Impermanence

for flute, clarinet, violin, violoncello, piano, percussion and electronics

Fernanda Aoki Navarro

March 2019

Impermanence

Commissioned by Steven Schick
and San Francisco Contemporary Music Players

Program Notes

I. Mestiça

As a child growing up in Brazil, it took me a while to fully understand why people would call me and categorize me as "Mestiça". As time passed, I understood not only the semantics of the term, but also its social implications: I wasn't considered Brazilian enough nor Japanese enough, even though I was born and raised in Brazil. The Japanese have a similar term, "hafu", adapted from English: *half*. This idea of being "half", too Brazilian for the Asians and too Asian for the Brazilians, permeated my perception of belonging: neither from here, nor form there. I was 6 years old when I heard one of the most remarkable questions of my life. A girl my age asked me: "do you see the way I do, or do you see everything like this?" [she put both index fingers at the outer corner of her eyelids and pulled them outwards, showing me how my eyes looked like to her eyes]. I stood at the same spot for a long time after she laughed at me and ran away to play with the other kids. I remember listening to my knees squeaking, tired of supporting my stillness, of waiting for my brain to satisfactorily answer that question. It never occurred to me, until that very moment, that people would see the world differently; I had no way to prove to her how I see and I had no way to see with her eyes. I asked my mom: "do people see the world the same way? do I see the world like this?" [I pulled my eyelids and saw a distorted mom]. Her almond shaped eyes dropped a tear and no answer came out of her mouth. It was also around that age when I first learned a piece that used only the black keys of the piano ("The Rickshaw Man", a rather stereotypical "oriental" pentatonic piece for children, composed by a white man who probably didn't see the borderline racist nature of his work). *Mestiça* combines simple fingering patterns used in children's piano music, interleaved with the difference, clash and mutual assimilation of the "black keys" and the "white keys" of the piano.

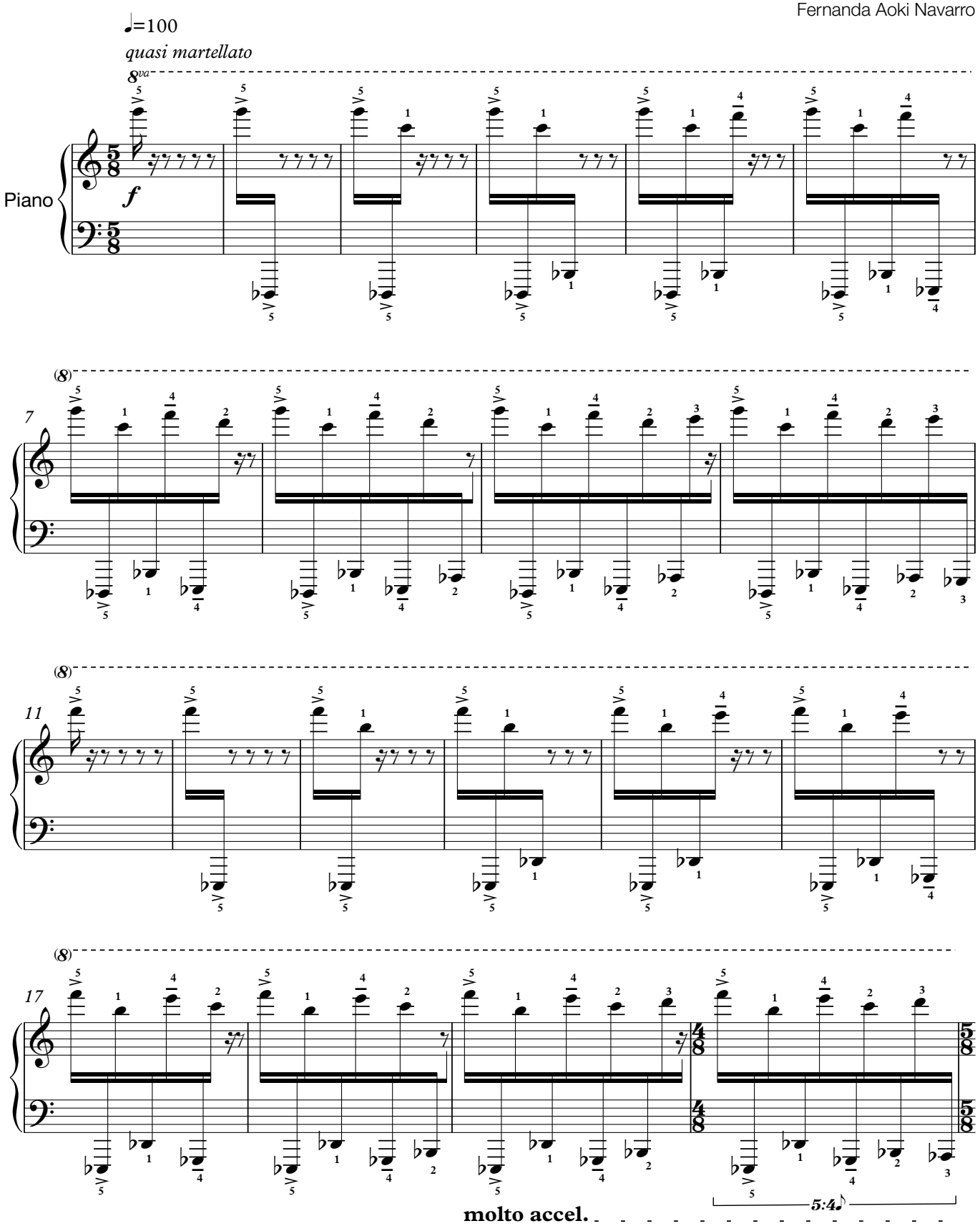
I. Mestiça

for piano

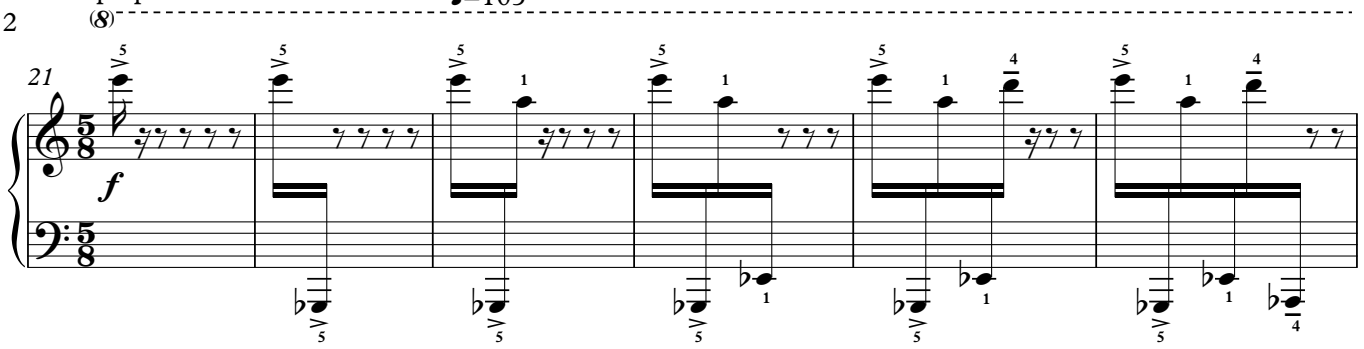
Impermanence

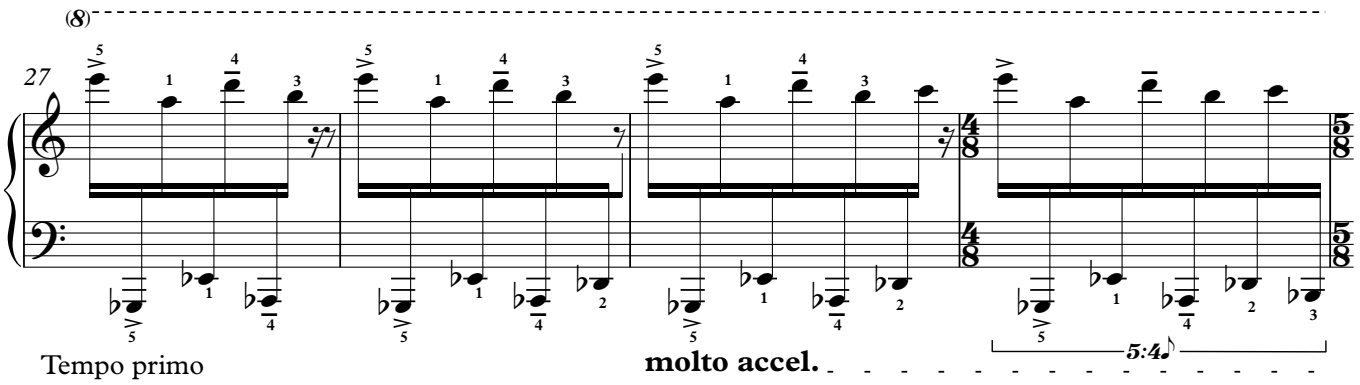
I. Mestiça

Fernanda Aoki Navarro

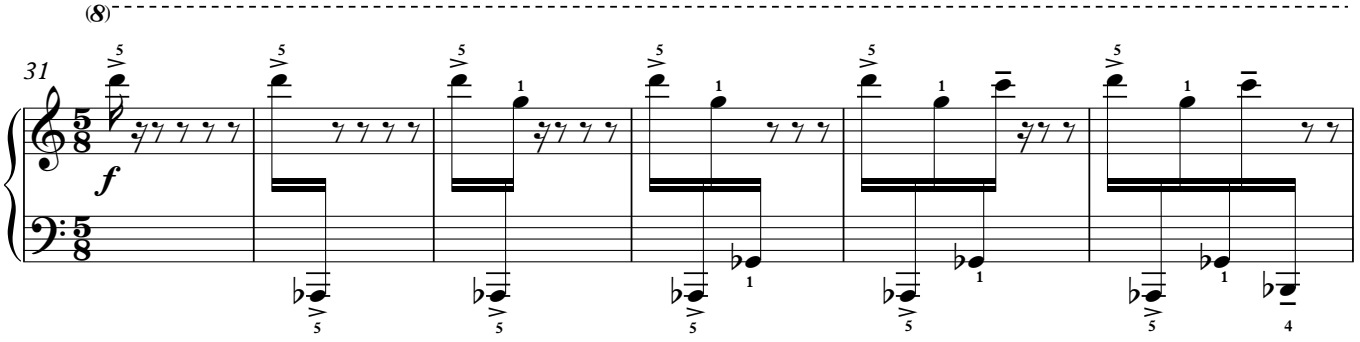


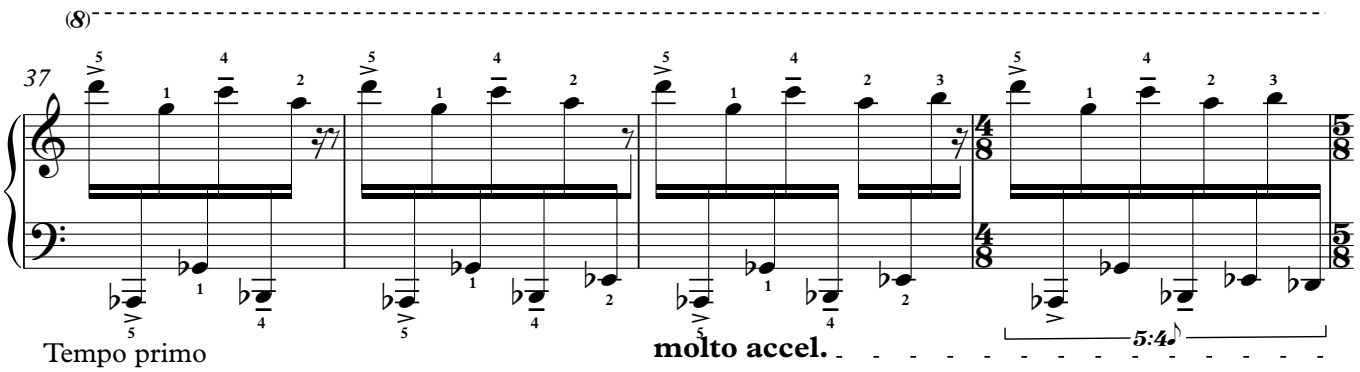
Tempo primo ♩=105





Tempo primo





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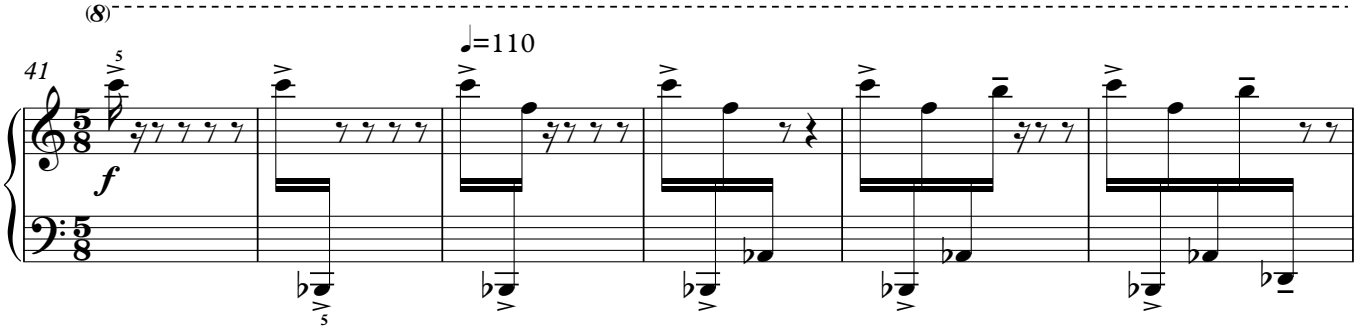
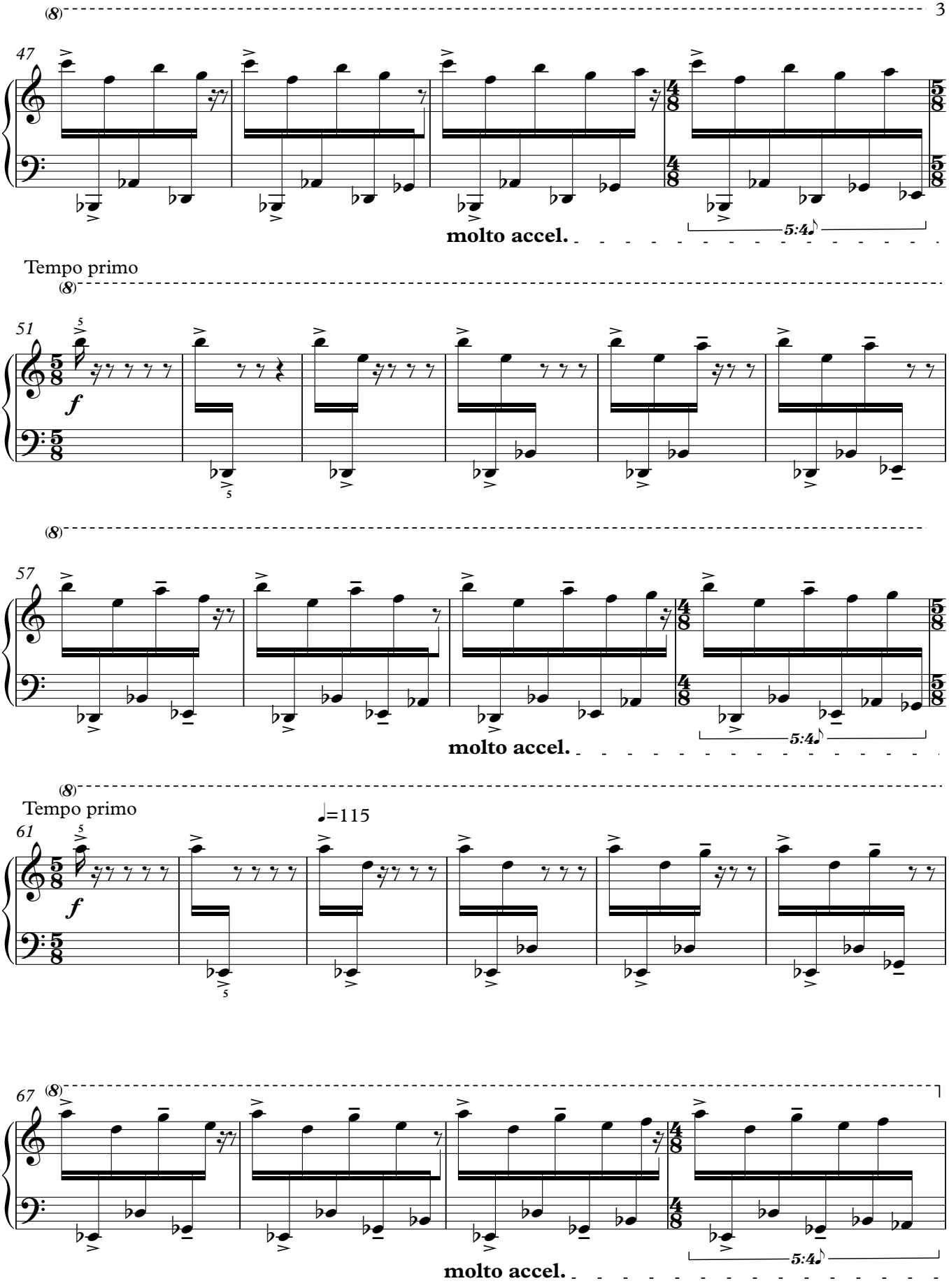
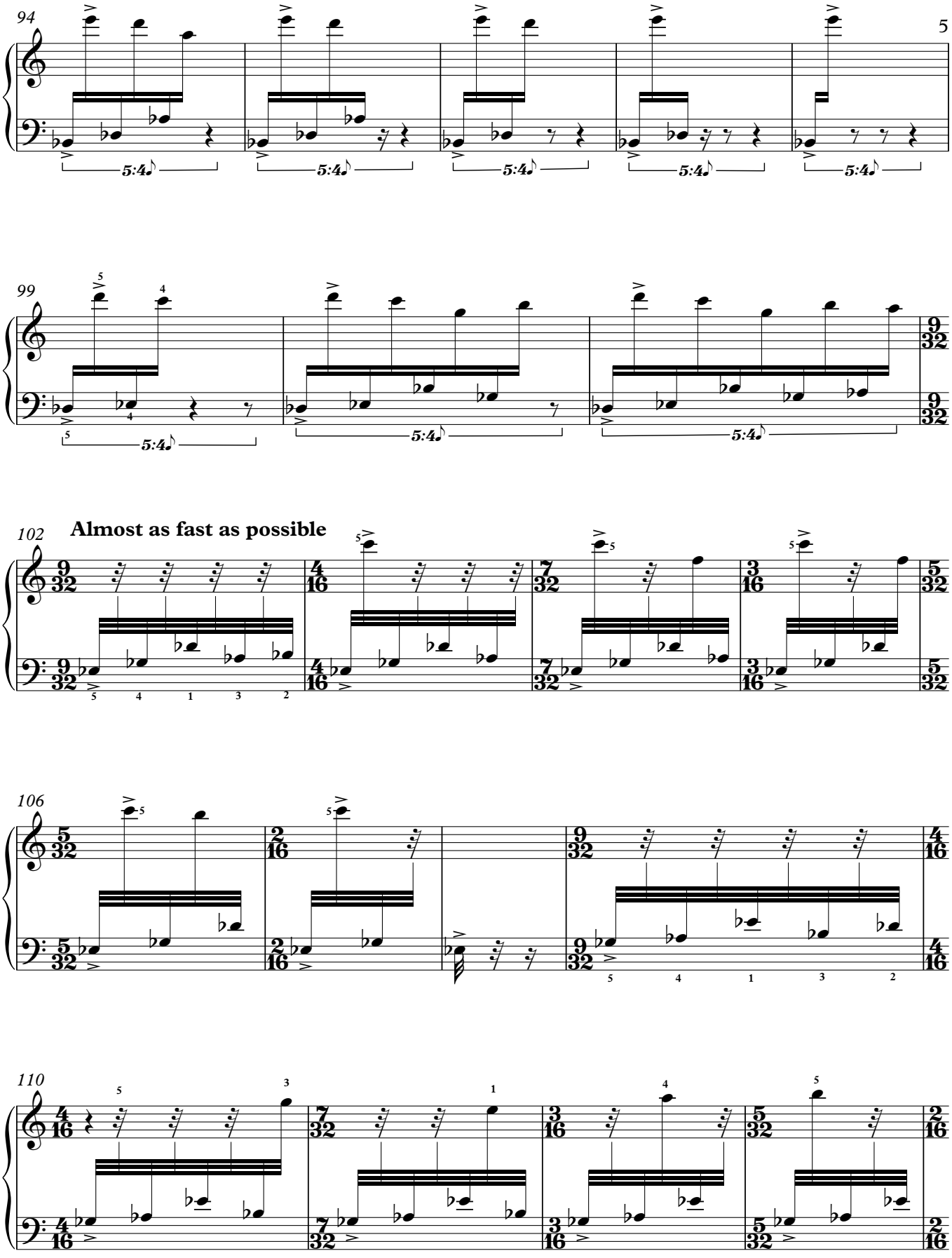
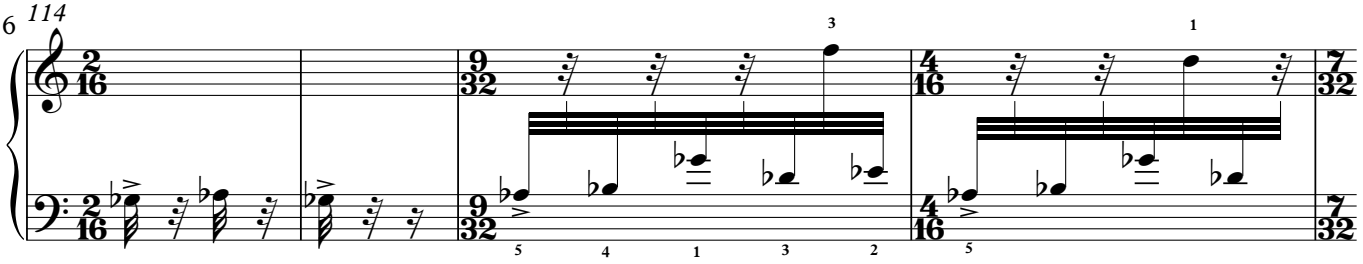



47
molto accel.
5:4
Tempo primo
51
f
molto accel.
5:4
57
molto accel.
5:4
Tempo primo
61
f
♩=115
67
molto accel.
5:4

Tempo primo


94
5:4
99
5:4
102
Almost as fast as possible
106
110

114



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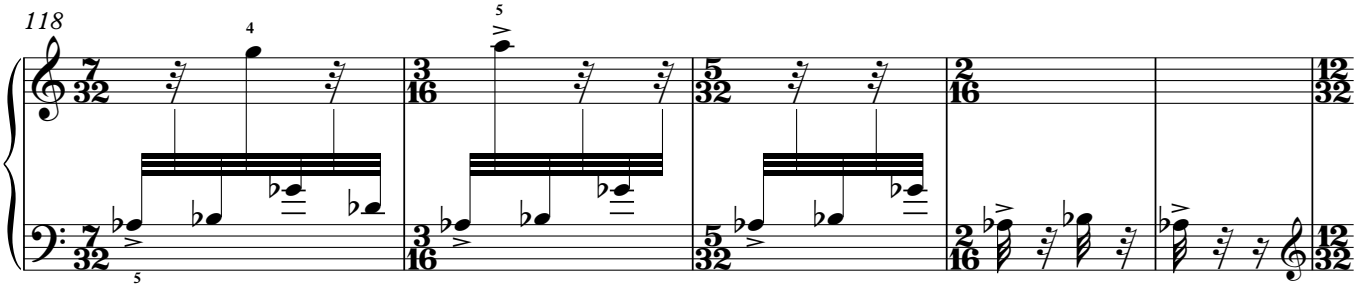

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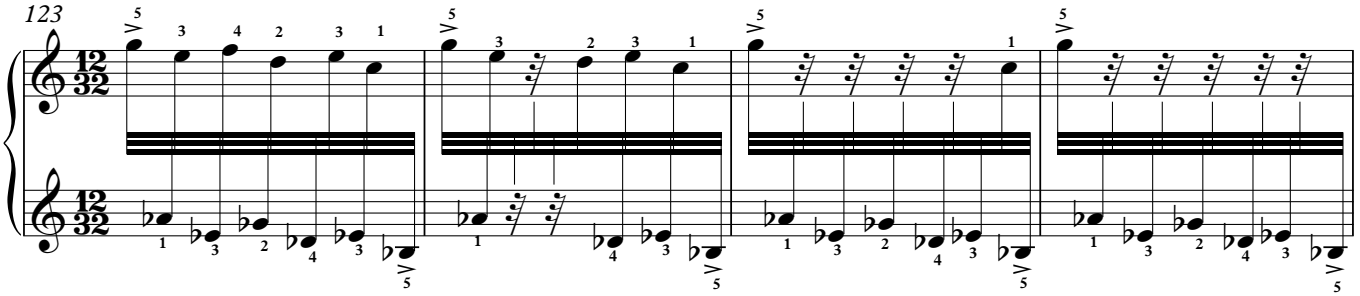

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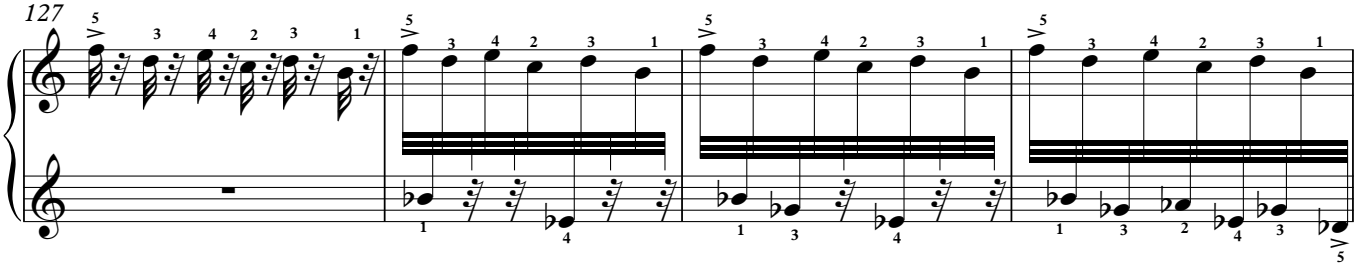

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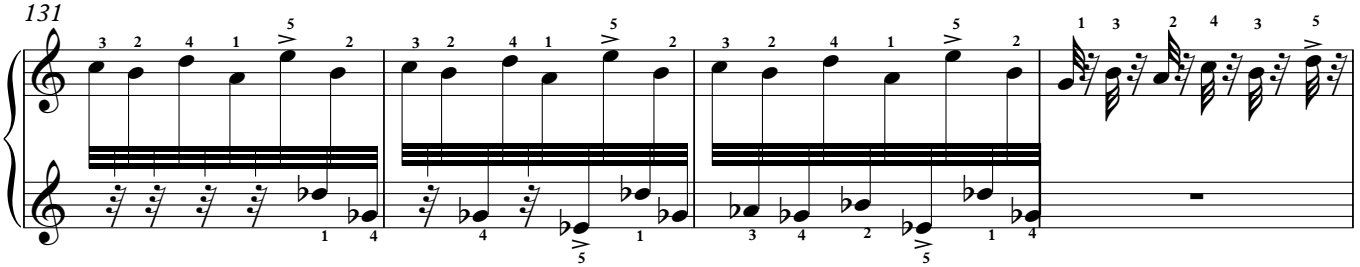

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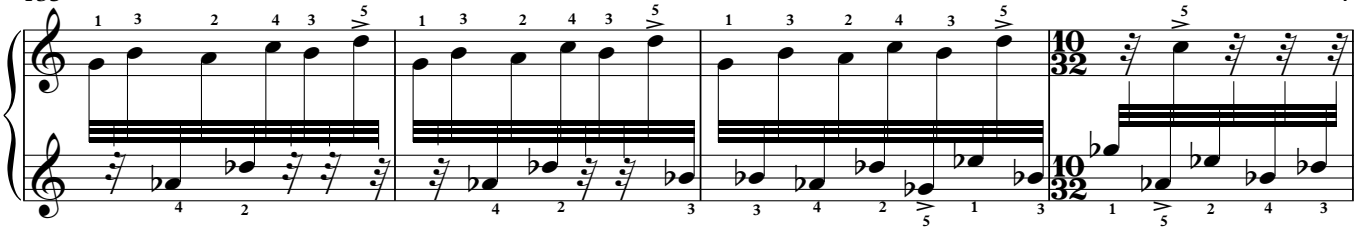

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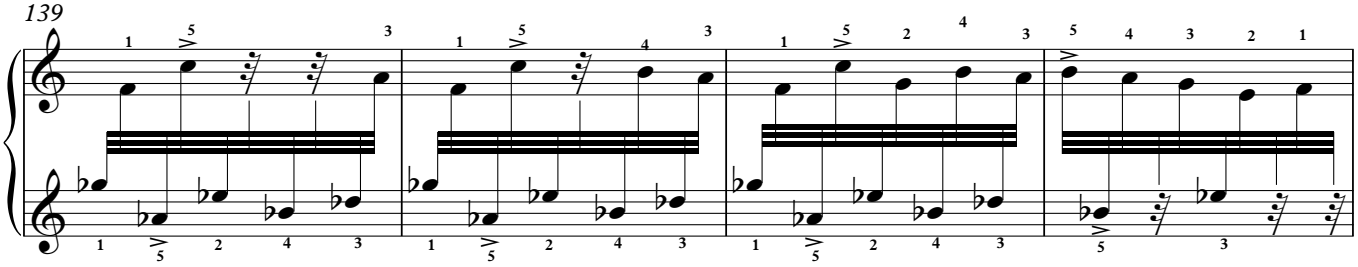

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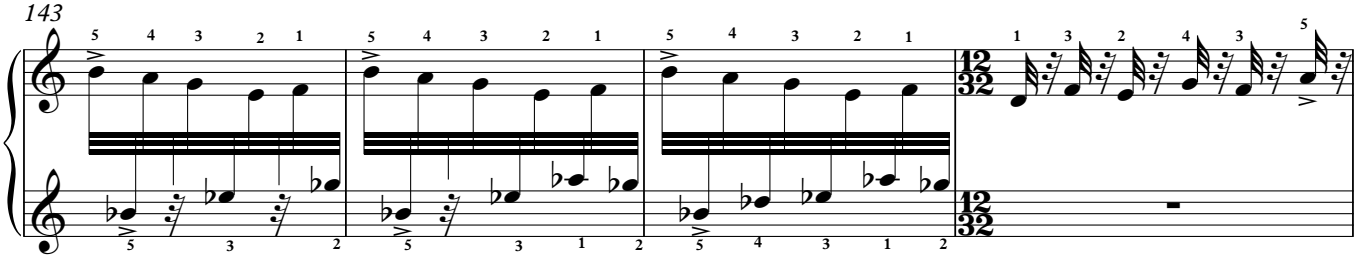

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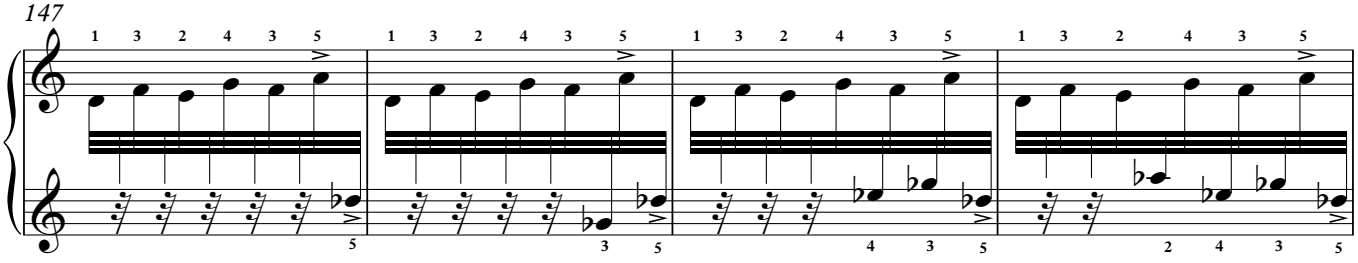

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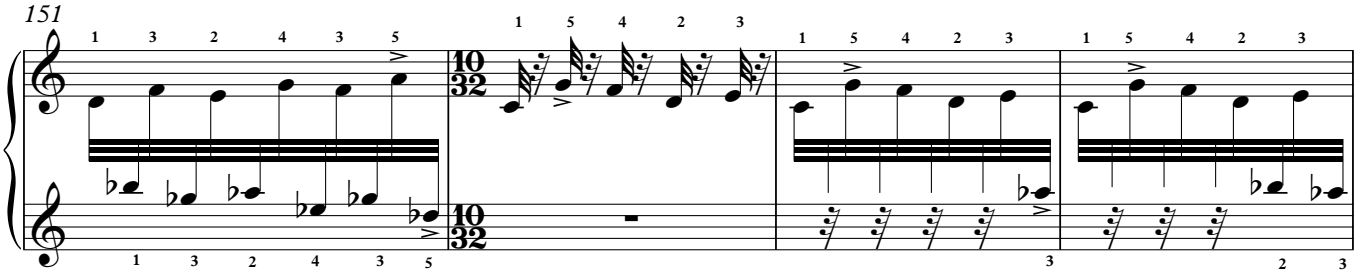

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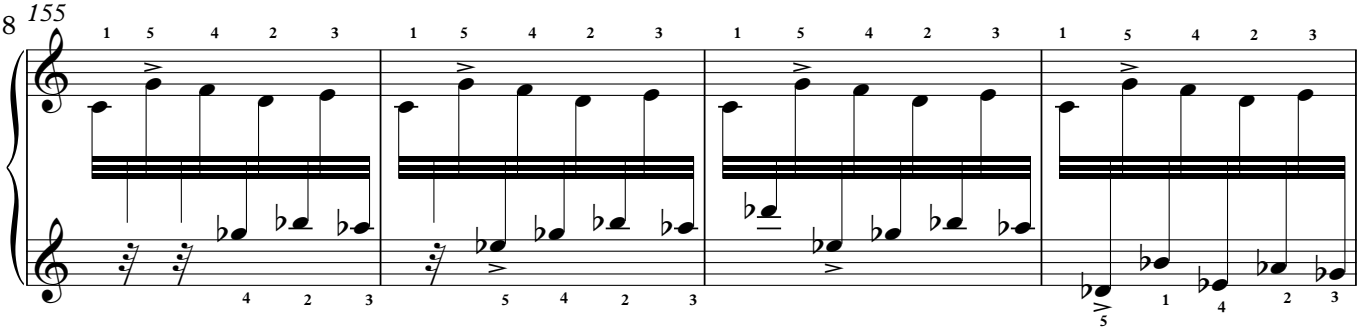

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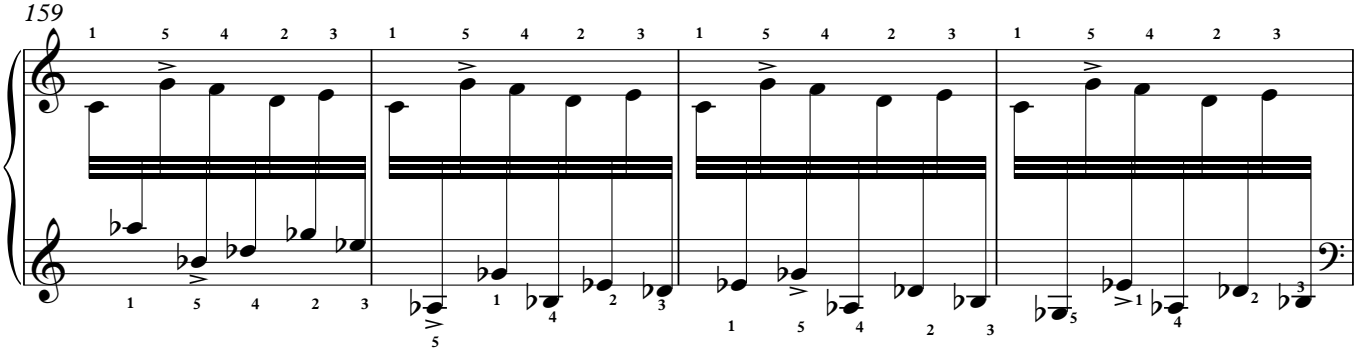

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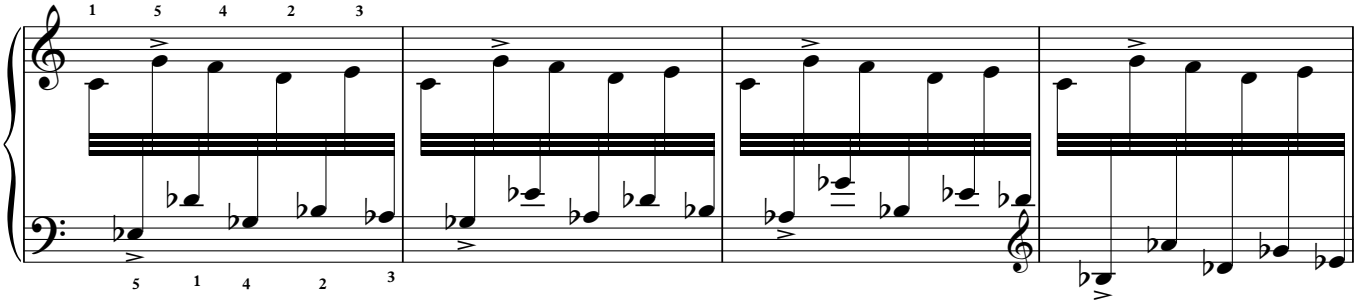

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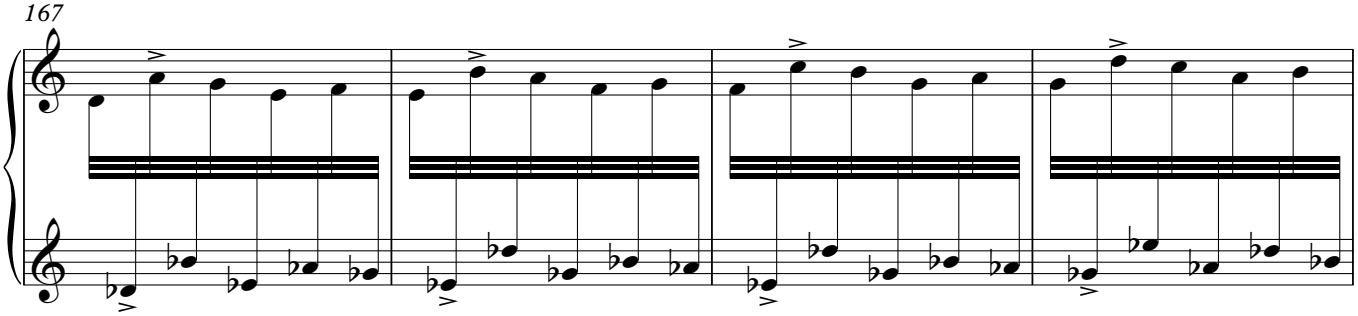

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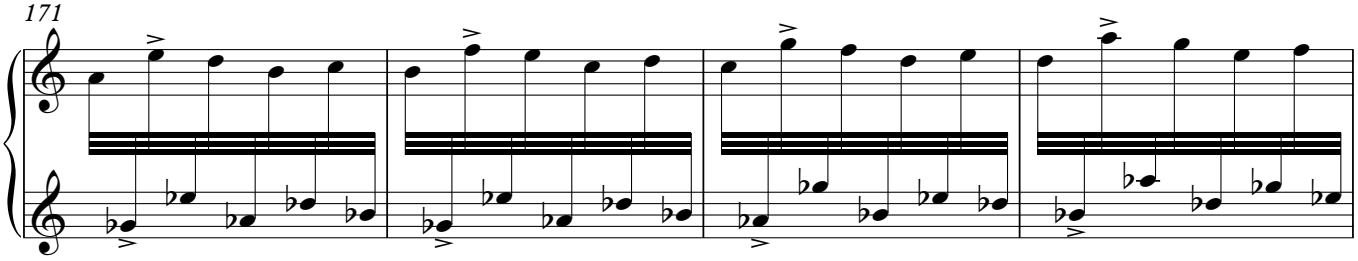


175
179
183
187
191

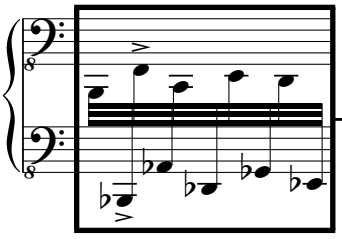
195
199
leggiero
203
sostenuto
mf
L.H.
mp
quasi martellato
f
207
leggiero
sostenuto
mf
mp
211
quasi martellato
f
215

219

223

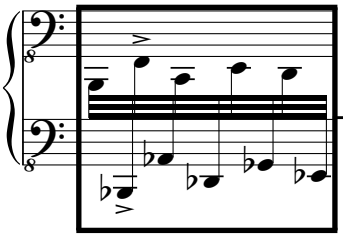
227

231



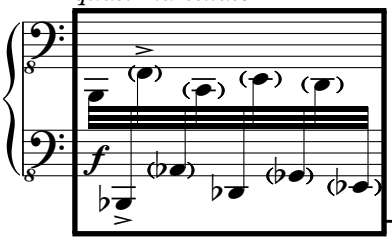
Repeat 4 to 7 times. Intention: Build-up.
Speed up and increase dynamic level (from *f* to *con tutta la forza*), gradually.
If desirable, use sustain pedal (no more than half pedal) to control timbre.

232



Repeat 3 to 5 times. Intention: Fog up.
Slow down and decrease dynamic level (from *tutta la forza* to *ppp)*.
If desirable, use half sustain pedal and/or *sordina* pedal to control timbre.

233 *quasi martellato*



Discreetly CUE flutist, clarinetist, violinist and percussionist (in the back of the hall) so they will start the second movement (*II. Uprooted*).
Keep playing, regardless of what they are doing.
Repeat 7 to 14 times. Intention: Rarefication and fragmentation.
Dramatically slow down, slower and slower at each note. Stabilize the dynamic level to *f.*
No pedal.
Randomly play or omit notes in parenthesis, with a tendency to have fewer and fewer notes, but notes must maintain the same characteristics from bars 1-230 (short, *quasi martellato, f)*

II. Uprooted

for flute, clarinet, violin, violoncello, piano, percussion and electronics

(+ 4 wireless speakers, 2 ebows, 4 roi-rois, 4 corrugated tubes,
4 bird whistles, 4 slide flutes, 2 rainsticks, bowed flexatone)

Program Notes

II. Uprooted

The main inspiration for *Uprooted* was the feeling of not belonging: not belonging to the place of departure (a home country, for example) and not fully belonging to the place of arrival either. Another important component is the idea of journey and impermanency -- the joy and angst caused by this "to-from" trajectory. This piece is intended to sound as if sound waves were adrift, uprooted, as if lost in oceanic waves, sometimes calm, sometimes violent. I wanted to explore and elicit the delicate physicality of microtonal beating patterns, to highlight the friction and richness of contrasting notes working together. *Uprooted* was conceived as a semi-improvised structure in order to increase gestural flexibility, to facilitate simultaneity of different tempi and to use sonic (but non-verbal) communication between the performers. Every iteration of this movement should sound slightly different. Although there is a lot of room for improvisation, there are components that should be followed strictly: the instruments used; the duration of each section; the trajectory of the performers; the overall sonic environment. Movement is one of the most important aspects of this piece. I wanted to make visual the idea of sound in movement, and make sonic the idea of bodies in movement.

II. Uprooted

Performance Instructions

Concept:

This movement is intended to sound as if the sound waves were adrift, uprooted, as if lost in oceanic waves, sometimes calm, sometimes violent. It is desirable to *avoid sharp attacks and abrupt endings*, as to conceal the origin and destination of the sound. The overall sound quality of the ensemble should be continuous, with almost no silences and great variability regarding dynamic timbre and texture. Although the pitch content is limited, this movement should widely rely on the subtle differences between microtonal sounds. ***Explore and elicit as much as possible the delicate physicality of microtonal beating patterns.***

Uprooted was conceived as a semi-improvised structure in order to increase *gestural flexibility*, to facilitate *simultaneity of different tempi* and to use sonic (but non-verbal) *communication between the performers.* Every iteration of this movement should sound slightly different. **Although there is a lot of room for improvisation, there are components that should be followed strictly**: the instruments used; the duration of each section (numbered from 0 to 11); the trajectory of the performers; the overall sonic environment.

Movement is one of the most important aspects of this piece. I wanted to make visual the idea of sound in movement, and make sonic the idea of bodies in movement. The main inspiration for *"Uprooted"* was the feeling of not belonging: not belonging to the place of departure (a home country, for example) and not fully belonging to the place of arrival either. Another important component is the idea of journey and impermanency -- the joy and angst caused by this "to-from" trajectory.

Four performers (flutist, clarinetist, violinist and percussionist) should walk among the audience in a *coordinated manner*, carrying small, portable, "wearable", wireless *speakers* while playing various portable instruments. These performers start in the same location (the back of the hall) with the same instruments, but follow different trajectories and end up in different places, with different instruments.

Trajectories:

The flutist and clarinetist's trajectories are mirrored and last 6 minutes and 25 seconds.
The violinist and percussionist's trajectories are mirrored and last 6 minutes and 40 seconds.
The pianist and violoncellist don't walk outside of the stage. They start playing ~ 1 minute after the other 4 performers start walking in the back of the hall.
The performers should be mindful of the way they move and play their instruments, as well as how they relate to each other (specially the ones who are being "mirrored"). The performers should walk at the same general speed; it is also important to be alert regarding the sound production: the walking should not compromise the sound quality. The sounds and movements should be continuous and smooth, fluid and "natural" (as opposed to mechanical or "excessively theatrical" or "forced"). Please refer to the maps in the next pages for more information.

Initial position:

- The PIANIST should remain on stage during the second movement.
- The VIOLONCELLIST should enter the stage immediately after the pianist finishes the first movement
- The FLUTIST and the VIOLINIST should start the second movement at the **Back Left** corner (see map). They should be sitting there since the beginning of the piece, blending in with the audience.
- The CLARINETIST and the PERCUSSIONIST should start the second movement at **the Back Right** corner (see map). They should be sitting there since the beginning of the piece, blending in with the audience.

The pianist will **discreetly cue** the four performers in the back of the hall (flutist, violinist, clarinetist and the percussionist) so to start the second movement. The performers in the back of the hall should start *II. Uprooted* while the pianist is still finishing the *I. Mestiça*.

List of "mobile" instruments:

- 4 Portable, wireless, "wearable" small speakers (one for each: flutist, clarinetist, violinist, percussionist)
- 4 Roi-Rois (one for each: flutist, clarinetist, violinist, percussionist)
- 4 Mid-size slide flutes (2 for the flutist, 2 for the clarinetist)
- 4 Corrugated Tubes, different sizes / pitches (one for each: flutist, clarinetist, violinist, percussionist)

- 2 Large Rainsticks (one for the violinist, one for the percussionist)
- 4 Ceramic bird whistles (2 for the violinist, 2 for the percussionist)
- Flexatone, played with a bow (for the percussionist)
- Flute
- Clarinet
- Violin

List of “fixed” instruments:

- 2 e-bows
- Piano
- Violoncello

Instrumental Techniques:

- **Roi-Roi [Vln + Fl + Cl + Perc]:** is a hand-held Brazilian instrument. With your dominant hand, hold the wood stick vertically (the string and the resonator should be in a resting position). While holding the stick, make the resonator spin, producing a continuous sound. It is possible to control the speed of the roi-roi by controlling how fast or slow the resonator is spinning.
  Flutist and Clarinetist:
  0:00 - 0:15 - play roi-roi as fast as possible
  0:15 - 0:50 - randomly vary speed between fast and medium
  0:50 - 1:00 - hold at the slowest speed blending in with Violinist and Percussionist.
  Violinist and Percussionist:
  0:00 - 0:15 - play roi-roi as fast as possible
  0:15 - 0:40 - slow down very gradually and continuously, from as fast as possible to slow
  0:40 - 0:45 - hold at the slowest speed, blending in with the Violinist and Percussionist.
  While Flutist and Clarinetists are playing, take rainstick and immediately start playing-walking.
- **Rainsticks [Vln + Perc]:** Vertically rotate rainsticks in a slow and continuous movement.

  Violinist and Percussionist: Coordinate the movements with each other so to create a continuous sound, with no silences in between. Choreograph the movements in an almost mirrored behavior.
- **Slide Flutes [Fl + Cl]:** Tape the 4 slide flutes in 2 pairs. Each pair of slides should be played by the flutist and clarinetist. It is more convenient if they are tied to a necklace or some sort of strap around the neck.

  Play both slides simultaneously. Glissandi should be very smooth, continuous and the changes between notes should be almost imperceptible. Carefully listen to the microtonal beating patterns between the notes produced by the slides and remain there for a little

longer. Then, move on to a different pattern.

Listen to the bird whistles and tubes from the other performers and play as if in a dialogue with them.

Try as much as possible to create beating patterns with the sounds from the speaker you are carrying around your neck.

Feel free to modulate pitches more rapidly at times, but avoid “comical”/ “cartoonish” sounds with the slide.

- **Ceramic Bird Whistles [Vln + Perc]:** Fill the 4 birds with water so to modulate the pitch. It is preferable that all 4 birds are tuned approximately in the same pitch, but with small variations in order to cause beating patterns when played simultaneously. These unassuming bird whistles are actually quite powerful and it is desirable to use these whistles outside of the “bird-like” sounds (for example: blowing it very hard for a prolonged period of time, while slightly changing the position in the lips creates an awesome sound!)

  Hang 2 bird whistles around your neck; play both of them simultaneously.

  Play birds continuously, only stop if you need to retake air.

  With the whistles between your lips, gradually move them up and down, in opposite directions to modulate the pitch. Don’t be shy regarding air-pressure! It is also desirable to have sharp, continuous and loud moments. Vary air pressure to modulate the speed and intensity. Cover and uncover the hole on the head of the bird to create different rhythmic pattern.

  When you find a microtonal beating pattern, stay there for a little longer. Then, move on to a different pattern.

  Listen to the bird whistles, slide flutes, clarinet and flute from the other performers and play as if in dialogue with them.

  Try as much as possible to create beating patterns with the sounds from the speaker you are carrying around your neck.

  Feel free to modulate pitches more rapidly at times, but avoid “comical”/ “cartoonish” sounds with the whistle.

- **Corrugated Tubes [Vln + Fl+ Cl + Perc]:** hold the tube at one end and spin it above your head. Don’t stop spinning the tube until you need to play another instrument. Vary the pitch and the intensity of the sound by increasing or decreasing the speed of the spinning.

  Another technique (for thinner tubes): blow the tube in one end and spin the other end with your hand. The pitch can be modulated by controlling the amount of air being blown inside

the tube. Listen to the other tubes from the other performers and play as if in dialogue with them. Try to create interesting phrases with the tubes and take into consideration the sounds from the speakers you're carrying around your neck.

- **Flexatone [Perc]**: Bow the flexatone and vary the different pitches and partials by changing the tension in the metal plate. The pressure in the bow will also elicit different partials. Aim for continuous and smooth sounds and allow the resonance to die out before starting a new sound. Listen to the violinist and play as if in a dialogue with them.
- **Violin:** Explore mostly **bichords** or **trichords** relying on continuous microtonal beating patterns and timbral variation. Switch notes mostly through **glissandi**. Focus on unison, octaves and microtonal beating patterns around **D**. Suggestions:
    - Simultaneously play 2 or three notes, located at:
      - G string: spectrum of notes between Db4 and D#4
      - D string: open string
      - A string: spectrum of notes between Db5 and D#5
    - Left hand: Explore differences between normal pressure, half-harmonic pressure and harmonic pressure; Fast trills; very fast short glissandi; very slow long glissandi, left hand pizzicati.
    - Right hand: Explore differences between bow pressure *(flautando, ordinario,* overpressure, etc.), bow placement (*sul tasto, ord, sul ponticello* etc.) and pizzicati.
- **Flute:** Explore the various possibilities surrounding **D**, for example:
    - Slight glissandi from and/or to D; sustain D for a little longer
    - Different octaves;
    - Whistle tones, harmonic, harmonic series;
    - Multiphonics that feature D, bichords using your voice (maybe singing a glissando to/from D) and the flute simultaneously;
    - Tongue pizzicati
    - Sustained pitch with different fingerings etc.
- **Clarinet:** Explore the various possibilities surrounding **A** (sounding pitch), for example:
    - Glissandi that depart from and/or to A; sustain A for a little longer
    - Different octaves
    - Multiphonics that feature A and different harmonics
    - Tongue Pizzicati
    - Sustained pitch with different fingerings and/or other variations in timbre etc.

- **Violoncellist on Piano + E-bows:** The violoncellist should enter the stage immediately after the pianist finishes the first movement. Then the violoncellist should go towards the piano and put the e-bows on the strings, as defined in the score. The cellist should be mindful of the pianist part and constantly cue once the e-bows have been securely placed on the strings, so to avoid a “buzzing” sound. Both performers should play in a very coordinated manner, constantly cueing each other, since they have co-dependent parts. Carefully change the placement of the e-bows producing a continuous, smooth sound.
- **Pianist:** the violoncellist will enter the stage right after the pianist finishes the first movement. Both performers should play in a very coordinated manner, constantly cueing each other, since they have co-dependent parts. There are 3 different note heads in the piano part:

  - Regular note head: just play the notes as usual. These notes should “trigger” the e-bow in most cases;

  - Diamond note head: carefully press the keys without producing sounds. These notes will be excited by the resonance caused by the e-bow and the regular staccato notes. The goal is to modulate resonance / partials;

  - X note head: quickly release the note that was previously been held.

  Do not use the pedal during this movement.
  For this movement the piano must be amplified. The loudspeaker should be placed on the floor, near the piano. The amplification should be subtle, just enough to balance with the other instruments.

Final position:

Flutist, Clarinetist, Violinist and Percussionist should continue playing their semi-improvised part while they walk towards the stage. They should keep playing while walking and while sitting on their chairs, not letting these activities interfere with their improvisation. The transition between walking and sitting should be smooth and almost imperceptible. Once seated, continue playing until the violoncellist goes to her/his spot and cues the ensemble. Once the violoncellist cues the ensemble, stop playing, abruptly.

Pianist: once the violoncellist leaves the piano, keep holding the chord you’re at. Abruptly release the chord when the cellist cues the ensemble.

Violoncellist: once all performers are on stage and settled in their spot, turn off the e-bows and put them away. The ensemble should keep playing. Calmly walk behind the ensemble, towards the violoncello. Once you are seated, with your instrument in hands, cue the ensemble. *Attaca* to third movement *(III. Permanent Alien -- and native friends).*

Instructions: wearable portable speakers

A. Portable speaker, neck strap, aux cable and sound player with preloaded audio track

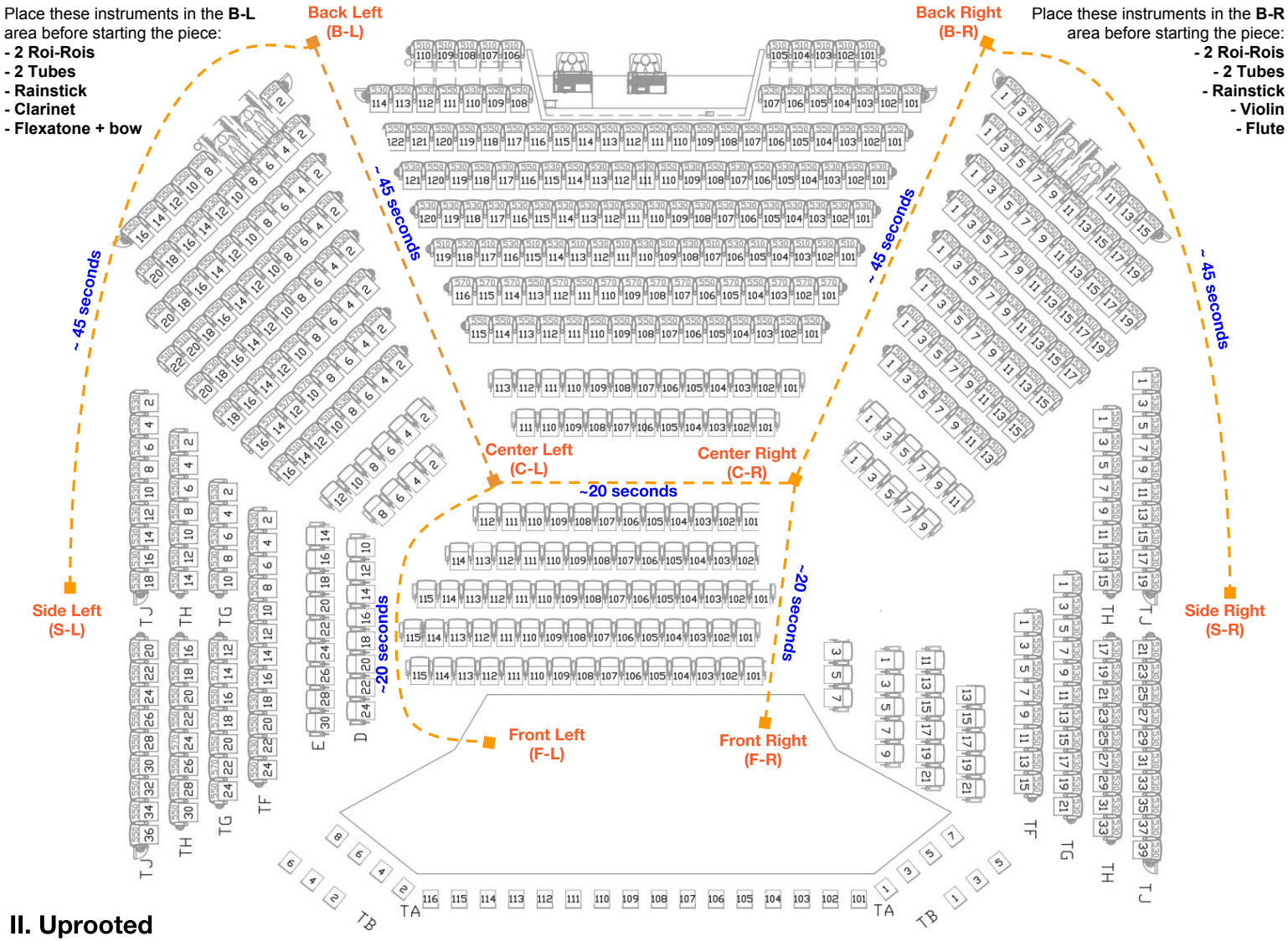
B. Sound player and portable speaker tapped with Velcro

C. Final configuration (facing the performer)

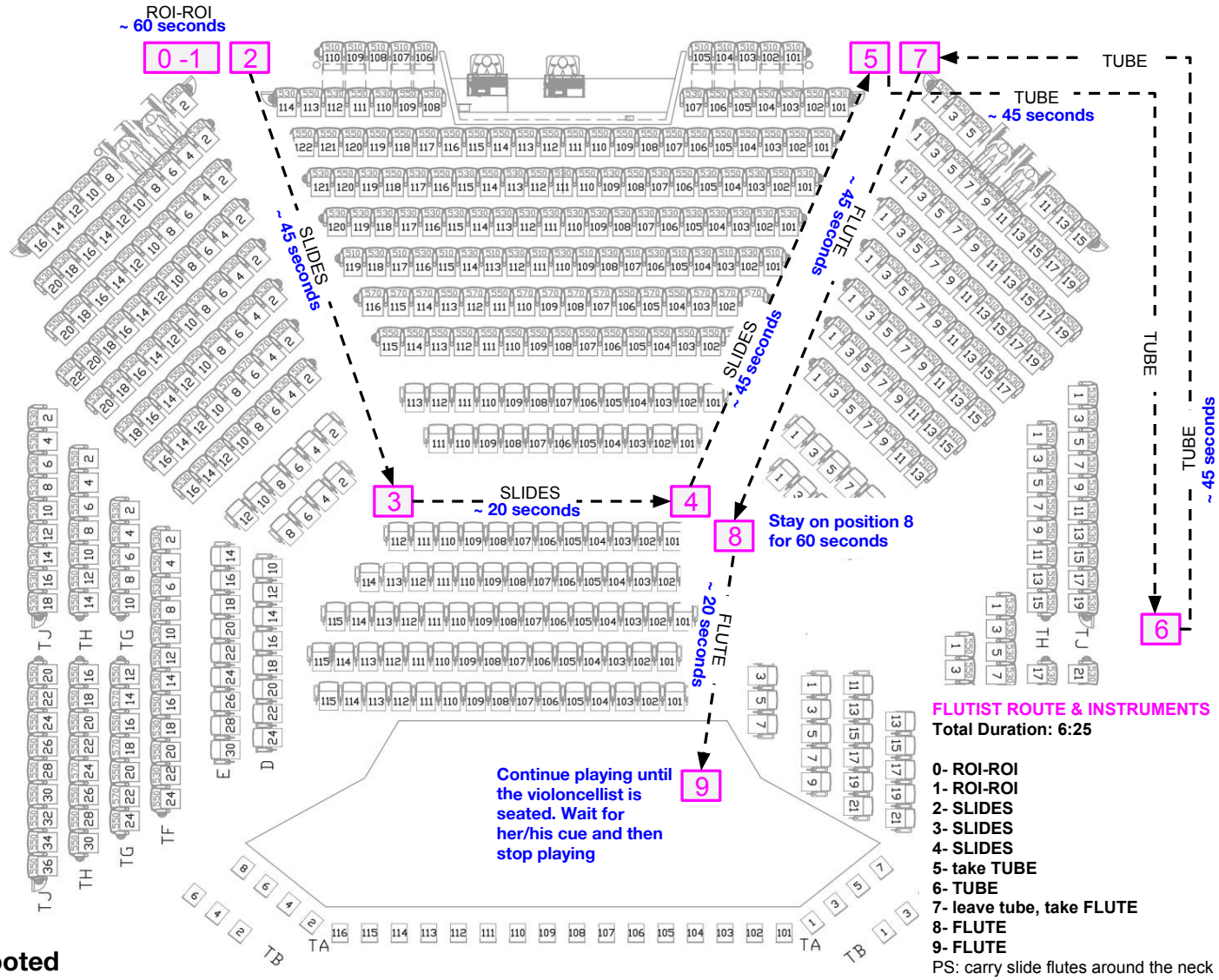
D. Final configuration (facing the audience)

Place these instruments in the **B-L** area before starting the piece:
- 2 Roi-Rois
- 2 Tubes
- Rainstick
- Clarinet
- Flexatone + bow

Place these instruments in the **B-R** area before starting the piece:
- 2 Roi-Rois
- 2 Tubes
- Rainstick
- Violin
- Flute



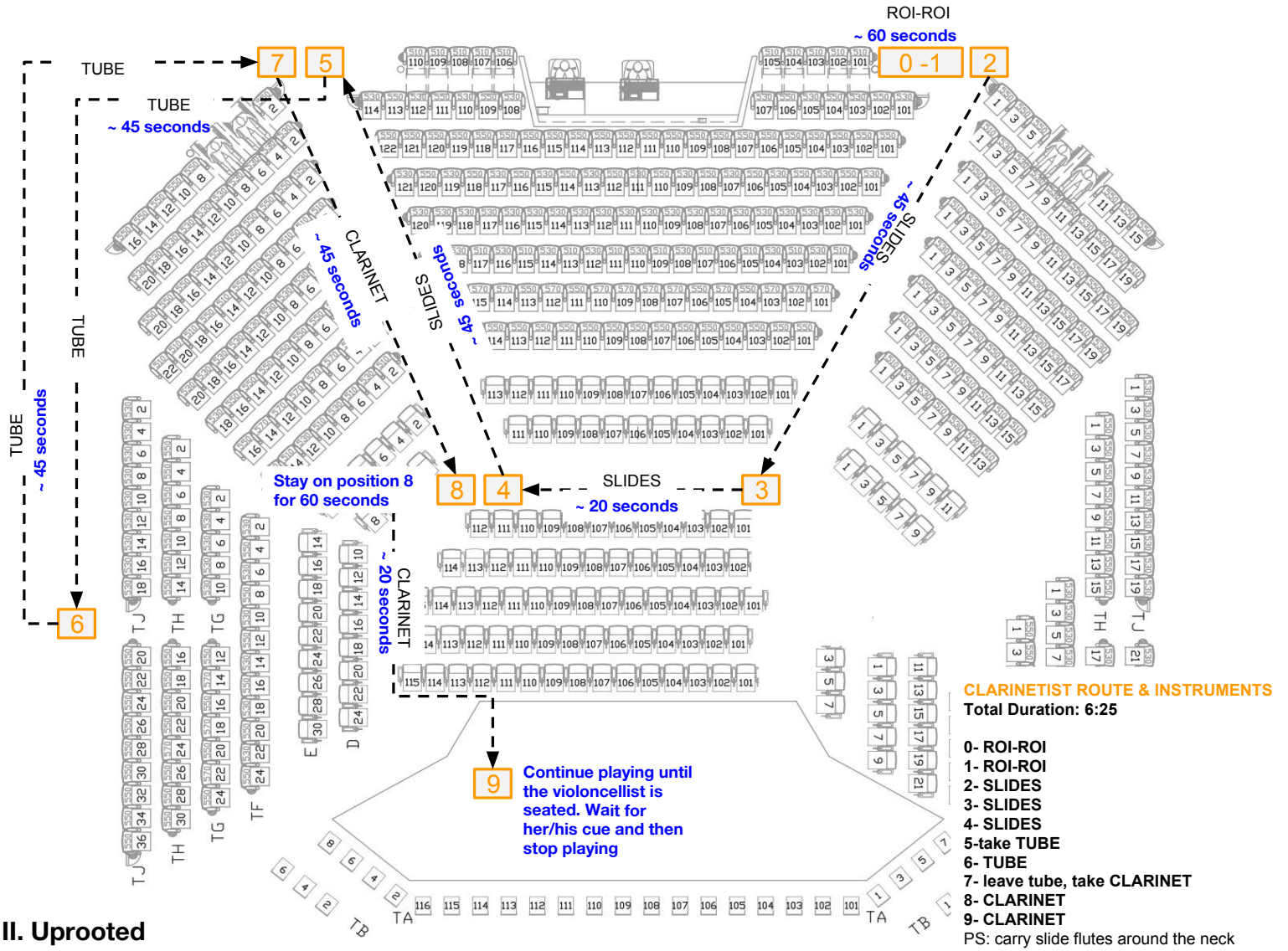
II. Uprooted
General map



FLUTIST ROUTE & INSTRUMENTS
Total Duration: 6:25

0- ROI-ROI
1- ROI-ROI
2- SLIDES
3- SLIDES
4- SLIDES
5- take TUBE
6- TUBE
7- leave tube, take FLUTE
8- FLUTE
9- FLUTE
PS: carry slide flutes around the neck during the entire movement

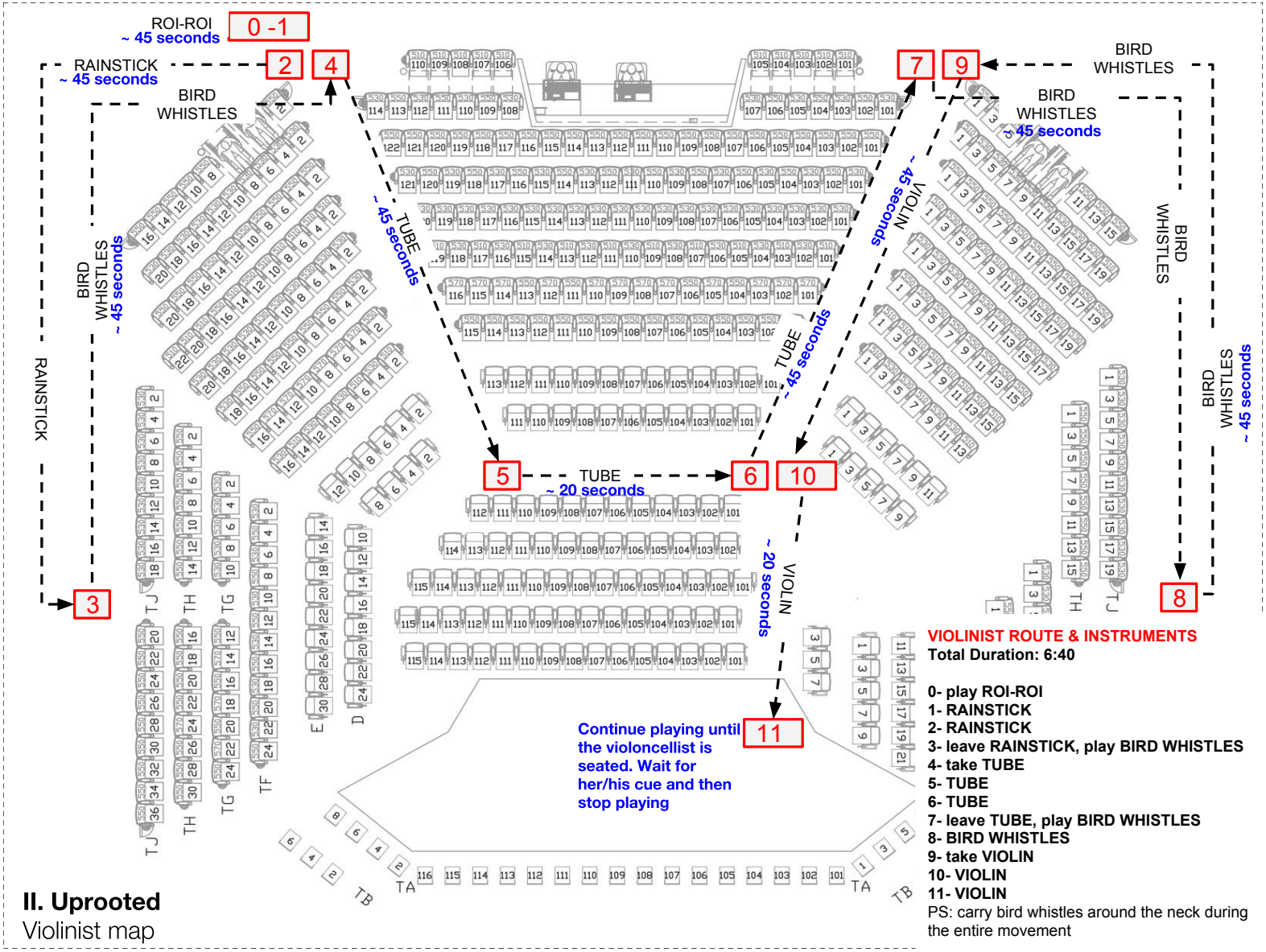
II. Uprooted
Flutist map



II. Uprooted
Clarinetist map

CLARINETIST ROUTE & INSTRUMENTS
Total Duration: 6:25

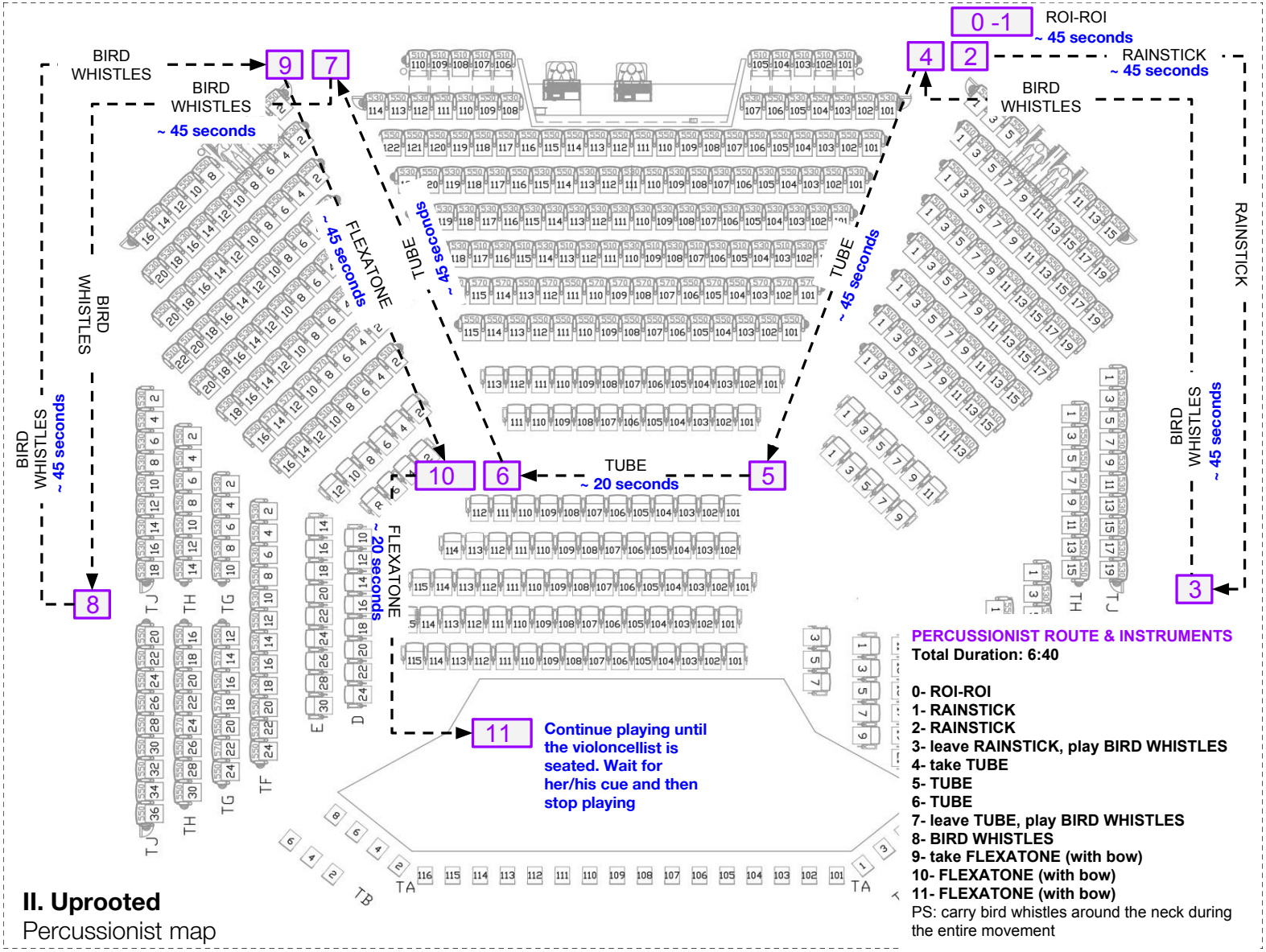
0- ROI-ROI
1- ROI-ROI
2- SLIDES
3- SLIDES
4- SLIDES
5-take TUBE
6- TUBE
7- leave tube, take CLARINET
8- CLARINET
9- CLARINET
PS: carry slide flutes around the neck during the entire movement



II. Uprooted
Violinist map

VIOLINIST ROUTE & INSTRUMENTS
Total Duration: 6:40

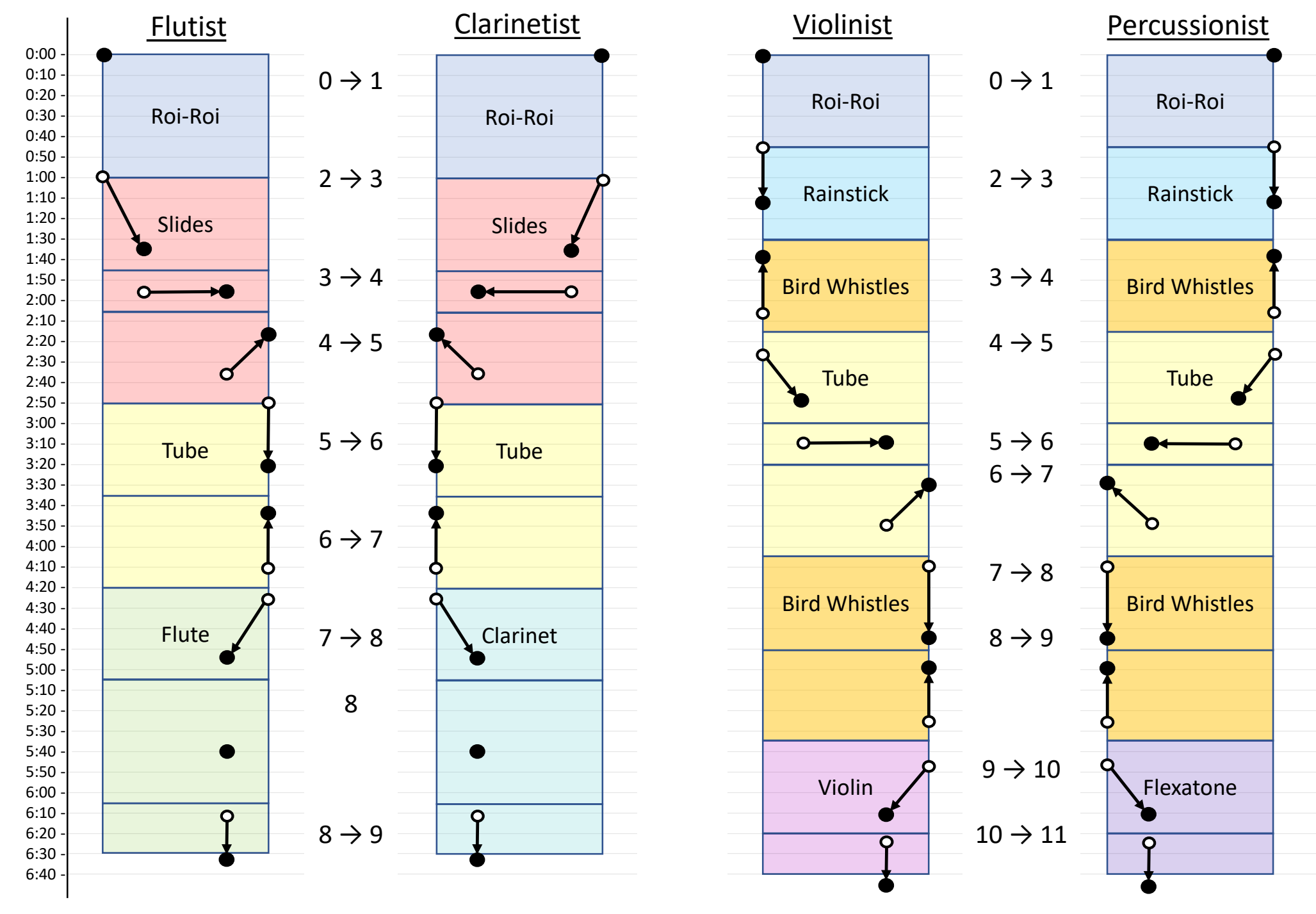
0- play ROI-ROI
1- RAINSTICK
2- RAINSTICK
3- leave RAINSTICK, play BIRD WHISTLES
4- take TUBE
5- TUBE
6- TUBE
7- leave TUBE, play BIRD WHISTLES
8- BIRD WHISTLES
9- take VIOLIN
10- VIOLIN
11- VIOLIN
PS: carry bird whistles around the neck during the entire movement



II. Uprooted
Percussionist map

PERCUSSIONIST ROUTE & INSTRUMENTS
Total Duration: 6:40

0- ROI-ROI
1- RAINSTICK
2- RAINSTICK
3- leave RAINSTICK, play BIRD WHISTLES
4- take TUBE
5- TUBE
6- TUBE
7- leave TUBE, play BIRD WHISTLES
8- BIRD WHISTLES
9- take FLEXATONE (with bow)
10- FLEXATONE (with bow)
11- FLEXATONE (with bow)
PS: carry bird whistles around the neck during the entire movement

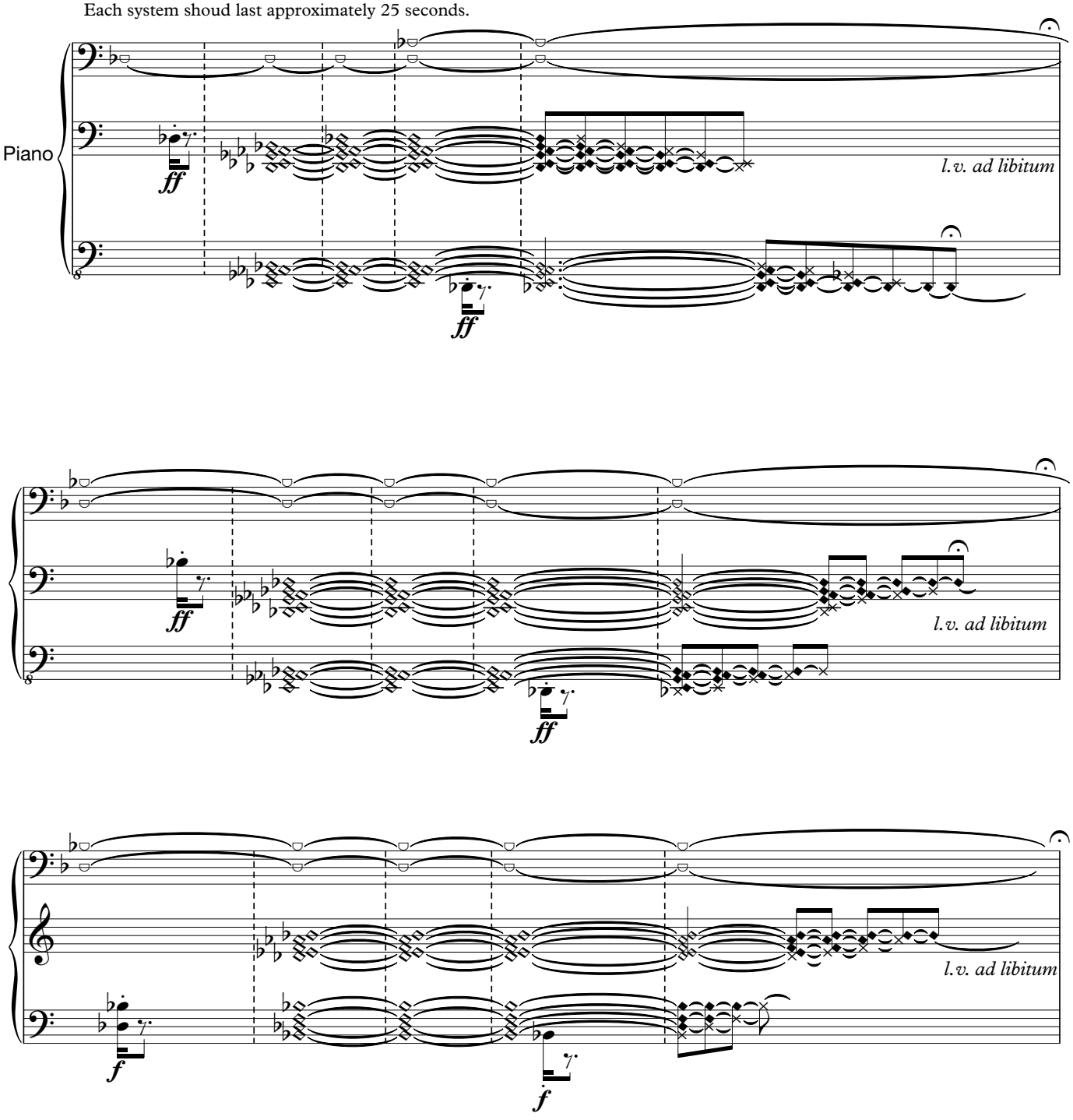

Flutist
Clarinetist
Violinist
Percussionist
0:00
0:10
0:20
0:30
0:40
0:50
1:00
1:10
1:20
1:30
1:40
1:50
2:00
2:10
2:20
2:30
2:40
2:50
3:00
3:10
3:20
3:30
3:40
3:50
4:00
4:10
4:20
4:30
4:40
4:50
5:00
5:10
5:20
5:30
5:40
5:50
6:00
6:10
6:20
6:30
6:40
Roi-Roi
Slides
Tube
Flute
Roi-Roi
Slides
Tube
Clarinet
Roi-Roi
Rainstick
Bird Whistles
Tube
Bird Whistles
Violin
Roi-Roi
Rainstick
Bird Whistles
Tube
Bird Whistles
Flexatone
0 → 1
2 → 3
3 → 4
4 → 5
5 → 6
6 → 7
7 → 8
8
8 → 9
0 → 1
2 → 3
3 → 4
4 → 5
5 → 6
6 → 7
7 → 8
8 → 9
9 → 10
10 → 11

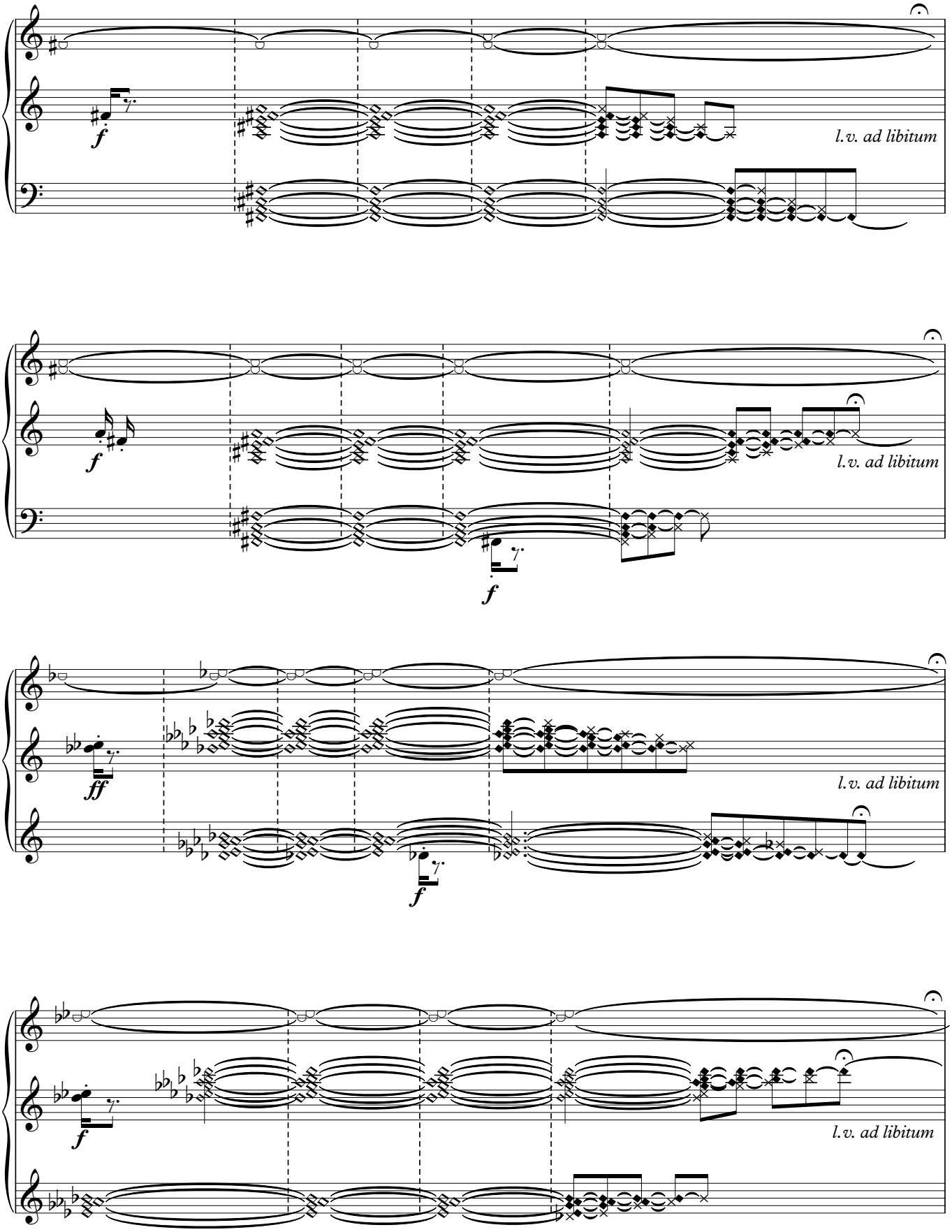
Impermanence

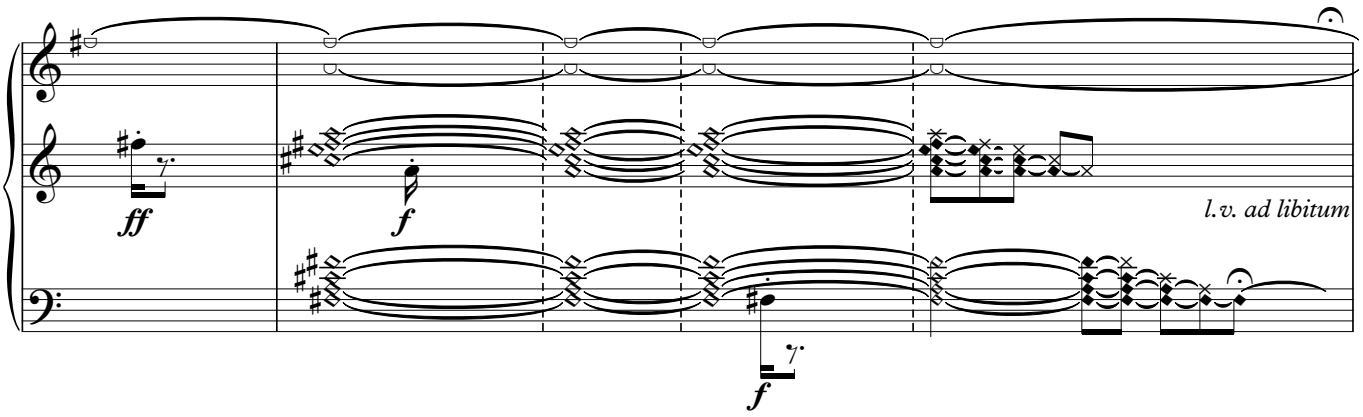
II. Uprooted

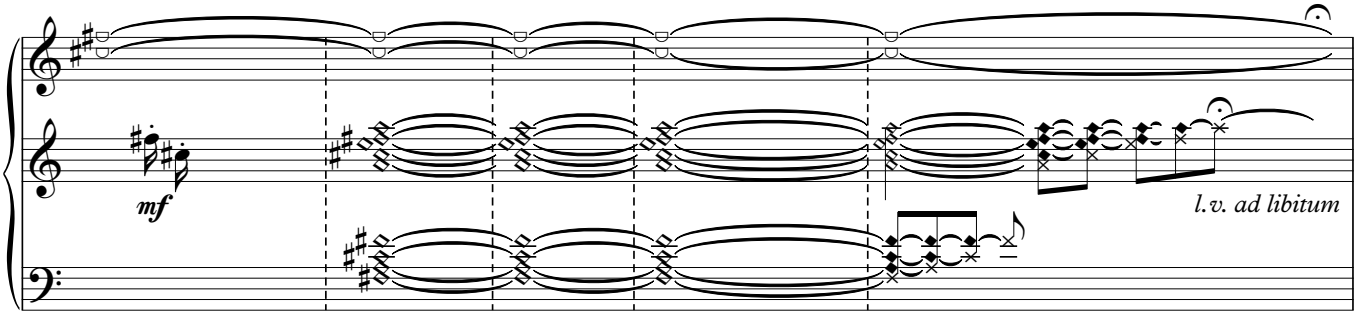
Pianist + Violoncellist part

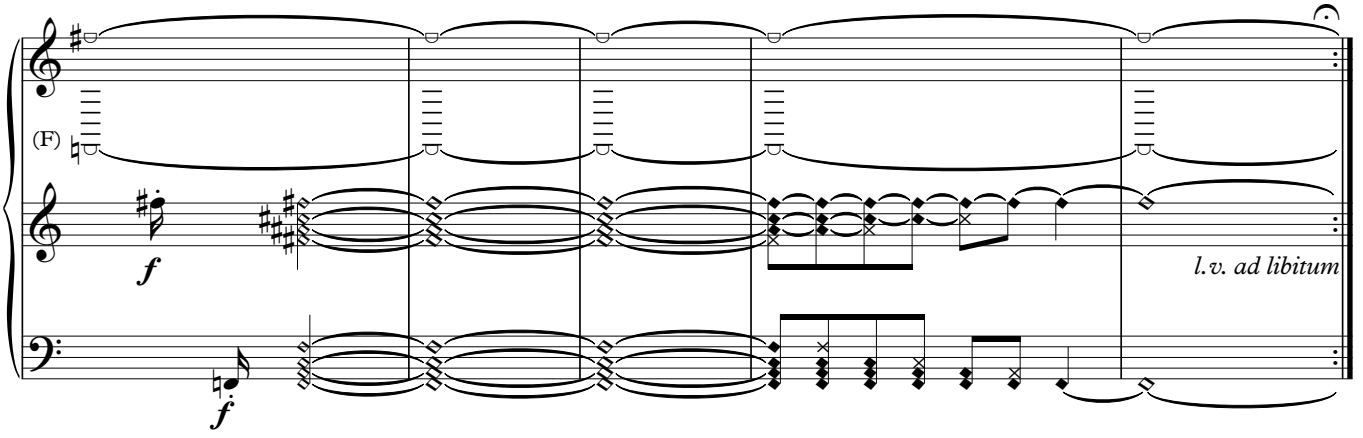
◇ Diamond head: press key quietly, without producing a note.
× X head: release the key
▽ Half-round head: place e-bow on the string of the piano
The top staff should be played by the violoncellist, the mid and bottom staves should be played by the pianist.
The violoncellist should place the e-*s*bows on top of the indicated strings of the piano.
Each system shoud last approximately 25 seconds.




f
l.v. ad libitum
f
l.v. ad libitum
f
ff
l.v. ad libitum
f
f
l.v. ad libitum







Repeat from the beginning until Flutist, Clarinetist, Violinist and Percussionist are on stage.
Once all of them are seated, repeat the last system 2 times.

III. Permanent Alien (and native friends)

for flute, clarinet, violin, violoncello, piano and percussion

Program Notes

III. Permanent alien (and native friends)

It's been eight years since I became an alien. In 2011, when I moved to the United States, I learned that I was an alien – more specifically, a resident alien for taxes purposes (that's how foreigners who pay taxes in the US are called). I tried to take the breaking news with lightness – which isn't my strongest characteristic. Although I felt alienated by bureaucratic means, my American friends and most of my American colleagues made me feel welcomed. We learned about idiosyncrasies regarding our cultural backgrounds, we learned how to overwrite harmful stereotypes, we learned about similarities and differences about our countries and we learned how the idea of "other" was more of a construct than a reality. However, I never got over the fact that I had to sonically "deface" my name in order to make my name understood in the US. When I said my name with my Brazilian accent, people would *never* get it. So, I started saying "it's *Fer-nan-da*, like the ABBA song (but the feminine version)". If they were millennials, they would look at me with their "whatever-r-r-r" face; if they were older, they would usually laugh. Latinx knew exactly what I was talking about.

My great-grandfather was a Fernando. My grandfather was a Fernando. My progenitor is a Fernando. And as praxis in Brazil, the oldest son of a couple should carry on the tradition and perpetuate the all-so-often violent patriarchy. But oops… *it's a girl*!

List of instruments:

FLUTIST: Flute, siren (from bullhorn)

CLARINETISTt: Bb clarinet, windchimes, seed rattle

VIOLINIST: violin, guitar pick, large slapstick

VIOLONCELLIST: violoncello, police whistle

PIANIST: piano and melodica

PERCUSSIONIST: snare drum, 32-30in. timpano, medium Tibetan bowl, thunder drum, cymbal

Impermanence

III. Permanent Alien (and native friends)

Violoncello scordatura: lower C string to F#

5
Fl.
Cl.
Perc.
mf
Pno.
Vln.
Vc.
9
siren
windchimes+
seed rattle
(mute chimes)
f
cymbal
rimshot
ff
thunder
drum
timpano
f
ppp
mf
ff
mp
ff
mp
ff
mp
ff
mp
slapstick
f
whistle
"glassy"
mp
f
ff
I

11
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
13
rimshot
II

15
Fl.
Cl.
(mute chimes)
f
thunder drum
timpano
Perc.
rimshot
Pno.
mp ff mp ff mp ff mp ff
ppp
slapstick
Vln.
Vc.
whistle
arco
17
mf
to piano
ff

21
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
mf
(mute chimes)
f
rimshot
thunder drum
timpano
ff
Piano
slapstick
pizz.
whistle
26
fff

30
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
ff
ff
34
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
f
(mute chimes)
ff
f
f
slapstick
f
whistle
ff

39
Fl.
Cl.
(mute chimes)
Perc.
Pno.
Vln.
slapstick
whistle
arco
Vc.
43
superball
3
ffp < ff > mp < ff > ffp = ff > mp < ff >

47
molto rall.
Fl.
Cl.
(mute chimes)
Perc.
Pno.
Vln.
slapstick
Vc.
whistle
52
Place a small metal bowl on top of timpano
and freely bow the bowl (alow time for resonance).
Continue switching the pedal as indicated in the score.
to melodica
arco

56

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

>mp < ff > p < ff > p < ff > p < ff > p < ff > p < ff > p < ff > p < ff < p < ff > p < ff <

Tempo primo

61

siren

(mute chimes)

melodica

ppp

mf < ff > mp < ff > mp < ff mp ff mp

slapstick

p < ff > p

63
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
ff
mp
f
65
rimshot
ppp
II

67
Fl.
Cl.
(mute chimes)
thunder drum
timpano
Perc.
rimshot
Pno.
Vln.
Vc.
arco
69
to piano
pizz.

73
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
mf
(mute chimes)
f
ff
Piano
5:4
pizz.
76

78
Fl.
Cl.
(mute chimes)
Perc.
Pno.
Vln.
Vc.
81
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.

84
Fl.
Cl.
Perc.
Pno.
5:4
5:4
Vln.
ff
Vc.

86
Fl.
Cl.
Perc.
ff
Pno.
5:4
Vln.
Vc.
ff

89
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
f
ff
92
superball
pp
mf
3
5:4
arco

95
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
p
f
5:4
5:4
ffp
ff
mp
ff

97
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
ffp
ff
mp
ff
ffp
ff

99
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
5:4
ff
101
Fl.
Cl.
Perc.
Pno.
Vln.
Vc.
f
ff
f
f
slapstick
f
whistle
ff
San Diego, March 2019