

Biyán

(2011)

for flute, clarinet, violin, cello, and percussion (2011)

commissioned by Ensemble Music New Mexico / Chatter

RAVEN CHACON

I.

fast quiet white noise in the contour shown $\frac{4}{4}$ = 60 Repeat 4 or 5xs

Flute

Clarinet in Bb

Percussion

Violin

Violoncello

ppp *ppp* *mp* *p*

ppp *p > pp*

mp

<wide vib. to slight vib.>

fast quiet white noise in the contour shown

highest pitch possible (sul E - bow in ord. position)

p *pp* *p* *mp*

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

<slight vib. to wide vib.>

fast quiet white noise in the contour shown

highest pitch possible (sul A - bow in ord. position)

8

Fl. *mp* vib. *mp* slow wide vib. -> fast tight vib.

Cl. *mp* slow wide vib. -> fast tight vib.

Perc. \triangle \circ faster \circ

Vln. *p* *sfz-f* no vib. sul. pont. / even higher pitch possible / use only 2 inches of bow

Vc. *sfz-f* sul. pont. / even higher pitch possible / use only 2 inches of bow

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.). The score is divided into eight measures. The Flute part starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *mp*. It features a vibrato (vib.) in the first measure and a transition from 'slow wide vib.' to 'fast tight vib.' in the third measure. The Clarinet part also has a treble clef and a key signature of one sharp, with a dynamic of *mp* and a similar vibrato transition. The Percussion part uses a snare drum (II) and a triangle (\triangle), with a 'faster' tempo marking for a cymbal (\circ) in the seventh measure. The Violin and Viola parts are written in a grand staff (treble and bass clefs). The Violin part starts with a dynamic of *p* and a 'no vib.' instruction, while the Viola part starts with *sfz-f* and 'no vib.'. Both string parts include the instruction 'sul. pont. / even higher pitch possible / use only 2 inches of bow' and feature a series of upward-pointing arrows indicating bowing techniques. The Viola part has a double bar line at the end of the eighth measure.

♩ = 80

sing in unison while playing
(falsetto if needed) **a tempo** ♩ = 80

Repeat 3-9 times each

17

Fl. *mf* *flz.* *rit.* \sharp \square

Cl.

Perc.

alternating between tom head and rim

Vln. *ppp* *sfz-f* *sim.* + col legno (maintain forte dynamic) *ppp*

Vc. *ppp* *sfz-f* *sim.* + col legno (maintain forte dynamic) *ppp*

(ord.) wide vib. gliss

26

Fl.

Cl.

Perc.

Vln.

Vc.

fast quiet white noise in the contour shown

ppp

ppp

sim.

sim.

bowing in a circular motion sp ->st->sp
Pausing at each new half note

mp

mp

bowing in a circular motion sp ->st->sp
Pausing at each new half note

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.). The page is numbered 26. The Flute and Clarinet parts feature 'fast quiet white noise in the contour shown' at the beginning of a section, marked with *ppp*. The Percussion part has a rhythmic pattern with wavy lines above it. The Violin and Viola parts are marked with *mp* and include a circular bowing diagram with the text 'bowing in a circular motion sp ->st->sp Pausing at each new half note'. The Viola part also has 'sim.' markings. The score is divided into measures by vertical bar lines.

mp
bowing in a circular motion sp ->st->sp
Pausing at each new half note

31

Repeat at least 7 times

Fl. *mf* *f* *mp* flz. **5/4** slap tongue

Cl. *mp* *mp* vib. ,

Perc. *f* frantic scraping. *mp* *mf* rim/stick *mp*

Vln. *ff* *ff* *ff* *mp* col legno ricochet moving from sp ->st->sp mute II and III with l.h. fingers

Vc. *mf* *f* *mp* (l.h. pz) sim. heavy pressure 75% distortion

This musical score page, numbered 6, features five staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.).

- Flute (Fl.):** Starts at measure 35 with a treble clef and a key signature of one sharp (F#). It has a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. A 4/4 time signature change occurs at the start of the fourth measure, followed by another whole rest. The fifth and sixth measures are also whole rests.
- Clarinet (Cl.):** Starts with a treble clef and a key signature of one sharp (F#). It has a whole rest in the first measure, followed by a sixteenth-note tremolo in the second measure. It then has eighth-note patterns in the third and fourth measures, followed by whole rests in the fifth and sixth measures.
- Percussion (Perc.):** Features two staves. The top staff has whole rests in the first three measures, followed by a rhythmic pattern of eighth notes in the fourth measure, and eighth notes with triangle accents in the fifth and sixth measures. The bottom staff has a consistent eighth-note pattern throughout all six measures.
- Violin (Vln.):** Starts with a treble clef and a key signature of one sharp (F#). It has a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. It has eighth notes with accents in the fourth measure, followed by whole rests in the fifth and sixth measures. The instruction "arco" is written above the first measure, and "pizz." is written above the second measure.
- Viola (Vc.):** Starts with a bass clef and a key signature of one sharp (F#). It has a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. It has eighth notes with accents in the fourth measure, followed by whole rests in the fifth and sixth measures. The instruction "arco" is written above the first measure, and "pizz." is written above the second measure.

Additional markings include a trill (tr.) in the first measure of both the Violin and Viola staves, and a fermata (φ) over the eighth notes in the fourth measure of both the Violin and Viola staves. A dynamic marking of *f* (forte) is present in the fifth measure of the Percussion staff.

4/4

41

Fl.

Cl.

At any low pitch desired and taking breaths as needed, play long notes running through the following series: slow wide vib, fast wide vib, fast tight vib, slow tight vib. End at perc cue.

p-mp

Perc.

loose in rhythm but strict dynamic level

pp *p* *pp*

sul II spiccato

Vln.

Vc.

mp *f*

sul I + II

p

* strings stopped as close as possible to bow.
 bow moves between sul pont and sul tasto in a circular motion and left hand adjusts accordingly

49

Fl.

Cl.

Perc.

Vln.

Vc.

mp *f* *mp* *f* *mp*

mp *p* *mp*

54

Fl.

Flute staff with rests in all six measures.

Cl.

Clarinet staff with rests in all six measures. Dynamic markings (8) and (12) are present in the first and fifth measures respectively.

Scrape in any way with any urgency for at least 20". Cue violin to begin II.

Perc.

Percussion staff with rests in all six measures. Dynamic marking (mf-ff) is present in the sixth measure.

Vln.

Violin staff with dynamics *f*, *mp*, *f*, *mp*, *f* and hairpins across the first five measures. A rest is present in the sixth measure.

Vc.

Violoncello staff with dynamics *p* and *mp* and hairpins across the first five measures. A rest is present in the sixth measure.

p *mp*

II.

♩ = 55

5
4

Flute

Musical notation for the Flute part, measures 1-5. The staff is in treble clef. The music begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note F4. A dynamic marking of *mp* is present. The piece continues with a half note G4, a half note F4, a quarter rest, and a quarter note G4. The final measure contains a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4.

Clarinet in Bb

Musical notation for the Clarinet in Bb part, measures 1-5. The staff is in treble clef. The music begins with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note F3. A dynamic marking of *mp* is present. The piece continues with a half note G3, a half note F3, a quarter rest, and a quarter note G3. The final measure contains a quarter rest, a quarter note G3, a quarter note F3, and a quarter note E3. A dynamic marking of *p* is present at the end.

continue scrapes

Percussion

Musical notation for the Percussion part, measures 1-5. The staff shows two drum lines. The top line has a snare drum (H) with a half note followed by a quarter rest. A dynamic marking of *mf* is present, which tapers to *pp* by the end of the first measure. The bottom line has a cymbal (H) with a half note followed by a quarter rest. The rest of the measures are empty.

Violin

Musical notation for the Violin part, measures 1-5. The staff is in treble clef. The music begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note F4. A dynamic marking of *mp* is present. The piece continues with a half note G4, a half note F4, a quarter rest, and a quarter note G4. The final measure contains a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4.

Violoncello

Musical notation for the Violoncello part, measures 1-5. The staff is in bass clef. The music begins with a quarter rest, followed by a quarter note G3, a quarter rest, and a quarter note F3. A dynamic marking of *mp* is present. The piece continues with a half note G3, a half note F3, a quarter rest, and a quarter note G3. The final measure contains a quarter rest, a quarter note G3, a quarter note F3, and a quarter note E3.

7

Fl.

Cl.

Perc.

Vln.

Vc.

p

p

pizz.

mp

continue playing long notes (same pitch) taking breaths as needed.

continue playing long notes (same pitch) swelling in and out

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.). The score is written in 2/4 time and consists of six measures. The Flute part begins with a dynamic marking of *p* and features a melodic line with slurs and breath marks. The Clarinet part also starts with *p* and plays a similar melodic line. The Percussion part has two staves; the bottom staff shows a pattern of eighth notes with a dynamic marking of *p*. The Violin part starts with *p* and plays a melodic line with slurs. The Viola part starts with a dynamic marking of *mp* and plays a bass line with a *pizz.* (pizzicato) marking. There are two text boxes: one at the top right for the Flute and Clarinet parts, and one at the bottom right for the Violin part, both providing performance instructions. The number '7' is written above the Flute staff at the beginning of the first measure.

13

Fl. (4) (8)

Cl. (4) (8)

Perc. *p* *p* *p*

Vln. (4) (8)

Vc. *p*

20

Fl.

Cl.

Perc.

Vln.

Vc.

4/4 highest strongest pitch possible

Repeat each 3 or 4xs

port.

port.

p *f* *f* *mf*

p *f*

f *p*

highest pitch possible (sul E)

A+ = sul D
Bb = sul A

arco. *mp-mf* *f* *sim.* (pronounced attack each time) *sim.*

f

26

Fl. *port.* *port.* *mf* *mp* *p* *mp* *vib.*

Cl. *mf* *p*

Perc. *f* 3 5

Vln. *sim.* *ord.* *mf* *<|:slight vib. to wide vib.:|>*

Vc. *sim.* *mf* *<|:wide vib. to slight vib.:|>*

Detailed description: This musical score page contains five staves. The Flute staff (Fl.) begins at measure 26 with a melodic line marked *port.* (portamento) and *mf* (mezzo-forte). It continues with *port.* and *mp* (mezzo-piano) in the next measure, then *p* (piano) and *mp* in the following two measures, and finally *vib.* (vibrato) in the last measure. The Clarinet staff (Cl.) starts with *mf* and *p* in the second measure. The Percussion staff (Perc.) features a *f* (forte) dynamic with a triplet of eighth notes and a quintuplet of eighth notes. The Violin (Vln.) and Viola (Vc.) staves are marked *sim.* (simile) and *mf*. The Violin part includes a section marked *ord.* (ordine) with a wavy line indicating vibrato, specifically *<|:slight vib. to wide vib.:|>*. The Viola part also includes a wavy line indicating vibrato, specifically *<|:wide vib. to slight vib.:|>*.

6

32

Fl.

Cl.

Perc.

Vln.

Vc.

fast quiet white noise
in the contour shown

ppp

fast quiet white noise
in the contour shown

ppp

fast

slow

med. speed

mp

fast quiet white noise
in the contour shown

col legno ricochet
moving from sp ->st->sp
same pitch sul E + A

ppp

ff

fast quiet white noise
in the contour shown

med. speed

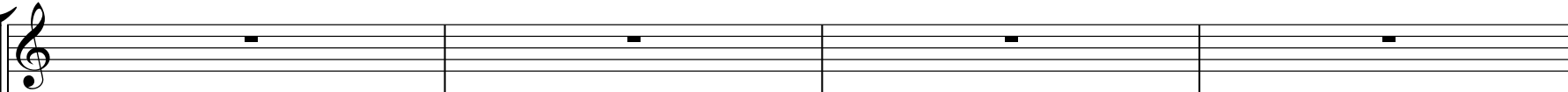
ppp

ppp

mp

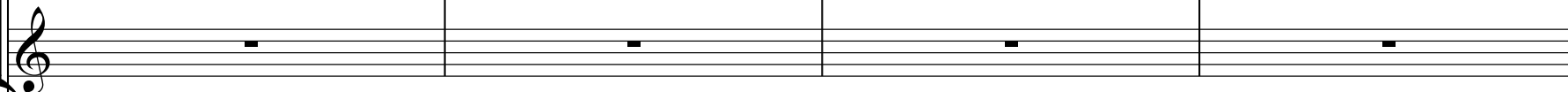
39

Fl.



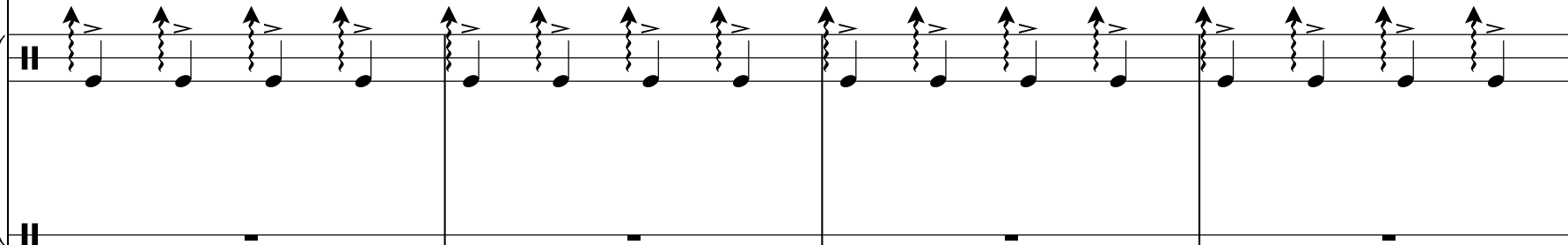
Flute staff with rests in all four measures.

Cl.



Clarinet staff with rests in all four measures.

Perc.



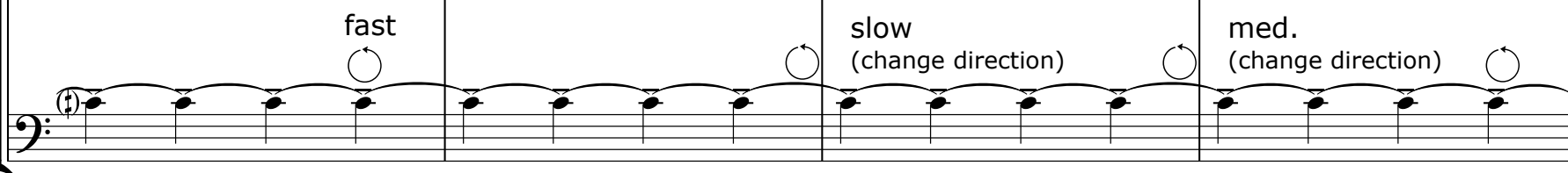
Percussion staves. The top staff has a rhythmic pattern of eighth notes with accents and up-bow strokes. The bottom staff has rests.

Vln.



Violin staff with tremolos in all four measures.

Vc.



Violoncello staff with notes and dynamics. The first measure is marked "fast", the second "slow (change direction)", and the third "med. (change direction)".

8

43

Fl.

Cl.

Perc.

Vln.

Vc.

Flute and Clarinet staves. Both instruments have rests in all three measures.

Percussion staves. The top staff shows a rhythmic pattern of eighth notes with accents and up-bow marks. The bottom staff has rests.

Violin staff. Tremolos are indicated by slanted lines above the staff in all three measures.

Violoncello staff. The music consists of a series of eighth notes with slurs. Dynamics and articulation markings are as follows:
- Measure 1: **fast-slow** with a circular arrow above the first note.
- Measure 2: **med. (change direction)** with a circular arrow above the first note.
- Measure 3: **slow (change direction)** with a circular arrow above the first note.

Percussion repeats steady scrapes as long as wanted, then cues III

46

Fl.

Cl.

Perc.

Vln.

Vc.

med.

fast/fast
(change direction)

med.
(change direction)

slow
(change direction)

III.

4/4 ♩ = 70

start singing in unison
while playing then lower voice
1 step (falsetto if needed)

weak-strong-weak

Flute

Musical score for Flute and Clarinet in Bb. The Flute part features a melodic line with a slur over the first two measures, a dynamic marking of *mp*, and a 'weak-strong-weak' dynamic pattern. The Clarinet in Bb part includes a 'slow trill' in the fifth measure and a dynamic marking of *mp*.

Clarinet in Bb

Percussion

Musical score for Percussion. It shows a rhythmic pattern with a dynamic marking of *mp* in the first measure.

Violin

Musical score for Violin and Violoncello. The Violin part has a dynamic marking of *p* and features a melodic line with a slur. The Violoncello part has a dynamic marking of *p* and features a bass line with a slur.

Violoncello

p

2

9

Fl.

mp

highest pitch possible at *mp* dynamic

Repeat 3 or 4xs

port.

port.

port.

3

3

Cl.

tr

mp

port.

port.

Perc.

mf

5

5

Vln.

mf

port.

port.

col legno ricochet
moving from *sp* -> *st* -> *sp*
mute II and III with l.h. fingers

Vc.

mp

mp

Sul C + G. Double-stop artificial harmonic. Keep distance of M4 from first chord throughout.

14

Fl.

Cl.

Perc.

Vln.

Vc.

mp *mp* *mp* *mp* *mp* *mp* *mf*

p *p* *p* *p* *mp*

no vib.
sul. pont. / even higher pitch possible /
use only 2 inches of bow.

no vib.
sul. pont. / even higher pitch possible /
use only 2 inches of bow.

slow wide vib. -> fast tight vib.

slow wide vib. -> fast tight vib.

alternating between tom head and rim

mf *p*

mp *mf*

sfz-f *ppp*

sfz-f *ppp*

rit. **a tempo**

Repeat 4-5 times each

Fl. 23

Cl.

Perc.

Vln.

Vc.

pp

mp \rightarrow *ppp*

sfz-f

sim.
+ col legno (maintain forte dynamic)

ppp

ppp

(ord.) wide vib. gliss
sim.

Repeat at least 7 times

3/4

31

Fl. *mp* *mp* *p* *swell*
(last time extend into next measure)

Cl. *mp*

with one breath, attempt to play the full 4 measures.
mp allow tone to 'break up' as breath runs out

Perc.

Vln. *mp* *mf* *ord.*

Vc. *sim.* *mp* *ord.*

mp
 bowing in a ctr-clockwise circular motion
 sp ->st->sp pausing at every attack

38 $\frac{3}{4}$ ♯ = 50 with two breaths, attempt to play the full 8 measures.
allow tone to 'break up' as breath runs out

Fl. *p*

Cl. *p mp pp mf mp mf p mp pp*

with two breaths, attempt to play the full 8 measures.
allow tone to 'break up' as breath runs out



Perc. *p*

slower bowing clockwise counter-clockwise clockwise

Vln. *mp*
slower bowing counter-clockwise clockwise

Vc. *mp*

sim. hold as long as possible

quiet white noise
in the contour shown

46

Fl.

The Flute staff begins with a treble clef and a whole note G4. A fermata is placed over the note. A dynamic marking of *mp* is centered below the staff. A second measure contains a whole note G4 with a fermata. A third measure contains a whole note G4 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G4 with a fermata, with the instruction "quiet white noise in the contour shown" above it. This is followed by three more measures, each containing a whole note G4 with a fermata and the same instruction above it.

mp

ppp

sim. hold as long as possible

quiet white noise
in the contour shown

Cl.

The Clarinet staff begins with a treble clef and a whole note G4. A fermata is placed over the note. A dynamic marking of *mp* is centered below the staff. A second measure contains a whole note G4 with a fermata. A third measure contains a whole note G4 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G4 with a fermata, with the instruction "quiet white noise in the contour shown" above it. This is followed by three more measures, each containing a whole note G4 with a fermata and the same instruction above it.

mp

ppp

quiet white noise
in the contour shown

Perc.

The Percussion staff has two staves. The top staff begins with a whole note G4. A fermata is placed over the note. A dynamic marking of *mp* is centered below the staff. A second measure contains a whole note G4 with a fermata. A third measure contains a whole note G4 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G4 with a fermata, with the instruction "quiet white noise in the contour shown" above it. This is followed by three more measures, each containing a whole note G4 with a fermata and the same instruction above it. The bottom staff begins with a whole note G4. A fermata is placed over the note. A dynamic marking of *mf* is centered below the staff. A second measure contains a whole note G4 with a fermata. A third measure contains a whole note G4 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G4 with a fermata. This is followed by three more measures, each containing a whole note G4 with a fermata. A dynamic marking of *f* is centered below the staff.

mp

ppp

ord. slowest bowing
hold as long as winds

quiet white noise
in the contour shown

Vln.

The Violin staff begins with a treble clef and a whole note G4. A fermata is placed over the note. A dynamic marking of *mp* is centered below the staff. A second measure contains a whole note G4 with a fermata. A third measure contains a whole note G4 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G4 with a fermata, with the instruction "quiet white noise in the contour shown" above it. This is followed by three more measures, each containing a whole note G4 with a fermata and the same instruction above it.

mp

ppp

quiet white noise
in the contour shown

Vc.

The Violoncello staff begins with a bass clef and a whole note G3. A fermata is placed over the note. A dynamic marking of *mp* is centered below the staff. A second measure contains a whole note G3 with a fermata. A third measure contains a whole note G3 with a fermata. A double bar line is followed by a repeat sign. The fourth measure contains a whole note G3 with a fermata, with the instruction "quiet white noise in the contour shown" above it. This is followed by three more measures, each containing a whole note G3 with a fermata and the same instruction above it.

mp

ppp

Flute:

Slap Tongue - puffing short tones with the tongue, without any air pressure from the lungs

Clarinet:

Multiphonic fingerings are available from <http://www.clarinet-multiphonics.org> and are searchable by lowest note of the chord.

Percussion:

-The percussionist decides the number of repeats when vague and the lengths of long fermata silences. The percussionist then cues end of repeats and entrances after such long silences as well as transitions between the sections.

Optional: The percussionist may position her/himself in the front facing the ensemble if conduction is needed.

-[Upper staves] A 3 line staff is provided for the drumstick/glass instrument. A wooden drumstick is to be held upright so that the tip can be rubbed against the surface of the flat glass pane. The lines show the position (high to low) of where to rub the tip in relation to the glass. Noteheads indicate a new attack and the length of the rub. Graphic symbols and glissando marks indicate interpretable motion and direction in which the percussionist should move the stick.

-[Lower staff] A single line is for the floor tom. The floor tom is played 2 ways: on the head with a very soft beater and/or with the beater handle striking the rim.