

# **A M E R I C A N A**

for

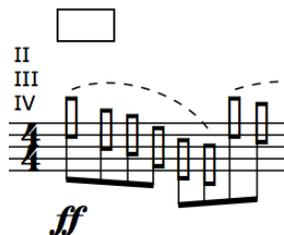
amplified string quartet

by

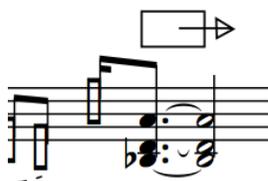
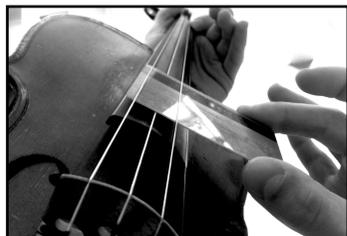
Niels Rønsholdt

## NOTES

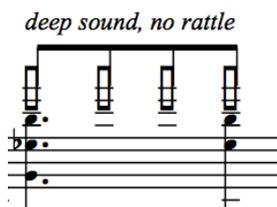
During most of 'Americana' plastic cards are inserted between the strings on the instruments. The card is used in different ways, which are explained in the score and below.



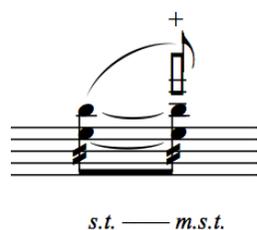
Insert the **card** between the strings (see picture) and pluck it with a right hand finger. Move it with the same hand. NB. the bottom of the rectangular notehead is the approximate pitch of the top of the card (i. e. nearest the player) on the deepest of the affected strings. Damp the open string (fx. e-string on violin) with a left hand finger while playing with the card inserted.



**Pull out** the card from the strings quickly with right hand, thus making them ring. In 4-note chords it might be necessary to pull the card out in an angle that makes the fourth strings resonate as well. Whenever the card has been pulled out it is inserted again (unless it is not used in the following sequence). The insertion must be within the given time frame.



The 'higher' the card notes are notated, the **deeper** the sound, because the tension is higher which makes the card resonate a (deep) pitch as opposed to a more noisy rattle.



The cross above a note indicates (as always) **left hand pizz.** This is also the case above card-notes: Pluck the card with a left hand finger. **Bouncing col legno-notes** are made by simply putting the bow (legno) on the string(s) and left hand pizz'ing the card, making the bow bounce on the strings. Don't bow, but move the bow according to the indications.

**Amplification:** In order to obtain the wanted effect it is crucial that the amplification is right. It is just as much the sound from the card as from the instrument body that needs to be amplified. As the card moves on the instrument it is advised to have two mic's for each instrument, covering the entire range of the fingerboard. Mic's also need to be as close to the card as possible in order to obtain low frequencies!

The two violin players and the viola player **sing/hum** the notated melodies in unison.

Duration: 12'

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Americana is commissioned by  
AUT and Jack Quartet  
© Niels Rønsholdt 2013

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# AMERICANA

for amplified string quartet

Niels Ransholdt

♩ = 104

Violin I *ff*

Violin II *ff*

Voices of VI I, VI II & Vla *mp calme*

Viola *ff*

Cello *ff*

Vln. I *ff*

Vln. II *ff sempre, marcatisimo*

Vla. *mf*

Vc. *p espress.*

*One voice sung, the other played (arco). Both molto vibrato*

21

Vln. I

Vln. II

Voices

Vla.

Vc.

*ff*

*ff*

*ff*

30

Vln. I

Vln. II

Voices

Vla.

Vc.

*ff*

*mp*

*pp*

*p*  
deep sound, no rattle

arco, bow in front of card  
1/2 hair - 1/2 wood

pizz., non arpeggio

lower notes: fingering  
behind the card

$\text{♩} = 40$   
bow in front of card, very light bow pressure  
Change which strings has most weight







Col legno tratto, sul tasto

107

Vln. I *p*

Vln. II *p*

Voices

Vla. *p*

Vc. *p* *espress.* (ord. left hand pizz.)

One voice sung, the other played (arco). Both molto vibrato

♩ = 104

116

Vln. I *ff*

Vln. II *ff*

Voices

Vla. *ff*

Vc. *ff*

*mf*

bow the indicated strings while sliding card between notated positions. Low bow pressure / quasi flautando

124

Vln. I

Vln. II

Vla.

Vc.

*press the card a bit (while moving it) on one side so that the open d-string sounds*

*arco*

*pizz.*

*deep sound, no rattle*

*p*

*p*

129

Vln. I

Vln. II

Voices

Vla.

Vc.

133

Vln. I

Vln. II

Voices

Vla.

Vc.

*arco, ord.*

*pp* ————— *f*

137

Vln. I

Vln. II

Vla.

Vc.

*ff sempre, marcatissimo*

*mf*

*pp* ————— *ff*

*p espress.*

*One voice sung, the other played (arco). Both molto vibrato*

145

Vln. I

Vln. II

Voices

Vla.

Vc.

*ff*

154

Vln. I

Vln. II

Voices

Vla.

Vc.

165

Vln. I

Vln. II

Vla.

Vc.

*molto rit.*