

## Violoncello

# 1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

Salvador Torré

$\text{♩} = 60$

*as fast and  
as loud  
as possible*

$\xrightarrow{\hspace{1cm}} p \quad q \quad c \quad o \qquad a \qquad p \quad q \quad c \quad o \qquad r \quad i \quad t \quad a \quad r \quad d \quad a \quad n \quad d \quad o$

*sim-*

A musical score page showing measures 1 through 4. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp (F#). The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp (F#). Measure 1 starts with a whole note followed by a half note. Measure 2 starts with a quarter note followed by an eighth note. Measure 3 starts with a quarter note followed by an eighth note. Measure 4 starts with a quarter note followed by an eighth note.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and key signatures (F major, B-flat major, E major). The bottom staff is for the piano, with a single C-clef part. Measures 11 and 12 are shown, with measure 12 ending on a double bar line.

A musical score consisting of a single staff with ten measures. The key signature starts at two flats (B-flat major) and changes to no sharps or flats (A major) after the first measure. The time signature is common time (C). The notes are primarily in the treble clef, with some bass clef notes appearing in the first few measures. The notes are represented by various black symbols on five horizontal lines.

*fff*      *fff*      *ff*      *f*      *mf*      *mp*

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( $\lambda$ ) ( $\lambda$ ) *sim.*  $e$   $d$   $i$   $m$   $i$   $n$   $u$   $e$   $n$   $d$   $c$

6

6

u

6

• The following table summarizes the key features of the three main types of energy storage systems.

A blank musical staff consisting of five horizontal lines and four spaces, positioned below the previous staff.

A musical staff with five horizontal lines and four spaces. The notes are as follows: a dotted half note on the top line (5th string), a whole note on the middle line (4th string), a whole note on the bottom line (3rd string), and another whole note on the bottom line (3rd string). The staff begins with a key signature of one sharp, indicating G major.

$pp$   $ppp$

or D.C.

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*pppp*

- You can start from the beginning or from the end
  - inside each box every time you play, exchange the notes

## Violoncello

2 - PUZZLE  
(hommage à O.Messiaen)

Salvador Torré

*echoing*

**1.2** *p*

**1.5** *(moderato) 5 (accel.)* *mf* *(pizz -----)*

**Vivo**

**2.2** *f* *3* *3*

**2.3** *mf*

**2.5** *mp* *echo*

**harmonics gliss (each string performer on different string)**

**3.3** *Vivo* *pp* *etc.* *----->*

**3.5** *f*

**4.1** *Vivo* *mf* *(rall.)* *4.1* *(c.l.b.)* *----->*

**4.3** *mf*

**4.4** *p* *interchange,* *----->*

**5.1** *p* *fast trem. ----->* *mf*

**5.4** *pp* *f* *each performer on different string*

**Vivo**

**1.3** *f* *3* *3* *mp (sub)*

**suggested starting and ending** *x n.*

**1.1** *dal niente* *(p)*

**Moderato**

**2.4** *mf* *p* *3*

**3.1** *(..f)* *pp* *tr* *----->*

**3.2** *mf* *tr* *(rall.)* *----->*

**3.4** *mf* *tr* *(rall.)* *----->*

**4.2** *bisbigliando (on two strings)* *mp*

**Vivo**

**4.5** *(p)* *f* *3* *3* *mf* *p* *3* *(pizz)* *(o o o o)* *(o o o o)* *sim. ▲*

**5.2** *f*

**5.3** *p* *(c.l.b.)* *mp*

**Lento**

**1.4** *p* *fast trem. ----->* *(pizz)* *3*

**2.1** *f*

**2.4** *pizz*

**3.2** *mf*

**4.2** *mp*

**5.5** *p* *▲* *5.5* *▲*

## 3 - Crossnotes

( crossing Berio, Beethoven, Webern, Berg.. Bartók.. Bach.. B... )

Salvador Torré

Violoncello

# 4 - Sandclock

( minimal hommage to S. Reich and Africa B. )

Salvador Torré

$\text{♩} = \text{ca. } 252 (\text{♩} \pm 63)$

*staccato sempre*

5 *sim.*

Violoncello

$\circ \text{--- } pp$        $p \text{ sempre}$

10

15

25

30

35

Número de repeticiones indefinido. La marca metrónómica es solo indicativa. Hacer el número de repeticiones con respecto a la velocidad para hacer que todos acaben, mas o menos, al mismo tiempo