



de Souza Alencar Gabriel

Compositeur, Interprete

A propos de l'artiste

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.

Email for contact: gabriel.souzalencar@gmail.com

Page artiste : www.free-scores.com/partitions_gratuites_gabriel-alencar.htm

A propos de la pièce



Titre : Quarteto para cellos n.º 13

Compositeur : Gabriel, de Souza Alencar

Droit d'auteur : Copyright © de Souza Alencar Gabriel

Instrumentation : 4 violoncelles

Style : Contemporain

de Souza Alencar Gabriel sur free-scores.com



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Quarteto de cellos nº 13

Gabriel de Souza Alencar

Adagio

Musical score for Cello Quartet, measures 1-3. The score is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. Cello I, II, and IV are marked with a flat line, indicating they are silent. Cello III plays a rhythmic pattern of eighth notes, starting with a *pizz.* (pizzicato) marking and a *mf* (mezzo-forte) dynamic. The pattern consists of a quarter note followed by two eighth notes, repeated.

Musical score for Violoncello Quartet, measures 4-6. The score is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. A measure rest of 4 measures is indicated at the beginning. Vc. I, II, and IV are marked with a flat line, indicating they are silent. Vc. III plays a rhythmic pattern of eighth notes, starting with a *pizz.* (pizzicato) marking and a *mf* (mezzo-forte) dynamic. The pattern consists of a quarter note followed by two eighth notes, repeated. Vc. IV plays a rhythmic pattern of eighth notes, starting with a *pizz.* (pizzicato) marking and a *mf* (mezzo-forte) dynamic. The pattern consists of a quarter note followed by two eighth notes, repeated. A double bar line is present at the end of measure 5.

7

Vc. I

Vc. II

Vc. III

Vc. IV

pizz.

mf
pizz.

pizz.

10

Vc. I

Vc. II

Vc. III

Vc. IV

13

Vc. I

Vc. II

Vc. III

Vc. IV

mp

16

Vc. I

Vc. II

Vc. III

Vc. IV

arco

mp

19

Vc. I

Vc. II

Vc. III

Vc. IV

pizz.

mf pizz.

mf

arco

mp

22

Vc. I

Vc. II

Vc. III

Vc. IV

25

Vc. I

Vc. II

Vc. III

Vc. IV

arco

mp

28

Vc. I

Vc. II

Vc. III

Vc. IV

mf

mf

pizz.

mf
pizz.

mf

31

Vc. I

Vc. II

Vc. III

Vc. IV

34

Vc. I

Vc. II

Vc. III

Vc. IV

37

arco

Vc. I

Vc. II

Vc. III

Vc. IV

mp

40

Vc. I

Vc. II

Vc. III

Vc. IV

mp

arco

43

Vc. I *pizz.*

Vc. II *mp*

Vc. III *mf*

Vc. IV *mf*
pizz.
mp

46

Vc. I

Vc. II

Vc. III

Vc. IV

48

Vc. I
Vc. II
Vc. III
Vc. IV

Detailed description: This system contains measures 48, 49, and 50. Vc. I plays a melodic line with eighth notes and a sharp sign above the final measure. Vc. II and Vc. III play dense sixteenth-note patterns. Vc. IV plays a steady eighth-note accompaniment. The key signature is one sharp (F#).

51

Vc. I
Vc. II
Vc. III
Vc. IV

Detailed description: This system contains measures 51, 52, and 53. Vc. I continues its melodic line. Vc. II and Vc. III play sixteenth-note patterns. Vc. IV continues its eighth-note accompaniment. The key signature is one sharp (F#).

54

Vc. I

Vc. II

Vc. III

Vc. IV

57

Vc. I

Vc. II

Vc. III

Vc. IV

f

f

f

60

Vc. I

Vc. II

Vc. III

Vc. IV

arco

mp
arco

arco

mp
arco

mp

66

Vc. I

Vc. II

Vc. III

Vc. IV

arco

mp

mp

mp

rit.

pizz.

mf

72

Vc. I

Vc. II

Vc. III

Vc. IV

pp

pp

pp

pp