

# 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 possibile" is allowed for some flexible treatment.  
The execution of the repetitions 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

# MOMENT MUSICAUX

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♩ = 38-40

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vlc.

II. ▲

III.

III.

III.

*pp*

*mp*

pizz.

*pp* arco

*mf*

pizz.

arco

*mp*

s.p.

slow-bowing (growing sound)

*mf*

*ffp*

*p*

*fp*

*mf*

ord. n.v.

slow-bowing

ord.

3

*sf*

*mf*

*f*

arco

*p*

3

*molto*

pizz.

*ff*

*sf*

*p*

*mp*

*p*

*mp*

s.p.

ord. pizz.

arco

*f*

*sf*

pizz.

arco

ord. pizz.

arco ord.

*ffp*

*mp*

*f*

*p*

5

barriolage bowing  
(avoid double stop)

Musical score for measures 7-9. The score is written for four staves: Vln. I, Vln. II, Vla., and Vcl. Measure 7 starts with a treble clef and a key signature of one sharp (F#). Vln. I begins with a forte (*f*) dynamic and a triplet of eighth notes, followed by a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. Vln. II has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Vla. has a mezzo-forte (*mf*) dynamic and a half note. Vcl. has a fortissimo (*ff*) dynamic and a half note. Measure 8 features a first ending (*I.*) for Vln. II and a first ending (*I.*) for Vln. I. Vln. I has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. Vln. II has a piano (*p*) dynamic and a half note. Vla. has a forte (*f*) dynamic and a half note. Vcl. has a mezzo-forte (*mf*) dynamic and a half note. Measure 9 features a first ending (*III.*) for Vln. I and a first ending (*III.*) for Vln. II. Vln. I has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. Vln. II has a mezzo-piano (*mp*) dynamic and a half note. Vla. has a forte (*f*) dynamic and a half note. Vcl. has a mezzo-piano (*mp*) dynamic and a half note. The score includes various articulations such as accents, slurs, and dynamic hairpins. A double bar line is present at the end of measure 9.

Musical score for measures 10-12. The score is written for four staves: Vln. I, Vln. II, Vla., and Vcl. Measure 10 starts with a treble clef and a key signature of one sharp (F#). Vln. I begins with a forte (*f*) dynamic and a triplet of eighth notes, followed by a piano (*p*) dynamic and a triplet of eighth notes. Vln. II has a piano (*p*) dynamic and a half note. Vla. has a mezzo-forte (*mf*) dynamic and a half note. Vcl. has a fortissimo-piano (*ffp*) dynamic and a half note. Measure 11 features a first ending (*I.*) for Vln. I and a first ending (*I.*) for Vln. II. Vln. I has a mezzo-piano (*mp*) dynamic and a half note. Vln. II has a pianissimo (*pp*) dynamic and a half note. Vla. has a fortissimo (*ff*) dynamic and a half note. Vcl. has a mezzo-forte (*mf*) dynamic and a half note. Measure 12 features a first ending (*III.*) for Vln. I and a first ending (*III.*) for Vln. II. Vln. I has a piano (*p*) dynamic and a half note. Vln. II has a mezzo-piano (*mp*) dynamic and a half note. Vla. has a pianissimo (*pp*) dynamic and a half note. Vcl. has a forte (*f*) dynamic and a half note. The score includes various articulations such as accents, slurs, and dynamic hairpins. A double bar line is present at the end of measure 12.

Vln. I

Vln. II

Vla.

Vlc.

**A**

*pp* *p* *mp*

*pp* *f* *p*

*mf* *mp* *pp* *mp*

*mf*

*sempre +*

*IV.*

*pizz.* *arco*

Vln. I

Vln. II

Vla.

Vlc.

**III.**

*pp*

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

*ma quasi flexibile possibile*

*pizz.* *arco* *ord.* *p*

*ff* *mp* *mf*

*nail pizz*

barriolage bowing

Vln. I

19

I.

II.

mp

mf

Vln. II

IV.

p

Vla.

II.

III.

mf

pp

mf

sf

pizz.

arco

p

Vcl.

I.

arco

mp



Vln. I

22

ff

mp

mf

p

s.t.

Vln. II

3

5

mf

mp

f

Vla.

mf

mp

ff

Vcl.

f

fff

air noise sound

**B** I. ord. V V simile

Vln. I *ppp* *mp*

Vln. II *ff* *p* *mp*

Vla. *f* *p* *mp* *mf* *sf* *mp* *fp*

Vcl. *f* *p* *fp*

28 *accel*.....

Vln. I *mf* *f* *ff*

Vln. II *mf* *ff* *mp*

Vla. *mp* *ff* *ord.* *mp*

Vcl. *f*

**C** ♩ = 42-46

Vln. I *ppp* *simile*

Vln. II *mf* *fp*

Vla. *ff* *fff*

Vcl. *fff* *f*

Vln. I *mp* *mf* *ff* *ord.* *slow-bowing* *extremely slow bowing*

Vln. II *f* *mp* *p* *(avoid double stop) barriolage bowing*

Vla. *fff* *ord.* *mp* *f* *ma quasi flexibile possibile*

Vcl. *fff* *arco* *fff* *mp* *simile*



37

Vln. I

Vln. II

Vla.

Vcl.

*mp*

*f*

*ff*

s.p.

5

Detailed description: This system covers measures 37 to 39. Vln. I plays a long note that starts at a mezzo-piano (*mp*) dynamic and gradually increases to fortissimo (*ff*) by measure 39. Vln. II plays a melodic line with accents and a triplet of eighth notes in measure 38. Vcl. plays a bass line with five-fingered notes (marked '5') and a triplet of eighth notes in measure 38. Dynamics range from *mp* to *ff*. Performance markings include *s.p.* (sordando) and fingerings.



40

Vln. I

Vln. II

Vla.

Vcl.

*mf*

*f*

*fff*

*f*

*ff*

*mp*

*p*

ord.

ord. pizz.

arco

ma quasi flessibile possibile

ma quasi flessibile possibile

3

5

Detailed description: This system covers measures 40 to 42. Vln. I plays a melodic line with accents and a triplet of eighth notes in measure 40. Vln. II plays a melodic line with accents and a triplet of eighth notes in measure 40. Vcl. plays a bass line with five-fingered notes (marked '5') and a triplet of eighth notes in measure 40. Dynamics range from *mf* to *p*. Performance markings include *ord.* (ordine), *ord. pizz.* (ordine pizzicato), *arco*, and fingerings. The instruction *ma quasi flessibile possibile* is present above the Vln. I and Vln. II staves.

**D** Quasi Senza Misura 15 - 20 secs

**E** ♩ = 48-52

Musical score for measures 43-52. The score is divided into two sections, D and E. Section D is marked 'Quasi Senza Misura' and lasts 15-20 seconds. It features a dynamic range from *mf* to *fffz*. Section E is marked with a tempo of ♩ = 48-52 and features a dynamic range from *p* to *mf*. The instruments are Vln. I, Vln. II, Vla., and Vlc. Section D includes performance instructions such as 's.t.', 's.p.', and 'molto s.p.' for the strings, and 'ord.' for the cello. Section E includes 'ord.' for the cello and 'slow-bowing' for the violin II. The score ends with a double bar line and a repeat sign.

Musical score for measures 47-52. The score is divided into two sections, D and E. Section D is marked 'Quasi Senza Misura' and lasts 15-20 seconds. It features a dynamic range from *mf* to *fffz*. Section E is marked with a tempo of ♩ = 48-52 and features a dynamic range from *p* to *mf*. The instruments are Vln. I, Vln. II, Vla., and Vlc. Section D includes performance instructions such as 's.t.', 's.p.', and 'molto s.p.' for the strings, and 'ord.' for the cello. Section E includes 'ord.' for the cello and 'slow-bowing' for the violin II. The score ends with a double bar line and a repeat sign.

**F**

Vln. I *s.p.*

Vln. II *pizz.* *mp* *sf* *sf* *arco* *mp* *mf* *ff* *ma quasi flexible possibile*

Vla. *mf* *f* *pizz.* *arco* *p* *mp*

Vlc. *mf* *f* *simile*

(air noise sound:  
damp the string softly with finger touching)

53

Vln. I *mp* *f*

Vln. II *ma quasi flexible possibile* *fp*

Vla.

Vlc. *ord.* *mp* *mf* *slow-bowing* *ord.* *p* *mp*

G

III.

56

Vln. I *ff*

Vln. II *mp* *mf* *f* *ff* *ord.*

Vla. *pp* *leggerio* *mp*

Vcl. *mf* *air noise sound*

*slow-bowing*

*3*

*3*

59

Vln. I *mp*

Vln. II *mf* *f* *ff* *ma quasi flexibile possibile*

Vla. *mf* *pizz.* *sf* *f* *arco behind the bridge*

Vcl. *f* *slow-bowing* *ord.* *ff* *behind the bridge* *mf* *f*

*3*

*3*

*5*

*3*

*3*

Vln. I *f* *ff* *fff* *s.p.*

Vln. II *pp*

Vla. *ma quasi flexibile possibile* *pizz.* *arco* *mf* *f*

Vcl. *ma quasi flexibile possibile* *p*

Vln. I *ord. arco* *f* *ff* *ma quasi flexibile possibile*

Vln. II *ff* *mp* *mf*

Vla. *III. ppp* *IV. simile*

Vcl.

*accel.*.....

68

Vln. I *s.p.*

Vln. II *s.p.* *ff*

Vla. *mp* *s.p.* *ff*

Vcl. *mf* *s.p.* *ff* *fff*



(H) ♩ = 60

ord. *slow bowing*

ord. *slow-bowing*

Vln. I *con sord. fp* *pp* *mp* *pp*

Vln. II *con sord. fp* *pp* *mp* *pp*

Vla. *fp* *pp* *mp* *pp*

Vcl. *con sord. fp* *pp* *mp* *pp*

ord. *slow-bowing*

ord. *slow-bowing*

ord. *slow-bowing*

ord. *slow-bowing*

# G.P.

# G.P.

**I**  $\text{♩} = 52$

75 5 - 7 secs

7 - 10 secs

Vln. I ord.  $\text{ppp}$   $\text{pppp}$   $p$   $f$   
slow-bowing extreme slow-bowing

Vln. II ord.  $\text{ppp}$   $\text{pppp}$   $p$   $f$   
slow-bowing extreme slow-bowing

Vla. ord.  $\text{ppp}$   $\text{pppp}$   $p$   $f$   
slow-bowing extreme slow-bowing

Vlc. ord.  $\text{ppp}$   $\text{pppp}$   $p$   $f$   
slow-bowing extreme slow-bowing

# J Senza Misura

ord. ca. 10 secs ca. 10 secs ca. 10 secs ca. 10 secs

Vln. I ord.  $pp$   $p$   $mp$   $jete$   $pp$   
knock the body of the instrument with knuckles

Vln. II ord. seagull effect  $p$  pizz.  $pp$   $pp$   $pppp$   
 $jete$  arco

Vla. ord. nail pizz.  $fp$   $fp$   $pp$   $ppp$

Vlc. pizz. arco  $f$   $p$   $ad lib.$  seagull effect  $ppp$   $pppp$