

# MUSICA

DEPARTAMENTO DE MUSICA

## TRIO Op. 8

Juan Antonio Cuéllar Sáenz

Esta obra en cinco movimientos, escrita para Violín, Viola y Violoncello, elabora de diversas maneras un mismo material melódico y armónico, proveniente de una escala que es presentada al inicio del primer movimiento. Desde el punto de vista de las proporciones y el ritmo, éstos tienen estrecha relación con la proporción Aurea y sobretodo con la serie Fibonacci, derivada de esta proporción. El lenguaje está estructurado sobre un preconcepto tonal, con centros tonales claros y con un controlado manejo de las texturas y los registros de los tres instrumentos, con lo que pretende lograr un especial dinamismo y expresar las tensiones determinantes de cada una de las secciones de la obra.

El primer movimiento opone dos ideas: un giro de la escala rápido y ascendente, y una melodía de apariencia oriental, que se desarrollan dentro de un complicado sistema de polirritmia. El segundo, elaborado a la manera del "Rondó" clásico, alterna un reposado tema *pesante* con intervenciones cómicas y ligeras, que por oposición dan al tema principal un carácter nuevo en cada una de sus presentaciones. El tercer movimiento, es una construcción tensa y ascendente de un motivo simple de cuatro sonidos repetidos, y conduce directamente al movimiento lento. Este movimiento hace énfasis en el uso de armónicos, dentro de una forma simple ABA, cuya parte central se caracteriza por un dramático lirismo, respaldado por trémolos en su punto culminante. El último movimiento, formalmente más complejo que los anteriores y el más largo de todos, está elaborado sobre un patrón rítmico cambiante sobre el cual son presentados y desarrollados dos temas principales en la forma *Arco-Sonata* ♦

Juan Antonio Cuéllar es estudiante de la carrera de Estudios Musicales, con énfasis en composición y piano, y la obra que presentamos, fue estrenada en el tercer concierto de los estudiantes de composición.

Comentarios:

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# TRIO Op. 8

Para Violín, Viola y Violoncello

Juan Antonio Cuéllar Sáenz  
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1♩ = 108

Violín  
Viola  
Cello

*f* *cresc.* *ff* *pp*

15

*ff* *p* *ff*

29

*f* *f* *pp* *f*

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pp ff ff p

pp p

Arco sul ponticello normal

sfz normal sul ponti. normal Molto rit.. Piu lento

103

117

130

145

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158

Musical score for measures 158-167. It features three staves: Violin I, Violin II, and Cello/Double Bass. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *p*, *cresc.*, and accents (>).

168

Musical score for measures 168-176. It features three staves: Violin I, Violin II, and Cello/Double Bass. The music continues with similar dynamics and articulation.

177

Musical score for measures 177-186. It features three staves: Violin I, Violin II, and Cello/Double Bass. Dynamics include *sf*, *mf*, *mp*, and *cantabile*. The Cello/Double Bass part includes *arco* and *cantabile* markings.

188

Musical score for measures 188-197. It features three staves: Violin I, Violin II, and Cello/Double Bass. Dynamics include *f*, *mf*, and *p*. The Cello/Double Bass part includes *Arco* and *pizz* markings.

202

Violin I: *f*, *sfz*

Violin II: *f*

Cello/Double Bass: *f*, *pizz*, *Arco*

215

Acce..le .ran. do.. Molto .....

TEMPO I

Violin I: *tr*, *sfz*, *ff*

Violin II: *ff*

Cello/Double Bass: *ff*

229

TEMPO I

Violin I: *fff*

Violin II: *fff*

Cello/Double Bass: *fff*

240

Violin I: *sfz*, *pizz*

Violin II: *sfz*, *pizz*

Cello/Double Bass: *sfz*, *pizz*

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$\text{♩} = 160$  Pesante

Violin *Pizz* *p*

Viola *espressivo* *p*

Cello *pizz* *p* *cresc.* *p*

9 *arco* *pizz* *cresc.* *mf* *cresc.* *f*

*mp* *mf* *cresc.* *f*

*cresc.* *mf*

1 *Accelerando* *Piu mosso* *Pizz*

*ff* *sfz p*

*ff* *sfz p*

*ff*







III

$\text{♩} = 96$

Violín  $\frac{2}{4}$  *p*

Viola  $\frac{2}{4}$  *p*

Cello  $\frac{2}{4}$  *p* *f* *p*

9

*f* *p* *mp* *p*

*f* *p* *mp* *p*

*p* *f* *mp* *f* *p* *mp* *p*

18

*mf* *ff* *p*

*mf* *ff* *p*

*mf* *f* *ff* *f p* *f p* *f p f*

27

*p* < *p* *p* *fp* *fp*

34

*fp* *mp* *mp*

41

*mf* *mf* *sfz p* *sfz* *mf*

48

*sfz* *sfz* *sfz* *f* *sfz mp*

54

ff sfz p mf

ff sfz pp mf f pp

62 Cantabile

p sfz p

pp mf f

71

sfz mf sfz p ff sfz

mf ff sfz

79

f ff fff f ppp Ataca

f ff fff f ppp

# IV

Violin  $1^a$   $\text{♩} = 48$  *semplice*  
Viola *pp*  
Cello *pp*

*Sord.* *p* *p* *p* *p*

*1<sup>o</sup>* *sord* *mf* *p* *Stringendo.....* *Poco piu mosso*  
*mf* *sfz* *p* *3* *pp*  
*mf* *pizz* *sfz* *pizz* *fp*

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19

Arco V

*f*

*f*

22

*sfz*

*sfz*

*sfz*

*sfz*

*ff*

*sfz*

26

*fp*

*sfz*

*p*

*pp*

*Senza sord*

*pp*

*Senza sord*

*pp*

*Senza sord*

*pp*

32

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ataca*

V

$\text{♩} = 158$

Violín

Viola

Cello

*p*

*Espressivo*

*mp*

*p*

*p*

*mp*

*mf*

*mf*

*mf*

*p*

*p*

*mp*

*mp*

*mp*

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12

Musical score for measures 12-15. The score is in 3/4 time and features three staves: Violin I, Violin II, and Cello/Double Bass. Measure 12 starts with a *mf* dynamic. The music consists of eighth and sixteenth notes with various articulations like accents and slurs. Measure 15 ends with a *mf* dynamic.

16

Musical score for measures 16-19. The score continues with three staves. Measure 16 begins with a *f* dynamic. The music features more complex rhythmic patterns and articulations. Measure 19 ends with a *mf* dynamic.

20

Musical score for measures 20-23. The score continues with three staves. Measure 20 starts with a *f* dynamic. Measure 21 includes *ff* dynamics and *Pizz.* (pizzicato) markings. Measure 22 includes *fp* dynamics and *Arco* (arco) markings. Measure 23 ends with a *fp* dynamic.

24

Musical score for measures 24-27. The score continues with three staves. Measure 24 includes *Arco* and *Pizz.* markings. Measure 25 includes *ff* and *f* dynamics. Measure 26 includes *p* and *gliss* markings. Measure 27 ends with a *p* dynamic.

28 Arco

28 Arco

*p*

*gliss*

*fp*

*f*

*fp*

Arco

Arco

*fp*

32

Molto rit..... Piu Lento

*fp*

*fp*

*pp*

*fp*

*pp*

*pp*

37

*fp*

*pp*

42 *fp*

TEMPO I

*ff*

*ff*

*ff*

*ff*

49

*sfz* *mf* *ff*

50

*sfz* *f* *sfz*

54

*f* *sfz* *Pizz* *Arco* *sfz*

55

*Pizz* *Arco* *sfz* *Pizz* *Arco* *sfz* *mf*

60 *Pizz* *Arco*

63

65

68 *Molto Rit.....* *Piu Lento*

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73 Po.....co.....a

fp fp fp fp

77.....po.....co.....Ac.....cel... ..le...ran.....do.....al... TEMPO I  
Pizz

fp cresc. fp

80

f p p

83 pizz

pp Pizz mf

88

Musical score for measures 88-92. Measure 88 has a dynamic marking of *f*. Measure 92 has a dynamic marking of *f*.

89

Musical score for measures 89-93. Measure 89 has a dynamic marking of *sfz*. Measure 90 has a dynamic marking of *sfz*. Measure 91 has a dynamic marking of *mp*. Measure 93 has a dynamic marking of *f* and the instruction *espressivo*.

93

Musical score for measures 93-97. Measure 93 has a dynamic marking of *f*. Measure 94 has a dynamic marking of *f*. Measure 95 has a dynamic marking of *sfz*. Measure 96 has a dynamic marking of *sfz*. Measure 97 has a dynamic marking of *sfz*.

97

Musical score for measures 97-101. Measure 97 has a dynamic marking of *f*. Measure 98 has a dynamic marking of *sfz*. Measure 99 has a dynamic marking of *sfz*. Measure 100 has a dynamic marking of *sfz*. Measure 101 has a dynamic marking of *ff*.

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101

*f* *ff* *sfz* *sfz*

105

*sfz* *fff* *fff* *fff*

108

Stringendo.....

*f*

111

*fff* *sfz* *sfz* *fff* *sfz*