



# de Souza Alencar Gabriel

Composer, Interpreter

## About the artist

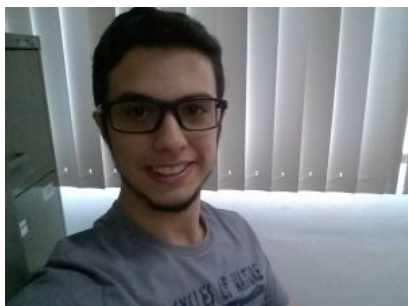
Brazilian composer born in Roraima, in the Brazilian Amazon. Learned most of what knows by himself.  
Lived in the USA on 2008-2009.  
Graduated with honors in International Relations.

I would very much appreciate comments on my compositions. Please don't hesitate to give tips as well, I am here to improve.

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**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-gabriel-alencar.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-gabriel-alencar.htm)

## About the piece



**Title:** Quarteto para Cordas n.º 3 [Frustration]  
**Composer:** Gabriel, de Souza Alencar  
**Copyright:** Copyright © de Souza Alencar Gabriel  
**Instrumentation:** String Quartet  
**Style:** Contemporary  
**Comment:** Frustration. Not to be able to accomplish something you want or need. To want to compose something and just be out of ideas. There are stages: I - Anger. You want to, but you can't. II - Laziness. You know you should. But... III - Agony and Anxiety: the deadline approaches. Your time is running low, you must do it. IV - The idea arrives. Finally! Each movement has it own character but in the end they interact with each other, cre... (more online)

de Souza Alencar Gabriel on [free-scores.com](http://free-scores.com)



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# Quarteto para cordas n.º 3

## Frustration

### I - Anger

Score

Gabriel Alencar (2016)

Moderato (♩ = c. 90)

The image displays two systems of a musical score for a string quartet. The first system includes parts for Violin I, Violin II, Viola, and Cello. The second system includes parts for Violin I, Violin II, Viola, and Cello. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato' with a quarter note equal to approximately 90 beats per minute. The first system features a dynamic marking of *f* (forte) and includes accents over the first two notes of the first measure in each part. The second system features a dynamic marking of *f* and includes a triplet of eighth notes in the first measure of the Violin I part.

5

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 5 through 8. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but is implied to be 4/4. Measures 5 and 6 show a rhythmic pattern of eighth notes in all parts. Measures 7 and 8 continue this pattern, with the Viola part ending with a final chord in measure 8.

6

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 9 through 12. It features the same four staves as the first system. Measures 9 and 10 show a rhythmic pattern of eighth notes in all parts. Measures 11 and 12 continue this pattern, with the Viola part ending with a final chord in measure 12.

7

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

10

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*p*

12

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Detailed description: This system contains measures 12 through 15. The first violin (Vln. I) and second violin (Vln. II) parts feature dotted quarter notes with accents, moving in parallel motion. The viola (Vla.) and cello (Vc.) parts play eighth-note patterns, with the cello having a slightly higher register than the viola. The dynamic marking *mp* (mezzo-piano) is present for all parts.

13

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This system contains measures 16 through 19. The first violin (Vln. I) and second violin (Vln. II) parts continue with dotted quarter notes and accents. The viola (Vla.) and cello (Vc.) parts continue with eighth-note patterns. The dynamic marking *mp* is not explicitly repeated in this system but is implied from the previous system.

14

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

16

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

17

Vln. I

Vln. II

Vla.

Vc.



18

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 18 through 21. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measures 18 and 19 consist of eighth-note patterns. Measures 20 and 21 feature a change in texture with sixteenth-note runs.

19

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 19 through 22. It features the same four staves as the first system. The key signature remains three flats. Measures 19 and 20 continue with eighth-note patterns. Measures 21 and 22 feature sixteenth-note runs.

20

Vln. I

Vln. II

Vla.

Vc.

*f* *mf*

*f*

22

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

23

Vln. I

Vln. II

Vla.

Vc.

24

Vln. I

Vln. II

Vla.

Vc.

*f*

25

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

26

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*mp*

28

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*f*

*mf*

30

Vln. I

Vln. II

Vla.

Vc.

32

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

34

Vln. I

Vln. II

Vla.

Vc.

35

Vln. I

Vln. II

Vla.

Vc.

36

Vln. I

Vln. II

Vla.

Vc.

37

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*



38

Vln. I

Vln. II

Vla.

Vc.

39

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

# Quarteto para cordas n.º 3

## Frustration II - Laziness

Gabriel Alencar

♩ = 65

*rit.*

*a tempo*

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-5. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 65. The dynamics are marked as *mp* (mezzo-piano) for Violin I, Violin II, and Viola, and *mp* for Cello. The piece is marked as *rit.* (ritardando) and *a tempo*. There are two '+' signs above the first two measures of the Violin I and Violin II staves.

Musical score for Violin I, Violin II, Viola, and Cello, measures 6-9. The score is in 3/4 time with a key signature of one flat (Bb). The dynamics are marked as *mf* (mezzo-forte) for Violin I, Violin II, and Viola, and *f* (forte) for Cello. The piece is marked as *f* (forte) for Violin I, Violin II, and Viola. There are two 'v' marks below the final measure of each staff.

12

Vln. I

Vln. II

Vla.

Vc.

*mp* *dim.*

*mp* *dim.*

*mp* *dim.*

*mp* *dim.*

18

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*p* *pp*

*p* *pp*

*p* *pp*

# Quarteto para cordas n.º 3

## III

Score

### Agony and Anxiety: the deadline approaches

Gabriel Alencar

**Allegro** (M.M. ♩ = c. 110)

pizz.

Violin I

Violin II

Viola

Cello

*p cresc.*

*pizz.*

*mp cresc.*

*p cresc.*

*p cresc.*

Detailed description: This block contains the first system of the musical score for Violin I, Violin II, Viola, and Cello. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Violin I part begins with a whole rest, followed by a sixteenth-note pattern starting in the third measure. The Violin II part has a whole rest in the first measure, then a dotted quarter note in the second measure, and a quarter note in the third measure. The Viola part has a dotted quarter note in the first measure, followed by quarter notes in the second and third measures. The Cello part has a dotted quarter note in the first measure, followed by a sixteenth-note pattern in the second and third measures. Dynamics include *p cresc.* for the Cello and *mp cresc.* for the Violin I.

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

Detailed description: This block contains the second system of the musical score for Violin I, Violin II, Viola, and Cello. The Violin I part continues with the sixteenth-note pattern. The Violin II part has a dotted quarter note in the first measure, followed by a quarter note in the second measure, and a dotted quarter note in the third measure. The Viola part has a dotted quarter note in the first measure, followed by quarter notes in the second and third measures. The Cello part has a dotted quarter note in the first measure, followed by a sixteenth-note pattern in the second and third measures. Dynamics include *f* for the Violin I, Violin II, Viola, and Cello.

7

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf<sub>arco</sub>*

*mf*

10

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

arco

*mf*

arco

*mf*

pizz.

*mf*

12

Vln. I

Vln. II

Vla.

Vc.

14

pizz.

Vln. I

Vln. II

Vla.

Vc.

*mf* cresc.

pizz.

*mf* cresc.

pizz.

*mf* cresc.

*mf* cresc.

Fine

17

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

20

Vln. I

Vln. II

Vla.

Vc.

arco

*mf*

*mf*

arco

*mf*

arco

*mf*



22

Vln. I

Vln. II

Vla.

Vc.

24

**Grave**  
pizz.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mp* pizz.

*p* arco

*p* pizz.

*p*

27

Vln. I

Vln. II

Vla.

Vc.

pizz.

*p*

arco

*mp*

30

Vln. I

Vln. II

Vla.

Vc.

pizz.

**D.C. al Fine**

# Quarteto para cordas n.º 3

Score

## IV

### The idea arrives

Gabriel Alencar

Moderato (♩ = c. 90)

Violin I  
*mf*

Violin II  
*mf*

Viola  
*mf*

Cello  
*mf*

Violin I, Violin II, Viola, and Cello parts, measures 1-4. The score is in 4/4 time, key of B-flat major, and marked Moderato. The first four measures show a rhythmic pattern of quarter notes and eighth notes across all four instruments, with a dynamic marking of *mf* (mezzo-forte).

Vln. I  
*f*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

Violin I, Violin II, Viola, and Cello parts, measures 5-8. The score continues with a dynamic change in the first violin part to *f* (forte) in measure 5. The other instruments remain at *mf*. The music features a mix of eighth and sixteenth notes.

4

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mf*

6

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

8

Vln. I

Vln. II

Vla.

Vc.

10

*rit.*

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

*f*

Quarteto para cordas n.º 3

♩ = 60

12

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*p*

*p*

16

Vln. I

Vln. II

Vla.

Vc.

*p*

22

Vln. I *mf*

Vln. II *p*

Vla. *p*

Vc. *p*

24

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

26

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

28

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*



30

Vln. I

Vln. II

Vla.

Vc.

*mf*

pizz.

*mf*

31

Vln. I

Vln. II

Vla.

Vc.

32 *accel.*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Measures 32-33 of the score. Vln. I plays a fast sixteenth-note pattern. Vln. II has a melodic line with a slur. Vla. plays a sixteenth-note accompaniment. Vc. has a simple bass line. All parts are marked 'cresc.' and 'accel.'.

33

Vln. I

Vln. II

Vla.

Vc.

Measures 33-34 of the score. Vln. I continues the fast sixteenth-note pattern. Vln. II has a melodic line. Vla. continues the sixteenth-note accompaniment. Vc. continues the simple bass line.

Tempo I

34

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

*f*

arco

*ff*

35

Vln. I

Vln. II

Vla.

Vc.

36

Vln. I

Vln. II

Vla.

Vc.

*f*

*cresc.*

37

Vln. I

Vln. II

Vla.

Vc.

38

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

39

Vln. I

Vln. II

Vla.

Vc.

40

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

*f*

41

Vln. I

Vln. II

Vla.

Vc.

42

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *f*

43

Vln. I

Vln. II

Vla.

Vc.

44

Vln. I

Vln. II

Vla.

Vc.

*cresc.*

45

Vln. I

Vln. II

Vla.

Vc.



$\text{♩} = 60$

46

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*accel.*

49

Vln. I

Vln. II

Vla.

Vc.

*pizz.* arco

*cresc.*

*pizz.* arco

*cresc.*

*pizz.* arco

*cresc.*

*pizz.* arco

*cresc.*

## Tempo I

51

Vln. I *f dim.*

Vln. II *f dim.*

Vla. *f dim.*

Vc. *f dim.*

53

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*