



Vasilis Mouskouris

Greece, Athens

String Quartet No. 2

About the artist

I am a professional musician and teacher. I play the guitar and the drumset. I have studied Composition with Dr. Theodore Antoniou and have composed music for ensembles, guitar, piano, voice and instruments, theatre. A number of my works have been performed in public occasions in Greece, Canada and the U.S.A.

Qualification: Advanced

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-vamus.htm>

About the piece



Title: String Quartet No. 2

Composer: Mouskouris, Vasilis

Arranger: Mouskouris, Vasilis

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Publisher: Mouskouris, Vasilis

Instrumentation: String Quartet

Style: Contemporary

Comment: This quite early work was composed during my studies in Composition Class under the Prof. Theodore Antoniou (1935-2018). The playback is computer-generated. The sounds of the instruments have been produced by Noteperformer artificial-intelligence-based software in co-ordination with Finale notation software.

Vasilis Mouskouris on [free-scores.com](https://www.free-scores.com)



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String Quartet No. 2

in four movements

2001

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Vasilis Mouskouris

String Quartet, N. 2

2001

I.

♩ = c. 58

Vasilis Mouskouris

Violin I
pp fz *mf* *mp* *pizz.*

Violin II
pp fz *mf* *s. p.*

Viola
pp f *mp* *mf* *mp*

Cello
pp fz *mp*

Vln. I
mp *arco* *mf* *fz*

Vln. II
mp *mf* *fz*

Vla.
ord. *pizz.* *mf* *arco* *fz*

Vc.
mp *mf* *fz*

9 *con sord.*

Vln. I *pp fz con sord.* *mf mp* *pizz.* *mp*

Vln. II *pp fz con sord.* *mf* *pizz.* *mp*

Vla. *pp f con sord.* *mp* *mf* *mp* *ord.*

Vc. *pp fz con sord.* *mp* *mp* *pizz.* *mp*

14 *pizz.* *arco* **A** ♩ = c. 69

Vln. I *arco* *mf fz*

Vln. II *arco* *mp mf*

Vla. *pizz.* *arco* *mf fz*

Vc. *mf fz* *mp* *mf* *senza sord.*

18 *senza sord.*

Vln. I *senza sord.* *mp* *mf* *mp*

Vln. II *mp* *mf* *mf* *tr tr*

Vla. *mp* *mp* *mf*

Vc. *mp* *mf*

22

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

f

25

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Accel.

B ♩ = c. 80

Vln. I *sfzp* *non vibr.* *mf* *ord.* *pp*

Vln. II *s. p.* *fz* *p* *pp*

Vla. *fz* *s. p.* *non vibr.* *ord.* *pp*

Vc. *fz* *s. p.* *non vibr.* *ord.* *pp*

30 *Rall.* *a tempo*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

33

Vln. I *mp*

Vln. II *pp*

Vla. *p*

Vc. *pp* *p* *pizz.*

36

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *fz* *f* *arco*

40

Vln. I

Vln. II

Vla.

Vc.

45

C

Vln. I

Vln. II

Vla.

Vc.

49

Vln. I

Vln. II

Vla.

Vc.

Rall.

A tempo

s. p.

D

ord. con sord.

53

Vln. I *f* *p* *pp* *s. p.* *ord. con sord.* *pp*

Vln. II *f* *p* *pp* *s. p.* *ord. con sord.* *pp*

Vla. *f* *p* *pp* *s. p.* *ord. con sord.* *pp*

Vc. *f* *p* *pp* *s. p.* *ord.* *p*

57

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p*

Vc. *p*

60

Vln. I *mf* *senza sord.* *fz*

Vln. II *mf* *senza sord.* *fz*

Vla. *mp* *mf* *senza sord.* *fz*

Vc. *mp* *mf* *f*

63

Vln. I *mf* *fz* *p*

Vln. II *mf* *fz* *p*

Vla. *mf* *fz* *p*

Vc. *fz* *p*

E $\text{♩} = \text{c. } 132$

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

71

Vln. I *mp* *p* *Rall.*

Vln. II *tr* *mp* *pizz.* *p*

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

Vc. *tr* *mp* *pizz.* *p*

A tempo

75

Vln. I *pp*

Vln. II *arco p*

Vla. *arco p*

Vc. *arco p*

F ♩ = c. 72

78

Vln. I *p* *fz* *pp* *p* *mp*

Vln. II *p* *fz* *pp* *p* *mp*

Vla. *p* *fz* *pp* *p* *mp*

Vc. *p* *fz* *p*

pizz.

s. p.

tr

84

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mp* *f*

ord.

Accel.

A tempo

G

arco

87

Vln. I *fz* *pp* *p*

Vln. II *fz* *pp*

Vla. *fz* *pp*

Vc. *pizz.* *fz* *pp*

91

Vln. I *fp* *p*

Vln. II *pp* *p*

Vla. *p* *mf*

Vc. *arco* *fp* *p*

Accel.

95

$\text{♩} = \text{c. } 72$

Vln. I *fz* *f* *ff*

Vln. II *fz* *f* *ff*

Vla. *fz* *f* *ff*

Vc. *fz* *f* *ff*

99 **H**

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

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

Vla. *sub. p* *mp* *mf* *f* *ff*

Vc. *mf* *f* *ff*

104

Vln. I *fz* *sub. p*

Vln. II *fz* *sub. p*

Vla. *fz* *sub. p*

Vc. *fz* *pizz.* *p*

108

Vln. I *mp* *mf* *sffz*

Vln. II *mp* *mf* *sffz*

Vla. *mp* *mf* *sffz*

Vc. *mp* *mf* *sffz*

Arco

Accel.

II.

$\text{♩} = \text{c. } 52$

Violin I *s. p.*
p *mp*

Violin II *pizz.*
mp 3

Viola *mp* 5 *mf* 6 *mp* *mf* *mp* 3

Cello *mp*

$\text{♩} = \text{c. } 72$

Vln. I 4 3 *mf* *p* *sf*

Vln. II *arco* *mf* *p* *sf*

Vla. *tr* *mf* 6 *s. p.* *pp* *ord.* *p* *sf*

Vc. *mf* *sub. pp* *p* *sf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Poco accel.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

19 **B** $\text{♩} = \text{c. } 78$

Vln. I *ff* 3

Vln. II *ff* 3

Vla. *ff* 3

Vc. *ff* 6

4+3/8

3

22 *s. p.* *sub. p* *Rall.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* *pp*

26 $\text{♩} = \text{c. } 62$ *ord.* *pizz.* *arco*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Poco accel.

$\text{♩} = \text{c. } 72$

Musical score for measures 31-34. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Measure 31 starts with a *mp* dynamic. Measure 32 has a *mf* dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a *mf* dynamic. There are hairpins indicating a crescendo from measure 32 to 34.

Accel.

$\text{♩} = \text{c. } 92$

Musical score for measures 35-38. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. The time signature is 2/4. Measure 35 starts with a *f* dynamic. Measure 36 has a *f* dynamic. Measure 37 has a *f* dynamic. Measure 38 has a *f* dynamic. There are hairpins indicating a crescendo from measure 35 to 38.

s. p.

C

Musical score for measures 39-42. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has two flats. The time signature is 2/4. Measure 39 starts with a *s. p.* dynamic. Measure 40 has a *ff* dynamic. Measure 41 has a *ff* dynamic. Measure 42 has a *ff* dynamic. There are hairpins indicating a crescendo from measure 39 to 42. A circled 'C' is above measure 39. A *tr* (trill) is marked in the Vc. staff in measure 39. A triplet of eighth notes is marked in the Vla. staff in measure 41.

42

Vln. I

Vln. II

Vla.

Vc.

ord.

s. p.

46

Vln. I

Vln. II

Vla.

Vc.

col legno bat.

arco normale

mf

f

mp

p

pp

$\text{♩} = \text{c. } 72$

51

Vln. I

Vln. II

Vla.

Vc.

ppp

s. p.

p

D

Poco accel.

Musical score for measures 57-62. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 57 starts with a dynamic of *p*. Measures 58-62 feature a change in texture with *s. p.* (sul ponticello) and *pizz.* (pizzicato) markings. Dynamics range from *p* to *mf*. The Vc. part includes *arco* and *s. p.* markings. The overall tempo is *Poco accel.*

Musical score for measures 63-67. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 63 starts with a dynamic of *mp* and *arco s. p.* (arco sul ponticello). Measures 64-67 feature a change in texture with *arco* and *s. p.* markings. Dynamics range from *mp* to *mf*. The Vc. part includes *arco* and *s. p.* markings. The overall tempo is *Poco accel.*

Musical score for measures 68-70. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 68 starts with a dynamic of *f* and a tempo marking of $\text{♩} = c. 96$. Measures 69-70 feature a change in texture with *f* and *sffz* (sforzando) markings. Dynamics range from *f* to *sffz*. The Vc. part includes *f* and *sffz* markings. The overall tempo is *Poco accel.*

III.

♩ = c. 48

Violin I
pp < *mf* *p* < *f* *mp*

Violin II
pp < *mf* *p* < *f* *mp*

Viola
pp < *mf* *p* < *f* *mp*

Cello
pp < *mf* *p* < *f* *pizz.* *mp*

Vln. I
mf *mp*

Vln. II
mf *mp*

Vla.
mp

Vc.
arco *mf* *mp*

7 $\text{♩} = \text{c. } 66$

Vln. I *mp* *mf* *mp*

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

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

Vc. *mf*

10 *Rall.* *s. p.* **A** $\text{♩} = \text{c. } 48$

Vln. I *p*

Vln. II *pizz.* *arco*

Vla. *s. p.* *ord. pizz.*

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

14 *(s. p.)*

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *mp* *p*

ord. pizz. ♩ = c. 66

17

Vln. I *sfp*

Vln. II *sf*

Vla. *sf*

Vc. *sfp*

arco *pp*

arco *pp*

pizz. *p* *pizz.* *pp*

21

Vln. I *pp*

Vln. II *pp*

Vla. *p < sf*

Vc. *p < sf*

sul tasto ----- *s. p.*

arco *pp*

pizz. *pp*

pp *pp*

mp *mp*

(pizz.) *p* *(pizz.)* *mp*

26

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

arco *mp*

mp *pp* *p* *mp*

pp *p* *mp*

mp *p* *mp*

arco *mp*

mp *p* *mp*

poco rall.

♩ = c. 52

30

Vln. I *mf* *trm* *trm* *p*

Vln. II *mf* *trm* *trm* *mp* > *p*

Vla. *mf* *trm* *trm* *mp* > *p* *s. p.*

Vc. *mf* *trm* *trm* *mp* > *p*

35

Vln. I *pp* *mf*

Vln. II *mf*

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

Vc. *s. p.* *ord.* *p* *mf*

C ♩ = c. 72

Vln. I *mp*

Vln. II *mp* 6 6

Vla. *mp* 3 3 3 3 3 3 3 3

Vc. *mp*

44 *tr* *p* 6

Vln. I

Vln. II

Vla.

Vc.

47 *p* *ord.* *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

D *Rall.* ♩ = c. 62

51 *f* *mf* *mp* *p* *pp*

Vln. I

Vln. II

Vla.

Vc.

56

Vln. I *pp* *Rall.* *ppp*

Vln. II *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *pizz.* *arco* *p* *pp* *ppp*

3

4

3

Detailed description: This is a page of a musical score for a string quartet, numbered 6. It contains four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 56. The time signature changes from 2/4 to 3/4 in the second measure and back to 2/4 in the third measure. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance markings include *Rall.* (Ritardando) at the top right, *pizz.* (pizzicato) for the cello in measure 57, and *arco* (arco) for the cello in measure 58. There are also triplet markings (3) and a quartet marking (4) over groups of notes. The score concludes with a double bar line at the end of the fourth measure.

IV.

♩. = c. 60

Violin I

Violin II

Viola

Cello

pizz. *sfz* *arco* *mp* (2a volta: *f*)

pizz. *sfz* *(pizz.)* *mp* (2a volta: *f*)

pizz. *sfz* *(pizz.)* *mp* (2a volta: *f*)

pizz. *sfz* *(pizz.)* *mp* (2a volta: *f*)

Vln. I

Vln. II

Vla.

Vc.

6 1 *poco rall.* 2 *pizz.*

f *sub. p* *mp*

f *sub. p* *mp*

f *sub. p* *mp*

10

Vln. I *mf* *f* *ff* *arco* *sub. p*

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

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff* *arco* *p*

14 *Rall.* ♩ = c. 52

Vln. I *pp*

Vln. II *pp*

Vla. *arco s. p.* *p*

Vc. *s. p.*

18 ♩ = c. 52

Vln. I *p*

Vln. II *p*

Vla. *molto vibr.* *pp* *ord. vibr. normale* *p*

Vc. *ord.* *p*

22 *s. p.* *ord.*

Vln. I *mf* *p* *mf* *pp*

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

Vla. *mf* *p* *mf* *pp* *pizz.* *p*

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

B

♩. = c. 60

Vln. I *p*

Vln. II *p*

Vla. *arco* *p*

Vc. *arco* *p*

♩. = c. 72

32

Vln. I *mp* *mf* *sf* *f*

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

Vla. *mp* *mf* *sf* *f*

Vc. *mp* *mf* *sf* *f*

Vln. I

37

ff

ff

ff

ff

Vln. II

Vla.

Vc.

Vln. I

41

sffz sub. p

p

sffz p

p

sffz p

p

sffz

p mp

Vln. II

Vla.

Vc.

Vln. I

45

C *Rall.* $\text{♩} = \text{c. } 60$

mp p pp

mp p pp

mp p

mp

Vln. II

Vla.

Vc.

51

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *s. p. e punta d' arco* *p*

Vc. *s. p.* *mp*

56

Vln. I *pp*

Vln. II (*pizz.*)

Vla.

Vc. *ord.* *pp*

62 *Accel. poco a poco*

Vln. I *p* *mp* *mf*

Vln. II *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *mf*

68 $\text{♩} = c. 72$ **D**

Vln. I *f* *sfz*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

74 *Rall.*

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

80 $\text{♩} = c. 62$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

E

85

Vln. I *mf* *pp* *p* *mp* *mf* *molto*

Vln. II *mf* *pp* *p* *mp* *mf* *molto*

Vla. *mf* *pp* *p* *mp* *mf* *molto*

Vc. *mf* *pp* *p* *mp* *mf* *molto*

♩ = c. 88

91

Vln. I *ff* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *sfz*

Vc. *ff* *sfz*

96

Vln. I *mp* *sfz* *col legno battuto*

Vln. II *p* *sfz* *col legno battuto*

Vla. *p* *sfz*

Vc. *p* *sfz*