

# multicanon

for string quartet

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## Performance notes

### Tempo

The general tempo can be treated with flexibility in order to make noticeable the detail of the work, but always attempting to fit to the tempo suggested ( $\downarrow = 44$ ).

### Bow's notation

The activity of the bow is written on one three-line or one line staff over the main five-line staff; these indicate timbral variations. Each note-bow means one single bow change; these must be slightly accented. Notes without steam indicate change of timbral into one bow change.

### Rhythmical configuration

This score is written proportionally; for sections without traditional rhythmical notation, the proportional notation has been used consistently. The note's duration must be prolonged taking the duration of the subsequent stems until a new note head or silence appears:



### Tuning

- ♯ a quarter-tone sharp
- ♯ three quarter-tones sharp
- ♭ a quarter-tone flat
- ♭♭ three-quarter-tones flat

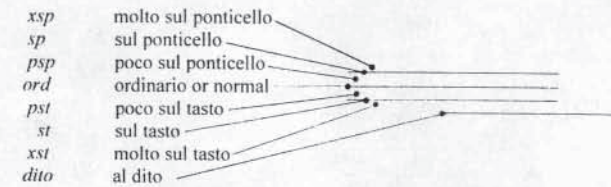
### Dynamic

Dynamic levels have been adjusted according to the techniques used, for this reason it is necessary to follow them rigorously.

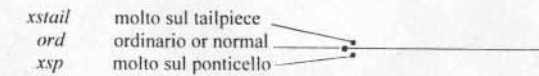
## Timbre

### a) of string

There are eight levels of timbral variation according to the position of the bow on the string:



Behind the bridge, there are three levels of timbral variation:



Never play on the bridge.

### b) of bow

- crine* use the bow's hair
- legno* use the bow's wood
- legno + crine* turn the bow on its side in order to use the wood and hair simultaneously and equally.

### Movement of the bow on the string

- ↔ bow play on the string perpendicularly ( normal motion )
- ↑↓ bow play along the string ( up-down motion )
- ⊙ bow play on the string in circular motion
- ⊥ bow fall vertically on the string without perpendicular or up-down motion.

### Sound quality

◊ harmonics all the harmonics are natural; for harmonics performed with pizz., play them in the indicated position in order to obtain different resonances and a transition to pizz-mute sounds when is the case.

⊗ half-harmonics

↓ normal sound quality

### Articulation

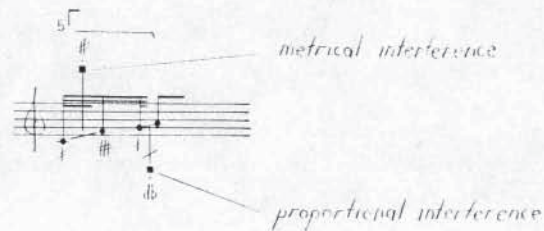
#### a) with the fingers

pizz. pizzicato.

x pizz - mute cover the strings with the left hand in order to get an indefinite pitch without resonance.

• bartók pizz.

■ bitone hit the string on the fingerboard with the fingernail in the indicated position ( hammering technique ). Sometimes on the *glissando* from one note to another there are interference of pizz. or bitone; all these are played with the left hand ( l.h.). In the case of bitone interferences their tuning is calculated with respect to the finger doing the gliss. Whichever alteration it is the bitone has, it must be understood as a tuning deviation from the gliss; those bitones are played *staccato*.



#### b) with the bow

○ whip bow whip the air with the bow trying distinct velocities to carry out different dynamics levels and an indefinite pitch; for each note there is one single movement.

• gettato bounce the bow on the string ( single bows ) as fast as possible.

• gettato - normal move gradually in a single bow from gettato to normal articulation.

• staccato

• portato

• staccato-normal play the staccato and immediately normal; the staccato has the effect of a grace note.

• normal

### Accentuation

It adjusts to the general dynamic level relative on the context.

> Normal accentuation

W Strong accentuation

### Tremolo

Execution of tremolo is irregular; there are three ranges of velocity for it:

• slow trem. it runs between 3 and 8 articulations per second

• mid. trem. it runs between 8 and 14 articulations per second

• fast trem. as fast as humanely possible.

Talon and tip are different articulations.

### Vibrato

The whole piece must be play without *vibrato* unless it is indicated.  
Execution of vibrato is irregular; there are three ranges of velocity for it:

- slow vb.* it runs between 3 and 8 articulations per second
- mid. vb.* it runs between 8 and 14 articulations per second
- fast vb.* as fast as humanely possible

Pay special attention to the range of vibrato's oscillation:

♯   ♯  
from vb. to vb.  
d   db

### Pressure

There are four levels of bow pressure on the string:

- pr.* minimum pressure
- npr.* normal pressure
- +pr.* more pressure than normal
- xpr.* extreme pressure producing one rough sound

### Transition

→ gradual transition between one state to another.

**Duration:** approx. 6'15"

↓ = 44

legno  $\overline{\text{IV}}$  *pr*

Vln I *ppp* *pp* *pizz.* *fff*

Vln II *legno*  $\overline{\text{IV}}$  *pr* *ppp* *pp* *pizz-mute* *fff*

Vla. *legno*  $\overline{\text{IV}}$  *pr* *ppp* *pp* *pizz-note* *fff*

Vlc. *legno*  $\overline{\text{IV}}$  *pr* *ppp* *pp* *pizz-mute* *fff*

6

The musical score is written on four staves. The first staff begins with a treble clef and a box containing the number '6'. It includes the instruction 'pizz. - mute 3F' and dynamic markings of *ff* and *f*. The second staff starts with a *9* and includes dynamics *m*, *p*, *f*, *fff*, *ff*, *f*, *m*, *p*, and *ppp*. The third staff includes dynamics *f*, *m*, *ff*, *p*, *fff*, *ff*, *m*, *p*, *f*, and *p*. The fourth staff includes dynamics *ff*, *f*, *m*, *fff*, *m*, and *p*. The score concludes with a 'whip bow' instruction and a *ppp* dynamic marking.

11

fingering with the fingernail

pp p fpp m p

move the bow following the pitch

dito

ppp pp

3

move the bow following the pitch

dito

ppp pp

3

fingering with pp fingernail

ppp p pp

3

16

*npr.*  
*crine*

*fast vb*

*npr.*  
*legno*

*f*

*npr.*  
*legno*

*f*

*npr.*  
*crine*

*slow vb*

*fast vb*



This page contains a handwritten musical score for four staves. The notation includes notes, rests, and various performance markings. The first staff features dynamic markings *+pr.*, *xpr.*, and *npr.* at the top, and a *p* dynamic at the end. The second staff includes *fast vb* and *p* markings. The third staff has *mid. vb.*, *slow vb.*, *fast vb.*, and *p* markings. The fourth staff includes *fast vb.*, *mid. vb.*, *slow vb.*, and *p* markings. The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic patterns and slurs. There are also some handwritten numbers like 5, 7, 10, and 11, possibly indicating measure numbers or fingerings. The overall style is that of a working manuscript.