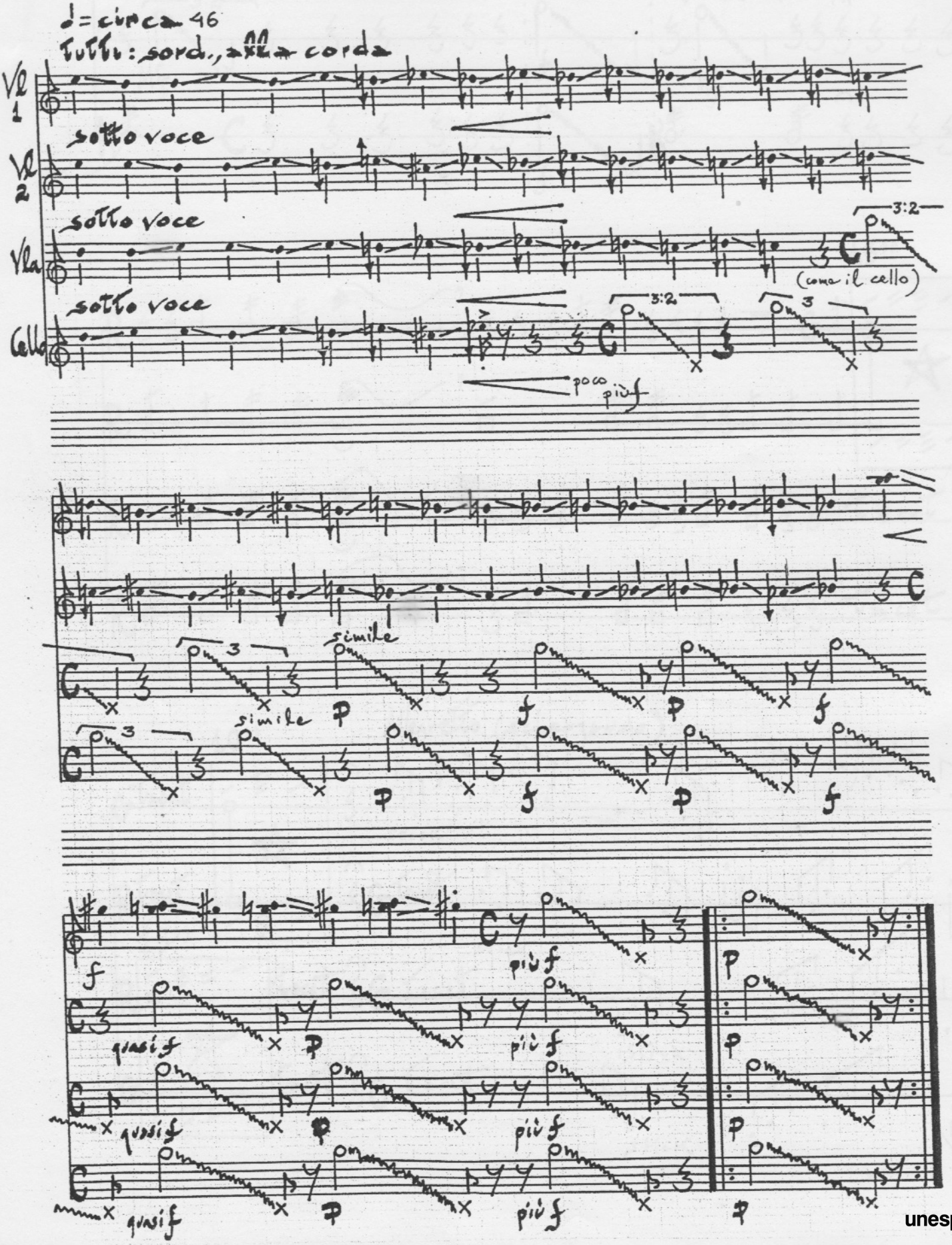
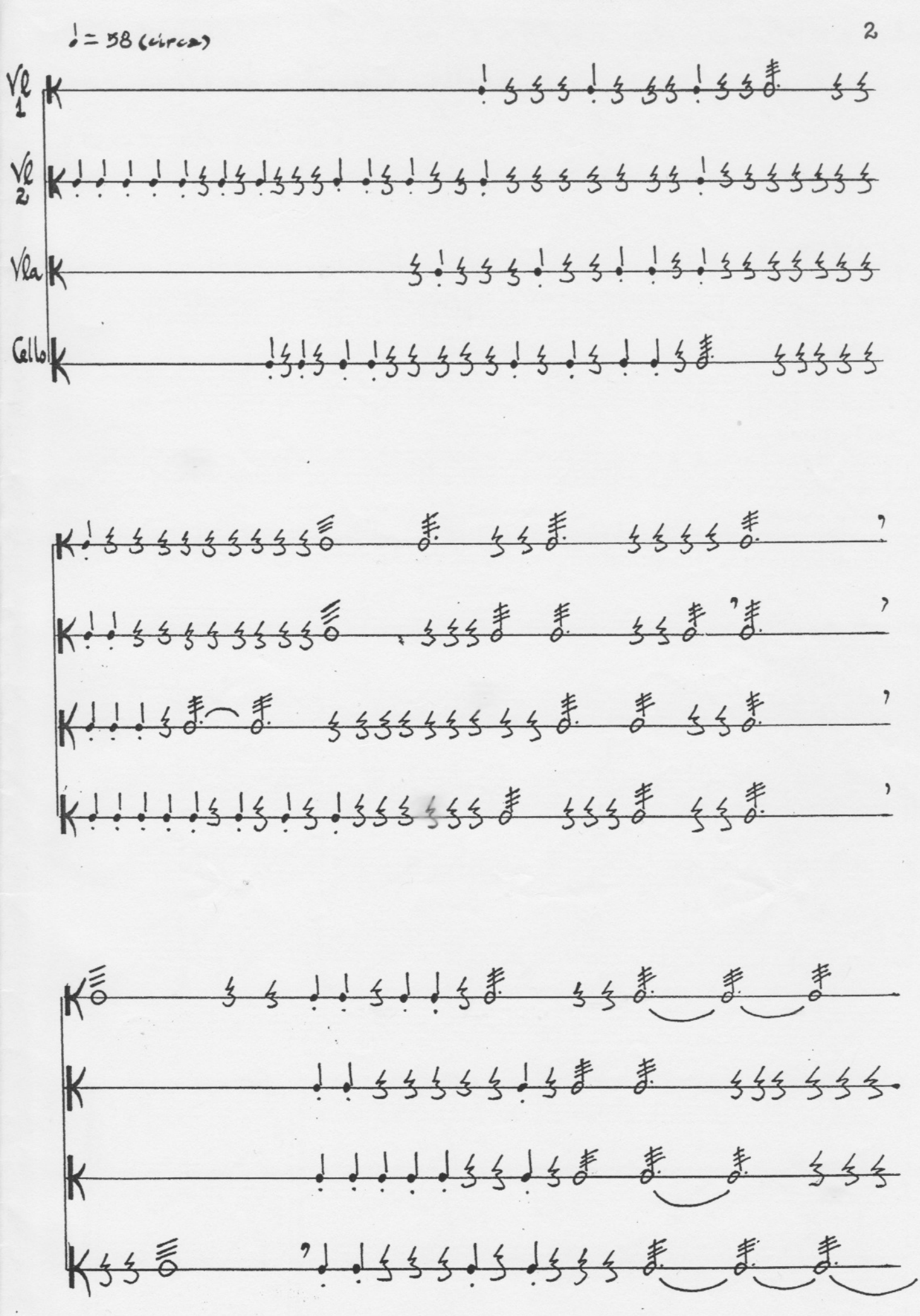
Quarteto de cordas Nº 2

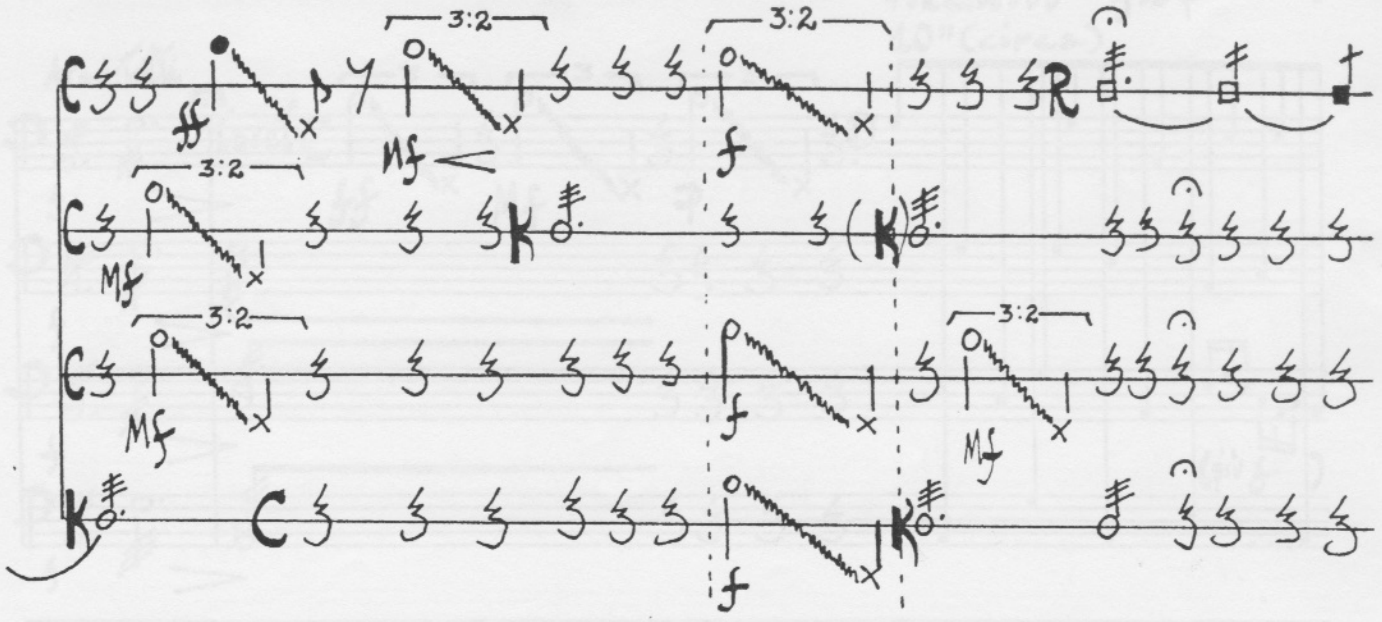
willy Corrêa de Oliveira

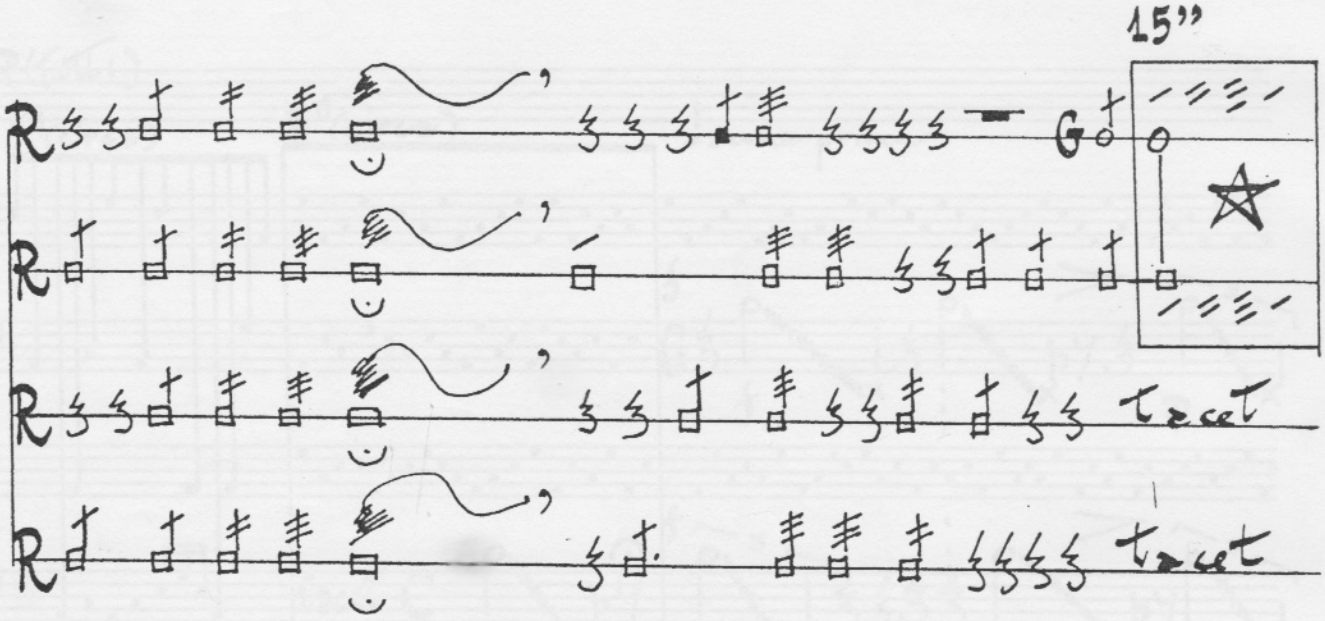
(Julho de 2001)

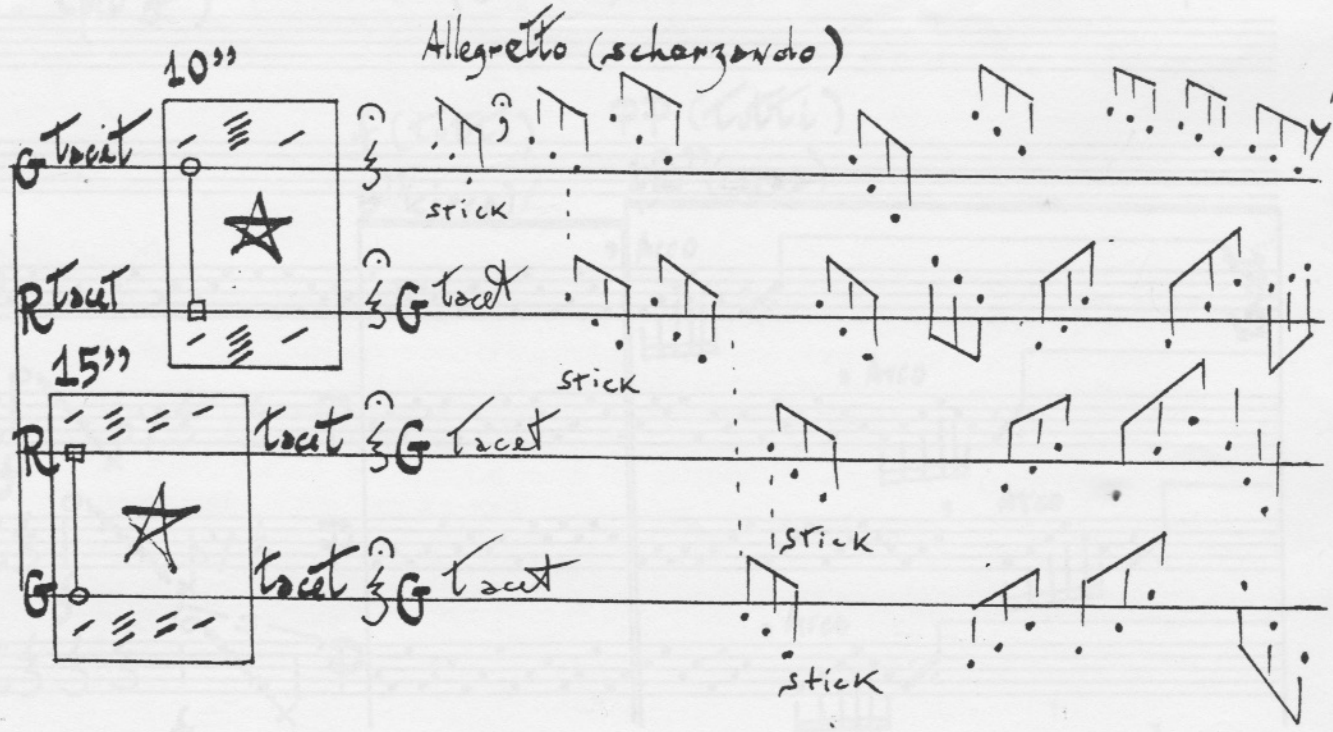

♩= circa 46
Tutti: sord., alla corda
Vl 1
sotto voce
Vl 2
sotto voce
Vla
sotto voce
(come il cello)
Cello
sotto voce
3:2
poco più f
simile
simile
più f
più f
più f

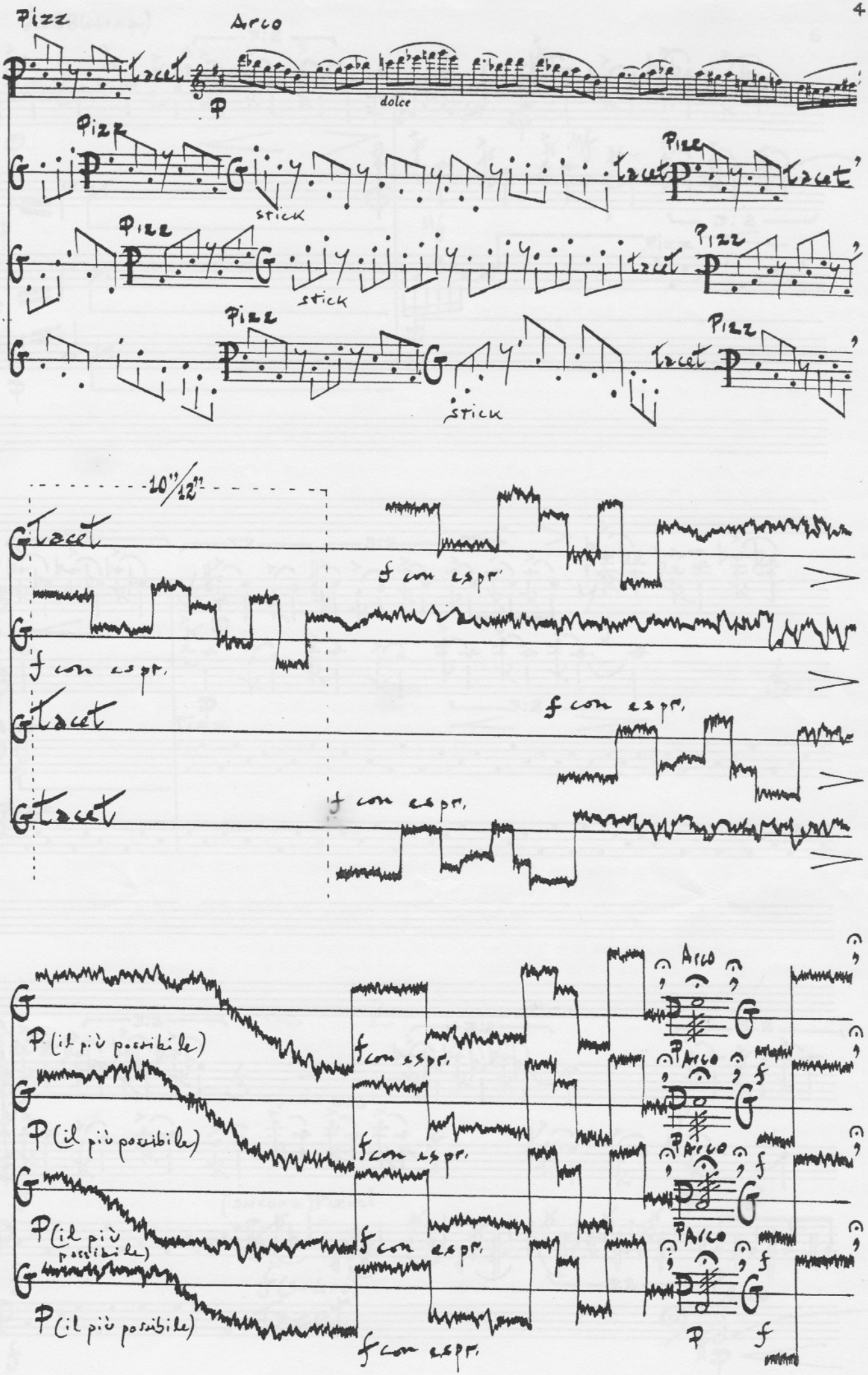


unesp

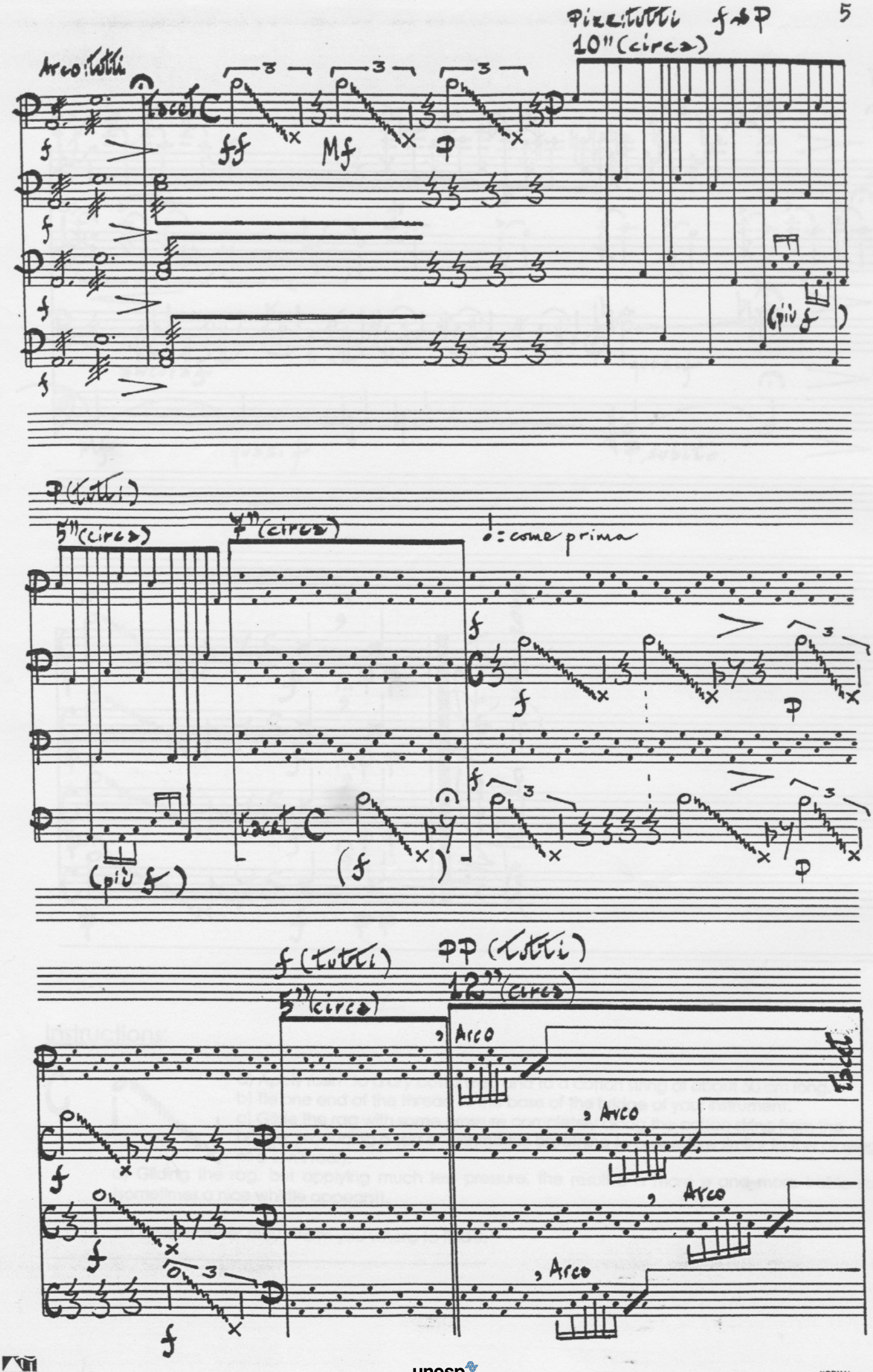

3:2
3:2
3:2
3:2
3:2
ff
mf
f
mf
f
mf
f

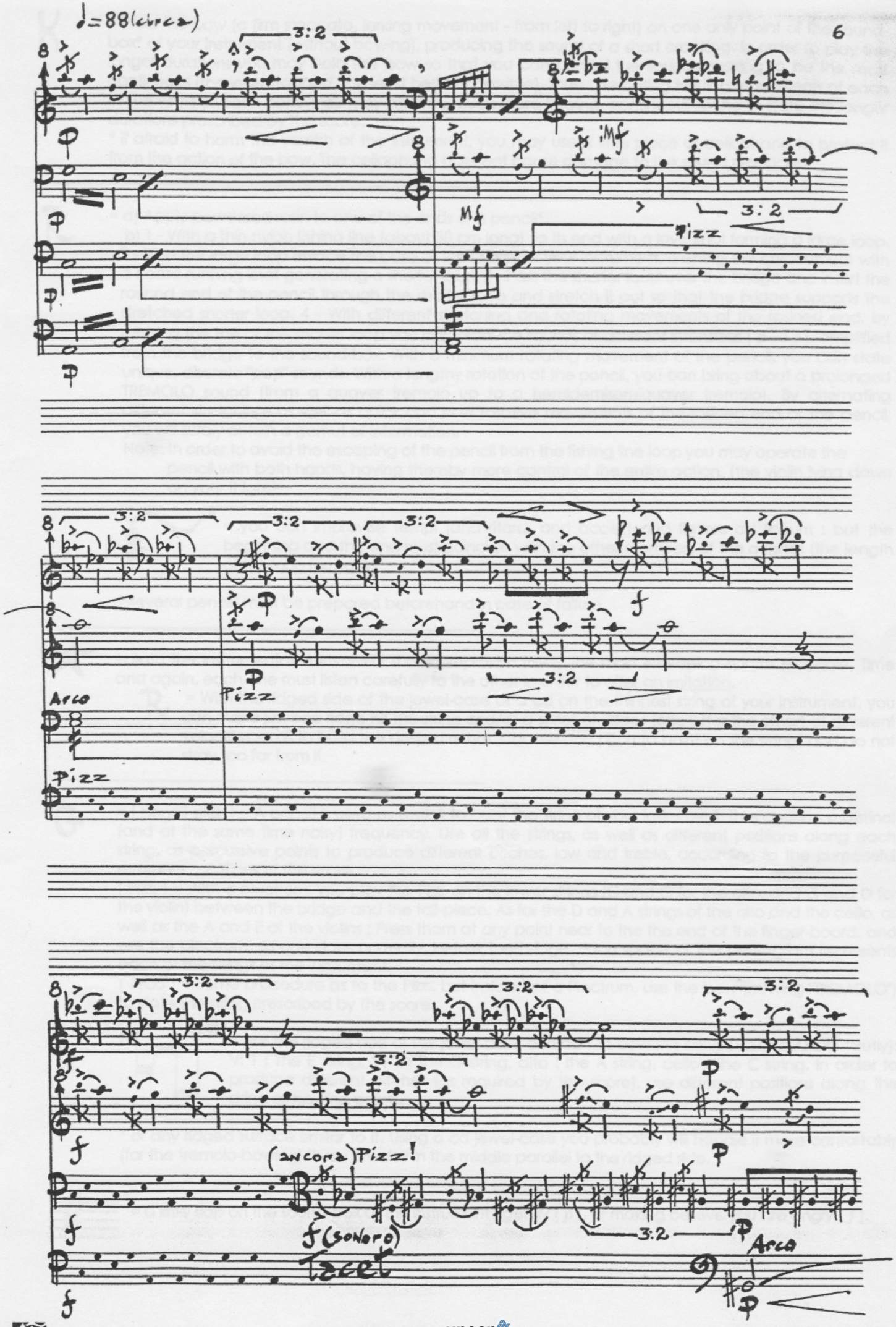

15"
tacet
tacet

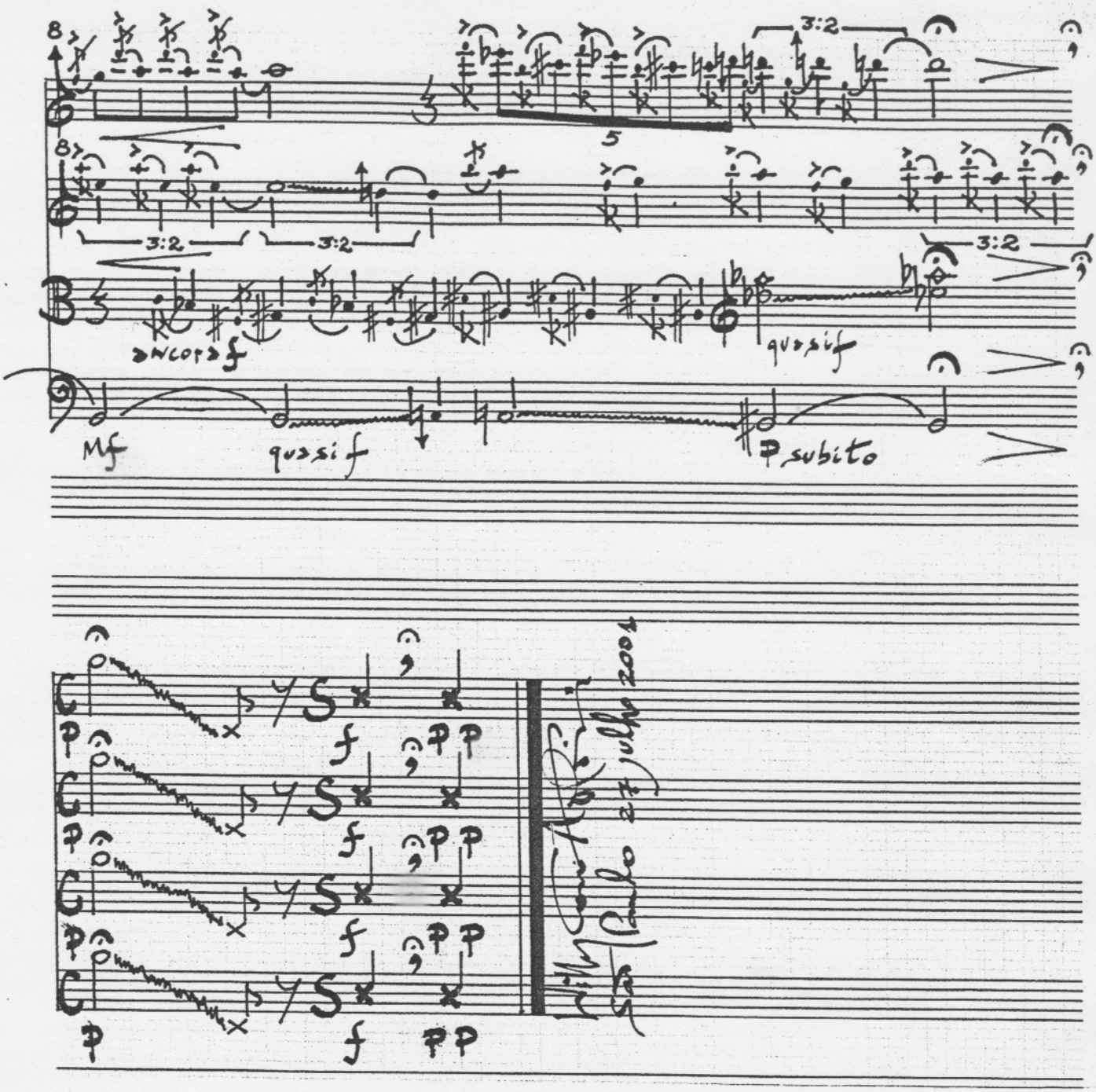

Allegretto (scherzando)
10"
15"
tacet
stick
stick
stick
stick


Pizz
Arco
tacet
dolce
stick
10"/12"
f con espr.
P (il più possibile)
Arco

unesp


Arco: tutti
Pizz: tutti f → P
10" (circa)
tacet
ff
Mf
P
(più f)
P (tutti)
5" (circa)
7" (circa)
: come prima
tacet
(f)
(più f)
f (tutti)
5" (circa)
PP (tutti)
12" (circa)
Arco
tacet


♩=88(circa)
3:2
mf
Mf
Pizz
Arco
Pizz
(ancora)Pizz!
f(sonoro)
Arco


3:2
3:2
3:2
3:2
5
ancora f
quasi f
Mf
quasi f
p subito
f
f
f
f
f
p
p
p

K = Press the bow (a firm staccato, jerking movement - from left to right) on one only point of the sound-box* of your instrument (without bowing), producing the sound of a short cracking. In order to play the longer durations you may hold the bow so that you can control the sound-cracking to be the most continuous (the least stopped, the least hesitant possible). Thus: alternating twisting movements of each of the wrists of each hand, you may attain a much more flowing, continuous sound to state the longer durations prescribed by the score.

* If afraid to harm the varnish of the instrument, you may use a little piece of cellophane to protect it from the action of the bow. The cellophane does not cause damage to the sound produced.

R = a) Apply powdered rosin to one of the ends of a pencil*.

b) 1 - With a thin nylon fishing line (about 30 cm long) tie its end with a love-knot forming a large loop. 2 - With the large loop enlace the base of the bridge of your instrument, finishing the enlacement with a noose-running knot generating a shorter loop. 3 - Pass the shorter loop over the bridge and insert the rosined end of the pencil through the shorter loop and stretch it out so that the bridge supports the stretched shorter loop. 4 - With different stretching and rotating movements of the rosined end, by rubbing the line of the shorter loop you can produce sounds of different intensities ($p \rightarrow f$), amplified from the bridge to the sound-box. With a minimum rotating movement of the pencil, you can state unique, discrete "pop" sounds. With a lengthy rotation of the pencil, you can bring about a prolonged TREMOLO sound (from a quaver tremolo up to a hemidemisemiquaver tremolo). By alternating different stretchings as well as quick and slow rotative movements of the rosined end of the pencil, you will surely obtain a gamut of information.

Note: In order to avoid the escaping of the pencil from the fishing line loop you may operate the pencil with both hands, having thereby more control of the entire action. (the violin lying down on your thighs).

= you can improvise tempi (and ritard. and accel.) and figures ad libitum : but the beginning and the end must coincide with the other members of the quartet (the length of the long fermata).

* several pencils must be prepared beforehand in case of failure.

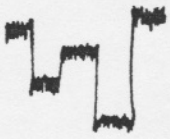
= Both the instrumentalists involved should improvise freely the most interesting rythms playable. Time and again, each one must listen carefully to the other in order to offer an imitation.

R = With the ridged side of the jewel-case of a cd on the thinnest string of your instrument, you can make just one ridge hit the string and/or a series of ridges (one after the other) at different velocities so as to build the desired rythm. Choose one pitch (a point on the string) and do not stray too far from it.

G = [pencil stick] = A pencil is used as a stick to beat the string of your instrument, thus causing a distinct (and at the same time noisy) frequency. Use all the strings, as well as different positions along each string, as percussive points to produce different pitches, low and treble, according to the purposeful summary notations of the score.

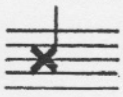
[Pizz.] = With a plectrum, you play the Pizz. on the lower strings (C and G for the alto, and G and D for the violin) between the bridge and the tail-piece. As for the D and A strings of the alto and the cello, as well as the A and E of the violins : Press them at any point near to the the end of the finger-board, and use the plectrum, as one does normally, before the bridge. Each space of the pentagram represents each of the strings of the instrument.

[Arco] = Same procedure as to the Pizz., but instead of a Plectrum, use the bow (bowing "TREMOLO") to state the string prescribed by the score.



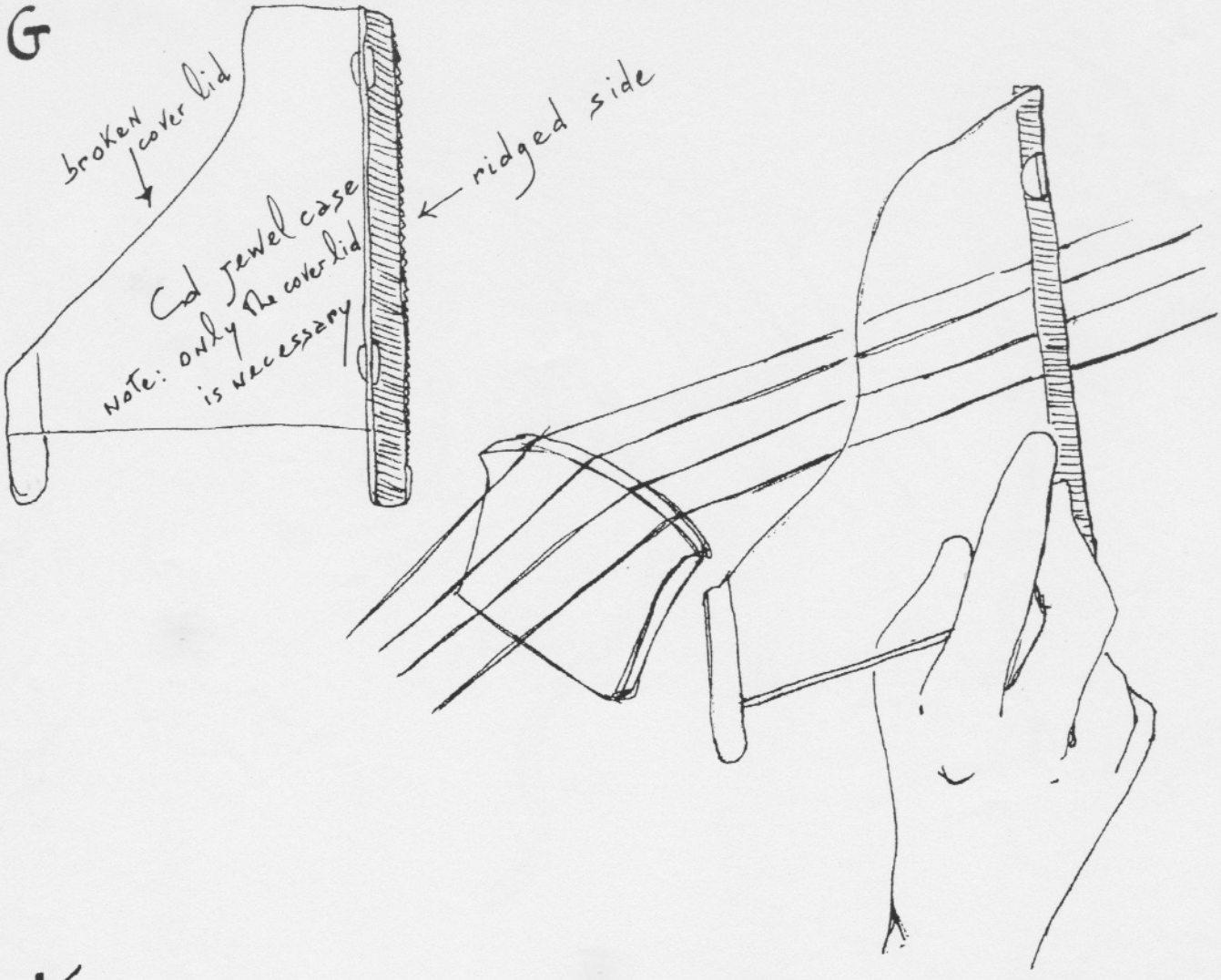
= Use the ridged side of the jewel-case of a cd * to bow the string (TREMOLANDO tautly): VI 1 : The E string, VI 2 : the G string, alto : the A string, cello : the C string. In order to produce different pitches (as required by the score), use different positions along the string as bowing points.

* or any ridged surface similar to it. Using a çd jewel-case you probably will handle it more confortably (for the tremolo-bowing) if you break it in the middle parallel to the ridged side.

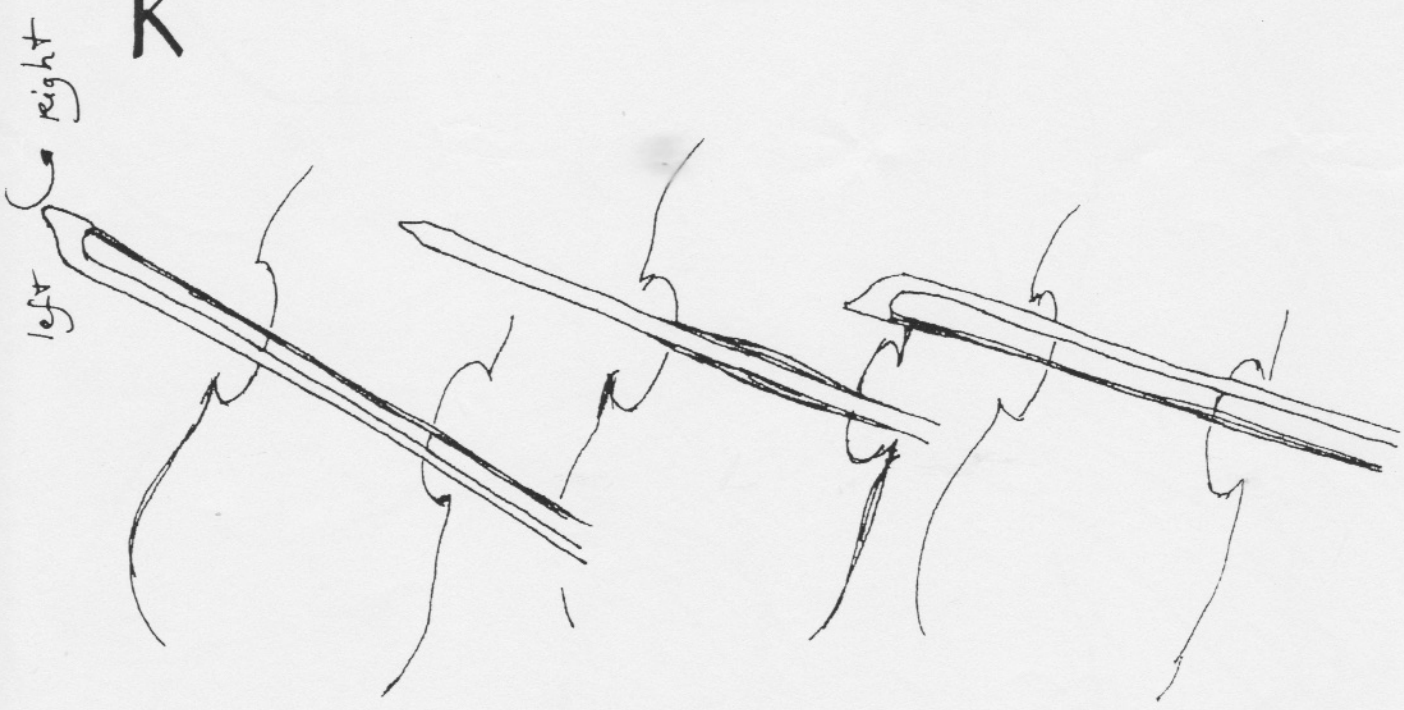


= a little slap on the sound-box of the instrument : gently (p), or making believe you are angry (f).

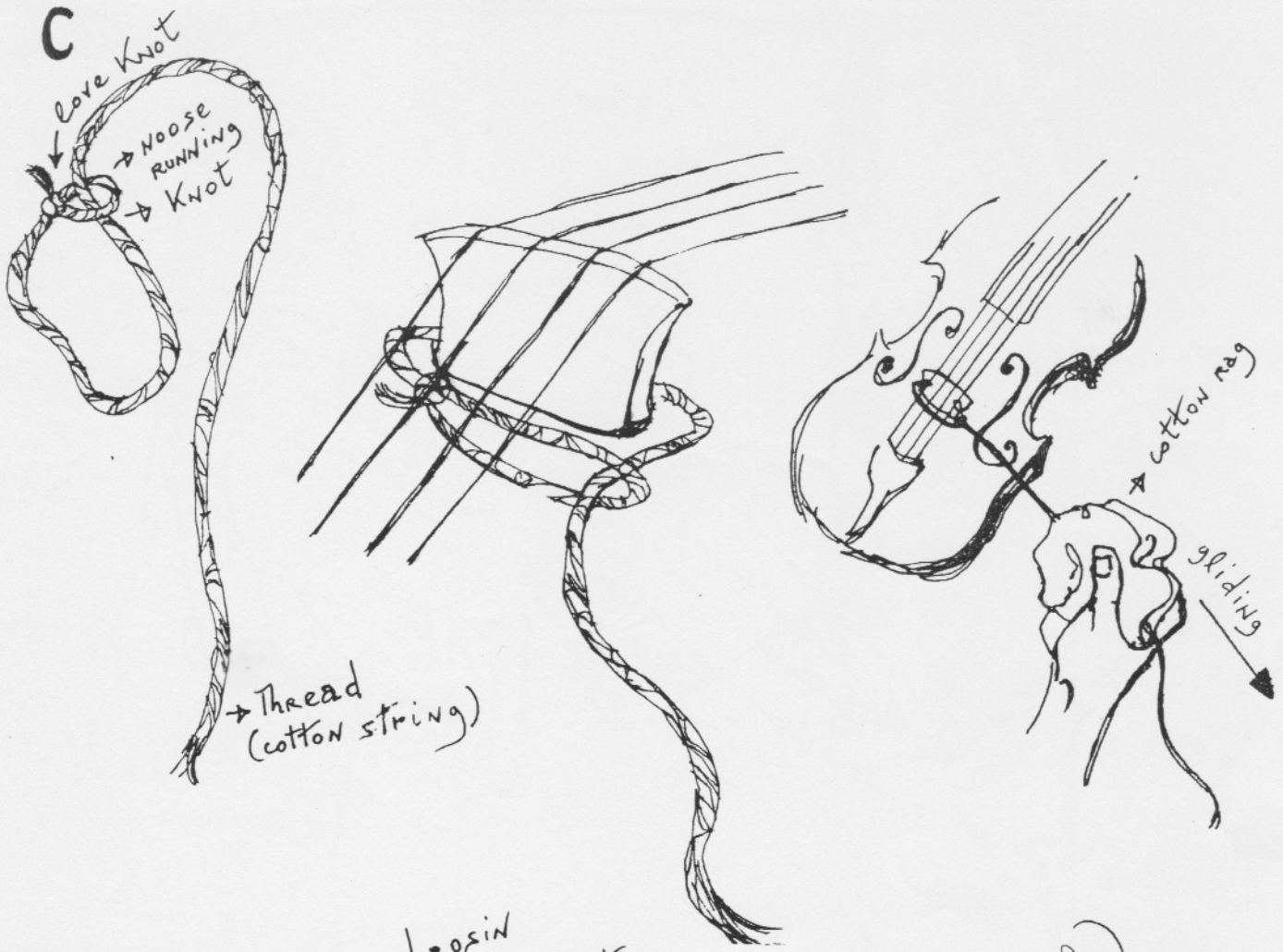
G

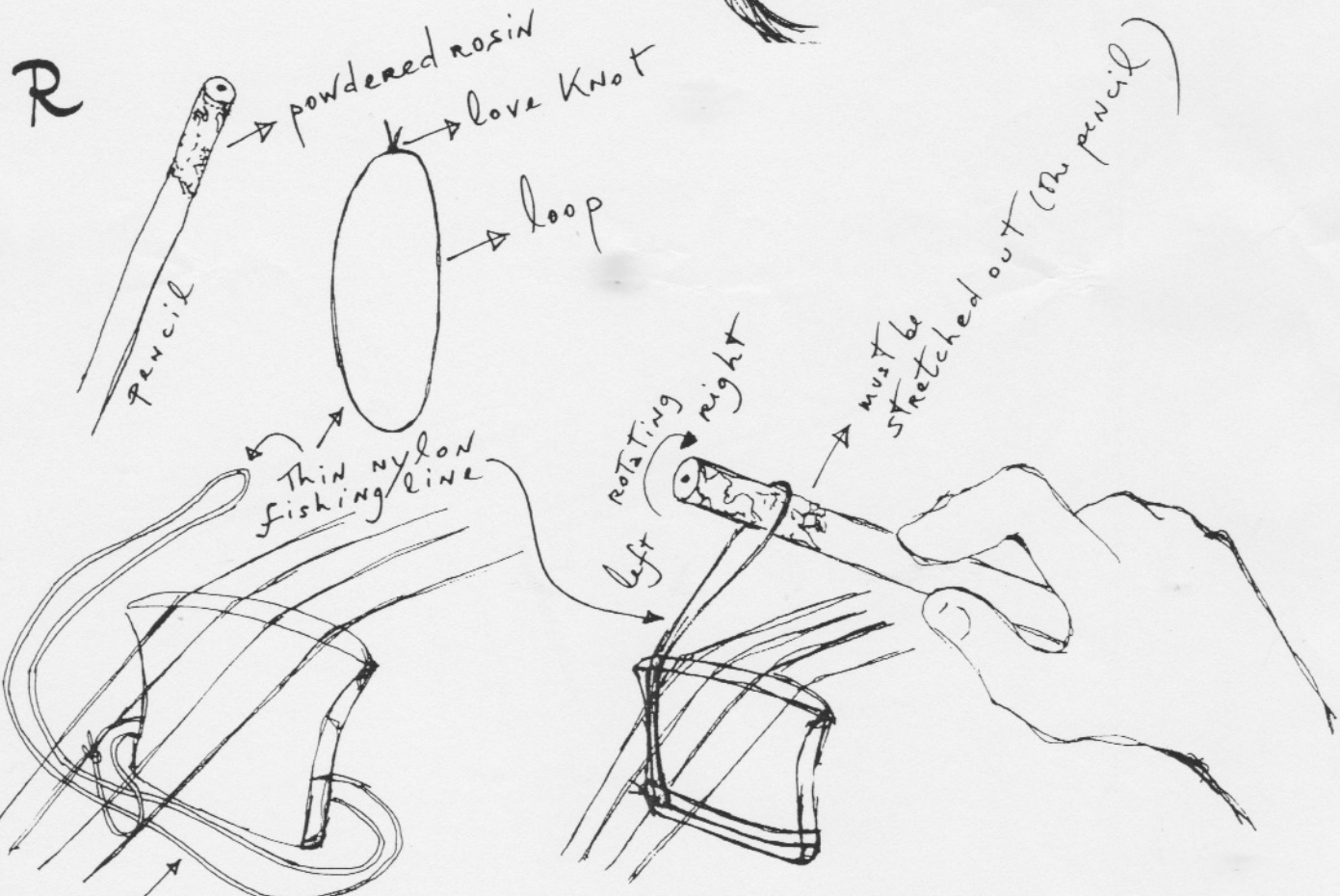

broken cover lid
Cd jewel case
Note: only the cover lid is necessary
ridged side

K


left
right

unesp





NOTE: loop is shown larger
in order to disclose the enlacement itself