

Felipe Nieto-Sáchica

"**C U Z A** [four nocturnes for wind quintet]"

(2020/21)

Notturmo I: Lontano
Notturmo II: Misterioso
Notturmo III: Mistico
Notturmo IV: Fantastico

[Approximate duration: 11']

"Cuza is the god of the evening (literal: the one that is like the night) of the Muisca people of the high planes in the northern part of the Andes (present-day Colombia). He is one of the nine gods that sparked the genesis of the Muisca world. This work is a sonic reflection on the essence of "evening" with all its colors and mysteries. In part I, [lontano] we hear the moon shadowing the sun from the distance until dusk is achieved. In part II [misterioso] the night sky becomes starry. Part III [mistico] takes us to a state of deep contemplation of the darkest part of the night. In Part IV [fantastico] the evening fades as its constellations dissolve into the dawn."

To Louise Mygatt and Dana Wilson

- C U Z A -

[four nocturnes for wind quintet]

Made possible by a grant from the American Composers Forum with funds provided by the Jerome Foundation.

Felipe Nieto-Sánchez

Notturmo [I] - lontano

[♩=42]

Musical score for the first system of Notturmo [I] - lontano, measures 1-5. The score is for a wind quintet (Flute, Oboe, Clarinet, Horn, Bassoon) and includes dynamic markings (*p*, *ppp*, *pp*, *p*, *mp*) and articulation (trills, slurs, triplets). The time signature changes from 7/4 to 4/4 to 5/4. The Flute part features a triplet of eighth notes in measure 1, followed by a trill in measure 2, and a triplet of eighth notes in measure 3. The Oboe part has a triplet of eighth notes in measure 2, followed by a trill in measure 3, and a triplet of eighth notes in measure 4. The Clarinet part has a trill in measure 4 and a triplet of eighth notes in measure 5. The Horn part has a trill in measure 1, followed by a trill in measure 2, and a trill in measure 3. The Bassoon part has a trill in measure 1, followed by a trill in measure 2, and a trill in measure 3.

Musical score for the second system of Notturmo [I] - lontano, measures 7-10. The score is for a wind quintet (Flute, Oboe, Clarinet, Horn, Bassoon) and includes dynamic markings (*pp*, *f*, *pp*, *p*) and articulation (trills, slurs, triplets). The time signature changes from 5/4 to 7/4. The Clarinet part features a trill in measure 7, followed by a trill in measure 8, and a trill in measure 9. The Horn part has a trill in measure 7, followed by a trill in measure 8, and a trill in measure 9. The Bassoon part has a trill in measure 7, followed by a trill in measure 8, and a trill in measure 9.

9

Fl. *p* *mf* *pp*

Ob. *pp* *mf* *ppp*

Cl. *pp* *mf* *ppp*

Hn. *pp* *p* *mp* *pp* *fp*

Bsn. *pp* *p* *mp* *pp*

12

Fl. *pp* *mf* *short*

Ob. *p* *mp* *p* *mf* *short*

Cl. *p* *mp* *p* *mf* *short*

Hn. *pp* *mf* *short* [nat.]

Bsn. *p* *f* *short* *mf*

Poco piu mosso

[♩=58]

14

Fl. *p* *p* 3 5

Ob. *p* *p* 3 5

Cl. *p* *f* 3 5

Hn.

Bsn. *p* *f* *p* 3

16

Fl. *f* *p* 6 3 *mf* 3

Ob. *f* *p* 6 3 *mf* 3

Cl. *p* *mf* 3 3

Hn. *pp* *mf* 3 3

Bsn. *mf* 3 3

19

Fl. *f* *p* *f* *mf*

Ob. *p* *p* *f* *p* *f* *mf*

Cl. *p* *p* *f* *mf*

Hn. *pp* *mf*

Bsn. *p* *f* *ff* *mf*³

21

Fl. *mf* *rall.*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Tempo I.

[♩=42] → [♩=84]

25

Fl. *f* *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Hn. [nat.] 3 3 3 5 6 6 *f* *p*

Bsn. *f* *pp*

Notturmo [II] - misterioso

→ [♩=168]

28

Fl. 3 3 3 [air sound] *f* *p* *poco.* *ppp*

Ob. *p* 3 *f* 3 *p*

Cl. *f* 3 *p*

Hn. → + 3 *sub. f* > *p*

Bsn.

43

Fl. *f* > *p* *f* *ff*

Ob. *p* *mp* *ppp* *f* ³

Cl. *p* *molto!* *ff* *pp* *f* > *p*

Hn. *pp* < *ff* *pp* *f* > *p*

Bsn. *pp* < *ff* *p* ³ *f*

[timbral trill]

48

Fl. *f* ³ *ppp* *pp* < *ff* *pp* < *ff* *short*

Ob. *ppp* *pp* < *ff* *pp* < *ff* *short*

Cl. *f* ³ *ppp* *tr* *ppp* *short*

Hn. [nat.] *ff* *pp* *ff* *pp* < *ff* *pp* < *ff* *short*

Bsn. *f* ³ *ff* ³ *pp* *ff* *pp* < *ff* *pp* < *ff* *short*

54

Fl. $f > p$ $f > p$ *poco.* pp $f > p$ $f > p$

Ob. $f > p$ $f > p$ *poco.* pp p 3

Cl. p *molto!* $f > p$ $f > p$ $f > p$ $f > p$

Hn. $f > p$ $f > p$ $f > p$

Bsn. $f > p$ $f > p$ $f > p$

57

Fl. f 3 3 3 p

Ob. *molto!* 3 $f > p$ $f > p$ p *poco.* p

Cl. $f > p$ $f > p$ p *poco.* p

Hn. *poco.* pp $f > p$

Bsn. *poco.* pp $f > p$ p *molto!* 3 3 $f > p$

69

Fl. *alt. fing./timb.*

Ob. *alt. fing./timb.*

Cl. *alt. fing./timb.*

Hn. *alt. fing./timb.*

Bsn. *alt. fing./timb.*

ff *pp* *pp* *ff* *p*

75

Fl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *p* *gliss.*

Bsn. *f* *p* *f* *p* *f* *p* *f* *p* *p* *gliss.*

78

Fl. *p* *poco* *p*

Ob. *p* *poco*

Cl. *p* *poco* *p*

Hn. [no fingering alternation] *ff* *pp dolce* *pp*

Bsn. [no fingering alternation] *ff* *pp dolce* *pp*

82

Fl. *p*

Ob. *p*

Cl. *poco* *p* *p*

Hn. *ppp* *p molto!* *ff* *pp dolce*

Bsn. *ppp* *p molto!* *ff* *pp dolce*

85

Fl. *poco.* *p*

Ob. *poco.* *p*

Cl. *poco.* *p* *p*

Hn. *pp* *ppp* *p molto!* *ff*

Bsn. *pp* *ppp* *p molto!* *ff*

88

Fl. *f* *ff* *p*

Ob. *p* *ff* *p* *p* *ff* *p*

Cl. *ff* *p* *tr* *p*

Hn. *pp* *p molto!* *ff* *pp* *ff* *pp*

Bsn. *pp* *p molto!* *ff* *pp* *ff* *pp*

91

Fl. *p* ³ *ff* *p* ³ *ff* *ff* ³ ³ *p* *ff* ³

Ob. *ff* ³ *p* *p* ³ *ff* *ff* ³ ³ *p* *ff* ³

Cl. *tr* *tr* *tr* *tr*

Hn. *ff* *f* ³ *p* *f* ³ *p* *pp* *ff*

Bsn. *ff* *f* ³ *p* *f* ³ *p* *pp* *ff*

94

Fl. ³ ³ *p molto!* *ff* *p* ³ ³ *ff*

Ob. ³ ³ *p molto!* *ff* *p* ³ ³ *ff*

Cl. (tr) *ff* *p* ³ ³ *ff*

Hn. *ff* ³ *p* ³ ³ *ff*

Bsn. *ff* ³ *p* ³ ³ ³ *ff*

97

Fl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *fff* *short*

Ob. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *fff* *short*

Cl. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *fff* *short*

Hn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *fff* *short*

Bsn. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *fff* *short*

104 [♩=♩=84]

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Hn. *p* *mf* *+3*

Bsn. *ppp* *mp* *p* *pp*

108

Fl. *mp* *p* *pp* *ppp*

Ob. *mp* *p*

Cl.

Hn. [mute on] *ppp*

Bsn. *ppp*

111 *poco rall.* *short*

Fl. *short*

Ob. *pp* *short* *pp*

Cl. *short*

Hn. [stright mute] *mp* *pp* [mute off] *short*

Bsn. *short*

Notturmo [III] - mistico

[♩=40]

* Oboe player breaths freely throughout the movement but always attempting to maintain as much continuity as possible.

** multiphonics: performers aim at executing the passage as written but should let the instruments speak freely.

121

Fl. (tr) *ppp*

Ob. *p*

Cl. *ppp*

Hn. *pp*

Bsn. *pp*

p *ppp*

p

pp *mp*

pp *mp*

124

Fl. *pppp* *ppp*

Ob. *pp* *pp* *p*

Cl. *ppp* *p*

Hn. *pp*

Bsn. *pp*

pppp *ppp*

pp *p*

pp *pp*

pp

128

Fl. *pppp* *ppp*

Ob. *pp* *pp*

Cl. *ppp* *pppp*

Hn. *mp* *pp*

Bsn. *mp* *pp*

132

Fl. *p* *ppp*

Ob. *p*

Cl. *ppp* *pppp*

Hn. *pp*

Bsn. *pp*

135

Fl. *pppp* *ppp*

Ob. *pp* *p*

Cl. *pppp* *ppp*

Hn. *mf* *pp* *mp*

Bsn. *mf* *pp* *mp*

140

Fl. *pppp* *ppp*

Ob.

Cl. *pppp* *ppp*

Hn. *pp* *mp*

Bsn. *pp* *mp*

146

Fl. *pppp* *pppp* *ppp*

Ob. *pp*

Cl. *pppp* *pppp* *ppp*

Hn. *pp* *mp* *3*

Bsn. *pp* *mp* *3*

151

Fl. *pppp* *poco rall.*

Ob. *p* *perdendosi* *ppp*

Cl. *pppp*

Hn. *pp* *P perdendosi* *3*

Bsn. *pp* *P perdendosi* *3*

(Notturmo [I] - lontano)

156 *short.* [$\text{♩}=42$]

Fl. *p* *ppp*

Ob. *ppp* *p*

Cl.

Hn. *ppp* *pp*

Bsn. *ppp* *pp*

161 *poco accel.* *short.*

Fl. *short.*

Ob. *ppp* *short.*

Cl. *ppp* *poco accel.* *secco! ff* *short.*

Hn. *p* *mp* *secco! mf* *[mute on]* *short.*

Bsn. *p* *mp* *secco! mf* *short.*

Notturmo [IV] - fantastico

[♩=♩=184]

164

Fl. $\frac{4}{16}$ (2) $\frac{5}{16}$ $\frac{4}{16}$
fp \leftarrow *f* $f > p$ fp

Ob. $\frac{4}{16}$ (2) $\frac{5}{16}$ $\frac{4}{16}$
fp \leftarrow *f* $f > p$ fp

Cl. $\frac{4}{16}$ (2) $\frac{5}{16}$ $\frac{4}{16}$
ff p f

Hn. $\frac{4}{16}$ (2) $\frac{5}{16}$ $\frac{4}{16}$
 [mute] fp \leftarrow *f* $f > p$ fp

Bsn. $\frac{4}{16}$ (2) $\frac{5}{16}$ $\frac{4}{16}$
fp \leftarrow *f* $f > p$ fp

169

Fl. $f > p$ fp \leftarrow *f* $f > p$

Ob. $f > p$ fp \leftarrow *f* $f > p$ p f

Cl. (tr) p f $f > p$

Hn. $f > p$ fp \leftarrow *f* $f > p$

Bsn. $f > p$ 3 fp \leftarrow *f* $f > p$

175

Fl. *fp* *f* *fp* 3

Ob. *fp* *f* *fp* 3

Cl. *fp* *f* *fp* 3

Hn. *fp* *f* *fp* 3

Bsn. *f* 3 3 3 *fp* 3 3

182

Fl. *f* *p* *f* *libero* 5/16 4/16 *fp* 3

Ob. *f* *p* *f* 5/16 4/16 *fp* 3

Cl. *f* *p* *f* 5/16 4/16 *fp* 3

Hn. *f* *p* *f* 5/16 4/16 *fp* 3

Bsn. *f* *p* *f* 5/16 4/16 *fp* 3

189

Fl.

Ob.

Cl.

Hn.

Bsn.

f *p* *f* *ff*

f *p* *f* *ff*

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

f *p* *f*

f *p* *f* *f*³

194

Fl.

Ob.

Cl.

Hn.

Bsn.

*ff*³ *f* *p* *f*

fp *f* *ff*³ *f* *p* *f*

fp *f* *ff*³ *f* *p* *f*

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

fp *f* *ff*³ *f*³ *p* *f*

200

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

Ob. *fp* *f* *p* *mp* *fp*

Cl. *fp* *f* *p* *mp* *p* *molto!* *fp*

Hn. *fp* *f* *p* *mp* *fp*

Bsn. *fp* *f* *p* *mp* *p* *molto!* *f* *p*

205

Fl. *fp* *fp* *f* *fp* *fp*

Ob. *fp* *pp* *fp*

Cl. *fp* *fp* *f* *fp* *fp*

Hn. *fp* *pp* *fp*

Bsn. *fp* *f* *fp* *fp*

210

Fl. *fp* *f > p* *p*

Ob. *fp* *f > p* *p* *f* *p*

Cl. *fp* *f > p* *p*

Hn. *f > p*

Bsn. *f > p*

215

Fl. *f* *p* *f* *fp* *poco.* *pp*

Ob. *f* *p* *pp* *fp*

Cl. *f* *p* *fp* *f* *fp*

Hn. *f* *p* *pp* *fp*

Bsn. *p* *f* *p* *f* *fp* *pp*

220

Fl. *f* *fp* *f* *p* *f* *fp*

Ob. *f* *fp* *f* *fp*

Cl. *f* *fp* *f* *p* *poco.* *p* *fp*

Hn. *f* *pp* *fp*

Bsn. *f* *fp* *f* *p* *f* *fp*

225

Fl. *fp* *fp* *fp*

Ob. *fp* *fp* *fp*

Cl. *fp* *fp* *f* *fp*

Hn. *f* *fp* *poco.* *fp* *fp*

Bsn. *fp* *fp* *fp* *fp*

229

Fl. *ff* *fp*

Ob. *ff* *fp*

Cl. *fp* *fp*

Hn. *fp* *fp*

Bsn. *ff* *fp* *fp*

233

Fl. *fp* *fp* *ff* *fp*

Ob. *fp* *fp* *f* *fp*

Cl. *fp* *fp* *f* *fp* *fp*

Hn. *fp* *fp* *fp* *fp* *fp* *f*

Bsn. *fp* *fp* *f* *fp* *fp*

239

Fl. *fp* *fp* *fp* *fp*

Ob. *fp* *fp* *fp* *fp*

Cl. *fp* *fp* *fp* *fp*

Hn. *fp* *fp* *fp* *fp*

Bsn. *fp* *fp* *fp* *fp*

Detailed description: This system of musical notation covers measures 239 to 245. It includes five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is written in treble clef for the upper instruments and bass clef for the Bassoon. The key signature has one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and prominent triplet markings (indicated by a '3' above the notes). Dynamic markings of *fp* (fortissimo piano) are used throughout, often with hairpins indicating volume changes. The measures are divided into two systems: measures 239-243 on the first system and measures 244-245 on the second system.

246

Fl. *fp* *fp* *fp* *fp*

Ob. *fp* *fp* *fp* *fp*

Cl. *fp* *fp* *fp* *fp*

Hn. *fp* *fp* *fp* *fp*

Bsn. *fp* *fp* *fp* *fp*

Detailed description: This system of musical notation covers measures 246 to 252. It includes five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is written in treble clef for the upper instruments and bass clef for the Bassoon. The key signature has one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and prominent triplet markings (indicated by a '3' above the notes). Dynamic markings of *fp* (fortissimo piano) are used throughout, often with hairpins indicating volume changes. The measures are divided into two systems: measures 246-250 on the first system and measures 251-252 on the second system.

251

Fl. *fp* *ff* *f* *ff*

Ob. *fp* *ff* *f* *ff*

Cl. *fp* *ff* *f* *ff*

Hn. *fp* *ff* *f*

Bsn. *fp* *ff* *f*

255

Fl. *f* *fp* *ff*

Ob. *f* *fp* *ff*

Cl. *f* *fp* *ff*

Hn. *f* *fp* *ff*

Bsn. *f* *fp* *ff*

262

Fl. *f* $\overset{3}{\curvearrowright}$ *ff* $\overset{3}{\curvearrowright}$ *f* $\overset{3}{\curvearrowright}$

Ob. *f* $\overset{3}{\curvearrowright}$ *ff* *f* $\overset{3}{\curvearrowright}$

Cl. *f* $\overset{3}{\curvearrowright}$ *ff* *f* $\overset{3}{\curvearrowright}$ *f* $\overset{3}{\curvearrowright}$

Hn. *f* $\overset{3}{\curvearrowright}$ *f* $\overset{3}{\curvearrowright}$

Bsn. *f* $\overset{3}{\curvearrowright}$ *f* $\overset{3}{\curvearrowright}$ *f* $\overset{3}{\curvearrowright}$

267

Fl. *fp* $\overset{3}{\curvearrowright}$

Ob. *fp* $\overset{3}{\curvearrowright}$

Cl. *fp* $\overset{3}{\curvearrowright}$

Hn. *fp* $\overset{3}{\curvearrowright}$

Bsn. *fp* $\overset{3}{\curvearrowright}$

274

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Hn. *ff*

Bsn. *ff*

278

Fl. *f* *f* *f*

Ob. *f* *f* *f*

Cl. *f* *f* *f*

Hn. *f*

Bsn. *f* *f* *f*

299

Fl. *mp* *p* *pp* *ppp*

Ob.

Cl.

Hn.

Bsn. *mp*

302 **poco rall.**

Fl.

Ob.

Cl. *lunga poss.* *n.*

Hn. *mp* *pp*

Bsn. *p* *pp* *ppp*