

# **MUSIC FOR A STARRY NIGHT**

for strings, percussion and piano

Lo Ting-cheung

2015

*First Performance:*

Violin: Finna Kurniawati, San Win Htike, Tim Chen, Patricia Erika Poblador

Viola: Karoline Vik Hegge, Victor Williams, Jared Yapp, Kieran Welch

Cello: Dylan Lee, Alfian Adytia

Percussion: Matthew Lau, Austin Lamarche

Piano: Thomas Rosenkranz

Conductor: Chris Kim

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Wet Link (The Modern Academy Concert Series)

Loke Yew Hall, The University of Hong Kong, Hong Kong

## Instrumentation

Piano

2 Percussion

Percussion 1: 5 Temple Blocks, 2 Wood Blocks, 4 Cowbells, Xylophone, Large Suspended Cymbal (soft mallets)

Percussion 2: Tam-tam (soft beater and Double Bass bow), Large Suspended Cymbal (soft mallets), Small Chinese Gongs (soft beater and Double Bass bow)

6 Violins

3 Violas

3 Cellos

## Performance Notes

For all instruments:

- This is a score in C.
- Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
- All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
- A note with an open-ended slur should be allowed to vibrate until it ceases naturally.

For strings:

For strings:

Touch the string lightly

Very high (random pitch)

Touch the string lightly (indefinite pitch); series of harmonics resulted

Small glissando down to an indefinite pitch

Play on the bridge to produce breathy noise (toneless)

Knock on the body of the instrument

p.o. = position ordinary

b.a.p. = balzato alla punta

## Structure and content of the composition

### General structure of the composition

The instrumentation is divided into 3 groups:

- the piano and the percussion (1 & 2)
- string orchestra (Vln. 1-4, Vla. 1-2 & Vc. 1-2)
- string quartet (Vln 5-6, Vla, 3 & Vc. 3)

During the performance, the string orchestra is conducted while the pianist, the percussionists, and the string quartet are free to perform their own materials under a given set of guidelines without the need to synchronize with one another.

All the players begin as indicated in the score. After *rehearsal D*, there are 8 composed “mobiles” for the string orchestra. Given these 8 structural units, the conductor is free to call for them in any sequence, allowing pauses of 8-10 seconds between “mobiles”. The sequence can also be determined before the performance. After all the 8 “mobiles” have been performed, the conductor and the string orchestra proceed to *rehearsal E* and perform accordingly. After *rehearsal E*, the conductor cues the pianist and the percussionists. All the performers then proceed to *rehearsal F*, which is notated in the traditional manner, and perform from the notated score since then until the end.

### Mode of performance

For the pianist:

There are five mobile sections (1, 2, 3, 4 and 5) for the pianist. Each section contains a number of brief musical “events” which differ from each other in their basic sound characteristics.

The pianist is free to perform his materials under a given set of guidelines without the need to synchronize with other instruments.

- The pianist begins by performing any “event” in section 1, allowing a pause of 6-10 seconds before moving on to the next.
- When the conductor gives the cue at *rehearsal D*, the pianist is then free to choose any “event” from both sections 1 and 2, allowing a pause of 6-12 seconds between any two “events”.
- After two “mobiles” have been played by the string orchestra, the conductor will cue the pianist again who can then proceed to any “event” in sections 1, 2 3 and 4, allowing pauses of 6-10 seconds between successive “events”. The pianist can connect different “events” (no more than 2) to form a longer “event”.
- After six “mobiles” have been played by the string orchestra, the conductor will cue the pianist once again who can then choose any “event” from all the sections (1, 2, 3, 4 and 5), allowing pauses of 6-8 seconds between “events”. Again, the pianist is given the discretion to connect different “events” (at most 3) to form a

longer “event”.

An “event” can be used as many times as the pianist wishes throughout the performance, except the two “events” in section 4 which can only be played once. Whenever an “event” is “re-used”, the pianist should try to perform it in other registers. An “event” can be repeated in succession, but no more than twice in a row. (If an event is repeated in succession, it is considered as two “events” connected together. But it doesn’t count as “re-used”, so the “event” doesn’t have to change register.) NOT all the “events” have to be performed in a single performance. Some “events” may not be used at all. But the pianist is strongly encouraged to perform as many different “events” as possible in a particular performance.

The “events” are to be performed with the dynamic level from *ppp* to *f*; except the two “events” in section 3 which should be performed in *ppp*. It is possible to perform any “event” with crescendo or decrescendo.

Although there are tempo markings in different sections, the pianist can perform the “events” very freely. He is also free to accelerate and decelerate within each “event”.

The “events” in sections 1, 2 and 5 are to be performed WITHOUT pedal I (sustaining pedal) while the “events” in sections 3 and 4 require the application of pedal I. If it is possible, the lowest keys of the piano should be depressed with forearms and pedal II should be secured throughout the performance.

When the conductor gives the cue after *rehearsal E*, the pianist completes the “event” he is playing and, after a pause of a few seconds, proceeds to *rehearsal F*, and performs from the notated score since then until the end.

**SILENCE** should be substantial throughout the piece. The pianist should insist on accurately articulating relationships between sound and silence.

For the 1<sup>st</sup> percussionist:

There are two mobile sections (1 and 2) for the 1<sup>st</sup> percussionist. Section 1 contains a number of rhythmic “patterns” while section 2 contains a number of brief “events” for the Xylophone.

The percussionist is free to perform his materials under a given set of guidelines without the need to synchronize with other instruments.

- Starting from *rehearsal B*, the percussionist is free to perform any “pattern” in section 1 on the Temple Blocks, the Wood Blocks and the Cowbells, allowing a pause of 6-12 seconds between any two “patterns”. A single “pattern” can be performed across different instruments. The percussionist can connect different “patterns” (no more than 2) to form a longer “pattern”.

- After four “mobiles” have been played by the string orchestra, the conductor will cue the percussionist who can then proceed to any “pattern/event” from both sections 1 and 2, allowing a pause of 6-10 seconds between any two “patterns/events”. Again, the percussionist can connect different “patterns” or “events” (at most 3) to form a longer “pattern/event”.
- After seven “mobiles” have been played by the string orchestra, the conductor will cue the percussionist once again who can then perform any “pattern/event” from both sections 1 and 2, allowing pauses of 6-8 seconds between successive “patterns/events”. The percussionist can connect up to 4 different “events” to form a longer “event”.

A “pattern/event” can be used as many times as the percussionist wishes throughout the performance. NOT all the “patterns/events” have to be performed in a single performance. Some “patterns/events” may not be used at all. But the percussionist is strongly encouraged to choose as many different “patterns/events” as possible in a particular performance.

The “patterns/events” are to be performed with the dynamic level from *ppp* to *f*. It is possible to perform a “pattern/event” with crescendo or decrescendo.

Although there are tempo markings in both sections, the percussionist can perform the “patterns/events” very freely. He is also free to accelerate and decelerate within each “pattern/event”.

When the conductor gives the cue after *rehearsal E*, the percussionist completes the “pattern/event” he is playing and, after pausing a few seconds, proceeds to *rehearsal F*, and performs from the notated score since then until the end.

**SILENCE** should be substantial throughout the piece. The percussionist should insist on accurately articulating relationships between sound and silence.

For the 2<sup>nd</sup> percussionist:

The second percussionist is free to perform his materials without the need to synchronize with other instruments. Starting from *rehearsal C*, the percussionist can perform any “gesture” with either a stroke (using a soft beater/mallet or a Double Bas bow) or a roll on the Tam-tam, the Suspended Cymbal, or the Chinese Gongs, allowing a pause of 6-8 seconds between “gestures”. The roll can last as long as 14 seconds.

The second percussionist may exercise his discretion in overlapping different “gestures” to form a longer “gesture” (e.g. a roll on the Tam-tam can be overlapped with a stroke on the Gongs). The maximum number of “gestures” overlapped is 3.

The “gestures” are to be performed with the dynamic level from *ppp* to *p*.

The percussionist continues performing freely until cued by the conductor after *rehearsal E*. The percussionist completes the “pattern/event” he is playing and, after a pause of a few seconds, proceeds to *rehearsal F*, and performs from the notated score since then until the end.

#### For the String Quartet:

The String Quartet works as a group throughout the performance. All the four players perform from the score.

There are a series of “chords” in the work. Starting from *rehearsal C*, the String Quartet repeats the “chords” ceaselessly until the end, without the need to synchronize with other instruments. Near the end of the performance, the conductor cues the String Quartet who then performs five more “chords” to end the performance.

### **Score**

For the conductor, the pianist and the 1<sup>st</sup> percussionist, it is suggested that they have the score/parts unbound to facilitate page-turning.

### **General comments**

The conception of the work is that the score only provides basic materials with different musical characteristics. These materials may be subject to different modifications in the form of combining, sequencing, changing dynamics or tempos, or any other modification process spontaneously created in the performance.

The structure is NOT dependent upon improvisation, but there is a high degree of flexibility in the form. Spontaneity is important throughout the performance. The performers should be aware of the flexibility within the composed materials as well as within the predetermined framework.

Given that the structure and content are clearly understood, it is possible for the performers to achieve smooth transitions and well-connected lines. The first impression of the score is that it contains a large collection of sporadic fragments. These fragments can be seen as beads of all shapes and colours which can be strung together into numerous different forms. The collection offers a wealth of formal possibilities inherent in this piece. It is the realization of such possibilities, not the fragmentation, that should become the dominant characteristic of the performance.

The musical materials are rehearsed; the performances are not. While no two performances will arrive at the same formal outcome, the work will retain its identity from performance to performance through the unchanging basic characters of the musical materials.

The combination of the musical materials should produce an atmospheric texture. Ideally, the materials should slightly overlap, without coming in too much or too less together. The performers (especially the conductor, the pianist and the percussionists) should stay highly alert to the combined effect, and adjust the length of pauses whenever necessary.

The pianist and the percussionists should familiarize themselves with the character of each material so that they can perform with a high degree of flexibility to ensure the ongoing continuity of the performance.

The duration of the performance is flexible. It is suggested to be around 15 minutes.



## Programme note

This piece serves as homage to Béla Bartók. Although the instrumentation resembles that of *Music for strings, percussion and celesta* by the Hungarian composer, it pays tribute to Bartók's "night music" in a more general way. Tranquil piano gestures, eerie percussion sounds, and fleeting string sections are tiled together into a surrealistic collage, creating an atmospheric texture, reminiscent of the wonderful sound world around us on a starry night.

I've always been fascinated by the sounds of the night, even more so since I came to study in the UK. Many a night when I was sitting up late, I could hear music, from just outside the window, played by nature's own ensemble. The chirping of birds, the humming of insects, the sighing of the wind joined to make an enchanting tune. The different sounds rose and subsided in a seemingly random way but the combined effect was mesmerizing.

To present such a combination of delicate sounds of nature in musical terms is no easy task. Consequent to my previous works *YOU WANG (In the Quietness of a Bamboo Grove)* for prepared violin and *Nocturne* for prepared piano, I've become convinced that "open-form" is a possible option for serving this purpose. The music in this work is allowed to develop in a free manner within a predetermined framework. The score basically contains a collection of sporadic fragments which can be strung together like beads into different possible forms. The performers are given the discretion to choose their own materials from the score. The music is, in a way, free to find its own course to its final destination.

For some time, my compositional interest has been focused on introducing a component of flexibility to the composed materials, allowing spontaneous decisions to be made in the performance. The final shape of this piece is dependent on the immediate and spontaneous responses of the performers in relation to the composed materials, the surrounding music as produced by other performers, and the unique circumstances of the specific performance. Each performance is therefore a collaborative musical adventure for the composer, the performers as well as the audience.

*Hommage à Béla Bartók*  
**MUSIC FOR A STARRY NIGHT**  
 for strings, percussion and piano

Daniel LO Ting-cheung  
 2015

**A** **B** **C**

Senza tempo ca.40" ca.40" ca.15"

Piano Start playing Start playing Start playing

Percussion 1 Start playing

Percussion 2 Start playing

String Orchestra

String Quartet Start playing

**D** ♩ = 30

Vln. 1 con sord. senza sord. con sord.

Vln. 2 con sord. senza sord. con sord.

Vln. 3 pizz. arco

Vln. 4 pizz. arco

Pno. Perc. & String Quartet Cue the pianist

Vln. 1 senza sord. con sord. 2/4 8-10"

Vln. 2 senza sord. con sord.

Vln. 3 pp

Vln. 4 pp

Pno. Perc. & String Quartet

Play the 8 "mobiles" (P.2-5) in any order;  
 then proceed to reh.E (P.6) and perform since then until the end.

String Orchestra (1st "mobile") 8-10" (2nd "mobile") 8-10" (3rd "mobile") 8-10" (4th "mobile") 8-10" 8-10"

Pno. Perc. & String Quartet Cue the pianist Cue percussionist 1

String Orchestra (5th "mobile") 8-10" (6th "mobile") 8-10" (7th "mobile") 8-10" (8th "mobile") 8-10" 8-10"

Pno. Perc. & String Quartet Cue the pianist Cue percussionist 1

1

2 **4/4** ♩ = 30  
b.a.p.

Vln. 1 *mp* 5 *p* 5 *p* 5 *mp* 5 *mp* 5

Vln. 2 *mp* *p* *p* *mp* *mp*

Vln. 3 *mp* 3 *p* 3 *p* 3 *mp* 3 *mp* 3

Vln. 4 *mp* 3 *p* 3 *p* 3 *mp* 3 *mp* 3

Vla. 1 *f* *mp*

Vla. 2 *p* *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *mp* *f* *mf*

Vln. 1 *mp* *p* 5 *mp* 5 *p* 5 *mp* 5 *p* 5 *p* 5 *f* *arco* *ff*

Vln. 2 *mp* *p* *mp* *p* *mp* *p* *p* *f* *arco* *ff*

Vln. 3 *mp* *p* 3 *mp* 3 *p* 3 *mp* 3 *p* 3 *p* 3 *f* *arco* *ff*

Vln. 4 *mp* *p* 3 *mp* 3 *p* 3 *mp* 3 *p* 3 *p* 3 *f* *arco* *ff*

Vla. 1 *f* *ff*

Vla. 2 *p* *p* *mf* *pizz. p.o.*

Vc. 1 *p* *p* *mf* *arco p.o.* *ff*

Vc. 2 *p* *p* *ff* *arco p.o.* *ff*

8-10"

2

**4/4** ♩ = 30  
molto s.p.

Vln. 1 *f* *mf* *f*

Vln. 2 *molto s.p.* *f*

Vln. 3 *molto s.p.* *f*

Vln. 4 *molto s.p.* *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Vln. 1 *mf* *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f* *pizz. p.o.* *p*

Vla. 1

Vla. 2 *p* (create patterns with these pitches, allowing pauses; p.o. play as fast as possible with free bowing;)

Vc. 1 *mp*

Vc. 2 *mp*

8-10"

**3**  
4/4  $\text{♩} = 30$  molto s.p.

Vln. 1: molto s.p. *f* *mp*

Vln. 2: molto s.p. *f* *mp*

Vln. 3: molto s.p. *f* *mp*

Vln. 4: molto s.p. *f* *mp*

Vla. 1: p.o. *mp*

Vla. 2: *p*

Vc. 1: *mf* p.o. *p*

Vc. 2: *mf* *p*

pizz. p.o. *p*

arco molto s.p. *mp*

Vln. 1: *p* *mp*

Vln. 2: *p* *mp*

Vln. 3: *p* *mp*

Vln. 4: pizz. p.o. *p* arco molto s.p. *p*

Vla. 1: p.o. *p*

Vla. 2: p.o. *p*

Vc. 1: *p* sul III s.p. *mp*

Vc. 2: *p* sul IV s.p. *mp*

**8-10"**

**4**  
4/4  $\text{♩} = 30$

Vln. 1: b.a.p. *f* *mp*

Vln. 2: p.o. *mf* b.a.p. *f* *mp*

Vln. 3: b.a.p. *f* *mp*

Vln. 4: sul pont. *f* *p sempre*

Vla. 1: *f* *mf*

Vla. 2: *mf*

Vc. 1: pizz. *f* *mp* *p* *pp* *p*

Vc. 2: *mp* *pp* *p* *mp*

pizz. p.o. *mf* *f*

arco molto s.p. *mp*

pizz. p.o. *mp*

arco molto s.p. *mp*

Vln. 1: *mf* *mf* *f*

Vln. 2: arco molto s.p. *mf* *p* *mf* *mf* *f*

Vln. 3: arco molto s.p. *mf* *mf* *mp* *mf* *p*

Vln. 4: *mf* *mf* *mp* *mf* *p*

Vla. 1: arco senza vib. *f* *mf* *f*

Vla. 2: arco senza vib. *mf* *f*

Vc. 1: arco *p* *f* *f* arco molto s.p. *mf*

Vc. 2: *f* *f*

**8-10"**

5

4/4 ♩ = 30

musical score for measures 1-3 of section 5. Instruments include Vln. 1-4, Vla. 1-2, Vc. 1-2. Performance instructions include *pp*, *p*, and *sul III* (indefinite pitches).



8-10"

musical score for measures 4-6 of section 5. Instruments include Vln. 1-4, Vla. 1-2, Vc. 1-2. Performance instructions include *mp*, *f*, *pp*, *arco*, *b.a.p.*, *pizz. sul IV*, and *tr*.

6

4/4 ♩ = 30

musical score for measures 1-3 of section 6. Instruments include Vln. 1, Vla. 1, Vc. 1. Performance instructions include *pp*, *p*, and *sul II*.

8-10"

musical score for measures 4-6 of section 6. Instruments include Vln. 1, Vla. 1, Vc. 1. Performance instructions include *mp*, *p*, *pp*, and *sul I*.

7

4/4  $\text{♩} = 30$

Score for measures 7-10. The first system includes Vln. 1-4, Vla. 1-2, Vc. 1-2, and Cb. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *mf* to *pp*. Performance instructions include *b.a.p.*, *pizz. sul III*, and *pizz. p.o.*.



Score for measures 11-14. The first system includes Vln. 1-4, Vla. 1-2, Vc. 1-2, and Cb. The music continues with complex rhythmic patterns. Dynamics range from *p* to *pp*. Performance instructions include *arco*, *arco p.o.*, and *pizz. p.o.*. A section marked "8-10''" is indicated at the end of the system.

8

4/4  $\text{♩} = 30$

Score for measures 15-18. The first system includes Vln. 1-4, Vla. 1-2, Vc. 1-2, and Cb. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *pp* to *ff*. Performance instructions include *senza vib.*, *s.p.*, *sul III p.o.*, and *p.o.*. A section marked "8-10''" is indicated at the end of the system.

**E**

4/4  $\text{♩} = 30$

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Pno. Perc. & String Quartet

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Pno. Perc. & String Quartet

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Pno. Perc. & String Quartet

Cue the pianist and the percussionists to stop

(String Quartet continue playing)

**F**  $\text{♩} = 30$

4/4 *pp sempre* *Ed1 sempre*

Perc. 2 *pp* *ppp*

String quartet

ca.5" 2/4 *pp* ca.5" 2/4 *ppp* ca.5" *rit.*

**G**  $\text{♩} = 40$

6/4 Large suspended cymbal

Perc. 1 Gong Tam-tam *p* *mf* *p*

Perc. 2 *pp* *p* *mf* *p* *p* *mf* *p*

Vln. 1 con sord. *p sempre*

Vln. 2 con sord. *p sempre*

Vln. 3 con sord. *p sempre*

Vln. 4 con sord. *p sempre*

Vla. 1 con sord. *p sempre*

Vla. 2 con sord. *p sempre*

Vc. 1 con sord. *p sempre*

Vc. 2 con sord. *p sempre*

String quartet *p sempre*

**H**

Cue the String Quartet to end the performance

Perc. 1 *p* *mf* *p*

Perc. 2 Gong *p* *mp* *p* Tam-tam *p* *mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

String quartet

(After cued by the conductor, finish the concurrent chord and perform 5 more chords to end the performance.)





2 ♩ = 50

The first system consists of two staves. The right-hand staff contains a long melodic line starting with a series of eighth notes, followed by a phrase with a slur and a fermata. The left-hand staff provides a bass line with eighth notes and some chords.

The second system has two staves. The right-hand staff features a triplet of eighth notes. The left-hand staff has a bass line with eighth notes.

The third system consists of two staves. The right-hand staff has a melodic line with a slur and a fermata. The left-hand staff has a bass line with eighth notes.

The fourth system has two staves. The right-hand staff contains a melodic line with a slur and a fermata. The left-hand staff has a bass line with eighth notes.

The fifth system consists of two staves. Both the right and left hands feature triplets of eighth notes.

The sixth system has two staves. The right-hand staff has a melodic line with a slur and a fermata. The left-hand staff has a bass line with eighth notes.

The seventh system consists of two staves. The right-hand staff features a quintuplet of eighth notes. The left-hand staff has a bass line with eighth notes.

The eighth system has two staves. Both the right and left hands feature triplets of eighth notes.

3

$\text{♩} = 30$

4 ♩ = 30

*ppp*  
*Andl sempre*

*ppp*  
*Andl sempre*

5 ♩ = 50

Perc. 1 mobile sections

1 ♩ = 50

(as fast as possible)

(as fast as possible)

(as fast as possible)

(as fast as possible)

(as fast as possible)

(as fast as possible)

(as fast as possible)

This section contains five lines of musical notation for the right hand. The first line consists of five groups of eighth notes, each with a bracket and a number below it: 5, 6, 6, 6, 6. The second line consists of five groups of eighth notes, each with a bracket and a number below it: 3, 3, 3, 3, 3. The third line features two groups of eighth notes with brackets and numbers 3 below them. The fourth line features two groups of eighth notes with brackets and numbers 3 below them. The fifth line features two groups of eighth notes with brackets and numbers 3 below them.

**2** ♩ = 50

This section contains ten lines of musical notation for the left hand. The first line includes a tempo marking of ♩ = 50 and four measures of music. The second line contains three measures of music. The third line contains two measures of music, with the second measure having a bracket and a number 3 below it. The fourth line contains two measures of music, with the second measure having a bracket and a number 3 below it. The fifth line contains two measures of music, with the second measure having a bracket and a number 3 below it. The sixth line contains two measures of music, with the second measure having a bracket and a number 3 below it. The seventh line contains two measures of music, with the second measure having a bracket and a number 3 below it. The eighth line contains two measures of music, with the second measure having a bracket and a number 3 below it. The ninth line contains two measures of music, with the second measure having a bracket and a number 3 below it. The tenth line contains two measures of music, with the second measure having a bracket and a number 3 below it.

(as fast as possible)

(as fast as possible)

(as fast as possible)

Musical notation for the first exercise, featuring a single line of music with a long slur over it, indicating a continuous run.

(as fast as possible)

A collection of musical exercises for a single line, including various rhythmic patterns, triplets, and slurs. The exercises are arranged in a grid-like fashion, with each exercise on a separate line of music. The exercises include:

- Exercise 1: A long slur over a series of notes, marked "(as fast as possible)".
- Exercise 2: A long slur over a series of notes, marked "(as fast as possible)".
- Exercise 3: A triplet of eighth notes.
- Exercise 4: A triplet of eighth notes.
- Exercise 5: A triplet of eighth notes.
- Exercise 6: A triplet of eighth notes.
- Exercise 7: A triplet of eighth notes.
- Exercise 8: A triplet of eighth notes.
- Exercise 9: A triplet of eighth notes.
- Exercise 10: A triplet of eighth notes.
- Exercise 11: A triplet of eighth notes.
- Exercise 12: A triplet of eighth notes.
- Exercise 13: A triplet of eighth notes.
- Exercise 14: A triplet of eighth notes.
- Exercise 15: A triplet of eighth notes.
- Exercise 16: A triplet of eighth notes.
- Exercise 17: A triplet of eighth notes.
- Exercise 18: A triplet of eighth notes.
- Exercise 19: A triplet of eighth notes.
- Exercise 20: A triplet of eighth notes.
- Exercise 21: A triplet of eighth notes.
- Exercise 22: A triplet of eighth notes.
- Exercise 23: A triplet of eighth notes.
- Exercise 24: A triplet of eighth notes.
- Exercise 25: A triplet of eighth notes.
- Exercise 26: A triplet of eighth notes.
- Exercise 27: A triplet of eighth notes.
- Exercise 28: A triplet of eighth notes.
- Exercise 29: A triplet of eighth notes.
- Exercise 30: A triplet of eighth notes.
- Exercise 31: A triplet of eighth notes.
- Exercise 32: A triplet of eighth notes.
- Exercise 33: A triplet of eighth notes.
- Exercise 34: A triplet of eighth notes.
- Exercise 35: A triplet of eighth notes.
- Exercise 36: A triplet of eighth notes.
- Exercise 37: A triplet of eighth notes.
- Exercise 38: A triplet of eighth notes.
- Exercise 39: A triplet of eighth notes.
- Exercise 40: A triplet of eighth notes.
- Exercise 41: A triplet of eighth notes.
- Exercise 42: A triplet of eighth notes.
- Exercise 43: A triplet of eighth notes.
- Exercise 44: A triplet of eighth notes.
- Exercise 45: A triplet of eighth notes.
- Exercise 46: A triplet of eighth notes.
- Exercise 47: A triplet of eighth notes.
- Exercise 48: A triplet of eighth notes.
- Exercise 49: A triplet of eighth notes.
- Exercise 50: A triplet of eighth notes.
- Exercise 51: A triplet of eighth notes.
- Exercise 52: A triplet of eighth notes.
- Exercise 53: A triplet of eighth notes.
- Exercise 54: A triplet of eighth notes.
- Exercise 55: A triplet of eighth notes.
- Exercise 56: A triplet of eighth notes.
- Exercise 57: A triplet of eighth notes.
- Exercise 58: A triplet of eighth notes.
- Exercise 59: A triplet of eighth notes.
- Exercise 60: A triplet of eighth notes.
- Exercise 61: A triplet of eighth notes.
- Exercise 62: A triplet of eighth notes.
- Exercise 63: A triplet of eighth notes.
- Exercise 64: A triplet of eighth notes.
- Exercise 65: A triplet of eighth notes.
- Exercise 66: A triplet of eighth notes.
- Exercise 67: A triplet of eighth notes.
- Exercise 68: A triplet of eighth notes.
- Exercise 69: A triplet of eighth notes.
- Exercise 70: A triplet of eighth notes.
- Exercise 71: A triplet of eighth notes.
- Exercise 72: A triplet of eighth notes.
- Exercise 73: A triplet of eighth notes.
- Exercise 74: A triplet of eighth notes.
- Exercise 75: A triplet of eighth notes.
- Exercise 76: A triplet of eighth notes.
- Exercise 77: A triplet of eighth notes.
- Exercise 78: A triplet of eighth notes.
- Exercise 79: A triplet of eighth notes.
- Exercise 80: A triplet of eighth notes.
- Exercise 81: A triplet of eighth notes.
- Exercise 82: A triplet of eighth notes.
- Exercise 83: A triplet of eighth notes.
- Exercise 84: A triplet of eighth notes.
- Exercise 85: A triplet of eighth notes.
- Exercise 86: A triplet of eighth notes.
- Exercise 87: A triplet of eighth notes.
- Exercise 88: A triplet of eighth notes.
- Exercise 89: A triplet of eighth notes.
- Exercise 90: A triplet of eighth notes.
- Exercise 91: A triplet of eighth notes.
- Exercise 92: A triplet of eighth notes.
- Exercise 93: A triplet of eighth notes.
- Exercise 94: A triplet of eighth notes.
- Exercise 95: A triplet of eighth notes.
- Exercise 96: A triplet of eighth notes.
- Exercise 97: A triplet of eighth notes.
- Exercise 98: A triplet of eighth notes.
- Exercise 99: A triplet of eighth notes.
- Exercise 100: A triplet of eighth notes.

String Quartet "chords"

o = ca.6"

con sord.  
molto s.p.

Vln. 5  
*ppp sempre*  
con sord.  
molto s.p.

Vln. 6  
*ppp sempre*  
con sord.  
molto s.p.

Vla. 3  
*ppp sempre*  
con sord.  
molto s.p.

Vc. 3  
*ppp sempre*

Vln. 5

Vln. 6

Vla. 3

Vc. 3

Vln. 5

Vln. 6

Vla. 3

Vc. 3



First system of musical notation for strings:

- Vln. 5: Treble clef, notes G4, A4, Bb4, B#4, B#4, G4.
- Vln. 6: Treble clef, notes G4, A4, Bb4, B#4, B#4, G4.
- Vla. 3: Bass clef, notes G3, A3, Bb3, B#3, B#3, G3.
- Vc. 3: Bass clef, notes G2, A2, Bb2, B#2, B#2, G2.



Second system of musical notation for strings:

- Vln. 5: Treble clef, notes A#4, Bb4, Bb4, A4, A#4, A#4.
- Vln. 6: Treble clef, notes G4, A#4, Bb4, Bb4, A4, A#4.
- Vla. 3: Bass clef, notes G3, A3, Bb3, Bb3, A3, G3.
- Vc. 3: Bass clef, notes G2, A2, Bb2, Bb2, A2, G2.



Third system of musical notation for strings:

- Vln. 5: Treble clef, notes G4, A4, Bb4, Bb4, Bb4, G4.
- Vln. 6: Treble clef, notes G4, A4, Bb4, Bb4, Bb4, G4.
- Vla. 3: Bass clef, notes G3, A3, Bb3, Bb3, Bb3, G3.
- Vc. 3: Bass clef, notes G2, A2, Bb2, Bb2, Bb2, G2.