

**MICHAEL SALVATORE GREBLA**

**STRING QUARTET # 2**

**FEDE**

FAITH

**2019**

**FULL SCORE**

CHIEFLY CO-COMMISSIONED BY:  
Angela Roberts, John Rodgers & Charles Grant;  
Peter Wreford & Charles Custeau;  
Bill Rigg & The Kellis Family

String Quartet #2: "Fede" was Co-Commissioned as part of the 2019 Commissioning Campaign. It was premiered on July 17th, 2019 by The Contemporary Ensemble at Atlantic Music Festival in Waterville, Maine, USA.

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[michaelgrebla.com](http://michaelgrebla.com)



*Dedicated to Angela Roberts...*

## **DURATION: APPROXIMATELY 9 MINUTES**

### **NOTES FROM THE COMPOSER**

I was reluctant to title this work as I felt the nature of the piece, in this particular composition was self-evident upon listening, or at least I was hoping for the work's significance to be determined from the listener's experience, rather than a title. In the most abstract sense though, this work might be considered an expression of faith (though not necessarily in the religious sense) set against grief, isolation and healing.

The majority of the melodic content in the work is created through the lyrical use of natural harmonics. These define very fragile, ethereal gestures in certain sections, which are then developed and contrasted with more strained vibrato in fully-stopped passages. Throughout the work the quartet always remains muted, even through the various extremes of register, creating a more sombre and at times strained quality - a concept of struggle hushed by inevitability.

**Premiered July 17th, 2019 by The Contemporary Ensemble  
at Atlantic Music Festival, Waterville, Maine.**



\*Natural harmonics written at sounding pitch with "o"  
\*\*Ord. does not cancel mutes

Dedicated to Angela Roberts

# STRING QUARTET # 2

## FEDE

FULL SCORE

Adagio poco rubato  $\text{♩} = 40$

FAITH

Michael Salvatore Grebla (b.1989)

Violin I: *con sord.*, *pp espress.*, *dolce*, *mp*, *p*, *mp*

Violin II: *con sord.*, *ppp*, *p*, *ppp*, *p*

Viola: *con sord.*, *ppp*, *p*, *ppp*, *p*

Violoncello: *con sord.*, *ppp*, *p*, *ppp*, *p*

Vln. I: *pp*, *pp*, *mp*, *p*

Vln. II: *ppp*, *pp*, *mp*, *p*

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

Vc.: *ppp*, *pp*, *mp*, *p*, *pp espress.*

2

14

Vln. I

Vln. II

Vla.

Vc.

*ppp* *p* *ppp* *p*

*ppp* *p* *ppp* *p*

*ppp* *p* *ppp* *p*

*mp* *p* *mp*

20

Vln. I

Vln. II

Vla.

Vc.

*ppp* *pp* *mp* *p* *mp*

*ppp* *pp* *mp* *p* *mp*

*ppp* *pp* *mp* *p* *mp* *espress.*

*mf* *mp*

27

Vln. I  
*p* *mf* *p* *mp*

Vln. II  
*p* *mf* *p* *mp* *mf* *p* *mp*

Vla.  
*p* *f* *p* *mf* *espress.*

Vc.  
*p* *mf* *p* *ff* *f* *p*  
*espress.*

IV

33

Vln. I  
*p* *f* *mp*

Vln. II  
*mf* *f* *mp*

Vla.  
*f* *p*

Vc.  
*mf* *f* *mp*

sul pont. ord.

40

poco sul tasto

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *pp*

*p* *f* *pp*

*p* *f* *p* *espress.*

*p* *f* *p* *espress.*

47

Vln. I

Vln. II

Vla.

Vc.

*espress.* *mf*

*mf*

*mf* *mp* *f*

*mf* *mp* *f*

53

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*p espress.*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

ord.

ord.

59

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*p*

*pp*

*f espress. mf*

*mp*

*p*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*p*

*pp*

*f*

*mf*

*mp*

*p*

*p*

8va

(8)

65

Vln. I

Vln. II

Vla.

Vc.

*f* *mf* *f* *mp* *f*

*f* *mf* *f* *mp* *f*

*f* *mf* *f* *mp* *f*

*mf* *f* *mp* *f*

8va

(8)

72

Vln. I

Vln. II

Vla.

Vc.

*mp* *f* *ff* *non dim.* *mp* *f* *mf* *ff*

*mp* *f* *ff* *non dim.* *mp* *f* *mf* *ff*

*mp* *f* *ff* *non dim.* *mp* *f* *mf* *ff*

*mp* *f* *ff* *non dim.* *mp* *f* *mf* *ff* *pp*

78

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *espress.* *mp*

81

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *p*

84

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* *f*

87

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*mp*

*p*

*f*  
*espress.*

*mf*

*p*

90

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

*mp*

*mp*

*mp*

*ppp*

*ppp*

*ppp*

END OF EXCERPT