

To Carole  
**EROTICA**

**José Serebrier**  
 (1968)

The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in B $\flat$ , Horn in F, and Bassoon. The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Ba.).

**System 1:**

- Flute: *ppp*
- Oboe: *pppp*
- Clarinet in B $\flat$ : *pp*
- Horn in F: *ppp*, *con sord.*
- Bassoon: *ppp*

**System 2:**

- Fl.: *rall.*
- Ob.: *rall.*
- Cl.: *rall.*
- Hn.: *pp misterioso*
- Ba.: *pp misterioso*

Performance markings include *ppp*, *pppp*, *pp*, *ppp*, *con sord.*, *rall.*, and *pp misterioso*. Section markers 1, 1a, 1b, 1c, 1d, and 2 are present with approximate durations: 1 (ca. 16''), 1a (ca. 12''), 1b (ca. 7''), 1c (ca. 13''), 1d (ca. 16''), and 2.

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3 a tempo  $\text{♩} = 60-70$  ca: 40"

Cl. *sotto voce*  
*ppp legato*

Bn. *sotto voce*  
*ppp legato*

Back-stage Voice *piú f* *mf teneramente* *piú f*  
 Cl.  
 Bn.

Voice *ppp*  
 Cl.  
 Bn.

Fl. *ppp* *morendo*

Ob. *ppp* *morendo*

Cl. *rall.* *ppp* *morendo*

Hn. *senza sord.* *Calmo* *rall.* *(9)* *ppp* *morendo*  
*(mp)* *rall.*  $\text{♩} = \text{ca. } 70$

Bn. *p ma sonoro, molto espressivo*

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11

12

♩ = ca. 80

Score for measures 11 and 12:

- Voice:** *morendo* *p* *morendo*
- Fl.:** *mp* *fff* (5, 7)
- Ob.:** *pp* *fff* (3)
- Cl.:** *p* *fff* (6)
- Hn.:** *pp* *fff* (3)
- Bn.:** *p* *pp* (*perdendosi*)

||

Score for measures 11 and 12 (continued):

- Fl.:** *flutter*
- Ob.:** *flutter* (5)
- Cl.:** *flut+* (6)
- Hn.:** (6)
- Bn.:** *f*



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E R O T I C A

José Serebrier  
(1968)

For woodwind quintet and voice

Flute  
Oboe  
B<sup>b</sup> 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 1a and even shorter in 1b, then long again at 1c, and more spaced. 1d 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 (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.

