



Howie Kenty

For String Quartet



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For String Quartet (Violins I and II, Viola, Violoncello)

Duration: ~ 3:00

Frustration; interruption; the happy recklessness of youth; irritating repetition; obsessively turning over an idea well beyond what is useful or healthy; memories brought forth and altered; obnoxious and jarring juxtaposition; irritating reinterrupted; anger, misplaced and deserved; chaos and confusion; constructive and abusive dialogue; unfettered joy in the midst. I can't call it *Armpit*.

NOTES FOR THE PERFORMERS:

- Rhythm should be given weight above all other considerations; players should make all attempts to play the indicated pitches, but in situations of difficult playability (of which there are some), the pitches should absolutely take a lower priority than the rhythms.
- Unless marked with a gradual tempo change indication such as *rit* or *accel*, all tempo changes should be SUDDEN. These should be as much toward the indicated markings as possible, but not at the expense of the quartet's synchronization.
- Performers should feel free to bring out, as desired, the many juxtapositions that occur from measure to measure.
- Where *sul pont* is indicated, players should feel free to slowly vary the distance from the bridge to achieve a shifting timbre.
- In general, the performers have license to do whatever needed to make the piece playable. If this means changing octaves, omitting the last notes of a phrase before switching to the next one, and so forth, so be it.

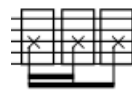
Non-standard symbols used:



Stomp foot (or feet) on beat, at same dynamic level as indicated instrumental parts.



Indeterminate pitches, approximate location (Western or microtonal pitches are equally acceptable).



Slap thumb against instrument body.



Bow behind bridge.



Allegrissimo (♩ = ~150)

Violin I *ff*

Violin II *ff*

Viola *pizz.* *ff*

Violoncello *pizz.* *ff* L.V. L.V.

Allegro (♩ = ~120) *accel.* **Allegrissimo** (♩ = ~150)

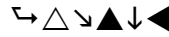
Violin I *p* *mf*

Violin II *ppp* *p* *mf* normale

Viola *p* *mf* normale

Violoncello *p* *mf* normale

sul pont *sul pont arco* *15ma*



Allegro (♩ = ~120)

sul pont., scratchy and shrill

accel.

Presto (♩ = ~170)

A Vigorously!

normale

Musical score for measures 22-26. The score is in 3/4 time and consists of four staves: two treble clefs, one alto clef, and one bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many accents and slurs. A *fff* dynamic marking is present in the right-hand staves from measure 25 onwards.

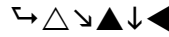
B poco sul pont
8va

Musical score for measures 27-30. The score is in 4/4 time and consists of four staves. The music features a complex rhythmic pattern with many accents and slurs. A *ff* dynamic marking is present in the right-hand staves. The section ends with a double bar line and a repeat sign.

sul pont, scratchy and shrill

Musical score for measures 31-34. The score is in 4/4 time and consists of four staves. The music features a complex rhythmic pattern with many accents and slurs. A *fff* dynamic marking is present in the right-hand staves. The section ends with a double bar line and a repeat sign.

fff (If harmonics do not cut through, simply play the lower of each of the two notes, 8va) Go crazy!



35 normale 8^{va}

39 poco sul pont (8^{va}) normale 8^{va}

42

D

48

fff *ff* *fff* *fff*

pizz. *arco*

52

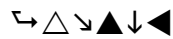
poco rit. **Allegro** (♩ = ~120) **Prestissimo** (♩ = ~220)

pp *fff* *ppp* *fff*

55

Allegro (♩ = ~120) **Prestissimo** (♩ = ~240) *rit.*

pp *fff* *ppp* *fff*


Allegrissimo (♩ = ~150)

58

poco rit.

61

Allegro (♩ = ~120)

rubato, but hits together
sul pont
Presto (♩ = ~170)

accel.
tempo giusto

67

F

72

f *fff*

f *fff*

f *fff*

f *fff*

76

ff

ff

ff

ff

G

80

Prestissimo (♩ = ~200) Allegrissimo (♩ = ~150) Presto (♩ = ~170)

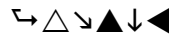
normale

fff

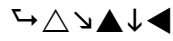
fff

fff

fff



Prestissimo (♩ = ~220) *accel. (Messy!)*



H Allegrissimo (♩ = ~150)

rit.

96

mf

mp

mf

mp

mf

mp

mf

mp

pizz.

pizz.

pizz.

pizz.

L.V.

L.V.

Howie Kenty, 2012