

for the Cassatt Quartet  
**CADMIUM YELLOW**

Laura Kaminsky

$\text{♩} = 152$ , *forcefully, but with warmth*

Violin I  
Violin II  
Viola  
Violoncello

*fff* vibrato non-vib. *sfz mf sub.* *ffff*

*fff* vibrato non-vib. *sfz mf sub.* *ffff*

*fff* vibrato non-vib. *sfz mf sub.* *ffff*

*fff* vibrato non-vib. *sfz mf sub.* *ffff*

Detailed description: This block contains the first five measures of the piece. It is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) in 4/4 time. The tempo is marked as quarter note = 152, with the instruction 'forcefully, but with warmth'. The first two measures feature a *fff* dynamic with vibrato. The last two measures feature a *sfz mf sub.* dynamic with non-vibrato. The piece concludes with a *ffff* dynamic.

6

Vln. I  
Vln. II  
Vla.  
Vcl.

*fff* vib. *mp sub.*

*fff* vib. *mp sub.*

*fff* vib. *mp sub.*

*fff* vib. *mp sub.*

Detailed description: This block contains measures 6 through 9. The dynamics are *fff* with vibrato for the first two measures, and *mp sub.* for the last two measures. The piece concludes with a *mp sub.* dynamic.

$\text{♩} = 96$ , *gently; dancelike*

11

Vln. I  
Vln. II  
Vla.  
Vcl.

*mf* *mp*

*pp* pizz.

*pp* pizz.

Detailed description: This block contains measures 11 through 14. The tempo is marked as quarter note = 96, with the instruction 'gently; dancelike'. Measures 11 and 12 feature a *mf* dynamic, while measures 13 and 14 feature a *mp* dynamic. The Viola and Violoncello parts are marked *pp* and pizzicato (pizz.).

♩ = 152  
non-vib.

Vln. I *mf* *p* *f*

Vln. II *mf* *mp* *f*  
non-vib.  
arco  
non-vib.

Vla. *mp* *f*  
arco,  
non-vib.

Vcl. *p* *f*

Vln. I niente *sfz* *pp*

Vln. II niente *sfz* *pp*

Vla. niente *sfz* *pp*

Vcl. niente *sfz* *f* *pp*

*forcefully* *passionately*

Vln. I *ff* *sfz* niente *fff* *sf* *ff* *f*  
vib. non-vib. vib.

Vln. II *ff* *sfz* niente *fff* *sf* *ff* *f*  
vib. non-vib. vib.

Vla. *ff* *sfz* niente *fff* *sf* *ff* *f*  
vib. non-vib. vib.

Vcl. *ff* *sfz* niente *fff* *sf* *ff* *f*  
vib. non-vib. vib.

♩ = 104, with nervous energy

33

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

37

Vln. I *f* non-vib. *sf* *sf*

Vln. II *f* non-vib. *sf* *sf*

Vla. *f* non-vib. *sf* *sf*

Vcl. *f* non-vib. *sf* *sf*

♩ = 144, forcefully, again

42

Vln. I *sf* *mp* *f* *p sub. dolce*

Vln. II *sf* *mp* *f* *mf* *fp*

Vla. *sf* *mp* *f* *mf* *fp*

Vcl. *sf* *mp* *f* *p sub.*

49 vib.  $\text{♩} = 60$

Vln. I *pp* *ff* *mf*

Vln. II *pp* *ff* *mf*

Vla. *pp* *ff* *mf* *f*

Vcl. *pp* *ff* *mf*

57 solo

Vln. I *f espr.* *fff*

Vln. II *mp* *ff*

Vla. *mp sub.* *ff*

Vcl. *mp sub.* *ff*

61  $\text{♩} = 104$ , *lilting; dancelike*

Vln. I *pp* *pizz.*

Vln. II *mp*

Vla. *mp* *mf espr.*

Vcl. *mp*

64

Score for measures 64-67. Vln. I and Vln. II play eighth-note patterns. Vln. II includes trills and a pizzicato section. Vla. has a long note with non-vibrato marking. Vcl. has a triplet-based bass line with sfz dynamic.

Vln. I

Vln. II

Vla.

Vcl.

*pizz.*

*non-vib.*

*sfz*

68  $\text{♩} = 60$

Score for measures 68-71. Tempo is marked 60 bpm. Vln. I and Vln. II are mostly silent. Vla. has a long note with vibrato. Vcl. has a solo section with mf dynamic, followed by a more complex passage with molto espressivo; rubato and f dynamic.

Vln. I

Vln. II

Vla.

Vcl.

*vib.*

*mf*

*solo*

*molto espressivo; rubato*

*mf* *f*

72 *accel.*

Score for measures 72-75. Vln. I and Vln. II are silent. Vla. has a long note. Vcl. has a complex passage with accents, a 5-measure phrase, and a final triplet. Dynamic is ff.

Vln. I

Vln. II

Vla.

Vcl.

*ff*

77

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *mp*

Vcl. *mp*

♩ = 104

## "Sunburst"

82

Vln. I *mf* arco vib. *mp dolce, legato* *mf*

Vln. II *mf* arco, vib. *mp dolce, legato* *mf*

Vla. *mf* vib. *pizz.* *f*

Vcl. *mf* *mp*

86

Vln. I *p*

Vln. II *p*

Vla. non-vib. *sfz* *pp*

Vcl. *mf* *pp*

♩ = 92

rit.

90

Vln. I *ppp* *mp*

Vln. II *mf* *mp* *pp* *mf sub. espr.*

Vla. *mp*

Vcl. *mp*

♩ = 50

95

Vln. I *pp* *mf espr.* *pp* sul tasto *tr*

Vln. II *ppp* *pp* sul tasto *tr*

Vla. *ppp* *pp* sul tasto *tr*

Vcl. *ppp* *mf dolce*

101

Vln. I *mp* *mf sub.* *niente* *mp*

Vln. II *mp* *pp* *niente*

Vla. *mp* *pp* *niente*

Vcl. *pp* *niente*

$\text{♩} = 84$ , *freely, espressivo* **accel.**

Vln. I 107 *mf* *p sub.* *f*

Vln. I 111 (tr) *f* **rit.**

Vln. I 114 *p sub.* **accel.** **rall.**

$\text{♩} = 104$

Vln. I 116 *f* *mp* *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vcl. *mp*

*non-vib.* *vib.* *with intensity; yearning* *non-vib.* *poignantly vib.*

*pizz. gently dancing*

$\text{♩} = 112-116$

Vln. I 122 *niente* *mf* *mp*

Vln. II *niente* *arco* *mp*

Vla. *niente* *arco* *mp*

Vcl. *niente* *arco* *mf* *mp*



*furioso* **accel.**

127

Vln. I  
Vln. II  
Vla.  
Vcl.

This system contains measures 127, 128, and 129. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part has a melodic line with triplets and accents. The Violin II part has a similar melodic line with triplets. The Viola part has a steady accompaniment of eighth notes. The Violoncello part has a bass line with triplets and accents. The tempo is marked *furioso* and **accel.**

130

Vln. I  
Vln. II  
Vla.  
Vcl.

This system contains measures 130, 131, and 132. The Violin I part continues with triplets and accents, marked *f*. The Violin II part has a melodic line with triplets and accents, marked *ff*. The Viola part has a steady accompaniment of eighth notes, marked *mf*. The Violoncello part has a bass line with triplets and accents, marked *fff*. The tempo is marked *furioso* and **accel.**

133

Vln. I  
Vln. II  
Vla.  
Vcl.

This system contains measures 133, 134, and 135. The Violin I part has a melodic line with triplets and accents, marked *mf sub.*. The Violin II part has a melodic line with triplets and accents, marked *mf sub.*. The Viola part has a steady accompaniment of eighth notes, marked *mf sub.*. The Violoncello part has a bass line with triplets and accents, marked *f*. The tempo is marked *furioso* and **accel.**

136

Vln. I *tr* *ff* *mf sub.*

Vln. II *f*

Vla. *f*

Vcl. *tr* *mf subito* *f*

139

Vln. I *f*

Vln. II

Vla.

Vcl.

142

Vln. I *fff*

Vln. II

Vla. *ff* *ff*

Vcl. *ff* *fff*

**accel.**

146

Vln. I

Vln. II

Vla.

Vcl.

*ff*

*f*

*furioso*

*fff*

150

Vln. I

Vln. II

Vla.

Vcl.

**as fast as possible**

154

Vln. I

Vln. II

Vla.

Vcl.

157  $\text{♩} = 104$

Vln. I  
Vln. II  
Vla.  
Vcl.

161

Vln. I  
Vln. II  
Vla.  
Vcl.

**molto rit.**  $\text{♩} = 52$

165

Vln. I  
Vln. II  
Vla.  
Vcl.

**poco più mosso**  
**dying away**

168

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

171 **rit.**

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vcl. *ppp*

♩ = 92

175

Vln. I *pp*

Vln. II *pp*

Vla. *fff* *vib.* 3

Vcl. *fff* *vib.* 3

178

Vln. I

Vln. II

Vla.

Vcl.

*mf*

*mf*

*ff*

*ff*

*mf*

*mf*

181

Vln. I

Vln. II

Vla.

Vcl.

*fff*

*mp sub.*

*mf*

*fff*

*mp sub.*

*mf*

*fff*

*mp sub.*

*mf*

*fff*

*mf*

*f*

186

Vln. I

Vln. II

Vla.

Vcl.

*mp*

*niente*

*mp*

*p*

*p*

*mp*

193

Vln. I *mp* *mf* *f* vib.

Vln. II *mf* non-vib.

Vla. *mf* non-vib.

Vcl. *mf*

198 ♩ = 104

Vln. I *mf* *f* (vib.) *ff*

Vln. II vib. *mf* non-vib. *sfz*

Vla. vib. *mf* non-vib. *sfz*

Vcl. *mf* *mf* non-vib.

204

Vln. I *mp leggiero*

Vln. II vib. *mp dolce* *mf*

Vla. *f*

Vcl. vib. *mp dolce* *mf*

207

Vln. I

Vln. II

Vla.

Vcl.

*mf*

*ff*

non-vib.

*sfz*

*mf leggero*

210

Vln. I

Vln. II

Vla.

Vcl.

non-vib.

vib. 3

*mf* *ff* *mf dolce*

non-vib.

*sfz*

*mf* *ff* *mf dolce*

non-vib.

vib.

*mf* *ff* *mf dolce*

non-vib.

vib.

*mf* *ff* *mf dolce*

*ff* *mf dolce*

214

Vln. I

Vln. II

Vla.

Vcl.

non-vib.

niente

*mp*

non-vib.

*mp*

niente

*mp*



217

Vln. I

Vln. II

Vla.

Vcl.

poco vib.

*mp*

220

Vln. I

Vln. II

Vla.

Vcl.

(non-vib.)

*mp*

*mf espr.*

223

Vln. I

Vln. II

Vla.

Vcl.

*rall.*

$\text{♩} = 144$

non-vib.

*p* *f* *sfz*

non-vib.

*p* *f* *sfz*

non-vib.

*p* *f*

non-vib.

229

Vln. I *mp sub.* *f* *mf dolce*

Vln. II *mp sub.* *f* *mf* non-vib.

Vla. *ff* *f* *mf dolce* vib.

Vcl. *ff* *f*

238

*♩ = 88, misterioso, hushed, freely*

Vln. I *ff* (vib.) *pp*

Vln. II *ff* (non-vib.) *ppp*

Vla. *ff* *ppp* non-vib.

Vcl. *ff* *ppp* non-vib.

243

*with growing boldness*

Vln. I *mp* *mf*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

247

Vln. I

Vln. II

Vla.

Vcl.

*f*

*mp*

*mp*

250

Vln. I

Vln. II

Vla.

Vcl.

253

Vln. I

Vln. II

Vla.

Vcl.

*ff*

*mp sub.*

*mp espr.*

*mf*

solo

3

5

5

3

258 *accel.* *legato* *mf* *f* *f*  $\text{♩} = 112-116$

Vln. I

Vln. II

Vla.

Vcl.

*mf*

262

Vln. I

Vln. II

Vla.

Vcl.

*mf*

*ff*

266 *tr.* *mf mp subito* *ff* *ff*

Vln. I

Vln. II

Vla.

Vcl.

*ff*

270 (tr)~

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp subito* *mp*

Vcl. *mp*

273

Vln. I *ppp* *n*

Vln. II *ppp* *n*

Vla. *ppp* *n*

Vcl. *ppp* *n*

♩ = 108

277 (non-vib.)

Vln. I *pp* *mp* *p*

Vln. II (non-vib.) *pp* *mp* *p*

Vla. (non-vib.) *pp* *p*

Vcl. (non-vib.) *pp* *p*

281

Vln. I  
Vln. II  
Vla.  
Vcl.

*mp* *mf* *mp* *mf*

Detailed description: This system covers measures 281 to 285. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 281-282 show a rhythmic pattern of eighth notes with triplets. Measures 283-285 feature a melodic line with triplets and a dynamic shift from *mp* to *mf*. The Viola and Cello parts provide a steady accompaniment of eighth notes.

286

Vln. I  
Vln. II  
Vla.  
Vcl.

*f* *p* *f* *p* *p*

Detailed description: This system covers measures 286 to 290. Measures 286-287 show a melodic line with triplets and a dynamic shift from *f* to *p*. Measures 288-290 feature a melodic line with triplets and a dynamic shift from *f* to *p*. The Viola and Cello parts provide a steady accompaniment of eighth notes.

289

Vln. I  
Vln. II  
Vla.  
Vcl.

Detailed description: This system covers measures 289 to 293. Measures 289-290 show a melodic line with triplets. Measures 291-293 feature a melodic line with triplets. The Viola and Cello parts provide a steady accompaniment of eighth notes.

292

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

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vcl. *mf* *f* *mp*

Detailed description: This system contains measures 292 through 295. Measures 292-293 feature rapid sixteenth-note triplets in the violin parts, starting with a *mf* dynamic. Measures 294-295 show a dynamic shift to *f* for the violin parts, while the woodwinds and strings remain at *mp*. The woodwinds (Vla. and Vcl.) play a steady eighth-note accompaniment.

296

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This system contains measures 296 through 299. Measures 296-297 feature sixteenth-note triplets in the violin parts. Measures 298-299 show a dynamic shift to *mf* for the violin parts. The woodwinds and strings continue with their accompaniment.

301

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Detailed description: This system contains measures 301 through 304. Measures 301-302 feature sixteenth-note triplets in the violin parts. Measures 303-304 show a dynamic shift to *mf* for the violin parts. The woodwinds and strings continue with their accompaniment.

♩ = 152

305

Vln. I vib. non-vib. *f* *mp*

Vln. II vib. non-vib. *f* *mp*

Vla. vib. non-vib. *f* *mp*

Vcl. vib. non-vib. *f* *mp*

♩ = 104

312

Vln. I vib. *f*

Vln. II vib. *f*

Vla. vib. *f*

Vcl. vib. *f*

316

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vcl. *fff*



323

Vln. I

Vln. II

Vla.

Vcl.

*ff*

*f*

*f*

*mf*

*mf*

*mf*

330

Vln. I

Vln. II

Vla.

Vcl.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

niente

niente

niente

niente