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**Title**

Antologia

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# Antologia

12 miniaturas para quarteto de cordas

12 miniatures for string quartet

(2019)

Pedro Moreno Beirão

(1997)

**[PT]**

*Antologia* é um colecção de 12 pequenos números para quarteto de cordas. Cada um destes desenvolve uma técnica ou ideia musical específica.

Em *Antologia* usei a descontinuidade como premissa criadora. Procurei, contudo, a partir dessa mesma descontinuidade, construir continuação, consequência, memória e forma.

Dedico esta peça aos motins de Stonewall – que celebraram em Junho de 2019 (o mesmo mês em que esta peça foi concebida) o seu 50º aniversário – e a todxs xs que se levantaram e continuam a levantar contra qualquer tipo de opressão.

**[ENG]**

*Antologia* is a collection of 12 small numbers for string quartet. Each one of these develops one specific technique or musical idea.

In *Antologia* I worked with discontinuity as a creative premiss. From that discontinuity, I wondered how one could build continuation, consequence, memory and form.

I dedicate this piece to the Stonewall riots – which celebrated their 50th anniversary in June of 2019 (the same month this piece was created) – and to all the men and women who have ever stood against any kind of oppression.

## [PT] Notas de performance



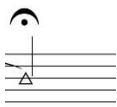
- indica um corte, uma breve pausa, na continuidade do tempo musical;



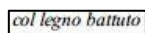
- indica gradualidade entre acções;



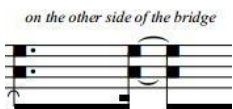
- *glissando* de harmónicos: deverá ser executado sobre a corda indicada (neste caso na quarta corda); o instrumentista deverá percorrer toda ou parte da corda, afluando-a; deverá tocar perto do cavelete (*sul ponticello*) para que seja obtido um melhor resultado;



- a nota indicada pela cabeça triangular deverá ser cantada com a boca fechada numa oitava à escolha;



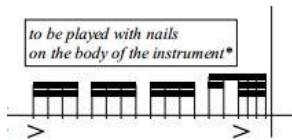
- o instrumentista deverá percutir a corda com a madeira do arco; esta indicação é desfeita por *arco ord.*;



- deverão ser tocadas as notas quadradas do outro lado do cavalete; esta indicação é desfeita pela indicação *sul ord.* e por cabeças de nota normais; a primeira nota de cada série de notas quadradas é indicada através duma linha curva na sua haste;



- *pizzicato* de Bartók;



*mp*

- executar o ritmo com as mãos (pontas dos dedos, unhas, etc.) no corpo dos respectivos instrumentos; caso tocar no corpo na viola não seja suficientemente audível, ambos os ritmos deverão ser tocados no corpo do violoncelo; ATENÇÃO: tocar com unhas poderá danificar o verniz do instrumento;

*sul ponticello* – a fricção deverá ser produzida perto do cavalete do instrumento;

*alto sul ponticello* – a fricção deverá ser produzida extremamente perto do cavalete do instrumento;

*sul tasto* – a fricção deverá ser produzida sobre o braço do instrumento;

*sul ord.* – a fricção deverá ser produzida na zona normal, entre o braço e o cavalete do instrumento;

*light bow pressure* – aplicar pouca pressão de arco durante a fricção;

*heavy bow pressure* – aplicar muita pressão de arco durante a fricção;

*extremely heavy bow pressure* – aplicar pressão de arco extrema durante a fricção;

*senza vibrato* – sem vibrato;

*extreme vibrato* – vibrato extremo (grande e rápida oscilação).

## Notas sobre os andamentos IV e VII

IV - Neste andamento os instrumentistas deverão prestar bastante atenção à parte musical uns dos outros. Para efeitos de coordenação, o fim do fragmento musical dum instrumento deverá ser visto como o início do fragmento de outro, um jogo de acção e reacção;

VII - A mudança entre glissandos harmónicos (*harmonic glissandi*) de cordas diferentes deverá ser feita da forma mais imperceptível possível, como se se tratasse dum glissando sempre na mesma corda. A partitura não indica alturas específicas, mas contornos sugeridos para os glissandos (o contorno do final do andamento deverá ser respeitado). Os ritmos não são sugestões, deverão ser respeitados.

## [ENG] Performance Notes



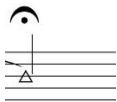
- asks for a cut, a brief pause, in the musical continuity;



- indicates graduality between actions;

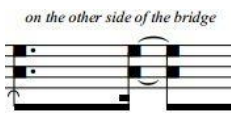


- *harmonic glissando*: must be played on the asked string (in this case, the fourth string); the player should gently go through the string (all of the string or just part) with his/her finger, like he/she would do to play harmonics; the player should always play it *sul ponticello* in order to obtain a better resulting effect;



- the note indicated by the triangular note head must be sung in a comfortable range;

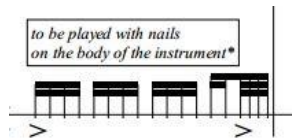
**col legno battuto** - the player must strike the string with the wooden part of the bow; this technique is undone by the indication *arco ord.*;



- the squared notes must be played on the other side of the bridge; this technique is undone by the indication *sul ord.* and by normal note heads; the first note of each squared notes series is indicated by a curved line on the stem;



- Bartók *pizzicato*;



*mp*

- the rhythm must be executed in the body of the instruments (fingertips, nails, etc); if playing on the body of the viola is not loud enough, both rhythms must be played on the body of the cello; ATTENTION: playing it with nails might damage the polish of your instrument.

*sul ponticello* – the friction must be produced close to the bridge of the instrument;

*alto sul ponticello* – the friction must be produced extremely close to the bridge of the instrument;

*sul tasto* – the friction must be produced over the fingerboard of the instrument;

*sul ord.* – the friction must be produced where it is normally done, between the bridge and the fingerboard of the instrument;

*light bow pressure* – apply light bow pressure to the friction;

*heavy bow pressure* – apply heavy bow pressure to the friction;

*extremely heavy bow pressure* – apply extreme bow pressure to the friction;

*senza vibrato* – without vibrato;

*extreme vibrato* – vibrato whose oscillation presents a big amplitude and extreme velocity.

## Notes about number IV and VII

IV - In this movement, the players must be very connected and attentive to each others parts. In order to be easier to coordinate it, one should think that the end of the musical fragment played by an instrument is the beginning of other fragment, like a game of action and reaction;

VII - The change between *harmonic glissandi* played on different strings should be as soft and imperceptible as possible, like all the *glissandi* were being played always on the same string. The values presented on the score are mere guidelines rather than exact or truthful pitches to be played. Still, the rhythm must be respected.

# Antologia

12 miniaturas para quarteto de cordas  
12 miniatures for string quartet

## I

Pedro Moreno Beirão

$\text{♩} = 40$

Violin I

Violin II

Viola

Cello

*calm  
espress.*

*mp*

**A**

Vln. I

Vln. II

Vla.

Vc.

*alto sul ponticello*

*pp*

*alto sul ponticello*

*pp*

*alto sul ponticello  
sempre*

*mp*

*alto sul ponticello*

*p*



Vln. I *ff*

Vln. II

Vla. *legato*  
*ff* *mp*

Vc.

Vln. I *ff*

Vln. II

Vla. *mp* *f* (*legato*)

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

*mp* *mp* *mf*

17

Vln. I

Vln. II

Vla.

Vc.

*(con sord.)*  
*p non cresc.*  
*sul ord.*

**B**

*sul tasto* ~ *accel.*

*light bow pressure* ~ *accel.*

V

*ppp* *cresc.*

*sul ponticello*  
*light bow pressure*

*accel.*

*p non cresc.*

— (sul ponticello) — ~ — alto sul ponticello very intensively  
— (heavy bow pressure) — ~ — extremely heavy bow pressure

23

Vln. I *fff*

Vln. II

Vla.

Vc. heavy bow pressure

**C** *a tempo* *sul tasto* (simile) ~ *accel.*  
*light bow pressure* ~ ~

Vln. I *a tempo* *fffz* *p* *cresc.* 3 5

Vln. II *a tempo* *con sord.* *sul tasto* *ppp non cresc.*

Vla. *a tempo* *sul ponticello* *sul tasto* *ppp*

Vc. *a tempo* (sul ponticello) *light bow pressure* *accel.* ~

*p non cresc.*

----- alto sul ponticello (very intensively)  
 ----- extremely heavy bow pressure

**D**

Vln. I 29 6 *fff* *a tempo* *mp* *cresc.*  
 ----- sul ponticello ----- accel.  
 ----- heavy bow pressure -----

Vln. II *a tempo (simile)* *ppp non cresc.*

Vla. *a tempo sul ponticello* *fff*

Vc. *heavy bow pressure* *a tempo* *light bow pressure* *accel.*  
*p non cresc.*

----- alto sul ponticello  
 ----- extremely heavy bow pressure

**E**

Vln. I 32 3 *fff* *a tempo* *ppp* *sul tasto*  
 ----- sul ponticello -----

Vln. II *a tempo (simile)* *ppp* *(senza sord.)*

Vla. *a tempo* *fff*

Vc. *heavy bow pressure* *a tempo* *light bow pressure* *pp*

*sul ponticello*  
*senza sord.* *fff* *sul ponticello*  
*(sul ponticello)* *fff*  
*ord. bow pressure (sul ponticello)* *fff*

# II

Sharp, piercing.  
Mechanic martellato.  
♩ = 80

Violin I *simile sempre*

Violin II *simile sempre*

Viola *simile sempre*

Cello *simile sempre*

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

A

14

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 14 through 17. The Vln. I and Vln. II parts feature a rhythmic pattern of eighth notes with a melodic contour that rises and then falls. The Vla. and Vc. parts provide a steady accompaniment with quarter notes. The key signature has one flat, and the time signature is 4/4.

18

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 18 through 21. The Vln. I and Vln. II parts continue with the eighth-note pattern, which becomes more active in measure 21. The Vla. and Vc. parts remain consistent with the previous system. The system concludes with double bar lines in the Vln. I, Vln. II, and Vc. staves.

**B**

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 22 through 25, marked with a box 'B'. The Vln. I and Vln. II parts play a sixteenth-note figure in the first two measures. In the third measure, the Vln. I and Vln. II parts are marked with a dynamic of *ppp* (pianissimo). The Vla. and Vc. parts continue with their accompaniment. The system concludes with double bar lines in the Vln. I, Vln. II, and Vc. staves.

27

Vln. I

Vln. II

Vla.

Vc.

*fff*

31

Vln. I

Vln. II

Vla.

Vc.

34

Vln. I

Vln. II

Vla.

Vc.

*attacca*

# III

♩ = 40

Violin I *ppp*

Violin II *ppp*

Viola *ppp*

Cello *pp* *harmonic glissando, ad libitum sul IV*

A

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vc.

7

Vln. I

Vln. II

Vla.

Vc.



# IV

$\text{♩} = 130$

Violin I *gliss.*  
*mf*

Violin II

Viola

Cello *pizz.* *gliss.*  
*mf*

*mf*

*mf* *gliss.*

**A**  $\text{♩} = 75$  *pizz.* *gliss.* *mp*

Vln. I *gliss.* *mp* *gliss.* *gliss.* *gliss.* *ff*

Vln. II *pizz.* *gliss.* *mp* *gliss.* *gliss.* *gliss.* *ff*

*ff*

**B**  $\text{♩} = 130$  *arco* *gliss.* *mf*

Vln. I *mf*

Vln. II

Vla.

Vc. *pizz.* *gliss.*  
*mf*

*mf*

*mf* *fff* *gliss.* (until the bow naturally stops bouncing)

# V

♩ = 60

Violin I

Violin II

Viola

Cello

*pizz.*

*mp*

7

**A**

Vln. I

*mp*

*gliss.*

Vc.

*p*

**B**

12

Vln. I

Vln. II

Vla.

Vc.

C

18

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

Detailed description: This system contains measures 18 through 22. Measure 18 features a melodic line in Vln. I starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a dotted quarter note D5. Vln. II, Vla., and Vc. are silent in measure 18. From measure 19 to 22, Vln. II and Vla. play a rhythmic pattern of eighth notes (G4, A4, B4, C5) with a slur and a hairpin crescendo. Vc. continues with a rhythmic pattern of eighth notes (G2, A2, B2, C3) with a slur and a hairpin crescendo. The dynamic marking *mp* is present for Vln. II and Vla. in measure 19.

23

Vln. I

Vln. II

Vla.

Vc.

*mf*

*simile sempre*

*simile sempre*

Detailed description: This system contains measures 23 through 27. Vln. I is silent in measures 23 and 24, then plays a melodic line in measure 25 starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a dotted quarter note D5. Vln. II, Vla., and Vc. play a rhythmic pattern of eighth notes (G4, A4, B4, C5) with a slur and a hairpin crescendo. The dynamic marking *mf* is present for Vln. I in measure 25. The instruction *simile sempre* is written below Vln. II and Vla. in measure 25. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in measure 26.

D accel.

28

Vln. I

Vln. II

Vla.

Vc.

*accel.*

*accel.*

*accel. arco*

*mp*

Detailed description: This system contains measures 28 through 32. Vln. I is silent in measures 28 and 29, then plays a melodic line in measure 30 starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a dotted quarter note D5. Vln. II, Vla., and Vc. play a rhythmic pattern of eighth notes (G4, A4, B4, C5) with a slur and a hairpin crescendo. The dynamic marking *mp* is present for Vc. in measure 28. The instruction *accel.* is written above Vln. II and Vla. in measure 28. The instruction *accel. arco* is written above Vc. in measure 28. The Vc. part features a dense texture of sixteenth notes in measures 29-32.

E

Musical score for measures 33-35. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I plays a sixteenth-note triplet pattern with a '6' below it. Vln. II plays a quarter-note pattern. Vla. plays a quarter-note pattern. Vc. plays a sixteenth-note triplet pattern with a '6' below it.

♩ = 70  
a tempo

F

Musical score for measures 36-38. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I plays a quarter-note pattern with a 'mf' dynamic. Vln. II plays a sixteenth-note triplet pattern with a 'mf' dynamic. Vla. plays a quarter-note pattern with a '3' triplet in measure 38. Vc. plays a sixteenth-note triplet pattern with a '6' below it.

39

Musical score for measures 39-41. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Vln. I plays a quarter-note pattern with a 'simile sempre' marking. Vln. II plays a sixteenth-note triplet pattern with a 'simile sempre' marking. Vla. plays a quarter-note pattern with a '3' triplet in measure 40. Vc. plays a sixteenth-note triplet pattern with a '6' below it.

42

Vln. I *mp* *ff* *attaca*

Vln. II *mp* *ff* *attaca*

Vla. *intense* *ff* *fff* *attaca*

Vc. *mf* *ff* *attaca*

# VI

Extremely slow, frozen

♩ = 30

Violin I  
*ppp*  
*sul ponticello* ———— *sul ord.* ———— *sul tasto*

Violin II  
*fff*  
*sul ponticello*

Viola  
*fff*  
*sul ponticello*

Cello  
*fff*  
*pizz. 0*

A

Vln. I  
*pppp*  
*sul tasto* ———— *alto sul ponticello*  
*senza vibrato* ———— *extreme vibrato*

Vln. II  
*pppp* ———— *fff*

**B**

(sul tasto) ~

Vln. I

Vln. II

*pppp* *fff*

*sul tasto* ~ *senza vibrato* ~ *alto sul ponticello* ~ *extreme vibrato*

10 *sul ord.* ~ *sul ponticello* ~ *alto sul ponticello*

Vln. I

Vln. II

Vla.

Vc.

*fff* *fff* *fff* *fff*

*sul ponticello* *sul ponticello* *(pizz.)*

# VII

♩ = 70

Violin I

*p* *mp*

Violin II

*ppp*

Viola

*ppp*

Cello

*ppp*

alto sul ponticello (sempre)  
harmonic glissando  
sul I

alto sul ponticello (sempre)  
harmonic glissando  
sul IV

alto sul ponticello (sempre)  
harmonic glissando  
sul IV

Vln. I

Vln. II

Vla.

Vc.

(harm. gliss.)  
sul IV



5

Vln. I

Vln. II

Vla.

Vc.

(harm. gliss.)  
sul II

(harm. gliss.)  
sul II

(harm. gliss.)  
sul II

7

Vln. I

Vln. II

Vla.

Vc.

(harm. gliss.)  
sul IV

(harm. gliss.)  
sul III

(harm. gliss.)  
sul III

9

Vln. I

Vln. II

Vla.

Vc.

(harm. gliss.)  
sul IV

(harm. gliss.)  
sul IV

Detailed description: This system contains measures 9-11 and the first three measures of a new system. Vln. I has a whole rest in measure 9 and a half note in measure 10. Vln. II and Vla. play a rhythmic pattern of eighth notes with slurs and triplets. Vc. plays a similar pattern. The second system starts with a 6/4 time signature change. Annotations include '(harm. gliss.) sul IV' for the Viola and Violoncello.

11

Vln. I

Vln. II

Vla.

Vc.

(harm. gliss.)  
sul II

(harm. gliss.)  
sul I

(harm. gliss.)  
sul I

Detailed description: This system contains measures 11-13 and the next three measures. Vln. I has a whole rest in measure 11 and a half note in measure 12. Vln. II and Vla. continue their rhythmic patterns. Vc. continues its pattern. The second system starts with a 6/4 time signature change. Annotations include '(harm. gliss.) sul II' for the Violin II and '(harm. gliss.) sul I' for the Viola and Violoncello.

13

Vln. I

Vln. II

Vla.

Vc.

15

*alto sul ponticello (sempre)*  
*harmonic glissando*  
*sul II*

*p*

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

The musical score is written for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and begins at measure 17. The Violin I part features a long, sustained note with a fermata. The Violin II and Viola parts play a rhythmic eighth-note pattern with triplets. The Violoncello part plays a similar eighth-note pattern with triplets. The score concludes with a double bar line.

# VIII

♩ = 90

*col legno battuto*  
*on the other side of the bridge*

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

**A**

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

**B**

col legno battuto  
on the other side of the bridge

*mp*

col legno battuto  
on the other side of the bridge

*mp*

col legno battuto  
on the other side of the bridge

*mp*

col legno battuto  
on the other side of the bridge

*mp*

19

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

(col legno battuto)  
sul ord.

*p*

22

Vln. I

Vln. II

Vla.

Vc.

(col legno battuto)  
on the other side  
of the bridge

(col legno battuto)  
on the other side  
of the bridge

3

(col legno battuto)  
on the other side  
of the bridge

(col legno battuto)  
on the other side  
of the bridge

C

♩ = 130  
arco ord.  
sul ponticello

Vln. I

Vln. II

Vla.

Vc.

*fff* *ff*

arco ord.  
sul ponticello

*ff*

arco ord.  
sul ord.

*ff*

arco ord.  
sul ord.

*ff*

3/4

3/4

3/4

3/4

D

Tempo primo ♩ = 90

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

col legno battuto

col legno battuto

col legno battuto

col legno battuto

E

(col legno battuto)

*p* 3

(col legno battuto)

*p* 3

(col legno battuto)

*p*

(col legno battuto)

*p*

*ppp*

*ppp*

*ppp*

*ppp*

# IX

## Pesante

♩ = 63

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

A

*pp*

*pp*

*pp*

*pp*

♩ = 70

B

Vln. I *ff* *rubato* *very intense* *simile* *acalmando*

Vln. II *ff* *rubato* *very intense* *simile*

C ♩ = 50

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Sing the triangular note in the octave most suitable to your voice, closed mouth

Sing the triangular note in the octave most suitable to your voice, closed mouth

Sing the triangular note in the octave most suitable to your voice, closed mouth

Sing the triangular note in the octave most suitable to your voice, closed mouth



# X

♩ = 60-70

to be played with fingertips/nails on the body of the instrument \*

**A**

Viola

Cello

*mp*

**B**

Vla.

Vc.

Vla.

Vc.

*f*

\* If playing on the body of the viola is not loud enough, both instrumentists should play their part on the body of the cello.

# XI

Misterioso

♩ = 50

Violin I



Violin II



Viola



Cello



tremolo  
sul ponticello

gliss.

*pp* *mp* *mp* *mf* *ppp*

Vc.

*sul ord.*



*p*

*ff*

Vc.



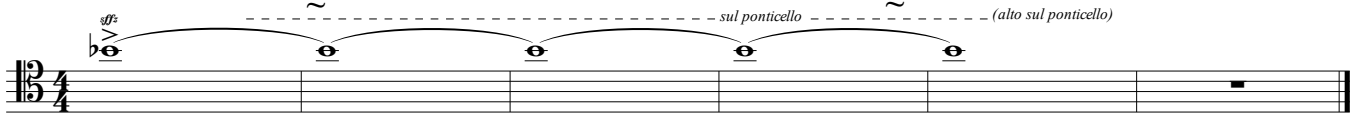
*ppp*

*ff*

*accel.*

Vc.

*a tempo*



*fff*

*pppp*  
*al niente*

# XII

Slowly ♩ = 45

Violin I *calm espress*  
*mp*

Violin II

Viola

Cello

A

Vln. I *pppp*  
*sul ponticello* ~ *sul tasto* ~ *sul ponticello*

Vln. II *pppp*  
*sul ponticello* ~ *sul ord.* ~ *sul ponticello* ~ *sul ord.* ~ *sul tasto* ~ *sul ponticello*

Vla. *pppp*  
*sul ponticello* ~ *sul ord.* ~ *sul ponticello* ~ *sul tasto* ~ *sul ponticello*

Vc. *pppp*  
*sul ponticello* ~ *sul tasto* ~ *sul ord.* ~ *sul ponticello* ~ *sul ord.* ~ *sul ponticello*

B

Vln. I *ppp*  
*pp*  
*gliss.*

Vln. II *ppp*  
*(sul ponticello)*  
*harmonics glissando ad libitum*  
*sul III*

Vla. *ppp*  
*sul ord.* ~ *sul tasto* ~ *sul ponticello* ~ *sul tasto* ~ *sul ponticello*

Vc. *ppp*  
*sul ord.* ~ *sul ponticello* ~ *sul tasto* ~ *sul ponticello*