

**Κέραμος [Kéramos – Tierra Cocida / Dúo de violines]**

Pablo Araya

## NOTAS:

### I.- CONSIDERACIONES GENERALES:

La obra debe interpretarse como un flujo de energía continuo que es inestable y turbulento, lo que no significa que sea incoherente. El carácter debe ser enérgico, fluido y espontáneo.

La parte del violín I puede entenderse como una pieza solista, aunque si se quisiese realizar la parte del violín II como solista, es conveniente que el intérprete se ponga en contacto con el compositor para acordar algunas cuestiones respecto a la forma de la obra.

También es muy importante que aquellos intérpretes que decidan llevar a cabo esta pieza, tengan en cuenta las obras anteriores compuestas para cuerdas (o que incluyan a las cuerdas), ya que dicho dúo es, de alguna manera, una continuación [con algunas mejoras] de las técnicas ya utilizadas en obras más tempranas (Marcola, Temáukel I-II y Spanda). En este sentido, es muy conveniente contactarse con el violinista David Núñez. La obra está dedicada a **David Núñez** y **Carlos Brítez** del cuarteto de cuerdas UNTREF.

### II.- TÉCNICAS:

#### A) EFECTOS:

- ord. = ordinario.
- s.p. = sul ponticello.
- s.t. = sul tasto.
  
- ord. → s.p. = transición gradual de un estado a otro.
  
- Modo Ord. = modo ordinario (crine solo).
- ½ L. Tratt. = crine + legno (en porcentajes iguales).
  
- Modo Ord. → ½ L. Tratt. = transición gradual de un estado a otro.

#### B) INTENSIDADES:

1) [ff/f/mf/mp/p/pp]----- = alternar ad libitum.

2) el gráfico de abajo significa que a partir de la indicación dada, por ejemplo "pp", el crecer o decrecer del volumen del sonido debe hacerse de manera fluctuante, según lo indica el dibujo de la línea. Entonces, si la línea va para arriba, debe incrementarse el volumen del sonido, y por el contrario, si la línea baja, debe decrecer el volumen:



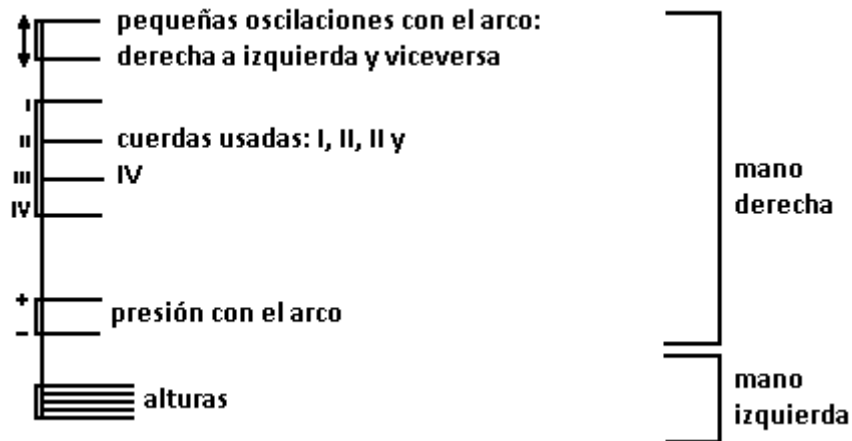
#### C) ESTRATIFICACIÓN DE LA NOTACIÓN:

La mayor parte del tiempo, la escritura es estratificada, lo cual refleja una concepción del sonido muy compleja y no fragmentada (tanto en sus propiedades acústicas como en su comportamiento dinámico -movimiento/trayectorias-). Esto significa que, si bien la notación

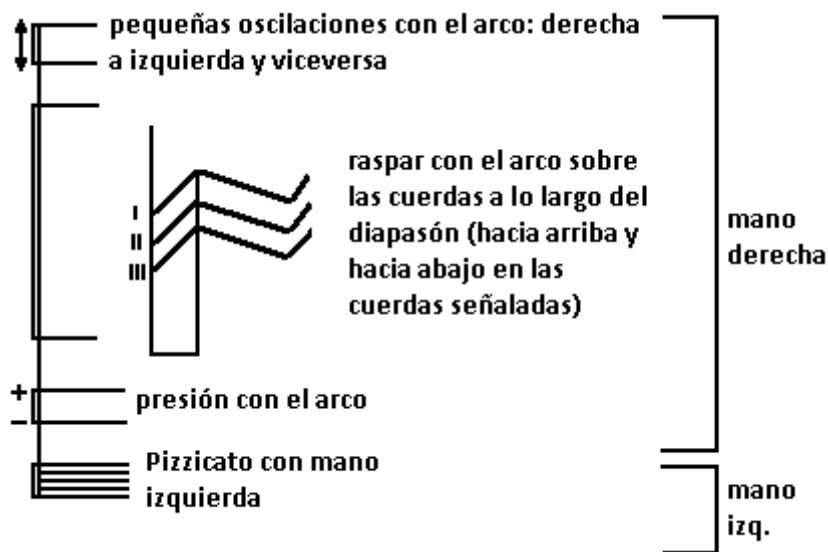


refleja una fragmentación o partición en lo que a escritura se refiere, el hecho físico-acústico (= sonido) se comporta de manera contraria, es decir, de manera no fragmentada.

- Ejemplo 1:



- Ejemplo 2:

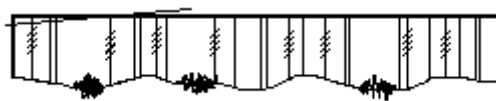


D) *CONSIDERACIONES EN LA MANO IZQUIERDA*: en la parte superior del pentagrama aparecen un **círculo negro** o un **rombo**. El círculo negro significa que la presión de la mano izquierda sobre las cuerdas es normal, mientras que el rombo implica poca presión de la mano izquierda sobre las cuerdas. El paso de un estado a otro puede darse de manera gradual o no. Ver gráfico a continuación:



E) *OTRA TÉCNICA EN EL USO DEL ARCO*: el gráfico de abajo implica movimientos con el arco muy irregulares, alternando y sumando a la vez, trémolos y spazzollatos ocasionales e irregulares. La idea de esto es generar un complejo sonoro que parezca indiferenciado para la

percepción (es recomendable escuchar SPANDA para cuarteto de cuerdas interpretada por el cuarteto de cuerdas UNTREF):



# KÉRAMOS

( $\rightarrow$  David Núñez)

( $\Gamma = 30$  - homogéneo, sin cesuras en el sonido)

ord.  $\rightarrow$  x.s.p. (\*)

Modo ord.  $\rightarrow$  1/2 L. Tr.  $\rightarrow$  Modo ord.  $\rightarrow$  s.p. (simile)

(glis. a lo largo de toda la avenda)

## 4 (Edmund Husserl - nóesis/nóema)

( $\Delta = 30$  - homogéneo, sin cesuras en el sonido)

ord.  $\rightarrow$  x.s.p. (\*)

Modo ord.  $\rightarrow$  1/2 L. Tr.  $\rightarrow$  Modo ord.

glis.

(\*) = disparar los armónicos naturales.

The image shows a handwritten musical score on two staves, likely for a string instrument. The notation includes various performance instructions and dynamic markings.

**Staff 1 (Top):**

- Starts with a treble clef and a key signature of one sharp (F#).
- Initial notes are marked with *pp* (pianissimo).
- Annotations include *ord.* (order) and *sp. (simile)* (sostenuto simile).
- A section of the score is marked with *(irreg. gliss.)* (irregular glissando), indicated by a wavy line above the notes.
- Dynamic markings include *pp* and *ppp* (pianississimo).

**Staff 2 (Bottom):**

- Starts with a treble clef and a key signature of one sharp (F#).
- Initial notes are marked with *pp*.
- Annotations include *ord.* and *sp. (simile)*.
- A section of the score is marked with *(irreg. gliss.)*.
- Dynamic markings include *pp* and *ppp*.

A vertical dashed line separates the two staves, with a '4' written vertically between them, possibly indicating a measure or a specific performance instruction.



( $\Gamma = 45$ )

$x.s.p.$      $\text{Modo Ord.}$      $\frac{1}{2} L. \text{Tratt.}$      $s.t.$      $\text{Modo Ord.}$      $\frac{1}{2} L. \text{Tratt.}$      $ord.$      $\text{Modo Ord.}$

I  
II  
III  
IV  
 (F)  
(C)  
 Sul I-II-III

$ff/afp$      $ff/p$      $fp$      $mf$      $[f/mt/mp/p/pp]$

$\frac{7}{(III)}$

(Johannes Kepler - "La geometría es el arquetipo de lo bello del mundo")

2  
L

( $\Gamma = 45$ )

$x.s.p.$      $\text{Modo Ord.}$      $\frac{1}{2} L. \text{Tratt.}$      $ord.$      $\text{Modo Ord.}$      $s.t.$      $\frac{1}{2} L. \text{Tratt.}$

I  
II  
III  
IV  
 (F)  
(C)  
 Sul I-II-III

$ff/afp$      $ff/afp$      $mf$      $[f/mt/mp/p/pp]$

$\frac{7}{(III)}$

The image displays two systems of handwritten musical notation, likely for a string ensemble or orchestra. Each system consists of a top staff with performance instructions and dynamics, a middle staff with musical notation, and a bottom staff with a complex rhythmic or melodic line.

**System 1 (Top):**

- Performance Instructions:** (Mado Ord.) -> s.p. -> 1/2 L. Truff. -> ord. -> Mado Ord. -> s.t. -> 1/2 L. Truff. -> ord. -> Mado Ord. -> s.p.
- Dynamics:** [f/mt/mp/p/pp] with a crescendo hairpin.
- Musical Notation:** The middle staff shows a series of notes with stems, and the bottom staff shows a dense, rhythmic pattern with diamond-shaped markers.
- Annotations:** A bracket labeled (III) is placed under the middle staff. A handwritten note "m.d." with a sharp sign and "m.i." is written near the bottom staff.

**System 2 (Bottom):**

- Performance Instructions:** (1/2 L. Truff.) -> s.p. -> Mado Ord. -> s.p. -> ord. -> 1/2 L. Truff. -> Mado Ord. -> s.t. -> 1/2 L. Truff. -> ord.
- Dynamics:** [f/mt/mp/p/pp] with a crescendo hairpin.
- Musical Notation:** Similar to the first system, with notes in the middle staff and a rhythmic pattern in the bottom staff.
- Annotations:** A bracket labeled (III) is placed under the middle staff. A handwritten note "Pizz" with a sharp sign and "m.d." with a sharp sign and "m.i." is written near the bottom staff.



(M<sup>do</sup> ord.)  
 (s.p.) → ord. →  $\frac{1}{2}L.$  Truff. → s.p. → M<sup>do</sup> ord.

[f/mt/amp/p/pp]

3

(f=30)

X.2.p. →  $\frac{1}{2}L.$  Truff. → M<sup>do</sup> ord. (simile) → ord. → largo/ad lib.

s<sup>ul</sup> III-II

s<sup>ul</sup> III-II

gliss.

I  
II  
III  
IV

(+)  
(-)

( $\frac{1}{2}L.$  Truff.)  
 (ord.) → s.p. → M<sup>do</sup> (simile) ord. → ord. → s.p.

[f/mt/amp/p/pp]

3:2 F

m.d.  
 m.i.

(f=30)

M<sup>do</sup> ord. → s.p. (simile) →  $\frac{1}{2}L.$  Truff. → M<sup>do</sup> ord.

largo/ad lib.

s<sup>ul</sup> I-II

s<sup>ul</sup> III-III-II

3:2 F

I  
II  
III  
IV

(+)  
(-)

SENZA  
TEMPO

marcatissimo - rápido y un poco irregular

(S.T.)

Mode ord. → ord. → 1/2 L. Tratt. → x.s.p. → Mode ord. → s.p. → ord. → 1/2 L. Tratt. → Mode (simile) Ord. → ord. → s.p.

sol III-III-II

mp subito

ff/4 subito

ff subito

ff subito

Mode ord. → 1/2 L. Tratt. → Mode ord. → ord. → s.p. → 1/2 L. Tratt. → Mode (simile) Ord. → ord. → s.p.

3-2 F

stacc

mp

ff subito

ff subito

(IV)

(II)

(III)

Prz. +



A TEMPO -  $\text{♩} = 45$

(s.p.)

3/2 F

(I)

3<sup>ra</sup> de silencio

Cortar súbitamente

6

A TEMPO -  $\text{♩} = 45$

(ord.)

s.f.

(II)

3<sup>ra</sup> de silencio

Cortar súbitamente

( $\Gamma=40$ )

Modo ord. → 1/2 L. Trañ. → Modo Ord. → 1/2 L. Trañ. → Modo (simile) Ord.

→ s.t. → ord. → s.t. → ord. → s.t.

41:8 E      40:8 E

( $\Gamma=30$ )

ord. → gradual al → s.p.

Jete gradual al (arco ord.)

largo ad libitum

(Kant - Critica de la Facultad de Juegar - Estética)

( $\Gamma=40$ )

Modo ord. → 1/2 L. Trañ. → Modo ord. → 1/2 L. Trañ. → Modo (simile) Ord.

rápido y un poco irregular

( $\Gamma=30$ )

(\*) s.p. (siempre)

largo ad lib.

(\*) = disparar los armónicos naturales



( $\Gamma = 50$ )  
Rugoso-irregular-iestable  
 (a lo largo de la fastiera - según el gráfico)

(s.t.) → ord.

(mp)

(spizzolatto)

(spizz.)

arco normal Sul IV-III

( $\Gamma = 30$ )  
 Modo ord.  
 s.p.

Detailed description: This system shows a guitar score with six staves. The top two staves are for the guitar, with a treble clef and a key signature of one sharp (F#). The bottom four staves are for the violin, with a treble clef and a key signature of one sharp. The guitar part includes a 'prepara el ataque' (prepare the attack) instruction and a tempo marking of  $\Gamma = 50$ . The violin part includes a 'prepara el ataque' instruction and a tempo marking of  $\Gamma = 30$ . The score is divided into two measures by a vertical dashed line. The first measure contains a complex rhythmic pattern with various dynamics like *mp*, *ff*, and *f*. The second measure features a 'spizzolatto' section with a 'gliss.' (glissando) instruction. The violin part includes a 'arco normal Sul IV-III' instruction. The system concludes with a 'Modo ord.' (normal mode) section and a 's.p.' (sordina) marking.

(El secreto de la Flor de Oro)

( $\Gamma = 50$ )  
Rugoso-irregular-iestable  
 (a lo largo de la fastiera - según el gráfico)

(prepara el ataque)

(p)

(spizzolatto)

(spizzolatto)

arco normal Sul III-III

( $\Gamma = 30$ )  
 Modo ord. → 1/2 L. Prof. → s.t.

gliss. a lo largo de la cuerda

(\*\*) = percussivo/ruidoso

Detailed description: This system is titled 'El secreto de la Flor de Oro' and follows the same notation and structure as the first system. It features guitar and violin parts with performance instructions like 'prepara el ataque' and tempo markings of  $\Gamma = 50$  and  $\Gamma = 30$ . The guitar part includes a 'prepara el ataque' instruction and a tempo marking of  $\Gamma = 50$ . The violin part includes a 'prepara el ataque' instruction and a tempo marking of  $\Gamma = 30$ . The score is divided into two measures by a vertical dashed line. The first measure contains a complex rhythmic pattern with various dynamics like *p*, *ff*, and *f*. The second measure features a 'spizzolatto' section with a 'gliss.' (glissando) instruction. The violin part includes a 'arco normal Sul III-III' instruction. The system concludes with a 'Modo ord.' (normal mode) section and a 's.p.' (sordina) marking, with a note 'gliss. a lo largo de la cuerda' (glissando along the string).

(\*\*\* = perasivo/ruidoso)

( $\Gamma=30$ ) ( $\Gamma=60-65$ ) ( $\Gamma=30$ ) ( $\Gamma=60-65$ )

Modo ord. (s.p.)  $\frac{1}{2}L$  Tratt. Modo (simile) Ord.  $\frac{1}{2}L$  Tratt. Modo (simile) Ord. (\*\*\*) ord. n v s.p.

mf mf mf mf mf (irreg. gliss.) gliss. gliss. (irreg. gliss.) p

3:2 F t/p t/p

(Samuel Cedillo - Laja del tiempo)

(\*\*\* = perasivo/ruidoso)

( $\Gamma=30$ ) ( $\Gamma=60-65$ ) ( $\Gamma=30$ ) ( $\Gamma=60-65$ )

$\frac{1}{2}L$  Tratt. (s.t.) Modo ord. s.p.  $\frac{1}{2}L$  Tratt. Modo ord. (\*\*\*) ord. n v s.p.  $\frac{1}{2}L$  Tratt. Modo (simile) Ord. ord. s.p.  $\frac{1}{2}L$  Tratt. Modo (simile) Ord. ord.

mf/p gliss. mf/p gliss. a lo largo de la cuerda p

5:4 E t/p t/p

(f=30) (f=60-65) **SENZA TEMPO** ca. 15" ca. 5" sul I-II

[Mado ord.  $\leftrightarrow$  1/2 l. // alternar ad lib.]  
 [s.p.  $\leftrightarrow$  ord.  $\leftrightarrow$  s.t. // alternar ad lib.]  
 (f1-v // movimientos de arco muy irregular)

fff  
 [ff/f/mt/mp/p/pp]

(s.p.) s.t. s.p. V  
 Pza m.d. m.i.

(\*) = movimientos con el arco muy irregulares, alternando y sumando a la vez, trémolos y spazzolitos irregulares. Así, la idea de esto, es generar un complejo sonoro que parezca indiferenciado para la percepción (para mayores precisiones, escuchar la grabación de SPANDA para cuarteto de cuerdas).

(f=30) (f=60-65) **SENZA TEMPO**

(s.p.) s.t. Pza. fff seco



$(\tau = 40) - A \text{ TEMPO}$

Modo Ord. s.f. (simile) ad lib.

44:8 E

SENZA TEMPO

(Ily) > Prigogine - Metamorfosis de la Cima

1/2 L. Trak. Modo Ord. 1/2 L. Trak. Modo Ord. (s.p. > ord. > s.f.) (II-V / Mov. de arco irreg.)

Hymp (s) Imp subito

Sul I-II-III sul I

irreg. gliss. vibrotissimo irreg. gliss. gliss.

Arcos sul II

(s) mp ff mp ff/ff

ca. 54 ca. 34 ca. 54 ca. 44

SENZA TEMPO

A TEMPO -  $\tau = 40$

s.p. (cienape) - (cintar multifónico)

Arcos ord.

Modo ord.  $\leftrightarrow$  Tráf. (s.p. ord.  $\leftrightarrow$  s.t.)  
Modo (siempre) ord.  $\rightarrow$  s.p.  $\rightarrow$  ord.  $\rightarrow$  s.p. (Simile)

Handwritten musical score for the first system. It includes a piano part with a treble clef and a violin part with a treble clef. The piano part features a wavy line representing a glissando, with the word "gliss." written above it. There are also markings for "ca. 40''" and "ca. 5''". The violin part has a similar wavy line and "gliss." marking. The score is annotated with various performance instructions and dynamic markings.

Handwritten musical score for the second system. It includes a piano part with a treble clef and a violin part with a treble clef. The piano part has a wavy line and "gliss." marking. The violin part has a similar wavy line and "gliss." marking. The score is annotated with various performance instructions and dynamic markings, including "s.w.I", "Arco ord.", and "s.p. (intentar obtener multipónico)".

A TEMPO -  $\Gamma=50$

Handwritten musical score for the first system, showing piano and violin parts. The piano part has a treble clef and the violin part has a treble clef. The score is annotated with various performance instructions and dynamic markings, including "I", "II", "III", and "ff/imp".

A TEMPO -  $\Gamma=50$

Handwritten musical score for the second system, showing piano and violin parts. The piano part has a treble clef and the violin part has a treble clef. The score is annotated with various performance instructions and dynamic markings, including "II", "III", "IV", and "ff".

(Rodolfo Kusch - El SER/d ESTAR)

Handwritten musical notation for the first system. It consists of several staves with waveforms and dynamic markings. The notation includes various symbols such as  $\frac{n}{v}$ ,  $\frac{3:2}{F}$ , and  $\frac{n}{v}$ . Dynamic markings include  $ff/np$ ,  $ff/np$ , and  $ff/np$ . There are also some circled notes and symbols.

(\*) = percusivo/ruidoso

Handwritten musical notation for the first system, featuring a staff with notes and dynamic markings. It includes *Arco ord.*, *Pizz. m.d.*, and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the first system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the first system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the first system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the second system. It consists of several staves with waveforms and dynamic markings. The notation includes various symbols such as  $\frac{2:2}{F}$ ,  $\frac{n}{v}$ , and  $\frac{n}{v}$ . Dynamic markings include  $ff/np$  and  $ff/np$ . There are also some circled notes and symbols.

(\*) = percusivo/ruidoso

Handwritten musical notation for the second system, featuring a staff with notes and dynamic markings. It includes *Arco ord.*, *Pizz. m.d.*, and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the second system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the second system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.

Handwritten musical notation for the second system, featuring a staff with notes and dynamic markings. It includes *Pizz. m.d.* and *+ Pizz. m.i.* markings. There are also some circled notes and symbols.



3:2

Arco ord.

Pizz.

Arco ord.

Pizz.

(irregular)

mp

ff

mp

mp

ff

s.p. (espectral)

Arco ord.

p subito

Arco ord.

Pizz.

(s.p. - siempre) (espectral)

Modo Ord.

1/2 L. Tratt.

Modo Ord.

gliss a lo largo de las aristas

mp

p

SENZA TEMPO

(s.p.)

→ st. → ord. → s.p. (simile)

(P)

Handwritten musical notation on a five-line staff. Above the staff, a horizontal line with arrows indicates dynamics: (s.p.) at the start, followed by st. (sforzando), ord. (ordinando), and s.p. (simile) at the end. The notation consists of a series of notes with stems, some with accidentals (sharps and flats). Below the staff, a piano dynamic marking (P) is present. A vertical dashed line is drawn through the staff at the beginning of the section.

2

SENZA TEMPO

(s.p.)

Modo ord. → 1/2 L. Tratt. → ord. → Modo ord. s.p. → 1/2 L. Tratt. → Modo (simile) ord. → ord.

(gliss.) (sul IV-III) (\*) gliss. (sul III-II) gliss. (sul II-I) gliss. (sul I)

(P)

Handwritten musical notation on a five-line staff. Above the staff, a horizontal line with arrows indicates performance instructions: (s.p.) at the start, followed by Modo ord., 1/2 L. Tratt. (half speed), ord., Modo ord. s.p., 1/2 L. Tratt., Modo (simile) ord., and ord. at the end. The notation features wavy lines representing glissandos and trills, with specific fingerings indicated: (sul IV-III), (\*), (sul III-II), (sul II-I), and (sul I). A piano dynamic marking (P) is at the start. Below the staff, a horizontal line with arrows indicates dynamics:  $\text{ff}/p$ ,  $\text{ff}/mp$ ,  $\text{ff}/4$ , and  $\text{ff}/mp$ . A vertical dashed line is drawn through the staff at the beginning of the section.

(\*) = gliss. irregulares + spiccattos ocasionales irregulares.

Handwritten musical score for the first system. It features a wavy line representing vibrato, starting with the instruction "poco vibrato" and ending with "vibratiss.". Above the wavy line, there is a bracketed section labeled "ca. 10''". To the right, a box contains the instruction "Cantus Subitamente". The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical score for the second system. It features a wavy line representing vibrato, starting with the instruction "poco vibrato" and ending with "vibratiss.". Above the wavy line, there is a bracketed section labeled "ca. 10''". To the left, there is a marking "gliss.". To the right, a box contains the instruction "Cantus Subitamente". The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#).

(J.S. Bach - Kunst der Fuge - Ofrendo Musical)

A TEMPO -  $\text{♩} = 40$

Handwritten musical score for the first system of the fugue. It includes staff numbers I, II, III, and IV. Above the staves, there are performance markings: "1/2 L. Trast. ord." and "Modo S.p.". The score features various dynamics such as  $3:2 F$ ,  $f/p$ , and  $4/p$ . A tempo marking "A TEMPO -  $\text{♩} = 40$ " is present. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#).

A TEMPO -  $\text{♩} = 40$

Handwritten musical score for the second system of the fugue. It includes staff numbers I, II, III, and IV. Above the staves, there are performance markings: "1/2 L. Trast. S.p." and "Modo Ord.". The score features various dynamics such as  $3:2 F$ ,  $f/p$ , and  $4/p$ . A tempo marking "A TEMPO -  $\text{♩} = 40$ " is present. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#).



(m) → m → m → m → m (simile)

(Modo ord. (s.t.)) → s.p. → 1/2 L. Truff. → Modo Ord. (s.t.) → ord. → SENA TEMPO

13: 8 F

3: 2 F

7: 4 E

13: 8 E

mp

mf

ff

gliss.

gliss.

3: 2 F

(Martin Heidegger - El SER)

(m) → m → m (simile)

(Modo ord. (s.t.)) → s.p. → 1/2 L. Truff. → Modo ord. (s.t.) → 1/2 L. Truff. → Modo ord. → SENA TEMPO

5: 4

6: 4

mp subito

s.p. (espectral - multitonico) - (siempre)

ff

3: 2 F

Rápido aunque un poco irregular (- staccatissimo - marcatisimo)

(s.p.) → ord. → s.p. (Siempre)

mp — f (Siempre)

(espectral - multifónico)

(espectral - multifónico)

(P)

ff/ mp

ff/ mp

Musical notation for the first system, featuring a melodic line with various accidentals (flats, sharps, naturals) and dynamics. The notation includes notes, rests, and slurs.

Spectrogram for the first system, showing frequency over time. The y-axis is labeled with notes G, F, E, D, C. The x-axis is labeled 'Ca. 20"'. A box at the top right contains the text 'Cortar súbitamente' with an arrow pointing to the right.

Waveform for the first system, showing amplitude over time. The waveform is labeled '(oscilaciones)'. Below the waveform, there is a dynamic marking 'pp' and a 'cresc. súbito' marking with an arrow pointing to the right.

Musical notation for the second system, showing a melodic line with dynamics. The notation includes notes, rests, and slurs.

Spectrogram for the second system, showing frequency over time. The y-axis is labeled with notes G, F, E, D, C. The x-axis is labeled 'Ca. 20"'. A box at the top right contains the text 'Cortar súbitamente' with an arrow pointing to the right.

Waveform for the second system, showing amplitude over time. The waveform is labeled '(oscilaciones)'. Below the waveform, there is a dynamic marking 'pp' and a 'cresc. súbito' marking with an arrow pointing to the right.

(mp)

Fin

2015  
hasta Abril de  
2016