

Missouri River Passacaglia

Greg Bolin

$\text{♩} = 72$

Violin 1a

Violin 1b

Violin 2a

Violin 2b

Viola a

Viola b

Violoncello a

Violoncello b

legato e cantabile

p

mf

mp

A with great dignity

The musical score consists of eight staves. The first staff, Vln. 1a, contains the primary melodic line, starting at measure 16. It begins with a *p* dynamic and a 7-measure rest, followed by a series of eighth and sixteenth notes with slurs. The dynamic shifts to *mp* and then *mf*, with a fingering of 5 indicated. The piece concludes with a *p* dynamic. The remaining staves (Vln. 1b, Vln. 2a, Vln. 2b, Vla. a, Vla. b) are currently empty. The Vc. a and Vzc. b staves provide a harmonic foundation with sustained notes and a *pp* dynamic at the end.

B

28

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla. a

Vla. b

Vc. a

Vzc. b

p *mp* *warmly*

The score consists of eight staves for string instruments. The first two measures (28-29) feature first violins with triplet patterns. At measure 30, the music changes to a key of two sharps (F# and C#), and all instruments begin. Dynamics range from *p* (piano) to *mp* (mezzo-piano), with the instruction 'warmly' appearing above various notes. The first violin part has a crescendo from *p* to *mp* in measure 30. The viola and cello parts have crescendos from *p* to *mp* in measure 31. The second violin part has a crescendo from *p* to *mp* in measure 32. The woodwinds (oboe and bassoon) are present in measure 30 but are silent for the remainder of the page. The strings play a melodic line in measure 30 that continues with some variations in measure 31. From measure 32 onwards, the strings play a more rhythmic and harmonic accompaniment.

40

Vln. 1a *mf*

Vln. 1b *mf*

Vln. 2a *p* *ppp*

Vln. 2b *ppp*

Vla. a *cresc.* *mf* *mf* *mp* *mp*

Vla. b *mf* *mp* *mp*

Vc. a *mf* *mp* *p* *mp*

Vzc. b *mf* *mp* *p* *mp*

pizz *pp* *ppp* *ppp* *mp* *mp* *mp*

sul tasto, shimmering *sul tasto, shimmering* *sul tasto, shimmering*

3 *3* *3*

50

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla. a

Vla. b

Vc. a

Vc. b

cresc.

mp

ord.

cres.

mp

ord.

cres.

mp

ord.

cres.

mf

f

mf

f

mf

f

f

60

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla. a

Vla. b

Vc. a

Vc. b

arco

D with a sense of mystery

pizz

arco

mf

sub. pp

sub pp

pizz

mf

pizz.

arco

sub. mf

pizz

arco

mf

pizz.

mf

67

Vln. 1a *pp* *pp* *mp* *p* *pizz.* *pizz.* *col legno*

Vln. 1b *f* *pp* *15^{ma}* *(arco)* *p* *gliss starts on 2nd half of beat* *col legno*

Vln. 2a *n* *f* *pp* *col legno*

Vln. 2b *f* *mf* *(h)* *arco* *pp* *pizz* *mf* *tapping on body of violin* *3* *arco* *p* *f*

Vla. a *pp* *pizz* *mf* *arco* *pp* *3* *tapping on body of viola* *mp*

Vla. b *pizz* *mf* *arco* *pp* *pizz* *mf* *arco* *mp*

Vc. a *mp* *pizz* *mf* *arco* *pp* *pizz.* *mf*

Vzc. b *arco* *mp* *pizz* *arco* *pizz* *mf* *arco*

73 *ord.* *mf*

Vln. 1a *f*

Vln. 1b *sul D pizz* *arco* *3* *6* *f*

Vln. 2a *tapping on body of violin* *ord.* *3* *6* *arco* *3* *6* *f*

Vln. 2b *pizz.* *arco* *3* *6* *cresc.* *f*

Vla. a *f*

Vla. b *mf* *pizz* *arco* *f* *3* *6*

Vc. a *arco* *f* *6*

Vzc. b *mf* *f* *3* *6* *sfz* *pp*

Measures 73-78 are arranged in a 6-measure system. Measure 73 is in 4/4 time. Measures 74-75 are in 6/8 time. Measures 76-77 are in 4/4 time. Measure 78 is in 3/4 time. The score includes various musical notations such as dynamics (*mf*, *f*, *pp*, *sfz*), articulations (*pizz.*, *arco*, *ord.*), and rhythmic markings (triplets, sextuplets, slurs).

E

78 $\text{♩} = 100$

Vln. 1a *ff* *pizz.* *arco* *f*

Vln. 1b *ff* *pizz.* *arco* *mf* *gliss.*

Vln. 2a *ff* *pizz.* *arco* *mf* *gliss.*

Vln. 2b *ff* *pizz.* *arco* *mf* *gliss.*

Vla. a *ff* *pizz.* *arco* *mf* *gliss.*

Vla. b *ff* *pizz.* *arco* *mf* *gliss.*

Vc. a *ff* *pizz.* *arco* *mf* *gliss.*

Vc. b *ff* *gliss.* *mf*

84

Violins:
Vln. 1a: Melodic line with a long note in the first measure, followed by a crescendo and fortissimo section.
Vln. 1b: Rhythmic accompaniment with sixteenth-note patterns.
Vln. 2a: Rhythmic accompaniment with sixteenth-note patterns.
Vln. 2b: Rhythmic accompaniment with sixteenth-note patterns.

Violas:
Vla. a: Rhythmic accompaniment with sixteenth-note patterns.
Vla. b: Rhythmic accompaniment with sixteenth-note patterns.

Cellos and Double Basses:
Vc. a: Rhythmic accompaniment with sixteenth-note patterns.
Vzc. b: Rhythmic accompaniment with sixteenth-note patterns, including a glissando in the final measure.

Dynamic and Performance Markings:
cresc. (measures 85-86)
ff (measures 87-90)
6 (measures 87-90)

90 **F**

Violin 1a: Treble clef, 2/4 time. Measure 90 starts with a half note G4. Measure 91 changes to 4/4 time. A dynamic marking of *dim.* is present. Measure 92 has a *mf* marking. The part ends with a whole rest in measure 94.

Violin 1b: Treble clef, 2/4 time. Measure 90 has sixteenth notes with a '6' (sixteenth) marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Violin 2a: Treble clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Violin 2b: Treble clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Viola a: Alto clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Viola b: Alto clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Violoncello a: Bass clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

Violoncello b: Bass clef, 2/4 time. Measure 90 has sixteenth notes with a '6' marking. Measure 91 has triplets and sixths with a *dim.* marking. Measure 92 has a *mp* marking. Measure 93 has a *mp* marking. Measure 94 has a whole rest.

G

95

Vln. 1a

Musical staff for Vln. 1a. It begins with a whole rest. In the second measure, there is a half note G4 with a *pp* dynamic marking. In the third measure, there is a whole rest. In the fourth measure, there is a half note G4 with a *mf* dynamic marking and a *pizz.* (pizzicato) instruction.

Vln. 1b

Musical staff for Vln. 1b. It features a continuous sixteenth-note pattern in sixteenth-note groups of six, marked with a *ppp* dynamic. The pattern is marked with a *simile* instruction in the second measure.

Vln. 2a

Musical staff for Vln. 2a. It begins with a sixteenth-note pattern in groups of six, marked with a *ppp* dynamic. In the second measure, there is a whole rest. In the third measure, there is a half note G4 with a *pp* dynamic marking. In the fourth measure, there is a half note G4 with a *mf* dynamic marking and a *pizz.* instruction.

Vln. 2b

Musical staff for Vln. 2b. It features a continuous sixteenth-note pattern in groups of six, marked with a *ppp* dynamic. In the third measure, there is a whole rest. In the fourth measure, there is a half note G4 with a *pp* dynamic marking.

Vla. a

Musical staff for Vla. a. It begins with a sixteenth-note pattern in groups of six, marked with a *ppp* dynamic. In the third measure, there is a whole rest. In the fourth measure, there is a half note G4 with a *mf* dynamic marking and a triplet of eighth notes. In the fifth measure, there is a whole rest. In the sixth measure, there is a half note G4 with a triplet of eighth notes.

Vla. b

Musical staff for Vla. b. It begins with a whole rest. In the second measure, there is a half note G4 with a *mf* dynamic marking and a triplet of eighth notes. In the third measure, there is a whole rest. In the fourth measure, there is a half note G4 with a *pp* dynamic marking.

Vc. a

Musical staff for Vc. a. It begins with a whole rest. In the third measure, there is a whole rest. In the fourth measure, there is a half note G4 with a *mf* dynamic marking and a triplet of eighth notes. In the fifth measure, there is a whole rest. In the sixth measure, there is a half note G4 with a triplet of eighth notes.

Vc. b

Musical staff for Vc. b. It features a continuous sixteenth-note pattern in groups of six, marked with a *ppp* dynamic. The pattern is marked with a *simile* instruction in the second measure.

99

Vln. 1a *arco* 6 *ppp*

Vln. 1b *f* *mp*

Vln. 2a *arco* 3 *mf* *mp*

Vln. 2b *arco* 3 *mf* *mp*

Vla. a *mp*

Vla. b *f* *mp*

Vc. a 6 *ppp*

Vc. b *mf*³

102

The musical score consists of eight staves: Vln. 1a, Vln. 1b, Vln. 2a, Vln. 2b, Vla. a, Vla. b, Vc. a, and Vzc. b. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 102 features Vln. 1a with a forte (f) dynamic and a triplet of eighth notes. Vln. 1b has a forte (f) dynamic and a triplet of eighth notes. Vln. 2a and Vln. 2b are silent. Vla. a is silent. Vla. b plays a series of sixteenth-note sixths (6) starting on G#4, marked piano-piano (pp). Vc. a and Vzc. b play a series of sixteenth-note sixths (6) starting on G#3, marked piano-piano (pp). Measure 103 features Vln. 1a with a piano (p) dynamic and a triplet of eighth notes. Vln. 1b is silent. Vln. 2a and Vln. 2b are silent. Vla. a is silent. Vla. b continues with sixteenth-note sixths (6), marked piano-piano (pp). Vc. a and Vzc. b continue with sixteenth-note sixths (6), marked piano-piano (pp). Measure 104 features Vln. 1a with a sforzando (sfz) dynamic and a long note. Vln. 1b has a forte (f) dynamic and a quarter note. Vln. 2a has a mezzo-piano (mp) dynamic and a series of sixteenth-note sixths (6). Vln. 2b has a forte (f) dynamic and a quarter note. Vla. a has a sforzando (sfz) dynamic and a long note. Vla. b has a sforzando (sfz) dynamic and a quarter note. Vc. a has a mezzo-piano (mp) dynamic and a series of sixteenth-note sixths (6). Vzc. b is silent.

105 15

Vln. 1a *ff* *ff* *f* *pp*

Vln. 1b *ff* *mf*

Vln. 2a *ff* snap pizz. *ff*

Vln. 2b *ff* *f* *pp*

Vla. a *ff* *f* *pp*

Vla. b *ff* *f* send it flying

Vc. a *f* *pp*

Vc. b *mf*

109

Vln. 1a
- - - - - *fff* 3 - - - - - *sub. p* 6 6 - - - - - *ff* 3 3

Vln. 1b
- - - - - *fff* 3 3 3 - - - - - *sub. p* 6 6 - - - - - *ff* 3 3

Vln. 2a arco
f - - - - - *fff* 3 - - - - - *ff* *sub. p* 6 6 - - - - - *ff* 3 3

Vln. 2b
f 6 6 6 6 - - - - - *sub. p* 6 6 6 6 - - - - - *ff* 3 3 3

Vla. a
f - - - - - *fff* 3 - - - - - *sub. p* 6 6 - - - - - *ff* 3 3

Vla. b
f 6 6 6 6 - - - - - *sub. p* 6 6 6 6 - - - - - *ff* 3 3 3

Vc. a
f 6 6 6 6 - - - - - *sub. p* 6 6 6 6 - - - - - *ff* 3 3 3

Vzc. b
f 6 6 6 6 - - - - - *sub. p* 6 6 6 6 - - - - - *ff* 3 3 3

I triumphantly!

113

The musical score is arranged in a system of eight staves, each representing a different string instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into measures by vertical bar lines. A large bracket on the left groups the staves, with the measure number '113' at the top left.
 - **Vln. 1a:** Features a melodic line with triplets and sixteenth-note runs, marked *fff*.
 - **Vln. 1b:** Similar to Vln. 1a but with a more sustained melodic line.
 - **Vln. 2a:** Plays a melodic line with a mix of sixteenth notes and dotted rhythms.
 - **Vln. 2b:** Features a rhythmic accompaniment of sixteenth notes.
 - **Vla. a & Vla. b:** Play a rhythmic accompaniment with frequent triplets, marked *ff*.
 - **Vc. a & Vzc. b:** Play a rhythmic accompaniment with triplets, marked *ff*.
 The piece concludes at the end of measure 117 with a *sim.* marking.

117

Vln. 1a *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vln. 1b *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vln. 2a *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vln. 2b *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vla. a *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vla. b *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vc. a *fp* *fff* 3 6 6 6 6 6 6 6 6 6 6 6

Vzc. b *fp* *fff* 3 3 3 3 3 3 3 3 6 3 3 3 3

121

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla. a

Vla. b

Vc. a

Vzc. b

6 6 3 3 *dim.*

6 3 3 3 *sempre dim*

6 6 3 3 *mf*

3 3 6 *dim.* 3 *sempre dim.* 6

6 6 3 6 6 3 3 *mp*

fff 6 6 6 6 3 6 6 *dim.* 6 3 3 *mp*

6 6 3 6 3 6 *dim.* 6 6 3 6 3 *mp*

fff 6 3 6 6 3 6 3 6 3 *mp*

fff *mp*

3 3 3 3 3 3 3 3 3 3 3 3 *mp*

J

Tempo primo

125

rit. -----

Vln. 1a *mp* *pp* *pp*

Vln. 1b *pp*

Vln. 2a *pp*

Vln. 2b *p*

Vla. a *p* *pp*

Vla. b *p* *pp*

Vc. a *p* *pp*

Vzc. b *p* *dim.* *pp* *p*

dolce e molto legato

136

Vln. 1a
Vln. 1b
Vln. 2a
Vln. 2b
Vla. a
Vla. b
Vc. a
Vc. b

mp
p
mp
p
mp
p
p
p

Detailed description: This page of a musical score, numbered 136, contains eight staves for string instruments. The staves are labeled Vln. 1a, Vln. 1b, Vln. 2a, Vln. 2b, Vla. a, Vla. b, Vc. a, and Vc. b. The music is written in treble clef for the violins and violas, and bass clef for the violas and violas. The score consists of six measures. The first measure is mostly rests. The second measure features a melodic line in Vln. 1a and Vln. 1b starting on a half note, marked *mp*. The third measure continues this line in Vln. 1a and Vln. 1b, with a crescendo hairpin. The fourth measure shows Vln. 1a and Vln. 1b moving to a higher pitch, marked *p*. The fifth measure continues the melodic development in Vln. 1a and Vln. 1b, with a crescendo hairpin. The sixth measure concludes the phrase in Vln. 1a and Vln. 1b, marked *p*. The other instruments (Vln. 2a, Vln. 2b, Vla. a, Vla. b, Vc. a, Vc. b) provide harmonic support with various rhythmic patterns and sustained notes, often marked *p* or *mp*.

poco rit. ----- A tempo

143

Vln. 1a *pp* *ppp*

Vln. 1b *pp* *ppp*

Vln. 2a *pp* *ppp*

Vln. 2b *pp* *ppp*

Vla. a *pp* *ppp*

Vla. b *pp* *ppp*

Vc. a *< pp* *ppp*

Vzc. b *pp* *ppp*

3

Detailed description: This page of a musical score covers measures 143 to 150. It features eight staves: Violin 1a, Violin 1b, Violin 2a, Violin 2b, Viola a, Viola b, Violoncello a, and Violoncello b. The score is divided into two sections by a tempo change. The first section, from measure 143 to 146, is marked 'poco rit.' and contains dynamics *pp* and *ppp*. The second section, from measure 147 to 150, is marked 'A tempo' and contains dynamics *ppp*. The Violin 2b part includes a triplet in measure 149. The strings play sustained notes with hairpins indicating volume changes. The woodwinds (Viola and Cello) play sustained notes with accents and hairpins.