

Peter Van Zandt Lane



7 RANTS

for wind quintet and piano

Peter Van Zandt Lane

7 Rants

(2011)

*Commissioned by The 2011 Composers Conference
and Chamber Music Center at Wellesley College*

- Flute
- Oboe
- Clarinet in B♭
- Horn in F
- Bassoon
- Piano

Approximate Duration: 11-12 minutes

Performance Notes :

Accidentals carry through the measure and only in the octave given. In highly chromatic passages courtesy accidentals have been provided.

The notation of the piano in movements I and VII include approximations of rhythms. Quantity of notes in notated accelerando passages is not specific, and there is a certain amount of rhythmic flexibility left up to the performer.

The flutist is required to strum the inside of the piano in movement V. The player should be able to move to the inside of the piano over the course of the horn's final fermata in movement IV. A felt or nylon pick should be used. It may be useful to mark the range of strings to be strummed within this passage.

Program Notes:

7 Rants is a series of miniatures for wind quintet and piano. The first and last movements are strict palindromes (both rhythmically and pitch-wise). Each of the inner movements are mini-concertos for each of the five wind instruments: bassoon, flute, oboe, horn, clarinet, respectively. While the movements are all very short, each of the soloists, in some way, demands more time and attention. These "rants" occur in various forms, often as a play on the traditional idea of *cadenza*. Formally, the piece exists somewhere between a 19th century song cycle (borrowing Schumann-like scheme of formal pairings), and a theme and variations.

The piece was commissioned by and composed with gratitude for the 2011 Composers Conference and Chamber Music Center at Wellesley College.

For any inquiries, or requests for material, please contact peter@peterlanemusic.com

SCORE IN C

Seven Rants

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Peter Van Zandt Lane

I.

Winding Up $\text{♩} = 72$

molto accel. $\text{♩} = 144$

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Piano

Calmly $\text{♩} = 48-52$

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

2

7

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

mp

pp

mp simile

$\frac{8}{8}$

$\frac{6}{8}$

9

9

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

ppp

p

mf

mp

6

$\frac{8}{8}$

$\frac{6}{8}$

II

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

14

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

Vigorous ♩ = 154

Fl. fff

Ob. fff

Cl. fff

Hn. fff

Bsn. fff

Pno. fff

Fl. mp

Ob. f mp

Cl. mp f mp

Hn. -

Bsn. ff p mf ff

Pno. p f

23

Fl. Ob. Cl. Hn. Bsn. Pno.

Flute: Measures 23-25: eighth-note patterns with dynamics *p*, *mp*. Measure 26: eighth-note patterns with dynamics *p*, *mp*. Oboe: Measures 23-25: eighth-note patterns with dynamics *p*, *mp*. Measure 26: eighth-note patterns with dynamics *p*, *mp*. Clarinet: Measures 23-25: eighth-note patterns with dynamics *p*, *mp*. Measure 26: eighth-note patterns with dynamics *p*, *mp*. Horn: Measures 23-25: eighth-note patterns with dynamics *p*, *ff*. Measure 26: eighth-note patterns with dynamics *p*. Bassoon: Measures 23-25: eighth-note patterns with dynamics *p*, *mf*. Measure 26: eighth-note patterns with dynamics *p*, *mf*. Piano: Measures 23-26: silent (rests).

27

Fl. Ob. Cl. Hn. Bsn. Pno.

Flute: Measures 27-29: eighth-note patterns with dynamics *p*, *ff*. Measure 30: eighth-note patterns with dynamics *ff*. Oboe: Measures 27-29: eighth-note patterns with dynamics *p*, *ff*. Measure 30: eighth-note patterns with dynamics *ff*. Clarinet: Measures 27-29: eighth-note patterns with dynamics *p*, *ff*. Measure 30: eighth-note patterns with dynamics *ff*. Horn: Measures 27-29: eighth-note patterns with dynamics *ff*. Measure 30: eighth-note patterns with dynamics *p*, *ff*. Bassoon: Measures 27-29: eighth-note patterns with dynamics *p*, *ff*. Measure 30: eighth-note patterns with dynamics *p*, *ff*. Piano: Measures 27-29: silent (rests). Measure 30: eighth-note patterns with dynamics *p*, *mf*.

A

6

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn.

Bsn. *ff*

Pno.

36

Fl. *pp*

Ob.

Cl. *pp*

Hn. *pp*

Bsn. *pp*

Pno.

40

Fl.

Ob.

Cl.

Hn.

Bsn. *pp* *fff* *mp*

Pno. *p* *ppp* *p* *f* *mp* *f*

B

45

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bsn. *ff*

Pno. *ff* *subito p* *8vb*

49

Fl. Ob. Cl. Hn. Bsn. Pno.

f *ff*

(8)-----

53

Fl. Ob. Cl. Hn. Bsn. Pno.

pp *f* *lyrical*

p *mf* *mp*

(8)-----

57

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

(8)-----

62

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

(8)-----

10

67

Fl. *f*

Ob. *f*

Cl. *f*

Hn. 3

Bsn. 3

fp

tr

fp

tr

fp

fp

mf

fff

Pno.

(8)

C

72

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *fff*

Bsn. *fff frantic* 3 3

*ff*³

*ff*³

*ff*³

Pno. *fff*

*ff*³ 3

78

Fl. *fff*
Ob. *fff*
Cl. *fff*
Hn. *fff*
Bsn. *fff*
Pno. *fff*

82

Fl. *p* *mp*
Ob. *p* *mp*
Cl. *p* *mp*
Hn. *p* *ff* *p*
Bsn. *f* *mp*
Pno.

86

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *ff* *p*

Bsn. *mf* *p* *p* *mf* *p*

Pno.

90

Fl. *fff* *mp* *f*

Ob. *fff* *f*

Cl. *fff* *mp* *f*

Hn. *fff* *f*

Bsn. *mf* *ff* *p* *mf* *ff*

Pno. *p* *f*

III.

Fragile ♩ = 80

Fl. Ob. Cl. Hn. Bsn.

Pno. *ppp* (no cresc.) *ad lib.* *una corda*

poco rit.

a tempo

Fl. Ob. Cl. Hn. Bsn.

Pno. *ppp* *mp* *pp*

a tempo

Flute, Oboe, Clarinet, Horn, Bassoon, and Piano parts are shown. The piano part has two staves. The score begins with piano (ppp), followed by flute (trill), oboe (p), clarinet (kiss), horn (dot), bassoon (dot), and piano (pp). The piano part concludes with a dynamic (pp).

104

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

*Ped. ad lib.
una corda*

DA bit faster, waltz-like $\text{♩} = 92$

109

Fl.

Ob.

Cl.

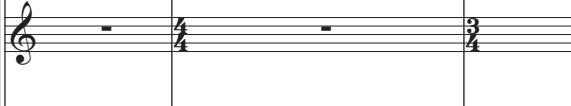
Hn.

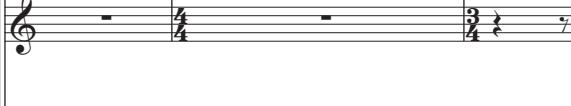
Bsn.

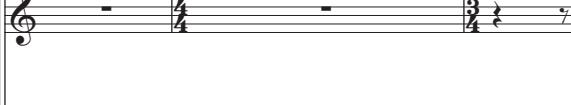
Pno.

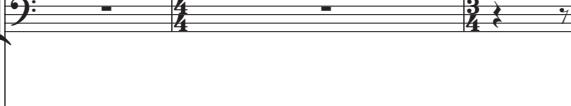
115 *accel.*

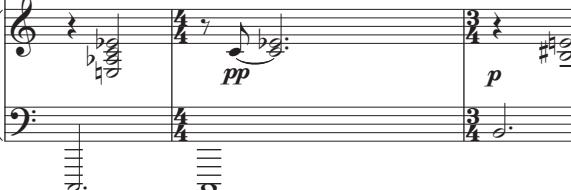
Fl. 

Ob. 

Cl. 

Hn. 

Bsn. 

Pno. 

E

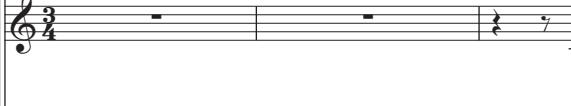
♩ = 112

121 overblow, decresc. into fundamental

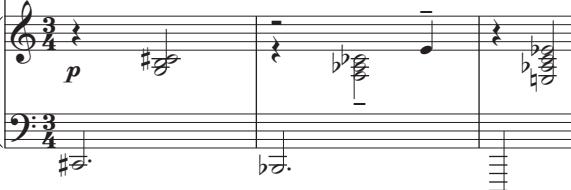
Fl. 

Ob. 

Cl. 

Hn. 

Bsn. 

Pno. 

16

127

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

rit.

133 a tempo ($\text{♩} = 80$)

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

molto rit.

mf

brisk, but freely

f

pp

p

ppp

mp

piano

Spirited, agile ♦ = 180

140

Fl.

Ob. *f* *dancelike*

Cl.

Hn.

Bsn.

Pno.

ff *mp* *f*

v.v.

f

v.v.

f

f

f

F

Musical score for orchestra, page 145. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music consists of five staves of musical notation with corresponding dynamics and performance instructions.

Fl. (Flute):
- Measure 1: Dynamics *p*, *mf*.
- Measure 2: Dynamics *p*.
- Measures 3-5: Dynamics *mf*.
- Measure 6: Dynamics *p*.

Ob. (Oboe):
- Measure 1: Dynamics *mp*.
- Measures 2-5: Dynamics *#f*.
- Measure 6: Dynamics *b*.

Cl. (Clarinet):
- Measure 1: Dynamics *p*, *mf*.
- Measure 2: Dynamics *p*.
- Measures 3-5: Dynamics *mf*.
- Measure 6: Dynamics *p*.

Hn. (Horn):
- Measure 1: Dynamics *+*, *+*.
- Measure 2: Dynamics *mp*.
- Measure 3: Dynamics *+*, *+*, *+*.
- Measure 4: Dynamics *p*.
- Measures 5-6: Dynamics *+*, *+*, *+*.
- Measure 7: Dynamics *+*.
- Measure 8: Dynamics *+*, *+*.

Bsn. (Bassoon):
- Measure 1: Dynamics *mp*.
- Measure 2: Dynamics *p*.
- Measures 3-5: Dynamics *#f*.
- Measure 6: Dynamics *b*.

Pno.

Play on second pass only

mp

mf

892

893

894

895

Detailed description: The musical score for piano consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure (892) has a dynamic of *mp*. The second measure (893) starts with a rest followed by a sixteenth-note pattern. The third measure (894) features a sixteenth-note run with a melodic line above it. The fourth measure (895) has a dynamic of *mf* and concludes with a sixteenth-note pattern. Measure 892 ends with a fermata over the eighth note.

150

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

mf *lyrical*

f

p

f

8va

8vb

155

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

p

mf

mp

160

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

p

mf

164

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

mp

mp

p

to piano strings

mp

p — *f* *p*

v.

Tranquil, Reflective ♫ = 54

168 Lightly strum undamped strings
(c. F3-C5) with a felt pick. (upstrokes)

V.

Fl. *pp*

Ob.

Cl.

Hn. *p freely* — *mp*

Bsn.

(flutist, strumming inside piano) *simile...*

Pno. *ppp no cresc.*

*No ped. throughout this movement.
Chords must be sustained for full value.*

Musical score for orchestra and piano, page 173. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Piano (Pno.). The piano part features continuous eighth-note patterns. Dynamics indicated include *p*, *mp*, and *pp*.

178

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

183

poco accel.

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

G

188 **cadenza**

Fl.

Ob.

Cl.

Hn. *ff insistent* *mp* *f* *p* *ff* *ffff* *pp*

Bsn.

Pno. (sustain right hand, release left hand)

189 **a tempo** (piano enters) rit.

Fl.

Ob.

Cl.

Hn. *3* *ppp*

Bsn.

Pno. *5* *4* *2* *3* *1*

VI.

Forceful, energetic $\text{d} = 108$

194

Fl.
Ob.
Cl.
Hn.
Bsn.
Pno.

199

Fl.
Ob.
Cl.
Hn.
Bsn.
Pno.

204

This musical score page contains six staves representing different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Piano (Pno.). The score is divided into two sections by measure numbers 204 and 209. In section 204, the Flute, Oboe, Clarinet, and Bassoon play sustained notes. The Horn and Piano provide harmonic support with rhythmic patterns. Dynamics include *f*, *ff*, and *v.*. Measure 205 begins with a dynamic *ff*. In section 209, the Flute, Oboe, Clarinet, and Bassoon play sustained notes. The Horn and Piano provide harmonic support with rhythmic patterns. Dynamics include *fp*, *f*, *p*, and *mf*.

209

This continuation of the musical score from measure 209 maintains the same instrumentation and structure. The Flute, Oboe, Clarinet, and Bassoon play sustained notes. The Horn and Piano provide harmonic support with rhythmic patterns. Dynamics include *fp*, *f*, *p*, and *mf*. The page concludes with a page number *82b*.

214

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

(8)-----

This section contains five staves of musical notation. The first four staves (Flute, Oboe, Clarinet, Horn) have treble clefs. The Bassoon staff has a bass clef. The Piano staff has two staves, with a bass clef on the bottom and a treble clef on the top. Measure 214 starts with the Flute and Ob. Measure 215 starts with the Cl. Measure 216 starts with the Hn. Measure 217 starts with the Bsn. Measure 218 starts with the Pno. Measure 219 begins with the Fl. Measures 220-224 continue the pattern established in measure 219, with the Flute, Oboe, Clarinet, and Bassoon each taking a turn as the primary melodic instrument. Measure 225 concludes the section with a full ensemble entry.

219

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

This section contains five staves of musical notation. The first four staves (Flute, Oboe, Clarinet, Horn) have treble clefs. The Bassoon staff has a bass clef. The Piano staff has two staves, with a bass clef on the bottom and a treble clef on the top. Measures 219-224 show the Flute, Oboe, Clarinet, and Bassoon taking turns as the primary melodic instrument, each playing a six-measure phrase. Measures 225-228 provide a continuation of the ensemble's rhythmic patterns.

H

223

Fl. *p* *p* *mf*

Ob. *p* *p*

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

Hn. *ff* *splat*

Bsn.

Pno. *ffff* *v.*

228

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

Ob. *mf* *mp* *mf* *p* *mf* *mp*

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

Hn.

Bsn.

Pno.

233

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

I

238

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

p expressive

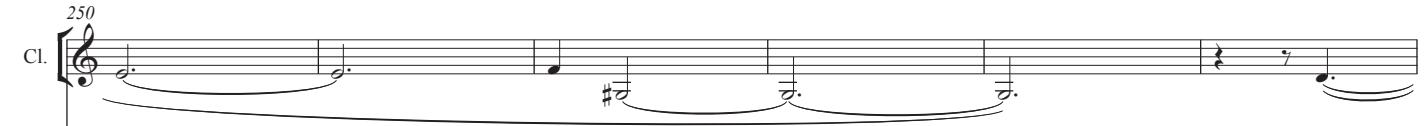
f pp no cresc.

ped. liberally una corda

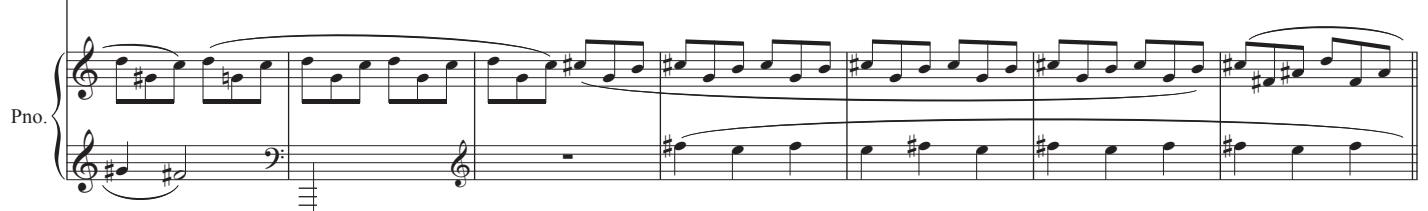
244

Cl. 
Pno. 

250

Cl. 
Pno. 

256

Cl. 
Pno. 

J

29

263

Fl. *p* *mf*

Ob. *p* *p*

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

Hn.

Bsn.

Pno. *pp* *pppp*

268

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

Ob. *mf* *mp* *mf* *p* *mf* *mp*

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

Hn.

Bsn.

Pno.

273

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

K

278

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

283

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

(8) -

287

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

292

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Piano (Pno.). The piano staff has two systems of music. Measure 292 starts with Flute and Oboe playing eighth-note pairs at dynamic **p**. Clarinet enters with a sixteenth-note pattern at **ff**. Horn and Bassoon play eighth-note pairs at **p**. The piano has a sixteenth-note pattern in the first system at **f**, followed by a rest. In the second system, it has a sixteenth-note pattern at **ff**. The strings play sustained notes throughout the measure.

VII.

Calmly $\text{♩} = 48-52$

297

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

300

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

302

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

304

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno.

306

Fl.

Ob.

Cl.

Hn.

Bsn.

Pno. *mp* *p*

LWinding Down *J = 144*

rit.

J = 72

308

Fl. *f* *mp* *mf*³ *p*

Ob. *f* *mp* *mf*³ *p*

Cl. *f* *mp* *mf* *p*

Hn. *f* *mp* *p*

Bsn. *p*

Pno. *f*

Flute

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I.

Winding Up $\text{♩} = 72$

molto accel. $\text{♩} = 144$

ff \gg mp

1 2

Calmly $\text{♩} = 48-52$

5

ff

5

ff

II

2

pp

mp

pp

mp

15

\circ

mp

II.

Vigorous ♩ = 154

16

fff

3

19

mp

f

mp

23

p

mp

27

p

ff

A

31

ff

p

36

pp

40

B

45

ff

3

49

2

p — *mf*

p — *mf* *mp*

57

mf *b* *f*

62

b *f*

f *mf*

67

f

fp

tr

C

72

fff

ff³

78

fff

3

3

mp

82

p

mp

86

p

90

fff

mp

f

III.

94 **Fragile** $\text{♩} = 80$

poco rit.

99 **a tempo**

tr

3

104

3

mp

D109 A bit faster, waltz-like $\text{♩} = 92$ **2**

112

115

accel.

120 (tr) overblow, decresc.
into fundamental

E

$\text{♩} = 112$

127 rit.

133 a tempo ($\text{♩} = 80$)

molto rit.

mf brisk, but freely

$f \longrightarrow pp$

IV.

140 Spirited, agile $\text{♩} = 180$

4

140 Spirited, agile $\text{♩} = 180$

4

♩ ♩ ♩ $\sharp\text{♩}$

♩ ♩

145 **F**

145

p ♩ ♩ ♩ ♩

p

♩ ♩ ♩ ♩

149

149

p ♩ ♩ ♩

♩ ♩ ♩ ♩

153

153

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

157

157

♩ ♩ ♩ ♩

160

160

5

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

to piano strings

V.

Tranquil, Reflective $\text{♩} = 54$

168 Lightly strum undamped strings
(c. F3-C5) with a felt pick. (upstrokes)

Musical staff for measure 168. The staff begins with a dynamic of ***pp***. It consists of six groups of four sixteenth notes each, separated by vertical bar lines. The first group has a single vertical stroke. Subsequent groups have two vertical strokes per note, indicating upstrokes for the strum.

173

Musical staff for measure 173. It features six groups of four sixteenth notes each. The first group has a single vertical stroke. Subsequent groups have two vertical strokes per note, indicating upstrokes for the strum.

178

Musical staff for measure 178. It consists of six groups of four sixteenth notes each. The first group has a single vertical stroke. Subsequent groups have two vertical strokes per note, indicating upstrokes for the strum.

183

Musical staff for measure 183. It contains six groups of four sixteenth notes each. The first group has a single vertical stroke. Subsequent groups have two vertical strokes per note, indicating upstrokes for the strum. The dynamic ***poco accel.*** is placed above the staff, and a dynamic of ***f*** is at the end of the measure.

188 **cadenza****a tempo**

(piano enters)

rit.

Musical staff for measure 188. It starts with a dynamic of ***p***. The staff shows six groups of four sixteenth notes each. The first group has a single vertical stroke. Subsequent groups have two vertical strokes per note, indicating upstrokes for the strum. The dynamic ***a tempo*** is indicated above the staff, and the piano enters at the beginning of the second group. The dynamic ***rit.*** is indicated at the end of the measure.

Flute

VI.

Forceful, energetic $\text{d} = 108$

194

204

214

223

H

228

233

238

I

5

244

17

Cl.

J

263 Cl.

p

p *mf*

268

mp

mf

p

mf *mp*

273

p *mf*

mp

p

K

278

ff

3

283

f

3

ff

292

p

3

VII.

Calmly $\text{♩} = 48-52$

297

Musical score for Flute, page 10, section VII. Measure 297 starts with a rest followed by a measure in 3/2 time with a bassoon note. The tempo is marked "Calmly" with a quarter note value of 48-52. Dynamics are indicated as *p*, *p*, and *p*.

302

4

Musical score for Flute, page 10, section VII. Measure 302 shows a long sustained note across four measures, with the key signature changing from 3/2 to 4/4.

306

Musical score for Flute, page 10, section VII. Measure 306 shows a measure in 2/2 time with a sustained note.

LWinding Down $\text{♩} = 144$

rit.

 $\text{♩} = 72$

Musical score for Flute, page 10, section VII. Measure 308 starts with a dynamic *f*, followed by *mp*, *mf*, and *p*. The tempo is marked "Winding Down" at $\text{♩} = 144$, then *rit.*, and finally $\text{♩} = 72$. The key signature changes between 4/4 and 5/4.

Oboe

Seven Rants

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I.

Winding Up $\text{♩} = 72$

Musical score for Oboe, section I. The score begins with a dynamic of ***ff***, followed by a decrescendo to ***mp***. The tempo is $\text{♩} = 72$. The key signature changes from **G major** to **A minor** (one sharp). The time signature is **4/4**. The music consists of eighth-note patterns with grace notes. The dynamic changes to ***molto accel.*** with a tempo of $\text{♩} = 144$. The time signature changes to **3/2**. The dynamics ***mp*** and ***mf*** are indicated. The final dynamic is ***f***.

Calmly $\text{♩} = 48-52$

Musical score for Oboe, section I. The score starts with a dynamic of ***ff***. The key signature changes to **E major** (two sharps). The time signature is **3/2**. The music consists of eighth-note patterns with grace notes. The score ends with a repeat sign and a double bar line.

Musical score for Oboe, section I. The score begins with a dynamic of ***ppp***, followed by a crescendo to ***p***. The key signature changes to **B major** (three sharps). The time signature is **7/8**. The music consists of eighth-note patterns with grace notes. The score ends with a repeat sign and a double bar line.

Musical score for Oboe, section I. The score begins with a dynamic of ***ppp***, followed by a crescendo to ***p***. The key signature changes to **A major** (one sharp). The time signature is **11/8**. The music consists of eighth-note patterns with grace notes. The score ends with a repeat sign and a double bar line.

Oboe

II.

Vigorous ♩ = 154

16

22

25

28

A

31

37

B

40

49

Oboe

3

57

61

67

C

72

78

82

86

89

III.

94 Fragile ♩ = 80 4 poco rit. - - - a tempo 5

104

5

D A bit faster, waltz-like ♩ = 92

6

125 **E** ♩ = 112

Fermata

mp

-

E ♫

127

rit.

IV.

Spirited, agile $\text{J} = 180$

140

F

145

149

153

157

160

Oboe

V.

168 Tranquil, Reflective $\text{♩} = 54$ **10**

178

5

Hn.

begin very slowly, and steadily
accel to very rapid trill.

186

poco accel.*tr*

G

188 **cadenza****a tempo****3****rit.**

VI.

194 Forceful, energetic $\text{♩} = 108$

194 Forceful, energetic $\text{♩} = 108$

ff

fff

7

204

4

ff

4

214

2

f

219

ff

H

223

p

p

228

=mf >mp

mf

p

mf

233

p

mf

=mp

p

mf

I

238

f

5

Oboe

244

17

Cl.

J

263 Cl.

p

p

268

=mf > *mp*

mf

p

mf — *mp*

273

p

mf

=mp

p

mf

K

278

ff

3

283

3

f

290

ff

3

p

293

3

3

VII.

Calmly $\text{♩} = 48-52$

297

302

4

306

LWinding Down $\text{♩} = 144$

308

rit.

$\text{♩} = 72$

Clarinet in B♭

Seven Rants

*Commissioned by the 2011 Composers Conference
and Chamber Music Center at Wellesley College*

Peter Van Zandt Lane

I.

Winding Up ♩ = 72

Musical score for the first section, "Winding Up". The tempo is ♩ = 72. The dynamic starts at **ff** and decays to **mp**. The key signature changes from 4 to 3 sharps. The measure ends with a fermata over the last note, followed by a tempo change to molto accel. The key signature changes to 3 flats. The tempo increases to ♩ = 144. The dynamic changes to **mf**.

Calmly ♩ = 48-52

Musical score for the second section, "Calmly". The tempo is ♩ = 48-52. The dynamic is **ff**. The key signature changes to 3 sharps. The measure ends with a fermata over the last note.

Musical score for the third section, starting at measure 7. The dynamic is **ppp**, followed by **p**. The key signature changes to 3 sharps. The measure ends with a fermata over the last note.

Musical score for the fourth section, starting at measure 11. The dynamic is **ppp**, followed by **p**. The key signature changes to 3 sharps. The measure ends with a fermata over the last note.

II.

Vigorous ♩ = 154

16

19

23

27

31

A

36

40

45

B

Clarinet in B♭

49 **2**

57

62

67

C

72

78

82

86

90

III.

94 **Fragile** ♩ = 80 4 poco rit. a tempo 2 2

D A bit faster, waltz-like ♩ = 92 6

115 accel.

121

125 **E** ♩ = 112

127 rit.

133 a tempo (♩ = 80) 3 3 molto rit.

IV.

140 Spirited, agile $\text{♩} = 180$

4



F

145



149



153



157



160

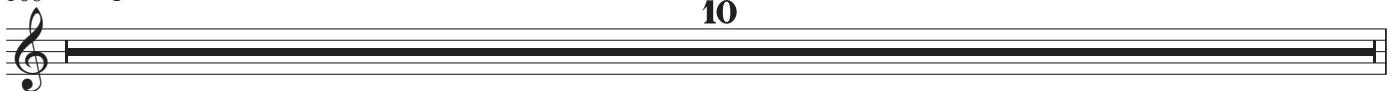


164



V.

168 Tranquil, Reflective ♩ = 54

10

178

5

Hn.

begin very slowly, and steadily
186 accel to very rapid trill.

poco accel.
G

188 cadenza

a tempo

3

rit.

VI.

194 Forceful, energetic $\text{♩} = 108$

199

204

209

214

218

Clarinet in B♭

9

H

223

228

233

I

238 2

p expressive

244

254

J

263

268

273

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

K

278

ff *tr* *fp* *f*

283

p *mf* *f*

288

ff

292

ff *fff* *fp*

VII.

Calmly $\text{♩} = 48-52$

297

Measure 297: Treble clef, 2/4 time, dynamic *p*. Measure 300: 3/2 time, dynamic *#o*. Measure 302: 2/2 time, dynamic *mp* then *pp*.

306

Measure 306: Treble clef, 2/2 time, dynamic -.

**Winding Down** $\text{♩} = 144$ $\text{♩} = 72$

Measure 308: 4/4 time, dynamic *f* then *mp*, then *mf* then *p*. Measure 310: *rit.*, dynamic *p* then *pp*. Measure 312: dynamic *pp*.

Horn in F

Seven Rants

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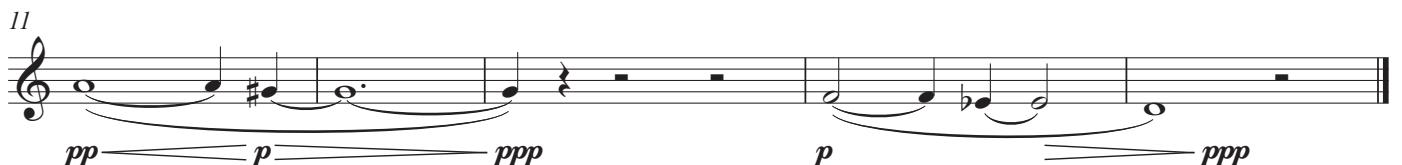
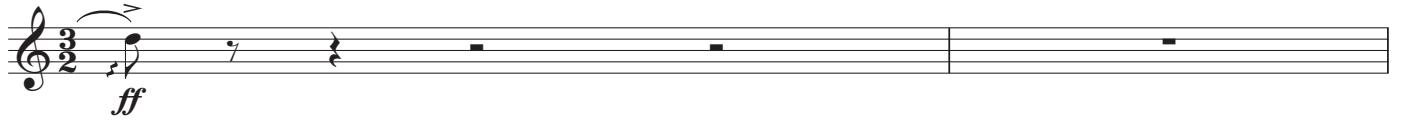
I.

Winding Up $\text{♩} = 72$

molto accel. $\text{♩} = 144$



5 **Calmly** $\text{♩} = 48-52$



Horn in F

2

II.

Vigorous $\text{♩} = 154$

16

21

27

31

A

37

40

B

49

2

Horn in F

3

57

67

C

72

78

82

86

90

Horn in F

4

III.

94 **Fragile** ♩ = 80 **4**

poco rit. . . a tempo

mp *pp*

104

D A bit faster, waltz-like ♩ = 92 **6**

ppp

115 accel.

p

120

2

mf

125 ♩ = 112

E

mp

127 rit.

133 a tempo (♩ = 80) **3**

molto rit.

3

Horn in F

5

IV.

Spirited, agile $\text{d} = 180$

140

145

F

149

153

157

160

164

Horn in F

6

V.

168 **Tranquil, Reflective** $\text{♩} = 54$

2

p freely ————— **mp**

174

pp ————— **mp** ————— **p** ————— **mp**

178 **3**

p ————— **mp** ————— **pp** **tr**—————

183

ff ————— **f** ————— **p** **poco accel.** —————

G

188 **cadenza**

ff **insistent** ————— **mp** ————— **f** **p** ————— **ff** ————— **ff ff ff** ————— **pp**

189 **a tempo**

3

ppp **rit.** —————

VI.

194 Forceful, energetic $\text{♩.} = 108$

9

6

Horn in F

8

244

19

J

10

273 Cl.

278

K

3

283

2

mf

288

f

mf

ff

292

p

3

—

VII.

Calmly ↘ = 48-52

297

302

306

A musical staff consisting of five horizontal lines. On the far left is a bass clef. In the center, there is a short vertical line with a small dash through it. To its right is a double bar line with two small circles (repeat dots) above it. To the right of the double bar line is another short vertical line with a small dash through it.

L

Winding Down ♩ = 144

• = 72

308

rit. -

Musical score for piano, page 10, system 3. The score shows a melodic line with various dynamics and markings. The first measure starts with a forte dynamic (f) and a sharp sign. The second measure has a dash and a sharp sign. The third measure starts with a sharp sign and a dynamic marking *mp*, followed by a sustained note with a dynamic marking *p*. The fourth measure has a dash. The fifth measure starts with a sharp sign and a dynamic marking *fp*, followed by a sustained note with a dynamic marking *pp*.

Bassoon

Seven Rants

*Commissioned by the 2011 Composers Conference
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Peter Van Zandt Lane

I.

Winding Up $\text{♩} = 72$

molto accel. $\text{♩} = 144$

4/4 **ff** 3/2

Calmly $\text{♩} = 48-52$

5 3/2 **ff**

7 4

11 3 **p** **ppp**

II.

Vigorous ♩ = 154

16

20

23

A

31

35

B

40

45

48 (tr)

Bassoon

53

f

57

f

62

ff *f*

67

ffp

C

72

fff frantic

75

3 3

78

fff *f* *mp*

86

mf *p* *p* *mf* *p*

91

mf *ff* *p* *mf* *ff*

III.

94 **Fragile** $\text{♩} = 80$

4 **poco rit.** - - - - **a tempo** **5**

104 **5**

D A bit faster, waltz-like $\text{♩} = 92$ **6**

115 **accel.** - - - -

p

120

mf

125 **E** $\text{♩} = 112$

mp

129 **rit.** - - - -

133 **a tempo** ($\text{♩} = 80$) **3**

molto rit. - - - -

IV.

140 Spirited, agile $\text{♩} = 180$ **4**

140 Spirited, agile $\text{♩} = 180$

4

F

f

145

145

149

149

153

153

157

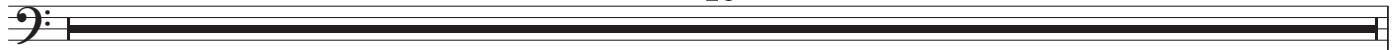
157

160 *mf*

164

164

V.

168 Tranquil, Reflective $\text{♩} = 54$ **10**

178

5

Hn.

poco accel.

186 [begin very slowly, and steadily accelerando to very rapid trill.]

tr

G

188 **cadenza****a tempo****3****rit.**

VI.

Forceful, energetic $\text{d} = 108$

194

ff ffff mp

199

f p mp

204

ff

209

p mf

214

ff

219

ff

Bassoon

223 **H**

10

233 **I**

5 **6**

244 **19**

263 **J**

10

273 cl.

278 **K**

ff **p** **mf**

283

287

ff

292 **3**

p

VII.

Calmly $\text{♩} = 48-52$

297

Measure 297: Bassoon part. The first measure shows a bass note followed by two measures of eighth notes. Dynamics: *ppp* to *p*. Measure 298: Bassoon part. Measures 299-301: Bassoon part. Measure 302: Bassoon part.

302

4

Measure 302: Bassoon part. Measures 303-305: Bassoon part.

306

Measure 306: Bassoon part.

L**Winding Down** $\text{♩} = 144$

308

rit.

 $\text{♩} = 72$ **2***p**pp*

Measure 308: Bassoon part. Measures 309-311: Bassoon part. Measure 312: Bassoon part.

Piano

Seven Rants

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Peter Van Zandt Lane

I.

Winding Up $\text{♩} = 72$

Musical score for piano. Measure 1: Treble clef, 4/4 time, key signature of one sharp. Dynamics: $f > p$. Articulation: \gg (white keys). Measure 2: Time signature changes to 2/4. Dynamics: **molto accel.**. Articulation: \gg (black keys). Measure 3: Time signature changes to 3/2. Measure 4: Time signature changes to 3/2.

Calmly $\text{♩} = 48-52$

Musical score for piano. Measure 5: Treble clef, 3/2 time, key signature of one sharp. Dynamics: **ff freely**, **mp**, **6**. Measure 6: Dynamics: **pp**, **p**. Articulation: \gg . Performance instruction: **Leg. ad lib.**.

Musical score for piano. Measure 7: Treble clef, 8/8 time, key signature of one sharp. Dynamics: **mp**, **pp**. Measure 8: Treble clef, 8/8 time, key signature of one sharp. Dynamics: **mp simile**.

Piano

9

This musical score for piano consists of two staves. The top staff uses a treble clef and has a key signature of one flat. Measure 9 starts with a dynamic of *ppp*. The melody consists of eighth-note patterns with grace notes. Measure 10 begins with a dynamic of *mf*, followed by *mp* and a sixteenth-note pattern. The bass staff uses a bass clef and has a key signature of one sharp. It features sustained notes and harmonic patterns.

11

This section continues the piano score. Measure 11 shows a transition with dynamics *pp*, *p*, *mp*, and *pp*. Measure 12 follows with a dynamic of *pp*.

13

This final measure of the page concludes the piece. It features a dynamic of *mp* and ends with a dynamic of *ppp*.

II.

Vigorous ♩ = 154

16

19

23

31 A

35

Piano

40

p *ppp*

p *f* *mp* *f*

45 **B**

ff

3

subito p

8vb

49

(8)-----

53

(8)-----

57

(8)-----

Piano

5

62

(8)

67

(8)

72 C

78

86 5

Piano

III.

94 **Fragile** $\text{♩} = 80$

poco rit.

*Ped. ad lib.
una corda*

99 **a tempo**

104

*Ped. ad lib.
una corda*

D 109 A bit faster, waltz-like $\text{♩} = 92$

115

accel.

Piano

7

121

E $\text{♩} = 112$

125

128

133 a tempo ($\text{♩} = 80$)

molto rit.

137

Piano

IV.

140 Spirited, agile $\text{♩} = 180$

4

Piano

145 Play on second pass only

F

150

156

160

V.

Tranquil, Reflective $\text{♩} = 54$
 (flutist, strumming inside piano)

168 simile...

ppp no cresc.

No ped. throughout this movement.
 Chords must be sustained for full value.

172

176

180

184 (same chord) poco accel. - - - - -
f

G

188 **cadenza**

(sustain right hand, release left hand)

189 **a tempo**

$\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{1}$ rit.

VI.

194 Forceful, energetic $\text{♩} = 108$

198

202

p mp mfp

Piano

11

206

p

mf

210

8vb

215

219

ff

223 H

9

Cl.

ffff

9

v.

236

I

f pp no cresc.

v. Ped. liberally una corda

241

246

252

257

J

263

K

273

283

287

292

VII.

Calmly $\text{♩} = 48-52$

297

ff

mp

ff

ff

ff

300

mp

simile

pp

mp

pp

ff

ff

302

ff

mp

ff

mf

ff

ff

304

pp 3 *mp* *pp*

306

mp *p*

L Winding Down $\text{♩} = 144$ $\text{♩} = 72$

308 rit.

f *rit.* 2 5 *p* *ppp*

May 11, 2011