

El mar de l'eterno

In memory of Edda Serra

Solo Violin, 4 Violins I, 4 Violins II, 2 Violas, 2 Cellos, 1 Contrabass

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Largo $\text{♩} = 56$

Solo Violin

ppp *p* *mp* **A 2**

Violins I

1 *pp* *con sord.* *p*

2 *pp* *con sord.* *p*

Violins II

1 *pp* *con sord.* *p*

2 *pp* *p*

Violas

pp *con sord.* *p*

Violoncellos

pp *con sord.* *p*

Contrabass

El mar de l'eterno

19

S.Vln *ff* *f* *mp* *gliss.* *a tempo*

Vlns I 1 *pp* *f* *senza sord.* (*f*) *p*

Vlns I 2 *pp* *f* *senza sord.* (*f*) *p*

Vlns II 1 *pp* *f* *senza sord.* (*f*) *p*

Vlns II 2 *pp* *f* *senza sord.* (*f*) *p*

Vlas 1 *pp* *f* *senza sord.* (*f*) *p* unis.

Vlas 2 *pp* *f* *senza sord.* (*f*) *p* unis.

Vcs. 1 *pp* *f* *senza sord.* (*f*) *p* unis.

Vcs. 2 *pp* *f* *senza sord.* (*f*) *p* unis.

Cb. *con sord.* *f* *senza sord.* (*f*) *p*

A 3

The score is for a symphony orchestra. The S.Vln part starts with a 19-measure introduction of sixteenth-note patterns, ending with a glissando and a change to 'a tempo'. The string parts (Vlns I, Vlns II, Vlas, Vcs., Cb.) play a sustained harmonic line, starting at a piano dynamic (pp) and building to a forte dynamic (f) by measure 19. From measure 20 onwards, they play a series of sustained notes with a dynamic range from forte (f) to piano (p). The Cb. part is marked 'con sord.' (with mutes) until measure 20, then 'senza sord.' (without mutes). The Vlns I and Vlns II parts are marked 'senza sord.' throughout. The Vlas and Vcs. parts are marked 'senza sord.' and 'unis.' (unison) in the final measures. A rehearsal mark 'A 3' is placed at the beginning of the 'a tempo' section.

El mar de l'eterno

26 *morendo*.....*a tempo* A 4 *pp* *ppp* *p* *p* *acc. poco a poco*..... *a tempo* *p* *mp* *f*

S.Vln

Vlns I *unis.* *con sord.* *pp* *5* *senza sord.* *mp* *mf*

1 *con sord.* *unis.* *pp* *5* *senza sord.* *mp* *mf*

Vlns II *con sord.* *unis.* *pp* *5* *senza sord.* *mp* *mf*

Vlas *con sord.* *pp* *5*

Vcs. *con sord.* *pp* *5*

Cb. *con sord.* *pp* *5*

p *pp*

El mar de l'eterno

The musical score is arranged in six staves. The top staff is for the Solo Violin (S.Vln), starting at measure 39. It features a melodic line with various ornaments and dynamic markings, including *mf* and *ff*. The second staff is for Violins I (Vlns I), playing a rhythmic accompaniment with *f* and *fp* dynamics. The third staff is for Violins II (Vlns II), also playing a rhythmic accompaniment with *f* and *fp* dynamics. The fourth staff is for Viola (Vlas), starting with *senza sord.* and *mp*, then increasing to *mf* and *f*, ending with *fp*. The fifth staff is for Violoncello (Vcs), starting with *senza sord.* and *mp*, then increasing to *mf* and *f*, ending with *fp*. The bottom staff is for Contrabasso (Cb), starting with *senza sord.* and *mp*, then increasing to *f* and ending with *fp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

punta d'arco
spicc.

mf

ff

fp

fp

fp

fp

fp

El mar de l'eterno

50

S.Vln

Vlns I

1

2

Vlns II

1

2

Vlas

1

2

Vcs.

1

2

Cb.

pp

f

pp

mf

f

pp

mf

f

pp

mf

f

pp

mf

f

pp

mf

f

pp

mf

f

p

f

pp

f

pp

mf

f

p

f

El mar de l'eterno

B 1 Con brio $\text{♩} = 118$

Musical score for measures 1-73. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs., and Cb. The S.Vln part starts with a forte (*f*) dynamic and features a melodic line with accents. The Vlns I and Vlns II parts are marked *mf* and *f* respectively, with some unison (*unis.*) markings. The Vlas part is marked *mf* and includes a pizzicato (*pizz.*) section. The Vcs. and Cb. parts are marked *f* and *pizz.* respectively. The tempo is marked *Con brio* with a quarter note equal to 118 beats per minute.

74

Musical score for measures 74-79. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs., and Cb. The S.Vln part continues with a melodic line. The Vlns I part is marked *mf* and features a complex rhythmic pattern with triplets. The Vlns II part is marked *f* and features a complex rhythmic pattern with triplets. The Vlas part is marked *mf* and features a complex rhythmic pattern with triplets. The Vcs. and Cb. parts are marked *f* and *pizz.* respectively. The tempo is marked *Con brio* with a quarter note equal to 118 beats per minute.

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Musical score for measures 80-86. The score includes staves for S.Vln, Vlns I, Vlns II, Vlas, Vcs., and Cb. The S.Vln part starts with a forte (*f*) dynamic and features a trill in measure 85. The Vlns I and II parts have dynamics ranging from *f* to *mf*. The Vlas part includes *pizz.* and *arco* markings, with triplets in measures 82 and 83. The Vcs. part features a continuous triplet pattern with dynamics from *mf* to *f*. The Cb. part has dynamics from *sfz* to *p*.

Musical score for measures 87-93. The score includes staves for S.Vln, Vlns I, Vlns II, Vlas, Vcs., and Cb. The S.Vln part starts with a mezzo-piano (*mp*) dynamic and features a trill in measure 92. The Vlns I and II parts have dynamics ranging from *p* to *f*. The Vlas part includes a continuous triplet pattern with dynamics from *f* to *mp*. The Vcs. part features a continuous triplet pattern with dynamics from *f* to *mp*. The Cb. part has dynamics from *f* to *p*.

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Musical score for measures 94-103. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs, and Cb. Measure 94 starts with S.Vln at *f* and Vlns I/II at *mf*. Measure 95 features triplets in S.Vln, Vlns I, and Vlns II. Measure 96 has S.Vln at *mf* and Vlns I/II at *p < f*. Measure 97 has S.Vln at *p < f* and Vlns I/II at *p*. Measure 98 has S.Vln at *p* and Vlns I/II at *mf*. Measure 99 has S.Vln at *p* and Vlns I/II at *p*. Measure 100 has S.Vln at *p* and Vlns I/II at *mf*. Measure 101 has S.Vln at *p* and Vlns I/II at *p*. Measure 102 has S.Vln at *p* and Vlns I/II at *mf*. Measure 103 has S.Vln at *p* and Vlns I/II at *p*. A box labeled "B 2" is above measure 97.

Musical score for measures 104-108. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs, and Cb. Measure 104 has S.Vln at *f* with "sul tasto" above. Measure 105 has S.Vln at *f* with "sul pont." above and triplets. Measure 106 has S.Vln at *mp* with "ord." above. Measure 107 has S.Vln at *f* with "ord." above. Measure 108 has S.Vln at *f* with "ord." above. A box labeled "B 3" is above measure 107. Vlns I and II have *mp* in measures 105-108. Vlas has *f* in measures 105-108. Vcs has *f* in measures 105-108. Cb has *sfz* in measures 104-108.

Musical score for measures 110-114. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs, and Cb. Measure 110 features a dynamic of *p*. Measures 111-112 feature a dynamic of *f*. Measure 113 features a dynamic of *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The Cb part includes *sfz* (sforzando) markings.

Musical score for measures 115-119. The score includes parts for S.Vln, Vlns I, Vlns II, Vlas, Vcs, and Cb. Measure 115 features a dynamic of *mp*. Measure 116 features a dynamic of *f*. Measure 117 features a dynamic of *mf*. Measure 118 features a dynamic of *mf*. Measure 119 features a dynamic of *mf*. Performance instructions include *poco rit.* (poco ritardando) and *a tempo*. The Cb part includes *sfz* (sforzando) markings.

El mar de l'eterno

a tempo

105 106 107 108 109 110

S.Vln *f* *mf* *f* *mp* *mf*

Vlns I *f* *mf* *f* *mp* *mf*

Vlns II *f* *mf* *f* *mp* *mf*

Vlas *f* *mf* *f* *mp* *mf*

1 *f* *mf* *f* *mp* *mf*

Vcs. 2 *f* *mf* *f* *mp* *mf*

Cb. *f* *mf* *f* *mp* *mf*

poco rit..... a tempo poco rit..... a tempo

127 128 129 130 131 132

S.Vln *f* *p* *ff* *f*

Vlns I *mp* *f* *p* *ff* *f*

Vlns II *mp* *f* *p* *ff* *f*

Vlas *mp* *f* *p* *ff* *f*

1 *mp* *f* *p* *ff* *f*

Vcs. 2 *mp* *f* *p* *ff* *f*

Cb. *mp* *f* *p* *ff* *f*

El mar de l'eterno

133 *molto rall.* B 5 *a tempo*

S.Vln
mp *p* *p* *mf*

Vlns I
1 *p* *mp* *p* *ord.* *pizz.* *1 ord.* *p*
2 *p* *mp* *p* *ord.* *pizz.* *2 ord.* *p* *p*

Vlns II
1 *p* *mp* *p* *1 ord.* *pizz.* *ord.* *p*
2 *p* *mp* *p* *2 ord.* *pizz.* *ord.* *p*

Vlas
p *mp* *p* *ord.* *pizz.* *ord.* *p*

Vcs.
p *mp* *p* *ord.* *pizz.* *ord.* *p*

Cb.
p *mp* *p* *ord.* *pizz.* *ord.* *p*

El mar de l'eterno

144

S.Vln *pizz.* *p* *arco* *poco rit.* *a tempo* *fp*

Vlins I *pizz.* *ord.* *pp* *unis.* *pp*

Vlins II *pizz.* *ord.* *pp* *unis.* *pp*

Vlas *pizz.* *ord.* *pp* *unis.* *pp*

Vlas *pizz.* *ord.* *pp* *unis.* *pp*

Vcs. *pizz.* *ord.* *pp* *unis.* *pp*

Cb. *pizz.* *ord.* *pp* *unis.* *pp*

157

S.Vln *p* *C1* *poco vib.* *mf* *pp* *mf* *molto accel.* *a tempo* *ord.*

Vlins I *mf* *pp* *mf*

Vlins II *mf* *pp* *mf*

Vlas *mf* *pp* *mf*

Vcs. *mf* *pp* *mf*

Cb. *mf* *pp* *mf*

sul pont.

El mar de l'eterno

S.Vln
C 2
sfz
p
f
ord.
sul pont.
accel.....
a tempo sul pont.
rall.....a tempo
ord.
accel.....a tempo
sul pont.
ord.
p
mf
mp
f
mf
ff
sfz
p

Vlns I
1 col legno tratto
2

Vlns II
1 col legno tratto
2

Vlas
1 col legno tratto
2

Vcs.
1
2

Cb.

El mar de l'eterno

[160] poco rall. a tempo *f* *p* *mf* *p* *mf* *f* *gliss.*

C 3 sul pont.

con sord. ord. *p*

con sord. *p*

con sord. ord. *p* senza sord. *mf*

con sord. *p*

con sord. ord. *p* con sord. *p*

con sord. *p*

con sord. *p*

con sord. *p*

con sord. *p*

El mar de l'eterno

166

S.Vln

gliss.

p

(p)

C 4 Marziale ♩ = 118

Vlms I

pp

senza sord.

col legno battuto

p

Vlms II

pp

col legno battuto

p

senza sord.

mf

pp

Vlas

pp

senza sord.

mf

pp

col legno battuto

p

Vcs.

senza sord.

mf

pp

senza sord.

mf

pp

Cb.

senza sord.

mf

pp

col legno battuto

p

El mar de l'eterno

177

S.Vln

Vlns I

1

2

senza sord.

col legno battuto

mp

Vlns II

1

2

col legno battuto

mp

col legno battuto (continua)

Vcl

1

2

col legno battuto

p

col legno battuto (continua)

Vcs.

1

2

col legno battuto

p

col legno battuto (continua)

Cb.

185 C 5

S.Vln *mp* sul pont.

1 *col legno battuto (continua)*
cresc. poco a poco.....

2 *col legno battuto (continua)*
cresc. poco a poco.....

Vlins I

1 *col legno battuto (continua)*
cresc. poco a poco.....

2 *col legno battuto (continua)*
cresc. poco a poco.....

Vlins II

1 *col legno battuto (continua)*
cresc. poco a poco.....

2 *col legno battuto (continua)*
cresc. poco a poco.....

Vlas

1 *col legno battuto (continua)*
cresc. poco a poco.....

2 *pizz.*
cresc. poco a poco.....

Vcs.

1 *pizz.*
cresc. poco a poco.....

2 *pizz.*
cresc. poco a poco.....

Cb. *col legno battuto (continua)*
pizz.
cresc. poco a poco.....

193

S.Vln

f

mf

ord.

3

col legno battuto

3

Vlns I

1 *mf*

2 *mf*

ord.

3

col legno battuto

3

ord.

3

col legno battuto

3

Vlns II

1 *mf*

2 *mf*

ord.

col legno battuto

ord.

col legno battuto

Vlas

1 *f*

2 *f*

pizz.

col legno battuto

pizz. (continua)

pizz. (continua)

p

mf

Vcs.

1 *f*

2 *f*

pizz. (continua)

pizz. (continua)

p

mf

Cb.

f

p

mf

Detailed description: This page of a musical score, titled 'El mar de l'eterno', is page 19. It features a variety of instruments: Solo Violin (S.Vln), Violins I and II (Vlns I, Vlns II), Violas (Vlas), Violas (Vcs.), and Cello (Cb.). The score is divided into measures, with a measure number '193' at the beginning. The S.Vln part starts with a dynamic of *f* and includes a triplet of eighth notes. The Vlns I and II parts play a rhythmic pattern of eighth notes, with some measures marked 'ord.' and 'col legno battuto'. The Vlas parts play a steady eighth-note pattern, with the first part marked 'pizz.' and the second 'pizz. (continua)'. The Vcs. parts also play a steady eighth-note pattern, with the first part marked 'pizz. (continua)'. The Cb. part plays a steady eighth-note pattern. Dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various articulations and performance instructions such as 'ord.', 'col legno battuto', 'pizz.', and 'pizz. (continua)'. There are also triplet markings over some notes in the Vlns I and II parts.

201 C 6

S.Vln
ff *mp* *mf* *f*

Vlns I
1 *f* *p* *mp* *mf*
2 *f* *p* *mp* *mf*

Vlns II
1 *f* *p* *mp* *mf*
2 *f* *p* *mp* *mf*

Vlas
1 *f* *p* *mp* *mf*
2 *f* *p* *mp* *mf*

Vcs.
1 *f* *p* *mp* *mf*
2 *f* *p* *mp* *mf*

Cb.
f *p* *mp* *mf*

Performance instructions: *ord.*, *col legno battuto*, *pizz.*, *arco*.
Rhythmic markings: 3, 6.

El mar de l'eterno

209

S.Vln

mp

f

9

3

tr

be

b#

1

col legno battuto 3 ord. 3

mf f

2

col legno battuto 3 ord. 3

mf f

1

col legno battuto ord.

mf f

2

col legno battuto ord.

mf f

1

pizz. arco

f mf f

2

pizz. arco

f mf f

1

pizz. arco

f mf f

2

pizz. arco

f mf f

1

pizz. arco

f mf f

2

pizz. arco

f mf f

Vlns I

Vlns II

Vlas

Vcs.

Cb.

El mar de l'eterno

217 *f* poco rall. C 7 a tempo *mp* *f* *mf*

S.Vln
Musical notation for Solo Violin, starting at measure 217. Dynamics: *f*, *mp*, *f*, *mf*. Includes a fermata and a 3-measure rest.

Vlns I
Musical notation for Violins I. Dynamics: *mf*, *mp*, *mf*, *p*. Includes performance instruction: *col legno battuto*.

Vlns II
Musical notation for Violins II. Dynamics: *mf*, *mp*, *mf*, *p*. Includes performance instruction: *col legno battuto*.

Vlas
Musical notation for Violas. Dynamics: *mf*, *mp*, *mf*, *mp*. Includes performance instructions: *pizz.* and *arco*.

Vcs.
Musical notation for Cellos. Dynamics: *mf*, *mp*, *mf*, *mp*. Includes performance instructions: *pizz.* and *arco*.

Cb.
Musical notation for Contrabass. Dynamics: *mf*, *mp*, *mf*, *mp*. Includes performance instructions: *pizz.* and *arco*.

El mar de l'eterno

224

S.Vln

f *cresc. poco a poco* *ff* *D1 rall.* *gliss.*

1 *f* *ff* *6*

2 *f* *ff* *3*

Vlns I

1 *f* *ff* *5*

2 *f* *ff* *7*

Vlns II

1 *f* *ff* *7*

2 *f* *ff* *6*

Vlas

1 *f* *ff* *5*

2 *f* *ff* *3*

Vcs.

1 *f* *ff*

2 *f* *ff*

Cb. *f* *ff* *3*

El mar de l'eterno

Largo $\text{♩} = 56$

morendo poco a poco.....

The musical score is arranged in a system with the following parts and markings:

- S.Vln:** Solo Violin, starting at measure 298. It features a long, sustained note with a dynamic marking of *mp* (mezzo-piano) that gradually decays to *p* (piano) by the end of the section.
- Vlns I:** Violins I, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*. The first part of the score includes fingerings of 6.
- Vlns II:** Violins II, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*. The first part of the score includes fingerings of 5.
- Vlas:** Violas, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*. The first part of the score includes fingerings of 7.
- Vcs.:** Cellos, playing a rhythmic pattern of eighth notes with a dynamic marking of *p*. The first part of the score includes fingerings of 5.
- Cb.:** Contrabass, playing a sustained note with a dynamic marking of *p*.

The score is marked with a *morendo poco a poco* instruction, indicating a gradual decrease in volume and intensity throughout the piece.

El mar de l'eterno

233

The musical score is for the piece "El mar de l'eterno" and is page 25 of a larger work. It features the following instruments and parts:

- S.Vln** (Solo Violin): Starts at measure 233 with a long note, followed by a melodic line with dynamics *pp* and *mp*.
- Vlins I** (Violins I): Two staves (1 and 2) playing in unison (*unis.*) with dynamics *pp*.
- Vlins II** (Violins II): Two staves (1 and 2) playing in unison (*unis.*) with dynamics *pp*.
- Vlas** (Violas): Two staves (1 and 2) playing in unison (*unis.*) with dynamics *pp*.
- Vcs.** (Violoncello): One staff playing in unison (*unis.*) with dynamics *pp*.
- Cb.** (Contrabasso): One staff playing in unison (*unis.*) with dynamics *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features performance instructions: *p* and *pp* with hairpins.

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