

# Quinteto para cuerdas

Op 10 (2011)

M.Arenas

I Mov.  
♩ = 86

Violin I

Violin II

Viola

Violoncello

Contrabajo

Measure 1: Violin I (mp), Violin II (mp), Viola (rest), Cello (rest), Bass (rest). Measure 2: Violin I (mf), Violin II (mf), Viola (rest), Cello (rest), Bass (rest). Measure 3: Violin I (p), Violin II (mf), Viola (rest), Cello (rest), Bass (rest). Measure 4: Violin I (rest), Violin II (mf), Viola (f), Cello (rest), Bass (rest).

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Measure 5: Vl. I (mf), Vl. II (rest), Vla. (rest), Vlc. (rest), Cb. (rest). Measure 6: Vl. I (rest), Vl. II (rest), Vla. (rest), Vlc. (rest), Cb. (rest). Measure 7: Vl. I (rest), Vl. II (rest), Vla. (rest), Vlc. (rest), Cb. (rest). Measure 8: Vl. I (rest), Vl. II (rest), Vla. (rest), Vlc. (rest), Cb. (rest).

10

Vl. I      *fp*      *mp*

Vl. II      *mp*      *mf*

Vla.

Vlc.

Cb.      *mp*

14

Vl. I      *p*

Vl. II      *mf*      *mp*      *mf*

Vla.      *p*      *mp*      3

Vlc.

Cb.      *mf*

19

Vl. I      -      -      | ↗      ***fp***      ***fp***      ***mp***

Vl. II     ↗      ***mp***      ***mf***

Vla.      -      ↗      ↗      ↗      -      -

Vlc.      ↗      -      -      -      -      ***mp***

Cb.      -      -      -      -      -

24

Vl. I      ↗      ***mf***      ***mp***      2

Vl. II      -      -      ↗      -      -

Vla.      -      -      -      -      -

Vlc.      ↗      ↗      ↗      ***mf***      ***mp***

Cb.      -      -      -      -      -

29

Vl. I      -      -      -      *p*      *#p*

Vl. II     -      -      -      *mp*      *mf*  
              *mp*      *mf*

Vla.      *mf*      *mp*

Vlc.      -      -      -      -      -

Cb.      -      *mf*      *f*      *pizz*      *3*      *arco*      *mf*

34

Vl. I      *mp con mano facile*

Vl. II      -      -      -      -      -

Vla.      -      -      -      -      *4*      *mp*

Vlc.      -      -      -      *mp*      *mf*

Cb.      *mf*      *2*      *mp*      *mf*

39

Vl. I      -      -      #**p**      **f**  
Vl. II      -      -      -      *pzz*      3  
Vla.      **fp**      -      -  
Vlc.      -      3  
Cb.      -      -      -

43

Vl. I      -      .      **p**      **mf**      **mp**      **mf**      **mp**  
Vl. II      -      2      -      -      -      **mf**      **f**  
Vla.      -      .      **mp**      **mf**      -  
Vlc.      -      **mf**      -      -      -      -  
Cb.      -      **mf**      -      -      -      -

48

Vl. I

Vl. II

*mf*

*f*

*mf*

Vla.

Vlc.

*p*

*mf*

Cb.

52

Vl. I

Vl. II

*p*

*mp*

Vla.

*mp*

*mf*

*mf*

Vlc.

*mp*

*mf*

*mf*

Cb.

56

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*p*

*mf*

*mp*

*mp*      *mf*      *mp*

*mf*

61

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*p*

*mf*

*arco*

*mf*

*f*

*mp*

*f*

65

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*mp*

*p*

*mp*

*mf*

*arco*

*mf*

69

Vl. I

Vl. II

Vla.

Vlc.

Cb.

73

Vl. I

Vl. II *mf*

Vla. *mp*

Vlc. 2

Cb. *mf* *mp* *mf*

78

Vl. I *mp* *f*

Vl. II

Vla. *f* *mf*

Vlc.

Cb. *mp*

II Mov.  
♩ = 115

81

Vl. I

Vl. II

Vla.

Vlc.

Cb.

6

3

3

mp

3

3

mp

mp

3

3

mp

3

2

mf

mp

3

2

mf

mp

3

2

mf

mp

3

2

mf

mp

85

Vl. I

Vl. II

Vla.

Vlc.

Cb.

f

mp

mf

3

f

mp

2

2

mf

mp

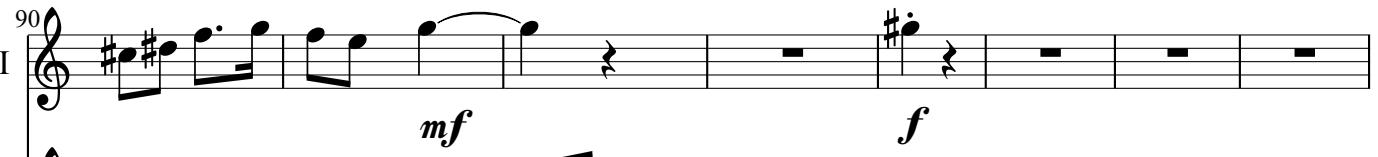
2

2

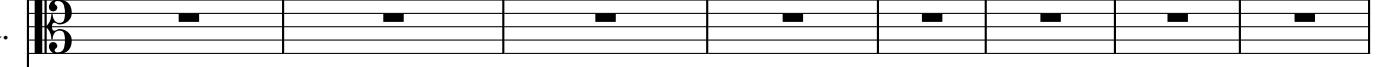
mf

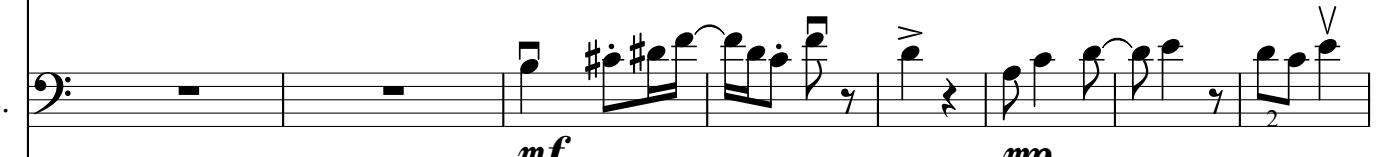
mp

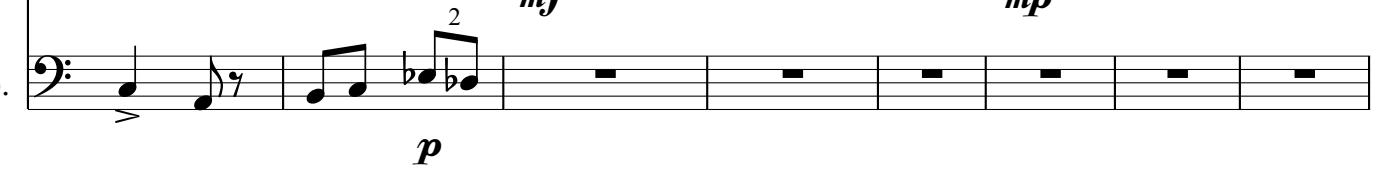
90

Vl. I      

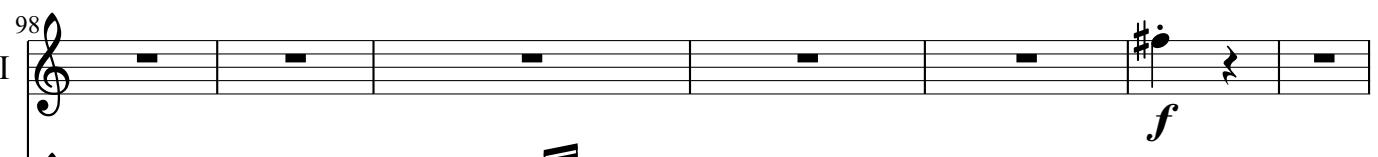
Vl. II      

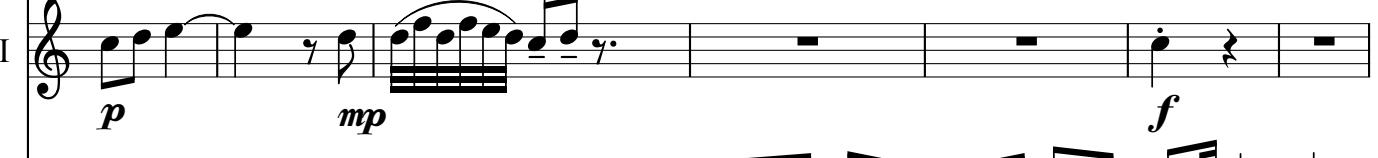
Vla.      

Vlc.      

Cb.      

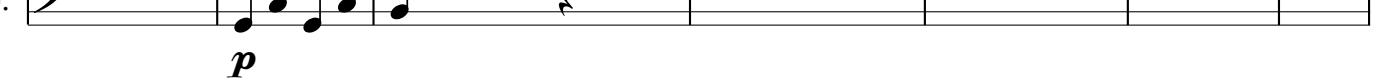
98

Vl. I      

Vl. II      

Vla.      

Vlc.      

Cb.      

105

Vl. I      ral.

Vl. II      ral.

Vla.

Vlc.      ral.

Cb.

113

Vl. I      ral.

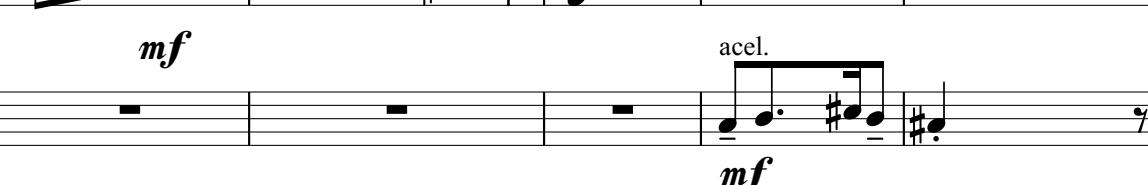
Vl. II      mp

Vla.      mp

Vlc.      mp

Cb.      mp

120

Vl. I      

Vl. II

Vla.

Vlc.

Cb.

125

Vl. I      -      **p**      -      -      -      *pizz*      3  
Vl. II      -      -      -      -      -      **mp**  
Vla.      -      -      -      -      -      -  
Vlc.      -      -      -      **mf**      5      **mp**  
Cb.      *arco*      -      -      -      -      -      -  
**mp**

tempo originale

. | = 115

131

5

VI. I

*arco* 3      ***mf***      2      *pizz*      ***mp***

VI. II

***mp***      —      ***f***      ***mp***

Vla.

Vlc.

Cb.

139

VI. I

*arco*

VI. II

***p***

Vla.

***mp***

***mf***

***fp***

***fp***

Vlc.

***mf***

>

***p***

Cb.

***mp***

***mf***

148

Vl. I

Vl. II

Vla.

Vlc.

Cb.

mf

mp

mf

mp

mf

mp

mf

mp

155

Vl. I

Vl. II

Vla.

Vlc.

Cb.

mf

mp

mp

f 4

mp

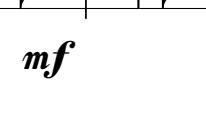
161

Vl. I      -      -      -       *mp*

Vl. II      *mf*

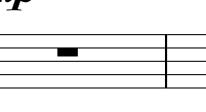
Vla.      -      -      -      -      -       *mf*

Vlc.      -      -       *mf*      -       *f*      -       *mp*

Cb.       *mp*       *mf*      -       *mp*

168

Vl. I      -      -      -       *mp*       *mf*

Vl. II      *p*      -       *mp*      -       *mf*

Vla.       *mp*      -       *mf*      -       *mp*

Vlc.      -      -      -      -      -      -

Cb.      -      -      -      -      -      -

174

Vl. I       

Vl. II      -

Vla.      -

Vlc.      

Cb.      -

*p*      *mp*      *mf*      *mp*

*mf*

180

Vl. I      -

Vl. II      -

Vla.      -

Vlc.      

Cb.      

3      2

*mp*      *mf*      *mp*

186

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*mp*

*mf*

*mp*

*mf*      *f*      *mf*

193

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*mp*

5

*p*

*sf*

*mf*

*f*

*p*

*mp*

199

Vl. I      -      |  $\sharp\ddot{\bullet}$       -      -

Vl. II      $\text{f}$       -      -

Vla.      -      |  $f$       -      -

Vlc.      -      -      -

Cb.      -      -      -

This musical score page shows a section for strings and basso continuo. The instrumentation includes Violin I, Violin II, Viola, Cello (Cb.), and Basso Continuo (Vlc.). The score is in common time. Measure 199 starts with a dynamic of  $f$  (fortissimo). The Violin I part has a grace note pattern. The Violin II part has eighth-note patterns with grace notes. The Viola part has sustained notes. The Cello and Basso Continuo parts provide harmonic support with sustained notes and bass lines.

## III Mov.

. | = 95

202

5

voice of violinist/voz  
Denn wir sind ver - kauft, ich und mein,  
*voce umana sostenuta*

VI. I      *mp*      *p*      *mf*  
 VI. II      *p*      *mp*      *mf*      *mp*  
 Vla.      *p*      *mp*  
 Vlc.      *p*      *mp*  
 Cb.      *mp*

Volk, um ver - tilgt, erschlagen und umgebracht zu werden (Buch Ester 7:4)

211

VI. I      *pizz*  
 VI. II      *f*      *mf*  
 Vla.      *pizz*  
 Vlc.      *mf*      *mp*      *pizz*      *mf*  
 Cb.      *mf*      *mp*

TEXT/TEXTO Ester 7:4

Denn wir sind verkauft, ich und mein Volk, um vertilgt, erschlagen und umgebracht zu werden.

'Pues fuimos vendidos, yo y mi pueblo, para ser destruidos, golpeados y asesinados'  
'For I and my people have been sold to be destroyed, killed and annihilated"

232

Vl. I      - | :z | *mp* | *mf* | *mp* | -

Vl. II     - | *mp* | - | *p* | -

Vla.      - | - | - | - | *mf*

Vlc.      - | - | - | - | -

Cb.      *arco* *mf* | *f* | *mf* | *mp*

237

Vl. I      - | - | - | *p* | *mp* | -

Vl. II     - | - | - | - | *mp* | *mf* | -

Vla.      *mp* | *mf* | - | *mp* | *mf* | -

Vlc.      - | - | - | - | - | *mf* | *pizz*

Cb.      | - | - | - | - | *mp*

246

Vl. I

Vl. II

*mp*

*mf*

Vla.

*mf*

Vlc.

*mp*

*f*

*mp*

Cb.

251

Vl. I

*mp*

*mf*

Vl. II

*mp*

*mf*

*mp*

Vla.

Vlc.

Cb.

*arco*

*mf*

*mp*

Musical score for orchestra, page 12, measures 258-260. The score includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 258 starts with a rest for Vln. I, followed by a melodic line for Vln. II and Vla. Measure 259 begins with a melodic line for Vln. I, followed by Vln. II and Vla. Measure 260 continues the melodic lines from the previous measures, with dynamic markings *p*, *mf*, *mp*, *mf*, *mf*, *mp*, *arco*, *mp*, *4*, *mf*, and *mp*.

265

pizz

Vl. I

*mp*      *mp*      *mf*

Vl. II

*pizz*

Vla.

*pizz*      *mp*      *arco*

*mf*

Vlc.

*pizz*      *pizz*

*p*

Cb.

*mf*

271

Vl. I      *arco*  
*mf*

Vl. II      *mf*  
*mp*

Vla.

Vlc.      *mp*  
*f*

Cb.

278

Vl. I      *f*

Vl. II

Vla.

Vlc.

Cb.      *arco*  
*p*

*mp*

*mf*

285

Vl. I

Vl. II

*p*

Vla.

Vlc.

*mf*    *arco*

*mf*    *mp*

Cb.

*f*

This musical score page contains five staves for string instruments. Measure 285 starts with Vl. I resting. Vl. II begins with eighth-note pairs, starting at dynamic *p*. Vla. joins with eighth-note pairs. Vlc. enters with sixteenth-note patterns, starting at dynamic *mf* and using the *arco* bowing technique. Cb. remains silent throughout measure 285. In measure 286, Vlc. continues its sixteenth-note pattern at *mf*, transitioning to *mp*. Cb. begins with a sustained note at dynamic *f*.

IV Mov. Finale  
♩ = 98

290

Vl. I

Vl. II

mp      *f*      *mf*      *mp*

Vla.

mp      *mf*

Vlc.

*mf*      *pizz*      *mp*

Cb.

*p*      *mp*

This musical score page contains five staves for string instruments. Vl. I (Violin I) has six measures of rests. Vl. II (Violin II) starts with eighth-note pairs at mp, followed by a dynamic change to f, then mf, and back to mp. Vla. (Viola) has two measures of eighth-note pairs at mp, followed by mf. Vlc. (Cello) has four measures of eighth-note pairs at mf, followed by a measure of eighth-note pairs at pizz (pizzicato), then mp. Cb. (Double Bass) has six measures of rests, with dynamics p and mp appearing under the last two measures.

297

Vl. I

mp      *mf*      *mp*

Vl. II

*mp*

Vla.

Vlc.

*mf*      >      *mp*      *mf*

Cb.

This musical score page continues with five staves. Vl. I has three measures of rests, followed by a measure with eighth-note pairs at mp, then mf, and back to mp. Vl. II has three measures of rests, followed by a measure with eighth-note pairs at mp. Vla. has four measures of rests. Vlc. has four measures of eighth-note pairs at mf, followed by mp. Cb. has five measures of rests, with dynamics mp and mf appearing under the last two measures.

304

Vl. I      *mf*      *mf*      *mp*

Vl. II     *mf*      *mp*

Vla.

Vlc.      *mp*      *arco*

Cb.      *mp*

311

Vl. I      *mf*      *mp*

Vl. II

Vla.      *mf*      *mp*      *p*

Vlc.      *mp*      *mf*      *mp*

Cb.

319

Vl. I      - - - - | **p** - - - -

Vl. II     **#****#****#****#****#****#** | - - - - - - - -

*mp*

Vla.      - | **#****#****#****#****#****#** | **3** **mf** - - - - - - - -

Vlc.      - | **#****#****#****#****#****#** | **3** **mp** - - - - - - - -

*mf*      **#****#****#****#****#****#** | **mp** - - - - - - - -

Cb.      - | **#****#****#****#****#****#** | **#****#****#****#****#****#** | **mp** - - - - - - - -

326

Vl. I      **#****#****#****#****#****#** | - - - - - - - -

*mp*      **p** **mp** **mp** **sf** **sf**

Vl. II     - - - - - - - -

**p**      **mp** - - - - - - - -

Vla.      - | **#****#****#****#****#****#** | **mf** **mp** - - - - - - - -

Vlc.      - - - - - - - -

Cb.      - - - - - - - - | **p** - - - - - - - -

333

Vl. I

Vl. II

s<sup>f</sup> s<sup>f</sup>

Vla.

pizz

Vlc.

mp

mf

Cb.

mp

This section contains five staves. Vl. I has a single eighth note followed by six rests. Vl. II has two eighth notes followed by six rests. Vla. has a single eighth note followed by six rests. Vlc. has a sixteenth-note pattern followed by six rests. Cb. has a sixteenth-note pattern followed by six rests.

340

Vl. I

mf

f

mf

Vl. II

mf

mp

Vla.

Vlc.

arco

mp

mf

Cb.

mf

mp

This section contains five staves. Vl. I has a single eighth note followed by a sixteenth-note pattern, then a sixteenth-note pattern followed by a rest. Vl. II has a sixteenth-note pattern followed by a sixteenth-note pattern, then a sixteenth-note pattern followed by a rest. Vla. has a single eighth note followed by six rests. Vlc. has a sixteenth-note pattern followed by a sixteenth-note pattern, then a sixteenth-note pattern followed by a rest. Cb. has a sixteenth-note pattern followed by a sixteenth-note pattern, then a sixteenth-note pattern followed by a rest.

346

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*pizz*

**p**

*mp*

*mp*

*mf*    *mp*

This musical score page contains five staves for string instruments. Measure 346 starts with rests for Vl. I and Vl. II. Vla. plays a six-note pizzicato pattern with a dynamic of **p**. Vlc. and Cb. play eighth-note patterns with *mp* dynamics. Measure 352 begins with rests for all instruments. Vl. I starts with a dynamic of *f*, followed by a sustained note with an arco dynamic of *f*. Vl. II and Vla. also play sustained notes with arco dynamics of *f*. Vlc. and Cb. play eighth-note patterns with *p* and *mp* dynamics.

352

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*arco*

**f**

**f**

*mp*

This continuation of the musical score from measure 352 shows the instruments transitioning to sustained notes. Vl. I begins with a dynamic of *f* and uses an arco technique. Vl. II and Vla. also play sustained notes with arco dynamics of *f*. Vlc. and Cb. play eighth-note patterns with *p* and *mp* dynamics.