

Mike Frengel

Peanootz

for 7 instruments

www.mikefrengel.com

Peanootz

Movement I.

Movement II.

Movement III.

Total duration: approx. 12:00

Instrumentation

Flute
Bb clarinet
Percussion } two percussionists
Marimba
Piano
Violin
Violoncello

Percussion Instrument List

triangle
splash cymbal
tambourine
cowbell
2 woodblocks (low and high)
snare drum
concert tom (medium)
bass drum
marimba

Program Note

The pitch collection used in *Peanootz* is derived from symmetrically expanding intervals around an axial pitch. For example, given an axis on G4, the next scale degrees are A-flat and F-sharp (a minor second above and below the axis), then B-flat and E (a major second above and below the previous); then D-flat and D-flat (a minor third from the previous), and so on, up to eight pitches in both directions. Octave equivalents are not recognized; pitches only appear in the octaves for which they were derived. For harmonic contrast, three such pitch collections were used, with axes on E4, G4, and B4. Many other musical dimensions are obtained from the symmetrical and expanding nature of the pitch sets, such as note durations, rhythms, and symmetrical harmonies and chord pairs. *Peanootz* was composed for the Boston-based ensemble, Hub New Music, with the support of a grant from the Provost's Office and the College of Arts, Media, and Design at Northeastern University.

Notation

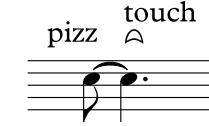
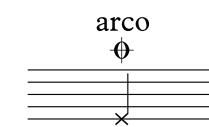
Flute

w.t.	whistle tone;
flz.	flutter tongue;
	wind tone, open emboucher hole, notated pitch should be faintly present;
	tongue pizzicato;
	tongue ram (the tone produced is a major seventh lower than notated);
	key click with tone (emboucher closed). The note head represents the sounding pitch, which is likely to be a major seventh lower than the fingered pitch;
	key click without tone (emboucher closed);
wind ord. 	roll flute to alter angle of emboucher hole relative to the mouth.

Clarinet

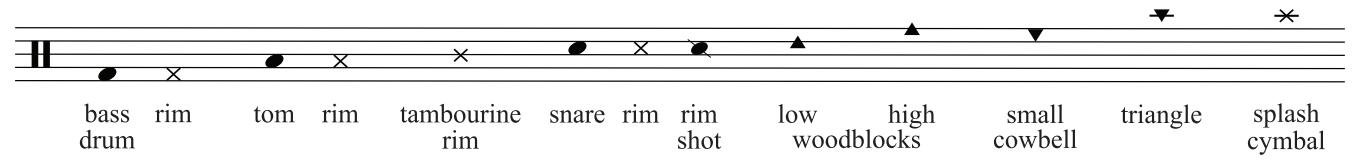
	in the clarinet part, slap tongue;
	key click without tone (emboucher closed).

Strings

s.p.	sul ponticello;
s.t.	sul tasto;
ric...	let the bow bounce off the strings until it comes to rest;
	touch the vibrating string with a fingernail to create a buzz effect;
	bow string without pressing it to the fingerboard.

Notation

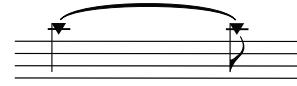
Percussion



ric... let the beater bounce freely on the object until it comes to rest;

 strike the drum head near the rim;

 tap on bass drum shell with left hand fingernail;

vib.  shake the suspended triangle to create a wavering effect.

Marimba

ric... let the beater bounce freely on the object until it comes to rest;

 a cross through the stem indicates a dead stroke;

Piano

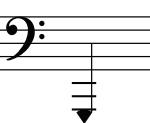


a shape note head indicates that the string is prepared (see preparation instructions below).

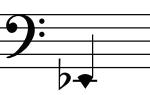
depress keys without striking strings; some notes may sound accidentally.

Preparations:

In the first and second movements, four strings of the piano are prepared by wedging objects between their courses, as follows:



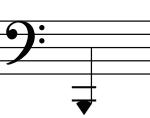
A rubber eraser should be wedged between the strings and placed approximately 4.5 inches from the damper. The resultant tone should have an inharmonic, bell-like timbre;



A wooden dowel should be wedged between the strings and placed approximately 3.25 inches from the damper. The resultant tone should have an inharmonic, bell-like timbre;



A threaded bolt should be wedged between the strings and placed approximately 5.5 inches from the damper. The resultant tone should have an inharmonic, bell-like timbre;



A piece of spongy foam bolt should be wedged between the strings and placed approximately 1 inch from the damper. The written pitch should sound, but damped (i.e. pizzicato);

Peanootz

I.

A Light, yet confident $\text{♩} = 125$

The musical score consists of seven staves. The Flute and Clarinet in B \flat play eighth-note patterns with dynamic markings *mf*, *p*, *mp*, *mf*, *p*, *p*, *mf*, and *p*. The Percussion and Marimba staves show various rhythmic patterns with dynamics *mf*, *f*, *mf*, *f*, and *mf*. The Piano staff has a continuous eighth-note pattern with dynamics *mf*, *f*, *mf*, and *f*. The Violin and Violoncello staves play eighth-note patterns with dynamics *mf*, *pizz*, *mf*, *pizz*, *f*, *mf*, *mf*, and *f*.

B

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

12

f > *p* *mf*

f > *mp* *mf* *tr* *h* *mf* *p*

f > *mp* *mf*

f *mf*

f > *mp* *mf*

f *mf*

f > *mp* *ppp* *mf*

f *mf*

f > *mp* *pizz*

mf *pizz*

f > *mp* *mf*

f *mf*

C Steady

Fl. *mf* — *p*

Cl. *mp* — *mf* — *p* *tr* *#*

Perc. *mf* — *f* — *p* *ppp* L.H. fingernail on shell

Mar. *mf* — *f* — *mf* *pp* *p* *ppp* *pp*

Pno. *mf* — *f* — *mf* *ppp* *p* *>pp* *p* *ppp*

Vln. *mf* — *f* — *mf* *f* *pizz* *mf* *pp* *p* *pp* *arco* *s.p.* *pizz* *pp*

Vc. *mf* — *f* — *mf* *f* *arco* *I* *pp*

sost.

D

Fl. 30 *mp* *ppp* *pp* *mp* *mf* *f* *t.p.* *pp*
Cl. *mp* *pp* *p* *mp* *mf* *f* *mf* *pp*

Perc. *ppp* *p* *ppp* *mp* *pp*

Mar. *ppp* *pp* *p* *pp* *p* *mp* *pp*

Pno. *p* *pp* *p* *mp* *pp*

Vln. *pizz* *pp* *arco s.p.* *p* *pizz* *pp* *arco s.p.* *p* *ord.* *6/8* *pizz* *pp* *ppp*
Vc. *pp*

E

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

38

This musical score page contains six staves of music for various instruments. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is Percussion (Perc.), the fourth is Maracas (Mar.), the fifth is Piano (Pno.), and the bottom two are for strings: Violin (Vln.) and Cello (Vc.). The score begins at measure 38. The Flute and Clarinet parts feature eighth-note patterns with dynamic changes between measures. The Percussion and Maracas parts provide rhythmic patterns with accents. The Piano part consists of eighth-note chords. The Violin and Cello parts play eighth-note patterns, with the Cello providing harmonic support. The overall style is complex, with frequent time signature changes and dynamic variations.

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

F

G

L.H. finger taps on shell sim...

47

48

49

50

mf

p

mf

mp

mf

f

ff

pp

mf

f

pp

mf

f

pp

f

mf

fz

fz

f

pp

f

mf

f

pizz

pp

f

mf

f

f

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

56

Flute part: Measures 1-8 show eighth-note patterns with dynamics p, pp, mp, pp, p, pp, pp, mp. Measures 9-16 show eighth-note patterns with dynamics pp, mp, pp, mp, pp, mp, pp, mp.

Clarinet part: Measures 1-8 show eighth-note patterns with dynamics pp, p, pp, p, pp, mp, ppp, pp. Measures 9-16 show eighth-note patterns with dynamics pp, mp, pp, mp, pp, mp, pp, mp.

Percussion part: Measures 1-8 show eighth-note patterns with dynamics ppp, p, ppp, p, ppp, p, ppp, p. Measures 9-16 show eighth-note patterns with dynamics p, ppp, p, ppp, p, ppp, p, ppp.

Maracas part: Measures 1-8 show eighth-note patterns with dynamics ppp, pp, pp, pp, pp, ppp, pp, pp. Measures 9-16 show eighth-note patterns with dynamics pp, pp, pp, pp, pp, pp, pp, pp.

Piano part: Measures 1-8 show eighth-note patterns with dynamics mp, pp, mp, pp, mp, pp, mp, pp. Measures 9-16 show eighth-note patterns with dynamics pp, mp, pp, mp, pp, mp, pp, mp. Sustained notes are indicated by brackets under measures 1-4, 5-8, and 9-12.

Violin part: Measures 1-8 show eighth-note patterns with dynamics arco s.p., pizz, pp, arco s.p., pizz, pp, arco s.p., pizz, pp. Measures 9-16 show eighth-note patterns with dynamics arco s.p., pizz, pp, arco s.p., pizz, pp, arco s.p., pizz, pp.

Cello part: Measures 1-8 show eighth-note patterns with dynamics pp, arco, pp, arco, pp, pp, pp, pp. Measures 9-16 show eighth-note patterns with dynamics pp, arco, pp, arco, pp, pp, pp, pp.

63

H

Fl. *mp* *mf* *f* t.p. *pp*

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

Perc. *p ppp* *p ppp* *mp* *ppp* *mf* *p* *pp*

Mar. *pp* *ppp* *pp* *mf* *ppp*

Pno. *mp* *pp* *mp* *mf* *ppp*

Vln. *pizz* *arco s.p.* *pizz* *arco s.p.* *pizz* *p* *pp*

Vc. *pp* *p* *pizz* *pp* *mf* *pp*

I

72

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

Dynamic markings: $\text{ppp} < \text{mf} > \text{ppp}$, p , $p > \text{ppp}$, $\text{mf} > \text{ppp}$, p , $\text{mf} > \text{ppp}$, $p > \text{ppp}$, $\text{ppp} < \text{mf} > \text{ppp}$, $\text{mf} > \text{ppp}$, ppp , $\text{mf} > \text{ppp}$, ppp , $\text{ppp} < \text{mf} > \text{ppp}$, pizz , $\text{ppp} < \text{mf} > \text{ppp}$, pizz , $\text{ppp} < \text{mf} > \text{ppp}$, p .

81

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

Flute part: *ppp* $\xrightarrow{\text{mf}}$ *ppp*, *mf*, *ppp*, *mf*, *ppp*, *mf*, *ppp*, *mf*.

Clarinet part: *p* $\xrightarrow{\text{ppp}}$, *mf*, *ppp*, *mf*, *ppp*, *mf*, *ppp*, *mf*.

Percussion part: *p* $\xrightarrow{\text{mf}}$ *p*, *p* $\xrightarrow{\text{mf}}$ *p*, *p* $\xrightarrow{\text{mf}}$ *p*.

Marimba part: *p* $\xrightarrow{\text{ppp}}$, *mf*, *ppp*, *mf*, *f*, *p*, *ppp* $\xrightarrow{\text{mf}}$.

Piano part (treble staff): *ppp* $\xrightarrow{\text{mf}}$ *ppp*, *mf*, *ppp*, *ppp* $\xrightarrow{\text{mf}}$ *ppp*, *mf*, *ppp*, *mf*.

Piano part (bass staff): *mp*.

Violin part: *ppp* $\xrightarrow{\text{mf}}$ *ppp*, *mf*, *ppp*.

Cello part: *p*, *ppp* $\xrightarrow{\text{mf}}$ *ppp*, *mf*, *ppp*, *mf*.

Fl. *ppp* *mf* *ppp* *mf* *ppp* *mf*

Cl. *ppp* *mf* *ppp* *p > ppp* *p > ppp* *mf*

Perc. *p < mf > p* *p < mf > p* *p < mf > p*

Mar. *fff* *p* *ppp* *mf* *ppp* *p > ppp* *f* *ppp* *mf* *ppp* *mf*

Pno. *ppp* *ppp < mf > ppp* *mf* *ppp* *ppp* *mf* *f* *ppp* *mf*

Vln. *ppp* *mf* *ppp* *mf* *ppp* *mp* *p* *f* *p* *mp* *f* *p*

Vc. *mf* *p* *ppp* *mf* *ppp* *p*

97

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

Dynamic markings and performance instructions:

- Flute: $\gg ppp$, mf , ppp , $<mf> ppp$, $<mf> ppp$, $<mf> ppp$
- Clarinet: $\gg ppp$, $\ll mf \gg ppp$, $\ll mf \gg ppp$
- Percussion: $>p$, $p <mf> p$, $<mf> p$
- Marimba: $\gg ppp$, mf , ppp , ppp , $\ll mf \gg ppp$, $p > ppp$, $\ll mf \gg ppp$
- Piano: ppp , $\ll mf \gg ppp$, mf , ppp , $<mf> ppp$, p , ppp
- Violin: mp , ppp , $\ll mf \gg ppp$, ppp , $<mf> ppp$, $pizz$, $<mf> ppp$, $pizz$, $<mf> ppp$
- Cello: p , p , $<mf> ppp$, p , ppp , $\ll mf \gg ppp$, ppp

106

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

II.

A Mechanical

$\text{♩} = 80$

Flute: wind ord. $\xrightarrow{\text{C}} \text{U}$, $\text{U} \xrightarrow{\text{wind}}$, $p < mp > pp$, $p < mp > pp$, $pp < mf > p$, $pp < mf >$

Clarinet in B \flat : $p < mf > p$, f , mp , $pp < mf >$, mf , mp , $pp < mf >$

Percussion: stick, ric..., tri. beater, vib., f , dead stroke, p , mp , p , mf

Marimba: f , p , mf , mf , mp , p

Piano: mf , mp , p , f , mf , p , mf , p , mf

Violin: pizz, arco s.t., pizz, arco s.p., pizz, pizz, pizz, p , mp , p , mf

Violoncello: pizz, col legno battuto ric..., fp , p , mf , pizz, pizz, mp , mp , p , $p < mp >$, arco col legno

10

B

Fl.

Cl.

Perc.

Mar.

Pno.

Vln.

Vc.

pp < mp > pp
fp > pp

ord. - - ftz
key click
w.t.

tr
mf
f > ppp
ric...

mf

mf p

mf mf mp p

mf mp

arco s.p.
pp < f pp

pizz
arco
pp arco
pizz
arco s.p. → ord.
pizz
arco
pp f
mp f
mf
mp

Fl. t.p.
f *p* = *f*

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

Perc. vib. ric... *mp* *ff* *f* *mf*

Mar. *ff* *mf* *mp* *p* *p* *ff* *f* *mp*

Pno. *ff* *mf* *p* *f* *mp*

Vln. pizz *f* *p* < *ff* arco *mf* *mp* *p* *pp* < *p* *p* *ff* *f*
Vc. pizz *ff* *mf* *mp* *p* *arco* *pizz* *pp* *pizz* *ff* *pizz* *ff* *f*

4

D

Fl. *pp* <> *mp* > *pp* <> *mp* > *pp* | *mp* <> *f* | *p* *mf* *p*

Cl. *pp* <> *mp* > *pp* <> *mp* > *pp* | *mp* <> *f* | *mp* *f*

E

Perc. *H* *4* - - - - *6* - - - - *3* - - - - *7* - - - - *3* - - - - *4* - - - - *4* - *mf* |

Mar. *4* - - - - *6* - - - - *3* - - - - *7* - - - - *3* - - - - *4* - *f* *mf* | *2* *4* - - - - *6* - - - - *3* - - - - *7* - - - - *3* - - - - *4* - *mf* |

Pno. *4* - - - - *6* - - - - *3* - - - - *7* - - - - *3* - - - - *4* - *f* *mf* | *2* *4* - - - - *6* - - - - *3* - - - - *7* - - - - *3* - - - - *4* - *mf* |

Vln. *4* - - - - *6* - *arco s.t.* - *3* - *arco s.t.* - *7* - *ord.* - *4* - *pizz* - *5* | *ppp* <> *p* > *ppp* | *ppp* <> *p* > *ppp* | *mp* <> *f* | *p* <> *f* | *f* *mp* |

Vc. *2* *4* - - - - *6* - *arco s.t.* - *3* - *arco s.t.* - *7* - *ord.* - *4* - *pizz* - *5* | *ppp* <> *p* > *ppp* | *mp* <> *f* | *p* <> *f* | *f* |

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

Cl. *mp* *f* *pp*

Perc. *dead stroke* *f* *p* *ric...* *f* *mf* *mp* *dead stroke*

Mar. *mf* *mp* *f* *mp* *p* *pp* *f* *mf* *f* *mp*

Pno. *mf* *f* *mp* *pp* *f* *mf* *f* *mp*

Vln. *pizz* *mp* *p* *pp* *ppp* *f* *mf* *mf* *col legno* *battuto* *ric...* *pizz arco* *pizz*

Vc. *pizz* *p* *ppp* *f* *p* *f* *pp* *mp*

52

Fl. *pp < f*

Cl. *pp < p > pp*

Perc. *f* *mp*

Mar. *mf* *p* *pp*

Pno. *mf* *ppp* *pp*

Vln. *p < f* *pp* *mp* *p* *mp* *ppp* *ppp < p > ppp* *arco* *< p > < p > ppp*

Vc. *mf* *pp < f* *mp* *mf* *p* *col legno* *battuto* *pizz s.t.* *ppp < p > ppp* *arco* *< p > < p > ppp*

F

Fl.

pp < mp > < mp > pp

< p > pp < mf > pp

pp < mp > < mp > pp

< p > pp < mf > pp

pp < mp > pp

< pp > < mp > pp

pp < mp > pp

mf

Cl.

pp < mp > < mp > pp

< p > pp < mf > pp

< mp > pp

< pp > < mp > pp

pp < mp > pp

mf

Vln.

< p > < p > ppp

< p > ppp < mf > ppp

< p > ppp

< p > < p >

< p > pp

Vc.

< p > < p > ppp

< p > ppp < mf > ppp

< p > ppp

< p > < p >

< p > pp

=

Fl.

pp < mf > pp

< mp > pp < mp > pp

pp < mp > pp

pp < mp > pp

< mp > pp

< mp > pp

Cl.

pp < mf > pp

< mp > pp < mp > pp

pp < mp > pp

pp < mp > pp

< mp > pp

< mp > pp

Vln.

pp < p > pp

< mp > pp < mp > pp

< mp > pp

ppp < p > pp

< p > ppp

< p > pp

Vc.

pp < p > pp

< mp > pp < mp > pp

< mp > pp

ppp < p > pp

< p > ppp

< p > pp

83

G

Fl. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \text{t.p.} \\ f \end{smallmatrix}$ $\begin{smallmatrix} ff \\ + \end{smallmatrix}$

Cl. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} tr \\ mp \\ ff \end{smallmatrix}$

Perc. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ f $\begin{smallmatrix} ff \\ mf \\ ff \end{smallmatrix}$

Mar. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} ff \\ ff \end{smallmatrix}$

Pno. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ f $\begin{smallmatrix} ff \\ ff \end{smallmatrix}$

Vln. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \text{pizz} \\ ff \end{smallmatrix}$ $\begin{smallmatrix} pizz \\ arco s.p. \end{smallmatrix}$

Vc. $\begin{smallmatrix} 5+4 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 5+6 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} ff \\ p \\ f \\ mp \end{smallmatrix}$

III.

20

A Forceful, energetic $\text{♩} = 90$

Flute f mp f mp f

Clarinet in B \flat + (slap) mp fz

Perc. 1 $p < f \text{ } mf$ $p < f \text{ } mf$ f

B.D. ff f

Perc. 2 Mar.

Piano fz mf fz mf f

Violin pizz f mf arco fz mp pizz f

Violoncello pizz f mf

Fl. 6
mp *f* *mp* *f* *mp* *f* *mf* > *pp* *f*
Cl. *+ mp* *fz* *f* *mp* *fp* = *pp* *mf* < *f*
Perc 1 *ff* *mf* *p* — *f* *mf* *f*
B. D. *ff* *f*
2 Mar. *f* *gliss.* *ff*
Pno. *fz* *mf* *fz* *mf* *f*
 Ped.
Vln. *pizz* *f* *mf* *f* *pizz* *arco* *s.p.* *pizz* *arco* *fp* = *pp*
Vc. *pizz* *f* *mf* *f* *pizz* *arco* *mf* *pizz* *ff*

12

Fl. *mp f mp f mp f f mp f*

Cl. *+ mp fz + mp fz fz f mp*

Perc 1 *f mf ff mf p < f ff f mf*

B. D. *f ff f ff f*

2 Mar.

Pno. *fz mf fz mf fz mf*

Vln. *pizz arco s.p. f pizz f pizz arco s.p. → ord. f pizz arco*

Vc. *f mf f pizz f pizz f pizz f*

C

Fl. *mp* *f*

Cl. *mp*

Perc 1 *mf* *f* *p*

B. D. *f* *p*

Mar.

Pno. *mf* *f* *p* *pp* *p*

Vln. *mf* *f* *fp* *fp* *p*

Vc. *pizz* *mf* *fp* *pizz* *mp*

Detailed description: This is a page from a musical score for orchestra and piano. The page is numbered 23 at the top right. The title 'C' is centered above the staff. The score consists of six staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Percussion 1 (Perc 1), Bass Drum (B. D.) and Maracas (Mar., grouped together), Piano (Pno.), Violin (Vln.), and Cello (Vc.). The music is in common time, with some measures in 2/4 or 3/4 time indicated by a '2' or '3' over the 4. Various dynamics are marked: *mp*, *f*, *p*, *pp*, *mf*. Performance instructions include 'arco s.p.' (arco sforzando piano), 's.p.' (sforzando piano), 'ord.' (ordinario), 'fp' (fortissimo piano), 'fp arco' (fortissimo piano arco), and 'pizz' (pizzicato). The score shows a complex sequence of notes, rests, and dynamic changes, typical of a modern classical composition.

26 t.p.
Fl. *ppp*
Cl. *ppp*
Perc 1 brush sweeps *ppp* *p* *ppp* *p* *mp* *ppp* *p* *mp* *mf*
B. D.
2 Mar. *ppp* *p* *ppp* *f* *p*
Pno. *ppp* *p* *ppp* *p*
Vln. pizz *ppp* pizz *p* pizz touch *ppp* pizz touch *p* pizz *p*
Vc. arco s.t. *ppp* *p* *ppp* *p* *p*

This musical score page contains six staves of music for orchestra and piano. The staves are: Flute (Fl.), Clarinet (Cl.), Percussion 1 (Perc 1), Bass Drum (B. D.), Maracas (Mar.), and Piano (Pno.). The Violin (Vln.) and Cello (Vc.) are also present, though their staves are not explicitly labeled with text but are indicated by the corresponding clef and key signature. The score is numbered 24 at the top left. System 26 begins with the Flute playing a rhythmic pattern of eighth-note pairs at dynamic 't.p.' (très peu fort). The Clarinet follows with a sustained note at 'w.t.' (without attack). Percussion 1 has a 'brush sweeps' instruction. The Flute continues with eighth-note pairs at 'mp'. The Clarinet plays eighth-note pairs at 'ppp'. The Percussion 1 part includes dynamic markings 'p < mp' and 'ppp'. The Bass Drum (B. D.) and Maracas (Mar.) both play eighth-note pairs at 'ppp'. The Maracas part includes a dynamic 'f' (fortissimo) and a 'p' (pianissimo). The Piano (Pno.) plays eighth-note pairs at 'ppp', followed by a dynamic 'p'. The Violin (Vln.) and Cello (Vc.) both play eighth-note pairs at 'ppp'. The Violin part includes a dynamic 'p' and performance instructions 'pizz' (pizzicato) and 'touch'. The Cello part includes a dynamic 'p' and performance instructions 'arco s.t.' (arco sostenuto) and 'pizz'.

Fl. *mp*

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

Perc 1 *mf* *p* *p*

B. D.

2 Mar. *mf* *f* *p*

Pno. *p* *pp* *p* *mf* *p*

Vln. *p* *pizz* *f* *pizz* *arco* *pizz*

Vc. *p* *pizz* *f*

This musical score page contains six staves of music. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is for Percussion 1 (Perc 1). The fourth staff is a group of two staves: Bass Drum (B. D.) and Maracas (Mar.). The fifth staff is a group of two staves: Piano (Pno.) and Cello/Bass (Vc.). The bottom staff is for Violin (Vln.). The score consists of six measures. Measure 1: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs. Measure 2: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs. Measure 3: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs. Measure 4: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs. Measure 5: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs. Measure 6: Flute has eighth-note pairs, Clarinet has eighth-note pairs, Percussion 1 has eighth-note pairs, Bass Drum has eighth-note pairs, Maracas has eighth-note pairs, Piano has eighth-note pairs, and Cello has eighth-note pairs.

Fl. *p* *f*

Cl. *p* *mf* *f*

Perc 1 *ff* *ppp* *key taps, as much pitch as possible*

B. D.

Mar.

Pno. *p* *mp* *f* *ff* *ppp* *Depress keys without striking strings*

Vln. *arco* *p* *mf* *f* *ff* *ppp* *Touch string without depressing to fingerboard sim...*

Vc. *arco* *p* *mf* *f* *ff* *ppp* *Touch string without depressing to fingerboard sim...*

44

Fl. *ppp*

Cl. *ppp*

Perc 1 *ppp*

B. D.

2 Mar. *ppp*

Pno. *ppp*

Vln. *ppp* arco *ppp* *pizz.* *ppp*

Vc. *ppp*

The musical score page contains six staves of music. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is Percussion 1 (Perc 1). The fourth staff is Bass Drum (B. D.) and Maracas (Mar.), grouped together. The fifth staff is for Piano (Pno.). The bottom two staves are for Violin (Vln.) and Cello (Vc.). Measure 44 begins with a dynamic of *ppp*. The Flute and Clarinet play eighth-note patterns with various slurs and grace notes. Percussion 1 and the Maracas provide rhythmic support. The Piano has a sustained note. The Violin and Cello play eighth-note patterns with slurs, and the Cello includes a pizzicato instruction. The page concludes with another *ppp* dynamic.

D

Fl. Cl. Perc 1 B. D. Mar. Pno. Vln. Vc.

51

f *mp* + (slap) *mp* *fz* *p < f* *mf* *p < f* *p < f* *mf*

ff *f*

fz *mf* *fz* *mf*

pizz *f* *mf* *pizz* *f* *mf*

pizz *arco* *fz* *mp*

ppp

Fl. 60 *mp* *f*

Cl. *mp*

Perc 1 *mf* *f* *ff* *f* *mf* *ff*

B. D. *ff* *f*

2 Mar.

Pno. *mf* *fz* *mf* *f*

Vln. *s.p.* *pizz* *pizz* *arco* *mp*

Vc. *pizz* *f* *pizz* *mf*

64

F1. *mp* *f* *mp* *f* *f* *f* + (slap)

Cl. *mp* *fz*

Perc 1 *f* *mf* *p < f* *f* *p < f*

B. D. *f* *ff* *f*

2 Mar. *fz*

Pno. *fz* *mf* *mf* *mf* *fz* *f* *mf*

Vln. *pizz* *f* *mf* *arco* *mp* *s.p.* *f* *ord.* *f* *col legno battuto ric...* *f* *pizz*

Vc. *f* *mf* *f*

Fl. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

C1. *mp* *fz* *mp* *fz*

Perc 1 *f* *mf* *p < f* *ff* *f* *mf* *p < f* *ff*

B. D. *f* *ff* *f* *ff*

2 Mar.

Pno. *fz* *mf* *fz* *mf* *f*

Vln. pizz *f* arco *mp* s.p. *f* pizz *f* arco *mp* s.p. *mf*

Vc. pizz *f* *mf*

Fl. *f*

Cl. + *fz* *p* *fz*

Perc 1 *f* *mp* < *f* *ff*

B. D. + *f* *ff* *3* *4* *ff* *mf*

2 Mar. -

Pno. *fz* *mf* *ff* *f* *fz* *ff* *ff* *p*

Vln. pizz *f* *mf* arco s.p. *f* pizz *fz* *ff* pizz *mf* arco *f* pizz

Vc. pizz *f* pizz *f* pizz *fz* *ff* pizz *mf* *f* *mp*