

SIDE EFFECTS

Peter Greve (2012)

Piacevole *dolce*

Oboe (*)

Clarinet (**)

Alto saxophone (**)

Bass clarinet (**)

Bassoon

p *mp* *mf* *espr.*

(*) From bar 75 onwards: English horn.

(**) In the score, the notes are written as they sound, in the parts as they are played.

5

espr. *mp* *mf*

tranquillo *p* *mf*

mp *p* *mf*

mp *p* *mf*

mp *p* *mf*

9

capriccioso *sf* *acc.* *rit.* *tranquillo* *pp* *Flatt.*

sf *mp* *p* *p* *p*

sf *mp* *p* *p* *p*

sf *mp* *p* *p* *p*

sf *mp* *p* *p* *p*

(***) cf: "Explanation to performers", Remark 1

(weird, undefinable noises)

16

2

p

f

ten.

pp

mf

pp

ten.

p

[illegible]

23 *veloce*

mp pp f

p nervoso

p nervoso

p nervoso

p nervoso

mf f

f marcato cantando

5 $\text{♩} = 66$

27 *ancora accel.*

mp f

mp f

mp f

mp f

sf ff

30 *6* $\text{♩} = 72$ (*mad machines*)

f martellato

f martellato

f martellato

f martellato pesante, sonore

mf sf

mf sf

mf sf

ff frenetico

ff frenetico

ff frenetico

sffz

sffz

sffz

sffz

(*)

(*) (cf Remark 5)

34

*più **f** come prima*
*più **f** come prima*
*più **f** come prima*
*più **f** come prima*
sim.

38 **7** *fffz* *fffz* *ff sempre* *fffz* *rinf.*

ff *marcato*

f *strepitoso*

f *strepitoso*

fffz *f* *strepitoso* *ff* *ff* *ff*

41 **8** ♩ = 74 (arguments developing into fights)

fp agitato *3* *3* *6*

fp agitato *3* *3* *6*

agitato *mf* *3* *3* *ff* (*)

agitato *mf* *3* *3* *ff* (*)

agitato *mf* *3* *3* *ff* (*)

ten. *sim.* *f appassionato*

ten. *sim.* *f appassionato*

ten. *sim.* *f appassionato*

ten. *sim.* *f appassionato*

ten. *sim.* *f appassionato*

(*) as quickly as possible

(*) *as quickly as possible*

[illegible]

The first system of the musical score is divided into two measures. The left measure contains four staves: the first three are treble clefs and the fourth is a bass clef. The first three staves have a *ff* dynamic marking. The first staff has a *precipitando* tempo marking above it. The first staff also has a *3* (triple) marking. The second staff has a *3* (triple) marking. The third staff has a *3* (triple) marking. The fourth staff has a *3* (triple) marking. The right measure contains four staves: the first three are treble clefs and the fourth is a bass clef. The first three staves have a *f* dynamic marking. The first staff has a *3* (triple) marking. The second staff has a *3* (triple) marking. The third staff has a *3* (triple) marking. The fourth staff has a *3* (triple) marking. The right measure also has a *10* (decade) marking. The right measure also has a *60* (sixty) marking. The right measure also has a *f espr., luminoso* dynamic marking. The right measure also has a *f espr., luminoso* dynamic marking. The right measure also has a *mf* dynamic marking. The right measure also has a *sfz p* dynamic marking. The right measure also has a *sfz p* dynamic marking.

53

The musical score for Example 10-13, measures 53-56, is presented in a four-staff format. The first two staves are in treble clef, and the last two are in bass clef. The music is written in 2/4 time. The key signature has one sharp (F#). The score includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'f' (forte). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

56

11

Calmando
change to English horn rit.

63

12

Tempo I, tranquillo

[illegible]

72

p tranquillo
(*)
pp
(ord.)
pp \leftarrow *p* espr.
pp
mp
p
p tranquillo
pp
espr.
p
pp
p
p tranquillo
(*) cf Remark 1

77

poco rit. ? *meno mosso*
pp di lontano
mp
p
pp di lontano
mp
p
pp di lontano
mp
p
pp di lontano
p
3
3

82

mf
p
pp quasi echo
pp quasi echo
pp quasi echo
slap tongue
p
ten.
sim.
pp
mf