

The background of the image is a dense, abstract composition of glowing particles. These particles are primarily red, orange, and yellow, with some blue and white ones interspersed. They appear to be moving and interacting with each other, creating a sense of dynamic energy and light. The overall effect is reminiscent of a star field or a microscopic view of a plasma.

**INCANDESCENCE**  
for String Quartet  
Movement I



First performed at the Royal Northern College of Music by the Lux Quartet.  
*In Motion*, Carole Nash Recital Room, Friday July 7th, 2017.

Helena Logah - First Violin  
Philippos Rousiamanis - Second Violin  
Peter Hartley - Viola  
Alice Luddington - Violincello

**Performance Notes:**

- s.p.           sul ponticello  
- ord.          ordinary

- Harmonics should always be played as ordinary
- Performers should understand the full score and think of their individual part in relation to the other parts of the ensemble as a layer
- Each player should follow the dynamic instructions of their individual part very carefully

**Duration:**

ca. 4'06"

**Programme Note:**

This piece was inspired by an idea of capturing bursts of light and colour through a sonic and visual world with the combined impact of musical performance and fine art. The piece is meant to be performed with the painting on display. The painting, oil on canvass, was created in response to the composition with the intention of representing the work through aspects of colour, line, shape and form.

# INCANDESCENCE

for string quartet

**Allegro con rubato** ♩ = ca. 104 *delicato*

Violin I

Violin II

Viola

Violoncello

*sul pont*

*ppp* *mf* *p* *mf* *p* *mp*

*ppp*<sup>3</sup> *mf* *ppp* *mf* *ppp*<sup>3</sup> *p*

*ppp* *mf* *ppp* *mf* *ppp* *p* *ppp*

*ppp* *mf* *ppp* *mf* *ppp* *p* *ppp*

5

*ppp* *mp* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *p*

*ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

*pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *ppp*

*ord.* *s.p.* *ord.* *s.p.* *mf* *ppp*

9

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

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

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

*ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

13

*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

*pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

*ord.* *s.p.* *ord.* *s.p.* *ord.* *s.p.*

17

pp — f pp — f pp — p pp — mf pp — mf pp — f  
→ s.p.  
ord... → s.p.  
f ppp pp — mf pp — f pp — ff  
pp — mf pp — f pp — mf pp — f pp — ff

21 A

ppp mp ppp mp ppp f  
ppp mp ppp mp ppp f  
ppp mp ppp mp ppp f  
s.p. f ppp f pp f f

26

ppp — f p — f p — f p — f  
ppp — f p — f p — f p — f  
ppp — f p — f p — f p — f  
— pp f — p — f — p — f —

30

p — f p — f p — f p — f  
p — f p — f p — f p — f  
p — f p — f p — f p — f  
f — p — f — p — f — p — f —

34

p — f p — f p — f p — f  
f — p — f — p — f — p — f —  
p — f p — f p — f p — f  
f — p — f — p — f — p — f —

38

**B**

43

47

51

55

**C**

61

66

70

75

D

79 accel

83

molto rit  
accel  
molto rit

87 a tempo

a tempo

92

96

ppp