
MIRAGE

Concerto for Cello and Orchestra

Andrea Casarrubios

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

El *Concierto para violonchelo y orquesta* de Andrea Casarrubios es una obra de cuatro movimientos que se presenta como una danza entre el esfuerzo y la recompensa, invitando al oyente a sumergirse en una travesía sonora que, como un espejismo en el horizonte desértico, ofrece la promesa de un lugar soñado. Escrito en Nueva York, Los Angeles 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, 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 se desatan, preparando 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 y emocionante 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

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.

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

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
pizz. *p* intimate, with resonance arco *mp* 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.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

mf

div., pizz.

(div., pizz.)

(div., pizz.)

mp (pizz.)

p

f

p

43

Timp.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

pizz.

arco

unis., arco

f

mp

49

Timp.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

unis., arco

pizz.

unis.

div.

p

mp

55

Timp.

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(pizz.)

arco

ff

mp

mf

f

(div., pizz.)



61

Timp.

Perc. 1

Perc. 2

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

tr

tr

tr

ff

Snare Drum

mf

ff

Tam-tam

f

div., pizz.

div., pizz.

pizz.

arco

ff

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^{va}-1

loco

mp

15

Vc. Solo

Pno.

22

Vc. Solo

Pno.

8^{va}-1

30

Vc. Solo

Pno.

8^{va}-1

37

Vc. Solo

rit.

pp

Pno.

8^{va}-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 markings *p* and *mp*.
- Harp**: Plays a complex arpeggiated pattern starting in the second measure. Includes dynamic marking *p* and performance instructions: "L.H. R.H. sim." with fingerings 5 and 5.
- 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.)

Vln. 2 (div., pizz.)

Vla. (div., pizz.)

Vc. (div., pizz.)

Db. (div., pizz.)

mf

mp

mp

mp

mp



33 (Bongos)

Perc. 2

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc. unis. div.

Db.

ricochet

V

3

3

37

1. Solo

mp

f

f

f

p

tr

Snare Drum

p

(Bongos)

Vc. Solo

(div., pizz.)

unis., arco

f

(div., pizz.)

unis., arco

f

(div., pizz.)

unis.

arco

f

(div., pizz.)

unis.

arco, non div.

f

(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.)

Detailed description: This page of a musical score contains measures 42 through 45. The instrumentation includes Flute (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), Horn in F (1 and 2), Trumpet in C (1 and 2), Trombone (1 and 2), Tuba, Timpani, Percussion 1, Violin 1, Violin 2, Viola, Violoncello (non-divisi), and Double Bass (divisi). The score is in 2/2 time and features various dynamics such as forte (f) and mezzo-forte (mf), as well as performance markings like 'a 2' and '(S. D.)'. The woodwinds and strings have active parts, while the brass and percussion are mostly silent or have specific effects.

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* *sim.*

Vln. 1 (pizz.)

Vln. 2 (div., pizz.)

Vla.

Solo

Vc. gli altri

Db. (pizz.) *f* unis.



69 (Cast.)

Perc. 2

Vc. Solo

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

Vln. 2 unis., arco *mf* *f* div., pizz.

Vla. *mf* tutti div., pizz.

Vc. *f*

Db. (pizz.)

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*

83

Fl. 1 2

Ob.

Cl. (B \flat) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Timp.

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f

f

f

1. Solo

tr

(a 2) *tr*

tr

mf

tr

(Cast.)

f

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco

div. *sim.*

sim.

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*

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. *v*

Db. (div.) *v*

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

Perc. 2

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(S. D.)

Bongos

f

mf

f

pizz.

(non div.)

(div.)



99 (Bongos)

Perc. 2

Vc. Solo

cresc.

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.)*

140

1. Solo

Fl. 1 2

Hn. (F) 1 2

Tpt. (C) 1 2

Tbn. 1 2

Tba.

Timp.

Perc. 1

Vc. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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 (a 2)

Bsn. 1 2 (a 2)

Hn. (F) 1 2 (a 2)

Tpt. (C) 1 2 (a 2)

Tbn. 1 2 (a 2)

Timp. *p*

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

Hp.

Vc. Solo

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.* *div., arco* *mp*

Db. (div.) *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

(tr)

Timp. *mp* resounding

Perc. 2 (Shaker) *pp*

Hp. *mp*

Vc. Solo *mp*

Vln. 1

Vln. 2 (arco) *pp*

Vla. (arco) *pp*

Vc.

Db. (div.)



16

Timp.

Hp. *mf* *p*

Vc. Solo *mf* blooming

Vln. 1 (arco) *pp*

Vln. 2 *pp*

Vla. (arco) *pp* 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

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

a 2

a 2

a 2

mp

mp

mp *espress.*

f

Tam-tam

mp

p

f *espress.*

f *espress.*

f *espress.*

f *espress., molto legato*

(div.)

unis.

f

42

Fl. 1 2 *f* *a2*

Ob. *mf* *f espress.*

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

Bsn. 1 2 *f* *(a 2)*

Hn. (F) 1 2 *mp*

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

Tbn. 1 2 *mf* *f* *(a 2)*

Tba. *mf* *f*

Timp. *f* *tr* *f* *tr* *f* *tr* *f* *tr* *f*

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. (B \flat) 1 2 (a 2) *pp*

Bsn. 1 2 *espress.* *pp*

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 *div.* *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♭) 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. *mf* *mp* div.

77 (a 2)

Cl. (B \flat) 1 2

Bsn. 1 2 (a 2)

Hp. *p* 5

Pno. *p* 5

Vc. Solo 3

Vln. 1 *p* *pp*

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

Vla. *p* *pp*

Vc. *p* *mp* *pp*

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

87 (a 2) mp

Fl. 1 2

Ob. mp

Cl. (Bb) 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 Bb 1 & 2, Bassoon 1 & 2) plays a sustained note in measure 87, marked *mp*, with a first ending bracket labeled '(a 2)'. The timpani and snare drum play a single note in measure 87, marked *p*. The piano (Hp.) and piano (Pno.) parts begin in measure 88 with a melodic line marked *mf*. The piano part includes fingerings 6, 6, and 5. The violin 1 (Vln. 1) part has a long note in measure 87. The violin 2 (Vln. 2) part has a long note in measure 87. The viola (Vla.) part has a long note in measure 87, marked *mf espress.*. The violin 2 (Vc.) part has a long note in measure 87. The double bass (Db.) part has a long note in measure 87, marked *(div.)*. The score is written in 2/4 time and includes various dynamics and performance instructions.

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
p with perspective
with perspective
luminous

Pno.

Vc. Solo

Vln. 1
p *ppp*

Vln. 2
p *ppp*

Vla.
p *ppp*

Vc. (div.)
p *ppp*

Db.
p *ppp*



111

Pno.

Vc. Solo
blooming



120 **rall.** $\text{♩} = 75$

Pno.

Vc. Solo
inevitable, relevant
break chords rhythmically and expressively, with the top note on the beat
f

Vc.
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* 3 3 3 3 3 3 3 3 3 3

Hp. *ff* 5 5

Pno. *ff* 3 3

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

f

(T-tam)

f

3

3

3

3

3

$\text{♩} = 70$

f

f

espressivo

f

espressivo

f

div.

unis.

f

f

espressivo

div.

unis.

f

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