

# Quarteto de cordas No 2

Willy Corrêa de Oliveira

(Julho de 2001)

$\text{♩} = \text{circa } 46$

Tutti: sordi, alla corda

*sotto voce*  
*sotto voce*  
*sotto voce*  
*sotto voce*

3:2  
(come il cello)

poco più

*simile*  
*simile*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

*f*  
*quasi f*  
*quasi f*  
*quasi f*  
*più f*  
*più f*  
*più f*  
*più f*  
*p*  
*p*  
*p*  
*p*

Handwritten musical score for the first system, featuring four staves: *VL 1*, *VL 2*, *Vla*, and *Cello*. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped with beams and accents. The *VL 1* staff has a few notes with stems pointing downwards. The *VL 2* staff is filled with a continuous stream of notes. The *Vla* and *Cello* staves have fewer notes, with some featuring stems pointing downwards.

Handwritten musical score for the second system, featuring four staves. The notation continues with rhythmic patterns, including some notes with stems pointing downwards and some notes with a '3' above them, possibly indicating triplets. The staves are connected by a vertical line on the left side.

Handwritten musical score for the third system, featuring four staves. The notation includes notes with stems pointing downwards and some notes with a '3' above them. The staves are connected by a vertical line on the left side.

Handwritten musical score for four staves. The first three staves are in C major and the fourth is in K major. It features various rhythmic patterns, including 3:2 ratios, and dynamic markings like *mf* and *f*. A vertical dashed line separates the first and second systems.

Handwritten musical score for four staves in R major. It includes a boxed section with a star symbol and a 15'' time signature. The score ends with *tacet* markings on the lower staves.

Allegretto (scherzando)

Handwritten musical score for four staves in G major. It features a 10'' time signature, a boxed section with a star symbol, and the word *stick* written below the notes. The score includes *tacet* markings and a 15'' time signature.

Handwritten musical score for four staves. The top staff is labeled "Arco" and contains a melodic line with "pizz" and "dolce" markings. The three lower staves are labeled "Pizz" and contain rhythmic patterns with "stick" markings. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for four staves, primarily consisting of rhythmic waveforms. A dashed box at the top left is labeled "10''/12''". The staves are labeled "G tacet" and contain dynamic markings like "f con espr.".

Handwritten musical score for four staves, featuring a mix of waveforms and musical notation. The left side has waveforms with the instruction "P (il più possibile)". The right side has musical notation with "Arco" markings and dynamic markings like "f con espr.".

Arco: tutti

tacet C

f ff x MF x p x

3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

(più f)

p (tutti)

5" (circa) 4" (circa) =: come prima

f f x p x p x

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

(più f) (f x) x

f (tutti) pp (tutti)

5" (circa) 12" (circa)

Arco

Arco

Arco

Arco

tacet

f f x p x p x

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

♩ = 88 (circa)

Musical score system 1, featuring five staves. The top staff contains complex rhythmic patterns with accents and slurs, including a 3:2 ratio. The second and third staves show a string section with dynamic markings *p* and *Mf*. The bottom two staves show a piano accompaniment with chords and a pizzicato section.

Musical score system 2, featuring five staves. The top staff continues with complex rhythmic patterns and slurs. The second staff includes dynamic markings *p* and *f*, and a section labeled *Arco*. The third and fourth staves show a string section with a *Pizz* marking. The bottom staff shows a piano accompaniment with a *Pizz* marking.

Musical score system 3, featuring five staves. The top staff continues with complex rhythmic patterns and slurs. The second staff includes dynamic markings *f* and *p*. The third and fourth staves show a string section with a *Pizz* marking and a section labeled *Arco*. The bottom staff shows a piano accompaniment with a *Tacet* marking and a *P* marking.

Handwritten musical score for a string quartet, featuring four staves. The notation includes complex rhythmic patterns, triplets (3:2), and dynamic markings such as *Mf*, *quassif*, and *p subito*. The score is written in a style that suggests a specific performance technique, likely related to the 'cotton rag' described in the instructions below.

Handwritten musical score for a string quartet, featuring four staves. The notation includes complex rhythmic patterns, triplets (3:2), and dynamic markings such as *Mf*, *quassif*, and *p subito*. The score is written in a style that suggests a specific performance technique, likely related to the 'cotton rag' described in the instructions below.

Instructions:

C



- = a) Apply rosin\* to a dry cotton rag and to a cotton string of about 50 cm long.
- b) Tie one end of the thread to the base of the bridge of your instrument.
- c) Glide the rag with some pressure completely along the cotton string from the bridge: producing a sort of asthmatic breathing (a procedure similar to the playing of a lion's roar).
- d) Gliding the rag, but applying much less pressure, the result is a more *p* and more treble sound (sometimes a nice whistle appears!).

\* a ballet dancer may inform you where to find it.

**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 enlase 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.

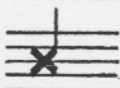
[ Pizz. ] = With a plectrum, you play the Pizz. on the lower strings (C and G for the alto, and G and D for the violin) between the bridge and the tail-piece. As for the D and A strings of the alto and the cello, as well as the A and E of the violins : Press them at any point near to the the end of the 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.



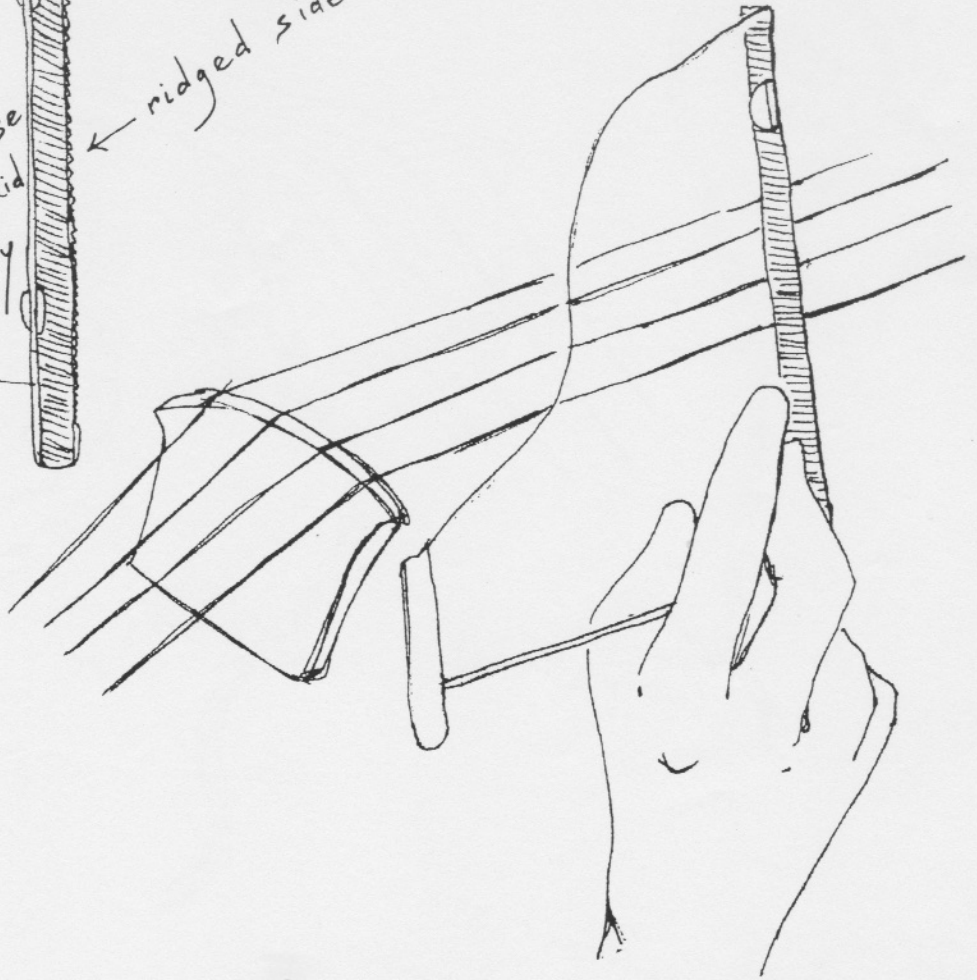
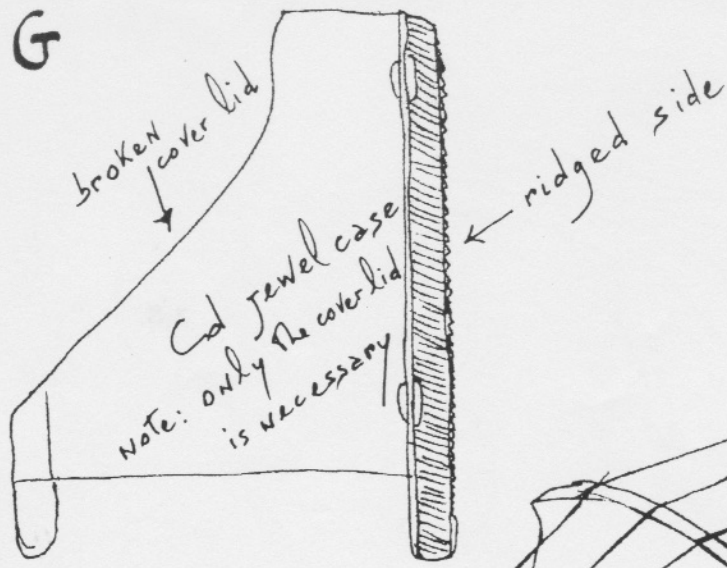
= Use the ridged side of the jewel-case of a cd \* to bow the string (TREMOLO tautly): VI 1 : The E string, VI 2 : the G string, alto : the A string, cello : the C string. In order to produce different pitches (as required by the score), use different positions along the string as bowing points.

\* or any ridged surface similar to it. Using a cd 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.

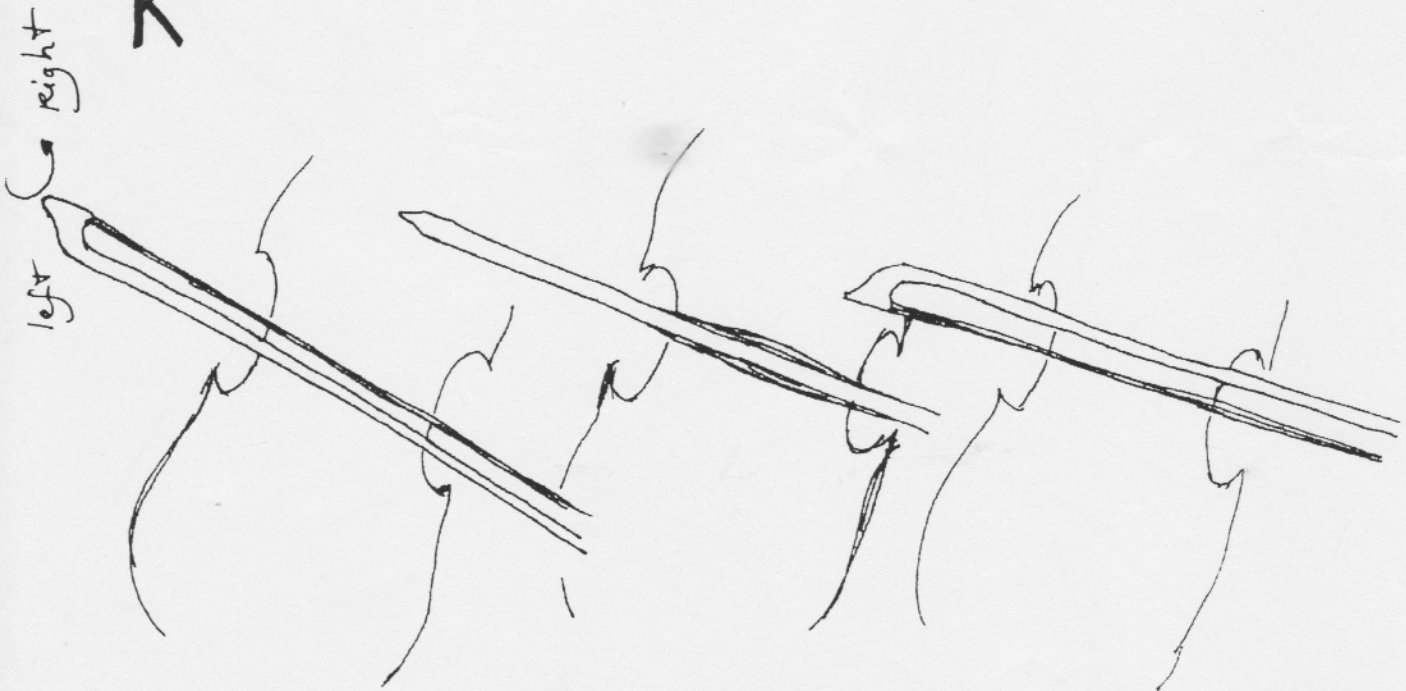


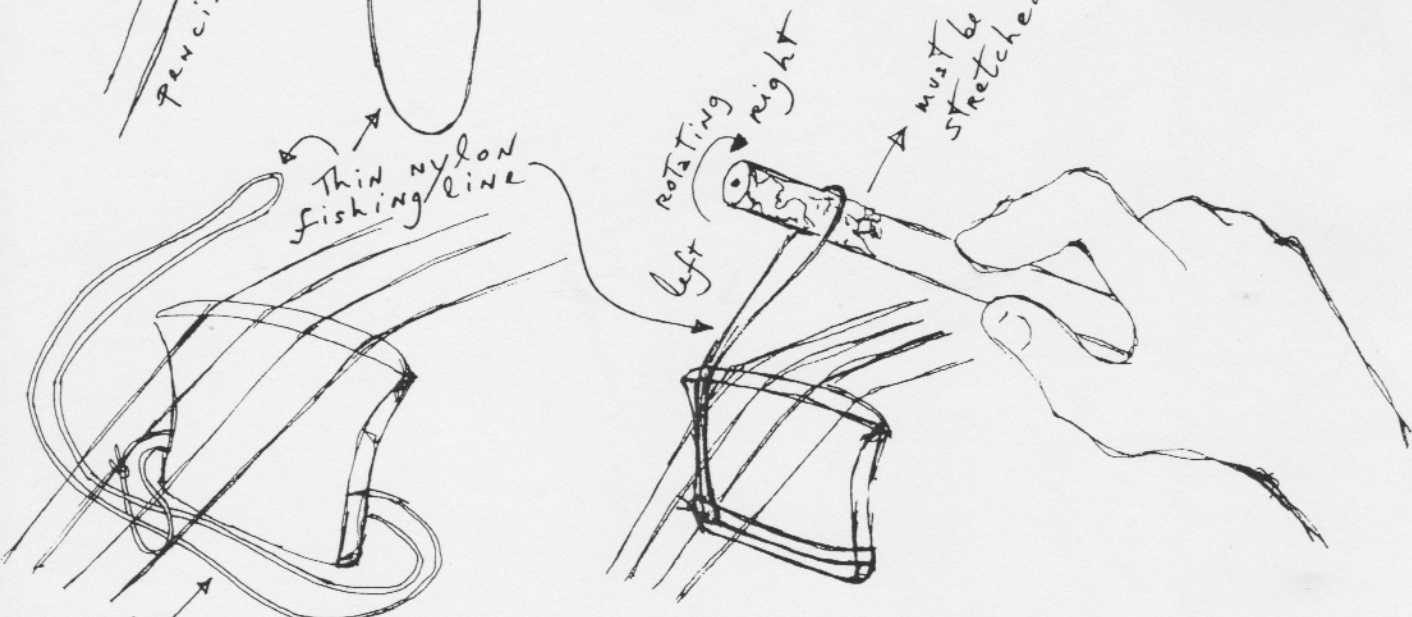
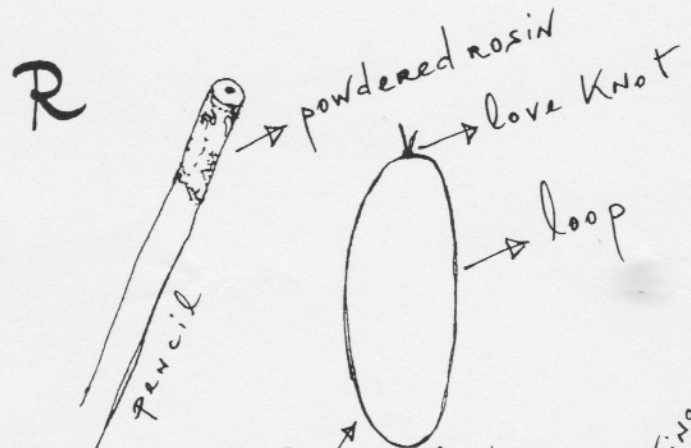
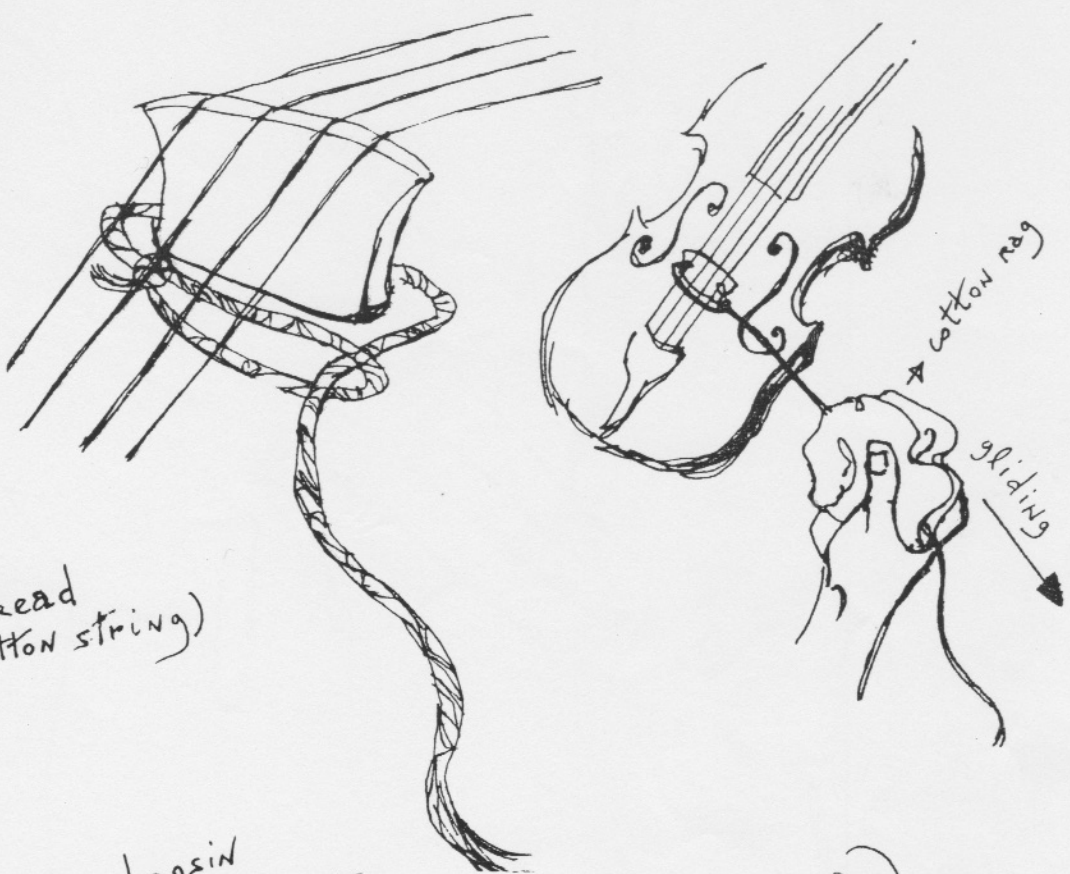
= a little slap on the sound-box of the instrument : gently ( $p$ ), or making believe you are angry ( $f$ ).

G



K





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