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SALVADOR CONTRERAS

Sonata para violín y violoncello





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SALVADOR CONTRERAS



Sonata para violín y violoncello

violín

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Sonata.

Salvador Contreras

para Violin y V. Cello.

Violin

allegro Moderato

Violin

V. Cello

mf *cantando*

mf

Tempo I

mf

meno

nall.

cresc. *cim- da-*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Menos* (written above the first staff)
- mf* (mezzo-forte, appearing multiple times)
- Tempo I^o* (written above the fifth staff)
- ascel... e cresc...* (written below the fifth staff)
- poco - a - poco - ascel... e - - - cresc...* (written below the seventh staff)
- crescendo - - -* (written below the eighth staff)

The score concludes with a double bar line and a fermata on the eighth staff.

Handwritten musical score for the piece "Piedras" by Carlos Chávez. The score is written for Piano (Piedras) and Violin (V. lla). The tempo is marked "Andante" and "rubato". The score includes various performance markings such as "poco ascel... a tempo", "rall.", "a tempo", and "rubato". The score is written in 3/4 time and features complex rhythmic patterns and dynamics.

SALVADOR CONTRERAS

Sonata para violín y violoncello

violoncello

Sonata

Salvador Contreras

Para Violin y V. Cello.

V. Cello

Allegro Mod^{to}

V. Cello
Violin

mf

meno

rall.

mf

cantando

rall.

Tempo I^o

mf

cresc.

dim.

The musical score is written on ten staves. The first staff is for Violoncello (V. Cello) and the second is for Violin (Violin). The tempo is marked 'Allegro Modto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf', 'meno', 'rall.', 'cantando', 'Tempo I', 'cresc.', and 'dim.'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Menos* (written above the first staff)
- Tempo I* (written above the fifth staff)
- crise...* (written below the fifth staff)
- crise* (written below the seventh staff)
- quando* (written below the eighth staff)
- aoa* (written below the eighth staff)
- aoa* (written below the eighth staff)

The score concludes with a double bar line on the tenth staff, followed by three empty staves at the bottom of the page.

[illegible]

[illegible]

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on ten staves, alternating between piano (p) and vocal parts. The tempo markings include "Andante" (Ando), "Tempo II", "rall.", "tempo", "Presto", and "Loda". The dynamic markings include "p", "mf", "f", "p subito", "poco a", and "poco". The score is written in a single system, with the piano part on the left and the vocal part on the right. The key signature is one sharp (F#), and the time signature is 3/4. The score ends with a double bar line and a repeat sign.

Concierge *allegre*

P. Cello

Violon

Violoncello

f *sol.*

Menos
3
menos

Tempo

Tempo

Salvador Contreras

México D.F. Agosto 1933

Handwritten musical score for Violin and Viola, Op. 120, by Debussy. The score is written on 12 staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'Vivace', 'all. (d. = 120)', 'atempo', 'pizz', 'arco', 'meno', 'a tempo', 'affrettando e cresc.', 'Tempo I', 'pizz', 'meno', and 'V. 12'. The score is a single system, meaning it is intended to be played by two instruments (Violin and Viola) using the same notation.

Handwritten musical score for piano and voice. The score is written on ten staves, with the first seven staves containing musical notation and the last three staves being empty.

The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- mf* (mezzo-forte)
- pi22* (pizzicato)
- Tempo I^o* (First Tempo)
- pi22* (pizzicato)
- crese* (crescendo)
- presto* (fast)
- coda* (end of piece)
- mol. to subito* (moderato to subito)
- mol.* (moderato)
- do* (soprano note)

The score concludes with a double bar line and a final note on the seventh staff.

Energico *Allegro*

Violin
V. cello

Leggero

meno
meno

Tempo I

Salvador Contreras

México D.F. Agosto 1923







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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