

francisco corthey

Six pieces on a Ron Mueck exhibition
-for string quartet-

2019

The two women

Francisco Corthey

$\text{♩} = 70$

Violin

con sord.
range: G3-Bb3
* 5

Violin

5 3 6

pp

Viola

con sord.
range: C3-Eb3
* 5

5 5 5

pp

Violoncello

*For every instrument when playing this kind of writing:
Sempre Sul IV. Very little pressure in L.H. Molto sul tasto. Undefined pitches, microtonal.
Collection of pitches should change in order not to perceive a repetitive pattern.

4

Vln.

pp "f"

5 5 6

Vln.

5

pp

Vc.

8va

p "f"

Musical score for measures 7-9. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Measure 7:** Vln. I has a whole rest. Vln. II and Vla. play sixteenth-note patterns with fingerings 5 and 5. Vc. has a whole rest.
- Measure 8:** Vln. I has a whole rest. Vln. II and Vla. continue with sixteenth-note patterns and fingerings 5 and 6. Vc. has a whole rest.
- Measure 9:** Vln. I has a half note with a fermata, dynamic *p*. Vln. II and Vla. continue with sixteenth-note patterns. Vc. has a half note with a fermata, dynamic *p*, marked *8^{va}*.



Musical score for measures 10-12. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Measure 10:** Vln. I has a half note with a fermata, dynamic *mf*. Vln. II and Vla. play sixteenth-note patterns with fingerings 5 and 5. Vc. has a half note with a fermata, dynamic *mf*, marked *8^{va}*.
- Measure 11:** Vln. I has a half note with a fermata, dynamic *pp*. Vln. II and Vla. continue with sixteenth-note patterns and fingerings 5 and 6. Vc. has a half note with a fermata, dynamic *pp*, marked *8^{va}*.
- Measure 12:** Vln. I has a half note with a fermata, dynamic *pp*. Vln. II and Vla. continue with sixteenth-note patterns and fingerings 5 and 5. Vc. has a half note with a fermata, dynamic *pp*, marked *8^{va}*.

13

con sord.
range: G3-Bb3

Vln. *pp*

Vla. *pp*

Vc. *pp*

con sord.
range: C2-Bb2

17

Vln. *pp*

Vln. c.l.b sul E muted

Vla. c.l.b sul A muted

Vc. *pp*

For Vln. II and Vla.:

There are 3 different spaces: above, middle and down. Above means sul tasto, middle means ordinary place of bowing and down means close to the bridge.

Is important to get the different pitches when changing position, not just the same noise everywhere.

20

Vln. *5* *5* *6*

Vln. *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *...*

Vc. *5* *5* *5* *5* *pp* *pp*



23

Vln. *6* *f*

Vln. *3* *3* *3* *3* *3* *5* *f*

Vla. *3* *3* *3* *3* *3* *3* *f*

Vc. *5* *5* *5* *5* *5* *5* *f*

27 muted, pitchless

Vln. *pp*

Vln. muted, pitchless *pp* 3 3 5

Vla. muted, pitchless *pp* 3

Vc. muted, pitchless *pp* 5



31 muted, pitchless

Vln. muted, pitchless

Vln. muted, pitchless 5

Vla. muted, pitchless 3

Vc. muted, pitchless

2
The big man

Francisco Corthey

$\text{♩} = 192$

Violin I
mf *pizz.*

Violin II
mf *pizz.* stomping

Viola
mf *pizz.*

Violoncello
mf *pizz.*

4

Vln. I
arco Sul A *gliss.* *pizz.*

Vln.
arco *gliss.* *pizz.*

Vla.
p stomping

Vc.
p *mf*

8 *rit.* $\text{♩} = 80$

Vln. I arco *pp* *dolce*

Vln. arco *pp* *dolce*

Vla. arco *pp* *dolce*

Vc. arco *pp* *p dolce*

12 $\text{♩} = 192$

Vln. I *pizz.* *f*

Vln. *pizz.* *mf* *f*

Vla. *pizz.* *mf* *f*

Vc. *pizz.* *mf* *f*

16

Vln. I

Vln.

Vla.

Vc.

mf

pp

p

pp

f

pp

v.

Detailed description: This is a page of a musical score, page 3, starting at measure 16. It features four staves: Vln. I (Violin I), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The Vln. I staff has a whole rest in measures 16 and 17, followed by a half note in measure 18 and a quarter note in measure 19. The Vln. staff has a quarter rest in measure 16, a quarter note in measure 17, a whole rest in measure 18, and a quarter note in measure 19. The Vla. staff has a whole rest in measure 16, a quarter note in measure 17, a quarter note in measure 18, and a whole rest in measure 19. The Vc. staff has a quarter note in measure 16, a quarter note in measure 17, a whole rest in measure 18, and a quarter note in measure 19. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *f* (forte). A *v.* (vibrato) marking is present under the Vln. staff in measure 19. The score is written in treble clef for the upper staves and bass clef for the lower staves.

3

The woman with the baby and the shopping bags

Francisco Corthey

♩=46

con sord.
sul tasto
s/vib

Violin *pp*

Violin *pp*

Viola

Violoncello *p deep*

con sord.

p

Detailed description: This block contains the first five measures of the score. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts play a melodic line of half notes with a slur, starting on a whole note and moving stepwise. The Viola part is silent. The Violoncello part plays a rhythmic accompaniment of eighth notes, starting with a whole rest in the first measure. Dynamics include *pp* for the violins and *p deep* for the cello. Performance instructions include 'con sord.', 'sul tasto', and 's/vib' for the strings.

6

Vln. *p*

Vln.

Vla. *pp* *p* *pp* *p cresc. molto espress.*

Vc.

con sord.

3

Detailed description: This block contains measures 6 through 9. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I part continues the melodic line, ending with a *p* dynamic. The Violin II part continues the melodic line. The Viola part plays a rhythmic accompaniment of eighth notes, with dynamics *pp*, *p*, and *pp* across measures 7, 8, and 9 respectively. A triplet of eighth notes is marked with a '3' in measure 8. The Violoncello part continues the rhythmic accompaniment. Dynamics include *p* for the Violin I and *p cresc. molto espress.* for the Viola. Performance instructions include 'con sord.' for the Viola.

10

Vln. *sul pont.* *pp* ord. 3

Vln. *sul pont.* *pp* ord. 3

Vla. *p* *p* 3

Vc. *pp* 3

14

Vln. *mp* *pp* 3

Vln. *mp* *pp* 3

Vla. *mf* *pp* 3

Vc. *mp* *pp* 3

The man and the chicken

♩.=96

Francisco Corthey

Violin *mf* senza sord. pizz. secco

Violin *mf* senza sord. pizz. secco

Viola *mf* senza sord. pizz. arco

Violoncello *mf* senza sord. pizz.

The score for the first system consists of four staves. The top two staves are for Violin, the third for Viola, and the bottom for Violoncello. The music is in 5/8 time, with a key signature of one flat. The first three measures are in 5/8 time, and the last two are in 2/4 time. The Violin parts are marked *mf* and include instructions for 'senza sord.' and 'pizz. secco'. The Viola part is marked *mf* and includes 'senza sord.', 'pizz.', and 'arco' markings. The Violoncello part is marked *mf* and includes 'senza sord.' and 'pizz.' markings.

Vln. 6

Vln.

Vla. *p* *f* *mf*

Vc.

The score for the second system consists of four staves. The top two staves are for Violin (Vln.), the third for Viola (Vla.), and the bottom for Violoncello (Vc.). The music continues from the first system. The Violin parts are marked *mf*. The Viola part is marked *p*, *f*, and *mf*. The Violoncello part is marked *mf*. The time signature changes to 6/8 for the last two measures of the system.

12

Vln. *f*

Vln. *f*

Vla. *f* pizz.

Vc. *f*

18

Vln.

Vln.

Vla. *p* arco *f*

Vc.

23 $\text{♩} = 56$ arco

Vln. *pp* 3

Vln. *pp* 3

Vla. *pp* 3

Vc. arco *p* *pp*

accel. **Tempo primo**
(♩ = 96)

28 sul pont. , Sul D arco *mf*

Vln. *mf*

Vln. sul pont. pizz. *f* Sul D arco *mf*

Vla. sul pont. pizz. *f* Sul G arco *mf*

Vc. sul pont. pizz. *f* *mf*

5

The man in the boat

Francisco Corthey

♩=50

con sord.
muted
pitchless 6

Violin

con sord.
muted
pitchless 6

Violin

con sord.
muted
pitchless 6

Viola

con sord.
muted
pitchless 6

Violoncello

4
Vln.

Vln.

Vla.

Vc.

8

Vln. arco 6 *p* *mp*

Vln. arco 6 6 6

Vla. pizz. ord 3 arco 6 6 6

Vc. arco 6 6 6

12

Vln. 6 6 6

Vln. 6 6 6

Vla. 6 pizz. arco 6 6 6

Vc. 6 6 6 *pp*

16

Vln. *p* *pp* *ppp* *pppp*

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

[s] sound

[s] sound

The seated woman

Francisco Corthey

$\text{♩} = 50$

Violin *p* *mf* *p* *mp*

Violin *p* *mf* *p* *mp*

Viola *p* *mf* *p* *mp*

Violoncello *p* *mf* *p* *mp*

6

Vln. *p* *(p)* *pp*

Vln. *p* *p* *pp*

Vla. *p* *mf* *p* *pp*

Vc. *p* *(p)* *pp*

Poco più mosso

11

Violin I (Vln.): *p*, *p* \triangleleft *f*, *p*

Violin II (Vln.): *p*, *p* \triangleleft *f*, *p*

Viola (Vla.): *mp*, *p* \triangleleft *f*, *p*

Violoncello (Vc.): *p*, *p* \triangleleft *f*, *p*

Measures 11-14 are in 4/4 time. Measure 11 starts with a whole rest. Measures 12-14 feature a melodic line with dynamic changes and accents. Measure 14 ends with a fermata.

15

Violin I (Vln.): *pp*, *ppp*

Violin II (Vln.): *pp*, *ppp*

Viola (Vla.): *pp*, *ppp*

Violoncello (Vc.): *pp*, *ppp*

Measures 15-17 are in 4/4 time. Each instrument part consists of a single half note followed by a fermata. The dynamics are *pp* in measure 15 and *ppp* in measure 17, with hairpins indicating a gradual decrease in volume.