

# Hartford, String Quartet

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(1992. Rev. 1999 & 2018)

**A** **Largo** (♩ = 60)

1

sul tasto

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

3

vi. I *sfz pp*

vi. II *sfz pp*

vla. *pp*

vcl. *sfz pp*

6

vi. I *ff pp*

vi. II *pp mp sfz*

vla. *pp*

vcl. *pp*

9

vi. I *pp* *sfz* *pp*

vi. II *pp* *sfz* *pp*

vla. *mp* *mf* *pp* *sfz* *pp*

vcl. *pp* *f* *pp*

12

vi. I *sfz* *pp* *ff* *p*

vi. II *sfz* *pp* *sfz* *pp#*

vla. *pp* *pp* *pp*

vcl. *sfz* *pp* *sfz* *pp*

15

vi. I *pp* *sfz* *pp* *sfz*

vi. II *mp* *ff* *p* *pp* *ff* *pp* *sfz*

vla. *sfz* *pp* *f* *pp* (subito) *sfz*

vcl. *sfz* *pp* *f* *pp* (subito) *sfz*

B

18

vi. I *mf* *crescendo e accelerando* *ff*

vi. II *mf* *ff*

vla. *mf* *ff*

vcl. *mf* *ff*

22 (♩ = 60) C Cantabile

vi. I *ppp* *ff* *mp* *molto legato*

vi. II *mp < ff* *p* *molto legato*

vla. *p* *ff* *p* *molto legato*

vcl. *pp* *ff* *p* *molto legato*

29 *espressivo*

vi. I *mp* *mp > mf* *p*

vi. II *p* *pp* *p* *pp* *pp (non vibrato)*

vla. *p* *p* *p* *pp* *pp (non vibrato)*

vcl. *p* *p* *p* *pp* *pp (non vibrato)*

37 *pp* *pp (non vibrato)* *pppp* *pppp*

vla. *pp* *p* *mp* *p* *pppp* *pppp*

vcl. *pp* *mp* *p*

accell. ----- sin'al Tempo I°

45 D (♩ = precedente = 60)

vi. I *pppp* *pp* *mp* *mf*

vi. II *pp* *p* *mf*

vla. *pp* *p* *mf*

vcl. *pp* *mp* *mf*

50

vi. I *ff* *sfz* *pp* *ff* *sfz* *sfz*

vi. II *ff* *sfz* *pp* *ff* *sfz* *sfz*

vla. *ff* *pp* *ff* *sfz* *sfz*

vcl. *ff* *sfz* *pp* *ff* *sfz* *sfz*

53

vi. I *pp* *ff* *pp*

vi. II *pp* *pp* *mf*

vla. *pp* *pp*

vcl. *pp* *pp*

56

vi. I *sfz*

vi. II *<sfz* *pp* *sfz*

vla. *ff* *sfz* *mp*

vcl. *sfz* *p*

E

60

vi. I *mf* *p* *sfz*

vi. II *mf* *p* *sfz*

vla. *>p* *sfz*

vcl. *sfz*

un poco ritardando -----

a tempo

63

vi. I *mf*

vi. II *mf*

vla. *mf*

vcl. *mf*

Musical score for measures 63-65. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music consists of continuous sixteenth-note patterns across all staves, with a dynamic marking of *mf* (mezzo-forte) throughout. Measure 63 starts with a treble clef and a key signature of two flats. Measure 64 has a key signature change to one flat (B-flat). Measure 65 has a key signature change to natural (C major).

66

vi. I *mf*

vi. II *mf*

vla. *mf*

vcl. *mf*

Musical score for measures 66-68. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of continuous sixteenth-note patterns across all staves, with a dynamic marking of *mf* (mezzo-forte) throughout. Measure 66 starts with a treble clef and a key signature of one flat. Measure 67 has a key signature change to natural (C major). Measure 68 has a key signature change to one sharp (F major).

69

vi. I *f*

vi. II *f*

vla. *f*

vcl. *f*

Musical score for measures 69-71. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F major), and the time signature is common time (C). The music consists of continuous sixteenth-note patterns across all staves, with a dynamic marking of *f* (forte) in measures 69 and 70, and *mf* (mezzo-forte) in measure 71. Measure 69 starts with a treble clef and a key signature of one sharp. Measure 70 has a key signature change to two sharps (D major). Measure 71 has a key signature change to one sharp (F major).

72

vi. I *p*

vi. II *pp*

vla. *pp*

vcl. *p*

Musical score for measures 72-74. The score is for four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two sharps (D major), and the time signature is common time (C). The music consists of continuous sixteenth-note patterns across all staves, with a dynamic marking of *p* (piano) in measures 72 and 73, and *pp* (pianissimo) in measure 74. Measure 72 starts with a treble clef and a key signature of two sharps. Measure 73 has a key signature change to one sharp (F major). Measure 74 has a key signature change to natural (C major).

76 *molto crescendo* F

vi. I *pp* (subito)

vi. II *mf* *agitato* 3

vla. *mf* *agitato* 3

vcl. *pp* (subito)

79

vi. I *p*

vi. II *f* *sfz* 3

vla. *f* *sfz* 3

vcl. *p*

82 G **Grave** (♩ = 40)

vi. I *sfz* *mp* *mf* *p* *mp*

vi. II *sfz* *f* *sfz* *mp* *mf* *p* *pp*

vla. *sfz* *f* *sfz* *pp* *p*

vcl. *sfz* *mp* *mf* *p* *pp*

86

vi. I *mf* *mp* *mf*

vi. II *pp* *mf*

vla. *p* *mp*

vcl. *pp* *mp*

92 sul tasto

vi. I *f* *mp* *pp* *mp*

vi. II *mf* *pp* *pp*

vla. *mp* *mp* *p* *pp*

vcl. *mp* *p* *pp*

97

vi. I *pp* *mp*

vi. II *ppp* *pp (non vibrato)* *mf*

vla. *ppp* *pp (non vibrato)* *mp*

vcl. *ppp* *pp (non vibrato)* *mp*

Cantabile

104 H Tempo I° (♩ = 60)

vi. I *mp* *pp* *sfz > p* *sfz > p* *sfz > p* *sfz > p* *p*

vi. II *pppp* *p* *p* *p* *p* *p*

vla. *mp* *pp* *p* *p* *p* *p*

vcl. *mp* *pp* *p* *sfz > p* *sfz > p*

112 I (♩ = ♩)

vi. I *p* *pp* *p*

vi. II *p* *pp* *pp*

vla. *ppp* *mf* *sfz > f* *pp*

vcl. *sfz > p* *sfz > p* *sfz > p* *sfz > p* *pp*

118

vl. I *sfz* *f* *p* (dolce)

vl. II *pp* *pp*

vla. *pp* *pp*

vlc. *mp* *sfz* *f* *p* (dolce)

124 un poco meno mosso (♩ = ♩) J a tempo

vl. I *pp* *pp* *pppp*

vl. II *pp* *molto espressivo* *pppp* *staccato*

vla. *pp* *mp* *mf* (subito)

vlc. *pp* *pp* *pppp*

130

vl. I

vl. II

vla. *mf* *staccato*

vlc. *mf*

134

vl. I

vl. II *staccato* *mf*

vla. *mf*

vlc. *mf*



137

staccato

mf

mf

mf

mf

140

ff

ff

ff

ff

mf

mp

sfz

K

144

mf

sfz

mf

f

pp (murmuring)

mp

sfz

mp

147

f

pp

mf

f

mp

150

vi. I *mp* *sfz*

vi. II *pp* (murmuring) *pp*

vla. *mp*

vcl. *mp*

153

vi. I *f* *mp* *mf*

vi. II *pp*

vla. *p* *mp*

vcl. *mf*

155

vi. I *f* *pp* (murmuring)

vi. II *pp* (murmuring)

vla. *mp*

vcl. *f* *sfz*

157

vi. I *pp* (murmuring)

vi. II *pp* (murmuring)

vla. *pp* (murmuring)

vcl. *pp* (murmuring)

158

vi. I  
vi. II  
vla.  
vlc.

159

vi. I  
vi. II  
vla.  
vlc.

160

vi. I  
vi. II  
vla.  
vlc.

164

vi. I  
vi. II  
vla.  
vlc.

sul tasto V

L

169

vi. I

vi. II

vla.

vcl.

*p*

*mp*

*espressivo*

*mp* *mf*

*p*

M Flebile (♩ = 138)

177

vi. I

vi. II

vla.

vcl.

*mf*

*mf*

*mf*

*p*

*p*

184

vi. I

vi. II

vla.

vcl.

*mp*

*p*

*mp*

*mp*

*p*

*p*

192

vi. I

vi. II

vla.

vcl.

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p* (marcato il basso)

Scherzando con elegancia

200  $\text{N}$  (♩ = 144)

vi. I *f* *mf* *mf*

vi. II *f* *p* *p*

vla. *mp* *p* *p*

vcl. *mf* *mp* pizz (quasi guitarra) *mp*

Detailed description: This system covers measures 200 to 207. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 3/8. Measure 200 starts with a dynamic of *f* and includes a 'V' (breath mark) and a 'N' in a box. The tempo is marked as quarter note = 144. The Violin I part has a complex rhythmic pattern with slurs and accents. The Violin II part plays chords. The Viola part has a melodic line. The Violoncello part plays chords, with a 'pizz' (pizzicato) instruction and '(quasi guitarra)' annotation in measure 204.

208

vi. I *mp* *mp* *mf* *mp*

vi. II pizz (quasi guitarra) *mp* (scherzando con elegancia) *mp*

vla. *mf* *mf*

vcl. *p* *p*

Detailed description: This system covers measures 208 to 215. The Violin I part continues with melodic lines, dynamics ranging from *mp* to *mf*. The Violin II part is marked 'pizz' and '(quasi guitarra)', playing chords with a dynamic of *mp*. The Viola part has a melodic line with a dynamic of *mf*. The Violoncello part plays chords with a dynamic of *p*. The tempo remains quarter note = 144.

216 (♩ = 138)

vi. I pizz arco *mp* *mp* *mp* *mp*

vi. II *p* *p*

vla. *mp* *mp*

vcl. *p* *p*

Detailed description: This system covers measures 216 to 224. The Violin I part starts with 'pizz' and 'arco' markings, with dynamics of *mp*. The Violin II part plays chords with a dynamic of *p*. The Viola part has a melodic line with a dynamic of *mp*. The Violoncello part plays chords with a dynamic of *p*. The tempo changes to quarter note = 138.

225

vi. I *mf* *mf* *mf*

vi. II *mf* *mf*

vla. *p* *p* *p*

vcl. *p* *p* *p*

Detailed description: This system covers measures 225 to 232. The Violin I part has a melodic line with a dynamic of *mf*. The Violin II part plays chords with a dynamic of *mf*. The Viola part has a melodic line with a dynamic of *p*. The Violoncello part plays chords with a dynamic of *p*. The tempo remains quarter note = 138.

233 (♩ = 144) O

vi. I *p* *pp* *mf* *pp*

vi. II *pp* *mp* *pp*

vla. *p* *pp*

vcl. *mp* *pp* *mp* *p*

239 *cantabile*

vi. I *pp* *mf* *f* *p*<sup>2</sup>

vi. II *pp* *cantabile* *mp* *mf* *p* *mf* *mp*

vla. *pp* *mp* *mf* *p*<sup>2</sup> *mp* *mf*

vcl. *sfz* *f* *pp* (subito)

247 (♩ = 138) *pizz* (♩ = 144)

vi. I *mp* *mf* *mf* *mp* (quasi guitarra)

vi. II *p* *ppp* *mf* *p* (subito)

vla. *mf* *p* *mf* (scherzando)

vcl. *p* *p*

253 (♩ = 138) P Tempo I° (♩ = 60)

vi. I *mf* *pp*

vi. II *mf* *ppp* *pp* *mp* *mf* (subito) *p* sub.

vla. *p* *pp*

vcl. *p* *pp* *mp* (subito) *pp* (subito)

258

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

*pp* *mp* *sfz* *pp* *pp*

*mp* (*subito*) *pp* (*subito*) *pp*

*f* *pp*

261

*<sfz* *f* *pp* (*subito*) *pp* *pp*

*pp* *mf* *sfz* *pp*

*mf* *sfz* *f* *pp* (*subito*) *mf*

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

264

*ff* *sfz* *mf*

*f* *sfz* *mp* *sfz*

*sfz* *pp* *p*

*pp* *f* *sfz* *p* *mp* *sfz*

267 *sfz* *mf* *p* (subito) *ff*

poco a poco sul ponticello. ----- sul ponticello

vi. I

vi. II

vla.

vcl.

271 *sfz* *fff* *sfz* *p* *ritardando* *pp* *mp* *p* *pp*

ord. tenuto *R* Grave (♩ = 40)

vi. I

vi. II

vla.

vcl.

278 *p* *pp* *p* *mf* *mf* *mp* *mp*

vi. I

vi. II

vla.

vcl.

283 *p* *mf* *f* *mf* *mp* *pp* *mp* *mp* *mf* *f* *sub.* *mp* *p* *pp* *p* *pp*

vi. I

vi. II

vla.

vcl.



288

vl. I *p* *mp* *cantabile*

vl. II *ppp* *pp* (non vibrato) *mf*

vla. *ppp* *pp* (non vibrato) *mp*

vcl. *ppp* *pp* (non vibrato)

295 **S** Tempo I° (♩ = 60) *sfz*

vl. I *pp* *pp* *sfz* *pp*

vl. II *ppp* *pp* *sfz* *pp*

vla. *pp* *pp* *sfz* *pp*

vcl. *pp* *pp* *sfz* *pp*

298

vl. I *sfz* *sfz* *pp*

vl. II *sfz* *sfz* *pp*

vla. *sfz* *sfz* *pp*

vcl. *sfz* *sfz* *pp*

301

vl. I *ff* *pp* *pp*

vl. II *pp* *mp* *sfz* *pp*

vla. *pp* *mp*

vcl. *pp* *pp*

304

vi. I

vi. II

vla.

vlc.

*sfz*

*pp*

*mp* < *mf*

*pp* sub.

*mp* < *f*

**T**

307

vi. I

vi. II

vla.

vlc.

*sfz* > *pp* < *mf* < *p*

*pp*

*sfz* *sfz*

*mf* crescendo e accelerando

*sfz* *pp*

*mp* *pp* sub.

*sfz* *sfz*

*mf*

*sfz* *pp*

*mp* *pp* sub.

*sfz* *sfz*

*mf*

*sfz* *pp*

*mp* < *f* 3

*sfz* *sfz*

*mf*

**U**

311

vi. I

vi. II

vla.

vlc.

poco a poco ri---tar---dan---do

*ppp*

(♩ = 60) Cantabile

*fff* > *ppp*

*mf* > *pp*

*mp* molto legato

*pp*

*p* molto legato

*fff* > *ppp*

*fff* > *ff* > *f* > *pp*

*p* molto legato

*fff* > *ff* > *pp*

*p* molto legato

**V**

317 W poco a poco --- ritardando sin'al fine -----

vi. I *p* *pp* *pp* *p*

vi. II *p* *p* *p*

vla. *p* *p* *mf*

vcl. *mp* *mp* *p*

(rit.)

325

vi. I *pp* *pp* *p* *mp*

vi. II *p* *pp* *p* *mp*

vla. *pp* *pp* *p* *mp*

vcl. *p* *pp* *p* *mp*

(rit.)

332

vi. I *p* *pppp* *p* *pppp*

vi. II *p* *p* *mf* *p* *pppp*

vla. *p* *mp* *p* *pppp*

vcl. *p* *pppp* *p* *pppp*