

New chamber music

GUSTAVO LEONE
STRING QUARTET No. 2
for 2 violins, viola, and violoncello

ONE L

GUSTAVO LEONE

STRING QUARTET No. 2

for 2 violins, viola, and violoncello

Performance Indications

- Written accelerando-rallentando figures in any combination:
repeat using the given pitches in any combination ad libitum.
- Glissando of harmonics:
Play the glissando on a string over the harmonic series within the approximate harmonic range.
- Glissando of harmonics can be played in any direction up or down from the center of the string.
- Full barlines denote synchronized parts.
- Invisible barlines denote free timing and independent playing of the parts.
- Music in boxes is to be repeated ad libitum and independently from each other.

ONE L

Duration: 17:30 approximately

String Quartet No. 2

Gustavo Leone

- I -

Molto libero ♩ = 40

Violin I: *colla parte solista pizz.*, *f*, *p*, *arco*, *rit.*, *lunga*

Violin II: *colla parte solista pizz.*, *f*, *p*, *sul D*, *rit.*, *lunga*

Viola: *ppp < f > ppp*, *f*, *accel.*, *p*, *f*, *rit.*, *lunga*

Cello: *ppp < f > ppp*, *f*, *pizz.*, *colla parte solista*, *arco*, *rit.*, *p > ppp*, *lunga*

5 *a tempo*

Vln. I: *p < f >*, *p*, *f*, *pp*

Vln. II: *p < f >*, *p*, *f*, *pp*, *sul A*

Vla.: *p < f >*, *arco*, *accel. arco*, *p*, *f*, *pizz.*, *arco*, *p*

Vc.: *p < f >*, *p*, *f*

9 **A** *a tempo*

Vln. I: *f >*, *colla parte solista*, *p*, *p*, *f*, *p*

Vln. II: *f >*, *solo*, *f*, *p*, *f*, *p*

Vla.: *f >*, *colla parte solista*, *pp*, *f*, *p*, *f*

Vc.: *sul A*, *colla parte solista*, *f > p > ppp*, *f*, *p < f >*

String Quartet No. 2

13

Vln. I
Vln. II
Vla.
Vc.

ppp
ppp
p > ppp
p > ppp

ppp
p < f >
p < f >
p < f >

f
f
f
f

pp
p
f
f

ff
f

sul ponticello
sul ponticello
sul ponticello

tr

18

Vln. I
Vln. II
Vla.
Vc.

pp
f
f
pp

pp
pp
pp
pp

ff
ff
ff
ff

pp
f
ppp
ppp

ff
f
f
f

a tempo
B
H
ordinario
ordinario
colla parte solista
colla parte solista
colla parte solista
ordinario

21

Vln. I
Vln. II
Vla.
Vc.

p < f >
p < f >
fp < f >
fp < f >

p
p
mf
f

ff
ff
f
pp

a tempo
pizz.
arco
pizz.
pizz.

sul ponticello
sul C
arco
f
sul ponticello
arco

play using the harmonic series on the string

String Quartet No. 2

24

Vln. I *ff* > *p* *pizz.* *arco* *p* < *f* > *fp*

Vln. II *mp* *pizz.* *arco* *p* < *f* > *fp*

Vla. *f* *pizz.* *mf* *p* < *f* >

Vc. *f* > *ppp* *f* *pizz.* *arco* *p* < *f* >

29

a tempo *accel.*

Vln. I *f* > *f* *pizz.* *ff* *accel.*

Vln. II *f* > *mf* *pizz.* *ff*

Vla. *fp* < *f* > *pizz.* *mp* *arco* *ff* > *p*

Vc. *fp* < *f* > *p* *pizz.* *arco* *ff* > *p*

33

\square $\text{♩} = 60$ x 3

Vln. I

Vln. II

Vla. *p* < *f* > *p* < *f* >

Vc. *p* < *f* > *p* < *f* >

String Quartet No. 2

35

arco *p* *f* *p* *sul ponticello* *ad lib.*

Vln. I

Vln. II

Vla.

Vc. *p* *f* *gliss.* *ff*

38

a tempo *rallentando*

Vln. I *< f >* *p* *< f >* *ppp* *f* *p*

Vln. II *f* *p* *ppp* *f* *p*

Vla. *< f >* *p* *ppp* *f* *p*

Vc. *< f >* *p* *gliss.* *gliss.* *f* *p*

- II -

41

D *Moderato* ♩ = c. 116 *rit.* second time

Vln. I *arco* *ff* *fp* *p* *f*

Vln. II *pizz.* *p* *f* *fp* *p* *f*

Vla. *ff* *p* *f* *fp* *p* *f*

Vc. *p* *f* *p* *fp* *p* *f* *p*

String Quartet No. 2

47

ad lib.

Moderato ♩ = c. 116

Musical score for measures 47-53. The score is for four parts: Vln. I, Vln. II, Vla., and Vc. The time signature is 4/4. The key signature has one flat (B-flat). The tempo is Moderato, with a metronome marking of ♩ = c. 116. The score includes dynamic markings such as *p*, *f*, *pizz.*, *arco*, and *tr. b.*. A double bar line is present at the end of measure 53.

54

ad lib.

Musical score for measures 54-59. The score is for four parts: Vln. I, Vln. II, Vla., and Vc. The time signature is 4/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *f*, *mf*, *ff*, *p*, and *tr.*. The instruction *sul ponticello* is written above the Vln. I, Vln. II, and Vc. parts. A double bar line is present at the end of measure 59.

60

E ♩ = 88

Musical score for measures 60-65. The score is for four parts: Vln. I, Vln. II, Vla., and Vc. The time signature is 4/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *pp*, *ff*, *p*, *f*, and *tr.*. The instruction *liberamente* is written above the Vln. II part. A double bar line is present at the end of measure 65.

String Quartet No. 2

65

Vln. I
Vln. II
Vla.
Vc.

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

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

70

x3

Vln. I
Vln. II
Vla.
Vc.

p *pp*

arco

72

a tempo **Misterioso** ♩ = 46

Vln. I
Vln. II
Vla.
Vc.

f *ff* *ff* *p* *fp* *p*

sul G *sul G*

String Quartet No. 2

- III -

F Static $\text{♩} = 60$

77

Vln. I

Vln. II

Vla.

Vc.

arco

ord.

p

p < *f* > *p* < *f* >

p *f* *pp* *p*

f *pp* *p* < *f* > *p* < *f* >

83

Vln. I

Vln. II

Vla.

Vc.

ord.

p *f*

8va sul E

13 13

8va

12 12

p

85

Vln. I

Vln. II

Vla.

Vc.

8va

13 13 15 15

(8va) 12 12 14 14

String Quartet No. 2

87 *8^{ma}*

Vln. I
15 15 15 15

Vln. II
8^{ma}

Vla.
14 14 14 14

Vc.

89

Vln. I
f
arco
15^{ma} using the harmonic series

Vln. II
8^{ma}
p

Vla.
arco
f
using the harmonic series
sul G

Vc.
arco
p

96

Vln. I
15^{ma}
4

Vln. II

Vla.
4

Vc.

String Quartet No. 2

102 (15^{ma}) 4^o 15^{ma} *sf*

Vln. I
Vln. II
Vla.
Vc.

109 **G**

Vln. I
f *pp*
sul D *sul G*
ppp *mf*
sul A

Vln. II
Vla.
Vc.

III

Vln. I
sul D *sul E* *sul A*
Vln. II
Vla.
Vc.

String Quartet No. 2

123 H

Vln. I
Vln. II
Vla.
Vc.

(15^{ma})
f

125

Vln. I
Vln. II
Vla.
Vc.

(15^{ma})
p
p
p

127

Vln. I
Vln. II
Vla.
Vc.

String Quartet No. 2

129

Musical score for measures 129-130, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as triplets, sixteenth notes, and slurs.

131

Musical score for measures 131-132, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as triplets, sixteenth notes, and slurs.

132

Musical score for measures 132-133, featuring four staves: Vln. I, Vln. II, Vla., and Vc. The score includes various musical notations such as triplets, sixteenth notes, and slurs. A dynamic marking *f* is present at the bottom of the page.

String Quartet No. 2

134

Vln. I

Vln. II

Vla.

Vc.

136

Vln. I

Vln. II

Vla.

Vc.

f

ppp

pizz.

p

f

arco

139

ad lib.
repeat ad libitum legato approximately 12 seconds

a tempo ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

f > p

ff

f

pp

f

pp

f

pp

f

count 1

count 2

count 2

String Quartet No. 2

12 seconds
approximately

143

rit.

Vln. I

Vln. II

Vla.

Vc.

p

- IV -

a tempo ♩ = 80

145

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f*

f

f

149

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

f *p*

String Quartet No. 2

152

Vln. I

Vln. II

Vla.

Vc.

f

f

p

155

Vln. I

Vln. II

Vla.

Vc.

f

f

f

J

158

Vln. I

Vln. II

Vla.

Vc.

f

f

f

String Quartet No. 2

161

Vln. I

Vln. II

Vla.

Vc.

164

Vln. I

Vln. II

Vla.

Vc.

167

Vln. I

Vln. II

Vla.

Vc.

String Quartet No. 2

170

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 170, 171, and 172. The first violin part (Vln. I) features a melodic line with eighth-note patterns and slurs. The second violin (Vln. II) plays a similar eighth-note pattern. The viola (Vla.) part consists of eighth-note chords with slurs. The cello (Vc.) part provides a bass line with quarter and eighth notes.

173 K

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 173, 174, 175, and 176. Measure 173 is marked with a 'K' in a box. The first violin part (Vln. I) continues with its melodic line. The second violin (Vln. II) and viola (Vla.) parts maintain their eighth-note patterns. The cello (Vc.) part continues with its bass line.

177

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 177, 178, 179, and 180. The first violin part (Vln. I) has a more complex melodic line with slurs and ties. The second violin (Vln. II) and viola (Vla.) parts continue with their eighth-note patterns. The cello (Vc.) part continues with its bass line.

String Quartet No. 2

180

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 180, 181, and 182. The first violin part (Vln. I) features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The second violin (Vln. II) plays a similar but slightly different rhythmic line. The viola (Vla.) part consists of eighth and sixteenth notes, providing a steady accompaniment. The cello (Vc.) part is in the bass clef, playing a more melodic line with some rests.

183

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 183, 184, and 185. The first violin (Vln. I) has a more active role with sixteenth-note passages. The second violin (Vln. II) continues with its rhythmic pattern. The viola (Vla.) part has some rests in measure 183 before rejoining. The cello (Vc.) part remains in the bass clef, providing a consistent bass line.

186

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 186, 187, and 188. The first violin (Vln. I) has a very active part with rapid sixteenth-note runs. The second violin (Vln. II) also has a more active role with sixteenth-note passages. The viola (Vla.) part has several rests throughout the system. The cello (Vc.) part continues with its bass line, featuring some melodic movement.

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189

Vln. I

Vln. II

Vla.

Vc.

192

Vln. I

Vln. II

Vla.

Vc.

repeat ad libitum legato

195

Vln. I

Vln. II

Vla.

Vc.

String Quartet No. 2

- V -

198

L

ad lib.
play independently from each other
meet at the barlines for synchronization

Vln. I

Vln. II

Vla.

Vc.

200

Vln. I

Vln. II

Vla.

Vc.

204

Vln. I

Vln. II

Vla.

Vc.

sul ponticello

ppp \leftarrow *f*

sul ponticello

ppp \leftarrow *f*

sul ponticello

ppp \leftarrow *f*

sul ponticello

ppp \leftarrow *f*

repeat ad libitum

p \leftarrow *f*

p

pp

String Quartet No. 2

231 *a tempo*
sul ponticello

Vln. I *p* pizz. arco non vibrato

Vln. II *ppp* non vibrato

Vla. *ppp*

Vc. *ppp*

ppp

236 *Molto tranquillo* ♩ = 60

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

243 *molto rit.*

Vln. I *f* *mf* *ppp*

Vln. II *f* *mf* *ppp*

Vla. *f* *mf* *ppp*

Vc. *f* *mf* *ppp*

String Quartet No. 2