

Fundación Juan March

BIBLIOTECA DE MÚSICA ESPAÑOLA CONTEMPORÁNEA

*Tribuna de Jóvenes Compositores*

JOSÉ M. SÁNCHEZ-VERDÚ

TRÍO II

(violín, violonchelo y piano)

**TRIBUNA DE JÓVENES COMPOSITORES / 48**

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Castelló, 77. 28006 Madrid

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JOSÉ MARÍA SÁNCHEZ VERDÚ (Algeciras, 1968) compuso su *Trío II para violín, violonchelo y piano* en Alemania entre finales de 1996 y principios de 1997 por encargo de la Fundación Juan March y su estreno absoluto tuvo lugar en Madrid, en la sede de la Fundación Juan March, en el primer concierto del *Ciclo Piano-tríos españoles siglo XX*, el 29 de octubre de 1997, interpretado por el Trío Arbós (Miguel Borrego, violín; José Miguel Gómez, violonchelo; Juan Carlos Garvayo, piano).

Edición de 400 ejemplares que se reparten gratuitamente a compositores, críticos, investigadores, Bibliotecas y Centros especializados.

*dedicado al Trío Arbós*

# **Trío II**

**(violín, violonchelo y piano)**

José M. Sánchez-Verdú  
1996-97

violín y violonchelo

grafías especiales

ord.

posición ordinaria o normal del arco.

pont.

*sul ponticello.*

tast.

*sul tasto.*

vibr.

*vibrato.*

N.V.

*non vibrato*

l.b. (leg. batt.)

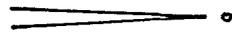
*legno battuto.*

l.t. (leg. trat)

*legno tratto.*

o 

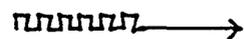
*dal niente.*



*al niente.*

pont.  tast.

paso gradual (de *sul pont.* a *sul tasto* por ejemplo).

 →

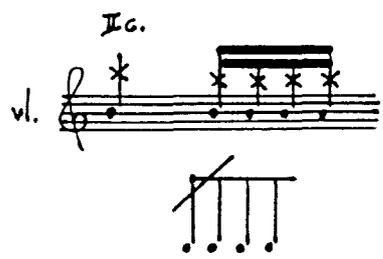
mucha presión del arco.

 →

arco pasado sobre la madera del puente.



flautado; pasando muy velozmente el arco sobre las cuerdas con muy poca presión (arco abajo o arco arriba).

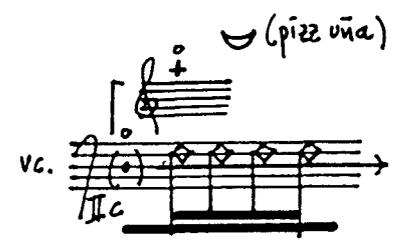


notas percutidas sobre la nota indicada sólo con dedos de la mano izquierda.

notas ejecutadas lo más rápido posible.

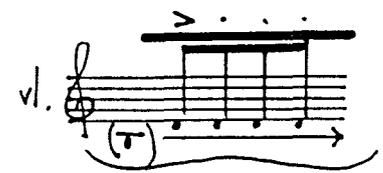
♩ (pizz Bartók)

*pizzicato Bartók.*

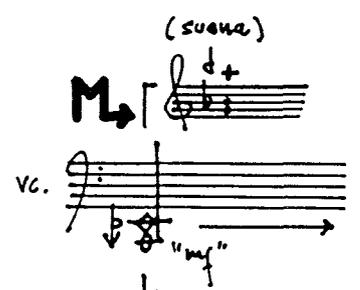


*pizzicato con uña.*

nota-base pisada y mantenida mientras esté señalado. Sobre ella se ejecutan otras notas normales o armónicos naturales de la misma cuerda.



Las figuraciones sobre la nota-base (siempre en *ostinati* rítmicos) determinan el momento concreto del ataque del dedo sobre la posición indicada, oyéndose fuera de este ataque la nota-base. El acento de la primera nota de cada grupo se refiere exclusivamente al ataque con el dedo; no se refiere al arco salvo cuando se señale "acento de arco", en cuyo caso sólo valdrá para ese momento concreto.



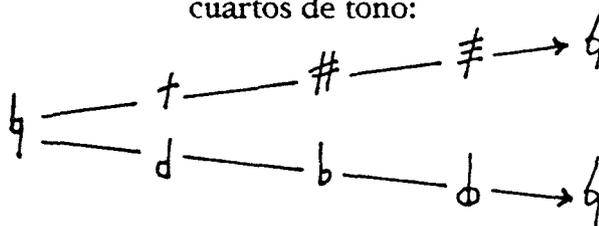
multifónicos: se obtienen ajustando la posición del dedo y la presión del arco sobre la cuerda. El efecto deseado aparece indicado encima.



cuerdas tapadas con la mano derecha. Sin resonancias.

## microinterválica

cuartos de tono:



desviaciones menores de cuarto de tono:



## piano



cuerdas de las teclas señaladas preparadas dentro del piano mediante la utilización de una pinza o similar.



teclas solamente presionadas (m.s.). En el segundo caso se presionan todas las teclas señaladas con la palma de la mano (cluster cromático).

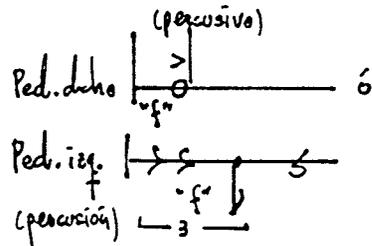


mantener la resonancia creada por simpatía a través de las teclas presionadas. Mantener la resonancia del piano en general.

cuerdas pulsadas dentro del piano con un plectro.



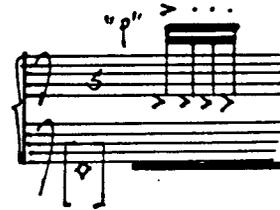
atacar secamente (sin pedal) y súbitamente pisar el pedal para recoger las resonancias del piano.



tecla pulsada cuyas cuerdas dentro del piano son tapadas con la otra mano.

percusión con el pedal izquierdo o derecho.

percusión con un dedo sobre las cuerdas de la tecla indicada (dentro del piano). Se percutirá cerca del inicio de la cuerda.



grafías generales para la cuerda y el piano

"f" "mf" "p" etc...

dinámicas entre comillas: determinan la cantidad de esfuerzo por el intérprete, no la cantidad de volumen.



figuras en *accelerando* (no el *tempo*).



figuras en *ritardando*.



corte de toda resonancia.

(l.v.)

*lasciar vibrare*



*accelerando (tempo)*.



*ritardando (tempo)*.

**I Ritual**

**II Passacaglia**

**III Rhythmische Schatten**  
(sombras rítmicas)

**IV Élégie**

**V ...in aeternum**

# I Ritual

José M. Sánchez-Verdú  
1996-97

violín

violonchelo

piano

Notas preparadas con pincer  
o similar cogiendo las  
cuerdas en el interior.

♩ = 44 ca.

legno batt. ③

(alla punta)  
(secco)

②

(alla punta)

f

(♩ = 44 ca)  
(secco)

1

(alla punta)

2

f

"p"

1) notas percutidas con la mano izquierda solamente.  
(lo más rápido posible)

leg. batt. 6

(♩ = 44 ca)

"f" (secco)

"f"

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (puo.).

**Violin (vl.):** Starts with *(alla punta)* and *3*. Includes markings *IIc.*, *v. pont.*, *poco a poco*, *IIIc. (non vibr.)*, and *ord.*. Dynamics range from *ppp* to *pp*.

**Violoncello (vc.):** Includes *3*, *4*, *Ic.*, and *arco*. Dynamics range from *pp* to *ppp*.

**Piano (puo.):** Includes *4* (*alla punta*), *ff*, *(secco)*, *f*, *(recco)*, and *"fff"* 1. A box contains *teclas sólo presionadas*.

Continuation of the handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (puo.).

**Violin (vl.):** Includes *6*, *poco vibrato*, *7*, *IIIc.*, *IIc.*, *8*, *9*, *vibrato*, and *f*.

**Violoncello (vc.):** Includes *6*, *non armonico*, *poco vibrato*, *7*, *3*, *8*, *vibrato*, *9*, *f*, and *vibrato*.

**Piano (puo.):** Includes *2*, *3*, *f*, *(recco)*, and *ff*. A box contains *Resonancia* and *(sin pedal)*.





Violin (vl.) and Viola (vc.) staves with piano accompaniment (pno).  
Violin part: *gell.*, *(poco saltato)*, measures 20-21. Dynamics: *f*, *mp*, *mf*, *p*, *pp*, *mp*.  
Viola part: *saltato*, *arco*, *p*, *mf*, *p*, *pp*, *mp*. Includes *rit.* and *(tubo al arco) V glantado*.  
Piano part: *mp*, *p*.

Violin (vl.) and Viola (vc.) staves with piano accompaniment (pno).  
Violin part: *saltato*, *ord.*, *saltato*, *un poco saltato*, measures 22-24. Dynamics: *mp*, *mf*, *p*, *mf*, *f*, *pp*, *mp*, *f*, *pp*.  
Viola part: *arco ord. (alla punta)*, *mf*, *f*, *p*, *mp*, *f*, *pp*, *mf*. Includes *rit.*, *IV<sup>o</sup> mf (al talon)*, *Pizz.*, *4 Pizz (vna)*, and *Pizz ord.*.  
Piano part: *pp*, *p*. Includes *(senza pedale)*.

vi. (24) *mf* *ord. (al centro)* *gliss.* *gett.* *f* *mf*

vc. (24) *f (pizz)* *oscillato 1/2 tono* *arco ord.* *sallato un poco* *più saltato* *mf!*

pno *p* *mp* *3/4 previo a la parte.* *pp* *mf (secco)*

(senza pedal →)

vi. (27) *gliss.* *f* *mp (ord.)* *ff (talón)* *ff (talón)* *fff (talón)*

vc. *mf* *cresc. (marcato)* *mf* *all. corda* *fff*

pno *mf* *3/4 Siempre previo a la parte.* *ff*

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (puo.).

**Violin (vl.):** Measures 29 and 30. Measure 29 features a *saltato* section with sixteenth-note runs, marked *p* and *pp*. Measure 30 continues with *saltato* and includes dynamics *p*, *mf*, and *p*.

**Violoncello (vc.):** Measures 29 and 30. Measure 29 includes *arco* and *pizz* markings, with dynamics *pp* and *p*. Measure 30 includes *arco*, *gliscato*, and *glisc.* markings, with dynamics *p* and *pp*. A large number **2** is written below the staff.

**Piano (puo.):** Measures 29 and 30. Measure 29 includes dynamics *p* and *mf*. Measure 30 includes dynamics *p* and *pp*. A large number **2** is written below the staff.

Additional markings include *IVc "f"* and *(sin pedal!)* at the bottom left.

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (puo.).

**Violin (vl.):** Measures 31 and 32. Measure 31 features sixteenth-note runs with dynamics *p* and *pp*. Measure 32 includes dynamics *p*, *mf*, and *p*. Fingerings *IIc*, *IIc*, and *Ic* are indicated.

**Violoncello (vc.):** Measures 31 and 32. Measure 31 includes a *saltato* section with sixteenth-note runs, marked *p* and *mf*. Measure 32 includes dynamics *p* and *mf*. A large number **3** is written below the staff.

**Piano (puo.):** Measures 31 and 32. Measure 31 includes dynamics *p* and *mf*. Measure 32 includes dynamics *p* and *mf*. A large number **3** is written below the staff.

33

Handwritten musical score for measures 33-35. The score is for Violin (vl.), Viola (vc.), and Piano (pno). Measure 33 features sixteenth-note runs in both vl. and vc. with sixteenth-note groupings above. Measure 34 continues these runs. Measure 35 shows a change in dynamics and articulation, with accents and slurs. The piano part includes chords and a sequence of notes marked with circled plus signs.

34 *saltato molto*

35

Handwritten musical score for measures 34-36. The score is for Violin (vl.), Viola (vc.), and Piano (pno). Measures 34 and 35 are marked with the instruction "saltato molto" and feature rapid sixteenth-note passages with accents. Measure 36 shows a change in dynamics and articulation, with accents and slurs. The piano part includes chords and a sequence of notes marked with circled plus signs. A large "21" is written in the piano part between measures 35 and 36. The score concludes with a bass clef and the instruction "8<sup>a</sup> bassa" and "mf!".





**♩ = 54**

**vi.** *legno battuto* (secco) (sempre secco) (44) (45)

**vc.** *legno battuto* (secco) (sempre secco) (44) (45)

**pno** *f* (alla punta) (♩ = 54) **7** *Ped. (d.)* *Ped. \** (súbito después del último (sólo resonancia de teclas onsinuadas))



(49) *arco quell.* *rit. un poco*

vi. (49) (50) (51)

vc. (49) (50) (51)

pno

(52) *(♩ = 54ca)* *saltato* (53) (54) (55)

vi. (52) (53) (54) (55)

vc. (52) (53) (54) (55)

pno



62 tempo primo (♩ = 44)

vi. *secco* *gell.* *secco*

vc. 62 (♩ = 44) 63 *secco* 64

pno (♩ = 44) *senza pedale sino alla fine* *pp* (3'50" ca)

Enzo 1977 - Frankfurt/Mosca

(quitar las piezas del piano)

# II Passacaglia

$\text{♩} = 40_{ca}$  tempo muy flexible

The musical score for the second system of "II Passacaglia" consists of three staves: Violin (vl.), Viola (vc.), and Piano (puo). The tempo is marked as  $\text{♩} = 40_{ca}$  tempo muy flexible. The system is divided into two measures, 1 and 2.

**Measure 1:**

- Violin (vl.):** Starts with a fermata (IIc.) and a *pp* dynamic. The first half of the measure is marked *arco* and *arco lento*. The second half has a *Non vibr.* instruction.
- Viola (vc.):** Features a triplet of eighth notes (*pizz*) and a triplet of sixteenth notes (*arco*). Dynamics range from *pp* to *mp*. Includes *vibr.* and *gliss.* markings.
- Piano (puo):** Accompanies with a triplet of eighth notes (*pp*) and a triplet of sixteenth notes (*pp*). Includes the instruction *(piano no preparado)*.

**Measure 2:**

- Violin (vl.):** Continues with *arco* and *arco lento*. Dynamics include *mp* and *f*.
- Viola (vc.):** Features a triplet of eighth notes (*arco*) and a triplet of sixteenth notes (*mp*). Dynamics range from *pp* to *f*. Includes *vibr.* and *gliss.* markings.
- Piano (puo):** Accompanies with a triplet of eighth notes (*pp*) and a triplet of sixteenth notes (*ppp*). Includes the instruction *(senza pedal)*.

**Measure 3 (start of next system):**

- Violin (vl.):** Starts with *arco muy lento* (N.V.) and *pp* dynamics.
- Viola (vc.):** Features a triplet of eighth notes (*arco*) and a triplet of sixteenth notes (*mp*). Dynamics range from *p* to *mp*. Includes *vibr.* and *gliss.* markings.
- Piano (puo):** Accompanies with a triplet of eighth notes (*pp*) and a triplet of sixteenth notes (*ppp*). Includes the instruction *(senza pedal)*.

⑦ *arco ord.* *arco lento* *vibr.* *a molto vibrato*  
⑧ *arco ord.* *arco lento* *vibr.* *a molto vibrato*  
⑨ *arco ord.* *vibr.* *a molto vibrato*

vi. *PPP sub. (tast./N.V.)* *ord.* *up*

vc. *tast. (N.V.)* *ped.* *arco lento* *vibr.* *a molto vibrato*  
*PPP sub.* *up*

puo *pressionadas* *P* *P* *L pedal*

⑩ *N.V.* *tast.* *(a niente)* *8<sup>a</sup> ↑* *(N.V.)*  
⑪ *tast.* *(a niente)* *fff/PPP sub.*  
⑫ *(a niente)* *fff/PPP sub.*

vi. *mp* *P* *(a niente)* *fff/PPP sub.*

vc. *mp* *(P)* *(a niente)* *fff/PPP sub.*

puo *(Poco pedal)*  
*3) Mordentes previos siempre*

⑭ (8<sup>va</sup>↑)

vi. *(pp)*

Vc. *(pp)*

pno *(poco pedal)* *(sin pedal)* *(Ped.)* *(Ped.)* *(sin ped.)*

⑮ (8<sup>va</sup>↑)

vi. *(pp)* *f* *ff*

Vc. *(pp)* *f* *mp* *p*

pno *1 corda* *pp* *mp* *pp* *mp* *(secco)* *(secco)*

*(Sempre poco pedal)*

20

21

22

vi. *3* *tant.* *ppp* *acuto* *ord.* *b* *ten.*

vc. *20* *sub tant.* *V* *V* *IIc.* *(N.V.)* *21* *3* *3* *fffz/pp* *sub* *arco* *fffz/pp* *sub* *ten.*

ppno *4* *P* *3* *3* *pp* *Pizz (pp)* *arco* *fffz/pp* *sub* *3 corde* *pp* *(secco)* *(senza pedali)* *6* *6* *fffz* *(secco)*

23

24

vi. *IIIc.* *molto libero* *(più lento)* *trina. (accel... rit...)* *3* *3* *3* *3* *IIIc.* *a tempo* *dolcissimo e come lontano*

vc. *23* *colla parte (vl.)* *6* *sub tant.* *24* *ppp* *(legatissimo sul tant.)* *4* *(alla punta)* *(Ic.)* *pp (pont.)!* *mf*

ppno *6* *colla parte (vl.)* *Con plectro* *dentro del piano, pulsada (plectro o púa)* *mf*

Ped. →





ord. (extremamente alla punta) sul tert. vl. + vc. arco sul tert. muy rápido sobre las cuerdas (flautado)

(31) 10 32 (velocissimo) mp mf pp IIc

(31) non ritardando (pp) (veloce solo) arco sul tert. muy rápido sobre las cuerdas (flautado) (molto veloce, come vl.)

(ord.) (sul tert. sempre)

accel. la velocidad del arco (tutto l'arco!) solo primo m.s. (l.v.) (accel. primo)

34 35 PPP possibile solo primo m.s. (l.v.) (accel. primo)

4 3 (secco possibile)

(secco)



Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is written in treble clef with a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, *pp*, *ppp*, *mp*, and *fz*. Performance instructions include *pizz* (pizzicato), *arco* (arco), *trém. ord.* (trémolo ordinario), *IIc.*, *IIIc.*, *supravio*, *plaut.*, *vibra.*, and *legatissimo*. The score is divided into measures, with measure numbers 44, 45, and 46 indicated. A key signature of one sharp (F#) is shown. The piano part includes a section marked *(legatissimo)* and features a prominent triplet pattern.



rit. più → **lento** (♩ = 36)

52 *col legno tratto* 53 *Arco pasado sobre el puente (rozando la madera)*

**vl.** *tr. mmm* *gliss.* *p* (trino siempre de 1/4 tono) *f* *Lento* (♩ = 36) *(IV) legatiss.*

**vc.** *Ic.* *trém.* (extremamente alla punta). *arco* *pp* *ppp* *f* *Lento* (♩ = 36) *Arco pasado sobre el puente (rozando la madera)* *(IV) legatiss.*

**puo** *Resonancia de todas las cuerdas*

*Pedal dcho* (bajado totalmente) *Pedal izq.* *ff* (pisado percusivamente) **CORTE**

54

vi. (piv) cambio de arco ad libitum, pero siempre legatissimo

(f) (piv) tenuto sino alla fine

34

vc. (piv) cambio de arco ad libitum, pero siempre legatissimo

(f) (piv) tenuto sino alla fine

pno (Ninguna resonancia)

pp (recchissimo)

Octubas/Noviembre 1996 - Potsdam.

(4'ca)

(senza pedal)

8<sup>a</sup> ↓

pppp

(Equilibrar la dinámica entre ambas notes)

(cerrar la tapa del piano)

(cuerda con sordina)

# III Rhythmische Schatten

(Sombras rítmicas)

$\text{♩} = 120_{ca}$

① ② ③

vi. *Sordina* *ff* *mf* *f* *mf* *mf* *mp*

Vc. *(secco)* *f* *gliss* *mf* *gliss*

Puo *(senza pedale)* *lapa del piano cerrada* *8ª bassa* *ff* *mf* *f* *7.8* *mf* *mf* *mp* *III c.*

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno.).

**Violin (vl.):** Features six measures of music. Measures 1-2 contain triplets of eighth notes. Measure 3 is marked *mol. tant. estremamente* and contains a triplet of sixteenth notes. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Dynamics range from *mp* to *p*.

**Viola (vc.):** Features six measures of music. Measure 1 contains a triplet of eighth notes marked *dim.*. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes marked *(pizz)*. Measure 4 contains a triplet of eighth notes marked *(non vib.)* and *(l.v.)*. Measure 5 contains a triplet of eighth notes marked *arco*. Measure 6 contains a triplet of eighth notes marked *arco*. Dynamics range from *mp* to *pp*.

**Piano (pno.):** Features six measures of music. Measure 1 contains a triplet of eighth notes marked *8<sup>o</sup> ↓* and *5:4*. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Dynamics range from *mp* to *p*. The instruction *1 corda* is present in measure 4.

**Violin (vl.):** Features six measures of music. Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes marked *ord.*. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Dynamics range from *p* to *f*.

**Viola (vc.):** Features six measures of music. Measure 1 contains a triplet of eighth notes marked *(arco) tant.*. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes marked *ord.*. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Dynamics range from *pp* to *f*.

**Piano (pno.):** Features six measures of music. Measure 1 contains a triplet of eighth notes marked *3 corde*. Measure 2 contains a triplet of eighth notes marked *# (2cc)*. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. Measure 6 contains a triplet of eighth notes. Dynamics range from *f* to *mf*.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno.). The score is divided into two systems, each containing three staves. The first system covers measures 10, 11, and 12, while the second system covers measures 13, 14, and 15. The music is written in treble clef for the strings and grand staff for the piano. The key signature is one flat (B-flat major or D minor). The score includes various performance instructions such as *saltato*, *arco*, *pizz.*, *recco*, *secco*, and *leg. batt.*, along with dynamic markings like *f*, *mp*, *pp*, and *mf*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs, with some measures marked with a 7:8 time signature. The violin and viola parts include slurs, accents, and specific fingering indications.

④

8<sup>a</sup> volta (saltato) (2<sup>a</sup>) (3<sup>a</sup>)

vi. (arco) p pp mf (racco) Pizz

vc. arco battuto Pizz

pno (p) pp mf (racco) (plagiat)

arco legatiss./estremamente sul tant.

①⑦ ②①

vi. ppp pp (ppp)

vc. (pizz) ppp pp (ppp)

pno ppp [b] P [a] pp [o] [♯] (pp) [♯]

vi. *(sempre ppp e legatissimo)*

vc. *sempre ppp*

pno

vi. *leg. batt.*

vc. *leg. batt.*

pno

*arco legatissimo (mult. tant.)*



38

39

vi.

vc.

pno

36

37

38

39

vi.

vc.

pno

*Pizz. Pausa* (rcco)

*(pizz. ord.)* (rcco)

*f!* (senza pedal)

59 40 41 (secco)

vi. (pizz) p

Vc. (pizz) p (secco) perc. m.s. (+ trino)

puo (sesta pedal) mp mp 1 corda pp subito (picado sempre)

3:2 3:2 3:2 3:2 (sempre marcato) 3

42 43 44

vi. percusión m.s. + trino (m.s. también)

Vc. Ic. > tr (muy rápido) (sin arco!) "f" 3 3 4 "f" (simile)

puo 3 (sempre pp)

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno). The score is divided into measures 44, 45, 46, and 47. Measure 44 is marked with a circled 44. Measure 45 is marked with a circled 45. Measure 46 is marked with a circled 46. Measure 47 is marked with a circled 47. The Violin part (vl.) features a melodic line with dynamics ranging from *mf* to *ff*, including markings for *Pizz* (pizzicato) and *arco* (arco). The Violoncello part (vc.) features a melodic line with dynamics ranging from *p* to *ff*, including markings for *tr* (trills) and *plantado* (plantado). The Piano part (pno) features a rhythmic accompaniment with dynamics ranging from *pp* to *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno). The score is divided into measures 47, 48, and 49. Measure 47 is marked with a circled 47. Measure 48 is marked with a circled 48. Measure 49 is marked with a circled 49. The Violin part (vl.) features a melodic line with dynamics ranging from *mp* to *pp*, including markings for *arco* and *saltato* (saltato). The Violoncello part (vc.) features a melodic line with dynamics ranging from *mp* to *pp*, including markings for *3* and *4*. The Piano part (pno) features a rhythmic accompaniment with dynamics ranging from *mp* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violin (vl.), Viola (vc.), and Piano (puo) staves. Measures 50-52. Dynamics: p, pp, ppp. Performance markings: *ritardando*, *simile*, *pochiss. rit.*, *Pizz.*

Violin (vl.), Viola (vc.), Piano (puo), and 8<sup>a</sup> basse staves. Measures 53-55. Dynamics: mf, p, mp, pp. Performance markings: *a tempo*, *ord.*, *gliss.*, *Pizz. (secco)*, *III c.*

56 *pp* *ppp* *pp*

57 *mol. tant. estremamente*

58 *pp* *ppp* *pp*

*arco* *arco* *arco*

*legatiss. 3*

*1 corda pp*

*8+4* *5+4* *pp* *ppp*

59 *pp* *ppp* *pp* *ppp* *mp* *ppp* *mp*

60 *ord. 1* *poco a poco* *pp* *ppp* *mp*

61 *mol. tant.*

*(secco, sul tant.)* *ord.* *poco a poco* *mol. tant.*

*3 corde* *(secco)*



68

8<sup>va</sup> (saltato) (1<sup>u</sup>) (2<sup>u</sup>)

vi. (arco) Pizz (arco)

vc. arco battuto Pizz

pno mf (arco) (arco) (plaque)

71

arco legatiss./extrem. saltant.

vi. V. 3:2 (PPP)

vc. Pizz PP (PPP)

pno P PP (PP)

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score covers measures 74 to 76. The Violin part features triplets and is marked *sempre ppp e legatissimo*. The Viola part includes triplets and is marked *(sempre ppp)*. The Piano part features chords and is marked *p*, *pp*, and *f*. A *arco (l.b.)* instruction is present in the Viola part. A circled measure number (75) is visible in the middle of the system.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score covers measures 77 to 79. The Violin part features triplets and is marked *leg. batt.* and *arco legatiss. (sul tac.)*. The Viola part includes triplets and is marked *leg. batt.* and *arco legatiss. (sul tac.)*. The Piano part features chords and is marked *mp*, *p*, and *ppp*. A circled measure number (77) is visible at the beginning of the system.



86

87

vi.

vc.

pno

Handwritten musical score for measures 86-87. The score is for Violin (vi.), Viola (vc.), and Piano (pno). The key signature has one sharp (F#) and the time signature is 4/4. The violin and viola parts feature sixteenth-note patterns with accents. The piano part has a melodic line with accents and dynamic markings. Dynamic markings include *p*, *mp*, *f*, and *mf*. There are also slurs and accents throughout the passage.

88

89

90

vi.

vc.

pno

*Pizz. Bartok*

*Pizz. ord.*

*fff* (*arco alla corda*)

*fff* (*senza pedal*)

Handwritten musical score for measures 88-90. The score is for Violin (vi.), Viola (vc.), and Piano (pno). The key signature has one sharp (F#) and the time signature is 3/4. The violin part includes a section marked *Pizz. Bartok* and *fff* (*arco alla corda*). The viola part includes a section marked *Pizz. ord.* and *fff* (*senza pedal*). The piano part features chords and triplets. Dynamic markings include *f*, *fff*, and *ff*. There are also slurs and accents throughout the passage.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is in 5/4 time and consists of measures 91, 92, and 93.

- Violin (vl.):** Measures 91 and 92 feature pizzicato (Pizz) markings with *mf* dynamics. Measure 93 is marked *mf* and *secco*.
- Viola (vc.):** Measures 91 and 92 feature pizzicato (Pizz) markings with *mf* dynamics. Measure 93 is marked *mf* and *secco*. The section concludes with an *arco* marking.
- Piano (pno):** The piano part includes triplets in measures 91 and 92. Measure 93 features a *mf* dynamic with the instruction *(marcato/issimo/non legato, quasi staccato)*. Pedal markings include *(senza ped.)* and *b* (basso).

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is in 3/4 time and consists of measures 94, 95, and 96.

- Violin (vl.):** Measures 94 and 95 feature pizzicato (Pizz) markings with *mf* dynamics. Measure 96 is marked *ff* and *secco*. The section concludes with a fermata.
- Viola (vc.):** Measures 94 and 95 feature *arco* markings with *tr* (trills) and *(velocissimo)* dynamics. Measure 96 is marked *tr* and *mf*. The section concludes with a fermata.
- Piano (pno):** Measures 94 and 95 feature triplets with *pp* (*subtant.*) dynamics. Measure 96 features triplets with *mf* dynamics. The section concludes with a fermata.

(P. Bartók)  
p

vi. *arco (saltat.)* *tr* *tr* *tr*  
 fff (98) *tr* *tr* *tr*  
 mf p f mf ff (tenuto)

vc. *ord.* *tr* *tr* *tr* *tr* *tr* *tr*  
 mf f mf p f mf ff (tenuto)

pno

ff ff

vi. *saltato (ord.)* *tr* *tr* *tr* *tr* *tr* *tr*  
 fff (99) f fff (100) mf f mp

vc. *saltato (ord.)* *tr* *tr* *tr* *tr* *tr* *tr*  
 fff f fff mf f mp

pno

fff f fff f f mp

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno). The score consists of three staves. The first staff (vl.) has measures 102, 103, and 104 circled. The second staff (vc.) and third staff (pno) continue the piece. Dynamics include *mf*, *p*, *mp*, and *pp*. A *diminuendo sempre il* marking is present at the bottom of the piano staff.

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno). The score consists of three staves. The first staff (vl.) has measures 105, 106, and 107 circled. A large arrow labeled *ritard.* spans across the top of the staves, indicating a deceleration. Dynamics include *p*, *pp*, *PPP*, and *PPPP*. Performance instructions include *rit.*, *rit. più*, *rit. molto*, and *Pizz*. The instruction *più possibile* is written at the bottom left, and *PPPP* is at the bottom right.

108 a tempo

Handwritten musical score for measures 108-110. The score is written for Violin (vl.), Violoncello (vc.), and Piano (pno). The bass line is labeled "8bassa".

- Measure 108:** Violin has a triplet of eighth notes with accents and a dynamic of *mp*. Cello has a single eighth note with an accent and dynamic of *mp*, marked "(pizz) (secco)". Piano has a triplet of eighth notes with accents and dynamic of *mp*. Bass has a triplet of eighth notes with dynamic of *mp*.
- Measure 109:** Violin has a quintuplet of eighth notes with dynamic of *mp*. Cello has a quarter note with an accent and dynamic of *mp*, marked "pizz". Piano has a quarter note with an accent and dynamic of *mp*. Bass has a quarter note with dynamic of *mp*.
- Measure 110:** Violin has a triplet of eighth notes with dynamic of *pp*. Cello has a quarter note with an accent and dynamic of *p*, marked "pizz". Piano has a quarter note with an accent and dynamic of *p*. Bass has a triplet of eighth notes with dynamic of *pp*.

Handwritten musical score for measures 111-113. The score is written for Violin (vl.), Violoncello (vc.), and Piano (pno). The bass line is labeled "8bassa".

- Measure 111:** Violin has a triplet of eighth notes with dynamic of *p*. Cello has a quarter note with an accent and dynamic of *p*, marked "pizz". Piano has a quarter note with an accent and dynamic of *p*. Bass has a quarter note with dynamic of *p*.
- Measure 112:** Violin has a triplet of eighth notes with dynamic of *pp*. Cello has a quarter note with an accent and dynamic of *p*, marked "pizz". Piano has a quarter note with an accent and dynamic of *p*. Bass has a quarter note with dynamic of *pp*.
- Measure 113:** Violin has a quarter note with dynamic of *p*, marked "Pizz". Cello has a quarter note with an accent and dynamic of *p*, marked "(pizz)". Piano has a quarter note with an accent and dynamic of *p*. Bass has a quarter note with dynamic of *pp*.

Handwritten instruction in measure 112: "(non ritardando fino alla fine!)"

114 115 116

vl.

vc.

pno

(non rit.!) (3'30")

8 bassa

pp > ppp

ppp

Oct. 96 - Enero 97 / Potsdam - Frankfurt

(abrir tapa / quitar atril)

# IV Élégie

**Tempo and Performance Markings:**

- Initial tempo:  $\text{♩} = 40$
- Tempo change:  $\text{♩} = 48$  (marked *pocchissimo accel.*)
- Tempo change:  $\text{♩} = 40$  (marked *rit.*)
- Final tempo:  $\text{♩} = 40$  (marked *Multipónico*)

**Violin (vl.) Part:**

- Starts with *(sordina)* and *ppp*.
- Includes *sul fat.* (vibr.) and *poco a poco* markings.
- Ends with *(trémolo muy denso)* and *f*.

**Viola (vc.) Part:**

- Starts with *(sordina)* and *pppp*.
- Includes *pizz.* and *arco* markings.
- Ends with *ppp (trémolo muy denso)* and *f*.

**Piano (puo) Part:**

- Starts with *(secchissimo)* and *ppp*.
- Includes *Piano totalmente abierto y sin atril* and *pocchiss. accel.* markings.
- Ends with *mf (recor.)* and *f*.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno.).

**Violin (vl.):** Measure 2: *quasi.*, *M<sub>2</sub>*, *(tram/come prima)*. Measure 4: *(alla punta)*. Performance directions: *rit. liberamente* (with a tempo change to  $\frac{4}{4}$ ), *colla parte (vc.)*, *più libero*, *(dim. a quasi niente)*.

**Viola (vc.):** Measure 3: *quasi.*, *M<sub>2</sub>*, *(tram/come prima)*. Measure 4: *(non trém.)*. Performance directions: *pppp!*, *III<sup>c</sup> (2)*, *12:8*, *p*.

**Piano (pno.):** *colla parte (vc.)*.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno.).

**Violin (vl.):** Measure 5: *(M<sub>2</sub>) (Non tremolo!)*, *sul tast. (no cambiar de arco en este compás)*, *ppp*. Measure 6: *ord. (tram.)*, *(M<sub>2</sub>)*, *fff/Pamb.*. Measure 7: *poco a poco sul ponticello (alla punta dell'arco)*, *pp*.

**Viola (vc.):** Measure 5: *(M<sub>2</sub>) (Non tremolo!)*, *sul tast. (a tempo) (♩=40)*, *ppp*. Measure 6: *ord. (tram.)*, *(M<sub>2</sub>)*, *fff/Pambito*. Measure 7: *poco a poco sul ponticello*, *(alla punta dell'arco)*, *pp*.

**Piano (pno.):** *mp (secco)*, *8<sup>a</sup> bassa f! L. (secco)*.

⑧ pont. (accel. el trémolo) ① sul tart./senza trémolo (17V cambios imperceptibles de arco)

ritardando (poco) →

vi.  $\text{PPP}$  possibile (sempre  $M_{\rightarrow}$ ) - (tenuto)

vc. 8 pont. (accel. el trémolo) 9 sul tart./senza trémolo (17V cambios imperceptibles de arco)

rit. (poco) - - - - -

$\text{PPP}$  possibile (sempre  $M_{\rightarrow}$ ) - (tenuto)

ritardando (poco) →

pno 7  $6:4$  (simile)

(percutir con un dedo sobre las cuerdas del pa<sup>2</sup> - dentro del piano)  
(y muy cerca del inicio de las cuerdas)

"f" (destacando, audible) "p"

a tempo

⑩ getti. (ord.) sul tart. (N.V.) ⑪  $M_{\rightarrow}$  (17V)

rit. (poco)  $\left( \begin{array}{c} \overline{\text{---}6\text{---}} \\ \text{---} \end{array} = \text{---} \right)$  (en rit.!) →

vi.  $\text{PPP}$  (a tempo) getti. (ord.) sul tart. (N.V.) "f"  $M_{\rightarrow}$  (17V) rit. (piú) - - - - -

vc. 10  $\text{PPP}$  (a tempo) getti. (ord.) sul tart. (N.V.) "f"  $M_{\rightarrow}$  (17V) rit. (piú) - - - - -

8 veces rit. (piú) 4 veces

pno (a tempo) 12 6 (simile)

(comp. prima) (Resonancia)

Pedal derecho totalmente bajado "f" "p" "f" "p"

pisado

⑫ (♩ = 48 ca)

Violin (vl.) *subt. ant.* *ppp* *pp* *ppp*

Viola (vc.) *subt. ant.* *ppp* *p* *p* *ppp* *sub 3* *p*

Piano (pno) *(♩ = 48 ca)* *p* *ppp* *sub 3* *simile* *p*

"mp" *(Pedal sempre →)* "f"

⑬

Violin (vl.) *ord.* *V* *V* *p* *f* *p* *ff* *p* *mp*

Viola (vc.) *14 ord.* *p* *f* *pp* *15* *pp* *pp*

Piano (pno) *(simile)* *mp* *pp*

*glaciato / todo el arco* *V* *p* *mp*

"f" "mp"



21 *poco a poco* *lag. batt.* 22 23

vi. *p mb.* *ff* *via sordina*

vc. *p mb.* *ff* *via sordina*

pno *ff* *7/2!* *ff* *7/2* *(recco)*

24 25

vi.

vc. *4* *3*

pno *ff* *7/2* *ff* *3* *(recco)* *forte secc*

*Ped. dehol (Percussion)* *L Ped. (deho)* *(Resonancias)*

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (puo).

**Measures 26-27:**

- Violin (vl.):** Rest.
- Viola (vc.):** Rest.
- Piano (puo):** Bass clef, 4/4 time. Measure 26:  $\flat$  2, 3, 4. Measure 27:  $\flat$  2, 3, 4. Dynamics:  $ff$ ,  $fff$ . Pedal markings: *Pedal dcho* (decho), *Pedal izq.* (izq.).

**Measures 28-30:**

- Violin (vl.):** Measure 28: Rest. Measure 29:  $\flat$  2, 3, 4. Measure 30:  $\flat$  2, 3, 4. Dynamics:  $f$ ,  $fff$ . Annotations: *(sin sardina)*, *gliss. (V)*.
- Viola (vc.):** Measure 28: Rest. Measure 29:  $\flat$  2, 3, 4. Measure 30:  $\flat$  2, 3, 4. Dynamics:  $f$ ,  $fff$ . Annotations: *(meccanica) simile*, *(sin sardina)*, *gliss. (V)*.
- Piano (puo):** Bass clef, 4/4 time. Measure 28:  $\flat$  2, 3, 4. Measure 29:  $\flat$  2, 3, 4. Measure 30:  $\flat$  2, 3, 4. Dynamics:  $fff$ ,  $pp$ ,  $ff$ . Annotations: *15 $\uparrow$* , *(meccanica) simile*, *(manu izq.)*, *Sin pedal*, *1/2 trazo a la parte*.

**Handwritten notes and markings:**

- Pedal dcho*  $\rightarrow$  *(no percusión!)*
- Pedal izq.*  $\rightarrow$  *(no percusión!)*
- (sin sardina)*
- (meccanica) simile*
- (manu izq.)*
- Sin pedal*
- 1/2 trazo a la parte*

31 32 33

vi. *ff* *fff* *ff* *fff* *ff* *fff*

vc. *ff* *fff* *ff* *fff* *ff* *fff*

pno *ff* *fff* *ff* *fff*

*(nv)* *(15↑)* *(poco)*

3 2 1 3 2 1 3

34 35 36

vi. *ff* *fff* *ff* *fff* *ff* *fff*

vc. *ff* *fff* *ff* *fff* *ff* *fff*

pno *ff* *fff* *ff* *fff*

*(poco pedal)*

3 2 1 3 2 1 3



42 rit.  $\xrightarrow{\text{più}}$  43  $\xrightarrow{\text{Lento } (\text{♩}=46)$  44

vi. (P) rit. (piv) (m)

vc. 42 rit. 43 IIIc. (arco) ppp 44 lento (♩=46) p

pno 4  $\xrightarrow{\text{rit.}}$  3  $\xrightarrow{\text{lento } (\text{♩}=46)$

(Ped.)

45 rit.  $\xrightarrow{\text{Più lento}}$  46 (♩=40) 47

vi. estremamente sul tasto/arco lentissimo

vc. 45 rit. (♩)  $\xrightarrow{\text{più lento } (\text{♩}=40)$  46 ppp! 47 IIIc. IIc. 3:2

pno 4  $\xrightarrow{\text{più lento } (\text{♩}=40)$  4  $\xrightarrow{\text{ppp (non vibrato)}}$

(Pedal via)

48 (cambios imperceptibles de arco) *sempre più lento (rit.)*

49 *molto espressivo, desolato* *sempre più lento (rit.)*

50 *sempre più lento (rit.)* *PPP* *PPPP*

vi.

vc.

pno

51 *! = 38* *poco a poco*

52 *! = 38* *(N.V.)* *pppp*

53 *! = 38* *2* *3* *m.d. (cuerda tapada)* *Resonancia de todo el piano*

54 *8 ↓ b* *Ped* *m.s.* *8 ↓* *(dejar pedal tenuto)* *(con el puño)* *>* *pppppp (tutta forza!)*

vi.

vc.

pno

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score includes performance instructions such as "ord.", "accel. un poco", and "ancora più". It also features dynamic markings (p, mf, f, fff) and a "forte secco" instruction. The piece concludes with "FINE" and "resonancia".

(piano: poner atri / violoncello: scordatura)



③ *sempre simile* *velocidad normal del arco*

*vi.* *4*

*vc.* *4*

*puo.*

*mf* *p (Ord.)*

*pp subito (non vibrato/sempre sul tast.)*

*(no cambiar de arco entre estos dos compases)*

Detailed description: This system contains the first two staves of a musical score. The Violin (vl.) staff is in 4/4 time and features a series of sixteenth-note patterns. Above the staff, there are bracketed groups of six notes, with the instruction "sempre simile" above them. A circled number 3 is at the beginning, and a circled number 4 is at the end of the first group. A small diagram shows a violin bow with the letter 'a' above it. The Violoncello (vc.) staff is also in 4/4 time and has a few notes with a "port." (portamento) marking. Below the staff, there are performance instructions: "mf", "p (Ord.)", and "pp subito (non vibrato/sempre sul tast.)". A large handwritten number "4" is placed between the two staves. The Piano (puo.) staff is empty.

⑤ *simile* *mv (siempre cambios de arco imperceptibles)*

*vi.* *3*

*vc.* *3*

*puo.*

*mf*

*trém. (rapidísimo alla punta estremamente)*

*≡ (sul tasto estremamente) non crescere!*

*teclas sólo presionadas*

Detailed description: This system contains the next two staves of the musical score. The Violin (vl.) staff is in 3/4 time and features a series of sixteenth-note patterns. Above the staff, there are bracketed groups of five, six, and seven notes, with the instruction "simile" above the first group and "mv (siempre cambios de arco imperceptibles)" above the others. A circled number 5 is at the beginning, and a circled number 6 is at the end of the second group. A small diagram shows a violin bow with the letter 'a' above it. The Violoncello (vc.) staff is in 3/4 time and has a few notes. Below the staff, there are performance instructions: "mf", "trém. (rapidísimo alla punta estremamente)", and "≡ (sul tasto estremamente) non crescere!". A large handwritten number "3" is placed between the two staves. The Piano (puo.) staff is empty, with the instruction "teclas sólo presionadas" at the end.

7 *tant.* (arco muy lento) 8 9 *(sempre sul tant.)*

vi. *(f)* *mf* *pp rub.* *(pp)* *(f)*

vc. *II corda* *pp* *(sempre sul tant.)* *(cambios de arco siempre imperceptibles)* *IV*

pno *(secco)* *f* *senza pedal*

10 *(sempre sempre)* 11 *IV* 12

vi. *(f)* *mf* *pp rub.*

vc. *II* *III* *IV* *mf* *pp rub.*

pno *(secco)* *f* *(RESONANCIA)* *teclas sólo presionadas* *2do pedal*

13 (sin armónico natural) 14 (cuarta II c. e. legatissimo)

pp sub.!

Resonancia

pp sub.

3) Mordente previo a la parte.

15 (sin armónico natural) 16 [Nueva Nota-base] 17 simile

f LP sub.

P sub. ojo a la sordatura de la III cuerda - [Nueva Nota-base]

(sacco!)

teclas sólo presionadas

L. Pedal

palm. m. s. (cluster cromático) 2do pedal

(17) *(accento de arco)* *mp subito* *(simile)*

*(T)*

*(Cambio)*

*(17) [Cambio Nota-base] (simile) 18*

*Ic.*

*(Resonancia)*

*ff (secchissimo)*

*ppp*

*(sempre sul tast.)*

*pp* *mp!*

*(sempre sul tast.)*

*mp mp sub!*

*ff*



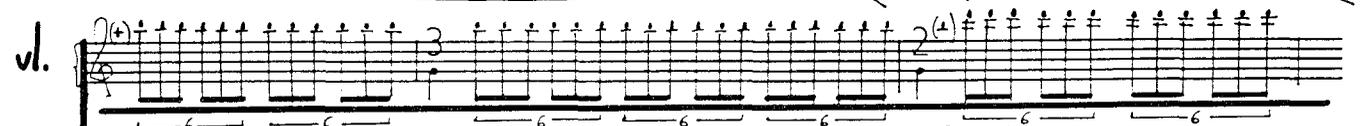
Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The system covers measures 26 to 28.

- Violin (vl.):** Starts at measure 26 with *mf* and *P sub*. Measure 27 has *f*. Measure 28 has *f* and *pp sub.* Above measure 28, there is a section labeled *Ord.* (simile) with *post.* and *Ic.* above it.
- Viola (vc.):** Starts at measure 26 with *P sub.* Measure 27 has *mf*. Measure 28 has *f* and *pp sub.* Above measure 28, there is a section labeled *Ord.* (simile) with *Ic.* above it.
- Piano (pno):** Starts at measure 26 with *mf*. Measure 27 has *mf*. Measure 28 has *f* and *fff!*.

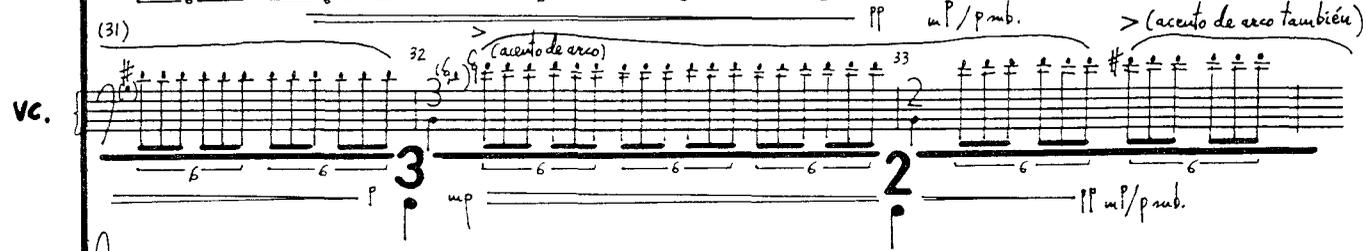
Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The system covers measures 29 to 31.

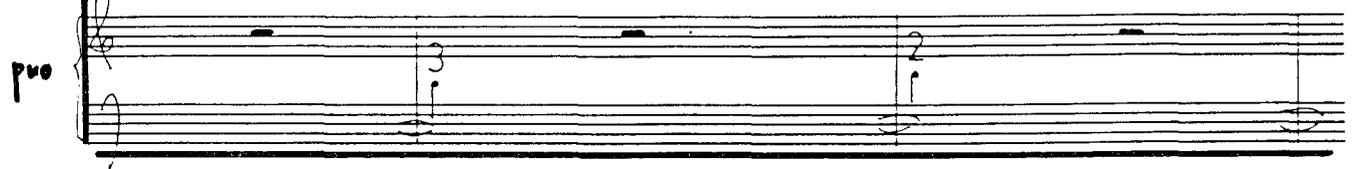
- Violin (vl.):** Starts at measure 29 with *ppp* and *mf!*. Measure 30 has *ppp* and *mf!*. Measure 31 has *ppp* and *mf!*. Above measure 31, there is a section labeled *(accento de arco)*.
- Viola (vc.):** Starts at measure 29 with *ppp* and *mf!*. Measure 30 has *ppp* and *mf!*. Measure 31 has *ppp* and *mf!*. Above measure 31, there is a section labeled *(accento de arco)*.
- Piano (pno):** Starts at measure 29 with *f* and *(recchissimo)*. Measure 30 has *f*. Measure 31 has *ppp* and *mf!*. Above measure 31, there is a section labeled *(accento de arco)*.

(31) (32) (33) > (acento con el arco también)

vi. 

vc. (31) (32) (33) > (acento de arco también)

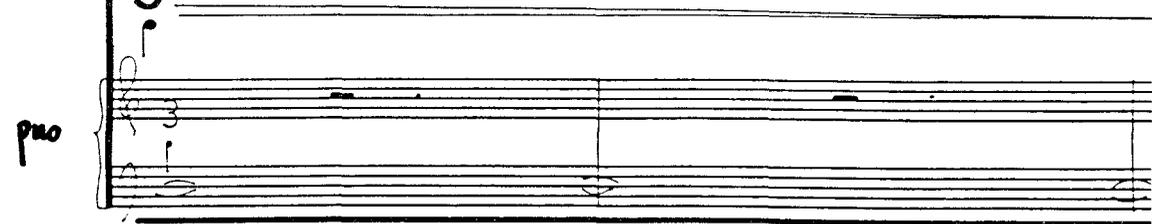


pno 

(37) (38)

vi. 

vc. 

pno 

( ♩ ) ( ♩ )

36 (accel.) *trém.* (lo más rápido posible) 37

vi. *ppp*

vc. (4) *ppp* (accel.) *trém.* (lo más rápido posible) *legato al pianoforte.*

pno *1 corda pppp* *trémolo muy rápido. Velocissimo possibile*  
*(sordina si es posible.) Pedal (un poco sólo)*

4

( ♩ ) ( ♩ )

38 *trémolo (veloce)* (de u. s.) 39 *(armónico)* (TV) 40

vi. *pp*

vc. *pp* *trémolo (veloce)* (de u. s.) 39 *(armónico)* (TV) 40

pno *legato alle corde*

3

41 *Molto fónico vc.* → 42

43 *d* →

vi. *M* →

vc. *M* → 42 *M* → 43 *IIIc.* →

4 *Multifónico vc.* → 6 *d* →

*trém. (estremamente alla punta)*  
*de arco*

*trém. (estremamente a la punta)*  
*de arco*

*(teclas sólo presionadas)*  
*f. (recibo)*  
*(presionadas)*

*m.s.* *3 corde* *(d)* *m.s.*

44 → 45

vi. *(tenuto)* *vi.; mantener el arco sobre la cuerda*

vc. *(tenuto)* *vc.; mantener el arco sobre la cuerda*

*trém. (veloce in rall...)* *(legatissimo sempre)* *sempre diminuendo (ma non rallentando!)*

*1 corda mp* *P*

*(sempre senza pedale)*

vi. (45) (46) 47 dolce (legatissimo sino alla fine IV) III c. 6 6 6 (T) > ..... simile

vc. (45) 46 47 dolce (legatissimo sino alla fine IV) III c. 6 6 6 3 pp *tact.*

pno (o.) 3 corde mf Ped.

vi. (48) sempre pp (49) III c. (marcato) (mf) (laminar vibrato)

vc. 48 sempre pp 49 III c. (marcato) (mf) (laminar vibrato) Resonancia IV corda

pno mf

50

III c. (mf) *meno* (h.v.) *sempre pp*

51 *dim. poco a poco* (mf) (l.v.) (mp)

vi.

50 6 6 c 6 III corda c 6 c

vc. (mf) (l.v.) *sempre pp* 51 III corda (mf) *dim. poco a poco* *Resonanza III corda*

puo mp p

52

53 *dim.* (mp) (l.v.) (mf) (l.v.)

54 *poco a poco*

vi.

52 poco a poco

vc. (mf) (l.v.) 53 *dim. III c.* 54

puo fff



⑥1

VI. *f*  
sin arco: sólo percusión m.s. sobre la cuerda y nota indicadas. (más resonancias)  
⑥2 (III c.)

VC. *f*  
sin arco: sólo percusión m.s. sobre la cuerda y nota indicadas. (más resonancias)  
⑥2 (III c.)

4

pno

⑥3

VI. *f*  
(dejar el arco / m.d. libre)  
⑥4

VC. *f*  
(dejar el arco / m.d. libre)  
⑥4

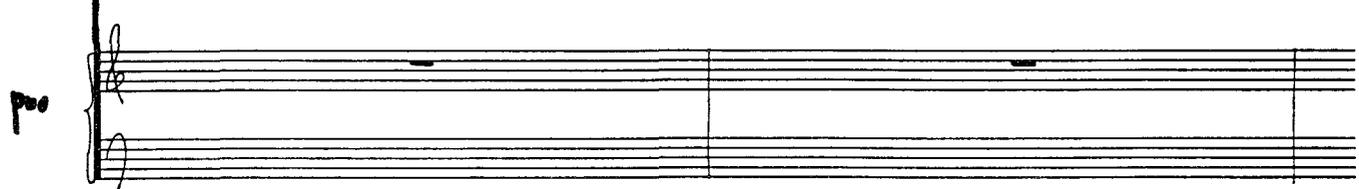
pno

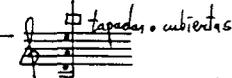
FIN de la resonancia

65 ↓ Golpeando la cuerda con el dedo, sin presionarla. 66 (sempre diminuendo, senza ritardare)

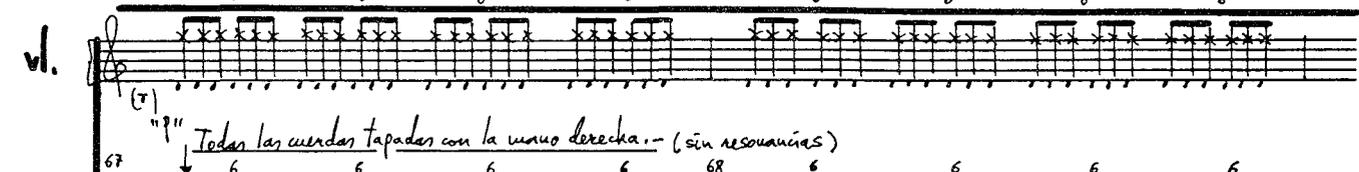
vi. 

vc. 

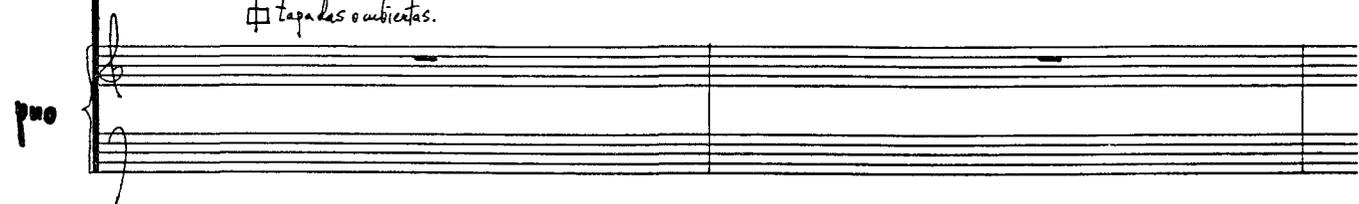
puo 

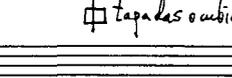
 tapadas o cubiertas

67 Todas las cuerdas tapadas con la mano derecha. - (sin resonancias) (sólo percusión) 68 sempre "p", non diminuendo, non ritardando.

vi. 

vc. 

puo 

 tapadas o cubiertas.

vl. (T)

vc. (#1)

pno

69 6 6 6 6 70

φ corte seco.  
SIN RESONANCIAS.

φ corte seco.  
SIN RESONANCIAS.

Composición de día 21 Octubre 1996 / Frankfurt.

(5'10"ca)

Duración total:  
22'ca

José M. Sánchez-Verdín.  
21-Oct-96 - Feb-97  
Potsdam y Frankfurt am Main.

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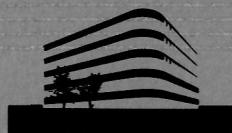
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