

Full Score

# Cerulean Meditation for String Quartet (2010)



Jeremy Bell

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Lento, molto legato e espressivo, ♩ = 60

Violin I con sord. sul tasto poco a poco ord. *p* *pp* *mp*

Violin II con sord. sul tasto poco a poco ord. *p* *mp* *pp*

Viola con sord. sul C sul tasto *pp* *p* *pp* poco a poco ord.

Violoncello sul tasto con sord. *pp* *pp* *pp* poco a poco ord. *p*

Vln. I ord. *mf* sul tasto *p* *pp*

Vln. II ord. *mf* *ppp* senza sord. *p* sotto voce *pp*

Vla. ord. *mf* senza sord. *ppp* sul tasto *pp* *p* *pp*

Vc. ord. *mf* senza sord. *ppp* sul tasto *p* *mp* *pp*

Vln. I 15 senza sord. poco a poco ord. *p* *mp* Ord. *mf*

Vln. II *p* poco a poco ord. *mp* *pp* Ord. *mf* *ppp*

Vla. *p* poco a poco ord. *pp* Ord. *mf* *ppp*

Vc. *p* poco a poco ord. *mf* Ord. *ppp*

23 *con poco vibrato*

Vln. I *p pp cresc. poco a poco*

Vln. II *pp cresc. poco a poco*  
*con poco vibrato sul A*

Vla. *pp cresc. poco a poco*  
*con poco vibrato sul D*

Vc. *pp cresc. poco a poco*  
*con poco vibrato*

29 *molto accel.*

Vln. I *f p mp mp*

Vln. II *f p mp p mp*

Vla. *f p mp mp*

Vc. *f p mp p*

36 *molto rit.* // *molto accel.*

Vln. I *mp mp pp p mp*

Vln. II *mp pp p mf p*

Vla. *mp p pp p mf 3*

Vc. *mp mp pp p mp*

42 **molto rit.** \_\_\_\_\_ **a tempo**

Vln. I: *p*, *mf*, *mf*, *mf*, *p dim.*

Vln. II: *mp*, *f*, *mf*, *mf*, *mf*, *ppp*

Vla.: *mp*, *mf*, *p*, *mf*, *p*, *ppp*

Vc.: *mf*, *p*, *mf*, *p*, *ppp*

49

Vln. I: *pp*, *sul D*, *cresc. poco a poco*

Vln. II: *sul G*, *cresc. poco a poco*

Vla.: *sul C*, *cresc. poco a poco*

Vc.: *sul G*, *cresc. poco a poco*

54 **rit.** \_\_\_\_\_

Vln. I: *ff*, *mf*, *n*

Vln. II: *ff*, *mf*, *n*

Vla.: *ff*, *mf*, *n*

Vc.: *ff*, *mf*, *n*

5

Every two measure phrase is to be repeated at each performer's own leisure. The duration of each note can be random or consistent but should consistently move slowly to be idiomatic with the material from earlier in the piece. The cellist acts as the conductor giving cues every two repeats to signify each change in event, at which time a new voice will enter or the pitch material will change for one or all parts. Each new event, however, does not and should not begin at the exact same time. For example, if the cellist gives a cue but the 1st violin is not finished with his or her phrase at the time the cue is given, the 1st violin should finish that phrase, without speeding up, and then move onto the next action, creating a "bleed over" effect.

**a tempo**

Vln. I

Vln. II

Vla.

Vc.

(10 times)

*pp* Repeat each 2 measure phrase the indicated number of times.

*p*

*mp*

(slowly but out of time)  
(After cello repeats 2 times)

*mp*

(slowly but out of time)  
(After cello repeats 4 times)

*mp*

Vln. I

Vln. II

Vla.

Vc.

(slowly but out of time)  
(After cello repeats 6 times)

*mf*

*f dim. poco a poco*

(After cello repeats 8 times)

*mf*

*f dim. poco a poco*

*mf*

*f dim. poco a poco*

(4 times)

*mf*

*f dim. poco a poco*

stringendo poco a poco

Musical score for the first system, featuring Vln. I, Vln. II, Vla., and Vc. The score is in 3/4 time and features dynamic markings and crescendo/decrescendo hairpins. The dynamics for Vln. I are *mp*, *f*, *mp*, *f*, *mp*. For Vln. II, they are *f*, *mp*, *f*, *mp*, *f*. For Vla., they are *mp*, *f*, *mp* (2 times), *f*, *mp* (2 times). For Vc., they are *f*, *mp*, *f*, *mp*, *f*.

allargando al fine

Musical score for the second system, featuring Vln. I, Vln. II, Vla., and Vc. The score is in 3/4 time and features dynamic markings and crescendo/decrescendo hairpins. The dynamics for Vln. I are *mf*, *p cresc.*. For Vln. II, they are *mf*, *p cresc.*, *p cresc.*. For Vla., they are *mf* (2 times), *p cresc.* (2 times), *p cresc.* (6 times). For Vc., they are *mf*, *p cresc.*.

Musical score for the third system, featuring Vln. I, Vln. II, Vla., and Vc. The score is in 3/4 time and features dynamic markings and repeat/fade instructions. The dynamics for Vln. I are *mf*. For Vln. II, they are *mf*. For Vla., they are *mf*. For Vc., they are *mf*. The instructions "(Repeat and fade)" are repeated for each instrument part, with a fermata and a hairpin leading to a repeat sign marked with *n*.