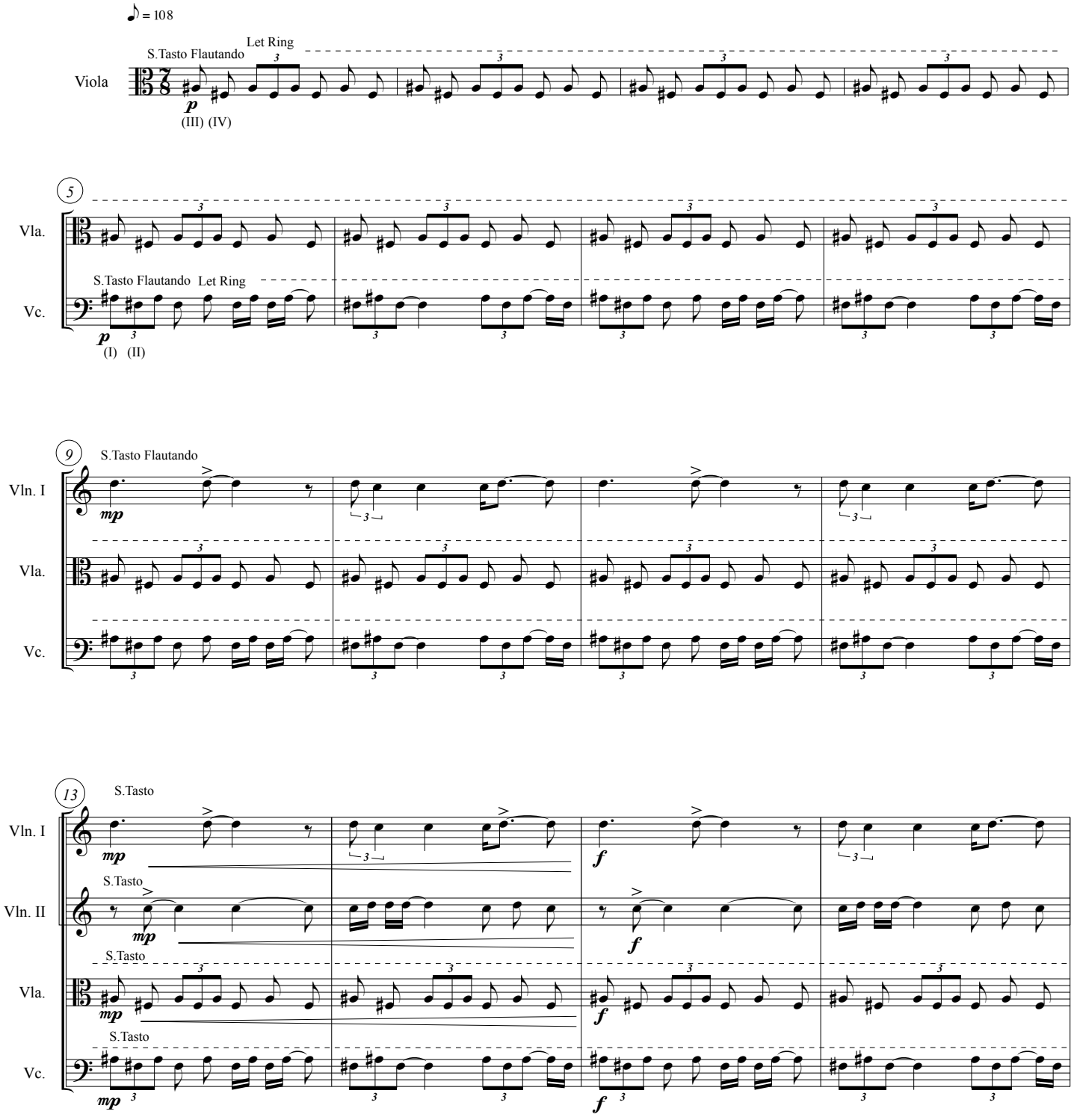
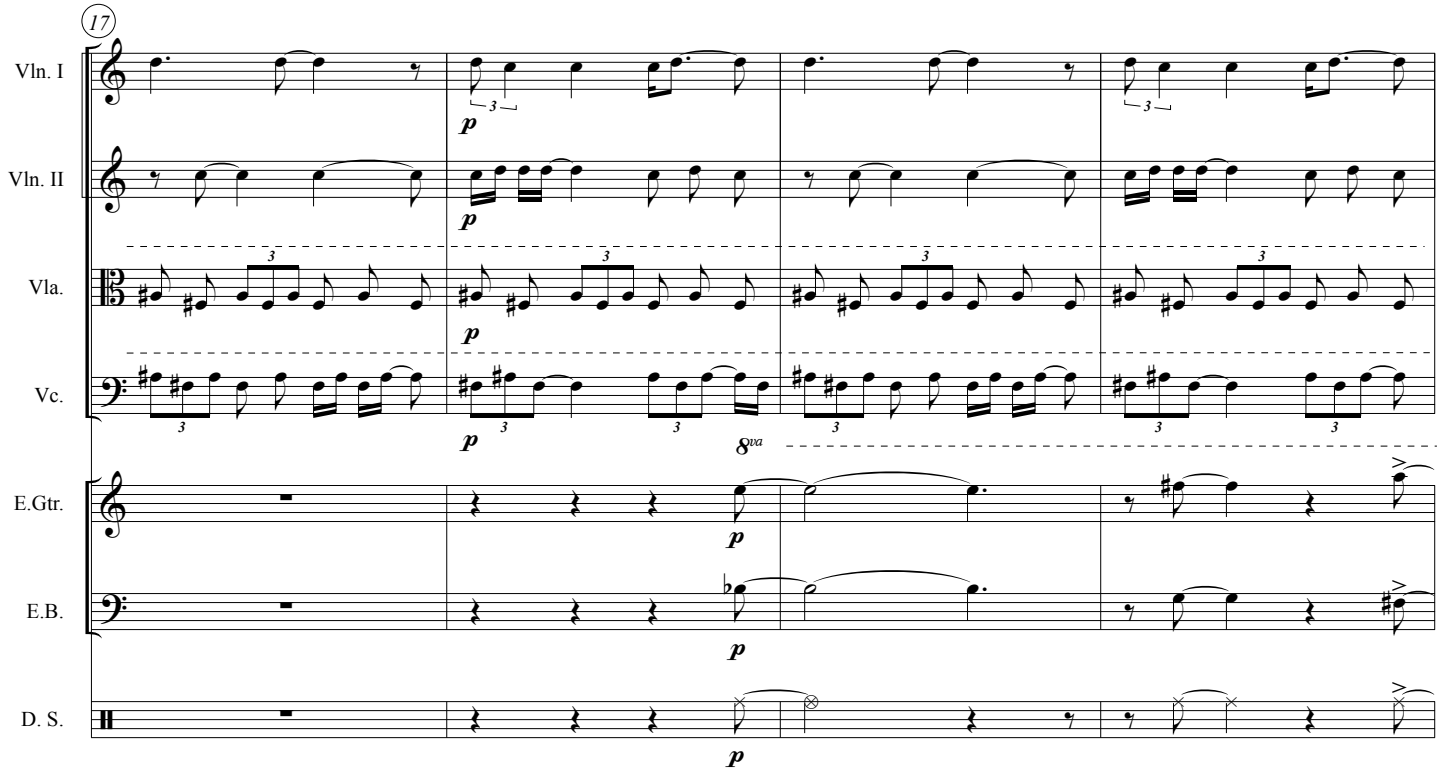
Score

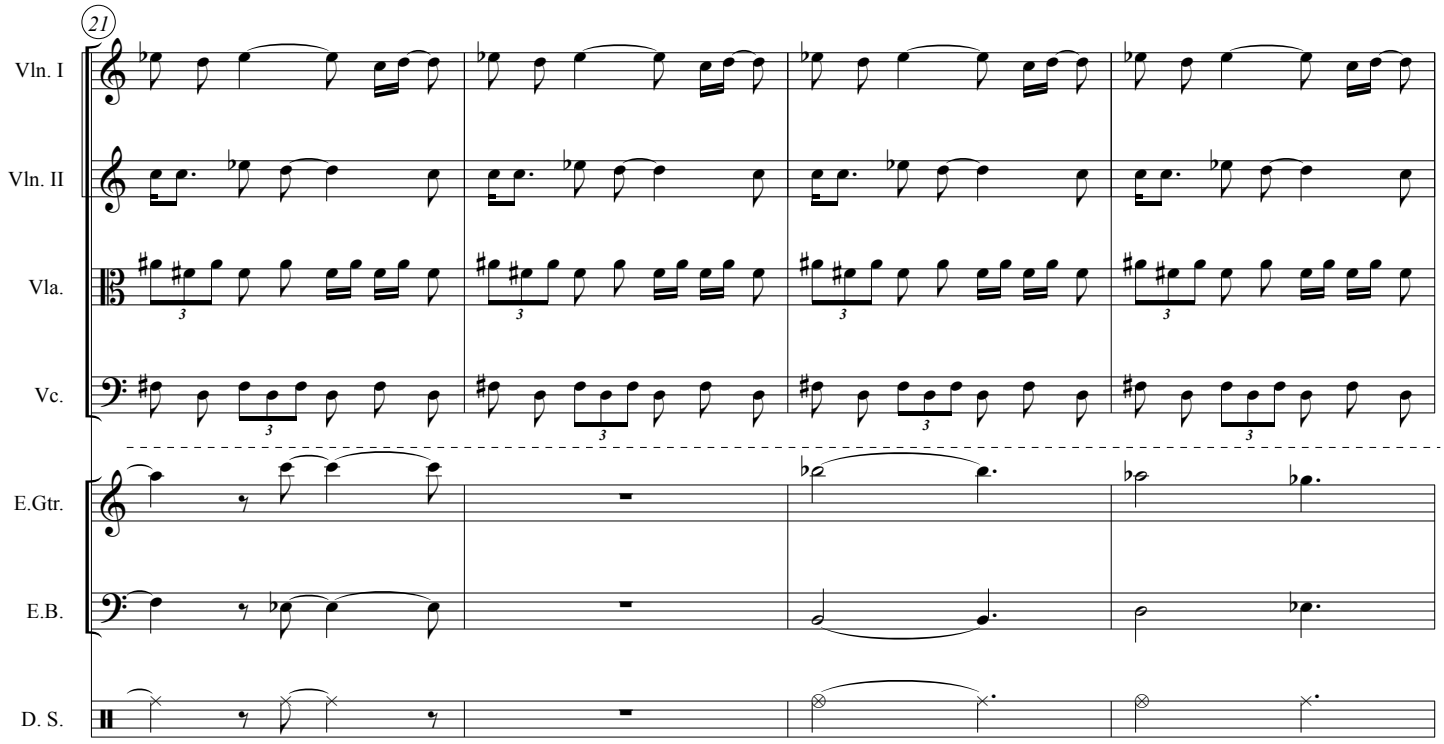
Recuerdo

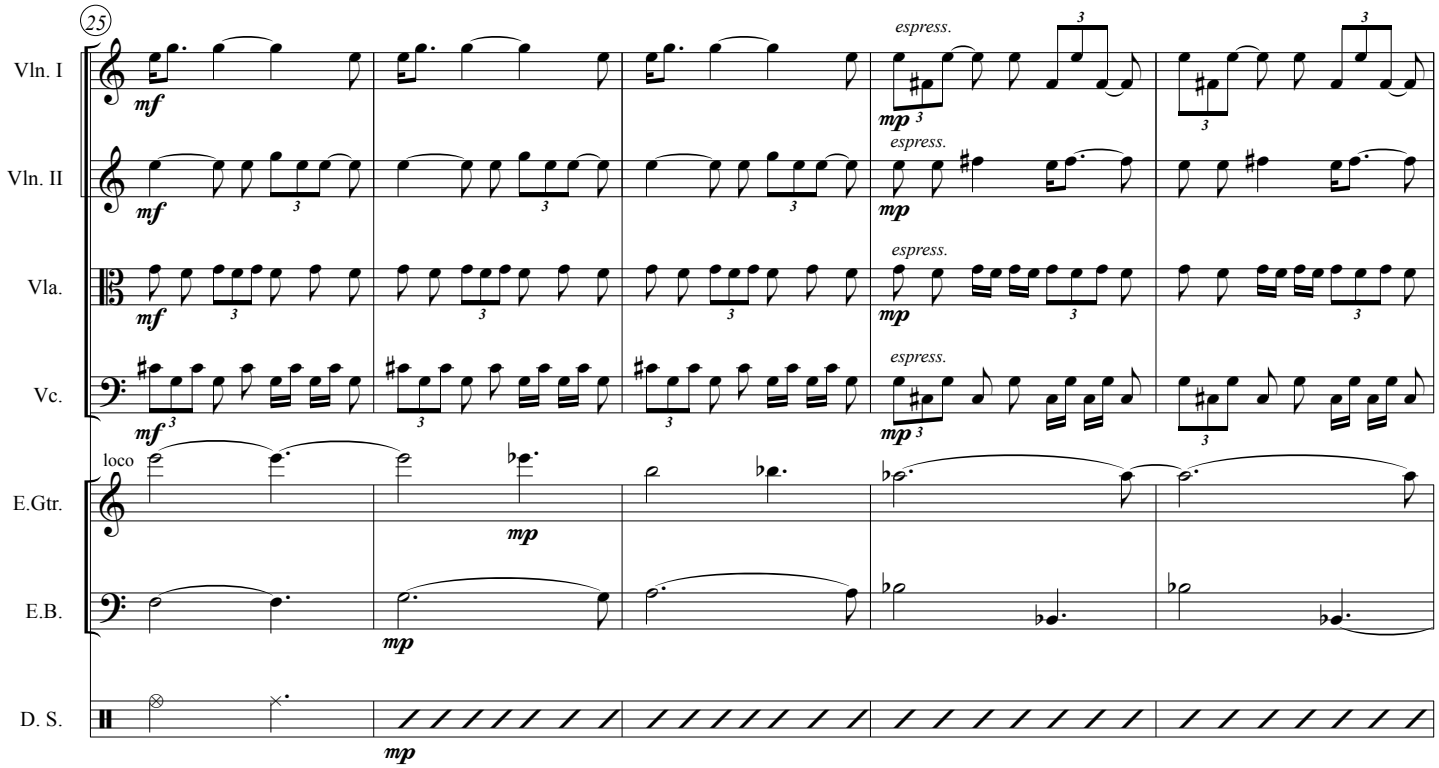
Enrique J. Mendoza

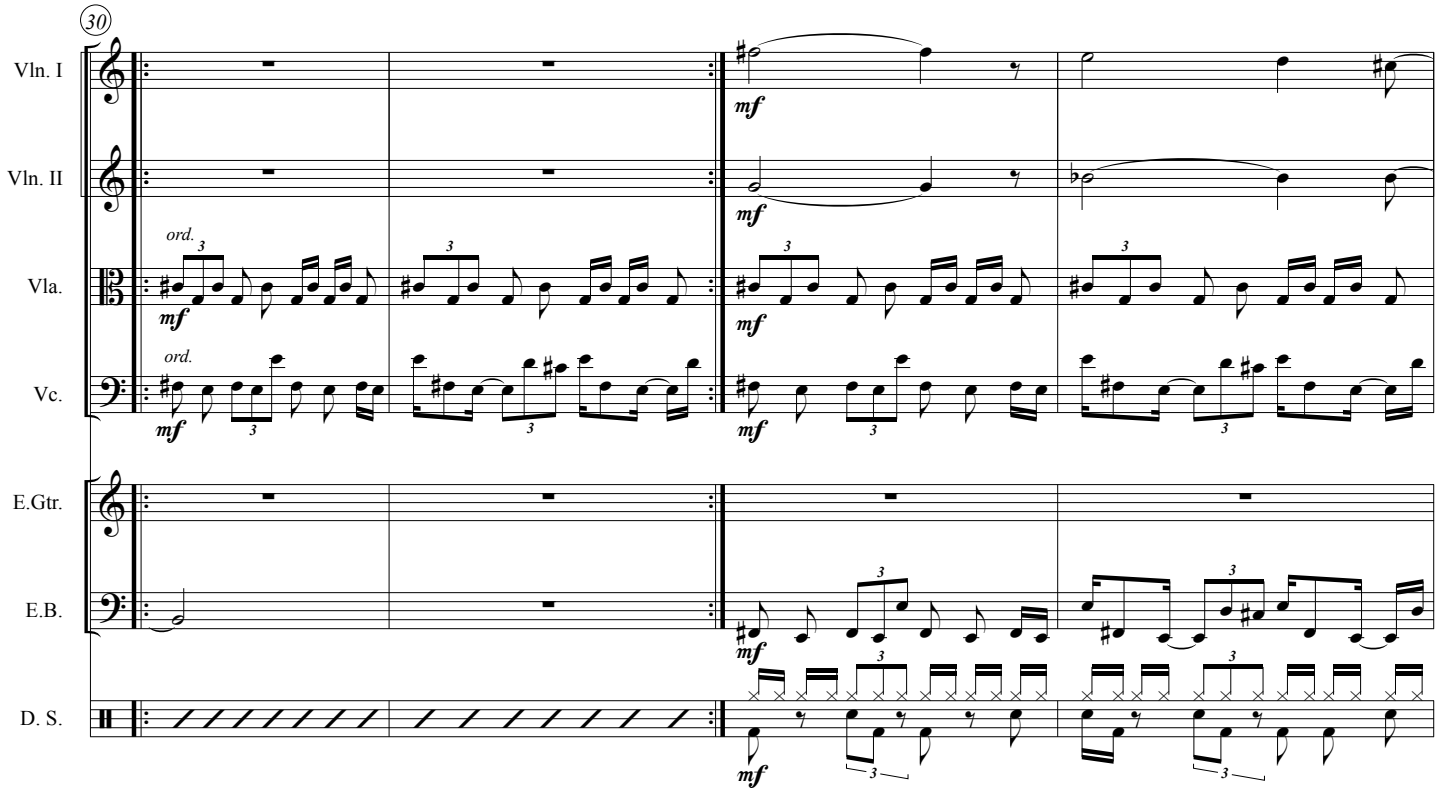


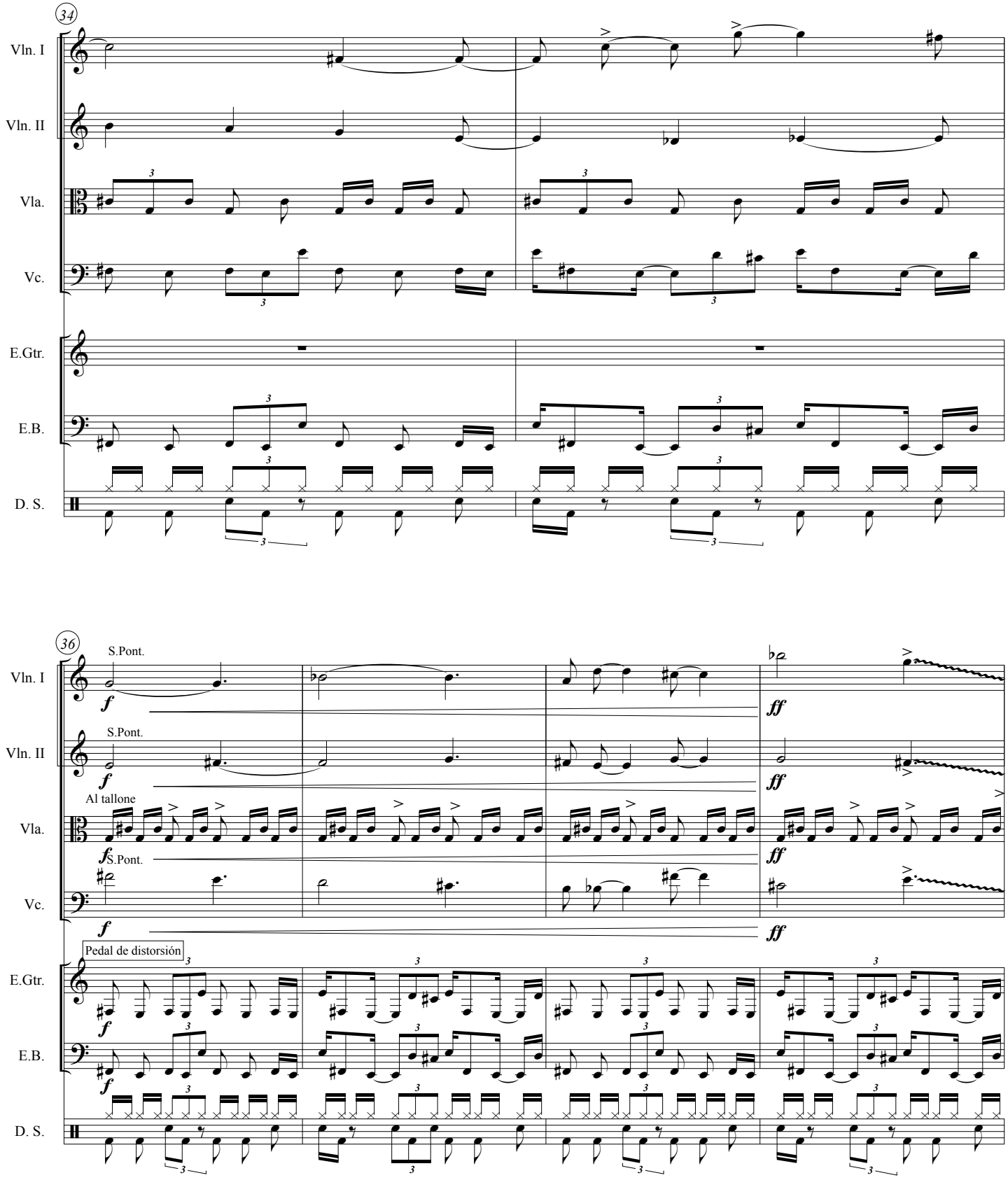
©

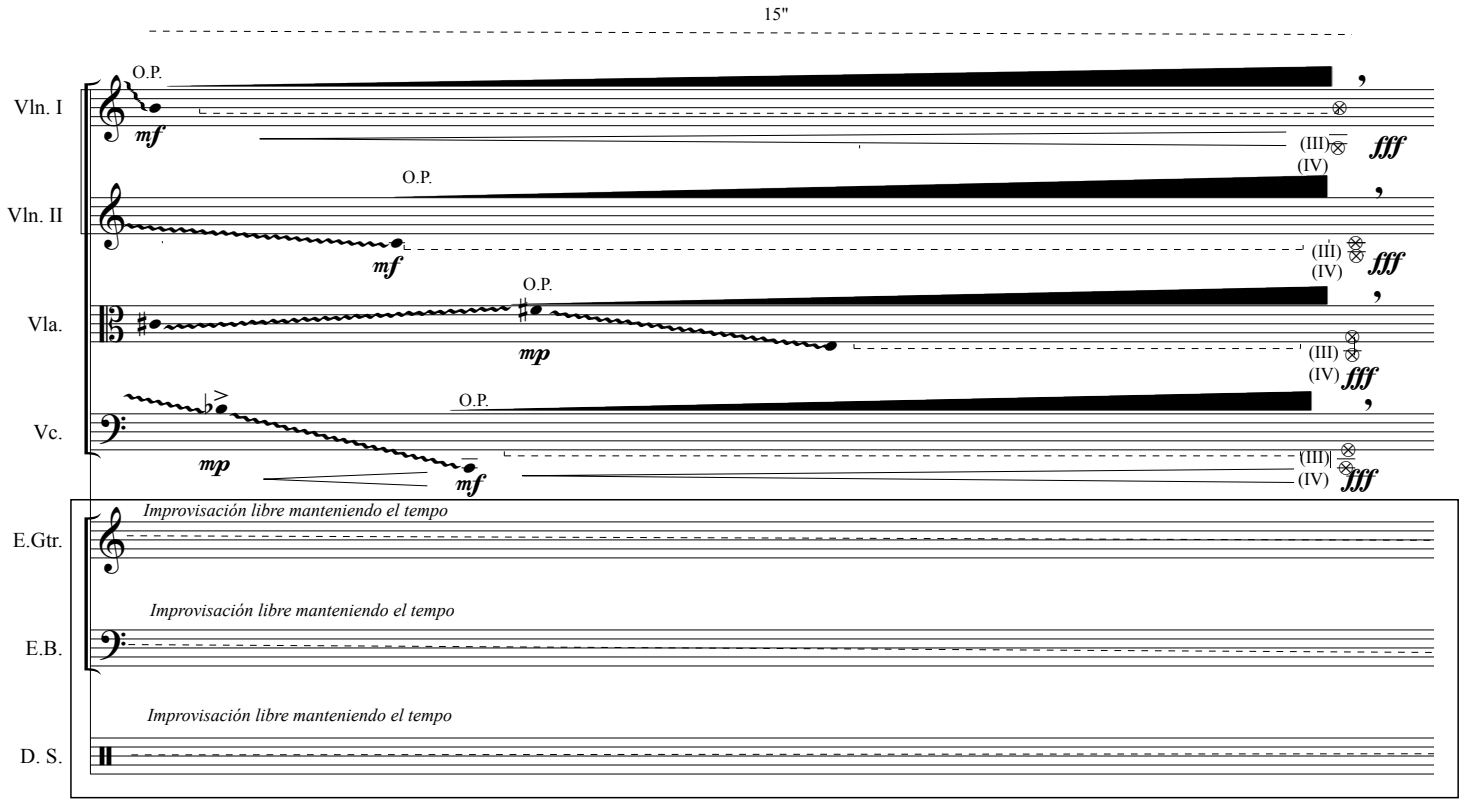

17
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.
p
8va

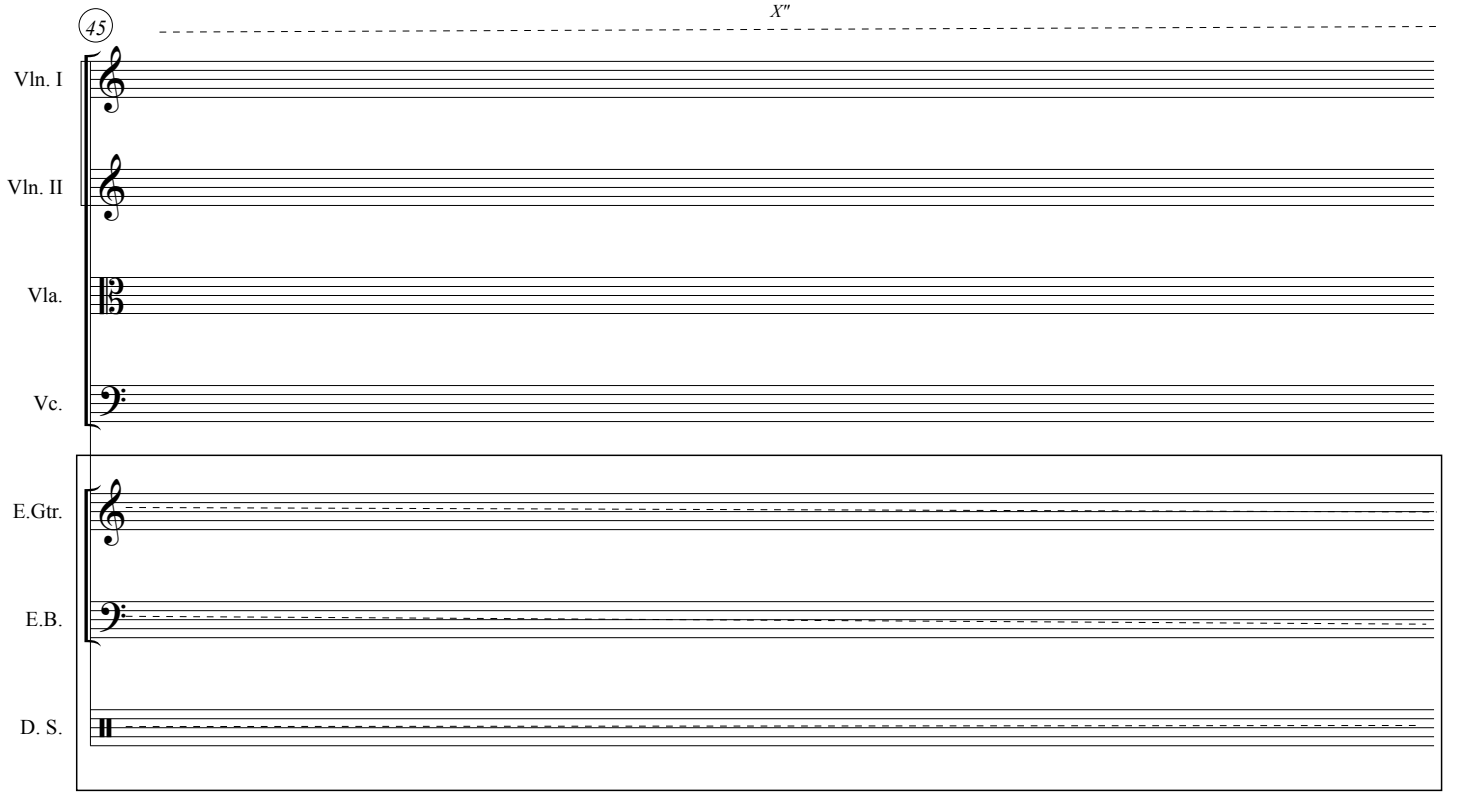

21
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.


25
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.
mf
mp
espress.
loco

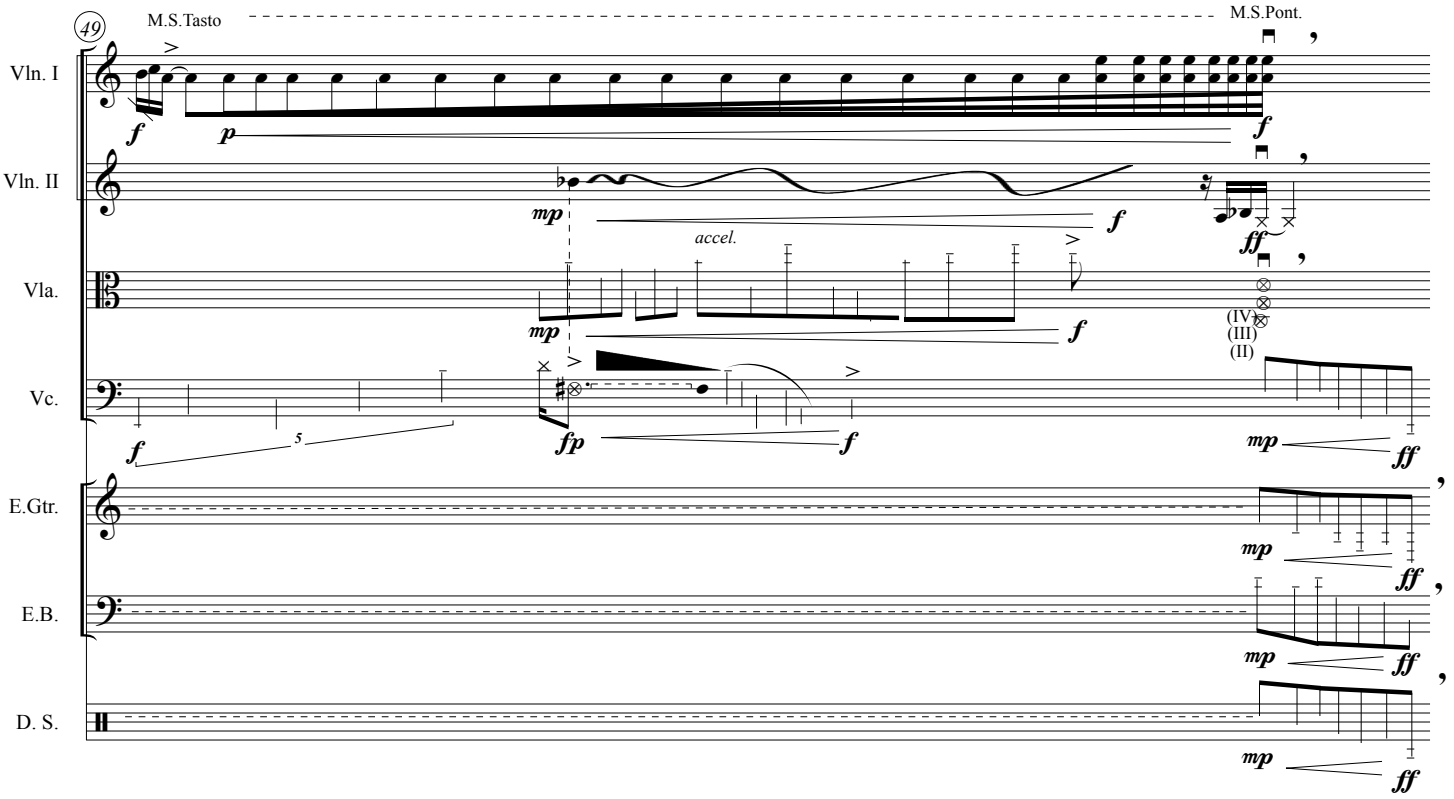

30
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.
mf
ord.

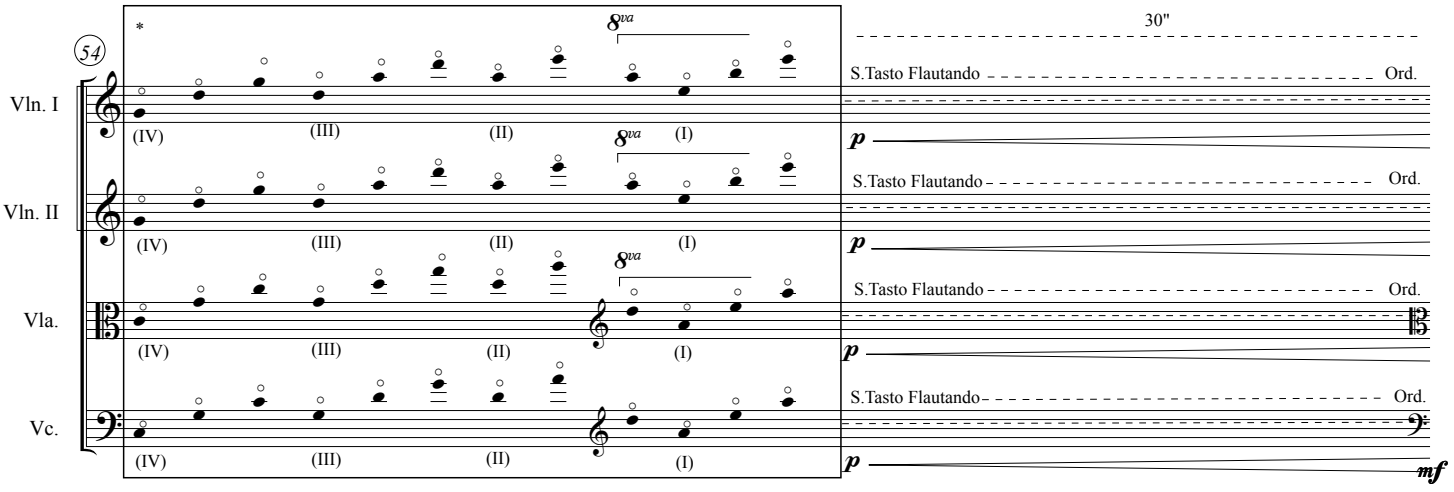

34
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.
36
S.Pont.
Al tallone
Pedal de distorsión
f
ff


15"
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.
O.P.
mf
mp
fff
(III)
(IV)
Improvisación libre manteniendo el tempo

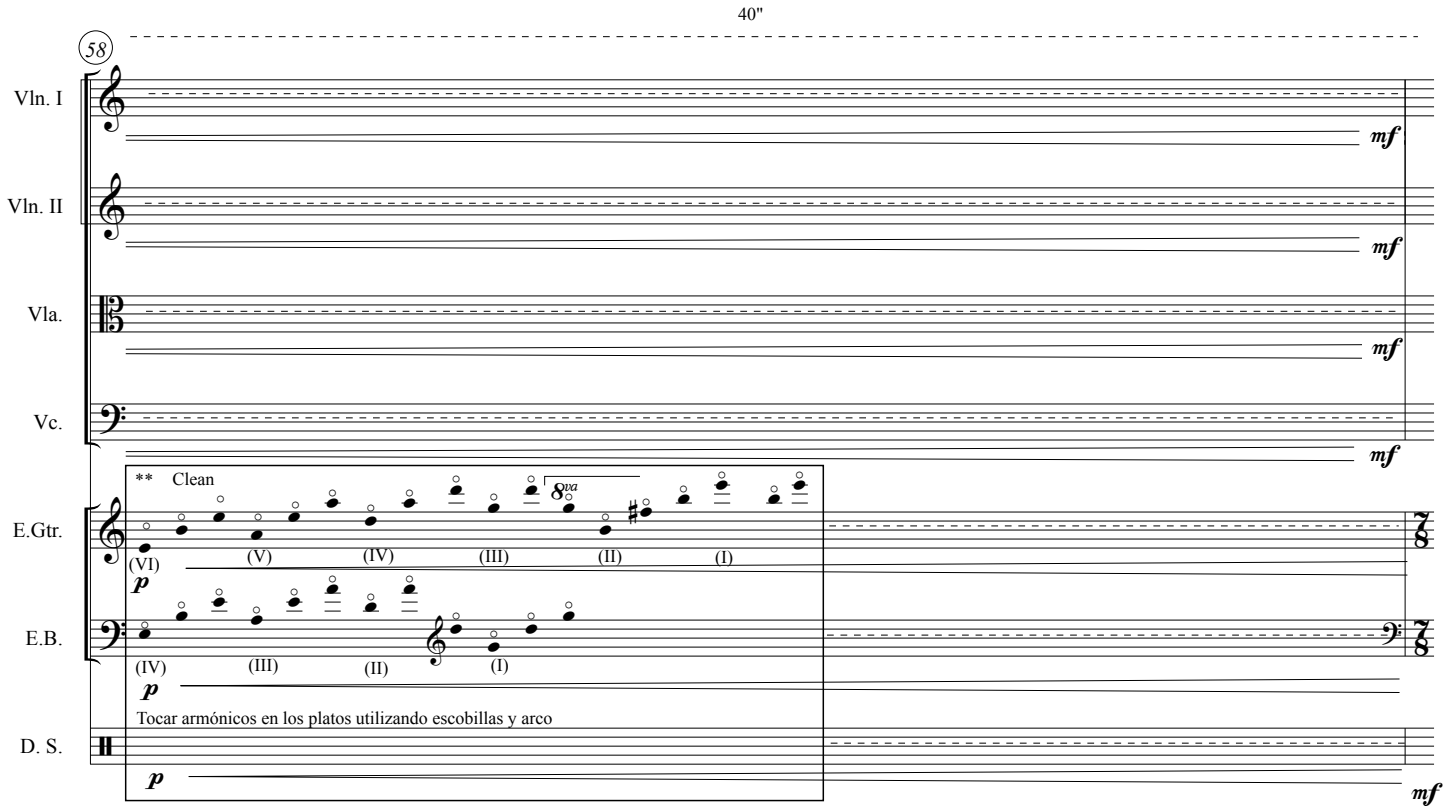

45
X"
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
E.B.
D. S.

On Cue

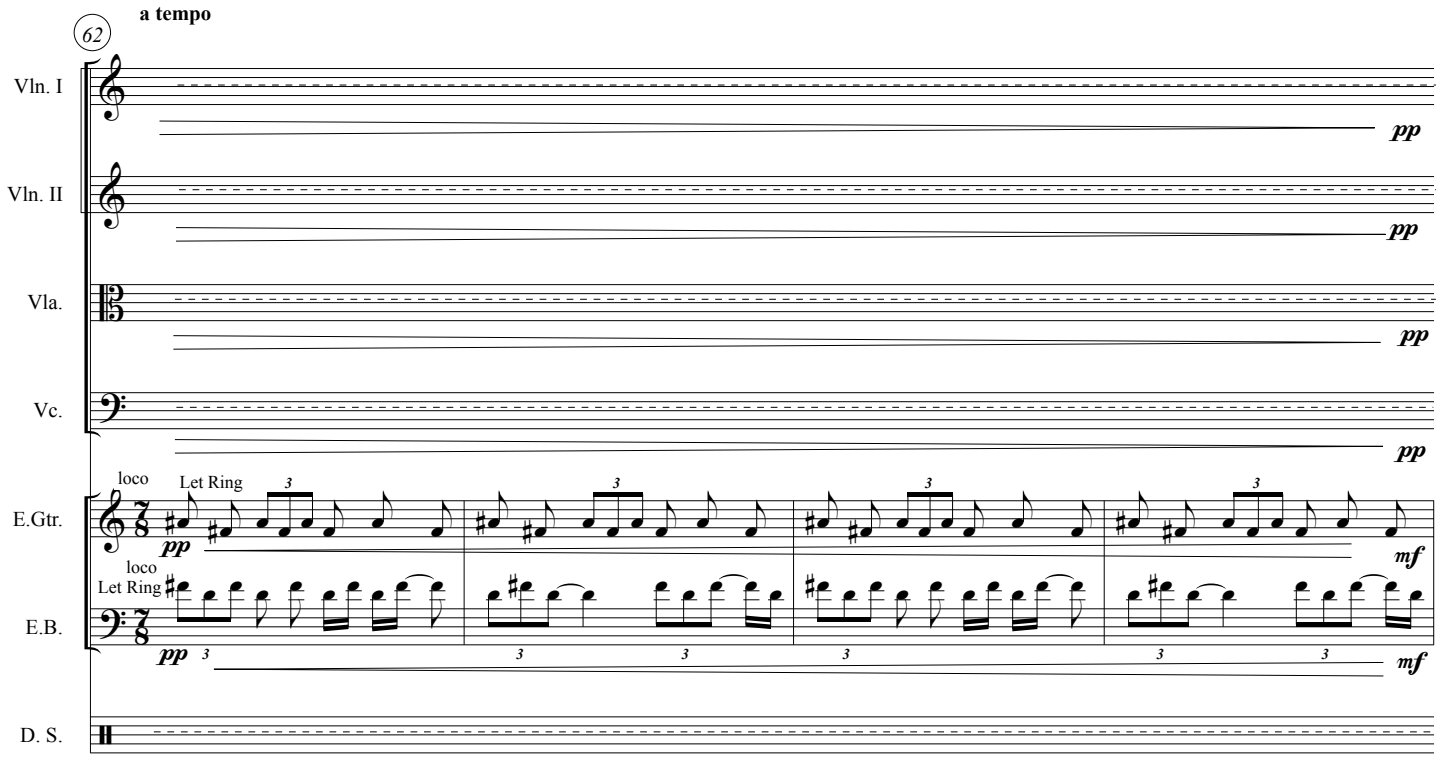


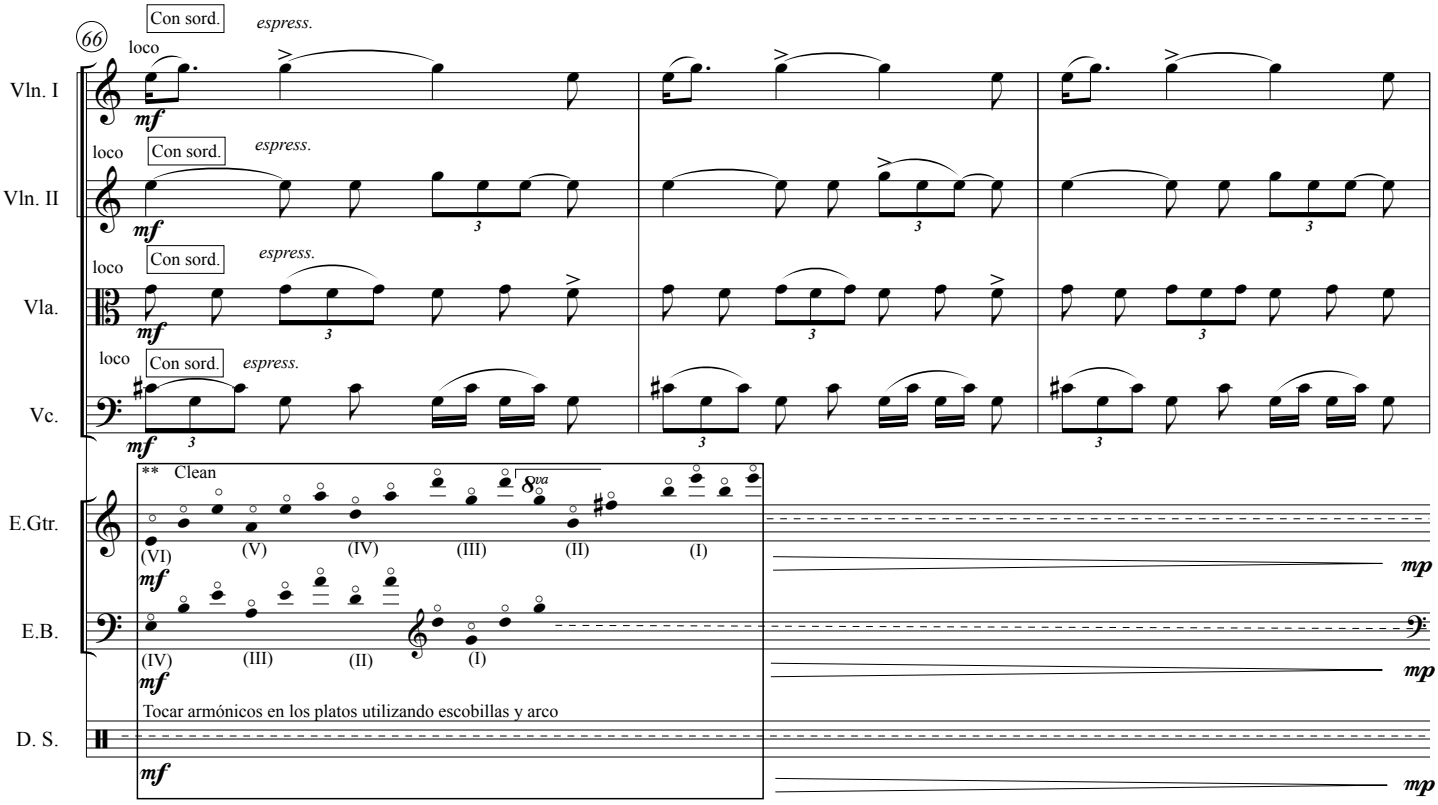


* Los armónicos deben ser interpretados gradualmente de *Tenuto* a *Tenuto Staccato* evitando ataques simultáneos, ir progresivamente acercando los ataques de tal suerte que, aunque se evite la simultaneidad, podrá sentirse en el ritmo compuesto, que una nota en uno de los intrumentos del cuarteto es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



** Los armónicos deben ser interpretados evitando ataques simultáneos





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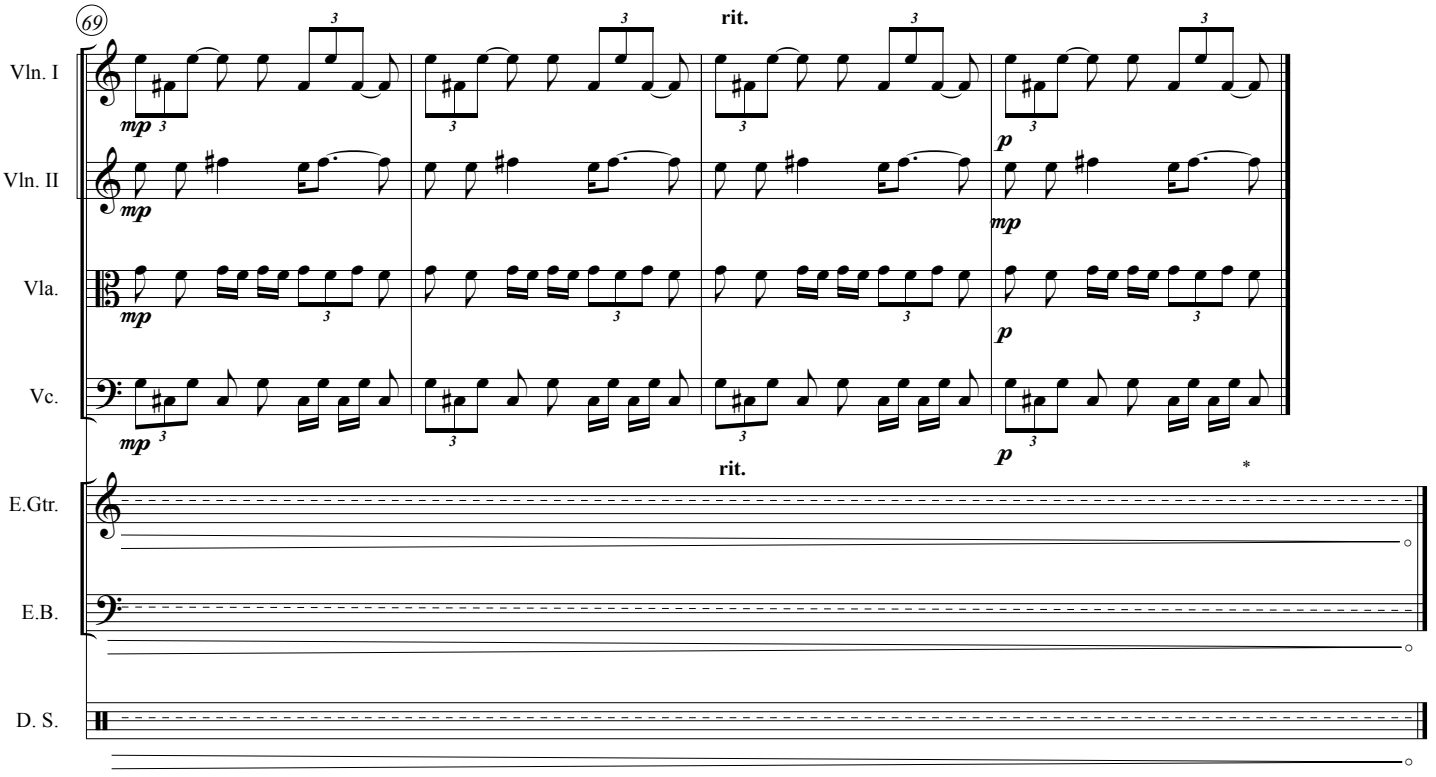

* La sección rítmica queda sonando 10" aproximadamente después de que termina el cuarteto.