

String Quartet

(1995)

RICHARD FELCIANO

VIOLIN I

String Quartet

(1994)

Hidden, scampering

Each player independent, unless otherwise indicated.

Enter 1" after violoncello begins to move
sul pont., molto legato

(♩ = 60)
ord.

RICHARD FELCIANO

1

pp

sul pont., molto legato

1"

sempre molto legato

♩ = ±60 rubato
ord.

sempre pp

after all parts play repeated repeated sections for about 10" - cue others

Cue others
separate bows, harsh (bear down!)

♩ = 60
enter 2" after Vln. 2

15"

gliss.

pp

molto

ff

gliss.

mp

gliss.

pp

sul pont., molto legato

♩ = 60
ord.

1"

1"

sul pont., molto legato

mf

pp

♩ = 60
ord.

gliss.

f

pp molto legato

sul pont.

Violin I

as before, after 10" tutti, cue others

Cue others
separate bows, harsh

$\text{♩} = 50$

sord., spiccato, leggiero

via sord.

$\text{♩} = 60$ alternatively aggressive and lyrical
arco, ord.

12 1" l.h. pizz. f p ff $p < mf > < >$ p 13 nv sempre pp lontano

gliss. gliss. $trun$ nv

sul pont.

pp sempre non sync.

as before, after 10" tutti, cue others

$\text{♩} = 72$

ord., separate bows
sempre molto cresc., bear down - harsh

16 pp $molto$ ff pp $sim.$ ff pp 6 ff pp 3 ff $ord.$ IV III II mf $sim.$

18 pp $molto$ ff $sim.$ pp $ord.$ $spiccato$ mp

come prima 6 ff pp $trun$ $ord.$ 5

VIOLIN I - page 4

23 *ricochet sul pont.* *(mf)* *8va* *ord., espress.* *II III → sul pont.* *p <>*

26 *aggressive* *ord., espress.* *tenderly* *mf* *f* *mp* *<>* *molto* *f* *f* *mp* *lourè* *IV* *III* *IV* *gliss.* *III* *>*

31 *legato poss.* *gliss.* *gliss. gliss.* *gliss. gliss.* *gliss.* *gliss.* *nv* *vib.* *mp*

36 *nv* *vib.* *mf*

43 *p* *tr* *(arco)* *l.h. pizz.* *fp* *(III)* *like a moan* *mp* *IV* *gliss.*

49 *mp* *gliss.* *harsh, bear down* *f* *ord.* *pp* *gliss.* *gliss.* *gliss.* *ppp*

55 *gliss.* *sim.* *gliss.* *gliss.* *gliss.*

60 *8va* *II* *I* *f* *loco pizz.* *gliss.* *gliss.* *gliss.*

♩ = 50 Slower softly but in tempo

♩ = 80 quasi andante, slower
e molto lontano!

67 *pizz.* *mf* *arco* *louré* 3 *gliss.* (♩ = 100) 1 8 *ppp* *p* *pp* *ppp* *p* *8va* *nv*

74 *8va* (ten.) (loco) 2 2 2 *slowly to foreground* *ord., vib.* *ten.* *L'istesso tempo* *ten.* *mp* *<>* *<>*

81 *foreground* *gliss. gliss.* *gliss. gliss.* *rapid tremolo* *sul pont. → ord.* *sul pont.* *gliss.* *gliss.* *p* *<>* *<>* *<* *<>* *<>* *mp* *f*

♩ = 60
88 *ord.* *tr* *mf* *f* *espressivo, lamenting* *mf*

96 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *ord.* *ffp* *ff* *ffp* *ff* *ffp* *ff* *ffp* *ff*

103 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *sul tasto* *ord.* *ff* *mf* *ffp* *ff* *ffp* *ff* *ffp* *ff* *nv* *vib.*

109 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *ord.* *pont.* *ten.* *ten.* *ten.* *ff* *ffp* *ff* *ffp* *ff* *ffp* *p* *molto* *ff* *ff*

116 *ten.* *sul pont.* *8va* *8va* *1* *1* *(mf)*

* Slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge. Stop the bow **on** the string to prevent resonance.

VIOLIN I - page 6

libero, ord., pizz., (an extremely light pizzicato, like raindrops)

122 *p*

126

129 (Vc. cue)
arco, alla punta, molto sul pont.
(z) *pp* 6 6

130 6 6 6 6 6 6 6 6

133 ord., bear down, harsh!
6 *molto ff* 3 harsh! 6 *mp* 3 *ff* harsh! 6 *ff* scream! 6 *ff*

139 a little distant, no vibrato, almost like harmonics
3 *p* I 1 III V gliss. ord. → pont. ord.
II *p* *f* *pp*

147 (noisy) → pont. ord. gliss. *f* *pp* *f* *molto* *mp* *mf*

151 *feroce*
3 *f* 5 5 5 5 5 5 *ff subito*

154 5 5 5 5 5 5 5 5

(accents synchronized)

precisely synchronized: coordinated bowing - clean - brilliant - resonant!

ten.

(accents not synchronized)

sempre ff

pp! subito, senza espress., floating

pp

p

mp

mf

mp secco

pp! as before, but with vibrato

pp

8va

gliss.

pont.

don't rush silence

ppp

ppp

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VIOLIN II

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1 **1"** *sul pont., molto legato*

pp

1"

sempre molto legato

♩ = ±60 rubato

ord. *tr* *nv*

sempre pp

Cued by Vln. I: separate bows, harsh (bear down!) **2** **12"** *enter 1" after Viola moves sul pont., molto legato*

pp *molto* *ff* *pp*

♩ = ±60, rubato **III** *nv, ord.* *tr*

sempre pp

entrance cued by Vln. I
separate bows, harsh

$\text{♩} = 50$

pp *molto* *ff* *ord.* *mf* *pizz.* *arco, sul pont.* *sfz* *pp*

7 *nv ord.* *sempre legato*

3

$\text{♩} = 60$ alternatively aggressive and lyrical
synchronize with Vln. I

12 *1st ord.* *mp* *ff* *ff* *p* *ff* *pizz.* *arco* *tr* *p* *pp* *ord., nv* *13* *pp lontano* *nv sempre*

sul pont.

legato *sul pont.*

pp sempre non sync.

10" after all parts arrive at repeated material →

$\text{♩} = 72$

Cued by Vln. I:
ord., separate bows

16 *sempre molto cresc., bear down - harsh*

pp *molto* *ff* *pp* *sim.* *ff* *pp* *ff* *ord.* *tr* *mp*

19 *come prima* *espress.* *gliss.* *gliss.* *gliss.* *to sul pont.*

pp *ff* *p* *mf*

25 *sul pont.* *ord., espress.* $\text{♩} = 60$

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

VIOLIN II - page 4

31 *ricochet sul pont.* *mf* *up bow on every note* *ppp*

35 *nv* *vib.* *nv* *vib.* *mp* *p*

42 *louré* *3* *accents down-bow, very loud, and with heavy bow pressure (as much noise as pitch)* *fp* *fp* *fp*

48 *sul pont.* *ord.* *pp* *mf* *mp* *pp* *ppp* *gliss.* *gliss.* *gliss.*

54 *gliss.* *3* *sim.* *<>* *<* *>*

59 *♩ = 50 Slower* *softly but in tempo* *ord.* *sul pont.*

66 *gliss.* *foreground gliss.* *foreground* *(♩ = 100)* *slower e molto lontano!* *nv* *pp* *mp* *pp* *p* *ppp*

73 *p* *(nv)* *6* *pp lontano*

77

♩. = ♩ (♩ ♩ ♩ = 80) L'istesso tempo

80

85

88

94

100

107

113

* slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge. Stop the bow **on** the string to prevent resonance.

155 (accents synchronized)

p
precisely synchronized: coordinated bowing - clean - brilliant - resonant!

158

160

162

(accents not synchronized)

164

sempre ff

169

pp! subito, senza espress., floating

176

pp

180

pp

185

ppp

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VIOLA

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sul pont., molto legato

RICHARD FELCIANO

1

pp

(stress) (stress) (connect)

ord. $\text{♩} = \pm 60$, rubato *nv* *sempre pp*

Cued by Vln. I:
separate bows, harsh (bear down!)

2" *pp* $\text{♩} = 60$ *ord.* *mf* Cutoff cued by Vc.

enter 2" after Vc. begins to move
sul pont., molto legato

2" *pp*

to ord.

entrance cued by Vln. I
separate bows, harsh

$\text{♩} = 50$ *pp* *molto* *ff*

VIOLA - page 2

ord. gliss. gliss. gliss. → sul pont.

mf *pp* *sempre legato*

sempre sul pont., legato

sempre non sync.

14

10" after all parts arrive at repeated material →

$\text{♩} = 72$

Entrance cued by Vln. I:

ord., separate bows

16

pp *molto* *ff* *pp* *sim.* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

sempre molto cresc., bear down - harsh

19 *come prima*
ord.
mp

23

26 *sempre mp*

29 $\text{♩} = 60$
f *gliss.*
mf > p

34 *up bow on every note*
ppp *v* *5* *6* *1* *nv*
mp

37 *vib.* *accents down-bow, very loud, and with heavy bow pressure (as much noise as pitch)*
p *fp* *fp* *fp*

42 *louré*
sempre p

47 *mf* *mp* *pp*

51 *ppp* *tenuto!*

$\text{♩} = 50$ **Slower**
softly but in tempo

57 *(ppp)* *8va*

63 *loco* *8va* *loco* *p*

$\text{♩} = 80$ **quasi andante, slower e molto lontano!**

69 *gliss.* $(\text{♩} = 100)$ *vib.*
mp > p *pp* *ppp* *p*

74 *mf subito* *pp lontano* *6* *6* *6* *6*

77 *6* *6* *6* *6* *6* *6*

$\text{♩} = \text{♩}$ $(\text{♩} \text{ } \gamma \gamma = 80)$ **L'istesso tempo**

80 *gliss.* *gliss.* *6* *6* *6*
mp *pp*

82 *6* *6* *6* *f subito* *6* *vib.* *f*

84 *sul tasto* *mp* 6

86 *ord.* *tr* *mf* 6

♩ = 60

88 *f* *p* *ff* *mf* *gliss.* *gliss.* *f* *mf*

93 *gliss.* *gliss.* *gliss.* *gliss.* *f* *ffp* ***

like moaning

97 *pont.* *sul tasto* *pont.* *ord.* *sul tasto* *pont.* *sul tasto* *ff* *ffp* *ff* *ff intense, non cresc.* *ffp* *ff* *ffp*

103 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *sul tasto* *p* *ff* *ffp*

108 *ord.* *pont.* *sul tasto* *pont.* *ord.* *ff* *ffp* *ff* *ffp* *ff* *ffp* *sempre p*

112 *Intense* *pont.* *ord.* *ten.* *ten.* *ten.* *ten.* *1* *p* *molto* *ff* *ff*

*slow bow, bear down, so there is a lot of noise in the sound when you get to the bridge. Stop the bow **on** the string to prevent resonance.

VIOLA - page 6

119 *sul pont.* *(mf)* *ord., pizz. (an extremely light pizzicato, like raindrops)* *libero* *p*

123

126 *arco, alla punta, molto sul pont.* *(Vc. cue)* *(z)* *pp*

130

133 *ord., bear down, harsh!* *sul tasto* *1* *ord.* *sul tasto*

138 *sempre p* *(p)* *mp* *mf* *mp*

144 *pont. → ord. → pont. → ord.* *mf* *p* *mp* *p* *mp*

148 *gliss.* *gliss.* *gliss.* *mf*

152

brutale

f

ff

6

2

mp

(accents synchronized)

feroce

5

5

*precisely synchronized: coordinated
bowing - clean - brilliant - resonant!*

157

5 5 5 5 5 5 5 5

159

5

161

nv, senza espress.

pp! subito

(accents not synchronized)

164 *floating*

[illegible]

177 *pizz.* *mp* *arco* *pp* *! as before, but with vibrato* *pp* *pizz.* *mp* **1**

184 arco, con sord., floating

pp *non dim.* *don't rush* *(accel.)* *poco cresc.* *pont.*

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sul pont., molto legato

1 2" (♩ = 60) ord. *pp*

♩ = 60 arco *mf* pizz., ord. 2 gliss. gliss. gliss. gliss.

♩ = 60 non rubato (nv) *sempre pp* *tr* Entrance cued by Vln. I: separate bows, harsh (bear down!) *pp* *ff* *mf* 2" gliss. *pp* → pont. (Cue Viola)

sul pont., molto legato *pp* 1" *sempre molto legato*

$\text{♩} = 60$ non rubato

ord. *nv* IV *tr*

sempre *pp*

entrance cued by Vln. I
separate bows, harsh

pp *molto* *ff*

$\text{♩} = 50$

3 1 5

ord. *mf* \rightarrow *f*

sul pont. *f*

molto sul pont. (buzz) *fp*

ord. *mf* \rightarrow *p*

cue Vln. 2
 \rightarrow sul pont.

12 \leftarrow 1" \rightarrow

pp

sempre legato
non sync.

$\text{♩} = 60$

sempre non sync.

$\text{♩} = 72$

10" after all parts
arrive at repeated
material

Entrance cued by Vln. I:
ord., separate bows

16 sempre molto cresc., bear down - harsh

pp *molto* *ff* *pp* *sim.* *ff*

17

come prima

ord. *mf* legato

pp \leftarrow *ff* *mf* \rightarrow *p*

pizz. *pp* \leftarrow *ff*

5 1 5

VIOLONCELLO - page 4

27 *arco* III 3 II *mf* 1 $\text{♩} = 60$ *f* *mf* 3

30 3 6 *mp*

32 *to sul pont.*

34 *sul pont.* *p* *up bow on every note* *v* *ppp* 1 *nv* *mp*

37 *vib.* *p*

41 *louré* 3 *pizz.* *arco* *mf* *p*

45 *tasto* *ppp*

49 *pizz., ord.* *mp* *arco* *ppp*

Violoncello musical score, page 4. The score consists of seven staves of music in bass clef. Staff 1 (measures 27-31) starts with a rest, then a triplet of eighth notes (G2, F2, E2) marked 'arco' and 'mf', followed by a whole rest (measure 29), and then a triplet of eighth notes (D2, C2, B1) marked 'f' and 'mf'. A tempo marking '♩ = 60' is present. Staff 2 (measures 30-31) continues the triplet from measure 30, then a sixteenth-note run (G2, F2, E2, D2, C2, B1) marked 'mp', and ends with a half note (G2) and a whole note (F2). Staff 3 (measures 32-33) consists of a series of half notes (G2, F2, E2, D2, C2, B1) with a 'to sul pont.' instruction and an arrow pointing right. Staff 4 (measures 34-38) starts with a quarter note (G2) marked 'p' and 'sul pont.', followed by a triplet of eighth notes (G2, F2, E2) marked 'ppp' and 'up bow on every note', then a half note (D2) marked 'v', a quarter note (C2) marked 'v', a whole rest (measure 36), and a half note (G2) marked 'nv' and 'mp'. Staff 5 (measures 37-40) starts with a half note (G2) marked 'vib.', followed by a half note (F2), a half note (E2), and a half note (D2), all marked 'p'. Staff 6 (measures 41-44) starts with a half note (G2), then a triplet of eighth notes (G2, F2, E2) marked 'louré' and '3', then a quarter note (D2) marked 'pizz.' and 'mf', and a half note (C2) marked 'arco' and 'p'. Staff 7 (measures 45-48) consists of a series of half notes (G2, F2, E2, D2, C2, B1) with a 'tasto' instruction and an arrow pointing right, and a 'ppp' dynamic marking. Staff 8 (measures 49-52) starts with a half note (G2), then a half note (F2), a half note (E2), and a half note (D2), all marked 'pizz., ord.' and 'mp'. It ends with a half note (G2) marked 'arco' and 'ppp'.

52 *tenuto!*

56

60 $\text{♩} = 50$ *Slower softly but in tempo*

pizz. **f** *(ppp)*

63

66

70 $(\text{♩} = 100)$ *nv* *pp* $\text{♩} = 80$ *quasi andante, slower e molto lontano!* *ppp*

73 *pp* *f* *sul pont.* *2*

76 *pizz.* *pp* *mormorando* *6* *1*

♩ = ♩. (♩ ♩ = 80) L'istesso tempo

79 *pp* *arco, sul tasto* *pp*

82 *f* *pp!* *ord.* *sul tasto*

84 *mp* *mf* *trun*

86 *f* *mf* *pizz.* *arco* *mf* *f* *mf* *ord.* *trun* *trun*

90 *p* *mp* *mf* *ff* *f* *mf* *intense*

96 *f* *ff* *always intense* *ffp* *mf* *ff intense* *ord.*

103 *ff* *always intense (non cresc.)* *pizz.* *f resonant!* *arco* *sul tasto* *ffp*

107 *ff* *sempre ff* *ord.*

Intense

113

113

3

mf

118

[illegible]

120

120

5 5 5

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

(foreground)

gliss. gliss.

f *p* *pp*

molto

125

125 *pizz.* *p* *mormorando* *arco* *pp* *pizz.* *p* *arco* *f* *aggressively*

130

130 *espress., dolce* *alla punta, molto sul pont.* *ord., bear down, harsh!*

p *molto* (change mood) *pp!* *molto* *ff* *molto*

134

134

3

6

3

6

3

2

mp *ff* *ff* *ff*

141

141 *espress.*

f *mf* *mp* *1* *espress.* *mf*

sul tasto

sul tasto

147 *gliss.* 3 *gliss.* 3 *gliss.* 3 *ord.* *pizz.* 3 4

pp *mp* *mf* *espress.* *p* *f*

precisely synchronized: coordinated bowing - clean - brilliant - resonant!
(accents synchronized)

154 arco *mp*

f pesante *ff feroce*

157

f pesante *ff feroce*

159

f pesante *ff feroce*

161

f pesante *ff feroce*

(accents not synchronized)

163

f pesante *ff feroce*

no, floating, senza espress.

pp! subito

166

f pesante *ff feroce*

gliss.

p *pp*

173

f pesante *ff feroce*

179

f pesante *ff feroce*

pizz. ten.

arco, con sord., vibrato floating

**col legno battuta*

mf *mp* *pp* *ppp* *mp*

185

f pesante *ff feroce*

ord.

p *6*

3

4

* secco, deaden all strings so there is no pitch and no resonance