

Boris Alvarado  
Chile-2019


# “Cellestis”

cuarteto con piano  
dos piezas para 4 violoncellos y piano

Pieza I: “Chelada”  
Pieza II: “Cellestis”

## Indicaciones

### Pieza I

 : trino especial: se alternan trinos graduales y trinos de una posición que va y viene irregularmente, trinos en arco en combinación (ad libitum).

La pieza debe tocarse lo más rápido posible de acuerdo con las posibilidades de cada instrumento (léase violoncellos y piano). Los tiempos vacíos (línea vertical sin cabeza) tienen la misma duración que los que poseen duración y ambos se tocan (negro o blanco). Es muy importante y obligado, para lograr el sonido colectivo deseado de cuatro violoncellos y piano, que cada instrumentista- individualmente- mantenga una regularidad absoluta y una uniformidad de tempo en toda la pieza.

### Violoncellos

Balzato alla punta, con la mayor suavidad posible. Las notas blancas deben tocarse presionando el dedo- sulla tastiera- sin usar el arco.

### Piano

Staccatissimo, aplicando muy poca presión con los dedos. Las duraciones de cabeza blanca, se deben tocar con la yema del dedo ( como cepillando) la tecla correspondiente o si es posible, golpeándolas levemente con la uña, pero de forma tal que no se produzca ningún sonido.

### Pieza II

Sostenidos y/o bemoles afectan solo a la nota que acompañan.



: valores de *acciatura* deben ejecutarse lo más rápido posible, en el contexto del tempo que los alberga

s.p : *sul ponticello*, normale : arco en posición normal.

Livianamente (arco), cercano a flautando.

Presión (presión de arco sobre la cuerda, como el “canto” de los monjes del Tíbet)



: normal *glissando*.(Gliss)

(Gliss con línea en zig-zag indica con vibrato nervioso e irregular al ir gliss.)

*tr* : trino especial: se alternan trinos graduales y trinos de una posición que va y viene irregularmente, trinos en arco en combinación (ad libitum). Trinos de Armonicos mantienen la cualidad del armonico durante el gliss.



: armónico artificial. Con signo de trino *tr* sobre el armónico, se trina hacia otro armónico contiguo ad libitum.

*tr* :Mordente, semitono o tono ad libitum.

"Chelada"  
para cuatro violoncellos y piano.

Boris Alvarado  
Chile, 2019.

**il più veloce possibile per strumento**

The musical score is arranged in two systems. The first system includes staves for Violoncello I, Violoncello II, Violoncello III, Violoncello IV, and Piano. The second system includes staves for Vc. I, Vc. II, Vc. III, Vc. IV, and Pno. Each cello part begins with a dynamic marking of *f sempre* and a hairpin indicating a gradual increase in volume. The piano part also begins with *f sempre* and a hairpin indicating a gradual decrease in volume. The score is written in bass clef for the cellos and treble clef for the piano. The key signature has one flat (B-flat). The tempo instruction is **il più veloce possibile per strumento**. The score concludes with a double bar line and repeat sign.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system contains measures 1 through 16. The four violin parts (Vc. I-IV) play a rhythmic pattern of quarter and eighth notes, often with double flats. The piano part (Pno.) is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, featuring a sequence of chords and single notes.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system contains measures 17 through 32. The instrumentation and notation are consistent with the first system, showing the continuation of the musical themes for the violins and piano.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Detailed description of the first system: This system contains measures 1 through 10. The four violin staves (Vc. I, II, III, IV) are in bass clef. Vc. I plays a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Vc. II plays: B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Vc. III plays: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Vc. IV plays: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano grand staff (Pno.) has a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains whole notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lower staff contains eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Detailed description of the second system: This system contains measures 11 through 20. The four violin staves (Vc. I, II, III, IV) continue their melodic lines. Vc. I plays: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Vc. II plays: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Vc. III plays: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Vc. IV plays: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano grand staff (Pno.) continues with whole notes in the upper staff: D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The lower staff continues with eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system contains measures 1 through 10 of the score. The four violin parts (Vc. I-IV) are written in bass clef. The piano part (Pno.) is written in a grand staff with two treble clefs. The music features a series of quarter and eighth notes with various accidentals (flats and naturals) across all parts.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system contains measures 11 through 20 of the score. The notation continues with the same four violin parts and piano grand staff. The melodic lines in the violins and piano part show further development of the rhythmic and harmonic material.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

# "Cellestis"

para cuatro violoncellos y piano.

Boris Alvarado  
Chile, 2019.

The score is divided into two systems. The first system includes staves for Violoncello I, II, III, and IV, and a grand staff for the Piano. The second system includes staves for Violoncello I, II, III, and IV, and a grand staff for the Piano. The music is in 3/4 time with a tempo of quarter note = 90. The key signature has one sharp (F#). The first system features a *p* dynamic and *vibrato* markings for the cellos. The piano part is marked *mp sempre*. The second system features *gliss.* markings for the cellos and a *p, sempre* dynamic for the piano. A rehearsal mark (8) is present at the beginning of the second system's piano part.

Violoncello I  $\text{♩} = 90$  vibrato *p*

Violoncello II vibrato *p*

Violoncello III *p* vibrato

Violoncello IV *p* vibrato

Piano *mp sempre*

Vc. I 4

Vc. II (gliss.)

Vc. III (gliss.)

Vc. IV (gliss.)

Pno. (8) *p, sempre*

7

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

11

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

15

Vc. I (gliss.)

Vc. II (gliss.)

Vc. III (gliss.)

Vc. IV (gliss.)

Pno. *mp* *f*

Detailed description: This system covers measures 15 to 18. The four violin parts (Vc. I-IV) are in 3/8 time and feature extensive glissandi, indicated by wavy lines and the instruction '(gliss.)'. The piano part (Pno.) is in 3/8 time and consists of eighth-note patterns in both hands. Dynamics are marked as *mp* (mezzo-piano) at the start and *f* (forte) towards the end of the system.

19

Vc. I *tr* *f*

Vc. II *ff* *f*

Vc. III *ff* *f*

Vc. IV *ff* *f*

Pno. *ff*

Detailed description: This system covers measures 19 to 22. The violin parts (Vc. I-IV) feature trills, indicated by wavy lines and the instruction 'tr'. Dynamics are marked as *ff* (fortissimo) for the first part of the system and *f* (forte) for the second part. The piano part (Pno.) continues with eighth-note patterns and is marked with *ff* (fortissimo).



4

23

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This section of the score covers measures 23 to 26. It features four violin parts (Vc. I-IV) and a piano part (Pno.).  
- **Vc. I:** Starts with a forte (**ff**) dynamic, playing a sixteenth-note scale. It includes a trill in measure 24 and ends with a dynamic shift to **f** in measure 25 and **mf** in measure 26.  
- **Vc. II:** Starts with a **ff** dynamic, playing a sixteenth-note scale. It includes a trill in measure 24 and ends with a **f** dynamic in measure 26.  
- **Vc. III:** Starts with a **f** dynamic, playing a sixteenth-note scale. It includes a trill in measure 24 and ends with a **f** dynamic in measure 26.  
- **Vc. IV:** Starts with a **ff** dynamic, playing a sixteenth-note scale. It includes a trill in measure 24 and ends with a **f** dynamic in measure 26.  
- **Pno.:** Provides harmonic support with sustained chords and moving bass lines.

27

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This section of the score covers measures 27 to 30. It features four violin parts (Vc. I-IV) and a piano part (Pno.).  
- **Vc. I:** Starts with a **ff** dynamic, playing a sixteenth-note scale. It includes a trill in measure 28. From measure 29, it plays a descending line with a **sfz p sub.** dynamic.  
- **Vc. II:** Starts with a **mf** dynamic, playing a sixteenth-note scale. It includes a trill in measure 28. From measure 29, it plays a descending line with a **sfz p sub.** dynamic.  
- **Vc. III:** Starts with a **mf** dynamic, playing a sixteenth-note scale. It includes a trill in measure 28. From measure 29, it plays a descending line with a **sfz p sub.** dynamic.  
- **Vc. IV:** Starts with a **mf** dynamic, playing a sixteenth-note scale. It includes a trill in measure 28. From measure 29, it plays a descending line with a **sfz p sub.** dynamic.  
- **Pno.:** Continues with sustained chords and moving bass lines. From measure 29, it plays a descending line with a **p, sempre** dynamic.



39

Vc. I *sfz*

Vc. II *sfz*

Vc. III *sfz*

Vc. IV *sfz*

Pno.

43

Vc. I

Vc. II *sfz*

Vc. III *sfz*

Vc. IV *sfz*

Pno.

**Lo stesso tempo ma espressivo...**

s.p. vibrato *mf*

s.p. vibrato *mf*

s.p. vibrato presión *tr*

s.p. vibrato presión *tr*

presión *tr*

presión *tr*

presión *tr*

*ff*

47

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

*pp*

normale, tutta pressione  
molto vibrato

normale, tutta pressione  
molto vibrato

51

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

normale, tutta pressione  
molto vibrato

normale, tutta pressione  
molto vibrato

gliss.

gliss.

gliss.

gliss.

8  $\text{♩} = 85$  poco piu mosso

55 livianamente

Vc. I *pp* *tr*

Vc. II *pp* *tr*

Vc. III *pp* *tr*

Vc. IV *pp* *tr*

Pno. *mp*

59

Vc. I *p* *tr*

Vc. II *pp* *tr*

Vc. III *p* *tr*

Vc. IV *ppp* *tr*

Pno. *ppp*

63

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system of musical notation covers measures 63 to 66. It features five staves: four for violas (Vc. I-IV) and one for piano (Pno.).  
- **Measure 63:** Vc. I has a long note with a tremolo (tr) and a slur. Vc. II has a triplet of eighth notes. Vc. III has a triplet of eighth notes. Vc. IV has a long note with a slur. Pno. has a series of eighth notes.  
- **Measure 64:** Vc. I has a long note with a slur. Vc. II has a triplet of eighth notes. Vc. III has a long note with a slur. Vc. IV has a triplet of eighth notes. Pno. has a series of eighth notes.  
- **Measure 65:** Vc. I has a long note with a slur. Vc. II has a triplet of eighth notes. Vc. III has a long note with a slur. Vc. IV has a triplet of eighth notes. Pno. has a series of eighth notes.  
- **Measure 66:** Vc. I has a long note with a slur. Vc. II has a long note with a slur. Vc. III has a long note with a slur. Vc. IV has a long note with a slur. Pno. has a series of eighth notes.  
Dynamics include *pp*, *p*, and *ppp*. There are also slurs and accents throughout.

67

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This system of musical notation covers measures 67 to 70. It features five staves: four for violas (Vc. I-IV) and one for piano (Pno.).  
- **Measure 67:** Vc. I has a quarter note. Vc. II has a quarter note. Vc. III has a quarter note. Vc. IV has a quarter note. Pno. has a series of eighth notes.  
- **Measure 68:** Vc. I has a quarter note. Vc. II has a quarter note. Vc. III has a quarter note. Vc. IV has a quarter note. Pno. has a series of eighth notes.  
- **Measure 69:** Vc. I has a quarter note. Vc. II has a quarter note. Vc. III has a quarter note. Vc. IV has a quarter note. Pno. has a series of eighth notes.  
- **Measure 70:** Vc. I has a quarter note. Vc. II has a quarter note. Vc. III has a quarter note. Vc. IV has a quarter note. Pno. has a series of eighth notes.  
Dynamics include *pp*, *p*, *ppp*, *mf*, and *f*. There are slurs and accents throughout.

71

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

*f p p f*

*p pp p f p*

*p f p pp p mf pp*

*mf p pp mf pp mf pp mf*

75

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

*p f p f p*

*pp p f p f p f p f*

*p f p p f f p f*

*pp mf f pp f*

*f*

79

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

83

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.



86

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

mp

p

p

f

mp

p

p

f

pp

pp

90

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

f

p

f

f

f

f

f

f

f

mp

94

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

98

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

101

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

105

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

109

Vc. I

Vc. II

Vc. III

Vc. IV

Pno.

This musical score page contains measures 109 through 112. It features five staves: Violin I, Violin II, Violin III, Violin IV, and Piano. The Violin parts are written in treble clef (Vc. I, Vc. III) and bass clef (Vc. II, Vc. IV). The Piano part is in grand staff. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (p for piano, f for forte). The Piano part features a melodic line with slurs and accents, and a bass line with sustained notes and slurs. The piece concludes with a double bar line at the end of measure 112.