

String Quartet

(1995)

RICHARD FELCIANO

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Hidden, scampering

Each player independent, unless otherwise indicated.

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

(♩ = 60)
ord.

sul pont., molto legato

1"

pp

sul pont., molto legato

pp

sul pont., molto legato

pp

2"

(♩ = 60)
ord.

sul pont., molto legato

pp

mp

1"

sempre molto legato

1"

sempre molto legato

(stress) (stress)

(connect)

1"

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

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

$\text{♩} = 60$ arco *nv*
 pizz., ord. gliss. gliss. gliss. gliss.
 $\text{♩} = 60$ non rubato (nv)
 sempre *pp*

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

after all parts play repeated sections for about 10" - Vln. I cues tutti
 10" separate bows, harsh (bear down!)
 15"

10" separate bows, harsh (bear down!)
 12"

2" separate bows, harsh (bear down!)
 2"

$\text{♩} = 60$ ord.
 2" *mf*

$\text{♩} = 60$ gliss.
 pont.

pp *molto* *ff*

♩ = 60

2" gliss. gliss. sul pont., molto legato

mp

pp

1" sul pont., molto legato

pp

2" sul pont., molto legato

pp

1" sul pont., molto legato

pp

The first system of the musical score consists of four staves. The top staff is in treble clef and contains a glissando marked 'gliss.' with a '2"' duration, followed by a 'gliss.' and a 'sul pont., molto legato' section marked 'pp'. The second staff is in treble clef and contains a 'sul pont., molto legato' section marked 'pp' with a '1"' duration. The third staff is in alto clef and contains a 'sul pont., molto legato' section marked 'pp' with a '2"' duration. The fourth staff is in bass clef and contains a 'sul pont., molto legato' section marked 'pp' with a '1"' duration. The tempo is indicated as ♩ = 60.

♩ = 60

1" ord. mf

sempre molto legato

The second system of the musical score consists of four staves. The top staff is in treble clef and contains a '1" ord.' section marked 'mf'. The second staff is in treble clef and contains a 'sempre molto legato' section. The third staff is in alto clef and contains a 'sempre molto legato' section. The fourth staff is in bass clef and contains a 'sempre molto legato' section. The tempo is indicated as ♩ = 60.

1" *sul pont., molto legato* $\text{♩} = 60$ *ord.*

pp *gliss.*

sul pont. *f* *pp molto legato*

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

$\text{♩} = 60 \text{ non rubato}$ *ord.* *nv* *IV* *tr* *sempre pp*

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

as before, after 10" tutti, entrance cued by Vln. I

10" $\text{♩} = 50$
separate bows, harsh
pp *molto* *ff*
 10" *separate bows, harsh*
pp *molto* *ff*
 10" *separate bows, harsh*
pp *molto* *ff*
 10" *separate bows, harsh*
pp *molto* *ff*
ord.
mf
ord. *gliss.* *gliss.* *gliss.* *to pont.*

6

pizz. 3 sfz arco, sul pont. nv ord. 3 pp sempre legato 3 mf f f

sul pont. pp sempre legato ord. sul pont.

10

$\text{♩} = 60$
alternatively aggressive and lyrical
arco, ord.
1st l.h. pizz. f p ff
1st alternatively aggressive and lyrical,
ord. synchronized with Vln. I
 mp sempre sul pont., legato
non sync. sempre legato sul pont.
1st pp non sync.

sord., spiccato, leggiero $\text{pp}!$ via sord. 1st f p ff mp sempre sul pont., legato non sync. sempre legato sul pont. 1st pp non sync.

molto sul pont. (buzz) fp ord. mf p

13

gliss. gliss.

p < *mf* > < >

pizz. *arco*

ff *ff* *p* *ff* *p* *pp*

trill *trill* *trill*

nv *pp* *lontano* *ord., nv* *pp* *lontano*

sul pont.

14

nv sempre

nv sempre

legato

sempre non sync.

sempre non sync.

(♩ = 60)

15 *sul pont.*

pp *sempre non sync.*

sul pont.

pp *sempre non sync.*

After all parts arrive at repeated material
continue **10"** then connect to metered
passage following.

♩ = 72

tutti: sempre molto cresc., bear down - harsh

16 ord., separate bows

Musical score for measures 16-17, featuring four staves. The first staff (treble clef, 4/4) includes dynamics *pp*, *molto*, *ff*, *pp*, *sim.*, *ff*, *pp*, *ff*, and *sim.* with fingerings 6, 5, 3, and articulation *ord.*. The second staff (treble clef, 4/4) includes *pp*, *molto*, *ff*, *pp*, *sim.*, *ff*, *pp*, *ff*, *ord.*, *tr*, and *mp* with fingerings 6, 3, 3, and articulation *ord.*. The third staff (bass clef, 4/4) includes *pp*, *molto*, *ff*, *pp*, *sim.*, *ff*, *pp*, *ff*, *pp*, *ff*, and *pp*, *ff* with fingerings 6, 5, 3, 5, 6. The fourth staff (treble clef, 4/4) includes *pp*, *molto*, *ff*, *pp*, *sim.*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pizz.*, *mf*, and *p* with fingerings 6, 5, 5, 5, 6.

18

Musical score for measures 18-21, featuring four staves. The first staff (treble clef, 4/4) includes *come prima*, *pp*, *ff*, *ord.*, *sul pont.*, *tr*, *ord.*, *spiccato*, and *mp* with fingerings 6, 3, 3, 5. The second staff (treble clef, 4/4) includes *tr*, *pp*, *ff*, *espress.*, *gliss.*, *gliss.*, *gliss.*, *p*, *mf*, and *p* with fingerings 3, 3. The third staff (bass clef, 4/4) includes *ord.*, *mp*, *arco*, *5*, *ord.*, *III*, *II*, *I*, *pizz.*, and *mf* with fingerings 5, 3, 3, 5. The fourth staff (bass clef, 4/4) includes *pp*, *ff*, *mf*, *legato*, and *mf* with fingerings 5, 3, 3, 5.

23

sul pont.
ricochet

ord., espress.

p

II

III → *sul pont.*

tr

6

mf

f

mp

3

5

6

8va

V

26

aggressive
ord., espress.

tenderly

mf

mp

f

molto

sempre mp

sempre mp

arco

III

II

3

mf

29 ♩ = 60

IV
III *lourè*

f *mp*

IV

gliss gliss. legato poss.
gliss.gliss.

III

f *mf*

ricochet sul pont.

f *mf* *mp*

32

gliss. gliss. gliss. gliss.

up bow on every note

ppp

up bow on every note

gliss. *mf* > *p*

ppp

up bow on every note

sul pont.

ppp

p

35 *nv vib. nv vib.*

mp *mf*

nv vib. nv vib.

mp *p*

nv vib.

mp *p* *fp* *fp*

nv vib.

mp *p*

41 *3*

p

louré 3

fp

louré 3

sempre p

louré 3

pizz. arco

mf *p*

tr

l.h. pizz.

fp *fp* *fp*

mf

* accents down bow, very loud, and with heavy bow pressure (as much noise as pitch)

48 like a moan
IV *mp* *gliss.* *mp* *gliss.* *f* *harsh, bear down* *ord.* *pp* *gliss.* *gliss.* *gliss.* *ppp* *gliss.* *gliss.* *gliss.* *ppp*

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

mp *pp* *ppp*

tasto *pizz., ord.* *arco* *ppp*

54 *gliss.* *sim.* *gliss.* *sim.* *tenuto!* *tenuto!*

♩ = 50 Slower
softly but in tempo

60

8va

8va

II

8va

gliss.

loco pizz. **f**

I

pont. ord.

8va

loco

8va

loco

ppp

pizz. **f**

II

(**ppp**)

66

gliss.

gliss.

pizz.

louré

arco

gliss.

(♩ = 100)

mf

ppp

p > pp

gliss.

foreground

gliss.

foreground

p

mp

pp

p

pp

p

mp > p

pp

gliss.

pp

nv

pp

♩ = 80 quasi andante, slower e molto lontano!

72

8va

(ten.)

ppp \triangleleft *p* \triangleright *mp*

ppp \triangleleft *p* \triangleright *pp* lontano

ppp \triangleleft *p* *mf* subito

pp lontano sul pont. *f*

ppp \triangleleft *pp* \longrightarrow *f*

76

Vln. I slowly to foreground

pizz.

pp \triangleright *mormorando*

♩. = ♩ (♩ ♩ ♩ = 80) L'istesso tempo

79

ord., vib. 2 ten.

mp < > < >

gliss. gliss.

pp < > < >

pp < >

81

foreground

gliss.

gliss.

p

foreground gliss.

vib.

3

6

pp

6

6

6

6

6

6

arco, sul tasto

7

pp

7

7

7

83

gliss.

3

f subito
ord.

pp sul tasto

f vib.

6

6

6

mp

85

rapid tremolo
sul pont.

mf

f ord.

6

mf

mf sul tasto

mf punta d' arco

6

6

6

mf

tr.

ord.

3

3

3

f

♩ = 60

87 *sul pont.*

ord. trum *mf*

ord. *gliss.* *pizz.* *mf* *> sfz*

l.h. pizz. *arco* *f* *p*

ord. *pont.* *7* *f* *f*

ord. trum *f* *7* *p*

pizz. *arco* *gliss.* *ff* *mf*

pizz. *arco* *sul pont.* *ord. trum* *mf* *p*

91 *espressivo, lamenting*

mf

l.h. pizz. *arco* *pont.* *II* *f* *p* *ff* *I* *pp*

sul tasto *pont.* *II* *ff* *ff* *p*

l.h. pizz. *arco, sul tasto* *mf* *mp*

gliss. *f* *mf*

gliss. *gliss.* *gliss.* *gliss.* *f*

trum *mp* *mf* *ff* *7*

f *3*

5 *mf* *intense*

96

ffpp *ff* *ffpp* *ff* *ffpp*

ff *f* *ffpp* *ff* *ffpp*

ffpp *ff* *ffpp* *ff* *ff* *ff* *intense, non cresc.*

f *ff* *always intense* *ffpp*

101

ff *ffpp* *ff* *mf* *ffpp* *ff*

ff *ffpp* *ffpp* *ff* *ffpp* *ff*

ffpp *ff* *ffpp* *ff* *ffpp* *ff* *ffpp*

mf *ff* *intense* *ff* *always intense (non cresc.)* *6* *f* *resonant!*

* 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

106

sul tasto → *pont.* *sul tasto* → *vib.* *sul tasto* → *pont.*

ffp *ff* *ffp* *ff* *ffp* *ff*

→ *pont. sul tasto* → *pont.* *sul tasto* → *pont.* *sul tasto* →

ff ffp *ff* *ffp* *ff* *ffp* *ff*

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

p *ff* *ffp* *ff* *ffp* *ff* *ffp*

arco *sul tasto* → *ord.*

ffp *ff* *sempre ff*

111

sul tasto → *pont. ord.* → *pont. ten.* *ord. ten.* *ten.* *ten.*

ffp *ff* *ffp* *p* *molto ff* *ff*

→ *pont. ord.* *ord. ten.* *ten.* *ten.*

ff ffp *sempre p* *p* *molto ff* *ff*

→ *pont. ord.* *ord. ten.* *ten.* *ten.*

ff ffp *sempre p* *p* *molto ff* *ff*

sempre ff *3* *3* *3* *6* *3*

122

ord., pizz
libero

p

ord., pizz
libero

p

f *molto* *p* *pp*

gliss.

gliss.

* an extremely light pizzicato, like raindrops

125

pizz.

p *mormorando*

arco

pp

pizz.

p

129

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

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

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

arco *f* aggressively *p* espress., dolce
molto (change mood)

131

ord., bear down, harsh! *ff* 6 molto

ord., bear down, harsh! *ff* 7 molto *pp* subito sul tasto

ord., bear down, harsh! *ff* 5 molto *p* (superimpose) sul tasto

alla punta, molto sul pont. *pp* ! 5 5 *ff* molto

134

harsh! 6 *mp* *ff*

gliss. ord. *mp* *ff*

ord. sul tasto *f* *p*

6 3 *mp* *ff*

138

harsh! 6 *ff* *ff*

scream! 6 *ff*

gliss. gliss. gliss. gliss. gliss. *p* *mp* *p*

sempre *p* (*p*)

6 3 *ff* *ff*

141

a little distant, no vibrato, almost like harmonics

144

147

gliss. *(noisy)* *→ pont. ord.*

f *pp*

gliss. *molto* *f* *mp*

gliss. *gliss.* *gliss.* *3*

mp *mp* *gliss.*

sul tasto *gliss.* *3* *gliss.* *3* *gliss.*

pp *mp* *ord.* *mf* *espress.* *p* *pizz.* *f* *3*

150

mf *3* *f* *ff subito* *5* *5*

gliss. *5:4* *(vib.)* *non crescendo* *mf* *like a harmonic* *mf*

gliss. *gliss.* *brutale* *f* *ff* *6*

153

mp

feroce

ff subito

arco

mp

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

(accents synchronized)

155

mp

p

feroce

ff

f pesante

ff feroce

157

Musical score for measures 157-160. The score is in 4/4 time and features a complex texture with multiple staves. The first staff (treble clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The second staff (treble clef) is mostly empty, with a single measure of a whole note chord in measure 158. The third staff (treble clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The fourth staff (bass clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The key signature changes from one flat to one sharp between measures 158 and 159.

159

Musical score for measures 159-162. The score continues the complex texture from the previous system. The first staff (treble clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The second staff (treble clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The third staff (treble clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The fourth staff (bass clef) has a melodic line with eighth notes and rests, marked with '5' and 'v'. The key signature remains one sharp.

161

ten.

(accents not synchronized)

(accents not synchronized)

(accents not synchronized)

(accents not synchronized)

163

nv, senza espress.

pp! subito

floating

nv, floating, senza espress.

pp! subito

165

senza espress.,
floating
nv IV

sempre ff

pp ! sub.

169

III III IV

pp ! subito, senza espress., floating

gliss.

ff feroce

p pp

173

silvery

pp

p

IV

pp

175

mp

mf

(foreground) *secco*

mp

pp

pizz.

mp

III

II

III

IV

sul pont.

178

ord.

pp ! as before, but with vibrato

arco

pp ! as before, but with vibrato

arco ten.

pizz. ten.

mf

181

con sord., vibrato floating

pp

pizz.

pp

mp

arco, con sord., floating

pp

arco, con sord., vibrato floating

pp

pont. * col legno battuta

ppp

mp secco

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

