

Impredecible

IV

Candelaria Dorta
(Versión: Cuarteto de cuerda)

2017

Leyenda para *Impredecible* (versión cuarteto):



Bemol normal (2 cuartos de tono bemol)

1 cuarto de tono bajo respecto a la nota natural = becuadro bajo

3 cuartos de tono bajo respecto a la nota natural = bemol bajo



Sostenido normal (2 cuartos de tono sostenido)

1 cuarto de tono alto respecto a la nota natural = becuadro alto

3 cuartos de tono alto respecto a la nota natural = sostenido alto

Impredecible IV

I.

Candelaria Dorta

♩ = 100

Violín 1

Violín 2

Viola

Violonchelo

mp

pizz.

pp

mp

Vln. 1

Vln. 2

Vla.

Vc.

pp

mf

pizz.

p

pp

Vln. 1

Vln. 2

Vla.

Vc.

mf

pizz.

arco

p

f

arco

A

gliss.

gliss.

mf

pizz.

p

mf

11 arco

Vln. 1

Vln. 2

Vla.

Vc.

mp *ff* *mp*

pp *f*

p arco *mf* *p* *mp*

p *fff*

15

Vln. 1

Vln. 2

Vla.

Vc.

mf *mp* *f*

pizz. *sf*

mf

mp *mf*

19 pizz. A arco

Vln. 1

Vln. 2

Vla.

Vc.

mp *sfz* *mp* arco

arco *mf* *pp* *p*

p *pp*

pp *p*

23 pizz. arco

Vln. 1 *pp* *mf*

Vln. 2 *pp* *p* *p* *mp*

Vla. *mp* *mf* *f* *pizz.* *mf* *mp*

Vc. *mp*

Detailed description: This system covers measures 23 to 26. Measure 23 features a first violin part with a pizzicato (pizz.) marking and a dynamic of *pp*. Measure 24 is marked 'arco' and begins with a dynamic of *pp*. The first violin part in measure 24 has a dynamic of *p*, while the second violin part has a dynamic of *p*. In measure 25, the first violin part has a dynamic of *p* and the second violin part has a dynamic of *mp*. Measure 26 shows the first violin part with a dynamic of *mf*. The viola part starts at *mp* in measure 23, moves to *mf* in measure 24, *f* in measure 25, and returns to *mp* in measure 26. The viola part includes a pizzicato marking in measure 25. The cello part has a dynamic of *mp* in measure 26.

27 $\text{♩} = 75$ Ad libitum arco

Vln. 1 *pp* *p* *mf* *pp*

Vln. 2

Vla. *mf* *f* *p*

Vc. arco *mf*

Detailed description: This system covers measures 27 to 31. Measure 27 has a tempo marking of $\text{♩} = 75$ and 'Ad libitum'. The first violin part starts with a dynamic of *pp*. In measure 28, the first violin part has a dynamic of *p* and the second violin part has a dynamic of *mf*. In measure 29, the first violin part has a dynamic of *mf*. In measure 30, the first violin part has a dynamic of *pp*. The viola part has a dynamic of *mf* in measure 28, *f* in measure 29, and *p* in measure 30. The cello part is marked 'arco' in measure 30 and has a dynamic of *mf* in measure 31.

32 pizz.

Vln. 1 *mp* *pizz.*

Vln. 2 *mp*

Vla. *mp* *mf*

Vc. *mp*

Detailed description: This system covers measures 32 to 35. Measure 32 has a pizzicato (pizz.) marking. The first violin part has a dynamic of *mp*. In measure 33, the first violin part has a dynamic of *pizz.* and the second violin part has a dynamic of *mp*. In measure 34, the first violin part has a dynamic of *mp* and the second violin part has a dynamic of *mf*. In measure 35, the first violin part has a dynamic of *mp* and the second violin part has a dynamic of *mp*. The cello part has a dynamic of *mp* in measure 35.

35 arco

Vln. 1

Vln. 2

Vla.

Vc.

mp *pp* *p* *mf* *p* *p*

Detailed description: This is a page of a musical score, page 4, starting at measure 35. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The word 'arco' is written above the first measure. Vln. 1 has a dotted quarter rest in the first measure, followed by a half note chord (G4, Bb4) in the second measure, and a half note chord (G4, Bb4) in the third measure. A dashed line above the staff indicates a slur over the second and third measures. Dynamic markings *mp* and *pp* are placed below the staff. Vln. 2 has a quarter note G4 in the first measure, followed by a quarter rest in the second measure, and a quarter rest in the third measure. A dashed line above the staff indicates a slur over the first measure. Vla. has a half note chord (G3, Bb3) in the first measure, followed by a half note chord (G3, Bb3) in the second measure, and a half note chord (G3, Bb3) in the third measure. Dynamic markings *p*, *mf*, and *p* are placed below the staff. Vc. has a half note chord (G2, Bb2) in the first measure, followed by a half note chord (G2, Bb2) in the second measure, and a half note chord (G2, Bb2) in the third measure. Dynamic markings *p* and *p* are placed below the staff.

Impredecible IV

II.

Candelaria Dorta

Lento ♩ = 33

E

Violín 1
G G D A E G D G
p *pp* *p*
gliss.

Violín 2
D G D A E G D A E
pp *p* *pp* *mp* *ppp*

Viola
C G D A C G D A
p *mp* *p* *pp*

Violonchelo
G C G D A G
pp *p* *mp* *p*

Vln. 1 (5)
G D A E G D A G
p *p* *mp* *p*
gliss.

Vln. 2
G D A E
p *pp*

Vla.
C G D A
p *mp* *p*
gliss.

Vc.
C G D A D G C
ppp *p* *mp* *p* *pp*
gliss.

8

Vln. 1

Vln. 2

Vla.

Vc.

gliss.

pp

p

pp

gliss.

A D G

D G C

The musical score consists of four staves. The first staff (Vln. 1) is in treble clef and features a glissando on a dotted quarter note, followed by a half note with a glissando, and a dotted quarter note. The second staff (Vln. 2) is in treble clef and has a dotted quarter note, a half note, and a dotted quarter note. The third staff (Vla.) is in alto clef and has a dotted quarter note, a half note, and a dotted quarter note. The fourth staff (Vc.) is in bass clef and has a dotted quarter note, a half note, and a dotted quarter note. Dynamics include *pp* and *p*. Chord symbols A, D, G and D, G, C are present above the second and third staves respectively. The number 8 is written at the beginning of the first staff.

*Nota: Cuando aparezca el glisando, se refiere al deslizamiento del dedo desde la mitad de la cuerda hasta el inicio del mástil y su regreso. Es importante que no se pierda el sonido armónico, pues nunca se desea una nota que requiera una completa pulsación de la cuerda.

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III.

Candelaria Dorta

$\text{♩} = 120$

Violín 1 *pizz.* *mp*

Violín 2 *pizz.* *mp*

Viola

Violonchelo *p*

3

Vln. 1 *p* *mf*

Vln. 2

Vla. *p*

Vc. *pizz.* *p* *mf*

5

Vln. 1 *arco* *mp*

Vln. 2 *pizz.* *mp* *arco* *p*

Vla. *pp* *p*

Vc. *pizz.* *mp* *arco.* *p*

Vln. 1 *mf* *mp*

Vln. 2 *arco* *p*

Vla. *mp*

Vc. *p*

Vln. 1 *p* *mp*

Vln. 2 *p* *pp*

Vla. *p* *mf*

Vc. *p*

Vln. 1 *p* *pp*

Vln. 2 *mf*

Vla. *p*

Vc. *pizz.* *arco.* *mp* *p*

13

Vln. 1 *p*

Vln. 2 *mp* *p* *f*

Vla. *p* *mf* *p*

Vc. *p*

Detailed description: This system covers measures 13 and 14. Vln. 1 plays a continuous eighth-note pattern starting at measure 13, with a dynamic of *p* in measure 14. Vln. 2 has a dotted half note in measure 13 (*mp*), a quarter note in measure 14 (*p*), and a dotted half note in measure 15 (*f*). Vla. has eighth notes in measure 13 (*p*), a dotted quarter note in measure 14 (*mf*), and eighth notes in measure 15 (*p*). Vc. has a continuous eighth-note pattern starting at measure 13, with a dynamic of *p* in measure 14.

15

Vln. 1 *pp* *mp*

Vln. 2 *pp* *p* *mp*

Vla. *f* *mf* *mp*

Vc. *pp* *p*

Detailed description: This system covers measures 15 and 16. Vln. 1 has a dotted half note in measure 15 (*pp*) and a dotted half note in measure 16 (*mp*). Vln. 2 has eighth notes in measure 15 (*pp*), eighth notes in measure 16 (*p*), and eighth notes in measure 17 (*mp*). Vla. has a dotted half note in measure 15 (*f*), a dotted half note in measure 16 (*mf*), and eighth notes in measure 17 (*mp*). Vc. has eighth notes in measure 15 (*pp*) and eighth notes in measure 16 (*p*).

17

Vln. 1 *mp* *pizz.* *arco*

Vln. 2 *mp* *mp* *pizz.* *arco*

Vla. *p* *pp*

Vc. *p* *mp* *pp*

Detailed description: This system covers measures 17 and 18. Vln. 1 has a dotted half note in measure 17 (*mp*), a dotted quarter note in measure 18 (*pizz.*), and a dotted half note in measure 19 (*arco*). Vln. 2 has a dotted half note in measure 17 (*mp*), a dotted quarter note in measure 18 (*mp*), a dotted quarter note in measure 19 (*pizz.*), and a dotted half note in measure 20 (*arco*). Vla. has eighth notes in measure 17 (*p*) and eighth notes in measure 18 (*pp*). Vc. has eighth notes in measure 17 (*p*), eighth notes in measure 18 (*mp*), and eighth notes in measure 19 (*pp*).

19

Vln. 1

Vln. 2

Vla.

Vc.

ppp *mp*

21 *rit.*
arco

Vln. 1

Vln. 2

Vla.

Vc.

p *mf*

ppp *pp*

23

Vln. 1

Vln. 2

Vla.

Vc.

pp *p*

mp *mp* *p*

p

25 $\text{♩} = 110$

Vln. 1 *mf*

Vln. 2 *pp*

Vla. *mf* *f*

Vc. *p*

Detailed description: This system covers measures 25 and 26. The tempo is marked as quarter note = 110. Vln. 1 has a sustained chord in measure 25. Vln. 2 plays a sixteenth-note pattern. Vla. has a melodic line with a crescendo from *mf* to *f*. Vc. plays a steady eighth-note accompaniment.

27 $\text{♩} = 100$

Vln. 1

Vln. 2 *p* *pp* *ppp*

Vla. *mf*

Vc. *pp* *mf*

Detailed description: This system covers measures 27, 28, and 29. The tempo is marked as quarter note = 100. Vln. 1 is silent. Vln. 2 plays a sixteenth-note pattern that decrescendos from *p* to *ppp*. Vla. has a melodic line with a crescendo from *mf*. Vc. plays a steady eighth-note accompaniment that decrescendos from *pp* to *mf* in measure 29.

30 $\text{♩} = 90$

Vln. 1

Vln. 2 *mp* *pp*

Vla. *mp* *pizz.* *p*

Vc. *mp*

Detailed description: This system covers measures 30, 31, and 32. The tempo is marked as quarter note = 90. Vln. 1 is silent. Vln. 2 has a melodic line that decrescendos from *mp* to *pp*. Vla. has a melodic line that starts with *mp* and then plays *pizz.* at *p*. Vc. has a sustained chord that decrescendos from *mp*.

33

Vln. 1

Vln. 2

Vla.

Vc.

p

Detailed description: This is a page of a musical score, page 6, starting at measure 33. The score is for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Vln. 1 has a whole rest in each of the three measures. Vln. 2 plays a melodic line in the first measure, consisting of a dotted quarter note followed by an eighth note, then a half note, and a quarter note. A slur covers the first two notes, and a dashed line indicates a continuation of the slur. The second measure has a whole rest, and the third measure has a quarter rest. Vla. plays a rhythmic pattern of eighth notes in the first measure, followed by a quarter rest in the second measure, and another eighth-note pattern in the third measure. Vc. plays a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. A dynamic marking of *p* (piano) is placed below the Vc. staff in the second measure, with a hairpin indicating a gradual increase in volume.