

# Quatuor

pour instruments a cordes

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# A Note on Notation

This quartet makes extensive use of the quarter-tone scale, also known as 24-TET. In addition to the five standard accidentals typically used in non-microtonal music, the following four accidentals will also be used to notate the twelve notes in the quarter-tone scale not present in the standard chromatic scale:

♭<sub>3</sub> (the three-halves flat; it lowers the pitch by three quarter tones)

♭ (the half flat; it lowers the pitch by one quarter tone)

♯ (the half sharp; it raises the pitch by one quarter tone)

♯<sub>3</sub> (the three-halves sharp; it raises the pitch by three quarter tones)

In passages that don't revolve around a specific key center (measure 70, for example), I use either the half flat or the half sharp to denote the nonstandard notes, as such a choice will result in the least pitch deviation from the natural form. In passages with an implied key center (measure 52, for example), I choose an enharmonically correct spelling, as such a spelling choice most accurately reflects the nature of the harmony.

# Quatuor

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Vif (♩=72)

The musical score is for a string quartet, titled "Quatuor pour instruments a cordes". It is in 6/8 time, marked "Vif" with a tempo of 72 beats per minute (♩=72). The score is divided into three systems, each containing four staves for Violin I, Violin II, Viola, and Cello.

**System 1:** The first system features sixteenth-note patterns. Violin I and II, Viola, and Cello all play sixteenth-note runs. Dynamics range from *p* (piano) to *sf* (sforzando). The Cello part includes a *sfp* (sforzissimo piano) marking.

**System 2:** The second system introduces triplets and accents. Violin I and II, Viola, and Cello all play triplet patterns. Dynamics range from *pp* (pianissimo) to *sfz* (sforzando). The Cello part includes a *p* (piano) marking.

**System 3:** The third system continues with complex rhythmic patterns. Violin I and II, Viola, and Cello all play sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *sfz* (sforzando). The Cello part includes a *p* (piano) marking.

9

Vln. I

Vln. II

Vla.

Vc.

*pp* *sf* *pp* *sf* *pp*

12

Vln. I

Vln. II

Vla.

Vc.

*sfz* *p* *p* *p* *p*

Lent (♩=80)

16

Vln. I

Vln. II

Vla.

Vc.

21 *expressif*

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

26 *tranquille* *rit.* -----

Vln. I

Vln. II

Vla.

Vc.

Au mouvement (♩=108)

31

Vln. I

Vln. II

Vla.

Vc.

*ff* *p* *ff* *p*

*ff* *p* *ff* *p*

*ff* *p* *ff* *p*

*ff* *p* *ff* *p*

35

Vln. I

Vln. II

Vla.

Vc.

38

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

44 *molto rit.* ----- **Lent** (♩.=60)

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

Vln. II *sfz* *f* *p*

Vla. *sfz* *f* *p*

Vc. *sfz* *p*

48

Vln. I

Vln. II

Vla. *mp*

Vc.

51 *rit.* ----- **Plus lent** (♩.=52)

Vln. I *pp* *mp*

Vln. II *mp* *pp*

Vla. *pp*

Vc. *pp*

54

Vln. I

Vln. II

Vla.

Vc.

*pp*

*mp*

*pp*

*pp*

57

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

60

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*pp*



63

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*pp*

68

*accel. ----- Presto (♩=180)*

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*sf*

*ppp*

*fp*

*pizz.*

*sf*

73

Vln. I

Vln. II

Vla.

Vc.

*arco*

*p*

*sf*

*pp*

*pizz.*

*pp*

*sf*

*pp*

*pizz.*

77

Vln. I pizz. arco *sf sf sf mp*

Vln. II arco *sf sf sf mp* pizz.

Vla. arco *sf sf sf ff p* pizz.

Vc. arco *sf sf sf p* pizz.

81

Vln. I pizz. arco *sf sf mf* pizz.

Vln. II arco *sf sf mf* pizz. arco

Vla. arco *sf sf ff mp* pizz.

Vc. arco *sf sf ff mp* pizz.

85

Vln. I arco *sf*

Vln. II *sf mp* pizz.

Vla. arco *sf ff* pizz. *pp*

Vc. arco *sf ff* pizz. *pp*

*molto cresc.* - - - - -

89

Vln. I

Vln. II

Vla.

Vc.

*ff* arco

92

Vln. I

Vln. II

Vla.

Vc.

96

Vln. I

Vln. II

Vla.

Vc.

*(ff)* *pp*

*(ff)* *pp*

*(ff)* *pp*

*(ff)* *pp*

101

Vln. I *cresc.*

Vln. II *cresc.* pizz. arco

Vla. *cresc.*

Vc. *cresc.* pizz. arco

106

Vln. I *rit.* *Largement* (♩=96) *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

111

Vln. I *mp*

Vln. II *ppp*

Vla. *p*

Vc. *p*

116 *rit.*

Vln. I

Vln. II

Vla.

Vc.

121 **Interlude** (♩=100)

Vln. I

Vln. II

Vla.

Vc.

*pp*

127 *rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

*pp*

133

Vln. I

Vln. II

Vla.

Vc.

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

Plus rapide (♩=132)

140

Vln. I

Vln. II

Vla.

Vc.

*p*

*p* < *sf*

*p* < *sf*

*p* < *sf*

145

Vln. I

Vln. II

Vla.

Vc.

*sf*

*p*

*mf* < *sf*

*mp*

*p* < *sf*

*p* < *sf*

*p* < *sf*

149

Vln. I

Vln. II

Vla.

Vc.

*p* *mp* *mf* *sf* *pp*

153

Vln. I

Vln. II

Vla.

Vc.

*pp* *sf* *pp*

*accel.* -----

Plus rapide (♩=144)

157

Vln. I

Vln. II

Vla.

Vc.

*sfz* *p* *sf* *sfz* *p* *sf*

160

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*p*

*p*

*sf*

*p*

*sf*

*sf*

163

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*ff*

*sf*

*sf*

*sf*

*sf*

166

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*pp* legato

pizz.

arco

*p* legato

*pp*

arco

*pp*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*



170

Vln. I

Vln. II

Vla.

Vc.

pizz.

*sfz*

*f*

*f*

*sfz*

*sfz*

173

Vln. I

Vln. II

Vla.

Vc.

arco

*p*

arco

*p*

*p*

arco

*p*

176

Vln. I

Vln. II

Vla.

Vc.

pizz.

*sfz*

arco

*mp*

*f*

*mp*

*f*

pizz.

*sfz*

arco

*mp*

180

Vln. I *mp* *pizz.* *sfz*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

183 arco

Vln. I *f* *ff* *fff* *sf*

Vln. II *f* *ff* *fff* *sf*

Vla. *ff* *fff* *sf*

Vc. *ff* *fff* *sf*

186

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

189

Vln. I

Vln. II

Vla.

Vc.

*sf*

*sf*

*sf*

*sf*

192

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*sfz*

*sfz*

*sfz*

*sf*

*sf*

*sf*

*sf*

195

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*p*

*mp*

*mp*

*mp*

*mf*

*rit.*

Vln. I

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Lent ( $\text{♩}=45$ )

210

Vln. I

Vln. II

Vla.

Vc.

rit. ----- a tempo

216

Vln. I

Vln. II

Vla.

Vc.

*p*

*pp*

*pp*

*pp*

222

Vln. I

Vln. II

Vla.

Vc.

*subito p*

*mystérieux*

