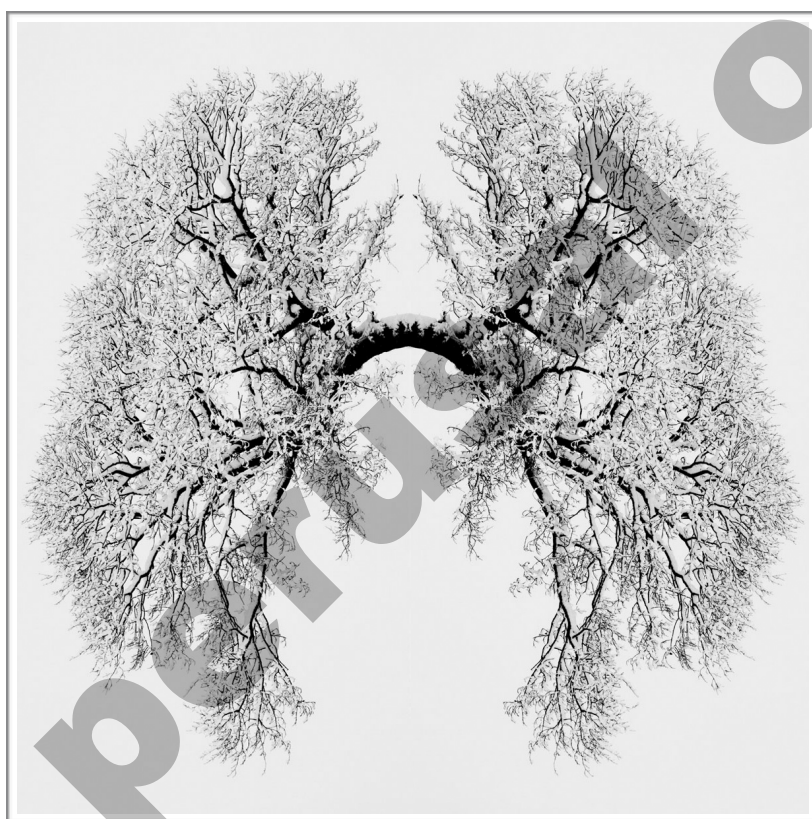


Peter Van Zandt Lane



(p)neumes

for flute, clarinet, violin, violin, cello, piano, and percussion

Peter Van Zandt Lane

(p)neumes
(2020)

Written for Ensemble Vim

Approximate Duration: 10 minutes

- Flute (doubling alto flute and melodica)
- Bb Clarinet (doubling bass clarinet and melodica)
- Violin
- Cello
- Percussion
- Piano (doubling melodica)

Percussion List: Marimba (5 octave), glockenspiel, small concert bass drum, med-small suspended crash, medium triangle, small triangle, and melodica.

Performance Notes:

All accidentals carry through the measure and apply only to the octave in which they appear. In highly chromatic passages, courtesy accidentals have been provided. All key signatures have been excluded.

Program Note:

(p)neumes is a portmanteau of the prefix “pneum-” –meaning lungs or having to do with breathing– and “neumes” –a system of musical symbols associated with Medieval music. In writing this piece, I sought to maintain long, breath-like, slow-moving melodic lines underneath increasingly faster surface textures. Although the work doesn’t reference any pre-existing melodic material, it evokes some ways that Medieval repertoire was recycled into the music of the Renaissance. The piece was largely written before the beginning of the Covid-19 pandemic, and so the topic of breath carries no intentional commentary on current events. That said, composing the latter half of the piece during the pandemic likely lead me to embrace some more consonant and comforting harmonic textures in the second half of the piece: a mix of my desire for catharsis and optimism amidst our collective stress and uncertainty.

(p) n e u m e s

for Ensemble Vim

Peter Van Zandt Lane

Peaceful, freely $\text{♩} = \text{c. } 60$

Peaceful, freely $\text{♩} = \text{c. } 60$

Flute

B♭ Clarinet

Violin

Violoncello

Percussion

Piano

con sord.

pp no cresc.

ppp

mp

ppp

melodica

ppp

mf

pp

ppp

pp

mf

pp

6

Fl.

mf

p

3

mf

p

Cl.

mf

p

mf

pp

Vln.

mf

pp

mf

pp

Vc.

mf

pp

mf

pp

Perc.

mf

p

mf

pp

p

Pno.

mf

p

pp

mp

pp

10

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

pp *mf* *p* *f* *pp*

p *fp* *f* *pp*

mf *pp*

f *p*

mf *pp*

mf *p*

ppp *mp* *ppp*

p *mf* *pp*

3 3

4 2 3 4

15

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

p *mf* *p*

mf *pp*

mf

p *mf*

p *mf* *pp*

p *mf* *pp*

to alto flute

to clarinet

pp

port

(to marimba)

4 2 4 4

19

Alto Flute

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

p *mf* *pp*

mp *pp*

senza sord.

p *n*

p *n*

accel *pp* *mp* *ppp*

decel

on melodica *pp*

on piano *pp*

23

poco accel.

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

p *mf* *p*

mf *p* *mf*

mp *ppp*

pp *f*

pp *f*

pp *mf* *ppp*

mp *ppp*

27

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

p

pizz

played on both piano and melodica

32

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

44

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mf *p*

mf *p*

mf *p*

mf *p*

mf *mp*

3

49

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

f *mp*

mp *f* *mp*

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

mf *p* *mp* *mf* broadly

f *mp*

mp

55

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

f *mp*

f *mp* *f* *mp*

f

f *mp* *f* *mp*

mf *mp* *f* *mp* *f* *mp*

65

A. Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

f *p*

f *p*

to fl.

to bass cl.

pizz

p

pp

pp

f *p*

Bass Clarinet

3 5

71

Flute

B. Cl.

Vln.

Vc.

Mar.

Pno.

76

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

8^{vb}

80

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

p *mf* *p*

f *p* *f* *p* *f*

mf *p*

p *f* *p* *mf*

p *f* *p* *f*

p *f* *p* *f*

(8) -----

83

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

p *mf* *p*

p *f* *p* *f* *p* *f*

mf *p*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

f *p* *f* *p*

86

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

B. Cl. *p* *mf* *p*

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

Vc. *f* *p* *pp*

Mar. *p* *f* *p*

Pno. *p* *pp*

91

Fl. *ord.* *pp*

B. Cl. *pp*

Vln. *arco* *s.t.* *ppp* *mp* *ppp*

Vc. *ppp* *mp* *ppp*

Mar. *arpeggiate irregularly* *accel.* *decel.*

Pno. *ppp* *mp*

97

Fl. *mf* *pp*

B. Cl. *mf* *pp*

Vln. *ppp* *mp*

Vc. *ppp* *mp*

Mar. *arpeggiate irregularly*

Pno. *ppp* *ppp*

102

Fl. *mp* *pp*

B. Cl. *pp* *mp* *pp s.p.*

Vln. *ppp* *fp*

Vc. *ppp* *pp* *f*

Mar.

Pno. *mp* *ppp*

accel. decel.

C

107

Fl. *p*

B. Cl. *mp*

Vln. *arco* *(tr)*

Vc. *p*

Mar. *p*

Pno. *p*

mf

Ped. ad lib.

112

Fl. *mf*

B. Cl.

Vln. *mp* *f* *p* *pizz*

Vc. *p*

Mar.

Pno. *8va*

This musical score is for a piece titled "The Rose Tree". It is written for a chamber ensemble consisting of Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mar.), and Piano (Pno.). The score is in 4/4 time and begins at measure 124. The key signature has one sharp (F#). The Flute, Bass Clarinet, Viola, and Piano parts feature a melodic line with eighth and sixteenth notes, often beamed together. The Violin part has a more sustained melody with some grace notes. The Maracas part provides a rhythmic accompaniment with eighth notes. The Piano part includes a melodic line in the right hand and a bass line in the left hand, with some sustained chords. The score includes dynamic markings such as *mf* (mezzo-forte) and *ad lib.* (ad libitum). There are also performance instructions like "Pia." (Piano) and "Cresc." (Crescendo). The score ends with a final measure marked with a 3/4 time signature.

129

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

mf

mp

f

pizz

mp

p

mf

f

134

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

p

mf

f

14

The musical score is for a full orchestra, including Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Maracas (Mar.), Piano (Pno.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 129-133, and the second system covers measures 134-138. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. A large watermark 'MusicalScoreOnline' is visible across the score.

138

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

to melodica

f

p

melodica

pp

143

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

to melodica

melodica

pp

mp

ppp

arco
con sord.

p

mp

ppp

148

Fl.

B. Cl.

Vln.

Vc.

Mar.

Pno.

melodica

p *mf* *ppp*

p *mf* *ppp*

pp

ppp

con sord.

pp

ppp

152

Fl.

B. Cl.

Vln.

Vc.

Mar.

Perc.

Pno.

p *mf* *pp* *ppp*

ppp *pp*

pp

mp *ppp*

small concert bass drum

p

to melodica

D

156

Fl. *f* *pp*

B. Cl. *f* *pp* *mf* *pp*

Vln. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Mar. *ppp* *mp* *ppp*

Perc. *mf*

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

melodica

to clarinet

160

Fl. *p* *p* *mf*

B. Cl. *p* *mf* *p* *Clarinet in B $\flat$*

Vln. *p* *f*

Vc. *p* *f*

Mar. *pp* *mf* *pp*

Perc.

Pno. *ppp* *piano* *mf* *pp*

Rolling, ♩ = 132
to flute

163

Fl. *pp*

Cl. *mp*

Vln. *pp* senza sord.

Vc. *pp* senza sord

Perc. *mp* triangle

Pno. *fp*

5/4

166

Fl. *fp* flute *mp*

Cl. *p*

Vln. *f* *fp* *f*

Vc. *f* *fp* *f* *fp*

Perc. *mp* *mp*

Pno. *fp* *p* *fp*

170

Fl. *p* *mf* *fp*

Cl. *mf* *fp*

Vln. *fp* *f* *fp*

Vc. *f* *fp* *f* *fp*

Perc. *mp*

Pno.

173

Fl. *mf* *fp*

Cl. *mf*

Vln. *mf*

Vc. *mf* *fp*

Perc. *mp*

Pno.

176

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

fp

fp

f

fp

f

179

F

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ff

mp

ff

pp *mp*

pp

p

ff

mp *mf*

pp

3

3

182

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ff

mp

f

pp

3

6

ff

185

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

fp

pp

mp

p

ff

3

6

p

ff

The musical score is written for a full orchestra. The first system (measures 182-184) features a Flute (Fl.) with a melodic line starting in measure 184, a Clarinet (Cl.) with a melodic line starting in measure 182, a Violin (Vln.) and Viola (Vc.) with a melodic line starting in measure 182, and a Piano (Pno.) with a melodic line starting in measure 182. The second system (measures 185-187) features a Flute (Fl.) with a melodic line starting in measure 185, a Clarinet (Cl.) with a melodic line starting in measure 185, a Violin (Vln.) and Viola (Vc.) with a melodic line starting in measure 185, and a Piano (Pno.) with a melodic line starting in measure 185. The score includes various dynamics such as *ff*, *mp*, *f*, *pp*, *p*, and *fp*, as well as articulation marks like accents and slurs. The tempo is marked with a double bar line and a repeat sign.

190

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

p

pp

fp

pizz

p

pp

3

4

6

3

4

4

197

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mp

f

f

p

fp

3/4

4/4

5/4

201

Fl. *pp* — breathlike — *mf* — *ppp*

Cl. *pp* — breathlike — *mf* — *ppp*

Vln. *pp* — breathlike — *mf* — *ppp*
arco s.t.

Vc. *pp* — breathlike — *mf* — *ppp*

Mar. *fp* — *ff*

Pno. *pp* — *ff*

206

Fl. *mf* — *ppp*

Cl. *mf* — *ppp*

Vln. *mf* — *ppp*

Vc. *mf* — *ppp*

Perc. Glockenspiel (played with fingernails)
ppp

Pno. *ppp* — *f*

Ed.

[illegible]

215

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

mf

ppp

p

ppp

f

small concert
bass drum (with hands)

H

(p)neumes - full score

26

219

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

p

mf

pp

poco a poco cresc.

222

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

mf

pp

[illegible]

234

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

p

==

238

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

p *mp*

242

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

3

246

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

p

mp

8va

250

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

mf

3

3

254

Fl.

Cl.

Vln.

Vc.

Mar.

Perc. 1

Pno.

small concert bass drum (mallets)

f *p* *mf*

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

f *mp* *f* *mp*

f *p* *ff* *p*

p *mf*

f

3

6

6

6

8^{va}

258

Fl. *f* *p* *mf*

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

Vln. *f* *f* *p* *f* *f* *p*

Vc. *ff* *p* *ff*

Mar. *ff* *p* *ff*

Pno. (8)

262

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Vln. *f* *f* *p* *f*

Vc. *p* *ff* *p*

Mar. *p* *ff* *p*

Pno.

265

Fl. *mf*

Cl. *f* 6 *p* 6

Vln. *f*

Vc. *ff* *p* *ff*

Mar. *ff* *p* *ff* *p*

Pno.

268

Fl. 6 3 3 6 6

Cl. 6 3 6

Vln.

Vc. *ff* *p*

Mar. *ff* *p*

Pno.

The musical score is for measures 265 to 270. The key signature has one flat (B-flat). The time signature is 4/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Bassoon (Mar.), and Piano (Pno.). The Flute part starts with a mezzo-forte (*mf*) dynamic and features sixteenth-note runs. The Clarinet part enters in measure 266 with a forte (*f*) dynamic and includes sixteenth-note passages. The Violin part plays a sustained chordal texture. The Viola part has a forte (*ff*) dynamic in measure 265, followed by a piano (*p*) dynamic in measure 266, and returns to forte (*ff*) in measure 267. The Bassoon part has a forte (*ff*) dynamic in measure 265, followed by a piano (*p*) dynamic in measure 266, and returns to forte (*ff*) in measure 267. The Piano part provides a harmonic foundation with chords and moving lines. A double bar line with repeat dots is shown before measure 268. The score continues with more complex rhythmic patterns and dynamics.

270

Fl.

Cl.

Vln.

Vc.

Perc. 1

Pno.

fp

p *f*

33

J **Broadly**

273

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

ff *fff* *f*

arco *ff* *arco* *ff*

lightly rolled *sim.*

Red. ad lib

278

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

282

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

286

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

mp

ff

mp

ff

290

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

294

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

298

Fl.

Cl.

Vln.

Vc.

Mar.

Pno.

to melodica

ppp

K

[illegible]

307

rall.

Fl. *mp* *melodica*

Cl. *mp*

Vln. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Glock. *mf*

Pno.

309

Fl. *p* *n*

Cl. *p* *n*

Vln. *pp* *mf*

Vc. *pp* *mf*

Glock. *mf*

Pno. *melodica* *p* *n*