

Tongues

(2001)

soprano and five instruments

Jason Eckardt

PERFORMANCE NOTES

General Performance Notes

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

The metronome markings are approximate and may be adjusted to facilitate the articulation of local details. Tempi are consistent throughout the meter changes (i.e., ♩=♩, ♩=♩, etc.).

Grace notes are always to be played as fast as possible. Grace notes curtail the previous measured note's duration with an exception noted below.

All instruments sound as notated in the score except guitar, which sounds one octave lower than written; piccolo, which sounds one octave higher than written; xylophone, which sounds one octave higher than written; and crotales, which sound two octaves higher than written.

Sections III and V may be performed independently under the titles *Equilibrium* and *Dithyramb*, respectively. If more than one section is performed, all should be performed in the order in which they appear in the score.

Approximate duration: 28 minutes.

Special Markings:



Quarter-tone sharp, three quarter-tones sharp, one quarter-tone flat, three quarter-tones flat. All quarter-tones are tempered and, in woodwind parts, should be produced using specific fingerings whenever possible.

smfz, *sfz*,
sffz, *sfffz*, etc.

Progressively louder accented attacks, independent of preceding dynamics.



Glissando with re-attack on arrival note.



Glissando without re-attack on arrival note.

m.v.

Molto vibrato. Wide and fast vibrato. Changes in vibrato are to be articulated to the point of near exaggeration; unstable intonation (up to an eighth tone) is acceptable when this marking is used.

s.v.

Senza vibrato.



Begin grace note figure from the beginning of the measured note's position within a figure.



Indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).



suddenly and mechanically curtail sound, without diminuendo, as if being unexpectedly cut off.



Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point.


Flute Performance Notes

 Flutter-tongue.

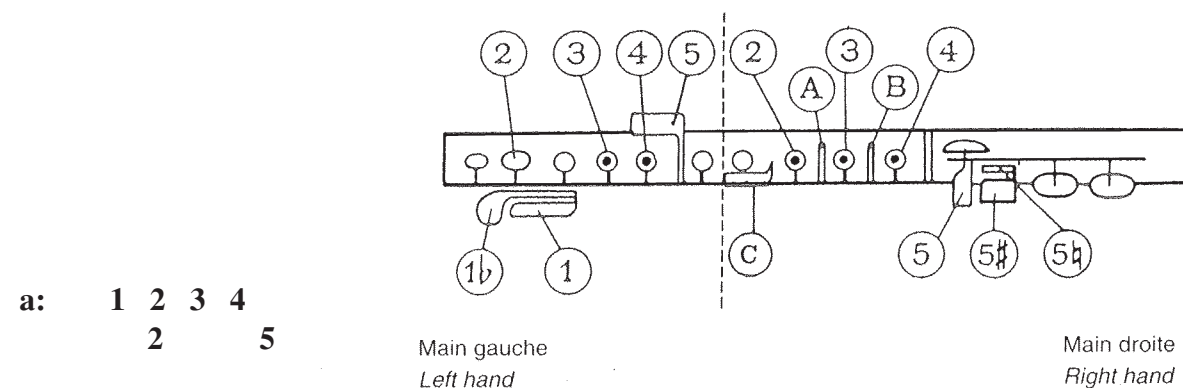
 Lip pizzicato.

 Breathy timbre.

 Tongue during glissando to produce breaks in sound on indeterminate pitches.


 Alternate fingerings. The higher the number, the more distorted the resulting timbre.

Multiphonic fingering, corresponding to the letter indicated in the score (from Pierre-Yves Artaud, "Flûtes au Présent"):



Top line of numbers represents keys depressed by left hand, bottom line represents keys depressed by right hand. Bold numbers indicate fully depressed and covered key, plain italic number represents partially open key hole.

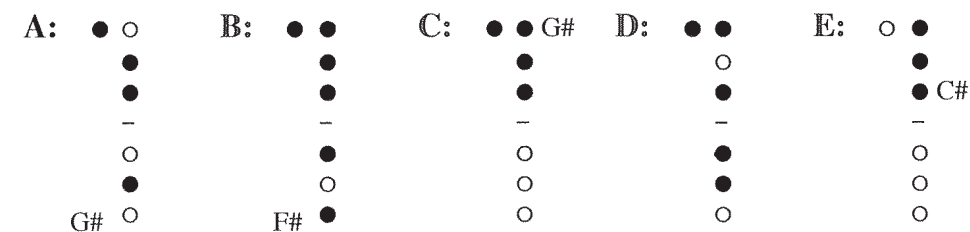
Clarinet Performance Notes


 Flutter-tongue. If a conventional flutter-tongue cannot be executed, an artificial flutter-tongue may be substituted by producing a gargling action in the throat, approximating the timbral flutter-tongue effect.

 Slap tongue.

 Tongue during glissando to produce breaks in sound on indeterminate pitches.

Multiphonic fingerings, corresponding to letters indicated in the score (from Phillip Rehfeldt, "New Directions for Clarinet," Revised Edition):



 Sing unvoiced consonants (high to low). The symbols used in the vocal part of VI are taken from the International Phonetic Alphabet, which should be used as a guide for pronunciation.

Percussion Performance Notes

Percussion Instruments

Movement I:

Wood Block, Hard Beater
 Bongos, Wooden Sticks
 Suspended Tambourines
 Xylophone, Hard Beaters

Movement II:

Finger Cymbals (in Clarinet Part)
 Crotales, Metal Beaters
 Triangles, Triangle Beaters
 Tublar, Bell Hammer

Movement III:

TACET

Movement IV:

Metal Sheet
 Medium Cymbal
 Large Cymbal
 Sizzle Cymbal

Movement V:

TACET

Movement VI:

**See Notes Below

**Sing unvoiced consonants (high to low). The symbols used in the vocal part of VI are taken from the International Phonetic Alphabet, which should be used as a guide for pronunciation.

Guitar Performance Notes**golpe**

slap strings with palm of right hand producing a sharp, percussive sound that mutes the sonority.

s.t., s.p.

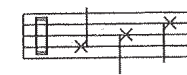
Sul tasto, sul ponticello.



Scrape wound string with side of right-hand fingernail to sound pitch while muting strings with left hand.



“Snap” or “Bartók”-type pizzicato attack.



Percussive attacks with hands on front soundboard near sound hole, middle, and near edge, respectively.



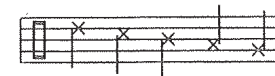
Percussive attacks with hands on sideboards.



Percussive attacks with hands on back of neck.



Percussive attacks with hands on rear soundboard.








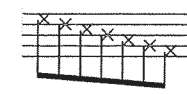
Sing unvoiced consonants (high to low). The symbols used in the vocal part of VI are taken from the International Phonetic Alphabet, which should be used as a guide for pronunciation.

A metal plectrum is required for this work. If one cannot be obtained, a thin coin may be substituted.

The guitar should be amplified during performance. A microphone, not a pickup should be used.

Viola Performance Notes

s.t., s.p.	Sul tasto, sul ponticello.
	“Snap” or “Bartók” pizzicato.
1/2 c.l.t.	Half col legno tratto. Bow on string with half wood, half hair.
	Normal bow pressure.
	Heavy bow pressure (some distortion of tone).
	Excessive bow pressure (greatly distorted tone).
	Thrown bow. Bow is forcefully “thrown” into string to produce an indeterminate number of rebounds.

Soprano Performance Notes

Unvoiced consonants from high to low. Effort should be made to distinguish consonants that are consecutive but separate (more detached in sound) from complex consonants (more continuous in sound).



Sprechstimme: half-spoken, half-sung articulation.



Spoken. Sound should be in the lower register of the voice and without inflection.



Cough. Exhaling action should be rapid and percussive.

(Gargle)

Gargle using saliva.

(t.c.)

Tongue click. Arch tongue into roof of mouth and, with mouth open, forcefully push tongue forward and down towards the teeth resulting in an opening snap in the jaw. The resultant sound should be a deep, percussive click.

(1/2 t.c.)

1/2 tongue click. Arch tongue into roof of mouth and, with mouth open, push tongue forward, but not down (not as much force as tongue click, and no jaw snap). The resultant sound should be higher in pitch and slightly lower in amplitude than the tongue click.

The sounds of the vocal part are taken from the International Phonetic Alphabet, which should be used as a guide for pronunciation.

For The Serge Koussevitzky Music Foundation in the Library of Congress, and dedicated to the memory of Serge and Natalie Koussevitzky

TONGUES

JASON ECKARDT (2001)

♩ ~ 40

Flute

Bb Clarinet

Percussion

Guitar

Soprano

Viola

ff

sv

3

(ff)

f

ff

sv

(ff)

f

ffz

3 3
8 16

3 3
8 16

3 3
8 16

3 3
8 16

3 3
8 16

4

Fl (f) (sv)

Cl (f) (sv)

Pc wood block hard beater
mf *ff* *mf*

Gtr

Sop

Va *ff* pizz.

7

Fl *(f)* *(sv)* *ff*

Cl *(f)* *(sv)* *(f)*

Pc *(wd. blk.)* *mf*

Gtr

Sop

Va

~ 56

10

Fl (sv) *f* *(f)* *ff* *fff* *mv* (ord.)

Cl (sv) *(f)* *ff* *fff* *5* 5:3 3 *f* *mv* (ord.)

Pc

Gtr *ff*

Sop *mf* *(mf)* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *sv*
 θ t p k t (cgh) p t VI k k di t t t (cgh) p (cgh) k k Λ

Va arco *mf* *sp* *ff* *f* *ord.*

13

Fl

Cl

Pc

Gtr

Sop

Va

bongos wooden sticks

poco vib.

(f) *sfz* *mf* *< f* *mp < mf > mp < mf f* *3* *5:4* *5:3* *ff f* *7* *mf f* *mf* *7:6* *5:3* *p mp < mf < f* *mf* *mp* *mf > mp* *f* *p* *mf > mp f*

mf *f* *mf* *ord.* *mf* *ord.* *mp* *mf* *p* *mf < f* *mp* *5:3* *mf* *mp* *mf* *f* *mf* *f* *mf* *3* *mf* *f* *mf* *3* *mf* *3* *f*

p t a ae x æ a a o p t k zy x (cgh) øø ə ə p t a x ø du x k a t t æ æ k λ k k t t o p t ɜ (cgh) ə x æ p k i ç o

f

f

16

Fl

Cl

Pc

Gtr

Sop

Va

The score for rehearsal mark 16 includes the following parts and markings:

- Flute (Fl):** Rests throughout the measure.
- Clarinet (Cl):** Features complex rhythmic patterns with slurs and dynamic markings: *(f)*, *mf*, *p*, *f*, *mf*, *mp*, *p*, *f*, *mf*, *mp*, *mf*, *mp*, *f*, *mf*, *f*, *mf*, *mp*, *mf*, *mp*, *f*. Includes ratios 13:8, 5, 3, 5:3, 7:6, 7:6, 5:3, 11:6.
- Percussion (Pc):** A single rhythmic figure with a dynamic marking of *f*.
- Guitar (Gtr):** Rests throughout the measure.
- Soprano (Sop):** Features complex rhythmic patterns with slurs and dynamic markings: *(f)*, *mf*, *f*, *mf*, *f*, *mp*, *f*, *mf*, *f*, *mf*, *mv*, *f*, *mf*, *mp*, *mf*, *mp*, *mf*, *f*, *p*, *mp*, *mf*, *sv*. Includes ratios 7, 7, 3, 3, 5, 6, (ord.), 5:3, 5, 5.
- Lyrics:** (o) t p k t a — gi a zi p k t t o λ ə ə k æ (cgh) x k k a — dy a — p t p æ — k t ə — x ae — k a ao ṫ ge p t ż ε k o —
- Viola (Va):** Features a long note with a dynamic marking of *(f)* and a slur, and a final chord with a dynamic marking of *(mf)* and a slur.

19

Fl

Cl

Pc

Gtr

Sop

Va

The score for rehearsal mark 19 consists of six staves. The Flute (Fl) and Clarinet (Cl) parts are in 3/8 time, which changes to 4/8 time at the rehearsal mark. The Clarinet part includes dynamic markings such as *sfz*, *f*, *mf*, *sfzp*, *mf*, *mp*, *f*, *mf*, *mp*, *mf*, *sfz*, *p*, *mp*, *mf*, and *f*. It also features various ornaments like *tr* and *gr*, and articulation marks like *>*. The Percussion (Pc) part includes dynamics *mf*, *f*, and *(f)*, with a 11:6 ratio indicated. The Guitar (Gtr) part is mostly silent. The Soprano (Sop) part includes dynamics *mp*, *mf*, *f*, *mf*, *f*, *mp*, *mf*, *p*, *mp*, *f*, *mf*, *mp*, *p*, *mp*, *mf*, and *mp*. It includes ornaments like *ord.*, *sv*, *mv*, and *sv*, and ratios like 4:3 and 6. The lyrics are: ο λ ο κ ρ τ ρ ε π λ κ τ vai u ε ς τ κ æ t ε λ π α x x æ t o t k ε p t k ρ λ. The Viola (Va) part starts with the instruction *(poco vib.)* and includes dynamics *(mf)* and *mp*, with a 5:5 ratio indicated.

Fl

Cl

Pc

Gtr

Sop

Va

(f) *mf* $\frac{7}{7}$ $<f$

mf $\frac{3}{5}$ $\frac{3}{3}$ $\frac{7}{7}$ f $\frac{5:4}{5:3}$ mp $<mf$ mp $<f$ mp $\frac{7}{7}$ f mf $\frac{3}{3}$ $\frac{3}{3}$ mf $\frac{5:4}{5:4}$ f mp f

mf $\frac{5:4}{13:8}$ $\frac{4:3}{3}$ $\frac{5:4}{7}$ f mf

(*mp*) $<mf$ $<f$ *mf* $\frac{3}{3}$ f *mf* $\frac{3}{3}$ f $\frac{3}{5}$ $\frac{3}{3}$ mp mf f *mf* f mf $\frac{7}{7}$ f mp $\frac{3}{3}$ mf $\frac{3}{3}$ f mp $\frac{6}{6}$ f mp $\frac{7}{7}$ mf $\frac{5:3}{5:3}$ f mf

(Λ) æ x̣ ɔ̣ vɥ k t k bɪ k ə p t k p̣ a t k ɔ̣ ə x̣ ɛ zɪ de æ (cgh) ə p k t a p λ gɥ k

(*mp*) $\frac{5}{5}$ (*mp*) (*mp*) (*mp*) (*mf*)

25

♩ ~ 60

The score is for a page numbered 25, with a tempo of approximately 60 beats per minute. The instruments are Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va).

- Flute (Fl):** Mostly rests, with a breathy articulation (ord.) in the final measure.
- Clarinet (Cl):** Active throughout, featuring complex rhythms and dynamic markings like *(f)*, *mf*, *mp*, *mf*, *sfz*, *p*, *f*, *sfz*, *f*, *mf*, *f*, *mf*, *f*, and *ff*.
- Percussion (Pc):** Features rhythmic patterns with markings like *f*, *mf*, *mp*, *mf*, and *f*. Includes instructions for *suspended tambourines with hands*.
- Guitar (Gtr):** Features rhythmic accompaniment with dynamic markings like *ffz*, *mp*, *mf*, *mp*, *f*, and *p*.
- Soprano (Sop):** Includes lyrics: *k t t by ø ç ε t p k p o ø k k k a a Λ o ε*. Dynamic markings include *(mf)*, *f*, *mf*, *mp*, *mf*, *mp*, *mf*, *f*, *mp*, *mf*, *f*, *mf*, *sv*, *f*, *ff*, *mf*, *mv*, *ord.*, *f*, *mf*, *mp*, and *p*.
- Viola (Va):** Dynamic markings include *(mf)*, *(poco vib.)*, *vib. ord.*, *sp*, *ord.*, *mf*, *ff*, *f*, *ff*, *f*, *ff*, *mp*, *f*, *ff*, and *mf*.

28

Fl

Cl

Pc

Gtr

Sop

Va

tr

3

5

3

7

sv → mv

ord.

poco vib.

ord.

sv

ord.

5:3

5:4

mp

p

mf

p

pp

p

p

f

p < mf > mp

sfz

p

mp

p

mf

p

mf

f

mf

f

mp < mf

mf

f

mf

f

mp

f

mf < f

mf

f

mf

ff

mf

f

mf

ff

f

sp

bend

ord.

5

3

mf

(mf)

sp

ord.

mf < f

mf

f

mf

ff

sfmp

mf

f

mf

ff

f

31

Fl

Cl

Pc

Gtr

Sop

Va

The musical score for measures 31-33 includes the following details:

- Flute (Fl):** Features complex rhythmic patterns with triplets and quintuplets. Dynamics range from *p* to *f*, including *mp*, *mf*, and *sfz*. Articulation includes accents and slurs.
- Clarinet (Cl):** Remains silent throughout these measures.
- Percussion (Pc):** Provides rhythmic accompaniment with various patterns, including triplets and quintuplets. Dynamics include *mf*, *f*, and *mp*.
- Guitar (Gtr):** Features intricate chordal and melodic lines with triplets and quintuplets. Dynamics range from *p* to *f*, including *mf* and *mp*. Includes markings for *sp* and *ord.*
- Soprano (Sop):** Remains silent throughout these measures.
- Viola (Va):** Features melodic lines with triplets and quintuplets. Dynamics range from *mf < f* to *ff*, including *mp*, *mf*, and *f*. Includes markings for *ff* and *f*.

34

Fl

Musical score for Flute (Fl) in treble clef. The piece begins with a 7-measure rest. The first staff contains complex melodic lines with triplets, slurs, and dynamic markings: *p*, *mf*, *p*, *mp*, *p*, *mp*, *mf*, *f*, *p*, *mf*, *p*, *mp*. Fingerings include 3, 3, 3, 5, 3, 3, 5, 4:3, 5, 3, 3, 5:4, 5:3. Trills are marked with *tr*.

Cl

Musical score for Clarinet (Cl) in treble clef. The staff is mostly empty, with a few notes and rests corresponding to the flute part.

Pc

Musical score for Percussion (Pc) in bass clef. It features rhythmic patterns with dynamic markings: *mf*, *(mf)*, *f*, *mp*, *p*. Fingerings include 5, 7, 5, 3.

Gtr

Musical score for Guitar (Gtr) in treble clef. It features melodic lines with triplets, slurs, and dynamic markings: *(mp)*, *mf*, *(mf)*, *p*, *mp*, *mf*, *p*. Fingerings include 3, 5:3, 5, 5, 7, 7.

Sop

Musical score for Soprano (Sop) in treble clef. The staff is mostly empty, with a few notes and rests.

Va

Musical score for Viola (Va) in bass clef. It features complex melodic lines with triplets, slurs, and dynamic markings: *(f)*, *mp*, *mf*, *mp < mf*, *f*, *sfz*, *f*, *p*, *f*, *mp < mf > mp*, *f*, *sfz*, *p*, *mp*, *p*, *mf*, *mf*, *f*. Fingerings include 5, 3, 5:4, 5:3, 7, 7:6, 5:3, 3, 3, 3, 5, 7:6, 7:4. Trills are marked with *tr*. Performance directions include *ord.*, *sp*, and *ord.*

37

Fl *p* *mf* *mp* *mf* *mf* *f* *f* *f* *ff* *f*

Cl

Pc *mp* *mf* *(mf)* *mf* *f* *mf* *(mf)* *f* *ff*

Gtr *p* *mp* *mf* *(mf)* *mf* *(mf)* *(mf)* *f* *ff*

Sop

Va *f* *mf* *f* *mf* *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *(mf)* *mp* *mf*

Detailed description of the musical score: The score is for measures 37-46. The Flute part (Fl) starts with a trill (tr) and a quintuplet (5), followed by a 5:3 and 5:4 interval. Dynamics range from *p* to *ff*. The Clarinet (Cl) part is mostly silent. The Piccolo (Pc) part features a melodic line with dynamics from *mp* to *ff*. The Guitar (Gtr) part has a rhythmic pattern with dynamics from *p* to *ff*. The Soprano (Sop) part is silent. The Viola (Va) part has a complex melodic line with dynamics from *f* to *mp*.

40

Fl *ff* *f* (*f*)

Cl *ff* *f* (*f*)

Pc

Gtr (*ff*) *f*

Sop *ff* *f* *mf* (*mf*)
 o po œ

Va (*mf*) *f* *mf* *ff* *mf* *f* *mf* *f* *mf* *ff* *f* *mf* *ord.*

43

Fl *(f)* *(sv)* *mf* *(mf)* *(sv)*

Cl *(sv)* *mf* *(mf)* *(sv)*

Pc xylophone hard beaters *mf* < *f* *mf* *mp* *f* 11:6 *mf* *f* *mp* *mf*

Gtr

Sop *(sv)* *(mf)* *(mf)* *(mf)* *(mf)*

Va *(mf)* *sv*

46

Fl
vib. ord.
fff
f

Cl
vib. ord.
fff
sfz f
ff
f
(f)
mf
f
mf
f
sfz mf
f
mf
mp
sfz f
sfz mp

Pc
f
sfz ff
f
mf
f
mf
f
ff
f
mp
ff
mp
f
mp
mf
mp
f

Gtr
ff
golpe
fffz

Sop
(sv)
(mf)
(∅)

Va
sfz ff
fff
ff
sp
ord.
sp
ord.
spf
f
mf
f
mf
mp
mf

49

Fl

Cl

Pc

Gtr

Sop

Va

The musical score consists of six staves. The Flute (Fl) staff is mostly silent. The Clarinet (Cl) staff features complex rhythmic patterns with triplets and slurs, marked with dynamics such as *mf*, *f*, *ff*, *mp*, *mf*, *f*, *sfz*, and *ff*. The Piccolo (Pc) staff has a similar rhythmic texture with dynamics including *mf*, *f*, *mf*, *mf*, *mp*, *mf*, *mp*, *mf*, *f*, *mf*, *mp*, *mf*, and *sfz*. The Guitar (Gtr) staff is silent until measure 51, where it plays a chord marked *golpe* and *sfz*. The Soprano (Sop) staff is silent throughout. The Viola (Va) staff has a melodic line with dynamics ranging from *f* to *p*, including markings for *mf*, *sfz*, *sp*, *ord.*, and *f*.

Fl

Cl

Pc

Gtr

Sop

Va

The musical score consists of six staves. The Flute (Fl) staff is mostly silent. The Clarinet (Cl) staff begins in 3/8 time with a melody of eighth notes, marked *(mf)*, and changes to 4/8 time at measure 53. It features various articulations like slurs and accents, and dynamics ranging from *f* to *p*. The Piccolo (Pc) staff enters at measure 53 with a rhythmic pattern of eighth notes, marked *sffz ff*, and includes complex articulations like slurs and accents. The Guitar (Gtr) staff has a single chord marked *sffz* with the instruction "golpe". The Soprano (Sop) staff is silent. The Viola (Va) staff begins in 3/8 time with a melody of eighth notes, marked *(mf)*, and changes to 4/8 time at measure 53. It features various articulations like slurs and accents, and dynamics ranging from *f* to *p*.

55

Fl

Cl

Pc

Gtr

Sop

Va

sv → mv ord.

mp mf 5 mp mf f sfmp 7 mf f 3 mp mf 3 mp

(mf) < f 7:6 3 mp f 7:6 mf p < mp mf f mf p mf mp f 7:6 mp mf mp p 5:3 5:4 3 5:3 5:4 3 5:3 5:4 3 11:6 (mf) > mp > p mf > mp

golpe 7 sfz

(ord.) 7 sfz

st ord.

(mf) 5 mp mf f 7

58

Fl

Cl

Pc

Gtr

Sop

Va

The musical score for measures 58-61 includes the following parts and details:

- Flute (Fl):** Rests in all measures.
- Clarinet (Cl):**
 - Measures 58-59: *mp*, *mf*, *f*, *mf*. Articulations: 5:4, 5:3, 3.
 - Measure 60: *mp*, *p*, *mp*, *mf*, *mp*. Articulations: 7:6, 3, 3.
 - Measure 61: *f*. Articulations: 5:3, 5:4.
- Piccolo (Pc):**
 - Measures 58-59: *p*, *f*, *mf*, *mp*, *mf*, *p*, *mp*. Articulations: 7, 5:3.
 - Measure 60: *mf*, *mp*. Articulations: 5:4, 5:3, 3, 3, 5.
 - Measure 61: *p*, *mf*, *p*, *mp*, *f*, *mf*. Articulations: 5:3, 7:6, 3, 3, 3, 3, 3, 3, 4:3, 5, 3.
- Guitar (Gtr):**
 - Measure 58: *sfz*. Articulation: 7, *golpe*.
 - Measure 61: *sfz*. Articulations: *golpe*, 5, *ord.*
- Soprano (Sop):** Rests in all measures.
- Viola (Va):**
 - Measures 58-59: *mf*, *mp*. Articulations: 3, 5, 4:3, *f*.
 - Measure 60: *mf*, *mp*, *p*, *mp*, *mf*, *mp*. Articulations: 7:6, 3, 3, 3.
 - Measure 61: *mp*, *mf*, *mp*, *mf*, *mp*. Articulations: *ord.*, *mv ord.*, 3, 7, 4:3.

61

Fl

Cl

Pc

Gtr

Sop

Va

The musical score consists of six staves. The Flute (Fl) staff is mostly silent, with rests in measures 61, 62, and 63. The Clarinet (Cl) staff begins in measure 61 with a triplet of eighth notes marked *ppp*, followed by a phrase marked *f*. In measure 62, it features a series of notes with slurs and dynamics *mf*, *mp*, *mf*, *f*, and *mf*. Measure 63 continues with notes marked *f*, *mp*, and *mf*. The Piccolo (Pc) staff is active throughout, starting with a triplet marked *f* and *mp*, followed by various rhythmic patterns and dynamics including *mf*, *ff*, *f*, *mp*, *mf*, *(mf)*, *f*, *mp*, *mf*, *f*, *mf*, *p*, *mf*, *f*, *mf*, *f*, *p*, and *mf*. The Guitar (Gtr) staff has a triplet marked *sfz* in measure 61. The Soprano (Sop) staff is silent throughout. The Viola (Va) staff begins with notes marked *mf*, *p*, *mf*, *f*, *mf*, and *mp* in measure 61. In measure 62, it has notes marked *(mf)*, *mp*, and *mf*. Measure 63 features notes marked *mf*, *mp*, *mf*, *mp*, *mf*, *p*, and *mf*. Various articulations like slurs, accents, and breath marks are present throughout the score.

64

Fl

Cl

Pc

Gtr

Sop

Va

sv → ord. mv

(f) mp 7 mf 5:4 5:3 3 f mf

ff p f p mf mp 5 5 mf 5 sfp 3 mf 3 f mf 5

(p) mp 5:3 5:4 3 3 mp f mf 11:6 f mf f 11:8 5 3 3 5 mp mf 3 5:4 5:3 7:4 7:6 5:3 11:6 p

golpe

sffz

f mf 5:3 mp mf 7 p mp mf mp 3 mf 5 3 7 mf 5 f p mf 5 3 3 mf

67

Fl

Cl

Pc

Gtr

Sop

Va

f *mf* *f* *mf* *f* *mf* *mp* *f* *mf* *f* *ff*

(p) *mf* *mp* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

golpe *sfz* golpe *sfz*

(ord.) full, strong vibrato

(mf) *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

70

The musical score consists of six staves. The Flute (Fl) and Clarinet (Cl) parts are mostly silent, with the Clarinet playing a melodic line starting at measure 70. The Percussion (Pc) part features a complex rhythmic pattern of sixteenth notes in the first measure, followed by rests and a final flourish. The Viola (Va) part plays a long, sustained note with a vibrato effect, marked with a forte dynamic. The Guitar (Gtr), Soprano (Sop), and Flute (Fl) parts are silent throughout the section.

Fl

Cl *(ff)*

Pc *(mp)* *p mp* *ff*

Gtr

Sop

Va *(f)* *(full, strong vib.)* *ff*

73

Musical score for measures 73-75. The score includes parts for Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The Flute and Clarinet parts feature long, sustained notes with dynamic markings of *ff* and *f*. The Viola part includes a performance instruction: "(full, strong vib.)" with an arrow pointing to the right, and "ord." with an arrow pointing to the right. The Percussion, Guitar, and Soprano parts are marked with rests. The score is written in 4/8 time and includes repeat signs at the beginning and end of the section.

76

Musical score for measures 76-80, featuring Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va) parts. The score is in 3/8 time and includes dynamic markings such as *f*, *mf*, and *poco vib.*. The Flute and Percussion parts are mostly rests. The Clarinet part features a melodic line with dynamics *f*, *mf*, and *(mf)*, and includes a triplet of eighth notes. The Soprano part has a melodic line with dynamics *f* and *mf*, and includes the instruction *poco vib.*. The Viola part has a melodic line with dynamics *f* and *mf*, and includes the instruction *poco vib.*. The score is divided into measures 76, 77, 78, 79, and 80, with time signatures 3/8 and 4/8 indicated.

80

♩ ~ 66

ATTACCA

The musical score consists of six staves:

- Flute (Fl):** Starts with a whole rest in 4/8, changes to 6/8, and then to 5/16. It features a complex melodic line starting at measure 80 with dynamics *fff* and *sffz*. A fermata is marked "ca. 4\"
- Clarinet (Cl):** Plays a melodic line in 4/8, then 6/8, and 5/16. Dynamics range from *mf* to *f*.
- Percussion (Pc):** Features a rhythmic pattern in 4/8, 6/8, and 5/16, including a *f* dynamic marking.
- Guitar (Gtr):** Plays a sustained chord in 4/8, 6/8, and 5/16.
- Soprano (Sop):** Performs a melodic line in 4/8, 6/8, and 5/16. Includes performance instructions "(poco vib.)" and dynamic markings *mf*, *f*, and *mf*. A fermata is present at the end of the phrase.
- Viola (Va):** Plays a melodic line in 4/8, 6/8, and 5/16. Includes performance instructions "(poco vib.)" and dynamic markings *mf* and *f*.

II

Flute *smfp* ~ 54

Clarinet

Percussion

Guitar *mf* *mp*

Soprano

Viola *p* with mute pizz. (remove mute)

finger cymbals *p* (simile: always let ring)

crotales metal beaters *p* (simile: always let ring)

lu œ vø

4

Fl

Cl

Pc

Gtr

Sop

Va

(let ring)

(let ring)

(poco vib.)

p *mp* *p* *mp* *p*

(*p*) *mp* *p*

(və)fa a fa we Λ

7

Fl $\frac{7}{16}$

Cl $\frac{7}{16}$ (let ring) *mp* $\overset{3}{\rule{1.5cm}{0.4pt}}$ *p*

Pc $\frac{7}{16}$ triangles triangle beaters *mp* \curvearrowright *mf* tubular bell hammer *p* (simile: always let ring) $\overset{3}{\rule{1.5cm}{0.4pt}}$ *(p)* *pp*

Gtr $\frac{7}{16}$ *mf*

Sop $\frac{7}{16}$ (poco vib.) *(p)* *sv* *ppp* (Δ)

Va $\frac{7}{16}$

10

Fl *poco vib.* *pp* *p* *(poco vib.)*

Cl *(let ring)* *p* *p*

Pc *(let ring)* *p* *p* *crotales* *metal beaters*

Gtr *p*

Sop *sv* *p* *ord.* *(p)* *mp* *p*
 ə œ su

Va *arco* *st* *without mute* *ord.* *pppp* *p*

Detailed description of the musical score: The score is for measures 10 through 13. The Flute part begins with a rest in measure 10, then plays a half note G4 in measure 11 (poco vib., pp), followed by a half note A4 in measure 12 (p), and a half note B4 in measure 13 (poco vib.). The Clarinet part has rests in measures 10 and 11, then plays a quarter note G4 in measure 12 (let ring, p), and a quarter note A4 in measure 13 (p). The Percussion part has rests in measures 10 and 11, then plays a quarter note G4 in measure 12 (let ring, p), and a quarter note A4 in measure 13 (p). The Guitar part has rests in measures 10 and 11, then plays a quarter note G4 in measure 12 (p), and a quarter note A4 in measure 13 (p). The Soprano part has rests in measures 10 and 11, then plays a half note G4 in measure 12 (sv, p), a half note A4 in measure 13 (ord., p), and a half note B4 in measure 14 (mp, p). The Viola part has rests in measures 10 and 11, then plays a quarter note G4 in measure 12 (arco, st, without mute, pppp), and a quarter note A4 in measure 13 (ord., p). The score includes various dynamics (pp, p, mp, pppp), performance instructions (poco vib., let ring, arco, st, without mute, ord.), and articulation marks (accents, slurs, ties).

13

Fl $\frac{4}{8}$ *(p)* *ord.* *(p)* *mp* *p* (3) (5) (5)

Cl $\frac{4}{8}$ (let ring) *(p)* (3) (3) (5) (3)

Pc $\frac{4}{8}$ (let ring) (5) *(p)* (3) (let ring) *(p)*

Gtr $\frac{4}{8}$ (3) *(p)*

Sop $\frac{4}{8}$ *(p)* *mp* *p* *(p)* *mp* *mf* (5) (5) (u) u fe zo œ u

Va $\frac{4}{8}$

16

Flute (Fl): *(p)* [melody] *mp* [melody with 5-measure ornament] *p* [melody] *pp* [melody] *poco vib.* *sv*

Clarinet (Cl): *(let ring)* *(p)* [melody]

Piccolo (Pc): *(let ring)* [melody]

Guitar (Gtr): [melody]

Soprano (Sop): *mp* *p* [melody] *(ord.)* *(p)* [melody] *poco vib.* *sv* *pp*
 (u) — va — A — le

Viola (Va): [melody]

♩ ~ 66

19

Fl

Cl

Pc

(let ring)

triangles
triangle beaters

Gtr

Sop

Va

23

Fl

Cl

Pc

Gtr

Sop

Va

5/16

ff *mp* *mf* *mp* *f* *mf* *mp* *mf* *f* *mp* *f* *5* *mf* *sfz p* *mp* *p*

4:3 7:6 5:3

f *mp* *f* *5* *mp* *p*

sv vib. ord.

5/16

5/16

(let ring) *f* *mf* *f* *mf* *mf* *mp* *p*

3 5 7

5/16

5/16

5/16

5/16

26

Fl

Cl

Pc

Gtr

Sop

Va

(p) mp p mp p mp mf f mf mp mf f mf f ff f mf

(let ring)

7 3 7 3 7 3 7 3

5:3 5:4 3

(Db)

7

29

Fl

Cl

Pc

Gtr

Sop

Va

The musical score for measures 29-32 includes the following details:

- Flute (Fl):** Features melodic lines with triplets (3), 5:4 ratios, and 5:3 ratios. Dynamics range from *mf* to *f*. Includes a *mf* dynamic with an accent (>). A *mp* dynamic is followed by a crescendo to *mf* and then a decrescendo to *mp*. Further dynamics include *mf*, *f*, *mp*, *mf*, *f*, *mp*, *mf*, and *f*. The piece concludes with *mf*, *f*, and *mf* dynamics, including a *mf* dynamic with an accent (>). The final measure includes a *mf* dynamic with an accent (>), a *f* dynamic with an accent (>), and a *mf* dynamic with an accent (>). The word "ord." appears above the final measure, with an arrow pointing to a *mv* dynamic.
- Clarinet (Cl):** Shows chordal accompaniment with figured bass notation: 5/32, 5/32, 2/2, and 3/3.
- Percussion (Pc):** Includes a *mf* dynamic with the instruction "(let ring)". Other dynamics include *mp* and *(mp)*. Features triplets (3) and a septuplet (7).
- Guitar (Gtr):** Shows chordal accompaniment with figured bass notation: 5/32, 5/32, 2/2, and 3/3.
- Soprano (Sop):** Shows chordal accompaniment with figured bass notation: 5/32, 5/32, 2/2, and 3/3.
- Viola (Va):** Shows chordal accompaniment with figured bass notation: 5/32, 5/32, 2/2, and 3/3.

33

Fl
(*mf*) *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp* *mf* *f*

Cl

Pc
(let ring) *mf* *mp* *mp* *mp*

Gtr

Sop

Va

5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16 5/16

4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8 4/8

36

Fl

Cl

Pc

Gtr

Sop

Va

mf *f* *mf* *f* *mp* *mf* *mp* *f* *mp* *mf* *f* *mf* *ff* *mf* *f* *mf* *f* *mf*

mp *mf* *f* *mf* *ff* *mf* *f* *mf*

(let ring)
crotales
metal beaters

(let ring)

ff

mp

poco vib. *ff* *f* *ff* *(ff)*

na æ fə Δ

ff

39

Fl

Ci

Pc

Gtr

Sop

Va

(mf) 5:4 f mf < f > mp sfz

f

mf

f

(f) mp sfz mf f mf f mf

5:3 5:3 3

5

5

7

5:3 5:4 mf f mf

(let ring)

(ff)

triangle triangle beaters

f

(poco vib.)

f

ff

f

3

(A) la a

f

42

Fl

Cl

Pc

Gtr

Sop

Va

(mf) < *f* *mp* *mf* *sfz* *mp* *mf* *f* *5*

mp *f* *mf* *mp* *f* *mf* *f* *mp* *sv* *mv* *ord.* *mp* *f* *3* *mp* *mf* *p*

45

Fl

Cl

Pc

Gtr

Sop

Va

mf *f* *mf* *f* *mf* *mp* *mf* *f* *mf* *f* *mf* *mf* *f* *mf* *mp* *mf* *mp* *mf*

3 5 5:3 5:4 3 7 7 11:6 7

(let ring) triangle beaters triangles *p* *mp* (*mp*) *p* *mf*

poco vib. *mp* ord. *mf*

fa

48

Fl

Cl

Pc

Gtr

Sop

Va

p *mp* *mf* *f* *mf* *sfz* *mf* *mp* *mf* *sv* *ord.* *mp* *p* *mf* *f* *mf* *5:3* *mp*

(let ring)

p

7

(tongue during gliss.)

5 3

poco vib. *sv* *mp* ,

(*mf*)

(a)

4/8

51

Fl

Cl

Pc

Gtr

Sop

Va

f *mf* *mp* *mf* *f* *mp* *mf* *sfz* *mp* *p* *mf* *p*

(let ring)
crotales
plastic beaters

mf

WǾ ΓΛ

54

Fl

mp mf mp mf f ff f mp mf

5:3 5:4 3 4:3 5:4 5:4 5:3 3 5:4 5:3 3

Cl

Pc

(let ring)

mp

7

Gtr

Sop

mp mf mp

(A) æ

Va

57

Fl

Cl

Pc

Gtr

Sop

Va

(mf) *mp* *mf* *f* *mf* *mp* *mf* *(mf)*

5 3 3 3 7:6 3 3

sv vib. ord.

tr (*b*) *(mf)*

(let ring)

(let ring)

triangles triangle beaters

mf

alla punta st

pp

5/16 5/16 5/16 5/16

60

Fl (tr) mp 5:4 5:3 mf mp mf 7 3 5:4 5:3 mp mf f mf 5 mp 5 mf f mf

Cl (let ring) mf

Pc (let ring) mf 7

Gtr

Sop

Va (st) ord. st (pp) p ppp

63

Fl

Cl

Pc

Gtr

Sop

Va

f

mf

mp

mf

mp

mf

mp

p

mp

5:3

3

3

3

3

3

3

7

poco vib. → ord.

mf

0

(non st)
pizz.

mf

66

Fl

Cl

Pc

Gtr

Sop

Va

5/16

5/16

5/16

5/16

5/16

5/16

(mp) < *mf* *p* *mp* *mf* *mp* *p* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

3 5 5:3 3 3 5 5:3 5:4 3 7 7

(mf) *(o)*

69

sv 3 ord.

mp *p* *mf* *p* *mp* *mf* *p* *mf* *mp* *mf* *mp* *mf* *mf* *f*

Fl

Cl

Pc

Gtr

Sop

Va

Detailed description of the musical score: The score is for measures 69, 70, and 71. The Flute (Fl) part is the only one with notation. It begins with a triplet of eighth notes marked 'sv' and '3', with dynamics *mp* and *p*. This is followed by a series of chords and melodic lines with dynamics *mf*, *p*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mf*, and *f*. There are slurs, accents, and a '7' marking. The Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va) parts are all silent, indicated by a horizontal line with a small dash at the beginning of each staff.

72

Fl

Cl

Pc

Gtr

Sop

Va

f 3 *mp* 5 *f*

mf 5:4 *f* 5:3

5:4 *mf*

f 5:3 *mp* 3 *mf* 3 *mp* 5 *mf* 5:4 5:3

sv → mv

poco vib. → ord.

sv *f* poco vib. *mf* 3

va ————— so

75

Fl

Cl

Pc

Gtr

Sop

Va

mp *mf* *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mp*

mv *ord.* *tr* *5* *3* *5:3*

(mf) *mp* *vib. ord.* *mf* *poco vib.* *(mf)*

(o) *me* *na*

78

Fl

Cl

Pc

Gtr

Sop

Va

sfz *mp* *mf* *mp* *mf* *f* *(f)* *mf* *mp* *f* *mp < f* *mf* *mp* *mf*

(poco vib.) *(mf)*

(a)

81

Fl

Cl

Pc

Gtr

Sop

Va

sv

ord.

(mf) *mp* *mf*

mp *f* *mp* *mf*

f *mf* *mp* *mf* *mp* *mf* *f* *mp* *mf*

mp *f*

3

7

3

3

5

16

5

16

5

16

5

16

5

16

5

16

5

16

5

16

84

Musical score for Flute (Fl), Clarinet (Cl), Piano (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The score is in 4/8 time. The Flute part begins with a trill (tr) and a five-measure phrase marked *f* and *mf*. This is followed by a seven-measure phrase marked *mp*, which includes a sixteenth-note triplet (sv) and an ordered triplet (ord.). The Clarinet, Piano, Guitar, Soprano, and Viola parts are currently silent, indicated by rests.

87

Fl

Cl

(let ring)
crotales
metal beaters

Pc

Gtr

Sop

poco vib. *ff* ord. *f* *ff* ord.

ff *f* *ff*

Va

poco vib. *mf* *f*

90

Fl

Cl

fff

7

Detailed description: The Flute staff (Fl) contains a complex melodic line starting with a rest, followed by a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The dynamics range from *fff* to *f*. A seven-measure rest is indicated with a '7' below the staff. The Clarinet staff (Cl) is mostly empty with a few rests.

Pc

(let ring)

11:6

ff

ff

Detailed description: The Percussion staff (Pc) features a series of notes with a '11:6' ratio and a *ff* dynamic. A 'let ring' instruction is present above the first note. A final *ff* dynamic is marked at the end of the staff.

Gtr

Detailed description: The Guitar staff (Gtr) contains several rests throughout the measure.

(ord.) —————> poco vib. —————> ord.

Sop

(*ff*)

3

f

(o)

Detailed description: The Soprano staff (Sop) has a long note starting with *ff*. A triplet of notes is marked with a '3' above it and a *f* dynamic. A circled 'o' is written below the staff.

Va

(poco vib.)

(*f*)

Detailed description: The Viola staff (Va) features a long note with a *f* dynamic and a 'poco vib.' instruction above it.

93

Fl

Cl

Pc

Gtr

Sop

Va

poco vib.
(f)

(o) ho

(poco vib.)
(f)

Detailed description: This page of a musical score contains measures 93, 94, and 95. The score is arranged in six staves. The top two staves are for Flute (Fl) and Clarinet (Cl). The next two staves are for Piano (Pc) and Guitar (Gtr). The fifth staff is for Soprano (Sop) with lyrics "(o) ho" written below the notes. The sixth staff is for Viola (Va). The Soprano and Viola parts feature long, sustained notes with vibrato markings. The Soprano part has a dynamic marking of *(f)* and a *poco vib.* instruction. The Viola part also has a dynamic marking of *(f)* and a *(poco vib.)* instruction. The Flute, Clarinet, Piano, and Guitar parts are mostly blank, with small horizontal lines indicating fingerings or breath marks.

96

Fl

ff 7:4 7:6 5:3 *sfz* (D) (E) (Db) (F#)

Cl

Pc

Gtr

Sop

vib. ord. *ff* vib. ord. poco vib. ord. *f*

VO

Va

(poco vib.) (*f*)

99

Musical score for measures 99-101. The score includes parts for Flute (Fl), Clarinet (Cl), Piccolo (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The time signature is 4/8. The Soprano and Viola parts feature long melodic lines with dynamic markings and performance instructions.

Fl (Flute): Treble clef, 4/8 time signature. Rested in all three measures.

Cl (Clarinet): Bass clef, 4/8 time signature. Rested in all three measures.

Pc (Piccolo): Treble clef, 4/8 time signature. Rested in all three measures.

Gtr (Guitar): Treble clef, 4/8 time signature. Rested in all three measures.

Sop (Soprano): Treble clef, 4/8 time signature. Measure 99: *(f)* quarter note. Measure 100: *(f)* quarter note. Measure 101: *(f)* quarter note with *vib. ord.* instruction above. Lyric: *mo*.

Va (Viola): Treble clef, 4/8 time signature. Measure 99: *(poco vib.)* quarter note. Measure 100: *(f)* quarter note. Measure 101: *(f)* quarter note.

102

The musical score consists of six staves for measures 102 through 105. The instruments are Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The time signature is 4/8. The key signature has one flat (B-flat).

- Flute (Fl):** Rests in all measures.
- Clarinet (Cl):** Rests in all measures.
- Percussion (Pc):** Measure 102: Rest. Measure 103: Rest. Measure 104: Triangles and triangle beaters, marked *mf*. Measure 105: Rest.
- Guitar (Gtr):** Rests in all measures.
- Soprano (Sop):** Measure 102: *f* dynamic, half note. Measure 103: *f* dynamic, half note. Measure 104: *f* dynamic, half note. Measure 105: Rest. A slur covers measures 102-104 with the instruction "poco vib." above it.
- Viola (Va):** Measure 102: *f* dynamic, half note. Measure 103: *f* dynamic, half note. Measure 104: *f* dynamic, half note. Measure 105: Rest. A slur covers measures 102-104 with the instruction "(poco vib.)" above it.

106

Fl

Cl

Pc

Gtr

Sop

Va

(let ring)
mf

(let ring)
mf

(let ring)
tubular bell
hammer
mf

mp

mf

mp

mf

mp

mp

mp

3

7

Detailed description: This page of a musical score, numbered 106, features six staves. The Flute (Fl) and Saxophone (Sop) staves are mostly silent, indicated by horizontal lines. The Clarinet (Cl) staff begins with a rest, followed by a series of notes with stems and beams, including a triplet of eighth notes. The Percussion (Pc) staff is the most active, starting with a rest, then playing a series of notes with stems and beams, including a 7-measure rest and a 3-measure rest. The Guitar (Gtr) staff is silent. The Saxophone (Sop) and Viola (Va) staves are also silent. Dynamics include *mf* and *mp*. Performance instructions include "(let ring)" and "(let ring) tubular bell hammer".

109

This musical score page, numbered 109, features six staves for different instruments: Flute (Fl), Clarinet (Cl), Piano (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). Each instrument part is represented by a pair of staves. The Flute, Clarinet, and Piano parts use a treble clef, while the Guitar, Soprano, and Viola parts use an alto clef. The score is divided into four measures by vertical bar lines. In each measure, there are two short horizontal dashes on the upper staff of each pair, indicating specific notes or rests. The bottom staff of each pair is empty. The page concludes with a double bar line at the end of the fourth measure.

III

As Fast as Possible (♩ ~ 120-132)

Guitar

Soprano

scordatura

fingers

(l.h. only)

with palm, slap muted open strings (no pitch)

nails

fingers (edge)

both hands (sound hole) (flesh)

strike with l.h. thumb near tuning pegs

mute strings with r.h. near body

near body

sfz *f* *pp* *mf* *mf < ff* *mp* *pp* *mp* *f* *mf* *mp* *p* *f* *p* *mp* *p* *(p)*

n *f* *mp* *p* *mp* *mf* *mf* *mp* *mf* *p* *f* *p* *mp* *p* *(p)*

f *k* *s* *t* *t* *f* *hw* *ç* *h* *s* *tj*

6

Gtr

Sop

vertically rub muted strings with r.h. fingers/ palm as fast as possible

with palm, slap muted open strings (no pitch)

fingers (back, near bridge)

3

silently finger pitch then sound pitch using excessive vibrato

stop vibrato, let ring

fingers

fingers → knuckles

nails

pp *mf* *mp* *p* *mp* *p* *mf* *p* *mp* *mf* *mp* *f*

p *sfp* *pp* *mp* *mp* *mf* *mp* *f*

x *f* *p* *k* *t* *f* *k* *θ* *f*

11

over soundhole golpe near fretboard near bridge

knuckles rapidly strike muted strings with fingers fingers pluck E string behind nut (as in m. 2) nails (r.h.) (top)

Gtr *f* *mp* *f* *mf* *p* *p* *f* *f* *mf*

Sop *f* *mp* *p* *mp* *mf* *p* *mf* *f* *f* *f* *f*

ç p h s x ∫ t hw p k f x

16

mp *mf* *p*

fingers (5) knuckles (5) (as in m. 2) fingers fingers nails

Gtr *ff* *f* *mf* *f* *mf* *f* *f* *mp*

(l.h. only) *p* *mf*

* treble clef applies only to l.h. tremolo

Sop *f* *p* *f* *mf* *p* *mf*

ç k p s ∫ t x p k h f

21

(as in m. 2) fingers (3) knuckles (as in m. 13) strum muted strings fingers nails nails

Gtr *(mp)* *mf* *f* *mp* *mf* *f* *mf* *mp*

Sop *(mf)* *p* *mf* *p* *mp* *p* *mf* *mp* *f* *p*

(f) hw ç t t∫ p ∫ k h s

26

Gtr

(as in m. 7) fingers

(as in m. 2) thumb (above sound hole) — knuckles

(as in m. 2) fingers

pluck E string behind nut strum muted strings

p *f* poss. *(p)* *f* *(f)* *mp* *p* *mf* *(mf)* *f* poss. *mp*

Sop

p *(p)* *(p)* *mf* *mp* *mf* *(mf)* *(mf)* *f* *mp* *f*

(gargle) t ç p tʃ θ k f ʃ x tʃ s h

31

Gtr

fingers (both hands) nails (as in m. 2)

fingers behind nut (fast roll) (as in m. 11) near bridge near fretboard

fingers *mf* *mp* nails thumb knuckles fingers

p *mp* *mf* *(mf)* *(mf)* *mp* *mf* *mp* *mf* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Sop

(f) *mp* *mf* *(mf)* *mp* *mf* *mp* *f* *mf* *(mf)* *mp* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

p θ t t k (1/2 t.c.) h ʃ hw f ʃ x s t p p θ t ʃ

36

Gtr

fingers (both hands) knuckles

(as in m. 2) strike string with thumb

fingers knuckles behind bridge near neck nails fingers

mf *mp* *mf* *f* *p* *f* *mp* *mf* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Sop

(f) *mp* *p* *mf* *f* *mp* *f* *p* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

k ç ʃ x p x p θ hw ç k s t h f k s θ z k p h hw

41

Gtr

knuckles fingers (both hands)

fingers (as in m. 2) (both hands)

nails fingers

mp mf f mf f mf f mf ff mf f mf mp mf

Sop

mp mf f (f) f mf f mf f

k θ p p t k p x p p k t t s k f j j

46

Gtr

fingers (as in m. 2) fingers knuckles

fingers nails mf mp

(as in m. 2) fingers

f f mf (f) f mf (mf) mp mf mp mf (mf) mp

vibrato as in m. 8 p mf

Sop

(f) (f) mp mf f mf f mf mp mf f mf f mf f 5:4 mf

(f) j p ç t k θ k t s p x t j h f t x t p j k

51

Gtr

knuckles fingers (as in m. 2) nails fingers

knuckles (as in m. 22) fingers

move from soundhole to edge in rhythm

f p mf f mf f mf f mp mf mp mf

Sop

(mf) 3 f mf f (f) mf mp f mp mp p mf mp

p t t ç k p k t x t j θ p k h s x f t j t t p hw

56

Gtr

fingers
knuckles
knuckles
rapidly swipe palm of hand across length of strings from bridge to nut and back
strum strings behind nut (do not mute)
fingers

p *mp* *p* *mp* *mf* *p* *f poss.* *mp* *pp* *p*

(as in m. 2)

Sop

(mp) *p* *mp* *p* *pp* *p*

make transition as seamless as possible (transition as before)

(hw) f θ k f (t.c.) h (gargle) h

61

Gtr

fingers
knuckles
fingers
nails

p *(p)* *(p)*

Sop

(transition as before) *pp* *p* *(p)* *p* *mf*

(h) hw t t (1/2 t.c.) x ∫ p

66

Gtr

fingers
nails
fingers
fingers
fingers
knuckles
knuckles
fingers
knuckles
fingers
nails

(mf) *p* *< mp* *(mp)* *p* *mf* *(mf)* *f* *p* *mf* *mp* *mf* *mp* *f* *mf*

(as in m. 2)

Sop

p *mp* *(mp)* *p* *mp* *(mp)* *mf* *(mf)* *mf* *p* *mp* *mf* *(mf)* *> mp < mf*

t x p k t p k (t.c.) t ç t p k tʃ t

71

Gtr (nails) fingers (knuckles) fingers (as in m. 2) fingers strum muted strings (fast) (as in m. 2) fingers fingers

Sop

k t p x k p p x t k k k p t t t x p k s t p p k t

76

Gtr nails fingers (knuckles) fingers (as in m. 2) fingers (as in m. 11) fingers

Sop

k p ç p k k k k k k k k

81

Gtr (knuckles) fingers fingers (as in m. 2) nails fingers (knuckles) fingers (knuckles)

Sop

(f) (f) s s hw θ θ

86

Gtr

fingers

nails

knuckles

fingers

allow open strings to resonate until end

Silently finger Gb and then strike body on front soundboard to resonate strings. Always let ring.

(mf) 5:4 f mf mp 3 mf 5:4 f 3 mf 3 f mf 7:4 3 5:4 5:3 7:4 7:4 mf f (sim.)

Sop

(f) mf f (f) (f)

(θ) h f tf f

91

Gtr

(sim.)

f fff

Sop

(f) f poss. ppp

tf s

IV

♩ ~ 66

Flute

Bb Clarinet

Percussion

Guitar

Soprano

Claves

Viola

A (see performance notes for fingerings)

metal sheet drum sticks

med. cym. (drum sticks) metal sheet

sizzle cym. lg. cym. bowed (simile: always let ring)

(normal tuning)

with metal plectrum (plectrum)

pizz. arco

ff *f* *ff* *f* *ff*

ff *ff* *mp* *f poss.*

f *f*

4

Musical score for measures 4-8. The score includes parts for Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), Clarinet (Clv), and Viola (Va). The time signature is 4/8. The key signature is one flat (B-flat). The score is marked with *fff* for the woodwinds and strings, and *pp* to *f poss.* for the percussion. The percussion part includes a cymbal bowing instruction: "med. cym. bowed". The Viola part includes a fingering instruction: "1/2 c.l.t." and a dynamic marking *n*.

8

Fl *ff* *(ff)* *f* *ff*

Cl *ff* *(ff)* *f* *ff*

Pc *ff* (let ring) *ff* lg. cym. (drum sticks) *(ff)* sizzle cym. *f* cymbals *(f)* sizzle cym. cymbals *(f)* metal sheet (drum sticks) *(ff)* metal sheet (*f*)

Gtr *f* *(f)* *sfz* *ff*

Sop

Clv *ff* *f* *(f)*

Va *mp* *ff* *(ff)*

ord.

B

C

11

Fl *(ff)*

Cl *(ff)*

Pc *(f)* (let ring) med. cym. (drum sticks) sizzle cym. metal sheet lg. cym.

Gtr *(f)* (plectrum)

Sop *p* *mf* *f* ord. sv da

Clv *f* *(f)*

Va *(ff)*

14

a (see performance notes for fingering)

The musical score for measures 14-16 includes the following parts and details:

- Flute (Fl):** Measures 14-15 are silent. In measure 16, it plays a melodic line starting with a *p* dynamic, moving to *mp* by the end of the measure.
- Clarinet (Cl):** Silent throughout the measures.
- Percussion (Pc):** Features various effects:
 - Measure 14: *mp* cymbals (let ring) and drum sticks.
 - Measure 15: *p* metal sheet and cymbals.
 - Measure 16: *(p)* cymbals, *mp* metal sheet, and *p* metal sheet.
- Guitar (Gtr):**
 - Measure 14: *mf* (ord.)
 - Measure 15: *mp* (ord.)
 - Measure 16: *p* fingers, *mp* fingers, and *p* fingers.
- Soprano (Sop):**
 - Measure 14: (a) ne
 - Measure 15: me
 - Measure 16: bæ
- Clarinete Alto (Clv):** Silent throughout the measures.
- Viola (Va):** Silent throughout the measures.

17

Fl

Cl

Pc

Gtr

Sop

Clv

Va

p

mp

(mp)

p

mp

(mp)

p

p

p

mp

(poco vib.)

p

p poss.

ppp

mf

(let ring) cymbals

metal sheet

sizzle cym.

cymbals

metal sheet

cymbals

lg. cym. bowed

(æ) ————— mε

D

20

Fl

Cl

Pc

Gtr

Sop

Clv

Va

p *f* *mf* *mp*

p *f* *mf* *mp*

lg. cym. (let ring) (drum sticks) metal sheet cymbals metal sheet cymbals metal sheet cymbals metal sheet cymbals

f *f* *(f)* *(f)* *(f)* *(mf)* *(mf)* *f* *mf*

vib. ord. *f* *mf* (ord.) poco vib. *mp*

ae λε æ gau

f *mf* *mp*

23

(ord.) poco vib.

Fl *(mp)* *p* *(p)* *(p)* *pp*

Cl *(mp)* *p* *(p)* *pp* **A**

Pc cymbals (let ring) (drum sticks) *f* *mf* metal sheet *mp* *mf* med. cym.

Gtr

Sop *(mp)* *p* *pp* **vib. ord.** **vib. ord.**
 (au) be u

Clv

Va *(mp)* *p* *(p)* *pp*

27

Fl (poco vib.)
 (pp) (pp) p

Cl (pp) p (p) pp

Pc (let ring) lg. cym. (drum sticks) mp

Gtr

Sop (u) p (ord.) poco vib. p (ord.) poco vib. p (p) (poco vib.) pp

Clv

Va p pp

31

Fl *pp* *(pp)* *p* *pp* *(pp)*

Cl *(pp)* *ppp*

Pc (let ring) cymbals (drum sticks) *p* *pp* sizzle cym. *p mp p* cymbals

Gtr

Sop *vib. ord. (pp)* *sv* *poco vib. pp* *p* *ord.* *mp* *poco vib. p*
 (e) 3rd me tæ d3rd

Clv

Va *(pp)* *p* *pp*

35 (poco vib.) —————> ord.

Fl *(pp)* *p* *(p)*

Cl

Pc (let ring)
lg. cym.
(drum sticks)
p

Gtr

Sop (poco vib.) —————> ord. *(p)* *pp* *p* *mp* *(mp)* *p* (ord.) *mp*
 (3rd) nu nae kae

Clv

Va *(pp)* *(pp)* *p*

39

Fl *(p)* *(p)* *mp* *mf* 5/16

Cl *p* *mf* 5/16

Pc 5/16

Gtr 5/16

Sop *(mp)* *(mp)* *mf* *f* *poco vib.* *ord.* 5/16
 (æ) ø tu me a

Clv 5/16

Va *(p)* *mp* *mf* 5/16

E

43

Fl $\frac{5}{16}$ $\frac{4}{8}$ *ff* *f*

Cl $\frac{5}{16}$ $\frac{4}{8}$ *ff* *f*

Pc $\frac{5}{16}$ $\frac{4}{8}$ *ff* (let ring) sizzle cym. metal sheet (drum sticks) cymbals 5:3 3 5 metal sheet lg. cym. metal sheet cymbals metal sheet sm. cym. metal sheet cymbals *f* *(ff)* *f*

Gtr $\frac{5}{16}$ $\frac{4}{8}$ *f* plectrum 7 fingers *sfz* plectrum 11:6 *f*

Sop $\frac{5}{16}$ $\frac{4}{8}$ *(f)* *f* vib. ord. *piu vib.*

Clv (a) næ *f* 3

Va $\frac{5}{16}$ $\frac{4}{8}$ *ff* *(ff)* *f*

① (ord.) \rightarrow mv \rightarrow ord.

A

46

Fl *(f)* *(f)* *(mf)* vib. ord. *(mf)* *(mf)* poco vib.

Cl *(f)* *(mf)*

Pc (drum sticks) sizzle cym. (let ring) cymbals metal sheet cymbals metal sheet cymbals sizzle cym. *(f)* *(f)* *ff* *f* *(f)* *(f)*

Gtr (plectrum) *f* 11:6 7:6

Sop vib. ord. *(f)* *(æ)* *mp* *sv*

Clv

Va *(f)* *(f)* *(mf)* vib. ord.

49

(poco vib.)

(poco vib.)

Fl

(mf)

(mf)

Cl

(mf)

(mf)

(mf)

Pc

Gtr

Sop

Clv

Va

sv

(ord.)

st

(mf)

mp

(mp)

52 *sv*

F1 *mp* (remain motionless) **ATTACCA**

Cl *mp* (remain motionless)

Pc (remain motionless)

Gtr (remain motionless)

Sop *mp* *sv* me (remain motionless)

Clv *p* (*p*)

Va (remain motionless) *p*

5/16

V

♩ ~ 60 (Tempo flessibile)

Soprano

fa o o 3 k m t t ə ø j θ æ x h t t t p s ma γ p (cgh) k f

5

dō j t p t s a k lē h ɜ x p p p z θ d d f e t k g b b b s f a θ t j ə

9

(ə) k m s p ly h k k ø t f nō ne po sa va su p f s t n k b λ θ

13

ra p o f a (cgh) vu di j t h m λ ø t t t θ gœ b b b j s ve (t.c.) ə f

17

(f) h s s p s bæ j æ t t ε no i f p j l i p k o i θ a t ə ə j θ k t k θ f

21 Sop *mf* *f* *p* (ord.) *sv* (whisper) *mp* *ord.* *mf* *mp* *p* *mp* *mf* *p* *mp* *f* *mf* *mp* *mf* *poco vib.* (ord.) *mf* *sv*

(f) ʃ sɔ paɪ θ fa o ʌ o f ny p t s ʃ na p k (t.c.) u æ ç ʃ e p h t s ə

25 Sop (sv) ord. (mf) *mp* *p* *mp* *mf* *f* *mf* *mf* *mp* *mf* *mf* *p* *mf* *p* *mp* *mf* *f* *mf* *f*

(ə) f ɜ k m æ h s k t ʃ f ø ʌ ø p z u ɜ t h ɜ k f h s fæ ʌ

29 Sop (mf) *mp* *ord.* *mf* *mp* *ord.* *mf* *sv* *mp* *ord.* *mf* *mp* *f* *mf* *p* *mf* *mp* *mf* *mp* *mf* *sv* *ord.* *mp*

(ʌ) bə u t k mɪ i p k t t f ʃ e o h g d f b ɜ ni ʃ (1/2 t.c.) s a ɜ

33 Sop *p* *mp* *mf* *p* *mf* *mp* *f* *mf* (mf) *p* *mp* *f* *mp* *mf* *mp* *mp* *mf* *mp* *mf* *poco vib.* *ord.* *mp* *pp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

(ɜ) p t k i nɛ f ɔ ø (t.c.) s fy (t.c.)(t.c.) ju h h p ə t ʃ hwæ ʌ p f æ k p p θ au s y ʃ ba

37 Sop (mp) *mf* *f* (f) *mf* *mp* *f* *mf* *ord.* *mf* *ord.* *mf* *mp* *mf* *p* *mf* *f* *mf* *sfz* *mf* *f* *mp* *mf* *ord.*

(ɑ) s ɔ ɜ t k t t ʃ b ɜ i f θ e (cgh) k t ni s ɔ ʃ h a s

41 Sop *ord.* *mp* *mf* *mv* *ord.* *mp* *mf* *f* *mf* *p* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *5:3* *mf*

(s) ao f ne f a hw i p s a s j l h o f j æ æ θ l l l j l s ə

45 Sop *(mf)* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *(f)* *(f)* *ff* *mf*

hw j o s a θ l f æ h a f ε h ə s hw æ s f ao j o s a θ a f o j

49 Sop *(mf)* *f* *fff* *f* *ord.* *mf* *f* *mf* *mp* *f* *mf* *mp* *mf* *mp*

(f) s s s a k t p t j ɜ ç t ø k t j p ju ə o s u (t.c.)

53 Sop *(mf)* *f* *p* *mf* *mp* *p* *mf* *mp* *mf* *p* *mf* *mp* *f* *mf* *f* *mf* *mf* *mf* *sv* *mv* *ord.*

j l da a a f a t k y θ ne be p k t s l t j θ f æ (1/2 t.c.) t t s o j

57 Sop *(mf)* *p* *f* *mp* *f* *mf* *f* *p* *f* *mp* *mf* *p* *mf* *mp* *mf* *mf* *mp* *p* *f* *mp*

(f) y t j s r m h d3 f k t j o i dae wai bæ h (t.c.) s ə x l ε f o k t j au t t t j b l

61 Sop *mf* *sv* *f* *ord.* *mf* *sv* *ord.* *f* *poco vib.* *ord.* *mf* *f* *mp* *f* *mp* *f* *mp* *mf* *f* *mp* *ff*

f o s s æ tʃ na ʃ u f s ə h æ tʃ o θ a f h s hw ʃ f tʃ θ

65 Sop *f* *(f)* *mf p* *mf mp* *f* *p* *mf* *5* *mp* *mf* *sv* *ord.* *f* *mf* *f* *p* *mp* *f* *mf* *p mp < mf* *mp* *mf*

(θ) θ λ p k k s dɪ ʃ bi k æ (1/2 t.c.) a a o h tʃ l f ŋ (cgh) s t t θ x hw w m

69 Sop *(mf)* *f* *mf* *f* *mp* *5* *mf* *mp* *f* *p* *mp* *mf* *f* *mp* *3* *f* *mp* *3* *f* *(f)* *mf* *mp* *mf* *mp* *sv*

(m) p k t p p ʃ a (t.c.) s a t t tʃ tʃ t ə θ ʃ b o o p s a

73 Sop *(sv)* *(mp)* *3* *poco vib.* *(ord.)* *mf* *f* *mf* *mp* *3* *p* *mp* *mf* *f* *p* *mf* *mp* *mf* *f* *3* *mf* *p* *mf* *mp* *(f)* *mf* *f*

(a) o k t t f ʃ ε (1/2 t.c.) (t.c.) tʃ θ ə b oɪ p t h f o x (cgh) æ hw æ t t t t θ

77 Sop *(f)* *mf* *f* *mf* *3* *sv* *mv* *(ord.)* *mp* *mf* *f* *ord.* *(f)* *poco vib.* *mf* *vib. ord.* *ff* *f* *mf* *p* *mp* *f* *mf* *f*

λ ʃ tʃ θ o s ʃ a æ s a k p k hw ɪ a a tʃ

81

Sop

(f) *mp* *f* *p* *mf mp* *mf* *f* *mf* *f* *mf* *p* *mp* *poco vib.* (*mp*) *mf* *mp* (*mp*) (*ord.*) *mf*

(t) y h f ø p s s θ i ø f (t.c.) t f o f o s k p f

85

Sop

(*mf*) *poco vib.* *ord.* (*mf*) *mp* (*mp*) *mf* (*mf*) *mp* *poco vib.*

(f) a f o θ t f h f a

89

Sop

(*mp*) (*poco vib.*) *sv* *mf* *mp*

(a) f θ

93

Sop

p *pp* *p* *pp* *pppp* **ATTACCA** ca. 5"

θ h

VI

Flute *~ 72*
balance vibrato with viola (through m. 12)
fff
5
fff
3
(fff)
~ 40
ff

Bb Clarinet
balance vibrato with viola (through m. 12)
fff
(fff)
ff

Percussion

Guitar

Soprano

Viola
strong, heavy, but not fast vibrato (through m. 12)
fff
(fff)
ff

9

Fl (ff) (ff) (ff) (ff) fff

Cl (ff) (ff) (ff) fff

Pc

Gtr

Sop

Va (ff) (ff) fff

h

Detailed description: This is a page of a musical score, page 102, starting at measure 9. The score is for a chamber ensemble consisting of Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The time signature is 4/8. The Flute and Clarinet parts are written in treble clef, while the Viola is in bass clef. The Percussion and Guitar parts are indicated by a bracket and a bar line, showing they are silent throughout the passage. The Soprano part has a single note at the end of the measure, marked with a hairpin and the letter 'h'. The Flute and Clarinet parts feature dynamic markings of *ff* and *fff*, and are characterized by long, sustained notes with slurs. The Viola part also features *ff* and *fff* dynamics and long, sustained notes with slurs. The score concludes with a double bar line and repeat dots.

13

The musical score is arranged in six staves. The Flute (Fl), Clarinet (Cl), Percussion (Pc), and Guitar (Gtr) staves are mostly empty, with a 4/8 time signature at the end of each staff. The Soprano (Sop) staff features a melodic line with dynamic markings: *(p)*, *pp*, *p*, *(p)*, and *(p)*. It includes performance instructions such as *(h)* and θ . The Viola (Va) staff contains a complex passage starting in the fourth measure, marked *fff* and *sv*, with a triplet of eighth notes and a five-measure phrase.

17

Fl

Cl

Pc

Gtr

sing
mf *pp*

h

Sop

mp *mf* *mp* (*mp*) *p* *mp*

f h tʃ θ

Va

sv

5 5

fff

21

sv → ord. → sv

Fl *fff* vib. ord. *fff*

Cl vib. ord. *fff* sv *fff*

Pc

Gtr *mf* *mp* *mf*

Sop *(mp)* *mf* *p* *mp* *p* *mp* *kh*

Va

25

Fl (to Piccolo)

Cl *mv*
(fff)

Pc *sing mf*
mp mf
(mf)
p mf
mp

Gtr *(mf)*
(f)
mf
(mf)
(mf)
(mf)

Sop *(mp)*
(mp)
mf
(mf) *mp*

Va *sv*
fff

29

Fl

Cl

Pc

Gtr

Sop

Va

Piccolo sempre poco vib. (through m. 58)
ppp

balance vibrato with piccolo and viola (through m. 58)
ppp
(ppp)

mp
f

p
mf *mp*
f

mp
s *pf* *h* *(mp)* *tf*

with mute sempre poco vib. (through m. 58)
ppp

mp *h*

34

This musical score page contains six staves for measures 34 through 37. The instruments and their parts are as follows:

- Flute I (Fl):** Measures 34-35 feature a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. Measures 36-37 continue with a melodic line starting on a whole note B4, moving to a half note C5, and then a quarter note B4. Dynamics range from *ppp* to *pp*.
- Clarinet I (Cl):** Measures 34-35 feature a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. Measures 36-37 continue with a melodic line starting on a whole note B4, moving to a half note C5, and then a quarter note B4. Dynamics range from *ppp* to *pp*.
- Percussion (Pc):** Measures 34-35 feature a rhythmic pattern of eighth notes with dynamics *(mp)*, *p*, and *(p)*. Measure 36 features a triplet of eighth notes with dynamic *mp*. Measure 37 features a rhythmic pattern of eighth notes with dynamics *mf* and *(mf)*.
- Guitar (Gtr):** Measures 34-35 feature a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. Measures 36-37 continue with a melodic line starting on a whole note B4, moving to a half note C5, and then a quarter note B4. Dynamics range from *mp* to *mf*.
- Soprano (Sop):** Measures 34-35 feature a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. Measures 36-37 continue with a melodic line starting on a whole note B4, moving to a half note C5, and then a quarter note B4. Dynamics range from *(mp)* to *mf*.
- Viola (Va):** Measures 34-35 feature a melodic line starting on a whole note G4, moving to a half note A4, and then a quarter note B4. Measures 36-37 continue with a melodic line starting on a whole note B4, moving to a half note C5, and then a quarter note B4. Dynamics range from *(ppp)* to *pp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The percussion part includes specific rhythmic notations like (h), tf, θ, f, and ∫. The guitar part includes specific rhythmic notations like (f), ps, kh, tf, ∫, and θ. The soprano part includes specific rhythmic notations like (tf), hw, ks, pf, ks, and θ. The viola part includes specific rhythmic notations like (ppp) and pp.

39

Fl (pp) p (p) pp

Cl (pp) p (p) pp

Pc (j) ps kh tf mp p mp p mp

Gtr s pf h tf hw ks mf p mf p mf p mf

Sop (mf) p tf j θ thw mf p mp

Va (pp) p (p) pp

The musical score for measures 39-42 is written for six instruments: Flute (Fl), Clarinet (Cl), Percussion (Pc), Guitar (Gtr), Soprano (Sop), and Viola (Va). The score is in a complex rhythmic structure, featuring multiple time signatures: 3/8, 3/16, 5/16, 2/8, and 3/8. The Flute part starts with a *pp* dynamic and features a melodic line with slurs and a triplet in measure 42. The Clarinet part also starts with *pp* and has a similar melodic line. The Percussion part includes various sounds like (j), ps, kh, and tf, with dynamic markings of *mp* and *p*. The Guitar part features a complex rhythmic pattern with slurs and dynamic markings of *mf* and *p*. The Soprano part includes vocalizations like (θ), tf, j, θ, and thw, with dynamic markings of *mf*, *p*, and *mp*. The Viola part starts with *pp* and has a melodic line with slurs and a triplet in measure 42.

44

Flute (Fl): Treble clef, 3/8 time signature. Measures 44-48. Dynamics: *pp*, *ppp*, *ppp*, *ppp*, *pp*, *pp*. Notes: E^{\flat} (half note), E^{\flat} (half note), E^{\flat} (half note), E^{\flat} (half note), E^{\flat} (half note).

Clarinet (Cl): Treble clef, 3/8 time signature. Measures 44-48. Dynamics: *pp*, *ppp*, *ppp*, *pp*. Notes: E^{\flat} (quarter), F^{\sharp} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), F^{\sharp} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter).

Percussion (Pc): Bass clef, 3/8 time signature. Measures 44-48. Dynamics: *p*, *mf*, *mp*, *pp*. Notes: E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter).

Guitar (Gtr): Bass clef, 3/8 time signature. Measures 44-48. Dynamics: *p*, *mf*, *mp*. Notes: E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter).

Saxophone (Sop): Bass clef, 3/8 time signature. Measures 44-48. Dynamics: *mf*, *mp*, *mf*, *mp*. Notes: E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter).

Viola (Va): Bass clef, 3/8 time signature. Measures 44-48. Dynamics: *pp*, *ppp*, *ppp*, *pp*. Notes: E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter), E^{\flat} (quarter).

49

Fl *(pp)* *(pp)* *p* *(p)*

Cl *(pp)* *(pp)* *p* *(p)*

Pc

Gtr *(mp)* *pp* *mf* *mp* *pp*
(j) ks

Sop *mf* *mp* *pp*
th

Va *(pp)* *(pp)* *p* *(p)*

54

The musical score consists of six staves. The Flute (Fl) and Clarinet (Cl) staves are in treble clef with a key signature of one sharp (F#). The Viola (Va) staff is in bass clef. The Percussion (Pc), Guitar (Gtr), and Soprano (Sop) staves are empty. The Flute part features a melodic line with dynamics *pp*, *(pp)*, and *ppp*. The Clarinet part features a melodic line with dynamics *pp*, *(pp)*, and *ppp*. The Viola part features a melodic line with dynamics *pp*, *(pp)*, and *ppp*. The Percussion, Guitar, and Soprano staves are empty.