

FENIX INSTANCE

<FOR ENSEMBLE>

<EMILIO ADASME 2020>

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Fenix Instance for ensemble

[Flute, Bb clarinet – Bass Bb clarinet, Piano, Violin, Viola, Violoncello]

Winds

[Symbols]

[Upwards arrowhead] = highest possible pitch produced by over blowing.

[Diamond note head] = Base of the harmonic series.

[x° h.] = harmonic resultant.

[Notes]

All quarter tone glissandos must be performed by moving the embouchure up and down.

Multiphonic resultants may vary. Performers are recommended to seek and find their own solutions to these.

Strings

[Symbols]

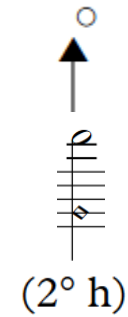
[Diamond note head] = finger position for harmonic production.

[Notes]

"Ord" (*ordinario*) cancels either "sul ponti" (*Sul Ponticello*), "flautato" or "pizz" (*pizzicato*).

Tenutto notes should be performed *detaché*.

"L.V.", (*leco vibrare*) only affects the notes the notes that accompanies, not the following ones.




Piano

[note]


When needed, each hand might implement independent dynamics.

General


[quarter tone notation]

 $\frac{3}{4}$ sharp


 Sharp

 $\frac{1}{4}$ sharp

 Natural

 $\frac{1}{4}$ flat

 Flat

 $\frac{3}{4}$ flat

[concert notes]

This piece is based on the idea of death and re birth from the ashes as represented by the Fenix bird. Music material is treated as organic material with a lifespan that continuously rises and decays during the piece. The mixture of these materials creates chaotic moments that help build the sound as a living organism.

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14 **6/4** (2° h) (3° h) **2/4** **4/4** **6/4** **4/4**

Fl. *mp* *pp* *p*

Cl. *pp* *p* *pp* *p*

Pno. *p*

Vln. *pp* *mp* *pp* *pp* *p* *pp* *p*

Vla. *pp* *mp* *pp* *p* *pp* *mp*

Vc. *mp* *pp* *p* *pp* *p*

Red.

s.p. I II I

ord.

s.p. flautato

ord.

s.p.

3

19 $\frac{4}{4}$

Fl. (1° h) (2° h) pp mp (1° h) (2° h) pp p

Cl. pp mp pp mp Muta a Bass Clarinet

Pno. p pp Ped.

Vln. pp p pp p

Vla. p pp p

Vc.

5

(2° h) (1° h) 24 34

Fl.

B. Cl.

Pno.

Vln.

Vla.

Vc.

pp *p* *pp* *p* *pp* *p* *pp* *p*

B

28 **3/4** **5/4** **3/4** **4/4** **2/4**

Fl. *fp* *mp* *p* *fp* *mp* *p* *mp*

B. Cl. *fp* *mp* *p*

32 **2/4** **4/4** **2/4** **3/4** **4/4**

Fl. *fp* *mp* *fp* (1° h) *mp*

B. Cl. *fp* *mp*

36 **4/4** **4/4** **4/4** **2/4**

Fl. *fp* *mp* *fp* (1° h) *mf* *p*

B. Cl. (2° h) *fp* *mf* *mp* *fp* (2° h) *mf*

C

38

Fl. $\frac{2}{4}$ (1° h) $\frac{5}{4}$ (1° h) (2° h) (1° h) (2° h) $\frac{2}{4}$ (1° h) $\frac{3}{4}$

B. Cl. $\frac{2}{4}$ (2° h) Force multiphonic by overblowing $\frac{3}{4}$ (2° h)

Pno. f mf p

Vln. *pizz. l.v.* *arco* f mf mp pp

Vla. *pizz. l.v.* *arco* f mf mp pp

Vc. f mf mp pp

Detailed description of the musical score: The score is for measures 38-41. It features six staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).
 - **Flute:** Starts in 2/4 time with a first breath mark (1° h) and *fp* dynamic. Measure 39 changes to 5/4 time with a second breath mark (2° h). Measure 40 returns to 2/4 time with a first breath mark (1° h). Measure 41 changes to 3/4 time with a second breath mark (2° h).
 - **Bass Clarinet:** Starts in 2/4 time with a second breath mark (2° h). Measure 40 includes the instruction 'Force multiphonic by overblowing'. Measure 41 has a second breath mark (2° h).
 - **Piano:** Features a triplet in measure 38 and a *p* dynamic in measure 40.
 - **Violin and Viola:** Both parts start with *pizz. l.v.* (pizzicato left hand) and *arco* (arco) markings. Dynamics range from *f* to *pp*.
 - **Cello:** Features a triplet in measure 38 and dynamics from *fp* to *pp*.

42 **3/4** (1° h) (2° h) (1° h) (2° h) (3° h) **4/4**

Fl. *p* *mf* *mp* *fp* *mf* *mp* *fp* *fp* *mf* *mp*

B. Cl. *mf* *fp* *mf* *mp* *fp* *mf* *mp*

Force multiphonic by overblowing

46 (1° h) (2° h) **3/4** **4/4**

Fl. *fp* *mf* *mp* *fp* *fp* *fp* *p* *mf* *mp* *fp*

B. Cl. *fp* *fp* *fp* *mf* *mp* *fp* *mf* *fp* *fp* *fp*

Vc. *f* *mp* *mf* *p* *mp*

Force multiphonic by overblowing

D

49 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ (1° h) (2° h) $\frac{3}{4}$

Fl. *mf* *fp* *mf* *mp* *fp* *mf* *mp*

B. Cl. *mf* *mp* *fp* *mf* *fp* *fp* *mf*

Pno. *f* *mp* *mf* *mp*

Vln. *f* *mp* *mf* *p*

Vla. *f* *mp* *mf* *p* *f* *mp*

Vc. *mf* *p* *mp* *f* *mp* *mp* *mf* *p* *f*

52 **3/4** (1° h) (2° h) **5/4** (1° h) **3/4**

Fl. *fp fp* *mf* *fp* *mf* *mp* *fp* *mf* *fp fp* *mf*

B. Cl. *fp fp* *mf* *fp fp* *mf* *mp* *fp* *mf* *fp* *mf*

Pno. *mp* *p* *p* *mp* *p*

Vln. pizz l.v. *f*

Vla. *mf* *p*

Vc. *f* *arco* *mp* *mf* *p* *f* *arco* *mp* *mf* *p* *f* *pizz l.v.* *arco* *mp* *mf* *p*

55

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

B. Cl.

Pno.

Vc.

fp $\frac{2^\circ}{h}$ *mf* *mp* *fp* *mf* *fp* *mf* *mf*

fp *mf* *fp* *mf* *fp* *mf* *fp* *mf* *fp* *mf*

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

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

pizz *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco*

l.v. *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *l.v.* *arco* *arco*

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

Detailed description of the musical score: The score is for measures 55-58. It features four staves: Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), and Violoncello (Vc.). The Flute part starts in 3/4 time, changes to 4/4 at measure 56, and returns to 2/4 at measure 57. The Bass Clarinet part follows a similar time signature pattern. The Piano part has a complex texture with triplets and dynamic shifts. The Violoncello part alternates between pizzicato (pizz l.v.) and arco playing, with dynamic markings ranging from fortissimo (f) to piano (p). Performance instructions like 'pizz' and 'arco' are placed above the notes. Dynamic markings include *fp*, *mf*, *mp*, and *p*. There are also breath marks (v) and accents (>) throughout the score.

E

59 $\frac{4}{4}$ (2° h) (2° h) (1° h) (1° h) $\frac{5}{4}$ (1° h) $\frac{4}{4}$ (1° h)

Fl. *fp* *mf* *fp* *mf* *mp* *fp* *mf* *fp* *mf* *fp* *mf* *fp*

B. Cl. (2° h) (2° h) (2° h) (2° h) *fp* *mf* *fp* *fp* *mf* *fp* *mf* *fp* *mf* *fp* *mf* *fp* *mf* *fp* *mf*

Pno. *f* *mp* *mf* *p* *p* *f* *mp* *mf* *p*

Vln. pizz l.v. arco pizz l.v. arco pizz l.v. arco pizz l.v. arco *f* *mf* *p* *f* *mp* *mf* *p* *f* *mp* *mp* *mf* *p* *f* *mp* *mf* *p* *f*

Vla. pizz l.v. arco pizz l.v. arco pizz l.v. arco *f* *mp* *mp* *mf* *p* *f* *mp* *mp* *mf* *p* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *f*

Vc. pizz l.v. arco pizz l.v. arco pizz l.v. arco pizz l.v. arco *f* *mp* *f* *mf* *p* *f* *mp* *mp* *mf* *p* *f* *mp* *mp* *mf* *p* *f* *mp* *mf* *p* *f* *mp*

(2° h)

2/4

3/4

(2° h)

Fl. *mf* *fp* *mf* *p* *fp* *mf* *p* *p* *mp* *p*

B. Cl. *mf* *fp* *mf* *p* *p* *mf* *p*

Pno. *p*

Muta a Sib Clarinet

Vln. *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *f*

Vla. *p* *f* *mp* *mf* *p* *f* *mp* *mf* *p* *f* *mp*

Vc. *f* *mp* *mf* *p* *mp* *mp* *mf* *p* *f* *mp*

arco pizz l.v. arco pizz l.v. arco pizz l.v. arco pizz l.v. arco pizz l.v.

65

Vln. *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

Vla. *mp* *mf* *p* *f* *mp* *mp* *mf* *p*

Vc. *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

4/4 5/4 arco pizz l.v. arco s.p. flautato pizz l.v. 4/4

68

Vln. *mf* *p* *mp* *p* *mp* *mp* *p* *mp*

Vla. *p* *mp* *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *p* *mp* *mp* *p* *mp* *p* *mp* *p* *mp*

4/4 3/4 arco pizz l.v. arco s.p. flautato pizz l.v. 2/4

71 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Vln. arco s.p. flautato *p* *mp* *ppp* arco s.p. flautato *p* *mp* arco s.p. flautato *p* *mp*

Vla. arco s.p. flautato *p* *mp* *p* *mp* *mp* arco s.p. flautato *p* *mp* *mp* arco s.p. flautato *p* *mp*

Vc. arco s.p. flautato *p* *mp* *mp* pizz l.v. *mp* arco s.p. flautato *p* *mp* pizz l.v. *mp*

74 **4/4** (2° h) **2/4**

Fl. *f mp mf f* **3** *mf*

Cl. *f mp mf mp f mf*

Pno.

Vln. *mp p mp f mp f* arco s.p. flautato ord. *mp f mp f mf f*

Vla. *mp mp* pizz l.v. **5** arco s.p. flautato ord. *f mp f mp f mf f*

Vc. arco s.p. flautato pizz l.v. *p mpp mp mp mp f mp f mf f*

80 **2/4** (2° h) **4/4** **4/4**

Fl. *pp* *mp*

Cl. (2° h) *pp*

Pno.

Vln. *pp* *mp*

Vla. arco s.p. flautato *mp* *pp* *p* 3

Vc. *pp*

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written for six parts: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The piece begins at measure 80. The Flute part starts with a treble clef and a 2/4 time signature. It features a melodic line with a dynamic marking of *pp* (pianissimo) and a crescendo to *mp* (mezzo-piano). A second ending bracket labeled '(2° h)' spans the first two measures. The Clarinet part also has a treble clef and a 2/4 time signature. It remains silent for the first two measures, then enters with a melodic line starting at a *pp* dynamic. A second ending bracket labeled '(2° h)' spans the last two measures. The Piano part consists of a grand staff with treble and bass clefs, showing a sustained chord in the right hand and a sustained bass note in the left hand. The Violin part has a treble clef and a 2/4 time signature. It enters in the third measure with a sustained chord, marked *pp*, which then crescendos to *mp*. The Viola part has an alto clef and a 2/4 time signature. It plays a melodic line with dynamics of *mp*, *pp*, and *p*. A triplet of eighth notes is marked with a '3'. The Cello part has a bass clef and a 2/4 time signature, remaining silent until the final measure where it plays a single note marked *pp*. The score concludes with a 4/4 time signature.

G

Fl. $\frac{4}{4}$ (2° h) $\frac{3}{4}$ (2° h) $\frac{5}{4}$ $\frac{4}{4}$

Cl. (2° h)

Pno. ff mf p f

Red.

Vln. ff mf mp p mp

Vla. pizz ff mf mp

Vc. ff mf mp

87 **4/4**

Fl. *mp* *mf* *p* *mp* (2° h)

Cl. *mf* *mp* *p* *mp* (2° h)

Pno. *mf* *mp* 3

Vln. *mf* *p* *mp* *p* *mp* *p* *mf* I II

Vla. *mf* 3 *mp* *p* *mp* *p* *mf*

Vc. *mf* *mp* *mf*

4/4

90 $\frac{4}{4}$

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

$G\#$

p *mp* *p* *mp*

p *mp* *mp*

p *mp* *p* *mp*

mp

94

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

p

mp

p

pp

Flute: Treble clef, 94. Measure 1: quarter rest, half note G4. Measure 2: quarter rest, quarter note G4. Measure 3: quarter note G4, quarter note A4. Measure 4: quarter note G4, quarter note F#4. Clarinet: Treble clef. Measure 1: quarter rest. Measure 2: quarter note G4, quarter note A4. Measure 3: quarter note G4, quarter note F#4. Measure 4: quarter note G4, quarter note F#4. Piano: Treble and Bass clefs. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest. Measure 4: quarter rest. Violin: Treble clef. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter note G4, quarter note A4. Measure 3: quarter note G4, quarter note F#4. Measure 4: quarter note G4, quarter note F#4. Viola: Bass clef. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter note G4, quarter note A4. Measure 3: quarter note G4, quarter note F#4. Measure 4: quarter note G4, quarter note F#4. Violoncello: Bass clef. Measure 1: quarter rest. Measure 2: quarter note G4, quarter note A4. Measure 3: quarter note G4, quarter note F#4. Measure 4: quarter note G4, quarter note F#4. Dynamics: Flute and Clarinet: *p* to *mp*. Violin: *p*. Viola: *p*. Violoncello: *p* to *pp*. Performance markings: Flute and Clarinet: hairpins for crescendo and decrescendo. Violin and Viola: hairpins for decrescendo. Violoncello: hairpins for decrescendo. Rehearsal mark: 94. Section marker: C.