

Insinuations
For chamber ensemble

Kris Peysen

Movements

- I. Stirring
- II. Boiling

Duration: 7'00"


Instrumentation


Flute
Oboe
Violin
Viola
Violoncello
Percussion (5-octave marimba and large tam-tam)

Performance Notes

Hybrid dynamics (i.e. *ffp*, *ffmp*, etc.) should be effectively treated as accents in regards to timing, but with care taken towards achieving both dynamics as closely as possible.

Glissandi begin immediately on the note they are attached to.

Feathered Beams  mean to repeat the given note or pattern, starting at the initial note value and accelerating to the speed of an unmeasured tremolo. The beat remains constant.

 always means unmeasured tremolo.

n = *niente*.

Accidentals behave traditionally, applying throughout the measure.

Insinuations

Kris Peysen

I. Stirring

♩=63

Flute

Oboe

Violin

Viola

Violoncello

Marimba

medium mallets
clear and resonant

f *pp* *mf* *pp*

pizz arco

A

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

f *mp* *3* *5:4* *5:4* *ppp* *ff* *mp*

pizz arco pizz

sul tasto *ppp* *pp* *f* norm.

n *p*

9

Fl. *mf* *ff* *mf* *n* *n* *mf* *ff* *mf*

Ob. *mf* *ff* *mf* *mf* *ff* *mf*

Vln. *p* *mp* *n* *sul pont.* *p* *mp* *p*

Vla. *mf*

Vc. *mf*

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

12

Fl. *n* *mp* *p* *5:4*

Ob. *p* *pp* *5:4*

Vln. *norm.* *3* *3* *3* *n* *mp* *mf*

Vla. *mp* *p*

Vc. *mp*

Mar. *f* *mp* *5:4* *5:4*

15

Fl. *mf* *insistent* *f*

Ob. *mp* *insistent* *f*

Vln. *accel port.* *p*

Vla. *arco* *pizz*

Vc. *ppp* *p*

Mar. *pp* *p*

19

Fl. *mf*



Ob. *mf*

Vln. *p* *mp*

Vla. *mp*

Vc.

Mar. *mp*

←  =  (♩ = ca. 48)



30

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

norm.

5:4

3

3

5:4

6

pizz

play normally

mp

pp

p

mf

34

Fl. *pp* *pp < mp* *pp* *pp* *mp > n* 4-5"

Ob.

Vln. *3* *pp* *n*

Vla. *sul pont.* *p* *n*

Vc. *pp*

Mar. *p*



II. Boiling

41 $\text{♩} = 76$

Fl. *pp*

Ob.

Vln. *sul tasto* *pp*

Vla. *sul pont.* *pp*

Vc.

Mar. *pp*

Mar.

51

Fl. *mp* *f* 9/16

Ob. 3 3 9/16

Vln. 9/16

Vla. 9/16

Vc. *mp* *f* *arco* 9/16

Mar. *ff* to T-t. 9/16

54

Fl. *mp* 9/16

Ob. *mp* 9/16

Vln. *ff* 9/16

Vla. *ff* 9/16

Vc. *ff* 9/16

Mar. 9/16

57

Fl. *mf*

Ob. *p* *f* *mp* *pitch bend*

Vln. *slow port.*

Vla. *n* *f* *mf* *heavy bow pressure* *3:2*

Vc. *ff* *3:2*

T.-t. *mp* *mf* *pp* *f* *Tam-tam (two beaters)*

==

63

Fl.

Ob. *p* *mf* *f*

Vln. *pizz* *mf* *arco* *ffmf*

Vla. *p* *mf* *ffmf*

Vc. *relax bow pressure* *sul C*

T.-t. *mp*

15 16 15 16 15 16

67

Fl.

Ob.

Vln.

Vla.

Vc.

T.-t.

ffmf

mp

pp

ff

p

mp

mf

pp

accel.

port.

acc. port.

sul C

71

Fl.

Ob.

Vln.

Vla.

Vc.

T.-t.

mp *mf* *f* *p*

mf

sul C

78 - non vib.

Fl. *fp*

Ob. *fpp*

Vln. *ff* *frenetic*

Vla. *f* *pizz*

Vc. *f* *pizz*

T.-t. ϕ to Mar.

arco

sul pont.

mp *f* *mf* *mf*

5:4

83 11

Fl. *fp* *fp* *fp* *fp* *f*

Ob. *fpp* *fpp* *fpp* *fpp* *f*

Vln. *mf*

Vla. norm. *mf* pizz *f*

Vc. norm. *mf* *sf*

Mar. hard mallets incisive *f*

87

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Vln. arco *ff*

Vla. *f* *ff* *ff*

Vc. *p*

Mar. *mp*

12 90 ord. (vib.)

Fl. *pp* *p*

Ob. *ppp* *pp*

Vln. *ppp* *pp*

Vla. *f* *f*

Vc. *f* *f*

Mar. *p* *mf*

94 **D**

Fl. *f* *ff*

Ob. *f* *ff*

Vln. *mf* *ff*

Vla. *mf* *ff* *f*

Vc. *mf* *f*

Mar. *f* *p*

100

Fl. *pp*

Ob. *pp*

Vln. *f* *ppp*

Vla. *p*

Vc. *p* *f* arco (1/4 sharp) accel port.

Mar. *f*

107

Fl.

Ob.

Vln.

Vla. *ff* sul pont. norm.

Vc. *ff*

Mar.

← $\overset{-3}{\text{J}}$ = J → (♩=114)

14

114

(♩. = 76)

E

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

p

ff

p

ff

ffmf

ffmf

ffmf

ff

sul tasto

norm.

(3/4 sharp)

molto accel.

♩. = 208

(in one)

(in two)

119

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

p

mp

ff

p

mp

ff

p

mp

ff

$\text{♩} = 76$ **molto accel.** $\text{♩} = 208$ (in one) 15

126

Fl. *mp*

Ob. *mp*

Vln. *ffmf* *p*

Vla. *ffmf* *p*

Vc. *ffmf* *p*

Mar. *ff* *p* *mp*

(in two) $\text{♩} = 76$ (4+5)

133

Fl. *ff* *mf* *ff* *mf* *ff* *ff³*

Ob. *ff* *mf* *ff* *mf* *ff* *ff³*

Vln. *ffmf* *p* *ff* *p* *ff* *p*

Vla. *ffmf* *p* *ff* *p* *ff* *p*

Vc. *ffmf* *p* *ff* *p* *ff* *p*

Mar. *ff* *mp* *mf* *ff* *mf* *ff*

16

140

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

dead stroke

(norm.)

switch to medium mallets

ff *p* *ff* *p* *ff* *mp* *ff* *p* *ff* *mp* *f*

146

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

F

$\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 76)$

ff *ff* *ff* *ff* *ff* *ff* *ff* *mf*

153

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

ff

ff

17

157

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

ffmf

ffmf

ffmf

mp

18

18

163

Fl.

mp

ff

fff

5:4

3

5:4

Ob.

mp

ff

fff

5:4

3

5:4

Vln.

5

5

5

5

5

5

ffmf

Vla.

ffmf

Vc.

ffmf

Mar.

ff

mp

[illegible]

171

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

ff

ff

pizz

ff

ff

\emptyset

Detailed description: This musical score page contains measures 171, 172, and 173. The Flute (Fl.) and Oboe (Ob.) parts in measures 171 and 172 feature triplet eighth notes with accents. In measure 173, they play a single eighth note with an accent. The Violin (Vln.) part plays a continuous eighth-note pattern with five-fingerings (5) in measures 171 and 172, then rests in measure 173. The Viola (Vla.) part plays a half note in measure 171, rests in measure 172, and plays a half note in measure 173. The Violoncello (Vc.) part plays a continuous eighth-note pattern with five-fingerings (5) in measures 171 and 172, then rests in measure 173. The Maracas (Mar.) part plays a half note in measure 171, rests in measure 172, and plays a half note in measure 173. Dynamics include *ff* (fortissimo) for the Violin, Viola, Violoncello, and Maracas in measure 173, and *pizz* (pizzicato) for the Violoncello. A \emptyset symbol is present below the Violoncello staff in measure 173.