

# Thoughts of Carolina

for string ensemble

Chris Cresswell

*Thoughts of Carolina (2015)*  
*for string ensemble*

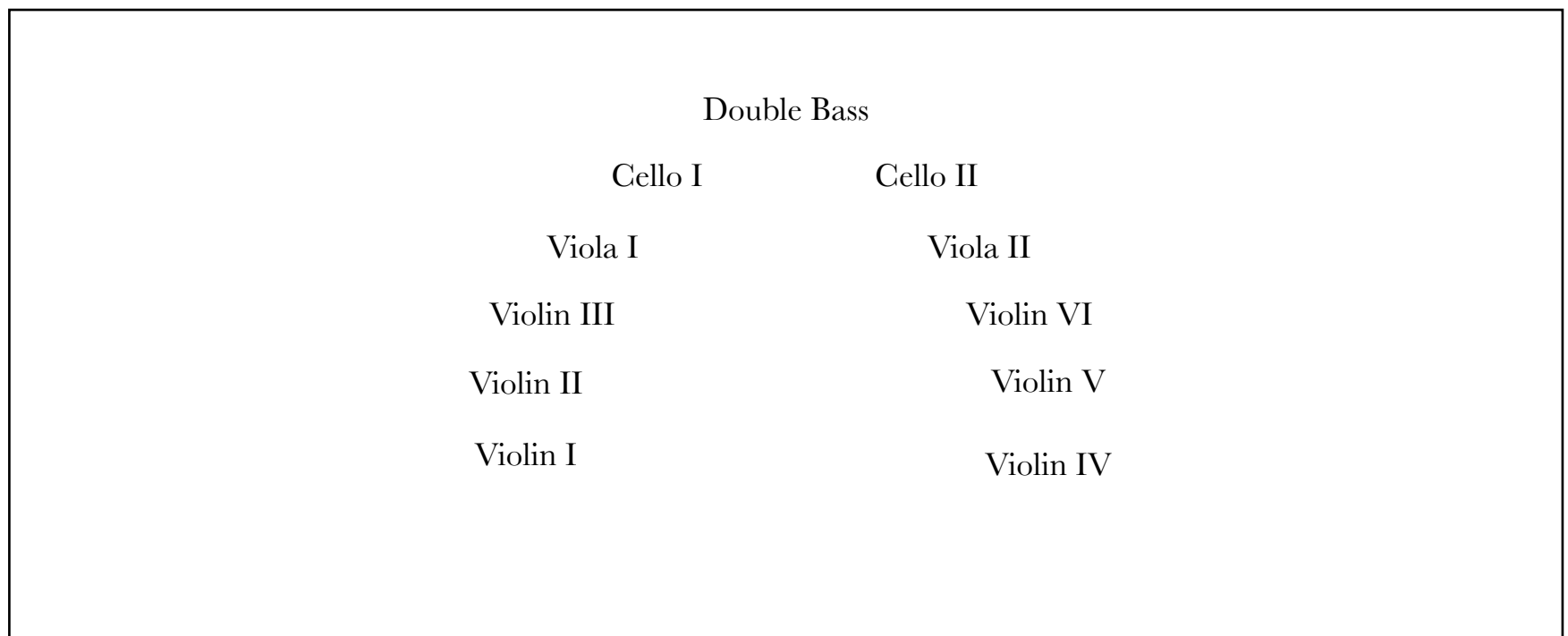
**Written for Project Instrumental**  
**Premiered March 2016 as part of**  
**Birmingham Conservatoire's *Frontier Festival***

**Program Note:**

When I started working on the piece that eventually became *Thoughts of Carolina*, I couldn't get the song, *Carolina in my Mind* out of my head. One of the songs James Taylor wrote while living and working in the UK, the lyrics are a nostalgic look at someone's home. *Thoughts of Carolina* was the first work I wrote after moving from the US to the UK. Throughout the work, a melodic fragment, reminiscent of an American folk song, appears. Although I did live in North Carolina for a brief time in the summer of 2008, the work is an exploration of nostalgia for home, a remembrance of our individual 'Carolina'.

**Instrumentation:**

3.3.2.2.1  
(may be expanded proportionally)



**Audience**

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Completed on December 14, 2015 in Birmingham, UK.

# Thoughts of Carolina

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Delicate ♩ = 72

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

Viola I

Viola II

Cello I

Cello II

Double Bass

pizz.

*p*

*mp*

*f*

*f*

*p*

*p*

*f*

*f*

*p*

*mf*

*f*

Score for measures 1-21, sections A and B. The score includes staves for Violins I-VI, Violas I-II, Cellos I-II, and Double Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features various dynamics such as *f*, *p*, *mf*, *mp*, and *pp*, along with articulation marks like accents and triplets.

Score for measures 22-31, section C. The score continues with the same instruments as the previous section. The key signature changes to two flats (B-flat major/D minor with a B-flat). The music includes dynamics like *mf*, *p*, *f*, and *pp*, and features more complex articulation such as *pizz.*, *arco*, and *snap pizz.* with accents.

33

Vln. I *mf* *p* *arco*

Vln. II *p* *f* *pp* *mp* *pp* *mf* *8va*

Vln. III *f* *p* *arco* *snap pizz.*

Vln. IV *mf* *p* *f* *arco*

Vln. V *p* *f* *mf* *p* *mf* *3*

Vln. VI *f* *p* *f* *mf* *3*

Vla. I *mp* *mf* *f* *mf* *3*

Vla. II *p* *mf* *f* *mf* *3*

Vc. I *p* *mf* *f* *mf* *3*

Vc. II *mf* *mf* *f* *mf* *3*

D.B. *mf* *mp* *p* *mf* *f* *mf* *3*

**D** **E**

Vln. I *mf* *p* *mf* *arco* *8va*

Vln. II *p* *f* *mp* *pp* *8va*

Vln. III *f* *8va* *snap pizz.*

Vln. IV *mf* *p* *mp* *arco* *8va* *mf*

Vln. V *p* *f* *mf* *8va* *snap pizz.*

Vln. VI *f* *8va* *snap pizz.*

Vla. I *mp* *p* *f* *f* *5* *3*

Vla. II *mp* *p* *f* *f* *3*

Vc. I *f* *3*

Vc. II *p* *mf* *f* *3*

D.B. *mp* *p* *f* *mp* *p* *f* *3*

50

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

Vln. II *p < f* *mp* *mp*

Vln. III *arco* *p < f* *mf* *p < f > p*

Vln. IV *mf < mf* *p*

Vln. V *arco* *p < f* *mf* *p < f*

Vln. VI *arco* *p < f* *mf* *p < f*

Vla. I *mf* *p*

Vla. II *mf* *mp* *mp*

Vc. I *mf* *p*

Vc. II *mf* *mp* *p* *mp*

D.B. *mf* *mp* *p*

59

Vln. I *p* *mp > p* *mf < mf* *arco* *p < f*

Vln. II *snap pizz.* *f*

Vln. III *snap pizz.* *f* *snap pizz.*

Vln. IV *pp* *mp* *pp* *f* *mf* *p < f*

Vln. V *snap pizz.* *f* *arco* *p* *f*

Vln. VI *snap pizz.* *f* *snap pizz.*

Vla. I *mp* *p* *f*

Vla. II *mp* *p* *f*

Vc. I *mp* *p* *f*

Vc. II *arco 'seagull effect'* *p* *pizz.* *f*

D.B. *arco 'seagull effect'* *p* *pizz.* *f*





88

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

Vln. II *p* arco

Vln. III *p* arco

Vln. IV *p* arco

Vln. V *p* arco

Vln. VI

Vla. I snap pizz. *p*

Vla. II snap pizz. *p*

Vc. I snap pizz. *p* pizz. *mp* *mp*

Vc. II snap pizz. *p* pizz. *mp* *p*

D.B. snap pizz. *p*

100

Vln. I

Vln. II *mp* *p* *8va*

Vln. III *p* *pp* *mp*

Vln. IV arco *p* *p* *mp* *p*

Vln. V *mp*

Vln. VI

Vla. I *mp* *5* *3* *5*

Vla. II

Vc. I *mp* *3* *3*

Vc. II *mp* *3* *3*

D.B. *mp* *3* *3*

