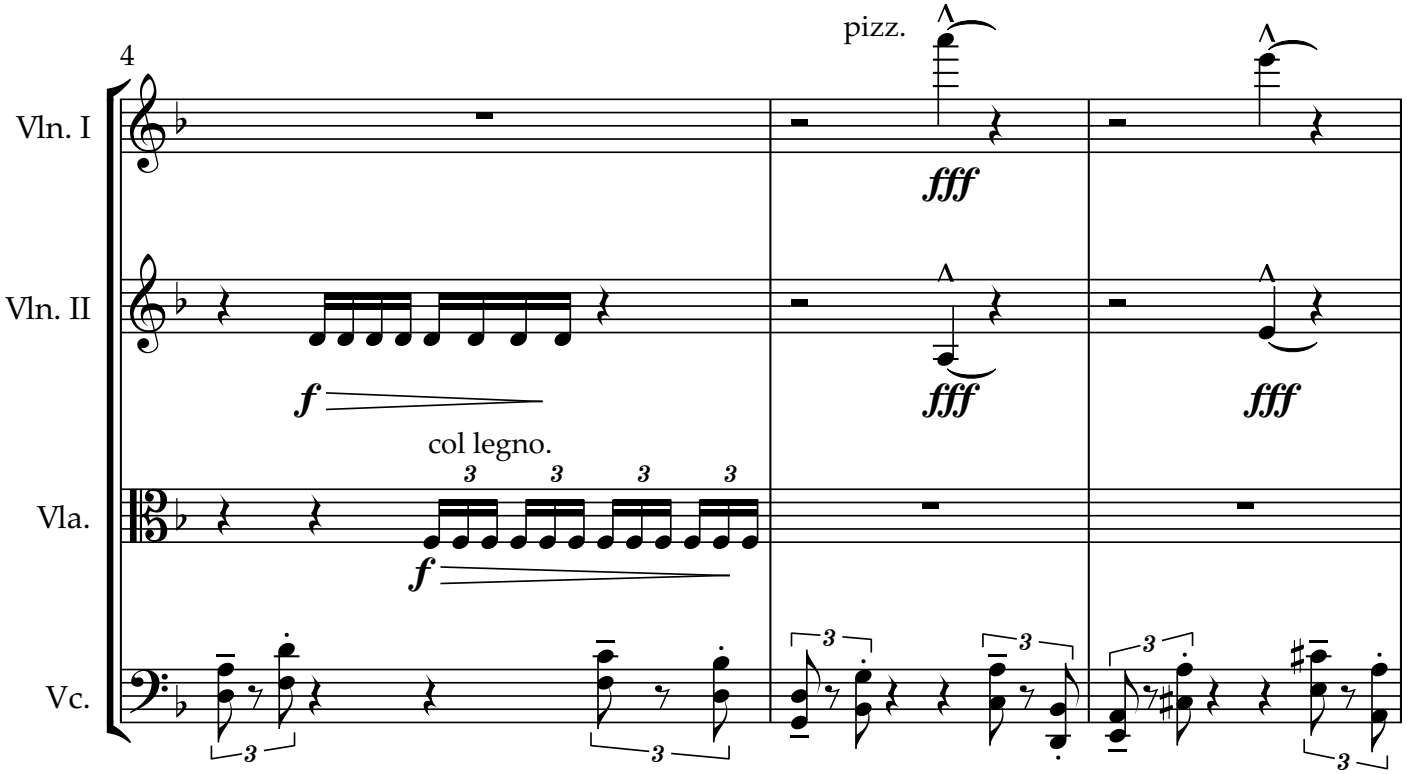
Vln. I
Vln. II
Vla.
Vc.
3
dim.
tr

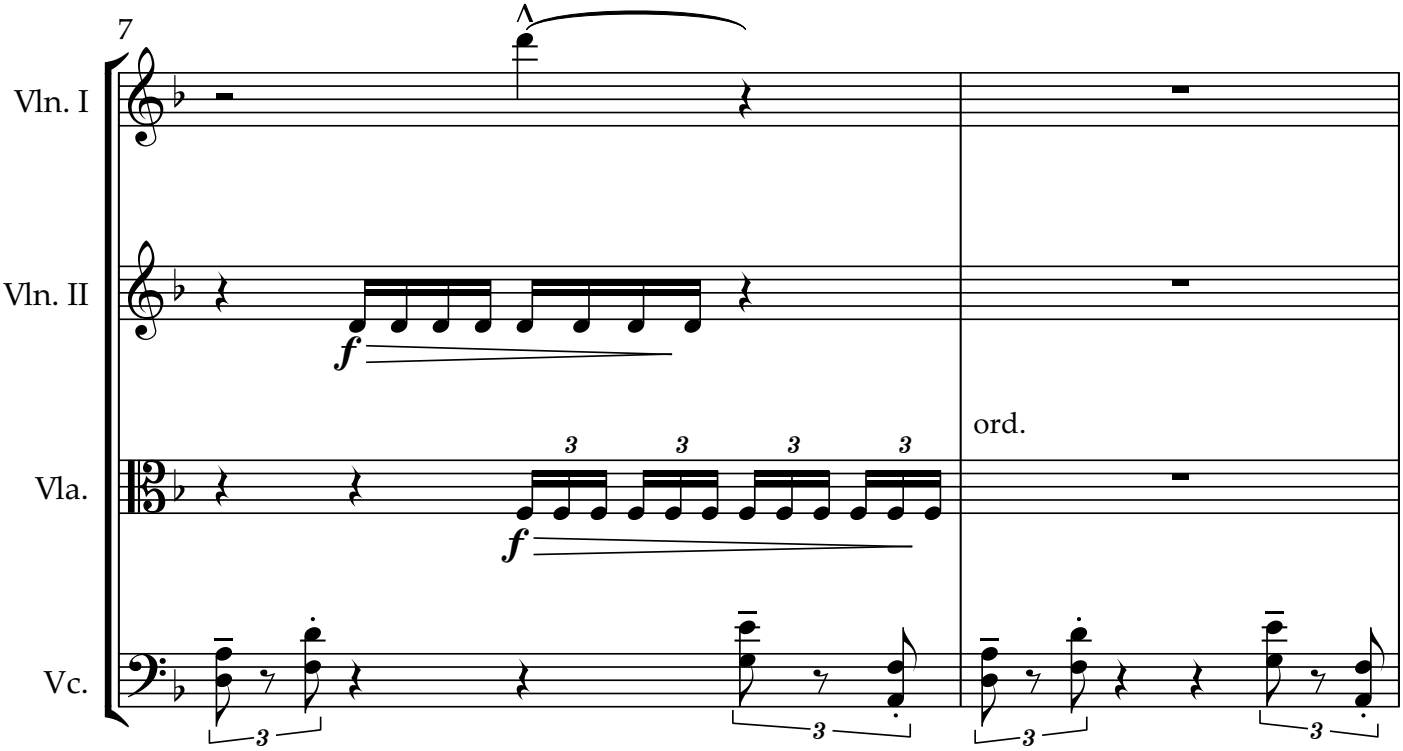

39
Vln. I
Vln. II
Vla.
Vc.
p
ff
attaca.

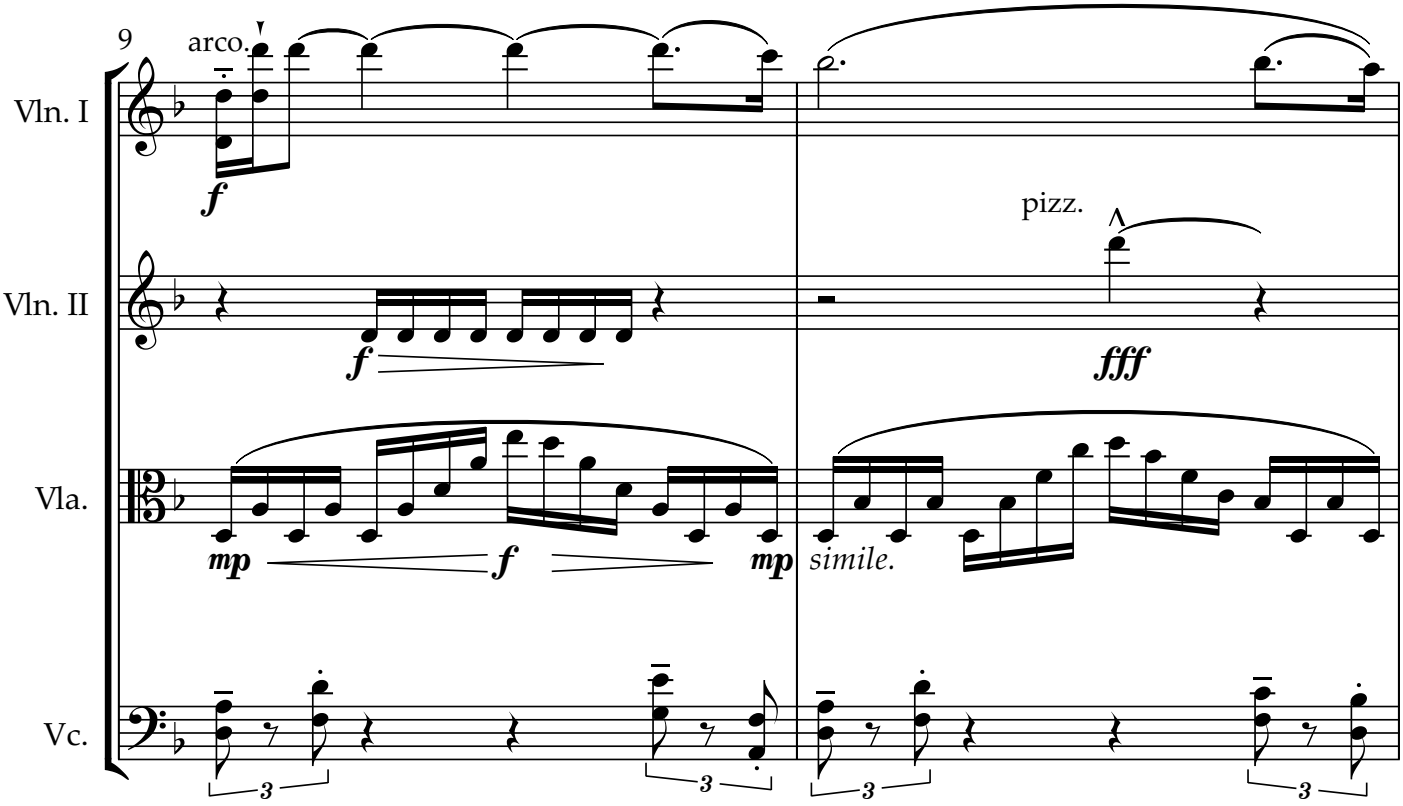
Movement IV.

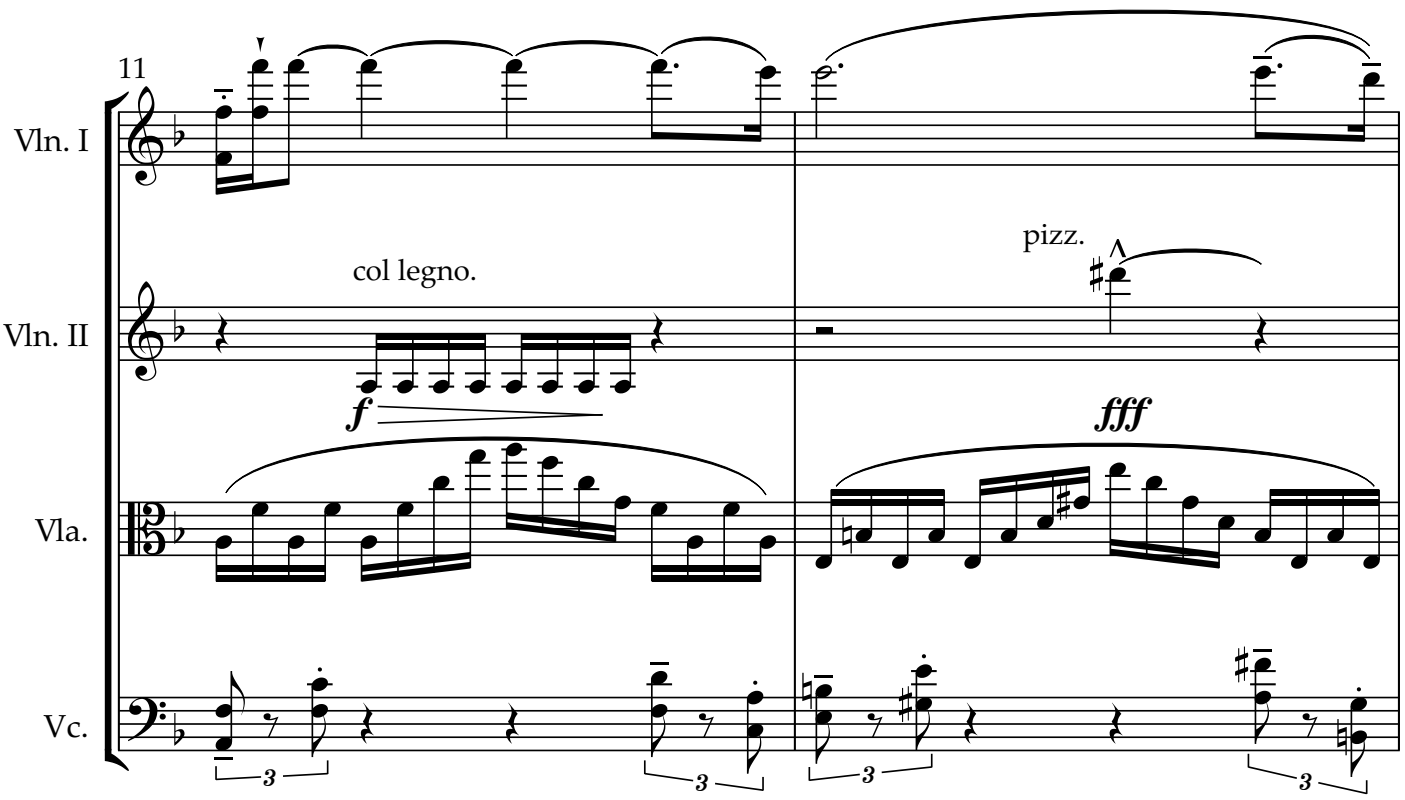
Lesser-spotted Woodpecker

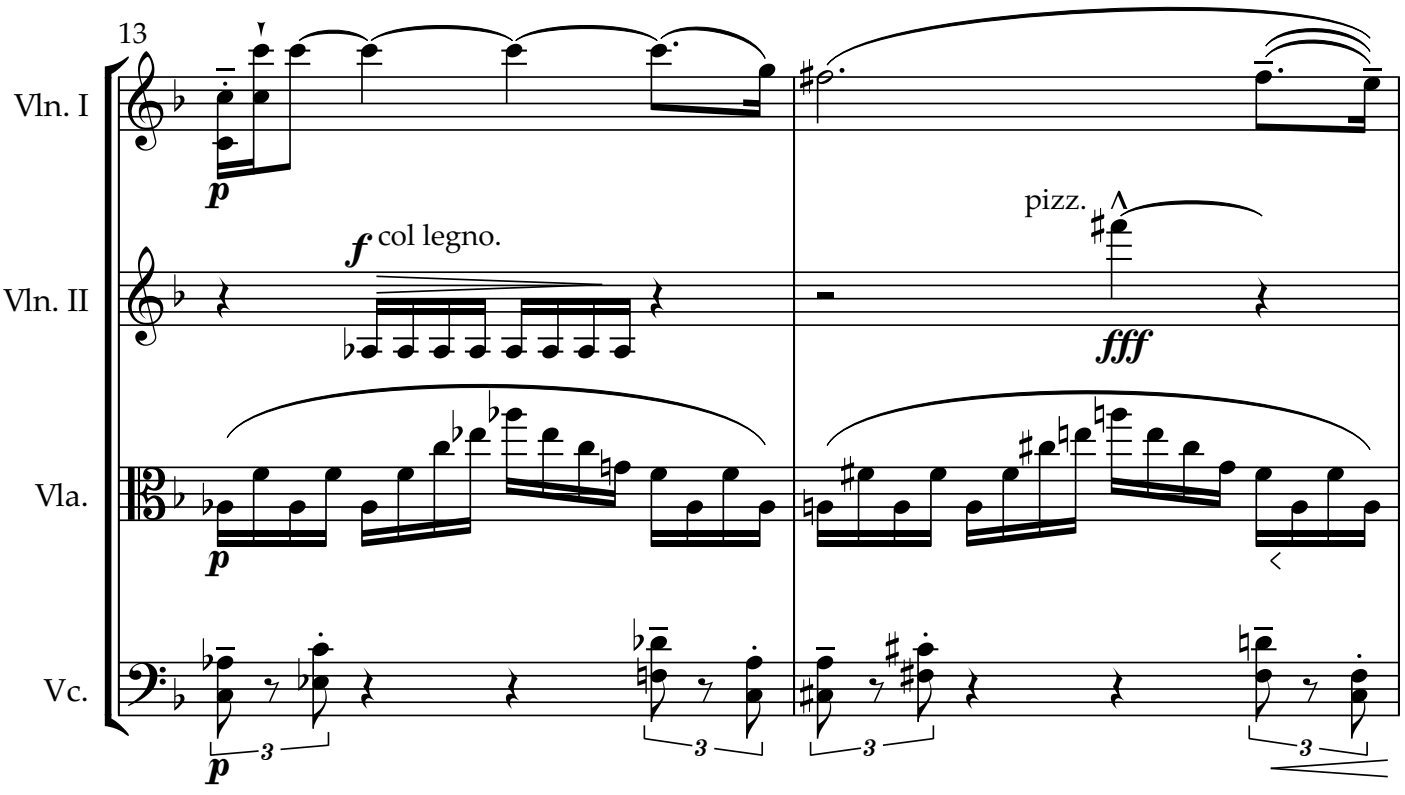


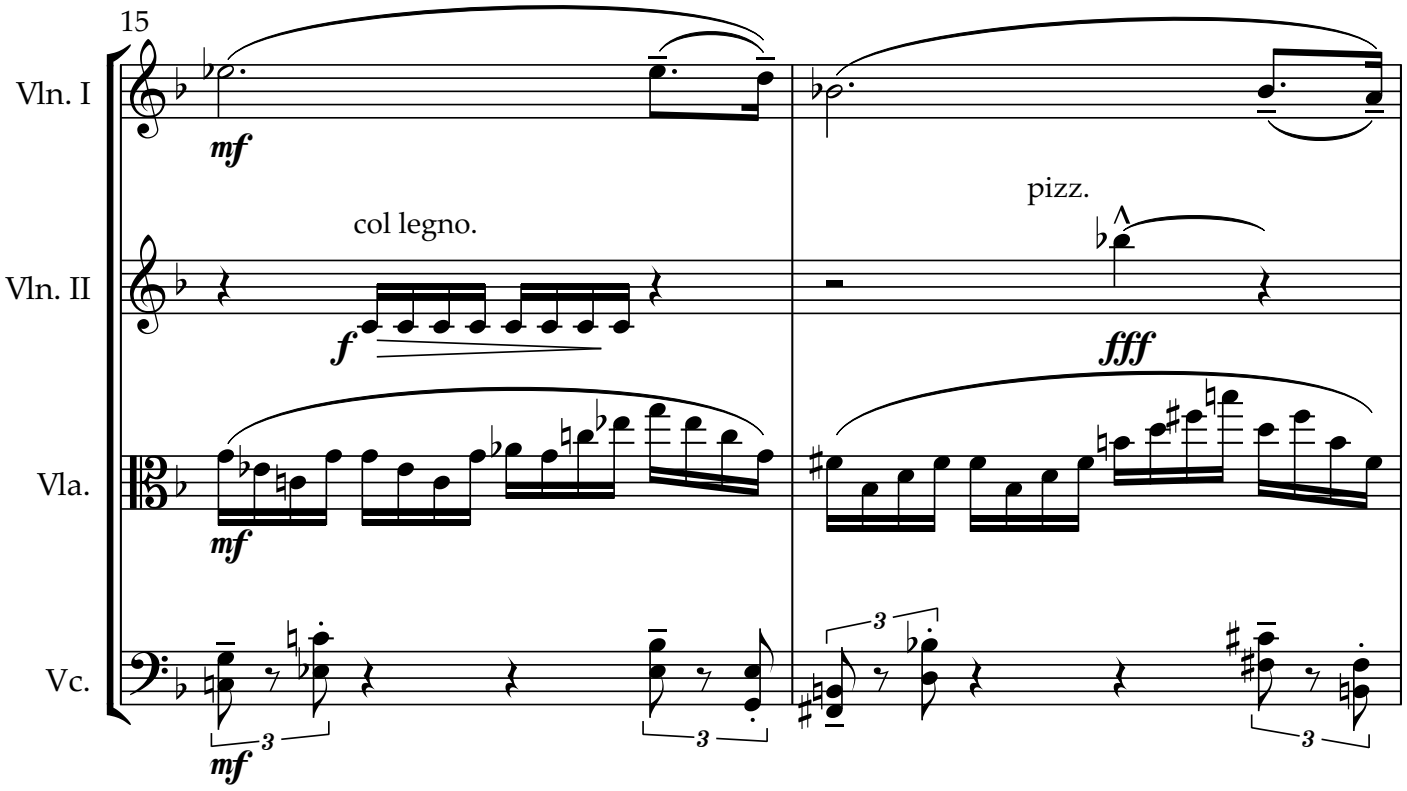



7
Vln. I
Vln. II
Vla.
Vc.
ord.


9
arco.
pizz.
Vln. I
Vln. II
Vla.
Vc.
simile.


11
Vln. I
Vln. II
Vla.
Vc.
col legno.
f
pizz.
fff
3


13
Vln. I
Vln. II
Vla.
Vc.
p
f col legno.
pizz.
fff
3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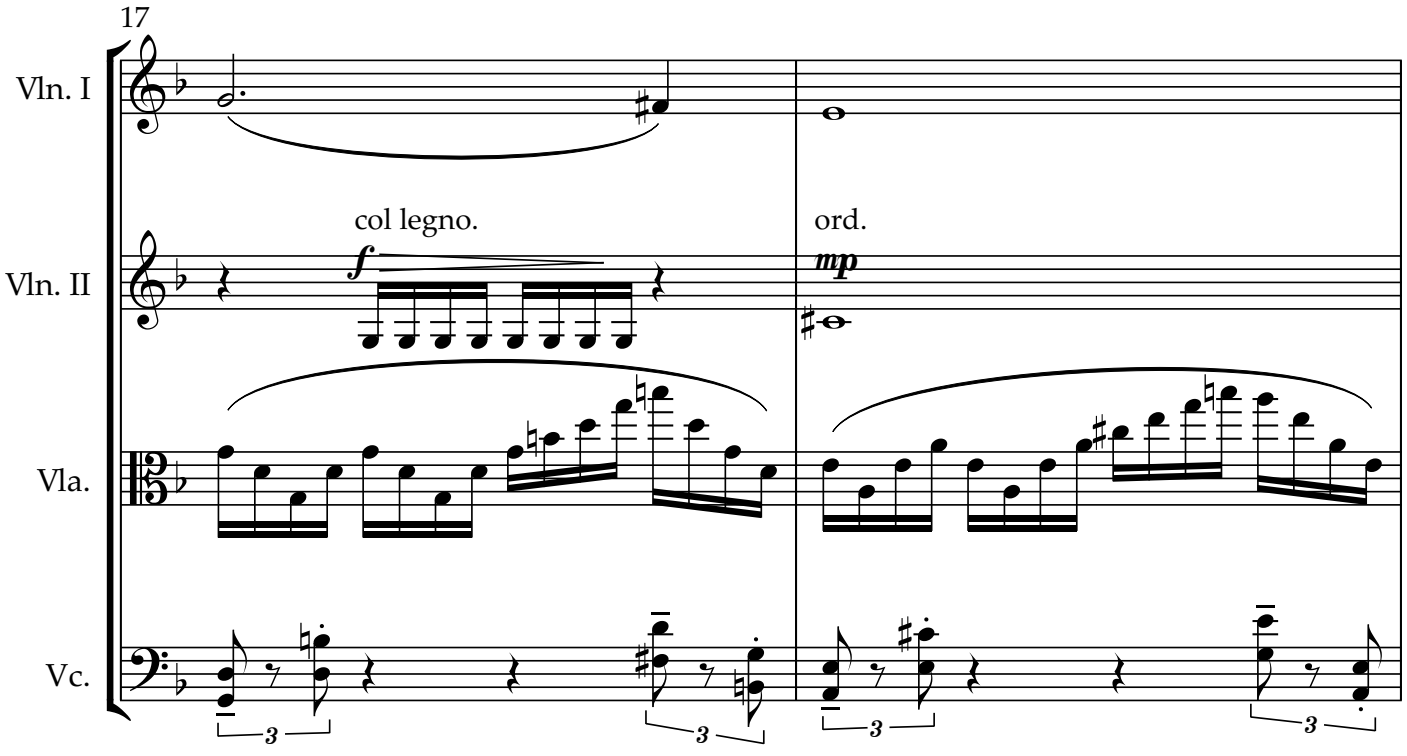
Vln. I
mf
col legno.
Vln. II
f
pizz.
fff
Vla.
mf
Vc.
3
mf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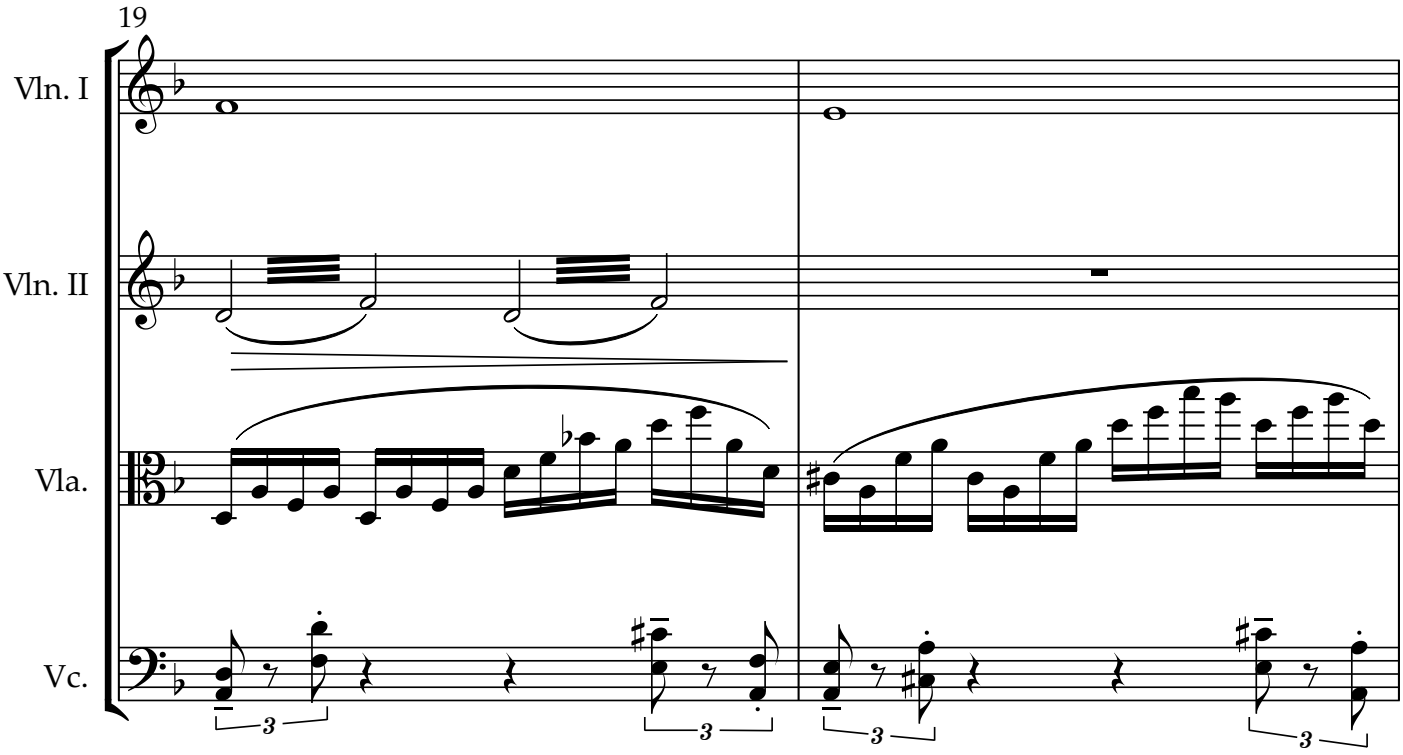
Vln. I
col legno.
Vln. II
f
ord.
mp
Vla.
Vc.
3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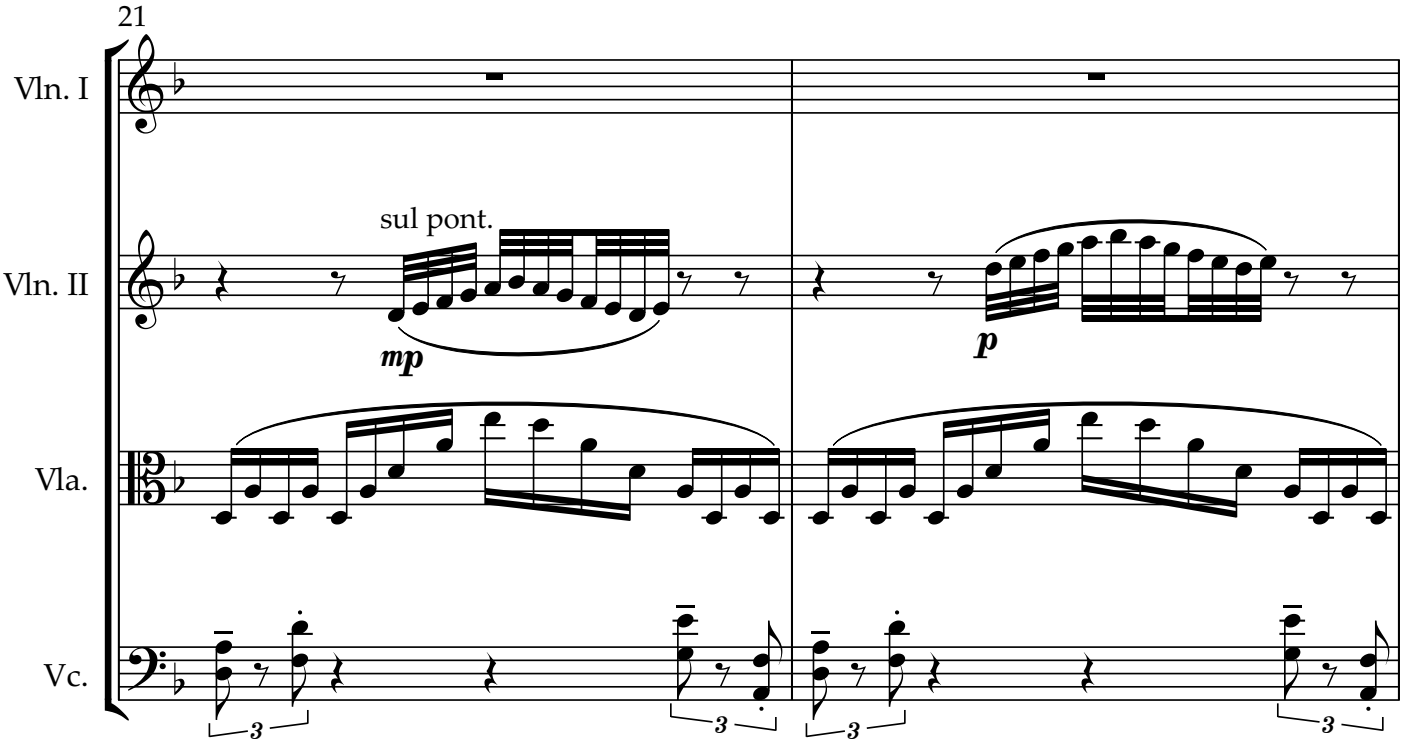
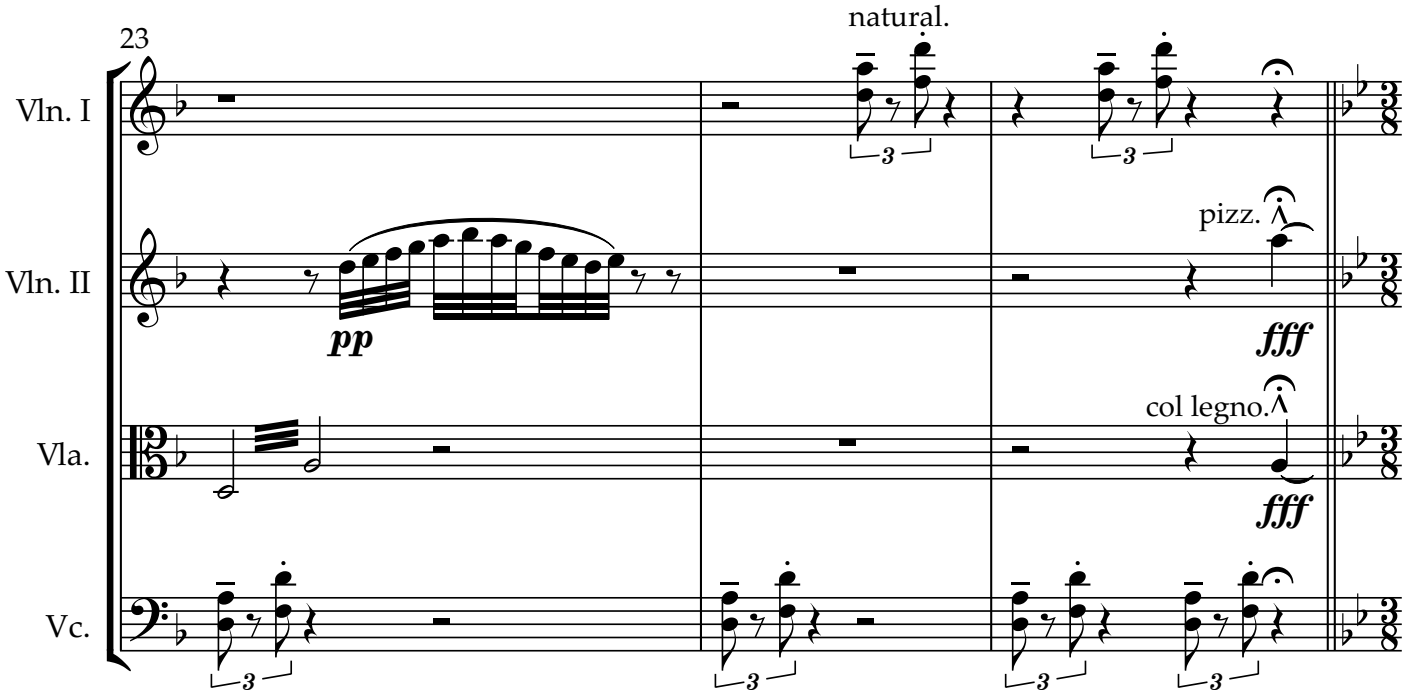
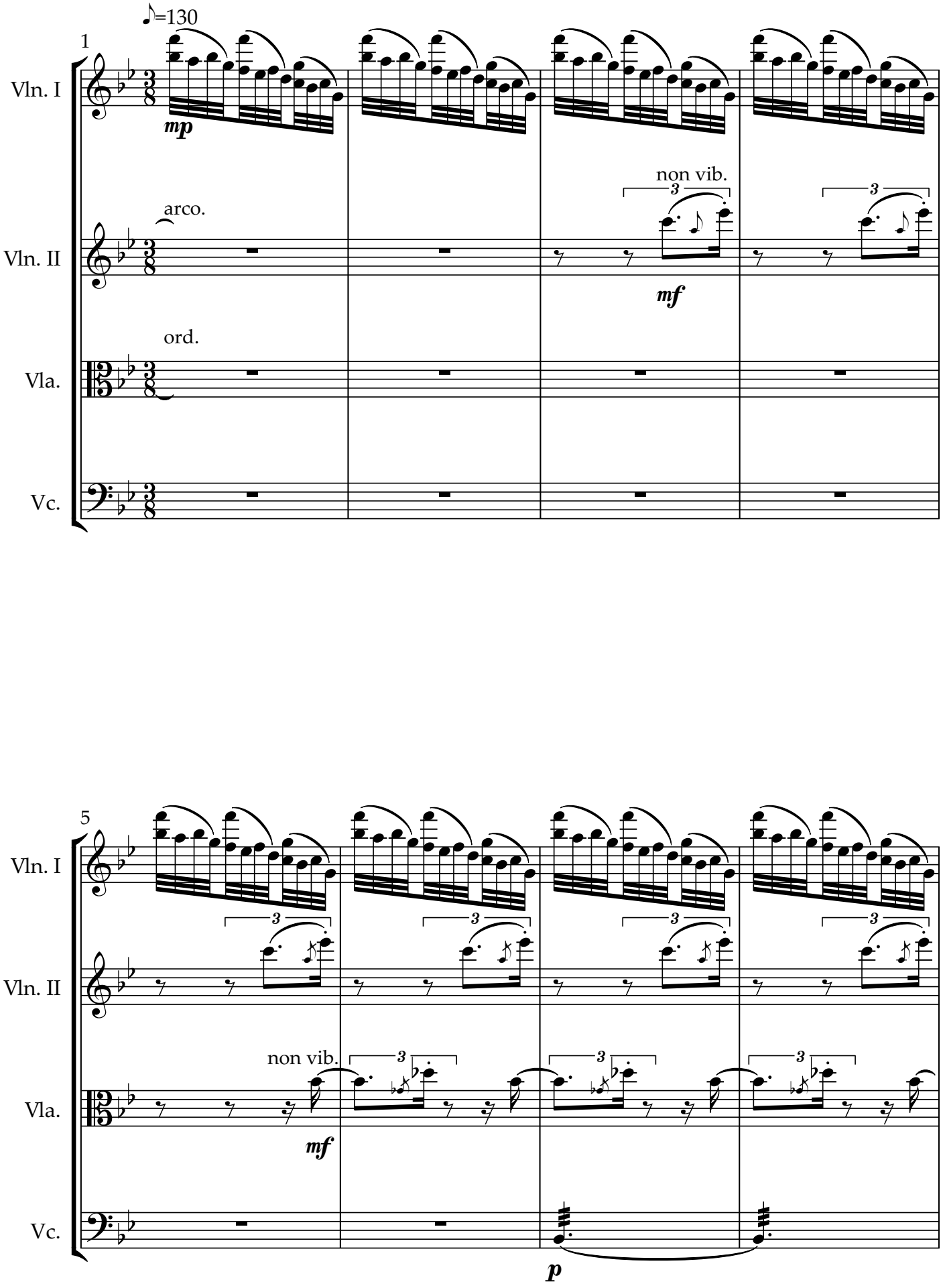
Vln. II
Vla.
Vc.
3
3
3
3

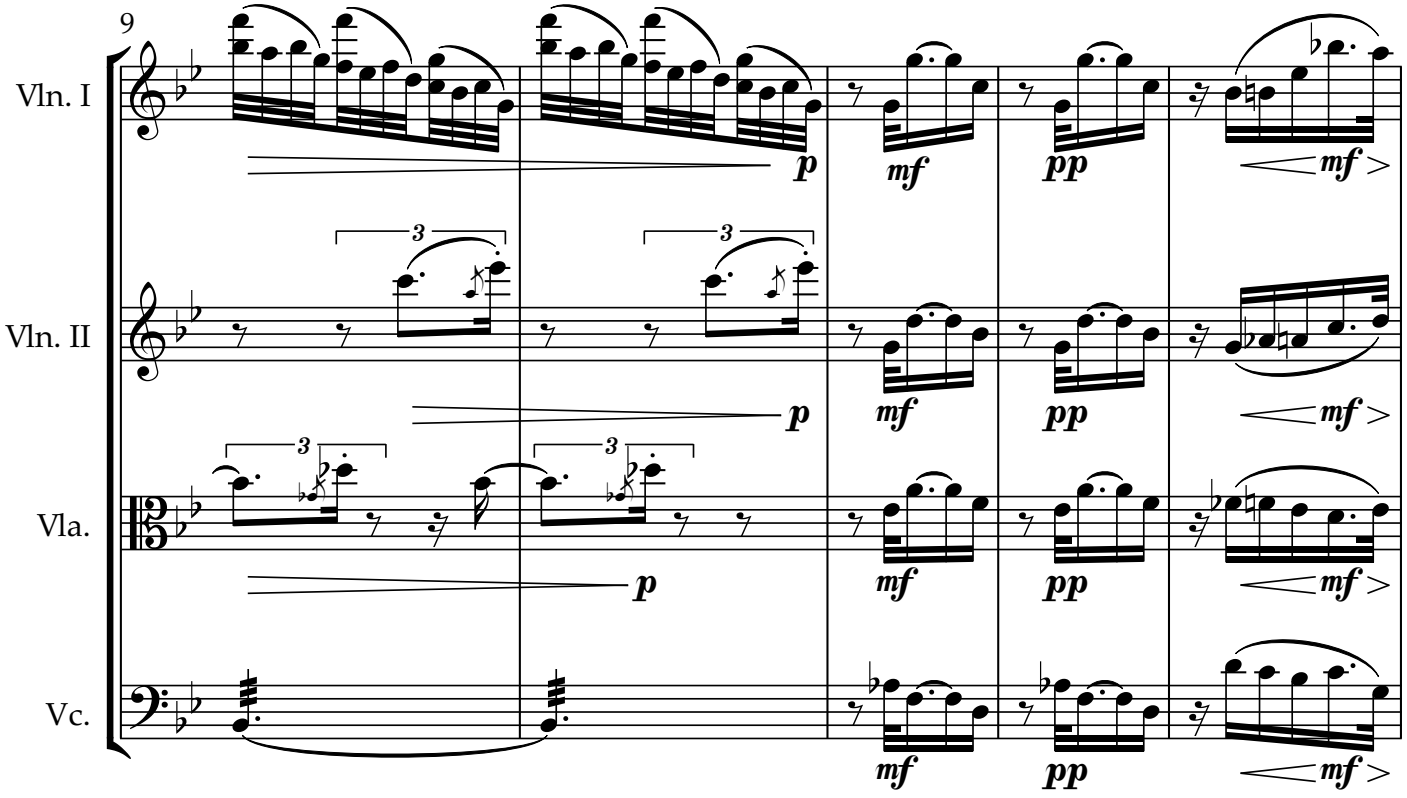

21
Vln. I
Vln. II
Vla.
Vc.
sul pont.
mp
p
3
3
3
3

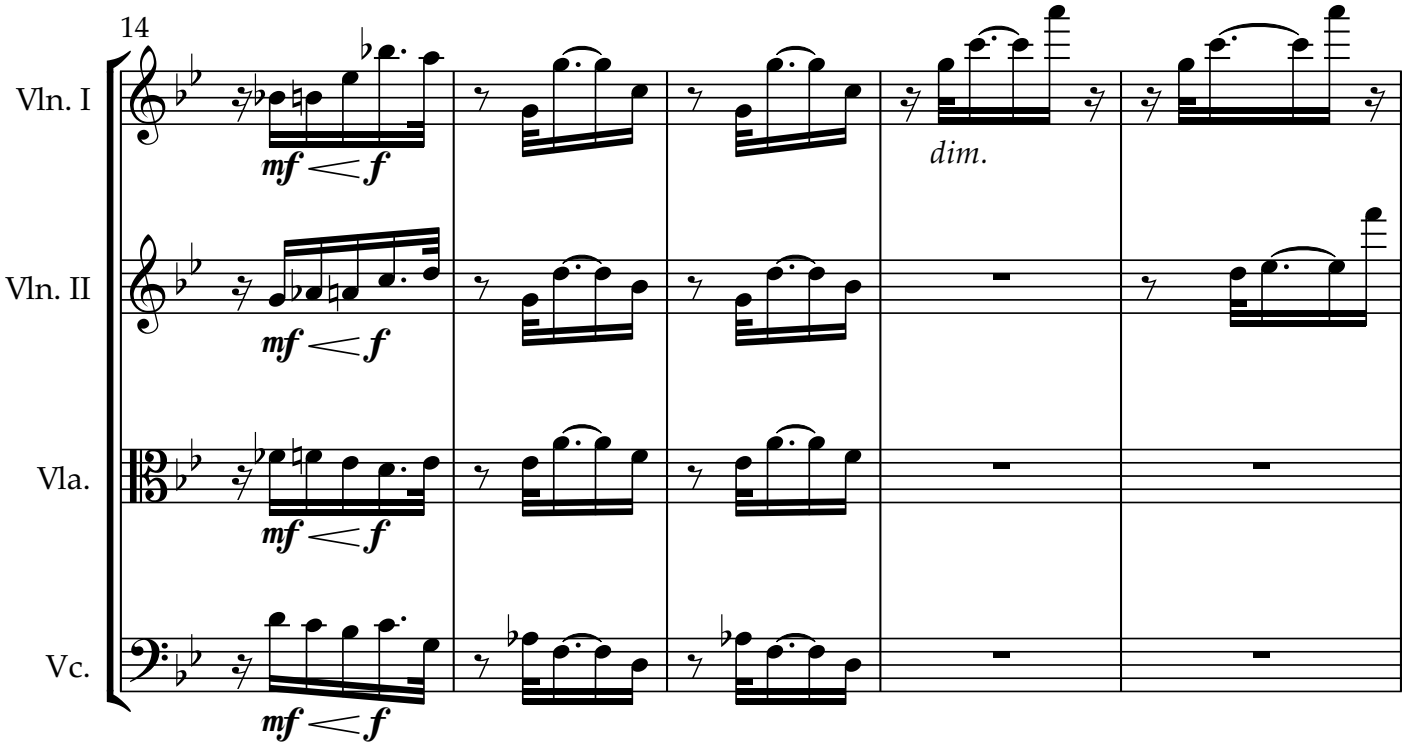

23
natural.
Vln. I
Vln. II
pizz.
pp
fff
Vla.
col legno.
fff
Vc.
3
3
3
3
3

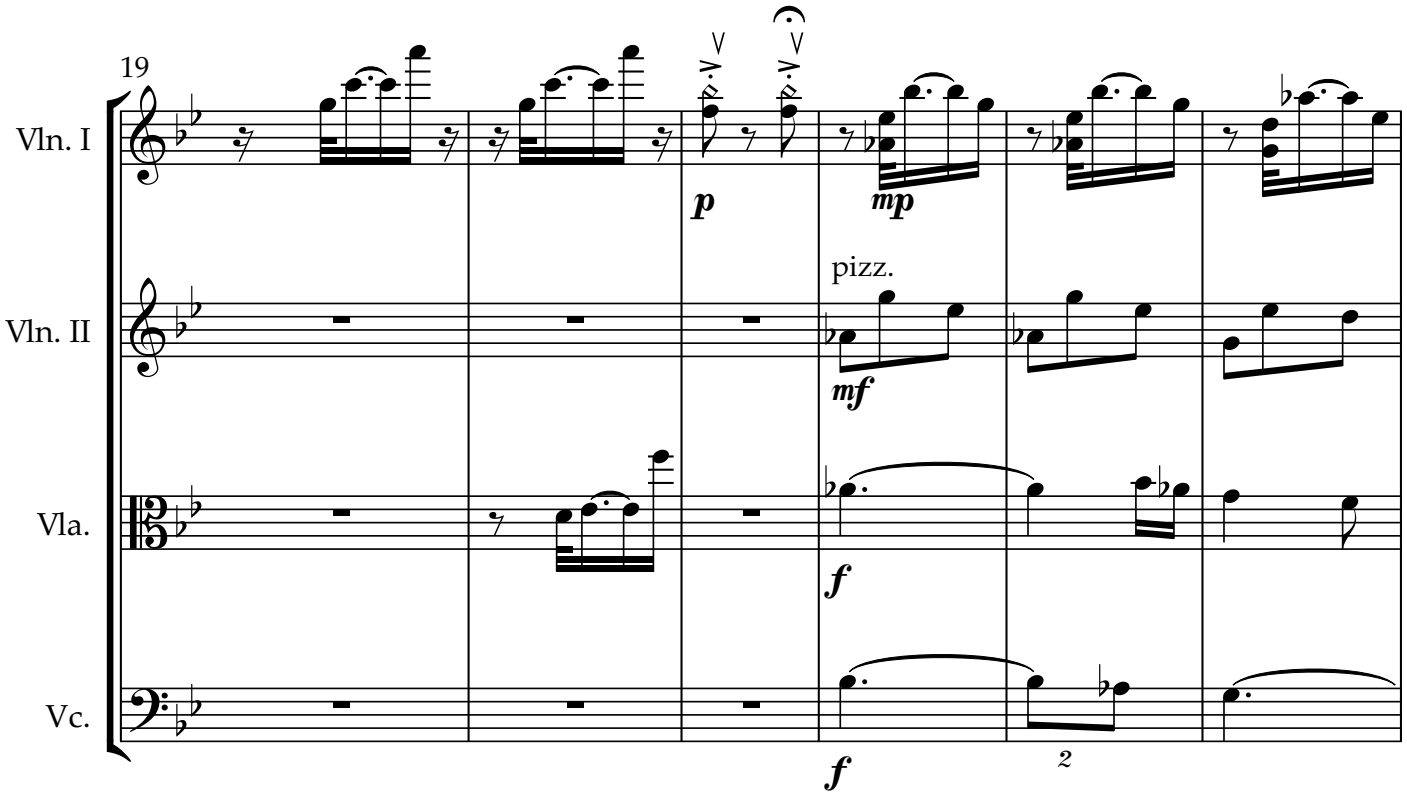
Movement V.

The Lapwing




9
Vln. I
Vln. II
Vla.
Vc.
p
mf
pp
mf
3


14
Vln. I
Vln. II
Vla.
Vc.
mf
f
dim.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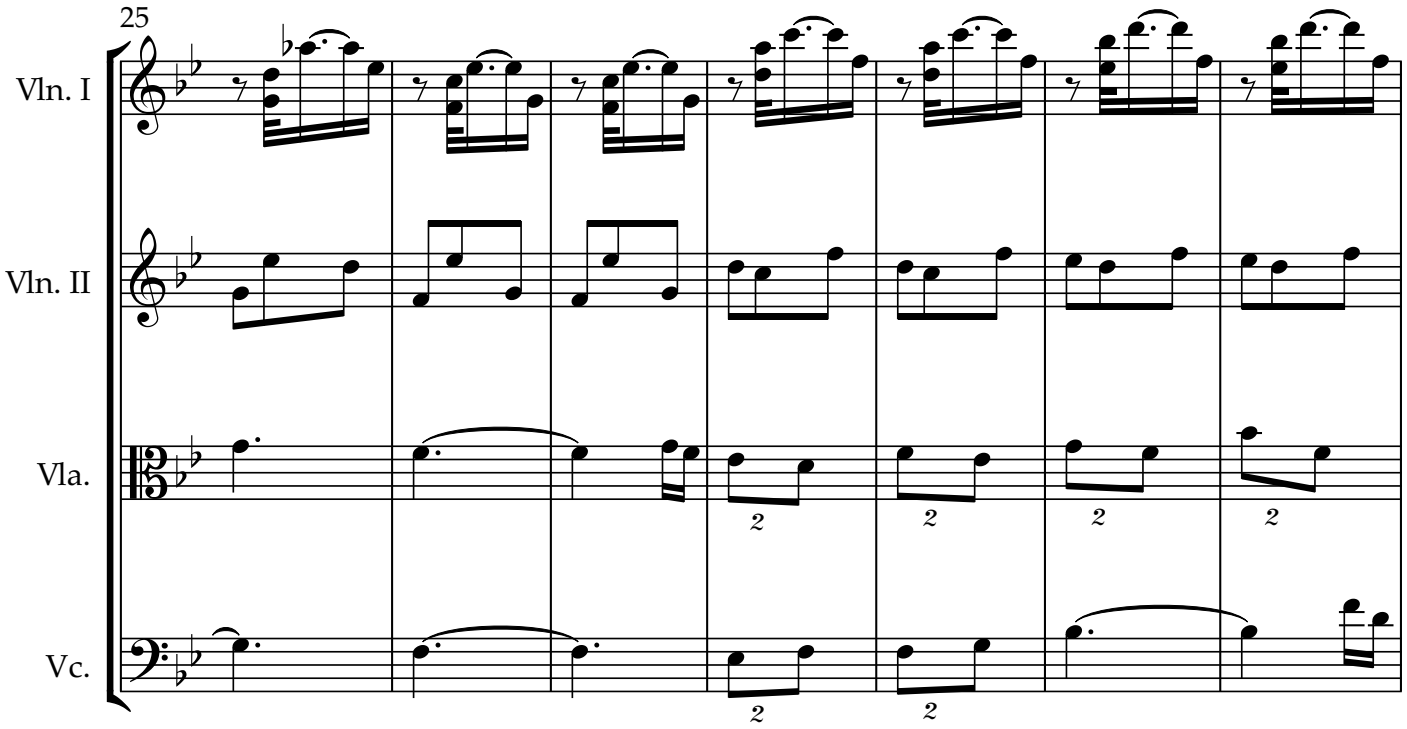
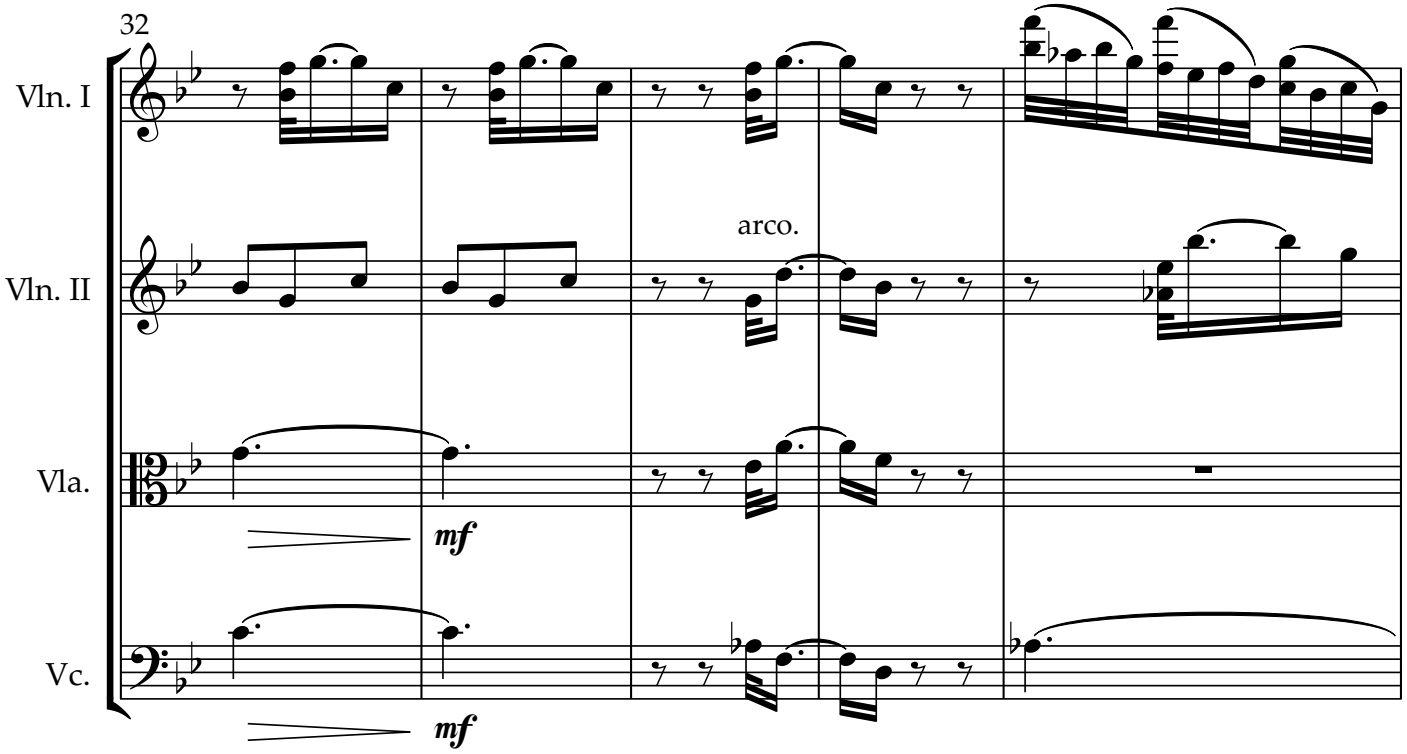
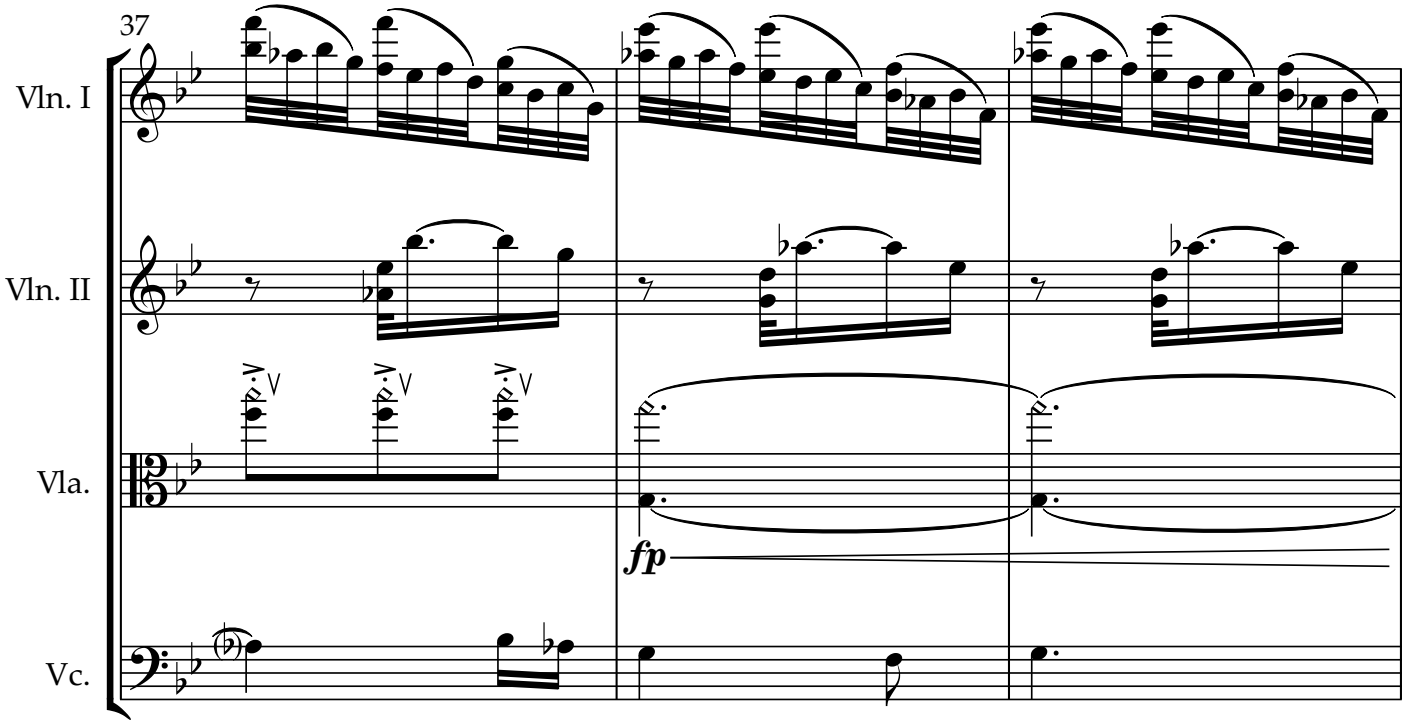
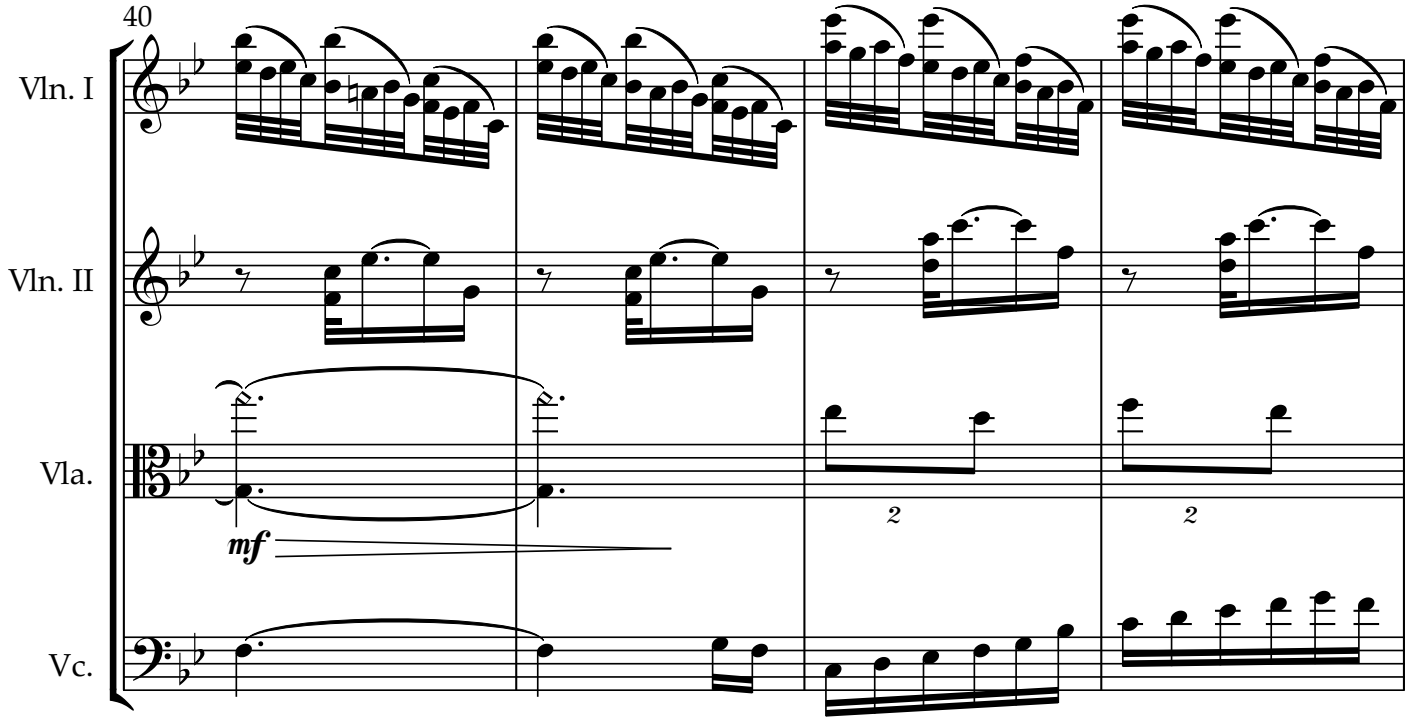
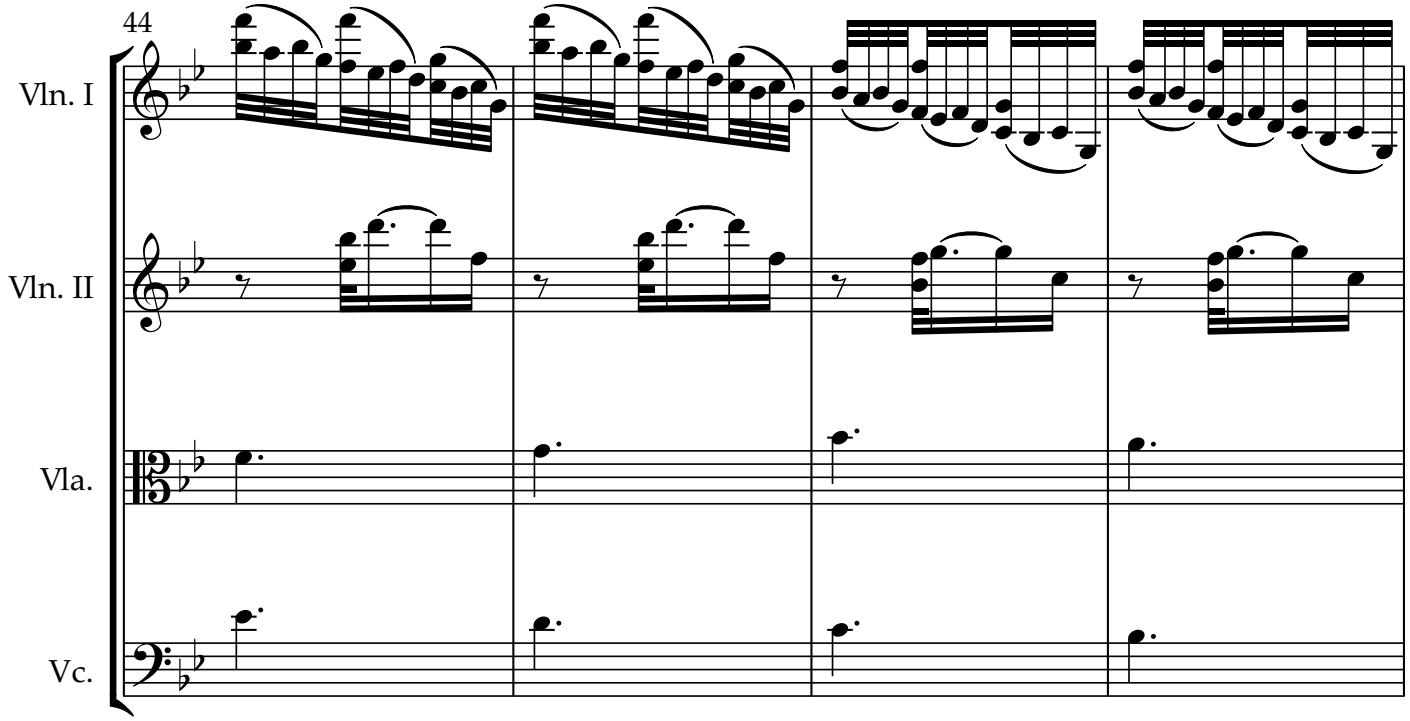
Vln. I
Vln. II
Vla.
Vc.
p
mp
pizz.
mf
f
f
2

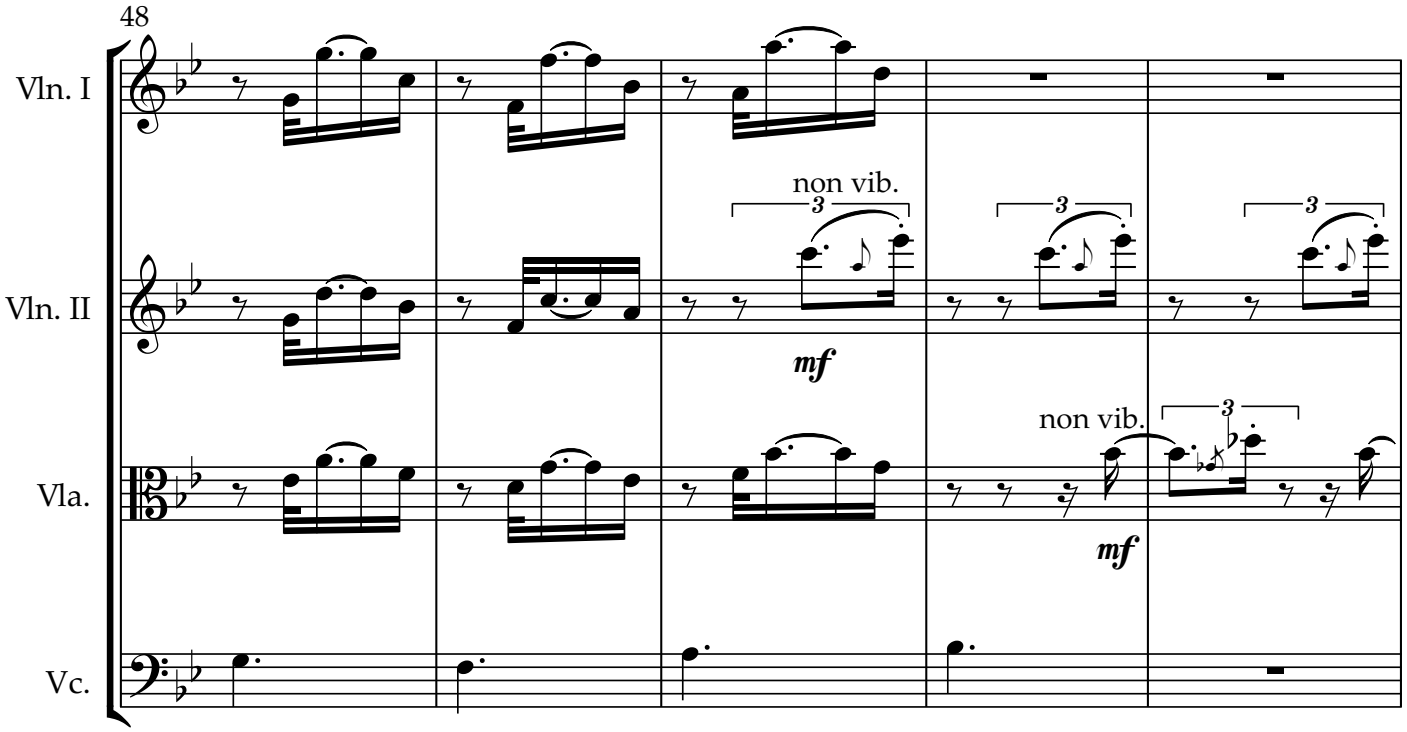

25
Vln. I
Vln. II
Vla.
Vc.
2
2
2
2
2
2

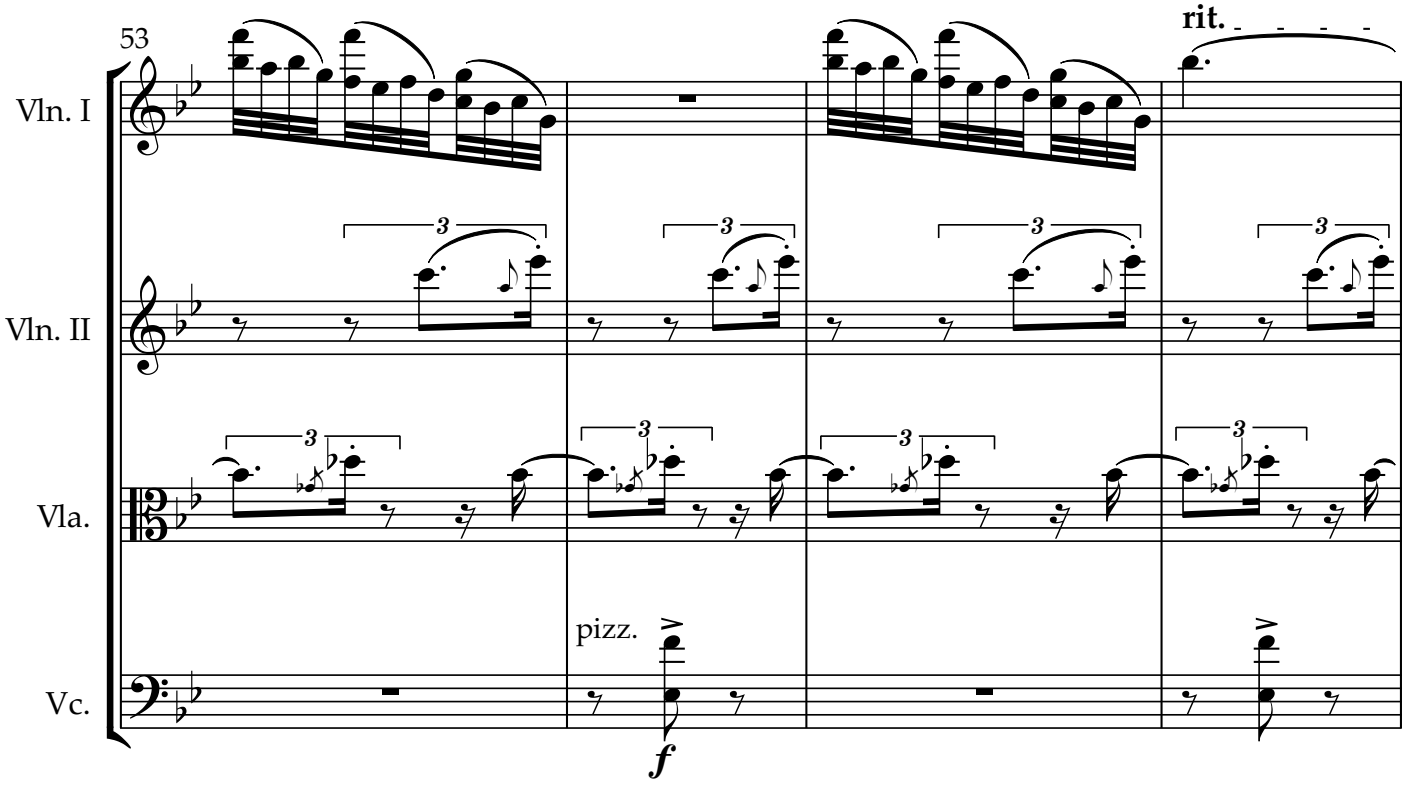

32
Vln. I
Vln. II
Vla.
Vc.
arco.
mf
mf

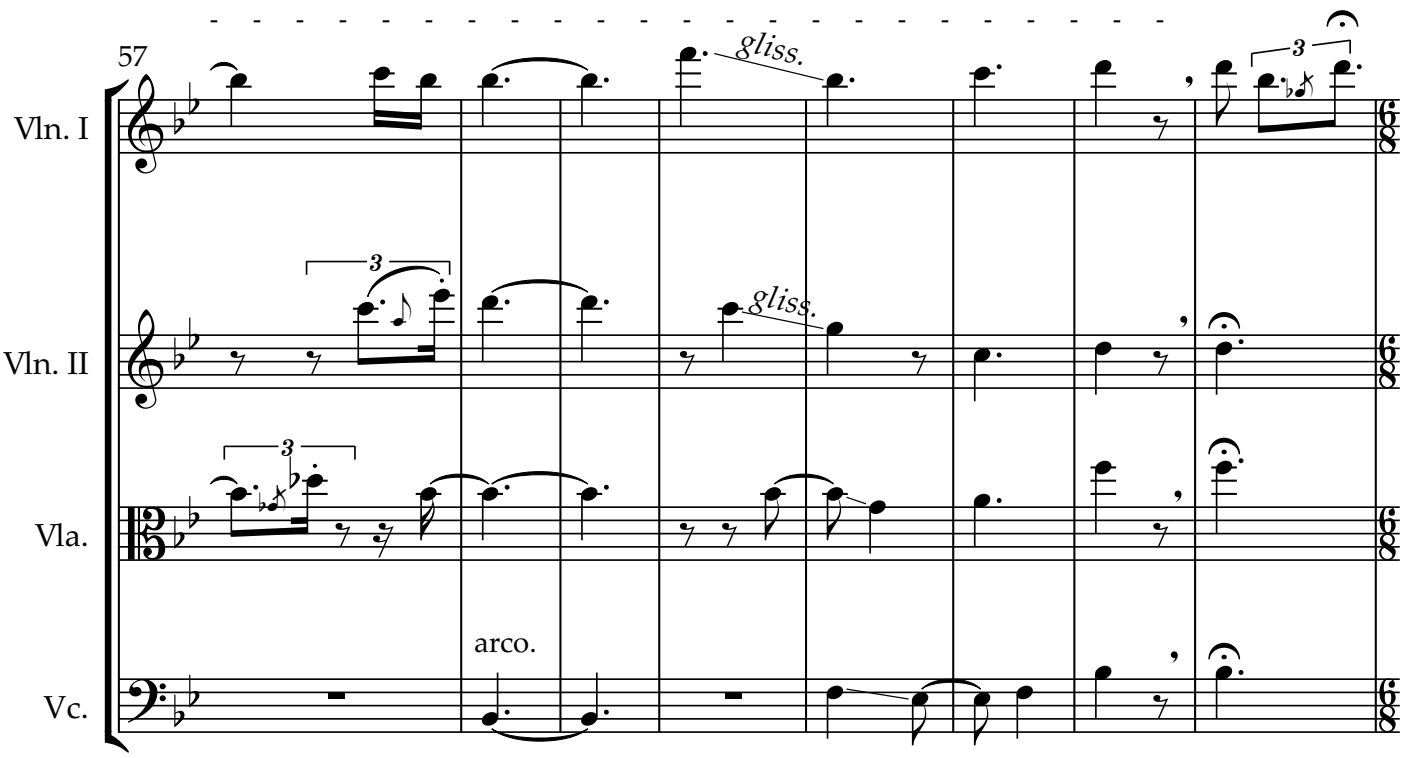

37
Vln. I
Vln. II
Vla.
Vc.
fp


40
Vln. I
Vln. II
Vla.
Vc.
mf
2
2


44
Vln. I
Vln. II
Vla.
Vc.

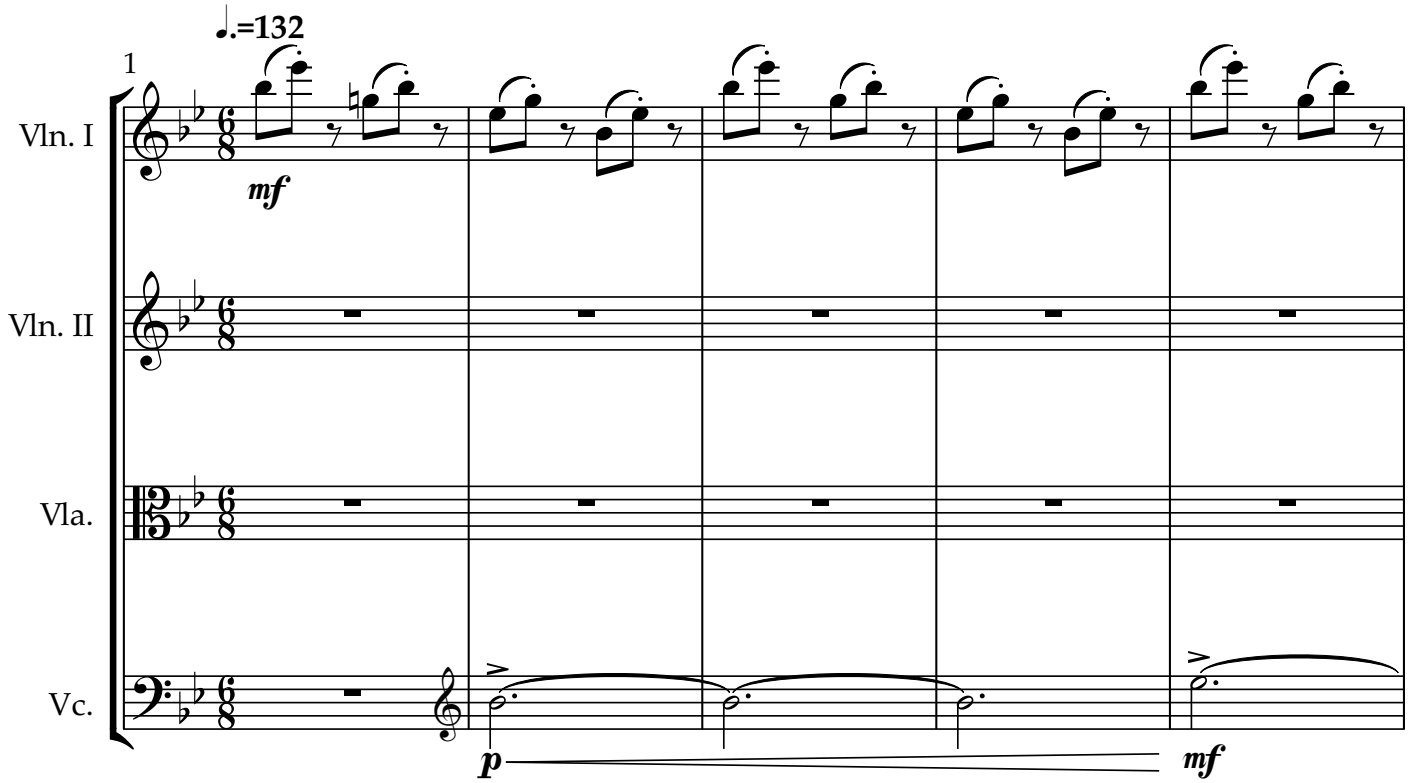

48
Vln. I
Vln. II
Vla.
Vc.
non vib.
mf
non vib.
mf

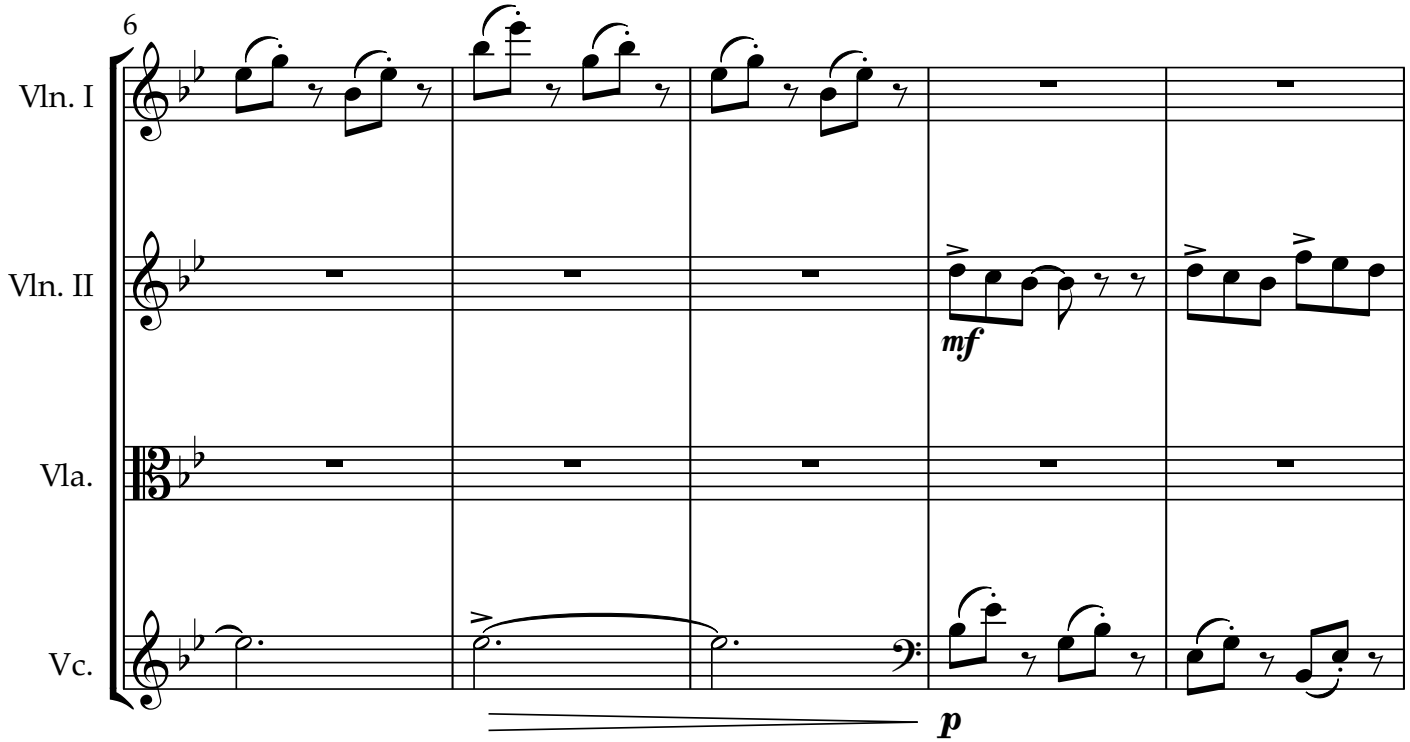

53
rit.
Vln. I
Vln. II
Vla.
Vc.
pizz.
f

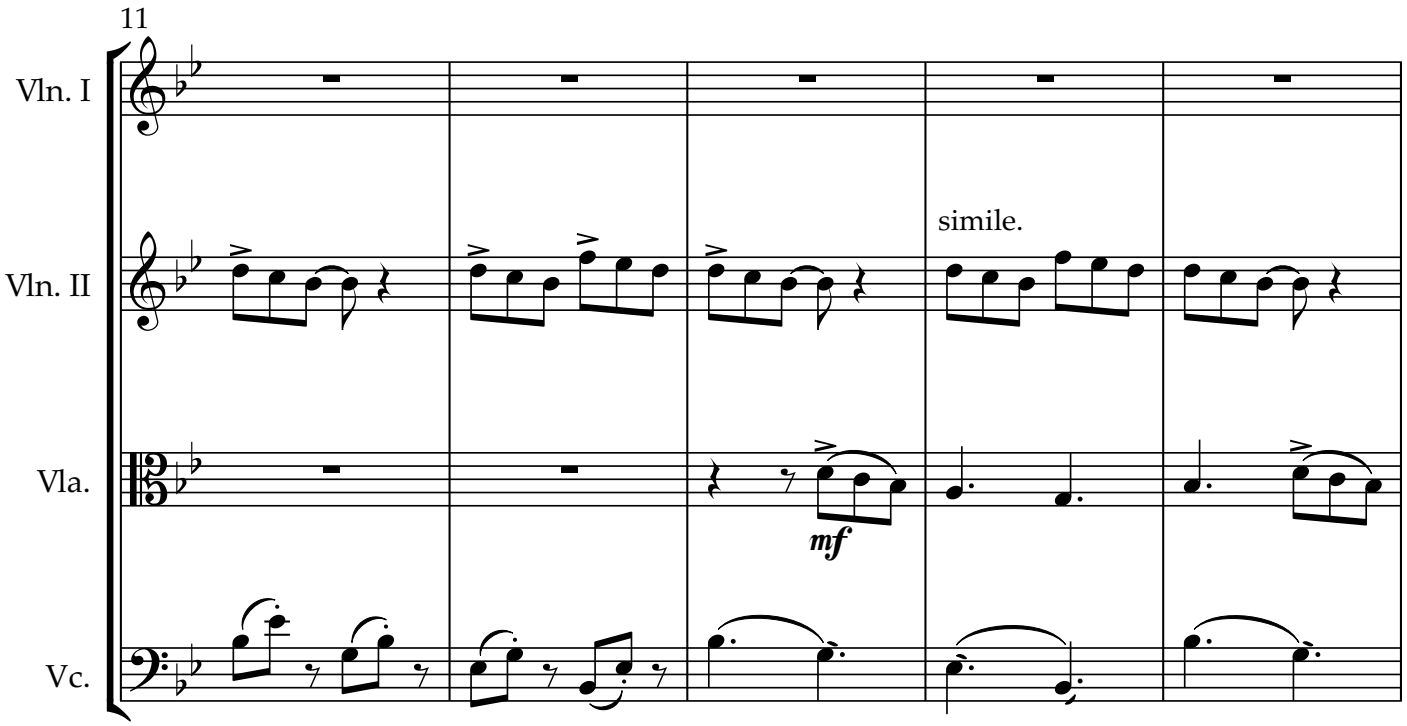

57
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.
arco.

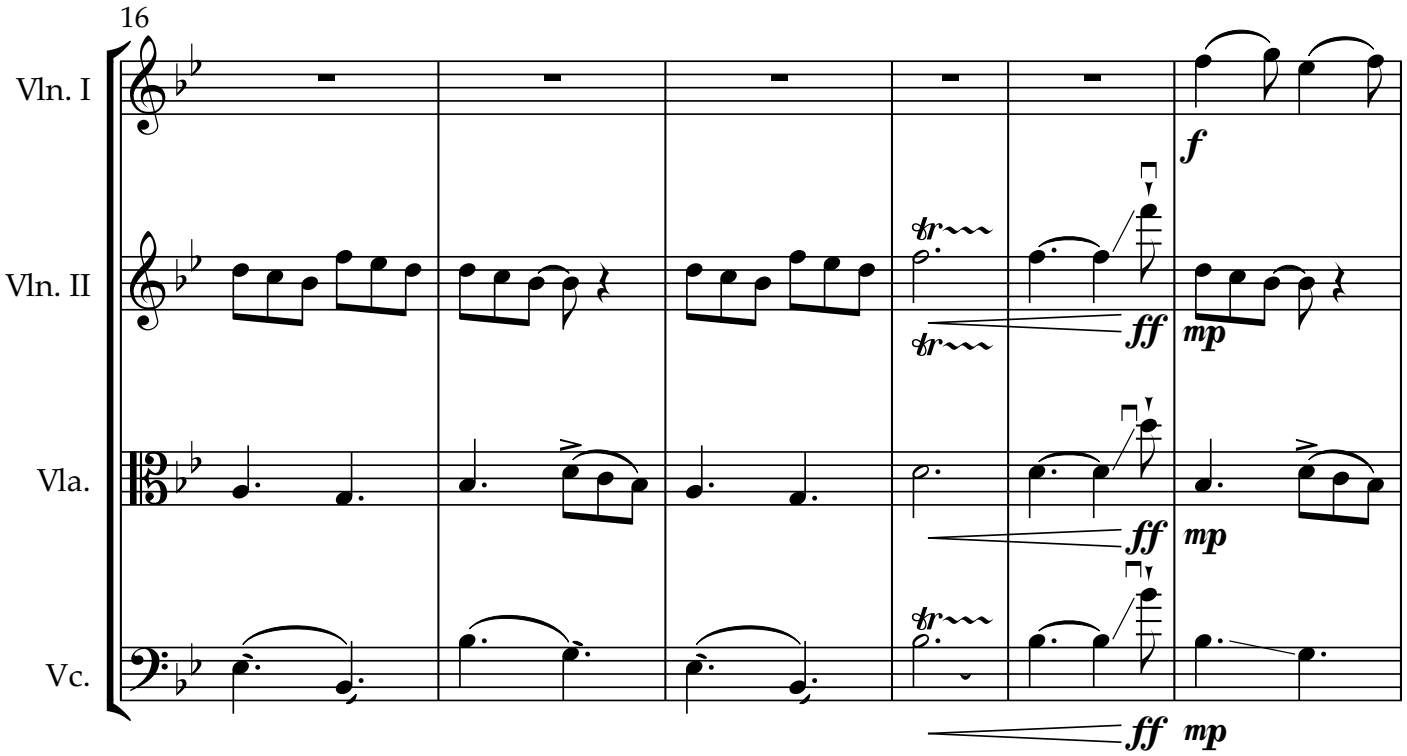
Movement VI.

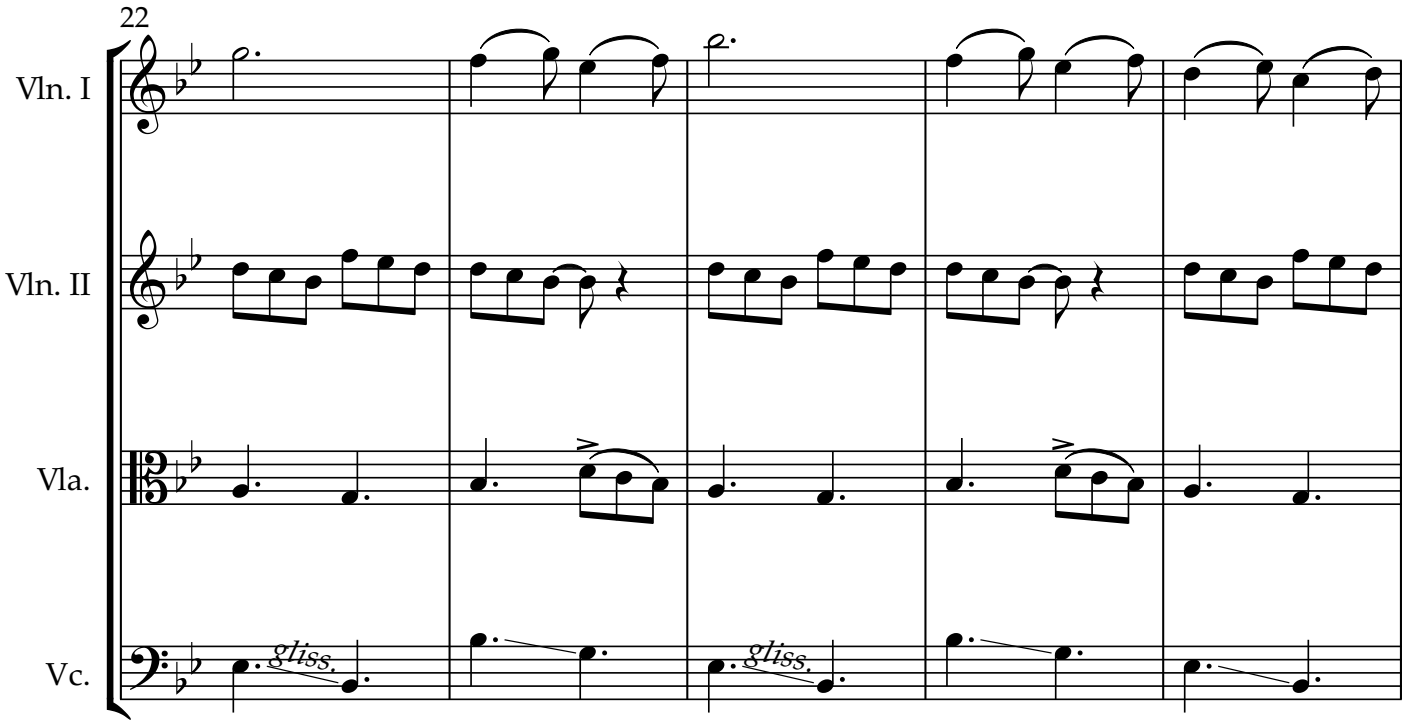
Arctic Skua

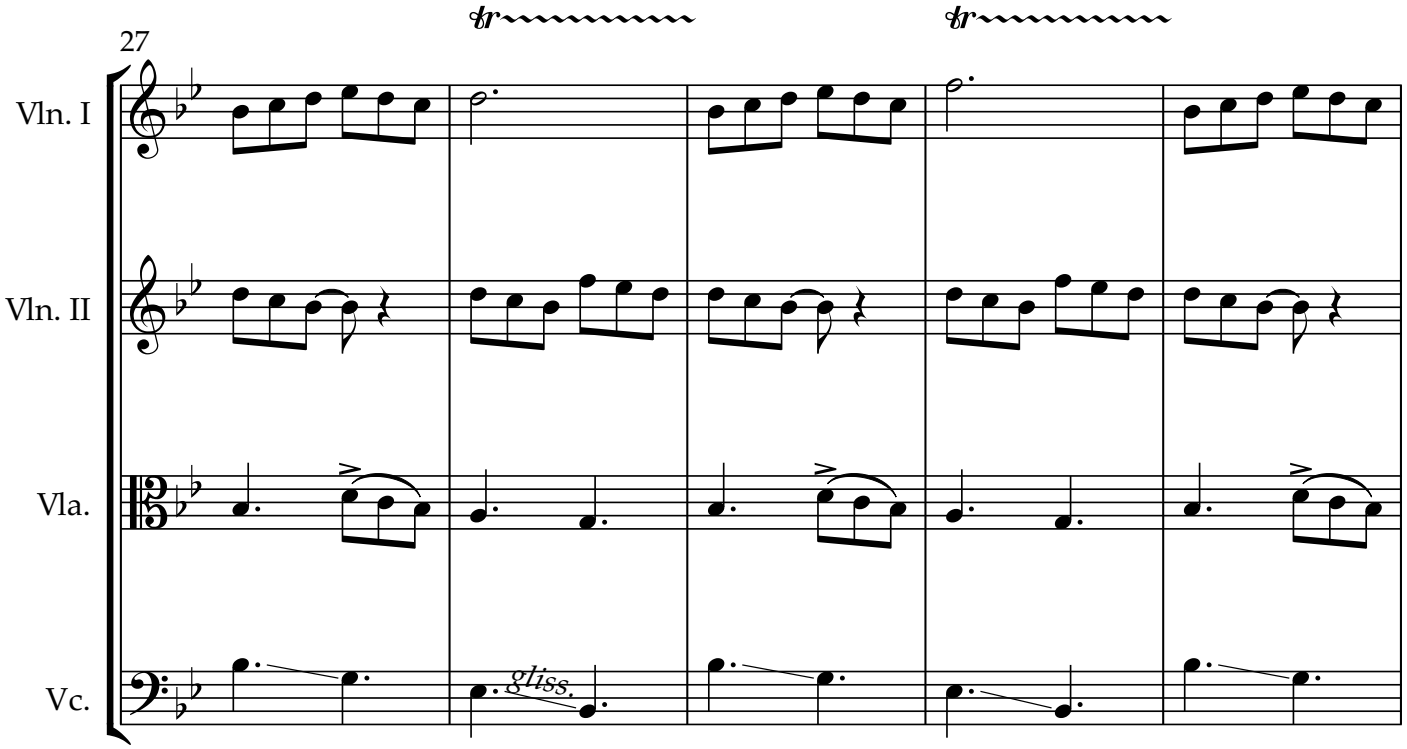


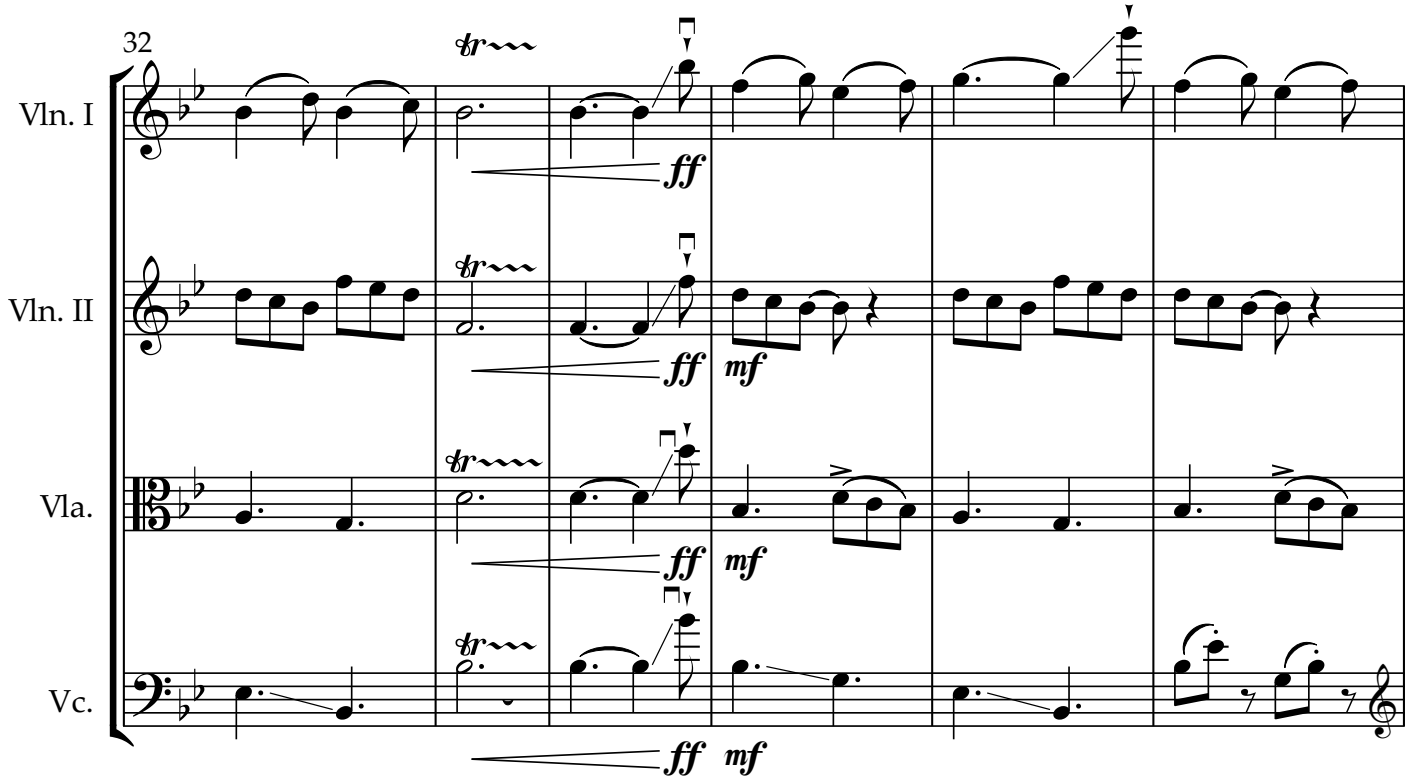


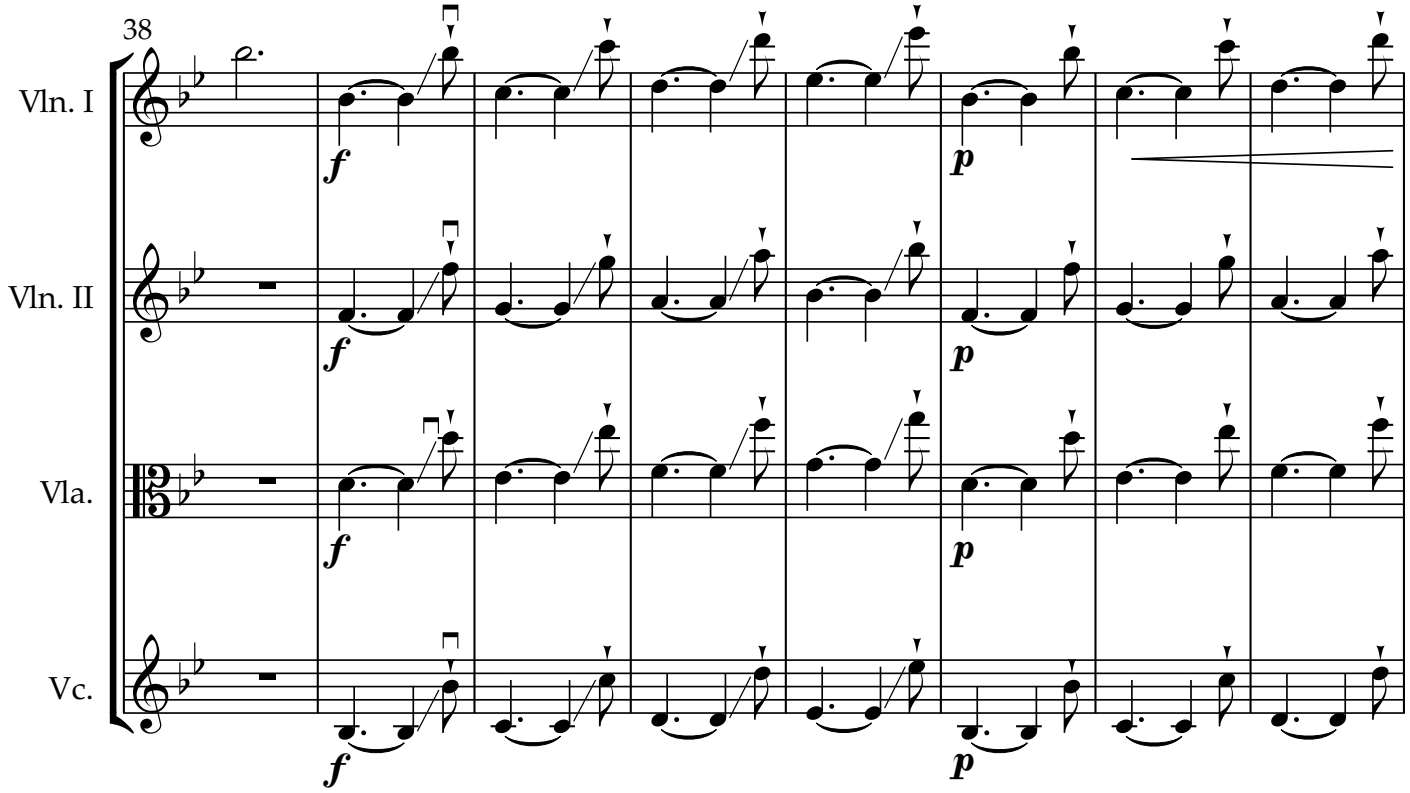

11
Vln. I
Vln. II
Vla.
Vc.
simile.
mf

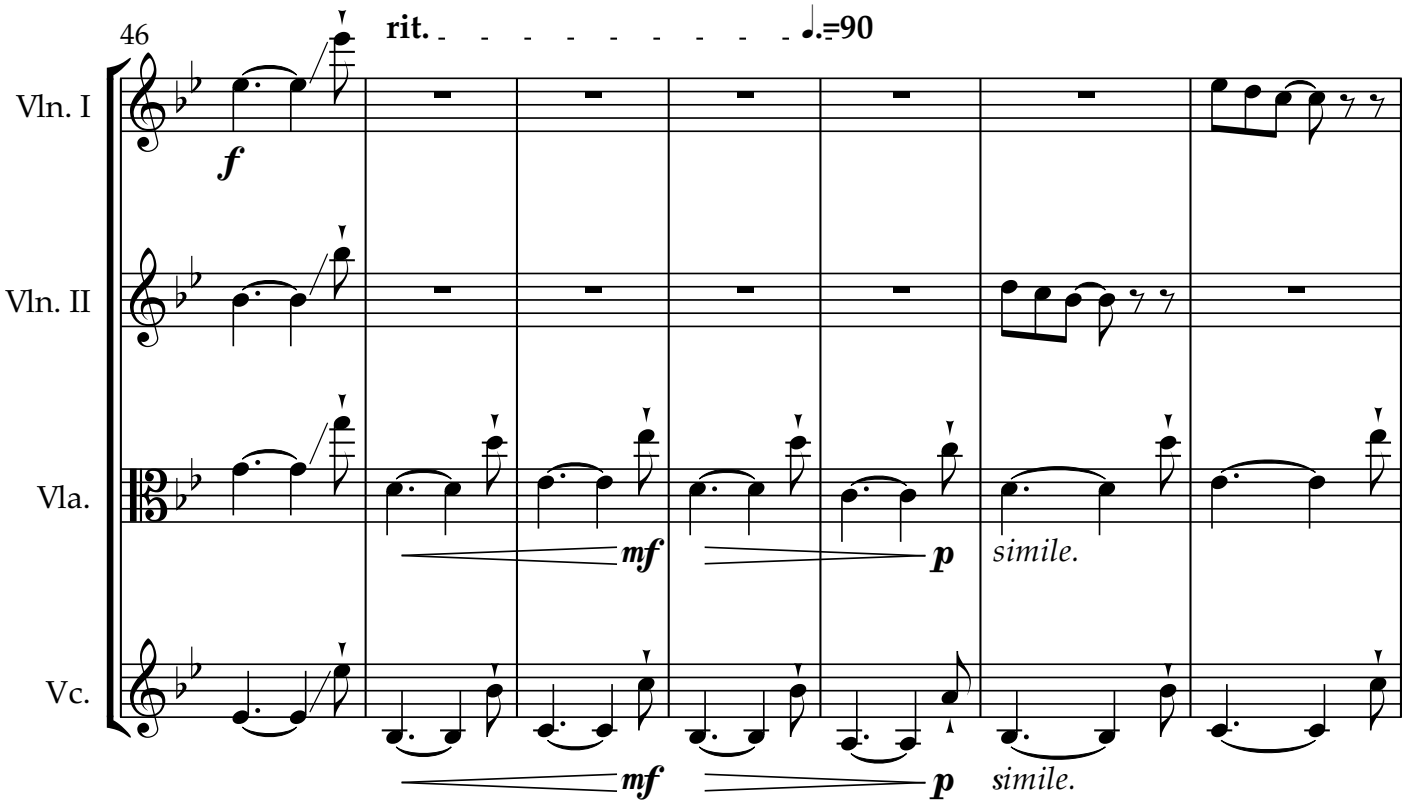

16
Vln. I
Vln. II
Vla.
Vc.
f
ff
mp
ff
mp
ff
mp

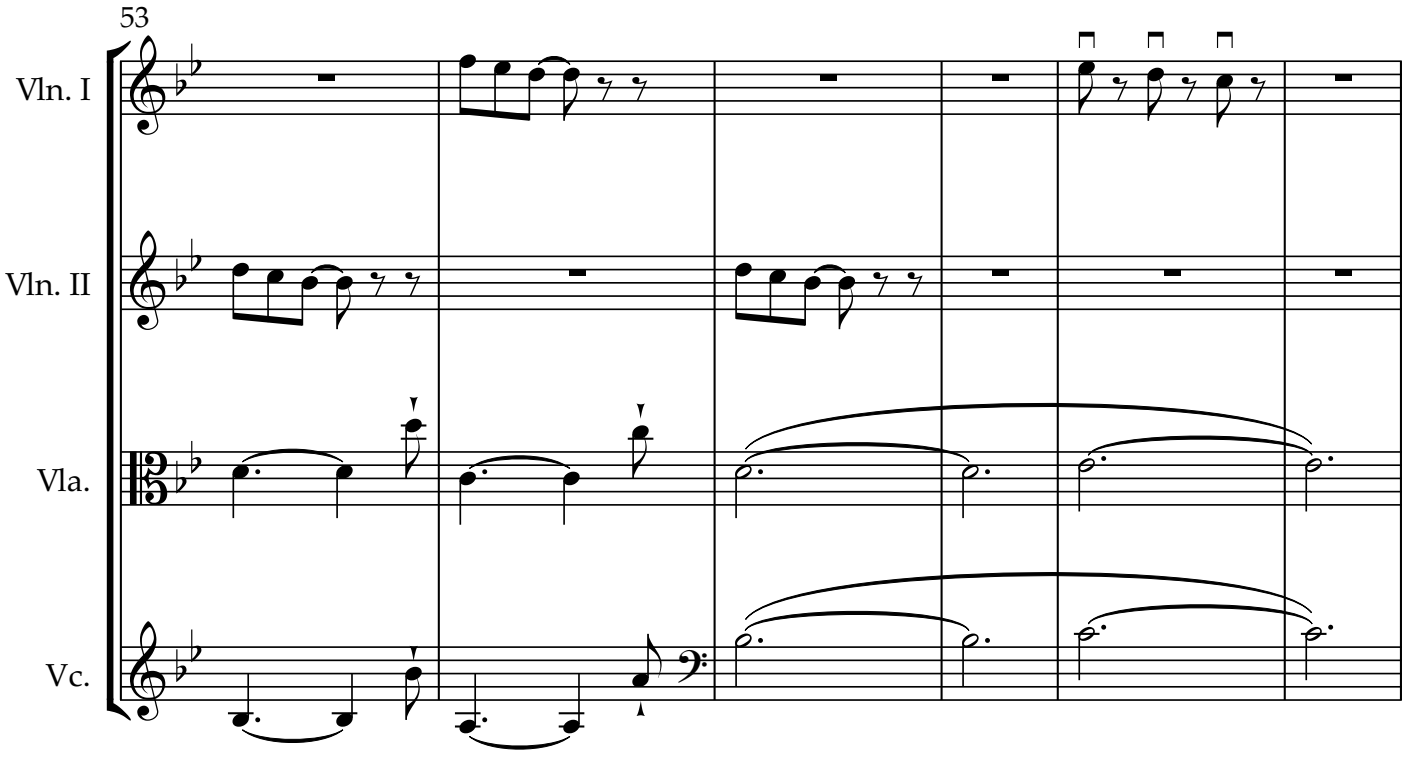

22
Vln. I
Vln. II
Vla.
Vc.
gliss.
gliss.

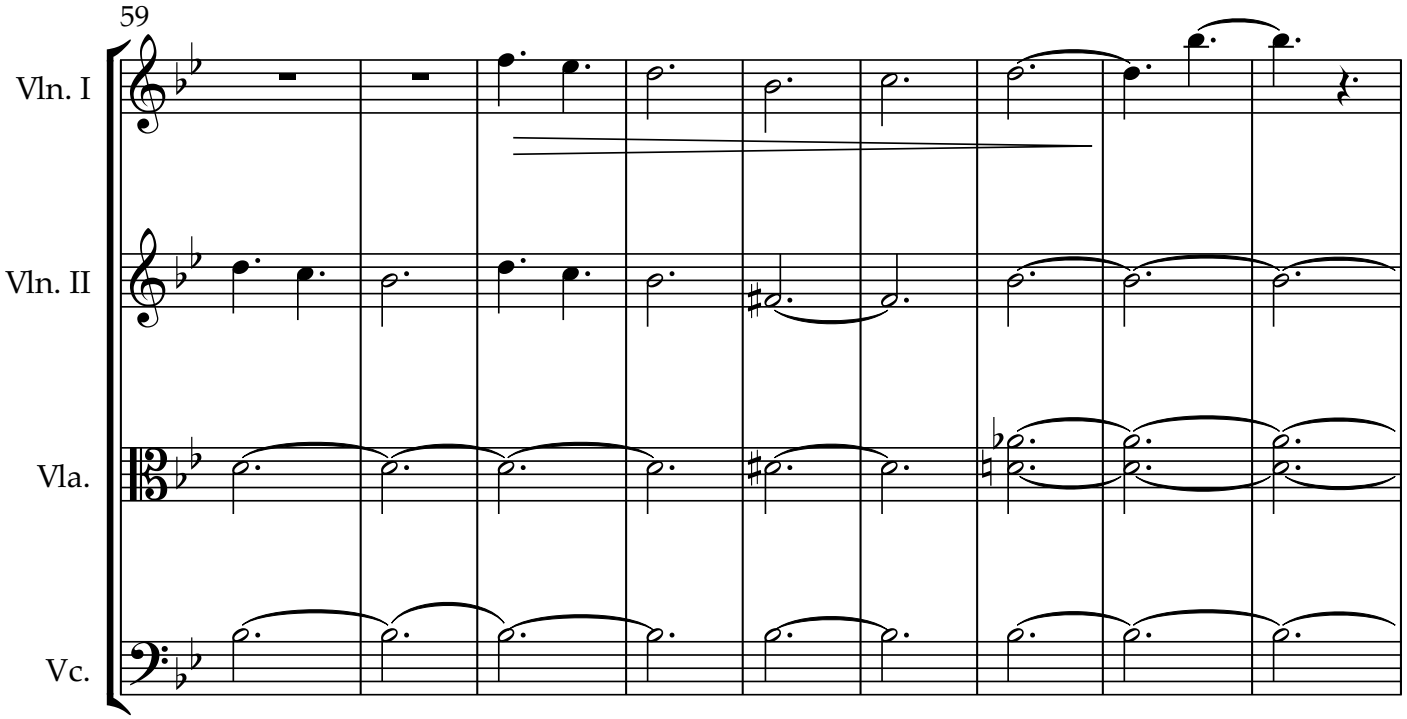

27
tr
tr
Vln. I
Vln. II
Vla.
Vc.
gliss.

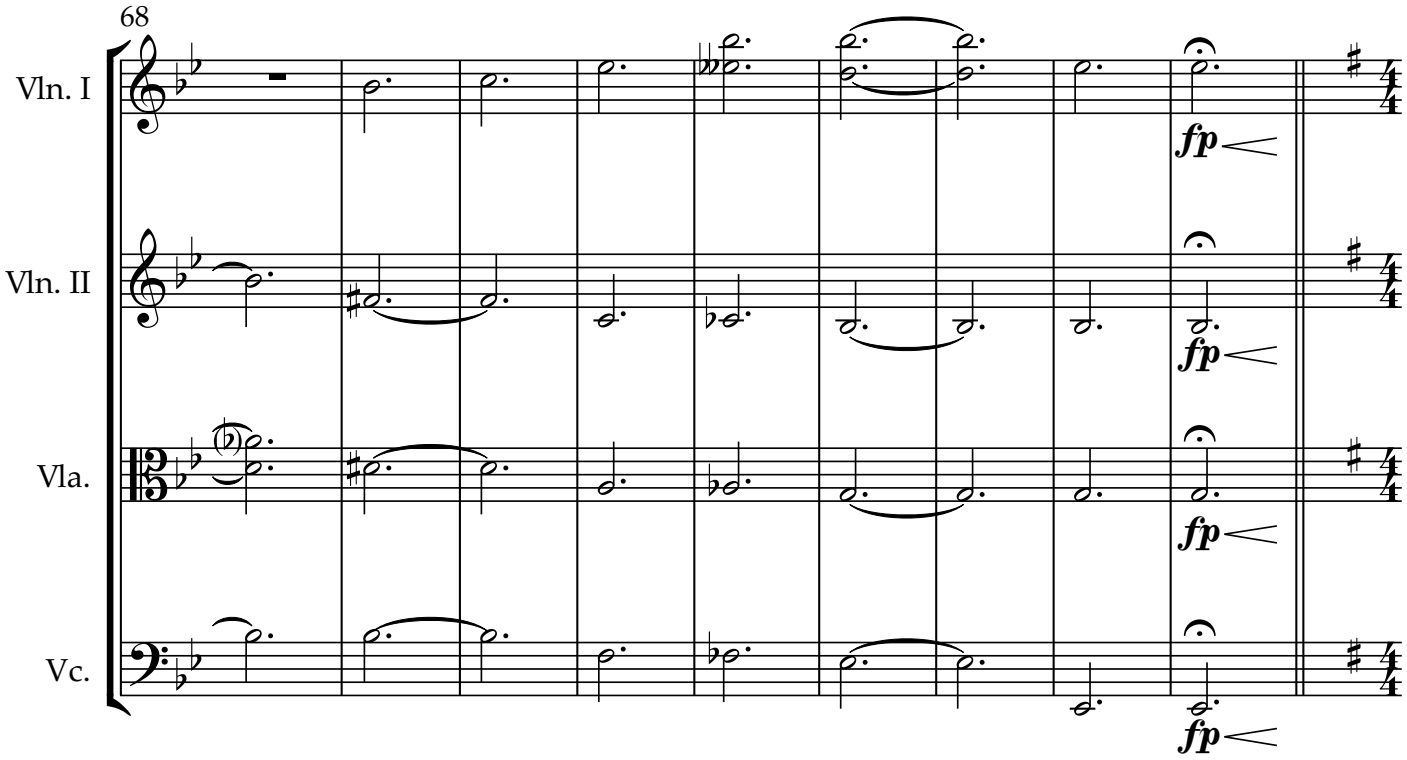

32
Vln. I
Vln. II
Vla.
Vc.
tr
ff
mf


38
Vln. I
Vln. II
Vla.
Vc.
f
p


46
rit.
♩.=90
Vln. I
Vln. II
Vla.
Vc.
f
mf
p
simile.
mf
p
simile.

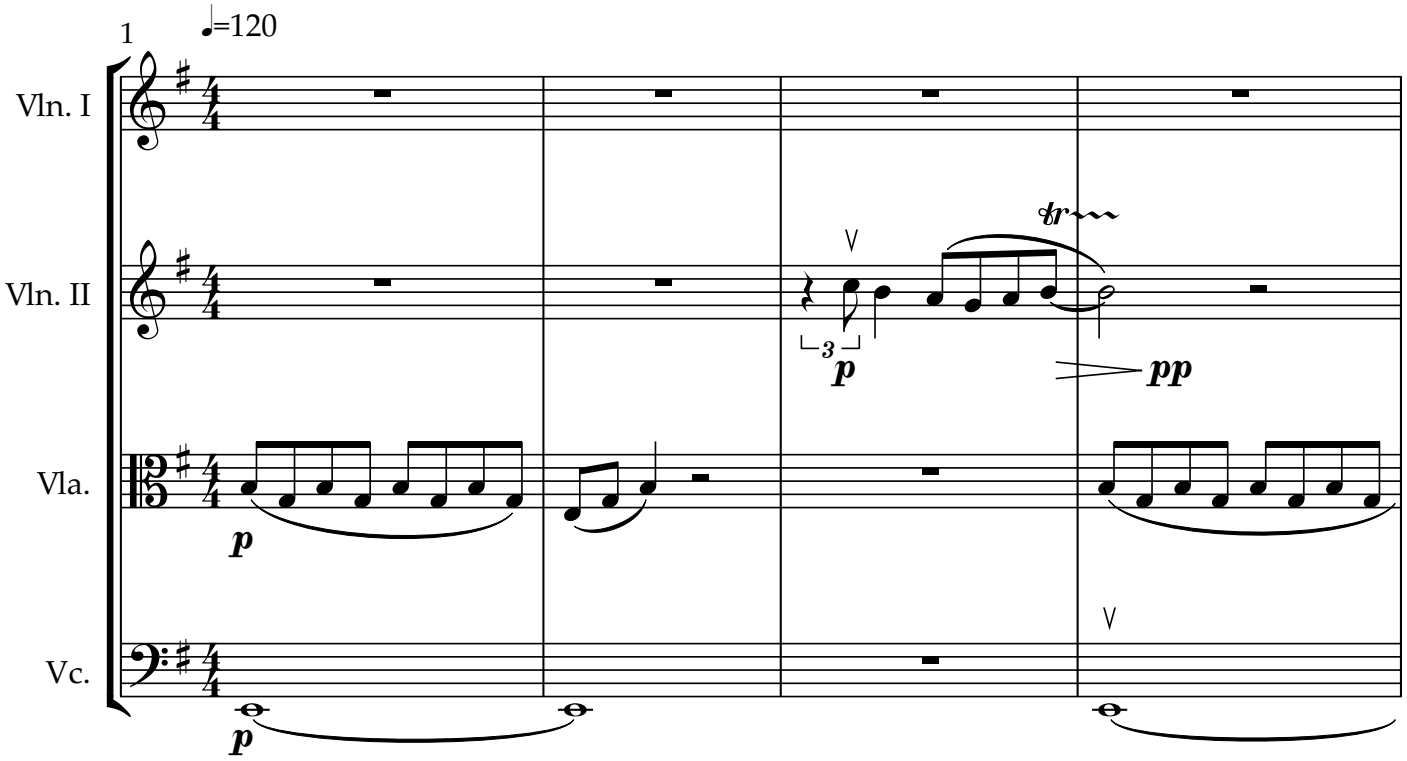

53
Vln. I
Vln. II
Vla.
Vc.

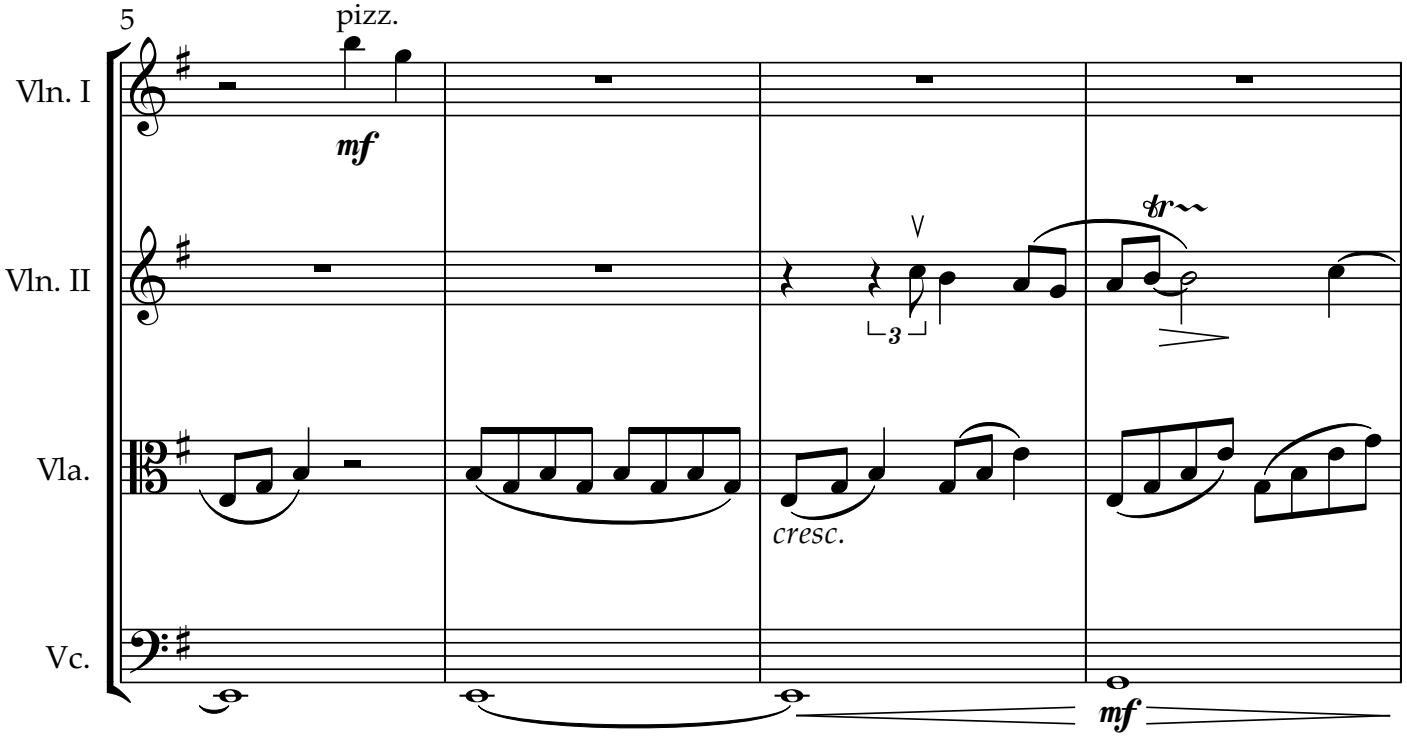

59
Vln. I
Vln. II
Vla.
Vc.

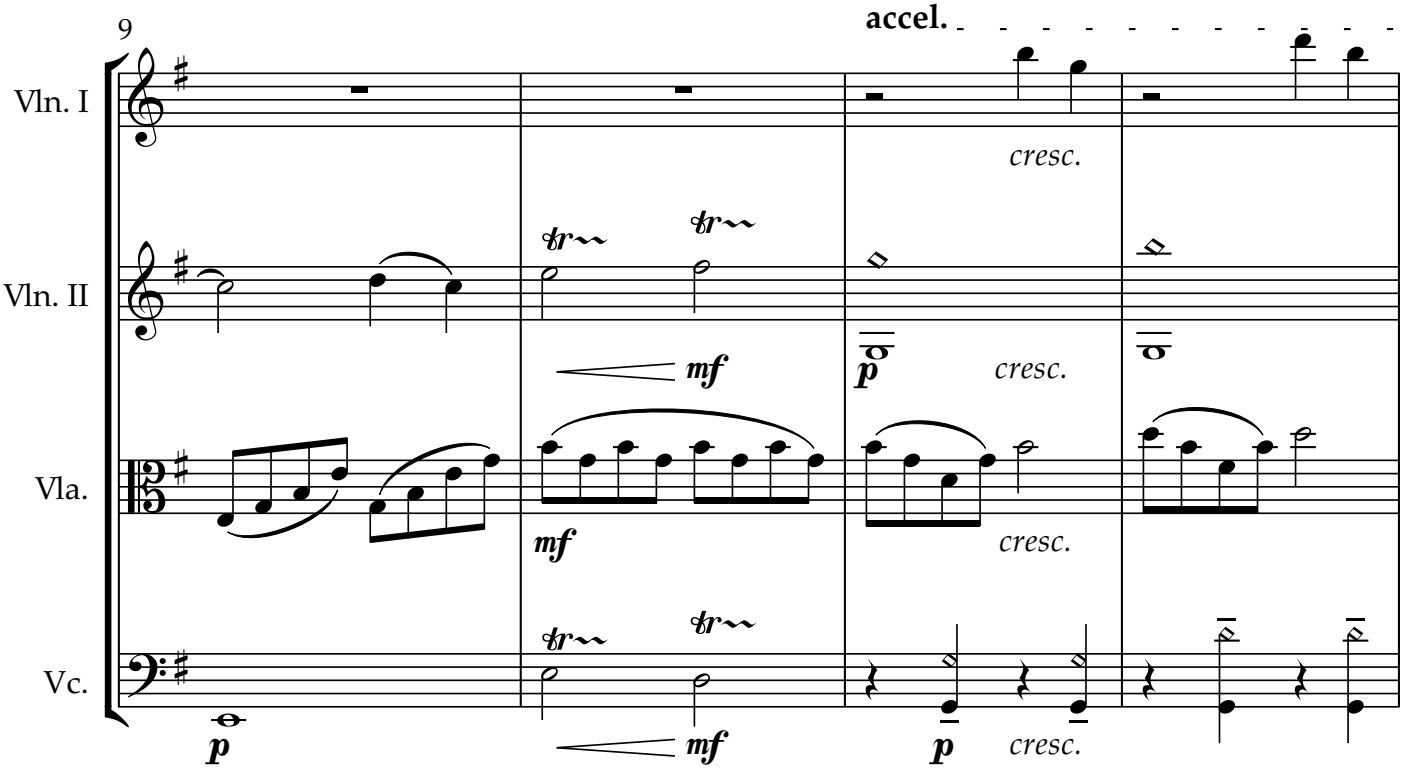

68
Vln. I
Vln. II
Vla.
Vc.
fp
fp
fp
fp

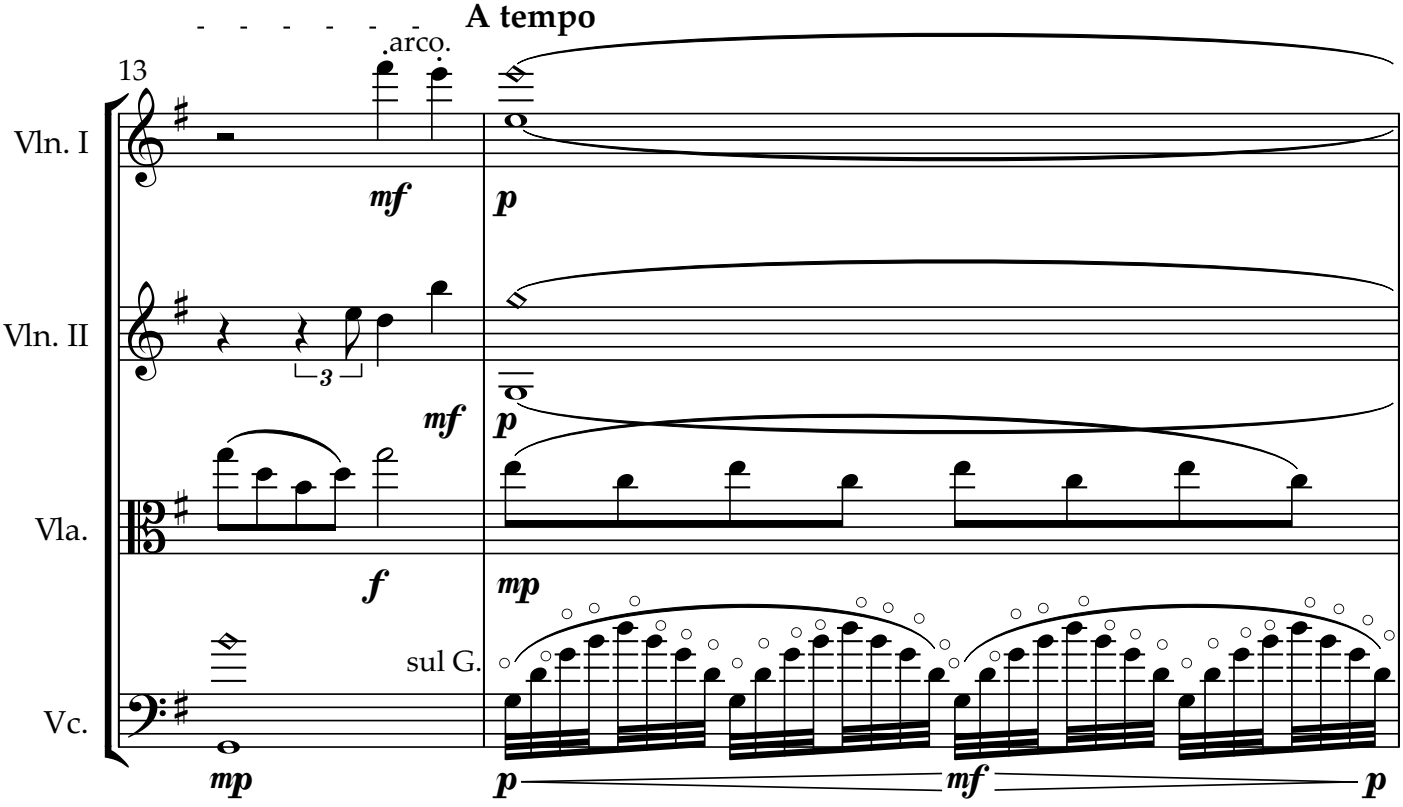
Movement VII.

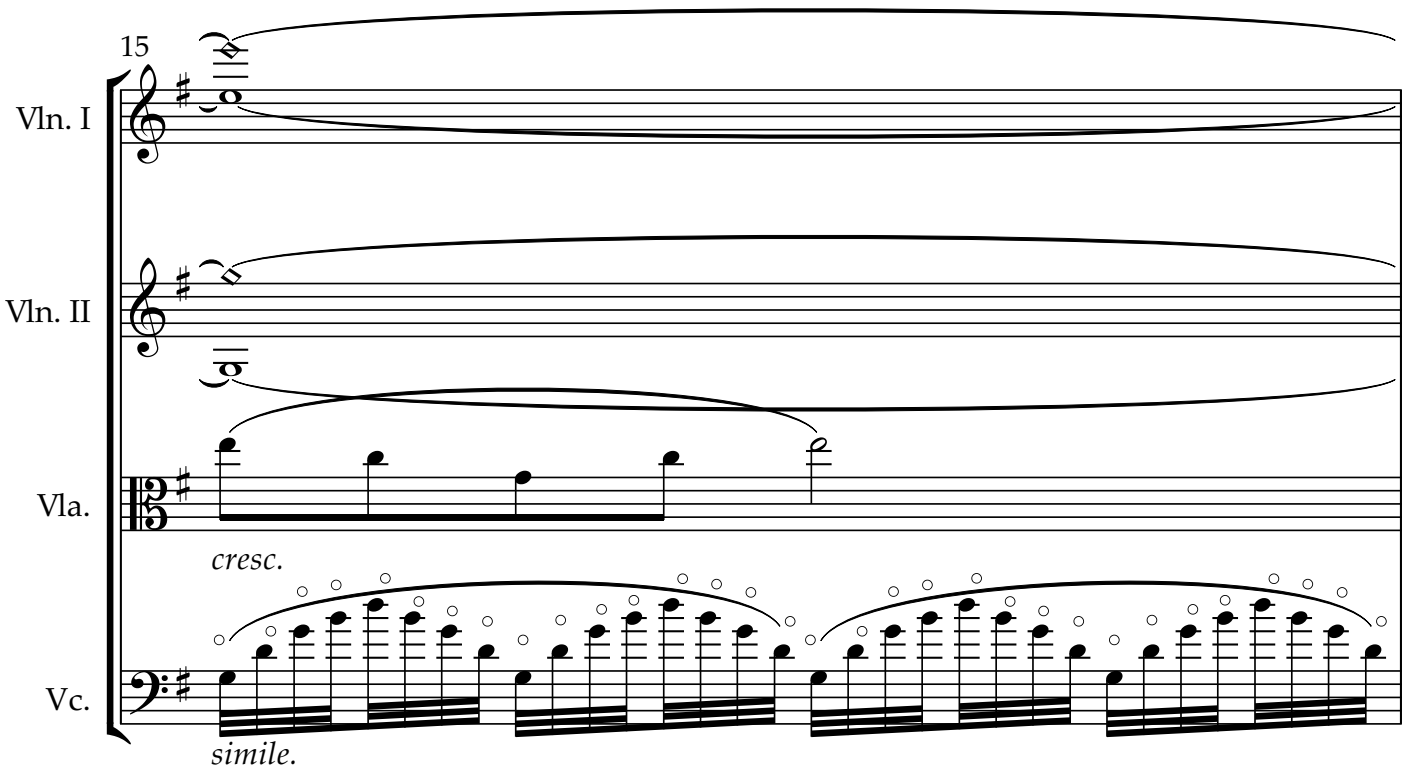
Starling

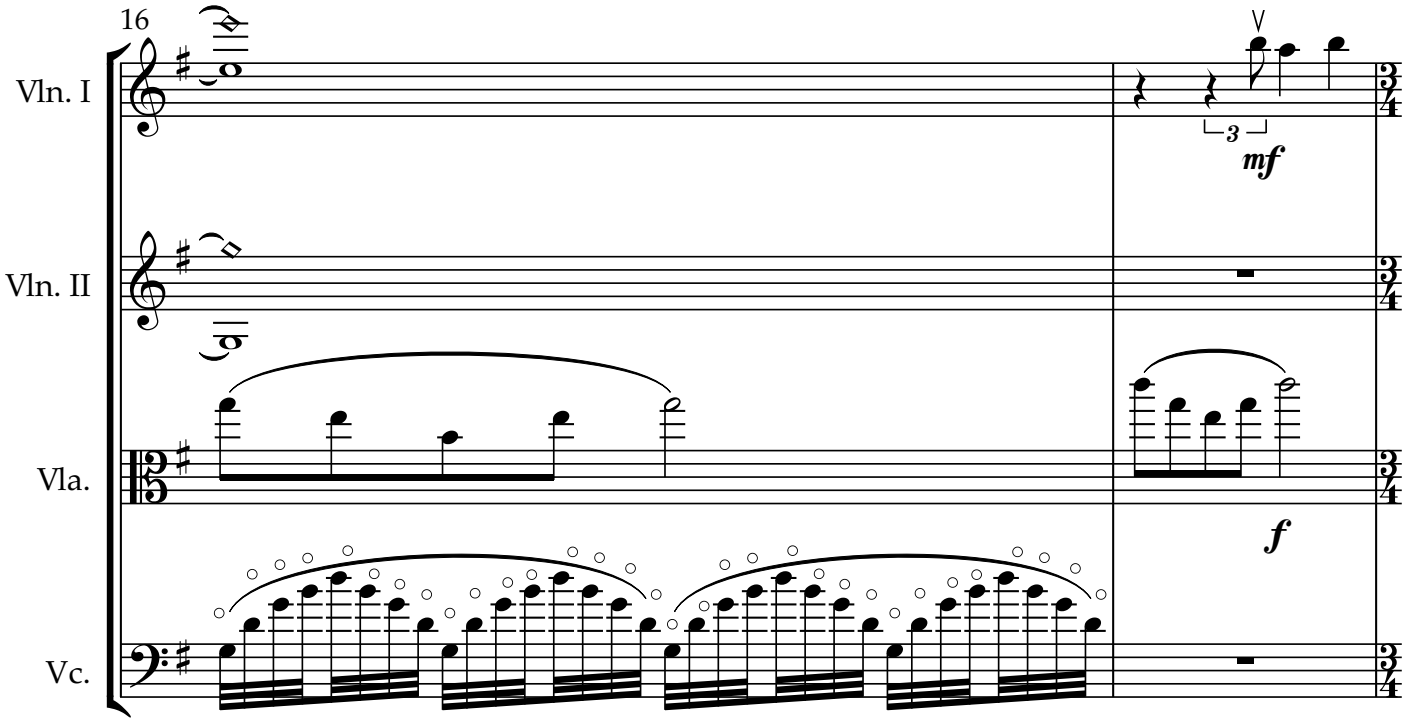


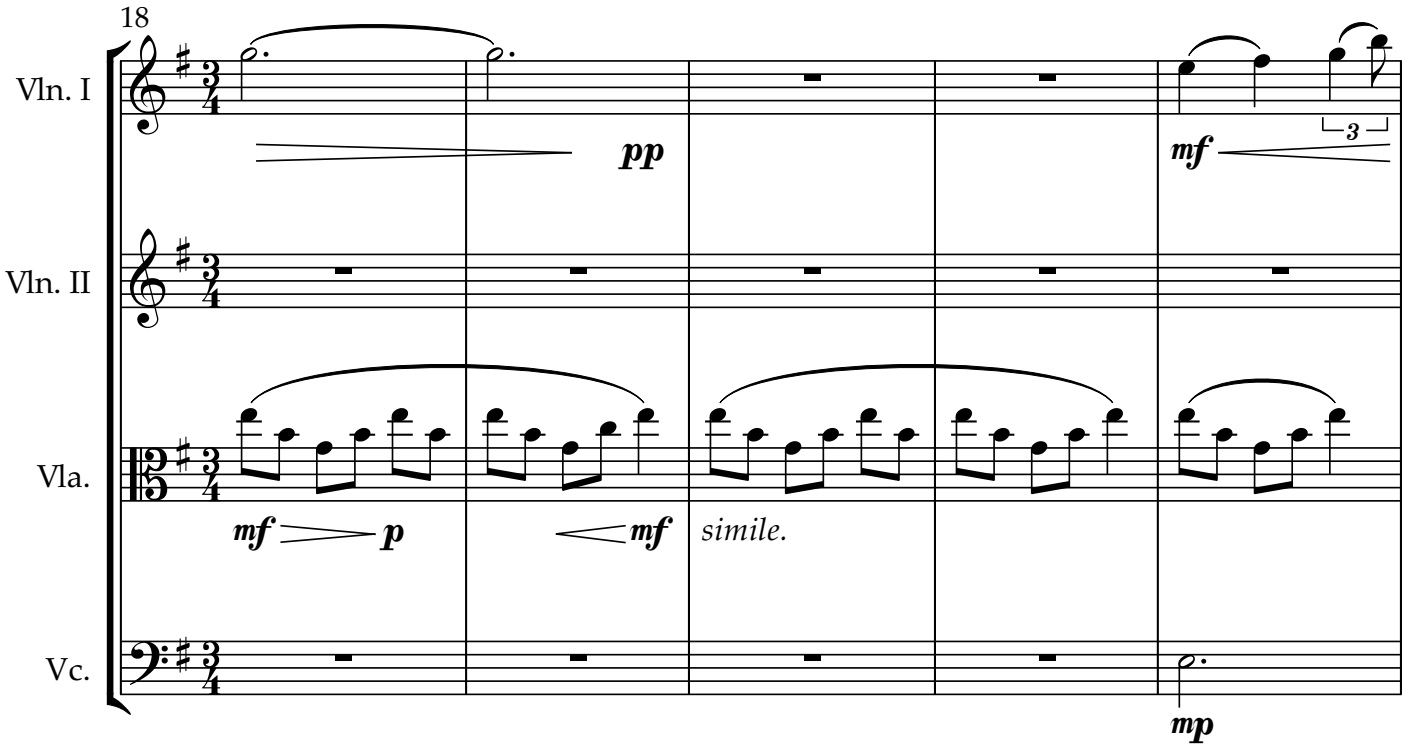


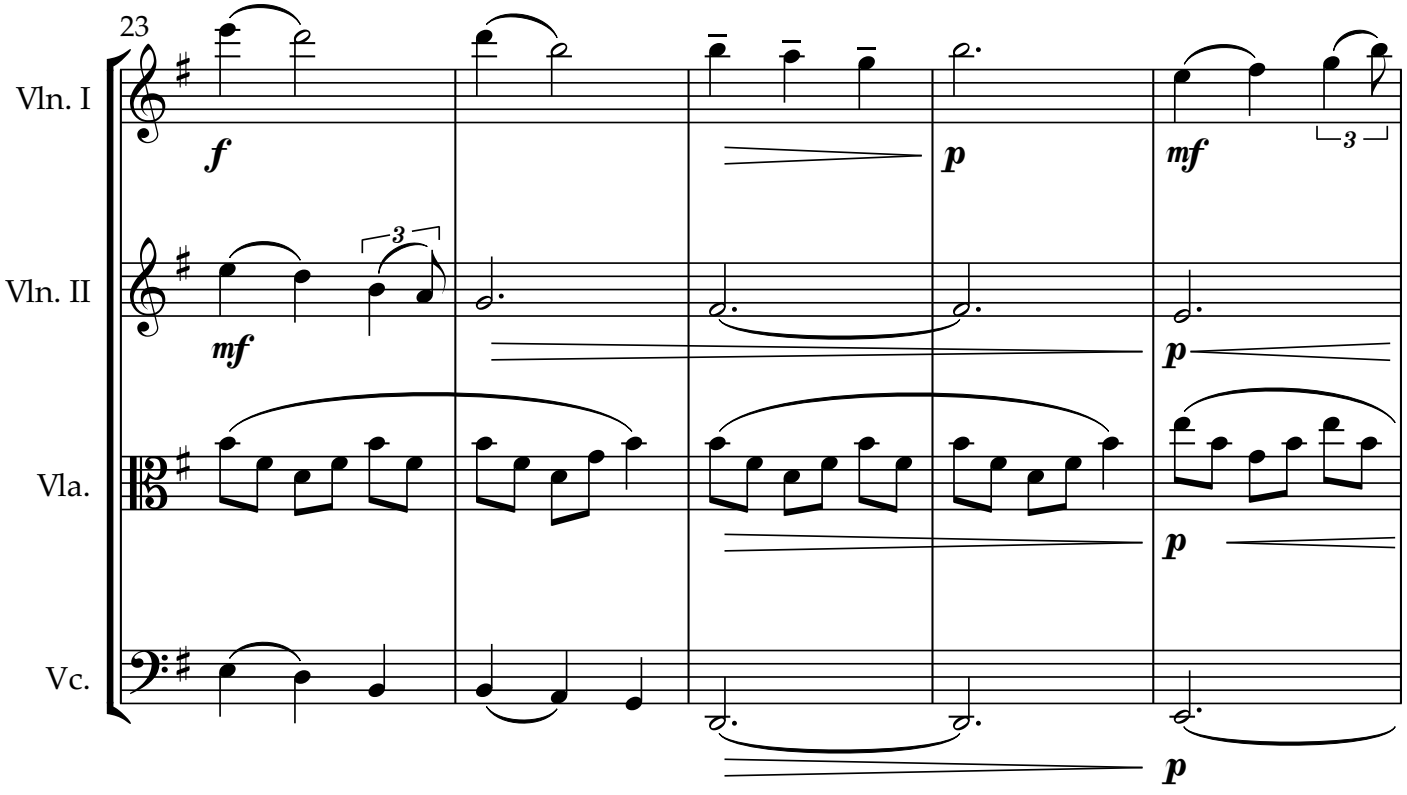

9
accel.
Vln. I
Vln. II
Vla.
Vc.
cresc.
mf
p

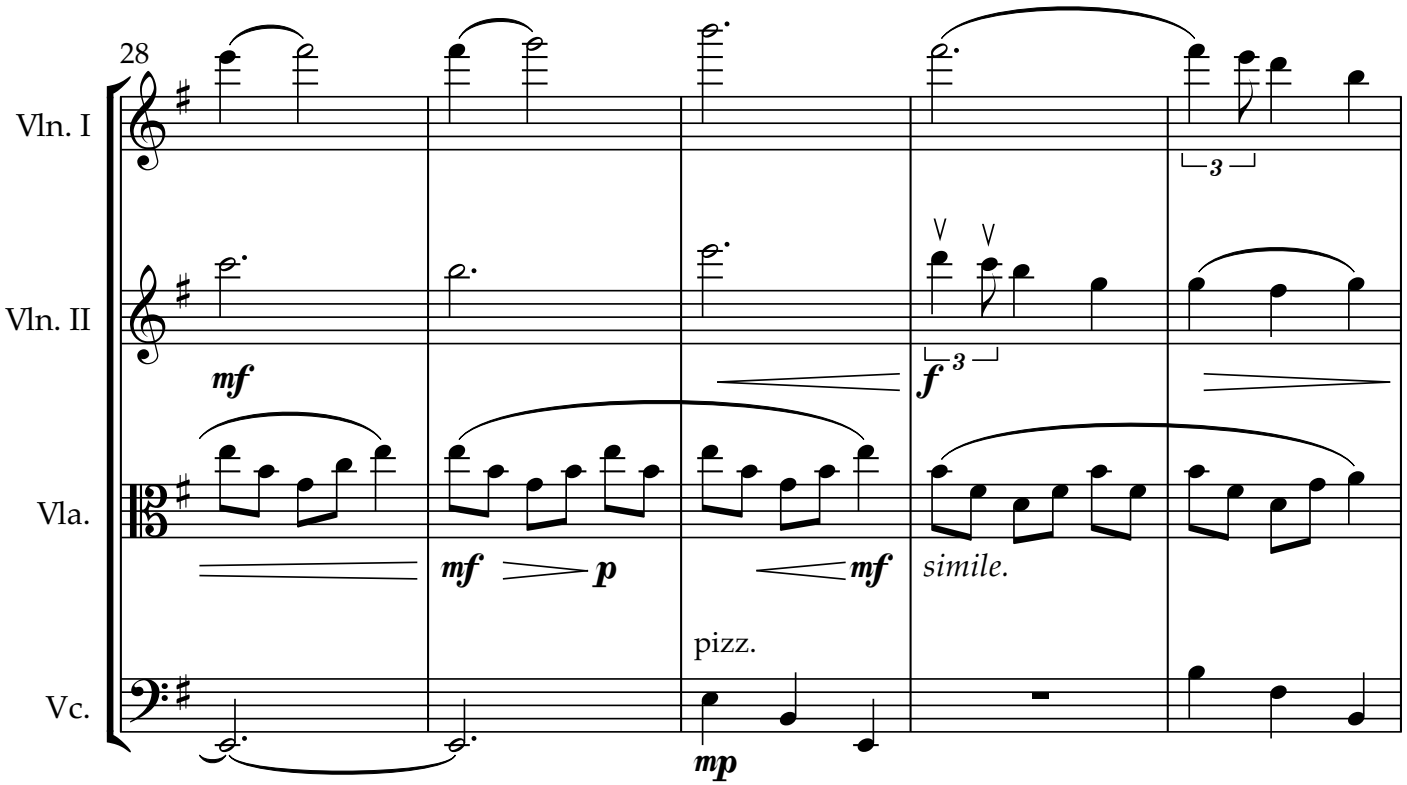

A tempo
13
arco.
Vln. I
Vln. II
Vla.
Vc.
mf
p
f
mp
sul G.

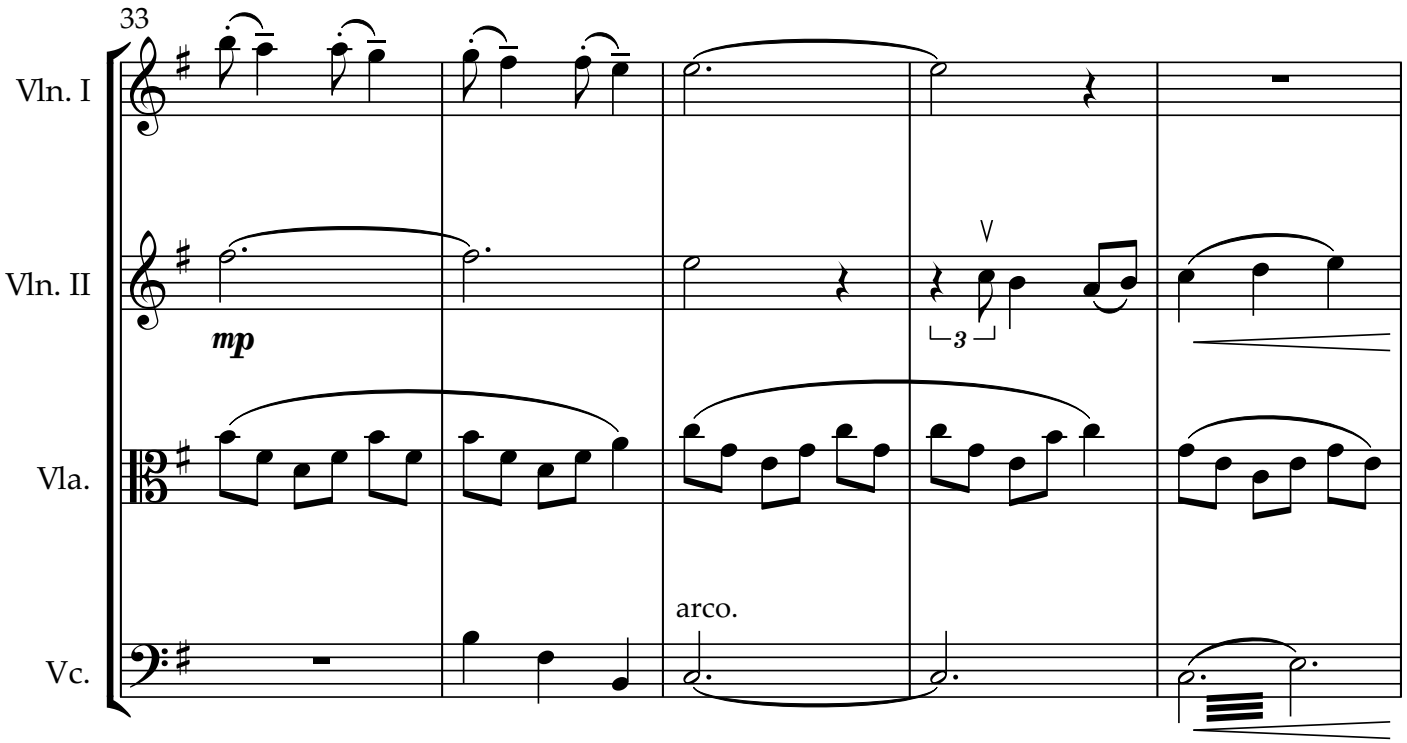

15
Vln. I
Vln. II
Vla.
cresc.
Vc.
simile.

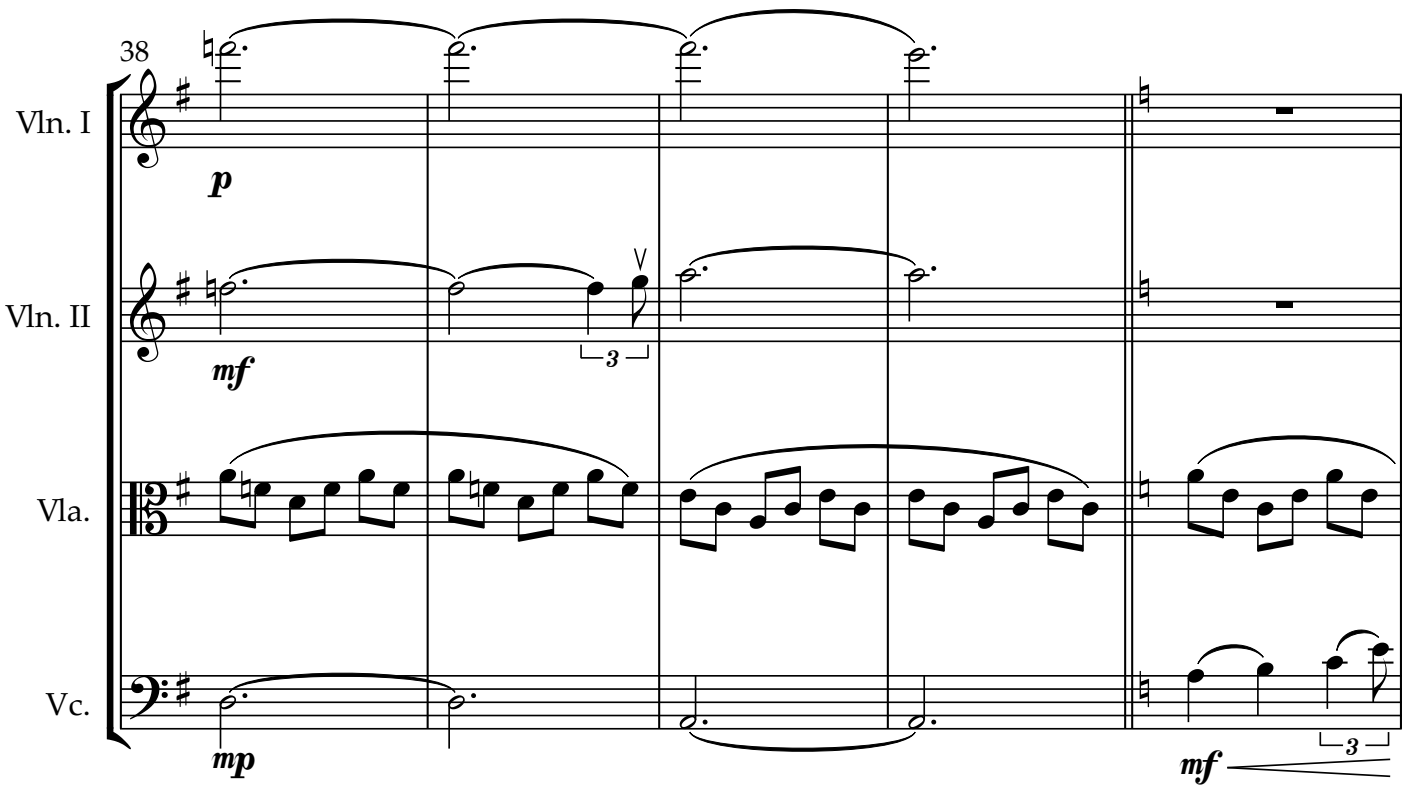

16
Vln. I
3
mf
Vln. II
Vla.
f
Vc.

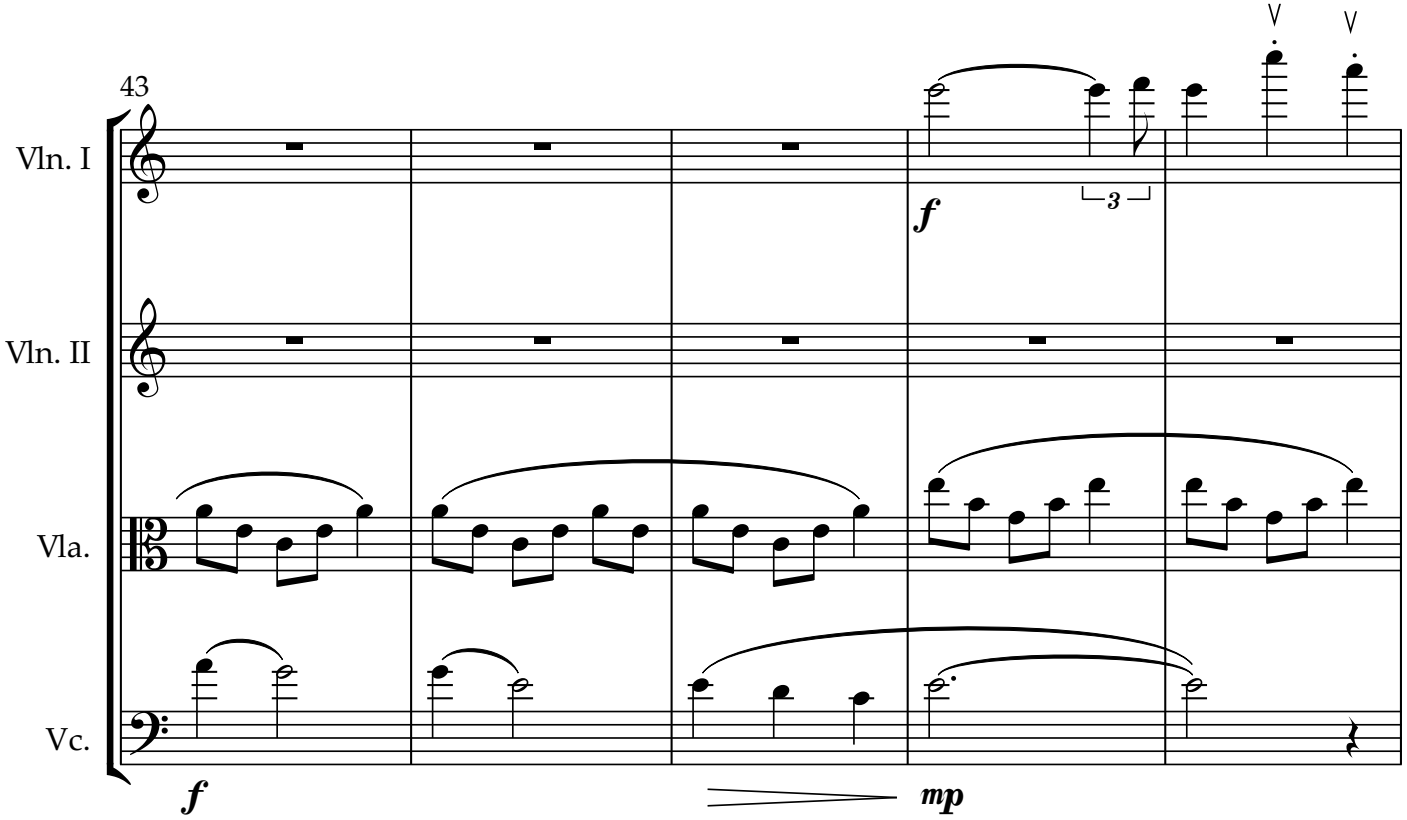

18
Vln. I
Vln. II
Vla.
Vc.
pp
mf
3
mf
p
mf
simile.
mp

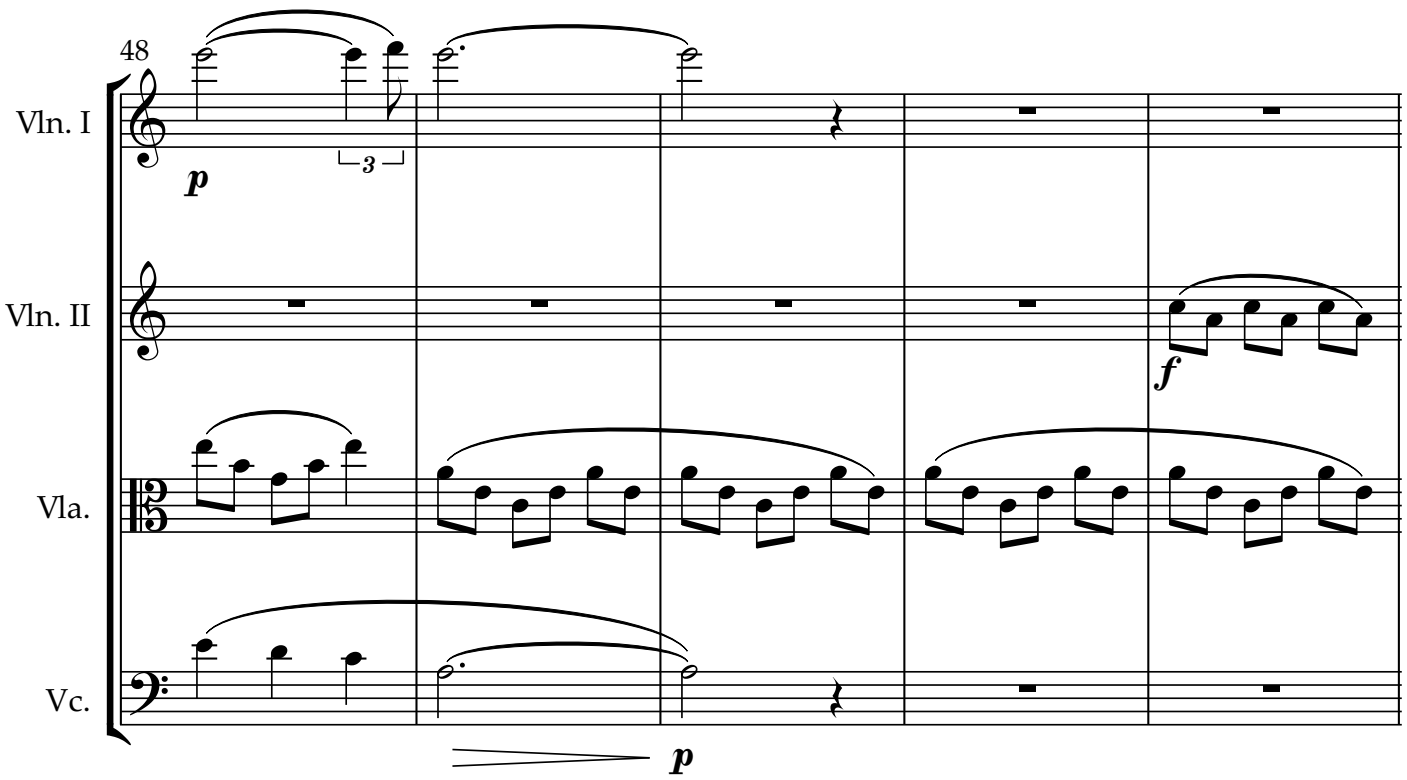

23
Vln. I
Vln. II
Vla.
Vc.
f
p
mf
3
mf
3
p
p
p

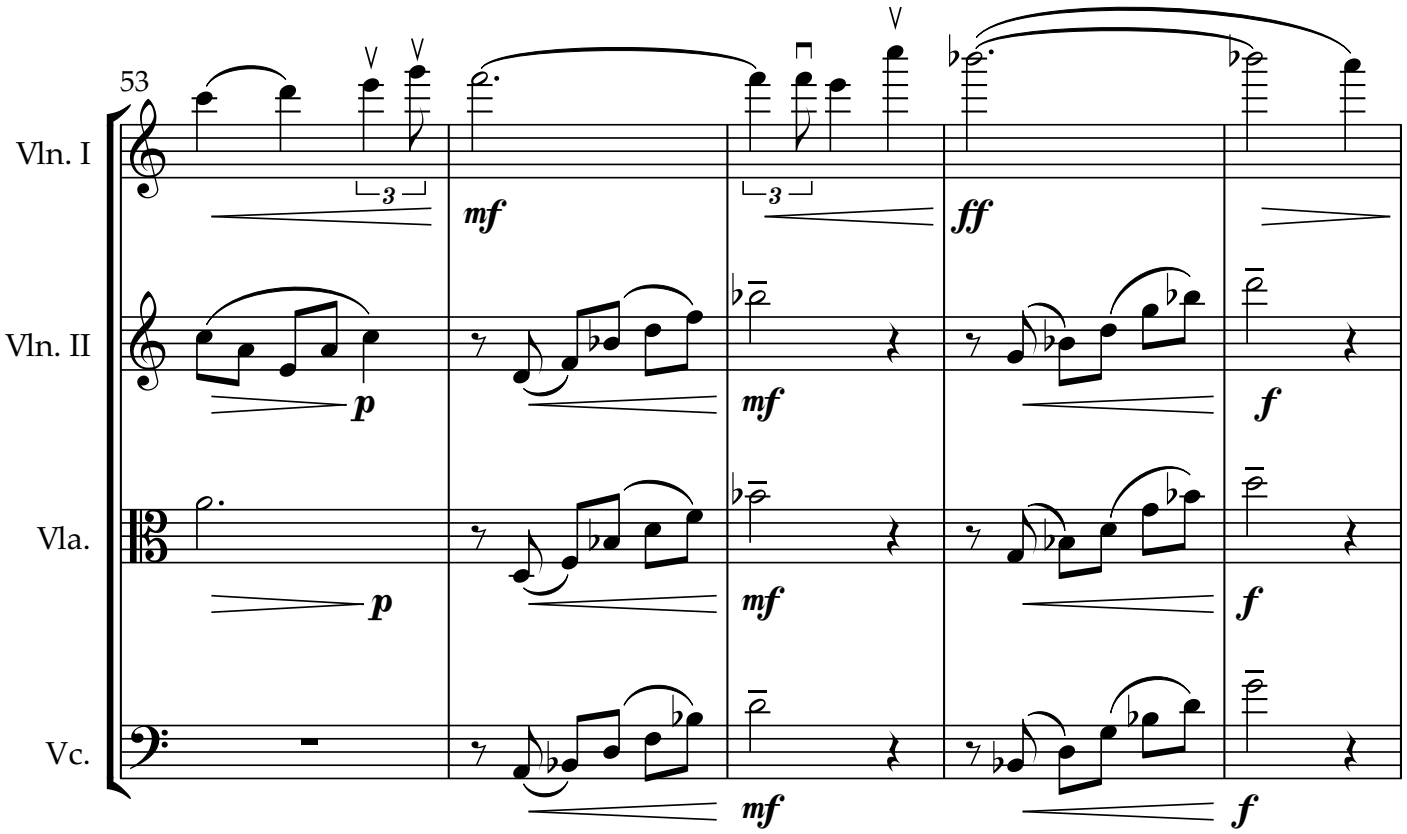

28
Vln. I
Vln. II
Vla.
Vc.
mf
mf
p
mf
simile.
pizz.
mp
f
3

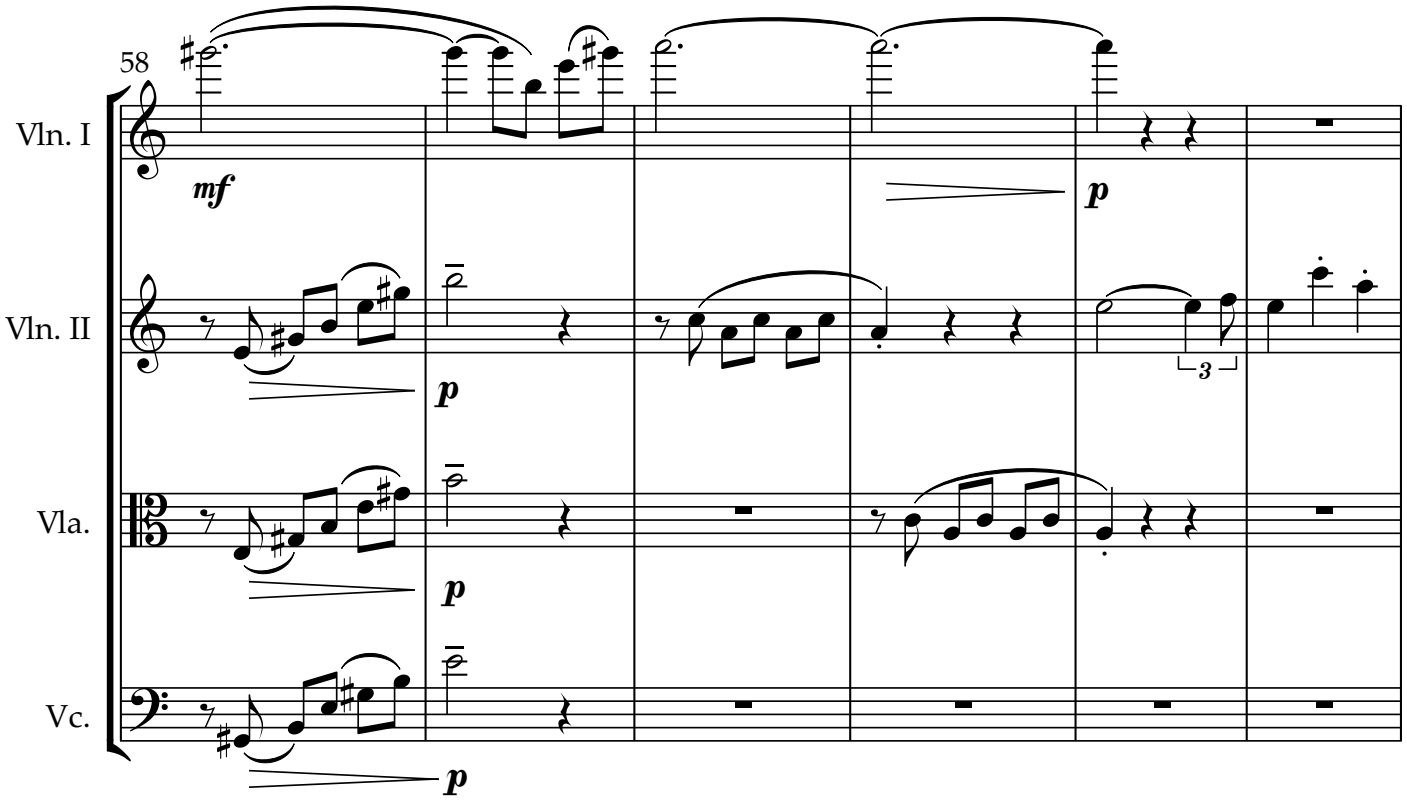

33
Vln. I
Vln. II
Vla.
Vc.
mp
arco.
3

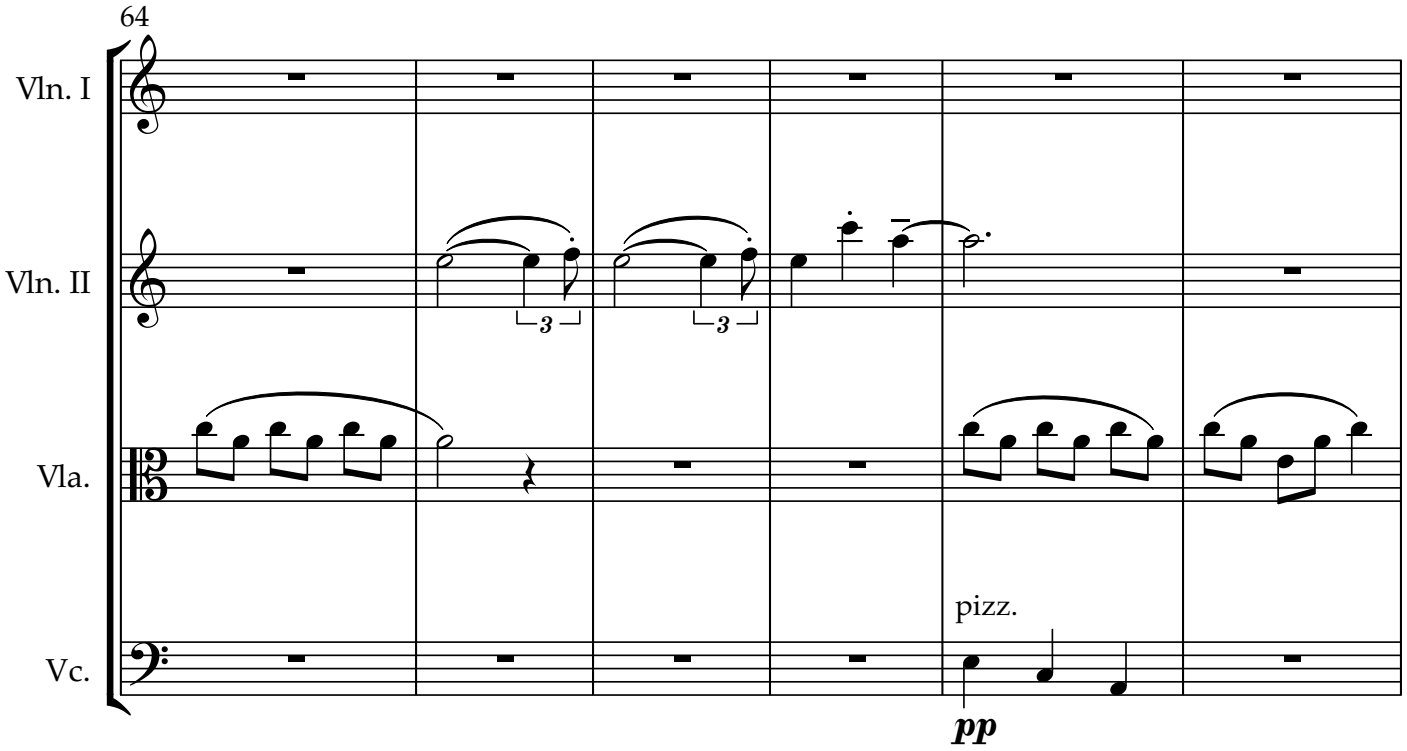

38
Vln. I
Vln. II
Vla.
Vc.
p
mf
mp
mf
3
3

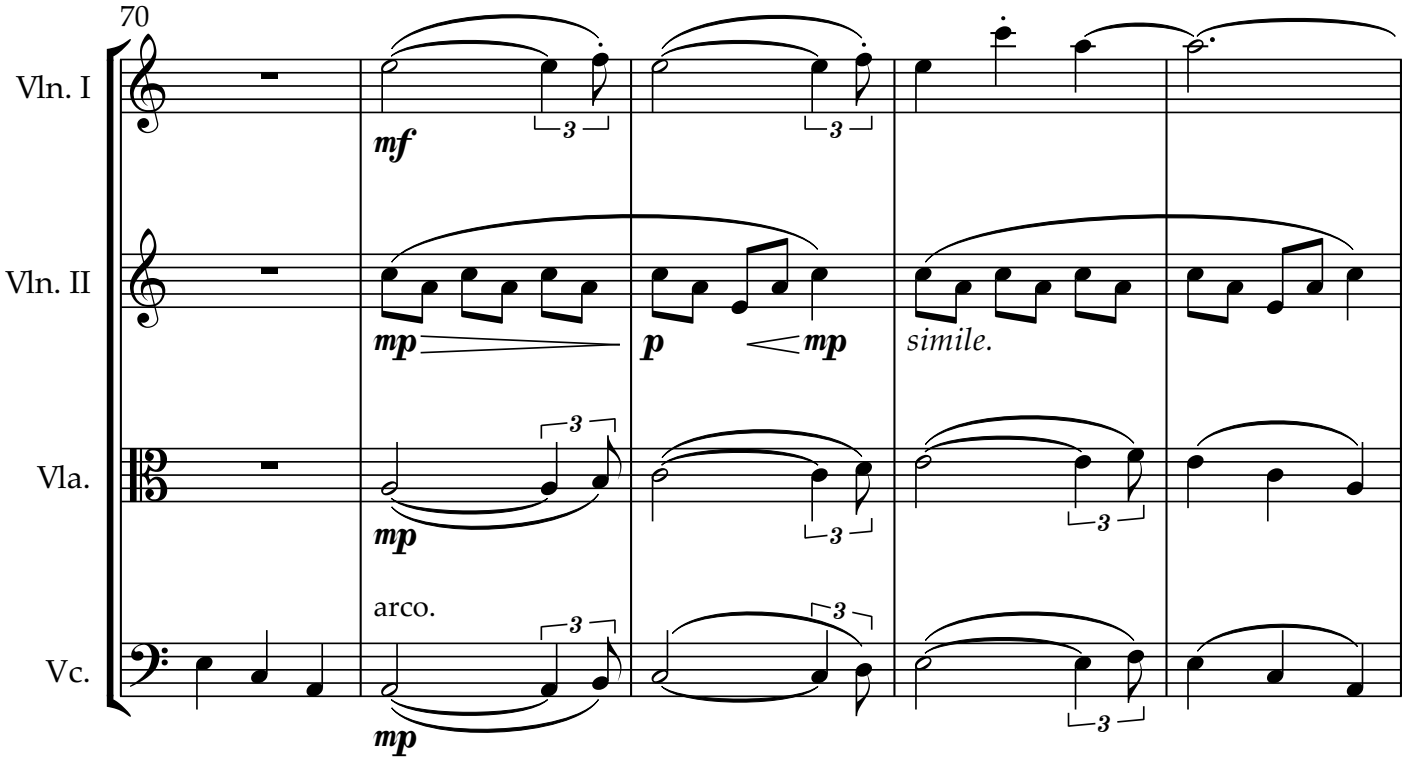

43
Vln. I
Vln. II
Vla.
Vc.
f
f
mp
3

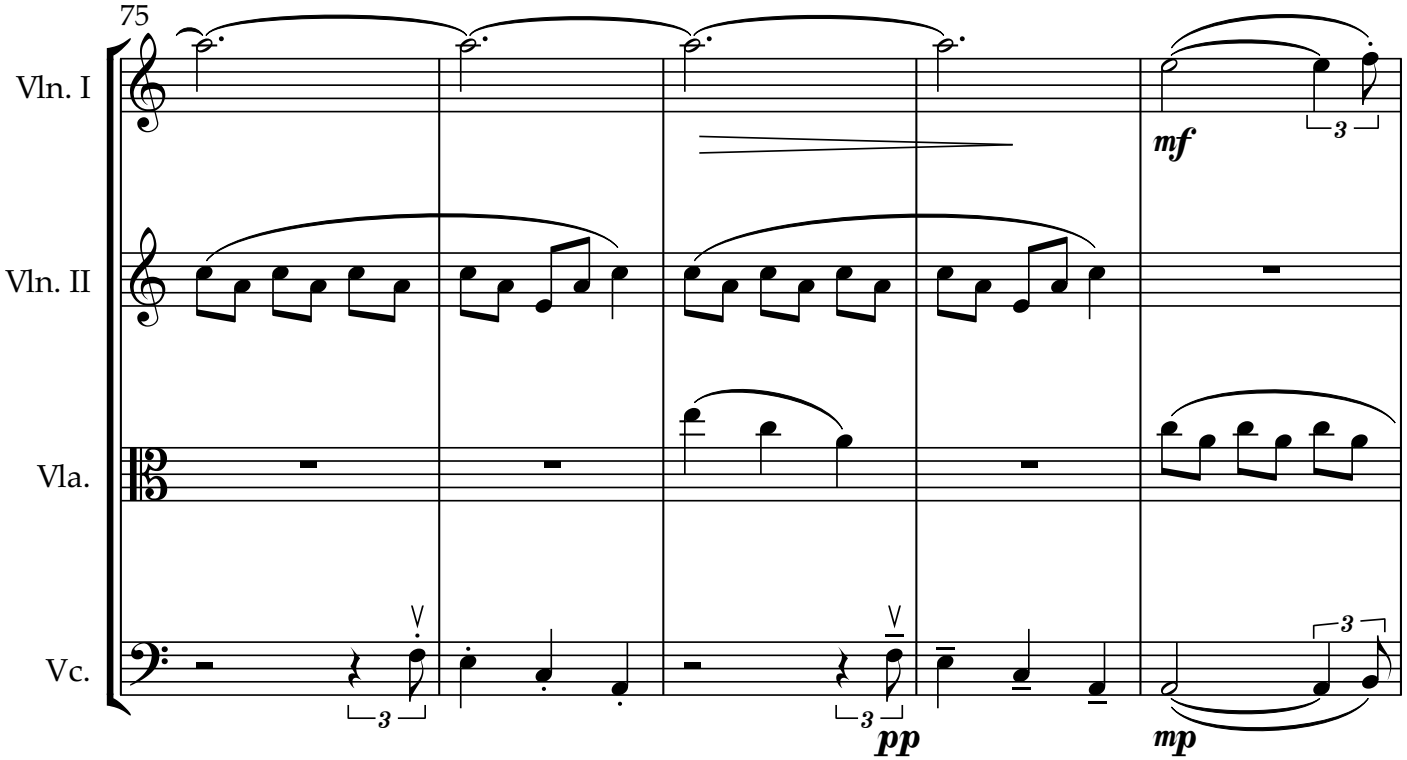

48
Vln. I
Vln. II
Vla.
Vc.
p
3
f
p

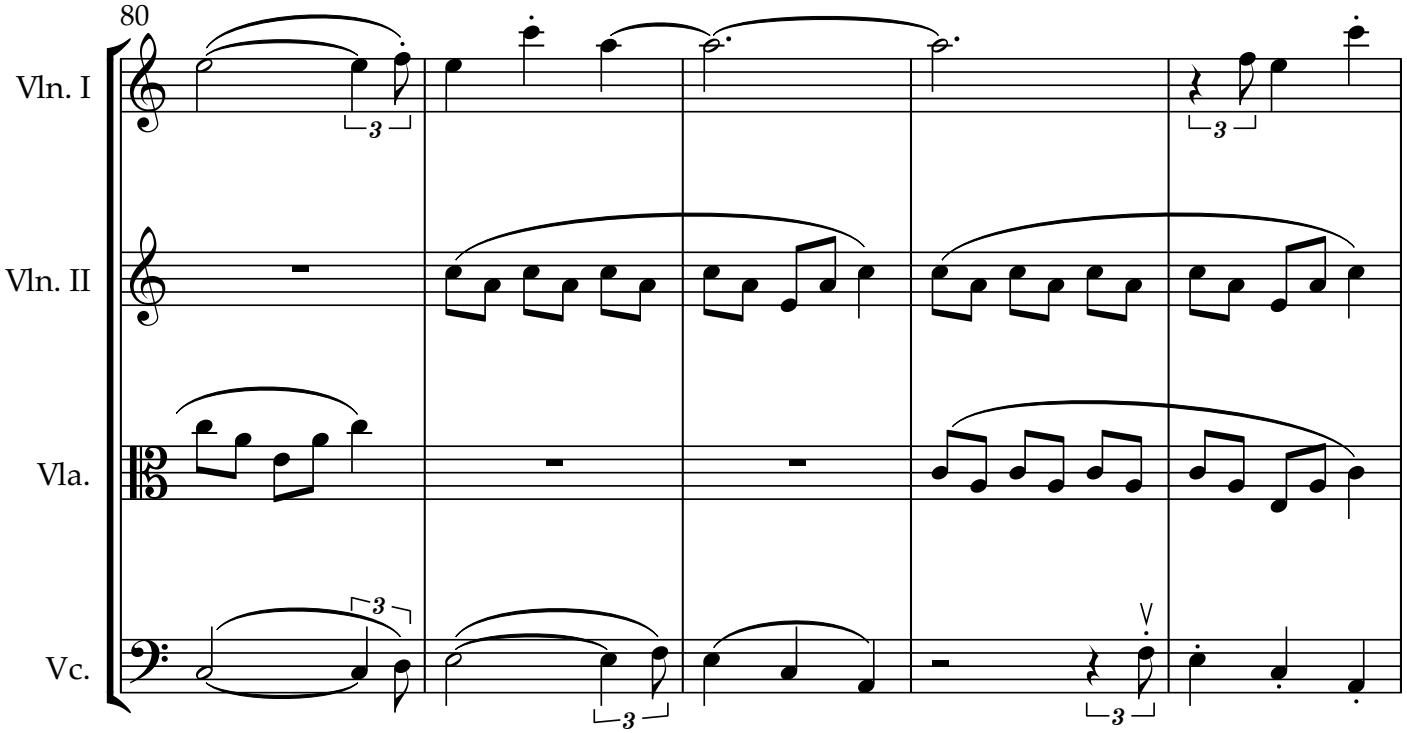

53
Vln. I
Vln. II
Vla.
Vc.
3
mf
ff
p
mf
f
p
mf
f
mf
f

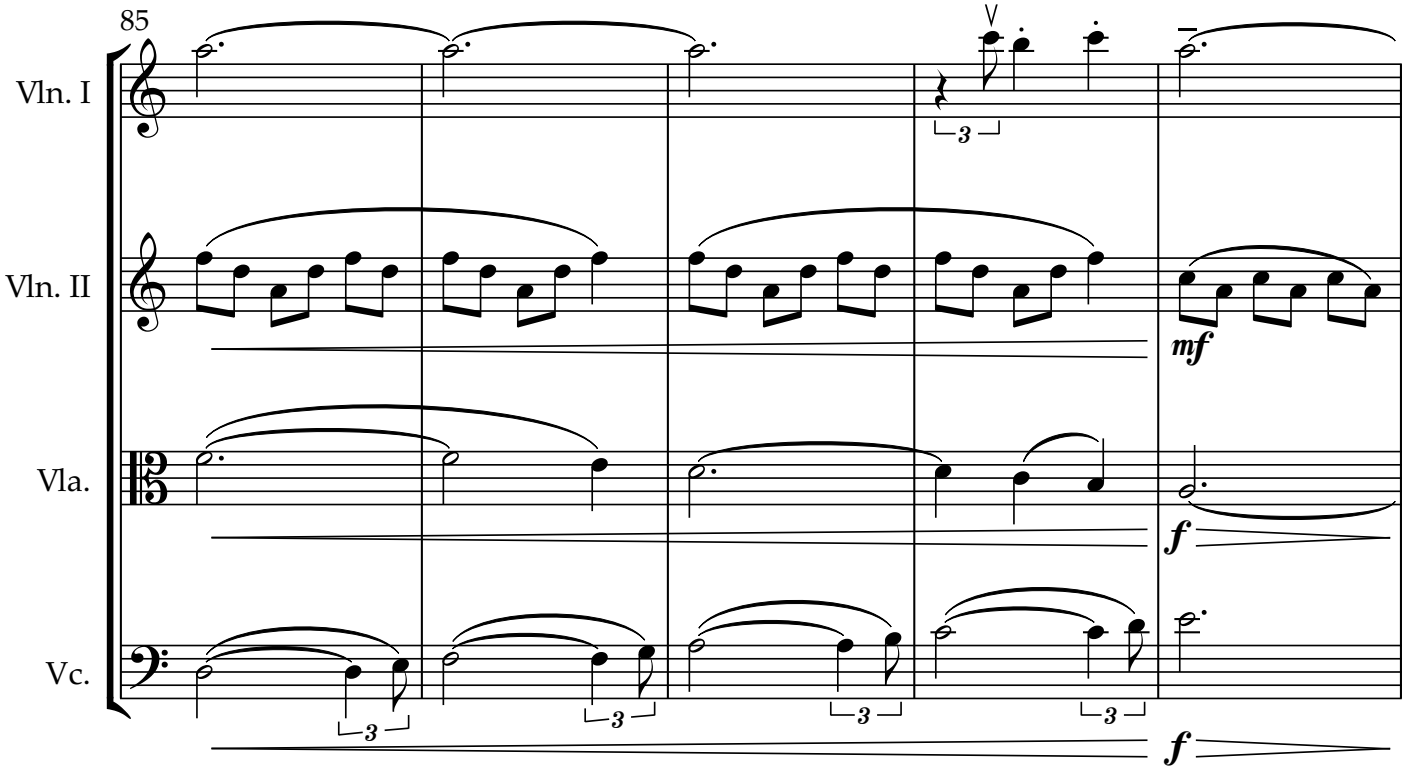

58
Vln. I
mf
p
Vln. II
p
3
Vla.
p
Vc.
p

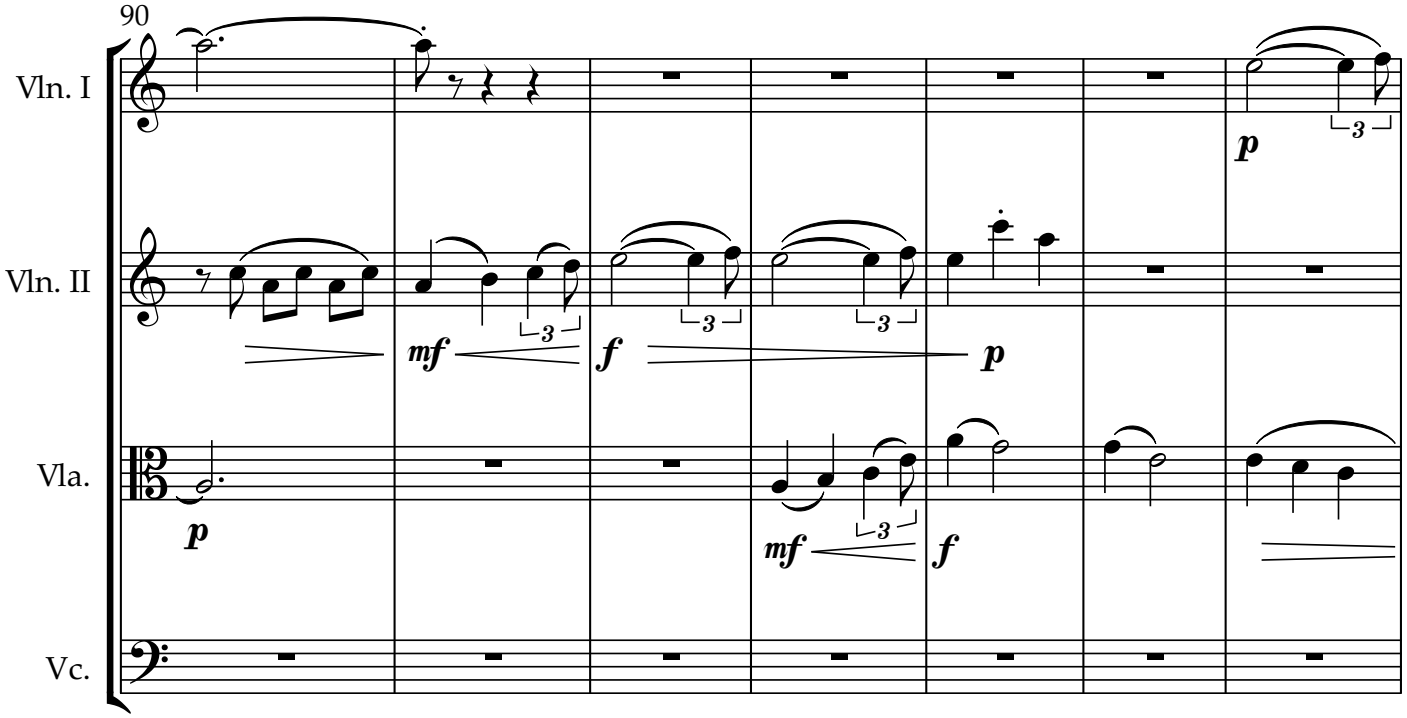

64
Vln. I
Vln. II
3
3
Vla.
pizz.
Vc.
pp

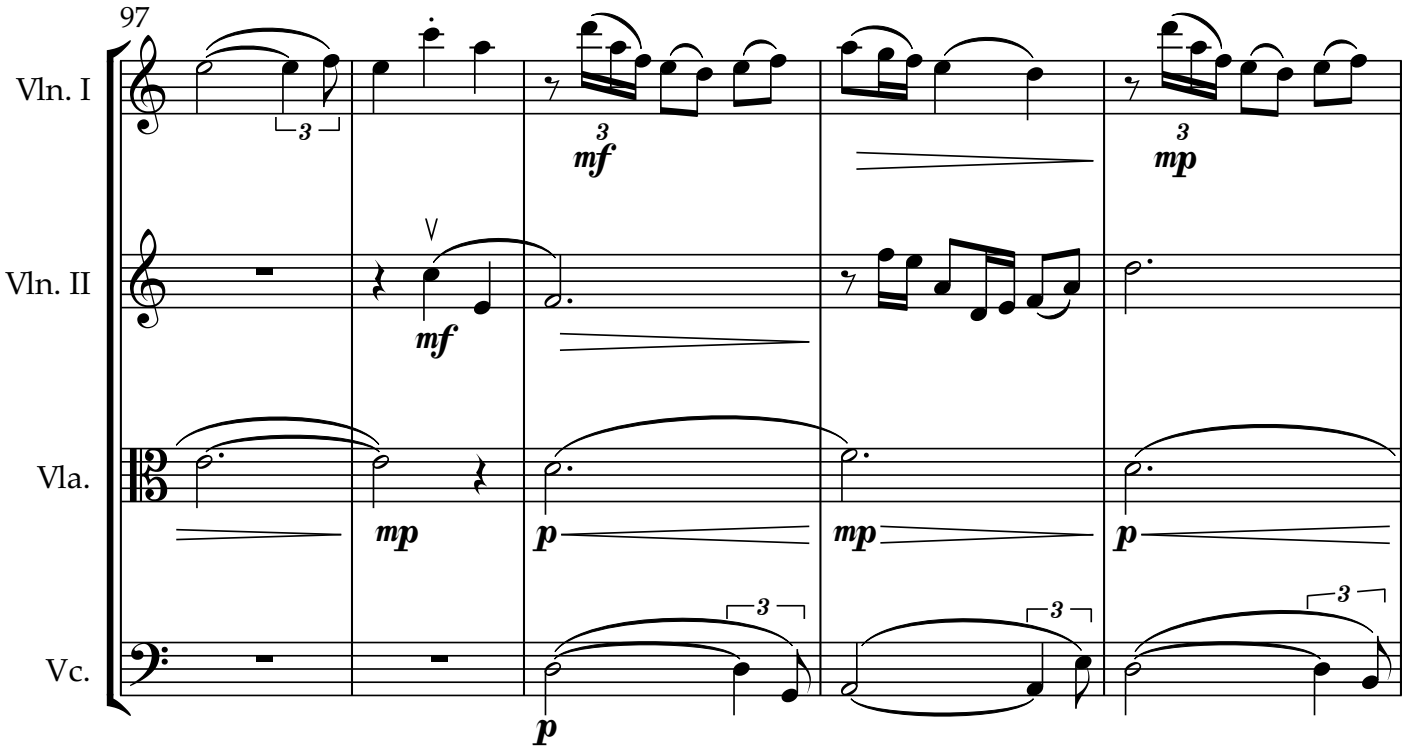

70
Vln. I
Vln. II
Vla.
Vc.
mf
mp
p
mp
simile.
mp
arco.
mp
3

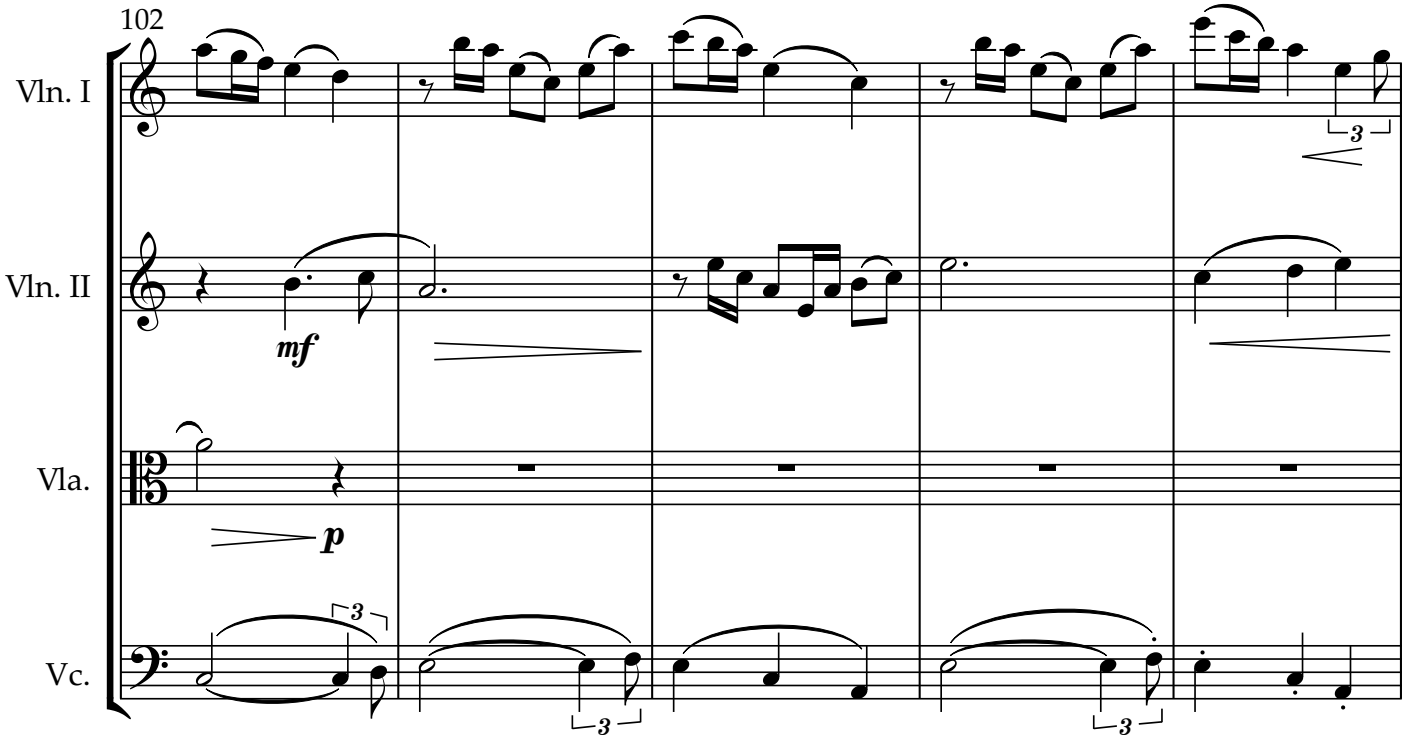

75
Vln. I
Vln. II
Vla.
Vc.
mf
3
pp
mp
3

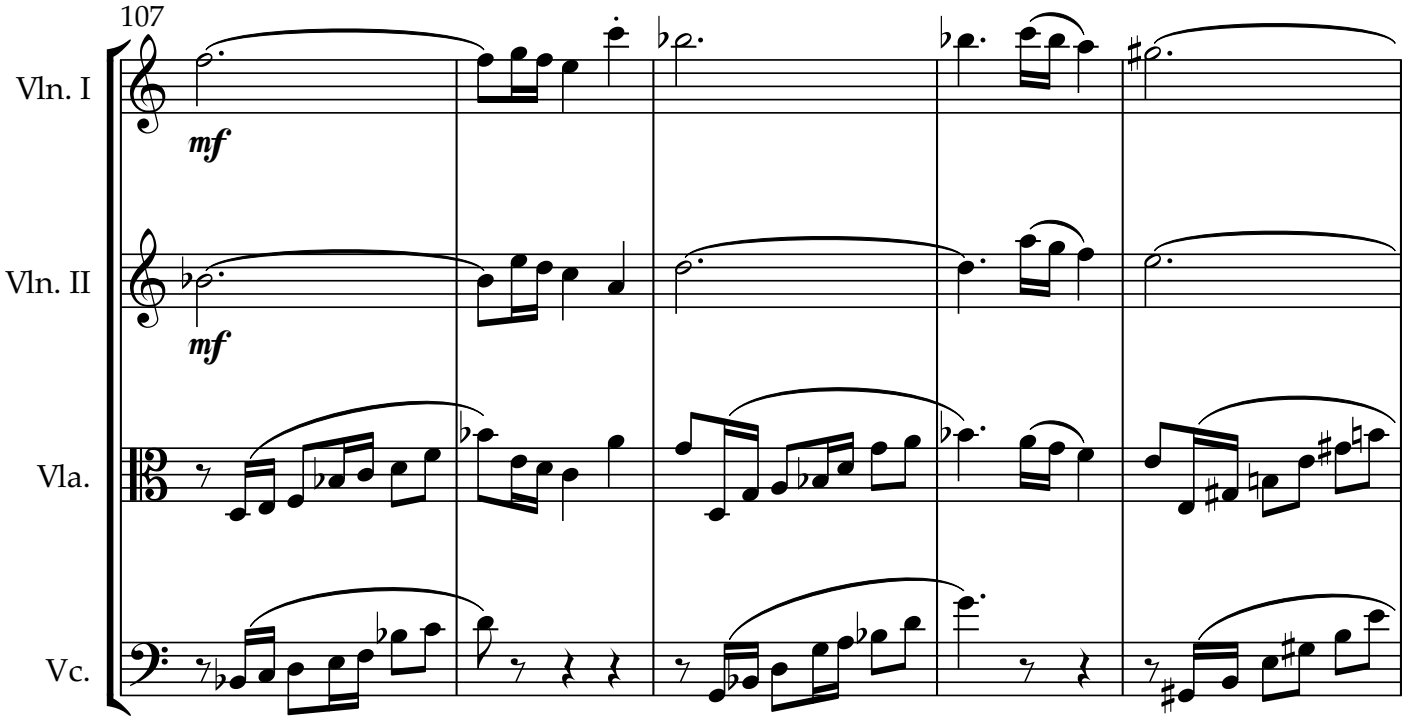

80
Vln. I
Vln. II
Vla.
Vc.

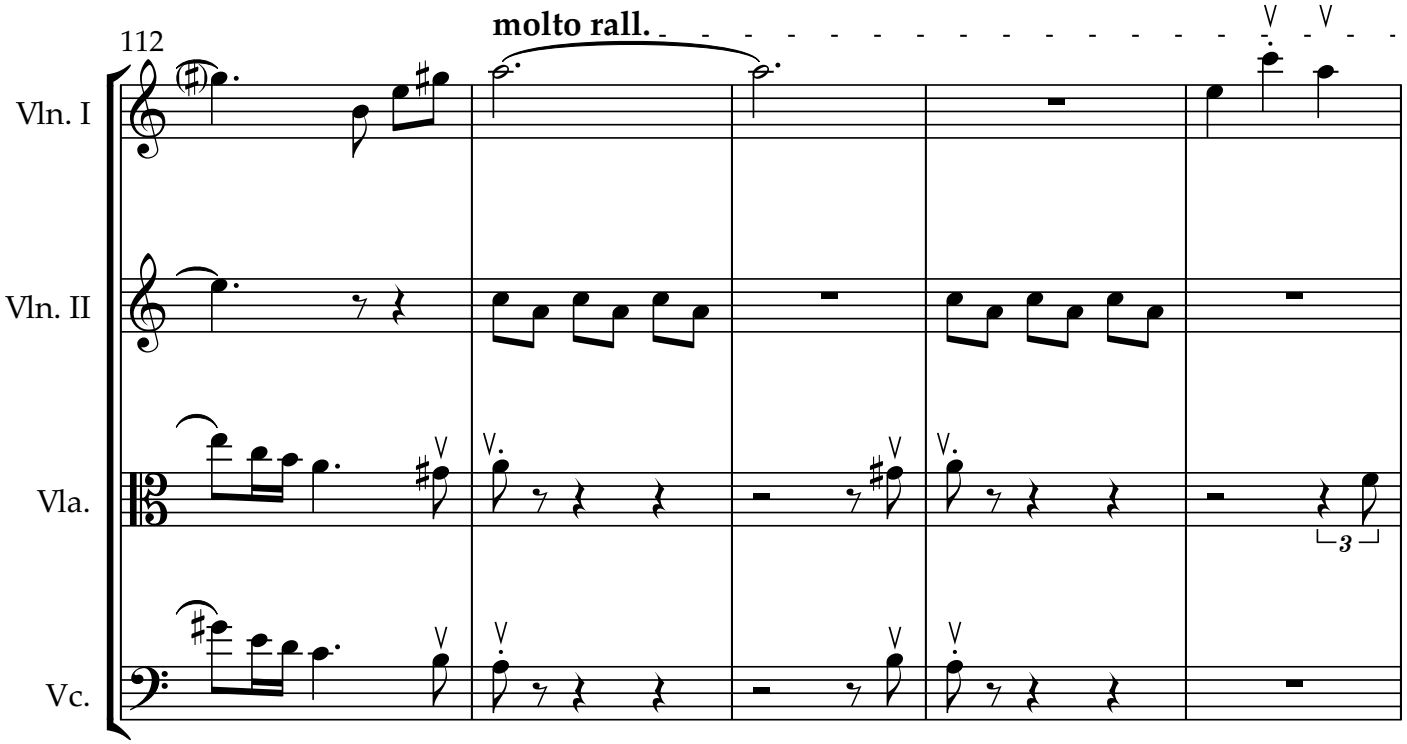

85
Vln. I
Vln. II
Vla.
Vc.
mf
f
f

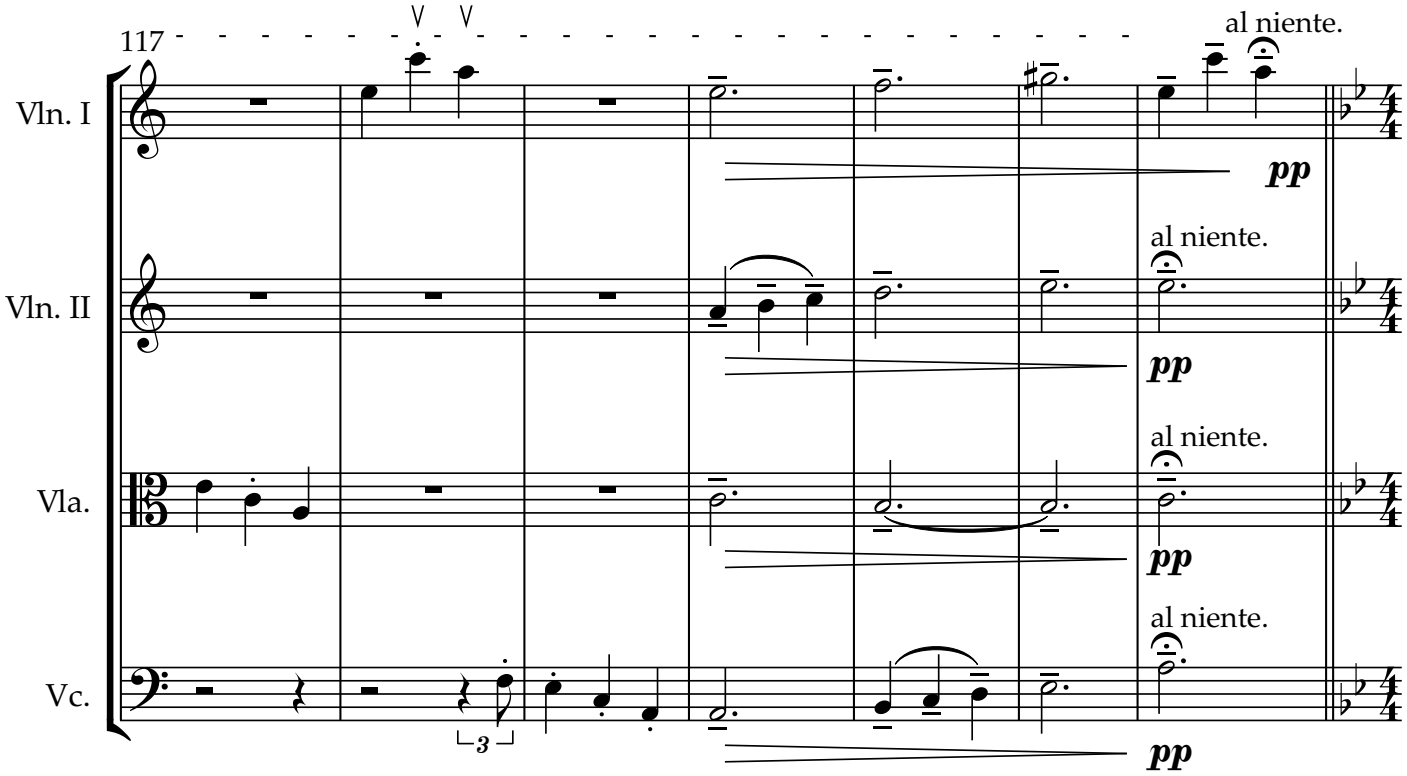

90
Vln. I
Vln. II
Vla.
Vc.
p
mf
f
p
mf
f
p


97
Vln. I
Vln. II
Vla.
Vc.
mf
mp
mf
mp
p
mp
p
p


102
Vln. I
Vln. II
Vla.
Vc.
mf
p
3

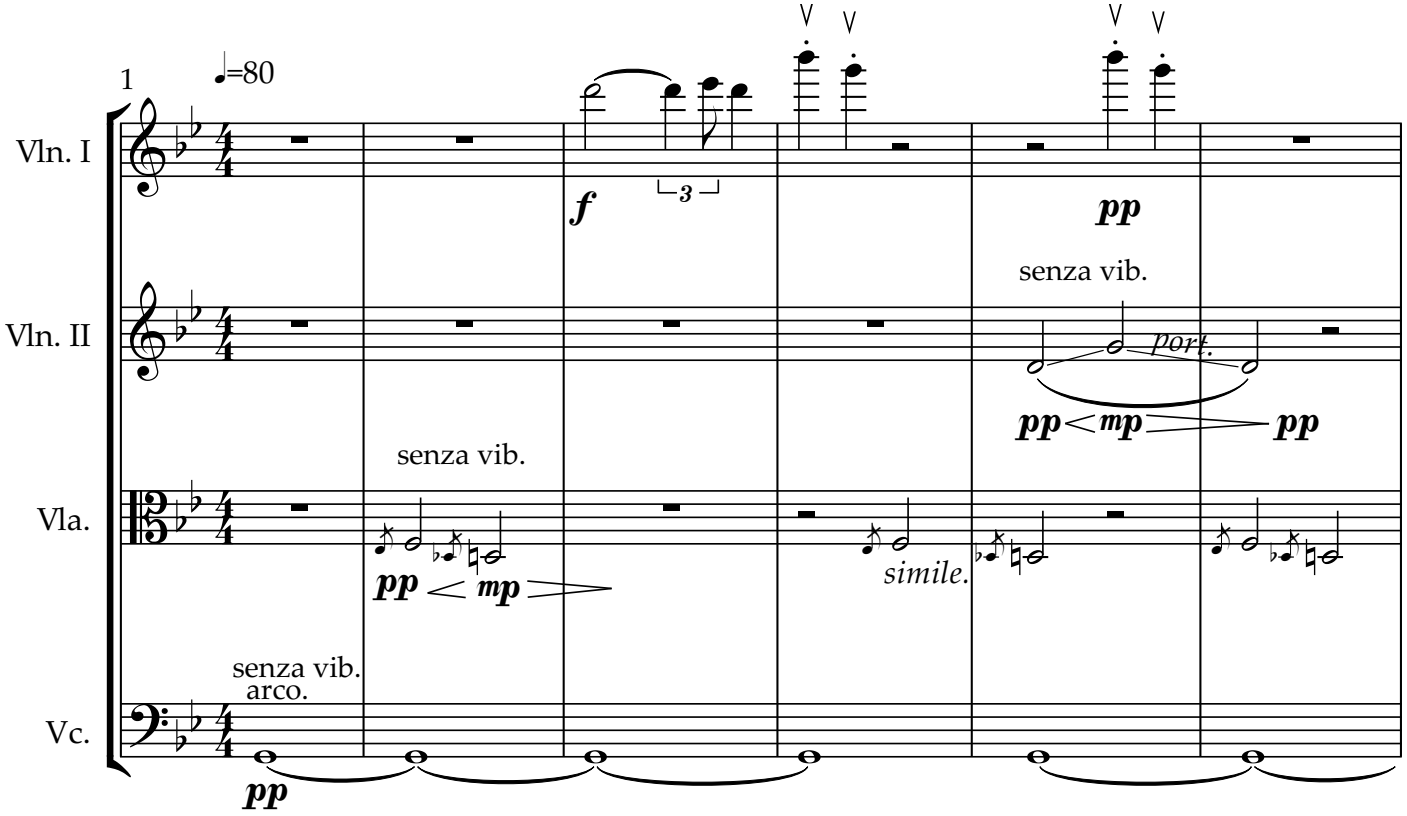

107
Vln. I
Vln. II
Vla.
Vc.
mf
mf

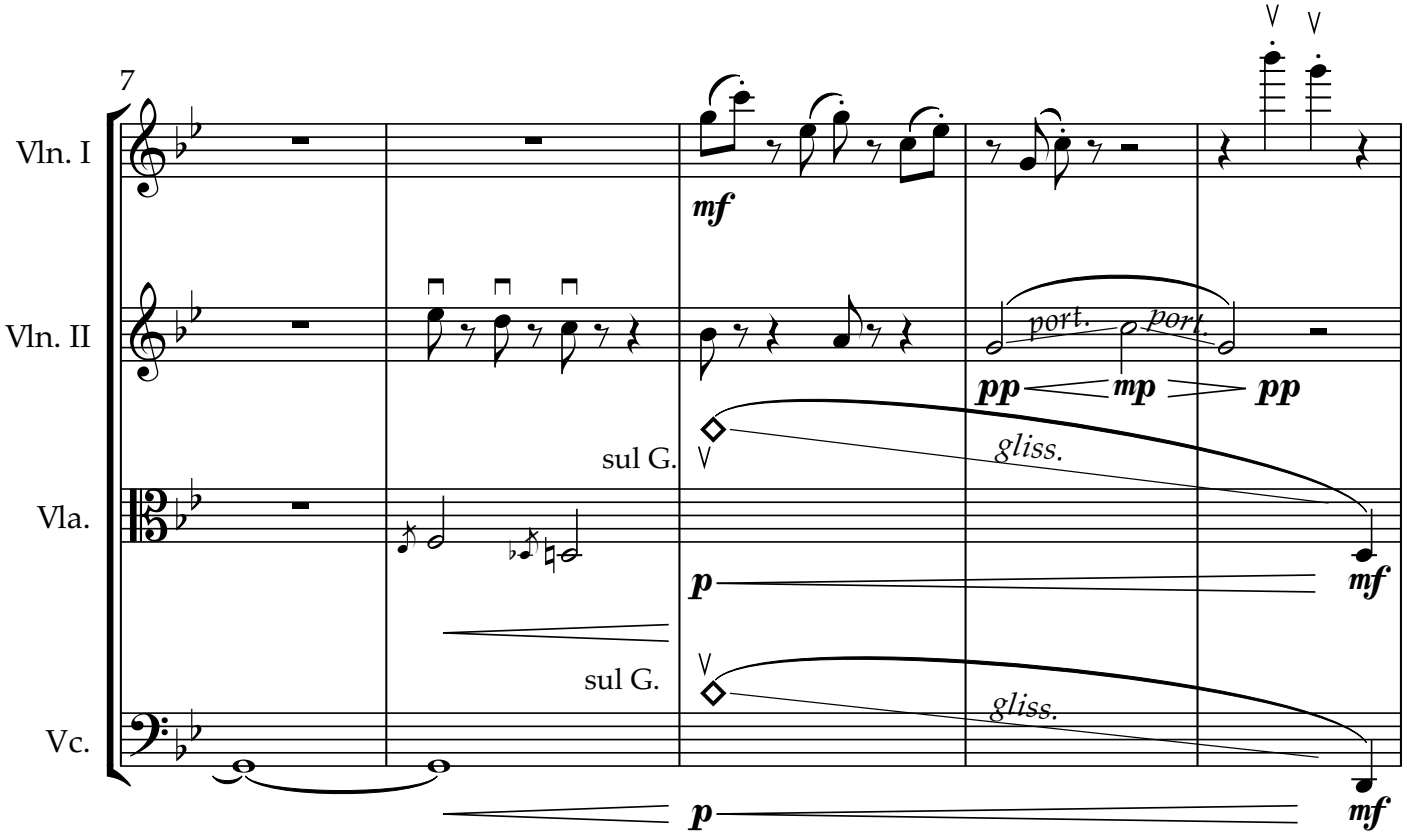

112
molto rall.
Vln. I
Vln. II
Vla.
Vc.
3

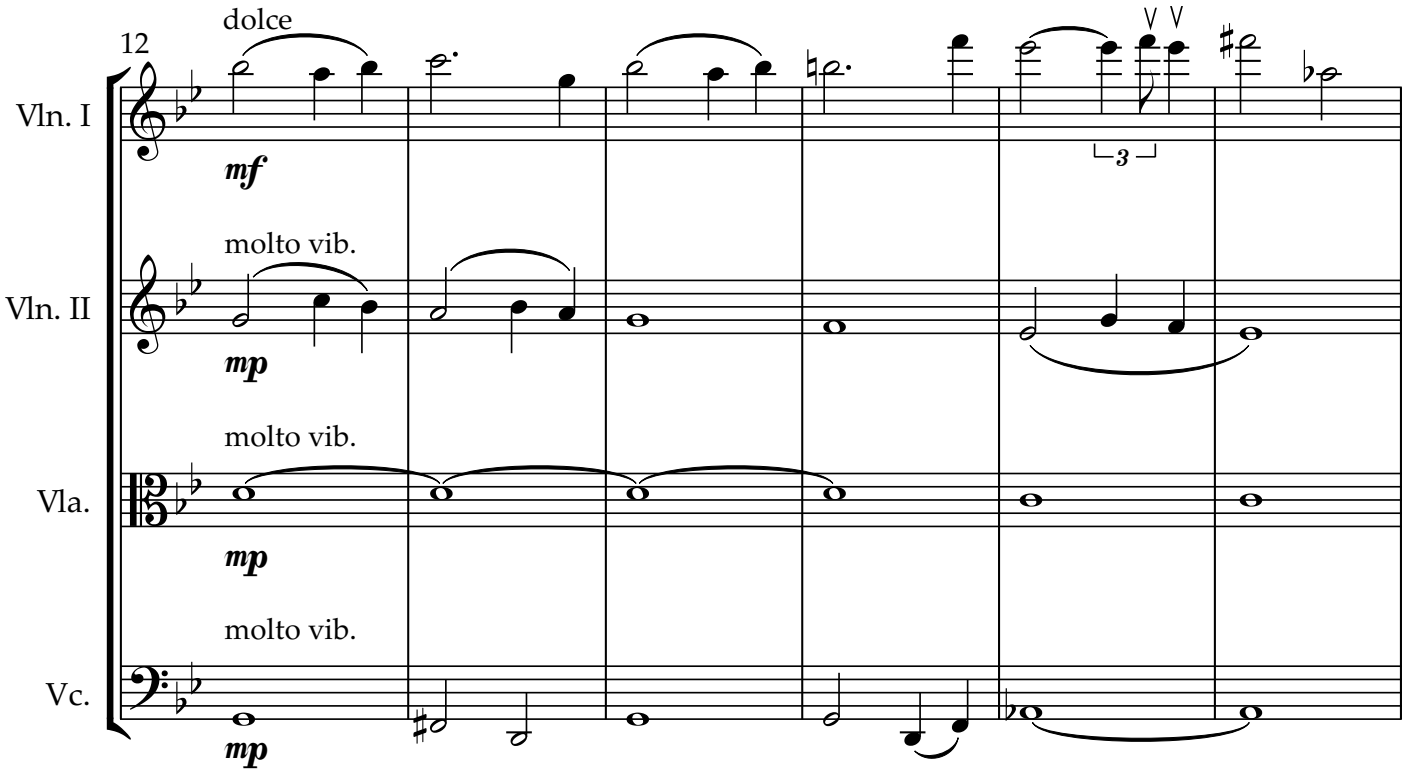

117
al niente.
Vln. I
Vln. II
Vla.
Vc.
pp
al niente.
pp
al niente.
pp
al niente.
pp
3

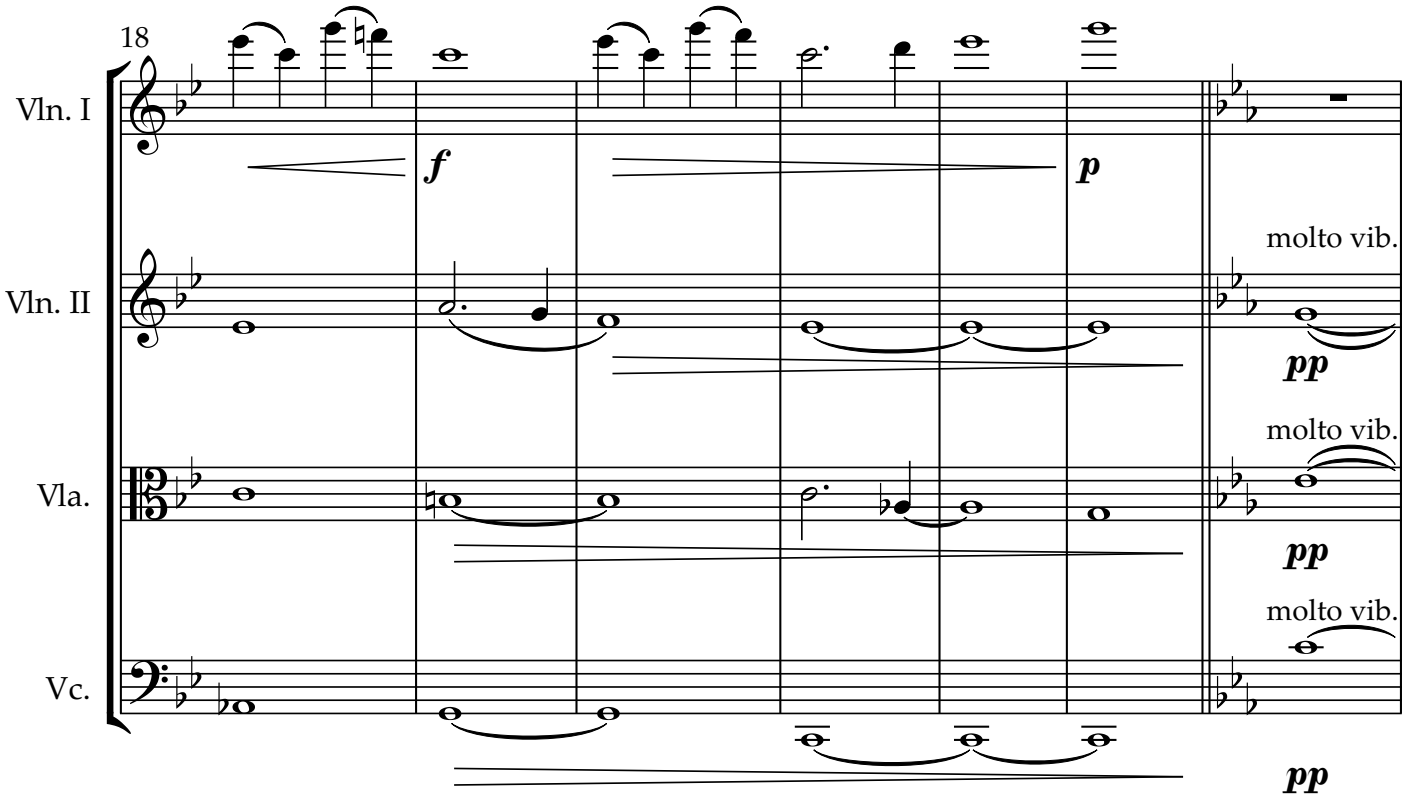
Movement VIII.

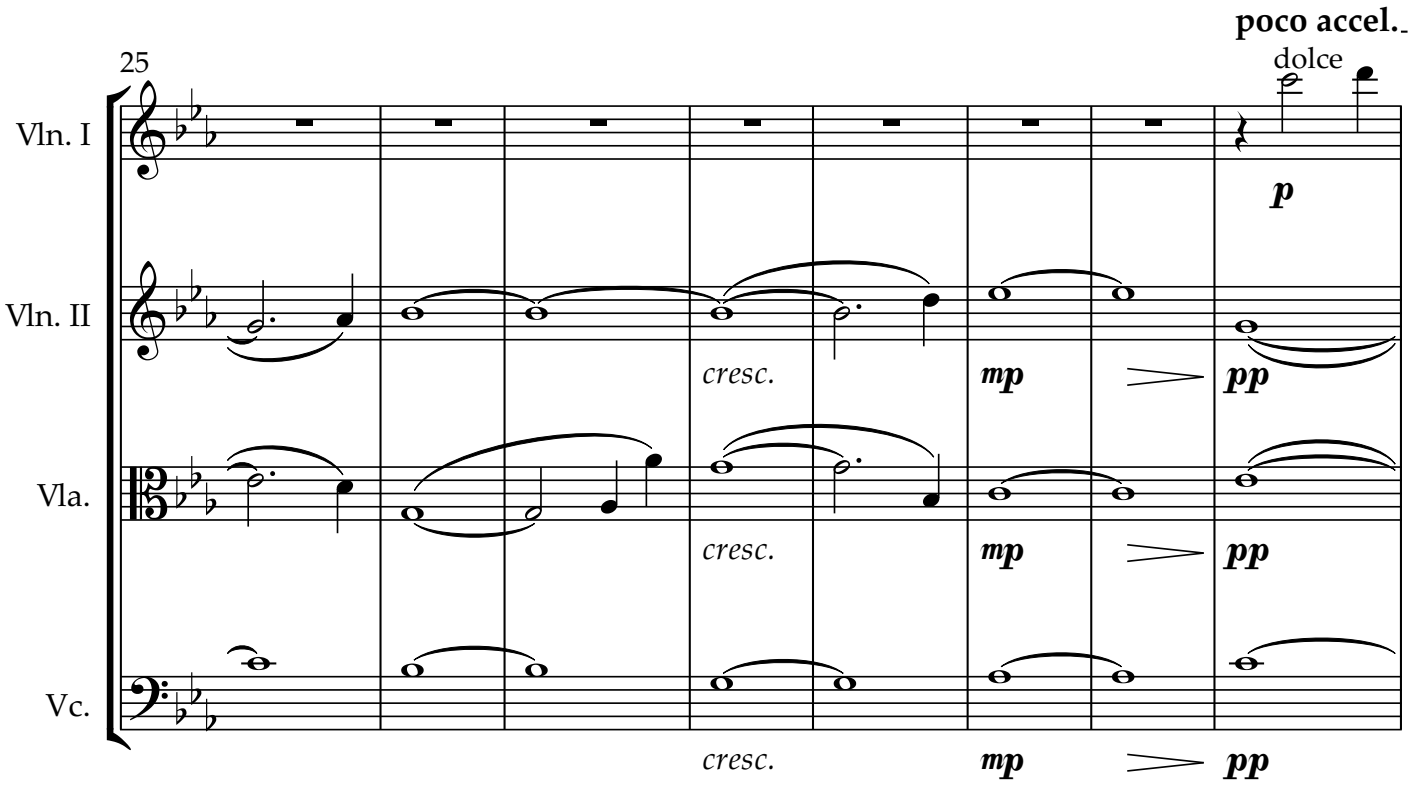
The Dimming of the Dawn Chorus

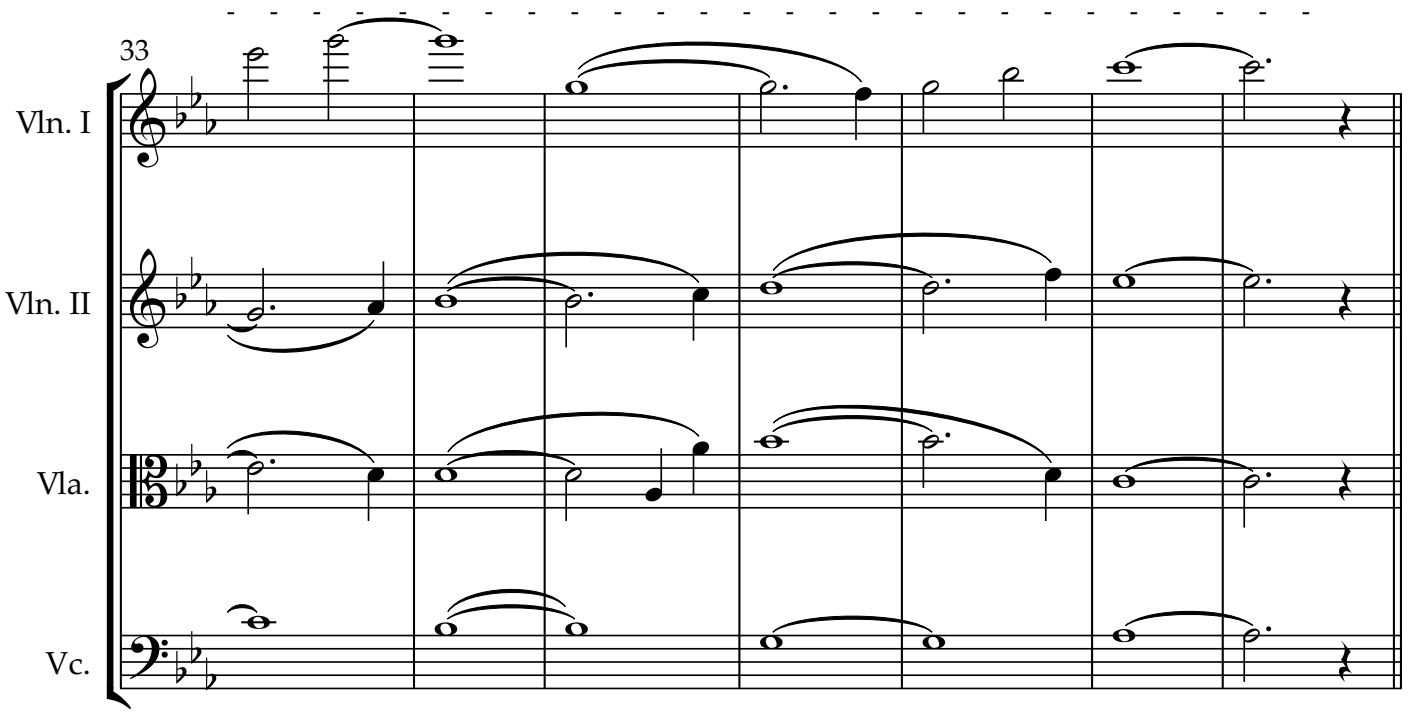


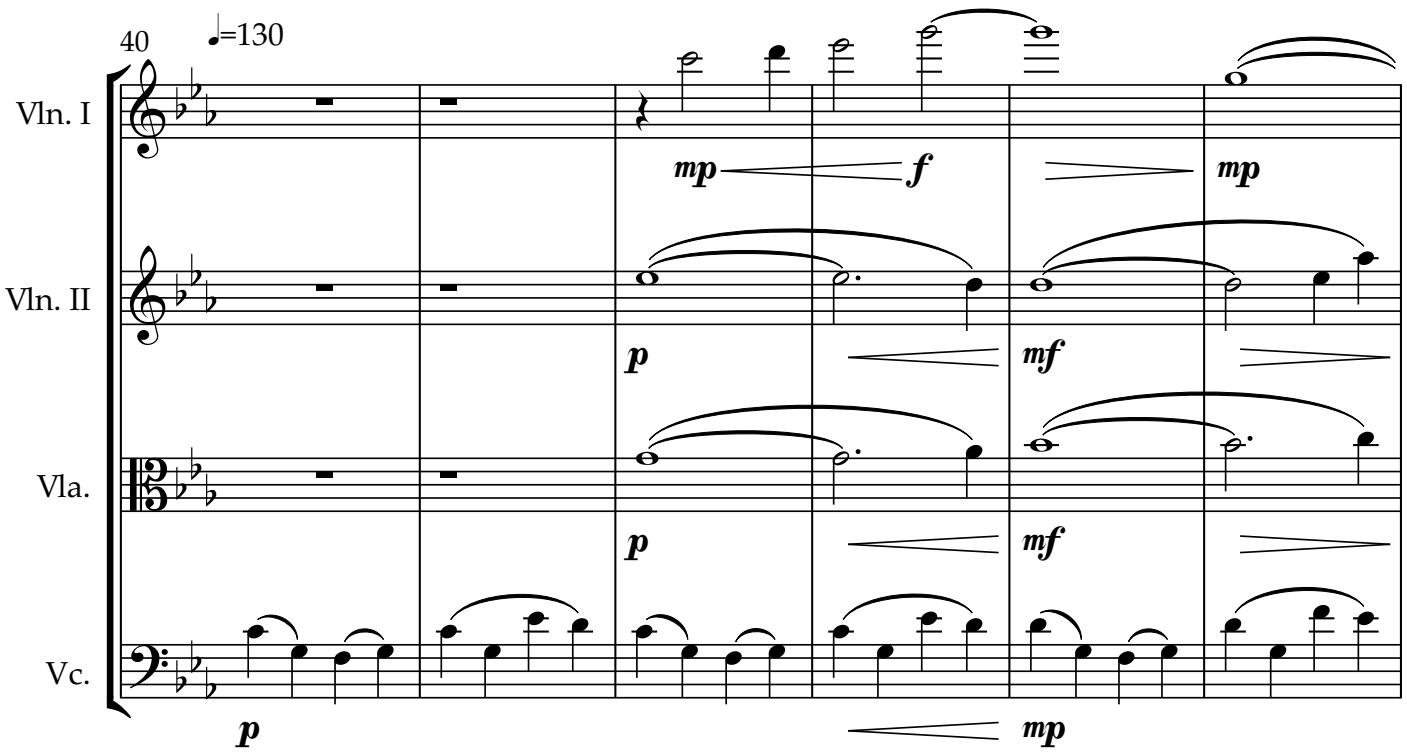


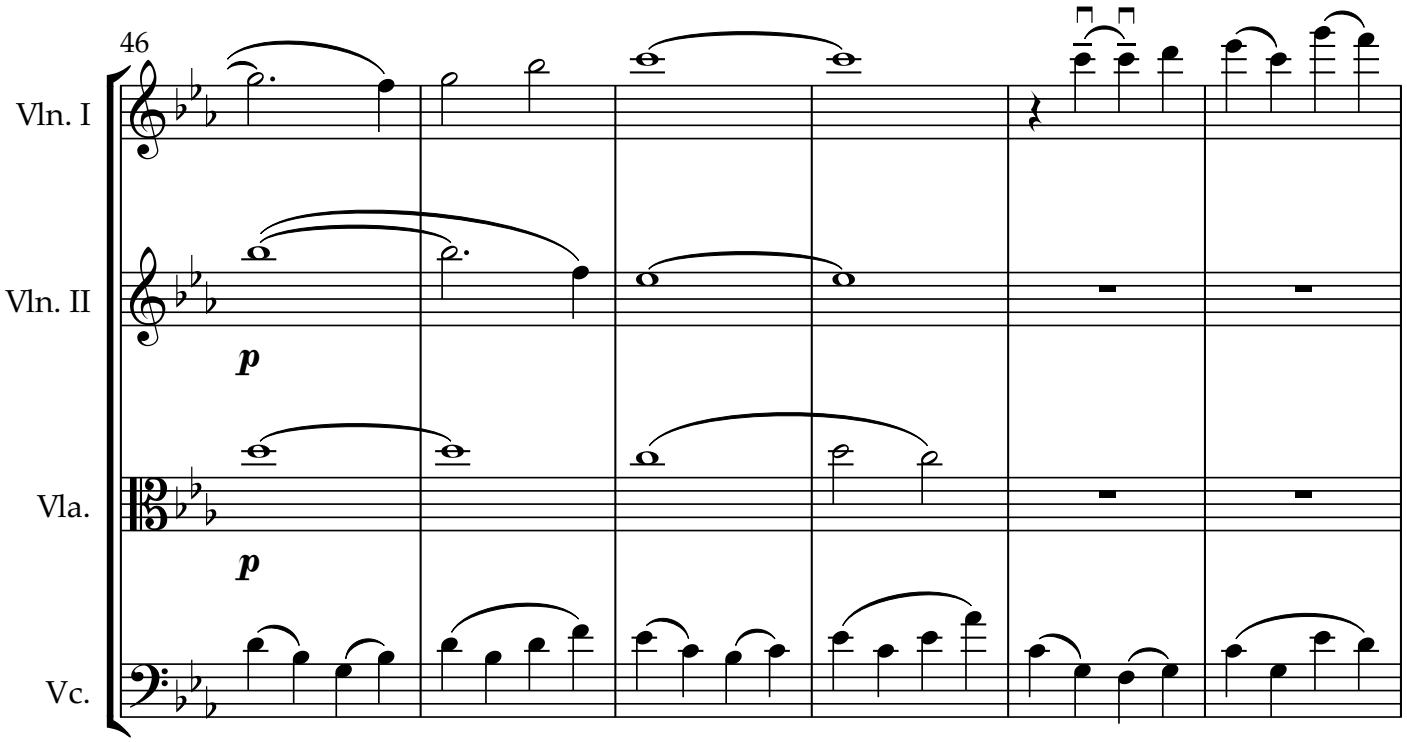

12
dolce
Vln. I
mf
molto vib.
Vln. II
mp
molto vib.
Vla.
mp
molto vib.
Vc.
mp

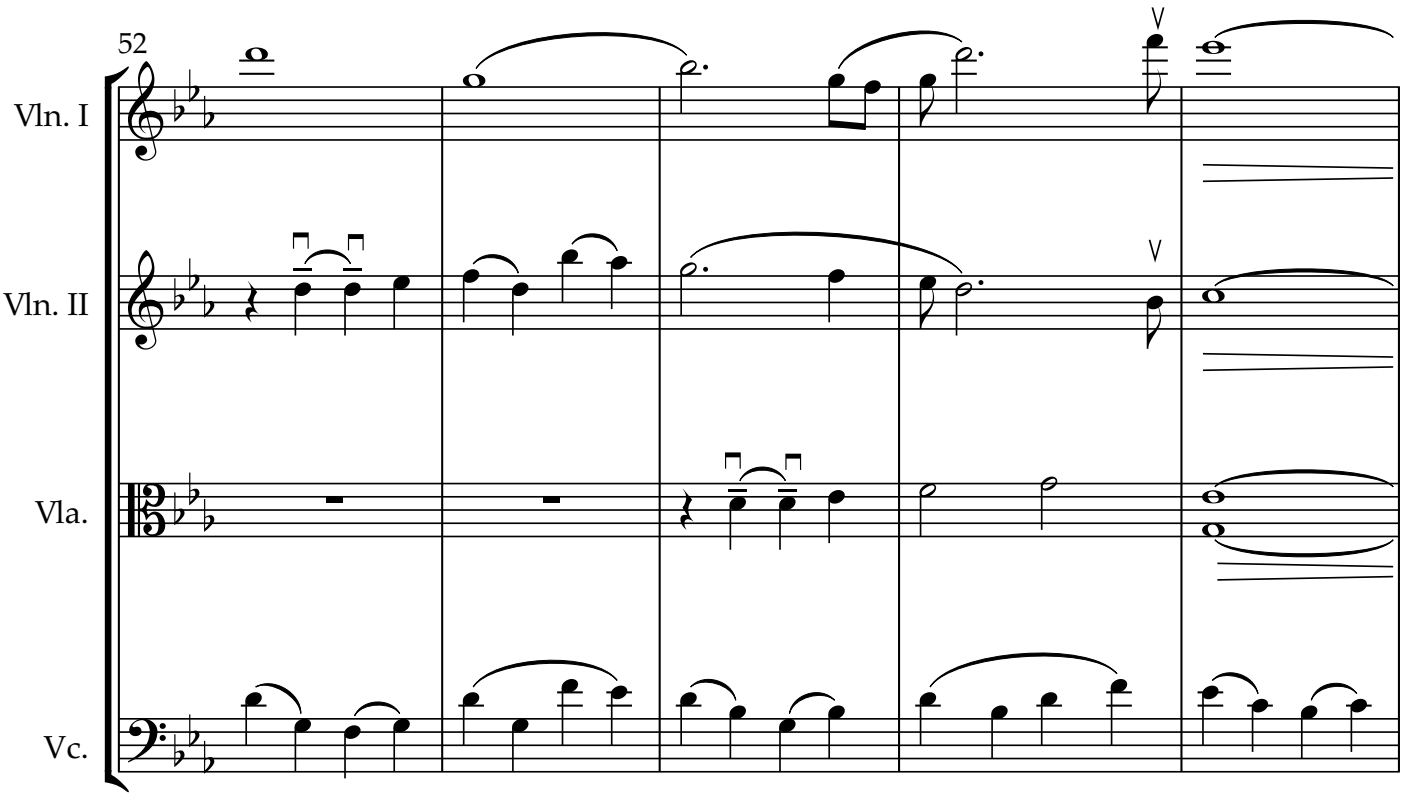

18
Vln. I
f
p
Vln. II
molto vib.
pp
Vla.
molto vib.
pp
Vc.
molto vib.
pp

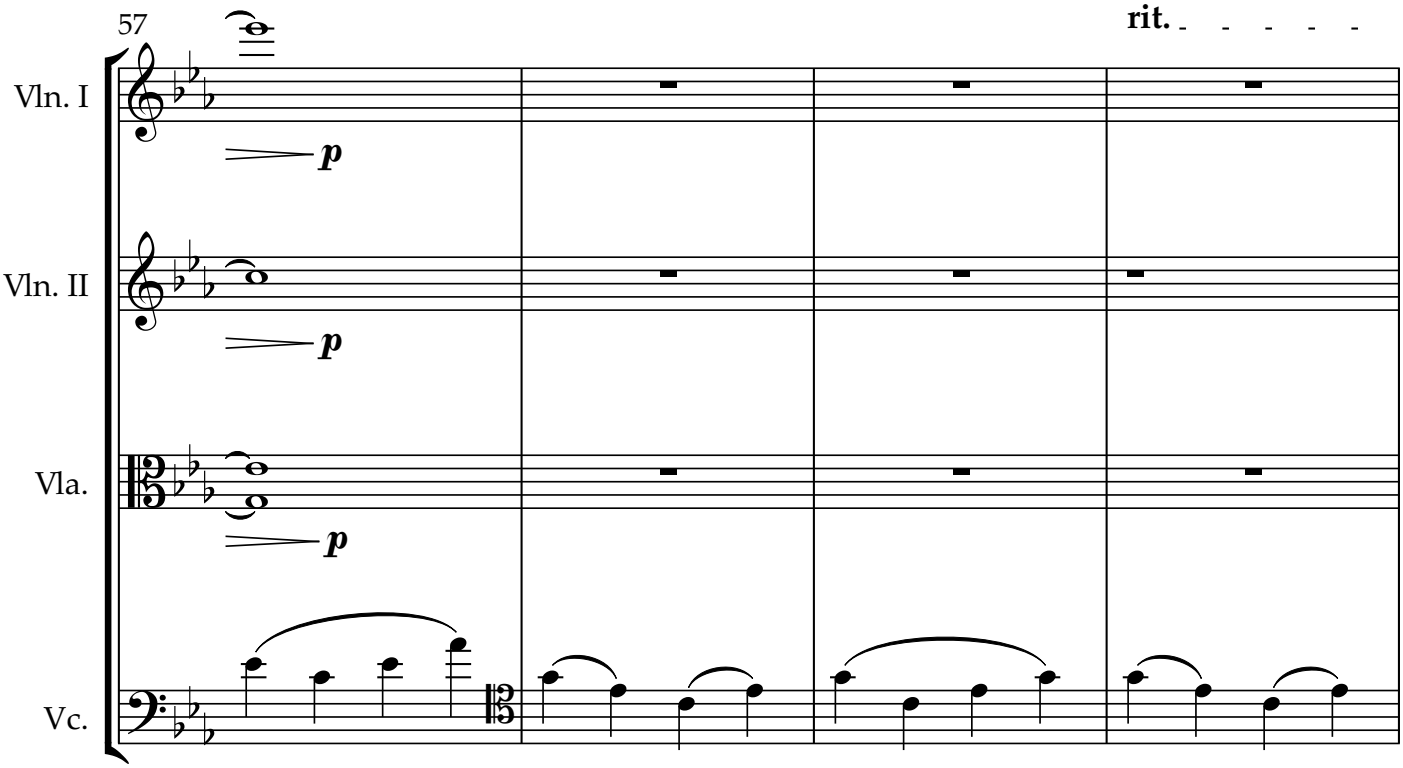

poco accel.
dolce
25
Vln. I
Vln. II
Vla.
Vc.
p
cresc.
mp
pp
cresc.
mp
pp
cresc.
mp
pp

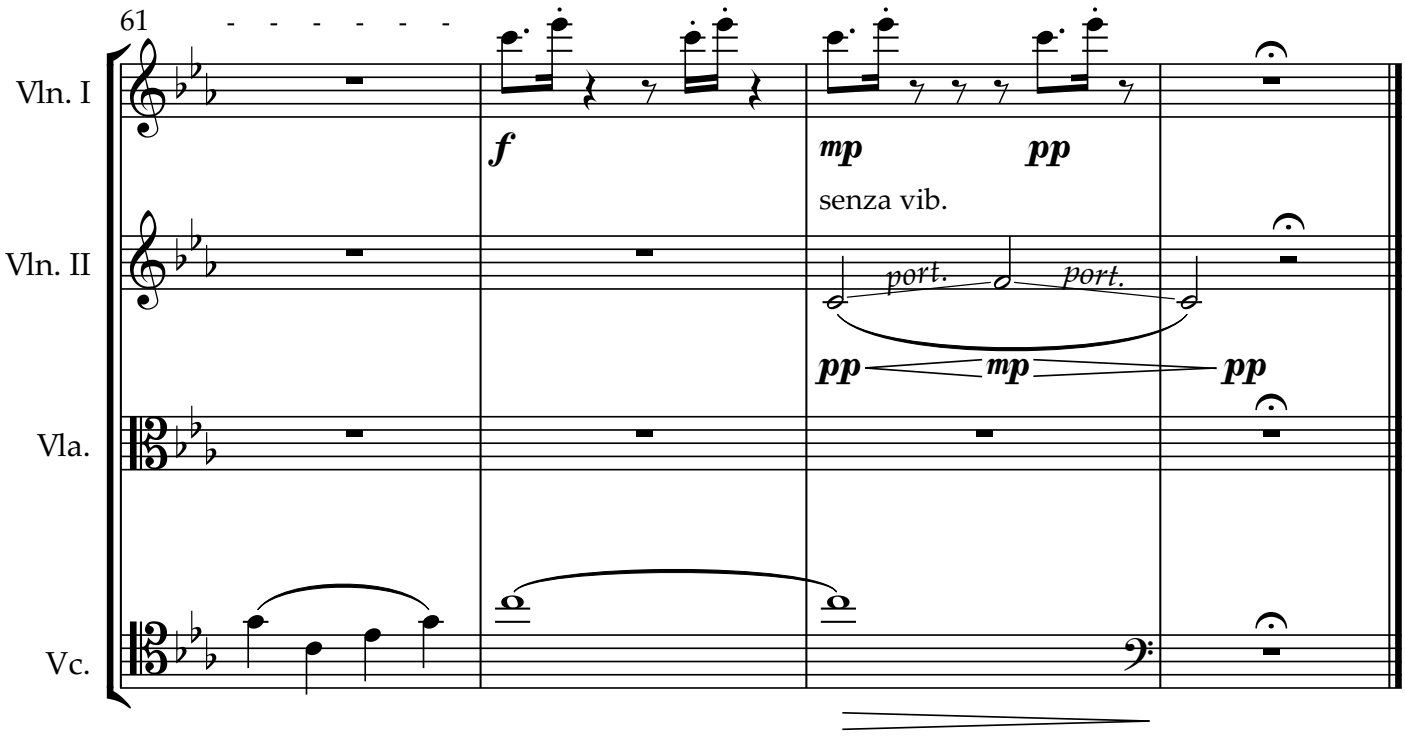

33
Vln. I
Vln. II
Vla.
Vc.


40
♩=130
Vln. I
Vln. II
Vla.
Vc.
mp
f
mp
p
mf
p
mf
p
mp


46
Vln. I
Vln. II
Vla.
Vc.
p
p
p


52
Vln. I
Vln. II
Vla.
Vc.


57
rit.
Vln. I
Vln. II
Vla.
Vc.
p
p
p



Performers are encouraged to 'play' the pause silence,
especially if being performed amongst nature to allow
for the true sounds of nature to be apart of the piece.
This pause must be held to serve a purpose of reflection,
if performed away from nature, the 'silence' acts as foreshadowing
of the silence we have without the call of nature.