

*volando sobre neftume*  
*erin busch*

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Erin Busch

*volando sobre neblume*

*dedicated to the students of the Orquesta Entre Montañas*

for string orchestra

2018

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## Program Notes / Notas de programa:

“Volando sobre Neltume” is intended to be a direct representation of the plane ride that I took during my visit to Panguipulli. The piece begins very softly and with a thin texture, only using half of the first violins, as the propellor on the front of the plane begins to spin. The texture gradually thickens as more violins join the sound, and the plane soon gains enough momentum to take off. The harmonies are a bit turbulent here, representing some fear and apprehension on my part, which is enhanced by the addition of the violas and cellos to form more dissonant chords. Eventually, as the full effect of the breathtaking landscape below begins to come into view, the sound of the propellers resolves and fades away; I feel myself enter a quasi-meditative state, as if I was floating above the beautiful mountains and lakes beneath me. The solo violin melody represents this pulling away from reality, and is intended to be performed out of time. The orchestra then layers the melody in a blended wash of sound as I fly over more of Panguipulli – the Huilo Huilo Biological Reserve, the Schoshuenco volcano, and the Neltume town center – and any sense of passing time vanishes. Eventually, we begin to descend - the sound of the propellor returns very softly in the first violins, and the remaining strings flow through a series of reflective harmonies. These chords, in tandem with the sound of the propellor, convey that even though the trip has come to an end, the beauty of the journey will stay with me for the rest of my life.

I am forever grateful for my time in Panguipulli, especially for the young musicians that I met in Neltume, and hope to return many more times in the future.

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Volando sobre Neltume tiene el propósito de ser una representación directa del viaje aéreo que realicé durante mi visita a Panguipulli. La pieza comienza muy suavemente y con una textura delgada, usando únicamente la mitad de los primeros violines, en el momento en que la hélice del avión empieza a girar. La textura se hace más densa gradualmente a medida que se unen más violines al sonido y el avión gana suficiente impulso para despegar. Las armonías se hacen un poco turbulentas representando algo de miedo de mi parte, lo cual se intensifica con la adición de las violas y los cellos formando acordes más disonantes. Eventualmente, el hermoso paisaje debajo del avión se empieza a hacer visible y los sonidos de la hélice resuelven y desaparecen, me veo a mi misma entrar en un estado casi meditativo, como si estuviera flotando sobre las hermosas montañas y lagos debajo de mí. La melodía de violín solista representa este efecto de salida de la realidad y se debe interpretar fuera de tempo. Es entonces cuando la orquesta interpreta la melodía principal en una cascada de sonidos mezclados mientras sigo sobrevolando Panguipulli, la reserva biológica de Huilo Huilo, el volcán Schoshuenco y el centro del poblado de Neltume, y toda sensación de tiempo se desvanece. Eventualmente comenzamos a descender, el sonido de la hélice regresa de manera muy suave en los violines primeros, mientras que el resto de las cuerdas fluyen a través de una serie de armonías reflectivas. Estos acordes en

conjunción con el sonido de la hélice expresan que, a pesar de que el viaje ha finalizado, la belleza del vuelo permanecerá conmigo por el resto de mi vida.

Estaré eternamente agradecido por mi estadía en Panguipulli, especialmente por los jóvenes músicos que conocí en Neltume y espero poder regresar muchas veces más en el futuro.

### Performance Notes / Notas de interpretación:

Both repeated measures (m.23 and m.85) should last at least 10 seconds each in total, and can be longer if desired. Musicians should drop out individually, not by section or stand, but no one should stand out. The conductor may choose to hold these measures as if they were fermatas.

The conductor may choose to conduct section [A] by just providing downbeats/cues on measures 29, 33, 37, and 39, where the notes in the violins/violas are re-written. This would be to allow the violin soloist to play as freely as desired. Players should hold their note through the entire section without re-striking on the downbeats of these measures except on m.39, where all players should take a new bow on the downbeat with the soloist (if possible).

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Ambos compases repetidos (compás 23 y compás 85) deben durar al menos 10 segundos cada uno, e incluso más si así se desea. Los músicos deben dejar de tocar individualmente, no por secciones de instrumentos o atriles, pero al mismo tiempo ningún instrumento debe destacarse sobre los otros. El director puede elegir sostener estos compases como si fueran calderones.

El director puede decidir dirigir la sección A marcando únicamente los tiempos fuertes en los compases 29, 33, 37 y 39, en donde las notas de los violines y violas están reescritas. Esto con el fin de permitir al violín solista tocar tan libre como lo desee. Los intérpretes deben sostener su nota respectiva durante toda la sección sin cambiar de arco en el tiempo fuerte de los compases mencionadas con excepción del compás 39, en el que todos los intérpretes deben cambiar de arco en el tiempo fuerte a la par con el solista (si es posible).

For the students of the Orquesta Entre Montañas  
**Volando sobre Neltume**  
(Flying over Neltume)

Erin Busch

Moderato ♩ = 90

Violin I half tutti div.

Violin II *pp* detaché

Viola

Violoncello

3

Vln. I

Vln. II half *pp* detaché

Vla.

Vc.

5

Vln. I tutti div.

Vln. II

Vla.

Vc.

7

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

*f*

*f*

11

Vln. I

Vln. II

Vla.

Vc.

*sub. p*

*sub. p*



13

Vln. I

Vln. II

Vla.

Vc.

*p* *detaché*

15

Vln. I

Vln. II

Vla.

Vc.

17

Vln. I

Vln. II

Vla.

Vc.

*p* *detaché*

19

Vln. I

Vln. II

Vla.

Vc.

21

Vln. I

Vln. II

Vla.

Vc.

*f*

23

Vln. I

Vln. II

Vla.

Vc.

A tutti sans vib.

*pp*

musicians drop out gradually at their own speed

25 *Very freely*  
*Solo violin*

Vln. I

*p*

3

5

*ritenuto*

5

Vln. II

Vla.

Vc.

29

Vln. I

Vln. II

*tutti sans vib.*

*p*

3

3

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

sans vib.

*p*

3

37

rit.

Vln. I

Vln. II

Vla.

Vc.

**B** ♩ = 70  
tutti vib.

40

Vln. I *f* vib. 3

Vln. II *f* vib. 3

Vla. *f* div. 3

Vc. *f*

44

Vln. I

Vln. II 3

Vla. 3

Vc.

48

Vln. I 3 3 div.

Vln. II 3 3 div.

Vla.

Vc.



52

Vln. I

Vln. II

Vla.

Vc.

*cresc. poco a poco*

55

Vln. I

Vln. II

Vla.

Vc.

*fp* *pp*

*f* *mp*<sup>3</sup>

59

Vln. I

Vln. II

Vla.

Vc.

*pp*

*div. mp*<sup>3</sup>

rit.

63

Vln. I

Vln. II

Vla.

Vc.

*p*

67

C a tempo

Vln. I

Vln. II

Vla.

Vc.

*pp* *detaché*

70

Vln. I

Vln. II

Vla.

Vc.

*p*

*p* *tutti*

*p*

73

Vln. I

Vln. II

Vla.

Vc.

*p*

8

Detailed description: This system covers measures 73, 74, and 75. The first violin (Vln. I) part consists of three measures of rests, each with a repeat sign. The second violin (Vln. II) part has a triplet of eighth notes in measure 74, followed by a half note in measure 75. The viola (Vla.) and cello (Vc.) parts have single notes in measures 74 and 75. The dynamic marking *p* is present at the beginning of measures 74 and 75.

76

Vln. I

Vln. II

Vla.

Vc.

*p*

12

Detailed description: This system covers measures 76, 77, and 78. The first violin (Vln. I) part consists of three measures of rests, each with a repeat sign. The second violin (Vln. II) part has a long note (half note) in measure 76, followed by rests in measures 77 and 78. The viola (Vla.) part has a triplet of eighth notes in measure 78. The cello (Vc.) part has a long note (half note) in measure 76, followed by rests in measures 77 and 78. The dynamic marking *p* is present at the beginning of measures 77 and 78.

79

Vln. I

Vln. II

Vla.

Vc.

3

Detailed description: This system covers measures 79, 80, and 81. The first violin (Vln. I) part consists of three measures of rests, each with a repeat sign. The second violin (Vln. II) part has long notes (half notes) in measures 79 and 80, followed by a long note (half note) in measure 81. The viola (Vla.) part has a triplet of eighth notes in measure 81. The cello (Vc.) part has long notes (half notes) in measures 79 and 80, followed by a long note (half note) in measure 81. The dynamic marking *p* is present at the beginning of measure 81.

82 16

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

85

drop out one by one

Vln. I

Vln. II

Vla.

Vc.

*ppp*

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