



Óscar Garrido de la Rosa

ESTO NO ES NADA

für Streichtrio

(Freiburg, 2000)

esto no es nada

für Streichtrio

Dauer: ca.12'



Die Resonanz der Saiten mit der linken Hand dämpfen.

Mute resonance of the strings with left hand.

Tapar las cuerdas con la mano izquierda para impedir su resonancia.



„col legno battuto“: mit dem Bogenholz die Saite an der Stelle schlagen, wo sich der angegebene Ton befindet.

“col legno battuto“: hit the point of the string where the required tone is located with the wood of the bow.

“col legno battuto“: golpear con la madera del arco el punto de la cuerda donde se encuentra la nota indicada.



„Zargenschlüssel“: den Korpus des Instruments mit dem Bogenhaar streichen.

“Instrument body clef“: bow on the body of the instrument with the hair of the bow.

Tocar con el arco sobre el cuerpo del instrumento.



„Stegschlüssel“: auf dem Steg mit Bogenhaar streichen, dabei dämpft die linke Hand die Resonanz der Saiten.

“Bridge clef“: bow on the bridge with the hair of the bow, whereby the left hand mutes the resonance of the strings.

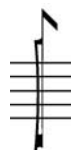
Tocar sobre el ponticello, tapando las cuerdas con la mano izquierda para impedir su resonancia.



„Halb-Flageolett“: mehr Druck als für Flageolett, aber weniger als für normalen Ton.

“Half harmonic“: more pressure than is used for a harmonic, but less than that of a normal note.

“Medio armónico“: más presión que para un armónico pero menos que para una nota normal.



Die Stellung für den nächsten Ton einnehmen, ohne jeglichen Klang oder Geräusch dabei. Keine andere Bewegung im ganzen Abschnitt!

Move bow to the required position for the next note without any sound or noise. No other movement in this entire section!

Mover el arco hasta la posición necesaria para la próxima nota, sin ningún ruido o sonido. En toda la sección se debe evitar cualquier otro movimiento innecesario.

Mit der Ausnahme von Repetitionen, gelten die Vorzeichen nur für den unmittelbar folgenden Ton.

Accidentals affect only the immediately following note, with the exception of repeated pitches.

Las alteraciones sólo afectan a la nota siguiente, salvo que ésta se repita inmediatamente.

Flageolett-Töne

Bratsche:

Resultat

Griff

Resultat

Griff

Flageolett-Töne

Violoncello:

Resultat

Griff

Resultat

Griff

Resultat

Griff



esto no es nada

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Geige *ff*

Bratsche *ff*

Violoncello *ff*

♩ = 327

II. II.

III. IV.

II. II.

II. II.

III. IV.

V. V. I.

III. IV.

4

♩ = 375

9

fff ff fff ff

fff ff

fff ff

♩ = 285

13

ff f f

f ff f

ff f

17

ff *f* *ff*

fff *f* *ff*

ff *f*

16 17 18 19 20

21

fff *mf*

fff *mf*

fff *mf*

21 22 23 24

25

III.

♩ = 165

f

30

sf *mf*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

sf *mf*

f

35 ♩ = 249 ♩ = 189

sf mf sf mf mp p mp mp mp

(Detailed description of the musical score for measures 35-39: The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is highly rhythmic, with frequent changes in time signature. Measure 35 starts with a 3/8 time signature. Measure 36 changes to 4/16. Measure 37 changes to 7/8. Measure 38 changes to 3/4. Measure 39 changes to 6/8. Dynamic markings are placed below the notes. First and second endings are indicated by 'I.' and 'II.' above the notes in measures 36 and 37 respectively. The tempo markings are ♩ = 249 and ♩ = 189.

40

4:5 4:3 5:4 4:5 4:3 5:4 4:5 5:4 5:4 III.

(Detailed description of the musical score for measures 40-44: The score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is highly rhythmic, with frequent changes in time signature. Measure 40 starts with a 9/8 time signature. Measure 41 changes to 6/8. Measure 42 changes to 4/8. Measure 43 changes to 8/8. Measure 44 changes to 6/8. Dynamic markings are placed below the notes. First and second endings are indicated by 'I.' and 'II.' above the notes in measures 40 and 41 respectively. The tempo markings are ♩ = 249 and ♩ = 189.

45

col legno battuto

pp

pp

II. l.v. f

50

$\text{♩} = 126$

arco ord. mp mf mp

col legno battuto arco ord. mf mp mf

mf mp

♩ = 144

56

Musical score for measures 56-59, featuring three staves (Treble, Middle, and Bass clefs). The music is in 6/8 time and includes dynamic markings such as *sf*, *mf*, *sim.*, and *fff*. The score includes various musical notations like slurs, accents, and dynamic hairpins. A double bar line is present at the end of measure 59.

60

Musical score for measures 60-63, featuring three staves (Treble, Middle, and Bass clefs). The music is in 10/8 time and includes dynamic markings such as *mf*, *fff*, and *mf*. The score includes various musical notations like slurs, accents, and dynamic hairpins.

64 ♩ = 96 *sul tasto vibrato IV.* *senza vib.*

fff *mf* *fff* *mp* *p* *pp*

al pont. II. *col legno tratto* *ord.*

67 ♩ = 84 *col legno battuto* *ord.*

pp *p* *ppp* *ppp* *ppp*

col legno battuto *ord.* *c.l.b.* *ord.* *c.l.b.* *ord.*

73

mp *pp* *p* *mp* *pp*

pizz. c.l.b. ord. *pp* *mp* *p* *pp* *p*

c.l.b. ord. pizz. *arco* *II.* *IV.* *mp*

sul pont. *IV.* *III.* *ord.* *al pont.*

79

pizz. *p* *arco* *al pont. pizz.* *al pont.* *sul tasto* *ord.* *arco* *mp* *p* *pp* *f* *mp* *arco*

col legno battuto *ord.* *al pont.* *pizz.* *arco* *c.l.t.* *c.l.b.* *pizz.* *f* *arco sul pont.* *p* *ord.*

al pont. *mp* *p* *pp* *f* *p* *arco al pont.* *c.l.t.* *c.l.b.*

84 $\text{♩} = 42$ $\text{♩} = 63$

p *p* *p* *arco* *II.* *I.* *IV.* *1/4 1/16* *3/4* *pizz. III.* *p* *c.l.t. II.* *f* *al pont.* *mf*

89

mf *p* *mf* *p* *mp* *mp* *fff* *possibile*

sul tasto vibrato *al pont. senza vib.* *pizz.* *arco sul pont.* *sul tasto* *pizz.* *arco sul tasto vibrato*

crini s.t. vibrato *al pont. senza vib.* *pizz. III.* *al pont.* *c.l.b.*

sul tasto vibrato *senza vib. pizz.* *arco al pont.* *sul tasto flautando*

93

sul tasto molto vibrato

II.

sf \rightarrow *p*

I. IV.

sf \rightarrow *p*

ord. *sul tasto molto vibrato*

sul tasto senza vib. \rightarrow *molto vib.* \rightarrow *sul pont.* \rightarrow *senza vib.*

mf \rightarrow *fff* *p* *fff* \rightarrow *ppp*

c.l.b. 3:2 3:2 3:2 3:2

96

sul pont.

p \rightarrow *ppp* \rightarrow *p*

sul pont. 5:4 5:4 5:4 5:4

ppp \rightarrow *p* *pp* \rightarrow *f* \rightarrow *ff*

ff \rightarrow *p*

s.p. molto vib. \rightarrow *senza vib.*

molto s.p. (quasi senza suono)

pp

molto s.p. (quasi senza suono)

pp

molto s.p. (quasi senza suono)

s.p. senza vib. \rightarrow *s.t. molto vib.*

pp \rightarrow *ff* \rightarrow *pp*

f \rightarrow *pp* *p* \rightarrow *ppp* *p* \rightarrow *ff* \rightarrow *pp*

99

Treble staff: *fff*, *pp*, *ppp*, *mp*, *vib.*, *s. vib.*, *vib.*, *s. vib.*
 Bass staff: *s.p.*, *pizz.*, *arco*, *s.p.*, *vib.*, *s. vib.*, *vib.*
 Bass staff: *s.p.*, *pizz.*

103

Treble staff: *pp*, *c.l.b.*, *c.l.t.*, *crini s.p.*
 Bass staff: *pp*, *c.l.b.*, *c.l.t.*, *crini s.p.*, *c.l.t.*
 Bass staff: *arco*, *s.p.*, *c.l.b.*, *c.l.t.*, *crini s.p.*, *c.l.t.*

107 *crini s.p.*

pp p ppp

II. III. II. III. II.

5:4 5:4 5:4 5:4 5:4

♩ = 55

p ppp

ppp p p



110

arco flautando

pp p pp ppp p

arco flautando IV.

pp p ppp pp p

arco flautando

pp p ppp pp p

molto s.p.

estr. s.p.

♩ = 72

116

s.p. *s.t. vib.* *s. vib.* *s.p.* *pizz.*

pp *ord. II.* *c.l.t.* *crini s.p.* *arco molto lento* *ppp* *pp* *s.p. pizz.*

1. *s.p.* *IV.* *estr. s.p.* *s.p.* *s.p. pizz.*

ppp

122

arco s.p. I. *ord.* *s.p.* *vib.* *s.p. IV.* *II.*

III. *ord.* *s.p. III.* *IV.* *I.*

arco s.p. I. *ord.* *s.p. II.*

f *ppp*

128 *pizz.* III. IV. *c.l.b.* *pizz.* *arco s.p. flautando*

c.l.b.

c.l.b.

c.l.b. 5:4 5:4 5:4

133 *estr. s.p. (quasi senza suono)* *s.p. II.* *sul pont.* *s.p.* *estr. s.p.* *sul pont.*

pp *pp* *ppp* *pp* *pp* *pp*

estr. s.p. (quasi senza suono) *sul pont.* *s.p.* *IV.* *sul pont.*

estr. s.p. (quasi senza suono) *sul pont.* *s.p. III.* *sul pont.*

pp *p* *pp* *pp* *pp*

139

Musical score for measures 139-143. The score is written for three staves: Treble, Alto, and Bass clefs. The time signatures are 2/4, 10/4, 5/4, 3/4, and 5/4. The score includes dynamic markings: *p*, *pp*, *s.p.*, and *estr. s.p.*. There are also articulation marks 'V' and 'p.' throughout the piece.

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144

Musical score for measures 144-148. The score is written for three staves: Treble, Alto, and Bass clefs. The time signatures are 5/4, 3/4, 5/4, 6/4, and 3/4. A tempo marking $\text{♩} = 32$ is shown in a box above the treble staff. The score includes dynamic markings: *ppp*. There are also articulation marks 'V' throughout the piece.

149

Musical score for measures 149-153. The score consists of three staves. The first two staves are in 3/4 time, and the third staff is in 2/4 time. The key signature is one flat. The music features a mix of eighth and sixteenth notes, with some rests. There are several 'V' markings above the notes in measures 151 and 153, indicating accents or breath marks. The time signature changes from 3/4 to 2/4 in measure 151 and back to 3/4 in measure 152.

154

Musical score for measures 154-158. The score consists of three staves. The first two staves are in 3/4 time, and the third staff is in 6/4 time. The key signature is one flat. The music features a mix of eighth and sixteenth notes, with some rests. There are several 'V' markings above the notes in measures 156 and 158, indicating accents or breath marks. The time signature changes from 3/4 to 6/4 in measure 156. The instruction *alla punta* is written above the third staff in measure 158, with a 'V' marking below it.

♩ = 37

159

alla punta *talon* *estr. s.p. senza suono*
ppp
estr. s.p. senza suono
ppp
estr. s.p. senza suono
ppp

164

pp *ppp*
pp *ppp*
pp *ppp*