



ESA COSA QUE  
VIVE EN MI TECHO

Para Cuarteto de cuerdas

Agustín Montiel

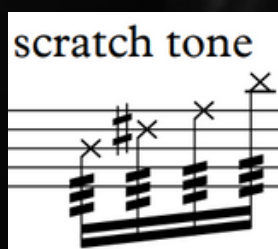
Glosario:

Ord: Sonido ordinario.

S.P: Sul Ponticello.

X.P: Extremo Ponticello.

—————▶: Transición de una técnica a otra.

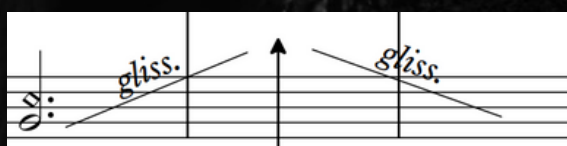


Scratch tone: Este tipo de sonido se produce ejerciendo mucha presión sobre la cuerda al tocar y haciendo que el sonido pase de espectro armónico/tónico a otro inarmónico/ruido según la intensidad.

Cuando la cabeza de una nota es una X quiere decir que esa nota debe ser tocada en Scratch tone.

—————▶ : Transición de sonido ordinario a Scratch tone.

♩ : Pizzicato Bartók.



Barrido de armónicos: Esta técnica consiste en que partiendo de un sonido armónico y manteniendo la estructura para llevarlos a cabo, vamos barriendo la cuerda, subiendo y bajando por la misma prolongando esa sonoridad particular del armónico.

# ESA COSA QUE VIVE EN MI TECHO

Para cuarteto de cuerdas

AGUSTIN MONTIEL

$\text{♩} = 60$

Violín I

Violín II

Viola

Violonchelo

*s.p.*

*ord.*

*x.p.*

*pp*

*p*

*mf*

*pp*

*pizz.*

*pp*

*p*

*pp*

*p*



15

Vln. I

Vln. II

Vla.

Vc.

s.p arco.

ord.

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

*mf*

18

Vln. I

Vln. II

Vla.

Vc.

arco.

s.p

gliss.

*mf* *ppp* *pp* *p* *x.p*

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

*mf* *pp* *s.p* *x.p* *mp* *pp*

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

25

ord. pizz.

Vln. I *p* < *mf* *p* < *mf* *p*

Vln. II *mf* > *pp* s.p. ord. pizz. *p*

Vla. s.p. pizz. *p* *mf*

Vc. (scratch tone) *p* x.p. s.p. pizz. *p*

31 *Piú Mosso*

Vln. I *pp* < *p* *pp* < *p* *p*

Vln. II *mf* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

34

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *mf* *mp*

37

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

39

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

ord. arco.

*p*

*mf*

*f*

44

Vln. I

Vln. II

Vla.

Vc.

arco.

pizz.

arco.

*mf* > *pp*

s.p arco.

*mf* > *pp*

x.p

*p*

*gliss.*

x.p *p* < *mf* > *pp*

s.p *p* < *mf* > *p*

*mf* < *f* > *p*

*gliss.*

*mf* ord.



50

Vln. I *mf* *p* *f* → x.p

Vln. II *mf* *f*

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

Vc. *ff* pizz.

53

Vln. I (scratch tone) ord. pizz. arco

Vln. II (scratch tone) ord. *p* < *mf* > *pp*

Vla. arco. (scratch tone) x.p pizz. *p* *f* *mp*

Vc. arco. (scratch tone) pizz. *p* *f* *mp*



57

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

s.p

mf

mp

pizz.

pizz.

arco.

ord. arco.

arco.

p

mf

pp

mf

60

Vln. I

Vln. II

Vla.

Vc.

scratch tone

scratch tone

scratch tone

(scratch tone)

pizz.

arco.

pp

f

p

f

pp

f

mp

pp

63

Vln. I

Vln. II

Vla.

Vc.

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

Detailed description: This system contains measures 63, 64, and 65. Vln. I starts with a *p* dynamic, playing eighth-note patterns, then moves to a long note in measure 64 and a half-note in measure 65. Vln. II has a *mf* dynamic in measure 63, then *p* in measure 64, and a complex sixteenth-note pattern in measure 65. Vla. begins with *p* in measure 63, then *mf* in measure 64, and a sixteenth-note pattern in measure 65. Vc. starts with *p* in measure 63, then *mf* in measure 64, and *p* in measure 65. Dynamics are indicated with hairpins and slurs.

66

Vln. I

Vln. II

Vla.

Vc.

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

Detailed description: This system contains measures 66, 67, 68, and 69. Vln. I has a *p* dynamic in measure 66, then *mf* in measure 67, and a sixteenth-note pattern in measure 68. Vln. II has a sixteenth-note pattern in measure 66, then *p* in measure 67, and a half-note in measure 68. Vla. has a sixteenth-note pattern in measure 66, then *p* in measure 67, and a long note in measure 68. Vc. has a long note in measure 66, then *mf* in measure 67, and a sixteenth-note pattern in measure 68. Dynamics are indicated with hairpins and slurs.

70

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 70 through 73. The first violin (Vln. I) part features a rhythmic pattern of eighth notes with slurs and dynamic markings of *mp*, *mf*, *p*, and *mp*. The second violin (Vln. II) part has a long note in measure 70, followed by a slur over measures 71-72, and then a rhythmic pattern in measure 73 with a dynamic marking of *mp*. The viola (Vla.) part consists of chords in measures 70-71, a long note in measure 72, and chords in measure 73 with a dynamic marking of *p*. The cello (Vc.) part has chords in measures 70-71, a long note in measure 72, and chords in measure 73 with a dynamic marking of *p*.

74

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 74 through 77. The first violin (Vln. I) part has a rhythmic pattern of eighth notes with slurs and dynamic markings of *mf*, *p*, *mp*, *f*, and *p*. The second violin (Vln. II) part has a rhythmic pattern of eighth notes with slurs and dynamic markings of *mf*, *p*, *mp*, *f*, and *p*. The viola (Vla.) part has a long note in measure 74, a slur over measures 75-76, and chords in measure 77 with dynamic markings of *mf*, *p*, and *mf*. The cello (Vc.) part has chords in measures 74-75, a long note in measure 76, and chords in measure 77 with dynamic markings of *mf*, *p*, and *mf*.

77

Vln. I

Vln. II

Vla.

Vc.

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

*mf* *p* *mf*

*p* *ff* pizz. pizz.

*mf* *p* *mf* *ff* pizz. pizz.

80

Vln. I

Vln. II

Vla.

Vc.

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

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

arco. *pp* *p* *mp* *mf* *p* *f*

arco. *pp* *mf* *p* *mf* *pp* *mf*

molto vib. 85 11

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

Vln. II *p* *f* *pp* *pp* *p* *s.p* *p*

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

Vc. *p* *pp*

89

Vln. I *p* *p* *mf* *p* *x.p*

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

Vla. *p* *mf* *pp* *x.p*

Vc. *p* *pp* *p* *mp* *p* *mf* *p* *gliss.* *gliss.* *gliss.* *gliss.*