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**Title**

Nerv!

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Nerv!

*toccata*

*for cello*

*and piano*

2019



# Nerv! Toccata for cello and piano


## *About the piece*

Much of the alarmist information in the media contributes to shape our thoughts and decisions through fear. It is not just the fact that this information is sometimes fictitious, but that, in general terms, it seems to be the most disseminated form of information and to which we pay more attention. Being surrounded by it creates a perpetual state of nervousness, an effect that, arguably, has been used as a point of reference for our social perception.

Without being based on a specific event, *Nerv!* tries to capture this state of alert. The agitation that the piece aims to craft from the beginning parallels this characteristic of our human condition, one of which people are probably more aware. With *Nerv!*, the goal is to represent and "visualize" a state of nervousness through an aural image.

## *Performance Notes*

The sections marked with *Marcato* indications must be interpreted with a feeling of latent tension and anxiety. The section marked *with dancing groove* should be performed in a more relaxed and broad way. However, hints of anxiety may also be suggested in this section.

Meter changes are always 

X-noteheads and triangle-noteheads in cello are used to indicate a particular technique, as describe above the notehead when it appears.

***The duration of this work is approximately seven minutes***



# Nerv!

*toccata for cello and piano*

Sebastián Quesada

**Marcato** (♩ = c. 115)

*pizz.*

Cello

Piano

Musical score for measures 1-3. The Cello part (bass clef, 3/4 time) has rests in measures 1 and 2, followed by a half note G2 in measure 3 marked *mf* and *pizz.* The Piano part (treble and bass clefs, 3/4 time) features a continuous eighth-note accompaniment in the right hand, starting on C4, with *mf* dynamics and accents. The left hand has rests.

Vc.

Pno.

Musical score for measures 4-6. The Cello part (bass clef, 3/4 time) has a half note G2 in measure 4, a quarter rest in measure 5, and a half note G2 in measure 6. The Piano part (treble and bass clefs, 3/4 time) continues the eighth-note accompaniment in the right hand with *mf* dynamics and accents. The left hand has rests.

Vc.

Pno.

Musical score for measures 7-10. The Cello part (bass clef, 3/4 time) has a half note G2 in measure 7, a quarter note F2 in measure 8, a quarter rest in measure 9, and a half note G2 in measure 10. The Piano part (treble and bass clefs, 3/4 time) continues the eighth-note accompaniment in the right hand with *mf* dynamics and accents. The left hand has rests.

Vc.

Pno.

Musical score for measures 11-14. The Cello part (bass clef, 3/4 time) has a quarter rest in measure 11, a quarter note G2 in measure 12, a quarter note F2 in measure 13, and a half note G2 in measure 14. The Piano part (treble and bass clefs, 3/4 time) continues the eighth-note accompaniment in the right hand with *mf* dynamics and accents. The left hand has rests. Measure 14 ends with a *f* dynamic marking.

14 A

Vc. *fp* *f* *mf* pizz.

Pno. *mf*

18

Vc.

Pno.

22

Vc. *gliss.* *sfz* *sfz*

Pno.

26 B

Vc. *sfz* arco *f* *mf*

Pno. *f* *mf*

black keys gliss.

29

Vc.

Pno.

32

Vc.

Pno.

36

Vc.

Pno.

*mf*

39

Vc.

Pno.

*f*

*port.*



43

Vc.

Pno.

*f*

*mf*

*f*

46

Vc.

Pno.

*f intense*

*mf*

C

48

Vc.

Pno.

50

Vc.

Pno.

52

Vc.

Pno.

Measures 52-53: Violin (Vc.) and Piano (Pno.) score. The Vc. part features a melodic line with slurs and accents. The Pno. part consists of a rhythmic accompaniment with slurs and accents.

54

Vc.

Pno.

Measures 54-55: Violin (Vc.) and Piano (Pno.) score. The Vc. part continues with a melodic line. The Pno. part maintains the rhythmic accompaniment.

56

Vc.

Pno.

Measures 56-58: Violin (Vc.) and Piano (Pno.) score. Measure 56 shows a change in the Vc. part. Measure 57 features a dynamic marking of *f* and a fermata. Measure 58 shows a change in the time signature to 3/4.

59

Vc.

Pno.

Measures 59-60: Violin (Vc.) and Piano (Pno.) score. Measure 59 shows a change in the time signature to 3/4. Measure 60 shows a change in the time signature to 4/4 and includes a fingering instruction 'VI'.

D

Vc. *pizz.*  
*f*

Pno. *mf*

Vc. *arco*  
*sfz*

Pno. *sfz*

*pizz.*

Vc. *arco*  
*sfz*

Pno. *sfz*

E

Vc. *sfz*  
*p*

Pno. *sfz*  
*p molto legato*  
*Red.*

75

Vc.

Pno.

79

Vc.

Pno.

**F**

Vc.

Pno.

86

Vc.

Pno.



with dancing groove

104

Vc. *sfz* *fp* *f* *fp* *f* *fp*

Pno. *f*

107

Vc. *f* *fp* *f*

Pno.

110

Vc. *fp* *f* *fp*

Pno.

113

Vc. *f* *fp* *f*

Pno.

116

Vc.

Pno.

*mp*

118

Vc.

Pno.

120

Vc.

Pno.

**H**

Vc.

Pno.

*p*

*sfz*

125

Vc.

Pno.

*mf*

128

Vc.

Pno.

*pp* *mp*

*sfz* *p*

131

Vc.

Pno.

*mf* *p*

134

Vc.

Pno.

*pp* *espress.*



I

Vc.

Pno. *pp*

Vc.

Pno. *mp*

Vc.

Pno. *cresc. poco a poco*

J

Vc.

Pno. *mf*

151

Vc.

Pno.

154

Vc.

Pno.

158

Vc.

Pno.

*pp*

*mp*

*dim. poco a poco*

162

Vc.

Pno.

*p*

**K** *ad libitum*

Vc. *mf*

Vc. 171

Vc. 175 *sul ponticello*

Vc. 179 *gradually move to normal*

**L** *marcato* (♩ = c. 115)  
*put bow aside*

Vc. *quasi chitarra (strummed)*  
*pizz.*

Pno. *p* *f* *mf*

*black keys gliss.*

Vc. 188

Pno.

Vc. 192 *tapping at side of cello* *muffled strumming*

Pno. *f* *mf*

195

Vc. *tapping at side of cello*

Pno. *f mp*

198

Vc. *muffled strumming* **M**

Pno. *f* *8va*

202

Vc.

Pno. *(8va)* *dim. poco a poco*

206

Vc.

Pno. *p*

N

arco

Vc. *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

214

Vc. *mf*

Pno. *mf*

217

Vc. *cresc.*

Pno. *cresc.*

219

Vc.

Pno.

219

220

*f*

*f*

Detailed description: This system contains measures 219 and 220. The Violoncello (Vc.) part is in the bass clef, playing a rhythmic eighth-note pattern. The Piano (Pno.) part is in grand staff. In measure 219, the piano has a whole rest. In measure 220, the piano plays a series of chords in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic.

221

Vc.

Pno.

221

222

223

*mf*

*mf*

*f*

Detailed description: This system contains measures 221, 222, and 223. The Vc. part starts with a rhythmic pattern in 3/4 time, then changes to 4/4 time in measure 222, and returns to 3/4 time in measure 223. The Pno. part has a complex texture with chords and moving lines in both hands. Dynamics include mezzo-forte (*mf*) and forte (*f*).

224

Vc.

Pno.

224

225

*mf*

Detailed description: This system contains measures 224 and 225. The Vc. part continues with a rhythmic pattern. The Pno. part features a change in time signature from 3/4 to 4/4 in measure 225. Dynamics include mezzo-forte (*mf*).

226

Vc.

Pno.

226

227

*f*

*f*

Detailed description: This system contains measures 226 and 227. The Vc. part has a rhythmic pattern. The Pno. part features a melodic line in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The time signature changes from 3/4 to 3/4 in measure 227.

**O**

Vc.

Pno.

230

Vc.

Pno.

232

Vc.

Pno.

**P**

Vc.

Pno.

236

Vc.

Pno.

239

Vc.

Pno.

241

Vc.

Pno.

*And.*

244

Vc.

Pno.

*And.*



Q

Vc. *pp* *ff*

Pno. *pp* *ff*

250

Vc.

Pno.

252

Vc.

Pno.