

Piano Concerto No. 1  
"Ghost"

for piano and String Orchestra

Pno. 6.6.4.3.2.

Salvador Torr 

2017



## Piano Concerto No. 1 "Ghost"

### Note on the work

How a discreet and very small action can become a being, generate growth and become a complete entity in itself, then this organism can multiply in others which in turn germinate, flourish, grow and become generations. This set of generations that emerged from a simple fact or gesture, come to be through time, centuries, and become a phenomenon of greatness.

This work gives account of it in a very simple but abstract way, it is an architectural structure that is formed by successive layers of simple events such as an "embroidery", this spreads its cell to the whole structure building a musical process of germination progressive that comes to generate new more complex beings and finally flourish with the reunion of all of them systematizing the growth in a greatness. It is the case of the great masses that are formed in this work in which, within them, the networks of tiny internal movements that generated them are heard at the same time. That is why these "sound surfaces" extend over a period of time so that the listener can appreciate the macro and internal micro structure simultaneously.

To fully render this musical idea, each instrument is treated individually and the sum of individuals constitutes a body with internal movement in proliferating micro structures towards the surface, so that it is a living body resulting from the movement of internal networks.

This is an Anti-Concerto for piano in which the role of the piano is voluntarily secondary, as a "Ghost" that only gives color and texture to the processes described above, as a kind of shadow or double dimensional always in second I wanted to stand out from the classical conception of the leading solo instrument and experience the "Anti-Hero" building a negative discourse (sometimes it's a little tired listening to concerts in which the soloist is present all the time and "has to show off) I wanted to honor the Brahmsian concept in that the soloist does not necessarily have to be in the foreground all the time, in which the "solismo" is in another side, it has to be discovered little by little contributing to the depth of field music and different dimensional planes.



# Piano Concerto No.1 "Ghost"

Salvador Torr 

solo  
ord. poco vibr. lento

lunga  $\text{♩} = 40$

Senza vibrato (sv) **sempre**, only if indicated otherwise  
Dotted arrow: gradual change  
Continuous line or arrow: keep the indicated until new order  
The small circle at the beginning or at the end of a regulator means "dal niente", really go from, an untill, absolute silence  
All tremolos are as fast as possible.



solo

(senza vibrato subito)

(solo)

11

Vln. 1.1 *f* *pppp* *mf* *f*

Vln. 1.2 *f* *pppp*

Vln. 1.3 *f* *pppp*

Vln. 1.4 *f* *pppp*

Vln. 1.5 *f* *pppp*

Vln. 1.6 *f* *pppp*

Vln. 2.1 *f* *pppp*

Vln. 2.2 *f* *pppp*

Vln. 2.3 *f* *pppp*

Vln. 2.4 *f* *pppp*

Vln. 2.5 *f* *pppp*

Vln. 2.6 *f* *pppp*

Vla. 1 *f* *pppp*

Vla. 2 *f* *pppp*

Vla. 3 *f* *pppp*

Vla. 4 *f* *pppp*

Vc. 1 *f* *pppp*

Vc. 2 *f* *pppp*

Vc. 3 *f* *pppp*

Cb. 2 *f* *pppp*

Cb. 1 *f* *pppp sub.*

Keyboard (ord.) *f*

Soundboard *f*

outer nail or plastic card, light

rip

*pppp sempre* *L.v. L.v. L.v. etc...*

13

Vln. 1.1 *pp* *f* *H solo*

Vln. 1.2 *ord.* *mf pppp* *s.p.*

Vln. 1.3 *ord.* *mf pppp* *s.p.*

Vln. 1.4 *ord.* *mf pppp* *s.p.*

Vln. 1.5 *ord.* *mf pppp* *s.p.*

Vln. 1.6 *ord.* *mf pppp* *s.p.*

Vln. 2.1 *ord.* *mf pppp* *s.p.*

Vln. 2.2 *ord.* *mf pppp* *s.p.*

Vln. 2.3 *ord.* *mf pppp* *s.p.*

Vln. 2.4 *ord.* *mf pppp* *s.p.*

Vln. 2.5 *ord.* *mf pppp* *s.p.*

Vln. 2.6 *ord.* *mf pppp* *s.p.*

Vla. 1 *ord.* *f pppp* *s.p.*

Vla. 2 *ord.* *f pppp* *s.p.*

Vla. 3 *ord.* *mf pppp* *s.p.*

Vla. 4 *ord.* *mf pppp* *s.p.*

Vc. 1 *ord.* *mf pppp* *s.p.*

Vc. 2 *ord.* *mf pppp* *s.p.*

Vc. 3 *ord.* *mf pppp* *s.p.*

Cb. 2 *ord.* *mf pp* *s.p.*

Cb. 1 *ord.* *mf pp* *s.p.*

Pno. *Keyboard (ord.)* *Soundboard* *mf (pppp)* *plastic card* *8<sup>th</sup>*

\* Suggested heights depending on what the bars of the piano box allow. Instead of nails, two plastic cards can be used, one in each hand.

16

Vln. 1.1 *ppp* ord. *pp* s.t. ord. \* gliss. non cresc. gliss.

Vln. 1.2 ord. *pp* s.t. ord. \* gliss. non cresc. gliss.

Vln. 1.3 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 1.4 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 1.5 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 1.6 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.1 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.2 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.3 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.4 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.5 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vln. 2.6 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vla. 1 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vla. 2 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vla. 3 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vla. 4 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vc. 1 ord. *pp* s.t. ord. \* gliss. non cresc. gliss.

Vc. 2 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Vc. 3 ord. \* gliss. *pp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Cb. 2 ord. *mp* s.t. ord. \* gliss. non cresc. gliss.

Cb. 1 ord. \* gliss. *mp* s.t. (no gliss) ord. gliss. non cresc. gliss.

Pno. Keyboard *p* *mf* *f* Soundboard nail yolks (dark) nail front (clear)

(without F)

\* The micro glissando do them strictly as they are written, dosing them thoroughly throughout the indicated time value

play what is written, or improvise in the manner of writing

the Conductor can highlight very focused inside the ensemble, by means of punctual crescendos and diminuendos

22 *gliss.* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *ord.* *poco a poco - - - - -*

Vln. 1.1 *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *sfz* *s.p.*

Vln. 1.2 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.*

Vln. 1.3 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.*

Vln. 1.4 *ord.* *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 1.5 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 1.6 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.1 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.2 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.3 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.4 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.5 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vln. 2.6 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vla. 1 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vla. 2 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vla. 3 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vla. 4 *IV* *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vc. 1 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vc. 2 *IV* *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Vc. 3 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Cb. 2 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Cb. 1 *gliss.* *pppp* *s.t. - senza vibrato sempre (s.v.) - - - - - poco a poco - - - - -* *s.p.* *gliss.*

Pno. *Keyboard* *ord.* *pppp* *sempre* *col* *v. violino* *sfz*

*loco* *pp* *f* *8<sup>va</sup>* *ped.*

s.p. *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* s.v. subito  
 25  
 Vln. 1.1 *pppp* *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 1.2 *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 1.3 *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 1.4 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 1.5 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito  
 Vln. 1.6 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.1 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.2 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.3 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.4 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.5 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vln. 2.6 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vla. 1 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vla. 2 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vla. 3 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vla. 4 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vc. 1 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vc. 2 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Vc. 3 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Cb. 2 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Cb. 1 (no gliss) *poco a poco* -----> ord. Slow oscillation 1/4 of T. *accel.* *pp* s.v. subito *gliss.*  
 Soundboard N *balance with the orchestra*  
 Pno. Hit with open palm *f* *l.v.*  
 8<sup>th</sup>

This page of a musical score features 26 staves for string instruments and one for piano. The string staves are labeled Vln. 1.1 through Vln. 2.6, Vla. 1 through Vla. 4, Vc. 1 through Vc. 3, Cb. 2, and Cb. 1. Each string staff contains a long, horizontal glissando line spanning from measure 28 to measure 31, with the instruction "gliss." written above the line. The piano part (Pno.) is located at the bottom of the page and includes a complex melodic line with various ornaments and dynamic markings. The score begins with a piano (*p*) dynamic and ends with a fortissimo (*sfz*) dynamic. A section marked "N" with a dashed arrow is indicated above the piano part.

This page of a musical score contains measures 30, 31, and 32. It features 16 staves for strings (Violins 1.1-1.6, Violas 1-4, and Cellos 2-1) and a grand piano (Pno.) staff at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The string parts are marked with a dynamic of *p* (piano) and feature long, sustained notes with glissando markings (*gliss.*) at the end of each line. The piano part includes complex rhythmic patterns with triplets and sixteenth-note runs, marked with dynamics *f* (forte) and *sfz* (sforzando). A rehearsal mark 'N' with a right-pointing arrow is located above the piano staff at the beginning of measure 30. The page number '10' is in the top left corner.

Violin parts (Vln. 1.1 to Vln. 2.6) and Viola parts (Vla. 1 to Vla. 4) are marked with *mf* and *poco a poco crescendo*. The strings are instructed to perform glissando (*gliss.*) and reach a dynamic of *f-p* by the end of the section. A *rit.* (ritardando) is indicated in the later measures.

Piano (Pno.) part starting at measure 33. Instructions include: *open palms*, *M.D.*, *M.I.*, *ff*, *p*, *molto*, *fff sempre*, and *woody sound balance with the orchestra l.v.* The score features a complex rhythmic pattern with various articulations and dynamics.

a Tpo. ♩ = 40

The musical score is divided into two systems. The first system (measures 38-47) features a complex rhythmic pattern for the strings, primarily consisting of eighth and sixteenth notes. The dynamics are marked *p* (piano) and *molto staccato*. The second system (measures 48-57) continues the rhythmic pattern with various dynamic markings including *sfz-pppp*, *sfz-ppp*, *sfz*, *sim.*, *mf*, and *mp*. The piano part (Pno.) is marked *ff* and includes a *l.v.* (lento) section. The score includes numerous articulation marks such as accents and slurs, and specific performance instructions like *poco a poco diminuendo*.

Follow strictly the marked rhythms, but print a desface light, especially in the 1st. and 3rd. beats to achieve more naturally the accelerandos and rallentandos with no rhythmic coincidences on downbeats.

\* Gradual passage between: short values: *ppp* - molto staccato and long values: *sfz* - *ppp* (the dot above the notes represents this form of articulation).

This page contains the musical score for measures 40 to 60. The instruments are arranged as follows:

- Violins:** Vln. 1.1, Vln. 1.2, Vln. 1.3, Vln. 1.4, Vln. 1.5, Vln. 1.6, Vln. 2.1, Vln. 2.2, Vln. 2.3, Vln. 2.4, Vln. 2.5, Vln. 2.6
- Violas:** Vla. 1, Vla. 2, Vla. 3, Vla. 4
- Cellos:** Vc. 1, Vc. 2, Vc. 3
- Double Basses:** Cb. 2, Cb. 1
- Piano:** Pno.

Key performance instructions include:

- sim.* (sforzando) at the beginning of the Cb. 1 part.
- poco a poco diminuendo* in Vln. 1.6, Vla. 3, and Vla. 4.
- sfz* (sforzando) in the Piano part at measures 40, 50, and 60.
- sempre* (always) in the Piano part at measure 50.

The score features various musical techniques such as sixteenth-note runs, triplets, and dynamic markings.

43

Vln. 1.1 *poco a poco crescendo*

Vln. 1.2 *poco a poco*

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4 *poco a poco diminuendo*

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

44

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

*crescendo*

*poco a poco crescendo*

*poco a poco diminuendo*

*ppp molto staccato*

*poco a poco diminuendo*

*pp molto staccato*

*poco a poco*

*fff*

45

Vln. 1.1 *\*sfz - p* *sfz - pp sfz - pp sfz - pp sim.*

Vln. 1.2 *\*sfz - pp sfz - pp sfz - pp sim.*

Vln. 1.3 *\*sfz - pp sfz - pp sfz - pp sim.*

Vln. 1.4 *\*sfz - pp sfz - pp sfz - pp sim.*

Vln. 1.5 *\*sfz - pp sfz - pp sfz - pp sim.*

Vln. 1.6 *poco a poco crescendo*

Vln. 2.1 *poco a poco diminuendo*

Vln. 2.2

Vln. 2.3

Vln. 2.4 *poco a poco diminuendo*

Vln. 2.5

Vln. 2.6 *pp molto staccato pochissimo a poco crescendo*

Vla. 1 *diminuendo*

Vla. 2 *pp molto staccato*

Vla. 3 *pochissimo a poco crescendo*

Vla. 4

Vc. 1 *poco a poco diminuendo*

Vc. 2 *poco a poco diminuendo*

Vc. 3

Cb. 2 *ff*

Cb. 1

Pno. *fff pochissimo a poco ff diminuendo f etc.*

*sfz* *sfz* *sfz* *sfz*

*sim.* *sim.* *sim.* *sim.*

*Reo* *sempre*

47

Vln. 1.1 *sfz - ppp*

Vln. 1.2 *sfz - ppp*

Vln. 1.3 *sfz - ppp*

Vln. 1.4 *sfz - ppp* *sfz - pppp*

Vln. 1.5 *pp molto staccato* *poco a poco crescendo*

Vln. 1.6

Vln. 2.1

Vln. 2.2 *poco a poco diminuendo e staccato*

Vln. 2.3 *poco a poco diminuendo*

Vln. 2.4

Vln. 2.5 *pp e staccato*

Vln. 2.6 *pochissimo a poco crescendo*

Vla. 1 *ppp molto staccato*

Vla. 2 *pochissimo a poco crescendo*

Vla. 3

Vla. 4 *pp molto staccato* *pochissimo a poco crescendo*

Vc. 1

Vc. 2

Vc. 3 *poco a poco diminuendo*

Cb. 2 *poco a poco diminuendo*

Cb. 1 *ff* *poco a poco diminuendo*

Pno. *sim.* *sim.* *loco*

(8) *Edo*

49

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

*sfz - pppp*

*(sfzfz - pppp)*

*sfz - pppp*

*sfz - pppp*

*sfz - pppp*

*sfz - pppp*

*pp molto staccato*

*pp molto staccato*

*poco a poco crescendo*

*p*

*mp*

*pp molto staccato*

*sfz*

*pp molto staccato*

*poco a poco crescendo*

*poco a poco diminuendo*

*sim.*

*Re0*

51

Vln. 1.1 *sffz - pppp* *sffz - pppp* (*sffz - pppp*)

Vln. 1.2 *sffz - pppp* (*sffz - pppp*) *sfz - ppp*

Vln. 1.3 *sffz - pppp* *sfz - pppp* *sfz - pp*

Vln. 1.4 *sffz - pppp* *sffz - pppp* *sfz - ppp*

Vln. 1.5 *sfz - pp* *sfz - pppp* *sim.* *sfz - ppp* *sffz - pppp*

Vln. 1.6 *f - p* *f - p* *sfz - pp* *sfz - pp* *sim.*

Vln. 2.1 *poco a poco crescendo*

Vln. 2.2 *pp molto staccato* *poco a poco crescendo*

Vln. 2.3 *poco a poco crescendo*

Vln. 2.4 *poco a poco crescendo*

Vln. 2.5 *sfz - pppp* *sfz - pppp*

Vln. 2.6 *mf* *f*

Vla. 1 *p* *sfz - pp* *sfz - ppp* *sfz - pppp* *sfz - pppp*

Vla. 2 *p* *sfz - ppp* *sfz - pppp* *sfz - pppp*

Vla. 3 *mf* *f - p* *sim.* *sfz - pp* *sim.*

Vla. 4 *sfz - pp* *sfz - ppp* *sfz - pppp*

Vc. 1 *f - p* *f - p* *sfz - pp* *sim.*

Vc. 2 *poco a poco crescendo* *sfz - pp*

Vc. 3 *ppp molto staccato* *poco a poco crescendo*

Cb. 2 *sfz - pppp* *sfz - pppp* *sfz - pppp*

Cb. 1 *sfz - pppp* *sfz - pppp* *sfz - pppp*

Pno. *poco a poco diminuendo*

53

Vln. 1.1 *sfz - pp* *diminuendo* *p* *molto*

Vln. 1.2 *sfz - pp* *diminuendo* *p* *molto*

Vln. 1.3 *f - p* *diminuendo* *p* *molto*

Vln. 1.4 *sfz - pp* *diminuendo* *p* *molto*

Vln. 1.5 *sfz - ppp* *sfz - ppp* *molto*

Vln. 1.6 *sfz - ppp* *sim.* *sfz - ppp* *sfz - pppp* *sfz - pppp* *molto*

Vln. 2.1 *f - p* *f - p* *sfz - ppp* *molto*

Vln. 2.2 *f - p* *f - p* *sfz - ppp* *sfz - pppp* *molto*

Vln. 2.3 *sfz - pppp* *molto*

Vln. 2.4 *sfz - pppp* *sfz - ppp* *molto*

Vln. 2.5 *sim.* *sfz - ppp* *molto*

Vln. 2.6 *sfz - pp* *sfz - pppp* *sfz - ppp* *sfz - ppp* *sfz - pppp* *molto*

Vla. 1 *sfz - pppp* *sfz - pppp* *sfz - ppp* *molto*

Vla. 2 *f - p* *sfz - pp* *sfz - ppp* *sfz - pppp* *molto*

Vla. 3 *sfz - ppp* *sfz - pppp* *sfz - pppp* *sfz - pppp* *molto*

Vla. 4 *sfz - pppp* *sfz - pppp* *sfz - pppp* *molto*

Vc. 1 *sfz - ppp* *sfz - pppp* *sfz - pppp* *sfz - pppp* *molto*

Vc. 2 *sfz - pp* *sfz - ppp* *sfz - pppp* *sfz - pppp* *molto*

Vc. 3 *sfz - pp* *sfz - ppp* *sfz - pppp* *sfz - ppp* *molto*

Cb. 2 *ppp* *molto staccato* *sfz - pp* *molto*

Cb. 1 *ppp* *molto staccato* *molto*

Pno. *ppp* *poco cresc.* *mp*

*N* →

Più calmo, poetico

55 (ord.) no vibrato !

Vln. 1.1 *f* *ppppp* *f* *ppppp*

Vln. 1.2 (ord.) *f* *ppppp* *(ppppp)* *f*

Vln. 1.3 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vln. 1.4 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vln. 1.5 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vln. 1.6 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vln. 2.1 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vln. 2.2 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vln. 2.3 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vln. 2.4 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vln. 2.5 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vln. 2.6 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vla. 1 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vla. 2 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vla. 3 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vla. 4 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vc. 1 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Vc. 2 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Vc. 3 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Cb. 2 (ord.) *f* *ppppp* *(ppppp)* *f* no vibrato !

Cb. 1 (ord.) *f* *ppppp* *f* *ppppp* no vibrato !

Più calmo, Poetico

ord. N →

Soundboard tap lightly in the indicated range Keyboard preparation 3th. Ped. (exacord 1) Sound-board "wind harp" \* with nail front Keyboard preparation 3th. Ped. (exafon 2) Sound-board nail front

Pno. *ff* → (balance with the orchestra) *p (mf)* *P* *p*

3th. Ped. put 3rd. Ped. with the left foot Ped. sustain Right foot Remove 3th. Ped. put 3th. Ped. repeat

3th. Ped. refers to the central TONAL pedal

1st time: this chord (chromatic content) hitting  
2d. time: accord of "exacord 2" arpeggiated

\* Arpeggiating with both hands in opposite direction



66

Vln. 1.1 *mp* *gettato* *mp*

Vln. 1.2 *mp* *gettato* *mp*

Vln. 1.3 *mp* *gettato* *mp*

Vln. 1.4 *mp* *gettato* *mp*

Vln. 1.5 *mp* *gettato* *mp*

Vln. 1.6 *mp* *gettato* *mp*

Vln. 2.1 *mp* *gettato* *mp*

Vln. 2.2 *mp* *gettato* *mp*

Vln. 2.3 *mp* *gettato* *mp*

Vln. 2.4 *mp* *gettato* *mp*

Vln. 2.5 *mp* *gettato* *mp*

Vln. 2.6 *mp* *gettato* *mp*

Vla. 1 *mf* *ff* *p*

Vla. 2 *mf* *ff* *p*

Vla. 3 *mf* *ff* *p*

Vla. 4 *mf* *ff* *p*

Vc. 1 *ff* *pp*

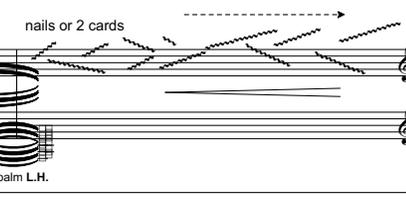
Vc. 2 *ff* *pp*

Vc. 3 *ff* *pp*

Cb. 2 *ff* *pp*

Cb. 1 *ff* *pp*

Tear with the nails the three strings of each note.  
obverse of nail R.H. or plastic card



69

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

more dense

*f* *ff* *fff*

R.H. *ff*

L.H. with plastic card, make scrunch transversely two lowest twisted strings (from slow-irregular to fast)

hit with palm L.H. *fff* *fff*

72

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

poco vibr. ----- mto. vibr.

*ff*

Pno.

f

*l.v.*

R.H. outside of nails

R.H.

L.H.

*ff*

inside of nails

*l.v.*

ord. (keyboard)

f

(No Ped.)

76 poco vib. senza vib. ric.

Vln. 1.1 *pp* *mp* *pppp*

Vln. 1.2 *pp* *mp* *pppp*

Vln. 1.3 *pp* *mp* *pppp*

Vln. 1.4 *pp* *mp* *pppp*

Vln. 1.5 *pp* *mf* *pppp*

Vln. 1.6 *pp* *mp* *pppp*

Vln. 2.1 *pp* *mp* *pppp*

Vln. 2.2 *pp* *mf* *pppp*

Vln. 2.3 *pp* *mp* *pppp*

Vln. 2.4 *pp* *mf* *pppp*

Vln. 2.5 *pp* *mp* *pppp*

Vln. 2.6 *pp* *mf* *pppp*

Vla. 1 *pp* *mp* *pppp*

Vla. 2 *pp* *mp* *pppp*

Vla. 3 *pp* *mp* *pppp*

Vla. 4 *pp* *mp* *pppp*

Vc. 1 *pp* *mp* *pppp*

Vc. 2 *pp* *mp* *pppp*

Vc. 3 *pp* *mp* *pppp*

Cb. 2 *pp* *mf* *pppp*

Cb. 1 *pp* *ppp* *mp*

N  Inside nails or plastic cards, *rubato*

Pno. *p (mf)*

*Rec.*

Tear with the nails the three strings of each note.  
Suggested heights without leaving the range (preferably play those that are written).

79 s.p. sub. -----> m.s.p. 1/4 T. pitch oscillation from slow to fast vibrato 1/4 of T. (tr) 1/4 of T.

Vln. 1.1 *pppp*

Vln. 1.2 s.p. sub. *pppp*

Vln. 1.3 s.p. sub. *pppp*

Vln. 1.4 s.p. sub. *pppp*

Vln. 1.5 s.p. sub. *pppp*

Vln. 1.6 s.p. sub. *pppp*

Vln. 2.1 s.p. sub. *pppp*

Vln. 2.2 s.p. sub. *pppp*

Vln. 2.3 s.p. sub. *pppp*

Vln. 2.4 s.p. sub. *pppp*

Vln. 2.5 s.p. sub. *pppp*

Vln. 2.6 s.p. sub. *pppp*

Vla. 1 s.p. sub. *pppp*

Vla. 2 s.p. sub. *pppp*

Vla. 3 s.p. sub. *pppp*

Vla. 4 s.p. sub. *pppp*

Vc. 1 s.p. sub. *pppp*

Vc. 2 s.p. sub. *pppp*

Vc. 3 s.p. sub. *pppp*

Cb. 2 s.p. sub. *pppp*

Cb. 1 s.p. sub. *pppp*

hit smoothly with palms within the range with plastic cards, one note at a time, do not exceed the range within the previous resonance

fingertips (dark) -----> nail front (clear)

hit in the exact range

*p* level with the orchestra *mp (f)*

8<sup>th</sup>

*l.v.* fast possible *l.v.*

solo uniform

83 s.v. subito

Vln. 1.1 *p* *f*

Vln. 1.2 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 1.3 *gliss - tr. continuous and uniform* *p* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vln. 1.4 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vln. 1.5 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 1.6 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 2.1 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 2.2 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 2.3 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vln. 2.4 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vln. 2.5 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vln. 2.6 s.v. subito *p* *gliss - tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vla. 1 *gliss + tr. continuous and uniform (solo of violas)* *p* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vla. 2 *gliss + tr. continuous and uniform (solo of violas)* *p* *poco cresc.* *mf \** no tr. s.v. *tasto* *pppp*

Vla. 3 *gliss + tr. continuous and uniform (solo of violas)* *p* *poco cresc.* *mf \** no tr. s.v.

Vla. 4 *gliss + tr. continuous and uniform (solo of violas)* *p* *poco cresc.* *mf \** no tr. s.v.

Vc. 1 s.v. subito *p* *gliss + tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vc. 2 s.v. subito *p* *gliss + tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Vc. 3 s.v. subito *p* *gliss + tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Cb. 2 s.v. subito *p* *gliss + tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Cb. 1 s.v. subito *p* *gliss + tr. continuous and uniform* *poco cresc.* *mf \** no tr. s.v.

Keyboard ord.

Pno. *mp (f)* *l.v.*

\* strictly follow the dynamics

86

ord. rit. *crescendo*

Vln. 1.1 *f* *mf* *f* *gliss.*

Vln. 1.2 *f* *mf* *f* *gliss.*

Vln. 1.3 *(pppp)* *f* *gliss.*

Vln. 1.4 *(pppp)* *f* (no gliss.)

Vln. 1.5 *f* *pppp* *f* *gliss.*

Vln. 1.6 *f* *pppp* *f* *gliss.*

Vln. 2.1 (no gliss.) *f* *mf* *f* *gliss.*

Vln. 2.2 (no gliss.) *f* *mf* *f* *gliss.*

Vln. 2.3 *(pppp)* *f* *gliss.*

Vln. 2.4 *(pppp)* *f* *gliss.*

Vln. 2.5 *f* *pppp* *f* *gliss.*

Vln. 2.6 *f* *pppp* *f* *gliss.*

Vla. 1 *(pppp)* *f* (no gliss.)

Vla. 2 *(pppp)* *f* (no gliss.)

Vla. 3 *f* *pppp* *f* *gliss.*

Vla. 4 *f* *pppp* *f* *gliss.*

Vc. 1 *f* *mf* *f* *gliss.*

Vc. 2 *f* *mf* *f* (no gliss.)

Vc. 3 *f* *mf* *f* *gliss.*

Cb. 2 *f* *mf* *f* *gliss.* *pizz*

Cb. 1 *f* *mf* *f* *gliss.* *rit.*

Pno. *mp* *f* *p* *crescendo*

*N* Smooth and uniform

SalvadorTorré © SACEM.Fr



90

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

*poco a poco crescendo*

*poco a poco crescendo*

*pochissimo a poco diminuendo*

pizz L.H.

pizz R.H.

91

Vln. 1.1  
Vln. 1.2  
Vln. 1.3  
Vln. 1.4  
Vln. 1.5  
Vln. 1.6  
Vln. 2.1  
Vln. 2.2  
Vln. 2.3  
Vln. 2.4  
Vln. 2.5  
Vln. 2.6  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vc. 1  
Vc. 2  
Vc. 3  
Cb. 2  
Cb. 1  
Pno.

*sim. ----->*

pizz L.H.    pizz R.H.    pizz L.H.    pizz R.H.

— *Reo* —>

92

Vln. 1.1 *poco a poco diminuendo*

Vln. 1.2 *poco a poco diminuendo*

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6 *crescendo*

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2 *pizz L.H.* *pizz R.H.* *pizz L.H.* *sim. ----->*

Cb. 1

Pno.

93

Vln. 1.1 *diminuendo*

Vln. 1.2

Vln. 1.3

Vln. 1.4 *diminuendo*

Vln. 1.5 *crescendo*

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

*ff*

Dies Irae

94

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vc. 1

Vc. 2

Vc. 3

Cb. 2

Cb. 1

Pno.

*crescendo*

*crescendo*

*piano*

(8)

(b)

(8)

This page of a musical score, numbered 36, features a full orchestral string section and piano accompaniment. The instruments are arranged in 18 staves, labeled as follows: Vln. 1.1-1.6, Vla. 1-4, Vc. 1-3, Cb. 1-2, and Pno. The score includes various musical notations such as triplets, sixteenth-note patterns, and dynamic markings like *ff* and *sfz*. Performance instructions like *arco* are also present. The piece concludes with a double bar line and a circled number 8 at the bottom left.

to *Tpo.* if the previous passage was slower

96

Vln. 1.1 *ff* *pochissimo a poco diminuendo*

Vln. 1.2 *ff* *pochissimo a poco diminuendo*

Vln. 1.3 *ff* *pochissimo a poco diminuendo*

Vln. 1.4 *ff* *pochissimo a poco diminuendo*

Vln. 1.5 *ff* *pochissimo a poco diminuendo*

Vln. 1.6 *ff* *pochissimo a poco diminuendo*

Vln. 2.1 *ff* *pochissimo a poco diminuendo*

Vln. 2.2 *ff* *pochissimo a poco diminuendo*

Vln. 2.3 *ff* *pochissimo a poco diminuendo*

Vln. 2.4 *ff* *pochissimo a poco diminuendo*

Vln. 2.5 *ff* *pochissimo a poco diminuendo*

Vln. 2.6 *ff* *pochissimo a poco diminuendo*

Vla. 1 *ff* *pochissimo a poco diminuendo*

Vla. 2 *ff* *pochissimo a poco diminuendo*

Vla. 3 *ff* *pochissimo a poco diminuendo*

Vla. 4 *ff* *pochissimo a poco diminuendo*

Vc. 1 *ff* *pochissimo a poco diminuendo*

Vc. 2 *ff* *pochissimo a poco diminuendo*

Vc. 3 *ff* *pochissimo a poco diminuendo*

Cb. 2 *ff* *pochissimo a poco diminuendo*

Cb. 1 *ff* *pochissimo a poco diminuendo*

Pno. *ff* (tr) *balance with the orchestra*

8<sup>va</sup>

This page of a musical score, numbered 38, contains the following parts:

- Violins 1-6 (Vln. 1.1 to 1.6):** Six staves in treble clef. Vln. 1.1 starts at measure 97. Vln. 1.2 includes 7ths and 7th flats. Vln. 1.3 includes 3rds. Vln. 1.4 includes 5ths. Vln. 1.5 is a single note. Vln. 1.6 includes 3rds.
- Violas 1-4 (Vla. 1 to 4):** Four staves. Vla. 1 and 2 are in treble clef, Vla. 3 and 4 are in bass clef. Vla. 1 includes 3rds and flats. Vla. 2 includes 3rds and flats. Vla. 3 includes 3rds and flats. Vla. 4 includes 3rds.
- Cellos 1-2 (Vc. 1 to 2):** Two staves in bass clef. Vc. 1 includes flats. Vc. 2 includes 3rds.
- Cellos 3-2 (Cb. 2 to 1):** Two staves in bass clef. Both are marked *gliss.*
- Piano (Pno.):** Grand staff with treble and bass clefs. It features a complex texture with many sixteenth notes and includes dynamic markings like *tr* and *acc.* and some flats.

98

This page of a musical score contains the following parts and measures:

- Violins 1.1-1.6:** Six staves in treble clef. Measures 98-101. Includes various articulations such as slurs, accents, and fingerings (7, 3, 5).
- Violas 1-4:** Four staves. Vln. 1 and Vln. 2 are in treble clef; Vln. 3 and Vln. 4 are in bass clef. Measures 98-101. Includes slurs and fingerings (3).
- Cellos 2-1:** Two staves in bass clef. Measures 98-101. Includes the instruction "gliss." (glissando).
- Piano (Pno.):** Grand staff (treble and bass clefs). Measures 98-101. Includes a circled measure number (8) at the beginning of the section.

99

Vln. 1.1 *d i m i n u e n d o p o c o a p o c o*

Vln. 1.2 *d i m i n u e n d o p o c o a p o c o*

Vln. 1.3 *d i m i n u e n d o p o c o a p o c o*

Vln. 1.4 *d i m i n u e n d o p o c o a p o c o*

Vln. 1.5 *d i m i n u e n d o p o c o a p o c o*

Vln. 1.6 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.1 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.2 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.3 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.4 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.5 *d i m i n u e n d o p o c o a p o c o*

Vln. 2.6 *d i m i n u e n d o p o c o a p o c o*

Vla. 1 *d i m i n u e n d o p o c o a p o c o*

Vla. 2 *d i m i n u e n d o p o c o a p o c o*

Vla. 3 *d i m i n u e n d o p o c o a p o c o*

Vla. 4 *d i m i n u e n d o p o c o a p o c o*

Vc. 1 *d i m i n u e n d o p o c o a p o c o*

Vc. 2 *d i m i n u e n d o p o c o a p o c o*

Vc. 3 *d i m i n u e n d o p o c o a p o c o*

Cb. 2 *d i m i n u e n d o p o c o a p o c o* *gliss.*

Cb. 1 *d i m i n u e n d o p o c o a p o c o* *gliss.*

Pno. *d i m i n u e n d o p o c o a p o c o* *loco*

(8) *loco*

(8) *loco*





108

Violin 1.1, Violin 1.2, Violin 1.3, Violin 1.4, Violin 1.5, Violin 1.6, Violin 2.1, Violin 2.2, Violin 2.3, Violin 2.4, Violin 2.5, Violin 2.6, Viola 1, Viola 2, Viola 3, Viola 4, Violoncello 1, Violoncello 2, Violoncello 3, Violoncello 4, Contrabasso 2, Contrabasso 1, Piano

Dynamic markings: *fp*, *gliss.*

112

Violin parts (Vln. 1.1 to Vln. 2.6) and Viola parts (Vla. 1 to Vla. 4) feature intricate rhythmic patterns with frequent triplets. Dynamic markings include *fp* (fortissimo piano) and *ff* (fortissimo). Performance instructions such as "Overpressure" are used to indicate specific playing techniques. The Cello parts (Cb. 1, Cb. 2) and Double Bass parts (Vc. 1, Vc. 2, Vc. 3) provide a harmonic and rhythmic foundation, with some parts including glissando ("gliss.") and *ppp* (pianissimo) markings. The Piano part (Pno.) is positioned at the bottom of the score.



120 *molto Overpressure*

**Scratch**

**Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.1 *ff* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.2 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.3 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.4 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.5 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 1.6 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.1 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.2 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.3 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.4 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.5 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vln. 2.6 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vla. 1 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vla. 2 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vla. 3 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vla. 4 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vc. 1 *ff* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vc. 2 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Vc. 3 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Cb. 2 *(ff)* *molto Overpressure* **Scratch** **Molto scratching**, always on 4 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

Cb. 1 *ff* *molto Overpressure* **Scratch** **Molto scratching**, always on 5 open strings, change the string, bow, rhythm and attacks (*ff-p*) randomly

H "solo" →

Pno. *fff* L.H. with plastic card, make scrunch transversely the two lowest twisted strings (from slow-irregular to fast) **fff** R.H. Arm, hit violently *Ly.*

Edo. →

improvise (on 4 open strings)

123 Ord.

Vln. 1.1 *(ff)*

Vln. 1.2 *(ff)*

Vln. 1.3 *(ff)*

Vln. 1.4 *(ff)*

Vln. 1.5 *(ff)*

Vln. 1.6 *(ff)*

Vln. 2.1 *(ff)*

Vln. 2.2 *(ff)*

Vln. 2.3 *(ff)* *ffz*

Vln. 2.4 *(ff)*

Vln. 2.5 *(ff)*

Vln. 2.6 *(ff)* (scratch)

Vla. 1 *(ff)* (scratch)

Vla. 2 *(ff)* (scratch)

Vla. 3 *(ff)* (scratch)

Vla. 4 *(ff)*

Vc. 1 *(ff)*

Vc. 2 *(ff)* (scratch)

Vc. 3 *(ff)*

Cb. 2 *(ff)*

Cb. 1 *(ff)* (sempre scratch)

Pno.

seguir improvisando como previo, ahora con estas alturas (estrictas), o tocar lo que está escrito. **Intenso**

The image shows a page of a musical score for a string ensemble and piano. The score is written in 8/4 time and includes parts for Violins 1 through 6, Violas 1 through 4, Cellos 1 and 2, and Piano. The music is highly rhythmic and technical, featuring many triplets, sixteenth-note patterns, and dynamic markings such as *fff*, *sfz*, and *sf*. There are also performance instructions like "ord." (order) and "jeté". The page number 124 is visible in the top left corner.

\* Indicative of fingering of 4 strings, do not play

(ord.) → Slow oscillation 1/4 of T. → poco vibrato (vib.) → molto vib.

Vln. 1.1 *ppp sub.* *mf* s.v. *f*

Vln. 1.2 *ppp sub.* s.p. s.t. poss.

Vln. 1.3 *ppp sub.* s.p. s.t.

Vln. 1.4 *ppp sub.* s.p. s.t.

Vln. 1.5 *ppp sub.* s.p. s.t.

Vln. 1.6 *ppp sub.* s.p. s.t.

Vln. 2.1 *ppp sub.* s.p. s.t.

Vln. 2.2 *ppp sub.* s.p. s.t.

Vln. 2.3 *ppp sub.* s.p. s.t.

Vln. 2.4 *ppp sub.* s.p. s.t.

Vln. 2.5 *ppp sub.* s.p. s.t.

Vln. 2.6 *ppp sub.* s.p. s.t.

Vla. 1 *ppp sub.* s.p. s.t.

Vla. 2 *ppp sub.* s.p. s.t. III

Vla. 3 *ppp sub.* s.p. s.t.

Vla. 4 *ppp sub.* s.p. s.t. IV

Vc. 1 *ppp sub.* s.p. s.t.

Vc. 2 *ppp sub.* s.p. s.t.

Vc. 3 *ppp sub.* s.p. s.t.

Cb. 2 *ppp sub.* s.p. s.t.

Cb. 1 *ppp sub.* s.p. s.t.

Pno. *f* *fff (f)* rip\* *f*

Soundboard

*f* *fff (f)*

Red sempre

\* can be with plastic card  
ossia ord. on the keyboard

Più lento

a Tpo. ( ♩ = 40 )

128

Vln. 1.1 *ppp* *gliss.* ord.

Vln. 1.2 *pppp* ord.

Vln. 1.3 *pppp* ord.

Vln. 1.4 *pppp* ord.

Vln. 1.5 *pppp* ord.

Vln. 1.6 *pppp* ord.

Vln. 2.1 *pppp* ord.

Vln. 2.2 *pppp* ord.

Vln. 2.3 *pppp* ord.

Vln. 2.4 *pppp* ord.

Vln. 2.5 *pppp* ord.

Vln. 2.6 *pppp* ord.

Vla. 1 *pppp* ord.

Vla. 2 *pppp* ord.

Vla. 3 *pppp* ord.

Vla. 4 *pppp* ord.

Vc. 1 *pppp* ord. III

Vc. 2 *pppp* ord.

Vc. 3 *ppp* ord.

Cb. 2 *ppp* ord.

Cb. 1 *ppp* ord.

Più lento

a Tpo. ( ♩ = 40 )

ord. N

Keyboard *mf*

*mp*

*lv.*

7

6

5



133

*c.l.b. ric. s.p. .... s.t.* *gliss.* *c.l.b. ric. s.t. .... s.p.* *c.l.b. ric. s.t. .... s.p.* *arco ord.* *ham. posición \**

*gliss.* *c.l.b. ric. s.p. .... s.t.* *c.l.b. ric. s.t. .... s.p.* *arco ord.* *ham. gliss.\** *ric.(ord.)*

*gliss.* *c.l.b. ricochet.(ric.) s.p. .... s.t.* *gliss.* *c.l.b. ric. s.t. .... s.p.* *arco ord.* *III ----* *ham. gliss.\** *ric.(ord.)*

*gliss.* *c.l.b. ric. s.t. .... s.p.* *c.l.b. ric. s.p. .... s.t.* *arco ord.* *IV* *ham. gliss.\** *ric.(ord.)*

*ric.* *ric.* *II ----* *ric.* *III ----* *ric.* *IV ----* *ric.* *II ----* *ric.* *III ----*

*ric.* *II ----* *ric.* *III ----* *ric.* *IV ----* *Bow movement* *gliss.* *M.I.*

*ricochet.(ric.)* *ric.* *III ----* *ric.* *IV ----*

*ric.* *II ----* *ric.* *III ----* *ric.* *IV ----* *Bow movement* *gliss.* *gliss.* *M.I.*

*ric.* *III ----* *ric.* *IV ----* *Bow movement* *gliss.* *gliss.* *M.I.*

*ric.* *IV ----* *ric.* *Bow movement* *gliss.* *gliss.* *gliss.* *gliss.* *M.I.*

*ric.* *Bow movt.* *gliss.* *gliss.* *gliss.* *gliss.* *M.I.*

*ric.* *II ----* *ric.* *III ----* *ric.* *IV ----* *ric.* *II ----* *ric.* *III ----*

*ord. gliss de arm.\** *ricochet* *ric.* *IV ----* *ric.* *III ----* *ric.* *I ----*

*front of the nails (clear)*

*Pno.*

*p* -- bring color to the orchestra

\* Arpeggiate 4 strings continuously and independently ; on one hand the speed of the bow (R.H) and on the other hand the glissando (L.H), independent!

135 *harm. gliss. \**

Violin parts (Vln. 1.1 to Vln. 2.6) and Viola parts (Vla. 1 to Vla. 4) feature extensive use of glissando techniques, often marked with *gliss.* and *sim.*. The Cello and Double Bass parts (Vc. 1-3, Cb. 1-2) also utilize these techniques, with some parts marked *pp* and *gliss. de arm. \**. The Piano part (Pno.) is marked *p* and includes the instruction *fingertips (dark)*. The score is divided into two systems by a vertical line.

\* Arpeggiate the 4 strings continuously and independently : on one hand the speed of the bow (R.H.) and on the other hand the glissando (L.H.), independent!

137

Vln. 1.1 gliss. gliss. gliss. sim. *morendo* rall. lunga

Vln. 1.2 sim. *morendo* lunga

Vln. 1.3 gliss. sim. *morendo* *morendo* lunga

Vln. 1.4 *morendo* lunga

Vln. 1.5 sim. *morendo* lunga

Vln. 1.6 *morendo* lunga

Vln. 2.1 *morendo* lunga

Vln. 2.2 *morendo* lunga

Vln. 2.3 *morendo* lunga

Vln. 2.4 *morendo* lunga

Vln. 2.5 *morendo* lunga

Vln. 2.6 *morendo* lunga

Vla. 1 *morendo* lunga

Vla. 2 *morendo* lunga

Vla. 3 *morendo* lunga

Vla. 4 *morendo* lunga

Vc. 1 gliss. sim. *morendo* lunga

Vc. 2 *morendo* lunga

Vc. 3 *morendo* lunga

Cb. 2 gliss. gliss. gliss. sim. *morendo* lunga

Cb. 1 ord. - molto sul pont. *morendo* rall. m.s.p. *lunga*

Pno. *l.v.* *lunga*

keep the pedal to the end

niente

rall. . . . . until the extinction of sound and the advent of silence