

Transposed Score

Aaron Brooks

Two Grotesque Scenes

for Clarinet in Bb, Violin, and 'Cello

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Duration: ca. 18'

Program Note:

Two Grotesque Scenes, for Clarinet, Violin, and 'Cello, features two extended movements, which may be performed in either order or individually. Both movements are concerned with establishing a dramatic, often incongruous dialogue between varying types of repetition and non-repetition, sound and silence, and pulsed and non-pulsed material. Such disparate textures are tied together by a unified atonal harmonic sense, featuring a mediation between strict 12-tone serial material and unordered pitch collections, derived from this material.

Grotesque Scene #1 finds the three players repeatedly trying to coalesce into clear melody and accompaniment "dance" textures across a number of different sections. Each attempt is thwarted, with the ensemble always falling into chaotic, improvisatory material, obsessive repetition, or complete silence. A sometimes tragic, sometimes comical dialogue is sought between minimalistic, complexist, and more moderate aesthetics' approaches to texture and repetition.

Grotesque Scene #2 features three main sections, where in each case the ensemble embraces some type of counterintuitive dramatic arc. The opening section features a succession of brief, complex gestures that repeat several times, with only slight distortions occurring each time. These repeating gestures are separated by "palate cleansing" sustained notes/glissandi, which act as a sort of substitute for silence. The use of only slightly varied repetition, and the insistence of the long notes gives an oddly meditative quality to the otherwise maximalist nature of this music. This opening material eventually gives way to a middle section which is constructed around a repeating pattern of shifting meters. This pattern is initially left primarily silent; only the performers are privy to its intricacy. As the music progresses, the meters are gradually "filled in" with actual sound material, eventually revealing the rhythmic pattern to the listener. The resulting "dance" material culminates in the movement's most traditional climax, which immediately breaks apart into the final section, where the opening gestural material is recast in a more conventionally organic narrative. The frenzied nature of this material proves to be unsustainable, as it quickly gives way to the movement's extended slow ending.

Performance Notes:

1. The two movements may be played together in either order, or separately.
2. Courtesy accidentals are used liberally. However, should any question arise, accidentals do carry through the bar and do not transfer the octave.
3. Staccatissimo markings (wedges) are simply notes shorter than normal staccato notes. They should not be treated as accents.
4. In passages that move between simple and compound meters (5/4 to 6/8, etc), eighth note always equals eighth note.
5. (G.P.): "Grand Pause." The performers should appear frozen during these silences, as if they may resume playing at any moment.
6. (2+3), (2+2+3), etc: These markings indicate the groupings of the basic rhythmic unit in asymmetrical time signatures.
7. (x 9), (x 5), etc: These markings indicate the number of times a passage should be repeated. The first occurrence of the material (before the repeat sign is reached) is included in this number.
8. Glissandi should always begin as soon as the note articulates.
9. Strings: Short notes featuring glissandi with unspecified terminating pitches/rhythms are quick, instantaneous glissandi without a sense of final pitch. These gestures should sound as if the player is "flying off the fingerboard."
10. Clarinet: Glissandi with unspecified terminating pitches/rhythms are lip glissandi with a range of no more than a major second.

Grotesque Scene #1

Impish, impetuous

Aaron Brooks

♩ = ca. 84

Clarinet in B♭

Violin

Violoncello

Measures 1-5: Clarinet in B♭ (Solo, triplet, dynamics: *f*, *mp*, *p*, *f*, *p*, *ff*, *pp*, *mf*); Violin; Violoncello.

Measures 5-7: Clarinet in B♭ (dynamics: *f*, *p*, *f*, *p*, *ff*); Violin; Violoncello.

Measures 7-9: Clarinet in B♭ (dynamics: *f > p*, *f*, *mp*, *f > mp*); Violin; Violoncello.

11

mf $\xrightarrow{5}$ f \xrightarrow{p} mf $\xrightarrow{5:3}$ f $\xrightarrow{(3+2)}$ mp f

(3+2)

(3+2)

Brash

14 (tr)

pp

ff \xrightarrow{mf} ff $\xrightarrow{3}$ mp

p \xrightarrow{f}

ppp \xrightarrow{f} mp $\xrightarrow{5}$ sul pont. 7 \xrightarrow{ff}

16

(2+3)

(tr)

mp $\xrightarrow{3}$ ff \xrightarrow{mf} sul pont. f p sul tasto

ord. (b) tr \xrightarrow{p} sul pont. (b) tr (2+3) ord.

mf \xrightarrow{f} p

19

Contemplative, deadpan

Musical score for measures 19-22. The score consists of three staves. The top staff contains rests. The middle staff contains a melodic line with notes and rests, including a flat (b) in measure 20. The bottom staff contains a rhythmic accompaniment with notes and rests. The key signature has one sharp (F#) and the time signature is 6/8. Measure 19 has a 4:3 ratio. Measure 20 has a 5/4 time signature. Measure 21 has a 4/4 time signature. Dynamics include *f*, *mp*, *ff*, and *pp*. Performance markings include *pizz.* and accents.

23

Musical score for measures 23-26. The score consists of three staves. The top staff contains rests. The middle staff contains a melodic line with notes and rests. The bottom staff contains a rhythmic accompaniment with notes and rests. The key signature has one sharp (F#) and the time signature is 6/8. Measure 23 has a 3/4 time signature. Measure 24 has a 3/4 time signature. Measure 25 has a 3/4 time signature. Measure 26 has a 6/8 time signature. Performance markings include *sul pont.*, *arco sul pont.*, and *ord.*

27 Dance-like

Musical score for measures 27-30. The score consists of three staves. The top staff contains a melodic line with notes and rests. The middle staff contains a melodic line with notes and rests. The bottom staff contains a rhythmic accompaniment with notes and rests. The key signature has one sharp (F#) and the time signature is 6/8. Measure 27 has a 6/8 time signature. Measure 28 has a 6/8 time signature. Measure 29 has a 6/8 time signature. Measure 30 has a 6/8 time signature. Dynamics include *mp*, *mf*, and *p*. Performance markings include *arco* and accents.

32

(2+3)

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

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

(2+3)

mf

Disintegrating

38

(3+2)

ff *f* *mp*

(b) *tr*

(3+2)

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

(3+2)

(2+3)

Impish

43

f *mf* *ff* *f* *mf* *ff*

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

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

ff *mp*

ff *mp*

6 45

45

mp *f* *ff* *mp*

f *mf* *p*

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

48

(2+3) *mf* *f* *pp*

(2+3) *mf* *ff* *mp* *f* *pp*

(2+3) *ff* *pp* *sul pont.*

52 **Insistent, Argumentative**

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

ord. *sul pont.*

ff *pp* *ff* *pp* *ff* *pp*

56

Musical score for measures 56-59. The score is in 6/8 time and consists of three systems. The first system (measures 56-57) features a treble clef with a forte (*f*) dynamic that decays to piano (*pp*) over two measures. The second system (measures 58-59) features a bass clef with a piano (*pp*) dynamic that increases to fortissimo (*ff*) over two measures. The third system (measures 60-61) features a bass clef with a fortissimo (*ff*) dynamic that decays to piano (*pp*) over two measures. The piece concludes with a double bar line and repeat dots.

Obsessive, with stubborn interruptions

60

Musical score for measures 60-63. The score is in 6/8 time and consists of three systems. The first system (measures 60-61) features a treble clef with a forte (*f*) dynamic and a 4:3 ratio. The second system (measures 62-63) features a treble clef with a forte (*f*) dynamic and a 4:3 ratio. The third system (measures 64-65) features a bass clef with a mezzo-forte (*mf*) dynamic and a 4:3 ratio. The piece concludes with a double bar line and repeat dots.

64

Musical score for measures 64-67. The score is in 6/8 time and consists of three systems. The first system (measures 64-65) features a treble clef with a forte (*f*) dynamic and a 3:2 ratio. The second system (measures 66-67) features a treble clef with a fortissimo (*ff*) dynamic that decays to piano (*p*) over two measures. The third system (measures 68-69) features a bass clef with a fortissimo (*ff*) dynamic that decays to piano (*p*) over two measures. The piece concludes with a double bar line and repeat dots.

68 (3+2) 3 4:3 (3+2)

3 4:3 (3+2)

3 4:3 (3+2)

f

72

mp *f*

ff *mp* *mf* *mp* *ff*

pizz *ff*

sul pont. 3 5

74 (G.P)

mf *ff* *mf* *f* *mf*

ff *pp*

pp *f*

mf

pp

mf

mf

ord.

arco

pizz.

(G.P)

(G.P)

(G.P)

(G.P)

79 (G.P.)

(G.P.)

(G.P.)

(G.P.)

mp

84 Impish, impetuous

p

(solo)

mf *ff*

f *mp* *p* *f*

ff *mp*

p

88

(2+3)

sul pont.

ord. (2+3)

sul tasto ord.

f *ff* *p* *f* *ff* *p* *ff* *mf* *ff* *pp*

(2+3)

92

Musical score for measures 92-94. The score is written for a grand staff (treble and bass clefs). The time signature is 6/8, with measures 92 and 93 in 4/4 and measure 94 in 2/4. Dynamics include *f*, *mp*, *f*, *p*, *ff*, *mf*, and *f*. Performance instructions include "sul pont." and "ord.". Fingerings 5 and 6 are indicated.

95

Musical score for measures 95-98. The score is written for a grand staff (treble and bass clefs). The time signature is 6/8, with measures 95 and 96 in 7/16 and measures 97 and 98 in 5/4 and 4/4. Dynamics include *mf*, *f*, *p*, *ff*, *mp*, *f*, and *f*. Performance instructions include "sul pont.", "ord.", and "arco". A 4:3 ratio is indicated.

Dance-like

99

Musical score for measures 99-101. The score is written for a grand staff (treble and bass clefs). The time signature is 6/8. Dynamics include *mf*, *f*, *mp*, and *f*. The bass line has a consistent rhythmic pattern.

102

Musical score for measures 102-105. It features three staves: Treble, Alto, and Bass. The music includes triplets, dynamic markings (*mf*, *ff*, *f*), and time signature changes (3/4, 5/16, 6/8, 4:3, 5/16).

106

Musical score for measures 106-108. It features three staves: Treble, Alto, and Bass. The music includes dynamic markings (*mf*, *f*) and time signature changes (5/16, 4/4).

Obsessive

109

Musical score for measures 109-111. It features three staves: Treble, Alto, and Bass. The music includes dynamic markings (*f*, *mf*, *ff*), time signature changes (2/4, 5/8), and a section marked "Obsessive" with "(x 3)" and "(2+3)" markings.

12

113

(x 4) (2+3)

118

Almost Furious

(2+3)

mf *f* *mp*

sfpp

sfpp

121

(ricochet) sul pont. (non ricochet)

f *p* *f* *mp*

ord.

f *mf* *ff*

mf *ff*

f *pp*

123

ff \rightarrow *p* *mf* \rightarrow *f* *f* \rightarrow *f* *mf* \rightarrow *pp* *f* \rightarrow *f*

(2+3) ord. (2+3) ord. (2+3) ord.

mf *mp* *ff* *f* *pp* *ff* *f*

ff \rightarrow *p* *f* *mf* \rightarrow *pp* *f*

Losing steam
poco rit.

126

ff *mp* *f* *mf*

(3+2) (3+2) (3+2)

p \leftarrow *ff* *mp* *mf*

sul pont. (b) *tr* (b) *tr*

ff \rightarrow *pp* *mp* \rightarrow *pp*

130 $\text{♩} = \text{ca. } 76$ $\text{♩} = \text{ca. } 66$

pp *pp* \rightarrow *mp* *p* \rightarrow *ppp* *pp* \rightarrow *ppp* *pp*

mf \rightarrow *p* *mp* *p* \rightarrow *ppp* *p*

pp \rightarrow *ppp* *pp* \rightarrow *ppp* *p*

pizz *arco* *ord. arco* *sul pont.* *ord. pizz*

135

p *pp* *sul pont.* *pp* *p*

(b) *tr*

pp *ppp* *p* *ppp*

pp

**Settling
A tempo**

♩ = ca. 84

141

(2+3) (G.P) (2+3) (G.P)

ppp

pppp *ppp* (2+3) ord. (G.P) (2+3) (G.P)

ord. arco (2+3) pizz (G.P) (2+3) (G.P)

p *ppp*

147

(2+3) (x 5) 4:3 (3+2) (G.P) (last time only)

(2+3) (x 5) 4:3 (3+2) (G.P)

(2+3) (x 5) 4:3 (3+2) (G.P)

152 Dance-like

Musical score for measures 152-154. The piece is in 4/4 time and marked "Dance-like". It features three staves: Treble, Violin, and Bass. The key signature has one sharp (F#). Dynamics range from *f* (forte) to *mf* (mezzo-forte). The Treble staff has a melodic line with a slur over measures 152-154. The Violin staff has a rhythmic accompaniment of eighth notes. The Bass staff has a rhythmic accompaniment of eighth notes, with the word "arco" written above the first measure. The score ends with a double bar line and a 4/4 time signature.

Musical score for measures 155-159. The piece is in 4/4 time. It features three staves: Treble, Violin, and Bass. The key signature has one sharp (F#). Dynamics range from *mf* to *f*. The Treble staff has a melodic line with a slur over measures 155-159. The Violin staff has a rhythmic accompaniment of eighth notes. The Bass staff has a rhythmic accompaniment of eighth notes. The score includes time signature changes to 5/16, 6/8, and 5/16. There are also markings for "2" and "4:3" in the Bass staff. The score ends with a double bar line and a 4/4 time signature.

Musical score for measures 160-164. The piece is in 4/4 time. It features three staves: Treble, Violin, and Bass. The key signature has one sharp (F#). Dynamics range from *mf* to *f*. The Treble staff has a melodic line with a slur over measures 160-164. The Violin staff has a rhythmic accompaniment of eighth notes. The Bass staff has a rhythmic accompaniment of eighth notes. The score includes time signature changes to 5/16, 4/4, 6/8, and 4/4. There are also markings for "2" and "4:3" in the Bass staff. The score ends with a double bar line and a 4/4 time signature.

165

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

167 **Crazed**

mf *ff* *mf* *ff* *sul pont.*
ff *pp* *f* *ord.* *sul pont.*
mf *ff* *pp* *f* *ord.* *3* *p*

169

mf *ff* *f* *5* *ord.* *mf* *ff* *mf* *5* *5* *ff*
ord. *pp* *ff* *mp* *ord.* *mp* *ff*
sul pont. *pizz* *arco* *3* *ord.* *mp* *ff*

171

6
pizz *mf*

5
pizz *p* *ff*

172

ff arco (ricochet) (non ricochet) *p* *f* *f* *ff* *f* *ff* *pp* *ff* *pp* *ff*

ord. *f* *ff* *pp* *ff* *pp* *ff*

arco *mf* *ff* *pp* *ff* *pp* *ff*

5 3 5 *ff* *pp* *ff* *pp* *ff*

174

(tr) *ff* *f* *ff* *mf* *ff* *ff* *pp* *ff*

5 *mf* *ff* *ff* *pp* *ff*

5 *mf* *ff* *ff* *pp* *ff*

5 *ff* *pp* *ff* *pp* *ff*

18 bite reed

Embracing Obsession

176

fff *ff* *fff* *ff*

ord. (G.P.) ord. (G.P.) ord. (G.P.)

183

mf *mf* *mf*

(2+3) (3+2) (2+3) (3+2) (2+3) (3+2)

4:3 4:3 4:3

(G.P.) (G.P.) (G.P.)

188

p *p* *p*

(x 9) (2+3) (3+2) (x 9) (2+3) (3+2)

pizz 4:3 (3+2)

(G.P.) (G.P.)

Grotesque Scene #2

♩ = ca. 72 Meditative

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

mp *f* *mp* *mf*

mf *f* *p*

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

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

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

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

8

slap tongue ord.
mp $\overset{5}{\curvearrowright}$ *f* *ff* *f* $\overset{7}{\curvearrowright}$ *p* *mp* \curvearrowright *mf*

sul tasto *f* \curvearrowright *p* pizz ord. *mp* $\overset{5}{\curvearrowright}$ *mf* arco *mf* \curvearrowright *f* *p*

11

slap tongue ord.
mp $\overset{5}{\curvearrowright}$ *f* *ff* *f* $\overset{3}{\curvearrowright}$ *p* *mp* \curvearrowright *mf* *pp* \curvearrowright *mf* \curvearrowright *p*

ff *mp* $\overset{3}{\curvearrowright}$ *mf* pizz arco *mf* $\overset{5}{\curvearrowright}$ *f* *pp* \curvearrowright *mf*

15

pp \curvearrowright *mf* \curvearrowright *p* *pp* \curvearrowright *mf* \curvearrowright *p*

pp \curvearrowright *mf* sul pont. *pp* \curvearrowright *mf* \curvearrowright *n*

19

Musical score for measures 19-23. The score is written for three staves: Treble, Violin, and Bass. The time signature changes from 3/4 to 5/4, then to 4/4, and finally to 5/4. Dynamics include *pp*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' and a slur. The Bass staff includes the instruction 'ord' and a dynamic range from *pp* to *n*.

24

Musical score for measures 24-25. The score is written for three staves: Treble, Violin, and Bass. The time signature changes from 5/4 to 4/4. Dynamics include *pp*, *mf*, *p*, *f*, and *mp*. A triplet of eighth notes is marked with a '3' and a slur. The Violin staff includes a five-fingered scale marked with a '5'. The Bass staff includes the instruction 'ord' and 'sul pont.', and a dynamic range from *pp* to *n*. The Violin staff also includes 'pizz' and 'arco' markings.

26

Musical score for measures 26-27. The score is written for three staves: Treble, Violin, and Bass. The time signature changes from 4/4 to 2/4, then to 4/4. Dynamics include *f*, *p*, *mf*, and *pp*. A triplet of eighth notes is marked with a '3' and a slur. The Violin staff includes a five-fingered scale marked with a '5'. The Bass staff includes the instruction 'ord' and a dynamic range from *f* to *pp*. The Violin staff also includes 'pizz' and 'arco' markings.

29

Treble clef: *f* *p* *mf* *p*
 Bass clef: *mf* *pp*

31

Treble clef: *f* *mf* *f* *p < mf* *p*
 Bass clef: *f* *mp* *f* *mf* *pp*

(bounce on one bow) (normal bowing)
 sul pont.
 sul pont.

35

Treble clef: *pp* *mf* *p* *mp* *pp*
 Bass clef: *pp* *mp* *pp* *mp* *pp*

ord. *pp* *p* *pp* *mf* *p*
 ord. *pp* *mp* *pp* *mp* *pp*
 pizz

39

pp mf p mp pp

arco pizz

pp p pp

pp mp pp

44

pp mf p

arco

pp p pp

ord. sul pont. ord.

mp pp

48

mp pp f mf ff mf ff

slap tongue ord. 6 flt. ord.

mf p f mf ff mf ff

pizz arco

mp pp f mf ff mf ff

24

51

slap tongue

ord. 7

flt.

ord.

f *mf* *ff* *pp* *ff*

f *pp* *f* *mf* *ff* *pp* *ff* *f* *pp*

f *pp* *f* *3* *mf* *ff* *pp* *ff* *f* *pp*

54

slap tongue

ord. 5

flt.

ord.

f *mf* *ff* *pp* *ff*

f *mf* *ff* *pp* *ff* *f* *pp*

f *3* *mf* *ff* *pp* *ff* *f* *pp*

57

slap tongue

ord.

f *ff* *p* *ff*

f *ff* *p* *ff* *f* *pp*

f *6* *ff* *p* *ff* *f* *pp*

f *6* *ff* *5* *p* *ff* *f* *pp*

59

♩ = 100 Quirky, maintaining rhythmic energy through the silences

64 (2+3) (visual cues encouraged)

71 (2+3)

78 (2+3) (2+2+3)

mf < f > mp *p < f*

pp > n *p < f*

pp > n *p < f*

ord. ord.

85 (2+3) (2+2+3)

mf > pp *mf*

mf *mp* *mp < ff*

f *f > 3 mp*

92 (2+3) (2+2+3)

mf *f > p*

p *p < ff* *pp*

ff > mp *f* *pp*

sul tasto sul pont. (sul pont.)

arco pizz (sul pont.) arco

99 (2+3)

f *mp > p*

f ord.

(2+3) ord. *mf > pp* sul pont.

103 (2+2+3)

f *p*

f ord. pizz. *p*

(2+2+3) arco *p*

106 (2+3)

pp *mp*

pp *mp*

(2+3) *ff > p* *mp* pizz

110

(2+2+3)

mf *ff*

ff *p* *mf* *ff*

(2+2+3) arco *mf*

f *mf*

113

(2+3)

f *f* *mp*

(2+3) *f* *ff*

(2+3) pizz *f* *ff* *mf*

117

(2+2+3)

mf *f*

(2+2+3) *mf* *p* *f*

arco (2+2+3) *mf* *f*

120 (2+3)

Musical score for measures 120-123. The score consists of three staves: Treble, Middle, and Bass. The music is in 3/8, 3/4, 2/4, 6/8, and 3/4 time signatures. Dynamics include *mf*, *p*, *mp*, and *mf < f*. There are triplets and accents throughout.

124

Musical score for measures 124-126. The score consists of three staves: Treble, Middle, and Bass. The music is in 3/4, 7/16, and 3/4 time signatures. Dynamics include *mp*, *f*, *ff*, and *mf*. There are accents and slurs throughout.

Dance-like

127 (2+3)

Musical score for measures 127-130. The score consists of three staves: Treble, Middle, and Bass. The music is in 5/8, 3/4, 2/4, 6/8, and 3/4 time signatures. Dynamics include *mf*, *f*, and *mp*. There are triplets and accents throughout.

131

(2+2+3)

f *mf* *f* *mp*

134

(2+3)

3

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

(2+3) *f* *mp* *f* *mf* *f*

(2+3) arco *f*

137

(2+2+3)

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

(2+2+3) *mp* *f* *mp* *f* *mf* *f* *mp*

(2+2+3) *f* *mf* *f* *mp*

141 (2+3)

mf *f* *mf* *f*

(2+3) *mf* *f* *mf* *f*

(2+3)

144

mf *f* *mf* *f*

mf *f* *mf* *f* *mf*

146 (2+2+3)

mf *f* *ff*

(2+2+3) *f* *ff*

(2+2+3)

148 (2+3)

f *ff* *f* *ff* *f*

151 (2+2+3)

ff *f* *ff* *f* *ff* *f*

154

fff *fff* *fff*

156

ff *mf* *ff* *mp*

mf *ff* *f* *mf* *ff*

fff *mf* *f* *mf*

158

ff *mf* *ff*

ff *mf* *ff* *sul pont.*

ff *mp* *ff*

159

mf *f*

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

ord. (bounce on one bow) (normal bowing)

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

160

5 *mp* *f* 3 *mf*

ord. sul pont.

7 *mp* *f* *p* 6 *f* *p* 6 *f*

mp *f* 3 *mp*

161

5 *f* *p* *mf* 5 *mp* 5 *f* *mp*

ord. *mp* *f* 5 *mp* *ff* 3 *p* 6 *mp* *mf*

(bounce on one bow) (normal bowing)

3 6 sul pont. 6 ord. 5

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

163

5 *mp* *f* 3 *mp* *f* 5 *p* 6 *mp* *mf*

mp *f* 5 *p* *f* *ff* *mp* *f* *mp* *mf*

sul pont. pizz ord. arco

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

165

mp *f* (bounce on one bow) (normal bowing) *f* *mf*

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

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

pizz ord. arco 6

167

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

ord.

f *pp* *p* *pp*

ord.

f *pp* *mp* *pp*

171

poco rit. . . . ♩ = 64

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

mf *p* pizz arco *pp*

mp *pp* *mp* *pp*

188

pp ppp pp ppp pp ppp

5 3 ppp ppp

pp 3

193

pp ppp

pp ppp

pp ppp

ppp

5