

IMPRESSIONS

for solo harp [or piano]

Raul Salamanca Quines

duration: 12 minutes

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I. Pastel

Tranquil Picturesque ♩ = 46

let vibrate

senza arp. *pp*

ppp *mp*

accel. loco rit. a tempo

mf

p

6 *8^{va}*

p *mf*

9 *8*

mf

12 *8* *loco*

dim. *arp. mp*

15

f

17 *Increasingly broadening* *rit.*

cresc. *f* *cresc.* *8^{vb}*

a tempo

senza arp.

ff

loco

mp

p

pp *attacca*

rit.

8^{va}

8^{va}

C#
D#
F#

E#

II. Somber

21 **Rubato** ♩ = 132

p

25

G#

D#
A#

poco a poco accel.

rall.

30

Bb
F#

Eb

rall.

a tempo

34

E#

C#
D#
E#

39

F# G# D# A# B# D# A#

43

A# E G# B# G# B#

47

A B C E

50

E E F D

III. Frolic

$\text{♩} = 120/126$

A D B

4 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

mf *mf*

$\text{A}^{\sharp}$ $\flat$ $\sharp$ $\flat$

7 *mp* *8va* *loco*

mp

8 *sfz* *poco a poco dim.*

sfz *poco a poco dim.*

9 *Faster* $\text{♩} = 132$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *p*

p

12 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

16 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{8}$

Musical notation for measures 16-18. Measure 16 is 4/4, 17 is 5/4, 18 is 4/4. The system ends with a 5/8 time signature for the next system.

19 $\frac{5}{8}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

Musical notation for measures 19-21. Measure 19 is 5/8, 20 is 4/4, 21 is 5/8. The system ends with a 7/8 time signature for the next system.

22 $\frac{7}{8}$ $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$

Musical notation for measures 22-24. Measure 22 is 7/8, 23 is 5/4, 24 is 7/8. The system ends with a 5/8 time signature for the next system.

25 $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Musical notation for measures 25-26. Measure 25 is 5/8, 26 is 3/4. The system ends with a 4/4 time signature for the next system.

27 $\frac{4}{4}$

Musical notation for measures 27-30. Measure 27 is 4/4. Measures 28-30 contain sixteenth-note runs marked with a '6' (sixteenth notes).

28 $\frac{7}{8}$ $\frac{4}{4}$

Musical notation for measures 28-30. Measure 28 is 7/8, 29 is 4/4. The system ends with a 4/4 time signature for the next system.

30 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

ff *fz*

D^b $\frac{5}{C^b \quad \flat \quad \flat \quad \flat}$

34 $\frac{4}{4}$

p *fz*

D^b $C^\sharp$ C^b $C^\sharp$

38 *f* *ff*

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{7}{7}$

40 *fff*

$F^\sharp$ C^b

41

C^b $\flat$ $\flat$ $\flat$ $\flat$ $\flat$ $\flat$

42

5

5

mf

5

pp

5

attacca

64

IV. Placid

♩ = 64
(sounds 8va.)

pp

6/4 7/4 5/4

3 4/4 8va ♯

♩ = 96

6 6 6 6 6

A#

The musical score for 'The Rose Tree' is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a treble clef and a key signature of one flat. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The melody consists of a series of eighth notes, with a '6' indicating a sixteenth note. The piano accompaniment consists of a series of eighth notes, with a '6' indicating a sixteenth note. The score ends with a double bar line and a '5' indicating the end of the piece.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. A '5' is written above the first measure, and an '8va' marking indicates an octave shift. The melody is composed of eighth notes, with groups of six notes beamed together and labeled with a '6' below. The bass staff begins with a bass clef and a key signature of one flat, featuring a single note in the first measure. The second system continues the melody in the treble staff, which changes to a 3/4 time signature, and the bass staff, which changes to a 4/4 time signature. The treble staff has a '3' above the first measure of this system, and the bass staff has a '4' above the first measure. The piece concludes with a final measure in the 4/4 time signature.

7 $\frac{4}{4}$ $\frac{5}{4}$ *loco* $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

11 $\frac{3}{4}$ *rubato* $\frac{6}{4}$ $\frac{5}{4}$

B $\flat$

16 $\frac{5}{4}$ *8va* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

20 $\frac{5}{4}$ *8va* $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

24 $\frac{4}{4}$ *8va* $\frac{6}{4}$ $\frac{5}{4}$ 3

28 *8va*-----] *loco*

4/4 **6/4**

31 **6/4** **5/4** **6/4**

3

A# *A#*

33 **6/4** *rit.* *p* *pp*