

ANDRÉ CODEÇO

EX NIHILO
NIHIL
FIT

Ex Nihilo Nihil Fit

for

Wind quintet

by

André Codeço

I - *Nothing comes from nothing* (Largo)

II - *Voice of nothing* (Adágio)

III - *Everything and nothing* (Allegro)

For:

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

- **About the piece**

Ex Nihilo Nihil Fit comes from latin and means: *Nothing comes from nothing*. In the piece, the idea is generate all musical discourse components from a small cell. These materials are under evolution in entire piece.

There's a particular treatment given to the rhythmic, especially in the second movement. I'm involved with a research that proposes a new approach to the relation between time and space in music. I call this of: Sound (or sonic, it's hard to translate this word for english) Domain and Perturbation Waves. Soon, more information about it will be available on andrecodeco.com.

It's important to say the intention was to bring three different arrangements for rhythmic configurations in this piece. And they're very contrasting.

On the first movement there are two rhythmic atmospheres. One is more peaceful and the other one is confusing, with fast notes. A good idea is give some emphasis on this two unrelated phases.

The second movement is completely peaceful. There's big waves of perturbation on the space. The ppp and pp dynamics reinforce this idea.

The third movement is technically more difficult, but, in another hand, there's no complexity rhythmic configurations. It's more agitated, but the amount of similar waves of perturbation deliver to this movement a regularity.

- **About some figures:**



4s

The notes inside the score should be played in a completely random way. The only consideration is: only notes inside the square can be played.

The number 4s, 6s and 10s indicates the total time that these group notes must be played. Each group has its own duration. It's not cumulative. The first one will have at least 4 seconds, the second one 6 seconds and the third one, 10 seconds.

Full Score (instruments in C)

I

Nothing comes from nothing

André Codeço

Largo $\text{♩} = 56$

Flute: Dynamics p , Measure 1: B_{\flat}E tied to E ; Measure 2: B_{\flat}D tied to D ; Measure 3: B_{\flat}E tied to E . Oboe: Dynamics p , Measure 1: B_{\flat}C tied to C ; Measure 2: B_{\flat}D tied to D ; Measure 3: B_{\flat}E tied to E . Clarinet in B♭: Measure 1: rest; Measure 2: rest; Measure 3: B_{\flat}C tied to C , dynamic p . Horn in F: Measure 1: rest; Measure 2: B_{\flat}F (legato mp); Measure 3: B_{\flat}G . Bassoon: Measure 1: rest; Measure 2: rest; Measure 3: B_{\flat}D tied to D , dynamic p .

Fl. 5: cresc with exaggerated frullati, dynamic ff . Ob.: cres. with exaggerated vibrato, dynamic ff . B♭ Cl.: Measure 1: B_{\flat}C (5:4 time signature), dynamic p ; Measure 2: B_{\flat}D tied to D , dynamic p . Hn.: Measure 1: B_{\flat}E , dynamic p ; Measure 2: B_{\flat}F , dynamic p . Bsn.: Measure 1: B_{\flat}G (5:4 time signature), dynamic p ; Measure 2: B_{\flat}A , dynamic p .

8

Fl. Ob. Bsn. Bsn.

p *fff* *pp legato*

p *fff* *pp legato*

p *fff* *pp*

p *fff*

p *fff*

This section consists of five staves for Flute, Oboe, Bassoon, and Bassoon. The first four staves play eighth-note patterns in unison. The fifth staff (Bassoon) plays sixteenth-note patterns. Dynamics include *p*, *fff*, and *pp* with a *legato* instruction. Measure numbers 8 and 9 are indicated above the staves.

II

Fl. Ob. Bsn. Bsn.

ff

ff

ff

p ff

mp < ff

This section consists of five staves for Flute, Oboe, Bassoon, and Bassoon. The first four staves play eighth-note patterns in unison. The fifth staff (Bassoon) plays sixteenth-note patterns. Measure numbers 10 and 11 are indicated above the staves. The bassoon's dynamic changes from *p ff* to *mp < ff*.

15

Fl. *f* *ff* *mp* *ff*

Ob. *sf* *ff* *mp* *ff*

B♭ Cl. *f* *sf* *tr.* *mp* *ff*

Hn. *sf* *ff* *mp* *ff*

Bsn. *f* *ff* *ff* *mp* *ff*

Measure 15: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note. Measure 16: Flute, Oboe, Bassoon play sixteenth-note patterns. Bassoon has a sustained note. Measure 17: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note. Measure 18: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note.

19

Fl. *mp* *legato*

Ob. *mp* *legato*

B♭ Cl. *mp* *legato*

Hn. *mp* *legato*

Bsn. *mp* *legato*

Measure 19: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note. Measure 20: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note. Measure 21: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note. Measure 22: Flute, Oboe, Bassoon play eighth-note patterns. Bassoon has a sustained note.

24

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

ff ff ff ff

This section consists of three staves. The first staff features a flute playing eighth-note pairs with grace notes, followed by a bassoon entry with sixteenth-note patterns. The second staff shows an oboe with eighth-note pairs and grace notes. The third staff features a bassoon with eighth-note pairs and grace notes. Measure 25 begins with a bassoon solo followed by entries from flute, oboe, and bassoon. Measures 26-27 conclude with sustained notes from all four instruments.

27

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

p fff p ff p ff p ff p ff p ff

This section starts with sustained notes from flute, oboe, and bassoon. Measures 28-29 feature rhythmic patterns with sixteenth-note figures and grace notes, primarily from the flute and bassoon, with dynamic markings of *p*, *fff*, and *ff*.

I

30

Fl. Ob. Bsn. Bsn.

p *p* *p* *p*

mf *mf* *p* *p*

Hn. *espress.* *p*

Flute, Oboe, Bassoon, and Bassoon play eighth-note patterns. The Flute and Oboe start with sixteenth-note patterns. The Bassoon entries begin at measure 31. The Bassoon entries continue from measure 31.

33

Fl. Ob. Bsn. Bsn.

p *p* *p* *p*

ppp *ppp* *ppp* *ppp*

Hn. *mf* *p* *p* *p*

Bsn. *mf* *5:4* *p* *p*

Flute, Oboe, Bassoon, and Bassoon play eighth-note patterns. The Bassoon entries begin at measure 33. The Bassoon entries continue from measure 34.

Adágio $\text{♩} = 60$

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

p

espress. $\underline{\underline{z}}$

p

pp

p

p

p

7

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mp

p

fp $\underline{\underline{f}}$

f

pp

mp

p

fp $\underline{\underline{f}}$

f

pp

mp

p

mf

p

13

Fl. *tr* *p* *mp* *p* *sf* *mf*

Ob. *mp* *p* *sf* *mf*

B♭ Cl. *mp* *p* *sf* *mf*

Hn. *p* *mf*

Bsn. *tr* *pp* *mp* *p* *sf*

19

Fl. *mf* 4s 6s 10s *ff*

Ob. *mf* 4s 6s 10s *ff* *p*

B♭ Cl. *mf* 4s 6s 10s *ff* *p*

Hn. *p*

Bsn. *mf* 4s 6s 10s *ff*

26

Fl. *p*

Ob. *mp*

B♭ Cl. *mp*

Hn. *p* *mp*

Bsn. *p* *mp*

30

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Hn. *ff*

Bsn. *ff* *p* *p* *sf* *sf*

Musical score for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Bassoon (B♭ Cl.) in section II.

Measure 36:

- Flute: Starts with a eighth note, followed by a sixteenth-note pattern (two pairs of eighth-note pairs) with dynamic *espress.*, then a sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **f**. A bracket indicates a three-measure group.
- Oboe: Starts with a sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.
- Bassoon (B♭ Cl.): Starts with a sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.
- Horn (Hn.): Starts with a sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.
- Bassoon (Bsn.): Starts with a sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.

Measure 37:

- Flute: Sixteenth-note pattern (one pair of eighth-note pairs).
- Oboe: Rest.
- Bassoon (B♭ Cl.): Rest.
- Horn (Hn.): Rest.
- Bassoon (Bsn.): Rest.

Measure 38:

- Flute: Sixteenth-note pattern (one pair of eighth-note pairs).
- Oboe: Rest.
- Bassoon (B♭ Cl.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.
- Horn (Hn.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic *mp*.
- Bassoon (Bsn.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.

Measure 39:

- Flute: Sixteenth-note pattern (one pair of eighth-note pairs).
- Oboe: Rest.
- Bassoon (B♭ Cl.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **mf**.
- Horn (Hn.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.
- Bassoon (Bsn.): Sixteenth-note pattern (one pair of eighth-note pairs) with dynamic **p**.

Full Score
(instruments in C)

III

Everything and Nothing

André Codeço

$\text{♩} = \text{c. } 96$

Flute Oboe Clarinet in B♭ Horn in F Bassoon

B. Fl. Ob. B♭ Cl. Hn. Bsn.

Flute Oboe Clarinet in B♭ Horn in F Bassoon

B. Fl. Ob. B♭ Cl. Hn. Bsn.

6

Fl. Ob. B♭ Cl. Hn. Bsn.

f mp *mp 3 3 3 f*

f mp *mp 3 3 3 f*

f mp *mp 3 3 3 f*

p

mp f

f mp *mp f*

9

Fl. Ob. B♭ Cl. Hn. Bsn.

mp f

mf < f

mf < f

mp f

mp f

mp f

mf f

mp f

mf f

13

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

16

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

21

Fl.

Ob.

B_b Cl.

Hn.

Bsn.

f

p

<>

p

<>

f

p

<>

p

p

f

p

f

p

p

p

f

p

p

sff

p

5:4

3

24

Fl.

Ob.

B_b Cl.

Hn.

Bsn.

f

mp

f

mp

f

mp

p

espress.

mp

p

p

p

p

f

p

p

p

p

mp

f

p

p

p

mp

3

29

Fl. *espress.* *mp*

Ob. *p* *mf*

B♭ Cl. *p* *mp* *p* *mf* *p*

Hn. *p* *mp* *p* *mf* *p*

Bsn. *p* *mp* *p* *mf* *p*

34

Fl.

Ob.

B♭ Cl.

Hn. *p*

Bsn.

38

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

41

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

44

Fl. *mp* $\ll f$

Ob. *mp* $\ll f$

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

47

Fl. *p* $\ll \gg$

Ob. *p* $\ll \gg$

B♭ Cl. *p*

Hn. 5:4 *sf*

Bsn. *p*

49

F1.

Ob.

B_b Cl.

Hn.

Bsn.

Flute

I

Nothing comes from nothing

André Codeço

Largo $\text{♩} = 56$

cresc with
exaggerated frulatti

The sheet music consists of six staves of musical notation for flute. Staff 1 (measures 1-7) starts with a dynamic *p*, followed by a crescendo with exaggerated frulatti, leading to a dynamic *ff*. Staff 2 (measures 8-14) features a dynamic *p*, followed by *fff*, *legato pp*, and a dynamic *p*. Staff 3 (measures 13-19) includes dynamics *ff*, *f*, *ff*, *mp*, and *ff*, with *mp legato* markings. Staff 4 (measures 19-25) shows *mp*, *legato*, and a dynamic *ff*. Staff 5 (measures 26-32) has a dynamic *p* followed by *fff*. Staff 6 (measures 33-39) concludes with a dynamic *ppp*.

Oboe

I - Ex Nihilo Nihil Fit

Nothing comes from nothing

André Codeço

Largo $\text{♩} = 56$

cres. with
exaggerated vibrato

The musical score consists of six staves of oboe music. Staff 1 (measures 1-7) starts with a dynamic *p*, followed by a crescendo with exaggerated vibrato indicated by *<> ff*. Staff 2 (measures 8-11) shows a dynamic *p* followed by *fff pp*, with a *legato* instruction. Staff 3 (measures 12-17) includes dynamics *< ff*, *sf*, *ff*, and *mp < ff*. Staff 4 (measures 18-23) features a dynamic *mp* with *legato*. Staff 5 (measures 24-29) shows a dynamic *p* followed by *fff*. Staff 6 (measures 30-34) includes dynamics *p ff*, a 5:4 measure, *p*, *p*, and *mf*.

Clarinet in B♭

I - Ex Nihilo Nihil Fit

Nothing comes from nothing

André Codeço

Largo ♩ = 56

The sheet music consists of ten staves of musical notation for Clarinet in B-flat. The tempo is Largo, indicated by ♩ = 56. The dynamics range from pianississimo (ppp) to fortissississimo (ffff). Articulations include slurs, grace notes, and dynamic markings like ff and f. Time signatures vary throughout the piece, including 4/4, 2/4, 3/4, 5/4, and 16/16. Measure numbers 1 through 33 are visible on the left side of each staff.

Measure 1: Clarinet part starts with a rest followed by a dynamic **p**. The first measure ends with a fermata over the last note.

Measure 2: Clarinet part continues with a rest followed by a dynamic **p**.

Measure 3: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 4: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 5: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 6: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 7: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 8: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 9: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 10: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 11: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 12: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 13: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 14: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 15: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 16: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 17: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 18: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 19: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 20: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 21: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 22: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 23: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 24: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 25: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 26: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 27: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 28: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 29: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 30: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 31: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 32: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Measure 33: Clarinet part begins with a dynamic **p**, followed by a sixteenth-note pattern. The measure ends with a fermata over the last note.

Horn in F

I - Ex Nihilo Nihil Fit

André Codeço

Largo ♩ = 56

Nothing comes from nothing

The musical score for Horn in F, Largo, ♩ = 56, is composed of six staves of music. Staff 1 starts with a rest, followed by a melodic line with dynamic markings *legato* and *mp*, leading to a crescendo *ff*. Staff 2 begins with a sustained note at *p*, followed by a dynamic *fff*. Staff 3 features a complex rhythmic pattern with *sf* and *ff* dynamics. Staff 4 contains a melodic line with *mp* and *ff* dynamics. Staff 5 is a sustained note at *mp*, followed by a dynamic *ff*. Staff 6 concludes with a dynamic *ppp*.

Bassoon

Largo $\text{♩} = 56$

I - Ex Nihilo Nihil Fit

Nothing comes from nothing

André Codeço

The musical score for Bassoon, titled "I - Ex Nihilo Nihil Fit", is composed by André Codeço. The piece is marked "Largo" with a tempo of $\text{♩} = 56$. The score is divided into eight staves of music, each featuring a bass clef and a dynamic range from p (pianissimo) to fff (fortississimo). The music includes various performance techniques such as triplets (indicated by "3"), a 5:4 time signature, and legato. The harmonic language is complex, with frequent changes in key and mode. The score is presented on a white background with black musical notation.

Flute

II

Voice of Nothing

André Codeço

Adágio ♩ = 60

Flute part (Adágio ♩ = 60):

- Staff 1: Dynamics **p**, **espress.**, **3**, **3**.
- Staff 2: Dynamics **mp**, **fp**, **f**.
- Staff 3: Dynamics **p**, **mp**, **p**, **sf**, **mf**.
- Staff 4: Dynamics **mf**, **4s**, **6s**, **ff**, **10s**.
- Staff 5: Dynamics **p**, **mp**.
- Staff 6: Dynamics **ff**, **p**, **sf**, **mp**.
- Staff 7: Dynamics **espress.**, **3**, **f**, **3**, **p**.

Oboe

II

Voice of Nothing

André Codeço

Adágio ♩ = 60

Musical score for Oboe, page II, featuring six staves of music:

- Staff 1: Adágio tempo, ♩ = 60. Dynamics: **pp**, **p**, **p**. Articulation: slurs.
- Staff 2: Dynamics: **mp**, **p**, **fp**, **f**, **pp**, **mp**.
- Staff 3: Dynamics: **p**, **sf**, **mf**.
- Staff 4: Dynamics: **mf**, **p**, **ff** (with a 10-second duration).
- Staff 5: Dynamics: **mp**, **ff**.
- Staff 6: Dynamics: **p**, **s**, **p**, **p**, **mf**, **p**.

Clarinet in Bb

II

Voice of Nothing

André Codeço

Adágio ♩ = 60

The musical score for Clarinet in Bb, Movement II, "Voice of Nothing" by André Codeço, features eight staves of musical notation. The first staff begins with a dynamic of *pp*, followed by *p* and *p*. The second staff starts with *mp*, followed by *p*, *fp*, *f*, *pp*, and *mp*. The third staff begins with *p*, followed by *sf*, *mf*, and *p*. The fourth staff shows two measures of eighth-note patterns with dynamics *mf*, *4s*, *6s*, and *p*, leading to a dynamic of *ff* over a 10-second duration. The fifth staff begins with *mp*. The sixth staff starts with *ff*, followed by *p* and *sf*. The seventh staff begins with *p*. The eighth staff concludes with *p*, *mf*, and *p*.

Horn in F

II

Voice of Nothing

André Codeço

Adágio ♩ = 60

4/4 time signature. Dynamics: **p**, *legato* **mp**.

10

Dynamics: **f**, > **p**, **p**.

18

Dynamics: **mf**, <>, **ff**, 10s.

27

Dynamics: **p**, **mp**, <>, **ff**.

32

Dynamics: **p**, **mp**, > **p**.

Bassoon

II

Voice of Nothing

André Codeço

Adágio ♩ = 60

pp p p
8 mp mf p pp
14 mp p sf
20 mf 4s 6s 10s ff
27 p mp sf ff
33 p sf p
39 p mf p

Flute

III

Everything and Nothing

André Codeço

$\text{♩} = \text{c. } 96$

1 4 6 9 13 17 22 24

$f \text{ } mp$ $f \text{ } p$ $3 \text{ } f$ $mp \text{ } 3 \text{ } 3 \text{ } 3 \text{ } f$ $mf \text{ } f$ $mf \text{ } f$ $f \text{ } mp$ $f \text{ } p$ $3 \text{ } f$

30

Oboe

III

Everything and Nothing

André Codeço

= c. 96

The musical score consists of eight staves of music for oboe. Staff 1 starts with a dynamic of *f* followed by *mp*. Staff 2 starts with *p*. Staff 3 starts with *mp*, followed by *f* and then *mp*. Staff 4 starts with *mp*, followed by *f* and then *mp*. Staff 5 starts with *f* followed by *mp*, then *mp*, *f*, and *mp*. Staff 6 starts with *mp*, followed by *f* and then *mf*. Staff 7 starts with *mp*, followed by *f* and then *mp*. Staff 8 starts with *p*, followed by *<>*, *f*, *p*, *< >*, *f*, and *mp*.

27

espress.
mp

3

<> >> *p*

<><> *mf*

32

<> *p*

<> <>

<> <>

37

- | 4: <> *f mp*

<> *f*

p

<3> <> *f*

42

mp <> *f*

mf <> *f*

<> *mp* *f*

45

mp <> *f*

<> *mp*

p

<><>

48

<> 3 *f mp*

<> *f mp*

<> *f* *sss*

Clarinet in Bb

III

Everything and Nothing

André Codeço

1

4

6

9

13

17

22

25

33

38

42

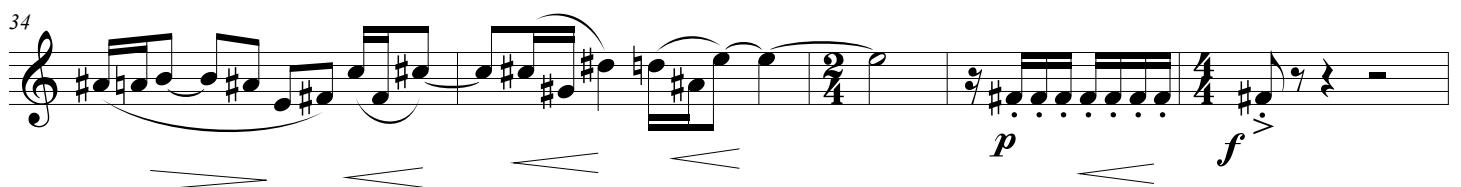
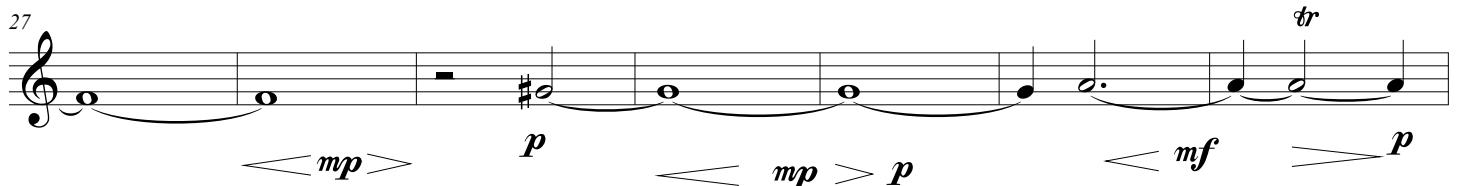
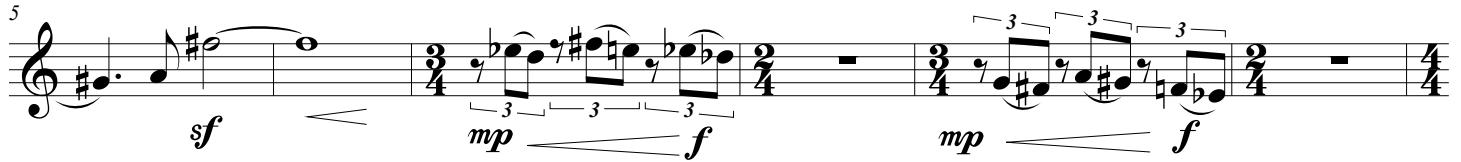
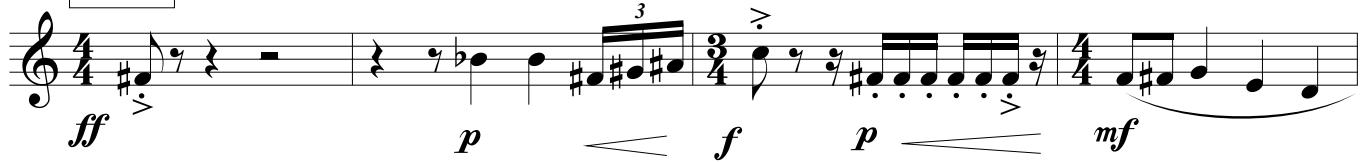
46

Horn in F

III

Everything and Nothing

André Codeço



42

mf

f

45

5:4

sf

f

fff

Bassoon

III

Everything and Nothing

André Codeço

 $\text{♩} = \text{c. } 96$

1

11

16

21

26

34

38

41

44

47

49