





## Instrumentation:

Clarinet Bb (bass clarinet)  
Vocaloid (2 MIDI Controller)  
Violin  
Cello

## Setup

88 keys MIDI Controller (Polyphonic Vocaloid)  
2 octaves MIDI Controller (Monophonic Vocaloid)  
Ableton Live -> Stereo Out -> House System or 2 speakers in front of the ensemble  
It is highly recommended for the ensemble to be amplified

## Vocaloid

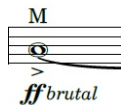
This piece uses Alter/Ego's Alyss voicebank and the Alter/Ego vst.

## Sampler

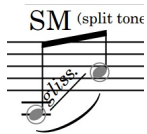
The third movement 'Dancing' utilizes a sampler to deliver the spoken parts. The change between the vocaloid and the sampler will be automated in Ableton, so the pianist do not have to do anything. Just make sure that the automation is enabled in ableton before running the piece.

The final piece will only have the sampler, since Alyss is technically discontinued, so I will transfer the material of the other movements to a sampler, but for this version only the III movement has the sampler.

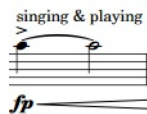
## NOTATION



M - multiphonic - choose any reliable and loud multiphonic. The attack should be as sharp as possible.



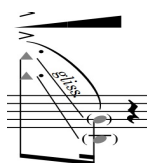
SM -(Example) - Split tone or spectral multiphonic. Similar to the one on the video it should start on the fundamental and the gliss indicate when it should move through the partials



Singing & Play - sing and play the indicated note, at any octave. Don't try to make it sound polished or 'pretty' it should sound unhinged, a bit noisy and over the top

\*Look  
Down\*

Physical gestures are indicated with \* (e.g. \*kiss\*). In this case, blowing a kiss.



Triangle noteheads indicate highest note possible. If it has a natural harmonic symbol, then it indicates highest natural harmonic possible. The pitch shouldn't be stable or discernible, just a very high pitched sound.





15

Cl. in Bb

Vln

Vc.

Kbd

musical score for measures 15-18, featuring Cl. in Bb, Vln, Vc., and Kbd. The score includes dynamic markings (f, ff) and articulation (accents, slurs). The Kbd part includes an 8va section.

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

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

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

ord.

8va

19

Cl. in Bb

Vln

Vc.

Kbd

musical score for measures 19-22, featuring Cl. in Bb, Vln, Vc., and Kbd. The score includes dynamic markings (fff) and articulation (accents, slurs).

*fff*



10

Cl. in Bb

Vln

Vc.

Kbd

14

Cl. in Bb

Vln

Vc.

Kbd

A

pizz.

18

Cl. in Bb

Vln

Vc.

Kbd

arco

*fp*

6

6

**B**

21

Cl. in Bb

Vln

Vc.

Kbd

*ff*

*ff*

25

Cl. in Bb

Vln

Vc.

Kbd

ord.

gliss.

ord.

gliss.

30

Cl. in Bb

Vln

Vc.

Kbd

**C**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**ff**

**pp**

**f**

**ff**

**ff**

**pp**

34 D

Cl. in Bb

Vln

Vc.

Kbd

38

Cl. in Bb

Vln

Vc.

Kbd

41

Cl. in Bb

Vln

Vc.

Kbd

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

*fff* *ff* *mp* *fff* *ffp*

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

I (natural harm. gliss)

44

Cl. in Bb

Vln

Vc.

Kbd

**E** **F**

*p*

*ff* *pp* *ff* *pp* *ff*

*p* *ff*

50

Cl. in Bb

Vln

Vc.

Kbd

G

*f*

55

Cl. in Bb

Vln

Vc.

Kbd

H

*f* *ff*

*ffp* *ff*

*ffp* *ff*

62

Cl. in Bb

Vln

Vc.

Kbd

66

Cl. in Bb

Vln

Vc.

Kbd

70

Cl. in Bb

Vln

Vc.

Kbd

74

Cl. in Bb

Vln

Vc.

Kbd

I

*mf*

80

Cl. in Bb

Vln

Vc.

Kbd

**J**

*mp*  
pizz.

*ff*

88

Cl. in Bb

Vln

Vc.

Kbd

93 **K**

Cl. in Bb

Vln *arco*  
*f*

Vc.  
*ffp*

Kbd  
*f*

96

Cl. in Bb

Vln

Vc.

Kbd

99

Cl. in Bb

Vln

Vc.

Kbd

101

Cl. in Bb

Vln

Vc.

Kbd

gliss only on the A string

gliss.

103

Cl. in Bb

Vln

Vc.

Kbd

L

*f*

*ff*

*f*

*ff*

*pp*

107

Cl. in Bb

Vln

Vc.

Kbd

*ff*

*f*

*ff*

*pp*

*fff*

*ffp*

*ff*

*ffp*

6

5

8

111

Cl. in Bb

Vln

Vc.

Kbd

*ff* *mp* *pp* *fff*

*ff*

*f*

pizz.

*f*

M

117

Cl. in Bb

Vln

Vc.

Kbd

N

121

Cl. in Bb

Vln

Vc.

Kbd

125

Cl. in Bb

Vln

Vc.

Kbd

129

Cl. in Bb

Vln

Vc.

Kbd

133

Cl. in Bb

Vln

Vc.

Kbd

137

Cl. in Bb

Vln

Vc.

Kbd

The musical score for measures 137-140 consists of four staves. The Clarinet in Bb staff (top) contains rests for measures 137, 138, and 139, and a whole note G4 in measure 140. The Violin staff (second) features a melodic line of eighth notes with slurs and accents, starting on G4 and moving up to A4, with a sharp sign above the first note in measures 137, 138, and 139. The Viola staff (third) has a rhythmic accompaniment of eighth notes with accents, starting on G3 and moving up to A3. The Keyboard staff (bottom) contains rests for measures 137, 138, and 139, and a whole note G4 in measure 140.

### 3. dancing

Energetic, yet on-edge ♩ = 110

Hands Up! Hands Down! Hands Up!

SM (split tone/spectral multiphonic)

Bass Clarinet

Violin

Violoncello

Sampler

*ff* relentless

*gliss.*

8va

highest natural harm. possible

5

B. Cl. SM *mp* *fp* *f* *mp* *ff* singing & playing Elbow Elbow Elbow Elbow

Vln *ff* Freeze! natural harm gliss exaggerate elbow motion *ff* *ff* *ff* *fp* gliss gliss

Vc. Freeze! natural harm gliss exaggerate elbow motion *ff* *ff* *ff*

Smp

PERUSAL

9 \*Look at Audience\* \*Look Down\* You can look at your music again

B. Cl. **SM** **ff** relentless **pp** **ff** *fr* *bisb* **Hands Up!** **Hands Down!** **Hands Up!**

Vln **ff** *gliss.*

Vc. **ff-mp** **ff** *gliss.*

Smp

**Hands Down! (stay)**  
sing & play

15

B. Cl. **f** **f** **mp**

Vln **ff** **Freeze!** **mp** II (erratic gliss)

Vc. **Freeze!** **ff** *ord.* *gliss.*

Smp

17

Elbow Elbow Elbow Elbow Head down!

air sound \*Look at Audience\* \*Look Down\* You can look at your music again SM

B. Cl. *ff* *ff* *p* *ff* *ff* *p* *pp*

Vln (no harm gliss.) *ff* *ff* *ff* *ff* \*Look at Audience\* \*Look Down\* You can look at your music again

Vc. *fp* *ff* *ff* *ff* \*Look at Audience\* \*Look Down\* You can look at your music again

Smp

22

Hands Down! singing & playing Hands Up! Hands Down! (stay)

'sh' M

B. Cl. *ff* *ff* *ff* *ff*

Vln (chopping) *ff* *f* Freeze!

Vc. (chopping) *ff* *f* Freeze!

Smp

27

Let's go! and hands down!

B. Cl.

Vln

Vc.

Smp

31

Hands Up! Kiss! Kiss! Muah! 'sh'

B. Cl.

Vln

Vc.

Smp

(act this gestures)  
\*kiss\* \*kiss\* \*wink\*

m.s.p.

34 **A**

B. Cl.

Vln

Vc.

Smp

35

B. Cl.

Vln

Vc.

Smp

37

B. Cl. *ff* *f* *mp* *ff*

Vln *ff* *ff* *ff*

Vc. *ff* *ff*

Smp

*tr* *MSP* *gliss.* *gliss.*

*ord.*  
very high erratic vibrato

39

B. Cl. *f* *mp* *ff* *f* *mp*

Vln *ff* *ff* *ff* *ff* *ff*

Vc. *ff*

Smp

*ord.*  
very high erratic vibrato  
*8va*

*simile (erratic vibrato)*

*tr* *gliss.*

41 **grow!** **B Breathing exercise** **don't say anything**

B. Cl. *ff* *ff* *ff* *mp*

Vln *ff* *ff* *ff*

Vc. *fff* *f* *ff* *mp* *ff* *ff* *mp*

Smp

behind bridge

48 **sing very high** **air sound** **close your eyes**

B. Cl. *ff* *ff* *ff*

Vln *fp* *ff*

Vc. *ff*

Smp *8va* *8va* *8va*

(Loud multiphonic!) monologue

55

B. Cl. *M*  
*ff*  
ord ——— MSP

Vln *f* ——— *ff*

Vc. *mf*  
8va

Smp

Now breathe in Hold it... and.... release

64

B. Cl. \*breathe in\* puff your cheeks (look at the audience)

Vln \*breathe in\* puff your cheeks (look at the audience)

Vc. \*breathe in\* puff your cheeks (look at the audience)

Smp *15<sup>ma</sup>*

Ttrying to trigger the vocaloid but she doesn't show up now she 'disobeys the ensemble

**Scream!**  
Nastiest multiphonic or sound you can make  
M

Vocaloid Dissappears

**C**

B. Cl. *fff* nasty  
(you can substitute this for the nastiest sound you can make) behind bridge

Vln *fff* nasty  
(you can substitute this for the nastiest sound you can make) behind bridge

Vc. *fff* nasty  
(you can substitute this for the nastiest sound you can make) behind bridge

Smp

*ff* *poss*  
super light fingering almost pitchless ord.

*ff*  
super light fingering almost pitchless

*ff* almost no sound will come out

8ba

**More Frustrated!** **Even More frustrated** **Making Sure!**

B. Cl. *ffp* *ff*

Vln *ff > p* *mp*  
ord—MSP  
(it's ok if the harmonic barely speaks I want an almost white noise sound)

Vc. *ff > p* *fp < fp*

Smp

85 Done No-No! **D** SM \*Laughs\*

B. Cl.

Vln

Vc.

Smp

92 Eh sorry! Ahhh!

B. Cl.

Vln

Vc.

Smp

96 Muah! E SM

B. Cl. SM

Vln behind bridge

Vc. behind bridge

Smp

ord. *mf ff mf ff*

*pp fff ff > p ff > p*

*gliss.*

100 SM

B. Cl. SM

Vln simile (accentuate up beats)

Vc. *mf ff mf ff*

*ff > p ff > p ff > p ff > p ff > p ff > p*

Smp

*gliss.*

102 SM growl

B. Cl.

Vln

Vc.

Smp

*gliss.*

*ff* *>* *p*

*ord*

6

6

PERUSAL

Aggressive, visceral and angry

104 **F** SM airy 6 SM

B. Cl. *gliss.* *pp* *ff*

Vln *ord* *gliss.* *mp* *ff* *ff* *p* *ff* *pp* *ff* *pp*

Vc. *gliss.* *ff* *ff* *fp* *ff* *pp* *ff* *pp*

Smp

MSP — MST — MSP

108 (1/2 air) 'sh' 'sh' 'sh'

B. Cl. *ff* *mp* *ff* *mp* *ff*

Vln on the bridge, pitchless *ff* III *gliss.* *gliss.*

Vc. on the bridge, pitchless *ff* *p* *ff* *p* *ff*

Smp (15)<sup>1</sup>

111 SM airy 6 SM

B. Cl. gliss. *pp* *ff* MST—MSP

Vln gliss. *ff* *f* *p* *ff* MST—MSP

Vc. *ff* *p* *ff* *ff* *f* *p* *ff* *15<sup>ma</sup>* gliss. MST—MSP

Smp *15<sup>ma</sup>*

114 M Nastiest multiphonic or sound you can make **G** Suddenly static

B. Cl.

Vln ord 6 6 *f* *ff* *mp* *ff* MST

Vc. *f* *ff* *gliss.*

Smp *8<sup>ba</sup>*

120

B. Cl.

Vln

Vc.

Smp

growl

125

B. Cl.

Vln

Vc.

Smp

growl

ff brutal

ff

8va

Behind Bridge

Chaotic, getting out of control

H Monologue M

130

B. Cl. SM gliss. SM

Vln Chop pizz.

Vc. gliss.

Smp

133

B. Cl. growl M

Vln arco ord Behind Bridge

Vc. ord Behind Bridge

Smp

136

B. Cl.

Vln

Vc.

Smp

ord.

*ff* > *pp* < *ff*

*fff*

arco

*ff* < > *fff*

SM

gliss.

Frenetic Gliss!

II  
III  
tr

*p* < > *ff*

139

B. Cl.

Vln

Vc.

Smp

airy 6

ord.

*pp* < > *ff*

*pp* < > *ff*

*f*

tr

ord.

MSP

ord.

Chop

*mf* < > *ff*

*f*

6

6

I

142

B. Cl.

Vln

Vc.

Smp

*fp*

15<sup>ma</sup>

146

B. Cl.

Vln

Vc.

Smp

SM

*f* *ff*

*ff*

behind bridge

*p* *ff*

*pp*

gliss.

ord.

nat. harm gliss

**J** Vocaloid glitches out

150 SM

B. Cl. *gliss.* *gliss.* *gliss.* *ff* *very high erratic vibrato*

Vln *fff*

Vc. *fff > mp ff > mp ff > mp ff > mp ff > mp ff > mp ff > mp*

Smp

151 SM

B. Cl. *gliss.* *gliss.* *gliss.*

Vln *simile*

Vc. *gliss.*

Smp

152 SM

B. Cl. *gliss.*

Vln  $\textcircled{8}$

Vc. *gliss.*

Smp

Detailed description: This system contains measures 152 and 153. The B. Cl. part features a glissando across the staff. The Vln part has a rhythmic pattern of eighth notes with a circled 8. The Vc. part has a complex rhythmic pattern with accents and a glissando at the end. The Smp part has a simple eighth-note bass line.

153 SM

B. Cl. *gliss.*

Vln  $\textcircled{8}$

Vc.

Smp

Detailed description: This system contains measures 153 and 154. The B. Cl. part features a glissando across the staff. The Vln part has a rhythmic pattern of eighth notes with a circled 8. The Vc. part has a complex rhythmic pattern with accents. The Smp part has a simple eighth-note bass line.

$\sharp$   
8ba

155 K

B. Cl. *ff* decisive

Vln *ff* decisive

Vc. *ff* decisive

Smp

159

B. Cl.

Vln

Vc.

Smp

162

B. Cl.

Vln

Vc.

Smp

165

B. Cl.

Vln

Vc.

Smp

168

B. Cl.

Vln

Vc.

Smp

170

B. Cl.

Vln

Vc.

Smp

172

B. Cl.

Vln

Vc.

Smp

8

Detailed description: This system contains measures 172 and 173. The B. Cl. part has a continuous eighth-note pattern. The Vln part has a continuous sixteenth-note pattern. The Vc. part has a continuous eighth-note pattern. The Smp part has a simple eighth-note bass line. A large brace under the Smp part spans both measures, with a circled '8' below it. A large watermark 'PREVIEW' is visible across the score.

174

B. Cl.

Vln

Vc.

Smp

8

as if muting the vocaloid

Detailed description: This system contains measures 174 and 175. The B. Cl. part has a continuous eighth-note pattern in measure 174, then rests in 175. The Vln part has a continuous sixteenth-note pattern in measure 174, then rests in 175. The Vc. part has a continuous eighth-note pattern in measure 174, then rests in 175. The Smp part has a simple eighth-note bass line in measure 174, then rests in 175. A large brace under the Smp part spans both measures, with a circled '8' below it. In measure 175, there are two notes with accents and a 'v' marking, with the text 'as if muting the vocaloid' above them. A large watermark 'PREVIEW' is visible across the score.

182 **L** Breath

B. Cl.

Vln

Vc.

Smp

15<sup>ma</sup>

189

on the bridge (pitchless)

on the bridge (pitchless)

(15)

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 182-188. It features a B. Cl. part with a 'Breath' marking and a 'B' in a box. The Vln part has a '8va' marking and 'gliss.' instructions. The Vc. part has a 'ff' dynamic and a 'v' marking. The Smp part has a '15<sup>ma</sup>' marking. The second system covers measures 189-192. It features a B. Cl. part with a 'B' in a box. The Vln part has a 'gliss.' marking and 'on the bridge (pitchless)' instructions. The Vc. part has 'on the bridge (pitchless)' instructions. The Smp part has a '(15)' marking. A large 'PRE-SALE' watermark is visible across the page.

196

B. Cl.

Vln

Vc.

Smp

(15)

Detailed description: This musical score block covers measures 196 and 197. It consists of four staves: B. Cl. (Bass Clarinet), Vln (Violin), Vc. (Violoncello), and Smp (Saxophone). The B. Cl. staff has whole rests in both measures. The Vln and Vc. staves have a half note in measure 196, followed by a quarter rest in measure 197. The Smp part has a 15-measure repeat sign in measure 196, indicated by a dashed box and the number (15). The repeat sign is placed over a melodic line in the treble clef. The bottom staff of the Smp part has a half note in measure 196 and a quarter rest in measure 197.

PERUSAL SCORE

# 4. i eat the sourcecode

Nervous, off-kilter  $\text{♩} = 95$   
(slap tongue)

Musical score for measures 1-9. The score is in 6/8 time and features four staves: Clarinet in Bb, Violin, Violoncello, and Keyboard. The Clarinet part consists of a rhythmic pattern of eighth notes with a 'slap tongue' effect, marked with a  $\text{♩}$  symbol. The Violin and Violoncello parts play a pizzicato line of eighth notes. The Keyboard part features a melodic line with a dynamic marking of  $f$  and an 8va marking. A blue notehead in the Keyboard part is annotated with the text: "blue noteheads indicates that it should be play on the small keyboard".

Musical score for measures 10-13. The score continues with four staves: Clarinet in Bb, Violin, Violoncello, and Keyboard. The Clarinet part continues with the same rhythmic pattern. The Violin and Violoncello parts continue with the pizzicato line. The Keyboard part continues with the melodic line, featuring a dynamic marking of  $f$  and an 8va marking. A blue notehead in the Keyboard part is annotated with the text: "blue noteheads indicates that it should be play on the small keyboard".

18 A

Cl. in Bb

Vln

Vc.

Kbd

8va

26

Cl. in Bb

Vln

Vc.

Kbd

8va

32 **B** ♩ = ♩

Cl. in Bb

Vln

Vc.

Kbd

36 **C**

Cl. in Bb

Vln

Vc.

Kbd

high almost pitchless pizz (percussive)

arco

*f*

41

Cl. in Bb

Vln

Vc.

Kbd

This system contains measures 41 through 46. The Clarinet in Bb (Cl. in Bb) part is written in a treble clef and features a rhythmic pattern of eighth notes with accents, starting with a B4 and moving up to a G#5. The Violin (Vln) part is also in a treble clef, playing a similar eighth-note pattern. The Violoncello (Vc.) part is in a bass clef, playing a pattern of eighth notes with chords, including a G4 and a B4. The Keyboard (Kbd) part is shown in both treble and bass clefs but contains only rests, indicating it is silent during these measures.

47

Cl. in Bb

Vln

Vc.

Kbd

This system contains measures 47 through 52. The Clarinet in Bb (Cl. in Bb) part continues with eighth notes, including a G#5. The Violin (Vln) part continues with eighth notes. The Violoncello (Vc.) part continues with eighth notes and chords. The Keyboard (Kbd) part remains silent, indicated by rests in both staves.

52

Cl. in Bb

Vln

Vc.

Kbd

PREVIEW

56

Cl. in Bb

Vln

Vc.

Kbd

PREVIEW

**D**

60

Cl. in Bb

Vln

Vc.

Kbd

63

Cl. in Bb

Vln

Vc.

Kbd

This musical score page contains measures 65 through 70. It features four staves: Clarinet in Bb (Cl. in Bb), Violin (Vln), Violoncello (Vc.), and Keyboard (Kbd).  
- **Cl. in Bb:** Measures 65-66 play a continuous eighth-note pattern. Measure 67 begins with two rests, followed by the same eighth-note pattern.  
- **Vln:** Measures 65-66 play a steady eighth-note line. Measure 67 continues this line.  
- **Vc.:** Measures 65-66 play a complex rhythmic pattern of eighth notes with accents. Measure 67 continues this pattern.  
- **Kbd:** Measures 65-66 feature a melodic line with blue highlights and a sustained bass line. Measure 67 continues the melodic line with blue highlights and the bass line.

This musical score page contains three systems of music, labeled with measure numbers 69, 71, and 71. Each system includes parts for Clarinet in Bb (Cl. in Bb), Violin (Vln), Violoncello (Vc.), and Keyboard (Kbd). The Cl. in Bb part features a continuous eighth-note melody. The Vln part plays a steady eighth-note accompaniment. The Vc. part provides a rhythmic accompaniment with chords and eighth notes. The Kbd part consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line. A large, faint watermark reading 'PREVIEW' is overlaid diagonally across the page.

This musical score page contains measures 73 through 76. It features four staves: Clarinet in Bb, Violin, Violoncello, and Keyboard. Measure 73 is marked with a box containing the letter 'E'. The Clarinet part begins with a dynamic of *p* and transitions to *f* by measure 74. The Violin part starts with a dynamic of *f* and includes an *arco* instruction. The Violoncello part features a complex rhythmic pattern with accents. The Keyboard part has blue markings on the notes. Measure 76 shows the Clarinet and Violin parts with dynamics of *p* and *f* respectively, while the Violoncello part remains silent.

80

Cl. in Bb

Vln

Vc.

Kbd

*p* *p* *f*

*f* *p*

senza vib.

*pp*

84

Cl. in Bb

Vln

Vc.

Kbd

*p* *f* **F** *p*

*p* *f*

*ff* *f*

88

Cl. in Bb

*f*

Vln

*p* *p* *f*

Vc.

Kbd

91

Cl. in Bb

*p* *p* *f*

Vln

*p*

Vc.

Kbd

This musical score page contains two systems of music, measures 94-100. The instruments are Clarinet in Bb (Cl. in Bb), Violin (Vln), Viola (Vc), and Keyboard (Kbd).  
System 1 (Measures 94-96):  
- Cl. in Bb: Treble clef, playing a sixteenth-note pattern with slurs. Dynamics range from *p* to *f*.  
- Vln: Treble clef, playing a sixteenth-note pattern with slurs. Dynamics range from *p* to *f*.  
- Vc: Bass clef, playing a sustained note with a long slur.  
- Kbd: Grand staff, playing a rhythmic accompaniment with blue dots above the notes.  
System 2 (Measures 97-100):  
- Cl. in Bb: Treble clef, playing a sixteenth-note pattern with slurs. Dynamics range from *p* to *f*.  
- Vln: Treble clef, playing a sixteenth-note pattern with slurs. Dynamics range from *p* to *p*.  
- Vc: Bass clef, playing a sustained note with a long slur.  
- Kbd: Grand staff, playing a rhythmic accompaniment with blue dots above the notes.

This musical score page contains four systems of staves for Cl. in Bb, Vln, Vc, and Kbd, covering measures 100 to 103. The Cl. in Bb part features a melodic line with slurs and dynamic markings of *p*. The Vln part consists of a continuous sixteenth-note pattern with slurs. The Vc part provides a harmonic foundation with sustained chords. The Kbd part features a rhythmic accompaniment with blue highlights on the notes. The page is marked with a large 'PREVIEW' watermark.

100

Cl. in Bb

Vln

Vc.

Kbd

103

Cl. in Bb

Vln

Vc.

Kbd

106

Cl. in Bb

Vln

Vc.

Kbd

fff

fff

fff

PERUSAL SCORE

5. lorem ipsum (until I die)

♩ = 50

Clarinet in B♭

Violin

Violoncello

Keyboard

Cl. in B♭

Vln

Vc.

Kbd

**A**

*pp* *p*

*p*

*f*

8

*p* *pp* *mp* *pp*

Detailed description of the musical score: The score is for a piece titled '5. lorem ipsum (until I die)' by Christian Quinones (2025). It is in 4/4 time with a tempo of quarter note = 50. The score is divided into two systems. The first system includes parts for Clarinet in Bb, Violin, Violoncello, and Keyboard. The Clarinet part has a dynamic marking of *pp* followed by *p* and a section labeled 'A'. The Violin part starts with *p*. The Violoncello part ends with *p*. The Keyboard part starts with *f*. The second system includes parts for Clarinet in Bb, Violin, Violoncello, and Keyboard. The Clarinet part starts at measure 8 and has dynamic markings of *p*, *pp*, *mp*, and *pp*. The Violin and Violoncello parts continue with sustained notes. The Keyboard part continues with a rhythmic accompaniment.

13

Cl. in Bb

*mf* *pp* *mp* *mf*

Vln

*f* *f* *gliss*

Vc.

Kbd

18

Cl. in Bb

**B** Dolente

*mp* *f*

Vln

*mp* *f*

Vc.

*ff*

switch octave up

*ff* broken

3

Kbd

23  $\text{♩} = 100$  **C**

Cl. in Bb

Vln

Vc.

Kbd

27

Cl. in Bb

Vln

Vc.

Kbd

29

Cl. in Bb

Vln

Vc.

Kbd

31

Cl. in Bb

Vln

Vc.

Kbd

33

Cl. in Bb

Vln

Vc.

Kbd

35

Cl. in Bb

Vln

Vc.

Kbd

37 D

Cl. in Bb

Vln

Vc.

Kbd

39

Cl. in Bb

Vln

Vc.

Kbd

*f*

41

Cl. in Bb

Vln

Vc.

Kbd

43

Cl. in Bb

Vln

Vc.

Kbd