John Rivera Pico
(n.1993)

Mosaico Abierto IV

(Eshu)

para piano solo

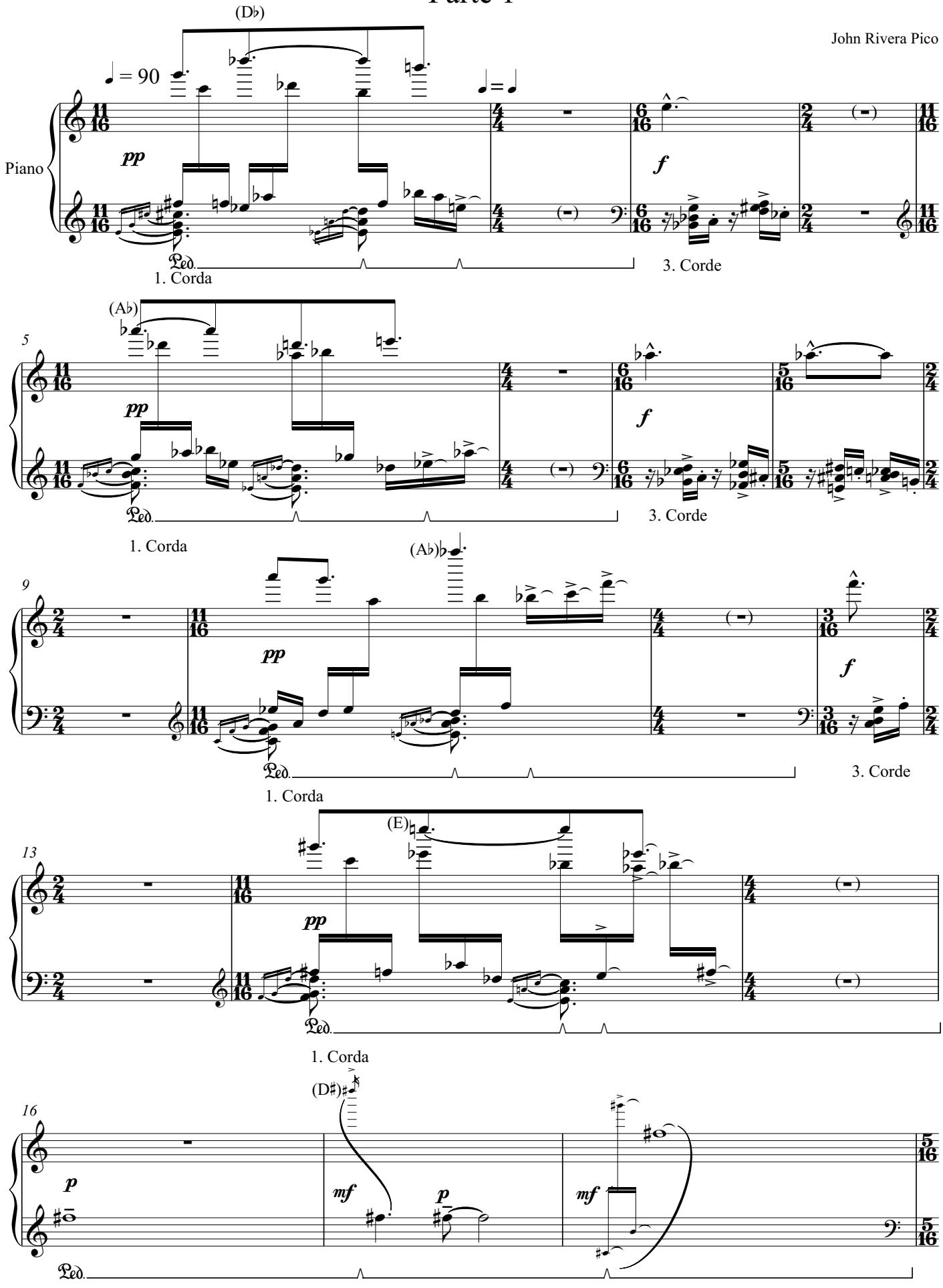
(2020)

Mosaico Abierto IV

para piano solo

Parte 1

John Rivera Pico



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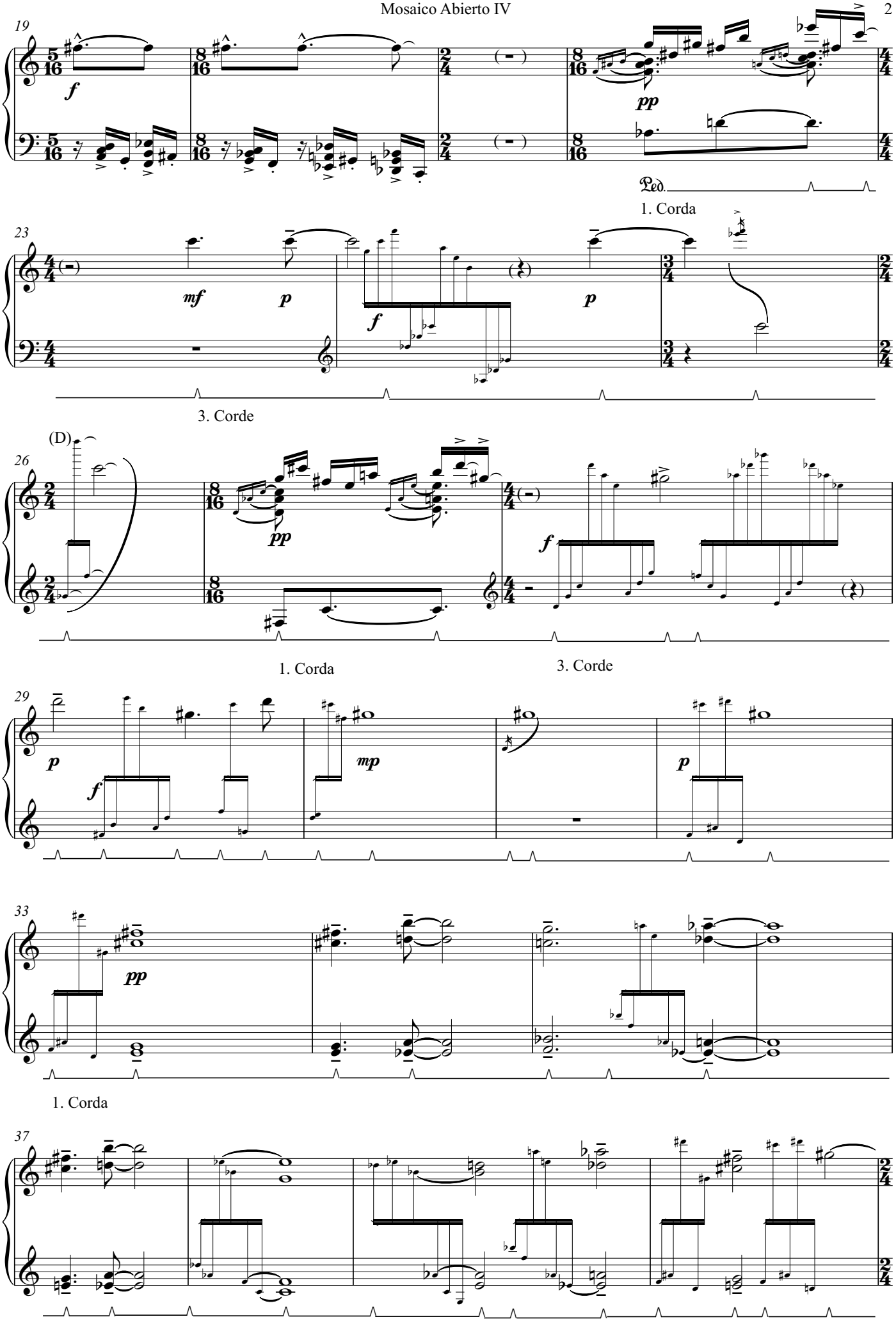
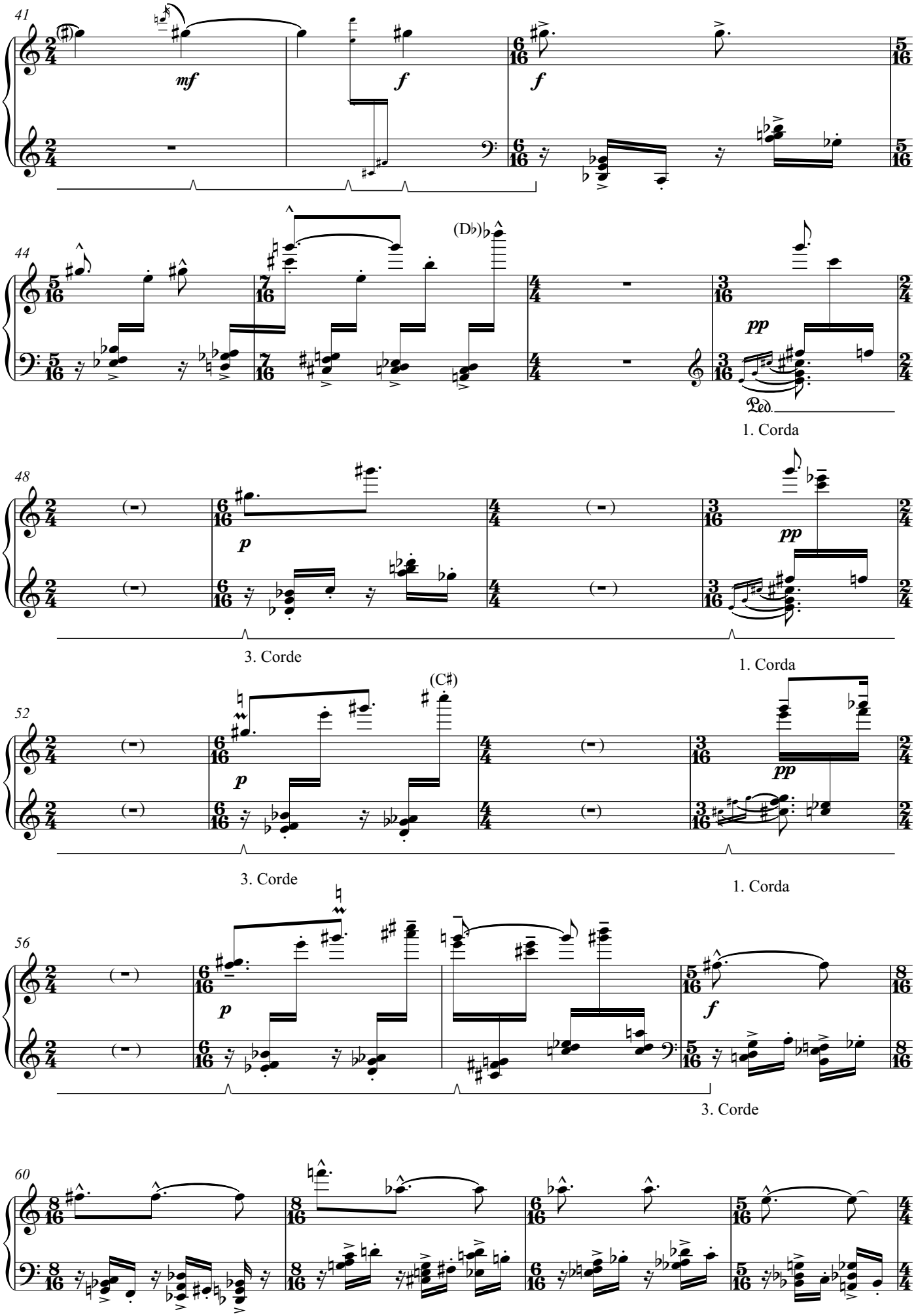
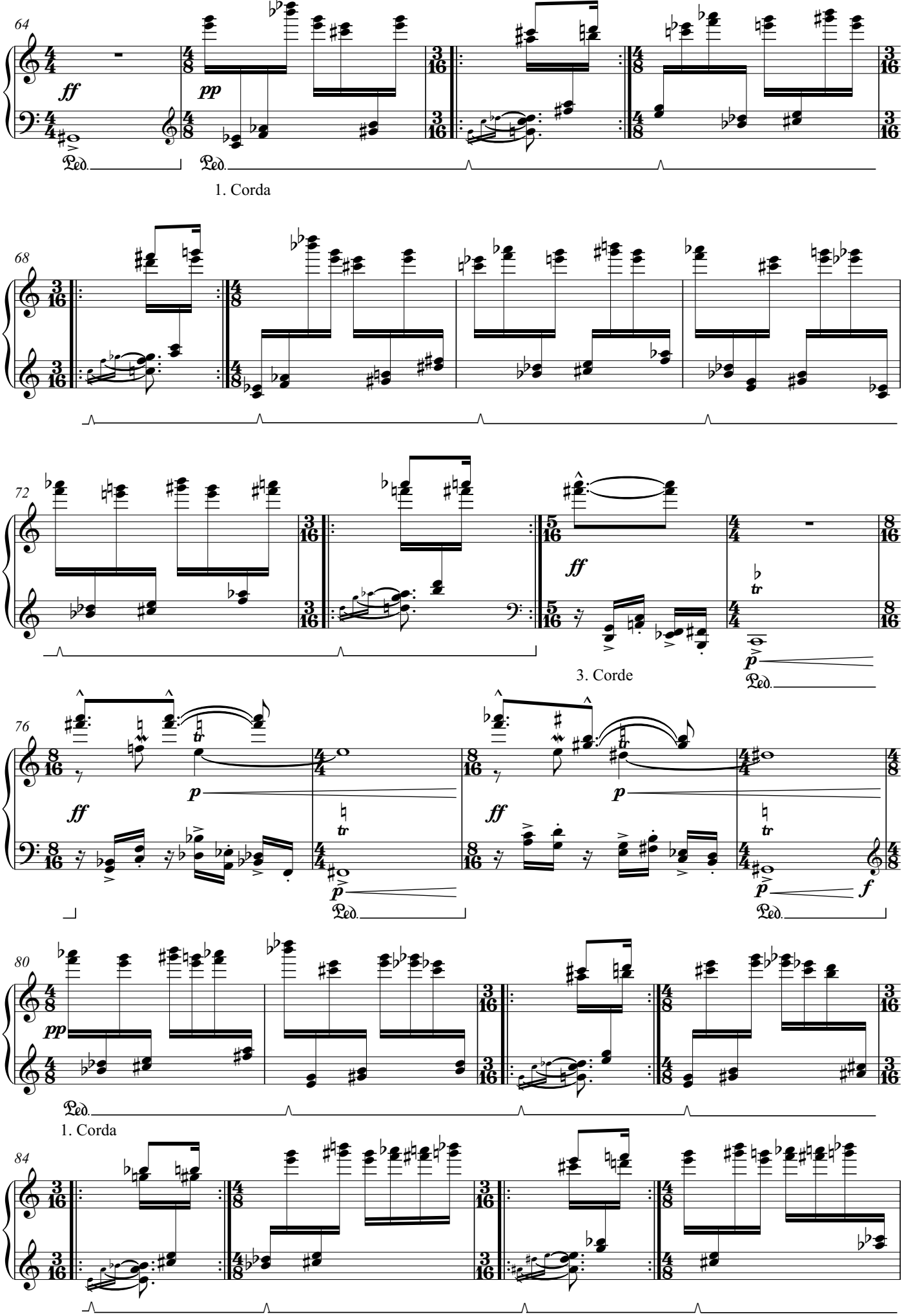
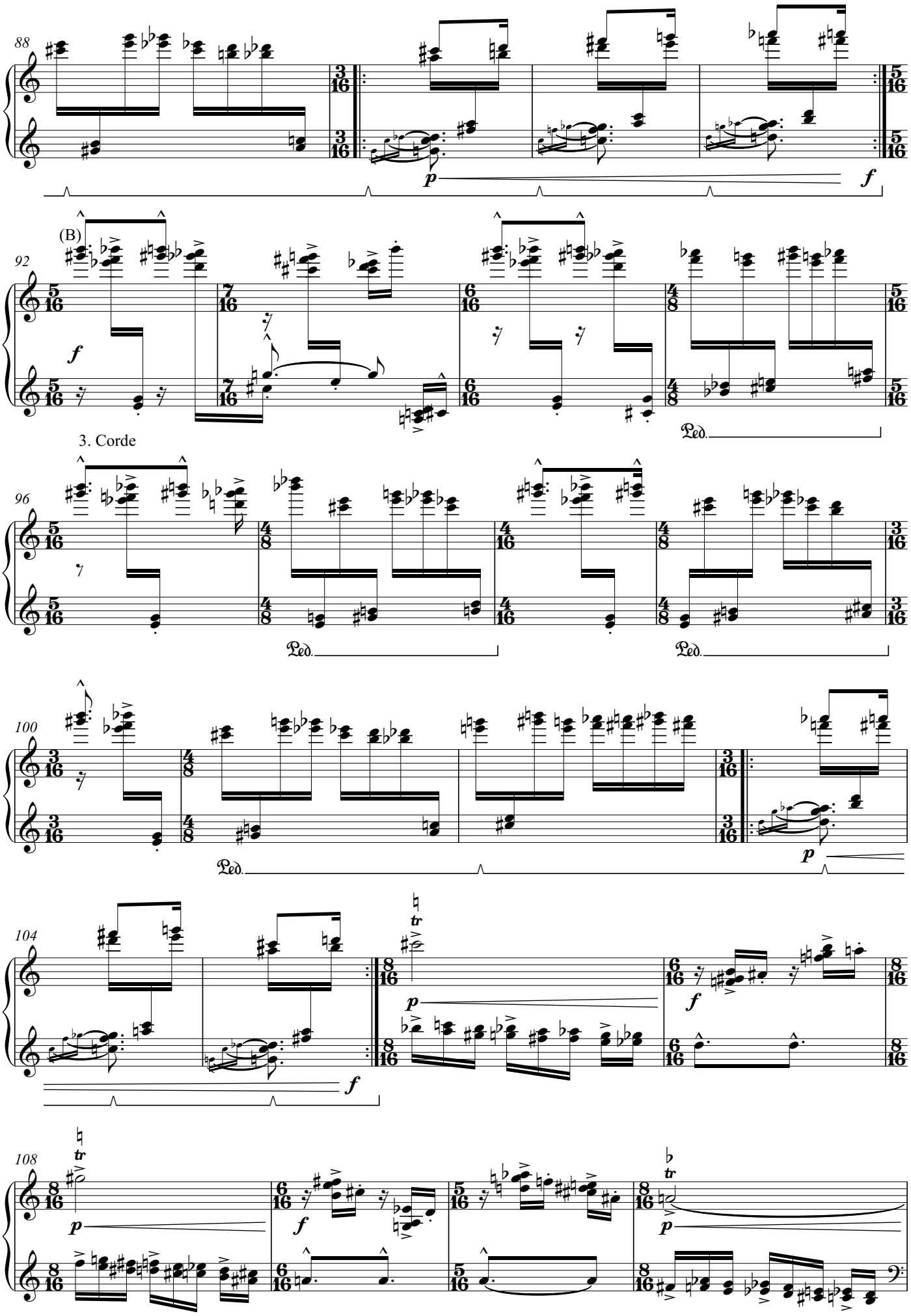
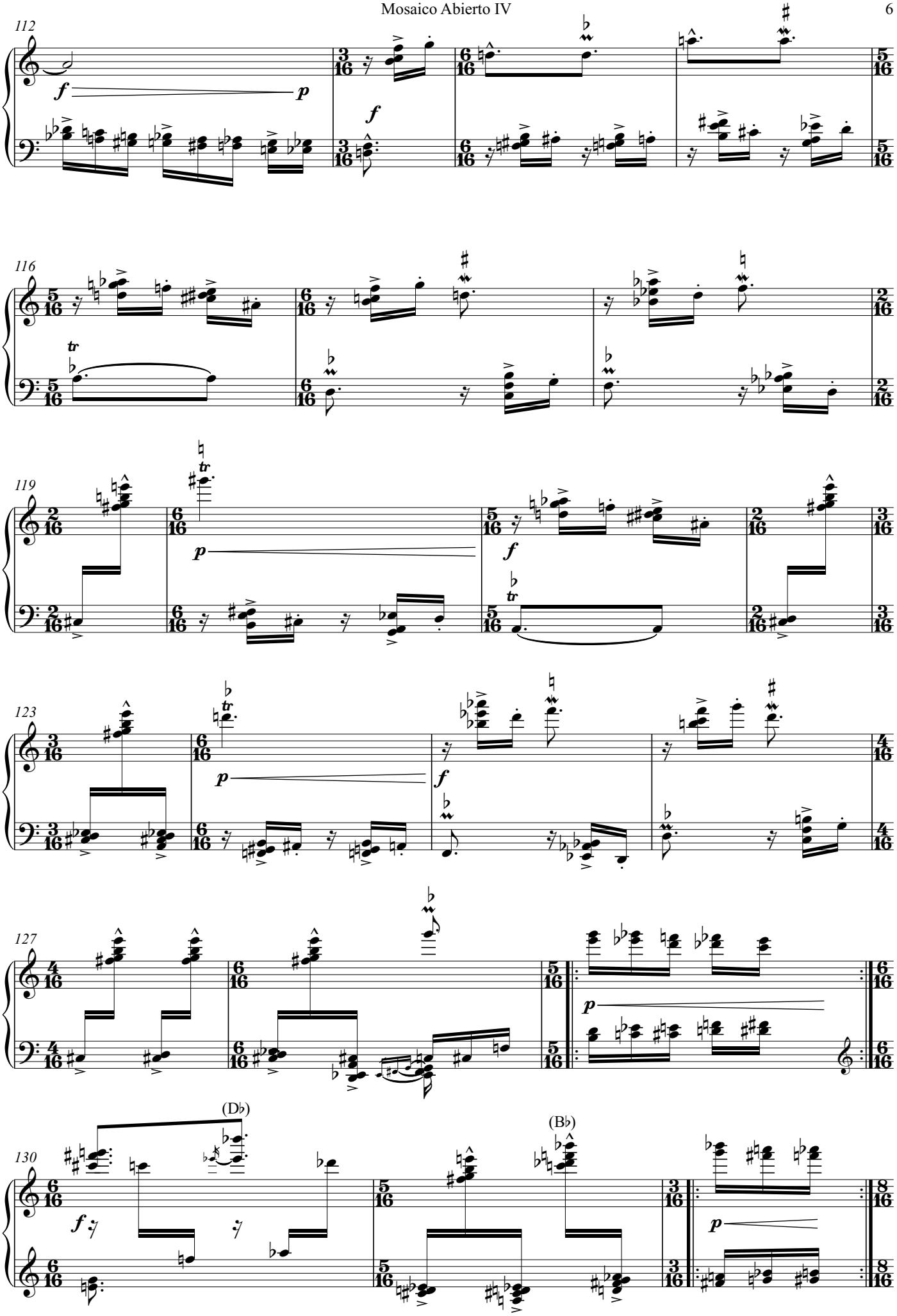
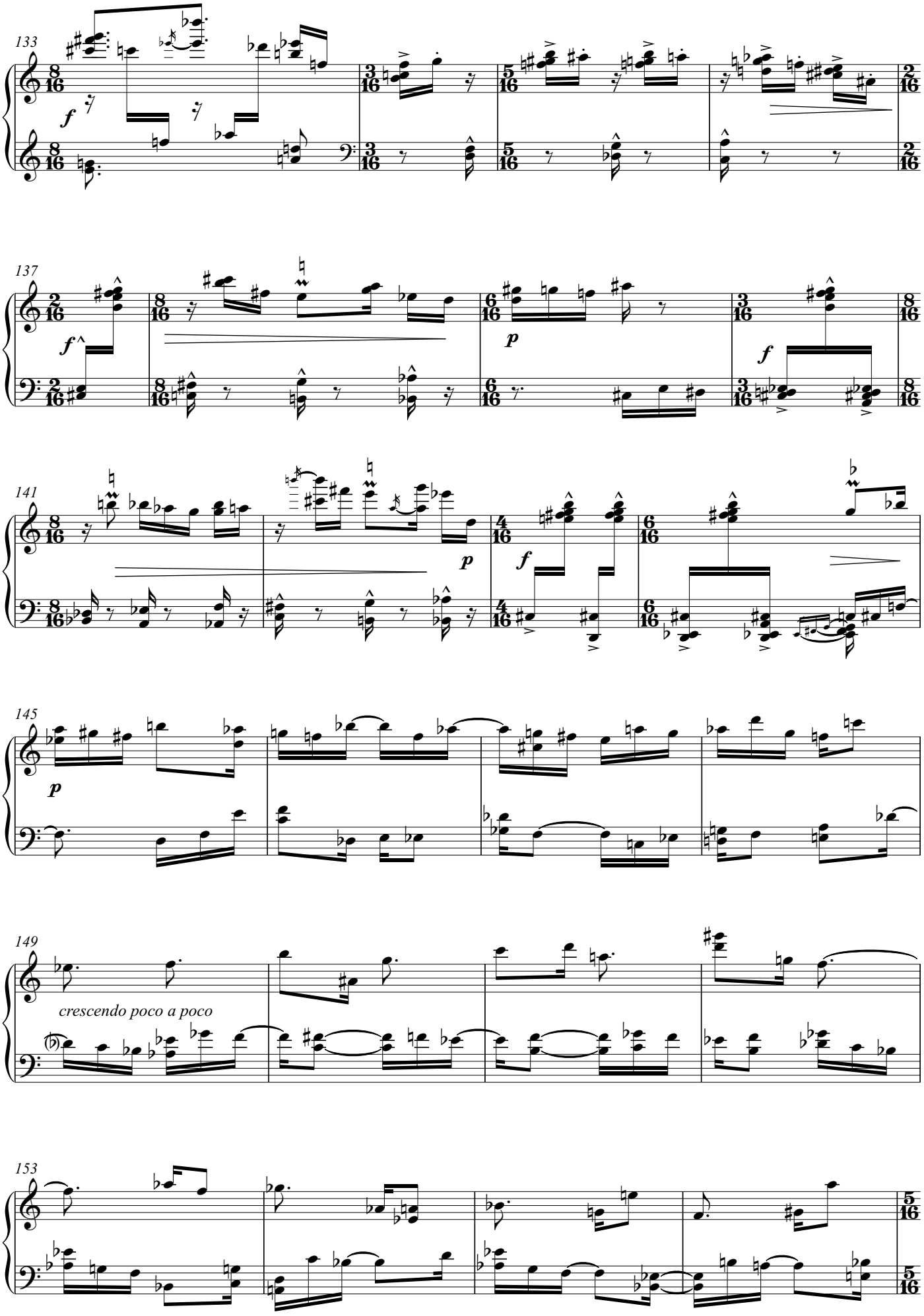

19
f
pp
Ped.
1. Corda
23
mf
p
f
p
3. Corde
(D)
26
pp
f
1. Corda
3. Corde
29
p
f
mp
p
33
pp
1. Corda
37

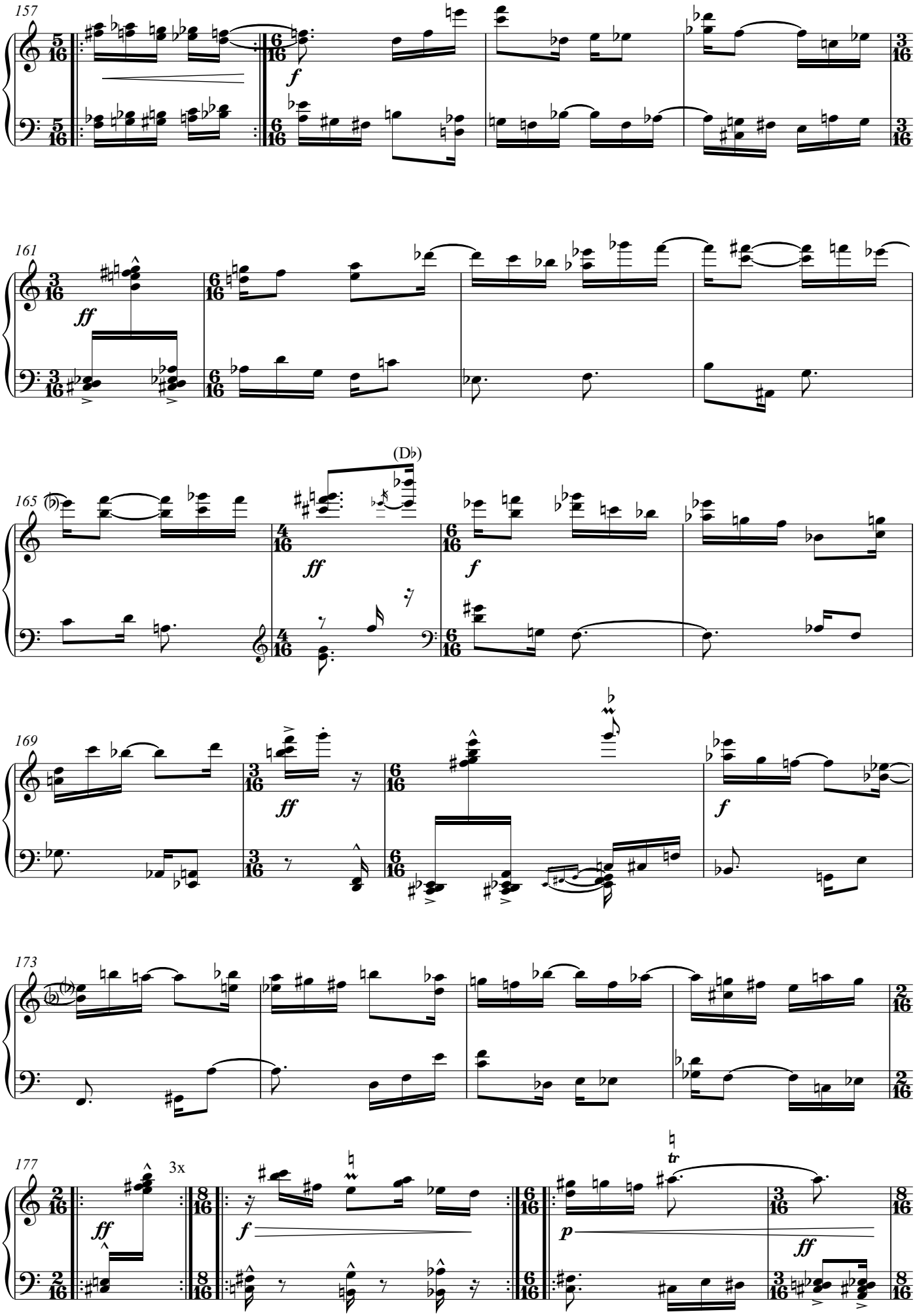

41
mf
f
f
44
(D♭)
pp
Ped.
1. Corda
48
p
pp
3. Corde
1. Corda
52
(C♯)
p
pp
3. Corde
1. Corda
56
p
f
3. Corde
60

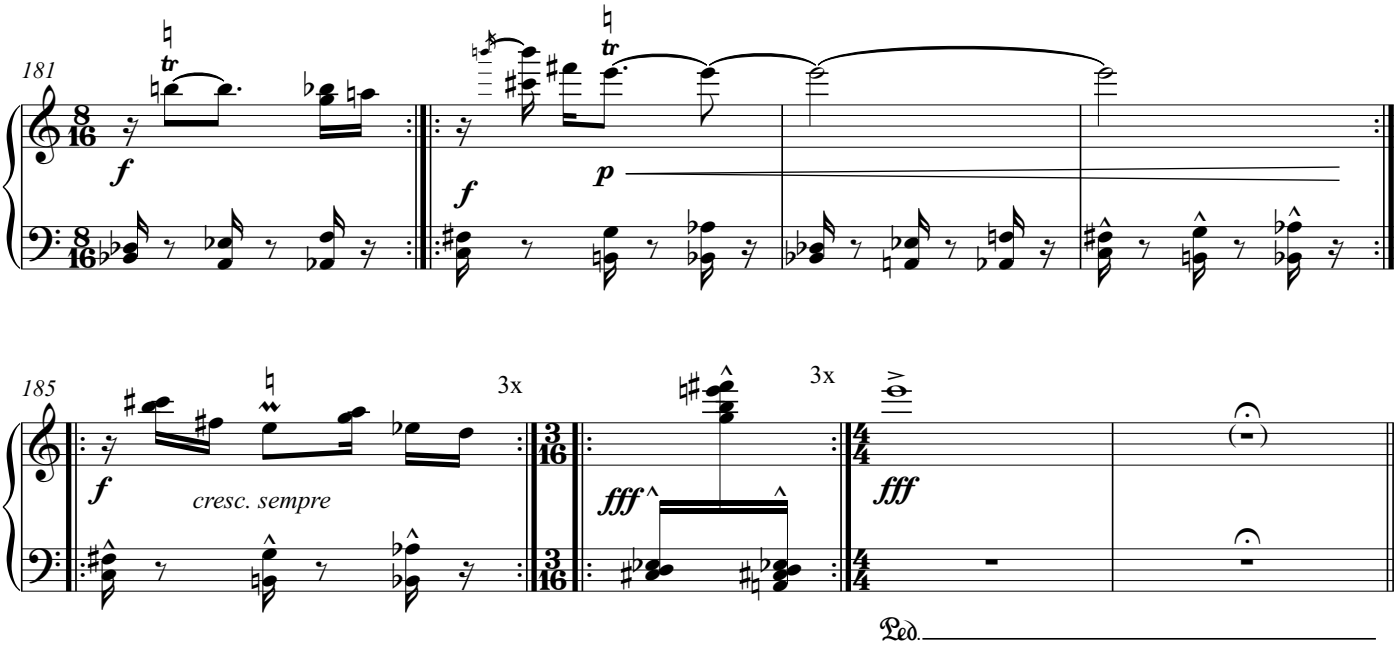

64
ff
pp
Ped.
Ped.
1. Corda
68
72
ff
tr
p
3. Corde
Ped.
76
ff
p
tr
p
Ped.
ff
p
tr
p
f
Ped.
80
pp
Ped.
1. Corda
84


88
(B)
92
3. Corde
96
100
104
108
Ped.


112
116
119
123
127
130
(D♭)
(B♭)

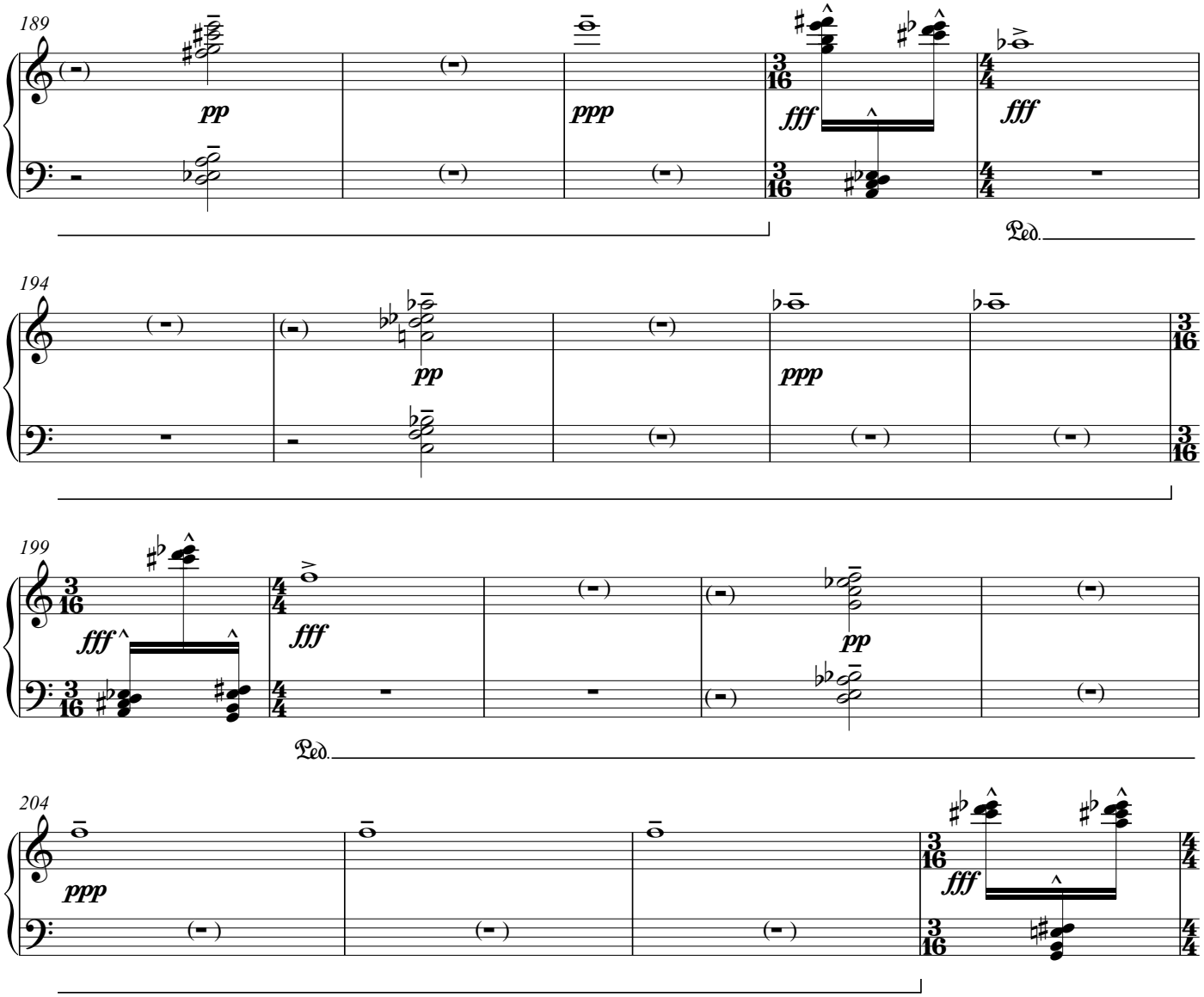

133
137
141
145
149
crescendo poco a poco
153

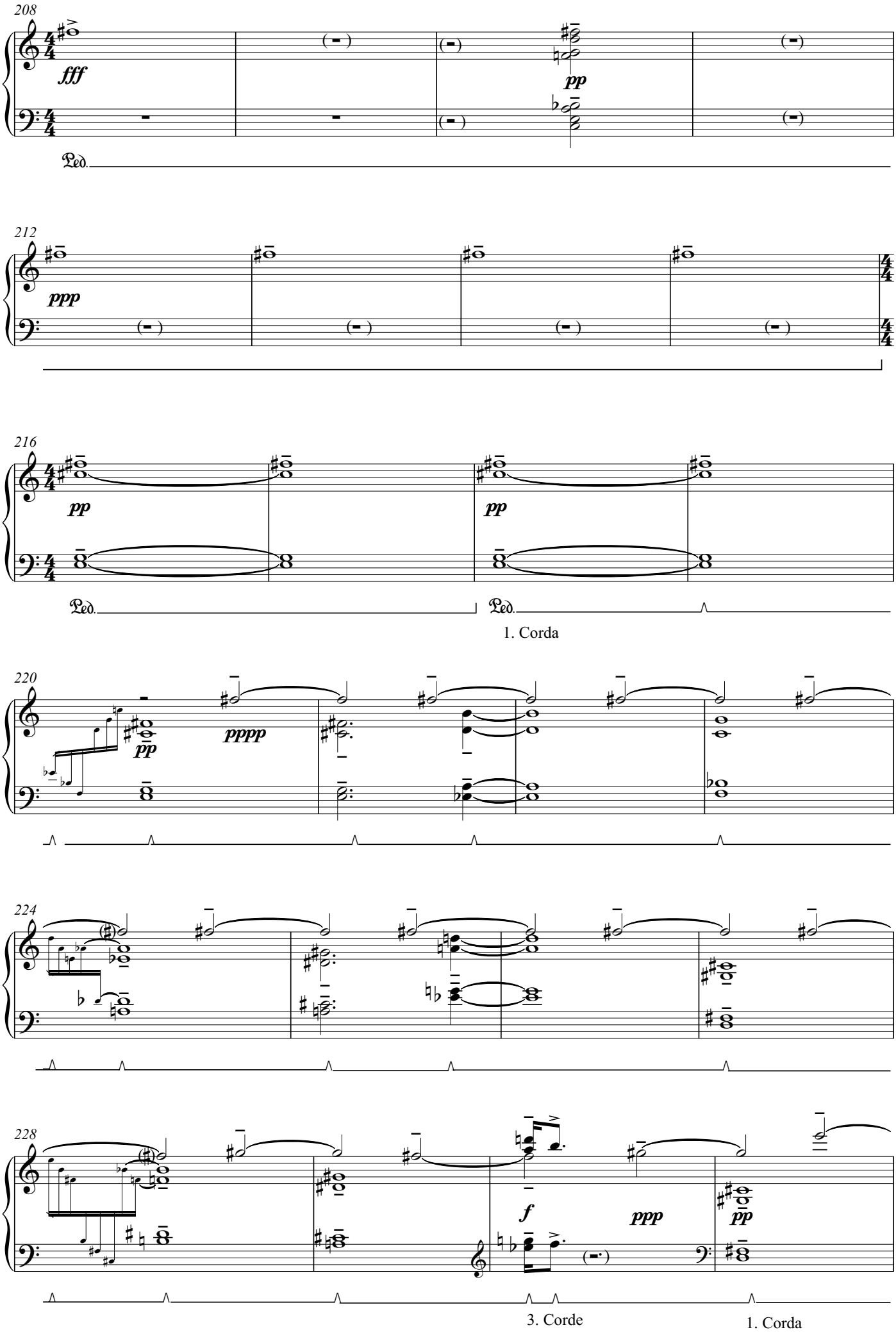

157
f
161
ff
(D♭)
165
ff
f
169
ff
f
173
177
3x
ff
f
p
tr
ff

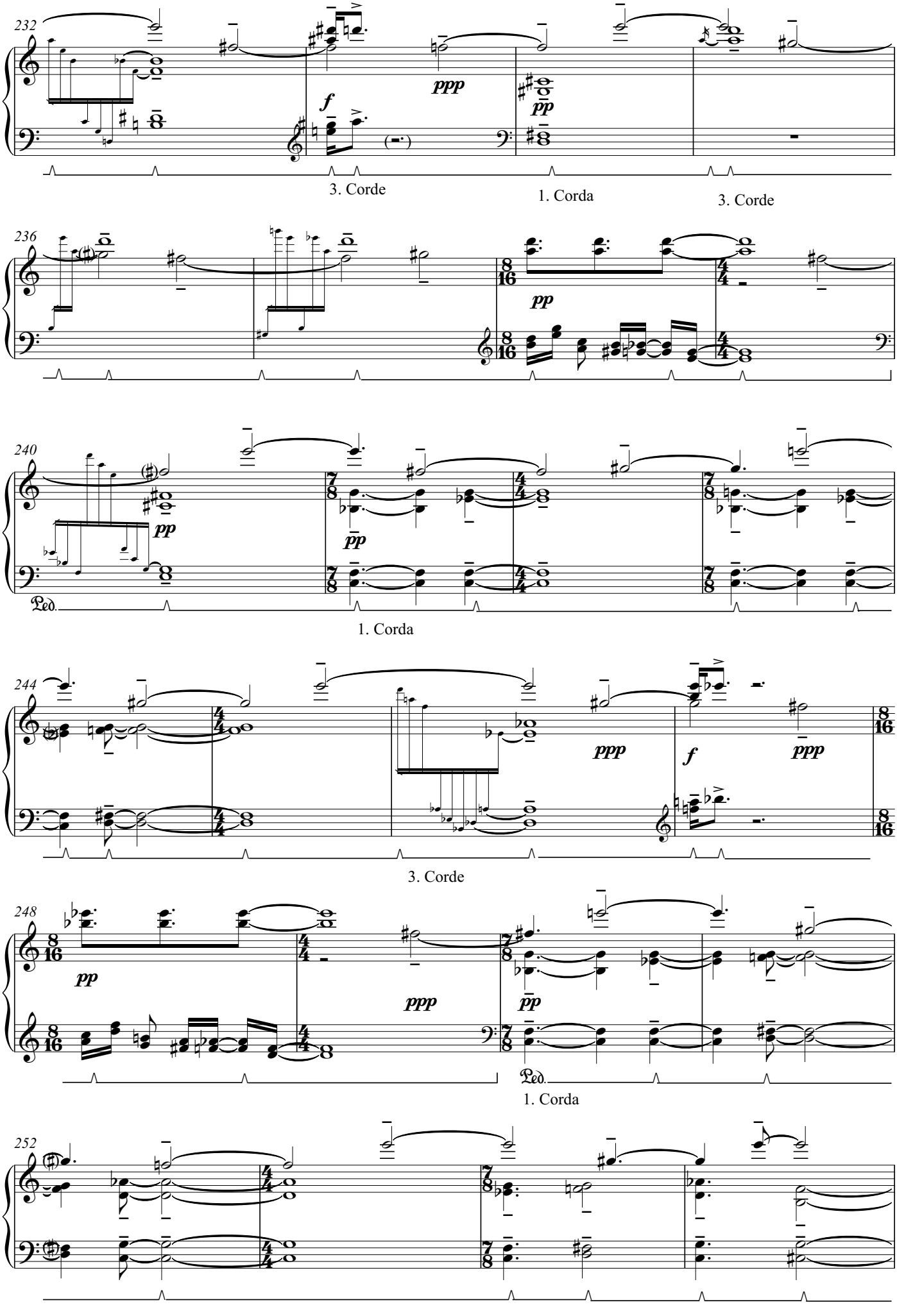


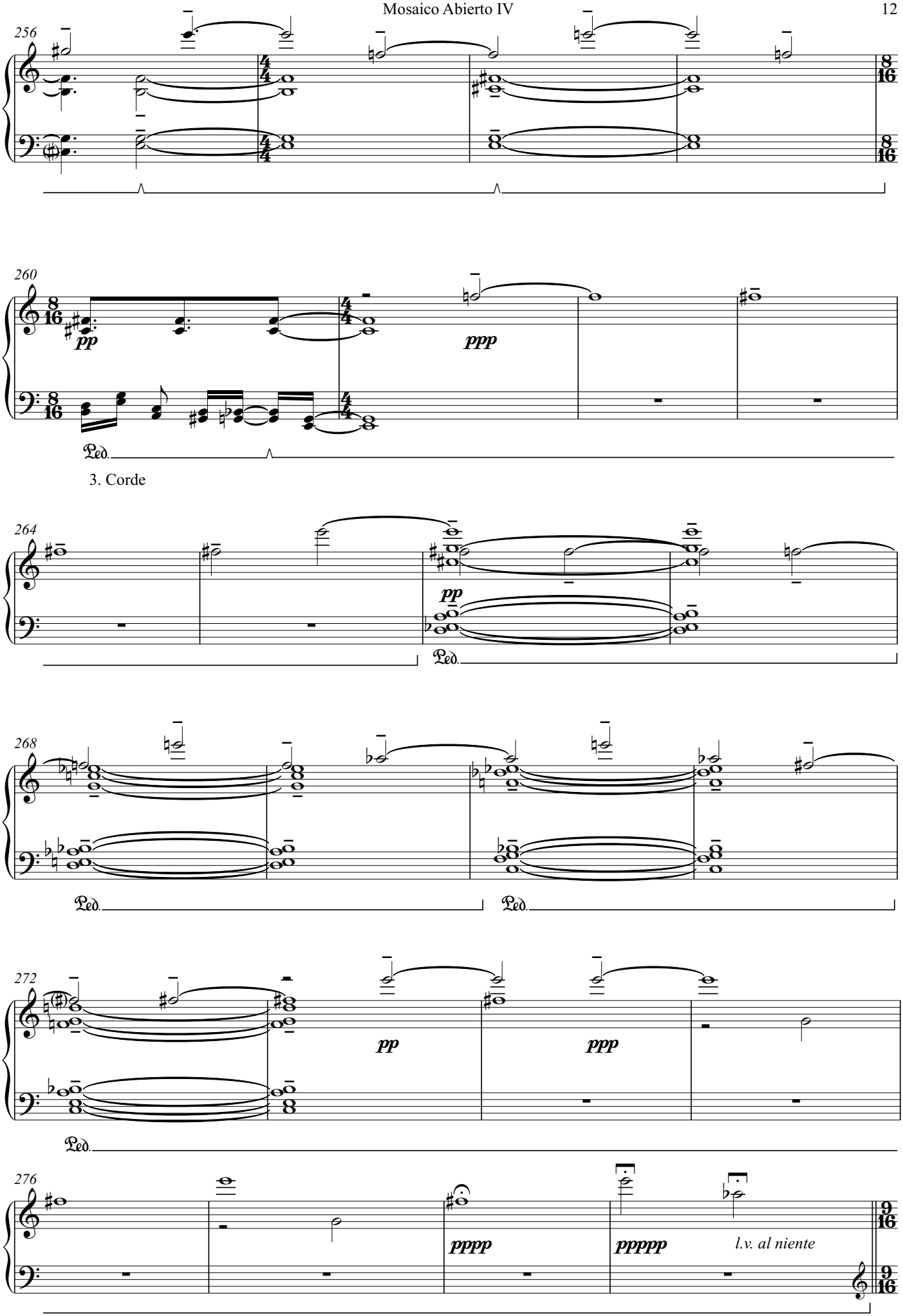
Attacca Parte 2

Parte 2

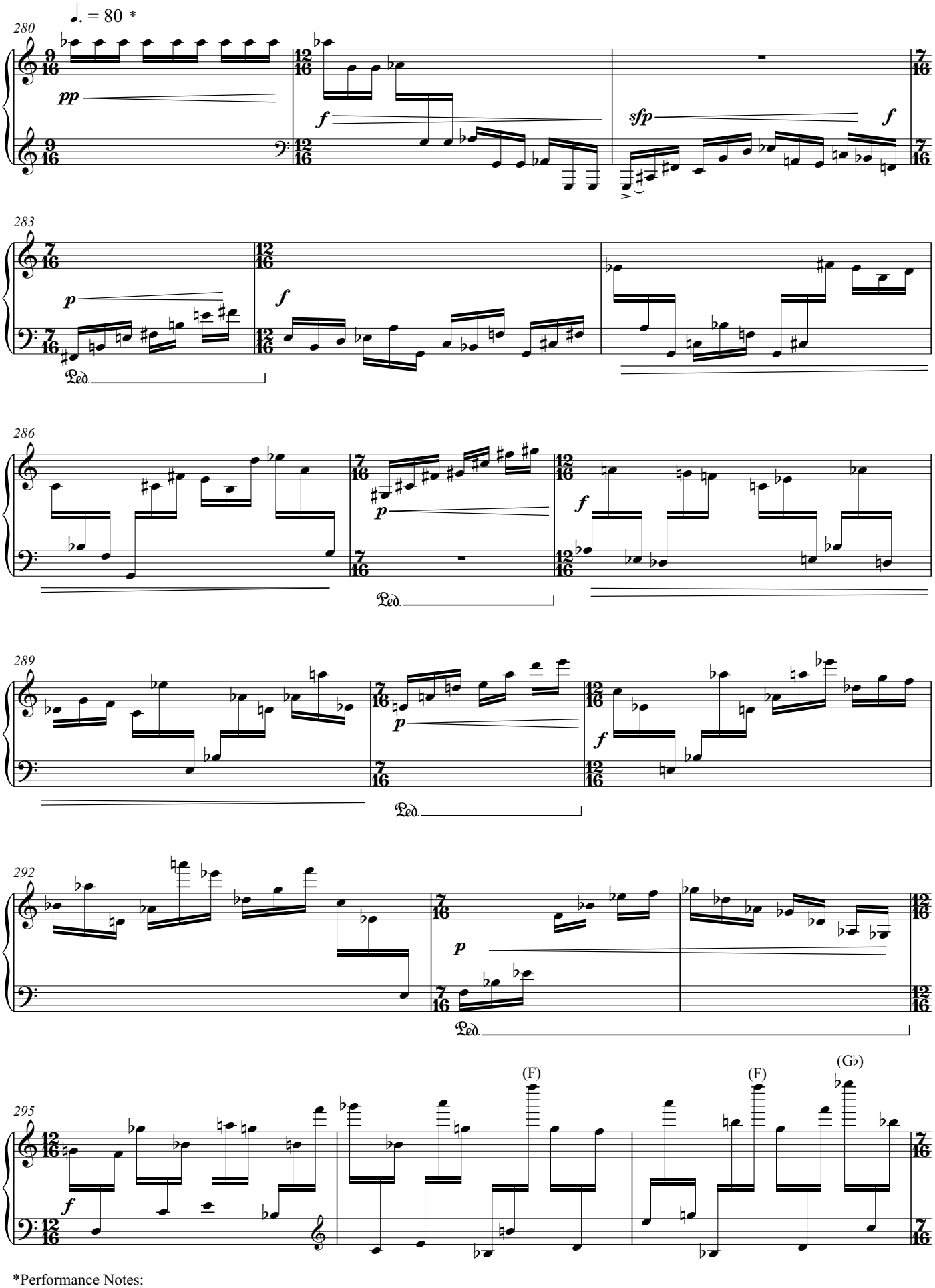



208
fff
pp
Ped.
212
ppp
216
pp
pp
Ped.
Ped.
1. Corda
220
pp
pppp
224
228
f
ppp
pp
3. Corde
1. Corda

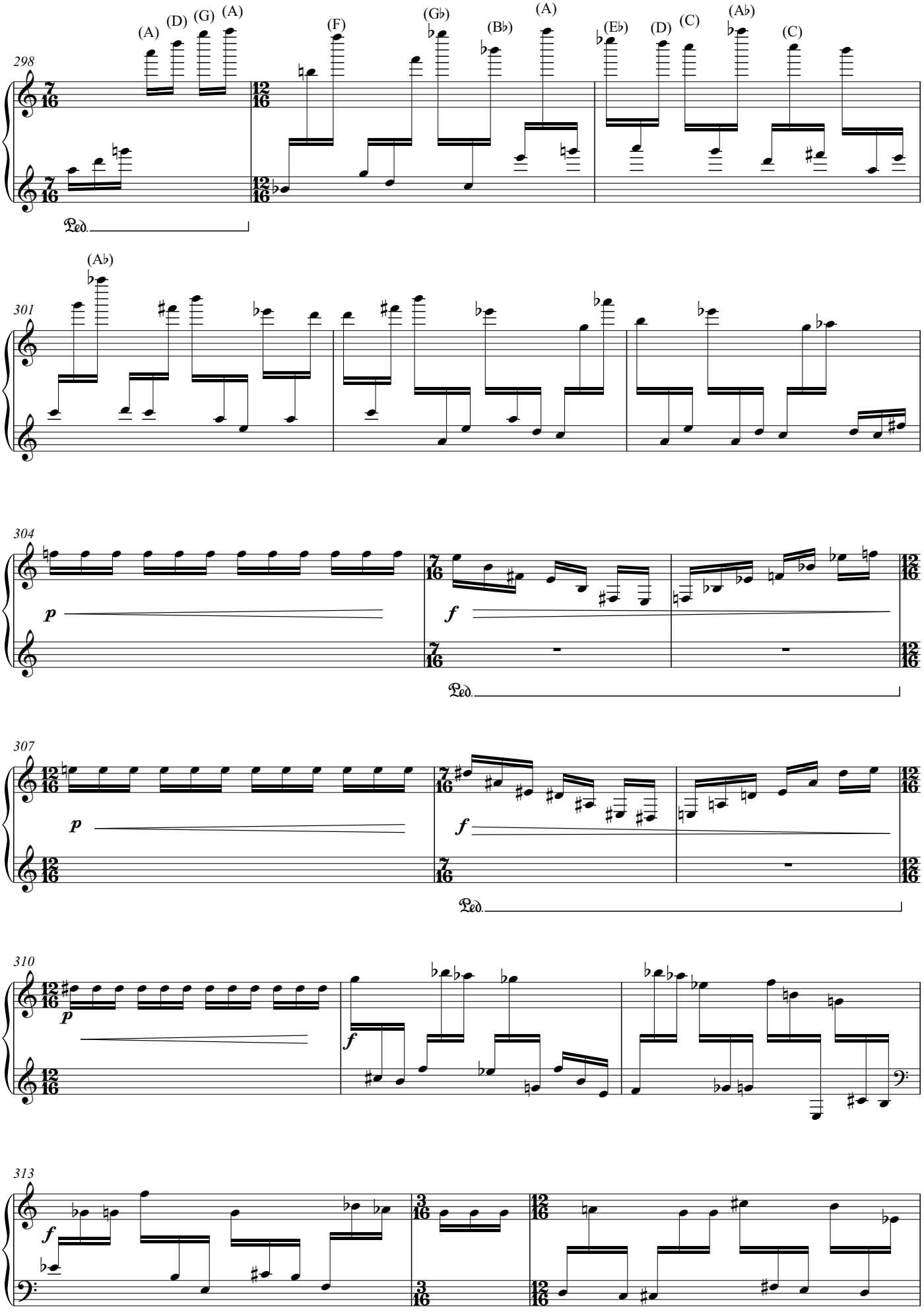

232
f
ppp
pp
3. Corde
1. Corda
3. Corde
236
pp
240
pp
pp
Ped.
1. Corda
244
ppp
f
ppp
3. Corde
248
pp
ppp
pp
Ped.
1. Corda
252


256
260
pp
ppp
Ped.
3. Corde
264
pp
Ped.
268
Ped.
Ped.
272
pp
ppp
Ped.
276
pppp
ppppp
l.v. al niente

Parte 3



*Performance Notes:
1. The distribution of the notes between each hand can be modified to suit the performer.
2. Very little pedal should be used unless otherwise indicated.


298
(A) (D) (G) (A)
(F)
(G♭) (B♭) (A)
(E♭) (D) (C)
(A♭) (C)
Ped.
301
(A♭)
304
p
f
Ped.
307
p
f
Ped.
310
p
f
313
f

316

f

Ped.

(C) (C♯)

319

(C) (C♯) (F♯)

322

p

(E♭) (G)

325

f

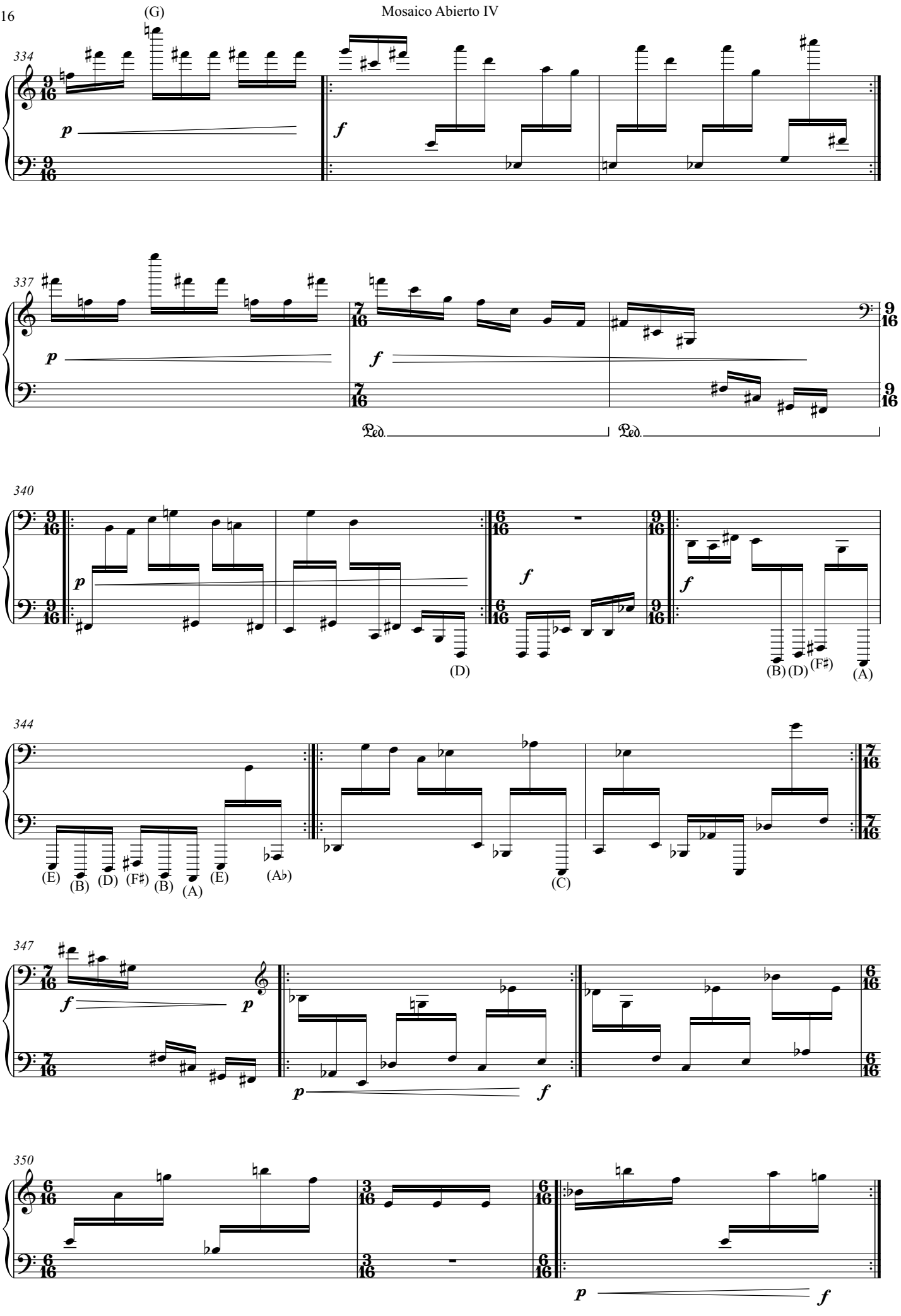
(C) (E♭) (G) (B♭) (F) (F) (C) (E♭) (G) (C) (B♭) (F) (A) (E♭) (D♭) (G)

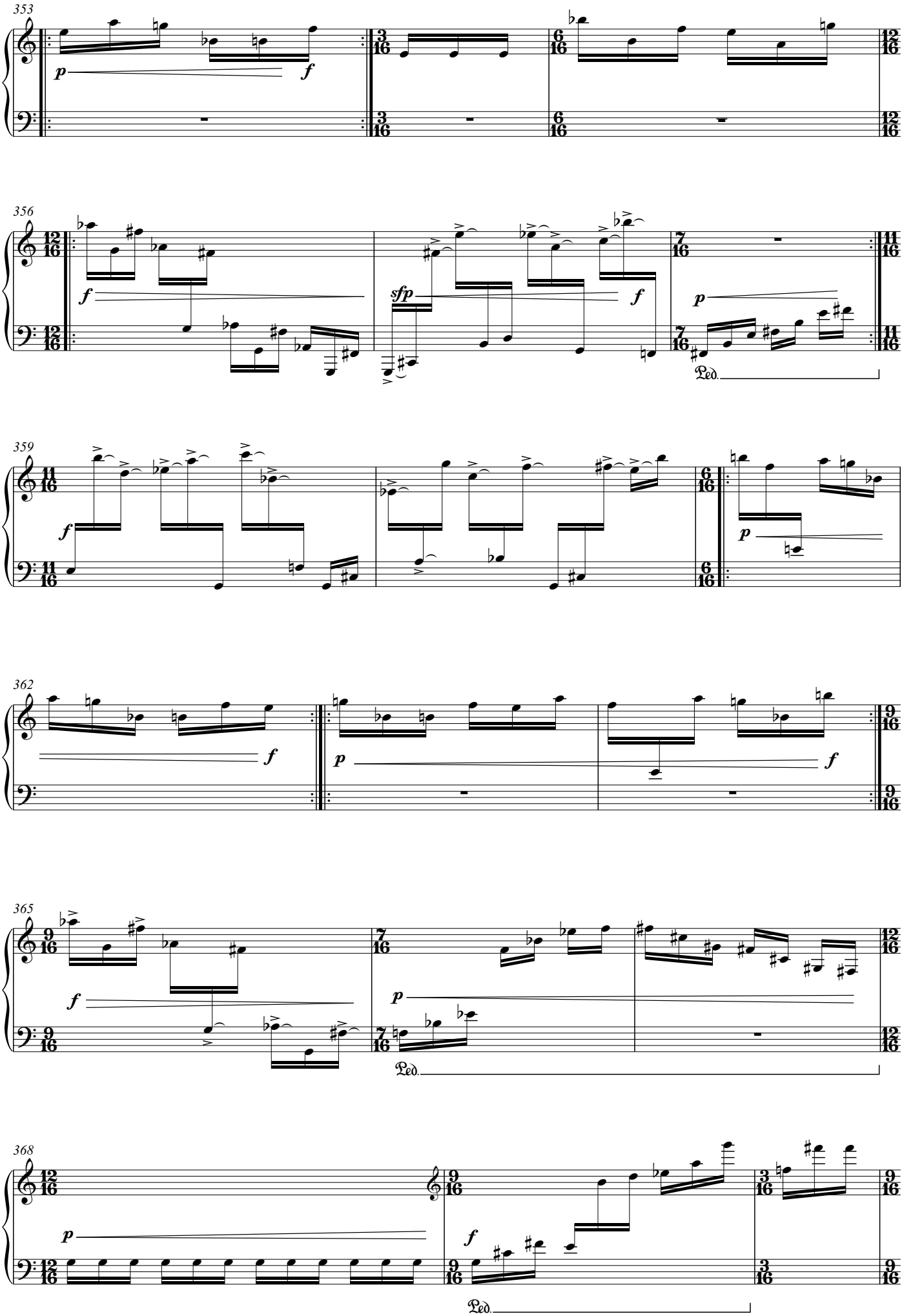
328

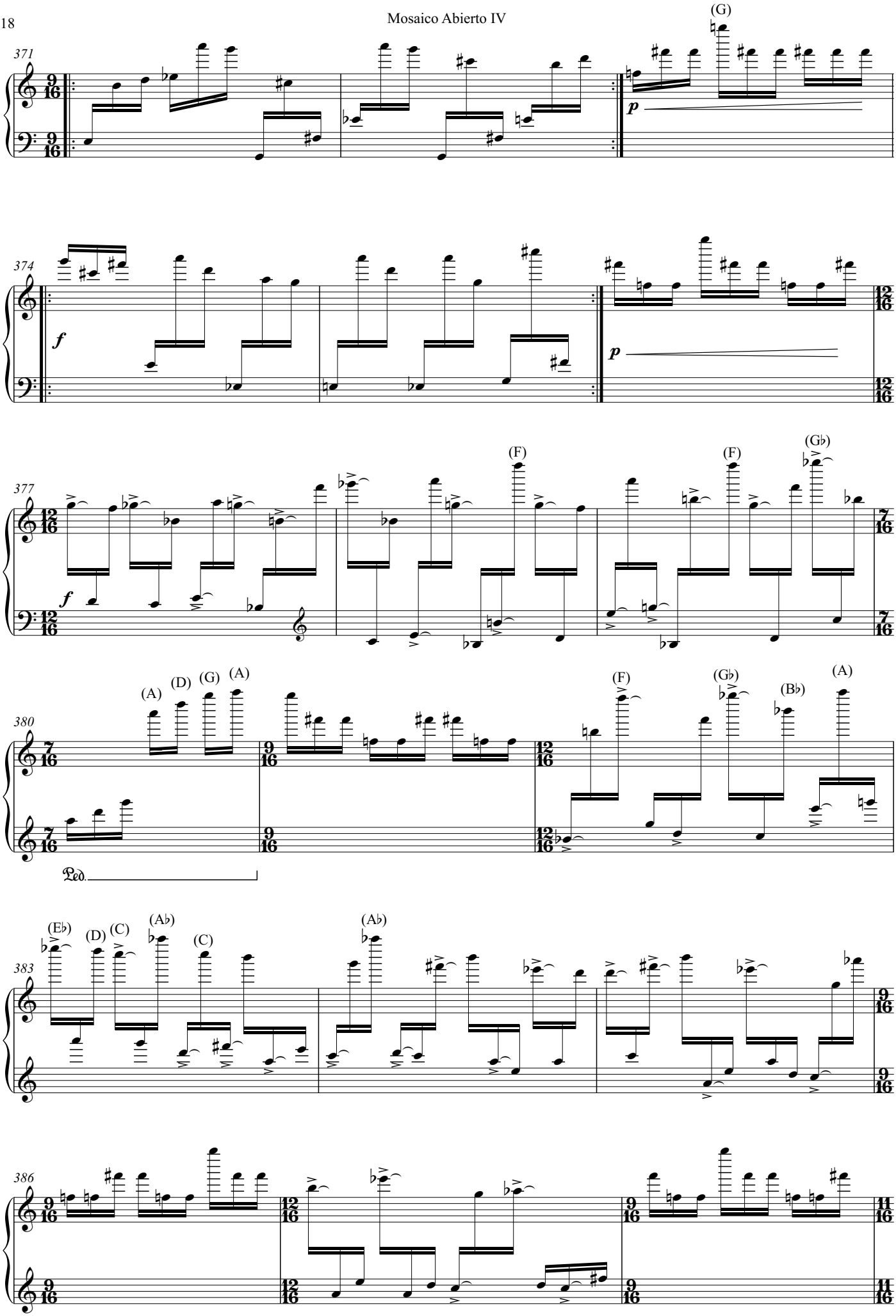
p

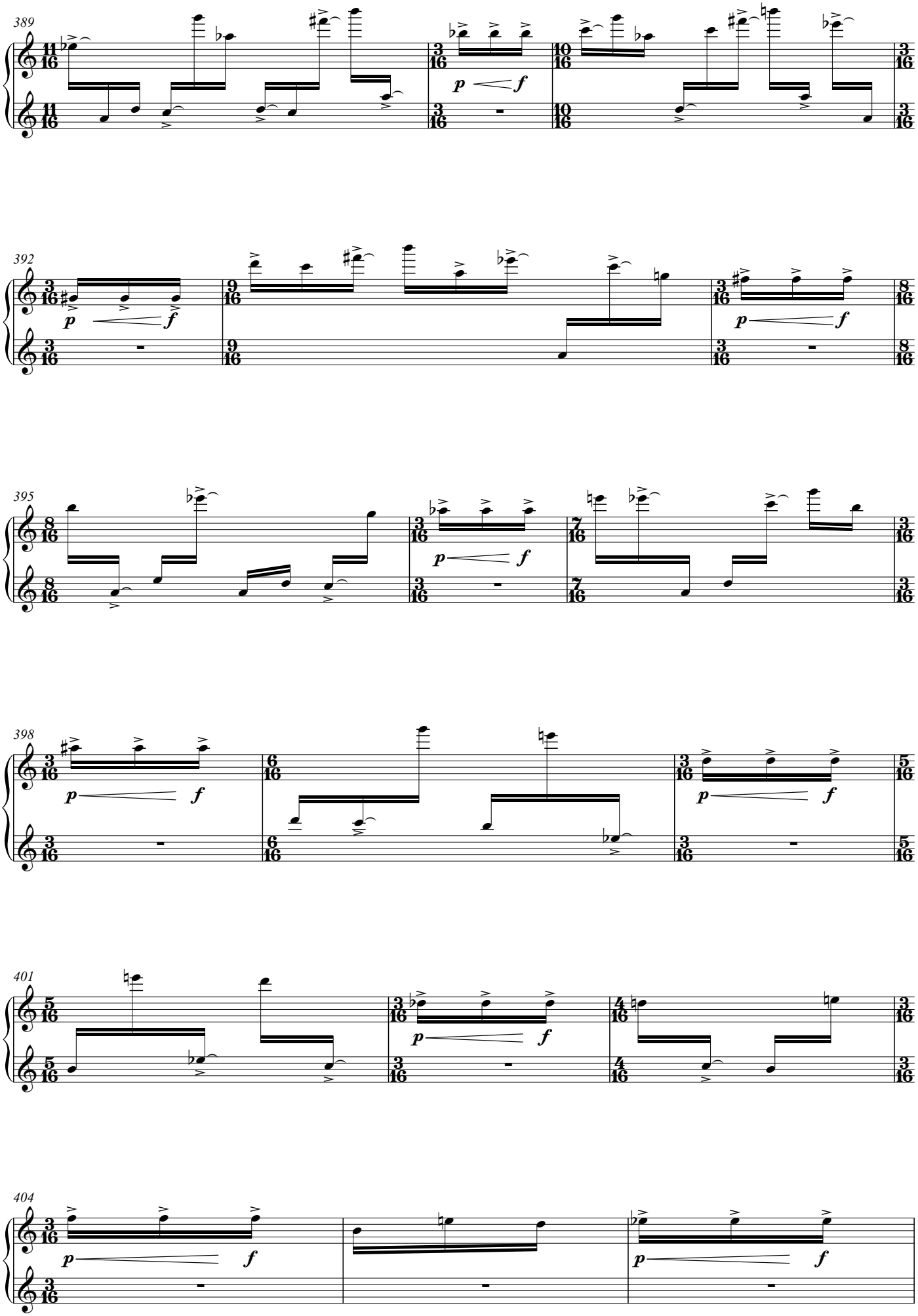
f

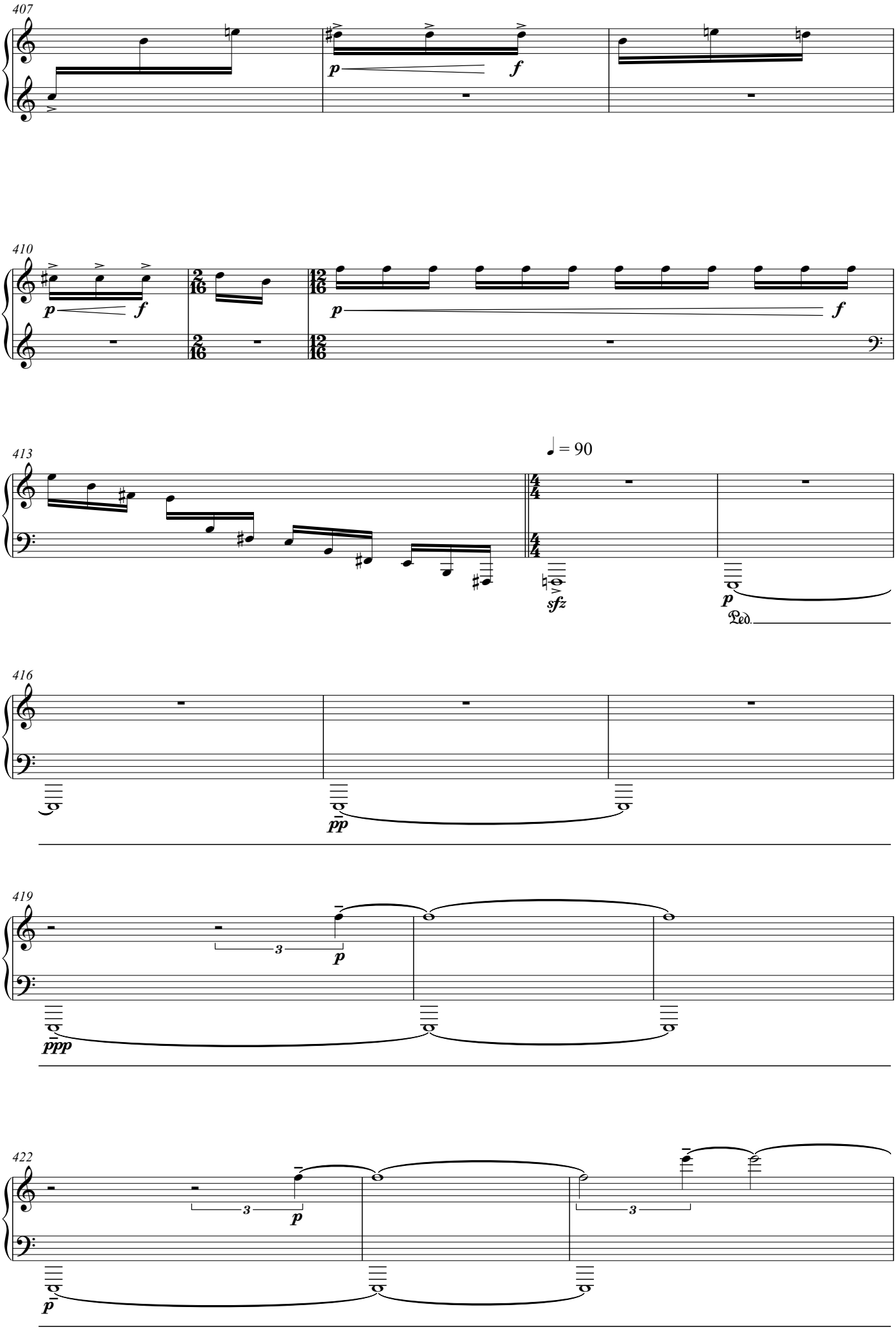
331

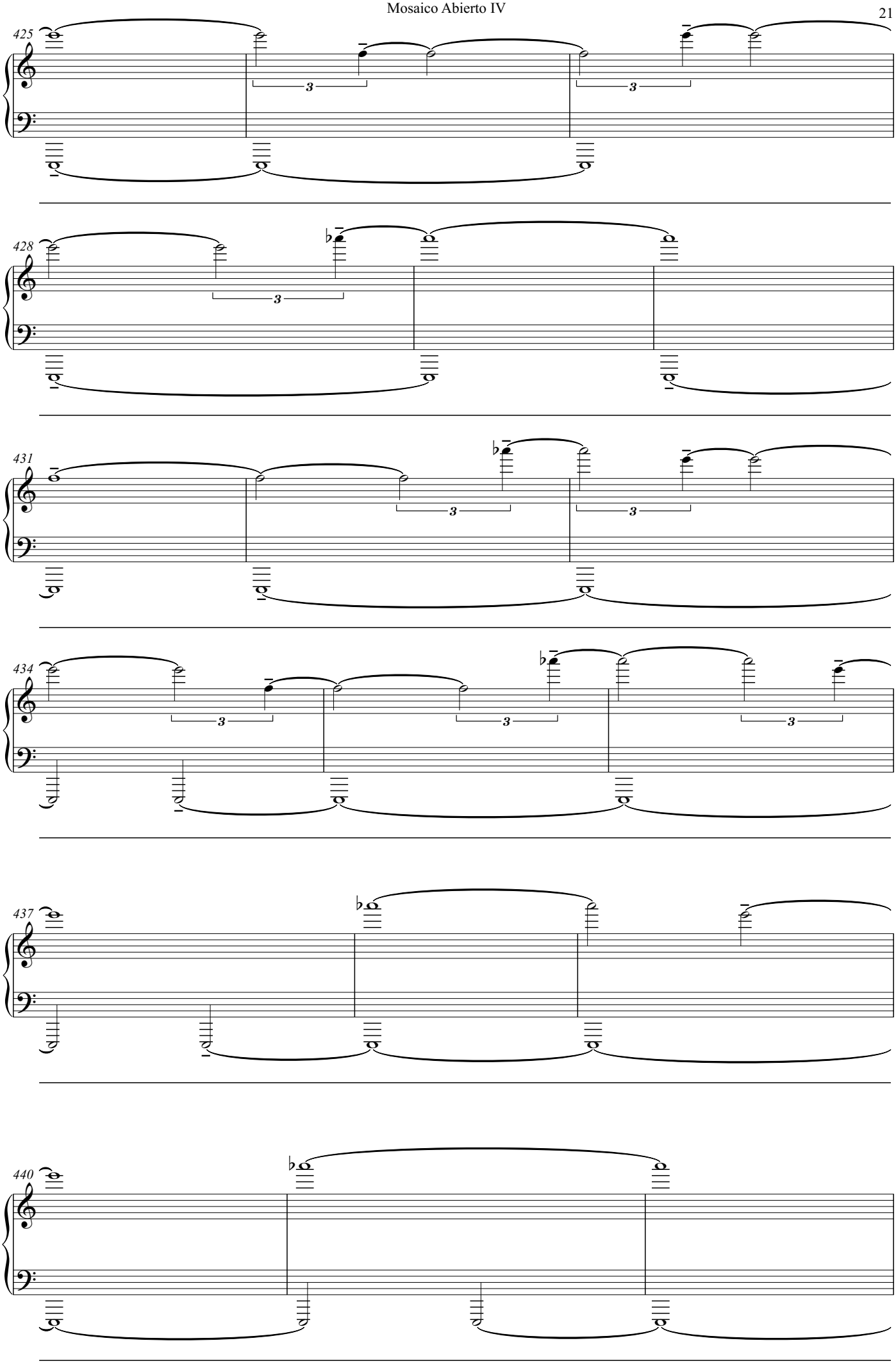

(G)
334
337
340
344
347
350
Ped.
Ped.
(D)
(B) (D) (F♯) (A)
(E) (B) (D) (F♯) (B) (A) (E) (A♭)
(C)

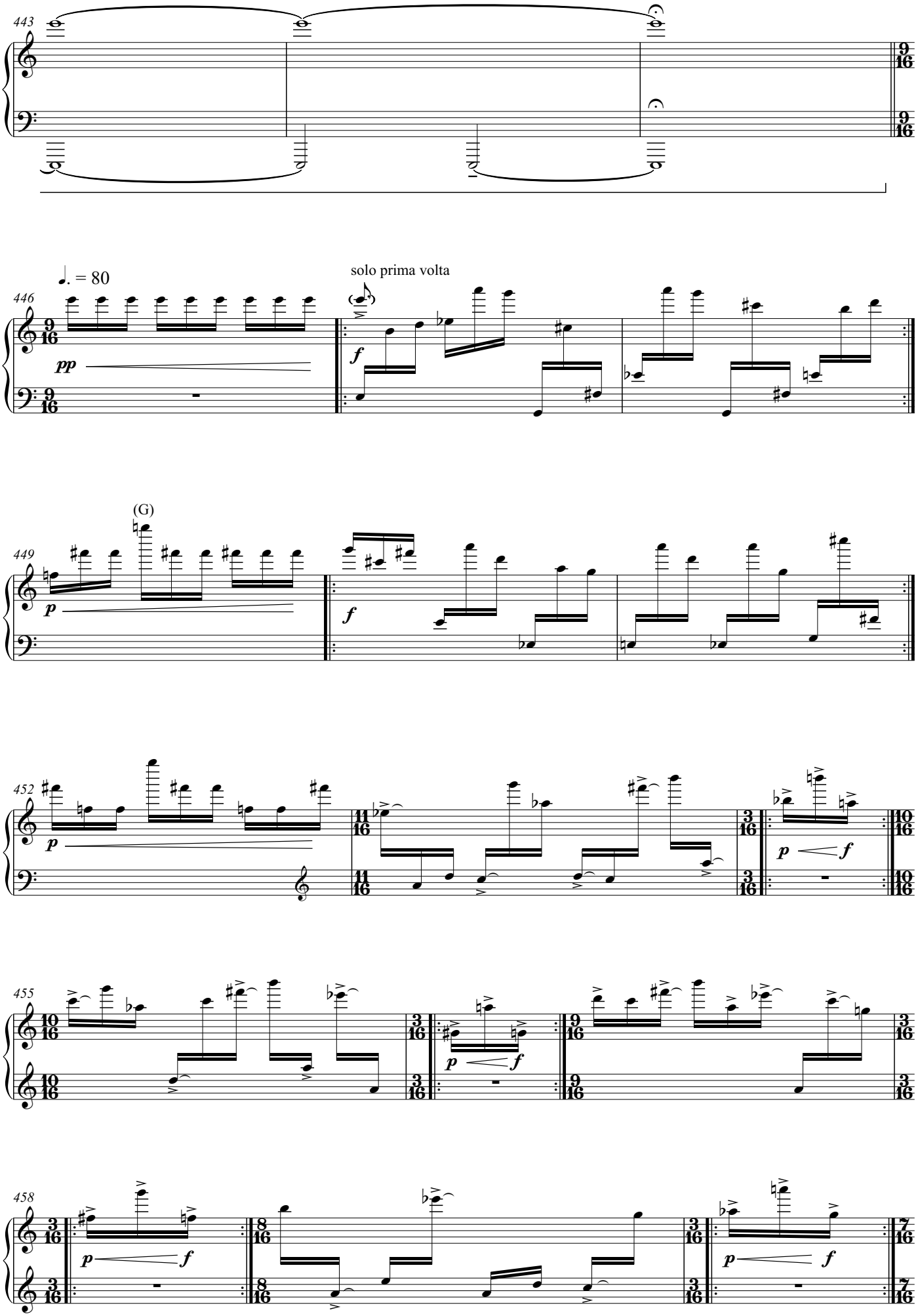

353
356
359
362
365
368
Ped.

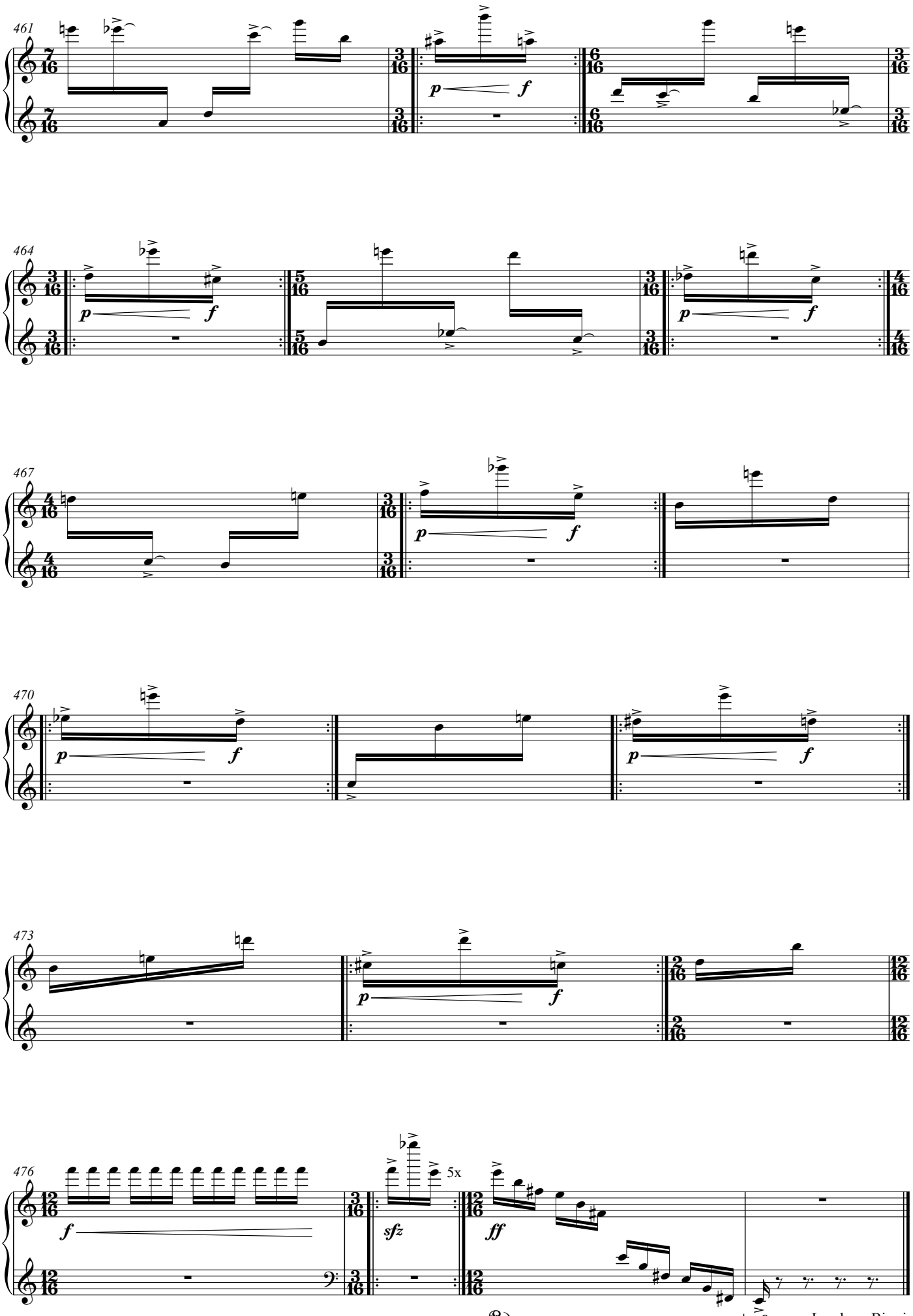

371
(G)
p
374
f
p
377
f
(F)
(F)
(G♭)
380
(A)
(D)
(G)
(A)
(F)
(G♭)
(B♭)
(A)
Ped.
383
(E♭)
(D)
(C)
(A♭)
(C)
(A♭)
386


389
392
395
398
401
404


407
p
f
410
p
f
p
f
413
♩ = 90
sfz
p
Ped.
416
pp
419
3
p
ppp
422
3
p
3
p


425
428
431
434
437
440


443
446
♩. = 80
pp
solo prima volta
f
449
(G)
p
f
452
p
f
455
p
f
458
p
f
p
f



London - Birmingham
10 November 2020

John Rivera Pico
(b.1993)

Tiento V

for flute, oboe, violin, and violoncello

(2021)

Written for the Britten Sinfonia's 2021 *Opus 1* Scheme

Instrumentation:

Flute

Oboe

Violin

Violoncello

Performance notes:

1. Trills and upper mordents are always played a semi-tone above the written note.
2. Lower mordents are always played a semi-tone below the written note.

Duration: c.a 5-6 minutes

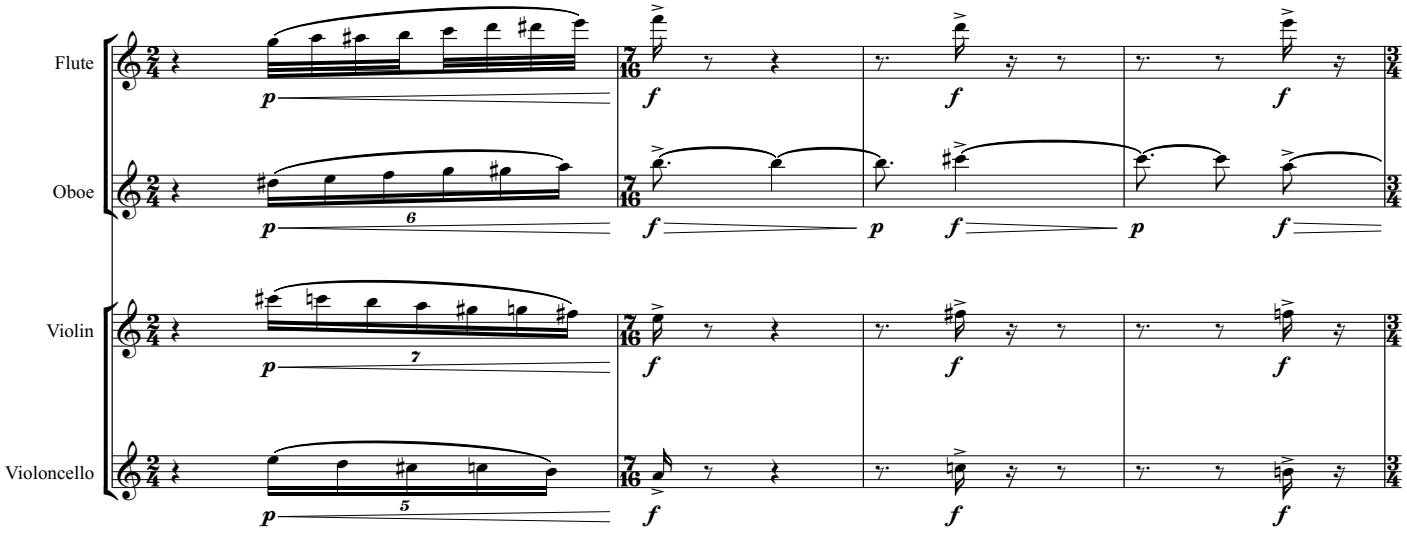
Tiento V

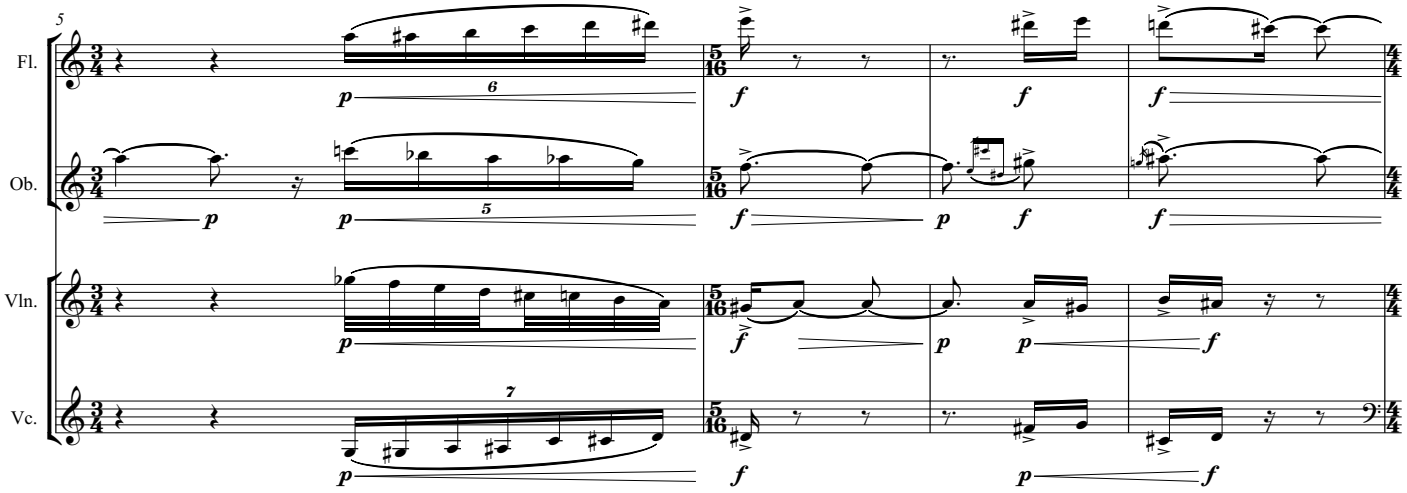
for flute, oboe, violin, and violoncello

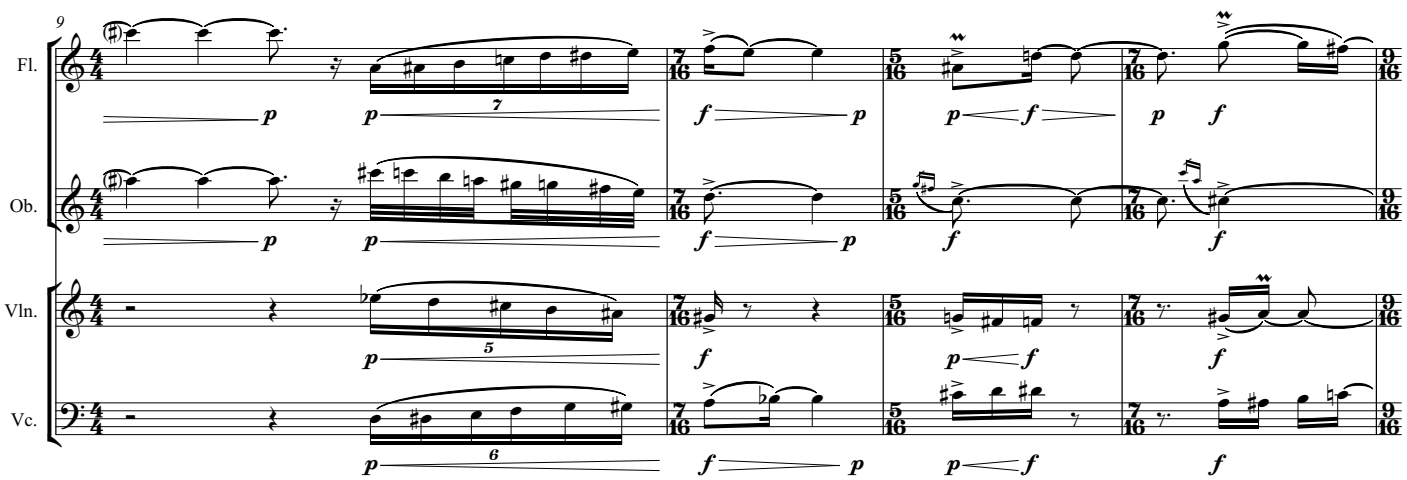
John Rivera Pico

♩ = 90 (♩ = ♩ sempre)

Scherzo 1, sempre leggero







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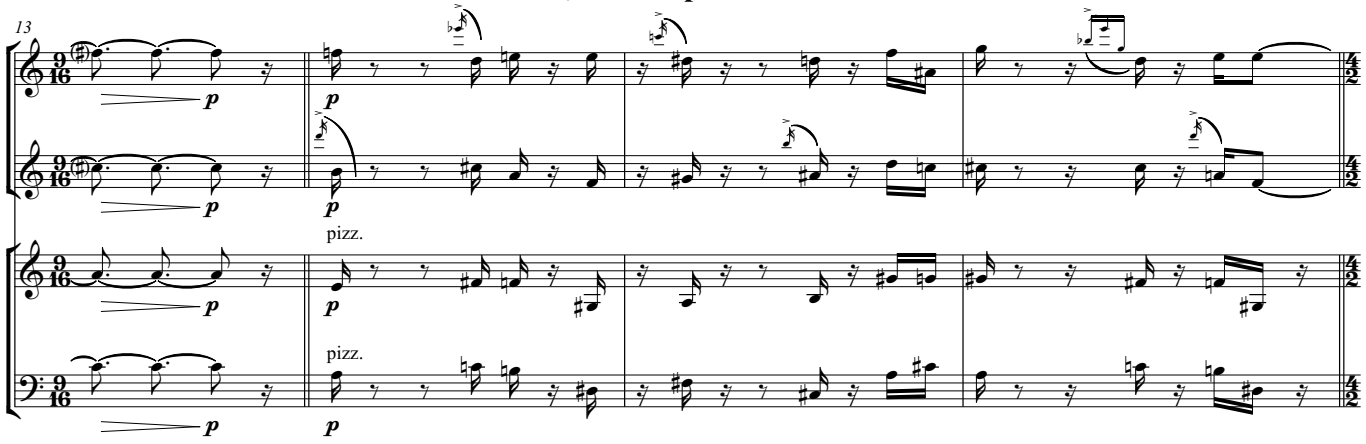
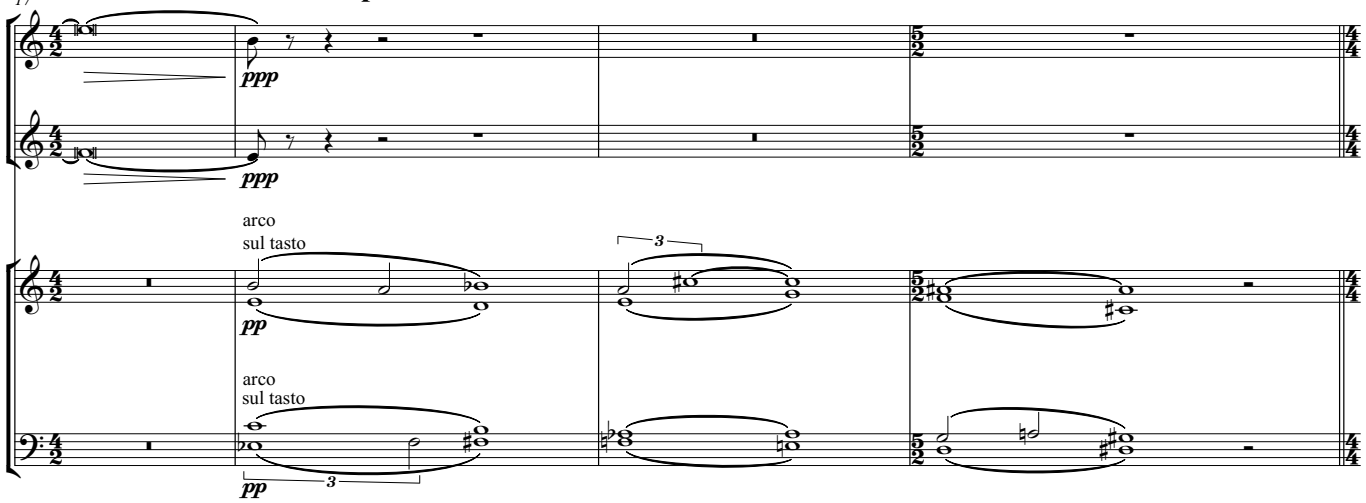
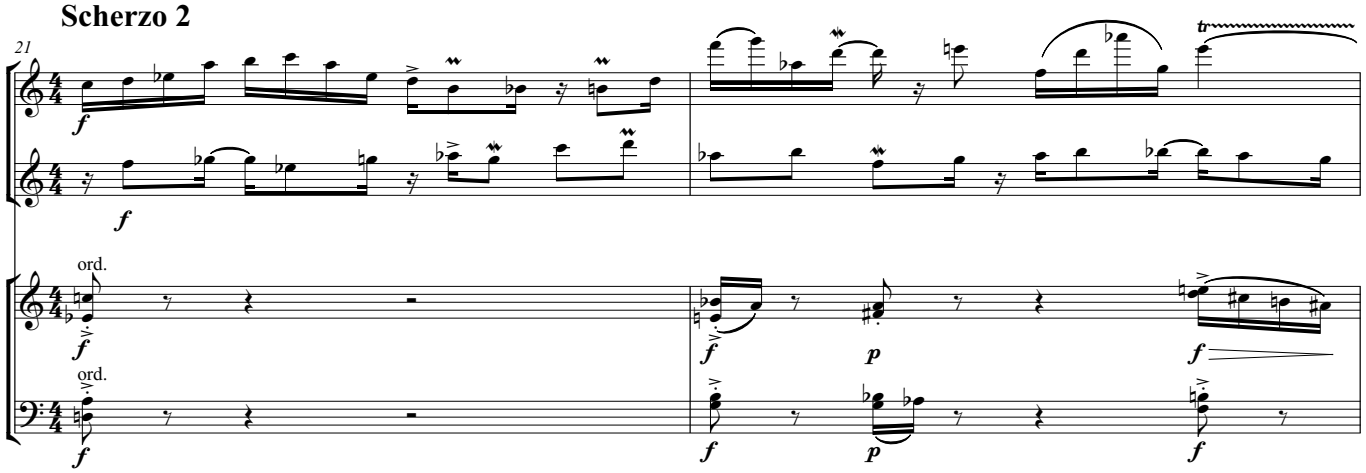
Danza 1. Silenzioso, ma sempre avanti

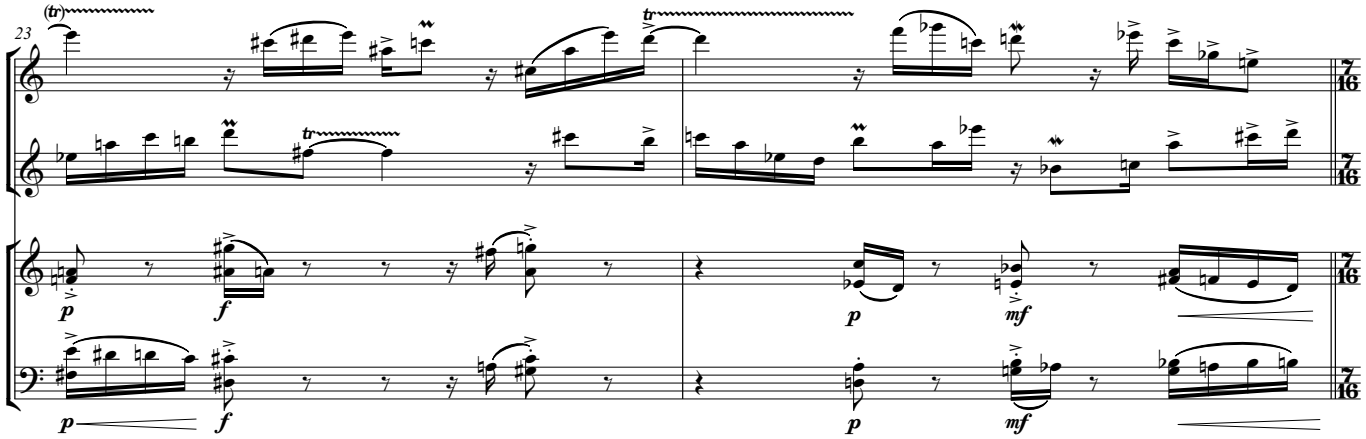


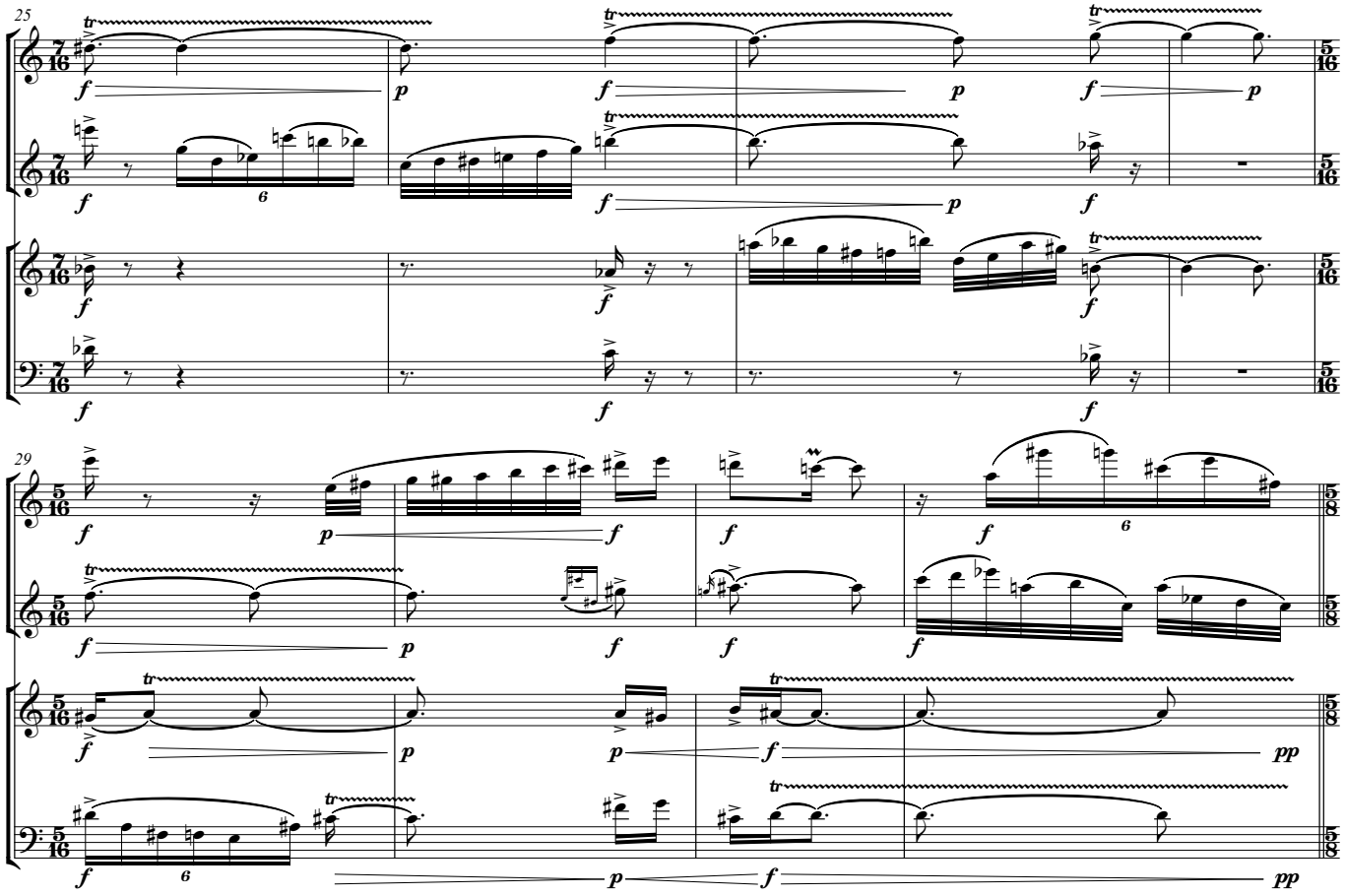
Corale 1. Lo stesso tempo



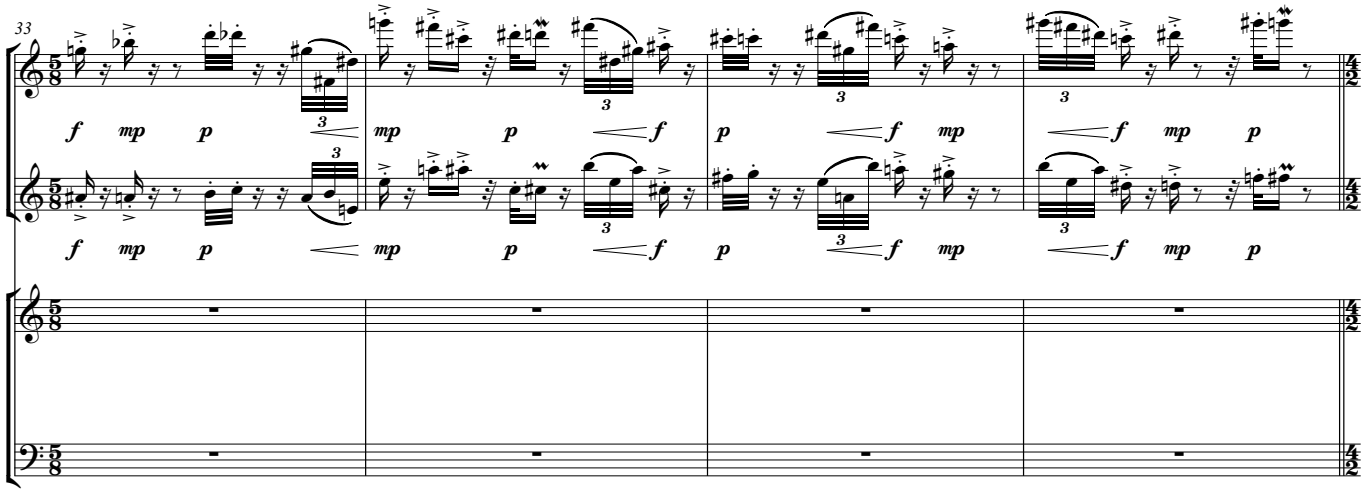
Scherzo 2



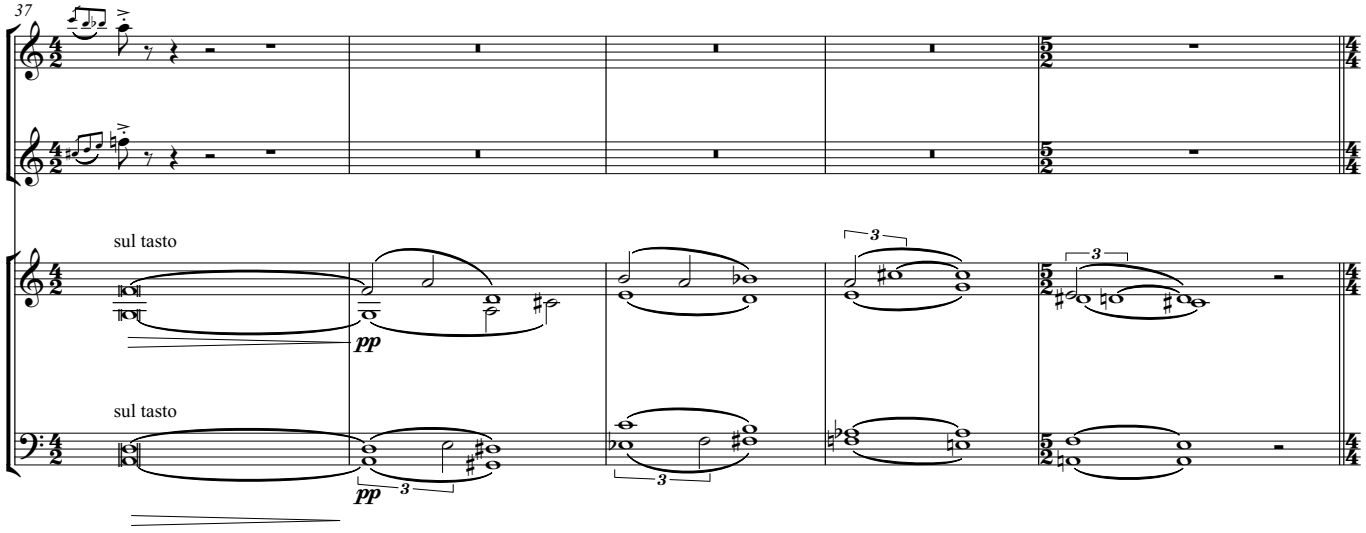




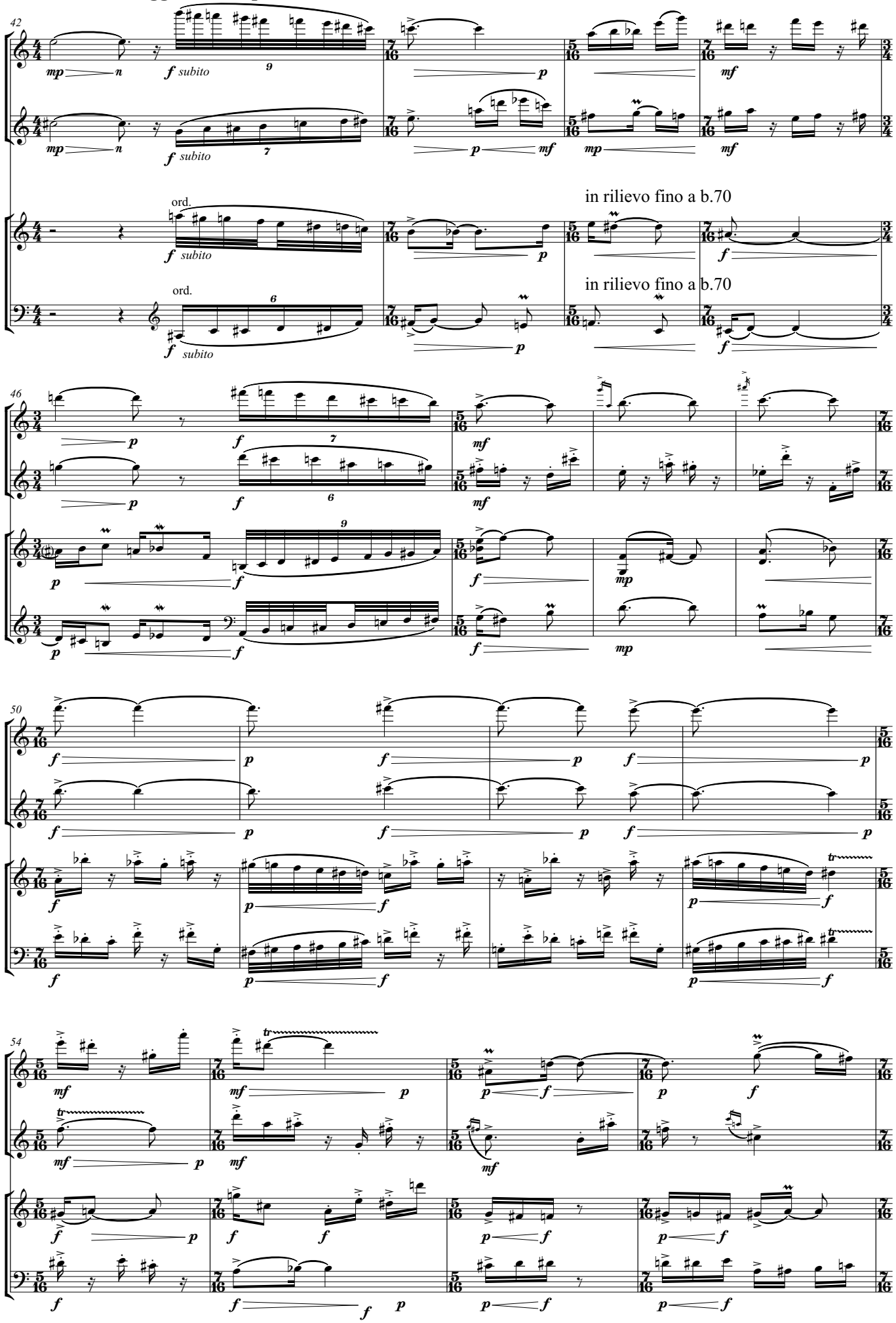
Danza 2, frammentata. Apparendo improvvisamente

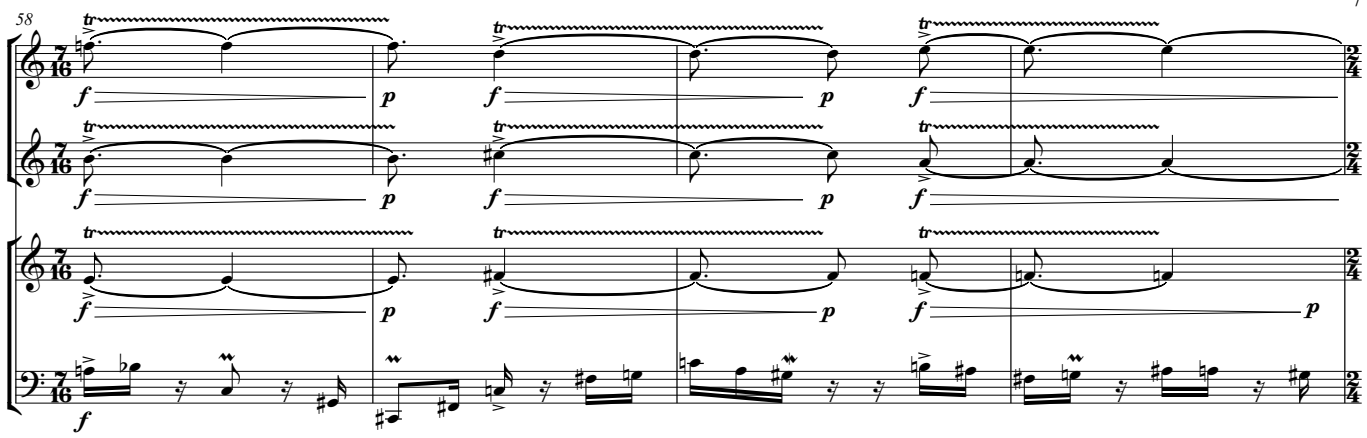


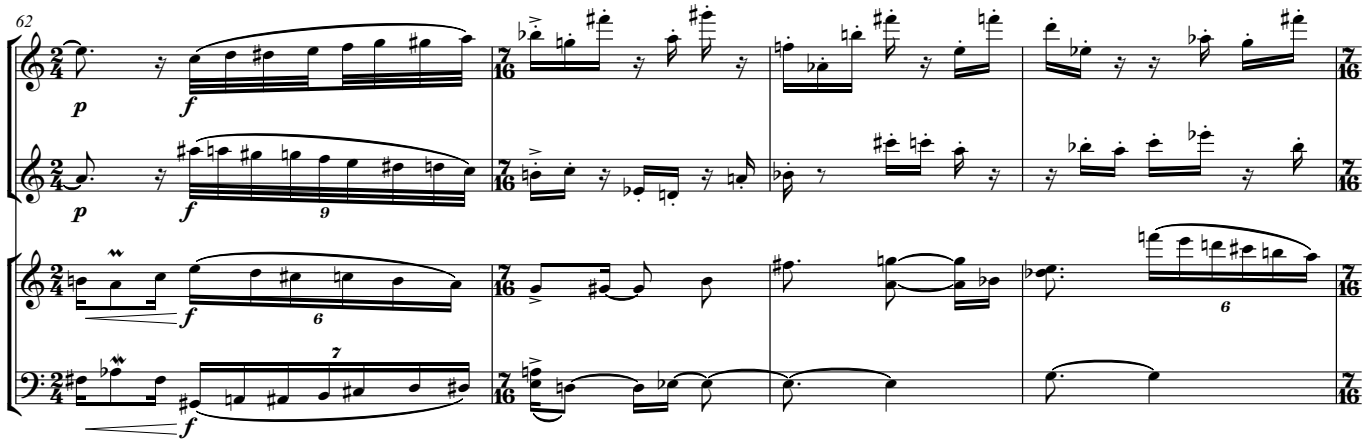
Corale 2

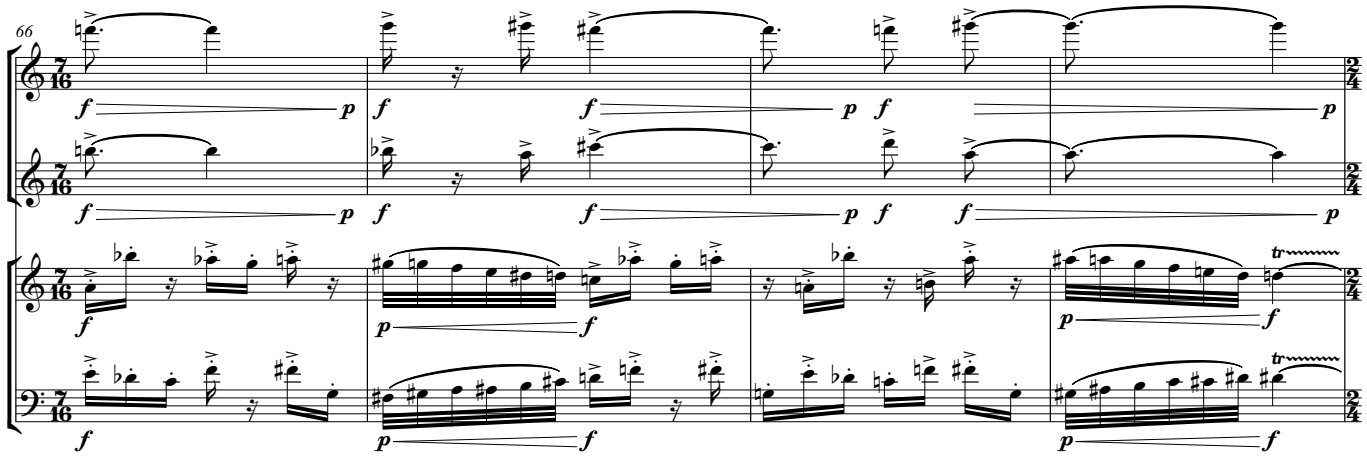


Scherzo 3, leggero e sempre avanti

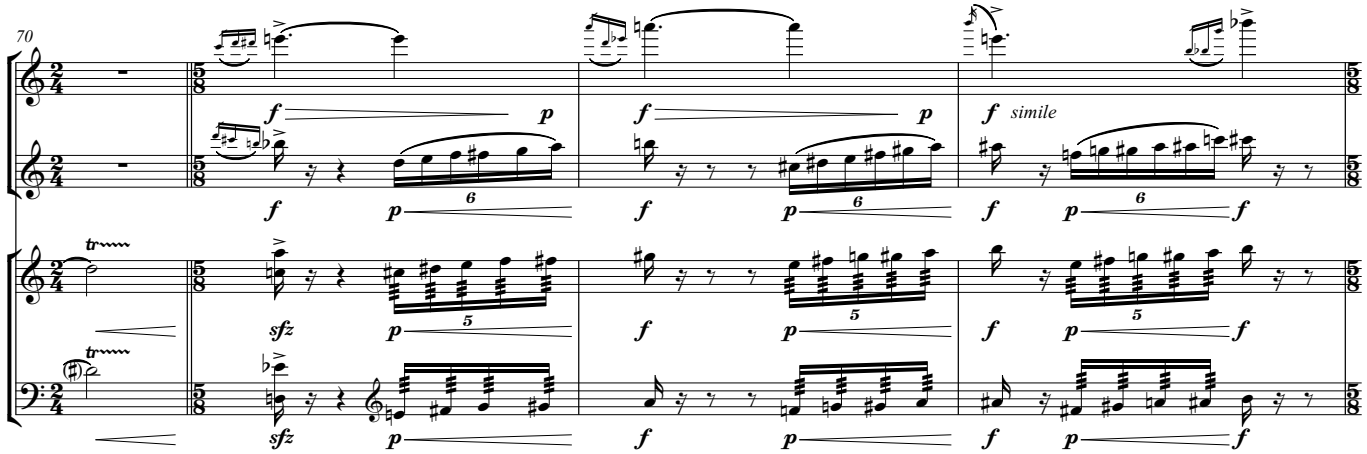


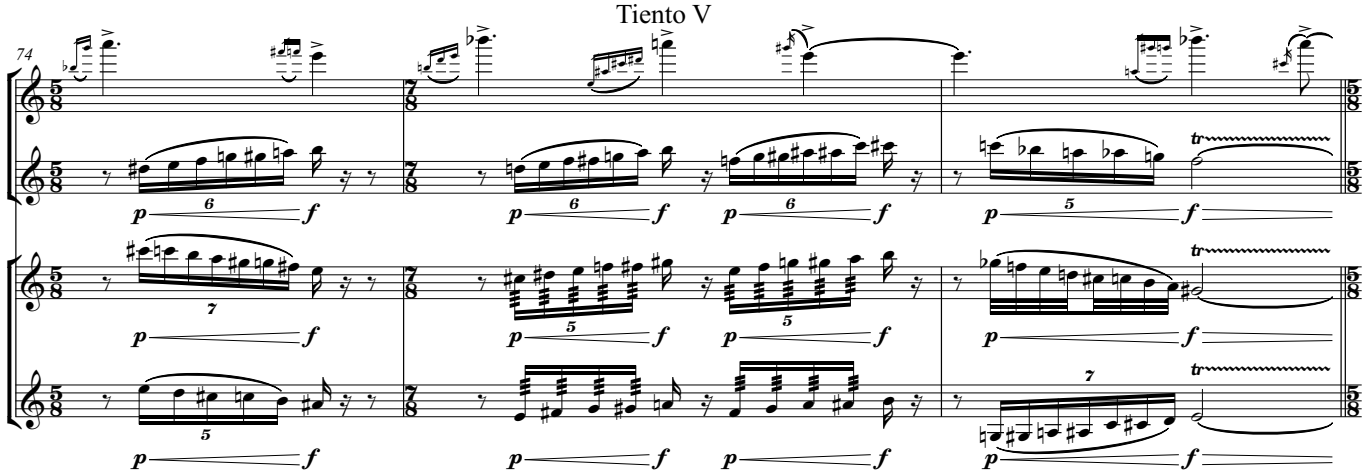


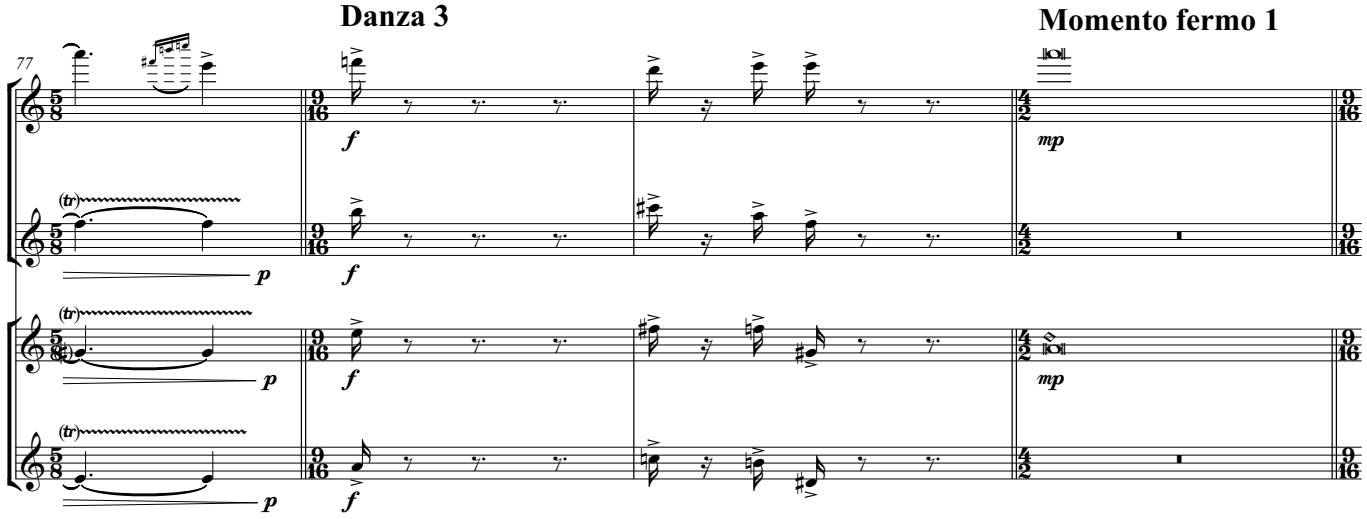


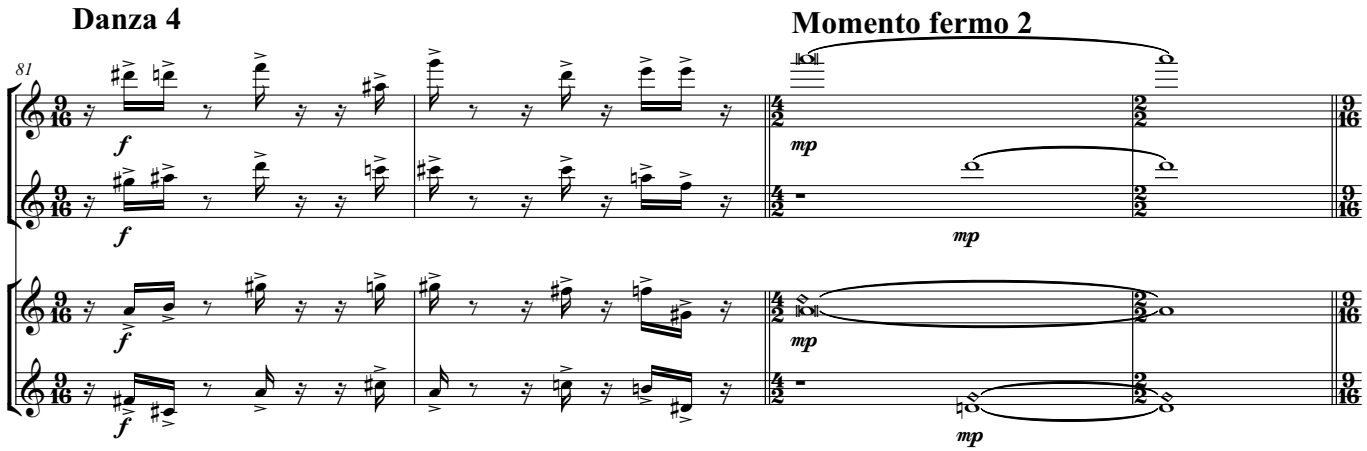


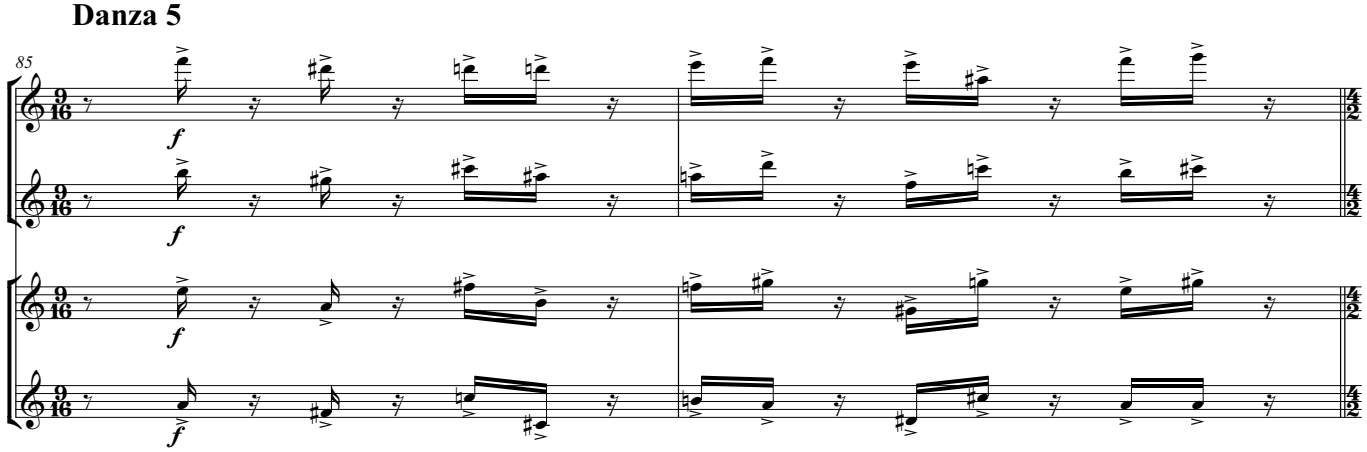
Apparendo improvvisamente



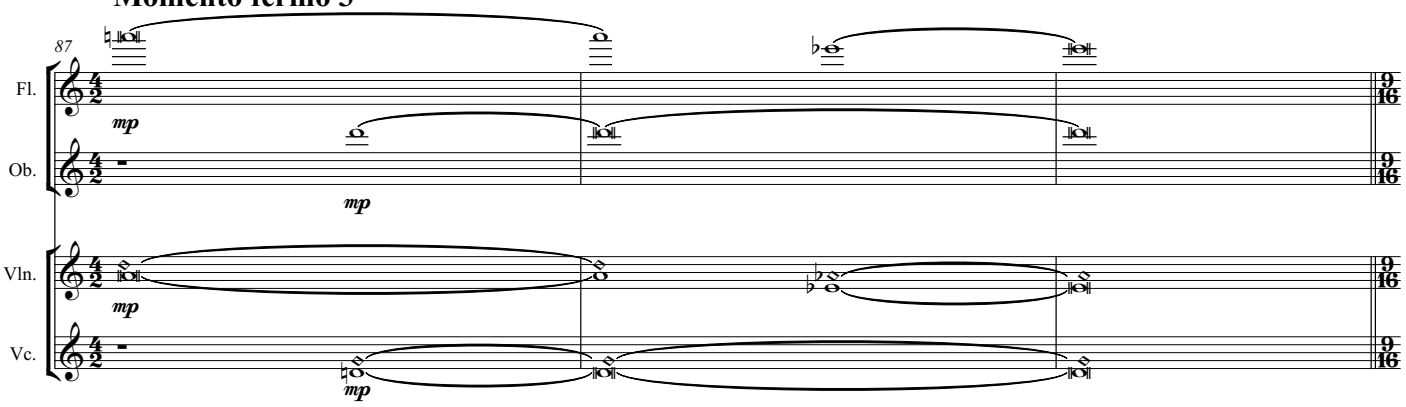

74
Fl.
Ob.
Vln.
Vc.


Danza 3
Momento fermo 1
77
Fl.
Ob.
Vln.
Vc.

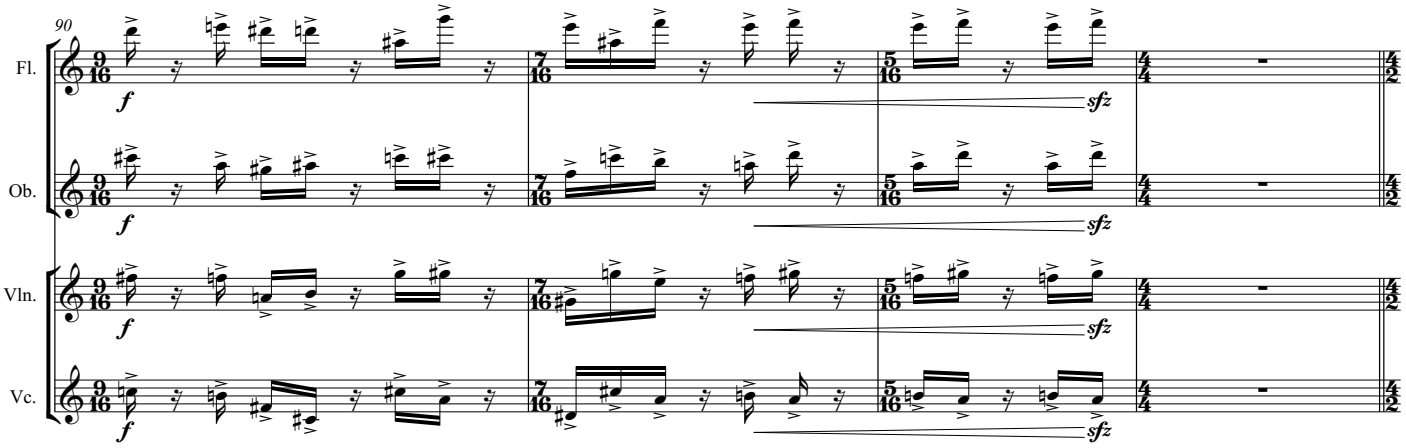

Danza 4
Momento fermo 2
81
Fl.
Ob.
Vln.
Vc.


Danza 5
85
Fl.
Ob.
Vln.
Vc.

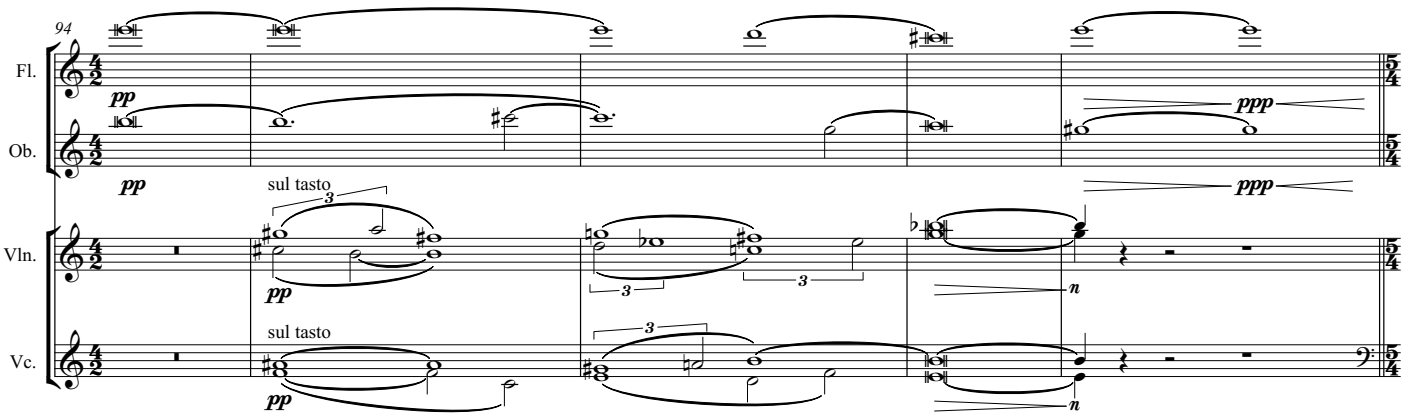
Momento fermo 3



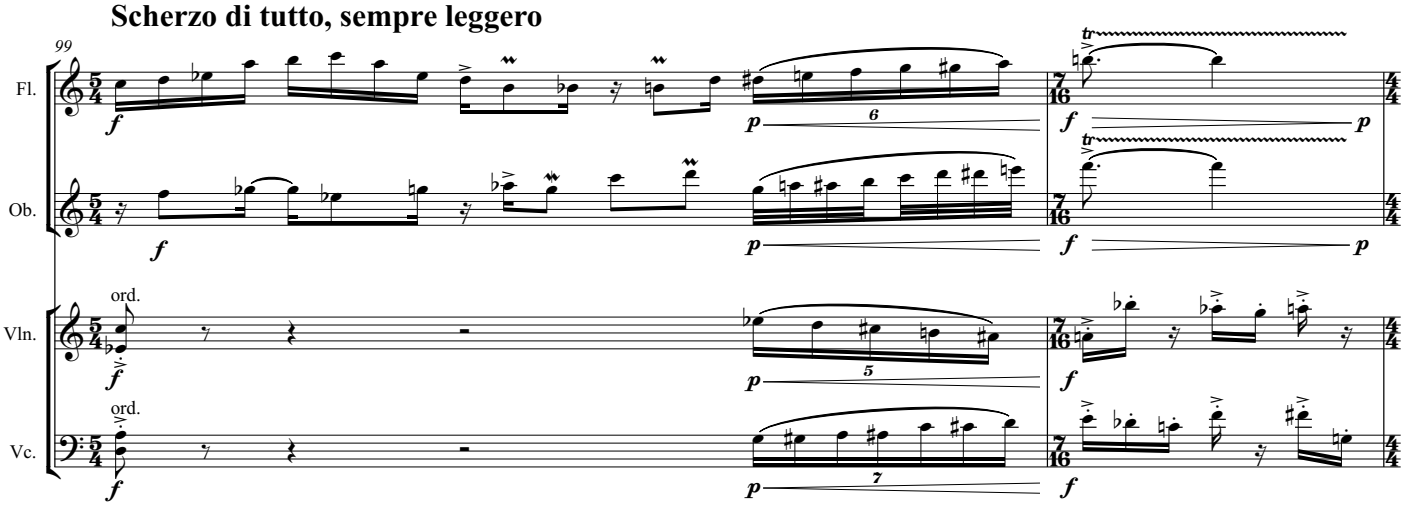
Danza 6



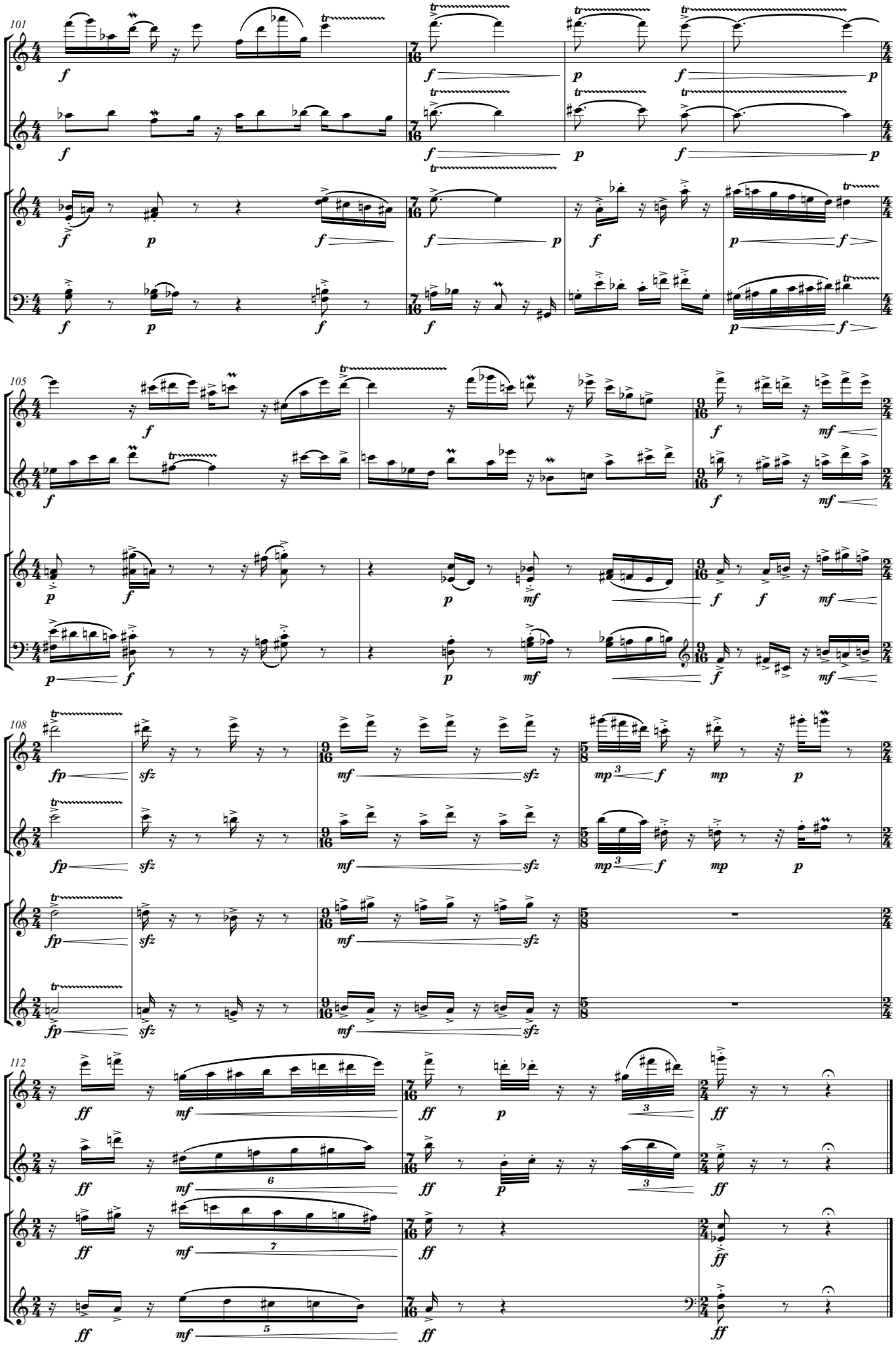
Corale 3



Scherzo di tutto, sempre leggero



Tiento V



John Rivera Pico
(b.1993)

Donde

for eleven instrumentalists

(2021)

Instrumentation

Flute

Clarinet in B♭

Bassoon

Trumpet in C

Trombone

Percussion (one player):
- Tom-toms (five)
-Bass drum
-Vibraphone

Harp

Violin

Viola

Violoncello

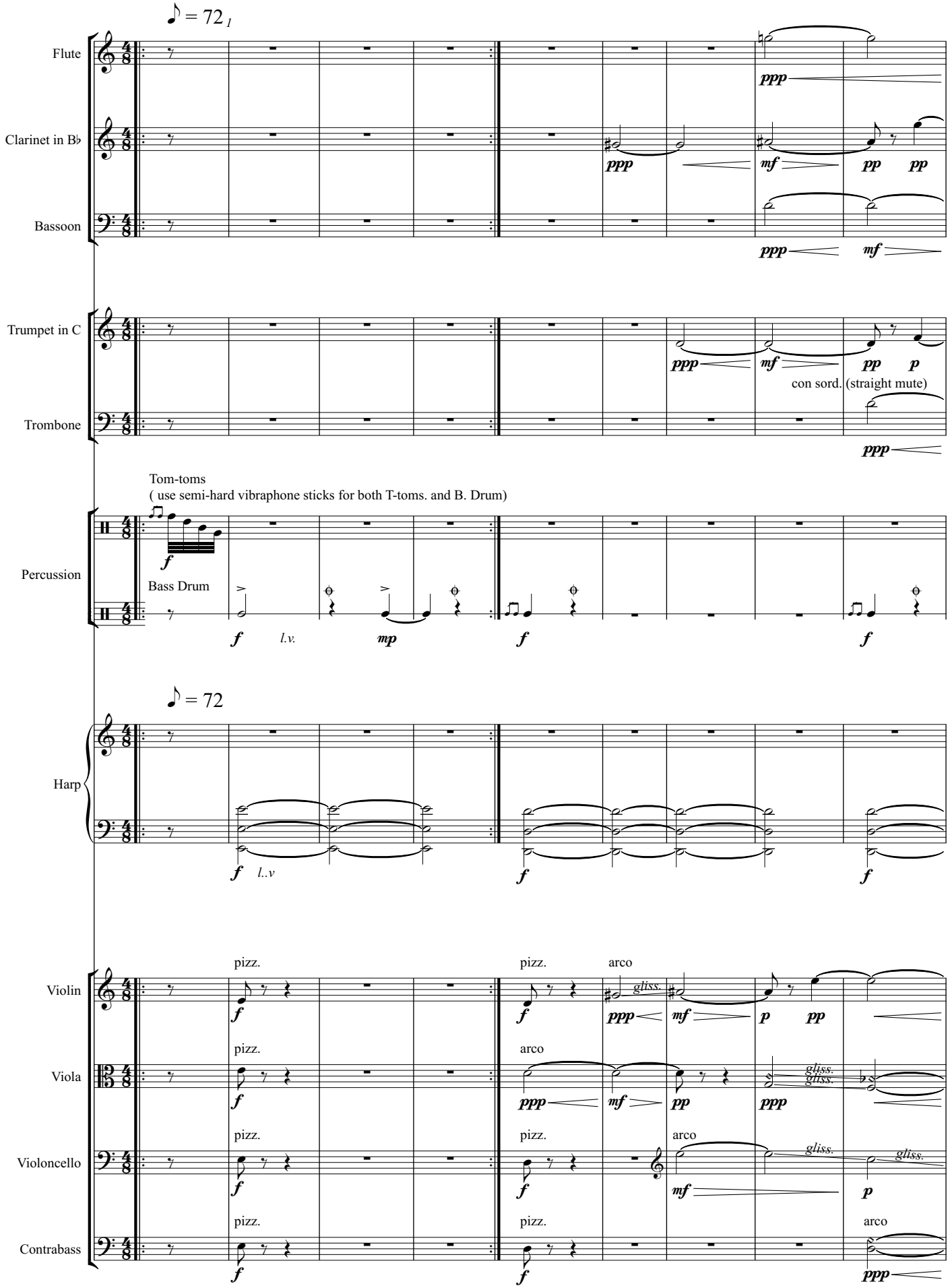
Contrabass

Score in C

Donde

for eleven instrumentalists

John Rivera Pico



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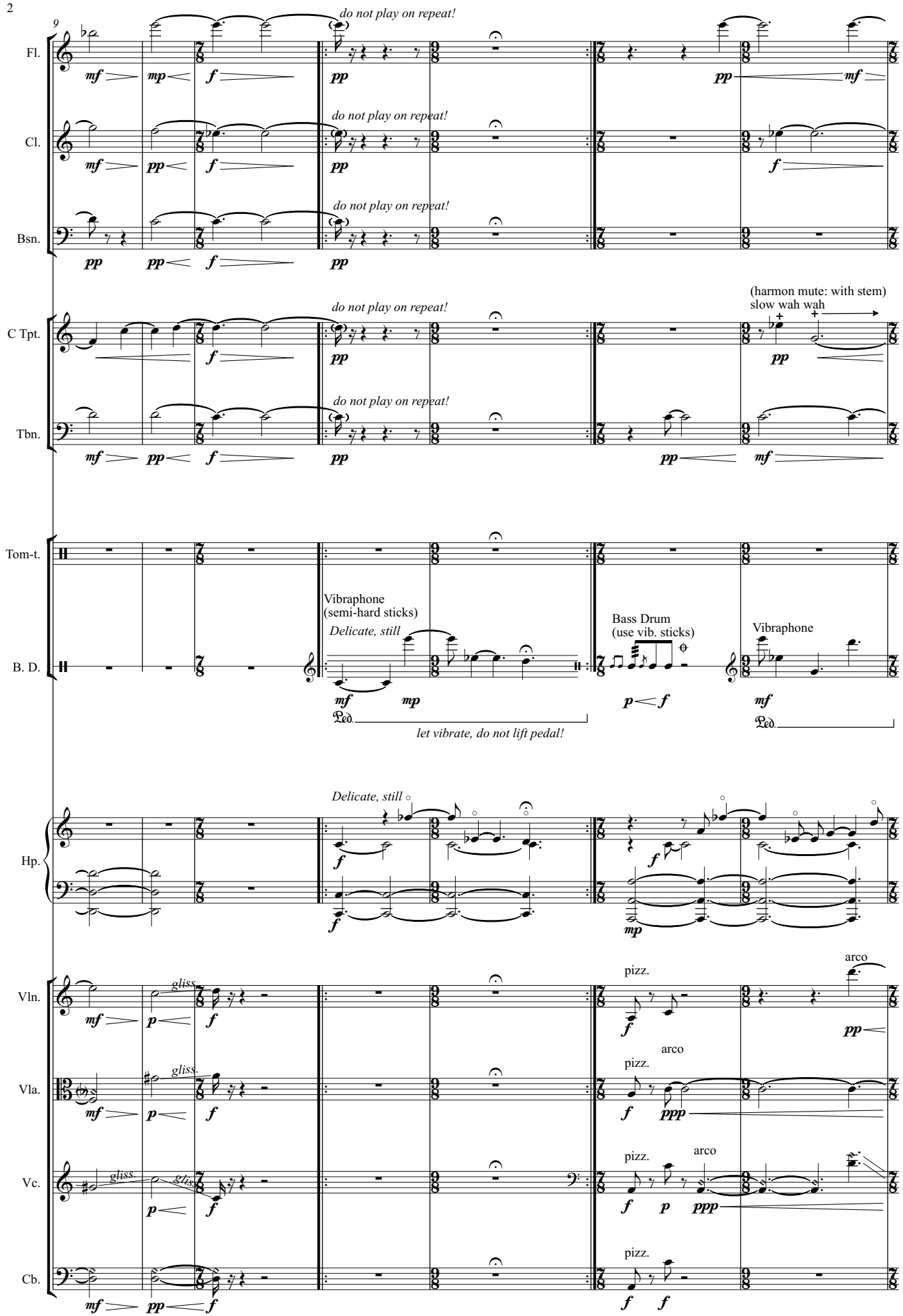
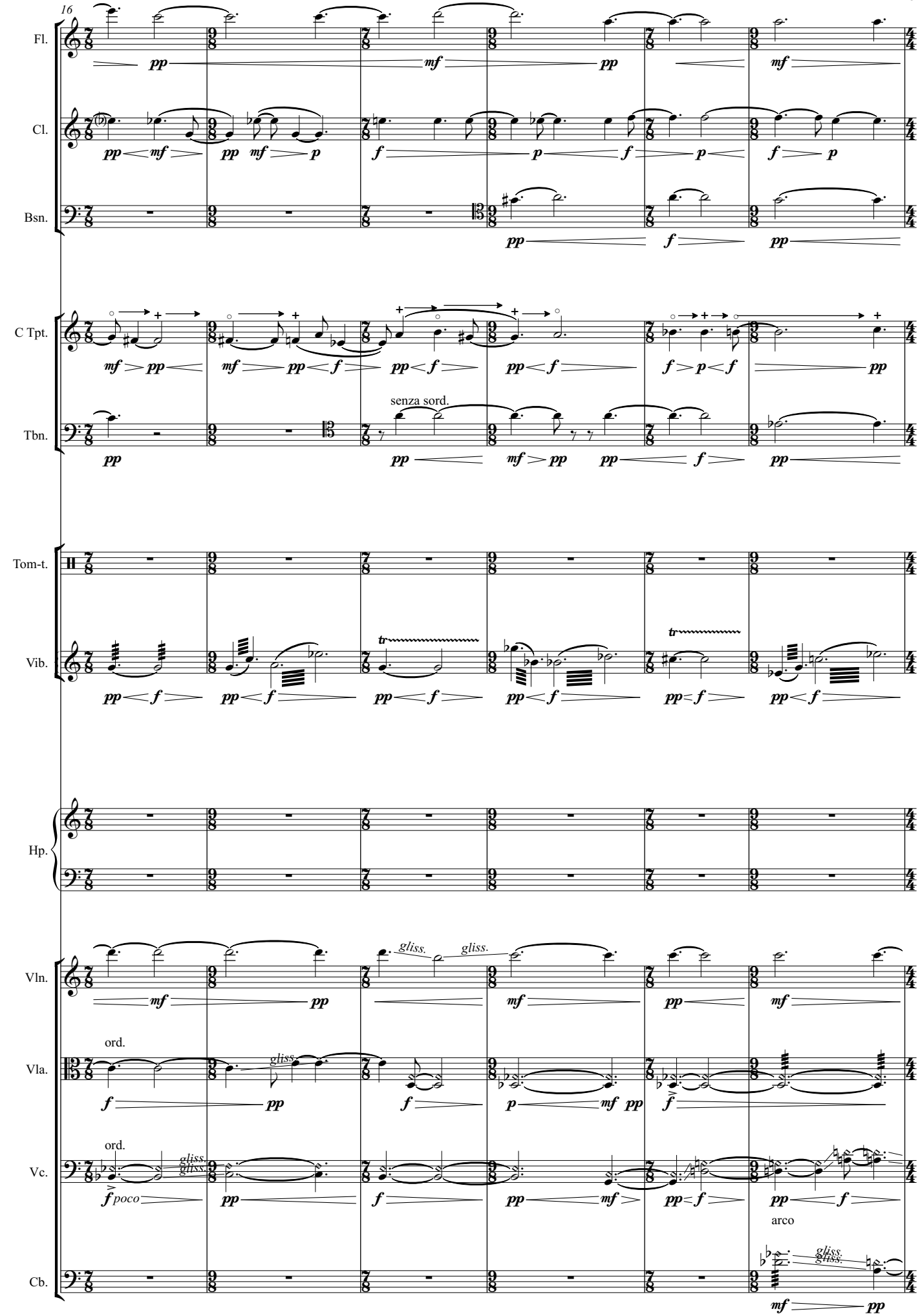

9
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
do not play on repeat!
(harmon mute: with stem)
slow wah wah
Vibraphone
(semi-hard sticks)
Delicate, still
Bass Drum
(use vib. sticks)
Vibraphone
let vibrate, do not lift pedal!
pizz.
arco
gliss.


16
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
senza sord.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
ord.
gliss.
ord.
arco

22

♩ = 116 *Suddenly appearing!*

Senza Misura

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Tom-t.

Vib.

From Michael's 'Tuscan Dreams'

Delicate, still
(take your time between each note)

Hp.

Delicate, still

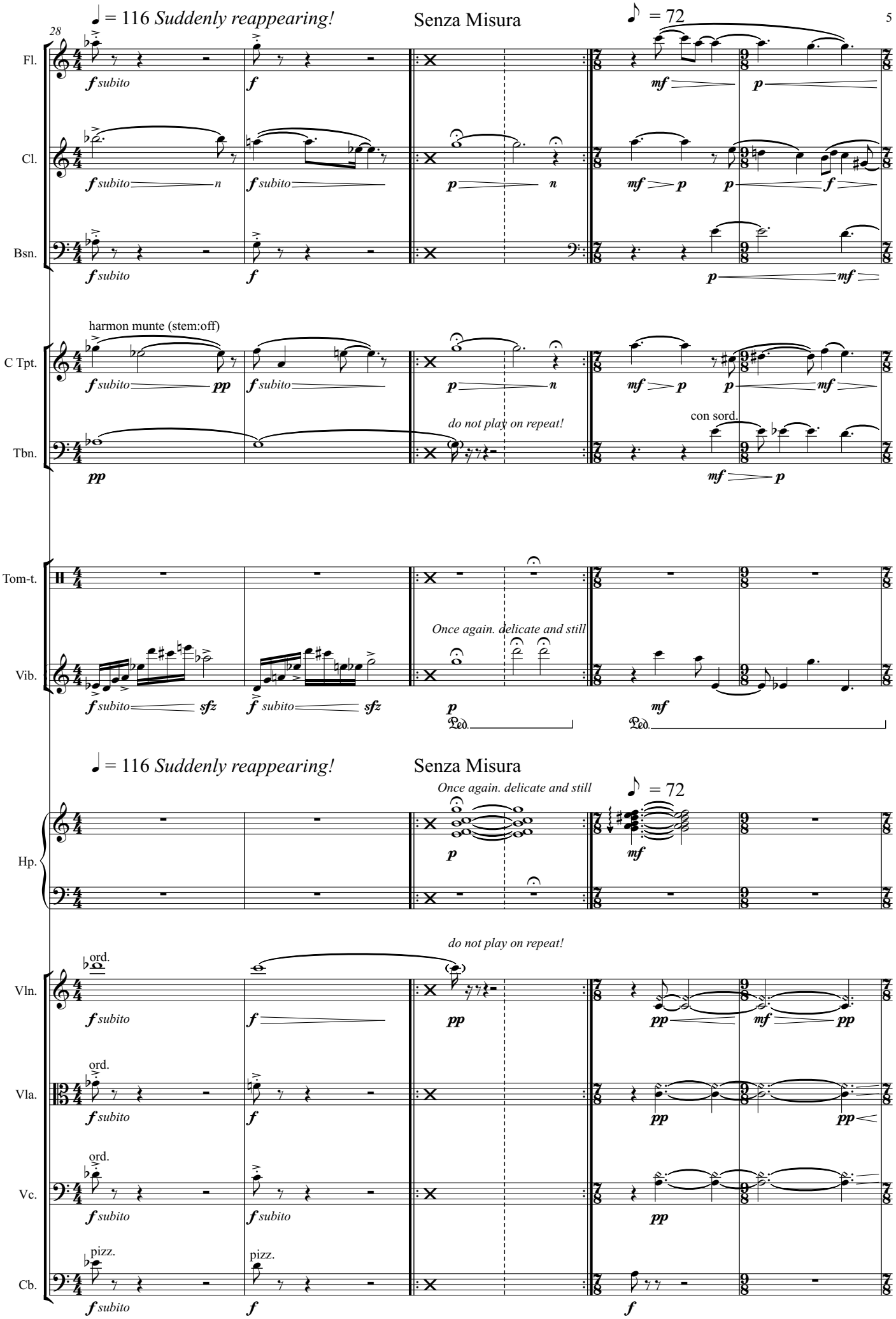
Vln.

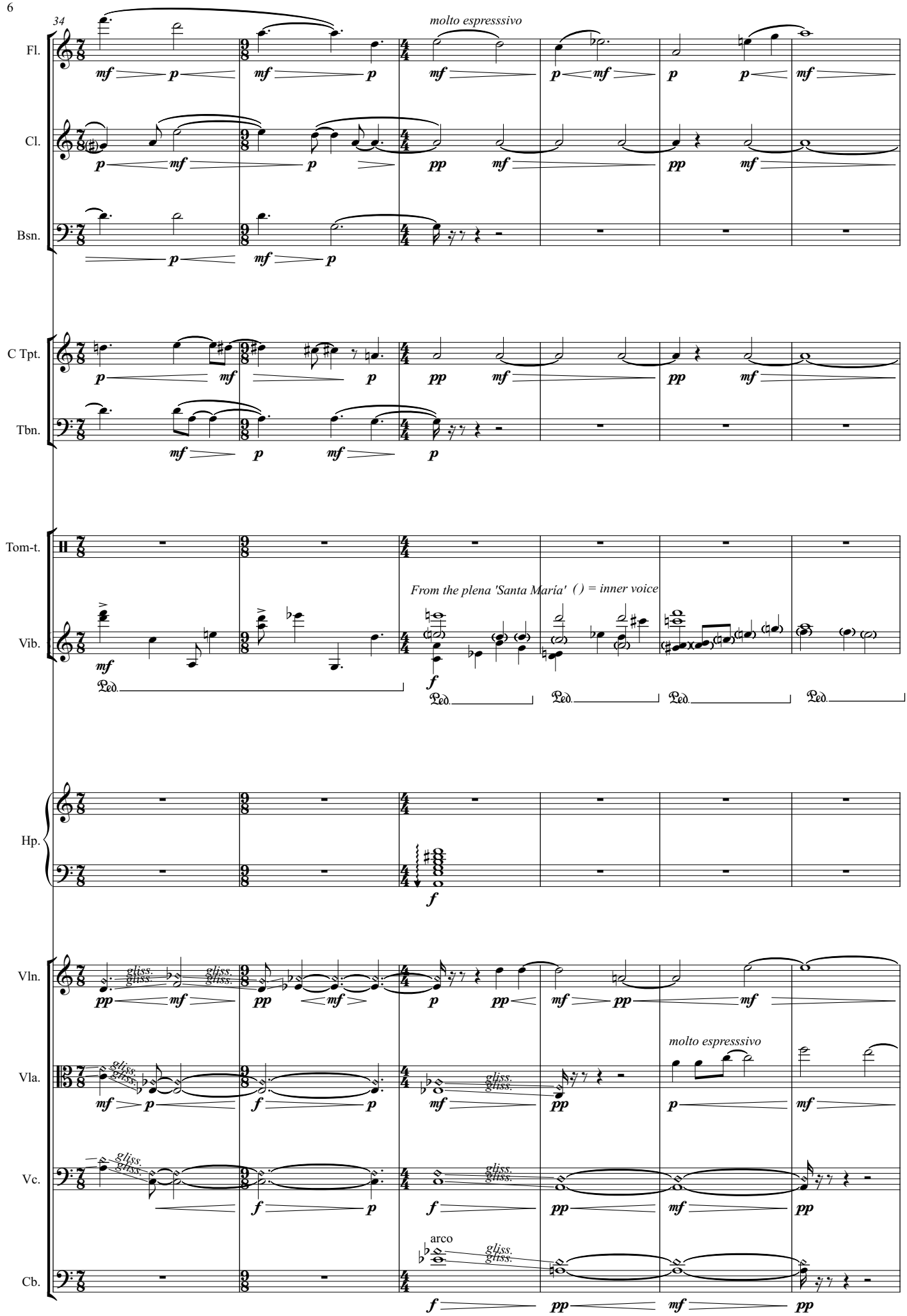
Vla.

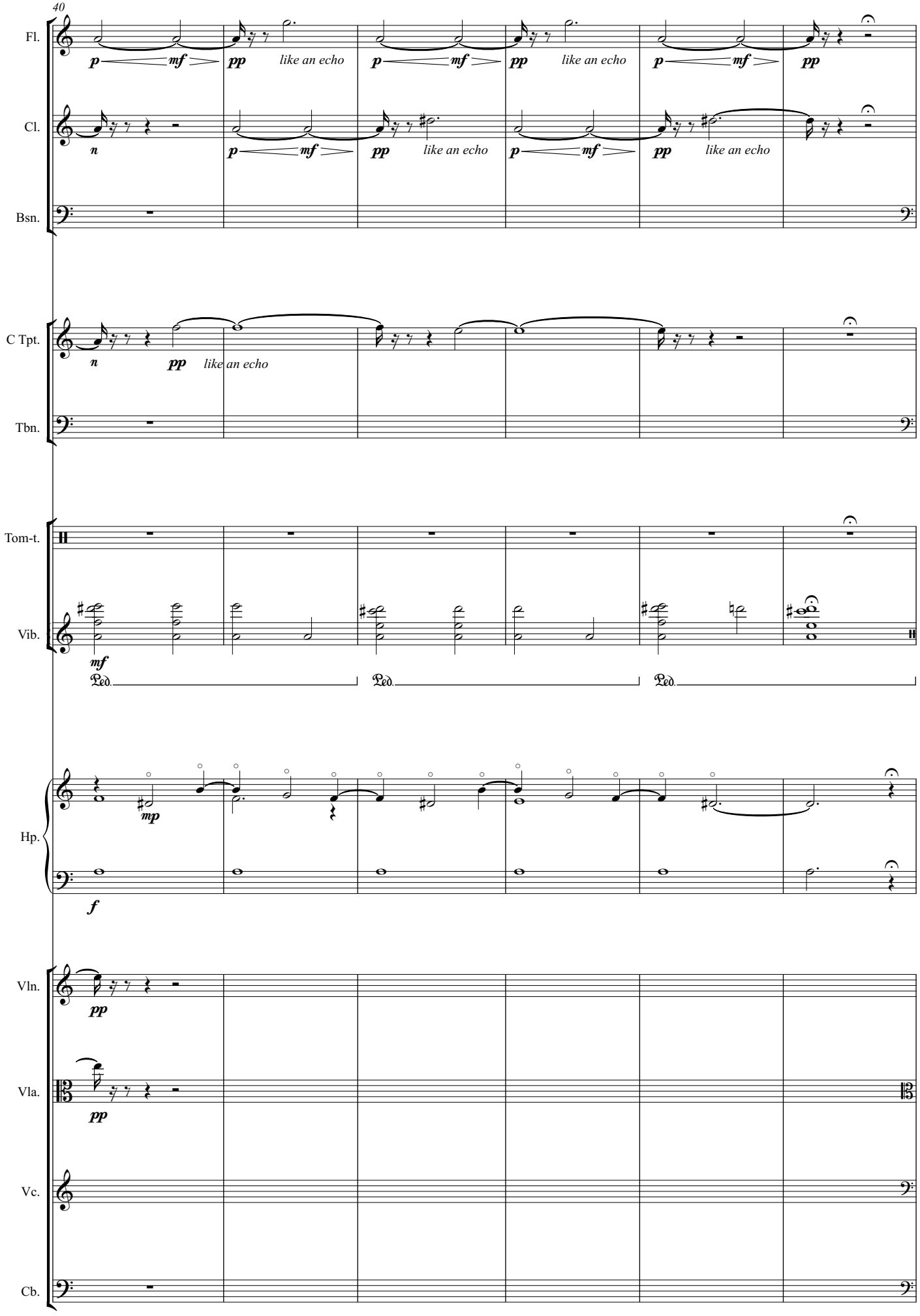
Vc.

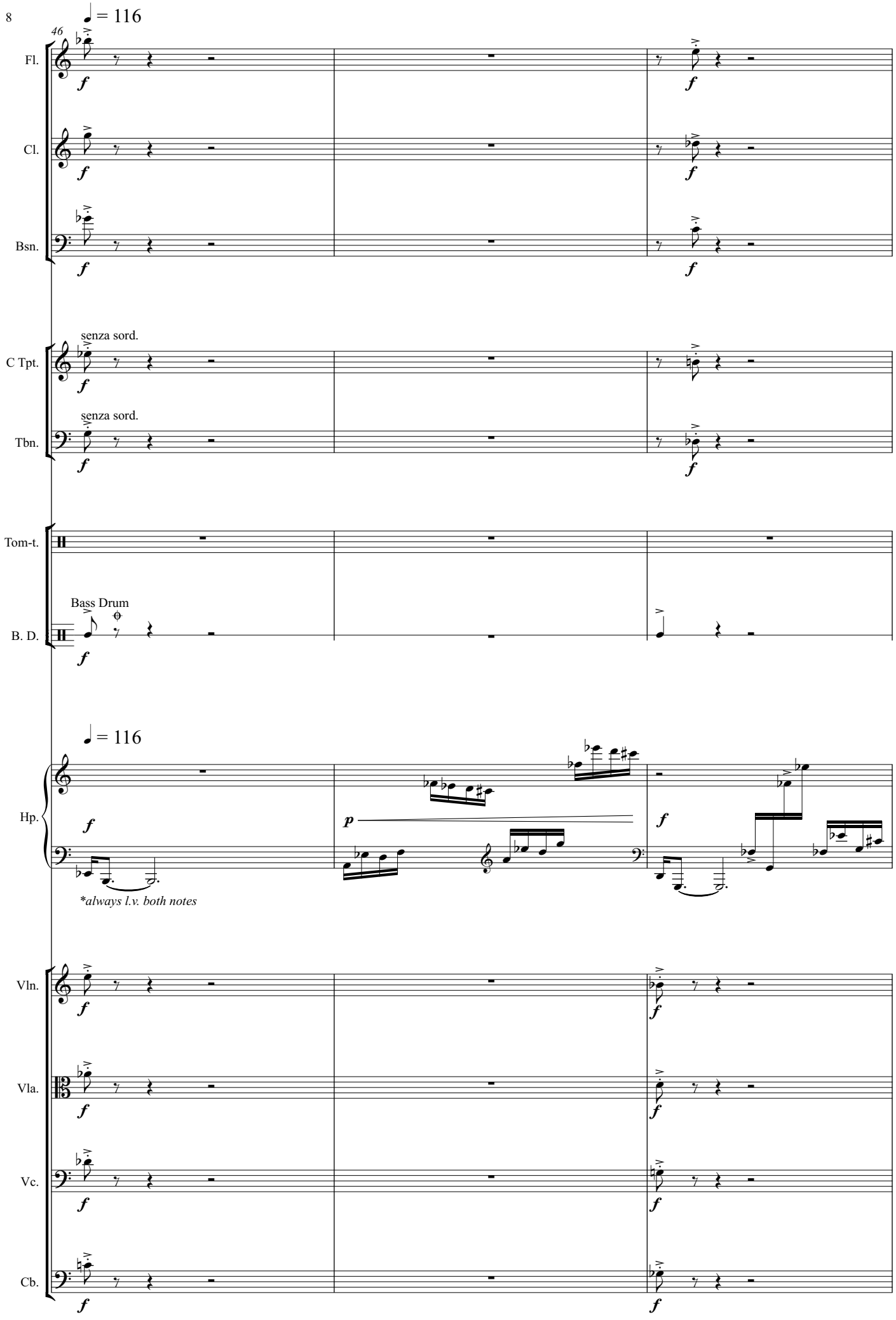
Cb.

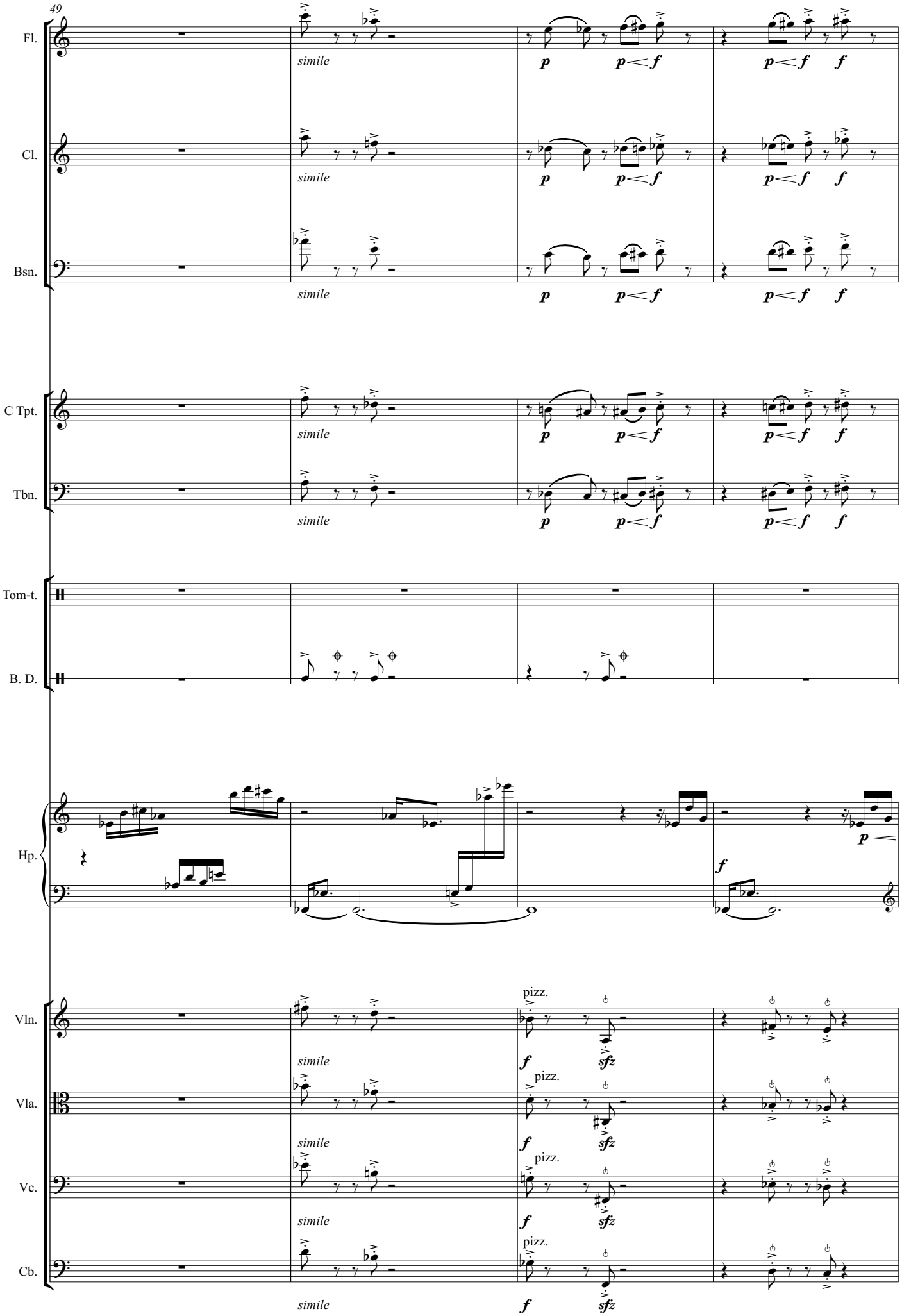
gliss.

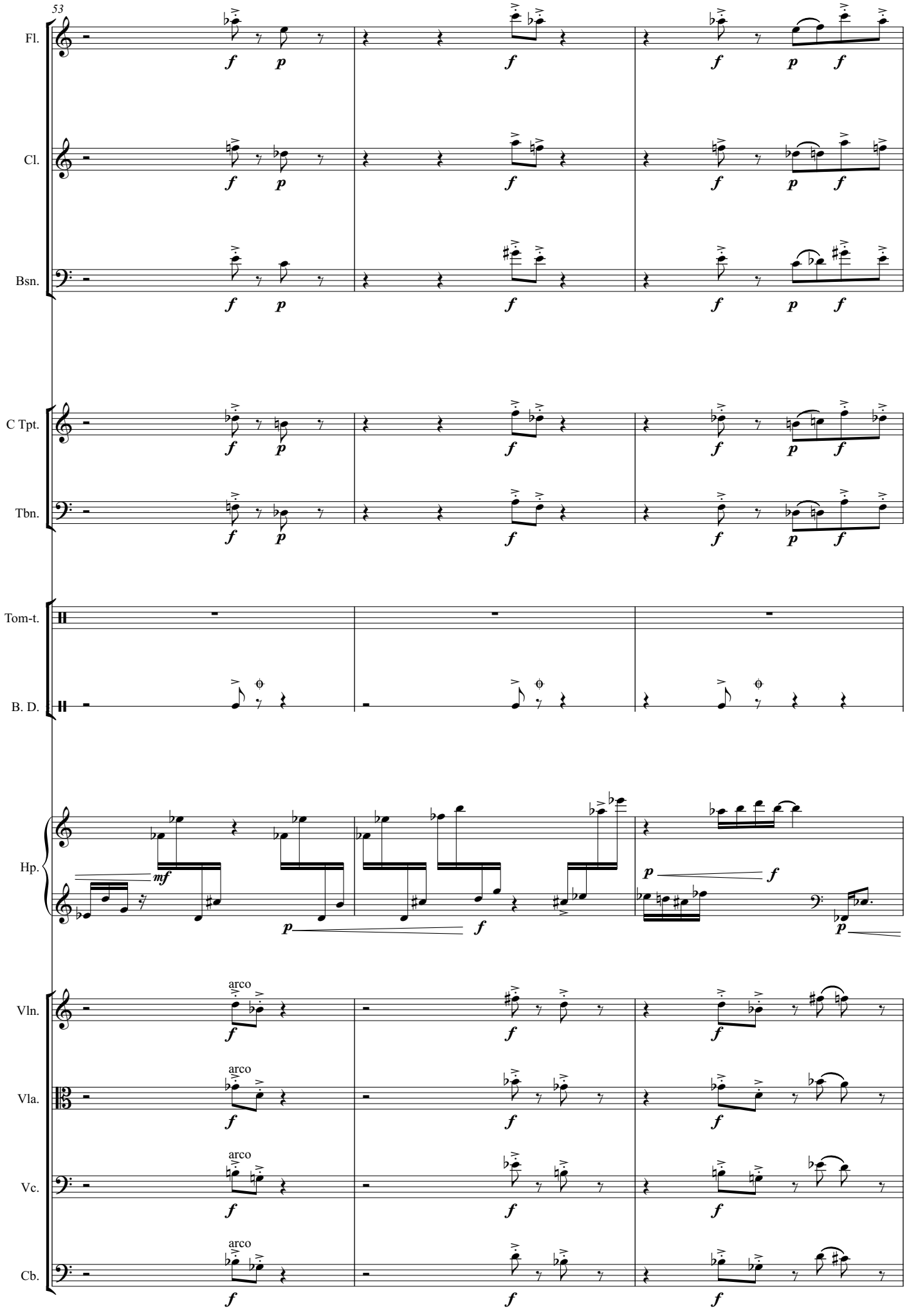

♩ = 116 Suddenly reappearing!
Senza Misura
♪ = 72
28
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
harmon munte (stem:off)
do not play on repeat!
con sord.
Once again. delicate and still
ord.
pizz.
f subito
n
mf
p
pp
sfz
f

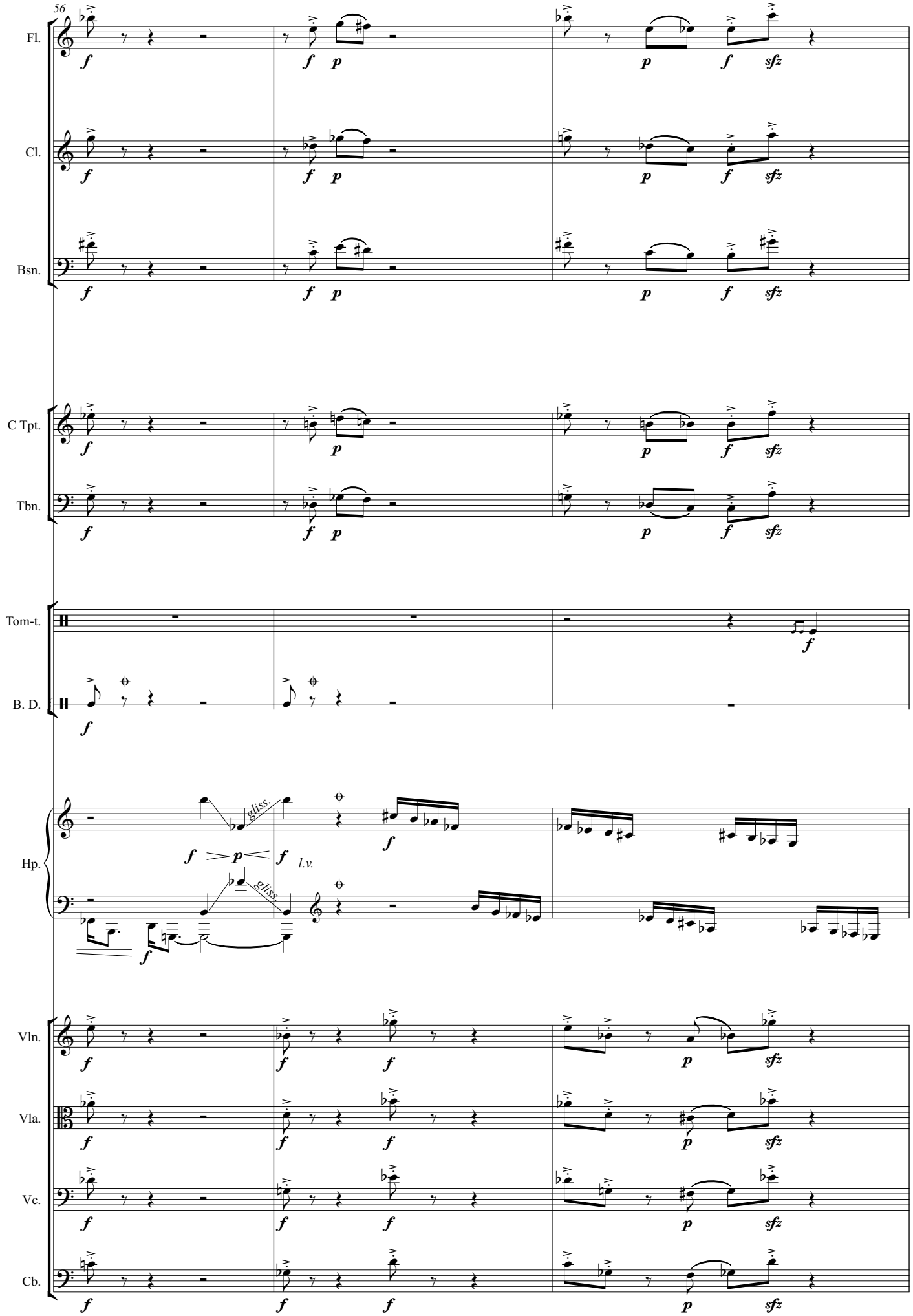

34
molto espresssivo
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
From the plena 'Santa María' ( ) = inner voice
Hp.
Vln.
Vla.
molto espresssivo
Vc.
arco
Cb.

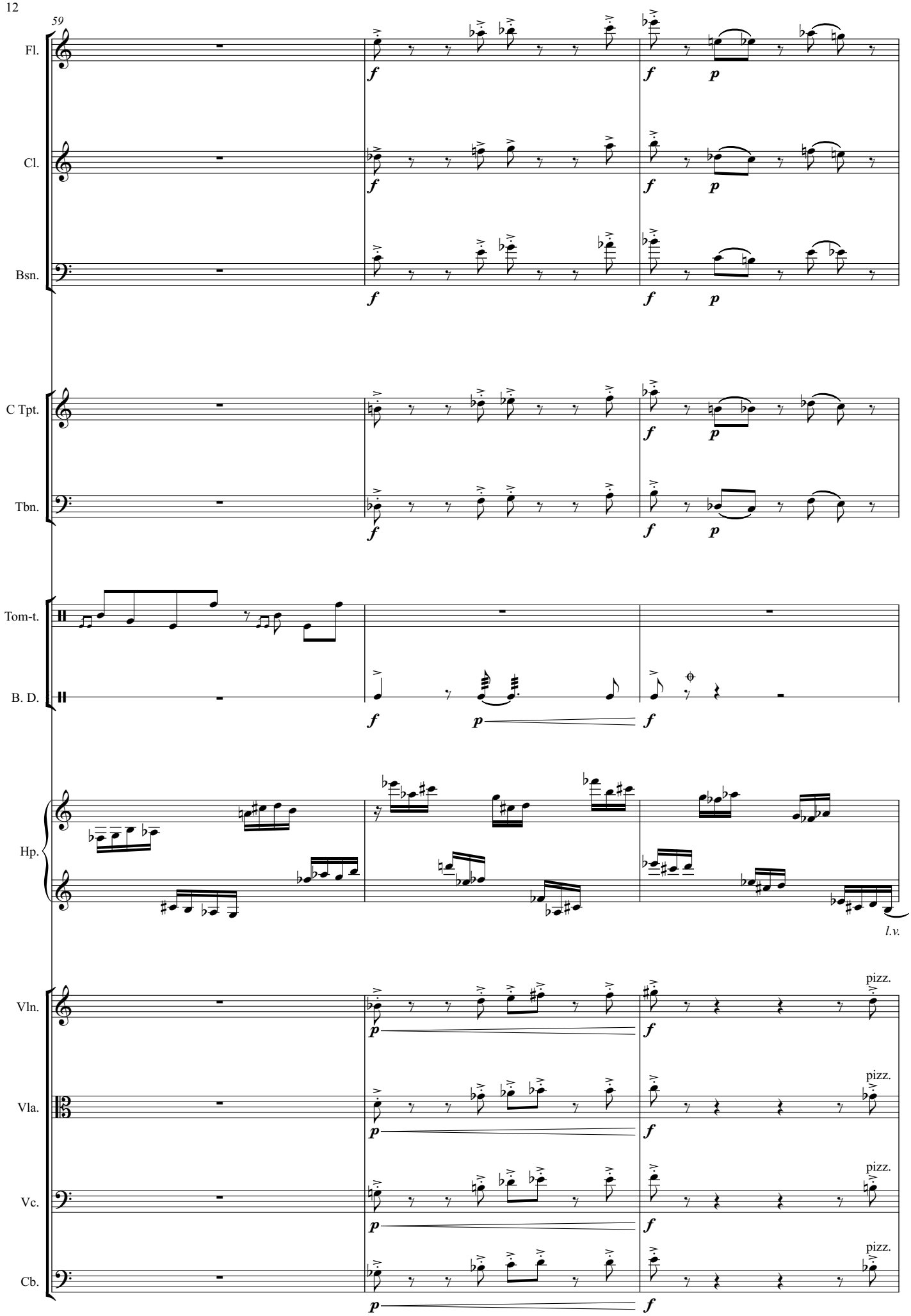

40
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
like an echo
Ped.

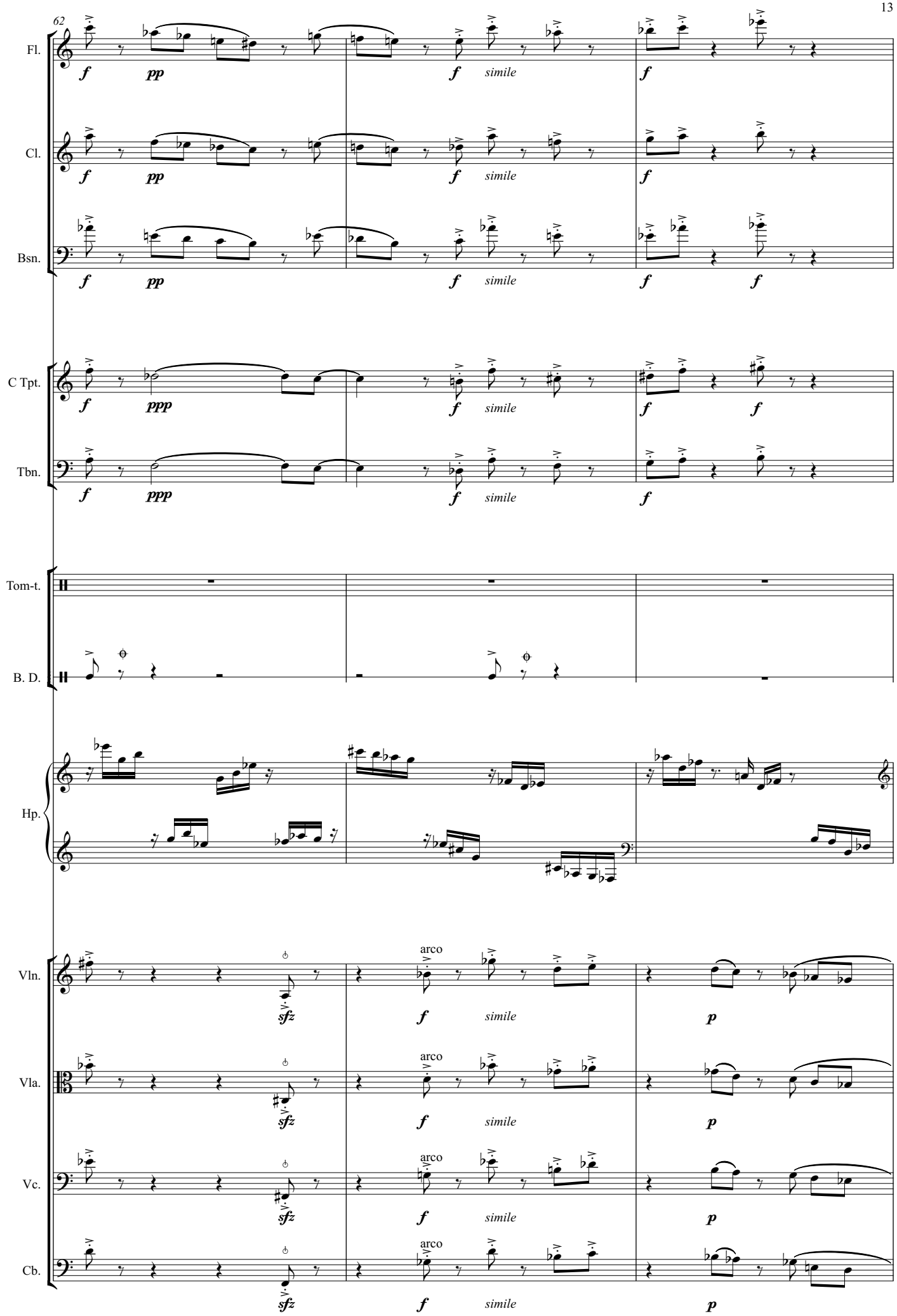

46
♩ = 116
Fl.
Cl.
Bsn.
senza sord.
C Tpt.
senza sord.
Tbn.
Tom-t.
Bass Drum
B. D.
♩ = 116
Hp.
*always l.v. both notes
Vln.
Vla.
Vc.
Cb.

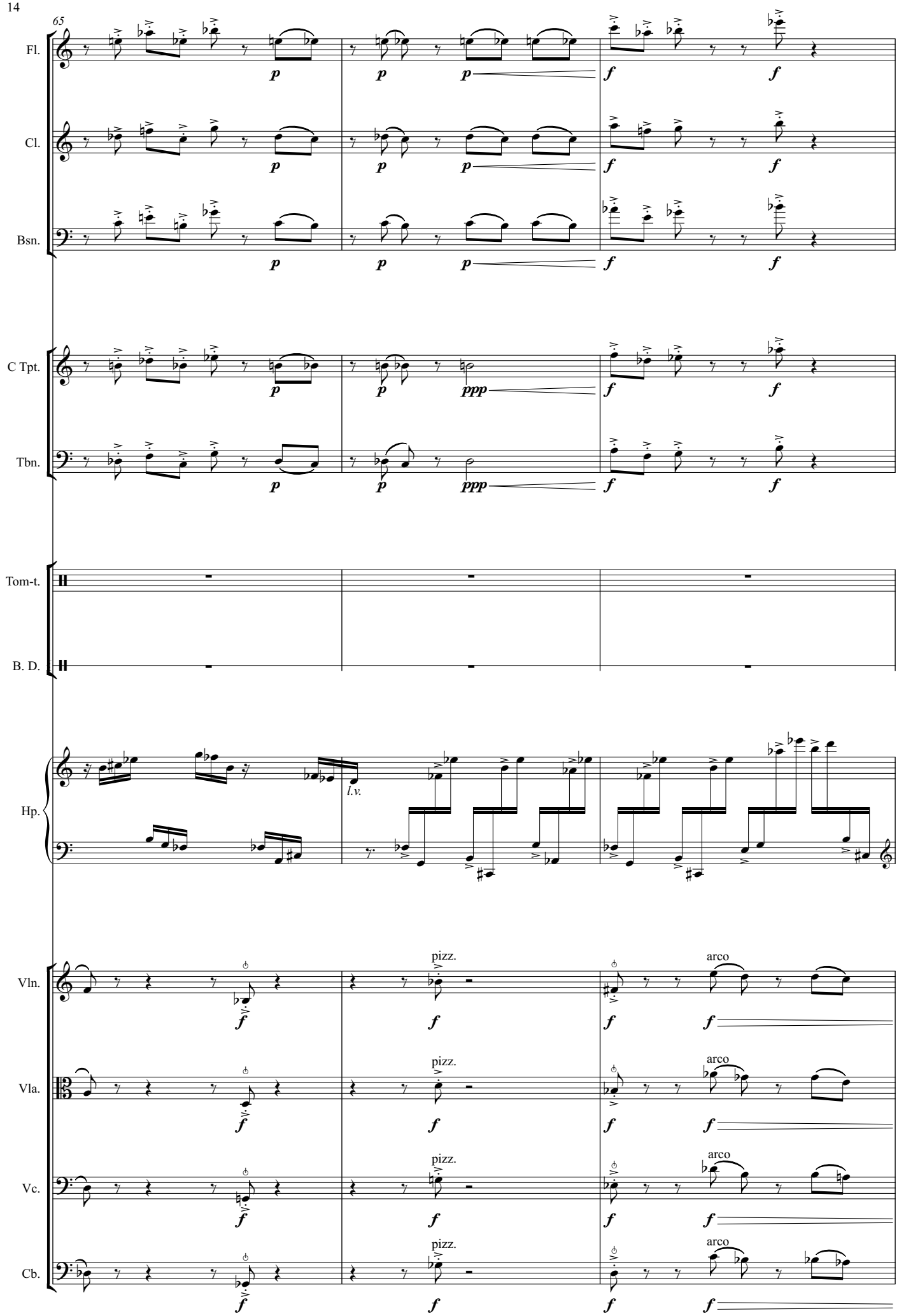

49
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
simile
pizz.
p
f
sfz

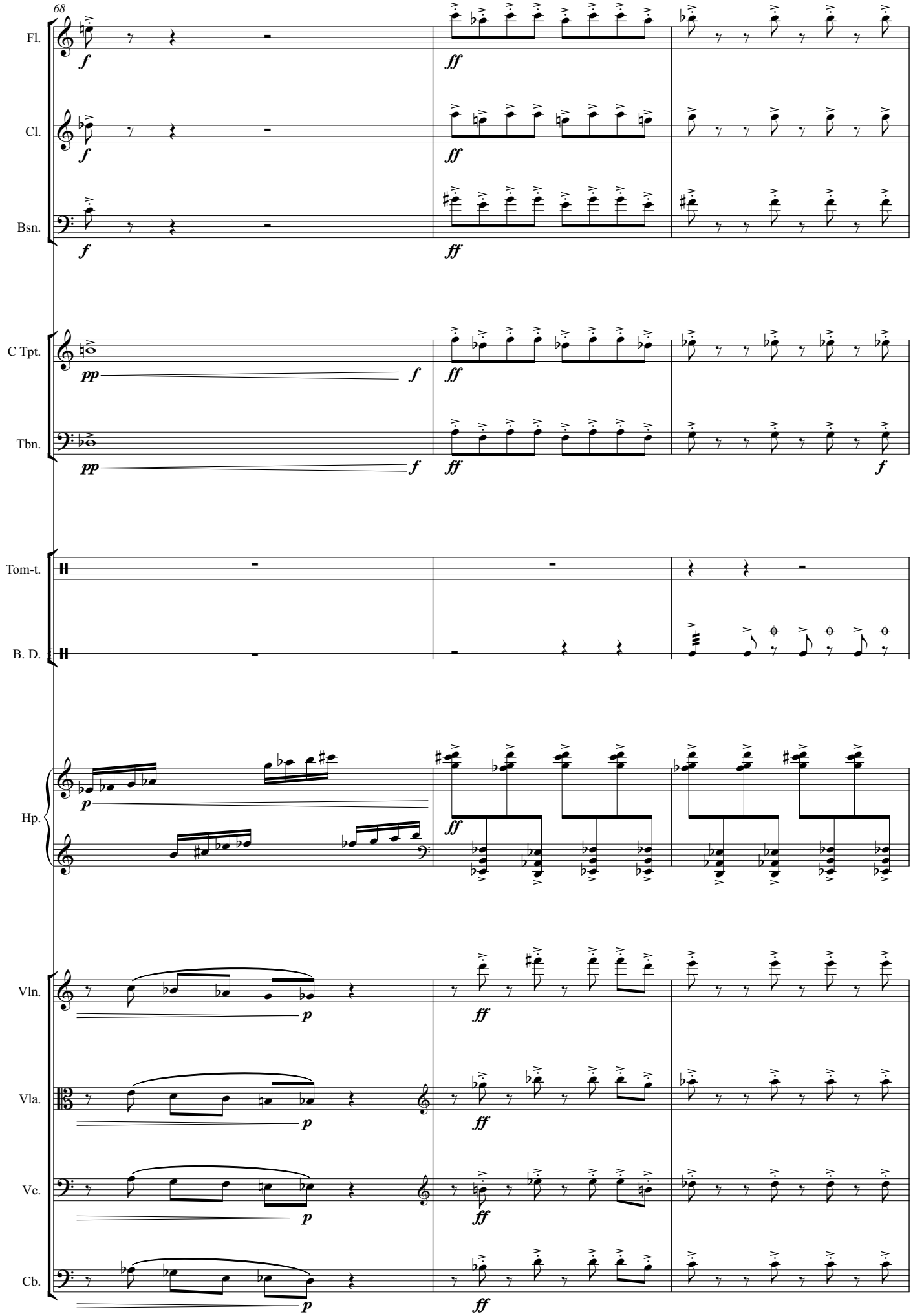

53
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
arco

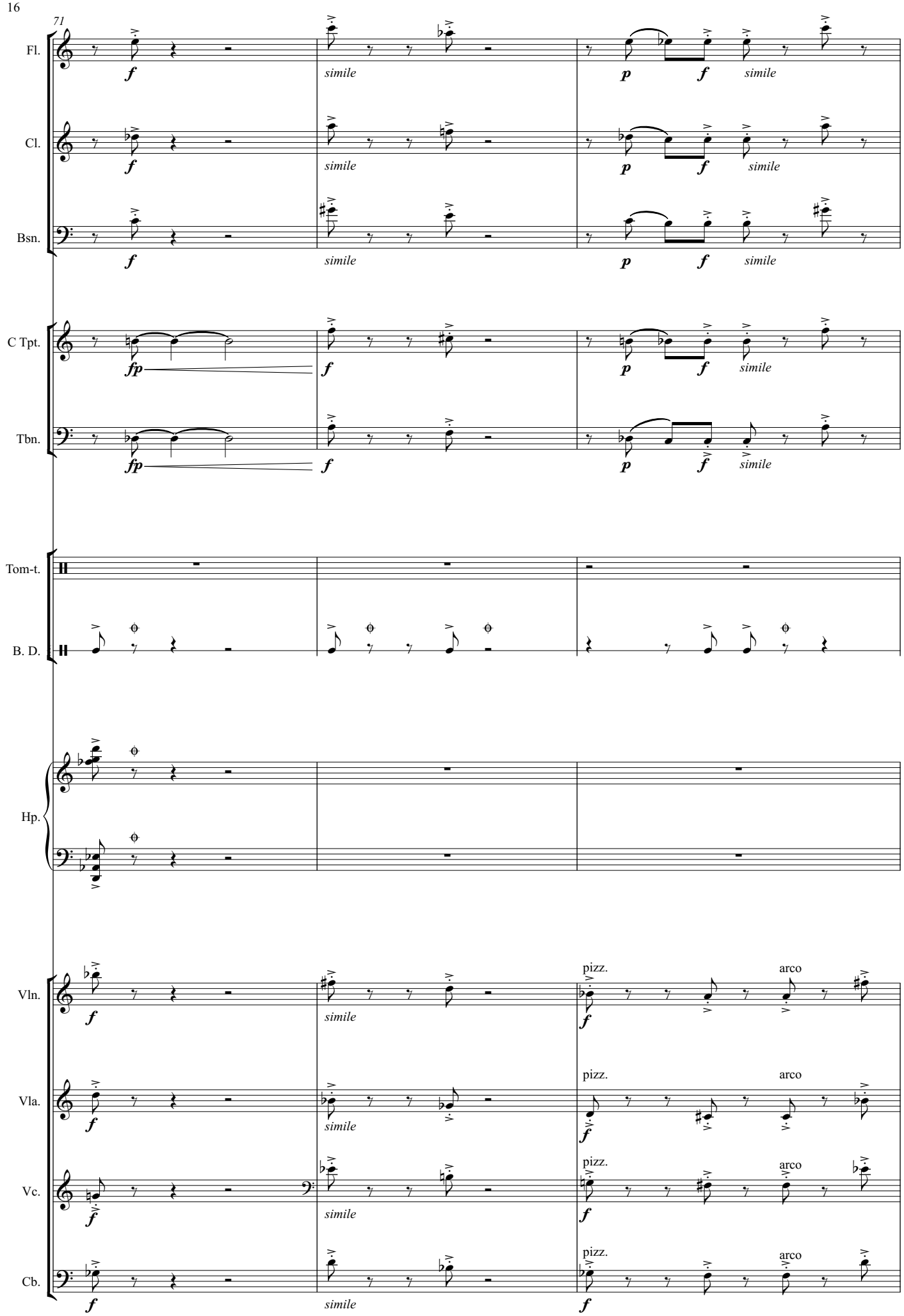

56
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
gliss.
gliss.
l.v.

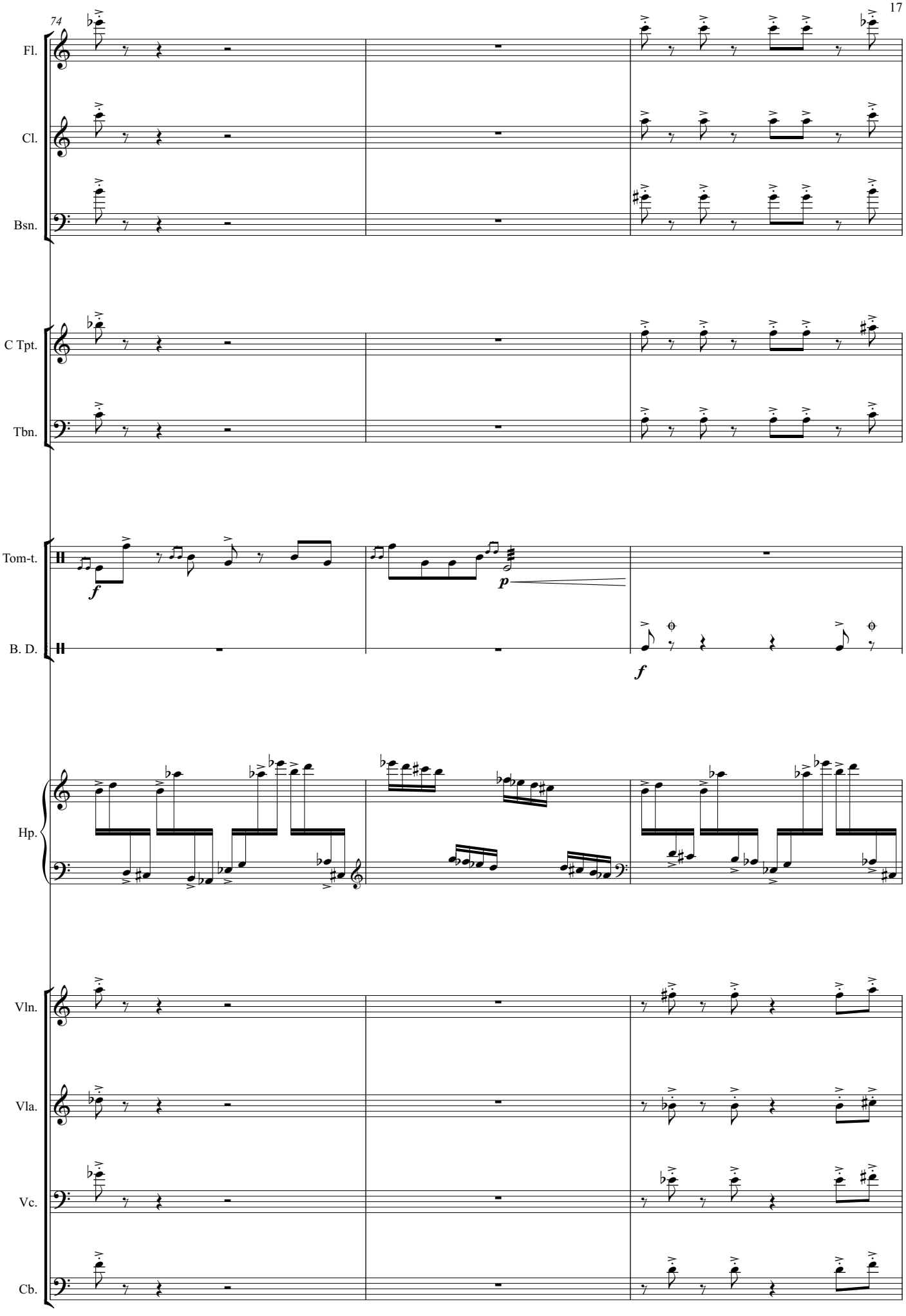

59
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
l.v.
Vln.
Vla.
Vc.
Cb.
pizz.

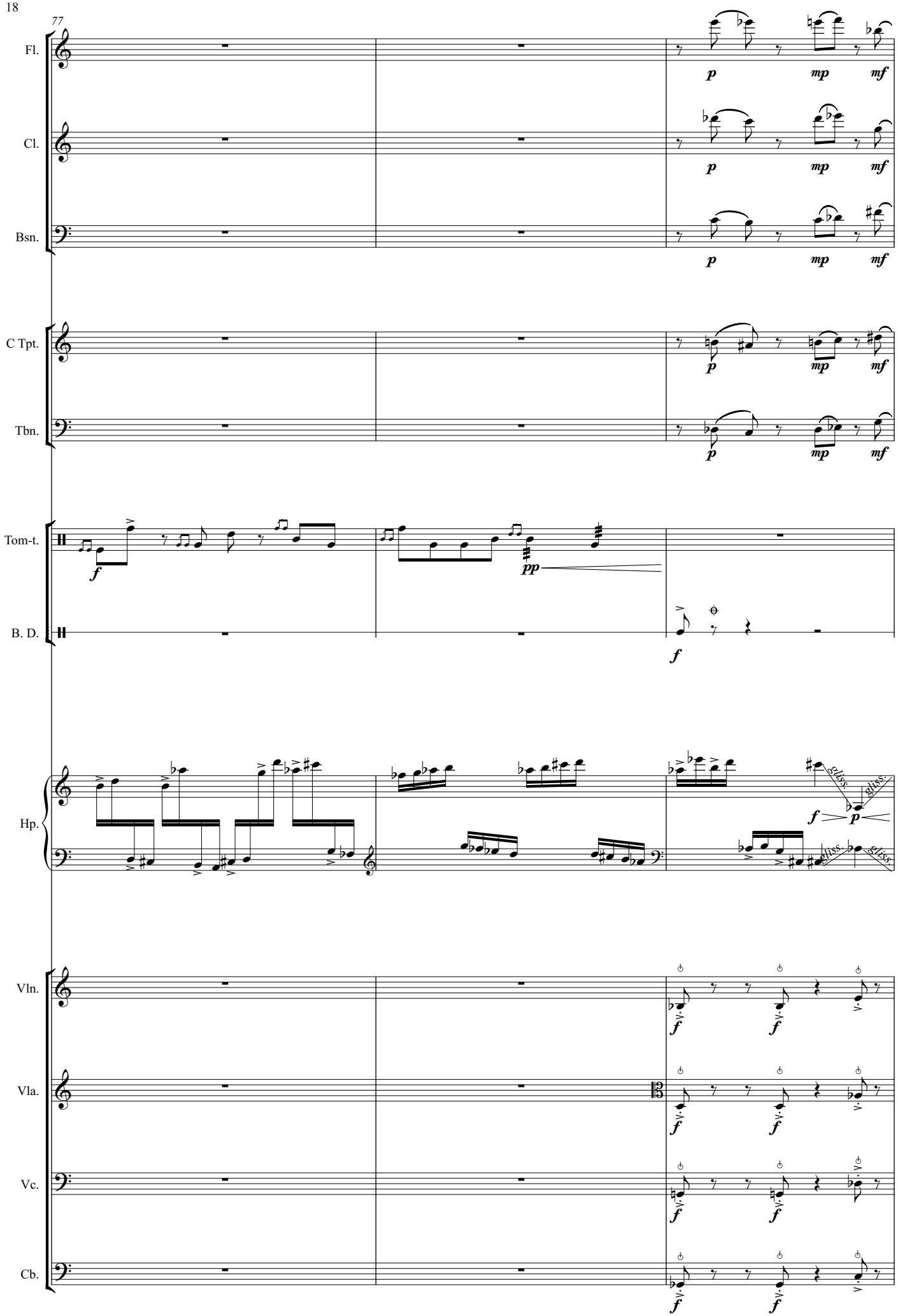

62
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
f
pp
ppp
sfz
simile
arco
p

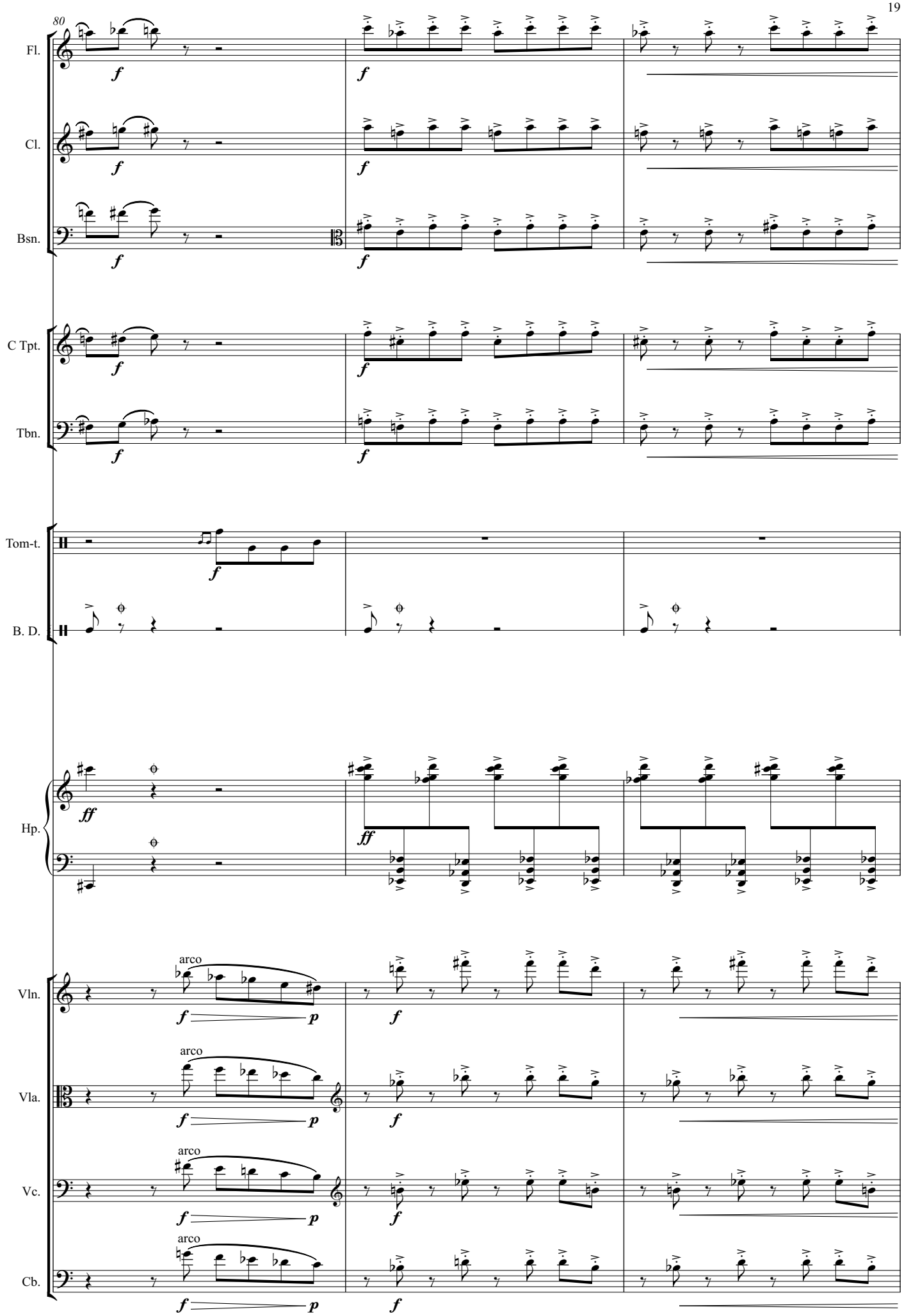

65
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
l.v.
Vln.
Vla.
Vc.
Cb.
pizz.
arco

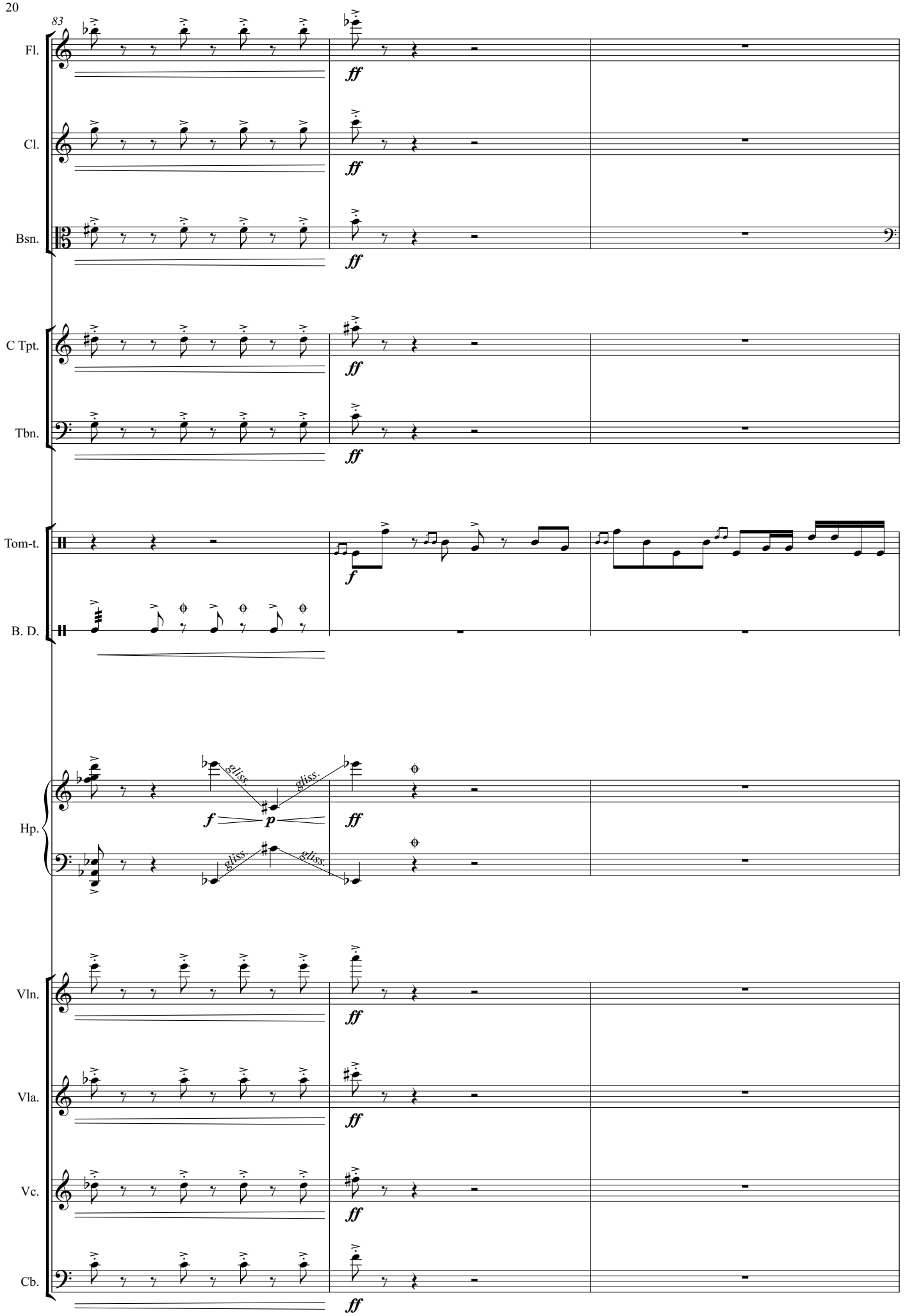

68
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
f
ff
pp
p

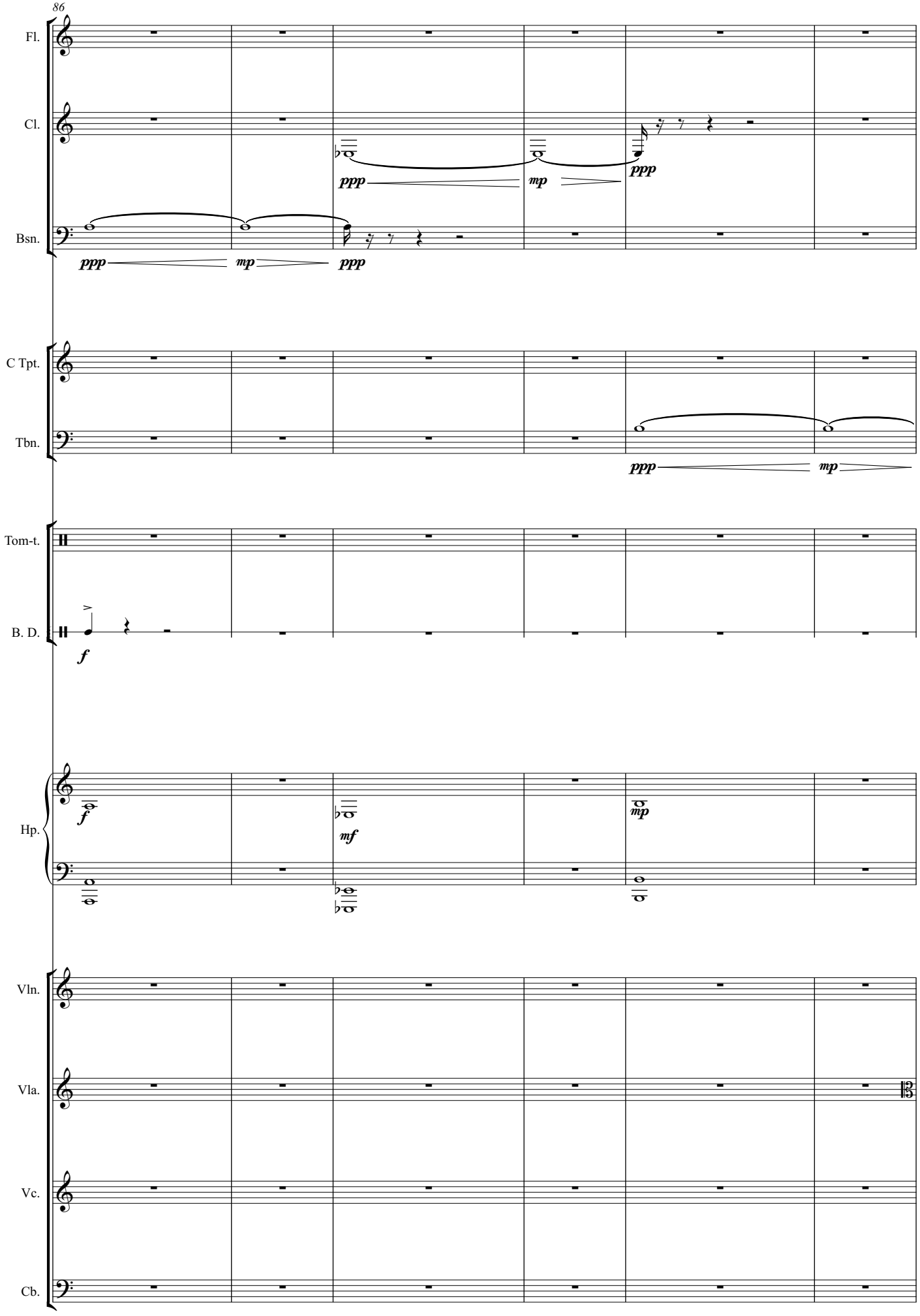

71
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
f
fp
p
simile
pizz.
arco

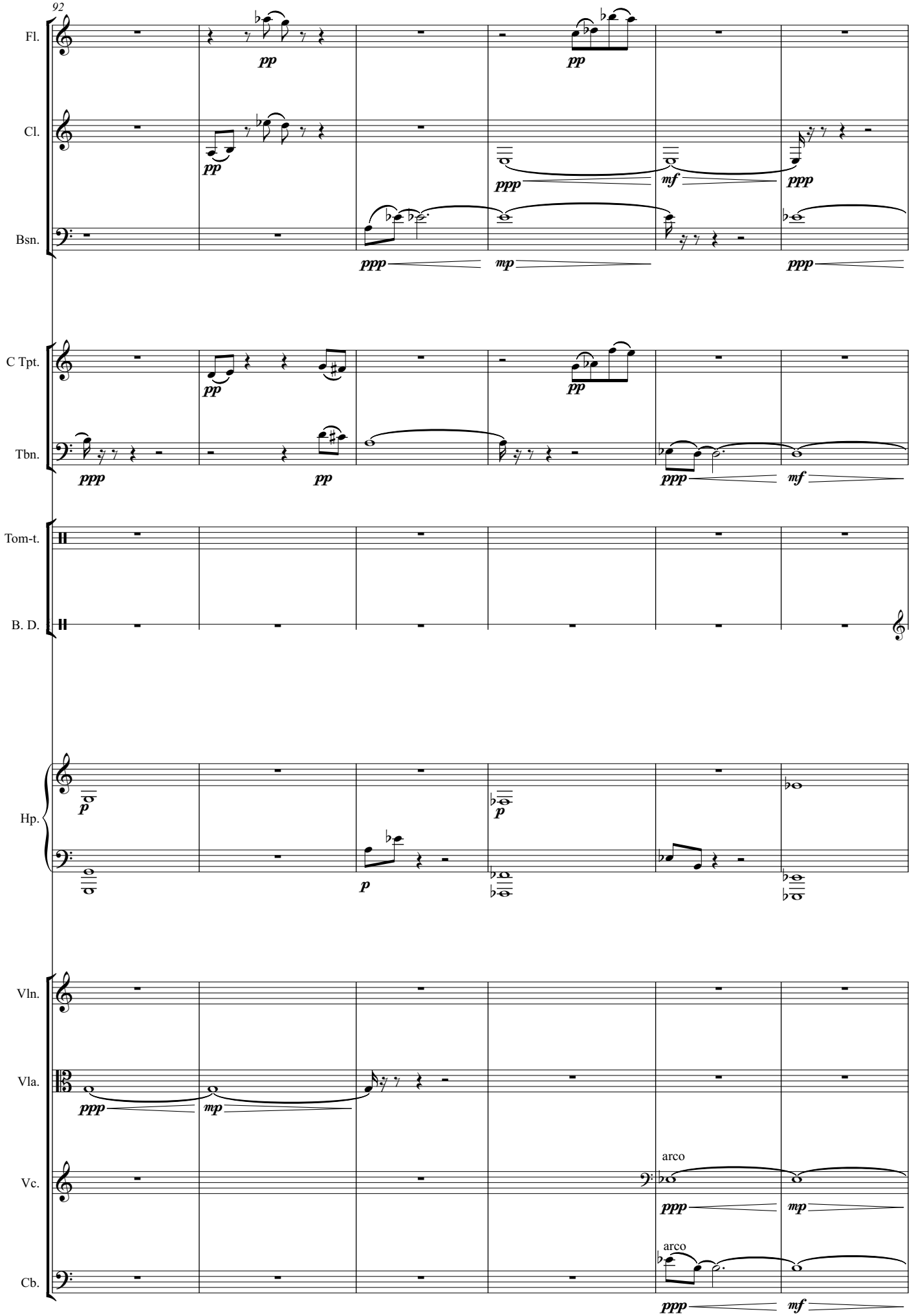

74
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
f
p
f

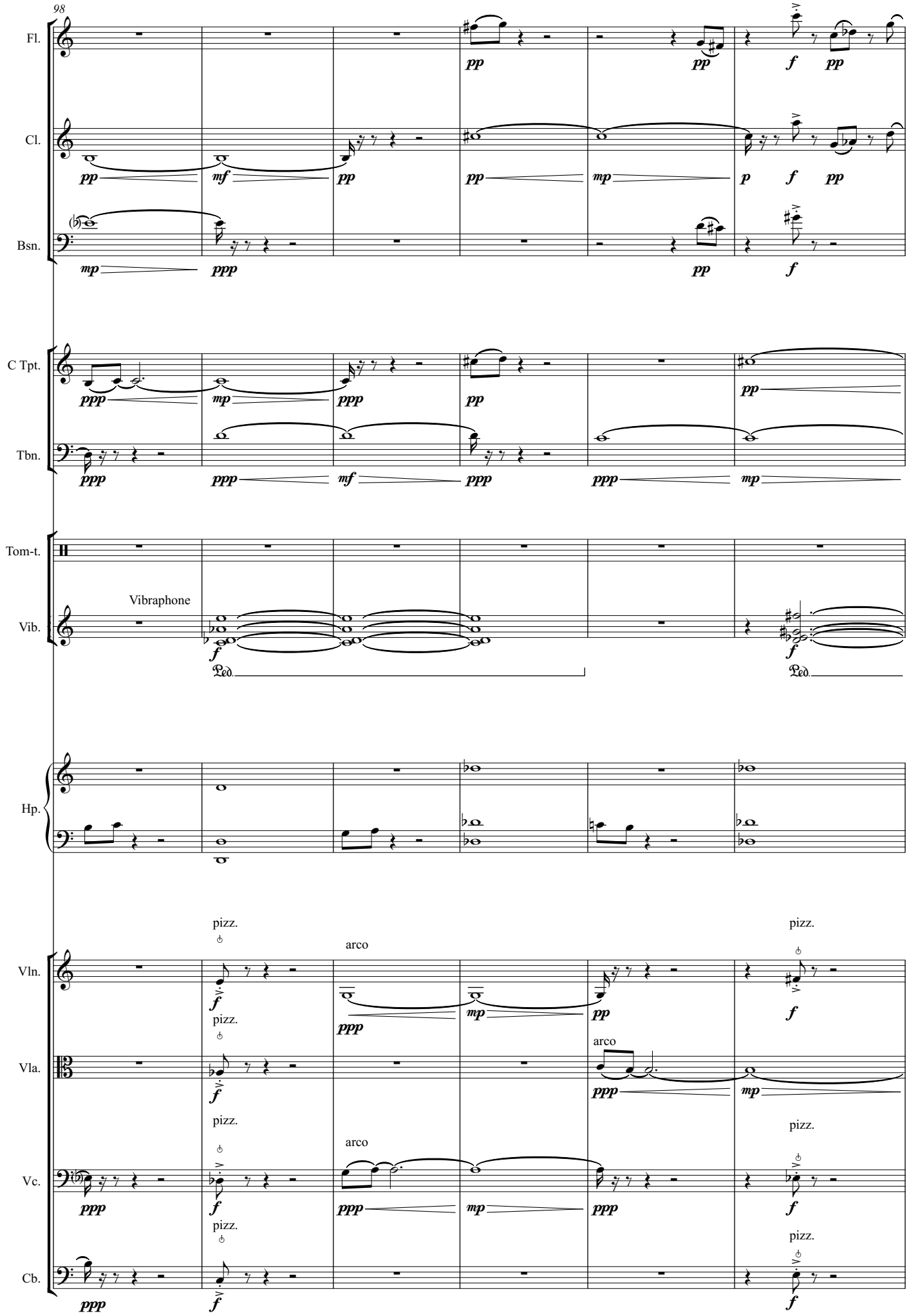

77
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
p
mp
mf
f
pp
gliss.

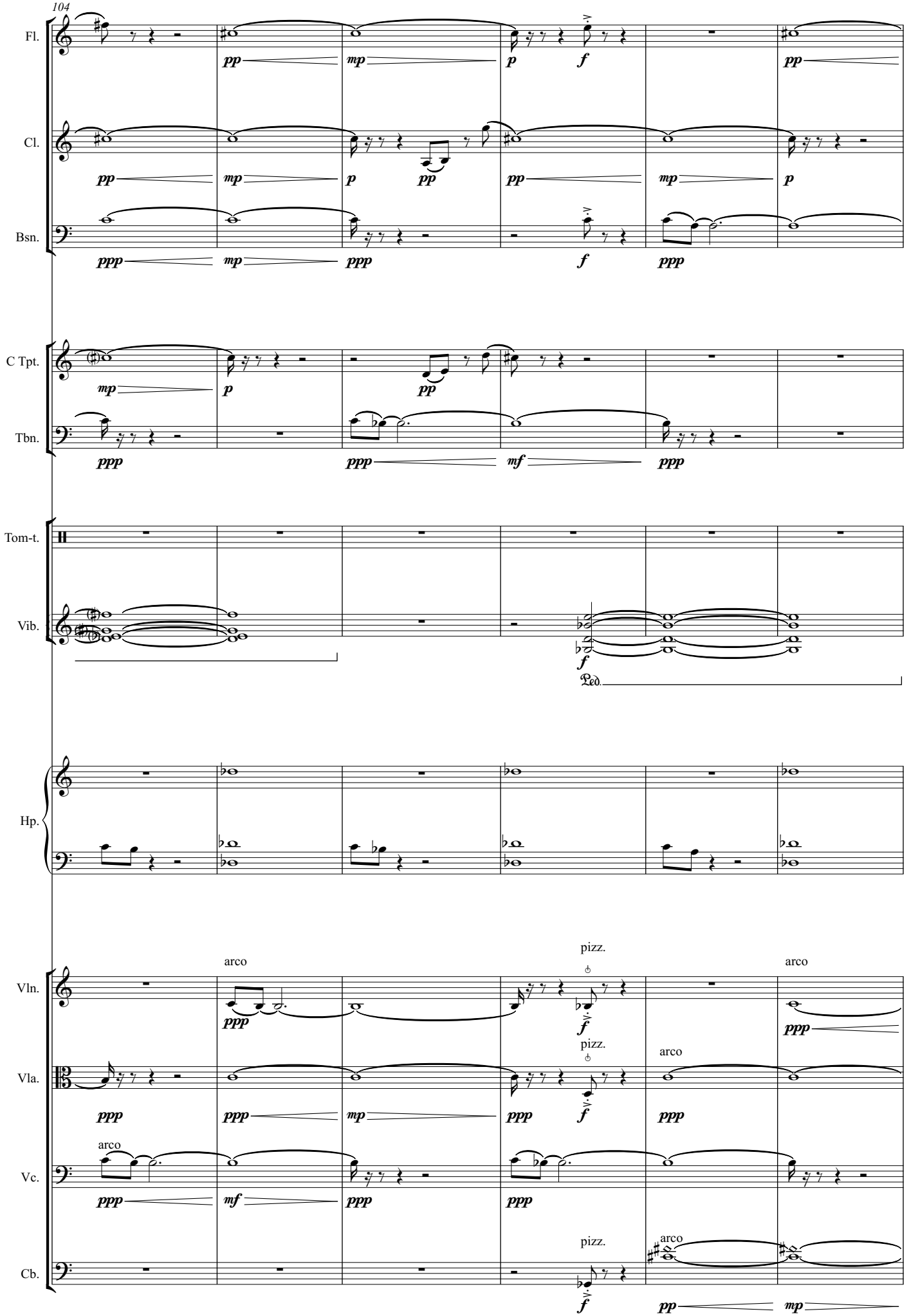

80
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
arco

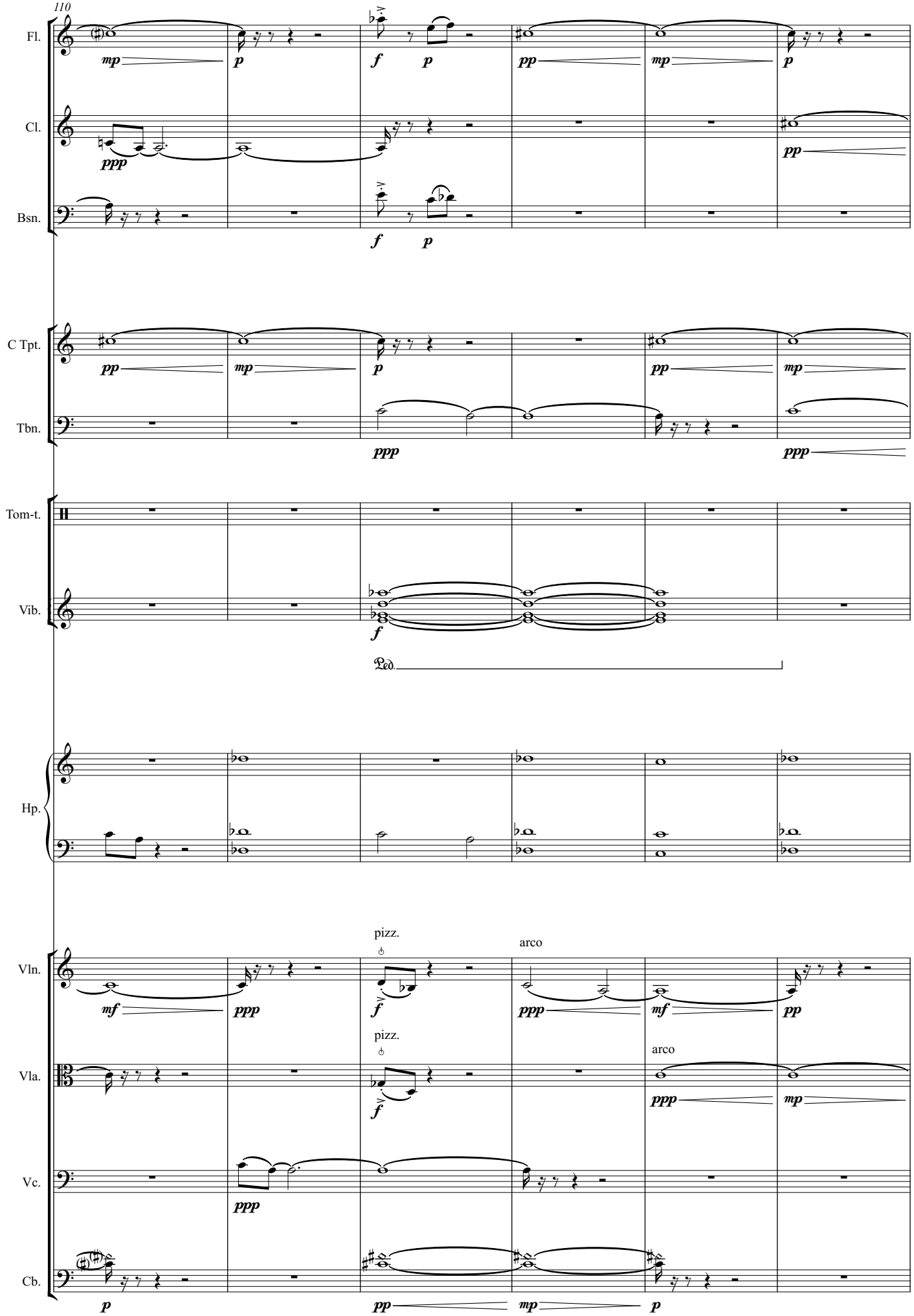

83
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
ff
f
p
gliss.

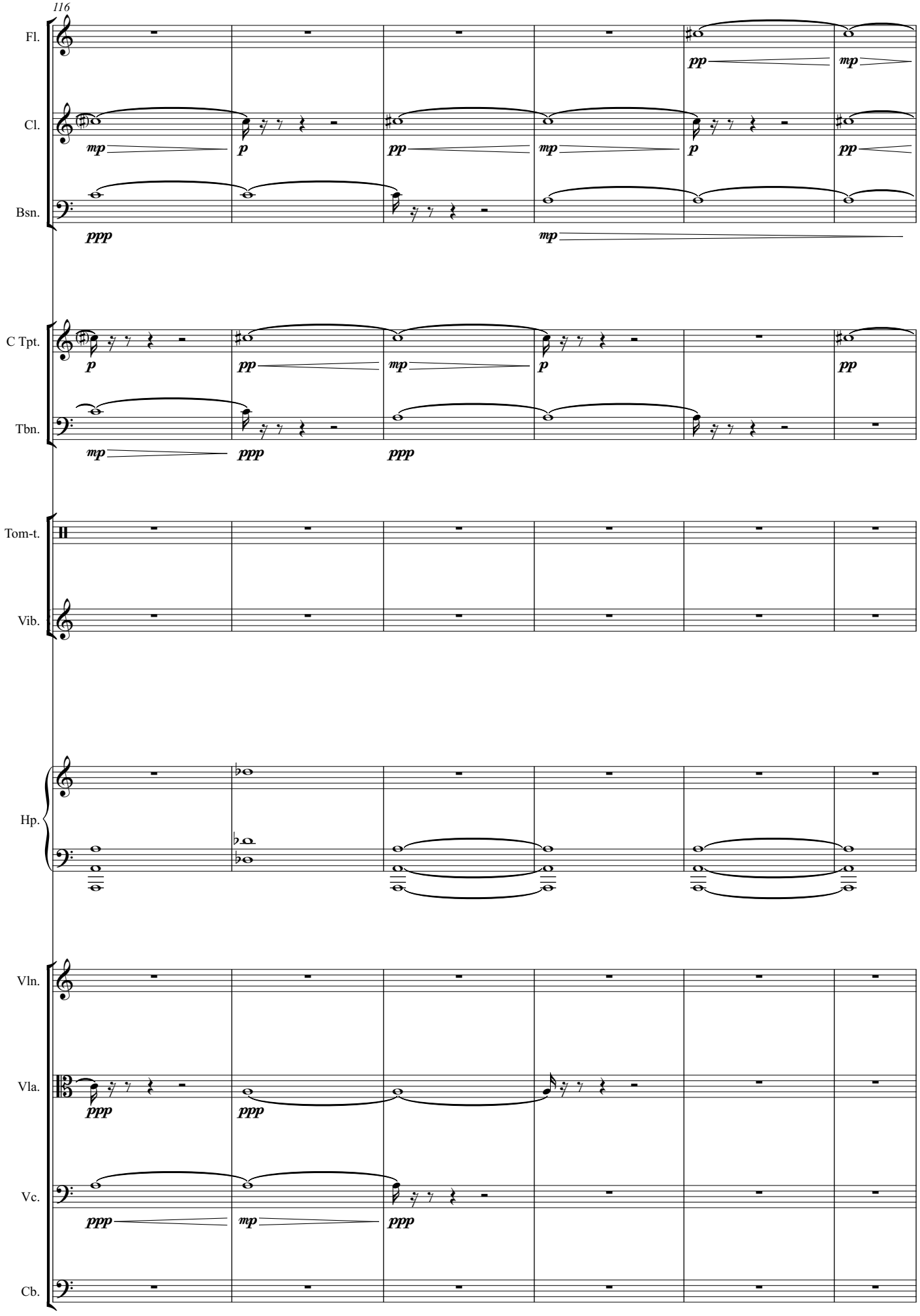

86
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
ppp
mp
ppp
ppp
mp
ppp
mp
f
f
mf
mp

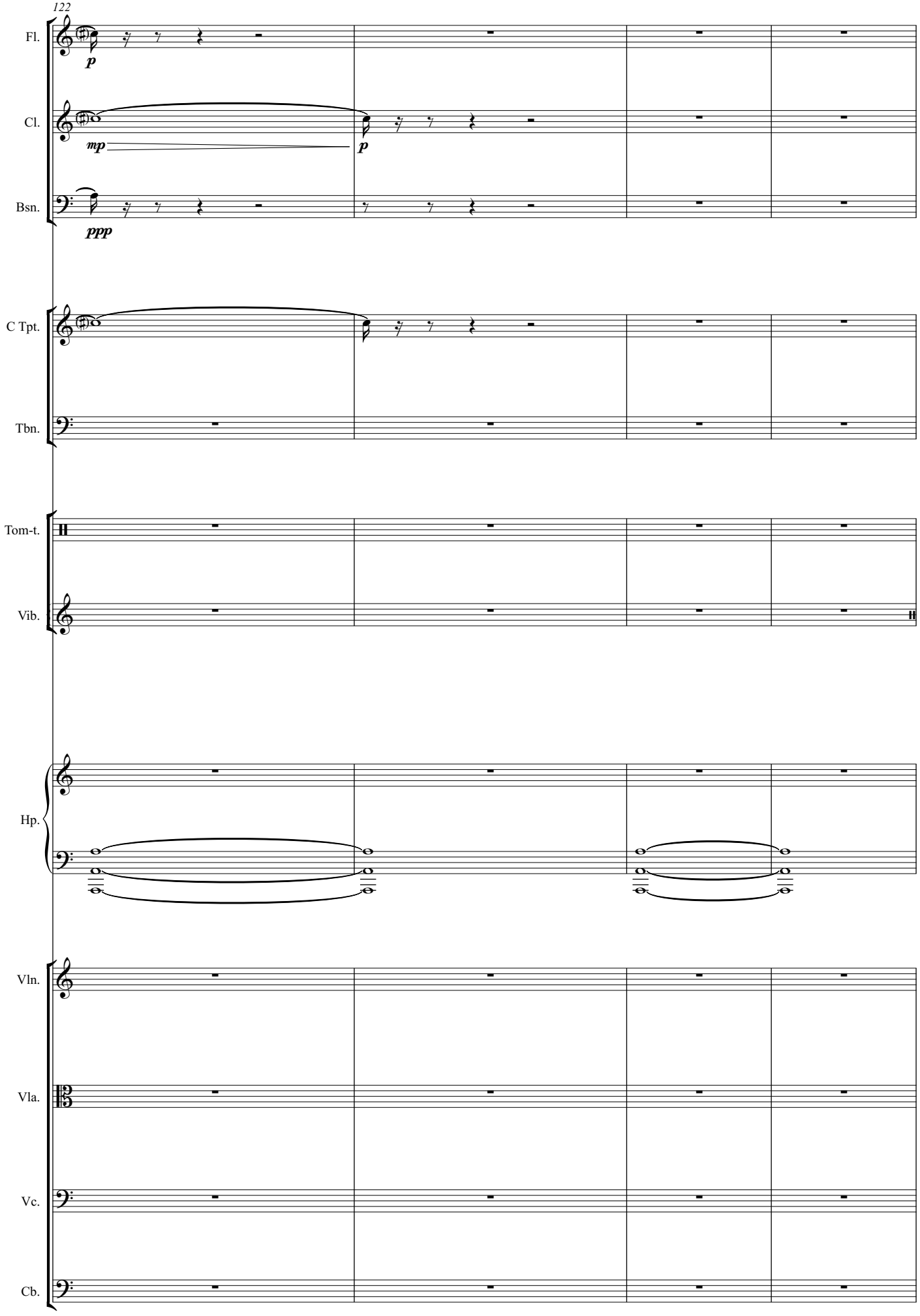

92
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
arco
arco

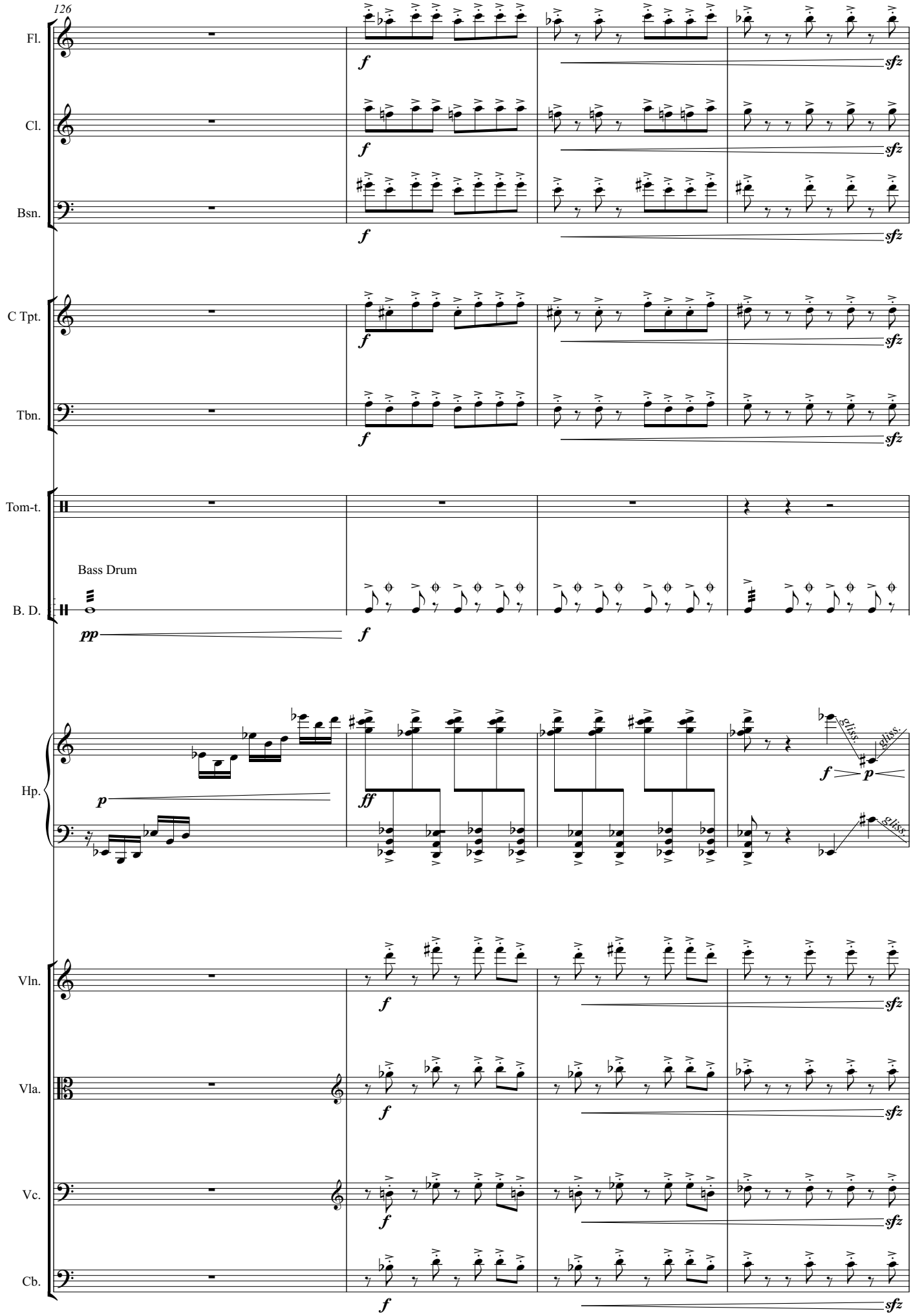

98
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vibraphone
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
pizz.
arco


104
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
arco
pizz.
arco
pizz.
arco
arco
pizz.
arco


110
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Ped.
Hp.
Vln.
Vla.
Vc.
Cb.
pizz.
arco
pizz.
arco


116
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.


122
Fl.
p
Cl.
mp
p
Bsn.
ppp
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.


126
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Bass Drum
B. D.
Hp.
Vln.
Vla.
Vc.
Cb.
f
sfz
pp
ff
p
gliss.

Senza Misura

♪ = 72

130

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Tom-t.

B. D.

Hp.

Vln.

Vla.

Vc.

Cb.

fp ff

Colla parte, wait for conductors cue.

pp < mf > pp

Vibraphone

Yet again. delicate and still

p

mf

Ped.

f

Senza Misura

♪ = 72

Yet again. delicate and still

ff

ppp

136

Senza Misura

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Tom-t.

Vib.

mp Ped. *p* Ped. *pp* Ped. *p* Ped.

Senza Misura

Hp.

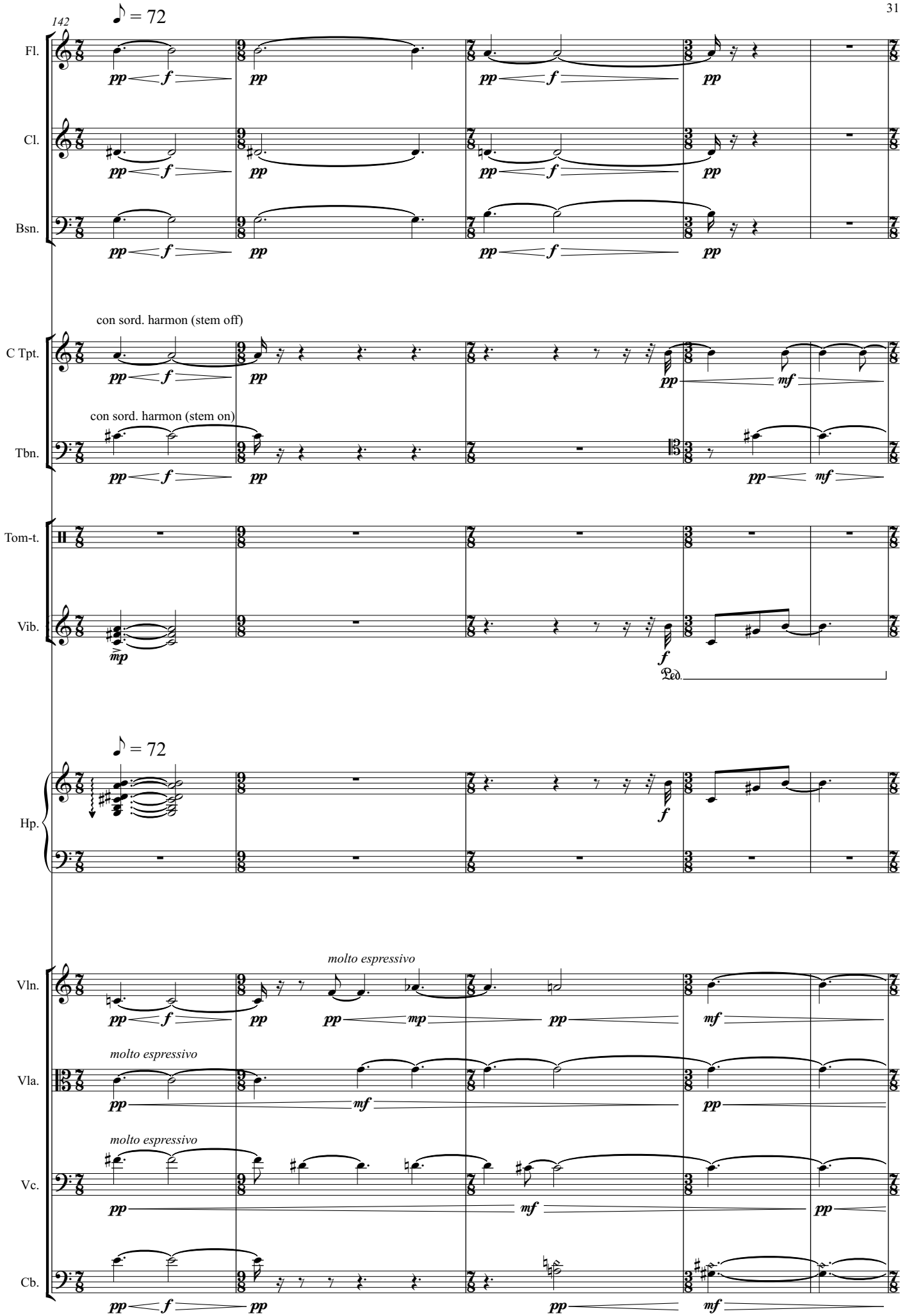
p *l.v.*

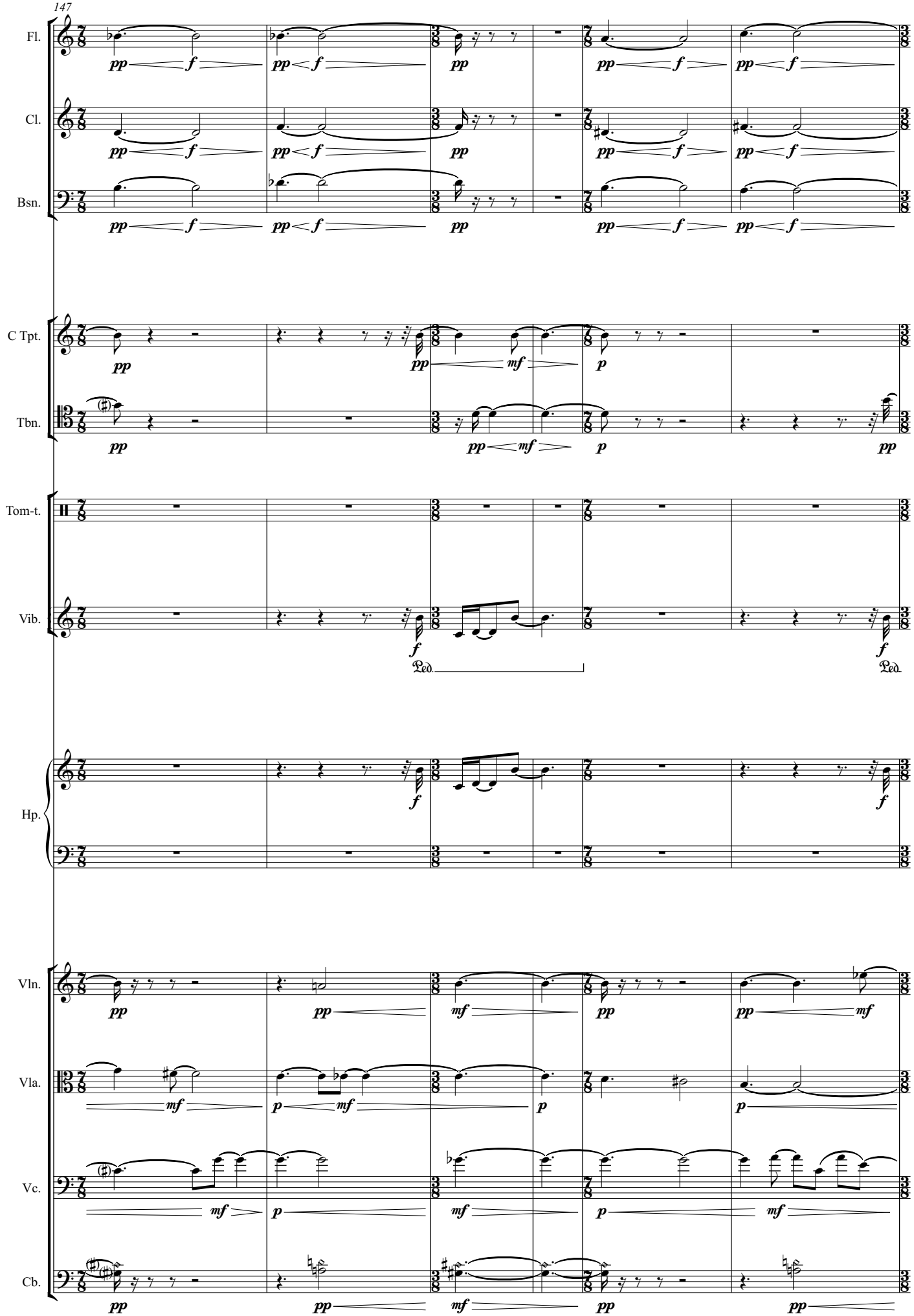
Vln.

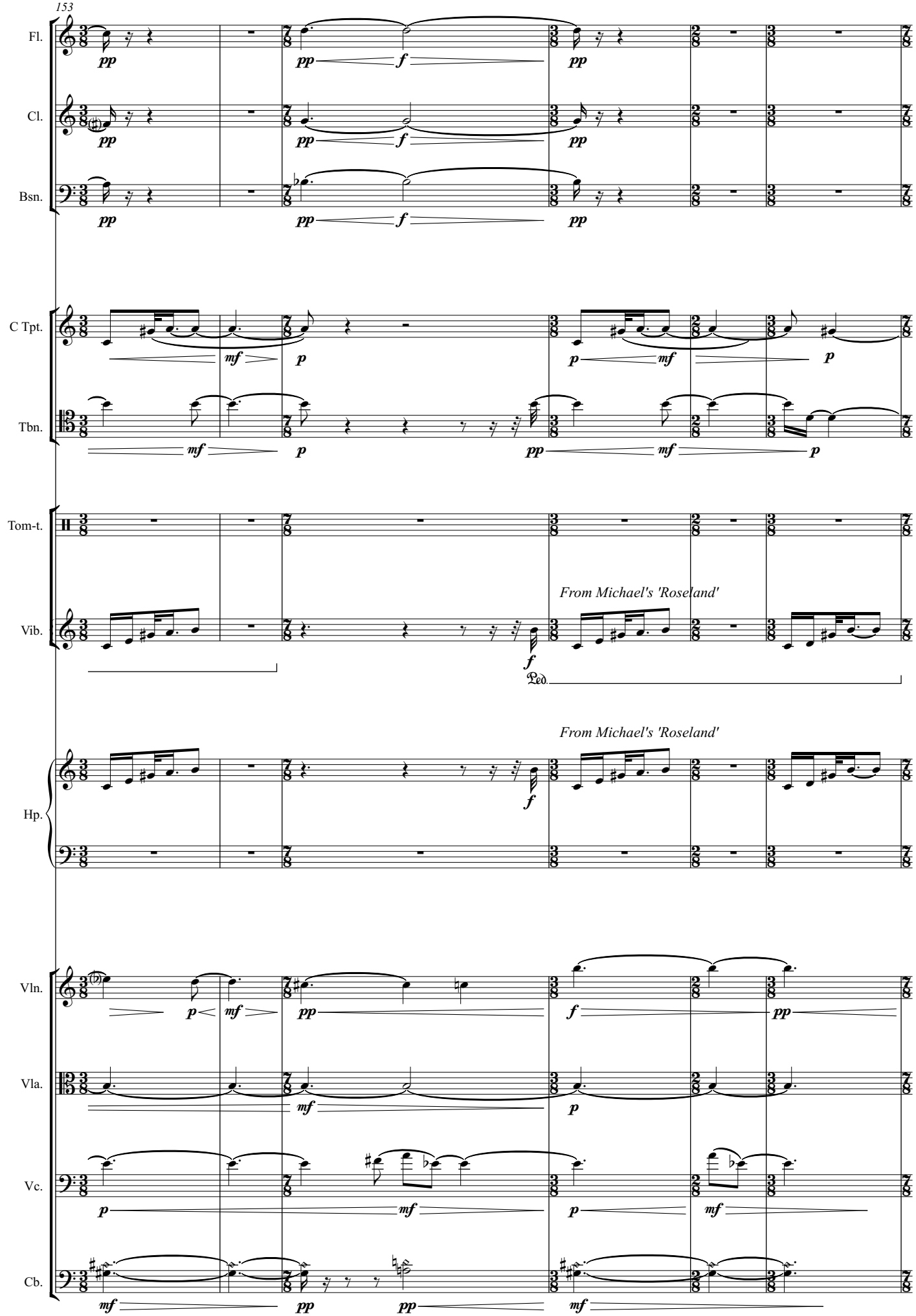
Vla.

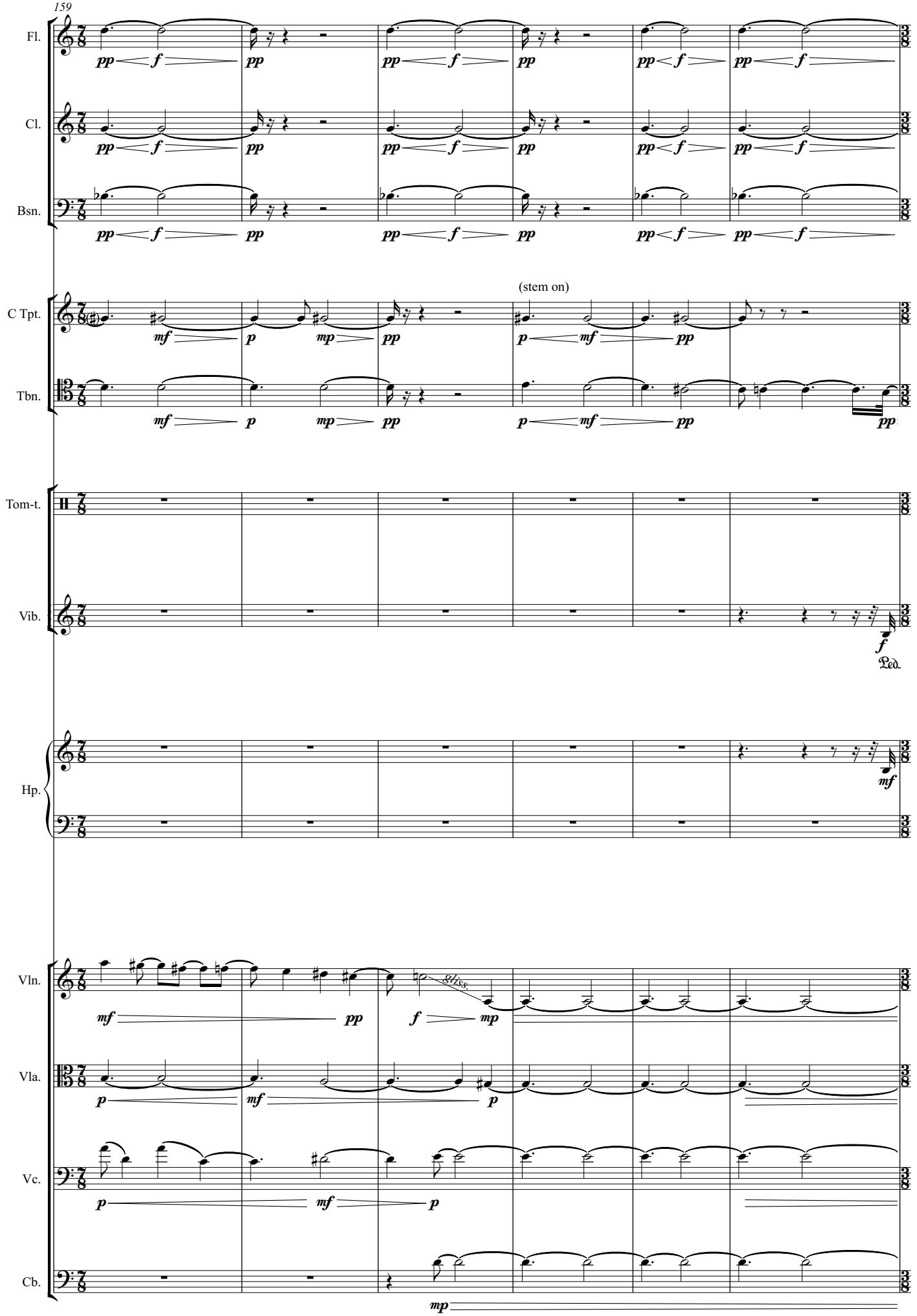
Vc.

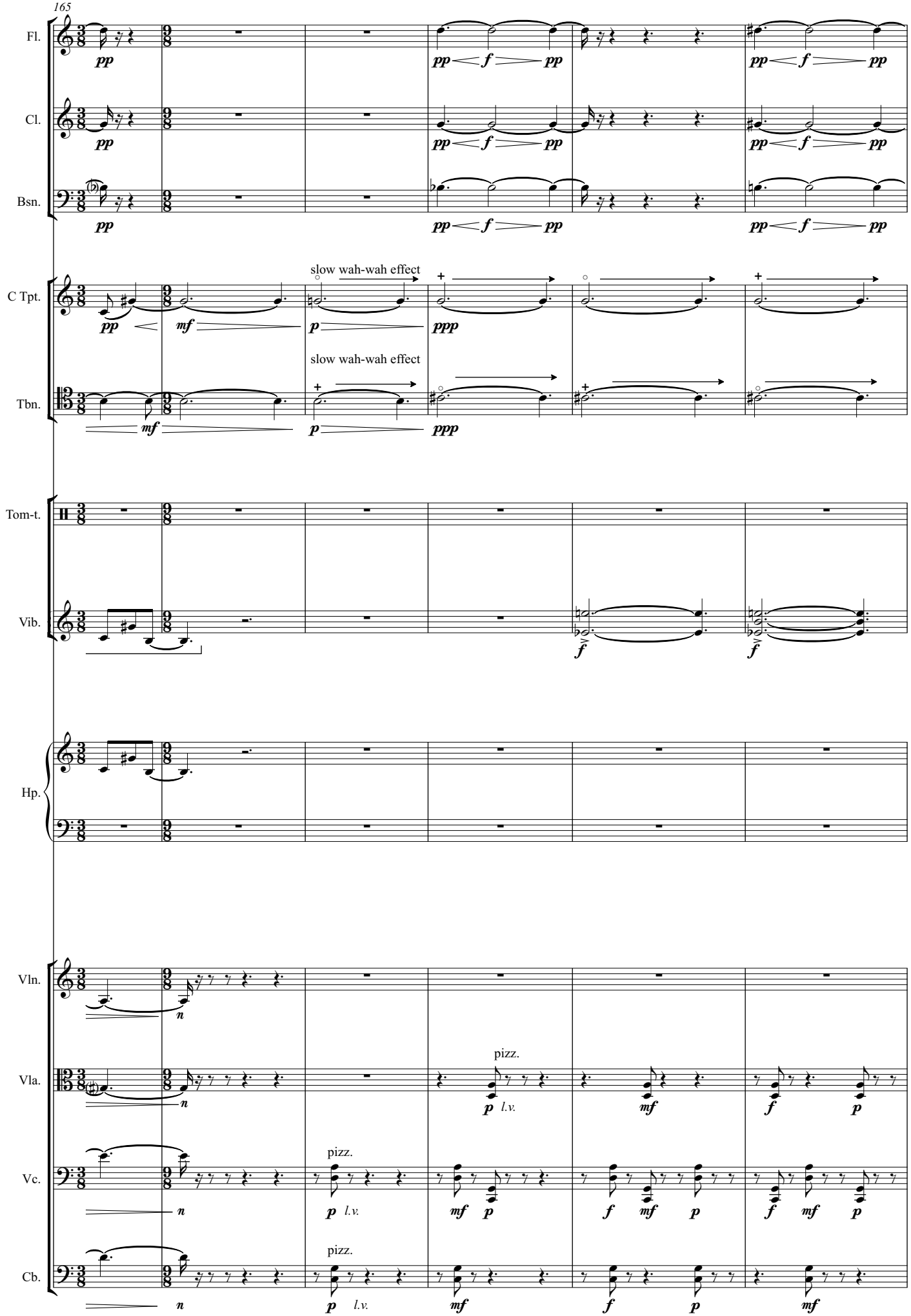
Cb.

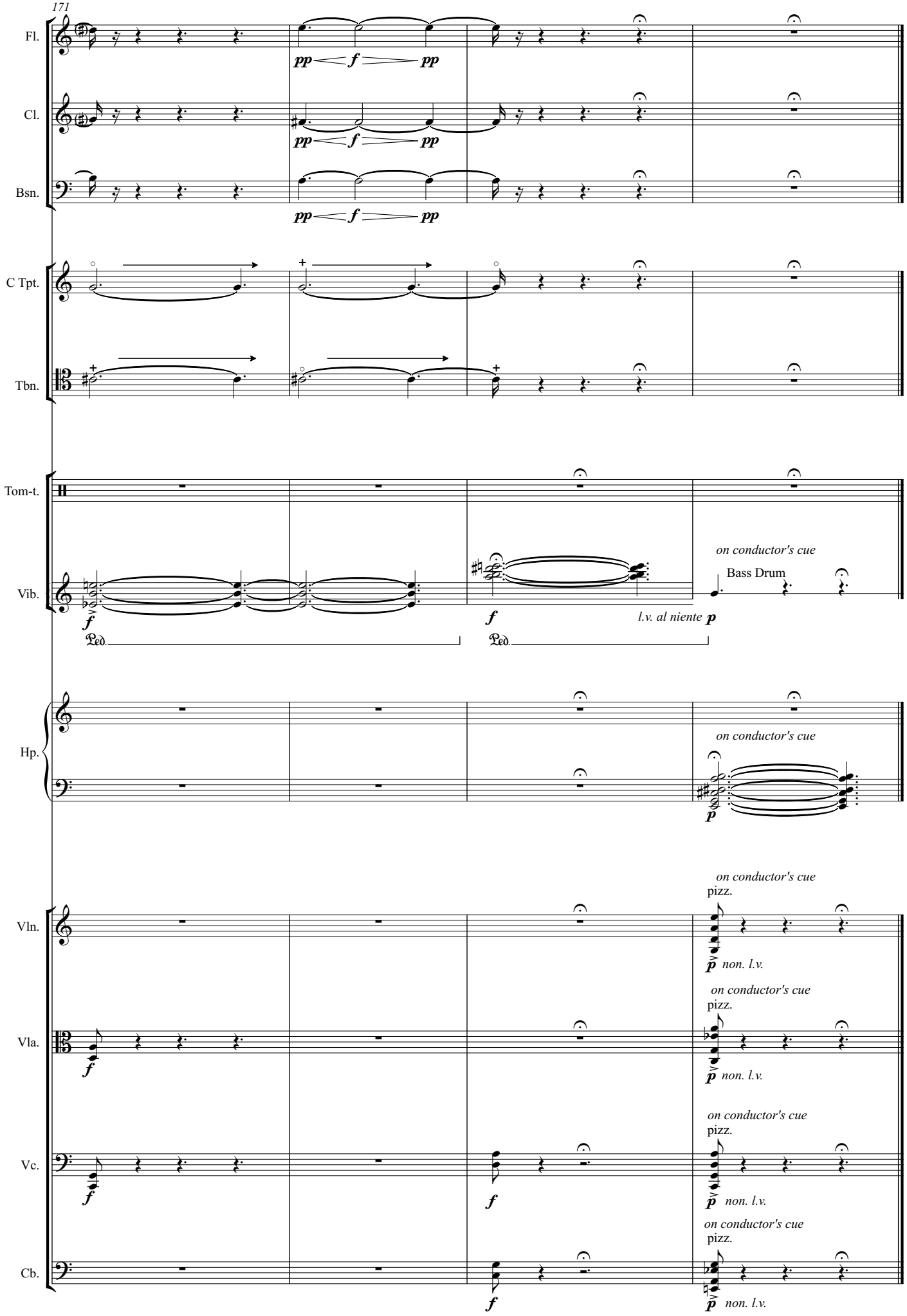

142
♪ = 72
Fl.
Cl.
Bsn.
con sord. harmon (stem off)
C Tpt.
con sord. harmon (stem on)
Tbn.
Tom-t.
Vib.
Ped.
♪ = 72
Hp.
molto espressivo
Vln.
molto espressivo
Vla.
molto espressivo
Vc.
Cb.


147
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.


153
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
From Michael's 'Roseland'
Ped.
From Michael's 'Roseland'
Hp.
Vln.
Vla.
Vc.
Cb.


159
Fl.
Cl.
Bsn.
C Tpt.
(stem on)
Tbn.
Tom-t.
Vib.
Ped.
Hp.
Vln.
gliss.
Vla.
Vc.
Cb.


165
Fl.
Cl.
Bsn.
C Tpt.
slow wah-wah effect
Tbn.
slow wah-wah effect
Tom-t.
Vib.
Hp.
Vln.
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.


171
Fl.
Cl.
Bsn.
C Tpt.
Tbn.
Tom-t.
Vib.
Hp.
Vln.
Vla.
Vc.
Cb.
pp
f
pp
Ped.
on conductor's cue
Bass Drum
l.v. al niente
p
pizz.
non. l.v.

John Rivera Pico
(b.1993)

Donde II

for soprano and five instrumentalists

(2022)

"Donde: estas calles que contienen otras calles y otros dondes.
Donde que ya no es, que ya no será aquí, un vocablo del diccionario, sino un concepto.
Donde que es un "espacio" determinado por puntos de la geografía y de la mente,
construido por la acción de la cultura y la inconsciencia de los hombres."

- Eduardo Lalo, *Donde*

Instrumentation:

Soprano

Flute

Clarinet in B♭

Percussion (one player):
-Glockenspiel
-Vibraphone
-Tom Toms (Five - low to high)
-Bass Drum
Large Tam-Tam

Piano

Violoncello

A Manuel Ceide

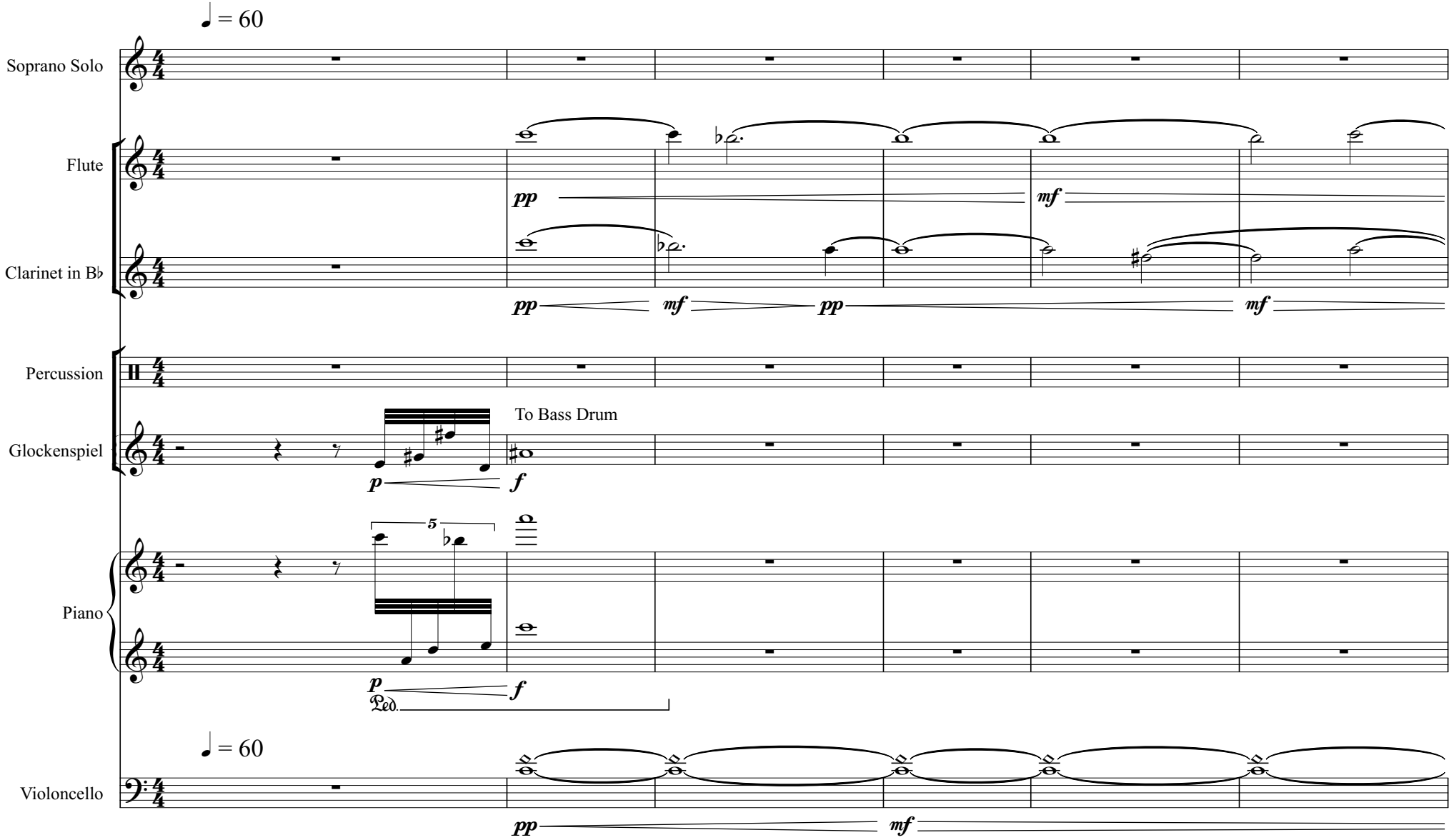
Score in C

Donde II

for soprano and five instrumentalists

Text by: Antonio Porchia

John Rivera Pico



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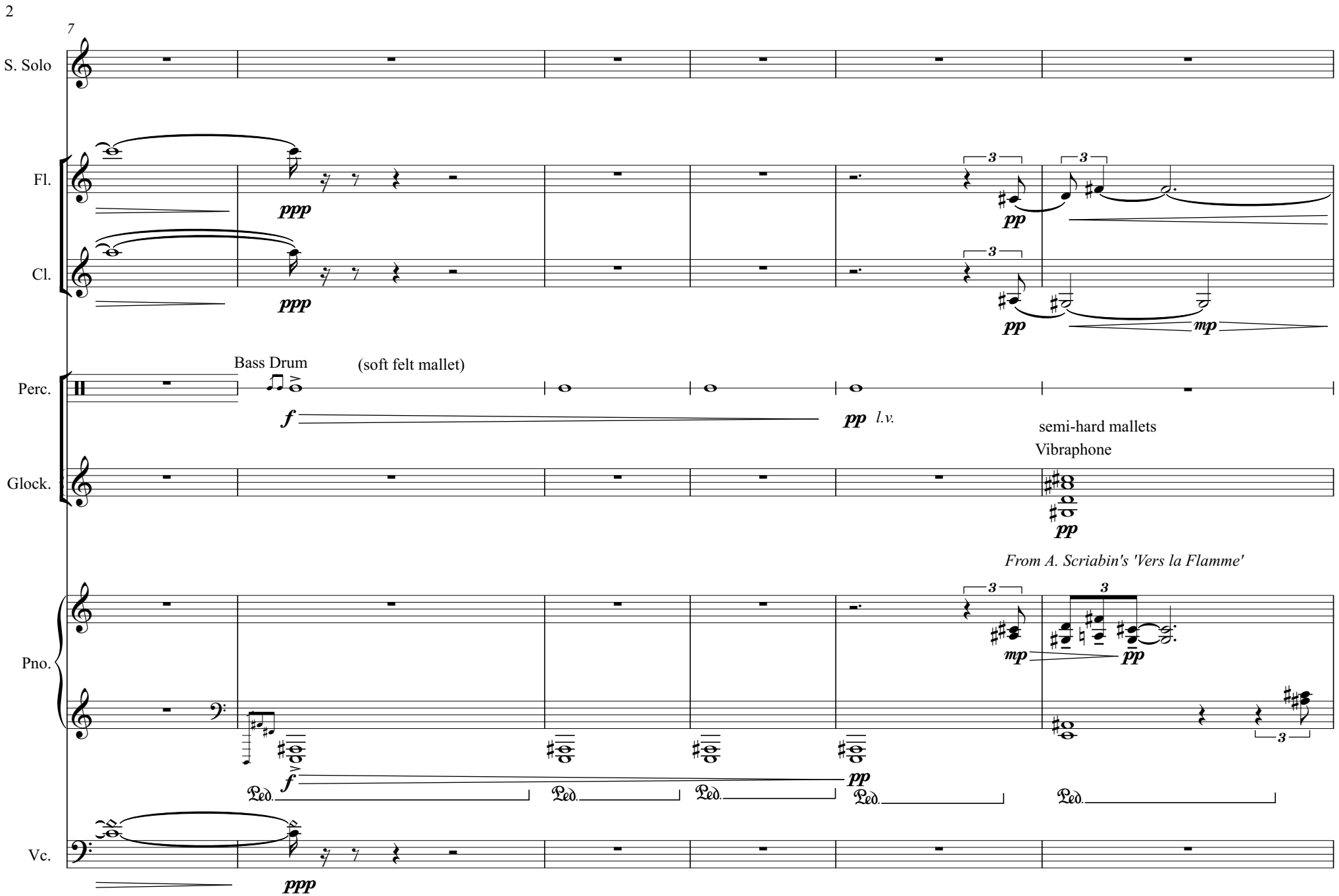
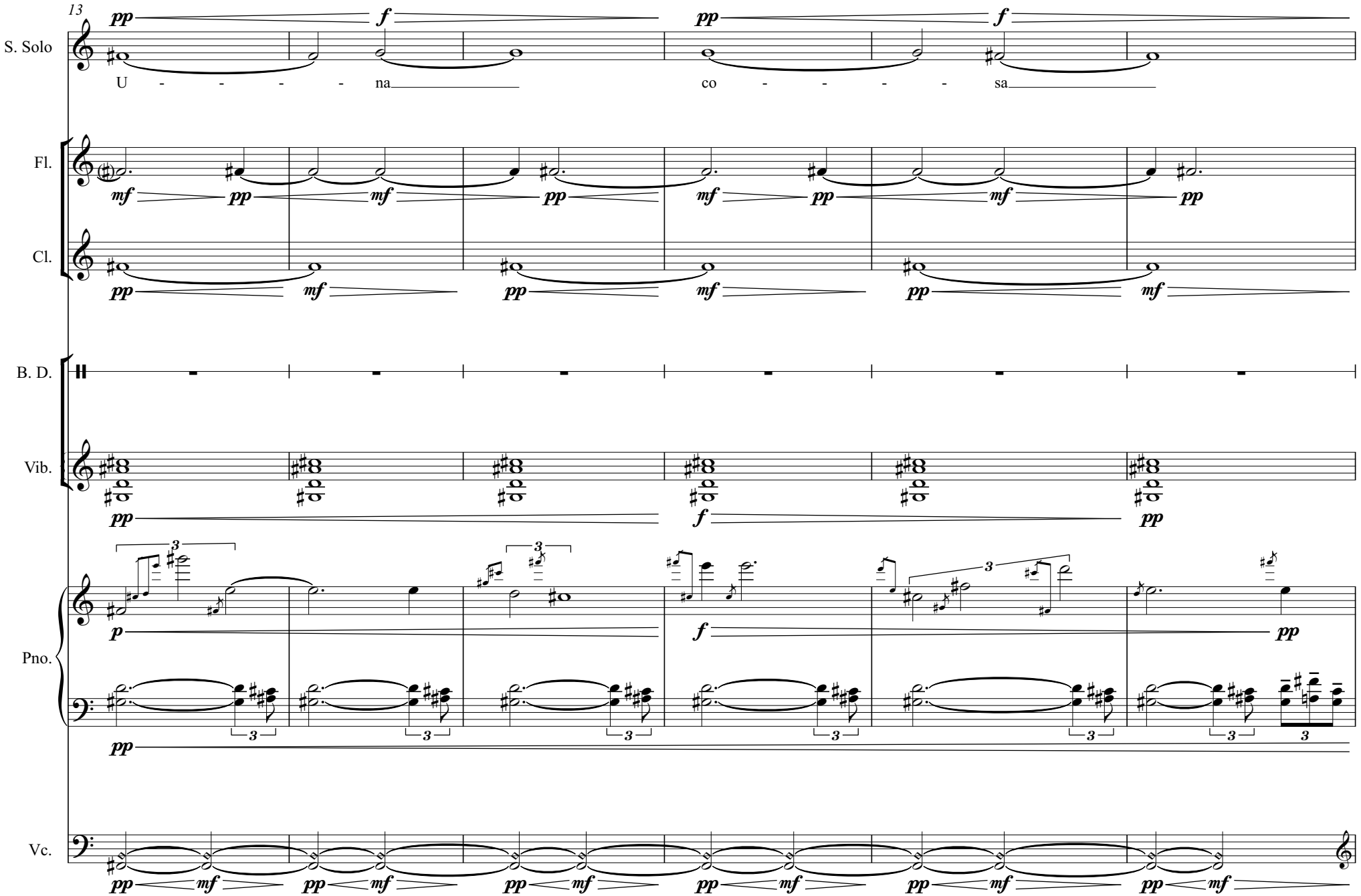
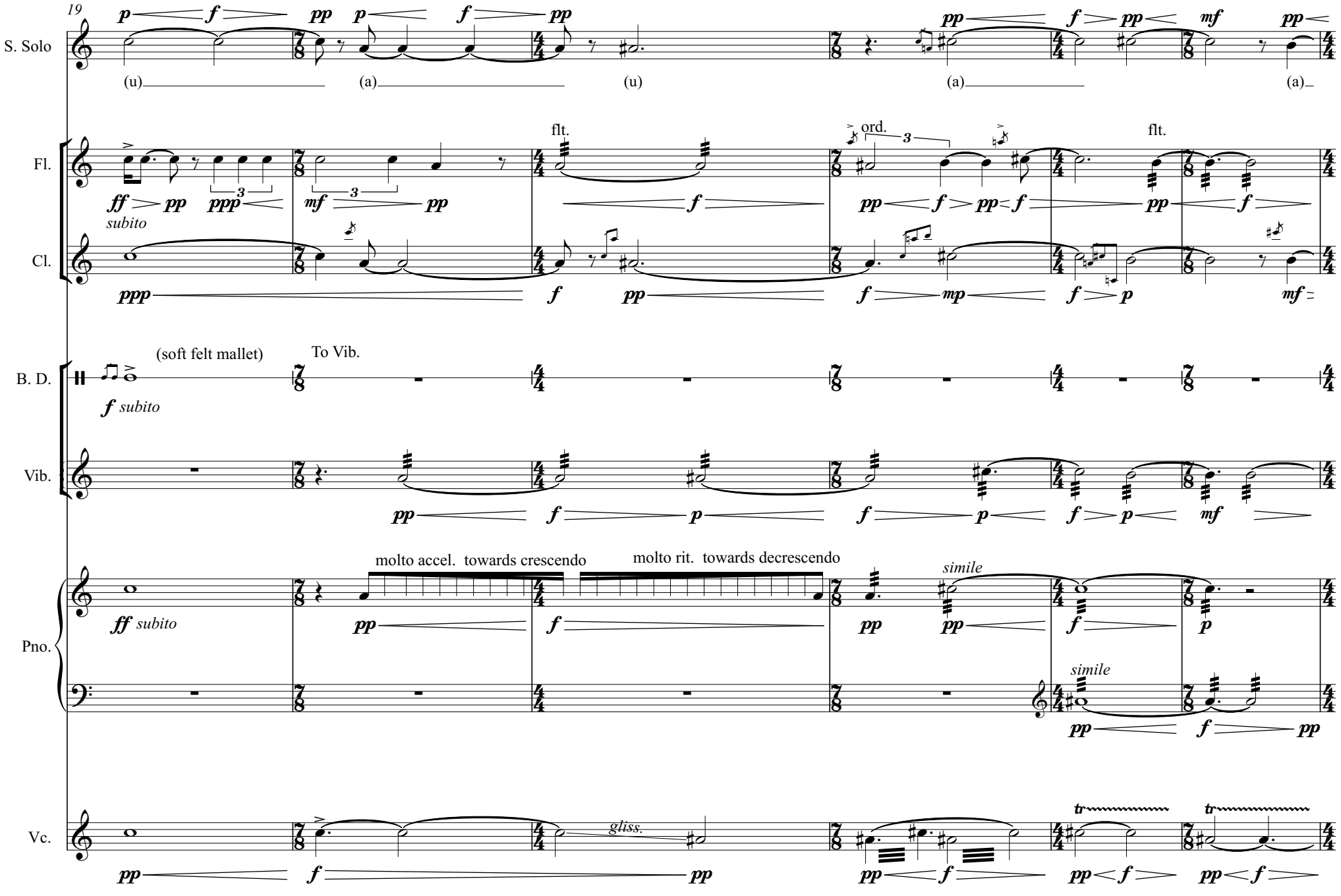
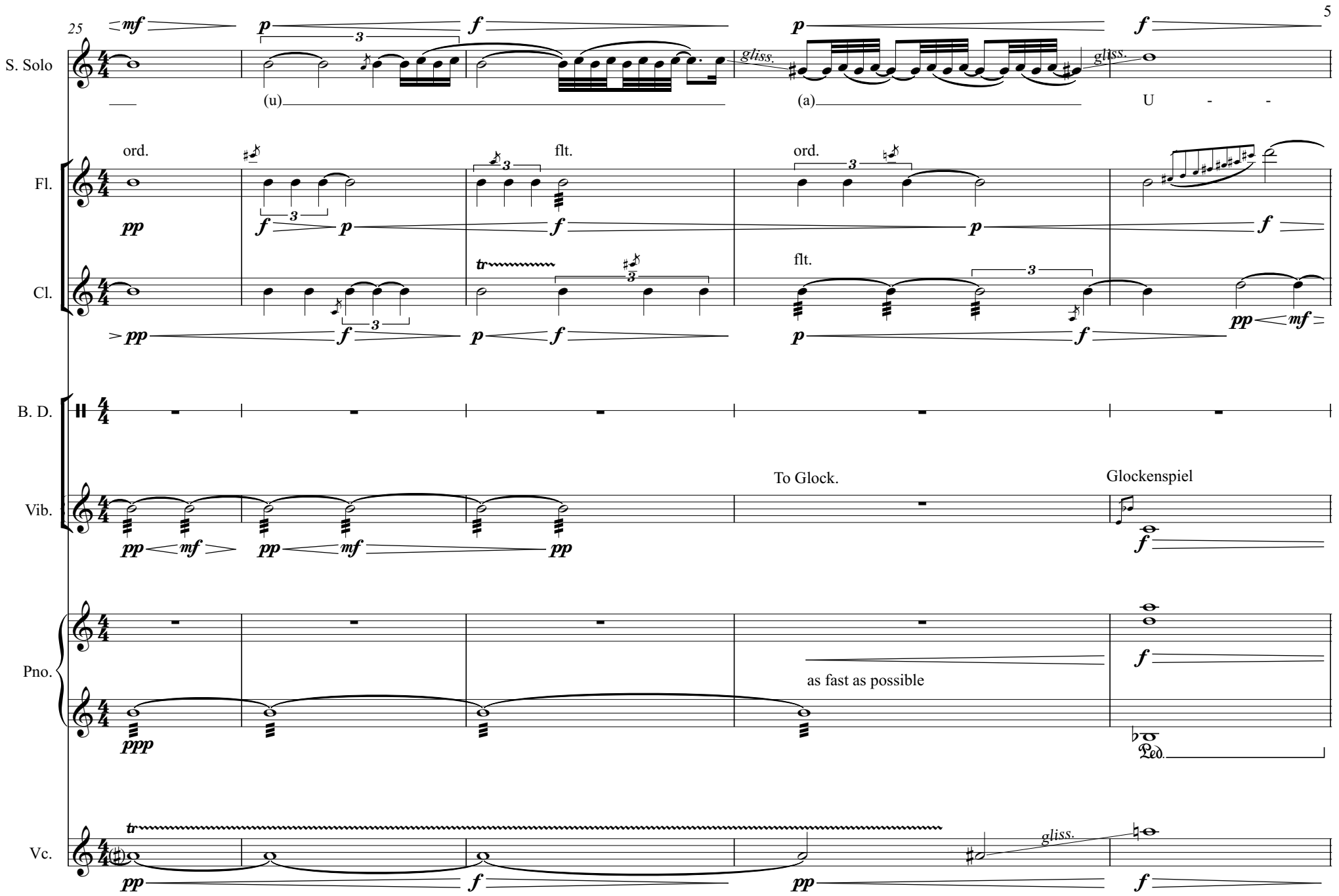
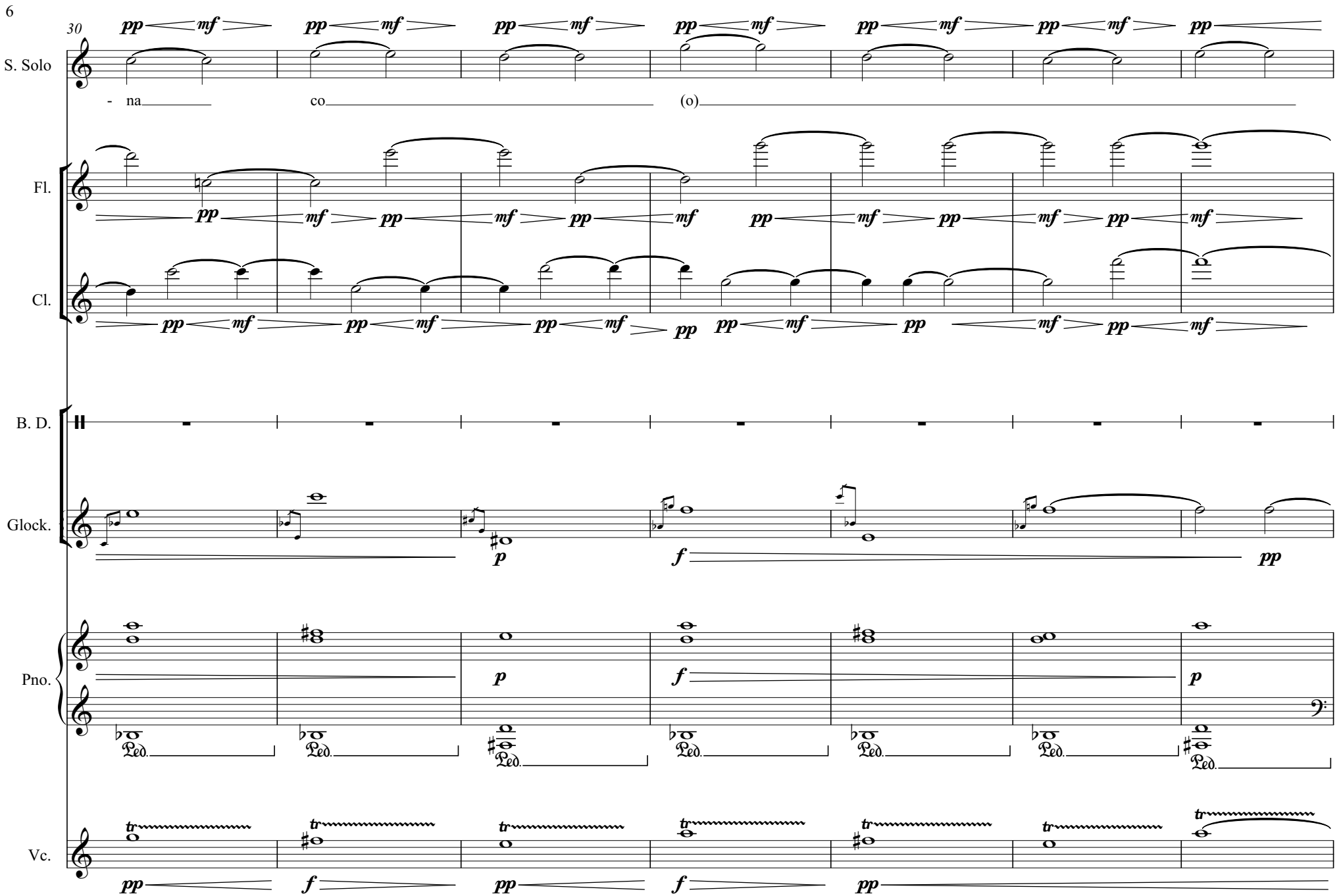
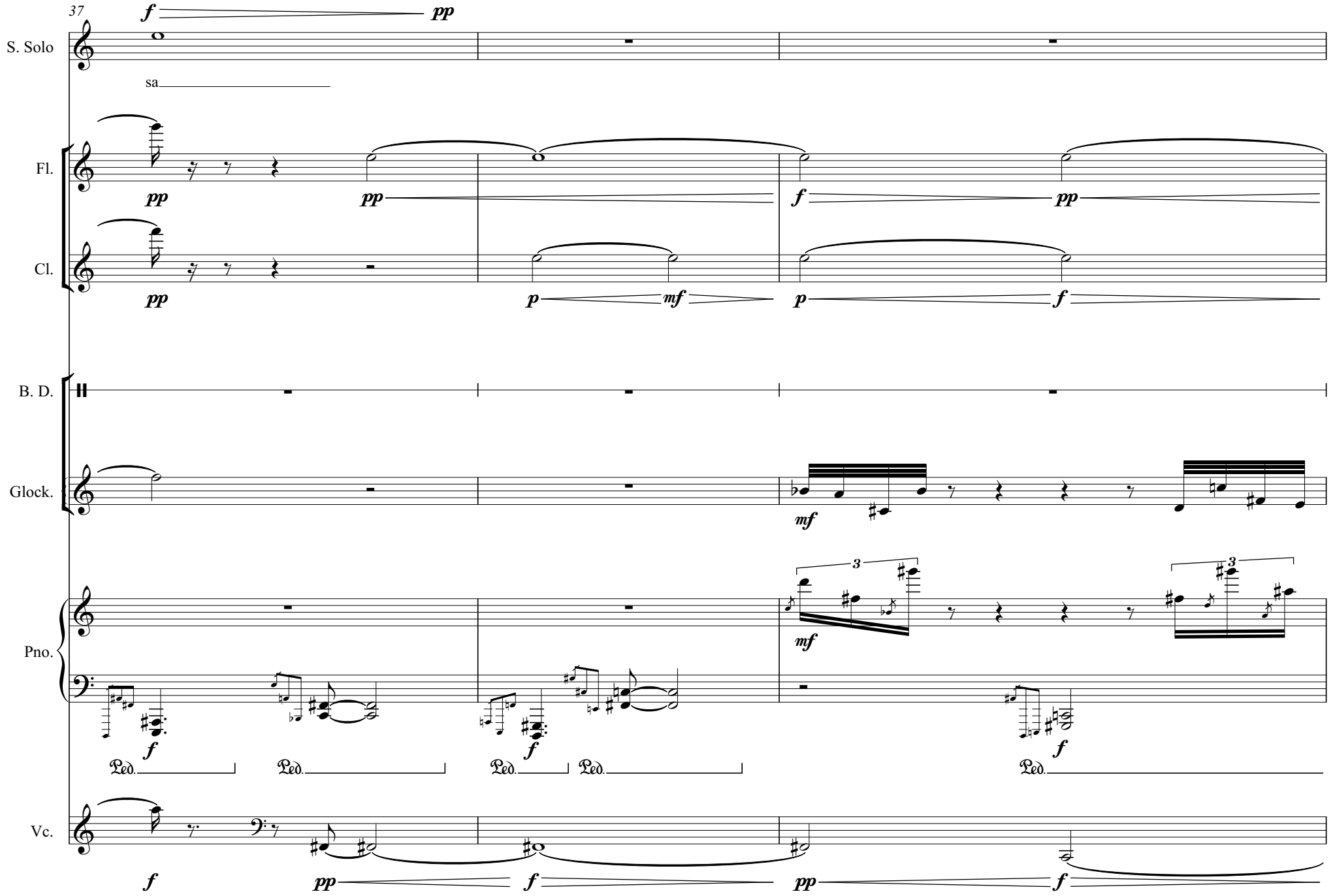

7
S. Solo
Fl.
Cl.
Perc.
Glock.
Pno.
Vc.
ppp
pp
mp
Bass Drum
(soft felt mallet)
f
pp l.v.
semi-hard mallets
Vibraphone
From A. Scriabin's 'Vers la Flamme'
Ped.

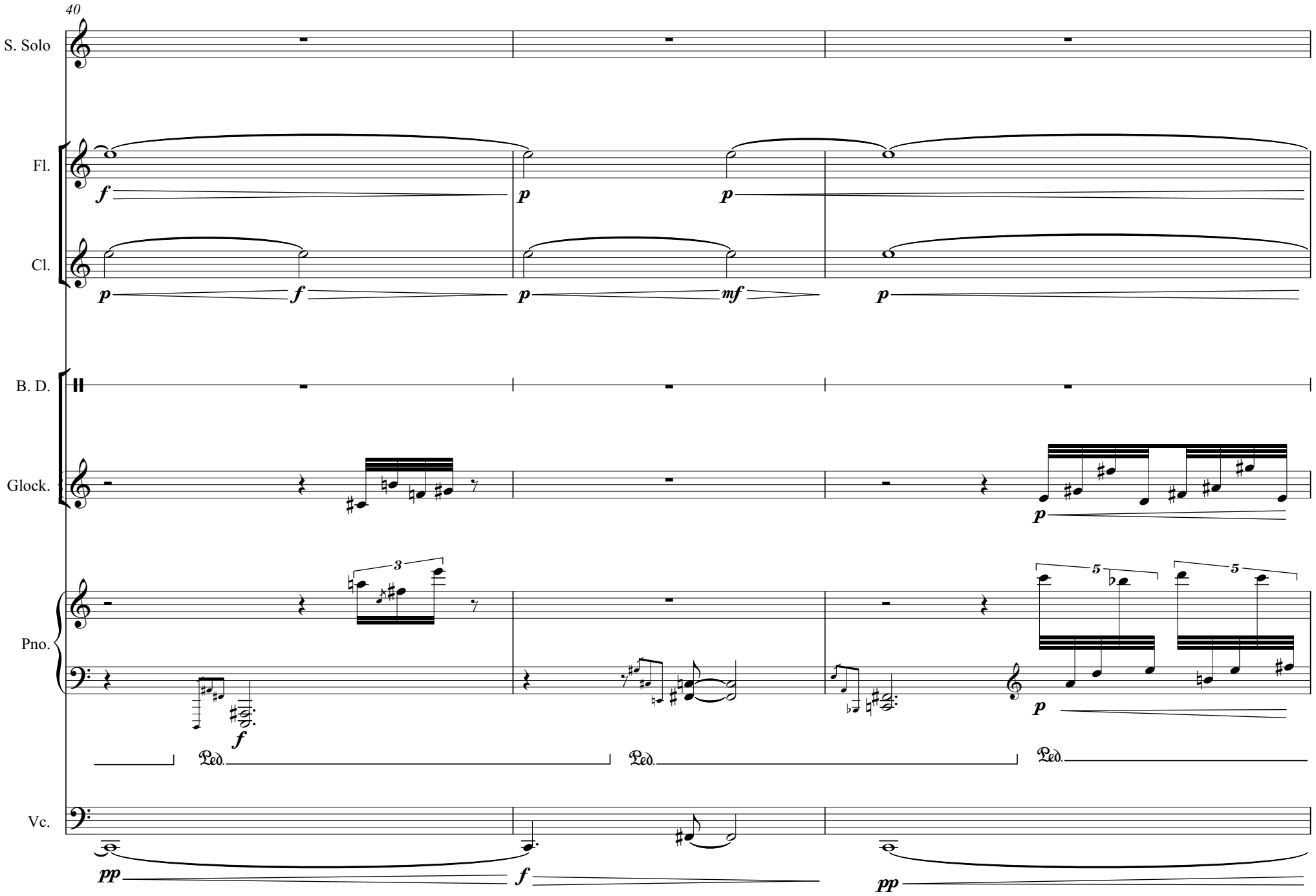

13
S. Solo
U - - - - na
co - - - - sa
Fl.
Cl.
B. D.
Vib.
Pno.
Vc.

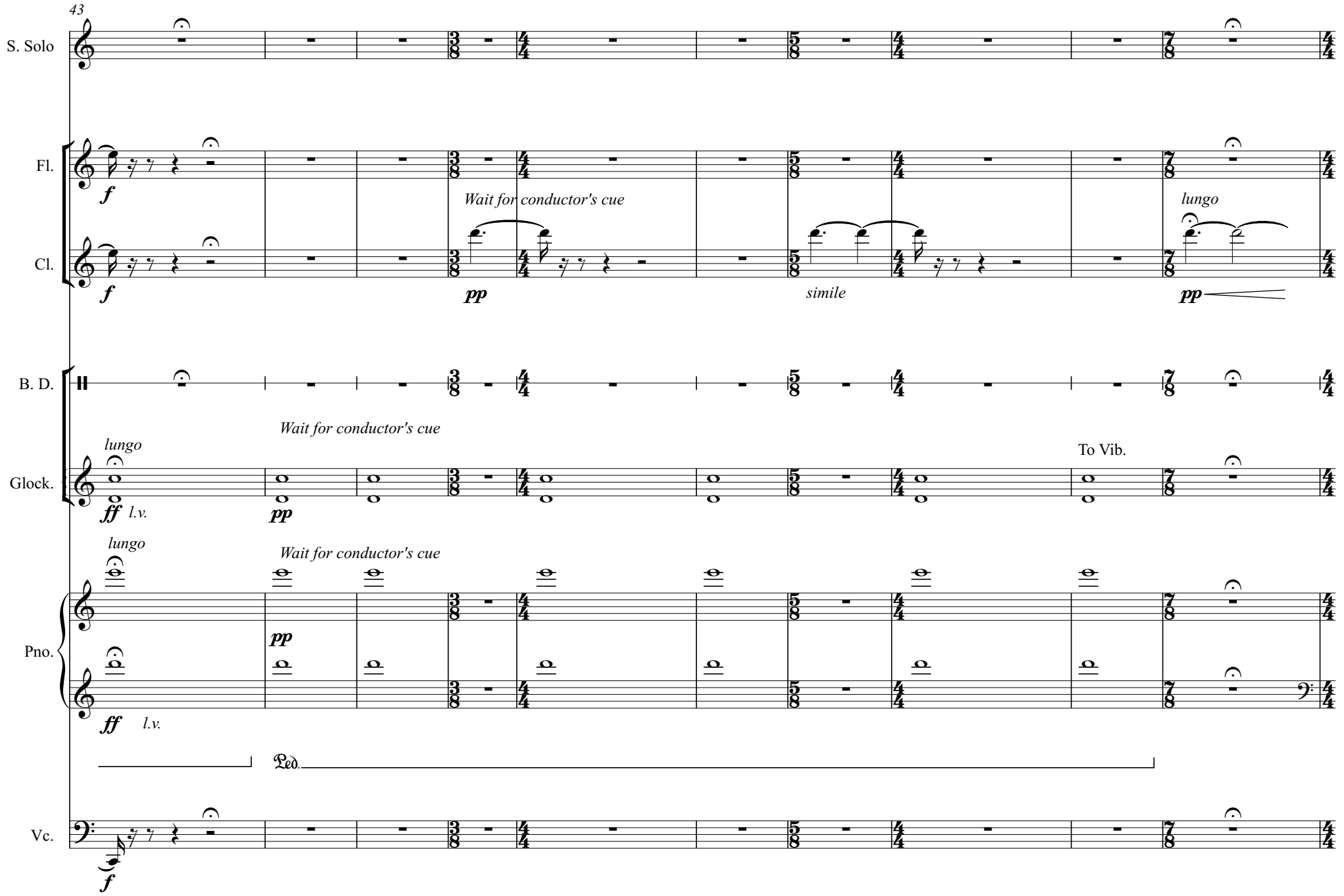

19
S. Solo
(u)
(a)
(u)
(a)
(a)
Fl.
Cl.
subito
flt.
ord.
flt.
B. D.
(soft felt mallet)
To Vib.
Vib.
Pno.
molto accel. towards crescendo
molto rit. towards decrescendo
simile
simile
Vc.
gliss.

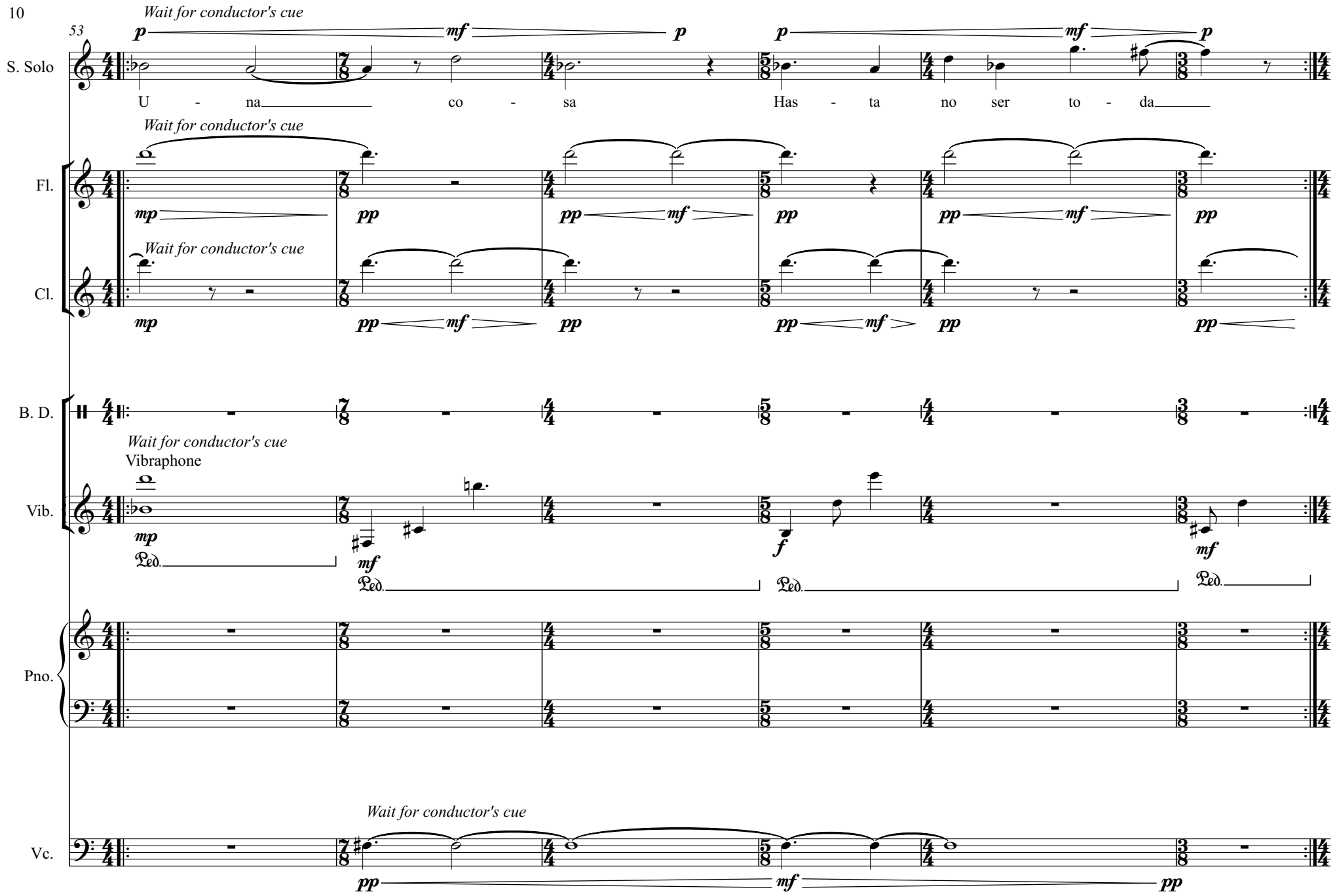

25
S. Solo
(u)
(a)
U - -
gliss.
gliss.
Fl.
ord.
flt.
ord.
Cl.
flt.
B. D.
Vib.
To Glock.
Glockenspiel
Pno.
as fast as possible
Ped.
Vc.
gliss.

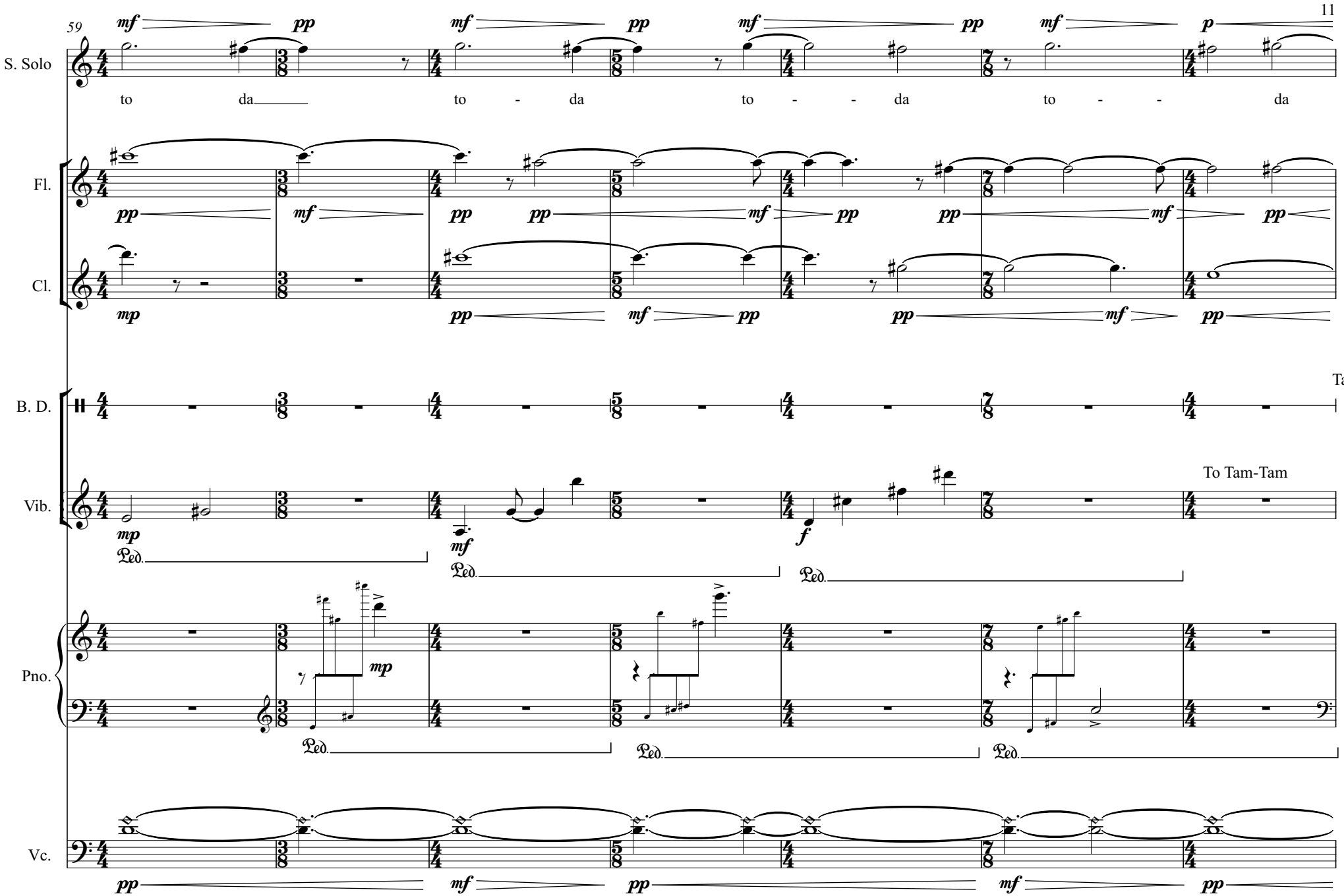

30
S. Solo
- na
co
(o)
Fl.
Cl.
B. D.
Glock.
Pno.
Vc.
pp
mf
p
f
tr
Ped.

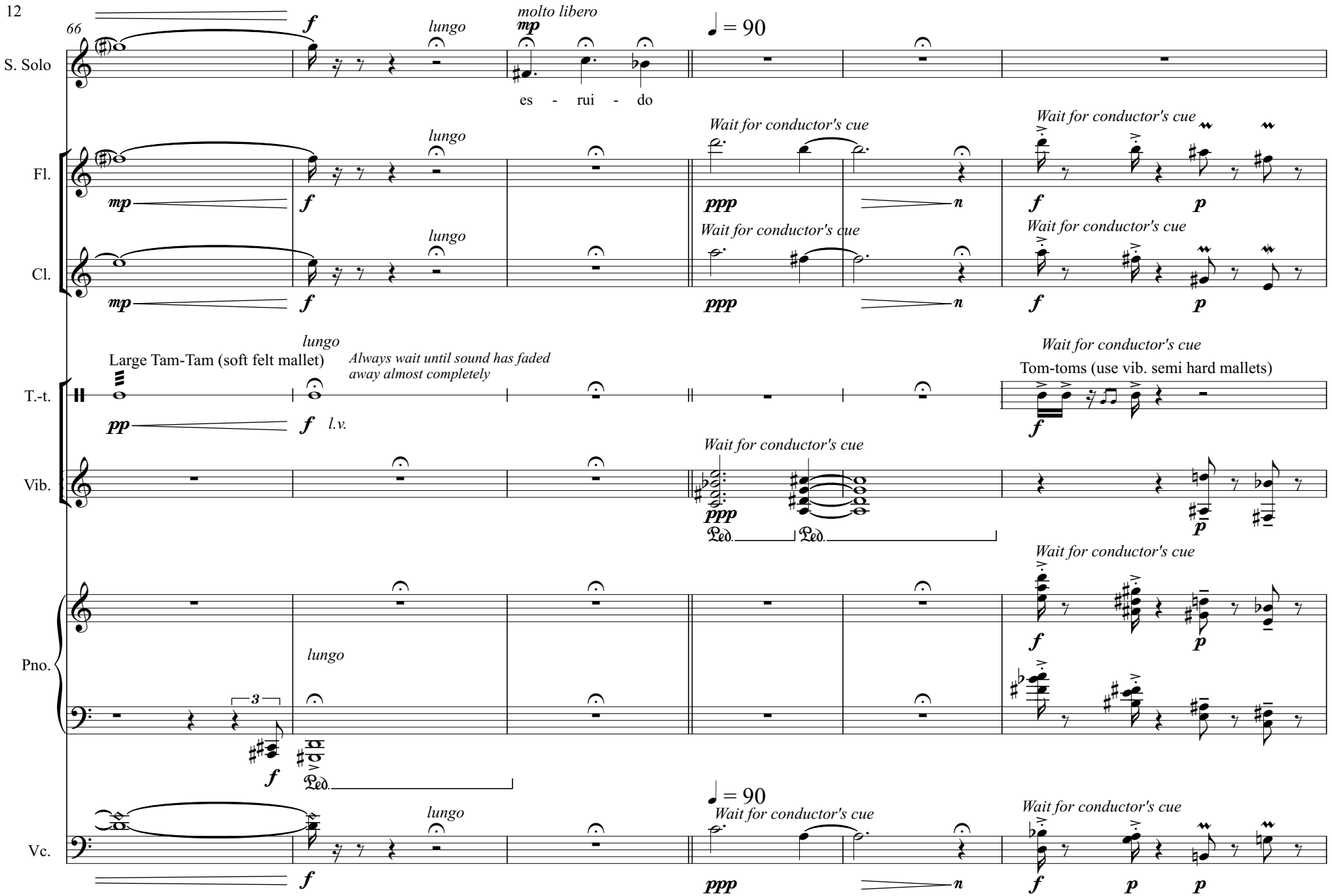

37
S. Solo
sa
Fl.
Cl.
B. D.
Glock.
Pno.
Vc.
Ped.

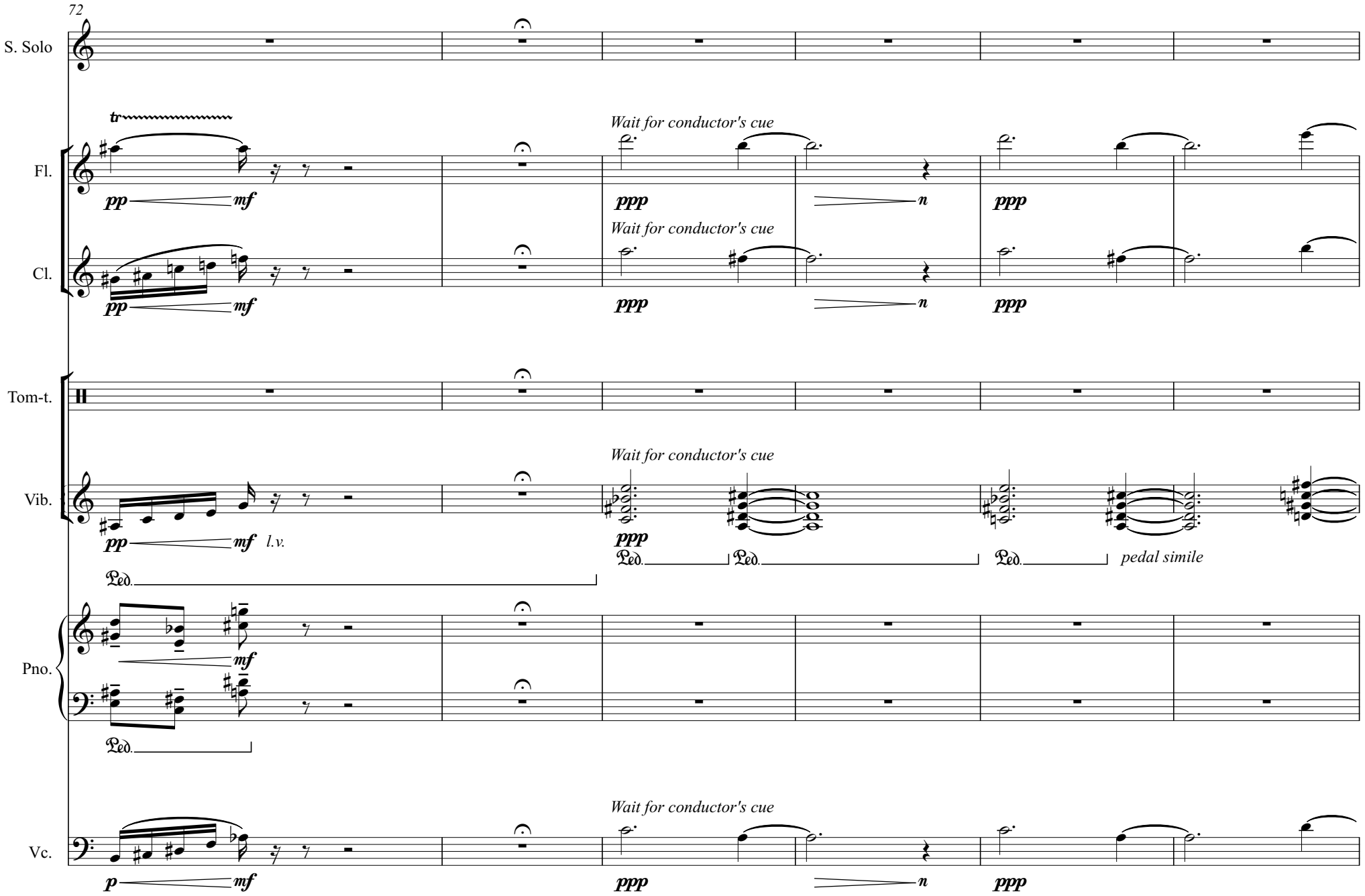

40
S. Solo
Fl.
Cl.
B. D.
Glock.
Pno.
Vc.
Ped.
Ped.
Ped.

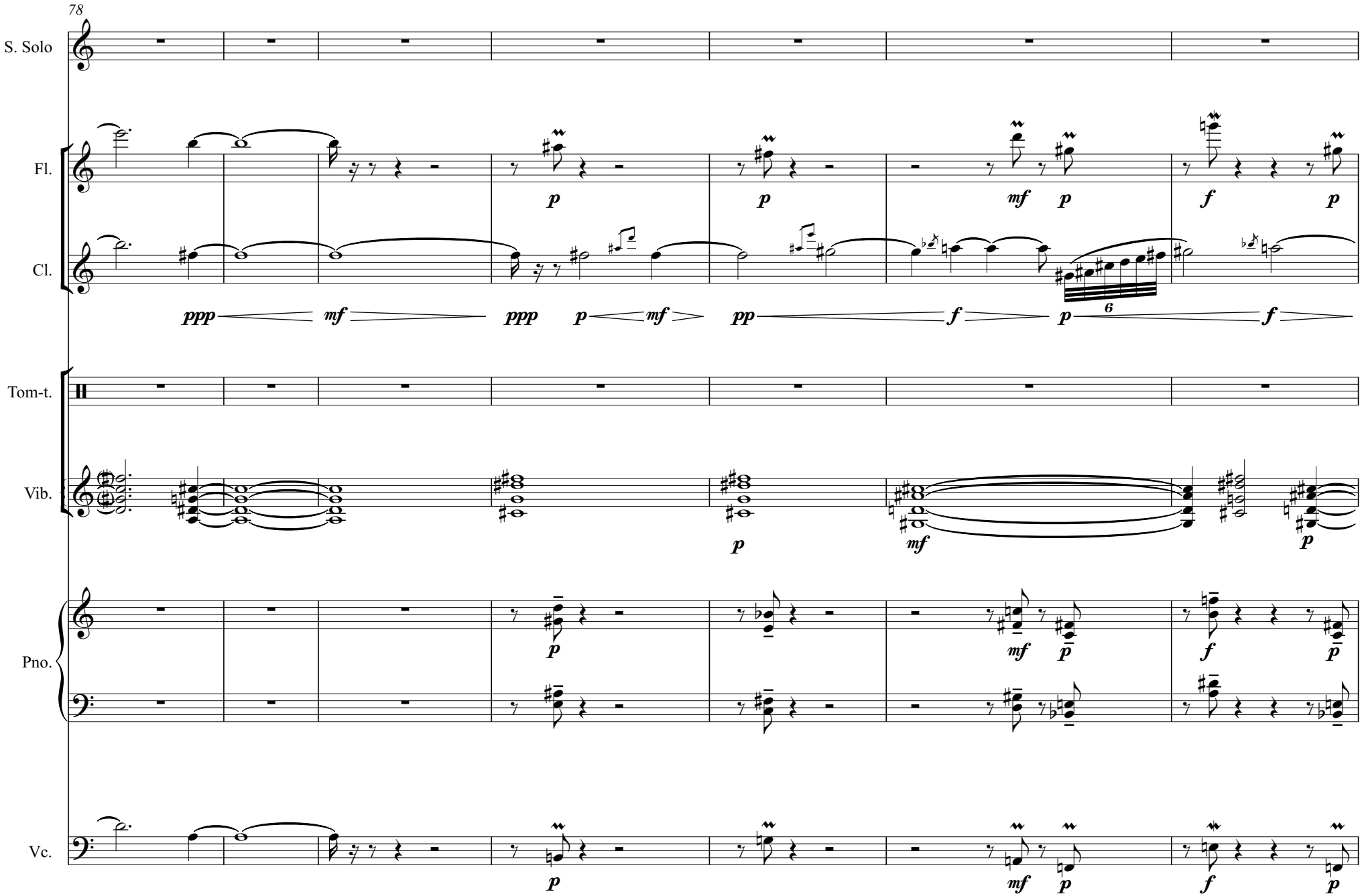

43
S. Solo
Fl.
Cl.
B. D.
Glock.
Pno.
Vc.
f
Wait for conductor's cue
pp
lungo
simile
pp
lungo
Wait for conductor's cue
To Vib.
ff l.v.
pp
lungo
Wait for conductor's cue
pp
ff l.v.
Ped.
f

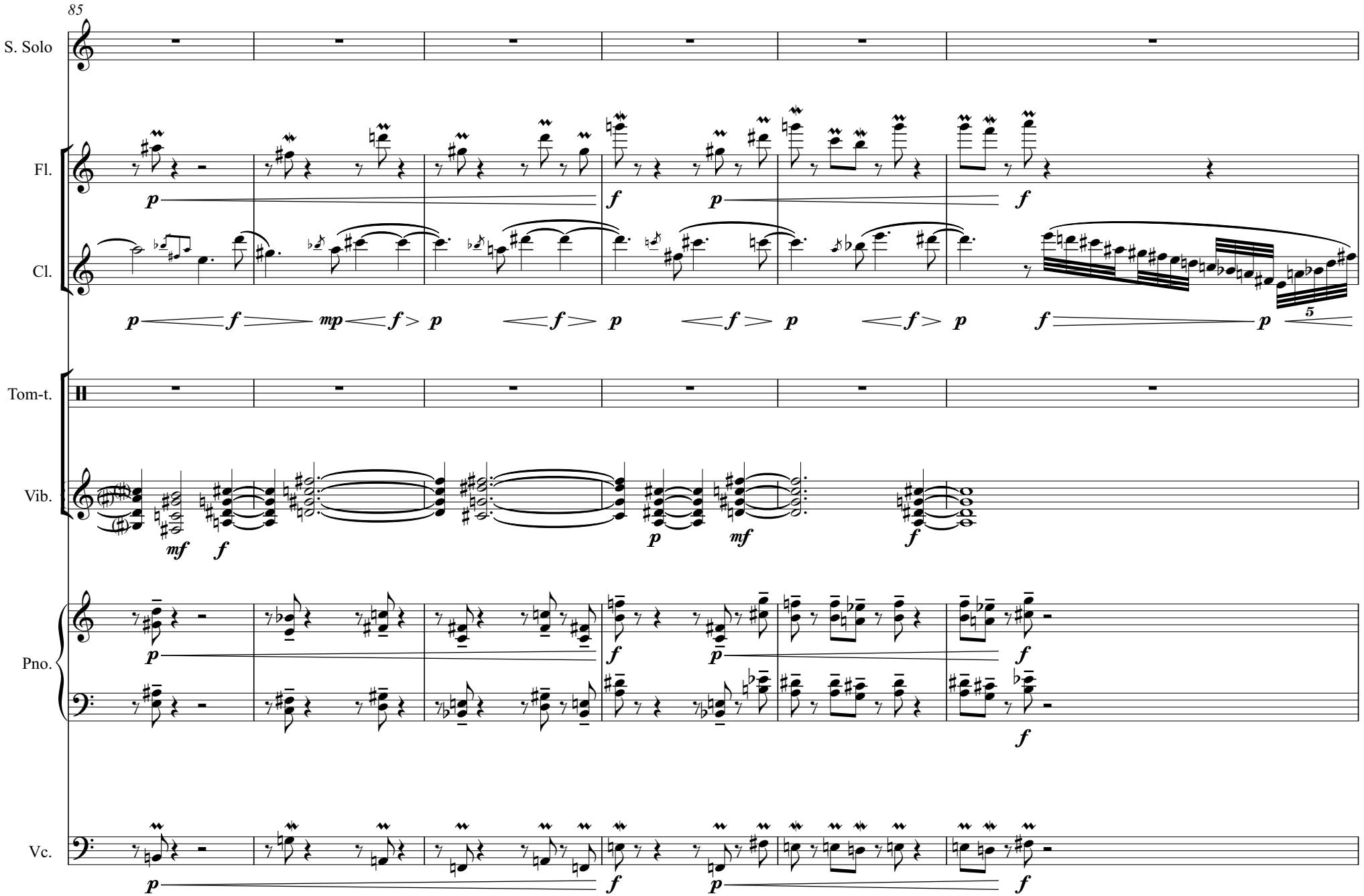

53
Wait for conductor's cue
S. Solo
U - na co - sa
Has - ta no ser to - da
Fl.
Cl.
B. D.
Vibraphone
Vib.
Pno.
Vc.

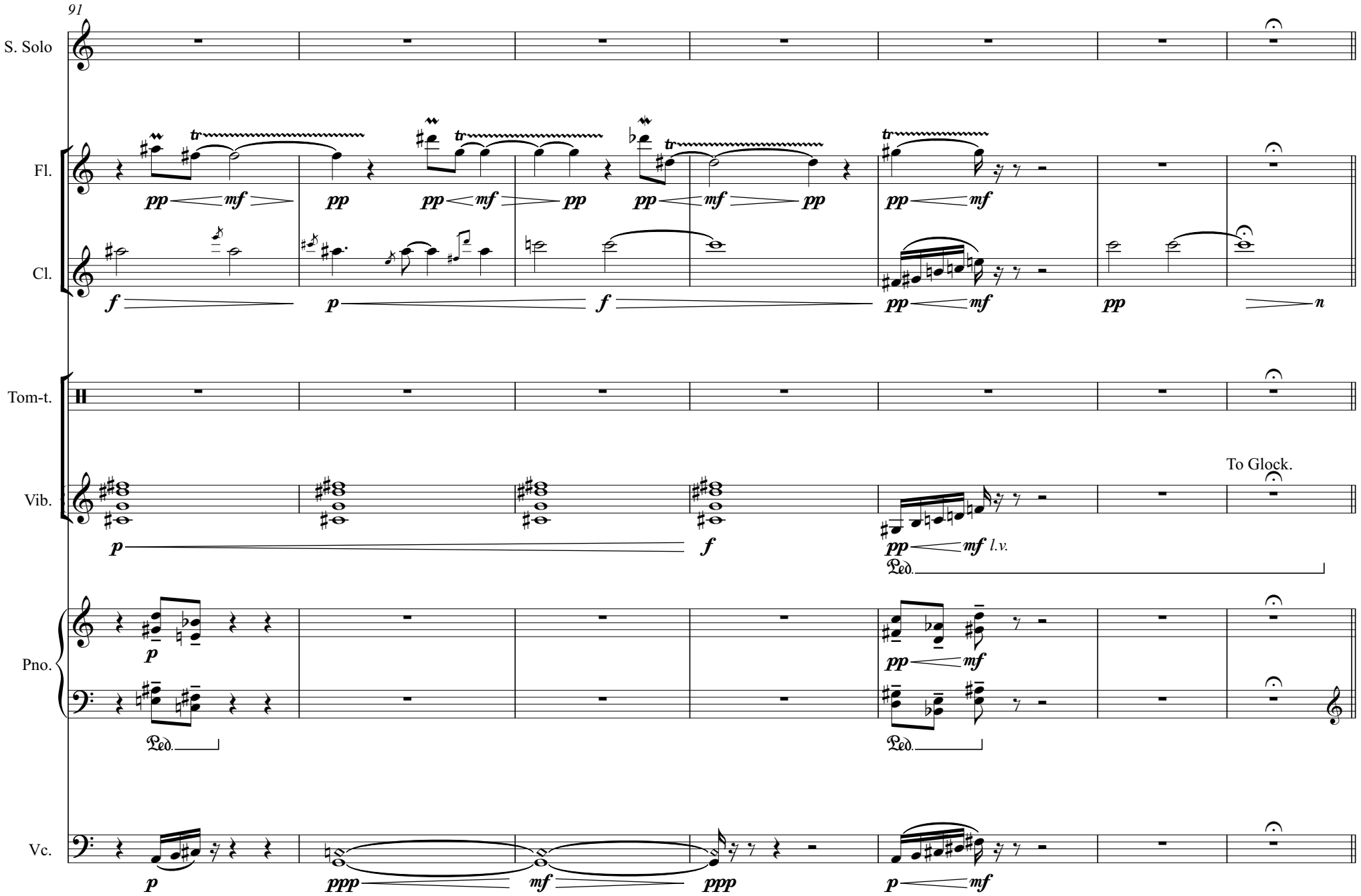

59
S. Solo
to da to - da to - - da to - - da
Fl.
Cl.
B. D.
Tam-tam
Vib.
To Tam-Tam
Pno.
Vc.

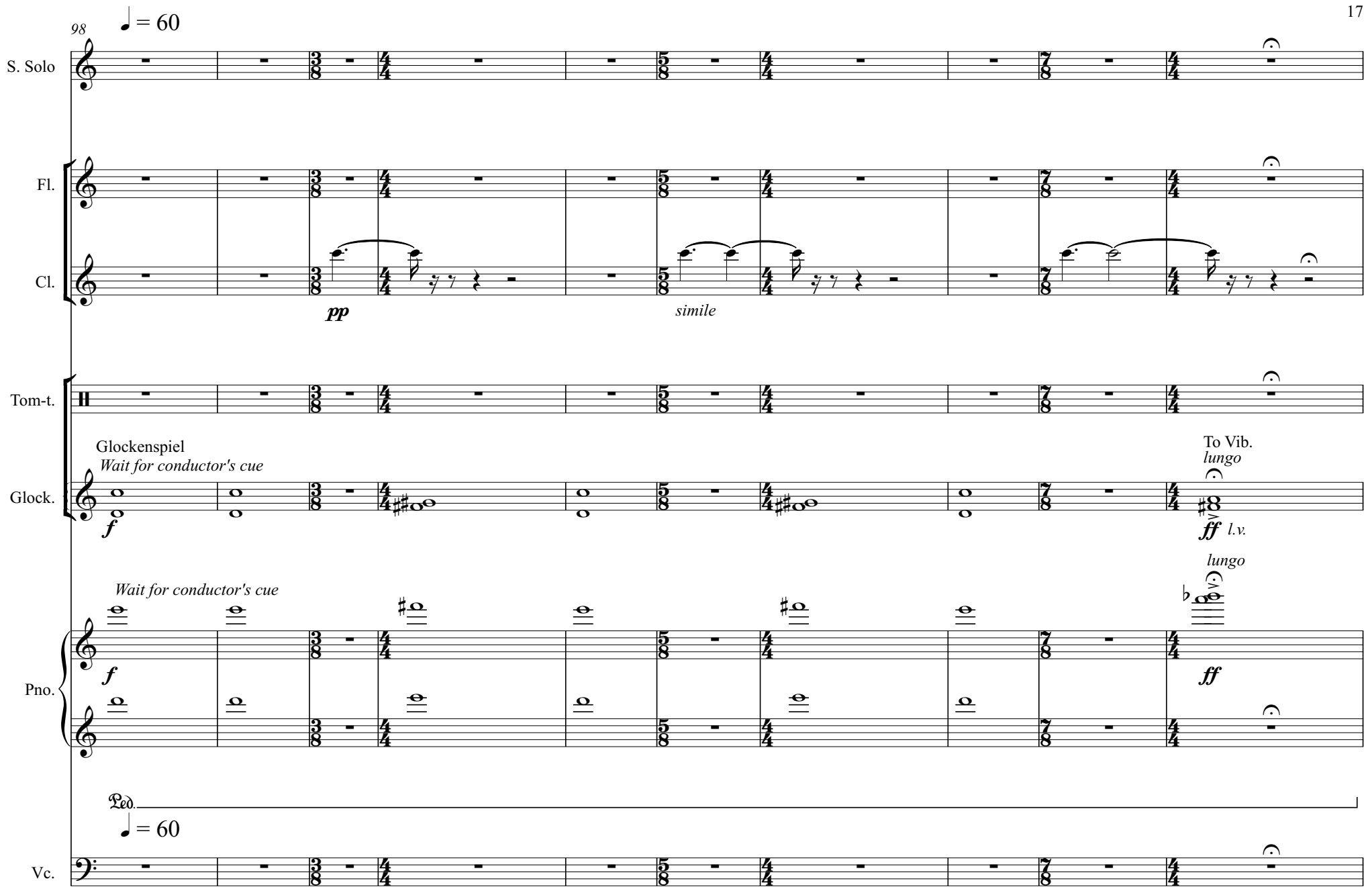

66
S. Solo
Fl.
Cl.
T.-t.
Vib.
Pno.
Vc.
f
lungo
molto libero
mp
♩ = 90
es - rui - do
Wait for conductor's cue
ppp
n
p
Large Tam-Tam (soft felt mallet)
Always wait until sound has faded away almost completely
pp
l.v.
Tom-toms (use vib. semi hard mallets)
Ped.
3

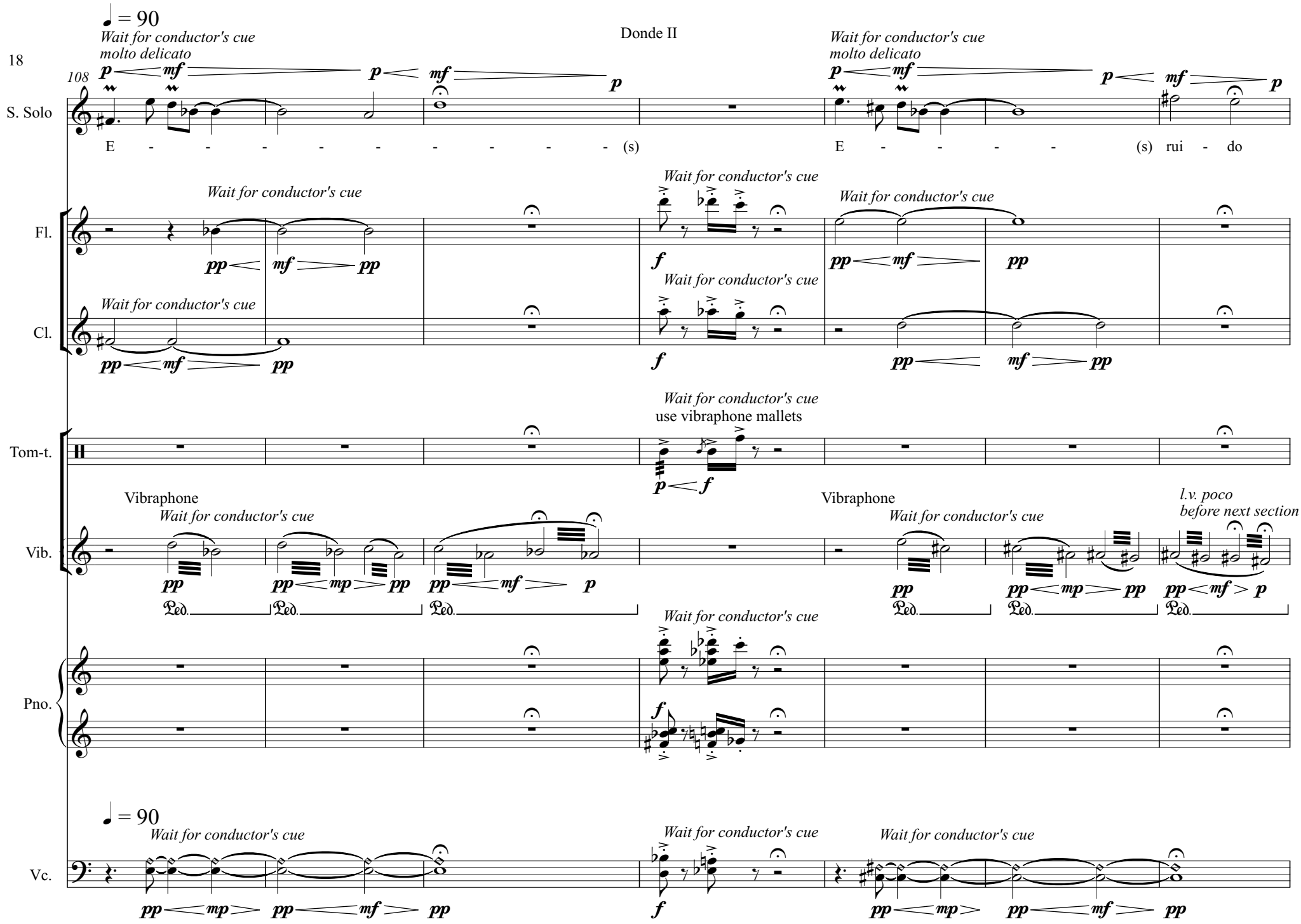

72
S. Solo
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
tr
pp
mf
ppp
n
Wait for conductor's cue
l.v.
Ped.
pedal simile

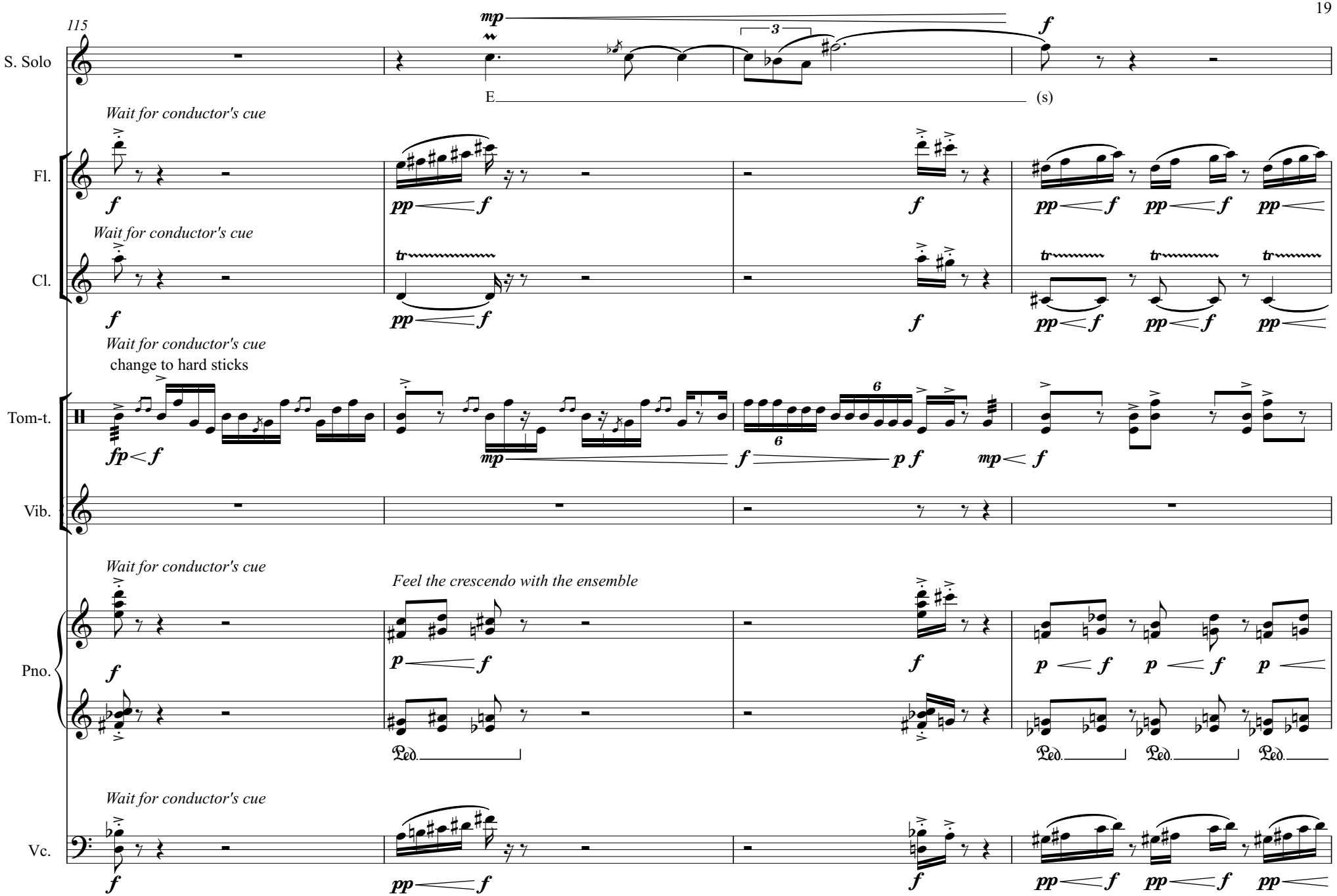

78
S. Solo
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
ppp
mf
ppp
p
mf
pp
f
p
6
f
p
mf
p
f
p
p
mf
p
f
p
p
mf
p
f
p

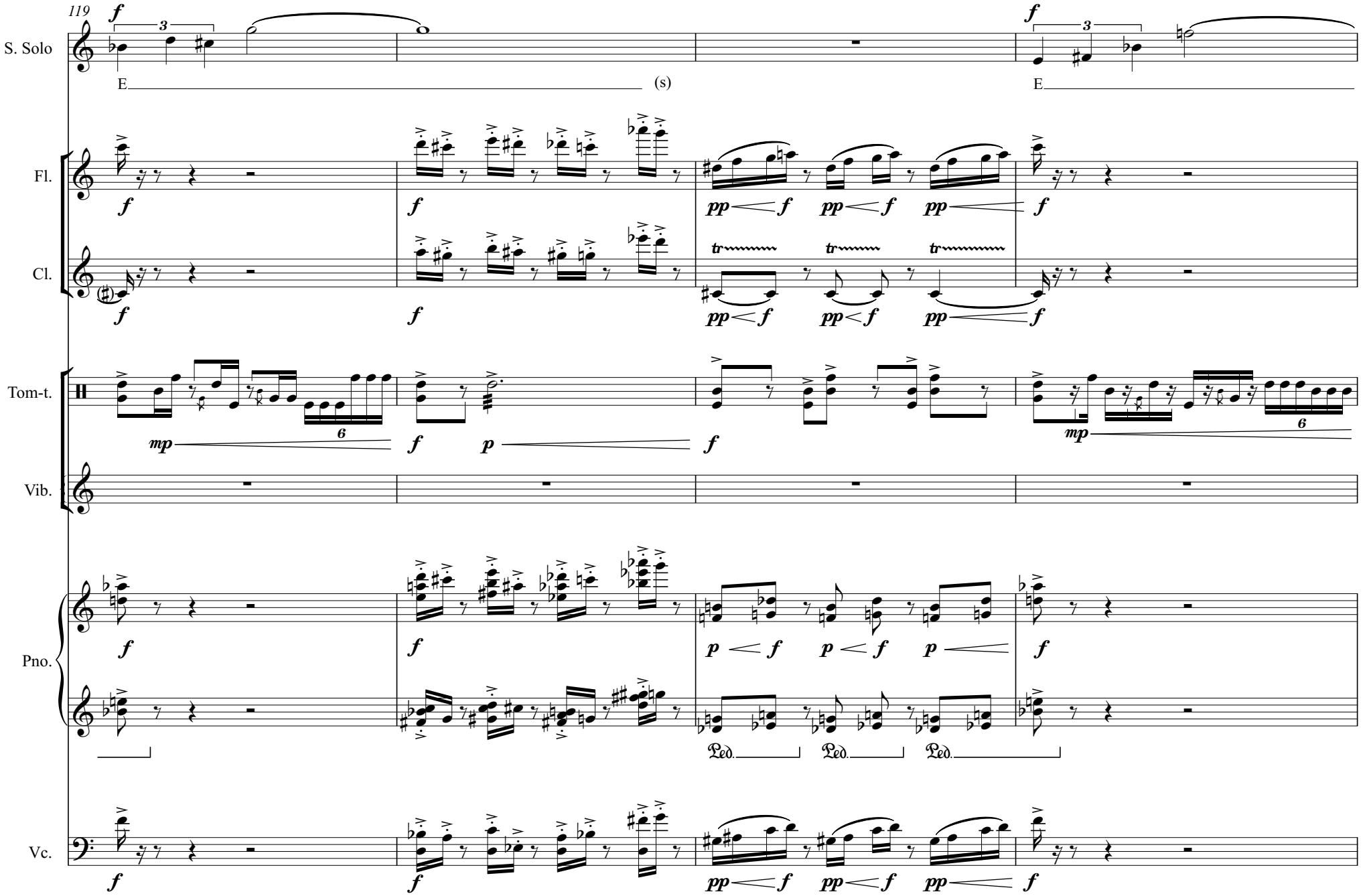

85
S. Solo
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
p
f
mp
mf
5

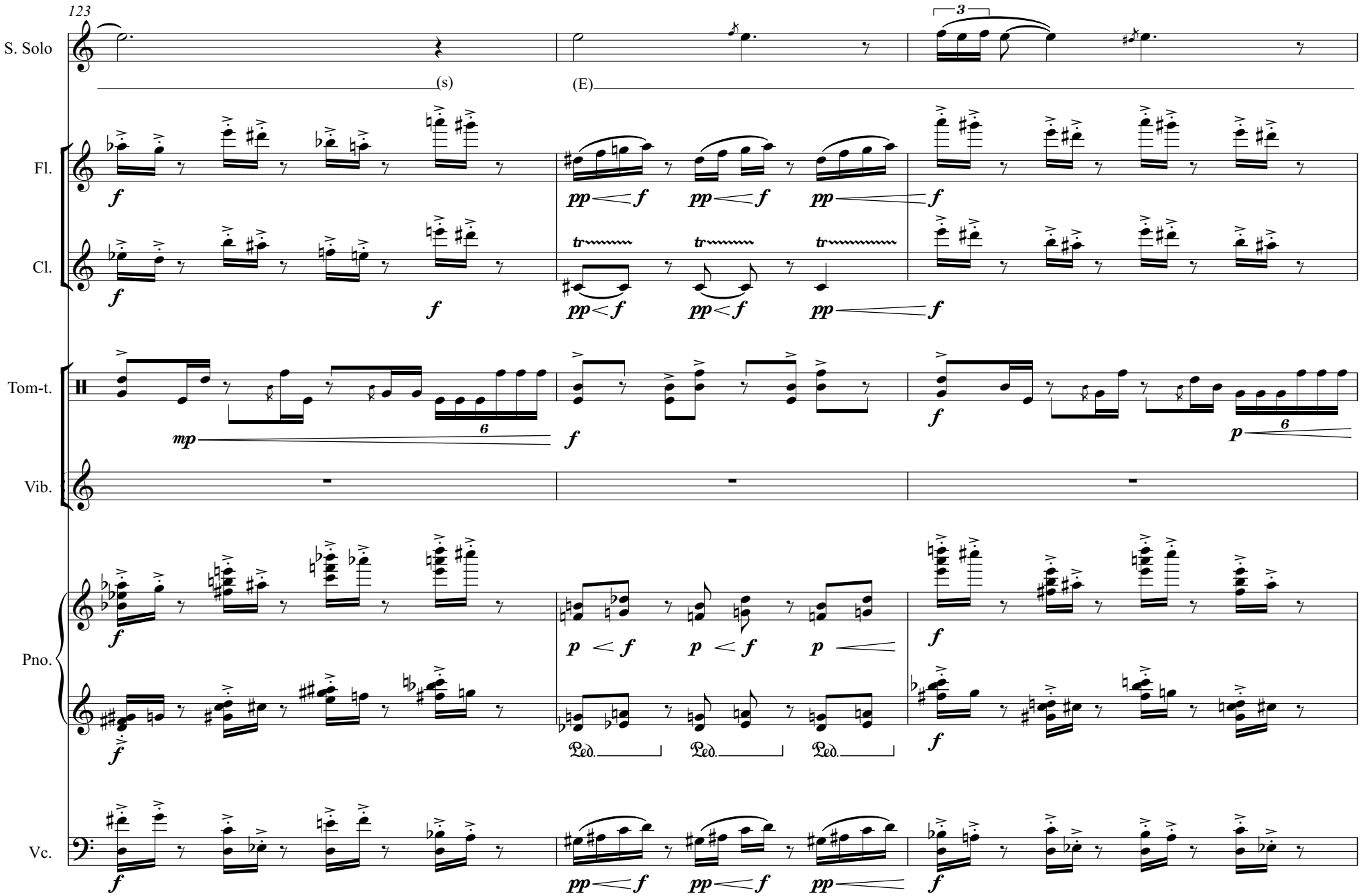

91
S. Solo
Fl.
Cl.
Tom-t.
Vib.
To Glock.
l.v.
Pno.
Vc.

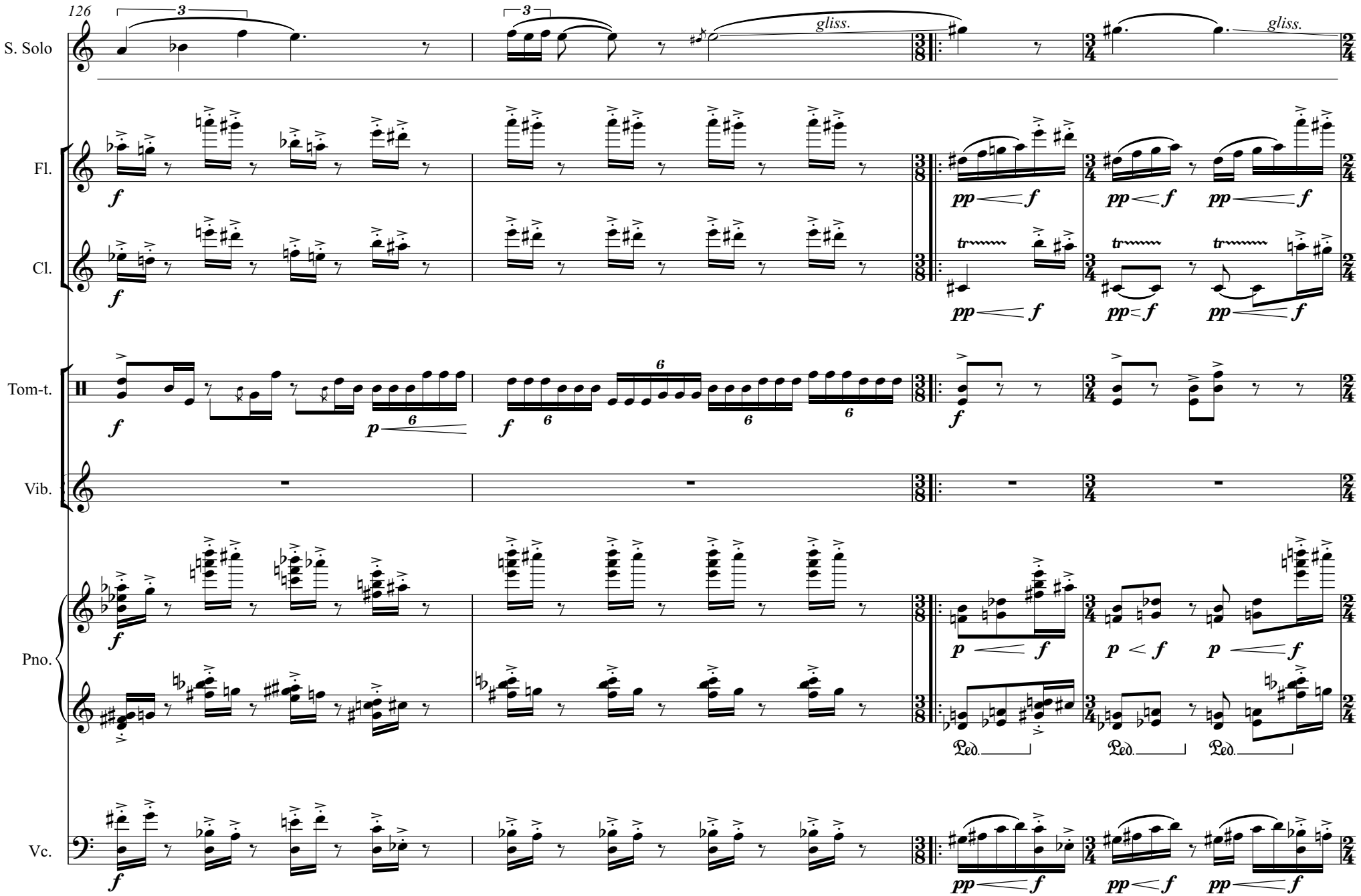

98
♩ = 60
S. Solo
Fl.
Cl.
pp
simile
Tom-t.
Glockenspiel
Wait for conductor's cue
Glock.
f
To Vib.
lungo
ff l.v.
Wait for conductor's cue
Pno.
f
lungo
ff
Ped.
♩ = 60
Vc.

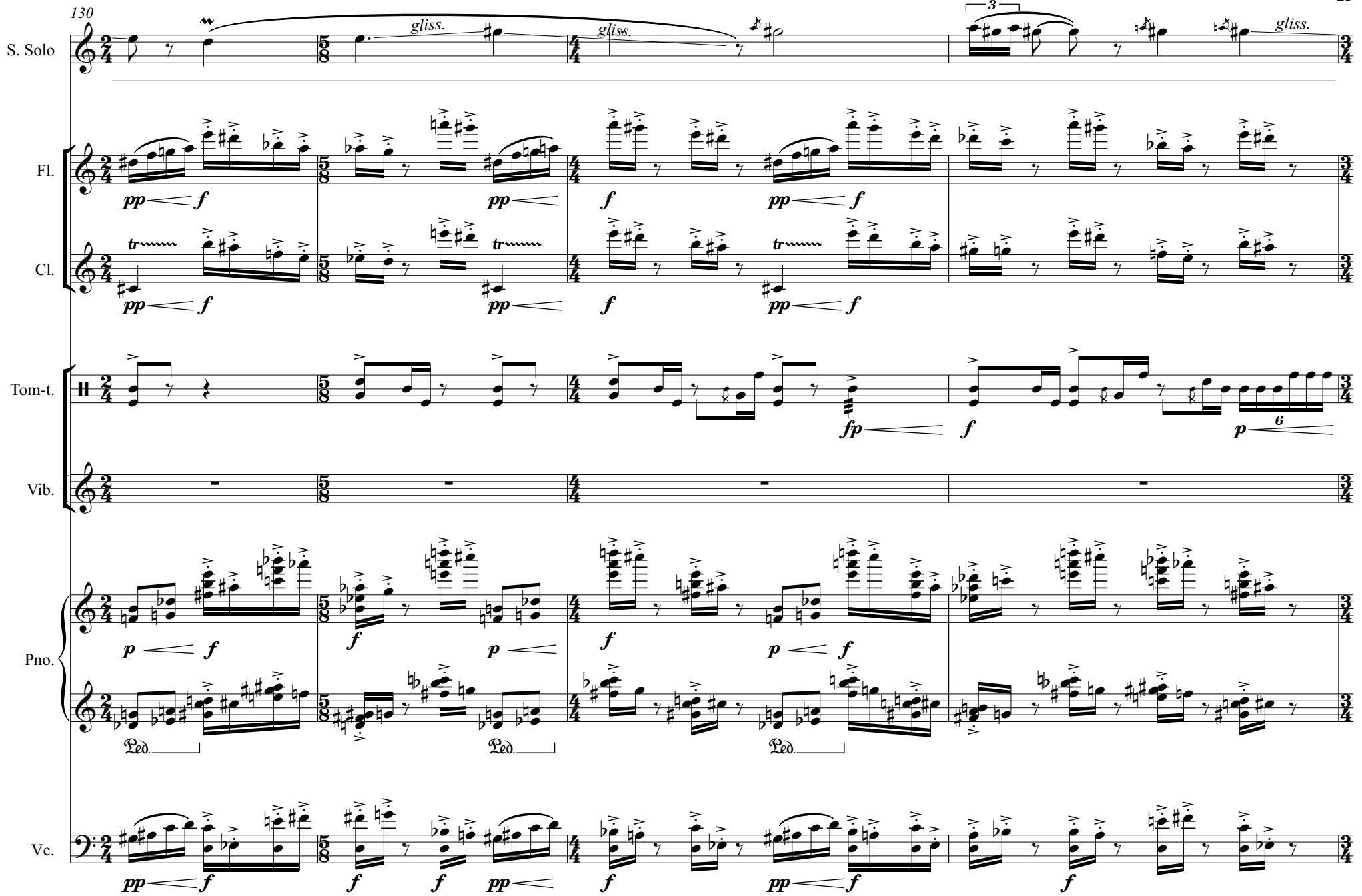

Donde II
108
♩ = 90
Wait for conductor's cue
molto delicato
S. Solo
E - - - - - - - - - (s)
E - - - - (s) rui - do
Fl.
Cl.
Tom-t.
use vibraphone mallets
Vibraphone
Vib.
l.v. poco
before next section
Pno.
Vc.

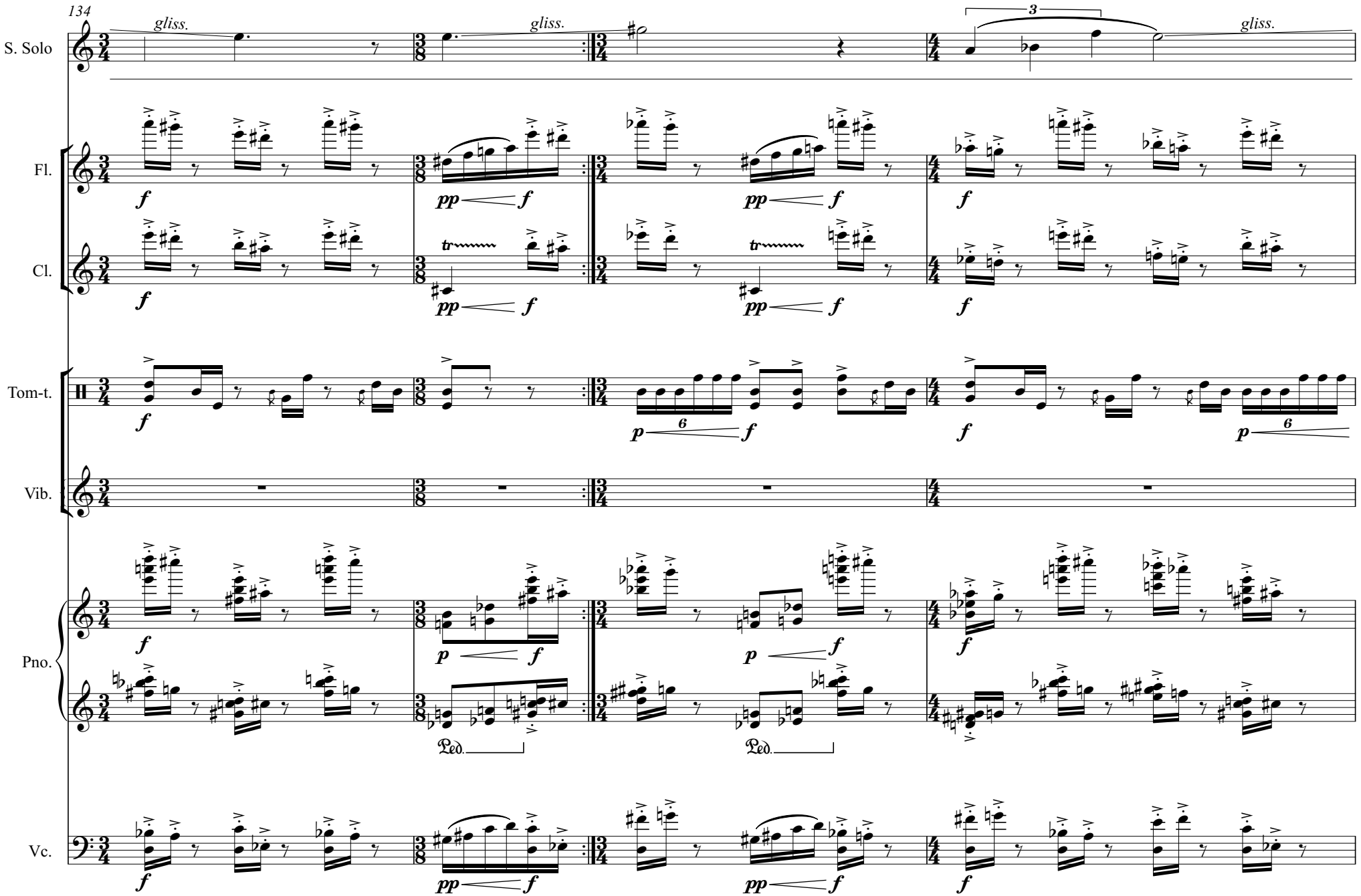

115
S. Solo
mp
3
f
E
(s)
Wait for conductor's cue
Fl.
Cl.
Tom-t.
change to hard sticks
Vib.
Feel the crescendo with the ensemble
Pno.
Ped.
Vc.

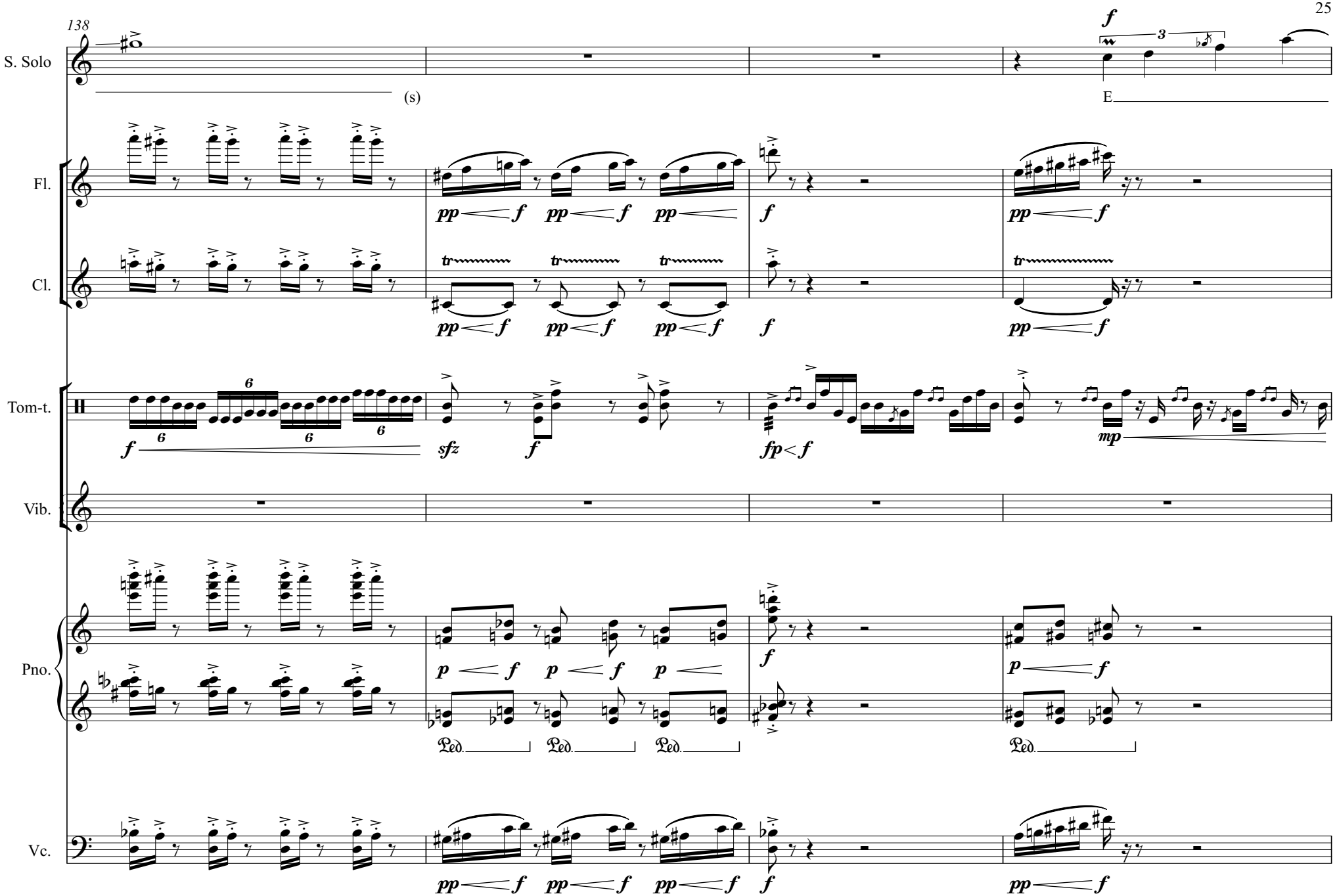

119
S. Solo
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
E
(s)
E
Ped.
Ped.
Ped.

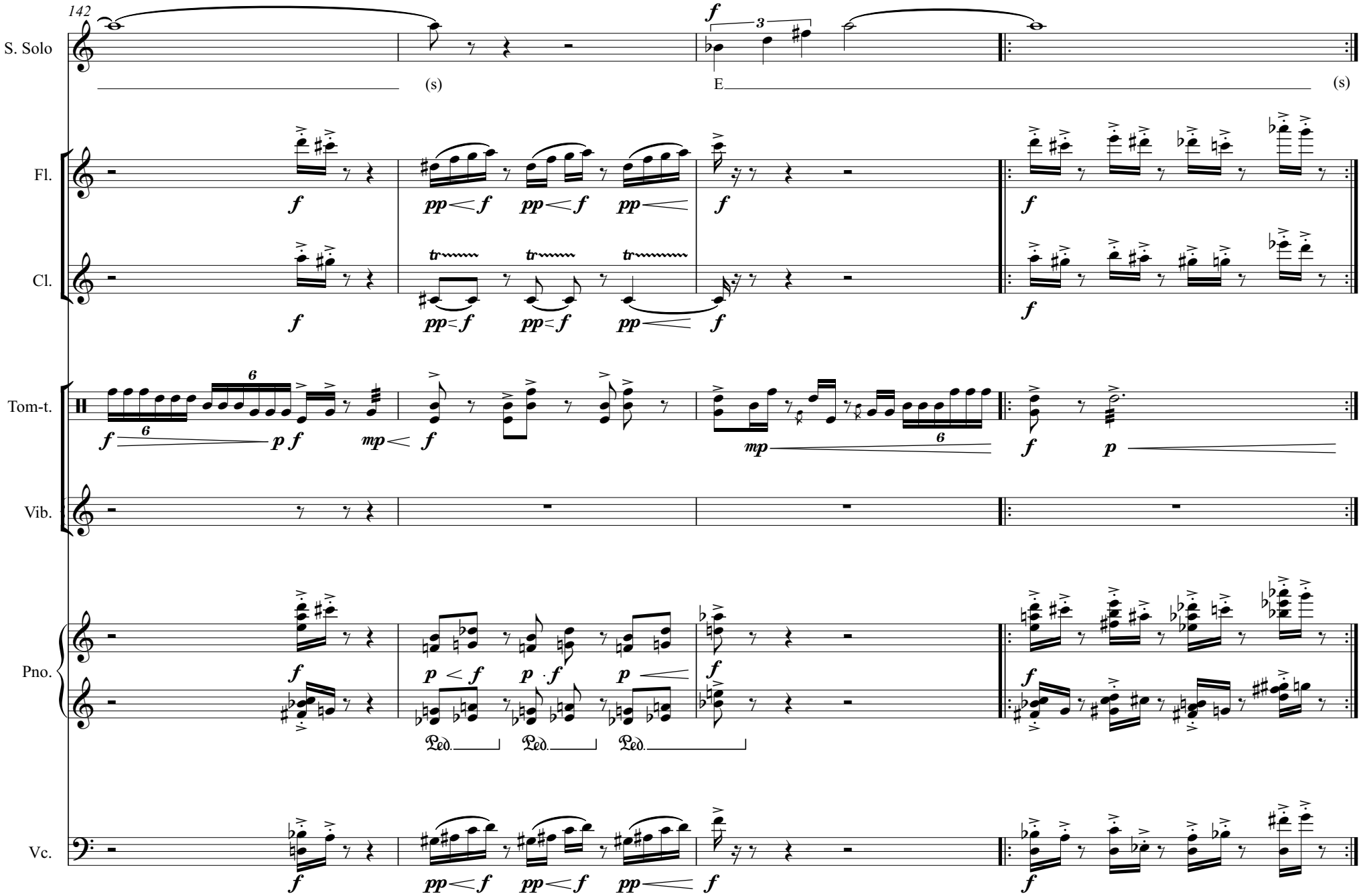

123
S. Solo
(s)
(E)
3
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
Ped.

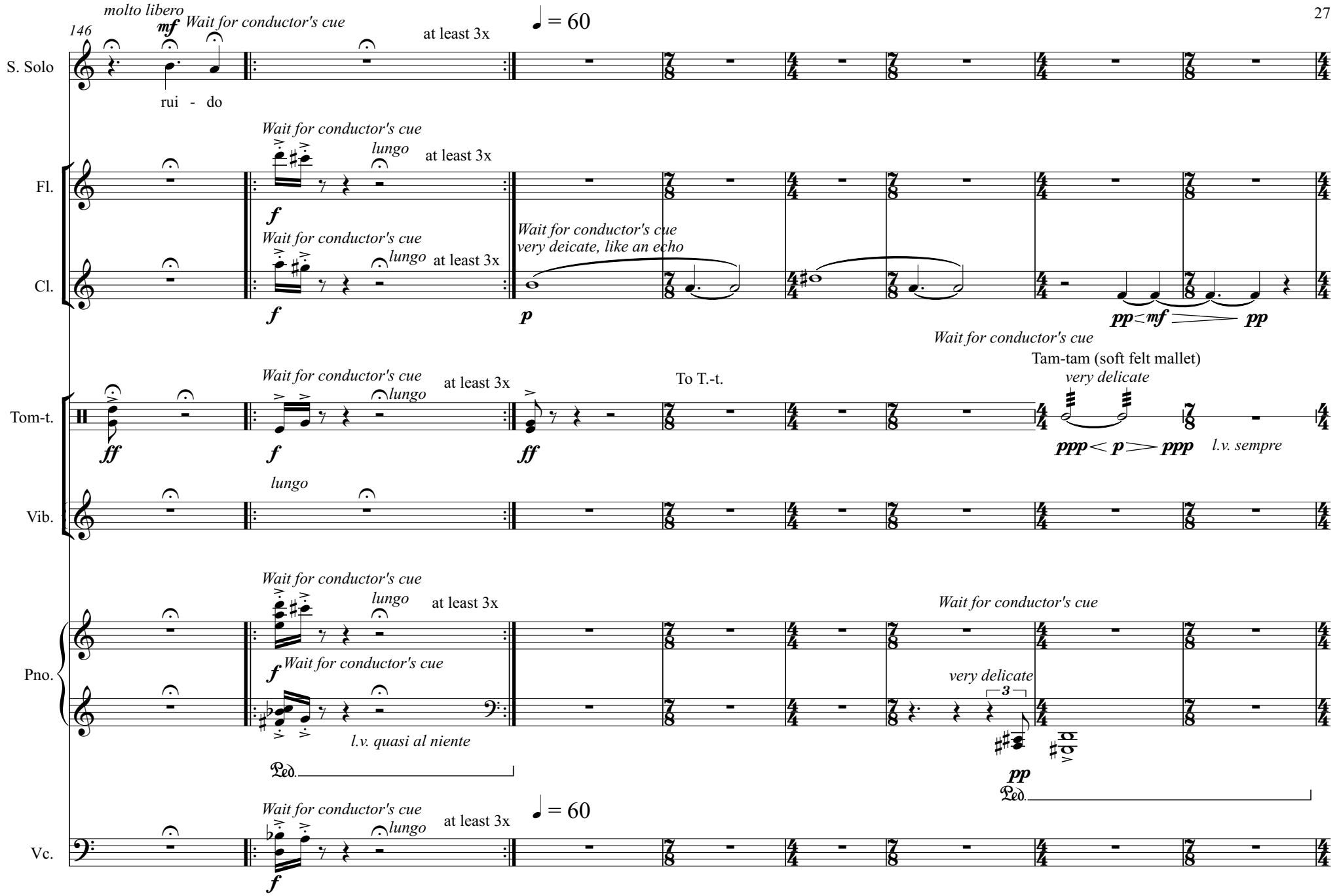

126
S. Solo
gliss.
gliss.
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
Ped.
Ped.
Ped.

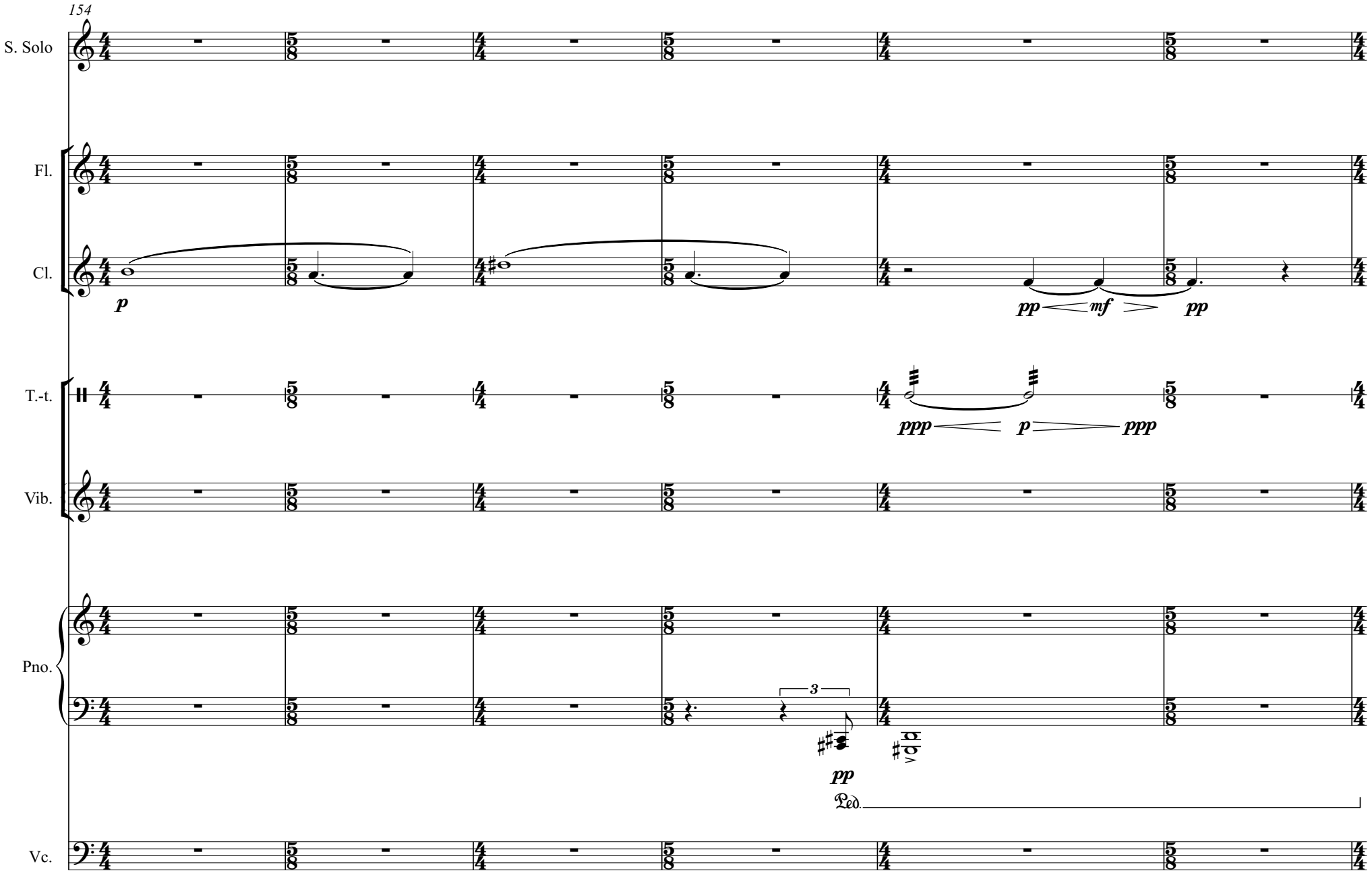

130
S. Solo
gliss.
gliss.
gliss.
3
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
pp
f
fp
p
tr
6
Ped.

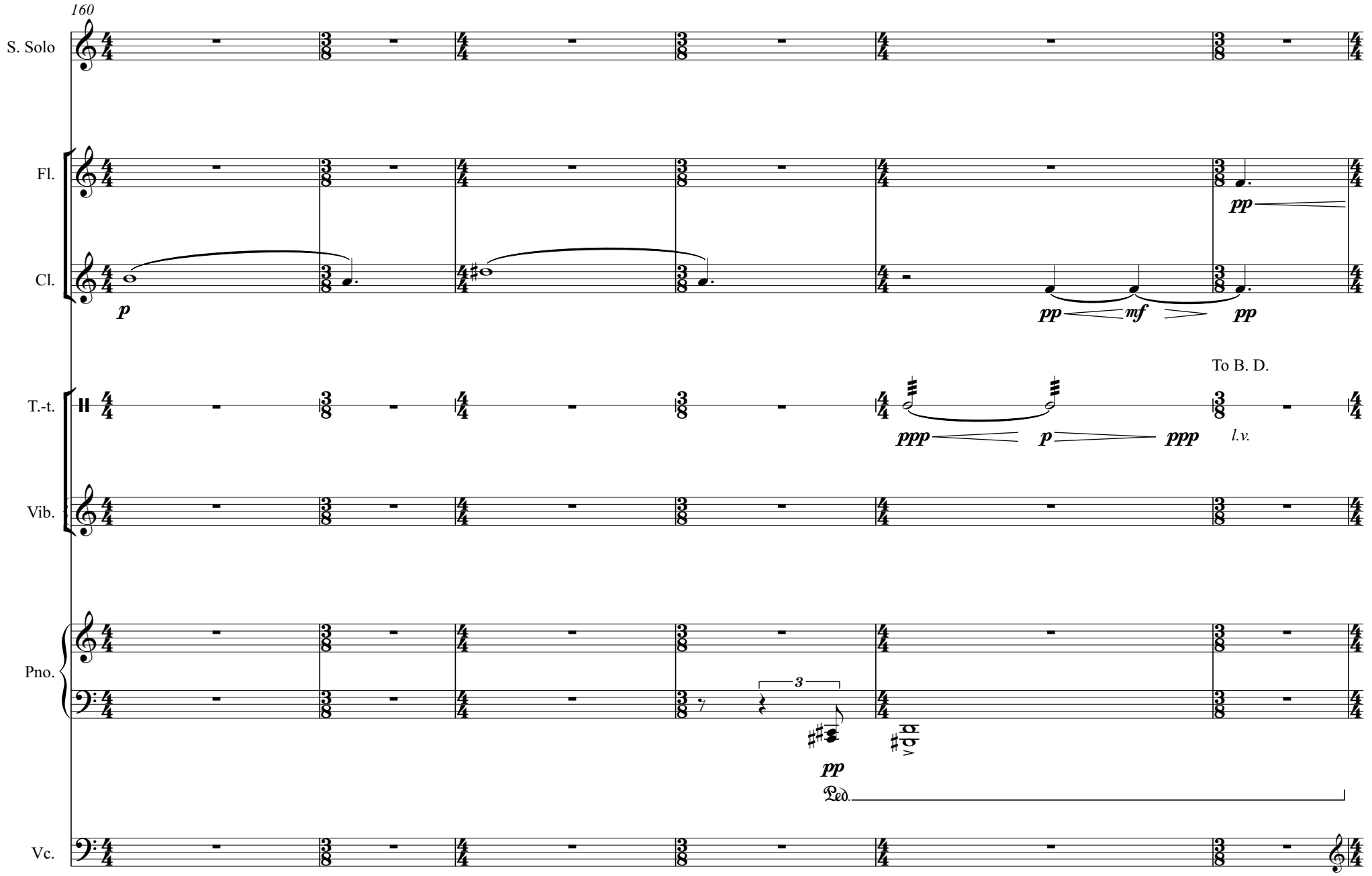

134
S. Solo
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
gliss.
gliss.
gliss.
3
tr
Ped.
Ped.

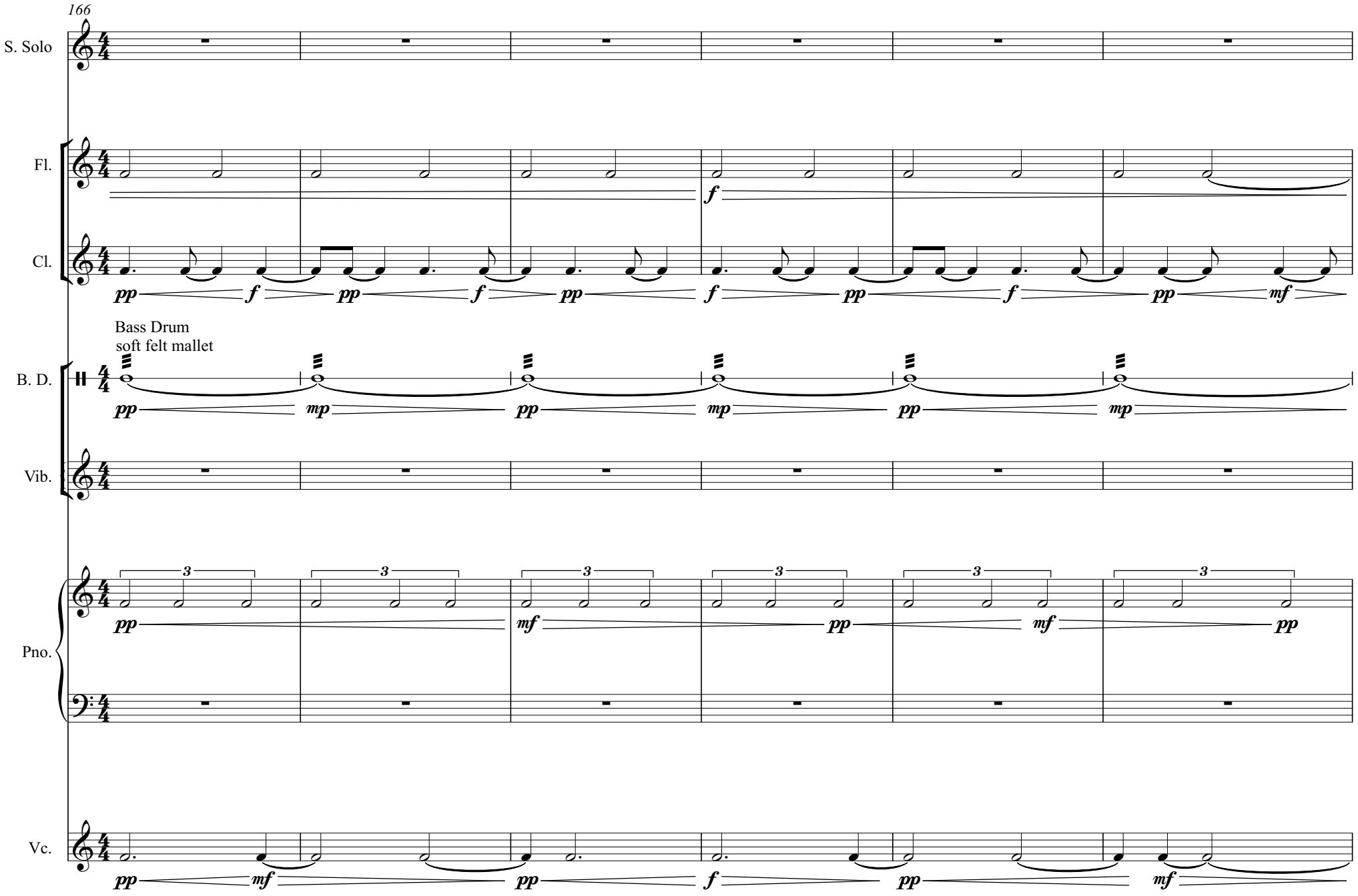

138
S. Solo
(s)
E
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
Ped.

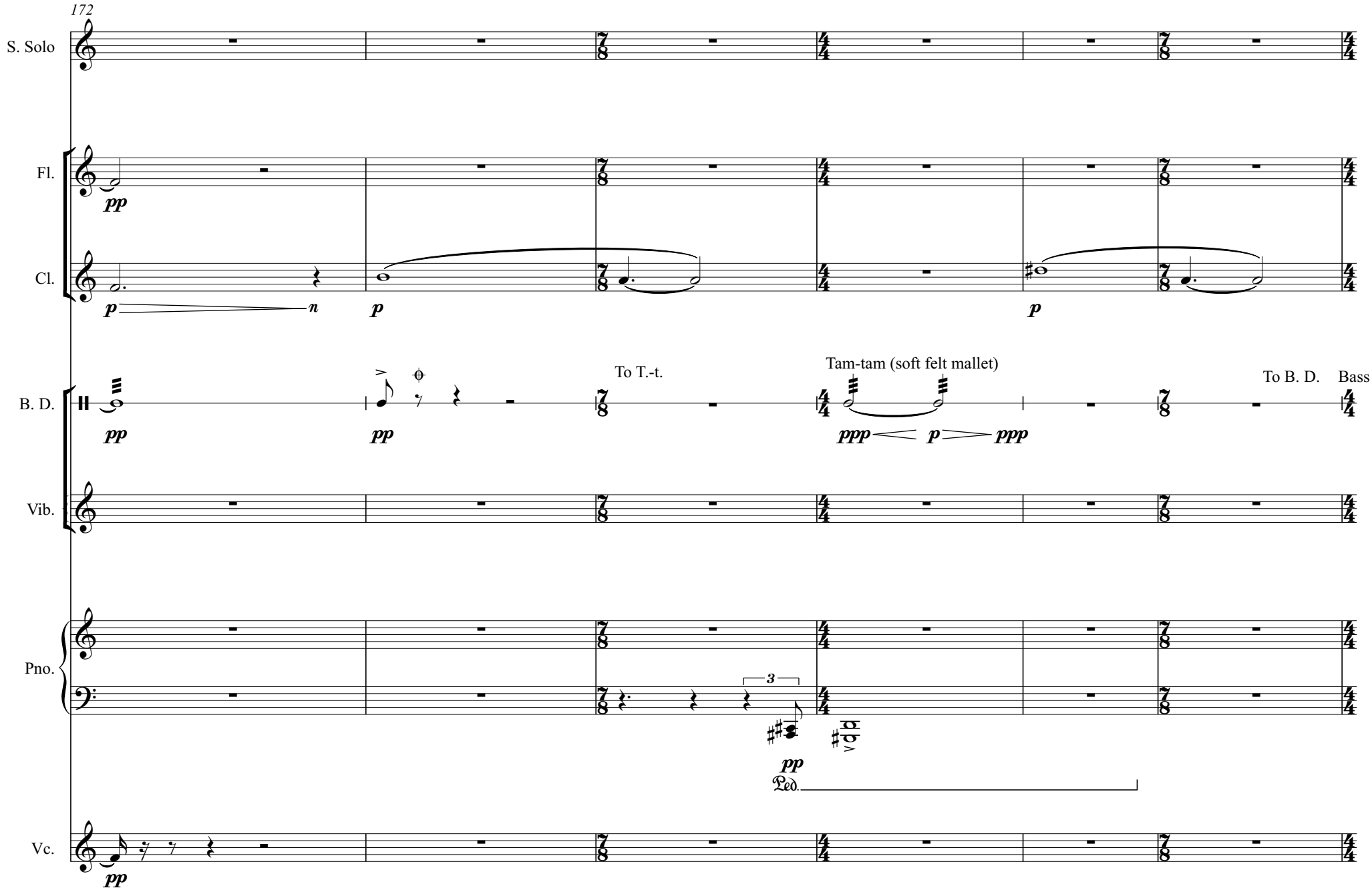

142
S. Solo
(s)
E
(s)
Fl.
Cl.
Tom-t.
Vib.
Pno.
Vc.
Ped.
Ped.
Ped.

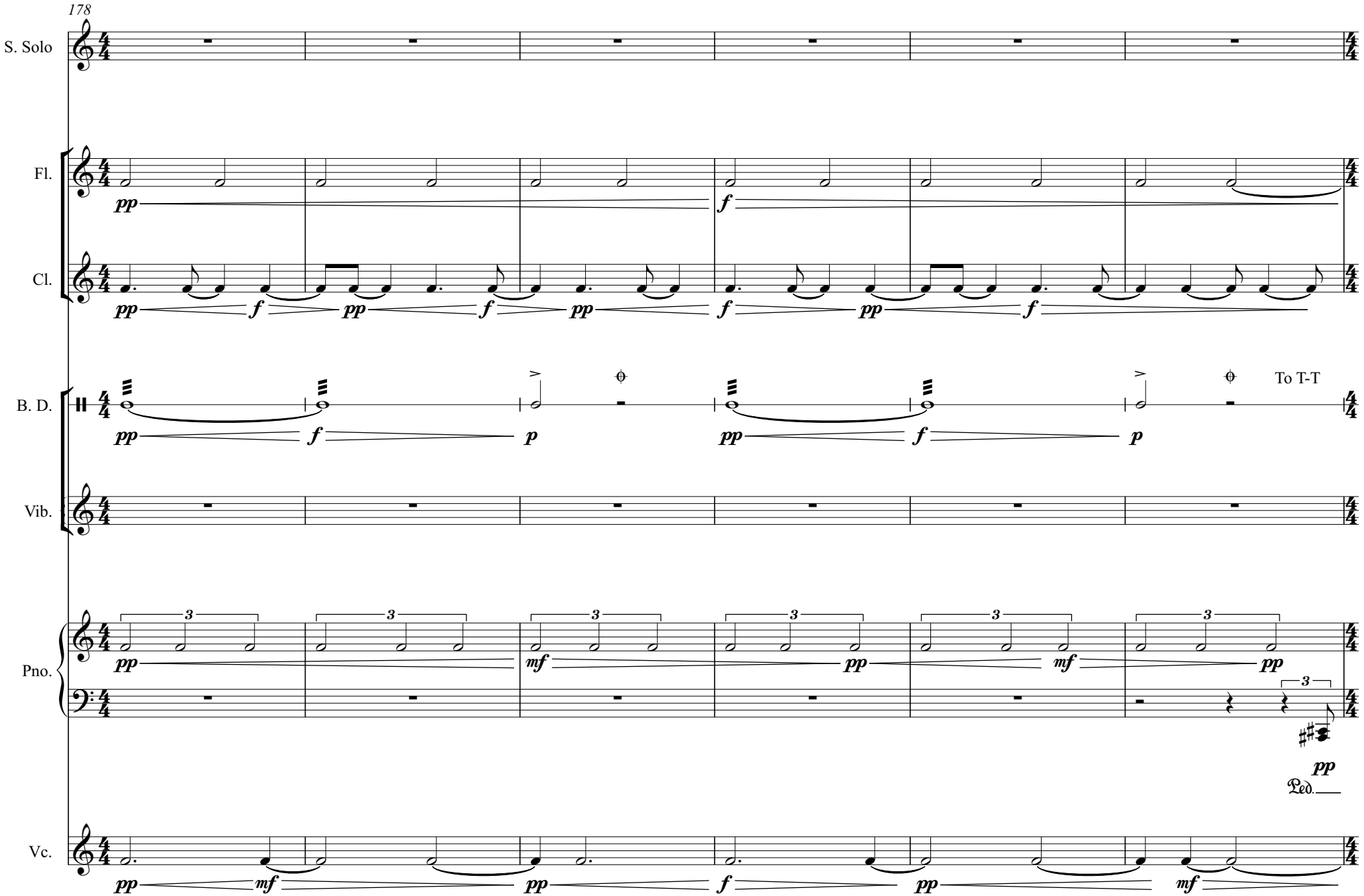

146
molto libero
mf
Wait for conductor's cue
at least 3x
♩ = 60
S. Solo
rui - do
Fl.
Wait for conductor's cue
lungo
at least 3x
f
Cl.
Wait for conductor's cue
very deicate, like an echo
p
pp < mf > pp
Wait for conductor's cue
Tam-tam (soft felt mallet)
very delicate
Tom-t.
To T.-t.
ff
ppp < p > ppp
l.v. sempre
Vib.
lungo
Pno.
l.v. quasi al niente
Ped.
very delicate
3
pp
Vc.

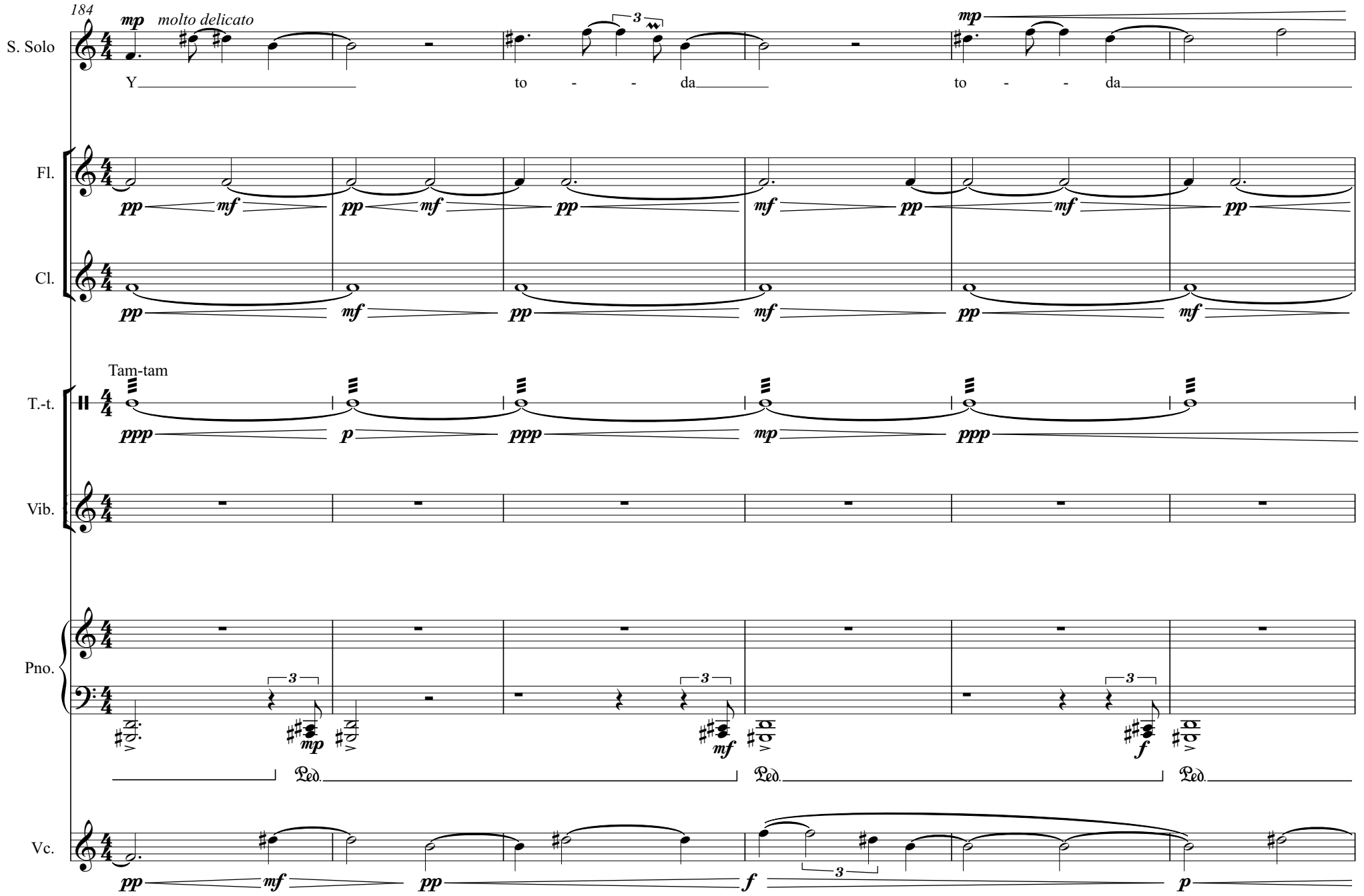

154
S. Solo
Fl.
Cl.
p
pp
mf
pp
T.-t.
ppp
p
ppp
Vib.
Pno.
3
pp
Ped.
Vc.

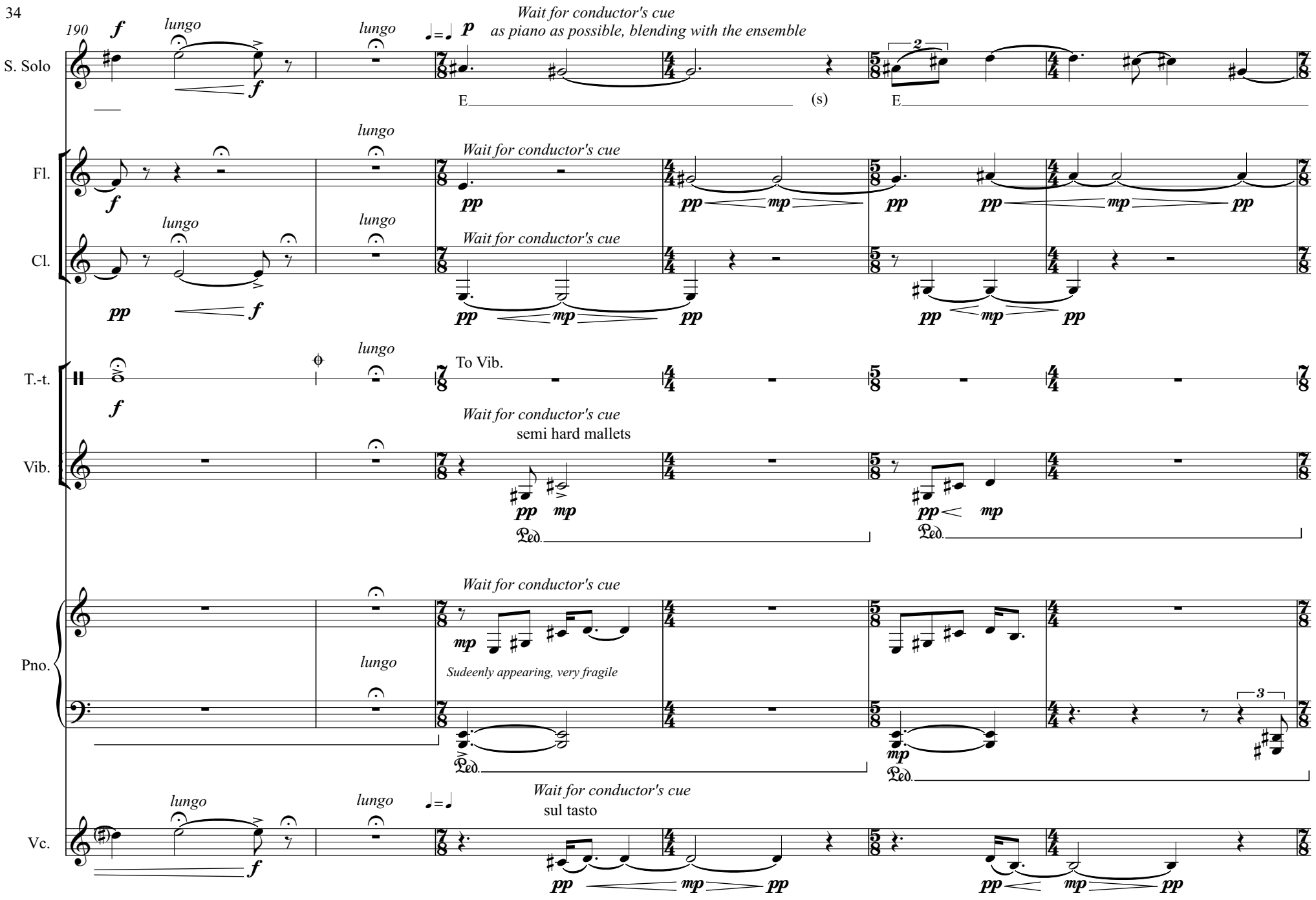

160
S. Solo
Fl.
Cl.
T.-t.
Vib.
Pno.
Vc.
p
pp
mf
pp
pp
To B. D.
ppp
p
ppp
l.v.
3
pp
Ped.

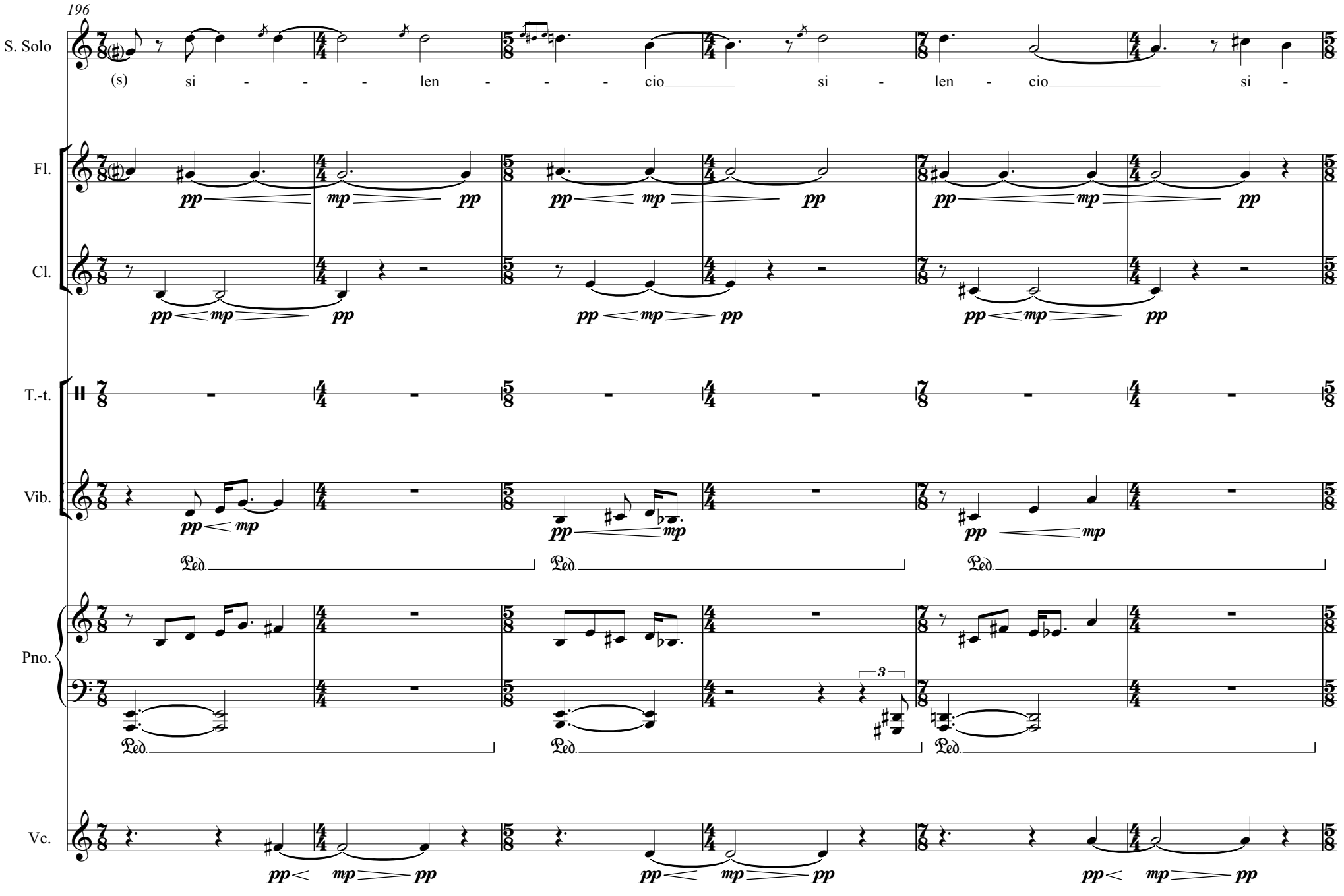

166
S. Solo
Fl.
Cl.
Bass Drum
soft felt mallet
B. D.
Vib.
Pno.
Vc.

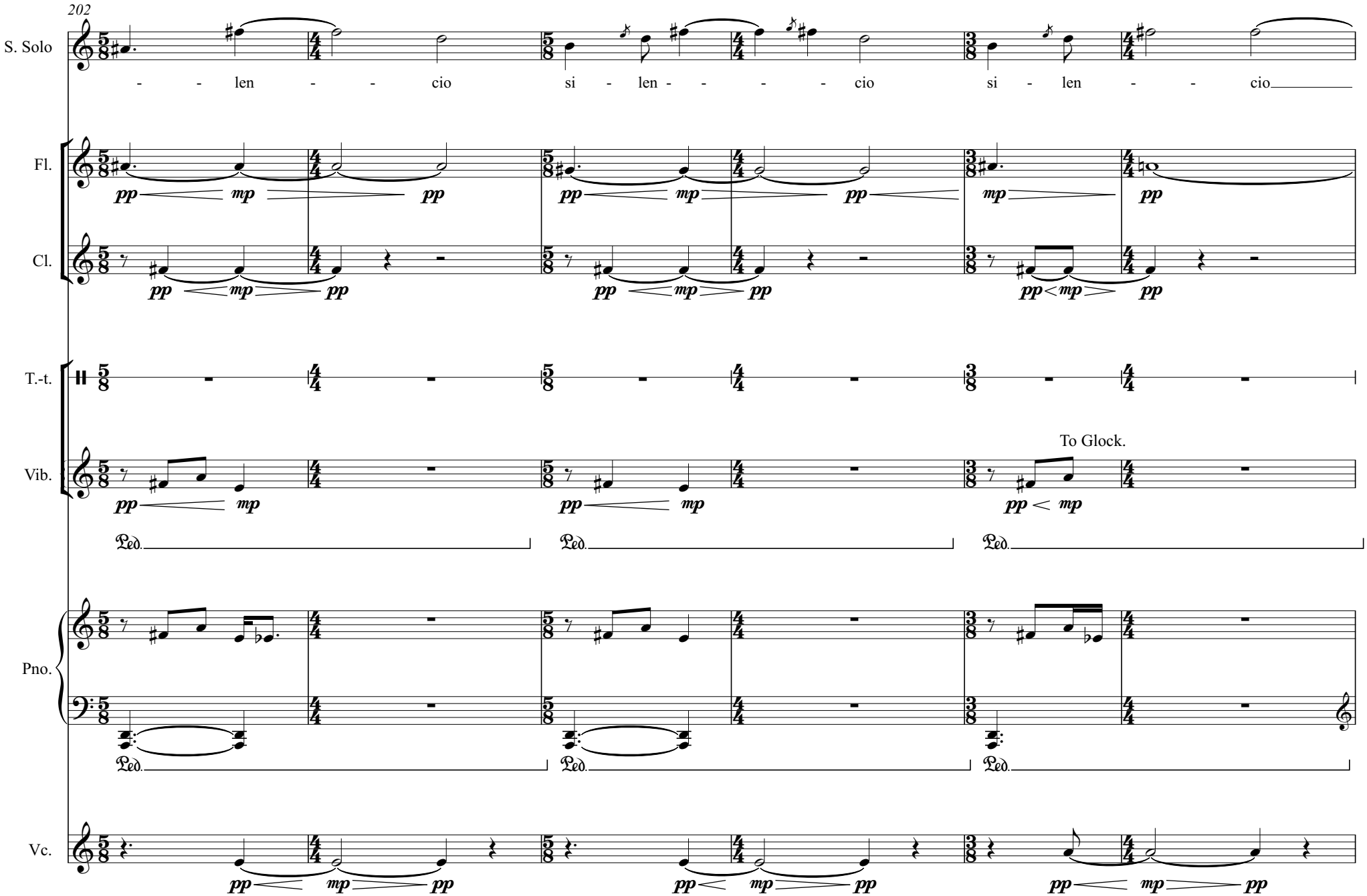

172
S. Solo
Fl.
pp
Cl.
p
n
p
p
B. D.
pp
pp
To T.-t.
Tam-tam (soft felt mallet)
ppp
p
ppp
To B. D.
Bass Drum
Vib.
Pno.
3
pp
Ped.
Vc.
pp

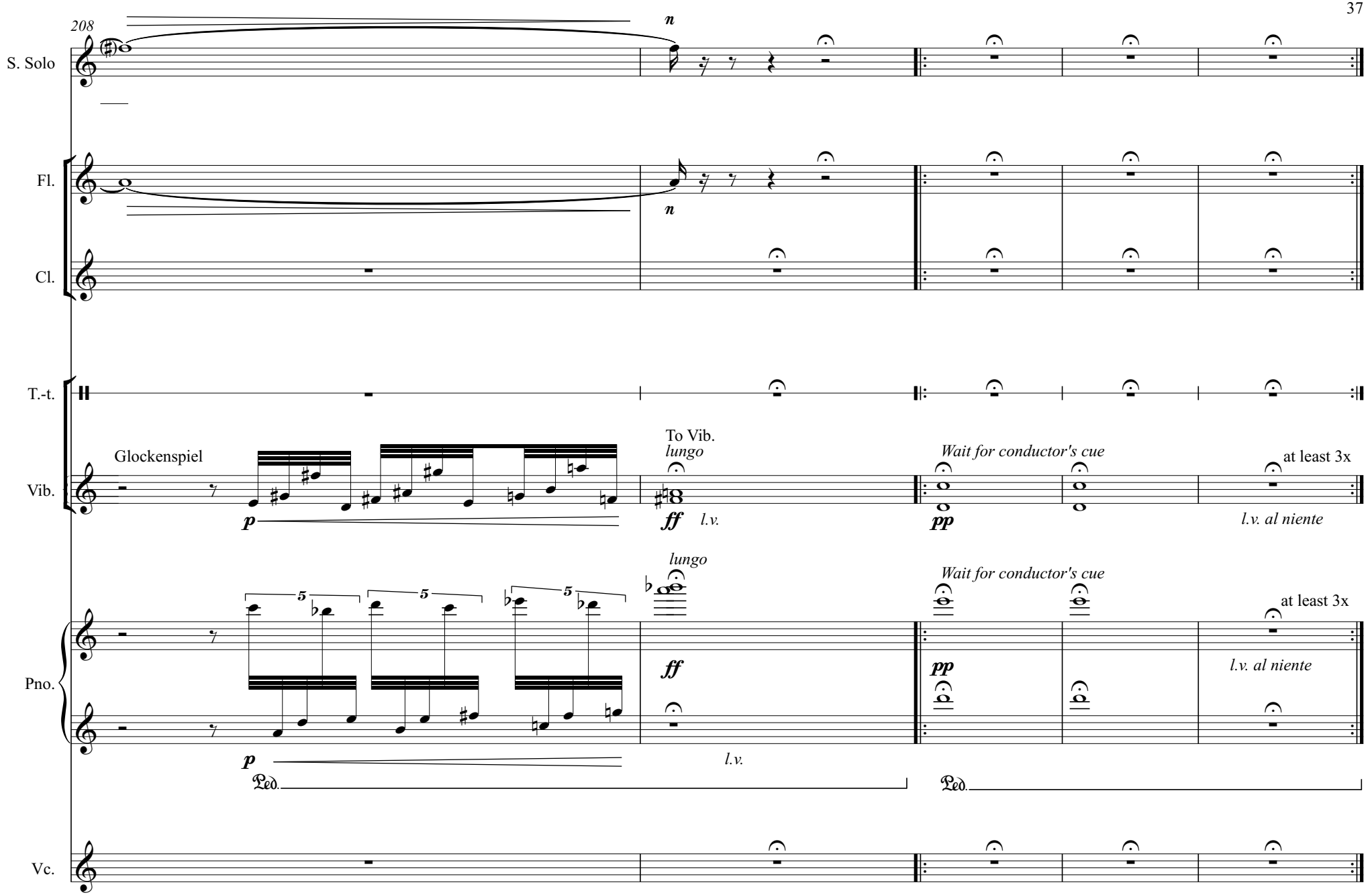

178
S. Solo
Fl.
Cl.
B. D.
To T-T
Vib.
Pno.
Vc.
pp
f
mf
p
Ped.


184
S. Solo
mp
molto delicato
Y to - - da to - - da
Fl.
Cl.
Tam-tam
T.-t.
Vib.
Pno.
Ped.
Vc.


190
S. Solo
Fl.
Cl.
T.-t.
Vib.
Pno.
Vc.
lungo
Wait for conductor's cue
as piano as possible, blending with the ensemble
To Vib.
semi hard mallets
Sudeenly appearing, very fragile
sul tasto
E (s) E
Ped.


196
S. Solo
(s) si - - - - len - - - - cio si - len - cio si -
Fl.
Cl.
T.-t.
Vib.
Pno.
Vc.
pp mp pp
Ped.
3


202
S. Solo
- - len - - cio si - len - - - - cio si - len - - cio
Fl.
Cl.
T.-t.
Vib.
To Glock.
Pno.
Vc.



Una cosa, hasta no ser toda, es ruido, y toda, es silencio.

-Antonio Porchia, *Voces*

John Rivera Pico
(b.1993)

Paesaggio-Pensiero

per chitarra sola

(2023)

Performance notes:

Give that this piece is composed without measure (*senza misura),* the performer should use the color of the neumes as a guide for short and long values throughout the piece. Therefore, dark neumes should always be played faster than white neumes.

In certain poritons of the piece, the performer will find tempo markings which state that the fragment should be played at a *tempo di gymnopédie.* During these moments, I am searching for an aural reference with Erik Satie's *Gymnopédie no.1*, which is labelled in his score as *Lent et douloreux*. More than a specific tempo, the aural reference I am searching for is that of a slow sarabande or waltz, using the short-long relationships that are established by the neumes as a guide for this ternary feel.

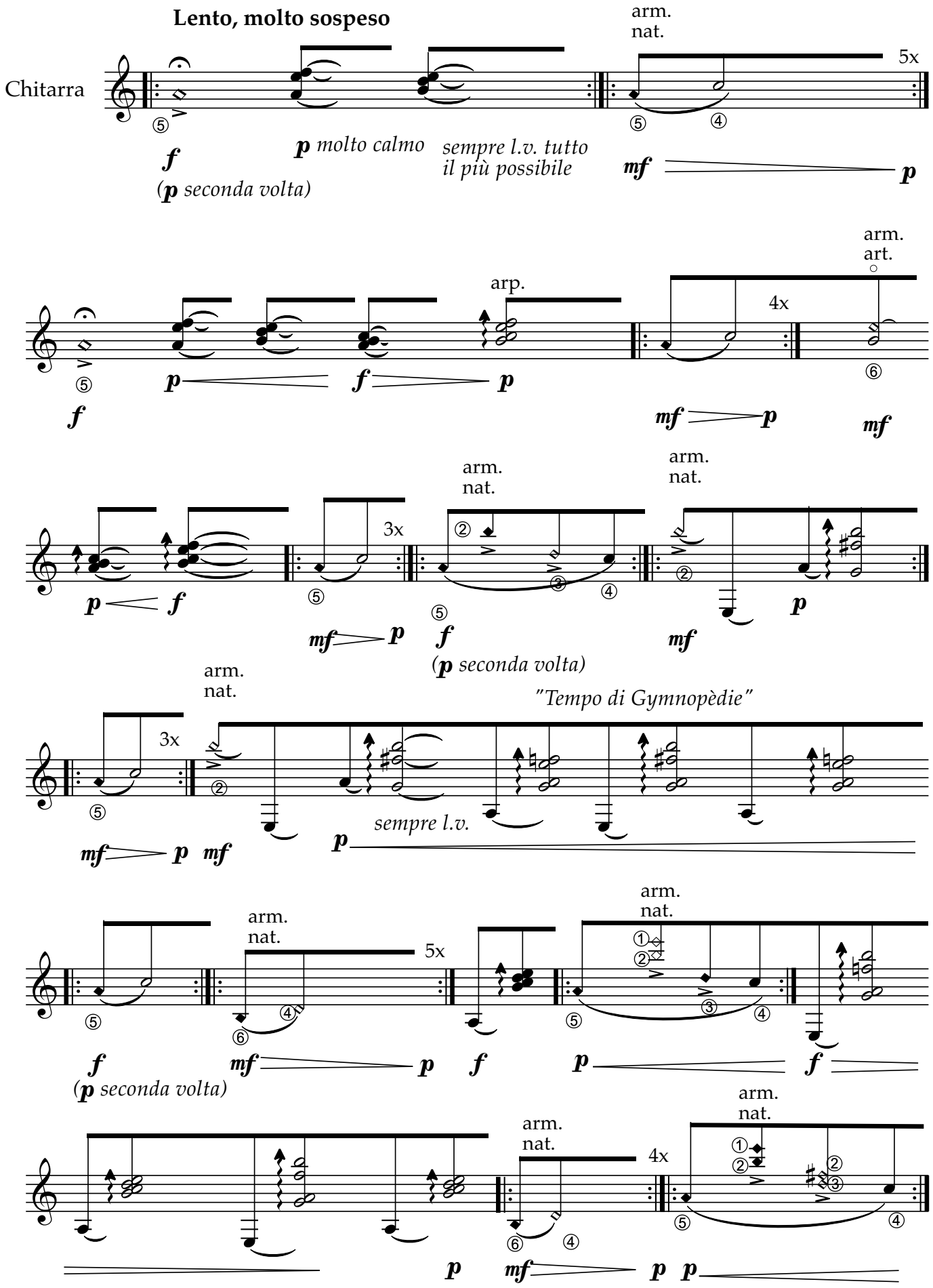
Duration: c.a 9'

Omaggio a Luigi Ghirri e Erik Satie

Paesaggio-Pensiero

per chitarra sola

John Rivera Pico



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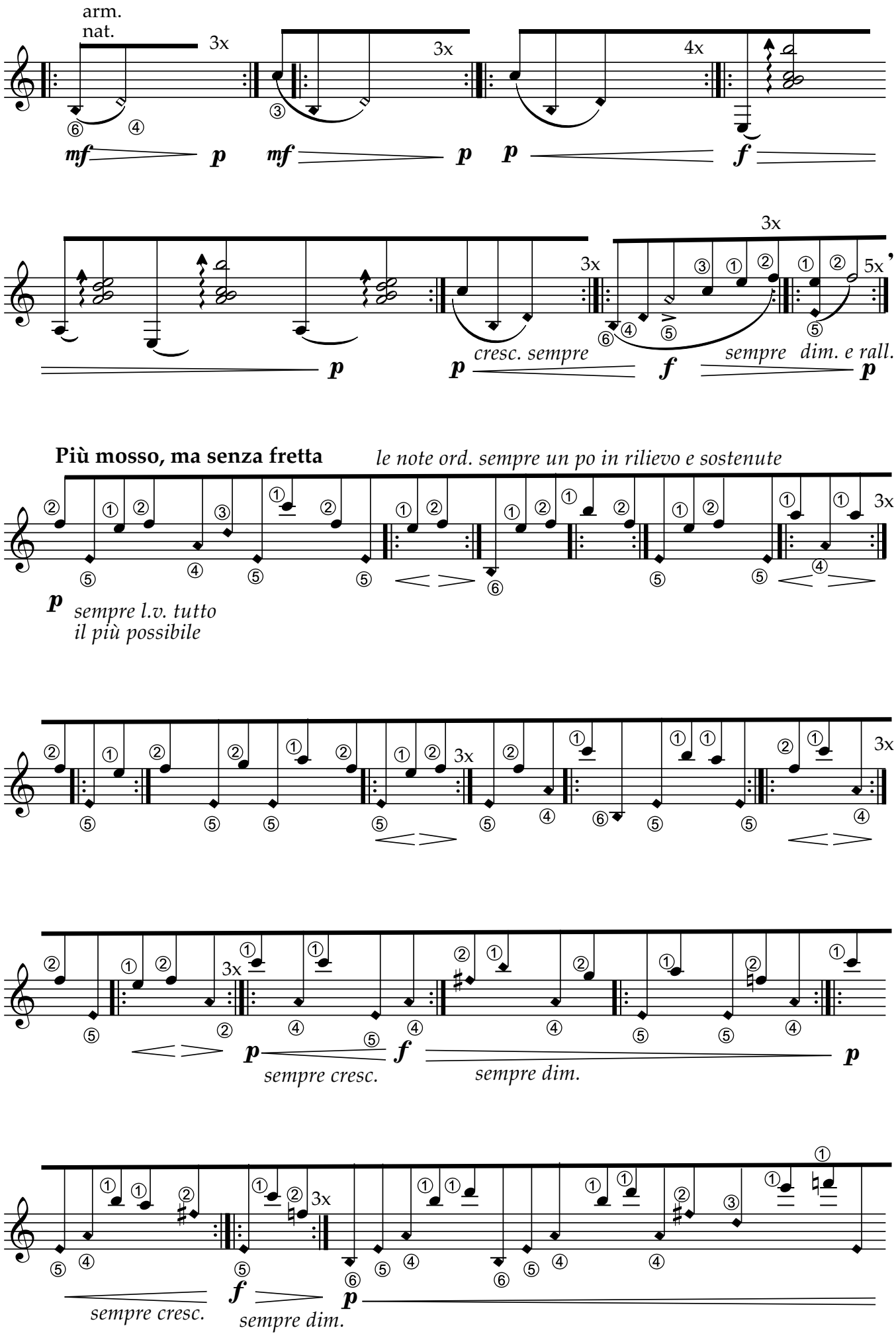
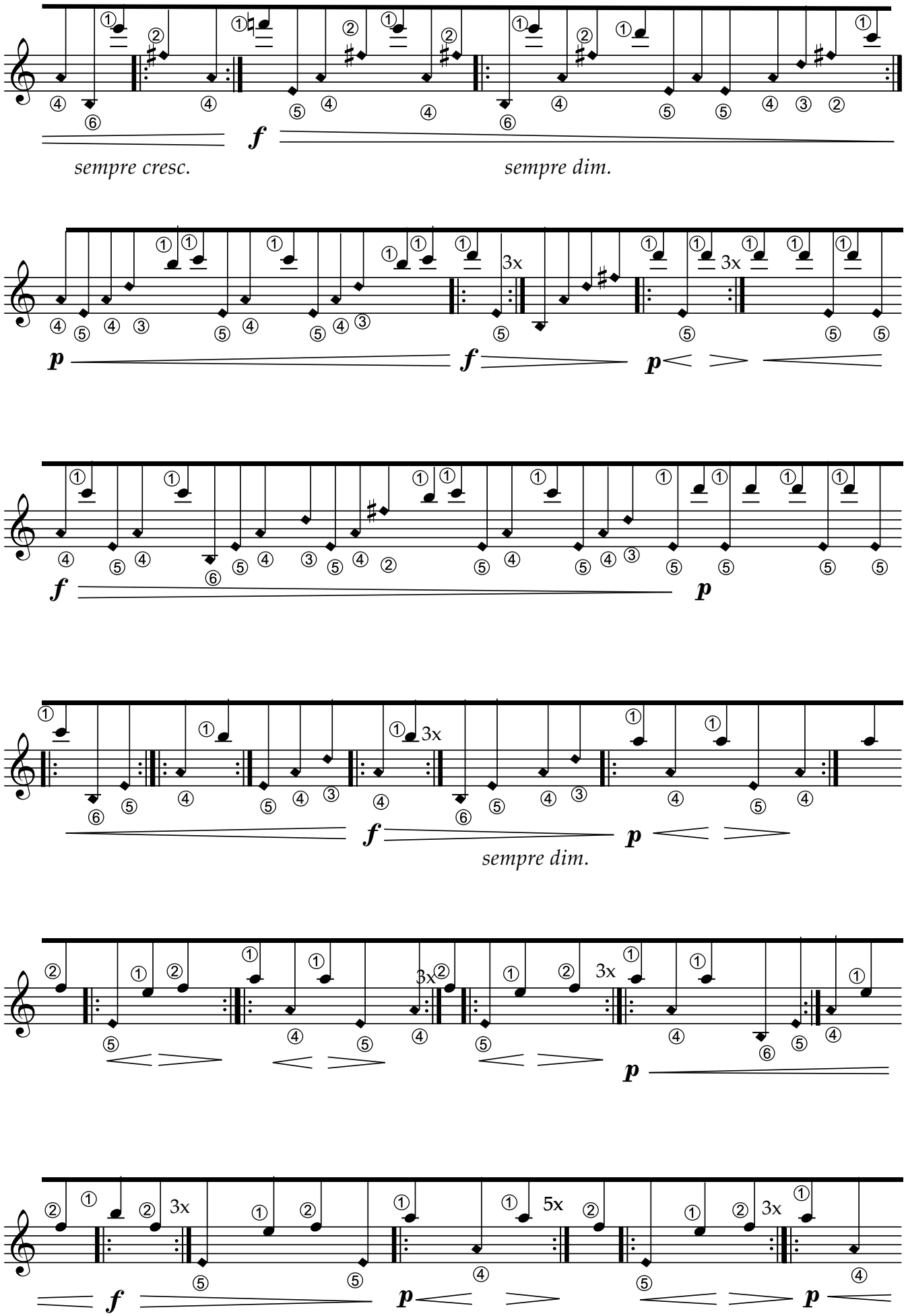
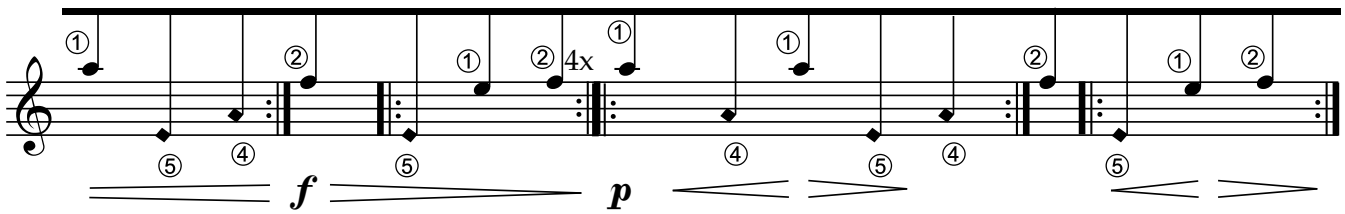
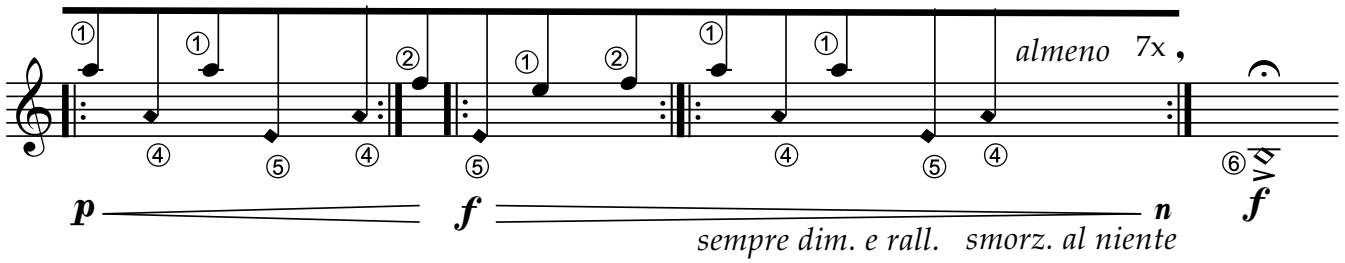
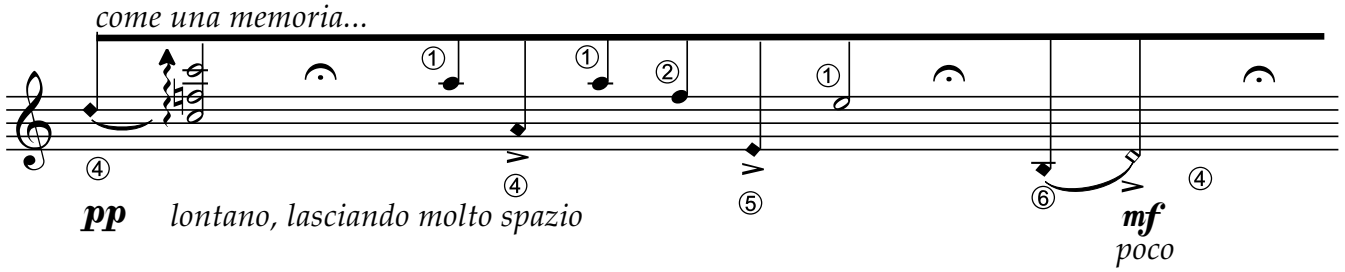

arm.
nat.
3x
3x
4x
mf
p
mf
p
p
f
3x
3x
5x
p
p
cresc. sempre
f
sempre dim. e rall.
p
Più mosso, ma senza fretta
le note ord. sempre un po in rilievo e sostenute
3x
p
sempre l.v. tutto
il più possibile
3x
3x
3x
p
sempre cresc.
f
sempre dim.
p
sempre cresc.
f
sempre dim.
p

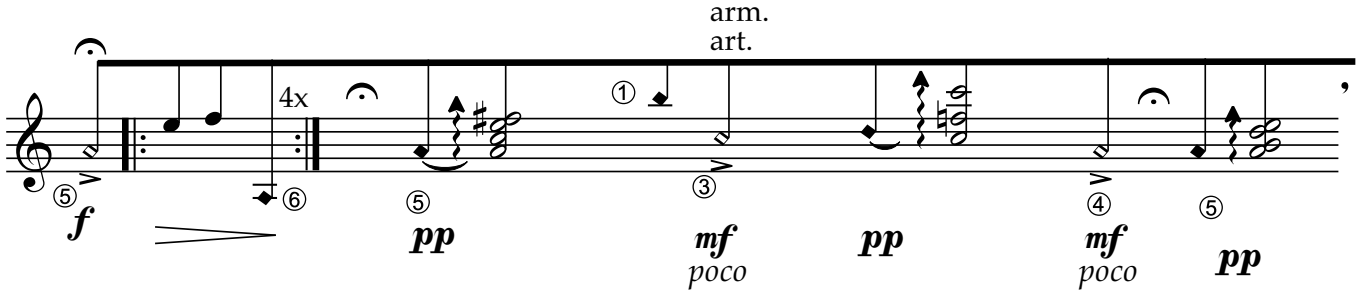

f
sempre cresc.
sempre dim.
p
3x
f
p
f
p
3x
f
p
sempre dim.
3x
3x
p
3x
5x
3x
f
p
p

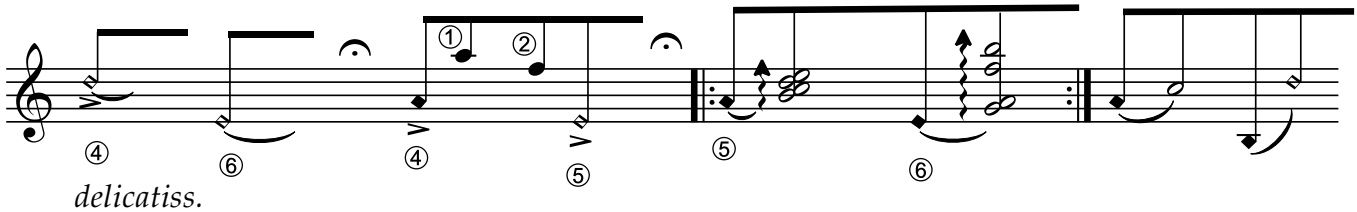


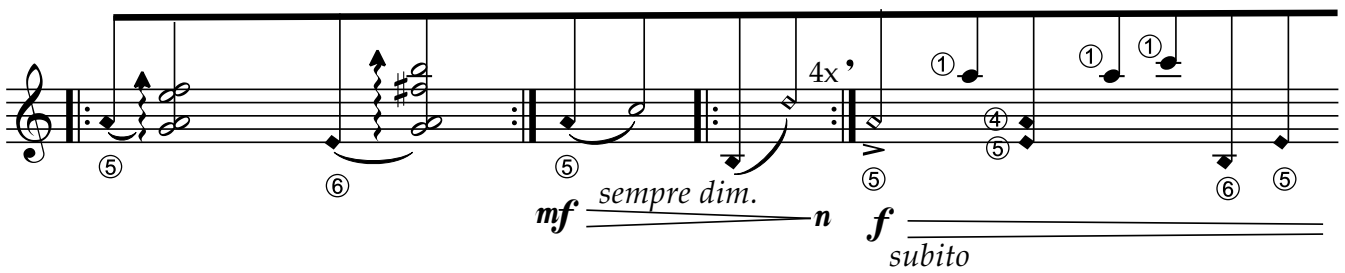


Nuovamente lento, molto sospeso

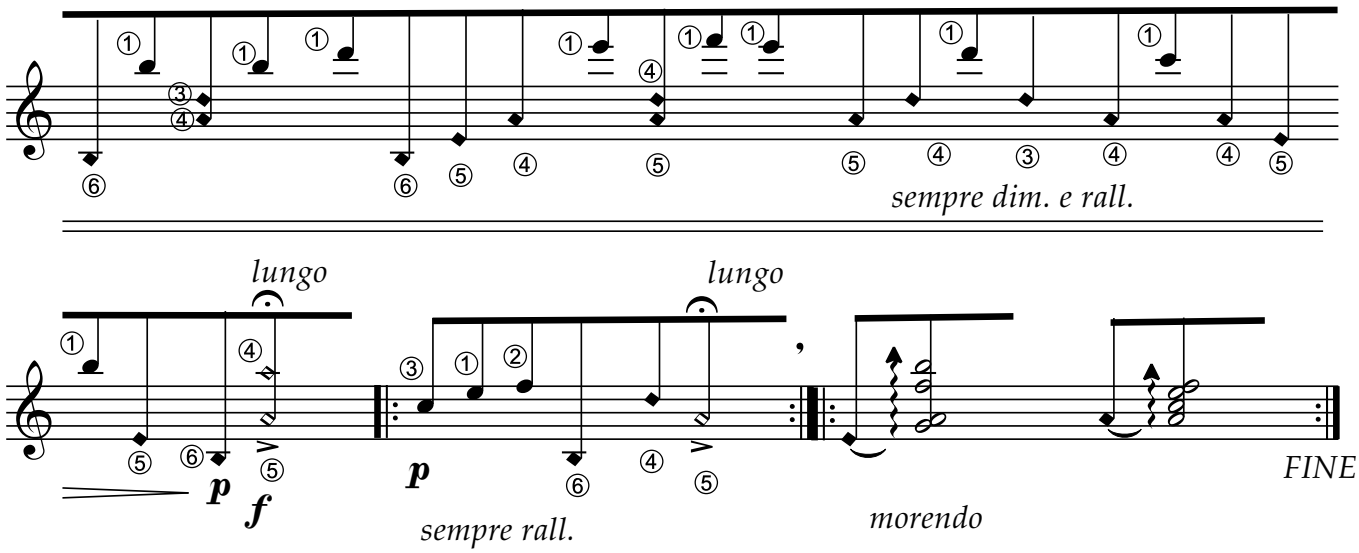








5



John Rivera Pico
(b. 1993)

Siniy II

for Orchestra

(2022/2023)

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassons

2 Horns in F
2 Trumpets
2 Trombones
Tuba

Timpani

Percussion (2 Players)
-Tubular Bells
-Vibraphone
-Glockenspiel

Celesta

Strings

Performance note:

All mutes used by brass instruments should be straight mutes

Duration: ca. 17'

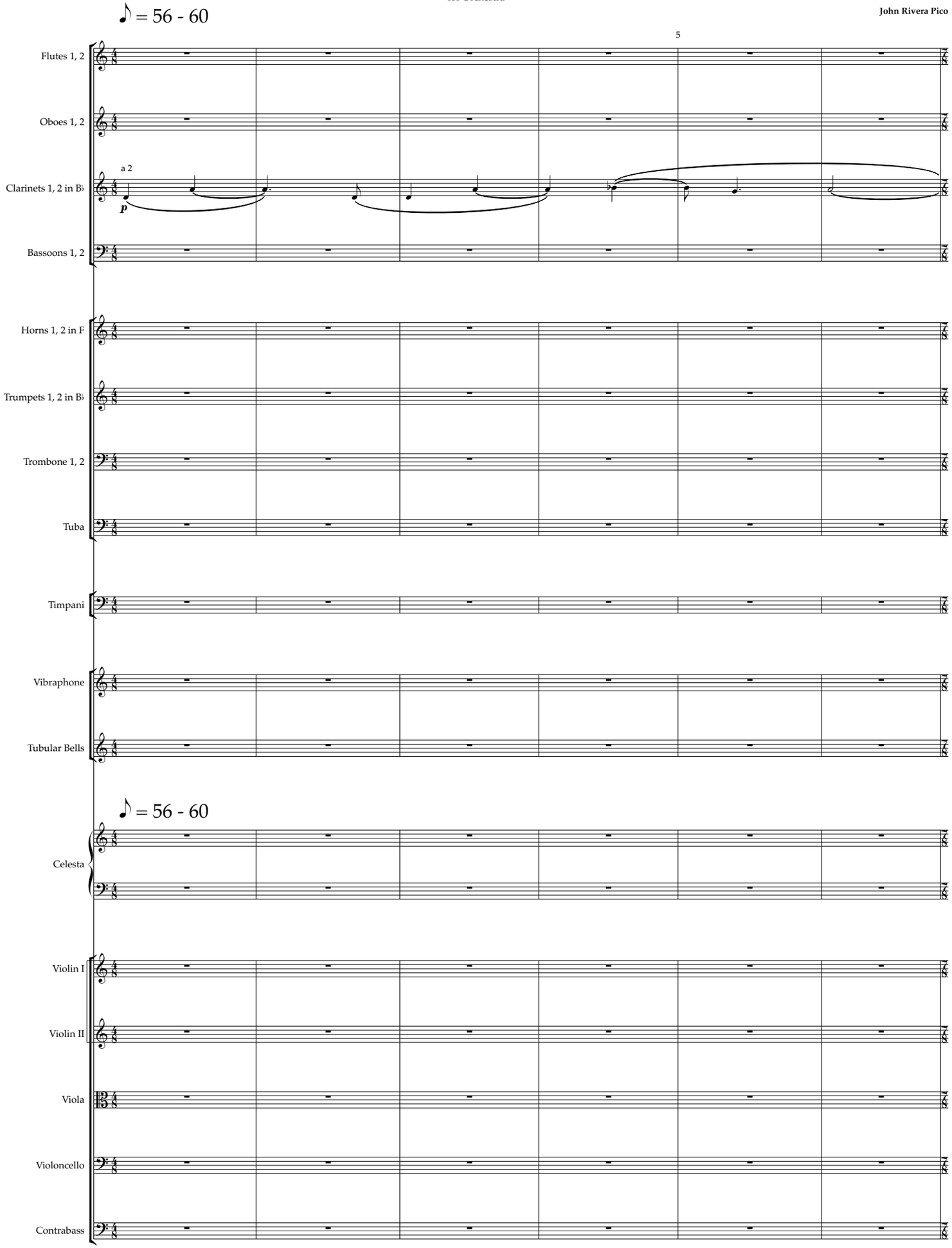
Score in C

to Michael Zev Gordon, Ryan Latimer, and Andries van Rossem

Siniy II

for Orchestra

John Rivera Pico



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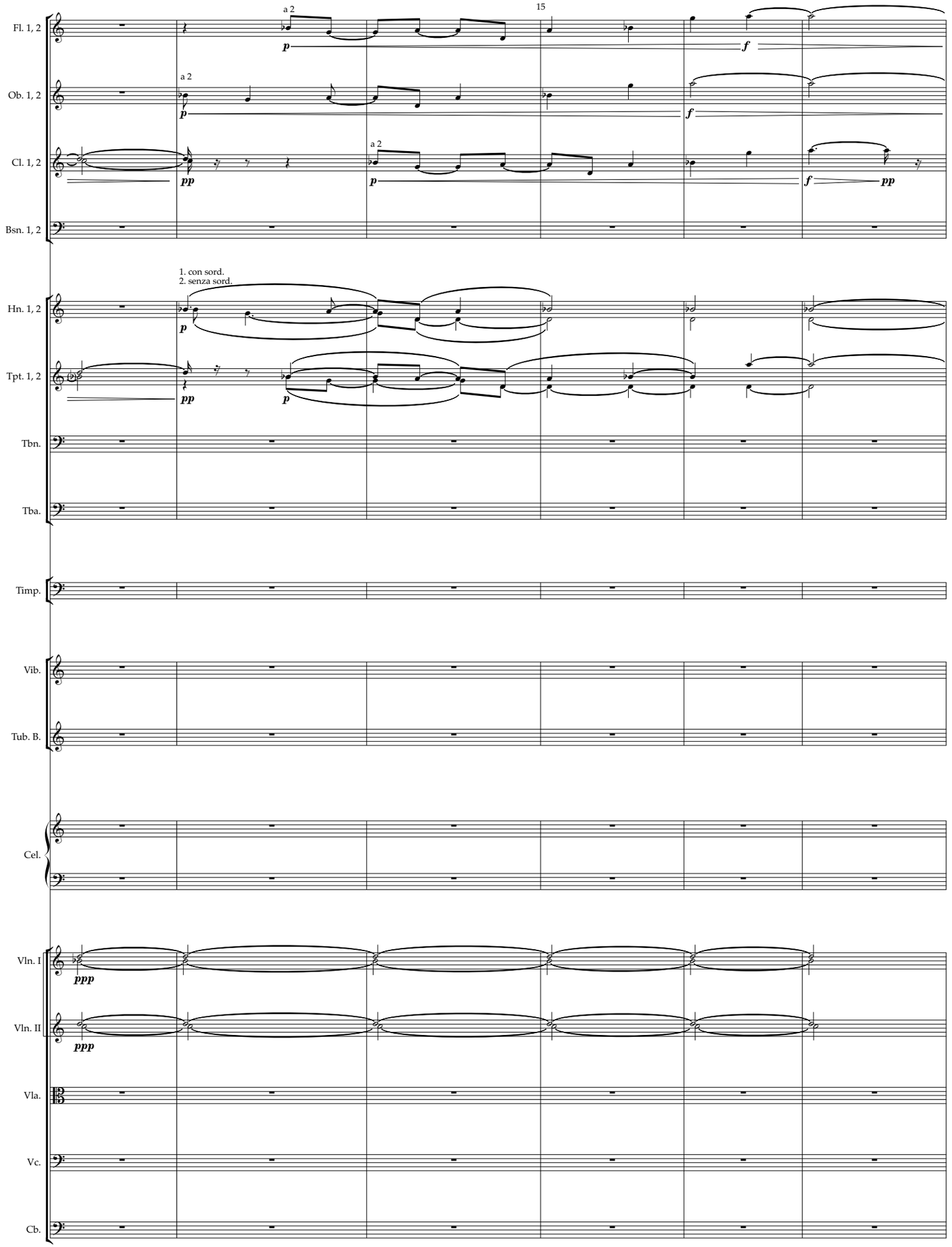
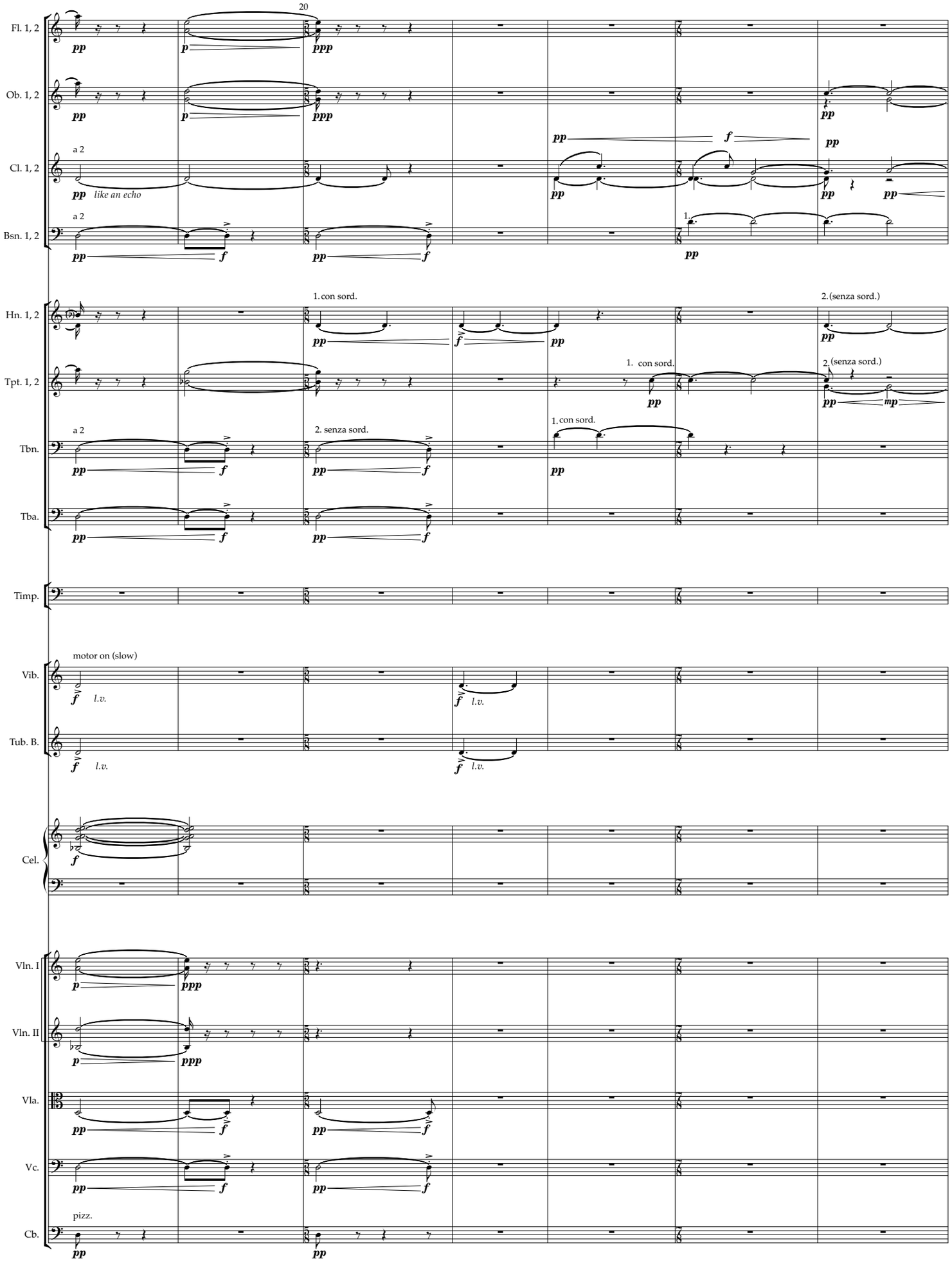
10

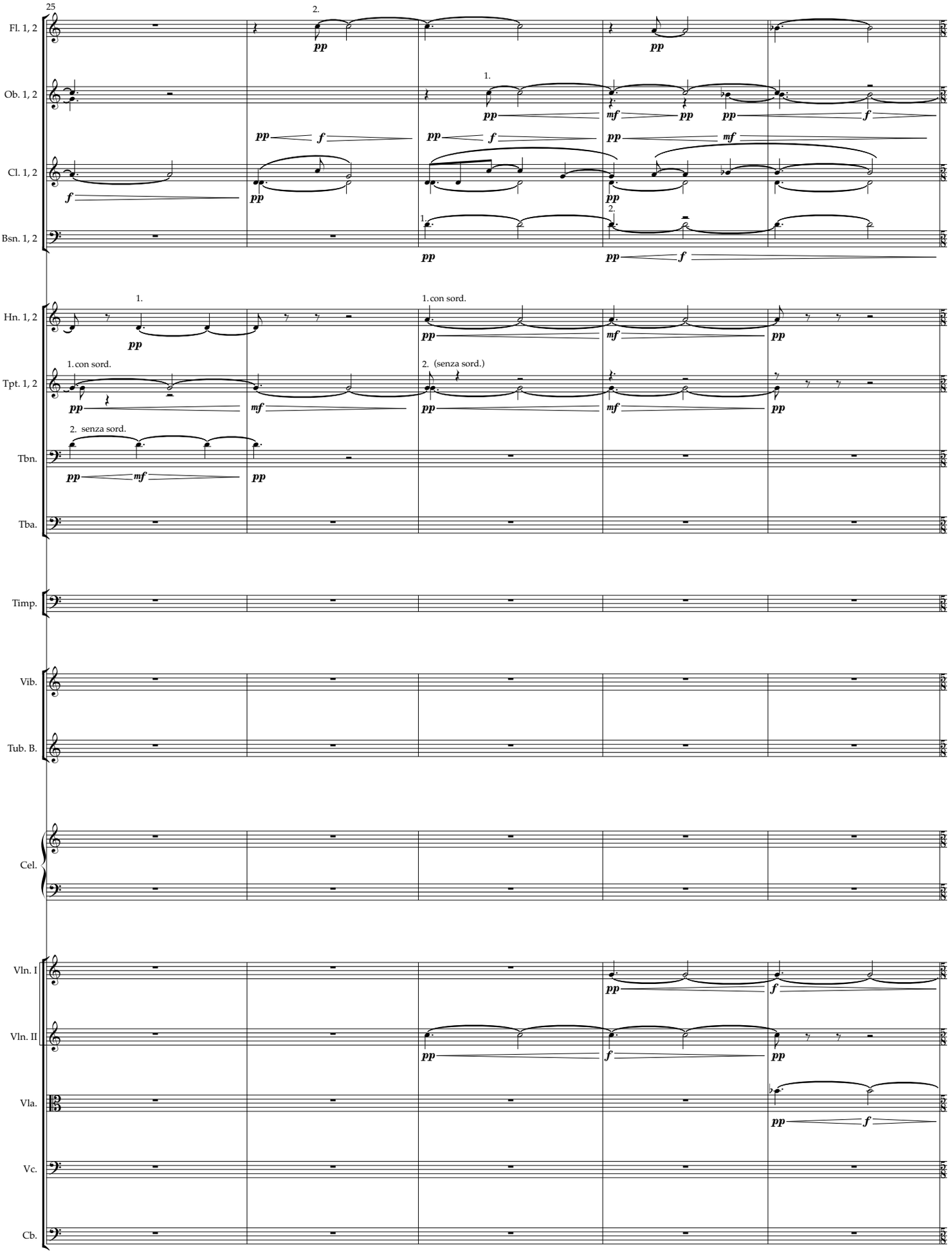
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Tub. B.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

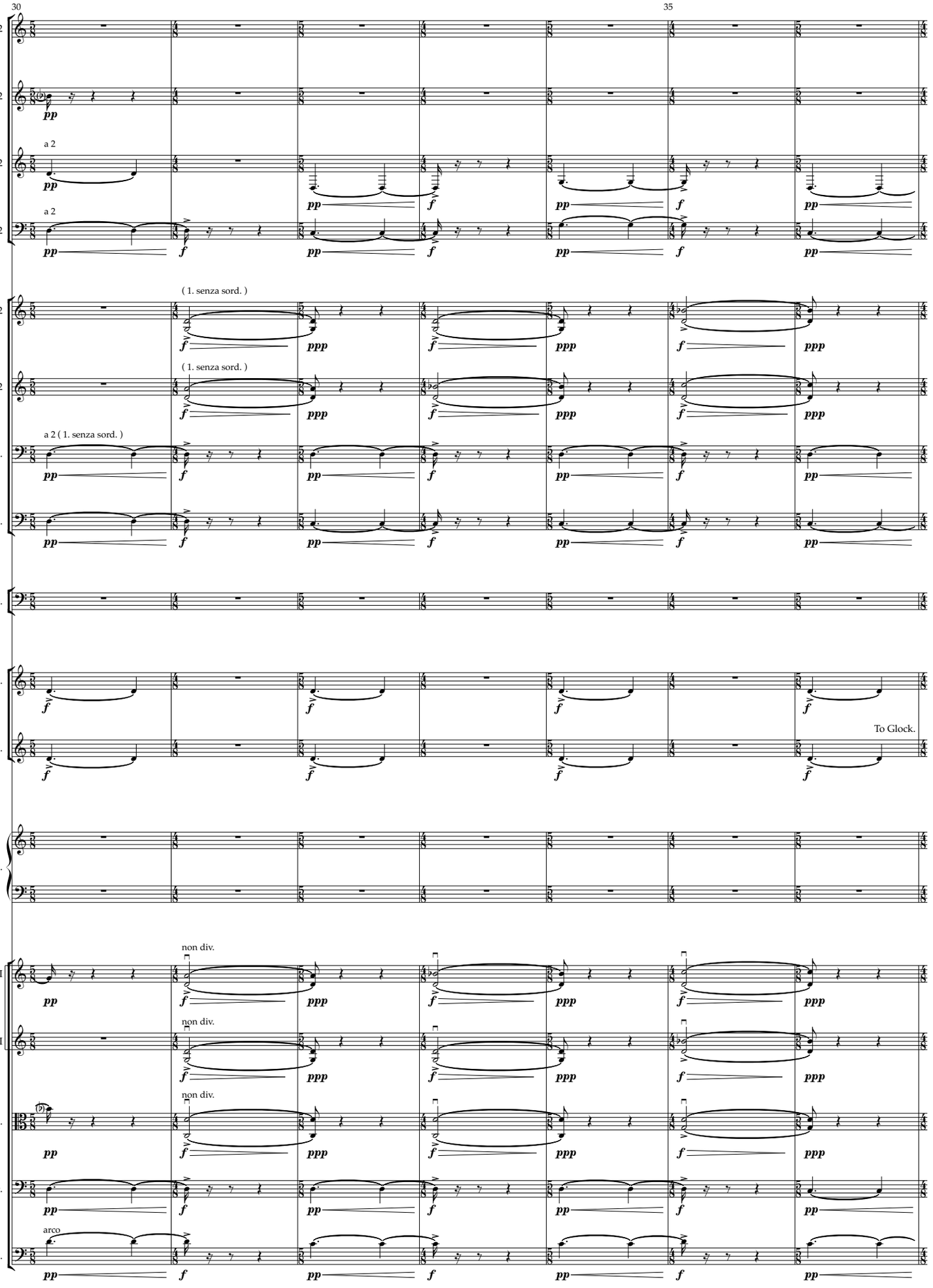
a 2
1. con sord.
2. senza sord.

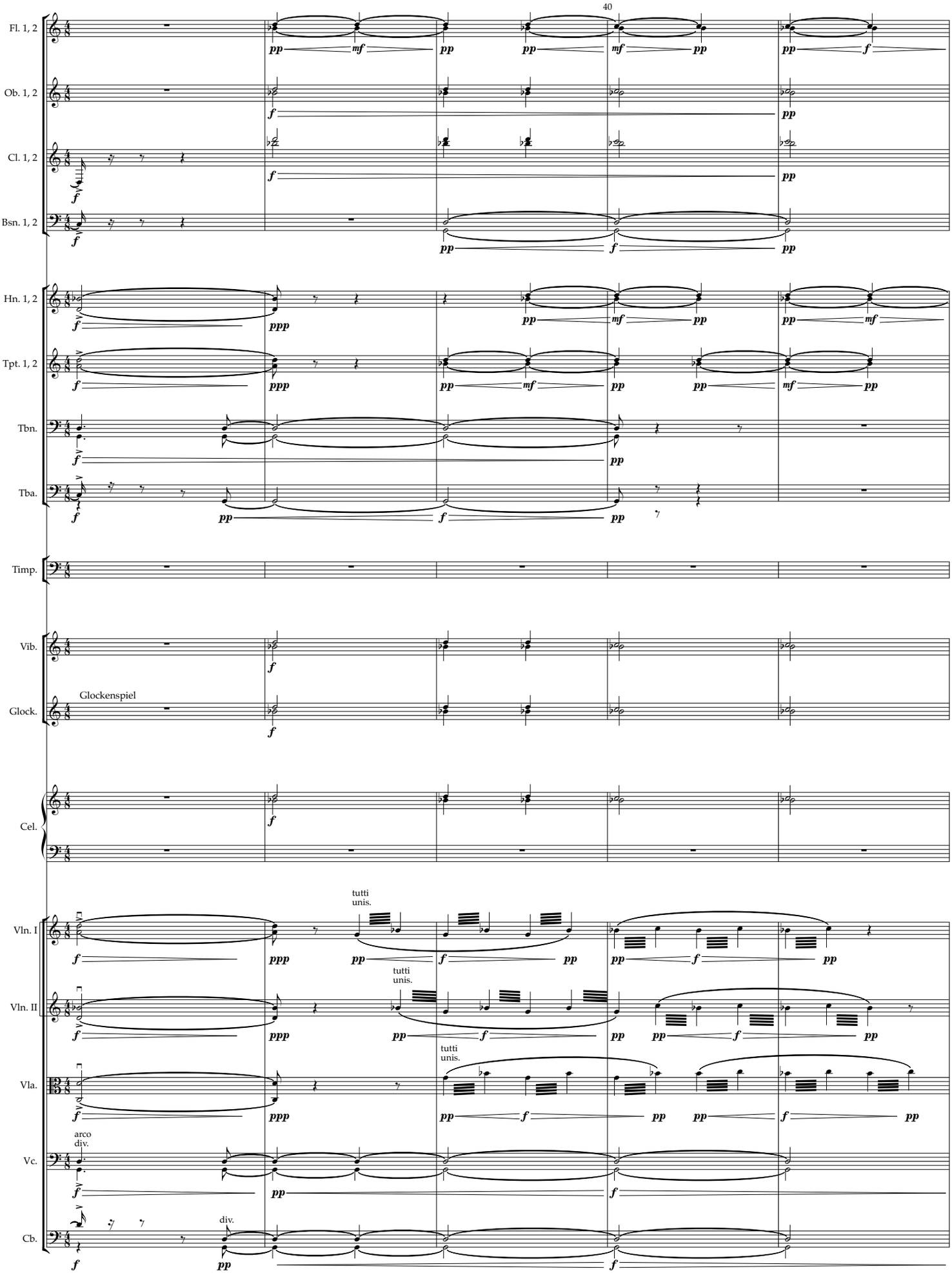
div.

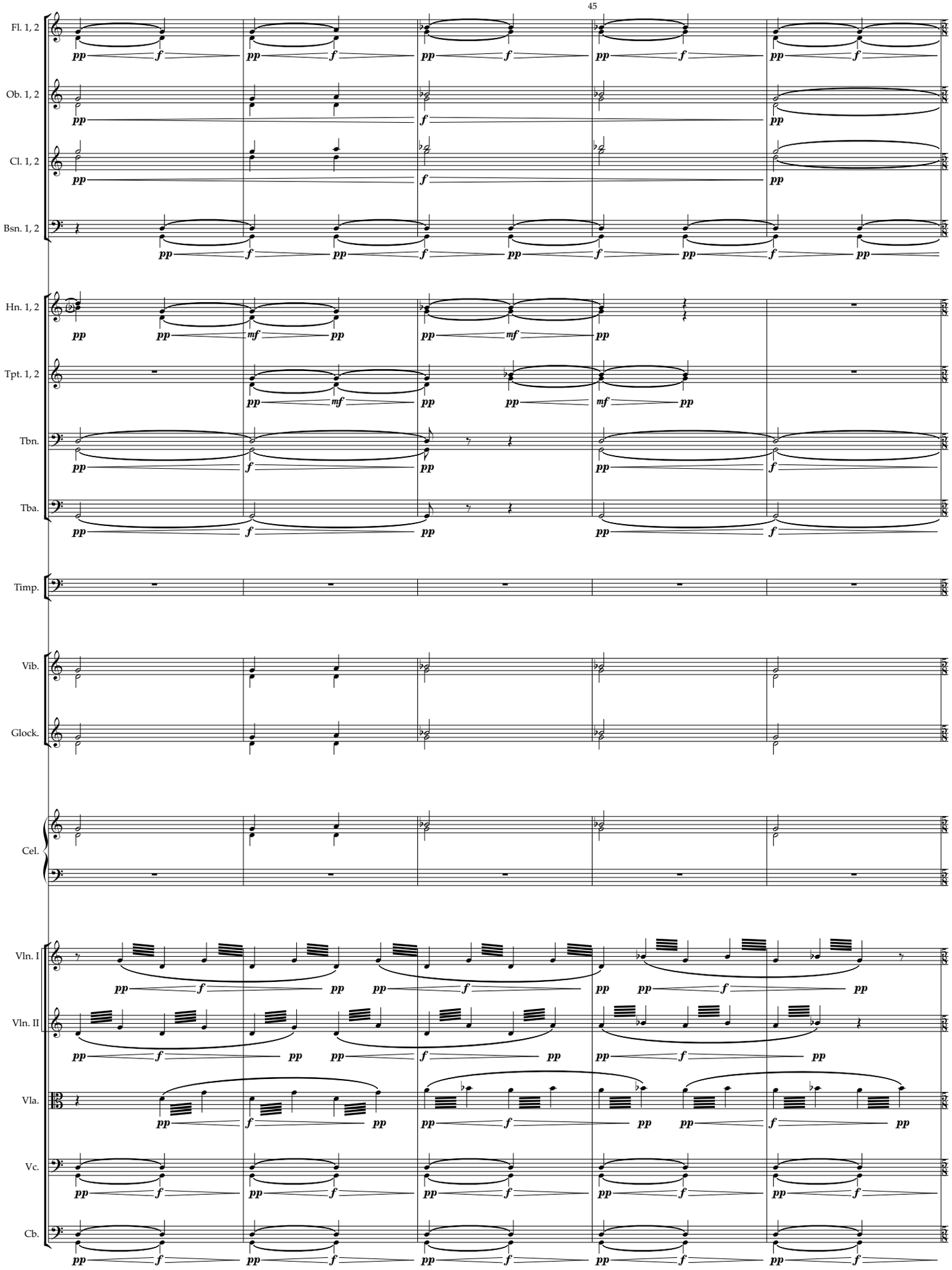

15
Fl. 1, 2
a 2
p
f
Ob. 1, 2
a 2
p
f
Cl. 1, 2
a 2
pp
p
f
pp
Bsn. 1, 2
1. con sord.
2. senza sord.
Hn. 1, 2
p
Tpt. 1, 2
pp
p
Tbn.
Tba.
Timp.
Vib.
Tub. B.
Cel.
Vln. I
ppp
Vln. II
ppp
Vla.
Vc.
Cb.

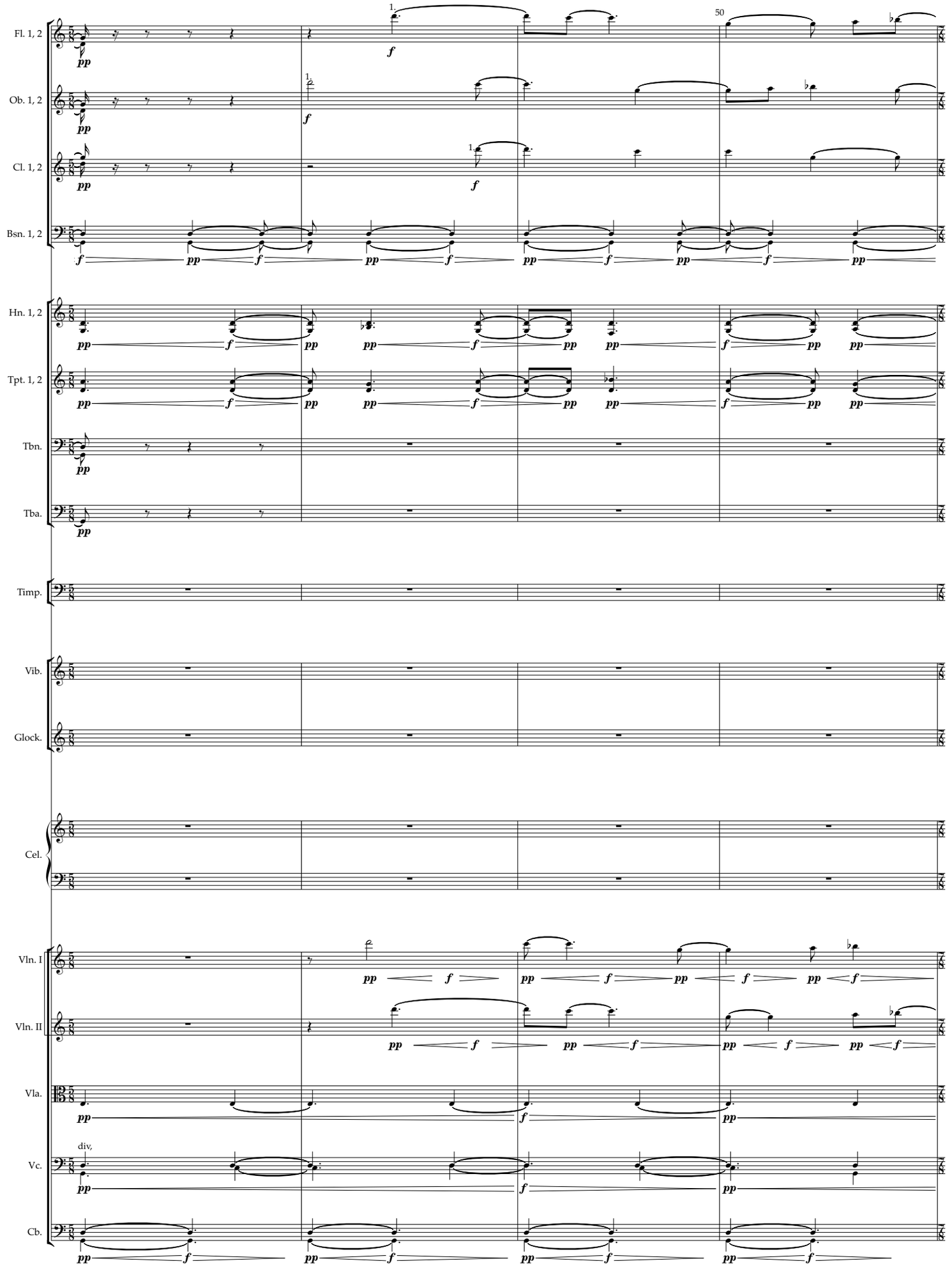

20
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
a 2
like an echo
Bsn. 1, 2
a 2
1.
Hn. 1, 2
1. con sord.
2. (senza sord.)
Tpt. 1, 2
1. con sord.
2. (senza sord.)
Tbn.
a 2
2. senza sord.
1. con sord.
Tba.
Timp.
motor on (slow)
Vib.
l.v.
Tub. B.
l.v.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

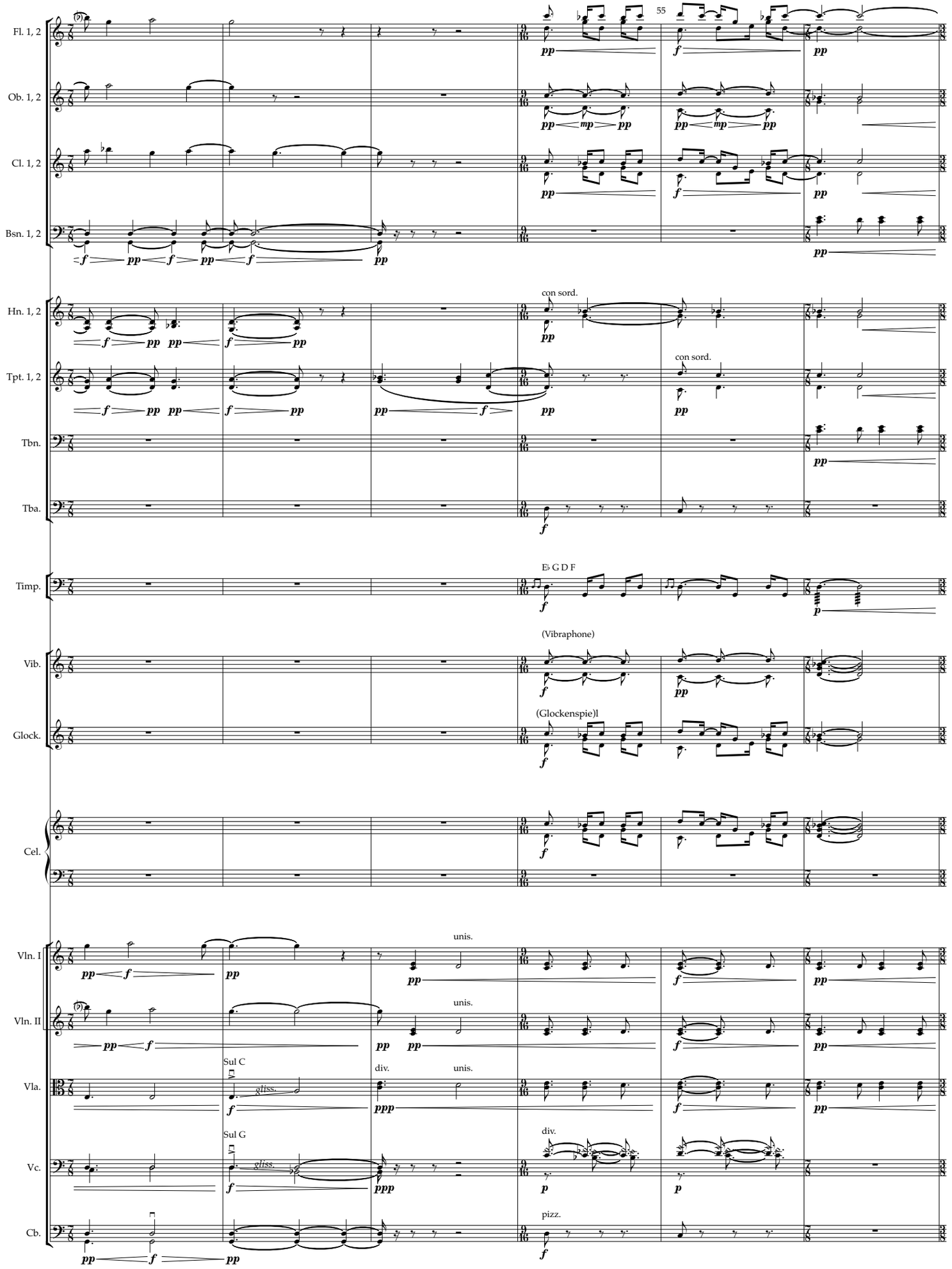

25
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Tub. B.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1. con sord.
2. senza sord.
2. (senza sord.)

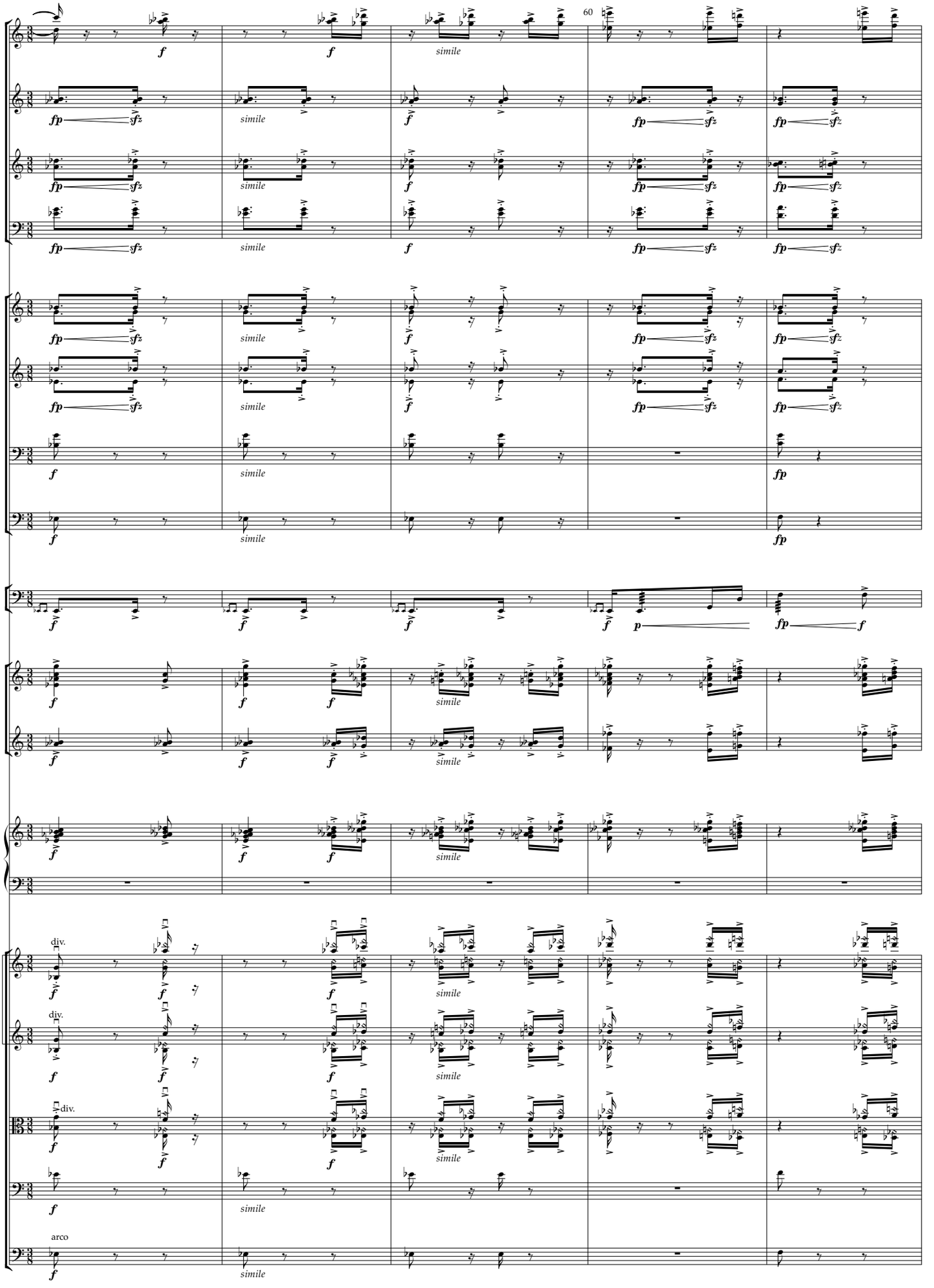

30
35
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
a 2
Bsn. 1, 2
a 2
Hn. 1, 2
(1. senza sord.)
Tpt. 1, 2
(1. senza sord.)
Tbn.
a 2 (1. senza sord.)
Tba.
Timp.
Vib.
Tub. B.
To Glock.
Cel.
Vln. I
non div.
Vln. II
non div.
Vla.
non div.
Vc.
Cb.
arco

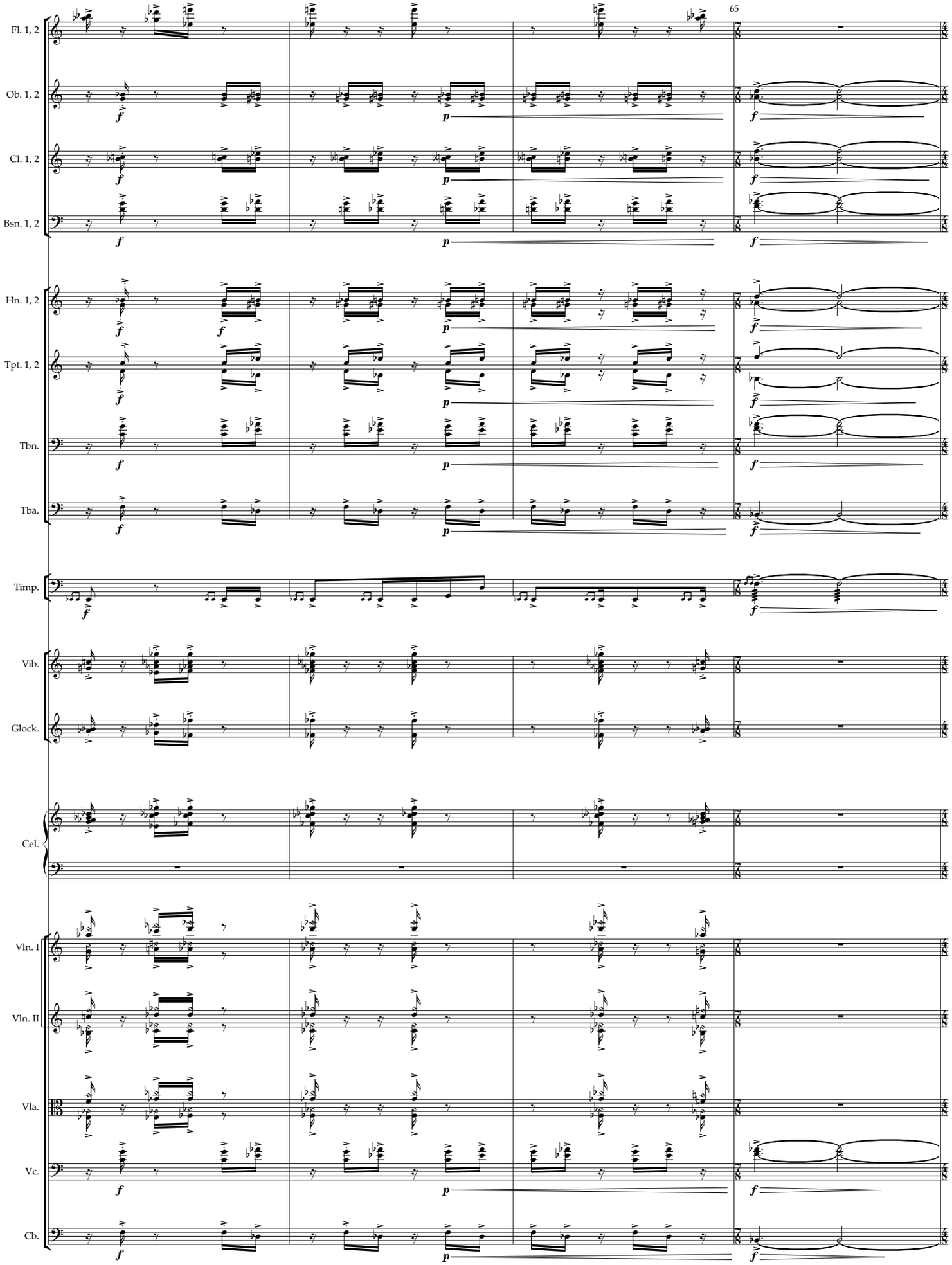

40
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glockenspiel
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
unis.
arco
div.
div.

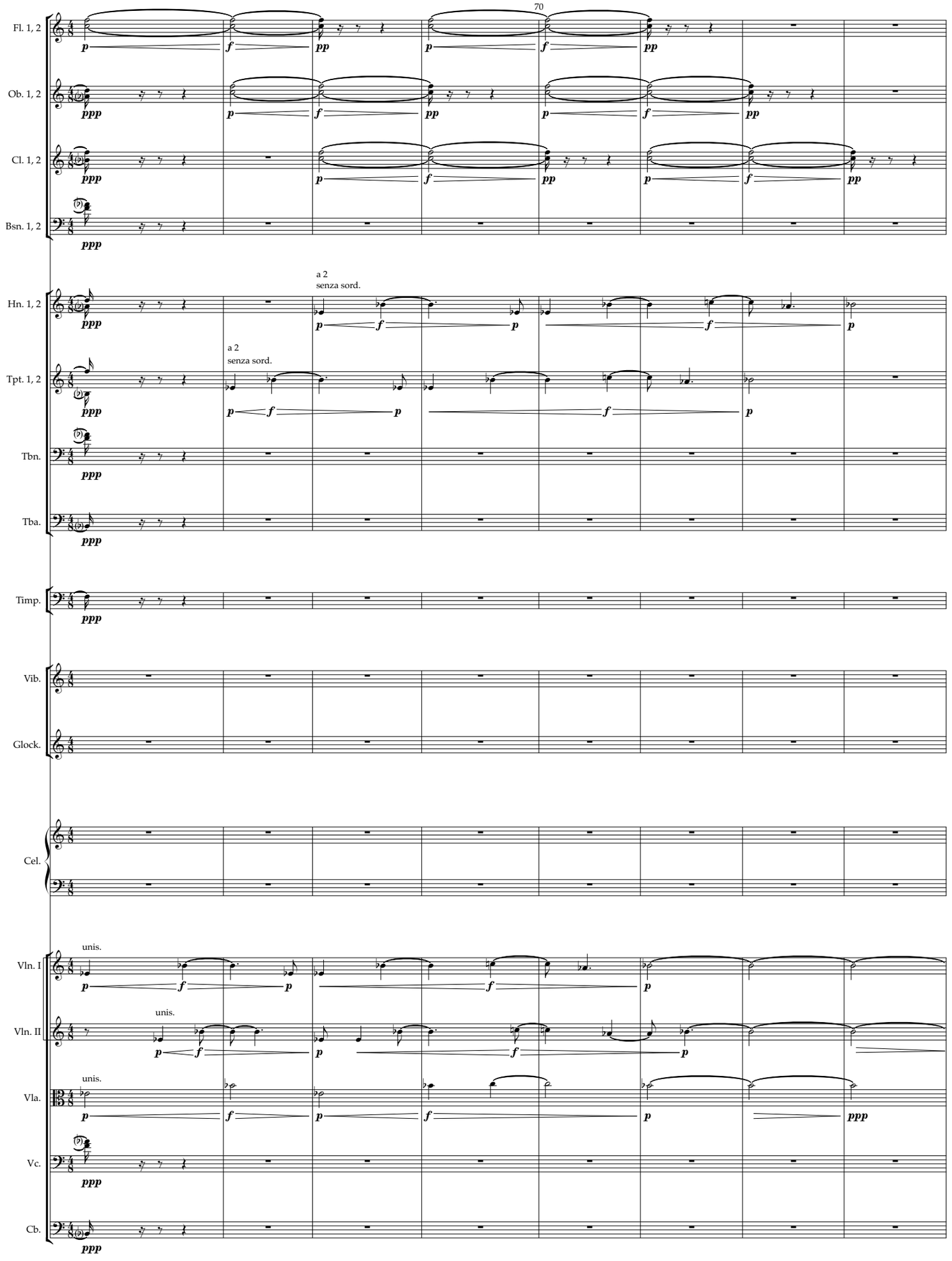

45
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

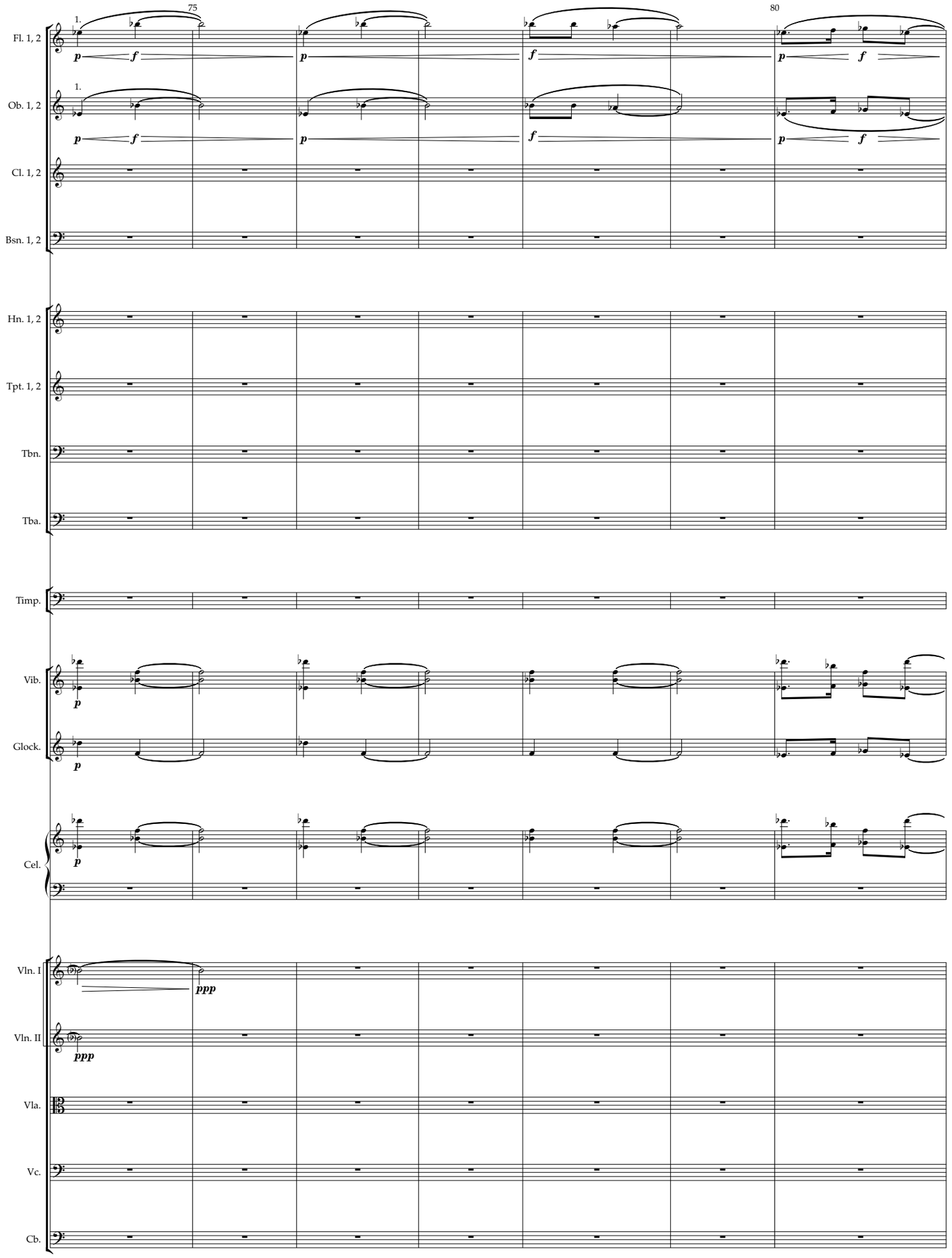

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
50
div,

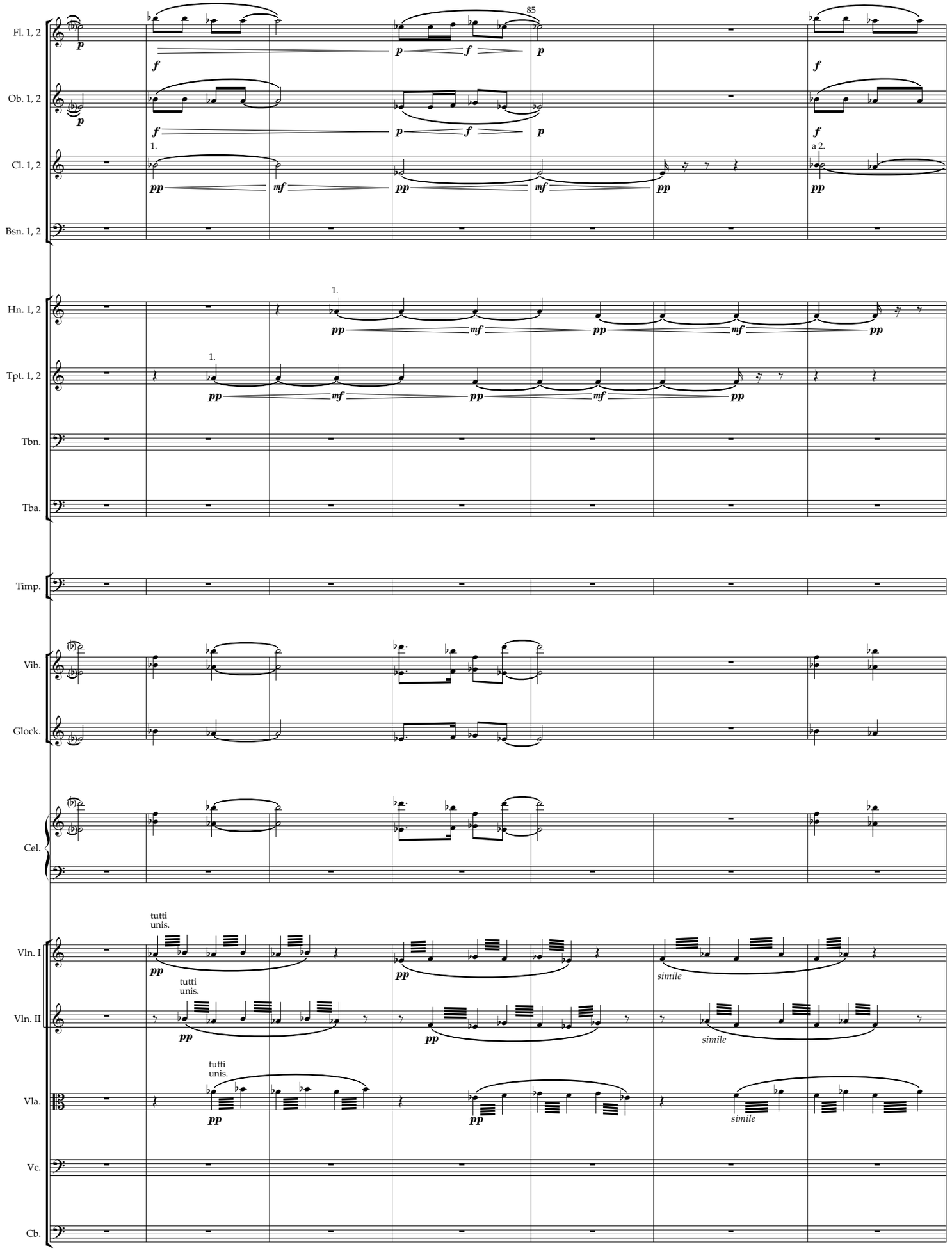

55
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
con sord.
Hn. 1, 2
con sord.
Tpt. 1, 2
Tbn.
Tba.
E♭ G D F
Timp.
(Vibraphone)
Vib.
(Glockenspie)l
Glock.
Cel.
unis.
Vln. I
unis.
Vln. II
Sul C
div.
unis.
Vla.
Sul G
div.
Vc.
pizz.
Cb.

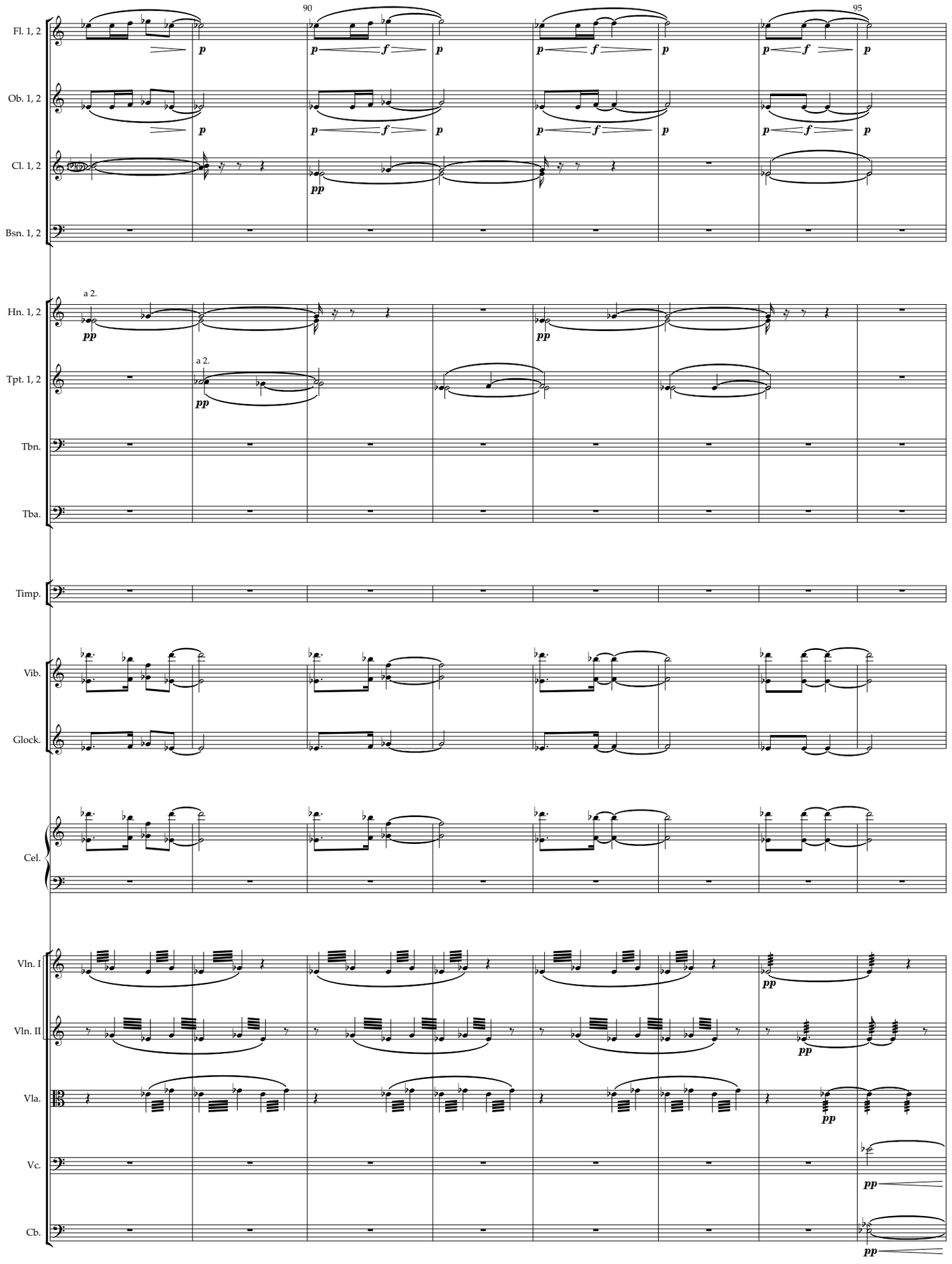

60
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
simile
div.
arco

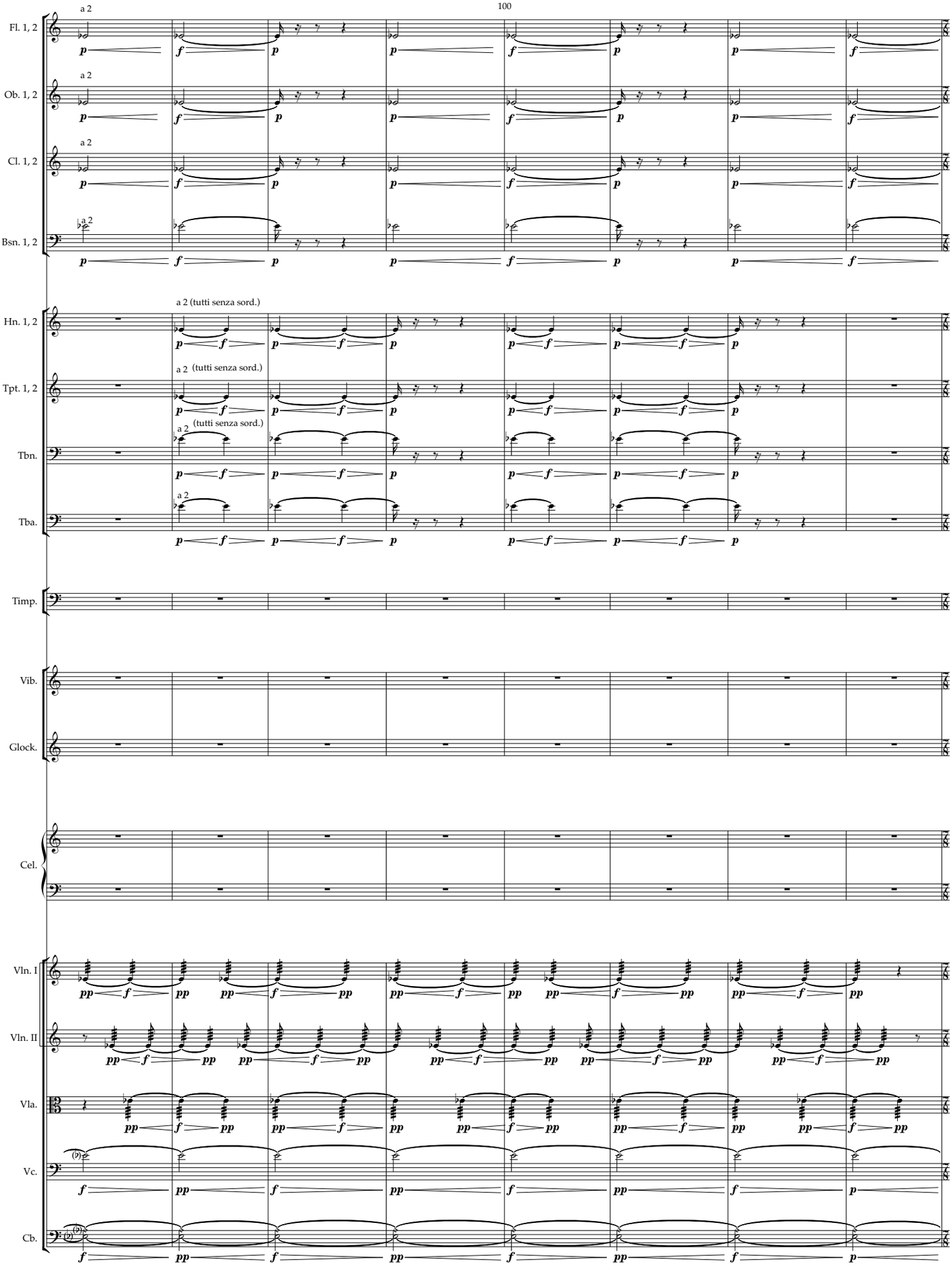

65
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

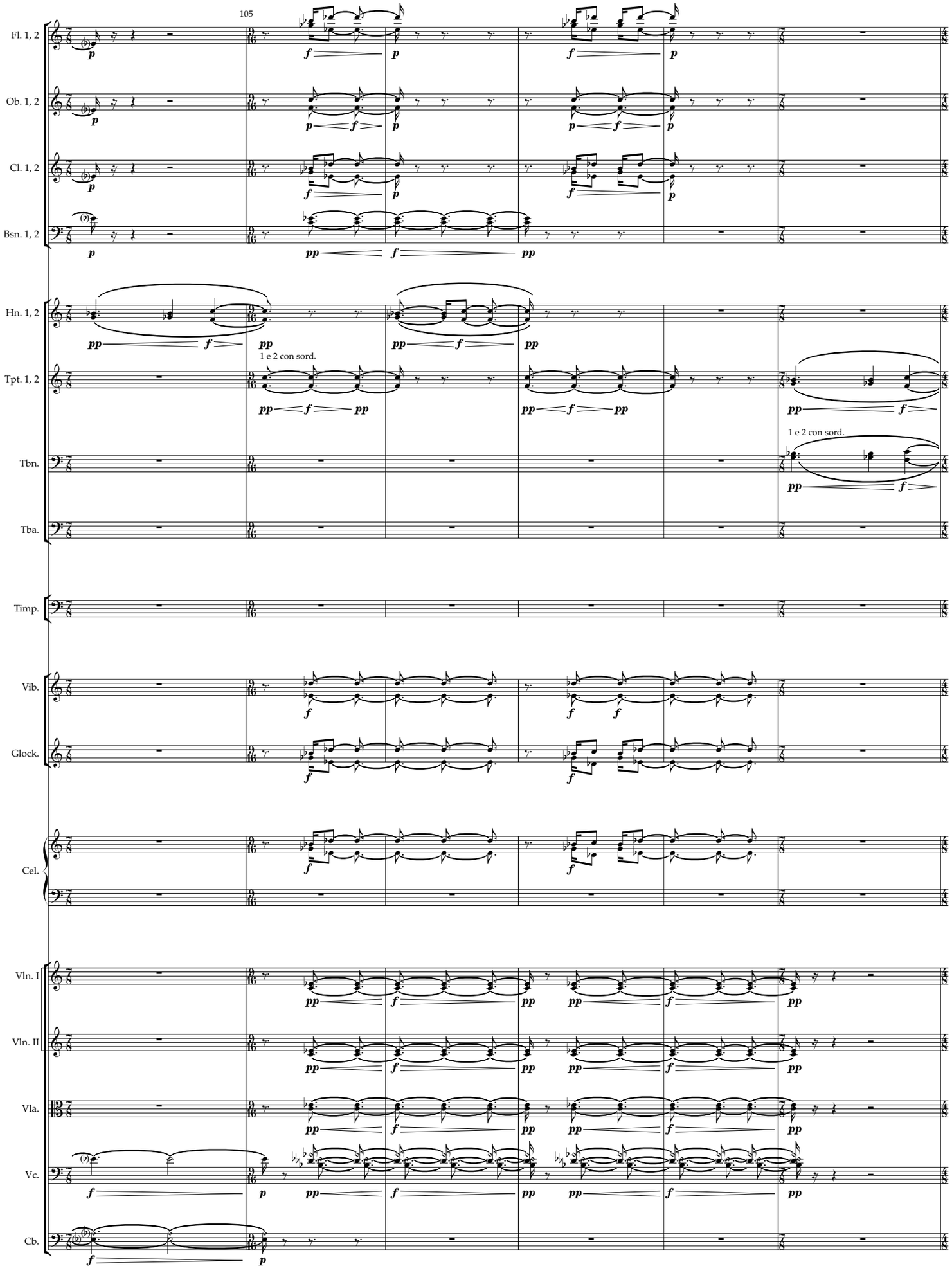

70
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
a 2
senza sord.
Tpt. 1, 2
a 2
senza sord.
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
unis.
Vln. II
unis.
Vla.
unis.
Vc.
Cb.

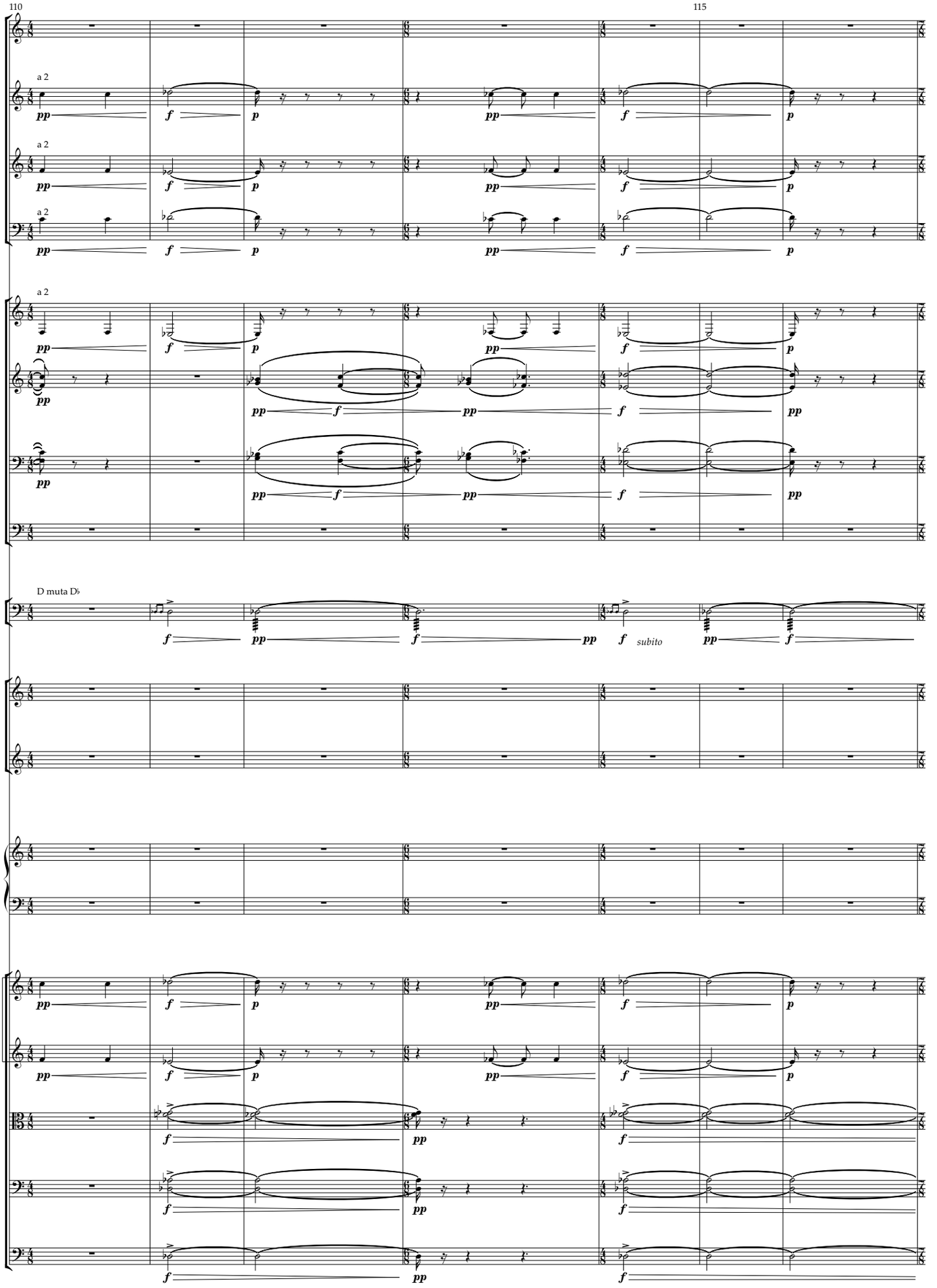

75
80
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.
p
f
ppp

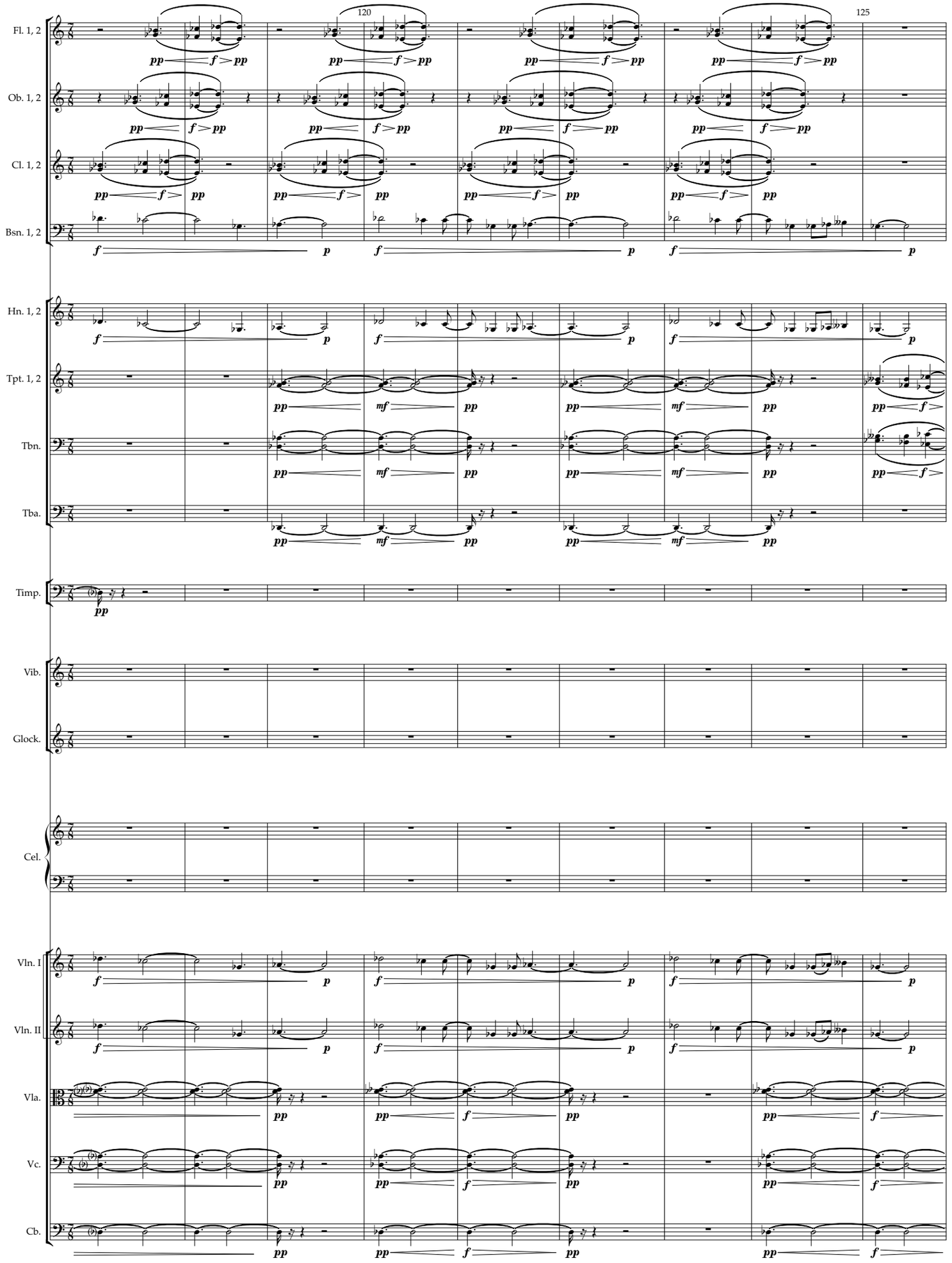

85
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti unis.
simile
a 2.

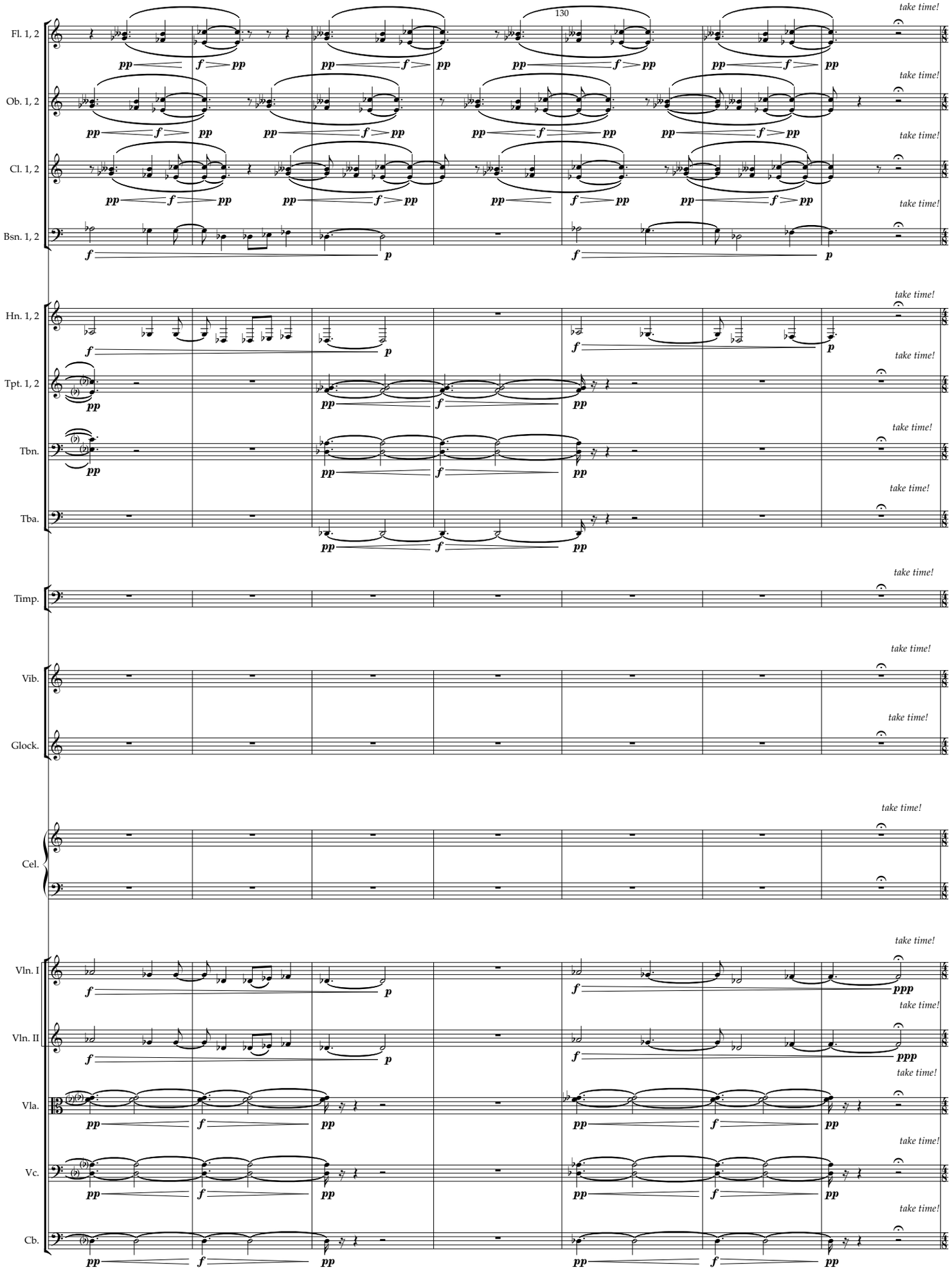

90
95
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
a 2.
Hn. 1, 2
a 2.
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

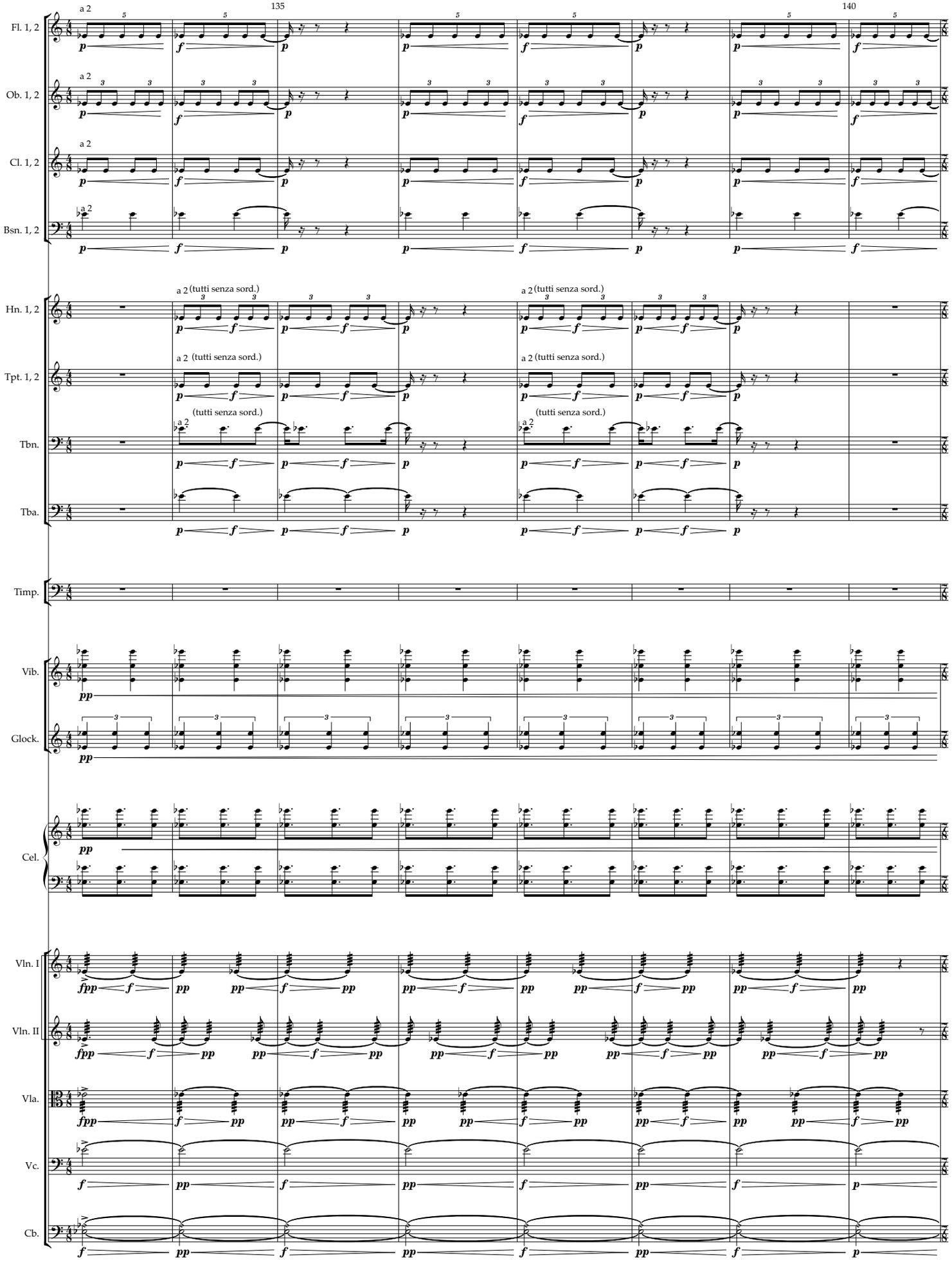

100
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
a 2 (tutti senza sord.)
(tutti senza sord.)


105
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
1 e 2 con sord.
Tbn.
1 e 2 con sord.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

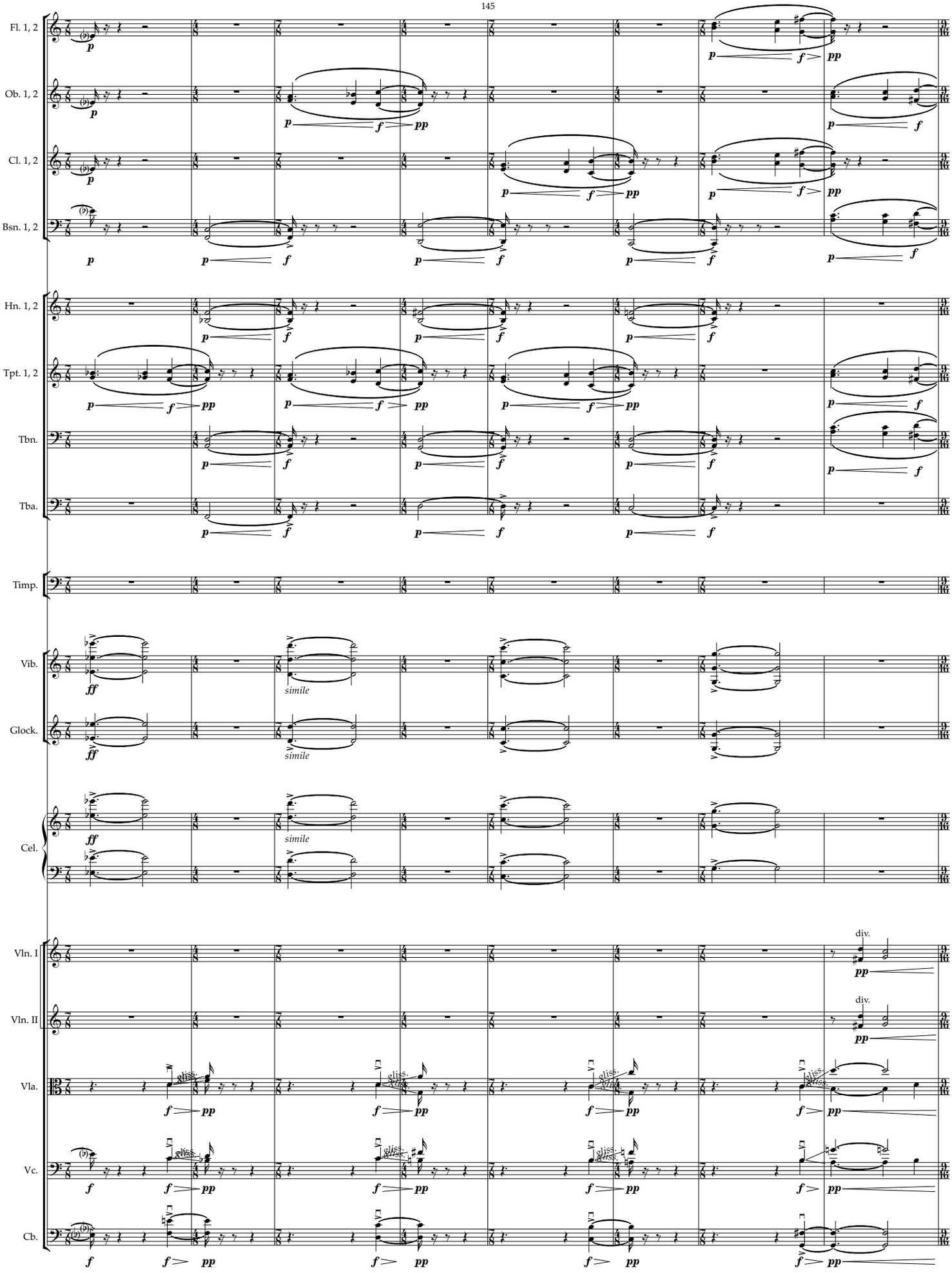

110
115
Fl. 1, 2
Ob. 1, 2
a 2
Cl. 1, 2
a 2
Bsn. 1, 2
a 2
Hn. 1, 2
a 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
D muta D♭
subito
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

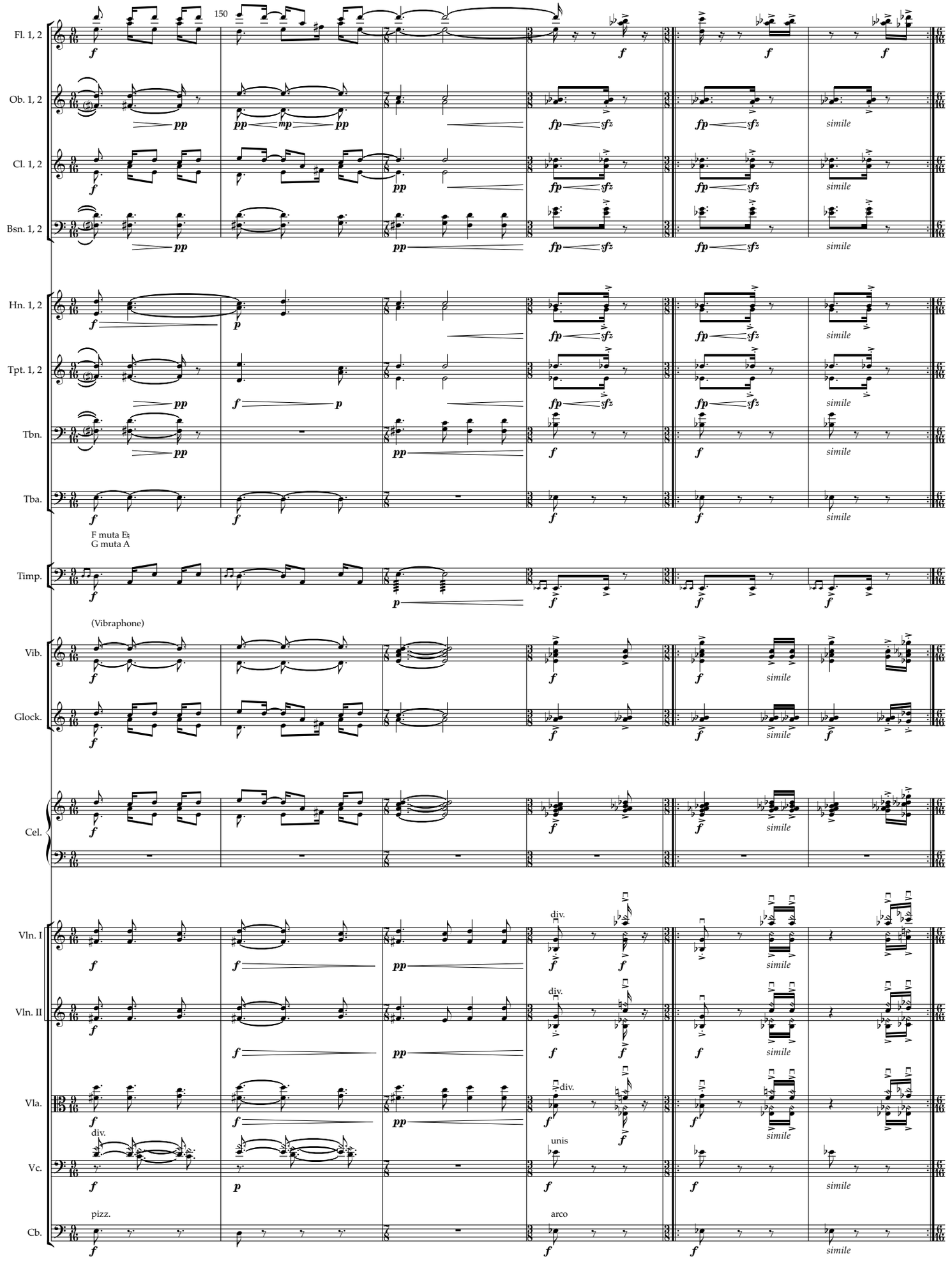

120
125
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.

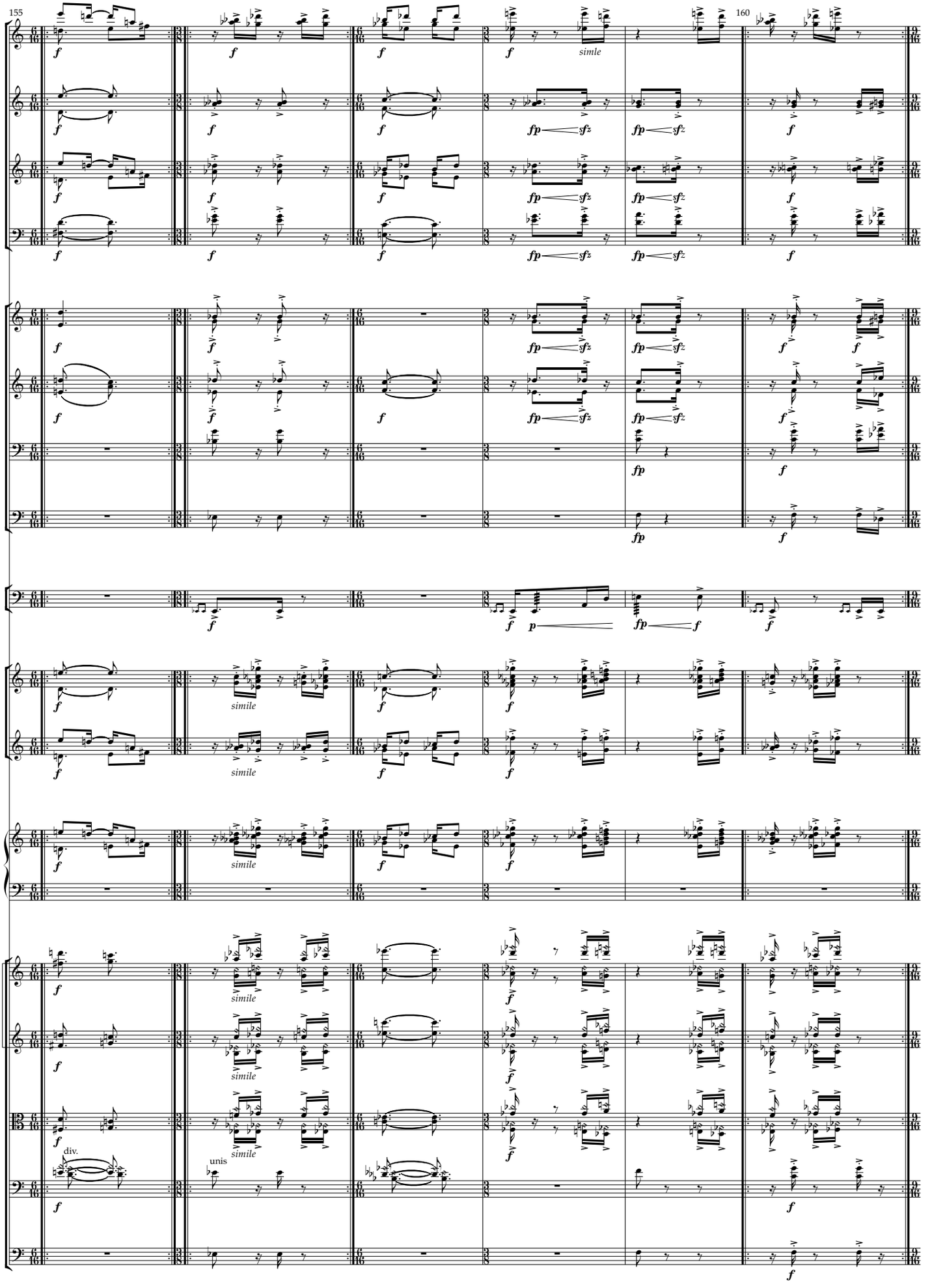

130
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
take time!

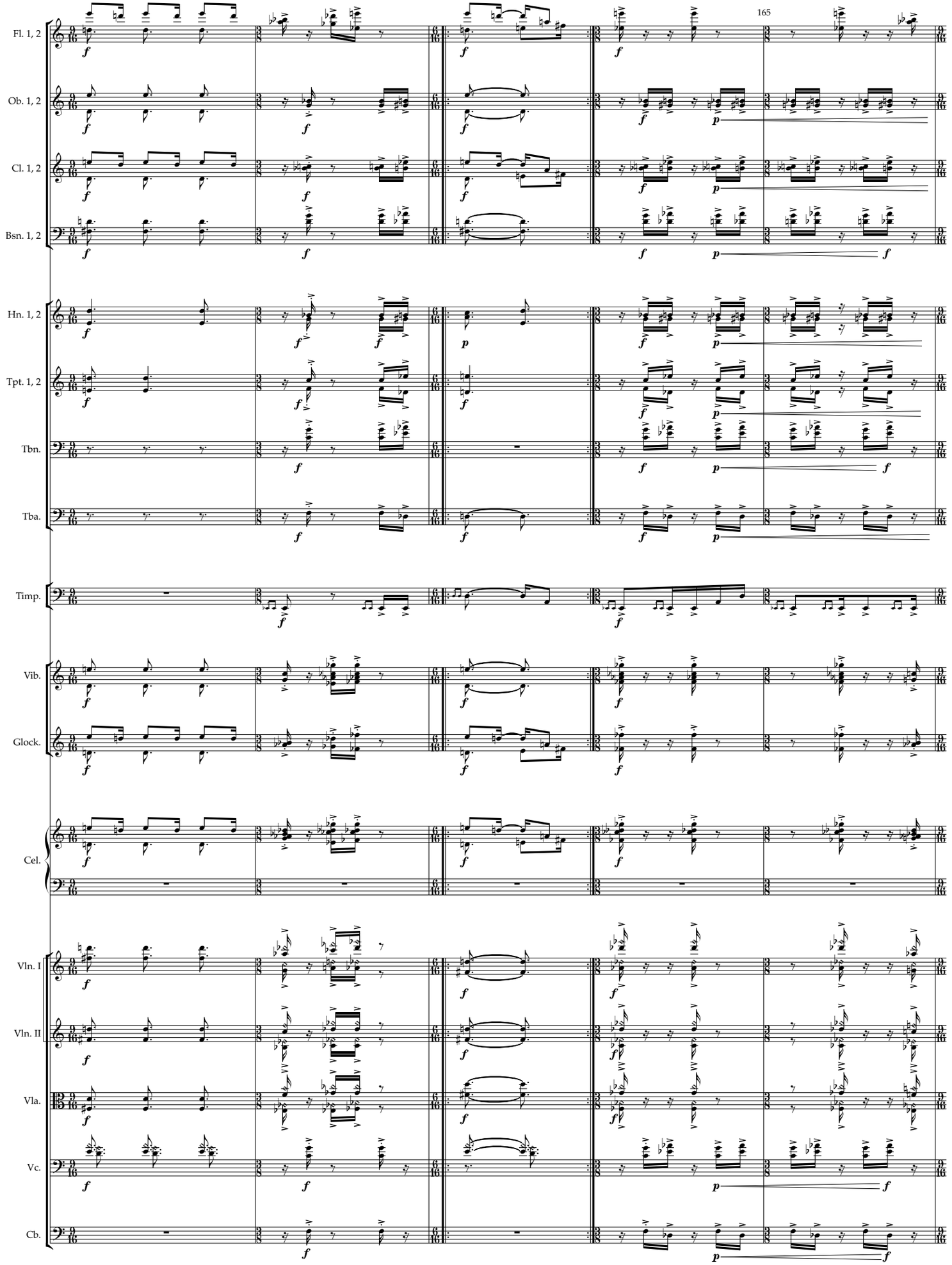

135
140
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a 2
(tutti senza sord.)

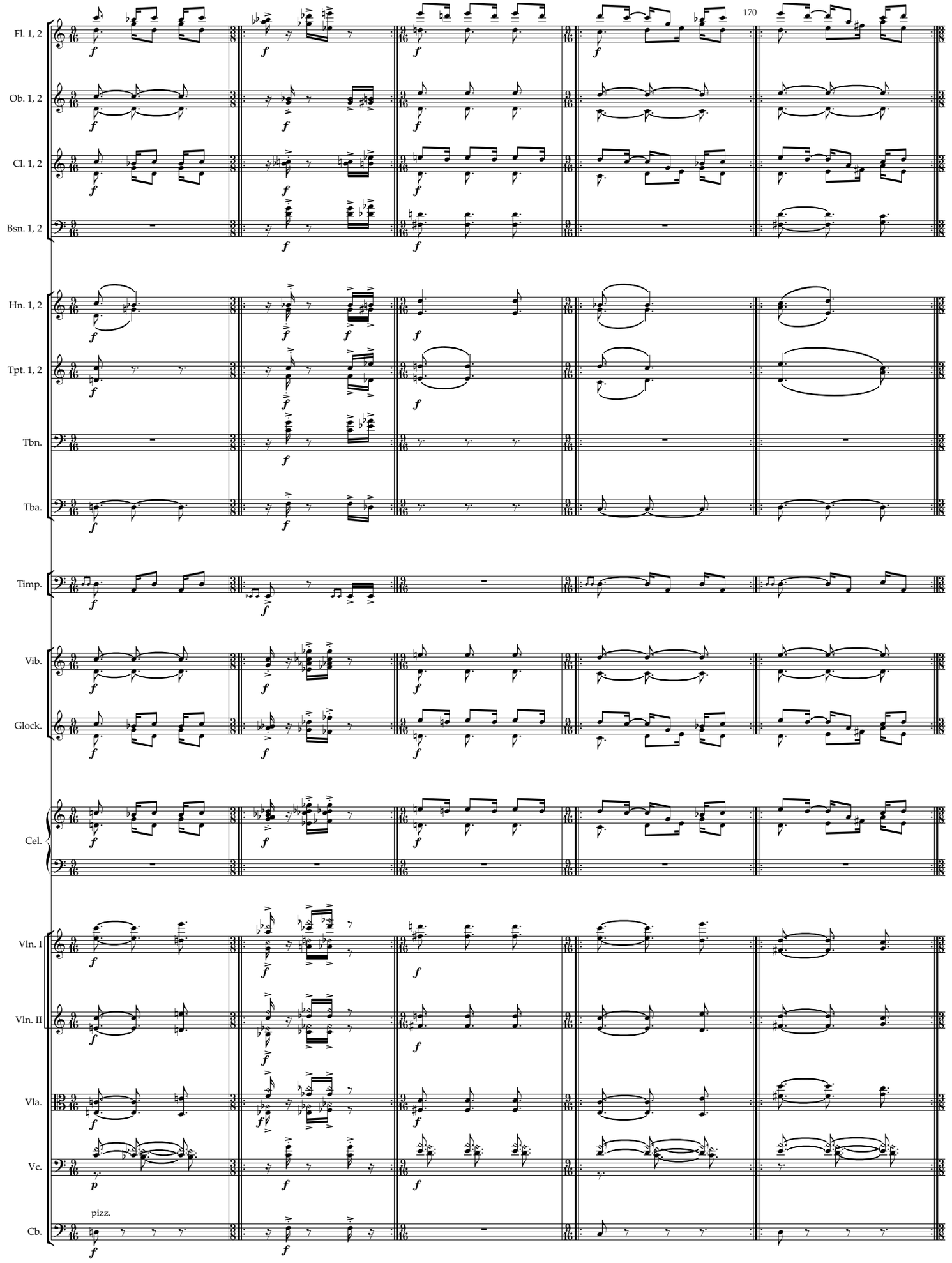
145

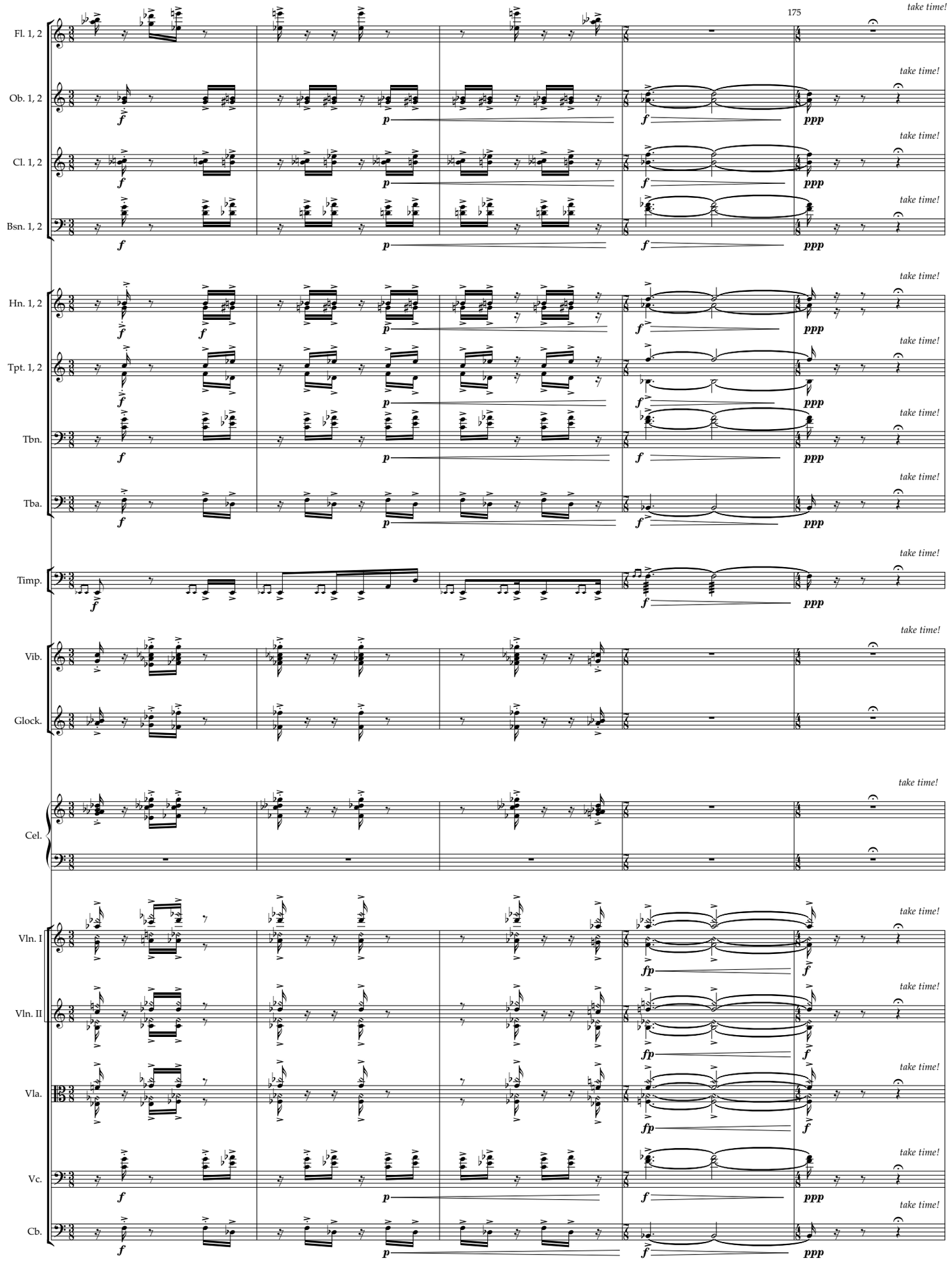

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
simile
div.
gliss.

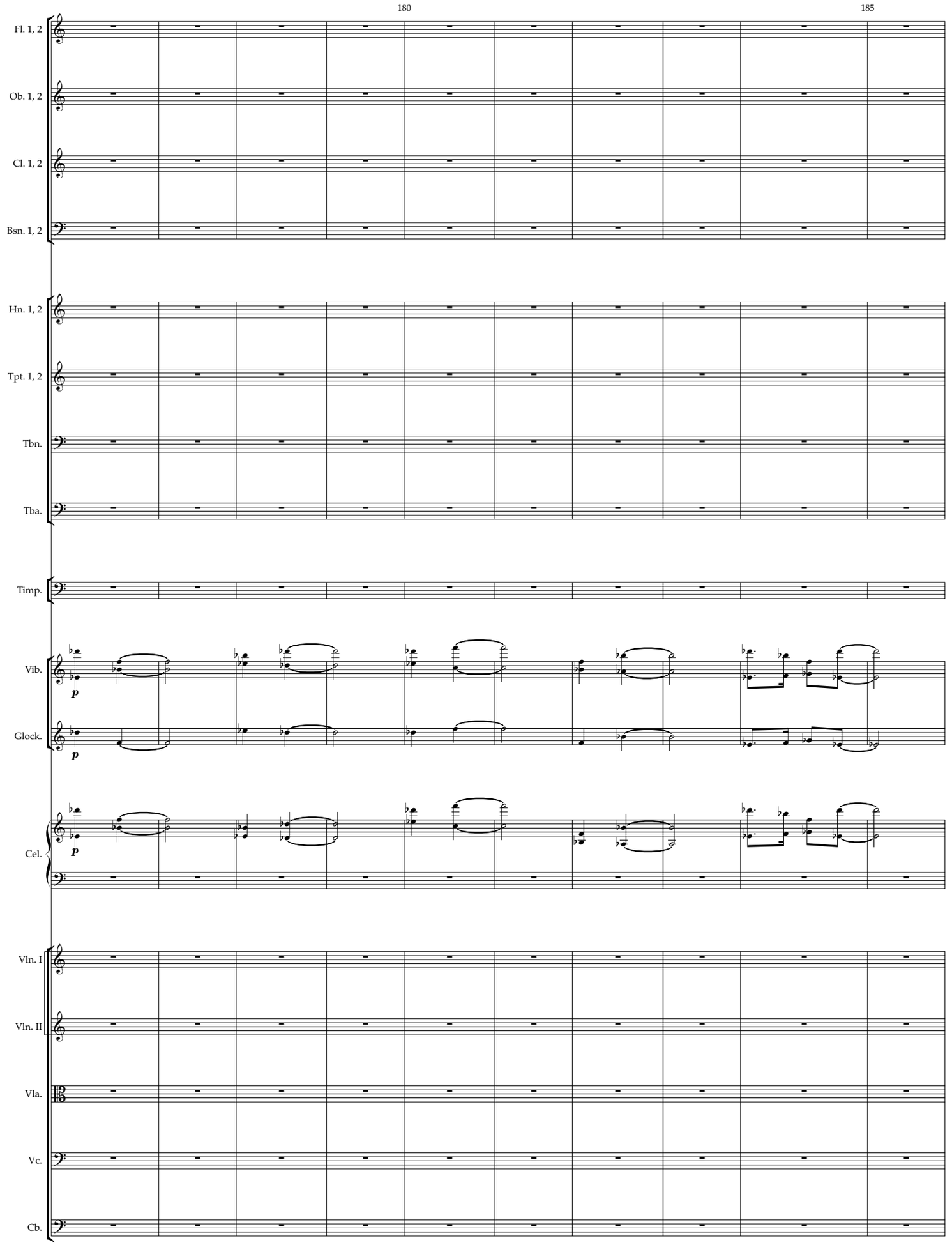

150
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
F muta E♭
G muta A
Timp.
(Vibraphone)
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
simile
div.
unis
pizz.
arco


155
160
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
simle
simile
div.
unis

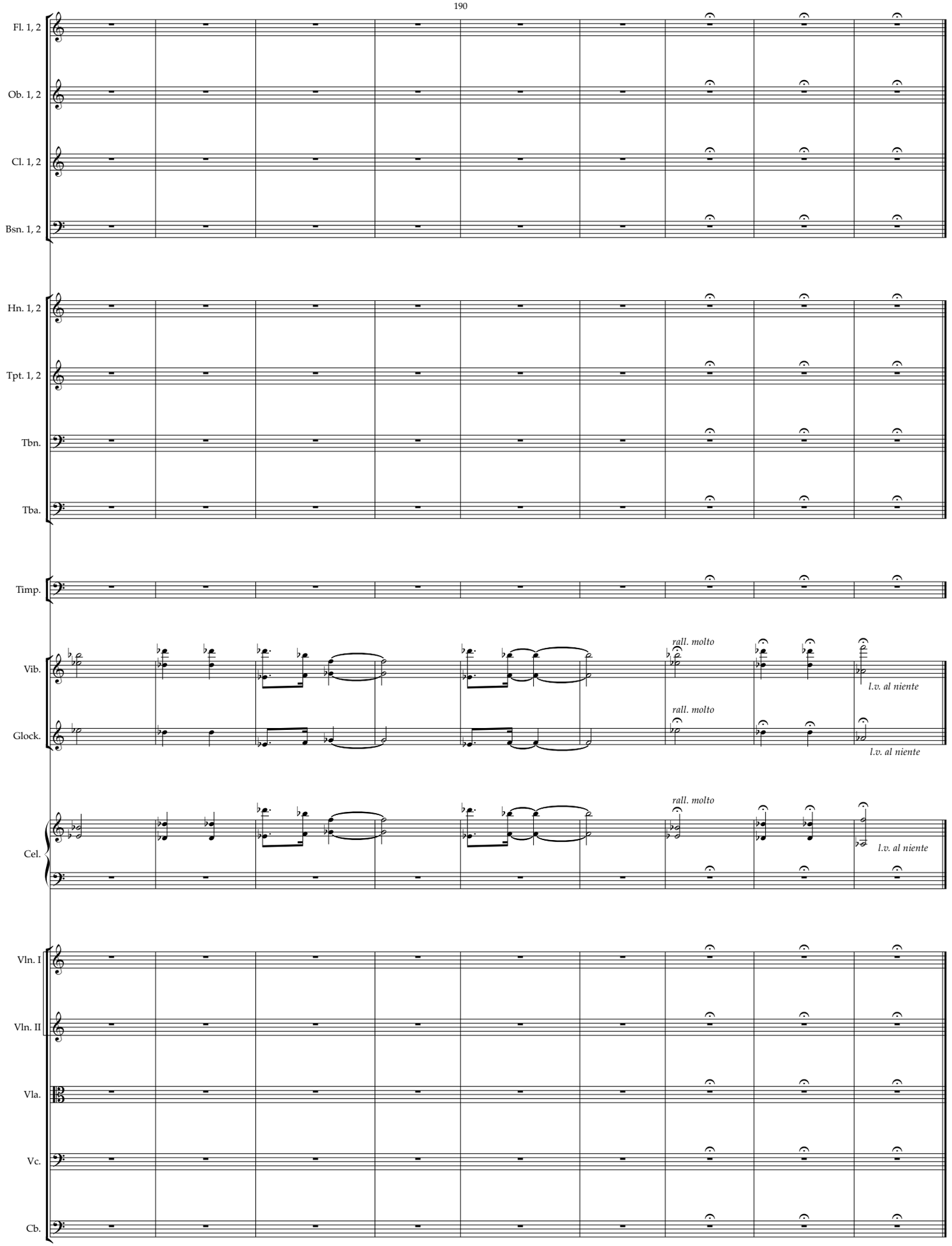

165
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.


170
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


175
take time!
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
ppp
fp


180
185
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p

190


Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt. 1, 2
Tbn.
Tba.
Timp.
Vib.
Glock.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
rall. molto
l.v. al niente
rall. molto
l.v. al niente
rall. molto
l.v. al niente