

Thought Bubbles

for string quartet

Ryan Suleiman
2018

Thought Bubbles

1. Prelude	1'00
2. Skies of Smoke - in memoriam	1'30
3. Mosaic #8, Yuka Yamane	0'45
4. Breezes	1'30
5. Icarus	1'20
6. Interlude	0'40
7. Melting	2'00

total duration: ca. 9'

Lighting: If possible, the lights should fade out at the end of the very last movement. See boxed text in the final page of the score for instructions.

It is strongly preferred that the movements are all programmed together, but they may be programmed separately as well or with various omissions.

program note

The following brief “thought bubbles” are exactly that. Like many of our thoughts and ideas, some are dark, some are joyful, and some are purely abstract. “Skies of Smoke” is dedicated to those who lost everything in the fires in Butte County, California. “Mosaic #8” is inspired by a vibrant work by the visual artist Yuka Yamane, who lives in Osaka, Japan. “Breezes” is for simple moments of peace and quietude which are life’s best moments. “Icarus” deals with the notion of reaching too far, and “Melting” is a contemplation of physical processes happening on our planet.

performance notes



This very characteristic rhythm should be played with a strong feeling of 3+2, with the first ♪ strongly emphasized and the fourth ♪ slightly emphasized.



Overpressure. The thickest point represents almost mostly noise. A solid rectangle represents complete noise.



Used in the Interlude. Mute the string by pressing the note lightly with the left hand for a very obscured sense of pitch.



Play the highest note possible.

sff

An *s* before any dynamic means *subito*.



Mute any lingering sound, dry.



Cresc. from silence or dim. into silence.



Unless otherwise directed, don't rearticulate the ♪ with the bow during a gliss.

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Thought Bubbles

1. Prelude

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Senza misura Scattered about ca. 8-10'

violin I *pizz.* ca. 4' 1st (AFAP) ca. 2' arco repeat this figure ad-lib. at $\text{♩} = 100$. end with the following figure, which cues the others to stop.

violin II *pizz.* ca. 4' 4th (AFAP) ca. 2' * (pizz.)

viola *pizz.* ca. 4' 2nd (AFAP) ca. 2' * (pizz.)

cello *pizz.* ca. 4' 3rd (AFAP) ca. 2' * (pizz.)

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

*repeat these pitches in any order. begin with a flurry of mostly shorter durations, gradually slowing to longer ones. don't play the same thing as the other players. listen for violin I's cue (m.2) or viola's cue (m.4) to stop playing.

3 Scattered about ca. 6-8'

violin I ca. 2' *pizz.* ca. 3' 1st (AFAP) ca. 2' * (pizz.)

violin II ca. 2' 4th (AFAP) ca. 2' * (pizz.)

viola ca. 2' 3rd (AFAP) ca. 2' arco repeat this figure ad-lib. at $\text{♩} = 100$. end with the following figure, which cues the others to stop.

cello ca. 2' 2nd (AFAP) ca. 2' * (pizz.)

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

2. Skies of Smoke - in memoriam

♩ = c. 56

poco sul tasto

violin I *p* *mp*

violin II *p* *gliss.* *poco*

viola *p* *gliss.* *poco*

cello *p* *poco sul tasto* *mp*

5

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

above the others *mf*

wavy gliss. ad-lib.

gliss. *gliss.*

8

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

above the others *f*

mf *f* *f*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

f

3. Mosaic #8, Yuka Yamane

Energetic ♩ = c. 168

violin I

violin II

viola

cello

non-staccato, clearly articulated

mp

mf

6

sp poco cresc.

sp poco cresc.

12

legato, but clearly articulated

f

legato, but clearly articulated

f

f

f

4. Breezes

Rhythmic, always articulated, but gentle, lilting ♩ = c. 108 *sempre* ♩ = ♩

violin I *p*

violin II *p*

viola *pp*

cello *pp*

7

G.P. *p* *pp*

like a gentle creaking, not harsh

in time

G.P. *p* *pp*

like a gentle creaking, not harsh

pizz.

G.P. *arco*

in time

G.P. *pp* *rhythmic* *mp*

in time *pp*

15

mf *p* *mf* *p*

mf *pp* (no dynamic change)

mf *pp* (no dynamic change)

legato, 5 ♩ feeling

mf *p*

5. Icarus

Slowly, freely ♩ = c. 56
rich, warm tone

violin I G.P. ** mf G.P.

violin II p < mf > p * mf mf > p G.P. G.P.

viola col legno * mf arco mf > p mf G.P.

cello * mf ** mf G.P. G.P.

*play pitches in any order, AFAP

**overpressure, but some pitch should always be audible

5 *flautando*
gliss around between these pitches, ad-lib.

Suddenly, almost without warning ♩ = c. 144 *sempre* ♩ = ♩

p < ff fierce, aggressive

mp < f ff fierce, aggressive

8

5+6 5+4+5+4

6. Interlude

Not in a rush ♩ = c. 48

violin I

violin II

viola

cello

jeté

mf \rightarrow *p*
ad-lib., number of pitches = approx.

col legno

3

col legno tratto

mf

p white noise, minimal pitch. touch lightly with the left hand, as if playing a harmonic.

pizz.

p

4

col legno, jeté

gliss.

mf \rightarrow *p*
ad-lib., simile

without warning jeté

norm., jeté

mf \rightarrow *p*
ad-lib., number of pitches = approx.

without warning jeté

without warning jeté

arco

without warning overpressure, complete noise

fff

7

col legno tratto

gliss.

f

c. '40

7. Melting

Majestic $\text{♩} = \text{c.}50$

violin I *mp* *< f > mp* *pp* *ff* *p*

violin II *mp* *< f > mp* *< f >* *pp* *ff* *mp* pizz.

viola *ff* *mp* *mf* *ff* *p*

cello *ff* *mp* *< f >* *pp* *ff* *p*

9

pp *mf* *p*

(no dynamic change)

pp *mf* *p* gliss.

pp *mf* *p*

17

mf *p*

(no dynamic change)

gliss. *mf* *p* gliss.

mf *p* *poco*

wavy gliss. ad-lib.
somewhat confined