

# 1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

♩ = 60

as fast and as loud as possible →

p o c o a p o c o r i t a r d a n d o

(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩)

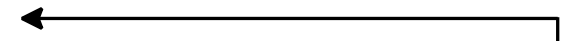
Violoncello

<i>ffff</i>	<i>fff</i>	<i>ff</i>	<i>f</i>	<i>mf</i>	<i>mp</i>

(♩) (♩) *sim.* e d i m i n u e n d o

<i>p</i>	<i>pp</i>	<i>ppp</i>

or D.C.



<i>(ppp)</i>	<i>pppp</i>	

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

1.2 *p* *echoing* *ham.*

1.3 *Vivo* *f* *mp (sub)*

1.4 *Lento* *p* *f* *p* *fast trem.* *(pizz)*

1.5 *Vivo* *mf* *(moderato)* *5* *(accel.)* *(pizz)* *f*

1.1 *dal niente* *(p)* *x n.*

2.1 *f*

2.2 *f* *3* *3*

2.3 *mf*

2.4 *Moderato* *mf* *p* *3* *2.4* *pizz*

2.5 *mp* *echo*

3.1 *(..f)* *pp*

3.2 *mf*

3.3 *Vivo* *pp* *etc.*

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

3.5 *f*

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

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

4.3 *mf*

4.4 *p* *interchange*

4.5 *Vivo* *(p)* *f* *mf* *p* *(pizz)* *3*

5.1 *p* *fast trem.* *mf*

5.2 *f* *(c.l.b.)* *p*

5.3 *sim.* *mp*

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

5.5 *Lento* *p*

harmonics gliss (each string performer on different string)

# 3 - Crossnotes

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

The score is divided into five measures, each with a number above it. The notation includes various dynamics such as *sfz*, *p*, *mf*, *f*, *pp*, *ff*, *mp*, and *ppp*. Performance instructions include *pizz* (pizzicato), *arco* (arco), *fast trem.* (fast tremolo), *pesante* (heavy), *double artic.* (double articulation), *vib.* (vibrato), *gliss.* (glissando), *bisbigliando on two strings*, *s.p.* (sul ponticello), and *(ord.)* (order). The score is written for Cello and Contrabass, with a note to use the 5th string if possible. The piece is a study by Salvador Torr , influenced by composers like Berio, Beethoven, Webern, Berg., Bart k., and Bach.

pizz

Bart k

pp

pizz

Bart k

# 4 - Sandclock

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

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

*staccato sempre*

5 *sim.*

Violoncello

*pp* *p sempre*

10

15

20

25

30

35

40

*p* *pp*

N mero de repeticiones indefinido. La marca metron mica es solo indicativa. Hacer el n mero de repeticiones con respecto a la velocidad para hacer que todos acaben, mas o menos, al mismo tiempo