

John Rivera Pico  
(n.1993)

Mosaico Abierto IV  
(Eshu)  
para piano solo

(2020)

# Mosaico Abierto IV

para piano solo

## Parte 1

John Rivera Pico

*pp* *f*

$\text{♩} = 90$

(D $\flat$ )

1. Corda 3. Corde

*pp* *f*

(A $\flat$ )

1. Corda 3. Corde

*pp* *f*

(A $\flat$ ) $\flat$

1. Corda 3. Corde

*pp*

(E)

1. Corda

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

(D $\sharp$ )

1. Corda 3. Corde

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19

*f* *pp*

Red.

23

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

3. Corde

26

*pp* *f*

1. Corda 3. Corde

29

*p* *mp* *p*

33

*pp*

1. Corda

37

*pp*

41

mf f f

6/16 5/16

Detailed description: This system contains measures 41, 42, and 43. Measure 41 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a half note F#4, followed by a quarter note G4, and a quarter note A4. A dynamic marking of *mf* is placed below the first measure. Measure 42 continues with a quarter note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *f* is placed below the second measure. Measure 43 features a half note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *f* is placed below the third measure. The bass line is mostly silent, with some notes appearing in measures 42 and 43. The system concludes with a double bar line and the time signature 5/16.

44

(Db)b

pp

Red.

1. Corda

5/16 7/16 4/4 3/16 2/4

Detailed description: This system contains measures 44, 45, 46, and 47. Measure 44 starts with a treble clef, a key signature of one sharp (F#), and a 5/16 time signature. The melody begins with a half note F#4, followed by a quarter note G4, and a quarter note A4. A dynamic marking of *pp* is placed below the first measure. Measure 45 continues with a quarter note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *pp* is placed below the second measure. Measure 46 features a half note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *pp* is placed below the third measure. Measure 47 features a half note A5, a quarter note B5, and a quarter note C6. A dynamic marking of *pp* is placed below the fourth measure. The bass line consists of a steady eighth-note accompaniment. The system concludes with a double bar line and the time signature 2/4. Below the system, the text "Red." and "1. Corda" are written.

48

p pp

3. Corde 1. Corda

2/4 6/16 4/4 3/16 2/4

Detailed description: This system contains measures 48, 49, 50, and 51. Measure 48 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is silent, indicated by a dash (-). A dynamic marking of *p* is placed below the first measure. Measure 49 continues with a half note F#4, a quarter note G4, and a quarter note A4. A dynamic marking of *p* is placed below the second measure. Measure 50 features a half note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *p* is placed below the third measure. Measure 51 features a half note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *pp* is placed below the fourth measure. The bass line is silent in measure 48, then plays eighth notes in measures 49-51. The system concludes with a double bar line and the time signature 2/4. Below the system, the text "3. Corde" and "1. Corda" are written.

52

(C#)

p pp

3. Corde 1. Corda

2/4 6/16 4/4 3/16 2/4

Detailed description: This system contains measures 52, 53, 54, and 55. Measure 52 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is silent, indicated by a dash (-). A dynamic marking of *p* is placed below the first measure. Measure 53 continues with a half note F#4, a quarter note G4, and a quarter note A4. A dynamic marking of *p* is placed below the second measure. Measure 54 features a half note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *p* is placed below the third measure. Measure 55 features a half note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *pp* is placed below the fourth measure. The bass line is silent in measure 52, then plays eighth notes in measures 53-55. The system concludes with a double bar line and the time signature 2/4. Below the system, the text "3. Corde" and "1. Corda" are written.

56

p f

3. Corde

2/4 6/16 5/16 8/16

Detailed description: This system contains measures 56, 57, 58, and 59. Measure 56 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is silent, indicated by a dash (-). A dynamic marking of *p* is placed below the first measure. Measure 57 continues with a half note F#4, a quarter note G4, and a quarter note A4. A dynamic marking of *p* is placed below the second measure. Measure 58 features a half note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *p* is placed below the third measure. Measure 59 features a half note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *f* is placed below the fourth measure. The bass line is silent in measure 56, then plays eighth notes in measures 57-59. The system concludes with a double bar line and the time signature 8/16. Below the system, the text "3. Corde" is written.

60

8/16 8/16 6/16 5/16 4/4

Detailed description: This system contains measures 60, 61, 62, and 63. Measure 60 starts with a treble clef, a key signature of one sharp (F#), and an 8/16 time signature. The melody begins with a half note F#4, followed by a quarter note G4, and a quarter note A4. Measure 61 continues with a quarter note B4, a quarter note C5, and a quarter note D5. Measure 62 features a half note E5, a quarter note F#5, and a quarter note G5. Measure 63 features a half note A5, a quarter note B5, and a quarter note C6. The bass line consists of a steady eighth-note accompaniment. The system concludes with a double bar line and the time signature 4/4.

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64 *ff* *pp* (Db)

1. Corda

68

72 *ff* *p* *tr*

3. Corde

76 *ff* *p* *tr* *p* *f*

80 *pp*

1. Corda

84

88

3/16 5/16 3/16 5/16

*p* *f*

92

5/16 7/16 6/16 4/8 5/16

*f* Ped.

96

5/16 4/8 4/16 4/8 3/16

3. Corde Ped.

100

3/16 4/8 3/16

Ped. *p*

104

8/16 6/16 8/16

*p* *f*

108

8/16 6/16 5/16 8/16

*p* *f* *p*

112

Measures 112-115. Treble clef, bass clef. Dynamics: *f* to *p*. Time signatures: 3/16, 6/16, 5/16. Includes accents and trills.

116

Measures 116-118. Treble clef, bass clef. Dynamics: *f*. Time signatures: 5/16, 6/16, 2/16. Includes trills and accents.

119

Measures 119-122. Treble clef, bass clef. Dynamics: *p* to *f*. Time signatures: 2/16, 6/16, 5/16, 2/16, 3/16. Includes trills and accents.

123

Measures 123-126. Treble clef, bass clef. Dynamics: *p* to *f*. Time signatures: 3/16, 6/16, 4/16. Includes trills and accents.

127

Measures 127-129. Treble clef, bass clef. Dynamics: *p*. Time signatures: 4/16, 6/16, 5/16, 6/16. Includes accents.

130

Measures 130-133. Treble clef, bass clef. Dynamics: *f* to *p*. Time signatures: 6/16, 5/16, 3/16, 8/16. Includes trills and accents. Chord changes: (D $\flat$ ) and (B $\flat$ ).

133

8/16 3/16 5/16 2/16

*f*

Detailed description: This system contains measures 133 to 136. The music is in a key with two sharps (F# and C#) and a key signature of one flat (Bb). The time signature changes from 8/16 to 3/16, then to 5/16, and finally to 2/16. The piece starts with a forte (*f*) dynamic. The right hand features complex rhythmic patterns with many beamed notes and rests, while the left hand provides a steady accompaniment.

137

2/16 8/16 6/16 3/16 8/16

*f* *p* *f*

Detailed description: This system contains measures 137 to 140. The time signature changes from 2/16 to 8/16, then to 6/16, 3/16, and finally to 8/16. The dynamics are marked as *f*, *p*, and *f*. The right hand has a melodic line with some slurs, and the left hand has a more rhythmic accompaniment.

141

8/16 4/16 6/16

*p* *f*

Detailed description: This system contains measures 141 to 144. The time signature changes from 8/16 to 4/16 and then to 6/16. The dynamics are marked as *p* and *f*. The right hand has a melodic line with some slurs, and the left hand has a more rhythmic accompaniment.

145

*p*

Detailed description: This system contains measures 145 to 148. The music is in a key with one flat (Bb). The time signature is 8/16. The dynamic is marked as *p*. The right hand has a melodic line with some slurs, and the left hand has a more rhythmic accompaniment.

149

*crescendo poco a poco*

Detailed description: This system contains measures 149 to 152. The music is in a key with one flat (Bb). The time signature is 8/16. The instruction *crescendo poco a poco* is written above the first measure. The right hand has a melodic line with some slurs, and the left hand has a more rhythmic accompaniment.

153

5/16 5/16

Detailed description: This system contains measures 153 to 156. The music is in a key with one flat (Bb). The time signature is 5/16. The right hand has a melodic line with some slurs, and the left hand has a more rhythmic accompaniment.

157

Measures 157-160. Treble and bass clefs. Time signatures: 5/16, 6/16, 3/16. Dynamics: *f*. Includes a repeat sign at the beginning of measure 158.

161

Measures 161-164. Treble and bass clefs. Time signatures: 3/16, 6/16. Dynamics: *ff*.

165

Measures 165-168. Treble and bass clefs. Time signatures: 4/16, 6/16. Dynamics: *ff*, *f*. Includes a trill marked (Db) in measure 165.

169

Measures 169-172. Treble and bass clefs. Time signatures: 3/16, 6/16. Dynamics: *ff*, *f*.

173

Measures 173-176. Treble and bass clefs. Time signatures: 2/16. Dynamics: *f*.

177

Measures 177-180. Treble and bass clefs. Time signatures: 2/16, 8/16, 6/16, 3/16, 8/16. Dynamics: *ff*, *f*, *p*, *ff*. Includes a trill marked *tr* in measure 177.

181

185

Attacca Parte 2

Parte 2

189

194

199

204

208

*fff* *pp*

Red.

212

*ppp*

Red.

216

*pp* *pp*

Red.

1. Corda

220

*pppp* *pp*

Red.

224

*pp*

Red.

228

*f* *ppp* *pp*

Red.

3. Corde 1. Corda

232

*f* *ppp* *pp* *pp*

3. Corde 1. Corda 3. Corde

236

*pp* *pp* *pp* *pp*

1. Corda

240

*pp* *pp* *pp* *pp*

1. Corda

244

*ppp* *ppp* *f* *ppp*

3. Corde

248

*pp* *ppp* *pp* *pp*

1. Corda

252

*pp* *pp* *pp* *pp*

1. Corda

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256

8/16

260

*pp*

*ppp*

Ped.

3. Corde

264

*pp*

Ped.

268

Ped.

Ped.

272

*pp*

*ppp*

Ped.

276

*pppp*

*ppppp*

*l.v. al niente*

9/16

Parte 3

280  $\text{♩} = 80^*$

283

286

289

292

295

\*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) (Gb) (Bb) (A) (Eb) (D) (C) (Ab) (C)

Ped.

301

304

*p* *f*

Ped.

307

*p* *f*

Ped.

310

313

316

*Ped.* *f*

(C) (C#)

319

(C) (C#) (F#)

322

*p*

(Eb)(G)

325

*f*

(C) (Eb) (G) (Bb) (F) (F) (C) (Eb) (G) (C) (Bb) (F) (A) (Eb) (Db) (G)

328

*p* *f*

(A) (Eb)

331

(A) (Eb)

(G)

334

*p* *f*

337

*p* *f*

Ped. Ped.

340

*p* *f* *f*

(D) (B)(D)(F#) (A)

344

(E) (B) (D) (F#) (B) (A) (E) (Ab)

347

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

(C) (C)

350

*p* *f*

353

Musical score for measures 353-355. Measure 353: Treble clef, 12/16 time signature, piano (*p*) to forte (*f*) dynamic. Measure 354: Treble clef, 3/16 time signature. Measure 355: Treble clef, 6/16 time signature, piano (*p*) dynamic. Bass clef: Rest in all measures.

356

Musical score for measures 356-358. Measure 356: Treble clef, 12/16 time signature, forte (*f*) dynamic. Measure 357: Treble clef, 7/16 time signature, sforzando (*sfp*) to forte (*f*) dynamic. Measure 358: Treble clef, 11/16 time signature, piano (*p*) dynamic. Bass clef: Rest in all measures.

359

Musical score for measures 359-361. Measure 359: Treble clef, 11/16 time signature, forte (*f*) dynamic. Measure 360: Treble clef, 6/16 time signature, piano (*p*) dynamic. Measure 361: Treble clef, 6/16 time signature, piano (*p*) dynamic. Bass clef: Rest in all measures.

362

Musical score for measures 362-364. Measure 362: Treble clef, 9/16 time signature, forte (*f*) dynamic. Measure 363: Treble clef, 9/16 time signature, piano (*p*) dynamic. Measure 364: Treble clef, 9/16 time signature, forte (*f*) dynamic. Bass clef: Rest in all measures.

365

Musical score for measures 365-367. Measure 365: Treble clef, 9/16 time signature, forte (*f*) dynamic. Measure 366: Treble clef, 7/16 time signature, piano (*p*) dynamic. Measure 367: Treble clef, 12/16 time signature, piano (*p*) dynamic. Bass clef: Rest in all measures.

368

Musical score for measures 368-370. Measure 368: Treble clef, 12/16 time signature, piano (*p*) dynamic. Measure 369: Treble clef, 9/16 time signature, forte (*f*) dynamic. Measure 370: Treble clef, 3/16 time signature, piano (*p*) dynamic. Bass clef: Rest in all measures.

371

(G)

*p*

374

*f*

*p*

12/16

377

*f*

(F)

(Gb)

7/16

380

(A) (D) (G) (A)

*f*

Ped.

9/16

383

(Eb) (D) (C) (Ab) (C)

*f*

386

(Ab) (A)

*f*

11/16

389

Measures 389-391. Treble clef, key signature of one flat. Measure 389: 11/16, notes G4, A4, Bb4, C5. Measure 390: 3/16, notes D5, E5, F5. Measure 391: 10/16, notes G5, A5, Bb5, C6. Dynamics: *p* to *f*. Accents and slurs are present.

392

Measures 392-394. Treble clef, key signature of one flat. Measure 392: 3/16, notes D5, E5, F5. Measure 393: 9/16, notes G5, A5, Bb5, C6. Measure 394: 3/16, notes D6, E6, F6. Dynamics: *p* to *f*. Accents and slurs are present.

395

Measures 395-397. Treble clef, key signature of one flat. Measure 395: 8/16, notes G4, A4, Bb4, C5. Measure 396: 3/16, notes D5, E5, F5. Measure 397: 7/16, notes G5, A5, Bb5, C6. Dynamics: *p* to *f*. Accents and slurs are present.

398

Measures 398-400. Treble clef, key signature of one flat. Measure 398: 3/16, notes D5, E5, F5. Measure 399: 6/16, notes G5, A5, Bb5, C6. Measure 400: 3/16, notes D6, E6, F6. Dynamics: *p* to *f*. Accents and slurs are present.

401

Measures 401-403. Treble clef, key signature of one flat. Measure 401: 5/16, notes G4, A4, Bb4, C5. Measure 402: 3/16, notes D5, E5, F5. Measure 403: 4/16, notes G5, A5, Bb5, C6. Dynamics: *p* to *f*. Accents and slurs are present.

404

Measures 404-406. Treble clef, key signature of one flat. Measure 404: 3/16, notes D5, E5, F5. Measure 405: 3/16, notes G5, A5, Bb5, C6. Measure 406: 3/16, notes D6, E6, F6. Dynamics: *p* to *f*. Accents and slurs are present.

407

*p* *f*

410

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

413

♩ = 90

*sfz* *p* Ped.

416

*pp*

419

*p* *ppp*

422

*p* *p*

425

Measures 425-427. Treble clef: Measure 425 has a half note G4 with a slur. Measure 426 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 427 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 425 has a half note G2 with a slur. Measure 426 has a half note A2 with a slur. Measure 427 has a half note B2 with a slur.

428

Measures 428-430. Treble clef: Measure 428 has a half note G4 with a slur. Measure 429 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 430 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 428 has a half note G2 with a slur. Measure 429 has a half note A2 with a slur. Measure 430 has a half note B2 with a slur.

431

Measures 431-433. Treble clef: Measure 431 has a half note G4 with a slur. Measure 432 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 433 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 431 has a half note G2 with a slur. Measure 432 has a half note A2 with a slur. Measure 433 has a half note B2 with a slur.

434

Measures 434-436. Treble clef: Measure 434 has a half note G4 with a slur. Measure 435 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 436 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 434 has a half note G2 with a slur. Measure 435 has a half note A2 with a slur. Measure 436 has a half note B2 with a slur.

437

Measures 437-439. Treble clef: Measure 437 has a half note G4 with a slur. Measure 438 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 439 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 437 has a half note G2 with a slur. Measure 438 has a half note A2 with a slur. Measure 439 has a half note B2 with a slur.

440

Measures 440-442. Treble clef: Measure 440 has a half note G4 with a slur. Measure 441 has a half note A4 with a slur, and a triplet of eighth notes G4, A4, B4. Measure 442 has a half note B4 with a slur, and a triplet of eighth notes A4, G4, F4. Bass clef: Measure 440 has a half note G2 with a slur. Measure 441 has a half note A2 with a slur. Measure 442 has a half note B2 with a slur.

Musical score for measures 443-448. The piece is in 9/16 time. Measures 443-448 are marked with a large brace above the staff, indicating a single phrase. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various note values including quarter notes and eighth notes. The piece concludes with a double bar line and repeat dots.

Musical score for measures 446-451. The tempo is marked  $\text{♩} = 80$ . The first measure (446) is marked *pp* and features a steady eighth-note pattern in the right hand. The second measure (447) is marked *f* and begins a melodic line. The piece ends with a double bar line and repeat dots.

Musical score for measures 449-454. Measure 449 is marked *p* and includes a guitar chord symbol (G) above the treble clef. The piece features a melodic line in the right hand and a bass line in the left hand. It concludes with a double bar line and repeat dots.

Musical score for measures 452-457. Measure 452 is marked *p*. The piece includes a change in time signature from 9/16 to 11/16 at measure 453, and then to 3/16 at measure 454. The notation includes dynamic markings *p* and *f* with a crescendo hairpin. It concludes with a double bar line and repeat dots.

Musical score for measures 455-460. Measure 455 is marked *p*. The piece includes a change in time signature from 10/16 to 9/16 at measure 456, and then to 3/16 at measure 457. The notation includes dynamic markings *p* and *f* with a crescendo hairpin. It concludes with a double bar line and repeat dots.

Musical score for measures 458-463. Measure 458 is marked *p*. The piece includes a change in time signature from 3/16 to 8/16 at measure 459, and then to 3/16 at measure 460. The notation includes dynamic markings *p* and *f* with a crescendo hairpin. It concludes with a double bar line and repeat dots.

461

Musical score for measures 461-463. The piece is in B-flat major. Measure 461 is in 7/16 time, measure 462 is in 3/16, and measure 463 is in 6/16. The score features a piano (p) to forte (f) dynamic range with accents and slurs.

464

Musical score for measures 464-466. Measure 464 is in 3/16, measure 465 is in 5/16, and measure 466 is in 4/16. The score features a piano (p) to forte (f) dynamic range with accents and slurs.

467

Musical score for measures 467-469. Measure 467 is in 4/16, measure 468 is in 3/16, and measure 469 is in 4/16. The score features a piano (p) to forte (f) dynamic range with accents and slurs.

470

Musical score for measures 470-472. Measure 470 is in 4/16, measure 471 is in 4/16, and measure 472 is in 4/16. The score features a piano (p) to forte (f) dynamic range with accents and slurs.

473

Musical score for measures 473-475. Measure 473 is in 4/16, measure 474 is in 2/16, and measure 475 is in 12/16. The score features a piano (p) to forte (f) dynamic range with accents and slurs.

476

Musical score for measures 476-478. Measure 476 is in 12/16, measure 477 is in 3/16, and measure 478 is in 12/16. The score features a forte (f) dynamic range with accents and slurs. A 5x repeat sign is present in measure 477.

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

♩ = 90 (♩ = ♩ sempre)

John Rivera Pico

## Scherzo 1, sempre leggero

The musical score is presented in three systems, each containing four staves for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Violoncello (Vc.).

- System 1 (Measures 1-4):** Flute and Violoncello play a sixteenth-note pattern starting with a *p* dynamic. Oboe and Violin play a sixteenth-note pattern starting with a *p* dynamic. Dynamics shift to *f* in measures 2 and 3.
- System 2 (Measures 5-8):** Flute and Violoncello play a sixteenth-note pattern starting with a *p* dynamic. Oboe and Violin play a sixteenth-note pattern starting with a *p* dynamic. Dynamics shift to *f* in measures 6 and 7.
- System 3 (Measures 9-12):** Flute and Violoncello play a sixteenth-note pattern starting with a *p* dynamic. Oboe and Violin play a sixteenth-note pattern starting with a *p* dynamic. Dynamics shift to *f* in measures 10 and 11.

### Danza 1. Silenzioso, ma sempre avanti

13

Fl. *p*

Ob. *p* *pizz.*

Vln. *p*

Vc. *p* *pizz.*

### Corale 1. Lo stesso tempo

17

Fl. *ppp*

Ob. *ppp*

Vln. arco sul tasto *pp* 3

Vc. arco sul tasto *pp* 3

### Scherzo 2

21

Fl. *f*

Ob. *f*

Vln. ord. *f* *p* *f*

Vc. ord. *f* *p* *f*

23

Fl. *p* *f* *p* *mf*

Ob. *p* *f* *p* *mf*

Vln. *p* *f* *p* *mf*

Vc. *p* *f* *p* *mf*

Tiento V

Musical score for measures 25-28 of Tiento V. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 7/16. The Flute part features trills (tr) and dynamic markings of *f* and *p*. The Oboe part has a sixteenth-note triplet (6) and dynamics of *f* and *p*. The Violin and Viola parts have dynamics of *f* and *f*.

Musical score for measures 29-32 of Tiento V. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 5/8. The Flute part has dynamics of *f* and *p*. The Oboe part has dynamics of *f* and *f*. The Violin part has dynamics of *f* and *pp*. The Viola part has dynamics of *f* and *pp*.

Danza 2, frammentata. Apparendo improvvisamente

Musical score for measures 33-36 of Danza 2. The score is for Flute (Fl.) and Oboe (Ob.). The key signature is one sharp (F#) and the time signature is 4/8. The Flute part has dynamics of *f*, *mp*, *p*, and *mp*. The Oboe part has dynamics of *f*, *mp*, *p*, and *mp*. Both parts feature triplet markings (3).

Corale 2

Musical score for measures 37-40 of Corale 2. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The Flute and Oboe parts are silent. The Violin and Viola parts are marked "sul tasto" and have dynamics of *pp*. Both parts feature triplet markings (3).

### Scherzo 3, leggero e sempre avanti

42

Fl. *mp* *n* *f subito* 9 *p* *mf*

Ob. *mp* *n* *f subito* 7 *p* *mf* *mp* *mf*

Vln. ord. *f subito* *p* *f* in rilievo fino a b.70

Vc. ord. 6 *f subito* *p* *f* in rilievo fino a b.70

46

Fl. *p* *f* 7 *mf*

Ob. *p* *f* 6 *mf*

Vln. *p* *f* 9 *f* *mp*

Vc. *p* *f* *f* *mp*

50

Fl. *f* *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p* *f* *p* *f* *tr*

Vc. *f* *p* *f* *p* *f* *p* *f* *tr*

54

Fl. *mf* *mf* *p* *p* *f* *p* *f*

Ob. *mf* *p* *mf* *mf* *mf*

Vln. *f* *p* *f* *f* *p* *f* *p* *f*

Vc. *f* *f* *f* *p* *p* *f* *p* *f*

Tiento V

58

Fl. *f* *p* *f* *p* *f*

Ob. *f* *p* *f* *p* *f*

Vln. *f* *p* *f* *p* *f*

Vc. *f*

62

Fl. *p* *f*

Ob. *p* *f* 9

Vln. *f* 6

Vc. *f* 7

66

Fl. *f* *p* *f* *f* *p* *f* *p*

Ob. *f* *p* *f* *f* *p* *f* *f* *p*

Vln. *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f*

Apprendo improvvisamente

70

Fl. *f* *p* *f* *p* *f simile*

Ob. *f* *p* 6 *f* *p* 6 *f* *p* 6 *f*

Vln. *sfz* *p* 5 *f* *p* 5 *f* *p* 5 *f*

Vc. *sfz* *p* *f* *p* *f* *p* *f*

### Tiento V

Musical score for Tiento V, measures 74-82. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 8/8. The piece starts at measure 74. The Flute part features a melodic line with trills. The Oboe part has a rhythmic pattern with dynamics *p* and *f*, and a trill at the end. The Violin part has a rhythmic pattern with dynamics *p* and *f*, and a trill at the end. The Viola part has a rhythmic pattern with dynamics *p* and *f*, and a trill at the end.

### Danza 3

### Momento fermo 1

Musical score for Danza 3 and Momento fermo 1, measures 77-80. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 9/16. The piece starts at measure 77. The Flute part has a melodic line with dynamics *f* and *mp*. The Oboe part has a melodic line with dynamics *p* and *f*. The Violin part has a melodic line with dynamics *p* and *f*. The Viola part has a melodic line with dynamics *p* and *f*. There are trills in the Oboe, Violin, and Viola parts.

### Danza 4

### Momento fermo 2

Musical score for Danza 4 and Momento fermo 2, measures 81-84. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 9/16. The piece starts at measure 81. The Flute part has a melodic line with dynamics *f* and *mp*. The Oboe part has a melodic line with dynamics *f* and *mp*. The Violin part has a melodic line with dynamics *f* and *mp*. The Viola part has a melodic line with dynamics *f* and *mp*. There are trills in the Oboe, Violin, and Viola parts.

### Danza 5

Musical score for Danza 5, measures 85-92. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 9/16. The piece starts at measure 85. The Flute part has a melodic line with dynamics *f*. The Oboe part has a melodic line with dynamics *f*. The Violin part has a melodic line with dynamics *f*. The Viola part has a melodic line with dynamics *f*.

### Momento fermo 3

Musical score for Momento fermo 3, measures 87-96. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The dynamics are marked *mp* (mezzo-piano) throughout. The Flute and Oboe parts feature long, sustained notes with slurs. The Violin and Viola parts also feature long, sustained notes with slurs.

### Danza 6

Musical score for Danza 6, measures 90-96. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 9/16. The dynamics are marked *f* (forte) and *sfz* (sforzando). The Flute and Oboe parts feature rapid, rhythmic patterns with slurs. The Violin and Viola parts also feature rapid, rhythmic patterns with slurs.

### Corale 3

Musical score for Corale 3, measures 94-96. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The dynamics are marked *pp* (pianissimo) and *ppp* (pianississimo). The Flute and Oboe parts feature long, sustained notes with slurs. The Violin and Viola parts feature long, sustained notes with slurs and triplets. The Violin part includes the instruction "sul tasto" and the Viola part includes "sul tasto".

### Scherzo di tutto, sempre leggero

Musical score for Scherzo di tutto, sempre leggero, measures 99-106. The score is for Flute (Fl.), Oboe (Ob.), Violin (Vln.), and Viola (Vc.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The dynamics are marked *f* (forte) and *p* (piano). The Flute and Oboe parts feature rapid, rhythmic patterns with slurs. The Violin and Viola parts feature rapid, rhythmic patterns with slurs. The Violin part includes the instruction "ord." and the Viola part includes "ord.". The Flute part includes the instruction "tr" (trill) and the Oboe part includes "tr".

Tiento V

10

101

Fl. *f* *f* *p* *f* *p*

Ob. *f* *f* *p* *f* *p*

Vln. *f* *p* *f* *f* *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *f* *f* *p* *f*

105

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Vln. *p* *f* *p* *mf* *f* *f* *mf*

Vc. *p* *f* *p* *mf* *f* *mf*

108

Fl. *fp* *sfz* *mf* *sfz* *mp* *f* *mp* *p*

Ob. *fp* *sfz* *mf* *sfz* *mp* *f* *mp* *p*

Vln. *fp* *sfz* *mf* *sfz*

Vc. *fp* *sfz* *mf* *sfz*

112

Fl. *ff* *mf* *ff* *p* *ff*

Ob. *ff* *mf* *ff* *p* *ff*

Vln. *ff* *mf* *ff* *ff* *ff*

Vc. *ff* *mf* *ff* *ff*

John Rivera Pico  
(b.1993)

**Donde**  
for eleven instrumentalists

(2021)



# Instrumentation

Flute

Clarinet in B $\flat$

Bassoon

Trumpet in C

Trombone

Percussion (one player):

- Tom-toms (five)

- Bass drum

- Vibraphone

Harp

Violin

Viola

Violoncello

Contrabass



# Donde

for eleven instrumentalists

John Rivera Pico

$\text{♩} = 72_1$

Flute

Clarinet in Bb

Bassoon

Trumpet in C

Trombone

Tom-toms  
(use semi-hard vibraphone sticks for both T-toms. and B. Drum)

Percussion

Bass Drum

$\text{♩} = 72$

Harp

Violin

Viola

Violoncello

Contrabass

Donde

9

Fl. *mf* *mp* *f* *pp* *pp* *mf*

Cl. *mf* *pp* *f* *pp* *f*

Bsn. *pp* *pp* *f* *pp*

C Tpt. *f* *pp* *pp* (harmon mute: with stem) slow wah wah

Tbn. *mf* *pp* *f* *pp* *pp* *mf*

Tom-t.

B. D. *mf* *mp* *p* *f* *mf*  
*Ped.* *Ped.* *Ped.* *Ped.*

Vibraphone (semi-hard sticks) *Delicate, still* *Vibraphone*

Bass Drum (use vib. sticks) *Bass Drum*

Hp. *Delicate, still* *f* *f* *mp*

Vln. *mf* *p* *f* *f* *pp* *arco*

Vla. *mf* *p* *f* *f* *ppp* *arco*

Vc. *mf* *p* *f* *f* *p* *ppp* *arco*

Cb. *mf* *pp* *f* *f* *f* *pizz.*

*do not play on repeat!*

*gliss.*

*let vibrate, do not lift pedal!*

16

Fl. *pp* *mf* *pp* *mf*

Cl. *pp* *mf* *pp* *mf* *p* *f* *p* *f* *p* *f* *p*

Bsn. *pp* *f* *pp*

C Tpt. *mf* *pp* *mf* *pp* *f* *pp* *f* *pp* *f* *f* *p* *f* *pp*

Tbn. *pp* *pp* *mf* *pp* *pp* *f* *pp*

Tom-t.

Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Hp.

Vln. *mf* *pp* *gliss.* *gliss.* *mf* *pp* *mf*

Vla. *ord.* *f* *pp* *gliss.* *f* *p* *mf* *pp* *f*

Vc. *ord.* *f poco* *pp* *gliss.* *gliss.* *f* *pp* *mf* *pp* *f* *pp* *f* *arco*

Cb. *mf* *pp* *gliss.* *gliss.*

Donde

♩ = 116 *Suddenly appearing!*

Senza Misura

22

Fl. *pp* *pp* *f*

Cl. *pp* *pp* *f*

Bsn. *mf* *pp* *f*

C Tpt. *mf* *pp* *f*

Tbn. *mf* *pp* *f*

Tom-t.

Vib. *pp* *pp* *mf* *sfz* *p*  
*Delicate, still (take your time between each note)*

Hp. *f* *pp l.v.*  
*Delicate, still*

Vln. *pp* *pp* *f*

Vla. *pp* *pp* *f*

Vc. *pp* *mp* *f*  
*gliss. sfz.*

Cb. *pp* *f*  
*gliss. sfz.* *gliss. sfz.*

From Michael's 'Tuscan Dreams'

Donde

Senza Misura

28  $\text{♩} = 116$  *Suddenly reappearing!*

Fl. *f subito* *f* *mf* *p*

Cl. *f subito* *n* *f subito* *p* *n* *mf* *p* *p* *f*

Bsn. *f subito* *f* *p* *mf*

C Tpt. *f subito* *pp* *f subito* *p* *n* *mf* *p* *p* *mf*

Tbn. *pp* *do not play on repeat!* *con sord.* *mf* *p*

Tom-t.

Vib. *f subito* *sfz* *f subito* *sfz* *p* *mf*

$\text{♩} = 116$  *Suddenly reappearing!*

Senza Misura

*Once again. delicate and still*

$\text{♩} = 72$

Hp. *p* *mf*

Vln. *f subito* *f* *pp* *pp* *mf* *pp*

Vla. *f subito* *f* *pp* *pp*

Vc. *f subito* *f subito* *pp*

Cb. *f subito* *f* *f*

*do not play on repeat!*

Donde

6

Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *p* *mf*

Cl. *p* *mf* *p* *pp* *mf* *pp* *mf*

Bsn. *p* *mf* *p*

C Tpt. *p* *mf* *p* *pp* *mf* *pp* *mf*

Tbn. *mf* *p* *mf* *p*

Tom-t.

Vib. *mf* *f*

Hp. *f*

Vln. *pp* *mf* *pp* *mf* *p* *pp* *mf* *pp* *mf*

Vla. *mf* *p* *f* *p* *mf* *pp* *p* *mf*

Vc. *f* *p* *f* *pp* *mf* *pp*

Cb. *f* *pp* *mf* *pp*

*molto espressivo*

From the plena 'Santa Maria' (= inner voice)

40

Fl. *p* *mf* *pp* like an echo *p* *mf* *pp* like an echo *p* *mf* *pp*

Cl. *n* *p* *mf* *pp* like an echo *p* *mf* *pp* like an echo

Bsn.

C Tpt. *n* *pp* like an echo

Tbn.

Tom-t.

Vib. *mf* Red. Red. Red.

Hp. *mp* *f*

Vln. *pp*

Vla. *pp*

Vc.

Cb.

Donde

8

$\text{♩} = 116$

46

Fl. *f*

Cl. *f*

Bsn. *f*

C Tpt. *f* senza sord.

Tbn. *f* senza sord.

Tom-t.

B. D. *f* Bass Drum

$\text{♩} = 116$

Hp. *f* *p* *f*

\*always l.v. both notes

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

49

Fl. *simile* *p* *p < f* *p < f* *f*

Cl. *simile* *p* *p < f* *p < f* *f*

Bsn. *simile* *p* *p < f* *p < f* *f*

C Tpt. *simile* *p* *p < f* *p < f* *f*

Tbn. *simile* *p* *p < f* *p < f* *f*

Tom-t.

B. D.

Hp. *p* *f*

Vln. *simile* *f* *pizz.* *sfz*

Vla. *simile* *f* *pizz.* *sfz*

Vc. *simile* *f* *pizz.* *sfz*

Cb. *simile* *f* *pizz.* *sfz*

53

Fl. *f p f p f*

Cl. *f p f p f*

Bsn. *f p f p f*

C Tpt. *f p f p f*

Tbn. *f p f p f*

Tom-t.

B. D.

Hp. *mf p f p f*

Vln. *arco f*

Vla. *arco f*

Vc. *arco f*

Cb. *arco f*

56

Fl. *f* *f p* *p f sfz*

Cl. *f* *f p* *p f sfz*

Bsn. *f* *f p* *p f sfz*

C Tpt. *f* *p* *p f sfz*

Tbn. *f* *f p* *p f sfz*

Tom-t. *f*

B. D. *f*

Hp. *f* *p* *f* *l.v.* *f*

Vln. *f* *f* *f* *p* *sfz*

Vla. *f* *f* *f* *p* *sfz*

Vc. *f* *f* *f* *p* *sfz*

Cb. *f* *f* *f* *p* *sfz*

Donde

12

59

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

C Tpt. *f* *p*

Tbn. *f* *p*

Tom-t.

B. D. *f* *p* *f*

Hp. *lv.*

Vln. *p* *f* pizz.

Vla. *p* *f* pizz.

Vc. *p* *f* pizz.

Cb. *p* *f* pizz.

This musical score page, titled "Donde", is numbered 13. It features a variety of instruments including Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Trombone (Tbn.), Tom-tom (Tom-t.), Bass Drum (B. D.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The woodwinds (Fl., Cl., Bsn., C Tpt., Tbn.) and strings (Vln., Vla., Vc., Cb.) play melodic lines with dynamic markings of *f*, *pp*, *ppp*, *f simile*, and *f*. The strings also include *sfz* and *arco* markings. The Harp (Hp.) provides a rhythmic accompaniment. The Tom-tom (Tom-t.) and Bass Drum (B. D.) parts are mostly silent, with some rhythmic notation in the B. D. part. The overall texture is complex, with multiple melodic lines and a strong rhythmic foundation.

65

Fl. *p p p f f*

Cl. *p p p f f*

Bsn. *p p p f f*

C Tpt. *p p ppp f f*

Tbn. *p p ppp f f*

Tom-t.

B. D.

Hp. *l.v.*

Vln. *f f f f* (pizz., arco)

Vla. *f f f f* (pizz., arco)

Vc. *f f f f* (pizz., arco)

Cb. *f f f f* (pizz., arco)

This musical score page, titled "Donde", is page 15 of a larger work. It features a full orchestral arrangement with the following instruments and parts:

- Flute (Fl.):** Starts at measure 68 with a forte (*f*) dynamic, then increases to fortissimo (*ff*) in the second measure.
- Clarinet (Cl.):** Starts at measure 68 with a forte (*f*) dynamic, then increases to fortissimo (*ff*) in the second measure.
- Bassoon (Bsn.):** Starts at measure 68 with a forte (*f*) dynamic, then increases to fortissimo (*ff*) in the second measure.
- Cornet (C Tpt.):** Starts at measure 68 with pianissimo (*pp*) dynamics, increasing to forte (*f*) in the first measure and fortissimo (*ff*) in the second measure.
- Trombone (Tbn.):** Starts at measure 68 with pianissimo (*pp*) dynamics, increasing to forte (*f*) in the first measure and fortissimo (*ff*) in the second measure, returning to forte (*f*) in the third measure.
- Tom-tom (Tom-t.):** Remains silent throughout the page.
- Bass Drum (B. D.):** Remains silent until the third measure, where it plays a rhythmic pattern.
- Piano (Hp.):** Starts at measure 68 with piano (*p*) dynamics, then increases to fortissimo (*ff*) in the second measure.
- Violin (Vln.):** Starts at measure 68 with piano (*p*) dynamics, then increases to fortissimo (*ff*) in the second measure.
- Viola (Vla.):** Starts at measure 68 with piano (*p*) dynamics, then increases to fortissimo (*ff*) in the second measure.
- Violoncello (Vc.):** Starts at measure 68 with piano (*p*) dynamics, then increases to fortissimo (*ff*) in the second measure.
- Double Bass (Cb.):** Starts at measure 68 with piano (*p*) dynamics, then increases to fortissimo (*ff*) in the second measure.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The dynamics range from pianissimo (*pp*) to fortissimo (*ff*).

Donde

16

71

Fl. *f* *simile* *p* *f* *simile*

Cl. *f* *simile* *p* *f* *simile*

Bsn. *f* *simile* *p* *f* *simile*

C Tpt. *fp* *f* *p* *f* *simile*

Tbn. *fp* *f* *p* *f* *simile*

Tom-t.

B. D.

Hp.

Vln. *f* *simile* *pizz.* *f* *arco*

Vla. *f* *simile* *pizz.* *f* *arco*

Vc. *f* *simile* *pizz.* *f* *arco*

Cb. *f* *simile* *pizz.* *f* *arco*

74

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Tom-t.

B. D.

Hp.

Vln.

Vla.

Vc.

Cb.

*f*

*p*

*f*

Detailed description: This page of a musical score, titled 'Donde', contains measures 74 through 76. The score is arranged in a system with 13 staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Trombone (Tbn.), Tom-tom (Tom-t.), Bass Drum (B. D.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 74 and 75 are marked with a first ending bracket. In measure 74, the Tom-tom and Bass Drum parts begin with a forte (*f*) dynamic. In measure 75, the Tom-tom part is marked piano (*p*). In measure 76, the Bass Drum part is marked forte (*f*). The Harp part features a complex, flowing accompaniment throughout. The woodwind and string parts have various articulations and dynamics, with many notes marked with accents or breath marks.

77

Fl. *p mp mf*

Cl. *p mp mf*

Bsn. *p mp mf*

C Tpt. *p mp mf*

Tbn. *p mp mf*

Tom-t. *f pp*

B. D. *f*

Harp. *f p*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

Donde

80

Fl. *f*

Cl. *f*

Bsn. *f*

C Tpt. *f*

Tbn. *f*

Tom-t.

B. D.

Hp. *ff*

Vln. *f* *p* arco

Vla. *f* *p* arco

Vc. *f* *p* arco

Cb. *f* *p* arco

Detailed description: This page of a musical score, titled 'Donde', is page 19. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C Tpt.), and Trombone (Tbn.), all playing a melodic line starting at measure 80 with a forte (*f*) dynamic. The brass section consists of Tom-tom (Tom-t.) and Bass Drum (B. D.). The keyboard section includes Harpsichord (Hp.) playing a rhythmic accompaniment with a fortissimo (*ff*) dynamic. The string section (Violins, Violas, Cellos, and Double Basses) plays a melodic line with dynamics ranging from forte (*f*) to piano (*p*), marked 'arco' (arco). The score is written in a key signature of one sharp (F#) and a common time signature (C).

83

Fl. *ff*

Cl. *ff*

Bsn. *ff*

C Tpt. *ff*

Tbn. *ff*

Tom-t. *f*

B. D.

Hp. *f* *p* *ff* *gliss.*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

86

Fl.

Cl.

Bsn.

C Tpt.

Tbn.

Tom-t.

B. D.

Hp.

Vln.

Vla.

Vc.

Cb.

*ppp*

*mp*

*ppp*

*ppp*

*mp*

*f*

*mf*

*mp*

13

92

Fl. *pp* *pp*

Cl. *pp* *ppp* *mf* *ppp*

Bsn. *ppp* *mp* *ppp*

C Tpt. *pp* *pp*

Tbn. *ppp* *pp* *ppp* *mf*

Tom-t.

B. D.

Hp. *p* *p*

Vln.

Vla. *ppp* *mp*

Vc. *arco* *ppp* *mp*

Cb. *arco* *ppp* *mf*

98

Fl. *pp* *pp* *f* *pp*

Cl. *pp* *mf* *pp* *pp* *mp* *p* *f* *pp*

Bsn. *mp* *ppp* *pp* *f*

C Tpt. *ppp* *mp* *ppp* *pp* *pp*

Tbn. *ppp* *ppp* *mf* *ppp* *ppp* *mp*

Tom-t.

Vib. *f* *f*

Hp.

Vln. *f* *ppp* *mp* *pp* *f*

Vla. *f* *ppp* *mp*

Vc. *ppp* *f* *ppp* *mp* *ppp* *f*

Cb. *ppp* *f* *f*

*pizz.* *arco* *pizz.*

104

Fl. *pp* *mp* *p* *f* *pp*

Cl. *pp* *mp* *p* *pp* *pp* *mp* *p*

Bsn. *ppp* *mp* *ppp* *f* *ppp*

C Tpt. *mp* *p* *pp*

Tbn. *ppp* *ppp* *mf* *ppp*

Tom-t.

Vib. *f* *Reo.*

Hp.

Vln. arco *ppp* *f* *ppp*

Vla. *ppp* *ppp* *mp* *ppp* *f* *ppp*

Vc. arco *ppp* *mf* *ppp* *ppp*

Cb. *f* *pp* *mp*

110

Fl. *mp* *p* *f* *p* *pp* *mp* *p*

Cl. *ppp* *pp*

Bsn. *f* *p*

C Tpt. *pp* *mp* *p* *pp* *mp*

Tbn. *ppp* *ppp*

Tom-t.

Vib. *f* Ped.

Hp.

Vln. *mf* *ppp* *f* *ppp* *mf* *pp* pizz. arco

Vla. *f* *ppp* *mp* arco

Vc. *ppp*

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

116

Fl. *pp* *mp*

Cl. *mp* *p* *pp* *mp* *p* *pp*

Bsn. *ppp* *mp*

C Tpt. *p* *pp* *mp* *p* *pp*

Tbn. *mp* *ppp* *ppp*

Tom-t.

Vib.

Hp.

Vln.

Vla. *ppp* *ppp*

Vc. *ppp* *mp* *ppp*

Cb.

122

Fl. *p*

Cl. *mp* *p*

Bsn. *ppp*

C Tpt.

Tbn.

Tom-t.

Vib.

Hp.

Vln.

Vla.

Vc.

Cb.

Donde

28

126

Fl. *f* *sfz*

Cl. *f* *sfz*

Bsn. *f* *sfz*

C Tpt. *f* *sfz*

Tbn. *f* *sfz*

Tom-t.

B. D. *pp* *f*

Hp. *p* *ff* *f* *p* *gliss.*

Vln. *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

Cb. *f* *sfz*

Donde  
Senza Misura

♩ = 72

130

Fl. *fp* *ff*

Cl. *fp* *ff*

Bsn. *fp* *ff*

C Tpt. *fp* *ff*

Tbn. *fp* *ff*

Tom-t.

B. D. *fp* *f*

Vibraphone  
Yet again. delicate and still

*p*  
Red.

*mf*  
Red.

*pp* *mf* *pp*

Senza Misura

♩ = 72

Yet again. delicate and still

*ff* *p*

Colla parte, wait for conductors cue.

*ff* *ppp*

Colla parte, wait for conductors cue.

*ff* *ppp*

Colla parte, wait for conductors cue.

*ff* *ppp*

*ff*

Senza Misura

136

Fl. - - - - - :X 7/8

Cl. - - - - - :X 7/8

Bsn. - - - - - :X 7/8

C Tpt. - - - - - :X 7/8

Tbn. - - - - - :X 7/8

Tom-t. - - - - - :X 7/8

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

Detailed description: This block contains the musical notation for seven instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tom-tom (Tom-t.), and Vibraphone (Vib.). The Flute, Clarinet, Bassoon, C Trumpet, and Trombone parts are mostly rests, with an 'X' in the final measure of each staff. The Tom-tom part has rests in the first four measures and a single note in the fifth. The Vibraphone part features a melodic line starting with a mezzo-piano (*mp*) dynamic, followed by piano (*p*) and pianissimo (*pp*) dynamics, and ending with a piano (*p*) dynamic. The notes are marked with 'Ped.' (pedal) and are connected by a long horizontal line. The time signature is 7/8.

Senza Misura

Hp. *p* *l.v.*

Vln. - - - - - :X 7/8

Vla. - - - - - :X 7/8

Vc. - - - - - :X 7/8

Cb. - - - - - :X 7/8

Detailed description: This block contains the musical notation for five instruments: Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Harp part features a complex, multi-layered texture in the final measure, with notes and dynamics marked *p* and *l.v.* (lento vivace). The Violin, Viola, Violoncello, and Contrabasso parts are mostly rests, with an 'X' in the final measure of each staff. The time signature is 7/8.

142  $\text{♩} = 72$

Fl. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *f* *pp*

Cl. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *f* *pp*

Bsn. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *f* *pp*

C Tpt. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *mf*

Tbn. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *mf*

Tom-t.

Vib. *mp* *f*

Harp.  $\text{♩} = 72$  *f*

Vln. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *mp* *pp* *mf*

Vla. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Cb. *pp*  $\leftarrow$  *f* *pp* *pp*  $\leftarrow$  *mf*

*con sord. harmon (stem off)*

*con sord. harmon (stem on)*

*molto espressivo*

*molto espressivo*

*molto espressivo*

147

Fl. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *f*

Cl. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *f*

Bsn. *pp* *f* *pp* *f* *pp* *pp* *f* *pp* *f*

C Tpt. *pp* *pp* *mf* *p*

Tbn. *pp* *pp* *mf* *p* *pp*

Tom-t.

Vib. *f* *f*

Hp. *f* *f*

Vln. *pp* *pp* *mf* *pp* *pp* *mf*

Vla. *mf* *p* *mf* *p* *p*

Vc. *mf* *p* *mf* *p* *mf*

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

153

Fl. *pp* *pp* *f* *pp*

Cl. *pp* *pp* *f* *pp*

Bsn. *pp* *pp* *f* *pp*

C Tpt. *mf* *p* *p* *mf* *p*

Tbn. *mf* *p* *pp* *mf* *p*

Tom-t.

Vib. *f*  
*Reo*

Hp. *f*

Vln. *p* *mf* *pp* *f* *pp*

Vla. *mf* *p*

Vc. *p* *mf* *p* *mf*

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

*From Michael's 'Roseland'*

*From Michael's 'Roseland'*

159

Fl. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *f*

Cl. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *f*

Bsn. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *f*

C Tpt. *mf* *p* *mp* *pp* (stem on) *p* *mf* *pp*

Tbn. *mf* *p* *mp* *pp* *p* *mf* *pp* *pp*

Tom-t.

Vib. *f* *Lead*

Hp. *mf*

Vln. *mf* *pp* *f* *mp*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *mp*

165

Fl. *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

Cl. *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

Bsn. *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

C Tpt. *pp* < *mf* > *p* *ppp* slow wah-wah effect

Tbn. *mf* *p* *ppp* slow wah-wah effect

Tom-t.

Vib. *f* *f*

Hp.

Vln. *n*

Vla. *n* pizz. *p l.v.* *mf* *f* *p*

Vc. *n* pizz. *p l.v.* *mf* *p* *f* *mf* *p* *f* *mf* *p*

Cb. *n* pizz. *p l.v.* *mf* *f* *p* *mf*

171

Fl. *pp* *f* *pp*

Cl. *pp* *f* *pp*

Bsn. *pp* *f* *pp*

C Tpt.

Tbn.

Tom-t.

Vib. *f* *f* *l.v. al niente p*  
Led. on conductor's cue Bass Drum

Hp. on conductor's cue *p*

Vln. on conductor's cue pizz. *p* non. l.v.

Vla. *f* on conductor's cue pizz. *p* non. l.v.

Vc. *f* on conductor's cue pizz. *p* non. l.v.

Cb. *f* on conductor's cue pizz. *p* 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 $\flat$

Percussion (one player):

-Glockenspiel

-Vibraphone

-Tom Toms (Five - low to high)

-Bass Drum

Large Tam-Tam

Piano

Violoncello



Score in C

# Donde II

for soprano and five instrumentalists

Text by: Antonio Porchia

John Rivera Pico

♩ = 60

The score is written for Soprano Solo, Flute, Clarinet in Bb, Percussion, Glockenspiel, Piano, and Violoncello. The tempo is marked as ♩ = 60. The key signature is C major and the time signature is 4/4. The Soprano Solo part consists of six measures of whole rests. The Flute and Clarinet in Bb parts feature melodic lines with dynamic markings of *pp* and *mf*. The Percussion part is marked with a double bar line and rests. The Glockenspiel part has a melodic line starting in the second measure, with dynamics *p* and *f*, and a marking "To Bass Drum". The Piano part has a melodic line starting in the second measure, with dynamics *p* and *f*, and a marking "20.". The Violoncello part features a melodic line with dynamic markings of *pp* and *mf*.

Donde II

2

7

S. Solo

Fl.

Cl.

Perc.

Glock.

Pno.

Vc.

*ppp*

*ppp*

Bass Drum (soft felt mallet)

*f*

*pp* l.v.

semi-hard mallets  
Vibraphone

*pp*

From A. Scriabin's 'Vers la Flamme'

*mp*

*pp*

*ppp*

Donde II

13

S. Solo

U - - - na co - - - sa

Fl.

Cl.

B. D.

Vib.

Pno.

Vc.

*pp* *f* *pp* *f*

*mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

*pp* *mf* *pp* *mf* *pp* *mf*

*pp* *f* *pp*

*p* *f* *pp*

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Donde II

4

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

(u) (a) (u) (a) (a)

Fl. *ff* *pp* *ppp* *mf* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

subito *3* *3* *ord.* *3* *flt.*

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

B. D. (soft felt mallet) *f* *subito* To Vib.

Vib. *pp* *f* *p* *f* *p* *f* *p* *mf*

Pno. *ff* *subito* *pp* *f* *pp* *pp* *f* *p* *simile* *pp* *f* *pp* *simile*

Vc. *pp* *f* *pp* *gliss.* *pp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

*tr* *tr*

Donde II

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

S. Solo (u) (a) U - -

Fl. ord. *pp* *f* *p* *f* *p* *f*

Cl. *pp* *f* *p* *f* *p* *f* *pp* *mf*

B. D.

Vib. *pp* *mf* *pp* *mf* *pp* To Glock. Glockenspiel *f*

Pno. *ppp* as fast as possible *f* Ped.

Vc. *pp* *f* *pp* *f*

Donde II

6

30 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

S. Solo  
- na co (o)

Fl.  
*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cl.  
*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

B. D.

Glock.  
*p* *f* *pp*

Pno.  
*p* *f* *p*

Vc.  
*pp* *f* *pp* *f* *pp*

Donde II

37 *f* *pp*

S. Solo

sa

Fl. *pp* *pp* *f* *pp*

Cl. *pp* *p* *mf* *p* *f*

B. D.

Glock. *mf*

Pno. *mf*

Vc. *f* *pp* *f* *pp* *f*

Donde II

8

40

S. Solo

Fl.

Cl.

B. D.

Glock.

Pno.

Vc.

*pp* *f* *pp*

Donde II

43

**S. Solo**

**Fl.**  
*f*  
*Wait for conductor's cue*  
*lungo*

**Cl.**  
*f*  
*pp*  
*simile*  
*pp*

**B. D.**  
*lungo*  
*Wait for conductor's cue*  
To Vib.

**Glock.**  
*ff* l.v.  
*pp*  
*lungo*  
*Wait for conductor's cue*

**Pno.**  
*pp*  
*ff* l.v.  
Ped.

**Vc.**  
*f*

The score is written in 4/4 time with a key signature of one flat. It features a variety of dynamics including fortissimo (ff), piano (p), pianissimo (pp), and fortissimo (ff) with a crescendo. Performance instructions such as 'Wait for conductor's cue', 'lungo', and 'To Vib.' are present. The woodwinds and strings play sustained notes, while the percussion and piano provide rhythmic accompaniment.

Donde II

10

53 *Wait for conductor's cue*

S. Solo *p* *mf* *p* *p* *mf* *p*

U - na co - sa Has - ta no ser to - da

Fl. *mp* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Cl. *mp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

B. D. *Wait for conductor's cue*

Vib. *mp* *mf* *f* *mf*

Ped. *mf* *f* *mf*

Pno.

Vc. *pp* *mf* *pp*

Donde II

59 *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p*

S. Solo  
to da to - da to - - da to - - da

Fl. *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Cl. *mp* *pp* *mf* *pp* *pp* *mf* *pp*

B. D. Tam-tam

Vib. *mp* *mf* *f* To Tam-Tam  
Ped.

Pno. *mp*  
Ped.

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

Detailed description of the musical score: The score is for a scene titled 'Donde II' on page 11. It features a vocal soloist (S. Solo) and a full orchestra. The vocal line consists of the words 'to da to - da to - - da to - - da' with dynamic markings of *mf* and *pp*. The flute (Fl.) and clarinet (Cl.) parts have melodic lines with dynamics ranging from *pp* to *mf*. The bass drum (B. D.) and vibraphone (Vib.) parts include performance markings like 'Ped.' and 'To Tam-Tam'. The piano (Pno.) and violin (Vc.) parts also have dynamic markings and performance instructions.

Donde II

12

S. Solo

66 *f* *lungo* *molto libero* *mp* ♩ = 90  
 es - rui - do

Fl.

*mp* *f* *lungo* *Wait for conductor's cue* *ppp* *n* *f* *p*

Cl.

*mp* *f* *lungo* *Wait for conductor's cue* *ppp* *n* *f* *p*

T.-t.

*pp* *f* *lungo* *Large Tam-Tam (soft felt mallet)* *Always wait until sound has faded away almost completely* *l.v.* *Wait for conductor's cue* *f* *Tom-toms (use vib. semi hard mallets)*

Vib.

*ppp* *Wait for conductor's cue* *ppp* *Red.* *Red.* *p*

Pno.

*lungo* *Wait for conductor's cue* *f* *p*

Vc.

*f* *lungo* ♩ = 90 *Wait for conductor's cue* *ppp* *n* *f* *p* *p*

72

S. Solo

Fl.

Cl.

Tom-t.

Vib.

Pno.

Vc.

*tr*

*pp* *mf*

*ppp* *n* *ppp*

*pp* *mf* *ppp* *n* *ppp*

*pp* *mf* *ppp* *Ped.* *Ped.* *Ped.* *pedal simile*

*p* *mf* *ppp* *n* *ppp*

*Wait for conductor's cue*

Donde II

14

78

S. Solo

A single staff with a treble clef, containing a whole rest in each of the seven measures.

Fl.

A staff with a treble clef. It contains a melodic line with slurs and accents. Dynamics are *p* in measures 4 and 5, *mf* in measure 6, and *f* in measure 7. There are also *p* markings in measures 2, 3, and 8.

Cl.

A staff with a treble clef. It contains a melodic line with slurs and accents. Dynamics are *ppp* in measures 1-3, *p* in measure 4, *mf* in measure 5, *pp* in measure 6, and *f* in measure 7. There is also an *f* marking in measure 8.

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

Tom-t.

A single staff with a double bar line, indicating it is silent throughout the passage.

Vib.

A staff with a treble clef. It contains a sustained chordal texture with slurs. Dynamics are *p* in measures 4 and 8, and *mf* in measure 6.

*p* *mf* *p*

Pno.

A grand staff with treble and bass clefs. It contains a rhythmic accompaniment with slurs and accents. Dynamics are *p* in measures 4 and 8, *mf* in measure 6, and *f* in measure 7.

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

Vc.

A staff with a bass clef. It contains a melodic line with slurs and accents. Dynamics are *p* in measures 4 and 8, *mf* in measure 6, and *f* in measure 7.

85

S. Solo

Fl.

Cl.

Tom-t.

Vib.

Pno.

Vc.

Donde II

16

91

S. Solo

Fl.

Cl.

Tom-t.

Vib.

Pno.

Vc.

Donde II

98 ♩ = 60

S. Solo

Fl.

Cl.

Tom-t.

Glockenspiel  
Wait for conductor's cue

To Vib.  
lungo

Glock.  
f

ff l.v.

lungo

Pno.  
f

ff

Vc.  
Ped.  
♩ = 60

18

$\text{♩} = 90$   
*Wait for conductor's cue*  
*molto delicato*

Donde II

*Wait for conductor's cue*  
*molto delicato*

S. Solo

108 *p* *mf* *p* *mf* *p* *p* *mf* *p*

E - - - - - (s) E - - - - - (s) rui - do

Fl.

*Wait for conductor's cue*

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

Cl.

*Wait for conductor's cue*

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

Tom-t.

*Wait for conductor's cue*  
 use vibraphone mallets

*p* *f*

Vib.

Vibraphone

*Wait for conductor's cue*

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

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Vibraphone

*Wait for conductor's cue*

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

*l.v. poco*  
*before next section*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

Pno.

*Wait for conductor's cue*

*f*

Vc.

$\text{♩} = 90$   
*Wait for conductor's cue*

*pp* *mp* *pp* *mf* *pp* *f* *pp* *mp* *pp* *mf* *pp*

Donde II

115

S. Solo

*mp* *f*

E (s)

Wait for conductor's cue

Fl.

*f* *pp* *f* *f* *pp* *f* *pp* *f* *pp*

Wait for conductor's cue

Cl.

*f* *pp* *f* *f* *pp* *f* *pp* *f* *pp*

Wait for conductor's cue  
change to hard sticks

Tom-t.

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

Vib.

Wait for conductor's cue

Pno.

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

Feel the crescendo with the ensemble

Ped. \_\_\_\_\_

Wait for conductor's cue

Vc.

*f* *pp* *f* *f* *pp* *f* *pp* *f* *pp*

Detailed description of the musical score: The score is for a section of 'Donde II' on page 19, starting at measure 115. It features seven staves: S. Solo (Soprano Solo), Fl. (Flute), Cl. (Clarinet), Tom-t. (Tom-toms), Vib. (Vibraphone), Pno. (Piano), and Vc. (Violoncello). The S. Solo part begins with a rest, followed by a melodic line starting on E, marked *mp* and *f*, with a triplet of eighth notes. The Fl. part has a rest, then a series of sixteenth-note runs, with dynamics *f*, *pp*, *f*, *f*, *pp*, *f*, *pp*, *f*, *pp*. The Cl. part has a rest, then a melodic line with trills, marked *f*, *pp*, *f*, *f*, *pp*, *f*, *pp*, *f*, *pp*. The Tom-t. part features a complex rhythmic pattern of eighth and sixteenth notes, with dynamics *fp*, *f*, *mp*, *f*, *6*, *p*, *f*, *mp*, *f*. The Vib. part is silent. The Pno. part has a rest, then chords with dynamics *f*, *p*, *f*, *f*, *p*, *f*, *p*, *f*, *p*, and includes a 'Ped.' marking. The Vc. part has a rest, then a series of sixteenth-note runs, with dynamics *f*, *pp*, *f*, *f*, *pp*, *f*, *pp*, *f*, *pp*. Performance instructions include 'Wait for conductor's cue' for S. Solo, Fl., Cl., and Vc., and 'Feel the crescendo with the ensemble' for the Pno. part.

Donde II

20

119 *f* *f* *f*

S. Solo E (s) E

Fl. *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *f*

Cl. *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *f*

Tom-t. *mp* *f* *p* *f* *mp*

Vib.

Pno. *f* *f* *p* < *f* *p* < *f* *p* < *f* *f*

Vc. *f* *f* *pp* < *f* *pp* < *f* *pp* < *f* *f*

6 6 6

Red. Red. Red.

123

S. Solo

(s) (E)

Fl.

*f* *pp* < *f* *pp* < *f* *pp* < *f*

Cl.

*f* *f* *pp* < *f* *pp* < *f* *pp* < *f*

Tom-t.

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

6 6

Vib.

Pno.

*f* *p* < *f* *p* < *f* *p* *f*

*f* Ped. Ped. Ped. *f*

Vc.

*f* *pp* < *f* *pp* < *f* *pp* < *f* *f*

Donde II

22

**S. Solo**  
126 *f* *pp* *f* *pp* *f* *pp* *f*  
3 *gliss.* *gliss.*

**Fl.**  
*f* *pp* *f* *pp* *f*

**Cl.**  
*f* *pp* *f* *pp* *f*  
tr

**Tom-t.**  
*f* *p* *f* *f* *f* *f* *f*  
6 6 6 6

**Vib.**

**Pno.**  
*f* *p* *f* *p* *f* *p* *f*  
Ped.

**Vc.**  
*f* *pp* *f* *pp* *f* *pp* *f*

Donde II

130

S. Solo

Fl.

Cl.

Tom-t.

Vib.

Pno.

Vc.

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

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

*pp* *f* *f* *pp* *f* *pp* *f* *f*

*gliss.* *gliss.* *gliss.*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*fp* *f* *p* *6*

*Ped.* *Ped.* *Ped.*

3

6

Donde II

24

134

S. Solo *gliss.*

Fl. *f* *pp* *f* *pp* *f* *f*

Cl. *f* *pp* *f* *pp* *f* *f*

Tom-t. *f* *p* *f* *f* *p* *f*

Vib.

Pno. *f* *p* *f* *p* *f* *f*

Vc. *f* *pp* *f* *pp* *f* *f*

*tr*

*6*

*3*

*gliss.*

Donde II

138

S. Solo

Fl.

Cl.

Tom-t.

Vib.

Pno.

Vc.

(s)

E.

*f*

*pp* < *f* *pp* < *f* *pp* < *f* *f* *pp* < *f*

*tr* *tr* *tr* *tr* *pp* < *f* *pp* < *f* *pp* < *f* *f* *pp* < *f*

*f* *6* *6* *6* *sfz* *f* *fp* < *f* *mp*

*p* < *f* *p* < *f* *p* < *f* *f* *p* < *f*

*pp* < *f* *pp* < *f* *pp* < *f* *f* *pp* < *f*

Donde II

26

142

S. Solo

(s) E (s)

Fl.

*f* *pp* < *f* *pp* < *f* *pp* < *f* *f* *f*

Cl.

*f* *pp* < *f* *pp* < *f* *pp* < *f* *f* *f*

tr~~~~~ tr~~~~~ tr~~~~~

Tom-t.

*f* *p* *f* *mp* < *f* *mp* *f* *p*

6 6

Vib.

Pno.

*f* *p* < *f* *p* *f* *p* < *f* *f* *f*

Red. Red. Red.

Vc.

*f* *pp* < *f* *pp* < *f* *pp* < *f* *f* *f*

Donde II

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

Cl.  
*f* Wait for conductor's cue *lungo* at least 3x *p* Wait for conductor's cue very delicate, like an echo *pp < mf > pp*

Tom-t.  
*ff* Wait for conductor's cue *f* *lungo* at least 3x *ff* To T.-t. Tam-tam (soft felt mallet) very delicate *ppp < p > ppp* l.v. sempre

Vib.  
*lungo*

Pno.  
Wait for conductor's cue *lungo* at least 3x *f* Wait for conductor's cue very delicate *pp* *Red.*

Vc.  
Wait for conductor's cue *lungo* at least 3x ♩ = 60

Donde II

28

154

S. Solo

Fl.

Cl.

T.-t.

Vib.

Pno.

Vc.

*p*

*pp* *mf* *pp*

*ppp* *p* *ppp*

*pp*

*vcl.*

3

Donde II

160

S. Solo

Fl.

Cl.

T.-t.

Vib.

Pno.

Vc.

*p*

*pp*

*mf*

*pp*

To B. D.

*ppp*

*p*

*ppp*

*l.v.*

*pp*

*2do.*

Donde II

30

166

S. Solo



Fl.

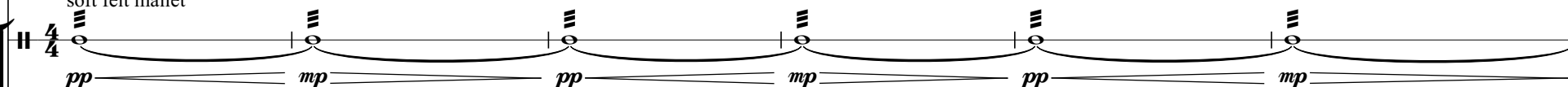


Cl.



B. D.

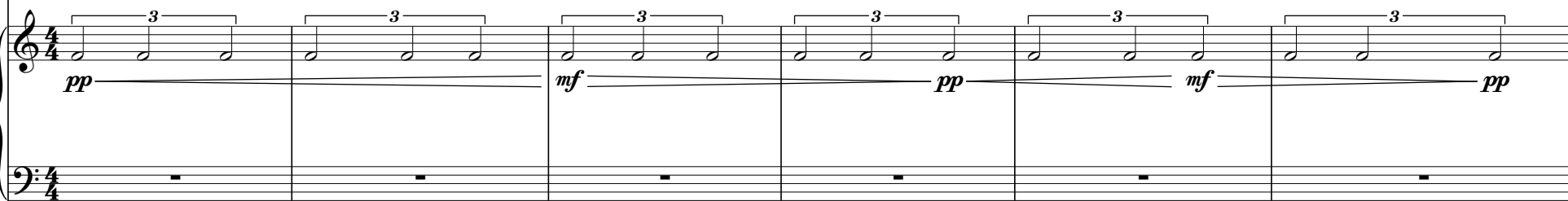
Bass Drum  
soft felt mallet



Vib.



Pno.



Vc.



Donde II

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. *pp* Ped.

Vc. *pp*

Detailed description of the musical score: The score is for measures 172-176. The S. Solo part is a single line with rests. The Fl. part has rests and a *pp* dynamic. The Cl. part has a melodic line starting in 7/8, moving to 4/4, then back to 7/8 and 4/4, with dynamics *p*, *n*, *p*, and *p*. The B. D. part has rests, a *pp* dynamic, a triplet of eighth notes, and a Tam-tam section with *ppp*, *p*, and *ppp* dynamics. The Vib. part has rests. The Pno. part has rests and a triplet of eighth notes in the bass clef, with a *pp* dynamic and a Ped. line. The Vc. part has rests and a *pp* dynamic.

Donde II

32

178

S. Solo

Fl. *pp* *f*

Cl. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. D. *pp* *f* *p* *pp* *f* *p* To T-T

Vib.

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

Vc. *pp* *mf* *pp* *f* *pp* *f* *mf*

*pp*  
Ped.  $\sharp\sharp$

Donde II

184 *mp molto delicato*

S. Solo *mp* *molto delicato*  
Y to - - da to - - da

Fl. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *pp* *mf* *pp* *mf*

T.-t. Tam-tam *ppp* *p* *ppp* *mp* *ppp*

Vib.

Pno. *mp* *mf* *f*  
Ped. Ped. Ped.

Vc. *pp* *mf* *pp* *f* *p*

Donde II

34

190 *f* *lungo* *lungo* *P* *Wait for conductor's cue*  
*as piano as possible, blending with the ensemble*

S. Solo

Fl.

Cl.

T.-t.

Vib.

Pno.

Vc.

*f* *lungo* *lungo* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

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

*f* *lungo* *lungo* *To Vib.* *Wait for conductor's cue*  
*semi hard mallets*

*pp* *mp* *pp* *mp* *pp*

*pp* *mp* *pp*

*Wait for conductor's cue* *lungo* *mp* *Suddenly appearing, very fragile*

*pp* *mp* *pp* *pp* *mp* *pp*

*lungo* *lungo* *Wait for conductor's cue*  
*sul tasto*

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

Donde II

196

S. Solo

(s) si - - - len - - - - - cio si - len - cio si -

Fl.

Cl.

T.-t.

Vib.

Pno.

Vc.

Donde II

36

202

S. Solo  
- - len - - - - cio si - len - - - - - - - - cio si - len - - - - - - - - cio

Fl.  
*pp* *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Cl.  
*pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

T.-t.  
5/8 4/4 5/8 4/4 3/8 4/4

Vib.  
*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*  
Ped. Ped. Ped. To Glock.

Pno.  
Ped. Ped. Ped.

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

Donde II

208

S. Solo

Fl.

Cl.

T.-t.

Vib. Glockenspiel

To Vib. *lungo*

*p* *ff* *pp* at least 3x

*l.v.* *l.v.* *l.v. al niente*

*Wait for conductor's cue*

*Wait for conductor's cue*

*at least 3x*

*l.v. al niente*

Pno.

*p* *ff* *pp* *l.v.* *l.v.* *l.v.*

*Ped.* *Ped.*

Vc.

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

John Rivera Pico  
(b.1993)

Paesaggio-Pensiero  
per chitarra sola

(2023)

## Performance notes:

Given 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 portions 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 douloureux*. 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

**Lento, molto sospeso**

Chitarra

arm. nat. 5x

**f** **p** molto calmo sempre l.v. tutto il più possibile **mf** **p**

(**p** seconda volta)

arm. nat. 4x

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

arp.

arm. nat. 3x

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

(**p** seconda volta)

arm. nat. "Tempo di Gymnopédie"

3x

**mf** **p** **mf** **p** sempre l.v.

arm. nat. 5x

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

(**p** seconda volta)

arm. nat. 4x

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

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*

*p* *sempre l.v. tutto il più possibile*

*p* *f* *p*

*sempre cresc.* *sempre dim.*

*f* *p*

*sempre cresc.* *sempre dim.*



① ② ① ② 4x ① ① ② ① ② ① ②

⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

**f** **p**

① ① ② ① ② ① ①

④ ⑤ ④ ⑤ ④ ⑤ ④

**p** **f** **n** **f**

almeno 7x ,

*sempre dim. e rall. smorz. al niente*

**Nuovamente lento, molto sospeso**

*come una memoria...*

① ① ② ①

④ ④ ⑤ ⑥

**pp** **mf poco**

*lontano, lasciando molto spazio*

⑤ ⑥ ⑤ ③ ④ ⑤

**f** **pp** **mf poco** **pp** **mf poco** **pp**

arm. art.

④ ⑥ ④ ⑤ ⑤ ⑥

**delicatiss.**

⑤ ⑥ ⑤ ⑤ ④ ⑤ ⑥ ⑤

**mf** **n** **f**

*sempre dim.*

**subito**

Paesaggio-Pensiero

5

A musical staff in treble clef showing a sequence of notes with fingerings. The notes are: G4 (1), A4 (3), B4 (4), C5 (1), D5 (1), E5 (1), F5 (1), G5 (1), A5 (1), B5 (1), C6 (1), D6 (1), E6 (1), F6 (1), G6 (1), A6 (1), B6 (1), C7 (1), D7 (1), E7 (1), F7 (1), G7 (1), A7 (1), B7 (1), C8 (1). Fingerings are indicated by circled numbers 1-5. Below the staff, the text "sempre dim. e rall." is written.

A musical staff in treble clef with performance instructions. It starts with a **p** dynamic, followed by a **f** dynamic. The text "lungo" is written above the staff. The staff contains notes with fingerings: G4 (1), A4 (4), B4 (3), C5 (1), D5 (2), E5 (3), F5 (4), G5 (5), A5 (6), B5 (5), C6 (4), D6 (3), E6 (2), F6 (1), G6 (1), A6 (1), B6 (1), C7 (1), D7 (1), E7 (1), F7 (1), G7 (1), A7 (1), B7 (1), C8 (1). The text "sempre rall." is written below the staff. The staff ends with a **morendo** instruction and the word "FINE".

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'



# Siniy II

for Orchestra

John Rivera Pico

♩ = 56 - 60

5

Flutes 1, 2

Oboes 1, 2

Clarinets 1, 2 in Bb

Bassoons 1, 2

Horns 1, 2 in F

Trumpets 1, 2 in Bb

Trombone 1, 2

Tuba

Timpani

Vibraphone

Tubular Bells

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

Fl. 1, 2  
*p* *ppp*

Ob. 1, 2  
*p* *ppp*

Cl. 1, 2  
*p* *f* *p* *f*

Bsn. 1, 2

Hn. 1, 2

Tpt. 1, 2  
a 2  
1. con sord.  
2. senza sord.  
*p* *f* *p* *f*

Tbn.

Tba.

Timp.

Vib.  
*f*

Tub. B.  
*f*

Cel.  
*f*

Vln. I  
div.  
*p* *ppp*

Vln. II  
div.  
*p* *ppp*  
div.

Vla.  
*p* *ppp*

Vc.

Cb.

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.

15

*p* *a 2* *f*

*p* *a 2* *f*

*pp* *a 2* *p* *f* *pp*

1. con sord.  
2. senza sord.

*p* *pp* *p*

*ppp* *ppp*

20

Fl. 1, 2  
*pp* *p* *ppp*

Ob. 1, 2  
*pp* *p* *ppp* *pp*

Cl. 1, 2  
a 2  
*pp* like an echo *pp* *f* *pp* *pp*

Bsn. 1, 2  
a 2  
*pp* *f* *pp* *f* *pp* 1. *pp*

Hn. 1, 2  
1. con sord. *pp* *f* *pp* 2. (senza sord.) *pp*

Tpt. 1, 2  
1. con sord. *pp* 2. (senza sord.) *pp* *mp*

Tbn. (a 2)  
*pp* *f* 2. senza sord. *pp* *f* 1. con sord. *pp*

Tbn. (a 2)  
*pp* *f* *pp* *f*

Tub. B.  
*f* l.v. *f* l.v.

Cel.  
*f*

Vln. I  
*p* *ppp*

Vln. II  
*p* *ppp*

Vla.  
*pp* *f* *pp* *f*

Vc.  
*pp* *f* *pp* *f*

Cb.  
pizz. *pp* *pp*

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.

2.

*pp*

*f*

*pp*

*mf*

*pp*

*f*

*pp*

*f*

1. con sord.

2. (senza sord.)

2. senza sord.

*pp*

*mf*

*pp*

*mf*

*pp*

*pp*

*f*

*pp*

*f*

*pp*

*pp*

*f*

*pp*

*f*

*pp*

*f*

30 35

Fl. 1, 2

Ob. 1, 2 *pp*

Cl. 1, 2 *a 2* *pp*

Bsn. 1, 2 *a 2* *pp* *f* *pp* *f* *pp* *f* *pp*

Hn. 1, 2 (1. senza sord.) *f* *ppp* *f* *ppp* *f* *ppp*

Tpt. 1, 2 (1. senza sord.) *f* *ppp* *f* *ppp* *f* *ppp*

Tbn. *a 2* (1. senza sord.) *pp* *f* *pp* *f* *pp* *f* *pp*

Tba. *pp* *f* *pp* *f* *pp* *f* *pp*

Timp.

Vib. *f*

Tub. B. *f* *f* *f* *f* *To Glock.*

Cel.

Vln. I *pp* non div. *f* *ppp* *f* *ppp* *f* *ppp*

Vln. II non div. *f* *ppp* *f* *ppp* *f* *ppp*

Vla. *pp* non div. *f* *ppp* *f* *ppp* *f* *ppp*

Vc. *pp* *f* *pp* *f* *pp* *f* *pp*

Cb. arco *pp* *f* *pp* *f* *pp* *f* *pp*

40

Fl. 1, 2 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *f*

Ob. 1, 2 *f* *pp*

Cl. 1, 2 *f* *pp*

Bsn. 1, 2 *f* *pp* *f* *pp*

Hn. 1, 2 *f* *ppp* *pp* *mf* *pp* *pp* *mf*

Tpt. 1, 2 *f* *ppp* *pp* *mf* *pp* *pp* *mf* *pp*

Tbn. *f* *pp*

Tba. *f* *pp* *f* *pp*

Timp.

Vib. *f*

Glock. Glockenspiel *f*

Cel. *f*

Vln. I *f* *ppp* *pp* *tutti unis.* *f* *pp* *pp* *f* *pp*

Vln. II *f* *ppp* *pp* *tutti unis.* *f* *pp* *pp* *f* *pp*

Vla. *f* *ppp* *pp* *tutti unis.* *f* *pp* *pp* *f* *pp*

Vc. *f* *pp* *f*

Cb. *f* *pp* *div.* *f*

This page of the musical score for "Siniy II" (page 45) features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tubas) sections play sustained notes with dynamic markings of *pp* and *f*. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes with dynamic markings of *pp* and *f*. The percussion (Timpani, Vibraphone, Glockenspiel, Cello) provides harmonic support with sustained notes. The score is written in a key signature of one flat and a 4/4 time signature.

Siniy II

Fl. 1, 2  
pp  
f  
1.  
50

Ob. 1, 2  
pp  
f  
1.  
2.

Cl. 1, 2  
pp  
f  
1.

Bsn. 1, 2  
f  
pp  
f  
pp  
f  
pp  
f  
pp  
f  
pp

Hn. 1, 2  
pp  
f  
pp  
pp  
f  
pp  
pp  
f  
pp  
pp

Tpt. 1, 2  
pp  
f  
pp  
pp  
f  
pp  
pp  
f  
pp  
pp

Tbn.  
pp

Tba.  
pp

Timp.

Vib.

Glock.

Cel.

Vln. I  
pp  
f  
pp  
f  
pp  
f  
pp  
f

Vln. II  
pp  
f  
pp  
f  
pp  
f  
pp  
f

Vla.  
pp  
f  
pp

Vc.  
pp  
div.  
f  
pp

Cb.  
pp  
f  
pp  
f  
pp  
f  
pp  
f



Fl. 1, 2 *f* *f* *simile* 60 *fp* *sfz* *fp* *sfz*

Ob. 1, 2 *fp* *sfz* *simile* *f* *fp* *sfz* *fp* *sfz*

Cl. 1, 2 *fp* *sfz* *simile* *f* *fp* *sfz* *fp* *sfz*

Bsn. 1, 2 *fp* *sfz* *simile* *f* *fp* *sfz* *fp* *sfz*

Hn. 1, 2 *fp* *sfz* *simile* *f* *fp* *sfz* *fp* *sfz*

Tpt. 1, 2 *fp* *sfz* *simile* *f* *fp* *sfz* *fp* *sfz*

Tbn. *f* *simile* *f* *p* *fp*

Tba. *f* *simile* *f* *p* *fp*

Timp. *f* *f* *f* *f* *p* *fp* *f*

Vib. *f* *f* *f* *simile* *f*

Glock. *f* *f* *f* *simile* *f*

Cel. *f* *f* *f* *simile* *f*

Vln. I *div.* *f* *f* *simile* *f*

Vln. II *div.* *f* *f* *simile* *f*

Vla. *div.* *f* *f* *simile* *f*

Vc. *f* *simile* *f* *p* *fp*

Cb. *arco* *f* *simile* *f* *p* *fp*

This page of the musical score for "Siny II" features 15 staves for various instruments. The score is written in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with melodic lines and some rests.
- Ob. 1, 2:** Oboe parts with sustained chords and melodic fragments.
- Cl. 1, 2:** Clarinet parts with sustained chords.
- Bsn. 1, 2:** Bassoon parts with sustained chords.
- Hn. 1, 2:** Horn parts with sustained chords.
- Tpt. 1, 2:** Trumpet parts with melodic lines.
- Tbn.:** Trombone parts with sustained chords.
- Tba.:** Tuba parts with sustained chords.
- Timp.:** Timpani part with a rhythmic pattern.
- Vib.:** Vibraphone part with sustained chords.
- Glock.:** Glockenspiel part with sustained chords.
- Cel.:** Cymbals part with sustained chords.
- Vln. I, II:** Violin parts with melodic lines.
- Vla.:** Viola part with melodic lines.
- Vc.:** Violoncello part with sustained chords.
- Cb.:** Contrabass part with sustained chords.

70

Fl. 1, 2 *p* *f* *pp* *p* *f* *pp*

Ob. 1, 2 *ppp* *p* *f* *pp* *p* *f* *pp*

Cl. 1, 2 *ppp* *p* *f* *pp* *p* *f* *pp*

Bsn. 1, 2 *ppp*

Hn. 1, 2 *ppp* a 2 senza sord. *p* *f* *p* *f* *p*

Tpt. 1, 2 *ppp* a 2 senza sord. *p* *f* *p* *f* *p*

Tbn. *ppp*

Tba. *ppp*

Timp. *ppp*

Vib.

Glock.

Cel.

Vln. I unis. *p* *f* *p* *f* *p*

Vln. II unis. *p* *f* *p* *f* *p*

Vla. unis. *p* *f* *p* *f* *p* *ppp*

Vc. *ppp*

Cb. *ppp*

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. 75 80

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

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

*p* *ppp* *ppp*

85

Fl. 1, 2 *p* *f* *p* *f*

Ob. 1, 2 *p* *f* *p* *f*

Cl. 1, 2 1. *pp* *mf* *pp* *mf* *pp* *pp* a.2.

Bsn. 1, 2

Hn. 1, 2 1. *pp* *mf* *pp* *mf* *pp*

Tpt. 1, 2 1. *pp* *mf* *pp* *mf* *pp*

Tbn.

Tba.

Timp.

Vib.

Glock.

Cel.

Vln. I *pp* *tutti unis.* *pp* *simile*

Vln. II *pp* *tutti unis.* *pp* *simile*

Vla. *pp* *tutti unis.* *pp* *simile*

Vc.

Cb.

90 95

Fl. 1, 2 *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Ob. 1, 2 *p* *p* *f* *p* *p* *f* *p* *p* *f* *p*

Cl. 1, 2 *pp*

Bsn. 1, 2

Hn. 1, 2 *pp* a 2. *pp*

Tpt. 1, 2 *pp* a 2.

Tbn.

Tba.

Timp.

Vib.

Glock.

Cel.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

100

Fl. 1, 2  
a 2  
*p* *f* *p* *p* *f* *p* *p* *f*

Ob. 1, 2  
a 2  
*p* *f* *p* *p* *f* *p* *p* *f*

Cl. 1, 2  
a 2  
*p* *f* *p* *p* *f* *p* *p* *f*

Bsn. 1, 2  
*p* *f* *p* *p* *f* *p* *p* *f*

Hn. 1, 2  
a 2 (tutti senza sord.)  
*p* *f* *p* *f* *p* *p* *f* *p*

Tpt. 1, 2  
a 2 (tutti senza sord.)  
*p* *f* *p* *f* *p* *p* *f* *p*

Tbn.  
a 2 (tutti senza sord.)  
*p* *f* *p* *f* *p* *p* *f* *p*

Tba.  
a 2  
*p* *f* *p* *f* *p* *p* *f* *p*

Timp.

Vib.

Glock.

Cel.

Vln. I  
*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Vln. II  
*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Vla.  
*pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Vc.  
*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *p*

Cb.  
*f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *p*

105

Fl. 1, 2 *p* *f* *p* *f* *p*

Ob. 1, 2 *p* *p* *f* *p* *p* *f* *p*

Cl. 1, 2 *p* *f* *p* *f* *p*

Bsn. 1, 2 *p* *pp* *f* *pp*

Hn. 1, 2 *pp* *f* *pp* *pp* *f* *pp*

Tpt. 1, 2 *pp* *f* *pp* *pp* *f* *pp* *pp* *f*

Tbn. *pp* *f*

Tba. *pp* *f*

Timp.

Vib. *f* *f* *f*

Glock. *f* *f*

Cel. *f* *f*

Vln. I *pp* *f* *pp* *pp* *f* *pp*

Vln. II *pp* *f* *pp* *pp* *f* *pp*

Vla. *pp* *f* *pp* *pp* *f* *pp*

Vc. *f* *p* *pp* *f* *pp* *pp* *f* *pp*

Cb. *f* *p*

1 e 2 con sord.



Fl. 1, 2 *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Ob. 1, 2 *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Cl. 1, 2 *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Bsn. 1, 2 *f* *p* *f* *p* *f* *p* *f* *p*

Hn. 1, 2 *f* *p* *f* *p* *f* *p*

Tpt. 1, 2 *pp* *mf* *pp* *pp* *mf* *pp* *pp* *f*

Tbn. *pp* *mf* *pp* *pp* *mf* *pp* *pp* *f*

Tba. *pp* *mf* *pp* *pp* *mf* *pp*

Timp. *pp*

Vib.

Glock.

Cel.

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *pp* *pp* *f* *pp* *pp* *f*

Vc. *pp* *pp* *f* *pp* *pp* *f*

Cb. *pp* *pp* *f* *pp* *pp* *f*

This musical score page, titled "Siniy II" and numbered "21", features a variety of instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, and Tuba. The percussion section includes Timpani, Vibraphone, and Glockenspiel. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with dynamic levels such as *pp*, *f*, and *p*, and includes performance instructions like "take time!". A rehearsal mark "130" is placed above the first flute staff. The music is written in a key with two flats and a 4/8 time signature. The woodwinds and strings play sustained notes with dynamic swells, while the brass instruments provide harmonic support. The percussion instruments are mostly silent, with some activity in the timpani.

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.

Measures 135, 136, 137, 138, 139, 140 are indicated at the top of the score.

Dynamic markings: *p*, *f*, *pp*, *fpp*.  
Articulation: accents, slurs, *(tutti senza sord.)*.

This page of the musical score, titled "Siniy II", page 23, contains measures 145 through 150. The score is arranged in a standard orchestral layout with the following parts:

- Fl. 1, 2:** Flute parts with dynamics *p*, *f*, and *pp*.
- Ob. 1, 2:** Oboe parts with dynamics *p*, *f*, and *pp*.
- Cl. 1, 2:** Clarinet parts with dynamics *p*, *f*, and *pp*.
- Bsn. 1, 2:** Bassoon parts with dynamics *p* and *f*.
- Hn. 1, 2:** Horn parts with dynamics *p* and *f*.
- Tpt. 1, 2:** Trumpet parts with dynamics *p*, *f*, and *pp*.
- Tbn.:** Trombone part with dynamics *p* and *f*.
- Tba.:** Tuba part with dynamics *p* and *f*.
- Timp.:** Timpani part.
- Vib.:** Vibraphone part with dynamics *ff* and *simile*.
- Glock.:** Glockenspiel part with dynamics *ff* and *simile*.
- Cel.:** Cymbals part with dynamics *ff* and *simile*.
- Vln. I, II:** Violin parts with dynamics *pp* and *div.* (divisi).
- Vla.:** Viola part with dynamics *f* and *pp*, and *aliss.* (allegretto) markings.
- Vc.:** Violoncello part with dynamics *f* and *pp*, and *aliss.* markings.
- Cb.:** Contrabass part with dynamics *f* and *pp*, and *aliss.* markings.

The score features various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo), along with performance instructions like *simile* and *div.* (divisi). The music is written in 6/8 time and includes complex rhythmic patterns and articulation marks.

150

Fl. 1, 2 *f* *f* *f* *f* *f*

Ob. 1, 2 *pp* *pp* *mp* *pp* *fp* *sfz* *fp* *sfz* *simile*

Cl. 1, 2 *f* *pp* *fp* *sfz* *fp* *sfz* *simile*

Bsn. 1, 2 *pp* *pp* *fp* *sfz* *fp* *sfz* *simile*

Hn. 1, 2 *f* *p* *fp* *sfz* *fp* *sfz* *simile*

Tpt. 1, 2 *pp* *f* *p* *fp* *sfz* *fp* *sfz* *simile*

Tbn. *pp* *pp* *f* *f* *simile*

Tba. *f* *f* *f* *f* *simile*

F muta E  
G muta A

Timp. *f* *p* *f* *f* *f*

(Vibraphone)

Vib. *f* *f* *f* *simile*

Glock. *f* *f* *f* *simile* *f*

Cel. *f* *f* *f* *simile*

Vln. I *f* *f* *pp* *f* *f* *simile*

Vln. II *f* *f* *pp* *f* *f* *simile*

Vla. *f* *f* *pp* *f* *f* *simile*

Vc. *f* *p* *f* *f* *simile*

Cb. *f* *pizz.* *arco* *f* *f* *simile*

155 160

Fl. 1, 2 *f* *f* *f* *f simile*

Ob. 1, 2 *f* *f* *f* *fp sfz* *fp sfz* *f*

Cl. 1, 2 *f* *f* *f* *fp sfz* *fp sfz* *f*

Bsn. 1, 2 *f* *f* *f* *fp sfz* *fp sfz* *f*

Hn. 1, 2 *f* *f* *f* *fp sfz* *fp sfz* *f*

Tpt. 1, 2 *f* *f* *f* *fp sfz* *fp sfz* *f*

Tbn. *f* *f* *f* *fp* *fp* *f*

Tba. *f* *f* *f* *fp* *fp* *f*

Timp. *f* *f* *p* *fp* *f* *f*

Vib. *f* *simile* *f* *f* *f* *f*

Glock. *f* *simile* *f* *f* *f* *f*

Cel. *f* *simile* *f* *f* *f* *f*

Vln. I *f* *simile* *simile* *simile* *simile* *simile*

Vln. II *f* *simile* *simile* *simile* *simile* *simile*

Vla. *f* *simile* *simile* *simile* *simile* *simile*

Vc. *f* *div.* *unis* *simile* *simile* *f*

Cb. *f* *f* *f* *f* *f* *f*

This musical score is for the piece "Siniy II" on page 165. It is a full orchestral score with the following instruments and parts:

- Flutes (Fl. 1, 2):** Treble clef, playing melodic lines with dynamics *f*.
- Oboes (Ob. 1, 2):** Treble clef, playing melodic lines with dynamics *f* and *p*.
- Clarinets (Cl. 1, 2):** Treble clef, playing melodic lines with dynamics *f* and *p*.
- Bassoons (Bsn. 1, 2):** Bass clef, playing melodic lines with dynamics *f* and *p*.
- Horns (Hn. 1, 2):** Treble clef, playing melodic lines with dynamics *f* and *p*.
- Trumpets (Tpt. 1, 2):** Treble clef, playing melodic lines with dynamics *f* and *p*.
- Trombones (Tbn.):** Bass clef, playing melodic lines with dynamics *f* and *p*.
- Tuba (Tba.):** Bass clef, playing melodic lines with dynamics *f* and *p*.
- Timpani (Timp.):** Bass clef, playing rhythmic patterns with dynamics *f*.
- Vibraphone (Vib.):** Treble clef, playing melodic lines with dynamics *f*.
- Glockenspiel (Glock.):** Treble clef, playing melodic lines with dynamics *f*.
- Cello (Cel.):** Treble clef, playing melodic lines with dynamics *f*.
- Violin I (Vln. I):** Treble clef, playing melodic lines with dynamics *f*.
- Violin II (Vln. II):** Treble clef, playing melodic lines with dynamics *f*.
- Viola (Vla.):** Treble clef, playing melodic lines with dynamics *f*.
- Violoncello (Vc.):** Bass clef, playing melodic lines with dynamics *f* and *p*.
- Contrabass (Cb.):** Bass clef, playing melodic lines with dynamics *p* and *f*.

The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/8. It features various musical notations including dynamics (*f*, *p*), articulation marks (accents, slurs), and performance instructions.

This page of the musical score, titled "Siniy II", contains measures 170 through 175. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The music is marked with a forte (*f*) dynamic throughout. The instruments and their parts are as follows:

- Fl. 1, 2:** Flute parts with melodic lines and dynamic markings.
- Ob. 1, 2:** Oboe parts with melodic lines and dynamic markings.
- Cl. 1, 2:** Clarinet parts with melodic lines and dynamic markings.
- Bsn. 1, 2:** Bassoon parts with melodic lines and dynamic markings.
- Hn. 1, 2:** Horn parts with sustained notes and dynamic markings.
- Tpt. 1, 2:** Trumpet parts with sustained notes and dynamic markings.
- Tbn.:** Trombone part with sustained notes and dynamic markings.
- Tba.:** Tuba part with sustained notes and dynamic markings.
- Timp.:** Timpani part with rhythmic patterns and dynamic markings.
- Vib.:** Vibraphone part with melodic lines and dynamic markings.
- Glock.:** Glockenspiel part with melodic lines and dynamic markings.
- Cel.:** Cymbal part with melodic lines and dynamic markings.
- Vln. I, II:** Violin parts with melodic lines and dynamic markings.
- Vla.:** Viola part with melodic lines and dynamic markings.
- Vc.:** Violoncello part with melodic lines and dynamic markings, including a *pizz.* (pizzicato) instruction.
- Cb.:** Contrabass part with melodic lines and dynamic markings.

The score features various musical notations such as slurs, accents, and dynamic markings (*f*, *p*) to guide the performance. The page number 170 is indicated at the top right of the first staff.

This page of the musical score for "Siny II" (page 175) features a variety of instruments. The score is divided into two systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones, Tuba, Timpani, Vibraphone, Glockenspiel, and Cello. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written in 3/8 time with a key signature of two flats. Dynamics range from *f* (forte) to *ppp* (pianississimo). The score includes performance instructions such as "take time!" and "ppp".

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*

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*