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# SALVADOR CONTRERAS

Sonata para violín y violoncello

A handwritten musical score for three instruments: Cello, Violin, and Trombone. The score is in 2/4 time. The Cello part starts with a dynamic of  $\text{P} \circ \text{b}$  and a tempo of *andante*. The Violin part starts with a dynamic of  $\text{P} \circ \text{b}$  and a tempo of *andante*. The Trombone part starts with a dynamic of  $\text{P} \circ \text{b}$  and a tempo of *andante*. The score includes various musical markings such as *attacco*, *attempo*, *cantando*, and *rit.*



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# SALVADOR CONTRERAS



Sonata para violín y violoncello

violín

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# Sonata.

Salvador Contreras

para. Violin y P. Cello.

Violin

Violin      Allegro Modo

Violin

Violoncello

Allegro Modo

cantando

null

Menoz

nati.

eresce

cien da-

Tempo Iº

A handwritten musical score consisting of two staves, each with six systems of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes a variety of note heads (triangles, diamonds, squares), rests, and dynamic markings such as *f*, *p*, *mf*, *ff*, *pp*, *meno*, *asse... e... esse...*, *poco-a-poco-*, and *asse... e... esse...*. Articulation marks like *sf* and *sfz* are also present. A tempo marking *Tempo I =* is shown above the second system. The score concludes with a final dynamic *m*.

Piccolo *andante rubato*

V. Cello *rubato*

*rubato*

*rubato.*

*voca asiel... a flauto*

*null -*

*a tempo*

*asiel...*

*a tempo*

*rubato a tempo*

*null -*

*rubato*

*null -*

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# SALVADOR CONTRERAS

Sonata para violín y violoncello  
*violoncello*

# Sonata

Salvador Contreras

Para Violin y P. Cello.

P. Cello

*Allegro Moderato*

A handwritten musical score for Violin and Double Bass. The score consists of ten staves of music. The first staff is for the Double Bass (P. Cello), starting with a treble clef, a key signature of one sharp, and a common time signature. The second staff is for the Violin, starting with a bass clef, a key signature of one sharp, and a common time signature. The subsequent staves alternate between the two instruments. The music includes various dynamics such as *mf*, *mp*, *p*, *rall.*, *tempo I*, *tempo II*, *morendo*, and *cantando*. The score is written on eleven lines of five-line staff paper.

A handwritten musical score for two staves, likely for a string quartet or similar ensemble. The score consists of six systems of music, each with two staves. The top staff of each system typically contains a bassoon-like part, while the bottom staff contains a cello-like part. Measure 11 begins with a dynamic of  $\frac{3}{4}$  time signature. Measure 12 starts with a dynamic of  $\frac{2}{4}$  time signature. Measure 13 begins with a dynamic of  $\frac{3}{4}$  time signature. Measure 14 begins with a dynamic of  $\frac{2}{4}$  time signature. Measure 15 begins with a dynamic of  $\frac{3}{4}$  time signature. Measure 16 begins with a dynamic of  $\frac{2}{4}$  time signature. The notation includes various rhythmic values, rests, and slurs. Measure 16 concludes with a repeat sign and a double bar line.

Musical markings and lyrics include:

- Measure 11: *Menos*, *mf*
- Measure 12: *erise... e asell...*
- Measure 13: *Tempo I*
- Measure 14: *erise...*
- Measure 15: *ciendo*
- Measure 16: *erise... la - hoce*, *asell*

Cello *andante*  
*mezzo-forte*  
*poco a tempo*

Violin *poco a tempo*  
 Trombone *cantando*  
*poco a tempo*  
*obbligato*

Bassoon *rallentando*  
*poco a tempo*  
*assai*  
*a tempo*

Double Bass *tempo*  
*assai*  
*assai*  
*assai*  
*rall.*  
*rall.*

Trombone *assai*  
*a tempo*  
*a tempo*  
*assai*  
*assai*

Trombone *poco a tempo*  
*assai*  
*assai*  
*rall.*  
*rall.*

Trombone *assai*  
*assai*  
*assai*  
*assai*  
*rall.*  
*rall.*

Trombone *assai*  
*assai*  
*assai*  
*assai*  
*rall.*  
*rall.*

Trombone *assai*  
*assai*  
*assai*  
*assai*  
*rall.*  
*rall.*

Pianissimo

Piano

Violin

Violoncello

Musical score for orchestra and piano, page 12. The score consists of ten staves. The first two staves are for strings (Piano and Violin). The third staff is for the Cello. The fourth staff is for the Double Bass. The fifth staff is for the Piano. The sixth staff is for the Piano. The seventh staff is for the Piano. The eighth staff is for the Piano. The ninth staff is for the Piano. The tenth staff is for the Piano.

Tempo

Adagio

Accelerando

Allegro

Allegretto

Allegro

Poco meno

A tempo

Poco meno

A tempo

A tempo

Fretando

A tempo

I<sup>o</sup> Tempo

Trio

Adagio

Allegro

Allegro

P.P.



A handwritten musical score page featuring six staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff begins with a forte dynamic (f) and includes a grace note. The second staff features a melodic line with eighth-note patterns and a dynamic marking of *p*. The third staff contains a sustained note with a dynamic of *p* and a tempo instruction of *molto*. The fourth staff includes a dynamic of *p* and a tempo instruction of *tempo*. The fifth staff has a dynamic of *p* and a tempo instruction of *molto*. The sixth staff concludes with a dynamic of *f* and a tempo instruction of *Presto*.

1. *f* grace note

2. *p*

3. *p* *molto*

4. *p* *tempo*

5. *p* *molto*

6. *p* *tempo*

7. *f* *Presto*

Tenorico Allegro

Cello 2/4, f

Violin 6/8, f

Bassoon 2/4, f

Violin 2/4, f

Percussion 2/4, f

Solo 2/4, f

Musica D.F. Agosto 1953

Tempo 2/4, f

Tempo 2/4, f

m. Salida  
Continua.



Vivace.

Bassoon:  $\frac{2}{4}$  time,  $\#F$ , dynamic  $d$ .   
 Trombones:  $\frac{2}{4}$  time,  $\#F$ , dynamic  $f$ .   
 Bassoon:  $\frac{2}{4}$  time,  $\#F$ , dynamic  $f$ .

*ascello*  $d = 120$   $\text{mf}$  *attacco*

$pizz.$   $mf$  *arco*  $mf$  *arco*

$pizz.$   $mf$  *arco*  $mf$  *arco*

$pizz.$   $mf$  *arco*  $d$  *arco*  $pizz.$   $mf$  *arco*

*meno* *arco* *meno* *a tempo* *meno*

*arco* *affrettando* *e on* *a tempo* *meno*

*a tempo* *Tempo I°* *pizz.* *meno* *v. 12*

*arco* *Trio* *rall.* *meno* *v. 12*

Musical notation on five staves:

- Staff 1: Measures 1-6
- Staff 2: Measures 1-6
- Staff 3: Measures 1-6
- Staff 4: Measures 1-6
- Staff 5: Measures 1-6

Performance instructions and dynamics:

- Measure 1:  $\text{f}$ ,  $\text{p}$ ,  $\text{sf}$
- Measure 2:  $\text{mf}$ ,  $\text{sf}$
- Measure 3:  $\text{f}$ ,  $\text{mf}$ ,  $\text{sf}$ ,  $\text{Tempo I}$
- Measure 4:  $\text{rall.}$ ,  $\text{mf}$ ,  $\text{Tempo}$
- Measure 5:  $\text{pizz.}$
- Measure 6:  $\text{anteo.}$ ,  $\text{Presto.}$ ,  $\text{sf}$ ,  $\text{coda}$ ,  $\text{poco.}$ ,  $\text{a.}$ ,  $\text{poco.}$ ,  $\text{noco.}$
- Measure 7:  $\text{erese.}$ ,  $\text{eien.}$ ,  $\text{du.}$
- Measure 8:  $\text{sf}$ ,  $\text{sf}$

*Energico*

Piobina  
Violoncello

*allegro*

*legg.*

*meno*

*poco ralé*

*Tempo I.*

*Saludo Continuo*

Mexico D.F. Agosto 1923

This is a page from a handwritten musical score. The score is written on ten staves, each representing a different instrument. The instruments listed are Piobina, Violoncello, and several others whose names are partially visible or obscured. The music is divided into sections by tempo changes and section titles. The first section is labeled 'Energico' and 'allegro'. The second section begins with 'legg.' (leggiero). The third section begins with 'meno' (meno). The fourth section begins with 'poco ralé'. The bottom right corner of the page contains the date 'Mexico D.F. Agosto 1923' and the signature 'Saludo Continuo'.







Instituto Nacional de Bellas Artes



## Sonata para violín y violoncello

Fue compuesta en 1933, mientras Salvador Contreras asistía a las clases de creación musical de Carlos Chávez en el Conservatorio Nacional de Música, y estrenada a fines de ese mismo año en el Teatro Hidalgo.

En esta temprana obra se adivinan ya muchos de los rasgos que identificarían más tarde el lenguaje de Contreras: el vigor rítmico, la riqueza contrapuntística y la espontaneidad de las ideas. Elaborada en cuatro movimientos, de uno a otro se suceden notables contrastes de carácter estructurados con impecable claridad formal. El inquietante primer movimiento es una típica forma sonata, el segundo, de fuerte contenido lírico, es altamente contrapuntístico, en tanto que el tercer movimiento es un brillante *scherzo* de claros rasgos beethovenianos. El Final cierra en forma briosa la obra a través de un intrincado diálogo entre ambos instrumentos. La *Sonata para violín y violoncello* no está inspirada en elementos indígenas o mestizos pero su fuerza, su vigor y también su sentido lírico la hacen profundamente mexicana.



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