

[R]o[b]t[a]j[e]c[t]i[on]s

String Quartet

Diana Soh

Performance Directions

Form:

(Ro)job(ta)ject(tions) is complete on its own as per part I. However an extended form for the work includes part II - *Epi(inter)lo(lude)gue*, which could be used as an Epilogue or as an Interlude between 2 repetitions of (Ro)job(ta)ject(tions)

Tempi:

Alteration of tempi is permitted as long as proportion remains similar. However, staying as close as possible to the indicated tempi is preferred

Special Note-heads:



Diamond note heads indicated natural harmonics or in the absence of a node, to employ harmonic pressure on that pitch.



Scratch tone

To be played on the open string indicated with LH muting the string while applying overpressure on bow

On occasion, the notation also indicates white noise which is produced with the application of extremely light pressure of the bow



Finger the highest possible note

LH hammer-on: To tap indicated notes on the fingerboard as loudly as possible.

Types of pizzicato:

pizz.



Pizzicato behind the bridge

To be played on the string that one would normally play that sounded note



Strum in the direction indicated by the arrows above

pizz.



Bartok pizz; allow for string to slap against fingerboard

Other directions:

flaut.

flautando: very light bow pressure

sp

sul ponticello: near the bridge

mst

molto sul tasto: on the fingerboard

ord.

ordinary position, used to cancel out previous performance indication

al tallone

At the frog

clb

col legno battuto: bounce bow using wooden part of bow

½ clb

bounce bow using ½ hair and ½ wood



Tie to grace notes: to melt into next event



Tie to grace notes with mute sign: to choke or suddenly halt just before the next beat, this is usually preceded by a *cresc.* Hairpin indicating that the arrival is truncated

Mute sign: To dampen any resonances or to choke sound.

Brackets indicate to maintain performance indications throughout.

[Ro]b[ta]ject[tions]

Revised (again) November 2009

Diana Soh

♩ = 60

Violin I

Violin II

Viola

Violoncello

Balance the double stop

pp

pizz.

arco

II #

sfz

pp

sfz p

f

sfz p

f

pp

7

sfz p

f

pp

flaut. mst.

5

molto accel.

flaut. mst.

6

pp

sfz p

f

pp

III

arco

pp

sfz p

f

sfz p

f

p

f

pp

flaut. mst.

5

pp

IV

pp

pizz.

arco

sfz p

f

pp

f

sfz p

f

pp

6

pp

flaut. mst.

5

f

p

*For long held notes, change bow imperceptibly unless otherwise stated

*For mm 9 - 15 and other similar sections, aim for a hollow, light sounding texture.
Allow harmonics to emerge should there be any and allow the tone to be diffused/muffled should there be none.

♩ = 100

Vln. I

Vln. II

Vla.

Vc.

flaut. mst.

(flaut.) (mst.)

ppp

6

7

5

pp

6

7

5

fp

7

pp

5

ppp

6

7

pp

5

6

7

5

pp

5

6

7

5

fp

7

pp

flaut. mst.

(flaut.) (mst.)

ppp

7

6

pp

6

7

5

fp

6

pp

flaut. mst.

(flaut.) (mst.)

ppp

6

5

pp

6

7

5

fp

6

pp

(flaut.)
(mst)

Vln. I

Vln. II

Vla.

Vc.

(barely audible)

(barely audible)

(barely audible)

(barely audible)

♩ = 160 (As fast as possible)
al tallone ord.

♩ = 60
Balance chord exactly
non. vib.

♩ = 100
flaut. mst

Vln. I

Vln. II

Vla.

Vc.

fff

f p

pp

fff

f p

pp

fff

f p

pp

fff

f p

pp

sfz *arco*

*x note-heads indicate to pluck behind the bridge on the string that one would normally play that note
Always aim for a brittle, wooden sound.

Balance chord exactly

pizz.

sfz

f *p*

arco

gliss. *gliss.* *gliss.* *gliss.*

pp

fff

ppp

f *5*

pizz. *al tallone*

fff

arco

sfz

ff

pp *arco*

break chord at softer dynamics

fff

al tallone

fff *ppp* *ff*

pizz.

fff

ord.

sfz

sfz

pp *arco*

break chord at softer dynamics

fff

pp *arco*

break chord at softer dynamics

fff

sfz

♩ = 60

♩ = 160 (As fast as possible)

37

pizz.

arco

gliss. *gliss.* *gliss.*

pp *6* *ff*

fff *sfz*

ppp

f

**white noise, use very little pressure*

♩ = 100

mp

clb

fff *mp*

pizz.

ff *sfz*

pp *arco*

pp *fff*

f

mp

pizz.

ff *p*

pp *gliss.* *gliss.*

f

arco *7* *6* *5*

f

arco *7* *6* *5*

f *6* *sub. p* *7* *5*

mp *f* *sfz* *pp* *6* *f* *fff*

f *6* *sub. p* *7* *5*

* For mm 47 - 50 and other similar sections, tutti emphasis of the bow changes

48

Vln. I *più f* *mf* *f sub. p* (*ff*) *f*

Vln. II *p* *mf* *mp* *f* *mf* (*ff*) *f*

Vla. *mf* *f* *mp* *ff* *scratch* *tone* *scratch* *tone* *scratch* *tone*

Vc. *mf* *mp* *f* *p* *ff* *scratch* *tone* *scratch* *tone* *scratch* *tone*

53

Vln. I *ppp* *f* *mp* *ppp* *f* *mp* *pp* *ff* *ff* *sfz*

Vln. II *f* *ff* *f* *ff* *ff* *mp* *ff* *sfz* *pp*

Vla. *f* *ppp* *ff* *f* *ppp* *ff* *mp* *ff* *p* *pp*

Vc. *sfz* *p* *sfz* *p* *mp* *f* *sfz* *pp* *fff* *fff*

58 *arco* *f* *molto legato* *pppp* *f* *staccatissimo* *pizz.* *arco* *sfz* *ff* *f p fp fp*

Vln. I

Vln. II *f* *molto legato* *pppp* *f* *staccatissimo* *pizz.* *arco* *sfz* *ff* *f p fp fp*

Vla. *ff pp* *f pp* *scratch* *mf ppp* *molto legato* *f* *staccatissimo* *pizz.* *arco* *sfz* *ff* *al tallone* *f p f p*

Vc. *ff pp* *f pp* *scratch* *mf ppp* *molto legato* *f* *staccatissimo* *pizz.* *arco* *sfz* *ff* *al tallone* *f p f p*

♩ = 60 *♩ = 100*

*For mm. 61-63 and other similar sections: change of pitches indicates change of strings. Maintain scratchy sound quality.

65 *fp* *p* *al tallone* *mf* *f* *p* *ff* *p*

Vln. I *flaut. mst* *al tallone ord.* *mf* *f* *p* *ff* *p*

Vln. II *fp* *p* *al tallone* *mf* *f* *p* *ff* *p*

Vla. *pizz.* *flaut. mst* *pizz.* *arco* *f* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *p*

Vc. *pizz.* *flaut. mst* *pizz.* *arco* *f* *p* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *p*

poco accel. (♩ = 120)

70

Vln. I *mf* 5 5 6 7 5 5 6 7 6 5

Vln. II *mf* 7 5 5 5 7 5 5 5 5 5 5 5

Vla. *mf* 5 7 6 7 5 7 5 5

Vc. *mf* 3 7 6 5 3 5

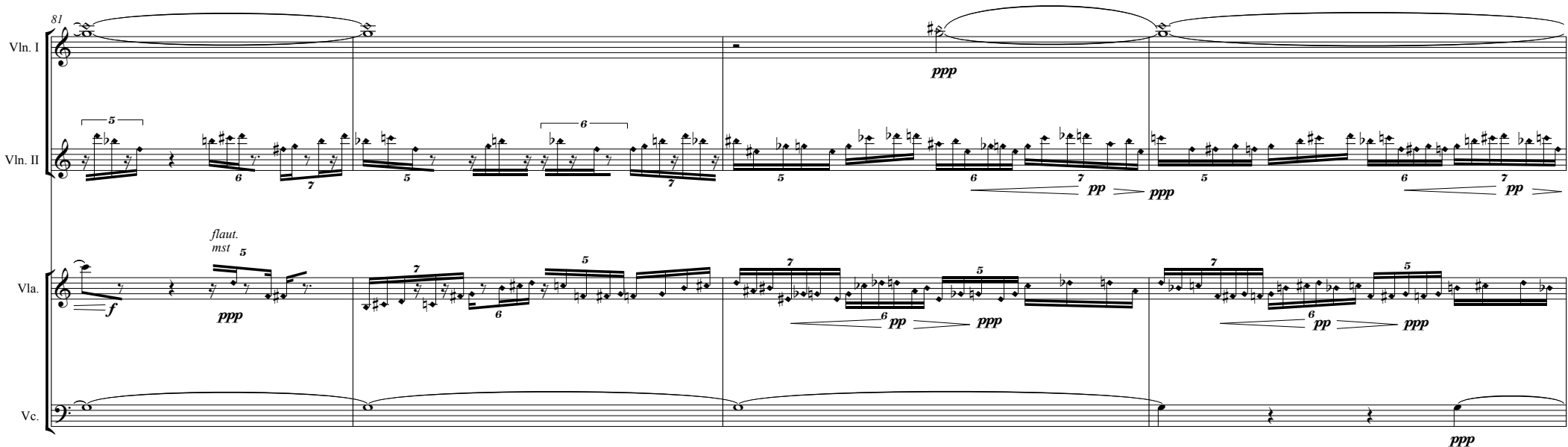
74

Vln. I *ppp* *white noise, use very little pressure *sfz p* *f* *pp* *sfz p* *f* *ppp* flaut. mst

Vln. II *pp* arco *sfz p* *f* *pp* *f* *pp* *sfz p* *f* *ppp* 5 6 7 flaut. mst

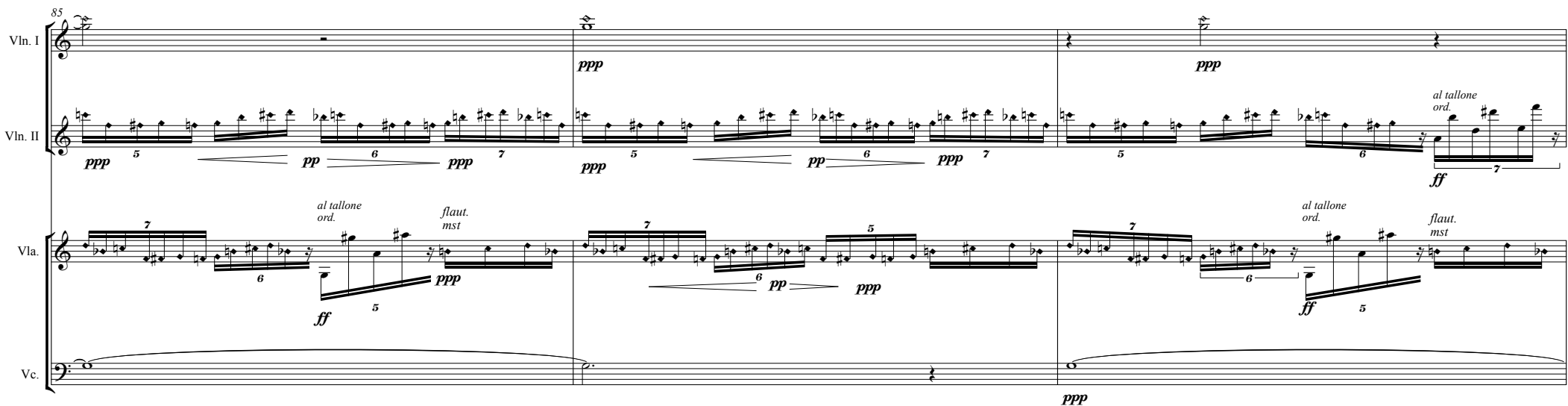
Vla. *ppp* *white noise, use very little pressure *sfz p* *f* *p* *f* *pp* *sfz p* flaut. mst 5

Vc. *ppp* *white noise, use very little pressure *sfz p* arco *f* *pp* *f* *sfz p* *f* *pp* 6 *ppp* flaut. mst 5



Musical score for measures 81-84. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measures 81 and 82 are mostly rests, with notes in 83 and 84 marked *ppp*. Long slurs cover measures 81-82 and 83-84.
- Vln. II:** Continuous sixteenth-note pattern. Measures 81-82 have dynamics *pp* and *ppp* with hairpins. Measures 83-84 have dynamics *pp* and *ppp* with hairpins. Fingerings 5, 6, 7 are indicated.
- Vla.:** Continuous sixteenth-note pattern. Measure 81 starts with *f* and *ppp*, marked *flaut. mst* 5. Measures 82-84 have dynamics *pp* and *ppp* with hairpins. Fingerings 5, 6, 7 are indicated.
- Vc.:** Long slurs covering measures 81-82 and 83-84. A *ppp* dynamic is at the end of measure 84.



Musical score for measures 85-88. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Measures 85 and 86 are mostly rests, with notes in 87 and 88 marked *ppp*. Long slurs cover measures 85-86 and 87-88.
- Vln. II:** Continuous sixteenth-note pattern. Measures 85-86 have dynamics *ppp*, *pp*, and *ppp* with hairpins. Measures 87-88 have dynamics *ppp*, *pp*, and *ppp* with hairpins. Measure 88 ends with a *ff* dynamic and *al tallone ord.* marking.
- Vla.:** Continuous sixteenth-note pattern. Measure 85 has *ff* and *ppp* dynamics, marked *al tallone ord.* and *flaut. mst*. Measures 86-88 have dynamics *pp* and *ppp* with hairpins. Measure 88 ends with a *ff* dynamic and *al tallone ord.* marking.
- Vc.:** Long slurs covering measures 85-86 and 87-88. A *ppp* dynamic is at the end of measure 88.

88

Vln. I *ppp*

Vln. II *ppp* 5 *pp* 6 *ff* 7 *ppp* 5 6 7 *pp* *ppp* 5 *pp* 6 7 *ppp* 5

Vla. *flaut. mst* *al tallone ord.* *flaut. mst* 7 *al tallone ord.* 6 *ff* 5 *ff* 5 *ppp* 6 *flaut. mst* 5 7 *pp* 6 *ppp* 7 *pp* 6 7 *ppp* 5

Vc. *al tallone ord.* *al tallone ord.*

92

Vln. I ♩ = 60 *f* *sfz p ff* *pp* *flaut. mst* ♩ = 160 (As fast as possible) *arco* *pp* 6 *f p* *non. vib.* ♩ = 60 ♩ = 100

Vln. II *f* *sfz p ff* *f* *ff* *mp* *flaut.* *fff* *f p*

Vla. *f* *ff* *mp* *sfz p ff* *sfz p ff* *pp* *flaut.* *ff* *f p* *mf* 6

Vc. *sp* *p* *ord.* *ff* *mp* *pp* *flaut.* *sfz* *f p* *non. vib.* *pizz.* *p*

$\text{♩} = 60$ $\text{♩} = 100$ $\text{♩} = 60$ **molto accel.** $\text{♩} = 160$ (As fast as possible)

Vln. I *99* *p < f p* *non. vib.* *ff* *p* *non. vib.* *arco* *pizz.* *pizz.* *f* *5*

Vln. II *p < f p* *non. vib.* *ff* *pizz.* *arco* *non. vib.* *pizz.* *mf*

Vla. *p < f p* *non. vib.* *f* *pizz.* *arco* *non. vib.* *pizz.* *mp*

Vc. *arco* *non. vib.* *al tallone* *non. vib.* *pizz.* *p*

Mute string with LH
Place bow on string and
make cross-bow gestures,
making sure that the bow is always
in contact with the strings.
Dynamics correspond to the
intensity of gesture.

The image shows a page of a musical score for strings, numbered 13. It contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures with different time signatures: 4/4, 3/4, 4/4, and 4/4. Above the staves, tempo markings are provided: quarter note = 60, quarter note = 100, quarter note = 60, and quarter note = 160 (As fast as possible). The first measure is marked '99'. The score includes various performance instructions such as 'non. vib.', 'arco', 'pizz.', 'al tallone', and 'Mute string with LH'. Dynamics are indicated by letters like *p*, *f*, *ff*, *mp*, and *mf*. A specific instruction for the final measure reads: 'Mute string with LH. Place bow on string and make cross-bow gestures, making sure that the bow is always in contact with the strings. Dynamics correspond to the intensity of gesture.' This instruction is accompanied by a diagram showing a bow with a '5' on it, indicating a five-finger position.

Epi[Inter]lo[ude]gue

Part II December 2009

Diana Soh

♩ = 160 (As fast as possible) *molto rit.* ♩ = 60 ♩ = 100 ♩ = 60 ♩ = 100 ♩ = 60 ♩ = 160 (As fast as possible) ♩ = 100

Violin I
non. vib. *p* *ff* *f* *pizz.* *p* *non. vib. arco* *ff* *pizz.* *f* *p* *f* *p* *fff* *pp* *pp* *6* *sfz* *f* *pizz.* *arco* *sfz* *f*

Violin II
f *mf* *p* *ff* *pizz.* *arco* *break chord evenly at softer dynamics* *non. vib.* *f* *p* *fff* *pp* *fff* *pp* *fff* *sfz* *f*

Viola
mf *mp* *pizz.* *p* *non. vib. arco* *f* *p* *f* *p* *mf* *fff* *pp* *break chord evenly at softer dynamics* *pp* *fff* *pp* *break chord evenly at softer dynamics* *pp* *fff* *pp* *sfz* *ff* *pp*

Violoncello
mf *p* *fff* *al tallone* *p* *f* *p* *p* *fff* *pp* *fff* *pp* *sfz* *sfz* *ff* *pp*

Mute string with LH hand. Place bow on string and make cross-bow gestures, making sure that the bow is always in contact with the strings. Dynamics correspond to the intensity of gesture.

♩ = 100

Vln. I
13 *molto legato* *staccatissimo* *ppp* *f* *ppp* *al tallone* *ord.* *pp* *f* *ppp*

Vln. II
molto legato *staccatissimo* *ppp* *f* *sfz* *mp* *f* *p* *f* *ppp* *5* *7* *6* *5*

Vla.
scratch *scratch* *molto legato* *staccatissimo* *f* *pp* *mf* *ppp* *f* *5* *flaut mst* *6* *7* *pizz.* *flaut mst* *sfz* *5* *6* *7* *pizz.* *sfz* *sfz* *ff* *al tallone* *5*

Vc.
scratch *scratch* *molto legato* *staccatissimo* *f* *pp* *mf* *ppp* *f* *5* *pizz.* *sfz* *sfz* *arco* *ppp*

18

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f* *fp* *p* *f* *ppp* *f*

ff *ppp* *ff* *fp* *p* *f* *ppp* *f*

ff *ppp* *ff* *ppp* *ff* *ppp* *ff*

ppp *ff*

al tallone ord *flaut mst* *al tallone ord* *flaut mst* *al tallone ord* *flaut mst*

23

Vln. I

Vln. II

Vla.

Vc.

p *sub. f* *mf* *f* *mf* *f* *f*

mf *f* *mp* *f* *mf* *p* *f*

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

p *f* *mp* *f* *mp* *f* *ff*

28

Vln. I *p* *f* *mp* *ff* *fp* "ff" LH hammer-ons

Vln. II *mf* *p* *sub. f* *p* *fff* "ff" LH hammer-ons

Vla. *mp* *f* *mf* "ff" LH hammer-ons

Vc. *f* *mp* *mf* *ff* *sfz* "ff" LH hammer-ons

32

♩ = 60 *non. vib. arco* *f* *p* *♩* = 160 (As fast as possible) *fff* *♩* = 100 (subito) *flaut mst* *pppp* (barely audible)

Vln. I *f* *p* *fff* *pppp* (barely audible)

Vln. II *f* *p* *fff* *pppp* (barely audible)

Vla. *f* *p* *fff* *pppp* (barely audible)

Vc. *f* *p* *fff* *pppp* (barely audible)

36

Vln. I

Vln. II

Vla.

Vc.

molto rit. $\text{♩} = 60$

39

Vln. I

Vln. II

Vla.

Vc.

(flaut.) (mst)

ppp

6 5 7

f > p sfz sub. pp

pizz.

f > p sfz

mf < f sub. pp

ppp

7 5 6

f > p sfz sub. pp

sp pizz. arco

Balance double stop

pp