

# The Call of the Sea

Violin 1

Allegro con spirito  $\text{♩} = c. 132$

Alexander Safford (ASCAP)

opt. 8vb (see note\*) *p* III.

\*Note: At the discretion of the director, optional 8vb cues may be played by some or all of the section.

6 *mp* III.

12 *mf* III.

17 *f* III. II. II. *opt. 8vb*

22 *sul A* III. *opt. 8vb*

26 *p* I. *opt. 8vb*

30 I.

33 *mf* C

2 *opt. 8vb* The Call of the Sea - Violin 1

38 *f* *opt. 8vb* III. *III.* *V* *4*

41 *mp* *f* *opt. 8vb* III. *III.* *V* *4*

**D** *mf* *II<sub>i</sub>*

\* (see note at the bottom of the page)

47 *p* *1* *4* *b3* *2* *4* *1* *1*

50 *II.* *I.*

53 *mf* *f* *unis.* **E**

56 *III.* *div.* *V* *4* *2* *1* *2* *4* *V* *1*

59 *opt. 8vb* *4* *V* *V*

62 *III.* *V.* *IV.* *opt. 8vb* *4* *V* *V*

\* At the discretion of the director, the number of first and second violins playing from m. 47 through the second beat of m. 53 may be reduced in order to achieve an appropriate balance.

The Call of the Sea - Violin 1

**F** Allegro Vivace  $\text{♩} = c. 152$

*p*

69 *p* *mp* *p* sul ponticello

74 *mp* normal bowing

77 *f*

**G** Allegro Moderato (M.M.  $\text{♩} = c. 104$ )

*ff*

83

85

87 *f* stringendo (tempo increases until beat = c. 132)

**H** Allegro con spirito  $\text{♩} = c. 132$

*f* solo violin

91

94

*tutti*

*mp* *f*

**I**

*mp*

100

*opt. 8vb* *opt. 8vb* *div.* **J**

*f*

103

*unis.* *opt. 8vb* (unis.) (3 4)

107

*opt. 8vb* **K**

II.

111

*mf*

114

*div.* *mp* *unis.*

The Call of the Sea - Violin I

117 *opt. div.* I. III.

120 III. *mf* I.

123 *f* II. I. *mf*

126

128 *f* *mf* unis.

130 *f* *opt. 8vb*

133 III. V. *mp*

135 *cresc. molto*

The Call of the Sea - Violin 1

**M** Allegro Moderato (M.M. ♩ = c. 104)

Musical notation for measures 100-110. The piece is in 2/4 time. It begins with a *ff* dynamic marking. The melody consists of eighth and quarter notes, with some measures containing triplets. There are several accents and slurs throughout the passage.

Musical notation for measures 141-142. The key signature changes to one flat (B-flat major or D minor). The melody continues with eighth and quarter notes, featuring slurs and accents.

Musical notation for measures 143-144. The key signature changes to two flats (B-flat major or D minor). The melody continues with eighth and quarter notes, featuring slurs and accents.

*allargando* (slowing into new tempo) **N** Allegro Vivace ♩ = c. 152

Musical notation for measures 145-147. The tempo changes to Allegro Vivace. The key signature changes to one flat. The music features a *piu ff* dynamic marking and a change to 4/4 time. The melody is more rhythmic, with many eighth notes and some triplets.

Musical notation for measures 148-150. The key signature changes to two flats. The melody features slurs, accents, and fingering numbers (4, -1, 4). A section marked "III." is indicated below the staff.

Musical notation for measures 151-152. The key signature changes to one flat. The melody features slurs, accents, and fingering numbers (4, -1, 4, 2). A section marked "I." is indicated below the staff.

*opt. 8vb*

Musical notation for measures 153-154. The key signature changes to two flats. The melody features slurs, accents, and fingering numbers (2, 3, 3). A section marked "V" is indicated below the staff.