

Mark Petering

MADHOUSE
In Four Tableaux

for Flute/Picc., Clarinet (Bb and
B. Cl.), Violin, Cello and Piano

MADHOUSE explores various psychological states utilizing constantly changing textures available in the Pierrot ensemble (double bass substituted for cello).

It is also the composer's response to Thomas Ades' *Asyla* and is a seminal work in his use of chromaticism along with other works such as *Oasis de Lumiere* (from Three Pieces for Solo Violin) and *Lamentations*.

MADHOUSE, *Oasis*, and *Lamentations* formed the portfolio that won the composer a place in the Aspen Music Festival in 2005 where he studied with George Tsontakis.

Duration: 11 minutes

Cello may substitute for Double Bass

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Tranquil $\text{♩}=120$

This system shows the beginning of the piece. The Flute/Piccolo and Bb Clarinet/Bass Clarinet parts are active, with the latter providing harmonic support. The piano part is present but silent. The instrumentation includes Flute/Piccolo, Bb Clarinet/Bass Clarinet, Violin, Bass, and Piano.

13

This system is labeled '13' and includes dynamic markings 'mf', 'p', and 'rit.'. The Flute and Clarinet parts are prominent, while the piano part begins to play. The instrumentation includes Flute, Clarinet, Violin, Double Bass, and Piano.

A Relaxed, deepening $\text{♩} = 65$

Fl. *p*

Cl. *p*

Vln.

D.B.

Pno. *p*

una corda

26

Fl.

Cl. *mp* *p*

Vln.

D.B.

Pno.

mp

28

Fl. *mp*

Cl. *mp*

Vln.

D.B. *mp*

Pno *mp*

30

Fl.

Cl. *mf* *mp*

Vln.

D.B.

Pno

32

accel.

B $\text{♩} = 105$

Fl.
Cl.
Vln.
D.B.
Pno.

mf
f

mf
f

mf

mf

senza ped.

36

Fl.
Cl.
Vln.
D.B.
Pno.

f
mp
mp

mp

mp

mp

40

Fl.

Cl.

Vln.

D.B.

Pno

43

Fl.

Cl.

Vln.

D.B.

Pno.

MADHOUSE

47

Fl.

Cl.

Vln.

D.B.

Pno

52

C Obsessive $\text{♩} = 65$

Fl.

Cl.

Vln.

D.B.

Pno.

56

Fl. sub. **p**

Cl. sub. **mf**

Vln. sub. **p**

D.B. sub. **p**

Pno. sub. **p**

Cl. sub. **mf**

Vln. sub. **mf**

D.B. sub. **p**

Pno. sub. **p**

Cl. sub. **mf**

Vln. sub. **mp**

D.B. -

Pno. sub. **mp**

8va. **mp**

59

Fl.

Cl.

Vln.

D.B.

Pno.

62

Musical score for orchestra and piano, page 62. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Double Bass (D.B.), and Piano (Pno.). The piano part is in parentheses. Measure 62 consists of two measures of music. The flute, clarinet, and violin play eighth-note patterns with dynamic markings *mf*. The double bass plays sustained notes with *mf* dynamics. The piano part features a continuous eighth-note pattern with *mf* dynamics.

64

Musical score for orchestra and piano, page 64. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Double Bass (D.B.), and Piano (Pno.). The piano part is in parentheses. Measure 64 consists of three measures of music. The flute, clarinet, and violin play eighth-note patterns with slurs and dynamic markings *mf*. The double bass plays sustained notes with *f* dynamics. The piano part features a complex eighth-note pattern with dynamic markings *mf*, *f*, and *p*.

67 *accel.* [D]

Fl. *p* *<mp>*

Cl. *p* *<mf>*

Vln. *mp* *<mf>*

D.B. *p* *mp*

Pno. *p* *mp*

76

Fl. *mf* *> mp* *mf*

Cl. *mp* *< mf* *mf* *> mp* *< mf* *f* To Bass Clarinet

Vln. *f*

D.B. *mf* *f*

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

85

E **Furious** ($\text{♩} = 105$)

(Bass Clarinet)

Fl.

Cl.

Vln.

D.B.

Pno.

89

*sub. **p***

*sub. **p***

*sub. **p***

*sub. **p***

Fl.

Cl.

Vln.

D.B.

Pno.

92

Fl.

Cl.

Vln.

D.B.

Pno.

94

Fl.

Cl.

Vln.

D.B.

Pno.

97

Fl.

Cl.

Vln.

D.B.

Pno.

F

sub. mp
To Bb Clarinet

sub. mp

sub. mp

sub. mp

This musical score page contains two staves of music. The top staff (measures 97-100) includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Double Bass (D.B.), and Piano (Pno.). The bottom staff (measures 100-101) includes parts for Flute, Clarinet, Violin, Double Bass, and Piano. Measure 97 begins with the Flute playing a melodic line. The Clarinet enters with a series of sixteenth-note patterns. The Violin and Piano provide harmonic support. Measure 100 begins with the Flute playing sustained notes. The Violin and Piano continue their rhythmic patterns. Measure 101 concludes the section.

100

Fl.

Cl.

Vln.

D.B.

Pno.

This musical score page continues the sequence from measure 100. The top staff (measures 100-101) includes parts for Flute, Clarinet, Violin, Double Bass, and Piano. The bottom staff (measures 101-102) includes parts for Flute, Clarinet, Violin, Double Bass, and Piano. The Violin and Piano parts are particularly active, providing harmonic and rhythmic support throughout the measures.

104

(Bb Clarinet)

mf

mf

mf

mf

109

p

p

sul pont.

mp

f

sul pont.

mf

p

p

p

115

Fl. f
Cl. f ff
Vln. mp ff
D.B. f ff
Pno. f ff

G

Ped. ad lib.

121

Fl.
Cl. mf f
Vln. mf f
D.B.
Pno. mf f

mf f

vcl

127

Fl.

Cl.

Vln.

D.B.

Pno.

mp
ord.
mp
ord.
mp

senza ped.

134 H

Fl.

Cl.

Vln.

D.B.

Pno.

fp — mp — p

fp — mf —

p — mp —

p

144

To Picc.

I Mischiefous

(Piccolo)

Fl. (Bass Clarinet) *mf* *f* *p* *mp* *p* *p*

Cl. *mp* *pp* *p*

Vln. *p*

D.B. *p*

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

Piccolo *pp* *pp* *p* *p*

Ped. ad lib.

152

Fl. *sub. mp* *sub. mf*

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

Vln. *sub. mp* *sub. mf* *sub. p*

D.B. *sub. mp* *sub. mf* *sub. p*

Pno. *sub. mp* *sub. mf* *sub. p*

155

Fl.

sub.*f*

Cl.

sub. *p*

Vln.

sub.*f*

D.B.

sub.*f*

Pno.

sub. *p*

sub. *mf*

sub. *mf*

158

Fl.

sub. *p*

Cl.

sub. *p*

Vln.

p

D.B.

sub. *p*

Pno.

sub. *p*

sub. *mp*

sub. *mp*

161

J

To Bass Clarinet

p
(Bass Clarinet)

Vln.

D.B.

Pno.

166

pp

p

Vln.

D.B.

pp

p

pp

p

Pno.

172

Fl.

Cl.

Vln.

D.B.

Pno.

p

To Bb Clarinet

pp

pp

p

mf

(Bb Clarinet)

p

177

Fl.

Cl.

Vln.

D.B.

Pno.

mf

p

p

mf

mf

p

183

Fl.

Cl.

Vln.

D.B.

Pno.

p

mp

p

p

p

190

Fl.

Cl.

Vln.

D.B.

Pno.

To Flute

pp

To Bass Clarinet

pp

pp

pp

pp

193

Fl.

Cl.

Vln.

D.B.

Pno.

p

pp

205

K Tranquil (Flute)

Fl.

Cl.

Vln.

D.B.

Pno.

(Bass Clarinet)

pp

pp

pp

pp

216

Fl.

Cl.

Vln.

D.B.

Pno.

p

mp

222

Fl.

Cl.

Vln.

D.B.

Pno.

pp