

# Homenaje A Esther Chávez Cano

Premio Chihuahua  
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Categoría: Música  
Seudónimo: Queto



Esther Chávez Cano  
1933 - 2009

# I.

## Solemne

$\text{♩} = 61$

Sintetizador Bajo  
(con oscilador  
de amplitud  
sincronizado a la  
negra)

*f* *dim.* *p*

Sintetizador atmosférico  
(Pad)

*ppp* *mp*

Sintetizador sirena  
(como alarma de  
bombardeo)

Violín I

Violín II

Viola

Violoncello

*mp*

Sint. B.

Sint. A.

Sint. S.

Vln. I

Vln. II

Vla.

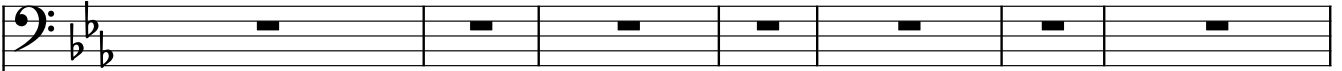
*mp*

*cresc.*-----

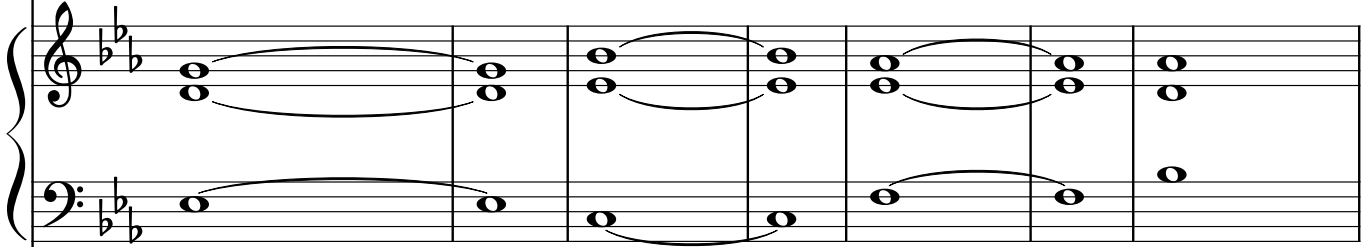
Vc.

*cresc.*----- *mf*

Sint. B.



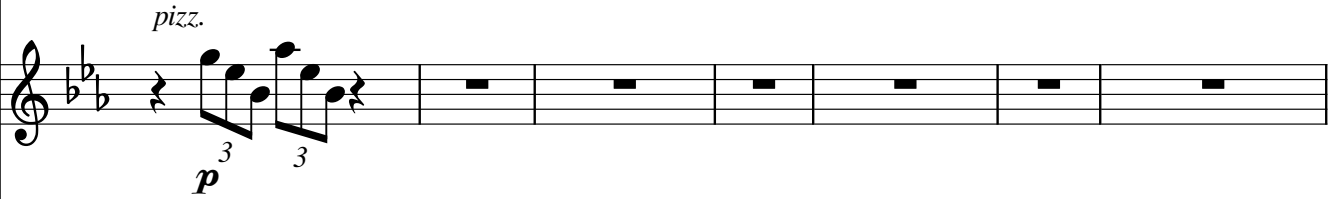
Sint. A.



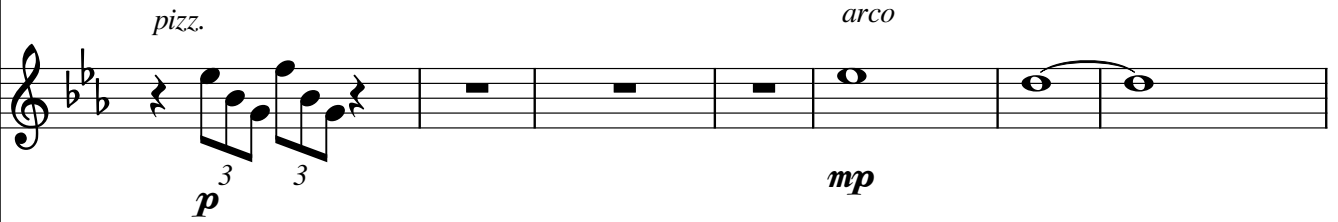
Sint. S.



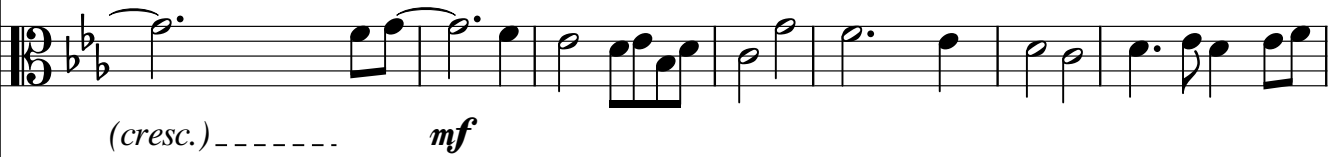
Vln. I



Vln. II



Vla.



Vc.



Sint. B.

Sint. A.

Sint. S.

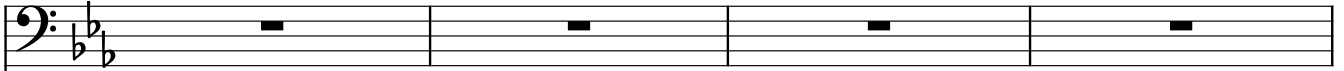
Vln. I

Vln. II

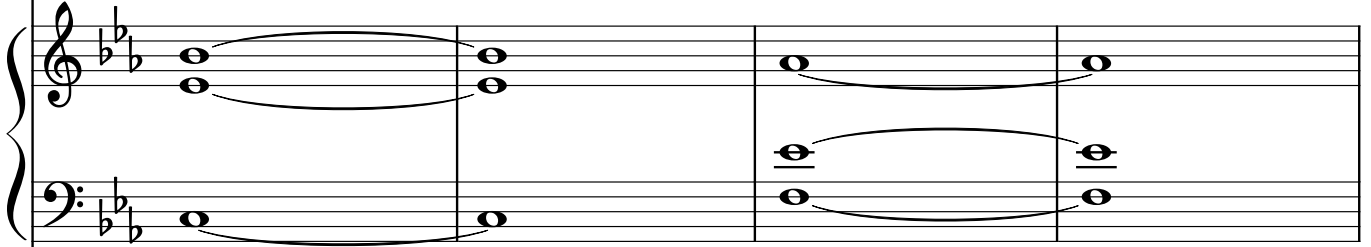
Vla.

Vc.

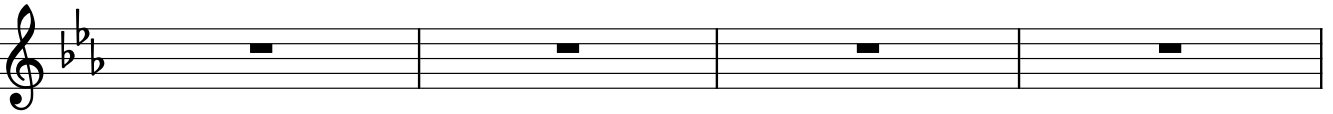
Sint. B.



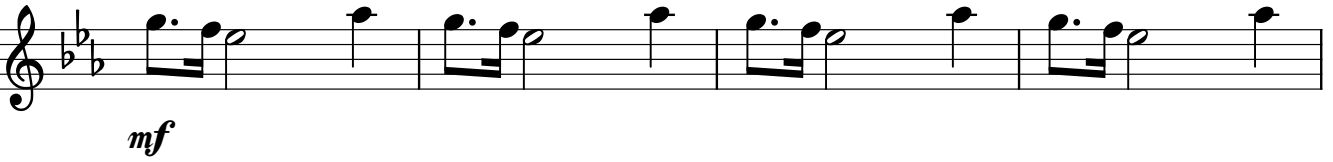
Sint. A.



Sint. S.



Vln. I



Vln. II



Vla.



Vc.



Sint. B.

Sint. A.

Sint. S.

Vln. I

Vln. II

Vla.

*mp*

Vc.

*mf*

*mp*



Sint. B.

Sint. A.

Sint. S.

Vln. I

Vln. II

Vla.

*dim.*-----

Vc.

*dim.*-----

attacca

# II.

## Rítmico

♩ = 122

Violín I

Violín II

Viola

Violoncello

Sintetizador atmosférico (Pad)

Sintetizador Bajo con distorsión

Sintetizador Bajo

Caja de ritmos (Roland TR808)

6

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

11

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

16

*spiccato*

*f*

*spiccato*

*f*

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

30

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

arco

arco *mp*

arco *mp*

arco

*f*

*mf*

35

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

*f*

*mf*

40

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

45

$\text{♩} = 53$

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

*dim.*

*dim.*

*dim.*

*dim.*

*mp*

*f*

*f*

*dim.*

52  $\text{♩} = 80$   
8

Vln. I *mp* 8

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Sint. A. *mp*

accel. Sint. B. D.

accel. Sint. B.

C.R.

57 8

Vln. I 8

Vln. II 8

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

61  $\text{♩} = 53$

Vln. I  $\text{8}$

Vln. II  $\text{8}$

Vla.

Vc.

Sint. A. *pp*

Sint. B. D.  $\text{3}$

Sint. B.  $\text{3}$

C.R.  $\text{3}$

$\text{♩} = 80$   
pizz

66

Vln. I *p* pizz

Vln. II *p* pizz

Vla. *p* pizz

Vc. *p*

Sint. A. *mp*

accel Sint. B. D.  $\text{3}$

accel Sint. B.  $\text{3}$  *mf*

C.R.  $\text{3}$



70

8

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

74

8

Vln. I

Vln. II

Vla.

Vc.

Sint. A.

Sint. B. D.

Sint. B.

C.R.

# III.

*Relajado*

♩ = 130

Trompeta en Do (con sordina)

Violín I

Violín II

Viola

Violoncello

Sintetizador atmosférico reproducido en reversa (Pad)

Sintetizador Bajo

Caja de ritmos (Roland TR808)

Measures 1-4 of the score. The key signature is B-flat major (two flats). The time signature is 7/4. The Violín II part features a complex rhythmic pattern of eighth notes with triplet markings. The Viola and Violoncello parts play sustained notes, with dynamics changing from mp to mf. The atmospheric synthesizer (Pad) starts with a p dynamic. The Roland TR808 drum part has a consistent eighth-note pattern. The Trompeta and Violín I parts are silent.

5

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint A. OSC

Sint. B.

C.R.

Measures 5-8 of the score. Measure 5 is marked with a '5'. The Tr. part enters with a melodic line and triplet markings. The Vln. I part has a rhythmic eighth-note pattern with triplet markings. The Vln. II part continues its eighth-note pattern with triplet markings. The Viola and Violoncello parts continue their sustained notes. The atmospheric synthesizer (OSC) has a sustained note. The Synth. B. part is silent. The C.R. (Roland TR808) part has a more complex rhythmic pattern.

8

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

12

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

16

Tr.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Sint. A. OSC

Sint. B.

C.R.

20

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

24

Tr.

Vln. I

Vln. II *p*

Vla. *p*

Vc.

Sint. A. OSC

Sint. B.

C.R. 3 3 3 3

28

Tr. *mp* 3

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC *ppp* *p*

Sint. B.

C.R. 3 3

34

Tr. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *pp*

Vc. *pp*

Sint A. OSC

Sint. B.

C.R. *pp*

Detailed description: This system covers measures 34 to 36. The Tr. part begins with a triplet of eighth notes in measure 34, followed by a half note in measure 35 and a quarter note in measure 36. Vln. I and Vln. II enter in measure 36 with a triplet of eighth notes. Vla. and Vc. play a half note in measure 34 and a half note in measure 35. Sint A. OSC plays a half note in measure 34 and a half note in measure 35. Sint. B. is silent. C.R. plays a rhythmic pattern of eighth notes with triplets in measures 34, 35, and 36.

37

Tr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Sint A. OSC *mf*

Sint. B.

C.R. *mf*

Detailed description: This system covers measures 37 to 40. The Tr. part has a half note in measure 37, followed by eighth notes in measures 38 and 39, and a quarter note in measure 40. Vln. I and Vln. II play a half note in measure 37, followed by eighth notes in measures 38 and 39, and a quarter note in measure 40. Vla. and Vc. play a half note in measure 37, followed by eighth notes in measures 38 and 39, and a quarter note in measure 40. Sint A. OSC plays a half note in measure 37, followed by eighth notes in measures 38 and 39, and a quarter note in measure 40. Sint. B. is silent. C.R. plays a rhythmic pattern of eighth notes with triplets in measures 37, 38, 39, and 40.

41

Tr.

Vln. I *f*

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

3

3

3

3

45

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

3

3

Tr.

Vln. I

Vln. II

Vla.

Vc.

Sint. A. OSC

Sint. B.

C.R.

*dim.*.....

*dim.*.....

*dim.*.....

*dim.*.....

*dim.*.....

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first measure of the score contains a whole rest for the Trombone (Tr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts. The Flute A (Sint. A. OSC) and Flute B (Sint. B.) parts also contain whole rests. The Contrabass (C.R.) part begins with a rhythmic pattern of quarter, eighth, and sixteenth notes. The second measure of the score features a dynamic marking of *dim.* (diminuendo) with a dashed line extending across the measure, indicating a gradual decrease in volume. This dynamic marking is repeated for the Vln. I, Vln. II, Vla., and Vc. parts in the subsequent measures.