

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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(violín, violonchelo y piano)



Fundación Juan March
Castelló, 77. 28006 Madrid

La *Tribuna de Jóvenes Compositores* es una actividad de la *Biblioteca de Música Española Contemporánea* creada por la Fundación Juan March y se concreta en la organización de conciertos con obras no estrenadas ni editadas de jóvenes compositores españoles, en su grabación por los servicios técnicos de RNE y en la edición de la partitura en facsímil.

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).

 →

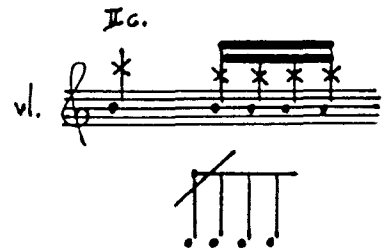
mucha presión del arco.

 →

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.

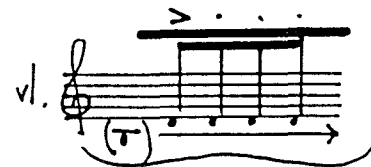
♩ (pizz Bartók)

pizzicato Bartók.

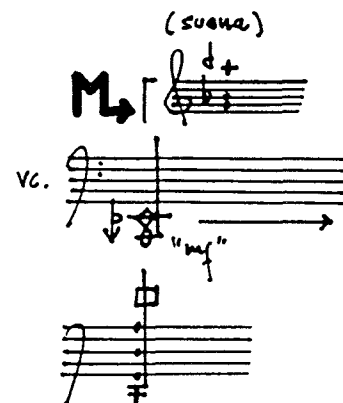


pizzicato con uña.

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.

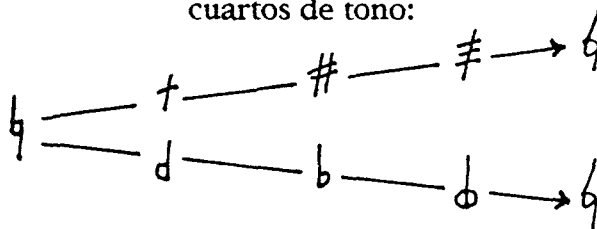


multifónicos: se obtienen ajustando la posición del dedo y la presión del arco sobre la cuerda. El efecto deseado aparece indicado encima.

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).

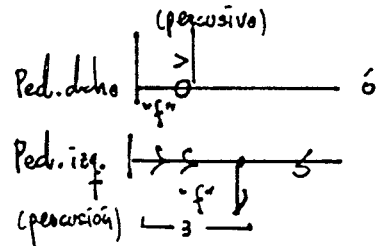


mantener la resonancia creada por simpatía a través de las teclas presionadas. Mantener la resonancia del piano en general.

cuerdas pulsadas dentro del piano con un plectro.



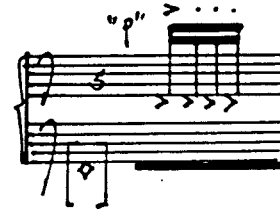
atacar secamente (sin pedal) y súbitamente pisar el pedal para recoger las resonancias del piano.



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. (alla punta) (secco)

1 2

1 2

leg. batt. 6

(alla punta) 1) notes percutidas con la mano izquierda solamente. (lo más rápido posible)

"f" (secco)

"f" (secco)

Detailed description: The score consists of three staves. The top staff is for Violin, the middle for Viola, and the bottom for Piano. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'legno batt.' (legno battente). The first measure of each staff has a dynamic marking of 'f' and a tempo marking of '♩ = 44 ca'. The second measure features a complex rhythmic pattern with multiple beams and accents. The piano part includes a note marked 'f' with a circled 'P' and the instruction '(secco)'. Handwritten notes provide performance instructions, such as '(alla punta)' and 'notes percutidas con la mano izquierda solamente. (lo más rápido posible)'.

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

Violin (vl.): Starts with *(alla punta)* and *3*. Includes markings for *IIc.*, *IIIc.*, *ord.*, *poco a poco*, *arco*, *ppp*, and *pp*. A circled *4* is present.

Violoncello (vc.): Includes markings for *3*, *4*, *5*, *arco*, *ppp*, and *pp*. A circled *3* is present.

Piano (puo.): Includes markings for *ff*, *(secco)*, *(recco)*, *fff*, *1*, and *teclas sólo presionadas*. A circled *4* is present.

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

Violin (vl.): Includes markings for *poco vibrato*, *vibrato*, *pp*, *mf*, *IIIc.*, *IIc.*, and *f*. A circled *6* is present.

Violoncello (vc.): Includes markings for *non armonico*, *poco vibrato*, *vibrato*, *pp*, *mf*, *f*, *trém. (denso)*, and *3*. A circled *7* is present.

Piano (puo.): Includes markings for *(recco)*, *f*, and *ff*. A circled *2* and *3* are present.

Additional markings: *Resonancia* and *(sin pedal)*.

⑩ *vibratissimo* → ⑪ *IV cord. (alla corda)* ⑫ ⑬ *III c arco sul test. Lentissimo e non vibr.*

vi. *ff* *fff* *ffff* *PPP subito* *PP*

vc. *ff* *fff* *trem. ord.* *fff* *fff* *rit.* *(com'eco)*

puo *fff* *fff* *fff possibile* *eco rit.*

piú lento

⑭ ($\text{♩} = 38$) ⑮ *estremamente sul test.* *ord. (vibrato)* *f s. (lar.vibr.)*

vi. *PP* *PPP* *P* *f* *f* *φ*

vc. *sul test. PP* *III c.* *M₂* *14* *15* *mf* *P* *f (lar.vibr.)* *arco*

puo ($\text{♩} = 38$) *3*

$\text{♩} = 66$

(alla punta) sur fast *poco a poco* *(saltato) ord.* *ord. (centro del arco)*

vi. ⑮ *pp* *mf* *pp sub.* *p* *pp*

vc. 16 $\text{♩} = 60$ *(arco)* *(alla punta) sol fast* *gliss.* *pizz. ord.* *gliss.* *arco* *mf*

3 *pizz (vna) "5"* 4 5

puo *(senza pedale)*

vi. ⑮ *pp* *mf* *pp* *un poco saltato*

vc. ⑮ *p* *mp* *arco*

3 *pizz* *mp*

puo *3 mordentes previos a la parte.*

(senza pedale sempre →)

Violin (vl.) and Violoncello (vc.) parts, measures 20-21. The violin part features a tremolo marked "quell." and "poco saltato". The cello part includes "saltato" and "arco" markings.

Violin (vl.) and Violoncello (vc.) parts, measures 22-24. The violin part includes "saltato" and "un poco saltato" markings. The cello part includes "arco ord. (alla punta)", "Pizz.", and "ord." markings. The piano part is marked "(senza pedale)".

vi. (24) *mf* *ord. (al centro)* (25) *mp* *p* *f* *gliss.* *p* (26) *f* *mf* *gett.* *9:8*

vc. (24) *oscillato 1/2 tono* *f (pizz)* (25) *arco ord.* *sallato un poco* (26) *più saltato* *mf!*

pno *p* *mp* *3/2 previo a la parte.* *pp* *mf (secco)*

(senza pedal →)

vi. (27) *gett.* *9:8* *f* *gliss.* *mp* *ord.* *f* *(talón)* (28) *ff* *(talón)* *glantado* *f* *glantado* *fff* *(talón)*

vc. (27) *mf* *ord.* *cresc. (marcato)* *mf* *28* *alk corda* *fff*

pno *mf* *3/2 Siempre previo a la parte.* *ff*

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (puo). The system covers measures 29 to 30.

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

Viola (vc.): Measure 29 includes a *trill* and a *IVc "f"* marking. Measure 30 features a *pizz* (pizzicato) marking, a *arco* (arco) marking, and a *gliss.* (glissando) marking. Dynamics include *p* and *pp*.

Piano (puo): The piano accompaniment includes chords and arpeggiated figures. A large number **2** is written below the staff. A handwritten instruction *(sin pedal!)* is present at the bottom left.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (puo). The system covers measures 31 to 32.

Violin (vl.): Measure 31 features sixteenth-note patterns with *IIc* (second finger) markings. Measure 32 includes a *IIIc* (third finger) marking. Dynamics include *p*, *pp*, *mf*, and *p*.

Viola (vc.): Measure 31 features a *saltato* section with sixteenth-note patterns. Measure 32 includes a *IIIc* marking. Dynamics include *p* and *mp*.

Piano (puo): The piano accompaniment includes chords and arpeggiated figures. 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 violin and viola, with a sixteenth-note triplet in the piano. Measure 34 continues the sixteenth-note patterns. Measure 35 shows a change in dynamics and includes a triplet of sixteenth notes in the piano. Performance markings include *p*, *mf*, *mp*, and *ff*. Fingering numbers 6 and 3 are indicated.

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 *saltato molto* and feature rapid sixteenth-note passages. Measure 36 includes a dynamic shift to *f* and a piano part marked *ff*. Performance markings include *f*, *mp*, *p*, and *ff*. A note in the piano part is marked *8° bassa* (secco possibile). A large number '21' is written in the piano part. The score concludes with a final chord in the piano marked *8° bassa* and *mf!*.

36 *8^a alta* *gott.*

ff^{ml} *p* *acc.* *mf* *p* *mf* *p*

3 *6* *3* *6* *4* *6*

ff *mf > p* *mf* *mp*

(sempre senza pedal) *(4)* *(6)* *vl.* *vc.* *vl.* *pno*

38 *8^a alta* *gott.* *sempre diminuendo* *sempre gottato*

mf *p* *mp!* *p*

5 *5* *5* *5* *5* *5*

mf *mp* *mf > mp* *mp!* *p* *p* *mp > p*

sempre diminuendo *sempre gott.*

sempre diminuendo *mf* *p* *mp > p*

(simile) *(Resonancia)*

s. alta
40 *p* *pp*

8. alta *rit. un poco*
41 *pp* *ppp*

40 *p* *pp*

41 rit. un poco *b* *pp* *ppp*

rit. un poco
pp *pp* *ppp*

ritardando
8. alta *ppp*

8. alta *piu ritardando* *sino a*
42 *ppp*

43 *ppp*

42 rit. *ppp*

43 piu rit. *b* *ppp*

rit. *ppp*

piu ritard. *ppp* *(secco possibile)*

8bessa

♩ = 54

vi. *legno battuto* (secco) (sempre secco) 44 45
(alla punta) *f*

vc. *legno battuto* (secco) (sempre secco) 44 45
(*♩* = 44) *f* (alla punta)

pno (*♩* = 54) *f* 7
Ped. (d.)
(senza pedale) m.s. Ped. * (súbito después del último (sólo resonancia de teclas oncinuadas))

The image shows a handwritten musical score for Violin I (vl.), Violin II (vc.), and Piano (puo.). The score is divided into two systems.

First System:

- Violin I (vl.):** Starts at measure 46. The key signature changes to one flat (B-flat). The instruction is *l.b. (alla punta)* and *(secco sempre)*. The dynamics are *f* and *ff*. Measure 47 is circled.
- Violin II (vc.):** Starts at measure 46. The key signature changes to one flat. The instruction is *l.b. (alla punta)* and *(secco sempre)*. The dynamics are *f* and *ff*. Measure 47 is circled.
- Piano (puo.):** Starts at measure 41. The key signature changes to one flat. The instruction is *(alla punta)*. Measure 47 is circled. The piano part features triplet figures and a section marked *Pedal.* with a circled *(d)*. The dynamics range from *ff* to *fff*.

Second System:

- Violin I (vl.):** Starts at measure 48. The key signature changes to two flats (B-flat, E-flat). The instruction is *l.b.* and *ff*. Measure 49 is circled. The dynamics are *fff*.
- Violin II (vc.):** Starts at measure 48. The key signature changes to two flats. The instruction is *l.b. ff* and *sempre*. Measure 49 is circled. The dynamics are *fff*.
- Piano (puo.):** Starts at measure 61. The key signature changes to two flats. The instruction is *l.b. ff* and *sempre*. Measure 61 is circled. The piano part features a triplet figure and a section marked *Pedal.* with instructions: *(sibito después del último ataque - come prima)* and *(sólo resonancia + teclas presionadas)*. The dynamics range from *fff* to *fffz*. There are markings for *legno + crine* and *(l=66) (secco)*.

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

vi. (49) 50 51
vc. (49) 50 51
puo 2 3

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

vi. (52) (53) (54) (55)
vc. (52) (53) (54) (55)
puo 2

Handwritten musical score for Violin (vl.), Violoncello (Vc.), and Piano (pno). The score is marked with "accelerando" and includes measures 36, 37, and 38. The tempo is indicated as $\text{♩} = 66$. The Violin part features a melodic line with slurs and accents, marked *pp* and *mf*. The Violoncello part includes a section marked "56 IV corda (glissando per sonidos no temperados)" and a triplet marked "3". The Piano part is marked *mf (secco)*. A multi-measure rest of 3 measures is present in the Violoncello part, with the instruction "PP (tremolo alla punta sul ponticello!)" written below it.

Handwritten musical score for Violin (vl.), Violoncello (Vc.), and Piano (pno). The score is marked with "accel. un poco" and includes measures 57, 60, and 61. The tempo is indicated as $\text{♩} = 66$. The Violin part features a melodic line with slurs and accents, marked *pp* and *mf*. The Violoncello part includes a section marked "57" and "60", with a multi-measure rest of 3 measures. The Piano part is marked *ff* and *fff!*. A multi-measure rest of 2 measures is present in the Violoncello part, with the instruction "Pizz Bontor" written above it. A multi-measure rest of 10:8 is present in the Violin part, with the instruction "saltato" written above it. The instruction "(senza pedale)" is written at the bottom of the Piano part.

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 a *vibr.* marking and a *gliss.* (glissando) over a triplet.
- Piano (puo):** Accompanies with a *pp* dynamic. 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 (*pizz*). Dynamics range from *pp* to *mp*. Includes a *vibr.* marking and a *gliss.* (glissando) over a triplet.
- Piano (puo):** Accompanies with a *pp* dynamic. Includes the instruction *(senza pedal)*.

The second system of the score (measures 3-6) follows a similar structure:

- Measure 3:** Violin (*arco muy lento*), Viola (*arco*), Piano (*pp*).
- Measure 4:** Violin (*arco*), Viola (*arco*), Piano (*pp*).
- Measure 5:** Violin (*arco*), Viola (*arco*), Piano (*pp*).
- Measure 6:** Violin (*arco*), Viola (*arco*), Piano (*pp*).

Additional markings in the second system include *gliss.* (glissando) in the violin and viola parts, and *teclas sólo pasionadas* in the piano part.

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

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

vc. *tast. (N.V.)* *pp* *ppp* *ppp sub.* *ppp* *mp*

puo *pressionadas* *p* *p* *L pedal*

⑩ *N.V.* *tast.* *(a niente)* *fff/PPP sub.* *(N.V.)*
⑪ *tast.* *(a niente)* *fff/PPP sub.* *(N.V.)*
⑫ *(a niente)* *fff/PPP sub.* *(N.V.)*
⑬ *fff/PPP sub.* *(N.V.)*

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^{va}↑)

vi. *(pp)*

Vc. *(pp)*

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

⑮ (8^{va}↑)

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. *ppp* *aricute* *ten.* *ord.* *b* *ten.*

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

4 *P* *pp* *Pizz (pp)* *arco* *fffz/pp* *sub*

pp *(secco)* *(senza pedali)* *6* *6* *fff* *(secco)*

3 corde

23

24

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

mf *(sempre glissando, e*
destacando las notas con acento)

23 *colla parte (vl.)* *sub. tant.* *24* *ppp* *(legatissimo sul tant.)*

6 *P* *4* *(alla punta)* *(Ic.)* *pp* *(pont.)!* *mf*

pp *Con plectro* *dentro del piano, pulsada* *(plectro o púa)*

Ped. →

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno) for measures 24 and 25. Measure 24 features a sixteenth-note scale in the violin and a similar scale in the viola. Measure 25 includes a triplet in the viola and a chord in the piano. Performance instructions include *pp*, *(pont.)*, *pp*, *mf*, *pizz. mp (ord.) (non armonico)*, *(ord.) pp*, and *(senza pedale)*.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno) for measures 26 and 27. Measure 26 features a sixteenth-note scale in the violin and a similar scale in the viola. Measure 27 includes a triplet in the viola and a chord in the piano. Performance instructions include *lagatissimo/ancora più sul tant.*, *arco pp*, *N.V.*, *mp*, *pp sub.*, and *mp*.

legatissimo/ancora più sul tasto

28

6 6 6 29 6 (IV) 6 6

vi.

6 7

PPP L

5 6 29 6 6 6

Vc.

PP sub. (sul tasto) (IV) PPP *legatissimo/ancora più sul tasto*

pno

PP

(senza pedale)

30

6 6 6 6 31 6 V

vi.

Ic. Ic. Ic.

Vc.

30 31

4 3 6

pno

ord. (extremamente alla punta) *vel. + Vc.* arco sul tast. muy rápido sobre las cuerdas (flautado)

31 10 32 *tr* (velocissimo) *mp* *pp* *II c*

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

32 *(ord.)* *mf* *(sul tast. sempre)* *33*

pno

34 accel. la velocidad del arco (tutto l'arco!) 5 3 5 35 solo primo m.s. (l.v.) (accel. primo)

34 accel. la velocidad del arco *ppp possibile* solo primo m.s. (accel. primo)

35 (l.v.) (a) *ppp possibile* *ff* *(secco possibile)*

4 *3* *mf* *sf*

pno *(secco)*

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). Measures 36 to 39 are shown. The key signature has one sharp (F#) and the time signature is 7/8. Performance markings include *pp*, *ppp*, *IIc*, *(l.v.)*, *trem.*, and *tant.*. The piano part includes the instruction *(senza pedal)* and *1) piovio a la parte siampae*.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). Measures 40 to 43 are shown. The tempo marking is *un poco più mosso (♩ = 64)*. The key signature has one sharp (F#) and the time signature is 2/4. Performance markings include *ppp*, *pp*, *arco*, *pizz.*, *IIc*, *trem*, and *V*. The piano part includes the instruction *2) piovio a la parte.* and *3) mordente bravissimo!*.

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 includes various musical notations such as dynamics (f, mf, ff, p, pp, mp, f), articulation (pizz, arco), and performance instructions (IIc., IIIc., V, s/pavio, mult. (N.V.), (viba.), (legatissimo)). The score is divided into measures, with measure numbers 44, 45, and 46 indicated. There are also circled measure numbers 44, 45, and 46. The score features complex rhythmic patterns, including triplets and sixteenth notes. A key signature change to one sharp (F#) is visible. The piano part includes a section marked "legatissimo" and features a prominent triplet in the right hand. The violin and viola parts have various bowing and fingering indications.

47 *leg. batt.* *arco* **48** *arco* *piu veloce* ($\text{♩} = 120$) **49** *leg. batt.* *arco* *piu veloce* ($\text{♩} = 120$)

vi. *ve.* *pno.* *acc.* *leg. batt.* *arco* *piu veloce* ($\text{♩} = 120$) *piu forte* *acc.* *(pizz.)* *9 (Bartok)*

acc. *piu* *Tempo primo* ($\text{♩} = 40$)

50 *Orch. trans.* *Orch.* *ff* *ff* *(percussione)* *(vibr.)*

vi. *ve.* *pno.* *accel. piu* *vibr. molto* *(♩ = 40) Tempo primo* *arco: con el puesticillo de la punta del arco. (percutiendo!)* *(dejar resonar)* *tr.* *percussion, brins solo con mano izquierda* *f*

accel. piu *(ord.)* *Tempo primo* ($\text{♩} = 40$) *arco*

vi. *ve.* *pno.*

6 *Tempo primo*

rit. più \rightarrow lento ($\text{♩} = 36$)

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

53 Arco pasado sobre el puente (rozando la madera)

vi. tr. mmm gliss. pp (trino siempre de $\frac{1}{4}$ tono) f Arco pasado sobre el puente (rozando la madera) legatiss.

vc. arco pp tr. mmm (extremamente alla punta). f Arco pasado sobre el puente (rozando la madera) legatiss.

ppp variaciones irregulares de intensidad ($pp < p > pp$) (diminuendo) f Arco pasado sobre el puente (rozando la madera) legatiss.

ppp Lento ($\text{♩} = 36$) 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^a ↓

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)* *Pizz ff* *Sordina* *f* ϕ *mf* ϕ

Puo *(senza pedale)* *lape del piano cerrada* *8^a 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. Measures 4-6 contain eighth notes with various dynamics including *mp*, *p*, and *pp*.

Viola (vc.): Features six measures of music. Measures 1-2 contain eighth notes with dynamics *mp* and *p*. Measure 3 is marked *(pizz)* and *pp*. Measure 4 is marked *(non vib.)* and *(l.v.)*. Measure 5 is marked *arco*. Measure 6 contains a triplet of eighth notes.

Piano (pno.): Features six measures of music. Measures 1-2 contain a sequence of notes with dynamics *mp* and *p*, and a 5:4 ratio indicated below. Measure 3 is marked *1 corda* and *p*. Measure 4 contains a triplet of eighth notes. Measures 5-6 contain eighth notes with dynamics *mp* and *p*.

Violin (vl.): Features six measures of music. Measures 1-2 contain triplets of eighth notes with dynamics *p* and *pp*. Measure 3 is marked *ord.* and contains a triplet of eighth notes with dynamics *f* and *mf*. Measures 4-6 contain eighth notes with dynamics *mf* and *p*.

Viola (vc.): Features six measures of music. Measures 1-2 contain eighth notes with dynamics *pp* and *f*. Measure 3 is marked *ord.* and contains a triplet of eighth notes with dynamics *f* and *mf*. Measures 4-6 contain eighth notes with dynamics *mf* and *f*.

Piano (pno.): Features six measures of music. Measures 1-2 contain eighth notes with dynamics *f* and *mf*. Measure 3 is marked *3 corde* and *(rcco)*. Measure 4 contains a triplet of eighth notes with dynamics *mf* and *mp*. Measures 5-6 contain eighth notes with dynamics *mf* and *mf*.

Handwritten musical score for Violin (vl.), Violoncello (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 Violin part features a melodic line with slurs and dynamic markings such as *f*, *mp*, and *pp*. The Violoncello part includes triplets and a section marked *arco (saltato) (alla quinta)*. The Piano part consists of complex rhythmic patterns with triplets and quintuplets, and dynamic markings like *f*, *mp*, and *pp*. The second system includes markings for *pizz.*, *arco*, and *arco (leg. batt.)*. The bottom of the page shows a series of rhythmic notations, including a 7:8 ratio and various triplet and quintuplet markings.

④

8^a volta (saltato) (2^a) (3^a)

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

vc. arco battuto Pizz

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

arco legatiss./estremamente sul tati.

①⑦ ②① ②②

vi. ppp pp (ppp)

vc. (pizz) ppp pp (ppp)

pno ppp [b] P pp (pp) [♯]

vi. *(sempre ppp e legatissimo)*

vc. *sempre ppp*

pno

vi. *leg. batt.*

vc. *leg. batt.*

pno

arco legatissimo (mult. tant.)

vi. 26 *leg. batt.* 27 30
pp — p pp — mp pp p pp mp

vc. *(alla punta)*
pp *(mult. tant. e legatissimo)* 3 3

pno p *(arco)*

vi. 31 *(arco)* *arco (mult. tant. alla punta)* 32 33
p pp# p p

vc. *(mult. tant. alla punta)* 3 3 3 3 p pp

pno p! p! pp pp

(senza pedal)

34

35

vi.

vc.

pno

36

37

38

vi.

vc.

pno

Pizz. Pausa *q* (*arco*)

pizz. ord. (*arco*)

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f! (*senza pedal*)

59 40 41 (arco)

vi. (Pizz) p

Vc. (Pizz) p (arco) perc. m.s. (+ trino)

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

(sempre marcato) 3

42 43 44

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

Vc. Ic. > tr. (muy rápido) (sin arco!) "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 includes markings for *Pizz* (pizzicato), *una*, *mf* (*sonoro*), *f*, *ff*, and *arco*. The Violoncello part includes markings for *f*, *p*, *f*, *p*, *f*, *mp*, *ff*, and *arco*. The Piano part includes markings for *pp* and *mp*. The score features various musical notations including 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 includes markings for *arco*, *saltato*, *mp*, *p*, and *pp*. The Violoncello part includes markings for *mp*, *p*, and *pp*. The Piano part includes markings for *mp*, *p*, and *pp*. The score features various musical notations including slurs, accents, and dynamic markings.

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

Violin (vl.), Viola (vc.), and Piano (puo) staves. Measures 53-55. Dynamics: mf, p, mp, ppp. Performance markings: a tempo, ord., gliss., Pizz. (secco), 8^a bassa, 3 corde, III c.

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

Violin (vl.): Measures 56-58. Measure 56 features two triplets starting with a *pp* dynamic. Measure 57 is marked *mol. tant. estremamente* and contains two more triplets with *ppp* dynamics. Measure 58 features two final triplets with *pp* dynamics.

Violoncello (vc.): Measures 56-58. Measure 56 starts with *pp* and *arco*. Measure 57 includes *pizz.* (pizzicato) and *pp*. Measure 58 includes *pizz. (secco)*, *ppp*, and *arco*.

Piano (pno): Measures 56-58. Measure 56 includes *pp* and *ppp*. Measure 57 includes *(secco)* and *ppp*. Measure 58 includes *1 corda* and *pp*. A *legatiss.* 3 triplet is marked in measure 58.

Below the piano staff, there is a diagram of a piano keyboard with a sequence of notes marked with dynamics: *pp*, *ppp*, and *ppp*. Ratios $8:4$ and $5:4$ are written below the notes.

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

Violin (vl.): Measures 59-61. Measure 59 has a triplet with *pp*. Measure 60 has a triplet with *ppp* and *ord.* (ordine). Measure 61 is marked *mol. tant.* and features a triplet with *ppp*. A *pp* dynamic is also present at the end of the section.

Violoncello (vc.): Measures 59-61. Measure 59 has a triplet with *ppp* and *(secco, sul tant.)*. Measure 60 has a triplet with *ppp*, *ord.*, and *mp*. Measure 61 has a triplet with *ppp*, *mol. tant.*, and *mp*.

Piano (pno): Measures 59-61. Measure 59 has *ppp* and *3 corde*. Measure 60 has *mp* and *(secco)*. Measure 61 has *ppp* and *mp*.

Below the piano staff, there is a diagram of a piano keyboard with notes marked with dynamics: *mp*, *ppp*, and *p*. A *3* triplet is indicated.

vi. ⁶² *saltato* ⁶³ ⁶⁴ *pp* *Pizz* *p*

vc. *mp* *saltato* *bis* *pp* *ppp* *pp* *ppp* *arco* *3* *3* *ppp* *p*

pno *pp* *ppp* *pp* *ppp* *ppp* *ppp*

vi. ⁶⁵ *mp* *p* ⁶⁶ *mp* *f* ⁶⁷ *mp* *f* *arco* *arco*

vc. *p* *pizz* *mp* *f* *mp* *f* *arco* *arco* *3* *3* *5*

pno *mp* *p* *ppp*

68

8^{va} (rallato) (1^u) (2^u)

vi. (arco) Pizz (arco)

vc. legno battuto Pizz

pno mf (arco) (arco) (plaque)

arco legatiss./extrem. rallent.

71 72 73

vi. V. 3:2 (PPP)

vc. Pizz (PPP)

pno [b₂] P (PP) [♯c₂] [c₂] [♯c₂]

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 rehearsal mark *(S)* is located below the Piano part.

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 *pp*.

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

Measures 80-82:

- Violin (vl.):** Measures 80-82. Dynamics: *pp*, *mp*, *p*, *mf*. Performance markings: *leg. batt.* (measures 81-82), *(secco sempre)* (measure 82).
- Viola (vc.):** Measures 80-82. Dynamics: *pp*, *mp*, *p*, *mf*. Performance markings: *(alla punta)* (measures 81-82), *p (legatissimo/cant.)* (measure 81), *(secco)* (measure 81).
- Piano (pno.):** Measures 80-82. Dynamics: *p (secco)*, *p*, *mp!*.

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

Measures 83-85:

- Violin (vl.):** Measures 83-85. Dynamics: *mp*, *p*, *mp*. Performance markings: *arco sul tast./alla punta* (measures 83-85), *3* (triplets in measure 85).
- Viola (vc.):** Measures 83-85. Dynamics: *mp*, *p*, *mp*. Performance markings: *(cantal. alla punta)* (measures 83-85), *3* (triplets in measure 85).
- Piano (pno.):** Measures 83-85. Dynamics: *mp*, *mp*, *p*. Performance markings: *3* (triplets in measure 85).

86

87

vi.

vc.

pno

Handwritten musical score for measures 86 and 87. It features three staves: Violin (vi.), Viola (vc.), and Piano (pno). The Violin and Viola parts consist of 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 pedale*)

Handwritten musical score for measures 88, 89, and 90. It features three staves: Violin (vi.), Viola (vc.), and Piano (pno). The Violin part has a *recco* marking above measure 89. The Viola part has a *3* marking above measure 88 and a *4* marking above measure 89. The Piano part has a *3* marking above measure 88 and a *4* marking above measure 89. 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 a pizzicato (Pizz) texture with a mezzo-forte (mf) dynamic. Measure 93 is marked *recuo*.
- Viola (vc.):** Measures 91 and 92 feature a pizzicato (Pizz) texture with a mezzo-forte (mf) dynamic. Measure 93 is marked *arco*.
- Piano (pno):** The piano part features triplet patterns in measures 91 and 92, and a sustained chord in measure 93. Dynamics include *f*, *mf*, and *mp*. Performance instructions include *(senza pedale)* and *mf (marcato/issimo/non legato, quasi staccato)*.

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 a pizzicato (pizz) texture with a *una* dynamic. Measure 96 is marked *ff*. Performance instructions include *f (sonoro sempre)* and *(l.v.)*.
- Viola (vc.):** Measures 94 and 95 feature an *arco* texture with a *velocissimo* marking. Measure 96 features a *tr* (trill) marking. Dynamics include *pp (caltant.)*, *p*, and *mp*. Performance instructions include *(arco)*, *#+ (q±)*, and *tr*.
- Piano (pno):** The piano part features triplet patterns in measures 94 and 95, and a sustained chord in measure 96. Dynamics include *mf* and *f*. Performance instructions include *(mf)* and *(simile)*.

(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 covers measures 102 to 104. The Violin and Violoncello parts feature sixteenth-note patterns with accents and dynamic markings such as *mf*, *p*, *mp*, and *pp*. The Piano part consists of a steady sixteenth-note accompaniment with dynamics *mf*, *mp*, and *pp*. A *diminuendo sempre il* marking is present at the bottom of the piano part.

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno), continuing from the previous system. The Violin and Violoncello parts feature sixteenth-note patterns with accents and dynamic markings such as *p*, *pp*, and *ppp*. The Piano part continues with sixteenth-note accompaniment and dynamics *rit.*, *rit. più*, and *rit. molto*. A large *ritard.* line spans across the top of the system, indicating a deceleration. A *Pizz* marking is present in the Violoncello part. The score concludes with a *più possibile* marking and a *PPPP* dynamic marking.

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 line 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 line has a quarter note with an accent and 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 line 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 line has a quarter note with an accent and 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 line has a quarter note with an accent and dynamic of *pp*.
- Measure 113:** Violin has a quarter note with an accent and 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 line has a quarter note with an accent and dynamic of *pp*.

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

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score consists of three staves. The Violin and Viola staves have whole rests in measures 114, 115, and 116. The Piano staff has a bass clef and contains a sequence of notes with dynamic markings: "8 bassa", "pp > ppp", and "ppp". There are also some handwritten notes like "(non rit.!)".

Oct. 96 - Enero 97 / Potsdam - Frankfurter

(3'30")

(abrir tapa / quitar atril)

IV Élégie

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (puo.) for the piece "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 "Multiplónico")

Violin (vl.) Part:

- Starts with ppp and "(sordina)".
- Includes a triplet of eighth notes.
- Tempo markings: "poco a poco", "ord.", "rit.", "Multiplónico".
- Ends with a tremolo marking: "② (tremolo muy denso)".

Viola (vc.) Part:

- Starts with pppp and "(sordina)".
- Includes a pizzicato marking: "pizz.".
- Tempo markings: "pocchissimo accel.", "rit.", "Multiplónico".
- Ends with a tremolo marking: "ppp (tremolo muy denso)".

Piano (puo.) Part:

- Starts with ppp and "(sechissimo)".
- Tempo markings: "pocchiss. accel.", "rit.", "Multiplónico".
- Includes a box with the instruction: "Piano totalmente abierto y sin atril".
- Ends with a tremolo marking: "ppp (tremolo muy denso)".

Other Markings:

- "arco" marking above the piano part.
- "mf (secoh.)" marking below the piano part.

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

Violin (vl.): Measure 2: *quasi.*, *M₂*, *(tram/come prima)*. Measure 4: *(alla punta)*. Performance directions: *rit. liberamente*, *colla parte (vc.)*, *più libero*, *(dim. a quasi niente)*.

Viola (vc.): Measure 3: *quasi.*, *M₂*, *(tram/come prima)*. Measure 4: *(non trém.)*. Performance directions: *pppp!*, *III^c*, *(2)*, *12:8*, *p*.

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

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

Violin (vl.): Measure 5: *(M₂) (Non tremolo!)*, *sul tast.*, *(no cambiar de arco en este compás)*. Measure 6: *ord. (tram.)*, *(M₂)*. Measure 7: *poco a poco sul ponticello (alla punta dell'arco)*. Performance directions: *ppp*, *fff/Pamb.*, *pp*.

Viola (vc.): Measure 5: *(M₂) (Non tremolo!)*, *sul tast.*, *(no cambiar de arco en este compás)*. Measure 6: *ord. (tram.)*, *(M₂)*. Measure 7: *poco a poco sul ponticello*, *(alla punta dell'arco)*. Performance directions: *ppp*, *fff/Pambito*, *pp*.

Piano (pno.): *mp (secco)*, *8^a bassa*, *f!*, *L.*, *(secco)*.

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

ritardando (poco) →

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

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

rit. (poco) - - - - -

ppno PPP possibile (6:4) (simile)

ritardando (poco) →

(percutir con un dedo sobre las cuerdas del pa. 2, - dentro del piano)
(y muy cerca del inicio de las cuerdas)

"f" (destacando, audible) "p"

(sin pedal)

a tempo

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

rit. (poco) (6 = 6) (con rit.!) →

vi. PPP (a tempo) getti. (ord.) sul tart. (N.V.) "M" (17V)

rit. (più) - - - - -

vc. 10 PPP (a tempo) getti. (ord.) sul tart. (N.V.) "M" (17V)

rit. (più) (tenuto)

12 6 8 veces rit. (più) 4 veces

ppno (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)* *4* *p* *ppp* *sub 3* *simile* *p*

"mp" *(Pedal sempre →)* "f"

⑬

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

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

Piano (pno) *(simile)* *4* *mp* *pp*

glaciarado/ todo el arco *V →*

"f" "mp"

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is marked with a tempo of rit. and a metronome marking of $(\text{♩} = 56_a)$. The piece begins with a 3-measure rest for the violin, followed by a 3-measure rest for the viola. The piano part features a rhythmic pattern of eighth notes with accents. A boxed instruction in the piano part reads: "Tecla pulsada con la m. i. eq. y sus cuerdas tapadas dentro del pino con la mano derecha". The score includes dynamic markings such as $pp = p$, p , and mf , and performance directions like rit. , rit. un poco , pizz. , and arco . Measure numbers 16, 17, and 31 are indicated.

Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is marked with a tempo of a tempo and a metronome marking of $(\text{♩} = 56_a)$. The piece begins with a 3-measure rest for the violin, followed by a 3-measure rest for the viola. The piano part features a rhythmic pattern of eighth notes with accents. A boxed instruction in the piano part reads: "Tecla pulsada con la m. i. eq. y sus cuerdas tapadas dentro del pino con la mano derecha". The score includes dynamic markings such as pp , mp , and mf , and performance directions like rit. (poco) , simile , and tast. alla punta . Measure numbers 18, 19, 20, and 21 are indicated. The score concludes with the instruction (senza pedal) .

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. Includes dynamic markings ff and $fff!$. Pedal markings: "Pedal dcho" (decho) and "Pedal izq." (izq.).

Measures 28-30:

- Violin (vl.):** Measure 28: Rest. Measure 29: Rest. Measure 30: \flat 2, 3, 4. Includes dynamic markings f and fff . Pedal marking: "Ped(dcho) → (no percusión!)".
- Viola (vc.):** Measure 28: Rest. Measure 29: Rest. Measure 30: \flat 2, 3, 4. Includes dynamic markings f and fff . Pedal marking: "Ped(dcho) → (no percusión!)".
- Piano (puo):** Measure 28: \flat 2, 3, 4. Measure 29: \flat 2, 3, 4. Measure 30: \flat 2, 3, 4. Includes dynamic markings fff , pp , and ff . Pedal markings: "Pedal sempre", "mano izq.", "Sin pedal", "1/2 trazo a la parte".

Handwritten Annotations:

- "(percusivo)"
- "(f) (percus.)"
- "(queen pedales)"
- "(sin sardina)"
- "(meccanica) simile"
- "(con trazo a la misma nota)"
- "(V)"
- "gliss. (V)"

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

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

Measures 37-39:

- Violin (vl.):**
 - Measure 37: **fff**, rhythmic pattern: $b7, f, \underset{6}{g}, \underset{4}{b7}, \underset{2}{b7}, \underset{1}{b7} - f$.
 - Measure 38: **ffff**, *rit.* (ritardando).
 - Measure 39: **Pizz** (pizzicato), **fff poss.**, *oscillato* (oscillato), *(veloce → più veloce)*.
- Violoncello (vc.):**
 - Measure 37: **fff**, rhythmic pattern: $b^b, g, \underset{6}{g}, \underset{4}{b^b}, \underset{2}{b^b}$.
 - Measure 38: **ffff rit.**, *rit.* (ritardando).
 - Measure 39: **Pizz**, **fff poss.**, *oscillato*, *(veloce → più veloce)*.
- Piano (pno):**
 - Measures 37-39: **fff**. Measure 39 includes *Pedal* and *L⁸a bassa*.

Handwritten musical score for Violin (vl.), Violoncello (vc.), and Piano (pno), continuing from the previous system.

Measures 40-41:

- Violin (vl.):**
 - Measure 40: **S** (Sordina), **T** (Tasto), *(senza tempo)*, **arco** (arco).
 - Measure 41: **(arco) ppp**, **P** (Piano).
- Violoncello (vc.):**
 - Measure 40: **S** (Sordina), **T** (Tasto), **arco** (arco), *(♩=48)*.
 - Measure 41: **(arco) ppp**, **P** (Piano), *(♩=48)*.
- Piano (pno):**
 - Measure 40: **S** (Sordina), **T** (Tasto), *8^a ↓ (Ped.) →* (Pedal down), **mf**, *Dentro del piano, percutiendo las cuerdas con el dedo (m. destra)*.
 - Measure 41: **mf**, *sempre*, **3** (tripla), **(mf) (♩=48)**.

Additional instructions: *lasciare vibrare* (leave vibrate).

Ripetere ad libitum hasta que comience a destacar el ostinato ritmico sobre el resto de resonancias

Dentro del piano, percutiendo las cuerdas con el dedo (m. destra)

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

vi. (P) rit. (piv) (iv) pp

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

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

(Ped.)

"mf" "p"

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)

"f" "mf"

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

49 *sempre più lento (rit.)*

50

vi.

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

51

52

53

54

ppp

ppp

ppp

ppp

51 → 52 (♩ = 38)

53

54

vi.

vc. (N.V.) 52 (♩ = 38)

53

54

pppp

(♩ = 38)

2

3

u.d. (cuerda tapada)

Resonancia de todo el piano

8↓ b

Ped → m.s. 8↓ (dejar pedal tenuto)

(con el puño)

>

pppppp (tutta forza!)

Handwritten musical score for Violin (vl.), Violoncello (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 "fin. risonanza" instruction at the end.

Violin (vl.) part:
 - Measure 55: *ord.*
 - Measure 56: *accel. un poco*
 - Measure 57: *ancora più*
 - Dynamics: *p*, *mf*, *f*, *fff*
 - Performance: *>* (accents), *♩* (quarter notes), *♯* (sharps)
 - Ending: *fin. risonanza* (with a circled cross symbol)

Violoncello (vc.) part:
 - Measure 55: *ord.*
 - Measure 56: *(vite. ord.)*
 - Measure 57: *ancora più*
 - Dynamics: *p*, *f*, *mf*, *fff*
 - Performance: *arco secco* (dry bow)
 - Ending: *fin. risonanza* (with a circled cross symbol)

Piano (pno) part:
 - Measure 55: *(ord.)*
 - Measure 56: *(vite. ord.)*
 - Measure 57: *ancora più*
 - Dynamics: *p*, *f*, *mf*, *fff*
 - Performance: *arco secco* (dry bow)
 - Ending: *fin. risonanza* (with a circled cross symbol)

Additional markings:
 - *acc. un poco* (accelerando)
 - *fin. risonanza* (final resonance)
 - *arco secco* (dry bow)
 - *5^{ca}* (5th measure)

(piano: poner atri / violoncello: scordatura)

V ...in aeternum

$\text{♩} = 52 \text{ ca.}$ *flessibile*

① arco *molto* lento ② *legatissimo sempre (sul tast.)* (πV)

III corda = fa#(F)
IV corda = si(H)

1 ($\text{♩} = 52$) *ppp* (sul tast.) *port.* 2 ($\text{♩} = 52$) *pp* (sul tast. sempre) (πV)

f (recco) (o)

③ > sempre simile 6 6 6 6 ④ *velocidad normal del arco*

vi. *(v)*

Vc. *3* *4* *mf* *p (Ord.)*
(no cambiar de arco entre estos dos compases)
pp subito (non vibrato/sempre sul tast.)

pno

⑤ > (simile) 5 ⑥ 6 7 ⑦

vi. *(v)*

Vc. *5* *6* *7* *8* *mf*
trém. (rapidissimo alla punta estremamente)
≡ (sul tast. estremamente) non crescere!

pno *teclas sólo pasionadas*

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

Violin (vl.): Measures 7-9. Measure 7: *mf*, *pp rub.*, *tant. (arco muy lento)*. Measure 8: *pp*, *(simile)*. Measure 9: *(pp)*, *(sempre sul tant.)*.

Violoncello (vc.): Measures 7-9. Measure 7: *pp*. Measure 8: *II corda*, *pp*, *(sempre sul tant.)*. Measure 9: *(cambios de arco siempre imperceptibles)*, *IV*.

Piano (pno): Measures 7-9. Measure 7: *f*, *(secco)*. Measure 8: *3*. Measure 9: *3*. *seiza pedal* is written below the first staff.

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

Violin (vl.): Measures 10-12. Measure 10: *(f)*, *(f)*, *(simile sempre)*. Measure 11: *IV*. Measure 12: *(f)*.

Violoncello (vc.): Measures 10-12. Measure 10: *II*, *6*. Measure 11: *III*, *3*. Measure 12: *IV*, *4*, *pp rub.*, *mf*.

Piano (pno): Measures 10-12. Measure 10: *2*. Measure 11: *3*, *(secco)*. Measure 12: *4*. *teclas sólo presionadas* and *2da pedal* are written below the first staff. *(RESONANCIA)* is written in the piano part.

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

pp sub.!! (sul tasto)
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)

(19) *ppp* *(sempre sul tast.)*

(20) *(sempre sul tast.)*

(T)

Ic. *pp* *mp!*

4 (p) *mp mp sub!*

ff

21 22 23

vi. *pp* *p*

vc. I. *mf* *pub.* *mp* *p* (II. sempre) *(accento de arco)*

pno *mf* *f* *f* *mp*

24 25

vi. III. *mp* *pub.*

vc. *mf* *f*

pno *mf* *f*

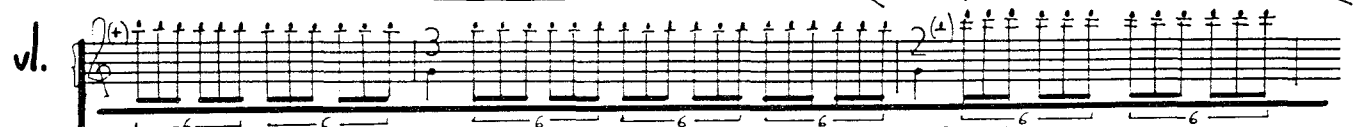
Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is divided into measures 26, 27, and 28.

- Measure 26:** Violin and Viola play a tremolo pattern. Dynamics include *mf*, *p sub*, and *f*. The Piano part has a dynamic of *mf*.
- Measure 27:** Continuation of the tremolo. Dynamics include *mf*, *p*, and *f*. The Piano part has a dynamic of *f*.
- Measure 28:** Features a section labeled "Ic. Ord. (simile)" with a "post." marking. Dynamics include *pp sub*, *f*, and *fff!*. The Piano part has a dynamic of *fff!*.

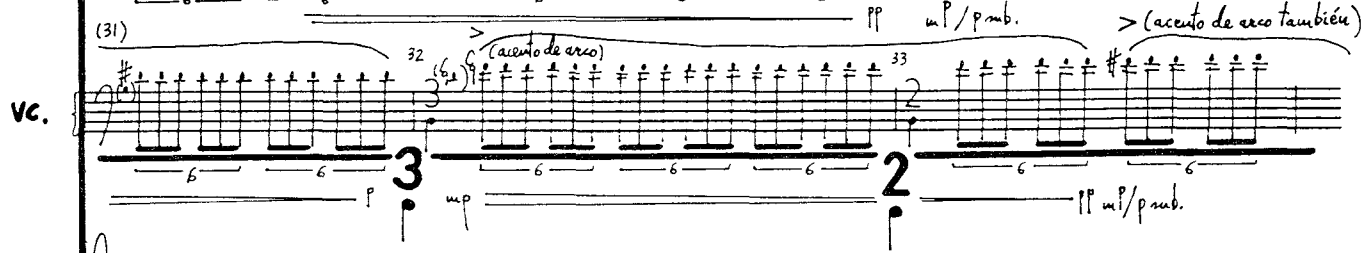
Handwritten musical score for Violin (vl.), Viola (vc.), and Piano (pno). The score is divided into measures 29, 30, and 31.

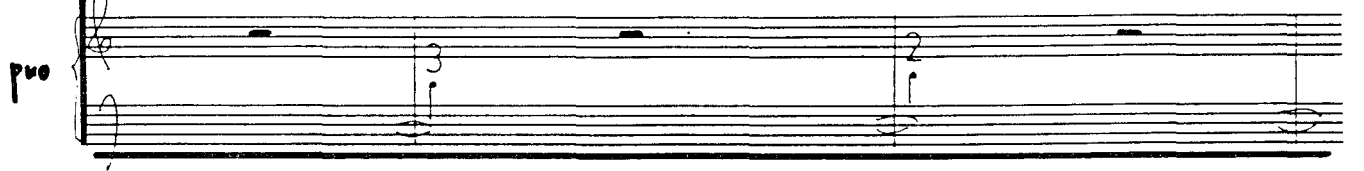
- Measure 29:** Violin and Viola play a tremolo pattern. Dynamics include *ppp* and *mf!*. The Piano part has a dynamic of *f (reclusissimo)*.
- Measure 30:** Continuation of the tremolo. Dynamics include *ppp* and *mf!*. The Piano part has a dynamic of *f*.
- Measure 31:** Features a section labeled "(accento de arco)" and "(accento de arco)". Dynamics include *ppp*, *mf!*, and *ff!*. The Piano part has a dynamic of *ff!*.

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


vi. 

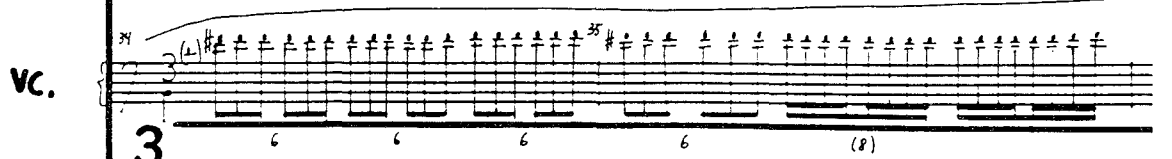
vc. (31) (32) (33) > (acento de arco también)

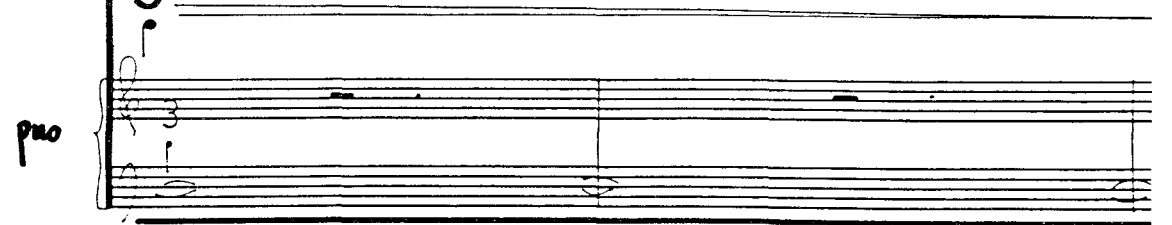


pno 

(37) (38)

vi. 

vc. 

pno 

(♯) (♯)

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

vi. *ppp*

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

pno *1 corda pppp* *trémolo muy regular. 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 mosso* *vc.* → 42

43 →

vi. *M* →

vc. *M* → 42 *M* → 43 *IIIc.* →

4 *Molto mosso* *vc.* → 6 *IIIc.* →

trém. (estremamente alla punta)
de arco

trém. (estremamente a la punta)
de arco

(teclas sólo presionadas)

f! (recuo)

(resonancia)

m.s. 3 corde (d)

m.s.

44 → 45

vi. (tenuto)

vc. (tenuto)

vi.; mantener el arco sobre la cuerda

vc.; mantener el arco sobre la cuerda

sempre diminuendo (ma non rallentando!)

trém. (veloce ma rall...) (legatissimo sempre)

1 corda mp (+)

(sempre senza pedal)

P

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

vc. (45) 46 47 dolce (legatissimo sino alla fine IV) (III c.) simile

pno 3 corde (o.) 3

ppp

pp *tact.*

pp *tact.*

mf

Ped.

vi. (48) sempre pp (49) (mf) III c (marcato) (lanina vibrata)

vc. 48 49 sempre pp (mf) (marcato) (lanina vibrata) (5) (5) (5) Resonancia IV corda

pno 4

mf

50

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

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

50 6 6 c 6 III corda c 6 c

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

mp P

52

(mp) (l.v.)

53 *dim.* (l.v.)

54 *poco a poco*

52 poco a poco

53 *dim. III c.* (l.v.)

fff

55 *sol tasto estremamente* 57

6 6 6 6 6 6 6 6 6 6

vi. *(r) #*

55 *sol tasto estremamente* 57

6 6 6 6 6 6 6 6 6 6

vc. *#*

(r)

sempre diminuendo *ppp*

puo

57 *ppp* 59 60

6 6 6 6 6 6 6 6 6 6

vi. *(r)*

#

57 59 60

6 6 6 6 6 6 6 6 6 6

vc. *#*

(r)

ppp

puo

(61)

"f"
sin arco: sólo percusión u.s. sobre la cuerda y nota indicadas. (más resonancias)
(III c.)

(T) (simile)

(62)

sin arco: sólo percusión u.s. sobre la cuerda y nota indicadas. (más resonancias)
(III c.)

4

(T)

"f"

VI.

VC.

PNO

(63)

III c. (Resonancia por simpatía)

(T)

(dejar el arco / u. d. libre)

(64)

(Resonancia por simpatía)

(dejar el arco / u. d. libre)

VI.

VC.

PNO

FIN de la resonancia

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

vi.

vc.

puo

67 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

Composició al dia 21 Octubre 1996 / Frankfurt.

(5'10" ca)

Duración total:
22' ca

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

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