

# Alberto Soriano

(1915-1981)

## Concertino - Scherzo

para

cuarteto de cuerdas



Edited by Diego M. Orellana

D/2020/6045/133

EUPRINT ed., Parkbosstraat 3, B-3001 Heverlee

Tel: + 32-16-40-40-49 Fax: +32- 16-40.70.49

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Tel. + 32 - 16 - 40.40.49

Fax: + 32 - 16 - 40.70.49

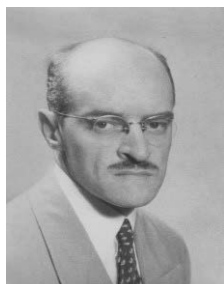
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## Alberto Soriano



La investigación musicológica sobre los pueblos aborígenes de Latinoamérica se reveló como un instrumento de gran utilidad para la creación musical académica. A través de ella los compositores recrearon el pasado musical del continente, como es el caso de Alberto Soriano, que

dejó un importante legado en el norte de Brasil, siendo su aporte también trascendental en el quehacer musical en el Uruguay.

Alberto Soriano Thebas nació en Santiago del Estero el 5 de febrero de 1915 y falleció en Concepción del Uruguay (Provincia de Entre Ríos) el 16 de octubre de 1981. Razones laborales de los padres lo llevaron a nacer en aquella ciudad argentina, donde se establecieron durante 1914-1917. De regreso a Salvador de Bahía (Brasil), lugar de residencia de sus padres, Alberto creció formándose en el Conservatorio de Música del Salvador con Dante de Souza (violín) y Silvio Deolindo Fróes (armonía, contrapunto y composición), un notable pianista, organista y compositor oriundo de aquella ciudad.

Soriano se dedicó intensamente a la labor musicológica junto a la composición, realizando valiosos estudios sobre las raíces de la música afro-amazónica con sus ritos y costumbres en la región, actividad que alternó con el periodismo y la docencia. Años más tarde, en 1950, se radicaría en Montevideo, donde formó familia y ocupó diferentes cargos, como el de docente en la cátedra de etnomusicología de la Facultad de Humanidades y Ciencias, en la que llegó a ser director de departamento. Mediante viajes de investigación antropológica al interior de Argentina, Uruguay y Brasil adquirió una visión panorámica de la tradición vernácula del continente, que plasmó posteriormente en su obra describiendo a través de la poética musical los cánticos y leyendas indígenas.

La obra de Soriano es ciertamente interesante. Posee un estilo cercano al de Aaron Copland, por momentos incidental, con algunos destellos del impresionismo francés, en especial en algunas de sus obras para piano. Dignas de mencionar son la *Suite Rancho en la noche* (ballet pantomima, 1952); el *Tríptico de Praga* (dirigido en 1961 en Berlín por Kurt Masur); sus *Cánticos para el caminante*, obra realizada sobre la base de sonidos naturales de aves, batracios, pájaros y viento; sus conciertos para guitarras solistas (el primero para quinteto y el segundo para cuarteto) con aspectos innovadores en cuanto a su mensaje sonoro; conciertos para violonchelo (estrenado en Moscú en 1964 por Mstislav Rostropovich), piano, violín; obras para piano solo; y corales, entre otras.

The musicological research of the aboriginal peoples of Latin America emerged as a useful instrument for the academic musical creation. Through it the composers recreated the musical past of the continent, as is the case of Alberto Soriano, who left an important legacy in the north of Brazil, while making a significant contribution to the musical life of Uruguay.

Alberto Soriano Thebas was born in Santiago del Estero on February 5, 1915 and died in (Entre Ríos province) on October 16, 1981. Professional priorities of his parents lead him to be born in that Argentinian city, where they remained between 1914 and 1917. Back to Salvador de Bahia (Brazil) place of residence of his parents, Alberto grew up training at the Conservatory of Music of El Salvador with Dante de Souza (violin) and Silvio Deolindo Fróes (harmony, counterpoint and composition); an outstanding pianist, organist and composer native of the same city.

Soriano devoted himself intensively to the musicological work along with composing and conducting valuable studies on the roots of the Afro-Amazonian music with their rites and customs of that region; activity he alternated with journalism and teaching. Years later, in 1960, he settled in Montevideo where he formed his family and held different positions at the Cadre of Ethnomusicology of the Faculty of Humanities and Sciences, where he became Director of the Department. Through his travels on anthropological research in the interior of Argentina, Uruguay and Brazil, he acquired a panoramic vision of the continent's vernacular traditions, which subsequently reflected in his work; describing through the musical poetics the chants and indigenous legends.

The work of Soriano is certainly interesting. It has an style close to Aaron Copland; at times incidental with some flashes of French impressionism, especially on some of his works for piano. Worth mentioning are the *Suite Rancho en la Noche* (ballet pantomime, 1952), the *Tríptico de Praga* (conducted in 1961 by Kurt Masur), his *Cánticos para el caminante*, work carried out inspired by the natural sounds of birds, batrachians and wind, his concerts for lead guitars (the first for quintet and the second for quartet with innovative aspects in terms of its sound message), concertos for cello (premiered in Moscow in 1964 by Mstislav Rostropovich), piano, violin, for solo piano, and chorals among others. Soriano is remembered in the Uruguayan culture scene for having focused there much of his musical activities.

# Concertino-Scherzo

para

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Diego M. Orellana

## I. Introducción

Alberto Soriano (1915-1981)

Allegro ♩ = 160

The musical score is arranged in four systems, each with four staves. The first system (measures 1-7) features Violin I and Violin II with a forte (*f*) dynamic, playing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The Viola and Cello parts provide a harmonic and rhythmic foundation, with the Cello playing a driving eighth-note pattern. The second system (measures 8-15) continues the melodic development, with a section labeled 'A' in a box at the end of measure 15. The dynamics for the strings are marked *f* and *mf*. The third system (measures 16-18) is marked 'anhelante' (yearning) and features a mezzo-forte (*mf*) dynamic. The Viola part is marked *pp* (pianissimo). The Cello continues its rhythmic pattern. The fourth system (measures 19-24) concludes the introduction with a final melodic flourish in the Violin parts and a sustained harmonic texture in the Viola and Cello.

# Introducción

24

*cresc.* *f*

*cresc.* *f* *mp*

*cresc.* *mp*

32

*mf*

*mf* *mp*

*mf* *mp*

39

Marcado = Lento ♩ = 60

*mf* *p* *ff* *ff*

*mf* *p* *ff* *ff*

*mf* *p* *f* *f* *f*

Introducción

46 B ♩ = 120

*ff* *ff* *mp* *espress.*  
*ff* *ff* *mp* *espress.*  
*f* *mp*

54 ♩ = 160 ♩ = 120

*f* *mp*  
*f* *mp*  
*f* *pp* *mp* *f*

61 ♩ = 82 *cantabile*

*fp* *f fp* *fp* *f fp* *mp*  
*fp* *f fp* *fp* *f fp* *mp*  
*mf* *f* *mf* *f* *mf* *f* *mf* *f mf* *f* *mf* *mp*

# Introducción

68 **C** Allegro ♩ = 160

mf mf mf pp

Detailed description: This system contains measures 68 through 74. It is marked with a common time signature 'C' and the tempo 'Allegro' with a quarter note equal to 160 beats per minute. The score is written for four staves: two treble clefs and two bass clefs. The first two staves (treble clefs) play a melody of quarter notes, with dynamics marked 'mf'. The third staff (bass clef) plays a rhythmic accompaniment of eighth notes, also marked 'mf'. The fourth staff (bass clef) plays a bass line of half notes, marked 'pp'. The music concludes with a fermata over the final measure.

75 **D**

f ff ff ff ff ff

Detailed description: This system contains measures 75 through 81. It is marked with a common time signature 'D'. The first two staves (treble clefs) play a melody of quarter notes, with dynamics marked 'f' and 'ff'. The third staff (bass clef) plays a rhythmic accompaniment of eighth notes, with dynamics marked 'ff'. The fourth staff (bass clef) plays a bass line of half notes, with dynamics marked 'ff'. The music concludes with a fermata over the final measure.

82

mf mf ff mf pp pp

Detailed description: This system contains measures 82 through 87. The first two staves (treble clefs) play a melody of quarter notes, with dynamics marked 'mf'. The third staff (bass clef) plays a rhythmic accompaniment of eighth notes, with dynamics marked 'ff' and 'mf'. The fourth staff (bass clef) plays a bass line of half notes, with dynamics marked 'pp'. The music concludes with a fermata over the final measure.

## 2. Cántico

Violin I

Violin II

Viola

Cello

$\text{♩} = 112$

sordina

*pp* *mp* *pp*

*pp* *pp* *mp* *pp* *mp* *pp*

*pp*

sordina

*pp*

sordina

*pp*

7

*mp* *pp* *mp* *pp*

*mp* *pp* *pp* *mp* *pp* *mp*

*pp*

*mp* *pp*

14

A

Lento  $\text{♩} = 52$

*pp* *mp* *mp* *mp*

*pp* *pp* *mp* *mp*

*pp* *mp* *mp*

*pp* *mp* *mp*



Cántico

23  $\text{♩} = 112$  **B** Lento  $\text{♩} = 52$

30  $\text{♩} = 112$   $\text{♩} = 52$

37  $\text{♩} = 112$  **C**  $\text{♩} = 52$

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## I. Introducción

Alberto Soriano (1915-1981)

Allegro ♩ = 160

Cello

*f* (13 volte)

10 *mf* (26 volte) A

19 *cresc.*

27 *mp* *mf*

35 *mp* *mf* *p*

43 Marcado = Lento ♩ = 60 *f* *f* *f* *f* B ♩ = 120 *mp*

51 ♩ = 160 *pp* ♩ = 120 *mp* *f*

61 ♩ = 82 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* C

Allegro ♩ = 160 *pp* D *ff* *ff*

81 *ff* *pp* *pp* *ff*

### 3. Final

Allegro ♩ = 154

Cello

*mf* *mf*

*p*

*p*

A

*p* *mf* *p* *mf*

♩ = 112

*p* *rall.* *pp* *fp* *fp*

*fp* *fp* *fp* *fp* *f*

B ♩ = 128

*f* *rall.* *mf* *p* *p* *f* *f*

*p* *p* *f* *f* *p* *f* *f*

C

Più mosso ♩ = 138

*ff* *mf*

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## I. Introducción

Alberto Soriano (1915-1981)


**Allegro** ♩ = 160

Viola



*p* (14 battute)

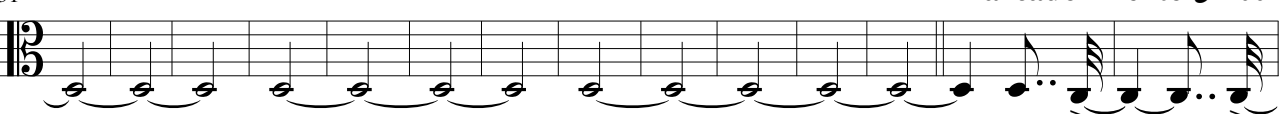
**A**



*mf* *pp* (25 battute)

31

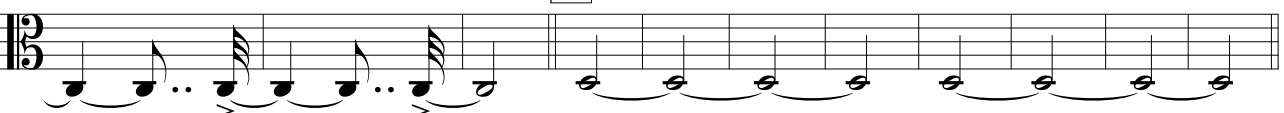
**Marcado - Lento** ♩ = 60



*p* *f* *f*


45

**B** ♩ = 120



*pp* (8 battute)


56 ♩ = 160 *f* ♩ = 120 *f* ♩ = 82



*f* *mf*

65

**C** **Allegro** ♩ = 160



*pp* *mf* (10 battute)

74

**D**



*ff*

83



*ff* *mf* (7 battute)


93

**E** **Meno mosso, espressivo** (♩ = 80)



*ff* *fp* *fp* *fp* *mp* *mp*

106



*rall.*

# 3. Final

Allegro ♩ = 154

Viola

*pp* *pp*

9

*pp* *mp*

18

*p*

24

*mf* *p*

29

*rall.* *mf* *fp* *fp*

41

*fp* *fp* *fp*

51

*mf* *mf* *rall.* *mp*

59

*mp* *mp*

66

*mp*

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## I. Introducción

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Violin II **Allegro** ♩ = 160

10 **A** 3 *anhelante*  
*mf*

20 *cresc.* *f* *mp*

32 *mf* *mp* *mf* *p*

43 **Marcado = Lento** ♩ = 60 *ff*

**B** ♩ = 120 *espressivo* ♩ = 160 *f*

59 ♩ = 120 ♩ = 82 *cantabile* *mp* *fp* *f fp* *fp* *f fp* *mp*

**C** **Allegro** ♩ = 160 *mf* *f* **D**

80 *ff* *mf* *mf*

91 **E** **Meno mosso, espressivo** (♩ = 80) *f* *mp*

### 3. Final

Allegro ♩ = 154

Violin II

*f* *ff* *f* *ff* *f*

9

*mf* *f*

A

*mp* *p* *mp* *rall.* *mp*

31

♩ = 112

*ff*

40

*mp*

50

B ♩ = 128

*f* *f* *mf* *rall.* *mp*

60

*mp* *mp*

69

*mp* *mp*

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## I. Introducción

Alberto Soriano (1915-1981)

**Allegro** ♩ = 160

Violin I

*f*

*f*

**A**

*mf* *cresc.*

*anhelante*

*f* *mf* *mf* *p*

**43**

**Marcado = Lento** ♩ = 60

*ff*

**B**

*mp* *espress.* *f* *mp*

*fp* *f fp* *fp* *f fp* *mp*

*cantabile*

**C**

**Allegro** ♩ = 160

*mf*

**D**



# 3. Final

Allegro ♩ = 154

Violin I

*f* *ff* *f* *ff* *f*

9

*mf* *f*

A

*mp* *p* *mp* *rall.* *mp*

31

♩ = 112

*ff*

41

*mp* *f* *mp* *f* *f* *f*

52

B ♩ = 128

*f* *rall.* *mf* *mp* *mp* *mp*

62

*mp* *mp* *mp* *mp* *mp* *mp*

72

C

*mp* *mp* *mp* *mp* *ff* *ff*

82

Più mosso ♩ = 138

*ff* *ff* *ff* *ff* *mp* *mp*