

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* $\text{♩} = 60$

ord.

sul pont., molto legato

RICHARD FELCIANO

1

1"

$\text{♩} = \pm 60$ rubato

ord. tr nv

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

Cue others
separate bows, harsh (bear down!) $\text{♩} = 60$ enter 2" after Vln. 2 sul pont., molto legato

↓ 2 15" ↓ gliss.

molto ff
molto

mp >

$\text{♩} = 60$

ord. 1" ord. 1"

sul pont., molto legato

mf pp

$\text{♩} = 60$

ord. sul pont.

gliss. f

pp molto legato

*Cue others
separate bows, harsh*

$\text{♩} = 50$

*nv., ord. tr..... nv as before, after 10" tutti,
cue others*

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

sord., spiccato, leggiero via sord.

pp molto ff

pp !

l.h. pizz. V gliss. gliss. nv

f p <ff> p<mf><> <> p pp lontano

13 nv sempre

sul pont.

pp sempre non sync.

*as before, after 10" tutti,
cue others*

$\text{♩} = 72$

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

pp molto ff pp sim. ff pp ff pp ff mf

ord. IV III II sim.

come prima

sul pont. tr... ord. mp

spiccato

pp molto ff

VIOLIN I - page 4

23 *ricochet* *sul pont.* *8va* 1 *ord., express.* II III → *sul pont.* 6
(mf)

26 *aggressive* *ord., express.* *tenderly* ♩ = 60 *louré*
molto f IV III *IV* *gliss.*
mp *III*

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

36 *nv* *vib.* *mf*

43 *p* *tr.* *arcō* *l.h. pizz.* *mp* *IV* *gliss.*
fp *(III)*

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

55 *gliss.* *sim.* *gliss.* ♩ = 50 *Slower* *softly but in tempo*
< > *> < >* *> < >* *>*

60 *8va* 1 *II* *I f* *loco pizz.* *gliss.* *gliss.* *gliss.*
< >

VIOLIN I - page 5

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

67 *pizz.* *louré* *gliss.* $(\text{♪} = 100)$ $8va \dots$
mf *arco* $\overbrace{\text{p} \text{p}}^3$ *ppp* $\ll \text{p} \gg \text{pp}$ $\text{p} \text{p} \text{p} \text{p} \text{p} \text{p}$
8va \dots *(ten.)* *(loco)* $\overbrace{\text{p}}^2$ $\overbrace{\text{p}}^2$ *slowly to foreground* $\overbrace{\text{p}}^2$ *ord., vib. ten.* $\overbrace{\text{p}}^3$
mp $\overbrace{\text{p}}^2$ $\overbrace{\text{p}}^2$ $\overbrace{\text{p}}^2$ $\overbrace{\text{p}}^2$ $\overbrace{\text{p}}^2$ $\text{d.} = \text{d.} (\text{♪} = 80)$
L'istesso tempo
ten.

74 *8va \dots* *8va \dots* *foreground* *gliss. gliss.* *gliss. gliss.* *rapid tremolo*
mp *(ten.)* *(loco)* $\overbrace{\text{p}}^2$ *gliss. gliss.* *gliss. gliss.* $\rightarrow \text{sul pont.} \rightarrow \text{ord.} \rightarrow \text{sul pont.}$
mp *mp* *mp* *mp* *mp* *gliss.*
mp *mp* *mp* *mp* *mp* *gliss.*

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

88 *ord.* *tr* $\overbrace{\text{p} \text{p}}^3$ *espressivo, lamenting*
mf *f* *mf* *mf* *mf* *mf*
mf *f* *mf* *mf* *mf* *mf*

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

103 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *ord. →*
ff *ff*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

109 *pont.* *sul tasto* *pont.* *sul tasto* *pont.* *ord.* *pont.* *ord.* *ten.*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*
ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

116 *ten.* *sul pont.* *8va \dots* *8va \dots*
(mf) *8va \dots* *8va \dots*

* 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

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

126

129

(*p*) *pp* 6 6

130

133 *ord., bear down, harsh!*

molto ff

3

harsh! 6

mp ff

harsh! <*ff*

scream! 6

ff

139

a little distant, no vibrato, almost like harmonics

3

p

I

1

III V

II p

gliss. V

f pp

ord. → pont. ord.

147

(noisy) → pont.

gliss.

ord.

f pp

molto

gliss.

f

mf

151

3

f ff subito

feroce

I

154

5

I

5

5

5

5

5

5

5

5

I

(accents synchronized)

156

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

158

160

ten.

(accents not synchronized)

162

165

sempre ff

pp! subito, senza espress., floating

171

silvery

pp

p

175

mp

mf

mp secco

pp! as before,
but with vibrato

180

con sord, vibrato

pp

8va

187

gliss.

pont.

don't rush silence

3

(pont.)

ppp

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VIOLIN II

String Quartet

(1994)

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1 1"

sul pont., molto legato

pp

1" 1"

sempre molto legato

d = ±60 rubato

ord.

tr *nv*

#o(o) *#o*

sempre pp

Cued by Vln. I: enter 1" after Viola moves

separate bows,
harsh (bear down!) 2 sul pont., molto legato

pp *ff* *molto ff* *pp*

d = ±60, rubato

nv, ord.

tr *nv*

o(o) *o*

sempre pp

III

VIOLIN II - page 3

entrance cued by Vln. I
separate bows, harsh

$\text{♩} = 50$

1 *ord.* *pizz.* *arco, sul pont.*

7 *nv ord.* *3* *sempre legato*

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

12 *1" ord.* *pizz.* *arco* *sul pont.* *ord., nv* **13** *nv sempre*

mp *ff* *ff p* *ff* *p* *> pp* *pp lontano*

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*

6 *ord.*

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

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

pp ff *p < mf > <* *>* *<* *>* *<*

25 *sul pont.* *5* *ord., express.* $\text{♩} = 60$ **1**

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

VIOLIN II - page 4

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

35 *nv* *vib.* *nv* *vib.*

42 *louré* *3*

48 *sul pont.* *ord.* *#**o* *#**o*

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

59 *gloss.* *gloss.* *gloss.*

66 *gloss.* *foreground gloss.* *foreground* ($\text{♪} = 100$) $\text{♪} = 80$ quasi andante, slower e molto lontano!

73 *p* *pp lontano*

77

80 (♩ = 80) L'istesso tempo

vib. foreground
gliss. sim.

p < > < > < > < < >

85 punta d' arco

ord. gliss. pizz.
mf <> mp <>

88 l.h. pizz. arco → pont. ord. II l.h. pizz. arco → pont. II sul tasto →

f p <= f f mf f I p ff pp

→ pont. II → pont. II ord. * → pont. sul tasto →

94 pizz. arco l.h. pizz. arco, sul tasto ord. * → pont. sul tasto →

ff ffp mp ff f ffp ff ffp ff ffp ff ffp ff ffp

100 → pont. ord. → pont. sul tasto → pont. sul tasto →

ff ffp ff ffp ff f fp ff f fp

107 → pont. sul tasto → pont. sul tasto → pont. ord. → pont. ord. ten. semper p <

107 Intense

113 → pont. ord. ten. ten. ten. sul pont. 2 1

molto ff ffp 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.

VIOLIN II - page 6

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



125

(*Vc. cue*)
arco, alla punta, molto sul pont.
 ↓
 (8) *pp* 5 5

130

133 *ord., bear down, harsh!* *sul tasto*
molto ff pp subito

133 *ord.* *gliss.*
mp ff

138

ff ff p mp > < mp p

gliss. gliss. gliss. gliss. gliss.

142

pont. → tasto →
3
pont. → tasto → ord.

mp mf mp < mf p

147

mp

gliss. gliss. gliss. 3 gliss. 5:4

mf

151 (*vib.*)

like a harmonic

non crescendo *mf mp ff subito*

feroce 5 5 5 5 5 5

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

158

160

162 (accents not synchronized)

164 *sempre ff*

169 *pp! subito, senza espress., floating*

176 *pp* III II II III *mp*

180 *arco ten.* *con sord., vibrato floating* *pp* *don't rush silence* *pont.* *5* *1*

185 *5* *ppp*

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VIOLA

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sul pont., molto legato

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1

pp

1"

(stress) (stress) (connect)

ord. $\text{J} = \pm 60$, rubato
 tr nv
sempre pp

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

$\text{J} = 60$
2" 2 ord.

Cutoff cued by Vc.

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

2"

pp

$\text{J} = \pm 60$, rubato
 tr nv
pp ff

mf

to ord.

*entrance cued by Vln. I
separate bows, harsh*

$\text{J} = 50$

1

molto ff

VIOLA - page 2

ord. gliss. gliss. gliss. → *sul pont.*

mf → *pp* *sempre legato*

3 *sempre sul pont., legato*

sempre non sync.

v) *v)* *v)* *v)*

v)

v) *v)*

14

10ⁿ after all parts arrive at repeated material →

Entrance cued by Vln. I:

16 *ord., separate bows*

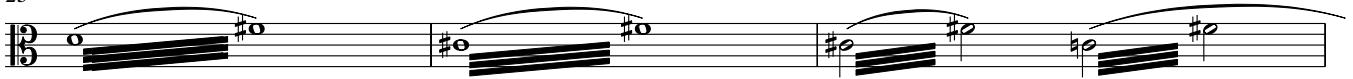
pp *molto ff* *pp* *sim. ff* *pp* *ff* *pp* *ff* *pp* *ff*

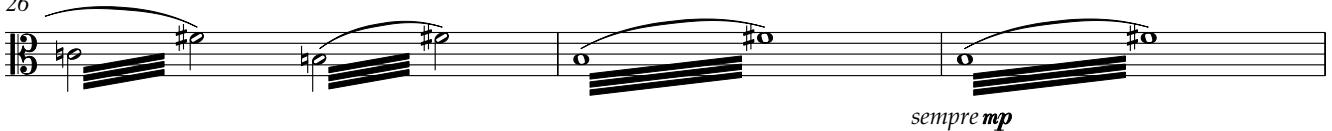
sempre molto cresc., bear down - harsh

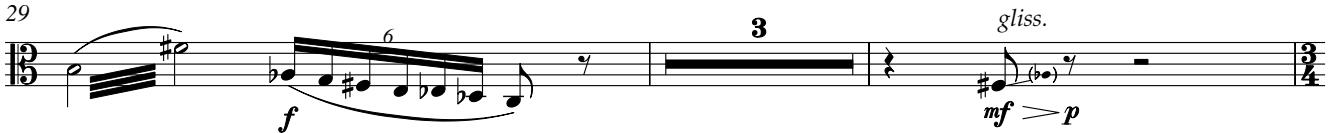
6 *6* *1*

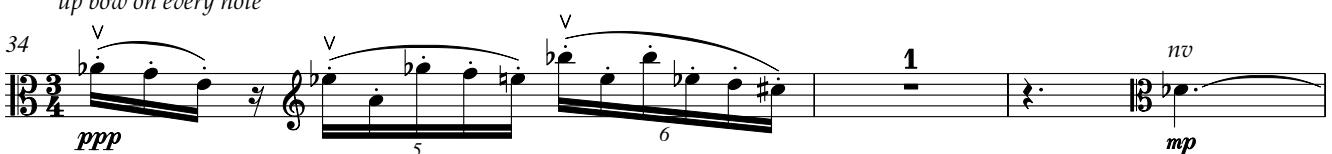
come prima

19 *ord.*

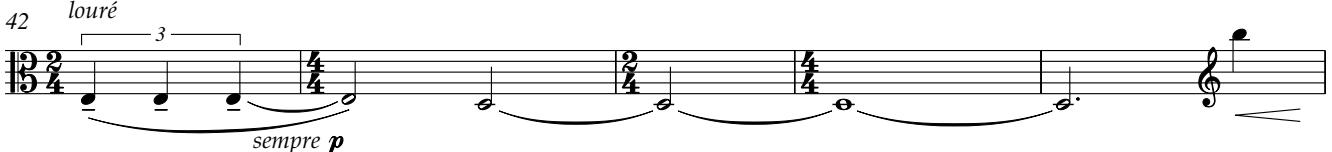

23


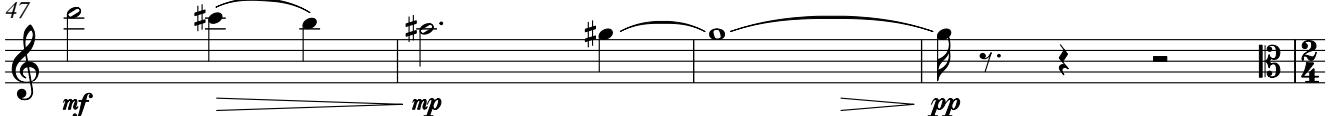
26


29 $\text{♩} = 60$


34 *up bow on every note*


37 *vib.*


42 *louré*


47


VIOLA - page 4

51 *tenuto!*
ppp

57
8va 1
(ppp)

63 *loco*
8va 1 *loco*
p

69 *gliss.* *♪ = 100* *vib.*
mp > p — pp *nv* *ppp — p*

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

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

80 *♪ = ♪. (♪ ♩ = 80) L'istesso tempo*
II *gliss.* *gliss.*
I *mp* *pp* *6* *6* *6*

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

84 *sul tasto* 6
mp

86 → *ord.* *tr*
mf

88 = 60
pizz. *arco* *gliss.* *gliss.*
f *ff* *mf* *f* *mf*

93 *gliss.* *gliss.* *gliss.* *gliss.*
like moaning *f* *
ffp

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* →
ff *ffp* *ff* *ffp* *ff* *ffp*

108 3 → *ord.* → *pont.* *sul tasto* → *pont.* *ord.*
ff *ffp* *ff* *ffp* *ff* *ffp* *ffp* *sempr p*

112 → *pont.* *ord.* *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.* *v* *ord., pizz. (an extremely light pizzicato, like raindrops)*
119 *(mf)* *#** *libero* *p* *(-)*

123

126

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

130

133 *ord., bear down, harsh!* *sul tasto*
133 *molto ff* *p (superimpose)* *1* *ord. sul tasto*
 f = p

138

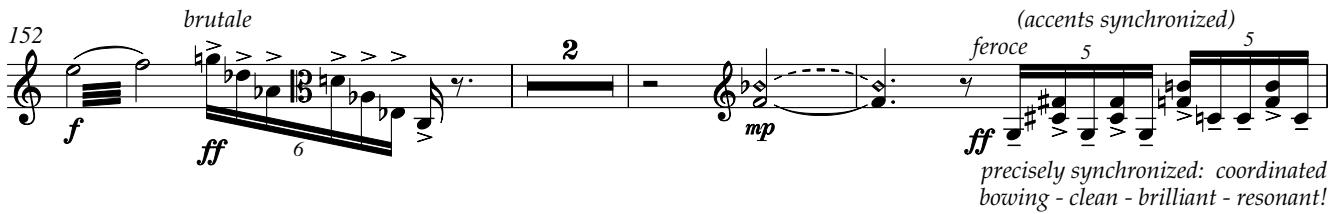
138 *sempre p* *pont. —> ord. —> pont. —> ord.*
 mp *mf* *mp*

144

144 *pont. —> ord. —> pont. —> ord.*
144 *mf* *p* *mp* *p* *mp*

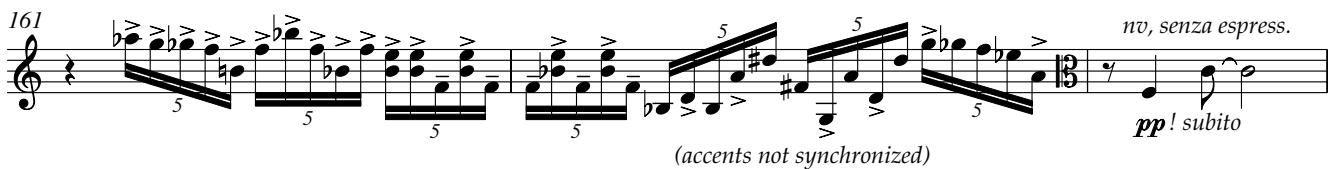
148

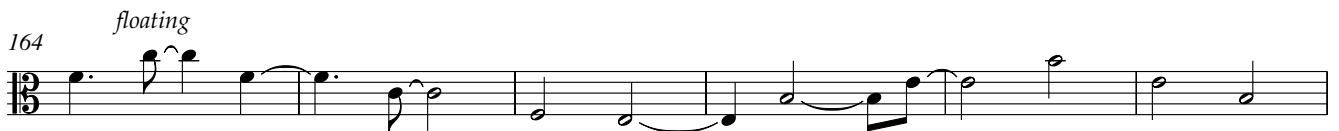
148 *3* *gliss.* *gliss.* *gliss.*
148 *mf*

152 *brutale*


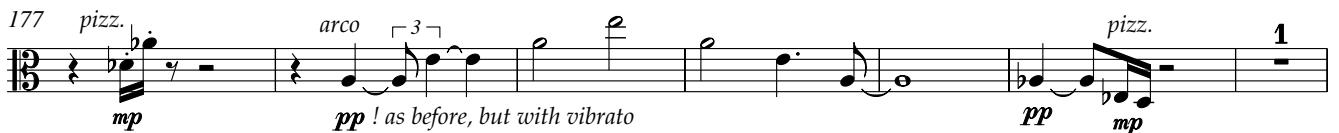
157

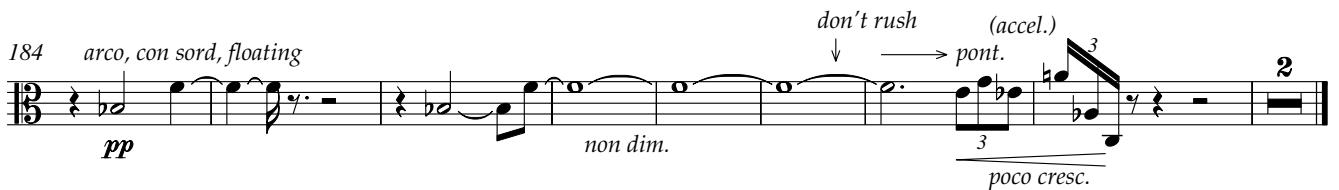

159


161


164 *floating*


170


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


184 *arco, con sord., floating*


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sul pont., molto legato

1 2["] (♩ = 60) ord.
mp *pp*

♩ = 60 arco
nv pizz., ord. gliss. gliss.
 1["] 2["] 1["] 2["] *mf*

♩ = 60 non rubato (nv)
sempre pp *tr*
 ↓ 2["] ♩ = 60
pp *ff* *mf* *pont.*
 (Cue Viola)

sul pont., molto legato
pp

1["] *sempre molto legato*

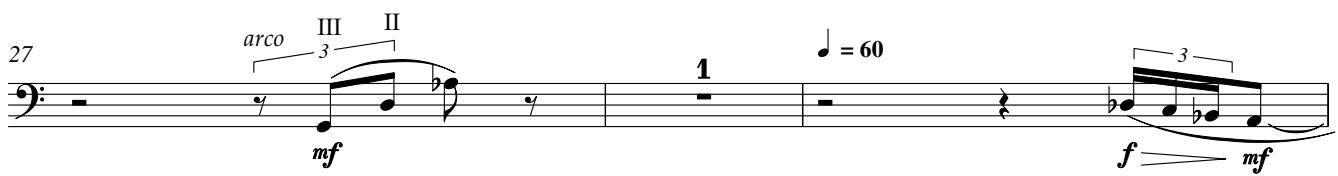
VIOONCELLO - page 3
entrance cued by Vln. I
separate bows, harsh

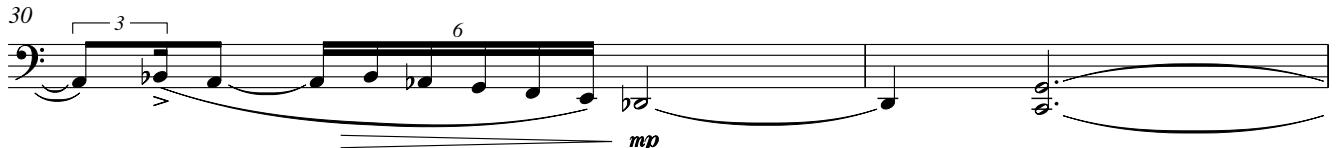
cue Vln. 2
→ sul pont.

10" after all parts arrive at repeated material Entrance cued by Vln. I:
ord., separate bows

come prima ord. III II I

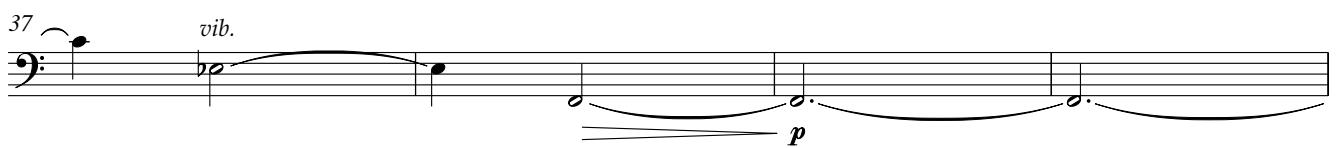
VIOLONCELLO - page 4

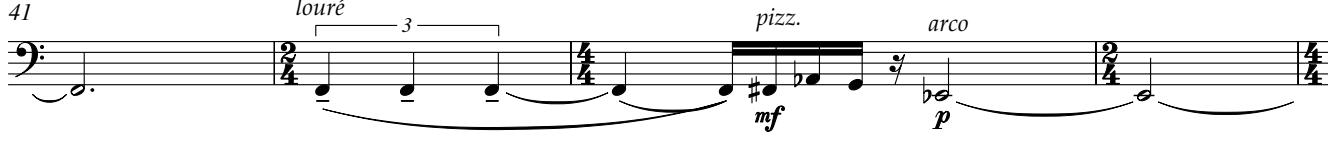
27 *arco* III II


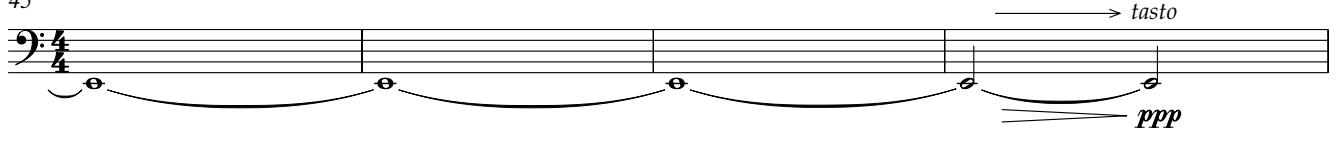
30 3 6


32 *to sul pont.*


34 *sul pont.* up bow on every note V V


37 vib.


41 louré 3


45 *tasto*


49 pizz., ord.


52

tenuto!

56

60

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

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

63

66

70

$\text{♩} = 100$

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

nv
pp
fff

73

\longrightarrow *sul pont.*

V
f

76

pizz.

$\text{♩} = 6$

1

mormorando

VIOLONCELLO - page 6

79 

Intense

113

118

120

125

130

134

141

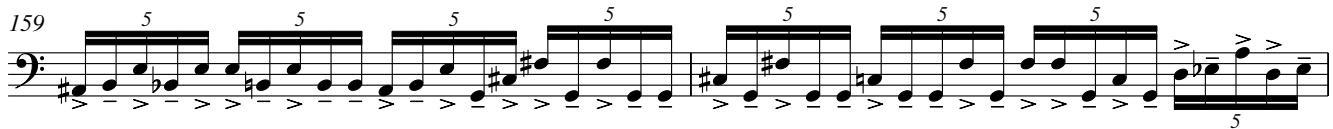
147

VIOLONCELLO - page 8

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

154 *arco*


157

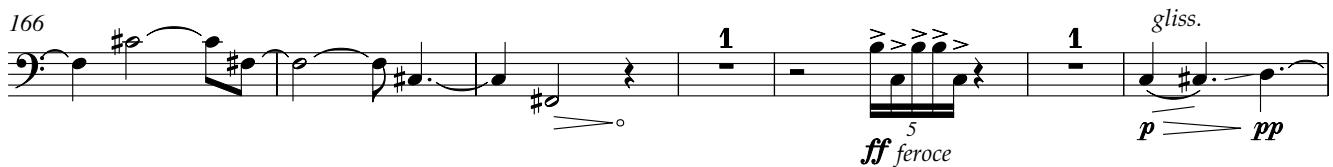

159


161

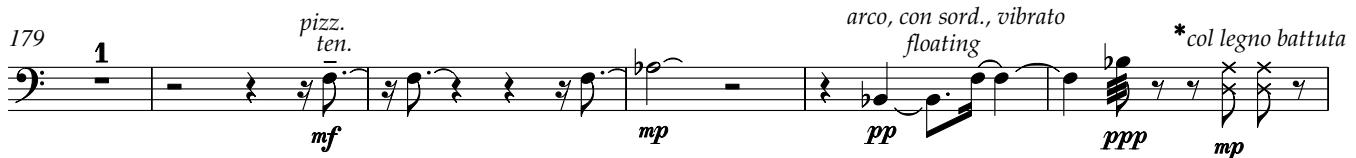
(accents not synchronized)

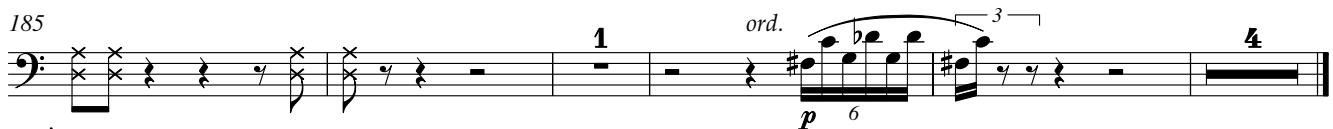
163

nv, floating, senza espress.
pp! subito

166

gloss.

173


179

pizz. ten.
arco, con sord., vibrato floating
**col legno battuta*

185

ord.
p

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