

Quimérico

Pasillo

(2022)

Santiago Acevedo Castro

(1992-)

Para Cuarteto de Cuerda Frotada

Glosario de Símbolos

Dedos sobre la caja



Dedos sobre la caja: Indica que el instrumentista deberá golpear alternando con las yemas de sus dedos la caja de resonancia del instrumento, las figuras en la parte superior indican un sonido más brillante (cerca al diapasón) y las intermedias un sonido grave (cerca al cordal)

G. Caja



G. caja: indica un golpe sobre la caja de resonancia del instrumento con la palma de la mano derecha cerca al cordal, que busca imitar el sonido de un tambor o bongó.

G. Bombo



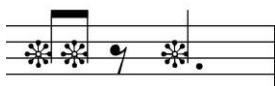
G. Bombo: indica un golpe detrás del puente, cerca al cordal (del violonchelo) que busca imitar en sonido grave de una tambora.

G. cuerdas sul tasto



G. cuerdas sul tasto: indica golpear las cuerdas gruesas sobre el diapasón del instrumento, con los dedos de la mano izquierda (como un latigazo) produciendo un chasquido en un solo movimiento que es apoyado por la muñeca.

G. Tornillo sul tasto



G. Tornillo sul tasto: indica que el instrumentista debe golpear con el tornillo tensor de su arco el diapasón de su instrumento con un movimiento vertical y descendente sobre este.

G. Tornillo sul tiracuerdas



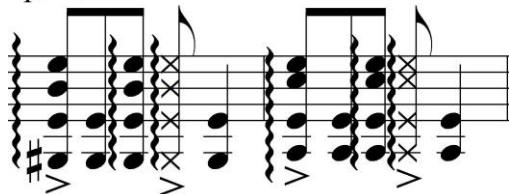
G. Tornillo sul tiracuerdas: indica que el instrumentista debe golpear con el tornillo tensor de su arco, el tiracuerdas de su instrumento.

Lija



Lija: Indica un efecto que consiste en tocar una cuerda (la tercera del violín o la segunda de la viola) detrás del cordal, sobre el entorchado o hilo que envuelve a esta, con la parte baja del arco, generando un sonido de lija que en el contexto particular se quiere hacer alusión a un güiro o una guacharaca. Este efecto fue utilizado muy frecuentemente en los tangos de Astor Piazzolla.

Rasgueo
pizz.



Rasgueo: Indica rasguear las cuerdas del instrumento con las uñas, tal como lo haría un guitarrista. Las figuras que tienen el símbolo , buscan emular el chasquido que utilizan los guitarristas, que se debe producir cuando el rasgueo es apagado con la palma de la mano derecha en un solo golpe. Para este efecto el instrumentista deberá descansar el arco sobre sus piernas y sostener su instrumento tal como lo haría un guitarrista o tiplista, sobre la pierna derecha.

Con la uña del indice

pizz.



Con la una del índice: indica tocar un tremolo con la uña del dedo índice, que es apoyado a su vez por el dedo pulgar (formando una pinza) y por la rotación rápida y controlada de la muñeca, tratando de imitar el movimiento de un plectro sobre una bandola o mandolina. Para este efecto es importante que el instrumentista baje su instrumento y lo acomode tal y como lo haría un bandolista.

Score

Quimérico

Pasillo

Santiago Acevedo Castro

$\text{♩} = 90$

This musical score page shows four staves: Violin I (G clef), Violin II (G clef), Viola (B clef), and Cello (C clef). The time signature is 3/4 throughout. The violins play eighth-note patterns. The viola and cello provide harmonic support with sustained notes and eighth-note patterns. Dynamics include *mf*, *mp*, and *mf*.

Violin I

Violin II

Viola

Cello

6

This musical score page shows four staves: Vln. I (G clef), Vln. II (G clef), Vla. (B clef), and Vc. (C clef). The time signature changes to 2/4 at measure 6. The violins play eighth-note patterns. The viola and cello provide harmonic support with sustained notes and eighth-note patterns. Dynamics include *f*.

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

pizz.

17

Vln. I

Vln. II

Vla.

Vc. *mf*

arco

arco

arco

22

Vln. I

Vln. II

Vla.

Vc.

>

>>

f

mf
pizz.

27

Vln. I

Vln. II

Vla.

Vc.

3

cresc.

>

31

rit.

Vln. I

Vln. II

Vla.

Vc.

This section of the score consists of four staves for Violin I, Violin II, Cello, and Double Bass. Measure 31 begins with a rest followed by a melodic line in Violin I. Measures 32 and 33 show rhythmic patterns in Violin II and Cello. Measure 34 features a melodic line in Double Bass. Dynamic markings include *rit.*, *mf*, and *pizz.*

35

Vln. I

Vln. II

Vla.

Vc.

This section continues with four staves. Measures 35 and 36 show melodic patterns in Violin I. Measure 37 features rhythmic patterns in Violin II and Cello. Measure 38 concludes with a melodic line in Double Bass. A dynamic marking *pizz.* is present in Violin II.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) from measure 38 to 41.

Measure 38:

- Vln. I: Melodic line with eighth-note pairs and grace notes.
- Vln. II: Chords with grace notes.
- Vla.: Sub ponticello pizz. (marked with 'x' and 'o' symbols).
- Vc.: Bass line with eighth-note pairs.

Measure 39:

- Vln. I: Melodic line with eighth-note pairs and grace notes.
- Vln. II: Chords with grace notes.
- Vla.: Sub ponticello pizz. (marked with 'x' and 'o' symbols).
- Vc.: Bass line with eighth-note pairs.

Measure 40:

- Vln. I: Melodic line with eighth-note pairs and grace notes.
- Vln. II: Chords with grace notes.
- Vla.: Sub ponticello pizz. (marked with 'x' and 'o' symbols).
- Vc.: Bass line with eighth-note pairs.

Measure 41:

- Vln. I: Melodic line with eighth-note pairs and grace notes.
- Vln. II: Chords with grace notes.
- Vla.: Sub ponticello pizz. (marked with 'x' and 'o' symbols).
- Vc.: Bass line with eighth-note pairs.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) from measure 42 to 45.

Measure 42:

- Vln. I: Rest.
- Vln. II: Rest.
- Vla.: Rest.
- Vc.: Rest.

Measure 43:

- Vln. I: Rest.
- Vln. II: arco (marked with 'pp').
- Vla.: arco.
- Vc.: Rest.

Measure 44:

- Vln. I: Rest.
- Vln. II: arco.
- Vla.: arco.
- Vc.: Rest.

Measure 45:

- Vln. I: Rest.
- Vln. II: arco (marked with 'pp').
- Vla.: arco.
- Vc.: f.

45

Vln. I

Vln. II

Vla.

Vc.

rit.

48

Vln. I

Vln. II

Vla.

Vc.

52

Vln. I

Vln. II arco *mp*

Vla. arco *mp*

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 62. The key signature is one sharp. The parts are:

- Vln. I: Starts with a sixteenth-note figure, followed by eighth-note pairs connected by a long horizontal slur.
- Vln. II: Starts with a eighth-note pair, followed by eighth-note pairs connected by a wavy horizontal line.
- Vla.: Eighth-note pairs with slurs.
- Vc.: Sixteenth-note patterns.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 67. The key signature changes to one flat. The parts are:

- Vln. I: Eighth-note pairs with slurs.
- Vln. II: Eighth-note pairs with slurs.
- Vla.: Sixteenth-note patterns with a '3' above them.
- Vc.: Sixteenth-note patterns.

71

Vln. I

Vln. II

Vla.

Vc.

76

Vln. I

Vln. II

Vla.

Vc.

Tambor

Col legno batutto

80

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

pp

cresc.

arco

pp

cresc.

pizz.

arco

mf

G. Bombo

cresc.

cresc.

85

Vln. I

Vln. II

Vla.

Vc.

pizz.

mf

Lija

f

arco

f

89

Vln. I

Vln. II

Vla.

Vc.

Con la uña del indice

f³

arco

p

pizz. G. Cuerdas sul tasto

f

93

Vln. I

Vln. II

Vla.

Vc.

96

Vln. I

Vln. II

Vla.

Vc.

100

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

f

Vla.

Vc.

rit.

This musical score section for strings consists of four staves: Violin I (top), Violin II, Cello (Vla.), and Double Bass (Vc.). The key signature changes throughout the section. Measure 105 starts with Violin I and II playing eighth-note pairs. The Cello and Double Bass provide harmonic support with sustained notes and bass lines. Measure 106 introduces a dynamic change to forte (f) for both violins. Measures 107 and 108 continue with eighth-note patterns. The section concludes with a ritardando (rit.) instruction, where the tempo slows down. The instrumentation remains consistent throughout the section.

109

Vln. I

Vln. II

Vla.

Vc.

pizz.

This musical score section for strings consists of four staves: Violin I (top), Violin II, Cello (Vla.), and Double Bass (Vc.). The key signature changes throughout the section. Measure 109 starts with sustained notes for all instruments. Measures 110 and 111 continue with sustained notes. Measure 112 begins a pizzicato section (pizz.) for the cellos and double basses, indicated by a vertical line and the word "pizz.". The violins continue with sustained notes. The instrumentation remains consistent throughout the section.

113

Vln. I

Vln. II

Vla.

Vc.

This musical score section starts with three measures of silence for Vln. I and Vln. II. The Vla. and Vc. begin playing eighth-note patterns. The Vla. has a melodic line with grace notes and slurs. The Vc. provides harmonic support with sustained notes and eighth-note chords. Measure 113 ends with a repeat sign.

118

Vln. I

Vln. II

Vla.

Vc.

This section begins with a dynamic of *mf*. The Vln. I and Vln. II play eighth-note patterns with slurs. The Vla. and Vc. provide harmonic support. Measures 118-119 feature eighth-note patterns with slurs and grace notes. The Vln. II has a dynamic of *pp*. The Vla. has a dynamic of *mf* and an *arco* marking. The Vc. has a dynamic of *pp*.

124

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mf

130

Vln. I

Vln. II

Vla.

Vc.

3

3

3