

Liam Carey

Consonances

for orchestra

Consonances

The idea behind this piece is that there is more than one type of consonance: as well as harmonic consonance there is also rhythmic consonance, textural consonance, timbral, melodic, etc. The structure of this piece comes as these different types of consonance are played off against each other, one type of consonance appears but over time it becomes increasingly dissonant, and then as this happens another type of consonance appears, which in turn gradually falls apart to be replaced by another.

This process begins with texture, then rhythm, which is then replaced by melody, and then harmony takes over, and then finally texture returns, each one consonant in its own way but separate from the others. The result is like a series of temporary formations coming from a constantly changing surface.

Liam Carey 2014

Instrumentation:

3 Flutes (Flute 3 tuned 1/4-tone flat)
2 Oboes
3 Clarinets in Bb (3rd doubling Bass Clarinet)
1 Bassoon
4 Horns
3 Trumpets in Bb (Trumpet 3 tuned 1/4-tone flat)
1 Tenor Trombone
1 Tuba
2 Percussion: 1st - Vibraphone, snare and 2 toms (high and medium/low)
2nd - 5 Woodblocks
Strings

Duration 6'30

Notes on Accidentals

This piece uses microtones which are notated using standard natural, flat and sharp symbols but with arrows indicating that the note should be played less than a semitone higher or lower:



The amount by which these notes should deviate are given as a fraction of a whole tone above the note and applies until another fraction is given, or the note changes:

1/4 = D5 one 1/4-tone flat 1/6 = G#4 one 1/6-tone sharp

Retuning:

Due to limitations of playing microtones on wind instruments, the 3rd Flute and the 3rd Trumpet are asked to detune their instruments by a 1/4-tone and play using standard fingerings. However, these players, if they are adept at playing microtones, may by all means play their parts in standard tuning and use alternate fingers or altered lip pressure to achieve these microtones - the choice is ultimately theirs.

All other alternate notations are explained on the score.

This score is written in C.

Consonances

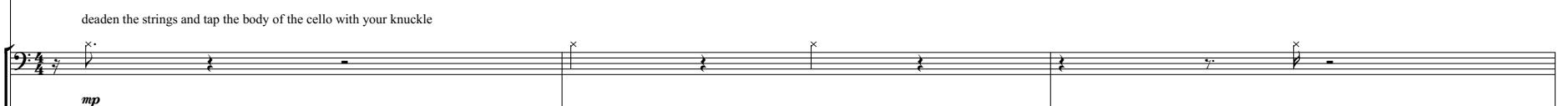
Liam Carey

$\text{♩} = 120$ - a messy but homogenous texture of tapping sounds

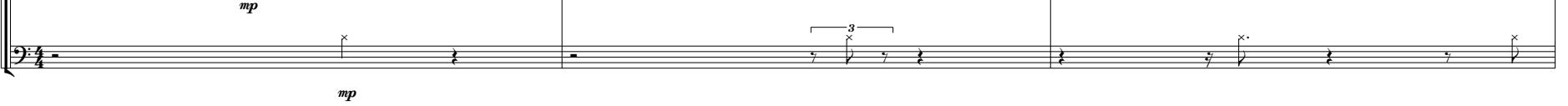
x = tap the rim

Dr. $\frac{4}{4}$ 

W.B. $\frac{4}{4}$ 

Vc. $\frac{4}{4}$ 

Db. 1 $\frac{4}{4}$ 

divisi a.2 $\frac{4}{4}$ 

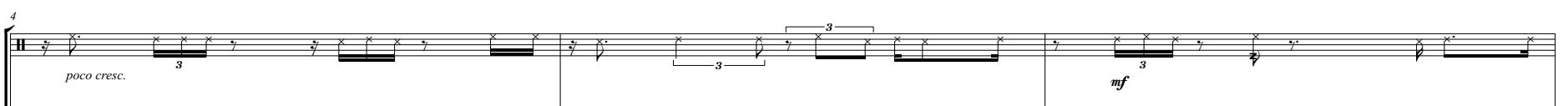
Db. 2 $\frac{4}{4}$ 

deaden the strings and tap the body of the cello with your knuckle

deaden the strings and tap the body of the bass with your knuckle

=

4

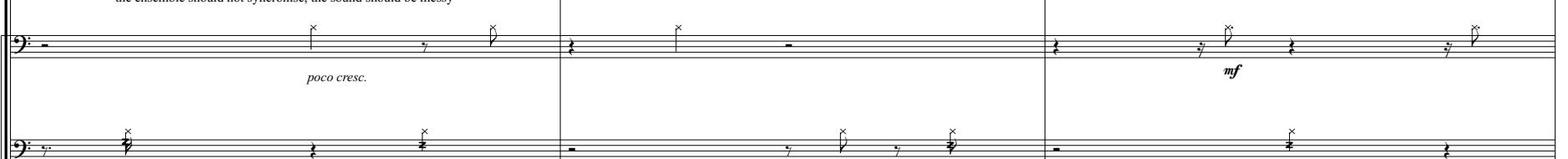
Dr. $\frac{4}{4}$ 

W.B. $\frac{4}{4}$ 

Vc. $\frac{4}{4}$ 

z = as many taps as possible within the given duration, the ensemble should not synchronise, the sound should be messy

Db. 1 $\frac{4}{4}$ 

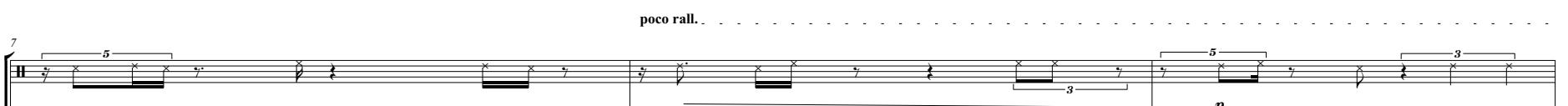
Db. 2 $\frac{4}{4}$ 

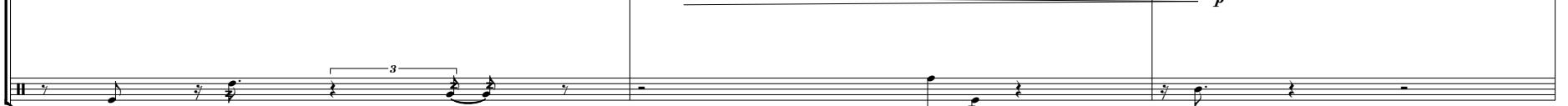
z = as many taps as possible within the given duration, the ensemble should not synchronise, the sound should be messy

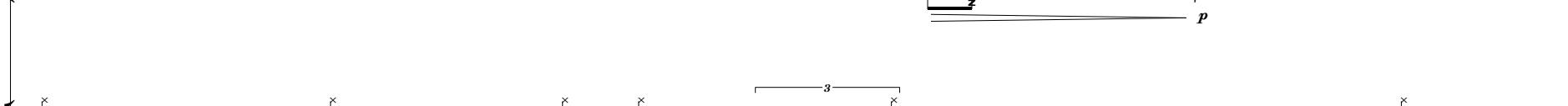
=

poco rall.

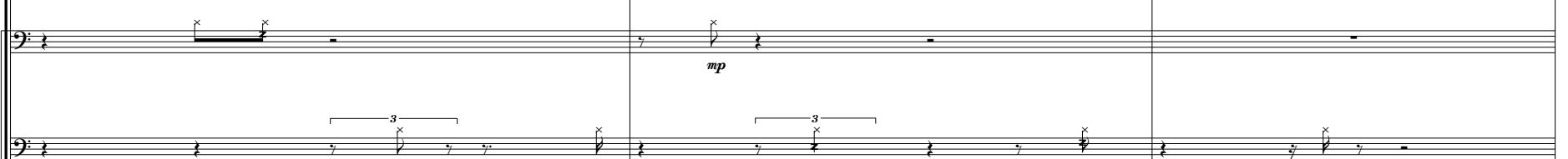
7

Dr. $\frac{4}{4}$ 

W.B. $\frac{4}{4}$ 

Vc. $\frac{4}{4}$ 

Db. 1 $\frac{4}{4}$ 

Db. 2 $\frac{4}{4}$ 

J=120 A tempo - a more diverse set of sounds

10

Dr. *mf*

W.B. *gliss*

Vln. I snap pizz.

Vln. II snap pizz. *mfz sharp, percussive*

Vla. snap pizz. *mfz sharp, percussive*

Vc. *mf* snap pizz. *mfz sharp, percussive* tap the cello

Db. 1 snap pizz. *mfz sharp, percussive* slap the strings against the fingerboard

Db. 2 *mf* gliss = change the pitch of the taps by moving along the body of the bass

=

13

Dr. *poco rall.* *pp*

W.B. *gliss* *pp*

Vln. 1 ord. pizz.

Vln. 2 *mfz*

Vla. snap pizz. *mfz*

Vc. snap pizz. *fz* tap the shoulder *pp*

Db. 1 *pp*

Db. 2 *pp*

$\text{♩} = 120$ A tempo

constantly vary the sound by using different parts of the drum stick on the rim, or hitting different parts of the drum skin

16

Dr. f

W.B. f

Vln. 1 snap pizz. fz

Vln. 2 snap pizz. fz

Vla. snap pizz. fz

Vc. gliss. f

Db. 1 snap pizz. fz slap

Db. 2 f gliss.

gliss. = change the pitch of the taps by moving along the body of the cello
slap = change the pitch of the tap by moving up the fingerboard



18

Hn. 1 mfz

Dr. mfp

W.B. gliss. 5

Vln. 1 fz

Vln. 2 fz

Vla. fz

Vc. snap pizz. fz gliss. tap the shoulder

Db. 1 snap pizz. fz mfp slap

Db. 2 gliss. 3 gliss. mf

Fl. 1 20

Ob. 2 *mfz*

Cl. 1 Flz. ord. Flz. Flz.

Bsn. *mfz*

Hn. 1 Flz. + ord. Flz. Flz.

Tpt. 1 (senza sord.) *mfz* *mfz* ord. Flz.

Tpt. 2 con sord. Flz. ord. Flz. ord. Flz. ord.

Tbn. con sord. Flz. ord. Flz. ord. Flz. ord.

Dr. 3 5 3 5 3 5 3

W.B. 6 3 3

Vln. 1 *mfz* 3

Vln. 2 *mfz* 3 *mfz* 3 *mfz* 3 *mfz*

Vla. *mfz* *mfz*

Vc. snap pizz. *mfz* *mfz* *mfz* *mfz* *mfz*

Db. 1 snap pizz. *mfz* *mfz* *mfz* *mfz*

Db. 2 *mfz* *gliss.*

This musical score page contains six systems of music, each with multiple staves. The instruments include Flute 1, Oboe 2, Clarinet 1, Bassoon, Horn 1, Trumpet 1, Trumpet 2, Trombone, Drums, Double Bass, Violin 1, Violin 2, Viola, Cello, and Double Bass 2. The score includes dynamic markings such as *mf*, *mfz*, *ord.*, *senza sord.*, *con sord.*, *gliss.*, and specific rhythmic patterns like snap pizzicato and sixteenth-note figures. Measures are numbered 20 at the top of the first system.

poco accel into new tempo

Fl. 1 Flz. ord. *mfz* *mfz*

Ob. 2 *mfz* *mfz* *mfz* *mfz* *mfz*

Cl. 1 ord. *mfz* Flz. *mfz* *mfz* *mfz* *mfz*

Bsn. *mfz* *mfz* *mfz* *mfz* *mfz*

Hn. 1 Flz. *mfz* open *f*

Tpt. 1 *f* Flz.

Tpt. 2 *mfz* ord. *mfz* *mfz* Flz. *mfz* *mfz* *mfz*

Tbn. *mfz* *mfz* *mfz* *mfz* *mfz*

Dr. *f* *mf* 3 *mf* 3 *mf* 5 *mf* 3

W.B. gliss. 5 5

Vln. 1 *mfz* *mfz* *mfz* *f*

Vln. 2 *mfz* *mfz* *mfz*

Vla. *mfz* *mfz* *mfz*

Vc. *mfz* tap *mfz* *mfz* *mfz* *f*

Db. 1 *mfz* *mfz* *mfz* *mfz* *mfz* *f*

Db. 2 *mfz* *mfz* *mfz* *mfz* *mfz* *mfz* gliss.

A ♩=126 the timing gradually comes together

Fl. 1

Ob. 2

Cl. 1

Bsn.

Hn. 1

Tpt. 1

Tpt. 2

Tbn.

Dr.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

Db. 1

Db. 2

Fl. 1 Flz. *f* *mf* *f* ord.

Ob. 2 *mfz* *sim.*

Cl. 1 *f* *mp* *f*

Bsn. *f* *mf* *b*

Hn. 1 *mfz* *mfz* *ord.* *f*

Tpt. 1 *f* *mf*

Tpt. 2 *mfz* *mfz* *con sord.*

Tbn. *mfz* *mfz* *ord.* *mp* *Flz.*

Dr. *f* *mf*

W.B. *f* *mf*

Vln. 1 *mfz* *f*

Vln. 2 *mfz* *arco - scratch tone* *f*

Vla. *mfz* *arco* *f*

Vc. *mfz* *arco sul pont.* *f*

Db. 1 *mfz* *snap pizz.* *f* *arco*

Db. 2 *f* *mf* *3*

Fl. 1 Flz. ord. Flz. ord.

Ob. 2 f mf f ff

Cl. 1 *mf* 3 f 5 mf ord. f ff

Bsn. *mfz* f f ff

Hn. 1 f mf ff

Tpt. 1 Flz. ord. f ff

Tpt. 2 f f mp f

Tbn. ord. *mf* f Flz. ff

Dr. f ff

W.B. 5 f mf f ff

Vln. 1 - f mf ff scratch tone

Vln. 2 - ff scratch tone

Vla. sul pont f mf f ff scratch tone

Vc. - ff scratch tone

Db. 1 - ff scratch tone

Db. 2 *f* arco ff pesante

B ♩=126 Rhythmic - varied sounds in tight continuous semiquavers

36

Cl. 1

Dr.

W.B.

Vln. 1 (1/4 tones) a 4
pp spiccato, non espress

Vc. snap pizz. sim. mf

Db. 1 tap the shoulder mf

Db. 2 snap pizz. sim. mf

pp legato, non express

41

Cl. 1

Hn. 1 All notes until bar 75 are overtones of the same fundamental E (A concert)
4th harm sustained, pulsing mf

Tbn. mf

Tba. mf

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

46

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Dbl. 1

Dbl. 2

sustained, pulsing

mf

mf

=

51

5th harm

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Dbl. 1

Dbl. 2

55

Cl. 1

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

Vln. 1

Vc.

Db. 1

Db. 2

59

Cl. 1

6th harm

Hn. 1

Hn. 2

Tbn.

Tba.

Dr.

W.B.

To Vib.

Vln. 1

(ord.)

Vla.

Db. 1

Db. 2

More Broadly, really let it build

63

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 3

Tbn.

Tba.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

broadly

ff

p

a 2

7th harm - should be c. 1/6 tone flat

broadly

ff

a 2

broadly

ff

broadly

broadly

(1/4 tones)

broadly

broadly

broadly

broadly

broadly

ff

broadly

ff

broadly

broadly

lower note is 1/4 tone flat

arco

ff

broadly

lower note is 1/4 tone flat

arco

broadly

ff

broadly

ff

arco

broadly

ff

broadly

(unis.)

ff

broadly

C ♩=120 Florid, teeming with life

Fl. 1 *f legato, energetic*

Fl. 2 *f legato, energetic*
all 1/4

Fl. 3 *f legato, energetic*

Ob. 1 1/4 *f full, sustained*

Ob. 2 *f legato, energetic*

Cl. 1 *f legato, energetic*

Cl. 2 1/4 *f full, sustained*

B. Cl. *f full, sustained*

Bsn. *f full, sustained*

Hn. 1 & 3 *f full, sustained*

Hn. 2 & 4 *f full, sustained*

Tpt. 1 *f legato, energetic*

(1/4 tones)
Tpt. 3 *f legato, energetic*

Tbn. *f full, sustained*

Tba. *f full, sustained*

Vib. *f full, sustained* (let the lower notes ring out)
Ped. (hold until bar 97)

W.B. *f agile, energetic*

Vln. 1 all 1/4 *f legato, energetic*

Vln. 2 all 1/4 *f legato, energetic*

Vla. *f full, sustained*

Vc. *f full, sustained*

D. *f full, sustained*

73

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 3

Tbn.

Tba.

Vib.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

legato, energetic

78

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

legato, energetic

niente

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 3

Tbn.

Tba.

niente

niente

niente

niente

Vib.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

legato, energetic

legato, energetic

legato, energetic

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Hn. 1 & 3

Tpt. 1

Tpt. 3

Vib.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

Fl. 1

Fl. 2

Fl. 3

Ob. 1 *niente*

Ob. 2

Cl. 1

Cl. 2 *niente*

B. Cl.

Hn. 1 & 3

Tpt. 1

Tpt. 3

Vib.

W.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

This page contains four staves of musical notation, each consisting of four measures. The instruments are arranged as follows: Flutes 1, 2, and 3 in the top section; Oboes 1 and 2; Clarinets 1 and 2; Bassoon; Horns 1 and 3; Trombones 1 and 3; Vibraphone; Bass Drum; Violins 1 and 2; Viola; Cello; and Double Bass in the bottom section. Measure 87 begins with Flute 1 playing eighth-note patterns. Measures 88-91 show various instruments taking turns with similar patterns. Dynamics like *mf* and *niente* are used to control the volume. Measure 92 starts with a dynamic *mf*.

Bars 91-112 should be a very gradual winding down (approx. tempos marked along the way)

Musical score for Flutes 1, 2, 3, Oboe 2, Clarinet 1, Bassoon, and Horn/Bassoon section. The score consists of four staves. The first three staves (Flutes 1, 2, 3) play eighth-note patterns with grace notes. The fourth staff (Oboe 2) has a sixteenth-note pattern. The fifth staff (Clarinet 1) has a sixteenth-note pattern. The sixth staff (Bassoon) rests. The seventh staff (Horn/Bassoon section) rests.

Musical score for Horn/Bassoon section (two staves), Trombone 1, Trombone 3, and Tuba. The Horn/Bassoon section plays eighth-note patterns. Trombone 1 and Trombone 3 play eighth-note patterns. The Tuba rests.

Musical score for Vibraphone and Bass Drum. The Vibraphone plays eighth-note patterns. The Bass Drum plays eighth-note patterns.

Musical score for Violin 1, Violin 2, Cello, Double Bass, and Trombone section. Violin 1 and Violin 2 play eighth-note patterns. Cello and Double Bass play eighth-note patterns. The Trombone section rests. The score includes dynamic markings: *mf*, *mp*, *p*, *pp*, *4 players only*, *2 players only*, and *p calm, non express*.

95

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

p

pp

1/4

p calm, non express

p

pp

p

To Cl. 3

(breath freely)

p calm, non express

1/6 (7th harm)

Hn. 1

Tpt. 1

Tpt. 3

Vib.

W.B.

p calm, non express

p

pp

p

pp

ppp

*

ppp

6 players only

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

p

p

6 players only

p calm, non express

D ♩=108 A sonorous chord with a soft layer of surface activity - allow each part to briefly push through

Fl. 3 Ob. 1 Cl. 2 Bsn.

p calm, non express mf p mf p mf p

Hn. 1

can the bassoon tongue this fast?

Vln. 1 Vla. Vc. Db.

p calm, non express mf p mf p mf p

♩=100

Fl. 3 Ob. 1 Cl. 2 Bsn.

mf p mf p mf p mf p

Hn. 1

Vln. 1 Vla. Vc. Db.

mf p mf p mf p mf pp

mf pp

bow freely pp bow freely

$\text{♩} = 94$ Placid, absolutely still, all the energy from section C has dissipated

1/4

Fl. 2 $\text{♩} = 110$

Fl. 3 mfp

Ob. 1 mfp

Cl. 1 mfp

Cl. 2 mfp

Bsn. mfp

Hn. 1 mfp

Hn. 2 $1/6$ (7th harm) pp

Vln. 1 bow freely

Vla.

Vc.

D. b.

=

Fl. 1 $\text{♩} = 118$

Fl. 2 gliss.

Fl. 3 p

Cl. 1 gliss.

Cl. 2 p

Cl. 3 p

Hn. 1 p

Hn. 2 $1/6$ gliss.

Hn. 3 p

1/4

22

E Freely, molto rubato

127

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3

Hn. 1
Hn. 2
Hn. 3

Vib.

p

To B. Cl.

p very light and gentle and molto rubato

=

132

Fl. 1
Fl. 2
Cl. 1
Cl. 2

Vib.

p

pp

p all the way until bar 140

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on C

p delicate, ghostly

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on G

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on D

p delicate, ghostly

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on G

p delicate, ghostly

Vla.

p delicate, ghostly

Vc. 1

divisi a 2

Vc. 2

Db. 1

divisi a 2

Db. 2

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on G

p delicate, ghostly

Ad lib. open harmonic gliss using as much of the string as possible, the ensemble should not synchronise, the overall sound should be very messy (different speeds, different directions, etc.), play sul pont. to bring out the higher partials and to create lots of string/bow noise.

on G

p delicate, ghostly

Fl. 1 1/4
gliss. *gliss.*
pp

Fl. 2
pp

Fl. 3 1/4
gliss. *p*
pp

Cl. 1 1/4
gliss. *bz*
pp

Cl. 2 1/4
pp

Hn. 1 1/4
gliss. *pp*
pp

Hn. 2 1/4
pp

Vib. *pp* *ppp* To Dr.

Vla.

Vc. 1 on C
p delicate, ghostly

Vc. 2 on C
p delicate, ghostly

Db. 1 on A
on B (if you don't have a B string, don't play)
sul pont,

Db. 2 on G
on E

p delicate, ghostly

F ♩=100 From here to the end, a series of very soft but very busy textures with no clear sense of metre

Fl. 1 147 Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

Cl. 1 *ppp* a messy, blurry stream of notes

Vln. 1 *ppp* a messy, blurry stream of notes Ad lib sim. (bowing freely). Avoid playing in any one key or scale, try to be as random as possible,

Vln. 2 *ppp* a messy, blurry stream of notes Ad lib sim. (bowing freely). Avoid playing in any one key or scale, try to be as random as possible,

Vc. 1 sul pont. → molto sul pont.

Vc. 2 → molto sul pont.

Db. 1 sul pont. → molto sul pont.

Db. 2 sul pont. → molto sul pont.

150

Fl. 1

Ob. 1

Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

Cl. 1

Cl. 2

Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

PPP a messy, blurry stream of notes

Tpt. 1

Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

PPP a messy, blurry stream of notes

Vln. 1

Vln. 2

153

Fl. 1 *p*
Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

Ob. 1 *p*

Cl. 1 *p*

Cl. 2 *p*

Tpt. 1 *p*

Vln. 1 *p*

Vln. 2 *p*
Ad lib. open harmonic - as before, but now sempre molto sul pont.
on C
↑

Vla.

Vc. 1

divisi a 2
Vc. 2

p delicate, ghostly

Ad lib. open harmonic - as before, but now sempre molto sul pont.
on C
↑

p delicate, ghostly

on C
↑

p delicate, ghostly

157

B. Cl. *ppp*
a soft but jagged stream of notes, as staccato as possible

Vla.

Vc. 1

Vc. 2

Ad lib. open harmonic - as before, but now sempre molto sul pont.
on E
↑

Db. 1 *on E*

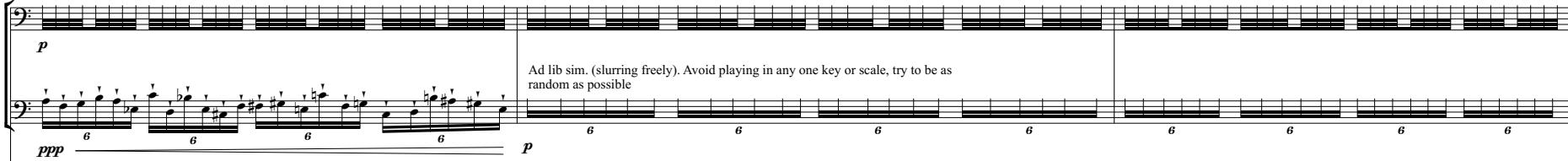
Db. 2

divisi a 4

Db. 3 *on B (if you don't have a B string, don't play)*
↑

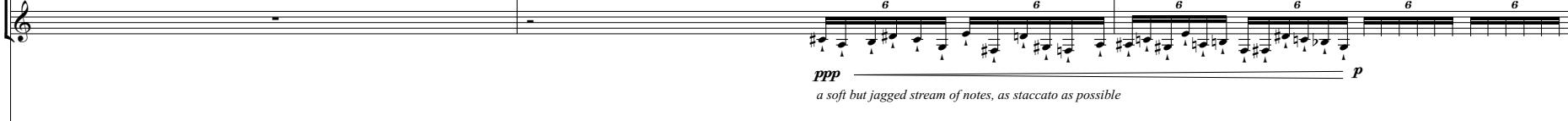
Db. 4 *on B (if you don't have a B string, don't play)*
↑

Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

B. Cl. 

Bsn. 

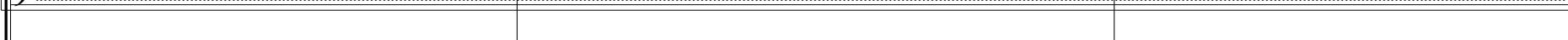
Hn. 1 

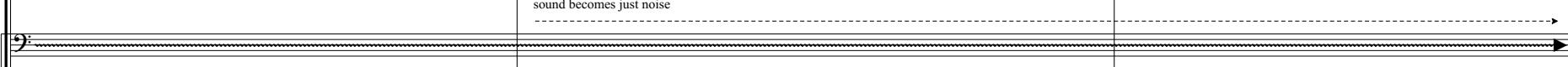
Tpt. 1 

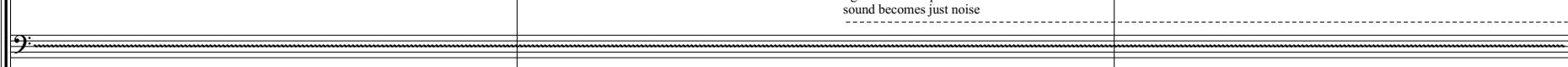
Vln. 1 

Vla. 

Vc. 1 

Vc. 2 

Db. 1 

Db. 2 

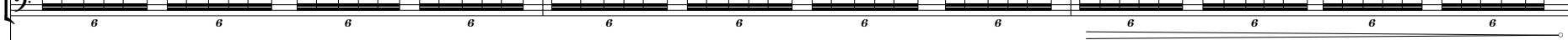
Db. 3 

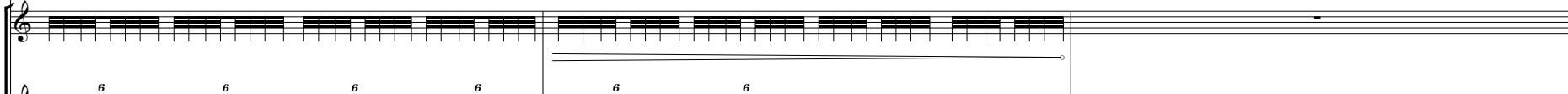
Db. 4 



Ad lib sim. (slurring freely). Avoid playing in any one key or scale, try to be as random as possible

B. Cl. 

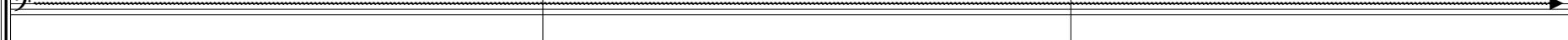
Bsn. 

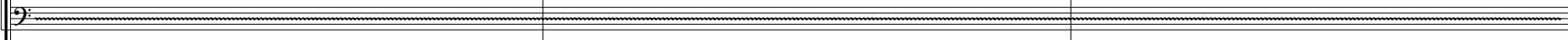
Hn. 1 

Tpt. 1 

Vln. 1 

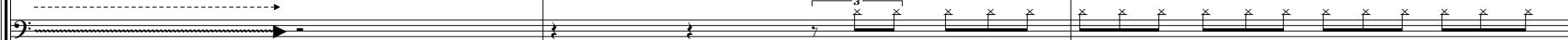
Vla. 

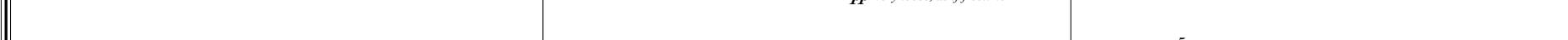
Vc. 1 

Vc. 2 

Db. 1 

Db. 2 

Db. 3 

Db. 4 

167

Dr.

pp very loose, as if freetime

W.B.

pp very loose, as if freetime

Vla.

Vc.

Vc. 1
Deaden the strings and tap the body with your knuckle

Vc. 2
pp very loose, as if freetime

Db. 1

Db. 2
3 3 3 3 3 3 3 3

Db. 3
5 5 5 5 5 5 5 5

Db. 4
7 7 7 7 7 7 7 7

=

171

Dr.

W.B.

Vc. 1

Vc. 2
3 3 3 3 3 3 3 3

Db. 1

Db. 2
3 3 3 3 3 3 3 3

Db. 3
5 5 5 5 5 5 5 5

Db. 4
7 7 7 7 7 7 7 7

175

A musical score for orchestra and woodwind quintet. The score consists of six staves. From top to bottom: Dr. (Double Bass), W.B. (Double Bassoon), Vc. 1 (Cello), Vc. 2 (Cello), Db. 1 (Double Bassoon), Db. 2 (Double Bassoon), Db. 3 (Double Bassoon), and Db. 4 (Double Bassoon). The music is in common time. Measure 175 starts with a dynamic of *p*. The instruments play sustained notes or short strokes. The woodwind quintet (W.B., Vc. 1, Vc. 2, Db. 1, Db. 2) play eighth-note patterns with slurs. The double basses (Dr., Db. 3, Db. 4) play sustained notes with vertical stems. The double bassoons (W.B., Db. 1, Db. 2) play eighth-note patterns with horizontal stems. The cellos (Vc. 1, Vc. 2) play eighth-note patterns with slurs. The dynamics are consistently *p* throughout the measure.