

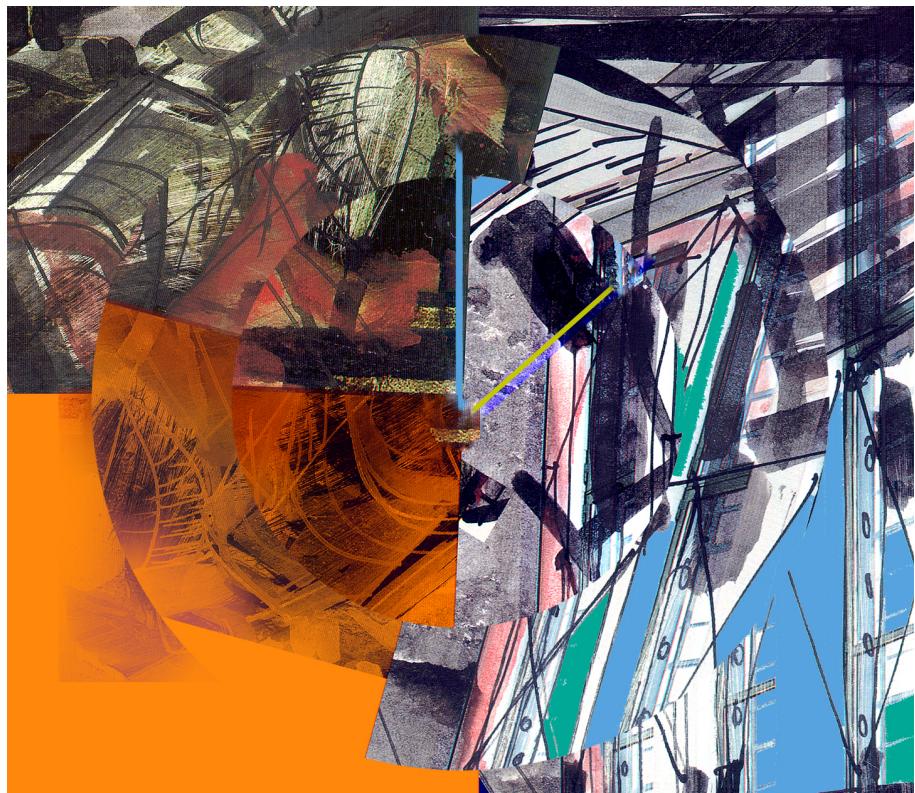
TEMPUS



**Cuatro Estudios
para Violín y Violonchelo**

**Emilio Mendoza
1974**

TEMPUS



**Four Moments
for Violin and Violoncello**

Emilio Mendoza

TEMPUS

Four Moments for Violin and Violoncello

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Program Notes

Tempus consists of four "moments" in time which can be performed together or separately in any order. Each piece is focused on specific idiomatic difficulties, on duet interpretation and to time-related problems. Its macro-form uses geometric structures, in symmetrical order adapted to the musical discourse inherent in the musical perception. It demands rhythmic precision as its main expressive language. It may be performed within any other simultaneous time-event, such as audio-visual, theatrical, pantomime, dance, circus or texts presentations, with or without any relation to the music. It deals with the concept of time-lines running parallel to our own lives' time-lines.

Approximate total duration: 14 minutes

Prof. Dr. Emilio Mendoza Guardia



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Simon Bolivar University, Caracas, Venezuela

Short Bio

He was the first Venezuelan composer to be selected for an ISCM Festival, Boston, 1976, with 23 years, and winning the Gaudeamus Composition Prize, the Netherlands, 1978. He obtained the *Diplom in Komposition* in Düsseldorf, RSI, 1980, the DMA in Composition, CUA, Washington, 1990, and has received many scholarships and prizes. In 2013 he retired as Professor of Music, Simon Bolivar University, Caracas, and is dedicated to guitar performance as ecological activist for silence, publishing, and research in A/V art (ZKM, Karlsruhe), popular music (Beatles) and Venezuelan traditional music. He was Member of the ISCM ExCom for two terms (2004-08).

TEMPUS I

Violino e Violoncello

$\text{♩} = 84$

Violino *vibr. lento ed ampio* *tremolo presto possibile*
p *ff* *sul pont.*

Violoncello *vibr. moderato* *tremolo presto possibile*
p *ff* *sul pont.*

Vln. 2

Vc.

Vln. 4

sul pont. senza vibr.

mf *pp* *mf pp < mf pp <*

Vc. *sul pont. senza vibr.*

mf *pp* *pp < mf mf pp <*

sul tasto

8

Vln. *f* *pp* *f* >

Vc. *sul pont.* *ff p* *ff* > *sffz*

Pizz. Bartok

2 *3*

tremolo presto possibile

11

Vln. *sul pont.* *f* *tremolo presto possibile*

Vc. *arco* *sul pont.* *I* *f* *tremolo presto possibile*

IV *8va* *III* *C*

Meno mosso

12

Vln. *gliss. sul pont.* *trem.* *pizz.* *5* *arco* *5* *sfz*

Vc. *sul pont.* *tremolo presto possibile* *sul tasto* *senza trem.*

gloss.

TEMPO I

14

tremolo presto possibile
sul pont.
senza Trem.
Trem.

Vln. > ff p ff

Vc. I II III gliss. pizz. arco

f p sfz > mf 5 3

<= f

A Tempo

16

rall. - - - - ,

sul pont.

Vln. mf ff tremolo presto possibile

Vc. f ff tremolo presto possibile

19

Pizz. Bartok

arco sul tasto

vibr. mod. sempre

Vln. sffz pp mp pp mp

Vc. sul tasto mf pp vibr. mod. sempre pp mp pp

23

II

Vln. mf mf f ff

Vc. f ff

26 *trem. sul tasto* IV 8va-----
 Vln. f III
 Vc. f I 8va-----
trem. sul tasto IV

27 *tremolo presto possibile*
 Vln. - sul pont. ff
 Vc. - sul pont. ff
tremolo presto possibile

29 vibr. lento senza vibr.
 Vln. mf tremolo presto possibile
 Vc. mf senza vibr.

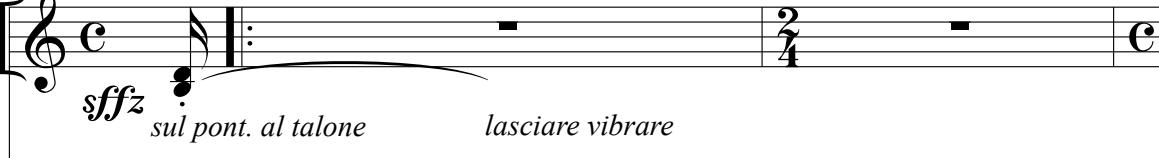
vibr. lento senza vibr. tremolo presto possibile
 Vln. ppp D.C. senza ripet.
 Vc. ppp D.C. senza ripet.

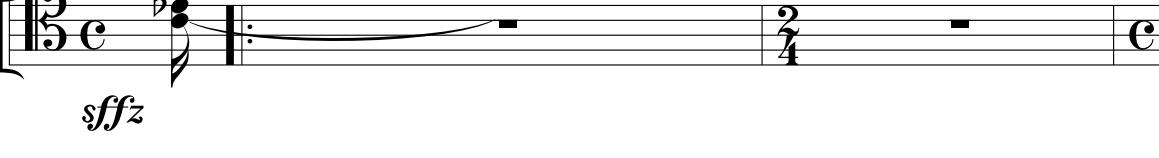
TEMPUS II

Violino e Violoncello

Moderato $\text{♩} = 64$

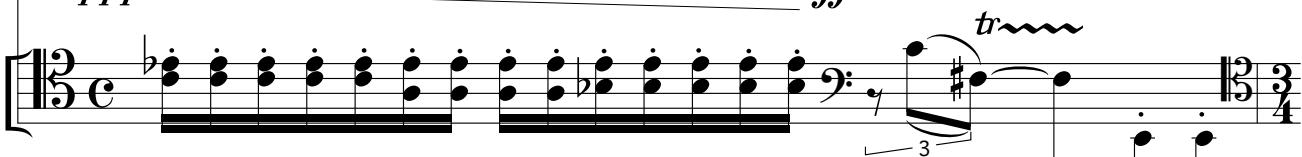
sul pont. al talone

Violino 

Violoncello 

4

Vln. 

Vc. 

5

Vln. 

Vc. 

7

Vln. *pizz. sul tasto* *mf*

Vc. *pizz. sul tasto* *mf*

arco *mp* *cresc. poco a poco*

arco *mp* *cresc. poco a poco*

8

Vln. *gettato. sul pont.* *f*

Vc. *gettato. sul pont.* *f*

norm. sul tasto *mf*

norm. sul tasto *mf*

9

Vln. *ff*

Vc. *ff*

tempo preciso
vibr. molto sempre

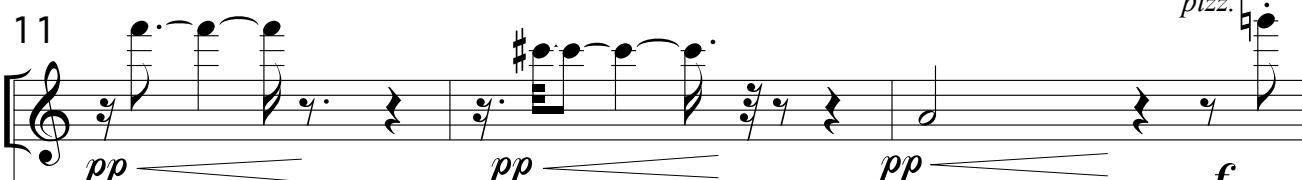
mf *ff* *pp*

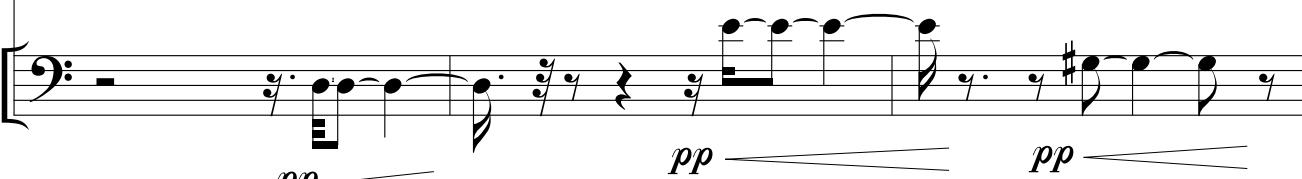
tempo preciso
vibr. molto sempre

ff *mf* *ff* *pp*

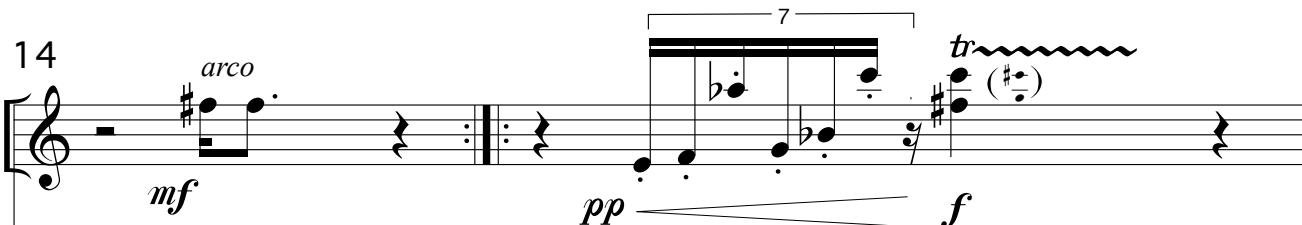
TEMPUS II

11

Vln. 

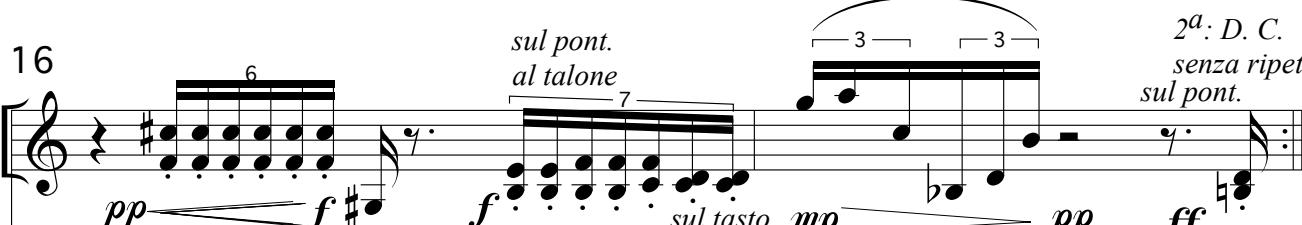
Vc. 

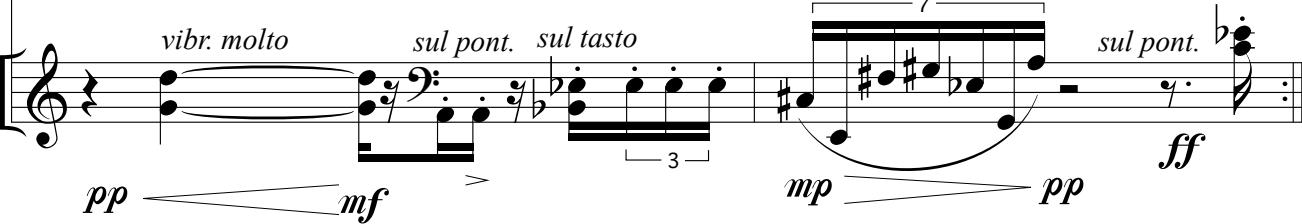
14

Vln. 

Vc. 

16

Vln. 

Vc. 

TEMPUS III

Violino e Violoncello

$\text{♩} = 72$

Violino

sul tasto gliss. lento

Violoncello

sul tasto gliss. lento

pizz.

ppp

f

ppp

cresc. poco a poco

3

Vln.

arco

mp

mf

arco

Vc.

pizz.

pp

mf

pp

5

5

5

6

4

Vln.

mf

ff mp

Rall. - - - - -

sul tasto vibr. molto lento

5

6

6

Vc.

mf

ff

pizz.

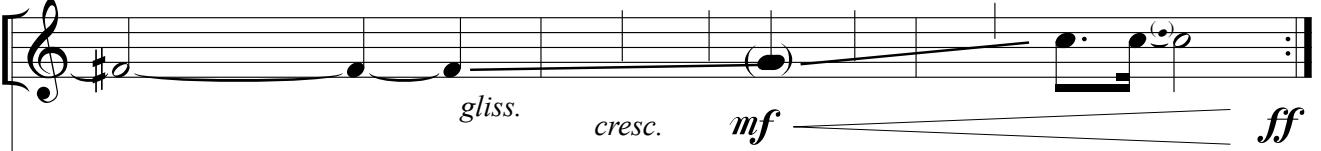
p

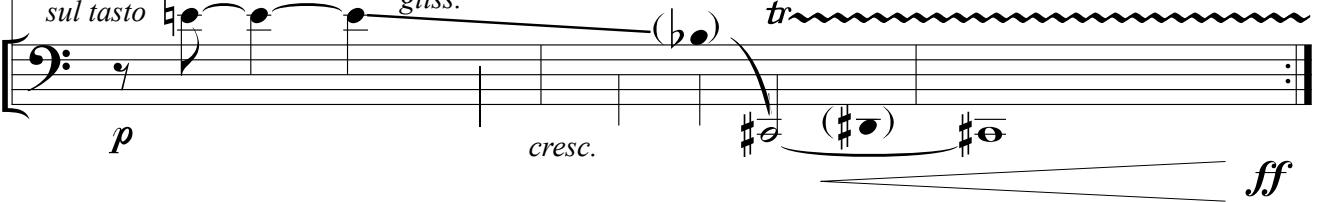
tr

5

A Tempo

5

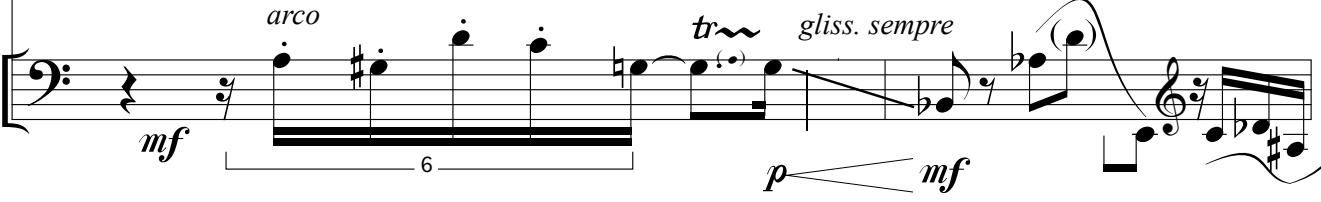
Vln. 

Vc. 

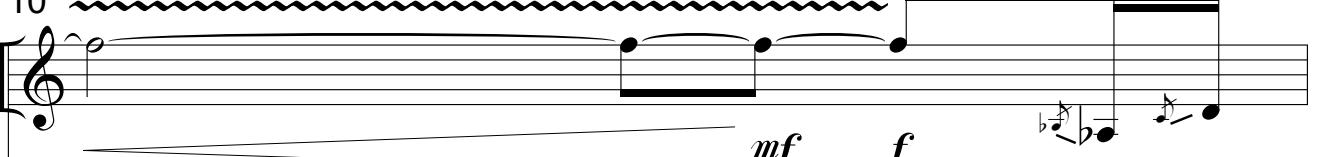
Meno Mosso

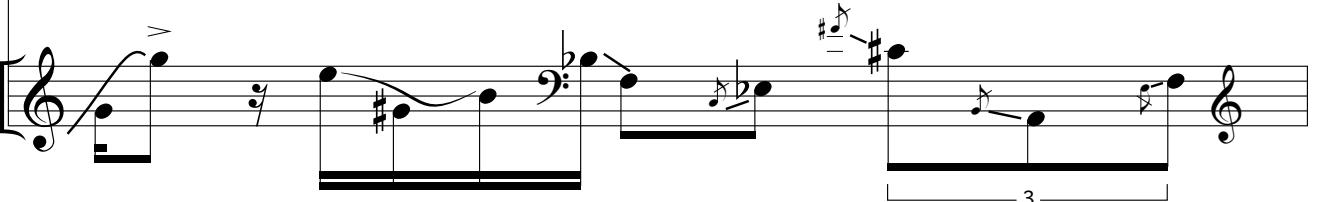
8

Vln. 

Vc. 

10

Vln. 

Vc. 

TEMPUS III

11

Vln. Vc.

cresc. *f*

3 3 3 3

12

Vln. Vc.

mf *tr* *f*

mp *f mp*

3 3 3

14

Vln. Vc.

Rall. *pp* *pizz.* *tr* *pizz.* *mf* *pp*

6 *7*

3 3

TEMPO III

A Tempo

15 *sul tasto*

Vln. *ff vibr. moderato*

Vc. *sul tasto* *gliss.*

Vln. *ff vibr. moderato*

Vc. *gliss.*

18 *sul pont.*

Vln. *ppp* *mf*

Vc. *pizz. mano sinistra* *sul pont. arco*

19 *decrecendo poco a poco*

Vln. *decrecendo poco a poco*

Vc. *decrecendo poco a poco*

20 *sul tasto vibr. lento*

Vln. *p* *mp*

Vc. *p*

gliss. *senza vibr.*

f *pp*

sul tasto *gliss.*

f *pp*

pizz.

pizz.

TEMPUS IV

Violino e Violoncello

Musical score for Violin and Cello. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Violoncello (C clef). The tempo is indicated as $\text{♩} = 66$. The Violin part starts with a dynamic p and includes markings "simile" and "cresc. poco a poco". The Violoncello part starts with a dynamic p and includes markings "simile" and "cresc. poco a poco". The music consists of eighth-note patterns.

Musical score for Violin and Cello. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Violoncello (C clef). The tempo is indicated as $\text{♩} = 76$. The Violin part consists of eighth-note patterns. The Violoncello part consists of sixteenth-note patterns.

Musical score for Violin and Cello. The score consists of two staves. The top staff is for the Violin (G clef) and the bottom staff is for the Violoncello (C clef). The tempo is indicated as $\text{♩} = 76$. The Violin part starts with a dynamic mf , followed by "cresc.", "trem. presto poss.", "ff", and "decresc.". The Violoncello part starts with a dynamic mf , followed by "cresc.", "ff", and "decresc.". A note states: "Vln. espera haciendo trémolo, para coincidir con el Vc. para iniciar el prox. compás". The music features sixteenth-note patterns.

TEMPS IV

6

Vln. *sul tasto pizz.*

ppp

Vc. *sul tasto pizz.*

ppp

sul pont. trem. presto poss.

f

8

Vln. *sffz*

senza trem.

Vc. *sffz*

senza trem.

cresc.

sul tasto

10

Vln. *mp*

mf

Vc. *mp*

mf

TEMPUS IV

Musical score for Violin (Vln.) and Cello (Vc.) showing three staves of music.

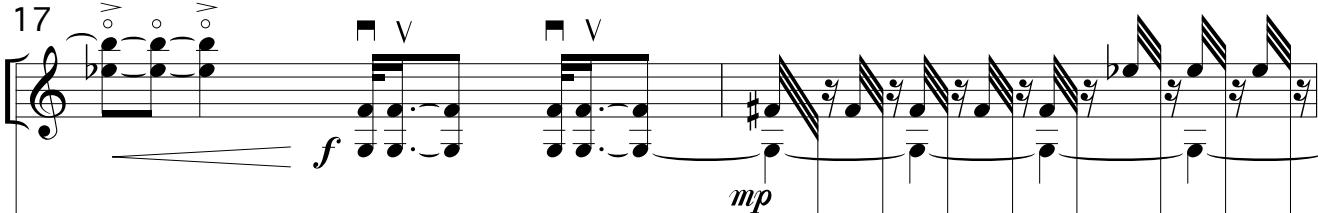
Measure 12: Violin plays eighth-note pairs with grace notes, dynamic *f*. Cello plays eighth-note pairs with grace notes, dynamic *f*.

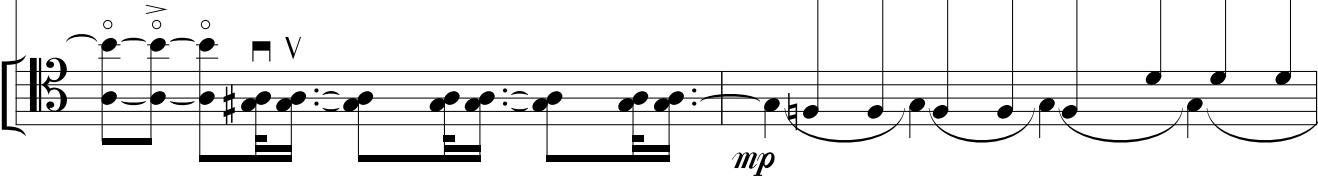
Measure 13: Violin plays sixteenth-note patterns with grace notes, dynamics *mp* and *ppp*. Cello plays sixteenth-note patterns with grace notes, dynamics *mp* and *ppp*.

Measure 15: Violin plays eighth-note pairs with grace notes, dynamic *mf*. Cello plays eighth-note pairs with grace notes, dynamic *mf*.

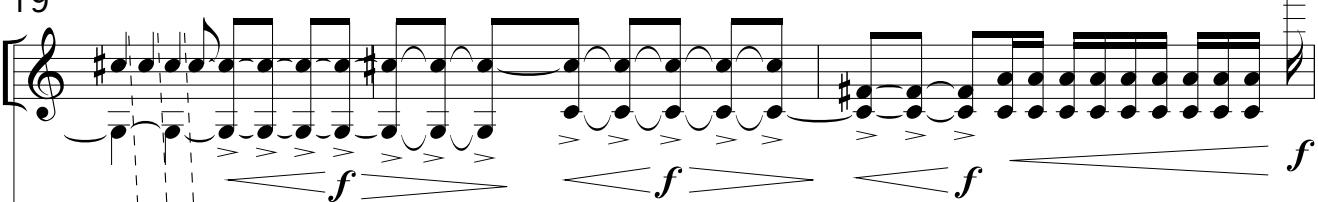
TEMPUS IV

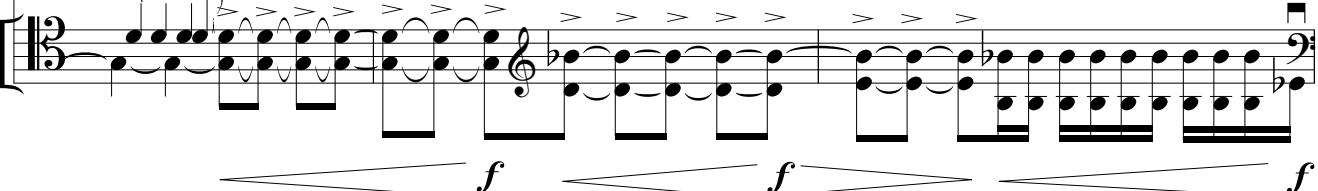
17

Vln. 

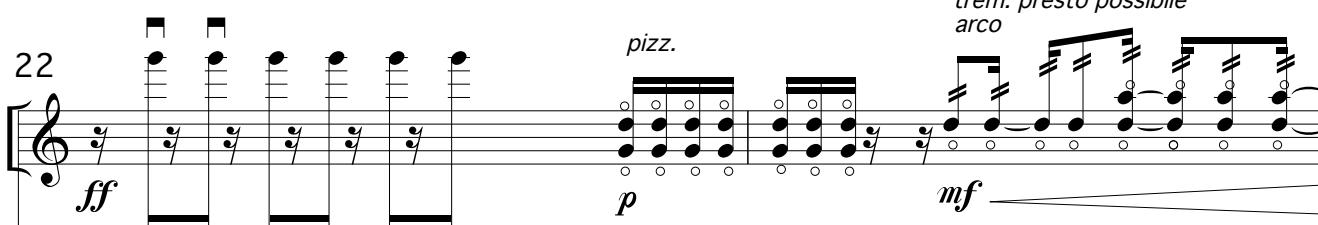
Vc. 

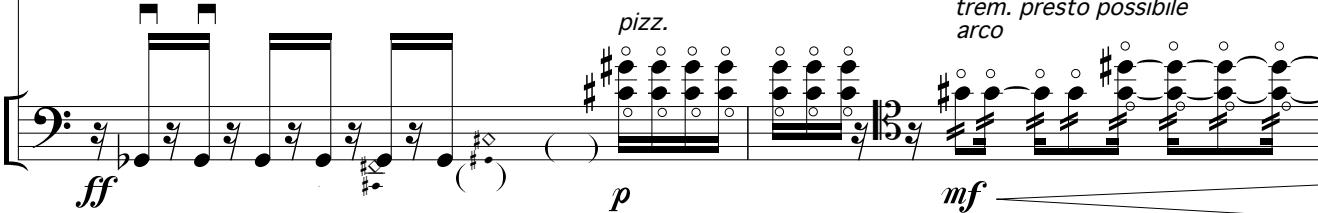
19

Vln. 

Vc. 

22

Vln. 

Vc. 

24

Vln. *f* *p*

Vc. *f* *p*

pizz. MS.

+ +

26

Vln. *trem. presto possibile
molto variato*

cresc. poco a poco

Vc. *trem. presto possibile
molto variato*

cresc. poco a poco

Pizz. Bartok *fff*

Pizz. Bartok *fff*