

KAMMERMUSIK

Graham Waterhouse Chinese Whispers 耳语传话

für Streichquartett
for String Quartet

ROBERT LIENAU MUSIKVERLAG
RL 41210



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Graham Waterhouse *1962

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Preface

The idea for writing *Chinese Whispers* came originally from a European family living in Shanghai. They wished for a work combining aspects of Eastern and Western cultures for the two eldest siblings, both students of stringed instruments, to perform with two Chinese musicians. The work uses pentatonic and other Chinese elements, though seen through the perspective of a classically trained European. The title refers to the children's game in which a phrase is whispered from person to person and slowly changes in the process. At certain points in the piece this becomes a compositional procedure as a phrase changes almost imperceptibly passing from part to part.

The first movement opens with the stylized chiming of a great imaginary temple bell, as if calling to attention. The thematic material in the following *Moderato* makes occasional use of the pentatonic scale, in modes shown to the composer by a Chinese player of the Jinghu, a two-stringed fiddle. In contrast to Chinese music, the themes are quite elaborately developed. The second movement, a kind of Scherzo and Trio in ambiguous compound/duple time, is entirely *pizzicato* but for ten bars in the middle. It is a study in texture and voice-leading, combining the brittle *pizzicato* of the violin with the resonant strings of the cello. The last movement is quasi Rondo, though the main theme is forever changing and re-inventing itself. A short violin cadenza seems to caricaturize the perpetual forward-momentum of the work, deceiving the listener with speed changes and abrupt changes of rhythmic direction.

The work was first tried through on 1st August 2010 at the opening faculty concert of the National Chamber Music Course in Preston, UK. It received the Composition Prize of the Birmingham Chamber Music Society in 2011, and the first public performance was given by the Bantock String Quartet on 18 February 2012 in the Adrian Boult Hall, Birmingham.

Graham Waterhouse

Biography

Graham Waterhouse was born in London in 1962 into a musical family and has lived in Munich since 1992 where he is active as a freelance composer and cellist. He received his musical education at Highgate School, Cambridge University and at music colleges in Essen and Cologne, where his cello teachers included Maria Kliegel and Young-Chang Cho and his composition teachers Robin Holloway and Hugh Wood. He has also benefitted from the guidance of Sergiu Celibidache and Siegfried Palm.

His works to date comprise mainly chamber music and he has written commissions for, among others, the Münchener Biennale, the International Double Reed Society and the Park Lane Group, London. Since 1998 he has organised a concert series in conjunction with the Munich City Arts Council, often with members of the Munich Philharmonic, in which contemporary music is performed alongside works from the classical repertoire.

His compositions have been awarded prizes by the Tonkünstlerverband München, the Weimarer Frühjahrstagung für Neue Musik, the Franz Schubert Konservatorium, Vienna, and the Birmingham Chamber Music Society. He has performed his Cello Concerto op. 27 in Toluca, Mexico City, Gorkij, Weimar, Baden-Baden, Idstein and Cambridge.

He teaches at Chamber Music Courses in UK, France and Germany. In 2000 he was awarded a Scholarship of the City of Munich. In 2001 he was appointed "composer in residence" for the "Solisten der Kammerphilharmonie Berlin". In April 2006 he was appointed "artiste en résidence" in Albertville, France, and in 2008 he was „Musician By-Fellow“ at Churchill College in Cambridge (UK).

In 2001 a CD was released in the "composer portrait" series of the Cybele Label, Düsseldorf, and in 2004 "Portrait 2" appeared under the Meridian label, London, containing works for String Orchestra, played by the English Chamber Orchestra, and for Wind-Ensemble, played by Endymion.

Vorwort

Der Impuls für *Chinese Whispers* kam von einer europäischen Familie, die in Shanghai lebte und deren zwei ältere Kinder mit zwei chinesischen Musikern Streichquartett spielen wollten. Gewünscht war ein Werk, das Elemente östlicher und westlicher Kultur verbindet. In der Komposition werden pentatonische Skalen und andere chinesische Elemente verwendet, aus der Sicht eines europäischen klassischen Komponisten. Der Titel bezieht sich auf das Kinderspiel *Stille Post*, in dem ein Satz weitergeflüstert und dabei nach und nach verändert wird. Diese Spielregel wird an einigen Stellen des Stückes zum Kompositionsprinzip: Eine Phrase verändert sich fast unmerklich, wenn sie zwischen den Stimmen weitergegeben wird.

Der erste Satz beginnt mit der Imitation einer großen Tempelglocke, als ob sie die Aufmerksamkeit der Anwesenden wecken wollte. Das thematische Material des folgenden *Moderato* beruht auf pentatonischen Tonfolgen, die ein Spieler des chinesischen Streichinstruments Jinghu dem Komponisten gezeigt hat. Anders als in der chinesischen Musik werden die Themen erweitert, entwickelt und durchgeführt. Der zweite Satz entspricht einem Scherzo mit Trio in ambivalentem Duolen/Triolen-Rhythmus. Es wird bis auf zehn Takte in der Mitte durchweg *pizzicato* gespielt. Dieser Satz ist der Versuch, das fragile *Pizzicato* der Violine mit den resonanten Saiten des Violoncellos zu kombinieren. Der letzte Satz ist eine Art Rondo, in dem sich das Hauptthema ständig verwandelt und neu erfindet. Eine kurze Violinkadenz hält den Fluss des Werkes auf und überrascht durch Wechsel in Tempo und Rhythmus.

Chinese Whispers wurde erstmals am 1. August 2010 beim Eröffnungskonzert des National Chamber Music Course in Preston, England, ausprobiert. 2011 erhielt das Werk den Kompositionspreis der Birmingham Chamber Music Society. Die erste öffentliche Aufführung fand am 18. Februar 2012 durch das Bantock Streichquartett in der Adrian Boult Hall in Birmingham statt.

Graham Waterhouse

Biographie

Graham Waterhouse (*1962) stammt aus einer Londoner Musikerfamilie und lebt seit 1992 in München, wo er als freischaffender Komponist und Cellist tätig ist. Seine musikalische Ausbildung erhielt er an der Highgate School, an der Cambridge University und an den Musikhochschulen in Essen und Köln, Komposition bei Hugh Wood und Robin Holloway, Cello bei Maria Kliegel und Young-Chang Cho. Besondere Anregungen verdankt er Sergiu Celibidache und Siegfried Palm.

Sein kompositorisches Schaffen umfasst vor allem Kammermusik, darunter Auftragswerke für die Münchener Biennale, die International Double Reed Society und die Park Lane Group, London. Seit 1998 veranstaltet er in Zusammenarbeit mit dem Münchener Kulturreferat eigene Kammerkonzerte im Gasteig, häufig mit Mitgliedern der Münchner Philharmoniker, in denen die Musik der Gegenwart neben der klassischen Literatur erklingt.

Der Münchener Tonkünstlerverband, die Weimarer Frühjahrstagung für Neue Musik, das Wiener Franz Schubert Konservatorium und die Birmingham Chamber Music Society zeichneten seine Kompositionen mit Preisen aus. Er führte sein Cellokonzert op. 27 in Toluca, Weimar, Mexico-City, Gorkij, Baden-Baden, Idstein und Cambridge auf.

Er lehrt bei Kammermusikkursen in England und Deutschland. 2000 erhielt er ein „Stipendium der Landeshauptstadt München“, 2001 war er „composer in residence“ bei den „Solisten der Kammerphilharmonie Berlin“, 2006 „artiste en résidence“ in Albertville (Frankreich) und 2008 „Musician By-Fellow“ am Churchill College in Cambridge (UK).

2001 erschien eine Porträt-CD mit Kammermusik bei Cybele, gefolgt 2004 von „Portrait 2“ bei Meridian Records mit Werken für Streichorchester (English Chamber Orchestra) und Bläserensemble (Endymion).

Préface

La pièce *Chinese Whispers* fut composée à l'incitation d'une famille européenne vivant à Shanghai. Ils souhaitaient une œuvre combinant les cultures occidentale et asiatique pour que deux de leurs enfants, qui jouaient d'un instrument à cordes, puissent l'exécuter avec deux musiciens chinois. La pièce exploite la gamme pentatonique et d'autres éléments chinois – dans la perspective, toutefois, d'un Européen de formation classique. Le titre se réfère au *téléphone arabe*, un jeu dans lequel une phrase passe d'enfant en enfant, ce qui l'amène à se modifier progressivement. Dans certains passages de l'œuvre, ce procédé est utilisé comme principe de composition : une phrase change presque imperceptiblement en passant d'une voix à l'autre.

Le premier mouvement commence par l'évocation stylisée d'une grande cloche de temple imaginaire, comme si on voulait attirer l'attention. Le matériel thématique du *moderato* qui suit recourt parfois la gamme pentatonique dans des modes qu'un joueur de *jinghu*, un instrument chinois à deux cordes, a fait découvrir au compositeur. En contraste avec la pratique usuelle de la musique chinoise, le développement des thèmes y est très élaboré. Le deuxième mouvement, une sorte de scherzo avec trio écrit en un 6/8 ambigu, est entièrement en *pizzicato*, à l'exception des dix mesures du milieu. Ce mouvement est une étude sur la texture et la conduite des voix, qui combine le fragile *pizzicato* du violon et les cordes résonnantes du violoncelle. Le dernier mouvement est presque un rondo, bien que le thème principal s'y modifie et s'y réinvente. Une brève cadence du violon semble caricaturer le flot perpétuel du morceau, surprenant l'auditeur par des changements abrupts de tempo et de rythme.

L'œuvre a été joué pour la première fois le 1^{er} août 2010 lors du concert d'ouverture du National Chamber Music Course à Preston, au Royaume-Uni. *Chinese Whispers* a obtenu le prix de composition de la Birmingham Chamber Music Society en 2011. Le Bantock String Quartet en a donné la première exécution publique le 18 février 2012 à l'Adrian Boult Hall de Birmingham.

Graham Waterhouse
Traduction française: Françoise Gibert

Biographie

Graham Waterhouse, né en 1962 dans une famille de musiciens londoniens, vit depuis 1992 à Munich où il est compositeur et violoncelliste indépendant. Il reçut son éducation musicale à l'Université de Cambridge et aux Hautes Ecoles de Musique d'Essen et de Cologne. Ses professeurs de compositions furent Hugh Wood et Robin Holloway, il étudia le violoncelle chez Maria Kliegel et Young-Chang Cho. Il reçut des suggestions de grande valeur de Sergiu Celibidache et Siegfried Palm.

Waterhouse écrit essentiellement des œuvres de musique de chambre parmi lesquels on trouve de nombreuses commandes de la Biennale de Munich, de l'International Double Reed Society et du Park Lane Group, London. Depuis 1998 il organise ensemble avec le « Kulturreferat München » des concerts de musique de chambre dans le « Gasteig » à Munich, dans lesquels la musique contemporaine et la musique classique sont juxtaposées. Ces concerts sont souvent donnés avec la collaboration de musiciens de l'Orchestre Philharmonique de Munich.

Ses compositions ont remporté des prix lors des concours de Composition du Münchener Tonkünstler-Verband et de la Weimarer Frühjahrstagung für Neue Musik, de la Birmingham Chamber Music Society et du Conservatoire Franz Schubert, Vienne. Il a été le soliste de son propre Concerto pour Violoncelle op. 27 à Toluca, Weimar, Mexico City, Gorkij, Baden-Baden, Idstein et Cambridge.

Il donne de nombreux cours de musique de chambre en Angleterre, en France et en Allemagne. En l'an 2000 il lui fut accordé une « Bourse de Munich, capitale de Land », en 2001 il fut nommé « composer in residence » des « Solisten der Kammerphilharmonie Berlin », en 2006 il fut nommé « artiste en résidence » à Albertville, France et en 2008 « Musician By-Fellow » au Churchill College à Cambridge.

Un portrait en disque compact avec de la musique de chambre parut 2001 chez Cybele, suivi en 2004 par le disque compact « Portrait 2 » avec des œuvres pour orchestre à cordes (interprétées par le English Chamber Orchestra) et avec des œuvres pour ensemble d'instruments à vent (interprétées par Endymion) chez Meridian.

for Anna, Marie and Cornelius

Chinese Whispers

For String Quartett

Graham Waterhouse

(*1962)

Lento $\text{♩} = 50$

Violine I Violine II Viola Violoncello

gliss. gliss. gliss. gliss.

I

Violine I Violine II Viola Violoncello

pp pp ff arco

II slap strings trem sul pont. l.h. pizz. quasi accel.

mf mf mf mf

p p p p

gliss. gliss. gliss. gliss.

Adagio e maestoso $\text{♩} = 66$

Violine I Violine II Viola Violoncello

f f f f

v v v v

nat. pizz.

5

ten. ten. ten. ten.

p f p f

f ff ff ff

mf mf mf mf

(pizz.)

Moderato $\text{♩} = 92$

Violine I Violine II Viola Violoncello

pizz. arco sul II p

p arco gliss. p

pizz. arco p p

p (pizz.) p p

p p p p

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verboten und kann privat- und strafrechtlich verfolgt werden.
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and may result in criminal or civil action.

16

pizz.

pizz.

arco

p

<>

<>

21

arco

mf

arco

mf

pizz.

arco

mf

arco

mf

arco

p

mf

gliss.

gliss.

26

f

f

f

f

3

2

1

3

1

2

A musical score for orchestra, page 10, featuring four staves. The top staff uses treble clef, the second staff alto clef, the third staff bass clef, and the bottom staff bass clef. Measure 30 begins with dynamic **f**, followed by a measure with dynamic **p**. Measure 31 begins with dynamic **f**, followed by a measure with dynamic **p**.

Musical score for orchestra, page 34, measures 1-5. The score consists of four staves. Measure 1: Violin 1 (top) pizz., f; Violin 2 (second from top) arco, p. Measure 2: Violin 1 (top) arco, p. Measure 3: Violin 1 (top) pizz., f; Violin 2 (second from top) pizz., f. Measure 4: Violin 1 (top) arco, p. Measure 5: Violin 1 (top) pizz., f; Violin 2 (second from top) pizz., f.

44

arco
f risoluto

f risoluto

f risoluto

1 2

V V

V V

1 2

V V

V V

48

p

p

p leggiero

p marcato

p leggiero

p

p

p marcato

52

p

p

arco

p

p

p

p marcato

p

arco

p

p

56

mf

arco

mf

arco

mf

arco

mf

pizz.

I II

II

III

60

p

arco

p

v

p

pizz.

arco

v

p

I

II

64

f

f

f

f

f ma leggiero

v

f

f

f

f

68

72

77

81

mf

mf

mf

mf

84

f

f

f

f

88

ten.

ten.

ten.

ten.

f

f

f

f

92

ten.
ten.
ten.
ten.

96

p

p
p
p
p

100

cresc. poco a poco

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

104 *f stentando*

f stentando

f stentando

f stentando

rall.

Andante maestoso $\text{♩} = 72$

ten. Allegro $\text{♩} = 104$

108 *ff*

ff

ff

pizz.

ff

mf

ten.

mf

ten.

mf

(pizz.)

mf

113

116

119

Andante maestoso $\text{♩} = 72$

122

125 *accel.*

Lento (come prima)

128

sfp
II
slap strings
trem. sul pont.

sfp
pizz. (l.h.) 3

arco
sfp

gliss.
gliss.
gliss.
gliss.

f
pp
f
pp
f
pp

II

Allegro $\text{♩} = 92$

pizz. sempre

f
pizz. sempre
f
pizz. sempre
f
pizz. sempre

f (*il tema in rilievo*)

p
p
p

* r = Hauptstimme / leading part

7

f *p* *r* *p* *mf*

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

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

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

14

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

f *p* *f* *f* *p* *f*

f *p* *f* *f* *p* *f*

f *p* *f* *f* *p* *f*

22

f *f* *f* *f* *f* *f*

29

mf

mf dolce

mf

f

ff

37 **L'istesso tempo**

p

f

p ma in rilievo

p

f

p

p

f

p

45

mf

p

mf

p

mf

p

mf

p

mf ma in rilievo

p

Musical score for piano, page 10, system 53. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 53 begins with a dynamic of *mf*. The first two measures feature eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 continue with sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show sixteenth-note patterns. Measures 99-100 show eighth-note patterns.

Musical score for orchestra and piano, page 12, measures 62-63. The score consists of five staves. The top three staves are for the orchestra, and the bottom two are for the piano. Measure 62 starts with a rest in the first staff, followed by sixteenth-note patterns in the second and third staves. Measure 63 begins with a dynamic *più f*. The piano part features eighth-note chords in measure 62 and sixteenth-note patterns in measure 63. The orchestra part includes sixteenth-note patterns and eighth-note chords. Measure 63 concludes with a dynamic *f*.

80

Tempo I
pizz.

f

p
pizz.

p
pizz.

p
pizz.

f

sliss.

f

f — **p** (*il tema in rilievo*)

87

p < **f**

p **f**

p

f

p

mf

p

mf

p

mf

f

p

mf

95

f

ff

f

ff

f

ff

f

ff

102

ff
ff
ff
pp
pp
pp
pp

109

Più mosso

f
f
f
p
p
p
p

116

mf
p
f
mf
p
f
mf
p
f
mf
p
f

III

Vivace $\text{d} = 102$

3/4

f

f

f

f

mf

7

V3

f

mf

f

mf

f

mf

f

mf

13

p sub.

p

p

p sub.

19

25

31

37

p dolce

pp sempre quasi flag.

pp sempre quasi flag.

pp sempre quasi flag.

46

pp sempre quasi flag.

p

p dolce

pp

p dolce

pp

p dolce

pp

54

pp

mf

pp

mf

pp

mf

pp

p

mf

pp

pp

pp

63

p

pp

p

p

p

p

70

f

pizz.

arco

f

pizz.

pizz.

arco

f

f

f

f

f

75

arco

p

arco

p

arco

p

f pesante

p sub.

83

meno mosso

p sempre

p esitando

pizz.

p esitando

91

pizz.

arco

p

p

Tempo I (subito vivace)

97

f

mf

f

mf

arco

mf

103

p sub.

p

p

p

p

p sub.

p

p

p

p

109

(f)

f

f

f

114

f

f

f

f

120

mf

f

p

mf

f

p

mf

f

p

mf

f

p

126

f

f enfatico

mp

f

f enfatico

pizz.

mp

f

f enfatico

pizz.

mp

f

f enfatico

pizz.

mp

f

arco

f arco

132

mp

pizz.

mp

f

arco

f

pizz.

mp

f

arco

p

f

p

pizz.

mp

f

p

f

p

A musical score page for orchestra and piano, numbered 138. The score consists of four staves. The top staff is for the piano, showing two hands playing eighth-note patterns. The second staff is for the first violin, the third for the second violin, and the fourth for the cello. The bassoon staff is the fifth. Measure 1 starts with forte dynamics (f) for the piano and first violin. Measure 2 starts with piano dynamic (p) for the piano and first violin. Measures 3-4 show eighth-note patterns in sixteenth-note heads. Measures 5-6 show eighth-note patterns in sixteenth-note heads. Measures 7-8 show eighth-note patterns in sixteenth-note heads. Measures 9-10 show eighth-note patterns in sixteenth-note heads. Measures 11-12 show eighth-note patterns in sixteenth-note heads. Measures 13-14 show eighth-note patterns in sixteenth-note heads. Measures 15-16 show eighth-note patterns in sixteenth-note heads. Measures 17-18 show eighth-note patterns in sixteenth-note heads. Measures 19-20 show eighth-note patterns in sixteenth-note heads. Measures 21-22 show eighth-note patterns in sixteenth-note heads. Measures 23-24 show eighth-note patterns in sixteenth-note heads. Measures 25-26 show eighth-note patterns in sixteenth-note heads. Measures 27-28 show eighth-note patterns in sixteenth-note heads. Measures 29-30 show eighth-note patterns in sixteenth-note heads. Measures 31-32 show eighth-note patterns in sixteenth-note heads. Measures 33-34 show eighth-note patterns in sixteenth-note heads. Measures 35-36 show eighth-note patterns in sixteenth-note heads. Measures 37-38 show eighth-note patterns in sixteenth-note heads. Measures 39-40 show eighth-note patterns in sixteenth-note heads. Measures 41-42 show eighth-note patterns in sixteenth-note heads. Measures 43-44 show eighth-note patterns in sixteenth-note heads. Measures 45-46 show eighth-note patterns in sixteenth-note heads. Measures 47-48 show eighth-note patterns in sixteenth-note heads. Measures 49-50 show eighth-note patterns in sixteenth-note heads. Measures 51-52 show eighth-note patterns in sixteenth-note heads. Measures 53-54 show eighth-note patterns in sixteenth-note heads. Measures 55-56 show eighth-note patterns in sixteenth-note heads. Measures 57-58 show eighth-note patterns in sixteenth-note heads. Measures 59-60 show eighth-note patterns in sixteenth-note heads. Measures 61-62 show eighth-note patterns in sixteenth-note heads. Measures 63-64 show eighth-note patterns in sixteenth-note heads. Measures 65-66 show eighth-note patterns in sixteenth-note heads. Measures 67-68 show eighth-note patterns in sixteenth-note heads. Measures 69-70 show eighth-note patterns in sixteenth-note heads. Measures 71-72 show eighth-note patterns in sixteenth-note heads. Measures 73-74 show eighth-note patterns in sixteenth-note heads. Measures 75-76 show eighth-note patterns in sixteenth-note heads. Measures 77-78 show eighth-note patterns in sixteenth-note heads. Measures 79-80 show eighth-note patterns in sixteenth-note heads. Measures 81-82 show eighth-note patterns in sixteenth-note heads. Measures 83-84 show eighth-note patterns in sixteenth-note heads. Measures 85-86 show eighth-note patterns in sixteenth-note heads. Measures 87-88 show eighth-note patterns in sixteenth-note heads. Measures 89-90 show eighth-note patterns in sixteenth-note heads. Measures 91-92 show eighth-note patterns in sixteenth-note heads. Measures 93-94 show eighth-note patterns in sixteenth-note heads. Measures 95-96 show eighth-note patterns in sixteenth-note heads. Measures 97-98 show eighth-note patterns in sixteenth-note heads. Measures 99-100 show eighth-note patterns in sixteenth-note heads.

143

f

mf espress.

p

f

mf espress.

pizz.

mf

pizz.

f

mf

155

p

p

p

arco

f

160

f

f

f

f

166

mf

p sub.

p

p

p sub.

172

177

182

Più mosso

187

187 **Più mosso**

187 *mp* *mf*

187 *arco* *mp* *mf*

187 *arco* *mp* *mf*

187 *arco* *mf*

195

195

195 *f*

195 *p*

195 *f*

195 *p*

195 *f*

195 *p*

195 *pizz.* *p*

203

203

203 *f*

203 *f*

203 *f*

203 *f*

203 *arco* *f*

210

216

Più mosso

223

Meno mosso e accel.

231

p esitando

p esitando

p esitando

p esitando

237

Maestoso

f

f

f

f

ff

ff

ff

ff

„Es war ein Vergnügen, das neue Streichquartett *Chinese Whispers* von Graham Waterhouse einzustudieren und aufzuführen. Es zeichnet sich durch seinen freudigen Charakter und sein einzigartiges asiatisches Flair aus. Der talentierte Komponist nutzt die Instrumente des Quartetts sehr effektvoll und findet eine äußerst seltene Balance zwischen Humor und ernstem Inhalt – und verschafft dem Hörer damit ein in hohem Maße freudiges Erlebnis.“

“Full of joy and with an uniquely Asian flair, new string quartet *Chinese Whispers* by Graham Waterhouse was a joy to rehearse and perform. The talented composer uses the instruments of the quartet to great effect and finds an extremely rare balance between humor and serious content, creating an experience that is highly enjoyable to the listener.”

Isabel Trautwein
First Violin Section, The Cleveland Orchestra
Former second violinist, Pacifica String Quartet

www.musikverlag-lienau.de

Notenpass / Quick Check

Schwierigkeit / Grade: 4-5 (6)
Besetzung / Instr.: 2 Vi., Va., Vc.
Dauer / Duration: 15:30
Entst. / Composed: 2010

