

# 264. There is But One Body [Ho'onanea]

Very relaxed cut-time (*swing eighths*) (4 vrs) ♩=100

HO'ONANEA Lena Machado, arr. R Mondoy 2022

The musical score is arranged for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) in a cut-time signature. The key signature has one sharp (F#). The score is divided into three systems of four measures each. The first system (measures 1-4) features a melody in the Flute and Oboe parts, with the Clarinet providing a harmonic accompaniment. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the piece, with a 'to verses' section (measures 10-11) and a 'final' section (measure 12). The Flute part in the final section has a fermata over the last note.

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Fl.

Fl.

Fl.

Fl.

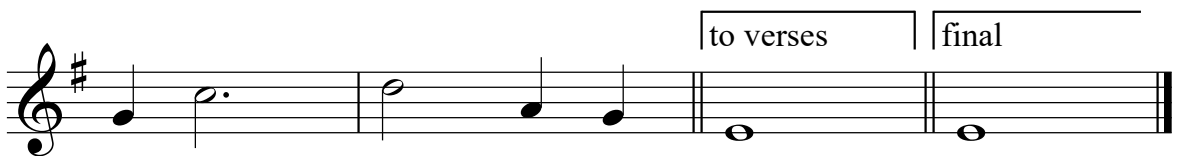
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Ob.  The first staff of music for Oboe, in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures: Measure 1 starts with a quarter rest, followed by quarter notes G4, A4, B4. Measure 2 contains quarter notes C5, B4, A4. Measure 3 starts with a quarter rest, followed by a half note G4. Measure 4 contains quarter notes A4, B4, C5.

Ob.  The second staff of music for Oboe, in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures: Measure 5 contains quarter notes G4, A4. Measure 6 starts with a quarter rest, followed by quarter notes B4, C5, B4. Measure 7 starts with a quarter rest, followed by quarter notes A4, B4, C5. Measure 8 contains a half note G4, followed by a quarter note F#4, and a quarter note E4.

Ob.  The third staff of music for Oboe, in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures: Measure 9 contains a quarter note G4 and a dotted half note G4. Measure 10 contains a quarter note A4 and a quarter note B4. Above the staff, there are two boxes: 'to verses' spanning measures 9 and 10, and 'final' spanning measure 10. The staff ends with a double bar line.

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Cl. *to verses* | *final*

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B. Cl.

B. Cl.

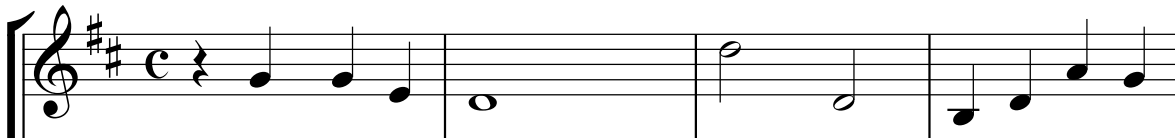

B. Cl.

B. Cl.

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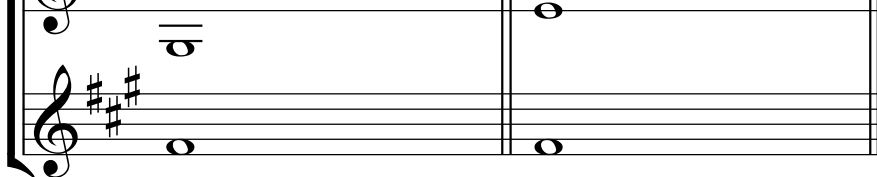
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Hn.  Tpt. 

4  
Hn.  Tpt. 

7  
Hn.  Tpt. 

11 to verses final  
Hn.  Tpt. 

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Hn.  $\text{Hn.}$   $\text{Hn.}$



to verses | final



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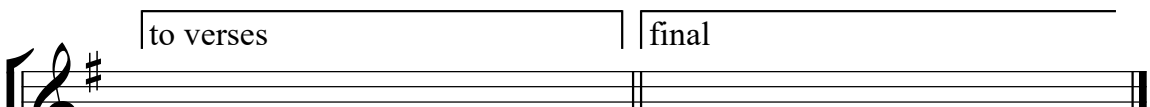

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C Tpt.   
Tpt. 

C Tpt.   
Tpt. 

C Tpt.   
Tpt. 

C Tpt.   
Tpt. 

to verses | final



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First system of musical notation (measures 1-4). Instruments: Vlns (Violins), Vla. (Viola), Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is common time (C). The Viola part includes a *pizz.* (pizzicato) marking.

Second system of musical notation (measures 5-8). Instruments: Vlns, Vla., Vc. This system includes a measure rest in the Viola part and a triplet of eighth notes in the Viola part.

Third system of musical notation (measures 9-11). Instruments: Vlns, Vla., Vc. This system includes a measure rest in the Viola part and a final double bar line at the end of the piece. The Vlns part has a section labeled "to verses" and a section labeled "final".

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Musical notation for measures 1-3. The Vlns part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Vla. part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is in cut-time. Measures 1-3 show a rhythmic pattern of eighth notes and quarter notes.

Musical notation for measures 4-7. The Vlns part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Vla. part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is in cut-time. Measure 4 starts with a '4' above the staff. Measures 4-7 include a triplet of eighth notes in the Vlns part and a triplet of eighth notes in the Vla. part.

Musical notation for measures 8-10. The Vlns part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Vla. part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is in cut-time. Measure 8 starts with an '8' above the staff. Measures 8-10 feature a long melodic line in the Vlns part and a rhythmic accompaniment in the Vla. part.

Musical notation for measures 11-12. The Vlns part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Vla. part is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is in cut-time. Measure 11 starts with an '11' above the staff. Measure 11 is labeled 'to verses' and measure 12 is labeled 'final'. The music concludes with a double bar line.

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The musical score is written for Violins (Vlns) in a cut-time signature (C with a vertical line through the center). The key signature has one sharp (F#). The tempo is marked as ♩=100. The score consists of four staves. The first three staves contain the main melody. The first staff starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second staff continues with quarter notes D5, E5, F#5, and G5, followed by a triplet of quarter notes G5, F#5, and E5. The third staff continues with quarter notes D5, C5, B4, and A4, followed by a half note G4, and then a series of eighth notes: F#4, E4, D4, C4, B3, A3, G3, and F#3. The fourth staff is divided into two sections: 'to verses' and 'final'. The 'to verses' section contains a quarter note G4 and a half note F#4. The 'final' section contains a half note G4.

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Vla.

Vla.

Vla.

to verses      final

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pizz.

Vc.

Vc.

Vc.

to verses

final