

Full Score

Ana Lara

Au-delà du visible

for string quartet
2011

Au delá du visible was commission by the Musée du Louvre and the Quatuor Diotima 2011

This piece has also been supported by the Fondo Nacional para la Cultura y las Artes through the program Sistema Nacional de Creadores de Arte (2011-2013)

NOTES:

<i>ord.</i>	ordinario (normal)
<i>senza vib.</i>	no vibrato
<i>s.p.</i>	sul ponticello
<i>s.t.</i>	sul tasto
<i>s.p. ----- s.t.</i>	sul ponticello a sul tasto
<i>s.t. ----- s.p.</i>	sul tasto a sul ponticello
<i>s.p. ---- s.t.---- s.p.</i>	sul ponticello a sul tasto a sul ponticello
<i>st. ----- s.p. -----s.t.</i>	sul tassto a sul ponticello a sul tasto
<i>gliss.</i>	glissando until the marc is out
<i>flaut.</i>	flautato
<i>arco legato---nos legato---legato ad libitum</i>	the bow should change freely from legato to non legato and back molto vibrato

When there are two staves for one instrument the dynamics apply to both of them unless otherwise written

When there are three or four notes in a chord the low notes should keep vibrating while the higher notes stay being played

a la memoria de Daniel Catán
Au delà du visible

Più presto possibile

gliss.

Violin I

Violin II

Viola

Violoncello

ff

ff

ff

gliss.

ff

6

6

5

6

6

6

Ana Lara
2011

3

gliss

f

ord.

gliss

v

v

v

v

6

6

gliss

f

6

6

6

6

6

6

6

6

f

poco rall.

A

5

Musical score page 5, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of 3 sharps. Dynamics: *f*, poco rall., *f*. Articulation: slurs, grace notes. Measure 5 starts with a sixteenth-note chord followed by eighth-note pairs.
- Staff 2:** Treble clef, key signature of 3 sharps. Dynamics: *f*, *gliss.* Articulation: slurs, grace notes. Measure 5 starts with a sixteenth-note chord followed by eighth-note pairs.
- Staff 3:** Bass clef, key signature of 3 sharps. Dynamics: *f*, *ord.* Articulation: slurs, grace notes. Measure 5 starts with a sixteenth-note chord followed by eighth-note pairs.
- Staff 4 (Bottom):** Bass clef, key signature of 3 sharps. Dynamics: *vcl.* Articulation: slurs, grace notes. Measure 5 starts with a sixteenth-note chord followed by eighth-note pairs.

Measure 5 concludes with a dynamic marking *gliss.* on the bass staff.

Musical score page 6, featuring four staves:

- Staff 1 (Treble Clef):** Starts with a measure of eighth notes. Measures 2-5 show sixteenth-note patterns with grace notes and slurs. Measures 6-9 show sixteenth-note patterns with slurs and dynamic markings.
- Staff 2 (Treble Clef):** Measures 1-4 show eighth-note patterns with slurs. Measure 5 starts with a dynamic *mf*.
- Staff 3 (Bass Clef):** Measures 1-4 show eighth-note patterns with slurs. Measures 5-6 show eighth-note patterns with slurs and dynamic *mp*.
- Staff 4 (Bass Clef):** Measures 1-4 show eighth-note patterns with slurs. Measures 5-6 show eighth-note patterns with slurs and dynamic *mp*. The first measure of staff 4 includes a *gliss.* instruction.

Measure numbers 6, 12, and 18 are indicated above the staves at the top right of the page.

$\downarrow = 70$ ca.

7

10

IV B

f

f

6

7

7

f

s.p.

p

15

da sul pont a sul tasto liberamente

senza vibr.

mp

I

f

IV

f

IV

s.t.

f

D

10

8va

28

D

IV III II I

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

(8)

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

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

gliss irregolare III *ppp*

gliss irregolare *fp* *ppp*

35

f

III

II 8^{va}

IV

III

gliss irregolare

s.t.

s.p.

mp

mf

f

42

arco legato ----- *non legato* ----- *legato*

s.t. ----- *s.p.* ----- *s.t.*

p 3 *f* *s.t.* ----- *s.p.*

f *s.p.* ----- *s.t.* ----- *s.p.*

f *s.p.* ----- *s.t.*

f 3 *f* *f* *p*

f 3 *f* *f* *p*

IV *s.p.* ----- *s.t.* ----- *s.p.*

f *s.p.* ----- *s.t.* ----- *s.p.*

f *s.p.* ----- *s.t.*

III *IV*

Musical score for piano, page 45, measures 45-50. The score consists of five staves. The top staff (treble clef) has dynamics *s.p.*, *s.t.*, *s.t.*, *s.p.*, *f*, *mf*, *f*, *mf*, *f*. The second staff (treble clef) has dynamics *s.t.*, *s.p.*, *f*. The third staff (treble clef) has dynamics *s.p.*, *s.t.*, *f*. The fourth staff (treble clef) has dynamics *s.p.*, *s.t.*, *8va*, *I*, *II*, *f*, *f*. The fifth staff (bass clef) has dynamics *s.p.*, *f*. Measures 45-46 show eighth-note patterns. Measures 47-48 show sustained notes with grace notes. Measure 49 shows a melodic line with slurs and grace notes. Measure 50 concludes with a dynamic *p*.

48

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

s.p. *fp* *f* *p* *f* *s.t.*

s.p. *ppp* *f* *p f* *s.p.* *IV III II* *g* *8va*

s.p. *s.t.* *molto s.p.* *IV* *mf* *I* *8va* *II* *III* *IV* *ff* *s.p.* *s.t.* *f*

s.p. *arco legato* *non legato* *legato ad libitum* *IV* *f*

F

15

molto s.t.-----molto s.p.-----molto s.t. senza vibrato

53

ff

s.t.

3

ppp mf

mp <mf mp <mf> mp mf

molto s.p.-----s.t.-----molto s.p.

(8)

ff

senza vibrato
s.t.

mf mp mf mp mf

molto s.p.

ff

senza vibrato
s.t.

ppp mf mp mf mp mf >

senza vib.
s.t.

f

mf mp mf

A detailed musical score page, numbered 76 at the top left. The score consists of six staves, each with a different instrument's name above it: Flute, Clarinet, Bassoon, Trombone, Double Bass, and Cello/Bassoon. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic 'f' and includes six eighth-note groups. Measures 2-3 show a transition with dynamics 'mf' and 'f'. Measures 4-5 feature woodwind entries with dynamics like '*f*' and '*f*'. Measures 6-7 show brass entries with dynamics like '*f*' and '*f*'. Measures 8-9 show bassoon entries with dynamics like '*f*' and '*f*'. Measures 10-11 show cello/bassoon entries with dynamics like '*f*' and '*f*'. Measure 12 concludes with a dynamic 'ord'.

83 **I**

ord

f

mf

ord.

mf

f

flaut.

ord.

mf

f

f

flaut.

mf

f

f

f

ff

91

s.p.

6

6

6

6

ord

fp

f

ord

f

ord

f

f

3

f

ff

ff

mf

f

94

J Più mosso

This musical score page contains five staves of music. The top three staves are in treble clef, the fourth is in bass clef, and the bottom two are also in bass clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *p*, *f*, *fff*, *ppp*, *mp*, and *ord*. Performance instructions like "3" with arrows and wavy lines are also present. Measure 1 starts with a dynamic of *p* and ends with *fff*. Measure 2 begins with a dynamic of *f* followed by *fff*. Measure 3 starts with *fff* and ends with *ppp*. Measure 4 begins with *ppp* followed by *mp*. Measure 5 starts with *mp* followed by *fff*. Measure 6 begins with *fff* and ends with *ppp*. Measure 7 starts with *ppp* followed by *mp*. Measure 8 begins with *mp* followed by *fff*. Measure 9 starts with *fff* and ends with *ppp*.

103

IV

III

I

113 **K** Ancora più mosso

A page of musical notation for a brass ensemble, featuring six staves of music with various performance markings like dynamics and slurs.

124

L

p *f* *p* *mp*

IV *IV* *fp* *p*

f *p*

p

f *p*

mf

mf

f *p*

mf

p

mf

130

mp > *p* *mp* *mp*

III *IV*

III *flaut.* *mp*

gliss.

6

p

mf

gliss. *6*

p

s.p.

gliss. *6*

mp *6* *6*

p

mp

p

Musical score page 134, featuring four staves of music. The top staff uses a treble clef and consists of two systems. The first system starts with a dynamic of *mf*, followed by a section labeled *M*. The second system begins with a dynamic of *p*. The middle staff uses a treble clef and includes dynamics *mp*, *ord.*, *6*, *mf*, and *s.p.* The bottom staff uses a bass clef and includes dynamics *mf*, *IV*, and *mf*. The fourth staff uses a bass clef and includes dynamics *ord.*, *III*, *mf*, and *p*.

138

f

p

fp

ord.

III

IV

mf

s.p.

6

ord.

p

mf

II

s.t.

mf

pizz

+

147

p

ord.

mf

mf

f

s.t.

s.p.

arco

mf

f

mf

f

mf

f

p

mf

f

f

I

mf

f

p

mf

p

f

0

ord.

151

ord.

mf

mp

f

mf

p

mf

mp

f

mf

f

I

p

II

mf

f

155

fp

f

p

wavy line

ord.

f

p

f

fp

f

fp

f

f

f

f

wavy line

f

f

f

159

mf *p*

ord

s.t. *ord.*

f *pp*

f

III

mf

s.p. *ord*

pp *f*

f

s.p.

I

ord.

f

pp

f

f

III

mf

f

P

165 *molto s.p.* *f* *ord.* *3 mp* *mp* *p* *mp* *p* *mp*

s.p. *< f >* *ord. II* *pp* *3 mp* *p* *p* *mp*

sul pont. *p* *molto sul pont.* *ppp*

sul pont. *p f* *ppp* *mp*

poco vibrato a molto vibrato

poco vibrato a molto vibrato

173

IV *III* *IV* *III*

f

IV *III* *IV* *II*

f

s.p. -----

p

sul pont

mf

f

176

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

IV *III* *II* *I*

g *g*

ff

ord - - - - -

IV *III* *II* *III*

g *g* *g*

ff *p sub.* - - - - - *f*

ord. *f*

molto s.p. *3* *3*

mp

3

ord. *arco* *f*

J = 80 ca.

Q *ord.*

179

p

s.p.

pp

gliss

s.p.

p

gliss.

ord

gliss

p

181 *s.p.* 

The score consists of four staves:

- Top Staff:** Treble clef. Dynamics: *f*, *ff*. Articulation: *ord.*
- Second Staff:** Treble clef. Dynamics: *ff*. Articulation: *ord.*
- Third Staff:** Bass clef. Dynamics: *ff*. Articulation: *mf*. Fingerings: III, II, III, III.
- Bass Staff:** Bass clef. Articulation: *s.p.* Dynamics: *ff*. Fingerings: I, II, III.

A dashed line connects the bass staff's *s.p.* and the treble staff's *ff*.

184 *ord.*

f *ff*

mf *f* *ff*

I *II* *III* *IV* *8va*

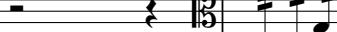
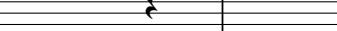
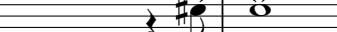
f *ff*

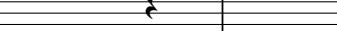
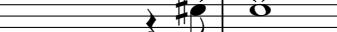
mf *f* *ff* *s.p.*

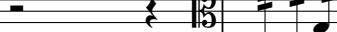
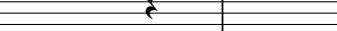
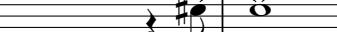
189

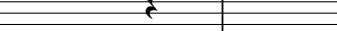
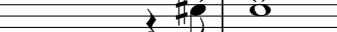
R

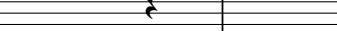
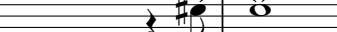
flaut.  3

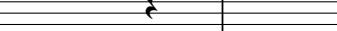
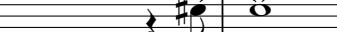
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

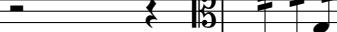
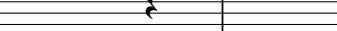
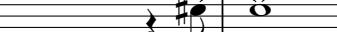
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

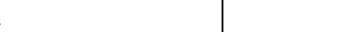
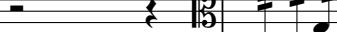
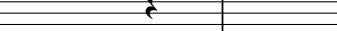
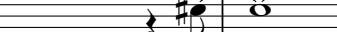
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

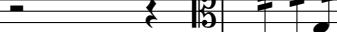
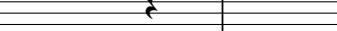
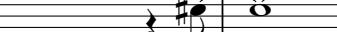
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

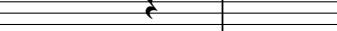
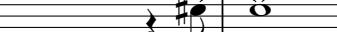
sul pont  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

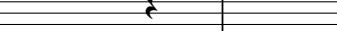
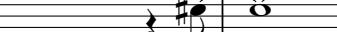
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

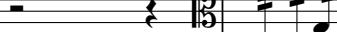
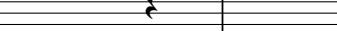
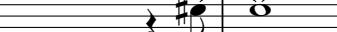
flaut.  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

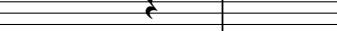
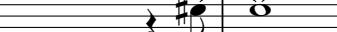
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

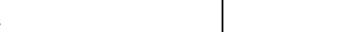
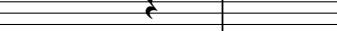
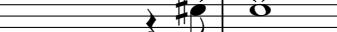
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

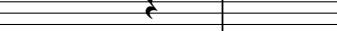
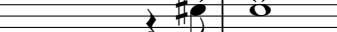
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

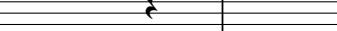
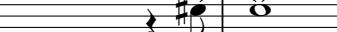
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

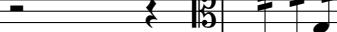
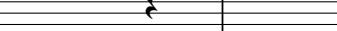
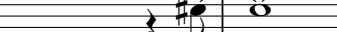
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

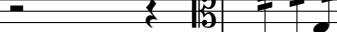
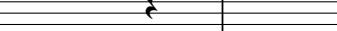
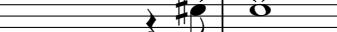
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

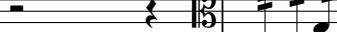
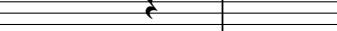
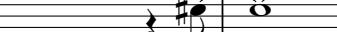
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

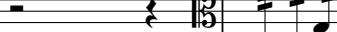
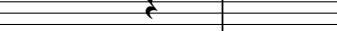
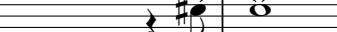
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

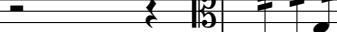
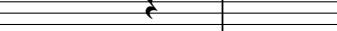
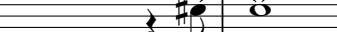
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

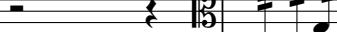
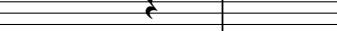
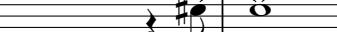
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

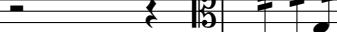
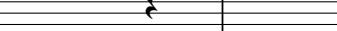
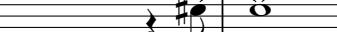
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

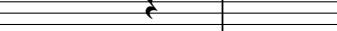
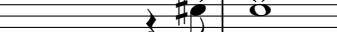
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

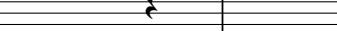
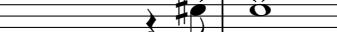
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

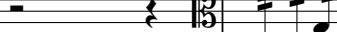
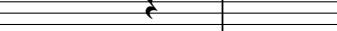
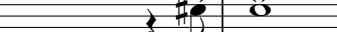
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

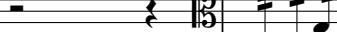
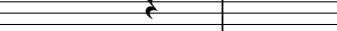
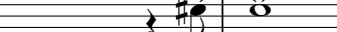
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

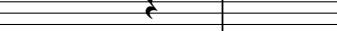
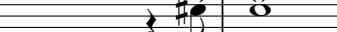
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

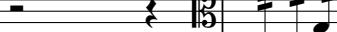
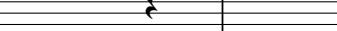
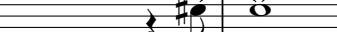
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

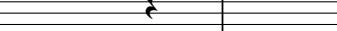
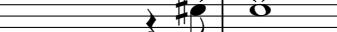
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

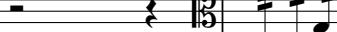
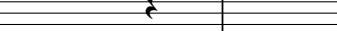
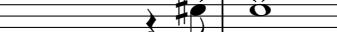
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

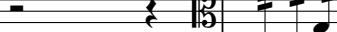
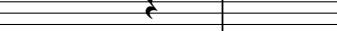
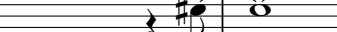
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

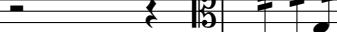
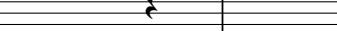
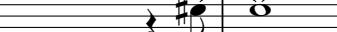
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

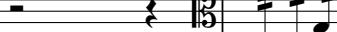
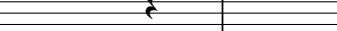
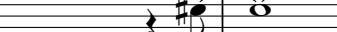
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

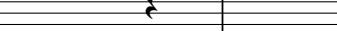
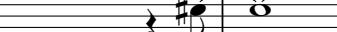
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

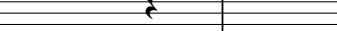
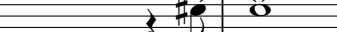
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

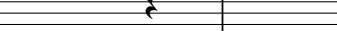
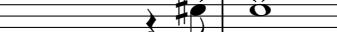
ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

ord  3 *f*  *f*  *f*  *f*  *f*  *f*  *f*  *f*

ord  3 *f*  *f*  *f*  *f*  *f*  *f*  <i

Musical score page 195 featuring ten staves of music. The score includes various instruments and dynamic markings such as *ff*, *fff*, and *vibrato con l'arco*. The notation is highly detailed, showing complex rhythmic patterns and performance instructions.