

cool water do not drink

for string quartet

(2024)

Joel Rust

Duration: 13 minutes

Performance Notes

All grace notes should come before the beat.

Trills should go to the natural note above, if otherwise unspecified.

Commas indicate a brief lift in one instrument's part (akin to a breath mark), *not* a pause.

* Viola, bb. 2-46: a practice mute is required. Metal is preferred, but other materials are acceptable. The given dynamics are “absolute,” i.e. a note at **pp** should be roughly equivalent to an unmuted instrument's **pp**, which may require playing as if at a higher dynamic level.

† All *pizzicato* notes should be let ring for the longest possible duration. For open strings or harmonics, efforts should be made to avoid damping them when playing other notes.

‡ bb. 213–25, 262–66: Gradually move between the pressure required for harmonics and normal pressure. While transitioning, the finger on the lower note should be lifted fully each time.

¶ bb. 228–61, 320–28 [va., vc.]: Arpeggiated chords should begin *before* the beat, so that the last note of the arpeggio is on the beat.

§ bb. 240–52: To get the strongest arrival on the higher note, it is recommended to have a shorter *glissando*, like this:



Program Note

I was next to a cool, clear stream of fresh running water, and I was terribly thirsty. I knew that I could not drink the water, but I did not know why. I could only watch as it glittered past me.

I rarely remember my dreams, so when I do, I tend to find significance in them. My attempt to make sense of it was this: a world of care, abundance, justice, and freedom is so achievable, but kept consistently out of our reach—by the forces of prejudice, conformity, predatory capitalism, fear, and so many more things, great and small.

How can we imagine—and try to build—that world, even while we live in this one? How do we hold hope and sadness in our hearts, together? This piece does not, alas, offer any answers. It takes refuge in anger, but anger can only burn so long before it burns out. It *mostly* resists the urge to brood. It reflects, palely, the beauty of what could be, and seeks the beauty in what is.

Note on the Title

The title should be printed without uppercase letters, and with three spaces between “cool water” and “do not drink”.

Note on Revisions

This version of the score contains revisions from the version premiered by the Molinari Quartet on September 27, 2024 (currently, the only extant recording).

Revised sections are enclosed in pink, and a description of the revisions is provided in boxed text.

cool water do not drink

Joel Rust

♩ = 100 (♩ = ♩)

Violin I $3+2$ $2+2+3$

Violin II con sord. pp p pp

Viola with practice mute* ppp ppp

Violoncello

A

7 $2+2+3$ 0 0 $2+2+3$ $2+3+2$ $3+2+3$

mf p p mp mp

p pp pp p pp

ppp ppp ppp

Changed rhythm

B

14 $3+2+2$ $2+3$ 3 3 p mp p mf

pp mp pp p pp p

ppp ppp ppp

19

Musical score for measures 19-23. The score is in 12/8 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. Dynamics include *mp*, *f*, *mp*, *p*, *pp*, and *f*. There are accents and a triplet of eighth notes in measure 23.

24

C

Musical score for measures 24-29. The score is in 7/8 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. Rhythmic patterns are indicated above the first staff: 3+2+2, 2+2+3, 2+3+4, 3+4, and 2+3+4. Dynamics include *mp* and *pp*. There are trills in measures 28 and 29.

31

D

Musical score for measures 31-35. The score is in 7/8 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. Rhythmic patterns are indicated above the first staff: 3+2+2, 2+3, 4+3, and 2+3. Dynamics include *f*, *mp*, *pp*, *mp*, and *pp*. There are trills in measures 32 and 33. Measure 34 is marked "G.P." and "II". Measure 35 is marked "0" and "I". A pink box highlights the first staff in measure 35 with the text "Changed descending lines". The bass staff in measure 35 has the instruction "pizz. l.v. sempret" and a triplet of eighth notes marked *mf*.

38 3+2 3+2+2 II 0 3+2

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

mp *p* *p* *mf*

pp

*f*³ *mp*

45 3+2+2 **E** pizz. l.v. sempret

mp

p

*f*³ *mp*

←³ = ♩ →

51 **F** arco senza vib. flautando

(♩ = 150)

senza sord. senza vib. flautando

pp *mp* *pp* *pp* *mp* *pp*

senza sord. senza vib. flautando

pp *mp* *pp* *pp* *mp* *pp*

senza sord. senza vib. flautando

pp *mp* *pp* *pp* *mp* *pp*

arco flautando IV

pp *mp* *pp* *pp* *mp* *pp*

55

pp mp pp pp mf pp pp mp pp pp mf pp mp mf pp

59

G

← ♩ = ♩ → (♩ = 75)

norm. 3+2 3+2 2+2+3 3+2 3+2

p norm. mp p

norm. pp p pp mp pp p pp

norm. pp p pp mp pp p pp

norm. pp p pp mp pp p pp

pp p pp mp pp p pp

Changed phrasing & dynamics

68

H

2+3 3+2 3+2 3+2 2+2+3

mp mf mp mf

p pp mp > pp mp mf

p pp mp > pp p mp p mf

p pp mp > pp < p mp p mf

77 3+2 3+2 2+3 3+2 3+2 2+2+3

mp mf p mf > p < mf >

mp mf

p mp p mp p mf > p < mf >

p mp p mp p mf > p < mf >

Changed phrasing & dynamics

I

85 3+2 3+2 2+2+3 3+2

mf f mf fp f

p mf f mf f mf

p mf p f p

mf p mf p f mf p

90 3+2 2+3 3+2

mp f mp f

f mp

mf p f p

mf p f mf p

Added rest

95 $3+2$ **J** $3+2$ $1 \text{---} 1$

mp *mf* *f* *mf*

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

f *p* *f* *mp* *f* *mp*

f *p* *f* *mp* *f*

Changed pitches to harmonics

101 $2+2+3$ $3+2$ $3+2$

fp *f* *mp*

f *mf*

f *mp* *f* *mp*

mp *f* *mp* *f*

Changed pitch

105 $2+3$ $3+2$ $3+2+2$

f *mp* *f* *mp*

f *mp* *f* *mp*

f *mp* *f* *mp*

mp *f* *mp* *f* *mp*

109 $3+2$ $I \text{---} 3+2 \text{---} 1$ $2+2+3$

f *ff* *mp*

f *ff* *f* *ff*

ff *mf* *ff* *f*

f *ff* *mf* *ff*

Added accent & bow retake

113 $3+2$ $3+2$ $2+3$

ff *mf* *ff*

mf *ff*

ff *mf* *ff* *f*

f *ff* *mf* *ff*

117 $3+2$ $8va \text{---}$ $3+2$ **L**

mf *ff*

mf *ff*

ff *mf* *ff*

f *ff* *ff* *p*

l.v. sempret
0 +
p

l.v. sempret
0 +
p pizz.

121

p *mp* *p* *mp* *p* *mp*

Added bar

126

p *mp* *p* *mp* *p* *mp*

131

M *accel.*

p *pp* *mp* *pp* *mp* *pp* *mp*

pizz. *arco*

Added accent & raised dynamic

137 $3+2$ $3+2$ $2+3$ $3+2$

p *mf* *mp* *f* *mf*

p *mf* *mp* *f* *mf*

p *mf* *mp* *f* *mf*

p *mf* *mp* *f* *mf*

142 $3+2$ $\text{♩} = 100$

ff *pp*

ff

ff

ff

148 **N** *poco vib.*

pp *mp* *p*

pp *mp*

pp *mp*

pp *mp*

O

158

pp *mp*

pp *mp*

pp *mp*

P

168

pp *mp*

pp *mp*

pp *mp*

Q

178

pp *mp*

pp *mp*

pp *mp*

R

188

pp mp

pp mp

pp mp

S

198

pp mp

pp mp

pp mp

T

208 (♩ = 150)

G. P.

flautando senza vib.

pp flautando (senza vib.) mp

pp mp

norm. I

pp norm. I

pp mp

pp mp

Shortened phrase

U flautando senza vib.

212

norm. increase l.h. pressure† decrease l.h. pressure†

mp pp

flautando senza vib.

pp

mp pp

I increase l.h. pressure† decrease l.h. pressure†

pp

218

mp pp

norm.

IV norm.

IV

I

222

flautando senza vib.

mf pp

flautando senza vib.

mf pp

IV increase l.h. pressure decrease l.h. pressure

mp

IV increase l.h. pressure† decrease l.h. pressure†

mp

I increase l.h. pressure decrease l.h. pressure

mp

mf pp

mf pp

mf pp

More sudden transition

Removed two bars

V

Meno mosso (♩ = 120)

228

mp *pizz.* *sim.* *mp* *f* *non. arp.* *mp*

233

mf *non. arp.* *mp* *non. arp.* *mp*

W

238

f *s* *f* *s* *f* *s* *f* *s* *f*

243

sim.

mp *f*

247

non. arp.

251

non. arp.

mp *mf* *f*

mp *f*

256 **X**

sim. mp pp

sim. mp pp

sim. mp pp

sim. mp

Shorter transition

262 IV

increase l.h. pressure mf pp ff

increase l.h. pressure mf pp ff

IV increase l.h. pressure decrease l.h. pressure mf pp ff

II arco increase l.h. pressure pp mf pp ff

G. P. G. P. G. P. G. P.

Y

268 **Meno mosso** (♩ = 75)
2+3+2

p p p p

G. P. G. P. G. P. G. P.

Z

274

mp *p*

2+3+2

Vn. 1: changed phrasing
Vn. 2, Va., Vc.: added rest

282

mp *p*

2+3+2

AA

288

mf *p*

2+3

mf *p*

mf *p*

mf *p*

mf *p*

poco accel.

296 -

Musical score for measures 296-302. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The tempo is marked *mp* (mezzo-piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The accompaniment consists of eighth-note patterns with triplets.

BB

303 - - - - - ♩ = 90

Musical score for measures 303-306. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The tempo is marked *mf* (mezzo-forte). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The accompaniment consists of eighth-note patterns with triplets. A box labeled "BB" is positioned above the first measure of this system.

307

Musical score for measures 307-310. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The accompaniment consists of eighth-note patterns with triplets.

310

Musical score for measures 310-312. The score is written for four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many triplets. The first two staves have some rests and a few notes. The last two staves are filled with continuous triplet patterns. There are some dynamic markings like *v* and *f* scattered throughout.

313

CC

Musical score for measures 313-316. A box labeled "CC" is positioned above the first staff of this system. The music continues with complex rhythmic patterns and triplets. The first two staves have notes with dynamic markings like *f*. The last two staves are filled with triplets and have a *f* dynamic marking. There are also some notes with dynamic markings like *f* in the first two staves.

317

Musical score for measures 317-320. The music continues with complex rhythmic patterns and triplets. The first two staves have notes with dynamic markings like *ff*. The last two staves are filled with triplets and have a *ff* dynamic marking. There are also some notes with dynamic markings like *ff* in the first two staves.

323

Musical score for measures 323-327. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line contains melodic phrases with some grace notes. The piano accompaniment includes a prominent triplet pattern in the right hand and a more complex rhythmic pattern in the left hand.

328

DD

Musical score for measures 328-330. A box labeled "DD" is positioned above the first measure. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves. The vocal line has a melodic line with a *mf* dynamic marking. The piano accompaniment features a consistent triplet pattern in the right hand and a rhythmic pattern in the left hand, also marked with *mf*.

331

Musical score for measures 331-335. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves. The vocal line continues with a melodic line. The piano accompaniment maintains the triplet pattern in the right hand and the rhythmic pattern in the left hand.

