



# 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.

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## A propos de la pièce



**Titre :** Quarteto para Cordas n.º 3  
[Frustration]  
**Compositeur :** Gabriel, de Souza Alencar  
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**Instrumentation :** Quatuor à cordes  
**Style :** Contemporain

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# Quarteto para cordas n.º 3

## Frustration

### I - Anger

Score

Gabriel Alencar (2016)

Moderato (♩ = c. 90)

The image displays a musical score for a string quartet, specifically the first movement, 'Frustration I - Anger'. The score is written for Violin I, Violin II, Viola, and Cello. The tempo is marked 'Moderato' with a quarter note equal to approximately 90 beats per minute. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two systems. The first system shows the initial measures, with dynamic markings of *f* (forte) and accents. The second system continues the piece, featuring a triplet of eighth notes in the first measure of the first system. The Cello part has a rest in the second measure of the second system.

5

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 5 through 8. The first violin (Vln. I) and second violin (Vln. II) parts play a continuous eighth-note pattern. The viola (Vla.) part plays a similar eighth-note pattern, with a slight change in the final measure. The cello (Vc.) part plays a steady eighth-note accompaniment.

6

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 9 through 12. The first violin (Vln. I) and second violin (Vln. II) parts continue their eighth-note patterns. The viola (Vla.) part continues its eighth-note pattern. The cello (Vc.) part begins with a short melodic phrase in the first measure before continuing with its eighth-note accompaniment.

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*

12

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I

*mf*

Vln. II

*mf*

Vla.

Vc.

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 in all parts. Measures 20 and 21 feature a change in texture with some instruments playing sixteenth-note patterns.

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 consist of eighth-note patterns. Measures 21 and 22 feature a change in texture with some instruments playing sixteenth-note patterns.

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* for Violin I, Violin II, and Viola, and *mp* for Cello. The Cello part features a consistent eighth-note accompaniment. The Violin parts play a melodic line with eighth notes. The score includes a *rit.* (ritardando) marking and a *a tempo* marking at the end of the section.

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* for Violin I, Violin II, and Viola, and *f* for Cello. The Cello part features a consistent eighth-note accompaniment. The Violin parts play a melodic line with eighth notes. The score includes a *f* (forte) marking and a *V* (crescendo) marking at the end of the section.

12

Vln. I

Vln. II

Vla.

Vc.

*mp* *dim.*

18

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*p* *pp*

# Quarteto para cordas n.º 3

## III

Score

### Agony and Anxiety: the deadline approaches

Gabriel Alencar

**Allegro** (M.M. ♩ = c. 110)

pizz.

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-3. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is in a 3-measure system. Violin I and II are in treble clef, Viola is in alto clef, and Cello is in bass clef. The first measure shows rests for Violin I and II, and notes for Viola and Cello. The second measure shows pizzicato for Violin II and Viola, and notes for Cello. The third measure shows a melodic line for Violin I, pizzicato for Violin II and Viola, and notes for Cello. Dynamics include *p cresc.*, *mp cresc.*, and *p cresc.*.

Musical score for Violin I, Violin II, Viola, and Cello, measures 4-6. The key signature is three flats and the time signature is 4/4. The score is in a 3-measure system. Violin I and II are in treble clef, Viola is in alto clef, and Cello is in bass clef. The first measure shows a melodic line for Violin I and notes for Cello. The second measure shows notes for Violin II and Cello. The third measure shows a melodic line for Violin I, notes for Violin II, Viola, and Cello. Dynamics include *f*.

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.

27

Vln. I

Vln. II

Vla.

Vc.

pizz.

*p*

arco

*mp*

Measures 27-29 of the string quartet score. Vln. I has rests. Vln. II plays a sixteenth-note pattern, then pizzicato. Vla. and Vc. play eighth-note patterns, with Vc. marked mp. Dynamics include p and arco.

30

Vln. I

Vln. II

Vla.

Vc.

pizz.

**D.C. al Fine**

Measures 30-32 of the string quartet score. Vln. I and II play eighth-note patterns, then pizzicato. Vla. and Vc. play eighth-note patterns. Dynamics include p and arco. Ends with 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 music 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, 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 music continues with a rhythmic pattern of quarter notes and eighth notes. The dynamic marking for Violin I changes to *f* (forte) in measure 5, while the other instruments remain at *mf*. A second ending bracket is shown above the first measure of this system.

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

Vla.

Vc.

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.*

33

Vln. I

Vln. II

Vla.

Vc.

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*

*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

Vln. II

Vla.

Vc.

*f*

*f*

*ff*

*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*