

David Llorens i Guillaumes

(n. 1979)

# Reflexions / Refections

Enigmes 2 per / Riddles 2 for:  
acoustic hybrid piano i / and cello

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Enigmes 2 per / Riddles 2 for:  
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# Reflexions/Reflections

(Enigmes 2 Per / Riddles 2 For: acoustic hybrid piano i / and Cello)

## I. Introducció / Introduction (a. h. piano)

Grave  $\text{♩} \text{c. } 40$

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The musical score is presented in three systems. The first system, labeled 'Piano', shows a treble clef with an 8va octave sign, a bass clef, and a grand staff. The second system, labeled 'Pno.', shows a treble clef with an 8va octave sign, a bass clef, and a grand staff. The third system, labeled 'Pno.', shows a treble clef, a bass clef, and a grand staff. Dynamics include *ff* and *mf*. The score includes various musical notations such as notes, rests, and articulation marks.

Moderato ♩. = ♩

Pno. *mp*

Pno. *p*

Pno. *mf*

Pno. *p* *rit.* **Vivace** ♩. = ♩

Pno.

Pno.

79

Pno.

82

Pno.

85

## II. L'encontre / The encounter (a. h. piano & cello)

Largo  $\text{♩} \text{c. } 50$

El/la cellista s'ha de situar al darrera del/la pianista  
The cellist should be situated behind the pianist

The musical score is divided into two systems. The first system covers measures 104 to 107, and the second system covers measures 108 to 111. Each system consists of a Violoncello (Vc.) part and a Piano (Pno.) part. The Vc. part is written in a bass clef with a 2/4 time signature. The Pno. part is written in a grand staff with treble and bass clefs. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). A *8va* marking is present above the piano part in measure 104. The key signature has two flats (B-flat and E-flat).

**System 1 (Measures 104-107):**

- Measure 104:** Vc. starts with a half note chord (B-flat, E-flat) marked *ff*. Pno. starts with a half note chord (B-flat, E-flat) marked *ff*. A *8va* marking is above the piano part.
- Measure 105:** Vc. has a half note chord (B-flat, E-flat) marked *p*. Pno. has a half note chord (B-flat, E-flat) marked *ff*.
- Measure 106:** Vc. has a half note chord (B-flat, E-flat) marked *p*. Pno. has a half note chord (B-flat, E-flat) marked *ff*.
- Measure 107:** Vc. has a half note chord (B-flat, E-flat) marked *p*. Pno. has a half note chord (B-flat, E-flat) marked *ff*.

**System 2 (Measures 108-111):**

- Measure 108:** Vc. has a half note chord (B-flat, E-flat) marked *ff*. Pno. has a half note chord (B-flat, E-flat) marked *ff*.
- Measure 109:** Vc. has a half note chord (B-flat, E-flat) marked *ff*. Pno. has a half note chord (B-flat, E-flat) marked *mf*.
- Measure 110:** Vc. has a half note chord (B-flat, E-flat) marked *p*. Pno. has a half note chord (B-flat, E-flat) marked *p*.
- Measure 111:** Vc. has a half note chord (B-flat, E-flat) marked *p*. Pno. has a half note chord (B-flat, E-flat) marked *p*.

El/la cellista s'ha de desplaçar i situar-se de cara al/la pianista  
167 The cellist show move in front of the pianist

The musical score is presented in three systems, each with a Violoncello (Vc.) staff and a Piano (Pno.) grand staff. The key signature is one flat (B-flat major or D minor). The time signature changes from common time (C) to 3/8, then 4/8, 7/8, and finally common time (C).

**System 1 (Measures 167-170):**  
The Vc. part is mostly silent, with a few notes in measure 170. The Pno. part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *sfz* (sforzando) is present in measure 168.

**System 2 (Measures 171-175):**  
The Vc. part becomes more active, playing a melodic line. The Pno. part continues with its accompaniment. A dynamic marking of *f* (forte) is present in measure 172. The instruction *stringendo* is written above the Pno. staff in measure 172, indicating an increase in tempo.

**System 3 (Measures 176-180):**  
The Vc. part continues with its melodic line. The Pno. part continues with its accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 177.

211

Vc.

Pno.

216

Vc.

Pno.

**Allegro**  $\text{♩}$  c. 200

220

Vc.

Pno.



253 *accel.* Sul A, D, G **Allegro**  $\text{♩} \text{c. } 200$   
pizz. *f*  
Vc.  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{16}$   
Pno. *sfz* *mf non legato*  $\frac{7}{16}$   $\frac{7}{16}$   $\frac{7}{16}$   
*8va*

257  $\frac{6}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   
Vc.  $\frac{6}{16}$   $\frac{8}{16}$   $\frac{7}{16}$   
Pno. *8va*  $\frac{6}{16}$   $\frac{8}{16}$   $\frac{7}{16}$

262 *Con Legno*  
Vc.  $\frac{6}{16}$   $\frac{10}{16}$   $\frac{7}{16}$   
Pno. *8va*  $\frac{6}{16}$   $\frac{10}{16}$   $\frac{7}{16}$

### III La disputa / The argument (cello & a. h. piano)

Energico 

286

Vc.

*ff*

Pno.



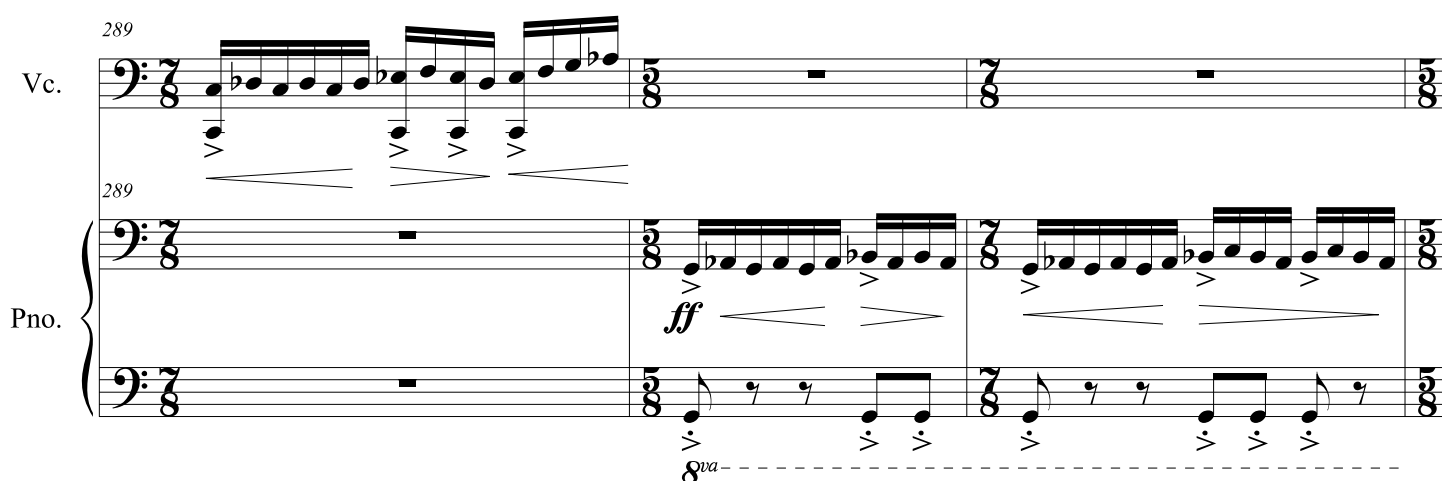
289

Vc.

Pno.

*ff*

8<sup>va</sup>



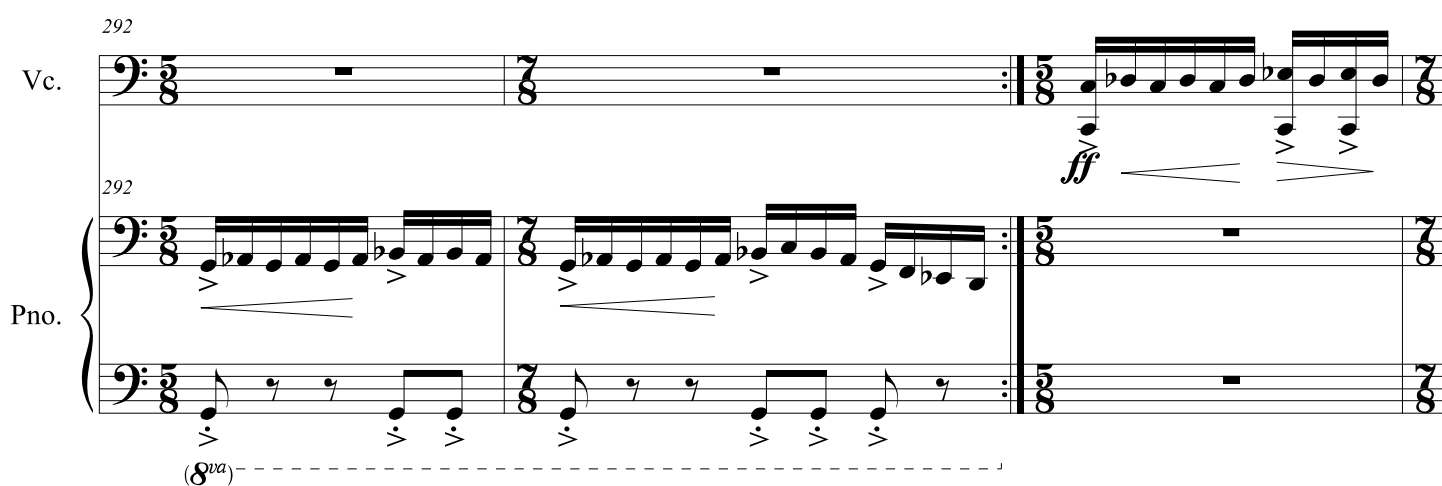
292

Vc.

*ff*

Pno.

(8<sup>va</sup>)



32  
319

Vc.

Pno.

322

Vc.

Pno.

325

Vc.

Pno.

*gva*

328

Vc.

Pno.

*(gva)*

355

Vc.

Pno.

(8<sup>va</sup>)

358

Vc.

Pno.

*f*

(8<sup>va</sup>)

361

Vc.

Pno.

(8<sup>va</sup>)

*accel.*

364

Vc.


Pno.

*ff*

(8<sup>va</sup>)

# Epíleg / Epiloge (cello)

## Quasi Cadenza

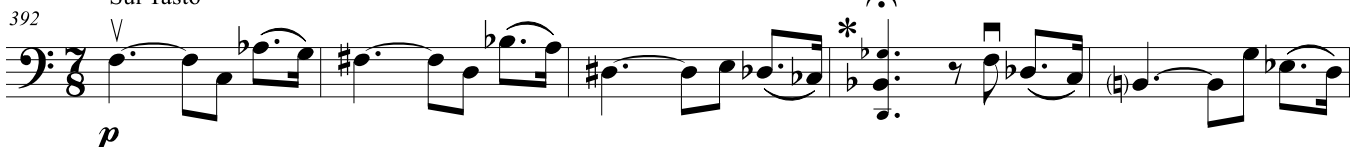
Vc. 

Vc. 

Vc. 

### Largo c. 80

Con sord.  
Sul Tasto

Vc. 

Vc. 

Vc. 

Vc. 

Vc. 

\* Nota: Aquest acord s'ha d'executar pressionant l'arc sobre les tres cordes sense arpeggiar-les, la corda central, que correspon a la nota de mida normal, és la nota melòdica i ha de sonar una mica més forta que les altres dues

\*Note: This chord should be executed pressing the arch on the three strings without arpeggiating it. The central string, which it corresponds to the normal size note, it is the melodic note and it should sound some more loud than the rest

Vc. <sup>470</sup> *rit.*

Vc. <sup>474</sup> Grave ♩ c. 40

Vc. <sup>478</sup>

David Llorens i Guillaumes, novembre del 2019 a gener del 2020