

Amazonia



for string orchestra
4 VI I, 3 VI II, 2 A, 2 Vc, 1 Cb

Jean-Christophe Rosaz



Amazonia

dedicated to Claire Couic

Jean-Christophe ROSAZ

♩ = 120

The musical score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Violon I 1, Violon I 2, Violon I 3, Violon I 4, Violon II 1, Violon II 2, Violon II 3, Alto 1, Alto 2, Violoncelle 1, Violoncelle 2, and Contrebasse. The score is in 4/4 time and features a dynamic range from *ffz* to *pp*. The first four measures show a crescendo from *ffz* to *f*, then *mf*, and finally *pp*. The fifth measure is marked *sul pont.* and includes a *tr* (trill) in the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

about tempi: feel free to adapt them at the number of musicians & acoustic of the place

più vivo ♩ = 144

VI 1
p *mp* *ff* *col legno* *p*

VI 2
p *mp* *ff* *col legno* *p*

VI 3
p *mp* *ff* *col legno* *p*

VI 4
p *mp* *ff* *col legno* *p*

V II 1
p *mp* *ff* *pizz.* *p*

V II 2
p *mp* *ff* *pizz.* *p*

V II 3
p *mp* *ff* *pizz.* *p*

A 1
p *mp* *ff* *pizz.* *p*

A 2
p *mp* *ff* *pizz.* *p*

Vlc. 1
p *mp* *ff* *pizz.* *p*

Vlc. 2
p *mp* *ff* *pizz.* *p*

C.B.
p *mp* *ff* *pizz.*

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

cresc.

cresc.

cresc.---

cresc.

mp

mp

cresc.

pizz.

17

27

VI 1 arco

VI 2 arco

VI 3

VI 4

27

V II 1 arco pizz.

V II 2 arco pizz.

V II 3

27

A 1 *dim.* arco *détaché* *mf*

A 2 *mf* arco *détaché*

27

Vlc. 1 arco *mp*

Vlc. 2 arco *mp*

27

C.B. *mp*

Detailed description: This page contains the musical score for measures 27 through 32 of the piece 'Amazonia'. The score is arranged in systems. The first system (measures 27-30) features four Violin I staves (VI 1-4) and three Violin II staves (V II 1-3). The Violin I parts play a rhythmic pattern of eighth notes, while the Violin II parts play a similar pattern. The second system (measures 31-32) features two Arched Harp staves (A 1-2), two Violin staves (Vlc. 1-2), and a Cello/Bass staff (C.B.). The Arched Harp parts play a melodic line with a dynamic marking of *mf* and a *dim.* instruction. The Violin and Cello/Bass parts play a sustained note with a dynamic marking of *mp*. The score includes various performance instructions such as 'arco', 'pizz.', 'détaché', and 'dim.'. The time signature changes from 3/4 to 4/4 and back to 3/4.

32

VI 1 *p*

VI 2 *p*

VI 3 *pp* arco

VI 4 *pp* arco

V II 1 *p* arco pizz. arco

V II 2 *p* arco *pp* pizz. arco

V II 3 *pp* arco pizz.

A 1 *p* *pp* pizz. arco

A 2 *p* *pp* pizz. arco

Vlc. 1 *p* *pp* *p*

Vlc. 2 *p* *pp* *p*

C.B. *pp*

39

V I 1 sul pont. pizz.

V I 2 sul pont. pizz.

V I 3 pizz.

V I 4 pizz.

V II 1 arco sul pont. pizz.

V II 2 arco sul pont. pizz.

V II 3

A 1 arco sul pont.

A 2 arco sul pont.

Vlc. 1 sul pont. flautando *ord.* *p misterioso* *cresc. - - -*

Vlc. 2 sul pont.

C.B. arco *ord.* flautando *p misterioso* *cresc. .*

44 *cresc.*

V I 1

V I 2

V I 3

V I 4

cresc.

V II 1

V II 2

V II 3

44

A 1

A 2

44

Vlc. 1

Vlc. 2

mp

44

C.B.

V

48

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

ord.

V

mf

cresc.

Detailed description: This page of a musical score for 'Amazonia' contains measures 48 through 52. The score is arranged in systems. The first system includes four Violin I staves (VI 1-4) and three Violin II staves (V II 1-3). The second system includes the first and second Contrabass staves (A 1, A 2) and two Violoncello staves (Vlc. 1, Vlc. 2). The third system includes the third Contrabass staff (C.B.). The music is written in treble clef for the Violins and Violas, and bass clef for the Contrabasses and Violoncellos. The time signature changes from 2/4 to 3/4, then 2/4, then 4/4, and finally 2/4. The key signature has one flat. The first Contrabass staff (A 1) is mostly silent, with some notes in the final measure. The second Contrabass staff (A 2) starts with a measure rest, followed by a half note G2, and then a series of eighth notes with a crescendo marking. The Violoncello and Contrabass staves (Vlc. 1, Vlc. 2, C.B.) play a melodic line with eighth notes and slurs. The Violin I and II staves play a rhythmic pattern of eighth notes.

52 arco sul pont. *p* *8va* *cresc.*

V I 1

V I 2

V I 3

V I 4

52 arco sul pont. *pp* *cresc.*

V II 1

V II 2

V II 3

52 pizz. arco sul pont. *pp*

A 1

A 2

52 sul pont. *pp* *cresc.*

Vlc. 1

Vlc. 2

52 C.B.

Detailed description: This page of a musical score for 'Amazonia' contains staves for Violins I-IV, Violas I-III, Cellos, and Double Basses. The score begins at measure 52. The Violin I and II parts feature melodic lines with 'arco' and 'sul pont.' markings, and dynamic markings of *p* and *pp*. The Violin III and IV parts play sustained notes with tremolos. The Viola I and II parts have melodic lines with *pp* dynamics. The Cello and Double Bass parts play sustained notes with tremolos. The score includes various performance instructions such as *arco*, *pizz.*, *sul pont.*, *pp*, *p*, *8va*, and *cresc.* (crescendo).

(8^{va})

59

VI I 1

VI I 2

VI I 3

VI I 4

VI II 1

V II 2

V II 3

cresc. ...

A 1

A 2

Vlc. 1

Vlc. 2

59

C.B.

Detailed description: This page of a musical score for 'Amazonia' contains staves for Violins I, II, III, and IV; Violas I, II, and III; Cellos (Vlc. 1 and 2); and Double Basses (C.B.). The score begins at measure 59. The Violin I and II parts feature intricate rhythmic patterns with triplets and slurs. The Viola parts have a more melodic line with slurs and accents. The Cello and Double Bass parts provide a harmonic foundation with sustained notes and rhythmic patterns. A 'cresc.' marking is present above the Viola and Cello parts. The score is written in a key with one sharp (F#) and a common time signature.

dim. -----

65

VI 1

VI 2

VI 3

VI 4

dim.

VI 1

V II 2

V II 3

dim.

A 1

A 2

dim.

Vlc. 1

Vlc. 2

65

C.B.

♩ = 120

71

VI 1

pp <

trill

VI 2

pp <

arco

VI 3

pp <

VI 4

pp <

71

V II 1

pp <

V II 2

pp <

V II 3

pp <

71

A 1

pp <

A 2

71

Vlc. 1

(arco)

p

pizz.

Vlc. 2

p

pizz.

C.B.

p

71

pizz.

p

80

VI 1

p 5

VI 2

p 5

VI 3

p

VI 4

5 *p*

80

VII 1

p

VII 2

p

VII 3

p

80

A 1

A 2

80

Vlc. 1

3

Vlc. 2

3

80 piz. arco piz. arco

C.B.

82

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

82 pizz. arco pizz. arco

C.B.

Detailed description of the musical score: The score is for measures 82-85. It features four staves for Violin I (VI 1-4), three for Violin II (V II 1-3), two for Viola (Vlc. 1-2), and one for Cello/Bass (C.B.). The Violin I parts (VI 1-4) are in treble clef and feature complex rhythmic patterns, including tremolos and slurs. The Violin II parts (V II 1-3) are also in treble clef and include tremolos and slurs. The Viola parts (Vlc. 1-2) are in bass clef and feature slurs and triplets. The Cello/Bass part (C.B.) is in bass clef and includes markings for 'pizz.' (pizzicato) and 'arco' (arco). The score is marked with measure numbers 82, 83, 84, and 85. The key signature has one flat (B-flat).

84

VI 1

5

pizz.

p

simile

VI 2

5

pizz.

p

simile

VI 3

pizz.

p

simile

VI 4

pizz.

p

simile

84

VII 1

pizz.

p

VII 2

pizz.

p

VII 3

pizz.

p

84

A 1

pizz.

p

A 2

pizz.

p

84

Vlc. 1

3

pizz.

p

Vlc. 2

3

pizz.

p

84

C.B.

pizz.

arco

p

This musical score page contains measures 88 through 91 of the piece 'Amazonia'. The score is arranged for a symphony orchestra with the following parts and markings:

- Vl I (Violins I):** Measures 88-91 are mostly rests. A melodic line begins in measure 89 with a piano (*p*) dynamic.
- Vl II (Violins II):** Measures 88-91 are mostly rests. A melodic line begins in measure 89 with a piano (*p*) dynamic.
- Vl III (Violins III):** Measures 88-91 are mostly rests. A melodic line begins in measure 89 with a piano (*p*) dynamic.
- Vl IV (Violins IV):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- Vl II 1 (Violins II 1st):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- Vl II 2 (Violins II 2nd):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- Vl II 3 (Violins II 3rd):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- A 1 (Violas 1st):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- A 2 (Violas 2nd):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* arco and *f* pizz. in measures 88 and 90.
- Vlc. 1 (Violoncello 1):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* pizz. and *f* arco in measures 88 and 90.
- Vlc. 2 (Violoncello 2):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* pizz. and *f* arco in measures 88 and 90.
- C.B. (Cymbals/Bells):** Plays a continuous rhythmic accompaniment of eighth notes. Markings include *f* pizz. and *f* arco in measures 88 and 90.

The score uses standard musical notation including treble clefs for the string parts, 4/4 time signatures, and dynamic markings (*f* for fortissimo, *p* for piano). Performance instructions such as *arco* (bowed) and *pizz.* (pizzicato) are used to indicate playing techniques. The page number 88 is placed above the first measure of each part.

93

VI 1
VI 2
VI 3
VI 4
V II 1
V II 2
V II 3
A 1
A 2
Vlc. 1
Vlc. 2
C.B.

93

99

VI I 1

VI I 2

VI I 3

VI I 4

VI I 4
pizz. Bartok
pizz. ord.

99

V II 1

V II 2

V II 3

V II 3
pizz. Bartok
pizz. ord.

99

A 1

A 2

A 2
pizz. Bartok
pizz. ord.

99

Vlc. 1

Vlc. 2

Vlc. 2
pizz. Bartok
pizz. ord.

99

C.B.

C.B.
pizz. Bartok
pizz. ord.

106

V I 1 *mf*

V I 2 *mf*

V I 3 *mf*
pizz.
ord.

V I 4 *mf*
pizz.
ord.

106

V II 1 *mf*
pizz.
ord.

V II 2 *mf*
pizz.
ord.

V II 3 *mf*
pizz.
ord.

106

A 1 *mf*
pizz.
ord.

A 2 *mf*
pizz.
ord.

106

Vlc. 1 *mf*
pizz.
ord.

Vlc. 2 *ff*

106

C.B. *ff*

112 *dim.* ----- *col legno dim.* -----

V I 1 *col legno*

V I 2 *col legno*

V I 3 *col legno*

V I 4 *col legno*

V II 1 *dim.* ----- *col legno dim.* -----

V II 2 *col legno*

V II 3 *col legno*

A 1 *dim.* ----- *col legno dim.* ----- *arco languido*

A 2 *col legno* *p* *arco espress.* *p*

Vlc. 1 *dim.* ----- *col legno dim.* ----- *L.V.*

Vlc. 2 *L.V.*

C.B. *dim.* -----

119

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

arco *espress.*

p

arco *espress.*

p

pizz. Gliss.

p

pizz.

Gliss.

simile

simile

p

126

V I 1

V I 2

V I 3

V I 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

pizz.

p

arco

cresc.

leggiere

pizz.

p

arco

cresc.

pizz.

p

arco

cresc.

pizz.

p

arco

cresc.

pizz.

p

arco

cresc.

131

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

dim.

pizz.

arco

3

tremolo

trill

136

V I 1

V I 2

V I 3

V I 4

dim. ---
col legno

arco *mp*

136

V II 1

V II 2

V II 3

col legno

arco *mp*

136

A 1

A 2

col legno

arco *mp*

136

Vlc. 1

Vlc. 2

col legno

arco *mf*
pizz.

136

C.B.

col legno

arco *mf*

142

VI 1

VI 2

VI 3

VI 4

142

V II 1

V II 2

V II 3

142

A 1

A 2

142

Vlc. 1

Vlc. 2

142

C.B.

p

p

mp

mp

mp

Detailed description: This page of a musical score, titled 'Amazonia', covers measures 142 to 146. It is arranged for a string ensemble consisting of Violins (VI 1-4), Violas (V II 1-3), Cellos (Vlc. 1-2), and a Double Bass (C.B.). The music is in 2/4 time and features a key signature of one sharp (F#). The Violin parts (VI 1-4) are in treble clef, with VI 3 and VI 4 playing a melodic line with slurs and accents, while VI 1 and VI 2 are mostly silent. The Viola parts (V II 1-3) are in treble clef, with V II 2 and V II 3 playing a rhythmic accompaniment of eighth notes with slurs and accents. The Cello and Double Bass parts (Vlc. 1-2 and C.B.) are in bass clef, playing a similar rhythmic accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*). The score includes various musical notations such as slurs, accents, and dynamic markings.

147

VI 1

VI 2

VI 3

VI 4

147

V II 1

V II 2

V II 3

147

A 1

A 2

147

Vlc. 1

Vlc. 2

147

C.B.

Detailed description: This page contains the musical score for measures 147 to 150 of the piece 'Amazonia'. The score is arranged in a system with 14 staves. The top four staves are for Violins I, II, III, and IV. The next three staves are for Violas I, II, and III. The following two staves are for Horns I and II. The bottom three staves are for Violas I, II, and III, and the Double Basses (C.B.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings. The key signature is one flat (B-flat major or D minor).

151

VI 1 sul pont. # *pp* simile

VI 2 sul pont. # *pp* simile

VI 3 *pp*

VI 4 *pp*

151

V II 1 arco *pp* simile

V II 2 *pp* sul pont. #

V II 3 *pp* sul pont. # simile

151

A 1 sul pont. # *pp* simile

A 2 *pp* simile

151

Vlc. 1 *pp* arco simile

Vlc. 2 *pp*

151

C.B. *pp* pizz.

Musical score for Amazonia, page 31, measures 157-161. The score is arranged in systems for Violins (VI), Violas (V), Cellos (Vlc.), and Double Basses (C.B.).

Violins (VI):

- VI 1: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).
- VI 2: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).
- VI 3: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).
- VI 4: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).

Violas (V):

- V II 1: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).
- V II 2: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).
- V II 3: Treble clef, 6/4 time signature. Measures 157-161: $\sharp G_4$ (quarter), $\sharp A_4$ (quarter), $\sharp B_4$ (quarter), $\sharp C_5$ (quarter), $\sharp D_5$ (quarter), $\sharp E_5$ (quarter).

Cellos (Vlc.):

- Vlc. 1: Bass clef, 6/4 time signature. Measures 157-161: $\sharp G_3$ (quarter), $\sharp A_3$ (quarter), $\sharp B_3$ (quarter), $\sharp C_4$ (quarter), $\sharp D_4$ (quarter), $\sharp E_4$ (quarter).
- Vlc. 2: Bass clef, 6/4 time signature. Measures 157-161: $\sharp G_3$ (quarter), $\sharp A_3$ (quarter), $\sharp B_3$ (quarter), $\sharp C_4$ (quarter), $\sharp D_4$ (quarter), $\sharp E_4$ (quarter).

Double Basses (C.B.):

- C.B.: Bass clef, 6/4 time signature. Measures 157-161: $\sharp G_3$ (quarter), $\sharp A_3$ (quarter), $\sharp B_3$ (quarter), $\sharp C_4$ (quarter), $\sharp D_4$ (quarter), $\sharp E_4$ (quarter).

Dynamic markings: *mp* (mezzo-piano) is indicated in measures 158, 159, 160, and 161 across various staves.

Other markings: *pizz.* (pizzicato) is indicated in measure 161 on the C.B. staff.

cresc.-----

VI 1
VI 2
VI 3
VI 4

cresc.-----

V II 1
V II 2
V II 3

cresc.-----

A 1
A 2

cresc.-----

Vlc. 1
Vlc. 2

C.B.

Musical score for Amazonia, page 33, measures 165-172. The score is divided into five systems, each containing two staves. The instruments are Violins I (VI I), Violins II (VI II), Violas (V II), Cellos (Vlc.), and Contrabasses (C.B.). The music is in 6/4 time and features a complex rhythmic pattern with frequent changes in meter (6/4, 4/4, 6/4, 4/4, 6/4). The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings.

VI I 1
VI I 2
VI I 3
VI I 4

VI II 1
VI II 2
VI II 3

A 1
A 2

Vlc. 1
Vlc. 2

C.B.

169 *dim.*

V I 1 *pp*

V I 2 *pp*

V I 3 *pp* *pizz.* *p*

V I 4 *pp*

V II 1 *dim.* *pp*

V II 2 *pp*

V II 3 *pp* *pizz.* *p*

A 1 *pp*

A 2 *pp*

Vlc. 1 *pp*

Vlc. 2 *pp*

C.B. *pp*

sul pont.

ord.

pizz.

arco

The musical score is arranged in systems for Violins I-IV, Violas I-III, Arcos I-2, Violas I-2, and Cello/Bass. It features various performance instructions such as *dim.*, *pp*, *pizz.*, *p*, *sul pont.*, and *ord.*. The score includes dynamic markings and articulation symbols throughout the piece.

174

VI 1 *p*

VI 2 *p*

VI 3

VI 4

174 ord. *p*

V II 1

V II 2 ord. *p*

V II 3 *p* pizz.

174

A 1

A 2

174

Vlc. 1

Vlc. 2

174 harmonic *p*

C.B.

181

V I 1

V I 2

V I 3

V I 4

pizz.

p

181

V II 1

V II 2

V II 3

arco

p

181

A 1

A 2

181

Vlc. 1

Vlc. 2

C.B.

Harmonics glissandi

sul C

simile

p sul C

Harmonics glissandi

simile

p

187

pizz. *cresc.* *dim.*

VI 1

mp

VI 2

VI 3

VI 4

cresc. *dim.*

187

arco *mp*

V II 1

fz *fz*

V II 2

V II 3

cresc. *dim.*

187

arco *mp* *pizz.*

A 1

A 2

mp

187

simile *cresc.* *dim.*

Vlc. 1

simile

Vlc. 2

187

cresc. *dim.*

C.B.

193

VI 1

VI 2

VI 3

VI 4

arco

p

pizz.

p

arco

p

arco

193

V II 1

V II 2

V II 3

p

p

p

193

A 1

A 2

p

arco

p

193

Vlc. 1

Vlc. 2

p

193

C.B.

199 $\text{♩} = 92$ *affascinante* *passionato*

Violins I (VI 1-4): Measures 199-203. *arco* (measures 199-202), *pizz.* (measure 200), *mp* *passionato* (measures 201-203).

Violas I and II (V II 1-3): Measures 199-203. *arco* (measures 199-202), *pp* *tr* (measures 201-202), *cresc.* (measures 201-202), *p* (measures 203).

Cellos and Double Basses (Vlc. 1-2, C.B.): Measures 199-203. *pizz.* (measures 199-202), *arco* (measures 201-202), *pp* *tr* (measures 201-202), *cresc.* (measures 201-202), *p* (measures 203).

206

VI 1

VI 2

VI 3

VI 4

206

V II 1

V II 2

V II 3

206

A 1

A 2

206

Vlc. 1

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Vlc. 2

206

C.B.

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Detailed description: This page of a musical score for 'Amazonia' covers measures 206 to 210. It features a woodwind section with four Violin I parts (VI 1-4), three Viola II parts (V II 1-3), two Cello parts (A 1-2), two Violoncello parts (Vlc. 1-2), and a Contrabass (C.B.). The Violin I parts play a melodic line with triplets and slurs. The Viola II parts play a rhythmic accompaniment with tremolos. The Cello and Violoncello parts play a bass line with alternating arco and pizzicato markings. The Contrabass part plays a simple bass line. The score is in a key with one sharp (F#) and a common time signature.

cresc. ----- *8va*

VI 1
VI 2
VI 3
VI 4

211

VI I 1

cresc. -----

V II 2

V II 3

211

A 1

A 2

cresc. -----

Vlc. 1

arco pizz. arco pizz. arco pizz.

Vlc. 2

211

C.B.

cresc. -----

arco pizz. arco pizz. arco pizz.

f *f* *f*

(8^{va})-----
dim.-----

214

VI 1

VI 2

VI 3

VI 4

214

VII 1

VII 2

VII 3

dim.-----

214

A 1

A 2

dim.-----

214

Vlc. 1

Vlc. 2

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

dim.-----

214

C.B.

arco pizz. arco pizz. arco pizz. arco pizz. arco

Detailed description of the musical score: The page contains 12 staves of music. The first four staves are for Violins I, II, III, and IV. The next three staves are for Violins II, Viola, and Viola. The following two staves are for the two parts of the Cello (A 1 and A 2). The next two staves are for the two parts of the Violoncello (Vlc. 1 and Vlc. 2). The final staff is for the Contrabasso (C.B.). The music starts at measure 214. The Violin parts play a rhythmic pattern of eighth and sixteenth notes. The Viola and Cello parts play a similar pattern but with a different rhythmic feel. The Violoncello parts play a pattern of eighth notes. The Contrabasso part plays a pattern of eighth notes. The dynamic marking 'dim.' is placed above the first measure of each section. The time signature is 4/4.

219 $\text{♩} = 120$

Violins I (V I 1, 2, 3, 4): *perendosi*

Violins II (V II 1, 2, 3): *perendosi*, *pizz.*, *pp*, *p*, *f*

Violas (A 1, 2): *perendosi*, *pizz.*, *pp*, *p*, *f*, *arco*

Violoncellos (Vlc. 1, 2): *perendosi*, *pizz.*, *pp*, *f*, *p*, *f*, *arco*

Double Basses (C.B.): *perendosi*, *pizz.*, *pp*, *f*, *p*, *f*

225

VI 1
f arco
f pizz.

VI 2
f pizz. *mp* *p* *f* arco

VI 3
f pizz. *f*

VI 4
f pizz. *f*

VII 1
arco pizz. arco pizz. arco *f*

VII 2
pizz. *mp* *p* pizz. arco pizz.

VII 3
pizz. *p* pizz. *f*

A 1
arco pizz. arco pizz. arco *f*

A 2
pizz. arco *mp* pizz. arco *f*

Vlc. 1
arco pizz. arco *mp* pizz. arco *f*

Vlc. 2
pizz. arco *mp* pizz. arco *f*

C.B.
arco *mp* pizz. *p* arco pizz. *f*

♩ = 92

231

VI 1 *p* *>* *tr* *tr* *tr* *tr* *tr*

VI 2 *arco* *p* *tr* *tr* *tr* *tr* *tr*

VI 3 *arco* *p* *tr* *tr* *tr* *tr* *tr*

VI 4 *p*

V II 1 *pizz.* *p* *arco* *tr* *tr* *tr* *tr* *tr*

V II 2 *p* *arco* *tr* *tr* *tr* *tr* *tr* *tr*

V II 3 *p* *arco* *tr* *tr* *tr* *tr* *tr* *tr*

A 1 *p* *>* *tr* *tr* *tr* *tr* *tr*

A 2 *p* *arco* *tr* *tr* *tr* *tr* *tr* *pizz.* *arco* *tr* *tr* *tr* *tr*

Vlc. 1 *p* *arco* *tr* *tr* *tr* *tr* *tr* *pizz.* *arco* *tr* *tr* *tr* *tr*

Vlc. 2 *p* *arco* *tr* *tr* *tr* *tr* *tr* *pizz.* *arco* *tr* *tr* *tr* *tr*

C.B. *p* *arco* *tr* *tr* *tr* *tr* *tr* *pizz.* *arco* *tr* *tr* *tr* *tr*

238 *intenso* *poco rit. a tempo*

VI 1 *f intenso*

VI 2 *f intenso*

VI 3 *f intenso arco*

VI 4 *f*

V II 1 *f intenso* *mf*

V II 2 *mp* *f* *mf*

V II 3 *mp* *f* *mf*

A 1 *pizz.* *arco* *f* *mf intenso* *p* *pizz.* *sul pont. arco*

A 2 *mp* *mf* *p* *pp*

Vlc. 1 *mp* *f* *mf intenso* *p* *pp*

Vlc. 2 *mp* *mf* *p* *pp*

C.B. *mp* *mf* *p* *pp*

245

V I 1

V I 2

V I 3

V I 4

245

V II 1

V II 2

V II 3

245

A 1

A 2

245

Vlc. 1

Vlc. 2

245

C.B.

mp *p*

mp *p*

mp *p*

mp *p*

pp *mp* *p*

mp *p*

mp *p*

mp *p*

bird n°1

3

arco

flautando

bird n°2

p *pizz.*

ricochet col legno

bird n°4

*p*³

ricochet col legno

3

251

VI 1

VI 2

VI 3 *bird n°3* *leggero*
p

VI 4

V II 1

V II 2

V II 3

251 *simile*

A 1

A 2

251

Vlc. 1

Vlc. 2

3 3 3 3

251

C.B.

3 3 3 3

Detailed description of the musical score: The score is for measures 251 to 258. It features five systems of staves. The first system contains four Violin staves (VI 1-4). VI 3 has a melodic line with a 'bird n°3' annotation and a 'leggero' marking, starting with a piano (*p*) dynamic. VI 1, 2, and 4 have rests. The second system contains three Violin II staves (V II 1-3). V II 1 has a melodic line with a slur and a fermata. V II 2 and 3 have rests. The third system contains two Viola staves (A 1-2). Both have a melodic line with a slur and a fermata, marked 'simile'. The fourth system contains two Violoncello staves (Vlc. 1-2). Vlc. 1 has a rest. Vlc. 2 has a rhythmic pattern of eighth notes with asterisks, grouped in threes. The fifth system contains one Double Bass staff (C.B.) with a rhythmic pattern of eighth notes with asterisks, grouped in threes.

253

VI 1

bird n°5

p

VI 2

p

VI 3

VI 4

253

V II 1

V II 2

V II 3

253

A 1

A 2

improvvisando sotto gli motivi

253

Vlc. 1

Vlc. 2

3 3 3 3 3 3 3 3 3 3

253

C.B.

3 3 3 3 3 3

duration: 1' or more
cresc. poi dim.

improvisando sotto gli motivi = 120

255

The musical score consists of the following parts and instructions:

- VI 1, 2, 3, 4:** Violin I parts. Measure 255 features a triplet of eighth notes. Subsequent measures are marked *improvisando sotto gli motivi*. The final measure is marked $12+6$ over $8+4$.
- V II 1, 2, 3:** Violin II parts. Measure 255 features a quintuplet of eighth notes. Subsequent measures are marked *improvisando sotto gli motivi*. The final measure is marked $12+6$ over $8+4$.
- A 1, 2:** Viola parts. Subsequent measures are marked *free propositions of improvisation* and *arco*. The final measure is marked $12+6$ over $8+4$.
- Vlc. 1, 2:** Violoncello parts. Subsequent measures are marked *free propositions of improvisation* and *arco*. The final measure is marked $12+6$ over $8+4$.
- C.B.:** Contrabass part. Subsequent measures are marked *free propositions of improvisation* and *arco*. The final measure is marked $12+6$ over $8+4$.

Additional performance markings include *cresc. poi dim.*, *p* (piano), *arco*, and *Gliss. pizz.* (glissando and pizzicato).

poco a poco cresc. -----

ossia: 8va

260

VI I 1

VI I 2

VI I 3

VI I 4

260

V II 1

V II 2

V II 3

260

A 1

A 2

260

Vlc. 1

Vlc. 2

260

C.B.

poco a poco cresc. -----

mp

tremolo accel. rall.

poco a poco cresc.

arco *pizz.* *arco* *pizz.* *arco* *pizz.*

arco *pizz.* *arco* *pizz.* *arco* *pizz.*

poco a poco cresc. -----

arco *pizz.* *arco* *pizz.* *arco* *pizz.*

263

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

263

A 1

A 2

263

Vlc. 1

Vlc. 2

263

C.B.

arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz.

The musical score for page 52 of 'Amazonia' covers measures 263 to 265. It is divided into several systems. The first system contains four staves for Violins I (VI 1-4), each with a treble clef. The second system contains three staves for Violins II (V II 1-3), with the first two in treble clef and the third in bass clef. The third system contains two staves for Violas (Vlc. 1-2), both in bass clef. The fourth system contains one staff for Cellos and Double Basses (C.B.) in bass clef. The score includes various musical notations: slurs, accents, and dynamic markings such as 'arco' and 'pizz.'. The measure number '263' is indicated at the beginning of each system. The page number '52' and the title 'Amazonia' are at the top.

266

The musical score for 'Amazonia' on page 53, starting at measure 266, consists of the following parts and markings:

- Violins I (VI 1-4):** Four staves in treble clef with a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes, with frequent slurs and accents (>). Dynamics range from *f* to *ff*.
- Violas (V II 1-3):** Three staves in treble clef. The first two staves (V II 1 and 2) feature a prominent five-fingered scale run (marked '5') with a forte (*f*) dynamic. The third staff (V II 3) plays a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic.
- Arched Instruments (A 1-2):** Two staves in bass clef. Both play rhythmic accompaniment of eighth notes. The first staff (A 1) has a forte (*f*) dynamic, and the second (A 2) also has a forte (*f*) dynamic.
- Violoncellos and Double Basses (Vlc. 1-2, C.B.):** Three staves in bass clef. The first two staves (Vlc. 1 and 2) play rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The first violinist (Vlc. 1) has performance instructions for *arco* and *pizz.*. The double bass (C.B.) also has *arco* and *pizz.* instructions.

The score concludes at measure 271. A dashed line at the top of the page indicates a continuation of the score.

Musical score for Amazonia, page 54, measures 268-270. The score is arranged for a string quartet (Violins I, Violins II, Violas, Cellos/Double Basses) and includes dynamic markings such as *f*, *ff*, *arco*, and *pizz.*. The score is divided into three measures. The first measure (268) features a *f* dynamic. The second measure (269) features a *ff* dynamic. The third measure (270) features a *ff* dynamic. The score includes various musical notations such as slurs, accents, and articulation marks. The string parts are written in treble and bass clefs. The Violin I and II parts have a *f* dynamic in measure 268 and a *ff* dynamic in measures 269 and 270. The Viola and Cello/Double Bass parts have a *f* dynamic in measure 268 and a *ff* dynamic in measures 269 and 270. The Violin I and II parts have a *pizz.* marking in measure 270. The Viola and Cello/Double Bass parts have a *pizz.* marking in measure 270. The score also includes a *5* fingering mark in measures 268 and 269.

molto dim. -----

271 arco pizz. arco

V I 1

V I 2

V I 3

V I 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

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

275

VI 1

VI 2

VI 3

VI 4

V II 1

V II 2

V II 3

A 1

A 2

Vlc. 1

Vlc. 2

C.B.

p

pizz.

p

p

The image shows a page of a musical score for the piece "Amazonia", page 56, starting at measure 275. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Violins I (VI 1-4), Violins II (V II 1-3), Arcobaloni (A 1-2), Violoncelli (Vlc. 1-2), and Contrabbasso (C.B.). The music is written in a key signature of one flat (B-flat major or D minor) and a complex, changing time signature that includes 3/4, 4/4, and 6/4. The score features various musical notations such as slurs, ties, and dynamic markings. The dynamics include *p* (piano) and *pizz.* (pizzicato). The Violoncelli and Contrabbasso parts are marked with *pizz.* and *p*. The Arcobaloni parts are marked with *p*. The Violins I and II parts are marked with *p*. The Contrabbasso part is marked with *p*. The score is written in a standard musical notation with a treble clef for all parts. The page number 56 is in the top left corner, and the title "Amazonia" is in the top center. The measure number 275 is written above the first staff.

280

V I 1 *pizz.*

V I 2 *pizz.*

V I 3 *pizz.*

V I 4 *pizz.*

V II 1

V II 2 *col legno*

V II 3 *col legno*

A 1 *col legno*

A 2 *col legno*

Vlc. 1 *arco* *col legno*

Vlc. 2 *arco*

C.B. *(8va)*

283 *molto rallentando* *a tempo*

VI 1 arco *mp* *tr* *tr* *tr*

VI 2 arco *mp* *tr* *tr* *tr*

VI 3 arco *mp* *tr* *tr* *tr*

VI 4 arco *mp* *tr* *tr* *tr*

V II 1 arco *mp* *tr* *tr* *tr*

V II 2 arco *mp* *tr* *tr* *tr*

V II 3 arco *mp* *tr* *tr* *tr*

A 1 *mp* *pizz.*

A 2 *mp* *pizz.*

Vlc. 1 *mp* *pizz.*

Vlc. 2 *mp* *pizz.*

C.B. (8va) *mp* *pizz.*

287

V I 1 *f* *ossia: harmonics*

V I 2 *f* *ossia: harmonics*

V I 3 *f* *ossia: harmonics*

V I 4 *f* *ossia: harmonics*

287

V II 1 *f* *ossia: harmonics*

V II 2 *f* *ossia: harmonics*

V II 3 *f* *ossia: harmonics*

287

A 1 arco *f*

A 2 arco *f*

287

Vlc. 1 arco *f*

Vlc. 2 arco *f*

287

C.B. arco *f*

poco a poco dim.

VI 1 *p*

VI 2 *p*

VI 3 *p*

VI 4 *p*

poco a poco dim.

V II 1 *p*

V II 2 *p*

V II 3 *p*

poco a poco dim.

A 1 *p*

A 2 *p*

poco a poco dim.

Vlc. 1 *p*

Vlc. 2 *p*

C.B. *p*

293 improvisation pitch and rythm free col legno gettato tapping with the fingertips on the table

V I 1

V I 2

V I 3

V I 4

293 col legno gettato tapping with the fingertips on the table

V II 1

V II 2

V II 3

293 col legno gettato tapping with the fingertips on the table

A 1

A 2

293 improvisation pitch and rythm free col legno gettato tapping with the fingertips on the table

Vlc. 1

Vlc. 2

293 improvisation pitch and rythm free col legno gettato tapping with the fingertips on the table

C.B.

duration: circa 10'