

**Domino Effect  
(Efecto Dominó)  
for  
solo alto saxophone  
and  
string orchestra  
(2010)**

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# Domino Effect

(Efecto Dominó)

Jorge Sosa

**♩=60 Expressive**

Alto Saxophone

Violin I

Violin II

Viola  
sul pont.  
*pp*

Violoncello

Double Bass

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

**A**

*mp* *p* *p* *mp* *p*

Divisi Pizz

Pizz

Divisi Pizz

9

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*Pizz*

*p*

11

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*p*

*mp*

*p*

*p*

14 **B**

Alto Sax. *mp* *p* *mp*

Vln. I

Vln. II *unis.*

Vla.

Vc. *Pizz* *p* 3 3 3 3 3 3 3

Db.



17

Alto Sax. *mf* *p*

Vln. I

Vln. II

Vla.

Vc. 3 3 3 3 3 3 3

Db.

20

Alto Sax. *mp* 6:4

Vln. I

Vln. II

Vla.

Vc. 3 3 3 3 3 3 3

Db.

23

Alto Sax. *f* *mf* *mp* C

Vln. I Arco 6 *mf* tr *mf pp subito*

Vln. II *pp* *mf* Arco 6 tr *mf pp subito*

Vla. ord. *mf* 6 tr *mf pp subito*

Vc. *pp* *mf*

Db. Pizz *mf* *p*

25

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

27

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *mp*

Pizz

*pp* *mf* *mp*

**D**

30

Alto Sax. *p*

Vln. I *mp* *p* *Arco*

Vln. II

Vla.

Vc.

Db.

34 **E**

Alto Sax. *mf* *p*

Vln. I *mf p subito*

Vln. II

Vla.

Vc. *p* *mf* *Arco*

Db. *f*

35

Alto Sax. *mf* 3 3 3

Vln. I *p*

Vln. II Pizz *mp* Arco *mf* 3 6 *p*

Vla. Pizz *mp*

Vc. 6 *p*

Db. *mp*

36

Alto Sax. *mp* 3 3 *mf* 6

Vln. I Arco *mf* 3 6 *p*

Vln. II *mf* 6

Vla. Arco *mf* 3 6

Vc. 6 *mf* *p* *mf p subito*

Db.



38

Alto Sax. *mp*

Vln. I *mf*

Vln. II *mf p subito*

Vla. *p mf* *mf p subito*

Vc.

Db.

41

Alto Sax. *f* *mp*

Vln. I *mf p subito* *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc.

Db. *3* *3* *3*

**F** Cadenza, unmeasured, approximate duration 1 minute

42

Alto Sax. *f* *f* *p*

Vln. I *p subito* *f* Long Pause

Vln. II *p subito* *f* Long Pause

Vla. *p subito* *f* Long Pause

Vc. *p subito* *f* Long Pause

Db. Arco *p subito* *f* Long Pause

44

Alto Sax. *f* *pp* *sfz* *mf* *mp* *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

1" 2" 6" 2" Bend down slowly

45

Alto Sax.

*mf* > *p* *f* *f* *p*

4 sec. *tr* 2 sec.



Multiphonics  
Undetermined pitches

48

Alto Sax.

*p* *p* *p*

2" 4" 2" 4" 2"



52

Alto Sax.

*f* *f*

4" 2"

Bend down slowly



Multiphonics  
Undetermined pitches

57

Alto Sax.

*p* *p* *f* *p* *f p*

4"

**G**

Più mosso ♩=100

49

Alto Sax. *mf* *p*

Vln. I *p*

Vln. II *p* *mf* *p*

Vla.

Vc.

Db.

Divisi Arco

57

Alto Sax. *mf* *p* *mf* *p*

Vln. I

Vln. II

Vla. *mf* *p*

Vc. *mf* *p*

Db.

62 H

Alto Sax. *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f*



66

Alto Sax.

Vln. I *p* *mf* *mfp*

Vln. II *p* *mf* *p*

Vla. *mf*

Vc. *mf*

Db.

71

Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



75

Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

79

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*mp*

*mp*

*mp*

*mp*

81

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*mp*

*mf*

*tr*

*tr*

82

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

83

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.



84

Alto Sax. *mp* *f*

Vln. I *mp* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

I

86

Alto Sax. *mp* *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f*

Vc. *f*

Db. *f*

89

Alto Sax. *tr* *mp* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

91

Alto Sax. *J* *tr* *mp* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

93

Alto Sax. *mf* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *mf*

95

Alto Sax. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

102

Alto Sax. *f* 6 6 6 6

Vln. I 6 6 6 6

Vln. II

Vla.

Vc.

Db.

104

Alto Sax. *mp* 6 *f* 6 6 6 6 **L**

Solo violin *p subito* 6 6 6 6

Vln. I *p subito*

Vln. II

Vla.

Vc. 3 3 3 3

Db. 3 3 3

106

Alto Sax. *p* *mp* 6 6 6 6

(solo)

Vln. I 6 6 6 6 6 6 6 6 6 6 6 6

Vln. II

Vla.

Vc.

Db.



109

Alto Sax. *p* *mf* *mf*

Vln. I 6 6 6 6 6 6 6 6

Vln. II Solo violin *mf*

Vla. *mf* sul pont. *tr* *mf pp*

Vc.

Db.

111

Alto Sax. *tr* *mp*

Vln. I *6*

Vln. II *tr* *mf p*

Vla. *(tr)*

Vc.

Db.

114

Alto Sax. *p* *6* *6* *tr* *mf*

Vln. I *6* *6* *6* *6* *6* *6*

Vln. II *(tr)*

Vla. *(tr)*

Vc. Solo cello *6* *p* *6* *6* *6* *6*

Db.

Alto Sax.

Boxed figures should be repeated as fast as possible X number of times until bar 136. Each performer keeps an independent tempo. Do not synchronize with the other parts. The effect should be a weaving texture.

Solo violin 1

Vln. I

Solo violin 2

Vln. II

Solo violin 3

Vla. sul pont *pp*

Vc. *f*

Pizz.

Db.

118

Alto Sax.

Multiphonics

Undetermined pitches

Solo violin 4

Vla.

Vc.

Db.



123

Alto Sax.

*mf* *mp* *p*

Vla.

Vc.

Db.



127

Alto Sax.

*p* *mf* *p* *f*

Vla.

Vc.

Db.

131

Alto Sax.

*p* *f* *mf*

6 6 6

Vla.

Vc.

Db.



133

Alto Sax.

Vla.

Vc.

Db.

135

Alto Sax.

Vla.

Vc.

Db.

137

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

**N**

$\text{♩} = 60$  Expressive

*f*

*p*

Tutti

ord.

Sul pont.

*f pp*

Arco

141

Alto Sax. *mf* *p* *p* *f* *mp* *mf* *p* *mf* *p*

Vln. I

Vln. II

Vla. (tr)

Vc.

Db.

147

Alto Sax. *p* *mp*

Vln. I *mp* *pp* Sul pont. tr

Vln. II *p* *pp* Sul pont. tr

Vla. (tr)

Vc.

Db.

153

Alto Sax. *mf* *p*

Vln. I (tr)

Vln. II (tr)

Vla. (tr)

Vc. *mf* Sul pont. *mf pp* Pizz *p*

Db. *p*

157

Alto Sax. *mf* *mf* **O**

Vln. I (tr) Ord. *mf* *mf pp* tr

Vln. II (tr) Ord. *mf* *mf pp* tr

Vla. (tr) Ord. *mf* *mf pp* tr

Vc. Ord. *p* *mf*

Db. *p* Arco *mf*

162

Alto Sax. *mp* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

167

Alto Sax. *mp* *mf*

Vln. I

Vln. II

Vla. *mf*

Vc.

Db.

170

Alto Sax. *mp* *p* *mp* 3 3

Vln. I *p* *mp* *p* tr

Vln. II *p* *mp* *p* tr

Vla. 3 *p* *p*

Vc. *mf* *p*

Db. *mf* *p*



172

Alto Sax. 3 3

Vln. I tr *mp* *p* *mp* *p* tr

Vln. II tr *mp* *p* *mp* *p* tr

Vla. tr *mp* *p* *mp* 3 3

Vc. 3 3 *p*

Db. 3 3

174

Alto Sax. *mf* *p* *mf* *mp*

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *p* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

177

Alto Sax. *p*

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*



181

Alto Sax. *p* *mf* *mp* *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

185

Alto Sax. *f*

Vln. I *p*

Vln. II

Vla.

Vc. *p* Pizz

Db. *p* Pizz

**P**  
♩=110 Poignant

192

Alto Sax. *mp* 3 3 3

Vln. I

Vln. II *p* Pizz

Vla. *p* Pizz

Vc. *p*

Db. *p*

197

Alto Sax. *mp* 3 3 3 3 3 3 3

Vln. I

Vln. II

Vla.

Vc.

Db.

202

Alto Sax. *f f p*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *f p*

Db. *f p*

Arco

208

Alto Sax. *f mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

**Q**

213 R

Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 



217

Alto Sax. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

36

220

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

223

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

**S**

224

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.



225

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

226

Alto Sax.

Alto Sax. staff with a whole rest.

Vln. I

Vln. I staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 226, marked *p*.

Vln. II

Vln. II staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 226, marked *f*.

Vla.

Vla. staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 226, marked *p*, then *f* at measure 227.

Vc.

Vc. staff: rhythmic accompaniment of eighth notes with a down-bow mark (v-).

Db.

Db. staff: rhythmic accompaniment of eighth notes with a down-bow mark (v-).



227

Alto Sax.

Alto Sax. staff with a whole rest.

Vln. I

Vln. I staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 227, marked *f*.

Vln. II

Vln. II staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 227, marked *p*, then *f* at measure 228.

Vla.

Vla. staff: starts with a trill (tr) and a half note, then a sixteenth-note sixteenth-measure (6) figure starting at measure 227, marked *p*.

Vc.

Vc. staff: rhythmic accompaniment of eighth notes with a down-bow mark (v-).

Db.

Db. staff: rhythmic accompaniment of eighth notes with a down-bow mark (v-).

228

Alto Sax. *p*

Vln. I

Vln. II

Vla. *f*

Vc.

Db.

229

Alto Sax. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

**T**



230

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.



231

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

232

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

233

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

234 U

Alto Sax. *mf*

Vln. I *fpp*

Vln. II *fpp*

Vla. *fpp*

Vc.

Db.

236

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Db.

238

Alto Sax. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

241

Alto Sax. *mf* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db. *Arco* *ff*

44

# Domino Effect

Alto Saxophone

(Efecto Dominó)

♩=60 Expressive

Jorge Sosa

pp mp

pp mp p

A mp p p mp

p mp p mp

B mp mf p

mp

Alto Saxophone

23 C

*f* *mf* *mp*

26

*mf* *mp* *p*

29 D

*mf* *mp* *p* *p*

34 E

*mf* *p* *mf*

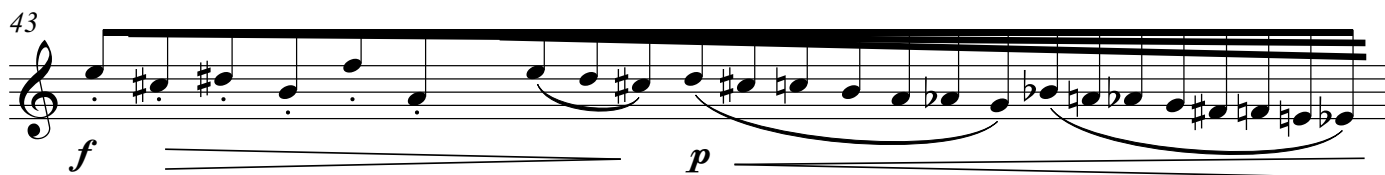
37

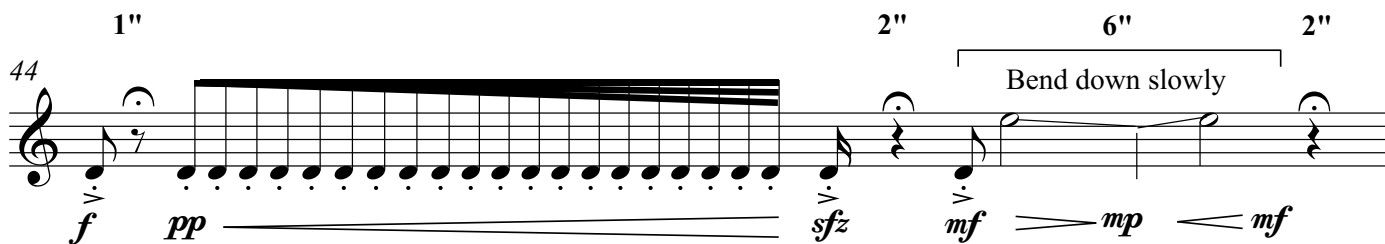
*mf*

40

*mp* *f* *f*

**F** Cadenza, unmeasured, approximate duration 1 minute

43 

44 

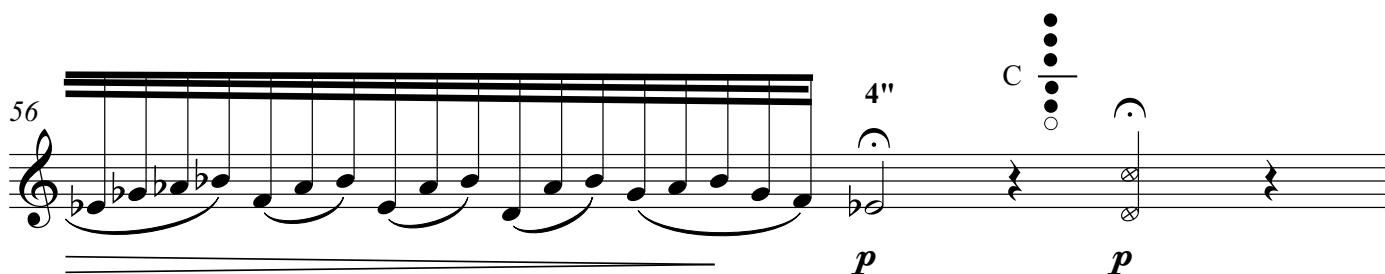
45 

Multiphonics  
Undetermined pitches

48 

52 

Multiphonics  
Undetermined pitches

56 





Alto Saxophone

84 **I**

*mp* *f* *mp* *trill*

88

*f* *mp* *f* *trill*

91 **J**

*mp* *f* *mf* *trill*

94

*mf* *f*

97

*mf* *f*

100 **K**

*mf* *f* 6 6 6 6 6 6

102

*f* *mp* 6 6 6 6 6 6 *trill*

105 **L**

*f* *p* *mp* 6 6 6 6 6 6

108

*p* *mf* *mf* 3

Alto Saxophone

111 *tr* *mp* *p* *mf*

●●●●● Multiphonics  
○ Undetermined pitches

C ○

116 **M** *p* *mf*

123 *mf* *mp* *p*

127 *p* *mf* *p*

130 *f* *p* *f* *mf*

133

135

137 *f*

Alto Saxophone

**N**  $\text{♩} = 60$  Expressive

139

*p* *mf* *p* *p*

143

*f* *mp* *mf* *p* *mf* *p*

149

*mp*

153

*mf* *p*

156

*mf* *mf*

160 **O**

*mp*

166

*p* *mp* *mf* *mp* *p*

171

*mp* *mf* *p*

175

*mf* *mp* *p*

182

*p* *mf* *mp* *f*

♩=110 Poignant  
**P**

186

*f* *mp*

198

*f* *f*

205

*p* *f* *mf*

211

*f*

216

*f* *trill*

220

*f* *trill*

223

*f*

Alto Saxophone

228 T

*p* *f*

231

U

235

*mf*

237

*f*

239

*mf*

242

*ff*

# Domino Effect

(Efecto Dominó)

**A**

$\text{♩} = 60$  Expressive

4 3

Divisi Pizz

*p* Pizz

9

12

**B**

15

8

Violin I

23 **C** Arco 6 *mf* *mf pp subito*

29 **D** Pizz Arco 3 *mp* *mp* *p*

34 **E** *mf subito* Arco 3 6 *p* *mf* *p*

38 *mf* 6 6 *mf p subito* *mf*

42 *p subito* 3 3 3

**Cadenza, unmeasured, approximate duration 1 minute**

43 **F** Long Pause *f*

Violin I

G

49 **Più mosso** ♩=100 *Divisi*  
*Arco*

50 *p* 51 *p*

58 *p* 59 *p* 60 *p* 61 *p* 62 *f*

H

63 *mf* 64 *p* 65 *p* 66 *mf* 67 *mf* 68 *mf*

69 *mfp* 70 *mfp* 71 *mf* 72 *mf* 73 *mf* 74 *mf*

75 *mp* 76 *mf* 77 *mf* 78 *mf* 79 *mf*

80 *mp* 81 *f* 82 *mp* *f*

83 *mp* *f* 84 *mp* *f*

I

85 *mf* 86 87



Violin I

87 *f* *tr* *mp* *mf*

90 *f* *mf* **J**

92 *f* *mf*

94 *f*

97 *f* *mf*

100 *f* **K**

102 *f* **L**

104 Solo violin *p subito*

# Violin I

(solo)

106

108

110

113

115

Boxed figures should be repeated as fast as possible X number of times until bar 136. Each performer keeps an independent tempo. Do not synchronize with the other parts. The effect should be a weaving texture.

**M**

Solo violin 1

116

*p*

Solo violin 2

*p*

3/4 4/4 3/4 2/4 3/4 4/4 3/4 2/4 3/4

3/4 4/4 3/4 2/4 3/4 4/4 3/4 2/4 3/4

137 Tutti

*f*

139 ♩=60 Expressive

151 *Sul pont.* *tr* *pp* *Ord.* *mf*

160 *mf pp* *tr* *mp*

166 *p*

171 *tr* *mp* *p* *mp* *p* *mp* *p*

174 *tr* *mp* *p* *mf* *mp*

178 *p* *mf*

181 *p* ♩=110 Poignant

Violin I

187 **P**

Musical notation for measures 187-192, featuring a continuous sixteenth-note pattern. The dynamic marking *p* is indicated below the staff.

193

Musical notation for measures 193-197, continuing the sixteenth-note pattern with some melodic variation and slurs.

198

Musical notation for measures 198-201, continuing the sixteenth-note pattern with some melodic variation and slurs.

202

Musical notation for measures 202-207, featuring a mix of sixteenth-note patterns and melodic lines. Dynamic markings *f* and *p* are present, along with a hairpin symbol.

208 **Q**

Musical notation for measures 208-211, featuring a continuous sixteenth-note pattern. The dynamic marking *mf* is indicated below the staff.

212

Musical notation for measures 212-215, featuring a continuous sixteenth-note pattern. The time signature changes from 4/4 to 3/4 and back to 4/4. A hairpin symbol is present at the end.

216 **R**

Musical notation for measures 216-220, featuring a mix of sixteenth-note patterns and melodic lines. The dynamic marking *f* is indicated below the staff. A trill is marked above the staff in measure 219. The time signature changes from 2/4 to 4/4, then 3/4, and back to 4/4.

Violin I

220

Musical notation for measures 220-222. Measure 220 is in 4/4 time, measure 221 is in 2/4 time, and measure 222 is in 4/4 time. The music consists of eighth and sixteenth notes with a trill in the final measure.

S

223 (tr)

Musical notation for measures 223-225. Measures 223 and 225 feature sixteenth-note runs with a '6' fingering and a trill. Dynamics are marked *p* and *f*.

226 (tr)

Musical notation for measures 226-228. Measures 226 and 227 feature sixteenth-note runs with a '6' fingering and a trill. Dynamics are marked *p* and *f*.

T

229

Musical notation for measures 229-232. Each measure contains a sixteenth-note run with a '6' fingering and a trill. Dynamics are marked *f*.

231 (tr)

Musical notation for measures 231-234. Each measure contains a sixteenth-note run with a '6' fingering and a trill. Dynamics are marked *f*.

233

Musical notation for measures 233-236. Each measure contains a sixteenth-note run with a '6' fingering and a trill. Dynamics are marked *f*.

U

235

Musical notation for measures 235-241. Measures 235-240 feature a trill. Measure 241 is a whole note. Dynamics are marked *fpp*. Time signatures 3/4, 2/4, and 4/4 are indicated at the bottom.

242

Musical notation for measures 242-244. Measures 242 and 243 feature sixteenth-note runs. Measure 244 is a whole note. Dynamics are marked *ff*.

# Domino Effect

## Violin II

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# Domino Effect

(Efecto Dominó)

Violin II

**A**

Jorge Sosa

$\text{♩} = 60$  Expressive

4 3

Divisi  
Pizz

*p*

Pizz

*p*

10

*p*

12

unis.

15 **B**

18

21

Arco 6

*pp* *mf*

Violin II

24 **C** *tr*.....  
  
*mfpp subito*

29 **D**  
  
*pp*

34 **E** Pizz Arco 3 6 6  
  
*mp mf p mf*

38  
  
*mf mf p subito p mf*

**Cadenza, unmeasured, approximate duration 1 minute**

42 **F** Long Pause  
  
*p subito f*

**Più mosso** ♩=100

49 **G** 4



Violin II

54 Divisi  
Arco

Musical notation for measures 54-61. The piece is in G minor (one flat). The tempo is marked *p* (piano). The music features a series of eighth-note patterns across various time signatures: 3/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, and 3/4. Dynamics include *p*, *mf*, and *p*. A hairpin crescendo is shown under the *mf* section.

Musical notation for measures 62-67. Measure 62 is marked *f* (forte). Measure 63 contains a box labeled 'H'. Measure 64 is marked *mf* (mezzo-forte). Measure 65 is marked *p* (piano). Trills are indicated above notes in measures 65 and 66. A hairpin decrescendo is shown at the end of the system.

Musical notation for measures 68-73. Measure 68 is marked *mf*. Measures 69 and 70 are marked *p*. Measure 71 is marked *mf*. Trills are indicated above notes in measures 69 and 70. A hairpin crescendo is shown between measures 70 and 71.

Musical notation for measures 74-78. Measure 74 is marked *mf*. Measure 75 is marked *mp* (mezzo-piano). Measure 76 is marked *mf*. A hairpin crescendo is shown between measures 75 and 76.

Musical notation for measures 79-81. Measure 79 is marked *mp*. Measure 80 is marked *f*. Measure 81 is marked *mp*. Trills are indicated above notes in measures 80 and 81. A hairpin decrescendo is shown at the end of the system.

Musical notation for measures 82-84. Measure 82 is marked *f*. Measure 83 is marked *mp*. Measure 84 is marked *f*. Trills are indicated above notes in measures 82, 83, and 84. A hairpin decrescendo is shown between measures 83 and 84.

Musical notation for measures 85-87. Measure 85 is marked *I* (first ending). Measure 86 is marked *p*. Measure 87 is marked *p*. The piece ends with a final 3/4 time signature.

Violin II

87 *f* *tr* *mp* *mf*

90 *f* *mf* **J**

92 *f* *mf*

94 *f*

97 *f* *f*

101 **K**

104 **L** *f* **4**

Violin II

110 Solo violin *mf* *mf p* *tr*

Boxed figures should be repeated as fast as possible X number of times until bar 136. Each performer keeps an independent tempo. Do not synchronize with the other parts. The effect should be a weaving texture.

116 **M** Solo violin 3 *p* Solo violin 4 *p*

137 Tutti *f*

139 **N** ♩=60 Expressive *p*

148 Sul pint. *pp*

Violin II

156 (tr) Ord. O tr

*mf* *mf pp*

163

*mp*

170

*p* *mp* *p* *mp* *p*

173

*mp* *p* *mp* *p* *mf*

177

*mp* *p* *mf* *p*

181

*p*

♩=110 Poignant

186 P 5

*p*

Violin II

192 Pizz *p*

200 Arco *f*

207 **Q** *p* *mf*

212

216 **R** *f*

219 *tr*

Violin II

222 S *tr* *p* *f*

225 *(tr)* *p* *f* *p* *f*

229 T *f*

231 *(tr)*

233 *(tr)*

235 U *fpp*

242 *ff*

Viola

# Domino Effect

(Efecto Dominó)

Jorge Sosa

♩=60 **Expressive**  
sul pont.

1 *pp*

8 **A**

15 **B**

*mf* 6 *ord.*

24 **C**

*mf pp subito*

29 **D**

*pp*

34 **E**

*mp* *mf* *Pizz* *Arco* 3 6

38

*p* *mf* 6 *mf p subito* *p* *mf*

42 **F** **Cadenza, unmeasured, approximate duration 1 minute**

45 *p subito* *f* Long Pause

Viola

G

49 Più mosso ♩=100

Musical notation for measures 49-57. The piece is in 12/8 time. Measure 49 has a whole rest. Measure 50 has a whole note with a '5' above it. Measures 51 and 52 have whole rests. Measure 53 has a half note. Measures 54-57 contain a melodic line starting with a half note, followed by eighth notes, and ending with a half note. The dynamic is *mf* with a hairpin crescendo.

58

Musical notation for measures 58-62. Measures 58-61 have whole notes with a slur underneath. The dynamic is *p*. Measure 62 has a half note. Measures 63-65 contain a melodic line starting with a half note, followed by eighth notes, and ending with a half note. The dynamic is *f*.

63 H

Musical notation for measures 63-69. Measures 63-64 have eighth notes with accents. Measure 65 has a quarter note with an accent. Measures 66-68 have eighth notes with accents. Measure 69 has a quarter note with an accent. The dynamic is *mf*.

70

Musical notation for measures 70-75. Measures 70-74 have eighth notes. Measure 75 has a half note with a trill. The dynamic is *mf* for the first part and *mf p* for the trill.

76

Musical notation for measures 76-80. Measures 76-77 have eighth notes. Measures 78-79 have eighth notes with a slur underneath. Measure 80 has a half note. The dynamic is *mf* for the first part and *mp* for the second part.

81

Musical notation for measures 81-83. Measures 81-82 have eighth notes. Measure 83 has a half note with a trill. The dynamic is *f*.

84

Musical notation for measures 84-90. Measure 84 has a half note with a trill. Measure 85 has a quarter note with an accent. Measures 86-87 have eighth notes. Measure 88 has a quarter note with an accent. Measure 89 has a quarter note with an accent. Measure 90 has a quarter note with an accent. The dynamic is *f*.



Viola

88

Musical notation for measures 88-90. Measure 88 is in 3/4 time, measure 89 is in 4/4 time, and measure 90 is in 4/4 time. The notes are mostly eighth notes with stems pointing down. Measure 90 features two triplet markings over eighth notes.

91 **J**

Musical notation for measures 91-92. Measure 91 is in 3/4 time, and measure 92 is in 3/4 time. The music consists of eighth notes. A dynamic marking of *mf* is present in measure 92.

93

Musical notation for measures 93-94. Measure 93 is in 3/4 time, and measure 94 is in 2/4 time. The music consists of eighth notes. Dynamic markings of *f* and *mf* are present.

95

Musical notation for measures 95-97. Measure 95 is in 3/4 time, measure 96 is in 4/4 time, and measure 97 is in 3/4 time. The music consists of eighth notes. Dynamic markings of *f* and *mf* are present.

98

Musical notation for measures 98-100. Measure 98 is in 3/4 time, measure 99 is in 4/4 time, and measure 100 is in 4/4 time. The music consists of eighth notes. Dynamic markings of *f* are present.

101 **K**

Musical notation for measures 101-102. Measure 101 is in 3/4 time, and measure 102 is in 3/4 time. The music consists of eighth notes.

103

Musical notation for measures 103-104. Measure 103 is in 3/4 time, and measure 104 is in 3/4 time. The music consists of eighth notes.

105 **L**

Musical notation for measures 105-106. Measure 105 is in 3/4 time, and measure 106 is in 3/4 time. Measure 105 has a dynamic marking of *f*. Measure 106 is a whole rest with a '3' above it, indicating a triplet.

Viola

109

109 *mf* *mf pp* *tr* sul pont.

116 **M** sul pont

116 *pp*

125

125

135

135 *f* *f pp* ord. Sul pont.

**N** ♩=60 Expressive

139

139 (tr)

150

150 (tr) Ord. *mf*

Viola

160 **O**

*mf pp* *mp*

167

*mf*

171

*p* *mp*

174

*p* *mf* *mp*

179

*mf* *p*

**P**

186

$\text{♩} = 110$  Poignant

**5**

Viola

192 Pizz

Musical notation for measures 192-199. The piece is in 3/8 time. It begins with a piano (*p*) dynamic and a pizzicato (*Pizz*) instruction. The melody consists of eighth and sixteenth notes with various accidentals (sharps and flats).

200

Musical notation for measures 200-207. The piece is in 3/8 time. It starts with a forte (*f*) dynamic and an *Arco* instruction. The notation includes accents and a decrescendo hairpin leading to a piano (*p*) dynamic.

208 **Q**

Musical notation for measures 208-211. The piece is in 3/8 time. It begins with a mezzo-forte (*mf*) dynamic and features a continuous eighth-note accompaniment.

212

Musical notation for measures 212-215. The piece is in 3/8 time. It continues with the eighth-note accompaniment. At the end of measure 215, the time signature changes to 2/4.

216 **R**

Musical notation for measures 216-219. The piece is in 3/8 time. It starts with a forte (*f*) dynamic. The notation includes rests and eighth-note patterns. At the end of measure 219, the time signature changes to 4/4.

220

Musical notation for measures 220-222. The piece is in 3/8 time. It begins with a tremolo (*tr*) and eighth-note accompaniment. The time signature changes to 2/4 in measure 221 and back to 3/8 in measure 222.

223 **S**

Musical notation for measures 223-225. The piece is in 3/8 time. It starts with a tremolo (*tr*) and a piano (*p*) dynamic. A slur covers a sixteenth-note figure with two sixths (*6*) indicated below. The piece ends with a forte (*f*) dynamic and a tremolo (*tr*) on a whole note.

Viola

226

*p* *f* *p* *f*

**T**

229

*f*

231

*f*

233

*f*

**U**

235

*fpp*

242

*ff*

# Domino Effect

Violoncello

(Efecto Dominó)

Jorge Sosa

♩=60 Expressive

4 3 A 7

B Pizz

15

Violoncello

G

49 Più mosso ♩=100

Musical staff 49-55. It consists of six measures with rests. Above the staff, there are two large numbers: '5' above the second measure and '3' above the fourth measure. The time signatures are 3/4, 2/4, 3/4, 2/4, 4/4, and 2/4.

60

Musical staff 60-62. It consists of three measures of music. The first measure is in 2/4 time, the second in 4/4, and the third in 3/4. Dynamics are marked *mf*, *p*, and *f*. There are slurs under the first and second measures.

63 H

Musical staff 63-69. It consists of seven measures of music. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, the fourth in 2/4, the fifth in 3/4, the sixth in 2/4, and the seventh in 2/4. Dynamics are marked *mf* and *mf*. There are accents over notes in measures 4, 5, and 6.

70

Musical staff 70-75. It consists of six measures of music. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, the fourth in 2/4, the fifth in 3/4, and the sixth in 2/4. Dynamics are marked *mf* and *mf p*. There are trills in measures 5 and 6.

76

Musical staff 76-80. It consists of five measures of music. The first measure is in 2/4 time, the second in 2/4, the third in 2/4, the fourth in 2/4, and the fifth in 4/4. Dynamics are marked *mf*, *mp*, *mf*, and *mp*. There are slurs under the first and fourth measures.

81

Musical staff 81-83. It consists of three measures of music. The first measure is in 4/4 time, the second in 3/4, and the third in 3/4. The music consists of a continuous eighth-note pattern.

84

Musical staff 84-89. It consists of six measures of music. The first measure is in 3/4 time, the second in 2/4, the third in 4/4, the fourth in 4/4, the fifth in 3/4, and the sixth in 3/4. Dynamics are marked *f* and *f*. There is a slur under the first measure and a box labeled 'I' above the second measure.

Violoncello

87

Musical notation for measures 87-90. The piece is in a key with one flat (B-flat) and starts with a 3/4 time signature. Measures 87-89 are in 3/4, and measure 90 is in 4/4. The notation features eighth notes with accents and a triplet of eighth notes in measure 90.

91 **J**

Musical notation for measures 91-92. Measure 91 is marked with a box 'J'. The music consists of sixteenth notes with a dynamic marking of *mf* and a hairpin crescendo.

93

Musical notation for measures 93-94. Measure 93 starts with a dynamic marking of *f* and ends with *mf*. The music features sixteenth notes with a hairpin crescendo.

95

Musical notation for measures 95-98. Measure 95 has a dynamic marking of *f*. Measures 96-98 feature eighth notes with accents and a dynamic marking of *f*. Measure 98 ends with a 2/4 time signature.

99

Musical notation for measures 99-101. Measures 99-100 have a dynamic marking of *f*. Measure 101 is marked with a box 'K' and features sixteenth notes.

102

Musical notation for measures 102-104. Measures 102-103 have a dynamic marking of *f*. Measure 104 features a triplet of eighth notes.

105 **L**

Musical notation for measures 105-106. Measure 105 is marked with a box 'L'. Measure 106 is a whole rest with a dynamic marking of *4* above it, and the piece ends with a 3/4 time signature.



Violoncello

110

Solo cello

*p*

115

6 6 6 6

**M**

116

*f*

124

5 3 3

135

Tutti

*f*

**N**

139

$\text{♩} = 60$  Expressive

5 8

Violoncello

153 *mf* *mf pp* Sul pont.

159 Ord. **O** *p* *mf* *mp*

166 *mf* *p*

172 *p* *mp* *mf*

176 *mp* *mf*

181 *p*

186 **P** ♩=110 Poignant **4**

Violoncello

191 Pizz

Musical notation for measures 191-198. The piece is in bass clef with a key signature of one flat. It begins with a *p* dynamic and a *Pizz* (pizzicato) instruction. The melody consists of eighth and sixteenth notes with various accidentals.

199

Musical notation for measures 199-206. The piece continues in bass clef with a key signature of one flat. It starts with a *f* dynamic and an *Arco* instruction. The notation includes accents and slurs over the notes.

207

Musical notation for measures 207-213. Measure 207 is marked with a boxed letter **Q**. The piece is in bass clef with a key signature of one flat. It begins with a *p* dynamic and a hairpin crescendo leading to a *mf* dynamic. The notation features sixteenth-note runs and eighth-note patterns.

214

Musical notation for measures 214-218. Measure 214 is marked with a boxed letter **R**. The piece is in bass clef with a key signature of one flat. It starts with a *f* dynamic. The notation includes changes in time signature: 3/4, 2/4, 4/4, 3/4, and 3/4.

219

Musical notation for measures 219-222. The piece is in bass clef with a key signature of one flat. It features a steady eighth-note pattern with a *f* dynamic. The notation includes changes in time signature: 3/4, 4/4, 2/4, and 4/4.

223

Musical notation for measures 223-228. Measure 223 is marked with a boxed letter **S**. The piece is in bass clef with a key signature of one flat. It consists of a continuous eighth-note pattern with a *f* dynamic.

Violoncello

227

T

Musical notation for measures 227-229. Measure 227 consists of a series of eighth notes. Measures 228 and 229 feature a sixteenth-note triplet with a forte (*f*) dynamic and a trill (*tr*) over the final note.

230

Musical notation for measures 230-231. Both measures feature a sixteenth-note triplet with a trill (*tr*) over the final note.

232

Musical notation for measures 232-233. Both measures feature a sixteenth-note triplet with a trill (*tr*) over the final note.

234

U

Musical notation for measures 234-236. Measures 234 and 235 feature a sixteenth-note triplet with a trill (*tr*) over the final note. Measure 236 is a whole rest. Measure 237 is a whole note with a 4/4 time signature. Measure 238 is a whole rest with a 3/4 time signature. Measure 239 is a whole rest with a 2/4 time signature.

241

Musical notation for measures 241-242. Measure 241 is a whole rest. Measure 242 features a sixteenth-note triplet with a fortissimo (*ff*) dynamic.

# Domino Effect

(Efecto Dominó)

Double Bass

Jorge Sosa

$\text{♩} = 60$  Expressive

4 3 A 7

15 B 9 C Pizz

26

29 D

34 E

38

40

Cadenza, unmeasured, approximate duration 1 minute

42 Arco 3 F Long Pause

**G**

## Double Bass

49 **Più mosso** ♩=100

61

68

75

81

85

90

94

98



Double Bass

155 *Pizz* *Arco*

*p* *p* *mf*

160 0

*mp*

168

*mf* *p*

173

*mp* *mf*

178

*mp* *mf* P

183  $\text{♩} = 110$  **Poignant** *Pizz*

*p* *p*

194

*p*



Double Bass

Arco

201

Musical staff 201: Bass clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with slurs and accents. Dynamics include *f* and *p* with a hairpin.

208 **Q**

Musical staff 208: Bass clef, 4/4 time. The staff contains a rhythmic pattern of eighth notes with slurs. Dynamic is *mf*.

215 **R**

Musical staff 215: Bass clef, 3/4, 2/4, 4/4, 3/4, 3/4 time signatures. The staff contains a rhythmic pattern with slurs. Dynamic is *f*.

219

Musical staff 219: Bass clef, 3/4, 4/4, 2/4, 4/4 time signatures. The staff contains a rhythmic pattern with slurs.

223 **S**

Musical staff 223: Bass clef. The staff contains a continuous eighth-note rhythmic pattern with slurs.

227 **T**

Musical staff 227: Bass clef. The staff contains a rhythmic pattern with slurs and accents. Dynamic is *f*.

Musical staff 231: Bass clef. The staff contains a complex rhythmic pattern with slurs and accents. Dynamic is *f*.

235 **U**

Musical staff 235: Bass clef. The staff contains a rhythmic pattern with slurs and a measure with a '4' above it. Dynamic is *f*.

241

Arco

Musical staff 241: Bass clef, 2/4, 4/4 time signatures. The staff contains a rhythmic pattern with slurs and accents. Dynamic is *ff*.