

Recuerdo

Enrique J. Mendoza

♩ = 108

Viola

S.Tasto Flautando Let Ring

p
(III) (IV)

5

Vla.

Vc.

S.Tasto Flautando Let Ring

p
(I) (II)

9

Vln. I

Vla.

Vc.

S.Tasto Flautando

mp

13

Vln. I

Vln. II

Vla.

Vc.

S.Tasto

mp

f

25

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E.Gtr. *loco mp*

E.B. *mp*

D. S. *mp*

espress.

mp 3

espress.

mp

espress.

mp 3

30

Vln. I *mf*

Vln. II *mf*

Vla. *ord.* 3 *mf*

Vc. *ord.* 3 *mf*

E.Gtr.

E.B. *mf*

D. S. *mf*

34

Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.

Detailed description: This system contains measures 34 and 35. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vla. part has a triplet of eighth notes. The Vc. part has a triplet of eighth notes. The E.Gtr. part is silent. The E.B. part has a triplet of eighth notes. The D. S. part has a triplet of eighth notes.

36

Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.

S. Pont.
f
ff
ff
ff
f
Pedal de distorsión

Al tallone
f
ff
ff
ff

Detailed description: This system contains measures 36, 37, 38, and 39. The Vln. I and Vln. II parts have a dynamic change from f to ff at the start of measure 39. The Vla. part has a dynamic change from f to ff at the start of measure 39. The Vc. part has a dynamic change from f to ff at the start of measure 39. The E.Gtr. part has a dynamic change from f to ff at the start of measure 39. The E.B. part has a dynamic change from f to ff at the start of measure 39. The D. S. part has a dynamic change from f to ff at the start of measure 39. The E.Gtr. part has a box labeled 'Pedal de distorsión' over measures 36-39.

15"

Musical score for measures 15-16. The score includes staves for Vln. I, Vln. II, Vla., Vc., E.Gtr., E.B., and D.S. The Vln. I staff starts with a dynamic marking of *mf* and an *O.P.* instruction. The Vln. II staff has a dynamic marking of *mf* and an *O.P.* instruction. The Vla. staff has a dynamic marking of *mp* and an *O.P.* instruction. The Vc. staff has a dynamic marking of *mp* and an *O.P.* instruction. The E.Gtr., E.B., and D.S. staves are marked with the instruction "Improvisación libre manteniendo el tempo". The score concludes with a fermata and a final dynamic marking of *fff* for the strings, with fingering indications (III) and (IV) for the first and second violins.

X"

Musical score for measures 45-46. The score includes staves for Vln. I, Vln. II, Vla., Vc., E.Gtr., E.B., and D.S. The Vln. I staff begins with a circled measure number 45. The staves for E.Gtr., E.B., and D.S. are empty, indicating improvisation. The score concludes with a fermata.

On Cue

M.S. Tasto ----- M.S. Pont.

Vln. I *f* *p* *f*

Vln. II *mp* *accel.* *f* *ff*

Vla. *mp* *f* (IV) (III) (II)

Vc. *f* *fp* *f* *mp* *ff*

E.Gtr. *mp* *ff*

E.B. *mp* *ff*

D. S. *mp* *ff*

30"

Vln. I *p* *mf* S. Tasto Flautando ----- Ord.

Vln. II *p* *mf* S. Tasto Flautando ----- Ord.

Vla. *p* *mf* S. Tasto Flautando ----- Ord.

Vc. *p* *mf* S. Tasto Flautando ----- Ord.

* Los armónicos deben ser interpretados gradualmente de *Tenuto* a *Tenuto Staccato*, evitando ataques simultáneos, ir progresivamente acercando los ataques de tal suerte que, aunque se evite la simultaneidad, podrá sentirse en el ritmo compuesto, que una nota en uno de los instrumentos del cuarteto es acciacatura de otro, ó incluso que suenen al tiempo.

40"

58

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E.Gtr. *p*
** Clean
(VI) (V) (IV) (III) (II) (I)
8va

E.B. *p*
(IV) (III) (II) (I)

D. S. *p*

Tocar armónicos en los platos utilizando escobillas y arco

mf

** Los armónicos deben ser interpretados evitando ataques simultáneos

62 **a tempo**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

E.Gtr. *pp* *loco* *Let Ring* 3 3 3 3 *mf*

E.B. *pp* 3 3 3 3 *mf*

D. S.

66 *Con sord. espress.*

loco

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

E.Gtr. *mf* *Clean* (VI) (V) (IV) (III) (II) (I) *mp*

E.B. *mf* (IV) (III) (II) (I) *mp*

D. S. *mf* *mp*

Tocar armónicos en los platos utilizando escobillas y arco

** Los armónicos deben ser interpretados evitando ataques simultáneos

69

Vln. I *mp* *rit.*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

E.Gtr. *rit.* *

E.B.

D. S.

* La sección rítmica queda sonando 10" aproximadamente después de que termina el cuarteto.