FRASER JEREMY PIKE

Ph.D.

2000

Volume IV

QUARTET

No. 6

for

Two Violins

Viola

Violoncello

JEREMY PIKE

2000

THESIS CONTAINS CD/DVD

String Quartet No. 6

Notes on performance:

- Accelerando figures are indicated by sloping beams. The overall duration of the figure is indicated by a small note next to the beam.
- Repeated notes within accelerando figures are notated by headless stems.
- Headless stems are also used in combination with glissandi, where the player should execute a smooth left hand movement with bow strokes corresponding to the number of stems.
- The glissando effect in bar 43 ff. requires the players to first go up and then down whilst tailing away in a diminuendo.
- In unbarred sections players should follow cues indicated and play within their own independent but broadly similar tempi.
- Repeated mobiles are to be played in independent tempi. The mobiles are repeated for the length of the line. Where the line slopes each repeat should be at a different pitch to be determined by the performer.
- In bar 35 and 39 instruments start at different times and should adopt differing tempo in order to catch up with each other.
- In bars 101 to 110 the mobiles start and end together, with the unison passages played strictly together.
- Sul ponticello and sul tasto effects should be maximised.

This quartet movement is based on the first four lines of a poem by my ten year old daughter:

Blue **Jennifer Pike**

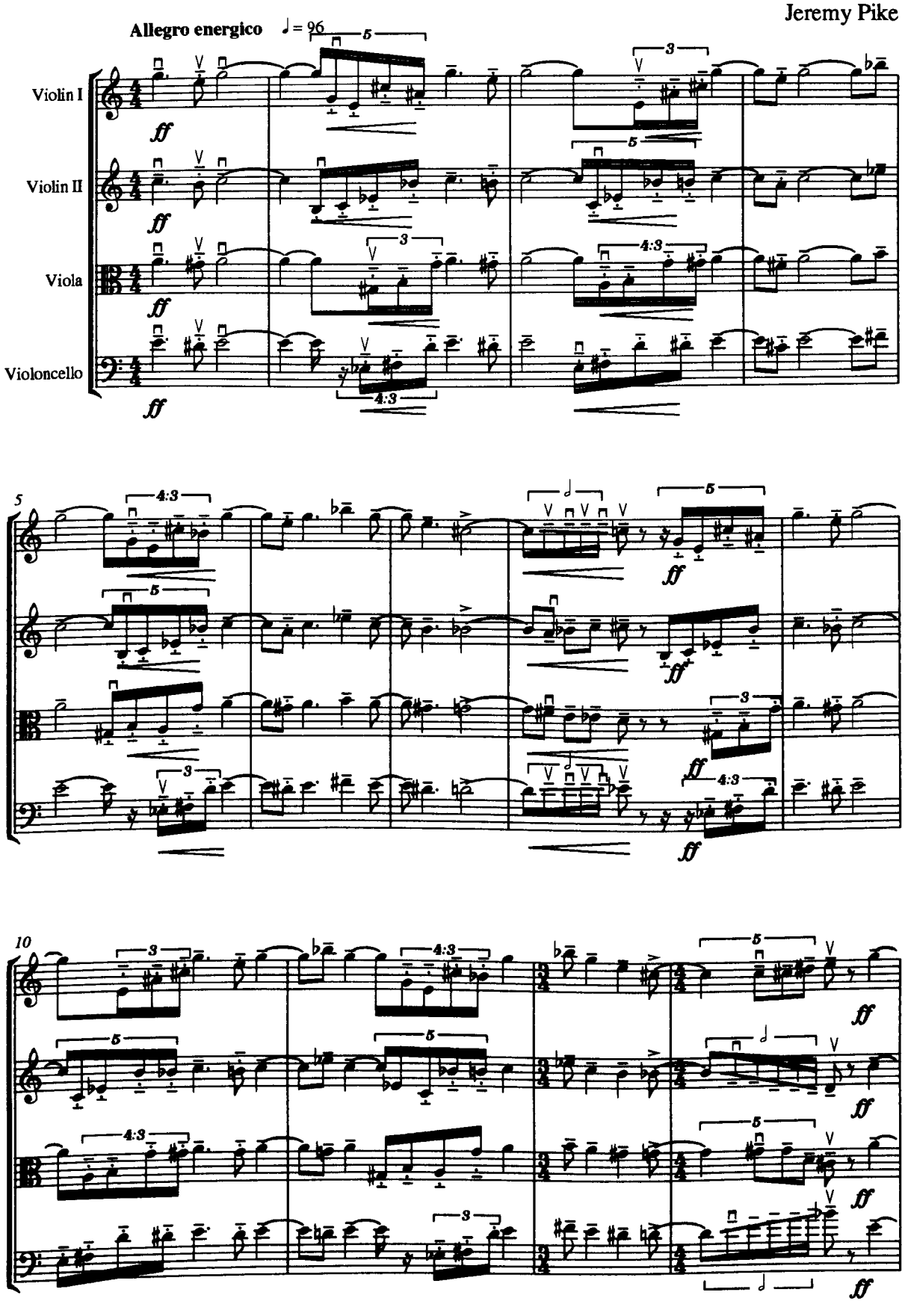
A brilliant burst of light
A bewildering fall of dizziness
Brave heroes,
Forgotten by a wave of breathless dreams.
Crystal frost spreads itself across a carpet of delicate grass
A mind of happiness and memories
And true feelings
Passage of life
Promising air that's always there.

Duration 9'

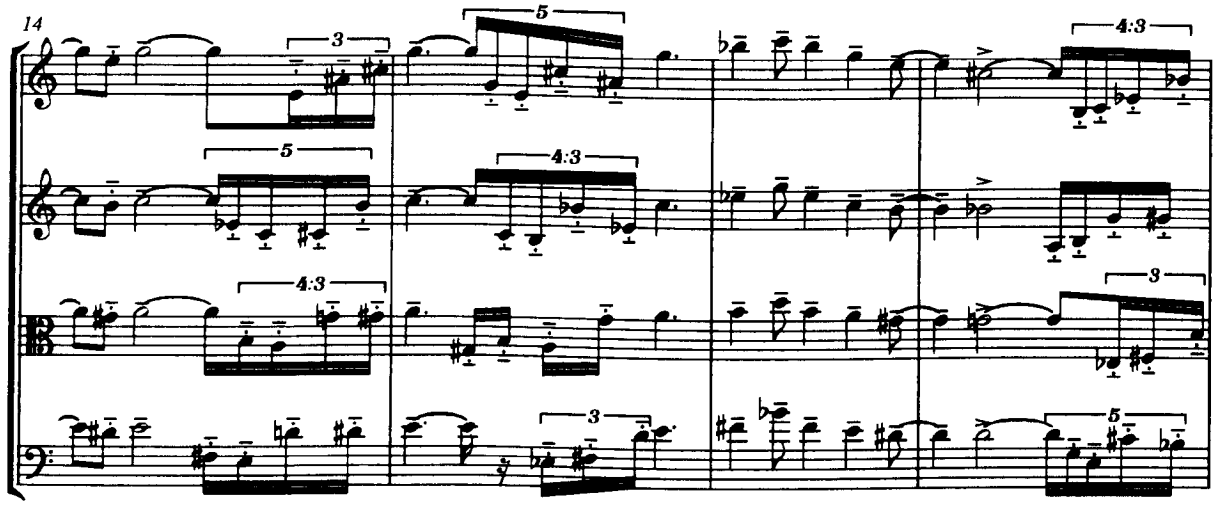
Quartet No 6

for two violins, viola and violoncello

Jeremy Pike



© J Pike 2000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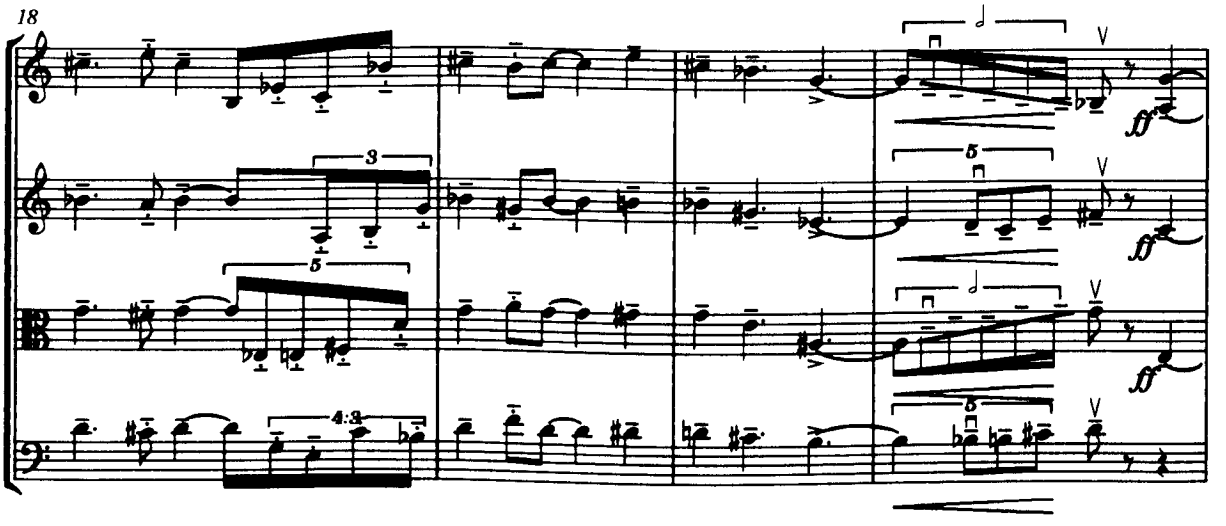
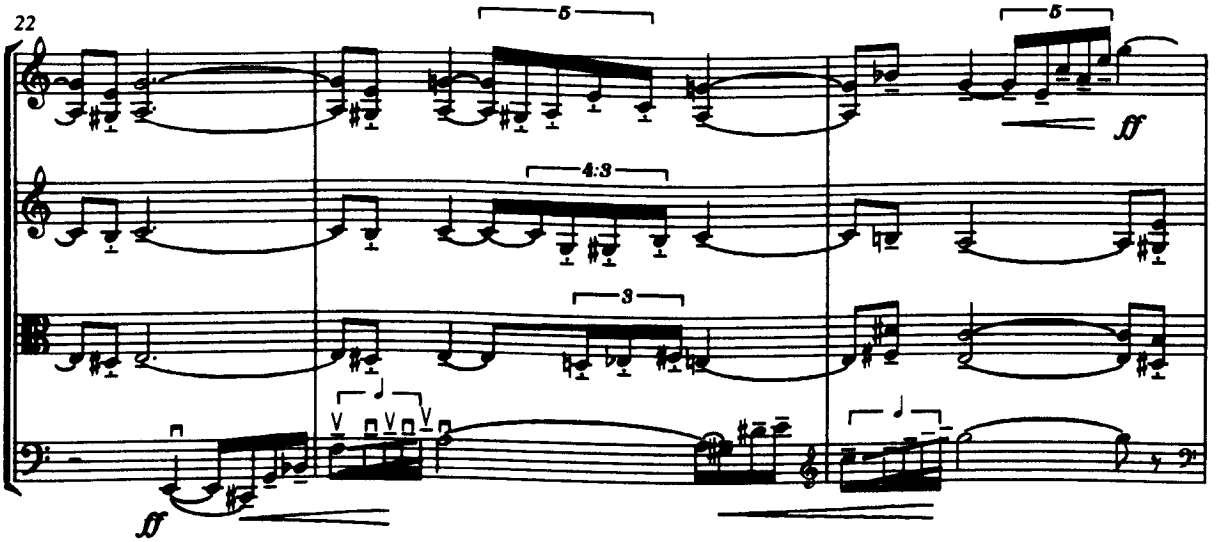
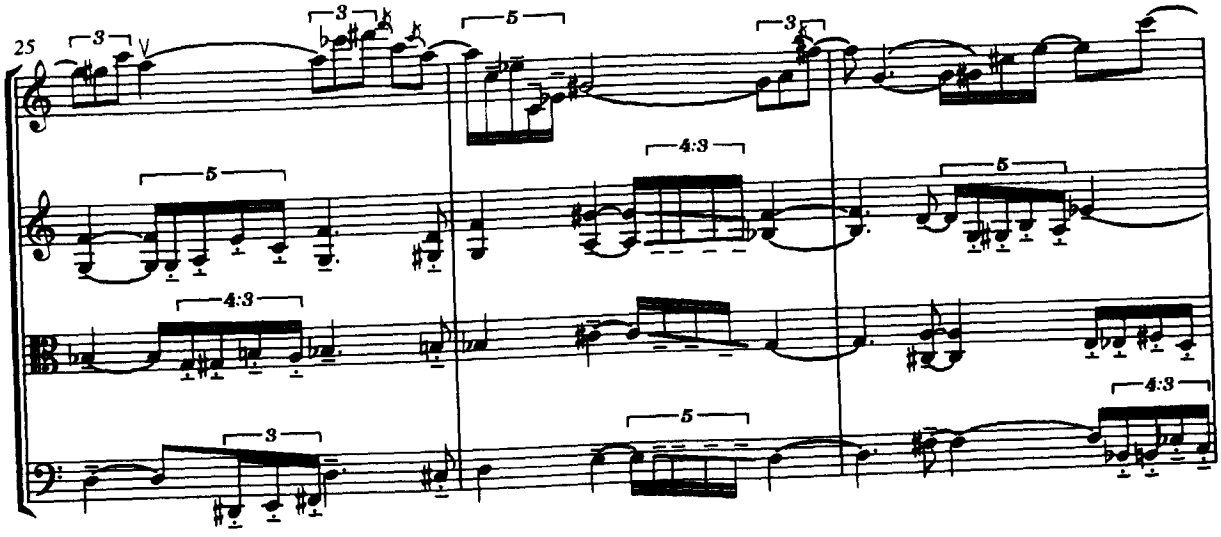
3
5
4:3
5
4:3
4:3
3
3
5


18
3
5
4:3
ff
5
ff
ff
5


22
5
5
ff
4:3
3
ff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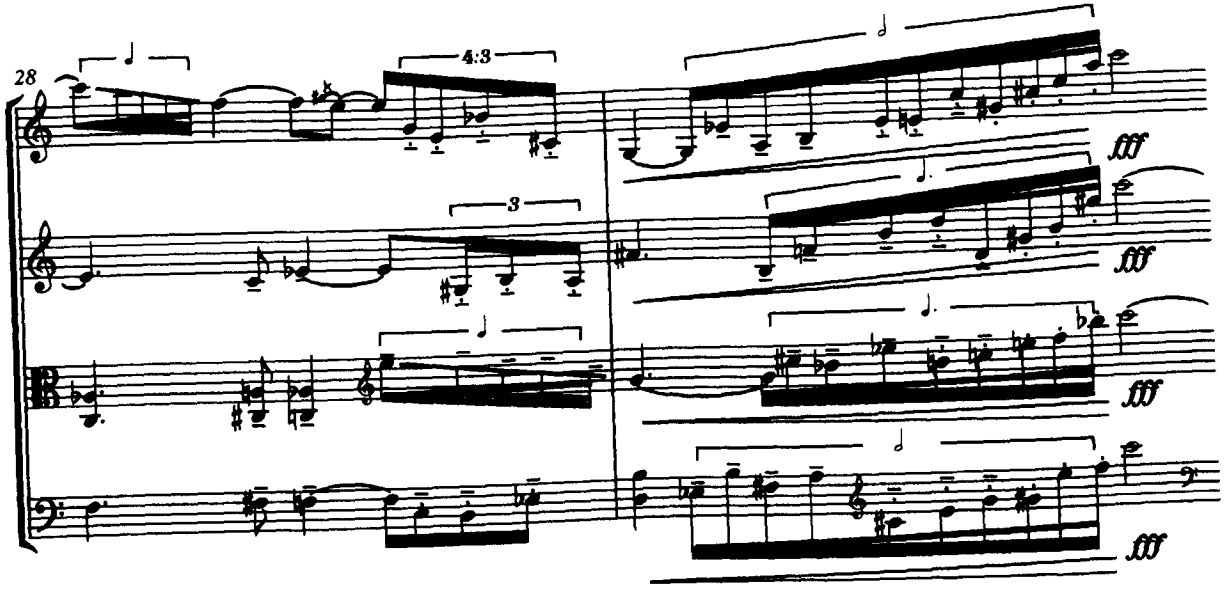
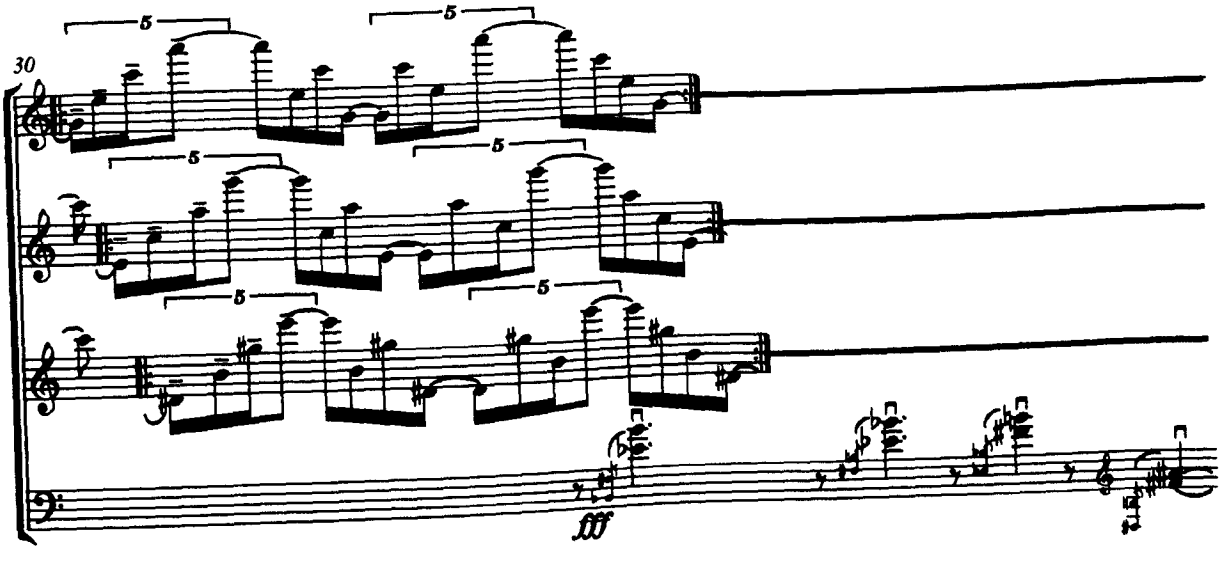
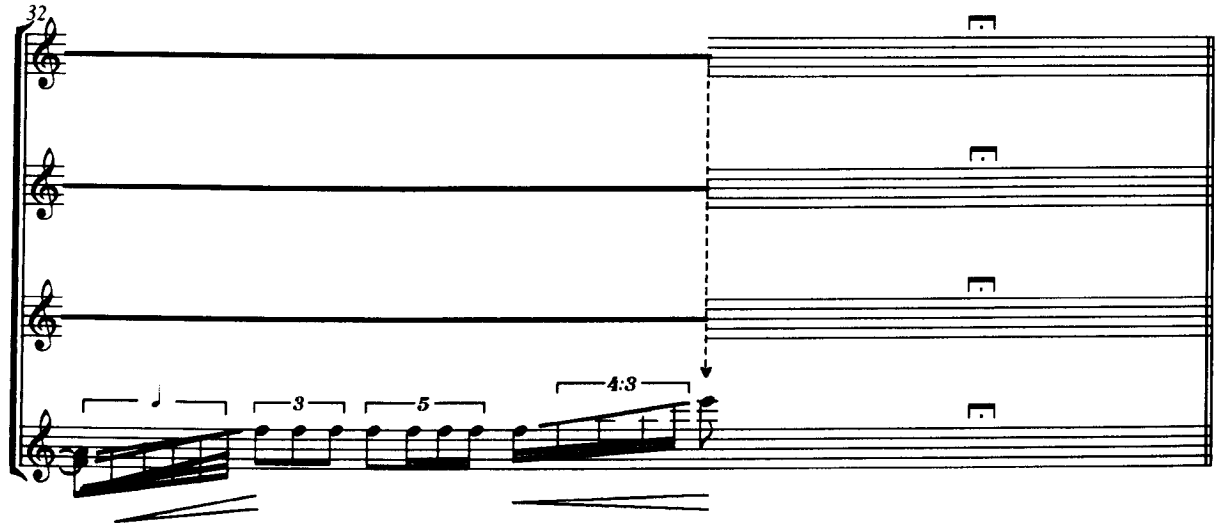
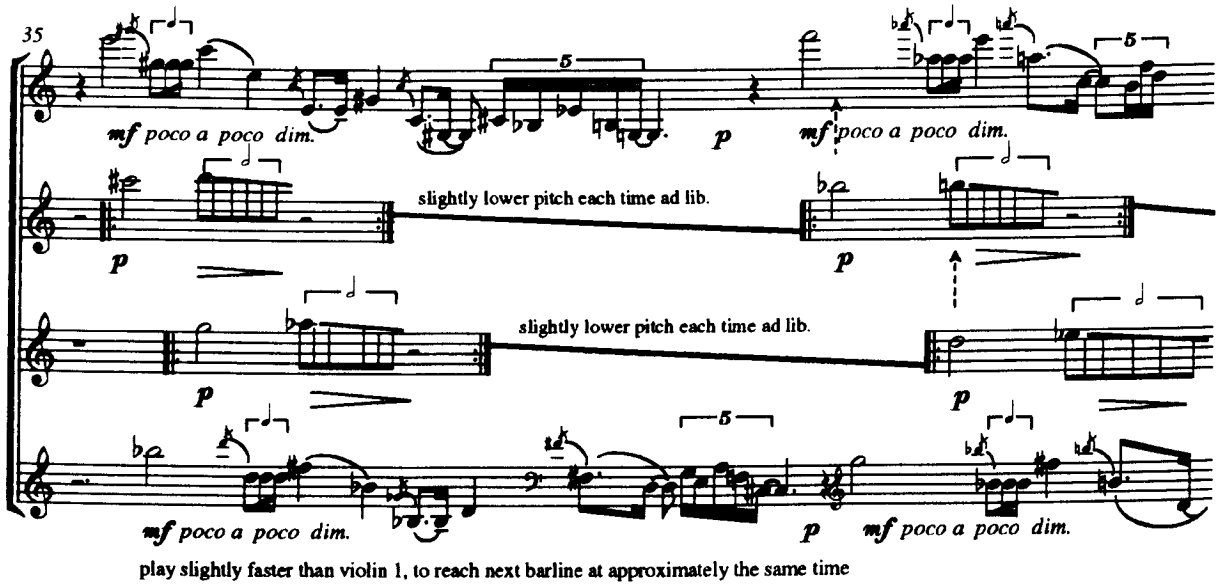
3
5
4:3


28
4:3
3
fff

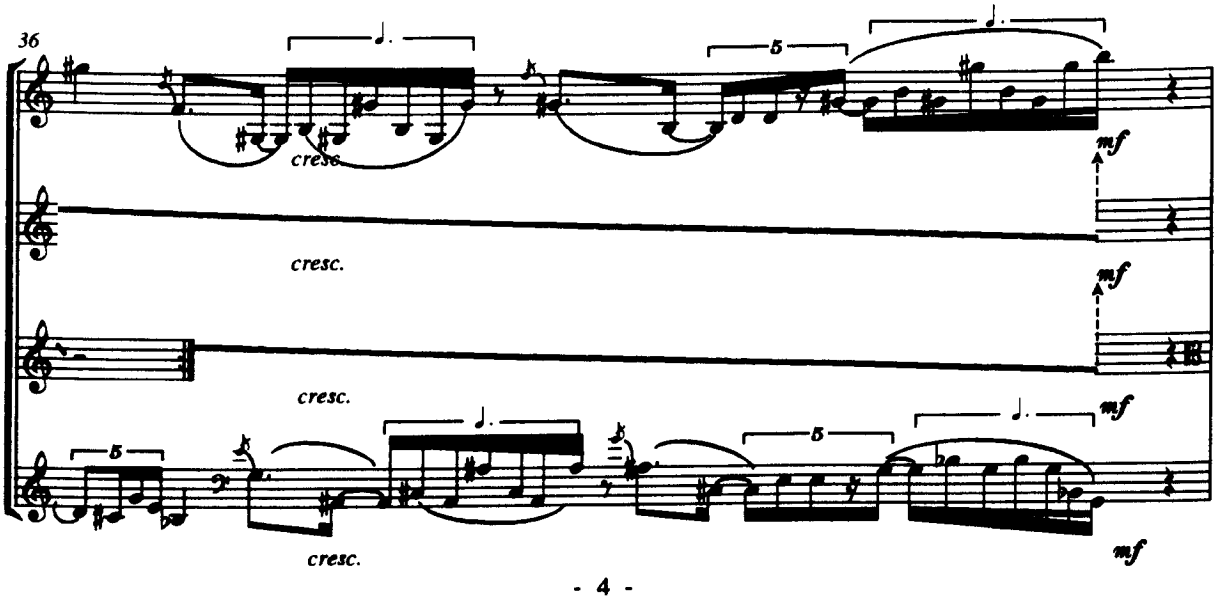

30
5
fff

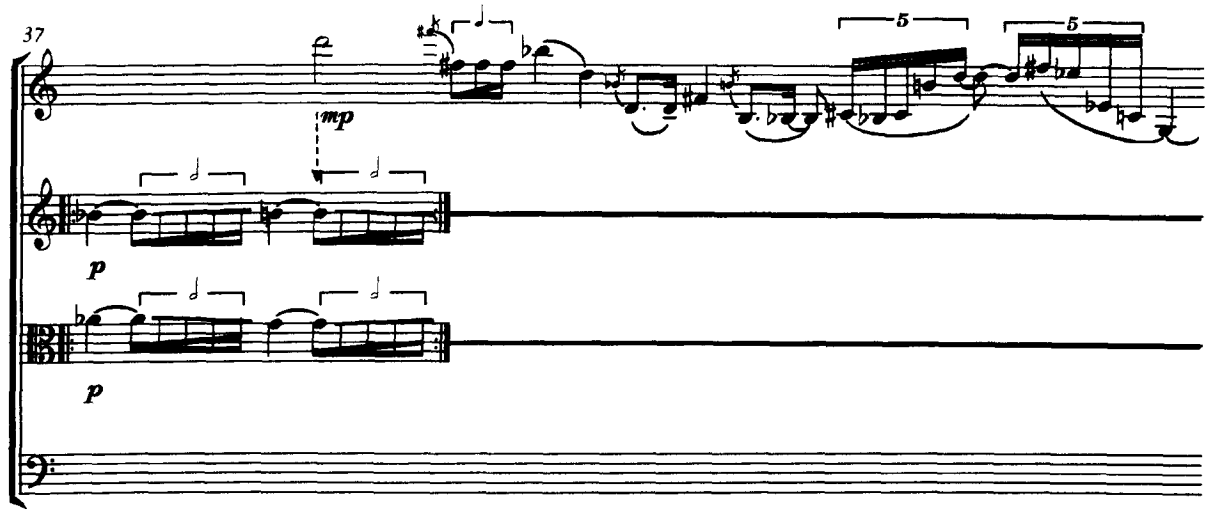


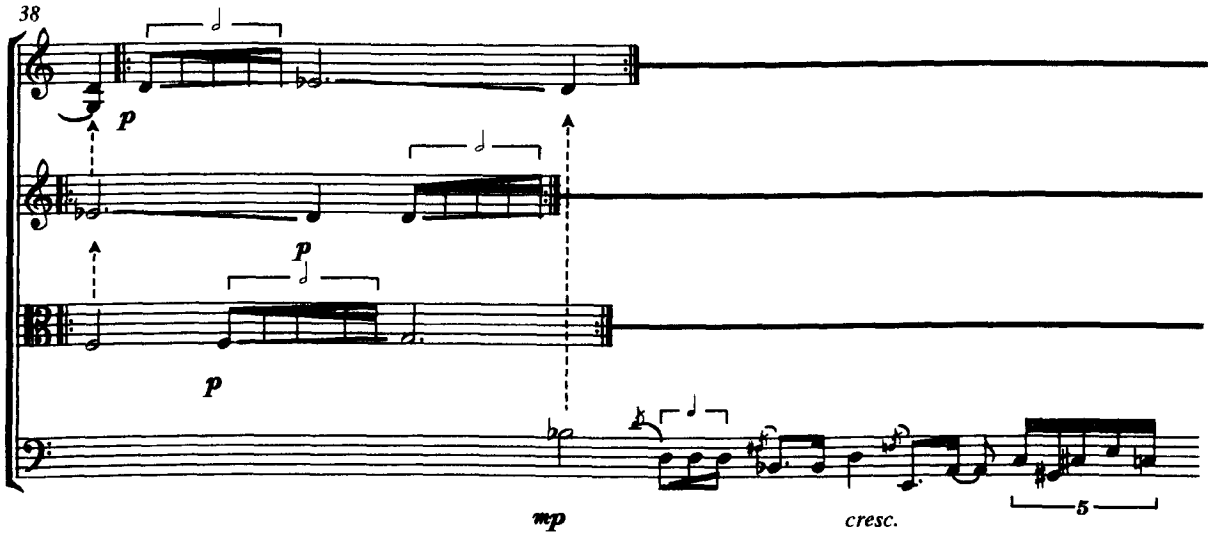
Poco meno mosso ♩=90



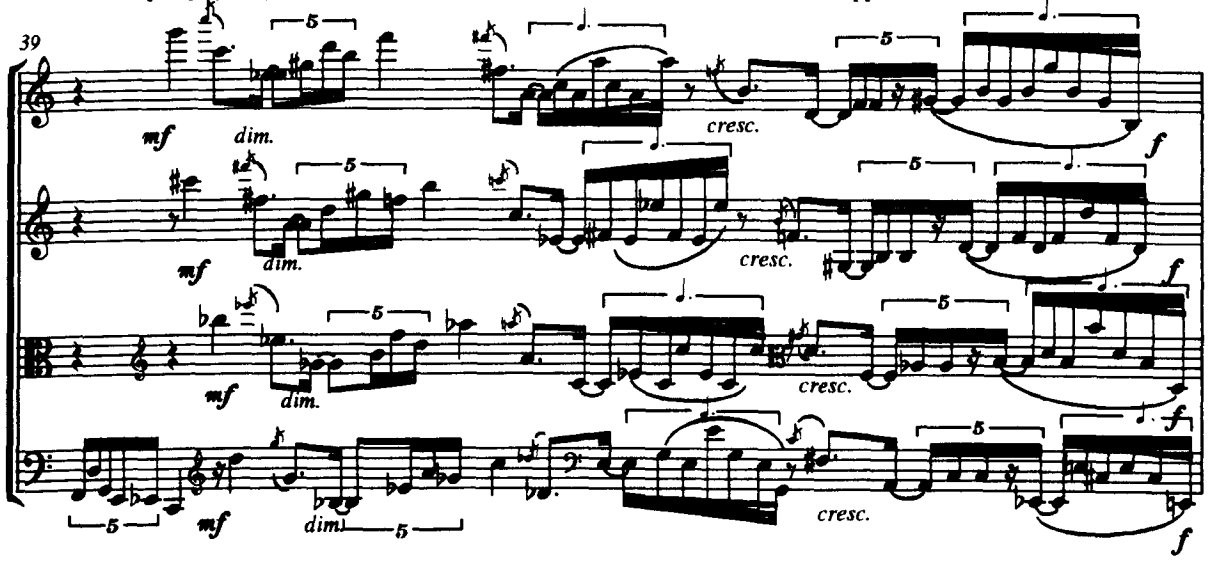
play slightly faster than violin 1, to reach next barline at approximately the same time



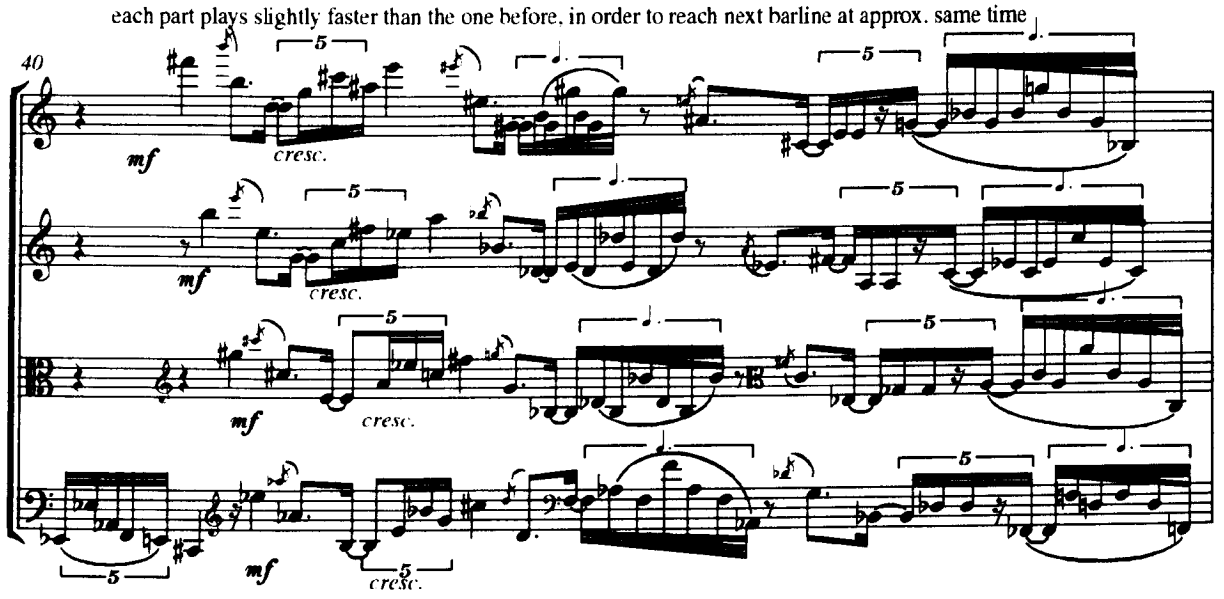


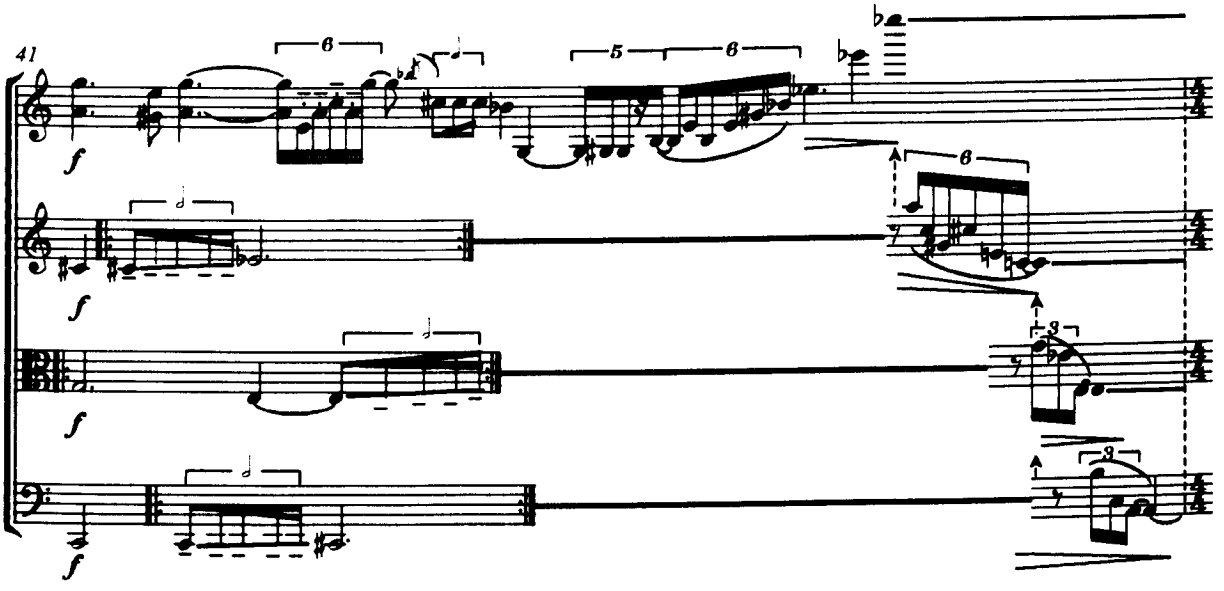


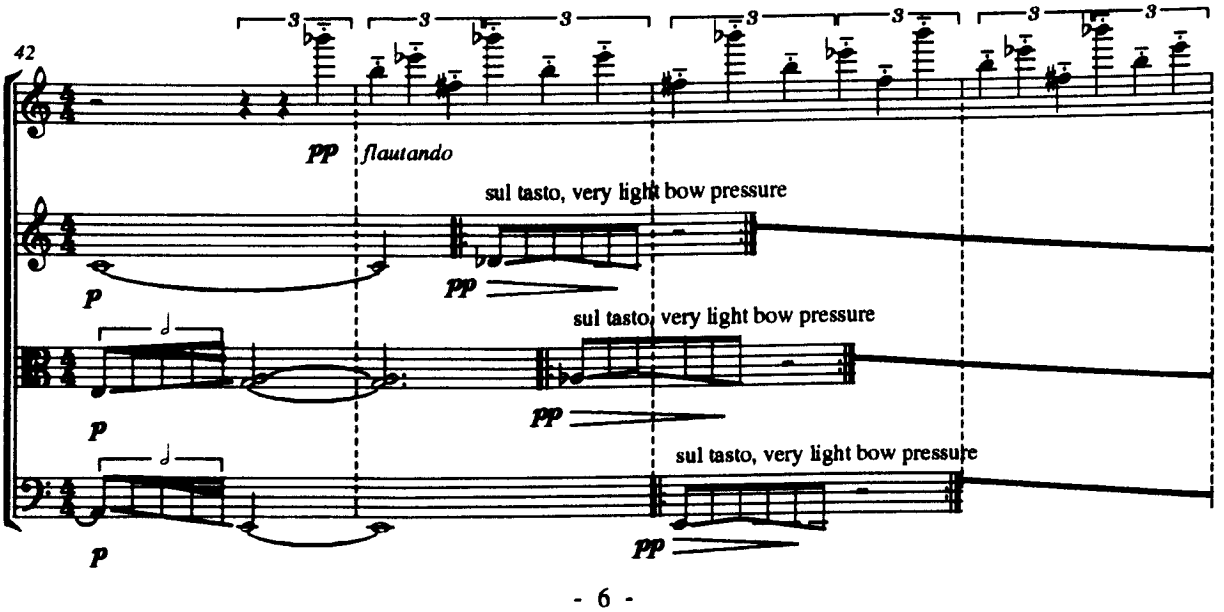
each part plays slightly faster than the one before, in order to reach next barline at approx. same time

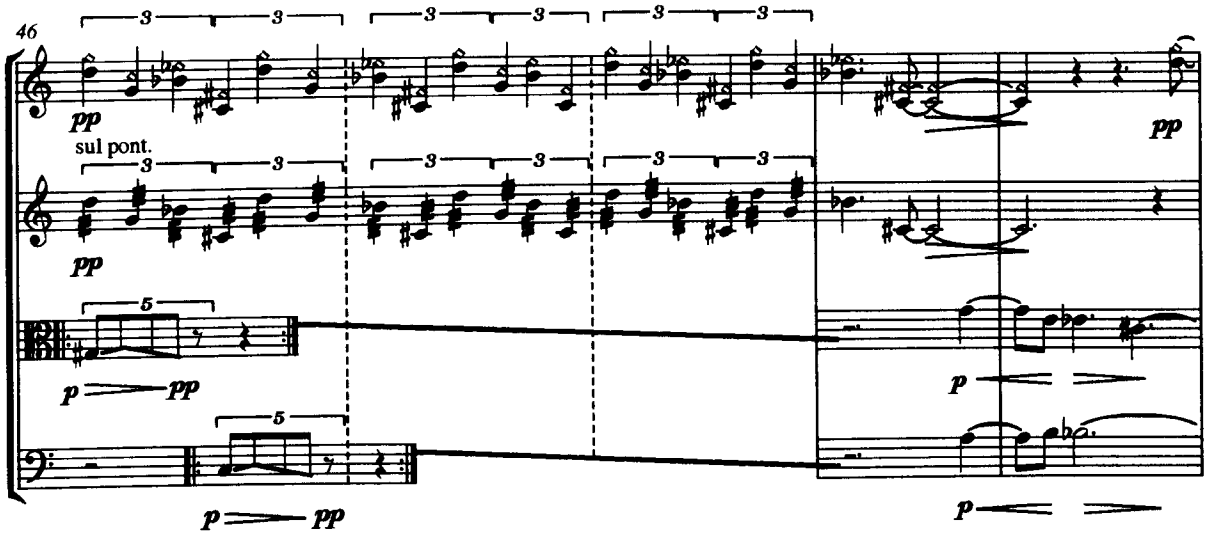


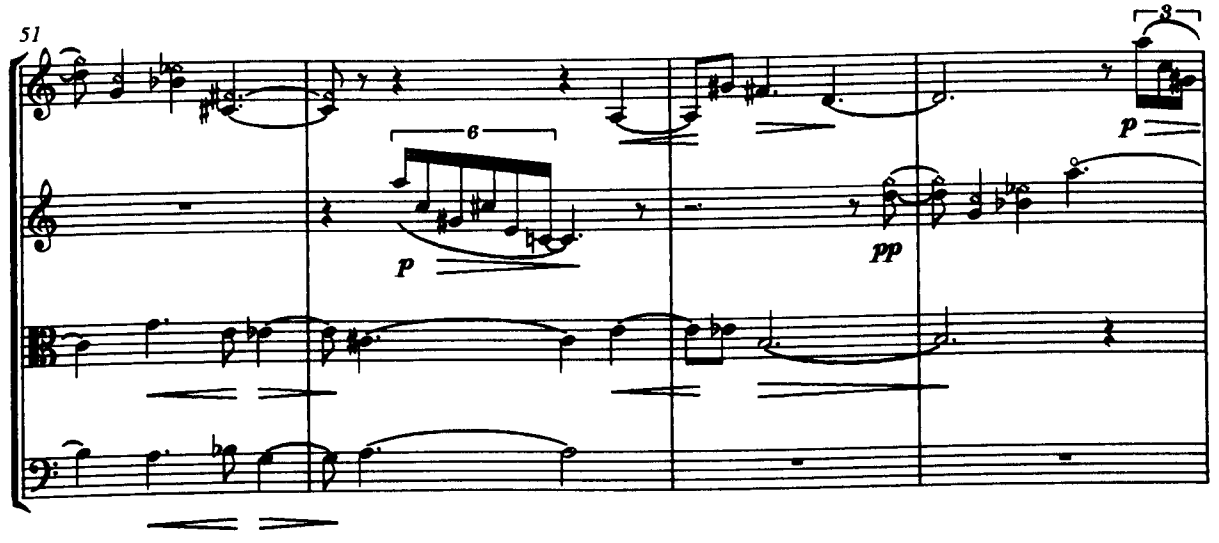
each part plays slightly faster than the one before, in order to reach next barline at approx. same time

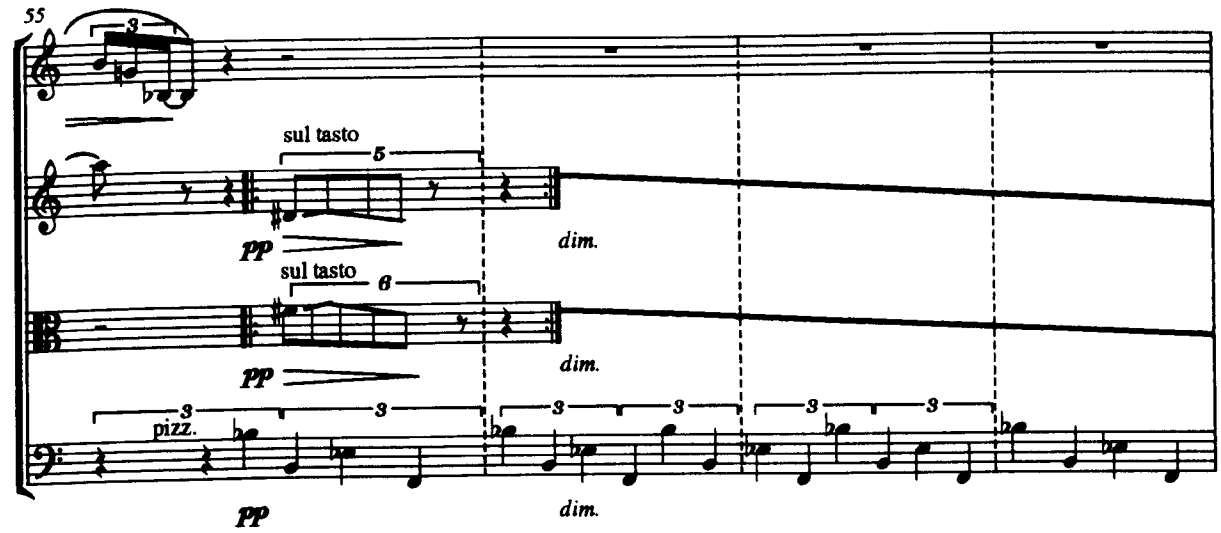


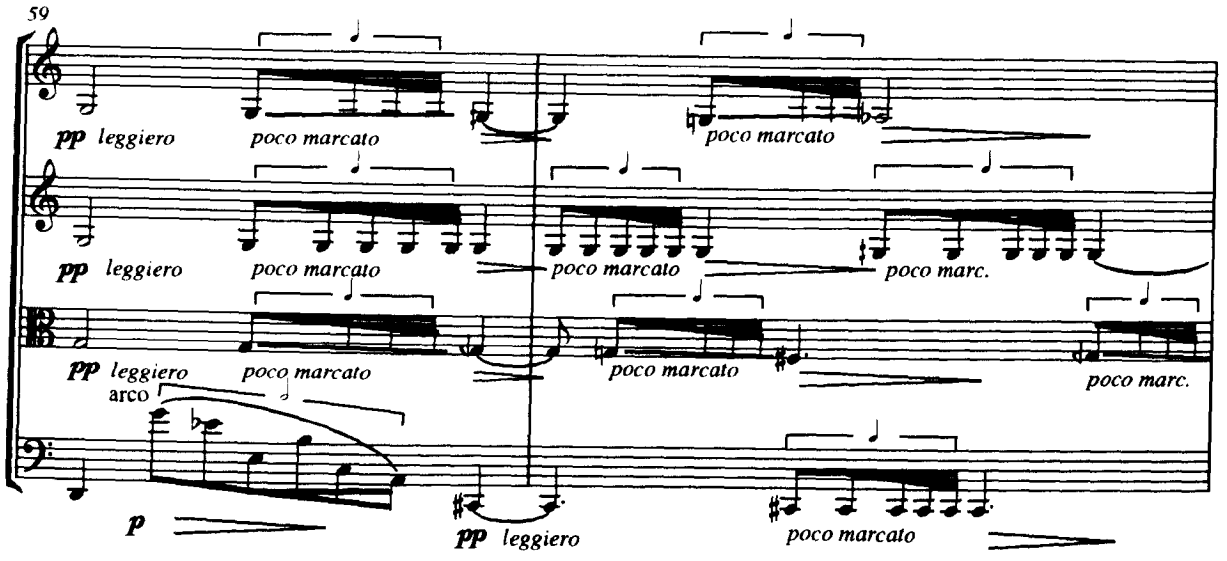


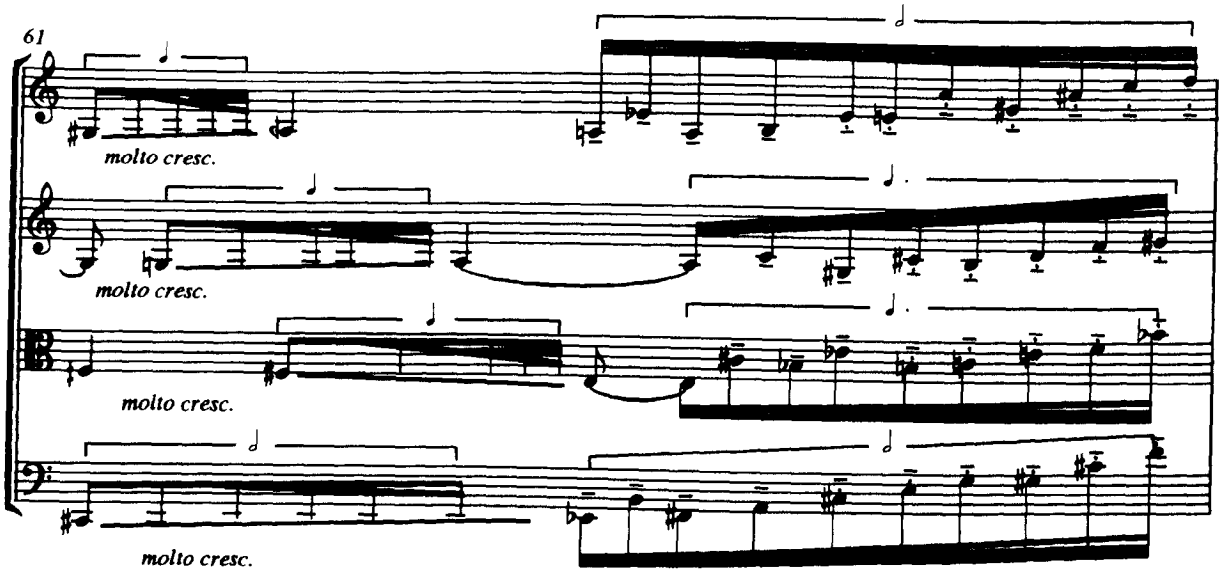


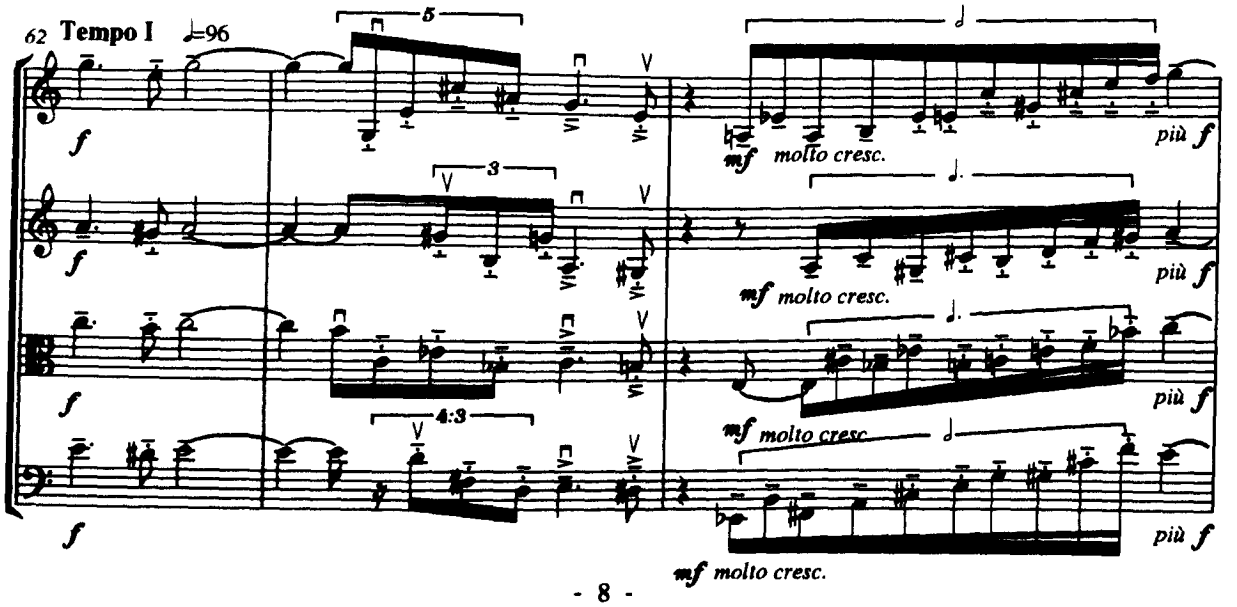

46
pp
sul pont.
pp
p pp
p pp
pp
p
p

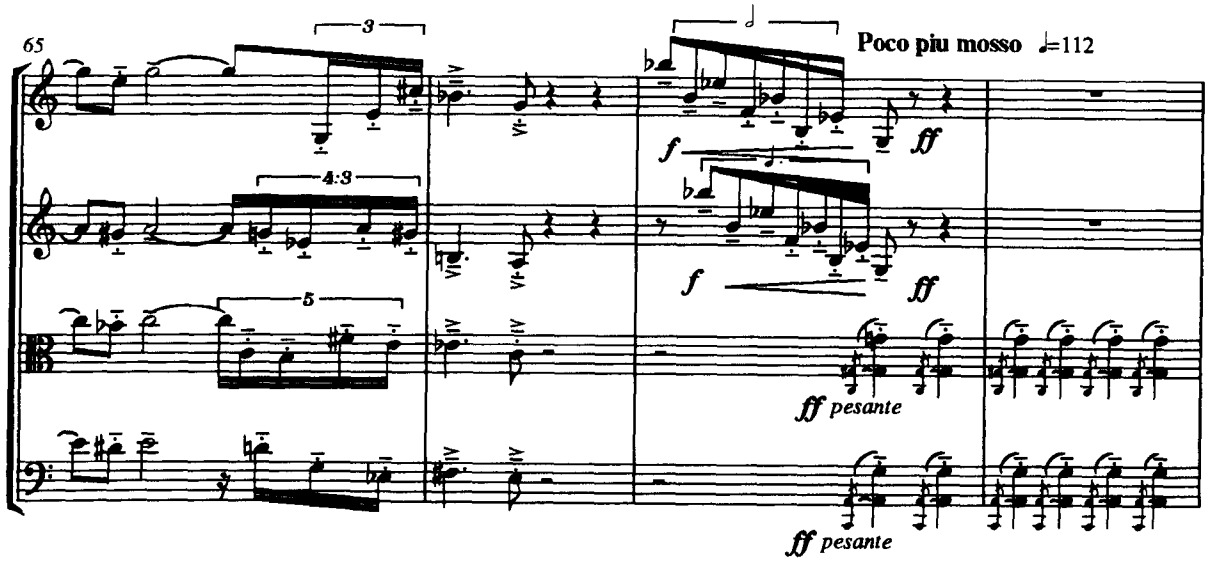

51
p
pp
p


55
sul tasto
pp
dim.
sul tasto
pp
dim.
pizz.
pp
dim.


59
pp leggiero
poco marcato
poco marcato
pp leggiero
poco marcato
poco marcato
poco marc.
pp leggiero
poco marcato
arco
poco marcato
poco marc.
p
pp leggiero
poco marcato


61
molto cresc.
molto cresc.
molto cresc.
molto cresc.


62 Tempo I ♩=96
5
3
4:3
f
f
f
f
mf molto cresc.
più f
mf molto cresc.
più f
mf molto cresc.
più f
mf molto cresc.
più f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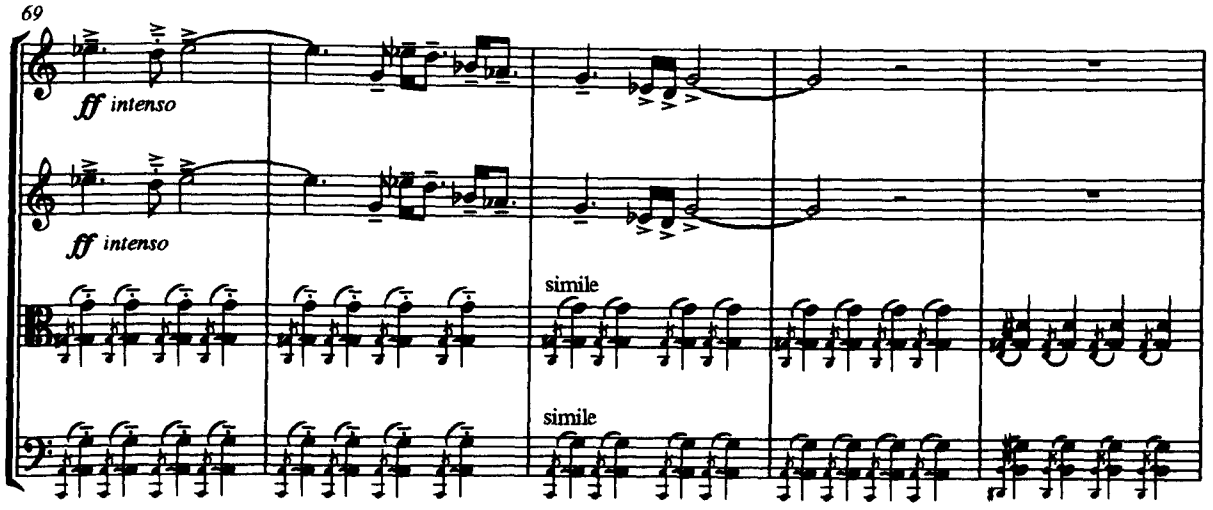
3
4:3
5
Poco piu mosso ♩=112
f
ff
f
ff
ff pesante
ff pesante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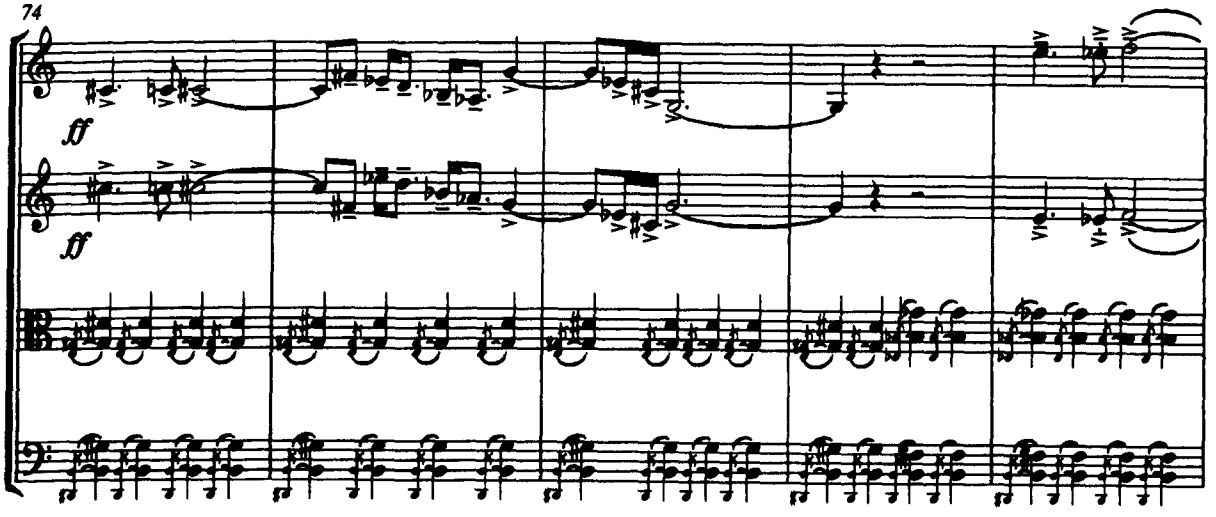
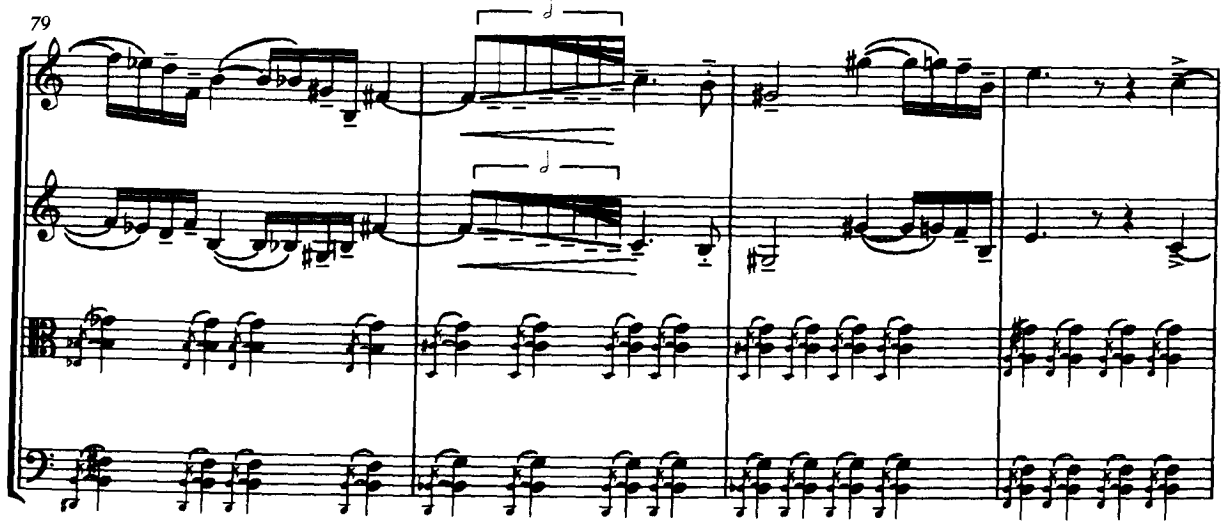
ff intenso
ff intenso
simile
simile


74
ff
ff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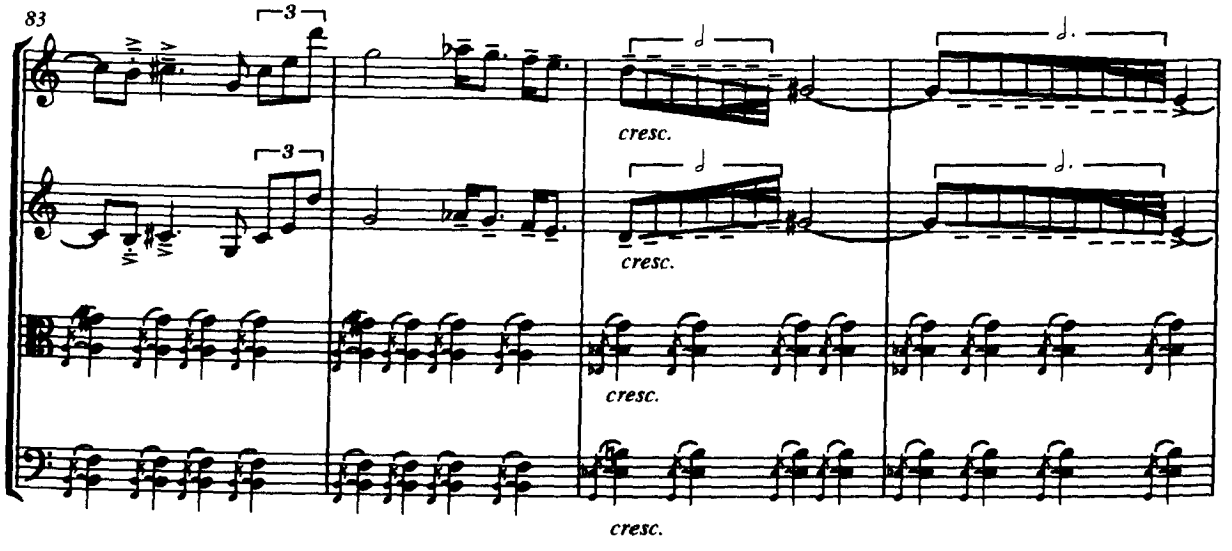
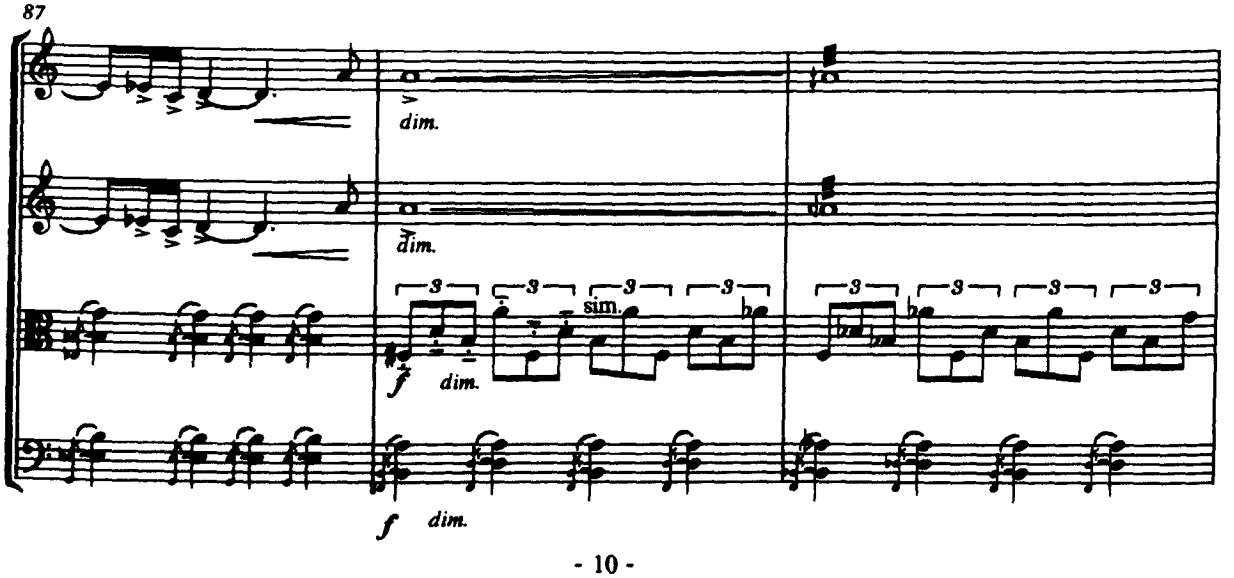

83
3
3
cresc.
cresc.
cresc.
cresc.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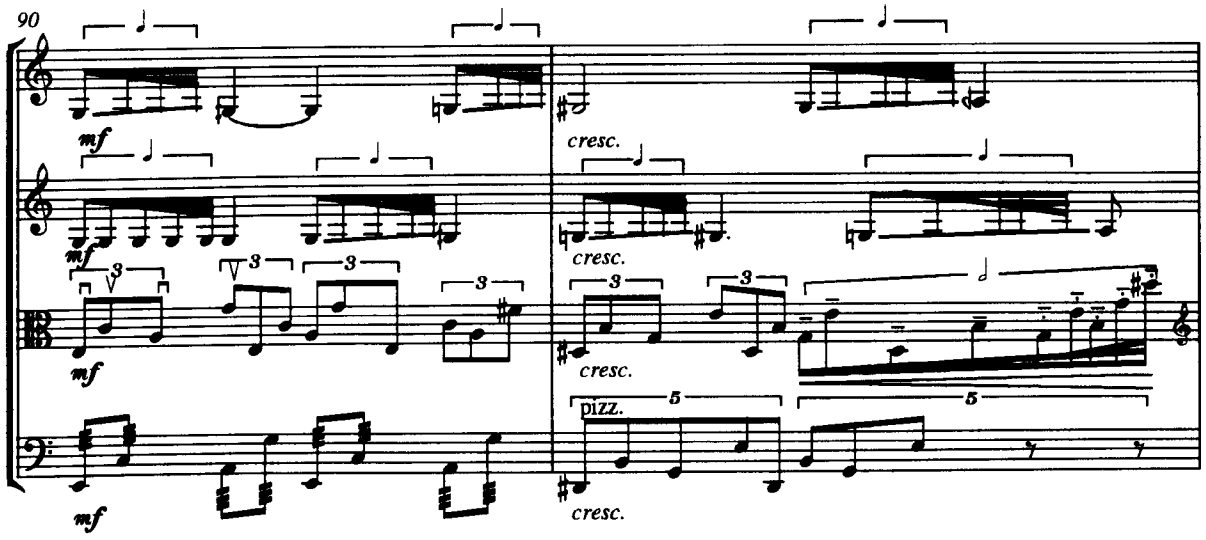
dim.
dim.
3
3
3
3
sim.
3
3
3
3
f
dim.
f
dim.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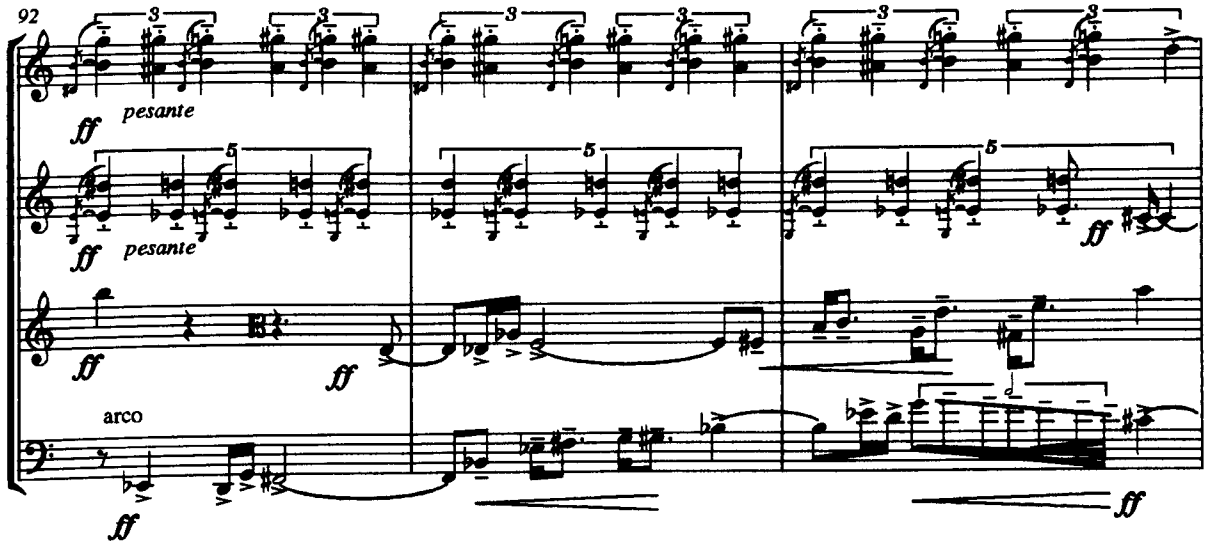
mf
cresc.
pizz.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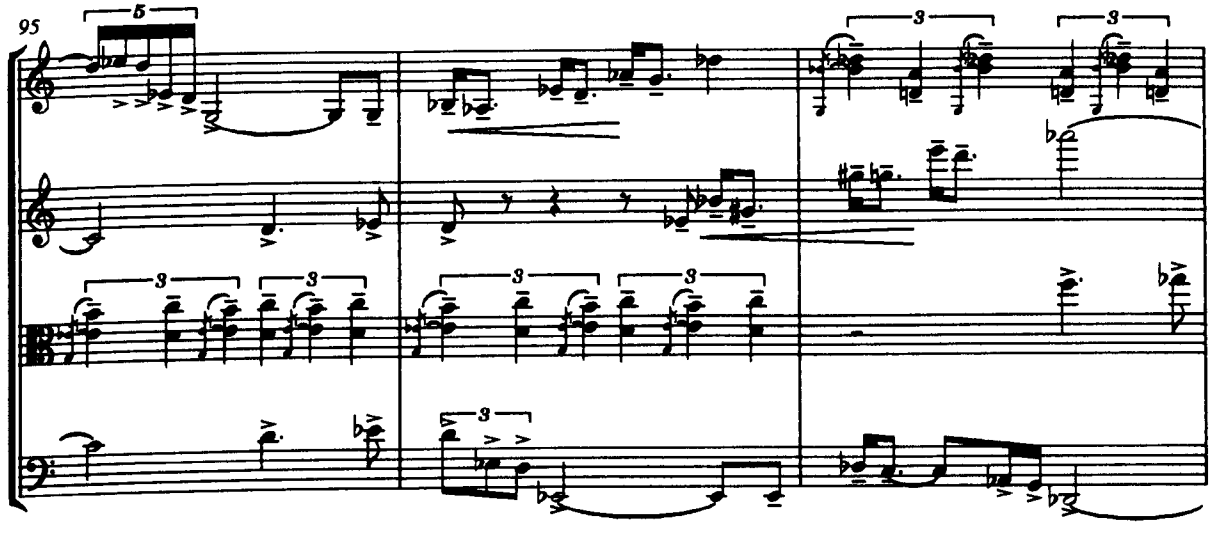
ff
pesante
arco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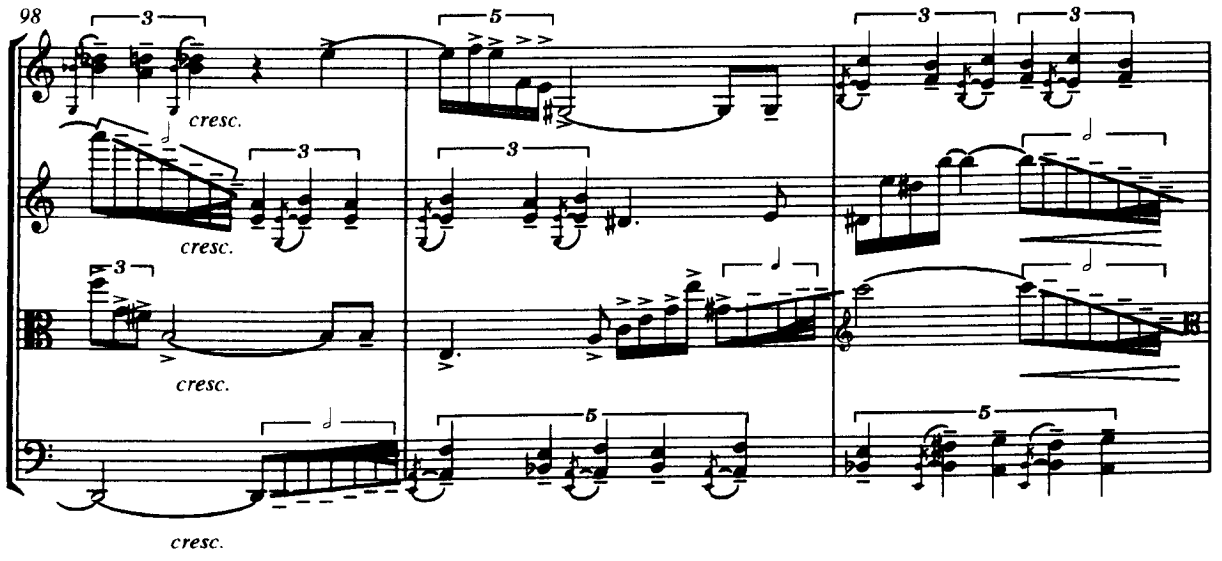
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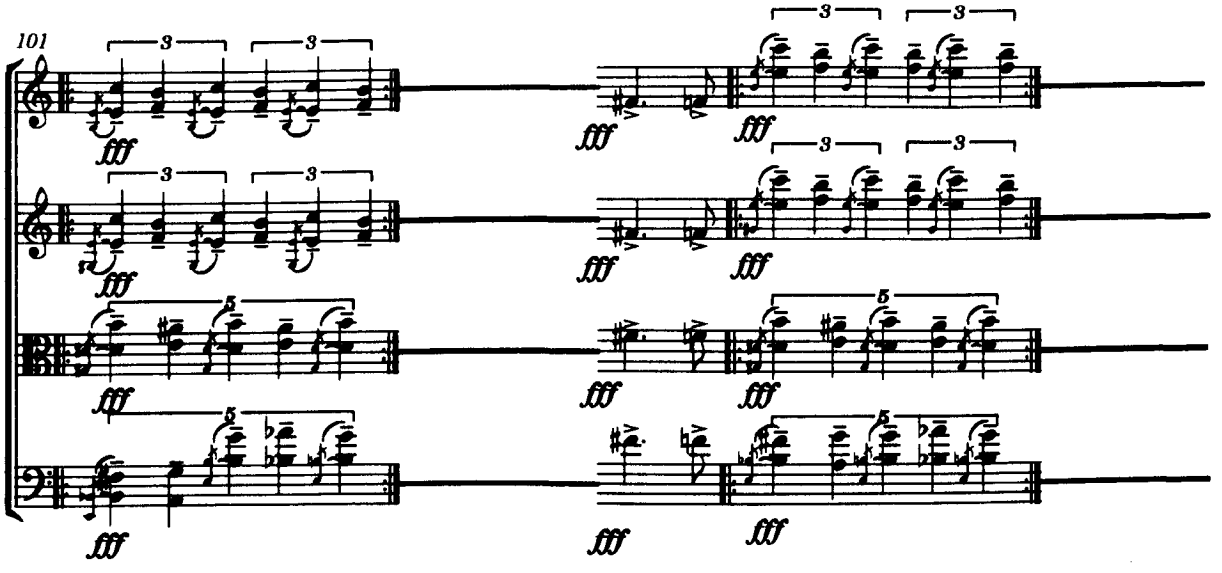
cresc.
cresc.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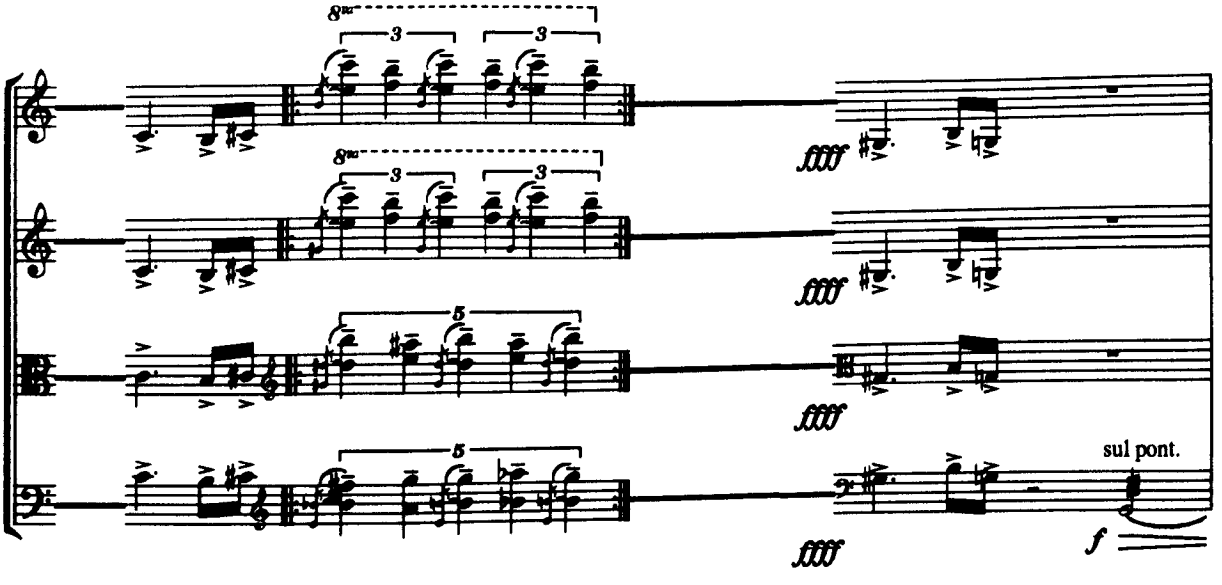
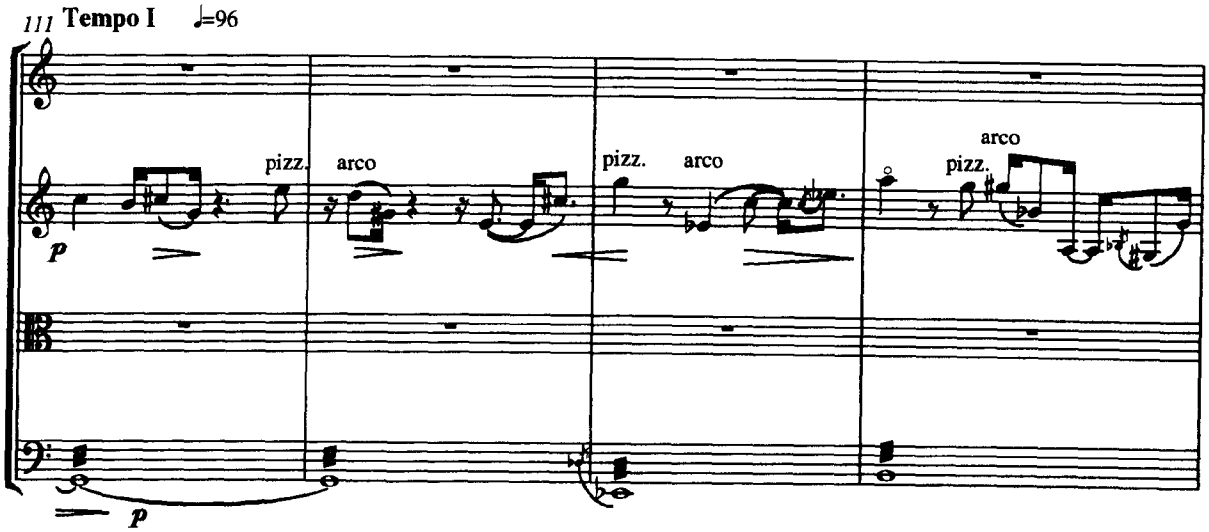
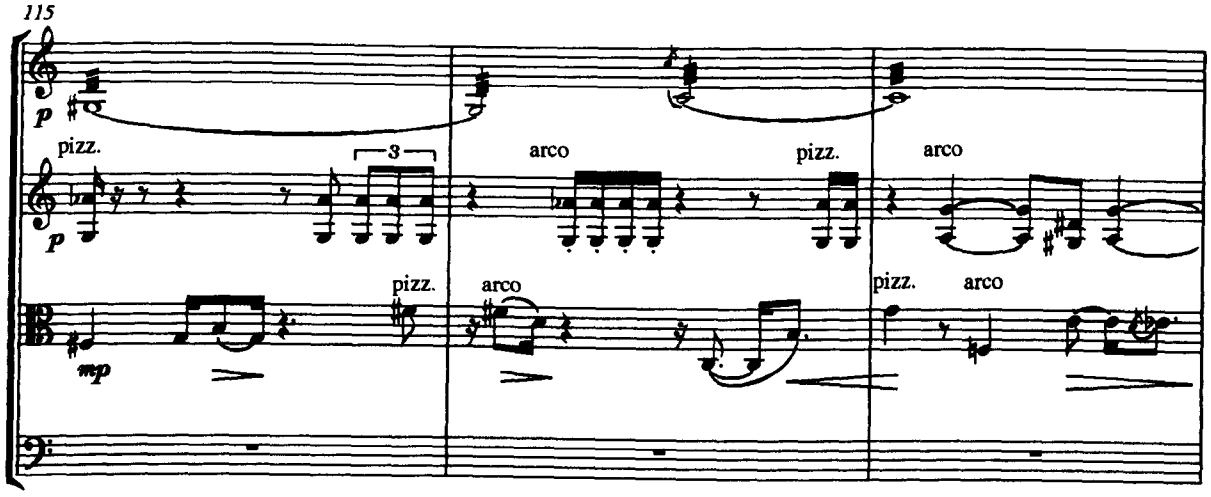
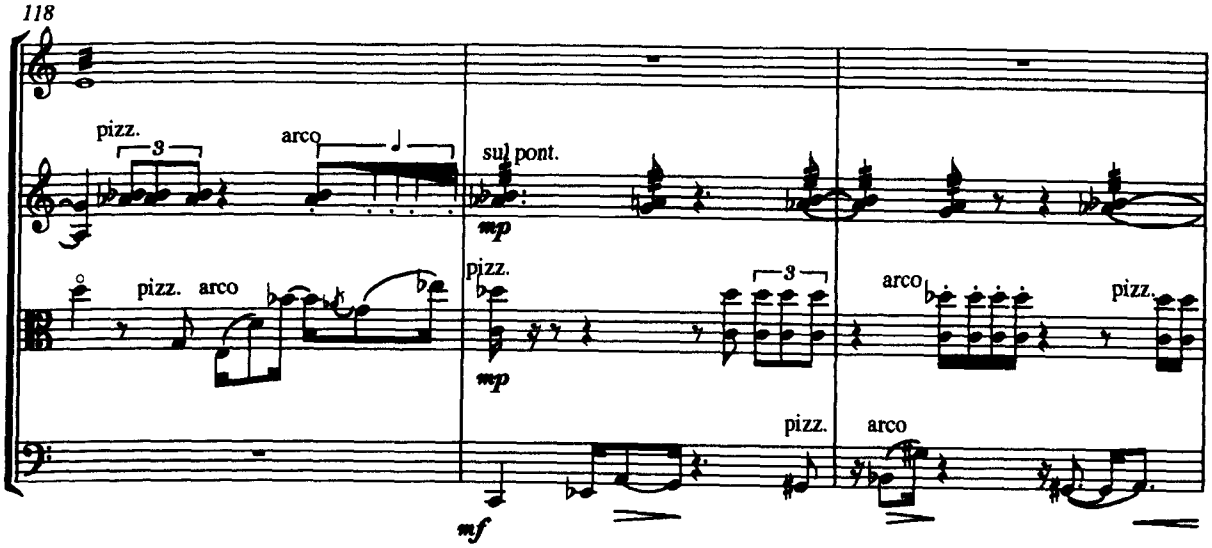
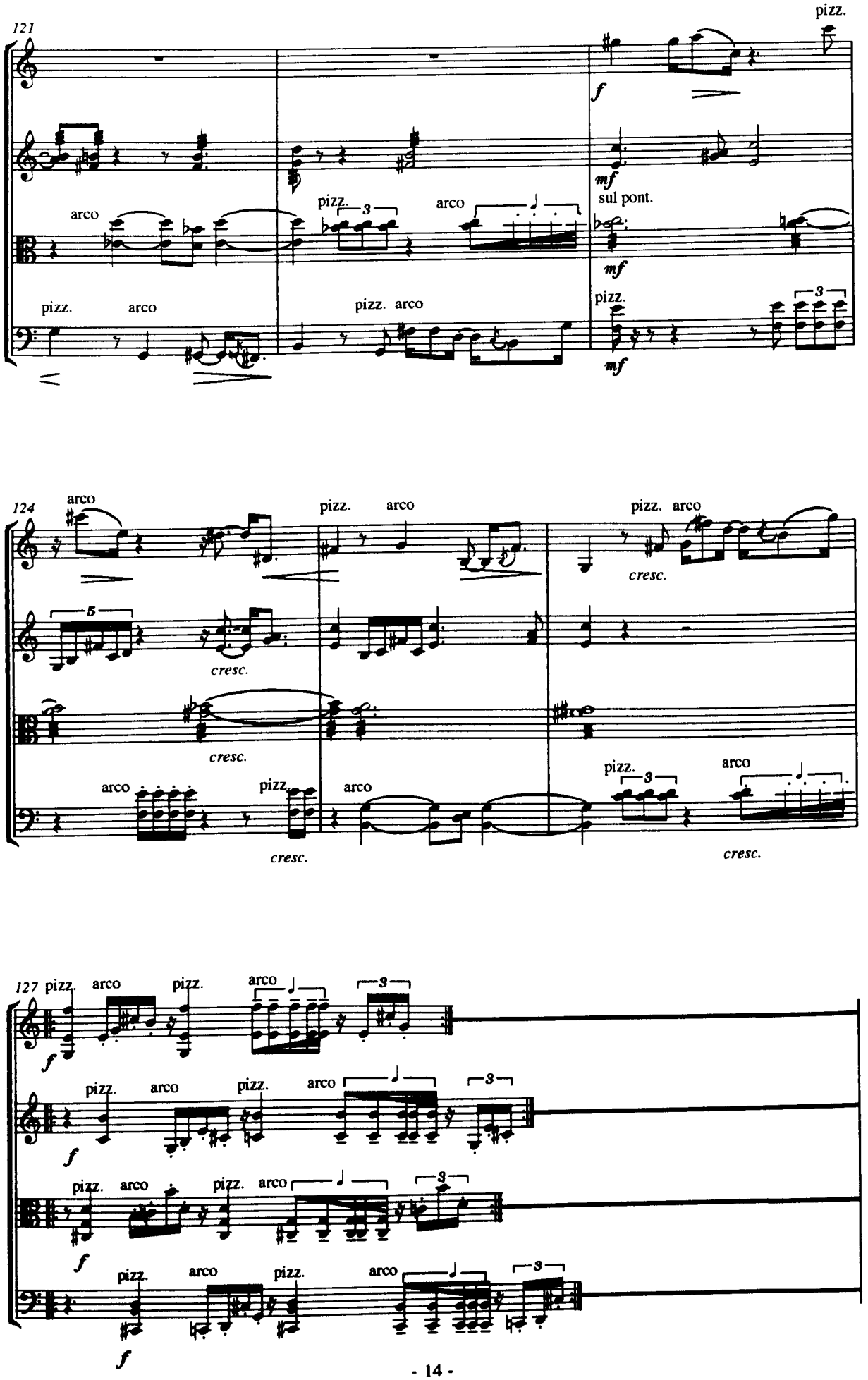

8va
ffff
sul pont.
f


111 Tempo I ♩=96
pizz.
arco
pizz.
arco
arco
pizz.
p
p


115
p
p
pizz.
3
arco
pizz.
arco
mp
pizz.
arco
pizz.
arco


118
pizz.
3
arco
sul pont.
mp
pizz.
arco
pizz.
3
arco
pizz.
mf
pizz.
arco


121
pizz.
f
mf
arco
pizz.
arco
sul pont.
mf
pizz.
arco
pizz. arco
pizz.
mf
124
arco
pizz.
arco
pizz. arco
cresc.
cresc.
cresc.
arco
pizz.
arco
pizz.
arco
cresc.
cresc.
127
pizz.
arco
pizz.
arco
f
pizz.
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f
pizz.
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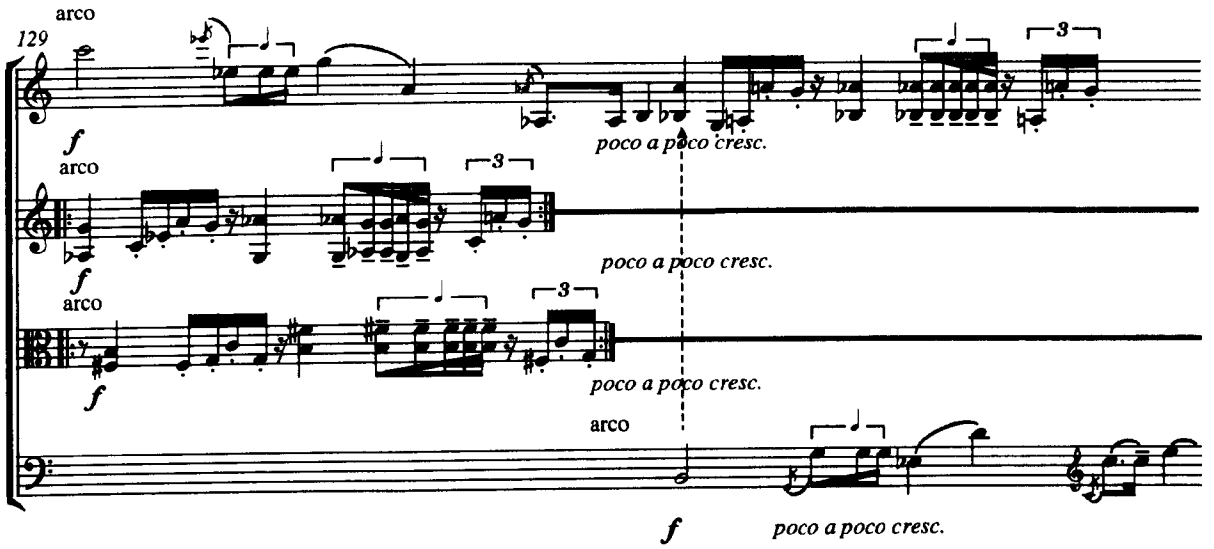
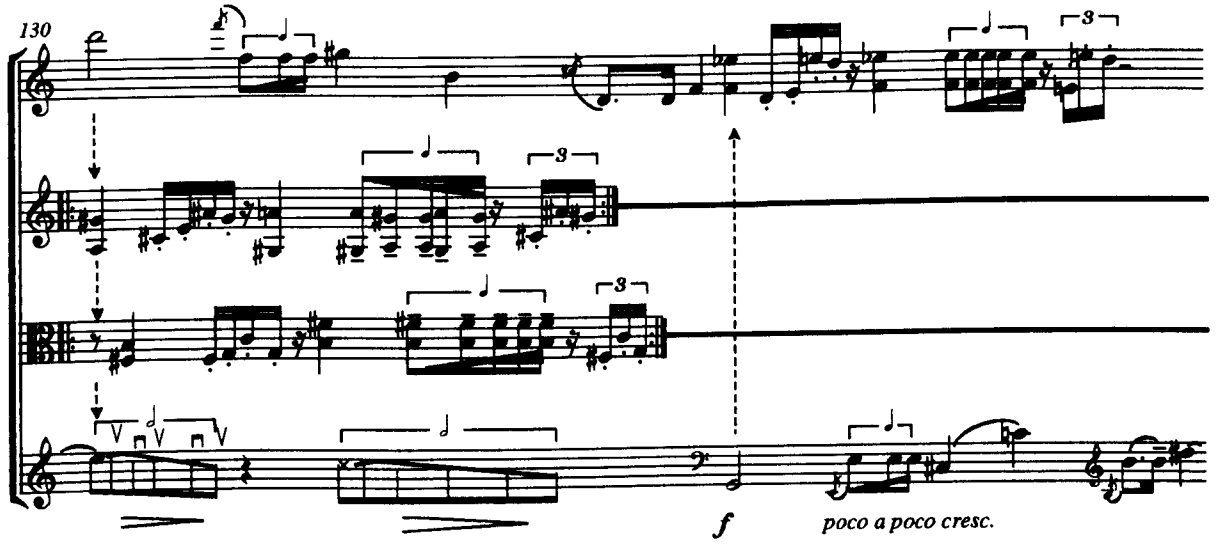
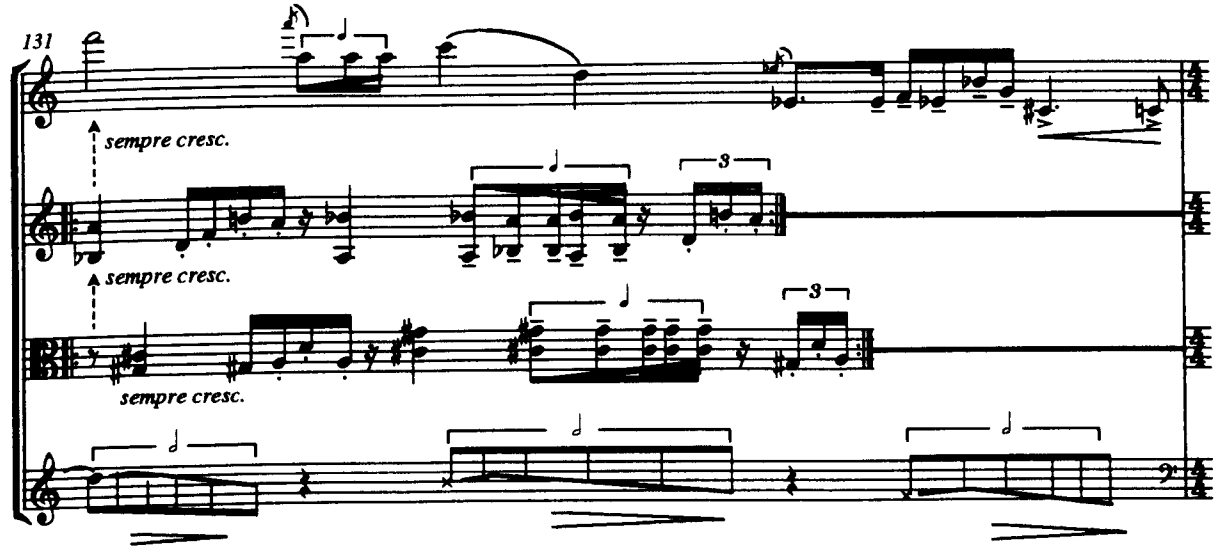
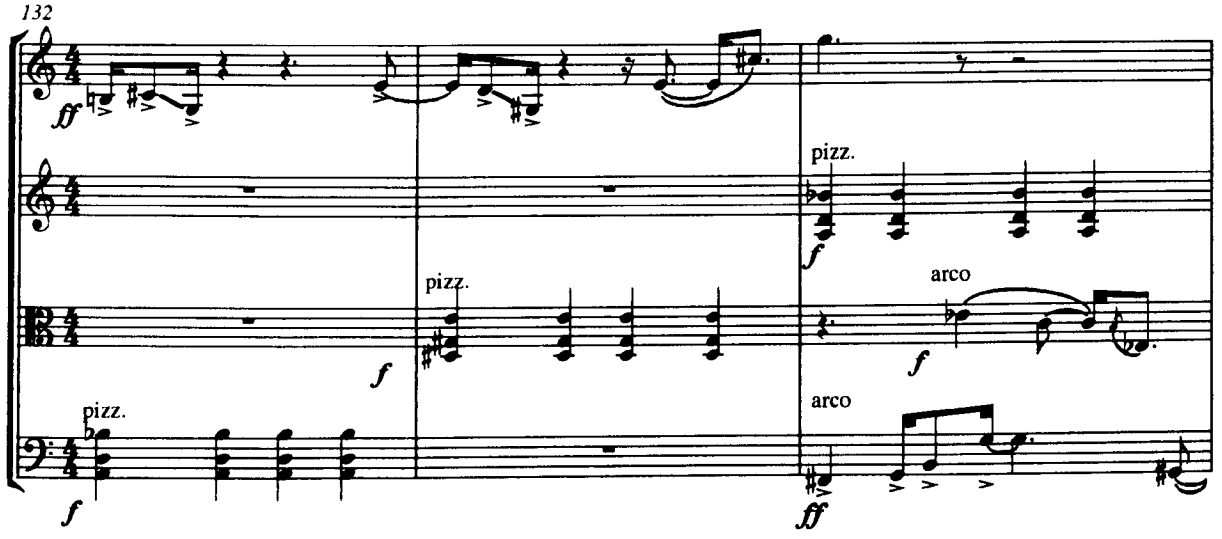
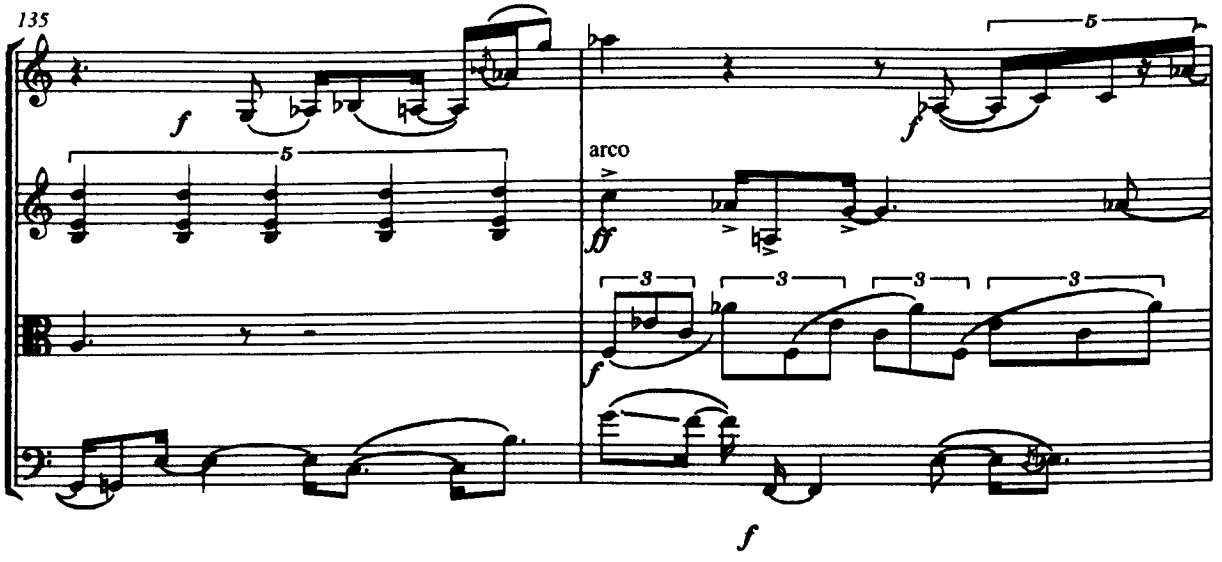
pizz.
arco
f

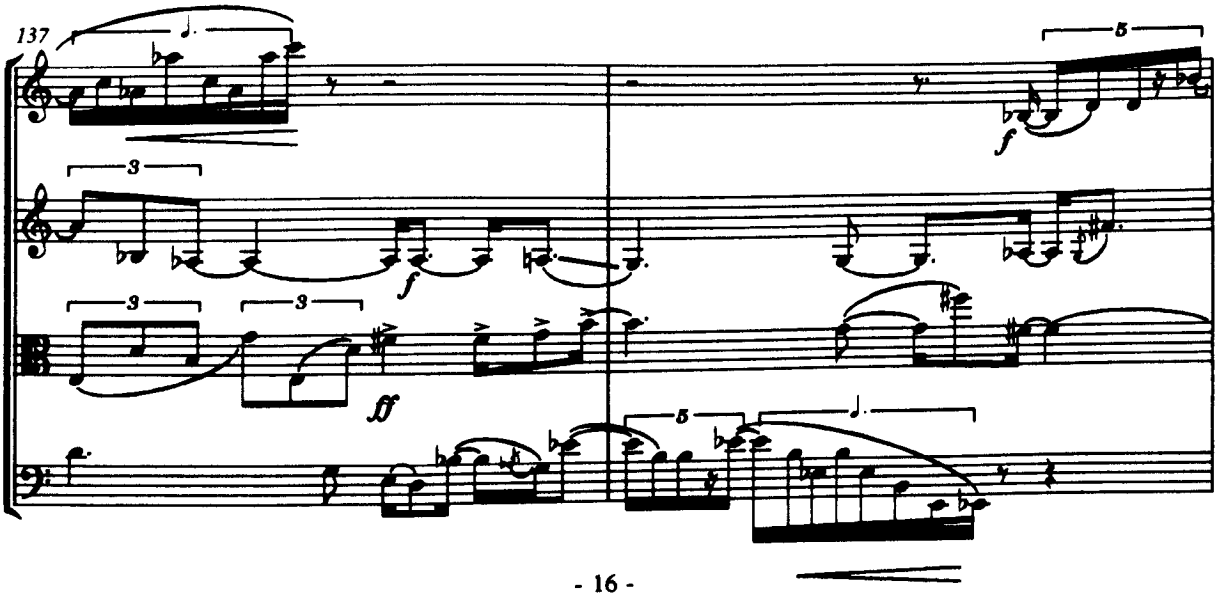

arco
129
f
poco a poco cresc.
arco
f
poco a poco cresc.
arco
f
poco a poco cresc.
arco
f
poco a poco cresc.


130
f
poco a poco cresc.


131
sempre cresc.
sempre cresc.
sempre cresc.


132
pizz.
pizz.
arco
pizz.
arco


135
arco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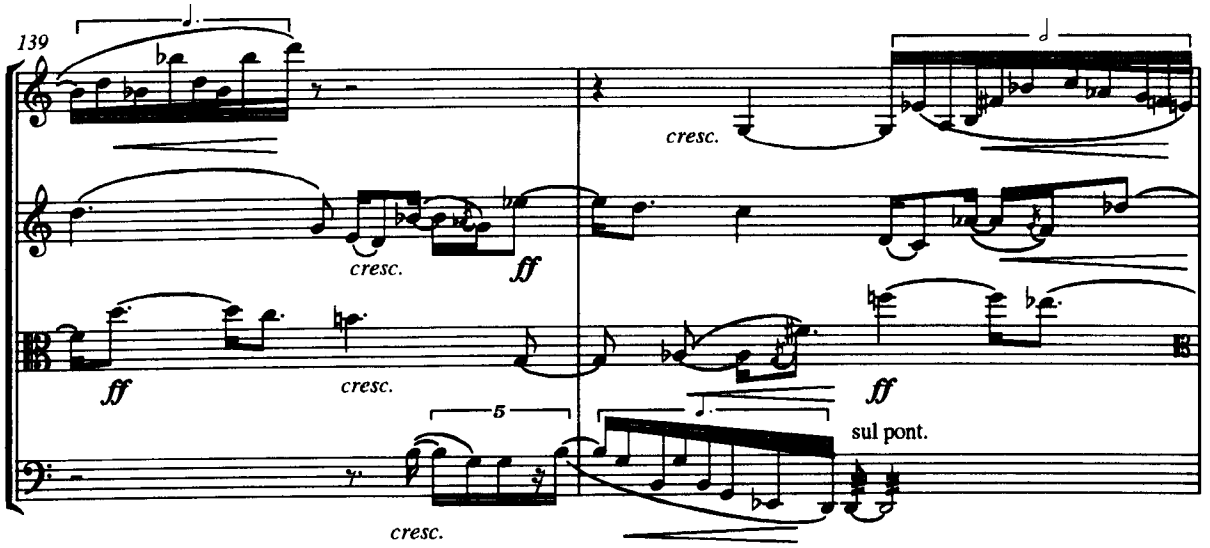
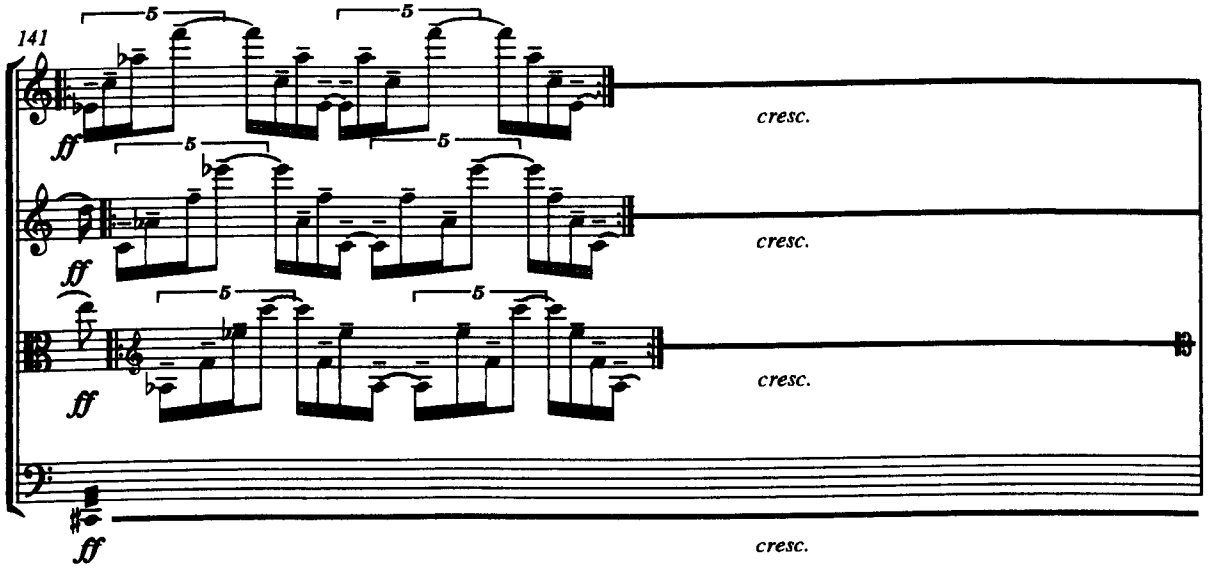

139
cresc.
cresc.
ff
ff
cresc.
ff
sul pont.
cresc.


141
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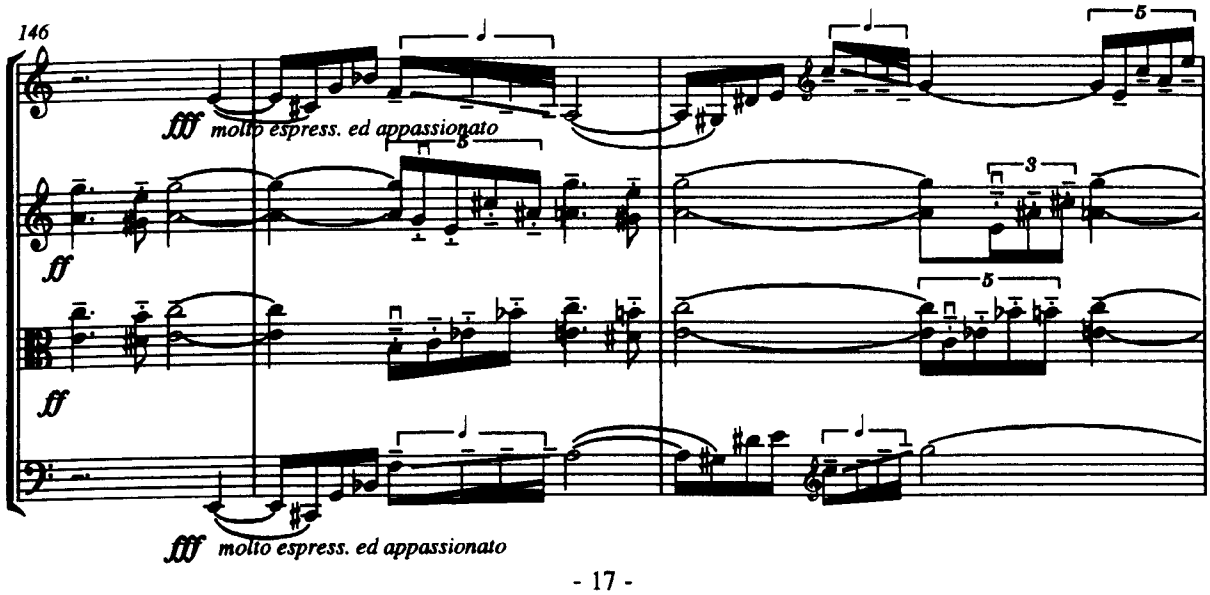
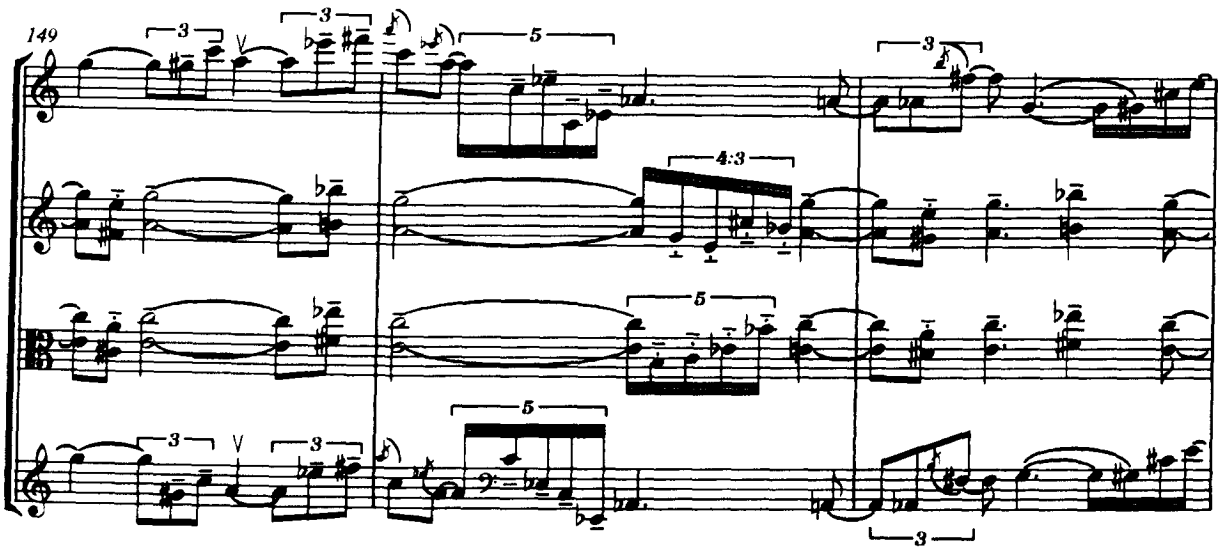

146
fff molto espress. ed appassionato
ff
ff
fff molto espress. ed appassionato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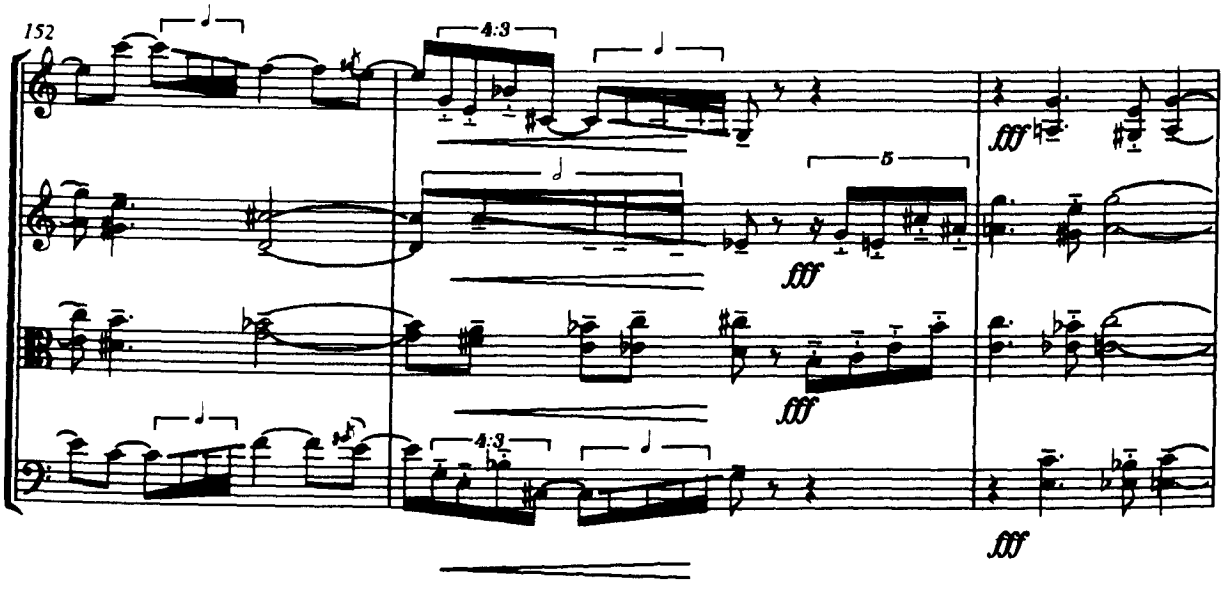
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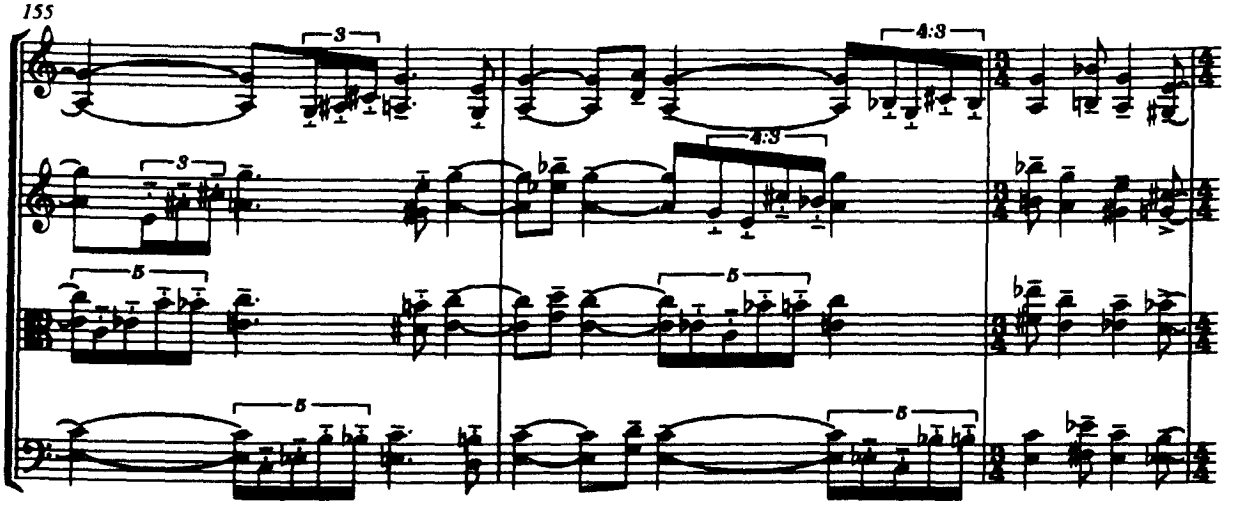
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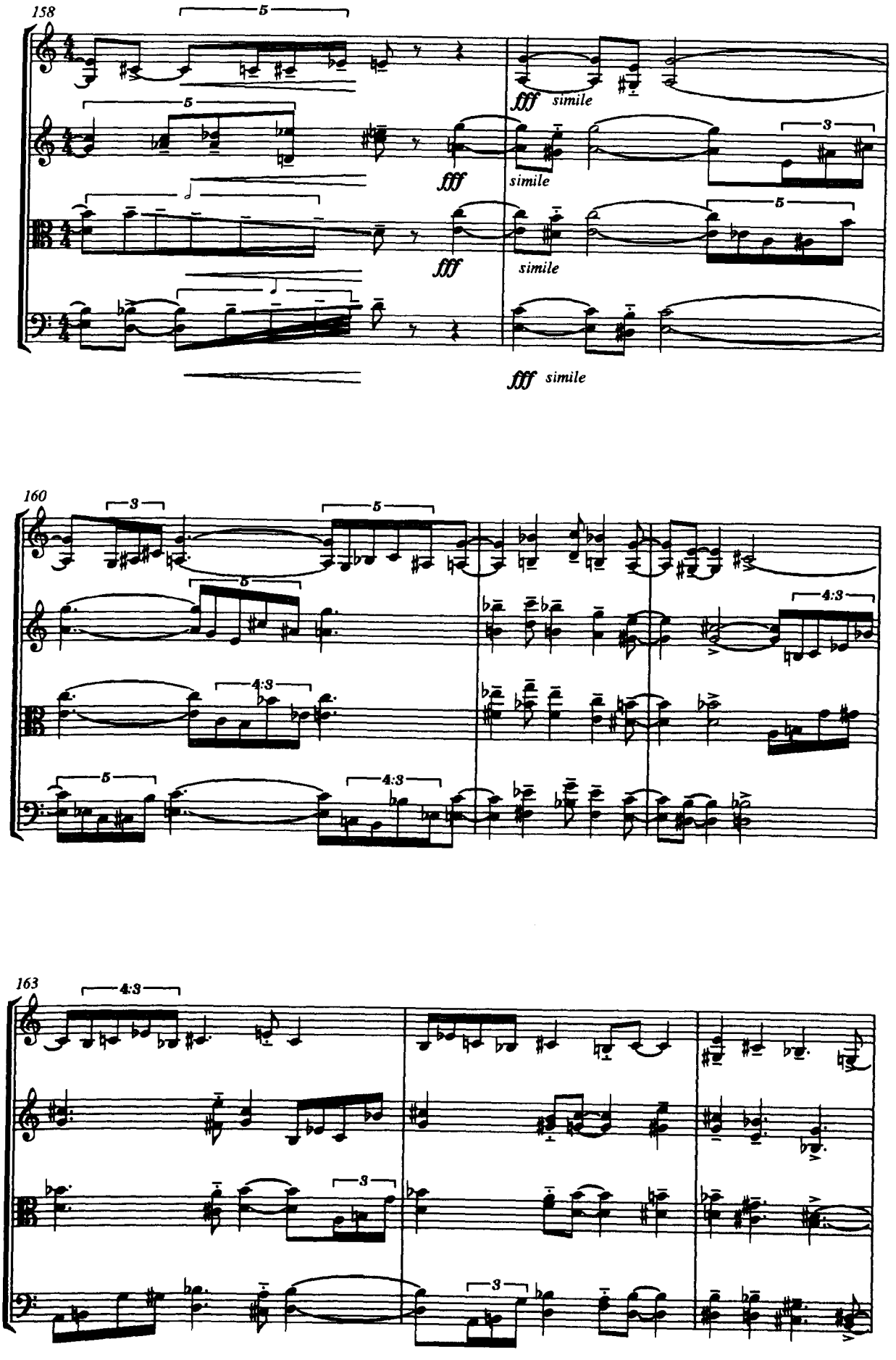
158
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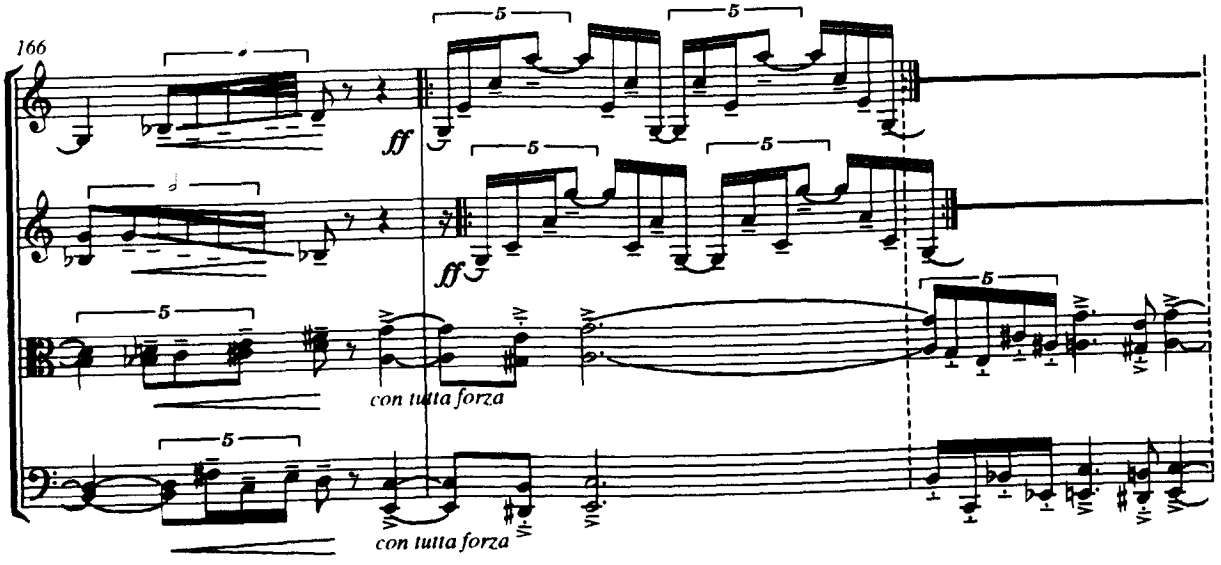
160
163


166
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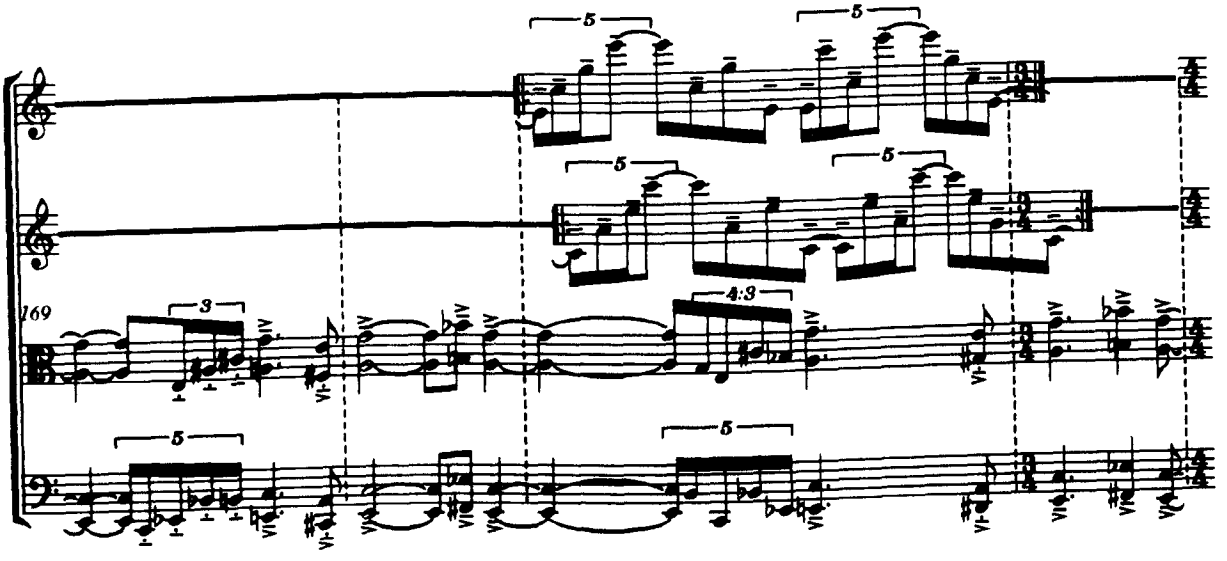
con tutta forza
con tutta forza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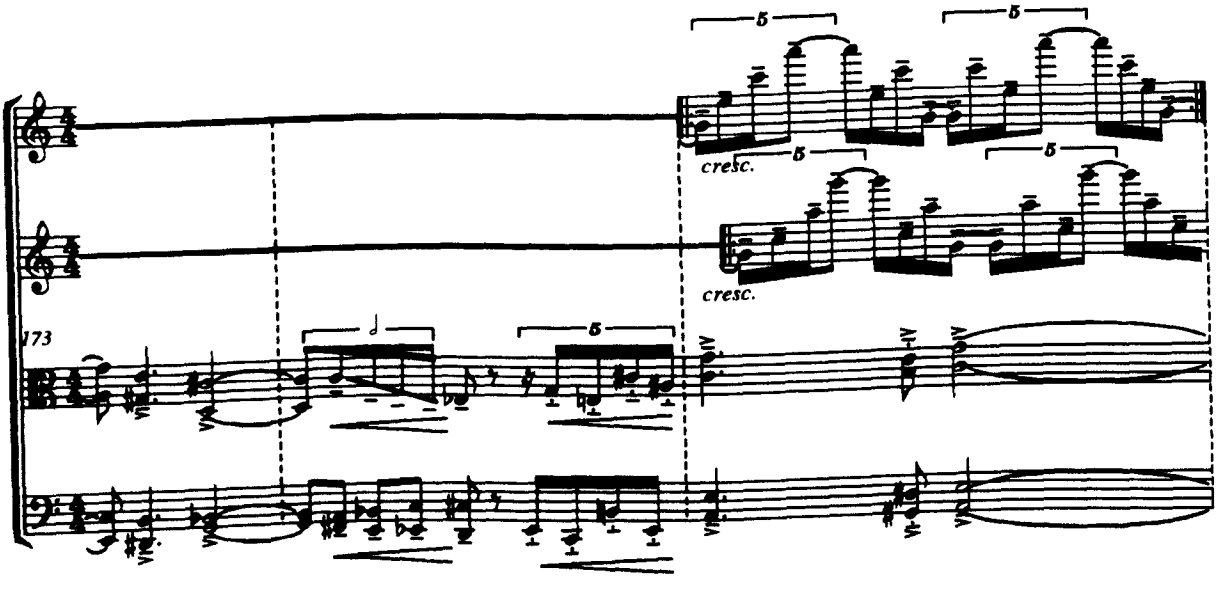
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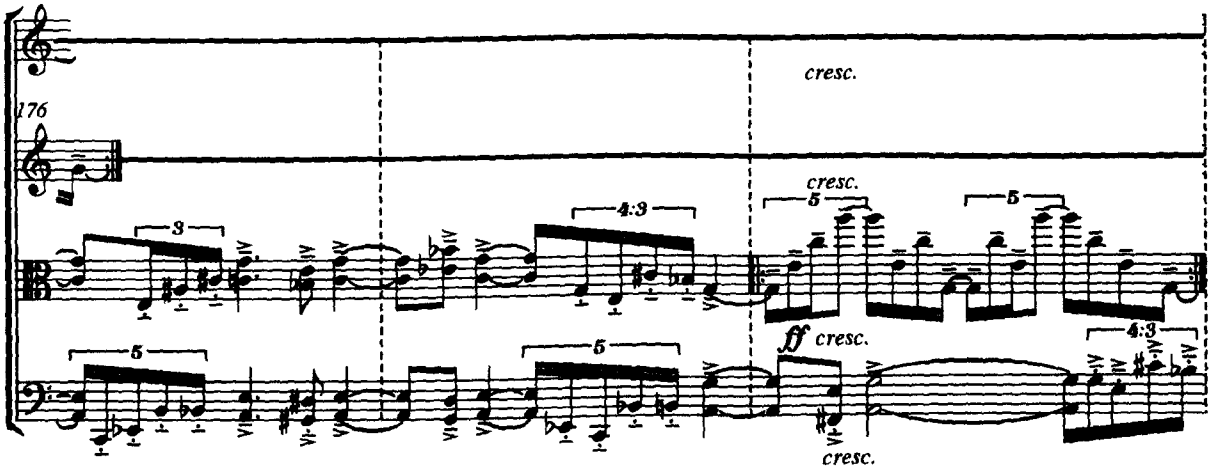
173


176
cresc.
cresc.
3
4:3
5
5
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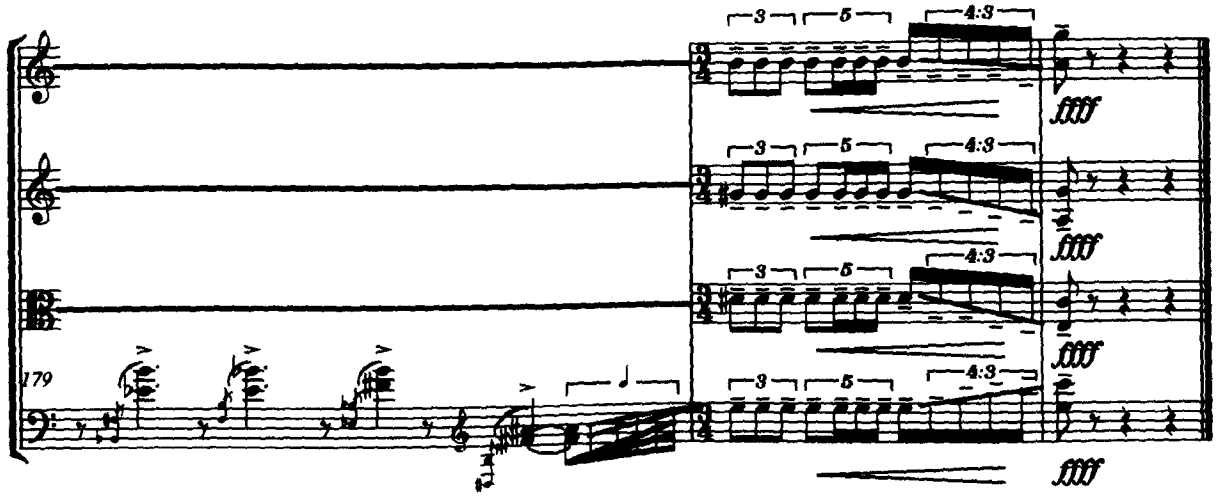
5
ff cresc.
4:3
cresc.


179
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