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...Śabda...IV

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...Sabda... IV

Para Cuarteto de Cuerdas

Juan Manuel López-García

Partitura

Score

...Sabda...IV

For String Quartet

Juan Manuel López-García

$\text{♩} = 52$

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Strings Ad libitum

Violin I

pppp

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Strings Ad libitum

Violin II

pppp

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Strings Ad libitum

Viola

pppp

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Strings Ad libitum

Cello

pppp

pizz. behind the bridge.

sffz

pppp

©

7

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Vln. I

$\frac{3}{4}$

$\frac{4}{4}$ *sffz simile* *pppp*

pizz. behind the bridge.

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Vln. II

$\frac{3}{4}$

$\frac{4}{4}$ *sffz* *pppp*

Vla.

$\frac{3}{4}$

$\frac{4}{4}$ *sffz* *pppp*

Vc.

$\frac{3}{4}$

$\frac{4}{4}$ *sffz* *pppp*

This musical score page contains four staves, one for each string instrument: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The page is numbered 2 at the top left and has a title ...Śabda...IV at the top right. Measure 7 begins with a dynamic sffz followed by a melodic line consisting of eighth-note pairs. Measure 8 starts with a dynamic pizz. behind the bridge. Measure 9 features a dynamic sffz simile, followed by a melodic line with eighth-note pairs. Measure 10 concludes with a dynamic pppp. Performance instructions are included in boxes: 'Bow very close to the ponticello, finger pressing the string very close to the bow.' for measures 7 and 9, and 'pizz. behind the bridge.' for measure 8. Measure numbers 3/4 and 4/4 are placed above the staves to indicate time signatures.

13

Vln. I

Vln. II

Vla.

Vc.

Col legno batutto.

Col legno batutto.

*Bow very close to the ponticello,
finger pressing the string very close to the bow.*

*Bow very close to the ponticello,
finger pressing the string very close to the bow.*

19

Col legno batutto.

Bow very close to the ponticello, finger pressing the string very close to the bow.

pizz. behind the bridge.

23

Vln. I

Vln. II

Vla.

Vc.

27

This musical score page contains four staves, each representing a different string instrument: Vln. I, Vln. II, Vla. (Viola), and Vc. (Cello). The music is divided into two measures by vertical bar lines. Measure 27 begins with a 4/4 time signature. The first measure consists of six eighth-note groups. The first group has a fermata over the first note and is labeled *sffz*. The second group is labeled *pp*. The third group has a fermata over the first note and is labeled *sffz*. The fourth group has a fermata over the first note and is labeled *pppp*. The fifth group has a fermata over the first note and is labeled *sffz*. The sixth group has a fermata over the first note and is labeled *pppp*. Measure 28 begins with a 2/4 time signature. The first group has a fermata over the first note and is labeled *sffz*. The second group has a fermata over the first note and is labeled *pppp*. The third group has a fermata over the first note and is labeled *sffz*. The fourth group has a fermata over the first note and is labeled *pppp*.

Vln. I

Vln. II

Vla.

Vc.

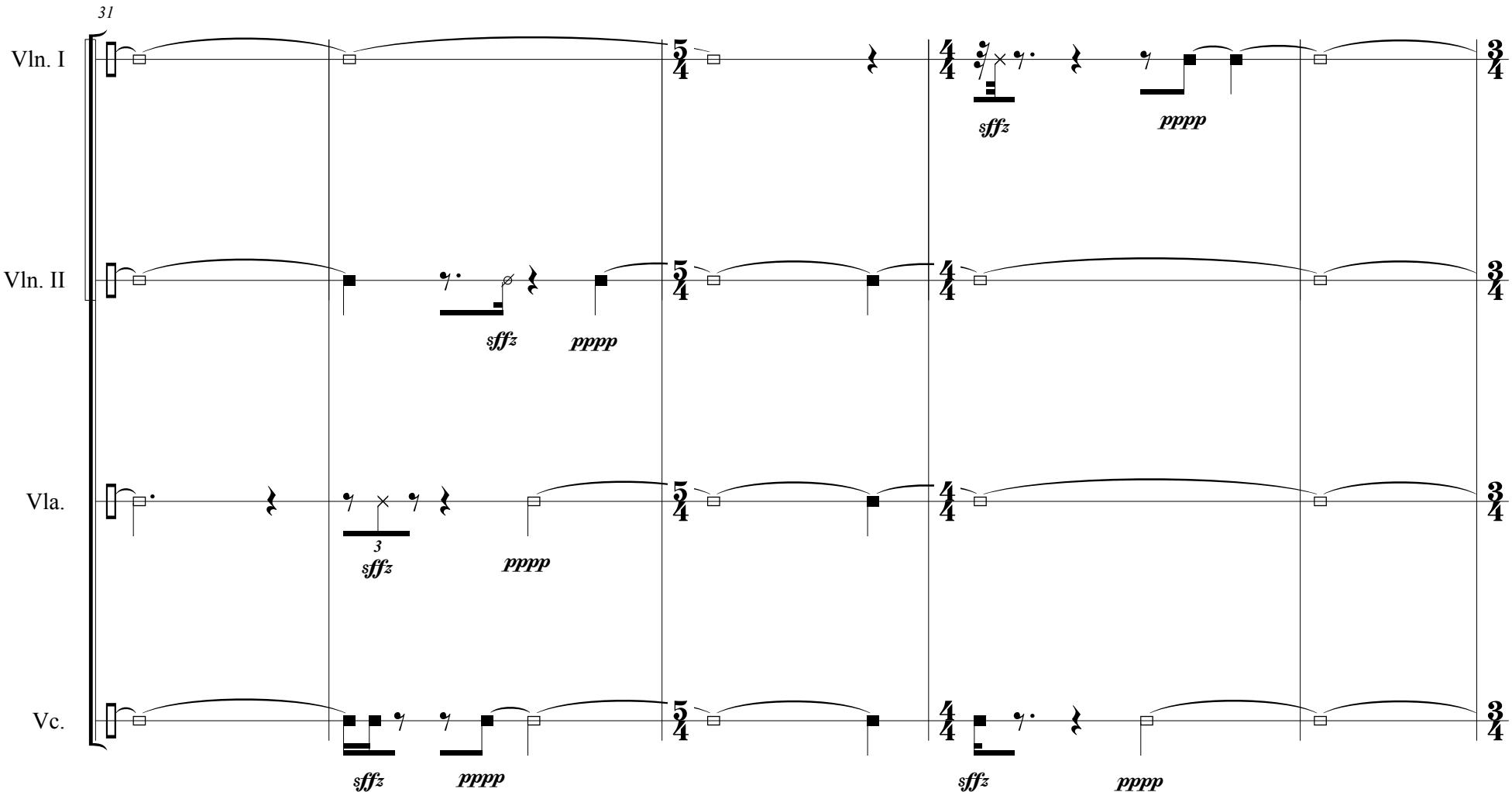
31

Vln. I

Vln. II

Vla.

Vc.



sffz

pppp

sffz

pppp

sffz

pppp

sffz

pppp

36

Vln. I

Vln. II

Vla.

Vc.

41

Vln. I

Vln. II

Vla.

Vc.

3 4 4 5

3 4 4 5

3 4 4 5

3 4 4 5

sffz

pppp

3 sffz

pppp

46

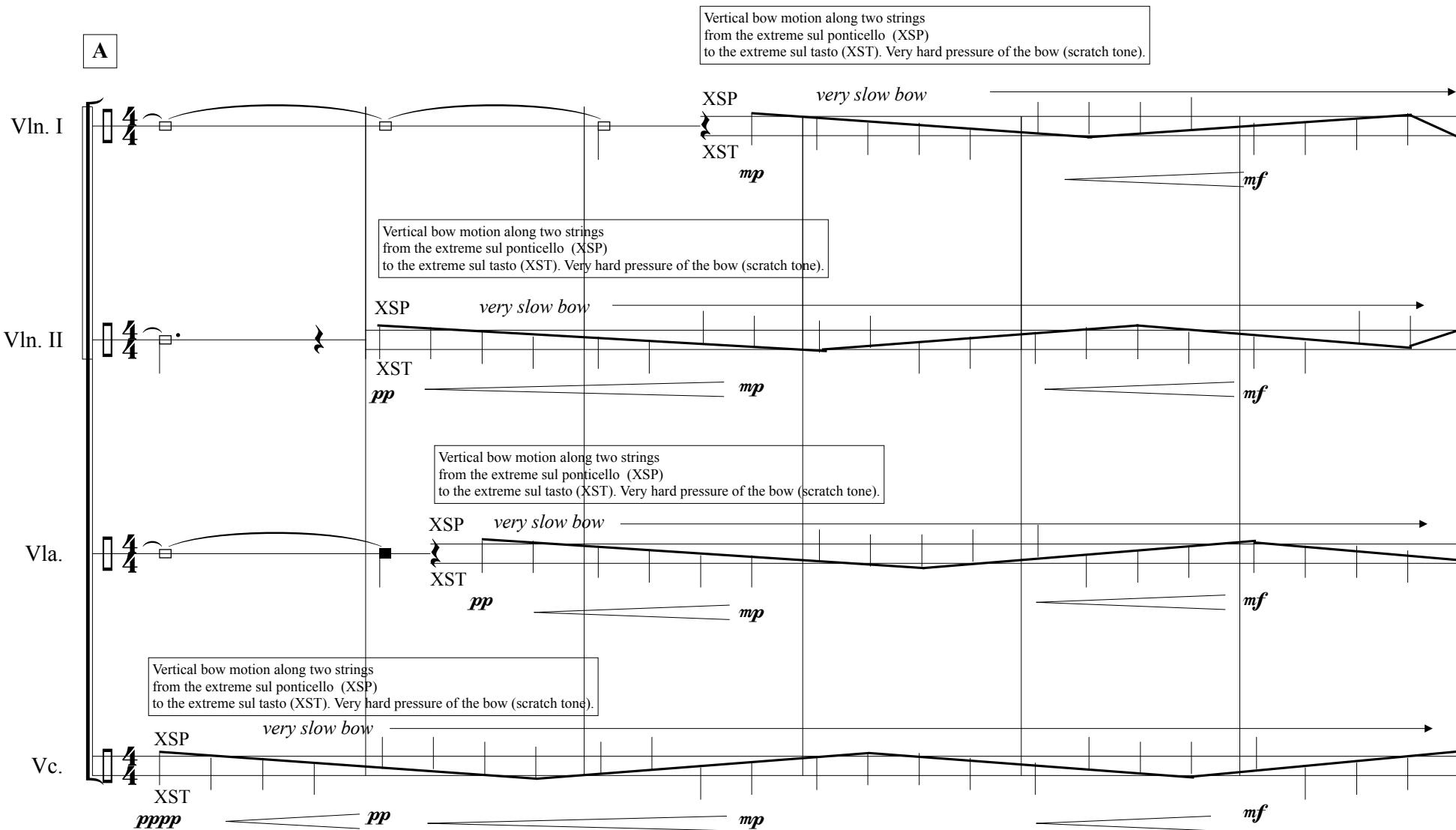
Vln. I

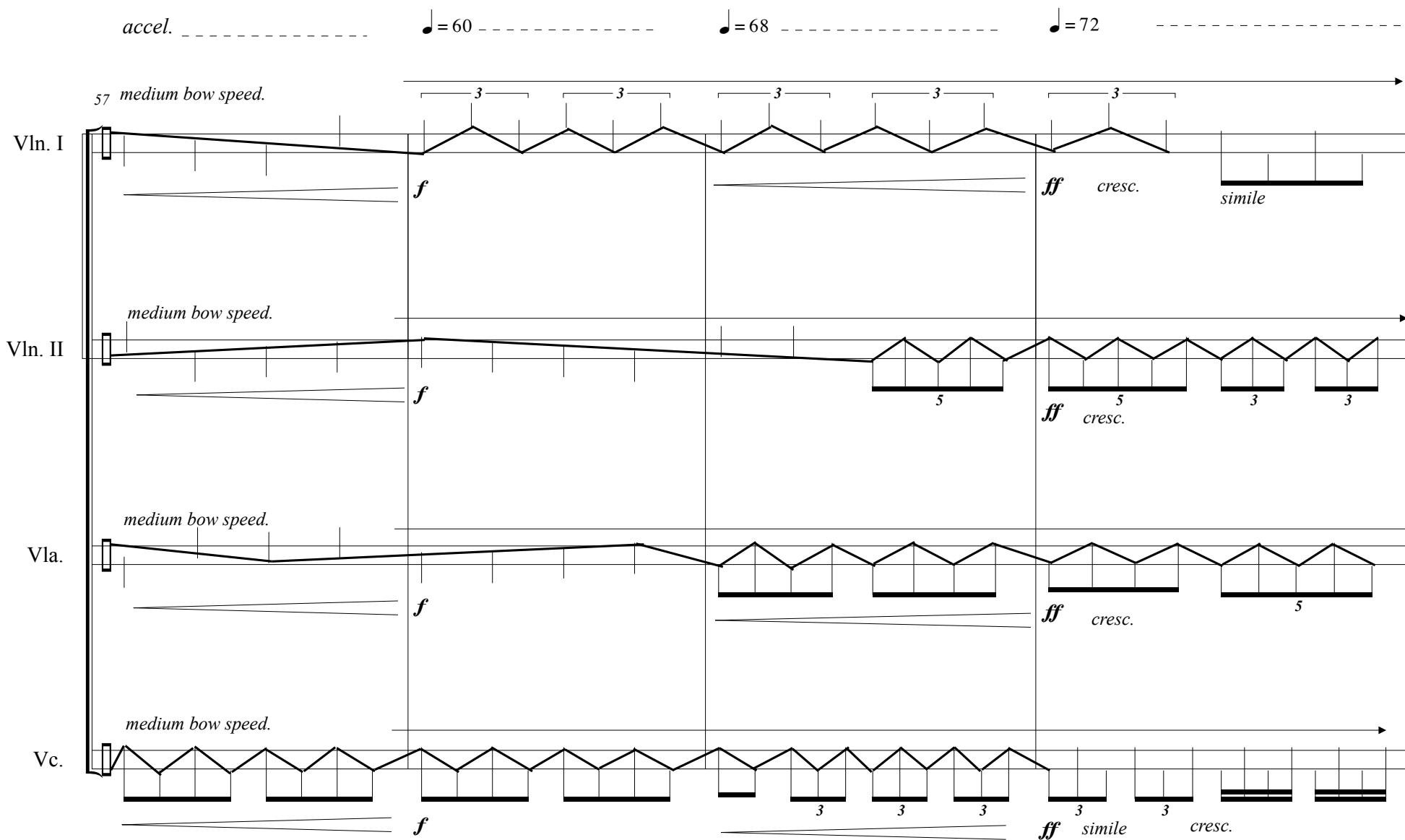
Vln. II

Vla.

Vc.

The musical score consists of four staves, one for each string instrument: Vln. I, Vln. II, Vla., and Vc. The time signature changes frequently between 2/4 and 4/4. Measure 46 starts with a 2/4 section for all instruments, followed by a 4/4 section with a dynamic marking *sffz*. Measure 47 begins with a 4/4 section, followed by a 2/4 section with a dynamic marking *pppp*. The score includes various rhythmic patterns such as eighth and sixteenth notes, grace notes, and rests. The instruments play in unison throughout the measures.





$\text{♩} = 82$ - - - - - $\text{♩} = 90$ - - - - - $\text{♩} = 100$

fast bow speed → *faster as possible bow speed*

61

Vln. I Vln. II Vla. Vc.

fff *fff simile* *fff 5 simile* *fff*

fast bow speed *fast bow speed* *fast bow speed* *fast bow speed*

faster as possible bow speed *faster as possible bow speed* *faster as possible bow speed* *faster as possible bow speed*

$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

$\frac{13}{4}$ $\frac{13}{4}$ $\frac{13}{4}$ $\frac{13}{4}$

$\frac{9}{4}$ $\frac{9}{4}$ $\frac{9}{4}$ $\frac{9}{4}$

3 5 9 11 12

Vln. I

69

XSP XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

Vln. II

XSP XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

Vla.

XSP XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

Vc.

XSP XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

very slow bow

mp

fast bow speed

scratch tone

fff

very slow bow

p

fast bow speed

scratch tone

fff

very slow bow

ppp

fast bow speed

scratch tone

fff

Vln. I

74

Molto sul pont.

mp — *pp*

mf — *p*

ppp — *pp* — *mp* — *p* — *mp* — *pp*

fff

Vln. II

XSP

XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

very slow bow

mf

fast bow speed

scratch tone

Vla.

Vc.

XSP

XST

Vertical bow motion along two strings from the extreme sul ponticello (XSP) to the extreme sul tasto (XST). Very hard pressure of the bow (scratch tone).

very slow bow

ppp

fff

79

Vln. I

Vln. II

Vla.

Vc.

ppp

Molto sul pont.

very slow bow

ff

mf

glissando simile

XSP

XST

Vertical bow motion along two strings from the extreme sul tasto (XST) to the extreme sul ponticello (XSP). Very hard pressure of the bow (scratch tone).

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 83-85. The score consists of four staves. Vln. I and Vln. II play eighth-note patterns with grace notes and slurs. Vla. plays eighth-note patterns with grace notes and slurs, including two instances of "glissando simile". Vc. provides harmonic support with sustained notes. Measure 83 starts with a forte dynamic. Measure 84 begins with a piano dynamic. Measure 85 ends with a piano dynamic.

83

Vln. I

Vln. II

Vla.

Vc.

glissando simile

glissando simile

p

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 86-89. The score consists of four staves. The first three staves (Vln. I, Vln. II, Vla.) play eighth-note patterns with grace notes, primarily in 4/4 time. The fourth staff (Vc.) provides harmonic support with sustained notes and some grace notes. Measure 86 starts with a forte dynamic. Measures 87-88 continue the pattern, followed by a measure change to 3/4 time. Measures 89-90 conclude the section with a final dynamic marking. The bassoon part is indicated with 'nat. arm. Sul A Molto sul pont.'.

Vln. I

Vln. II

Vla.

Vc.

86

nat. arm. Sul A
Molto sul pont.

pppp

pppp

pppp

pppp

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 90-91.

Measure 90: All parts play eighth-note patterns. Vln. I, Vln. II, and Vla. end with a fermata. Vc. ends with a fermata.

Measure 91:

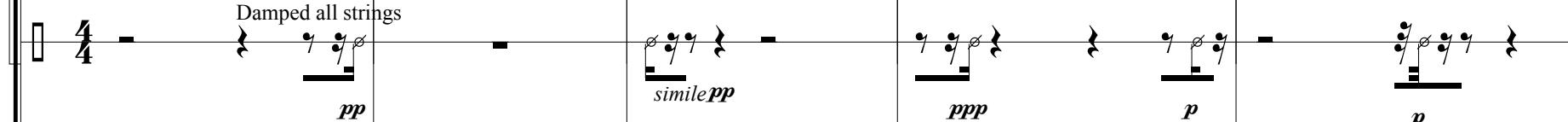
- Vln. I:** Starts with a fermata. Dynamics: *niente*, *pp*, *alla punta.*
- Vln. II:** Starts with a fermata. Dynamics: *niente*, *ppp*, *alla punta.*
- Vla.:** Starts with a fermata.
- Vc.:** Starts with a fermata. Dynamics: *niente*, *alla punta.*, *Molto sul pont.*

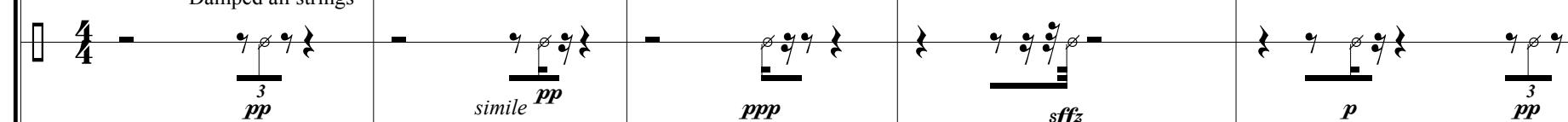
Measure 91 concludes with a repeat sign and a 4/4 time signature.

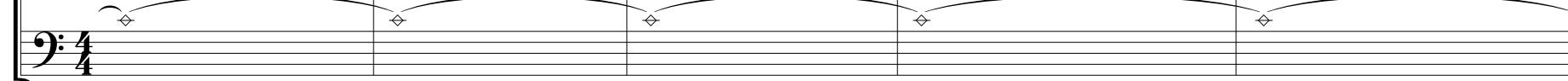
Strings Ad libitum
Molto sul tasto

Col legno batutto.
Damped all strings

Vln. I 97 

Vln. II 

Vla. 

Vc. 

102

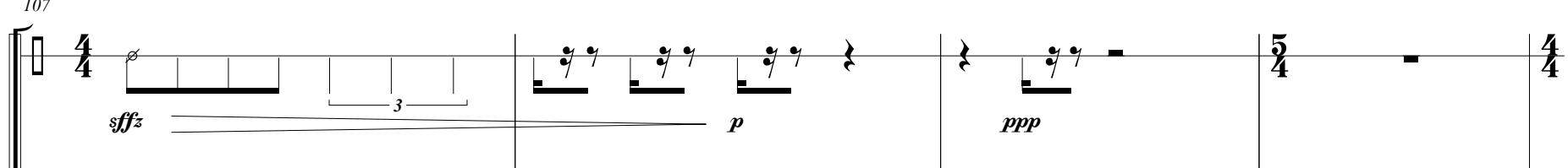
Vln. I

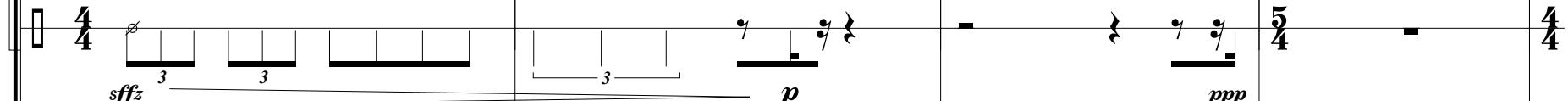
Vln. II

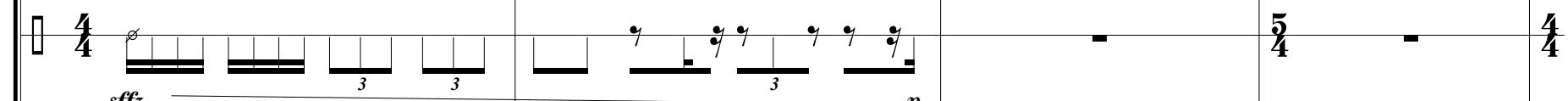
Vla.

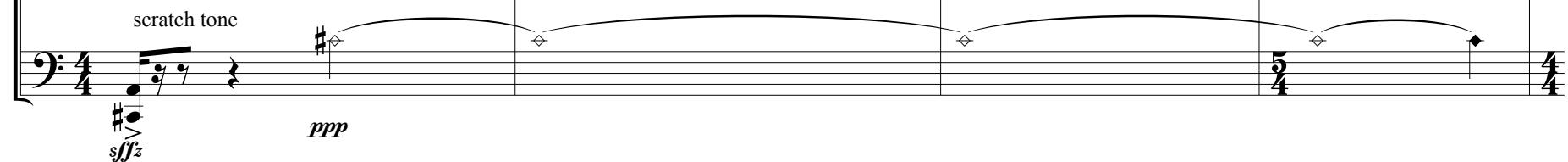
Vc.

107

Vln. I 

Vln. II 

Vla. 

Vc. 

D

115

Vln. I Vln. II Vla. Vc.

Scratch tone scratch tone scratch tone scratch tone

sffz *sffz* *sffz* *sffz*

119

Vln. I

Vln. II

Vla.

Vc.

scratch tone

sffz

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) at measure 128.

Instrumentation: Vln. I, Vln. II, Vla., Vc.

Tempo: 128

Dynamic and Effects:

- Vln. I: gliss (glissando), niente (no sound).
- Vln. II: gliss (glissando), niente (no sound).
- Vla.: gliss (glissando), niente (no sound).
- Vc.: niente (no sound).

Performance Instructions:

- Bow very close to the ponticello, finger pressing the string very close to the bow.

Time Signatures:

- Measure 1: 3/4
- Measure 2: 2/4
- Measure 3: 3/4
- Measure 4: 2/4

F

Vln. I

Molto sul tasto
IV III

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Vln. II

Molto sul tasto
II III

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Vla.

Molto sul pont.
I II

Bow very close to the ponticello,
finger pressing the string very close to the bow.

Vc.

Molto sul pont.
I II

Bow very close to the ponticello,
finger pressing the string very close to the bow.

141

Vln. I

Vln. II

Vla.

Vc.

146

G

Vln. I f \searrow p **pizz. behind the bridge.**

Vln. II f \searrow p **pizz. behind the bridge.**

Vla. f \searrow p **pizz. behind the bridge.**

Vc. f \searrow p **pizz. behind the bridge.**

152

A musical score for four string instruments: Vln. I, Vln. II, Vla., and Vc. The score consists of five measures. Measure 1: Vln. I starts with a 2/4 time signature, followed by a 4/4 time signature. Measure 2: Vln. II and Vla. begin with a 2/4 time signature, followed by a 4/4 time signature. Both parts include dynamic markings: 'pizz. behind the bridge.' and 'sffz' (sforzando). Measure 3: Vln. II and Vla. continue with a 2/4 time signature, followed by a 4/4 time signature. Both parts include dynamic markings: 'pppp' (pianissimo) and 'sffz'. Measure 4: All parts transition to a 4/4 time signature. Vln. I has a dynamic marking 'niente'. Measures 5-6: All parts continue in 4/4 time. Vln. I has a dynamic marking 'niente'.

Vln. I

Vln. II

Vla.

Vc.

pizz. behind the bridge.

sffz

pppp

pizz. behind the bridge.

sffz

pppp

niente