

# Cuarteto no. 2

Sadiel Cuentas

Misterioso  $\text{♩} = 110$

Violin I: *pizz.*, *f*, *arco*, *p*

Violin II: *p*

Viola: *p*, *mf*, *pizz.*, *f*, *arco*, *mf*

Cello: *f*, *pizz.*

10

Vln. I: *pizz.*, *f*, *arco*, *p*, *Sul. D*, *pizz.*, *f*

Vln. II: *p*, *Sul. D*

Vla.: *pizz.*, *f*, *arco*, *mf*, *pizz.*, *f*

Vc.: *pizz.*, *f*, *pizz.*, *f*

17

Vln. I: *arco*, *mf*

Vln. II: *p*

Vla.: *p*

Vc.: *p*

21

Vln. I

Vln. II

Vla.

Vc.

arco

*p*

25

Vln. I

Vln. II

Vla.

Vc.

29

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

*fp*

36

Vln. I

Vln. II

Vla.

Vc.

*fp*

*p*

arco

6/16

Vivo (. = 150) (. = )

39

Vln. I

Vln. II

Vla.

Vc.

*f*

pizz.

arco

*f*

pizz.

arco

pizz.

arco

pizz.

arco

6/16

46

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

*p*

pizz.

*p*

*mf*

arco

53

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp*

pizz.

*mf*

*p*

$\frac{9}{16}$

60

Vln. I

Vln. II

Vla.

Vc.

*f*

arco

pizz.

*mf*

*f*

$\frac{9}{16}$

$\frac{6}{16}$

66

pizz.

arco

Vln. I

Vln. II

Vla.

Vc.

72

(A)

*mf* *p*

*mf* *p*

*p* *arco* *mf*

Vln. I

Vln. II

Vla.

Vc.

79

*mf* *p*

*mf*

Vln. I

Vln. II

Vla.

Vc.

85

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*mf*

*f*

91

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*f*

*mf*

97

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

104

Vln. I

Vln. II

Vla.

Vc.

112

*Misterioso*  $\text{♩} = 110$

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*f*

*p*

*mf*

*f*

122

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*f*

*p*

Sul. D

*f*

arco

pizz.

*mf*

*f*

*mf*

*mf*

130

Vln. I

Vln. II

Vla.

Vc.

*mf*

*pizz.*

*f*

*mf*

*f*

135

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*arco*

*mf*

*pizz.*

*f*

*mf*

141

Vln. I

Vln. II

Vla.

Vc.

*Con gracia*

*pizz.*

*p*

*p*

*p*



147

Vln. I

Vln. II

Vla.

Vc.

*p*

arco  
3  
*f*

154

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf* pizz.

*p*

3

3

3

160

Vln. I

Vln. II

Vla.

Vc.

166

Vln. I *pp* *f*

Vln. II *mp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

172

Vln. I *arco* *mf* *pp* *pizz.*

Vln. II *pp* *arco* *mf*

Vla. *mp*

Vc.

178

Vln. I *arco* *mf* *pp* *arco* *pizz.*

Vln. II *pizz.* *pp* *arco* *mf* *pp*

Vla. *mf*

Vc.

183

Vln. I arco 3 3 3 3 pizz. *pp*

Vln. II *mf* arco 3

Vla. *mf*

Vc. arco *pp* 3 3 3 *mf* 3 3

188

Vln. I pizz. arco 3 3 pizz. arco 3

Vln. II *pp* *mf* *pp* *mf*

Vla. *mf* *mf*

Vc. 3 3 3 3 3 3

193

Vln. I arco 3 3 3 3 *mf* 3 3

Vln. II 3 3 3 *p* arco 3 3 3

Vla. *p*

Vc. 3 3 *p* pizz. *p*

197

Vln. I

Vln. II

Vla.

Vc.

201

Vln. I

Vln. II

Vla.

Vc.

*p*3 pizz.

*p* arco

*mf* arco

205

Vln. I

Vln. II

Vla.

Vc.

209

Vln. I

Vln. II

Vla.

Vc.

*mf*

213

Vln. I

Vln. II

Vla.

Vc.

216

pizz.  
Vivo (. = 150) (. = )

Vln. I

Vln. II

Vla.

Vc.

*f*

*fmp*

*f*

pizz.

6/16

221

Vln. I

Vln. II

Vla.

Vc.

arco

*f*

227

Vln. I

Vln. II

Vla.

Vc.

*f*

232

Vln. I

Vln. II

Vla.

Vc.

237

Vln. I

Vln. II

Vla.

Vc.

244

Vln. I

Vln. II

Vla.

Vc.

252

Misterioso (= 150) ( . = )

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*mp*

*pp*

*p*

260

Vln. I

Vln. II

Vla.

Vc.

*mp*

264

Vln. I

Vln. II

Vla.

Vc.

*f*

*mp*

*fp*

*f*

*mp*

*fp*

268

Vln. I

Vln. II

Vla.

Vc.



272

Vln. I

Vln. II

Vla.

Vc.

*fp*

*f*

*mp*

*fp*

277

Vln. I

Vln. II

Vla.

Vc.

Vivo

*f*

*mf*

*fp*

*f*

*mf*

*fp*

283

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*f*

290

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 290 to 295. The Vln. I part features a melodic line with slurs and ties, including a triplet of eighth notes in measure 291. The Vln. II part consists of a rhythmic pattern of eighth notes, with several triplet markings. The Vla. part also features eighth-note patterns with triplet markings. The Vc. part provides a simple bass line with quarter and eighth notes.

296

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 296 to 301. The Vln. I part continues the melodic line with slurs and ties. The Vln. II part maintains the eighth-note rhythmic pattern with triplet markings. The Vla. part features eighth-note patterns with triplet markings. The Vc. part continues the bass line with quarter and eighth notes.

302

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system of music covers measures 302 to 307. The Vln. I part continues the melodic line with slurs and ties. The Vln. II part maintains the eighth-note rhythmic pattern with triplet markings. The Vla. part features eighth-note patterns with triplet markings. The Vc. part continues the bass line with quarter and eighth notes.

308

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

*ff*

pizz.

pizz.

pizz.

314

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*p*

arco 3

pizz.

arco 3

arco 3

arco 3

arco 3

319 **Misterioso** ♩ = 38

Vln. I

Vln. II

Vla.

Vc.

arco

*mp*

*p*

arco

*mp*

*p*

*mp*

*p*

*mp*

*mp*

3

3

3

3

3

3

3

3

Doloroso

322

322-326

Vln. I: *f*, *mf*

Vln. II: *p*, *f*, *mf*

Vla.: *f*, *mf*, *f*

Vc.: *f*

Measures 322-326. The music is in 3/8 and 2/4 time signatures. It features dynamic markings of *f* (forte) and *mf* (mezzo-forte). The Vln. II part starts with a *p* (piano) marking. The Vc. part includes triplet markings.

327

327-334

Vln. I: *f*, *mf*, *f*, *mf*

Vln. II: *f*, *mf*, *f*, *mp*, *mf*

Vla.: *mf*, *f*, *mf*, *mp*, *mf*, *f*

Vc.: *mp*, *mf*, *ff*

Measures 327-334. The music continues with dynamic markings of *f*, *mf*, *mp*, and *ff* (fortissimo). The Vln. II part has a *mp* marking. The Vc. part has a *ff* marking at the end.

arco  
Con tristeza

335

335-344

Vln. I: *p*, *mf*

Vln. II: *p*, *mp*

Vla.: *mf*, *mp*

Vc.: *mp*

Measures 335-344. The music is marked "arco" and "Con tristeza". It features dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Vln. I part starts with a *p* marking. The Vc. part has a *mp* marking.

343

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

350

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*mp*

356

Vln. I

Vln. II

Vla.

Vc.

361

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

3 3 3

365

Vln. I

Vln. II

Vla.

Vc.

3 3 3

368

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*mf*

*mp*

3 3

374

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*mf*

*mf*

©

377

Vln. I

Vln. II

Vla.

Vc.

$\frac{6}{16}$

382

Vln. I

Vln. II

Vla.

Vc.

384

Vln. I

Vln. II

Vla.

Vc.

386

Vln. I

Vln. II

Vla.

Vc.

388

Vln. I

Vln. II

Vla.

Vc.



390

Vln. I

Vln. II

Vla.

Vc.

3 3 3 3 3 3 3 3 3

12/16

Vivo (. = 150) (= .)

392

Vln. I

Vln. II

Vla.

Vc.

12/16

396

Vln. I

Vln. II

Vla.

Vc.

400 **D**

Vln. I

Vln. II

Vla.

Vc.

*f*

*sf*

403

Vln. I

Vln. II

Vla.

Vc.

*sf*

*ff*

406

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

409

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*f*

*p*

413

Vln. I

Vln. II

Vla.

Vc.

*f*

*p*

417

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*f*

*mf*

*p*

(E)

421

Vln. I  
Vln. II  
Vla.  
Vc.

*f*  
*mf*  
*p*  
*mf*

Detailed description: This system covers measures 421 to 423. The first violin (Vln. I) part features a melodic line with notes such as B-flat, D, F, and B-flat, often with slurs and accents. The second violin (Vln. II) part provides harmonic support with notes like B-flat, D, and F. The viola (Vla.) part has a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The cello (Vc.) part also has a rhythmic eighth-note pattern, starting with a mezzo-forte (*mf*) dynamic.

424

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*f*  
*p*  
*mf*  
*p*  
*f*

Detailed description: This system covers measures 424 to 427. The first violin (Vln. I) part continues with a melodic line, including notes like B-flat, D, and F. The second violin (Vln. II) part has a more active role with sixteenth-note patterns, starting with a mezzo-forte (*mf*) dynamic and reaching a forte (*f*) dynamic. The viola (Vla.) part has a rhythmic eighth-note pattern, starting with a forte (*f*) dynamic and moving to piano (*p*). The cello (Vc.) part has a rhythmic eighth-note pattern, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) and then forte (*f*).

428

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*f*  
*p*  
*f*

Detailed description: This system covers measures 428 to 431. The first violin (Vln. I) part has a melodic line with notes like B-flat, D, and F, starting with a mezzo-forte (*mf*) dynamic and reaching a forte (*f*) dynamic. The second violin (Vln. II) part has a rhythmic eighth-note pattern, starting with a piano (*p*) dynamic and moving to forte (*f*). The viola (Vla.) part has a rhythmic eighth-note pattern, starting with a piano (*p*) dynamic and moving to forte (*f*). The cello (Vc.) part has a rhythmic eighth-note pattern, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*).

432

Vln. I *ff*

Vln. II *ff*

Vla. *mf*

Vc. *ff*

435

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p*

pizz.

438

Vln. I *f*

Vln. II *p* arco

Vla. *f*

Vc. *mf*

pizz.

arco

441

Vln. I pizz. *mf* pizz. arco *mf*

Vln. II arco *f* *p* *mf*

Vla. arco *p* pizz. *mf* arco *f*

Vc. *f*

444

Vln. I arco *mf*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

448

Vln. I

Vln. II *f*

Vla.

Vc.

451 *Religioso, poco a poco más vivo*

Vln. I *ff* *f* *mf*

Vln. II *ff*

Vla. *ff* *f* *mf* *p*

Vc. *ff* *f* *mf*

455

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

459

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

463

Vln. I

Vln. II

Vla.

Vc.

467

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*f*

*f*

471

Vln. I

Vln. II

Vla.

Vc.



475

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 475, 476, and 477. The first violin (Vln. I) part begins with a half note G4, followed by a melodic line of eighth notes: A4-B4-C5-B4-A4-G4. The second violin (Vln. II) part starts with a half note G4, followed by a melodic line of eighth notes: A4-B4-C5-B4-A4-G4. The viola (Vla.) part has a half note G4, followed by a half note Bb4, and a half note Bb4. The cello (Vc.) part has a half note G4, followed by a half note Bb4, and a half note Bb4.

478

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 478, 479, 480, and 481. The first violin (Vln. I) part features a melodic line of eighth notes: A4-B4-C5-B4-A4-G4, followed by a half note G4. The second violin (Vln. II) part starts with a half note G4, followed by a melodic line of eighth notes: A4-B4-C5-B4-A4-G4. The viola (Vla.) part has a half note G4, followed by a half note Bb4, and a half note Bb4. The cello (Vc.) part has a half note G4, followed by a half note Bb4, and a half note Bb4.

482

Vln. I  
Vln. II  
Vla.  
Vc.

*f*  
*mf*  
*mf*

This system contains measures 482, 483, 484, and 485. The first violin (Vln. I) part features a melodic line of eighth notes: A4-B4-C5-B4-A4-G4, followed by a half note G4. The second violin (Vln. II) part starts with a half note G4, followed by a melodic line of eighth notes: A4-B4-C5-B4-A4-G4. The viola (Vla.) part has a half note G4, followed by a half note Bb4, and a half note Bb4. The cello (Vc.) part has a half note G4, followed by a half note Bb4, and a half note Bb4.

486

Vln. I

Vln. II

Vla.

Vc.

489

Vln. I

Vln. II

Vla.

Vc.

492

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

496

Vln. I

Vln. II

Vla.

Vc.

500

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

503

Vln. I

Vln. II

Vla.

Vc.

507

Vln. I  
Vln. II  
Vla.  
Vc.

*ff*

Detailed description: This system contains measures 507 to 510. The first violin (Vln. I) plays a complex, rhythmic pattern of eighth and sixteenth notes with various accidentals. The second violin (Vln. II) plays a sparse accompaniment of dotted notes. The viola (Vla.) and cello (Vc.) parts feature a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the cello part.

511

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 511 to 513. The first violin (Vln. I) continues with its intricate eighth-note pattern. The second violin (Vln. II) has a few notes, including a triplet. The viola (Vla.) and cello (Vc.) parts maintain their eighth-note accompaniment.

514

Vln. I  
Vln. II  
Vla.  
Vc.

*mf* *cresc.*

Detailed description: This system contains measures 514 to 516. The first violin (Vln. I) has a *mf* dynamic marking and includes some notes with a *(b)* marking. The second violin (Vln. II) also has a *mf* dynamic marking. The viola (Vla.) and cello (Vc.) parts have *mf* dynamic markings and include *cresc.* markings. The first violin part also includes *cresc.* markings.

517

Vln. I

Vln. II

Vla.

Vc.

521

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

524

Misterioso

Con tristeza  $\text{♩} = 38$

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*mp*

*mp*

*mp*

534 (G)

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*mp*  
*mp*

544

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*  
*mf*

551

Vln. I  
Vln. II  
Vla.  
Vc.

*mf*  
*mf*  
*mf*  
*mf*

558

Vln. I *mf* *f*

Vln. II *mf* *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

565

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

575

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

582 *Doloroso*

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

588 *Con gracia* (♩. = 100)

Vln. I

Vln. II

Vla.

Vc.

*ff*

*fff*

*ff*

*pizz.*

*mf*

*pizz.*

*mf*

593

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*mf*

*pizz.*

*mf*



599

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

604

Vln. I *mp* *mf*

Vln. II *mf* *mp*

Vla.

Vc.

610

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

614 **Con tristeza** ♩ = 38 **Vivo** ( . = 150 ) ( . = )

arco *mf* *f*

arco *mf* *f*

arco *mf* *f*

arco *f* *f*

618

*ff* *ff*

621

*ff* *ff* *f* *f*

624

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

626

Vln. I

Vln. II

Vla.

Vc.

629

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mf*

*mf*

633

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

*ff*

Measures 633-635. Vln. I has a dynamic of *f*. Vln. II, Vla., and Vc. have dynamics of *mf* and *ff*. The time signature changes to 15/16.

636

Vln. I

Vln. II

Vla.

Vc.

Measures 636-637. Vln. I has a dynamic of *f*. Vln. II, Vla., and Vc. have dynamics of *mf* and *ff*.

638

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

Measures 638-640. Vln. I, Vln. II, Vla., and Vc. all have a dynamic of *ff*.

641

Vln. I *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

*mf*

645

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*