MOMENT MUSICAUX

for string quartet

Chris HUNG (2014)

Program notes

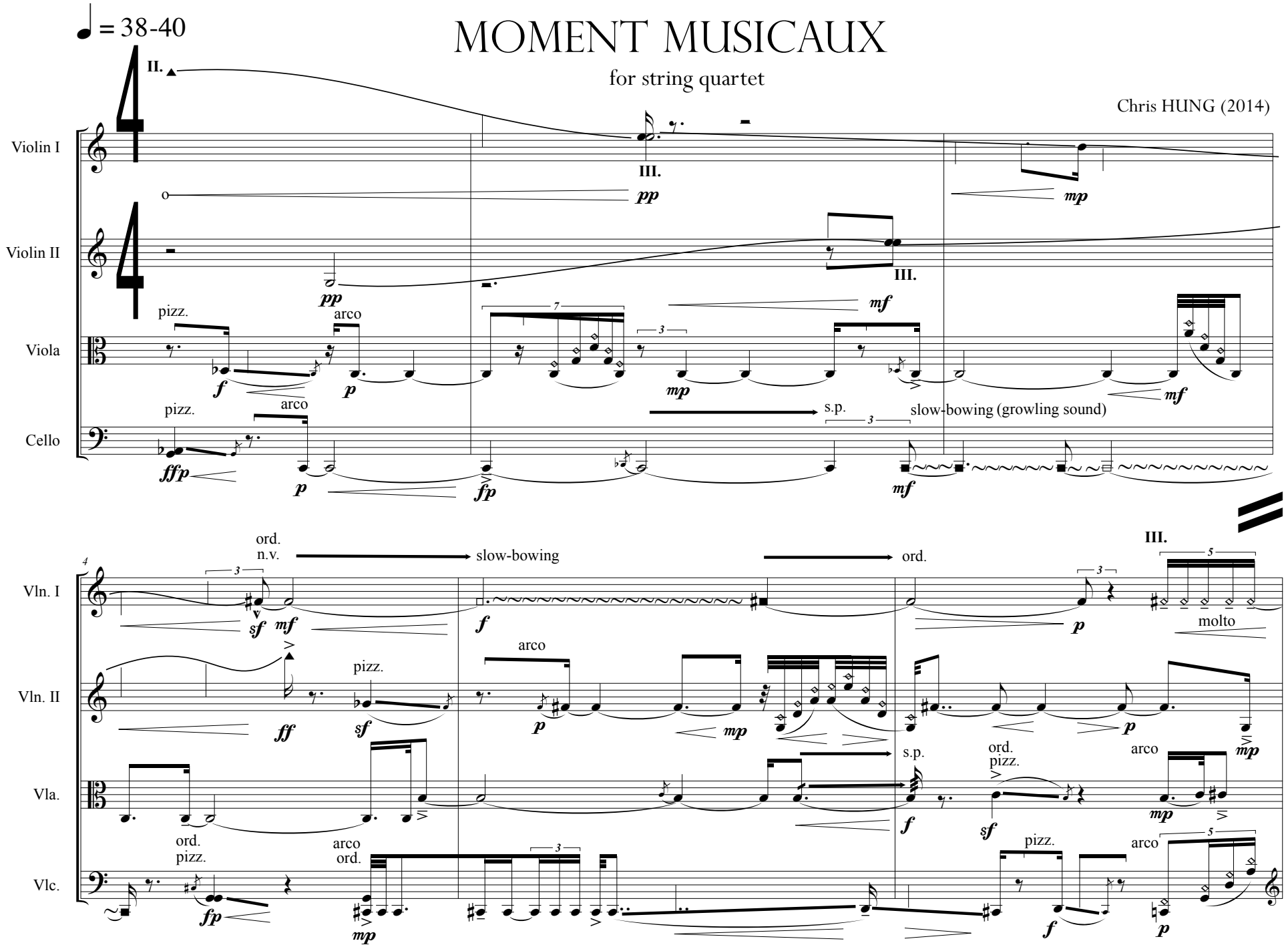
The title of this piece "Moment Musicaux" is by no means related to that of Schubert.
It is named merely for its abstract musical purpose.
Or perhaps it could be interpreted simply as to enjoy the sheer delightful moment of music-making.
(whether composing or performing!)
For the contemporary music, the genre of string quartet has been evolving into a new scope
in terms of timbral and sonic textures.
In addition, the four string instruments are treated as an integrated totality of the music,
in fact they are interwoven into a huge sonic network.
Moreover, the emphasis of textural continuity and flow is suggested in this piece.

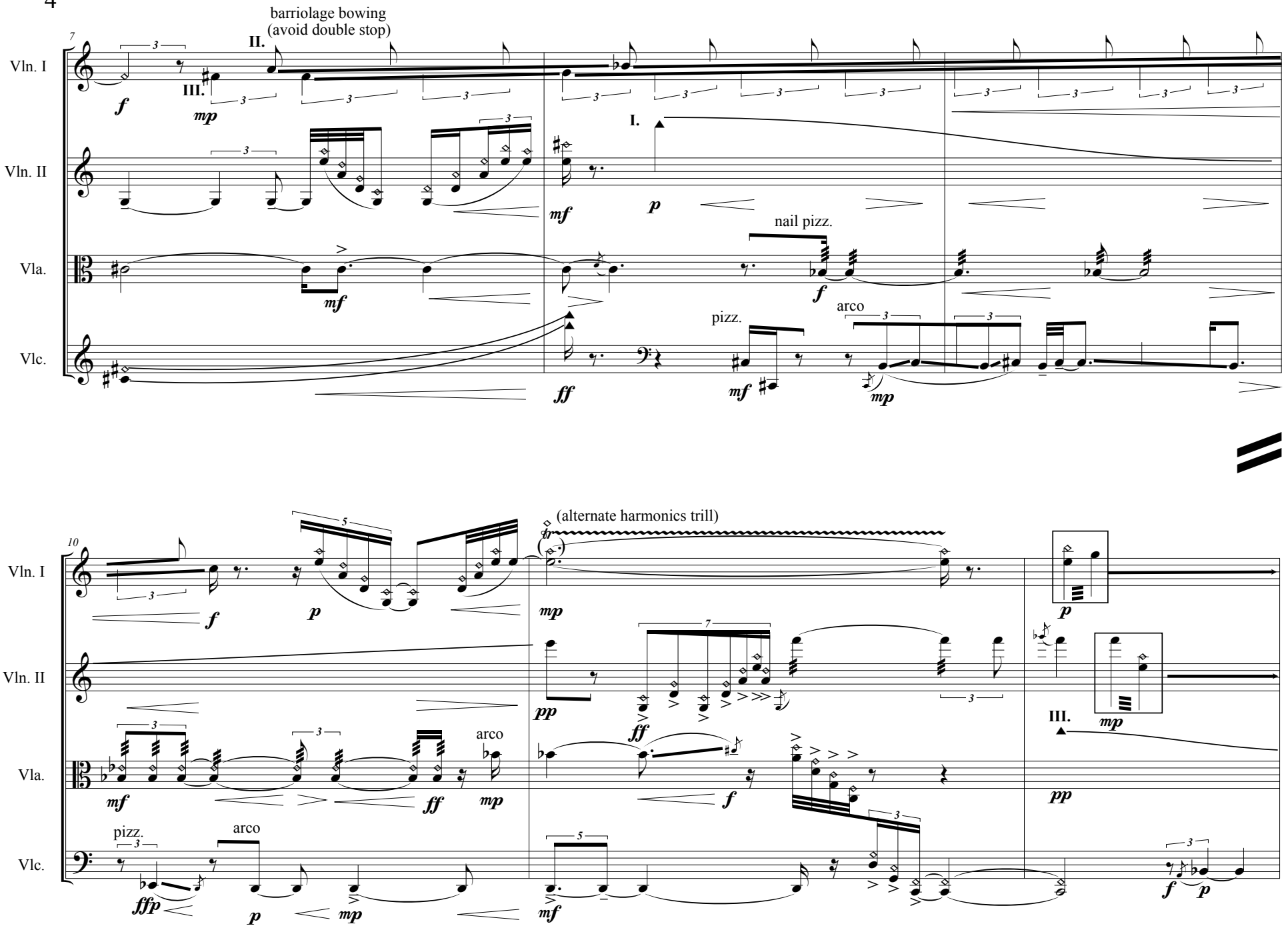
Remark

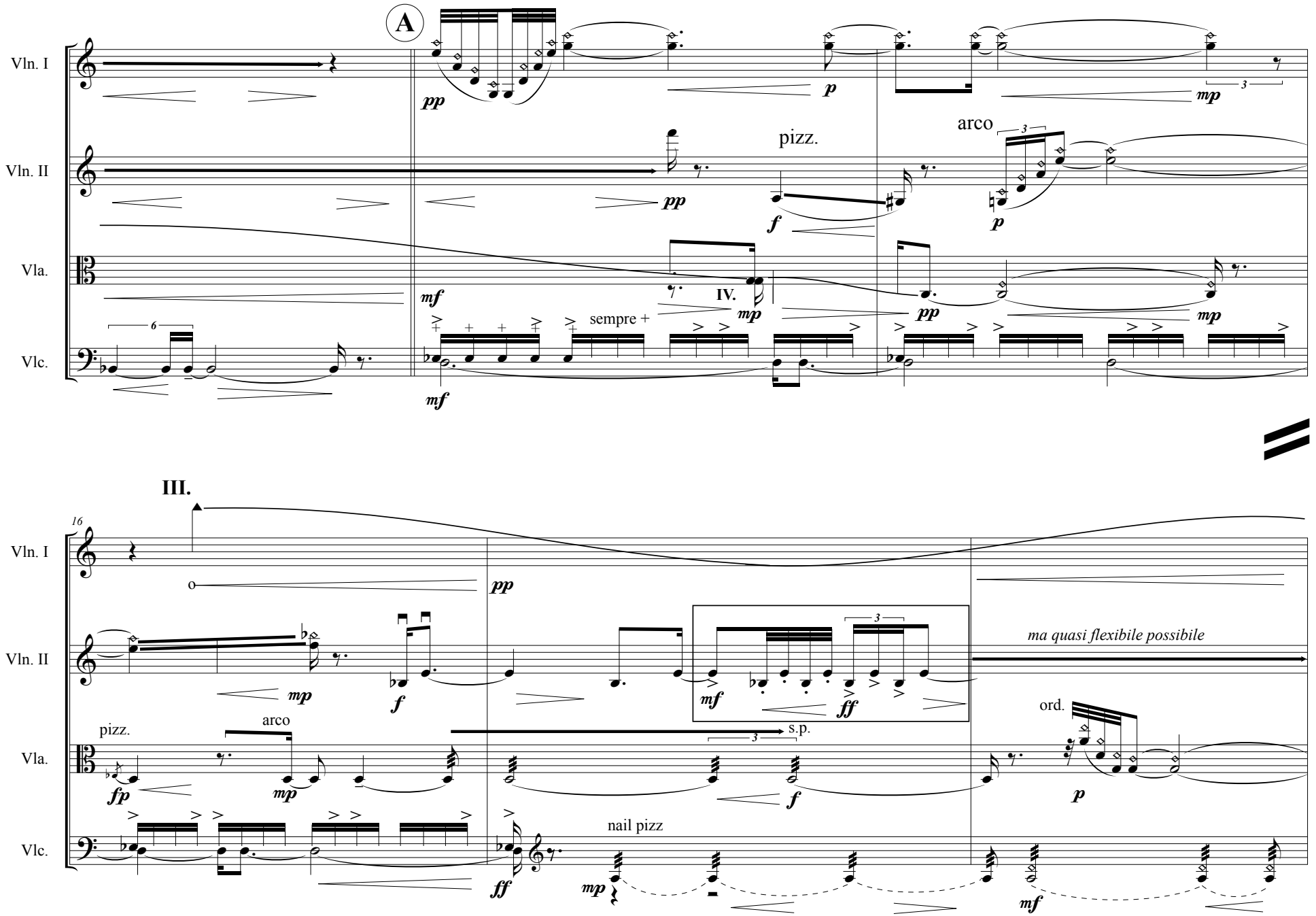
1. Air-noise sound - Touch and damp the string loosely with finger (quasi harmonic fingering);
   In order to produce the sound of pitch-colored noise. Avoid to produce the possible harmonics by
   additional loosely touching finger.
2. Slow bowing - so that the strings could not vibrate in full, to produce a quasi distortion.
   The bowing tempo, pressure and contact point of bow and string are to be balanced carefully,
   The effect is better executed with a bit sul tasto.
3. The tempo of all repetitions marked "ma quasi flexibile possible" is allowed for some flexible treatment.
   The execution of the repeatitions can be approximated from the original gesture.
4. All glissando is to be performed as legato as possible.
5. The highest indefinite pitch is played in the relative pitch as shown in the score.

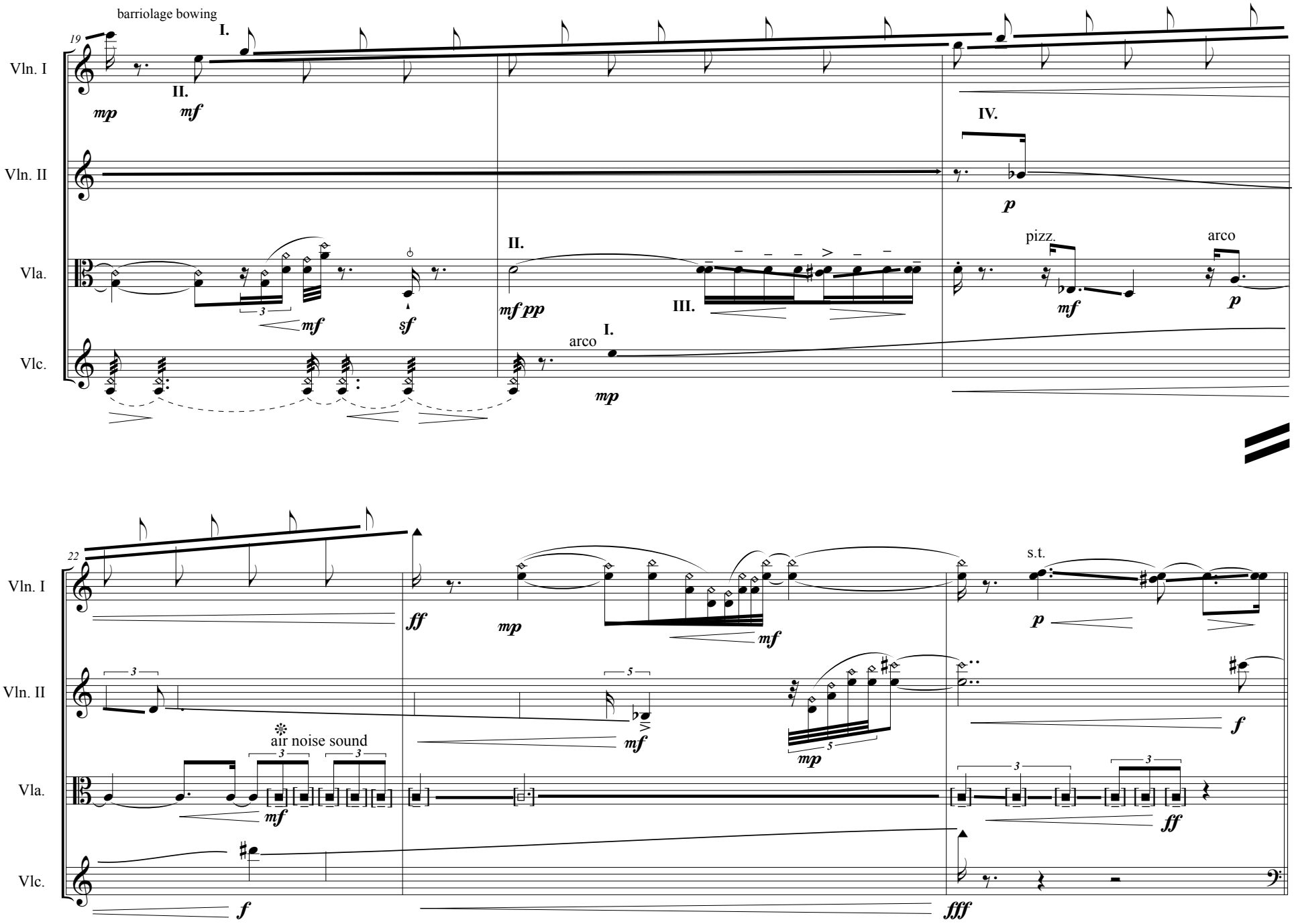
Duration:

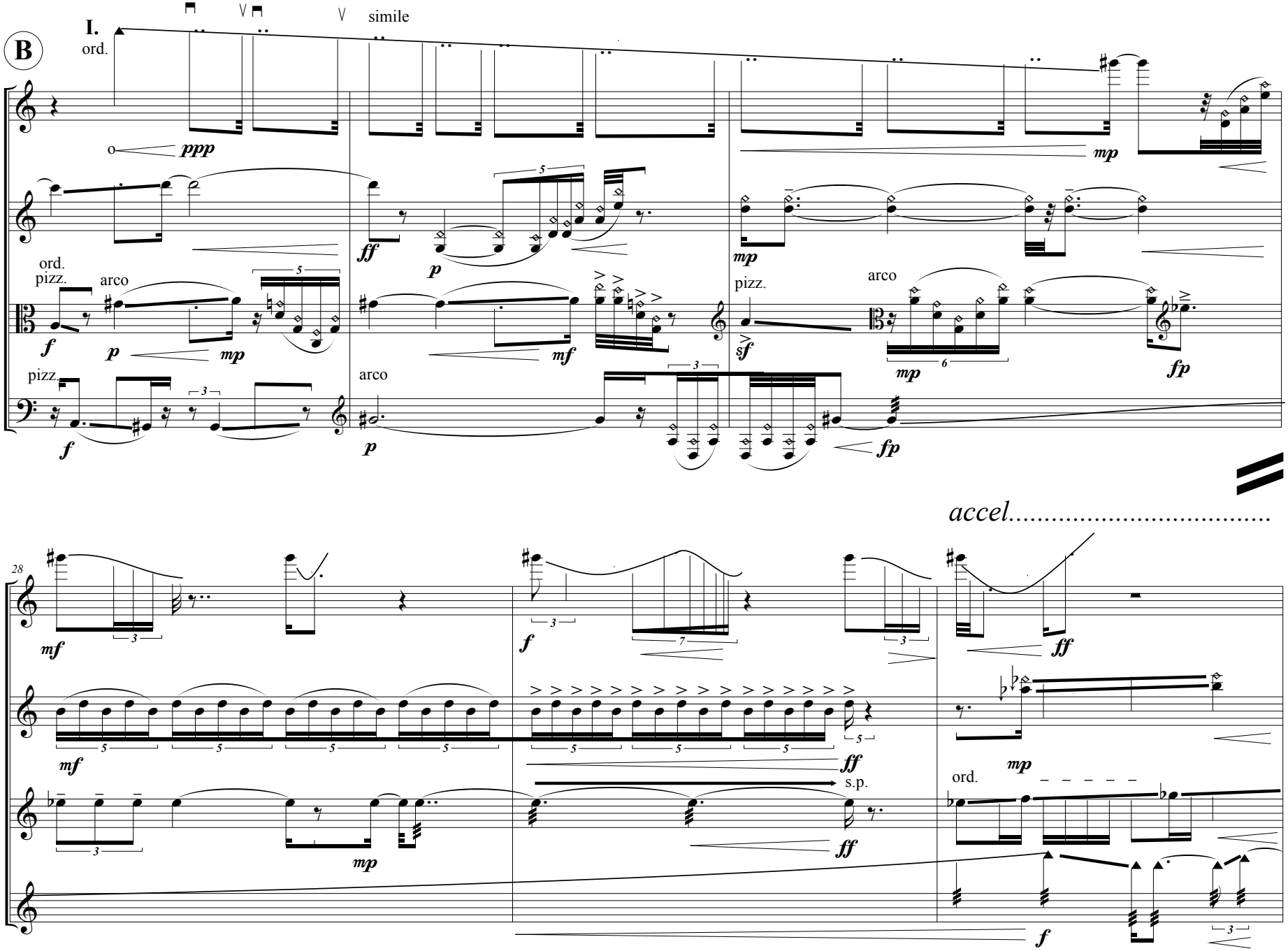
About 9 minutes

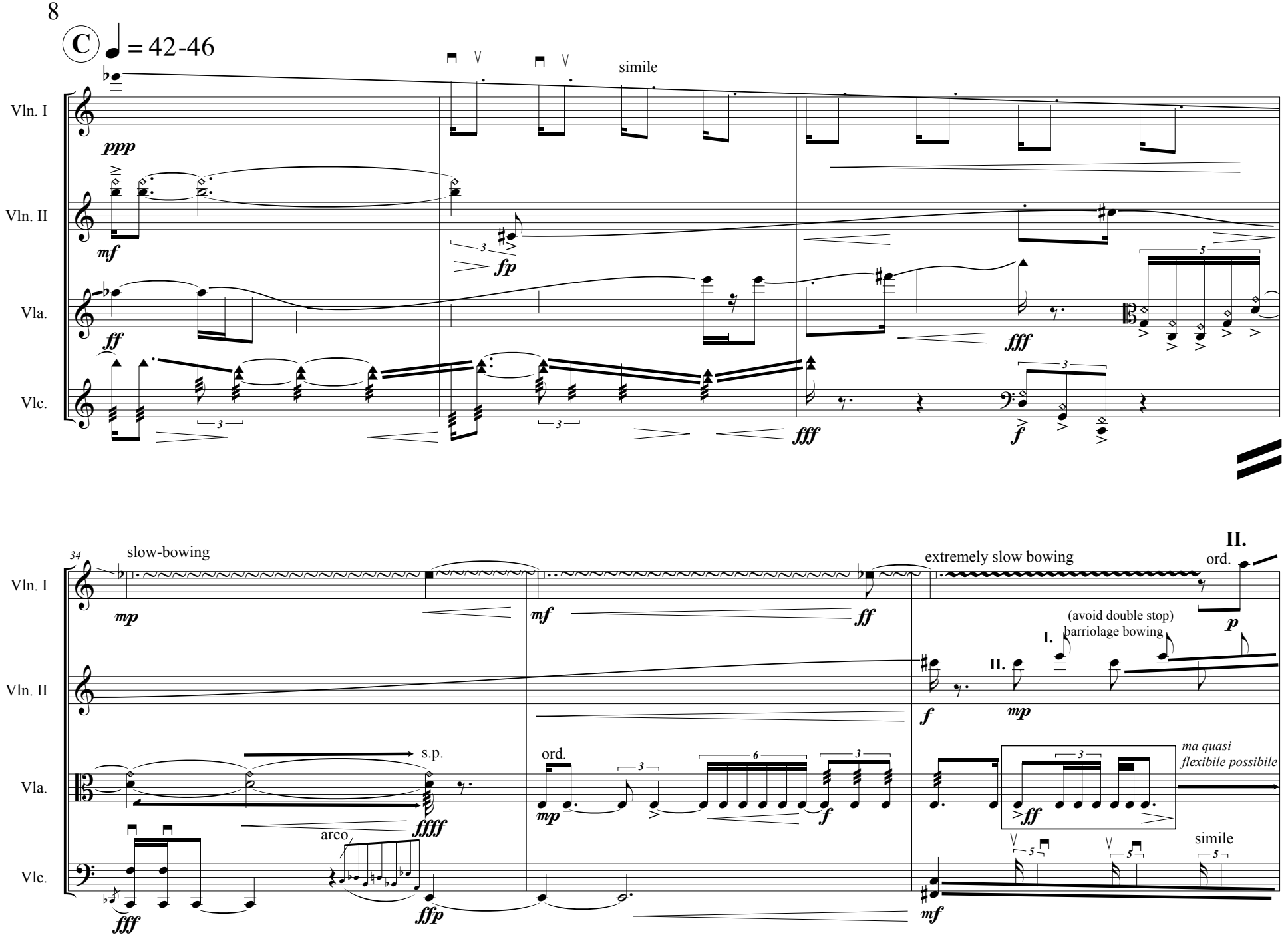

♩ = 38-40
MOMENT MUSICAUX
for string quartet
Chris HUNG (2014)
II.
III.
Violin I
Violin II
Viola
Cello
pizz.
arco
s.p.
slow-bowing (growling sound)
ord.
n.v.
slow-bowing
ord.
molto
Vln. I
Vln. II
Vla.
Vlc.
ord.
pizz.
arco
ord.

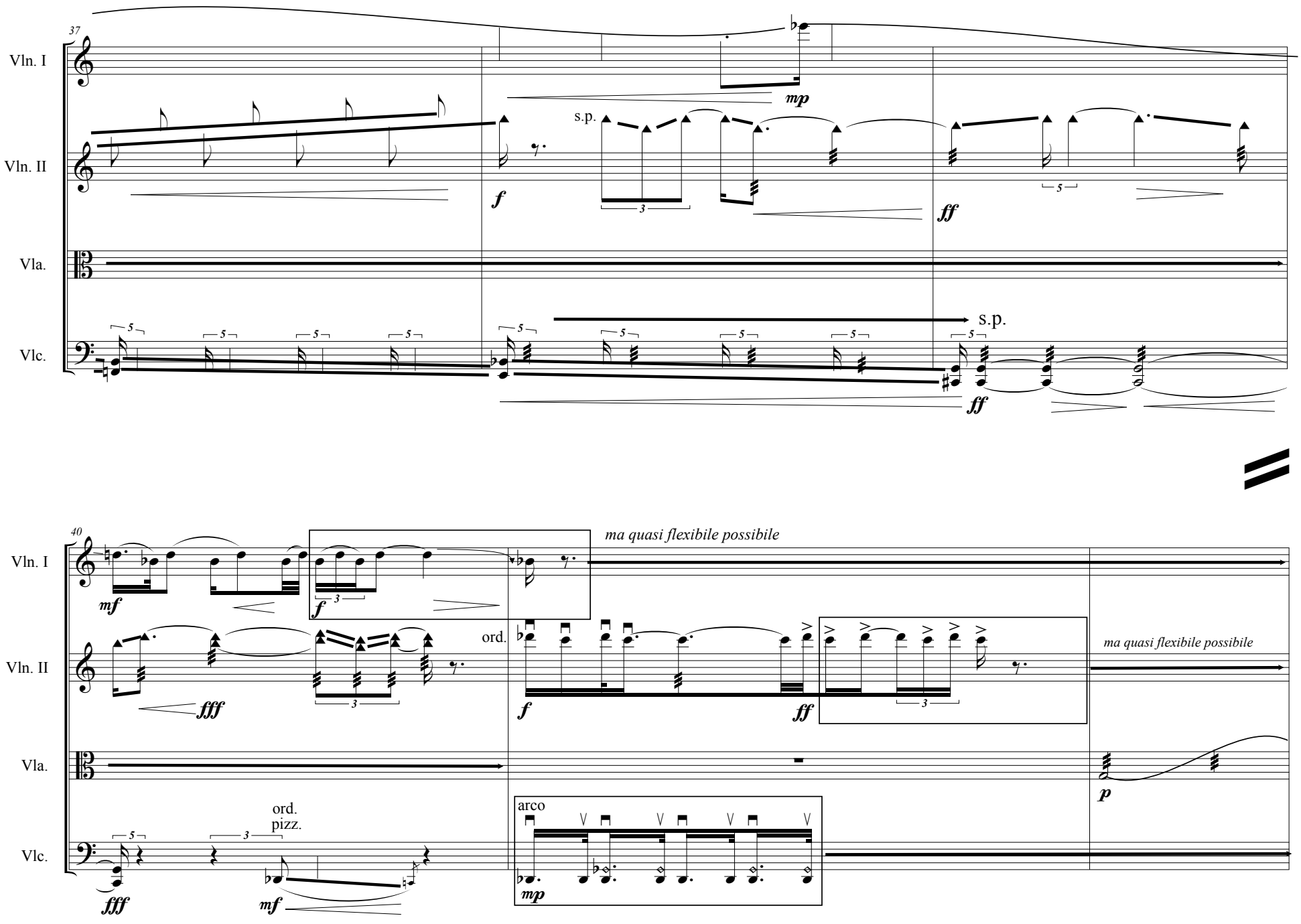

barriolage bowing
(avoid double stop)
Vln. I
Vln. II
Vla.
Vlc.
II.
III.
I.
nail pizz.
pizz.
arco
(alternate harmonics trill)

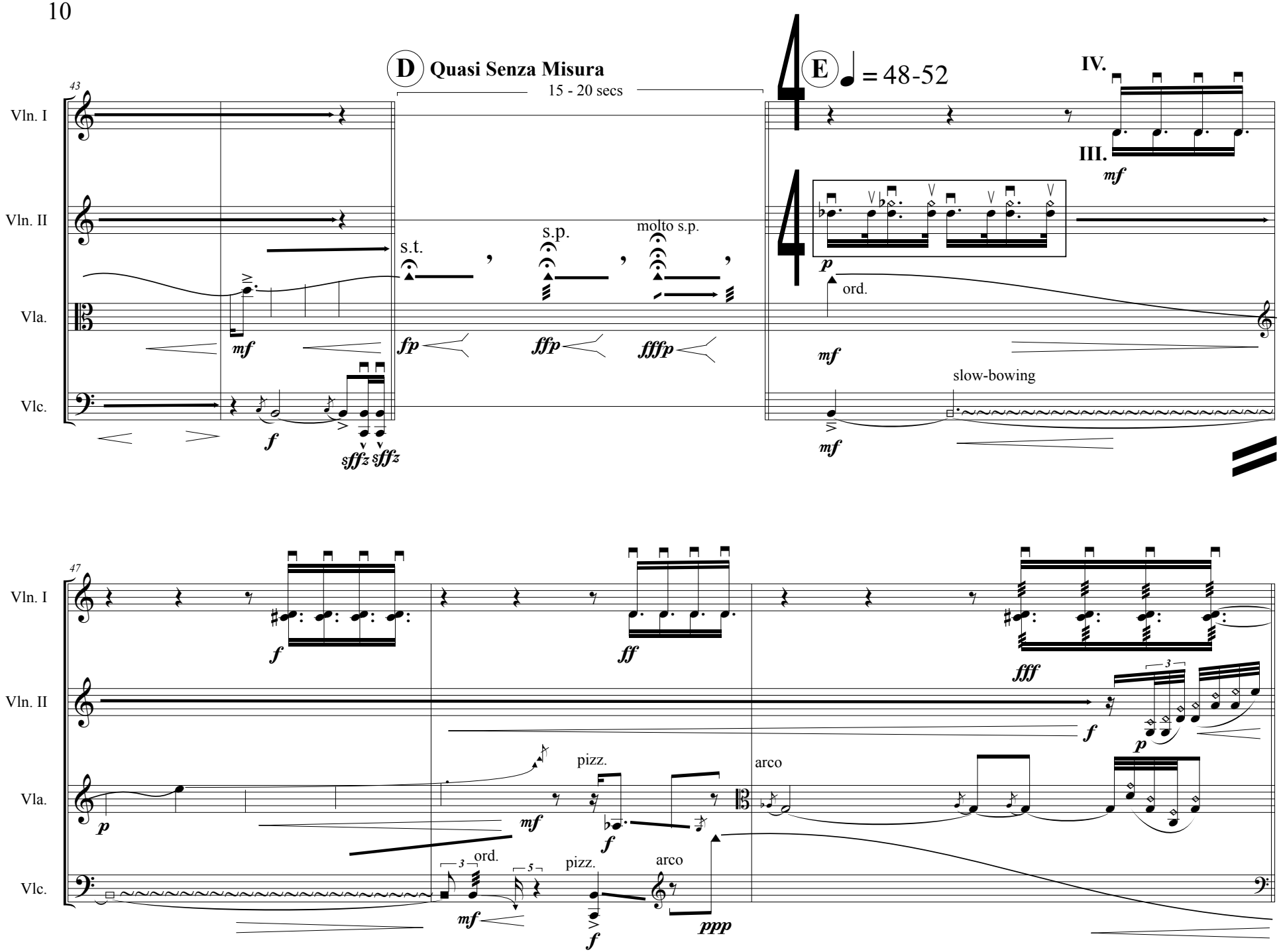

A
Vln. I
Vln. II
Vla.
Vlc.
pizz.
arco
IV.
sempre +
III.
ma quasi flexibile possibile
ord.
s.p.
nail pizz

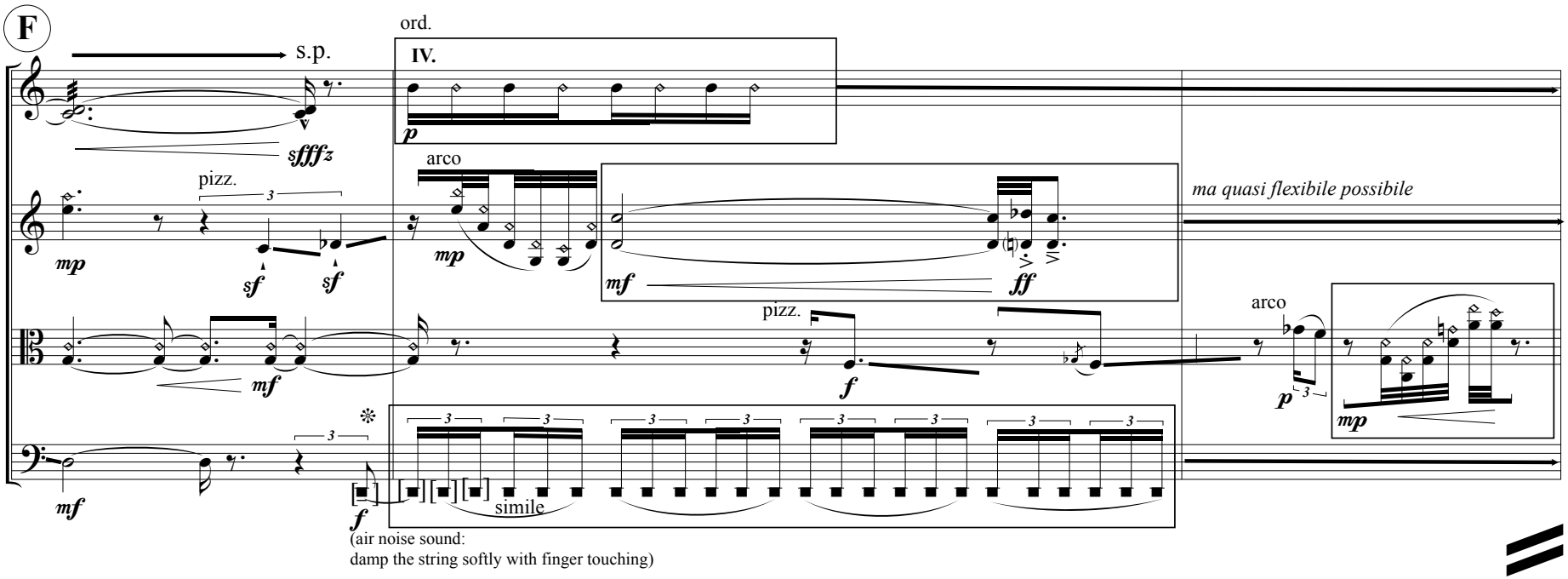

barriolage bowing
19
Vln. I
Vln. II
Vla.
Vlc.
I.
II.
III.
IV.
mp
mf
sf
mf pp
p
pizz.
arco
22
ff
air noise sound
s.t.
fff

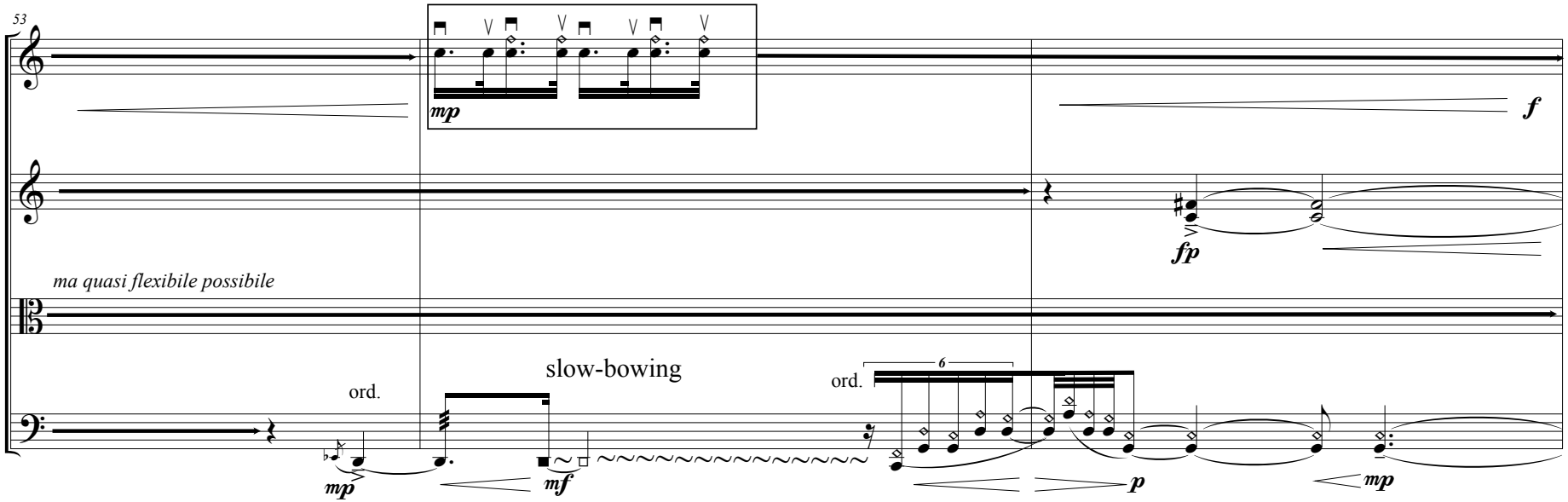

B
I.
ord.
simile
Vln. I
Vln. II
Vla.
Vlc.
ppp
mp
ff
p
ord.
pizz.
arco
f
mp
mf
sf
fp
28
accel.....
s.p.

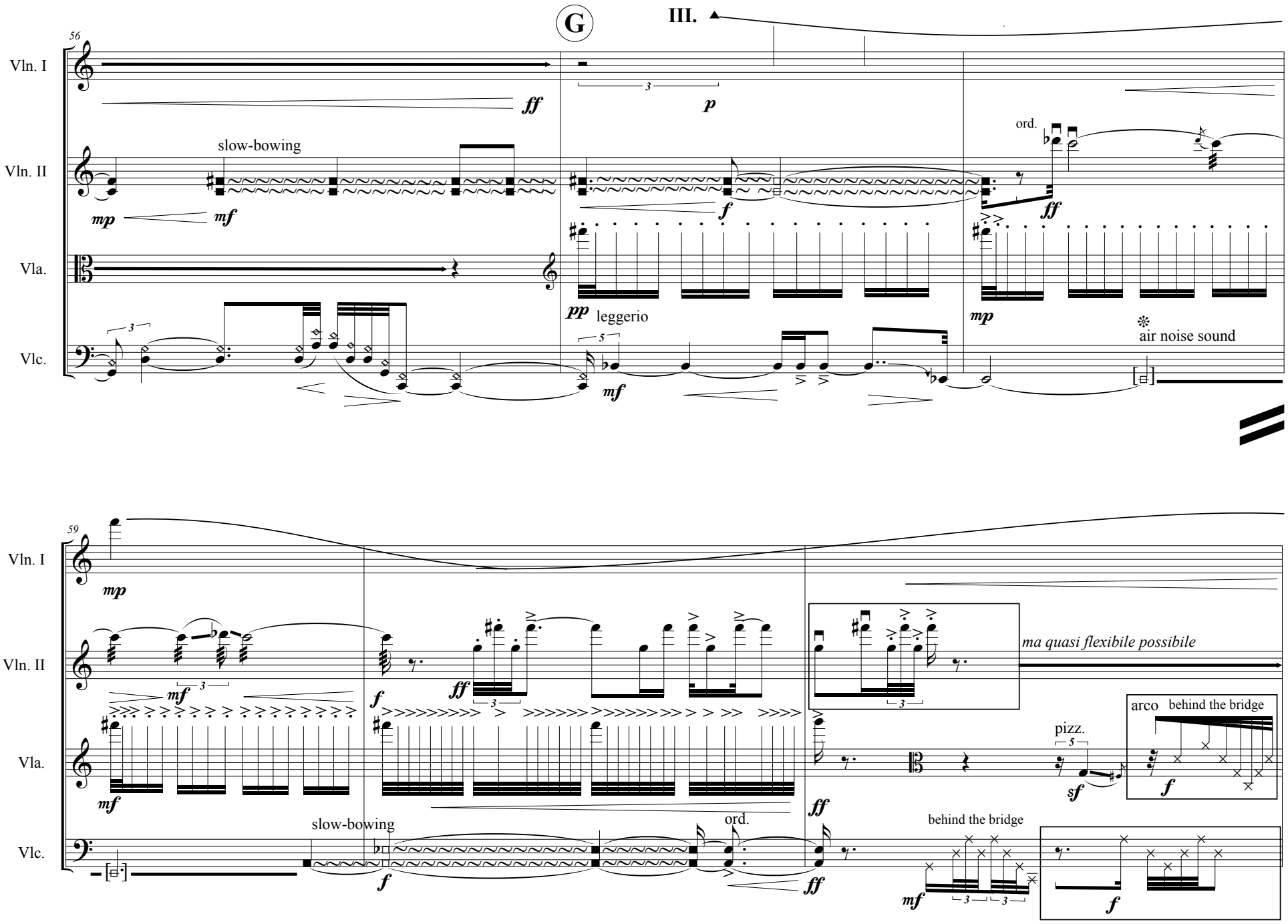

C
= 42-46
simile
Vln. I
Vln. II
Vla.
Vlc.
ppp
mf
fp
ff
fff
f
34
slow-bowing
mp
mf
ff
extremely slow bowing
II.
ord.
p
(avoid double stop)
barriolage bowing
I.
II.
s.p.
ffff
arco
fff
ffp
ord.
mp
f
ma quasi
flexibile possibile
simile

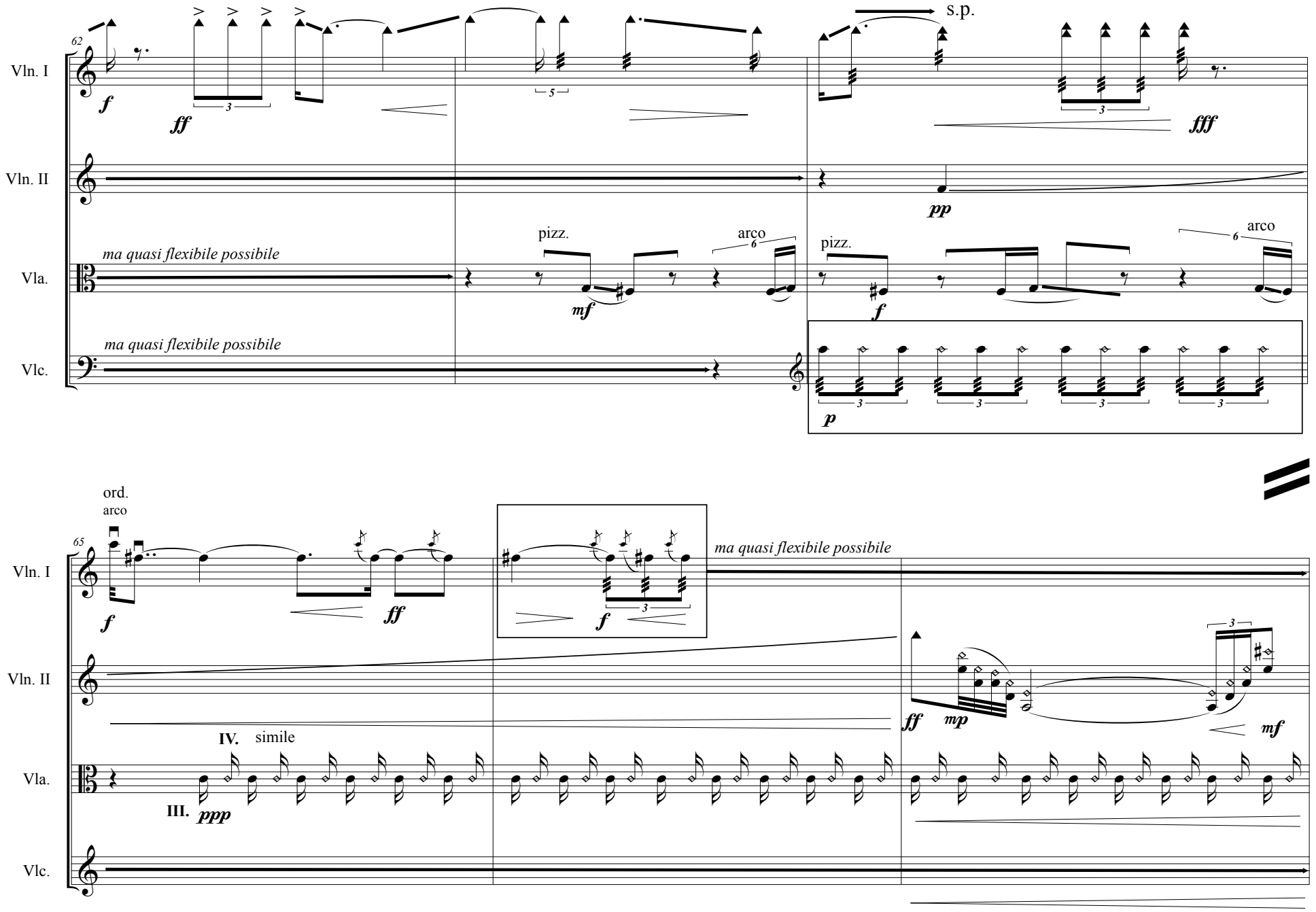

37
Vln. I
Vln. II
Vla.
Vlc.
mp
s.p.
f
ff
s.p.
ff
40
mf
f
ma quasi flexibile possibile
fff
ord.
f
ff
ma quasi flexibile possibile
p
ord.
pizz.
fff
mf
arco
mp

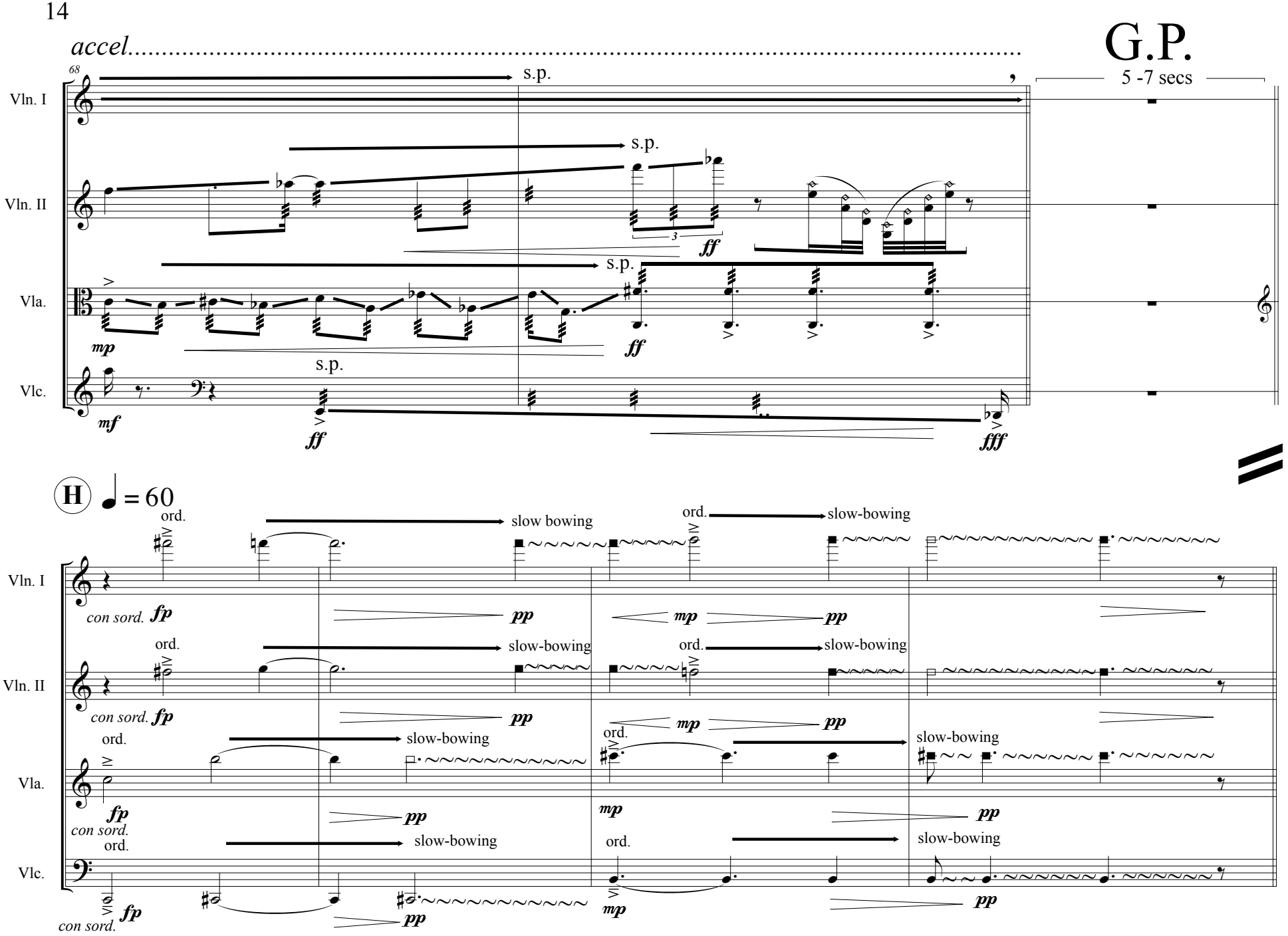

D Quasi Senza Misura
15 - 20 secs
E ♩ = 48-52
43
Vln. I
Vln. II
Vla.
Vlc.
s.t.
s.p.
molto s.p.
IV.
III.
ord.
slow-bowing
47
pizz.
arco
ord.
pizz.
arco

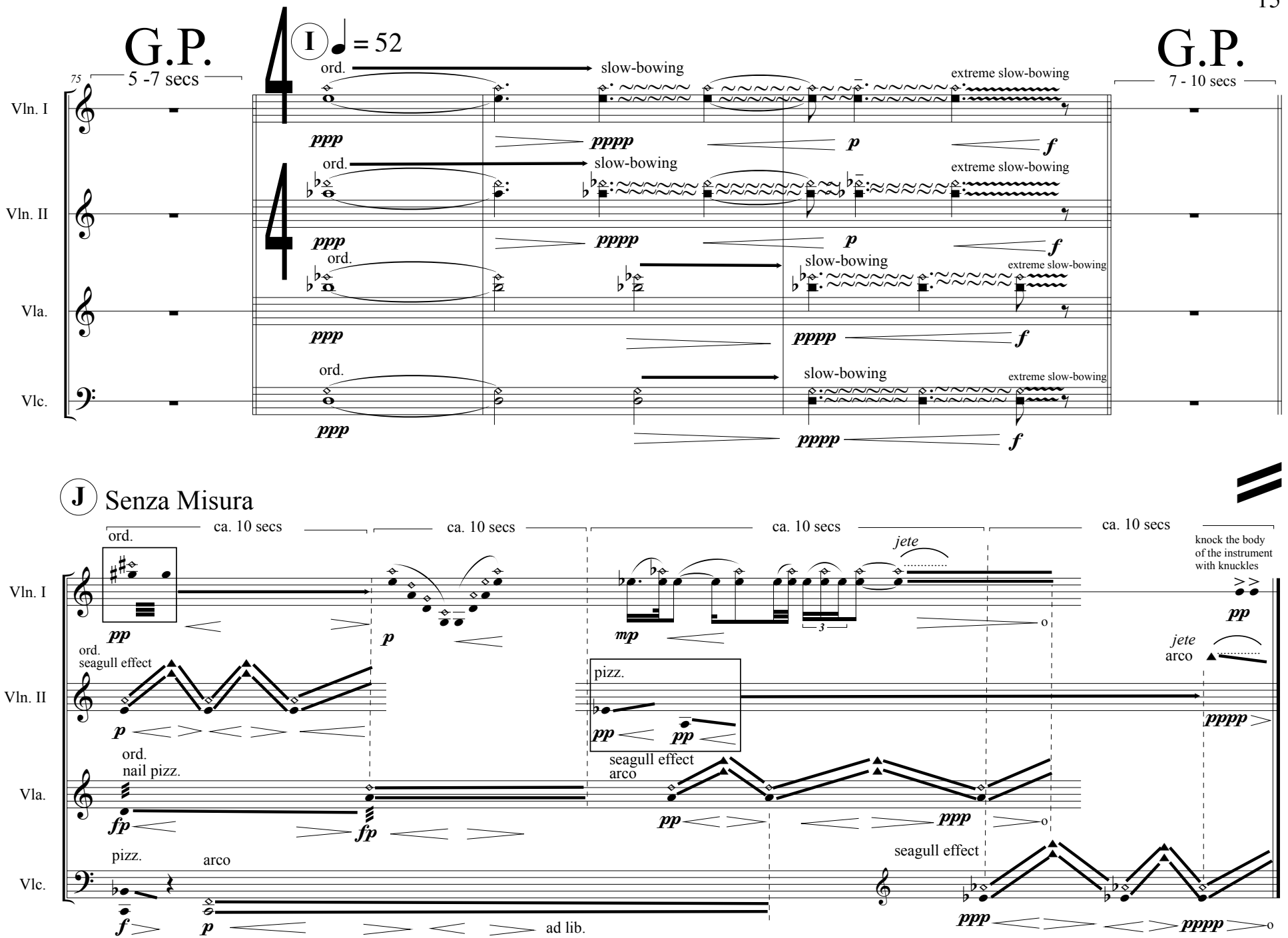

F
Vln. I
Vln. II
Vla.
Vlc.
s.p.
sffffz
ord.
IV.
p
pizz.
3
sf
sf
mp
arco
mf
ff
ma quasi flexibile possibile
pizz.
f
arco
p
mp
mf
simile
f
(air noise sound:
damp the string softly with finger touching)


53
Vln. I
Vln. II
Vla.
Vlc.
mp
f
fp
ma quasi flexibile possibile
slow-bowing
ord.
ord.
6
mp
mf
p
mp


G
III.
56
Vln. I
Vln. II
Vla.
Vlc.
ff
p
slow-bowing
mp
mf
f
ord.
ff
pp
leggerio
mp
air noise sound
mf
59
mp
mf
f
ff
ma quasi flexible possible
arco
behind the bridge
pizz.
sf
f
slow-bowing
f
ord.
ff
ff
behind the bridge
mf
f


62
Vln. I
Vln. II
Vla.
Vlc.
f
ff
fff
pp
s.p.
pizz.
arco
mf
ma quasi flexibile possibile
p
65
ord.
arco
IV. simile
III. ppp
mp
ma quasi flexibile possibile


accel.....
G.P.
5 -7 secs
68
Vln. I
Vln. II
Vla.
Vlc.
s.p.
mp
mf
ff
fff
H
= 60
ord.
slow bowing
slow-bowing
con sord.
fp
pp
mp


G.P.
5 -7 secs
I
= 52
G.P.
7 - 10 secs
Vln. I
Vln. II
Vla.
Vlc.
ord.
slow-bowing
extreme slow-bowing
ppp
pppp
p
f
J Senza Misura
ca. 10 secs
ca. 10 secs
ca. 10 secs
ca. 10 secs
jete
knock the body of the instrument with knuckles
pp
mp
ord.
seagull effect
pizz.
arco
jete
pppp
ord.
nail pizz.
fp
seagull effect
ppp
pizz.
arco
ad lib.