

Preface

Dear Musicians,

Four Strings 2 seamlessly follows volume 1 and is likewise progressively structured.

The final pieces' degree of difficulty is already at the intermediate level. Prerequisites for working out all the pieces are a good bowing technique involving all kinds of bowing, and security in playing up to the 5th position. By using all positions equally – including the half, the 2nd and the 4th –, you will be able to avoid unnecessarily changing strings and positions and thus unintentional accents. This not only sounds more beautiful, but also often turns out to be easier. **Bow strokes** are again precisely marked, fingerings are omitted except for those in no. 17, Corelli (cf. the tips in the parts).

Metronome markings as approximate values are given only in pieces where the tempo often changes. When you study the music intensively, you will find your own tempi.

Clues applicable to all can be found in *On the Pieces*, special ones in the tips in the parts¹. There are significantly fewer tips in this volume as compared to the first volume, since you are no longer beginners and need much less explanation.

By the way: Numerous general tips and hints for playing chamber music and rehearsing string quartets can be found in volume 1 of *Four Strings* and are, of course, still valid and precious.

The following recommendations for supplementing the original literature are alphabetical and not ordered by difficulty. Experiment for yourself when you are able to play whichever piece, and get advice from an experienced chamber musician. It is important to note: Do not underestimate the Mozart and Haydn quartets! At first glance they may seem easy, since they are not demanding for the left hand, but to be able to play them well, you particularly need a feeling for this music and very special ease in bowing. Work on both with a professional musician, or – if you are still taking lessons – with your teacher. The better your technique is, left hand as well as right hand, the better you will be able to do justice to this wonderful music. That's why I

recommend that you play the Mozart and Haydn quartets and quartet movements only if you can effortlessly handle the final few pieces of this book.

Johann Sebastian Bach (1685–1750)

Fünf Fugen aus dem Wohltemperierten Klavier, arranged for string quartet by **Wolfgang Amadeus Mozart** (1756–1791), K. 405

Charles Dancla (1817–1907)

Drei leichte Streichquartette Op. 208

Joseph Haydn (1732–1809)

Quartet in D major Op. 1 no. 3, Hob. III:3, and *in G major* Op. 1 no. 4, Hob. III:4

Minuets I and II from the *Quartet in C major* Op. 1 no. 6, Hob. III:6

Leopold Jansa (1795–1875)

Drei leichte Streichquartette Op. 51

Wolfgang Amadeus Mozart

Quartets in G major K. 156, and in C major K. 157

Pietro Nardini (1722–1793)

String Quartets nos. 1–6

Carl Nielsen (1865–1931)

String Quartet in D minor CNW 49 (1883, first publication in 2003)

Sergei Rachmaninoff (1873–1943)

Romanze (1st movement) from the *String Quartet No. 1* (1889)

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¹ The tips in the parts and the clues – also available for download on www.breitkopf.com – complement each other and should receive an equal amount of attention.