UCLA
Contemporary Music Score Collection

Title
Cuarteto de Cuerdas no. 1

Permalink
https://escholarship.org/uc/item/6sx631h2

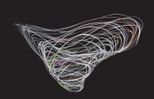
Author
Mendoza Covarrubias, Alfonso

Publication Date
2020

eScholarship.org Powered by the California Digital Library
University of California

ALFONSO MENDOZA

CUARTETO DE CUERDAS NO. 1



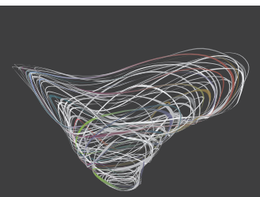
VORÁGINES

ALFONSO MENDOZA

CUARTETO DE CUERDAS NO. 1

for string quartet

para cuarteto de cuerdas



EDICIONES
VORÁG/NES

Cuarteto de cuerdas no. 1

Alfonso Mendoza

BY NC SA

Reconocimiento-NoComercial-CompartirIgual 4.0 Internacional

Attribution-NonCommercial-ShareAlike 4.0 International

Diseño y edición: Alfonso Mendoza.

Imagen de cubierta: Fotografía de Gin Satoh de la banda japonesa Hanatarash.

Algunos gráficos utilizados en esta partitura tienen como origen vectores descargados de freepik.com

Título: Cuarteto de cuerdas no. 1

Compositor: Alfonso Mendoza

Catálogo: AlMe-01.0

Fecha: Noviembre, 2017

Vorágines

México, CDMX.

contacto@voragines.com

voragines.com

Para obtener información adicional sobre la obra, ediciones o el compositor, envié un correo electrónico a: contacto@voragines.com

For more information about the piece, editions or the composer, please contact us at: contacto@voragines.com

Índice/Contents

v Instrucciones

viii Performance notes

1 Partitura/Score

Instrucciones

General

Arcadas

talón

punta

tremolo lo más rápido posible

movimiento vertical del arco
(raspar contra las cuerdas)

ritmo de arco indeterminado,
(como el movimiento de un borracho)

Ataques del arco

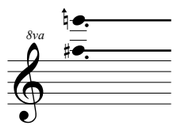
ex. sp. - extremo sulponticello
sp. - sulponticello
ord. - ordinario
st. - sultasto
salt. - saltato
legno - col legno
flt. - flautatto

alteraciones un poco altas
alteraciones un poco bajas

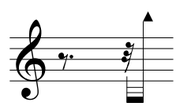
cubriendo cuerdas (mute)

ordinario

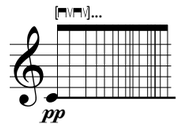
posición de armónico (altura variable)



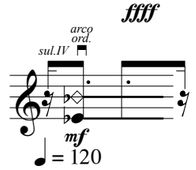
notas tenidas (mantener sonido)



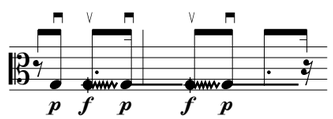
nota más aguda posible



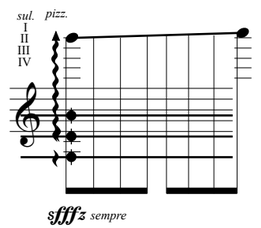
tremolo medido (aproximado)



armónicos

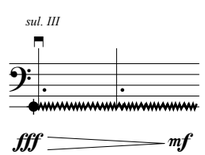


Las arcadas indicadas son utilizadas para evitar la escritura de ligaduras,
no para indicar fraseo.

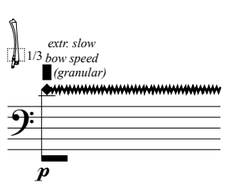


arpeggio pizzicato
cubrir cuerdas indicadas, la zona a cubrir la
determina la nota real.
(como una guitarra)

Arco con presión

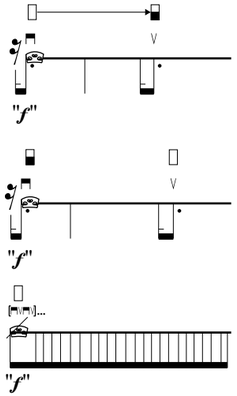


Arco con presión “ordinario”, cubriendo cuerdas señaladas (posición aleatoria),
sonido sucio y rugoso con poca presencia de altura fija.



Arco con presión máxima, usando 1/3 del arco (al talón)
sonido granular, sin presencia de altura fija
el movimiento del arco debe ser lo más lento posible,
ej. “String quartet describing the motions of large real bodies - Robert Ashley”

Acciones sobre el puente

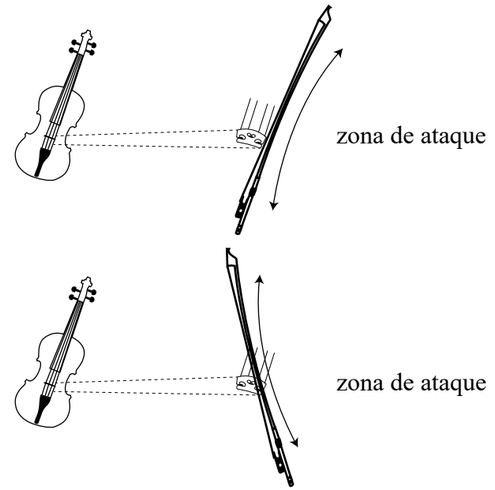


Arco sobre un costado del puente controlando
la presión del arco, se busca la liberación de armónicos
generada por el roce del arco con el puente.

presión del arco:

- poca presión (liberación de armónicos)
- mucha presión (saturación de armónicos)
- transición

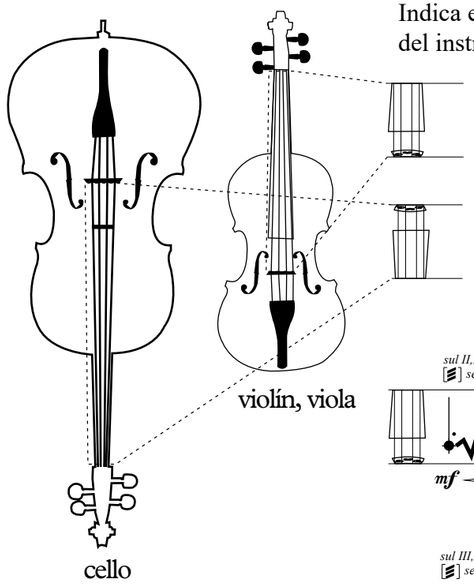
Arco sobre el puente, 45° de inclinación sobre el puente
sonido “airoso” producto del frote del arco contra la madera del puente



Claves

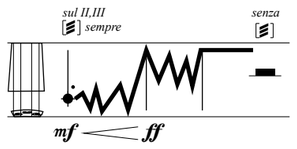
Clave del diapasón al puente

Indica el movimiento y/o acciones señaladas desde la cabeza
del instrumento hasta el puente, el punto de ataque es aproximado.

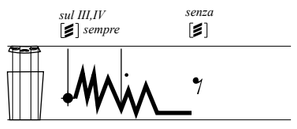


Zona de ataque

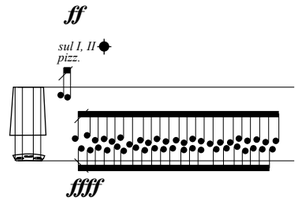
Zona de ataque



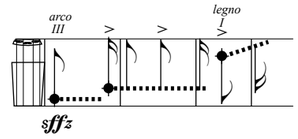
Cubriendo cuerdas indicadas
la línea indica dirección y movimiento de la mano izquierda



Cubriendo cuerdas indicadas
la línea indica dirección y movimiento de la mano izquierda

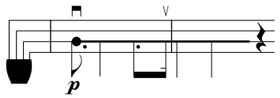


Pizzicato sobre zona indicada,
mano izquierda - cubrir cuerdas señaladas y atacar con pizz. de mano izquierda
mano derecha - pizz. normal



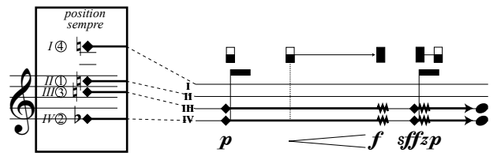
Arco/legno saltatto sobre zona indicada,
lo más agresivo posible

Clave detrás del puente



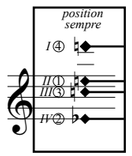
Tocar cuerda(s) detrás del puente,
zona de ataque entre el puente y el cordal.

Claves de posición



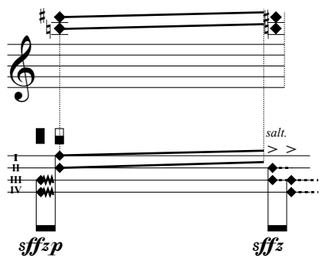
Mantener posición señalada, alternando presiones
en mano izquierda y presión del arco

- ordinario
- ◆ ◇ posición de armónico (altura variable)
- ○ cuerda al aire (liberar posición)



números romanos - cuerdas

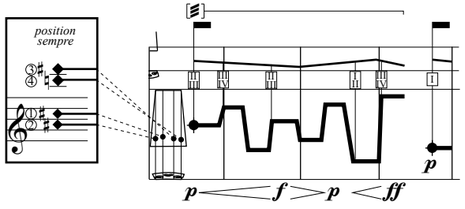
números en círculo - dedos



Glissando corto, moviendo toda la posición.
Al término del glissando, regresar a la posición inicial.

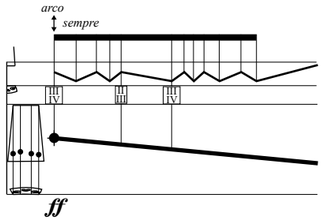
Clave de posición móvil

Mantener forma resultante de la posición señalada
y mover de acuerdo a la “clave del diapasón al puente”,
siempre tratando de mantener la forma en la medida de lo posible.



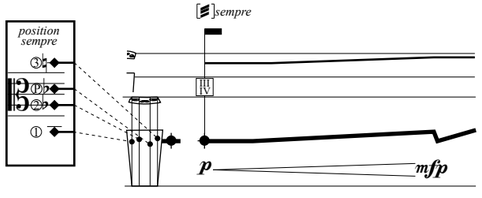
zona de ataque del arco
cuerdas a atacar

movimiento de la posición dentro de clave



arco vertical sobre cuerdas señaladas
muy agresivo

movimiento de la posición dentro de la clave



zona de ataque del arco
cuerdas a atacar

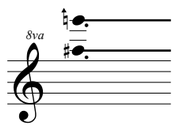
movimiento de la posición dentro de clave

Performance Notes

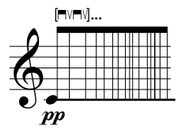
General

Bowing

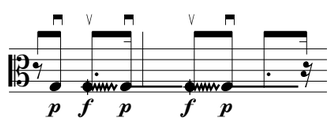
frog
tip
tremolo as fast as possible
vertical movement of the bow
(grasp against strings, very agressive)
indeterminate bow rythm
(like a drunk movement)



sustained note

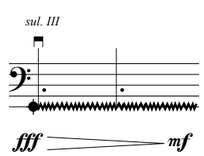


measured tremolo (approximate)

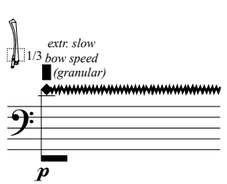


The remarked bowings are used to evade writing of ties,
not for bowing phrasing.

Bow pressure



“ordinary” bow pressure, covering indicated strings (random position),
dirty and rough sound with low presence of natural pitch.



maximum bow pressure, 1/3 of the bow (with frog)
granular sound, withouth presence of natural pitch
the movement of the bow must be as slow as possible,
ex. “String quartet describing the motions of large real bodies - Robert Ashley”

Bow attacks and regions

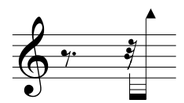
ex. sp. - extremo sulponticello
sp. - sulponticello
ord. - ordinary
st. - sultasto
salt. - saltato
legno - col legno
flt. - flautatto

Accidentals and head notes

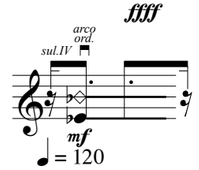
pitch a little high
pitch a little low

cover strings (mute)

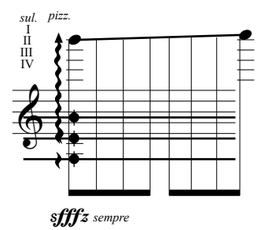
ordinary
harmonic position (random resultant note)



pitch as high as possible

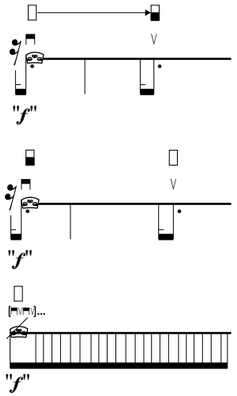


harmonics



arpeggio pizzicato
cover indicated strings, the covering zone
is determinated by the ordinary pitch, let the hand
rest in the fingerboard to mute the non-used strings.
(like a guitar)

Actions on the bridge

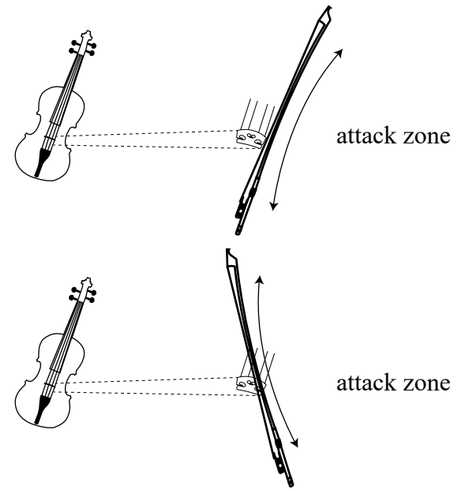


bow on one side of the bridge controlling
the pressure of the bow, it seeks the release of harmonics
generated by the friction of the bow with the side of the bridge.

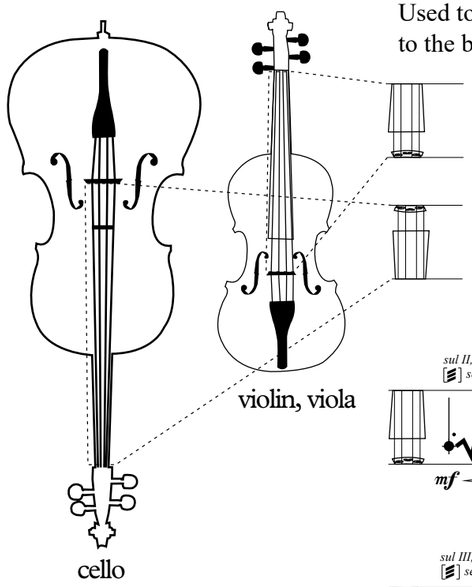
bow pressure:

- little pressure (harmonic release)
- high pressure (harmonic saturation)
- transition

bow over bridge, 45 ° inclination over bridge. It seeks an “airy sound”
resultant of the rub of the bow against the bridge wood.



Clefs

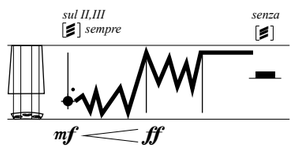


Finberboard to bridge clef

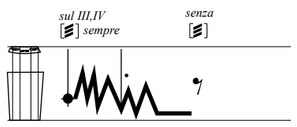
Used to indicate the movement and/or actions from the beginning of the fingerboard
to the bridge, the attack zone is approximate.

Attack zone

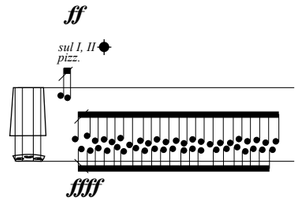
Attack zone



covering indicated strings,
line indicates direction and movement of the left hand.

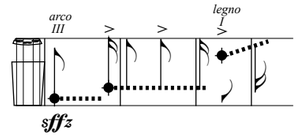


covering indicated strings,
line indicates direction and movement of the left hand.



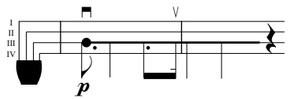
double pizzicato

left hand - left hand pizz attack, cover strings, the covered zone
is determinated by the position of the l.h. pizz, let the hand
rest in the fingerboard to mute the non-used strings.
right hand - normal pizz.



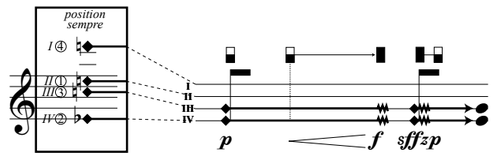
arco/legno saltatto over indicated zone,
as agressive as possible.

Behind the bridge clef



play strings behind the bridge,
attack zone between the bridge and the tailpiece.

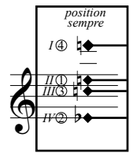
Position clef



keep indicated position, alternating pressures on the left hand and bow pressure.

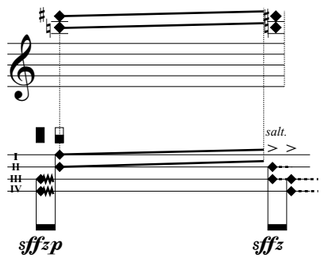
- ordinary left hand pressure
- ◆ ◇ harmonic position (random resultant note)
- ○ open strings (free position)

- ▮ maximum bow pressure
- ▯ ordinary bow pressure
- ▯ minimum bow pressure (airy sound)



roman numers indicates string number

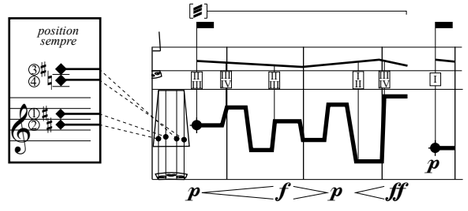
arabic numers indicates fingering



Short glissando moving the whole position,
when the gliss is over, return to original position.

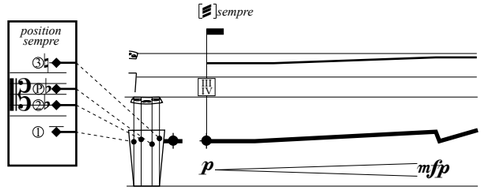
Mobile position clef

Keep the hand shape of the indicated position and move according to the “fingerboard to bridge clef” always trying to keep the hand shape position, as far as possible.



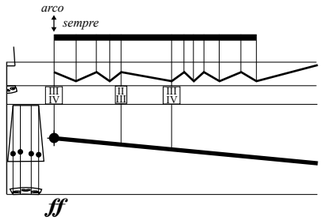
bow attack zone
strings to play

movement of the position inside the clef



bow attack zone
strings to play

movement of the position inside the clef



vertical bow movement over indicated strings
as agressive as possible.

movement of the position inside the clef

Violín I

Violín II

Viola

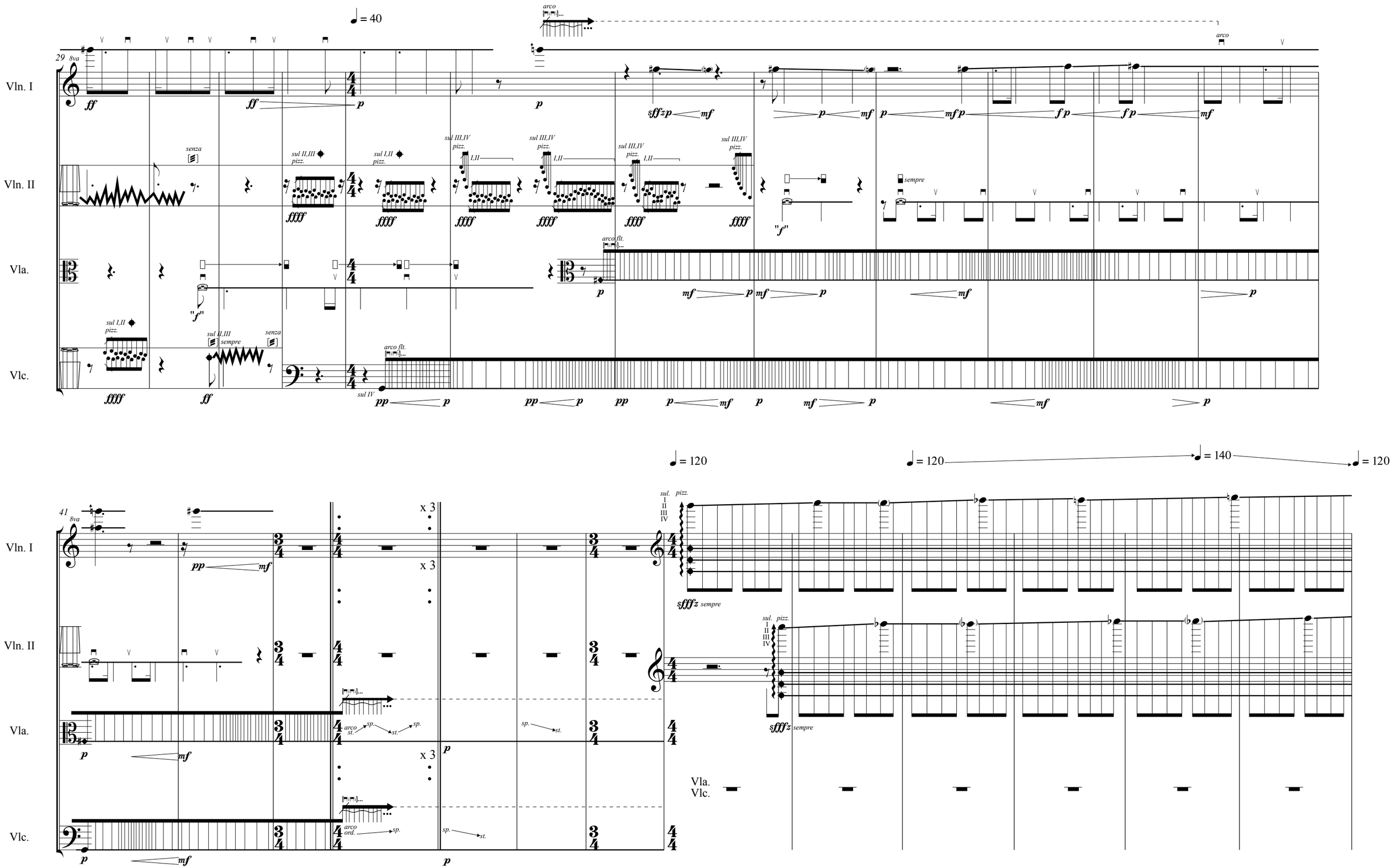
Violonchelo

Vln. I

Vln. II

Vla.

Vlc.


♩ = 40
29
8va
Vln. I
Vln. II
Vla.
Vlc.
arco
senza
sul II,III pizz.
sul I,II pizz.
sul III,IV pizz.
I,II
sempre
arco flt.
sul I,II pizz.
sul II,III sempre
sul IV
♩ = 120
♩ = 120
♩ = 140
♩ = 120
41
x 3
sul. pizz.
I
II
III
IV
sfffz sempre
arco st.
sp.
st.
arco ord.
Vla.
Vlc.

54

Vln. I

Vln. II

♩ = 120 → ♩ = 160

♩ = 120 → ♩ = 140

♩ = 120 → ♩ = 160 → ♩ = 120

Vla.

Vlc.

64

Vln. I

Vln. II

Vla.

sul II,III sempre

senza

arco ord.

mf ff

Vlc.

sul III,IV sempre

senza

sul III,IV

arco ord.

p ff

mf p

mf ff

ff

sul II,III sempre

ff

sul II,III sempre

f fff

mf fff

p

75

Vln. I

Vln. II

Vla.

Vlc.

♩ = 40

♩ = 120

88

105

Vln. I

Vln. II

Vla.

Vlc.

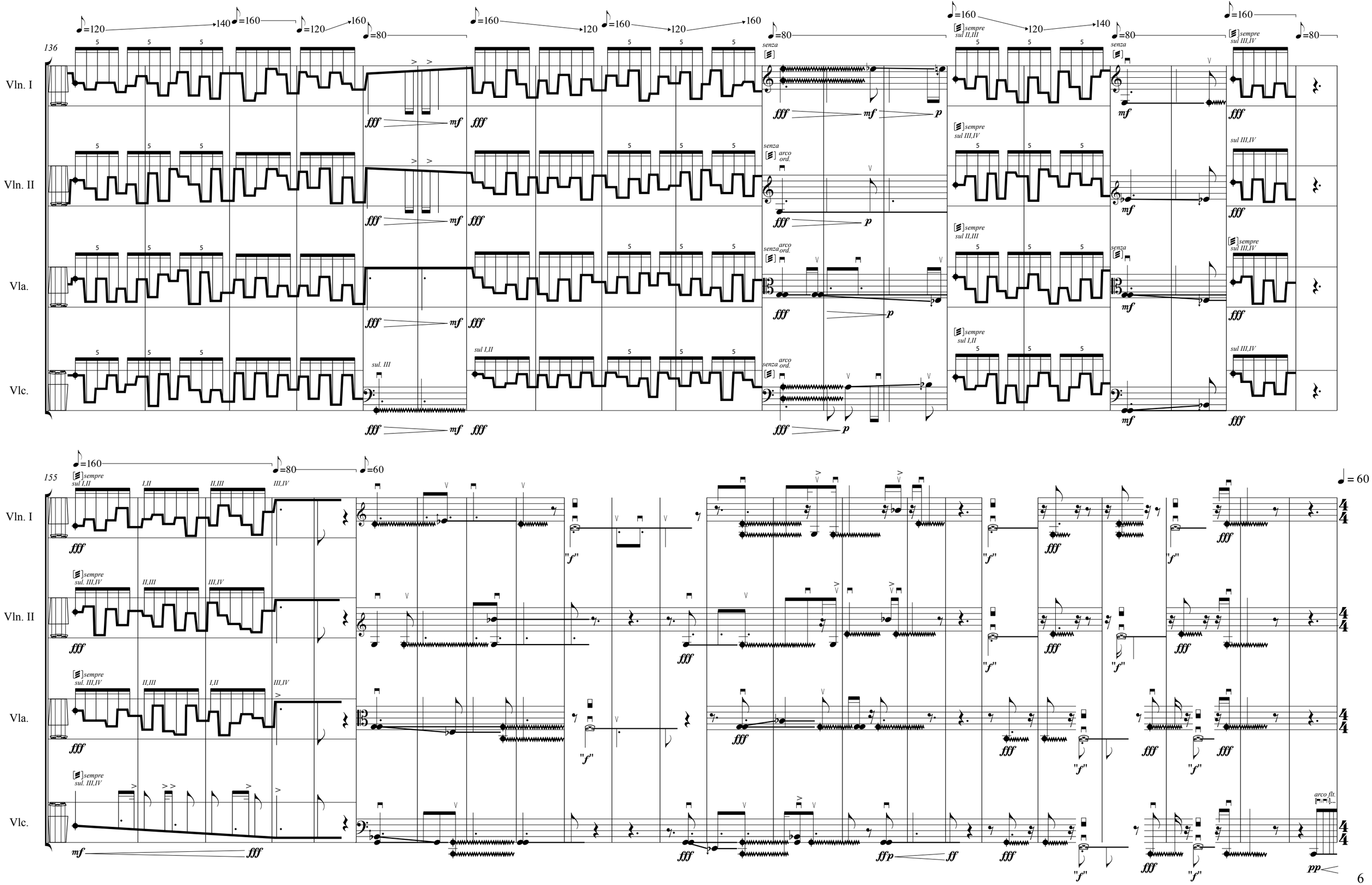
118

Vln. I

Vln. II

Vla.

Vlc.


136
Vln. I
Vln. II
Vla.
Vlc.
sul. III
sul I,II
senza
arco ord.
sempre sul II,III
sempre sul III,IV
sul III,IV
sempre sul I,II
155
sempre sul I,II
I,II
II,III
III,IV
sempre sul. III,IV
arco flt.

♩ = 60

178

Vln. I

Vln. II

Vla.

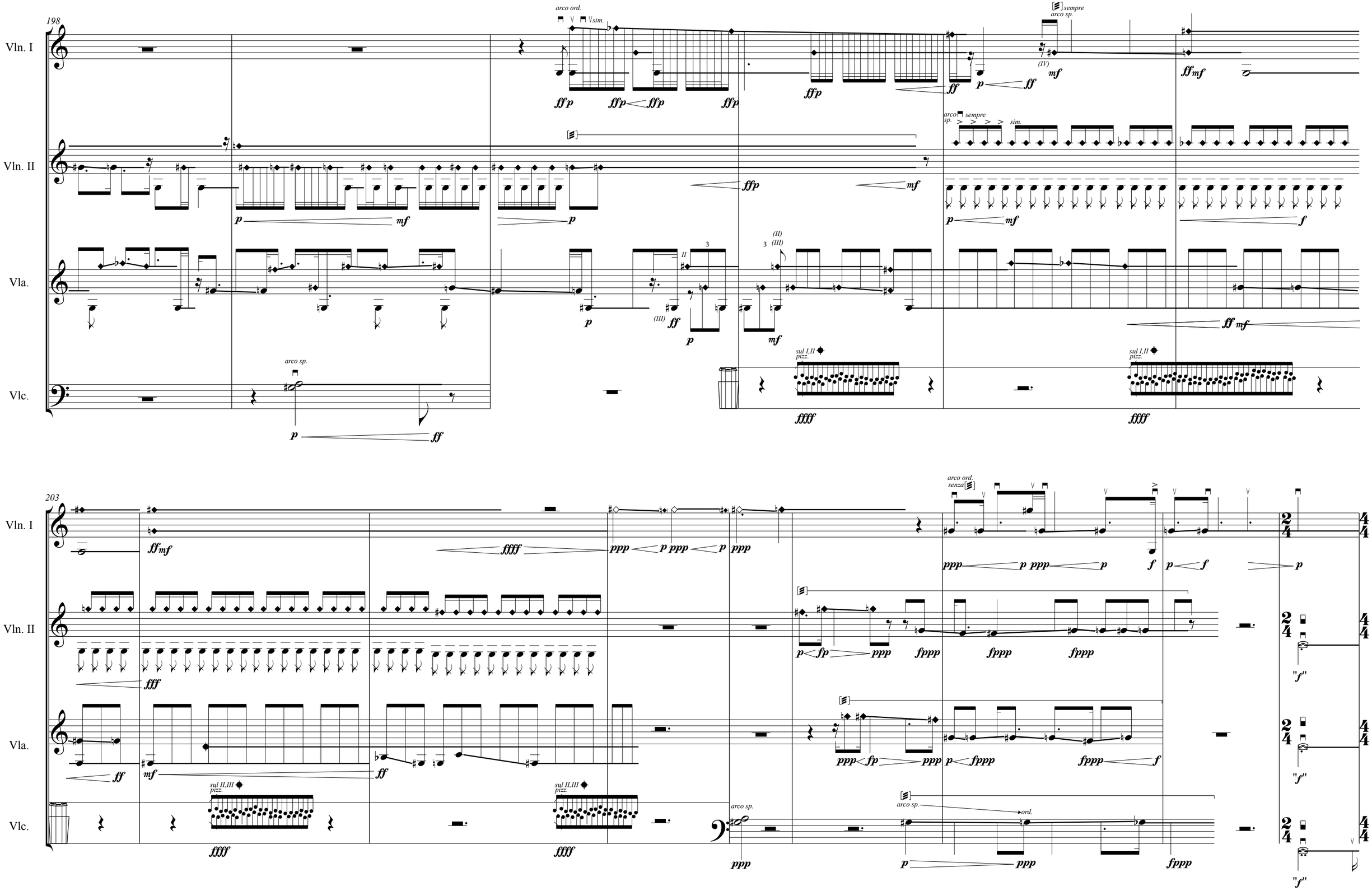
Vlc.

188

Vln. I

Vln. II

Vla.


198
Vln. I
Vln. II
Vla.
Vlc.
arco ord.
sim.
sempre
arco sp.
sul I,II
pizz.
203
arco ord.
senza
sul II,III
pizz.
arco sp.
ord.

212

Vln. I

Vln. II

Vla.

Vlc.

arco sp.

sul I,II arco ord.

sul I,II arco sp.

sim.

ad libitum

x 7

229

arco flt.

sul I,II sempre arco sp.

sul I sempre arco sp.

salt.

ord.

Vln. I

Vln. II

Vla.

Vlc.

Vln. I

Vln. II

Vla.

Vlc.

291

Vln. I

Vln. II

Vla.

Vlc.

322

Vln. I

Vln. II

Vla.

Vlc.

353

Vln. I

Vln. II

Vla.

Vlc.

384

Vln. I

Vln. II

Vla.

Vlc.

415

Vln. I

Vln. II

Vla.

Vlc.

sp.

senza

sul.III

arco

salt.

extr. slow bow speed (granular)

1/3

ord. bow speed

sim.

ritmo ad libitum

446

position sempre

477

Vln. I

Vln. II

Vla.

Vlc.

(short gliss.)

(return to position)

salt.

ord.

(short gliss.)

position sempre

sim.

gliss. range

508

Vln. I

Vln. II

Vla.

Vlc.

sp. ord. sp. ord. (short gliss.) sp. ord. sp. (short gliss.) ord. sp. ord. (short gliss.)

sp. ord. sp. ord. sp. ord. sp. ord. (short gliss.)

(bow change as possible)

(bow change as possible)

sim.

539

ord. sp. ord. ord. overpressure

ord. overpressure (ord. overpressure) ord. sp.

st. sp.

position sempre bow position sul. fingerboard position

sempre

senza position

pizz. I, II

570

Vln. I

Vln. II

Vla.

Vlc.

601

Vln. I

Vlc.

x 4

poco a poco