

Vcello

# TRIO N°2

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I

Cómodo

The musical score for Violoncello, Trio N°2, Part I, consists of eight staves of music. The first staff begins with a common time signature and a key signature of one sharp (F#). The tempo is marked 'CÓMODO'. The first staff contains a melodic line starting with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section. The second staff features a piano (*p*) dynamic. The third staff includes a ritardando (*rit.*) section followed by a return to 'A tempo' with a pizzicato (*pizz mp*) dynamic. The fourth staff is marked 'loco' and features a forte (*f*) dynamic. The fifth staff is marked 'pizz'. The sixth staff is marked 'loco' and includes a 'Tempo I' section with a '2' measure rest. The seventh staff is marked 'cantado' and features a forte (*f*) dynamic. The eighth staff includes a ritardando (*rit.*) section, a mezzo-piano (*p*) dynamic, a piano (*pp*) section, and ends with a pizzicato (*pizz*) section marked 'ataca subito'.

*f* cantado

*mf*

*f* *mf*

*mp* *mf*

*mf*

Vcello

II

Allegretto  $\text{♩} = 104$

1 *f* 2 *p*

8 *pp* *p* *mf* *p*

15 *f*

22 *f* 2

28 *f*

35 *f*

41 6 *f* 2

52 *p* *pp* *f cresc*

59 *ff*

Detailed description: This is a musical score for Cello, Part II, covering measures 1 through 60. The piece is in 6/8 time and marked 'Allegretto' with a tempo of 104 beats per minute. The score is written in bass clef with a key signature of one sharp (F#). It begins with a first ending bracket over measures 1-2, marked with a '2' above the staff. The first measure (1) starts with a forte (*f*) dynamic. The second measure (2) ends with a piano (*p*) dynamic. The third measure (3) continues with *f*. The fourth measure (4) is a whole note chord. The fifth measure (5) is a whole rest. The sixth measure (6) starts with a piano (*p*) dynamic. The seventh measure (7) is a whole note chord. The eighth measure (8) is a whole note chord, marked with a piano-piano (*pp*) dynamic. The ninth measure (9) is a whole note chord, marked with a piano (*p*) dynamic. The tenth measure (10) is a whole note chord, marked with a mezzo-forte (*mf*) dynamic. The eleventh measure (11) is a whole note chord, marked with a piano (*p*) dynamic. The twelfth measure (12) is a whole note chord. The thirteenth measure (13) is a whole note chord. The fourteenth measure (14) is a whole note chord. The fifteenth measure (15) is a whole note chord, marked with a forte (*f*) dynamic. The sixteenth measure (16) is a whole note chord. The seventeenth measure (17) is a whole note chord. The eighteenth measure (18) is a whole note chord. The nineteenth measure (19) is a whole note chord. The twentieth measure (20) is a whole note chord. The twenty-first measure (21) is a whole note chord. The twenty-second measure (22) is a whole note chord, marked with a forte (*f*) dynamic. The twenty-third measure (23) is a whole note chord. The twenty-fourth measure (24) is a whole note chord. The twenty-fifth measure (25) is a whole note chord. The twenty-sixth measure (26) is a whole note chord. The twenty-seventh measure (27) is a whole note chord. The twenty-eighth measure (28) is a whole note chord, marked with a forte (*f*) dynamic. The twenty-ninth measure (29) is a whole note chord. The thirtieth measure (30) is a whole note chord. The thirty-first measure (31) is a whole note chord. The thirty-second measure (32) is a whole note chord. The thirty-third measure (33) is a whole note chord. The thirty-fourth measure (34) is a whole note chord. The thirty-fifth measure (35) is a whole note chord, marked with a forte (*f*) dynamic. The thirty-sixth measure (36) is a whole note chord. The thirty-seventh measure (37) is a whole note chord. The thirty-eighth measure (38) is a whole note chord. The thirty-ninth measure (39) is a whole note chord. The fortieth measure (40) is a whole note chord. The forty-first measure (41) is a whole note chord, marked with a forte (*f*) dynamic. The forty-second measure (42) is a whole note chord. The forty-third measure (43) is a whole note chord. The forty-fourth measure (44) is a whole note chord. The forty-fifth measure (45) is a whole note chord. The forty-sixth measure (46) is a whole note chord. The forty-seventh measure (47) is a whole note chord. The forty-eighth measure (48) is a whole note chord. The forty-ninth measure (49) is a whole note chord. The fiftieth measure (50) is a whole note chord. The fifty-first measure (51) is a whole note chord. The fifty-second measure (52) is a whole note chord, marked with a piano (*p*) dynamic. The fifty-third measure (53) is a whole note chord. The fifty-fourth measure (54) is a whole note chord. The fifty-fifth measure (55) is a whole note chord. The fifty-sixth measure (56) is a whole note chord. The fifty-seventh measure (57) is a whole note chord. The fifty-eighth measure (58) is a whole note chord. The fifty-ninth measure (59) is a whole note chord. The sixtieth measure (60) is a whole note chord, marked with fortissimo (*ff*) dynamic.