

Park Güell

for violin, viola, cello, marimba, and harp

Ronald Keith Parks

Park Güell

Instrumentation:

violin, viola, cello, marimba, and harp

Park Güell was written for the Bechtler Ensemble and the 2016 Charlotte Composers Forum. It was inspired by the park of the same name in Barcelona, Spain conceived and designed by architect Antoni Gaudi.

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A ♩ = 96

The score is written for a chamber ensemble. It begins with a box labeled 'A' and a tempo marking of ♩ = 96. The music is in 4/4 time. The first system includes staves for Violin, Viola, Cello, Marimba, and Harp. The Violin part starts with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) instruction. The Viola and Cello parts also feature pizzicato instructions. The Marimba part is marked *p*. The Harp part includes a chord sequence: Db C Bb | Eb F Gb Ab, followed by a piano (*p*) dynamic. The second system continues the music for Violin, Viola, Cello, Marimba, and Harp. The Violin part has a measure starting with a 6-measure rest. The Viola and Cello parts continue their melodic lines. The Marimba part continues with its rhythmic accompaniment. The Harp part continues with its melodic line, including an 8va marking.

11

Vln.

Vla.

Vc.

Mrb.

Hp.

16

Vln.

Vla.

Vc.

Mrb.

Hp.

arco

mp

mp

mp

mp

21

Vln.

Vla.

Vc.

Mrb.

Hp.

8va

26

Vln.

Vla.

Vc.

Mrb.

Hp.

B

Solo...

p

32

Vln.

Vla.

Vc.

Mrb.

Hp.

37

Vln.

Vla.

Vc.

Mrb.

Hp.

42

Vln.

Vla.

Vc.

Mrb.

Hp.

47

Vln.

Vla.

Vc.

Mrb.

Hp.

52

Vln.

Vla.

Vc.

Mrb.

Hp.

C

57

Vln.

Vla.

Vc.

Mrb.

Hp.

...end solo

mp

arco

mp

pizz.

mp

8va

63

Vln.

Vla.

Vc.

Mrb.

Hp.

67

Vln.

Vla.

Vc.

Mrb.

Hp.

pizz.

p

p

p

p

p

8va

72

Vln. *mf*

Vla. *mf*

Vc.

Mrb. *mf*

Hp.

8va

D

77

Vln.

Vla.

Vc.

Mrb. *mf* Solo... *mp*

Hp. *mp*

83

Vln.

Vla.

Vc.

Mrb.

Hp.

88

Vln.

Vla.

Vc.

Mrb.

Hp.

92

Vln.

Vla.

Vc.

Mrb.

Hp.

96

Vln.

Vla.

Vc.

Mrb.

Hp.

99

Vln.

Vla.

Vc.

Mrb.

Hp.

103

Vln.

Vla.

Vc.

Mrb.

Hp.

E

106

Vln. *mp* pizz.

Vla. *mp* pizz.

Vc. *mp*

Mrb. *mp* ...end solo

Hp. *mp* *8va*

111

Vln.

Vla.

Vc.

Mrb.

Hp. *8va*

116

Vln. arco *mp* *mf*

Vla. arco *mp* *mf*

Vc. arco *mp* *mf*

Mrb. *mf*

Hp. *mf* 8va

121

Vln.

Vla.

Vc.

Mrb.

Hp. 8va

125 F

Vln.

Vla.

Vc.

Mrb.

Hp.

mp

Solo...

mp

mp

130

Vln.

Vla.

Vc.

Mrb.

Hp.

135

Vln.

Vla.

Vc.

Mrb.

Hp.

This system contains measures 135 through 140. The Violin part (Vln.) begins with a melodic line in 3/4 time, transitioning to 5/4 and 4/4. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with various rhythmic patterns. The Maracas (Mrb.) part features a steady, rhythmic accompaniment. The Piano (Hp.) part includes chords and sustained notes, with a prominent bass line in the lower register.

140

Vln.

Vla.

Vc.

Mrb.

Hp.

This system contains measures 140 through 145. The Violin part (Vln.) continues its melodic development, featuring a crescendo in the final measure. The Viola (Vla.) and Violoncello (Vc.) parts maintain their rhythmic patterns. The Maracas (Mrb.) part continues with its characteristic rhythmic accompaniment. The Piano (Hp.) part includes chords and sustained notes, with a prominent bass line in the lower register.

145

Vln. *mf*

Vla. *mf*

Vc. *mf*

Mrb. *mf*

Hp. *mf*

150

Vln. *f*

Vla. *f*

Vc. *f*

Mrb. *f*

Hp. *f*

G

155

Vln.

Vla.

Vc.

Mrb.

Hp.

...end solo

mp

pizz.

mp

pizz.

mp

8^{va}

161

Vln.

Vla.

Vc.

Mrb.

Hp.

8^{va}

166 pizz. *p*

Vln.

Vla.

Vc.

Mrb.

Hp.

8va-----

171 arco *mp* *mf*

Vln.

Vla.

Vc.

Mrb.

Hp.

8va-----

176

Vln. *pp.*

Vla. *pp.*

Vc.

Mrb.

Hp.

8va

181

Vln. *pp*

Vla. *pp*

Vc.

Mrb. *p*

Hp. *pp*

186

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Mrb. *pp* *ppp*

Hp. *ppp*

Detailed description: This is a page of a musical score for five instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Maracas (Mrb.), and Harp (Hp.). The score begins at measure 186. The Violin and Viola parts feature long, sustained notes with a *ppp* dynamic marking. The Violoncello part has a *ppp* dynamic marking and includes some rhythmic movement. The Maracas part starts with a *pp* dynamic and features a rhythmic pattern of eighth notes. The Harp part has a *ppp* dynamic and includes some arpeggiated figures. The score is written in a key signature of one flat and a 7/8 time signature.

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