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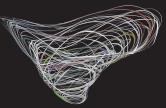
Mendoza Covarrubias, Alfonso

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ALFONSO MENDOZA

CUARTETO DE CUERDAS NO. 1



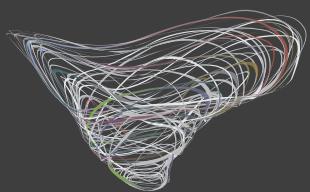
VORÁG/NES

ALFONSO MENDOZA

CUARTETO DE CUERDAS NO. 1

for string quartet

para cuarteto de cuerdas



EDICIONES
VORÁG/NES

Cuarteto de cuerdas no. 1

Alfonso Mendoza



Reconocimiento-NoComercial-Compartirlgual 4.0 Internacional

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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

Composer: Alfonso Mendoza

Catálogo: AlMe-01.0

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

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1 **Partitura/Score**

Instrucciones

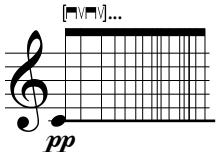
General

Arcadas

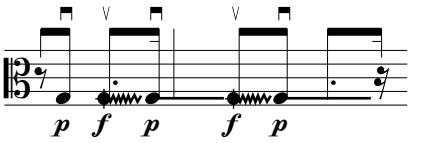
█	talón
▽	punta
[≡]	tremolo lo más rápido posible
↑—	movimiento vertical del arco (raspar contra las cuerdas)
████████...→	ritmo de arco indeterminado, (como el movimiento de un borracho)



notas tenidas (mantener sonido)

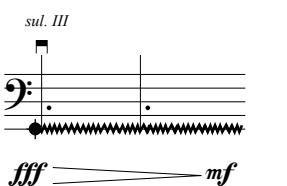


tremolo medido (aproximado)

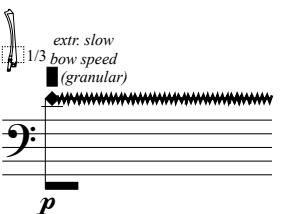


Las arcadas indicadas son utilizadas para evitar la escritura de ligaduras, no para indicar fraseo.

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”

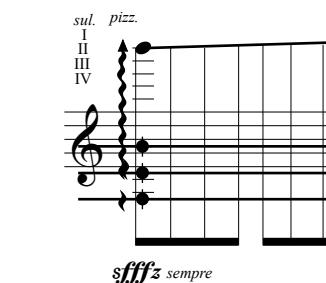
Ataques del arco

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)

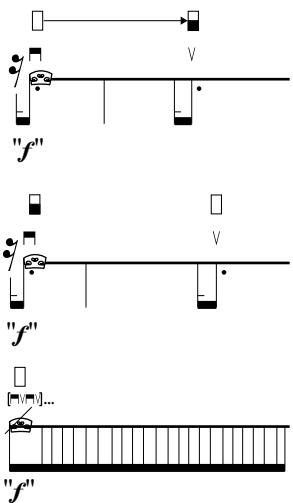


nota más aguda posible



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

Acciones sobre el puente

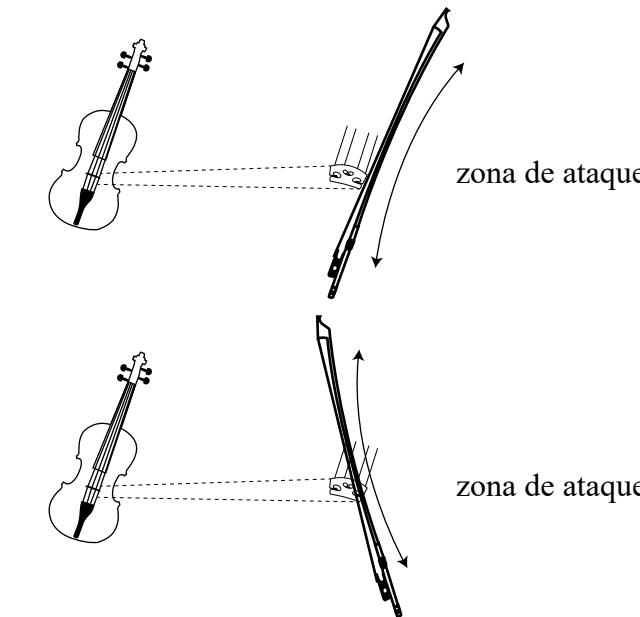


Arco sobre un costado del puente controlando la presión del arco, se busca la liberación de armónicos generada por el roce del arco con el puente.

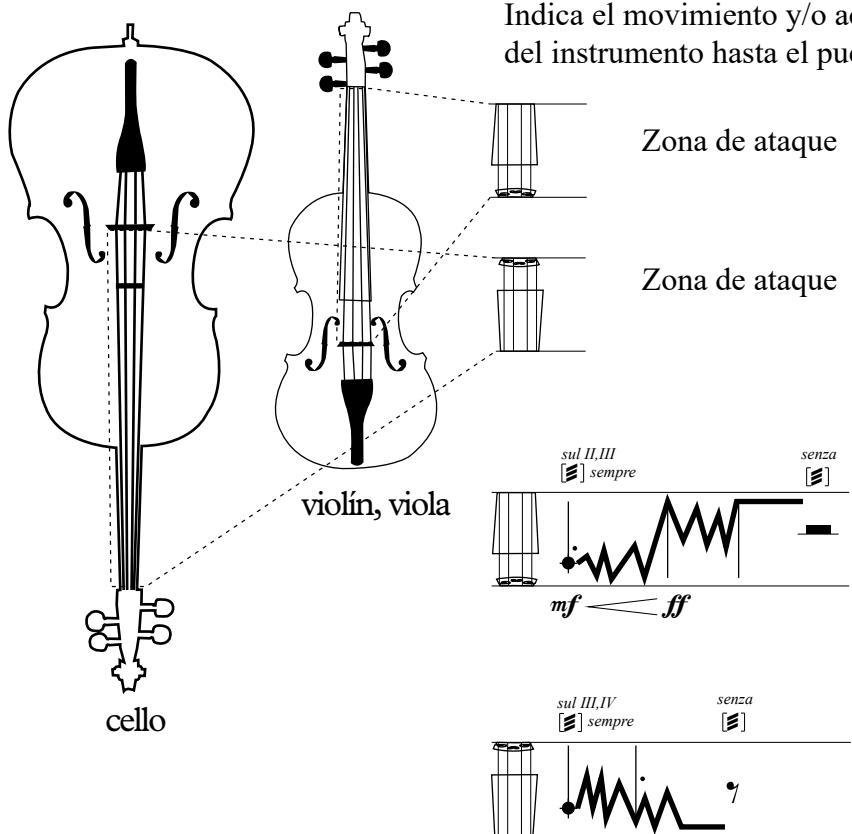
presión del arco:

- 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



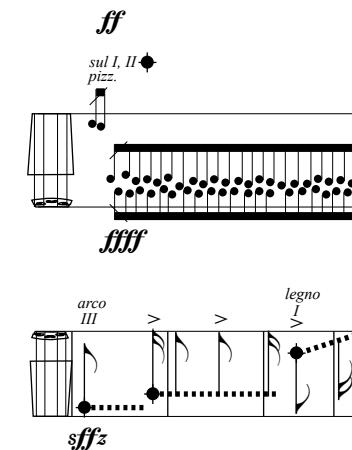
Claves



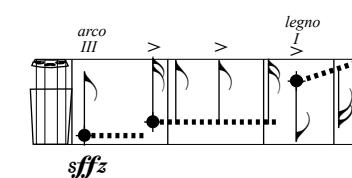
Clave del diapasón al puente

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
- violin, viola
- 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

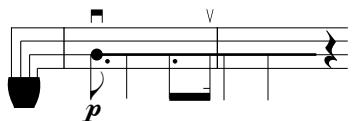


Pizzicato sobre zona indicada,
mano izquierda - cubrir cuerdas señaladas y atacar con pizz. de mano izquierda
mano derecha - pizz. normal



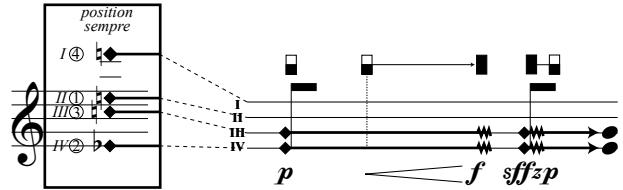
Arco/legno saltato sobre zona indicada,
lo más agresivo posible

Clave detrás del puente



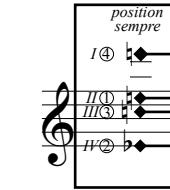
Tocar cuerda(s) detrás del puente,
zona de ataque entre el puente y el cordal.

Claves de posición



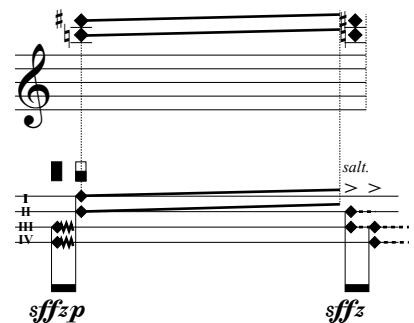
Mantener posición señalada, alternando presiones
en mano izquierda y presión del arco

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



números romanos - cuerdas

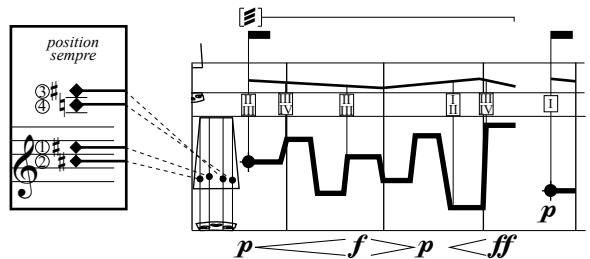
números en círculo - dedos



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

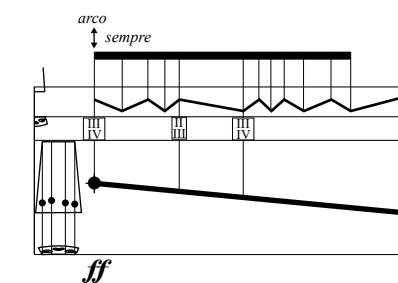
Clave de posición móvil

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.



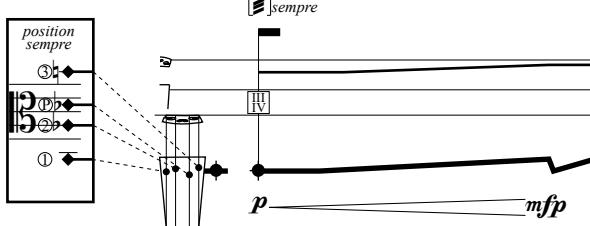
zona de ataque del arco
cuerdas a atacar

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

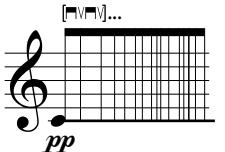
General

Bowing

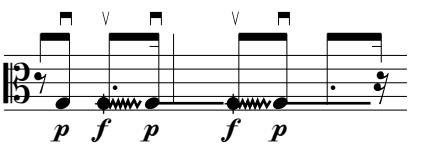
	frog
	tip
	tremolo as fast as possible
	vertical movement of the bow (grasp against strings, very aggressive)
	indeterminate bow rhythm (like a drunk movement)



sustained note

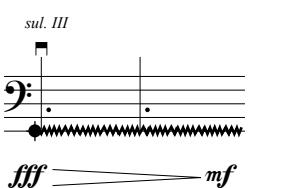


measured tremolo (approximate)

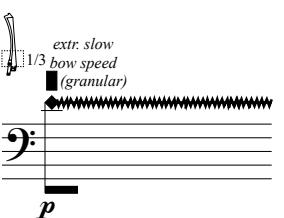


The remarked bowings are used to evade writing of ties,
not for bowing phrasing.

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, without 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

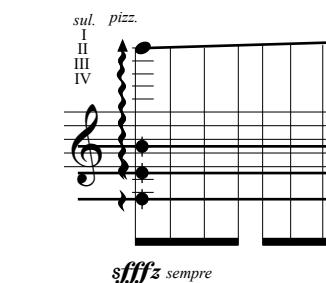
ex. sp.	- extremo sulponticello
sp.	- sulponticello
ord.	- ordinary
st.	- sultasto
salt.	- saltato
legno	- col legno
flt.	- flautatto

Accidentals and head notes

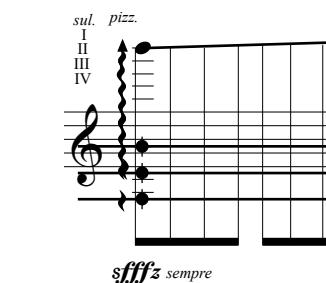
	pitch a little high
	pitch a little low
	cover strings (mute)
	ordinary
	harmonic position (random resultant note)



pitch as high as possible

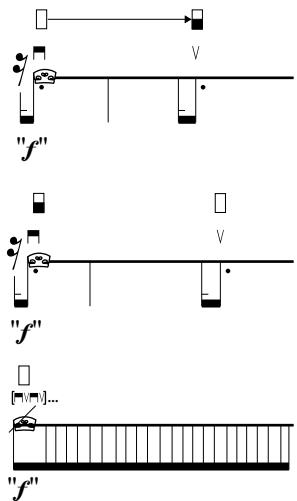


harmonics



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

Actions on the bridge

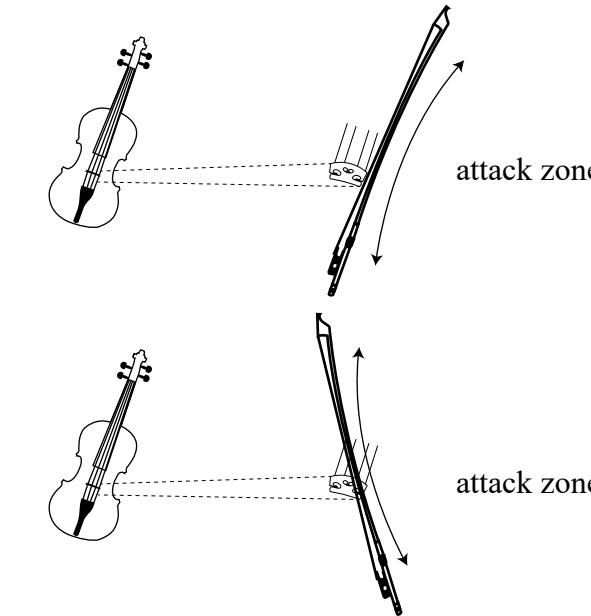


bow on one side of the bridge controlling the pressure of the bow, it seeks the release of harmonics generated by the friction of the bow with the side of the bridge.

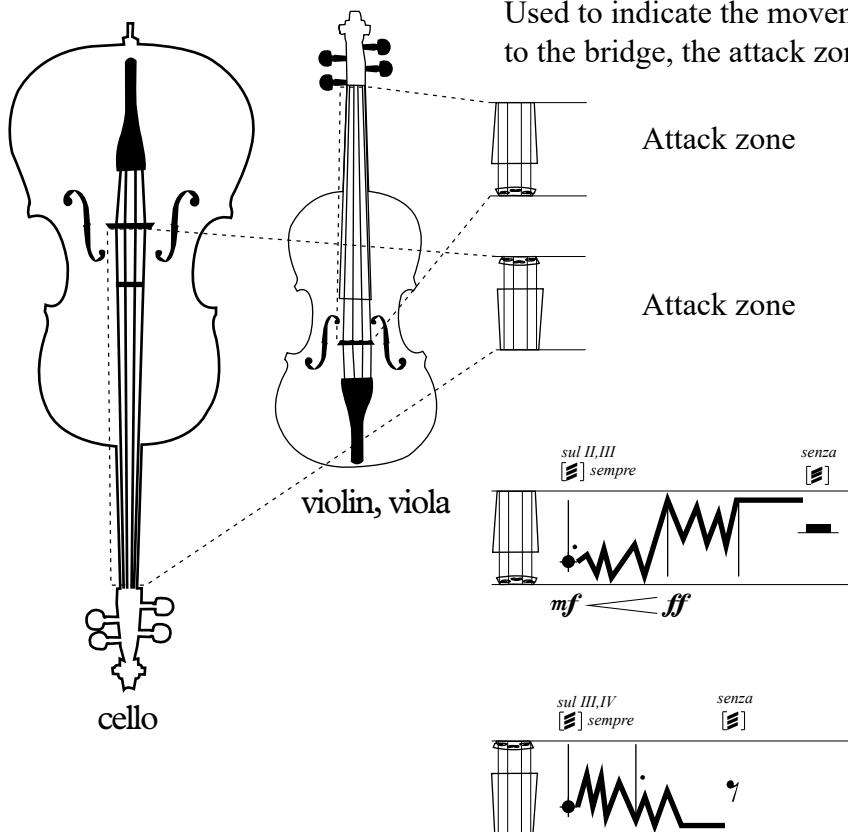
bow pressure:

- 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.

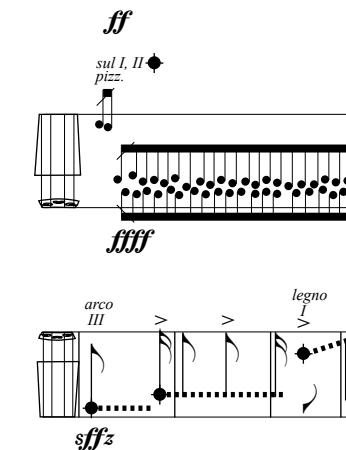


Clefs



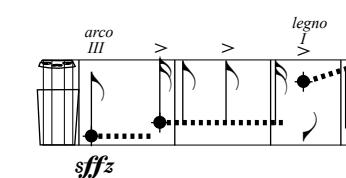
covering indicated strings,
line indicates direction and movement of the left hand.

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



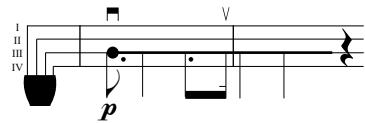
double pizzicato

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.



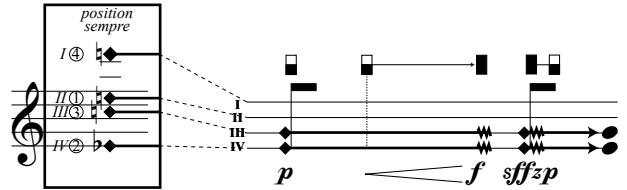
arco/legno saltatto over indicated zone,
as aggressive as possible.

Behind the bridge clef



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

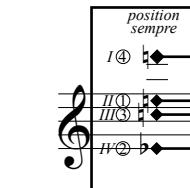
Position clef



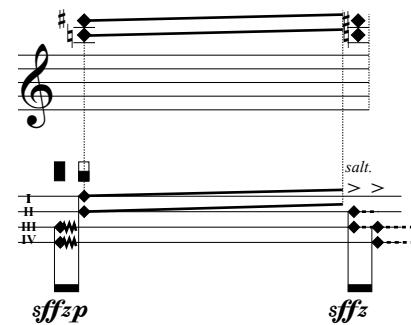
keep indicated position, alternating pressures on
the left hand and bow pressure.

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

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



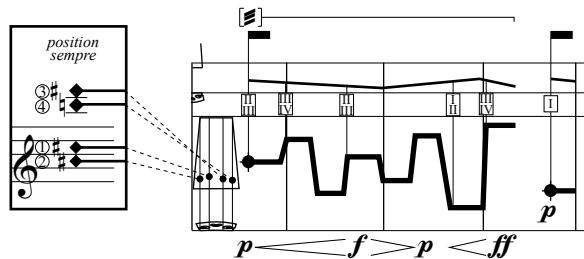
roman numerals indicates string number
arabic numerals indicates fingering



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

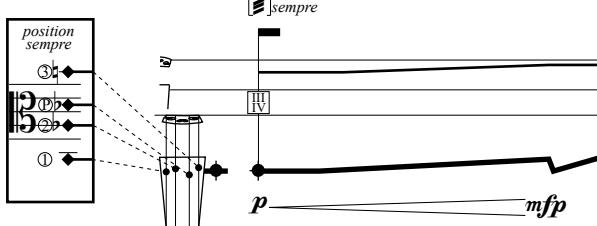
Mobile position clef

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.



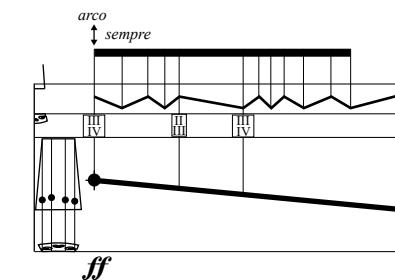
bow attack zone
strings to play

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 aggressive as possible.

movement of the position inside the clef

♩ = 40

29 8va

Vln. I

Vln. II

Vla.

Vlc.

♩ = 120 → ♩ = 140 → ♩ = 120

41 8va

Vln. I

Vln. II

Vla.

Vlc.

Vla.
Vlc.

Vln. I
Vln. II
Vla.
Vlc.

Vln. I
Vln. II
Vla.
Vlc.

$\text{♩} = 40$

75

Vln. I

Vln. II

Vla.

Vlc.

$\text{♩} = 120$

88

Vln. I

Vln. II

Vla.

Vlc.

Musical score for strings and piano, page 118. The score includes parts for Vln. I, Vln. II, Vla., and Vlc. The piano part is on the right. Key features include:

- Vln. I:** Dynamics range from **p** to **fff**. Performance instructions include **senza []**, **arco ord.**, and **sul I,II [] sempre**.
- Vln. II:** Dynamics range from **p** to **fff**. Performance instructions include **senza []**, **arco ord.**, and **sul III,IV [] sempre**.
- Vla.:** Dynamics range from **p** to **fff**. Performance instructions include **senza []**, **arco ord.**, and **sul III,IV [] sempre**.
- Vlc.:** Dynamics range from **p** to **fff**. Performance instructions include **senza []**, **arco ord.**, and **sul I,II [] sempre**.
- Piano:** Dynamics range from **p** to **fff**. Performance instructions include **senza []**, **arco ord.**, and **sul I,II [] sempre**.

Musical score for strings (Vln. I, Vln. II, Vla., Vlc.) in 136 time. The score consists of four systems of six measures each. Measure 1: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them. Measure 2: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them. Measure 3: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them. Measure 4: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them. Measure 5: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them. Measure 6: Vln. I and Vln. II play eighth-note patterns with '5' above them. Vla. and Vlc. play eighth-note patterns with '5' above them.

Measure 1: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Measure 2: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Measure 3: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Measure 4: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Measure 5: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Measure 6: *Vln. I*, *Vln. II*, *Vla.*, *Vlc.*

Musical score for strings (Vln. I, Vln. II, Vla., Vlc.) showing dynamic markings and performance instructions. The score consists of four staves. The first three staves (Vln. I, Vln. II, Vla.) have treble clefs and the fourth staff (Vlc.) has a bass clef. The tempo changes from $\text{♩} = 160$ to $\text{♩} = 80$ to $\text{♩} = 60$. The dynamics include *sempre sul I,II*, *sempre sul III,IV*, *fff*, *f*, *ff*, *ffp*, *pp*, and *arco flt.*. Performance instructions include *I,II*, *II,III*, *III,IV*, *V*, *"f"*, *fff*, *f*, *ff*, *ffp*, *pp*, and *arco flt.*.

Musical score for strings (Vln. I, Vln. II, Vla.) showing measures 188-190. The score includes dynamic markings (pp, mf, sp.), performance instructions (st., III, IV, V, senza ord. (o), sim., sul. II, sul. III), and rhythmic patterns involving eighth and sixteenth notes.

Musical score for strings (Vln. I, Vln. II, Vla., Vlc.) showing measures 198-200. The score includes dynamic markings such as *ff*, *p*, *mf*, *fff*, *ffff*, and *fff*. The strings play eighth-note patterns, with the bassoon providing harmonic support. Measure 198 starts with a forte dynamic. Measures 199 and 200 feature complex rhythmic patterns and dynamics, including a dynamic transition from *ff* to *p* followed by *mf*. The bassoon's part is prominent, especially in measure 200 where it plays a sustained note under a rhythmic pattern.

Musical score for orchestra, page 212, measures 1-10. The score includes parts for Vln. I, Vln. II, Vla., and Vlc. The instrumentation is as follows:

- Vln. I:** Violin I. Measures 1-10. Dynamics: p , f , fp , sfp , sfz , v . Articulations: *arco sp.*, *ad libitum*.
- Vln. II:** Violin II. Measures 1-10. Dynamics: p , f , $"f"$, v . Articulations: *arco ord.*, *sim.*
- Vla.:** Cello. Measures 1-10. Dynamics: p , f , p , f , p , v . Articulations: *sp.*, *ad libitum*.
- Vlc.:** Double Bass. Measures 1-10. Dynamics: p , f , p , v . Articulations: *sim.*

The score features complex rhythmic patterns with various note heads and stems. Measure 10 concludes with a dynamic of $"p" \llcorner "f"$ and a tempo marking of $x\ 7$.

Musical score for orchestra, page 229, measures 1-10. The score includes parts for Vln. I, Vln. II, Vla., and Vlc. Measure 1: Vln. I (pizz.) plays eighth-note chords. Measure 2: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 3: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 4: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 5: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 6: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 7: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 8: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 9: Vln. I (pizz.) and Vln. II play eighth-note chords. Measure 10: Vln. I (pizz.) and Vln. II play eighth-note chords.

244

Vln. I

Vln. II

Vla.

Vlc.

255

Vln. I

Vln. II

Vla.

Vlc.

Musical score for orchestra, page 384, measures 1-10. The score includes parts for Vln. I, Vln. II, Vla., and Vlc. The notation is dense with various bowing and articulation markings, including *arco ord.*, *sul. IV*, *legno*, *pizz.*, *sp.*, *ord.*, *sim.*, *ff*, *mf*, *p*, *pp*, *f*, *fp*, and dynamic markings like *sfz* and *mf*. The strings play a prominent role, with woodwind and brass providing harmonic support.

Musical score for string quartet (Vln. I, Vln. II, Vla., Vlc.) on four staves. The score features a complex rhythmic pattern with vertical bar lines, slurs, and various performance instructions. The first staff (Vln. I) includes a tempo marking of 446 and a dynamic instruction of $\#$. The second staff (Vln. II) includes a dynamic instruction of p . The third staff (Vla.) includes a dynamic instruction of mf . The fourth staff (Vlc.) includes a dynamic instruction of mf . The score also includes sections labeled "extr. slow bow speed (granular)" and "ord. bow speed". Performance boxes for "position sempre" and "position semper" are shown for both Vln. I and Vln. II.

477

(short gliss.) (return to position)

Vln. I

sffz sffzp salt. > ord. (short gliss.) salt. > sffz p sffzp sffzp (short gliss.) (return to position)

Vln. II

p salt. > ord. salt. > ord. sffz p sffzp f f p p < ff p < ff p < ff p

Vla.

sffz position sempre I ④ II ③ III ② IV ① f sffzp sffzp sim. sffzp f f p ffp ffp ffp ffp

Vlc.

p sffz sffzp sffzp sffz p sffzp sim. sffzp mfp sffzp p sffzp

gliss. range

508

This musical score page shows four staves for string instruments: Vln. I, Vln. II, Vla., and Vlc. The score is divided into measures by vertical bar lines. Each measure contains several horizontal lines representing different bow strokes. The first measure starts with a dynamic **p**. Measures 2 through 6 show various bowing techniques including **sp.** (staccato), **ord.** (ordinary), **sp. ord.**, **(short gliss.)**, **f**, **p**, **ff**, **mf**, **f**, **p**, **>**, **<f**, **>>p**, **<p**, **<p**, **sim.**, **ffp**, **<p**, and **<p**. Measure 7 concludes with **(short gliss.)**. The **Vln. II** staff includes a note about bow changes: **(bow change as possible)**. The **Vla.** and **Vlc.** staves are primarily sustained notes with some rhythmic patterns.

570

Vln. I

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

ord. *sp.* *ff* *senza position* *ord.* *ff* *ff* *sim.*

position sempre *bow position* *sul.* *fingertip position*

Vln. II

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vla.

p *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

mf *ff* *mf* *ff* *ff* *sim.* *mf*

ord. *III/IV* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.* *ord.*

Vlc.

p *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

This image shows a single page from a complex musical score. The page features multiple staves, each with its own unique set of markings. At the top left, there's a staff with a treble clef and a key signature of one sharp. This staff contains dynamic markings like 'mf' and 'ff', and performance instructions like 'arco' and 'sempre'. Below this, another staff uses a grid system with vertical lines labeled 'IV' and horizontal lines labeled 'III'. It includes dynamic markings 'ff', 'p', and 'ff', along with a 'position' instruction. To the right, there's a staff with a bass clef and a key signature of one sharp. It features dynamic markings 'ord.', 'ff', 'mf', and 'ff', and includes a grid with vertical lines labeled 'IV' and horizontal lines labeled 'III'. The bottom of the page has a staff with a bass clef and a key signature of one sharp, containing dynamic markings 'ff', 'p', and 'ff', along with a grid system.