ACTIVITIES

for string quartet

O.M.51/011

Instructions

The patterns on a page are to be executed by each player, in free sucession. Play each pattern continuously, for an indeterminate duration (recommended: 30-120 sec.). When changing pattern, pause in between; after a pause, do not play the same pattern again. Allow solo- duo- and trio situations.

A pattern may be played multiple times by the same player; patterns may be played simultaneously by multiple players. Not every player has to play every pattern from a page, but every pattern should sound at least twice.

The four Instruments are playing on different tempo-layers: 4:5:6:7 (72:90:108:126). These tempos must be sustained all through the piece, except for pages 8 and 12, where tempo 100 (unisono) is indicated.

Framed patterns (with a broken line) are meeting points: they should be executed by all players simultaneously. When a player has entered a frame, other players should follow one by one, without haste. The first player must not leave the frame unless all players have entered.

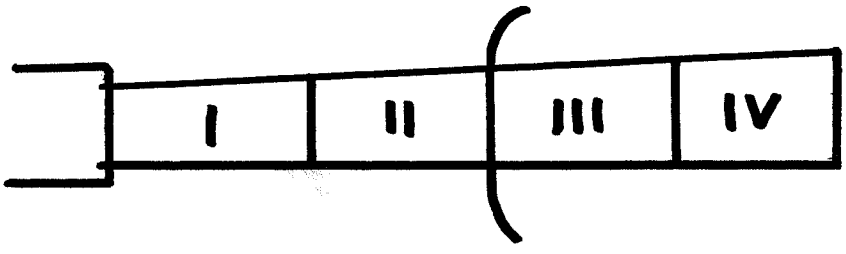
Each single page may be performed as a single movement, or the whole piece may be played in one movement, without interruption. For a performance, a selection (of at least four) pages can be made. When deviding the piece in movements, players should beforehand agree upon how to end each page. The succession of pages may be changed, but page 12 (when selected) should always be the last page. The recommended playing time for each page is 6-10 minutes.

Play all patterns rather softly, evenly, do not exaggerate attacs. Dynamics and timbres are free as far as not indicated, and may slightly change for each repetition of a pattern.

Notation

The lines of a notation system refer to strings. The interval between two lines is indeterminate (should vary).

A chart of positions is assigned to each instrument: The roman numeral in the top column indicates position on fingerboard (according to diagram)



The dots in the four colums below the numeral indicate strings 1-4 The bold dots always indicate the strings to be played on.

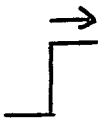
e.g.: ···● = string 1 ●·●· = strings 2 & 4

Proceed from left to right. When proceeding from a one-string indication to a multiple-string indication, always skip empty cascets.

Play slurred notes always in one stroke. A slur connecting the brackets indicates that bow curse should not change with each repetition (change few as possible).

Signs

- alternate position (the two parts of the pattern have to be executed on two alternating positions).

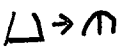
 - change position each entry (go through the row)

- repeat (the notated pattern, on a different position)

- half tempo - quarter tempo

- very slow bow - *sul tasto* - *sul pont.*

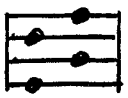
- with distortion (very close to the bridge; evenly)

 - gradually move from *tasto* to *pont.* - alternate

- quartertones - ¾-tones

- slide glass - damper

- harmonic (a fourth above the indicated note)

 - tabulature (the dots represent finger position)

- enter with first note of the pattern

- fade out

Process

When starting the piece, enter in sequence, each chose a different pattern. The first player may chose any pattern from the page.

Change dynamical proportions: alternate foreground and background playing. Sometimes play on the same level of dynamics: allow sounds to intermingle, so that the actual soundsource can not be located.

On page 5 use a slide glass for the framed pattern. Pluck the strings softly as possible, move the glass slowly over the string, always let the sound fade out. This is the most quiet situation in the piece.

On page 6 play the two framed patterns in sucession; the transition between the two may take a few minutes.

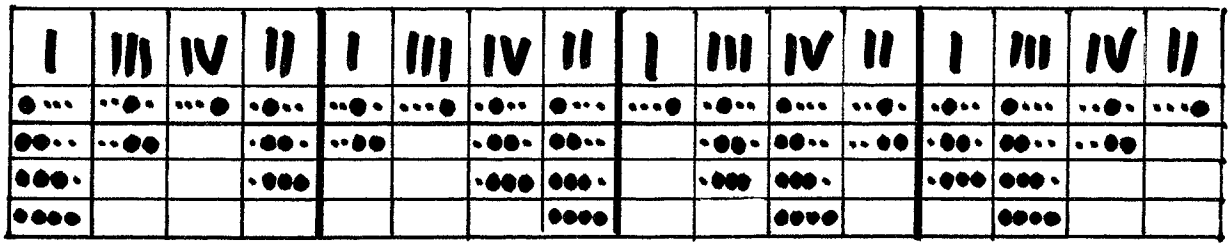
On page 8 change to tempo 100. When performing the piece without interruption, change to tempo 100 individually, when moving from page 7 to 8. The first player to enter page 8 should not change the pattern unless all players have joined tempo 100.

On page 12, the framed pattern should be the last one to enter. Players must enter always on the first note. Play the pattern simultaneously, with individually changing timbres & modes of attac (*leg.*,*stkk.*, *pizz.*), for quite a while. Then simultaneously slow down, step by step, with each repetition (according to diagram). For the final chord (the full note with the *fermata* above it): hold the very first note of the pattern for quite a while; fade out.

When performing the piece as a whole (without interruption), the final chord should be held for a very long time: long enough to create an impression of endlessness (approximately 10 minutes, or longer …).

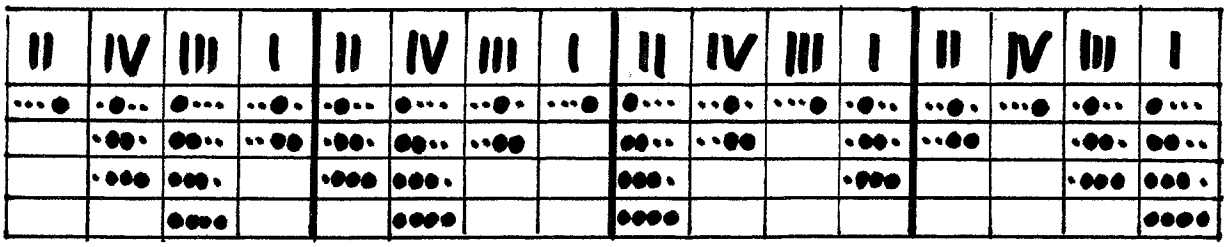
♩ = 126

1. Vi:



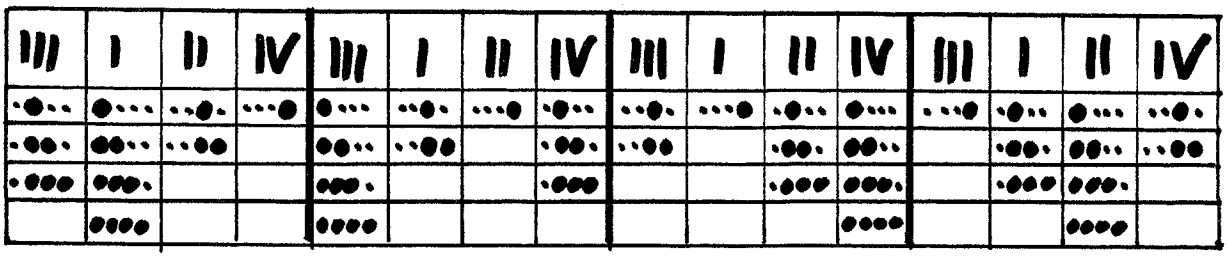
♩ = 108

2. Vi:



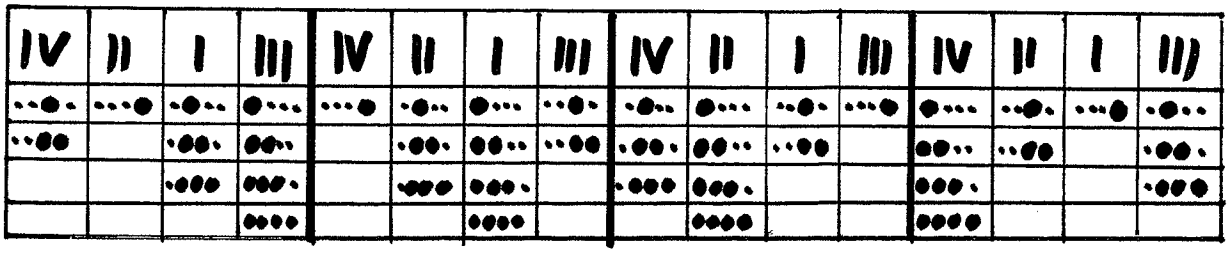
♩ = 90

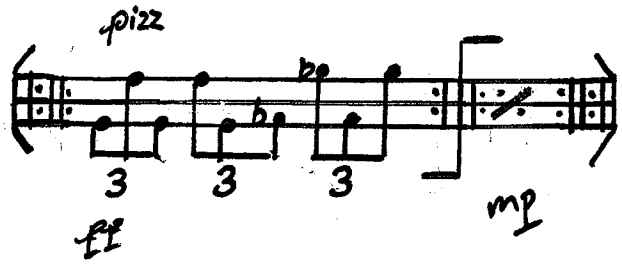
Vla.



♩ = 72

Cc.




pizz
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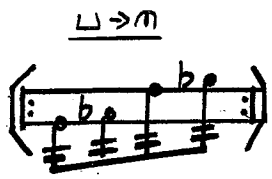
3
3
mp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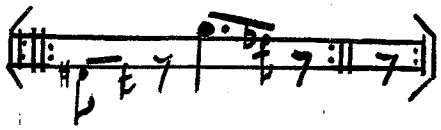

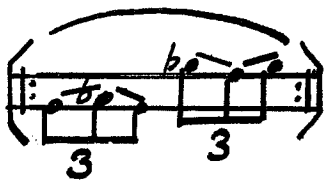
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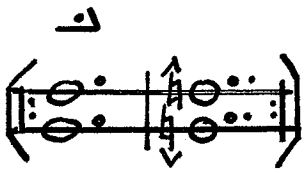

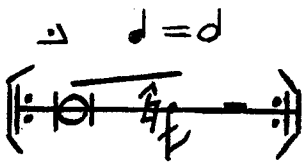

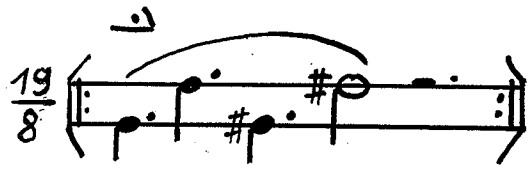
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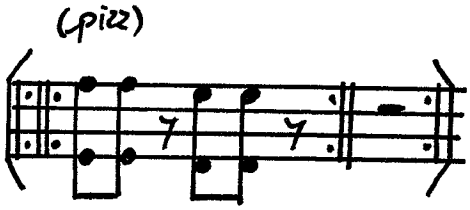
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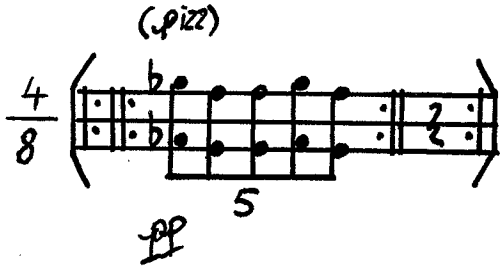
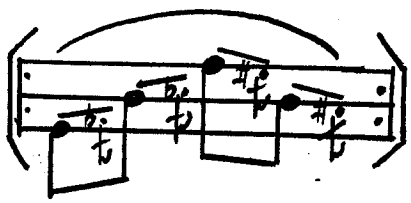
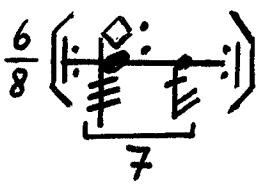

(pizz)
4/8
5
pp

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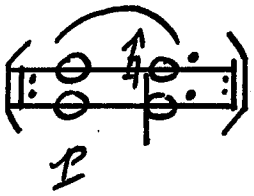
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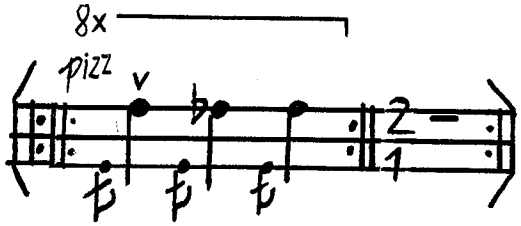
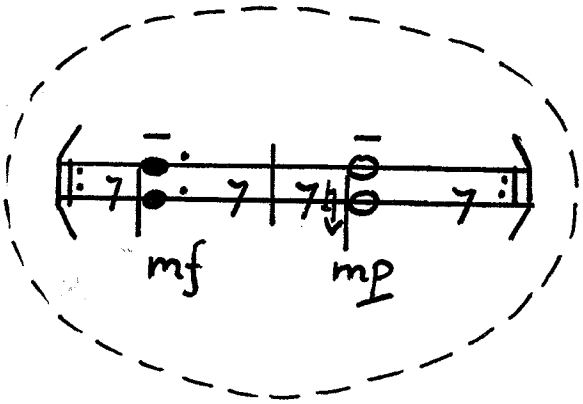

8x
pizz
v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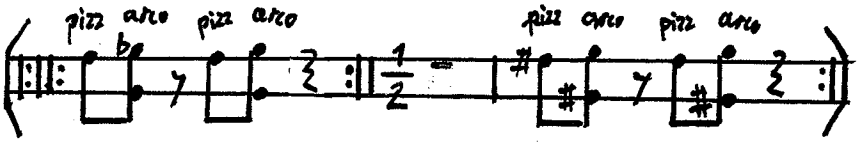
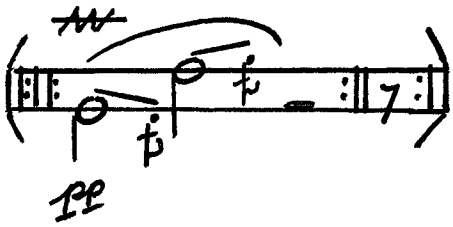

pizz arco pizz arco
pizz arco pizz arco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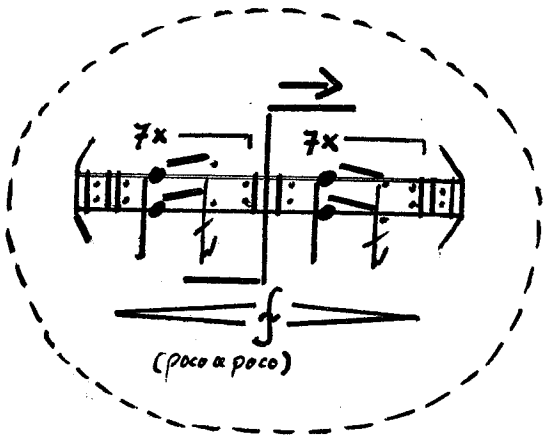
7x
7x
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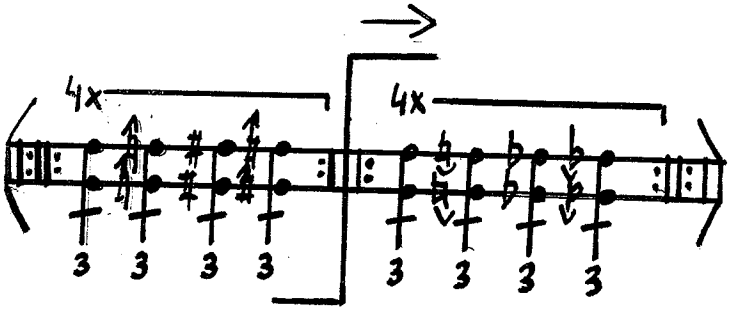
(poco a poco)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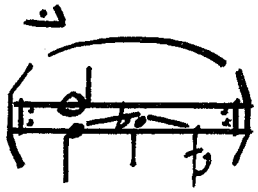

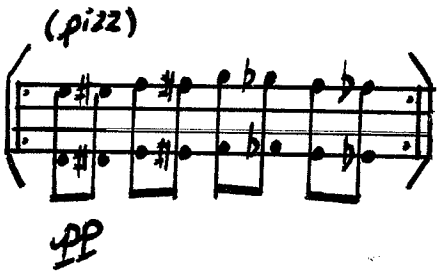
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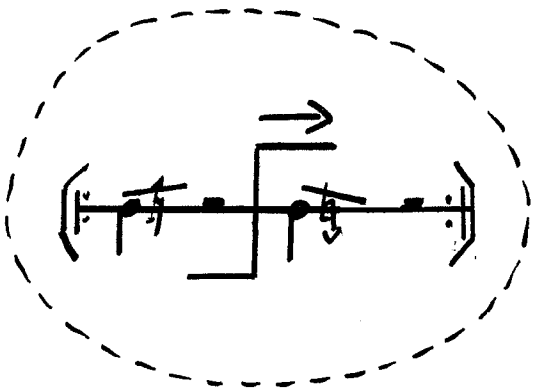

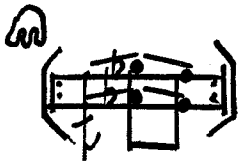

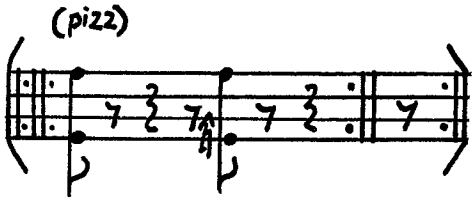
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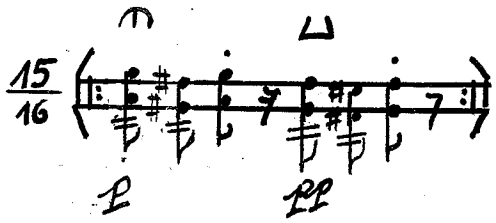
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p
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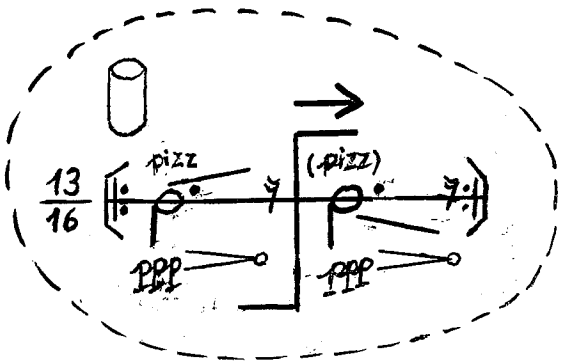
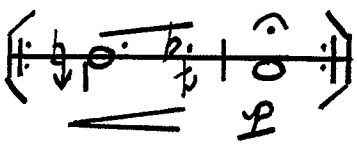

13
16
pizz
(pizz)
ppp
ppp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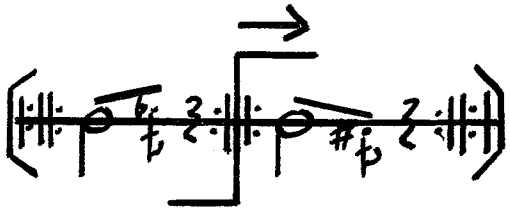
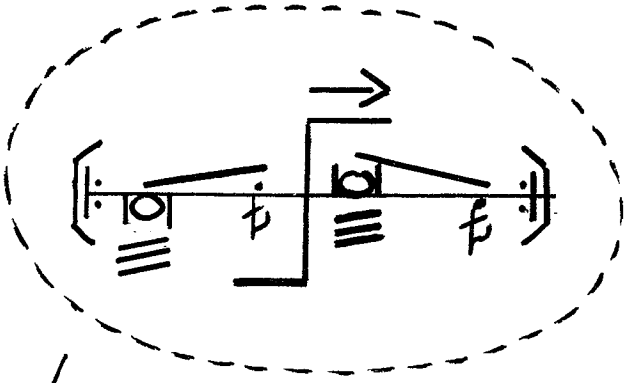
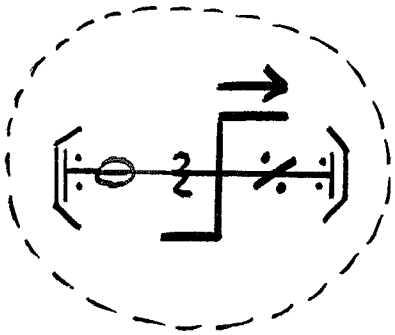
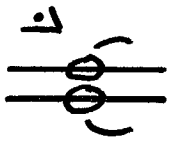
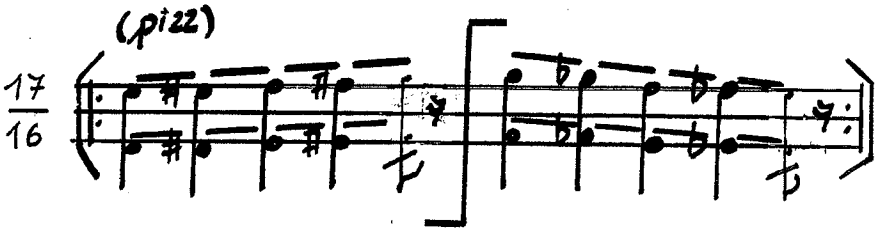
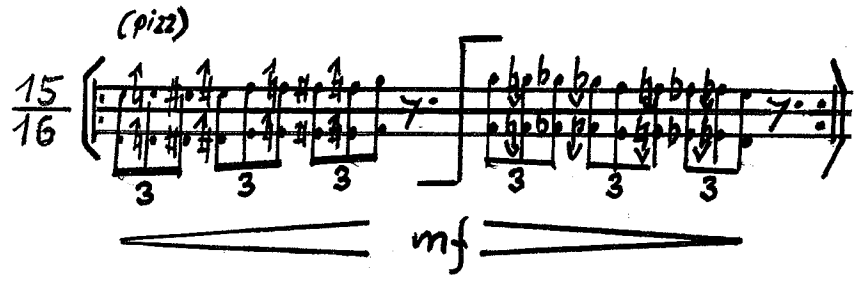


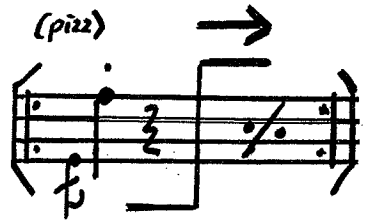







(pizz)
17
16


(pizz)
15
16
3
3
3
3
3
3
mf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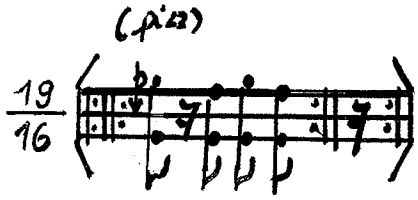
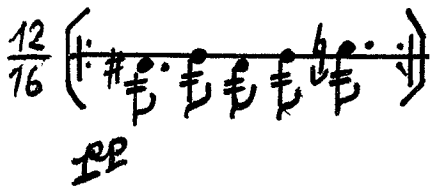
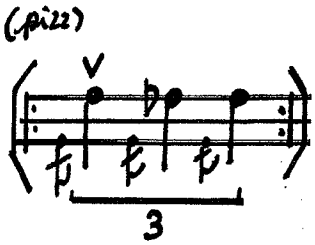
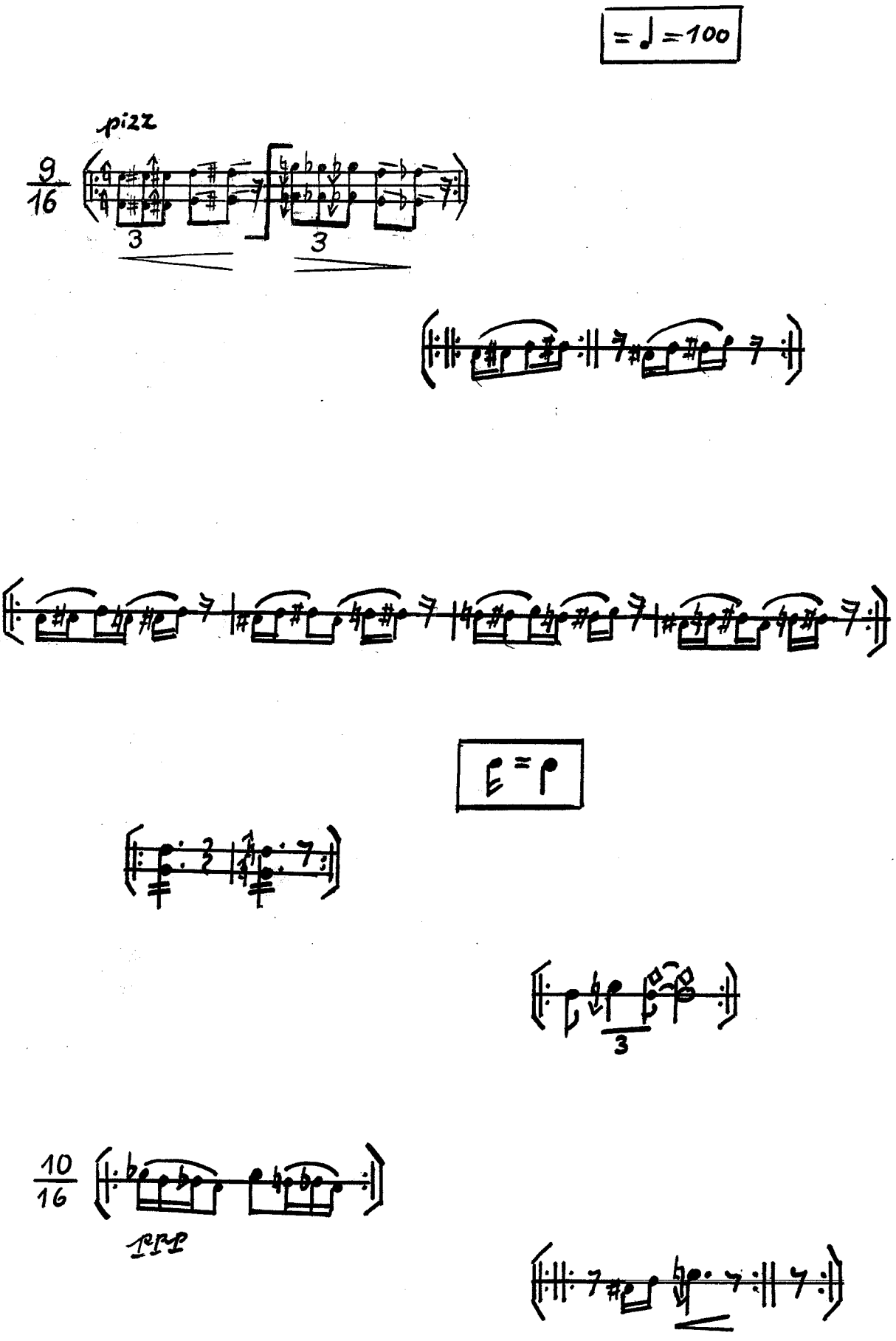
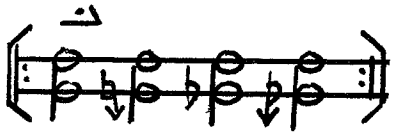
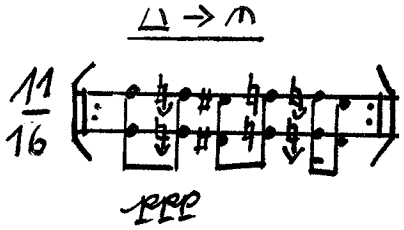

(pizz)
19
16


12
16
pp


(pizz)
3


♩=100
pizz
9/16
3
3
10/16
3

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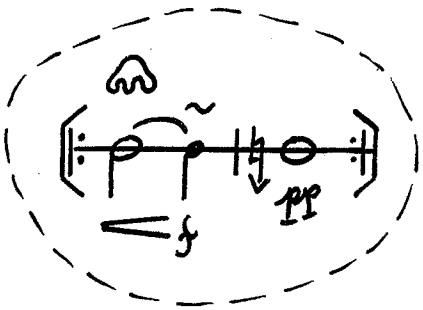
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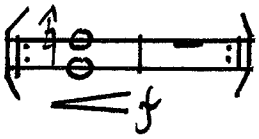
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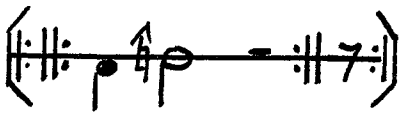

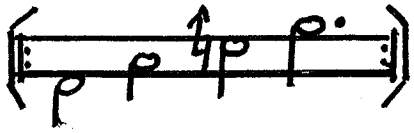

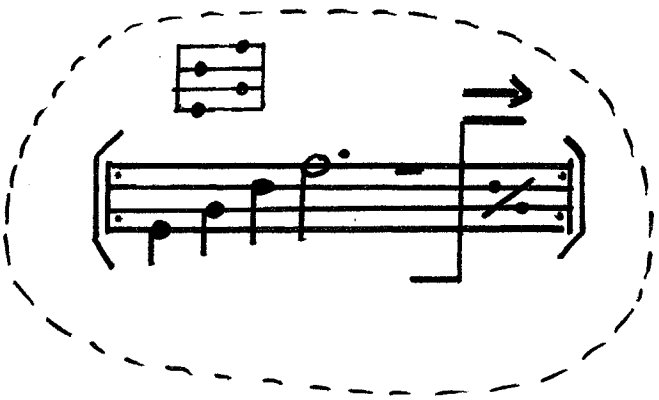

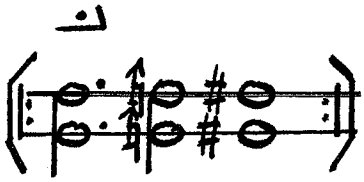

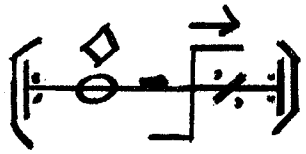

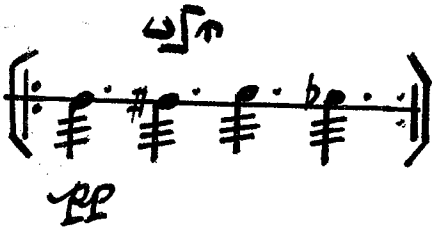
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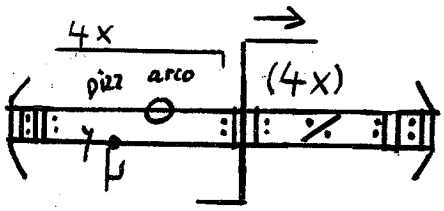
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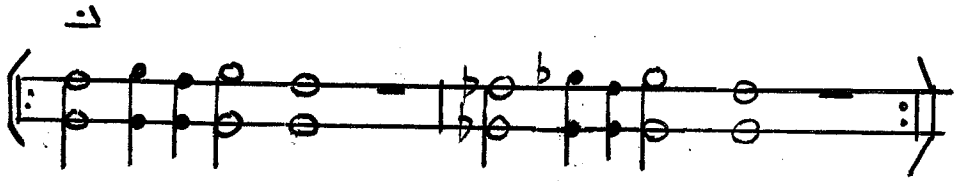

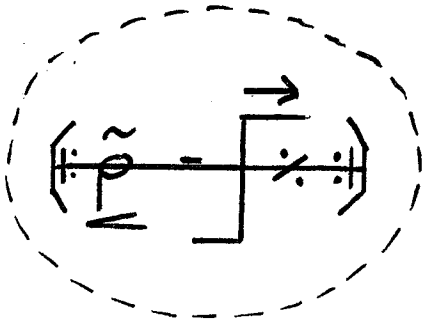

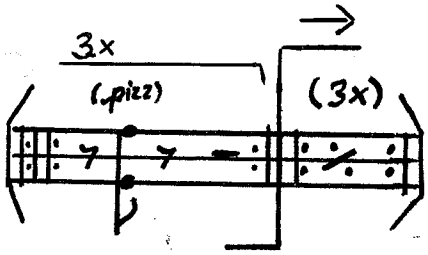
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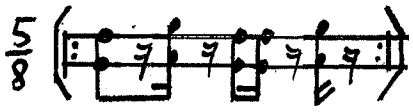
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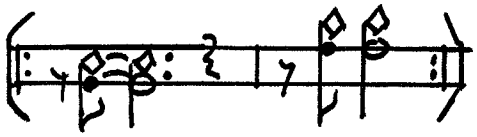

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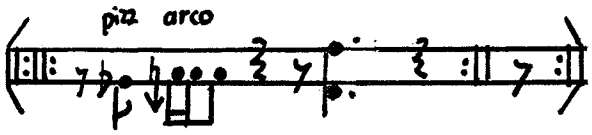
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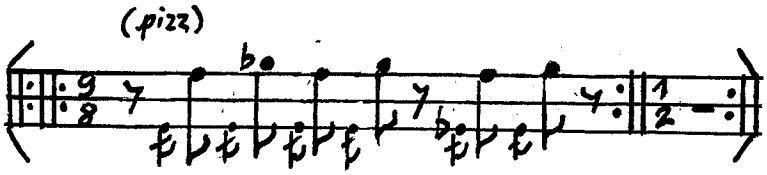
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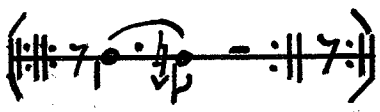

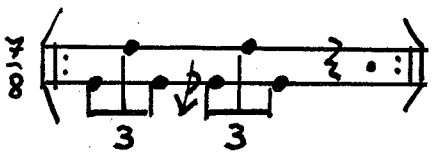
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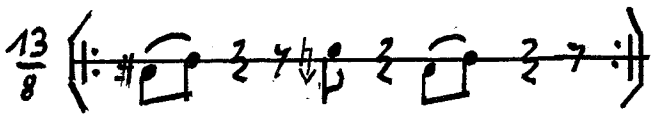

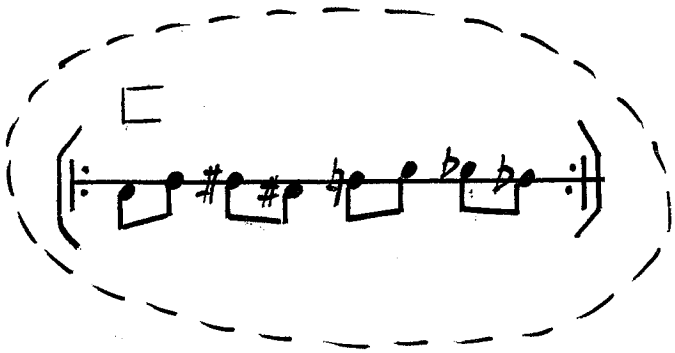

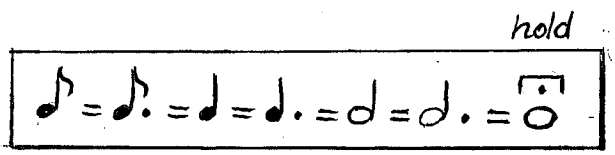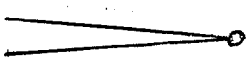
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