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**Title**

Insinuations

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*Insinuations*  
For chamber ensemble

Kris Peysen

## Movements

- I. Stirring
- II. Boiling

Duration: 7'00"


## Instrumentation


- Flute
- Oboe
- Violin
- Viola
- Violoncello
- Percussion (5-octave marimba and large tam-tam)

## Performance Notes

Hybrid dynamics (i.e. *ffp*, *ffmp*, etc.) should be effectively treated as accents in regards to timing, but with care taken towards achieving both dynamics as closely as possible.

Glissandi begin immediately on the note they are attached to.

Feathered Beams  mean to repeat the given note or pattern, starting at the initial note value and accelerating to the speed of an unmeasured tremolo. The beat remains constant.

 always means unmeasured tremolo.

*n* = *niente*.

Accidentals behave traditionally, applying throughout the measure.

# Insinuations

Kris Peysen

## I. Stirring

♩=63

Flute

Oboe

Violin

Viola

Violoncello

Marimba

medium mallets  
clear and resonant

*f* *pp* *f* *pp*

*pp* *mf* *pp*

pizz arco

Detailed description: This system contains the first four measures of the piece. The time signature changes from 2/4 to 5/4 and back to 2/4. The Marimba part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The Cello part has a few notes with dynamic markings *pp*, *mf*, and *pp*. The Marimba part has dynamic markings *f*, *pp*, *f*, and *pp*. The Flute, Oboe, Violin, and Viola parts are mostly rests.

5

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*f* *mp* *3* *3* *5:4* *5:4* *ppp* *ff* *mp*

*n*

sul tasto *tr* *ppp* *pp* *f* *norm.*

pizz arco pizz

**A**

Detailed description: This system contains measures 5 through 8. Measure 5 is marked with a '5' and a box 'A'. The Flute part has a note with a fermata and dynamic marking *n*. The Violin part has a trill marked 'sul tasto' and dynamic markings *ppp*, *pp*, and *f*. The Viola part has a note with dynamic marking *p*. The Cello part has dynamic markings *mf*, *ppp*, and *ff*. The Marimba part has a complex rhythmic pattern with dynamic markings *f*, *mp*, and *mp*. The time signature changes from 2/4 to 3/4 and back to 2/4.

9

Fl. *mf* < *ff* > *mf* *n* *n* *mf* < *ff* > *mf*

Ob. *mf* < *ff* > *mf* *mf* < *ff* > *mf*

Vln. *p* *mp* *n* *sul pont.* *p* *mp* *p*

Vla. *mf*

Vc. *mf*

Mar. *ff* *p* *ff* *mp* *ff* *p*

12

Fl. *n* *mp* *p* 5:4

Ob. *p* *pp* 5:4

Vln. *norm.* *n* *mp* *mf*

Vla. *mp* *p*

Vc. *mp*

Mar. *f* *mp* 5:4

15

Fl. *mf* *f* *insistent*

Ob. *mp* *f* *insistent*

Vln. *accel port.* *p*

Vla. *arco* *pizz*

Vc. *ppp* *p*

Mar. *pp* *p*

19

Fl. *mf*

Ob. *mf*

Vln. *p* *mp*

Vla. *mp*

Vc.

Mar. *mp*

**B**

← 3 → = ♩ → (♩ = ca. 48)

23

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*pp*

*n*

*pp*

*pp*

*pp*

lyrically

*pp*

*p*

gently pulsing  
play with tips

*pp*

*pp*

3

sul pont.

30

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*mp*

*mf*

*mp*

*mp*

*pp*

*p*

*pp*

norm.

3

3

5:4

5:4

6

pizz

*p*

play normally

*mp*

34 4-5''

Fl. *pp* *pp < mp* *pp* *pp* *mp > n*

Ob.

Vln. *pp* *n*

Vla. *p* *n*

Vc. *pp*

Mar. *p*

*sul pont.*

*3*

**II. Boiling**

41  $\text{♩} = 76$

Fl. *pp*

Ob.

Vln. *pp* *sul tasto*

Vla. *pp* *sul pont.*

Vc.

Mar. *pp*



44

Fl. *mf*

Ob. *pp* *mf*

Vln. *norm.* *n* *mp* *3* *3* *sul G*

Vla. *mf*

Vc.

Mar. *p* *mp* *mf*

47

Fl.

Ob. *f* *5* *5*

Vln. *mf* *bow freely*

Vla. *norm.* *mf* *3* *f*

Vc.

Mar. *f*

51

Fl. *mp* *f*

Ob. *3* *3*

Vln.

Vla. *mp* *f*

Vc. *arco* *mp* *f*

Mar. *ff* to T-t.

54

Fl. *mp*

Ob. *mp*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Mar.

8 A

57

Fl. *mf* *n*

Ob. *pitch bend* *p* *f* *mp*

Vln. *slow port.*

Vla. *n* *f* *mf* 3:2

Vc. *heavy bow pressure* *ff* 3:2

T.-t. (two beaters) *mp* *mf* *pp* *f*

63

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Vln. *pizz* *mf* *arco* *ffmf*

Vla. *p* *mf* *ffmf*

Vc. *relax bow pressure* *sul C* *ffmf*

T.-t. *mp*

15/16 16/16 4/4

67

Fl. *f* *p* *mp* *accel.*

Ob. *f* *p*

Vln. *ffmf* *mp* *pp*

Vla. *ffmf* *accel port.* *mp*

Vc. *3* *5* *accel port.* *mf*

T-t. *pp*

71

Fl. *f* *p*

Ob. *mf*

Vln. *mp < mf* *3*

Vla. *id* *id* *id* *sul C*

Vc. *f*

T-t.

75

Fl.

Ob.

Vln.

Vla.

Vc.

T.t.

*f*

*mf*

*mf*

**C**

♩=152

78 - non vib.

Fl.

Ob.

Vln.

Vla.

Vc.

T.t.

*fp*

*fpp*

*fpp*

*f*

*f*

*f*

*mp*

*f*

*mf*

*mf*

*mf*

arco

arco

sul pont.

sul pont.

5:4

5:4

φ to Mar.

83 11

Fl. *fp fp fp fp f*

Ob. *fpp fpp fpp fpp f*

Vln. *mf pizz*

Vla. *norm. mf f*

Vc. *norm. mf sf*

Mar. *hard mallets incisive f*

87

Fl. *mf f p*

Ob. *mf f p*

Vln. *arco ff*

Vla. *f ff ff*

Vc. *p*

Mar. *mp*

12 90 ord. (vib.)

Fl. *pp* *p*

Ob. *ppp* *pp*

Vln. *ppp* *pp*

Vla. *f*

Vc. *f*

Mar. *p* *mf*

94 **D**

Fl. *f* *ff*

Ob. *f* *ff*

Vln. *mf* *ff*

Vla. *mf* *ff* *f*

Vc. *mf* *f* pizz

Mar. *f* *p*

100

Fl. *pp*

Ob. *pp*

Vln. *f* *ppp*

Vla. *p*

Vc. *arco* *p* *f* (1/4 sharp) *accel port.*

Mar. *f*

107

Fl.

Ob.

Vln.

Vla. *ff* *sul pont.* *norm.*

Vc. *ff*

Mar.

$\leftarrow \overset{-3}{\text{J}} = \text{J} \rightarrow (\text{♩}=114)$



14

114

(♩. = 76)

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*p*

*ff*

*p*

*ff*

sul tasto

norm.

(3/4 sharp)

*ffmf*

*ffmf*

*ffmf*

*ff*

**E**

**||**

molto accel.

♩. = 208

(in one)

(in two)

119

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*p*

*mp*

*ff*

*p*

*mp*

*ff*

*p*

*p*

*mp*

♩. = 76

molto accel. . . . .

♩. = 208  
(in one)

15

126

Fl. *mp*

Ob. *mp*

Vln. *ffmf* *p*

Vla. *ffmf* *p*

Vc. *ffmf* *p*

Mar. *ff* *p* *mp*

133

(in two)

♩. = 76 (4+5)

Fl. *ff* *mf* *ff* *mf* *ff* *ff<sup>3</sup>*

Ob. *ff* *mf* *ff* *mf* *ff* *ff<sup>3</sup>*

Vln. *ffmf* *p* *ff* *p* *ff* *p*

Vla. *ffmf* *p* *ff* *p* *ff* *p*

Vc. *ffmf* *p* *ff* *p* *ff* *p*

Mar. *ff* *mp* *mf* *ff* *mf* *ff*

16

140

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

dead stroke

(norm.)

switch to medium mallets

*ff* *p* *ff* *p* *ff* *mp*

*ff* *p* *ff* *p* *ff* *mp*

*ff* *p* *ff* *p* *ff* *mp*

*ff* *mp* *f*

146

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

**F**

$\leftarrow \bullet = \bullet \rightarrow$  ( $\text{♩} = 76$ )

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

153

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*ff*

17

157

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*ffmf*

*mp*

18

163

Fl.

mp

ff

fff

5:4

3

5:4

Ob.

mp

ff

fff

5:4

3

5:4

Vln.

5

5

5

5

5

5

ffmf

Vla.

ffmf

Vc.

ffmf

Mar.

ff

mp

167

Fl.

3

Ob.

3

Vln.

5

5

5

5

5

5

ffmf

Vla.

ffmf

Vc.

ffmf

Mar.

3

ff

mp

171

Fl.

Ob.

Vln.

Vla.

Vc.

Mar.

*ff*

*ff*

pizz

*ff*

*ff*

Detailed description: This page of a musical score, numbered 171, features six staves. The Flute (Fl.) and Oboe (Ob.) staves begin with a treble clef and a key signature of one sharp (F#). They play a melodic line with triplets and slurs. The Violin (Vln.) staff uses a treble clef and plays a rhythmic pattern of eighth notes with a '5' fingering. The Viola (Vla.) staff uses an alto clef and plays a sustained chord. The Violoncello (Vc.) staff uses a bass clef and plays a rhythmic pattern of eighth notes with a '5' fingering. The Maracas (Mar.) staff uses a percussion clef and plays a rhythmic pattern. The score concludes with a double bar line and dynamic markings of *ff* (fortissimo) for the Vln., Vla., Vc., and Mar. staves, and a 'pizz' (pizzicato) marking for the Vc. staff.