

# Chugchugazjung

Cello and Piano

Antonio Adán Celaya



## Special techniques

*Látigo*, or "whip," is a string glissando used in Porteño tango. In this piece it should be a very rapid and upward glissando. It is probably best played on the A string. An excellent explanation of the technique, as played on the violin, by Jeremy Cohen, can be found on YouTube.  
<https://youtube.com/watch?v=3ZZOFI7ieN0&t=46>

# Chugachugazjung

Score

Antonio A. Celaya

♩ = 90

The musical score is divided into three systems. The first system includes Cello and Piano parts. The Cello part begins with a half note G3, followed by a melodic line with dynamics *p*, *f*, *p*, *f*, and *p*. The Piano part provides harmonic support with chords and a triplet in the right hand. The second system includes Violoncello and Piano parts. The Violoncello part starts with a half note G3, followed by a melodic line with dynamics *f* and *ff*, ending with a *detaché* instruction. The Piano part continues with chords and dynamics *mp* and *mf*. The third system includes Violoncello and Piano parts. The Violoncello part begins with a half note G3, followed by a melodic line with dynamics *mf* and *p*, and includes an *ord.* (ornament) instruction. The Piano part continues with chords and dynamics *mf* and *p*. The score concludes with a *Red.* (ritardando) instruction and an asterisk.

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**A**  
11 ♩ = 90

*Cello lyrical*

Vlc.

Piano Percussive *ff* *p* *f*

Pno. *ff* *mf* *mf*

14 *una corda* *-detaché* *ord.* *detaché* *ord.*

Vlc.

Pno. *ff* *mp*

17 *ff* *mp*

Vlc.

Pno. *pp* *f* *mf* *mf*

*Cello lyrical*

*tre corde*

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6

23 *detaché* *ord.* *detaché* *ord.*

Vlc.

Pno.

26 *ff*

Vlc.

Pno.

28 *pp*

Vlc.

Pno.

*mp* *ff*

31 *f*

Vlc.

Pno.

*mp*

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34

Vlc.

Pno.

*ff* *mp* *p* *f*

37

Vlc.

Pno.

*ped.*

39

Vlc.

Pno.

*pp*

\*

41

Vlc.

Pno.

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8

43

Vlc.

Pno.

46

Vlc.

Pno.

*Heavy, like a dying beast*

48

Vlc.

Pno.

*mp pp mf*

*sul tasto rit. Non sul tasto*

*Heavy, dying*

50

Vlc.

Pno.

*pp short*

*Chromatic, low cluster Both forearms*

*ff*

*Let the chords emerge through the cloud of pedaled sound*

*ff*

*Red.*

*B a tempo*

*\**



53 **sul pont.** **ord.**

Vlc. *mp* *ff* *sfz sfz sfz*

Pno. *mf* *mf*

58 **sul pont.** **pizz.**

Vlc.

Pno.

**C** 61 **arco ord.** **Legato**

Vlc. *mf*

Pno. *mp* *mp*

64 **port.**

Vlc. *p* *mf* *pp* *mp* *ff*

Pno. *mf* *ff*

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10

67

Vlc.

Pno.

mf mp ff p f

Detailed description: This system covers measures 67 to 70. The Violin (Vlc.) part starts at measure 67 with a dynamic of *mf*, followed by *mp*, *ff*, *p*, and *f*. The Piano (Pno.) part features a complex accompaniment with triplets and various chordal textures. The key signature has two flats, and the time signature is 7/8.

70

Vlc.

Pno.

mf p

Detailed description: This system covers measures 70 to 73. The Violin (Vlc.) part continues with a melodic line, marked *mf*. The Piano (Pno.) part features a dense texture of triplets in both hands, with a dynamic of *p*. The key signature remains two flats, and the time signature is 7/8.

73

Vlc.

Pno.

mp

Detailed description: This system covers measures 73 to 76. The Violin (Vlc.) part has a melodic line with a dynamic of *mp*. The Piano (Pno.) part continues with triplets and chordal accompaniment. The key signature changes to one flat, and the time signature is 7/8.

76

Vlc.

Pno.

f mp

Detailed description: This system covers measures 76 to 79. The Violin (Vlc.) part features a melodic line with a dynamic of *f*. The Piano (Pno.) part has a dynamic of *mp*. The key signature has one flat, and the time signature is 7/8.

79 *rit.* *pizz.*

Vlc. *pp* *Heavy, dying* *f*

Pno. *mp* *pp* *D* *a tempo* *ord.*

82 *arco sul tasto* *p* *Long* *p* *pp*

Pno. *ppp* *mp* *ff* *Let the chords emerge through the cloud of*

85 *f* *mp* *f* *3*

Vlc. *f* *mp* *f* *3*

Pno. *mp* *fff*

88 *pp*

Vlc. *pp*

Pno.

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12

E

91

Vlc.

Pno.

*ff*

Slap those key!

94

Vlc.

Pno.

*mp*

*f*

*mf*

97

Vlc.

Pno.

100

Vlc.

Pno.

*fff*

*mf*

*pizz.*

8vb

3

3

F

arco

103

Vlc.

Pno.

*pp* *mf* *f*

*mp* *pp*

106

Vlc.

Pno.

*mp* *pp*

109

Vlc.

Pno.

*detaché* *ord.*

*mp* *pp*

112

Vlc.

Pno.

G

*mf* *mf*

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14

E

115

Vlc.

Pno.

*pp* *fff* *f* *mp*

118

Vlc.

Pno.

*ff* *mp* *mp*

121

Vlc. *arco*

Pno.

*sfz* *sfz* *sfz* *ff* *ff*

124

Vlc. *sul pont.*

Pno.

*mf* *p* *fffz* *fff*

ord.

127

Vlc. *f sfz sffz*

Pno. *mf ff fff mp p ppp*

130

Vlc. *arco* *detaché*

Pno. *f mf*

ord.

133

Vlc. *detaché* *ord.* *ff*

Pno.

136

Vlc. *ff* *detaché*

Pno.

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16

Vlc. *ord.* *detaché* *ord.* G

139

Pno.

Vlc. *rit.* Long *a tempo* ♩ = 90

142

*p* *f* *pp* *ff*

Pno.

Vlc. *detaché*

145

*p* *f*

Pno.

Vlc. *ord.*

148

*pp*

Pno.



151

Vlc. *f* *ppp* *ff*

Pno.

154

Vlc. Harm sounds as written *pp* *mp*

Pno.

157

Vlc. *mf* *p* *ppp* *mp*

Pno.

160

Vlc. *ppp*

Pno. *ppp* *pp*

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18

163

Vlc.

Pno.

*pp*

*fff* *8vb*

As fast as you can.

*mp* *ff* *mf* *ff* *sfz* *ppp*

*mf* *ff* *ffff*

Látigo

166

169

Vlc.

Pno.

*ff*