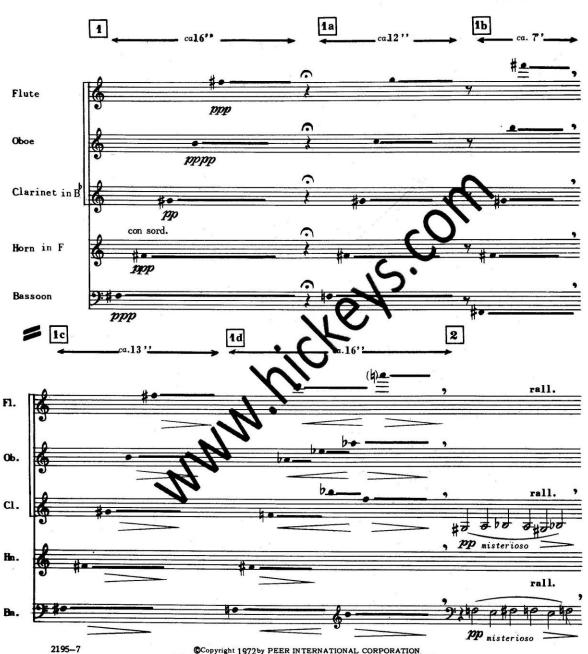
## **EROTICA**

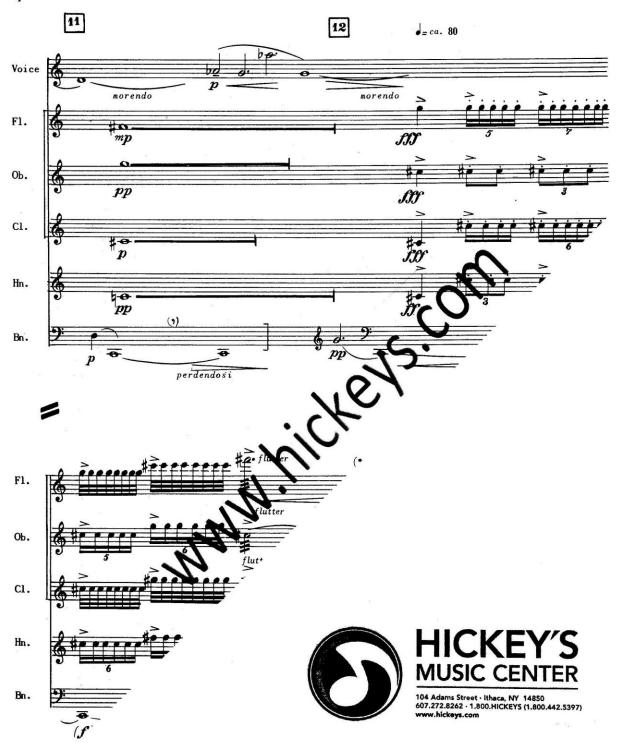
## José Serebrier



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For woodwind quintet and voice

Flute
Oboe
Bb Clarinet
Horn in F
Bassoon

Off-stage Soprano (or Trumpet)

Figure 1	Players come in voluntarily at equal time intervals;
	these time intervals are shorter in la and even
	shorter in lb , then long again at lc , and more
	spaced. [ld] is free.

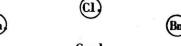
Figure 2 The syncopation should be clear and precise.

Figure 3 The notes between parentheses are optional, to be played less frequently than the others. The players may choose freely between the 4 (or 5) given notes, changing the order as they see fit, but maintaining a clear syncopation and steady rhythm. This passage is extremely "legato", and breathing almost unnoticeable.

Figure 12 The flute and clarinet runs can be played freely, and at different speeds from each other; small sections of this passage may be repeated if a longer climax is desired. Breathing is practical after the trills. The F Horn may repeat the B<sup>b</sup> freely.

Note: If possible, the quintet should spread across the stage

Note: If possible, the quintet should spread across the stage (rather than sitting close together). Only clarinet and bassoon need be near each other. The flute and oboe may be in the audience, near the stage. Use a conductor, if possible.



Cond.

stage

(b)