

Trazos

Auftragswerk des Mondrian Ensemble Basel

Germán Toro Pérez
(*1964)

senza misura¹⁾

Violin

Viola

Violoncello

Piano

Elektronik

25%-----

10%-----

4" ca.

mp

p

<sfz p

pp

mf

Leo^(1/3)

Leo⁽¹⁾

1 Conv.

A

B

[1] **p** [2] [3] [4]

J = 64 ca.

+ Rev. out [A7], open; Master A out, [A8] open
+ Conv. out [B5], open⁵⁾; Master B out, [B8] open

senza misura

4

mp

mf

p

pp

(1/3)

<sfz

p

pp

p pp

Leo⁽¹⁾

[1] [2] [3] [4]

J = 64 ca.

senza misura

7

p

mp

pp

(1/3)

<sfz

pp

<sfz

pp

p pp

△

6

4

[1] **p [2,3] [3,4] [4]**

J = 64 ca.

¹⁾ Dauer variieren.

²⁾ Wenn möglich die A-Saite unterhalb des Dämpfers bei ca. 11% der Saitenlänge von unten leicht berühren und entsprechend der Notation verschieben. Ein Glocken-ähnlicher Klang entsteht. Pedal ca. 1/3.

³⁾ Saite mit einem Finger nahe an der Stimmschraube leicht dämpfen.

⁴⁾ Saite mit 2-3 Fingern vollständig dämpfen. Ein geräuschafter Klang mit langem Nachklang entsteht. Pedal voll drücken.

⁵⁾ S. Performance instructions.

2

A ♩ = 56 ca.

Etwas ruhiger, mit natürlichem Ausdruck

10 met. sord.
pp

met. sord.
pp

met. sord.
pp

2 Conv.

Rev. out
[7] **pp** al fine.

≡

15

pp

pp

pp

¹⁾

pp

III - - - →

3 [1] **pp semper** **2** [2,3] **3**

Musical score for orchestra and piano, page 3, measures 20-21.

Measure 20: The score consists of four staves. The top staff (treble clef) starts with a dynamic *pp*. The second staff (bass clef) also starts with *pp*. The third staff (bass clef) starts with *pp*. The fourth staff (bass clef) starts with *pp*. Measures 20 and 21 are identical, ending with a repeat sign and a double bar line.

Measure 21: The score continues with identical measures for both staves, ending with a repeat sign and a double bar line.

Page Number: 3

24

m.s.p. pp ord. tr. m.s.p. ord. sim.

m.s.p. pp ord. m.s.p. ord. sim.

m.s.p. pp ord. tr. m.s.p. mp ord. sim.

pp

mp

mp

+

-

III - - ->

$\frac{2}{4}$ [2,3] $\frac{3}{4}$ [3,4]

B ⋮ = 63

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes throughout the page, indicated by various sharps and flats. The time signature is mostly common time (indicated by 'C'). The page number '37' is at the top left. There are several pairs of diagonal double arrows pointing from left to right, likely indicating performance techniques like slurs or grace notes. The bottom staff has a brace under it. A rehearsal mark 'III' with a dashed arrow points right is located at the bottom left. The page ends with a large bracket under the staff lines and the text '[1,2]>' at the bottom right.

41

pp

III

pp

pp

III --- ►

[1,2] >



45

<>

<>>

<> <>

III --- ►

[1,2] >

49

m.s.p.

mf

m.s.p.

mf

m.s.p.

pp

ord. m.s.p.

pp

ord. m.s.p.

tr

ord. m.s.p.

mf *pp*

molto legato

8

ppp semper

III.....

[1,2] >

=

53

ord. m.s.p.

sim.

ord.

I sim.

ord.

sim.

ord.

ord.

8

D etwas fließender ♩ = 56

57

strahlend

p

mit leichtem Ped.



60

(met. sord.)

ppp

(met. sord.)

ppp

5 Del. in
Output direct to Rev. in 2

[1] full open

63

[1] >

67

[1] >

71

[1]> Conv.
[1,2] **p**

E langsam $\text{♩} = 54$

Klangvoll

75

p
Ped. sim.
[1,2]>

E

79

p
[1,2]>

83 (met. sord.)

87

8

[1,2] **p**

[3,4] **mf**

87 sim.

sim.

sim.

8

[3,4] >

12

91

15

pp

mf

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

[1] $\frac{2}{4}$ [1,2] > [2] > [3,4] >

=

95

15

[2] >

[3,4] >

99

100

Präp. entfernen

[2] > [3,4] >

6

F $\text{♩} = 46 - 48$

102 senza sord.

ord. $\text{—} \text{—} \text{—}$ p.s.p.

Delay

S.V.

Delay in vc.
Output direct to Rev.

[1] p

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

105

m.s.p.

m.s.t.

pp < mp

m.s.t.

pp < mp

mp

[1] >

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$



ord. m.s.p.

108

p ord. m.s.p.

p

p

p

△ in on 15:8 15:8

pp

Led. 2/3

$\frac{5}{4}$ / [1] p $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

111

ord.

pp < *mf* >

m.s.p.

ord.

pp < *mf* >

m.s.p.

p

p

Ped. 2/3

112

III - - ->

7 + Conv. in

(4) ¹⁾ (4)

[1] *p* [3,4] *p*

114

(4) (4)

(4) (4) (4)

III - - ->

[1] > [3,4] >

¹⁾ : Klang
linke Hand mit Stimmkeil
rechte Hand auf Tasten

117

ord.
ord.
Delay
m.s.t.
rit. accel.
 tr.
 p

(4) (4) (5) (10,11) (14,13)
1/11 1/14

III - - -> [1] > [3,4] > $\frac{3}{4}$ [1] $\frac{p}{[3,4] p}$ $\frac{2}{4}$

8 Delay Va.

120

<> <><> <>
<> <><> <>
tr. - - -> sim.

(11,12) (12,13) (15,16) (10,11) (14,13) (11,12) (12,13)
1/12 1/13 1/16 1/11 1/14 1/12 1/13

III - - -> [1] > [3,4] > $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

G $\text{♩} = \text{♩} = 46$

124

m.s.p. m.s.t. m.s.p. p.s.t.

tr $\text{tr}^{1/2 \text{ semper}}$ gleichmäßig

pppp

(15,16) (14,13)

$1/16$ $1/14$

III - - ->

[1] > [3,4] >

9 Conv. in Delay off

$\text{[1,2]} \text{ } \textbf{p}$

127

m.s.p. p.s.t. m.s.p. p.s.t.

tr

m.s.p. p.s.t. m.s.p. p.s.t.

tr

mf

III - - ->

$\text{[1,2]} >$

18

129

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

p $<mf$ $>$ p $<mf$ $>$

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. m.s.p. p.s.t.

p $<mf$ $>$ p $m.s.p.$ $m.s.p.$ p.s.t.

$tr.$ $1/2d$ $tr.$

$\text{III} \dots \blacktriangleright$

$\frac{4}{4}$ [1,2]> $\frac{3}{4}$ $\frac{2}{4}$ [3,4] $\frac{2}{4}$

$=$

131

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

$<mf$ $<mf$ $<mf$ $<mf$ $<mf$ $<mf$

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

$tr.$ $1/2d$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

(12,13) (11,12)

mf pp + mf pp + mf mf mf

$1/13$ $1/12$

$\text{III} \dots \blacktriangleright$

$\frac{2}{4}$ [3,4]> $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$



*= 44 lentissimo,
ingrávido*

134

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t.

p <*mp* *p* *mf* *p* <>

m.s.p. p.s.t. m.s.p. p.s.t. m.s.p. p.s.t. ord. ord.
(4)

p <*mp* *p* *mf* *p* <> <*p* *ppp* <>

tr ^{1/2 ♪} senza sord.

pp *mp* *pp* *mp* *pp* *pp dolce* *ppp* *in on*

III ---> *ppp* <> *ppp* <>

4 [3,4] >



137

III (3) II (2) III (4)

<*p* *ppp* <> <*p* *ppp* <> *ppp* <> <*p*

I (3) (5) (3)

<*p* *ppp* <> <*p* *ppp* <> *ppp* <> <*p*

sim.

p <*ppp* *pp* *ppp* <> *p* *ppp* <> *p* *ppp* <> *p*

20

ord.

140 II (2) III (3) (5) (4)

(4) IV(7) II (3) (7) (5) 8

III (5) 8

poco a poco cresc.

Del-Psh (in, out) Pedal ON = (or space bar)

[6,7]

≡

143 (2) III c.l.b. sim. 5 5 5 5 5

(7) (3) 5 5 5 5 5

c.l.b. sim. 5 5 5 5 5

<p> ppp <> <p>

5 5 5 5 5

10 + Del-Psh-Fb

[2] full open

[6,7]

146

[2] > [6,7] >

148 $\text{I} = \text{J}$

poco a poco cresc.

[2] > [6,7] >

150

II

5

5

II

5

5

5

[2]>

[6,7]>



152

5

5

5

3

5

5

3

[2]>

[6,7]>

154

154

[2] >

[6,7] >



156

156

mf

[2] >

[6,7] >

158

[2] > [6,7] >



160

(⊕) II c.l. salt.

(⊕) II c.l. saltato

III arco salt.

mp

ff pp

mp ppp

mf pp

Ped.

Pedal OFF (or space bar)

11 Del-Psh (pno.), off

[2] > [6,7] >

163

III arco salt. II I

[2] >

1) ↓

L ♩ = 54 - 56

met. sord.
167 ord.

met. sord.
ord.

met. sord.
ord.

1) molto legato

12 Conv. in
Del - Psh. - Fb (Str.) off

Ped.

4 3 2

3 2

1) Sost. Pedal mit lautem Geräusch loslassen.
2) S. Performance instructions.

1) Sost. Pedal mit lautem Geräusch loslassen.
2) S. Performance instructions.

171

$\frac{2}{4}$ [1,2] > $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$



175

$\frac{2}{4}$ [1,2] > $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

179

p

p

p

[1,2] $\frac{5}{4}$ / [1,2] | | $\frac{4}{4}$ | $\frac{3}{4}$

≡
M

183

p

p

[1,2] $\frac{3}{4}$ / [1,2] | | $\frac{4}{4}$ | $\frac{3}{4}$

187

p

p

p

$\frac{4}{4}$ [1,2] > $\frac{3}{4}$

≡

N

191

p

p

$\frac{3}{4}$ [1,2] > $\frac{4}{4}$ $\frac{3}{4}$ [1,2]

195

[1,2] >

=

199

[1,2] >

O

203

[1,2] > [5] <> [3] <> [1,2]

≡

207

[1,2] > [5] <> [3] <> [1,2]

211

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of measures separated by vertical bar lines. Various dynamic markings like p (piano), f (forte), and sf (sforzando) are present. Articulation marks include short vertical dashes and horizontal dashes with dots. Time signatures change frequently, including $3/4$, $2/4$, $5/4$, and $4/4$. Measure numbers 211 and 212 are indicated at the beginning of each staff respectively. Measures 211 end with a double bar line and repeat dots, leading into measure 212.

=

P

215

This musical score page contains three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of measures separated by vertical bar lines. Dynamics include p (piano) and f (forte). Articulation marks like short dashes and horizontal dashes with dots are used. Time signatures change throughout the measures. Measure numbers 215 and 216 are indicated at the beginning of each staff respectively. Measures 215 end with a double bar line and repeat dots, leading into measure 216.

219

p

p

p

5
[1,2]>

[1,2]

b

<>

< >

5
[1,2]>

4

5
[1,2]>

==

Q

223

p

p

p

<>

< >

< >

5
[1,2]>

2

5
[1,2]>

228

R

[1,2] >

233

R

[1,2] >

237

3/4 5/4 3/4

3/4 5/4 3/4

3/4 5/4 3/4

3/4 5/4 3/4

[1,2]

=

241

3/4 5/4 3/4

3/4 5/4 3/4

3/4 5/4 3/4

3/4 5/4 4/4

p

p

p

[1,2]

245

Ped.

[1,2]

S

249 1)

13 SF. ON

l.v. sim.

2)

14 (Pedalger.)

III - - ->

T

254

ppppp

ppppp

ppppp

<mf p pp mf p pp

III - - ->

Conv.

[1,2]

¹⁾ Der Pianist / Die Pianistin bleibt unbeweglich.

²⁾ Der Pianist / Die Pianistin kann sich wieder bewegen.

256

mf p <*sfp*

mf p

p pp

30% 12%

15

Conv.

3 4 [1,2]> 4 2 4 . 4



U $\text{♩} = 56 \text{ ca.}$
Sehr ruhig

259

$\text{♩} = 56 \text{ ca.}$

Sehr ruhig

15

Hofstatt, 3.4.2019

U $\text{♩} = 56 \text{ ca.}$
Sehr ruhig

30% 12%

mp poco f p pp p mp p mf p pp ppp l.v.

2 4 [4] [3] [4] [2] 3 [1] 2 [1]