

NICOLAS CHUAQUI

AT THE WATERS  
OF OBLIVION

FOR 12 INSTRUMENTS

Instrumentation:

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in C

Trombone (Tenor)

Vibraphone

Violin

Viola

Cello

Bass

The score is in C.

**Program note**

The River Lethe, one of the five rivers of the underworld, is the river of forgetting and of oblivion in Ancient Greek Mythology. The souls of the dead drank from the river, and once they had forgotten their past lives, they were ready to be reincarnated.

"The souls that throng the flood  
Are those to whom, by fate, are other bodies ow'd:  
In Lethe's lake they long oblivion taste,  
Of future life secure, forgetful of the past."

- Virgil, *Aeneid*, trans. Dryden

# At the Waters of Oblivion

Nicolas Chuaqui  
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$\text{♩} = \text{ca. } 88$

**Flute**  
*mp* > *pp*      *mp* > *pp* *p*

**Oboe**  
*mp* > *pp*

**Clarinet in B $\flat$**   
*mp* > *pp*      *p*      *mp* < *mf*      *mp* > *pp*      *p* >      *p*      *mp* > *pp*

**Bassoon**  
*p*      *p*<sup>3</sup> >      *p*      *p*      *p* >      *p*

**Horn in F**  
*mp* < *mf*

**Trumpet in C**

**Tenor Trombone**

**Vibraphone**

**Violin**  
*mp* > *pp*      *p*

**Viola**  
*mp* > *pp*

**Violoncello**  
*pizz.*      *p*      *arco*      *pizz.*      *p*

**Double Bass**

**Time Signatures:**  
4/4      5/4      4/4      5/4      4/4

7

Fl. *non dim.* *mp* *poco* *mp* (*non dim.*)

Ob. *mf* (*non dim.*)

Cl. *p* *mp > pp* *mf* (*non dim.*) *p* *pp* *sempre*

Bsn. *p* *p* *pp* *p* *p* *mp* (*non dim.*)

Hn. *pp* *p*

Tpt.

Tbn.

Vib.

Vln. *non dim.* *pp*

Vla. *pp*

Vc. *p* *pp* (*pizz.*)

Db. *p* *pizz.* *arco* *pp* *sempre*

4/4 3/4 4/4 5/4 4/4

4/4 3/4 4/4 5/4 4/4

Fl. *mp* *pp* *mp* *pp* *mp* *p* *poco* *pp*

Ob. *pp* *mp* *p subito* *pp* *mf (non dim.)*

Cl. *p* *mp* *p* *mp* *p* *mf (non dim.)* *p*

Bsn. *p* *p* *pp* *p* *p* *p* *3* *poco*

Hn. *pp* *p*

Tpt.

Tbn.

Vib.

Vln. *mf* *pp* *pizz.* *p* *p*

Vla. *mf* *pp* *pizz.* *p* *pp*

Vc.

Db.

4/4 5/4 4/4 5/4 4/4

Fl. *mp* *<mf* *poco* *mf*

Ob. *pp* *mf* *mp* *poco* *p* *mp* *poco*

Cl. *p* *<mp* *p* *mp* *poco* *p* *mp* *p*

Bsn. *p* *p* *mf* *p* *mp* *pp* *mf (non dim.)* *p*

Hn. -

Tpt. -

Tbn. -

Vib. -

Vln. *pp* *mf* *pp*

Vla. (pizz.) *p*

Vc. (pizz.) *p*

Db. -

4/4 5/4 4/4 5/4 4/4

Fl. *mf* *mf* *pp* *poco*

Ob. *pp* *mf*

Cl. *mp* *pp* *p* *mf espress.* *dim.* *p*

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

Hn. *mf* *poco* *p*

Tpt.

Tbn. *p* *mp* *pp*

Vib.

Vln. *mf*

Vla. *arco* *pp* *poco*

Vc. *arco*

Db. *pizz.* *p* *arco* *p*

4/4 5/4 4/4 5/4 4/4

4/4 5/4 4/4 5/4 4/4

Fl. *mp* *poco* *mp* *mf* *pp* *poco* *mf*

Ob. *mp* *poco* *p* *poco* *mf*

Cl. *poco* *dim.* *mp* *mf* *pp* *poco*

Bsn. *p* *p*

Hn. *p*

Tpt.

Tbn. *5 mp* *poco* *p* *mp*

Vib. *f* *l.v. sempre (with pedal) motor off*

Vln.

Vla. *mf*

Vc. *arco* *p* *pp* *poco*

Db. *p* *mp* *f*

4/4 5/4 4/4 3/4 4/4

4/4 5/4 4/4 3/4 4/4



40

Fl. *mp* *pp*

Ob. *ppp*

Cl. *ppp* *p* *pp*

Bsn. *pp* *p* *mp* *f*<sup>5</sup>

Hn. *pp* *p* *p*

Tpt.

Tbn.

Vib. *f*

Vln. *arco* *mf* *poco* *mp* *mf* *p* *p*

Vla. *poco* *mf* *p* *p*

Vc. *f*

Db. *f*

5/4 4/4 5/4

5/4 4/4 5/4

44

Fl. *mf* *p subito* *mp* *mf*

Ob. *mp* *p* *p*

Cl. *mf* *p* *ft.* *p* *mp*

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

Hn. *pp* *p* *p* *pp*

Tpt.

Tbn.

Vib. *f*

Vln.

Vla. *p*

Vc. *mp* *pp sempre*

Db. *f*

5/4 4/4 5/4 4/4

5/4 4/4 5/4 4/4

Fl. *mp* > *pp*

Ob. *mf* > *p* *mp* > *p* *p* *mp* *pp*

Cl. *mp* > *pp* *ord.* *p* *mp* > *mf* *flt.* *mp* > *pp* *ord.* *p* > *mp*

Bsn. *p* *p* > *p* *p* *p* *ord.* *p* > *flt.* *p*

Hn. *flt.* *mp* > *mf*

Tpt.

Tbn.

Vib.

Vln. *pizz.* *p* *arco* *mp* > *pp* *p*

Vla. *f* *mp* > *pp*

Vc. *p* > *p*

Db. *f*

5/4 4/4 5/4 4/4

Fl. *ord.* *mp* *poco* *mp*

Ob. *mf*

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

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

Hn. *ord.* *pp* *p* *mp* *p* *p* *<mp* *mf* *mp*

Tpt. *p* *p* *3* *p*

Tbn. *p* *p* *3* *p* *p*

Vib.

Vln. *n*

Vla. *pp non dim.*

Vc. *p* *p*

Db.

4/4 3/4 4/4 5/4

4/4 3/4 4/4 5/4

62

Fl. *mp*<sup>5</sup> *mf* *non dim.*

Ob. *mp* *mf* *p*

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

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

Hn. *p* *p* *< mp* *pp* *p*

Tpt. *p* *pp* *pp*

Tbn. *p* *p* *pp* *p* *pp*

Vib.

Vln. *pp* *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp* *p* *arco* *p*

Db. *sfz* *mf* *f*

5/4 4/4 5/4 4/4

5/4 4/4 5/4 4/4

67

Fl. *mp* *p* *mf* *mp* *mf*

Ob. *pp* *mf* *pp*

Cl. *<mp* *p* *mf* *p* *mp*

Bsn. *p* *mf* *p*

Hn. *p* *f*

Tpt. *mp* *p* *p* *pp*

Tbn. *p* *p*

Vib.

Vln. *pizz.* *pp* *p* *p*

Vla. *pizz.* *p* *arco* *p* *f*

Vc. *f* *p* *f*

Db. *violent* *fp* *ff*

5/4 4/4 5/4

5/4 4/4 5/4

71

Fl. *poco* *mf* *mf*

Ob. *mf* *poco* *mp sempre* *3*

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

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

Hn. *p* *mf*

Tpt. *p*

Tbn. *mp* *p* *p* *pp* *p*

Vib.

Vln. *pp* *mf* *pp* *p*

Vla. *poco*

Vc.

Db. *f* *p*

5/4 4/4 5/4 4/4

5/4 4/4 5/4 4/4

76

Fl. *mf* *f* *ff* *mf*

Ob. *mf* *mf* *mf*

Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. *break off suddenly* *mf* *f > p*

Tpt. *mf* *f*

Tbn. *mf* *f* *p* *mp*

Vib.

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

5/4 4/4 5/4

5/4 4/4 5/4

arco 6

3

6

3

5



80

Fl. *pp* < *poco* *mp* *poco* *f non dim.* *ff*

Ob. *mp* *poco* *f* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *p* *f* *ff*

Hn. *f*

Tpt. *f*

Tbn. *pp* *mp* *poco* *f*

Vib.

Vln. *f non dim.*

Vla. *pp* < *poco* *f*

Vc. *f* *ff*

Db. *p* *f* *ff*

5/4 4/4 5/4 4/4 5/4 4/4 5/4

5/4 4/4 5/4 4/4 5/4 4/4 5/4

87

88

Fl.

Ob.

Cl.

Bsn.

**5**      **4**      **5**      **4**      **5**      **4**  
**4**      **4**      **4**      **4**      **4**      **4**

Hn.

Tpt.

Tbn.

Vib.

(with pedal)

solo

*p*   *mp*   *pp* <sup>3</sup>   *p*   *mp*   *p*   *mp*

**5**      **4**      **5**      **4**      **5**      **4**  
**4**      **4**      **4**      **4**      **4**      **4**

Vln.

Vla.

Vc.

Db.

*pp* subito *n*

Fl. (duet with bassoon)  
 Ob.  
 Cl.  
 Bsn. (duet with flute)  
 Hn.  
 Tpt. *mp sempre* *f break off suddenly*  
 Tbn.  
 Vib. *p p pp p*  
 Vln.  
 Vla. *f break off suddenly*  
 Vc. *ppp non dim.*  
 Db.

4/4 3/4 4/4 5/4 4/4

4/4 3/4 4/4 5/4 4/4

101

Fl. *p p pp mp p fp f ff* *f*

Ob. *f*

Cl. *f*

Bsn. *p p pp mp p f*

Hn. *ppp f*

Tpt. *f*

Tbn. *f*

Vib. *f* (with pedal)

Vln. *ppp f break off suddenly*

Vla.

Vc.

Db.

4/4 5/4 4/4 4/4 5/4 4/4

4/4 5/4 4/4 5/4 4/4

Fl. *p*

Ob.

Cl.

Bsn.

4/4 5/4 4/4

Hn.

Tpt.

Tbn.

Vib.

4/4 5/4 4/4

Vln. *ppp*

Vla.

Vc.

Db.

FOR PERUSAL USE ONLY

110

Fl. *f* *n*

Ob.

Cl.

Bsn.

4/4 5/4 4/4 5/4 4/4 3/4

Hn.

Tpt.

Tbn.

Vib.

4/4 5/4 4/4 5/4 4/4 3/4

Vln. *f* *n* *ppp*

Vla.

Vc.

Db. *p* *mp* *pp* *p* *5 mp* *mf* *p* *p* *mp*

Fl.  
Ob.  
Cl.  
Bsn.

4/4      5/4      4/4      5/4      4/4

Hn.  
Tpt.  
Tbn.

Horn dynamics: *p*, *<mf*, *pp*, *p*, *p*, *mf >*, *p*, *p*

Trumpet dynamics: *mf*, (*non dim.*), *mp > p*, *mf >*, *pp*, *p*, *p*, *mf sempre*

Trombone dynamics: *p*, *pp*, *p*, *<mp*, *pp*, *p*, *p*, *p*

Vib.

4/4      5/4      4/4      5/4      4/4

Vln.  
Vla.  
Vc.  
Db.

Violin dynamics: *f*

Viola dynamics: *ppp*, *f*

Violoncello dynamics: *pp*

Double Bass dynamics: *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Vib.

Vln.

Vla.

Vc.

Db.

4/4 5/4 4/4 5/4 4/4

4/4 5/4 4/4 5/4 4/4

*pp* *p* *p* *mp* *p* *mf* *pp* *p*

*p* *p* *mf* *mp*

*pp* *p* *p* *mp* *p* *pp* *p* *<mp*

*p* *mp* *pp*<sup>3</sup> *p* *mp*

*n* *n*



Fl.

Ob. *n*

Cl. *n*

Bsn.

Hn. *p* *mf* *f* *p*

Tpt. *p* *mf* *f*

Tbn. *f*

Vib. *p* *p* *mp*

Vln.

Vla.

Vc.

Db.

4/4 5/4 4/4 5/4

4/4 5/4 4/4 5/4

*pp* *distantly*

*pp* *distantly*

*pp* *distantly*

*pp* *distantly*

Fl. *p* *pp* *p*

Ob. *p* *mp* *p* *pp* *mp* *p*

Cl. *p* *mp*

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

5/4 4/4 5/4 4/4

Hn.

Tpt.

Tbn.

Vib. *p* *p* *sim. (sempre p)*

5/4 4/4 5/4 4/4

Vln. *p* *mp*

Vla. *mp > p* *< mf* *pp* *< p* *< mf sempre*

Vc. *p* *< mf* *pp* *p* *mf subito*

Db. *p*

Fl. *pp* < *mp* > *p* < *fp* *cresc.*

Ob. *> pp* *p* *cresc.* [3]

Cl. *p* *pp* *cresc.*

Bsn. *> pp* < *mp* > *p* *cresc.*

Hn. -

Tpt. *pp* [5] [3] [3]

Tbn. *pp* [5] [3] [3]

Vib. [5] [4] [5] [4]

Vln. *p* *pp* *cresc.*

Vla. *p* *mp* > *p* < *mf* *pp* < *p*

Vc. *p* *subito* *cresc.*

Db. *pp* *p* < *mp* *cresc.*

5/4 4/4 5/4 4/4

148

Fl. *ff* *fp* *f*

Ob. *ff* *mp subito* *p* *pp*

Cl. *ff* *p subito*

Bsn. *ff* *p subito* *p*

Hn. *pp* *cresc.* *ff* *cresc.* *fp* *n*

Tpt. *ff* *cresc.* *fp*

Tbn. *ff* *cresc.* *fp*

Vib.

Vln. *ff* *pp subito* *p*

Vla. *mf* *ff* *p subito* *pizz.* *pp*

Vc. *ff* *p subito* *mf subito*

Db. *ff*

4/4 5/4 4/4 5/4

4/4 5/4 4/4 5/4

Fl. *mp* *p* *mp* *mf*

Ob. *mf* *pp* *mf*

Cl. *p* *mf* *p* *p* *<mp* *p*

Bsn. *p* *p* *p* *p*

Hn. -

Tpt. *fff* *p*

Tbn. *n*

Vib. -

Vln. *p sempre*

Vla. *p* *p* *pp* *mf*

Vc. *p subito* *pp* *<p* *<mp*

Db. *dim.* *p* *pp*

5/4 4/4 5/4 4/4

5/4 4/4 (break as unnoticeably as possible) 5/4 4/4

158

Musical score for 'At the Waters of Oblivion' - Full Score - page 28. The score is written for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Treble clef, key signature of one sharp (F#). Dynamics include *mf*, *pp*, *mp*, and *poco*. Phrasing is indicated by slurs and breath marks.
- Oboe (Ob.):** Treble clef, key signature of one sharp (F#). Dynamics include *mf* and *mp*. Phrasing is indicated by slurs and breath marks.
- Clarinet (Cl.):** Treble clef, key signature of one sharp (F#). Dynamics include *mp* and *p*. Phrasing is indicated by slurs.
- Bassoon (Bsn.):** Bass clef, key signature of one sharp (F#). Dynamics include *mf*, *p subito*, and *p*. Phrasing is indicated by slurs.
- Horn (Hn.):** Treble clef, key signature of one sharp (F#). Dynamics include *pp*, *mp*, *poco*, *p*, and *mp*. Phrasing is indicated by slurs.
- Trumpet (Tpt.):** Treble clef, key signature of one sharp (F#). Part is mostly silent.
- Trombone (Tbn.):** Bass clef, key signature of one sharp (F#). Part is mostly silent.
- Vibraphone (Vib.):** Treble clef, key signature of one sharp (F#). Part consists of rhythmic patterns with slurs.
- Violin (Vln.):** Treble clef, key signature of one sharp (F#). Part consists of sustained chords with slurs.
- Viola (Vla.):** Bass clef, key signature of one sharp (F#). Dynamics include *pp* and *poco*. Phrasing is indicated by slurs and the word *arco*.
- Violoncello (Vc.):** Bass clef, key signature of one sharp (F#). Dynamics include *p*. Phrasing is indicated by slurs.
- Double Bass (Db.):** Bass clef, key signature of one sharp (F#). Part consists of sustained chords with slurs.

Time signatures are indicated below the staves: 5/4, 4/4, 5/4, 4/4, 5/4, 4/4.

Musical score for page 164, featuring woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Woodwind parts (Fl., Ob., Cl.) include dynamic markings: *ppp* and *mp*. The Clarinet part has a *ppp* marking. The Bassoon part has a *pp* marking. The Vibraphone part has a *pp* marking.

Time signature changes are indicated by the following ratios:

5/4	4/4	5/4	4/4	5/4
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Fl.

Ob.

Cl.

Bsn.

5/4 4/4 5/4 4/4 5/4 4/4

Hn.

Tpt.

Tbn.

Vib.

5/4 4/4 5/4 4/4 5/4 4/4

Vln.

Vla.

Vc.

Db.