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Vestida de Mar

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Reinaldo Moya

Vestida de Mar (A Violin Concerto) 2019

I. As I Ebb'd with the Ocean of Life

II. Rapa Nui

III. El mar danzante

Commissioned by the Lakes Area Music Festival and
Greenwood Music Camp for Francesca Anderegg, soloist

Duration: approx. 20 minutes

Vestida de Mar (A Violin Concerto) 2019

Instrumentation

2 Flutes (2nd doubles on piccolo)
2 Oboes
2 B-flat Clarinets (2nd doubles on Bass Clarinet)
2 Bassoons

3 Horns in F
2 Trumpets in C
Trombone

Timpani

Percussion 1: Vibraphone, claves, suspended cymbal, bass drum, crotales

Percussion 2: Marimba, water gong, triangle, tambourine, wood block, crash cymbals, and bongos (see key in part)



Harp

Strings

THIS IS A SCORE IN C

About the Notation

There are a few indications in the piece that require some explanation.

- 1) In this piece, a special notation repeated patterns is used. The player is to perform the given pattern and repeat it. The wavy line  indicates that the player is to continue the arpeggiation at a steady tempo, but NOT at the same time as the other players in the group. The speed at which the players play these patterns throughout the piece. These patterns should NOT be done in tempo, but should be rather free of the beat. The boxed numbers 1, 2, 3, and 4 represent the speeds of the arpeggiation, with 1 being the slowest and 3 being the fastest.
- 2) The dashed arrows  indicate a change the speed of arpeggiation.
- 3) There are a few instances where only noteheads are provided, and these are meant to be performed freely, and not particularly evenly. Do not try to synchronize the note changes with the other performers. The resultant sound should be fluid and rich.
- 4) The X as a time signature in measure 233 in the first movement indicates that it is to be beat out of time. Only beat the harmony changes on the downbeats.

Program Notes

When I started working on this concerto, I was planning a workshop performance in Puntarenas, Costa Rica, near the Pacific Ocean. I wanted to take inspiration from the natural beauty of the surroundings, and I wanted the piece to relate to the Pacific Ocean in some way.

As usual, I took inspiration from Latin American literature. In this case, I found it in Pablo Neruda's *Canto General*: a compendium of poems that describes the flora, fauna, culture, geography and history of the Americas. I was intrigued by the three poems that Neruda writes about Rapa Nui (Easter Island), and its relationship to the ocean. I wanted each movement of the concerto to relate to one of the oceans that surround the American continent: the oceans here are a loose metaphor for aspects of the American experience.

I. As I Ebb'd with the Ocean of Life (Duration: 8 minutes)

The title is derived from the opening line of Walt Whitman's poem. This movement is a representation of the Atlantic Ocean and its significance in the culture and thinking of the North American continent. The violin begins alone with some uneven arpeggios, only to be joined by other solos. The texture shifts and a quicksilver melody emerges, but before one can grab hold of it, it sinks back down to the depth only for other fragments to rise to the surface. After an intense climax, the violin plays a frantic cadenza before disappearing once more into the dark, deep sea.

II. Rapa Nui (Duration: 7 minutes)

The next movement follows the previous one without a pause. As though through a wormhole, we travel from the Atlantic coast to the middle of the Pacific ocean in its primordial ooze. Neruda's poem describes the imposing moai statues and the wondrous sights found in the remote island. The music depicts this landscape and the ancient statues found in it. The violin spins a melody that feels like it could have been sung centuries ago. The orchestra provides commentary and atmosphere to create an haunting, yet intimate musical picture.

III. El mar danzante (The Sea Dances) (Duration: 5 minutes)

For this finale, we travel to the Caribbean Sea. This movement embodies the hybridity so characteristic of this region. The music begins with a chorale that sounds like it could have been written in Europe in the 17th century (in fact, the harmony owes a debt to the Rosary Sonatas of Heinrich Ignaz Franz Biber). When we get to the cadence, the rug is pulled from under us, and a (somewhat modified) Cuban montuno interrupts the proceedings. The two musics take turns interrupting each other. A Cuban danzón emerges in the middle section before it is itself interrupted by a European waltz. The movement is a cheeky perpetual motion, where we experience the bewildering essence of what it means to be from the Caribbean: a vibrant and sometimes uneasy mixture of Europe, the Americas, and Africa. The music continues to alternate between streams and styles before reaching a rousing finale.

Vestida de mar (A Violin Concerto)

I. As I Ebb'd with the Ocean of Life

Reinaldo Moya

Score in C

Moderato $\text{♩} = 100$

The score is for a symphony orchestra and a solo violin. The key signature is C major and the time signature is 3/4. The tempo is Moderato, with a metronome marking of quarter note = 100. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, and 3, Trumpets 1 & 2, Trombone, Timpani, and two Percussion parts. The keyboard section includes Harp. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The Solo Violin part begins with a melodic phrase oscillating between the second and third strings, marked *p*. The string ensemble enters in the second measure with a rhythmic pattern of eighth notes, marked *pp* and *con sord.*. The woodwinds and brass are mostly silent, with some dynamics like *pp* and *mf* indicated for the Flute and Oboe parts.

Fl. 1/2 *ppp*

Ob. 1/2 *ppp*

Cl. 1/2 *pp* *mf* *p* *pp*

Bsn. 1/2 *pp* *mf* *p* *pp* *pp*

Hn. 1/2 *pp* *mf* *pp* *pp*

Hn. 3

C Tpt. 1/2 cup mute 1. *pp* *mf* *pp*

Tbn. *pp*

Timp. *ppp*

Perc. 1

Perc. 2

Hp.

Solo Vln. (♩) Oscillating between $\boxed{2}$ and $\boxed{3}$ *p*

Vln. I *p* *mf*

Vln. II

Vla. *p* *mf*

Vc.

Cb.

12

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *pp*

p *ppp*

pp

p

Oscillating between [2] and [3]

p

1 solo

pp

1 solo (con sord.)

pp

17

Fl. 1/2 *pp*

Ob. 1/2 *pp*

Cl. 1/2 *pp*

Bsn. 1/2 *pp*

Hn. 1/2 *pp*

Hn. 3 *pp*

C Tpt. 1/2 *pp* cup mute

Tbn. *pp*

Timp.

Perc. 1 *pp* Vibraphone

Perc. 2

Hp.

Solo Vln.

Vln. I

Vln. II *pp* 6 6 6

Vla. *poco cresc.* *mp* 3 3 3 3 3 3 3 3

Vc.

Cb.

22

Fl. 1/2

Ob. 1/2 *mp*

Cl. 1/2

Bsn. 1/2 *mp*

Hn. 1/2

Hn. 3

C Tpt. 1/2 *mp* *p* *pp*

Tbn.

Timp.

Vib. *p*

Perc. 2

Hp.

Solo Vln. *p* Oscillating between 2 and 3

Vln. I *pp* *mp* *pp* *pp* *pp* *pp* begin as solo, gradually add more

Vln. II *mp* *pp* *pp* *pp* *pp* *pp*

Vla. *mp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* solo con sord.

Cb.

26

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Perc. 2

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

ppp

Marimba

pp

ad lib., place notes approximately

tutti, senza sord.

tutti, senza sord.

32 **A**

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

ppp

ppp

p

ppp

p always underneath the violins

A

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

mp

ppp

p

mp

ppp

p

gli altri, senza sord.

senza sord.

tutti pizz. (senza sord.)

pizz.

38

Bsn. 1 2 *a2*

Hn. 1 2 *2. +*

Timp.

Hp. *pp*

Solo Vln. *mf* *etc.*

Vln. I *p* *senza sord. tutti*

Vln. II *p* *senza sord. tutti* *p poco*

Vla. *p* *senza sord. tutti* *p poco*

Vc. *pp*

Cb. *pp*



44

Bsn. 1 2

Hp. *pp sempre* *p*

Solo Vln.

Vln. I *p poco* *pp* *p*

Vln. II *p poco* *pp* *p*

Vla. *pp* *p*

Vc.

Cb.

B

49

Fl. 1

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

CTpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

mp

mf

p poco

1.

a2

B

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3

p poco

55

Fl. 1

Ob. 1/2
p *mp* *pp*

Cl. 1/2
p *mp* a2

Bsn. 1/2
p *mp* *pp*

Hn. 1/2
p *pp*

Hn. 3

C Tpt. 1/2
1. senza sord.
p

Tbn.

Timp.
pp

Vib.
pp

Mar.
pp *p*

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.
p *mp*

Vc.
arco div.
p *mp*

Cb.
arco
pp

61

The musical score for measures 61-66 includes the following parts:

- Fl. 1/2:** Flute parts, mostly resting.
- Ob. 1/2:** Oboe parts with sustained notes and slurs.
- Cl. 1/2:** Clarinet parts with sustained notes.
- Bsn. 1/2:** Bassoon parts with sustained notes.
- Hn. 1/2:** Horn 1/2 part with sustained notes.
- Hn. 3:** Horn 3 part, resting.
- C Tpt. 1/2:** Trumpet parts, resting.
- Tbn.:** Trombone part, resting.
- Timp.:** Timpani part with sustained chords.
- Vib.:** Vibraphone part with sustained chords.
- Mar.:** Maracas part with a rhythmic pattern of eighth notes in groups of three.
- Hp.:** Harp part with a rhythmic pattern of eighth notes in groups of three, starting in measure 65 with a *pp* dynamic.
- Solo Vln.:** Solo Violin part with a melodic line featuring triplets and slurs, marked *mf malinconico*.
- Vln. I:** Violin I part, resting until measure 65, then playing with a *p* dynamic.
- Vln. II:** Violin II part, resting until measure 65, then playing with a *pp* dynamic.
- Vla.:** Viola part with a rhythmic pattern of eighth notes in groups of three.
- Vc.:** Violoncello part with a rhythmic pattern of eighth notes in groups of three.
- Cb.:** Contrabass part with sustained notes.

67 **C**

Fl. 1/2 *pp*

Ob. 1/2

Cl. 1/2 *pp*

Bsn. 1/2

Hn. 1/2 2. *p* 1.

Hn. 3

CTpt. 1/2

Tbn.

Timp.

Vib.

Mar. 3 3 3 3

Hp.

Solo Vln. *mf* scherzando **C**

Vln. I

Vln. II

Vla. 3 3 3 3

Vc. *p* tutti

Cb. *p* tutti pizz.

72

Cl. 1 2 *a2* *pp* *mf* *pp* *mf sim.* *mp* *pp sub* *pp* *mf* *pp sim.* *mf* *mp* *pp* *mp*

Bsn. 1 2 *pp* *mf* *mf* *mp* *mf* *mf sim.* *mp* *pp* *mp*

Hn. 1 2 *pp* *mf* *pp* *mf sim.* *mf* *pp sub* *pp* *mf sim.* *mp* *pp* *mp*

Mar. *mf* *pp* *mf* *pp* *mf sim.* *mp* *mp*

Solo Vln. *f* *mf* *f* *mf*

Vla. *pp* *mf* *pp* *mf sim.* *mf* *pp* *mf sim.* *mp* *pp sub* *pp* *mp*

Vc. *pp* *mf* *pp* *mf sim.* *mp* *pp* *pp* *mf sim.* *pp* *mp*

Cb. *mf* *pp* *mf* *pp* *sim.* *mp* *mf* *mf sim.* *mf* *mp*



79

Cl. 1 2 *p* *mf* *pp* *mf* *mf* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *senza cresc.*

Bsn. 1 2 *mf* *mf* *mp* *mf* *pp* *mf* *mf* *p* *senza cresc.*

Hn. 1 2 *p* *mf* *pp* *mf* *mf* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *senza cresc.*

Mar. *mf* *mf* *mf* *mp* *mf* *mf* *mf* *p* *senza cresc.*

Solo Vln. *f* *mf* *f* *f* *pizz.* *f*

Vla. *p* *mf* *pp* *mf* *mf* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *senza cresc.*

Vc. *p* *mf* *pp* *mf* *mf* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *p* *senza cresc.*

Cb. *mf* *mf* *mp* *mf* *pp* *mf* *mf* *p*

D

Musical score for the first system of instruments. The Flute 2 part features a melodic line with triplets and a dynamic marking of *pp*. The Bassoon 1 part has a rhythmic accompaniment of triplets, with dynamics ranging from *pp* to *ppp*. The Horn 1 and 3 parts have sustained notes with a dynamic marking of *pp*. The other instruments (Ob. 1/2, Cl. 1/2, C Tpt. 1/2, Tbn., Timp., Vib., Mar.) are marked with rests.

D

Musical score for the second system of instruments. The Solo Violin part begins with a melodic phrase marked *mf*, then *f*, and includes an *arco* section. The Violin I and II parts feature a rhythmic accompaniment of triplets, with dynamics ranging from *p* to *pp*. The Viola part includes a section marked *div. pizz.* and *arco*. The Violoncello and Contrabass parts have a rhythmic accompaniment of triplets with a dynamic marking of *pp*. A box highlights a section of the Violin I part with the text "Oscillating between [2] and [3]".

92

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

approximate durations
do not synchronize with other players
the result should be one fluid, liquid scale

pp

arco
mf

3

tutti
approximate durations
do not synchronize with other players
the result should be one fluid, liquid scale

p

tie across the barline freely

unis.
pp *mp pp*

pp *mp pp*

pp *mp pp*

pp *mp pp*

96

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp p sub etc.

mp p sub etc.

mp pp

mp pp

mp pp



99

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

mf f

mp pp

mp pp

mp

E

Cantabile $\text{♩} = 78$

Fl. 2 *pp* *poco cresc.* *mp* *pp*

Ob. 1/2 *p*

Cl. 1/2 *pp* *p* *poco cresc.* *mp* *pp*

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp. *pp* *p*

Vib. *mp*

Mar.

Hp. *mp*

E

Cantabile $\text{♩} = 78$

Solo Vln. *mf molto cantabile e legato*

Vln. I *poco cresc.* *mp* *pp*

Vln. II *tutti* *pp* *poco cresc.* *mp* *pp*

Vla. *p* *poco cresc.* *mp* *poco cresc.* *pp*

Vc. *p* *poco cresc.* *mp* *poco cresc.* *pp*

Cb. *p* *poco cresc.* *mp* *poco cresc.* *pp*

109

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

mp

f

F

a2 senza sord.

6

113

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

CTpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p* *pp*

p *mp* *pp*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

f *3* *6* *6*

p *mp* *pp*

p *mp* *pp*

p *mp* *pp*

p *mp*

p *mp*

p *mp*

G

117

Fl. 1 *p*

Fl. 2 *mp*

Ob. 1/2 *p* *f cantabile* 1.

Cl. 1/2 *p*

Bsn. 1/2 *p*

Hn. 1/2 *mf* *mp* a2

Hn. 3

C Tpt. 1/2 *f cantabile* 1.

Tbn.

Timp.

Vib.

Mar.

Hp. *mf*

Solo Vln. *ff* *p* 6 6 3 5 *sur-*

Vln. I *mp* *mf* *div.*

Vln. II *mp*

Vla. *pp* *mf* *mp* *mf*

Vc. *pp* *mf* *mp* *mf*

Cb. *pp* *mf* *mp* *mf*

G

123

Fl. 1 *mp* *p* **H**

Fl. 2 *p* Piccolo

Ob. 1/2 *p* 1.

Cl. 1/2 *mp* *p* a2

Bsn. 1/2 *mp* *pp* a2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn. *p*

Timp.

Vibraphone *mp*

Mar. *p* Wood Blocks

Hp.

Solo Vln. *f* **H**

Vln. I

Vln. II *p sub* *pp*

Vla. *mp* *pp* 3 soli div. tutti

Vc. *p sub* *pp*

Cb. *p sub* *pp*

130 Picc. *pp* *p* *mp*

Ob. 1/2 *pp* *p* *mp*

Cl. 1/2 *pp* *p* *mp*

Bsn. 1/2 *p*

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

W.B.

Hp.

Solo Vln. *f* *f ruvido*

Vln. I *pp* *mp*

Vln. II

Vla. *pp* *mp*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score contains measures 130 through 135. It features a variety of instruments including Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Timpani, Vibraphone, Wood Bass, Harp, Solo Violin, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in treble and bass clefs with various time signatures. Dynamics such as *pp*, *p*, *mp*, and *f* are indicated throughout. Performance markings include accents, slurs, and triplets. The Solo Violin part includes a section marked *f ruvido* (ferocious) starting at measure 134. The woodwinds and strings play complex rhythmic patterns, often in triplet groupings.

136

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

W.B.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *mf* *ff*

a2 *3* *6* *unis.* *To Mar.*

141

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3

C Tpt. 1 2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

mp *pp* *p* *pp* *p* *pp* *p* *pp* *ppp* *pp* *p* *ppp* *pp* *p* *accel.* *pp* *p* *mp* *pp* *mp* *pp* *p* *mp* *p* *mp* *p* *mp* *pp* *mp*

148 **I** A tempo ♩=100

Fl. 1/2
Ob. 1/2
Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3
CTpt. 1/2
Tbn.
Timp.
Vib.
Mar.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
pp
ppp
ppp
mp cantabile
pp
pp
pp

154

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

Plunger mute

p

p

ppp

p

ppp

mf

p

pp

p

pp

p

pizz. *p*

div. *mp*

pizz. *p*

mp

159

Fl. 1/2

Ob. 1/2

Cl. 1/2
1. solo
mp

Bsn. 1/2

Hn. 1/2
a2

Hn. 3

C Tpt. 1/2

Tbn.
p

Timp.

Vib.
p *ppp* *p* *pp*

Mar.
p *ppp* *p* *pp*

Hp.

Solo Vln.
pp *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

Fl. 1/2
Ob. 1/2
Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3
C Tpt. 1/2
Tbn.
Timp.
Vib.
Mar.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *pp* *p* *pp* *p* *pp*
p *pp* *p* *pp* *p* *pp*

Detailed description: This page of a musical score covers measures 164 to 168. The score is for a full orchestra and includes a solo violin. The instruments listed are Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horns 1/2 and 3, Trumpets 1/2, Trombone, Timpani, Vibraphone, Maracas, Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is C major. The score shows various musical notations including rests, notes, beams, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The Solo Violin part features a complex melodic line with many sixteenth and thirty-second notes. The woodwinds and strings provide harmonic support with various rhythmic patterns and textures.

169

Fl. 1 *p*

Picc. *p*

Ob. 1/2 *p*
a2

Cl. 1/2

Bsn. 1/2

Hn. 1/2 *p*

Hn. 3 *p*

C Tpt. 1/2 *p*

Tbn.

Timp.

Vib. *p* *pp* *p*

Mar. *p* *pp*

Hp.

Solo Vln. *pp* *mf* *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 29, contains measures 169 through 172. The score is for a full orchestra and a solo violin. The woodwind section (Flute 1, Piccolo, Oboe 1/2, Clarinet 1/2, Bassoon 1/2) plays sustained notes with a piano (*p*) dynamic. The brass section (Horn 1/2, Horn 3, Trumpet 1/2, Trombone) also plays sustained notes, with Horn 1/2 and Trumpet 1/2 marked *p*. The percussion section includes Vibraphone (*p*, *pp*, *p*) and Maracas (*p*, *pp*). The Harp (Hp.) is silent. The strings consist of Solo Violin (*pp*, *mf*, *f*, *mf*), Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Solo Violin part features a complex melodic line with sixteenth-note runs and slurs, while the other strings provide harmonic support with sustained notes and rhythmic patterns.

173 **Rinforz.** **J** **Maestoso** ♩=88

Fl. 1 *mf*

Picc. *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn. 1/2 *mp* *mf*

Hn. 3 *mf*

C Tpt. 1/2 *mp* *mf*

Tbn. *mp* *mf* etc.

Timp.

Vib. *mf*

Mar. *mp* *mf*

Hp.

Solo Vln. **Rinforz.** **J** **Maestoso** ♩=88 *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco *mf*

Cb. arco *mf*

177

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

182

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vib.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *mp* *pp* *ppp*

approximate durations
do not synchronize with other players
the result should be one fluid, liquid scale

189 **K** **Meno mosso** ♩=78

Fl. 1/2

Ob. 1/2

Cl. 1/2

Cl. 2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp. l.v.

Vib.

Mar.

Hp.

K **Meno mosso** ♩=78

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

201

Fl. 1
Picc.
Ob. 1/2
Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3
C Tpt. 1/2
Tbn.
Timp.
Vib.
Mar.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vla. II
Vc.
Cb.

mp *pp* *mp* *pp* *mf*
mp *pp* *mp* *pp*
mp *pp* *mp* *p* *pp* *mf*
ppp
mf *f*
mf
mf
mf
ppp *mp* *pp* *mp* *pp* *mf*
ppp *mp* *pp* *mp* *pp* *mf*
p *pp*
mf *pizz.* *mf*

206

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3

C Tpt. 1
2

Tbn.

Timp.

Suspended Cymbal

Cym.

Mar.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

loco
8va

molto rit.

M Grand $\text{♩} = 72$

210

Fl. 1 *f* To Fl.

Picc.

Ob. 1/2 *f*

Cl. 1/2 *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *f*

Hn. 3 *f*

C Tpt. 1/2 *ff* a2

Tbn. *f*

Timp. *f*

Cym. *f*

Mar.

Hp.

molto rit.

M Grand $\text{♩} = 72$

Solo Vln. *fff*

Change notes at the approximate place in the measure. Do not synchronize changes with other players

Vln. I *mf* *gliss.* *mp*

Vln. II *f* *mf* *gliss.* *mp*

Vla. *f* *pizz.* *f* *pizz.* *mp*

Vc. *f* *pizz.* *f* *pizz.* *mp*

Cb. *f* *div.* *f* *pizz.* *mp*

218

Fl. 1/2

Ob. 1/2
p *pp*

Cl. 1/2
a2
p *pp*

Bsn. 1/2
a2
mf

Hn. 1/2
1. 2.
mf *p*

Hn. 3
mf *p*

C Tpt. 1/2

Tbn.
p

Timp.
pp *p* *p*

Cym. $\frac{3}{4}$

Mar. $\frac{3}{4}$

Hp.

Solo Vln.
(8) *>mf*

Vln. I
con sord. solo
pp

Vln. II

Vla.
con sord.
pp

Vc.

Cb.
1 arco uneven arpeggiation
pp

225 **N** (Ad lib.)
Beat on downbeats only

Fl. 1/2 *pp* *pppp*

Ob. 1/2 *p*

Cl. 1/2 *p*

Bsn. 1/2

Hn. 1/2 *pp* *pppp*

Hn. 3 *pp* *pppp*

C Tpt. 1/2

Tbn.

Timp. *pp*

Cym.

Mar.

Hp.

(Ad lib.)
Beat on downbeats only

N ad lib. CADENZA

Solo Vln. *pp* emerging out of the texture *mf* *f*

Vln. I *pppp*

Vln. II

Vla. *pppp*

Vc. *ppp* *pppp*

Cb. *pppp*

Cl. 1/2 ²³³ 2. *pppp*

Bsn. 1/2 2. *pppp*

Tbn. *pppp*

Timp. *pppp*

Hp.

Solo Vln. *ff*

Vc.

Cb.

O

Cl. 1/2 ²³⁴ **Flowing** (ca. ♩=90) 1. *pppp*

Bsn. 1/2 1. *pppp*

Solo Vln. *mf* *pp*

Vla. *pppp*

Vc.

Cb.

236

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Solo Vln.

Vla.

Vc.

Cb.

pppp

mf



237

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Solo Vln.

Vla.

Vc.

Cb.

mp

239

Cl. 1/2 *pppp*

Bsn. 1/2 *pp possibile*

Timp. *pppp*

B. D. *pppp*

Mar. *pppp*

Solo Vln. *mf intenso* *meno* *pppp*

Water Gong *pppp* cue each of these entrances lower

Vc. *pppp* *ppp*

Cb. *ppp*



241

Cl. 1/2 *Attacca...*

Bsn. 1/2 *Attacca...*

Timp. *Attacca...*

B. D. *Attacca...*

Gong raise lower *Attacca...*

Solo Vln. *Attacca...*

Vc. *Attacca...*

Cb. *Attacca...*

II. Rapa Nui

Moderato con anima ♩=120

A

Fl. 1/2, Ob. 1/2, Cl. 1, B. Cl., Bsn. 1/2, Hn. 1/2, Hn. 3, C Tpt. 1/2, Tbn., Timp., Perc. 1, Perc. 2

Water Gong raise lower raise lower

ppp

Moderato con anima ♩=120

A

Solo Vln., Vln. I, Vln. II, Vla., Vc., Cb.

p

gliss.

tr

slow tremolo

12

Cl. I

B. Cl.

Solo Vln.

mf intenso

Vln. II

ppp

Vla.

ppp

Vc.

pp

Cb.

pp

unis.



20

Fl. 1

Fl. 2

Cl. I

B. Cl.

Perc. 1

Perc. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

pp

Crotales bowed

ppp

Water Gong lower

ppp

B

solo sul pont *tr*

gliss.

solo *ppp* sul pont *tr*

gliss.

ppp solo sul pont *tr*

gliss.

ppp

29

Fl. 1/2

Cl. 1

B. Cl.

C Tpt. 1/2

Perc. 1

Solo Vln.

Vc.

Cb.

cup mute

ppp

pp

bowed



37

Fl. 1/2

Ob. 1/2

Cl. 1

B. Cl.

C Tpt. 1/2

Perc. 2

Hp.

Solo Vln.

Vc.

Cb.

pp

ppp

pp

lower

Marimba

Marimba

p

ad lib.

5

6

6

44 **C**

Fl. 1 2
Ob. 1 2
Cl. 1
B. Cl. muta in B \flat Clar.
Bsn. 1 2
Hn. 1 2
Hn. 3
Tbn.
Timp.
Perc. 1 Suspended cymbal To Vib.
Mar.
Hp.
Solo Vln. **C** 6
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *p* *p* *p* *ppp* *pp* *pp*

D

52 1.

Fl. 1/2 *ppp* *mp* *pp*

Ob. 1/2 *ppp* *mp*

Cl. 1 *ppp* *mp* *pp*

B. Cl. Clarinet in B \flat *mp*

Bsn. 1/2 *ppp* *pp*

Hn. 1/2 *tr* *pp*

Hn. 3

C Tpt. 1/2 1. *ppp* 3

Tbn. *ppp* *p*

Timp. *ppp* *gliss.*

Perc. 3

Mar. *pp-* *pp* *mp* *pp*

D

Solo Vln.

Vln. I tutti *pp* *tr* *gliss.* *tr*

Vln. II tutti *pp* *tr* *gliss.* *tr*

Vla. tutti *pp* *tr* *gliss.* *tr*
 # (keep trill space the same and gliss down)

Vc. *pp* *tr* *gliss.* *tr*
 # (keep trill space the same and gliss down)

Cb. *pp* *gliss.* *ppp* *p*

This musical score page, numbered 50, features a variety of instruments. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, and 3, and Trumpets 1 & 2. The brass section consists of Trombone and Tuba. The percussion section includes Timpani and Maracas. The string section includes Solo Violin, Violin I & II, Viola, Violoncello, and Contrabass. The score begins at measure 58 with a key signature of one flat and a 2/4 time signature. The Flute 1 & 2 part starts with a *mp* dynamic and features triplet patterns. The Clarinet 1 part also has triplet patterns. The Bass Clarinet part has a *pp* dynamic. The Maracas part has a complex rhythmic pattern with dynamics *mp*, *ppp*, and *p*. The Solo Violin part has a *pp* dynamic and includes triplet patterns. A section marked 'E' in a box appears in the Flute 1 & 2 part at measure 61 and in the Solo Violin part at measure 64. The score concludes at measure 67.

65

Fl. 1/2

Ob. 1/2

Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Perc. 3

Mar.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

flutter tongue

ppp

pp

ppp

pp

mf

Water Gong raise

3

5

75

Fl. 1
2

Ob. 1
2

B. Cl.

Bsn. 1
2

Hn. 1
2

Hn. 3

C Tpt. 1
2

Tbn.

Timp.

Perc. 3

Perc. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

ppp

Triangle

Water Gong lower

pp

pp

solo sul pont.
tr
pp

sul pont.
tr
solo
pp

solo sul pont.
tr
pp

86 **F**

Fl. 1/2 *a2* *p* 3 3 3 3

Ob. 1/2 *a2* *p* 3 3

Cl. 1 *p* 3 3

B. Cl. *Clarinet in B \flat* *p* 3 3

Bsn. 1/2

Hn. 1/2 *p* 1. 3 3 3

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Vibraphone *p* 3 3 *PPP*

Perc. 2 *lower* *pp* *To Mar.* *Marimba*

Solo Vln. **F** *p* 3 6 *mf* 3 3 6 *p* 6 3 *mf* 3 6

Vln. I

Vln. II

Vla.

Vc.

Cb. *gliss.* *gliss.* *gliss.*

94 **G**

Cl. 1 2

Hn. 1

Vib. Bass Drum *pp*

Mar. *mp* *mp* *p*

Solo Vln. *mf fluido*

Vln. I senza sord. tutti pizz. *p*

Vln. II senza sord. *p* tutti pizz.

Vla. senza sord. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

102 **H**

Cl. 1

B. Cl.

Bsn. 1 2

Hn. 2

Hn. 3

Perc. 3.

Mar.

Solo Vln. **H**

Vln. I *div.*

Vln. II arco *p*

Vla. arco *p*

Vc.

Cb.

108

This page of a musical score contains measures 108 through 113. The score is for a full orchestra and a solo violin. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes, mostly resting with some chords in measures 109 and 110.
- Ob. 1 & 2:** Oboes, mostly resting with some chords in measures 109 and 110.
- Cl. 1:** Clarinet in C, playing a melodic line with slurs and ties.
- B. Cl.:** Bass Clarinet, playing a melodic line with slurs and ties.
- Bsn. 1 & 2:** Bassoons, playing a melodic line with slurs and ties.
- Hn. 2 & 3:** Horns in E-flat, playing a melodic line with slurs and ties.
- C Tpt. 1 & 2:** Trumpets in C, mostly resting.
- Tbn.:** Trombones, mostly resting.
- Timp.:** Timpani, mostly resting.
- Perc. 3:** Percussion 3, playing a rhythmic pattern of eighth notes.
- Mar.:** Maracas, playing a rhythmic pattern of eighth notes.
- Solo Vln.:** Solo Violin, playing a melodic line with triplets and slurs.
- Vln. I & II:** Violins, playing a rhythmic pattern of eighth notes.
- Vla.:** Viola, playing a melodic line with slurs and ties.
- Vc.:** Violoncello, playing a rhythmic pattern of eighth notes.
- Cb.:** Contrabass, playing a rhythmic pattern of eighth notes.

The score is written in 2/4 time and features various dynamic markings and articulations throughout.

114

Fl. 1
2

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1
2

Hn. 2

Hn. 3

C Tpt. 1
2

Tbn.

Timp.

Perc. 3.

Mar.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 114, contains 16 staves for various instruments. The top staves (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombone, and Timpani) are mostly silent, indicated by rests. The Percussion 3 staff shows a rhythmic pattern with eighth notes. The Maracas staff features a complex, dense texture of sixteenth-note chords. The Solo Violin staff has a melodic line with sixteenth-note runs and triplets. The Violin I and II staves play sustained chords and moving lines. The Viola, Violoncello, and Contrabass staves provide harmonic support with sustained notes and rhythmic patterns.

120 **I**

Fl. 1/2

Ob. 1/2 *a2*
mf

Cl. 1
mf

B. Cl.

Bsn. 1/2

Hn. 2

Hn. 3

C Tpt. 1/2

Tbn.
mp

Timp.

Perc. 3.

Mar.

I

Solo Vln.
6 3 3 3 6 3 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

Piccolo

Fl. 2 *p*

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1
2 *mp*

Hn. 1 *mf*

Hn. 2 *mp*

Hn. 3 *mp*

C Tpt. 1 *p*

Tbn.

Timp.

Perc. 3 Crotales *p* l.v.

Mar.

Solo Vln. *mp* *mp* *mf*

Vln. I *arco* *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

132

Picc. *mf*

Ob. 1
2

Cl. 1 *mf*

B. Cl.

Bsn. 1
2 *a2*

Hn. 1 *3*

Hn. 2

Hn. 3

C Tpt. 1
2

Tbn.

Timp.

Crot. *l.v.* *l.v.* *sim.*

Mar.

Solo Vln. *5* *5* *J* *5* *5* *5*

Vln. I

Vln. II

Vla.

Vc. *arco* *mp*

Cb. *arco* *mp*

136

Fl. 1/2

Ob. 1/2

Cl. 1

B. Cl.

Bsn. 1/2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Crot.

Mar.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

6

6

6

6

3

3

5

5

5

5

138

Fl. 1
2

Ob. 1
2

Cl. 1

B. Cl.

Bsn. 1
2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1
2

Tbn.

Timp.

Crot.

Mar.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ppp

To B. D.

f

ff

pp

p

pp

6

3

3

6

6

5

5

5

5

6

6

6

6

K

140 a2

Fl. 1 2
Ob. 1 2
Cl. 1
B. Cl.
Bsn. 1 2
Hn. 1 2
Hn. 3
CTpt. 1 2
Tbn.
Timp.
Crot.
Mar.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* *f* *fff* *mp* *f* *mf* *ff*

senza sord. a2

1. 3 2. 3

5 5 6

147

Fl. 1/2
Ob. 1/2
Bs. Cl.
Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3
CTpt. 1/2
Tbn.
Timp.
Bass Drum
Perc. I
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
p
f
mf
p
mf
mp
gliss.
pp
mp
div senza tremolo
p echo
p
p
tr gliss.
mp
p
mp
tr gliss.
mp
gliss.
p
gliss.
p
gliss.

154 **L** **M**

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

B. D.

Mar. Marimba

Hp.

Solo Vln. **L** *ad lib.* 6 **M**

Vln. I

Vln. II

Vla. pizz. *mf* *mp*

Vc. *pp* *mf*

Cb. *pp* *mf* *pizz.* *unis.*

162

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

CTpt. 1

CTpt. 2

Tbn.

Timp.

B. D.

Mar.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

mf

mf

mf

mf

mf

mp

mp

p

p

p

p sub

p sub

ppp

ppp

p

ppp

gliss.

p

Crotales

Triangle

p

p

N

pp

tr

pp

pp

arco

p

pp

tr

pp

arco

pp

pp

pp

tr

gliss.

pp

tr

gliss.

pp

tr

gliss.

p

pp

tr

pp

arco

p

pp

tr

pp

pp

tr

gliss.

170

This musical score page, numbered 170, contains measures 170, 171, and 172. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, & 3, and Contrabassoon), brass (Trumpets 1 & 2, Trombones, and Timpani), and strings (Solo Violin, Violins I & II, Viola, Violoncello, and Contrabass). Dynamics such as *mp*, *pp*, and *ppp* are indicated throughout. Performance techniques like *gliss.* (glissando) and *tr.* (trill) are used, particularly in the string sections. The score shows a complex texture with many overlapping lines and rests.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3

C Tpt. 1

Tbn.

Timp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

ppp

gliss.

tr.

174

molto rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
CTpt. 1
CTpt. 2
Tbn.

molto rit.

Solo Vln.
p a piacere
Vln. I
Vln. II
Vla.
Vc.
Cb.

178

O **Meno mosso** ♩=108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1

Tbn.

Timp.

Crot.

Perc. 2

Hp.

O **Meno mosso** ♩=108

Solo Vln.

Vln. I

Vln. II

Vla. div.

Vc. div.

Cb.

181

Fl. 1/2

Ob. 1/2
a2
f intenso

Cl. 1/2
pp
6

Bsn. 1/2
a2
f intenso

Hn. 1/2

Hn. 3

C Tpt. 1

Tbn.

Timp.

Perc. 1
bowed
ppp

Perc. 2
pp

Solo Vln.
mp
3 3 3 6 6 3 3 3

Vln. I
unis.
pizz.
p dolce

Vln. II
unis.
pizz.
p dolce

Vla.
pizz.
p dolce

Vc.

Cb.

Detailed description: This page of a musical score covers measures 181 to 184. The score is divided into several systems. The first system includes Flute 1/2, Oboe 1/2 (with alternate fingering 'a2' and dynamic 'f intenso'), Clarinet 1/2 (with sixteenth-note patterns and dynamic 'pp'), and Bassoon 1/2 (with alternate fingering 'a2' and dynamic 'f intenso'). The second system includes Horn 1/2, Horn 3, C Trumpet 1, and Trombone. The third system includes Timpani. The fourth system includes Percussion 1 (with 'bowed' instruction and dynamic 'ppp') and Percussion 2 (with dynamic 'pp'). The fifth system includes Solo Violin (with triplets and sixteenth-note patterns, dynamic 'mp'). The sixth system includes Violin I (with 'unis.' and 'pizz.' instructions and dynamic 'p dolce'), Violin II (with 'unis.' and 'pizz.' instructions and dynamic 'p dolce'), Viola (with 'pizz.' instruction and dynamic 'p dolce'), Violoncello, and Contrabass.

185

This musical score page contains the following parts and details:

- Fl. 1/2:** Flute parts, mostly resting.
- Ob. 1/2:** Oboe parts with melodic lines.
- Cl. 1/2:** Clarinet parts with sixteenth-note patterns and sixteenth-note runs.
- Bsn. 1/2:** Bassoon parts with melodic lines.
- Hn. 1/2:** Horn 1 part with a long note.
- Hn. 3:** Horn 3 part with a long note.
- C Tpt. 1:** Trumpet 1 part with a long note.
- Tbn.:** Trombone part with a long note.
- Timp.:** Timpani part, resting.
- Perc. 1:** Percussion 1 part with a rest and a *ppp* dynamic marking.
- Perc. 2:** Percussion 2 part with a rhythmic pattern.
- Solo Vln.:** Solo Violin part with triplets and sixteenth-note runs.
- Vln. I:** Violin I part with a melodic line.
- Vln. II:** Violin II part with a melodic line.
- Vla.:** Viola part with a melodic line.
- Vc.:** Violoncello part, resting.
- Cb.:** Contrabass part with a long note.

The score is in 2/4 time and features various dynamics and articulations such as *ppp*, *etc.*, and *z*.

P

189

This page of a musical score contains measures 189 through 192. The score is for a full orchestra and a solo violin. The instruments and their parts are as follows:

- Fl. 1/2:** Flute 1 and 2, mostly silent.
- Ob. 1/2:** Oboe 1 and 2, playing melodic lines with slurs.
- Cl. 1/2:** Clarinet 1 and 2, playing sixteenth-note patterns with slurs and fingerings (6, 3).
- Bsn. 1/2:** Bassoon 1 and 2, playing melodic lines with slurs.
- Hn. 1/2:** Horn 1 and 2, playing sustained notes with slurs.
- Hn. 3:** Horn 3, playing sustained notes with slurs.
- C Tpt. 1:** Trumpet 1, playing sustained notes with slurs.
- Tbn.:** Trombone, playing sustained notes with slurs.
- Timp.:** Timpani, mostly silent.
- Perc. 1:** Percussion 1, playing a single note with a *ppp* dynamic marking.
- Perc. 2:** Percussion 2, playing a rhythmic pattern of sixteenth notes.
- Solo Vln.:** Solo Violin, playing a melodic line with triplets and slurs.
- Vln. I:** Violin I, playing a melodic line.
- Vln. II:** Violin II, playing a melodic line.
- Vla.:** Viola, playing a melodic line.
- Vc.:** Violoncello, mostly silent.
- Cb.:** Contrabass, playing a melodic line with slurs.

The score is written in 2/4 time and features various dynamics, including *ppp* for the percussion. The key signature has one sharp (F#).

193

This page of a musical score, numbered 193, features a variety of instruments. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, and 3, Trumpet 1, and Trombone. The percussion section consists of Timpani, Percussion 1, and Percussion 2. The strings include Solo Violin, Violin I & II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and includes complex rhythmic patterns such as sixteenth-note runs and triplets. A *ppp* dynamic marking is present in the Percussion 1 part. The page concludes with a double bar line.

197

Fl. 1/2: *p* *a2* *b* *mf* *3*

Ob. 1/2

Cl. 1/2: *6* *3* *6* *6* *6* *3* *6* *6*

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1

C Tpt. 2

Tbn.

Timp.

Perc. 1: *ppp*

Perc. 2

Hp.

Solo Vln.: *3* *6* *3* *3* *sul G* *3* *mf rich*

Vln. I

Vln. II

Vla.

Vc.: *pp*

Cb.: *pp*

rit.

Q A tempo ♩=108

201

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1

Tbn.

Timp.

Perc. 1

Perc. 2

rit.

Q A tempo ♩=108

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

206

2 muta Picc. Piccolo

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

both Harmon mute (stem out)

CTpt. 1/2

Tbn.

Timp.

Perc. 1

Perc. 2

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *pp* *mf* *3* *5* *gliss.*

R

215

Musical score for measures 215-221. The score includes parts for Piccolo, Clarinet 1, Bassoon 1/2, Horn 2/3, Trombone, Timpani, Percussion 2, Harp, Solo Violin, and Violoncello. The tempo is marked 'Calmo' with a metronome marking of ♩=96. A 'rit.' (ritardando) marking is present above the harp part. A rehearsal mark 'R' is located at measure 215. Dynamics include *ppp*, *p*, *mp*, and *p semplice*. Performance markings include *pizz.* (pizzicato) and *gliss.* (glissando).



222

Musical score for measures 222-228. The score includes parts for Clarinet 1, Horn 2/3, Timpani, Percussion 1/2, Harp, Solo Violin, Violin I, Viola, Violoncello, and Contrabasso. The tempo remains 'Calmo'. A rehearsal mark 'R' is located at measure 222. Dynamics include *pp* and *pp₃*. Performance markings include *con sord.* (con sordina) and *tutti con sord.* (tutti con sordina).

S

228

poco rit.

Fl. 1

Picc. *mp*

Ob. 1/2 *tr* 2. # *pp*

Cl. 1/2 *tr* *pp*

Bsn. 1/2

Hn. 2

Hn. 3

CTpt. 1/2

Tbn.

Timp.

Perc. 1 *Crotales struck* l.v.

Perc. 2

Hp. *p*

S

poco rit.

Solo Vln.

Vln. I

Vln. II *tr* *gliss.* *pp con sord.* *pp* *ppp*

Vla. *tr* *gliss.* *pp* *ppp*

Vc. *pizz.* *p*

Cb. *gliss.*

III. El mar danzante

A

Solemn, but not too slow $\text{♩}=75$ Fast, effervescent $\text{♩}=100$

Fl. 1/2

Ob. 1/2 *a2* *p*

Cl. 1/2 *p*

Bsn. 1/2

Hn. 1/2 *p*

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Clv. Claves *p*

Perc. 2 Bongos *p*

Hp. *mf*

Solo Vln. *mf* flying, interrupting

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Cb. *mf* pizz.

All strings no vib.
Baroque swells in each note

10 **Tempo I** ♩=75 **B** **Tempo II** ♩=100

Fl. 1/2 *pp* *mp*

Ob. 1/2

Cl. 1/2

Bsn. 1/2 *pp* *mp* 1.

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Clv.

Bongos *p*

Hp. *pp* *mp*

Solo Vln. **Tempo I** ♩=75 **B** **Tempo II** ♩=100 *mf*

Vln. I *pp* *mp* *tr* *pizz.* *p*

Vln. II *pp* *mp* *tr* *pizz.* *p*

Vla. *pp* *mp* *pizz.* *p*

Vc. *pp* *mp* *pizz.* *p*

Cb. *pp* *mp* *pizz.* *p*

Detailed description of the musical score: This page contains the full score for measures 10 through 16. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Cymbal, Bongos, Harp), and strings (Solo Violin, Violin I & II, Viola, Violoncello, Contrabass). The score is divided into two tempo sections: 'Tempo I' at 75 beats per minute and 'Tempo II' at 100 beats per minute, separated by a 'B' rehearsal mark. Dynamic markings range from pianissimo (pp) to mezzo-forte (mf). Performance instructions include 'pizz.' (pizzicato) and 'tr' (trills). The time signature changes from 3/4 to 2/4 and back to 3/4. The page number '10' is in the top left, and the page number '80' is in the top left corner of the image.

C Tempo I ♩=75

This musical score page contains measures 20 through 34. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, mostly silent with rests.
- Ob. 1 & 2:** Oboe parts, mostly silent with rests.
- Cl. 1 & 2:** Clarinet parts, mostly silent with rests.
- Bsn. 1 & 2:** Bassoon parts. Bsn. 1 has a melodic line starting in measure 20. Bsn. 2 has a low note in measure 30.
- Hn. 1, 2, & 3:** Horn parts. Hn. 3 has a low note in measure 30.
- CTpt. 1 & 2:** Trumpet parts, mostly silent with rests.
- Tbn.:** Trombone part, mostly silent with rests.
- Timp.:** Timpani part, mostly silent with rests.
- Clv.:** Cymbals, playing a rhythmic pattern of eighth notes.
- Bongos:** Bongos, playing a rhythmic pattern of eighth notes.
- Hp.:** Harp, playing chords in measures 30-34.
- Solo Vln.:** Solo Violin, playing a melodic line throughout.
- Vln. I & II:** Violin I and II parts, playing a melodic line with *arco* markings.
- Vla.:** Viola part, playing a melodic line with *arco* markings.
- Vc.:** Violoncello part, playing a melodic line with *arco* markings.
- Cb.:** Contrabass part, playing a low melodic line.

Measure numbers 20, 24, and 30 are indicated at the top of the staves. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano), and performance instructions like *arco*. The time signature changes from 6/16 to 2/4 and then to 3/4.

D

Tempo II

The score is a full orchestral score with a solo violin part. It begins at measure 29. The tempo is marked "Tempo II". The key signature has two flats (B-flat and E-flat). The time signature is 2/4, which changes to 3/4 at measure 16. The score includes parts for the following instruments:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Bsn. 2
- Hn. 1 & 2
- Hn. 3
- CTpt. 1 & 2
- Tbn.
- Timp.
- Clv.
- Bongos
- Hp.
- Solo Vln.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings include *p*, *mf*, and *pp*. The Solo Violin part is marked *mf flying, interrupting*. The score features complex rhythmic patterns, including sixteenth notes and triplets. The harp part includes arpeggiated chords. The percussion parts include cymbals and bongos. The woodwinds and brass parts have various melodic and harmonic lines. The strings play a steady accompaniment with some melodic fragments.

37

Fl. 1/2

Ob. 1/2

Cl. 1/2

Timp.

Clv.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

mp

mp

mp

p

ppp

modo ordinario

mf

mf

modo ordinario

mf

pizz.

modo ordinario

mf

pizz.

p

p

47

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Clv.

Solo Vln.

Vln. II

Vla.

Vc.

Cb.

mf

f sub

f sub

mf

mf

mf

mf

f *franc* *arco*

f *pizz.*

mf sub *arco*

p *pizz.*

mf sub *arco*

p *pizz.*

mf sub *arco*

p *pizz.*

mf sub *arco*

p *pizz.*

54 **F**

Fl. 1 2 *mf*

Ob. 1 2 *f sub* *mf* 1.

Cl. 1 2 *f sub* *pp*

Bsn. 1 2 *mf* *pp* 1.

Hn. 1 2 *pp* 1.

Hn. 3 *mf*

C Tpt. 1 2 *mf*

Tbn.

Timp.

Clv. *p*

Bongos

Hp.

Solo Vln. *f frantic* *mf*

Vln. I *pizz.* *mf*

Vln. II *mf sub*

Vla. *mf sub*

Vc. *mf sub*

Cb. *mf sub* *p*

60

Fl. 1 2

Ob. 1 *mf*

Cl. 1 2

Bsn. 1 2 *pp*

Hn. 1 2 *pp*

Hn. 3 *pp*

C Tpt. 1 2

Tbn.

Timp.

Clv. *p*

Bongos

Tambourine *pp*

Hp.

Solo Vln. *f*

Vln. I *mf*

Vln. II

Vla. *pp* arco

Vc. *pp* arco

Cb. *p*

Uneven durations
Don't match with others or
with oboe
arco

p

Uneven durations
Don't match with others or
with oboe

p

pp arco

pp arco

pp

67 **G**

Fl. 1 2

Ob. 1 *pp*

Cl. 1 *mf dolce* *p*

Bsn. 1 2 *p* a2

Hn. 1 2 *mp*

Hn. 3 *p*

CTpt. 1 2

Tbn.

Timp.

Clv. *p*

Tamb. *p*

Hp.

Solo Vln. *mf*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* pizz.

Vc. *p* pizz. *mp*³

Cb. *p* pizz. *mp*³

77

Fl. 1 2

Ob. 1 2

Cl. 1

Bsn. 1 2

Hn. 1 2

Hn. 3

CTpt. 1 2

Tbn.

Timp.

Clv.

Tamb.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

mf

p

The musical score for measures 77-86 is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1, Bassoon 1 & 2) and brass (Horn 1 & 2, Horn 3, Contrabass Trombone 1 & 2, Trombone). The middle section features percussion (Timpani, Clarinet, Tambourine) and strings (Harp, Solo Violin, Violin I, Violin II, Viola, Violoncello, Contrabass). The Clarinet 1 part begins with a melodic line marked *mf*. The Horns play a rhythmic triplet accompaniment, with the second and third horns marked *p*. The Tambourine and Solo Violin parts also feature triplet patterns, with the Solo Violin marked *mf*. The Violoncello part includes a 'div.' (diviso) marking and triplet accompaniment, also marked *p*.

89 **H**

Fl. 1 2 *p*

Ob. 1 2

Cl. 1 *mf sempre dolce*

Cl. 2 *p*

Bsn. 1 2 *pp*

Hn. 1 2 *pp*

Hn. 3 *pp*

CTpt. 1 2

Tbn.

Timp.

Clv.

Tamb. *pp*

Hp.

Solo Vln. *pp* *p cresc.* **H**

Vln. I

Vln. II

Vla.

Vc. *pp* *div.*

Cb. *p*

101

Fl. 1 2 *mf dolce* a2

Ob. 1 2 *mp* a2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 2 *poco cresc.* *mp*

Hn. 1 2 *poco cresc.* *mp*

Hn. 3 *poco cresc.* *mp*

CTpt. 1 2

Tbn. 1 2

Timp.

Clv. *p*

Tamb. *poco cresc.* *p*

Hp.

Solo Vln. *f*

Vln. I *mf dolce*

Vln. II *mf dolce*

Vla. *mf dolce*

Vc. *poco cresc.* *mp*

Cb. *mf*

107

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3

C Tpt. 1

Tbn.

Timp.

Clv.

Tamb.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

To Bongos

Musical score page 91, measures 114-117. The score is for a full orchestra and includes the following parts:

- Fl. 1 2
- Ob. 1 2
- Cl. 1 2
- Bsn. 2
- Hn. 1 2
- Hn. 3
- C Tpt. 1
- Tbn.
- Timp.
- Clv.
- Tamb.
- Hp.
- Solo Vln.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 114 begins with a first ending bracket labeled **I**. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Solo Violin, Violins I & II, Viola, Violoncello, Contrabass) play sustained notes with *ppp* dynamics. The Solo Violin part has dynamic markings of *mf* and *mp*. The Horns and Trumpets/Trombones have dynamic markings of *ppp* and *p*. The Clavichord and Tambourine parts are marked with rests. The Harpsichord part is marked with rests. The page ends with measure 117.

122

Bsn. 2

Hn. 1
2

Hn. 3

Tbn.

Solo Vln.

130

Fl. 1
2

Ob. 1

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3

CTpt. 1
2

Tbn.

Clv.

Tamb.

Solo Vln.

Vc.

Cb.

J

p

p

p

ppp

ppp

ppp

ppp

p

Bongos

p

mf

mf

mf

ppp

ppp

mf

mf

136

Bsn. 1 2 *mp*

Hn. 1 2 *mp*

Hn. 3 *mp*

Tbn. *mp*

Solo Vln. *p* *mf*

143

Bsn. 1 2

Hn. 1 2

Hn. 3

C Tpt. 1 *p*

Tbn.

Solo Vln.

Vln. I *p* arco

Vln. II *p* arco

Vla. *p*

150

Cl. 1 2 *mf*

Clv. *p*

Bongos *p*

Solo Vln. *pp* pizz. div. *mf*

Vln. I *p* pizz.

Vla. *p* pizz.

Vc. *mp* pizz.

Cb. *mp*

156

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3

CTpt. 1 2

Tbn.

Timp.

Clv.

Bongos

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

pp *p* *mf*

pp *p* *mf*

mf *mp*

pp *p* *mf*

pp *p* *mf*

mf

mf

f *f*

arco *mp* *mf* *pizz.* *p*

arco *pp* *p* *mf* *pizz.* *p*

arco *pp* *p* *mf* *pizz.* *p*

arco *mp* *mf* *pizz.* *mp*

mf *mp*

162

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *mf sub* a2

Bsn. 1/2 *mf sub*

Timp. *mf*

Clv. *mf*

Bongos *mf*

Solo Vln. *f frantic*

Vln. I *f sub* *mf*

Vln. II *f sub* *mf*

Vla. *f sub* *mf*

Vc. *f sub* *mf*

Cb. *f sub* *mf*

167 To Tamb. Tambourine

Bongos *p*

Solo Vln. ad lib. measureless here

171

L

Fl. 1 *mf dolce*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

CTpt. 1/2

Tbn.

Timp. *pp*

Clv. *p*

Tamb.

Hp.

L

Solo Vln. *p*

Vln. I *arco pp*

Vln. II *arco pp*

Vla. *arco pp*

Vc. *arco p*

Cb. *arco p*

180

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Hn. 3

CTpt. 1
2

Tbn.

Timp.

Clv.

Tamb.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

$\text{♩} = 50$
M

187

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1/2

Cl. 2 *mp*

Bsn. 1/2 *p* *mp*

Hn. 1/2 *p* *pp* *mp* a2

Hn. 3 *p*

C Tpt. 1 *pp* *mp*

C Tpt. 2 *pp* *mp*

Tbn. *p* *pp* *mp*

Timp. *pp*

Clv.

Tamb.

Hp.

$\text{♩} = 50$
M

Solo Vln. *mf cresc.* *f*

Vln. I solo *mp* tutti pizz. *mf*

Vln. II solo *mp* tutti pizz. *mf*

Vla. pizz. *mf*

Vc. *p* *mf*

Cb. pizz. *p* *mf*

201

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3

C Tpt. 1/2

Tbn.

Timp.

Clv.

Tamb.

Hp.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

214

Fl. 1/2
Ob. 1/2
Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3
CTpt. 1/2
Tbn.
Timp.
Clv.
Tamb.
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f a2
f a2
f a2
f
f
senza sord. a2
f
mf
mf
f
mf
arco
mf arco
mf arco
mf arco
mf arco
mf arco

