

STRING QUARTET

Lo Ting-cheung

2012

First Performance:

Quartet Diotima

February 19, 2013

The University of York, York, UK

Performance Notes

slide bow along fingerboard
start from the bridge,
move upwards and
downwards along fingerboard
(whispy sound)

col legno battuto jeté,
try to have as many
bounces as possible

overpressure bowing,
place bow on the string
at the frog and apply as much
pressure as possible with the
entire arm (creaking sound)

as high as possible

pizz. with fingernail

play any approximate pitch

1. Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
2. All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
3. In movement III, it is always assumed that a quarter note equals to 60b.p.m. unless otherwise indicated.
4. A four-line staff is used in movement I and movement II. Each line represents an open string of the viol. A note on the line indicates NOT a specific pitch, but ANY notes chosen by the player on that specified. For example:

play any NATURAL HARMONIC
using col legno battuto jeté
on the highest string

pizz. any NATURAL HARMONIC
on the lowest string with fingernail

pizz. any HIGH NOTE on the highest
string with fingernail; after pizz. make
a gliss. to a random upper grace note

play any NATURAL HARMONIC
(arco ord.) on the 2nd-highest string

5. In movement I and movement II, the focus is on the TIMBRE produced rather than the specific pitches being played. Each player is free to choose any notes/pitches that produce the desired timbre most effectively. When choosing the pitches, the players should listen carefully to the surrounding musical events, including silences and ambient sounds, and try to respond to and interact with one another accordingly.
6. In movement III, all the players read from score.

STRING QUARTET

Daniel LO Ting-cheung
2013

I.

Misterioso;
meno mosso ♩ = 66

Violin I

Violin II

Viola

Violoncello

sempre pp

III

IV

I

I 8^{va}

ppp *p*

ppp *p*

Violin I and II parts feature a melodic line starting in measure 4. Violin II has a dynamic marking of *p* in measure 4 and *ppp* in measure 5. Viola and Violoncello parts have dynamic markings of *ppp* and *p* in measures 4 and 5. The Viola part has fingering III in measure 4 and III in measure 5. The Violoncello part has fingering IV in measure 4 and IV in measure 5. The score is in 4/4 time and includes a key signature change from one flat to no flats between measures 2 and 3.

6

sempre pp

sempre pp

sempre pp

accel.

Violin I

Violin II

Viola

Violoncello

Violin I and II parts feature a melodic line starting in measure 6. The Viola and Violoncello parts have dynamic markings of *sempre pp*. The score is in 4/4 time and includes a key signature change from one flat to no flats between measures 8 and 9. The tempo marking *Più mosso* ♩ = 66 is indicated at the beginning of the system. An *accel.* marking is present at the end of the system.

Più mosso ♩ = 96

22

Musical score for measures 22-26. It consists of four staves with various rhythmic patterns, including triplets and accents. The time signature changes from 3/4 to 2/4 and back to 3/4. There are dynamic markings like 'p' and 'f' throughout.

(Ritenuato, restrained)

poco accel. (♩ = 108)

Meno mosso ♩ = 66

27

Musical score for measures 27-30. Measures 27-29 continue the previous style. Measure 30 is a full rest. Measure 31 is a new section with four staves, each starting with a piano (*p*) dynamic and a fermata. The staves are labeled I, II, III, and IV. Measure 32 is marked "attacca II".

II.

Meno mosso ♩ = 60

33 arco ord. III II III [ca 6''] [ca 9'']

arco ord. III II III [ca 6''] [ca 9'']

arco ord. III III II [ca 6''] [ca 9'']

arco ord. II I II [ca 6''] [ca 9'']

arco ord. I II I [ca 6''] [ca 9'']

38 [ca 4''] [ca 6''] [ca 9'']

[ca 4''] [ca 6''] [ca 9'']

[ca 4''] [ca 6''] [ca 9'']

[ca 4''] [ca 6''] [ca 9'']

[ca 4''] [ca 6''] [ca 9'']

44

[ca 4''] [ca 4''] [ca 16'']

Musical score for measures 44-49. It consists of four staves in 4/4 time. Each staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The first measure of each staff is followed by a measure of rest, indicated by a square box with a dot. Vertical dashed lines separate the measures. Above the first, second, and fourth measures of each staff, there are labels: [ca 4''] above the first and second measures, and [ca 16''] above the fourth measure. The triplet notation is present in the first, second, and fourth measures of each staff.

50

[ca 4''] [ca 4''] [ca 9'']

Musical score for measures 50-55. It consists of four staves in 4/4 time. Each staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The first measure of each staff is followed by a measure of rest, indicated by a square box with a dot. Vertical dashed lines separate the measures. Above the first, second, and fourth measures of each staff, there are labels: [ca 4''] above the first and second measures, and [ca 9''] above the fourth measure. The triplet notation is present in the first, second, and fourth measures of each staff.

56

[ca 6"]

[ca 4"]

60

[ca 9"]

[ca 6"]

II III III

III II III

II II I

IV I I

attacca III

III.

Vibrant, intense!

[ca 10"'] [ca 3"'] [ca 5"']

64

ff sempre (trem.; sharp, irregular accents ad. lib.)

ff sempre (trem.; sharp, irregular accents ad. lib.)

ff sempre (trem.; sharp, irregular accents ad. lib.)

ff sempre (trem.; sharp, irregular accents ad. lib.)

ord. sul pont. ord.

ord. sul pont. ord.

ord. sul pont. ord.

ord. sul pont. ord.

[ca 4"'] [ca 3"'] [ca 2"'] [ca 10"']

67

ff

pp subito

ff

pp subito

ff

pp subito

ff

pp subito

sffz

8 71

[ca 4"]

[ca 4"]

ff subito

73

[ca 4"]

[ca 3"]

[ca 3"]

(play independently; NO need to synchronize with other parts)

[ca 10"]

76

[ca 3"]

77

fp subito

ff

(x19)

9

80

[ca 20"]

81

3

ffz

Vln. I & Vln. II:
 sul pont;
 play high notes as fast as possible; accent irregularly ad lib.;
 jagged line (stagger bow changes, moving up and down)

82

Vln. I, Vln. II & Vla.:
 sul pont; play high notes as fast as possible;
 accent irregularly ad lib.; jagged line
 (stagger bow changes, moving up and down);
 sempre

[ca 8"]

87

91 [ca 4"] [ca 3"] [ca 3"] 11

(play independently; NO need to synchronize with other parts)

(play independently; NO need to synchronize with other parts)

(play independently; NO need to synchronize with other parts)

(play independently; NO need to synchronize with other parts)

[ca 7"]

94

sfz

[ca 6"] [ca 3"] [ca 4"]

95

pp subito

fff

fff

fff

pp subito

sfz

sfz

pizz.
(highest string behind bridge
with fingernail)

99

[ca 5"] [ca 4"] [ca 5"]

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

pizz.
(highest notes
on top 3 strings)

105

[ca 5"] [ca 6"]

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*

sffz *sffz* *sffz* *sffz*