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Masquerades in Between

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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 sculpted 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)

The first system of the score features five staves: Violin, Viola, Cello, Double Bass, and Piano. The Violin part begins with a *pp* dynamic and includes a *gliss.* marking. The Viola part also starts with *pp*. The Cello part has a *pp* dynamic and a *gliss.* marking. The Piano part begins with a *p* dynamic. The Double Bass part is mostly silent in this system. The music is in 4/4 time and consists of five measures.

con Ped. sempre

The second system of the score features five staves: Violin (Vln.), Viola (Vla.), Cello (Vc.), Double Bass (D.B.), and Piano (Pno.). The Violin part starts with a *gliss.* marking. The Viola part has a *pp* dynamic. The Cello part has a *pp* dynamic. The Piano part begins with a *p* dynamic. The Double Bass part is mostly silent in this system. The music is in 4/4 time and consists of five measures. A double bar line is present at the end of the system.

10

Vln. *gliss.*

Vla.

Vc.

D.B.

Pno.

(8va)

14

Vln. **A** *gliss.* *p*

Vla. *gliss.*

Vc. *gliss.*

D.B.

Pno. *pp*

(8va)

18

Vln.

Vla.

Vc.

D.B.

Pno.

(8^{va})

22

Vln.

Vla.

Vc.

D.B.

Pno.

(8^{va})

25

Vln.

Vla.

Vc.

D.B.

Pno.

(8va)

29

Vln.

Vla.

Vc.

D.B.

Pno.

(8va)

B Allegro (♩ = 140)

Vln. *f* sempre staccato
pizz.

Vla. *mf*
pizz.

Vc. *mf*
pizz.

D.B. *mf*

Pno. *f* sempre staccato



Vln. *f* sempre staccato

Vla. *mf*

Vc. *mf*

D.B. *mf*

Pno. *f* sempre staccato

42

Vln.

Vla.

Vc.

D.B.

Pno.

46

Vln.

Vla.

Vc.

D.B.

Pno.

C

arco

f sempre staccato

arco

f sempre staccato

49

Vln.

Vla.

Vc.

D.B.

Pno.



52

Vln.

Vla.

Vc.

D.B.

Pno.

56

Vln.

Vla.

Vc.

D.B.

Pno.



60

Vln.

Vla.

Vc.

D.B.

Pno.

normal

normal

normal

D

Musical score for measures 65-68. The score includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

- Vln.:** Treble clef, playing eighth-note patterns with accents and slurs.
- Vla.:** Bass clef, playing eighth-note patterns with accents and slurs.
- Vc.:** Bass clef, playing eighth-note patterns with accents and slurs.
- D.B.:** Bass clef, playing a rhythmic pattern starting at measure 67 with the instruction *arco* and *f sempre staccato*.
- Pno.:** Grand staff (treble and bass clefs), playing a rhythmic pattern starting at measure 67 with the instruction *f marcato*.

Musical score for measures 69-72, separated from the previous system by double bar lines. The score includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

- Vln.:** Treble clef, playing eighth-note patterns with accents and slurs.
- Vla.:** Bass clef, playing eighth-note patterns with accents and slurs.
- Vc.:** Bass clef, playing eighth-note patterns with accents and slurs.
- D.B.:** Bass clef, playing a rhythmic pattern with accents.
- Pno.:** Grand staff (treble and bass clefs), playing a rhythmic pattern with accents.

73

Vln.

Vla.

Vc.

D.B.

Detailed description: This system contains the first four staves of music, measures 73 through 76. The Violin (Vln.) staff is in treble clef, starting with a half note G4 and a half note Bb4. The Viola (Vla.) staff is in alto clef, starting with a half note G3 and a half note Bb3. The Violoncello (Vc.) staff is in bass clef, starting with a half note G2 and a half note Bb2. The Double Bass (D.B.) staff is in bass clef, starting with a quarter note G1, a quarter note Bb1, and a quarter note D2. Measures 74 and 75 feature sixteenth-note patterns in the strings. Measure 76 contains a triplet of eighth notes in the strings.

73

Pno.

Detailed description: This system contains the piano accompaniment for measures 73 through 76. The right hand (RH) starts with a quarter note G4, a quarter note Bb4, and a quarter note D5. The left hand (LH) starts with a quarter note G2, a quarter note Bb2, and a quarter note D3. Measures 74 and 75 feature sixteenth-note patterns in both hands. Measure 76 contains a triplet of eighth notes in both hands.



E

Vln.

Vla.

Vc.

D.B.

Detailed description: This system contains the first four staves of music, measures 77 through 80. The Violin (Vln.) staff is in treble clef, starting with a half note G4 and a half note Bb4. The Viola (Vla.) staff is in alto clef, starting with a half note G3 and a half note Bb3. The Violoncello (Vc.) staff is in bass clef, starting with a half note G2 and a half note Bb2. The Double Bass (D.B.) staff is in bass clef, starting with a quarter note G1, a quarter note Bb1, and a quarter note D2. Measures 78 and 79 feature sixteenth-note patterns in the strings. Measure 80 contains a triplet of eighth notes in the strings.

77

Pno.

Detailed description: This system contains the piano accompaniment for measures 77 through 80. The right hand (RH) starts with a quarter note G4, a quarter note Bb4, and a quarter note D5. The left hand (LH) starts with a quarter note G2, a quarter note Bb2, and a quarter note D3. Measures 78 and 79 feature sixteenth-note patterns in both hands. Measure 80 contains a triplet of eighth notes in both hands.

80

Vln.

Vla.

Vc.

D.B.

Pno.



83

Vln.

Vla.

Vc.

D.B.

Pno.

F

Musical score for measures 87-90. The score is in 4/4 time and features five staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

- Vln.:** Measures 87-90. Measure 87 has a fermata over the first two notes. Measure 88 has an accent (>) over the first note. Measure 89 has a fermata over the first two notes. Measure 90 is a whole rest.
- Vla.:** Measures 87-90. Measure 87 has a fermata over the first two notes. Measure 88 has an accent (>) over the first note. Measure 89 has a fermata over the first two notes. Measure 90 has a melodic line starting with a sharp sign (#).
- Vc.:** Measures 87-90. Measure 87 has a flat sign (b) under the first note and a fermata over the first two notes. Measure 88 has a flat sign (b) under the first note and an accent (>) over the first note. Measure 89 has a sharp sign (#) under the first note and a fermata over the first two notes. Measure 90 is a whole rest.
- D.B.:** Measures 87-90. Measure 87 has a flat sign (b) under the first note and the instruction "normal". Measure 88 has a sharp sign (#) under the first note. Measure 89 has a sharp sign (#) under the first note. Measure 90 is a whole rest.
- Pno.:** Measures 87-90. Measure 87 has a fermata over the first two notes. Measure 88 has a sharp sign (#) under the first note. Measure 89 has a sharp sign (#) under the first note. Measure 90 has a complex chordal structure with multiple notes.

Measure 90 includes the instruction *mf sempre staccato* for the strings.



Musical score for measures 91-94. The score is in 4/4 time and features five staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Piano (Pno.).

- Vln.:** Measures 91-94. Measure 91 is a whole rest. Measure 92 has an accent (>) over the first note and the instruction *mf sempre staccato*. Measure 93 has a sharp sign (#) under the first note. Measure 94 has a sharp sign (#) under the first note.
- Vla.:** Measures 91-94. Measure 91 has a sharp sign (#) under the first note. Measure 92 is a whole rest. Measure 93 has a sharp sign (#) under the first note. Measure 94 has a melodic line starting with a sharp sign (#).
- Vc.:** Measures 91-94. Measure 91 has a sharp sign (#) under the first note, an accent (>) over the first note, and the instruction *f*. Measure 92 has a sharp sign (#) under the first note and the instruction *sf*. Measure 93 has a sharp sign (#) under the first note. Measure 94 has a sharp sign (#) under the first note and an accent (>) over the first note.
- D.B.:** Measures 91-94. Measure 91 has a flat sign (b) under the first note and the instruction *mf*. Measure 92 has a sharp sign (#) under the first note. Measure 93 has a sharp sign (#) under the first note. Measure 94 is a whole rest.
- Pno.:** Measures 91-94. Measure 91 has a sharp sign (#) under the first note and the instruction *mf normal*. Measure 92 has a sharp sign (#) under the first note. Measure 93 has a sharp sign (#) under the first note. Measure 94 is a whole rest.

94

Vln.

Vla.

Vc.

D.B.

sf

3 3

3

Detailed description: This system contains measures 94, 95, and 96. The Vln. part starts with a rest in measure 94, followed by a melodic line in 4/4 time. The Vla. part has a rhythmic pattern in 4/4. The Vc. part features a melodic line with a forte (*sf*) dynamic and a crescendo hairpin. The D.B. part has a bass line with a long note in measure 95. Trills of three notes are indicated in measures 95 and 96.

94

Pno.

Detailed description: The piano accompaniment for measures 94-96. The right hand is mostly silent, while the left hand provides harmonic support with chords and moving lines in 4/4 time.



97

Vln.

Vla.

Vc.

D.B.

sf

3

Detailed description: This system contains measures 97, 98, and 99. The Vln. part has a melodic line with a trill of three notes in measure 98. The Vla. part has a rhythmic pattern. The Vc. part features a melodic line with a forte (*sf*) dynamic. The D.B. part has a bass line. The time signature changes from 4/4 to 3/4 in measure 98 and back to 4/4 in measure 99.

97

Pno.

Detailed description: The piano accompaniment for measures 97-99. The right hand is mostly silent, while the left hand provides harmonic support with chords and moving lines in 4/4 time.

100

Vln. *pizz.*
normal

Vla. *3*

Vc. *sf*

D.B. *pizz.*

Pno. *8va*



104

Vln.

Vla.

Vc. *mp*

D.B.

Pno. *(8va)*

3

H arco

108

Vln. *mf espress.*

Vla. *mp*

Vc. *p*

D.B.

Pno. (8va)

112

Vln.

Vla.

Vc. *pizz.* *mp*

D.B. arco *mp* pizz. *mf* *mp*

Pno. (8va)

115

Vln. *8va*

Vla.

Vc.

D.B. arco

Pno.

118

Vln. *f*

Vla.

Vc.

D.B. pizz.

Pno. *mf* *mp*

I

121 (8^{va})

Vln. *mf cantabile*

Vla. *p normal* *mf espress.*

Vc. *p*

D.B. *arco* *p*

Pno. *p*



125 (8^{va})

Vln.

Vla.

Vc. *arco* *p*

D.B.

Pno. *mf*

(8^{va})

129

Vln.

Vla.

Vc.

D.B.

Pno.



J (8^{va})

133

Vln.

Vla.

Vc.

D.B.

Pno.

137 (8va)

Vln. *p*

Vla. *p*

Vc.

D.B. *mf* *p*

Pno. *8va* 3

140 (8va)

Vln.

Vla.

Vc.

D.B.

Pno. *8va* 3

K

Vln. *mp* *mp*

Vla. *mp* *p*

Vc. *mp* *p*

D.B.

Pno. *143* (8^{va})



Contemplative (♩ = 70)

L (♩ = ♩)

Vln. *p*

Vla. *mp* *p* *pp*

Vc. *p*

D.B.

Pno. *146* *15^{ma}*

150

Vln. *pp*

Vla. *gliss.*

Vc. *pp*

D.B. *mp espress.*

150

Pno.

154

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

D.B.

154

Pno. *ppp*

8va

mp espress.

con Ped. sempre

158

Vln.

Vla.

Vc.

D.B.

pp

158 (8^{va})

Pno.

162

Vln.

Vla.

Vc.

D.B.

162 (8^{va})

Pno.

M Allegro marcato (♩ = 140)

Musical score for measures 161-165. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and piano. The key signature has one flat (B-flat major or E-flat minor) and the time signature is 3/4. The tempo is Allegro marcato with a quarter note equal to 140 beats per minute. The dynamics range from *pp* (pianissimo) to *f* (forte). The string parts feature a melodic line with a crescendo from *pp* to *f*. The piano part is mostly silent, with some chords in the right hand and a few notes in the left hand.

Musical score for measures 169-173. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and piano. The key signature has one flat (B-flat major or E-flat minor) and the time signature is 3/4. The dynamics range from *pp* (pianissimo) to *f* (forte). The string parts feature a melodic line with a crescendo from *pp* to *f*. The piano part features a rhythmic accompaniment with chords in the right hand and a few notes in the left hand.

172

Vln.

Vla.

Vc.

D.B.

Pno.



N

175

Vln.

Vla.

Vc.

D.B.

Pno.

ff

f

178

Vln.

Vla.

Vc.

D.B.

Detailed description: This block contains the first system of musical notation for measures 178-180, covering the Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The music is in 3/4 time and features a melodic line with accents and slurs. The key signature has one sharp (F#).

178

Pno.

Detailed description: This block contains the piano accompaniment for measures 178-180. It features a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. The key signature has one flat (Bb).



181

Vln.

Vla.

Vc.

D.B.

Detailed description: This block contains the second system of musical notation for measures 181-183, covering the Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts. The music continues with melodic lines and includes triplet markings in measures 182 and 183. The key signature has one sharp (F#).

181

Pno.

Detailed description: This block contains the piano accompaniment for measures 181-183. The right hand features chords with accents, and the left hand has a melodic line with slurs. The key signature has one flat (Bb).

O

184

Vln.

Vla.

Vc.

D.B.

Pno.

mf

sfz

188

Vln.

Vla.

Vc.

D.B.

Pno.

sfz

sfz

sfz

191

Vln.

Vla.

Vc.

D.B.

Musical score for measures 191-194, strings section. The score is in 4/4 time and features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat). The music consists of rhythmic patterns with accents and slurs. A fermata is present over the final measure of the section.

191

Pno.

Musical score for measures 191-194, piano section. The score is in 4/4 time and features two staves for the piano (Pno.). The key signature has one flat (B-flat). The music features chords with accents and slurs. A dynamic marking of *sfz* is present at the beginning. A fermata is present over the final measure of the section.

P *con spirito*

195

Vln.

Vla.

Vc.

D.B.

Musical score for measures 195-198, strings section. The score is in 4/4 time and features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat). The music features melodic lines with slurs and accents. A dynamic marking of *sf* is present. The time signature changes to 3/4 at the end of the section. A *pizz.* marking is present in the double bass part.

195

Pno.

Musical score for measures 195-198, piano section. The score is in 4/4 time and features two staves for the piano (Pno.). The key signature has one flat (B-flat). The music features chords with slurs and accents. A dynamic marking of *f* is present. The time signature changes to 3/4 at the end of the section.

198

Vln. *sf*

Vla.

Vc. *sf*

D.B.

198

Pno.



201

Vln.

Vla.

Vc. *sf*

D.B.

201

Pno.

sfz

204

Vln.

Vla.

Vc.

D.B.

String section score for measures 204-207. The Vln. part starts with a melodic line in 4/4, then changes to 3/4. The Vla. part has a similar melodic line. The Vc. part has a more active line with eighth notes. The D.B. part provides a harmonic foundation with quarter notes.

204

Pno.

Piano accompaniment for measures 204-207. The right hand features chords and moving lines, while the left hand provides a steady bass line with quarter notes.



208

Vln.

Vla.

Vc.

D.B.

String section score for measures 208-211. The Vln. part has a melodic line with some rests. The Vla. part has a melodic line with some rests. The Vc. part has a melodic line with some rests. The D.B. part has a melodic line with some rests.

208

Pno.

Piano accompaniment for measures 208-211. The right hand features chords and moving lines, while the left hand provides a steady bass line with quarter notes.

Q

213

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. arco *p* *f*

Pno. *p* *f*



217

Vln.

Vla.

Vc.

D.B.

Pno.

R

221

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Pno. *pp* *mf* *mp*

con Ped. sempre

8va

S

a tempo

226

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Pno. *ff*

8va

229

Vln.

Vla.

Vc.

D.B.

(8^{va})

229

Pno.

(8^{va})

8^{va}

Detailed description: This page of a musical score contains five staves. The top four staves are for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The bottom two staves are for Piano (Pno.), with the right and left hands on separate staves. The score is divided into three measures. The first measure is marked with the number 229. The second measure is marked with 8^{va} above the staff. The third measure is also marked with 8^{va} above the staff. The notation includes various note values, rests, and dynamic markings such as accents (v) and hairpins. The key signature has two sharps (F# and C#).