

Tramas

Violoncello

I

Jorge Andrade

♩ = 100

pizz

2

2

f

8

♩ = 130

arco

12

16

21

24

♩ = 100

pizz

ff

f

29

♩ = 130

32

pizz

arco

37

gliss

40

ppp

ff

The musical score for 'Tramas' is written for a single cello. It begins with a tempo of 100 bpm and a 4/4 time signature. The first measure is a whole rest, followed by a series of eighth notes in a descending sequence. A dynamic of *f* is indicated. The score includes several measures of eighth-note patterns, some with accents and slurs. At measure 12, the tempo changes to 130 bpm and the playing style switches to *arco*. The piece features a variety of dynamics, including *ppp* and *ff*. A glissando is marked at measure 37. The score concludes with a final dynamic of *ff*.

43



46



49



52



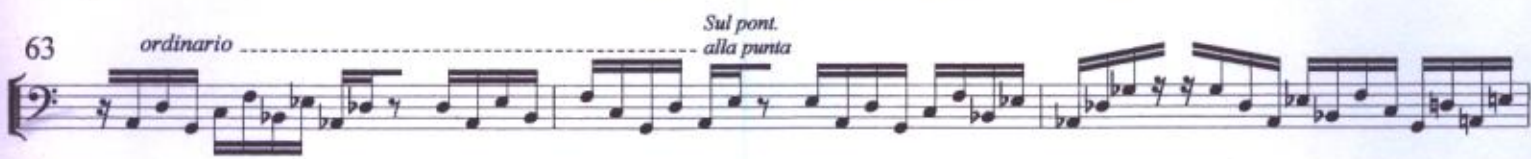
55



60



63



66



69



72



75 $\text{♩} = 135$

75 $\text{♩} = 135$

78 *arco ordinario* *Simile legato*

78 *arco ordinario* *Simile legato*

81

81

84

84

87

87 *Gran ritardando* *crescendo*

90

90

93 $\text{♩} = 40$

93 $\text{♩} = 40$ *accelerando*

96 $\text{♩} = 135$

96 $\text{♩} = 135$ *pp*

99

99 *gliss*

102

102 *gliss*

105

gliss *gliss* *gliss*

108

gliss *gliss* *mp*

111

114

pizz *f*

119

arco *pizz*

123

arco *Simile legato* *pizz*

127

arco *Simile legato* *f* *pp*

130

f *p* *ff*

133 *acellerando*

p *fff*

136 *♩ = 140*

f *cresc.* *fff* *p* *fff* *mf* *fff* *pizz*

Urdimbres

II

Jorge Andrade

♩ = 60

Vc [Musical staff 1: Treble clef, 4/4 time, starting with a whole rest, then a half note G4, followed by a slur containing a half note G4, a half note F#4, a half note E4, and a half note D4. A glissando line is above the first four notes. The piece ends with a pizzicato chord. Performance markings include *PPP*, *gliss*, *pizz*, *arco*, and *pizz*.]

9

[Musical staff 2: Treble clef, 2/4 time, starting with a whole rest, then a half note G4, followed by a slur containing a half note G4, a half note F#4, and a half note E4. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *arco*, *gliss*, *pizz*, *arco*, and *gliss*.]

16

[Musical staff 3: Bass clef, 2/4 time, starting with a pizzicato chord, then a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *pizz*, *arco*, *gliss*, *pizz*, *arco*, and dynamic markings *mf* and *p*.]

24

[Musical staff 4: Bass clef, 2/4 time, starting with a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *gliss*, *pizz*, *arco*, *pizz*, *arco*, *gliss*, *pizz*, and *arco*.]

30

[Musical staff 5: Bass clef, 2/4 time, starting with a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *gliss*, *pizz*, *arco*, *ricochet*, *gliss*, *pizz*, and dynamic markings *mf*, *f*, and *pp*.]

37

[Musical staff 6: Treble clef, 2/4 time, starting with a slur containing a half note G4, a half note F#4, and a half note E4. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *arco*, *pizz*, *arco*, *gliss*, *ricochet*, and *gliss*, *ricochet*.]

42

[Musical staff 7: Bass clef, 2/4 time, starting with a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *simile*, *gliss*, and dynamic markings *cresc.* and *f*.]

48

[Musical staff 8: Bass clef, 2/4 time, starting with a pizzicato chord, then a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *alla punta col legno battuto*, *p*, *pp*, *gliss*, *arco alla punta sul ponticello*, *gliss*, *alla punta col legno battuto*, *gliss*, *arco normal*, and *gliss*.]

55

[Musical staff 9: Bass clef, 2/4 time, starting with a pizzicato chord, then a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *gliss*, *pp*, *col legno battuto*, *gliss*, *arco normal*, *p*, and *mp*.]

61

[Musical staff 10: Bass clef, 2/4 time, starting with a pizzicato chord, then a slur containing a half note G3, a half note F#3, and a half note E3. A glissando line is above the notes. The piece ends with a pizzicato chord. Performance markings include *mf*, *f*, *ff*, and *ricochet*.]

II Urdimbres (Violoncello)

68 III *gliss* *mf* *f* *mf* *pp* *gliss* *simile*

74 *sfz* *pp* *sfz* *pp* *mp* *pp* *mp*

79 III *p*

82 *pizz arco* *pizz arco* *cresc.*

89 *fff* *ppp*

95 *p* *col legno battuto* *col legno frottando*

99 *ricochet* *arco normal* *pizz* *arco* *mp* *♩ = 60*

104 *p*

110 *diminuendo*

115

120 *perdendosi* *PPP*

Aranea et praeda

III

Violoncello

Sempre non legato

Jorge Andrade

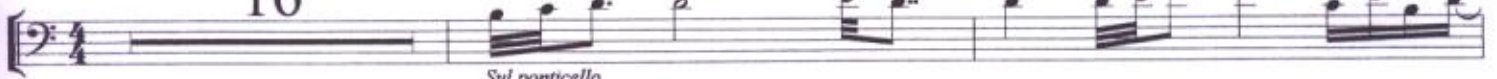
$\text{♩} = 100$

16

Enérgico

Sul ponticello

fff



19



f

22



25



gliss

ff

sfz

29



sfz

sfz

f

2

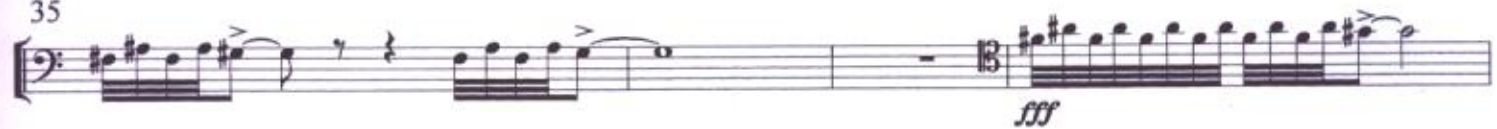
33



mp

ff

35



fff

39



p

fff

2

Homoestera

IV

Jorge Andrade

♩ = 70

Armónicos

Violoncello

p *mp* *p*

8

mp

16 ♩ = 150

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

24

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

32

mp *mf* *f* *mf*

39

pp *p* *f*

43

f *p*

IV Homoestera Vc

48

mf

52

crescendo

55

ff p

59

f

63

Con esta posición hacer el ritmo de arriba

pp

67

Con esta posición hacer el ritmo de arriba

p Simile

70

73

mp mf f

77

p

81

fz *mf* *fz* *fz* *fz*

85

fz *fz* *sfz* *sfz* *sfz*

87

f *ff*

91

f *ff* *crescendo* *gliss*

94

sfz

97

fff

99

p *fff*