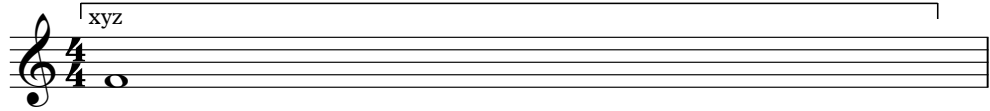


Gustavo Adolfo Uribe
String Quartet No.1

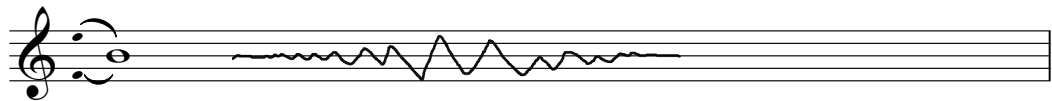
Performance Notes

Miscellaneous Notation

Brackets- used to manipulate phrase as indicated (e.g. I.R. Improve Rhythm, c.a. approx time)



Gliss Notation- Using grace notes as indicated, glissando following shape. May include trilling while glissando.

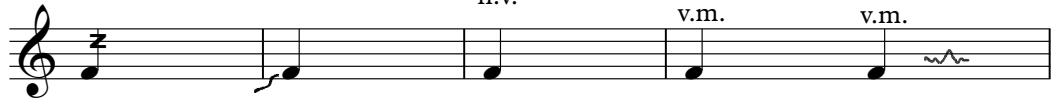


Indeterminate Tremolo- Aggressive tremelo for note value.

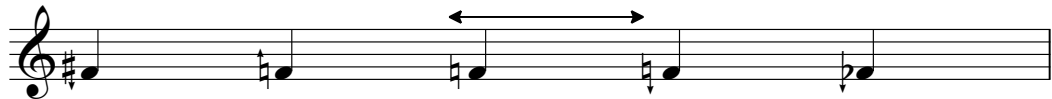
Portamento Gliss
1

Non Vibrato
2 n.v.

Vibrato Molto
3 v.m. v.m.



Micronal Inflections- Microtonal inflections in direction of arrow so as to produce "beats" with adjacent pitches.



Pizzicato

Quarter Tones- as tempered as possible



Non-Pitched Percussion

(Play percussive instrument effects on whenever the player feels comfortable producing the best sound.)

<u>Col Legno Battuto</u> <u>on Tailpiece</u>	<u>End-Screw CLB</u>	<u>Hand Slap</u>	<u>Finger Tap</u>	<u>Foot Stomp on Floor</u>
	E.S.	H.S.	F.T.	F.S.

Tango Techniques

Arrastre- A slow to fast appoggiatura on the same note. Played at the frog with light grip and accelerated to an accent. Traditionally notated with line in Argentine Tango.

Chicharra- A cricket or sandpaper noise sound. Played at the frog with light grip behind the bridge on the 3rd or 4th string.
c.b.b.

Latigo- Whip sound. Played by doing a fast glissando on the high string to an indeterminate note.

Strappata- An accented ricochét usually followed by a percussive effect. Violins & violas throw the tip of bow lightly and up bow at the frog for downbeat. Cellos & Contrabass Throw the bow col legno at the strings and percussive slap the strings on downbeat.

Tango Downbow- Tango style downbow played by downward flick of wrist motion at end of articulation versus bowing straight across the string.

String Quartet No. I

Gustavo Adolfo Uribe

1 **Allegro** ♩=100

2 f.s.

3

mf

f

f

f

jeté c.l.b. w/ f.s.

f.s.

f

4

5

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mp

6

7

Vln. I

Vln. II

Vla.

Vc.

gliss.

latigo (gliss out)

jeté c.l.b.

gliss.

latigo (gliss out)

pizz. w/ f.s.

f

mp

f

8 9

Vln. I

Vln. II

Vla. ord.

Vc.

mf

mf

mp

10 11

Vln. I

Vln. II

Vla.

Vc.

p

mf

mp

jeté 3

gliss T2-T6 harmonics

12

Vln. I

Vln. II

Vla.

Vc.

mp

gliss T2-T6 harmonics

12/4

13 (VII solo)

Vln. I

Vln. II

Vla.

Vc.

solo intenso (freely)

sul pont.

violento

calmo

x.t.

(VII solo)

(VII solo)

ff *pp*

14

15

Vln. I

Vln. II

Vla.

Vc.

(cue down beat)

jeté c.l.b.

strappata w/ f.s.

f

f

f

f

f.s.

f.s.

f.s.

f

II

1

Vln. I

c.a. 10"

al tallone

x.t. ord.

c.a. 4" sul d

mp f p f ff

Vln. II

c.a. 4" c.a. 10"

f ff

c.a. 4" c.a. 10" sul g, gliss between notes slowly

Vla.

mp mf p mf

Vc.

c.a. 4" c.a. 10" v.m.

ppp-mp > ppp < mp > ppp < > f ff

2

Vln. I

I.R. c.a. 3"

mp

x.t. ord.

Vln. II

mp ppp

c.a. 4"

Vla.

mf ppp

v.m.

Vc.

tr ord.

ppp mp ppp mp

3

Vln. I: c.a. 6" I.R. c.a. 6" c.a. 5" c.a. 3" x.t. ord. 5

Vln. II: c.a. 6" tr ord. c.a. 6" c.a. 9" c.a. 6" c.a. 6" c.a. 9"

Vla.: x.t. ord. mf ppp mf > p

Vc.: I.R. c.a. 6" c.a. 6" I.R. c.a. 4" c.a. 5"

4

Vln. I: c.a. 4" c.a. 4"

Vln. II: c.a. 4" c.a. 4"

Vla.: c.a. 4" c.a. 4"

Vc.: f c.a. 4" I.R. c.a. 4"

5

Vln. I: c.a. 2" I.R. morendo n Attaca

Vln. II: (cue others) morendo n

Vla.: morendo n

Vc.: morendo n

morendo n

III

1 **♩=98 hip hop**
arco

2

3 pizz.

Vln. I arco *mf* *f* *p*

Vln. II arco *mf* *f* pizz. *p* arco port.

Vla. arco *mf* *f* *p* port. pizz. *p* *mf*

Vc. *mf* *f* c.b.b. *p* *f* *mf*

4 arco secco

5

Vln. I *mf*

Vln. II *mf* espressivo

Vla. *p* *mf* secco

Vc. *p* *mf* f.s. arco port.

6 arco secco

7 (meno mosso) **♩=96** c.b.b.

Vln. I

Vln. II T.P. arco pizz.

Vla. T.P. arco port.

Vc. *mp* pizz. *p* *mf*

10

8 *látigo* *arco* *pizz.* *látigo (gliss whip)*

Vln. I

Vln. II *mf* *mp* *T.P.*

Vla. *pizz.*

Vc. *pizz.*

(più mosso e accelerando)
♩=98 *port.*

10 *x.t.* *11*

Vln. I

Vln. II *T.P.* *c.l.tp* *T.P.* *pizz.*

Vla. *c.l.b* *T.P.* *T.P.*

Vc. *trill w/ harm.*

Attaca
13

12 *arco jeté* *gliss.* *f* *arco w/ f.s.*

Vln. I

Vln. II *f* *arco w/ f.s.*

Vla. *f* *arco w/ f.s.*

Vc. *f*

1 $\text{♩} = 105$ 5 2 3 **IV** 4 5 I.R. 6

Vln. I 3/4 4/4 6/4 3/4 5/4

Vln. II 3/4 4/4 6/4 3/4 5/4

Vla. 3/4 4/4 6/4 3/4 5/4

Vc. 3/4 4/4 6/4 3/4 5/4

f sfz p p p

f sfz p p p

f sfz p p p

7 8 9 *port.* 10 11 12

Vln. I 5/4 4/4 5/4 4/4

Vln. II 5/4 4/4 5/4 4/4

Vla. 5/4 4/4 5/4 4/4

Vc. 5/4 4/4 5/4 4/4

p

T⁴ x.t.

6

13 14 15 16 **Allegro** $\text{♩} = 62$

Vln. I 7/4 6/8

Vln. II 7/4 6/8

Vla. 7/4 6/8

Vc. 7/4 6/8

pizz. mf

17 18 19 20

Vln. I

Vln. II

Vla.

Vc.

pizz.

aggressivo

pizz.

sfz

21 22 23

Vln. I

Vln. II

Vla.

Vc.

arco

3

3

24 25 26 27

mp < *mf* *sfz* *mp* < *mp* < *f*

Vln. I

Vln. II

Vla.

Vc.

mp

3

sfz *mp* < *mp* < *f* *sfz* *mp* < *mp* < *f*

Detailed description: This page of a musical score covers measures 17 through 27. It features four staves: Violin I, Violin II, Viola, and Violoncello. Measures 17-19 show the Violin I and Viola playing melodic lines, while Violin II and Violoncello play pizzicato accompaniment. Measure 20 is marked 'aggressivo' and features a rapid, ascending scale in the Viola. Measures 21-23 show the Violin I and II playing a rhythmic pattern of eighth notes, with the Viola playing a melodic line and the Violoncello playing a bass line with triplets. Measures 24-27 continue this pattern, with dynamic markings ranging from *mp* to *f*. Performance instructions include 'pizz.' (pizzicato), 'arco' (arco), and 'ord.' (ordine). The page concludes with a *mp* dynamic marking and a triplet in the Violoncello part.

28 29 30

Vln. I

Vln. II

Vla.

Vc.

ord.

atco

T4 gliss harmonic T6

*mp*³ *f* *p*

sfz mp < *mp* < *f* *sfz mp* <

31 32 33

Vln. I

Vln. II

Vla.

Vc.

accel. arco

ord.

T4 tr

mf

p *f* *sfz mp*

34 35 36 37 38

Vln. I

Vln. II

Vla.

Vc.

ppp *f* *fff*

ppp *fff*

ppp *fff*

ppp *fff*

ppp *n*

Attaca

14

Allegro ♩=115

V

1 2 pizz. 3

Vln. I

Vln. II

Vla.

Vc.

ppp *p* *mf* *sfz*

4 pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz. *mf*

5 pizz.

Vln. I

Vln. II

Vla.

Vc.

pizz.

6 pizz. 7

Vln. I

Vln. II

Vla.

Vc.

8

Vln. I

Vln. II

Vla.

Vc.

ord. con
fermata on breath vibrato

ord. Detaché

mp

6 3 3 7

ff

10 pizz. 11 12

Vln. I

Vln. II

Vla.

Vc.

f

mf flautando

f *p*

pizz. pizz.

o.s. strappata w/ f.s.

16

Meno mosso $\text{♩} = 100$
arco **accel.**

Vln. I
ppp
mf

Vln. II
detache
arco gls x.t.

Vla.
p
mf

Vc.

A tempo $\text{♩} = 115$

14 al tallone sul G

Vln. I
mf

Vln. II

Vla.

Vc.
pizz. jazz style aggressivo

15

Vln. I
p
ord.
x.t.
mf

Vln. II
ord.
mf

Vla.
mf
6

Vc.
pizz. jazz style crescendo

16 *accel.* 17 ord. gliss on harm.

Vln. I *x.t.* *ppp* *port.* *mf* *T6* *T2*

Vln. II *ord.*

Vla. *pizz.* *f.s.*

Vc. *f.s.*

17 18 *rall.* 19 20

Vln. I

Vln. II *gradual gliss* *3*

Vla. *ord.* *gradual gliss* *5*

Vc.

21 22 23 24 25 26 27 *rit.* 28 29

Vln. I *mp* *ppp* *n*

Vln. II *mf* *p* *ppp* *n*

Vla. *mp* *ppp* *n*

Vc. *mp* *ppp* *n*

trill T4 ad.lib.

arco