

Magenta Pastures

For Pierrot Ensemble (Standing Wave)

(2024)

Duration – ca. 6'30"

Anthony Gunadi

Program Note

Nothing makes sense, but that's okay.

Rest in these Magenta Pastures.

You are safe here.

Magenta Pastures was written for the Standing Wave ensemble, as part of Compocon, an annual workshop for student composers. Special thanks to all the ensemble members for their valuable insight and a wonderful experience. Thank you to the mentor composers Jeffrey Ryan, Linda Catlin Smith, Alfredo Santa Ana, and my private composition teacher Norbert Palej for all the guidance.

Performance Notes

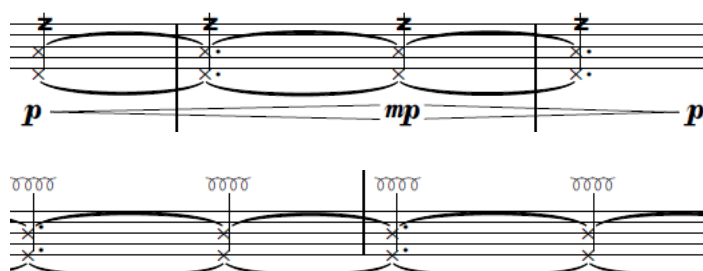
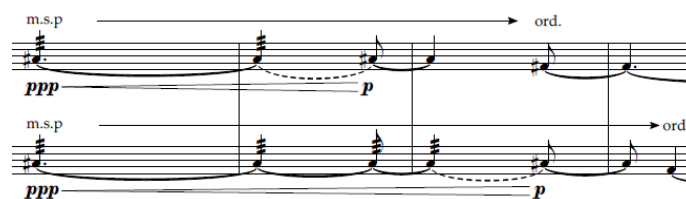
Flute and (Bass) Clarinet:

- Diamond filled notehead = $\frac{3}{4}$ airy tone
- Cross shaped notehead = only air
- Arrow = gradual transition between air/airy/full tone
- 32nd tremolo: flutter-tongue



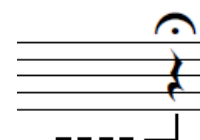
Violin and Cello:

- m.s.p = molto sul ponticello
- m.s.t = molto sul tasto
- Arrow = gradual transition between ord./m.s.p/m.s.t.
- Dashed tie = tie between tremolo and sustained note
- (Violin only) "Z" on stem = tremolo along the length of the string, making white noise
- (Cello only) Loops above note = constant circular bowing, making white noise



Piano:

- Dashed pedal lift = Lift pedal gradually to make a rumbling sound



Magenta Pastures

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Lively, romantic
♩ = 120

3/4 air with key clicks

Flute

Clarinet in B♭

Violin

Violoncello

Vibraphone

Piano

soft mallets
pp
con ped. sempre (blurry)

p
con ped.
sempre l.v. until m. 37

p *mf* *p*

6

sim.

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

p *mf* *p*

11 **A**

Fl. *sim.*

Cl. *p* *mf* *p*

Vln. *mp cantabile*

Vc. *m.s.p.* *ppp*

Vib.

Pno.



16 *ord.*

Fl. *mp*

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

Vln. *m.s.p.* *ppp* *p* *m.s.t.*

Vc. *m.s.t.* *p* *m.s.p.* *ppp*

Vib.

Pno.

21

Fl. *sim.*
p *mf* *p*

Cl. *p* *mf*

Vln. *m.s.p.* *ppp* *m.s.p.* *ppp*

Vc. *m.s.t.* *ppp* *p* *m.s.p.*

Vib.

Pno.

26

Fl. *ord.* *p cantabile*

Cl. *p* *mf*

Vln. *p* *m.s.t.* *ppp*

Vc. *ppp* *p* *ppp* *m.s.t.*

Vib.

Pno. *somewhat freely* *8:5* *mp*

D

(gradually more air and less tone)

31

Fl. *pp* *mf*

Cl. *p*

Vln. m.s.p. *ppp* *p* ord.

Vc. m.s.p. *ppp* *p* ord.

Vib.

Pno. 8:5 D

B

36 airy tone

Fl. *f* *ff*

Cl. To B. Cl. *pp*

Vln. m.s.p. *p* ord. *mf cantabile*

Vc. *mf cantabile* *p* m.s.t. ord. *mf*

Vib.

Pno. 8:5 *mf*

41

Fl.

Cl.

Bass Clarinet in B $\flat$

Vln.

Vc.

Vib.

Pno.

p cantabile

mp cantabile

mf

m.s.p.

ord.

f

p subito

p subito

mp

n

8:5

p subito

mf

F#

D

46

Fl.

B. Cl.

Vln.

Vc.

Vib.

Pno.

p

mf

f

ff

p

mp

mf

mp

m.s.t.

ord.

m.s.p.

ord.

f cantabile

ord.

p

m.s.p.

f cantabile

To B. D. (superball)

8:5

8:5

51 ord. → airy

Fl. *f* *p* *ff* *pp subito* To A. Fl.

B. Cl. *mp* *ff* *p subito*

Vln. *mf* *ff* *mp subito*

Vc. *mf* *ff* *mp cantabile*

Vib. Bass Drum rub superball (not too aggressive) To Susp. Cym. (rutes) *n* *f*

Pno. *f* 8:5 *mp*

D

56

Fl.

B. Cl. *pp* *p* *pp*

Vln. m.s.t. *ord.* *mp cantabile*

Vc. *p* *p*

B. D. Suspended Cymbal roll with rute *pp* *p* *pp*

Pno. 8:5 *p* *F#*

61

Fl.

B. Cl.

Vln.

Vc.

Cym.

Pno.

Alto Flute ord.

To Cl.

m.s.p.

trem. along the length of string (unpitched noise)

m.s.p.

(m.s.p.)

8:5

D

p *pp* *mp* *pp* *ppp*

66

A. Fl.

B. Cl.

Vln.

Vc.

Cym.

Pno.

sim.

Clarinet in B $\flat$ only air

p *mf* *p* *p* *ppp* *pp*

69

A. Fl. *sim.*
p *mf* *p*

Cl. *mf* *p* *p*

Vln. (put on mute)

Vc. (put on mute)
ppp *p* *ppp*

Cym. *pp* *p* *pp*

Pno. *8va*

— Δ *ped. sim.*

72

A. Fl. *only air* *airy tone*
p *mf* *p*

Cl. *mf* *p* *airy tone (match flute)*
mf

Vln. *con sord. ord.*
pp dolce (play quieter than cello)

Vc. *con sord. ord.*
mf dolce (melodic lead voice)

Cym.

Pno. (8)

75

A. Fl. *sim.*

Cl. *p* *mf* *p* *only air* *airy tone*

Vln. *p*

Vc. *p*

Cym. *pp* *p* *pp*

Pno. (8)

78

A. Fl. *ord.* *f dolce (melodic lead voice)*

Cl. *mf* *p* *ord.* *pp softer than flute*

Vln. *p*

Vc. *m.s.t* *p*

Cym. *p* *mp* *pp*

Pno. (8)

81

A. Fl.

Cl.

Vln.

Vc.

Cym.

Pno.

poco *f*

mp *p* *p*

To Vib.

p *mp* *p*

(8)

84

A. Fl.

Cl.

Vln.

Vc.

Cym.

Pno.

ff *f*

quick chromatic fall

n

ord. *pp*

ord. *p* *mf*

pp *p* *mf*

(8)

87

A. Fl.

Cl.

Vln.

Vc.

Cym.

Pno.

ff *f* *mp* *f* *mp* *mf* *f* *mf* *p*

ff *f* *mp* *f* *mp* *mf* *f* *mf* *p*

ord.

mp *fpp* *mp* *p* *mf* *pp* *p*

pp *mp* *p*

Vibraphone
soft mallets

pp
con ped. sempre (blurry)

(8)

sul tasto

sempre l.v. until m. 124

92

A. Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

mf *p* *mp* *f* *mp* *pp*

mf *p* *mp* *f* *mp* *pp*

sul tasto₃ 3:2₃ 3 3 3:2₃ 3 (take off mute)

pp

3 3 3:2₃ 3 3 3:2₃ 3

(8)

mp

pp dim.

97

To Fl. E

A. Fl. *mp* *pp*

Cl. *mp* *pp* *mp* *p*

Vln. *mp cantabile* *p*

Vc. *m.s.t.* *ghostly* *3:2* *3* *3* *3:2* *3* *3* *3:2*

Vib.

Pno.

senza sord.
ord.

mp cantabile

m.s.t.

ghostly

3:2

3

3

3:2

3

3

3:2

102

Flute sim.

Fl. *p* *mf* *p*

Cl. *pp* *mp* *pp*

Vln. *mp* *p* *mp*

Vc. *ppp* (take off mute)

Vib.

Pno.

p

mf

p

pp

mp

pp

mp

p

mp

ppp

(take off mute)

106

Fl. *sim.*
p *mf* *p*

Cl. *mp* *pp* To B. Cl.

Vln. *p* *mf*

Vc. *senza sord.*
ord.
mp *mf* *mf*

Vib.

Pno.

111

Fl. *sim.*
p *mf* *p*

Cl. *mp* Bass Clarinet in B $\flat$

Vln. *mp*

Vc.

Vib.

Pno.

116

Fl.

B. Cl.

Vln.

Vc.

Vib.

Pno.

mp

mf

mp

p

only air

airy

ord.

n

121

Fl.

B. Cl.

Vln.

Vc.

Vib.

Pno.

f

ff

mf

f

mf

ff

mf

ff

To B. D. (superball)

ff

138 3/4 air

Fl. (no dim.)

B. Cl. *p*

Vln. *mp* *ff* m.s.p.

Vc. *p* (no dim.)

B. D. *fmp* cresc. poco a poco

Pno. *mf* *mp*

strict time while others play somewhat freely

(8)

ord. 8:5

To Picc.

143 **Piccolo**
main voice; stand out within the chaos

Picc. *f dolce* *ff* *f* *ff*

B. Cl. *mp*

Vln. *8:5*

Vc. *8:5* *mf*

B. D. *mf*

Pno.

148

Picc. *f* *mf* *f*

B. Cl. *mf* *f* *mp*

Vln. *8:5* *mp*

Vc. *8:5* *3:2* *mp* *mf* *f*

B. D.

Pno. *mf*

158

Picc.

B. Cl.

Vln.

Vc.

B. D.

Pno.

mf

f

ff

mf

f

ff

ff

3:2

3

Musical score for measures 163-177. The score includes parts for Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Bass Drum (B. D.), and Piano (Pno.).

- Picc.**: Rapid sixteenth-note passages, mostly triplets, starting with a forte (*f*) dynamic.
- B. Cl.**: Sustained notes, some with breath marks, starting with a forte (*f*) dynamic. A note at measure 164 is marked "on the string".
- Vln.**: Rapid sixteenth-note passages, mostly triplets, starting with a forte (*f*) dynamic.
- Vc.**: Sustained chords, starting with a forte (*f*) dynamic.
- B. D.**: Sustained bass drum sound, marked *ffmf*.
- Pno.**: Sustained chords, marked *mf*. A performance instruction below reads: *sempre l.v. until m. 177*.

168

Picc.

B. Cl.

Vln.

Vc.

B. D.

Pno.

ff

ff

ff

f

f

ff

8va

173

Picc. *fff*

B. Cl. *fff*

Vln. *fff*

Vc. *fff*

B. D. *fff*

Pno. *fff*

(8)

fff

177

Picc. G.P., remain motionless

B. Cl. G.P., remain motionless

Vln. G.P., remain motionless

Vc. G.P., remain motionless

B. D. G.P., remain motionless

Pno. G.P., remain motionless

Peaceful

I ♩ = 96

To A. Fl.

Alto Flute

mp dolce

mp *f* *mp* *p* *mf* *p* *pp*

To Susp. Cym. (rutes)

Suspended Cymbal

roll with rute

pp

8va

p

una corda

slowly lift for "rumble" sound

185

A. Fl. *p*

B. Cl. *mf* *pp* *mp* *mf* *mp*

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

Vc. *ppp-mp*

Cym. *mp* *pp* *pp*

Pno. (8)

unpitched vertical bowing at changing speeds ad lib. (constant white noise)

only air and keyclicks

190

A. Fl. *pp* *mp* *pp*

B. Cl. *p* *mp* *p* *p*

Vln. *mp* *p* *mp* *p*

Vc. *ppp-mp*

Cym. *p* *pp* *pp* *p* *pp*

Pno. (8)

sim.

195 *sim.* *sim.*

A. Fl. *p* *mf* *p* *ppp* *p* *n*

B. Cl. *mf* *pp*

Vln. *mp* *mf* *mp* *pp* *p* *n*

Vc. *n*

Cym. *p* *mp* *p* To Vib.

Pno. (8) *mp* *p*

200 *molto rall.*

A. Fl.

B. Cl.

Vln.

Vc.

Cym. *pp* *Red*

Pno. (8) *pp* together with vib.

Vibraphone
soft mallet
together with piano