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Masquerades in Between

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Sebastian Quesada

Masquerades in Between

Quintet for piano, violin, viola, cello and double bass

for the Fresh Inc Festival 2019

This commission was made possible by the Steven R. Gerber Trust

2019

Masquerades in Between

Quintet for piano, violin, viola, cello and double bass

Duration: approx. 7'

Performance Notes

- All glissandos should be played waiting until the last beat of the pitch.
- The *sempre staccato* indication will be in effect for a passage until the indication *normal* appears. During these passages, two other articulations appear to change the attack to specific notes: accent (>) and tenuto (-)

Program Notes

While it is true that interaction with others often forces us to change aspects of what we consider our essential personality, we can also accept that these variations just respond to a process of adaptation. In other words, the fact that we wear masks to interact with other people does not mean that these transfigurations are not authentic representations of our individuality. We have to admit that the construction of identity is a matter of perception, so that the facets distinguished by some are not necessarily recognized by others. In addition, it is important to be aware that we are social animals, not independent beings isolated from our surroundings. For that reason, we can see the construction of masks rather as an integrative, adjustable and metamorphic process that is not conformed by an individual, but sculped simultaneously by all the people involved in the interaction. From this approach, masks are subjective interpretations of the environment that we create in each moment of our interactions with others. Basically, we can consider them as the way our collective reality is shaped. Any activity that involves any type of direct or indirect interaction with people, such as conversations with friends, walks around the city or even concerts attendances, unravels a new and liquid mask.

With this concept in mind, I began to visualize these transforming realities as a kind of theatrical representation, like the masquerades in Costa Rica. These masquerades are traditional events rooted on syncretic and pluricultural practices where people wear craft masks to represent characters that interact with each other. *Marquerades in between* for piano, violin, viola, cello and bass is an analogy of these interactions, where different scenes of the interplay of the characters emerge. In the context of the piece, each instrument contributes to create different realities of a motif that the piano presents at the beginning of the piece. Varied developments of the motif unfold and at least four different sound environments are articulated (but could be more). The motif, then, becomes the reason that unifies the instrumental combinations, creating realities or environments between the interactions that represent the resulting masks.

for the Fresh Inc Festival 2019
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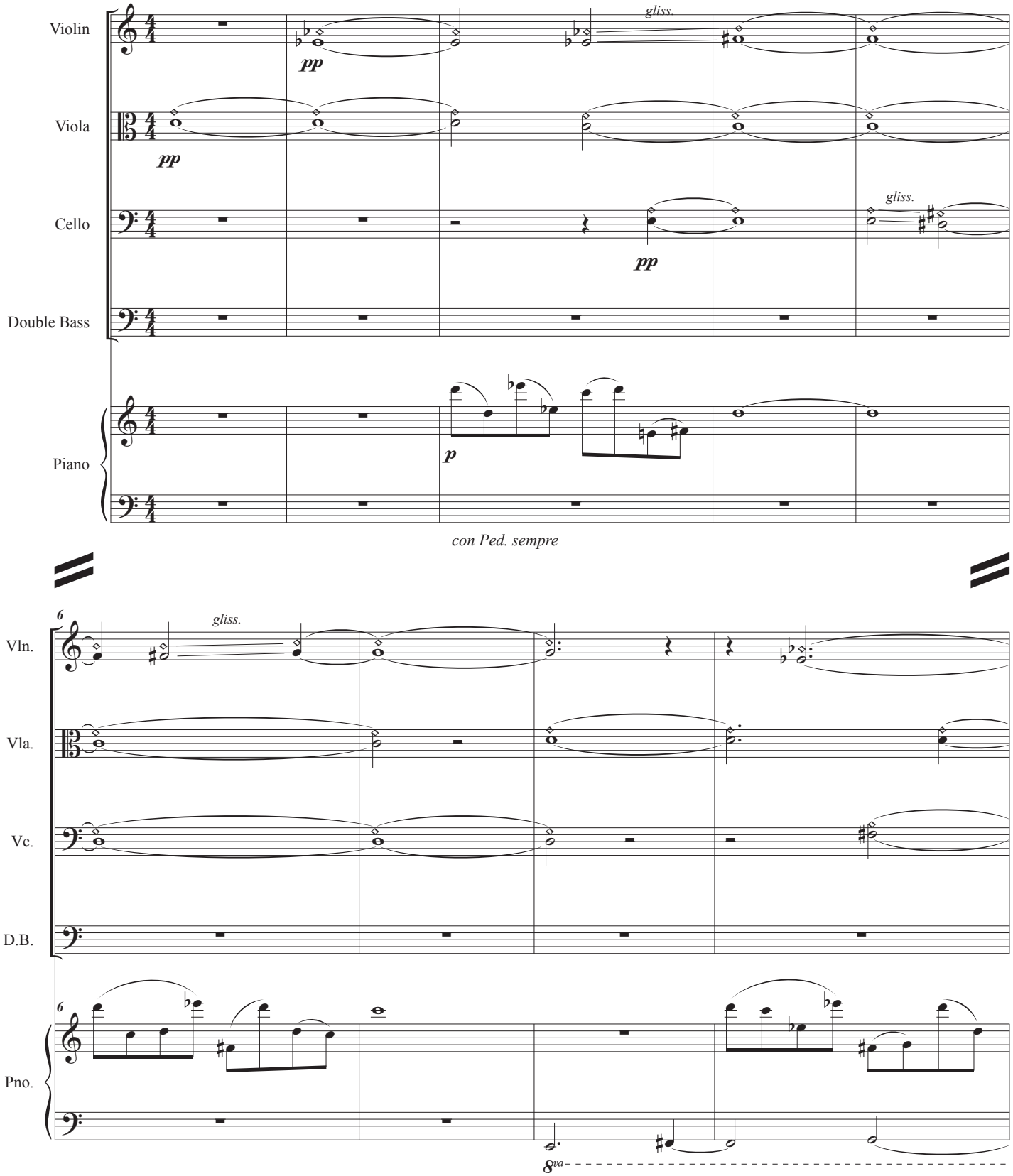
Masquerades in Between

Quintet for piano, violin, viola, cello and double bass

Sebastian Quesada

Mysterious (♩ = 70)



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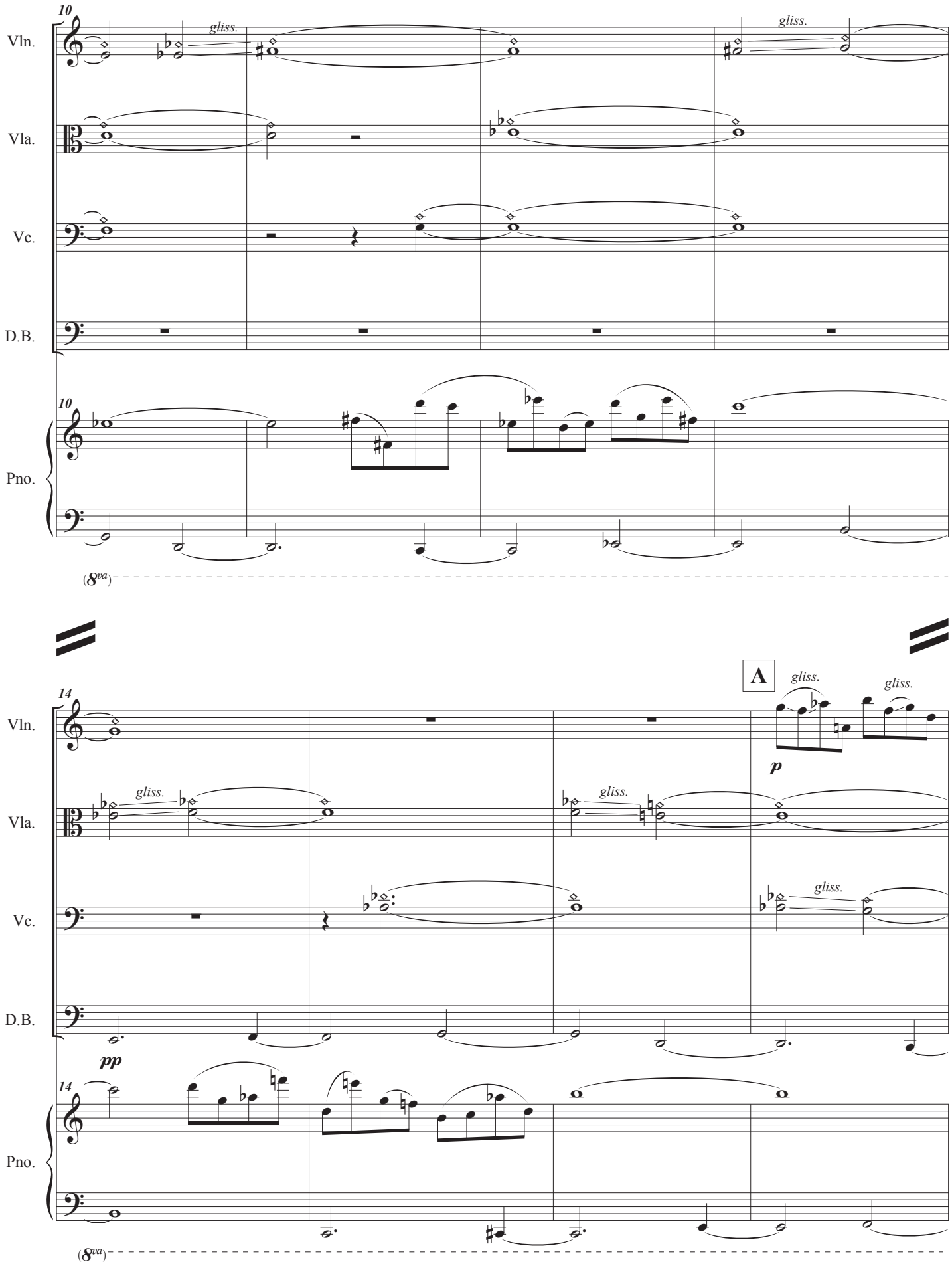
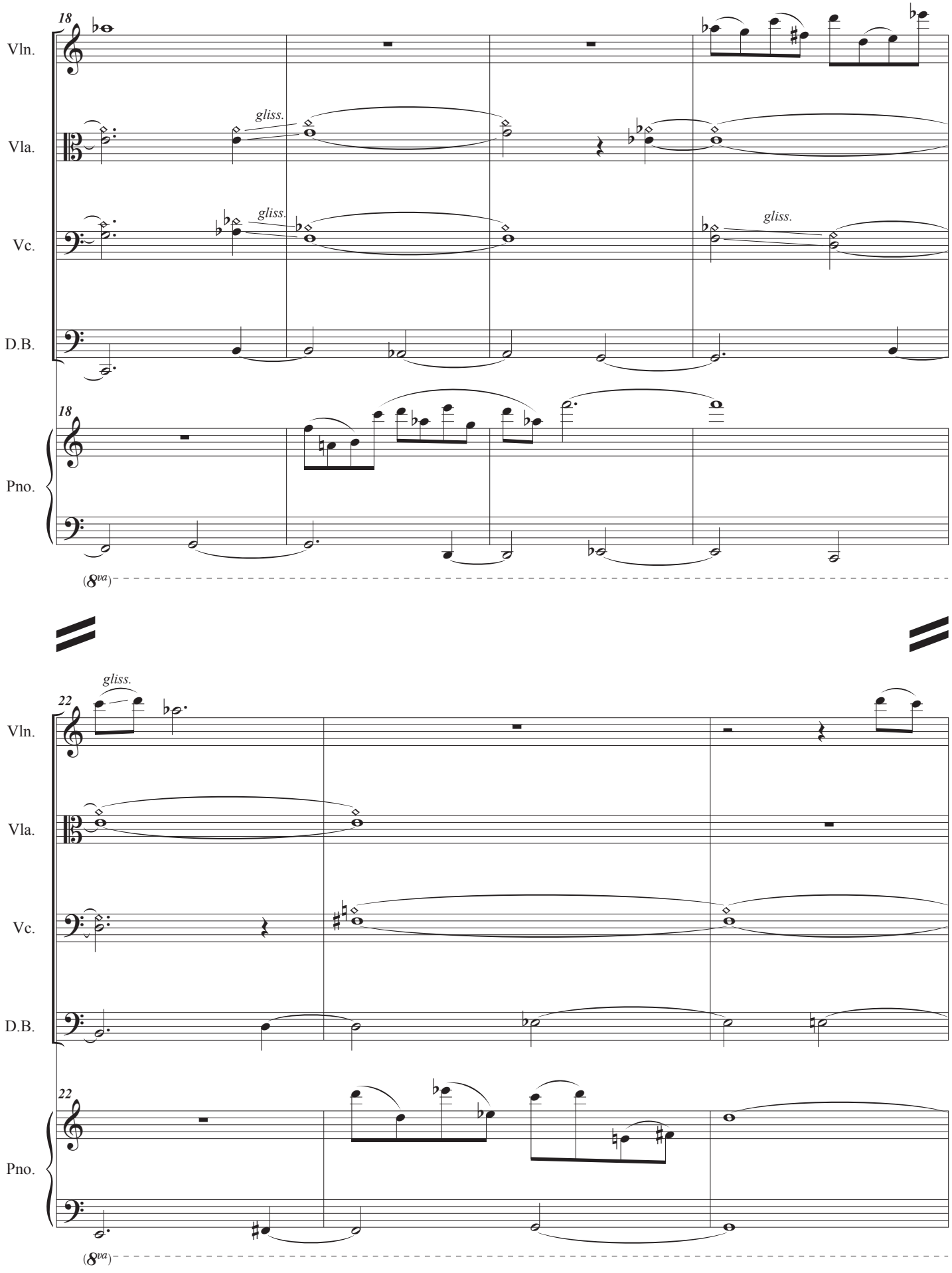
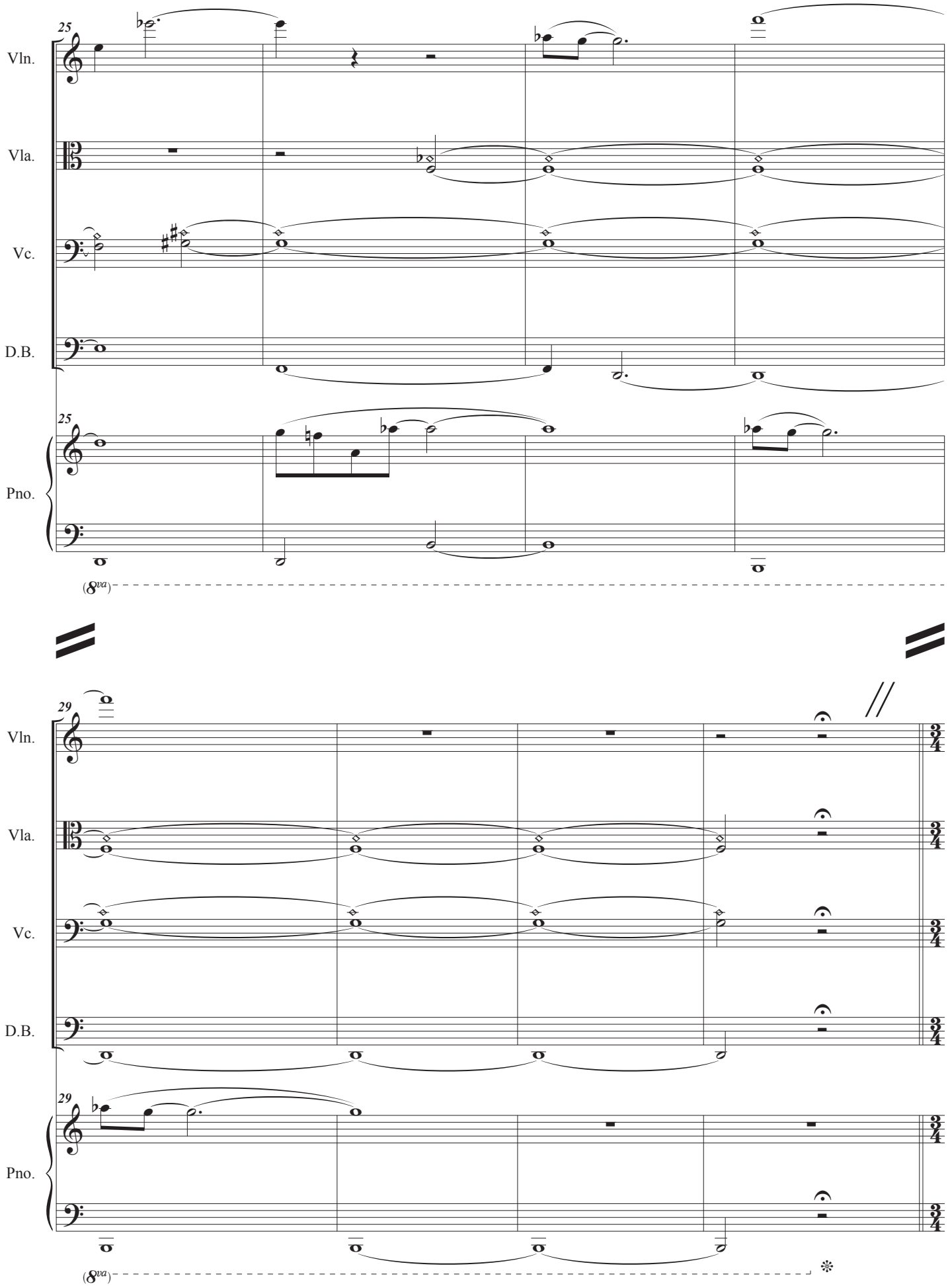

10
Vln.
gliss.
gliss.
Vla.
Vc.
D.B.
10
Pno.
(8va)
A
14
Vln.
gliss.
gliss.
p
Vla.
gliss.
gliss.
Vc.
gliss.
D.B.
pp
14
Pno.
(8va)


18
Vln.
Vla.
gliss.
Vc.
gliss.
gliss.
D.B.
18
Pno.
(8va)
gliss.
22
Vln.
Vla.
Vc.
D.B.
22
Pno.
(8va)


25
Vln.
Vla.
Vc.
D.B.
25
Pno.
(8va)
29
Vln.
Vla.
Vc.
D.B.
29
Pno.
(8va)

B **Allegro** (♩ = 140)

Vln.

Vla.

Vc.

D.B.

Pno.

f *sempre staccato*

pizz.

mf

pizz.

mf

pizz.

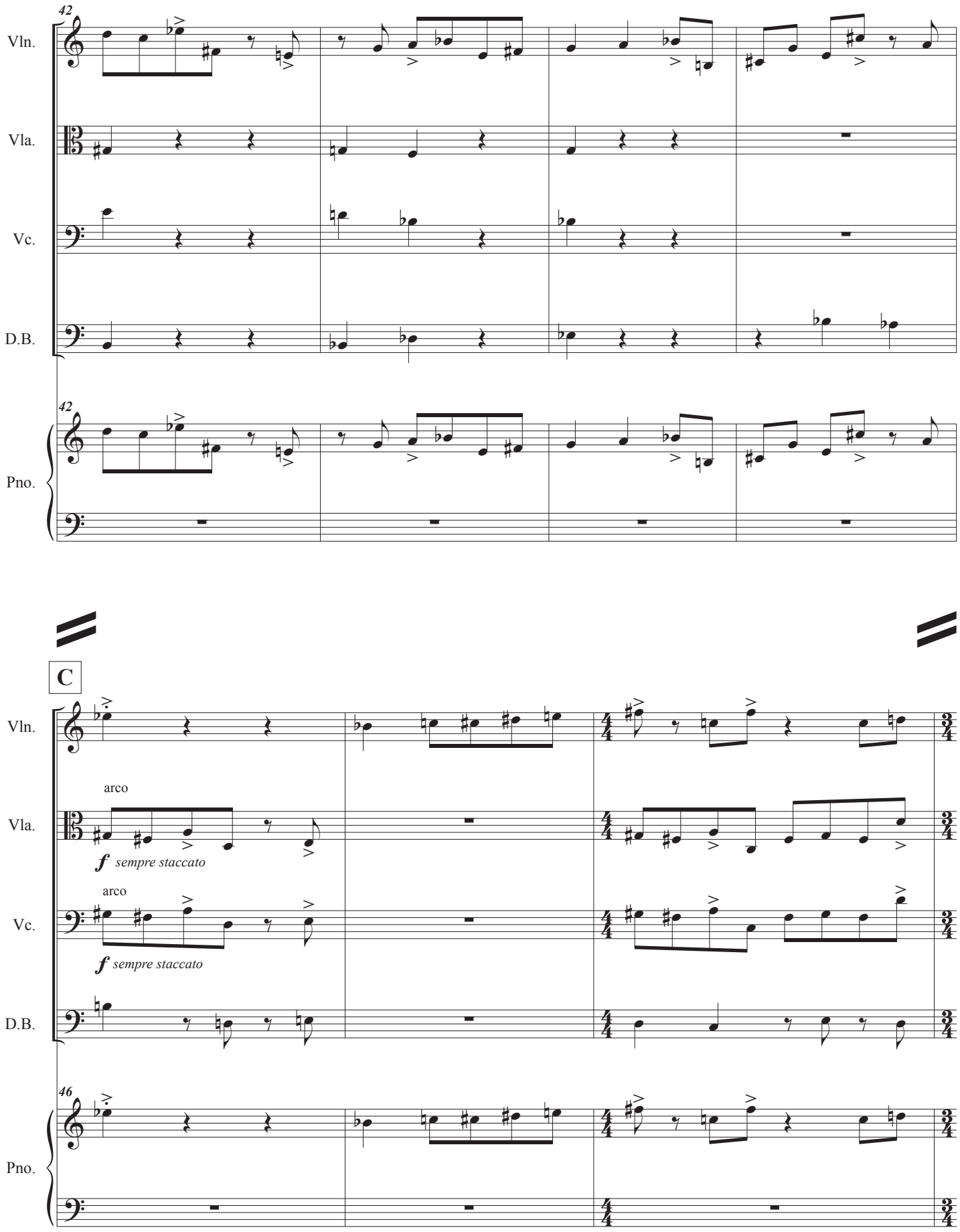
mf

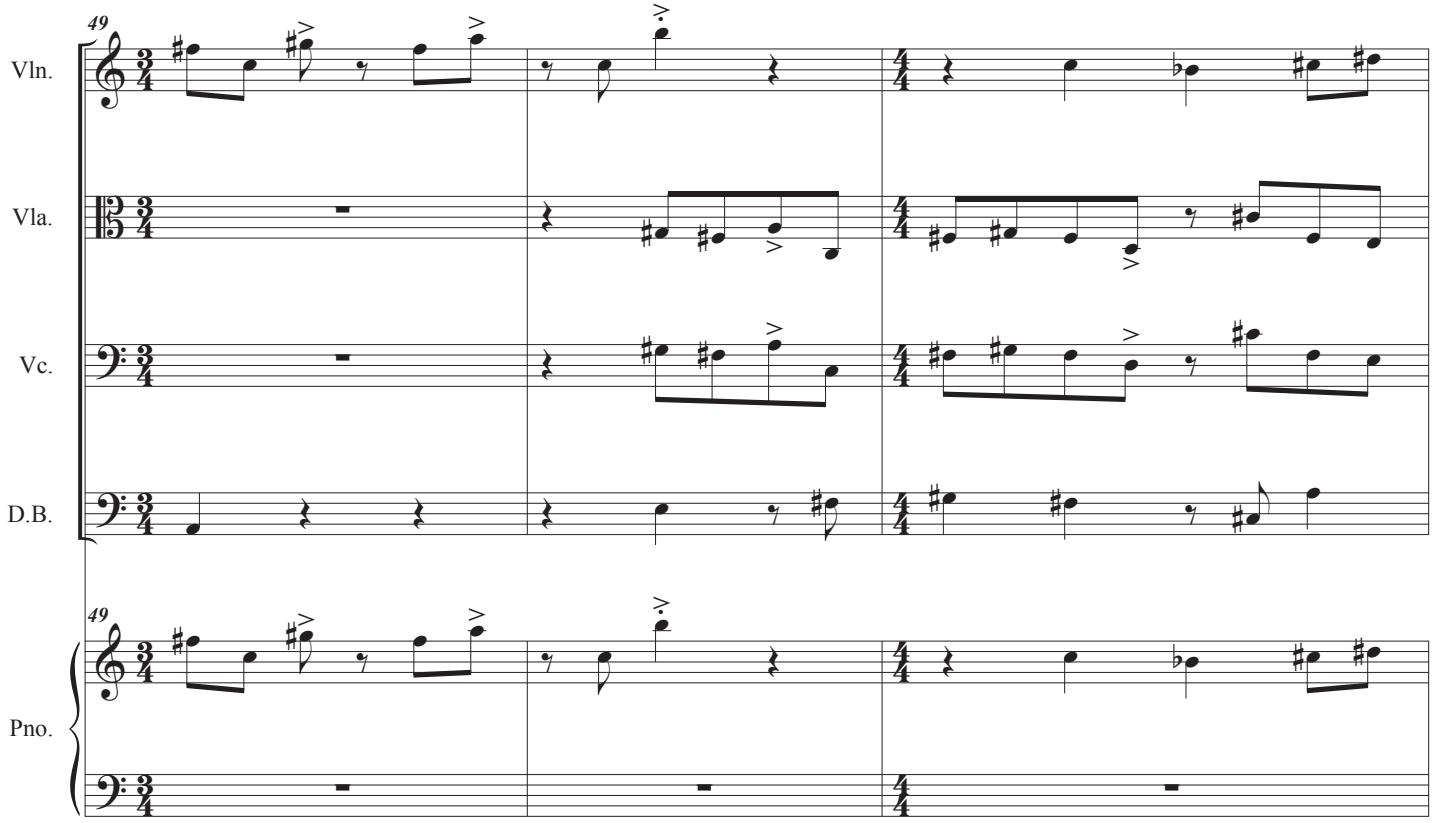
33

f *sempre staccato*

38

38


42
Vln.
Vla.
Vc.
D.B.
42
Pno.
C
Vln.
arco
Vla.
f sempre staccato
arco
Vc.
f sempre staccato
D.B.
46
Pno.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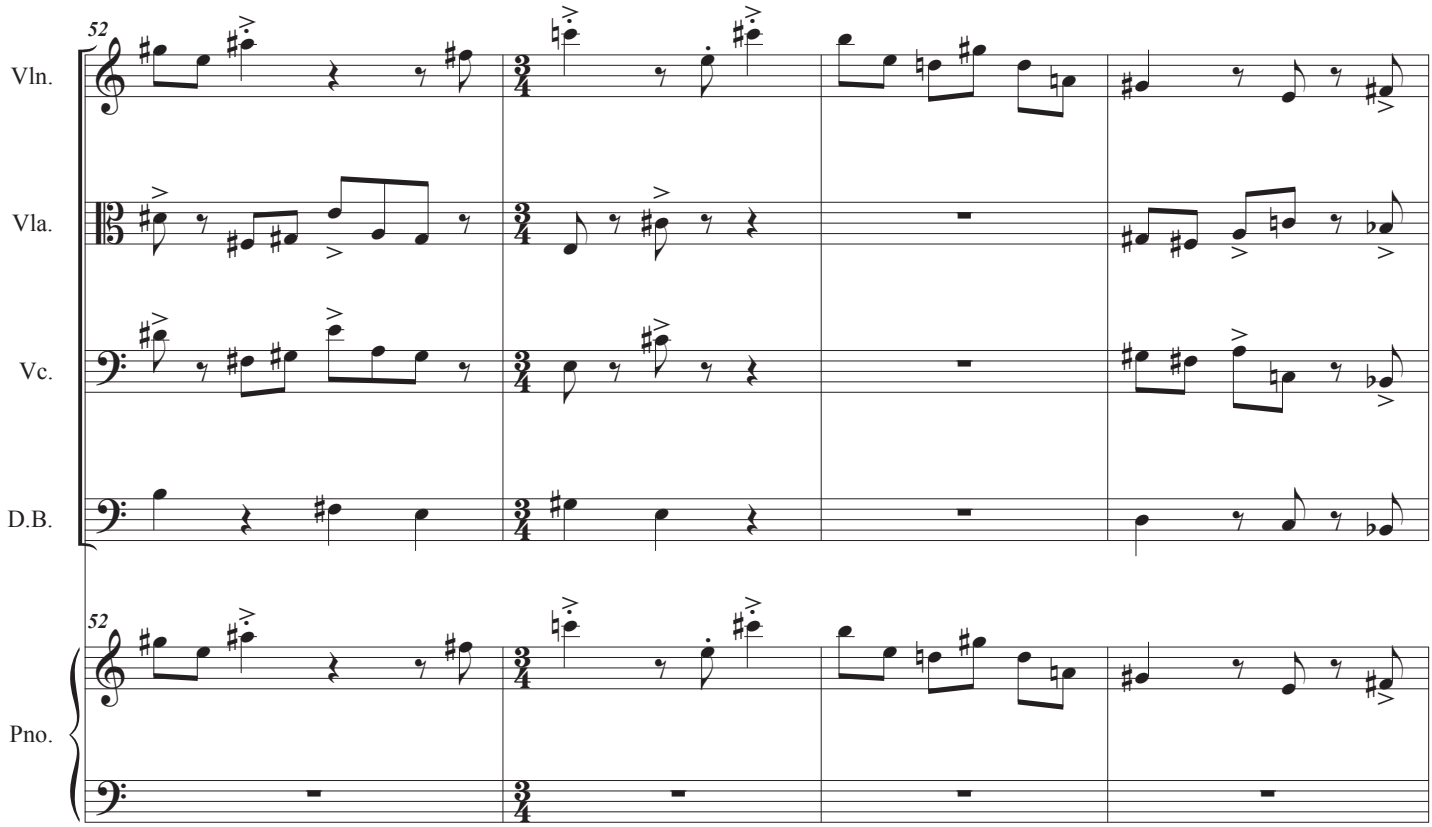
Vln.
Vla.
Vc.
D.B.
49
Pno.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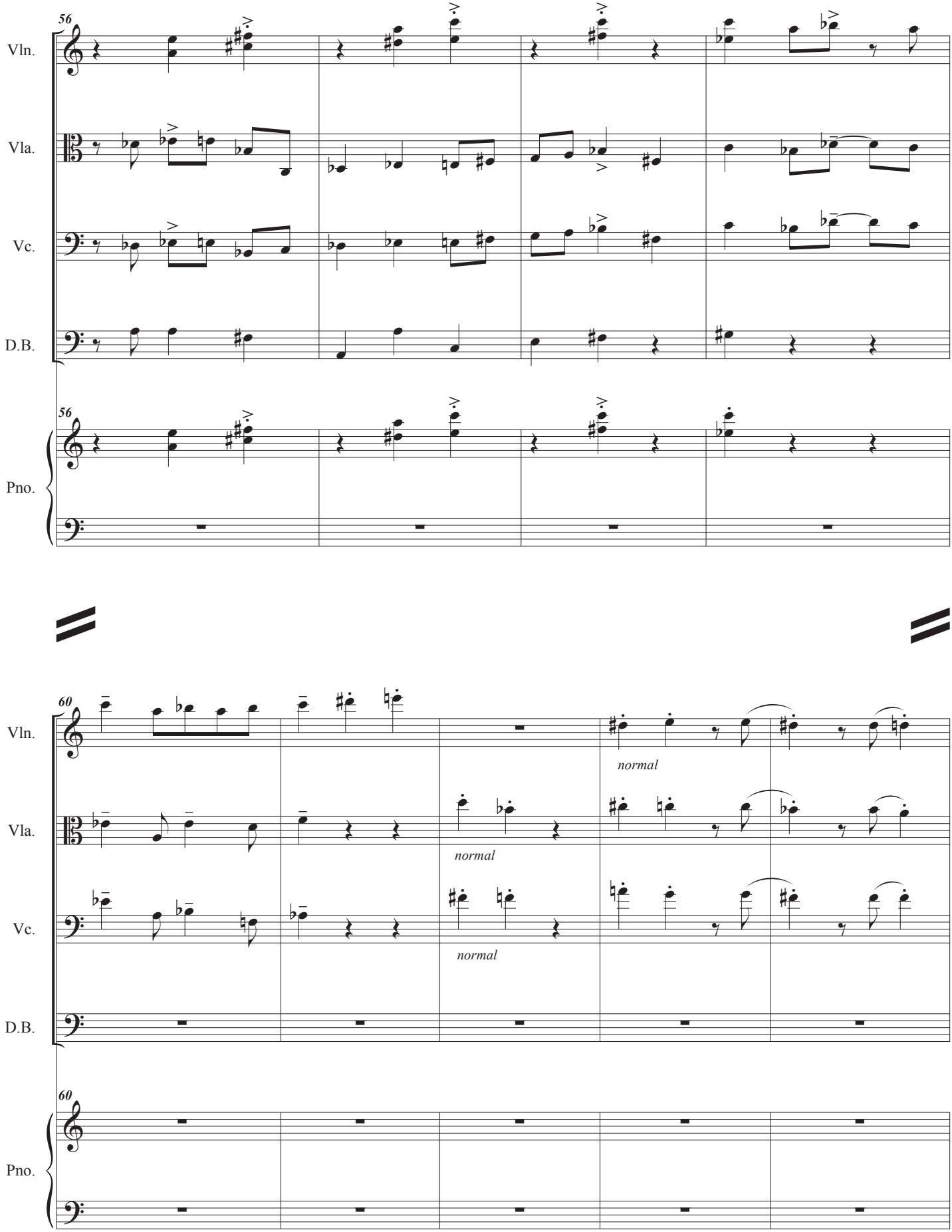
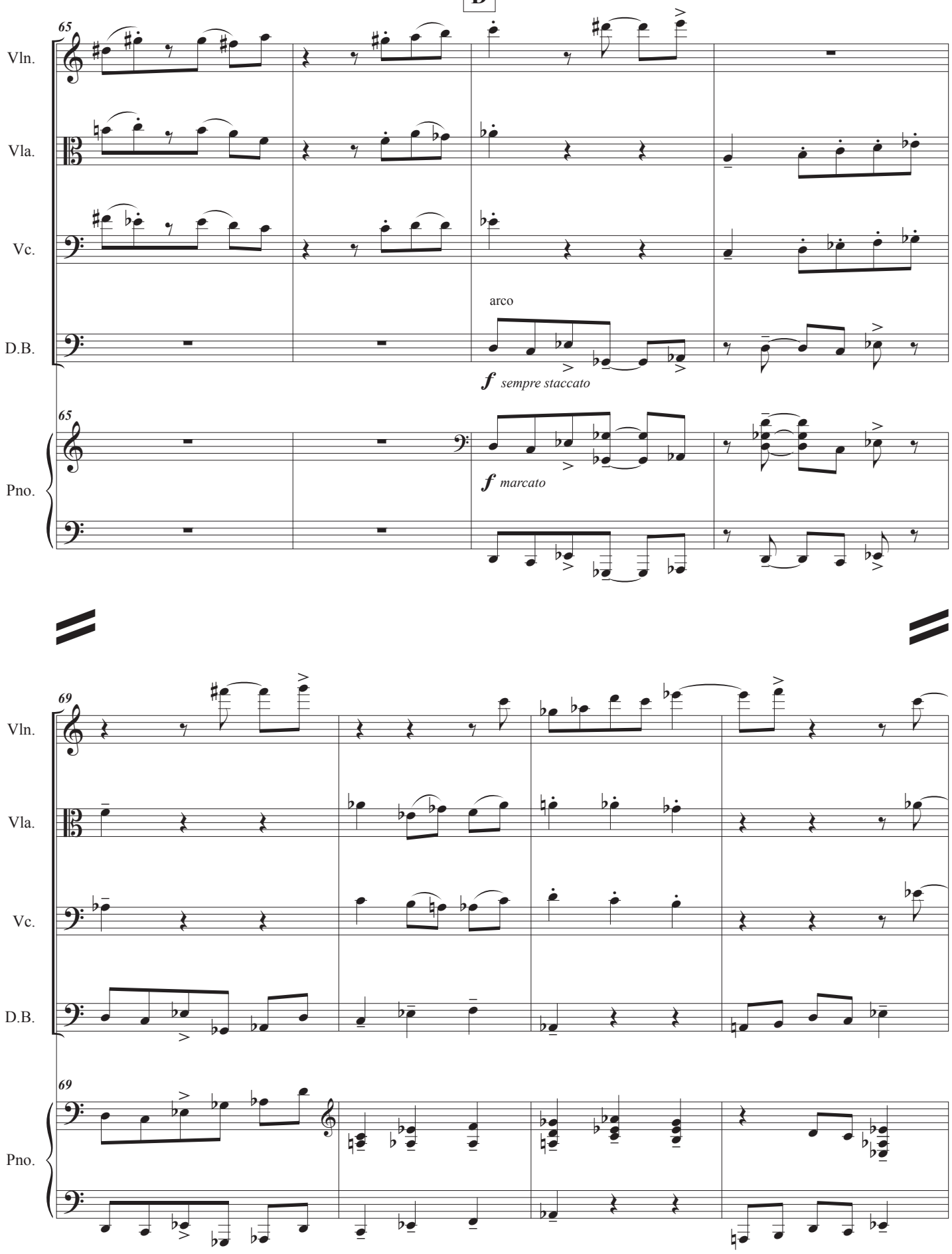
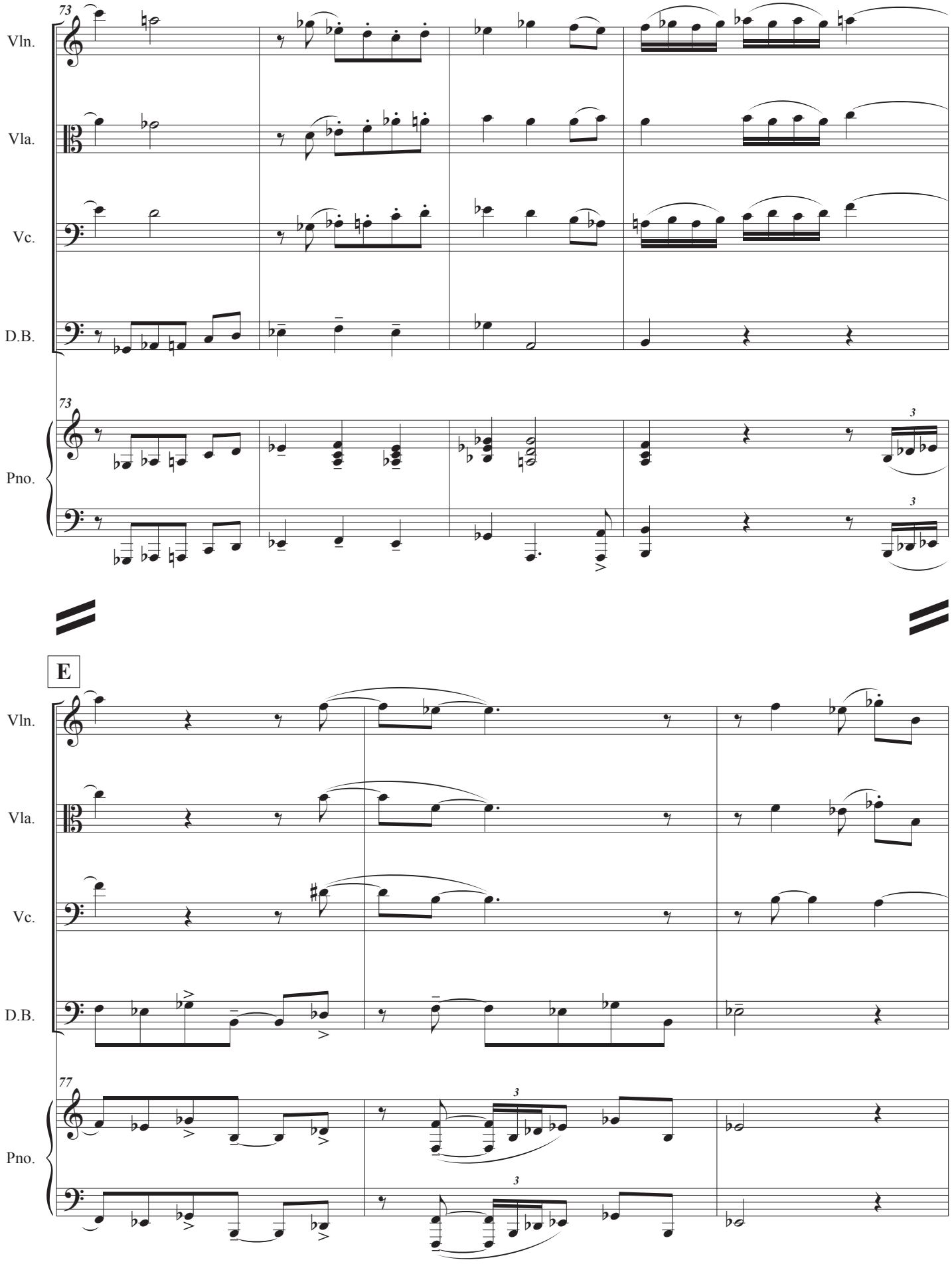
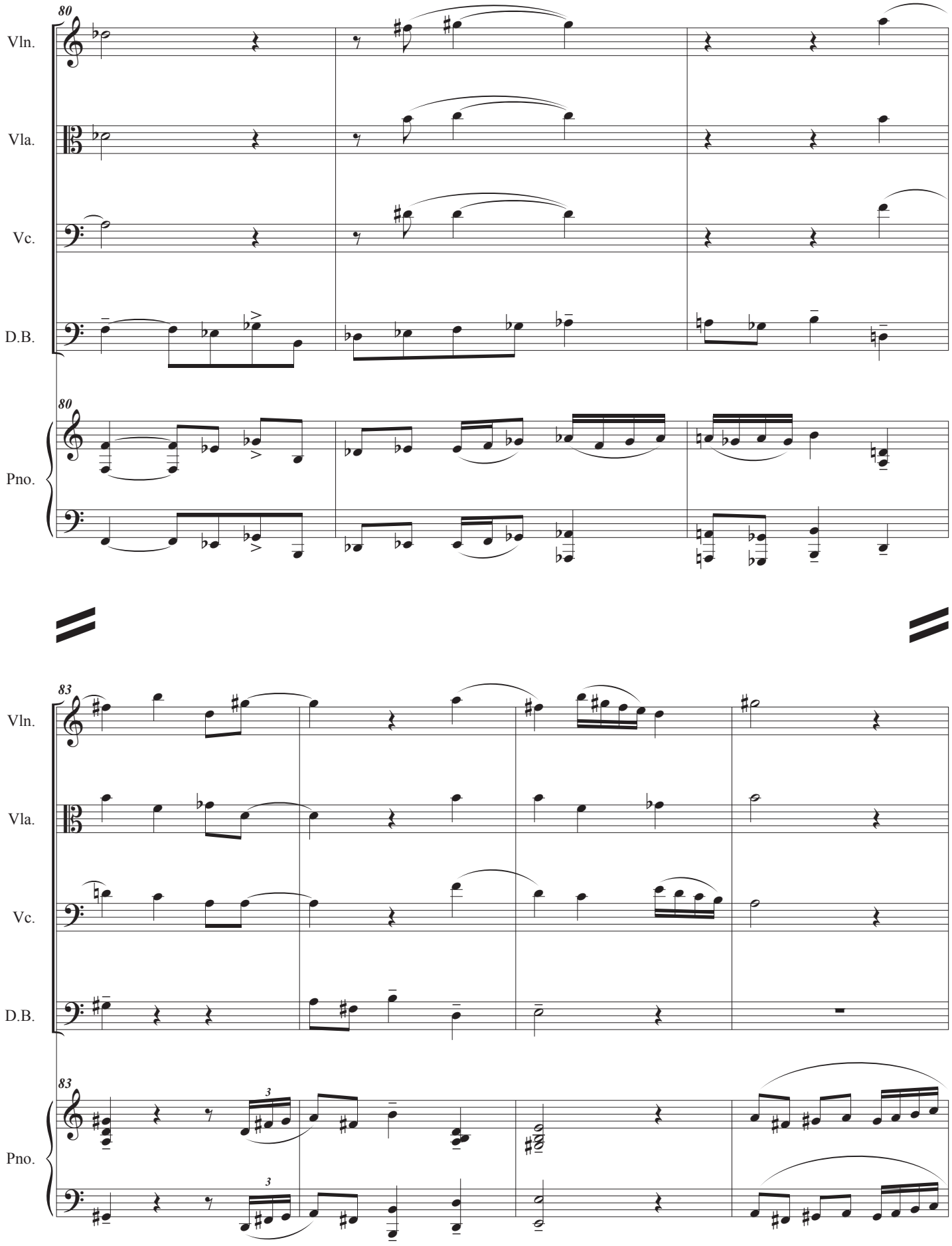
Vln.
Vla.
Vc.
D.B.
52
Pno.

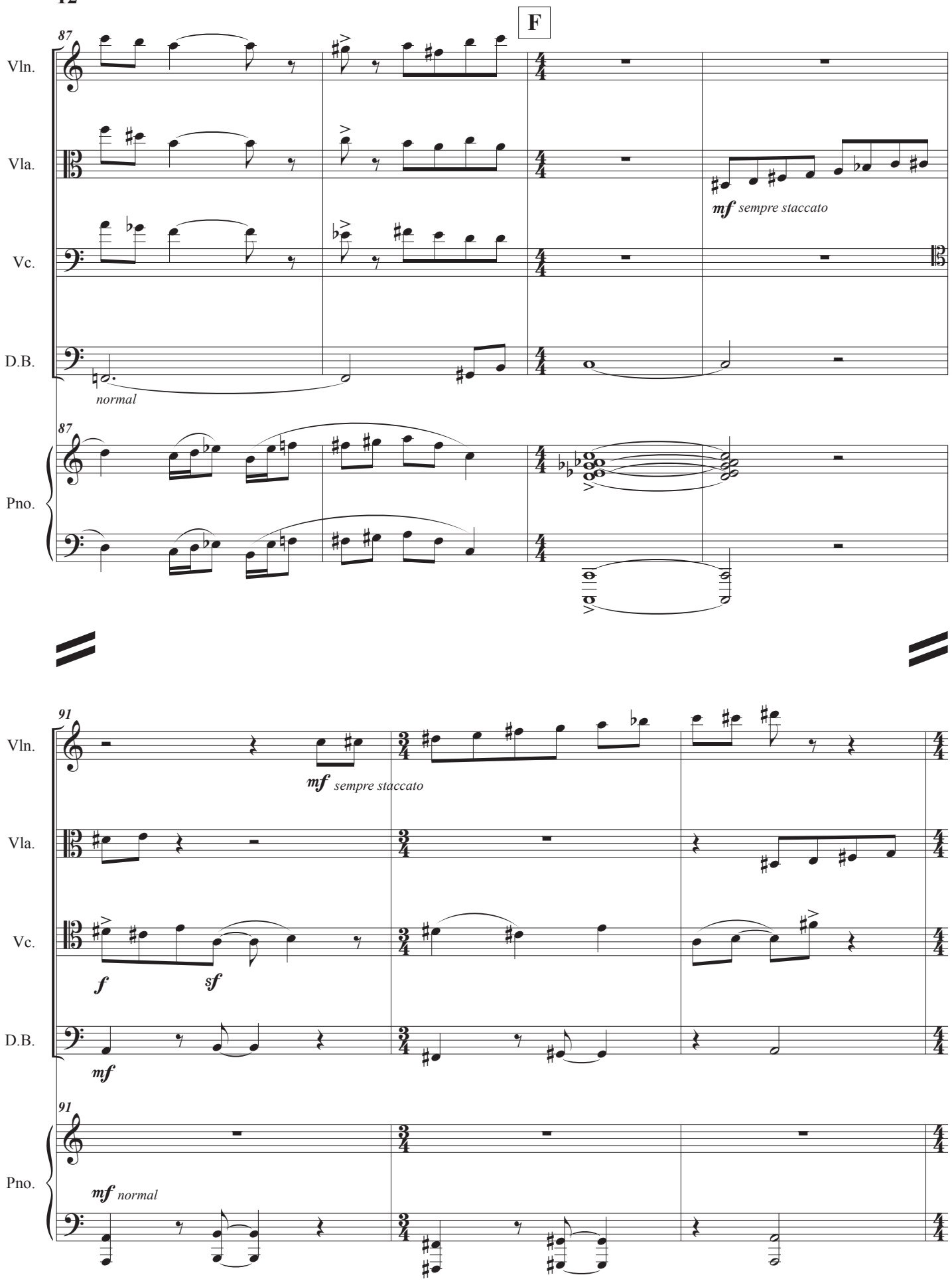

56
Vln.
Vla.
Vc.
D.B.
56
Pno.
60
Vln.
normal
Vla.
normal
Vc.
normal
D.B.
60
Pno.

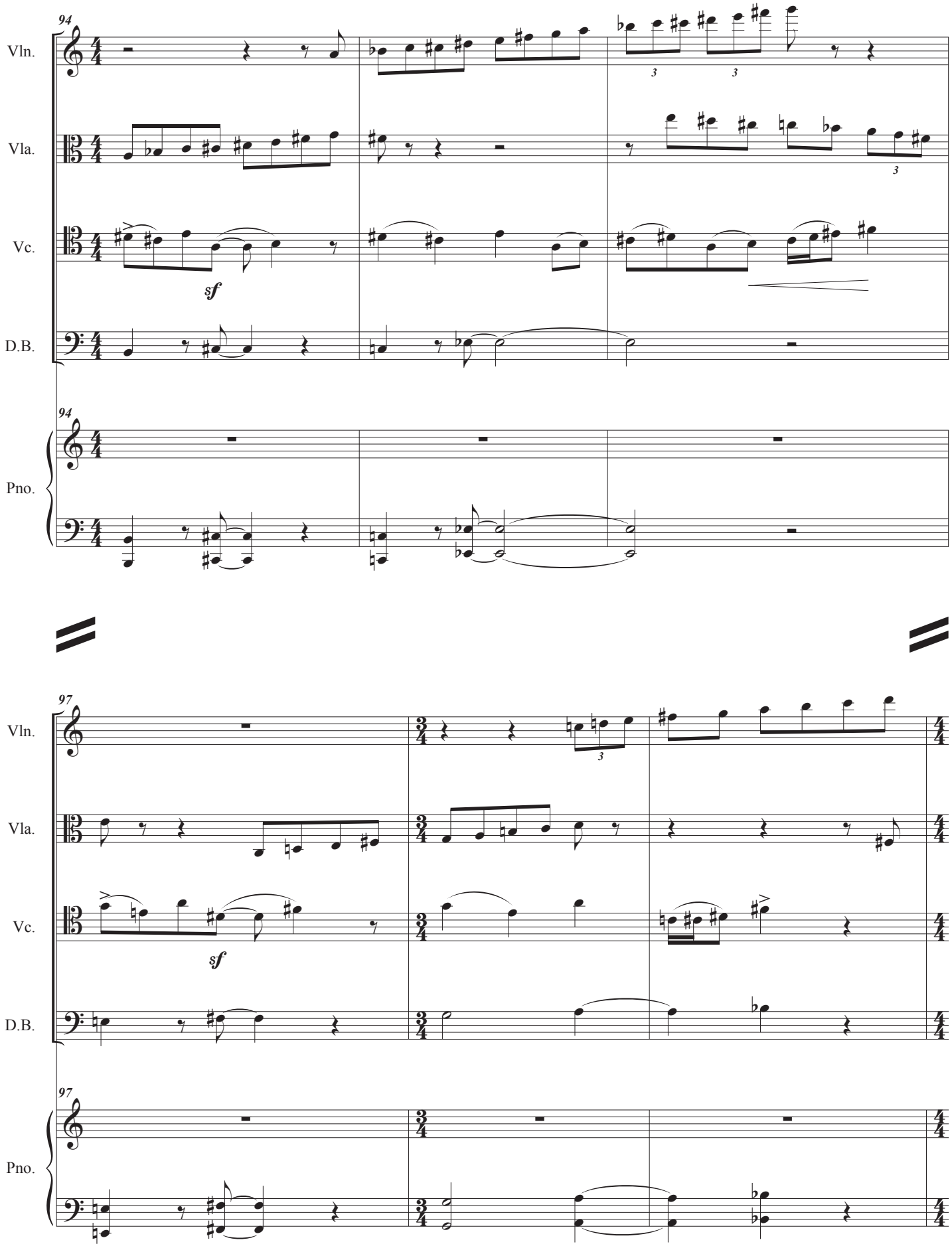
D

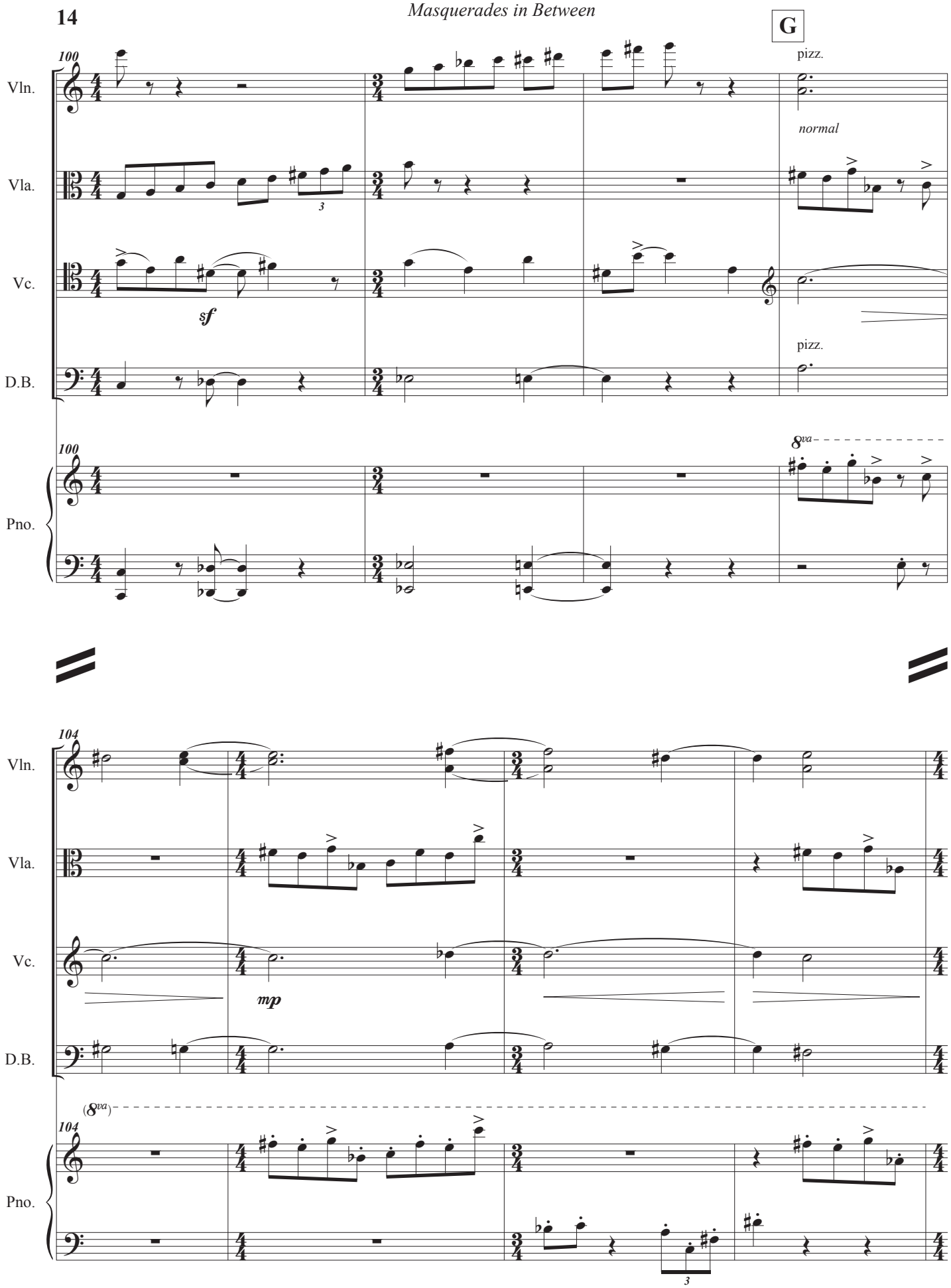

65
Vln.
Vla.
Vc.
arco
D.B.
f sempre staccato
65
Pno.
f marcato
69
Vln.
Vla.
Vc.
D.B.
69
Pno.

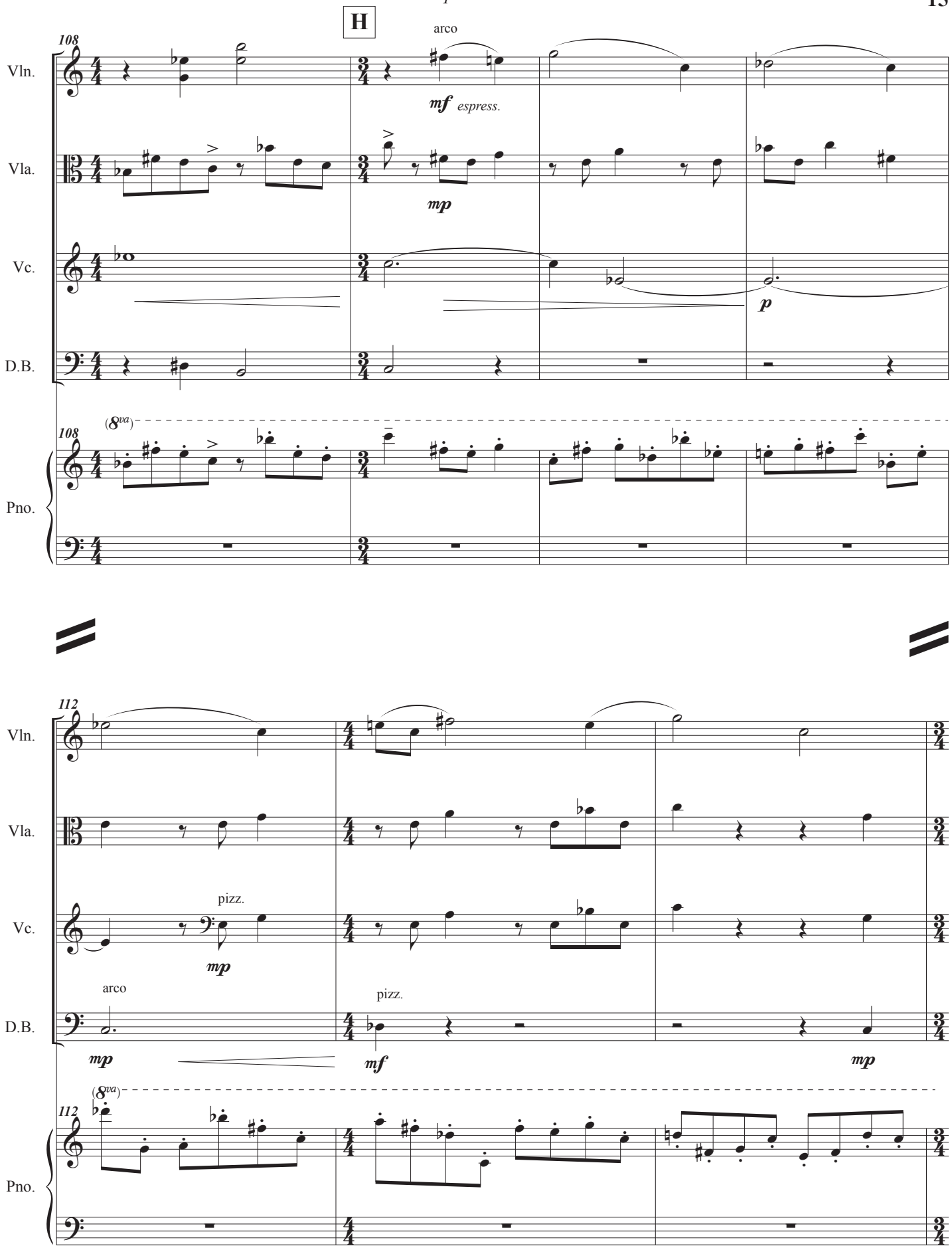

73
Vln.
Vla.
Vc.
D.B.
73
Pno.
3
3
E
Vln.
Vla.
Vc.
D.B.
77
Pno.
3
3

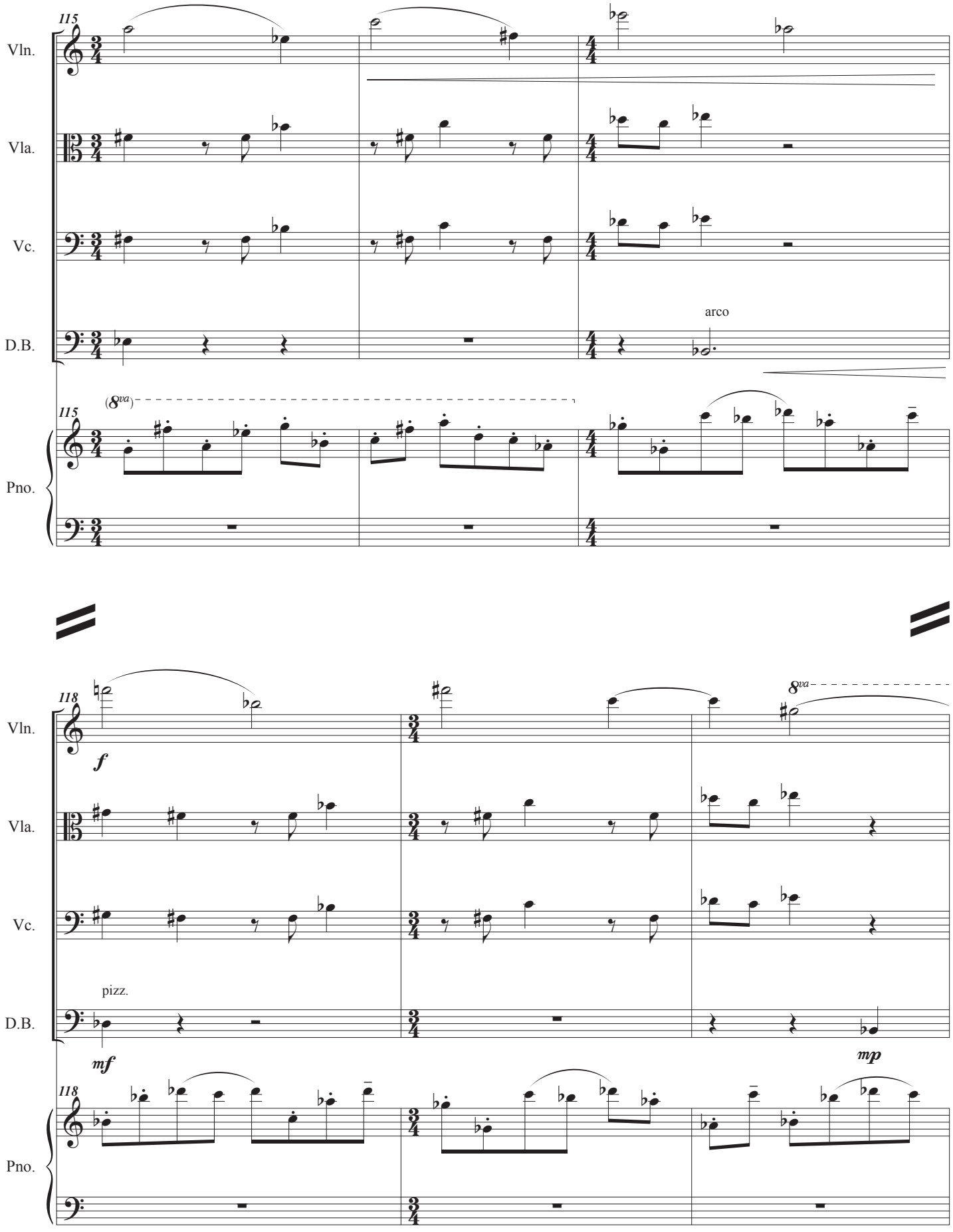

80
Vln.
Vla.
Vc.
D.B.
80
Pno.
83
Vln.
Vla.
Vc.
D.B.
83
3
3
Pno.


F
87
Vln.
Vla.
Vc.
D.B.
mf sempre staccato
normal
87
Pno.
91
Vln.
mf sempre staccato
Vla.
Vc.
f
sf
D.B.
mf
91
Pno.
mf normal

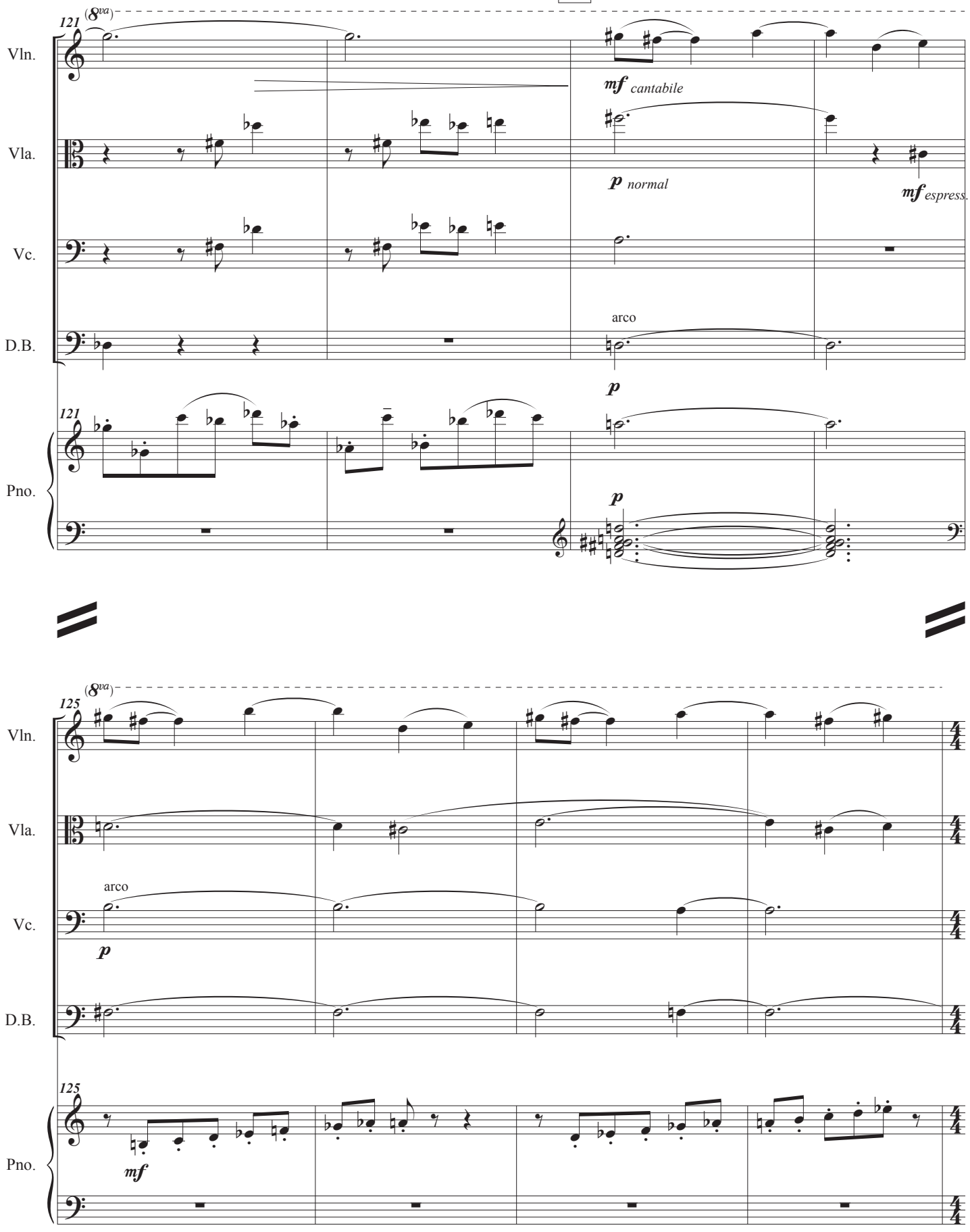

94
Vln.
Vla.
Vc.
sf
D.B.
94
Pno.
97
Vln.
Vla.
Vc.
sf
D.B.
97
Pno.

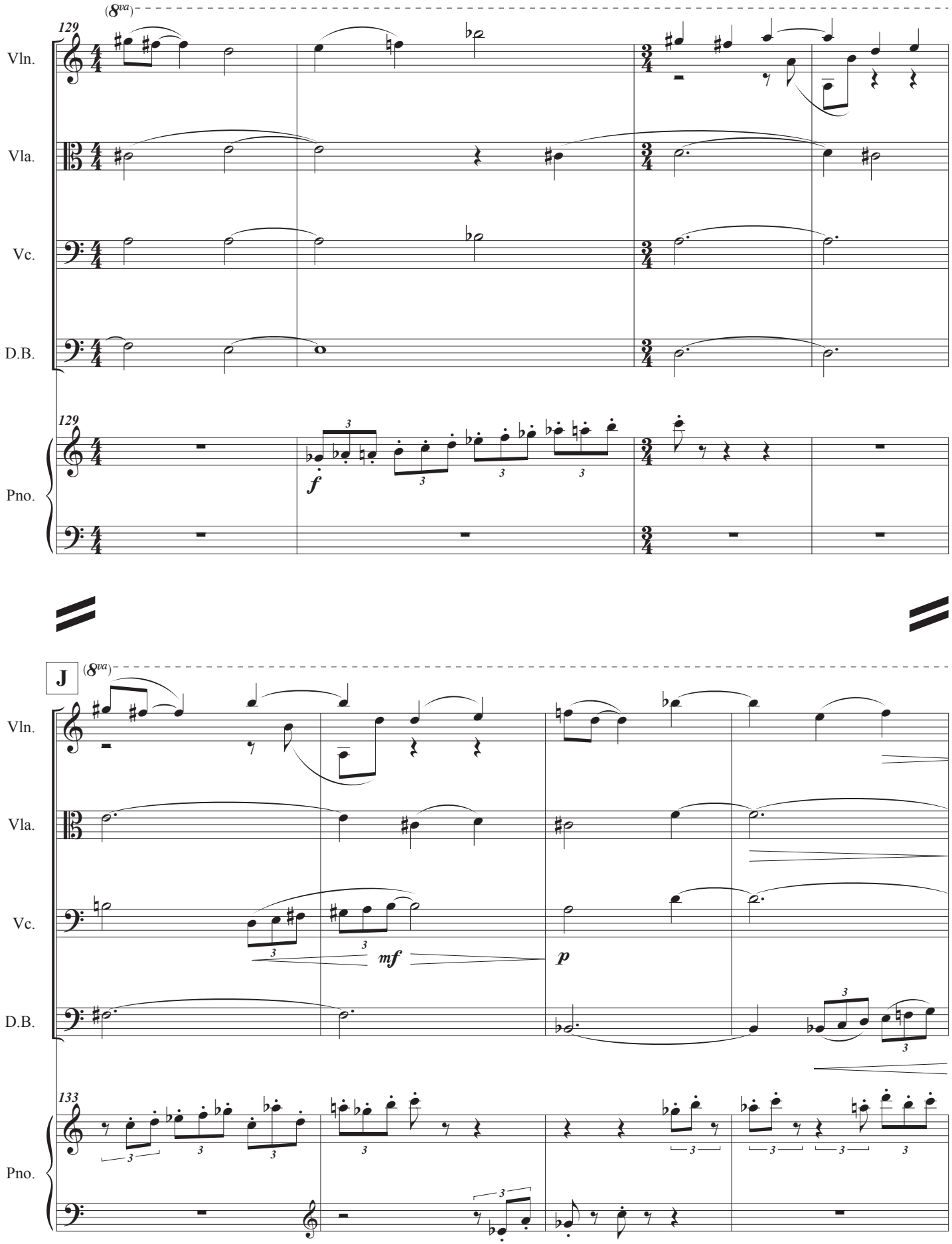

G
100
Vln.
Vla.
Vc.
D.B.
Pno.
pizz.
normal
pizz.
sf
8va
104
mp
(8va)
3

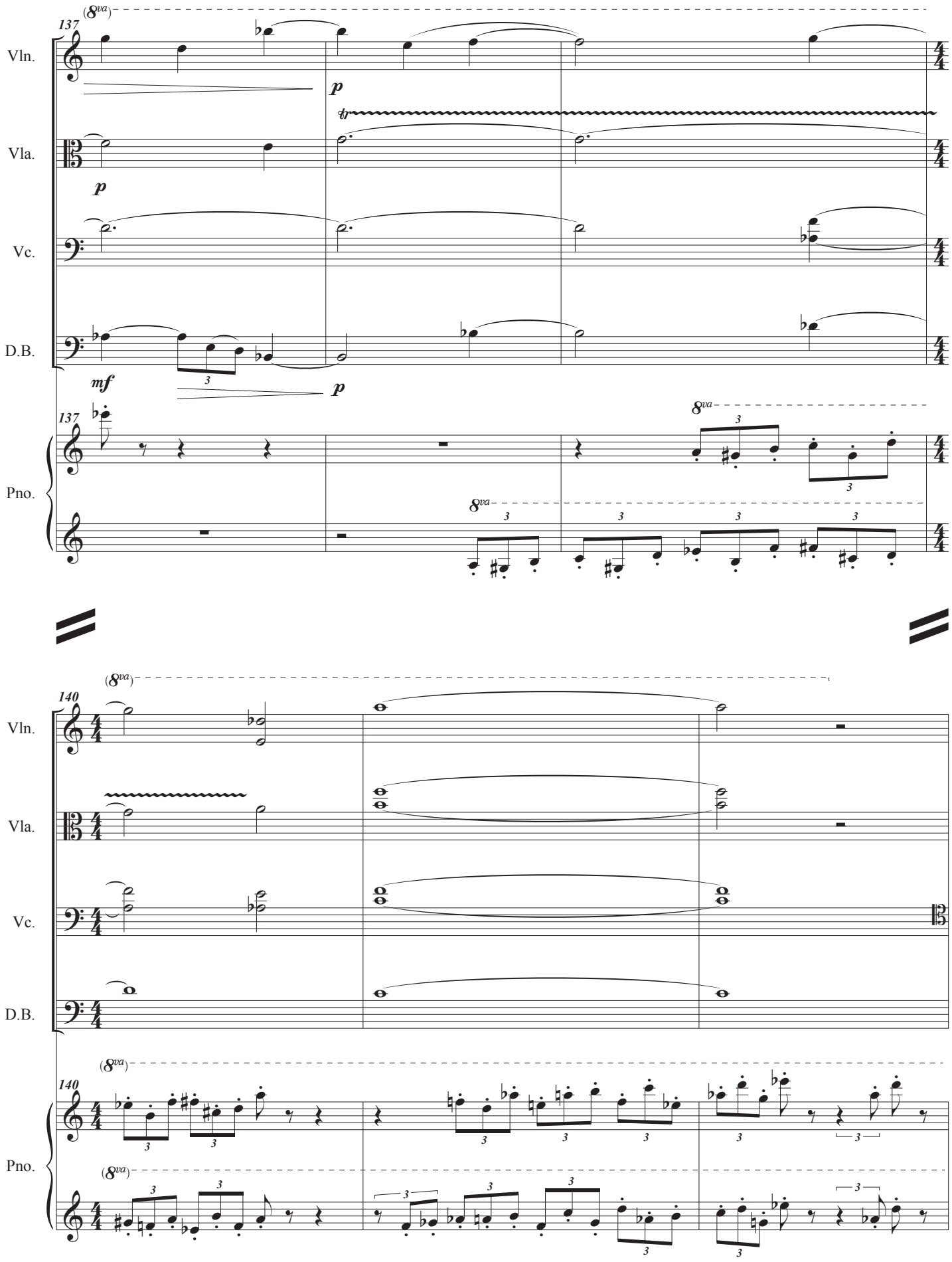

H
108
Vln.
arco
mf espress.
Vla.
mp
Vc.
p
D.B.
(8va)
Pno.
112
pizz.
mp
arco
mf
pizz.
mp

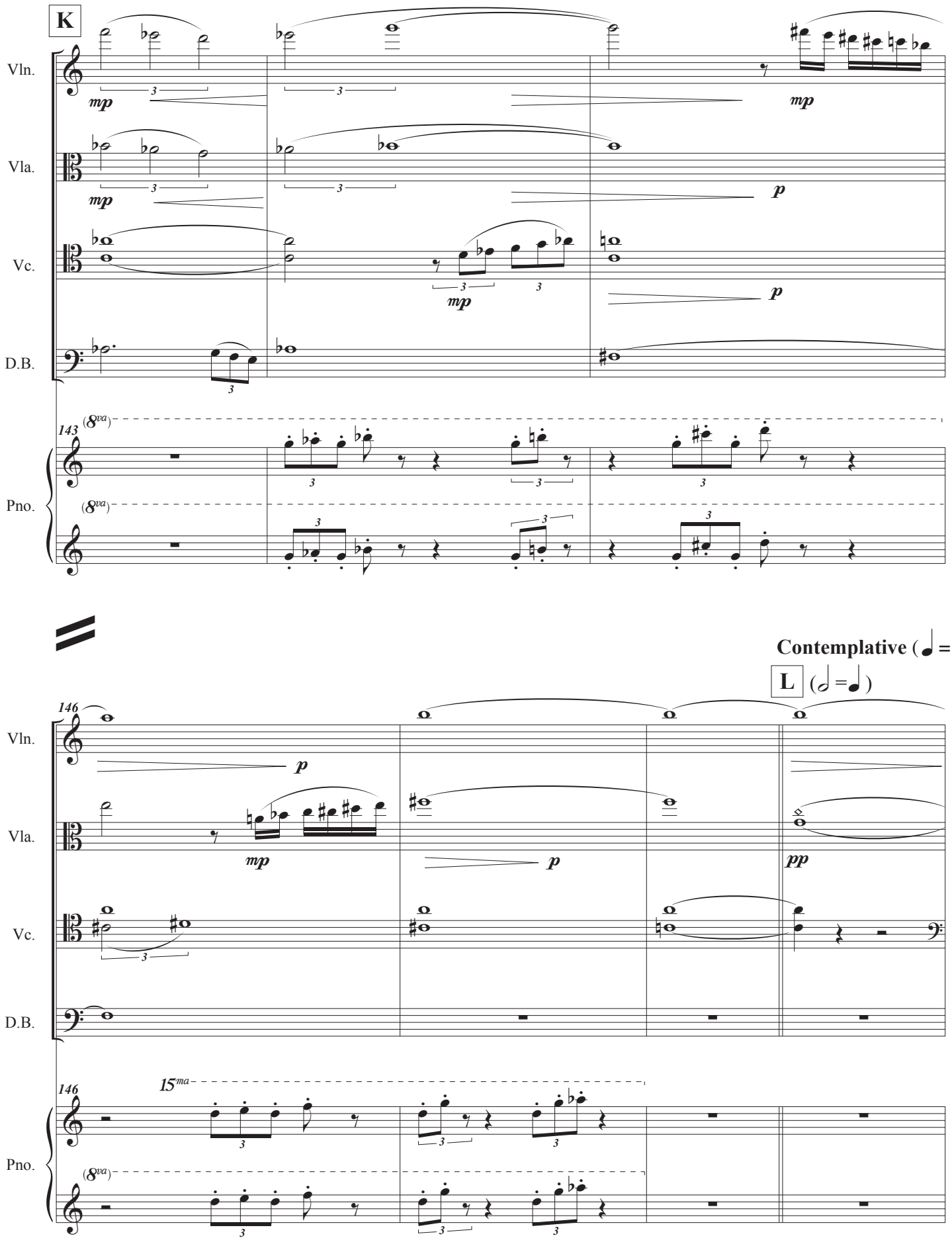

115
Vln.
Vla.
Vc.
D.B.
arco
(8va)
Pno.
118
f
8va
pizz.
mf
mp

I

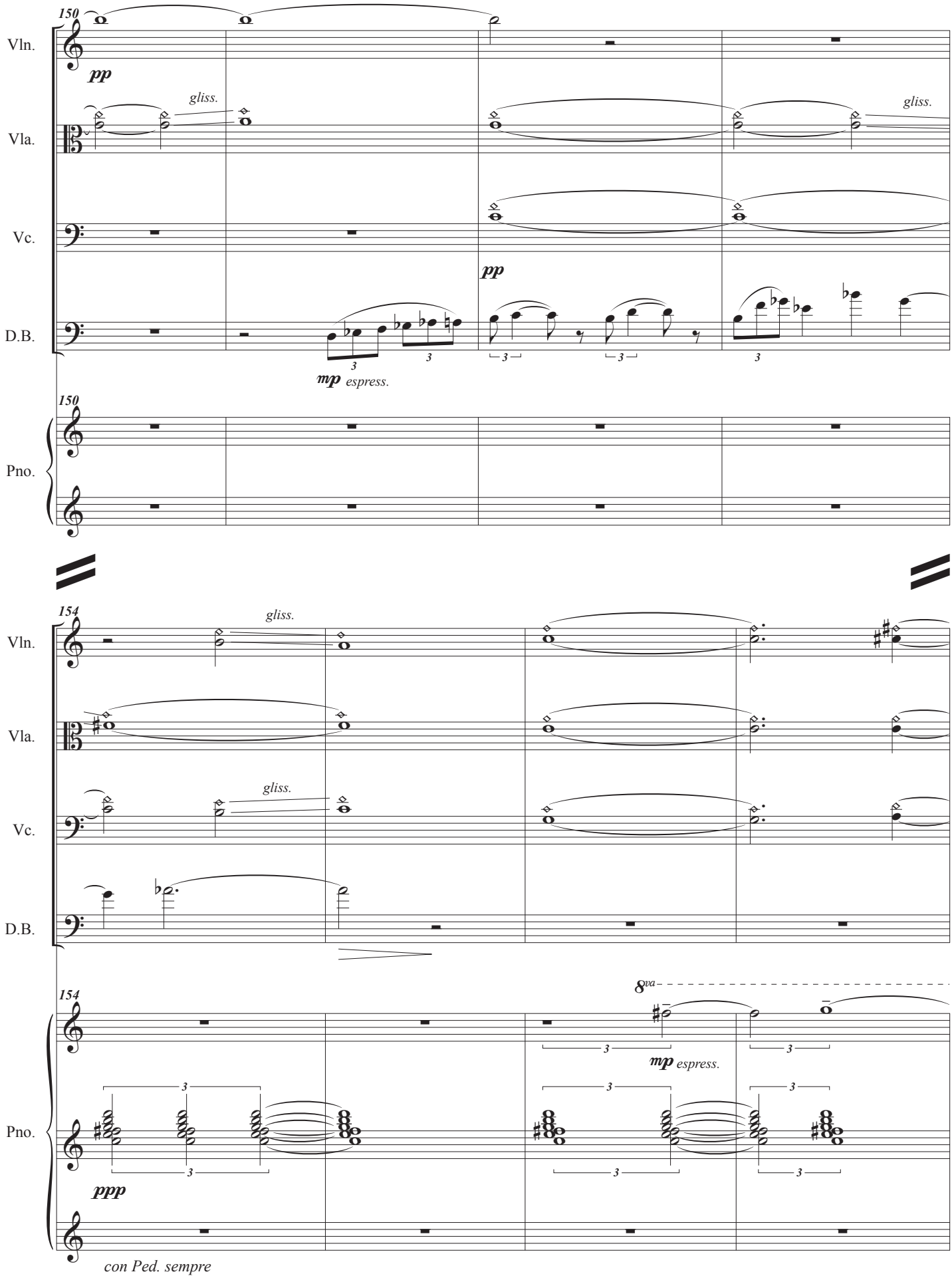

121
(8va)
Vln.
mf cantabile
Vla.
p normal
mf espress.
Vc.
D.B.
arco
p
121
Pno.
p
(8va)
125
Vln.
Vla.
arco
Vc.
p
D.B.
125
Pno.
mf

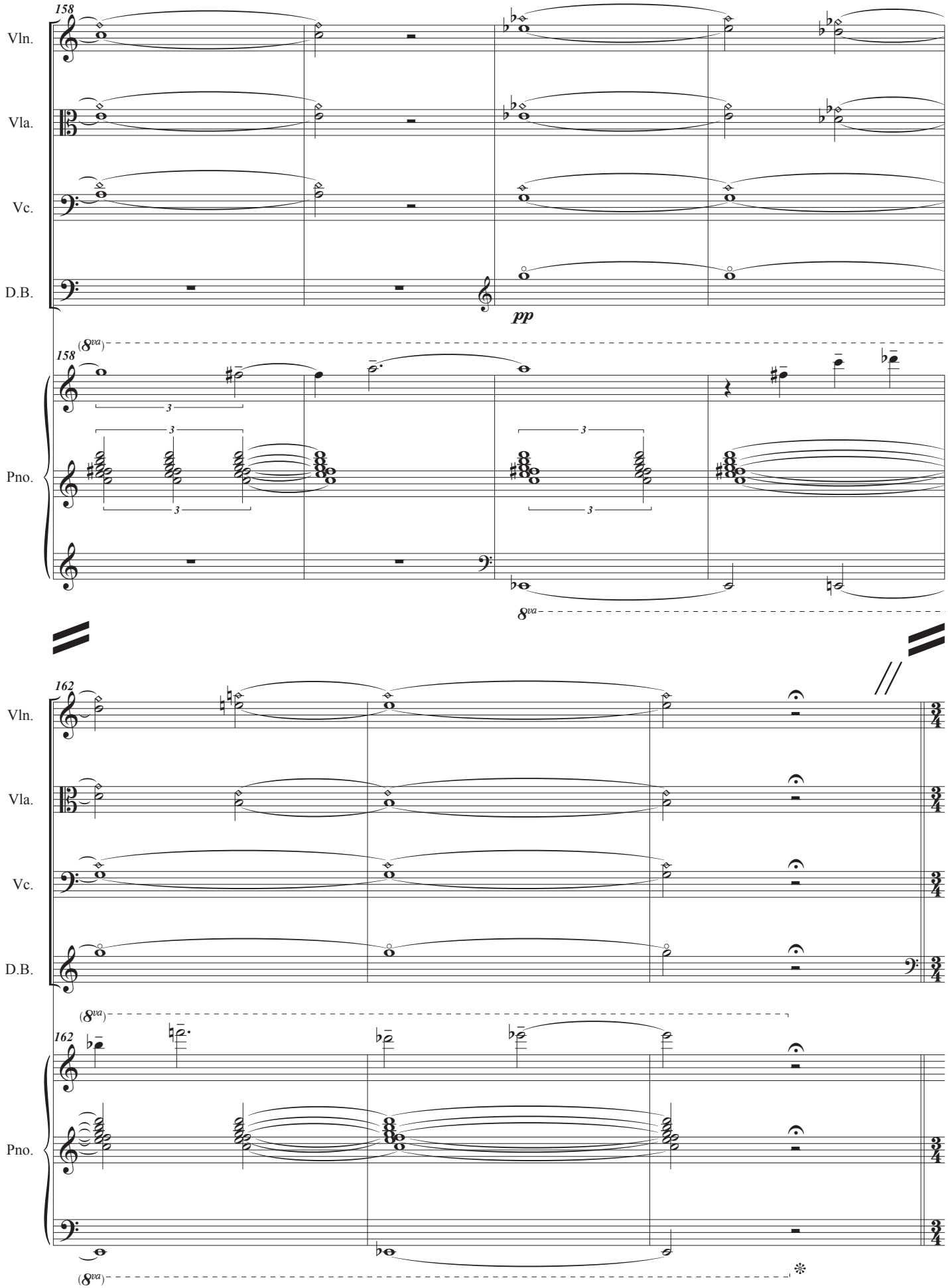

(8va)
129
Vln.
Vla.
Vc.
D.B.
129
Pno.
f
J
(8va)
Vln.
Vla.
Vc.
mf
p
D.B.
133
Pno.

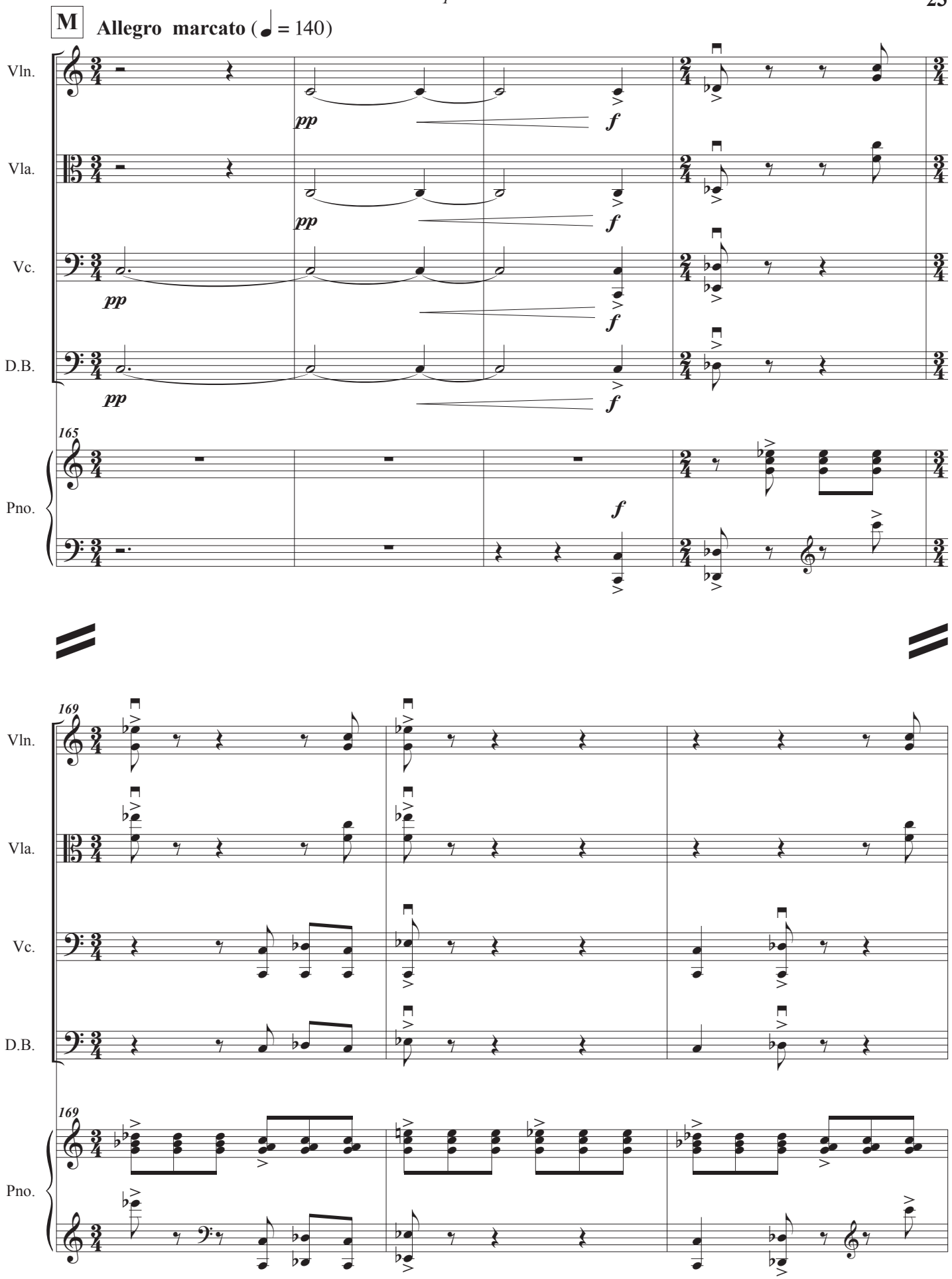

137
(8va)
Vln.
Vla.
Vc.
D.B.
Pno.
p
mf
3
8va
140

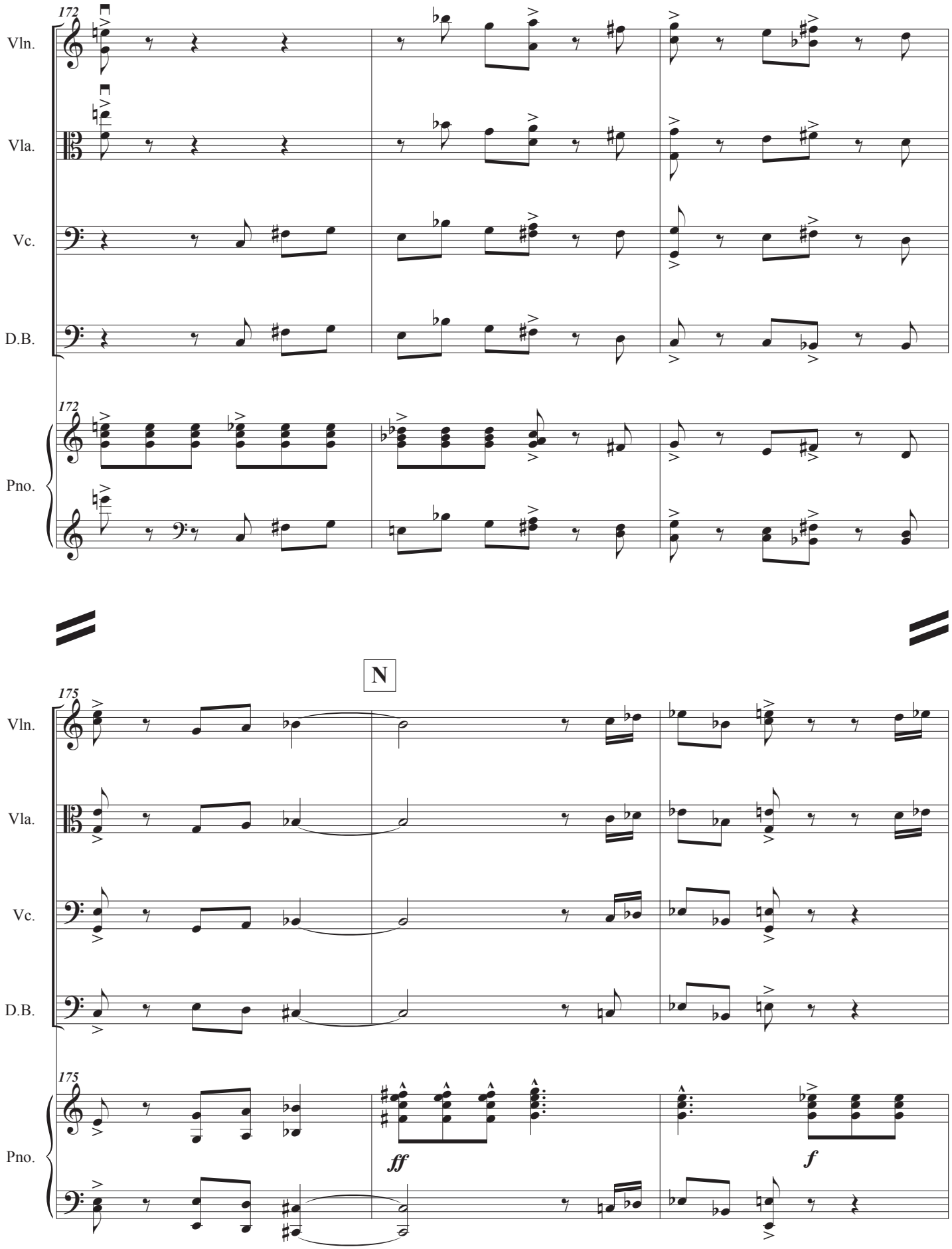

K
Vln.
Vla.
Vc.
D.B.
Pno.
143
(8va)
mp
p

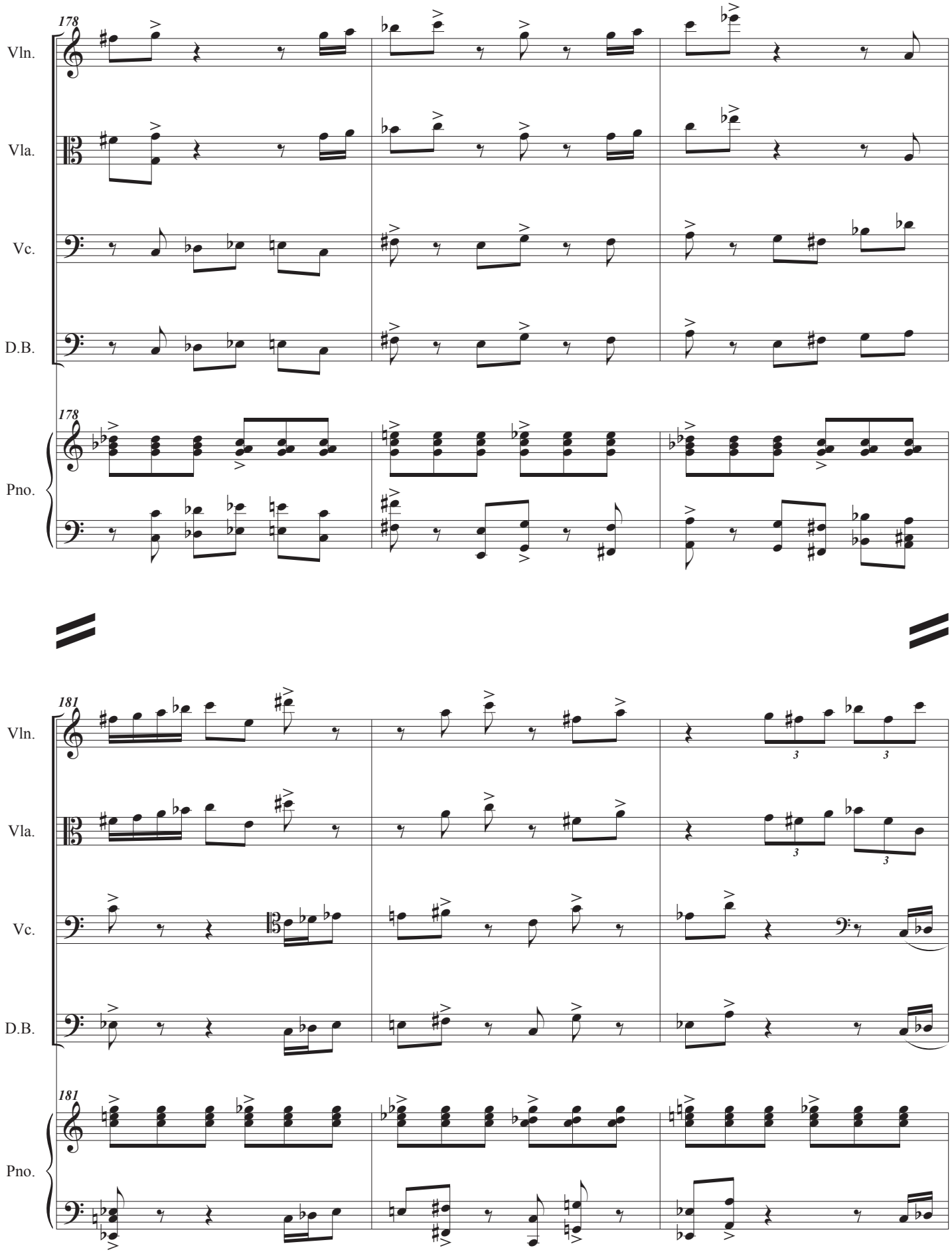
Contemplative (♩ = 70)
L (𝅗𝅥 = ♩)
146
Vln.
Vla.
Vc.
D.B.
Pno.
15ma
(8va)
p
mp
pp

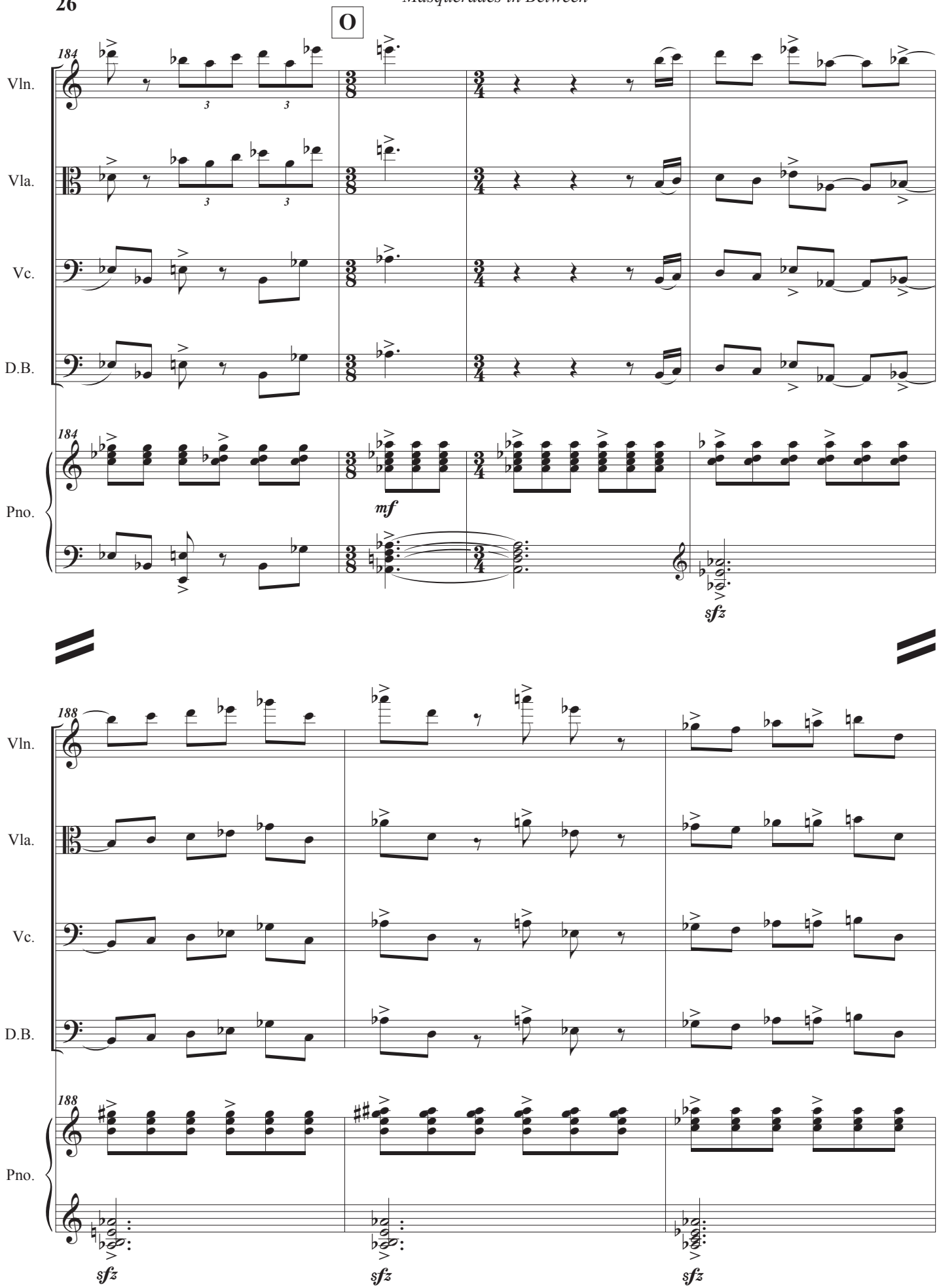

150
Vln.
pp
gliss.
Vla.
gliss.
Vc.
pp
D.B.
3
3
3
3
3
mp espress.
150
Pno.
154
Vln.
gliss.
Vla.
gliss.
Vc.
D.B.
154
8va
3
3
mp espress.
Pno.
3
3
3
3
3
3
ppp
con Ped. sempre

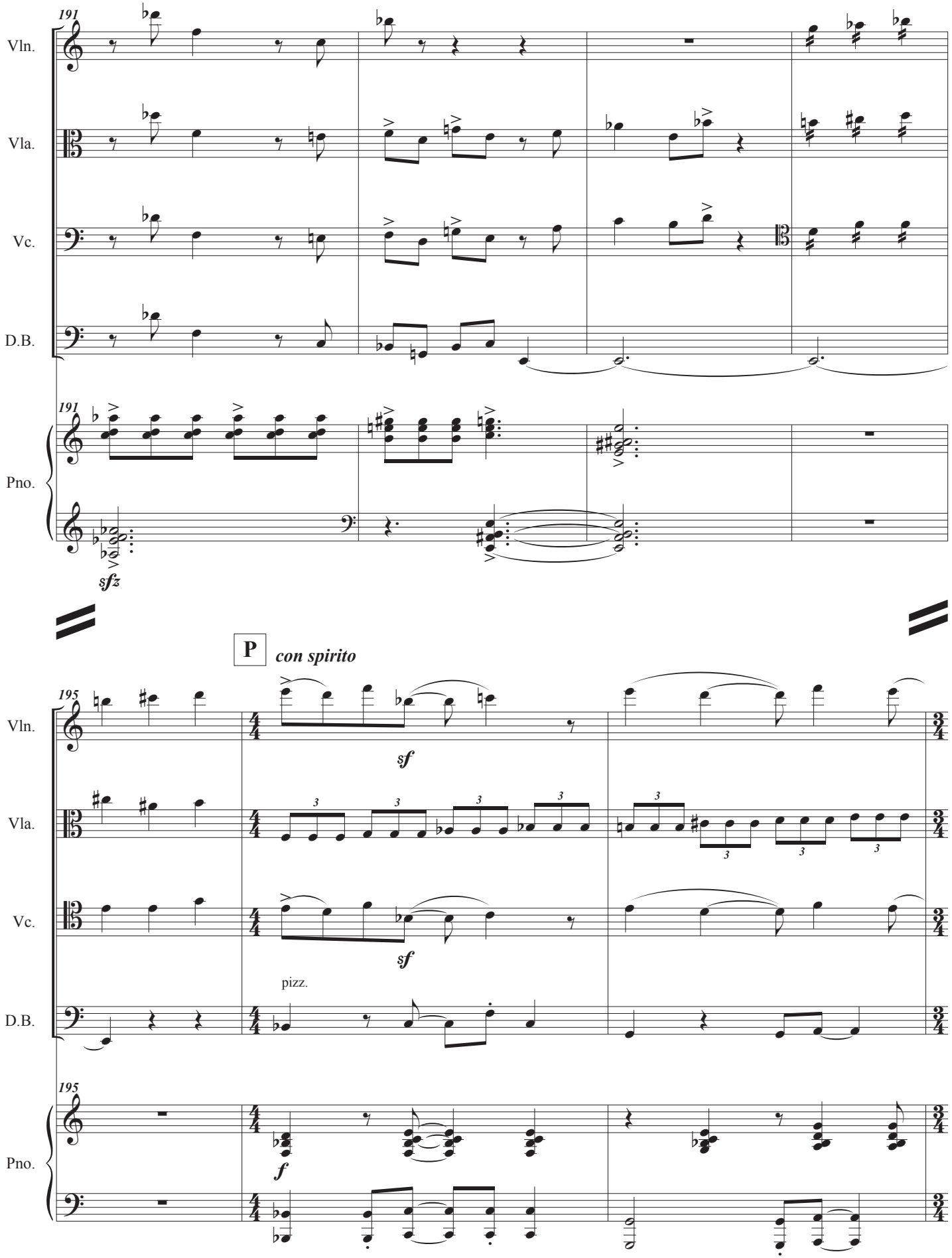

158
Vln.
Vla.
Vc.
D.B.
pp
(8va)
158
Pno.
3
8va
162
Vln.
Vla.
Vc.
D.B.
(8va)
162
Pno.
(8va)

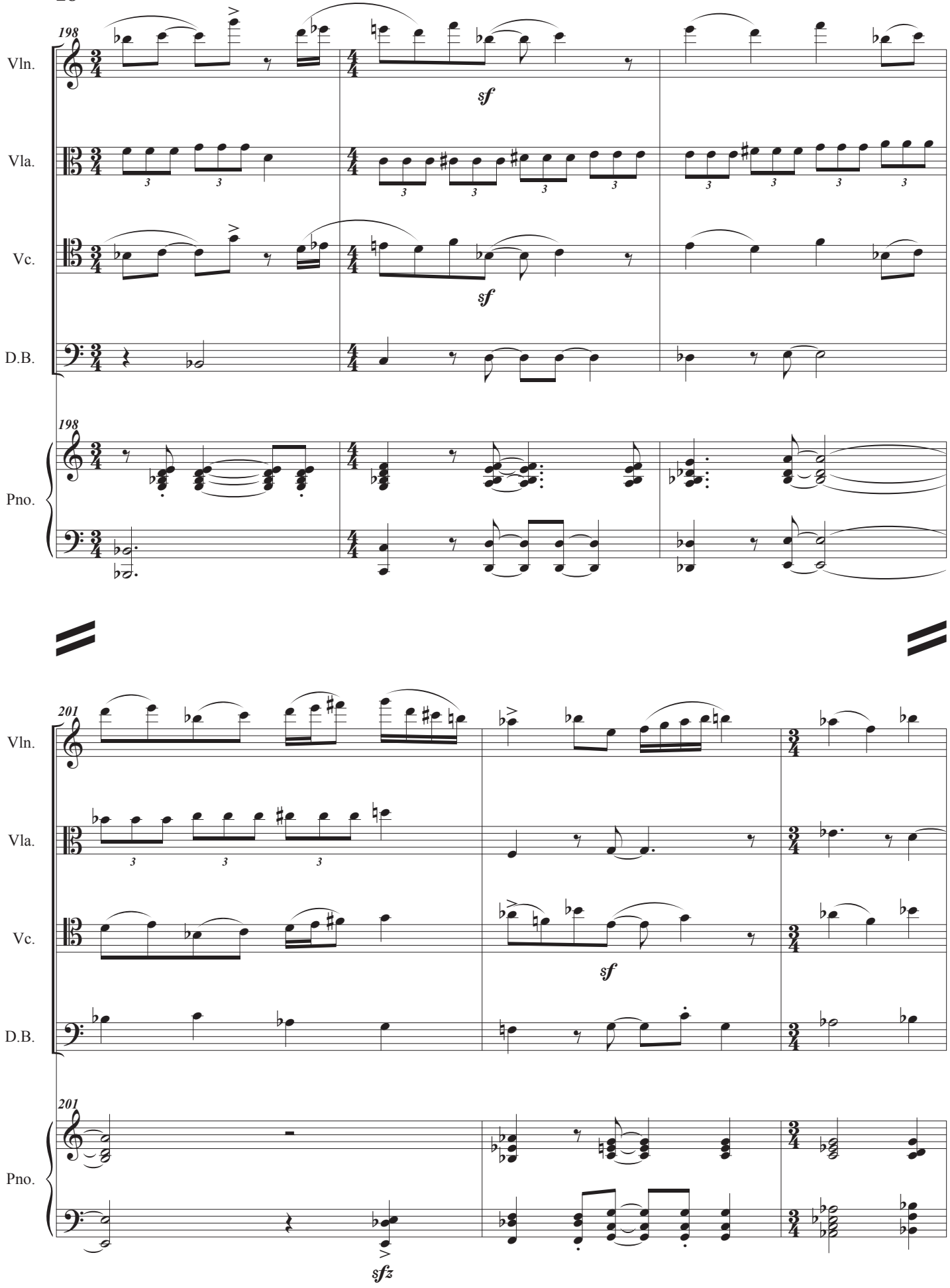

M
Allegro marcato (♩ = 140)
Vln.
Vla.
Vc.
D.B.
Pno.
pp
f
165
169

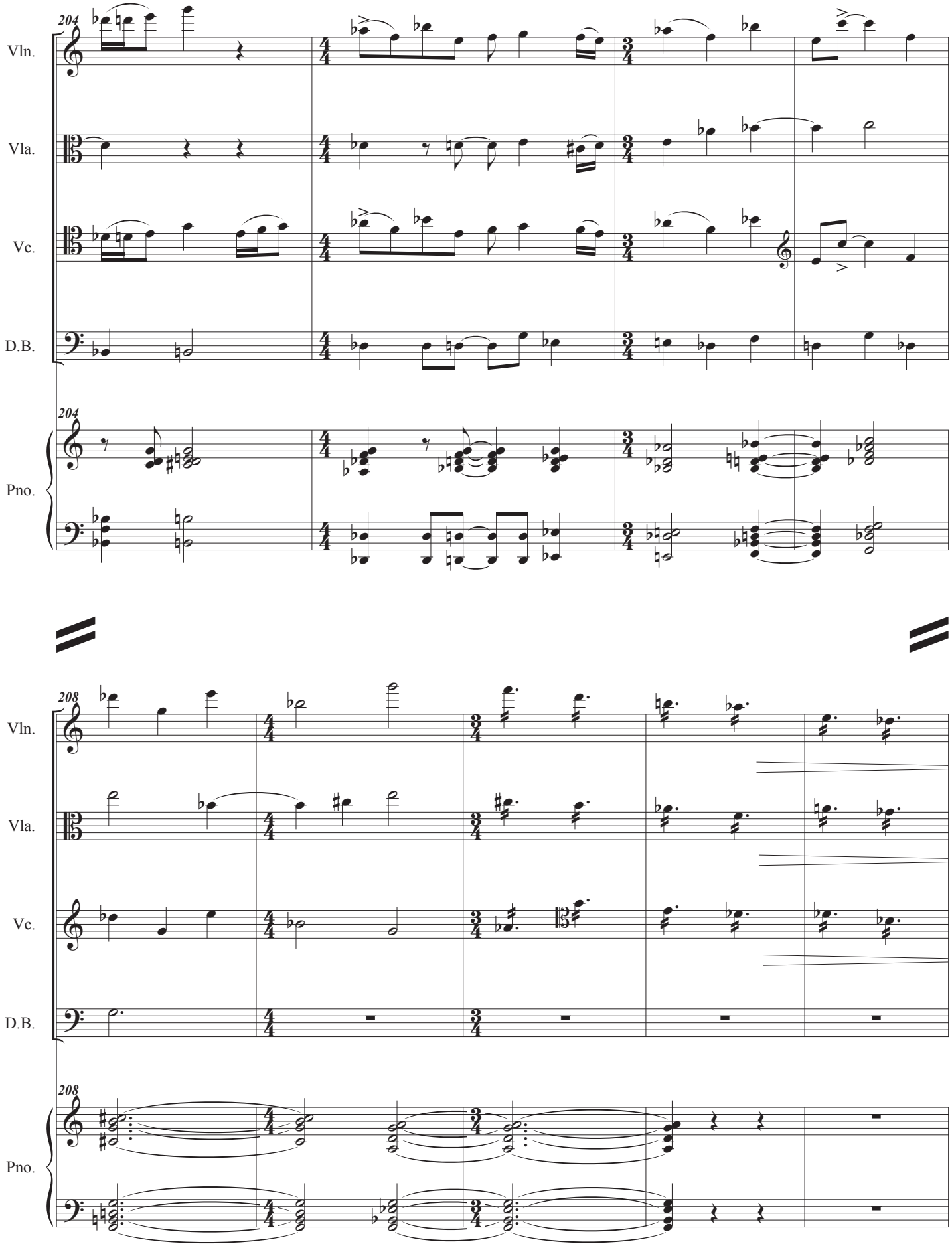

172
Vln.
Vla.
Vc.
D.B.
172
Pno.
N
175
Vln.
Vla.
Vc.
D.B.
175
Pno.
ff
f


178
Vln.
Vla.
Vc.
D.B.
178
Pno.
181
Vln.
Vla.
Vc.
D.B.
181
Pno.


O
184
Vln.
Vla.
Vc.
D.B.
Pno.
mf
sfz
188
sfz
sfz
sfz


191
Vln.
Vla.
Vc.
D.B.
191
Pno.
sfz
P
con spirito
195
Vln.
sf
Vla.
3
Vc.
sf
pizz.
D.B.
195
Pno.
f


198
Vln.
Vla.
Vc.
D.B.
Pno.
sf
sf
198
201
Vln.
Vla.
Vc.
D.B.
Pno.
sf
201
sfz


204
Vln.
Vla.
Vc.
D.B.
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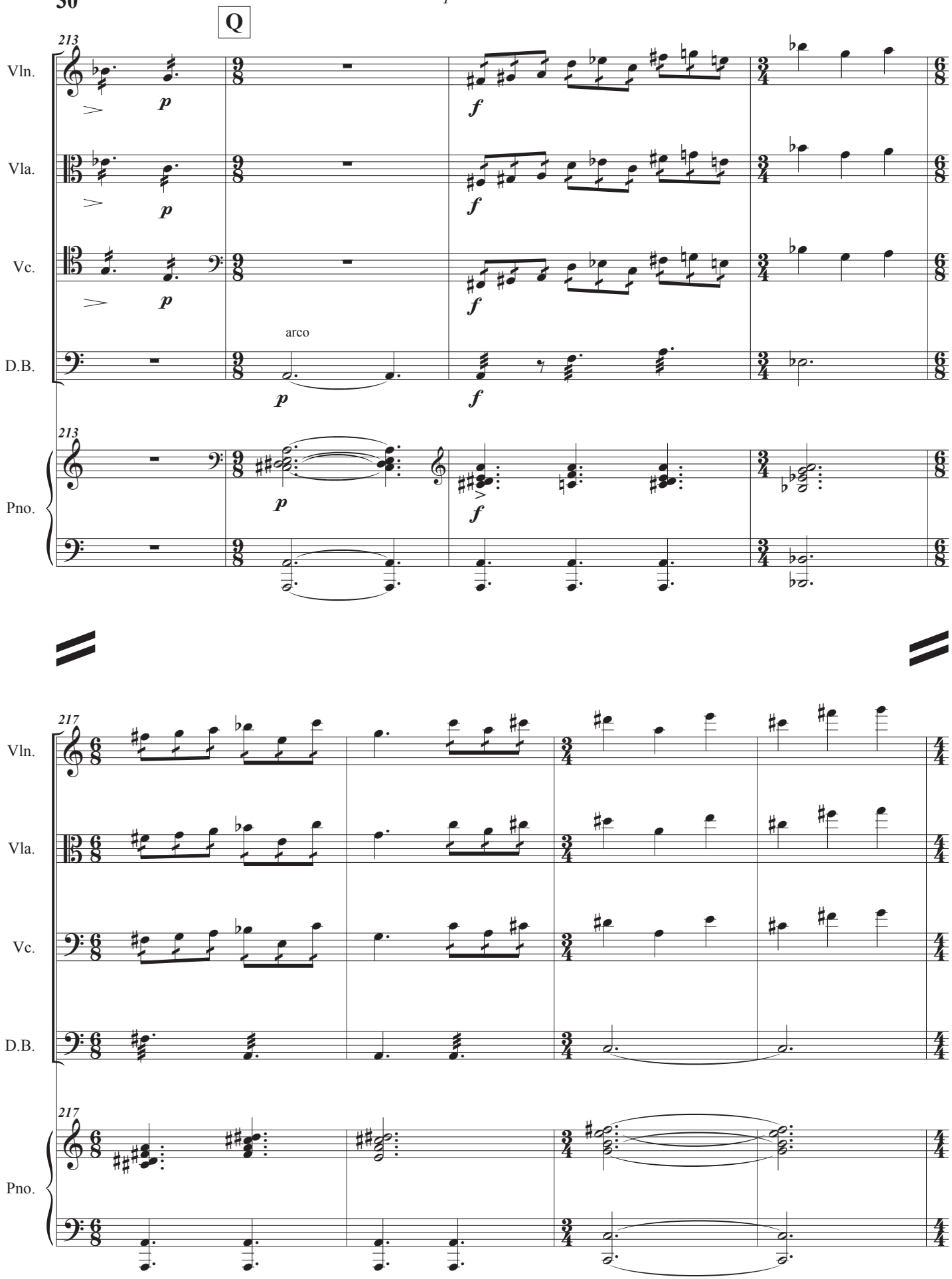
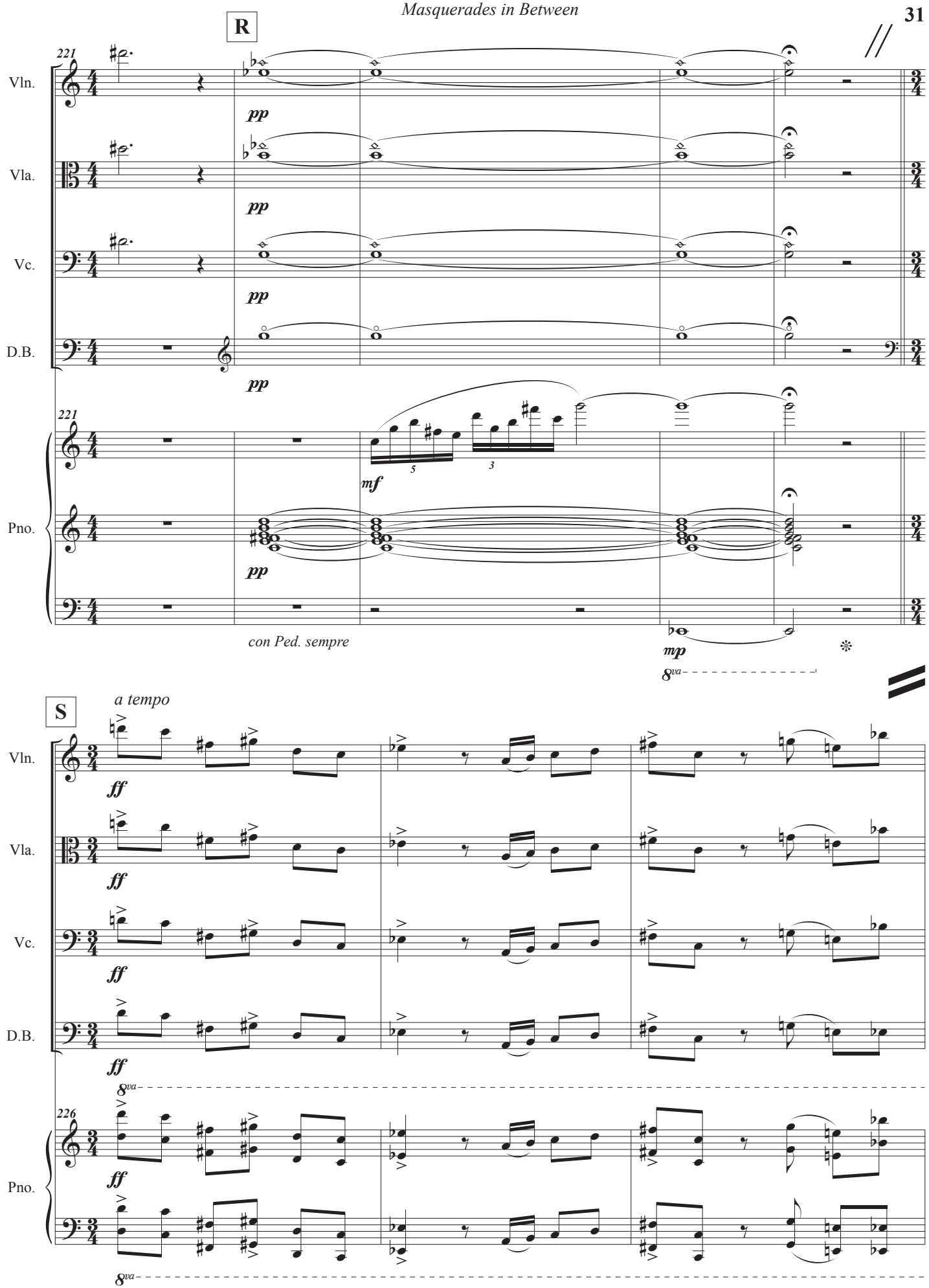
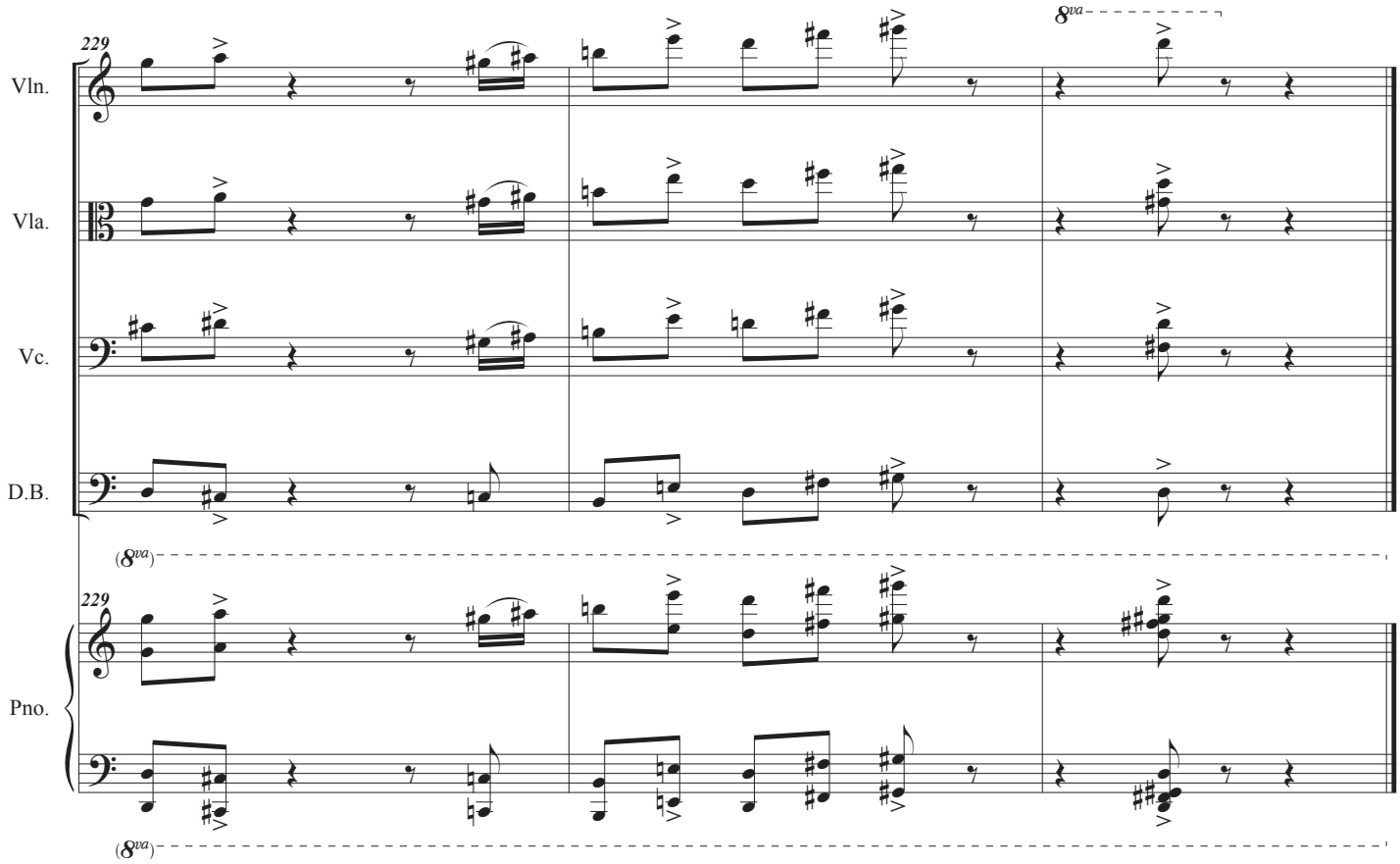
Pno.
208
Vln.
Vla.
Vc.
D.B.
208
Pno.


Q
213
Vln.
Vla.
Vc.
D.B.
arco
Pno.
217


R
221
Vln.
Vla.
Vc.
D.B.
Pno.
pp
mf
mp
con Ped. sempre
8va
S
a tempo
ff
226


229
8va
Vln.
Vla.
Vc.
D.B.
(8va)
229
Pno.
(8va)