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# MIRAGE

Concerto for Cello and Orchestra

Andrea Casarrubios

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**Andrea Casarrubios**  
**MIRAGE Concerto for Cello and Orchestra**  
(2019-2024)

Andrea Casarrubios' *Cello Concerto*, written in three stages between Los Angeles, New York, and Chicago, was completed in 2024 for the Charlotte Symphony Orchestra. The composer will premiere the work as a guest soloist with the CSO in April 2025.

The first movement, *Mirage*, evokes desert landscapes, where the music fluctuates between disorientation—like the hot air that distorts the horizon—and a delirious, fierce dance. The intimate second movement, *Mensajes del agua*, offers a serene oasis of contemplation, and the music is meant to provide a moment of renewal. As the *Cadencia* unfolds, the solo cello and members of the orchestra engage in an exhilarating and liberating dialogue, breaking the calm and initiating a new phase of transformation. This liberation leads into the final movement, *Marcha*, the most expansive and stirring moment of the entire work. It is at this turning point that the cello, combining both intensity and learned wisdom, ascends toward a triumphant summit, bringing the piece to a grand conclusion.

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**History Behind the Three Revisions**

One of the most unique features of this concerto is its bold “choose-your-own-ending” concept — the work has had three distinct finales, each adapting to different programming ideas. The first version of this concerto was premiered in 2019 by the composer alongside conductor Rubén Fernandez at the National Auditorium in Madrid. The second version debuted in 2021 in the United States with the Indianapolis Symphony Orchestra, cellist Thomas Mesa, and Maestro Jacob Joyce, paired with the music of John Williams. The most recent revision, expanded into four movements, will be performed in 2025 alongside Manuel de Falla's *El Sombrero de Tres Picos* and Claude Debussy's *La Mer*.

**Instrumentation**

2 Flutes, 1 Oboe, 2 Clarinets, 2 Bassoons 2 Horns, 2 Trumpets, 2 Trombones,  
1 Tuba, Timpani, 2 Percussion, Harp, Piano, Strings (8-8-8-6-4), Solo Cello

**Duration: ca. 18-20 min**

**Andrea Casarrubios**  
**MIRAGE Concierto para Violonchelo y Orquesta**  
(2019-2024)

El *Concierto para violonchelo y orquesta* de Andrea Casarrubios es una obra en cuatro movimientos que se presenta como una danza entre el esfuerzo y la recompensa. Escrito durante tres etapas vitales en Los Angeles, Nueva York, y Chicago, esta nueva versión será estrenada en abril de 2025 por *Charlotte Symphony Orchestra* con Andrea Casarrubios como solista invitada, junto al director Christopher James Lees.

El primer movimiento, *Mirage*, evoca los vastos paisajes desérticos. Como el aire caliente que distorsiona el horizonte, la música oscila entre la desorientación y la soledad, transformándose en una danza delirante, vertiginosa, casi hipnótica. En este comienzo de espejismos, la textura sonora parece fundirse con el espacio, creando una atmósfera absorbente. El segundo movimiento, *Mensajes del agua*, ofrece un contraste de serenidad y quietud. La íntima y delicada orquestación proporciona un oasis de contemplación, brindando un momento de renovación tanto para los intérpretes como para el público. A medida que se despliega la *Cadencia*, el violonchelo solista y los miembros de la orquesta se entregan a un diálogo estimulante y liberador, donde las tensiones acumuladas preparan el terreno para una transformación hacia la emoción en su forma más pura y expansiva. Finalmente, el último movimiento, *Marcha*, aparece como el momento más inmenso del concierto. Casarrubios lleva la obra hacia una cima triunfante, donde la música no solo representa un esfuerzo personal y colectivo, sino también un ascenso hacia la sabiduría adquirida a lo largo del viaje. Este momento es una explosión de energía y emoción que lleva a la obra a su grandiosa culminación.

**Instrumentación**

2 Flutes, 1 Oboe, 2 Clarinets, 2 Bassoons 2 Horns, 2 Trumpets, 2 Trombones,  
1 Tuba, Timpani, 2 Percussion, Harp, Piano,  
Strings (8-8-8-6-4)  
Solo Cello

**Duración: ca. 18-20 min**

# MIRAGE

Concerto for cello and orchestra (2019, rev. 2024)

## I. Mirage

Andrea Casarrubios (\* 1988)

♩ = 60

Timpani

Percussion 1  
Snare Drum

Percussion 2  
Tam-tam

Harp  
*p intimate, with resonance*

Violoncello Solo  
*p intimate, with resonance* *mp* *pizz.* *arco* *pizz.* *poco pont., wide vib. arco*

♩ = 60

Violin 1

Violin 2

Viola  
*pizz.* *p intimate, with resonance*

Violoncello  
*pp*

Double Bass  
*div., pizz.* *p intimate, with resonance*



9

Hp.

Vc. Solo  
*ord.* *mp free* *cantabile* *mf* (gliss. always subtle)

Vla.

Vc.

Db.

17 **move forward** → **rit.** ♩ = 75

Hp.

Vc. Solo *mp* *mf* *f*

Vla. **move forward** → **rit.** ♩ = 75 *non div., arco pont.*

Vc. *pizz., vib.* *sim.* *arco*

Db. *(div., pizz.)* *arco, pont.* *energico*

25 *tr.* ♩ = 45

Timp. *f* *mf*

Vc. Solo *ff*

Vln. 1 *mf* *f* *ff* *div., pizz.*

Vln. 2 *mf* *f* *ff* *div., pizz.*

Vla. *div., ord.* *pizz.* *f* *ff*

Vc. *mf* *non div.* *f* *ff* *short and precise* *p*

Db. *ord.* *pizz.* *f* *ff* *p*

31

Timp. *f*

Vc. Solo *pizz.*

Vln. 1 *unis., arco* *f*

Vln. 2

Vla.

Vc. *f*

Db. *f*

37

Timp. *mf*

Vc. Solo *arco*

Vln. 1 *tr*, *div., pizz.*

Vln. 2 *(div., pizz.)*

Vla. *(div., pizz.)*

Vc. *mp*, *(pizz.)*

Db. *p*, *f*, *p*

43

Timp. *f*

Vc. Solo *pizz.*, *arco*

Vln. 1 *unis., arco*, *tr*

Vln. 2

Vla.

Vc. *f*, *mp*

Db. *f*

49

Timp. *mf*

Vc. Solo *tr*

Vln. 1 *tr*, *unis., arco*, *pizz.*

Vln. 2 *tr*, *unis.*

Vla. *unis.*

Vc. *div.*, *p*

Db. *mp*





## II. Mensajes del agua

$\text{♩} = 65$

Violoncello Solo

Piano

*patient and meditative*

*p*

Pedal always down throughout the movement

8

Vc. Solo

*simple, meditative*

*p*

Pno.

*8<sup>va</sup>-1*

*loco*

*mp*

15

Vc. Solo

Pno.

22

Vc. Solo

Pno.

*8<sup>va</sup>-1*

30

Vc. Solo

Pno.

*8<sup>va</sup>-1*

37

Vc. Solo

*rit. . . . .*

*pp*

Pno.

*8<sup>va</sup>-1*

*pp*

### III. Cadencia

♩ = 110

The score is for a section titled "III. Cadencia" with a tempo of 110 beats per minute. It features a variety of instruments:

- Flute 1 & 2**: Resting throughout the section.
- Oboe**: Resting throughout the section.
- Clarinet (Bb) 1 & 2**: Resting throughout the section.
- Bassoon 1 & 2**: Resting throughout the section.
- Horn (F) 1 & 2**: Resting throughout the section.
- Trumpet (C) 1 & 2**: Resting throughout the section.
- Trombone 1 & 2**: Resting throughout the section.
- Tuba**: Resting throughout the section.
- Timpani**: Resting throughout the section.
- Percussion 1**: Plays Sleigh Bells, Tam-tam, and Snare Drum. Includes dynamic markings *p* and *mp*.
- Percussion 2**: Plays Bongos and Castanets. Includes dynamic marking *p*.
- Harp**: Plays a complex rhythmic pattern in the right hand, marked *p* and *sim.* (sustained).
- Violoncello Solo**: Resting throughout the section.
- Violin 1 & 2**: Resting throughout the section.
- Viola**: Resting throughout the section.
- Violoncello**: Resting throughout the section.
- Double Bass**: Resting throughout the section.

5 (Tam-tam)

Perc. 1

(Bongos)

Perc. 2

*p*

Hp.

*mp*

Vc. Solo

*mp*



9 (Bongos)

Perc. 2

Hp.

Vc. Solo



13 (Bongos)

Perc. 2

Hp.

Vc. Solo



17 (Bongos)

Perc. 2

Hp.

Vc. Solo

21

Timp. *tr* *p* *mf*

Perc. 1 (Tam-tam) *mp*

Perc. 2 (Bongos) *mf*

Hp.

Vc. Solo *mf*

Vln. 1 *div., pizz.* *p*

Vln. 2 *div., pizz.* *p*

Vla. *pizz.* *p* *div.*

Vc. *div., pizz.* *p*

Db. *div., pizz.* *p*



25

Perc. 2 (Bongos) *p*

Vc. Solo *mp*

Vln. 1

Vln. 2

Vla. *unis.* *sim.*

Vc.

Db.

29 (Bongos)

Perc. 2

Vc. Solo

Vln. 1 (div., pizz.) mp

Vln. 2 (div., pizz.) mp

Vla. (div., pizz.) mp

Vc. (div., pizz.) mp

Db. (div., pizz.) mp



33 (Bongos)

Perc. 2

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc. unis. div.

Db.

37

1. Solo

mp

Hn. (F) a 2 f

Tpt. (C) a 2 f

Tbn. a 2 f

Tba. f

Timp. tr p

Perc. 1 Snare Drum p

Perc. 2 (Bongos)

Vc. Solo

Vln. 1 (div., pizz.) unis., arco f

Vln. 2 (div., pizz.) unis., arco f

Vla. (div., pizz.) unis. arco f

Vc. (div., pizz.) unis. arco, non div. f

Db. (div., pizz.) arco f

42

Fl. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Timp.

Perc. 1

Vln. 1

Vln. 2

Vla.

Vc. (non div.)

Db. (div.)

a 2

f

a 2

f

a 2

f

(a 2)

(a 2)

(a 2)

(S. D.)

mf

(non div.)

(div.)

46 (a 2)

Fl. 1

Cl. (B $\flat$ )

Bsn.

Hn. (F)

Tpt. (C)

Tbn.

Tba.

Timp.

Perc. 1

Hp.

Vln. 1

Vln. 2

Vla.

Vc. (non div.)

Db. (div.)

*ff*

*tr*

*p* *mf* *p* *mf*

(S. D.)

*mp* *< f* *mp* *< mf*

*ff*

*ff*

*ff*

*ff*

*ff*



51  $\text{♩} = 130$

Ob. *mp*

Timp. *mf* <

Perc. 1 (S. D.) *mf* <

Vc. Solo *mp* *ricochet* *ricochet*

Vln. 1 *pizz.* *p*

Vln. 2 *div., pizz.* *p*

Vla. *pizz.* *p*

Vc. *pp*

Db. (div.) *pizz.* *p*



55

Ob.

Timp.

Perc. 1 (S. D.)

Vc. Solo *ricochet* *f*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

59 a 2

Bsn. 1 2 *mp*

Timp.

Perc. 1 (S. D.)

Vc. Solo *ff*

Vln. 1 (pizz.)

Vln. 2 (div., pizz.)

Vla. arco *pp*

Solo *mf* *ricochet*

Vc. gli altri *mp*

Db. (div., pizz.)



62 (a 2)

Bsn. 1 2

Timp.

Perc. 1

Vc. Solo

Vln. 1

Vln. 2

Vla.

Solo *ricochet*

Vc. gli altri

Db.

65 (a 2)

Bsn. 1  
2

Timp.

Perc. 1 (S. D.)

Perc. 2 Castanets  
mf

Vc. Solo ff

Vln. 1 (pizz.)

Vln. 2 (div., pizz.)

Vla.

Solo

Vc. gli altri

Db. (pizz.)  
unis.  
f



69 (Cast.)

Perc. 2

Vc. Solo

Vln. 1 arco  
mf

Vln. 2 unis., arco  
mf

Vla. mf

Vc. tutti div., pizz.  
f

Db. (pizz.)  
f

74

Timp. *f* *tr* *ff*

Perc. 2 (Cast.)

Vc. Solo

Vln. 1 (div., pizz.) unis., arco pizz. arco

Vln. 2 (div., pizz.) unis., arco pizz. arco div., arco

Vla. *f* *tr* pizz. unis., arco

Vc. (div., pizz.)

Db. (pizz.)



78

Hn. (F) 1 2 *f* *tr* a 2

Tpt. (C) 1 2 *f* *tr*

Tbn. 1 2 a 2 *f*

Tba. *f*

Timp. *f*

Vln. 1 pizz. arco pizz. arco pizz. arco pizz. arco

Vln. 2 pizz. arco pizz. arco pizz. arco pizz. arco

Vla. unis., pizz. div., arco sim., pizz. arco pizz. arco

Vc. *f*

Db. arco *tr*



88

Fl. 1 2 (a 2) express the intervals

Ob. express the intervals

Cl. (Bb) 1 2 (a 2) express the intervals

Bsn. 1 2 (a 2) express the intervals

Hn. (F) 1 2 (1.) a 2

Tpt. (C) 1 2 f express the intervals f express the intervals

Tbn. 1 2 a 2 mf

Tba.

Timp.

Perc. 2 (Cast.)

Vln. 1 pizz. arco pizz. arco ff express the intervals

Vln. 2 pizz. arco ff express the intervals

Vla. pizz. arco ff express the intervals

Vc.

Db. (div.)

94 (a 2)

Fl. 1 2

Ob.

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Timp.

Perc. 1 (S. D.)

Perc. 2 Bongos

Vc. Solo

Vln. 1

Vln. 2

Vla. pizz.

Vc. (non div.)

Db. (div.)

*f*

*mf*



99 (Bongos)

Perc. 2

Vc. Solo

*cresc.*

104

Timp. *p* *tr*

Perc. 2 (Bongos) *f* (reacting to cello)

Vc. Solo *rubato*



109

Vc. Solo *rall.* *a tempo* *rall.*

*L.H. pizz.* *spacious* *poco a poco a tempo*

*p* *pp*



114

Vc. Solo *mp*



118

Vc. Solo *f* *p*



122

Perc. 2 (Bongos) *mp cresc.*

Vc. Solo *f*



126

Perc. 2 (Bongos) *mf* *f*

Vc. Solo



130  $\text{♩} = 120$

Timp. *tr*

Perc. 2 (Bongos)

Vc. Solo *ricochet* *V*

Vln. 1  $\text{♩} = 120$  *div., pizz.* *mf*

Vln. 2 *div., pizz.* *mf*

Vla. *pizz.* *div.* *unis.* *sim.* *mf*

Vc. *div., pizz.* *mf*

Db. *div., pizz.* *mf*



135

Vc. Solo

Vln. 1 *(div., pizz.)*

Vln. 2 *(div., pizz.)*

Vla. *(pizz.)*

Vc. *(pizz.) unis.* *div.* *unis.*

Db. *(div., pizz.)*



145 (a 2)

Fl. 1 2

Cl. (Bb) 1 2 a 2

Bsn. 1 2 a 2

Hn. (F) 1 2 (a 2)

Tpt. (C) 1 2 (a 2)

Tbn. 1 2 (a 2)

Tba.

Perc. 1 (S. D.) p

Vln. 1

Vln. 2

Vla.

Vc. div. unis.

Db. (div.) unis. div.

149 (a 2)

Fl. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tpt. (C) 1 2

Tbn. 1 2

Timp.

Perc. 1 (S. D.)

Hp.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db. (div.)

*p*

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*div., arco*

*mp*

*pizz.*

*unis., arco*

*mp*

# IV. Marcha

$\text{♩} = 65$

Flute 1 2

Oboe

Clarinet (B $\flat$ ) 1 2

Bassoon 1 2

Horn (F) 1 2

Trumpet (C) 1 2

Trombone 1 2

Tuba

Timpani *tr*  
*pp*

Percussion 1 Snare Drum

Percussion 2 Bendo or Wooden Shaker  
Tam-tam *Shaker*  
*pp*

Harp *a gust of wind*  
*p*

Piano

Violoncello Solo *mp with warmth*

$\text{♩} = 65$

Violin 1

Violin 2

Viola

Violoncello (*arco*)  
*p*

Double Bass (*div. (arco)*)  
*p*

9

Timp. *mp* resounding

Perc. 2 (Shaker) *pp*

Hp. *mp*

Vc. Solo *mp*

Vln. 1

Vln. 2 *pp* (arco)

Vla. *pp* (arco)

Vc.

Db. (div.)



16

Timp.

Hp. *mf* *p*

Vc. Solo *mf* blooming

Vln. 1 *pp* (arco)

Vln. 2 *pp*

Vla. *pp* (arco) div. unis.

Vc.

Db.

26

Ob.

Cl. (Bb)  $\frac{1}{2}$

Timp.

Hp.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*f* *espress.*

*pp*

*a 2*

*tr*

*p*

(div.)

34

Fl.  $\frac{1}{2}$

Ob.

Cl. (Bb)  $\frac{1}{2}$

Bsn.  $\frac{1}{2}$

Hn. (F)  $\frac{1}{2}$

Tpt. (C)  $\frac{1}{2}$

Tbn.  $\frac{1}{2}$

Tba.

Timp.

Perc. 2

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*a 2*

*p*

*mp* *espress.*

*f* *espress.*

*a 2*

*p*

*a 2*

*f* *espress.*

*a 2*

*mp*

*a 2*

*mp*

*a 2*

*mp*

*f*

Tam-tam

*mp*

*p*

*f* *espress.*

*f* *espress.*

*f* *espress.*

*f* *espress., molto legato*

(div.)

unis.

*f*

42

Fl. 1 *f* *a2*

Ob. *mf* *f espress.*

Cl. (B $\flat$ ) *f* *f espress.* *(a 2)*

Bsn. *f* *(a 2)*

Hn. (F) *mp*

Tpt. (C) *mp* *f*

Tbn. *mf* *f* *(a 2)*

Tba. *mf* *f*

Timp. *f* *tr*

Vc. Solo

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *f* *div.* *ff* *unis.*

Db. *f* *ff* *div.*



50

Fl. 1 2 *pp*

Ob. *pp*

Cl. (Bb) 1 2 (a 2) *pp*

Bsn. 1 2 *pp* *espress.*

Hn. (F) 1 2 1. Solo *mf espress.* *pp*

Tpt. (C) 1 2 *pp*

Tba. *pp*

Timp.

Vc. Solo *div.* *mp hopeful* *mf generous*

Vln. 1 *div.* *pp* *unis.* *p*

Vln. 2 *pp* *unis.* *p*

Vla. *espress.* *pp* *p* *pp* *p*

Vc. *espress.* *pp* *p*

Db. (div.) *pp* *unis.* *div.* *p*



61

Timp. *mf*

Vc. Solo

Vln. 1 *mp* *pp* *p*

Vln. 2 *mp* *pp* *p*

Vla. *mp* *p* *mp espress.*

Vc. *mp* *p*

Db. *mp* *p*

71

Fl. 1 2

Ob.

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Timp.

Perc. 2

Hp.

Pno.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

a 2

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*tr*

*p* *mf*

(T.-tam)

*mf*

*mf* 7:8 7:8 6:4

a gust of wind

*mf* 6 6 6 5 \*

*f* with courage, vibrant

*mf* *pp*

*mf* *pp*

*p* *pp*

*mf* *mp*

(div.) unis. div.

*mf* *mp*

77 (a 2)

Cl. (B $\flat$ ) 1 2

Bsn. 1 2

Hp.

Pno.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc. div. unis.

Db. (div.)

87 (a 2) mp

Fl. 1 2

Ob. mp

Cl. (B $\flat$ ) 1 2 mp

Bsn. 1 2 mp

Timp. tr p

Perc. 1 Snare Drum p

Hp. mf 7:8 7:8 6:4

Pno. mf 6 6 5

Vc. Solo

Vln. 1

Vln. 2

Vla. mf espress.

Vc.

Db. (div.)

Detailed description: This page of a musical score covers measures 87 to 90. The woodwind section (Flute 1 & 2, Oboe, Clarinet in B-flat 1 & 2, Bassoon 1 & 2) and Timpani play sustained notes in measure 87, with dynamics marked *mp* and *p*. Percussion 1 plays a Snare Drum. The Harp and Piano play complex rhythmic patterns with trills and slurs, marked *mf*. The Violin Solo part features a melodic line with slurs. The Violin 1 and 2 parts have long slurs. The Viola part is marked *mf espress.* and the Double Bass part is marked *(div.)*. The score includes various musical notations such as slurs, trills, and dynamic markings.

92 (a 2)

Fl. 1 2 *f* *espress.*

Ob. *f* *espress.*

Cl. (Bb) 1 2 *f* a 2

Bsn. 1 2 *f* a 2

Hn. (F) 1 2 *f* *espress.* a 2

Tpt. (C) 1 2 *f* a 2 1. *espress.*

Tbn. 1 2 *f* a 2

Tba. *f*

Timp. *f* tr

Perc. 2 (T-tam) *f*

Hp.

Pno.

(Pia) \*

Vc. Solo

Vln. 1 *f* *espress.* *mp*

Vln. 2 *f* *espress.* *mp*

Vla. *f* *espress.* *div.* *unis.* *mp*

Vc. *f* *espress.* *div.* *mp*

Db. (div.) *f* *unis.* *mp*

102  $\text{♩} = 70$   
*flowing*  
 Pno. *p with perspective*  
 Vc. Solo *with perspective* *luminous*  
 Vln. 1 *p* *ppp*  
 Vln. 2 *p* *ppp*  
 Vla. *p* *ppp*  
 Vc. (div.) *p* *ppp*  
 Db. *p* *ppp*



111  
 Pno. (Ped.)  
 Vc. Solo *blooming*



120 *rall.*  $\text{♩} = 75$   
 Pno. (Ped.)  
 Vc. Solo *inevitable, relevant*  
*break chords rhythmically and expressively, with the top note on the beat*  
*f*  
 Vc. *rall.*  $\text{♩} = 75$   
 div. *unis.*  
*p* *mp*

130

Timp. *tr*  
*p*  $\leftarrow$  *mp* *f*

Vc. Solo *warm, generous* (subtle gliss) *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* div.

Vc. *trem.* *div. a 3, non trem.* *div. a 2* *div. a 3* *div. a 2* *div. a 3*  
*p*  $\leftarrow$  *mf* *mf*

Db. *div. a 3* *mf*



140

Timp. *mp*  $\leftarrow$  *ff*

Vc. Solo

Vln. 1

Vln. 2

Vla. (div.) unis.

Vc. (div. a 3) *div. a 2* *div. a 3* *div. a 2*

Db. (div. a 3) *div. a 2* *div. a 3* *div. a 2*

147

Fl. 1 2 *f*

Ob. *f*

Cl. (A) 1 2 *f* Clarinet in A

Bsn. 1 2 *f* a 2

Hn. (F) 1 2 *f* a 2

Tpt. (C) 1 2 *f*

Tbn. 1 2 *f*

Tba. *f*

Perc. 1 (S. D.) *f*

Hp. *ff*

Pno. *ff*

Vln. 1 *f* trem.

Vln. 2 *f* trem.

Vla. *f* div. a 3, trem. unis., non trem. div. a 3, trem.

Vc. *f* div. a 3, trem. div. a 2 div. a 3

Db. *f* div. a 3 div. a 2 div. a 3





158

Fl. 1/2

Ob.

Cl. (A) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tpt. (C) 1/2

Tbn. 1/2

Tba.

Timp.

Perc. 2

Pno.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{♩} = 70$

*a 2*

*mf*

*f*

*espressivo*

*f*

*a 2*

*f*

*a 2*

*f*

*espressivo*

*f*

*1. Solo*

*f*

*espressivo*

*f*

*f*

*tr*

(T-tam)

*f*

*3*

*3*

*3*

*3*

$\text{♩} = 70$

*f*

*f*

*espressivo*

*f*

*espressivo*

*f*

*div.*

*unis.*

*f*

*f*

*espressivo*

*div.*

*unis.*

*f*

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