

for Cello Alterno
Sueño de Brotar

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♩ = 60

Cello 1

Cello 2

Piano

Vc. 1

Vc. 2

12

Vc. 1

Vc. 2

17

p

mp

rit. . .
vib. ord. -- to --

p

A Più mosso ♩ = 72
senza vib.

20

pizz.

mp

24

*slide up and down between indicated notes in free rhythms, 3 to 5 notes per 4/4 measure.
Add the note in parentheses occasionally. Long bows, change as needed.

28

I II

mf

32

mp *f* *pp*

senza vib., sul tasto

arco

f *pp*

Vc. 1

Vc. 2

Pno.

36

mp

* Damp piano strings with LH fingers at end closest to keyboard.

(s.t.) ----- to ----- ord.
 (senza vib.) ----- to ----- vib. ord

Vc. 1

Vc. 2

Pno.

mf > mp

mf > mp

pizz. mf

3 3

2ed.

(B) *

44

mp

8va (♯) mp

mp

on kbd 8va mp

*slide up and down between indicated notes in free rhythms, 3 to 5 notes per 4/4 measure. Add the note in parentheses occasionally. Long bows, change as needed.

Più Mosso ♩=108

Vc. 1

Vc. 2

Pno.

47 loco *mf*

3

3

3

3

ped. ped. ped. ped. ped.



rit. ... ♩=60

51

pizz. *mf*

3

3

3

51

ped. ped.

Ⓒ con sord.
Più Mosso ♩ = 66

Vc. 1

Vc. 2

Pno.

55

55

55

con sord.

p

p

3

58

58

58

58

p

p

3

61

pizz. jetè pizz. *mf* jetè pizz. jetè *mf*

61

Red. ...
una corda

63 jetè pizz. arco jetè pizz. jetè

63

.....

D

65 senza sord. *p*

Vc. 1

Vc. 2 senza sord. *p*

65 *mf*

Pno.

con pedale
tre corde *sempre p*

68

68

3

70

mp

mp

V

3

3

70

mp

mp

3

3

3

3

3

3

72

mf

f

3

72

mf

f

8va

3

mf

3

3

3

3

3

3

3

75

Vc. 1 *p* **sul tasto*

Vc. 2 *p*

Pno. *mf* *p*

77

ord. grad. sul tasto

pp *mp*

8va

*Continuous rapid scalar improvisation up and down using given notes; long bows, change as needed.

80

(8va)

80

83

slow down scales...

(8va)

83

F senza vib. 12

ca. 5" ca. 3" ca. 5" ca. 3" ca. 6" ca. 3½" ca. 5" ca. 3"

Vc. 1

86

pp < *mp* > *pp* *pp* < *mp* > *pp* *pp* < *mp* > *pp* *pp* < *mp* > *pp*

senza vib. ca. 5" ca. 3" ca. 5" ca. 3" ca. 6" ca. 3½" ca. 5" ca. 3"

Vc. 2

pp < *mp* > *pp* *pp* < *mp* > *pp* *pp* < *mp* > *pp* *pp* < *mp* > *pp*

Pno.

86

(8va) ca. 5"

|| **||**

♩ = 60

90

ord. -- grad. ---- to ---- sul pont. *sempre pp*

Vc. 1

pp < *mp* > *pp* *pp*

ord. -- grad. ---- to ---- sul pont.

Vc. 2

pp < *mp* > *pp* *pp*

G

Vc. 1

Vc. 2

IV (♯)

n p <mf> p <mf> p

n p

sul tasto

Pno.

95

p

98

(s.t.) tō ord.

pp p pp

n

98

Vc. 1

Vc. 2

103

p *mf* *p*

pp *mf* *p*

Pno.

103

mf (*mf sempre*)

106

106

3 3 3 3

109

$\leq f$

$\leq f$

109

$\leq mf$

112

\textcircled{H}

mf

mf

112

mf

put thimbles on fingers
LH: 2,4; RH: 2,5

\textcircled{H}

mf

\textcircled{P}

Vc. 1

Vc. 2

Pno.

ca. 6" ca. 2" ca. 2½"

// ca. 6" sul pont. //

ca. 6" ca. 2" ca. 2½"

// ca. 6" sul pont. //

on strings, w/ thimbles ca. 2" ca. 2½"

ca. 6" // ca. 6" *sul pont. // thimbles off

pp < *mp* > *n* *pp* < *mp* > *n* *pp* < *mp* > *ppp* < *mp* > *ppp*

pp < *mp* > *ppp* < *mp* > *ppp*

Red. *Red.*

*play on ends of strings closest to keyboard.

120 $\text{♩} = 60$
sul tasto

n --- *mp* --- *n*

sul tasto

n --- *mp* --- *n*

2½-3" //

ord.

n --- *mf*

ord.

n --- *mf*

2½-3" //

120

pp --- *mp* --- *pp*

mf

Aeolian harp

Leo. Leo.

123 *rit.* $\text{♩} = 76$ **I**

p

pizz.

p --- *n* --- *p*

123

p

simile

Vc. 1

Vc. 2

p arco sul tasto

pp \curvearrowright *p*

Pno.

126

129

mp ³

(s.t.) to ord.

mp

129

mf ³

mp

131

lirico

mp

lirico

mp

3

3

Detailed description: This system contains measures 131 and 132. The vocal line (top) starts in 7/8 time with a melodic phrase, then changes to 4/4 time. The piano accompaniment (middle) follows the same time signature change. The piano part features a triplet of eighth notes in measure 132. Dynamics include *mp* and the instruction *lirico*. A circled 'J' is positioned above the system.

131

mp

mp

RH

RH

RH

mf

5

8va

Detailed description: This system shows the piano accompaniment for measures 131 and 132. The right hand (RH) is indicated. The piano part includes a triplet of eighth notes in measure 132. Dynamics include *mp* and *mf*. An 8va instruction is present above the staff.

133

3

3

Detailed description: This system contains measures 133 and 134. The vocal line (top) and piano accompaniment (middle) are shown. The piano part features a triplet of eighth notes in measure 134.

133

8va

8va

5

5

5

Red

Red

Detailed description: This system shows the piano accompaniment for measures 133 and 134. The right hand (RH) is indicated. The piano part includes two measures of five sixteenth notes each, marked with '5' and '8va' instructions. The word 'Red' is written below the bass line in two places.

135

Vc. 1

Vc. 2

Pno.

mf

mf

mf

137

137

140

5 *mp*

5 *mp*

140

143

change bow as needed

9 *f* *mp* (V)

9 *f* 3 3

143

Ped. Ped. Ped. Ped.

This musical score page contains measures 146 through 151. It is divided into two systems. The first system (measures 146-150) features Violin 1 (Vc. 1) and Violin 2 (Vc. 2) staves, and a grand staff for the Piano (Pno.). Vc. 1 starts at measure 146 with a forte (*f*) dynamic, playing a melodic line with a slur and a fermata over the final note. Vc. 2 also starts at measure 146, playing a melodic line with triplets. The Piano part consists of chords in the right hand and a bass line with triplets in the left hand. A dynamic change to mezzo-piano (*mp*) occurs between measures 147 and 148. The second system (measures 151-152) features a grand staff for the Piano. The right hand continues with a melodic line starting at measure 148 with a forte (*f*) dynamic. The left hand continues with a bass line featuring triplets. The piece concludes with a double bar line and repeat slashes at the end of measure 152.

150

ff

3

ff

3

150

ff

5

3

8^{va}
Ped.

mf

152

> mf

5

152

ff

mf

7

7

Ped.

Vc. 1

Vc. 2

Pno.

153

ff

5

5

bow down

pp

155

con sord.

pp

f

3

pizz; use two hands

155

w/ knuckles, on two metal struts
(one higher-pitched, one lower)

on strings: low cluster w/ palms

mf

mp

3

5

158

mf
*arco

con sord.

pp sotto voce

158

Vc. 1

161

n

p

mf

n

Vc. 2

*Alternate between the A and the open fifth in uneven, gently rocking rhythms, averaging ca. 2 attacks per beat.

166

Vc. 1

Vc. 2

Pno.

p *mf* *mp*

II

Detailed description: This block contains the musical notation for measures 166, 167, and 168. Vc. 1 (Violin 1) is in the treble clef with a key signature of one flat and a 3/8 time signature. It plays a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. In measure 167, it changes to a 4/4 time signature and plays a half note G4, followed by quarter notes A4, Bb4, and C5. In measure 168, it changes to a 3/8 time signature and plays a half note G4, followed by quarter notes A4, Bb4, and C5. Dynamics are marked as *p* in measure 166, *mf* in measure 167, and *mp* in measure 168. A bracket labeled 'II' spans measures 166 and 167. Vc. 2 (Violin 2) and Pno. (Piano) are silent throughout these measures.

169

Vc. 1

Vc. 2

14-15"

IV III II I

p

* **

Detailed description: This block contains the musical notation for measures 169 and 170. Vc. 1 (Violin 1) is in the bass clef with a key signature of one flat and a 4/4 time signature. It plays a series of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. A box highlights the first four notes (G2, A2, Bb2, C3) with fingerings IV, III, II, I above them. A dynamic marking *p* is present. Vc. 2 (Violin 2) is also in the bass clef with a key signature of one flat and a 4/4 time signature. It plays a series of quarter notes: G2, A2, Bb2, C3. A box highlights the first four notes (G2, A2, Bb2, C3) with fingerings * and ** above them. A horizontal line with arrows at both ends spans measures 169 and 170, labeled '14-15"'. The page ends with a double bar line.

*Improvise on given pitches, arpeggiating freely up and down harmonics and occasionally playing the low G. Flowing supple rhythms, averaging ca. 2 notes/second

L ♩ = 60

170

Vc. 1

Vc. 2

Pno.

p

174

Vc. 1

Vc. 2

Pno.

mp

178

Vc. 1

Vc. 2

Pno.

p

181

181

ord.

p

n

*Alternate between the E and the chord in uneven, gently rocking rhythms, averaging ca. 2 attacks per beat. Occasionally substitute G for F#.

184

* $\begin{matrix} \text{II} & \text{I} & & \text{III} \\ \circ & \circ & \circ & \circ & \circ & \circ & \circ & \circ \end{matrix}$

continue in similar style

184



(M)

186

$\nabla \rightarrow \dots$
pluck strings w/ guitar pick

186

mf

(p...)

*nodes at perfect fifth above open strings

30

189

Vc. 1

Vc. 2

Pno.

193

8va-

mf

on keyboard

change pedal as needed...

195

195

197

197

mf
con sord.

ppp

p

*Nodes at perfect fourth above open strings

**Nodes at major third above open strings

Vc. 1

Vc. 2

201

improvise as before

201

204

204

una corda

208

208

212

Vc. 1

senza vib. **Meno mosso** ♩ = 52

pp *mp* > *n*

ca. 8" ca. 8"

Vc. 2

senza vib.

pp *mp* > *n*

ca. 8" ca. 8"

Pno.

212

pp

ca. 8" ca. 8"

ca. 8" ca. 8"

... .. *leg.*

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