

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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In Four Tableaux

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Tranquil ♩=120

Flute/Piccolo

(Bb Clarinet)

Bb Clarinet/
Bass Clarinet

Violin

Bass

Piano

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

(Flute)

p

13

Fl.

Cl.

Vln.

D.B.

Pno.

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

rit.

p

A Relaxed, deepening $\text{♩}=65$

Fl. *p*

Cl. *p*

Vln. *p*

D.B. *p*

Pno. *p*

una corda

26

Fl. *mp* *p*

Cl. *mp* *p*

Vln. *mp*

D.B. *mp*

Pno. *mp*

28

Fl.

Cl.

Vln.

D.B.

Pno.

mp

mp

mp

mp

30

Fl.

Cl.

Vln.

D.B.

Pno.

mf

mp

32 *accel.* B ♩=105

Fl. *mf*

Cl. *mf* *f*

Vln. *mf*

D.B. *mf*

Pno. *mf*

senza ped.

36

Fl. *f* *mp* *mp*

Cl. *mp*

Vln. *mp*

D.B. *mp*

Pno. *mp*

40

Fl.

Cl.

Vln.

D.B.

Pno.

43

Fl.

Cl.

Vln.

D.B.

Pno.

47

Fl.

Cl.

Vln.

D.B.

Pno.

mp

mf

mp

p

mp

mf

52

Fl.

Cl.

Vln.

D.B.

Pno.

p

p

mp

p

mp

p

mp

mp

mp

una corda

C Obsessive ♩=65

56

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

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

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

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

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

59

Fl.

Cl.

Vln.

D.B.

Pno.

62

Fl.

mf

Cl.

mf

Vln.

mf

D.B.

mf

Pno.

mf

64

Fl.

Cl.

Vln.

D.B.

Pno.

8va

67 *accel.* D

Fl. *p* >

Cl. *p* < *mp* > *mp* < *mf* >

Vln. *mp* < *mf* >

D.B. *p* *mp*

Pno. *p* *mp*

76

Fl. *mf* > *mp* — *mf* *f* To Bass Clarinet

Cl. *mp* < *mf* *mf* > *mp* < *mf* *f*

Vln. *f*

D.B. *mf* *f*

Pno. *mp* *mf* *mf* — *f*

85

E Furiou (♩=105)

Fl.

Cl.

Vln.

D.B.

Pno.

mf

(Bass Clarinet)

mf

f

mf

89

Fl.

Cl.

Vln.

D.B.

Pno.

sub. p

sub. p

sub. p

sub. p

92

Fl.

Cl.

Vln.

D.B.

Pno.

94

Fl.

Cl.

Vln.

D.B.

Pno.

sub. mf

97

F

Fl.

Cl.

Vln.

D.B.

Pno.

sub. *mp*
To Bb Clarinet

sub. *mp*

sub. *mp*

sub. *mp*

Fl.

Cl.

Vln.

D.B.

Pno.

100

Fl.

Cl.

Vln.

D.B.

Pno.

Fl.

Cl.

Vln.

D.B.

Pno.

104

Fl.

Cl. (Bb Clarinet)

Vln.

D.B.

Pno.

mf

mf

mf

mf

109

Fl.

Cl.

Vln.

D.B.

Pno.

p

p

p

p

p

mp

f

mf

p

p

Ped. ad lib.

[illegible]

127

Fl.

Cl.

Vln.

D.B.

Pno.

mp

mp

ord.

mp

ord.

mp

mp

senza ped.

134

H

Fl.

Cl.

Vln.

D.B.

Pno.

fp

mp

p

fp

mf

p

mp

I Mischievous
(Piccolo)

144

To Picc.

Fl. (Bass Clarinet)

Cl. *mf* *f* *mp* *p* (Bb Clarinet)

Vln. *p*

D.B. *p* *pp* *p*

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

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

Vln. *sub. f* *sub. p* *sub. mf*

D.B. *sub. f* *sub. p* *sub. mf*

Pno. *sub. f* *sub. p* *sub. mf*

158

Fl. *sub. p* *sub. mp*

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

Vln. *p* *sub. mp*

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

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

161

J

Fl.

To Bass Clarinet

Cl.

p
(Bass Clarinet)

Vln.

D.B.

p

Pno.

p

166

Fl.

Cl.

pp

p

Vln.

D.B.

pp

p

Pno.

pp

p

172

Fl.

Cl.

Vln.

D.B.

Pno.

p

pp

pp

p

To Bb Clarinet

177

Fl.

Cl.

Vln.

D.B.

Pno.

mf

p
(Bb Clarinet)

p

mf

p

183

Fl.

Cl.

Vln.

D.B.

Pno.

mp

p

p

p

p

p

190

Fl.

Cl.

Vln.

D.B.

Pno.

pp

pp

pp

pp

pp

To Flute

To Bass Clarinet

193

Fl.

Cl.

Vln.

D.B.

Pno.

8^{va}

p

pp

205

K Tranquil

(Flute)

(Bass Clarinet)

pp

pp

pp

216

Fl.

Cl.

p *mp*

Vln.

D.B.

Pno.

222

Fl.

Cl.

pp

Vln.

D.B.

Pno.