

Fantasia Sobre “Soledad”

For the Pacifica String Quartet


Andrés Carrizo
Composed January-March 2009


Guide to the Notation


General Indications


- bowing indications always italicized
- vibrato indications always in regular text
- grace notes always played before the beat

Fast, irregular tremolo Random pitch, performed at indicated register and duration. Highest possible pitch, either at indicated string or at string in use at the time. Fast, performed within indicated duration

 Cresc. from silence

 Dim. to silence

 Accel. within indicated duration



 Rit. within indicated duration

Harmonics

Artificial Sul D Natural Sul G

In the case of artificial harmonics, the fingered pitch will be indicated as a regular note, and the lightly touched node will be indicated as an open diamond head. The resulting pitch will be indicated as a small note in parentheses. In the case of natural harmonics, the string will be indicated textually, the lightly touched node as an open diamond head, and the sounding pitch will be indicated as a regular note with the harmonic symbol. When the sounding note and the fingered node coincide, only the sounding note will be indicated.

Bowing Indications

- S.P.*: sul ponticello
- S.T.*: sul tasto
- ord.*: ordinary bowing
-  : circular bowing
-  : bowing behind the bridge

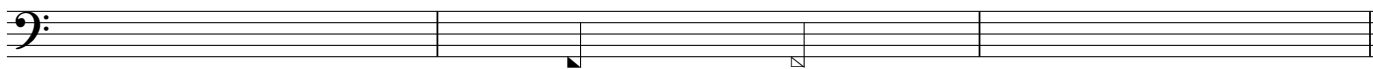
Bowing directly on the bridge (pitchless).

While fingering pitch indicated in x noteheads, move as seamlessly as possible from bowing directly on the bridge to the ordinary bowing position, so that indicated note emerges from the "on the bridge" sound.

Cello

H. Pr.: With very heavy bow pressure (overbowing)

Ord. Pr.: Ordinary bow pressure.



Bowing on tailpiece, always with heavy bow pressure, causing the tailpiece to rattle.

So as to avoid damaging the cellist's primary bow, the performer is occasionally instructed to use a secondary bow, during moments in the piece in which the bow is subjected to unusual stresses (heavy bow pressure, bowing on tailpiece, etc.)

In mm.264-66, the use of a rag, such as those used to clean the instrument's strings, is indicated (to be held with the left hand). Clean the strings for duration indicated, holding the rag between the thumb and forefingers and drawing it forcefully across the length of the indicated (A) string, producing a jarring, ripping sound.

Fantasia Sobre "Soledad"

A Astor, Gerardo, y sobre todo a Liliana

Andrés Carrizo

Adagio $\text{♩} = 60$

Violin 1: $\frac{3}{4}$, $\frac{2}{4}$ *pizz. resonante*, $\frac{3}{4}$ *arco* (bowing on bridge, pitchless), $\frac{2}{4}$ *f poss.*

Violin 2: *pizz. resonante*, *ff*, *arco* (bowing on bridge, pitchless), *p*, *f poss.*

Viola: *pizz. resonante*, *mf*, *f*, *arco S.P.* → *grad S.T.* → *S.T.*, *ff*, (bowing on bridge; pitchless)

Violoncello: *sfz*, *pp sub.*, *f*, *p sub.*, *mf*, *grad. SP* → *S.P.* → *grad. circular bowing*, *ff*, *ord.*, *pp*

Vln. 1: $\frac{2}{4}$ *grad from bridge to arco ord.*, $\frac{3}{4}$ *senza vib.*, $\frac{2}{4}$ *ord.*, *p*, *pp*, *p*, *G.P.*

Vln. 2: *f poss.*, *mf*, *G.P.*

Vla.: *f poss.*, *mf*, *G.P.*

Vc.: *pp*, *G.P.*

accel. $\text{♩} = 120$

16 *ord.* *8^{va}* *pp* *mp* *mf* *f* *ff* *pizz.*

Vln. 1 *3* *5*

Vln. 2 *3* *6* *ff* *pizz.*

Vla. *f* *ff* *ord.* *pizz.*

Vc. *f* *ff* *ord.* *pizz.*

rit. $\text{♩} = 60$

23 *arco* *f* *mf* *pp* *3/4* *grad. from bridge to arco S.P.* *senza vib. S.P.* *2/4* *3/4*

Vln. 1 *f* *mf* *pp*

Vln. 2 *(pizz.)* *ff* *f* *mf* *arco S.T.* *mf* *p* *mf sub.*

Vla. *arco (on bridge)* *f* *mf* *S.T.* *pp*

Vc. *arco* *f* *pp*

45

(pizz.)

arco Sul D

2/4 3/4 2/4

Vln. 1

Vln. 2

Vla.

Vc.

ff *ff* *mf* *f poss.* *p* *f poss.*

f *p* *ff* *pp*

(ord.) grad. circ. bowing

5

9

ff *ff*

(bow on tailpiece) to first bow

grad. S.P.

50

2/4 3/4 2/4 S.P. 3/4 2/4 3/4 2/4 (S.P.) grad. 3/4 Mournfully ord.

Vln. 1

Vln. 2

Vla.

Vc.

pp *p* *mf* *mf* *mf*

pp *p* *mf* *mf* *mf*

p *pp* *p* *mf* *mf*

pp *p* *mf* *mf* *mf*

S.P. senza vib. (S.P.) grad. ord. Warmly, vib. ord.

grad. S.P. S.P. senza vib. (S.P.) grad. ord. Warmly, vib. ord.

first bow S.P. (S.P.) grad. ord. Warmly, vib. ord.

p *pp* *mf* *mf* *mf*

59

3/4 4/4 3/4 2/4 grad. S.T. S.T. 3/4 grad. ord. 2/4 ord. 3/4

Vln. 1

Vln. 2

Vla.

Vc.

mf *p* *mf* *p* *pp* *p*

mf *p* *mf* *p* *mf* *p*

p *mf* *p* *pp* *p*

p *mf* *p* *pp* *p*

mf *sub.* *p* *mf* *pp* *p*

grad. S.P. S.P. grad. ord. ord.

grad. S.T. S.T. grad. ord. ord.

grad. S.T. S.T. grad. ord. ord.

p *mf* *p* *pp* *p*

68 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *grad. S.T.* \rightarrow *S.T.* $\frac{2}{4}$ *grad. ord.* \rightarrow $\frac{3}{4}$ *ord.* $\frac{8va}{\frac{2}{4}}$

Vln. 1 *sfz sub.* *pp* *ff*

Vln. 2 *grad. S.T.* \rightarrow *S.T.* *(S.T.) pp*

Vla. *(ord.) pp* *ff*

Vc. *(ord.) pp* *ff*

76 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *pp* *mp* *p* *pp*

Vln. 2 *(S.T.)* *ord.* *pp* *mf*

Vla. *mp* *pp*

Vc. *Sul A* *pp*

senza vib. \rightarrow *grad.* \rightarrow *molto vib.* \rightarrow *grad.*

84 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 *senza vib.* *grad.* \rightarrow *molto vib.* *pp* *p* *pp* *p* *pp* *grad. senza vib.* \rightarrow *senza vib.*

Vln. 2 *senza vib.* *pp* *S.P.* *pp* *6*

Vla. *senza vib.* *grad.* \rightarrow *molto vib.* *(molto vib.)* *grad. senza vib.*

Vc. *S.P.* *pp* *to second bow*

6

92 $\frac{3}{4}$ *S.P.*

Vln. 1 *p* *ord.* *Sul A ord.* *mf* *ff sub.* $\frac{2}{4}$ $\frac{3}{4}$

Vln. 2 *mf* *ord.* *Sul G* *p* *p* *ff*

Vla. *senza vib.* *vib. ord.* *ff*

Vc. *w/ second bow* *(on tailpiece)* *f* *ff* *f* *pizz.*

99 $\frac{3}{4}$ $\frac{2}{4}$ *(ord.) grad. S.P.* $\frac{3}{4}$ $\frac{4}{4}$

Vln. 1 *(ff) pp sub.*

Vln. 2 *(ord.) grad. S.P.* *(ff) pp sub.*

Vla. *(ord.) grad. S.P.* *(ff) pp sub.*

Vc. *arco* *pizz.* *arco* *mf < f poss.* *ff* *mf* *f* *f*

*Scrape bow firmly along length of string, from tuning pegs towards bridge, but stopping at ordinary bowing position (between bridge and fingerboard).

103 $\frac{4}{4}$ S.P. ff p $\frac{2}{4}$ pizz. f $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1

Vln. 2 S.P. ff p pizz. f

Vla. S.P. ff pp sub. f pp quasi-gliss (S.P.)

Vc. Ord. Pr. grad. H. Pr. H. Pr. pp ff f

molto vib.

106 (pizz.) f Sul D $\frac{3}{4}$

Vln. 1

Vln. 2 (pizz.) f Sul G

Vla. (S.P.) $(sempre pp)$

Vc. Ord. Pr. grad. H. Pr. H. Pr. pizz. Sul D arco $sffz$ pp ff f pp

109

Vln. 1

Vln. 2

Vla.

Vc.

(S.P.)

p

f

mf

pizz.

arco

Ord. Pr.

grad. H. Pr.

3

5

2/4

3/4

112

Vln. 1

Vln. 2

Vla.

Vc.

quasi gliss. arco (ord.)

grad. circular bowing

ff

p

quasi gliss. arco (ord.)

grad. circular bowing

ff

p

(S.P.) grad. ord.

ord. grad. circular bowing

pp

p

H. Pr. grad. Ord. Pr.

6 3

Ord. Pr.

*

to first bow

3/4

2/4

3/4

*Scrape bow firmly along length of string, from ordinary bowing position towards tuning pegs.

(circular bowing) *grad. arco ord.*

115 **2/4**

Vln. 1 *mf*
grad. arco ord.

Vln. 2 (circular bowing) *f*

Vla. (circular bowing)

Vc. first bow
Sul A
harmonics' gliss.
p

118 **2/4** *ord. grad. S.P.* → *S.P.* **3/4** **2/4** *grad. ord.* → *ord.* **3/4**

Vln. 1 *pp* *p*

Vln. 2 *mf* *pp* *p*
ord. grad. S.P. → *S.P.* *grad. ord.* → *ord.*

Vla. (circular bowing) *grad. arco ord.* *ord. grad. S.P.* → *S.P.* *grad. ord.* → *ord.*
f *mf* *pp* *p*

Vc. *mf* *p* *S.P.* *grad. ord.* → *ord.* *p*

10

125

3/4

Vln. 1

Vln. 2

Vla.

Vc.

8va

repeat pattern, accelerating and decelerating as noted

mp

p

8va

repeat pattern, accelerating and decelerating as noted

mp

repeat pattern, accelerating and decelerating as noted

mp

p

repeat pattern, accelerating and decelerating as noted

mp

p

131

2/4

8

Vln. 1

Vln. 2

Vla.

Vc.

G.P. (long)

grad. ord.

ord.

ff

f

p

f

p

f

f

mf

f

p

f

grad. ord.

ord.

Sul D

grad. ord.

ord. (subito)

ff

mf

f

p

f

138

Vln. 1 $\frac{3}{4}$ $\frac{2}{4}$ (ord.) *grad. S.P.* \rightarrow S.P. $\frac{3}{4}$ (on bridge) $\frac{2}{4}$ $\frac{3}{4}$ G.P. (short)

Vln. 2 (ord.) *grad. S.P.* \rightarrow S.P. (on bridge) G.P. (short)

Vla. senza grad. vib. \rightarrow grad. vib. \rightarrow molto grad. vib. \rightarrow senza vib. G.P. (short)

Vc. (ord.) *grad. S.P.* \rightarrow S.P. (on bridge) G.P. (short)

p \rightarrow *ff* *pp* *mf* *p*

147

Vln. 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *grad. arco ord.* \rightarrow ord. $\frac{3}{4}$ *grad.* *molto grad.* $\frac{2}{4}$

Vln. 2 ord. senza vib. \rightarrow grad. molto vib. \rightarrow molto vib. \rightarrow grad. vib. ord. \rightarrow vib. ord. *p* *f* *pp* *mf* *f*

Vla. *grad. arco ord.* \rightarrow ord. *grad.* *molto grad.* \rightarrow vib. *p* *mf*

Vc. Sul G (ord.) *pp* As if weeping *mf*

157 $\frac{2}{4}$ vib. ord. $\frac{3}{4}$ $\frac{2}{4}$ rit. $\text{♩} = 40$

Vln. 1 *p* *mf* *p* *mf* *pp* *mf* *p* *pp*

Vln. 2 *p* *mf* *p* *p* *mp* *p* *pp*

Vla. *p* *p* *mp* *p* *mf* *sub.* *p*

Vc. *p* *p* *mp* *p* *pp*

Annotations: vib. ord. → molto grad. vib. ord. grad. S.T. S.T. 3

166 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ vib. grad. molto molto grad. ord. vib.

Vln. 1 *mp* *mf* *p* *pp* (sempre *pp*)

Vln. 2 (S.T.) *mp* *pp* *p* *mp* *p* *mf*

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

Vc. ord. Sul G Sul D senza molto vib. → vib. → vib. ord. molto grad. vib. ord. molto grad. vib. ord.

Annotations: senza vib. grad. molto grad. senza vib. grad. arco ord. ord. 5

174 vib. ord. $\frac{2}{4}$ vib. grad. molto grad. vib. ord. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 *p* *mp* *p* *pp* *p* *f* *pp*

Vln. 2 *mf* *p* *pp* *p* *f* *pp*

Vla. *mf* *p* *pp* *p* *f* *pp*

Vc. *p* *mf* *p* *p* *mf* *p* *mf*

Annotations: 3 3 3

183 $\frac{3}{4}$ vib. ord. grad. molto \rightarrow $\frac{2}{4}$ molto vib. grad. meno \rightarrow vib. ord. $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *pp* \rightarrow *mf* \rightarrow *p* \rightarrow *pp* \leftarrow *mf* \rightarrow *p*

Vln. 2 *p* \rightarrow *f* \rightarrow *mf* *f* \rightarrow *mf* \rightarrow *p* \rightarrow *pp* \rightarrow *mf* \leftarrow *mf* \rightarrow

Vla. *pp* \rightarrow *mf* \rightarrow *p* \leftarrow *mp* \rightarrow *pp* \leftarrow *mf* \rightarrow *p*

Vc. *pp* \rightarrow *mf* \rightarrow *p* \leftarrow *mp* \rightarrow *pp* \leftarrow *mf* \rightarrow *p*

vib. ord. grad. molto \rightarrow molto vib. grad. meno \rightarrow vib. ord.

192 $\frac{3}{4}$ *accel.* \dots $\frac{2}{4}$ $\text{♩} = 60$ $\frac{3}{4}$ *Passionately* $\frac{2}{4}$

Vln. 1 *f* \rightarrow *mp* \rightarrow *f* \rightarrow *mf* \rightarrow *mf* \rightarrow *p*

Vln. 2 *p* \rightarrow *pp* \rightarrow *f* \rightarrow *p* \rightarrow *pp* \rightarrow *p*

Vla. *pp* \rightarrow *f* \rightarrow *p* \rightarrow *pp* \rightarrow *mf* \rightarrow *p*

Vc. *pp* \rightarrow *f* \rightarrow *mf* \rightarrow *p* \rightarrow *mf* \leftarrow *f* \rightarrow *p*

vib. ord. grad. meno \rightarrow senza vib. grad. molto \rightarrow molto vib. grad. meno \rightarrow vib. ord.

vib. ord. grad. meno \rightarrow senza grad. vib. \rightarrow vib. ord. \rightarrow vib. ord. grad. vib. \rightarrow molto vib. \rightarrow grad. meno

201 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *mf* \leftarrow *f* \rightarrow *mf* \rightarrow *p* \leftarrow *f* \rightarrow *mf* \rightarrow *p* \leftarrow *mf* *f* \rightarrow *mf* \rightarrow

Vln. 2 *p* \rightarrow *mf* \rightarrow *p* \rightarrow *p*

Vla. *p* \rightarrow *mf* \rightarrow *p* \rightarrow *p*

Vc. *mf* \rightarrow *p*

vib. ord.

208

Vln. 1

Vln. 2

Vla.

Vc.

p *f* *mf* *mp* *mf*

vib. ord. grad. *molto* vib. vib. ord. (*b*)

vib. ord. grad. *molto* vib. grad. vib. ord. (*e*)

Singing, lyrically

f *mf* *f* *mf*

214

Vln. 1

Vln. 2

Vla.

Vc.

f *mf* *mp* *f* *mf* *f* *mf*

vib. ord. *molto* vib. *ord.*

p *mf* *p*

218

Vln. 1

Vln. 2

Vla.

Vc.

p *f sub.* *mp* *f* *mf*

mf *p* *mf* *f* *mf*

p *f* *pp*

223 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. 1 *p* *f* *mp* *f sub.* *p* *mf* *p* *mf*

Vln. 2 *p* *f* *p* *f* *f* *mf* *p*

Vla. *p* *f* *p* *f* *mf* *p*

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

S.P. *ord.*

(accel.)

227 $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *p* *mf* *p* *mf*

Vln. 2 *f* *f* *mf* *p* *mp*

Vla. *p* *f* *mf* *p* *f* *mf*

Vc. *p* *mf* *p* *f* *mf* *p* *f*

S.P. *ord.*

(accel.)

230

Vln. 1 *mp* *f* *mp* *f* *mp* *mf* *f* *mf*

Vln. 2 *f* *mf* *mp* *f* *f* *mf* *mf*

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

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

S.P. *ord.*

(accel.)

♩=120

235 S.P. — ord.

Vln. 1 *f* *mf* *f* *ff* *f* *ff* *mf*

Vln. 2 *sfz* *pp sub.*

Vla. S.P. — ord. *f* *sfz* *pp sub.*

Vc. S.P. — ord. *sfz* *pp sub.* *p* *sfz* *p sub.*

3/4 2/4 3/4

240

Vln. 1 *p* *pp* (ord.) *grad. S.P.*

Vln. 2

Vla.

Vc. *mf* *sfz* *mf* *sfz* *mf* *f*

3/4 2/4 3/4

244 $\frac{3}{4}$ (*grad. S.P.*) $\frac{2}{4}$ *S.P.* $\frac{3}{4}$ *pizz.* $\frac{2}{4}$

Vln. 1 *mf* *f* *fffz* *ff*

Vln. 2 *f (non cresc.)* *f* *p*

Vla. *f* *ff* *f*

Vc. *Ord. Pr. grad. H. Pr.* *H. Pr.* *(Ord. Pr.)*
ff *fffz* *ff* *mf* *mf*

Wildly! Frenetically!
 Repeat similar pattern at indicated register, with periodic interruptions, as indicated by rests, through end of arrowed line.

248 $\frac{2}{4}$ $\frac{3}{4}$ *arco* $\frac{2}{4}$ *pizz.* $\frac{3}{4}$

Vln. 1 *f* *ff* *f* *f* *p* *f*

Vln. 2 *f* *p*

Vla. *arco* *f* *p* *pizz.* *arco S.P.* *f* *p* *f* *pizz.* *f*

Vc. *f* *ff* *Sul A* *mf* *pizz.* *f* *arco* *f*

*Scrape bow firmly along length of string, from *S.P.* position towards tuning pegs.

254 $\frac{3}{4}$

Vln. 1 *ff* *mf* *arco* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 2 *f* *p*

Vla. *ff* *mf* *arco*

Vc. *ffz* *f* *grad. circular bowing* (ord.) *Repeat similar pattern at indicated register through end of arrowed line.*

(circular bowing)

258 $\frac{2}{4}$ $\frac{3}{4}$ Wildly! Frenetically! *Repeat similar pattern at indicated register through end of arrowed line.*

Vln. 1 *ff* *fff* *grad. S.P.*

Vln. 2 *f*

Vla. (circular bowing) Wildly! Frenetically! *Repeat similar pattern at indicated register through end of arrowed line.* *fff*

Vc. (circular bowing) *take rag with l.h.* *p*

(circular bowing)

♩=60

264

Vln. 1

Vln. 2

Vla.

Vc.

S.P.

p

ff

pp

ord.

vib. ord.

grad.

molto vib.

grad.

vib. ord.

(circular bowing)

"clean" string (A) **

put rag down

arco (#)

pp

Sul A (al fine) ord.

2/4

3/4

2/4

3/4

2/4

275

Vln. 1

Vln. 2

Vla.

Vc.

grad. S.P.

S.P.

grad. arco ord.

ord. senza vib.

f

pp

mf

f

ff

mf

f

ff

pizz.

arco H. Pr.

f

sfzz

3

2/4

3/4

2/4

3/4

*Scrape bow firmly along length of string, from S.P. position towards tuning pegs.
 **Drag rag across A string as if cleaning it, holding it firmly between the thumb and fingers, creating a jarring, ripping sound.

283 $\frac{3}{4}$ (non vib.) *grad.* *molto vib.* *grad.* senza vib. vib. ord.

Vln. 1 *p* *pp*

Vln. 2 *ord. Sul A* harmonics gliss. *pp* 9 *Sul G* 5

Vla. *p*

Vc. *Ord. Pr. Sul D* harmonics gliss. *pp*

286 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. 1 *mf > pp* *mf*

Vln. 2 *Sul D* *p* 3 6 *Sul E* *pp*

Vla. *Sul C* harmonics gliss. *pp* 3 7

Vc. *p* *Sul G S.T.*

289

Score for measures 289-303. The system includes Vln. 1, Vln. 2, Vla., and Vc. measures. Vln. 1 starts with a $2/4$ time signature, changes to $3/4$, then back to $2/4$, and finally to $3/4$. Dynamics range from *p* to *f*. Performance instructions include *Sul G*, *S.T.*, *grad. arco ord.*, and *ord.*. The Viola part features *Sul G* and *pp* dynamics. The Violoncello part has *pp* and *mf* dynamics.

296

Score for measures 296-303. The system includes Vln. 1, Vln. 2, Vla., and Vc. measures. Vln. 1 starts with a $2/4$ time signature, changes to $3/4$, then back to $2/4$, and finally to $3/4$ (Sul A). Dynamics range from *p* to *pp*. Performance instructions include *grad. arco ord.* and *ord.*. The Viola part has *pp* dynamics. The Violoncello part has *p* and *pp* dynamics.

304

Score for measures 304-307. The system includes Vln. 1, Vln. 2, Vla., and Vc. measures. Vln. 1 has a $3/4$ time signature. Dynamics range from *p* to *pp*. Performance instructions include *grad. S.T.* and *S.T.*. The Violoncello part has *pp* dynamics.