

Charlotte Botterill

Stasis

for String Quartet

Full score

2020

Performance Notes



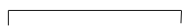
diminuendo to silence



indicates a gradually change from one technique to another

I II III

Roman numerals indicate string numbers



timings apply to all measures within the bracket



bracket continues over many measures

All harmonics in this piece are natural harmonics. Harmonics are notated with diamond note heads in the playing positions. Filled in diamonds are used to help clarify rhythm and should be executed in the same manner as all other harmonics.

Program Notes

Between March and July 2020, many of us found ourselves furloughed or unemployed. Without regular work, time as we know it appeared to transform, losing all meaning. *Stasis* is inspired by the illusion of time standing still, days blurring into one another as our perception of organised time gives way to only the “here and now”. Normally, living in the present instills me with a sense of calm, but as this limbo endures I have become acutely aware of time passing by around me and feeling unable to make the most of life.

Duration c. 4'

Stasis

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Lento

c. 50" - 1'

Violin 1: Treble clef, key signature of one sharp (F#). Part begins with a long note marked *p* and fingered III. A slur covers the first four measures. In the fifth measure, a new note is marked I. A slur covers the last two measures.

Violin 2: Treble clef, key signature of one sharp (F#). Part begins with a long note. In the third measure, a new note is marked II and *p*. A slur covers the last two measures.

Viola: Treble clef, key signature of one sharp (F#). Part begins with a long note. In the second measure, a new note is marked III and *p*. A slur covers the last two measures.

Violoncello: Bass clef, key signature of one sharp (F#). Part begins with a long note. In the fifth measure, a new note is marked III. A slur covers the last two measures.

Violin 1: Treble clef, key signature of one sharp (F#). Part begins with a long note marked *senza vib.*. In the second measure, a new note is marked *vib. norm.*. A slur covers the last two measures.

Violin 2: Treble clef, key signature of one sharp (F#). Part begins with a long note marked *pp* and *senza vib.*. In the second measure, a new note is marked *mf*. In the third measure, a new note is marked *pp*. In the fourth measure, a new note is marked *vib. norm.*. A slur covers the last two measures.

Viola: Treble clef, key signature of one sharp (F#). Part begins with a long note marked *pp* and *senza vib.*. In the second measure, a new note is marked *mf*. In the third measure, a new note is marked *p*. In the fourth measure, a new note is marked *vib. norm.*. A slur covers the last two measures.

Violoncello: Bass clef, key signature of one sharp (F#). Part begins with a long note marked II. In the second measure, a new note is marked I. In the third measure, a new note is marked III and *gliss.*. In the fourth measure, a new note is marked *molto vib.*. A slur covers the last two measures.

12 **Più mosso**

Vln. 1 *mf* > *p* *f* > *p* senza vib.

Vln. 2 *mf* > *p* *f* > *p* senza vib.

Vla. *mf* > *p* *f* > *p* senza vib.

Vc. vib. norm. *mf* > *p* *mf* > *f* > *p* senza vib.

17 **Lento** ♩ = c. 60

trill between open string and harmonic

gliss. towards nut

Vln. 1 *p* *mf* 3

Vln. 2 *pp* sul pont. → ord. *p*

Vla. *p* *mf* 3 *sub p* senza vib.

Vc. *pp* sul pont. → ord. *p* trill between open string and harmonic

22

Vln. 1

vib. norm.

p *mf* *mp*

Vln. 2

vib. norm.

with viola

sub p *mf* *p* *mf*

Vla.

vib. norm.

mp

Vc.

pizz. arco vib. norm.

0 0 → sul pont. → ord. 3

pp *f*

26

poco rit. *A tempo*

Vln. 1

f *mp* *mf* *f* *pp*

molto vib. *vib. norm.*

Vln. 2

p *mf* *f* *p*

gliss. *gliss.*

Vla.

f *mp* *mf* *f* *pp*

molto vib. *vib. norm.*

Vc.

p *mf* *f* *pp* *f*

→ *molto vib.*

38

Vln. 1

Vln. 2

Vla.

Vc.

f *dim.*

f *dim.*

mf *mp*

f *dim.*

→ sul pont. →

→ sul pont. → ord.

→ sul pont. → ord.

c. 30"

Glissandi overlap one another.

Glissandi should become spaced further apart as this segment progresses.

Glissandi have no set duration but should become longer and more drawn-out towards the end of the segment.

42

Vln. 1

Vln. 2

Vla.

Vc.

p *f*

p

p

p

ord.

III #

II #

III #

IV #

8va

gliss.

gliss.

gliss.

gliss.

45 8^{va} 7

Vln. 1 I # *gliss.*

Vln. 2 IV *gliss.*

Vla. IV *gliss.*

Vc. *gliss.*

p

49

Vln. 1 *pp*

Vln. 2 II # *gliss.* senza vib. *pp*

Vla. II # *gliss.* senza vib. *pp*

Vc. III # *gliss.* *p*

c. 10"

8

Musical score for measures 52-53, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score is in G major (one sharp) and 4/4 time. A bracket above the staves indicates a duration of approximately 10 seconds. The first two measures (52-53) are marked with *molto vib.* and the last two measures (54-55) with *senza vib.*. Dynamic markings include *mf* and *p* for the strings, and *pp* for the cello. The strings play a sustained note with a tremolo effect in the first two measures, which then fades to a sustained note without tremolo in the last two measures. The cello plays a sustained note with a tremolo effect in the first two measures, which then fades to a sustained note without tremolo in the last two measures.

c. 15"

Musical score for measures 53-55, featuring four staves: Vln. 1, Vln. 2, Vla., and Vc. The score is in G major (one sharp) and 4/4 time. A bracket above the staves indicates a duration of approximately 15 seconds. The instruction "Gradually fade to silence. Diminuendi overlap as depicted." is written above the staves. The first two measures (53-54) are marked with *molto vib.* and the last two measures (55-56) with *senza vib.*. The strings play a sustained note with a tremolo effect in the first two measures, which then fades to a sustained note without tremolo in the last two measures. The cello plays a sustained note with a tremolo effect in the first two measures, which then fades to a sustained note without tremolo in the last two measures.