



Vasilis Mouskouris

Grèce, Athens

String Quartet No. 2

A propos de l'artiste

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 and commissions for small ensembles, guitar, piano, voice and instruments, choral works as well as incidental music for theatre. A number of my works have been performed in public occasions.

Qualification : Advanced

Page artiste : https://www.free-scores.com/partitions_gratuites_vamus.htm

A propos de la pièce



Titre : String Quartet No. 2
Compositeur : Mouskouris, Vasilis
Arrangeur : Mouskouris, Vasilis
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Editeur : Mouskouris, Vasilis
Instrumentation : Quatuor à cordes
Style : Contemporain

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



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String Quartet No. 2

in four movements

2001

- I – page 1
- II – page 11
- III – page 17
- IV – page 23

Vasilis Mouskouris

String Quartet, N. 2

2001

I.

♩ = c. 58

Vasilis Mouskouris

The musical score is written for four string instruments: Violin I, Violin II, Viola, and Cello. It is in 4/4 time and consists of two systems of music. The first system (measures 1-4) features a variety of dynamics and articulations. Violin I and II start with *pp* and *fz*, while the Viola and Cello have *pp* and *fz* markings. The Viola part includes a triplet of eighth notes and a trill. The Cello part has a trill and a triplet. The second system (measures 5-8) continues with similar dynamics and articulations. The Viola part includes a triplet of eighth notes and a trill. The Cello part has a triplet and a trill. The score is marked with various dynamics such as *pp*, *fz*, *mf*, *mp*, *f*, and *s.p.* (sotto piano). Articulations include *pizz.* (pizzicato), *arco* (arco), and *tr* (trill). Technical markings include *3* (triplet) and *V* (breath mark).

9 *con sord.*

Vln. I *pp fz* *mf* *mp*

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

Vla. *pp f* *mp* *mf* *mp* *s. p.* *ord.*

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

14 *pizz.* *arco* **A** ♩ = c. 69

Vln. I *mf* *fz*

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

Vla. *mf* *fz*

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

18 *senza sord.*

Vln. I *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

f

f

mf

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
Vln. II
Vla.
Vc.

pp
pp
pp

33

Vln. I
Vln. II
Vla.
Vc.

pp *p* *mp*
pizz.

36

Vln. I
Vln. II
Vla.
Vc.

p *p* *f* *f*
fz *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*

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

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

Vc. *pizz.* *p*

Rall.

A tempo

75

Vln. I *pp*

Vln. II *arco p*

Vla. *arco p*

Vc. *arco p*

78

F ♩ = c. 72

Vln. I *p fz pp p mp*

Vln. II *p fz pp p mp*

Vla. *p fz pp p mp*

Vc. *p p mp*

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 *Accel.*

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

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

Vla. *mp* *mf* *sffz*

Vc. *mp* *mf* *sffz*

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 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.

♩ = c. 72

31

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Accel.

♩ = c. 92

35

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

s. p.

C

39

Vln. I *s. p.* *ff*

Vln. II *s. p.* *ff*

Vla. *ff*

Vc. *ff*

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

col legno bat.

arco normale

mp

p

pp

col legno bat.

arco normale

f

mp

p

pp

col legno bat.

arco normale

f

mp

p

pp

$\text{♩} = \text{c. } 72$

51

Vln. I

Vln. II

Vla.

Vc.

ppp

ppp

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 Vln. I and II parts have triplets in measures 58-62. The Vc. part has a *pizz.* marking in measure 58 and an *arco* marking in measure 62.

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 an *arco s. p.* marking. Measures 64-67 feature a change in texture with *arco* and *s. p.* markings. Dynamics range from *mp* to *mf*. The Vln. I and II parts have a *mf* dynamic in measures 64-67. The Vc. part has a *mf* dynamic in measures 64-67.

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 tempo marking of $\text{♩} = c. 96$ and a dynamic of *f*. Measures 69-70 feature a change in texture with *f* and *sffz* markings. Dynamics range from *f* to *sffz*. The Vln. I and II parts have a *f* dynamic in measures 68-70. The Vc. part has a *f* dynamic in measures 68-70.

III.

♩ = c. 48

Violin I

Violin II

Viola

Cello

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

mf *mp*

mp

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* *pp* *p*

Vln. II *pp* *sul tasto* *s. p.* *ord.* *mp* *3*

Vla. *p < sf* *arco* *p* *mp*

Vc. *p < sf* *pizz.* *pp* *pp* *(pizz.)* *mp*

26

Vln. I *arco* *mp* *3* *mp*

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

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

Vc. *mp* *p* *arco* *mp* *3* *3*

B

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*

Vln. I

Vln. II

Vla.

Vc.

3

6

p

6

s. p.

p

3

3

47

Vln. I

Vln. II

Vla.

Vc.

p

ord.

p

mp

mf

p

mp

mf

p

mp

mf

D *Rall.* $\text{♩} = \text{c. } 62$

51

Vln. I

Vln. II

Vla.

Vc.

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mp

p

5

56

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

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

Vla. *p* *pp* *ppp*

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

3 4

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 music is in 2/4 time and begins at measure 56. The Vln. I part starts with a half note G4, followed by a quarter rest, then a quarter note G4 with a fermata. The Vln. II part starts with a half note G4, followed by a quarter rest, then a quarter note G4 with a fermata. The Vla. part starts with a half note G4, followed by a quarter rest, then a quarter note G4 with a fermata. The Vc. part starts with a whole rest, then a quarter note G4 with a fermata, followed by a quarter note F4 with a fermata, then a quarter note E4 with a fermata, and finally a quarter note D4 with a fermata. The score includes dynamic markings: *pp* for Vln. I, *p* for Vln. II, *p* for Vla., and *p* for Vc. (pizzicato). There are also performance markings: *Rall.* (Ritardando) above the Vln. I staff, *ppp* (pianissimo) above the Vln. I and Vla. staves, and *arco* (arco) above the Vc. staff. There are also some slurs and accents over the notes.

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* *p* *arco*

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*

32 ♩. = c. 72

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

Vln. II

Vla.

Vc.

Vln. I

41

Vln. II

Vla.

Vc.

Vln. I

45

C *Rall.* $\text{♩} = \text{c. } 60$

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* *col legno battuto* *sfz*

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

Vla. *p* *sfz*

Vc. *p* *sfz*