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### Title

Trails

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### Author

Perales Reyes, Guadalupe

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Guadalupe Perales Reyes

**Trails**

*for string quartet*

2017

## Trails

*for string quartet*

In a question and answer pattern, we can hear a melodic idea that leaves trails behind. These trails are longer each time, thus creating an atmosphere made of melodic reminiscences; in the same way, the theme gets gradually longer and a bit more saturated, leading to the last motif heard from violin II, which is surrounded by the previous so-called trails. With these now developed predominant atmosphere, we find ourselves at the climatic point of the work. At the same time, we can still hear some melodic interventions; then, a portion of the original theme comes back as a reminder of the source of the work, and in the end, it vanishes...

# Trails

Guadalupe Perales Reyes

♩ = 120

Violin I

Violin II

Viola

Violoncello

Violin II: *p*, *mf*, *s.p.*

Viola: *pp*, *m.s.p.*, *ord.*, *mf*

Violoncello: *mf*

Measures 1-6 of the score. Violin II and Viola play melodic lines. Violin II starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). Viola starts with pianissimo (*pp*) and moves to mezzo-forte (*mf*). The Viola part includes markings for *m.s.p.* (mezzo-soprano) and *ord.* (order). The Cello part has a *mf* dynamic.

Vln. I

Vln. II

Vla.

Vc.

Vln. I: *mf*, *f*

Vln. II: *p*, *pp*, *f*

Vla.: *mf*, *f*, *f*

Vc.: *f*

Measures 7-12. Violin I has *mf* and *f*. Violin II has *p*, *pp*, and *f*. Viola has *mf*, *f*, and *f*. Cello has *f*. There are *pizz.* (pizzicato) markings for Vln. I, Vln. II, and Vc. in measures 10-12. *s.p.* (soprano) is marked for Vln. II and Vla. in measure 8.

Vln. I

Vln. II

Vla.

Vc.

Vln. I: *p*, *arco m.s.p.*

Vln. II: *f*, *arco*

Vla.: *p*, *mf*, *f*

Vc.: *pp*, *arco s.t.*

Measures 13-16. Violin I has *p* and *arco m.s.p.* (arco mezzo-soprano). Violin II has *f* and *arco*. Viola has *p*, *mf*, and *f*. Cello has *pp* and *arco s.t.* (arco soprano).

②

18 ord.

Vln. I *mp* s.p. ord.

Vln. II *pp* *p* s.p. ord.

Vla. arco *mf*

Vc. pizz. *mp* *ff* *mp*

22 m.s.p. s.p.

Vln. I *pp* *f* (*f*)

Vln. II *pp* *sfp*

Vla. *f*

Vc. arco s.p. *pp* *sfp*

26 3

Vln. I *fp*

Vln. II s.p. *pp* *mf*

Vla.

Vc. ord. *pp* *mf* *f*

31

Vln. I

Vln. II

Vla.

Vc.

s.t.

ord.

*pp*

*f*

*p*

*mf*

*f*

*pp*

*f*

38

Vln. I

Vln. II

Vla.

Vc.

s.p.

s.p.

s.t.

ord.

*mp*

*mf*

*mp*

*pp*

*mf*

43

Vln. I

Vln. II

Vla.

Vc.

ord.

*mf*<sup>3</sup>

*ppp*

*f*

*mf*<sup>3</sup>

*ppp*

*mf*

*mf*

④

46

Vln. I s.t. (s.t.)

Vln. II s.t. (s.t.) s.p. *pp* *ppp*

Vla. s.t. *pp*

Vc. s.p. *mf*

51

Vln. I ord. *pp* *f* *mp*

Vln. II

Vla. ord. *mf* *pp*

Vc. *pp* ord. *p* *pp*

56

Vln. I s.t. *pp*

Vln. II s.t. *pp*

Vla. *mf*

Vc. s.t. *pp*

Musical score for measures 60-62. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. Measures 60 and 61 feature long, sustained notes in the string parts. In measure 62, there is a dynamic shift. Vln. I and Vln. II play a five-note ascending scale marked "ord. 5", "f subito", and "fp". Vla. plays a five-note ascending scale marked "5" and "f". Vc. has a whole rest. The dynamic for Vla. changes to "pp subito" in measure 62.

Musical score for measures 63-65. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. In measure 63, Vln. I plays a melodic line starting with a *mf* dynamic, which then softens to *p*. Vln. II has a whole rest. Vla. has a whole rest with a hairpin indicating a dynamic change to *s.p.* (sotto piano). Vc. has a whole rest. In measure 64, Vln. I continues the melodic line. In measure 65, Vln. II enters with a *pp* dynamic. Vla. and Vc. remain at whole rests.

Musical score for measures 66-68. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. In measure 66, Vln. I plays a melodic line starting with a *pp* dynamic. Vln. II has a whole rest. Vla. has a whole rest with a hairpin indicating a dynamic change to *s.p.* and a marking "ord.". Vc. has a whole rest. In measure 67, Vln. I continues the melodic line. In measure 68, Vln. I and Vln. II play a sustained note marked "s.p." and "pp". Vla. plays a melodic line starting with a *mf* dynamic. Vc. has a whole rest.



⑥

71 ord.

Vln. I *ppp* *mp*

Vln. II *c* *o* *c* *o* *c* *o*

Vla. *mp*

Vc. *pp*

75 **B**

Vln. I *f*

Vln. II

Vla. *ppp*

Vc. ord. *f*

77

Vln. I *3* *p*

Vln. II (s.p.) *f* *fp*

Vla. s.p. *f*

Vc. *p*

79

Vln. I *ppp* *f subito*

Vln. II *mf* *p*

Vla. *p*

Vc. *ppp*

81

Vln. I *p* *f* 3 3

Vln. II ord. 3 *f*

Vla. ord. 3 *f*

Vc. *f* 3 3 *pp*

83

Vln. I *f sub.* *ff* *pp subito*

Vln. II *mf* *s.p.*

Vla. *f sub.* *ff* *pp subito*

Vc. *f sub.* *ff* *pp subito*

♩ = 80

⑧

85 s.p. ord. s.p. *pp*

Vln. I

Vln. II s.p.

Vla. ord. m.s.p. *mp*

Vc. m.s.p. ord. *pp*

89 ord.

Vln. I

Vln. II

Vla. ord.

Vc. s.p.

93 m.s.p. *mf* *pp subito molto cresc.*

Vln. I

Vln. II m.s.p. *mf* *pp subito molto cresc.*

Vla. m.s.p. *mf* *pp subito molto cresc.*

Vc.

97

Vln. I *f* *p crescendo*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. arco m.s.p. *f* *mf* *f* ord.

101

Vln. I *f* *p* *mf* s.p.

Vln. II *p* *mf* s.p.

Vla. *p* *mf*

Vc. *f* *mf* *p* ord.

105

Vln. I *f* *mf* *f*

Vln. II *f* *mf*

Vla. s.p. *f* *mf*

Vc. s.p. *f* *p* *f*

109

Vln. I

Vln. II

Vla.

Vc.

*mp* *f* *p*

113

Vln. I

Vln. II

Vla.

Vc.

*pp* *f subito* *pp* *f subito* *pp* *f subito*

117

Vln. I

Vln. II

Vla.

Vc.

*ff* *8va* *ff* *8va* *ff* *ff*

121 (8) ord. *pp* *mf*

Vln. I

Vln. II

Vla.

Vc.

*pp* *mf*

*pp* *mf*

124 *p* *pp* *mf sub.*

Vln. I

Vln. II

Vla.

Vc.

*p* *pp* *mf sub.*

*pp* *mf sub.*

128 *f* *mp* *mf* *p* *f*

Vln. I

Vln. II

Vla.

Vc.

131

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *pp* *mf*

134

Vln. I *f*

Vln. II *mf*

Vla. *f*

Vc. *f*

138

Vln. I *pp* *ff subito*

Vln. II *ff*

Vla. *pp* *ff subito*

Vc. *ff*

142

Vln. I *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *p* *mf*

146

Vln. I *p* *pp* *mp* *mf*

Vln. II *pp* *mp* *mf*

Vla. *p* *pp* *mp* *mf*

Vc. *p* *mp* *mf*

Approximate duration: 6'