

Full Score

Share your thoughts.

for string quartet

John Huenemann

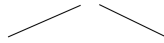
Notation Guide



Square noteheads indicate approximate pitches.



indicates a passage of rapid, raucous improvisation. Do not worry about synchronizing rhythms with other players in these passages.



Glissandi are notated in the traditional manner, while



indicates a glissando con molto vibrato. Stems/beams are given to mark time, but not individual notes.

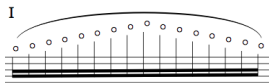


Cross noteheads are to be bowed with extreme pressure.

II pitchless bounce



Mute all strings by laying the fingers of the left hand across them, and use spiccato bowing- resulting in a short, percussive "scratch".



This figure indicates a harmonic glissando (in this case, over the length of the E string on violin.)



Grace notes with a crossbeam are to be played ahead of the beat.



Grace notes without crossbeams are to be played on the beat, and much more time can be taken.

Share your thoughts.

i.

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Obstreperous, ♩ = 115

Musical score for Violin 1, Violin 2, Viola, and Cello. The score is in 2/4 time and features a key signature of one flat. The first system includes dynamics such as *ff*, *sim.*, *pp*, and *mf*. The Violin 1 part includes an *ord.* (ordine) section and an *8va.* (octave) marking. The Viola and Cello parts also feature *ff* and *mp* dynamics.

Musical score for Violin 1, Violin 2, Viola, and Cello. The score is in 2/4 time and features a key signature of one flat. The second system includes dynamics such as *ff*, *mp*, and *ff*. The Violin 1 part includes a *sul pont.* (sul ponticello) marking. The Viola part includes a *sul pont., begin overpressuring* marking and a *(scratch)* marking. The Cello part includes a *ff* dynamic. The score includes various time signatures and rests.

53

Vln. 1

Vln. 2

Vla.

Vc.

mp *pp* *ppp*

sul pont.

II pitchless bounce

3 3 3 3 3 3 3 3

5 5

5 5 3 3 3 3

58

Vln. 1

Vln. 2

Vla.

Vc.

mf *pp* *pp*

pizz.

arco, flautando

flautando

(sempre tenuto)

flautando

II III II

3 3 5 5 4 4 3 3

♩ = 70

75

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

pp

ff

vary contact point and vibrato

87

Vln. 1

Vln. 2

Vla.

Vc.

mf

pp

I

96

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

3

3

3

3

102

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

mp

f

ff

3

3

3

3

6

124

Vln. 1 *mp* *f*

Vln. 2 arco *mf*

Vla. *f*

Vc. punta d'arco *mp* ord. *f*

135

Vln. 1 *f*

Vln. 2 ord.

Vla.

Vc.

143

Vln. 1

Vln. 2

Vla.

Vc.

pesante e martellato

156

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

mp

mp

pizz. arco

pizz.

172

Vln. 1 *mf* *pp* *subito ff*

Vln. 2 *mf* *pp* *subito ff*

Vla. *mf* *pp* *subito ff*

Vc. *mf* *pp* *subito ff*

arco

184 ♩ = 70

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *pizz.* *arco* *pizz.*

Vla. *p*

Vc. *p*

258

Score for measures 258-266. The system includes four staves: Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). Vln. 1 starts with a fermata and a dynamic of *mp*, then moves to *mf* and *f*. Vln. 2, Vla., and Vc. all play a rhythmic pattern starting with a dynamic of *f*. Vln. 1 features a triplet in measure 265 and a sixteenth-note triplet in measure 266.

267

Score for measures 267-275. The system includes four staves: Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Vc. (Violoncello). Vln. 1 has a dynamic of *f* and includes a *8va* marking above a slur in measure 267. Vln. 2, Vla., and Vc. continue with their rhythmic patterns. Vln. 1 features a triplet in measure 272.

276 $\text{♩} = 80$

Vln. 1 *sfz* *sfz* *mf* *n*

Vln. 2 *sfz* *sfz* *p* *mf* *n*

Vla. *f* *p* *mf* *mp*

Vc. *sfz* *sfz* *mf* *f* *mp*

286

Vln. 1 *pp* *mp* *p*

Vln. 2 *f* *mp*

Vla. *pizz.*

Vc. *f* *pp*

iii.

328 ♩ = 120

Vln. 1

Vln. 2 *p* deliriously

Vla.

Vc.

continue improvising

mp

333 ♩ = 80

Vln. 1

Vln. 2 *pp*

Vla. *p* ord.

Vc. *p*

364 *poco rit.* ♩ = 70

Vln. 1: *p*, *mf*, *p*, *mf*, *p*

Vln. 2: *p*, *mf*, *p*, *mf*, *p*

Vla.: *p*, *mf*, *p*, *mf*, *p*, *ff*

Vc.: *p sfz > p*, *mf*, *p*

Annotations: *sul tasto*, *sul pont.*, *ord.*, *3*, *4*

381

Vln. 1: *p*, *mf*

Vln. 2: *p*, *pp*, *mp > pp*, *f*

Vla.: *mf*

Vc.: *f*

396 *port.* *rit.* ♩ = 55

Vln. 1
Vln. 2
Vla.
Vc.

f *pp* *p*

f *pp* *p*

f *pp* *p*

pp *mp* *p*

412 *accel.* ♩ = 50 *Lunga*

Vln. 1
Vln. 2
Vla.
Vc.

mf *p* *pp* *ppp*

p *pp* *ppp*

fp *pp* *mf* *p* *pp* *ppp*

fp *pp* *mp* *p* *pp* *ppp*