

Stas Omelchenko

# Quartet in Five Parts

for (electric) String Quartet

Full Score

# Program Note

As tribute, *Quartet in Five Parts* was written to celebrate the centennial of an American composer, theorist, writer, philosopher, and artist John Cage. The first part celebrates Cage's life and is based on his musical cryptogram. The second part further develops the cryptogram and introduces indeterminacy. The third part introduces silence and is constructed entirely from the material borrowed from Cage's *Quartet in Four Parts* (1950). The fourth part... The fifth part re-opens the quartet.

## Performance Notes

1. If amplification is used, all instruments should be at about the same gain levels. In order to intensify the contrast between sound and silence, the levels should be high enough so as to fill the auditorium with sound. If 4-channel setup is available, the speakers are to be positioned in their traditional manner—two front and two back.
2. As the quartet has no definite ending, it can be 'cycled through' as many times as desirable, stopping at the end of any part desirable. If performed only once, it is suggested to repeat and stop at the end of the first part in order to create a balanced harmonic completion.
3. If performed only once, the duration of the quartet is about 20 minutes; if performed more than once, the duration of the quartet will increase by the duration of each additional part repeated. The durations of individual parts are as follows:

Part 1 – 4'54"      Part 2 – 3'49"      Part 3 – 3'07"      Part 4 – 3'44"      Part 5 – 3'49"

In Memoriam John Cage  
**Quartet in Five Parts**

for (electric) String Quartet

**PART 1**

Broad ♩ = 110

Stas Omelchenko (2012)

The musical score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. The piece is in 4/4 time and begins with a tempo marking of 'Broad ♩ = 110'. The score is divided into two systems. The first system consists of four measures, and the second system consists of five measures. The key signature is one sharp (F#). The dynamics range from fortissimo (ff) to pianissimo (pp). The Violoncello part includes a 'sul C' marking and a glissando ('gliss.') in the final measure. The score uses various musical notations, including slurs, accents, and dynamic hairpins.



**1** Rhythmic, energetic (♩ = 110)  
X5 (repeat five times)

5

*ff secco sempre*

*ff secco sempre*



**2** X4

*ff secco sempre*

*ff secco sempre*

*ff*

*ff*

9 **3** X5

musical score for measures 9-10. The score is written for four staves: Treble (top), Treble (middle), Bass (second from bottom), and Bass (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The first measure (9) contains a triplet of eighth notes in all staves, marked with a box containing the number '3' and 'X5'. The second measure (10) contains a triplet of eighth notes in all staves, marked with a box containing the number '6' and '4'. The dynamic marking *ff* is present in the first measure of the top two staves. The word 'solo' is written above the first measure of the top staff. The bottom staff has a *ff* marking in the first measure. The piece concludes with a double bar line and repeat dots.

11 **4** X5

musical score for measures 11-12. The score is written for four staves: Treble (top), Treble (middle), Bass (second from bottom), and Bass (bottom). The key signature is one flat (B-flat). The time signature is 4/4. The first measure (11) contains a quadruplet of eighth notes in all staves, marked with a box containing the number '4' and 'X5'. The second measure (12) contains a quadruplet of eighth notes in all staves, marked with a box containing the number '2' and '4'. The dynamic marking *ff* is present in the first measure of the top two staves. The piece concludes with a double bar line and repeat dots.

## PART 2

**1** Rhythmic, energetic ♩ = 110  
 X5

Violin II

*ff* *secco sempre*

Viola

*ff* *secco sempre*

Violoncello

*ff* *secco sempre*

3

**2** X4

pizz.

arco

*ff*

solo

*ff*

\* Violin I uses a separate part for this movement; see Part 2 for Violin I separately.

5 **3** X5

*ff* *pizz.* *arco* *pizz.* *arco*

This musical system contains measures 5 and 6. It features three staves: Treble, Bass, and a third staff (likely Cello/Double Bass). The key signature has one flat (B-flat). Measure 5 is in 3/4 time, and measure 6 is in 4/4 time. The music is marked *ff* (fortissimo). The first staff has a triplet of eighth notes in measure 5 and a quarter note in measure 6. The second and third staves have eighth notes and quarter notes. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). A double bar line with repeat dots is at the end of measure 6.



7 **4** X5

*f*

This musical system contains measures 7 and 8. It features three staves: Treble, Bass, and a third staff. The key signature has one flat. Measure 7 is in 3/4 time, and measure 8 is in 4/4 time. The music is marked *f* (forte). The first staff is mostly empty with a few notes. The second and third staves have eighth notes and quarter notes. A double bar line with repeat dots is at the end of measure 8.

## PART 2

**1** Static, calm, ignoring the rest of the ensemble, always non vibrato  $\text{♩} = 110$   
con sord. to the end

Violin I

*ppp*

14

*ppp* *p* *ppp*

28

*ppp* *mp* *ppp*

42

*pp* *ppp* *ppp*

56

*pp* *ppp* *ppp*



## PART 3

Static, chopped  $\text{♩} = 55$  sul pont.

Violin I

*fff pppp* *fff pppp* *fff pppp*

Violin II

*fff pppp* *fff pppp* *fff pppp*

Viola

*fff pppp* *fff pppp* *fff pppp*

Violoncello

*fff pppp* *fff pppp* *fff pppp*

9

normal, con sord.

*ffff*

*pp*

*mf*

con sord.

*pp*

*mf*

con sord.

*pp*

*mf*

pizz.

*ffff*

*pp*

## PART 4

In strict tempo, but with intense emotion ♩ = 55

Violin I *put inst. down*

Violin II *put inst. down*

Viola *put inst. down*

Violoncello *put inst. down*

8

## PART 5

**1** Start calmly and gradually increase in energy ♩ = 110  
X5

Violin I

Violin II

Viola

Violoncello

pizz.

*pp*

**2** X4

3

Violoncello

pizz.

*pp*

*p*

5 3 X5

(arco)

pizz.

*pp*

*p*

*p*

7 4 X5

*mp*

*p* arco

*mp*

*p*

*mp*

9 **5** X4

*mf*  
*mp*  
*mf*  
*mp*  
pizz.  
arco

11 **6** X5

*f*  
arco  
*mf*  
*f*  
arco  
pizz.  
arco  
*mf*