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Title

Nos Fuimos

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Author

Herrera, Sergio

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Sergio Herrera

Nos Fuimos

For Flute, Clarinet, Violin, Cello,
Classical Guitar, and Piano

Nos fuimos

Sergio Herrera

$\text{♩} = \text{ca. } 120$

Flute

Clarinet in B \flat

Violin

Violoncello

Guitar

Piano

mf

mp

$\text{♩} = \text{ca. } 120$

6

Fl.

Cl.

Vln.

Vc.

Gtr.

Pno.

mp

p

11

Fl. *mp* *f* *mp* *sfz* *sfz*

Cl. *mp* *f* *mp* *sfz* *sfz*

Vln. *mf* *mp* *f* *sfz* *sfz*

Vc. *mf* *pp* *mp* *f* *mp* *sfz* *sfz*

Gtr. *mf* *f* *mf* *ff*

Pno. *sfz* *sfz*

Detailed description: This system contains measures 11 through 15. The Flute and Clarinet parts have a dynamic range from *mp* to *sfz*. The Violin part starts at *mf* and reaches *sfz*. The Violoncello part starts at *mf*, drops to *pp*, and then rises to *sfz*. The Guitar part starts at *mf* and reaches *ff*. The Piano part has *sfz* dynamics. There are various articulations like accents and slurs throughout.

16

Fl. *f*

Cl. *f*

Vln. *f* *p* *pizz.*

Vc. *f* *p* *f*

Gtr. *f*

Pno. *mf* *f* *mf*

Detailed description: This system contains measures 16 through 20. The Flute and Clarinet parts are marked *f*. The Violin part starts at *f*, moves to *p*, and includes a *pizz.* instruction. The Violoncello part starts at *f*, moves to *p*, and then back to *f*. The Guitar part is marked *f*. The Piano part starts at *mf*, moves to *f*, and then back to *mf*. There are many slurs and articulations in this section.

20

Fl. *mf*

Cl. *mf* *mp*

Vln. *pizz.* *f* *f*

Vc. *mp* *mp* *gliss.*

Gtr. *mf* *mp*

Pno. *mp*

Detailed description: This system contains measures 20 through 23. The Flute part begins with a melodic line in measure 20, marked *mf*, and has a rest in measure 21. The Clarinet part plays a rhythmic accompaniment, marked *mf* in measure 20 and *mp* in measure 21. The Violin part starts with a *pizz.* (pizzicato) chord in measure 20, then plays a rhythmic pattern marked *f* in measure 21, and continues with a melodic line marked *f* in measure 22. The Viola part plays a rhythmic accompaniment marked *mp* in measure 20 and *mp* in measure 21, with a *gliss.* (glissando) effect in measure 22. The Guitar part plays a rhythmic accompaniment marked *mf* in measure 20 and *mp* in measure 21. The Piano part plays a rhythmic accompaniment marked *mp* in measure 20 and *mp* in measure 21.

24

Fl. *mp*

Cl. *f* *pp*

Vln. *f subito* *pp* *arco.*

Vc. *pp*

Gtr. *pp*

Pno. *f subito* *pp*

Detailed description: This system contains measures 24 through 27. The Flute part has a rest in measure 24, then plays a melodic line marked *mp* in measure 25, and has a rest in measure 26. The Clarinet part has a rest in measure 24, then plays a melodic line marked *f* in measure 25, and a melodic line marked *pp* in measure 26. The Violin part plays a rhythmic pattern marked *f subito* in measure 25, and a melodic line marked *pp* in measure 26, with *arco.* (arco) in measure 27. The Viola part plays a rhythmic accompaniment marked *pp* in measure 25 and *pp* in measure 26. The Guitar part plays a rhythmic accompaniment marked *pp* in measure 25 and *pp* in measure 26. The Piano part plays a rhythmic accompaniment marked *f subito* in measure 25 and *pp* in measure 26.

28 rit. . . . a tempo

Fl. *p*

Cl.

Vln. *freely*
fp subito *pp* *p*

Vc. *f* *p*

Gtr. *f*

Pno. *f* *pp* *mf* *f* *a tempo*

33

Fl.

Cl.

Vln.

Vc.

Gtr. *mp*

Pno. *mp*

37

Fl. *f*

Cl. *p* *f*

Vln. *p* *mf*

Vc. pont. *p* *f* *p*

Gtr.

Pno. *f* *mf*

41

Fl. *p* *sf* *mp* *f* *p* *sf* *mf*

Cl. *mp* *mf* *p* *f* *p* *mf*

Vln. *mf* *sf* *mp* *mf* *f*

Vc. *f* *p* *sf* *f* *p* *sf* *mf*

Gtr. *mp* *p* *f*

Pno. *f* *sfz* *mf*

45

Fl.

Cl.

Vln.

Vc.

Gtr.

Pno.

pizz.
p *f* *p* *f*

f *mf* *p* *f* *p* *f*

49

Fl.

Cl.

Vln.

Vc.

Gtr.

Pno.

espr.
p

arco.
p *mf* *p* *p* *mf* *mp*

p

p subito

53

molto rit.

♩ = ca. 55

Fl.

Cl.

Vln.

Vc.

Gtr.

Pno.

arco. doloroso

pp doloroso

pp

molto rit.

♩ = ca. 55

58

Fl.

Cl.

Vln.

Vc.

Gtr.

Pno.

molto rub.

mf

pp subito

mf

mf

doloroso

62

Fl. *p*

Cl. *ppp* *mp* *mp*

Vln. *pp*

Vc. *p* *f* *mp* *pp* *mp* *pp*

Gtr. *p* *f* *mp* *mf*

Pno.

66

Fl. *mf* *mp* *mf*

Cl. *ppp* *mp* *mp* *ppp* *mp* *mp* *ppp* *mp* *mf*

Vln. *mf* *doloroso*

Vc. *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Gtr.

Pno.

Tempo I

70

Fl. *p*

Cl. *p* *f*

Vln. *f* *mf*

Vc. *f*

Gtr. *f* *mf* *f* muted strum

Pno. *mf*

Tempo I

75
 clap hands or thighs
 keep steady 16th note pulse
 w.o. accenting any beat

Fl. *mf*

Cl. *p*

Vln. *f*

Vc.

Gtr. *p* clap

Pno. *p*

Fl. 

Cl. 

Vln. 

Vc. 

Gtr. 

Pno. 

Fl. 

Cl. 

Vln. 

Vc. 

Gtr. 

Pno. 

93

Fl. *mf*

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc. *mp* *gliss.*

Gtr. *mp*

Pno. *mf* *mp*

98

Fl. *f* *p* *sfz*

Cl. *f* *p* *sfz*

Vln. *f* *p* *sfz* *sfz*

Vc. *f* *mp*

Gtr. *f* *tr*

Pno. *f* *sfz* *sfz*

103

Fl. *ff* *mf*

Cl. *ff* *mf*

Vln. *ff* *mf*

Vc. *ff* *mf* arco.

Gtr. *ff* *mf*

Pno. *ff* *mf*

107

Fl. *f* *mf* *f* *ff* rit.

Cl. *f* *mf* *f* *ff*

Vln. *f* *p* *f* *ff*

Vc. *p* *f* *ff*

Gtr. *p* *f* *ff* rit.

Pno. *f* *p* *f* *ff* rit.