

I. THE MAD WIND'S NIGHT WORK

Commissioned by the Minnesota Commissioning Club
For the Meininger-Trio and premiered at the Sans Souci Festival on
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LIBBY LARSEN

$\text{♩} = 72$

The score is written for Flute, Violoncello, and Piano. It begins with a tempo marking of quarter note = 72. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Flute part starts with a rest, followed by a triplet of eighth notes marked *ferociously* and *f*. The Violoncello part also starts with a rest, followed by a triplet of eighth notes marked *ferociously pizz* and *f*. The Piano part features a complex rhythmic pattern with triplets and a dynamic of *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*, *p*, *ppp*, and *arco*. The piece concludes with trills in both the Flute and Violoncello parts.

Flute

Violoncello

Fl.

Vnc.

ferociously

ferociously pizz

f

f

ff

ff

p

p

arco

f

ff

p

ferociously

f

tr

ppp

tr

ff

p

pizz

p

mf

p

mf

5

Fl. *p* *p* *tr*

Vnc. *sul pont.* *sfz p* *p*

molto legato

7

Fl. *ftg.* *p.* *f* *f*

Vnc. *f* *f* *ord.* *pizz*

f

Detailed description: This musical score page contains three systems of music for Flute (Fl.), Violin (Vnc.), and Piano. The first system (measures 5-6) features the Flute playing a melodic line with dynamics *p* and a trill (*tr*). The Violin plays a sustained note with *sul pont.* and dynamics *sfz p* and *p*. The Piano accompaniment includes a *molto legato* chord in the right hand and a rhythmic pattern in the left hand. The second system (measures 7-8) shows the Flute with *ftg.* and *p.* dynamics, followed by a crescendo to *f*. The Violin has a crescendo to *f*, an *ord.* (ordine) section, and a *pizz* (pizzicato) section. The Piano accompaniment continues with a *f* dynamic in the right hand and the same rhythmic pattern in the left hand.

9

Fl. *ftg.* *sfz p* *sfz pp* *f*

Vnc. *arco* *sfz p* *sfz pp* *sfz pp* *non vib.*

sub.p *sub.pp*

11

Fl. *ftg.*

Vnc. *non vib.* *non vib.* *ff* *ord.* *p* *ff*

tr *(#)* *3*

13

Fl.

Vnc.

pizz

f

arco

p

ff

p

f

f

p l. h. sempre *p* through m. 15

15

Fl.

Vnc.

tr

Ω (b)*

fp

f

fp

ff

fp

f

sub.p

tr

ff

sub.pp

mf

f

17 *violently* $\overset{+}{\curvearrowright}$ $\overset{+}{\curvearrowright}$

Fl. *f* (*f*) $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ $\overset{6}{\curvearrowright}$

Vnc. *violently pizz* *f* *arco* *tr* ($\overset{\circ}{\curvearrowright}$) *p < ff* *f* $\overset{6}{\curvearrowright}$

19 *tr* ($\overset{\circ}{\curvearrowright}$) $\overset{\circ}{\curvearrowright}$

Fl. *ff* $\overset{3}{\curvearrowright}$ $\overset{3}{\curvearrowright}$

Vnc. *ff* $\overset{3}{\curvearrowright}$ $\overset{5}{\curvearrowright}$ *p*

f $\overset{3}{\curvearrowright}$ *p*

21

Fl.

Vnc.

p

3

3

3

22

Fl.

Vnc.

p \curvearrowright *f*

sul pont. *ord.*

p *f p* *sub. ff* *sub. f*

3

3

p sempre

tr

24

Fl. *p < ff* *mf* *ftg.*

Vnc. *p < ff* *mf* *pizz*

pp *mf* *tr*

legato

26

Fl. *mf* *f*

Vnc. *arco* *mf*

molto *sub.mf*

28 *tr* *mf* *molto secco* *sim.* *f* *sfz p* *ff* *mf* *f* *sub.p* *mf* *tr*

30 *f* *ff* *f* *ff*

f *ff* *f* *ff* *6* *6*

32

Fl.

Vnc.

ff sempre

sul pont.

p

sub.p

34

Fl.

Vnc.

f

ord.

f

f

36

Fl.

Vnc.

ppp

ppp

p

3 3 6 3 3

38

Fl.

Vnc.

tumultuous

ppp

cresc.

tr

tr

molto secco

3 3 3 3 3 3 3 3 3 3

40

Fl. *f*

Vnc. *ffpp* \longleftarrow *ff* *f*

violent

42

Fl. *ftg.*

Vnc.

44

Fl.

Vnc.

Musical score for measures 44-45. The Flute (Fl.) part is in the upper staff, and the Violoncello (Vnc.) part is in the lower staff. The piano accompaniment is shown in two staves below. The key signature has one sharp (F#) and the time signature is 5/4. The piano part features several triplet markings (indicated by a '3' over a bracket) and slurs. The Flute part has a melodic line with slurs and a fermata at the end of the measure.

45

Fl.

Vnc.

molto secco

pp

tr

pp

molto secco

pp

Musical score for measures 45-46. The Flute (Fl.) part is in the upper staff, and the Violoncello (Vnc.) part is in the lower staff. The piano accompaniment is shown in two staves below. The key signature has one sharp (F#) and the time signature is 5/4. The piano part features several triplet markings (indicated by a '3' over a bracket) and slurs. The Flute part has a melodic line with slurs and a fermata at the end of the measure. Dynamics include *molto secco* and *pp*. Trills are marked with *tr*.

II. SLOW STRUCTURES

LIBBY LARSEN

♩ = 52

Flute

Violoncello

bell-like, distant

quietly

pp

mp

pp

sempre simile

mp

pp

ped. ad lib.

5

Fl.

pp

fast to ----- slow

tr

non vib.

pp

mp

3

3

10

Fl. *mf*

Vnc. *drone*
mf *p*

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

ped.

14

Fl. *W. T.* *dolce* *W. T.* **A**

Vnc. *mf*

pp *ppp*

ped.

20 *dolce* *mf* *p* *mf* W. T.

Fl.

Vnc.

p

molto legato

26 **B** poco animato *mf* *pp* *mf* *fltg.*

Fl.

Vnc.

mf *pp*

dolce *mf* *p* *mf* *p*

30

Fl. *ppp* *sub.mf*

Vnc.

mf *p*

33 **C** *accel.* ♩ = 80

Fl. *ppp*

Vnc. *molto espressivo* *mf* *tr* *sfzpp*

bell-like, distant *mf* *sub.ppp*

37

Fl. *ppp* *mf*

Vnc. *mf* *mf*

sub.mf

39

Fl. *f* *ppp* *very lightly*

Vnc. *f* *ppp* *f* *p*

jeté

f *ppp* *mf* *p*

42

Fl.

Vnc.

f sfz p

jeté tr

♩ = 52

44

Fl.

Vnc.

ppp

non vib.

accel.

poco a poco con vibrato

cresc.

> ppp

Sva

pp cresc.

♩ = 66

47

Fl.

Vnc.

ff

ff

f

ff

f

50

Fl.

Vnc.

pp

pp

pp

53 *fltg.* *pp* *fltg.* *pp* *fltg.* *pp* *fltg.* *pp*

Vnc. *f* > *p* *f* > *p* *pp* *non vib.*

54

Fl. *niente*

Vnc. *f* > *p* *f* > *p* *f* > *p* > *niente* *non vib.*

III. SILENT SYLLABLES

LIBBY LARSEN

$\text{♩} = 60$ **Sehr ruhig**
suspended

Flute

Violoncello

ppp

whitely

ppp

7

Fl.

Vnc.

shimmering

mp

mp

frozen

ppp

mp

15

Fl.

Vnc.

ppp

ppp

* Harmonics written where sounding
** Chords should be equally balanced

*** Open D drone with D harmonic double stop

22

Fl.

Vnc.

whitely

30

Fl.

Vnc.

37

Fl.

Vnc.

frozen

ppp

IV. SNOW MELTING TIME

LIBBY LARSEN

♩ = 66 - 69

The musical score is divided into three systems. The first system features a Flute and Violoncello part with rests, and a Piano part with sixteenth-note patterns. The Piano part includes markings for *whirling*, *pp* *lightly*, and *biting* *ff*. The second system features Flute and Violoncello parts with melodic lines marked *brittle*, and a Piano part with sixteenth-note patterns. The Piano part includes markings for *pp*, *f*, and *fff*. The third system features a Piano part with sixteenth-note patterns and a bass line with chords. The Piano part includes markings for *pp*, *f*, and *fff*.

5

Fl.

Vnc.

p

pp

6

6

6

6

6

7

Fl.

Vnc.

Schmitz dahin

f

p

f

f

6

6

6

6

6

9

Fl.

Vnc.

f

whirling

fp

mp

mf

11

Fl.

Vnc.

f

f

13

Fl.

Vnc.

6

gl. 6 gl.

6

6

6

6

15

Fl.

Vnc.

p 6 6

3

sub.p 6

sub.p 6

3

3

17 *violently*

Fl. *f* *pp*

Vnc. *violently* *f* *pp*

violently *f* *lightly* *pp* (non cresc.)

20 *biting* *fff* *pp* *fff* *biting*

Vnc. *biting* *fff* *pp* *fff* *biting*

6 *6* *6* *6* *6* *6* *6* *6*

22

Fl.

lightly

p

ffp

Vnc.

lightly

p

ffp

24

Fl.

ff

ff

Vnc.

ff

ff

26

Fl.

Vnc.

accel. -----

29

Fl.

Vnc.

tr
#e (z)

whirling

fff

31

Fl. $\text{♩} = 54, \text{ subito}$

Vnc. *mf*, *non vib.*, *con vib.*

33

Fl. *mf* *as a shadow* *f*

Vnc. *non vib.*, *con vib.*, *f*

36

Fl. *pp*

Vnc. *pp* *non vib.* *as a shadow* *pp*

4/4 5/4 4/4

38

Fl.

Vnc. *mf* *cantabile*

molto legato *as a shadow* *pp*

4/4 5/4 4/4

LH very restful to m. 48

40

Fl.

Vnc.

as a shadow sul pont.

ord. non vib.

sul pont.

pp

mf

6/4

42

Fl.

Vnc.

ord. con vib.

p

3

3

very restful

6/4

43

Fl.

Vnc.

sub.*pp*

mf

mf

gl.

gl.

note for note, brittle

mf

3

45

Fl.

Vnc.

mf

Subito ♩ = 66 - 69

47

Fl.

Vnc.

pp

pp

lightly

pp

49

Fl.

Vnc.

p

pp

biting

mf

p

pp

51

Fl. *f* *tr* *tr* *gl.*

Vnc. *f* *ff*

f *biting*

53

Fl. *mf*

Vnc. *mf*

p *lightly* *mf* *sub.p*

55

Fl.

Vnc.

ff

ff

mf

f

(f)

biting

Detailed description: This system covers measures 55 and 56. The Flute part (top staff) begins in 3/4 time with a dotted quarter note, followed by eighth notes, and then changes to 4/4 time with a quarter note. The Violin part (middle staff) starts with a half note in 3/4 time, followed by eighth notes, and then changes to 4/4 time with a quarter note. The Piano part (bottom staves) features sixteenth-note patterns in both hands, with a 'biting' instruction in the right hand. Dynamics range from mezzo-forte (mf) to fortissimo (ff).

57

Fl.

Vnc.

f

whirling

Detailed description: This system covers measures 57 and 58. The Flute part (top staff) is silent. The Violin part (middle staff) plays a series of chords in 3/4 time, marked fortissimo (f). The Piano part (bottom staves) continues with sixteenth-note patterns, marked fortissimo (f). A 'whirling' instruction is placed above the right hand in measure 57. The system concludes with a double bar line in measure 58.

59

Fl.

Vnc.

ferociously

f

fp

fp

61

Fl.

Vnc.

f

f

p

LH walking bass to m. 66

63

Fl. *p* *skittering as if blown ty the wind* *tr* *tr* *ftg.*

Vnc. *p* *pizz. (walking bass)*

legato

65

Fl. *ff* *ftg.* *ftg.*

Vnc. *arco* *skittering as if blown ty the wind* *p < ff* *3* *6*

accel.

tempo I

67

Fl.

Vnc. *sul pont.*

lightly *boogie, biting*

f *biting* *lightly*

69

Fl.

Vnc. *ord. walking bass*

f *boogie, biting* *f biting* *mf*

71 *boogie*

Fl. *f*

Vnc. *ord.*

ff biting *mf* *f*

Detailed description: This system covers measures 71 and 72. The Flute part (Fl.) starts with a dynamic of *f* and features a triplet of eighth notes in measure 71, followed by a slur over a quarter note and another triplet of eighth notes in measure 72. The Violin part (Vnc.) is marked *ord.* and mirrors the Flute's triplet patterns. The Piano accompaniment (piano) is divided into two staves. The right-hand staff begins with a *ff biting* dynamic, playing a sixteenth-note pattern, then shifts to *mf* for a sixteenth-note run in measure 71, and returns to *f* for a triplet of eighth notes in measure 72. The left-hand staff plays a sixteenth-note pattern in measure 71 and a triplet of eighth notes in measure 72, with a dynamic of *f*.

73

Fl. *f*

Vnc. *p* *f*

p *mf* *f*

lightly to the end

Detailed description: This system covers measures 73 and 74. The Flute part (Fl.) begins with a dynamic of *f* and features a slur over a sixteenth-note run in measure 73, followed by a triplet of eighth notes in measure 74. The Violin part (Vnc.) has a dynamic of *p* in measure 73, a slur over a sixteenth-note run, and a dynamic of *f* in measure 74. The Piano accompaniment (piano) is divided into three staves. The left-hand staff has a dynamic of *p* in measure 73, a slur over a sixteenth-note run, and a dynamic of *f* in measure 74. The right-hand staff has a dynamic of *mf* in measure 73, a slur over a sixteenth-note run, and a dynamic of *f* in measure 74. The bottom staff is marked *lightly to the end* and features a sixteenth-note pattern in measure 73 and a triplet of eighth notes in measure 74.

75

Fl. *mp* *gl.*

Vnc. *mp* *gl.* *sub.mp*

RH *molto legato, boogie* *mp*

77

Fl. *mp* *morendo*

Vnc. *mp* *morendo*

RH *mp* *morendo*

80

Fl.

Vnc.

3 3 3 3

83

Fl.

Vnc.

ppp

ppp

pppp

3 3 3 3