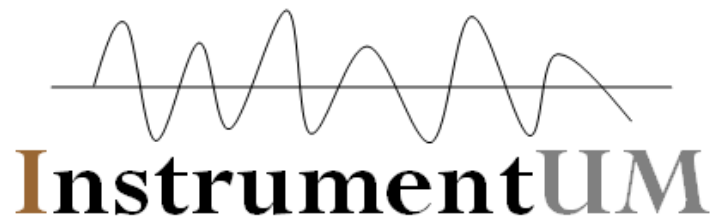


Alejandro Cano Palomo

QUARTETTO NO. 2

para Cuarteto de Cuerda

Edita



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Alejandro Cano Palomo

Nace en Fuengirola en 1992. Comienza sus estudios musicales en el conservatorio de la misma ciudad en la especialidad de piano, trasladándose posteriormente Conservatorio Superior de Música de Málaga, ya en la especialidad de composición. Concluye sus estudios en el Conservatorio de Perugia (Italia). Durante este período recibe clases de Ramón Roldán, Diana Pérez Custodio, Javier Pérez Albadalejo, Edgar Alandia, Alessio Sabella, Stefano Bracci o Mario Gagliani. También obtiene el título de máster en investigación musical por la Universidad Internacional de La Rioja y, un máster en pedagogía por la Universidad de Murcia. Paralelamente a los estudios oficiales, realiza cursos de perfeccionamiento con compositores como José María Sánchez-Verdú, Mauricio Sotelo, Benet Casablanca, Cristóbal Halffter, Salvatore Sciarrino o Tristan Murail. Ha recibido premios como el de Jóvenes Compositores SGAE-CNDM (España) y el Jorge Peixinho – GMCL (Portugal). Sus composiciones han sido interpretadas en varias ciudades europeas, participando en festivales como el COMA (Madrid), CROMA (Lisboa), NAK Festival (Pamplona) o MIXTUR (Barcelona). Las obras “La forma de las estrellas” y “L’acqua della fontana” han sido retransmitidas por radio en Radio Nacional España y Radio 2 Portugal.

Quartetto no.2

La obra se estructura en base a dos materiales principales, que actúan como antagonistas entre ellos durante el discurso musical de la partitura. Estos son los conceptos de nota tenida y *glissando*. La forma de la obra obedece al intercambio entre secciones donde predomina uno de los dos materiales principales, que a lo largo de la partitura se presentan en distintas versiones de sí mismos. En el plano armónico, de carácter espectral, las cuatro secciones se desarrollan sobre la serie de armónicos de Do, Sol, Re y La, la afinación de cada una de las cuatro cuerdas del violonchelo.

(ES) Armónicos. En número romano se indica la cuerda sobre la que debe realizarse, mientras que sobre la partitura y con cabeza de rombo, viene indicada la posición.

(IT) Armonici. Il numero romano indica la corda su cui deve essere eseguito, mentre la posizione è indicata sullo spartito e con una testa di rombo.

(ES) 1/2 presión y presión ordinaria. La indicación de 1/2 presión hace referencia a la presión de la mano izquierda, que deberá ser la utilizada para la obtención de armónicos. Por el contrario, presión ordinaria será la utilizada normalmente.

(IT) 1/2 pressione e pressione ordinaria. L'indicazione di 1/2 pressione si riferisce alla pressione della mano sinistra, che dovrebbe essere quella utilizzata per ottenere le armoniche. Al contrario, la pressione ordinaria sarà quella normalmente utilizzata.

(ES) Trinos con glissandos. Siempre que sobre la partitura aparezca una indicación de trino y un glissando, éste deberá realizarse sobre las dos notas que trinan, por lo que ambas notas irán hacia el agudo o el grave, en función del glissando. Deberá respetarse siempre la interválica inicial entre ambas notas.

(IT) Trilli e glissandi. Ogni volta che sullo spartito compaiono un'indicazione di trillo e un glissando, questo deve essere eseguito sulle due note che trillano, quindi entrambe le note andranno verso l'alto o verso il basso, a seconda del glissando. L'intervallo iniziale tra le due note deve essere sempre rispettato.

(ES) Máxima presión. La indicación de máxima presión hace referencia a la presión de arco, que deberá ser la más alta que el intérprete pueda realizar.

(IT) Pressione massima. L'indicazione della pressione massima si riferisce alla pressione dell'arco, che deve essere la massima che l'interprete può effettuare.

(ES) Nota más aguda posible. Cuando la cabeza de nota resulte ser un triángulo hacia arriba, éste indica que debe realizarse la nota más aguda posible.

(IT) Nota più alta possibile. Quando la testa della nota risulta essere un triangolo verso l'alto, questo indica che deve essere suonata la nota più alta possibile.

(ES) Otras indicaciones. Sobre la partitura aparecen otras indicaciones, en ocasiones para un sólo instrumento, que a continuación se resumen:

(1) Sonido de fricción. Mover el arco desde el ponticello hacia el tasto y viceversa, lo más rápido posible. El sonido resultante debe ser el de la fricción, sin ninguna nota definida.

(2) Sonido indeterminado. Con máxima presión sobre el ponticello. El sonido resultante debe ser similar al ruido.

(3) Quasi trino. Similar al vibrato. Jugar con la presión de la mano izquierda

(4) Sobre la madera del ponticello. Sonido similar al silbido.

(5) Máxima presión de arco. Sonido muy distorsionado.

(IT) Altre indicazioni. Sulla partitura compaiono altre indicazioni, talvolta per singolo strumento, che si riassumono di seguito:

(1) Suono di attrito. Spostare l'arco dal ponticello al tasto e viceversa, il più velocemente possibile. Il suono risultante dovrebbe essere quello dell'attrito, senza note definite.

(2) Suono indeterminato. Con la massima pressione sul ponticello. Il suono risultante dovrebbe essere simile al rumore.

(3) Quasi trillo. Simile al vibrato. Gioca con la pressione della mano sinistra

(4) Sul legno del ponticello. Suono simile a un fischio.

(5) Pressione massima dell'arco. Suono molto distorto.

QUARTETTO n°2 (2021)

Alejandro Cano Palomo

♩ = 60

Violín I

Violín II

Viola

Violonchelo

(1) Sonido de fricción.
Mover el arco desde el ponticello hacia el tasto y viceversa, lo más rápido posible. El sonido resultante debe ser el de la fricción, sin ninguna nota definida.

(2) Sonido indeterminado.
Con máxima presión sobre el ponticello. El sonido resultante debe ser similar al ruido.

(3) Quasi trino
Similar al vibrato. Jugar con la presión de la mano izquierda

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 8-11, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *ff*, *p*, *mp*, and *p*. Performance instructions include *(tr)*, *quasi trino*, *1/2 presión*, *SP*, and *ST*. A *3* (triple) is marked in the Viola part. A *tr* (trill) is indicated at the end of the first staff.

(4) Sobre la madera del ponticello. Sonido similar al silbido.

Musical score for measures 12-15, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes dynamic markings such as *pp*, *f*, *p*, *mf*, *p*, *ppp*, and *sf*. Performance instructions include *1/2 presión*, *(tr)*, *IV*, *3*, and *pizz.*. A *3* (triple) is marked in the second staff. A *(4)* (quadruple) is marked in the first staff. A *tr* (trill) is indicated at the beginning of the first staff.

16

Score for measures 16-18. Vln. I: Treble clef, 4/4 time. Measure 16: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Measure 17: whole note G4. Dynamics: *pp*. Measure 18: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Vln. II: Treble clef, 4/4 time. Measure 16: whole note G4. Dynamics: *ppp*. Measure 17: whole note G4. Dynamics: *ppp*. Measure 18: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Vla.: Bass clef, 4/4 time. Measure 16: whole note G4. Dynamics: *ppp*. Measure 17: whole note G4. Dynamics: *ppp*. Measure 18: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Vc.: Bass clef, 4/4 time. Measure 16: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *sf*. Measure 17: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*. Measure 18: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *f*. Performance markings: (4) and 3 over first measure; ST above Vln. II and Vla. in measure 17; pizz. above Vc. in measure 18; Ord. IV above Vc. in measure 18.

19

Score for measures 19-21. Vln. I: Treble clef, 4/4 time. Measure 19: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f > p*. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Vln. II: Treble clef, 4/4 time. Measure 19: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f > p*. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *pp*. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Vla.: Bass clef, 4/4 time. Measure 19: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f > p*. Measure 20: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Vc.: Bass clef, 4/4 time. Measure 19: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *> p*. Measure 20: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *fp*. Measure 21: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Dynamics: *f*. Performance markings: SP above Vln. I in measure 19; 3 over Vln. I in measure 19; ST above Vln. I in measure 20; 3 over Vln. I in measure 21; SP above Vln. I in measure 21; tr above Vln. I in measure 21; Ord. tr above Vln. II in measure 19; 1/2 presión above Vln. II in measure 19; Ord. tr above Vla. in measure 19; 3 over Vla. in measure 19; IV above Vln. II in measure 20; IV above Vla. in measure 20; Ord. IV above Vc. in measure 21.

Musical score for measures 22-25, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *pp*, *fp*, *mf*, *ppp*, and *poco a poco*. It also features performance instructions like *(tr)*, *ST*, and *SP*, along with fingering numbers I, II, III, and IV. The time signature changes from 5/4 to 3/4.

Musical score for measures 26-29, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *ppp* and *crescendo*. It also features performance instructions like *ST* and *SP*, along with a triplet marking *3*. The time signature is 3/4.

29 → [SP]

Vla. *f* *pp*

Vc. *f* *pp* [ST]

31

Vln. I *ppp* [SP]

Vln. II *pp* [ST] → [Ord.]

Vla. [ST] → [SP]

Vc. → [Ord.] *f* *pp*

Musical score for measures 33-35, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings such as *mp*, *pp*, *ppp*, *fp*, and *pp*, along with performance instructions like *Ord.*, *SP*, *ord.*, and *pizz.*. The key signature is one sharp (F#) and the time signature is 2/4.

Musical score for measures 36-38, featuring Violin I, Violin II, and Viola. The score includes dynamic markings such as *f*, *p*, *mf*, *pp*, and *ff*, along with performance instructions like *tr*, *1/2 presión*, *SP*, and *Ord.*. The key signature is one sharp (F#) and the time signature is 2/4.

39 (tr)

Vln. I *p*

Vln. II

Vla. *ff* *mp* Ord. ↔ SP

Vc. *ppp* ST

42 pizz.

Vln. I *f* *pp* pizz.

Vln. II *mp* *f* *mf* Ord. SP

Vla. *f* SP

Vc. SP

44

Vln. I

Vln. II

Vla.

Vc.

SP

Ord.

pizz.

p

mf

pp

ff

46

Vln. I

Vln. II

Vla.

Vc.

SP

ST

ST

f

mf

ppp

ppp

49

Vln. II

Vla.

Vc.

ST ← → SP

p

sfz

pizz.

52

Vln. I

Vln. II

Vla.

Vc.

Ord.

1/2 presión → presión ord.

p < *f* *p* < *f*

f > *p*

p

mp

p

f *p* → *mf*

55

Vln. I *f > p* *f > p* *f > p* *f > p* *f > p* 1/2 presión *tr*

Vln. II *f > p* *f > p* *f > p* *f > p* *p* 1/2 presión *tr*

Vla. *f > p* *f > p* *f > p* *f > p* *p* *mf* 1/2 presión *tr*

Vc. *f > p* *f > p* *f > p* *f* Max. presión (5)

(5) Máxima presión de arco.
Sonido muy distorsionado.

58

Vln. I presión ord. → 1/2 presión. *f > p* *f > p*

Vln. II → 1/2 presión. *p*

Vla. *f > p* *f > p* *p* *ST*

Vc. presión ord. *p* *ord.*

61

ord. pp ST ord. mf

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 61, 62, and 63. Measure 61 shows the first violin (Vln. I) with a fermata. Measure 62 features the first violin (Vln. I) with a *pp* dynamic and a box labeled 'ord.' above it, and the second violin (Vln. II) with a *pp* dynamic and a box labeled 'ST' above it. Measure 63 shows the viola (Vla.) with a *mf* dynamic and a box labeled 'ord.' above it, and the cello (Vc.) with a fermata. The cello part in measure 61 has a *p* dynamic.

64

ST pp III p > ppp II p

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 64, 65, and 66. Measure 64 shows the first violin (Vln. I) with a *pp* dynamic and a box labeled 'ST' above it, and the second violin (Vln. II) with a *pp* dynamic and a box labeled 'III' above it. Measure 65 shows the second violin (Vln. II) with a *p* dynamic and a box labeled 'II' above it, and the viola (Vla.) with a *p* dynamic and a box labeled 'II' above it. Measure 66 shows the viola (Vla.) with a *> ppp* dynamic and a box labeled 'II' above it, and the cello (Vc.) with a *p* dynamic. The cello part in measure 64 has a *p* dynamic.

68

Violin I: *pp*, *pp* → *mf*, *Ord.*
Violin II: *pp*, *mf*
Viola: *pp*, *ppp* (ST), *mf*
Violoncello: *pizz.*, *sfz*, *f* (ord.), *mp* (SP)

Detailed description: This system covers measures 68 to 71. Violin I starts with a whole note in measure 68, then a half note in 69, and a quarter note in 70. Violin II has a half note in 69 and a quarter note in 70. Viola has a half note in 68, a quarter note in 69, and a quarter note in 70. Cello has a half note in 68, a quarter note in 69, and a quarter note in 70. Dynamics range from *pp* to *sfz*. Performance markings include *Ord.*, *ST*, and *SP*.

72

Violin I: *mf* (SP), *pp* (ST III)
Violin II: *pp*, *mf* (SP)
Viola: *pp*, *mf* (SP)
Violoncello: *ord.*, *p*, *crescendo*, *sfz* (pizz.)

Detailed description: This system covers measures 72 to 75. Violin I has a quarter note in 72, a half note in 73, and a quarter note in 74. Violin II has a half note in 73 and a quarter note in 74. Viola has a half note in 72, a quarter note in 73, and a quarter note in 74. Cello has a half note in 72, a quarter note in 73, and a quarter note in 74. Dynamics range from *p* to *sfz*. Performance markings include *ord.*, *SP*, and *ST III*.

♩ = 100

76

Vln. I

Vln. II

Vla.

Vc.

SP

3

f > *p*

f > *p*

ord.

pp > *ppp*

pp > *ppp*

pp > *ppp*

pp > *ppp*

79

Vln. I

Vln. II

Vla.

Vc.

SP

ord.

mf

p

sfz *p*

mf

p

sfz *p*

SP

ord.

mf > *p*

sfz *p*

mf > *p*

sfz *p*

82

Vln. I

Vln. II

Vla.

Vc.

ST

1/2 presión

SP

Max. presión

f > *p*

f

pp

I

II

> *pp*

SP

Max. presión

Vib. de 1/2 tono

II

IV

p < *f*

p < *f*

p < *f*

Detailed description: This block contains the musical score for measures 82 through 85. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each staff begins with a triplet of eighth notes marked *f* > *p*. Above the first two staves, there are arrows pointing to boxes labeled 'ST' and 'Max. presión'. Above the third staff, there are arrows pointing to boxes labeled 'SP' and 'Max. presión'. Above the fourth staff, there are arrows pointing to boxes labeled 'ST' and 'Max. presión'. Measure 82 ends with a fermata. Measure 83 begins with a dynamic of *pp* and a box labeled 'ST' with the instruction '1/2 presión'. Measure 84 features a dynamic of > *pp* and a box labeled 'ST' with the instruction 'Vib. de 1/2 tono'. Measure 85 features dynamics of *p* < *f* and a box labeled 'IV'. The score includes various musical notations such as slurs, accents, and dynamic markings.

86

Vln. I

Vln. II

Vla.

Vc.

IV

ff

> *pp*

> *pp*

IV

p < *f*

p < *f*

Detailed description: This block contains the musical score for measures 86 through 89. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Measure 86 begins with a dynamic of *ff*. Measure 87 features a dynamic of > *pp*. Measure 88 features a dynamic of > *pp*. Measure 89 features a dynamic of *ff* and a box labeled 'IV'. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 60

89

Vln. I SP
p < *f* *p* < *f*

Vln. II ST
ppp

Vla. *pizz.*
mf ord.
pp

Vc. ord.
mf *diminuendo*

92

Vln. I ord.
pp

Vln. II ord.
mp

Vla. ST II
pp *f* SP

Vc. *ppp* *mp*

95

Vln. I *ST* *ppp*

Vln. II *ST* *ppp* *SP*

Vla. *ST* *ppp* *ord.* *f*

Vc. *diminuendo*

98

Vln. II *ST* *pp*

Vla. *ord.* *mp*

Vc. *ppp*

102

Vln. I *ppp* *mp*

Vln. II *p*

Vla. *pp*

Vc. *pizz.* *sfz* *p* *mf*

ord.

ST

♩ = 100

106

Vln. I *f* *p* *ppp*

Vln. II *f* *p* *ppp*

Vla. *f* *p* *ppp*

Vc. *p* *ppp*

ord.

SP

tr

108

Violin I: *mf p* *tr* *ord.* *SP* *ord.* *ppp mf p* *mf p*

Violin II: *mf p* *tr* *ord.* *SP* *ord.* *ppp mf p* *mf p*

Viola: *mf p* *tr* *ord.* *SP* *ord.* *ppp mf p* *mf p*

Violoncello: *mf p* *tr* *ord.* *SP* *ord.* *ppp mf p* *mf p*

112

Violin I: *f p* *tr* *ord.* *SP* *ord.* *f p*

Violin II: *f p* *tr* *ord.* *SP* *ord.* *f p*

Viola: *f p* *tr* *ord.* *SP* *ord.* *f p*

Violoncello: *f p* *tr* *ord.* *SP* *ord.* *f p*

Musical score for measures 115-117, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (*f*, *p*, *sfz*, *mf*), articulation (trills, accents), and performance instructions (ord., SP). Measure 115 starts with a *f p* dynamic and a trill. Measure 116 features a trill and a *f* dynamic. Measure 117 includes a *f* dynamic and a *sfz* marking. The Viola and Violoncello parts include triplets and a *f > mp* dynamic marking.

Musical score for measures 118-120, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (*f*, *p*, *mf*, *fp*), articulation (trills, accents), and performance instructions (ord., SP). Measure 118 features a *f* dynamic and a triplet. Measure 119 includes a *f* dynamic and a *p* dynamic. Measure 120 includes a *f > mf* dynamic and a *fp* marking. The Viola and Violoncello parts include triplets and a *p* dynamic marking.

Musical score for measures 121-123, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time and includes dynamic markings (*f*, *p*, *mf*) and articulation (trills, accents).

Violin I: Measures 121-123. Starts with a trill (3) on G4, followed by a trill (3) on A4. Measure 122 has a trill (3) on B4. Measure 123 has a trill (3) on C5. Dynamics: *f* (121), *p* (122), *f* (123).

Violin II: Measures 121-123. Starts with a trill (3) on G4, followed by a trill (3) on A4. Measure 122 has a trill (3) on B4. Measure 123 has a trill (3) on C5. Dynamics: *f* (121), *f* (122), *f* (123).

Viola: Measures 121-123. Starts with a trill (3) on G3, followed by a trill (3) on A3. Measure 122 has a trill (3) on B3. Measure 123 has a trill (3) on C4. Dynamics: *f* (121), *f* (122), *f* (123).

Violoncello: Measures 121-123. Starts with a trill (3) on G2, followed by a trill (3) on A2. Measure 122 has a trill (3) on B2. Measure 123 has a trill (3) on C3. Dynamics: *f* (121), *p* (122), *mf* (123).

Musical score for measures 124-126, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time and includes dynamic markings (*f*, *p*) and articulation (trills, accents).

Violin I: Measures 124-126. Starts with a trill (3) on G4, followed by a trill (3) on A4. Measure 125 has a trill (3) on B4. Measure 126 has a trill (3) on C5. Dynamics: *f* (124), *f* (125), *p* (126).

Violin II: Measures 124-126. Starts with a trill (3) on G4, followed by a trill (3) on A4. Measure 125 has a trill (3) on B4. Measure 126 has a trill (3) on C5. Dynamics: *p* (124), *f* (125), *f* (126).

Viola: Measures 124-126. Starts with a trill (3) on G3, followed by a trill (3) on A3. Measure 125 has a trill (3) on B3. Measure 126 has a trill (3) on C4. Dynamics: *f* (124), *f* (125), *f* (126).

Violoncello: Measures 124-126. Starts with a trill (3) on G2, followed by a trill (3) on A2. Measure 125 has a trill (3) on B2. Measure 126 has a trill (3) on C3. Dynamics: *p* (124), *f* (125), *f* (126).

127

Vln. I *f*

Vln. II *f*

Vla. *fp* *f*

Vc. *p* *f* *p*

130

Vln. I *p*

Vln. II *p*

Vla. *f*

Vc. *f*

♩ = 60

133

Vc. *p* *ppp* *p* ST

137

Violin I: *mf* (ord.), *f*

Violin II: *f* (SP), *mf*, *pp* (ST)

Viola: *f* (SP), *mf*, *pp*

Violoncello: *ppp*, *sfz* (pizz.)

Detailed description: This system covers measures 137 to 140. The key signature has one flat (B-flat) and the time signature is 3/4. Violin I starts with a rest in measure 137, then enters in measure 138 with a half note B-flat, marked *mf* and 'ord.'. In measure 139, it plays a half note D, marked *f*. Violin II plays a half note B-flat in measure 138, marked *f* and 'SP'. In measure 139, it plays a half note D, marked *mf*. In measure 140, it plays a half note B-flat, marked *pp* and 'ST'. Viola plays a half note B-flat in measure 138, marked *f* and 'SP'. In measure 139, it plays a half note D, marked *mf*. In measure 140, it plays a half note B-flat, marked *pp*. Violoncello plays a half note B-flat in measure 137, marked *ppp*. In measure 138, it plays a half note B-flat, marked *sfz* and 'pizz.'. The score includes dynamic markings, articulation marks, and performance instructions like 'ord.', 'SP', and 'ST'.

141

Violin I: *mf* (ord.)

Violin II: *pp*, *mp* (ord.)

Viola: *pp* (ord.), *pp* (ST)

Violoncello: *pp* (ST), *pp*

Detailed description: This system covers measures 141 to 144. The key signature has one flat (B-flat) and the time signature is 3/4. Violin I plays a half note B-flat in measure 141, marked *mf* and 'ord.'. Violin II plays a half note B-flat in measure 141, marked *pp*. In measure 142, it plays a half note D, marked *pp*. In measure 143, it plays a half note D, marked *mp* and 'ord.'. In measure 144, it plays a half note B-flat, marked *pp*. Viola plays a half note B-flat in measure 141, marked *pp*. In measure 142, it plays a half note D, marked *pp* and 'ord.'. In measure 143, it plays a half note D, marked *pp* and 'ST'. In measure 144, it plays a half note B-flat, marked *pp* and 'ST'. Violoncello plays a half note B-flat in measure 141, marked *pp*. In measure 142, it plays a half note B-flat, marked *pp* and 'ST'. In measure 143, it plays a half note B-flat, marked *pp* and 'ST'. In measure 144, it plays a half note B-flat, marked *pp*. The score includes dynamic markings, articulation marks, and performance instructions like 'ord.', 'ST', and 'pizz.'.

145

Vln. I *mf* *f* [SP]

Vln. II *mf* [SP] [ST]

Vla. *mf* [SP] [ST]

Vc. *pizz.* *sfz* *sfz* *sfz* *sfz* *f* [SP]

Detailed description: This system contains measures 145 through 148. The first violin part (Vln. I) begins at measure 145 with a *mf* dynamic and a melodic line. At measure 148, the dynamic changes to *f* and a *SP* (Sforzando) marking is placed above the staff. The second violin (Vln. II) and viola (Vla.) parts enter at measure 146 with *mf* dynamics and sustained chords. Both parts have *SP* markings above measure 146 and *ST* (Sforzato) markings above measure 148. The cello part (Vc.) starts at measure 145 with a *pizz.* (pizzicato) marking and *sfz* (sforzando) dynamics. It continues with *sfz* dynamics through measures 146-148, then changes to *f* (forte) at measure 148 with an *SP* marking above the staff.

149

Vln. I [SP] *mp* *sfz*

Vln. II *p* *ppp* [ST]

Vc. [ST] *p*

Detailed description: This system contains measures 149 through 152. The first violin part (Vln. I) begins at measure 149 with a *mp* (mezzo-piano) dynamic and a melodic line. At measure 150, the dynamic changes to *sfz* (sforzando). A *SP* (Sforzando) marking is placed above the staff at the beginning of measure 149. The second violin (Vln. II) part enters at measure 150 with a *p* (piano) dynamic and a sustained chord. At measure 151, the dynamic changes to *ppp* (pianissimo). A *ST* (Sforzato) marking is placed above measure 151. The cello part (Vc.) enters at measure 151 with a *p* dynamic and a sustained chord. A *ST* marking is placed above measure 151.

♩ = 100

152 arco muy lento

Vln. I *f p pp*

Vln. II *f p pp*

Vla. *f p pp*

Vc. *f p pp*

157

Vln. I *mf p mf pp*

Vln. II *pp*

Vla. *mf p pp*

Vc. *mf p pp*

♩ = 60

161

Vln. I

Vla.

Vc.

ST

ppp

ST

pp

ST

pp

p

165

Vc.

pppp

QUARTETTO n°2

(2021)

Alejandro Cano Palomo

♩ = 60

Violín I

III
tr
pp

7 (tr) tr 1/2 presión
ff p

13 (tr) f (4) 3 pp (4) 3 SP ST f > p pp

20 SP 3 IV f p f > p SP 1 2 poco a poco fp > pp

26 ST 5 ppp Ord. I II mp pp

36 tr 1/2 presión tr 1/2 presión tr 1/2 presión f > p pp

40 p pizz. f pp SP p mf Ord.

46 4 Ord. II 1 1/2 presión < f p < f p presión ord. p

55 3 f > p f > p f > p f > p 1/2 presión presión ord. 1/2 presión. 3 3 III 3

(4) Sobre la madera del ponticello.
Sonido similar al silbido.

Violin I

59 *pp* **4** *pp* **2** **ST**

♩ = 100

69 *pp* *pp* *mf* **4** *f > p* *f > p* **SP**

78 *pp* *ppp* *< mf* *p* *sfz p* *f > p* *f* **ord.** **SP** Max. presión

♩ = 60

84 *pp* *ff* *p < f* **ST** 1/2 presión

90 *p* *< f* **3** *pp* **ST** **6**

♩ = 100

102 *ppp* *mp* *f p* *ppp* **ord.** **SP**

108 *mf p* *ppp* *mf p* *mf p* *f p* **ord.** **SP** **ord.** **SP**

114 *f p* *f p* *f p* *f* **ord.** **SP** **ord.** **SP**

119 *> mf* *f* *p* *< f*

124

f *p* *f* *f*

129

p *f*

♩ = 60

133

mf *f* *mf*

142

mf *f* *mp sfz*

♩ = 100

151

arco muy lento

f *p* *f* *p* *pp*

♩ = 60

158

mf *p* *mf* *ppp*

QUARTETTO n°2 (2021)

Alejandro Cano Palomo

♩ = 60

Violín II

(1) *ff* *p* *ff* *p* *ff* *p*

quasi trino (3) quasi trino quasi trino

(1) Sonido de fricción.

Mover el arco desde el ponticello hacia el tasto y viceversa, lo más rapido posible. El sonido resultante debe ser el de la fricción, sin ninguna nota definida.

(3) Quasi trino

Similar al vibrato. Jugar con la presión de la mano izquierda

10 *ff* *p* *pp* *f* *p* *mf* *p* *ppp*

SP IV 3 3 ST

19 *f > p* *pp* *f* *p* *pp* *mf > pp* *ppp*

Ord. tr 1/2 presión IV ST

26 *pp* *ppp*

ST Ord. SP

35 *pp* *f > p* *mf* *pp*

Ord. 3 II 2

42 *mp* *f* *mf* *mf* *f* *mf*

Ord. SP 2

50 *p* *sfz* *f > p* *p* *pp* *mp*

ST SP Ord. 3 1/2 presión presión ord.

55 *f > p* *f > p* *f > p* *f > p* *p* *p*

3 III tr 1/2 presión 4

63 *pp* *pp* *pp* *mf*

ST III II 2

Violín II

2

♩ = 100

72 **2** **SP** **ST** **SP** **ord.** **SP**
mf *pp* *f > p* *f > p* *pp > ppp* *< mf*

80 **ord.** **ST** **Max. presión** **II**
> p *sfz p* *f > p* *< f* *> pp* *> pp*

♩ = 60

87 **ST**
> pp *ppp*

94 **ord.** **ST** **SP** **ST** **ST**
mp *ppp* *pp* *< p*

♩ = 100

104 **ord.** **tr** **SP** **ord.** **tr** **SP** **ord.** **tr** **SP** **ord.**
f p *ppp* *mf p* *ppp mf p*

111 **tr** **SP** **ord.** **tr** **SP** **ord.** **tr** **SP** **ord.** **tr** **SP**
mf p *f p* *f p* *f p* *f p*

117 **ord.** **3** **3** **3** **3** **3** **3** **3**
f > p *f p < f > p* *f* *f*

124 **ord.** **3** **3** **3** **3** **3** **3** **3**
> p *f* *f* *f*

♩ = 60

130 **3** **3** **4** **SP**
> p *f* *mf*

140 **ST** **ord.** **SP** **ST**
> pp *pp* *< mp* *mf*

150

ST

$\text{♩} = 100$

arco muy lento

p \rightrightarrows *ppp*

f *p* *pp*

156

$\text{♩} = 60$

pp

8

QUARTETTO n°2

(2021)

Alejandro Cano Palomo

♩ = 60

Viola

(1) ff ff ff p ff p

1/2 presión

SP

1/2 presión

(1) Sonido de fricción.
Mover el arco desde el ponticello hacia el tasto y viceversa, lo más rapido posible. El sonido resultante debe ser el de la fricción, sin ninguna nota definida.

10

ff p ppp pp

1/2 presión

3

ST

IV

19

$f > p$ f fp pp fp pp

Ord.

tr

3

IV

SP

25

$> ppp$ ppp $crescendo$ f

ST

3

SP

30

pp

ST

33

fp $> pp$ $f > p$ mf ff

ord.

3

SP

38

mf ff mp f pp

Ord.

Ord. <-> SP

2

SP

ord.

46

ppp

ST

51 *pizz.* *Ord.* *tr*
sfz *p* *< mp* *p* *f > p* *f > p* *f > p* *f > p*

57 *tr* *1/2 presión* *3* *3* *3* *ST* *3*
p *mf* *f > p* *f > p* *p*

61 *ord.* *2* *II* *2*
mf *ppp* *p* *pp*

70 *ST* *SP*
ppp *mf* *pp* *mf*

♩ = 100

77 *SP* *ord.* *SP* *ord.* *SP* *Max. presión*
f > p *f > p* *pp > ppp* *mf · p* *sfz p* *f · p* *f*

♩ = 60

84 *ST* *Vib. de 1/2 tono* *II* *pizz.* *ord.*
pp *mf* *pp*

93 *ST* *II* *SP* *ST* *ord.* *2* *ord.*
pp *f* *ppp* *f* *mp*

♩ = 100

102 *ord.* *2* *ord.* *tr* *SP* *ord.* *tr*
pp *f p* *ppp* *mf p*

110 SP ord. tr 3 tr ord. SP ord. tr 3 ord. tr 3 ord. tr 3

ppp mf p mf p f p f p f p f p

116 tr 3 3 3 3 3

f f f f > mf p f

122 3 3 3 3 3 3 3 3

f f f fp < f f

129 3 3 4 SP

f f f

139 ord. ST ST mf pp mf

mf pp mf

147 ST 2 2 arco muy lento f p 3 f p pp

f p f p pp

156 ST mf p pp < pp >

mf p pp < pp >

164 5

QUARTETTO n°2

(2021)

Alejandro Cano Palomo

♩ = 60

Violonchelo

(2) (2) (2)

sfz sfz sfz

ff p p

→ 1/2 presión

→ SP

ST

(2) Sonido indeterminado.
Con máxima presión sobre el ponticello. El sonido resultante debe ser similar al ruido.

11

→ SP

mp p ppp sf sf

pizz.

ST

pizz.

Ord. IV

f

19

> p fp f p ppp

III IV

3

27

→ SP

ppp f

crescendo

30

→ ST

pp f pp

→ Ord.

33

pizz.

mp

2

41

ST

ppp ff

→ SP

pizz.

45

ST

ppp

2

50

pizz.

sfz f p mf

3

124

> p f p < f p

♩ = 60

133

p p ppp p ppp sfz ppp pp sfz sfz

pizz. 5

ST

♩ = 100

147

sfz sfz f p f p f p pp

arco muy lento

ST

156

mf p pp

ST

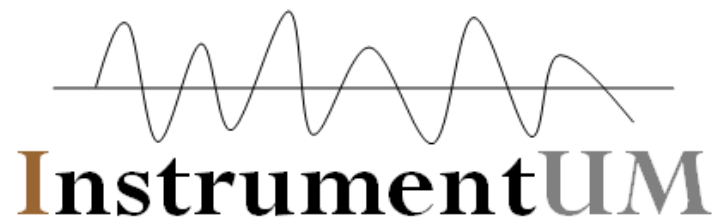
♩ = 60

161

pp pp pppp

ST

Edita



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