

HYPERBOLE

To Kathleen Henderson

Miguel Chuaqui
1996

Allegro Risoluto ♩ = 88

Flute

Clarinet in Bb

Violin

Cello

Piano

ppp

f

p

3

7

Red.

The score for the first system shows five staves. The Flute, Violin, and Cello staves contain rests. The Clarinet in Bb staff has a long note starting in the second measure, marked *ppp*. The Piano part features a dynamic range from *f* to *p*, including a triplet and a 7th fingering.

fl.t.

ppp

p

ppp

ppp

p

ppp

f

p

3

7

Red.

The second system continues the piece. The Flute part (fl.t.) has a melodic line with dynamics *ppp*, *p*, and *ppp*. The Clarinet in Bb part has a long note marked *ppp*. The Piano part continues with dynamics *f* and *p*, including a triplet and a 7th fingering. The system is marked with asterisks at the beginning and end.

The score is in C.
Accidentals affect only the notes they precede except for repeated notes.
1996 Miguel Chuaqui

Musical score for measures 7-10. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat) and the time signature is 3/4. Dynamics include *p*, *ppp*, and *poco in rilievo*. The piano part includes a triplet and a 7th fingering.

Musical score for measures 11-14. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat) and the time signature is 3/4. Dynamics include *p*, *ppp*, *mf*, *pp*, *f*, and *cresc.*. The piano part includes a triplet, a 9th fingering, and a 5th fingering. There are also "jeté" markings and "cresc." markings.

14

f *mf* *pp*
f *ppp* *p < f pp*
f *fp* *f* *pp* *cresc.*
f *p* *f* *p* *cresc.*
Red. *Red.* *Red.* *Red.*

17

f *p* *f*
f
jeté *fp* *pp* *fp* *pp*
f *mf* *f* *p* *f > mf* *f* *p* *f*
f *p* *mf* *3* *p* *3* *f*
Red. *Red.* *Red.* *Red.* *Red.* *Red.*

20 2

p *mf* *pp* *f*

ppp *p < f* *pp* *f*

jeté *f* *fp*

mf *f* *f* *mf*

p *cresc.* *f* *p* *mf* *3*

* Red.

* Red.

* Red.

* Red.

23

p *f* *p* *mf*

p *mf* *3*

pp *fp* *f* *fp* *pp*

f *f > mf* *f* *mf* *f*

p *3* *f* *7*

* Red.

* Red.

* Red.

* Red.

7

26

mf p p fp mf p

p f p fp

jeté... f p mf p mf

ff p f

*

29

f

f f

jeté... f fp pp

f mf f

f p mf mf

Red. * Red. * Red. * Red. * Red. * Red.

32

4

f *p* *f*

p *f* 3 3

6 5

ff *ff* sempre energico

mf sempre poco marcato

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

34

f *p* *f* *ff* *f*

p 3 3 3 3 3 3 3 3 3 3 3 3 3

ffp *fff* *ff*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

37 5

fl. t. *pp* *f* *fp*

pp *f* *fp* *f*

ord. *f* *p*

pp *f* *f* *p*

sempre energico

Red. * Red. * Red. * Red. * Red. *

39 6

fp *p* *mf*

fp *f* *fp* *f*

ord. *p* *mf* *p*

fff *mf* *ff* *f* *p*

(accompagnando)

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

p *p* < *mf* > *p* *f* *p* *mf*
mf *f* *p* < *f*
p *mf* > *p* *f* *p* *mf*
pont. *ord.* *pont.* *ord.*
mf > *p* *p* < *mf* > *p* *p* *cresc.* *mf*
3 *3* *3* *f*

Red. * Red. * Red. *

pp *f* *mf* *p*
diminuendo *mf* *p*
pp *f* *f* *deciso*
secco *f* *f* *deciso*

Red. *

p *pp* *p cresc.*
p *pp* *cresc.* *f*
p *pp* *f*
p *pp* *cresc.*
dim. *p*

jeté
5

Red. *

f *f*
p *p*
f deciso *ff*
f

7
8
6
jeté *jeté*
3 *3* *3*

pont.

Red. *

56

9

p *ff* *ff* *ff*

ord. jeté *f cresc.* *ff* *pizz.* *arco*

cresc. *ff*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

59

mf *p* *mf*

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

pesante *ff* *p*

f *secco e marcato*

* Red. * Red. * Red. *

62

10

Treble: p f p pp
 Bass: f secco p
 Piano: p pp f secco

Treble: 5, 3, 6
 Bass: 3, 3

Red. * Red. * Red. * Red. *

65

Treble: f secco p pp f secco p pp p
 Bass: p pp p 3 mf p
 Piano: p

poco a poco piu in rilievo solo

Treble: 6, 3, 3, 5
 Bass: 6, 3, 5

decrescendo

68 11

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

mf *legato espressivo* *f*

pp *p* *pp* *p*

pp *p* *pp* *p*

p *languido ma a tempo*

Red. * Red. *

71

p *pp* *p* *pp*

p *pp*

pp *p* *pp* *mp*

pp *p* *mf* *f*

in rilievo

73

f p *pp p* *sfp*

p *pp* *p* *pp*

p *pp* *p* *pp*

p

P sempre ma poco più pesante

3 3 3 3 3 3 3 3 3 3

*Red. **

76

sf sfp sf sfp

p pp 7 f mf pp mf

p pp p pp 3 f p

3 3 3 3 3 3 3 3 3 3

*Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. **

79

mf *sfp*

pp *fp* *p*

pp *p* *pp* *pp*

f *pizz.*

crescendo

Red. * *Red.* * *Red.* * *Red.* *

83

crescendo *fp* *grazioso e sempre in rilievo*

crescendo *fp* *grazioso*

crescendo *f*

arco *pizz.*

mf *crescendo* *f*

f *P grazioso*

5 5 5 5 5 3 5 5 6

85

Violin I: *p*, *mf*, *p*, *f*, *p*

Violin II: *p*, *mf*, *p*, *f*, *p*

Viola: *f*, *p*, snap pizz.

Cello/Double Bass: *f*, snap pizz.

Piano: *f*, *p*, *f*, *p*

87

Violin I: *p*, *f*, *p*, *f*, *fp*

Violin II: *p*, *f*, *p*, *f*, *fp*

Viola: *f*, *p*, *f*, *p*

Cello/Double Bass: *f*, *p*, *f*, *p*

Piano: *f*, *p*, *f*, *p*

in rilievo

89

5 *p* *f* *ff* molto marcato

f *p* *fp* *fp* *f*

arco pizz. arco

f *ff* *f* *molto marcato* *pizz. (ord.)*

arco *p cresc. molto* *ff*

92

ff *pp* poco marcato

p cresc. *ff* *pp* poco marcato sul tasto

ff *pp* poco marcato

ff

* Leg. * Leg. * Leg. * Leg. * Leg. *

95

niente

niente

niente

solo arco

pp doloroso

p

pp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

98

Vc. *p*

mp

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp *poco marcato*
pp *mf* *pp*
mf *pp* *poco marcato*
mf *pp*
secco

*

mf *p*
mf *pp*
mf *pp*
mf *pp*

Musical score for measures 108-111. The score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music features complex rhythmic patterns, including triplets and a quintuplet. Dynamic markings include *mf*, *p*, *cresc. molto*, *f*, and *p*. Performance instructions include *sul tasto*, *pizz.*, and *arco*. The time signature changes from 3/8 to 2/8 and then to 5/8.

Musical score for measures 112-115. The score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music features complex rhythmic patterns, including triplets. Dynamic markings include *mp sempre ritmico*, *f*, and *p*. Performance instructions include *pizz.* and *arco*. The time signature is 5/8.

115

Violin I: *pizz.*, *f*, *arco*, *pizz.*, *arco*, *pizz.*

Violin II: *f*, *arco*, *pizz.*, *arco*, *pizz.*

Cello/Double Bass: *f*, *arco*, *pizz.*, *arco*, *pizz.*

Piano: *p*, *f*, *p*, *f*

118

Violin I: *mf*, *cresc. poco a poco*, *mf*, *cresc. poco a poco*

Violin II: *mf*, *cresc. poco a poco*

Cello/Double Bass: *p*, *f*, *arco*, *p*, *f*, *pizz.*, *arco*

Piano: *p*, *f*, *p*, *f*

121

ff *f*

ff *mf* *f* *mf*

p *f* *p*

pizz. *arco* *pizz.*

p *f*

f *p*

124

mf *p* *f cresc. poco a poco*

p *f cresc. poco a poco*

p *f* *p*

p *f*

f *p*

f *p*

127

Violin I: *pizz.*

Violin II: *pizz.*

Violoncello/Double Bass: *arco*, *pizz.*, *p*

Piano: *f*

130 17

Violin I: *ff*, *p*, *f*

Violin II: *ff*, *p*, *mf*, *p*

Violoncello/Double Bass: *ff*, *diminuendo*, *p*, *mf*

Piano: *ff*, *p*

133

f *p*

18

136

ff *fp* *f* *p* *p* *f*

ff *fp* *fp* *f* *fp* *fp* *fp*

ff *f* *f* *f* *p*

ff *p doloroso* *cresc.*

ff

Violin I: *p*, *mf*

Violin II: *p*, *f*, *mf*

Violin III: *f*, *p*

Cello/Double Bass: *f*, *pizz.*

Piano: *p*, *f*

19

Violin I: *ff*, *p*, *fp*, *f*, *f*, *ff*

Violin II: *ff*, *fp*, *f*, *ff*

Violin III: *ff*, *fp*, *f*

Cello/Double Bass: *ff*, *p*, *f*, *p*

Piano: *ff*

Violin III: *pizz.*, *arco*

Cello/Double Bass: *arcosul sol*, *sul do*

147

p subito
p subito
f
pizz.
p
p
f
f
p
f

150 20

ff
ff
ff
f
f
p < f
f
pizz.
arco
f
mf
ff
ff

Violin I: *p*, *p*, *mf*

Violin II: *p*

Piano: *crescendo*, *f*, *mf*

21

Violin I: *f*, *p*, *f*

Violin II: *f*, *p*, *f*

Piano: *arco*, *f*, *p*, *f*, *p*, *f*, *p*

161

Fl.

Cl.

Vn.

f \curvearrowright *p*

legato

crescendo poco a poco

165

solo

f \curvearrowright *p* \curvearrowright *f*

marcato

Non Ritard.

168

Musical score for measures 168-170. The score is in 3/4 time and features a Violin (Vn.) part and a Piano accompaniment. The Violin part consists of eighth-note triplets with accents, starting with a forte (*f*) dynamic and ending with a fortissimo (*fp*) dynamic. The Piano accompaniment features a steady eighth-note triplet pattern in the left hand and chords in the right hand. The right hand dynamics transition from *f* to *p* over the measures.

22

171 *Meno Mosso* ♩ = 69

Musical score for measures 171-174. The score is in 3/4 time and features a Violin (Vn.) part and a Piano accompaniment. The Violin part begins with a half rest, followed by a melodic line starting in measure 173 with a piano (*p*) dynamic and a *languido* marking. The Piano accompaniment features a steady eighth-note triplet pattern in the left hand and chords in the right hand, also marked *languido*. The score includes dynamic markings (*p*) and performance instructions (*languido*). At the bottom, there are four diagrams of a string instrument's fingerboard, showing the placement of the left hand fingers for the notes in the first measure of measure 171.

175

languido

solo

P languido e più espressivo *cresc.*

* Red. * Red. * Red. * Red.

179

mf

* Red. * Red. * Red. * Red. * Red.

23 A Tempo ♩ = 88

182

Musical score for measures 182-184. The piece is in 2/4 time. The first system consists of four staves: two treble clefs, one bass clef, and a grand staff. The first treble staff begins with a *f* dynamic and the tempo marking *grazioso*. The second treble staff has a *p* dynamic. The third treble staff has a *f* dynamic, and the fourth treble staff has a *p* dynamic with the marking *ironico*. The bass staff has a *f* dynamic. The grand staff features a *f* dynamic in the right hand and a *ff* dynamic in the left hand. The music includes triplets and various articulations such as accents and slurs.

185

Musical score for measures 185-187. The piece is in 3/4 time. The first system consists of four staves: two treble clefs, one bass clef, and a grand staff. The first treble staff has a *f* dynamic. The second treble staff has a *f* dynamic. The third treble staff has a *f* dynamic. The bass staff has a *fp* dynamic. The grand staff has a *fp* dynamic. The music includes triplets and various articulations such as accents and slurs.

188 24

fp

f

f sempre ironico

ff

ritmico e crescendo

ff

fp secco

191

f

f

fp

ritmico e crescendo

p sempre

secco

194

f *f* *cresc.* *ff* *passionato e rubato*

f *f* *cresc.* *ff*

cresc. *f* *ff* *passionato e rubato*

ff *p* *cresc.* *ff* *passionato e rubato*

Red. 15 *

197

mf *f*

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

passionato e rubato (col violino sempre)

p *f* (col clarinetto sempre) *mf* *f* *mf*

p *accompagnando*

Red. 6 3 *Red.* 3 3 *Red.* 3 7 *

200

mf *f* *f*

mf *f* *mf*

f

secco *p* *f*

Red. * Red. * Red. * Red. *

203

f *f* *mf*

ff *f* *sf*

ff *mf* *f*

Red. * Red. * Red. * Red. *

206

f *mf* *f* *ff*

mf *f* *mf*

f *p*

Led. * *Led.* * *Led.* * *Led.* *

209

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

f *sf*

f *mf* *f*

Led. * *Led.* * *Led.* *

212 27

mf \triangleleft *f* \triangleright *mf*

mf \triangleleft *f* \triangleright *mf*

mf \triangleleft *f*

solo *sf*

ff pesante 7:6 *cresc.* *p* \triangleleft *ff*

Red. * Red. * Red. * Red. *

Poco Accelerando

215

ff \triangleleft *mf* \triangleright *ff* \triangleright *ff* \triangleright *ff*

f \triangleright *f* *sf* \triangleright *f*

mf \triangleleft *f* \triangleright *mf* \triangleleft *f*

ff sempre

ff pesante 7:6 *cresc.* *p* \triangleleft *ff*

Red. *

♩ = (104)

28 Tempo I° ♩ = 88

218

mf ff mf ff

f sf f sf ffp

f *jeté* *f*

f mf

p

Red. * Red. * Red. *

221

mf p p f p

f *p* *f*

p *jeté* *f* *p* *mf* *p*

f ff p f

Red. *

224 29

mf p f fpp

p p f p f pp

mf f p pp

f mf f

f p f

Red. * Red. * Red. *

227

fpp ppp accompagnando

pp ppp accompagnando

ppp accompagnando

f f f marcato

pp

Red. * Red. * Red. *

30

230

p *fpp*
lontano sempre
lontano sempre
lontano sempre *fpp* *fpp*
mflegato espressivo *mf*³

234

pp *f* *pp* *p* *f* *pp*
pp *f* *pp* *pp* *mf*
espressivo

237

Violin I: *pp*, triplet, *pp*, triplet, triplet

Violin II: *pp*, triplet, triplet, triplet

Violin III: *pp*, triplet, triplet, triplet, *ord.*

Viola: *pp*, triplet, triplet, triplet

Piano: *crescendo*, triplet, *ff*, triplet, *p doloroso*

col cello: *mf*, triplet, *f*

* Red. *

240

31

Violin I: *f*, *pp*, *mf*, triplet, triplet, *pp*, *f*, *pp*

Violin II: *f*, *pp*, *f*, *pp*

Violin III: *f*, *pp*, *f*, *pp*

Piano: *f pp*, *mf espressivo*, triplet

col cello: *solo*, triplet

* Red. *

243

p *pp* *f* *pp*
f > *pp* *f* > *pp*
 jeté
f *pp*
 crescendo *f* *pp*
 jeté

246

pp *p* *pp* *pp*
f > *pp* *pp*
 jeté *f* *pp* *pp* *pp*
mf *espressivo* *f* *P doloroso*
mf *cresc.* *col cello* *f* *p*

*red.

*

*red.

pp ord. mf jeté p

f p f jeté... pp f pp

f pp mf espressivo

f pp

* Red. * Red.

p pp

mp pp jeté f pp

f pp f pp f pp

f pp f pp f pp

* Red. * Red. * Red.

257

3 *fpp* *pp* *poco marcato* 3 3 3 5

fpp *pp* 3 *poco marcato* 3 3 3

pp *poco marcato* 3 3 3

mf espressivo 3 *f* 3 *P doloroso*

fpp *mf* *col cell.*

* Red.

* Red.

*

260

33 Accel. Poco a Poco

fpp *f* *pp*

ord. *ppp* *fpp* *p*

5 *crescendo* *f* *mf espressivo e passionato* *f* *pp* *jeté*

P secco *fpp* *fpp*

* Red.

1/2 *come un eco*
* Red.

264

fpp *f* *fpp*
fpp *f* *pp* *p*
fpp *f* *pp* *p*
pp *mf* *crescendo* *fpp*
fpp *fpp*
 1/2 ♯led. 1/2 ♯led. 1/2 ♯led.

268

p *pp* *pp* *poco marcato*
f *pp* *pp* *poco marcato*
f *pp* *pp* *poco marcato*
mf *spressivo* *crescendo* *f* *p* *doloroso*
fpp *mf* *cresc.* *f*
 1/2 ♯led. ♯led. ♯led.

A Tempo ♩ = 88
 (♩ = 104)

Stringendo Poco a poco

272

Ritenuato

34

Musical score for measures 272-275. The score is written for four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat major or D minor). The tempo is marked 'Ritenuato' and 'Stringendo Poco a poco'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The vocal parts feature 'jeté' markings. The piano accompaniment includes complex rhythmic patterns and dynamic markings.

f piu espressivo ma sempre lontano *p*

pp ff *pp* *f* *pp*

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

f *pp* *f* *pp* *mf*

pp *fpp*

espressivo e molto passionato

276

Red. $\frac{1}{2}$ Red.

Musical score for measures 276-279. The score is written for four staves: two vocal staves (Soprano and Bass) and two piano staves (Right and Left Hand). The key signature has one flat. The tempo is marked 'Stringendo Poco a poco'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The vocal parts feature 'jeté' markings. The piano accompaniment includes complex rhythmic patterns and dynamic markings.

f *pp* *f* *pp* *f* (espressivo ma sempre lontano)

f *pp* *mf cresc.*

jeté *f* *pp* *mf* *f* *f* *pp* *pp*

jeté *f* *pp* *f* *pp*

jeté *f* *pp*

35 A Tempo ♩ = 88

280

(Non rit. ♩ = 120)

Musical score for measures 280-282. The score is written for five staves: four individual staves (treble and bass clefs) and a grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is A Tempo with a quarter note equal to 88 beats per minute. The first staff (treble clef) starts with a half note G4, followed by a quarter rest, then a triplet of eighth notes (A4, B4, C5), and continues with a series of triplets of eighth notes. Dynamics include *fpp*, *pp*, and *poco marcato*. The second staff (treble clef) starts with a quintuplet of eighth notes (G4, A4, B4, C5, D5), followed by a quarter rest, then a series of triplets of eighth notes. Dynamics include *fpp*, *pp*, and *poco marcato*. The third staff (treble clef) starts with a quarter rest, followed by a series of eighth notes, then a quarter rest, and continues with a series of triplets of eighth notes. Dynamics include *mf*, *p*, and *pp*. The fourth staff (bass clef) starts with a series of eighth notes, then a quarter rest, and continues with a series of triplets of eighth notes. Dynamics include *mf* *crescendo molto*, *ff*, and *mf doloroso*. The grand staff (bottom two staves) starts with a series of eighth notes, then a quarter rest, and continues with a series of eighth notes. Dynamics include *fpp* and *f*.

1/2
* Ad.

*

283

Musical score for measures 283-285. The score is written for four staves: three individual staves (treble clefs) and a bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The first staff (treble clef) starts with a series of triplets of eighth notes, followed by a quarter rest, and continues with a series of triplets of eighth notes. The second staff (treble clef) starts with a series of triplets of eighth notes, followed by a quarter rest, and continues with a series of eighth notes, including a septuplet of eighth notes. The third staff (treble clef) starts with a series of triplets of eighth notes, followed by a quarter rest, and continues with a series of eighth notes, including a quintuplet of eighth notes. The fourth staff (bass clef) starts with a series of eighth notes, followed by a quarter rest, and continues with a series of eighth notes.

285

ff con fuoco

Red.

* *Red.*

*

287

Fl.

ff legato e pesante

p

ff

Cl.

ff legato e pesante

p

ff

Vn.

ff legato e pesante

p

ff

Red.

6

6

* *Red.*

6

* *Red.*

6

* *Red.*

6

*

Musical score for measures 289-291. It features three staves for the upper instruments and a grand staff for the piano. The upper staves show melodic lines with dynamics *p* and *ff*. The piano part consists of sixteenth-note patterns in the right hand and octaves in the left hand, with a '6' marking under the left hand. The score includes performance markings such as *red.* and ** red.* below the piano part.

Musical score for measures 291-294. It features three staves for the upper instruments and a grand staff for the piano. The upper staves are mostly rests, with a final measure containing a half note marked *f*. The piano part continues with sixteenth-note patterns and octaves, with a '6' marking under the left hand. The final measure of the piano part features a triplet marked *ff marcato* and *5*. The score includes performance markings such as *red.* and ** red.* below the piano part.

Poco a Poco Rallentando al Fine

pp *pp* *p* *pp*
pp subito languido *p*
pp subito *p* > *pp* languido < *p* < *pp* < *p* < *pp* < *p* < *pp* < *p*
pp subito *p* languido < *pp* < *p* < *pp* < *p* < *pp* < *p*
ppp languido

Con sordina e poco pedale al fine

(♩ = 42) Rit. Molto

pp < *p* < *pp* < *p* < *pp* < *p* < *ppp* sotto voce
pp < *p* < *pp* < *p* < *pp* < *p* < *ppp*
pp < *p* < *pp* < *p* < *pp* < *p* < *ppp*
pp < *p* < *mf* < *p* < *pp* < *p* < *ppp*
ppp