

# Cuarteto en la luna

para cuarteto de saxofones

(1994-1999)  
(En nota real)

Eleonora Coloma Casaula

## La luna

$\text{♩} = 96$

Saxo Sopr.

Saxo Alto.

Saxo Tenor

Saxo Barítono

Musical score for four voices:

- Soprano S.: Treble clef,  $\frac{5}{4}$  time, dynamic *mf*. Measure 3: Note on the 4th line.
- Alto A.: Treble clef,  $\frac{5}{4}$  time. Measure 3: Rest.
- Tenor T.: Bass clef,  $\frac{5}{4}$  time, dynamic *p*. Measure 3: Note on the 4th line.
- Bass B.: Bass clef,  $\frac{5}{4}$  time, dynamic *mf*. Measures 3-4: Continuous eighth-note pattern on the 4th line.

S. S.

S.A.

S.T.

S.B.

S.S.      S.A.      S.T.      S.B.

3      3      3      3

*f*      *p*      *f*

*p*

S.S.      S.A.      S.T.      S.B.

5      5      5      5

*p*      *f*      *p*

*p*

# Cr·teres

R·pido y sorprendente

7

S. S.      S.A.      S.T.      S.B.

7

7

7

7

ppp pp ppp

S. S.      S.A.      S.T.      S.B.

3 4

3 4

3 4

3 4

ppppp

ppppp

ppppp

ppppp

S. S.

*pp*      *p*      *pp*      *ppp*

S.A.

*pp*      *p*      *pp*      *ppp*

S.T.

*pp*      *p*      *pp*      *ppp*

S.B.

*pp*      *p*      *pp*      *ppp*

*p*      *mp*      *p*

(11)

S. S.

*mp*      *mf*      *mp*

*mf*      *ff*

(11)

S.A.

*mp*      *mf*      *mp*

*mf*      *ff*

(11)

S.T.

*mp*      *mf*      *mp*

*mf*      *ff*

(11)

S.B.

*mp*      *mf*      *mp*

*mf*      *ff*

S.S. 3/4

S.A. 3/4

S.T. 3/4

S.B. 3/4

S. S.

15

*sfz pp*

S.A.

15

*sfz pp*

S.T.

15

*sfz pp*

S.B.

15

*sfz pp*

S. S.

S.A.

S.T.

S.B.

S. S.

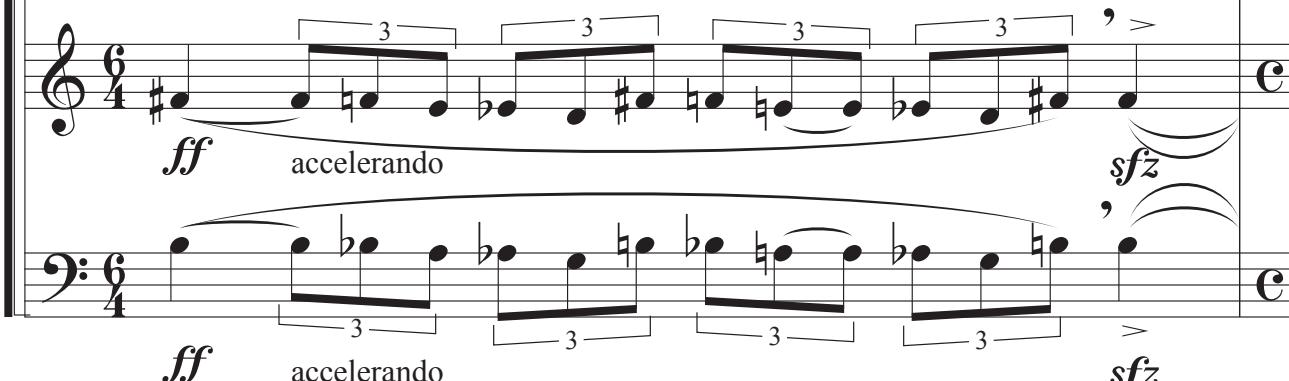
S.A.

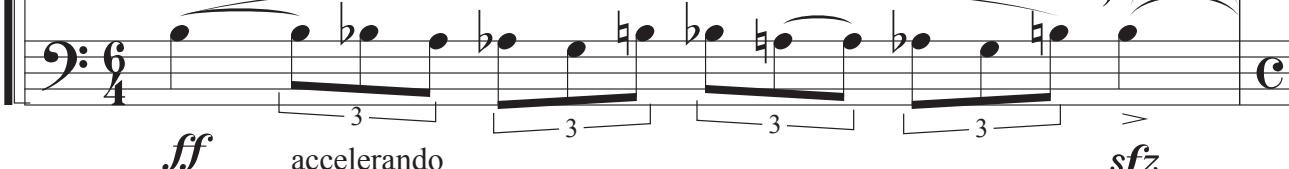
S.T.

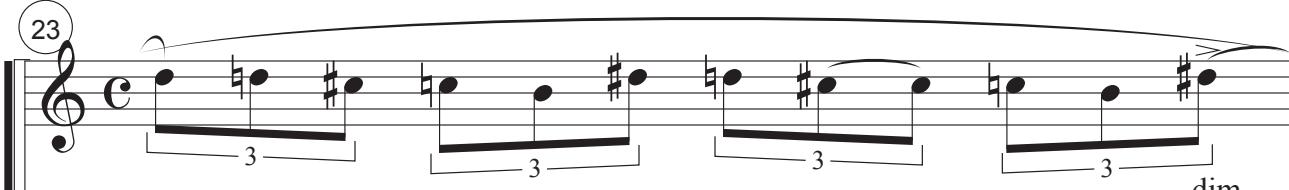
S.B.

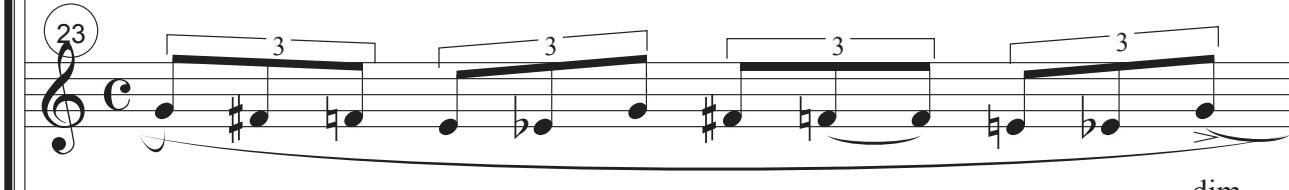
S. S.      

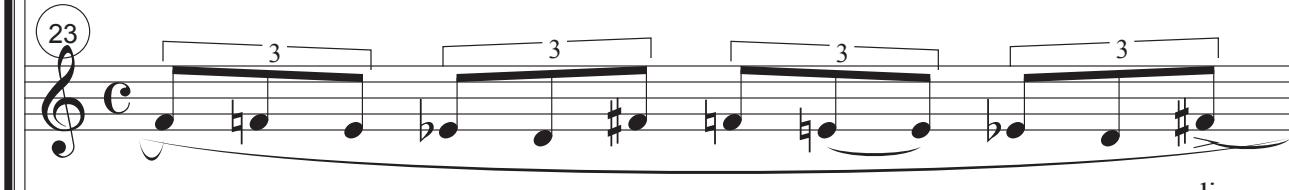
S.A.      

S.T.      

S.B.      

23      S. S.      

23      S.A.      

23      S.T.      

23      S.B.      

S. S.

poco a poco

poco ritardando *mf*

S.A.

poco a poco

poco ritardando *mf*

S.T.

poco a poco

poco ritardando *mf*

S.B.

poco a poco

poco ritardando *mf*

Tempo de inicio

S. S.

*pp*

(27)

*ff*

*sffz*

*sffz sffz*

S.A.

*pp*

(27)

*ff*

*sffz*

*sffz sffz*

S.T.

*pp*

(27)

*ff*

*sffz*

*sffz sffz*

S.B.

*pp*

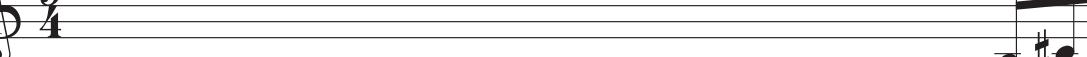
(27)

*ff*

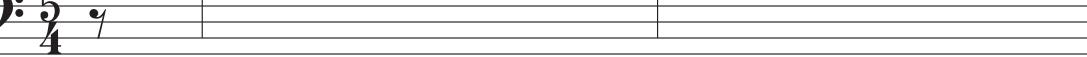
*sffz*

*sffz sffz*

S.S.   $\frac{5}{4}$  ♩ *mf* ♩ 

S.A.   $\frac{5}{4}$  - 

S.T.   $\frac{5}{4}$  ♩ *b* ♩ 

S.B.   $\frac{5}{4}$  ♩ *mf* ♩ 

31

S. S.

S.A.

S.T.

S.B.

*p*

*p f*

*p*

*mf p<sub>sub</sub>*

*p*

*p f*

*p*

*mf*

S.S. 3/4

S.A. 3/4

S.T. 3/4

S.B. 3/4

S. S.

S.A.

S.T.

S.B.

## El lado oscuro

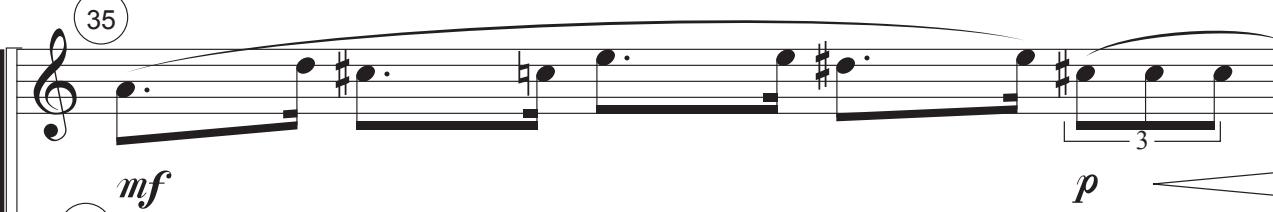
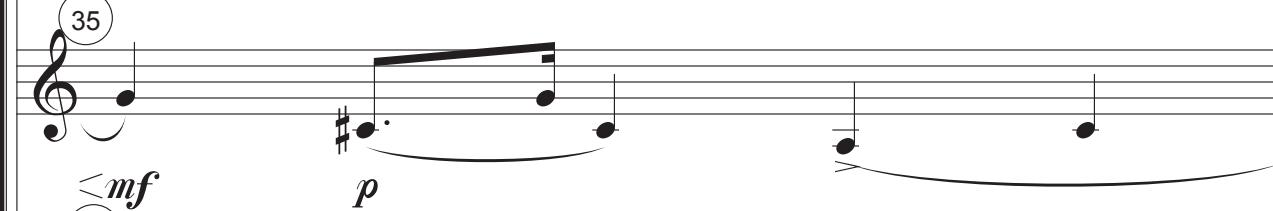
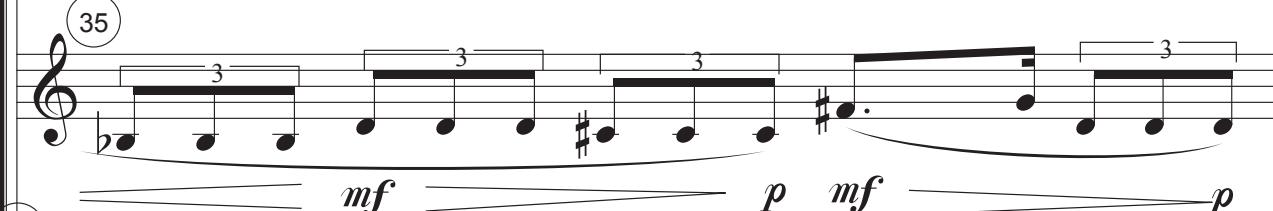
Tranquilo y misterioso

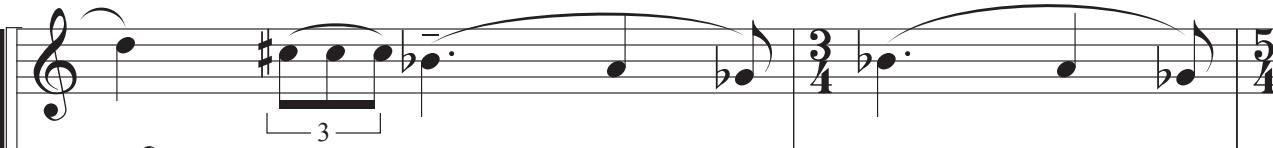
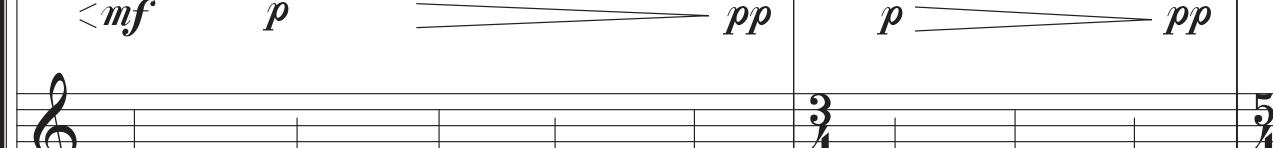
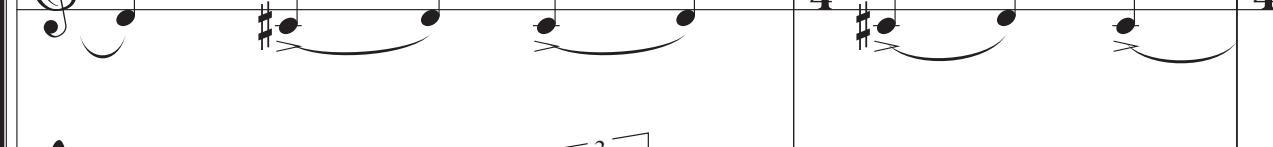
S. S.

S.A.

S.T.

S.B.

S. S. (Mezzo-Soprano) (35)  

  
 S.A. (Soprano Alto) (35)  

  
 S.T. (Soprano Tenor) (35)  

  
 S.B. (Soprano Bass) (35)  


S. S. (Mezzo-Soprano)  

  
 S.A. (Soprano Alto)  

  
 S.T. (Soprano Tenor)  

  
 S.B. (Soprano Bass)  


S. S.

S.A.

S.T.

S.B.

39

39

39

*f*

*p*

S. S.

S.A.

S.T.

S.B.

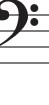
*p*

*p*

S.S.  C

S.A.  C

S.T.  C

S.B.  C

*pp*

*mp*

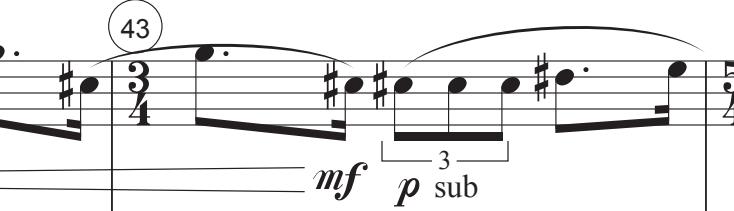


S.S.  C

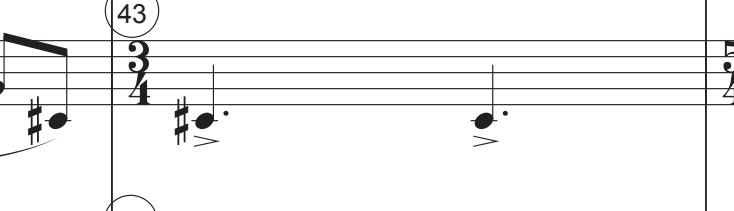
S.A.  C

S.T.  C

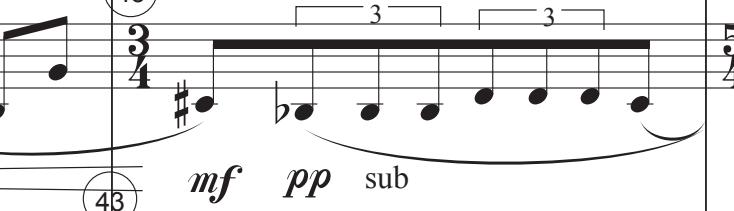
S.B.  C

(43) 

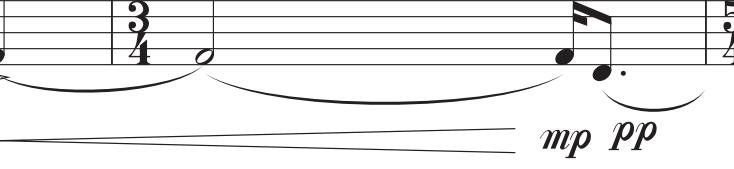
*mf* *p sub*

(43) 

*3* *4* *5*

(43) 

*mf* *pp* *sub*

(43) 

*3* *4* *5*

*mp* *pp*



S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.

S.S. 6/4 *p* 51 3/4

S.A. 6/4 3 *mp p* 51 3/4

S.T. 6/4 51 3/4

S.B. 6/4 51 3/4

Tempo de inicio

Musical score for four voices (Soprano S., Alto A., Tenor T., Bass B.) in 3/4 time. The score consists of four staves. The first staff (Soprano) starts with a dynamic *p*, followed by *pppp*, then *ppppp* with a crescendo arrow, and finally *sffz*. The second staff (Alto) starts with *p*, followed by *sszz*, then *sszz* with a decrescendo arrow, and finally *sffz*. The third staff (Tenor) starts with a dynamic *p*, followed by *sszz*, then *sszz* with a decrescendo arrow, and finally *sffz*. The fourth staff (Bass) starts with a dynamic *p*, followed by *sszz*, then *sszz* with a decrescendo arrow, and finally *sffz*.

Continuation of the musical score at measure 55. The first three voices (Soprano, Alto, Tenor) have sustained notes with dynamics *p*. The Bass voice begins with a dynamic *p* and plays a series of eighth notes on the first two beats of the measure.

S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.

*mf*

S.S. 3/4  $\flat$   $f$   $p$   $f$

S.A. 3/4  $\sharp$   $\sigma$   $\frac{5}{4}$

S.T. 3/4  $\flat$   $\flat$   $p$   $f$

S.B. 3/4  $\sharp$   $p$

Extremadam  
con vuelo

# Los astros

Musical score for Soprano (S. S.), Alto (S.A.), Tenor (S.T.), and Bass (S.B.) in 3/4 time. The key signature changes between 3 sharps and 2 sharps. Dynamics include *f*, *mf*, and *p*.

S. S. (Soprano):  
Measure 1: *f*.  
Measure 2: *mf*.  
Measure 3: *f*.  
Measure 4: *mf*.  
Measure 5: *f*.  
Measure 6: *p*.

S.A. (Alto):  
Measure 1: *mf*.  
Measure 2: *f*.  
Measure 3: *mf*.  
Measure 4: *f*.  
Measure 5: *mf*.  
Measure 6: *p*.

S.T. (Tenor):  
Measure 1: *mf*.  
Measure 2: *f*.  
Measure 3: *mf*.  
Measure 4: *f*.  
Measure 5: *mf*.  
Measure 6: *p*.

S.B. (Bass):  
Measure 1: *p*.  
Measure 2: *p*.  
Measure 3: *p*.  
Measure 4: *p*.  
Measure 5: *p*.  
Measure 6: *mf*.

Continuation of the musical score for Soprano (S. S.), Alto (S.A.), Tenor (S.T.), and Bass (S.B.) in 3/4 time. Measure numbers 63 are circled above each staff.

S. S. (Soprano):  
Measure 63: *p*.  
Measure 64: *p*.  
Measure 65: *p*.  
Measure 66: *pp*.

S.A. (Alto):  
Measure 63: *mf*.  
Measure 64: *p*.  
Measure 65: *p*.  
Measure 66: *pp*.

S.T. (Tenor):  
Measure 63: *p*.  
Measure 64: *p*.  
Measure 65: *p*.  
Measure 66: *pp*.

S.B. (Bass):  
Measure 63: *p*.  
Measure 64: *p*.  
Measure 65: *p*.  
Measure 66: *p*.

S. S.

S.A.

S.T.

S.B.

67

67

67

67

*ff*

*ff*

*ff*

*ff*

S.S.

S.A.

S.T.

S.B.

S.S.      S.A.      S.T.      S.B.

S.S.      S.A.      S.T.      S.B.

S. S. C  $\sharp$  *p*

S.A. C - *pp*

S.T. C - *pp*

S.B. C - *pp*

## Tempo de inicio

S. S.

f                              p                             $\frac{5}{4}$  sffz                            sffz sffz

S.A.

f                              p                             $\frac{5}{4}$  sffz                            sffz sffz

S.T.

f                              p                             $\frac{5}{4}$  sffz                            sffz sffz

S.B.

f                              p                             $\frac{5}{4}$  sffz                            sffz sffz

S. S. (83) 3 5  
S.A. (83) 3 5  
S.T. (83) 3 5  
S.B. (83) 3 5

*p*

The musical score consists of four staves, each representing a different vocal part: Soprano (S.S.), Alto (S.A.), Tenor (S.T.), and Bassoon (S.B.). The time signature for all parts is 3/4 throughout the first section. Measure 1: Soprano has a rest. Measure 2: Alto has a rest. Measure 3: Tenor has a rest. Measure 4: Bassoon starts with a eighth-note followed by a sixteenth-note pattern. Measure 5: Bassoon continues with a eighth-note followed by a sixteenth-note pattern.

S. S. 5 *mf*

S.A. 5 *p*

S.T. 5 *mf*

S.B.

The musical score continues from the previous section. Measure 1: Soprano begins with a eighth-note followed by a sixteenth-note pattern. Measure 2: Alto begins with a eighth-note followed by a sixteenth-note pattern. Measure 3: Tenor begins with a eighth-note followed by a sixteenth-note pattern. Measure 4: Bassoon begins with a eighth-note followed by a sixteenth-note pattern.

S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.

# El espacio

Veloz, con asombro

S. S.

S.A.

S.T.

S.B.

(87)

(87)

(87)

(87)

S. S.

S.A.

S.T.

S.B.

S. S.  C 
  
 S.A.  C 
  
 S.T.  C 
  
 S.B.  C 

Measure 91: Soprano S.S. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *f*, followed by *p*. Alto S.A. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *f*, followed by *p*. Tenor S.T. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *p*, followed by *f*. Bass S.B. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *p*, followed by *f*.

S. S.  
  
 S.A.  
  
 S.T.  
  
 S.B.  

Measure 91 continuation: Soprano S.S. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *f*, followed by *p*. Alto S.A. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *f*, followed by *p*. Tenor S.T. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *p*, followed by *f*. Bass S.B. plays a six-note descending scale (F#-E#-D#-C#-B-A) over a sustained note, dynamic *p*, followed by *f*.

S. S.      S.A.      S.T.      S.B.

3 5 5 5

*p* *f*      *p* *f*

S. S.      S.A.      S.T.      S.B.

95 95 95 95

*f* *p* *f*

5 5 5 5

*f* *p* *f*

5 5 5 5

*f* *p*

5 5 5 5

*p*

S. S.      S.A.      S.T.      S.B.

$\text{c}$        $\text{c}$        $\text{c}$        $\text{c}$

$p$        $p$        $p$        $f$        $p$        $f$

$\equiv f$        $p < f$        $p < f$        $p < f$

S. S.      S.A.      S.T.      S.B.

$\# \text{c} \# \text{c}$        $\# \text{c} \# \text{c}$       -       $\text{c}$

$\equiv f$        $\equiv f$        $p$        $p$

$p$       -       $p$        $f$        $mf$

S.S.

S.A.

S.T.

S.B.

99

S.S.

99

S.A.

99

S.T.

99

S.B.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature is one sharp (F#). The vocal parts are as follows:

- S.S. (Soprano):** Starts with a dynamic *p*, followed by a crescendo to *f*, then a decrescendo back to *p*.
- S.A. (Alto):** Starts with a dynamic *p*, followed by a crescendo to *f*, then a decrescendo back to *p*.
- S.T. (Tenor):** No notes are present.
- S.B. (Bass):** No notes are present.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The key signature is one sharp (F#). The vocal parts are as follows:

- S.S. (Soprano):** Starts with a dynamic *f*.
- S.A. (Alto):** Starts with a dynamic *f*.
- S.T. (Tenor):** Starts with a dynamic *f*, followed by a decrescendo to *p*.
- S.B. (Bass):** Starts with a dynamic *f*, followed by a decrescendo to *p*.

Musical score for SATB voices and piano, page 103. The score consists of four staves: Soprano (S.S.), Alto (S.A.), Tenor (S.T.), and Bass (S.B.). The piano part is at the bottom. The key signature changes between common time and 2/4 time. Measure 1: Soprano and Alto sing eighth-note chords in common time. Tenor and Bass enter in 2/4 time with sixteenth-note patterns. Measure 2: Dynamics change to *f*, then *p*. Measure 3: Dynamics change to *p*, then *f*. Measures 4-5: The Tenor and Bass parts continue their sixteenth-note patterns. Measure 6: Dynamics change to *f*, then *p*.

S.S.      S.A.      S.T.      S.B.

*p* — *f*      *p*

*p* — *f*      *p*

*p* — *f*      *p* —

S.S.      S.A.      S.T.      S.B.

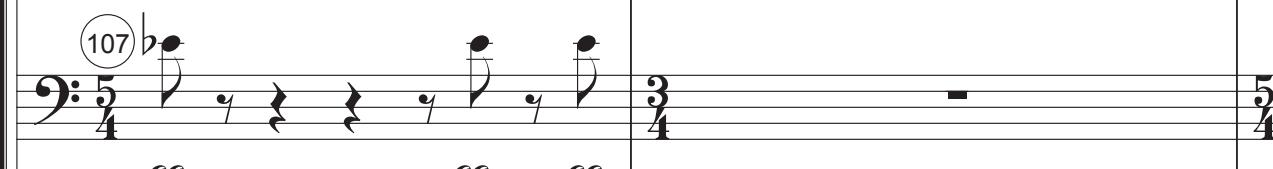
*f*

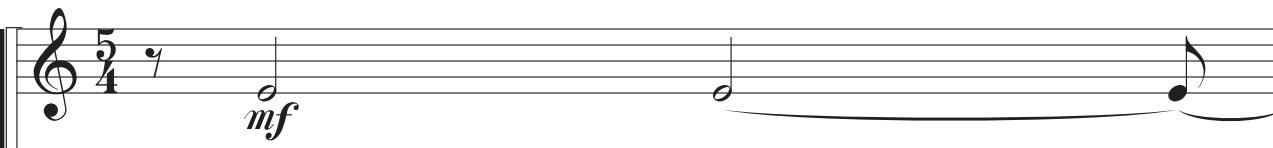
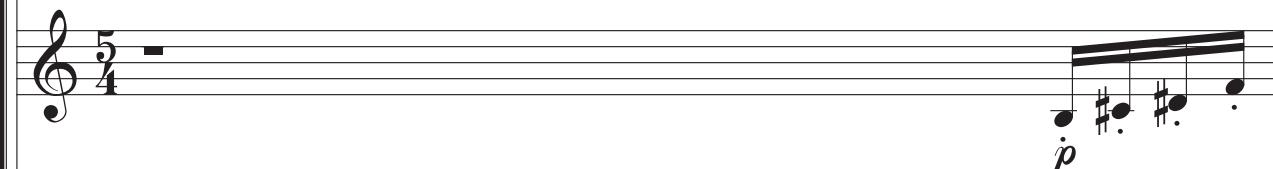
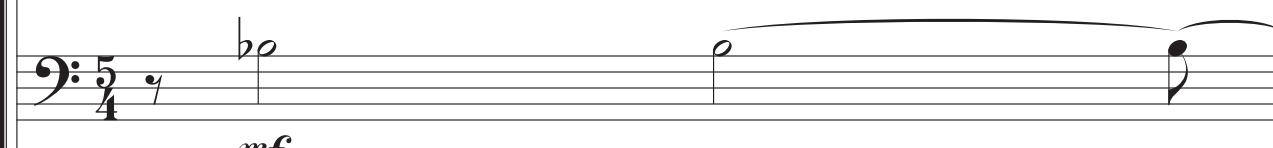
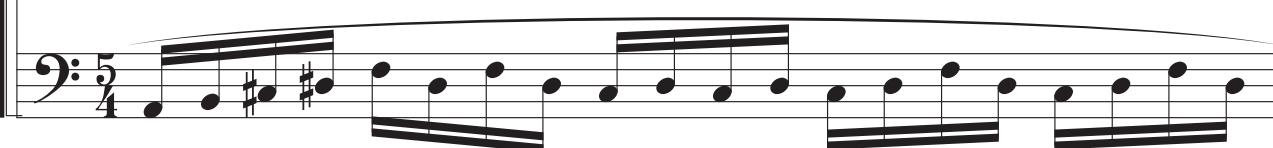
*f*

*f*

*f*

Tempo de inicio

S. S. (107)   
S.A. (107)   
S.T. (107)   
S.B. (107) 

S. S.   
S.A.   
S.T.   
S.B. 

S. S.

S.A.

S.T.

S.B.

(111)

S. S.

(111)

S.A.

(11)

S.T.

(11)

S.B.

p

# El sol

Tranquilo, con magestuosidad

S. S.

S.A.

S.T.

S.B.

5

5

5

5

*p* — *f*      *p*

*p* — *mf* *p*

*c* —

*c* —

*c* —

*c* —

S. S.

S.A.

S.T.

S.B.

115

115

115

115

*p*

*p* — *mf* *p*

*c*

*c*

S. S.

S.A.

S.T.

S.B.

*p*

*pp*

*p*

*pp*

S. S.

S.A.

S.T.

S.B.

*ff*

*p*

*ff*

*p*

*ff*

*p*

*pp*

*pp*

*pp*

*mf p*

*pp*

*mf p*

*pp*

*mf p*

123

S.S. -.

p

123 tr~~~~~ tr~~~~~ tr~~~~~

S.A. ♯o(o) ♯o(o) ♯o(o) o ♫ ♪

p

123

S.T. ♯ ♪ ♪ ♪

p

123

S.B. ♫ ♪ ♪ ♪

p p

127

S.S. o

mf

127

S.A. ♫ ♪ ♪ ♪

f

127

S.T. ♪ ♪ ♪ ♪

f

127

S.B. ♫ ♪ ♪ ♪

tr~~~~~

mf

S.S.

S.A.

S.T.

S.B.

*f*

*fff*

*fff*

*fff*

*tr*

*f*

*fff*

(131)

S.S.

S.A.

(131)

S.T.

(131)

S.B.

*ff*

*f*

*mf*

*ff*

*f*

*mf*

*ff*

*f*

*mf*

*ff*

*f*

*mf*

S. S.

(135)

*p*

*pp*

S.A.

(135)

*p*

*pp*

S.T.

(135)

*p*

*pp*

S.B.

(135)

*p*

*pp*

Tempo de inicio

S. S.

*sffz*      *sffz*    *sffz*

(139)

*p*

S.A.

*sffz*      *sffz*    *sffz*

(139)

S.T.

*b* *sffz*      *sffz*    *sffz*

(139)

S.B.

*sffz*      *sffz*    *sffz*

(139)

*p*

S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.

S.S.      S.A.      S.T.      S.B.

S.S.      S.A.      S.T.      S.B.

# Dentro de la luna

Lento y reflexivo

Musical score for four voices (Soprano, Alto, Tenor, Basso) in 6/4 time. The vocal parts are arranged vertically on a single staff system. The soprano part (S.S.) starts with a rest. The alto part (S.A.) begins with a half note followed by a quarter note. The tenor part (S.T.) begins with a half note followed by a quarter note. The basso part (S.B.) starts with a rest. Measure 1 ends with a vertical bar line. Measures 2 and 3 show the soprano, alto, and tenor parts performing eighth-note patterns with grace notes, while the basso part rests. Measure 4 ends with a vertical bar line.

Continuation of the musical score. The soprano part (S.S.) begins with a half note followed by a quarter note. The alto part (S.A.) begins with a half note followed by a quarter note. The tenor part (S.T.) begins with a half note followed by a quarter note. The basso part (S.B.) starts with a rest. Measure 1 ends with a vertical bar line. Measures 2 and 3 show the soprano, alto, and tenor parts performing eighth-note patterns with grace notes, while the basso part rests. Measure 4 ends with a vertical bar line.

S. S.

147

*pp*

S.A.

147

*pp*

S.T.

147

*pp*

S.B.

147

*p*

This musical score consists of four staves: Soprano (S.S.), Alto (S.A.), Tenor (S.T.), and Basso Continuo (S.B.). The Soprano, Alto, and Tenor staves are in treble clef, while the Basso Continuo staff is in bass clef. Measure 147 starts with a dynamic of *pp*. The Soprano, Alto, and Tenor sing sustained notes. The Basso Continuo provides harmonic support with eighth-note chords. Measure 148 begins with a dynamic of *p*.

S. S.

*mf*

*p* sub

S.A.

*mf*

*p* sub

S.T.

*mf*

*p* sub

S.B.

*mf*

*p* sub

This section of the musical score continues with the same four voices. The dynamics *mf*, *p*, and "sub" (subito) are used to create a rhythmic pattern across the voices. The basso continuo part remains prominent throughout.

S. S.

*f*

*p* sub cresc

S.A.

*f*

*p* sub cresc

S.T.

*f*

*p* sub cresc

S.B.

*f*

*p* sub cresc

S. S.

poco accelerando

151

*ff*

S.A.

poco accelerando

151

*ff*

S.T.

poco accelerando

151

*ff*

S.B.

poco accelerando

151

*ff*

S.S. | S.A. | S.T. | S.B.

*p*

*p*

*p*

*p*

9  
4

9  
4

9  
4

9  
4

S.S. 9/4      *p*

S.A. 9/4      *p*

S.T. 9/4      *p*

S.B. 9/4      *p*

S. S.

*poco* ritardando *p*

S.A.

*poco* ritardando *p*

S.T.

*poco* ritardando *p*

S.B.

*poco* ritardando *p*

S. S.

155 *mp*, ritenuto ,

S.A.

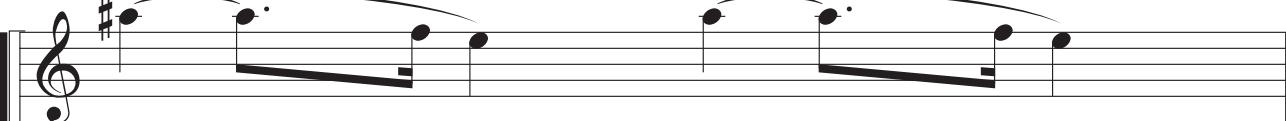
155 *mp*, ritenuto ,

S.T.

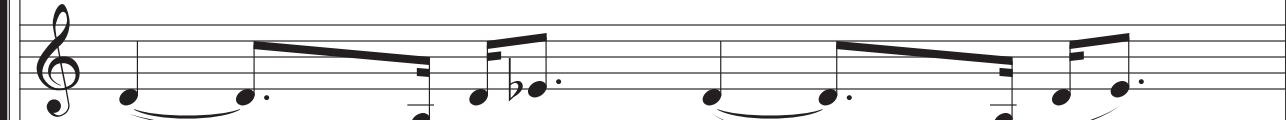
155 *mp*, ritenuto ,

S.B.

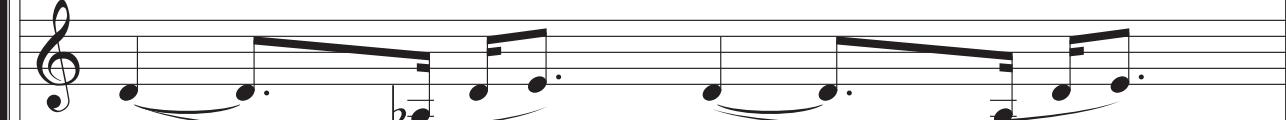
155 *mp*, ritenuto ,

S.S. 

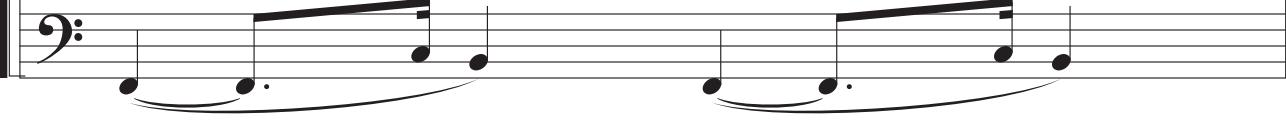
***fff*** A Tempo  
con fuerza

S.A. 

***fff*** A Tempo  
con fuerza

S.T. 

***fff*** A Tempo  
con fuerza

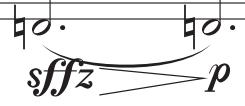
S.B. 

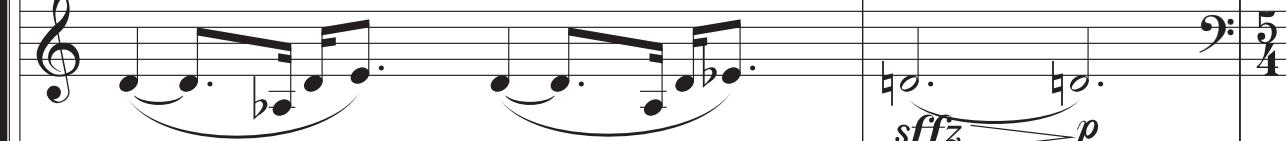
***fff*** A Tempo  
con fuerza

S.S. 

***sffz***  ***p*** 

S.A. 

***sffz***  ***p*** 

S.T. 

***sffz***  ***p*** 

S.B. 

***sffz***  ***p*** 

Tempo de inicio

S. S.

159

S.A.

159

S.T.

159

S.B.

159

*sffz*      *sffz sffz*

*sffz*      *sffz sffz*

*sffz*      *sffz sffz*

*sffz*      *sffz sffz*

*p*

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

S. S.

*mf*

S.A.

*p*

S.T.

*mf*

S.B.

*p*

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

5 4 5 4 5 4 5 4

S. S.

S.A.

S.T.

S.B.

*p* *p f* *p*

*mf p sub*

*p* *p f* *p*

*mf*

3/4 time signature throughout.

163

S. S.

163

S.A.

63

S.T.

63

S.B.

*f*

*p*

*f*

*f*

*p*

3/4 time signature for Soprano, Alto, Tenor, and Basso Continuo. Measure 163 starts with a forte dynamic (*f*) followed by a piano dynamic (*p*). Measure 63 starts with a forte dynamic (*f*) followed by a piano dynamic (*p*).

S. S.

S.A.

S.T.

S.B.

## En la Luna

M·s r·pido

S. S.

S.A.

S.T.

S.B.

S. S.  $C$  -  $\frac{3}{4}$

S.A.  $C$  -  $\frac{3}{4}$

S.T.  $C$   $\frac{3}{4}$

S.B.  $C$   $\frac{3}{4}$

*pp cresc*

*pp cresc molto*

*pp cresc molto siempre*

*pp cresc molto siempre*

S. S.  $\frac{3}{4}$

S.A.  $\frac{3}{4}$

S.T.  $\frac{3}{4}$

S.B.  $\frac{3}{4}$

167

molto siempre

167

siempre

167

167

S. S.

S.A.

S.T.

S.B.

171

S. S.

171

S.A.

171

S.T.

171

S.B.

S. S.

S.A.

S.T.

S.B.

S. S.

S.A.

S.T.

S.B.