

# WATERCOLORS

For String Quartet

*'Through the lack of attaching myself to words,  
my thoughts remain nebulous most of the time.  
They sketch vague, pleasant shapes and then are swallowed up:  
I forget them almost immediately'*

## EXPLANATIONS

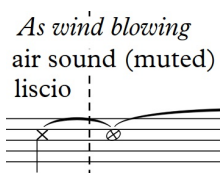
Dashed barlines signify that the time signature should not be taken as an indicator of downbeats and upbeats, but rather as a mere vehicle to place the musical phrases in countable measures. The musician shall look, instead, to the specified notation of each note for phrasing instructions.

Tenuto markings usually signify either the strong beat of the specific phrase, or they represent a place in which the note should be played with a very short fermata.

*accel.* - soft tempo shift  
*rit.*

**accel.** - harder tempo shift  
**rit.**

quasi col legno - hit the string both with the bow and wooden part of the bow (so that the notes resonate clearly)



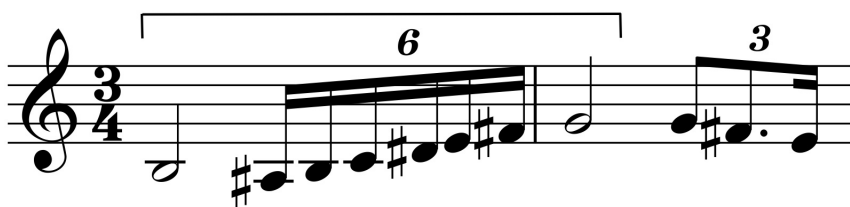
- *air sounds*: mute the string fully and bow so that it only produces the sound of rubbing on the string.



- *behind the bridge*

## QUOTES

C. Porumbescu - Balada



C. Porumbescu - Crai nou



# WATERCOLORS

for String Quartet  
(2022)

'Through the lack of attaching myself to words,  
my thoughts remain nebulous most of the time.  
They sketch vague, pleasant shapes  
and then are swallowed up:  
I forget them almost immediately.'

## 1 Ben moderato misterioso (♩ = 70)

4/4

*Austere and apprehensive*  
C. Porumbescu - Crai nou

Violin I  
III  
As wind blowing  
air sound (muted)  
liscio  
*p* *mf* *p* *p* *<sfz>*  
(gradually press harder on the fingerboard at the same time whilst moving the bow) →

Violin II  
III  
As wind blowing  
air sound (muted)  
liscio  
*pp* *p* *molto sul pont.*

Viola  
bow on tail piece  
(long strokes)  
liscio  
*pp* *p* *pp*

Violoncello  
*pp*

7 bow above the nut

*pp* *mp* *pp* *mp*

*molto sul pont.*

IV  
air sound (muted)  
*pp* *mp*

air sound (muted)  
*pp* *mp*

III  
bow on tail piece  
*p* *pp*

11

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

*pp* *p* (ricochet) *pp* *mp*

*sim.* *molto sul pont.* (gradually depress) → air sound



30

*mp* *p* *mp* *p* *sfz* *p*

*p* *mp* *p*

33 *flautando*  
non vib.

ord.

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

*flautando* *ord.* *p* *mf* *ord.* *p*

*flautando* *IV flautando* *ord.* *p* *ord.* *p*

*p* *mf* *p*

36 **accel. poco a poco**

*sfz*

38 **poco a poco sul tasto**

*pp* *pp* *pp* *pp*

3 Un poco animando (♩ = 77)

6  
40 *As a dust cloud forming in the distance*  
sul tasto, molto legato

*ppp*  
*As a dust cloud forming in the distance*  
sul tasto, molto legato

*ppp*  
*As a dust cloud forming in the distance*  
sul tasto, molto legato

*ppp*  
*As a dust cloud forming in the distance*  
sul tasto, molto legato

42 sempre legato

*mf* sempre legato

*mf* sempre legato

*mf* sempre legato

*ppp*

*ppp*

*ppp*

44

*mf*

*mf*

*mf*

*pp*

*pp*

*pp*

46 sul pont.

*mf*

*mf*

*mf*

*mf*

47 *ord.* *sfp* *f* *pp* *sul tasto sempre legato*

*sul pont.* *mf* *sfp* *f*

*sul pont.* *mf* *pp* *sul tasto sempre legato*

*sul pont.* *mf* *pp* *sul tasto*

49 *sul tasto sempre legato* *pp* *ord. molto espres.* *f*

*pp* *ord. molto espres.* *f*

51 *ord. molto espres.* *pp* *mp* *sul tasto sempre legato* *pp*

*mp* *sul tasto sempre legato* *pp*

*pp* *pp*

*pp* (but audible)

*pp*

53 *sul tasto sempre legato* *pp*

*III* *p* *pp*

55 *sul pont.*

5 5 3 *sul pont.* *pp* *p*

*pp* *p*

*sul pont.* *p* *pp* *pp* *p*

IV *sul pont.* *p*

60 *poco a poco ord.*

*poco a poco ord.* 3 3

*poco a poco ord.* *p* 5 3

*poco a poco ord.* *ppp* 3 3 3

63 *poco accel.*

*ord.* 5 3 3 7 *(p)* *ff*

*ord.* 3 5 3 3 7 *(p)* *ff*

*ord.* 3 5 3 3 7 *(p)* *ff*

*ord.* 5 3 3 7 *(p)* *ff*

65 *a tempo* *poco accel.*

*a tempo* *poco accel.* 3 5 7 *sfpp* *f* *mf* *ppp*

*a tempo* *poco accel.* 3 5 7 *sfpp* *f* *mf* *ppp*

*a tempo* *poco accel.* 3 5 7 *sfpp* *f* *mf* *ppp* *sul pont.*

*a tempo* *poco accel.* 3 5 7 *sfpp* *f* *mf* *ppp* *sul pont.*





85

Violin I: *pp* *mf* *pp*

Violin II: *pp* *mf* *pp*

Viola: *pp* *mf* *pp*

Cello/Double Bass: *mp* *f* *p* *ff* *p* *ff* *f*

Performance instructions: arco, pizz., non vib., molto vib.

88

Violin I: *pp* *mf* *pp* *mp* *pp* *mp* *f* *ff*

Violin II: *pp* *mf* *pp* *mp* *pp* *mp*

Viola: *pp* *mf* *pp* *mp* *pp* *mp* *mf* *f*

Cello/Double Bass: *ffz* *mf* *pp* *mp* *pp* *mp* *mf* *f* *ff*

Performance instructions: pizz., ord., non vib., molto vib.

92

Violin I: *pp* *mp* *pp* *mf*

Violin II: *mf* *pp* *pp* *mp* *mp* *mf*

Viola: *mf* *pp* *pp* *mp* *p* *mf*

Cello/Double Bass: *pp* *mp* *pp* *mf*

Performance instructions: arco, pizz., ord., sul pont., cresc. poco a poco

97 (molto cresc.) 6/4 ord. 11  
4 ord. 4

*f* *ffpp* *ff*

(molto cresc.) *f* *ffpp* *ff*

(molto cresc.) *f* *ffpp* *ff*

(molto cresc.) *f* *ffpp* *ff*

**5** Deciso (♩=80)

101 4/4

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

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

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

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

104

*sfz* *mf* *p* *sfz* *p* *f*

*sfz* *mf* *p* *sfz* *p* *f*

*sfz* *mf* *p* *sfz* *p* *f*

*sfz* *mf* *p* *sfz* *p* *f*

molto accel.

12

Musical score for measures 106-110. The score is in 4/4 time and consists of four staves. Measure 106 starts with a piano (*p*) dynamic and includes the instruction "ord.". Measures 107-108 feature a "sul pont." instruction and a triplet of eighth notes. Dynamics range from *mp* to *f*. Measure 109 continues with a triplet and a dynamic of *fp*. Measure 110 concludes with a dynamic of *f*. The instruction "ord." appears at the end of measures 107, 108, and 110.

Agresivo ♩=80

Musical score for measures 109-110, marked "Agresivo" with a tempo of ♩=80. The score is in 4/4 time and consists of four staves. Measure 109 begins with a fortissimo (*sfz*) dynamic and includes the instruction "ord.". The dynamic shifts to *mp* and then *ff*. Measure 110 continues with a dynamic of *mp* and then *ff*. The instruction "(sempre sim.)" is written above the staves in measure 110.

Musical score for measures 111-114. The score is in 4/4 time and consists of four staves. Measure 111 starts with a dynamic of *mp*. Measure 112 features a dynamic of *ff*. Measure 113 includes a 2/4 time signature change. Measure 114 concludes with a 4/4 time signature change. Dynamics range from *mp* to *ff*.

114  $\frac{4}{4}$

*mp* *mp* *mp*

pizz. arco pizz. arco

*mp* *mp*

117

*mf* *f* *mf* *f* *mf* *f*

pizz. arco pizz. arco

120 *accel.*  $\frac{5}{4}$   $\frac{4}{4}$

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



7 Molto pesante (♩ = 80)

140  $\frac{4}{4}$  With great anger and conviction (sempre sim.)

sul pont. rit.

*fffz* *mp* *ppp*

col legno battuto

*fffz* *mp* *ppp*

*fffz* *mp* *ppp*

*fffz* *mp* *ppp*

145 a tempo ord. 8<sup>va</sup> rit.

*pp* *fffz*

*pp* *fffz*

*pp* *fffz*

*pp* *f < fffz*

♩ = 73

150 arco *ff* pizz. arco. *pp* *p*

arco *ff* arco. *pp* *p*

pizz. arco *ff* arco. *pp* *p*

pizz. arco *ff* arco. *pp* *p*

153

Musical score for measures 153-156. It consists of four staves: two treble clefs and two bass clefs. Fingerings are indicated by numbers 5, 6, 7, and 8. The music features a melodic line in the upper staves and a bass line in the lower staves.

154

rit. accel.

3 4

Musical score for measures 154-157. It consists of four staves: two treble clefs and two bass clefs. The score includes dynamic markings: *f*, *ff*, *mp*, and *ppp*. Performance instructions include *rit.* (ritardando) and *accel.* (accelerando). A vertical dashed line separates the *rit.* section from the *accel.* section. Above the line, the numbers 3 and 4 are written. The music features complex rhythmic patterns and slurs across the staves.