

BREVES VARIACIONES SOBRE UN TEMA ORIGINAL (2017-2021)

PARA CUARTETO DE CUERDAS

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(1998-)

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Beca de música en composición para cuarteto de cuerdas "Homenaje Blas Emilio Atehortúa" de la convocatoria Estímulos 2020 segunda fase, Ministerio de Cultura.

Biografía

Inició sus estudios musicales en la academia de música y pintura Arte Amarillo con la pianista Catalina Echeverri. En 2016 comenzó el pregrado en música con énfasis en composición en la Universidad EAFIT donde ha sido alumna de los Maestros Marco Alunno, Andrés Posada Víctor Agudelo y Felipe Tovar. Desde el 2019 hace parte del semillero de investigación de música con nuevas tecnologías “MUSUX” de la Universidad EAFIT en el cuál ha participado en diversos proyectos (entre ellos “El museo de los esfuerzos inútiles”) y donde ideó el proyecto “Mujer Colibrí”. En 2020 su obra “Breves variaciones sobre un tema original” fue ganadora de la Beca de Música en Composición para cuarteto de cuerdas “Homenaje a Blas Emilio Atehortúa” de la convocatoria estímulos, fase dos, Ministerio de Cultura.

Biography

Isabel Gómez began her musical studies at the Arte Amarillo Academy of Music and Painting with pianist Catalina Echeverri. In 2016, she entered the undergraduate program for music composition at EAFIT University where she studied with professors Marco Alunno, Andrés Posada, Victor Agudelo, and Felipe Tovar. Since 2019, she has been a member of MUSUX, an EAFIT based collaborative group of music researchers focused on new technologies. With MUSUX, she has participated in a variety of projects, including “El museo de los esfuerzos inútiles” [The Museum of Useless Force], and “Mujer Colibrí” [Hummingbird Women], in which she was the lead researcher.

Resumen:

Esta obra se empezó a escribir en 2017 en el segundo semestre del pregrado en composición y fue terminada en 2021 con motivo de la convocatoria en la cual resultó ganadora.

En la obra se busca una sonoridad lúgubre y se hace alusión a etapas de un duelo, principalmente negación e ira.

Abstract:

This work was started in 2017 in the second semester of her undergraduate degree in music composition and was finished in 2021 for entering the commission contest it eventually won.

The piece looks to express gloom and alludes to painful times of rage and denial.

Breves variaciones sobre un tema original

Para cuarteto de cuerdas

Isabel Gómez Álvarez

2017 - 2021

- Proyecto ganador de la beca de música en composición para cuarteto de cuerdas "Homenaje a Blas Emilio - Atehortúa" de la Convocatoria Estímulos 2020 segunda fase, Ministerio de Cultura.

Breves variaciones sobre un tema original

Para cuarteto de cuerdas

Isabel Gómez Álvarez (2017 - 2021)

Tema
♩ = 60 expresivo, con dolor

Violin I
mp *mf*

Violin II
p *mf*

Viola
p *mf*

Cello
p *mf*

[7]

Vln. I
mf *ff*

Vln. II
mf *ff*

Vla.
ff

Vc.
mf *ff*

- Proyecto ganador de la beca de música en composición para cuarteto de cuerdas "Homenaje a Blas Emilio - Atehortúa" de la Convocatoria Estímulos 2020 segunda fase, Ministerio de Cultura.
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3

Var. I
♩. = 92 sigiloso, gracioso

14

Vln. I

Vln. II

Vla.

Vc.

19

Vln. I

Vln. II

Vla.

Vc.

24

Vln. I

Vln. II

Vla.

Vc.

Breves variaciones sobre un tema original

A

Vln. I *pizz.* *mp* *arco* *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

34

Vln. I *p* *cresc.* *ff*

Vln. II *p* *cresc.* *ff*

Vla. *pp* *cresc.* *ff*

Vc. *p* *pp* *cresc.* *ff*

39

Vln. I *mf* *p* *mf* *pizz.* *f*

Vln. II *mf* *p* *mf* *pizz.* *f*

Vla. *mf* *p* *f*

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

Breves variaciones sobre un tema original

5

Var. II
B ♩ = c.a 96 **enérgico**
 arco sul tasto

Breves variaciones sobre un tema original

63

Musical score for measures 63-68. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Measure 63 is marked with a box containing the number 63. Dynamics include *p*, *mf*, *pp*, and *mp*. The Vln. I part features a melodic line with slurs and accents. The Vln. II part has a more sustained line. The Vla. part has a rhythmic pattern. The Vc. part has a steady eighth-note accompaniment.

69

Musical score for measures 69-75. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Measure 69 is marked with a box containing the number 69. Dynamics include *p*, *mp*, and *pp*. The Vln. I part has a melodic line with slurs. The Vln. II part has a sustained line. The Vla. part has a rhythmic pattern. The Vc. part has a steady eighth-note accompaniment.

76

Musical score for measures 76-81. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature is 4/4. Measure 76 is marked with a box containing the number 76. Dynamics include *mf* and *mp*. The Vln. I part has a melodic line with slurs and accents. The Vln. II part has a sustained line. The Vla. part has a rhythmic pattern. The Vc. part has a steady eighth-note accompaniment.

Breves variaciones sobre un tema original

7

C

Musical score for measures 71-75. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts have dynamic markings of *mf*. The Vla. part has markings of *mp* and *p*. The Vc. part has markings of *p* and *mp*.

88

Musical score for measures 88-92. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts have dynamic markings of *p*. The Vla. part has a marking of *f*. The Vc. part has a marking of *f*.

96

Var. III
♩ = 72 lamentos

Musical score for measures 96-100. The score includes four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I and Vln. II parts have dynamic markings of *f*, *sub p*, and *ppp*. The Vla. part has markings of *f*, *sub p*, *ppp*, and *p*. The Vc. part has markings of *f*, *sub p*, and *ppp*. The Vla. part includes the instruction "Susurros" and "sul pont."

Breves variaciones sobre un tema original

103 Ord. *Breves lamentos*

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

Vln. II *Breves lamentos (sul pont.)* *p* *mf* *p*

Vla. *sul pont.* *p* *mf* *p*

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

D *Breves lamentos*

Vln. I *f* *mf* *mp*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *f* *mp* *f*

115

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

Vln. II *p*

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

Vc. *sub p* *mp* *p*

Breves variaciones sobre un tema original

121

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

127

Vln. I

Vln. II

Vla.

Vc.

mf

mp cresc.

ff

sub mp

mf

mp cresc.

ff

sub mp

mf

mp

ff

sub mp

p

132

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

p

n

p

mp

p

n

p

mp

p

n

p

mp

p

n

Breves variaciones sobre un tema original

Var. IV

♩ = c.a 200 estruendoso, rabioso

♩ = ♩ siempre

138 arco

Vln. I *f* *sub p* *f*

Vln. II *f* *sub p* *f*

Vla. *f* *sub p* *f*

Vc. *f* *sub p* *f*

142

Vln. I *pp* *p* *mp* *pizz.* *arco*

Vln. II *pp* *p* *mp* *pizz.* *arco*

Vla. *mp* *pizz.* *arco*

Vc. *pp* *p* *mp* *pizz.* *arco*

147

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

Vln. II *mf*

Vla. *mp*

Vc. *mf* *pizz.* *arco*

Breves variaciones sobre un tema original

11

153

E

Vln. I

Vln. II

Vla.

Vc.

157

Vln. I

Vln. II

Vla.

Vc.

162

Vln. I

Vln. II

Vla.

Vc.

Breves variaciones sobre un tema original

Musical score for measures 167-173. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 167 starts with a box containing the number 167. Dynamics include *p*, *mf*, and *p*. Performance instructions include "(Ord.)", "sul pont.", and "GP".

Var. V
♩ = 66 pesado, tormentoso

Musical score for measures 174-177. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 174 starts with a box containing the number 174. Dynamics include *p* and *mp*. Performance instructions include "Ord.", "molto vib.", and "sul pont.". There are triplets in the violin parts.

Musical score for measures 178-181. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 178 starts with a box containing the number 178. Dynamics include *mf* and *p*. Performance instructions include "molto vib." and "Ord.". There are triplets in the violin parts.

Breves variaciones sobre un tema original

182

Vln. I *mf*

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

Vcllo. *p* *mp* *mf* *p*

Vc. *mp* *mf* *p*

186

Vln. I *mp*

Vln. II *mp* *mf* *p* *mp*

Vcllo. *mp* *mf* *mp* *p*

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

190

Vln. I *mf* *p cresc.*

Vln. II *mf* *p cresc.*

Vcllo. *mf* *p cresc.*

Vc. *mf* *p cresc.*

Breves variaciones sobre un tema original

193

Vln. I

Vln. II

Vla.

Vc.

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

Var. VI

♩ = c.a 250-260 **enérgico furioso**

197

Vln. I

Vln. II

Vla.

Vc.

mf *sf* *sub p* *mf*

mf *sf* *sub p* *mf*

mf *sf* *sub p* *mf*

mf *sf* *mp* *mf*

pizz.

202

Vln. I

Vln. II

Vla.

Vc.

mf *mf* *poco accel.*

mf *mf* *pizz.* *mf*

mp *mf*

Breves variaciones sobre un tema original

15

208 *a tempo*

Vln. I *pp* *mf* *f*

Vln. II *pp* *mf* *f*

Vla. arco *pp* *mf* *f*

Vc. *f*

Detailed description: This system covers measures 208 to 212. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. The tempo is marked 'a tempo'. Dynamics range from pianissimo (pp) to fortissimo (f). The Viola part is marked 'arco'.

213 **F** *poco accel.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *mf* arco

Detailed description: This system covers measures 213 to 217. It features four staves: Violin I, Violin II, Viola, and Violoncello. A fermata (F) is placed over measure 213. The tempo is marked 'poco accel.'. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The Viola part is marked 'arco'.

220 *a tempo*

Vln. I *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *mf*

Detailed description: This system covers measures 220 to 224. It features four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'a tempo'. Dynamics range from piano (p) to mezzo-forte (mf).

Breves variaciones sobre un tema original

225 *poco accel.* *pizz.* *arco*

Vln. I

Vln. II

Vla.

Vc.

mp *f* *f*

Var. VII

230 = 130 *enérgico pero tranquilo*

Vln. I

Vln. II

Vla.

Vc.

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

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

mf *mp* *f*

235

Vln. I

Vln. II

Vla.

Vc.

f *mp* *f*

f *mp* *f*

mp *mf* *mp* *f*

mp *mf*

Breves variaciones sobre un tema original

17

241

Vln. I *mp* *p* *mp* pizz.

Vln. II *mf* *p*

Vla. *mp* *p* *mp*

Vc. (pizz.) *mf* *p* *mp* arco

247

G

Vln. I pizz. *mp* *mf*

Vln. II pizz. *mp* *mf*

Vla. *f* *p*

Vc. *p* *mp* *p* *mp* pizz. *f* *mp*

252

Vln. I *p* *mf* *p* *mf* arco *S^{no}*

Vln. II *p* *mf* *p* *mf* arco

Vla. pizz. *mp* *mf* *mp*

Vc. *mf* *mp*

Breves variaciones sobre un tema original

Musical score for measures 258-263. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 258 starts with a box containing the number 258. Dynamics include *mp cresc.*, *f*, and *ff*. Performance markings include *pizz.* and *ff pizz.* in the final measure.

Musical score for measures 264-268, labeled "Var. VIII" and "96 milonga, melancólica". The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 264 starts with a box containing the number 264. Performance markings include *arco sul pont.*, *Ord.*, *Chicharra*, *arco*, and *sul pont.*. Dynamics include *pp*, *p*, *mp*, *p*, and *mf*.

Musical score for measures 269-273. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 269 starts with a box containing the number 269. Performance markings include *pizz.*, *arco*, and *pizz.*. Dynamics include *p*, *f*, *pp*, *f*, *p*, and *pp*.

Breves variaciones sobre un tema original

273

Vln. I *ff* *mf* *p*

Vln. II *f* *mf* *p*

Vla. *ff* *p* *mp*

Vc. *f* *mf*

arco sul pont. Ord. sul pont.

277

Vln. I *f* *pp* *ff*

Vln. II *f* *pp* *f*

Vla. *p* Chicharra *pp* *ff*

Vc. *f* *pp* *f*

H pizz.

281

Vln. I arco sul pont. *mf*

Vln. II *mf*

Vla. arco pizz. *mf* arco

Vc. *mf* pizz. arco

Breves variaciones sobre un tema original

Musical score for measures 285-293. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 3/4 to 5/4 and then to 3/4. Performance instructions include *madera Ord.*, *no rit.*, *molto vib.*, and *pizz.* with a dynamic marking of *p*.

Musical score for measures 289-293. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and then to 3/4. Performance instructions include *arco*, *mf*, and *pizz.* with dynamic markings of *mf*, *p*, and *mf*.

Musical score for measures 294-302. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The time signature changes from 3/4 to 3/4 and then to 3/4. Performance instructions include *arco*, *GP*, *pp*, *f*, and *sul pont.*. A tempo marking *♩ = 66 en soledad* is present. A section marker **Var. IX** is also present.

Breves variaciones sobre un tema original

307

Vln. I
sub *pp*
III
sul tasto
pp

Vln. II
sub *pp*
sul pont.
ppp
sul tasto
p

Vla.
p
sul tasto

Vc.
Ord.
p
sul tasto

306

Vln. I
sul tasto
mf
Ord.
sub *pp*
mp
f

Vln. II
mf
Ord.
sub *pp*
mp
f

Vla.
mf
Ord.
sub *pp*
mp
f

Vc.
mf
Ord.

311

Vln. I
II
III
f
pp
mf
I
II
Ord.

Vln. II
f
pp
mf
Ord.

Vla.
f
pp
mf
Ord.

Vc.
IV
III
f
pp
mf
pp
Ord.

Breves variaciones sobre un tema original

Musical score for measures 316-321. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 316 is marked with a box containing the number 316. The first staff (Vln. I) has a first ending bracket labeled 'II' and dynamics *pp* and *mf*. The second staff (Vln. II) has a first ending bracket labeled 'II' and 'III' and dynamics *pp* and *mf*. The third staff (Vla.) has dynamics *pp* and *mf*. The fourth staff (Vc.) has dynamics *pp* and *mf*.

Musical score for measures 322-327. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 322 is marked with a box containing the number 322. The first staff (Vln. I) has a first ending bracket labeled 'II' and dynamics *pp*. The second staff (Vln. II) has a first ending bracket labeled 'III' and dynamics *pp* and *ppp*, with the instruction 'sul pont.' in measure 327. The third staff (Vla.) has dynamics *pp* and *p*. The fourth staff (Vc.) has dynamics *pp* and *p*.

Musical score for measures 328-333. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat) and the time signature is 2/4. Measure 328 is marked with a box containing the number 328. The first staff (Vln. I) has a first ending bracket labeled 'I' and 'II' and dynamics *pp*. The second staff (Vln. II) has a first ending bracket labeled 'II' and dynamics *pp*. The third staff (Vla.) has a first ending bracket labeled 'III' and dynamics *pp*. The fourth staff (Vc.) has dynamics *pp*.

Breves variaciones sobre un tema original

23

Var. X
 ♩ = c.a. 220 agresivo

332

Vln. I
pp *sub pp* *n*

Vln. II

Vla.
pp *p* *mf*

Vc.
f Ord.

337

Vln. I
pp

Vln. II
pp

Vla.
mf *p*

Vc.
pp

342

J

Vln. I
pp *mf*

Vln. II
pp *mf*

Vla.
 sul pont. Ord. *p* *f* *p*

Vc.
p *ff* *p*

Breves variaciones sobre un tema original

348

Vln. I
Vln. II
Vla.
Vc.

Var. XI
Flashbacks
♩ = c.a 96 enérgico pero tranquilo

355

Vln. I
Vln. II
Vla.
Vc.

362

Vln. I
Vln. II
Vla.
Vc.

Breves variaciones sobre un tema original

369 K

Vln. I: *mp* pizz. accents

Vln. II: *mf* *fp* *f* *mp* pizz. accents

Vla.: *mp* *f* *mp* pizz. accents

Vc.: *mf* *p* *f* *mp* pizz. accents

376 arco $\text{♩} = 66$ en soledad

Vln. I: *pp* *f* *sub pp* arco

Vln. II: *pp* *f* *sub pp* arco

Vla.: *pp* *f* *p* arco

Vc.: *pp* *f* *p* arco sul pont.

382 sul pont. Ord.

Vln. I: *pp* *mf* *ff* sul pont. Ord.

Vln. II: *ppp* *p* *mf* *ff* sul pont.

Vla.: *p* *mf* *ff* sul pont.

Vc.: *p* *mf* *ff* sul pont.

Breves variaciones sobre un tema original

387

Vln. I
sub pp *mp* *f* *f* *mp* *n*

Vln. II
sub pp *mp* *f* *f* *mp* *n*

Vla.
sub pp *mp* *f* *f* *mp* *n*

Vc.
f *mp* *n*

II
III

Breves variaciones sobre un tema original