

Two by Four

for three violins and viola

I. Wane/Warp

Frank Felice

Flexibly, but with quiet precision $\text{♩} = \text{ca. } 30$ ($\text{♩} = \text{ca. } 60$)

Violino Uno
Violino Due
Violino Tre
Violino Non

pp *mf* *p* *mf* *p* *mp* *mf*

pp *mf*

pp *mf* *p* *mp* *p* *mf*

pp strive to make bow changes on tied notes as unobtrusive as possible *mf*

9 13 *tutti cresc.*

Uno
Due
Tre
Non

p *mf* *p* *mp* *p*

mf *p* *mp* *p*

p *mp* *mf* *p* *mp* *p*

mp *p* *mf* *mp*

16 *lunga non troppo*

Uno
Due
Tre
Non

mp *mf* *f* *pp*

mf *f* *pp*

f *mf* *f* *mf* *pp*

mf *mf* *f* *pp*

II. Across the Grain

Moving Forward, steady, but not too fast (♩ = ca. 110 - 126)

again, change bows as needed, unobtrusively

22

Uno *fp* *mf*

Due *fp*

Tre *fp* *f* *mp*

Non *fp* *f* *mp*

Detailed description: This system covers measures 22 to 27. The score is for four parts: Uno (Violin I), Due (Violin II), Tre (Viola), and Non (Cello/Double Bass). The key signature has one flat (B-flat) and the time signature is 4/4. Measures 22-27 feature long, sustained notes in the upper strings, with dynamic markings of *fp* (fortissimo piano) and *mf* (mezzo-forte). The lower strings (Tre and Non) play a rhythmic pattern of eighth notes, with dynamics ranging from *f* (forte) to *mp* (mezzo-piano). Slurs and hairpins indicate the phrasing and dynamics of the sustained notes.

28

Uno *p*

Due *mf* *p*

Tre *mf* *f*

Non *mf* *f*

Detailed description: This system covers measures 28 to 33. The dynamics shift significantly. The upper strings (Uno and Due) play sustained notes, with Uno moving to *p* (piano) and Due showing *mf* and *p*. The lower strings (Tre and Non) continue their rhythmic pattern, with Tre moving to *f* (forte) and Non showing *mf* and *f*. The phrasing is more active, with some notes being accented.

34

Uno *f* *mp*

Due *f*

Tre *f*

Non *f*

Detailed description: This system covers measures 34 to 39. The music becomes more rhythmic and active. The upper strings (Uno and Due) play eighth-note patterns, with Uno starting at *f* (forte) and moving to *mp* (mezzo-piano). The lower strings (Tre and Non) continue with their rhythmic accompaniment, with Tre and Non both marked *f* (forte). The phrasing is more complex, with many notes being accented.

Uno

Due

Tre

Non

p

f

f

molto!

ff mp

f

Uno

Due

Tre

Non

f

f

ff mp

sub. f

Uno

Due

Tre

Non

f

ff mp

f

sub. f

58 61

Uno
Due
Tre
Non

ff *ff* *ff* *sub. f* *f* *ffmp* *f* *ffmp* *f* *sub. f*

64

Uno
Due
Tre
Non

ff *f* *f* *f* *ff* *f* *f* *f* *ff* *ff* *f* *f*

70

Uno
Due
Tre
Non

mf *f* *ff* *f* *ff* *f* *f* *f* *mf* *f* *f* *f*

76

Uno *ff* *mp* *f* *ff* *mp* *f* *ff*

Due *ff* *mp* *f* *ff* *mp* *f*

Tre *f*

Non *f* *mf*

82

84

Uno *sfz p* *ff*

Due *ff* *mp* *ff*

Tre *sfz p* *ff*

Non *ff*

87

Uno *mf* *f*

Due *mf* *f*

Tre *mf* *f*

Non *mf* *f*

92

Uno

Due

Tre

Non

sfz

sfz

sfz

sfz

97

101

Uno

Due

Tre

Non

fff

sub. mf

fff

sub. mf

fff

fffz

ff

fff

fffz

ff

102

always smooth, connected

f

f

articulate, separate

mf

mf