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JOHN MICHAEL GOODENOUGH

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John Goodenough

Responses to a chord, (979)

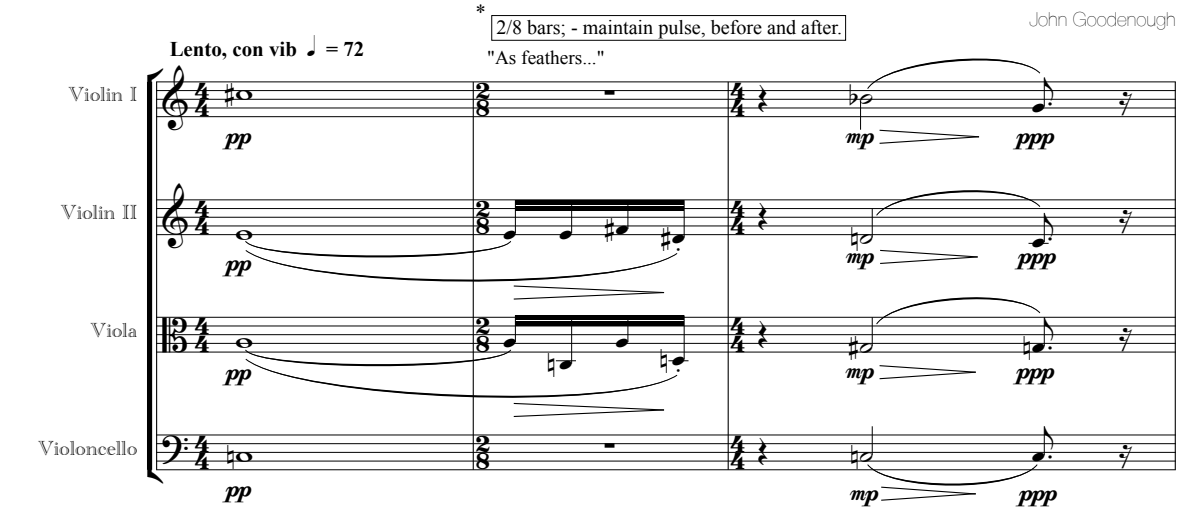
PERFORMANCE NOTES

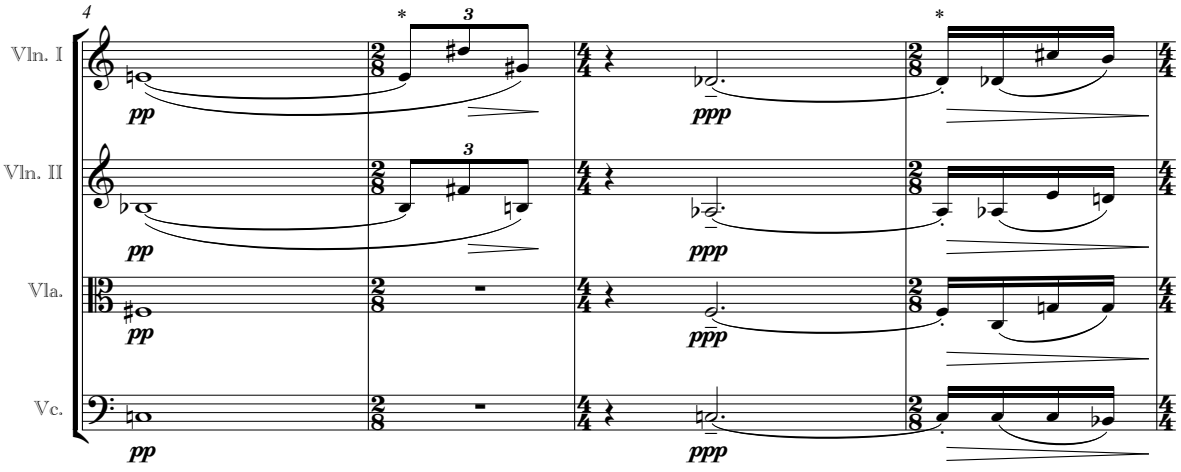
This music requires a diversity of bowing styles and manner of performance.
In places (for instance at letters C and H) a very forceful style of quartet performance is necessary, but in others, notably at letter E a very quiet and intense listening character.

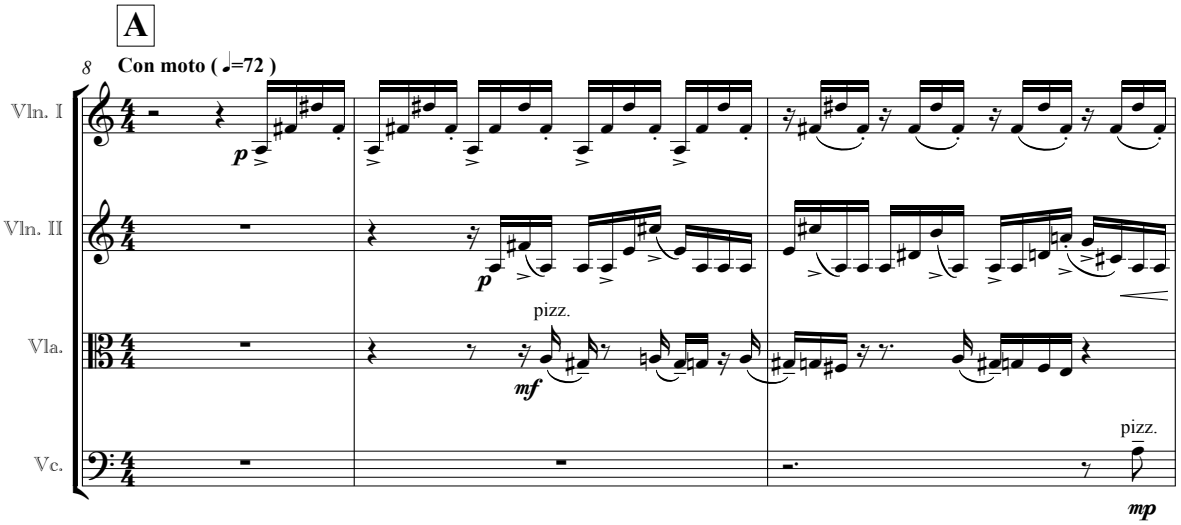
For example - "*col legno battute - at the tip*" implies a light bounce off the strings with the tip of the bow.
In other places the sound is specifically considered in terms of the quiet interplay between instruments, the music being engendered by listening.

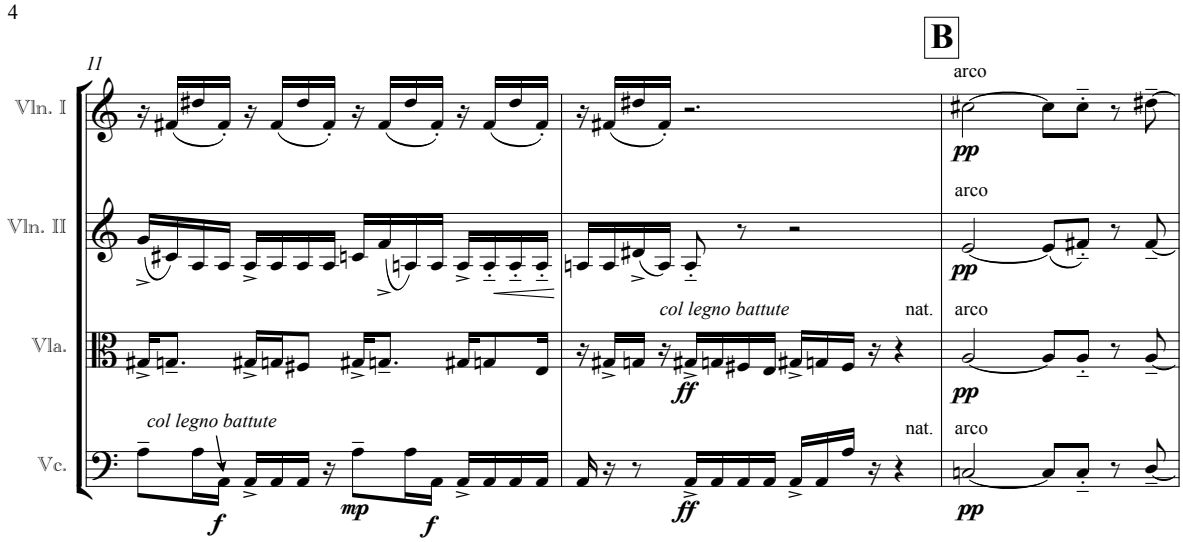
Responses to a chord, (979)

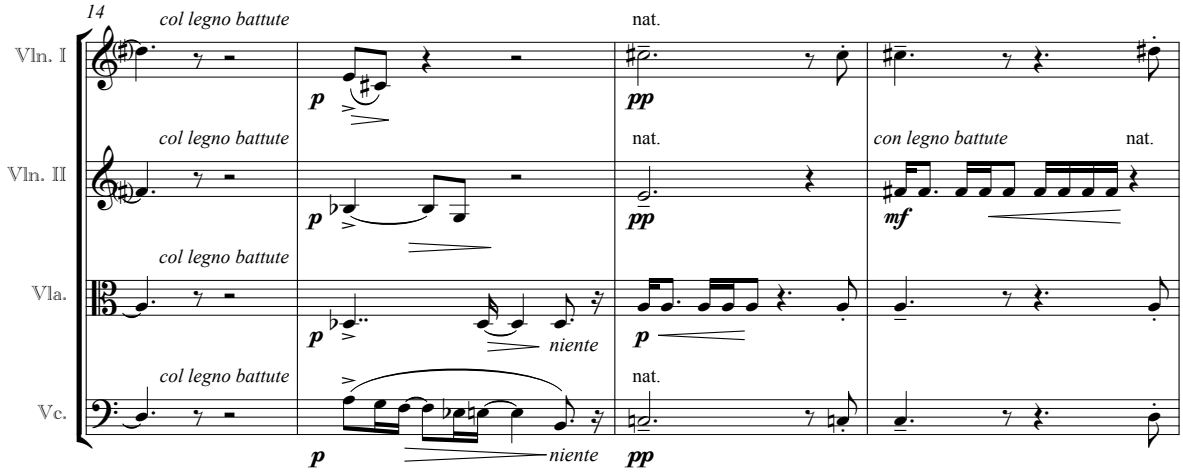
John Goodenough

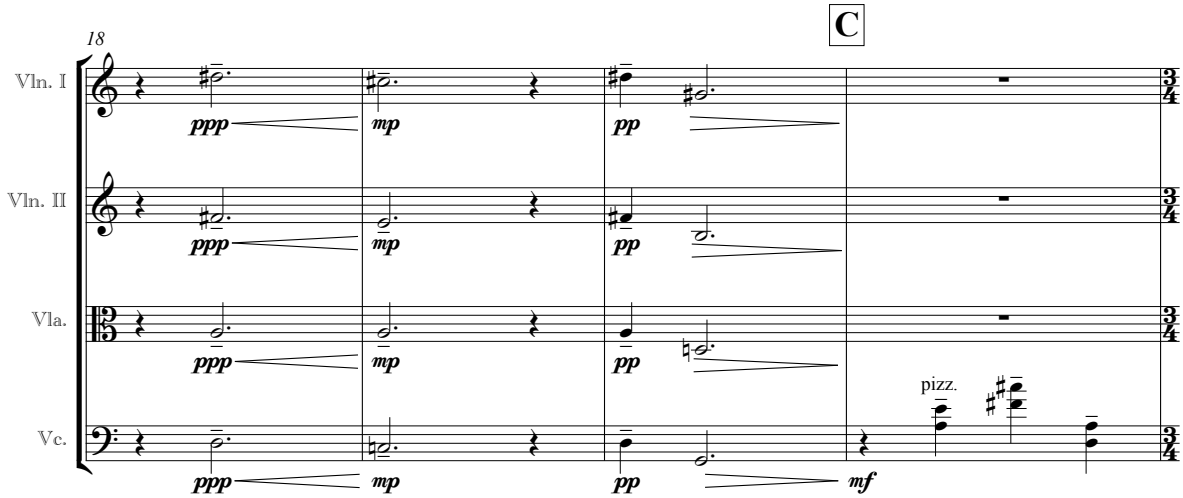







11
B
Vln. I
Vln. II
Vla.
Vc.
arco
col legno battute
nat.
f
mp
ff
pp


14
col legno battute
nat.
con legno battute
Vln. I
Vln. II
Vla.
Vc.
p
pp
mf
niente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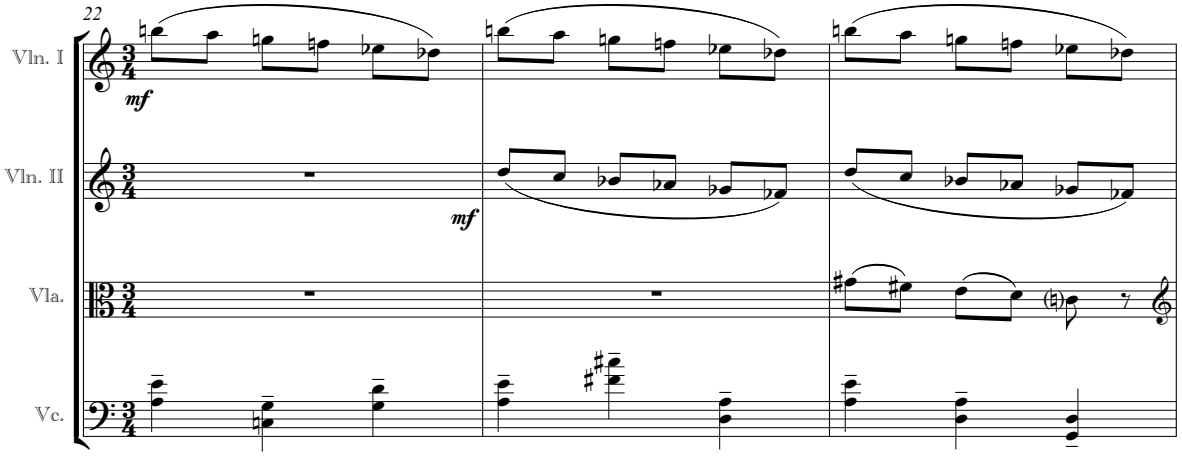
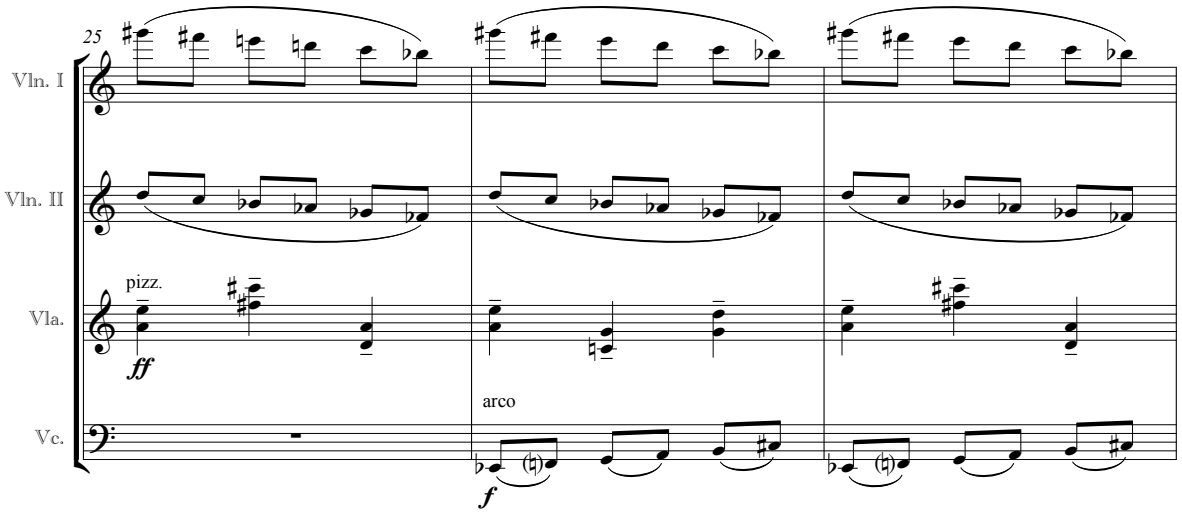
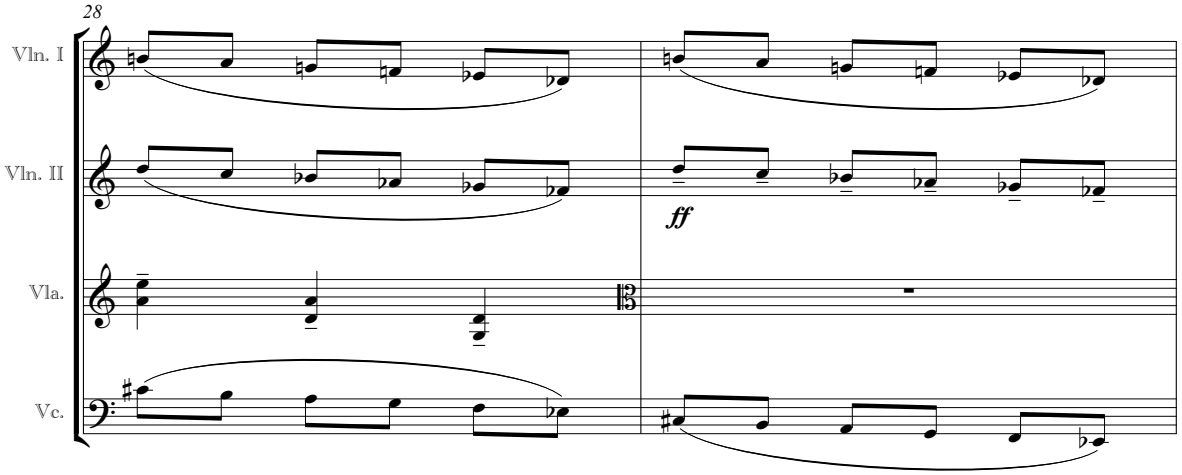
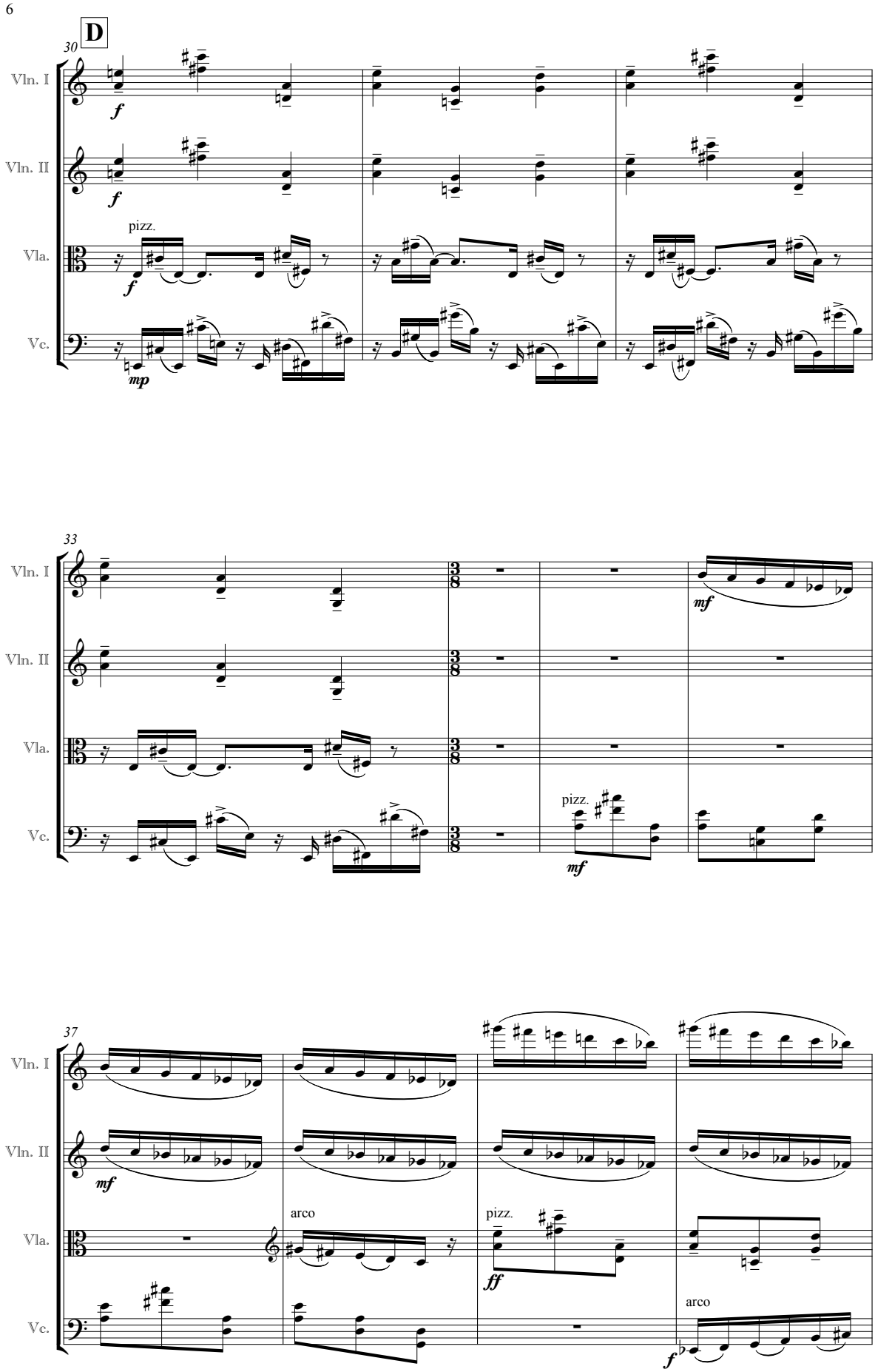
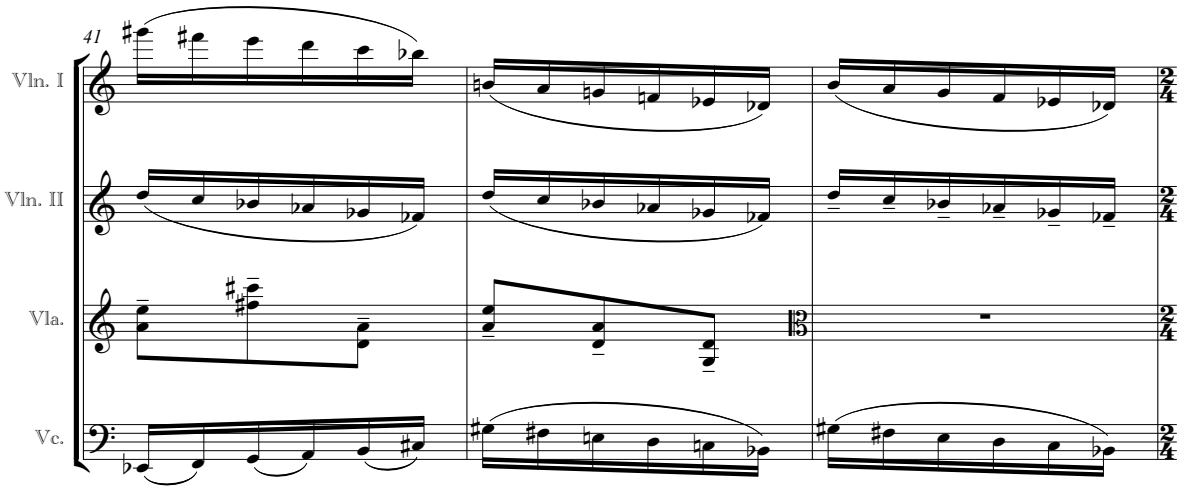
C
Vln. I
Vln. II
Vla.
Vc.
ppp
mp
pp
mf
pizz.

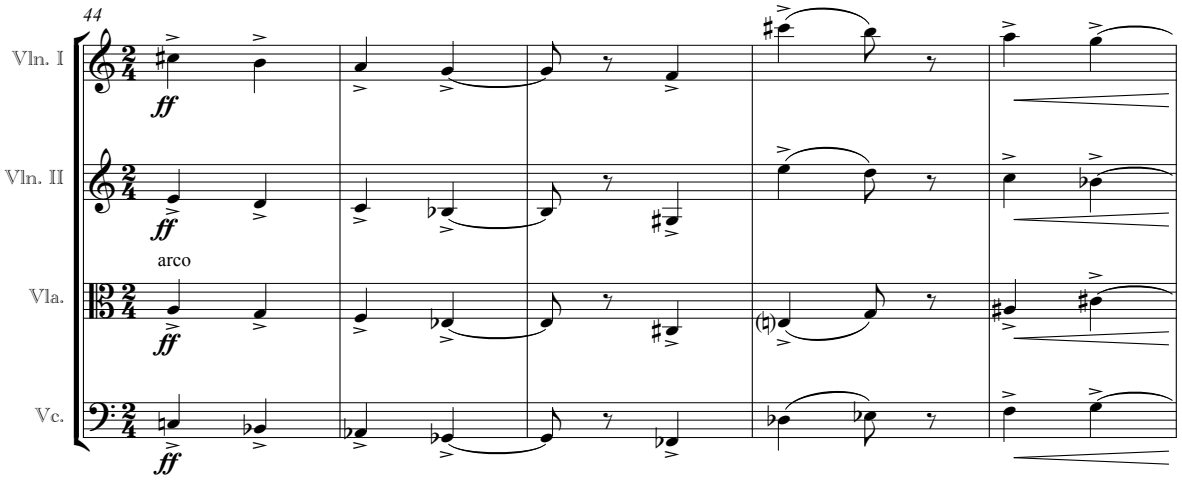

22
Vln. I
Vln. II
Vla.
Vc.
mf
mf

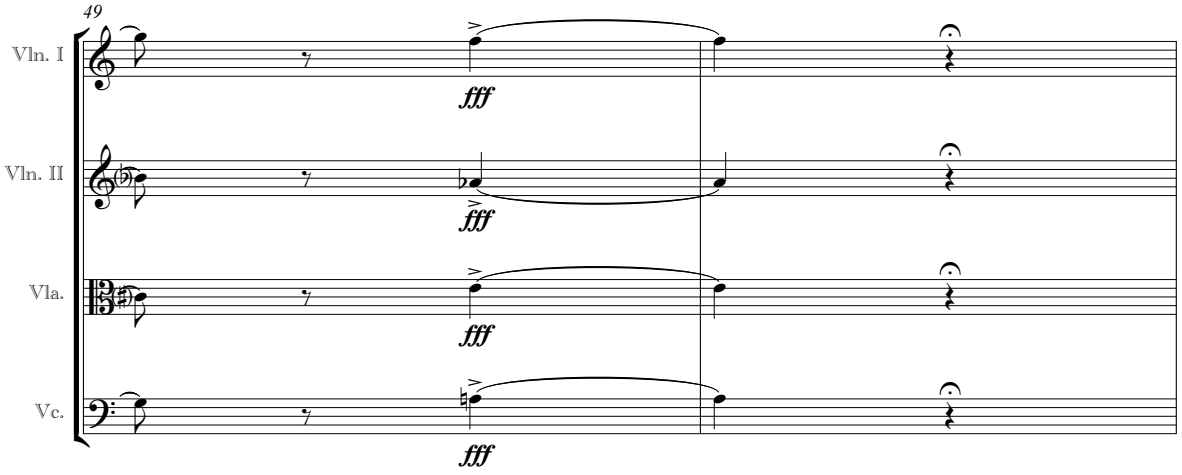

25
Vln. I
Vln. II
Vla.
Vc.
pizz.
ff
arco
f


28
Vln. I
Vln. II
Vla.
Vc.
ff


D
30
Vln. I
Vln. II
Vla.
Vc.
pizz.
33
arco
37


41
Vln. I
Vln. II
Vla.
Vc.


44
Vln. I
Vln. II
Vla.
Vc.
ff
arco


49
Vln. I
Vln. II
Vla.
Vc.
fff

E

Lento - Teneramente

♩=54

51

Vln. I — con sord. — *pp*

Vln. II — con sord. — *pp*

Vla. — con sord. — *pp*

Vc. — con sord. — *pp*

55

Vln. I — *ppp* — *pp*

Vln. II — *ppp* — *pp*

Vla. — *ppp* — *pp*

Vc. — *ppp* — *pp* — *ppp*

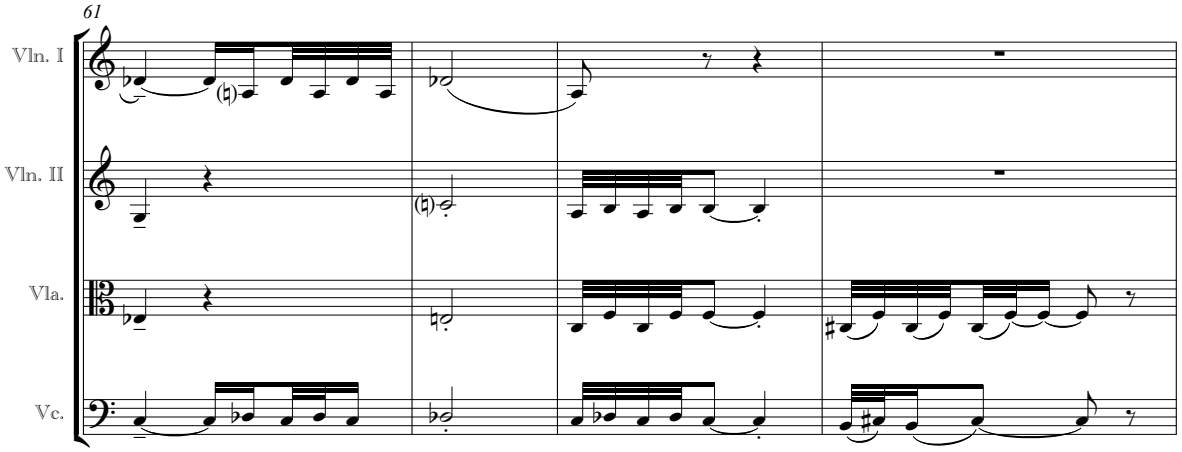
58

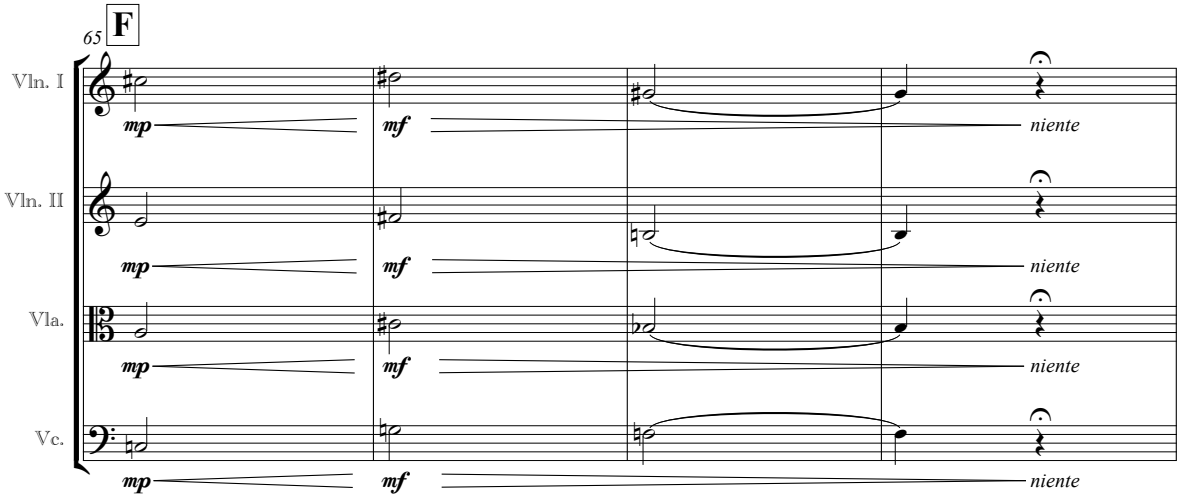
Vln. I — *ppp* — *pp*

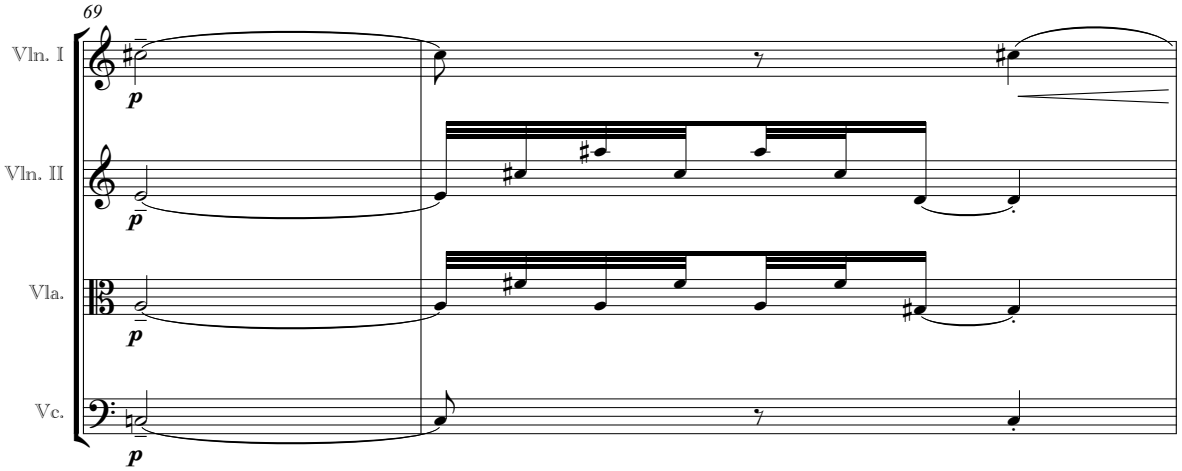
Vln. II — *ppp* — *pp*

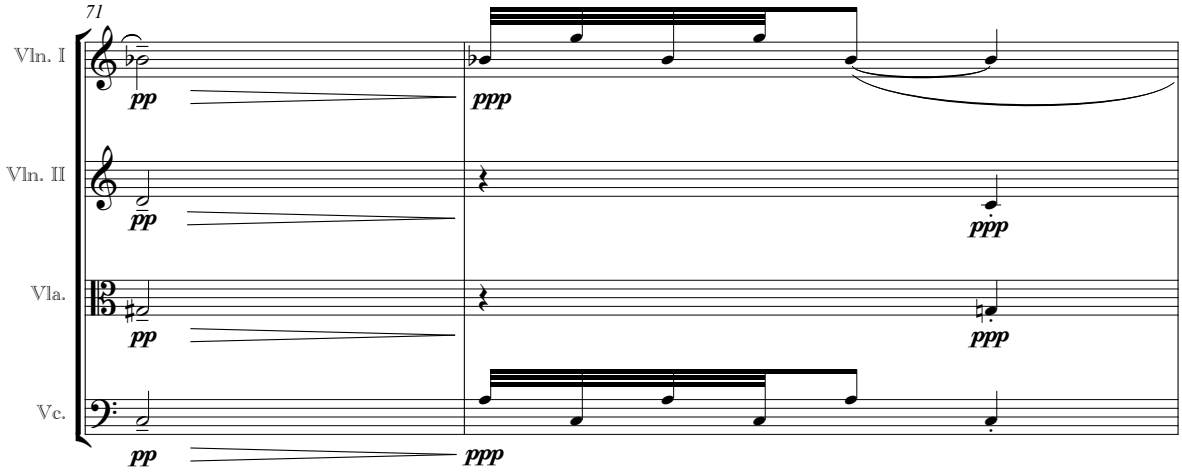
Vla. — *ppp* — *pp*

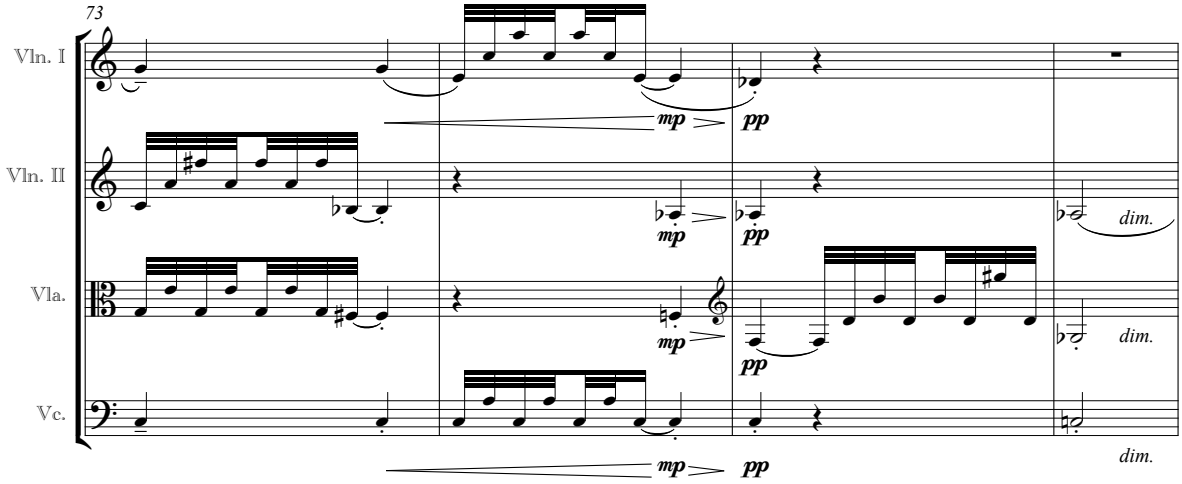
Vc. — *ppp* — *pp*


61
Vln. I
Vln. II
Vla.
Vc.


65
F
Vln. I
Vln. II
Vla.
Vc.
mp
mf
niente


69
Vln. I
Vln. II
Vla.
Vc.
p


71
Vln. I
Vln. II
Vla.
Vc.
pp
ppp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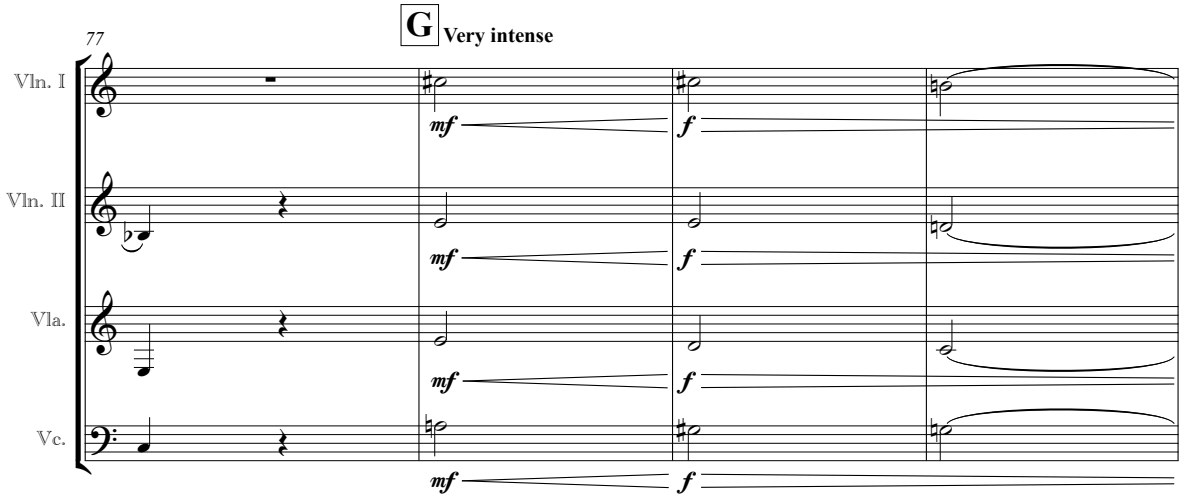
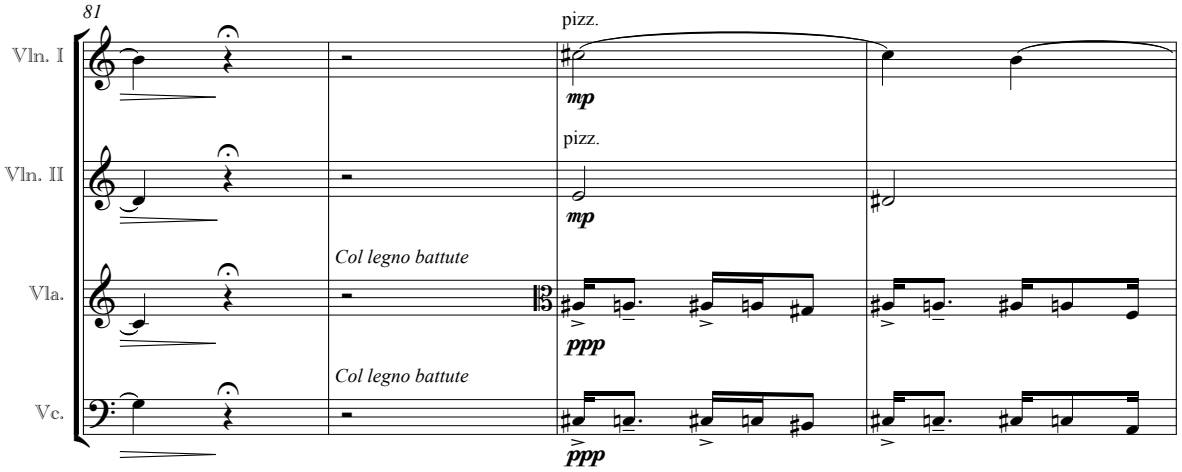
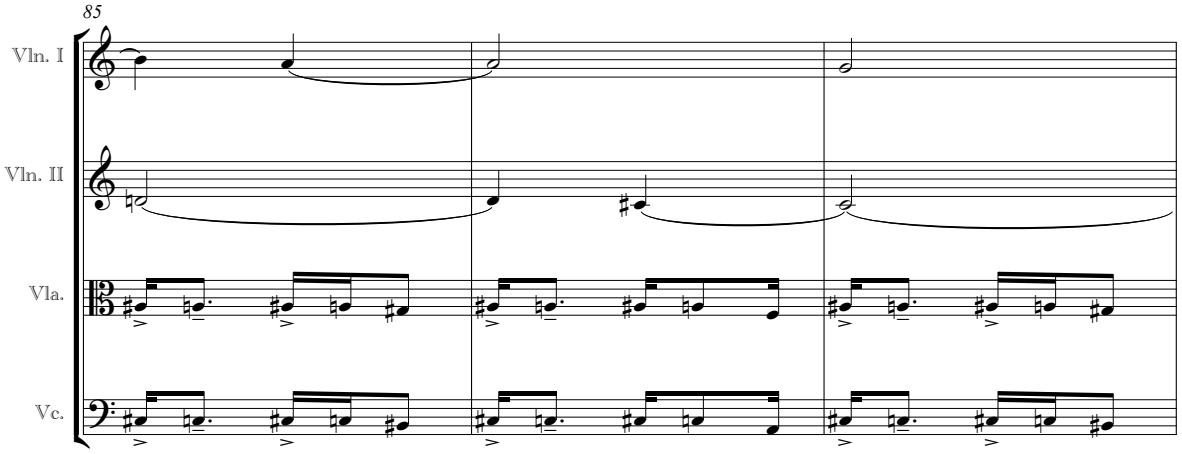
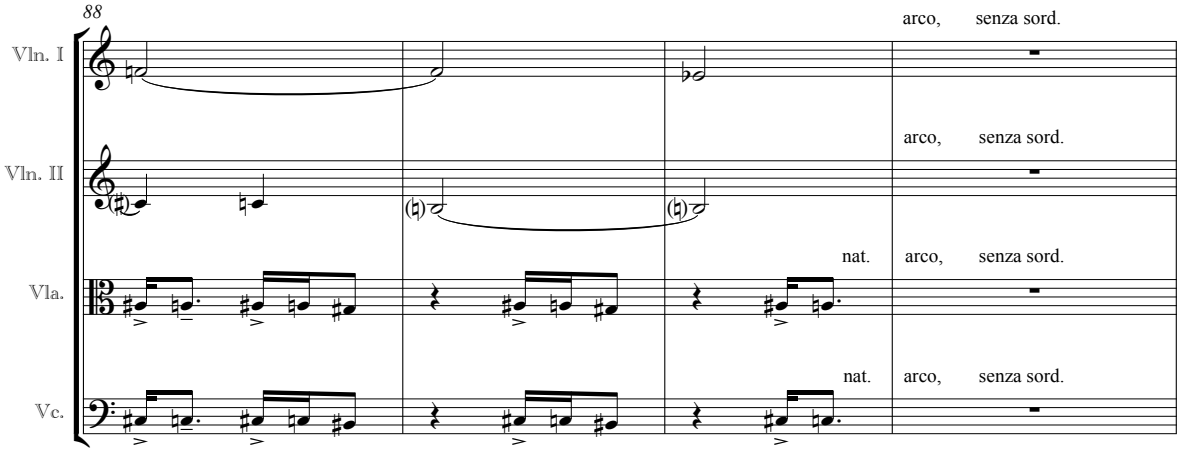
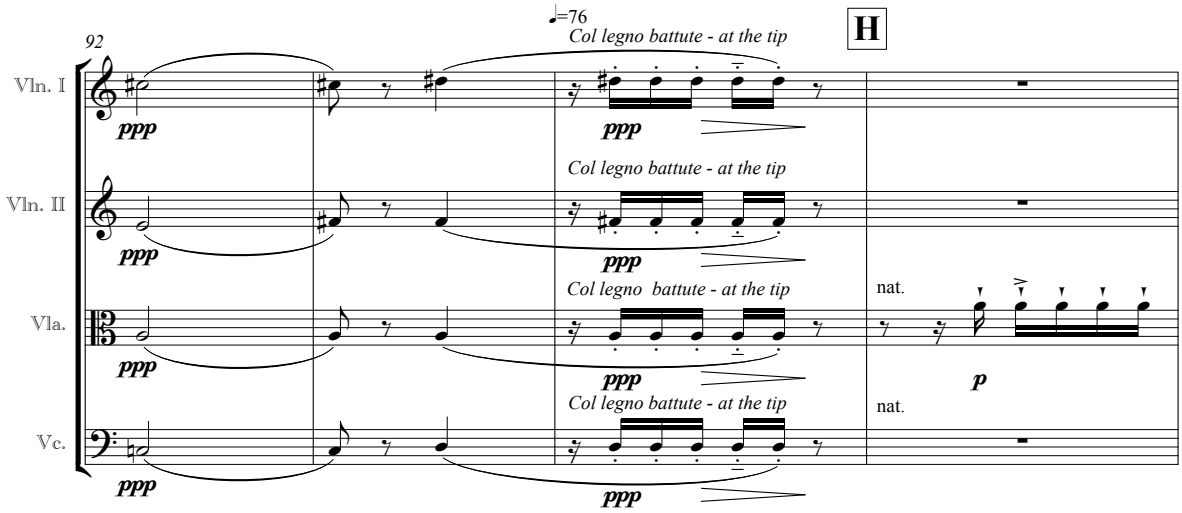
Vln. I
Vln. II
Vla.
Vc.
mp
pp
dim.

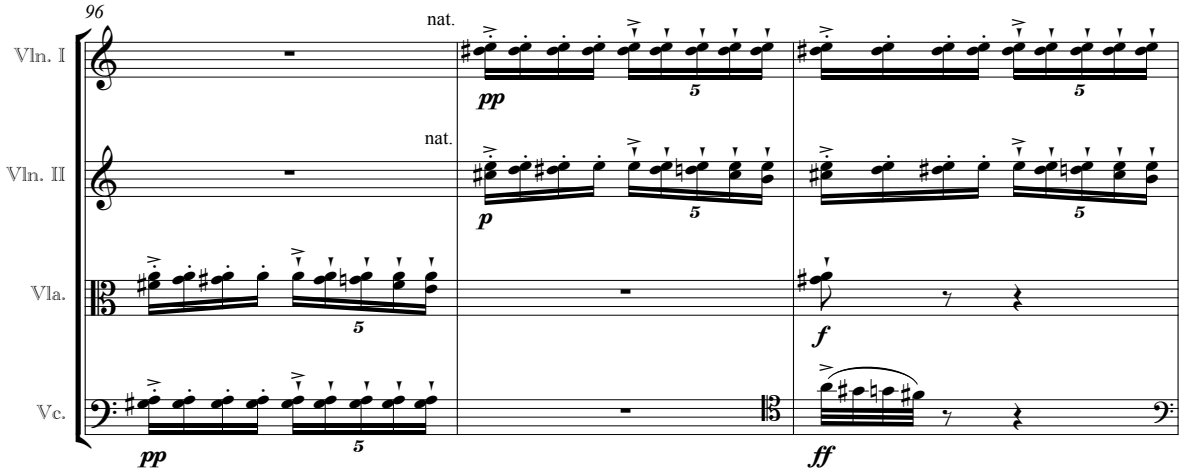

G
Very intense
77
Vln. I
Vln. II
Vla.
Vc.
mf
f

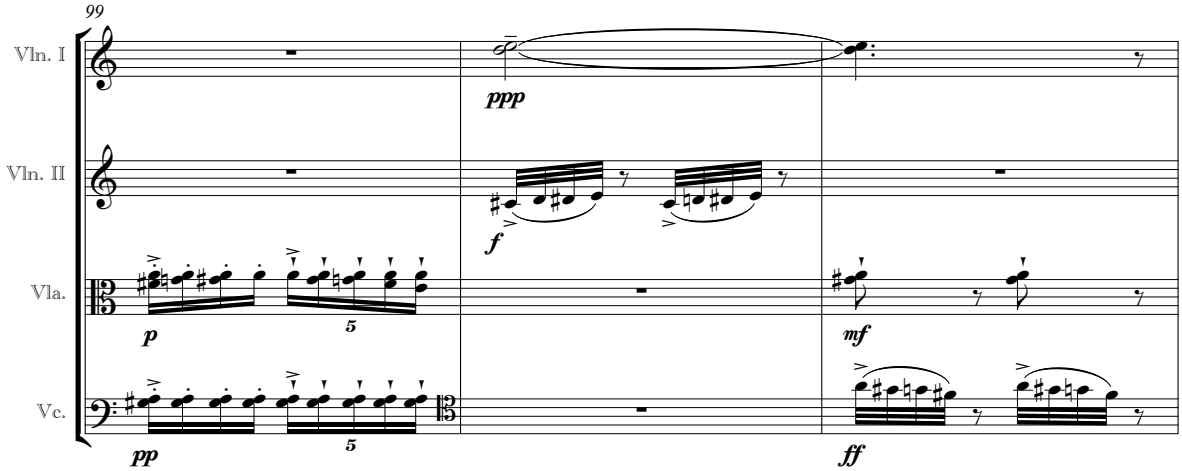

81
Vln. I
Vln. II
Vla.
Vc.
pizz.
mp
pizz.
mp
Col legno battute
ppp
Col legno battute
ppp


85
Vln. I
Vln. II
Vla.
Vc.


88
Vln. I
Vln. II
Vla.
Vc.
arco, senza sord.
arco, senza sord.
nat.
arco, senza sord.
nat.
arco, senza sord.


92
♩=76
Col legno battute - at the tip
H
Vln. I
Vln. II
Vla.
Vc.
ppp
nat.
p


96
nat.
Vln. I
Vln. II
Vla.
Vc.
pp
p
f
ff
5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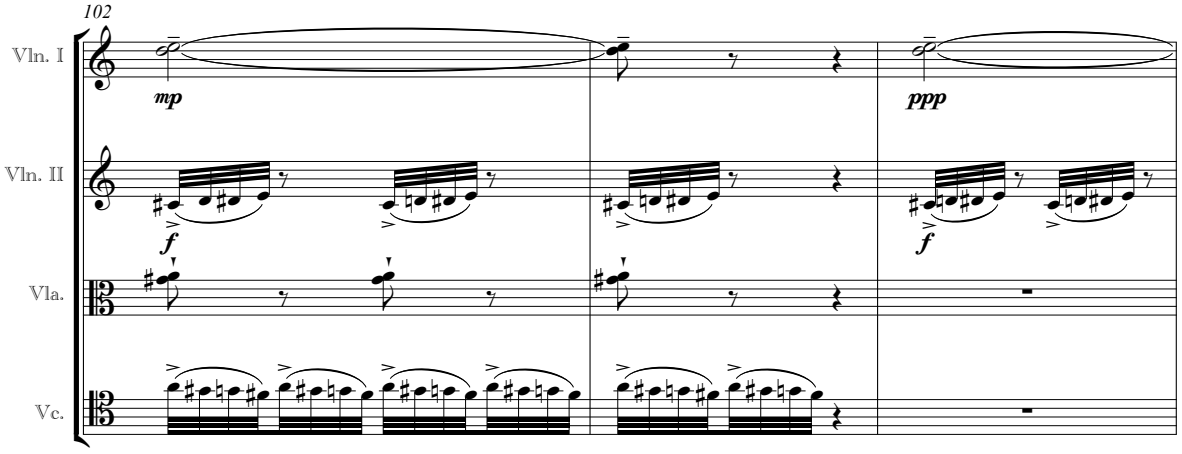
Vln. I
Vln. II
Vla.
Vc.
ppp
f
p
mf
pp
ff
5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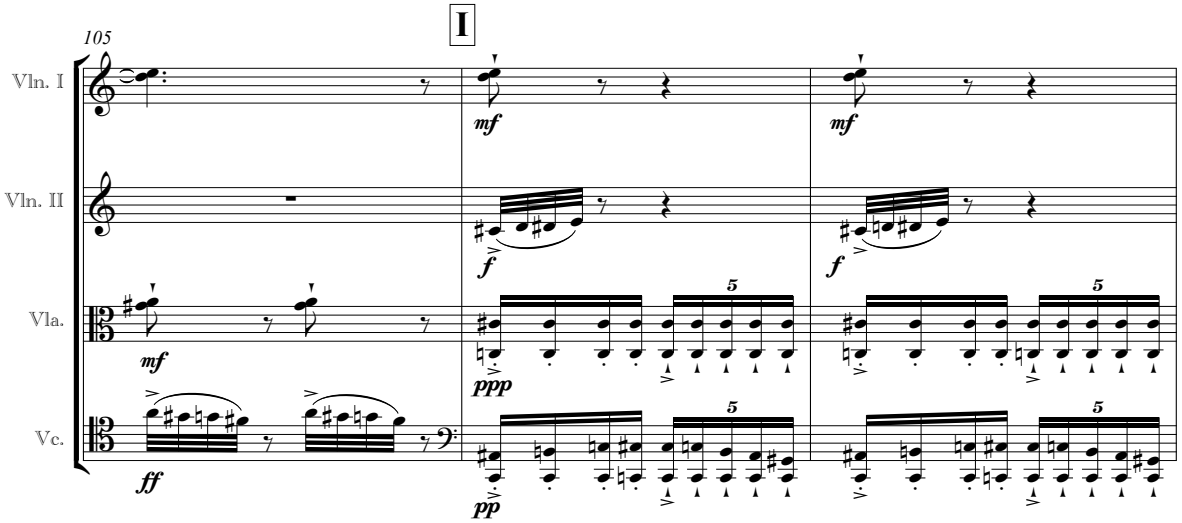
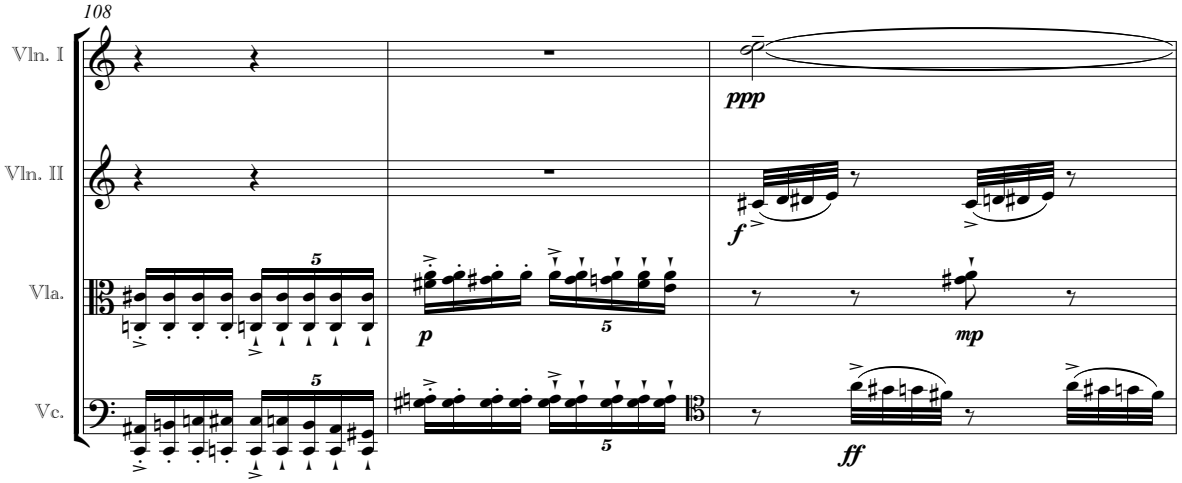
Vln. I
Vln. II
Vla.
Vc.
mp
ppp
f
f


I
105
Vln. I
Vln. II
Vla.
Vc.
mf
mf
f
f
mf
ppp
ff
pp
5
5
5
5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Vc.
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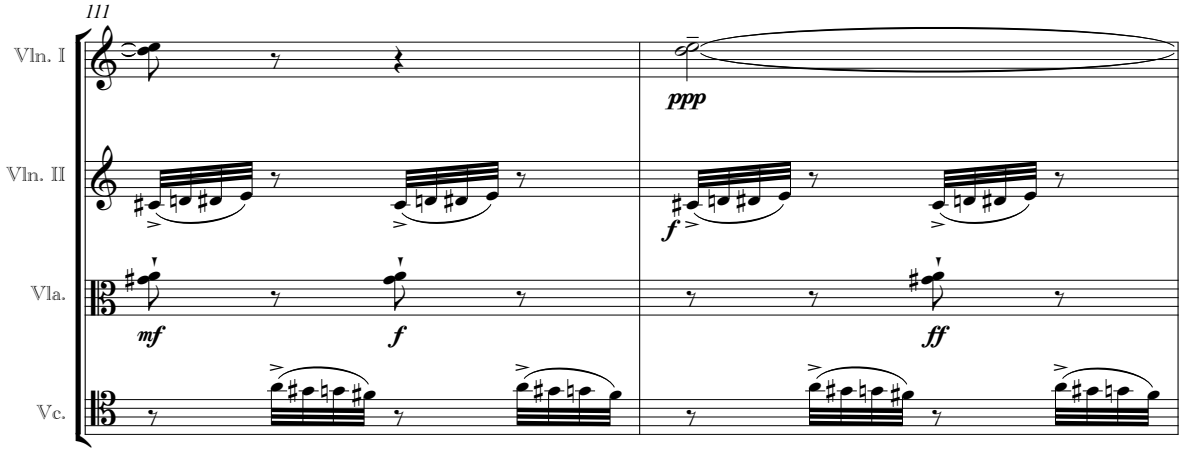
mp
ff
5
5
5
5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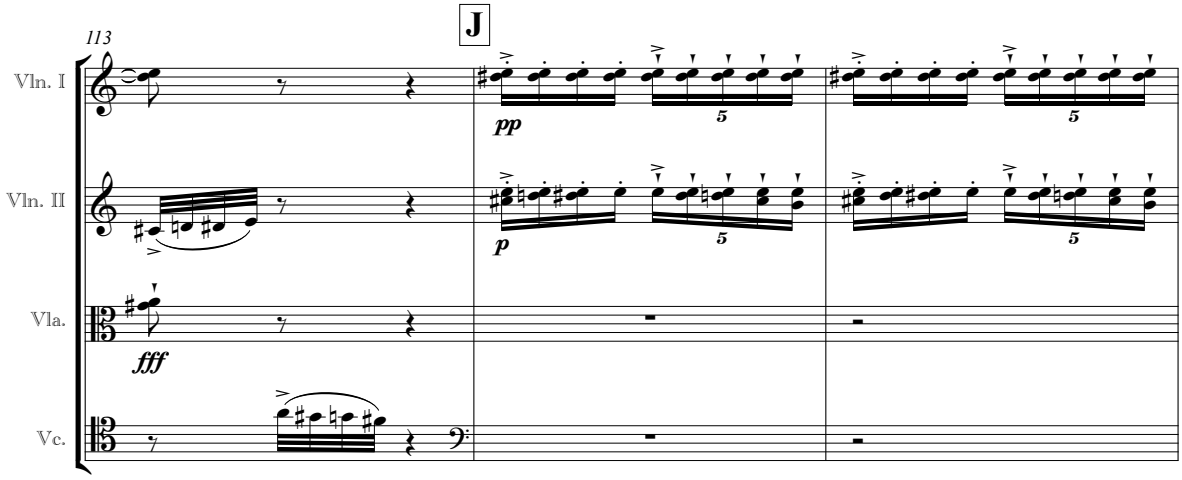
Vln. II
Vla.
Vc.
ppp
f
mf
f
ff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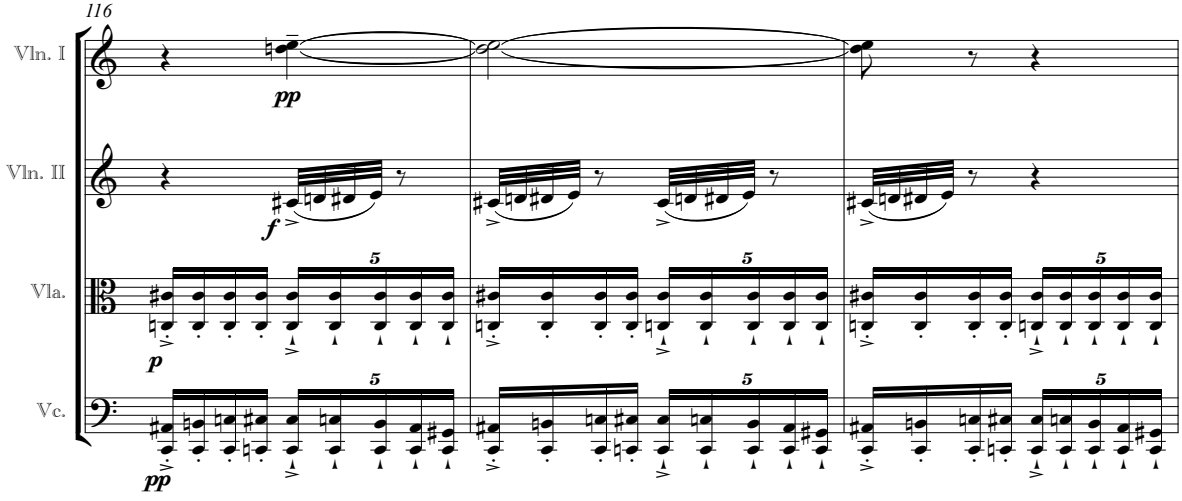
113
Vln. I
Vln. II
Vla.
Vc.
pp
p
fff
5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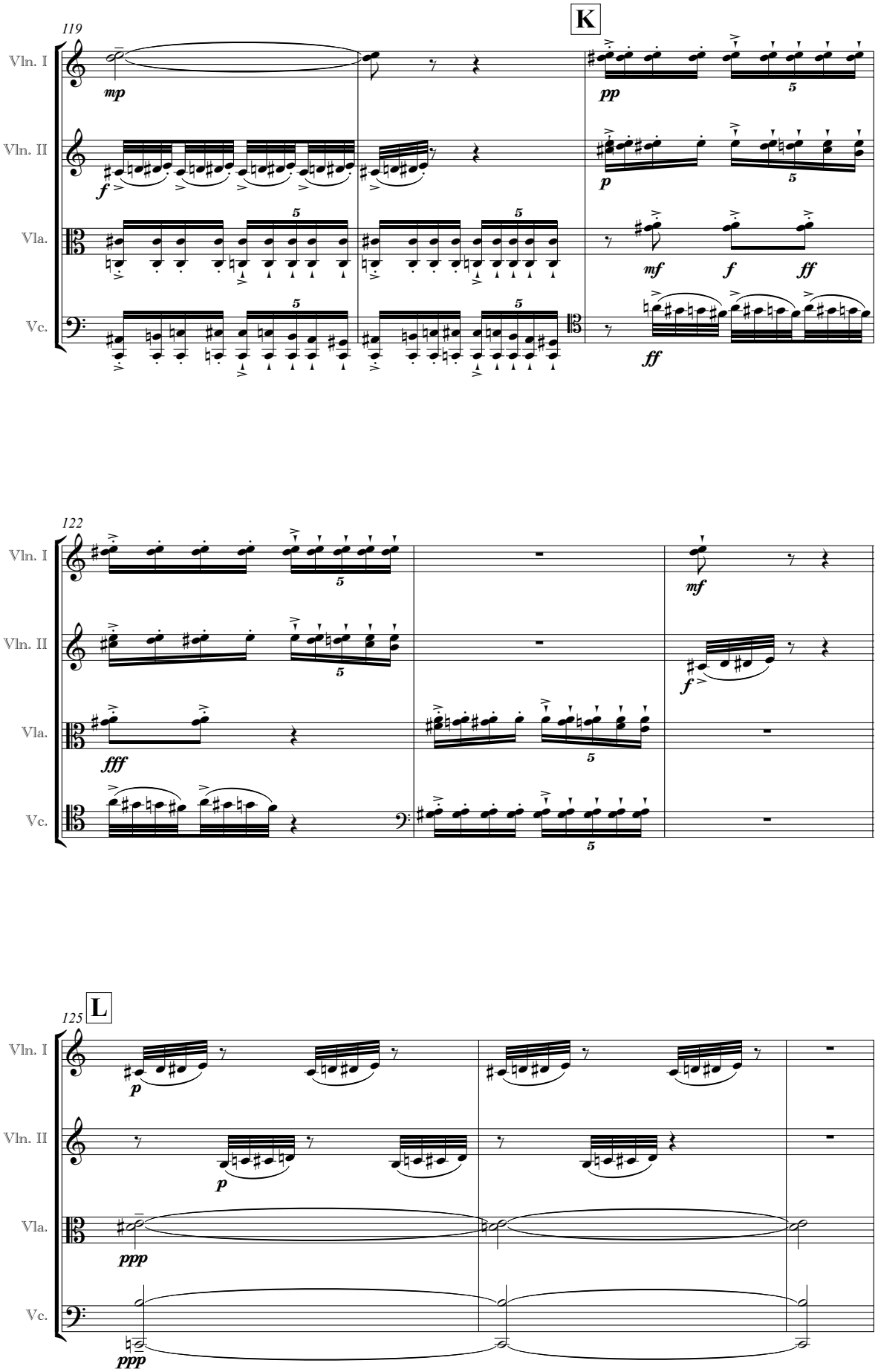
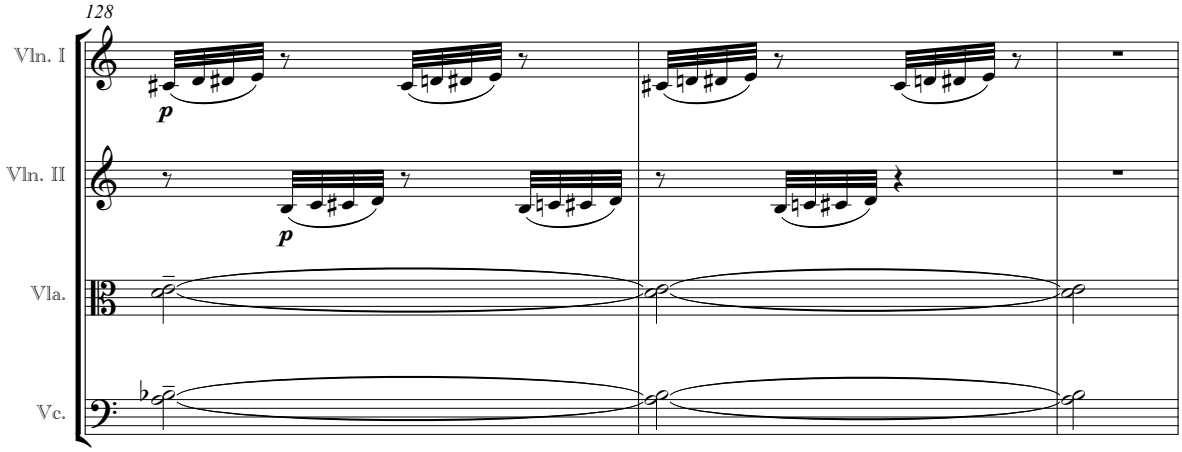
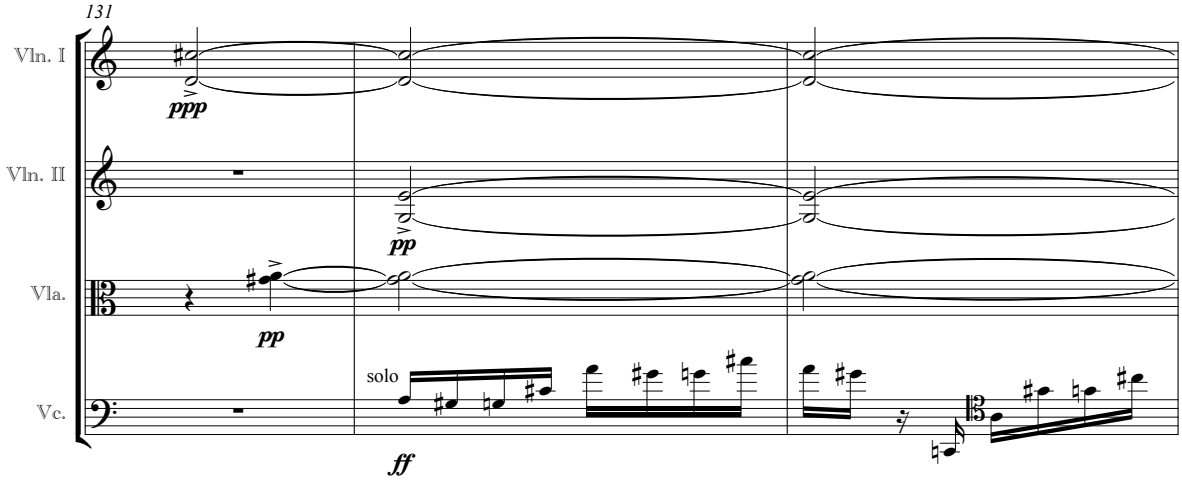
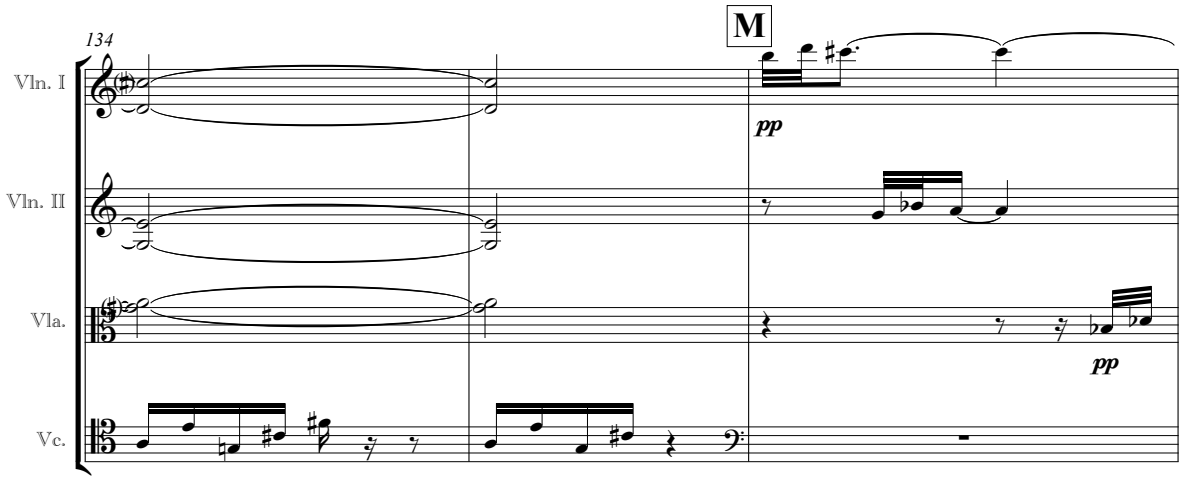
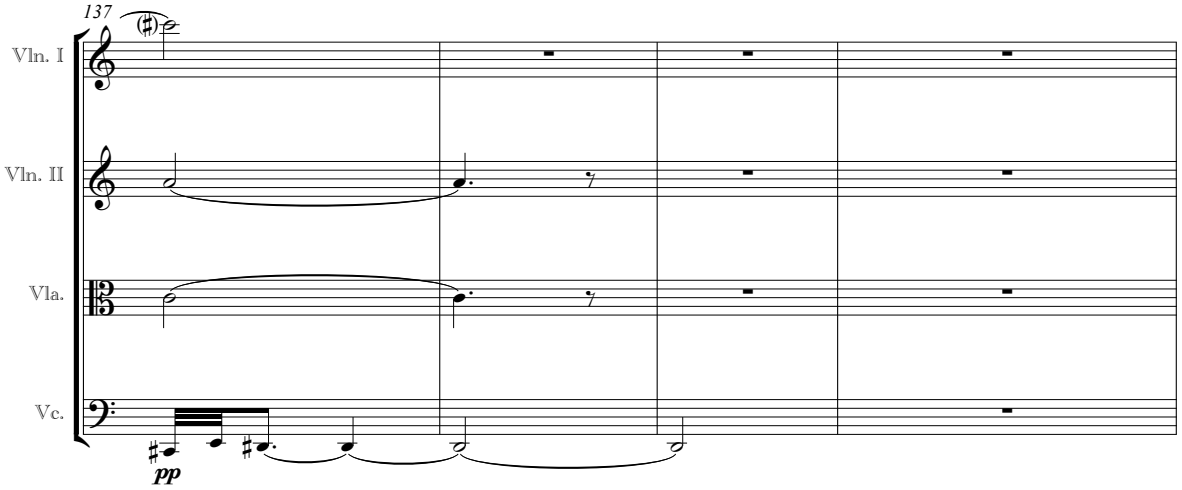
Vln. I
Vln. II
Vla.
Vc.
pp
f
p
pp
5

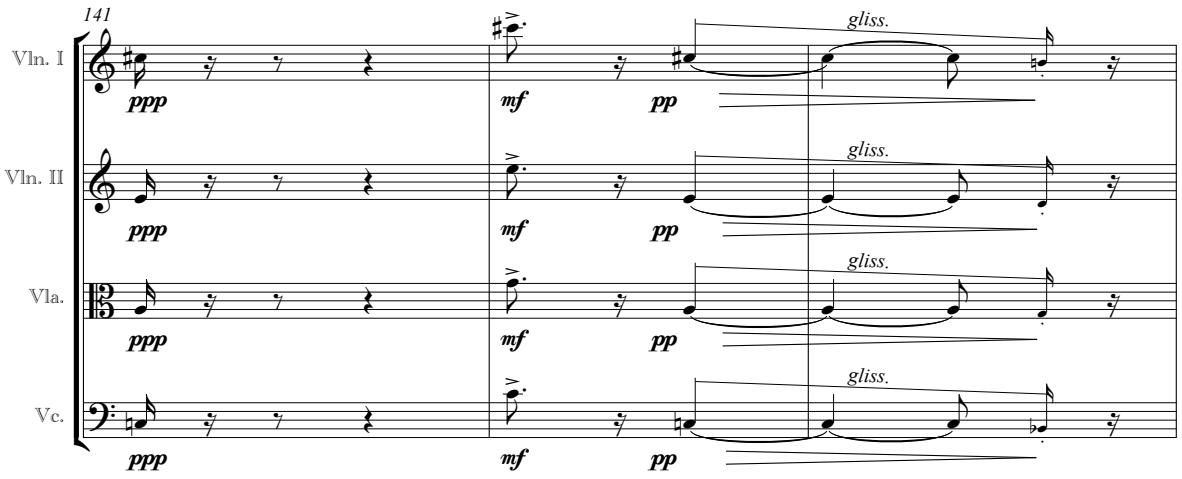

119
K
Vln. I
Vln. II
Vla.
Vc.
mp
pp
f
p
mf
f
ff
ff
122
fff
125
L
ppp

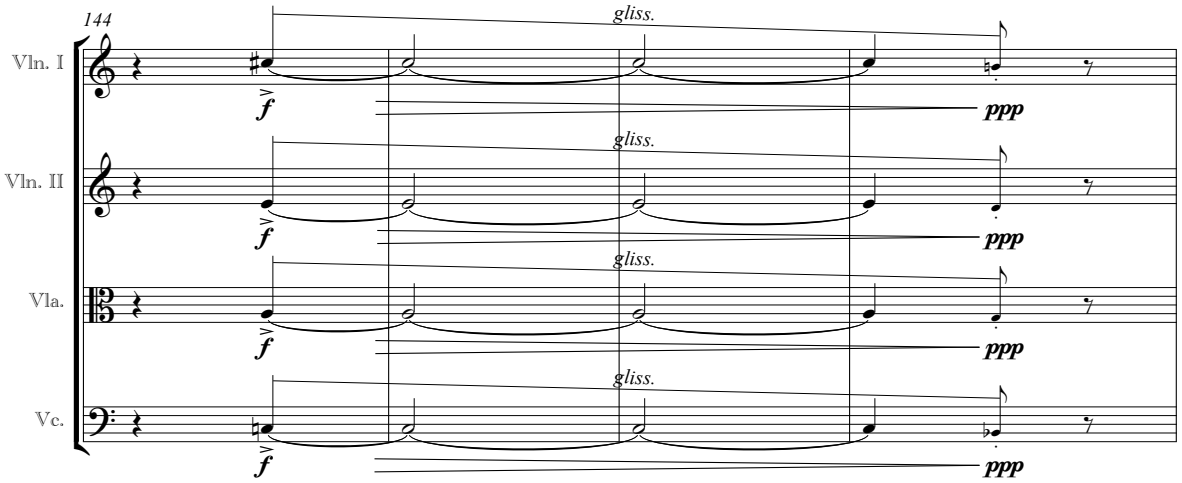

128
Vln. I
Vln. II
Vla.
Vc.
p
p

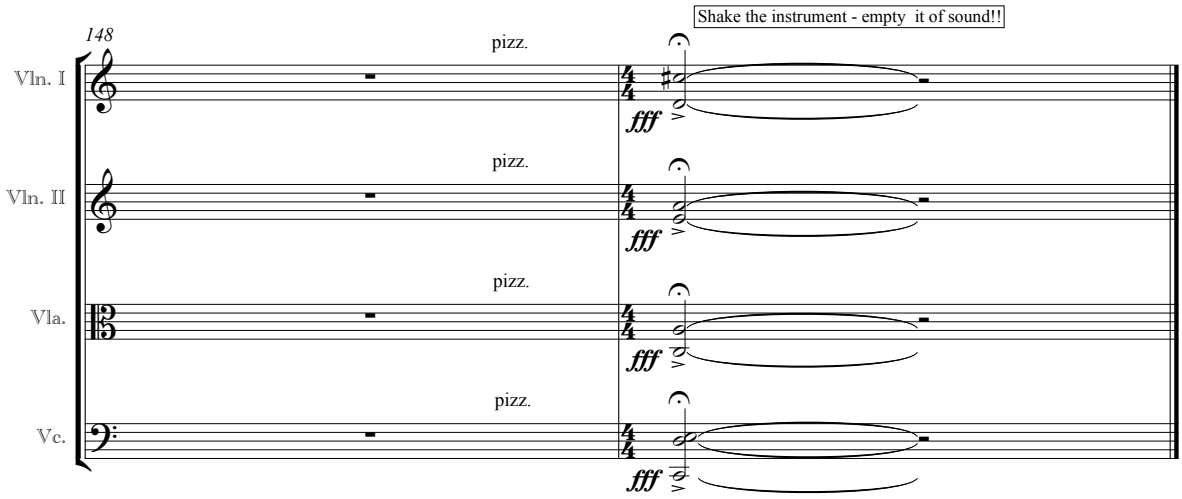

131
Vln. I
Vln. II
Vla.
Vc.
ppp
pp
pp
solo
ff


134
M
Vln. I
Vln. II
Vla.
Vc.
pp
pp


137
Vln. I
Vln. II
Vla.
Vc.
pp


141
Vln. I
Vln. II
Vla.
Vc.
ppp
mf
pp
gliss.


144
Vln. I
Vln. II
Vla.
Vc.
f
ppp
gliss.


148
Shake the instrument - empty it of sound!!
Vln. I
Vln. II
Vla.
Vc.
pizz.
pizz.
pizz.
pizz.
fff
fff
fff
fff