

crooked blue

jimmy bunch [2018]

written, with thanks, for Ensemble Paramirabo

Performance notes

General

Players must endeavor to sync together rhythmically and gesturally as one big instrument. A tight, focused, rhythmically precise sound that responds to the sounds the other players are making is necessary. The gestures are designed to spring off the traditional groove patterns that each meter implies [dashed lines indicate the division of asymmetrical meters, and additionally serve to clarify how gestures hang within symmetrical meters]. Try to balance your attention to individual details / sounds, with an awareness of how each moment builds longer phrases. As much as possible make sure that the work doesn't sound merely pointillistic.

Articulations

A tenuto [-] in this piece implies a slight emphasis to the sound; hold for the full value of the note flatten out the tone and make it clean and straight.

When a tenuto / staccato [_] is paired with a crescendo, it indicates a rapid crescendo, making the sound "shine out" or glint from the texture.

The tone of staccatos should sound light and unforced, except where a stronger accent is also indicated.

Dynamics

Dynamic markings in brackets - **[ff]** – are "action notation," meaning that the resulting sound will not be double forte [in this example], but that it will require a "double-forte" amount of force to get the right sound.

Accidentals

Accidentals apply for the bar unless cancelled.

General symbols

⊕ This is a "choke" symbol. It indicates the sound the player should forcefully cut off any sound that they are currently making.

Winds

Percussive sounds, whenever possible, should articulate the pitches on which they are written [including key clicks].

Try to dynamically balance the flute's tongue pizzicato with the clarinet's slap tongue so that neither overpowers the other.



Key click. Forcefully / percussively strike the key without sending air through the instrument [except where indicated]. Make an attempt, where possible to articulate the notated pitch. If that is not possible, the player should simply get a percussive sound. It often occurs in the piece that other sounds will happen on the same notated pitch level after a key click [ex. m. 9]. The player should leave their fingers down and make the new sound without lifting their fingers up and re-striking the key.



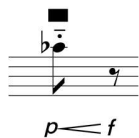
Sharp, inward breath. The arrow pointing left indicates inhale. Arrows pointing right indicate exhaling. The open / white square indicates a breath tone with almost no discernable pitch. Merely a percussive effect.



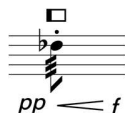
Shadow tone. More air sound than pitch. Less than sotto voce [especially on clarinet, essentially just enough pitch added to the breath tone to distinguish between gradations of pitched breath]. When occurring at loud dynamic levels, keep the pitch unfocused.



Sotto voce. Approximately 1/2 tone 1/2 breath.



Full tone [a.k.a., "ordinario"]



Tremolo hashes indicate fluttertongue.



Solid arrows indicate a gradual transition between two states. Dashed arrows indicate the continuation of a playing style until a new indication is given.



[Flute] Triangle shaped noteheads indicate a tongue “pizzicato.” Pronounce a hard “t” into the flute to get a pointed, tight, pitched percussive sound. Don’t use too much air.



[Flute] tongue ram. Finger the triangular pitch, and percussively stop the hole of the mouthpiece with your tongue [the performer may add an aspirate attack, but the focus of the sound should be on the percussive thud. The resulting pitch will be a Major 7th below the fingered pitch.



[Flute] Where a verbal sound is indicated below a note [sa, pa, or chuh], simply forcefully pronounce the word into your airstream. “Pa” will sound like a variant of the tongued pizzicato. “Sa” will emphasize the sibilant, create a shaped release of energy. “Chuh” will have a relatively hard, fatter attack. It is common that all three vocal attacks will activate higher partials of the fingered tone. That is acceptable [in fact, desired].



[Clarinet] Soft, relatively unpitched slap-tongue. Pitch should only be present enough to hear a general sense of lowness or highness. The sound should not be as aggressive as a full-pitched slap. Make it as tender, small, and as precise as possible.

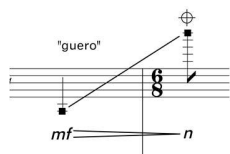


[Clarinet] Hard, full-pitched slap-tongue. Pitch content should speak clearly [though the effect is primarily still a percussive one]. Should have a slightly more aggressive / pronounced sound than the soft slap.

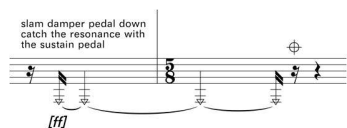
Piano preparation

The piano should be prepared with nylon screws carefully placed at the octave harmonic node of the string for each of the following pitches: C3, Eb4, Ab4, Gb5, and E-natural-7. Nylon screws are a softer material that will bend the string slightly out of tune [the string will recover its tuning after you remove the screws]. They should only affect the tuning, and not make an enormous timbre difference with to the string. The general pitch of each prepared string should maintain its presence.

pedal with perceived harmonies/gestures. When you see a target stop articulation, cut off the pedal resonance, too.



“Guero” effect [see Lachenmann’s “Guero”]. Sweep the fingernails of your hand along the keys to create a soft string of clicky sounds. The dynamic can be controlled by the speed of movement along the keys. Be careful to not allow pitches to come out. The ranges are relative and not of significant importance, except to suggest the relative length of the sound.



At the indicated moment, the pianist should forcefully depress the damper pedal to catch the “reverb effect” with the sustain pedal. This gesture is “switched on” and “switched off” by sounds in other instruments.

Strings

Note the scordatura in the cello. All the string indications and fingerings are calculated to allow the cello to produce the pitches desired for the harmonies. Please do not attempt to change any of the fingerings as doing so will alter the harmonic content of the composition.

Natural string harmonics notated with diamond shaped noteheads, with an accompanying string number. I’ve notated the finger placement that will produce the harmonics I’m looking for at the desired register. There are also “non-nodal harmonics” – i.e., places where I’ve asked the players to use harmonic level finger pressure that are not at a harmonic node, and thus, will not produce a clean harmonic / sound.

Articulations

When a tenuto-staccato is accompanied with a rapid crescendo, perform this *pique*. When the tenuto-staccato is *not* accompanied by a crescendo, keep the bow on the string, creating instead a flat, rhythmically precise sound, like a darting quick breath.

CLT + 1/4h

Col legno tratto with a little bit of bow hair to whisper the pitch.

CLB

Col legno battuto [sometimes this occurs with jeté. If so, perform SLP]

ESP

Sul ponticello

SLP

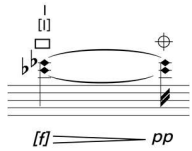
Sur la pointe [at the tip of the bow]

ORD

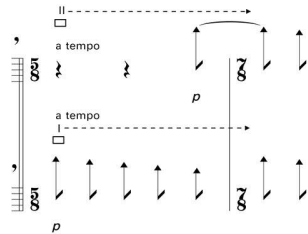
Ordinary playing style



Open string LH pizzicato. These should generally be left to ring as long as possible.



String colored air sound. The string indications show that both of the pitches should be lightly fingered on the same string. The effect will be that the resonance of the string will be damped to the extent that only a colored tone – the ghost of the topmost fingered pitch – will emerge from the instrument. The white square reinforces this intention [similar to the shadow tones in the clarinet / flute]. The bow weight and speed will need to be appropriately adjusted to achieve the desired effect. See Hans Abrahamsen's *Schnee* [Canon 1] for another example.



At the end of the first movement, a similar ghosted, relatively pitched air sound is called for. In this case, the pitch is less important than the relative sensation of higher or lower breath sound. Use harmonics-level finger pressure in an extremely high position on the instrument [above the fingerboard]. The sounding result should be light.



String ringing harmonic pizzicato. The string number and location of the harmonic node are given. The player should touch the string lightly, then pull away their finger in synch with the plucking hand so that the harmonic continues to ring [as long as possible] after the note has been plucked. Pitch should be clear.



Strings of rapid notes with diamond-shaped noteheads indicate light finger pressure. The pressure should not be light enough for harmonics to emerge but, combined with ESP bow placement, should create a complex and raspy tone.

Brief programme note:

Crooked blue is the first in a cycle of pieces that contemplate intertextuality [*all the borrowed future before us*]. This piece is structured around a 12-bar blues progression that has been "time-stretched" to create areas of harmonic saturation that stretch over the 100 measures of the piece. Each harmony plays with the coincidence that in many jazz practices, as well as spectral music practices, upward harmonic extension ["upper structures" / higher partials] play an important role in shaping the color and timbre of harmonic space. Harmony is read through spatialized color analogies. The entire cycle of pieces plays furthermore with the experience of feeling time, placing the performers in a constant state of temporal shift that can be felt as rather disorienting, making the task of mutual integration into a "counter-pointillistic" texture [a "super-instrument," as Helmut Lachenmann might put it] a matter of deep focus and constant dependence upon listening, feeding off of, and dancing with one another.

crooked blue

for the Ensemble Paramirabo

j. bunch

darting, dancing, angular, clean ♩ = ~120

The musical score is arranged in five staves. The Flute and Clarinet in Bb parts are in treble clef, while the Piano, Violin, and Cello parts are in bass clef. The score is divided into four measures by vertical bar lines. The Flute and Clarinet parts feature a melodic line with dynamic markings of *p* and accents. The Piano part includes a box labeled "prepared with nylon screws" and dynamic markings of *f* and *p*. The Violin part includes dynamic markings of *f* and *p*, and performance instructions like "pizz." and "sim". The Cello part includes a box labeled "scordatura" and dynamic markings of *f*. The score concludes with a final double bar line and a treble clef on the Cello staff.

Fl. *Hold back*
a tempo
p < f [ff] p

B♭ Cl. *Hold back*
a tempo
p < [ff] p mp > pp p mp > pp [ff] p

Pno. *8va* *Hold back*
a tempo
p

Vln. *Hold back*
a tempo
pp < f [f] pp < f [f] pp < f [f]

Vc. *Hold back*
a tempo
pp < f [f] p p pp < f [f] pp < f

8
 8
 8
 8
 8
 8
 8
 8
 8
 8
 8
 8
 8
 8

4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3
 4/5 6/8 7/8 3+2+3

[ff] *[f]* *[pp]* *[ff]* *[pp]* *[ff]* *[pp]* *[f]*

ord. *pizz.* *arco [au talon]*

4

12

Fl.

p < *f* *mp*

p

sfpp < *f* *mf* > *pp*

f *p* *f* *mp*

B♭ Cl.

mp > *p* [*f*] *mp*

[*f*] *p*

mp

Pno.

p

p

Vln.

ord.

mp *p*

mf *p*

[*f*] *pp* < *f* *mf* > *p*

p < *f* *mf* > *p*

Vc.

ord.

mp > *p*

mf

pp < *f*

pp < *f*

pizz.

arco

pizz.

B

sva

Fl. *mp* *[ff]* *f* *p* *[ff]* *mf* *p* *mf* *mp* *p* *mf*

B♭ Cl. *[ff]* *mf* *p* *mf* *mf*

Pno. *mf* *p* *mf* *mf*

Vln. *pp* *f* *[f]* *mf* *p* *ord.* *p* *mf* *pp* *f* *mf*

Vc. *pp* *sfpp* *mf* *pp* *f*

IV
[IV]
SLP
jete

V

ord.

arco
[7th partial of Ab]

[arco] pizz.

g^{pa}

C

5

6
20

Fl.

B \flat Cl.

Pno.

Vln.

Vc.

p < > *p* *mf* < > *p* [*ff*]

mf < > *p* *f* [*ff*]

mp *mf* < > *p* *mf* +

p < > *p* *mf* < > *p* [*ff*]

mf < > *p* *f* [*ff*]

p *mf* < > *p*

20

8^{va}

mf +

20

arco

mf < > *p* *mf* [*ff*]

CLT + 1/4h

[*ff*]

arco

mf *mf* +

20

arco

mf [*ff*]

ord. 3

mf < > *p* < > *f* *mp* [*ff*]

pizz.

[*ff*]

16

D

Fl. *pp* \triangleleft *f* *p* \triangleleft *f* *mp* \triangleleft *p* *[f]* \triangleleft *p* "chuh" *p*

B♭ Cl. *mf* *pp* \triangleleft *f* *sim.* *mf* *mp* \triangleleft *p* *pp* \triangleleft *f* *mf* \triangleleft *pp* *sim.* *mp*

Pno. *mf* *p* *mf* *p*

Vln. *[f]* *pp* \triangleleft *f* *mf* *pp* \triangleleft *f* *[f]* \triangleleft *pp* *mf* *p*

Vc. *pp* \triangleleft *[f]* *pp* \triangleleft *[f]* \triangleleft *pp* *[f]*

ord. CLT + 1/4h ord. ord. ord.

pizz. arco

g^{na} *g^{nb}*

8 E

Fl. *mp* \triangleright *p* *f* *mf* \triangleright *p* *f* *mp* \triangleright *f* *mf* \triangleright *p* *mp* [*ff*] *mf* *p* \triangleright *f* [*ff*] *mp* *pp* "sa" *f*

B \flat Cl. [*ff*] *mp* \triangleright *p* *f* *mf* \triangleright *p* *f* *mf* \triangleright *p* *mp* *mf* *p* \triangleright *f* [*ff*] *mp* *pp* \triangleright *f*

Pno. R.H. L.H. *p* \triangleright *mf*

Vln. CLT + 1/4h *mf* \triangleright *p* *mf* *f* *pizz.* [*f*] II arco [*f*] *pizz.* *mf* + CLB jete [*f*] IV *pp* \triangleright *f* III *pizz.* [*f*]

Vc. III arco [*f*] IV *pizz.* I arco non cresc. *p* IV [*f*] II arco *pp* \triangleright *f* V I *p* [*f*]

This musical score page contains five staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 3/8 time and begins at measure 32. The Flute part features dynamic markings from *pp* to *ff* and includes a first ending bracketed with 'F'. The Clarinet part has dynamics from *mp* to *ff* and includes a four-measure rest. The Piano part is marked 'crescendo poco a poco' and includes a three-measure rest. The Violin part includes performance instructions such as 'arco', 'SLP jete', 'pizz.', and 'off string non jete', with dynamics from *pp* to *ff*. The Viola part includes 'IV arco ESP', 'pizz.', and 'arco' markings, with dynamics from *pp* to *ff*. The page concludes at measure 39.

10
36

Fl. *f* "sa" *sfpp* *f* *pp* \triangleleft *f* [*ff*] *mf* + *f* [*ff*] *f* "pa" *mf* — *f*

B \flat Cl. *sfpp* *f* *pp* \triangleleft *f* [*ff*] *mf* + *pp* — *f* *mf* — *f*

Pno. *p* + — *mf* + *mp* *mf* — *p* *mf* + *f*

Vln. CLB jete [*f*] *f* *pp* \triangleleft *f* SLP CLB jete [*f*] *pp* \triangleleft *f* [*f*] *pp* — *f*

Vc. *pizz.* [*f*] *pizz.* *pp* \triangleleft *f* *mf* + *pp* *pp* *f* [*f*] [*pizz.*] *mf* + *pp* \triangleleft *f*

pp *mf* + *pp* \triangleleft *f* *mf* + *pp* *f* *mf* + *pp* \triangleleft *f*

arco ESP [au talon] SLP CLB jete ord. pizz. arco

IV arco ESP [au talon] II arco ord. I arco

I pizz. II arco

III arco

II arco

III

40

Fl.

p [*ff*] *mf+* [*sfpp*] *f* *mp* [*ff*]

B♭ Cl.

p [*ff*] [*sfpp*] *f* *mp* *f*

Pno.

p *mf+* *f*

Vln.

[*ff*] [*arco*] *mf+* *f* *mp* *p* *f* *ff* *pp* *f*

Vc.

[*ff*] [*arco*] *f* *pizz.* III IV III II 3 I

G

Detailed description of the musical score: The score is for measures 40-43. It features five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).
 - **Flute:** Measure 40 starts with a half note B♭4 (p), followed by a quarter rest, then a quarter note B♭4 (ff). Measure 41 has a half note B♭4 (mf+). Measure 42 has a quarter rest, then a quarter note B♭4 (sfpp), followed by a triplet of eighth notes (B♭4, A♭4, G4) (f). Measure 43 has a quarter note B♭4 (mp), followed by a quarter rest, then a quarter note B♭4 (ff).
 - **B♭ Clarinet:** Measure 40 starts with a half note B♭4 (p), followed by a quarter rest, then a quarter note B♭4 (ff). Measure 41 has a half note B♭4 (mf+). Measure 42 has a quarter rest, then a quarter note B♭4 (sfpp), followed by a triplet of eighth notes (B♭4, A♭4, G4) (f). Measure 43 has a quarter note B♭4 (mp), followed by a quarter rest, then a quarter note B♭4 (f).
 - **Piano:** Measure 40 has a half note chord (B♭4, B♭3) (p). Measure 41 has a half note chord (B♭4, B♭3) (mf+). Measure 42 has a half note chord (B♭4, B♭3) (f). Measure 43 has a half note chord (B♭4, B♭3) (f).
 - **Violin:** Measure 40 has a quarter note B♭4 (ff), followed by a quarter rest, then a quarter note B♭4 (ff). Measure 41 has a half note chord (B♭4, B♭3) (mf+). Measure 42 has a quarter note B♭4 (f), followed by a quarter rest, then a quarter note B♭4 (mp). Measure 43 has a quarter note B♭4 (p), followed by a quarter rest, then a quarter note B♭4 (f), then a quarter note B♭4 (ff), then a quarter note B♭4 (pp), and finally a quarter note B♭4 (f).
 - **Viola:** Measure 40 has a quarter note B♭4 (ff), followed by a quarter rest, then a quarter note B♭4 (ff). Measure 41 has a half note chord (B♭4, B♭3) (mf+). Measure 42 has a half note chord (B♭4, B♭3) (f). Measure 43 has a half note chord (B♭4, B♭3) (f).
 - **Performance Instructions:** Flute and Clarinet have 'arco' markings. Violin has 'arco' and 'pizz.' markings. Viola has 'arco' and 'pizz.' markings. There are also 'arco' markings for the Piano and Viola in measure 43.

12

44

ord.

f

ord.

p

f

H

"chuh"

B♭ Cl.

ord.

f

ord.

p

f

pp < f

Pno.

44

f

f

8va

Vln.

44

mf +

arco

f

pp < f

pizz.

arco

pp < f

sim.

Vc.

44

I II III

I II III IV

48

Fl. *[ff]* *f* *sfpp* *f* "pa" *mf* *f* *sim* *[ff]* *f+* *ord.* *[ff]* *f+* "pa"

B \flat Cl. *sfpp* *f* *f+* *[ff]* *f+* *ord.* *[ff]* *f+*

Pno. *mf+* *f*

Vln. *SLP* *ord. [au talon]* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pp* *f* *pp* *f* *f+* *p* *f+* *pp* *f+*

Vc. *arco* *[7th partial of Ab]* *arco* *pizz.* *I* *IV* *I* *II* *pp* *f*

14

52

Fl.

B♭ Cl.

Pno.

Vln.

Vc.

ord.

[ff]

f+

mp

f+

sfpp

sfpp

f+

ord.

f+

ord.

II ESP

pizz.

arco

mf

f+

mp

f+

pp

f+

ord.

I

II

III

IV

arco

IV pizz.

f+

f+

f+

This musical score page contains five staves for Flute (Fl.), B-flat Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** Measures 56-60. Includes dynamics *mf*, *f+*, and *f+*. Features a first ending bracket and a fermata over the final measure.
- B♭ Cl.:** Measures 56-60. Includes dynamics *mf*, *f+*, *mp*, and *f+*. Features a *sim.* (sustained) marking and a fermata over the final measure.
- Pno.:** Measures 56-60. Includes dynamics *mf* and *f+*. Features a "singly" marking above the right-hand part.
- Vln.:** Measures 56-60. Includes dynamics *mf*, *f+*, *pp*, *f+*, *mf*, and *f*. Features markings for *ESP*, *pizz.*, *arco*, and a *V* (vibrato) marking.
- Vc.:** Measures 56-60. Includes a *arco* marking.

Measure numbers 56, 57, 58, 59, and 60 are indicated at the beginning of each staff.

16

60

Fl.

f+ *mp* *f+* [*ff*] *f+* *mp* *f+* *sfpp* *f* *p* *f+*

B♭ Cl.

f+ *mp* *f+* [*ff*] *f+* *mp* *f+* *p* *f+* *p* cresc.

Pno.

60

cresc.

Vln.

60

pizz. arco *pp* *f+* *pizz.* arco *sim.* *pizz.* *ff* *brutale arco* *pizz.* arco *pp* *f+* *ESP*

Vc.

60

pizz. [*]* *pizz.* [*]* arco

This musical score page contains five staves for Flute (Fl.), Bass Clarinet (B \flat Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 6/8 time and features a key signature of one flat. The score is divided into three measures, with measure numbers 64, 65, and 66 indicated at the beginning of each staff. The Flute part includes a dynamic marking of *ff* and features a section labeled 'J' with 'timbre trill' markings. The Bass Clarinet part also has a *ff* dynamic. The Piano part is marked *ff* and includes the instruction 'full and joyful'. The Violin part is marked *ff* and includes 'fiery' and 'off string brutale' markings. The Viola part is marked *ff* and includes 'brutale off string [non harmonic]' markings. The score includes various musical notations such as slurs, ties, and dynamic markings.

18

68

Fl.

B \flat Cl.

Pno.

Vln.

Vc.

brutale

timbre trill

off string
brutale

molto vib.

sim

ESP

This musical score page features five staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is in 6/8 time and begins at measure 72. The Flute part includes an 8-measure tremolo, a 5:6 interval, and a timbre trill. The Bass Clarinet part features a timbre trill and a 6-measure tremolo. The Piano part consists of complex chordal textures with various articulations. The Violin part includes an 8-measure tremolo and a 4-measure tremolo. The Viola part includes a 4-measure tremolo and an "off string brutale" section with fingerings IV, III, II, 3, II, IV. The page concludes at measure 79.

K still, inexpressive, distant

Fl. *subito pp*

B♭ Cl. *subito pp*

8va

Pno. *subito pp*

8va

8vb

Vln. *subito pp*

Vc. *subito pp* still, inexpressive, distant

IV -----> [through measure 89]

This musical score page contains five staves for measures 80 through 83. The instruments are Flute (Fl.), Bass Clarinet (B \flat Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Flute (Fl.):** Measures 80-83. Treble clef, 7/8 time signature. Measure 80 starts with a dynamic marking of 80. The melody features a half note followed by a quarter note, then a half note with a slur over it, and finally a quarter note with a slur over it.
- Bass Clarinet (B \flat Cl.):** Measures 80-83. Treble clef, 7/8 time signature. The part consists of a half note, a quarter note, a half note with a slur, and a quarter note with a slur.
- Piano (Pno.):** Measures 80-83. Treble and bass clefs, 7/8 time signature. Measure 80 starts with a dynamic marking of 80. The right hand has a triplet of eighth notes (marked '3') and another triplet of eighth notes. The left hand has a half note. Measure 81 has a whole rest in the right hand and a half note in the left hand. Measure 82 has a whole rest in the right hand and a half note in the left hand. Measure 83 has a whole rest in the right hand and a half note in the left hand. There are dynamic markings of 8^{va} and 8^{vb} with dashed lines indicating octave transpositions.
- Violin (Vln.):** Measures 80-83. Treble clef, 7/8 time signature. Measure 80 starts with a dynamic marking of 80. The part features a triplet of eighth notes (marked '3') and another triplet of eighth notes. Measure 81 has a whole rest. Measure 82 has a whole rest. Measure 83 has a whole rest. There are dynamic markings of II and 4.
- Viola (Vc.):** Measures 80-83. Bass clef, 7/8 time signature. The part consists of a half note, a quarter note, a half note with a slur, and a quarter note with a slur.

This musical score page, numbered 22, contains five staves of music for measures 84 through 87. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Flute (Fl.):** Measures 84-87. Treble clef, 7/8 time signature. Measure 84 starts with a whole note G4. Measure 85 has a quarter rest followed by a dotted quarter note A4. Measure 86 has a half note Bb4. Measure 87 has a whole note G4.
- B♭ Clarinet (B♭ Cl.):** Measures 84-87. Treble clef, 7/8 time signature. Measure 84 has a quarter rest followed by a dotted quarter note Bb4. Measure 85 has a half note Bb4. Measure 86 has a quarter rest followed by a dotted quarter note Bb4. Measure 87 has a quarter note G4.
- Piano (Pno.):** Measures 84-87. Treble and bass clefs, 7/8 time signature. Measure 84 features a sixteenth-note triplet in the treble clef (G4, A4, Bb4) and a dotted quarter note Bb4 in the bass clef. Measure 85 has a dotted quarter note Bb4 in the treble clef and a dotted quarter note Bb4 in the bass clef. Measure 86 has a dotted quarter note Bb4 in the treble clef and a dotted quarter note Bb4 in the bass clef. Measure 87 has a dotted quarter note Bb4 in the treble clef and a dotted quarter note Bb4 in the bass clef.
- Violin (Vln.):** Measures 84-87. Treble clef, 7/8 time signature. Measure 84 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 85 has a dotted quarter note Bb4. Measure 86 has a quarter note Bb4, a quarter note G4, and a quarter note F4. Measure 87 has a dotted quarter note Bb4.
- Viola (Vc.):** Measures 84-87. Bass clef, 7/8 time signature. Measure 84 has a dotted quarter note Bb4. Measure 85 has a dotted quarter note Bb4. Measure 86 has a dotted quarter note Bb4. Measure 87 has a dotted quarter note Bb4.

88

Fl.

a tempo

[mp]

pp

pp

B♭ Cl.

a tempo

[mp]

pp

Pno.

88

a tempo

"guero" technique

[mf]

pp

[mf]

"guero"

8vb

Vln.

88

a tempo

p

Vc.

88

ESP

a tempo

p

92

Fl. *[mp]* *[mf]* *[mp]* *[mf]* *p* *[mf]* *[f]*

B \flat Cl. *pp* *pp* *ppp* *ppp* *[mf]* *p* *n* *p* *[f]*

Pno. *pp* *mf* *n*

"guero"

slam damper pedal down catch the resonance with the sustain pedal

depress and hold the sustain pedal

[ff]

Vln. *ord.*

Vc. *ord.*

jete [tight]

This musical score page features five staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is written in 4/8 time and includes various dynamic markings and performance instructions.

- Flute (Fl.):** Starts with a dynamic of *[mp]*. Includes performance instructions: "KEY SOUND: *[mf]*" and "BREATH: *p* <>". Dynamics range from *p* to *pp*. A triplet of eighth notes is marked with a '3' in a box.
- Clarinet (B♭ Cl.):** Mirrors the flute's melodic line. Includes the same key sound and breath instructions. Dynamics range from *p* to *pp*. A triplet of eighth notes is marked with a '3' in a box.
- Piano (Pno.):** Features a piano accompaniment. Dynamics include *pp* and *[mp]*. A specific piano technique is labeled "guero" with a '+' sign above the staff and a diagram below showing a hammering action. A triplet of eighth notes is marked with a '3' in a box.
- Violin (Vln.) and Viola (Vc.):** Both parts consist of rhythmic patterns of eighth notes, primarily using upward bow strokes. Dynamics range from *pp* to *[mp]*. A four-measure phrase in the Viola part is marked with a '4' in a box.