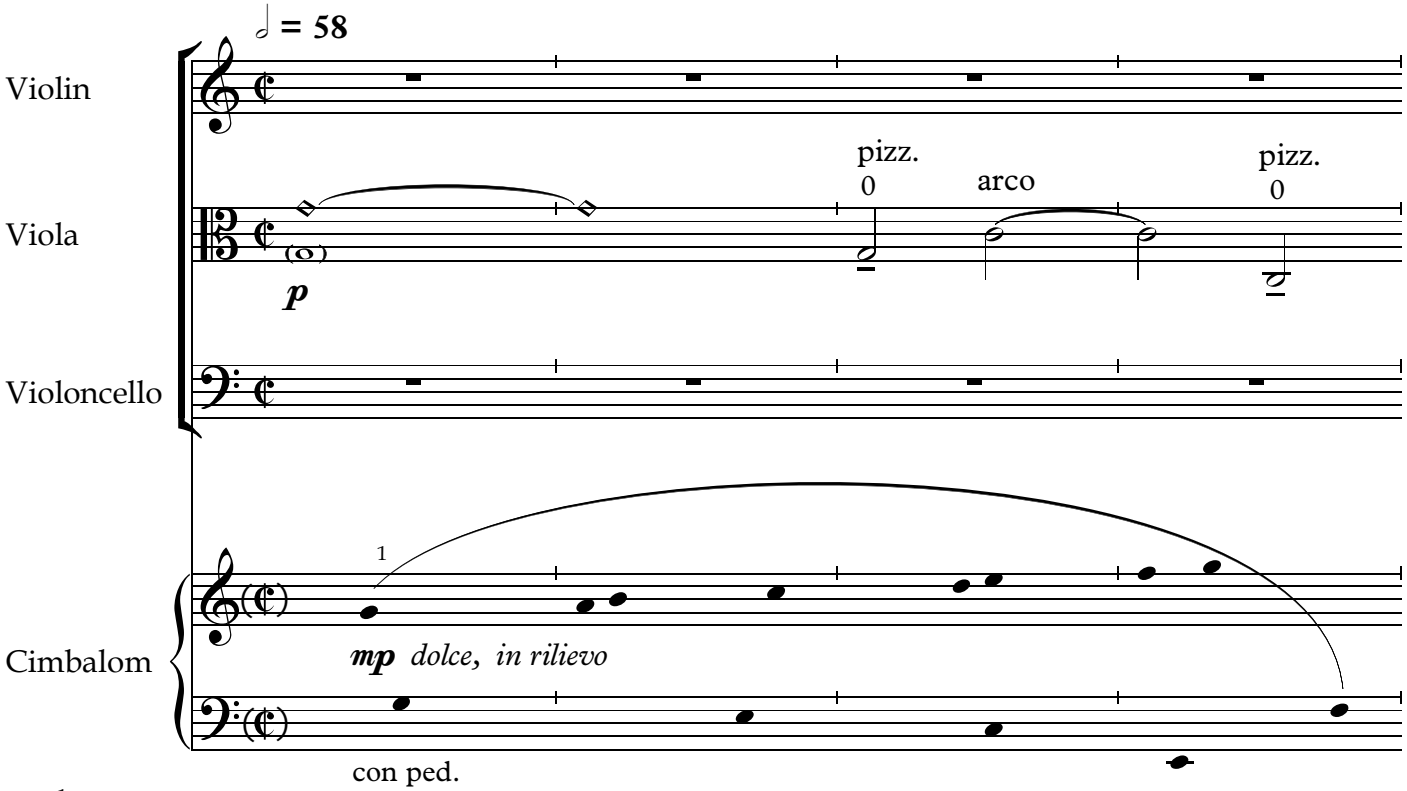
a María Elena Cuenca Rodríguez

L'homme armé After-sounds

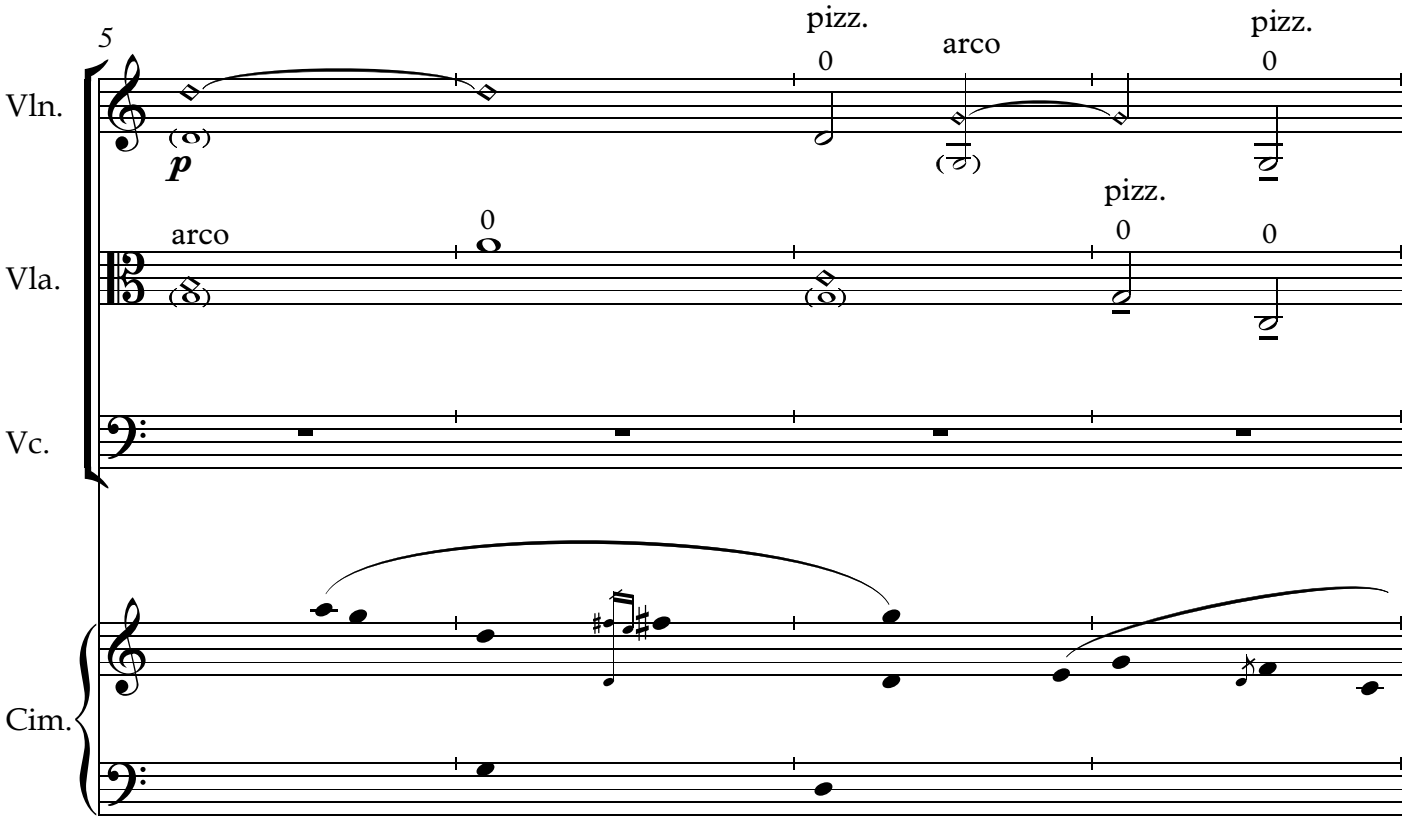
4 Supercanones on Francisco de Peñalosa's Agnus Dei

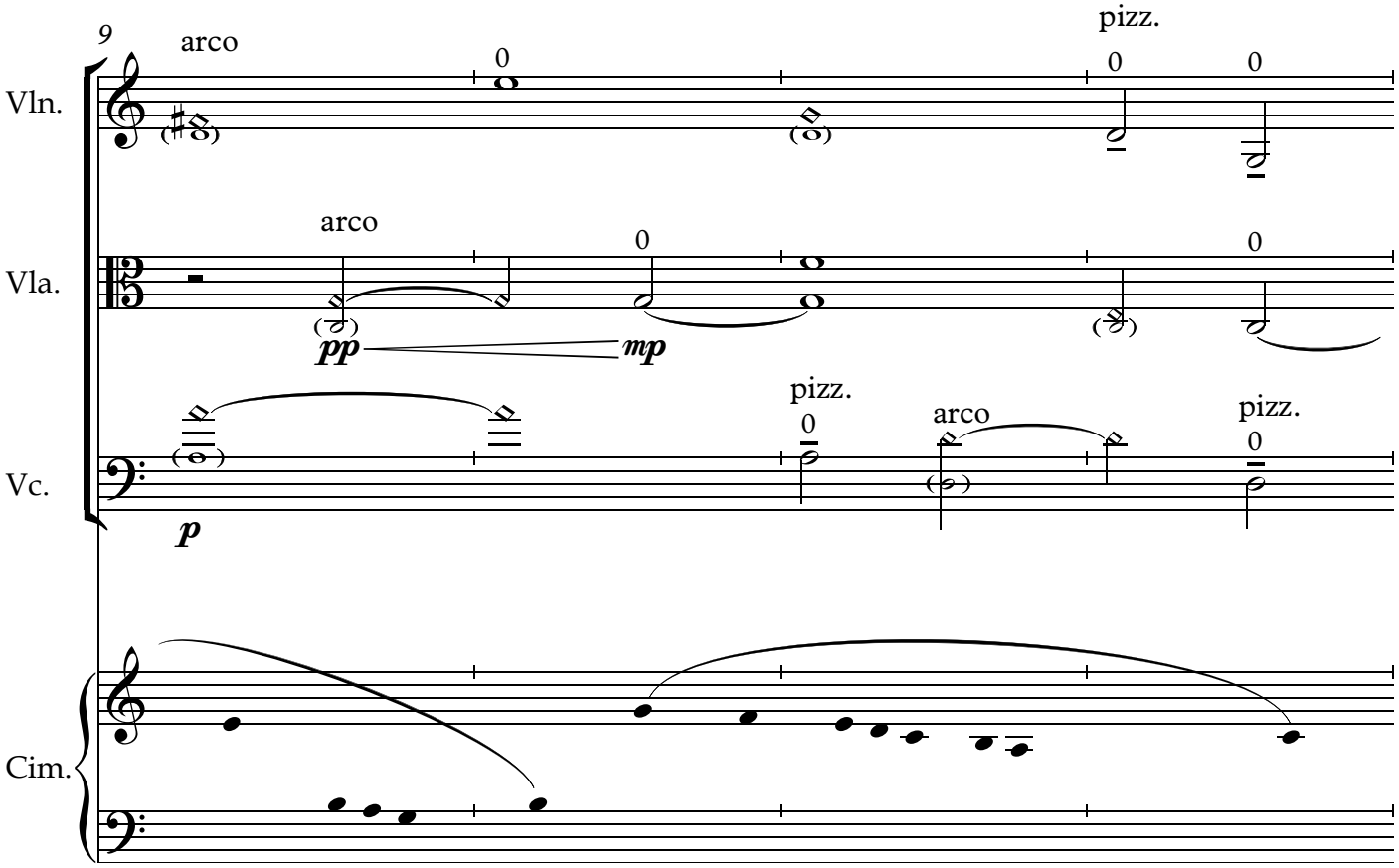
1.

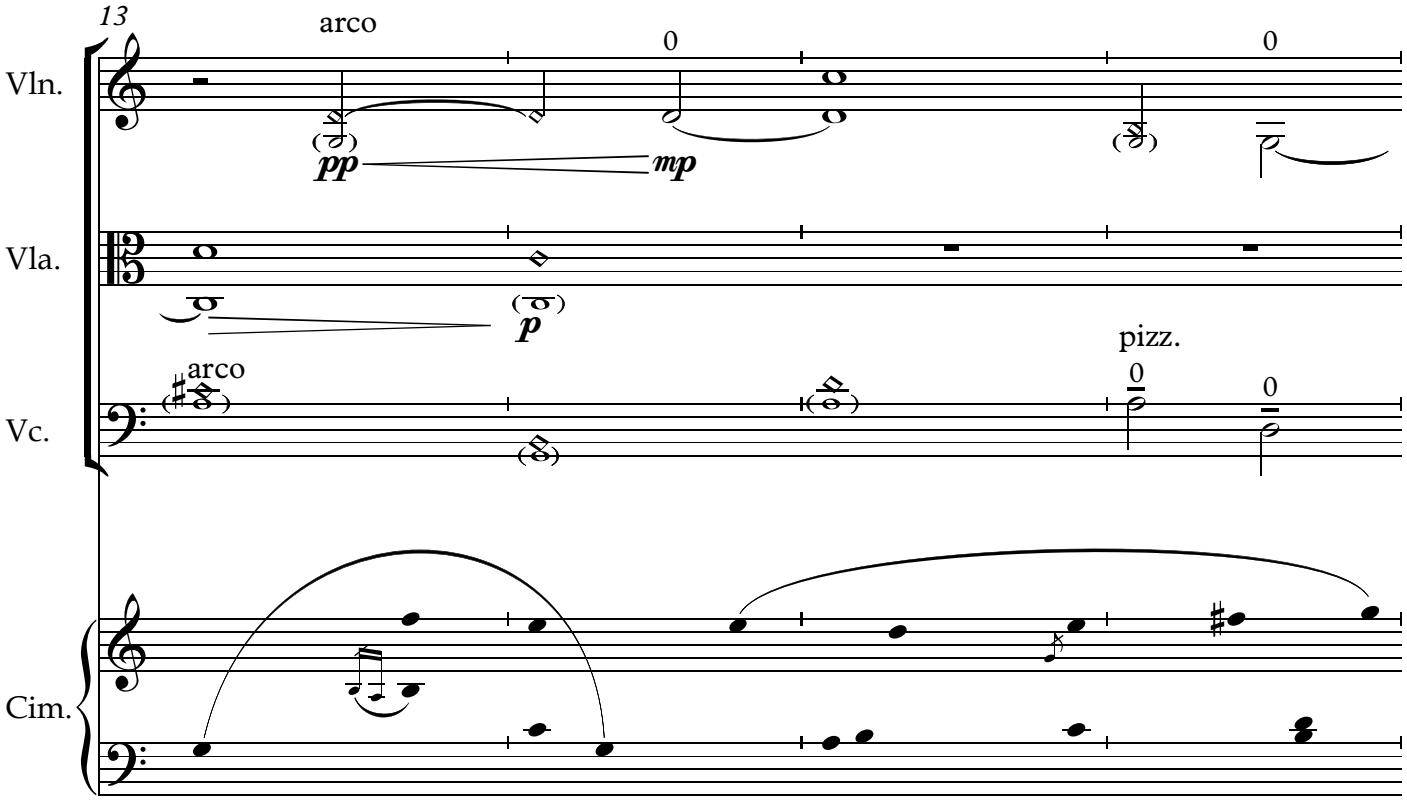
Máté SZIGETI

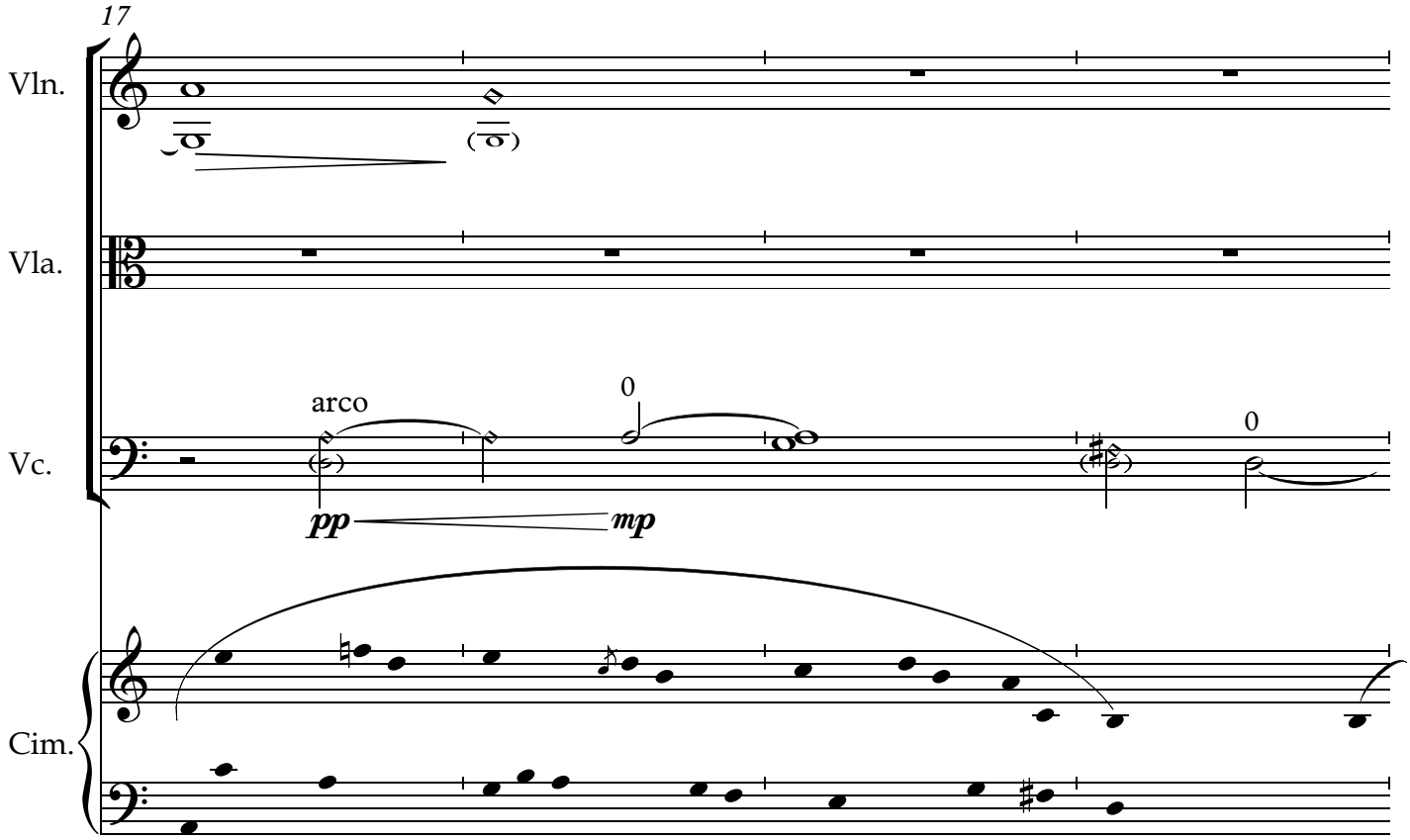


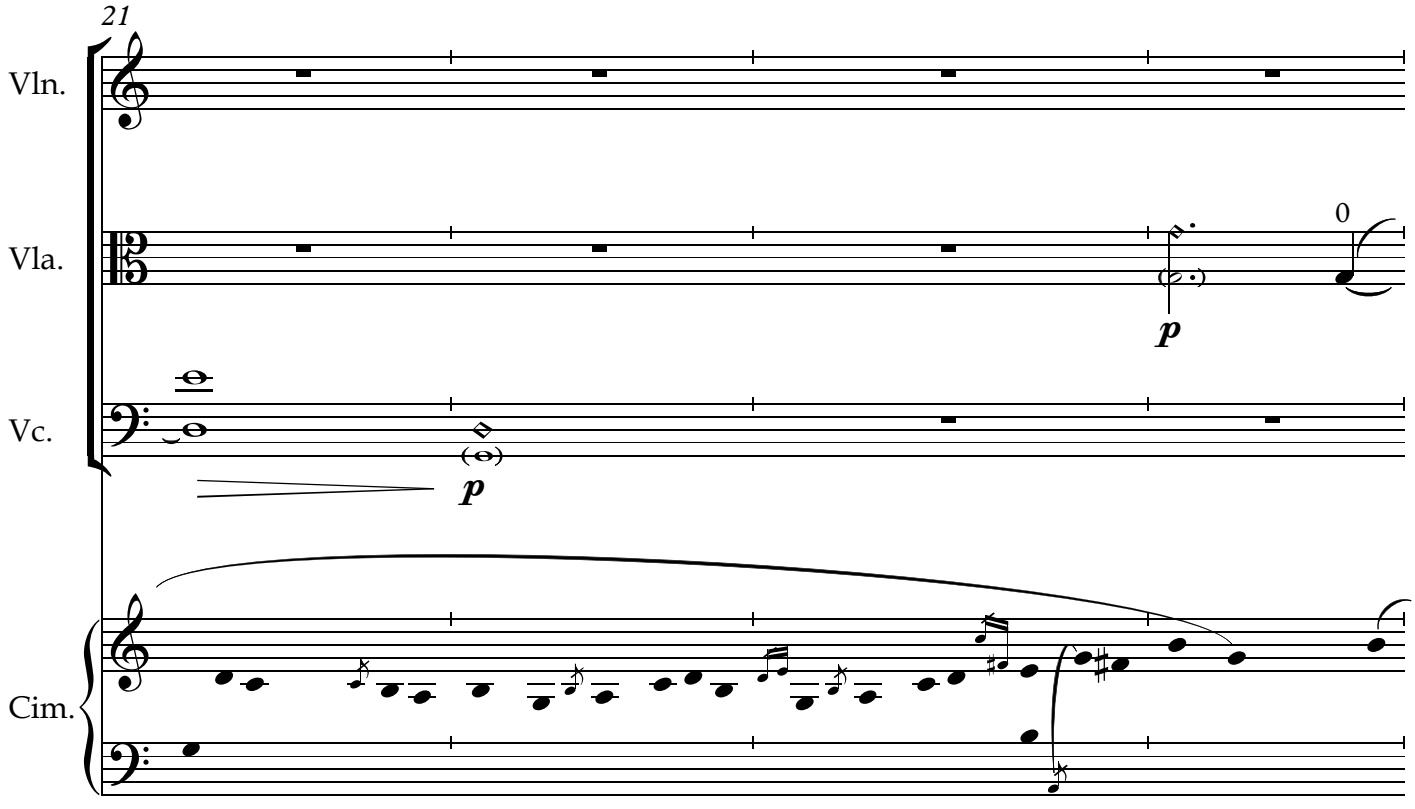
[1] Cimbalom: to be played in free rhythm ("senza misura"), independently from the metrical structure of the string parts, but more or less following the note spacing. The durations of sounds are free, but it is desirable to form the phrases as notated by the use of pedal.

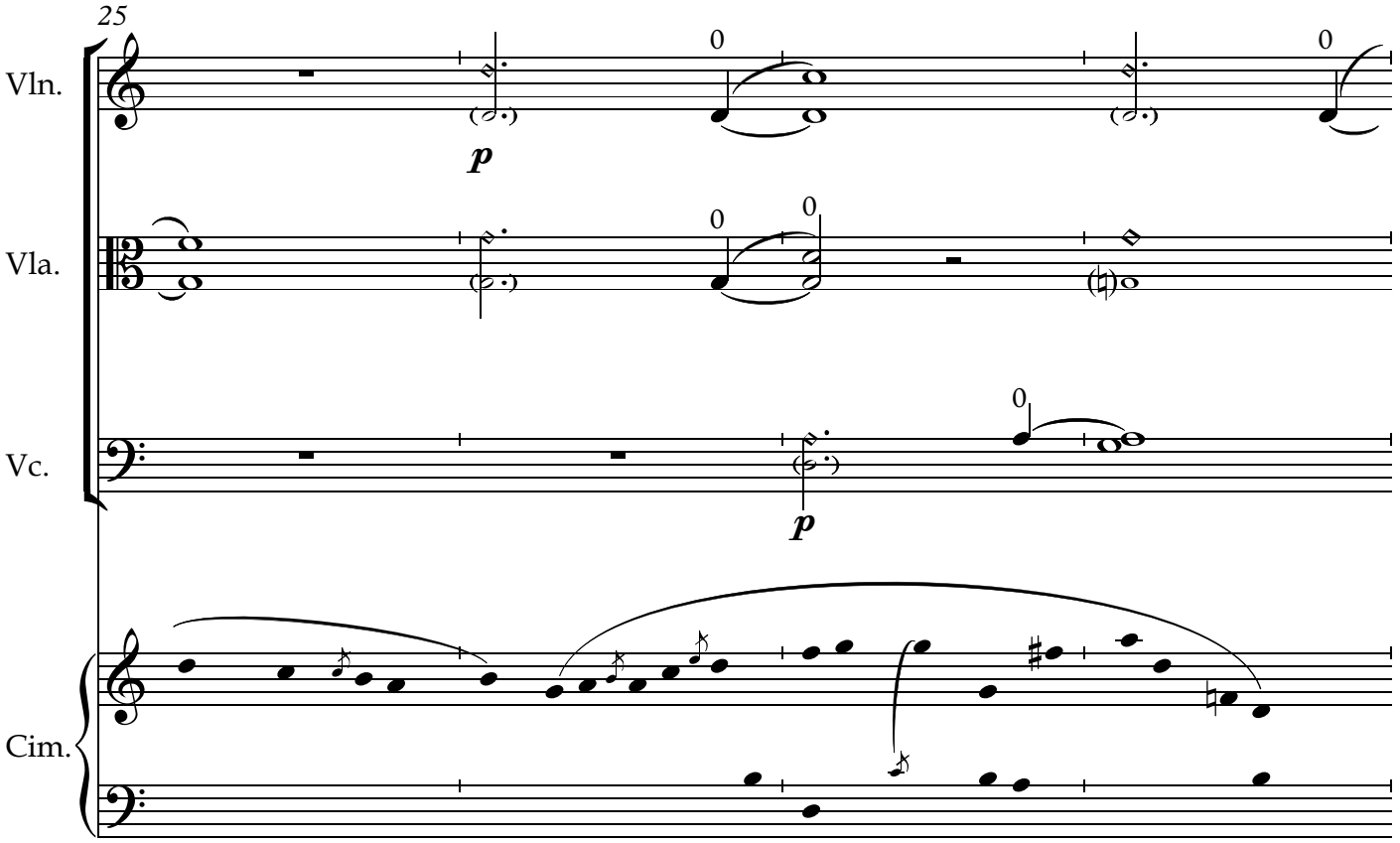


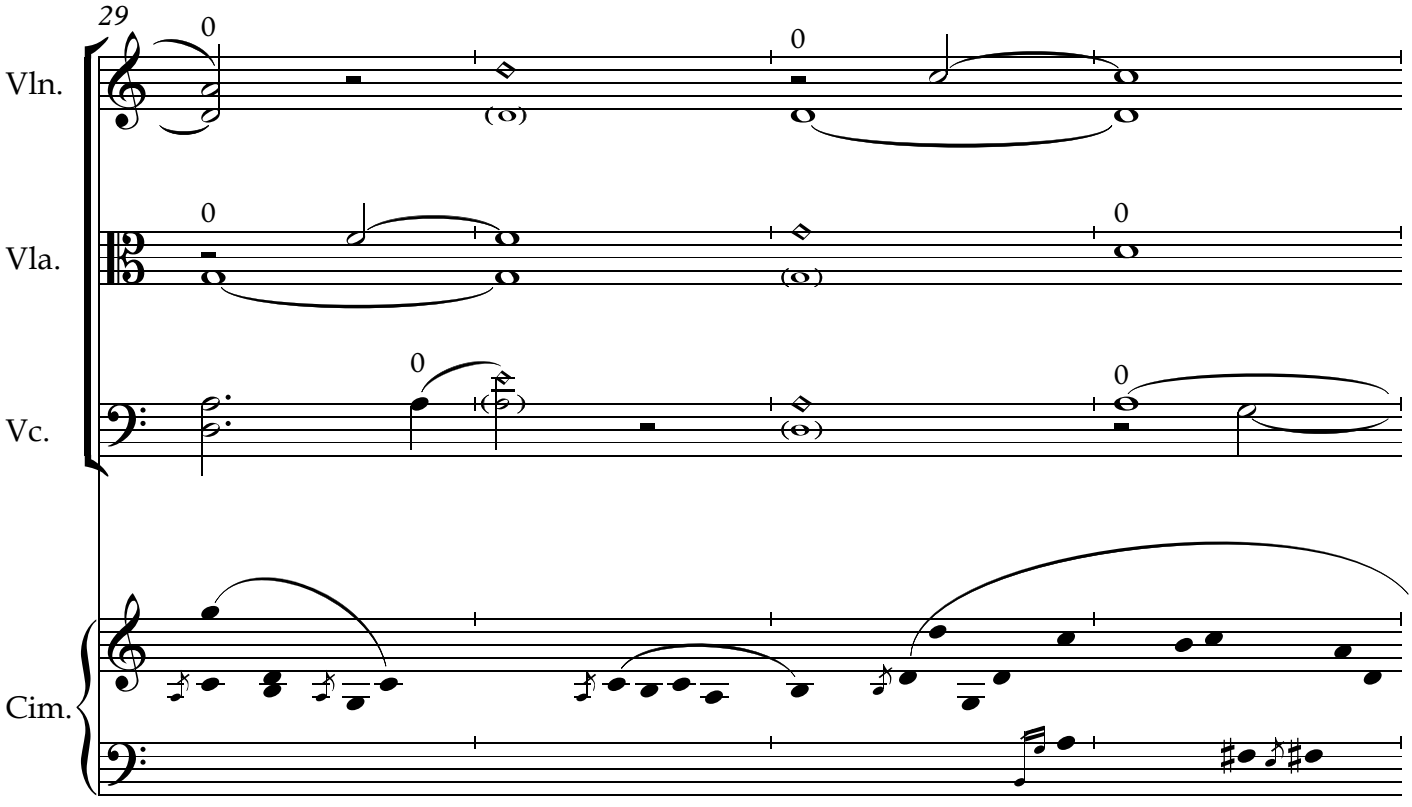

9
arco
pizz.
Vln.
Vla.
arco
pp
mp
Vc.
pizz.
arco
pizz.
p
Cim.

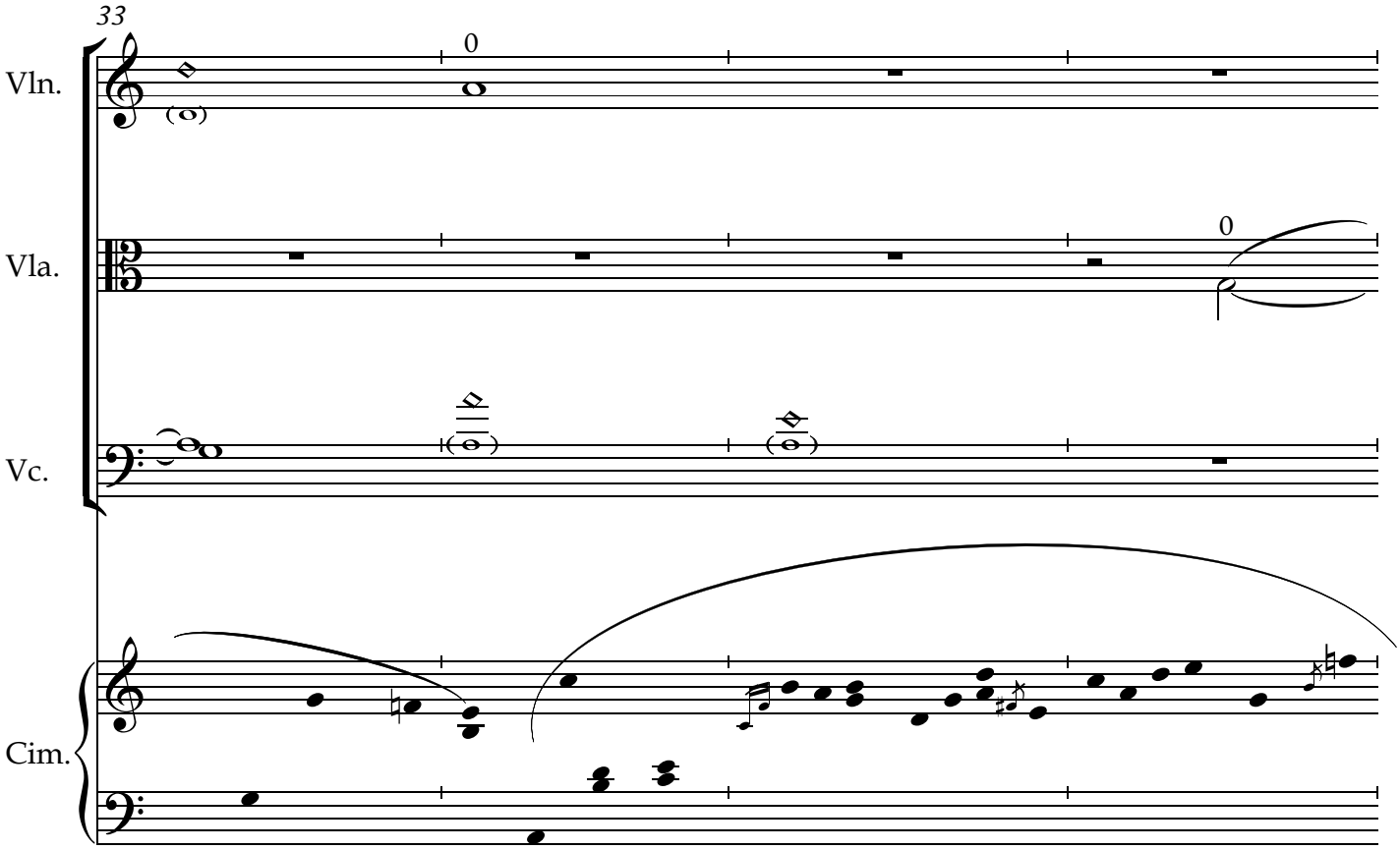

13
arco
Vln.
pp
mp
Vla.
p
arco
pizz.
Vc.
Cim.

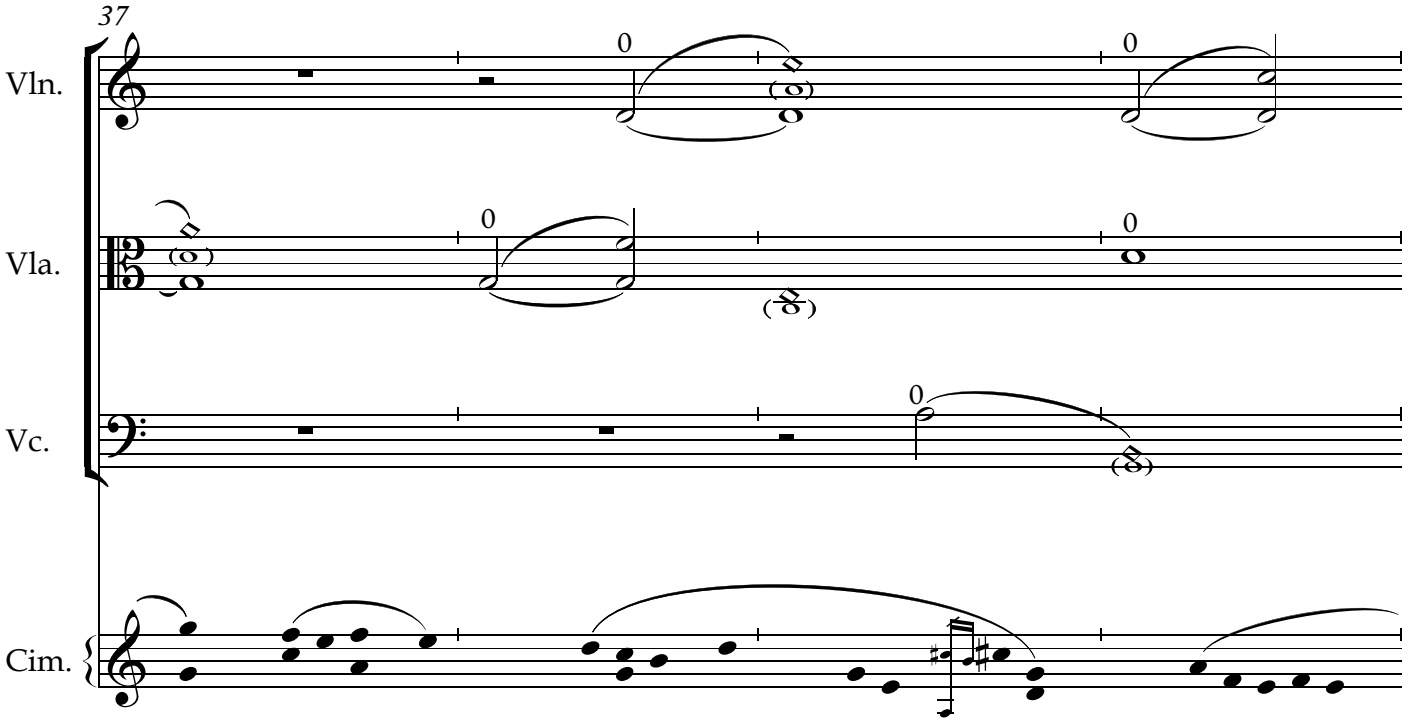

17
Vln.
Vla.
Vc.
arco
0
0
pp
mp
Cim.

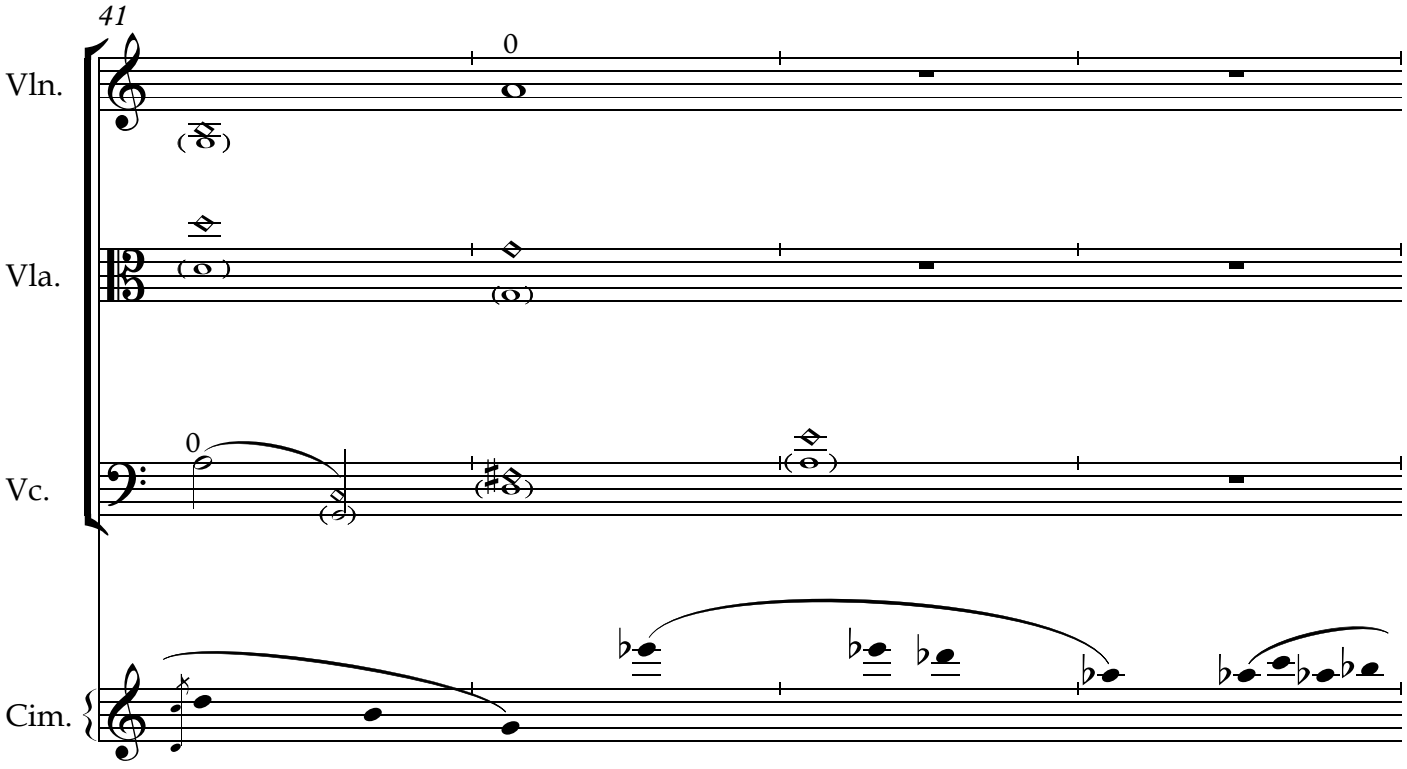

21
Vln.
Vla.
0
p
Vc.
p
Cim.

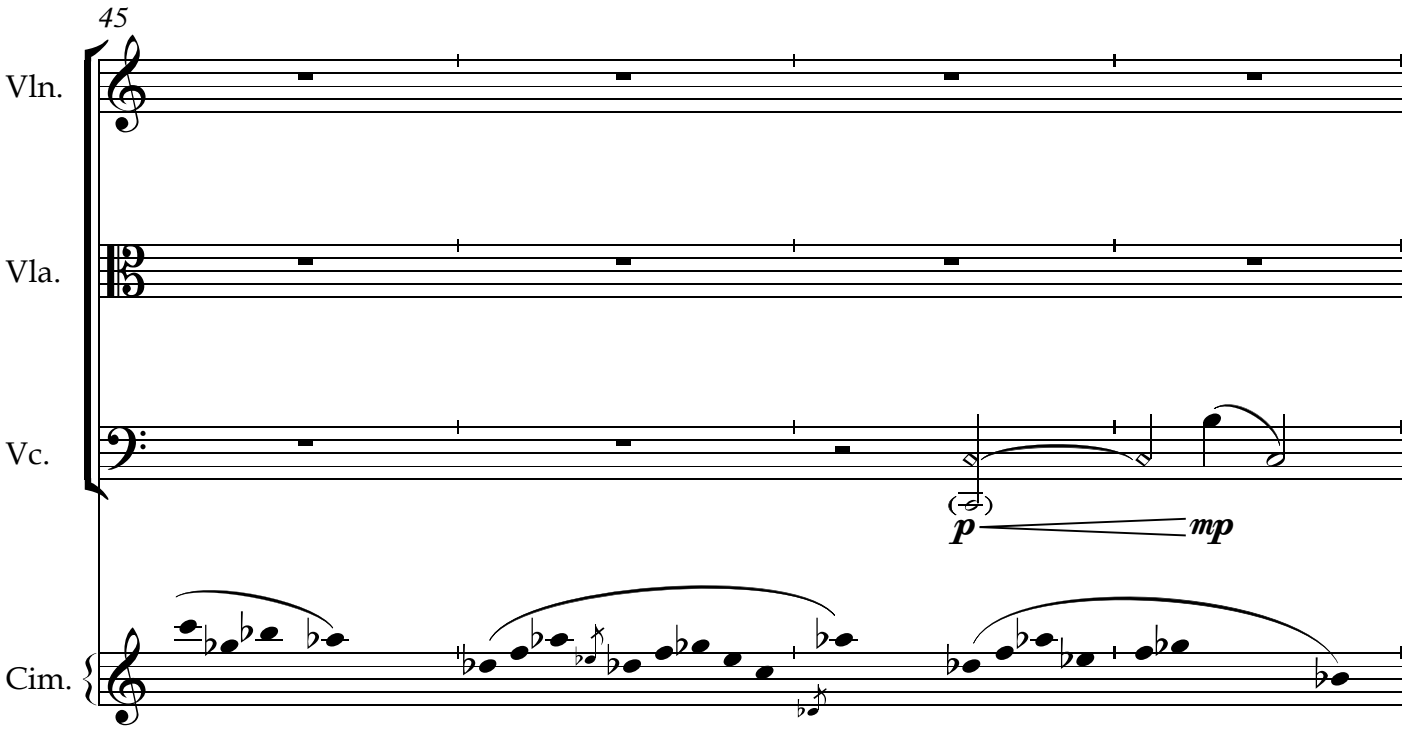

25
Vln.
Vla.
Vc.
Cim.
p
p

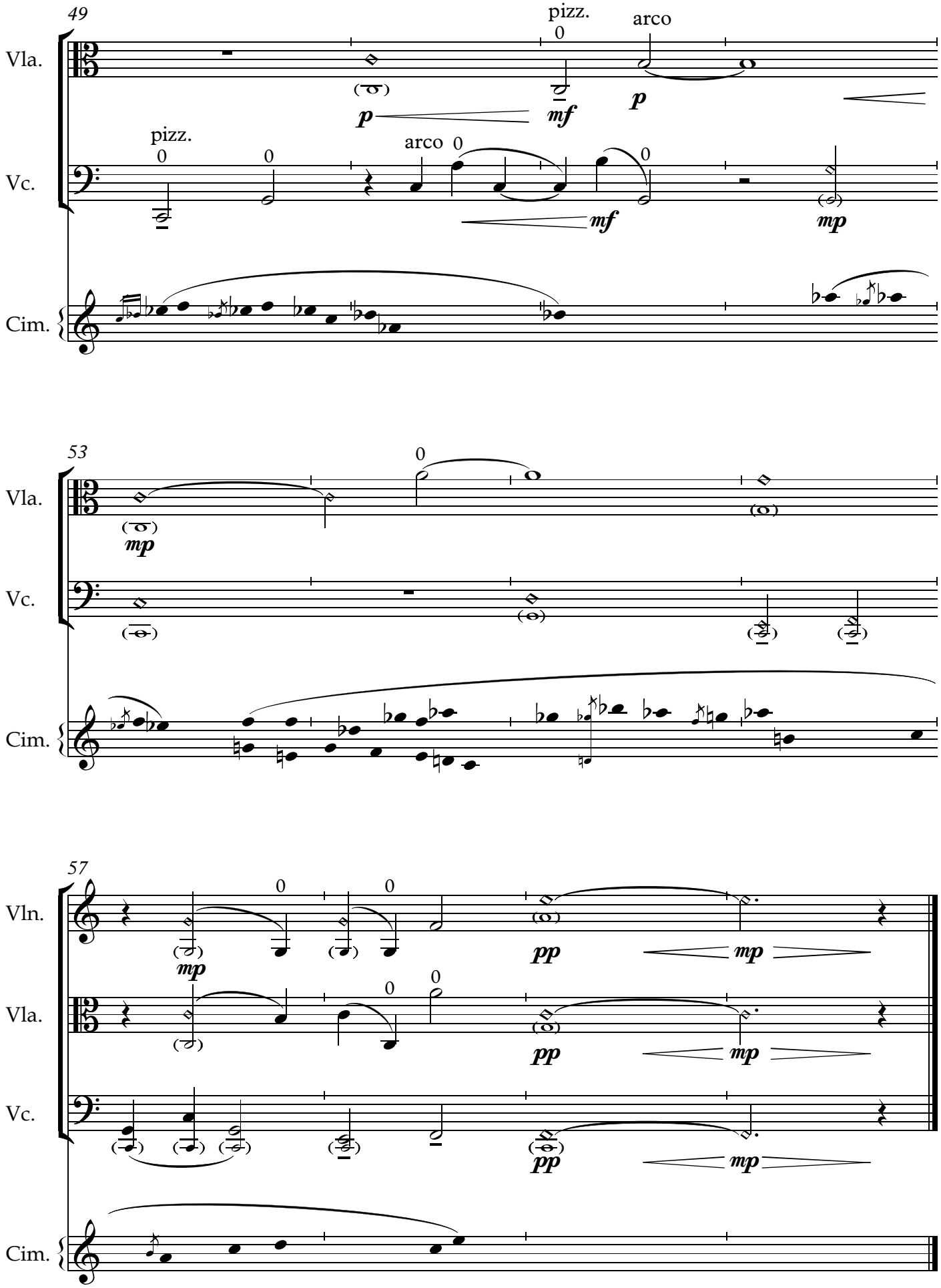

29
Vln.
Vla.
Vc.
Cim.


33
Vln.
Vla.
Vc.
Cim.

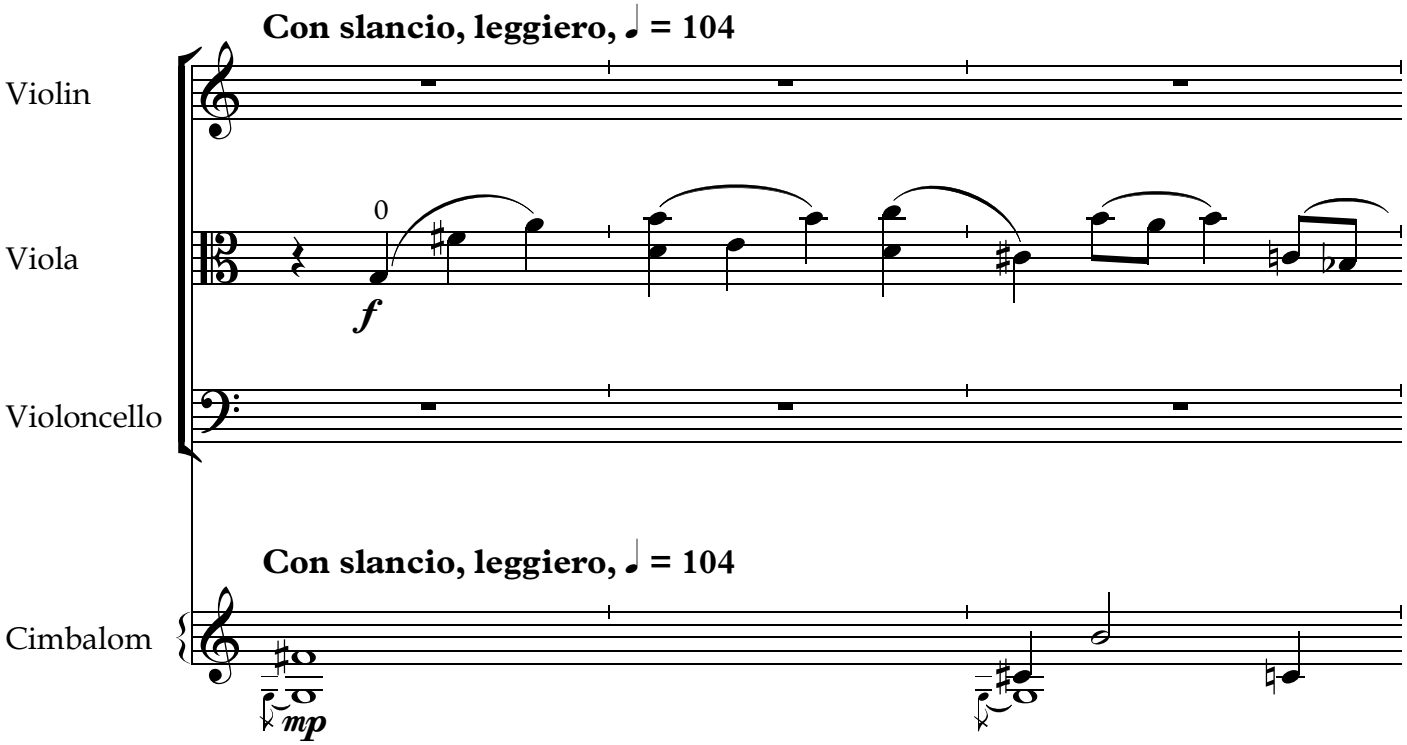

37
Vln.
Vla.
Vc.
Cim.

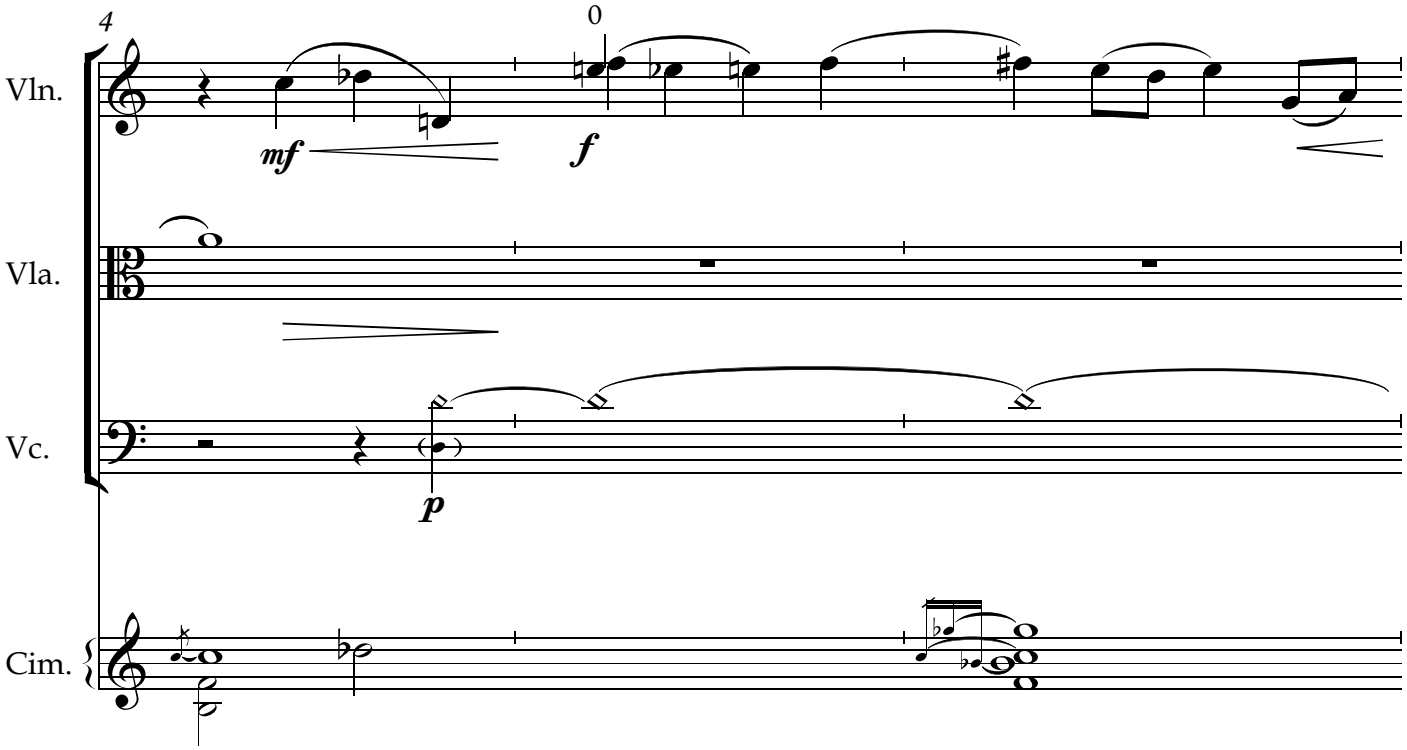

41
Vln.
Vla.
Vc.
Cim.

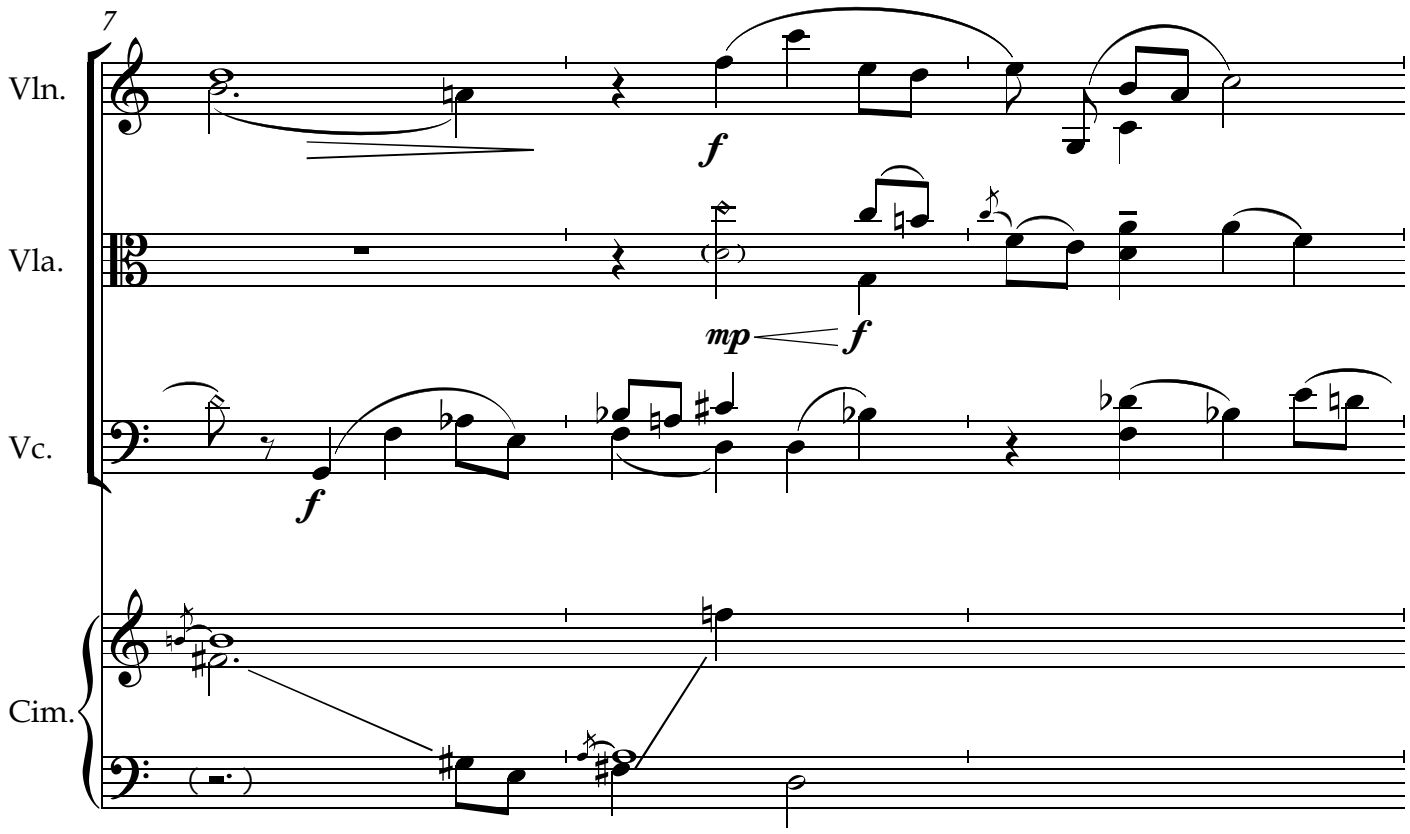

45
Vln.
Vla.
Vc.
Cim.
p
mp

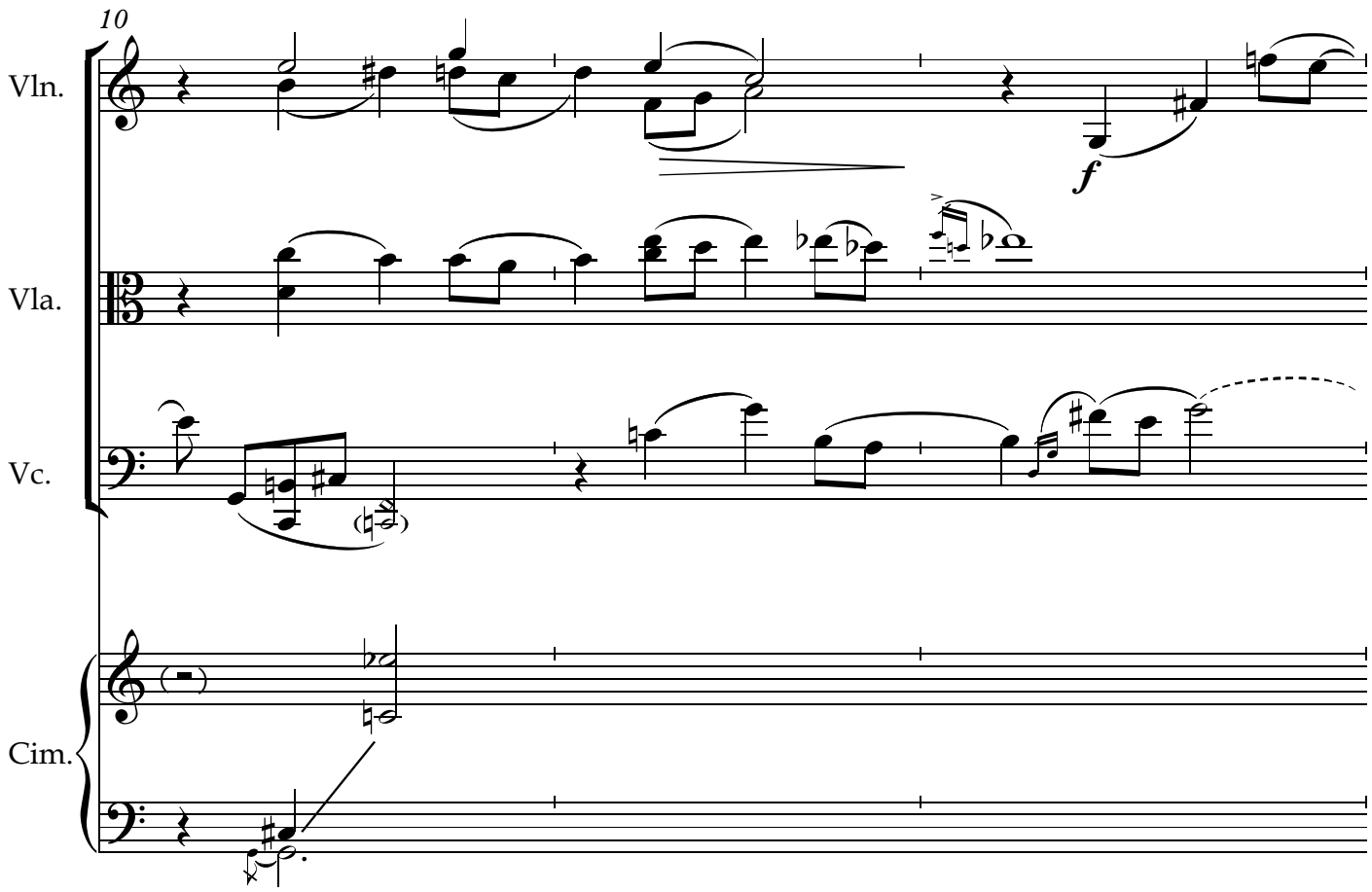

49
Vla.
pizz.
arco
p
mf
p
Vc.
pizz.
arco
mf
mp
Cim.
53
Vla.
mp
Vc.
Cim.
57
Vln.
mp
pp
mp
Vla.
pp
mp
Vc.
pp
mp
Cim.

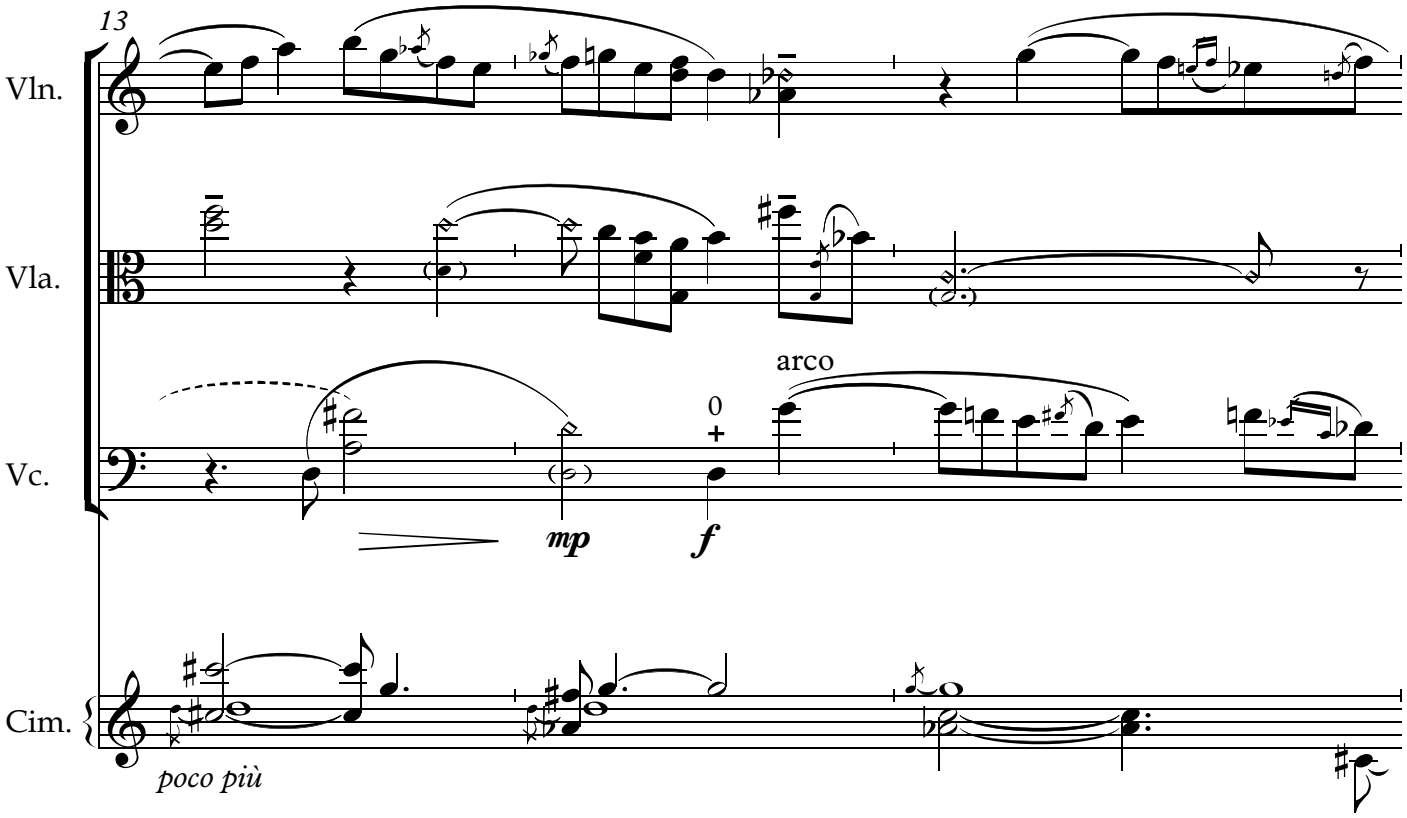
2.

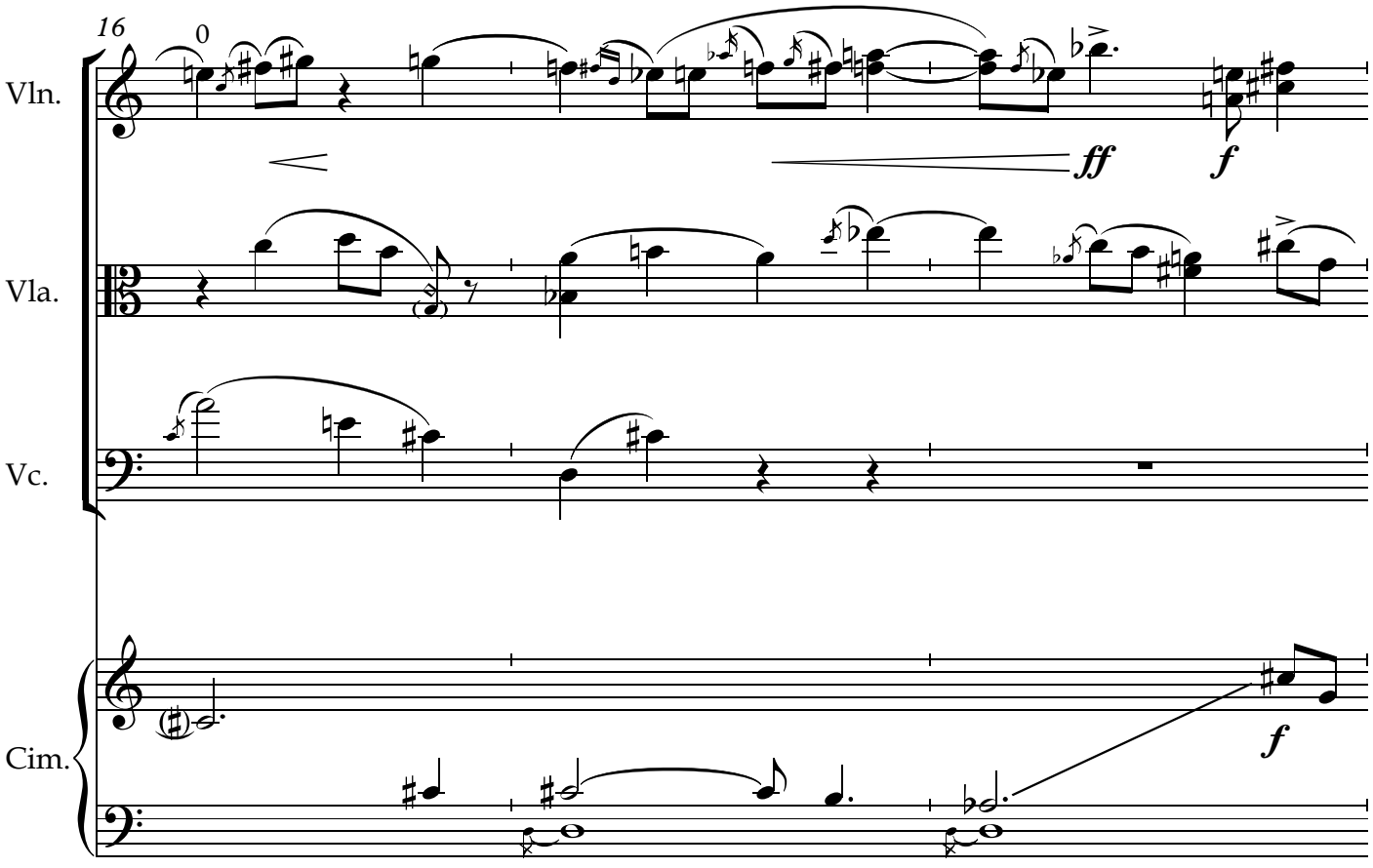

Con slancio, leggiero, ♩ = 104
Violin
Viola
Violoncello
0
f
Con slancio, leggiero, ♩ = 104
Cimbalom
mp

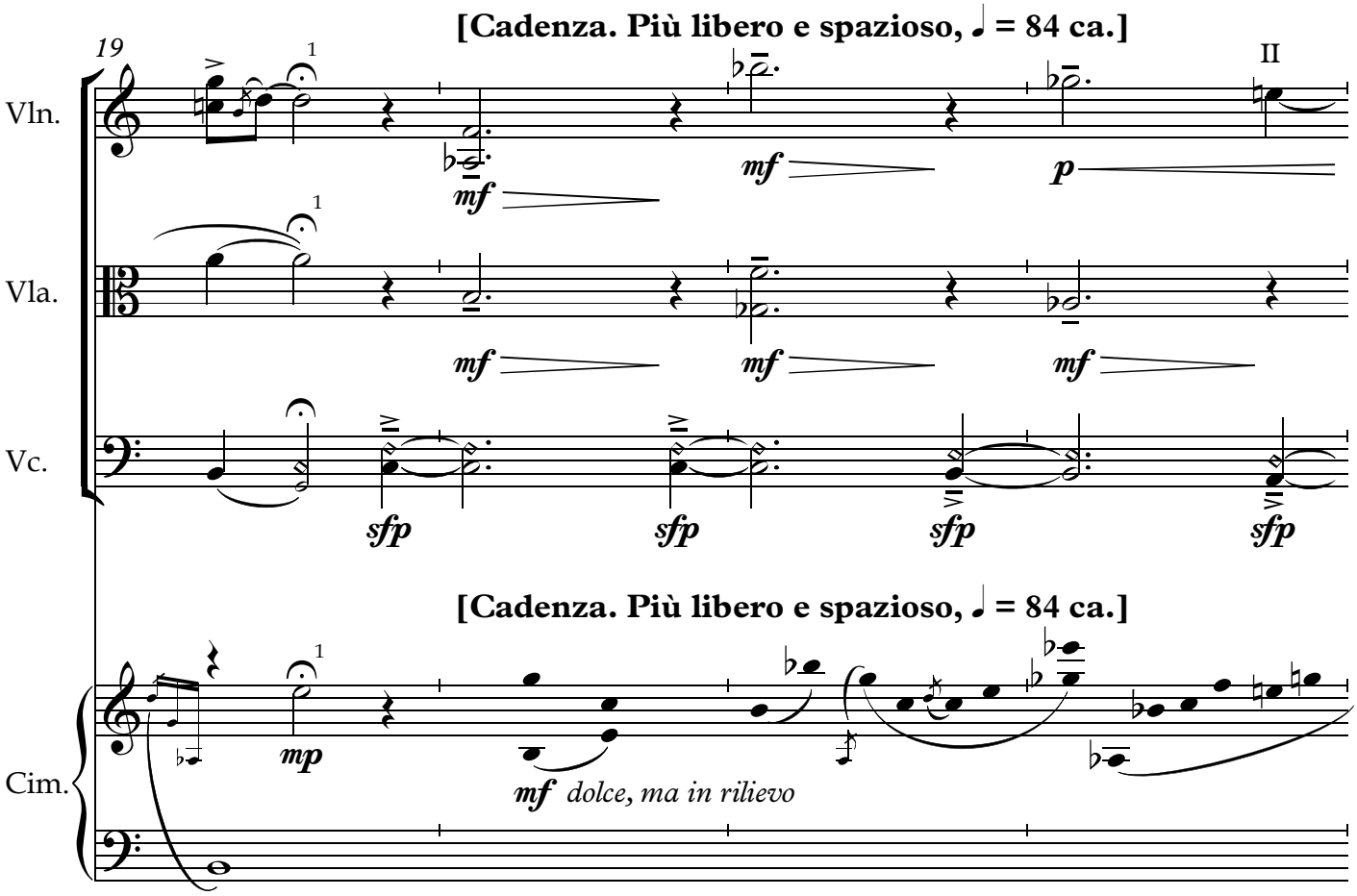

4
0
Vln.
Vla.
Vc.
Cim.
mf
f
p


7
Vln.
Vla.
Vc.
Cim.
f
mp
f
f

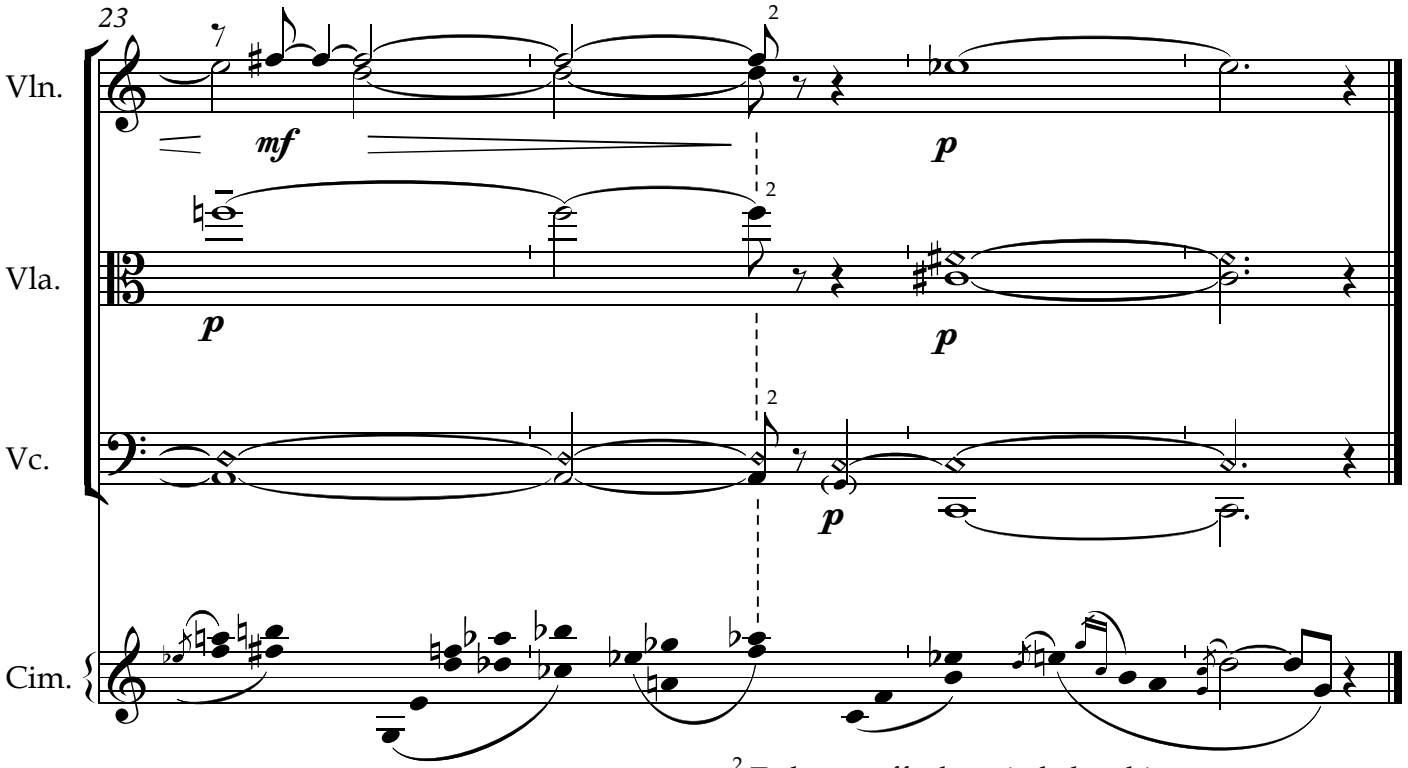

10
Vln.
Vla.
Vc.
Cim.
f


13
Vln.
Vla.
Vc.
Cim.
arco
0
mp
f
poco più


16
Vln.
Vla.
Vc.
Cim.
0
ff
f
f

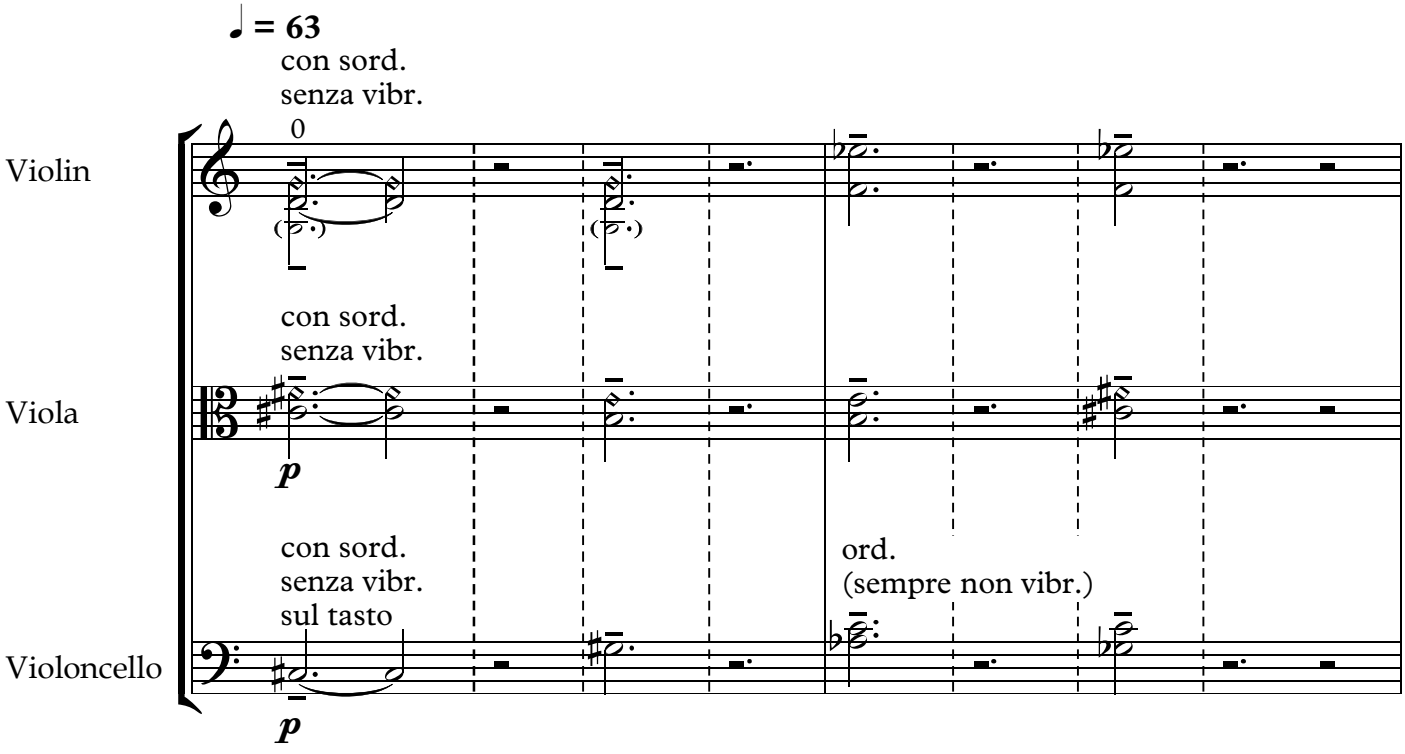


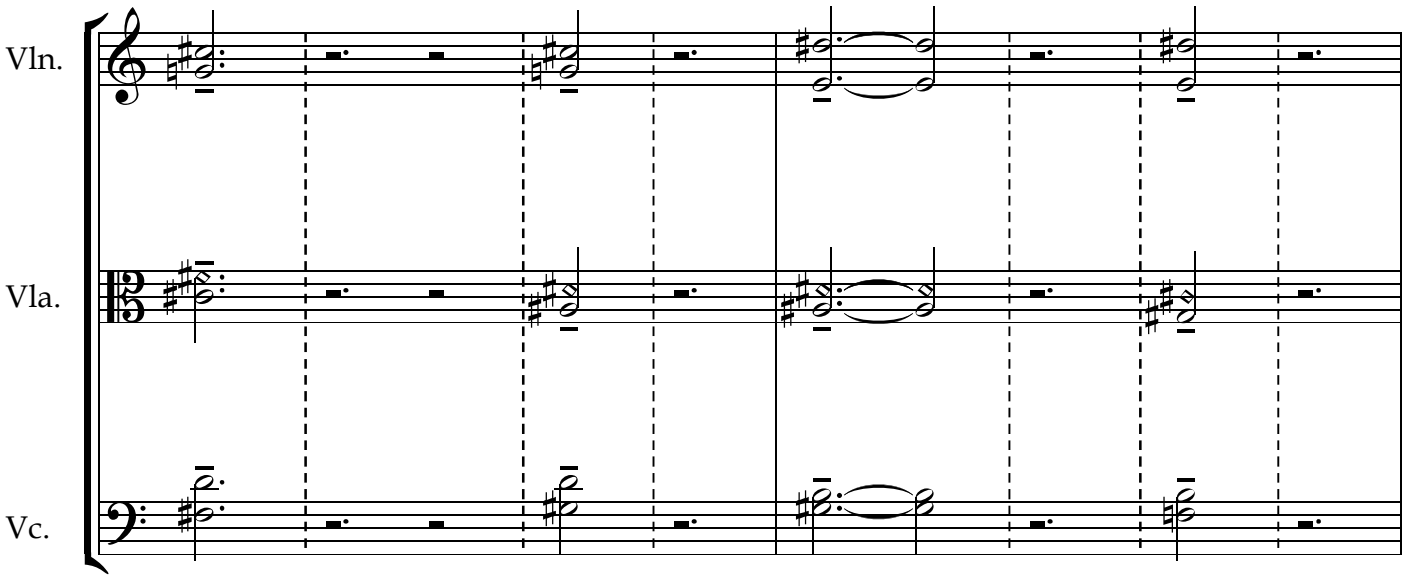
[1] To be held until the cello enters with the upbeat.

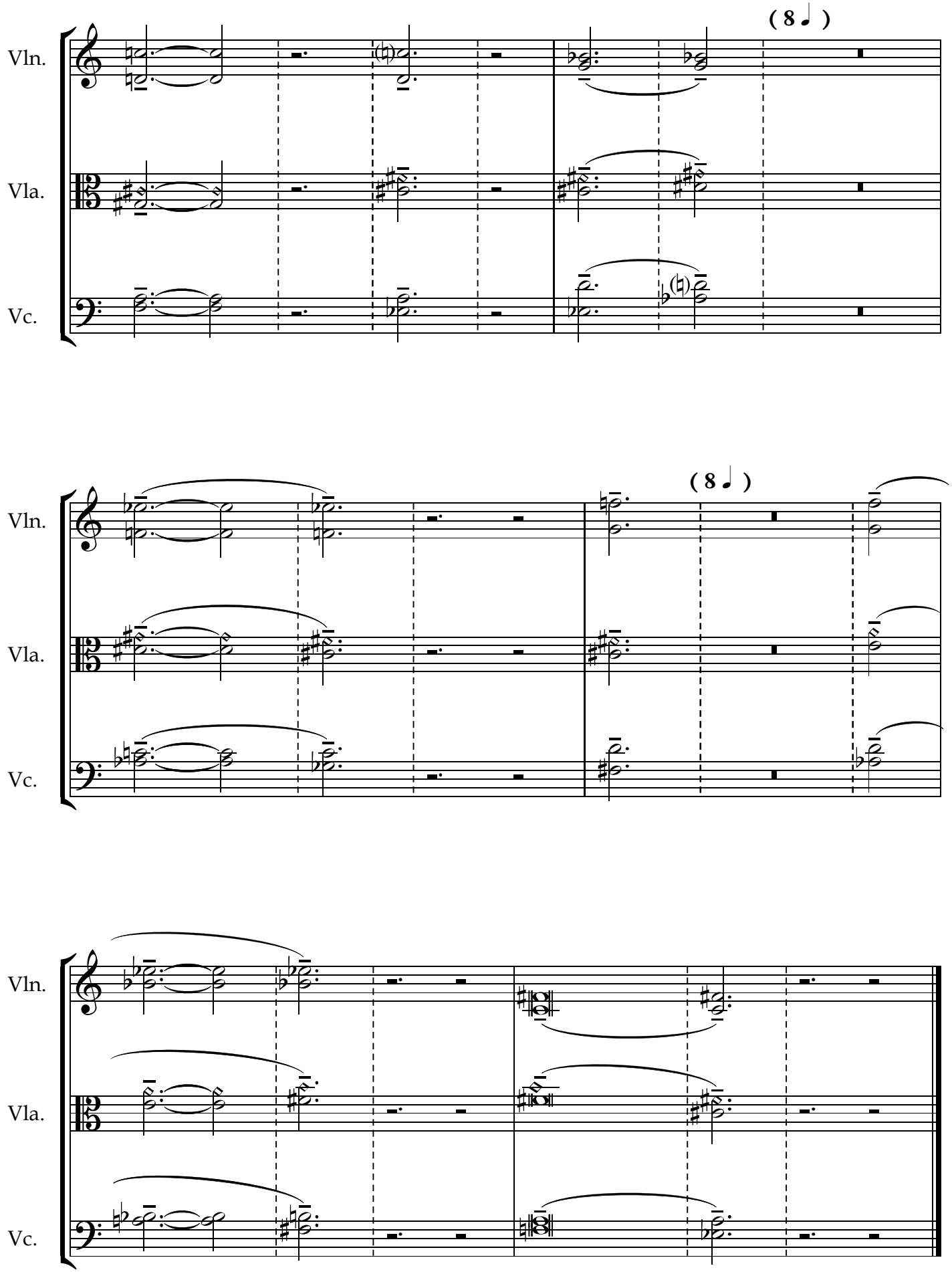


[2] To be cut off when cimbalom hits the notes F and A♭.

3. - String trio part

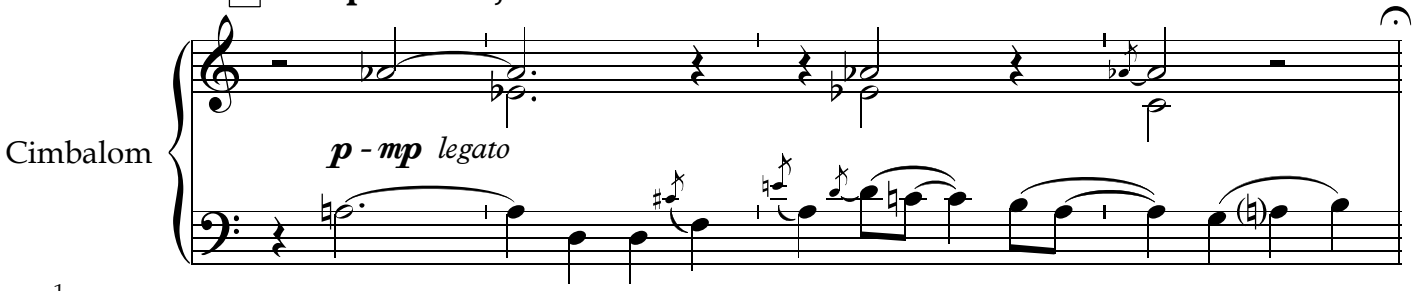




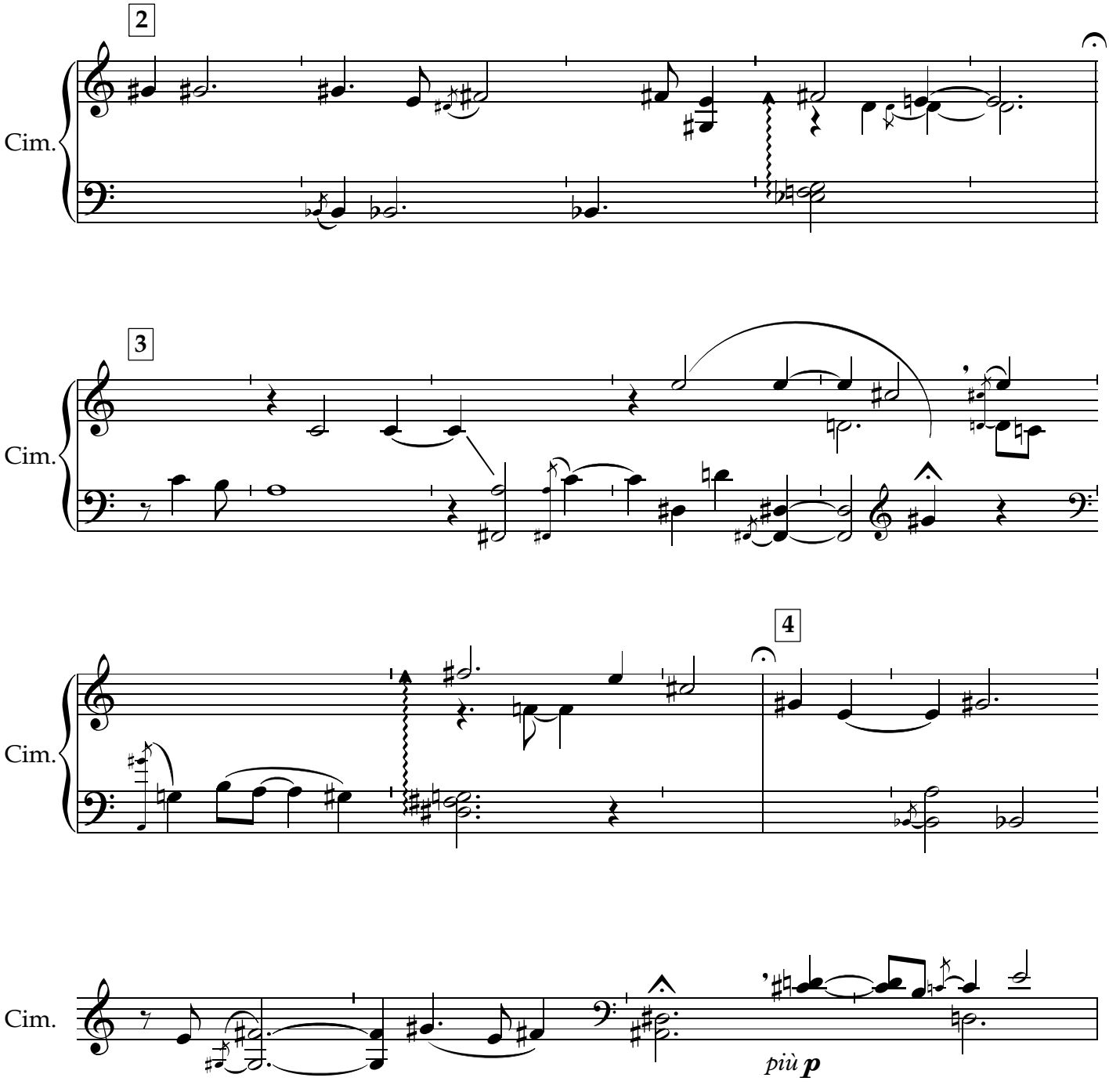

(8)
Vln.
Vla.
Vc.
(8)
Vln.
Vla.
Vc.
Vln.
Vla.
Vc.

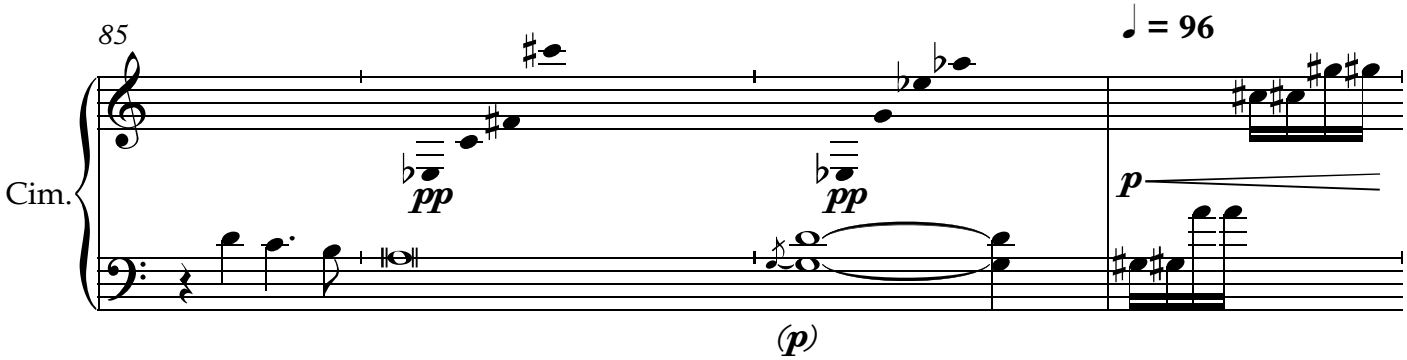
3. - Cimbalom part[1]

1 **Tempo libero, ♩ = 86 ca.**



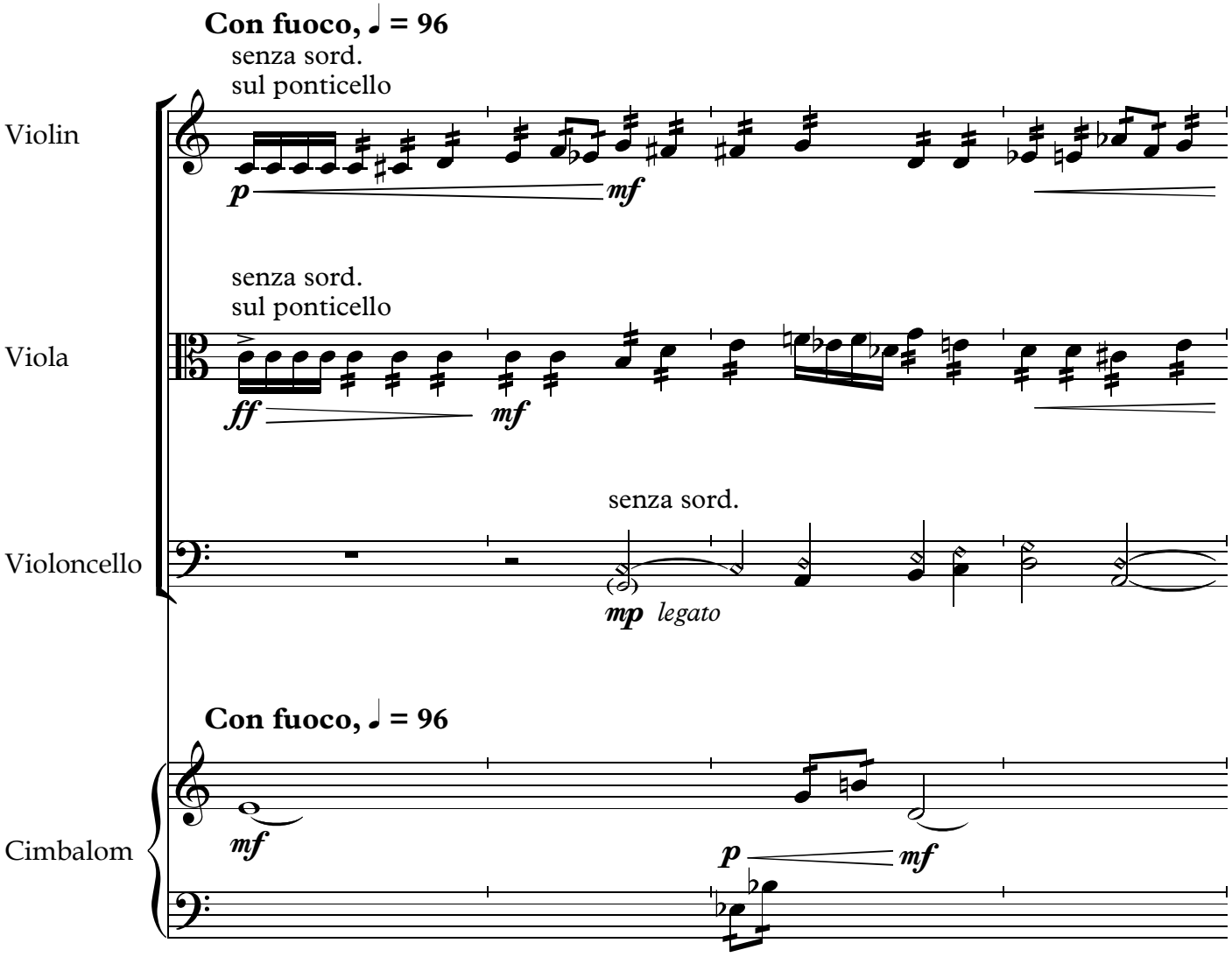
[1] The four fragments can be played at any four, freely chosen points during the strings trio's section (in the
written order). Hence the durations of silences between the fragments are also up to the player's discretion. However, fragment nr. 4 should be started at such time that allows the cimbalom to remain alone by the end of the section. The tempo is independent from that of the string part, and it may

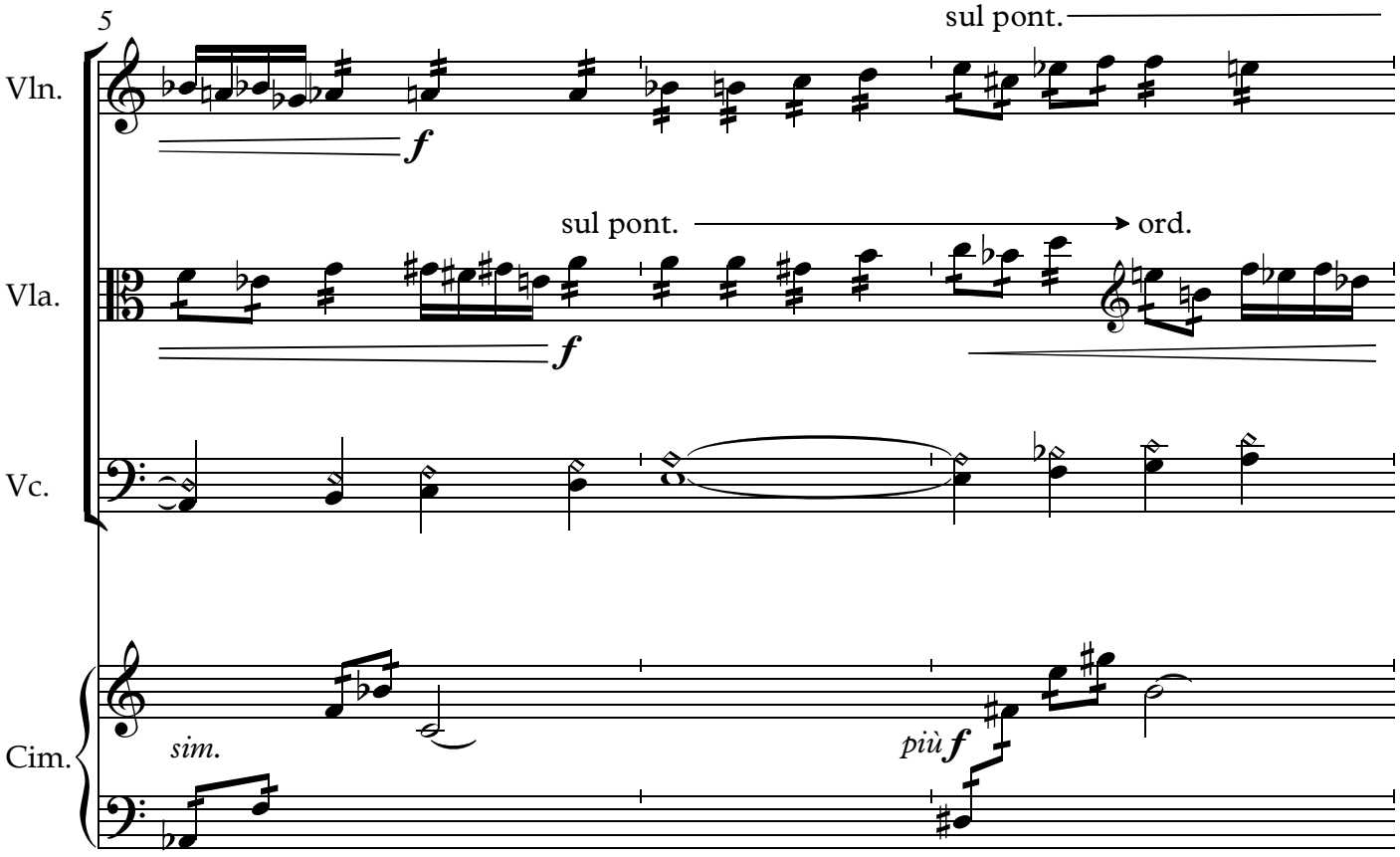


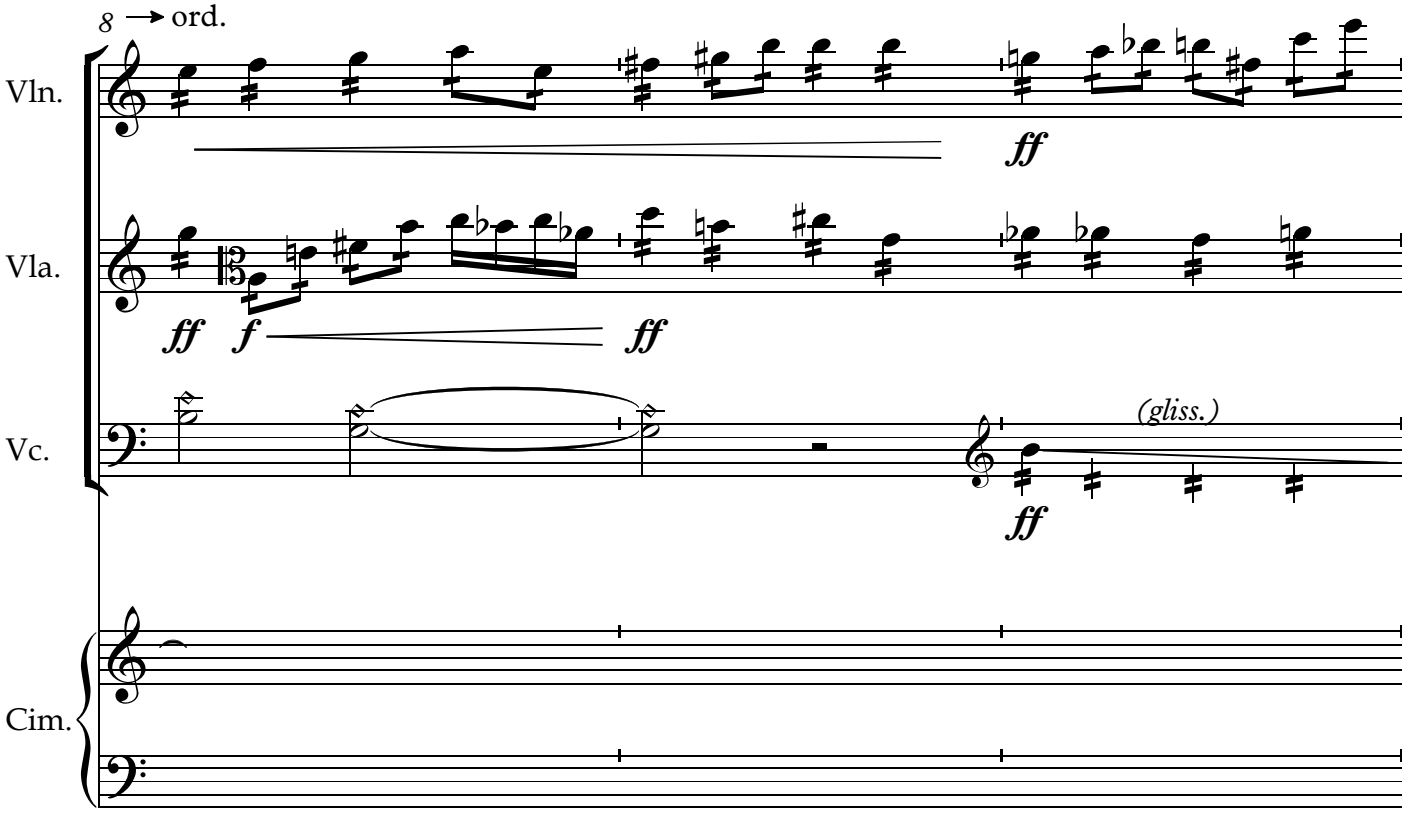


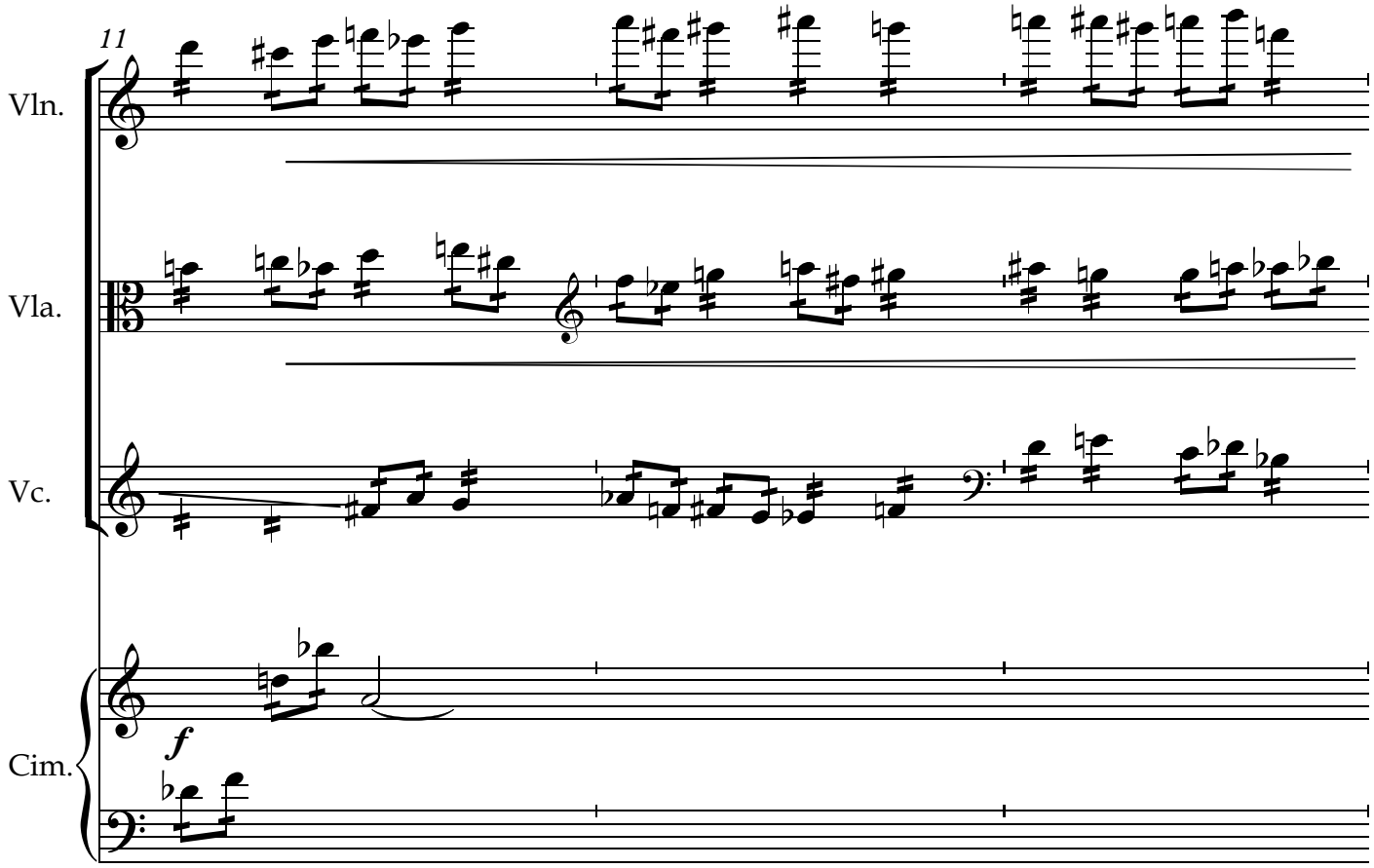
4.

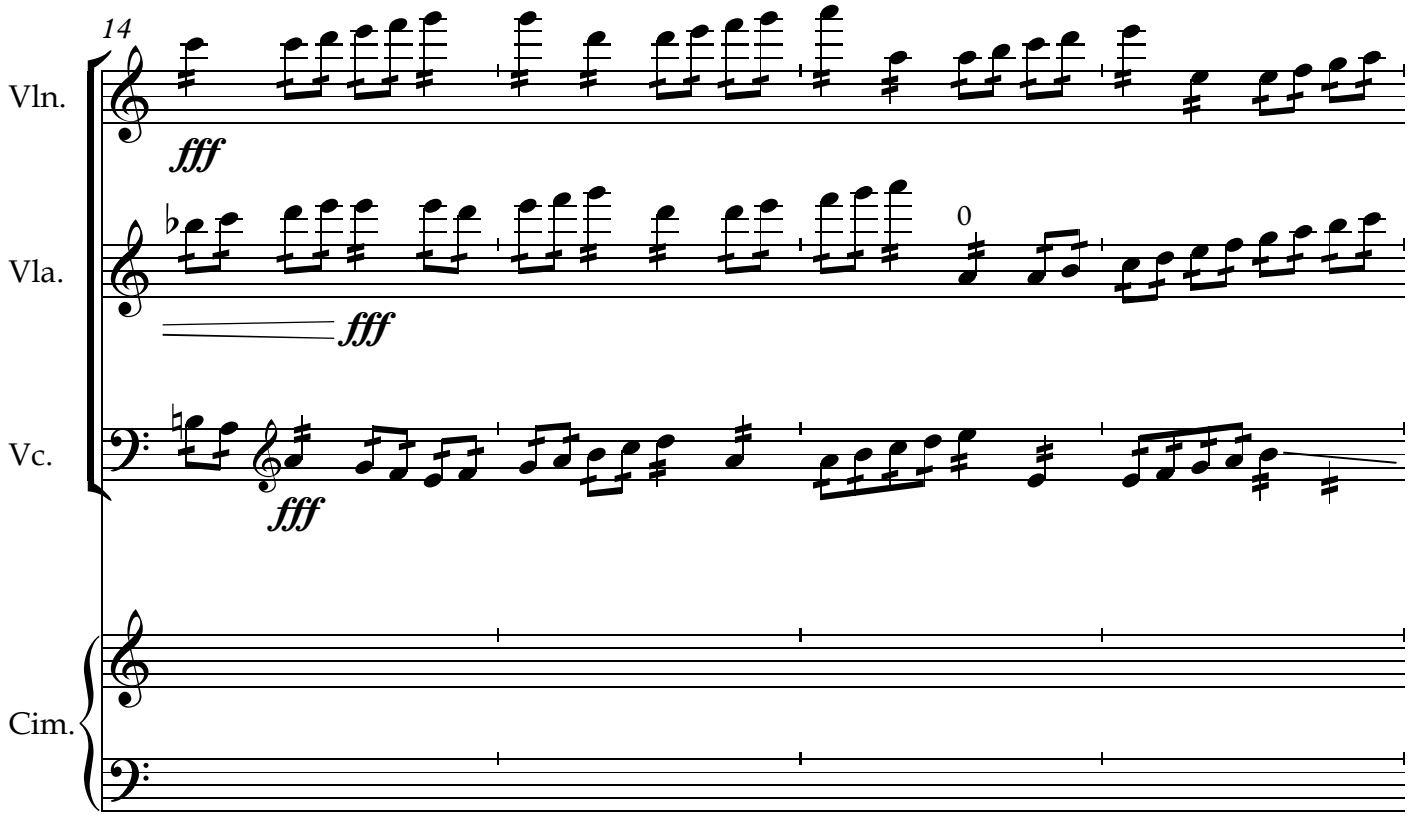
Con fuoco, ♩ = 96

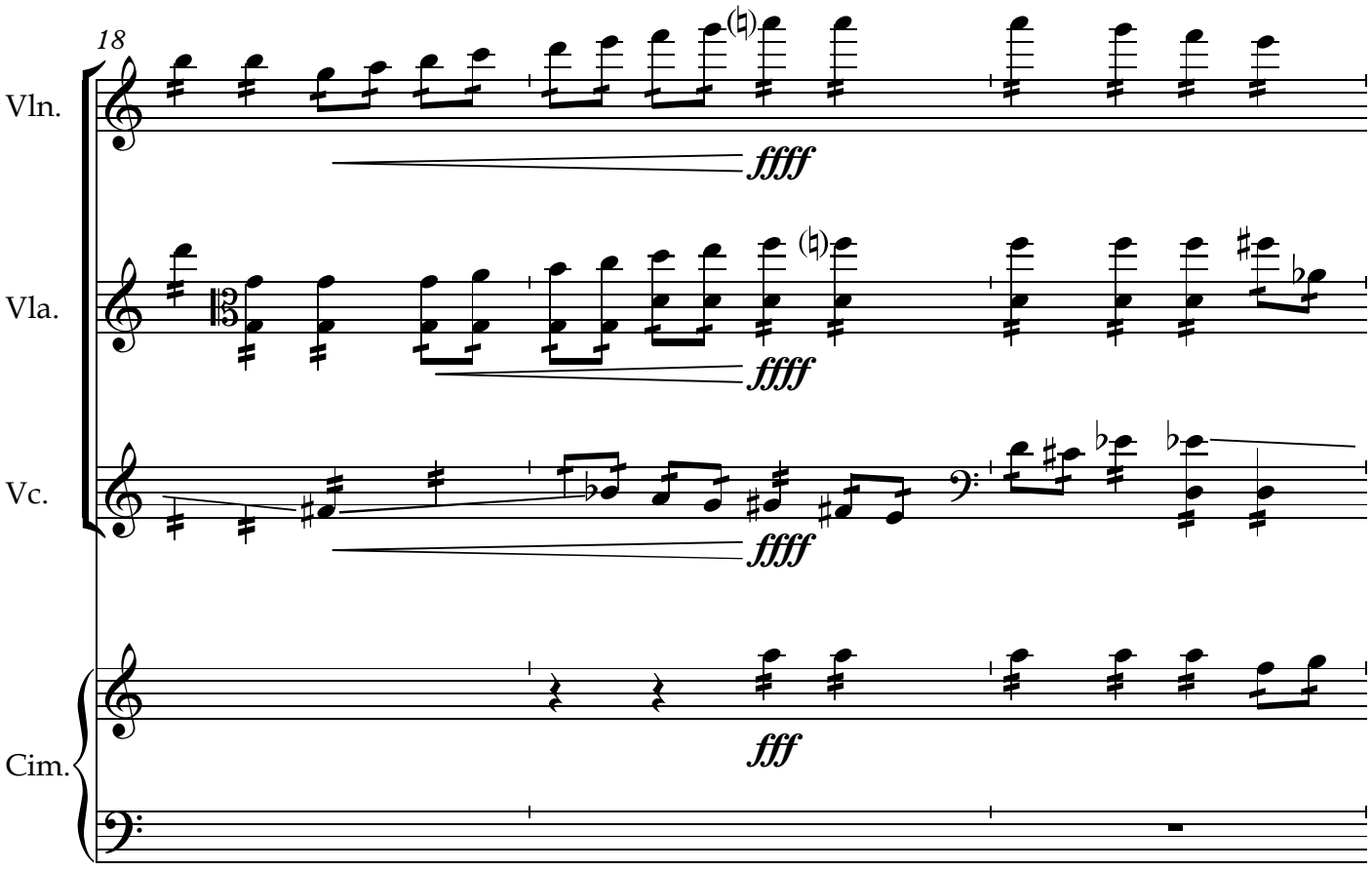


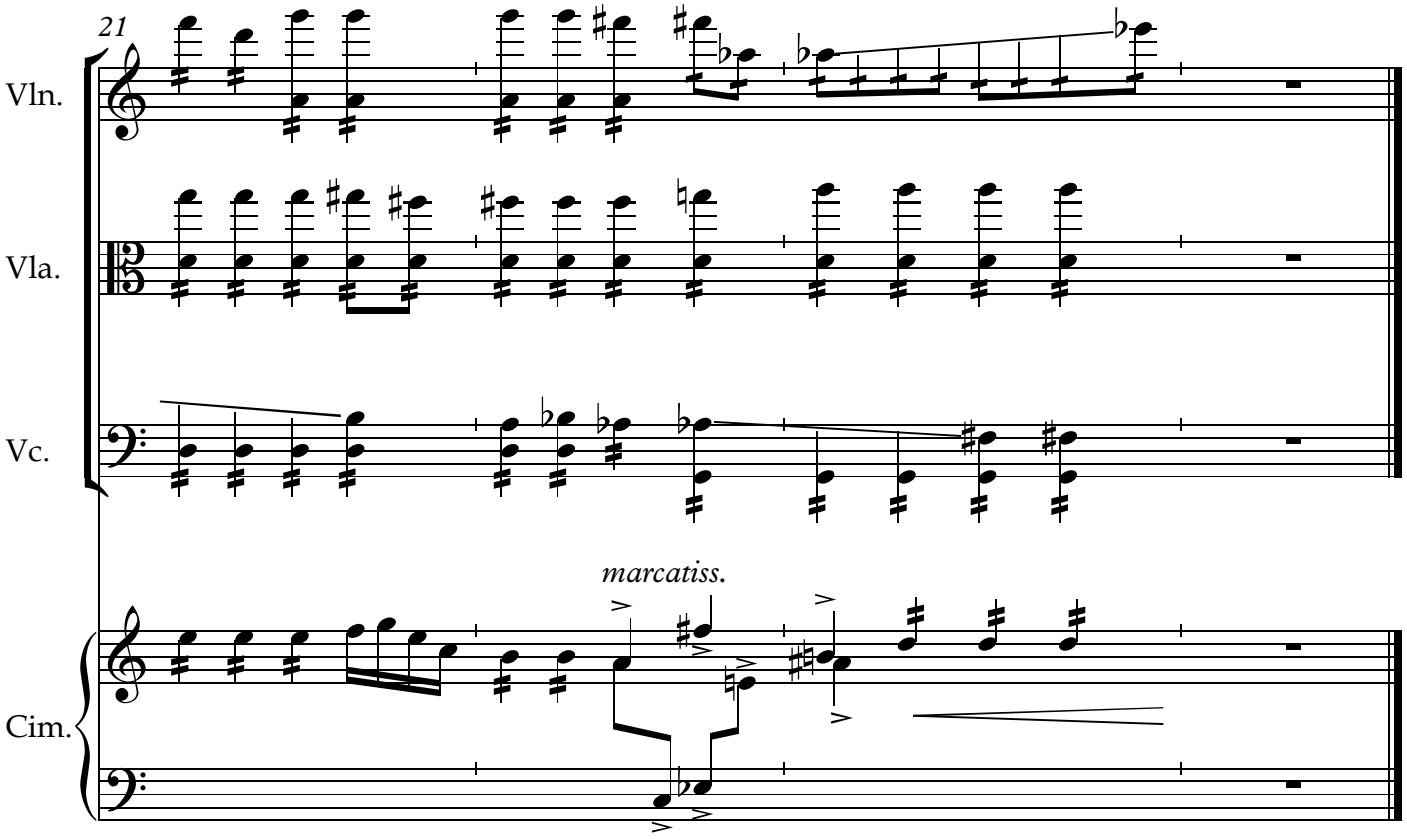

5
sul pont.
Vln.
f
sul pont.
ord.
Vla.
f
Vc.
Cim.
sim.
più f


8
ord.
Vln.
ff
Vla.
ff
f
ff
Vc.
(gliss.)
ff
Cim.


11
Vln.
Vla.
Vc.
Cim.
f


14
Vln.
fff
Vla.
fff
0
Vc.
fff
Cim.





2019. október 3.
Southampton