

una marea creciente

(a rising tide)

Violin and String Orchestra

Orlando Jacinto Garcia

ABOUT THE WORK

una marea creciente (a rising tide) was written for virtuoso violinist Jennifer Choi for premiere in the spring of 2015 at the New Music Miami Festival being held at Florida International University. The title of the work was suggested by the sonorities that are heard ascending in register at different moments throughout the work and is also an allusion to the sea level rise concern shared by many of us residing in coastal areas. Instead of a more traditional virtuosity, the extended control of sound by the soloist and the exploration of the timbres possible on the instruments as impacted by bowings and extreme registers are aesthetic concerns. In addition, in order to expand the timbre possibilities of the string orchestra, 4 wind chimes (preferably made with metal, wood, glass, sea shells and/or other maritime materials) and 3 wine glasses played by gently rubbing the rims are included in the ensemble. una marea creciente was begun in the summer of 2014 during a residency at the Casa Zia Lina on the island of Elba, Italy and completed at the FIU CARTA Miami Beach Urban Studios during the fall of 2014. The work is dedicated to violinist Jennifer Choi. The enclosed recording enclosed features Ms. Choi with the Malaga Philharmonic and is part of a CD of my work being released on Toccata Classics in April 2018.

PERFORMANCE NOTES

(1) Accidentals only apply to the note that they precede

(2) String section should be 66442 minimum

(3) Additional percussion required to be played by the string orchestra as follows:

4 wind chimes (made with metal, wood, glass, and sea shells/other maritime materials preferred) one to a stand played by Violin Ic, Violin IIc, Viola II, and Cello II

3 wine glasses the first tuned to E above middle C and played by Violin Ia, the second to A above middle C and played by Viola I, and the third to C# a half step above middle C and played by Cello I. The range of pitches for each wine glass will depend on the size of the glass. The glasses can be tuned by adding/subtracting the amount of water in the glass. The pitch is produced by gently rubbing a moistened finger around the lip of the glass. A small amount of vinegar added to the water in the glass may assist in the sound production

(4) Dynamics are relative to the hall ppp being the softest sound possible while still producing an attractive sound

(5) Poco vibrato throughout in the solo part to be matched by the string orchestra

(6) Duration ca 14 minutes

una marea creciente (a rising tide)

Orlando Jacinto García

Tempo: $\text{♩} = 60$

Time Signatures: 3/4, 3/4, 4/4, 3/4

Performance Markings: *mf*, *mp*, *Div.*, *Unis.*, *Sul Pont.*, *ord.*

Instrumentation: Solo Violin, Violin Ia, Violin Ib, Violin Ic, Violin IIa, Violin IIb, Violin IIc, Viola I, Viola II, Cello I, Cello II, Double Bass I, Double Bass II

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8 Sul Pont. ord.

Solo Vln.

Vln. Ia Unis. Div. Unis.

Vln. Ib Unis. Div. Unis.

Vln. Ic Unis. Div. Unis.

Vln. IIa Div. Unis. Div.

Vln. IIb Div. Unis. Div.

Vln. IIc Div. Unis. Div.

Vla. I Unis. Div. Unis.

Vla. II Div. Unis. Div.

Vc. I Div. Unis. Div.

Vc. II Div. Unis. Div.

D.B. I

D.B. II

Detailed description of the musical score: The score is for a section titled 'una marea creciente (a rising tide)'. It begins at measure 8. The Solo Violin part features a melodic line with a 'Sul Pont.' marking and an 'ord.' (ordine) marking. The string sections (Violins I, IIa, IIb, IIc, Violas I, II, and Cellos I, II) are divided into 'Unis.' (unison) and 'Div.' (divisi) groups. The time signature changes frequently: 3/4, 3/8, 5/4, 3/8, 4/4, 3/8, 3/8, 4/4, 3/8, 6/4. The woodwinds (Double Basses I and II) provide a harmonic foundation with sustained notes.

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14

Sul Pont.

ord.

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Div.

Unis.

6/4

3/8

5/4

7/4

3/8

7/4

3/8

6/4

3/8

5/4

3/8

7/4

3/8

6/4

3/8

5/4

3/8

7/4

3/8

6/4

3/8

5/4

3/8

7/4

3/8

6/4

3/8

5/4

3/8

7/4

3/8

6/4

3/8

5/4

3/8

7/4

3/8

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19

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Div.

Unis.

3/8

6/4

3/8

8/4

3/8

9/4

una marea creciente
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24 Solo Vln. *f* Sul Pont. *mf* ³ ord. *p* Unis. *mp*

Vln. Ia *pp* *p* Unis. pizz.

Vln. Ib *pp* *p*

Vln. Ic *pp*

Vln. IIa Div. *pp* Unis. *p*

Vln. IIb Div. *pp* Unis. pizz. *p*

Vln. IIc Div. *pp*

Vla. I Div. *pp* Unis. *p* Unis. pizz.

Vla. II *pp* *p* Unis.

Vc. I Div. *pp* *p* Unis. pizz.

Vc. II *pp* *p*

D.B. I *pp*

D.B. II *pp*

29

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

3/4 4/4 3/8 2/4 3/8 3/4 5/4

pp

pp

pp

39 A

Violin Parts:
Solo Vln. (Measures 39-44)
Vln. Ia (Measures 39-44)
Vln. Ib (Measures 39-44)
Vln. Ic (Measures 39-44)
Vln. IIa (Measures 39-44)
Vln. IIb (Measures 39-44)
Vln. IIc (Measures 39-44)

Viola Parts:
Vla. I (Measures 39-44)
Vla. II (Measures 39-44)

Celli and Double Basses:
Vc. I (Measures 39-44)
Vc. II (Measures 39-44)
D.B. I (Measures 39-44)
D.B. II (Measures 39-44)

Performance Instructions:
pp (pianissimo)
mp (mezzo-piano)
Div. (divisi)
Unis. (unison)
arco (arco)

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46

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Div.

Unis.

pp

53 B

Solo Vln. $\frac{2}{4}$ - $\frac{9}{16}$ - $\frac{3}{4}$ - $\frac{9}{16}$ - $\frac{4}{4}$ - $\frac{3}{8}$ - $\frac{5}{4}$ - $\frac{3}{8}$

Vln. Ia Unison *mp*

Vln. Ib $\frac{2}{4}$ - $\frac{9}{16}$ - $\frac{3}{4}$ - $\frac{9}{16}$ - $\frac{4}{4}$ - $\frac{3}{8}$ - $\frac{5}{4}$ - $\frac{3}{8}$

Vln. Ic

Vln. IIa Unis. *mp*

Vln. IIb $\frac{2}{4}$ - $\frac{9}{16}$ - $\frac{3}{4}$ - $\frac{9}{16}$ - $\frac{4}{4}$ - $\frac{3}{8}$ - $\frac{5}{4}$ - $\frac{3}{8}$

Vln. IIc

Vla. I $\frac{2}{4}$ - $\frac{9}{16}$ - $\frac{3}{4}$ - $\frac{9}{16}$ Unis. *mp* Div. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ - $\frac{3}{8}$

Vla. II *mp* Unis.

Vc. I Unis. *mp* Div. $\frac{2}{4}$ - $\frac{9}{16}$ $\frac{3}{4}$ - $\frac{9}{16}$ $\frac{4}{4}$ - $\frac{3}{8}$ Unis. $\frac{5}{4}$ Div. $\frac{3}{8}$

Vc. II Unis. *mp*

D.B. I *mp* pizz. arco $\frac{2}{4}$ - $\frac{9}{16}$ $\frac{3}{4}$ - $\frac{9}{16}$ $\frac{4}{4}$ - $\frac{3}{8}$ pizz. arco $\frac{5}{4}$ $\frac{3}{8}$

D.B. II *mp* pizz. arco

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66

Solo Vln. *ord.* *mp* *p*

Vln. Ia

Vln. Ib *mp* *Unis.*

Vln. Ic

Vln. IIa

Vln. IIb *mp* *Unis.*

Vln. IIc

Vla. I

Vla. II

Vc. I *Unis.* *Div.* *pp* *mp*

Vc. II *pp*

D.B. I *pizz.* *arco* *pp* *mp*

D.B. II

The image shows a page of a musical score for a string ensemble. The title is 'una marea creciente (a rising tide)'. The page number is 14. The score is for measures 66 to 71. The Solo Violin part (Solo Vln.) has a melodic line with a triplet of eighth notes in measure 66, followed by a triplet of eighth notes in measure 67, and then a series of notes with slurs and accents in measures 68, 69, and 70. The dynamics are marked *mp* and *p*. The other string parts (Vln. Ia, Ib, Ic, IIa, IIb, IIc, Vla. I, II, Vc. I, II, D.B. I, II) are mostly silent, with some parts having rests or specific articulations like *pizz.* and *arco*. The time signatures change from 9/16 to 7/4, then to 6/16, and finally to 2/4. The key signature has one sharp (F#).

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71

Solo Vln. $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$ - $\frac{6}{16}$ - $\frac{4}{4}$

Vln. Ia *mp* Unis. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{16}$ $\frac{4}{4}$

Vln. Ib *mp* $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{16}$ $\frac{4}{4}$

Vln. Ic

Vln. Iia

Vln. Iib $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{16}$ $\frac{4}{4}$

Vln. Iic

Vla. I $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$ - $\frac{6}{16}$ - $\frac{4}{4}$

Vla. II

Vc. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{16}$ $\frac{4}{4}$

Vc. II

D.B. I $\frac{2}{4}$ - $\frac{4}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$ - $\frac{6}{16}$ *mp* $\frac{4}{4}$

D.B. II *mp* $\frac{4}{4}$

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77

Solo Vln. *mf* *mp*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I *mp* Unis.

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

wind chimes
(stroked gently) *pp*

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84

Solo Vln. *p* *mf*

Vln. Ia *mp*

Vln. Ib *mp*

Vln. Ic

Vln. IIa *mp*

Vln. IIb

Vln. IIc wind chimes (stroked gently)

Vla. I *p* *pp*

Vla. II

Vc. I

Vc. II

D.B. I *pizz.* *p*

D.B. II

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90

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

mp

p

wind chimes (stroked gently)

L.V. until no sound

pp

The musical score is for a piece titled "una marea creciente (a rising tide)". It begins at measure 90. The Solo Violin part features a melodic line with a dynamic of *p* (piano) and a triplet of eighth notes. The Violin I and II parts play sustained notes with a dynamic of *mp* (mezzo-piano). The Viola I part includes a section for "wind chimes (stroked gently)" with a dynamic of *mp*. The Violoncello I part also includes a section for "wind chimes (stroked gently)" with a dynamic of *pp* (pianissimo). The Double Bass I part plays sustained notes with a dynamic of *pp*. The score includes various time signatures: 4/4, 3/4, 2/4, 5/4, 6/16, and 2/4. There are also markings for "L.V. until no sound" (Left Violin until no sound) and "L.V. until no sound" (Left Viola until no sound).

97

Solo Vln. $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{6}{16}$ - $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vln. Ia *mp* $\sharp e$ e $\sharp e$ e

Vln. Ib $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{6}{16}$ - $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vln. Ic

Vln. IIa

Vln. IIb $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{6}{16}$ - $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$

Vln. IIc

Vla. I $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$

Vla. II

Vc. I $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$

Vc. II

D.B. I $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{6}{16}$ - $\frac{2}{4}$ - $\frac{6}{16}$ - $\frac{3}{4}$ - $\frac{5}{4}$

D.B. II

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104

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

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

Sul Tasto

C

111

ord.

Solo Vln. *p* *mf* *p*

Vln. Ia *mp* *p* *mp pizz.*

Vln. Ib *mp*

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

117

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

Vln. Ia *p* *mp*

Vln. Ib *arco* *mp* *p*

Vln. Ic *mp* *p*

Vln. Ila *mp* *p* *mp*

Vln. I Ib *mp* *p*

Vln. I Ic *mp* *p*

Vla. I *mp*

Vla. II

Vc. I *mp*

Vc. II

D.B. I *arco* *mp*

D.B. II

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123

Solo Vln. *mf* *p*

Vln. Ia

Vln. Ib *mp*

Vln. Ic

Vln. IIa

Vln. IIb *mp*

Vln. IIc

Vla. I

Vla. II *mp*

Vc. I

Vc. II *mp*

D.B. I

D.B. II *mp*

5/4 12/16

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131

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

Vln. Ia *p* *mf* *mp*

Vln. Ib *mf* *mp*

Vln. Ic *mf*

Vln. Iia *p* *mf* *mp*

Vln. Iib *mf* *mp*

Vln. Iic *mf*

Vla. I *p* *mf* *mp*

Vla. II *mf* *mp*

Vc. I *p* *mf* *mp*

Vc. II *mf* *mp*

D.B. I *p* *mf*

D.B. II *mf*

pizz. *arco*

137 Sul Pont.

Solo Vln. *mf* *> p* *mp* ord.

Vln. Ia *> p*

Vln. Ib

Vln. Ic

Vln. IIa *> p*

Vln. IIb

Vln. IIc

Vla. I *> p*

Vla. II

Vc. I *> p*

Vc. II

D.B. I arco *mp* *> p*

D.B. II *mp* *> p*

Time signatures: 7/4, 9/8, 2/4

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145

Solo Vln. *mf* *p*

Vln. Ia *mp > p*

Vln. Ib *pp*

Vln. Ic wind chimes (stoked gently) L.V. until no sound

Vln. Iia

Vln. Iib wind chimes (stoked gently) L.V. until no sound

Vln. Iic

Vla. I *pp* wind chimes (stoked gently) L.V. until no sound

Vla. II *pp*

Vc. I wind chimes (stoked gently) L.V. until no sound

Vc. II *pp*

D.B. I *pp*

D.B. II

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D

Musical score for 'una marea creciente (a rising tide)'. The score is written for a full orchestra and includes the following parts:

- Solo Vln.:** Treble clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8. Includes a triplet of eighth notes marked *mf*.
- Vln. Ia:** Treble clef, rests.
- Vln. Ib:** Treble clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8.
- Vln. Ic:** Treble clef, rests.
- Vln. IIa:** Treble clef, rests.
- Vln. IIb:** Treble clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8.
- Vln. IIc:** Treble clef, rests.
- Vla. I:** Alto clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8. Includes a triplet of eighth notes marked *mp*.
- Vla. II:** Alto clef, rests.
- Vc. I:** Bass clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8. Includes a triplet of eighth notes marked *mp*.
- Vc. II:** Bass clef, rests.
- D.B. I:** Bass clef, 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, 3/8.
- D.B. II:** Bass clef, rests.

The score features a sequence of time signatures: 9/16, 2/8, 9/16, 2/8, 9/16, 4/4, and 3/8. The Solo Violin part includes a triplet of eighth notes marked *mf* in the 4/4 section. The Viola I part also includes a triplet of eighth notes marked *mp*. The Viola II and Violoncello II parts are silent throughout the piece.

158

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

mp

p

mp

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165

Sul Pont.

ord.

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

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

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172

Solo Vln. *mf* *p*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

179

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

7/4 3/4 4/4 5/4 3/8 7/4

mp

arco

mp

mp

p

p

p

E

The musical score is divided into measures 185 through 190. At the top left, the measure number "185" is written. Above measure 189, a box containing the letter "E" indicates a key signature change. The score includes the following parts and markings:

- Solo Vln.:** Treble clef, measures 185-190 with rests.
- Vln. Ia:** Treble clef, *mp* to *p* dynamic, *Div.* marking in measure 190.
- Vln. Ib:** Treble clef, *p* dynamic, *mp* dynamic, *Div.* marking in measure 190.
- Vln. Ic:** Treble clef, *p* dynamic, *mp* dynamic, *Div.* marking in measure 190.
- Vln. Ila:** Treble clef, *p* dynamic.
- Vln. I Ib:** Treble clef, *p* dynamic, *mp* dynamic, *mp arco* marking.
- Vln. I Ic:** Treble clef, *mp* dynamic.
- Vla. I:** Alto clef, *mp* dynamic, *Div.* marking in measure 190.
- Vla. II:** Alto clef, rests.
- Vc. I:** Bass clef, *mp* dynamic, *Div.* marking in measure 190.
- Vc. II:** Bass clef, rests.
- D.B. I:** Bass clef, *mp* dynamic.
- D.B. II:** Bass clef, *mp* dynamic.

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194

Solo Vln. *mp* *p*

Vln. Ia *p*

Vln. Ib *p*

Vln. Ic *p*

Vln. Ila *Div.* *p*

Vln. I Ib *Div.* *p*

Vln. I Ic *Div.* *p* wind chimes (stroked gently) *pp*

Vla. I *Div.* *p* wind chimes (stroked gently) *pp*

Vla. II *p* *pp*

Vc. I *Div.* *p* wind chimes (stroked gently) *pp*

Vc. II *p* *pp*

D.B. I *p*

D.B. II *p*

203

Solo Vln. *mp*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

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207

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

p

mp

211

Solo Vln. *p* *mp* *p* *mp*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc
L.V. until no sound

Vla. I
pp *p*

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

wine glass with water
(rub the edge with finger)

218

Solo Vln. *p* *mp* *p*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

L.V. until no sound

wine glass with water
(rub the edge with finger)

pp *p*

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225

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

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Iia

Vln. Iib

Vln. Iic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

L.V. until no sound

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232

Sul Pont. Sul Tasto

Solo Vln. *mp* *p* *mp* *p*

Vln. Ia

Vln. Ib $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{4}$

Vln. Ic

Vln. IIa

Vln. IIb $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{4}$

Vln. IIc

Vla. I $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{4}$

Vla. II

Vc. I $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{4}$

Vc. II

D.B. I $\frac{6}{16}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{7}{4}$ $\frac{8}{4}$

D.B. II

The musical score is arranged in a standard orchestral format. The top staff is for the Solo Violin, which begins at measure 232. It features a melodic line with a dynamic range from mezzo-piano (mp) to piano (p). The piece is characterized by frequent time signature changes: 6/16, 3/4, 5/4, 2/4, 3/8, 7/4, and 8/4. The Solo Violin part includes performance instructions for 'Sul Pont.' and 'Sul Tasto'. The string sections (Violins I and II, Violas, Cellos, and Double Basses) are primarily in a sustained, harmonic role, with some parts marked with 'x' to indicate muted or stopped strings. The overall texture is light and atmospheric, reflecting the 'rising tide' theme.

una marea creciente
(a rising tide)

238

Solo Vln.

Vln. Ia

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Con sord.
ord.

mp

p

L.V. until no sound

L.V. until no sound

una marea creciente
(a rising tide)

242

Solo Vln. *mp* *p* *mp*

Vln. Ia

Vln. Ib

Vln. Ic

Vln. Ila

Vln. I Ib

Vln. I Ic

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

una marea creciente
(a rising tide)

246

Solo Vln. *pp* *mp* *p* *pizz.* *Sul Tasto* *3*

Vln. Ia *p*

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I *L.V. until no sound*

Vc. II

D.B. I

D.B. II

The score consists of ten staves. The Solo Violin staff (top) contains a melodic line with dynamic markings *pp*, *mp*, and *p*. It includes a triplet of eighth notes marked *Sul Tasto* and a *pizz.* instruction. The other string staves (Vln. Ia, Ib, Ic, IIa, IIb, IIc, Vla. I, II, Vc. I, II, D.B. I, II) are mostly silent, with some rests and a few notes in the lower strings. The Vln. Ia staff has a *p* dynamic marking. The Vc. I staff has the instruction *L.V. until no sound*. The time signature changes from 8/4 to 9/4, then 2/4, 6/4, 3/4, and finally 3/8.

una marea creciente
(a rising tide)

F

The musical score is arranged in a system of staves. The Solo Violin part (Solo Vln.) is the only one with notation, starting with a treble clef, a key signature of one sharp (F#), and a dynamic of *mp*. It features a melodic line with a slur over the first four measures, a hairpin crescendo leading to a *pp* dynamic, and a final measure with a *p* dynamic. The other instruments (Vln. Ia, Vln. Ib, Vln. Ic, Vln. IIa, Vln. IIb, Vln. IIc, Vla. I, Vla. II, Vc. I, Vc. II, D.B. I, D.B. II) are shown with their respective staves and time signatures (3/8, 3/4, 7/4, 4/4) but contain no notes, indicating they are silent during this passage.

Musical score for strings and solo violin. The score is arranged in a system with 12 staves. The instruments are: Solo Vln., Vln. Ia, Vln. Ib, Vln. Ic, Vln. IIa, Vln. IIb, Vln. IIc, Vla. I, Vla. II, Vc. I, Vc. II, D.B. I, and D.B. II. The Solo Vln. part features a melodic line with a crescendo hairpin and a *ppp* dynamic marking. The other string parts are mostly silent, indicated by rests.

Solo Vln. *ppp*

Vln. Ia *pp*

Vln. Ib

Vln. Ic

Vln. IIa

Vln. IIb

Vln. IIc

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II