
ROBERT G.
PATTERSON

The Cat Menagerie

for orchestra with narration
(2009)

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for orchestra with narration
duration ca. 13 minutes

Great River Music
Memphis, TN

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Instrumentation

2 Flutes—2nd doubling on Piccolo
2 Oboes—2nd doubling on English Horn
2 Clarinets in B $\flat$
2 Bassoons
2 Horns in F
2 Trumpets in C
Percussion (1 or 2 Players)
Strings

Percussion

Triangle
Suspended Cymbal
Large Tam-Tam
Claves
Wood Block
Vibraphone
3 Tom-Toms
Bass Drum
Maraca
Flexatone
Ratchet
Mouth Siren (may be played by conductor or narrator)

Each cat depicted here has a “sound painting” effect in the orchestra. Old Tom remembers the Jellicle Ball as a lopsided waltz (I:1–8). The Dreamer’s flopping tail is an English Horn with plucked violins (II:3). The fat cat who is missing a leg kalumphs around with a heavy 3-note pattern in the whole orchestra (III:5, 3 beats with pickup). A tick-tock minimalist effect in the strings represents the indecision of the cat who can’t make up his mind (IV:1–4). Harsh chords in the brass depict the pulls in the tangled hair of the Blue Blood (V:1–downbeat of 2, with pickup). The excited cry of the hunter in Chasing Phantoms comes from the clarinet, and his quarry answers in the bassoon (VI:15 beat 2–17).

The piece may also be performed as six movements without narration. Omit each of the sections titled “[NARRATION]” and perform the movements starting on the following pages.

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The Cat Menagerie

for orchestra with narration

R. G. PATTERSON (2009)

[NARRATION]

Lazy, but with a waltzing lilt (♩=120)

I am going to tell you about some cat friends of mine.

Flutes 1 2

Oboes 1 2

Clarinets in B $\flat$ 1 2

Bassoons 1 2

Horns in F 1 2

Suspended Cymbal

Violin I

Violin II

Viola

Violoncello

Contrabass

snare sticks

dead stroke

pp

mf

pizz.

mf

mf

mf

mf

mf

He could pounce from a second story balcony without missing a step:
a sleek cloud of white fur.

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Cl. (B $\flat$) 1/2 *mf*

Bsn. 1/2 *mf* *f*

Hn. (F) 1 *mf*

2 *mp* *mf* *open*

S. Cym. *mp* *mf* *mf*

Vln. I *mp* *mf* *mf*

Vln. II *mp* *mf* *mf*

Vla. *mp* *mf* *mf*

Vlc. *mp* *mf* *mf*

Cb. *mf* *mf*



But now he spends most days lying about contemplating
how unmannerly the younger generation is.

Picc. *mf*

Bsn. 1 *mf*

Vln. I *p* *arco*

Vln. II *p* *arco*

C

Picc. *p*
 Cl. (B $\flat$)₂
 Bsn. ₁ ₂ *p* *mf*
 Hn. (F) ₁ ₂ *fp*
 Vln. I *mp* *f*
 Vln. II *mp* *f*
 Vla. *arco* *mf* *f*
 Vlc. *arco* *mf* *f* (*pizz.*)
 Cb. *f*



His constant thought: "The Jellicle Ball is not what it was."

Cl. (B $\flat$)₂
 Bsn. ₁ ₂
 Hn. (F) ₁ ₂

I. Old Tom

"The Jellicle Ball is not what it was."

Lazy, but with a waltzing lilt (♩=120)

Flutes 1 2

Oboes 1 2

Clarinets in B $\flat$ 1 2

Bassoons 1 2

Horns in F 1 2 3

Suspended Cymbal

Maraca

Violin Solo *p semplice*

Violin I

Violin II

Viola

Violoncello Solo *p semplice*

Violoncello

Contrabass

7 D

Fl. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. (B $\flat$) $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Hn. (F) 1 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Mar. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. Solo $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. I $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. II $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vlc. Solo $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vlc. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cb. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

f *pomposo*

a2 Δ

mf

pizz. *mf*

pizz. *mf* *sul pont.*

fz *ord.*

f *pizz.* *arco* *mf*

f *pizz.* *arco* *mf*

[illegible][illegible]

27

Fl. 1 *p* *mf* G.P. *mf*

Fl. 2 *mf*

Ob. 1 *mf* G.P. *a2*

Ob. 2 *mf*

Cl. (B $\flat$) 1 *p* *mf* G.P. *mf*

Cl. (B $\flat$) 2 *mf*

Bsn. 1 *pp* G.P. *mf*

Bsn. 2 *mf*

Hn. (F) 1 *p* G.P. *mf*

Hn. (F) 2 *p*

S. Cym. G.P.

Vln. I *p* *mf* G.P. *mf*

Vln. II *p* *mf* G.P.

Vla. *p* *mf* G.P.

Vlc. *p* *mf* G.P. *mf*

Cb. *p* *mf* G.P.

36

Fl. 1 *p* G.P. **F**

Fl. 2 *p* G.P.

Ob. 1 *p* G.P.

Ob. 2 *p* G.P.

Cl. (B $\flat$) 1 *mf* G.P. *pp*

Cl. (B $\flat$) 2 *mf* G.P.

Bsn. 1 G.P. *pp*

Bsn. 2 G.P.

Hn. (F) 1 *mf* G.P.

Hn. (F) 2 *mf* G.P.

S. Cym. *soft mallets* *ppp* *l.v.* *p* G.P.

Vln. I *p* G.P.

Vln. II *p* G.P.

Vla. *mf* G.P.

Vlc. *mf* G.P.

Cb. G.P.

44

Fl. 1 *pp* *mf* *f*

Fl. 2 *pp* *mf* *f*

Ob. 1 *pp* *mf* *f*

Ob. 2 *pp* *mf* *f*

Cl. (B $\flat$) 1 *pp* *mf* *f*

Cl. (B $\flat$) 2 *pp* *mf* *f*

Bsn. 1 *pp* *mf* *f*

Bsn. 2 *pp* *mf* *f*

Hn. (F) 1 *pp* *f*

Hn. (F) 2 *pp* *f*

S. Cym. *pp* *f*
snare sticks dead stroke

Vln. I *pp* *mf* *f* pizz.

Vln. II *pp* *mf* *f* pizz.

Vla. *pp* *mf* *f* pizz.

Vlc. *p* *mf* *f* pizz.

Cb. *p* *mf* *f* pizz.

[NARRATION]

Have you ever watched a cat sleeping? Here is a cat that sleeps as soundly as you or me, but if you speak to him his tail flops and shivers.

G Slowly (♩=66)

English Horn (F)

Violin I

Violin II

Viola

Violoncello

Contrabass

arco muted

pp



(Continuous Narration)

I think that if he had a phone,
his voicemail would say,

"I'm off visiting cabbages and kings,
but my tail will take a message."

p — *fz*

pizz.

mf

cutoff

E.H. (F)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

II. The Dreamer

"I'm off visiting cabbages and kings,
but my tail will take a message."

Slowly (♩=66)

Flutes 1 2

Oboes 1

English Horn (F)

Clarinets in B $\flat$ 1 2

Bassoons 1

Large Tam-Tam

Violin I

Violin II

Viola

Violoncello

Contrabass



Fl. 1 2

Ob.

E.H. (F)

Tam.

Vln. I

Vln. II

Vla.

Vlc.

11 **H**

E.H. (F) *pp*

Cl. (B $\flat$) $_2^1$ *pp*

Bsn. *p* *fz* *p* *fz* *pp* *p* *fz*

Vln. I *arco muted* *pp*

Vln. II *pp*

Vla. *pp* *mute off pizz.* *pp*

Vlc. *mf* *pizz.* *mf*

Cb. *mf* *mf*

=

16 **I**

E.H. (F) *p* *fz*

Cl. (B $\flat$) $_2^1$

Bsn. *p* *fz* *fz* *pp*

Tam. *ppp* *mute off pizz.*

Vln. I *mf*

Vln. II *pp*

Vla. *pp* *muted arco*

Vlc. *mf* *f* *pp*

Cb. *f*

20

Fl. $\frac{1}{2}$

Ob.

E.H. (F)

Tam.

Vln. I

Vln. II

Vla.

Vlc.

pp

p

p *fz*

p *fz*

p

mf



25

Fl. $\frac{1}{2}$

Ob.

E.H. (F)

Bsn.

Tam.

Vln. II

Vla.

Vlc.

pp

p

p

l.v.

[NARRATION]

With dignity and pomp (♩=76)

J "When you only have three legs, it is a far, far better thing to stay in one place."

Violin I

Violin II

Viola

Violoncello

Contrabass

arco

ppp *sempre*

ppp *sempre* *muted*

div. *3* *3* *3*

ppp *sempre* *pizz.*

p *muted* *3* *3* *3*

ppp *sempre*

ppp *sempre* *pizz.*

p



That is the motto of our next fellow, and I don't blame him. I am sorry to report that after a run-in with a fan belt he is minus a leg and a tail. But a kind veterinarian stitched him up, and now he kalumphs around the house with the grand girth of a king.

Bsn. $\frac{1}{2}$

Vln. I

Vln. II

Vla.

Vlc.

Cb.

a2

f

pp

pp *3* *3* *3*

pp *p* *3* *3*

pp *arco*

mute off *f*

f

arco *mute off* *f*

f

p

K (He especially likes to kalumph to the food bowl.)

Fl. 1/2 *fz*

Ob. 1/2 *fz*

Cl. (Bb) 1/2 *fz*

Bsn. 1/2 *fz*

Hn. (F) 1/2 *mf* *muted*

Tr. (C) 1/2 *mf* *muted*

W. Bl. *snare sticks* *fz*

Vla. *fz*

Vlc. *fz*

Cb. *fz*

I am afraid he hisses if you poke at him after he has nestled into his comfy bed.

Fl. 1/2 *f*

Cl. (Bb) 1/2 *f*

Rtch. *f*

Vln. I *f* *div.*

Vln. II *f* *div.* *mute off*

III. Three Legs, No Tail

"When you only have three legs, it is
a far, far better thing to stay in one place."

With dignity and pomp (♩=76)

The musical score is for a piece titled "III. Three Legs, No Tail" with a tempo of 76 beats per minute. The score is written for a full orchestra and includes the following parts:

- Flutes:** Part 1 and 2, both in 4/4 time, with rests throughout.
- Oboes:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* *molto secco* dynamic.
- Clarinets in B $\flat$:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* *molto secco* dynamic.
- Bassoons:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *ff* *molto secco* dynamic.
- Horns in F:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *ff* dynamic, then *f* *molto secco*.
- Trumpets in C:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *ff* dynamic, then *f* *molto secco*.
- Claves:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.
- Violin I:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.
- Violin II:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.
- Viola:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.
- Violoncello:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.
- Contrabass:** Part 1 and 2, both in 4/4 time. Part 1 starts with a *f* dynamic.

The score includes various articulations and dynamics, such as *pizz.* (pizzicato), *div.* (divisi), *arco* (arco), and *ff* (fortissimo).

Fl. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a2*

Cl. (B $\flat$) $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *a2*

Bsn. 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf jaunty*

Bsn. 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *mf jaunty*

Hn. (F) $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tr. (C) $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

W. Bl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *arco*

Vln. II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *arco*

Vla. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *arco*

Vlc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cb. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *pizz. ϕ*

[illegible]

10

Fl. 1/2 *fz* G.P.

Ob. 1/2 *fz* G.P.

Cl. (B $\flat$) 1/2 *fz* 1. *mf* G.P.

Bsn. 1/2 *fz* G.P.

Hn. (F) 1 *fz* G.P.
2 *fz* G.P.

Tr. (C) 1 *fz* G.P.
2 *fz* G.P.

Tam. *brass mallet* *mf* G.P.

Vln. I *fz* *pizz.* *mp* G.P.

Vln. II *fz* *pizz.* *mp* G.P.

Vla. *fz* G.P.

Vlc. *arco* *sul pont.* *non div.* *fzp* *sul pont.* *fz* G.P.

Cb. *fzp* *fz* G.P.

[illegible]

This musical score page contains measures 24, 25, and 26 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horns in F (Hn. (F)) in two parts, Trumpets in C (Tr. (C)) in two parts, Baritone Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 24: The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vlc., Cb.) play a rhythmic pattern of eighth and sixteenth notes. The woodwinds are marked *fz* (forzando). The strings are marked *f* (forte). The Baritone Drum (B. Dr.) plays a low, sustained note marked *pp* (pianissimo).

Measure 25: The woodwinds continue their pattern. The strings are marked *fz*. The Baritone Drum (B. Dr.) plays a low, sustained note marked *ffz* (fortissimoforzando).

Measure 26: The woodwinds continue their pattern. The strings are marked *fz*. The Baritone Drum (B. Dr.) plays a low, sustained note marked *ffz*. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked *p* (piano) and *fz* (forzando). The Viola (Vla.) part is marked *p* (piano). The Violoncello (Vlc.) and Contrabass (Cb.) parts are marked *p* (piano).

(accel.) ----- (♩=80) sempre accel. -----

27

Picc. *f* *fz* *fz*

Fl. 1 *f* *fz* *fz*

Ob. 1/2 *mf* *f* *fz* *fz* *fz* *fz*

Cl. (B♭) 1/2 *mp* *f* *fz* *fz* *fz* *fz*

Bsn. 1/2 *f* *fz* *fz* *fz* *fz* *fz*

Hn. (F) 1 *stopped mp* *open f* *stopped fz* *open fz* *stopped fz*

2 *stopped open mp* *mf* *f* *stopped fz* *open fz* *stopped fz*

Tr. (C) 1 *f* *fz* *fz* *fz* *fz*

2 *f* *fz* *fz* *fz* *fz*

W. Bl. *fz* *fz*

Vslp. *fz* *fz*

Vln. I *div. pizz. mp* *arco f* *fz* *fz*

Vln. II *div. pizz. mp* *arco f* *fz* *fz*

Vla. *div. pizz. mp* *arco f* *fz* *fz*

Vlc. *f* *fz* *fz*

Cb. *f*

(accel.)

(♩=160)

30

Picc. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Fl. 1/2 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Ob. 1/2 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Cl. (B♭) 1/2 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Bsn. 1/2 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Hn. (F) 1 *open fz* *open fz* *open fz* *open fz* *open fz* *open fz* *open fz* *open fz* *open fz* *fff*

Tr. (C) 1 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

2 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Flex. *wild pitch fluctuation* *mf* *fz*

Rtch. *ff*

Vln. I *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Vln. II *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Vla. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Vlc. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

[NARRATION]

Moderately fast, but stubbornly unhurried (♩=96)

I love to pick up a warm fat cat, but they don't all love to be picked up.
 I know a cat that can't decide. With him it is always, "To run, or not to run,— hmmm..."

O

Violin I

Violin II

Viola

Violoncello

Contrabass

p leggiero



I guess we know what happens to him!

Bsn. $\frac{1}{2}$

Hn. (F) 1 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

a2

fz *n*

(open) *fz*

(open) *fz* *p*

pizz. *f*

pizz. *f*

IV. He Who Hesitates Is Caught
“To run, or not run,—hmm...”

Moderately fast, but stubbornly unhurried (♩=96)

1 2

Oboes

1 2

Clarinets in B♭

1 2

Bassoons

1 2

Horns in F

Triangle

Bass Drum

Violin I

mf *leggiero*

Violin II

mf *leggiero*

Viola

mf *leggiero*

arco

Violoncello

mf *leggiero*

arco

Contrabass

mf *leggiero*

7

Bsn. $\frac{1}{2}$ $\frac{2}{4}$ *ten.* **P**

Hn. (F) $\frac{2}{4}$ *fz* *ten.*

Trgl. $\frac{2}{4}$ *pp*

Vln. I $\frac{2}{4}$ *mf*

Vln. II $\frac{2}{4}$ *mf*

Vla. $\frac{2}{4}$ *mf*

Vlc. $\frac{2}{4}$ *mf*

Cb. $\frac{2}{4}$ *mf*



15

Bsn. $\frac{1}{2}$ $\frac{2}{4}$

Tbn. $\frac{2}{4}$

Trgl. $\frac{3}{4}$ *pp* $\frac{2}{4}$

Vln. I $\frac{2}{4}$

Vln. II $\frac{2}{4}$

Vla. $\frac{2}{4}$

Vlc. $\frac{2}{4}$

Cb. $\frac{2}{4}$

21 Q

Ob. 1 *f*

Ob. 2 *f*

Cl. (B $\flat$) 1 *f*

Cl. (B $\flat$) 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. (F) 1 *ten.*

Hn. (F) 2 *fz* *mf*

Trgl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

28

Ob. $\frac{1}{2}$

Cl. (B $\flat$) $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Hn. (F) $\frac{1}{2}$

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ten.
ffz

f

ten.
ffz

mf

pp

mf

35

Hn. (F) 1

Hn. (F) 2

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

ten.
ffz

ten.
ffz

pp

p

p

p

p

R

43

Trgl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

pp

pp

pp

[illegible]

[NARRATION]

Some cats are so thoroughbred they look like toys. With fur so poufy and fine, no one could ever expect their little flat tongues to bathe it all. They require humans with brushes and blowers. And if the humans ever fall behind, then comes that reproachful look that says, “Out of the depths of hair I cry to you—Brush Me!”

V. Blue Blood

“Out of the depths of hair I cry to you—
Brush Me!”

Slowly and deliberately (♩=50)

Flutes 1 2

Oboes 1 2

Clarinets in B♭ 1 2

Bassoons 1 2

Horns in F 1 2

Trumpets in C 1 2

3 Tom-Toms

Violin I

Violin II

Viola

Violoncello

Contrabass

ffz

ffz

ffz

ffz

f marc.

f marc.

mf marc. 13:8

p

p

p

p

p

ff

ff

ff

ff

ff

3

Fl. 1/2

Ob. 1/2

Cl. (B $\flat$) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Toms.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ff_z

ff_z

ff_z

ff_z

f marc.

f marc.

f marc.

f marc.

mf marc.

p

p

p

p

p

ff

ff

ff

ff

ff

ff

13:8 13:8 13:8

6

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. (B $\flat$) $\frac{1}{2}$

Bsn. 1 fz pp

Bsn. 2 fz pp

Hn. (F) 1 fz

Hn. (F) 2 fz

Tr. (C) 1 fz 3

Tr. (C) 2 fz 3

Toms. fz pp

Vln. I

Vln. II

Vla. fz pp *gradually* *sul pont.*

Vlc. fz pp *gradually* *sul pont.*

Cb. fz pp *gradually* *sul pont.*

div.

div.

div.

9 S

Fl. 1/2

Ob. 1/2

Cl. (B $\flat$) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Toms.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

pp *largo e tenuto*

ff

fff

mf

ff

div.

ord.

unis. ord.

snare sticks

mf — *ff*

Fl. 1 13 *pp* *vibrato off* *snare sticks* *pp* *Reo.*

Cl. (B $\flat$)1 *pp*

Vib. *pp*

6 6 6

3 3

2/4 2/4 3/4

Fl. 1 16 *pp* *T*

Cl. (B $\flat$)2 *pp* *a2* *3* *p*

Bsn. 1 2 *a2* *3* *p*

Hn. (F)2 *3* *p*

Tr. (C)2 *3* *p*

Vib. *(Reo.)*

Toms. *(snare sticks)* *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vlc. *p*

Cb. *p*

3/4 3/4 2/4 2/4 3/4

21

Fl. 1/2 *f* *ff* *fz* *p* *ffz* *ten.*

Ob. 1/2 *f* *ff* *fz* *p* *ffz* *ten.*

Cl. (B $\flat$) 1/2 *f* *ff* *fz* *p* *ffz* *ten.*

Bsn. 1/2 *f* *ff* *fz* *p* *ffz* *ten.*

Hn. (F) 1 *f* *ff* *ffz* *ten.*

2 *f* *ff* *ffz* *ten.*

Tr. (C) 1 *f* *ff* *ffz* *ten.*

2 *f* *ff* *ffz* *ten.*

Toms. *f* *ff* *ffz*

Mth. S. *ff* *n* *may be played by the conductor or narrator*

Vln. I *fzp* *f* *ff* *p* *ff*

Vln. II *fzp* *f* *ff* *p* *ff*

Vla. *fzp* *f* *ff* *p* *ff*

Vlc. *fzp* *f* *ff* *p* *ff*

Cb. *fzp* *f* *ff* *p* *ff*

[U] Briskly ($\text{♩} = 88$) [NARRATION]

They're everywhere!

Downstairs, upstairs, out the window, across the mattress, under the bed, in the closet. None may escape.

Flutes 1

Clarinet in B $\flat$ 1

fz

fz fz fz

(narration not rushed—continues to approximately -----)

Their low voices echo his piercing calls, and he chases every last one out.

Bsn. 1

Vlc.

Cb.

pizz. fz

pizz. f

f

here) - -]

"It's a tough job, but somebody has to do it!" he cries as he leaps away once again in hot pursuit.

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$) 1 2

Bsn. 1 2

Hn. (F) 1 2

Tr. (C) 1 2

Vln. I

Vln. II

Vla.

Vlc.

ppp

ffz

ppp

ffz

ppp

ffz

ppp

ffz

arco ppp

ffz

VI. Chasing Phantoms
“It’s a tough job, but somebody has to do it!”

Briskly (♩.=88)

Flutes 1

Oboes 1 2

Clarinets in B♭ 1 2

Bassoons 1 2

Horns in F 1 2

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Fl. 1

Ob. 1

Cl. (B $\flat$)_{1/2}

Bsn. _{1/2}

Hn. (F) 1

2

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

mf

pizz.

arco

p

mf

10

Fl. $\frac{1}{2}$ f ff

Ob. $\frac{1}{2}$ f ff

Cl. (B $\flat$) $\frac{1}{2}$ f ff

Bsn. 1 f

2 f

Hn. (F) 1 mf f

2 mf f

Vib. mf mf f trio trio

Vln. I $arco$ f ff

Vln. II $arco$ f ff

Vla. $arco$ f ff

Vlc. $arco$ f

Cb. $arco$ f

[illegible]

17 V

Fl. 1 *p* *fz**p*

Ob. 1/2 *p* *fz**p*

Cl. (Bb) 1/2 *fz* *p* *fz**p*

Bsn. 1/2 *fz* *p* *a2* *p* *fz*

Hn. (F) 1 *p* *fz*

Vib.

Vln. I *p* *fz*

Vln. II *p* *fz*

Vla. *p* *p* *fz*

Vlc. *p* *p* *fz*

Cb. *p* *p* *fz*

22

Fl. 1 *p* *fzp*

Ob. 1/2 *p* *fzp*

Cl. (Bb) 1/2 *p* *fzp*

Bsn. 1/2 *p* *a2* *p* *fz*

Hn. (F) 1 2 *p* *fz*

Vib.

Vln. I *p* *fz*

Vln. II *p* *fz*

Vla. *p* *p* *fz*

Vlc. *p* *p* *fz*

Cb. *p* *p* *fz*

Detailed description: This page of a musical score covers measures 22 through 25. The woodwind section (Flute 1, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active. The woodwinds and strings play a rhythmic pattern of eighth notes, often in pairs. The woodwinds start at a piano (*p*) dynamic and move to fortissimo (*fz*) by measure 24. The Bassoon has a second part (*a2*) starting in measure 24. The Horns (F) are mostly silent, with the second part playing a melodic line in measure 25. The Violins and Viola also move from *p* to *fz* in measure 24. The Violoncello and Contrabass continue the eighth-note pattern, with the Cb. moving from *p* to *fz* in measure 24. The Vibraphone is silent throughout.

GRM-02001b

30

Fl. 1

Ob. $\frac{1}{2}$

Cl. (B $\flat$) $\frac{1}{2}$

Bsn. $\frac{1}{2}$

Hn. (F) 1

2

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

1.

p

p

p

p

p

[illegible]

39

Cl. (Bb) 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Measure 39: Clarinet (Bb) 2 plays a complex rhythmic pattern with eighth and sixteenth notes. Violin I and II play sustained notes. Viola plays a sustained note. Violoncello plays a complex rhythmic pattern. Contrabass plays a steady eighth-note pattern.

Measure 40: Clarinet (Bb) 2 continues the complex rhythmic pattern. Violin I and II play sustained notes. Viola plays a sustained note. Violoncello continues the complex rhythmic pattern. Contrabass continues the steady eighth-note pattern.

Measure 41: Clarinet (Bb) 2 introduces a new rhythmic motif. Violin I and II play sustained notes. Viola plays a sustained note. Violoncello introduces a new rhythmic motif. Contrabass continues the steady eighth-note pattern.

42

Picc. *p* *f*

Fl. 1 *p* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. (Bb) 1 *p* *f*

Cl. (Bb) 2 *p* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mp* *f*

Hn. (F) 1 *p* *f*

Hn. (F) 2 *p* *f*

Vln. I *arco* *f*

Vln. II *arco* *mp* *f*

Vla. *arco* *f*

Vlc. *arco* *f*

Cb. *arco* *f*

45 **Y**

Picc. *fz*

Fl. 1 *fz*

Ob. 1/2 *fz*

Cl. (B $\flat$) 1/2 *fz*

Bsn. 1/2 *fz*

Hn. (F) 1 *ff*

Hn. (F) 2 *ff*

Vib. *ff secco fz*

Vln. I *pizz.* *arco* *ff*

Vln. II *pizz.* *arco* *ff*

Vla. *ff*

Vlc. *pizz.* *f* *arco* *ff*

Cb. *pizz.* *f* *ff*

