

Etude in the chaine
for Bass Flute, Percussion, Acoustic Guitar and Viola
premiered by Ensemble Dal Niente
@ DePaul University School of Music

(du 8'30'')

Anqi Liu
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Microtonality:

$\flat\flat$	$\flat\flat$	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat	\flat
$\frac{7}{8}$	$\frac{3}{4}$	$\frac{5}{8}$	$\frac{1}{2}$	$\frac{3}{8}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{5}{8}$	$\frac{3}{4}$	$\frac{7}{8}$
$\frac{3^-}{4}$	$\frac{3}{4}$	$\frac{3^+}{4}$	\flat	\flat^+	$\frac{1}{4}$	$\frac{1^+}{4}$	$\frac{1^-}{4}$	$\frac{1}{4}$	\sharp^-	\sharp	$\frac{3^-}{4}$	$\frac{3}{4}$	$\frac{3^+}{4}$

Viola:

Noteheads



Noteheads with a superimposed "x" indicate to play with a faint and airy sound; associated pitches should be faint and shadowed. This requires a light, fast bow motion near the bridge and a particular angle regarding the bow hair and bow pressure while touching the string. However, sometimes, the above bow locations with arrowheads contradict with the noteheads; for instance, in mm.20, the notehead is notated with a superimposed "x" which as described above needs a "fast bow motion near the bridge," yet the bow location above indicates an "ord" location. In the circumstance like this, the composer is aware of the contradiction and the performer has the space to decide how to

interpret.



Noteheads with a superimposed “\” indicate that the pitches should be audible but they should still be vague and fragile. Find your most appropriate and comfortable node, then microtonally fluctuate around this node to try to generate the indicated partials – even though those high partials sound fragile, hazy and noisy– it is absolutely acceptable.

Bow Location

The degree of “molto s.t.” (very sul tasto) is high that it needs to be as close to the nut as possible. However, sometimes the changing locations are fast that in order to keep the long breath and consistency of the texture, it is Ok to be not that extreme. While “molto s.t.” appears in bar 65 to bar 57, it has to be extreme s.t. which needs to be as close to the nut as possible.

Bass Flute:

Noteheads:



Noteheads with a superimposed “X” indicate the generation of an extremely airy sound, avoid pitch.



Noteheads with a superimposed “\” indicate the generation of a half airy and half pitched sound.

Spectral Contour:

There is a three-line stave:

- bottom line and under the bottom line: undertone– "humming" sound, with no distinct pitch
- mid line: actual pitch as notated
- top line: fifth partial of the pitch notated
- above the top line: indeterminate higher partials

For air sounds: When the contour applies to an airy sound, the spectral contour indicates color variations. at higher points the line represents a bright sound, and at lower points a darker one. These variations are achieved by embouchure changes.

Guitar:

Tuning:

I (E) tuned three-quarter-flat (db) down.

VI (low E) tuned quarter-flat (d) down.

Percussion:

Medium Sized Slate:

Preferred material: rock

Hand Gestural Contour:

Those lines indicate how to move the articulating rock against the slate.

The direction of the movement is suggested as:

- The X-axis indicates horizontal motion across the face of the slate
- The Y-axis indicates vertical motion across the face

Instrumental List:

Medium and large rock slate

Bamboo windchimes
Vibraphone
Large Tibetan bowl
Rock

Staging and Performing:

Since the nature of the piece requires extreme concentration from both performers and audiences, it is needed to convey this hidden message through the live performance. While performing the piece, please minimize body gestures, even miniatures gestures and facial expressions. Sit stiff and concentrated all through the live performance. Austerity is the essential aesthetic when projecting the piece on the stage.

Etude in the chain

Anqi Liu

Score in C

♩=60

spectral contour

Bass Flute

Musical score for Bass Flute in 5/4 time. The score includes a spectral contour line above the staff and a hand gestural contour line below it. The spectral contour is a jagged line that fluctuates across the piece. The hand gestural contour is a smoother line that follows a similar overall shape. The musical notation features a series of notes with dynamic markings: *mp*, *p*, *mp*, *pp*, *mp*, and *p*. There are also two measures with a '5' above them, indicating a five-measure rest or a specific fingering.

hand gestural contour

Medium Slate

Percussion

Musical score for Percussion in 5/4 time. The score includes a hand gestural contour line above the staff. The contour is a jagged line that fluctuates across the piece. The musical notation is minimal, with a few notes and rests.

Acoustic Guitar

Musical score for Acoustic Guitar in 5/4 time. The score includes a hand gestural contour line above the staff. The contour is a jagged line that fluctuates across the piece. The musical notation features a series of notes with dynamic markings: *pppp*, *pp*, *ppp*, *p*, *pp*, *p*, *pp*, *mp*, and *p*. There are also two measures with a '7' above them, indicating a seven-measure rest or a specific fingering.

s.p. → ord. → poco s.p. → ord. → s.p. → s.t.

Viola

Musical score for Viola in 5/4 time. The score includes a hand gestural contour line above the staff. The contour is a jagged line that fluctuates across the piece. The musical notation features a series of notes with dynamic markings: *mp*, *p*, *mp*, *pp*, *p*, *ppp*, *p*, *pp*, *mp*, *p*, *mp*, and *pp*. There are also two measures with a '3' above them, indicating a three-measure rest or a specific fingering.

Musical staff with a treble clef and a 2/4 time signature. It features a melodic line with a five-measure slur and dynamic markings *mp*, *p*, and *mp*. A second five-measure slur follows with dynamic markings *pp* and *ppp*.

A large, jagged, sawtooth-shaped graphic element spanning the width of the page, positioned between the first and second musical staves.

Musical staff with a treble clef and a 2/4 time signature. It contains a sequence of notes with dynamic markings *mp*, *p*, *mp*, *ppp*, *pp*, *p*, *ppp*, and *pp*. It includes a seven-measure slur, a triplet of eighth notes, and fingerings VI-6, VI-9, and VI-10.

n.v. s.p. → s.t. → molto v. molto s.t. → poco v. → n.v. poco s.p.

Musical staff with a bass clef and a 2/4 time signature. It features a melodic line with a three-measure slur and dynamic markings *mp*, *pp*, *p*, *ppp*, *pp*, *ppp*, *p*, and *pp*. The staff concludes with the instruction "con sord." and a double bar line.

11

The musical score consists of three staves. The top staff is for the piano, featuring a treble clef and a 5/4 time signature. It includes a dynamic range from *pp* to *ppp* and a performance instruction: "start the multiphonic with air". The middle staff is for the Large Tibetan Bowl, with a box labeled "Large Tibetan Bowl" and a single note with a long sustain. The bottom staff is for the cello/contrabass, with a bass clef and a 5/4 time signature, featuring dynamics from *ppp* to *mp* and performance instructions: "n.v. molto sul tasto", "molto v. sul tasto", "poco v.", and "senza sord.". The score is divided into measures by vertical bar lines, with a 5/4 time signature change indicated in the middle of each staff.

14

14

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

l.v.
arco

Vibraphone

l.v. *p* *mp* *p* *pp* *ppp* *p* *pp*

V-7 VI-7 VI-2 II-3 VI-5

s.p. *p* *pp*

Fingering chart:
 1 2
 3 4
 5 6
 7 8
 9 10
 11 12

18

II

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

Medium Slate

p

ord. s.p. ord. molto s.t. IV-13 s.p. ord. s.p.

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

23

Musical score for page 23, featuring a treble clef staff with melodic lines, a bamboo windchimes staff, and a bass clef staff with chordal accompaniment. The score includes dynamic markings, articulation symbols, and fingering instructions.

Staff 1 (Melody): Includes a fingering chart for the right hand: $\begin{matrix} 1 & 2 \\ 3 & 4 \\ 2 & 3 \\ 3 & 4 \\ 4 & 4 \end{matrix}$ with a $G\sharp$ note. Dynamic markings include pp , ppp , p , ppp , pp , ppp , p , and pp . Articulation includes slurs and accents.

Staff 2 (Bamboo Windchimes): Includes the instruction: "Bamboo Windchimes touch gently and slowly with almost no articulations". Dynamic marking is $pppp$.

Staff 3 (Chords): Includes chord diagrams and labels: III-7, VI-3, V-4, IV-7, VI-4, VI-7, III-7, 15^{ma}, II-5, VI-5, II-3, VI-2, VI-7, V-7, VI-9, VI-6, V-4, IV-7, VI-8, 15^{ma}, III-7.

Staff 4 (Articulation/Performance): Includes performance directions: s.t., s.p., s.p., ord., poco s.p., s.p., ord., s.p., ord., s.p., ord., s.p., ord., s.p. Dynamic markings include p , pp , p , ppp , p , pp , p , pp , p , ppp , p , pp , mp , pp , and p .

Musical staff with treble clef. It features a melodic line with dynamic markings: *mp*, *p*, *mp*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *mp*. There are two groupings of 5 measures and two groupings of 7 measures. The staff includes various articulation marks such as accents and slurs.

Vibraphone
palm

Musical staff with treble clef. It contains a few notes and rests. A dynamic marking of *pppp* is present. A vibrato symbol is located below the staff.

An empty musical staff with a treble clef.

Musical staff with treble clef. It features a melodic line with dynamic markings: *sfz*, *pp*, *p*, *pp*, *sfz*, *p*, *mp*. There are two groupings of 3 measures. The staff includes various articulation marks such as accents and slurs. Above the staff, there are performance instructions: *ord.*, *n. v.*, *ord.*, *poco st.*, *poco v.*, *s.p.*, *poco v.*. A vibrato symbol is located below the staff.

31

5 7 7

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

yarn mallets

pppp

7 7 7

pp

→ poco s.p. → molto v. → n. v. → molto v. → poco v. → n. v.

→ s.p. → ord. → s.t.

3 3 3

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

34

Musical staff with treble clef. The staff contains a melodic line with seven-measure phrases indicated by brackets and the number '7'. Dynamic markings are placed below the staff: *mp*, *p*, *f*, *p*, *mf*, *p*, *f*, *mf*.

Musical staff with treble clef. The staff contains a bass line with chords and a *pppp* dynamic marking.

Musical staff with treble clef. The staff contains a complex melodic line with seven-measure phrases indicated by brackets and the number '7'. Chord diagrams are shown above the staff for I-3, IV-7, II-5, and VI-7.

poco v. —————> molto v. —————> n. v.
 s.p. —————> poco st —————> molto st —————> s.p.

Musical staff with bass clef. The staff contains a bass line with three-measure phrases indicated by brackets and the number '3'. Dynamic markings are placed below the staff: *sfz*, *pp*, *mp*, *pp*, *p*, *ppp*, *pp*, *ppp*, *p*, *pp*, *p*.

sfz > *pp* < *mp* > *pp* < *p* > *ppp* < *pp* > *ppp* < *p* > *pp* < *p* >

37

Musical score for the first system, featuring a treble clef staff with notes, dynamic markings (*mp*, *p*, *pp*), and fingerings (5, 7). A large bracket spans the first two measures, and another bracket spans the last two measures. A trill is indicated at the end of the system.

2
3
4
—
2
3
4
C#

Bamboo Windchimes
touch gently and slowly with almost no articulations

Musical score for the second system, featuring a treble clef staff with notes, dynamic marking (*pppp*), and a trill. A large bracket spans the first two measures, and another bracket spans the last two measures.

Musical score for the third system, featuring a treble clef staff with notes, dynamic marking (*pppp*), and a trill. A large bracket spans the first two measures, and another bracket spans the last two measures.

Musical score for the fourth system, featuring a bass clef staff with notes.

44

ppp ————— *mp*

————— *molto v.* ————— *n. v.* ————— *poco v.* ————— *molto v.* ————— *poco v.*
 ————— *poco s.p.* ————— *ord.* ————— *s.p.* ————— *ord.*

————— *mp* ————— *p* ————— *mf* ————— *f* ————— *mf* ————— *f* ————— *p* ————— *f* ————— *mf*

47

The score consists of three staves. The top staff is a treble clef with a piano (p) dynamic. It features a melodic line with slurs and fingerings (5 and 7). Above the staff, there are performance markings: *mp*, *p*, *mf*, *f*, *mf*, and *f*. A vertical line is marked with a double bar line and the number 47. Above this line, there are fingerings: 2, 3, 4, 2, 4, and a sharp sign (D#).
 The middle staff is a treble clef with a piano (p) dynamic. It contains several chords with fingerings: IV-7, IV-2, IV-5, VI-3, V-3, IV-4, and VI-5. Dynamics below the staff are *f*, *mp*, *f*, *mp*, *mf*, and *f*.
 The bottom staff is a bass clef with a piano (p) dynamic. It contains a melodic line with slurs and fingerings (7). Performance markings include *molto v.*, *poco s.p.*, and *senza sord.*. Dynamics below the staff are *f*, *mp*, and *f*.

50

2 2
3 3
4 4
3 2
4 3
C D_F

p < *f* *p* *tr* *p*

arco *mp* < *p*

V-5 IV-7 I-2 III-2 I-3 III-4 IV-3 V-2

p *pp* *p*

57

mf f mf f p f f mp f

arco mp p

n. v. molto v. n. v. poco v. n. v. molto v.
 ord. ord. poco s.p. ord. poco st. ord.

mp p mf f mf f p f mf

63

7 7 7 7 7

mp < *pp* *p* *ppp* < *mp* < *ppp* < *p* < *pp* < *p* *ppp* *pp* *ppp* < *p* < *pp* < *mp* > *pp* < *p* > *pp* < *mp* > *p* < *mf* > *p* < *mf*

Bamboo Windchimes
touch gently and slowly with almost no articulations

tr

pppp

15^{ma} III-7 VI-8 IV-7 V-4 VI-6 VI-9 V-7 VI-7 VI-2 II-3 VI-5 15^{ma} II-5 II-7 III-7 VI-7 VI-4 IV-7 V-4 VI-3 V⁵

p

5 3 5 5

molto s.t.
(extreme s.t., close to the nut)

molto s.p.

mp > *pp* < *p* > *ppp* < *pp* > *ppp* < *p* > *pp* > *ppp* < *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *p* < *mp* > *ppp* < *p* > *ppp* < *p* >

68

7

p *mf* *p* *mp*

2
3
4
3
4
C

VI-3 V-4 IV-7 VI-4 VI-7 III-7 II-7 15^{ma} II-5 VI-5 II-3 II-3

7 7

5 5 5

>pp *p* *ppp* *pp* *pppp* *pp* *>ppp* *p* *ppp* *p* *pp* *p* *p*

molto s.t.
(extreme s.t., close to the nut)

71

mp p mf f mf f p f

5 7 5

Bamboo Windchimes

Medium Slate

hit the slate with the rock while touch the bamboo windchimes at the same time.

mp p

5

VI-2 VI-7 V-7 VI-9 VI-6 V-4 IV-7 VI-8 15^{ma}-III-7

7 7

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

molto s.p. senza sord. n. v. sul tasto

7 7

74

Two empty musical staves, one with a treble clef and one with a bass clef, spanning four measures. The staves are empty, with only a few small black marks indicating the start and end of the system.

Musical notation for the first system. It features a grand staff with treble and bass clefs. The notation includes a series of notes with slurs and dynamic markings: *mf*, *f*, *mf*, *f*, *p*, *f*. There are also fingering numbers 7 and 5. The notes are connected by slurs, and there are some ties and accents.

Two empty musical staves, one with a treble clef and one with a bass clef, spanning four measures. The staves are empty, with only a few small black marks indicating the start and end of the system.

Musical notation for the second system. It features a grand staff with treble and bass clefs. The notation includes a series of notes with slurs and dynamic markings: *mp*, *p*, *mf*, *f*, *mf*, *f*, *p*, *f*, *mf*, *f*, *mp*, *f*. There are also fingering numbers 5 and 7. The notes are connected by slurs, and there are some ties and accents.

Etude in the chain

Bass Flute

Anqi Liu

$\text{♩} = 60$ spectral contour

5/4

mp p mp pp mp p

4

mp p mp pp ppp

7

2
3
4
3
4
C

start the multiphonic with air

pp ppp p

11

2
3
4
3
4
C

start the multiphonic with air

pp p ppp p p

2

14

1 2 3 4
G4
2 3 4
D4

5 p pp 5 pp 5 pp 5 pp

18

5 p pp 5 p pp 5 p pp 5 p ppp 5 pp

23

1 2 3 4
G4
2 3 4

5 pp p 5 pp p 5 p pp p pp p pp p pp

3 7

28

5 mp p mp pp p pp p pp mp

5 7 7

31

5 7 7 7

ppp < *pp* < *p* > *mf* < *mp* < *p* > *mf* < *pp* < *mp* < *p* >

35

7 7

f > *p* < *mf* > *p* < *f* > *mf*

5 5

mp < *p* > *mp*

2
3
4
—
2
3
4
C#

39

7 5 7 5

pp < *mp* > *p* < *mf* < *f* > *mf* < *f* > *p* < *f* > *mf*

43

7

f > *mp* < *f* > *ppp* < *mp* >

47

$\begin{matrix} \flat & 2 \\ & 3 \\ & 4 \\ \hline a & 2 \\ & 4 \\ & D\sharp \end{matrix}$

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

51

$\begin{matrix} \flat & 2 \\ & 3 \\ & 4 \\ \hline & 2 \\ & 3 \\ & 4 \\ \hline & G\sharp \\ & 2 \\ & 3 \\ & 4 \\ C \\ D\sharp \end{matrix}$

p

55

$\begin{matrix} \flat & 3 \\ & 4 \\ \hline & 2 \\ & 3 \\ & 4 \end{matrix}$

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

59

f *mp* *f* *p* *mf* *pppp* *mp*

63

7 7 7 7 7

mp *pp* *p* *PPP* *mp* *PPP* *p* *PP* *p* *PPP* *PP* *PPP* *p* *PP* *mp* *pp* *p* *PP* *mp* *p* *mf* *p* *mf*

68 71

7 7

2
3
4
3
4
C

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

5

mp *p*

72 74

7 7 4

mf *f* *mf* *f* *p* *f*

Etude in the chain

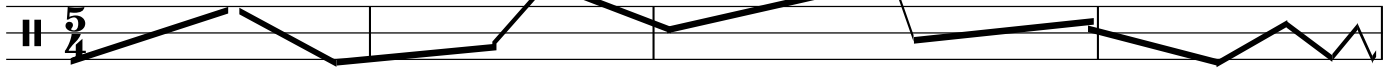
Percussion

Anqi Liu

♩=60

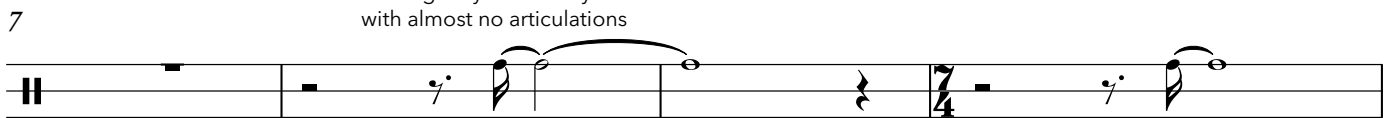
hand gestural contour

Medium Slate



Bamboo Windchimes

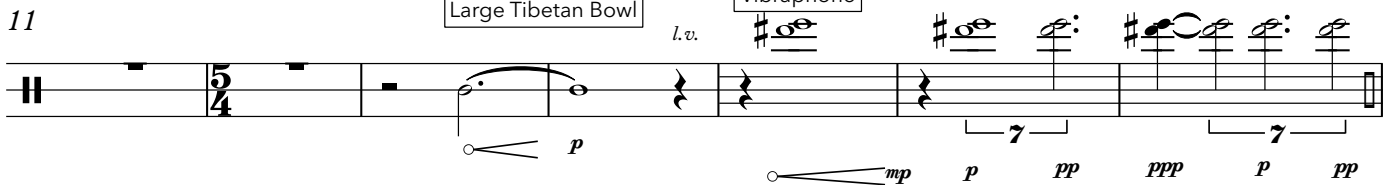
touch gently and slowly
with almost no articulations



pppp

l.v.
arco

Vibraphone



Bamboo Windchimes

touch gently and slowly
with almost no articulations

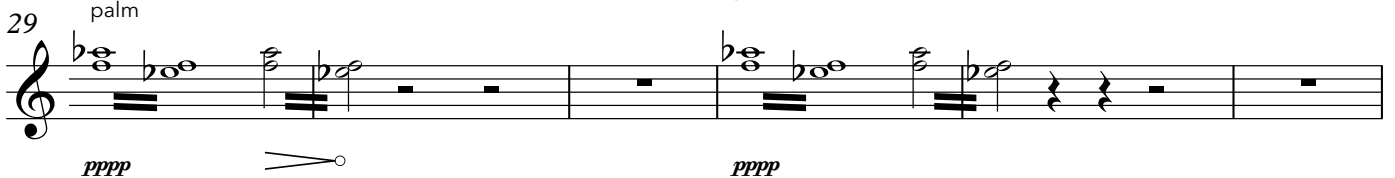


pppp

Vibraphone

palm

yarn mallets



pppp

pppp

Bamboo Windchimes
touch gently and slowly with almost no articulations

35

pppp

pppp

41

11

Vibraphone
arco

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

56

arco

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

61

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

Bamboo Windchimes
touch gently and slowly with almost no articulations

63

68

pppp

Bamboo Windchimes
Medium Slate

hit the slate with the rock while touch the bamboo windchimes at the same time.

69

71

2

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

Etude in the chain

Acoustic Guitar

Anqi Liu

♩=60

III
VI

7 7 7

pppp pp ppp p pp p pp mp p

4 7 7

mp p mp ppp pp p ppp pp

VI-6 VI-9 VI-10

7 III-7 VI-8 IV-7 V-4 VI-6 VI-9 I II

3 3 3 7 5

p p p p p p p

11 V-7 VI-7 II-3 VI-2 VI-5

5 3 5 7 5

ppp mp pp p mp p p pp

18 15^{ma}- III-7 VI-8 IV-7 V-4 VI-6 VI-9 V-7 VI-7 II-3 VI-5 15^{ma}- II-5 II-7 VI-7 IV-7 V-4 VI-3 V-5

7 7 7 7 7

p p p p p p p

23 III-7 VI-3 IV-7 VI-4 VI-7 III-7 15^{ma}- VI-5 II-7 II-5 II-3 VI-7 V-7 VI-9 VI-6 V-4 IV-7 VI-8 15^{ma}- III-7

7 7 7 7 7

p p p p p p p

28 **3**

34

36 **8**

48

53 **5**

63 *15^{ma}* **p**

68 *15^{ma}*

71 *15^{ma}* **74** **4**

Etude in the chain

Viola

Anqi Liu
s.t.

$\text{♩} = 60$
II-13

s.p. → ord. → poco s.p. → ord. → s.p. → Anqi Liu s.t.

15^{ma}

3 3 3

mp > *p* < *mp* > *pp* < *p* > *ppp* < *p* > *pp* < *mp* > *p* < *mp* > *pp*

n.v. s.p. → s.t. → molto v. molto s.t. → poco v. → n.v. poco s.p.

(15)

4

con sord.

3 3

mp > *pp* < *p* > *ppp* < *pp* > *ppp* < *pp* > *ppp* < *p* > *pp*

7

vib. sul tasto

3 5

pp

11

n.v. molto sul tasto → molto v. sul tasto → poco v.

5 5

mp

13

senza sord. 3

I-7

s.p.

7 7

p < *pp*

2

18

ord. s.p. ord. molto s.t. IV-13 s.p. ord. s.p.

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

23

s.t. s.p. s.p. ord. poco s.p. s.p. ord. s.p. ord. s.p. ord. s.p.

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

28

con sord. ord. n. v. ord. poco st poco v. s.p. poco v.

sfz *pp* *p* *pp* *sfz* *p* *mp*

31

poco s.p. molto v. n. v. s.p. molto v.

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

33

poco v. n. v. ord. s.t. poco v. molto v. poco st

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

35 n. v. \rightarrow molto v. \rightarrow molto v. \rightarrow 3
s.t. \rightarrow poco s.p. \rightarrow poco s.p.

6

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

45 n. v. \rightarrow poco v. \rightarrow molto v. \rightarrow poco v. \rightarrow molto v.
ord. \rightarrow s.p. \rightarrow ord. \rightarrow poco s.p.

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

senza sord.

49 poco v. \rightarrow n. v. \rightarrow molto v. \rightarrow n. v. \rightarrow poco v.
ord. \rightarrow poco s.p. \rightarrow ord.

7

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

59 n. v. \rightarrow molto v. \rightarrow poco v. \rightarrow n. v.
poco st. \rightarrow ord. \rightarrow s.p.

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

con sord.

63 molto s.t. \rightarrow molto s.p.
(extreme s.t., close to the nut)

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

68 molto s.t. \rightarrow
(extreme s.t., close to the nut)

pp *p* *ppp* *pp* *pppp* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

5 7

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

72

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

molto s.p.

senza sord.

n. v. sul tasto

5

mp *p*

75

7 5 7

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