

Germán Toro Pérez

Ordo

für Klavierquartett
(2006)

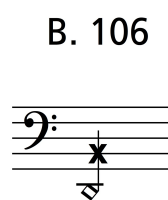
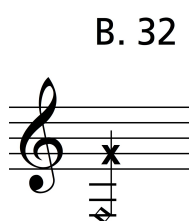
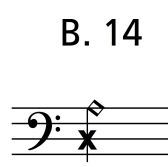
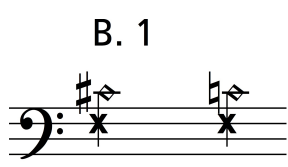
Partitur

Legende

m.s.t.	molto sul tasto
p.s.t.	poco sul tasto
ord.	ordinario
p.s.p.	poco sul ponticello
m.s.p.	molto sul ponticello
c.l.	col legno
c.l.b.	col legno battuto
⋯	saltato
×	hinter dem Steg
■	mit Fingern am Korpus schlagen
/	col legno am Steg schlagen
▴	mit Spanschraube am Steg schlagen
⊖	Saiten mit linker Hand dämpfen
▭	Bogen mit Überdruck
◇	Klavier: Seite leicht dämpfen

Klavier Präparierungen

Mit Gummikeilen Saiten leicht dämpfen, so dass eine erkennbare Tonhöhe mit dunkler Klangfarbe und kurzer Tondauer entsteht.



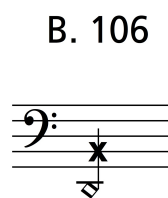
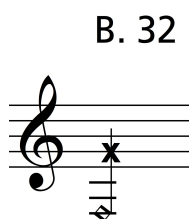
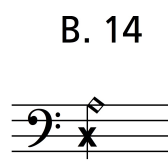
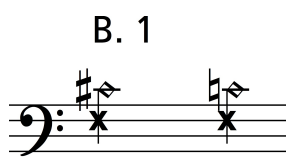
Aufführungsdauer: 11'

Legend

m.s.t.	molto sul tasto
p.s.t.	poco sul tasto
ord.	ordinario
p.s.p.	poco sul ponticello
m.s.p.	molto sul ponticello
c.l.	col legno
c.l.b.	col legno battuto
⋯	saltato
×	behind the bridge
■	hit the top with finger
/	hit the bridge with the bow
▴	hit the bridge with bow screw
⊖	mute the strings with left hand
▭	bow with overpressure
◇	piano: damp the string slightly

Piano preparations

Damp strings slightly using rubber wedges to produce a perceivable pitch with dark color and short duration.



performance duration: 11'

Ordo

für Klavierquartett (2006)
geschrieben auf Einladung von Mathilde Hoursiangou

Germán Toro Pérez
(*1964)

♩ = 78 **lebhaft**

Violine: m.s.p. ord. m.s.p. ord. *mf* *mp* *mf* *mp* *pp*

Viola: m.s.p. ord. m.s.p. ord. m.s.p. *mf* *p* *mf* *p*

Violoncello: m.s.p. ord. m.s.p. ord. m.s.p. *f* *p* *f* *pp* *f*

Klavier: *sfz* 1)

Ped. →



Violine: m.s.p. p.s.p. m.s.p. ord. m.s.p. p.s.p. *mp* *mf* *mp* *mf* *mp*

Viola: ord. m.s.p. ord. m.s.p. p.s.p. m.s.p. *mf* *p* *mf* *p* *mf*

Violoncello: p.s.p. m.s.p. ord. m.s.p. m.s.p. m.s.p. *p* *f* *p* *f* *f* *f*

Klavier: *sfz* *sfz* *sfz* *sfz*

1) Mit Gummikeilen Saiten leicht dämpfen, so dass eine erkennbare Tonhöhe mit dunkler Klangfarbe und kurzer Tondauer entsteht.
Damp strings slightly using rubber wedges to produce a perceivable pitch with dark color and short duration.

1

7

p.s.t. ----- p.s.p. m.s.p. ----- ord.

pp *mf* *mf* *p*

p.s.t. ----- p.s.p. m.s.p. ----- ord. m.s.p.

pp *mf* *mf* *mp*

p.s.t. ----- p.s.p. m.s.p. ----- ord. m.s.p.

pp *mf* *f* *p* *f*

f *sfz* *sfz*



9

m.s.p. ----- ord. m.s.p. ----- p.s.p. m.s.p.

mf *p* *f*

ord. m.s.p. ----- ord. m.s.p.

mf *mp* *pp* *f*

ord. m.s.p. ord. m.s.p.

f *pp* *f* *f*

sfz *sfz* *sfz*

12

p.s.t. *tr* p.s.p. ord. 6 3 *mf* *p*

p.s.t. *tr* p.s.p. ord. 6 3 *mf* *p*

p.s.t. *tr* p.s.p. m.s.p. ord. III m.s.p. *mp* *pp* *f*

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



15

3 *p* 3 *mf* 3 *mf* 3 *mp* 3

mf *mp* *mf* *mf* *p*

m.s.p. ord. m.s.p. ord. III m.s.p. *mp* *f* *mp* *f* *mp* *pp* *f*

15-17 *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *f* *mp* *p* *pp*

3

18 *mf* *pp* *mp* *p* *f* *mf* *p* *f*

m.s.p. *ord.* *m.s.p. ord.* *ord.* *m.s.p.*

tr. *15*



4

21 *mf* *p* *mf* *sfz* *mf* *p.s.p.*

sub. *m.s.p.* *III* *II* *sub.* *m.s.p.* *p.s.p.* *sub.* *m.s.p.*

ord. *m.s.p.* *ord.* *flaut.* *p.s.p.* *ord.*

15 *15*

24

m.s.p. ----- ord. m.s.p. ----- ord. m.s.p.

II

flaut. p.s.p. ord. flaut. p.s.p. ord. flaut. p.s.p. ord.

f ----- *pp* < *f* ----- < *f* ----- *pp* < *f*

sfz ----- < *mp* ----- < *sfz* ----- < *sfz* ----- < *mf* ----- < *p*

f *mp* ----- *f* *mp* ----- *f* *mp* -----

Ped. ----- Ped. -----



5

27

ord. ----- m.s.p. ord. ----- ord. sub. m.s.p.

ord. ----- m.s.p. ord. ----- ord.

tr ----- m.s.p. ord. p.s.p. flaut. ord.

sfz ----- *p* ----- *sfz* ----- *mp* ----- *p*

p ----- *f* ----- *p*

ppp ----- < *p* ----- < *f* ----- *pp* ----- < *f*

f ----- *mp* ----- *f* ----- *mp* -----

Ped. -----

----- p.s.p. m.s.p. ----- ord. △ △

30 *sfz* *sfz* *mp* *p*

m.s.p. *f* *sfz* *mp* *p* *mp*

flaut. p.s.p. , ord. *f* *f* *pp* *p*

f *mp* *f* *mp* *p* entfernen:

III --->

Ped. -----



△ □

33 *p* *ppp* *p* *p*

p *ppp* *mp* *p* *mp* *p* *p*

ppp *p* *ppp* *tr*

p *pp* *mp* *p* *p* *mf*

III --->

37

IV

p.s.p.
tr

ppp p ppp

ppp mp p mp p ppp

p ppp <f

mf p mp p

III ...

-----|



7

40

p.s.t.

ppp

p.s.p. tr <f

p.s.p. tr <f

p.s.t. p ppp <f

p.s.p. tr <f

p.s.p. tr <f

p.s.t. p ppp <f

p.s.p. tr <f

mf

Musical score for measures 43-45. The score is in 2/4 time and consists of four staves: Violin I, Violin II, Viola, and Piano. Measure 43 features a trill in the Violin I staff with a *f* dynamic. Measure 44 contains a p.s.t. section with a *p* dynamic and a *ppp* dynamic. Measure 45 features a trill in the Violin I staff with a *f* dynamic. The Piano part includes a *mf* dynamic and a section labeled "entfernen:".



Musical score for measures 46-48. The score is in 4/4 time and consists of four staves: Violin I, Violin II, Viola, and Piano. Measure 46 features a trill in the Violin I staff with a *f* dynamic. Measure 47 contains a p.s.t. section with a *p* dynamic and a *ppp* dynamic. Measure 48 features a trill in the Violin I staff with a *f* dynamic. The Piano part includes a *mf* dynamic and a section labeled "entfernen:".

9

48

p.s.p. *f* *f* *f*

p.s.p. *f* *f* *f*

ord. *f* *f*

p.s.p. *f*

mf *f* *f*



50

f *f* *f* *p* *ppp* *f*

f *f* *f* *p* *ppp*

ord. *f* *f*

p.s.p. *p* *ppp*

p.s.t. *p* *ppp*

mf *f* *f*

p.s.t. *p* *ppp*

10

Musical score for measures 52-54. The score is written for three staves: Violin I, Violin II, and Piano. The key signature is one sharp (F#) and the time signature is 7/8. Measure 52 starts with a *f* dynamic and includes markings for *pizz. h.d.S.*, *pizz. ord.*, and *arco m.s.p.*. Measure 53 features *mf* dynamics and *arco m.s.p.* markings. Measure 54 includes *f* dynamics and *pizz.* markings. The Piano part features triplet patterns in the right hand and sustained chords in the left hand, with dynamics ranging from *mf* to *f*.



Musical score for measures 55-57. The score is written for three staves: Violin I, Violin II, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. Measure 55 starts with a *f* dynamic and includes markings for *pizz.* and *arco ord.*. Measure 56 features *p* and *pp* dynamics, *arco m.s.p.* markings, and *p.s.t.* (pizzicato staccato) markings. Measure 57 includes *f* and *mf* dynamics, *pizz.* markings, and *arco m.s.p.* markings. The Piano part features triplet patterns in the right hand and sustained chords in the left hand, with dynamics ranging from *mf* to *f*.

58

pizz. arco m.s.p. pizz. arco ord. m.s.p.

f *f* *p* *ppp*

mf *f* *p* *ppp*

sfz > pp *sfz > pp* *f* *p* *ppp*

III p.s.p.

mf *mf* *f* *mp*

f *f* *f*



11

61

p.s.p. --- m.s.p. --- p.s.p. pizz. arco p.s.p. --- m.s.p. --- p.s.p. ---

sfz > pp *mf* *sfz > pp*

m.s.p. --- p.s.p. --- m.s.p. --- p.s.p. --- m.s.p. --- p.s.p. --- m.s.p. --- p.s.p. ---

sfz > pp *sfz > pp* *sfz > pp* *sfz > pp* *mf*

ord. --- m.s.p. ord. ord. --- m.s.p.

fpp *f* *fpp* *fpp* *mf*

pizz.

64 m.s.p. --- p.s.p. --- m.s.p. --- p.s.p. ord. gliss. *sfz* *pp* *sfz* *pp* *p* *ppp*

arco m.s.p. --- p.s.p. --- m.s.p. --- p.s.p. ord. p.s.p. *sfz* *pp* *sfz* *pp* R.H. L.H. *ppp* *p*

ord. --- m.s.p. p.s.t. *fpp* *ff* *pp*

pizz. 1) ord. *f* *sfz*

L.H. nimmt Plektron (▼)



66 *p* *ppp*

ord. --- s.p. ord. *pp* *p* *pp* *mf* *pp* *p*

pizz. *p* *pp*

1) Zwischen Stimmenschraube und Agraffe mit Plektron spielen, pizz. h.d.S. der Streicher imitierend.
 Play with plectrum between tuning pin and agraffe imitating the sound of pizz. behind the bridge on strings.
 GTP 002

68

p *ppp* *p* *ppp* *mp*

----- p.s.p. ord. ----- p.s.p.

9 3 9

ppp *p* *pp* *mp*

p *pp* *p* *pp* *sfz*

Red. → *Red.* → *Red.* →

13

70

> ppp *p* *ppp*

ord. ----- p.s.p. ord. ----- p.s.p.

9 6 9

ppp *p* *ppp* *p* *ppp* *mp*

p *pp*

Red. →

72

mp \rightrightarrows *ppp* *mp* \rightrightarrows *ppp*

ord. ----- p.s.p.

6 3 6 9

ppp \rightrightarrows *mf* *pp* \rightrightarrows *mp* *ppp* \rightrightarrows *mf*

p \rightrightarrows *pp* *mp* \rightrightarrows *pp*

Ped. \longrightarrow Ped. \longrightarrow



14

74 $\text{♩} = 78$

pizz. arco 1)

mf *f* *f* *f*

1)

6 3 3 6

fp \rightrightarrows *f* *sfz* \rightrightarrows *f*

arco 3 3

pizz. 1) pizz.

f *f* *sfz*

mf *f* *f*

Ped. \longrightarrow

1) Von 14 bis 17 ausser den Stellen, wo anders angegeben: *f* = m.s.p., *p* = ord., cresc. = ord. --- m.s.p., dim. = m.s.p. --- ord., pizz. sind immer ord.
 From 14 to 17 unless differently specified: *f* = m.s.p., *p* = ord., cresc. = ord. --- m.s.p., dim. = m.s.p. --- ord., pizz. are always ord.

15

Musical score for measures 78-80. The score is written for Violin I, Violin II, Viola, and Piano. Measure 78 starts with a treble clef, 5/8 time signature, and a key signature of one sharp (F#). The first staff (Violin I) has dynamics *f*, *p < mf*, and *mf*. The second staff (Violin II) has dynamics *sfz*, *f*, *f*, *f*, *p*, and *mf*. The third staff (Viola) has dynamics *f*, *f*, *fpp*, *f*, *pp*, and *f*. The piano part (measures 78-80) has dynamics *f*, *mf*, *f*, *pp*, and *mf*. Performance markings include *pizz.*, *arco*, *salt. ord.*, *tr.*, and *salt.*. Fingerings 3, 6, and 3 are indicated. A double bar line is present at the end of measure 80.

Musical score for measures 81-84. The score is written for Violin I, Violin II, Viola, and Piano. Measure 81 starts with a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The first staff (Violin I) has dynamics *f*, *f*, *fp*, *fp*, *fp*, and *fp*. The second staff (Violin II) has dynamics *sfz*, *f*, *fp*, *fp*, *fp*, and *tr.*. The third staff (Viola) has dynamics *f*, *f*, *f*, and *f*. The piano part (measures 81-84) has dynamics *fp*, *f*, *fp*, *fp*, and *fp*. Performance markings include *pizz.*, *arco*, *tr.*, and *pizz.*. Fingerings 3, 3, 3, 6, 3, and 5 are indicated.

16

84

ord. *f* *<mf* *mf* *mf* *<f* *mf*

pizz. arco *mf* *mf* III + arco *mf*

f sfz *fp* *f* *f* *f*

arco *<mf* pizz. *f* arco p.s.p. *fp* ord. *<f* tr *pp*

f *mf* *p* *pp* *<f*

17 ruhig

87

fp *p* *<p* *<f* *<f* *f* *pp* *p*

ord. *mp* *f* *f* *sfp* *p* *p*

pizz. *f* arco *mp* salt. *f* *pp* *p*

mp *f* *f* *sfp* *p*

91

m.s.p.

p *p* *p* *pp* *mf*

m.s.p.

mp *p* *p* *pp* *mf*

m.s.p.

p *p* *p* *pp* *mf*

mp



18

94

ord.

fp *fp* *pp* *f* *f* *p* *fp* *f* *fp* *fp*

ord.

fp *fp* *pp* *f* *f* *p* *fp* *f*

ord.

fp *fp* *pp* *f* *f* *p* *fp* *f* *fp* *fp*

f *mp* *f* *mf*

19

97

pizz. *f* arco m.s.p. *pp* ord. *f* m.s.p. *sfz* *p* *f* ord. *p*

m.s.p. ----- ord. *f* p.s.p. ----- ord. *sfz* sim. *sfz* *p* *mf* ord. -- p.s.p. -- ord. *P*

pizz. *f* arco m.s.p. *fp* ord. ----- p.s.p. *p* *f* m.s.p. *sfz* ord. *sfz* *p*

pizz. *mp* *fp* *pp* *p*

III ---->

20

101

ord. *mp* p.s.p. ----- ord. *p*

p.s.p. -- ord. *mf* *p* *ppp*

m.s.p. *f* *mp*

p *pp*

8 Ped. ->

III ---->

103

6 3 3 3 3 3

pp

Red. →

21

105

p.s.p.

tr

mf

p

ord.

mf

p.s.p.

pizz.

arco

p.s.p.

mf

p.s.p.

ord.

p.s.p.

ord.

mf

f

f

pp < f

p < mp

p

mf

f

f p

pp < >

pp < >

pp < >

22

109

f *pp* *f* *pp* *mf*

ord. *f* *pp* *f* *f* *f*

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

f *mf* *f* *fp* *pp* *p*

m.s.p.

ord. 3

pizz. *f*

arco 3

p.s.p. - ord.

3

113

p *f* *ff* *pp*

ord. pizz. arco

m.s.p.

ord. 3

f *mp* *f* *sfz*

6

p.s.p. - ord.

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

f *pp* *pp* *f* *sfz* *pp* *mf*

5

23

116

m.s.p. ord. --- m.s.p. --- ord.

pp mf pp

pizz. arco m.s.p. ord.

f f sfz f pp mp

p.s.p. - ord. m.s.p. ord.

f f p mp fp fp f mf mp

f f p pp f sfz



119

m.s.p. ord.

mp mf f pp < f

m.s.p.

mf sfz pp < f

m.s.p. ord.

mf sfz pp pp < f

f mf f

24

122

pizz.

f

p.s.t.

pp

tr

sfz sfz sfz > sfz > sfz > sfz > sim.

ff ff > ff > ff > ff > ff > sim.



125

f

128

Violin: arco, sfz, sfz

Viola: sfz, <f

Piano: ff, f, f p



25

131

Violin: pizz., f, arco, pp, f, pp, pizz., f

Viola: ff, pp, f, f

Piano: f, mp, f, f, mp

134

arco
p
sfz
pp

pp *p* *f* *ppp* *ff* *pp < mp >*

pizz. arco
mp *f* *fp* *ppp* *pp* m.s.p. ord

p *mf* *f* *mp* *f* *p*

Red.



26

136

pp mf f arco ord. p

pizz. arco pizz. arco
sfz *f* *f* *pp*

pizz. arco pizz. arco
pp *f* *pp* *mp*

p *mf* *f* *sfz* *p*

Red. →

139

pp *fp* *ppp* *p*

f *pp* *p* *pp* *ff* *f* *ppp* *p*

pp *p* *pp* *f* *ppp*

mp *ppp* *mf* *ppp*

f *piú f* *f* *p*

mp *ppp*

Ped.

III



141

con sord. m.s.t. \triangle \triangle \triangle

pppp *p*

con sord. m.s.t.

pppp *p*

con sord. m.s.t.

mp *pppp* *p*

p *mp*

frei, spielerisch leicht

3

III

27 a tempo ♩ = 52 mit Leichtigkeit

144

salt. *ppp*

salt. *ppp*

salt. *ppp*

III -----

Detailed description: This system contains measures 144 through 153. It features four staves: two for the flute (treble and bass clefs) and two for the piano (treble and bass clefs). The flute parts are marked 'salt.' and 'ppp'. The piano part includes triplets and octaves. A rehearsal mark 'III' is placed below the piano part.



146

col legno salt. p.s.t. ----- p.s.p.

salt. ord.

col legno salt. p.s.t. ----- p.s.p.

col legno salt. ord. ----- m.s.p.

salt. ord.

col legno salt. ord. ----- m.s.p.

III -----

Detailed description: This system contains measures 146 through 155. It features four staves: two for the flute (treble and bass clefs) and two for the piano (treble and bass clefs). The flute parts include 'col legno salt.' and 'p.s.t.' markings. The piano part includes triplets and octaves. A rehearsal mark 'III' is placed below the piano part.

28

149

salt. ord.

col legno ord. ----- m.s.p.

salt. ord.

col legno p.s.t. ----- m.s.p.

III ---->



151

salt. ord.

salt. ord.

salt. ord.

III ---->

153

col legno
ord. ----- m.s.p.

col legno
ord. ----- p.s.p.

III -----



29

155

III -----



157

col legno
p.s.t. ----- m.s.p.

col legno
p.s.t. ----- p.s.p.

col legno
p.s.t. ----- m.s.p.

I

III -----

III ----- ^ -----



30 sehr ruhig ♩ = 48 – 52

159

con sord. m.s.p. ord.

tr

pppp

con sord. ord.

ppp p pppp p

con sord. ord.

ppp p ppp

tr

1) 2) 9

mf mp mf p

III -----

1) Die Figuren sind immer melodisch zu verstehen und nicht zu schnell zu spielen. / The figures are melodic and should not be played too fast.
 2) Bei allen Fermaten genug Zeit für die Klavierresonanzen lassen. / Leave enough time at the fermatas for piano resonances.

162

p *ppp* *mp*

s.v. *ppp* *p* *mf*

s.v. *p* *ppp* *ppp* *mp*

p *f* *ppp* *mf*

III ...

31

165

ppp *p* *ppp*

ord. *pppp* *p* *ppp* *p*

ppp *p*

p *mp* *mp* *mf*

III ...

167

Violin I: *ppp* < *mp* *ppp*

Violin II: *p* *mf*

Viola: *ppp* *mp* *ppp*

Piano: *pp* < *p* *mp* *p*

III.....



169

Violin I: *ppp* *mp*

Violin II: *ppp* *p*

Viola: *mp* *pp*

Piano: *p* *mp* *mf* *pp*

III.....

171 ord. p.p.p. p p.p.p. p.s.p. p

ord. p.p.p. p p.p.p. p.s.p. p

pizz. mp p arco IV

6 3 6 3

mp mf f p

III ---->



173 ord. p.p.p. p p.p.p. p

pizz. f arco p.p.p.

pizz. f arco p.p.p.

6 3 5

f pp f mp mf pp p

III ---->

33

175

--- m.s.p.

ppp < *mp*

ord.

fp

ppp

b --- m.s.p.

< *mp*

pizz.

sfz

arco

ppp

pizz.

mp

arco

ppp

f

ppp

mp < *mf*

f

sfz

f

15^{mb}...

III.....

177

--- m.s.p.

< *mf*

--- m.s.p.

< *mf*

pizz.

mp

arco

m.s.p.

mf

p

pp

p

mp

mf

p

III.....

179

ord.
ppp *p* *mp*

ord.
ppp *fpp* *mp*

ppp *mp*

f *sfz*

III ...



34

181

ppp *p* *mf* *ppp*

ppp *ord.* *ppp*

ppp *mf*

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

III ...

35

184

pp < > ppp

ppp

ppp

ppp p

mp pp p p f

p

mp mf pp mp

III ---->



187

m.s.p. ord. via sord.

mp > ppp ppp < mp

m.s.p. ord. via sord.

f ppp

m.s.p. ord. via sord.

f ppp < mp

mp mp mf pp mp

III ---->

36 Tempo primo ♩ = 78

190 pizz. *f* arco *f* 2) pizz. *mf*

1) ord. → p.s.p. pizz. *p* arco *f*

col legno ord. m.s.p. c.l. arco p.s.t. m.s.p. *f* *p* *pp* *p* > *ppp* *mf*

sfz *f* *p* *sfz* *f* *p* < *f*

192 1) p.s.p. - ord. 3) pizz. *sfz* *f* *p* *mf*

c.l.b. pizz. arco *f* *mf* *f*

pizz. arco ord. m.s.p. *mf* *p* *p* < *f*

f *fp* *f* *p* < *mf*

4) ord.

1) Saiten mit linker Hand dämpfen / mute strings with the left hand
 2) mit Fingern am Korpus schlagen / hit the top with finger

3) mit Spanschraube am Steg schlagen / hit the bridge with bow screw
 4) Saite leicht dämpfen / damp the string slightly

37

194

arco
f
<f p
m.s.p. c.l.b.
<f pp

c.l.b.
sfz
ord.
3 f sfz
arco p.s.p.
pp

pizz.
mp f <f p

f
pp mf
f
15 [] <f



196

arco p.s.p.
sfz mf p <f p

pizz.
mf pp f p

pizz. arco
<f sfz ppp mp <f

m.s.p.
f f

8 []

198

m.s.p. p.s.t. pizz. arco p.p.p. f f p arco pizz. pizz. arco f mf p f pp f p



38

200

arco f pp arco mf pp f pp m.s.p. b trmf f mp Ped.

1) col legno am Steg schlagen / hit the bridge with the bow
 2) Bogen mit Überdruck / bow with overpressure

202

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

ord. m.s.p. tr ord.

Ped. Ped.



39

205

sfz *f* *mp* *pp*
f *mf* *p* *f*
sfz *pp*
f

p.s.t. p.s.p. p.s.t. p.s.p. p.s.t. p.s.p. p.s.t. - ord.

p.s.t. p.s.p. p.s.t. p.s.p. p.s.t. p.s.p. ord.

15

Ped. Ped.

207

p.s.t. ----- p.s.p. p.s.t. ----- p.s.p. p.s.t. ----- p.s.p. ord. II

sfz *f* *mp* *f*

p.s.t. ----- p.s.p. p.s.t. ----- p.s.p. p.s.t. ----- ord.

f *mf* *p*

sfz *pp*

15-7

f

Ped. _____ ^



209

p.s.t. - - - p.s.p. p.s.t. - - - p.s.p. p.s.t. - ord. col legno m.s.t. ----- m.s.p.

f *p* *ppp*

p.s.t. - - - p.s.p. p.s.t. - - - p.s.p. col legno m.s.t. ----- m.s.p.

mf *p* *pp*

p.s.t. col legno m.s.t. ----- m.s.p.

f *p* *ppp*

15-7

f 1) *mp*

Ped. _____ ^ Ped. _____

1) Saiten vollständig dämpfen / damp the strings completely