

Acquainted with the Night

para cuarteto de maderas y corno obligato

basado en el poema homónimo de Robert Frost

*Obra comisionada por la Asociación Cultural Mismar y financiada
por el Ministerio de las Artes las Culturas y el Patrimonio*

Alevi Peña
(2023)

Glosario:

*Shadow sound: sonido producido en el clarinete y el fagot. En el caso del clarinete se trata de un sonido muy piano, casi inaudible y muy cerrado, con componente de aire y de altura.

En el caso del fagot es similar, aunque el efecto se produce ejerciendo gran presión de embocadura, de manera que aparezcan los armónicos superiores.

En ambos casos se ejecuta en el registro grave y medio-grave.

*Semieólico: en la flauta, sonido muy suave, con igual componente de altura y de aire.

*Sobrepresión: en registro grave de oboe y fagot, sonido fracturado por alta presión de aire y de embocadura, produciendo un alto componente de ruido y armónicos.

Fagot debe usar sordina de tela cuando se indica.

basado en el poema homónimo de Robert Frost

Acquainted with the Night

para cuarteto de maderas y corno obligato

Alevi Peña
2023

La ligadura segmentada indica respiraciones operativas. Es deseable respiración circular en tales pasajes. Sempre senza vibrato, a no ser que se indique.

$\text{♩} = 72$

Flauta

Oboe

Corno en Fa

Clarinete en La

Fagot

ppp ombroso

con sord.

ppp ombroso

5

F1.

Ob.

Cr.

Cl.

Fag.

10

F1.

Ob.

Cr.

Cl.

Fag.

Measure 10: Flute, Oboe, Clarinet are silent. Bassoon plays eighth-note patterns in 5:4, 3:2, and 5:4 time signatures.

Measure 11: Flute, Oboe, Clarinet are silent. Bassoon plays eighth-note patterns in 5:4, 3:2, and 5:4 time signatures.

Measure 12: Flute, Oboe, Clarinet are silent. Bassoon plays eighth-note patterns in 5:4, 3:2, and 5:4 time signatures.

==

13

F1.

Ob.

Cr.

Cl.

Fag.

Measure 13: Flute, Oboe, Clarinet are silent. Bassoon plays eighth-note patterns.

A

19

F1. - - - -

Ob. - - - - *ppp* —

Cr. *cantus firmus*
pp in rilievo, ma senza espressione

Cl. $\boxed{5:4}$ $\boxed{3:2}$ $\boxed{5:4}$ $\boxed{3:2}$

Fag. $\boxed{5:4}$ $\boxed{5:4}$ $\boxed{5:4}$

23

F1. - - - -

Ob. $\boxed{3:2}$ *mf* — *ppp*

Cr. - - - -

Cl. $\boxed{5:4}$ $\boxed{5:4}$ $\boxed{3:2}$

Fag. $\boxed{3:2}$ $\boxed{5:4}$ $\boxed{3:2}$

26

Fl.

Ob.

Cr.

Cl.

Fag.

5:4 5:4 3:2

5:4 3:2

5:4



29

Fl.

Ob.

Cr.

Cl.

Fag.

pp

7:4

senza cresc.

5:4 5:4 5:4

3:2 6:4

senza cresc.

via sord.

l'istesso tempo

32

B

Fl.

Ob.

Cr.

Cl.

Fag.

ppp

ppp

f

pp

ppp

35

Fl.

Ob.

Cr.

Cl.

Fag.

sfzppp

10:8

sfzppp

Fl. 36 3:2 3:2 3:2 3:2

Ob. simile 10:8 simile

Cr.

Cl. *bs*

Fag.

Fl. 37 3:2 3:2 3:2 3:2

Ob. 10:8

Cr.

Cl. *bs*

Fag.

Fl. 38 3:2 3:2 3:2

Ob. 10:8

Cr.

Cl. *pp*

Fag. shadow sound*

ppp 10:8

Fl. 39 3:2 3:2 3:2

Ob. 10:8

Cr.

Cl.

Fag. -E tr. 10:8 *f* *pp*

Fl. 40

Ob.

Cr.

Cl.

Fag.

pp — *f* — *pp* — *f* — *pp*

==

Fl. 41

(*ppp*)

Ob.

Cr.

Cl.

-E
tr ——————

Fag.

pp —————— *ff*

Detailed description: The musical score consists of five staves. The top three staves (Flute, Oboe, Clarinet) have treble clefs. The Bassoon staff has a bass clef. The bottom Bassoon section staff has a bass clef and a 'B' with a slash, indicating it is in bass clef for this section. Measure 40: Flute, Oboe, and Bassoon play eighth-note patterns in 3:2 time. Clarinet and Bassoon are silent. Measure 41: Flute, Oboe, and Bassoon play eighth-note patterns in 3:2 time. Bassoon section starts playing eighth-note patterns in 10:8 time. Dynamics: pp, f, pp, f, pp; dynamic markings (ppp) and (tr). Measure 41 concludes with ff.

42

F. 6:4
Fl. 5:4 5:4 3:2 3:2 5:4 f

Ob. 5:4
3:2 3:2

Cr.

Cl. 3:2 5:4 5:4

Fag. (disparar armónicos superiores)
pp sub.

43 6:4
F. pp 5:4 5:4 3:2 3:2 5:4 ff

Ob. 3:2 5:4 3:2 ff 3:2

Cr.

Cl. 5:4 3:2 5:4 5:4 f pp ff

Fag.

12

C

$\text{♩} = 54$
meno mosso

44

Fl. *ppp*

Ob. *ppp*

Cr. cantus firmus

Cl. *ppp*

Fag. *ppp*



49

Fl. (b)

Ob. (b)

Cr.

Cl.

Fag. (b) 5:4 3:2

Fl.

Ob.

Cr.

Cl.

Fag.

52

Fl.

Ob.

Cr.

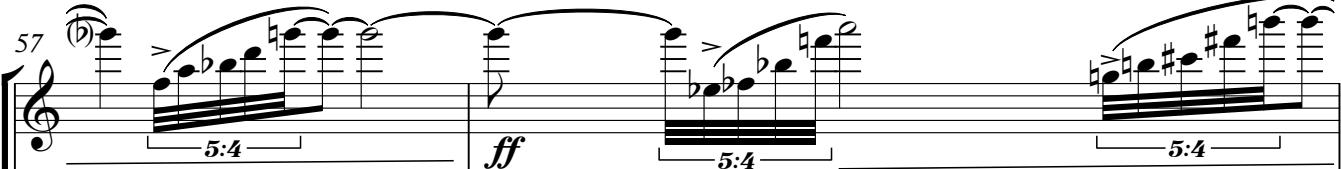
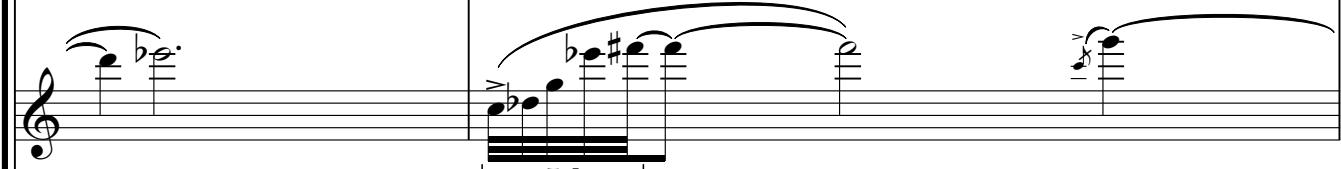
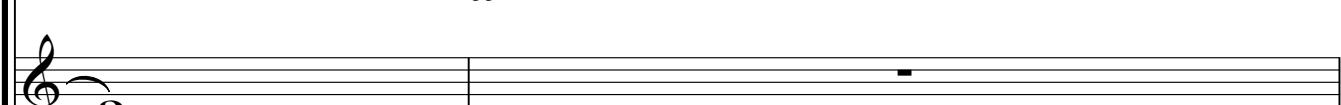
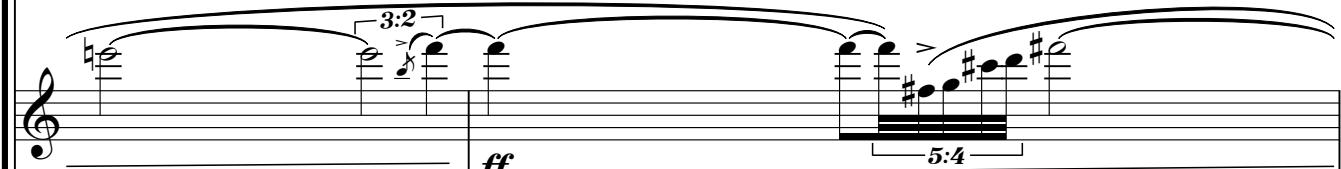
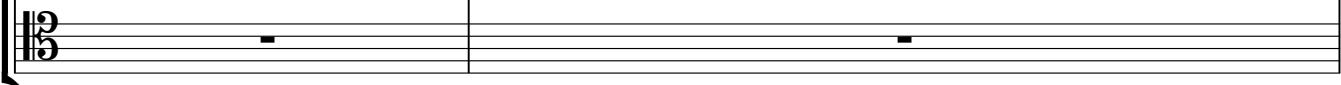
Cl.

Fag.

55

14

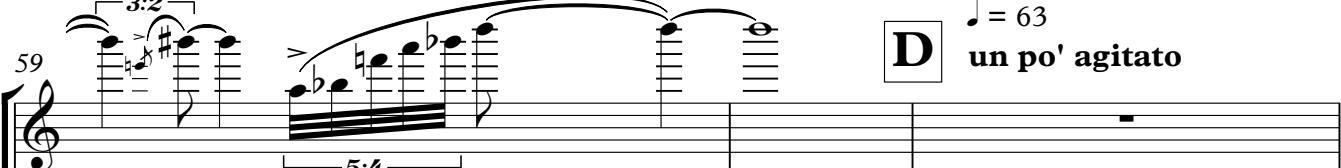
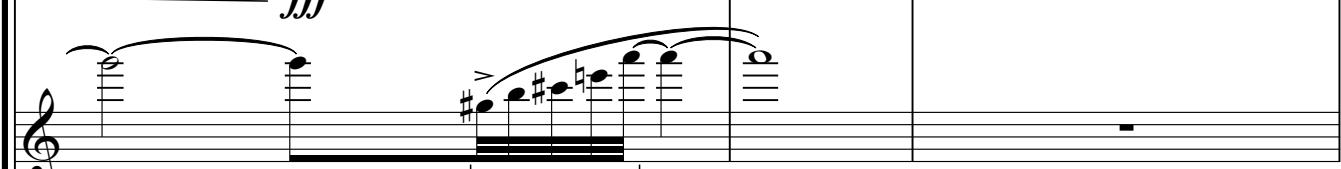
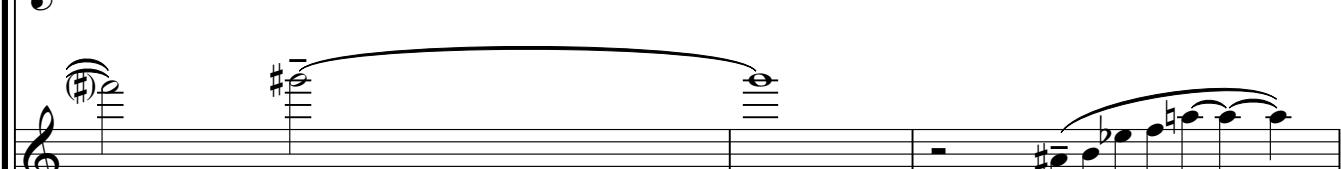
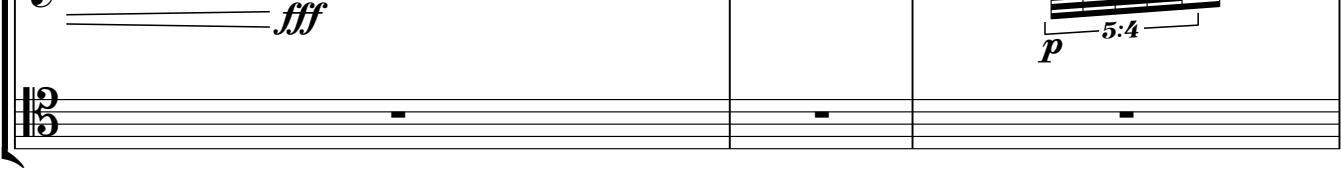
57

F_{l.}  Ob.  Cr.  Cl.  Fag. 

D $\text{♩} = 63$

un po' agitato

59

F_{l.}  Ob.  Cr.  Cl.  Fag. 

62

F1. p 5:4

Ob. p 5:4 3:2 5:4

Cr.

Cl. 5:4 3:2 5:4 5:4

Fag.

63

F1. 5:4

Ob. 5:4 pp

Cr. cantus firmus

p in rilievo, ma senza espressione

Cl. 5:4 3:2

Fag.

16

65

Fl. Ob. Cr. Cl. Fag.

Flute, Oboe, Clarinet, and Bassoon parts. Measure 65 starts with a dynamic *p*. The Flute and Oboe play sixteenth-note patterns in 5:4 time, with a 3:2 ratio bracket over two measures. The Clarinet and Bassoon provide harmonic support with sustained notes and eighth-note patterns. Measures 66-67 show a continuation of this pattern, with the Flute and Oboe maintaining their sixteenth-note figures.

=

66

Fl. Ob. Cr. Cl. Fag.

Flute, Oboe, Clarinet, and Bassoon parts. Measure 66 begins with a dynamic *p*. The Flute and Oboe continue their sixteenth-note patterns in 5:4 time, with a 3:2 ratio bracket over two measures. The Clarinet and Bassoon provide harmonic support. Measures 67-68 show a continuation of this pattern, with the Flute and Oboe maintaining their sixteenth-note figures.

67

Fl.

Ob.

Cr.

Cl.

Fag.

This section shows measures 67 through 70. The Flute (Fl.) and Clarinet (Cl.) play sixteenth-note patterns in 5:4 time. The Oboe (Ob.) and Bassoon (Fag.) provide harmonic support. Measure 67 ends with a forte dynamic. Measures 68-70 feature melodic lines with grace notes and sustained notes, with the bassoon providing harmonic support.

68

Fl.

Ob.

Cr.

Cl.

Fag.

(sempre piano possibile)

(sempre piano possibile)

(sempre piano possibile)

p (sempre piano possibile)

This section shows measures 68 through 72. The Flute (Fl.) and Clarinet (Cl.) continue their sixteenth-note patterns. The Oboe (Ob.) and Bassoon (Fag.) play sustained notes. Measure 68 includes dynamic markings *(sempre piano possibile)*. Measures 69-70 include dynamic markings *(sempre piano possibile)*. Measures 71-72 include dynamic markings *(sempre piano possibile)*. The bassoon (Fag.) plays a prominent role in the harmonic foundation, with a dynamic marking *p* in measure 72.

69

Fl. 3:2

Ob. 5:4

Cr.

Cl.

Fag. 3:2

Measure 69: Flute (3:2), Oboe (5:4), Clarinet, Bassoon (3:2). Measure 70: Flute (5:4), Oboe (5:4), Clarinet, Bassoon (3:2).

70

Fl. 5:4

Ob. 10:8 3:2 (sempre piano possibile)

Cr.

Cl. 5:4 3:2 (sempre piano possibile)

Fag. 3:2 5:4 (sempre piano possibile)

Measure 70: Flute (5:4), Oboe (10:8), Clarinet (3:2), Bassoon (3:2). Measure 71: Flute (5:4), Oboe (5:4), Clarinet (5:4), Bassoon (5:4). Dynamics: (sempre piano possibile) for Oboe in m70, (sempre piano possibile) for Clarinet in m71, (sempre piano possibile) for Bassoon in m71.

71

Fl.

Ob.

Cr.

Cl.

Fag.

The score shows five staves. The Flute (Fl.) has a melodic line with grace notes and a bracket labeled "10:8". The Oboe (Ob.) has a sustained note with a bracket labeled "3:2". The Clarinet (Cl.) has three groups of sixteenth-note patterns, each with a bracket labeled "5:4". The Bassoon (Fag.) has a single note at the beginning of the measure. Measure numbers 71 and 72 are present above the staves.

73

rall.

Fl.

Ob.

Cr.

Cl.

Fag.

The score shows five staves. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) have sustained notes. The Bassoon (Fag.) has a single note at the beginning of the measure. Measure numbers 73 and 74 are present above the staves. Dynamics "pp" and "3:2" are indicated under the first two measures of the Clarinet part. Dynamics "3:2", "pp", and "3:2" are indicated under the last three measures of the Clarinet part. The bassoon part has dynamics "pp" and "3:2" in the last two measures.

78

F1.
Ob.
Cr.
Cl.
Fag.

$\text{♩} = 54$

E **più calmo**
semieólico*

81

Fl.
Ob.
Cr.
Cl.
Fag.

pp scorrevole
sobrepresión*

ff

shadow sound*

pp scorrevole

82

Fl. *tr* 5:4 5:4 5:4

Ob.

Cr.

Cl. *tr* 5:4 5:4 5:4

Fag. *sobrepresión** *shadow sound** 10:8 *pp scorrevole*

ff

83

Fl. 5:4 *tr* 5:4 *tr* 5:4 10:8 *tr*

Ob. *ff* *ppp*

Cr. *cantus firmus*

Cl. *p in rilievo, ma senza espressione*

Fag. 10:8 5:4 10:8 5:4 10:8

22

84

F1. *tr* 5:4 *tr* 5:4

Ob. *tr* 5:4

Cr. *p*

Cl. 5:4 5:4 *tr* 5:4

Fag. (tr) 5:4 10:8 5:4 *tr*

85

F1. *pp* 10:8 5:4 *tr*

Ob. *pp*

Cr. *#f*

Cl. *pp*

Fag. (tr) 5:4 *disparar armónicos superiores*

86

Fl. *pp* senza cresc.

Ob. 3:2 5:4 5:4 3:2
senza cresc.

Cr.

Cl. 10:8 *p*

Fag. 10:8
ppp *ppp* *p*

==

88

Fl. 3:2 5:4 3:2 5:4
senza cresc.

Ob. 5:4
ppp

Cr.

Cl. *mp* *mf* *ppp* 3:2 5:4

Fag. con sord. *ppp* *pp* senza cresc.

24

91

Fl.

Ob.

Cr.

Cl.

Fag.

F l'istesso tempo

G.P.

ppp ombroso

cantus firmus

p in rilievo, ma senza espressione

G.P.

f

G.P.

98

Fl.

Ob.

Cr.

Cl.

Fag.

dall'aria

dall'aria

quasi impercettibile

pppp

103

Fl. 5:4
3:2 *ppp*

Ob. 5:4
3:2 *ppp*

Cr.

Cl. *ppp*

Fag. *ppp*

108

Fl. *ppp*

Ob. *ppp* 5:4
3:2 *con sord.
cantus firmus*

Cr.

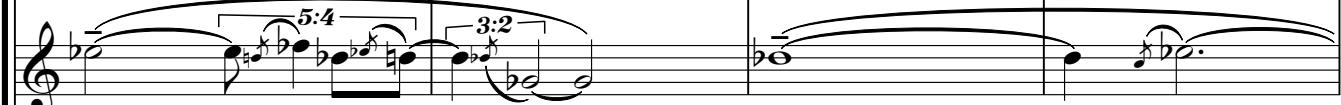
Cl. *ppp dall'aria*

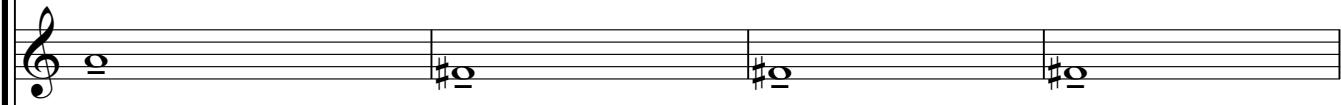
Fag. *ppp dall'aria*

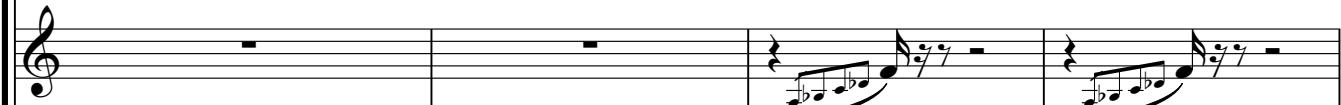
G

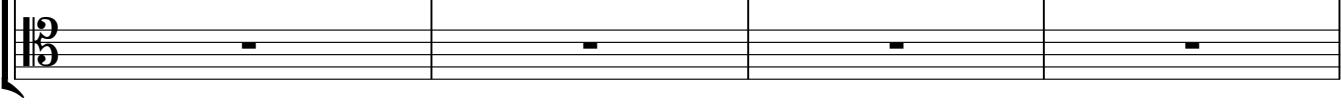
112

F1. 

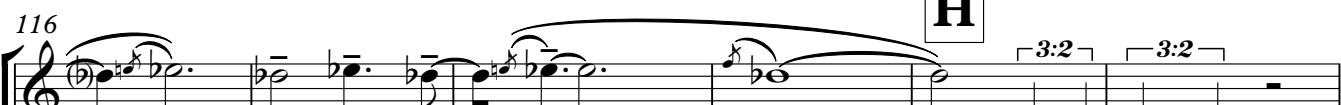
Ob. 

Cr. 

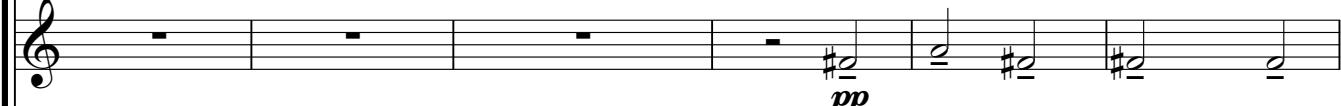
Cl. 

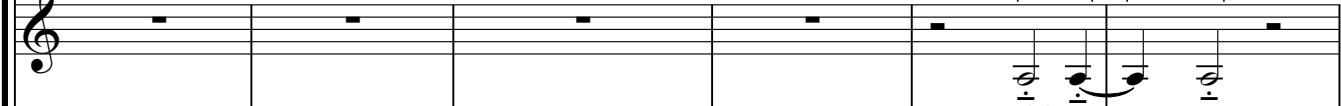
Fag. 

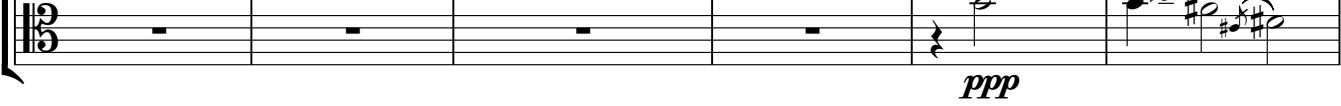
116

F1. 

Ob. 

Cr. 

Cl. 

Fag. 

H

122

F1. $\text{F}^{\#}$

Ob. $\text{F}^{\#}$

Cr.

Cl. $\text{F}^{\#}$

Fag. $\text{B}^{\#}$

Measure 122 consists of five staves. The first three staves (Flute, Oboe, Clarinet) have a tempo of $3:2$. The Flute and Oboe play eighth-note patterns. The Clarinet plays quarter notes. The Bassoon (Fag.) starts with a $5:4$ pattern followed by a $3:2$ pattern. The entire section ends with a $3:2$ pattern. Dynamics include ppp , *lontano*, and mf .

124 **rall.**

Fl. $\text{F}^{\#}$

Ob. $\text{F}^{\#}$

Cr.

Cl. $\text{F}^{\#}$

Fag. $\text{B}^{\#}$

La Serena, Chile
01-06-2023

Measure 124 begins with a dynamic of ppp and a $3:2$ pattern. The Flute and Oboe continue with ppp and $3:2$ patterns. The Clarinet and Bassoon (Fag.) enter with sustained notes. The dynamics transition through *morendo*, *lunga*, *lunga*, *senza sord.*, ppp , *morendo*, *lunga*, *morendo*, and *lunga*. The bassoon maintains a ppp dynamic throughout its part.

Flauta

La ligadura segmentada indica respiraciones operativas. Es deseable respiración circular en tales pasajes. Sempre senza vibrato, a no ser que se indique.

basado en el poema homónimo de Robert Frost

Acquainted with the Night

para cuarteto de maderas y corno obligato

Alevi Peña
2023

A

17 **10**

B l'istesso tempo

30 *senza cresc.*

34 *ppp* *sfzppp*

36 *simile*

38

40

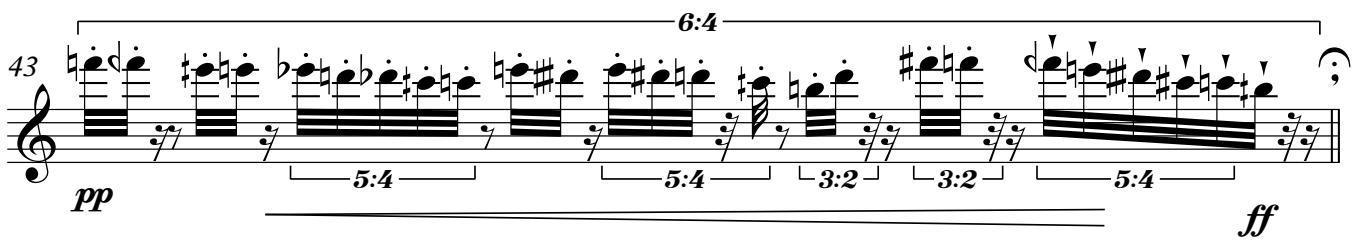
41 *(ppp)*

42 *f* V.S.

Flauta

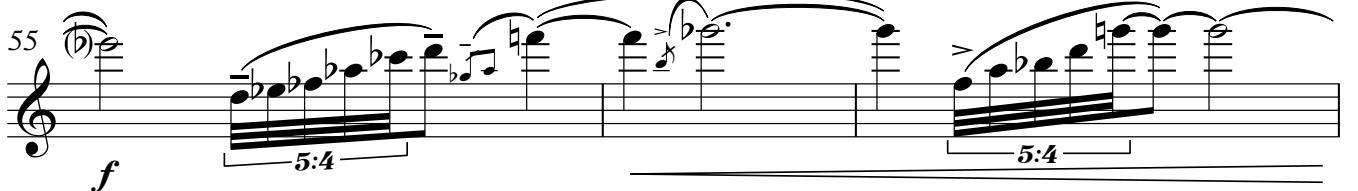
2

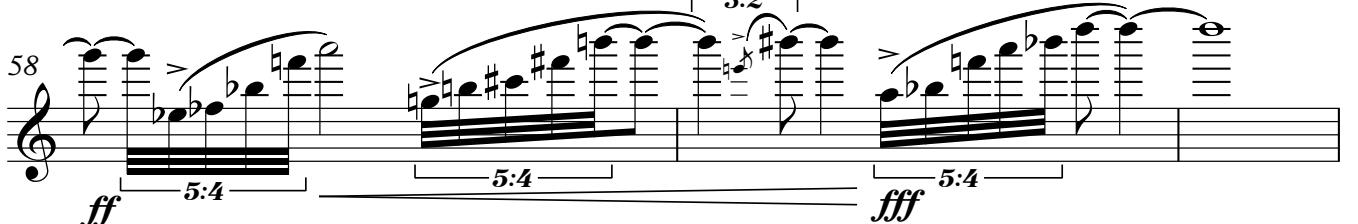
6:4

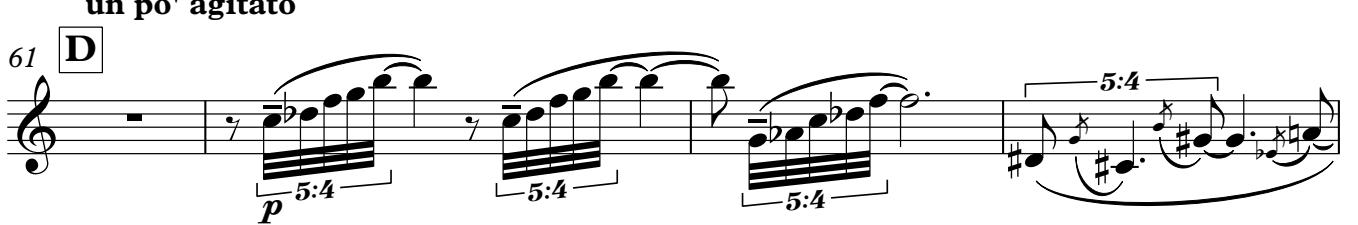
43 

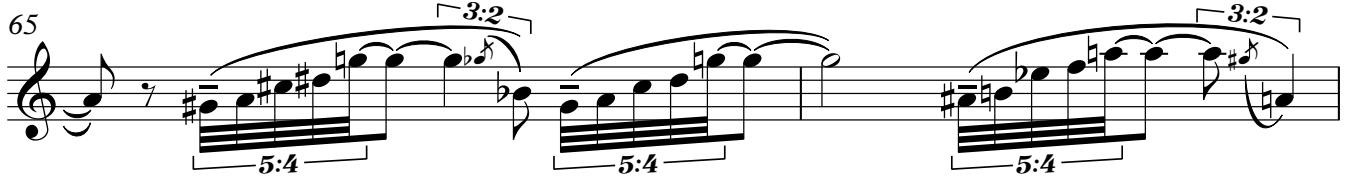
C ♫ = 54
meno mosso
44 

51 

55 ♪ 

58 

♪ = 63
un po' agitato
61 **D** ♪ 

65 

67 

Flauta

3

69

(sempre piano possibile)

71

rall.

2 5

71

10:8

72

$\text{♩} = 54$
più calmo
semieólico*

E

$5:4$

$5:4$

$5:4$

$5:4$

$5:4$

pp scorrevole

73

tr

$5:4$

tr

$5:4$

$5:4$

$5:4$

74

tr

$5:4$

tr

$5:4$

$5:4$

$10:8$

tr

75

tr

$5:4$

tr

$5:4$

$5:4$

$10:8$

tr

76

tr

$5:4$

tr

$5:4$

$10:8$

tr

$5:4$

tr

77

pp

78

pp

79

pp

80

pp

81

pp

82

pp

83

pp

84

pp

85

pp

86

pp

87

pp

88

pp

89

pp

90

pp

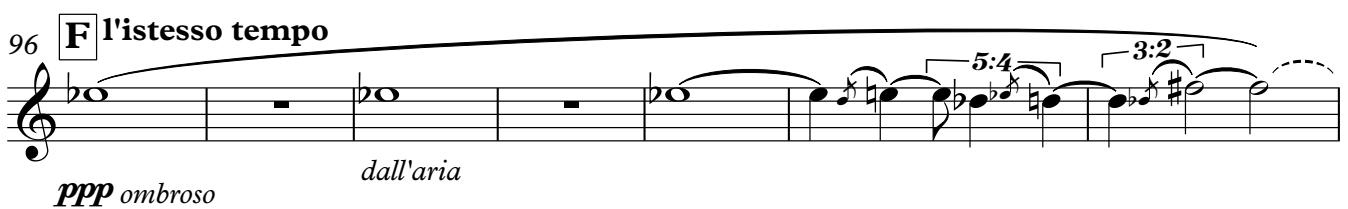
senza cresc.

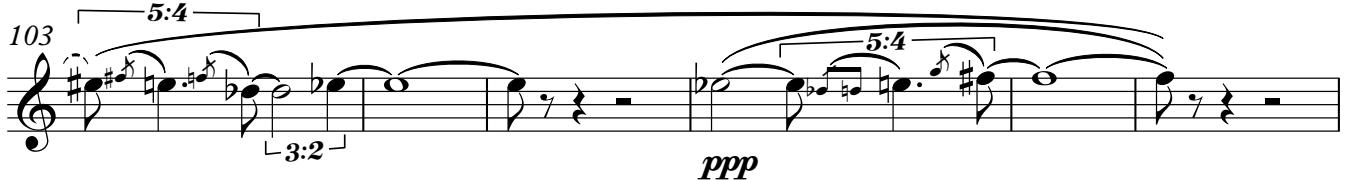
senza cresc.

2 G.P.

Flauta

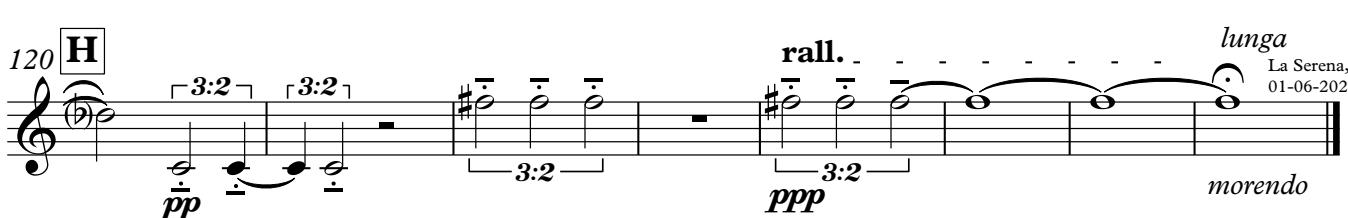
4

F l'istesso tempo
 96 

103 

109 

114 

H
 120 

Oboe

La ligadura segmentada indica respiraciones operativas. Es deseable respiración circular en tales pasajes. Sempre senza vibrato, a no ser que se indique.

basado en el poema homónimo de Robert Frost
Acquainted with the Night
 para cuarteto de maderas y corno obligato

Alevi Peña
 2023

$\text{♩} = 72$

17 A 3 3:2

25 7 B 10:8

35 10:8 10:8

37 10:8 10:8

39 10:8 10:8

41 10:8 3:2 3:2 3:2 10:8

(*ppp*)

42 5:4 3:2 3:2

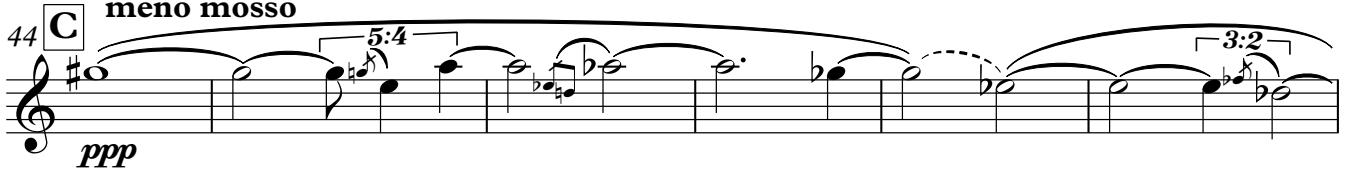
43 3:2 5:4 3:2 f pp ff 3:2 V.S.

Oboe

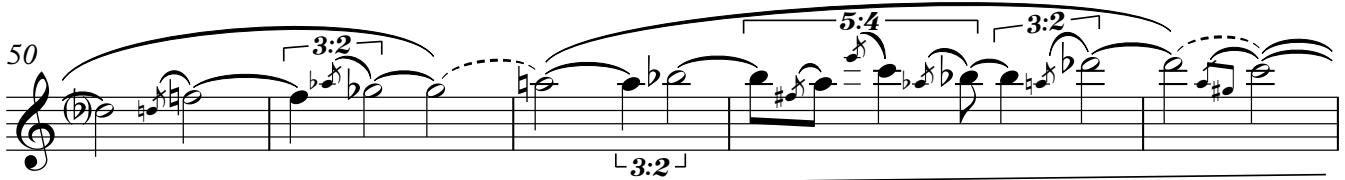
2

 $\text{♩} = 54$ **C** *meno mosso*

44  *ppp*

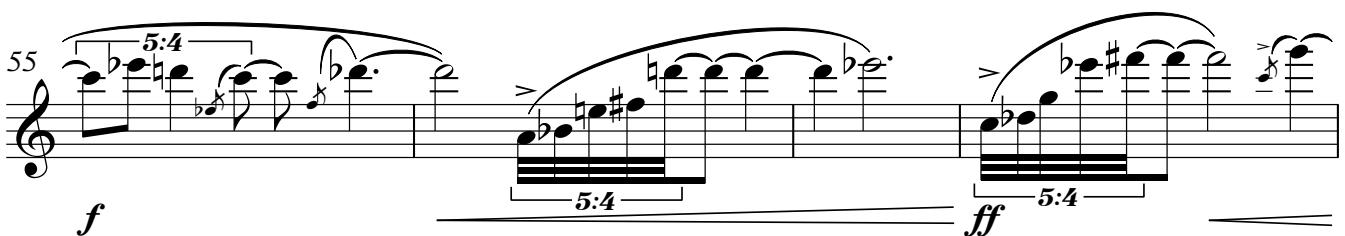


50



55

f



59

$\text{♩} = 63$

D *un po' agitato*

fff

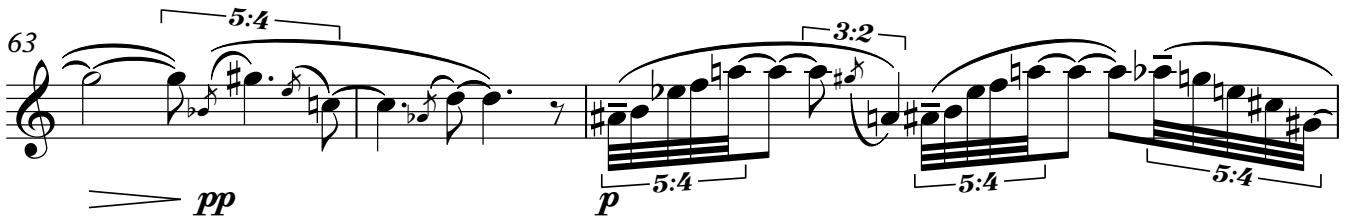
p



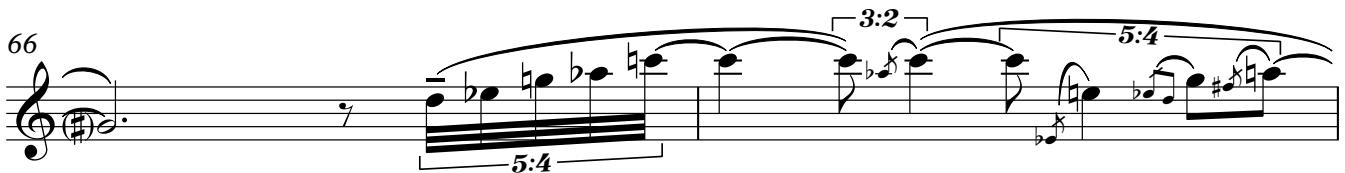
63

pp

p

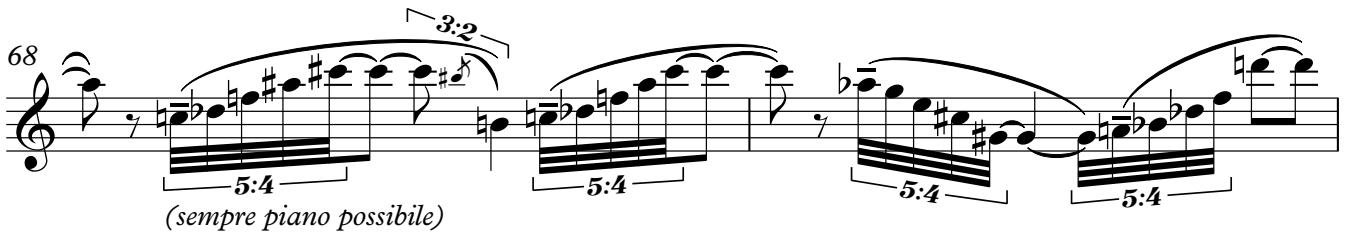


66



68

(sempre piano possibile)

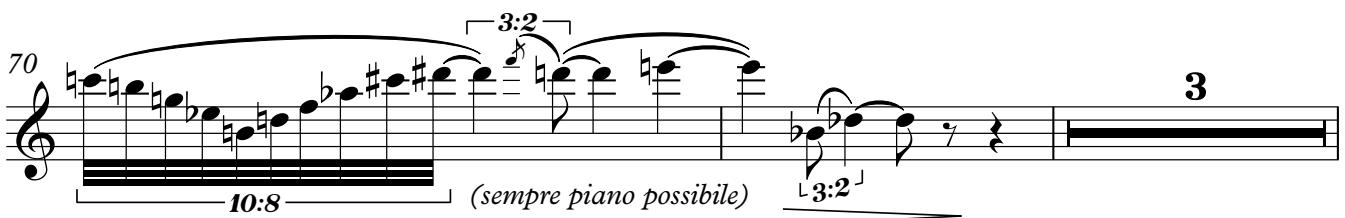


70

10:8

(sempre piano possibile)

3



Oboe

3

rall.

E *più calmo* $\text{♩} = 54$

75 5 **E** *sobrerepresión**

ff *ff* *ppp*

84 *senza cresc.* *ppp* *pp* *ppp*

89 *G.P.*

5:4 *5:4* *5:4* *5:4* *5:4*

ppp *mf*

96 **F** *l'istesso tempo*

5:4 *5:4* *5:4* *5:4* *5:4*

3:2 *3:2* *3:2* *3:2* *3:2*

ppp ombroso *dall'aria* *ppp*

103 *ppp*

5:4 *5:4* *3:2* *3:2*

G

114

H

rall. *lunga* La Serena, Chile
01-06-2023

3:2 *3:2* *3:2* *3:2* *3:2*

ppp

Clarinete en La

La ligadura segmentada indica respiraciones operativas. Es deseable respiración circular en tales pasajes. Sempre senza vibrato, a no ser que se indique.

basado en el poema homónimo de Robert Frost

Acquainted with the Night

para cuarteto de maderas y corno obligato

Alevi Peña
2023

$\text{♩} = 72$

Measure 1: *ppp ombroso*

Measure 11:

Measure 19: **A**

Measure 30: *senza cresc.*

Clarinete en La

2

l'istesso tempo

34 **B** $\text{B} \flat$ pp bs

42 $3:2$ $5:4$ $5:4$

43 $5:4$ f pp $3:2$ $5:4$ $5:4$ ff

44 **C** $\text{J} = 54$ **meno mosso** $3:2$ $5:4$ ppp

51 $5:4$ $3:2$ f

56 $3:2$ $5:4$ ff $5:4$ fff

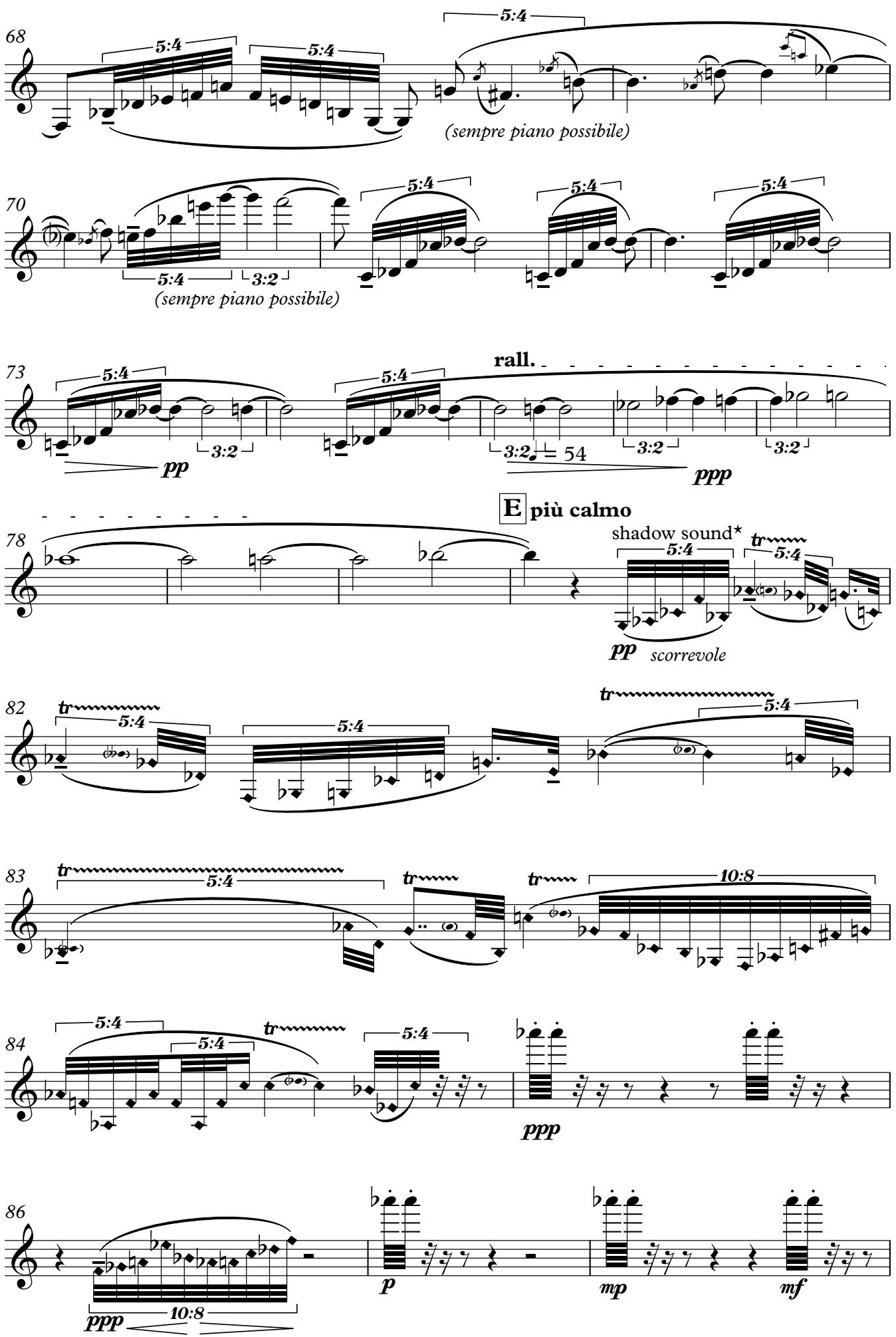
60 **D** $\text{J} = 63$ **un po' agitato** p $5:4$ $5:4$ $5:4$ $5:4$

63 p $5:4$ $3:2$ $5:4$ $5:4$ $5:4$

66 $5:4$ $5:4$ $5:4$ $5:4$

Clarinete en La

3

68 

(sempre piano possibile)

rall.

E più calmo

shadow sound* *tr*

pp scorrevole

tr

5:4

10:8

ppp

V.S.

Clarinete en La

4

89

ppp ————— *f*

G.P.

96 **F** l'istesso tempo *quasi impercettibile*

2 *pppp* **4** *ppp*

107

G **3**

ppp dall'aria *ppp*

115

H **4** *pp* *ppp* <

123

rall. *3:2* *3:2* *lunga* La Serena, Chile
01-06-2023

mf *ppp* *morendo*

Fagot

2

38 shadow sound*

tr -E

pp *f* *pp*

40

pp *f* *pp* *f* *pp*

41 -E
tr ;

pp *ff* *pp* *sub.* (*disparar armónicos superiores*)

$\text{♩} = 54$
meno mosso

44 C

ppp

49

$\text{♩} = 8$

5:4 *3:2*

$\text{♩} = 63$
un po' agitato

61 D

p

5:4

p (*sempre piano possibile*)

69

5:4 *3:2*

5:4

(*sempre piano possibile*)

rall.

74

pp *3:2*

3:2

ppp

Fagot

3

E *più calmo*

$\text{♩} = 54$

81

sobrepresión*

ff

shadow sound*

10:8

pp scorrevole

83

10:8

tr **5:4** **tr** **5:4** **tr**

84 (tr) **5:4** **10:8** **5:4** **tr** **5:4** **5:4**

(disparar armónicos superiores)

86 **10:8**

con sord.

ppp

ppp

90 **3:2** **5:4** **3:2** **5:4**

2 G.P.

pp senza cresc.

96 **F** l'istesso tempo

9

ppp

ppp dall'aria

110 **G**

9

H

ppp

122 **5:4** **3:2** **3:2**

rall.

ppp

lunga

La Serena, Chile
01-06-2023

morendo

Corno en Fa

basado en el poema homónimo de Robert Frost

Acquainted with the Night

para cuarteto de maderas y corno obligato

Alevi Peña
2023

La ligadura segmentada indica respiraciones operativas. Es deseable respiración circular en tales pasajes. Siempre senza vibrato, a no ser que se indique.

$\text{♩} = 72$

17 **A** cantus firmus

pp in rilievo, ma senza espressione

25

34 **B** l'istesso tempo 9

C $\text{♩} = 54$ meno mosso cantus firmus

pp in rilievo, ma senza espressione

50

58 **D** un po' agitato 3 3 cantus firmus

p in rilievo, ma senza espressione rall. 2 5

69

81 **E** più calmo 2 cantus firmus

p in rilievo, ma senza espressione

88 2 cantus firmus G.P.

p in rilievo, ma senza espressione

Corno en Fa

96 **F** l'istesso tempo **15** **G** con sord.
cantus firmus

H

pp senza espressione

119

123 **rall.** - - - - - - - - - - senza sord. **lunga** La Serena, Chile
01-06-2023

ppp *lontano* **ppp** *morendo*