# alcides lanza

## CUARTETO V (1967-II)
## para cuerdas

editions shelan publications

cuarteto V (1967-II), string quartet

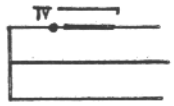
cuarteto V continues with the idea of "multiples", already present in cuarteto IV (1964-I) (eSp 8313) for four french horns, or in other pieces such as hip'nes I (a and b) (boosey and hawkes, n.y.) and sensors I, II and IV (shelan).

in cuarteto V a regular string quartet must have the following tuning:
violin I: all strings a quarter tone higher
violin II: all strings a quarter tone lower
viola: carries the normal tuning
cello: all strings one half step lower than normal.

the notational system used aims at utilizing all the available frequencies for each string instrument. this also means that the music will not be limited by the restrictions implicit in the conventional tonal system. intervallic relationships such as octaves and other consonances must be avoided. instead, there should be a flexible microtonal atmosphere which will be easily obtained.

the system is a graphic one, a tri-gram, where the middle line indicates the middle of a string. the instrumentalist can imagine the upper and lower sectors as divided in quarters. any smaller subdivision can be considered like "fingerings" in the indicated area.

which string to play on is indicated with roman numerals.




highest note on IV string

on I string, open

each "bar" equals 2 seconds, approximately.

other indications
first part, page 4: improvised fragments, alternating attacks using col legno, sul tasto, sul ponte, battuto, etc.. following the drawings in an approximate manner.

second part, page 7: on "open form" movement, having several combinatorial possibilities. the performers will "start" at the points indicated by arrows. each will choose a different starting point and will read the music from left to right, and going from one system to the next, clockwise. the material is to be played once, with no repeats (duration ca. 2' 18").

third section, page 11: the large areas [1] [2] [3] must be repeated, for a duration of 20", changing attacks (s.t., s.p., c.l.b.). the smaller groups under the repeat sign (𝄇) can also be repeated in any order. the general dynamic motion is a large crescendo.
the first violin will signal when to change into another area and the general ordering of the material could be decided upon during rehearsals (for example 1-2-3-1-2-1-3-2-3). the first violin will also indicate when to go into area [4], lasting circa 6", and from there to the final fragment. the dotted lines can be useful to organize this last page.

vibrato lento (1/4 tone oscillations)

vibrato, fast (idem above)

slow tremolato ; fast (normal) tremolato; tremolato emphatically fast

pizz., open string

pizz., where indicated

pizz. and bowing at the same time

pizz., on all four strings (arpegiatto)

pizz. behind the bridge

pizz. alla Bartok

 1/4 tone lower

 1/4 tone higher

very short sounds, quasi battuto

battuto

battuto sul ponte

battuto behind the bridge

s.p. sul ponticello

s.t. sul tasto

a.p. alla punta

 harmonics, gliss.

ricochet

 percussion effect, with tip of bow, on body of instruments

+ + idem, wih the hand

cresc or dimin. sub, over an ongoing cresc. or diminuendo

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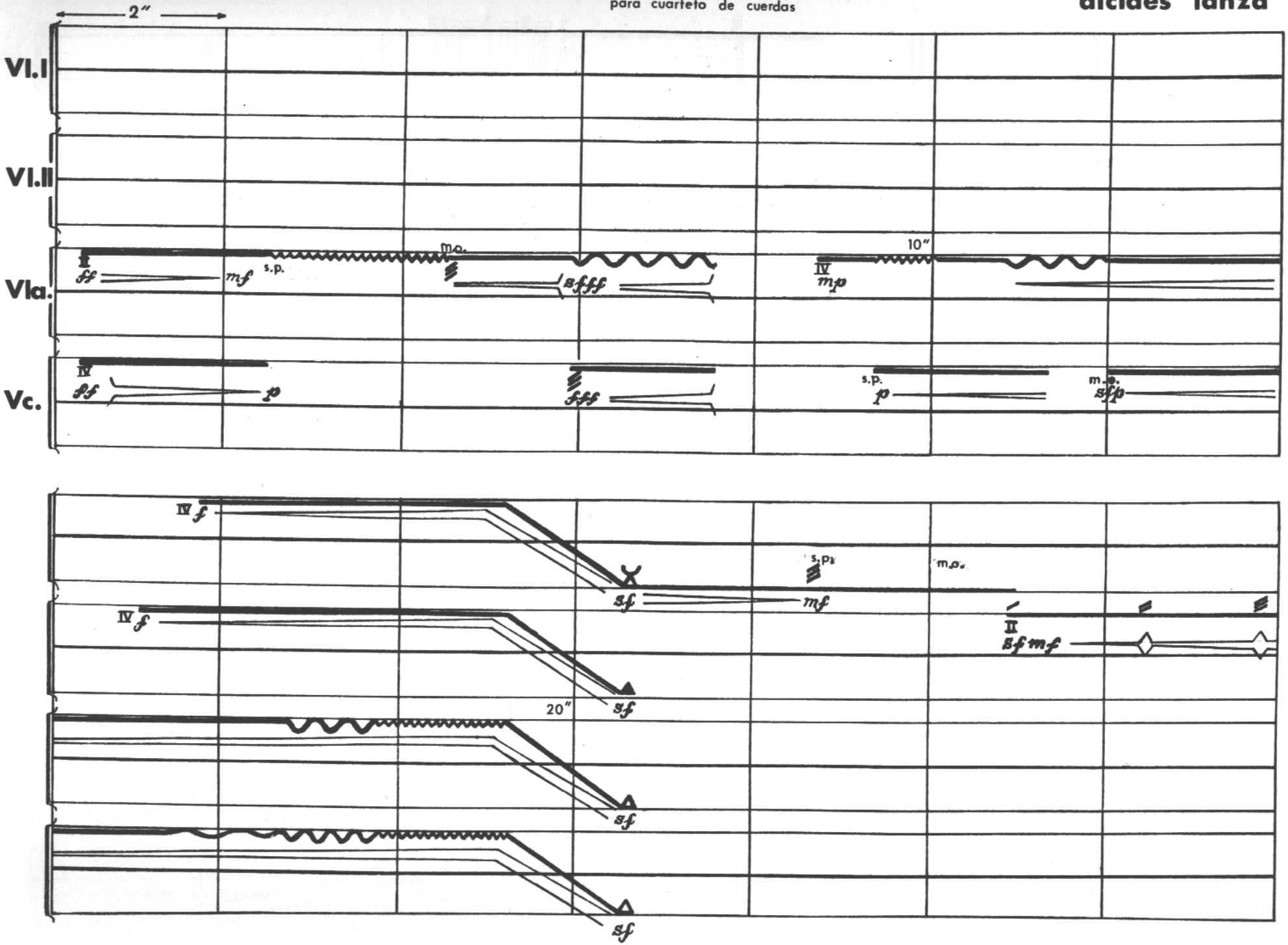
in memoriam Jackson Pollock

# CUARTETO V (1967-II)

para cuarteto de cuerdas

alcides lanza




eSp 8318

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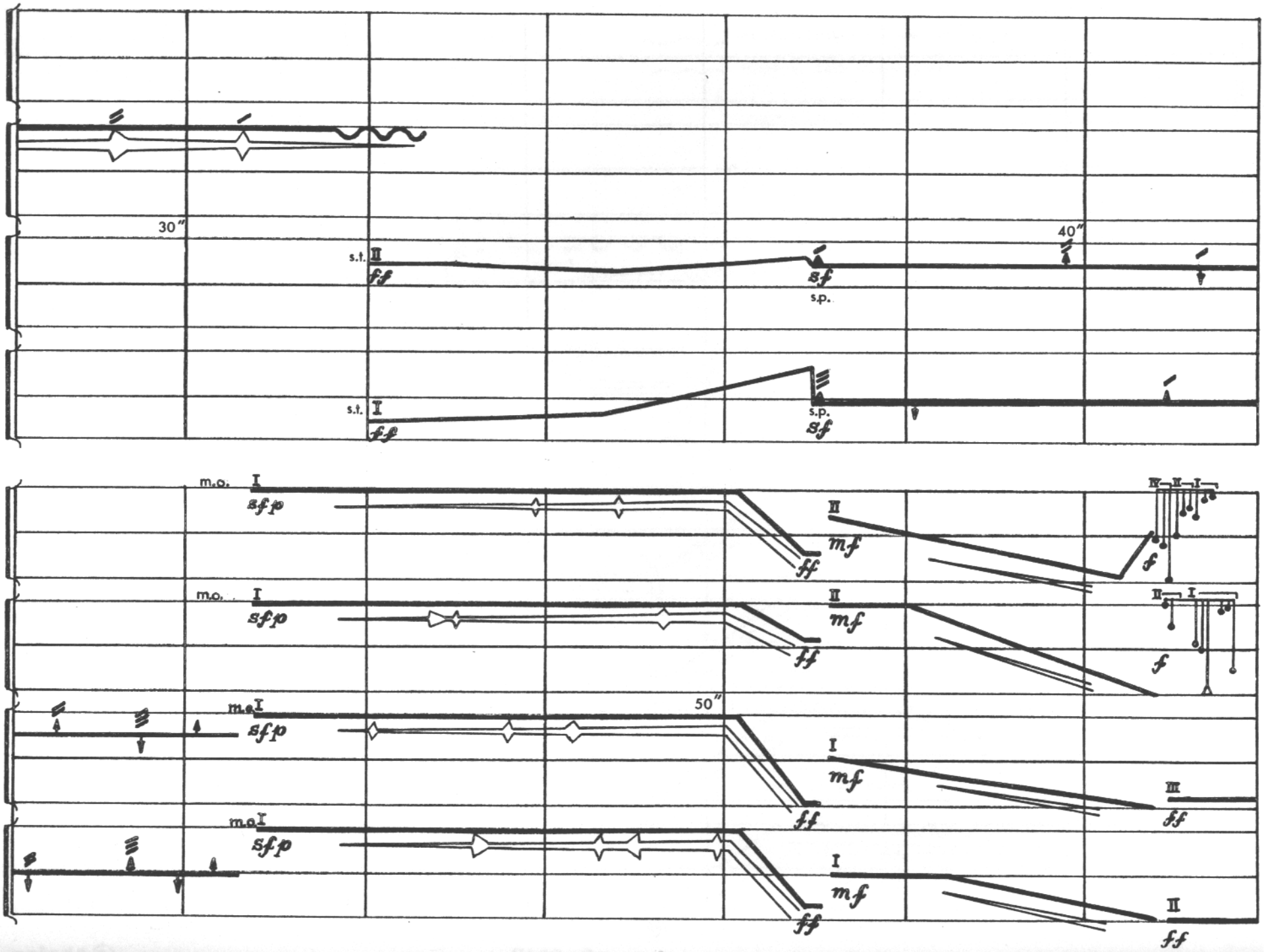
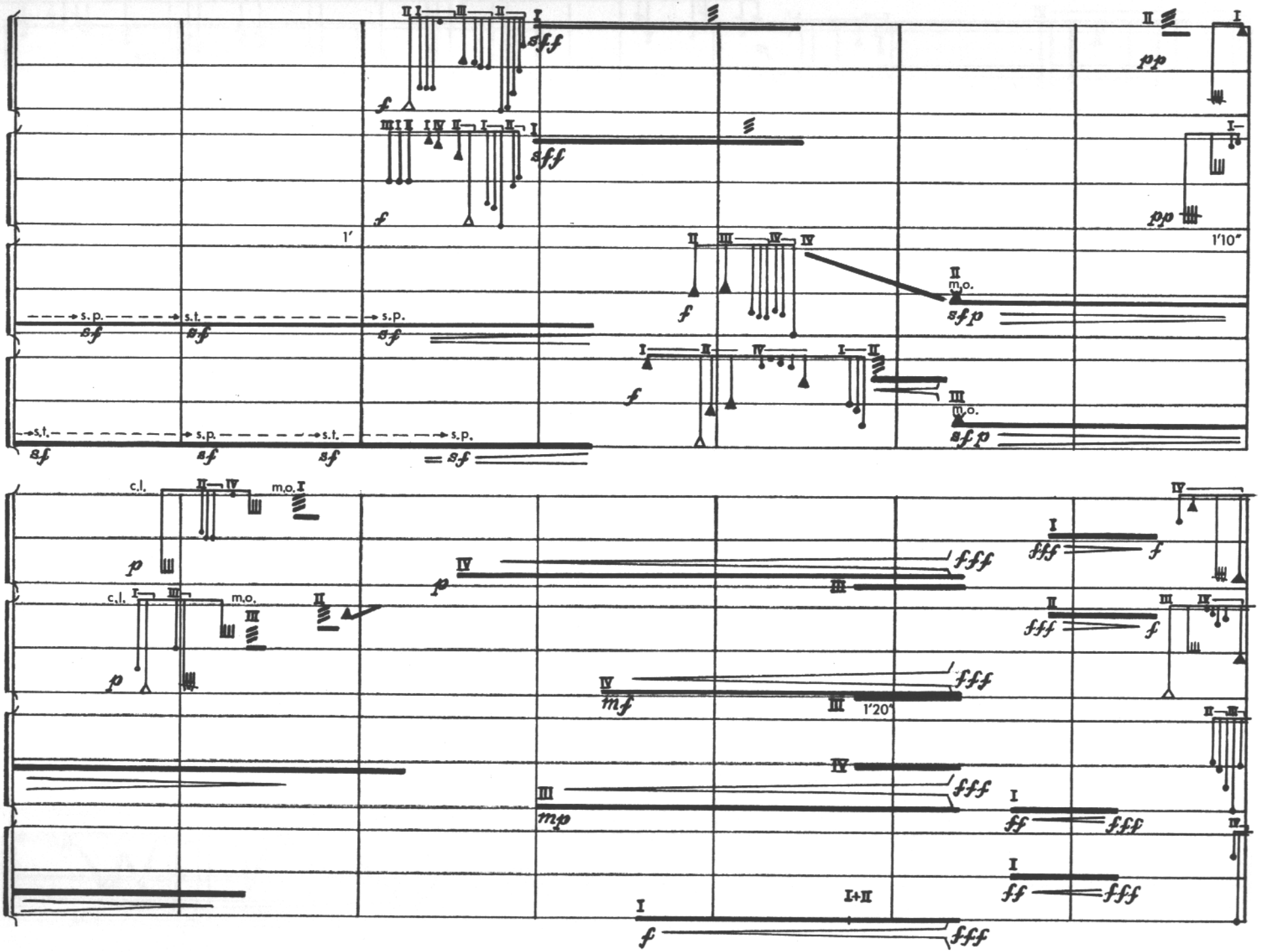
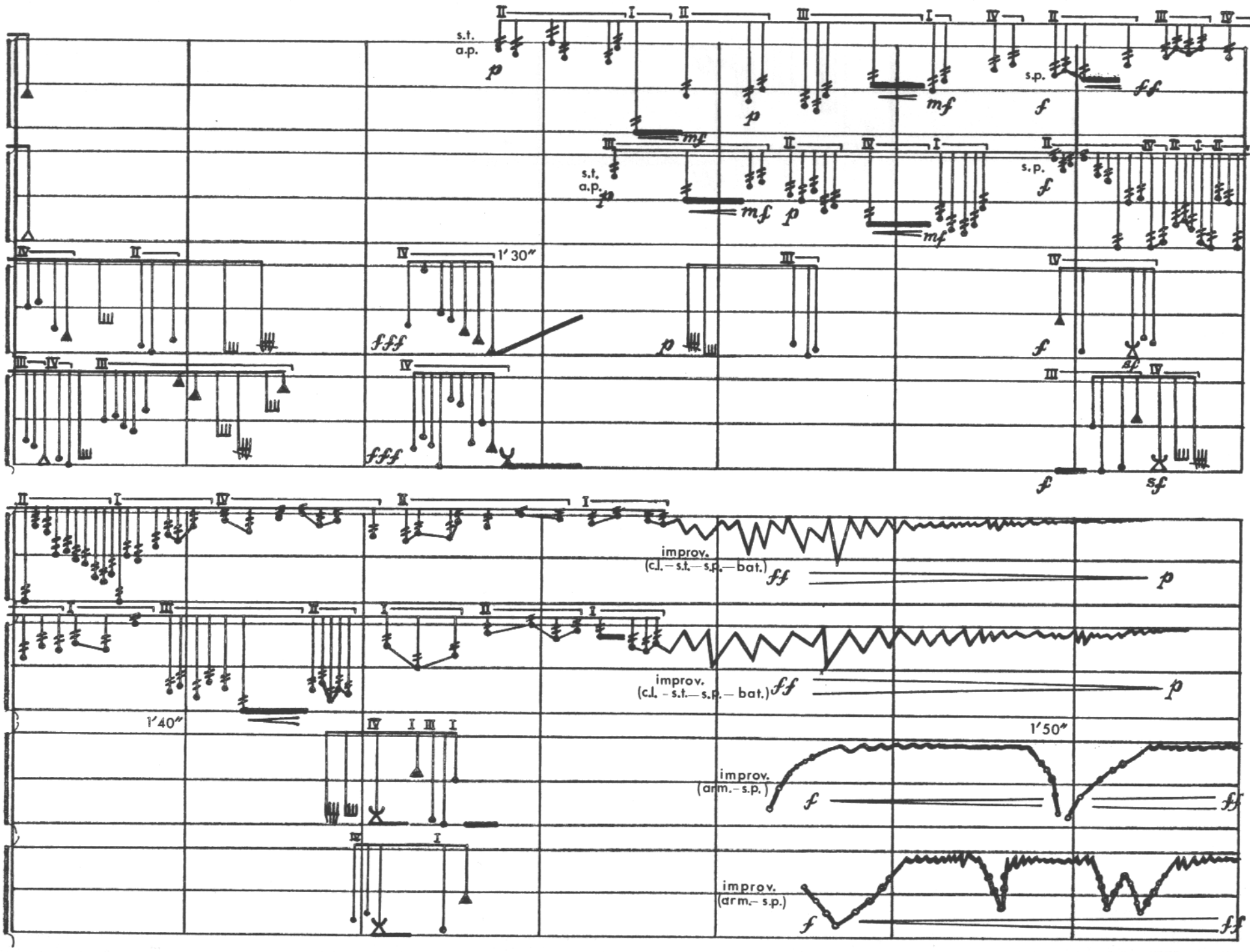
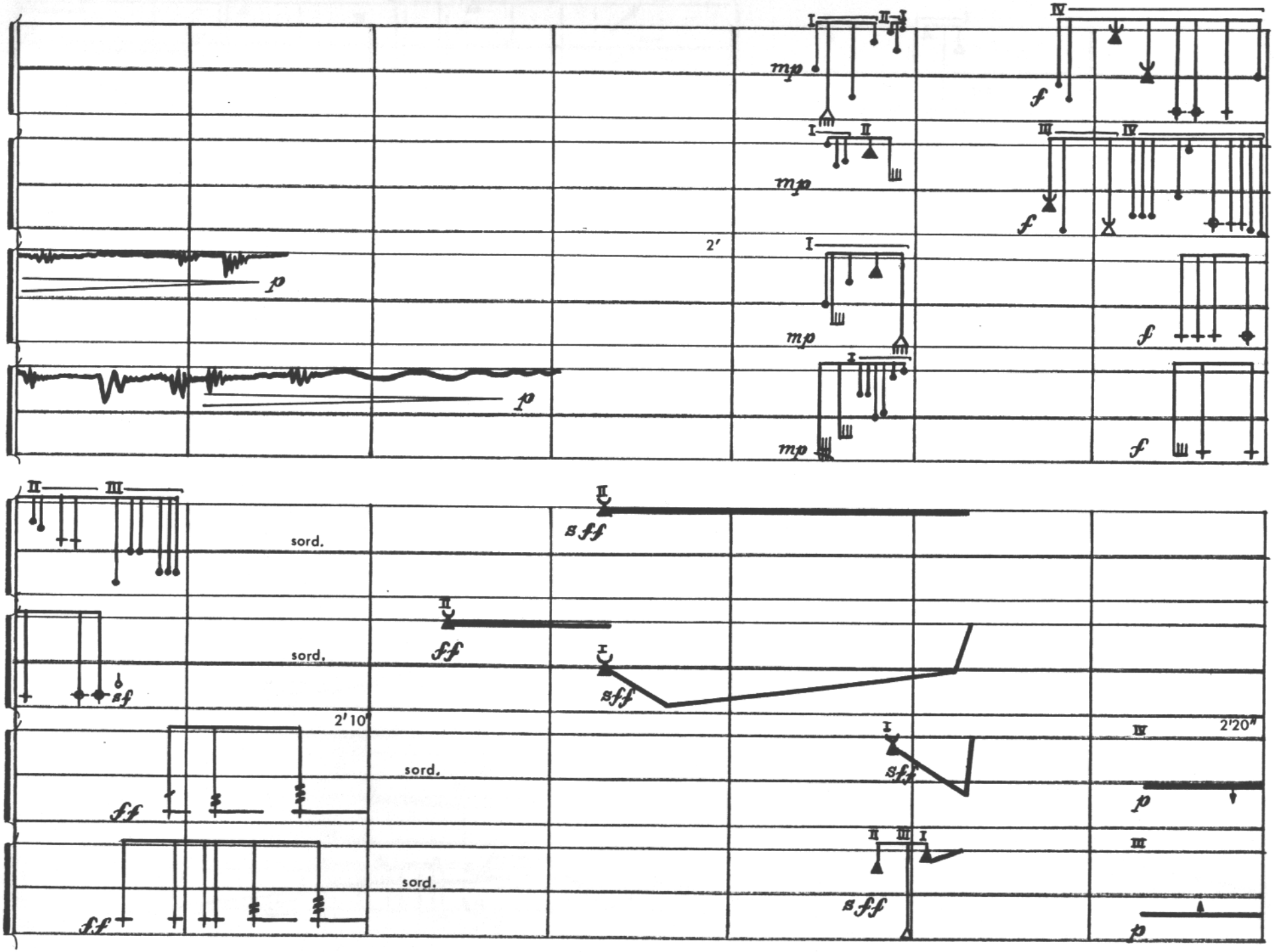
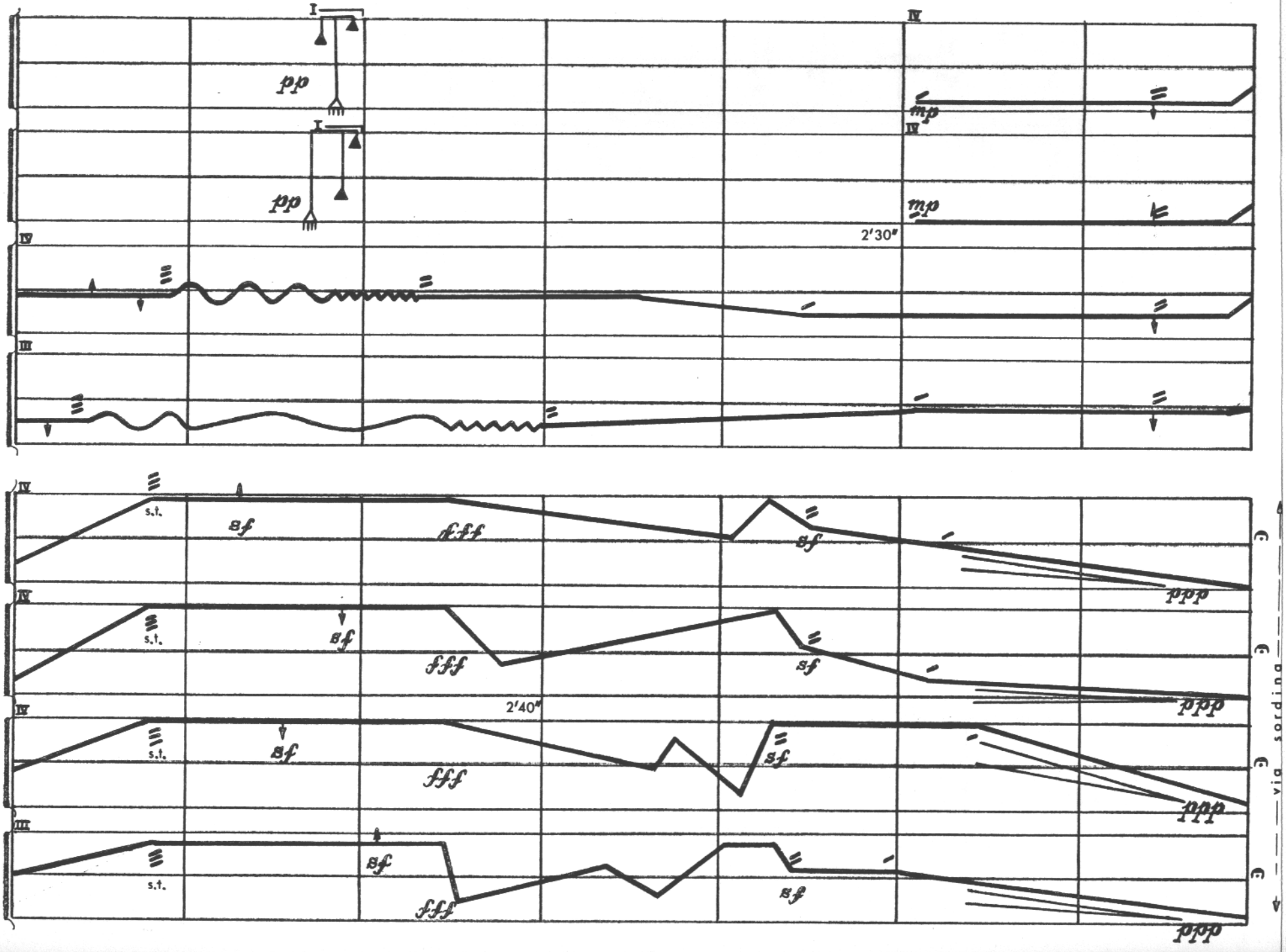
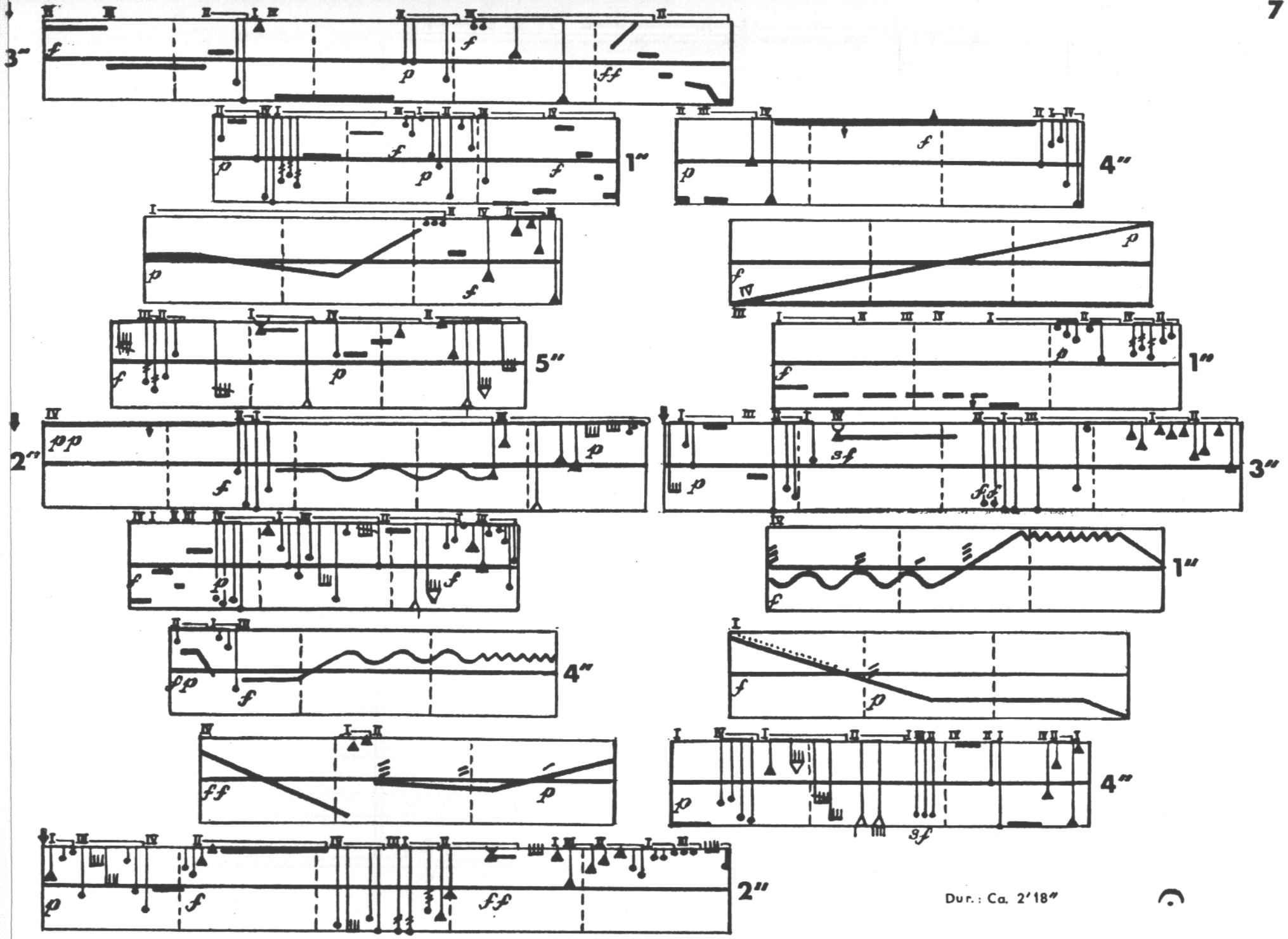

30″
40″
50″
s.t. II
ff
sf
s.p.
s.t. I
ff
s.p.
sf
m.o. I
sffp
ff
II
mf
f
m.o. I
sffp
ff
II
mf
f
m.o. I
sffp
ff
I
mf
III
ff
m.o. I
sffp
ff
I
mf
II
ff


1'
1'10"
1'20"
s.p.
s.t.
m.o.
c.l.
I+II

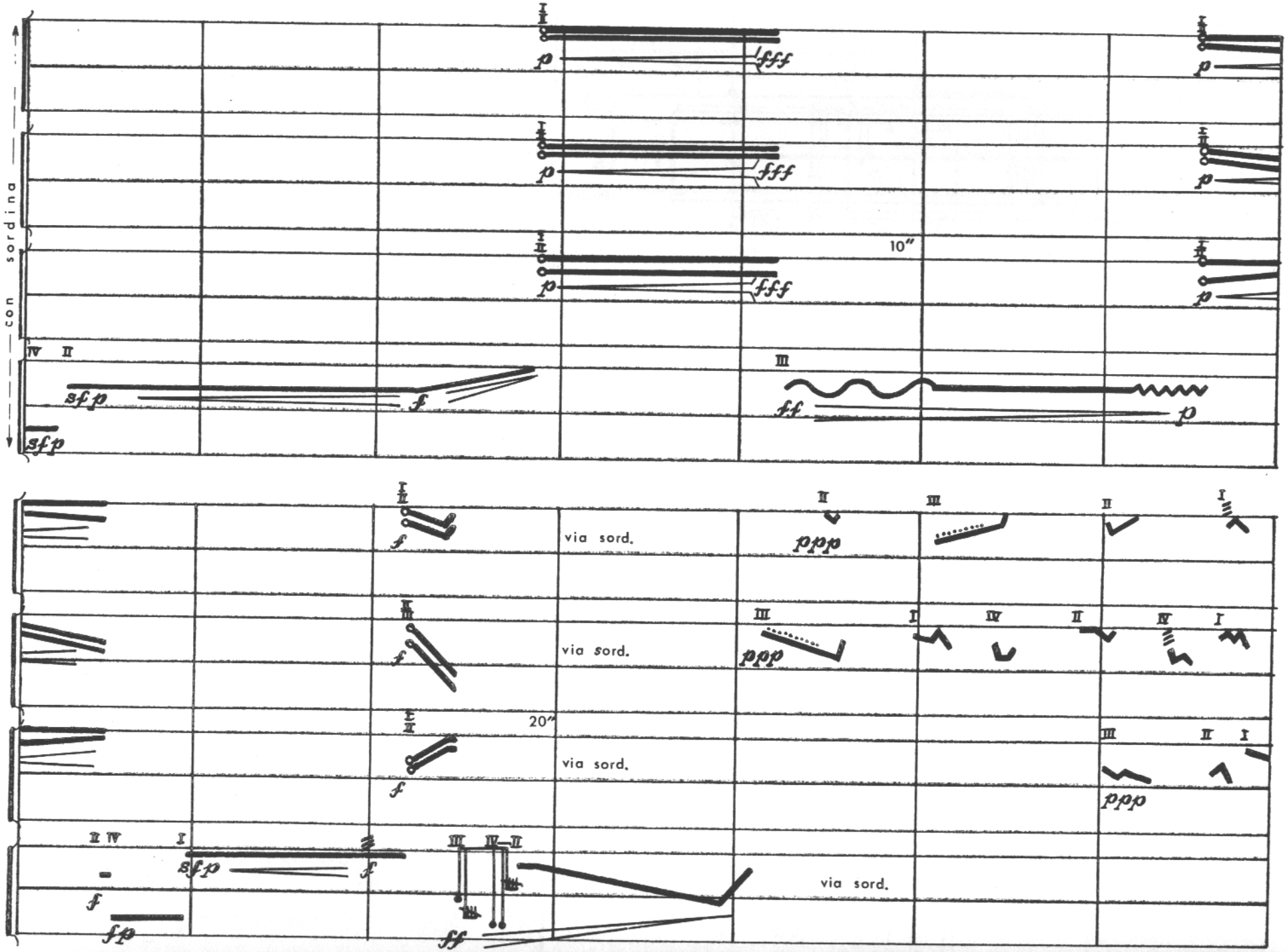

s.t.
a.p.
s.p.
1'30"
1'40"
1'50"
improv.
(cl. – s.t. – s.p. – bat.)
improv.
(arm. – s.p.)

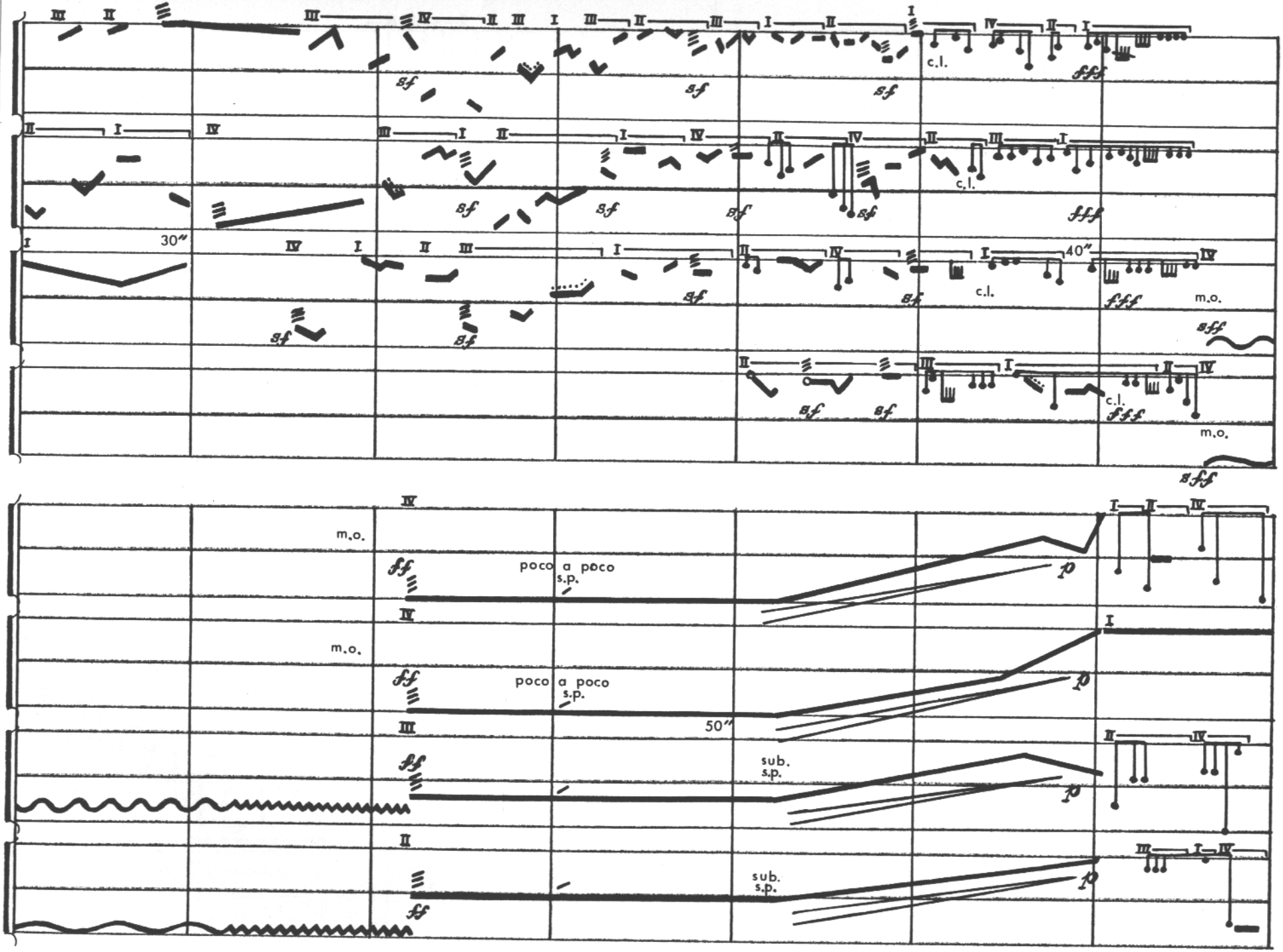

I II
mp
IV
f
I II
mp
III IV
f
2'
I
mp
f
I
mp
f
p
p
II III
sord.
II
sff
sord.
sf
II
ff
I
sff
2'10"
sord.
I
sff
IV
2'20"
p
ff
sord.
II III I
sff
III
p
f

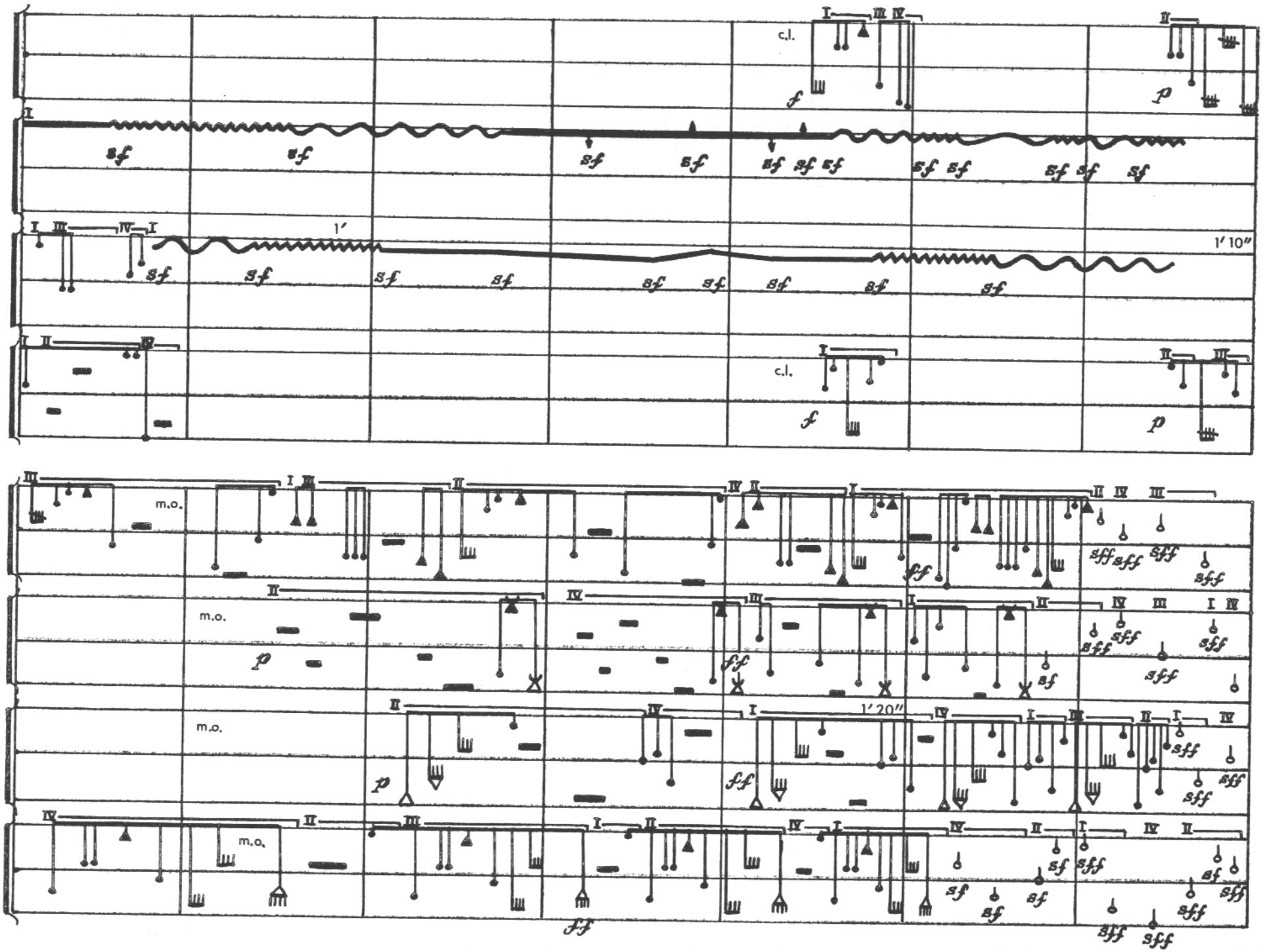

I
pp
I
pp
IV
mp
IV
mp
2'30"
IV
III
IV
s.t.
sf
fff
sf
ppp
IV
s.t.
sf
fff
sf
ppp
2'40"
IV
s.t.
sf
fff
sf
ppp
III
s.t.
sf
fff
sf
ppp
via sordina

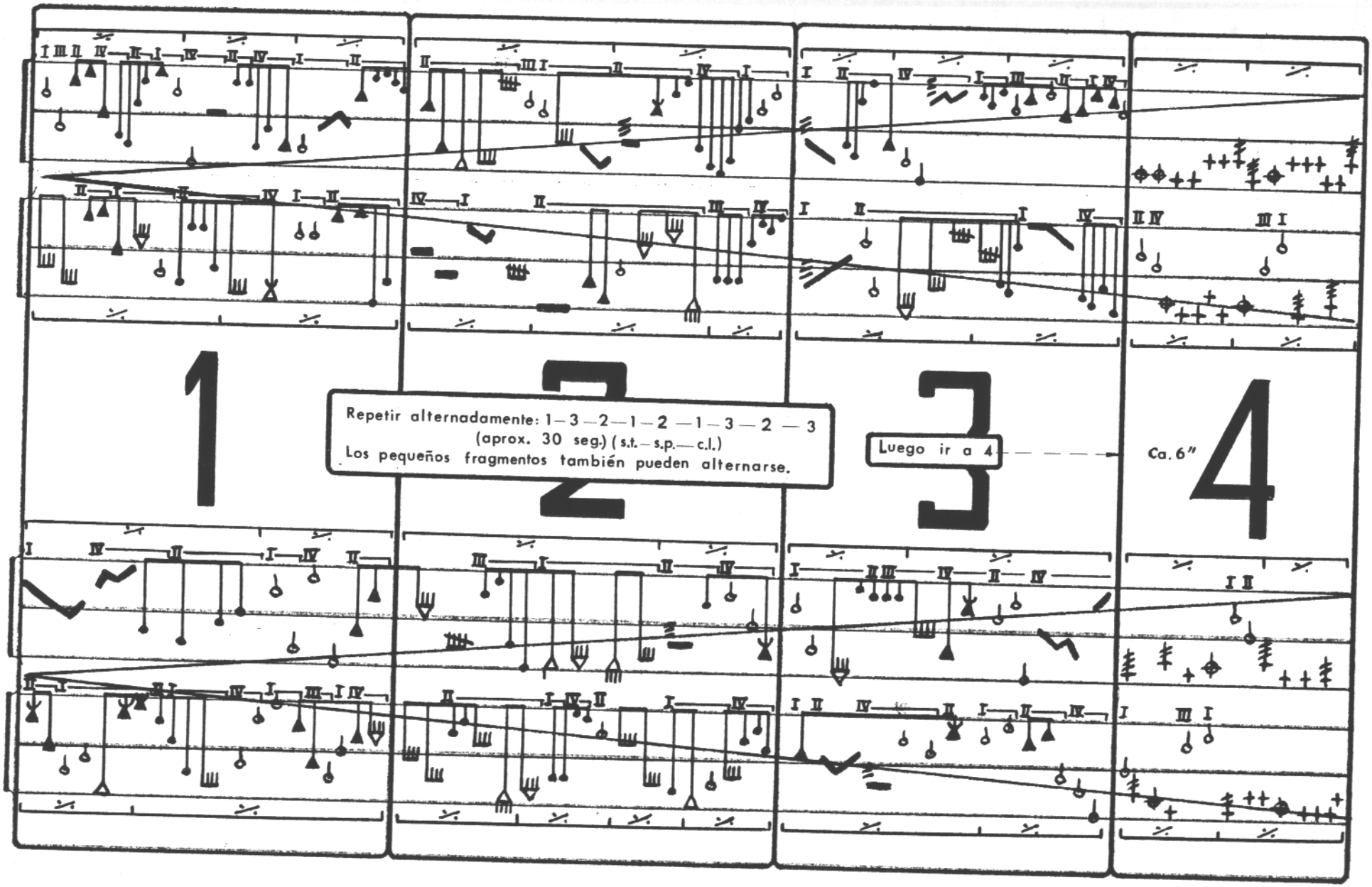


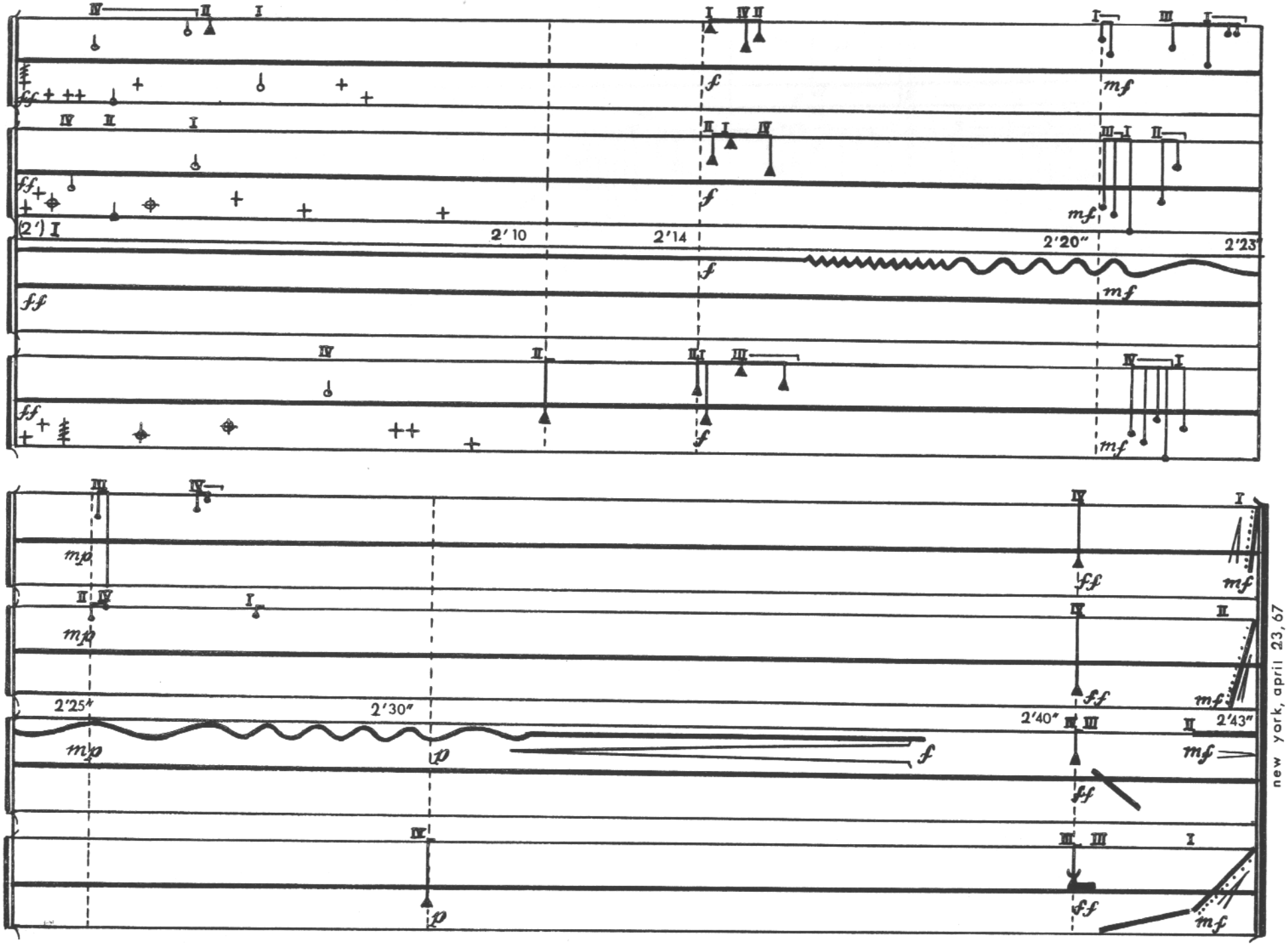

Dur.: Ca. 2'18"


con sordina
10″
20″
via sord.
via sord.
via sord.
via sord.


c.l.
sf
fff
30″
40″
m.o.
sff
poco a poco
s.p.
ff
p
50″
sub.
s.p.


c.l.
1'
1' 10"
c.l.
m.o.
m.o.
m.o.
1' 20"


1
2
3
4
Repetir alternadamente: 1 — 3 — 2 — 1 — 2 — 1 — 3 — 2 — 3
(aprox. 30 seg.) ( s.t. — s.p. — c.l.)
Los pequeños fragmentos también pueden alternarse.
Luego ir a 4
Ca. 6"


2'10
2'14
2'20"
2'23
2'25"
2'30"
2'40"
2'43"
new york, april 23, 67