


BLACK AND WHITE

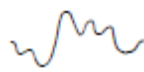
for string quartet


dur. ca 6'

Roxani Chatzidimitriou

Performance notes:

 : circular bow

 :vibrato

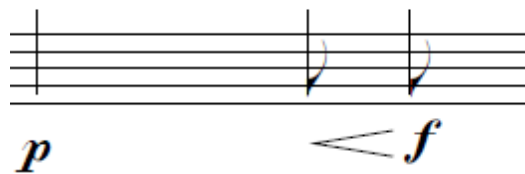
 : in the highest register of the string

m.p. : at the middle point of the string

c.b. : col legno battuto

s.t. : sul tasto

s.p. : sul ponticello



: the rhythmic indication is showing the time of dynamic changes in the pattern.

Black and White

for string quartet

Roxani Chatzidimitriou

♩ = ca.80

Violin I

Violin II

Viola

Cello

pp *f* *p*



5

Vln. I

Vln. II

Vla.


Vc.

pp *mf*

s.t. *ord.*

pp *mf*

sffp *pp* *fp* *pp*

circular bow 

Vln. I *s.t.* *p* *mf* *ord.*

Vln. II *p* *s.p.* *fp* *sul D*

Vla. *s.t.* *p* *mf*

Vc. *mp* *p* *sfz* *f* *p*

Vln. I *f*

Vln. II *ord.* *s.p.* *ord.* *fp* *mp*

Vla. *ord.* *f*

Vc. *s.t.* *m.p.* *s.t.* *pp*

Black and White

♩ = ca.90

Musical score for measures 17-20, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *pp*, *fp*, *mp*, *fp*, and *sffp*, and performance instructions like *ord.*, *s.p.*, and *s.t.*.

Musical score for measures 21-24, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *sffp*, *f*, *p*, *fp*, and *mp*, and performance instructions like *ord.*, *legato*, *semitone harmonic gliss*, and *s.p.*.

Musical score for measures 24-27, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *fp*, *f*, and *p*, and performance instructions like *ord.*, *legato*, *semitone harmonic gliss*, and *gliss.*. Measure 24 starts with a treble clef, a key signature of one flat, and a 4/8 time signature. The Vln. I part features a melodic line with a crescendo from *fp* to *f* and a decrescendo to *p*. The Vln. II part has a fast trill with a *fp* dynamic. The Vla. part has a fast trill with a *fp* dynamic. The Vc. part has a fast trill with a *fp* dynamic. The score ends with a double bar line and a repeat sign.

Musical score for measures 28-31, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *pp*, *fp*, *p*, and *f*, and performance instructions like *s.t.*, *s.p.*, and *ord.*. Measure 28 starts with a treble clef, a key signature of one flat, and a 4/8 time signature. The Vln. I part features a melodic line with dynamics *pp*, *fp*, *p*, and *f*. The Vln. II part has a fast trill with a *pp* dynamic and a *fp* dynamic. The Vla. part has a fast trill with a *fp* dynamic. The Vc. part has a fast trill with a *fp* dynamic. The score ends with a double bar line and a repeat sign.

Black and White

Musical score for measures 31-33, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *p*, *fp*, *ff*, *sffz*, *mp*, and *p*. Performance instructions include *ord.*, *legato*, *semitone harmonic gliss*, and *simile*. A double bar line is present at the end of measure 33.

Musical score for measures 34-36, featuring Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *p*, *ff*, *mf*, and *fp*. Performance instructions include *legato*, *semitone harmonic gliss*, *ricochet*, and *simile*. Measure 34 starts with a treble clef and a key signature of one flat. Measure 35 includes a 5-measure and a 3-measure *ricochet* instruction. Measure 36 includes a 5-measure and a 3-measure *simile* instruction.

37

Vln. I *simile*

Vln. II *fp* *mf*

Vla. *ricochet* *fp* *s.p.* *ord.* *simile*

Vc. *ricochet* *f* *pp*

40

Vln. I *mf* *p* *fp*

Vln. II *simile* *p* *fp* *f* *pp*

Vla. *f* *p* *f* *p*

Vc. *p* *f* *p*

ricochet *s.t.* *ord.* *simile*

43

Vln. I

Vln. II

Vla.

Vc.

s.t.

ricochet

ord.

simile

mf

p

f

p

mf

46

Vln. I

Vln. II

Vla.

Vc.

ricochet

s.p.

ord.

simile

mf

p

fp

fp

f

p

f

p

f

poco a poco accel.

50

ord.

Vln. I

Vln. II

Vla.

Vc.

fp

f *p*

fp s.p.

ord.

mp *fp* *fp*

53

trem. gliss. at the whole range of E

Con sord. gliss.

5''

Vln. I

Vln. II

Vla.

Vc.

sffp *fp*

trem. gliss. at the whole range of E

Con sord. *p* *mf p* *gliss.*

5''

sul C *gliss.* bartok pizz. *5''* Con sord. arco *gliss.*

fp *f* *sfffz* *p* *f* *p*

sul C *gliss.* bartok pizz. *5''* Con sord. arco *gliss.*

fp *f* *sfffz* *p* *f* *p*

♩ = ca. 70

57

Vln. I *gliss.* *f* *p* *fp*

Vln. II *gliss.* *f* *p*

Vla. *gliss.* *fp* *gliss.* *mf* *p*

Vc. *gliss.* *fp* *sul D gliss.* *sul A* *fp* *gliss.*

61

Vln. I *gliss.* *f* *p* Senza sord.

Vln. II *gliss.* *fp* Senza sord.

Vla. *fp* *gliss.* *fp* Senza sord. *gliss.*

Vc. *gliss.* *fp* *gliss.*

65

gliss. *gliss.*

Vln. I *f* *p* *f* *ff*

Vln. II *f* *ff* *gliss.*

Vla. *f* *ff*

Vc. *f* *p* *f* *ff* *gliss.*

Senza sord.

70

Vln. I *f* *pp* *fp*

Vln. II *f* *pp* *fp*

Vla. *f* *pp* *fp*

Vc. *f* *pp* *fp*

74

Vln. I

Vln. II

Vla.

Vc.

con virb.

mp

p

mf

77

Vln. I

Vln. II

Vla.

Vc.

con virb.

pp

mp

fp

mp

pp

mp

pp

mp

mf

f

mp

f

81

gliss

gliss

Vln. I

Vln. II

Vla.

Vc.

pp *p* *fp* *mp* *p*

pp *mf* *p* *fp* *mp* *p*

pp *mf* *p* *fp* *f*

mf *f* *mp* *f* *mp* *mf* *fp*

con virb.

85

s.t.

ord.

ord.

con virb.

Vln. I

Vln. II

Vla.

Vc.

mf *f* *mp*

mf *f*

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

mp *p* *mp* *p*

Black and White

90

Vln. I

Vln. II

Vla.

Vc.

mf > *mp* *f* > *mp* *ff* *mp* *ricochet* *gliss*

s.t. ord.

f

94

Vln. I

Vln. II

Vla.

Vc.

p *f* *pp* *f* *pp* *f* *pp*

98

Vln. I *mp* *fpp* *fp*

Vln. II *fpp* *fp*

Vla. *fpp* *fp*

Vc. *fpp* *fp* gliss

103

Vln. I gliss *mf* *espress.* *fp* ♩ = ca.75 - 80

Vln. II

Vla. *p*

Vc. *f* *espress.* *mp* *p* *f* *p*

107

Vln. I

Vln. II

Vla.

Vc.

mp < *f* > *p* > *pp*

p < *f* > *p* < *mp* < *mf* > *p*

f > *p* > *pp* con virb. *mp* > *p*

pp

rit. con virb.

111

Vln. I

Vln. II

Vla.

Vc.

con virb. *pp* con virb. *pp* *p* > *pp* *c.b.*

pp con virb. *c.b.* *mp* > *p* > *pp* *c.b.*

c.b. *p* < *mp* > *p* > *pp* *c.b.*

p < *mp* > *p* > *pp*