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Tejidos

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**Publication Date**

2020

# Tejidos

*trio para violín.  
violonchelo y piano*

*Carlos Alberto Vázquez*

*Escrito para el Brouwer Trio*

*2015*

# Tejidos

trio para violín, violonchelo y piano

## I.

Carlos Añberto Vázquez

The musical score is divided into three systems. The first system shows the beginning of the piece, with a key signature of one flat and a common time signature. It features a Violin part, a Cello part, and a Piano part. The tempo is marked 'Agitado' (♩=66) and 'Moderado' (♩=48). The dynamics range from *ff* to *mf*. The second system continues the Piano part, marked with a measure number '3' and dynamics *p* and *mp*. The third system continues the Piano part, marked with measure numbers '4' and '7', and dynamics *f*, *mf*, and *f* with a triplet of eighth notes.

Violino

Violonchelo

Piano

Agitado ♩=66 Moderado ♩=48

*ff* *ff* *f* *mf*

3 *p* *mp*

4 7 *f* *mf* *f* 3

5

Vc.

Pno.

ff f<sup>3</sup> mf

fff

pp

Detailed description: This system covers measures 5 and 6. The Violoncello (Vc.) part begins in measure 5 with a whole rest, then enters in measure 6 with a descending eighth-note scale starting on G2, marked *ff*. The Piano (Pno.) part also starts with a whole rest in measure 5. In measure 6, the right hand plays a triplet of eighth notes (F4, E4, D4) marked *fff*, while the left hand plays a dense, chromatic eighth-note accompaniment. In measure 7, the Vc. part continues with a descending eighth-note scale marked *f*, and the Pno. part continues with a similar accompaniment marked *pp*.

7

Vln.

Vc.

Pno.

ff f

p f p

Detailed description: This system covers measures 7, 8, and 9. The Violin (Vln.) part has a whole rest in measure 7 and enters in measure 9 with a descending eighth-note scale marked *ff*. The Violoncello (Vc.) part plays a descending eighth-note scale in measure 7 marked *p*, continues in measure 8 marked *f*, and then has a whole rest in measure 9. The Piano (Pno.) part continues with a chromatic eighth-note accompaniment in measures 7, 8, and 9, marked *pp*.

10

Vln.

Pno.

mf f p mp

pp

Detailed description: This system covers measures 10 and 11. The Violin (Vln.) part plays a descending eighth-note scale in measure 10 marked *mf*, continues in measure 11 marked *f*, and then has a whole rest. The Piano (Pno.) part continues with a chromatic eighth-note accompaniment in measures 10 and 11, marked *pp*.

**Agitado** ♩=66

Vln. *mp*

Vc.

Pno. *fff* *ff* *8va*

Vln. *f* 3 9

Vc. *f* 9

Pno. *8va*

Vln. *p* *ff*

Vc. *p* *ff*

Pno. *mf* *f* *8va*

22 *f* sul Pont.

Vln. *f* sul Pont.

Vc. *f*

Pno. *f* 8va

26 *f* pizz. *f* ordinario

Vln. *f* pizz. *f* ordinario

Vc. *f*

Pno. *mf* 8va

30 *mp* *fff* *fff* *f*

Vln. *mp* *fff* *fff*

Vc. *mp* *fff*

Pno. *f* 8va

Lírico  $\text{♩} = 54$

Vln.  $\text{34}$

Vc. arco

Lírico  $\text{♩} = 54$

Pno.  $\text{34}$  *mp*

Reo. \*

Reflexivo  $\text{♩} = 60$

Vln.  $\text{38}$

Vc. pizz.

Reflexivo  $\text{♩} = 60$

Pno.  $\text{38}$

Reo. \*

Vln.  $\text{42}$

Vc. arco

Pno.  $\text{42}$

Reo. \*

46 *pizz.*

Vln.

Vc.

Pno.

50 *Áspero* arco sul Pont. *mf* sul Pont. *mf*

Vln.

Vc.

Pno.

55 *ff* *mp*

Vln.

Vc.

Pno.



Vln. *60*

Vc. *60*

Pno. *60*

*ff*

Pno. *65*

*ff* *ff* *ff* *f*

Fluido ♩=92

Vln. *69*

Vc. *69*

*f* *mf* *f*

Pno. *69*

*p*

73

Vln.

Vc.

Pno.

*f* 3

*f* 3

*f* 3

76

Vln.

Vc.

Pno.

*mf* 3

*mf* 3

*f* 3

*f* 3

*f* 3

*mf* 3

79

Vln.

Vc.

Pno.

*mf* 3

*f* 3

*f* 3

*mf* 3

*f* 3

*mf* 3

*f* 3

*mf* 3

*f* 3

*mf* 3

*f* 3

*mf* 3

81

Vln. *ff* 3 3 3 3

Vc. *ff* 3 3 3 3

Pno. *ff* 3 3 3 3

83

Reflexivo  $\text{♩} = 60$

Vln.

Vc.

88

Vln.

Vc.

88

Pno.

5

3

Dev.

\*

92

Vln.

Vc.

Pno.

*f*

96

Vln.

Vc.

Pno.

*f*

*mp*

98

Vln.

Vc.

Pno.

*f*

100

Vln. *f*

Vc. *f*

Pno.

Musical score for measures 100-102. The Violin (Vln.) and Viola (Vc.) parts are marked *f* (forte). The Piano (Pno.) part features triplets and quartets. The key signature has one flat (B-flat), and the time signature is 6/4.

103

Vln. *meno mosso*

Vc. *meno mosso*

Pno. *meno mosso*

Musical score for measures 103-106. The Violin (Vln.) and Viola (Vc.) parts are marked *meno mosso*. The Piano (Pno.) part features chords and a bass line. The key signature has one flat (B-flat), and the time signature is 6/4.

107

Vln.

Vc.

Pno.

Musical score for measures 107-110. The Violin (Vln.) and Viola (Vc.) parts are marked *meno mosso*. The Piano (Pno.) part features chords and a bass line. The key signature has one flat (B-flat), and the time signature is 6/4.

Con intriga ♩ = 48

Vln. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

Con intriga ♩ = 48

Pno. *p* *mp* *mf* *f*

Vln. *ff* *accel.*

Vc. *ff* *accel.*

Pno. *ff* *accel.*

Vln. *a tempo*

Vc. *a tempo*

Pno. *a tempo*

Animado ♩=80

118

Vln.

Vc.

118

Pno.

Animado ♩=80

120

Vln.

Vc.

120

Pno.

122

Vln.

Vc.

122

Pno.

124

Vln.

Vc.

Pno.

Violin (Vln.) part: Measure 124 has a whole rest. Measure 125 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Viola (Vc.) part: Measure 124 has a dotted quarter note  $\text{Bb}$  followed by eighth-note patterns:  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 125 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Piano (Pno.) part: Measure 124 has a long slur over the first measure with eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 125 has a whole rest in the right hand and a bass line with notes:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

126

Vln.

Vc.

Pno.

Violin (Vln.) part: Measure 126 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 127 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Viola (Vc.) part: Measure 126 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 127 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Piano (Pno.) part: Measure 126 has a long slur over the first measure with eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 127 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

128

Vln.

Vc.

Pno.

Violin (Vln.) part: Measure 128 has a dotted quarter note  $\text{Bb}$  followed by eighth-note patterns:  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 129 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Viola (Vc.) part: Measure 128 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 129 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .

Piano (Pno.) part: Measure 128 has a long slur over the first measure with eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ . Measure 129 has eighth-note patterns:  $\text{Bb}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{Bb}$ .



130

Vln.

Vc.

Violin (Vln.) and Viola (Vc.) parts for measures 130-131. The Violin part starts with a whole rest in measure 130, followed by a half note G4, a half note F4, and a half note E4 in measure 131. The Viola part features a rhythmic pattern of eighth notes in measure 130, followed by a half note G3, a half note F3, and a half note E3 in measure 131.

130

Pno.

Piano (Pno.) part for measures 130-131. The right hand plays a melodic line with eighth notes and a slur over measures 130-131. The left hand plays a rhythmic accompaniment of eighth notes.

132

Vln.

Vc.

Violin (Vln.) and Viola (Vc.) parts for measures 132-133. The Violin part has whole rests in measures 132 and 133. The Viola part has a half note G3 in measure 132, followed by a half note F3 and a half note E3 in measure 133.

132

Pno.

Piano (Pno.) part for measures 132-133. The right hand has a melodic line with a slur over measures 132-133. The left hand continues with eighth notes.

134

Vln.

Vc.

Violin (Vln.) and Viola (Vc.) parts for measures 134-135. The Violin part has a half note G4 in measure 134, followed by whole rests in measures 135 and 136. The Viola part has a half note G3 in measure 134, followed by whole rests in measures 135 and 136.

134

Pno.

Piano (Pno.) part for measures 134-135. The right hand has a melodic line with a slur over measures 134-135. The left hand continues with eighth notes.

135

Vln.

Vc.

Pno.

136

Vln.

Vc.

Pno.

137

Vln.

Vc.

Pno.

Lírico ♩=54

*mp*

Red. \*

140

Vln.

Pno.

*mp*

*p*

*Red.* \*

146

Vln.

Vc.

Pno.

*mp*

*p*

*mp*

*mp*

153

Vln.

Vc.

*p*

*pp*

*pp*

*fff*

Agitado  $\text{♩} = 66$

153

Pno.

*f*

*p*

*pp*

*fff*

Agitado  $\text{♩} = 66$

# Tejidos

## Trio para violín, violonchelo y piano

### II

Carlos Alberto Vázquez

Etéreo  $\text{♩} = 48$

Violin *f* pizz. 3

Cello

Piano *ff* *f*

Ped.

Detailed description: This system contains the first three staves of the score. The Violin staff (top) begins with a rest, followed by a series of sixteenth notes, then a triplet of eighth notes, and ends with a quarter note. The Cello staff (middle) has a whole rest for the first two measures, followed by a quarter note and a half note. The Piano staff (bottom) starts with a half note, followed by a series of sixteenth notes, and ends with a quarter note. Dynamics include *f* and *pizz.* for the violin, and *ff* and *f* for the piano. A *ped.* marking is present in the piano staff.

Vln. *sfz* *p* *f* pizz.

Vc. *ff* arco *p*

Pno. *mp* *mf* *mp*

Detailed description: This system contains the next three staves. The Violin staff (top) has a rest, followed by a series of sixteenth notes, then a quarter note, and ends with a quarter note. The Viola staff (middle) has a half note, followed by a quarter note, and ends with a half note. The Piano staff (bottom) has a half note, followed by a quarter note, and ends with a quarter note. Dynamics include *sfz*, *p*, and *f* for the violin; *ff* and *p* for the viola; and *mp*, *mf*, and *mp* for the piano. A *pizz.* marking is present in the violin staff, and an *arco* marking is present in the viola staff.

Vln. *pizz.* *arco*

Vc. *f* *p*

Pno.

Vln. *sul Pont.*

Vc. *mp* 3

Pno.

Vln. *f*

Vc. *mf* *f* *ff*

Pno. *f*

*ped.*

9

Vln. *ordinario*

Vc. *f*

Pno. *mp* *p* *pp* *mp*

\* *leg.* \* *leg.* \*

**Con suspenso**

10

Vln. *mp*

Vc. *mp*

Pno. *mp*

**Con suspenso** *mp*

12

Vln. *mp*

Vc. *mp*

Pno. *mp*

*mp* *mp*

The musical score consists of three systems of staves. The first system contains the Violin (Vln.) and Viola (Vc.) parts. The Violin part begins with a treble clef and a key signature of one flat (B-flat), with a measure rest starting at measure 14. The Viola part begins with a bass clef and a key signature of one flat, with notes in measures 14, 15, and 16, followed by a measure rest. The second system contains the Piano (Pno.) part, which is written in grand staff notation (treble and bass clefs). It features a melodic line in the right hand with a dynamic marking of *f* (forte) and a *grva-* (grace) marking above it, and a bass line in the left hand. The dynamic markings *f*, *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are placed below the right-hand staff. The score concludes with a final measure rest in both the Violin and Viola parts.

# Tejidos

## Trio para violín. violonchelo y piano

### III

Carlos Alberto Vázquez

Violin

Con bravura

*ff* *f* *sfz* *sfz*

Cello

*ff* *f* *sfz* *sfz*

Piano

Con bravura

*ff* *mf*

Vln.

*ff* *f* *f* *sfz*

Vc.

*ff* *f* *f* *sfz*

Pno.

*ff* *mf*



Violin (Vln.)  
Viola (Vc.)  
Piano (Pno.)

Measures 11-22. The score is in 8/8 time. The key signature has two sharps (F# and C#). The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The Piano part includes an 8va (octave) marking. The Viola part includes a pizz. (pizzicato) marking. The Violin part includes an 8va (octave) marking.

Measures 11-16: Vln. and Vc. play a rhythmic pattern of eighth notes. Pno. plays a similar pattern in the right hand, with an 8va marking. Dynamics: *ff*, *mf*, *ff*.

Measures 17-22: Vln. and Vc. play a melodic line with accents. Pno. plays a chordal accompaniment. Dynamics: *f*, *ff*, *f*, *f*, *mf*, *ff*.

Measures 23-28: Vln. and Vc. play a melodic line with accents. Pno. plays a chordal accompaniment. Dynamics: *f*, *f*, *ff*.

## Detrás puente

29

Vln.

Vc.

Pno.

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

*f* *mp* *p* *pp*

*f* *ff*

golpear caja

39

Vc.

Pno.

*mf* *f* *mp*

*p* *f*

3 3

46

Vln.

Vc.

Pno.

arco

sul Pont.

*f*

*pp*

3

53

Vc. *p* *ff* *pp*

Pno. *f* percutir con nudillos madera

56

Vln. *f* sul Pont.

Vc. *f*

Pno.

60

Vln.

Vc. pizz. *mp* *mf*

Pno. *p* *mf* *8va*



Vln. *pizz.* *f* *arco* *p*

Vc. *p* 3 3

Pno. *f* *p* 3 3

84

Vln. *ff* *fff*

Vc. *ff* *fff*

Pno. *ff* *fff*

92

# Tejidos

## Trio para violín, violonchelo y piano

### IV.

Carlos Alberto Vázquez

$\text{♩} = 72$  Con sord. *mp*

Violin

Cello

Piano

$\text{♩} = 72$  *pp*

The first system of the musical score is for measures 1-4. It features three staves: Violin, Cello, and Piano. The Violin and Cello parts are marked with a dynamic of *mp* and include the instruction 'Con sord.'. The Piano part is marked with a dynamic of *pp*. The tempo is indicated as  $\text{♩} = 72$ . The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The Violin and Cello parts have rests for the first two measures, followed by a half note in the third measure and a whole note in the fourth measure. The Piano part has a whole note chord in the first measure, followed by a half note in the second measure, and a whole note in the third measure, which is tied to the fourth measure.

<sup>2</sup>

Vln.

Vc.

Pno.

The second system of the musical score is for measures 5-8. It features three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello parts have a dynamic of *mp*. The Piano part has a dynamic of *pp*. The tempo is indicated as  $\text{♩} = 72$ . The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The Violin and Cello parts have a half note in the fifth measure, followed by a whole note in the sixth measure, and a half note in the seventh measure, which is tied to the eighth measure. The Piano part has a whole note chord in the fifth measure, followed by a half note in the sixth measure, and a whole note in the seventh measure, which is tied to the eighth measure.

<sup>4</sup>

Vln.

Vc.

Pno.

The third system of the musical score is for measures 9-12. It features three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello parts have a dynamic of *mp*. The Piano part has a dynamic of *pp*. The tempo is indicated as  $\text{♩} = 72$ . The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The Violin and Cello parts have a half note in the ninth measure, followed by a whole note in the tenth measure, and a half note in the eleventh measure, which is tied to the twelfth measure. The Piano part has a whole note chord in the ninth measure, followed by a half note in the tenth measure, and a whole note in the eleventh measure, which is tied to the twelfth measure.

6

Vln.

Vc.

Pno.

8

Pno.

*p*

8va

10

Senza sord.

Vln.

Pno.

*mf*

*ped.*

11

Vln.

Vc.

Pno.

*f* *8va*

*p*

3

\*

12

Vln.

Vc.

*ff*

13

Vln.

Pno.

*f*

*mp*

14

Vln.

Vc.

Pno.

*p*



Vc. <sup>15</sup>

Musical notation for the first system of the Violoncello part, starting at measure 15. It features a melodic line with eighth and quarter notes, some beamed together, and a fermata over the final note.

Pno. <sup>15</sup>

Musical notation for the first system of the Piano part, starting at measure 15. It consists of two staves with chords and dyads, some of which are beamed together and have a fermata.

Pno. <sup>16</sup>

Musical notation for the second system of the Piano part, starting at measure 16. It continues the chordal texture from the previous system.

Vln. <sup>17</sup> *mf*

Vc. *f*

Musical notation for the third system, starting at measure 17. The Violin part (top) has a melodic line with a dynamic marking of *mf*. The Violoncello part (bottom) has a more active melodic line with a dynamic marking of *f*.

Vln. <sup>18</sup>

Vc. *arco*

Musical notation for the fourth system, starting at measure 18. The Violin part (top) has a long note with a fermata and a dynamic marking of *mp*. The Violoncello part (bottom) has a melodic line with a dynamic marking of *mf*. The word "arco" is written above the Violoncello staff.

Pno. <sup>18</sup> *mp* *mf*

Musical notation for the fifth system of the Piano part, starting at measure 18. It features chords and dyads with dynamic markings of *mp* and *mf*. A dashed line labeled "sva" is positioned above the staff.

Vln. <sup>19</sup>

Vc. *p* *ff*

Vln. <sup>20</sup> pizz.

Pno. <sup>20</sup> *8va*

Vc. <sup>21</sup>

Pno. <sup>21</sup>

Vln. <sup>22</sup> arco

Vc. <sup>22</sup> *pp*

Pno. <sup>22</sup> *ff* *p* *pp*

Rec. \*

# Tejidos

## Trio para violín. violonchelo y piano

V

Carlos Alberto Vázquez

Violín

Piano

Etéreo ♩=72

*f*

Etéreo ♩=72

*f*

3

3

Detailed description: This system contains the first three measures of the piece. The Violin part (top staff) is in treble clef with a 4/4 time signature. It begins with a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. A slur covers the G4 and A4 notes. The Piano part (bottom two staves) is in bass clef with a 4/4 time signature. The right hand (RH) starts with a quarter rest, followed by a triplet of eighth notes (F4, G4, A4) in the second measure, and another triplet of eighth notes (B4, C5, B4) in the third measure. The left hand (LH) plays a steady accompaniment of quarter notes: G2, A2, B2, C3 in the first measure; D3, E3, F3, G3 in the second measure; and A3, B3, C4, D4 in the third measure. Dynamics include a forte (*f*) marking in the second measure of both parts. The tempo is marked 'Etéreo' with a quarter note equal to 72 (♩=72).

Vln.

Vc.

Pno.

*f*

3

3

3

Detailed description: This system contains measures 4, 5, and 6. The Violin (Vln.) part (top staff) has a quarter rest in measure 4, a half note G4 in measure 5, and a quarter note G4 followed by a triplet of eighth notes (F4, G4, A4) in measure 6. The Viola (Vc.) part (middle staff) has a quarter rest in measure 4, a half note G3 in measure 5, and a triplet of eighth notes (F3, G3, A3) in measure 6. The Piano (Pno.) part (bottom two staves) continues the accompaniment. The right hand (RH) has a triplet of eighth notes (F4, G4, A4) in measure 4, a quarter note G4 in measure 5, and a triplet of eighth notes (F4, G4, A4) in measure 6. The left hand (LH) continues with quarter notes: D3, E3, F3, G3 in measure 4; A3, B3, C4, D4 in measure 5; and E4, F4, G4, A4 in measure 6. Dynamics include a forte (*f*) marking in the second measure of the Viola part. The tempo is marked 'Etéreo' with a quarter note equal to 72 (♩=72).

Vln. *piu mosso*  
Vc. *mp*  
Pno. *mp* *tr* *tr*  
*Leg.* \*

Vln. *a tempo*  
Vc. *f*  
Pno. *a tempo*  
*f* *mf*

Animado ♩=84

Vln. *pp*

Vc. *pp*

Pno. *pp* *ff*

8<sup>va</sup>

Vln. *ff*

Vc. *f*

Pno. *mf*

25

Vln.

Vc.

*ff*

Pno.

*mf*

*f*

27

Vln.

Vc.

Pno.

5

5

5

5

3

5

Vln. <sup>31</sup>

Vc.

Pno.

*f*

5 3

5 3

*f*

5 3

5 3

Vln. <sup>35</sup>

Vc.

Pno.

3 5 3

3 5 3

3 5 3

42 **Jovial**  $\text{♩} = 80$   
pizz. *ff*

Vln.

Vc. *ff*

Pno. *ff*

47 *p* *ff*

Vln.

Vc. *p* *ff*

Pno. *p* *ff* *p* *ff*

8<sup>va</sup> - - -



Vln. *54* *ff* *mf*

Vc. *ff*

Pno. *54* *ff* *mf*

Vln. *60* arco *ff* *p* *mf* *mp* *p*

Vc. arco *ff* *p* *mf* *mp* *p*

Pno. *60* *ff* *p* *mf* *mp* *p*

Vln. *68* *ff* pizz. *mf* *mf* *mf*

Vc. *ff* pizz. *mf* *mf* *mf*

Pno. *68* *ff* *mf* *mf* *mf*

70

Vln.

Vc.

Pno.

72

Vln.

Vc.

Pno.

75

Vln.

Vc.

Pno.

Vln. *arco*

Vc. *arco*

Pno.

Vln.

Vc.

Pno.

Vln.

Vc.

Pno. *mf*

56

Vln.

Vc.

Pno.

*mf*

*mf*

59

Vln.

Vc.

*pizz.*

59

Pno.

*mp*

62

Vln.

Vc.

sul Pont.

arco sul Pont.

Firme  $\text{♩} = 72$   
ordinario

*f*

ordinario

*f*

63

Pno.

*f*

5

3

*Sva* -----

97

Vln. *mf* *tr*

Vc. *mf*

Pno.

99

Vln. *tr*

Vc.

Pno.

100

Vln. *tr*

Vc.

Pno.

102

Vln. *f*

Vc. *f*

Pno. *mp* *ff* *mp* *ff*

104

Vln. *f*

Vc. *f*

Pno. *mp* *ff* *mp*

106

Vln. *f*

Vc. *f*

Pno. *mp* *ff*

46

*rit.*

Vln. *3 3 3 3*

Vc. *3 3 3 3*

Pno. *rit.* *3 3*

**Enérgico y expresivo** ♩=88

Vln. *mf*

Vc.

**Enérgico y expresivo** ♩=88

Pno. *mp*

*Leo.* \* *Leo.* \*

Vln. *mp* *mf*

Vc. *mf*

Pno. *Leo.* \* *Leo.* \* *Leo.* \*

Vln. *115*

Vc.

Pno. *115*

*Leg.* \*

Vln. *117*

Vc. *mf*

Pno. *117*

*Leg.* \*

Vln. *119*

Vc. *mp*

Pno. *119*

*f* \*

*Leg.*



Vln. <sup>122</sup>

Vc.

Pno. <sup>122</sup>

3 3 3 3

Vln. <sup>124</sup> *Agitato* ♩=100

Vc.

Pno. <sup>124</sup> *Agitato* ♩=100

*ff*

*ff*

Vln. <sup>128</sup>

Vc.

Pno. <sup>128</sup>

*ff*

131

Vln. *ff*

Vc. *ff*

Pno. *ff*

134

Vln.

Vc.

Pno.

136

Vln.

Vc.

Pno. *8va*

Vln. <sup>140</sup> *8<sup>va</sup>* *accel.*

Vc.

Pno. <sup>140</sup> *accel.*

140

143

Vln. <sup>143</sup>

Vc.

Pno. <sup>143</sup>

143

146

♩=132

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*