

Arnaq

Elisapie Isaac

Elisapie Isaac, Arr. Nicolas Husser

$\text{♩} = 107$

Sopranos

Altos

Ténors

Basses

Violon 1

Violon 2

Alto

Violoncelle 1

Violoncelle 2

Piano

Sans faire vibrer la corde, glisser le bois

mp

Col legno

mf

5 *p*

S. Ar - na-ua-man pa-nia-piu-a - ma A - na - na - ua - ma an - na -

A. *p* Ar - na-ua-man pa-nia-piu-a - ma A - na - na - ua - ma an - na -

T.

B.

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia. *mp*

8

S. *mp*
na-tsia-nu-a-ma Au - ka tai-mai-tsa-na A - a sa-pu-tji-na

A. *mp*
na-tsia-nu-a-ma A - u-ka tai-mai-tsa-na A - a sa-pu-tji-na

T.

B.

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

13

S.

A.

T.

B.

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

The musical score for measures 13-16 is as follows:

- Measures 13-14:** All vocal parts (Soprano, Alto, Tenor, Bass) have whole rests. Violin 1 and Alto Saxophone play a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). Violoncello 1 plays a similar line: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F3 (quarter), E3 (quarter), D3 (quarter). Violoncello 2 and Piano have whole rests.
- Measures 15-16:** All parts have repeat signs (double bar lines with dots).

Dynamics: *mf* (mezzo-forte) is indicated for Violin 1, Alto Saxophone, Violoncello 1, and Piano.

17

S. *mf*
Ar - na-ua-man pa-nia-piu-a-ma A - na - na - ua - ma an - na -

A. *mf*
Ar - na-ua-man pa-nia-piu-a-ma A - na - na - ua - ma an - na -

T.

B.

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

20

S. na-tsia-nu-a-ma Au - ka tai-mai-tsa-na Au-ka o-ja-na-tsa-na

A. na-tsia-nu-a-ma A - u-ka tai-mai-tsa-na Au-ka o-ja-na-tsa-na

T.

B.

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

The musical score is arranged in a system with ten staves. The vocal parts (S., A., T., B.) are at the top, followed by the instrumental parts (Vln. 1, Vln. 2, Alt., Vlc. 1, Vlc. 2, and Pia.). The lyrics are written below the vocal staves. The piano part consists of two staves, both of which contain a double bar line with a slash through it, indicating a rest for the entire duration of the piece.

25

S. *f* A a a ai ai a

A. *f* A a a a

T. *f* A a a ai ai a

B. *f* A a a a

Vln. 1 *f*

Vln. 2 *f*

Alt.

Vlc. 1 *f*

Vlc. 2 *f*

Pia. *f*

Detailed description: This page of a musical score, numbered 25, features a vocal quartet and a full instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a forte (*f*) dynamic and sing the syllables 'A a a ai ai a'. The instrumental parts include Violin 1 and 2, Viola, Violoncello 1 and 2, and Piano. The Piano part is marked *f* and features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The strings play a melodic line with some slurs and accents. The woodwinds (Alto Saxophone) play a rhythmic pattern of eighth notes. The overall texture is dense and dramatic due to the forte dynamics.

30

S.
A a a ai ai a

A.
A a a a

T.
A a a ai ai a

B.
A a a a

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

34

S.
A.
T.
B.

Vln. 1
f

Vln. 2
f

Alt.
f

Vlc. 1
f

Vlc. 2
f

Pia.
f

Detailed description: This page of a musical score covers measures 34 through 39. The vocal parts (Soprano, Alto, Tenor, Bass) are all silent, indicated by whole rests. The instrumental parts are active. Violins 1 and 2, Viola, and Violoncello 1 and 2 all play a melodic line starting with a dotted quarter note followed by an eighth note, then a quarter note, and ending with a quarter note. The piano part provides harmonic support with chords in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking *f* (forte) is present at the beginning of each instrumental part. Measures 35 through 39 are marked with a double bar line and a slash, indicating that the notation is repeated.

42

S. *mf*
A - nu - tiu - a - vi su - ru - siu - a - vi A - ta - ta - ua - vi a - ta -

A. *mf*
A - nu - tiu - a - vi su - ru - siu - a - vi A - ta - ta - ua - vi a - ta -

T.

B.

Vln. 1

Vln. 2

Alt. *mp*
gliss. /

Vlc. 1 *mp* /

Vlc. 2 *mp* /

Pia. *mp* /

45

S. ta-tsie-nu-a-vi Au - ka tai-mai-tsa-na A - a sa - pu-tji-niu-a-vi

A. ta-tsie-nu-a-vi A - u-ka tai-mai-tsa-na A - a sa - pu-tji-niu-a-vi

T.

B.

Vln. 1

Vln. 2

Alt. % % % % %

Vlc. 1 % % % % %

Vlc. 2 % % % % %

Pia. % % % % %

50

S. Au - ka tai-mai-tsa-na Au - ka o-ja-na-tsa-na A a

A. A - u-ka tai-mai-tsa-na Au - ka o-ja-na-tsa-na A

T. A a

B. A

Vln. 1 *f*

Vln. 2 *f*

Alt. *f*

Vlc. 1 *f*

Vlc. 2 *f*

Pia. *f*

55

S.
a ai ai a A a a ai ai

A.
a a a A a a

T.
a ai ai a A a a ai ai

B.
a a a A a a

Vln. 1

Vln. 2

Alt.

Vlc. 1

Vlc. 2

Pia.

60

S. a A a a ai ai a

A. a A a a a

T. a A a a ai ai a

B. a A a a a

Vln. 1 *f*

Vln. 2 *f*

Alt. *f*

Vlc. 1 *f*

Vlc. 2 *f*

Pia. *f*

65

S. *mp*
Ar - na-ua-man

A. *mp*
Ar - na-ua-man

T. 8

B.

Vln. 1 Bruits divers d'animaux et de cris

Vln. 2 Bruits divers d'animaux et de cris Comme au début

Alt. Bruits divers d'animaux et de cris

Vlc. 1 Bruits divers d'animaux et de cris

Vlc. 2 Bruits divers d'animaux et de cris Col legno

Pia.

73

S. *f*
 pa-nia-piu-a-ma A-na-na-ua-ma an-na - na-tsia-nu-a-ma A a

A. *f*
 pa-nia-piu-a-ma A-na-na-ua-ma an-na - na-tsia-nu-a-ma A

T. *f*
 A a

B. *f*
 A

Vln. 1 *f*

Vln. 2 *f*

Alt. *f*

Vlc. 1 *f*

Vlc. 2 *f*

Pia. *f*

77

S.
a ai ai a A a a ai ai

A.
a a a A a a

T.
a ai ai a A a a ai ai

B.
a a a A a a

Vln. 1
Bruits divers

Vln. 2
Bruits divers

Alt.
Bruits divers

Vlc. 1
Bruits divers

Vlc. 2
Bruits divers

Pia.

82

S.
a A a a ai ai

A.
a A a a

T.
a A a a ai ai

B.
a A a a

Vln. 1
Bruits divers

Vln. 2
Bruits divers

Alt.
Bruits divers

Vlc. 1
Bruits divers

Vlc. 2
Bruits divers

Pia.

86

S.
a A a a ai ai a

A.
a A a a a

T.
a A a a ai ai a

B.
a A a a a

Vln. 1
Bruits divers

Vln. 2
Bruits divers

Alt.
Bruits divers

Vlc. 1
Bruits divers

Vlc. 2
Bruits divers

Pia.