

Cuarteto para un amigo

Rafael Diaz



String quartet

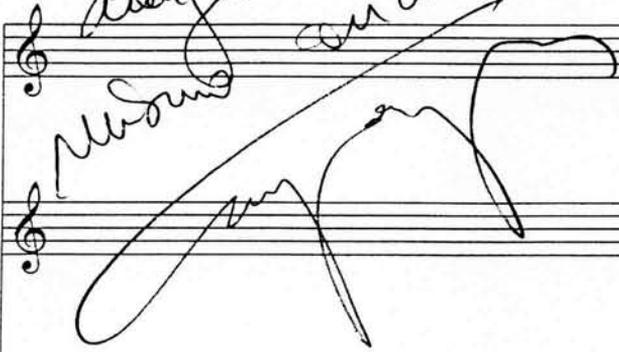
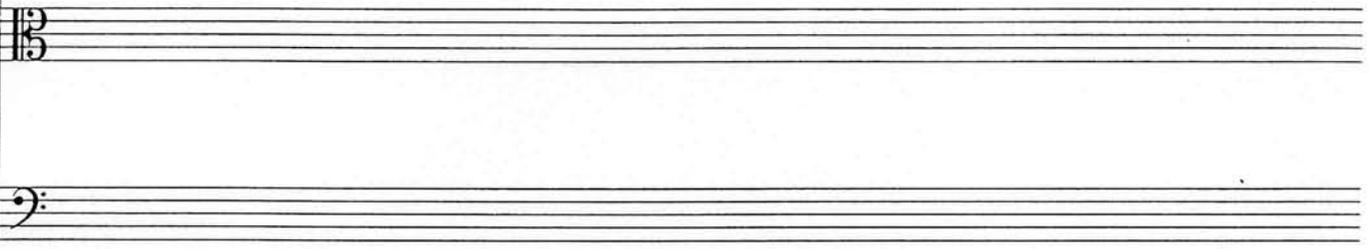
26-1-1999

CUARTETO PARA UN AMIGO

A Paco Berrocal

Rafael Diaz

Al amigo de sus
 amigos, con el
 amor

ESTA OBRA ES UN ENCARGO DEL CENTRO PARA LA DIFUSION DE LA MUSICA CONTEMPORANEA
 PERTENECIENTE AL I.N.A.E.M. (MINISTERIO DE CULTURA.)

Francisco José Fernández

~~Fernández~~

Viqueo

~~Quintero~~

CUARTETO PARA UN AMIGO

Cuarteto de cuerda

* Los trinos serán con la nota de cuarto de tono superior, (salvo indicaciones)

** Los trémolos, articulaciones y formas de ataque, afectarán sólo a la nota que los lleve (incluso cuando se encuentren dos o más notas ligadas).

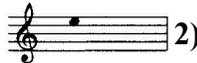
***. las alteraciones afectan sólo a las notas a la misma altura o repetidas y no a las distintas octavas, en los acordes se ponen todas las alteraciones y a veces para mayor claridad también.

****. Siempre que se presente un pasaje con Arco y Pizzicato a la misma par, se significará el Pz para compensar dado que por naturaleza el Arco se oye más.

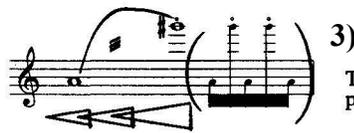
***** Lo ideal en esta pieza es tocar con un arco sin barnizar para poder hacer col legno y arco mixto, de forma adecuada.



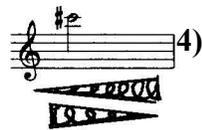
1) Frotando el Arco en sentido circular de manera regular y con intensidad estable, el Circulo se realiza en la zona en que habitualmente se toca y entre Pont. y el comienzo del Tasto. A la par Pizzicato de mano Izquierda. La frotación del Arco y los Pz no deben coincidir, la voz con sonoridades largas (salvo indicación) siempre con Arco Circular.



2) Prolongación del sonido, vibrando mucho (muy rápido) y con altura aproximada dependiendo de la referenciab gráfica.



3) Trémolo alternando las dos cuerdas (ejemplo) y con un Crescendo no lineal (pp -mp, p - f , mf - ff .) o a la inversa.



4) Frotando el Arco en sentido circular (de Tasto a Ponticello) y aumentando a la par la velocidad de frotación y la intensidad sonora. (del PP al FF) / (o a la inversa).



5) Cuarto de tono dещendente / ascendente.

P./T./N.

6) Tocando sul ponticello / sul Tasto / normal, (S.T.....S.P.) de Tasto a Pont. etc.



7) Arpeggiar en el sentido de la flecha.

Ar. M. (Arco Mixto) Tocando a la par con cerda y legno, (debe sonar más ruido que sonido).

Pz

8) Pizzicato.

Ar.

Arco

Ar. Batt./ Batt.

Arco Battuto, golpe vertical sobre la cuerda con las cerdas y a la punta del arco.

col L.

Col Legno, golpe sobre la cuerda con la base de la cabeza del arco (con el marfil)



9) Oscilación muy lenta de más o menos un cuarto de tono .

q

10) Pizzicato Bartok

Ar.
Pz +

11) (Violoncello) Pizzicato y Arco sobre la misma cuerda (se significará el pizzicato).

Pz tm.

12) Pizzicato trémolo , pizzicar sobre la cuerda alternativamente con varios dedos.

13) Glisado atacado con Pz Bartok.

Sord /vía Sord. 14) Tocar con sordina / quitar sordina.

Glis. Arm.artf. 15) Glisado de armónicos artificiales.

Batt. Nu. IV C. talón

16) (Violoncello) Battuto Nuez , golpeando la IV cuerda con la Nuez del Arco, (al Talón y al comienzo del Tasto).

R.B. IV C.

17) Ruido Blanco, se conseguirá presionando con todos los dedos de la mano izquierda extendidos sobre la Tastiera y tocando sobre la IV C. (sin que esta la roce), a la par que frotando el Arco muy ligero.

18) Pausa

S.Vib. 19) Tocando sin ningun vibrato.

Ar.
Pz +

20) Arpeggiar con el Arco de agudo a grave pizzicando a la par con la mano izquierda de grave a agudo.

Ric.

21) Ricochet y glisado a la misma par.

22) Alternar el trémolo entre las dos cuerdas (ejemplo). Siempre que aparezca las barras del trémolo entre las dos notas (c. 40 y s. Violoncello DISCURSO I) realizarlo de la misma manera.

Batt. Nu.

23) (Viola) Battuto Nuez , golpeando la cuerda con la Nuez del Arco.

24) Ejecutar la figuración (con repetición ad lib.) lo más rápido posible mientras se frota el Arco en sentido circular (sin interrupción), cada cosa a su propio ritmo, y por el tiempo que se especifica (15 segundos) la sonoridad (como siempre que se emplea el Arco circular) será fragmentada.

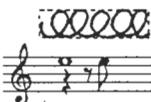
Ar.
Batt
Ar.
Batt.

25) Combinación de dos notas con Arco battuto y dos con Pizzicato de mano izquierda que se ejecutarán a la par / Una nota con arco battuto y tres con Pz de mano (arpegiado) izquierda, se ejecutarán a la par.

26) Tremolar alternativamente y de manera regular entre la cuerda fija y la otra que se indica con glisado de Armónicos naturales (ad Lib.).(ejemplo)

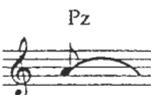
 27) Atacar el mordente con Pizzicato Bartok y al rebotar la cuerda pisar el armónico.

 28) Molto vibrato (muy rápido)

 29) Arco Circular sobre dos cuerdas

Guitarra, Glisar I, etc.

 30) Trémolo de toda la mano arriba y abajo sobre todas sobre todas las cuerdas (como una Guitarra) y partiendo del acorde escrito, glisar las cuerdas indicadas siguiendo la referencia gráfica.

 31) Pizzicato que se deja vibrar.

 32) El pasaje del POSTLUDIO se ejecutará de manera que aunque siguiendo la figuración, resulte una sonoridad espontánea y libre (es por eso que buscando la NO CONCERTACION cada intérprete tiene sólo su parte) El objeto del calderon es para que tocadas las dos repeticiones, los intérpretes espren hata finalizar el último e inmediatamente sigan la interpretación. (por problemas del programa informático empleado el n. 5 aparece como numeración de compás, esto no debe afectar nada a la música.)

Disposición de los instrumentos en el escenario

Viola

Violoncello

Violín I

ViolínII

Cuarteto para un amigo

String quartet

* The trills will be with the upper chromatic note, (except indications)

** The tremolos, articulations and fonnas of attack, will affect only to the note that carries them (even when they are two or more linked notes).

***alterations affect only notes at the same height or repeated and not the different octaves, in chords are pc>nen all alterations and sometimes for clarity also .

****Whenever a passage is presented with Arco and Pizzicato at the same time, the Pz will be signified to compensate since by nature the Arco is heard more.

1) By rubbing the Arco in a circular direction in a regular manner and with stable intensity, the Circle is made in the area where it is usually touched and between Pont and the beginning of the Tastiera.

At the same time Pizzicato of hand Left .the rubbing of the Arco and the Pz must not coincide, the voice with long sonorities (except indication) always with Circular Arco.

2) Prolongation of the sound, vibrating a lot (very fast) and with approximate height depending on the graphical reference.

3)Tremolo alternating the both strings (example) and with a non-linear Crescendo (pp - mp, p - f, mf - ff .) or vice versa.

4)Rubbing the Arco in a circular direction (from Tasto to Ponticello) and increasing at the same time the speed of rubbing and the intensity of sound. (from PP to FF) / (or opposite).

5) Quarter of descending / ascending tone.

6)Playing your ponticello/sul Tasto/Normal rate, (S.T.....S.P.) from Tasto to Pont etc.

7) Arpeggio in the direction of the arrow.

8) Ar. M. (arco Mixto) Playing together with sow and legno, (it should sound more noise than sound).

Pz Pizzicato .

Ar. Arco

Ar. Batt. / Batt. Arco Battuto

S. Vibrato Playing without vibato, Ar N.arco normal Ordinary, restore normality.

col L. Col Legno, playing with the rod of the Bow.

9- Very slow oscillation of about a quarter tone.

10- φ Pizzicato Bartok

- 11) **Violoncello:** Pizzicato and Arco on the same string (pizzicato will be signified).
- 12) Pizzicato tremolo, to pizzicate on the string alternately with several fingers.
- 13) Gliss. attacked with Pz Bartok.
- 14) Playing with sordina, removing sordina
- 15) Gliss. of artificial harmonics.
- 16) **Violoncello:** Battuto Nut, hitting the IV string with the bow walnut (asl heel and at the beginning of the Tastiera.
- 17- White noise, is achieved by pressing with the fingers of the left hand extended on the Tastiera without the strings touching it and playing with the IV C. with a very light bow.
- 18) , Pause
- 19) S.Vib. Playing without any vibrato .
- 20) Arpeggio with the bow from acute to deep pizzicato at the same time with the left hand from deep to acute.
- 21) Ricochet and gliss. at the same time.
- 22) Alternate the tremolo between the two strings (example). Whenever the tremolo bars appear between the two notes (c. 40 and s. **Violoncello** DISCURSO I) do it in the same way.
- 23) **Viola:** Battuto walnut, hitting the string with the walnut of the Arco .
- 24) Execute the figuration (with repetition ad lib.) as fast as possible while rubbing the Arco in a circular sense (without interruption), each thing at its own place, and for the time specified (15 seconds) the sonority (as always used the Circular Arco) will be fragmented.
- 25) Combination of two notes with Arco battuto and two with left hand pizzicato that will be executed at the same time / One note with arco battuto and three with left hand pizzicato (arpeggio), will be executed at the same time.
- 26) Make the tremolo alternately and in a regular way between the fixed string and the another one indicated with glissando of Natural Harmonics (ad Lib.) (example).
- 27) Attack the bite with Pizzicato Bartok and when the string bounces, tread on the harmonic.
- 28) Molto vibrato, with a very dense vibrato.
- 29) Circular bow on two strings.
- 30) Tremolo of all the hand on all the strings as the rasgueado of a guitar and starting from the chord written glissando the strings indicated following the graphic reference.
- 31) Pizzicato allowed to vibrate.
- 32) The passage of the POSTLUDIO will be executed in such a way that although following the figuration, results in a spontaneous and free sonority (that is why looking for the NON CONCERTATION each performer has only his part) . The purpose of the fermata is for you to play the two repetitions, the performers wait until the end of the last repetition and immediately continues the performance. (due to problems with the computer system used, number 5 appears as a bar numbering, this should not affect the music at all).

4

15

pp Rit. el trino

molto Vib.

4

pp Rit. el trino

molto Vib.

4

pp Rit. el trino

molto Vib.

4

pp Rit. el trino

molto Vib.

//

via Sord.

20

ff *ppp*

II.C.

p

via Sord.

Punta

p

via Sord.

Ar. Circular

8va

Ar. Circular *p* + + +

8va etc.

via Sord.

8va

p

//

25

f *p*

Ar. Circular etc.

8va

Ar. Circular

15va etc.

8va

//

Sord.

IV C. Ar. 4

Sord. *f* *molto.* *PPP*

Punta *p*

Glis

Ar. Circular *p* etc.

Ar. Circular *p* etc.

Ar. Circular *p* etc.

Ar. Circular *p* etc.

p

R.B. IV C. Ar. N. *f*

mf

sfz PPP

sfz PPP

PPP

sfz PPP

DISCURSO I

molto rit.

$\text{♩} = 60$

$\text{♩} = 120$

VI. I S. Vib. *pp*

VI. II S. Vib. *pp*

Vla. S. Vib. *pp* *ff* *pp*

Vc. S. Vib. *pp* Ar. *p*

//

5 1° Tempo ($\text{♩} = 120$)

molto rit.

S.T. S.P. S.T.

Ar.M. *ff* *pp*

//

1° Tempo

10 Pz tm. *pp*

Pz tm. *pp*

Pz tm. *pp*

Pz S.T. *pp* *mf* *pp*

15

20

//

25

$\text{♩} = 60$

Glis, lento (TUTTI)

30

Glis, rápido(TUTTI)

I.C.

molto acell.

$\text{♩} = 120$

$\text{♩} = 60$

Sord.

Ar. N.

Alternando el trm. entre las dos Cuerdas.

S.P.

Ar.M.
III C.

Musical score for measures 40-44. The score consists of four staves. The top staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The second staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The third staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The bottom staff has a bass clef and contains accompaniment with slurs and fingerings (3, 3, 3, 4, 5). Dynamics include *p*, *f*, and *pp*. Performance markings include *Ar.M.*, *8va*, and *5*.

45

Musical score for measures 45-49. The score consists of four staves. The top staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The second staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The third staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The bottom staff has a bass clef and contains accompaniment with slurs and fingerings (3, 3, 3, 4, 5). Dynamics include *p*, *f*, and *pp*. Performance markings include *Ar.M.*, *Ar.N.*, *S.T.*, *8va*, and *5*.

//

50

Musical score for measures 50-54. The score consists of four staves. The top staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The second staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The third staff has a treble clef and contains melodic lines with slurs and fingerings (5, 5, 5). The bottom staff has a bass clef and contains accompaniment with slurs and fingerings (3, 3, 3, 4, 5). Dynamics include *p*, *f*, and *mf*. Performance markings include *III C.*, *S.P.*, *S.T.*, *8va*, and *5*.

Ar.N. (TUTTI)

R.B. IV C.

55

♩ = 120

via Sord.

//

♩ = 60

♩ = 120

60

//

♩ = 60

Ar. Circular

$\text{♩} = 60$

75

R.B. IV C.

R.B. IV C

R.B. IV C

R.B. IV C

ff > *ppp*

$\text{♩} = 120$

molto rit.

$\text{♩} = 30$

80

Sord.

Sord.

Sord.

Sord.

Pz S.P

Ar. V.

Ar.M.

Musical notation for the first system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the second system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the third system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the fourth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the fifth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the sixth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the seventh system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the eighth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the ninth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the tenth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the eleventh system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the twelfth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the thirteenth system, featuring triplets and dynamic markings *ff* and *pp*.

Musical notation for the fourteenth system, featuring triplets and dynamic markings *ff* and *pp*.

$\text{♩} = 60$ *8va*

85

Glis.

S.P.

punta

S.T.

Ar.M.

Ar.M.

Pz

mp

pp

Guitarra Glisar I,III, IV

30

This section contains four staves of guitar glissando notation. The top staff is labeled "Guitarra Glisar II,III, IV" and the bottom staff is labeled "Guitarra Glisar I,II,III". The notation consists of slanted lines with arrows indicating the direction of the glissando. The key signature has one sharp (F#) and the time signature is 4/4.

This section contains four staves of guitar arpeggio notation. The top staff is labeled "Ar." and the bottom staff is labeled "III C." and "Ar.". The notation includes chords with arpeggio lines and fingerings (e.g., 6, 3, 5). Dynamics include *pp* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

This section contains four staves of guitar arpeggio notation. The top staff is labeled "Ar." and the bottom staff is labeled "Ar.". The notation includes chords with arpeggio lines and fingerings (e.g., 5, 3, 5). Dynamics include *pp* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

40

molto rit.

ivc.

//

//

1° Tempo

DISCURSO II

♩ = 60

VI. I *f* Glis. Arm. Artf. Ar. 3 Pz Ar. M. *pp*

VI. II *f* Glis. Arm. Artf. Ar. 3 Pz Ar. M. *pp*

Vla. *f* Glis. Arm. Artf. Ar. 3 Pz Ar. M./S. Vibrato *pp*

Vc. *f* Glis. Arm. Artf. Ar. 3 Pz Ar. M. *pp*

5 R.B. IV C. *mf* 6 *p* 5 *p* 5

R.B. IV C. *mf* 5 *p* 6 *p* 6

R.B. IV C. *mf* Pz S.T. Glis *mp*

R.B. IV C. *mf* Ricochet + Glis *p* (simile) 5

10 6 *p* Spiccato 4 *pp* S.P. *ppp* *ff*

5 *p* 6 *pp* S.P. *ppp* *ff*

Ar. S.P. *ppp* *ff*

S.P. *ppp* *ff*

15

Gliss *f*

Gliss *f*

Gliss *f*

Gliss *f*

Ar. *p* *f*

Ar. *p* *f*

Ar. *p* *f*

Ar. *p* *f*

Ricochet + Gliss *p* 5

Pz trm. *p* 6

20

molto Vib. *p* *sfz pp*

Spiccato *p* *sfz pp*

molto Vib. *sfz pp*

molto Vib. *sfz pp*

molto Vib. *sfz pp*

25

Sord. Pz *f* Ar. M. *pp* R.B. IV C. *mf*

Sord. Pz *f* Ar. M. *pp* R.B. IV C. *mf*

Sord. Pz *f* Ar. M. S. Vibrato *pp* R.B. IV C. *mf*

Sord. Pz *f* Ar. M. *pp* R.B. IV C. *mf*

Ar. M. Pz trm. Ar. Flautando 30 L. Batt. Pz S.T.

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

Pz Ar. M. R.B. IV C.

f *pp* *mf*

Pz Ar. M./S. Vibrato R.B. IV C.

f *pp* *mf*

Pz Ar. M. R.B. IV C.

f *pp* *mf*

Pz Ar. M. R.B. IV C. 35 via Sord.

f *pp* *mf*

Pz R.B. IV C. via Sord.

f *pp* *mf*

Pz Ar. M./S. Vibrato R.B. IV C. via Sord.

f *pp* *mf*

Ar. M. Pz trm. Ar. N. Batt. Nu. IV C. talón Pz S.T. Ar. Flautando via Sord.

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

Rit. el trino (irregular) (simile) (simile) 40 Ar.

f *sfz*

Rit. el trino (irregular) (simile) (simile) Ar.

f *sfz*

Rit. el trino (irregular) (simile) (simile) Ar.

f *sfz*

Rit. el trino (irregular) (simile) (simile) Ar.

f *sfz*

(TUTTI) Alternando el trm.regularmente entre las dos cuerdas:

Glis arm.nat. S.P. I C. *pp*

Glis arm.nat. S.P. I C. *pp*

Glis arm.nat. S.P. II C. *pp*

//

Lento

1° Tempo

Ricochet *f* *ff* *ppp* *ff* *pp*⁵

Ricochet *pp*

Ricochet *pp*

Ricochet *pp*

//

Ricochet + Glis

Ricochet + Glis

Ricochet + Glis

Ricochet + Glis

55 Ricochet

mf

Ricochet

mf

Ricochet

mf

Ricochet

mf

60 Pz

Guitarra

f

Pz

Guitarra

f

Pz

f

Pz trm.

p

Pz trm.

p

//

Guitarra

Pz trm.

p

65

Guitarra

Pz trm.

p

Pz

f

Pz trm.

p

Pz

f

Pz trm.

p

70

ff *Ar. Circular* *ppp*

ff *Ar. Circular* *ppp*

ff *Ar. Circular* *ppp*

ff *Ar. Circular* *ppp*

//

75

ppp *Ar. Circular* *ff*

ppp *Ar. Circular* *ff*

ppp *Ar. Circular* *ff*

ppp *Ar. Circular* *ff*

//

80

p *f* *p* *f* *p* *f* *p*

Spiccato *6* *Spiccato* *6*

Pz S.T. *mp*

Batt. Nu. IV C talón *f*

S. Vib. *S. Vib.*

$\text{♩} = 40$ *Acell molto*

Four staves of musical notation for the first system. The staves are labeled from top to bottom: Pz S.P., Ar. M., L. Batt., and Pz S.P. The first two staves have a dynamic marking of *f* in the first measure and *pp* in the second. The last two staves have a dynamic marking of *f* in the first measure and *pp* in the second. The tempo is marked *Acell molto* with a quarter note equal to 40. The music features complex rhythmic patterns with many sixteenth notes and rests.

Second system of musical notation, starting at measure 85. The tempo is marked $\text{♩} = 100$ and *1° Tempo*. The staves are labeled: Sord., Spiccato, Sord., Ar. N., Sord. Batt. Nu., and Sord. Pz S.T. Dynamics include *f*, *p*, *f p*, and *p*. Performance instructions include *Sord.*, *Spiccato*, *Batt. Nu.*, and *Pz S.T.*. The music includes various articulations and slurs.

Third system of musical notation, starting at measure 90. The staves are labeled: S. Vibrato, Spiccato, Pz S.T., Ar. M., Ar.N. S.T., Pz S.T., Ar. M, Ar.N. S.T., Pz S.T., Ar. M / S. Vibrato, Ar.N. S.T., Pz S.T., Ar. M, and Ar.N. S.T. Dynamics include *f p*, *p*, *pp*, *ff*, and *ppp*. Performance instructions include *S. Vibrato*, *Spiccato*, and *Pz S.T.*. The music features complex rhythmic patterns and dynamic contrasts.

R.B. IV C.

The musical score consists of four staves. Each staff begins with a dynamic marking of *ff* (fortissimo) and a hairpin indicating a crescendo to *ppp* (pianississimo). The first measure of each staff contains a half note. The second measure contains a half note with a slur over it, and the dynamic marking *p* (piano) is placed below the staff. The third measure contains a half note with a slur over it. The fourth measure contains a half note with a slur over it. The text "R.B. IV C." is printed above each staff.

POSTLUDIO

VIVACE

5

S.P.

VI. I

S.P.

VI. II

S.P.

Vla.

S.P.

Vc.

pp cresc. (1a vez)

ff dim. (2a vez)

♩ = 100

Pz.S.P.

A short musical phrase for the strings, marked *f* and *Pz.S.P.* (pizzicato). It consists of a few notes in a 4/4 time signature, with a repeat sign.

Ar.S.P.

pp

Ar.S.P.

pp

Ar.S.P.

pp

10

L. Batt. Nu.

mf

Ar. N.

Ar.

f

p

(simile)

15

(simile)

20

VIVACE

25

♩ = 100

Ar 2^{da} (Arp. lento)

Pz (Arp. lento)

f

8^{va}

f

Ar.

35

8^{va}

♩ = 160

Ar S.P.

Pz ↑ (Arp. lento)

Ar

ff

fz

(simile) TUTTI (Arp. vivo)

40

Musical score for measures 40-44. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music is in 2/4 time and features a complex arpeggiated texture with many beamed notes and ties. The instruction "(simile)" is written above the first three staves.

//

//

45

Musical score for measures 45-49. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues with the arpeggiated texture. The time signature changes from 2/4 to 3/4 in measure 49.

//

$\text{♩} = 120$

molto rit.

Musical score for measures 50-54. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues with the arpeggiated texture. In measure 54, there are triplets in the Treble 1, Bass 1, and Bass 2 staves, and a *ff* dynamic marking. The instruction "Π C." is written above the Bass 2 staff in measure 54.

50. $(\text{♩} = 30)$ $(\text{♩} = 60)$

ten.

ff *pp*

ff *ppp*

pp *ppp*

ff *ppp*

Málaga, Octubre 1997.

Málaga 2013