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PLAYER 3

Santiago (March)

Walter Joel (1880 - 1952)
edited by David Patrick

(Vivace) ($\text{♩} = \text{c.}96$)

f

11

PLAYER 2

(Vivace) ($\text{♩} = \text{c.}96$)

f

6

Source : 1907 edition published by Ashdown, London
Tempo and metronome markings, dynamic markings in brackets
as well as the majority of the phrasing are editorial.

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Santiago (March)

Walter Joel (1880 - 1952)
edited by David Patrick

8va
(Vivace) (♩ = c.96)

f

Measure 8: 8va, Vivace, ♩ = c.96, f. Measures 9-10: Continue with eighth-note patterns and sixteenth-note chords.

11 (8)

Measure 11: Continue with eighth-note patterns. Measure 12: (p), eighth-note melody.

PLAYER 2

11

Measure 11: Dotted half note, eighth-note pairs. Measure 12: Dotted half note, eighth-note pairs.

16

(p)

Measure 16: Dotted half note, eighth-note pairs. Measure 17: (p), eighth-note pairs.

PLAYER 3

22

f

32

PLAYER 2

22

f

27

PLAYER 1

22 *8va*

This section contains two staves of musical notation. The top staff is for the upper voice (soprano) and the bottom staff is for the lower voice (bass). Measure 22 starts with a dynamic *f*. Both voices play eighth-note patterns. Measure 32 begins with a dynamic *(8)*, indicating a repeat of the previous measure's dynamics. The upper voice has sixteenth-note patterns with grace notes, while the lower voice provides harmonic support.

32 *(8)*

PLAYER 2

32

This section contains two staves of musical notation. The top staff is for the upper voice (soprano) and the bottom staff is for the lower voice (bass). Measure 32 consists of sustained chords. Measure 37 begins with a dynamic *p* and features eighth-note patterns in both voices.

37

This section continues from measure 37. The upper voice has eighth-note patterns with grace notes, and the lower voice provides harmonic support with sustained notes.