
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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Typeset and Printed in Memphis, TN
GRM-02001b

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.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flutes:** Two staves (1 and 2). Both parts play a whole note rest in the first measure.
- Oboes:** Two staves (1 and 2). Both parts play a whole note rest in the first measure, followed by a melodic line in the second and third measures.
- Clarinets in B \flat :** Two staves (1 and 2). Both parts play a whole note rest in the first measure, followed by a melodic line in the second and third measures.
- Bassoons:** Two staves (1 and 2). Both parts play a whole note rest in the first measure, followed by a melodic line in the second and third measures.
- Horns in F:** Two staves (1 and 2). Both parts play a whole note rest in the first measure.
- Suspended Cymbal:** One staff. It starts with a whole note rest, then plays a series of notes in the second and third measures, including a *snare sticks* section marked *pp* and a *dead stroke* section marked *mf*.
- Violin I:** One staff. It plays a whole note rest in the first measure, followed by a pizzicato note in the third measure marked *mf*.
- Violin II:** One staff. It plays a whole note rest in the first measure, followed by a pizzicato note in the third measure marked *mf*.
- Viola:** One staff. It plays a whole note rest in the first measure, followed by a pizzicato note in the third measure marked *mf*.
- Violoncello:** One staff. It plays a whole note rest in the first measure, followed by a pizzicato note in the third measure marked *mf*.
- Contrabass:** One staff. It plays a whole note rest in the first measure, followed by a pizzicato note in the third measure marked *mf*.

One is very, very old. In his day, never a more elegant creature tread upon a ballroom floor.

A

Musical score for section A, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B \flat)), Bassoon (Bsn.), Snare Drum (S. Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The music begins with a rest in measure 1. In measure 2, the Clarinet and Viola/Vlc. parts enter with a melodic line marked *mp* and *arco*. The Flute, Oboe, and Bassoon parts enter in measure 3 with chords marked *mf*. The Snare Drum and Violin parts enter in measure 4 with chords marked *mf*. The Viola and Violoncello parts continue their melodic line in measure 4, with the Viola marked *pizz.* and *mf*, and the Violoncello marked *mf*.



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

B

Musical score for section B, measures 1-3. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B \flat)), Bassoon (Bsn.), and Horn (Hn. (F)). The music begins with a rest in measure 1. In measure 2, the Flute, Oboe, Clarinet, and Bassoon parts enter with chords marked *p*. The Horn part enters in measure 3 with a melodic line marked *mp*.

Fl. 1/2 *mf*

Ob. 1/2 *mf*

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

Bsn. 1/2 *mf*

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*

Musical score for Piccolo, Clarinet (Bb), Bassoon, Horn (F), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features various dynamics such as *p*, *mf*, *fp*, *mp*, and *f*. It includes articulation marks like *arco* and *pizz.* and a double bar line with repeat dots.

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

Musical score for Clarinet (Bb), Bassoon, and Horn (F). The score is in 3/4 time and includes articulation marks like *arco* and *pizz.*

I. Old Tom

"The Jellicle Ball is not what it was."

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

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** Two staves (1 and 2) with rests.
- Oboes:** Two staves (1 and 2) with rests.
- Clarinets in B \flat :** Two staves (1 and 2) with rests.
- Bassoons:** Two staves (1 and 2) with rests.
- Horns in F:** Three staves (1, 2, and 3) with rests.
- Suspended Cymbal:** One staff with rests.
- Maraca:** One staff with rests.
- Violin Solo:** One staff with a melodic line starting in 3/4 time, moving to 4/4, and returning to 3/4. Includes the instruction *p semplice*.
- Violin I:** One staff with rests.
- Violin II:** One staff with rests.
- Viola:** One staff with rests.
- Violoncello Solo:** One staff with a melodic line mirroring the Violin Solo, including the instruction *p semplice*.
- Violoncello:** One staff with rests.
- Contrabass:** One staff with rests.

The score consists of seven measures, with time signatures changing from 3/4 to 4/4 and back to 3/4.

7 D

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Mar.

Vln. Solo

Vln. I

Vln. II

Vla.

Vlc. Solo

Vlc.

Cb.

f

f pomposo

mf

mf

pizz.

mf

pizz.

mf

sul pont.

fz

fz

fz

ord.

f

pizz.

f

arco

mf

arco

mf

14 *poco rit.*

Ob. 1/2 *mf* *p*

Cl. (Bb) 1/2

Bsn. 1/2 *p*

Hn. (F) 1/2

Mar.

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *sul pont.* *fz* *pizz.* *ord.* *mf*

Vlc. *f* *pizz.* *arco* *mf*

Cb. *f* *mf*

21 **E** *a tempo*

Fl. 1

Ob. 1/2 *p*

Cl. (Bb) 1

Bsn. 1/2 *p*

Hn. (F) 1/2 *p* *dead stroke against hand*

Mar. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

27

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

Fl. 2 G.P. *mf*

Ob. 1 2 G.P. *a2* *mf*

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

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

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

Bsn. 2 G.P. *mf*

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

Hn. (F) 2 G.P. *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



(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."

E.H. (F)

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p — *fz*

pizz.
mf

cutoff

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

pp

p

p *fz*

ppp

pizz.

muted

mf

pp *muted*

pp *muted*

pp

6

Fl. 1 2

Ob.

E.H. (F)

Tam.

Vln. I

Vln. II

Vla.

Vlc.

pp

p

p *fz*

mf

11 **H**

E.H. (F) *pp*

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

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

Vln. I *pp* *arco muted*

Vln. II *pp*

Vla. *pp* *mute off pizz.*

Vlc. *mf* *pizz.*

Cb. *mf*

16 **I**

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

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

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. 1/2

Ob.

E.H. (F)

Tam.

Vln. I

Vln. II

Vla.

Vlc.

pp

p

p — *fz*

mf



25

Fl. 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

pp *sempre*

pp *sempre* *muted*

div. *pp* *sempre* *pizz.*

p *muted*

pp *sempre*

pp *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.

pp

pp *sempre*

pp *sempre* *pizz.*

p *muted*

pp *sempre*

pp *sempre* *pizz.*

p

arco

mute off *f*

arco *mute off* *f*

f

f

f

f

a2

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

Fl. 1/2 *fz*

Ob. 1/2 *fz*

Cl. (B \flat) 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. (B \flat) 1/2 *f*

Rtch. *f* *div.* *mf*

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 arranged in a standard orchestral format with the following parts and markings:

- Flutes:** Part 1 and 2, rests throughout.
- Oboes:** Part 1 and 2, *f molto secco*.
- Clarinets in B \flat :** Part 1 and 2, *f molto secco*.
- Bassoons:** Part 1 and 2, *ff molto secco*, *a2*.
- Horns in F:** Part 1 and 2, *ff*, *muted*, *f molto secco*, *a2*.
- Trumpets in C:** Part 1 and 2, *ff*, *muted*, *f molto secco*, *a2*.
- Claves:** *f*.
- Violin I:** *pizz. div.*, *f*.
- Violin II:** *pizz. div.*, *f*.
- Viola:** *pizz. div.*, *f*.
- Violoncello:** *pizz.*, *f*, *arco*.
- Contrabass:** *pizz.*, *f*.

The score is in 4/4 time, with a tempo of ♩=76. It features a key signature of one sharp (F#) and a 3/4 time signature change in the second measure of each part.

4

Fl. 1/2 *f* *fz* *fz* *fz*

Ob. 1/2 *f* *fz* *fz* *fz* *a2* *ff*

Cl. (B)1/2 *f* *fz* *fz* *fz* *a2* *ff*

Bsn. 1 *ff* *fz* *fz* *fz* *mf jaunty* *ff*

Bsn. 2 *ff* *fz* *fz* *fz* *mf jaunty* *ff*

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

Tr. (C)1/2 *fz* *fz* *fz*

W. Bl. *fz* *fz* *fz*

Vln. I *arco* *f* *fz*

Vln. II *arco* *f* *fz*

Vla. *arco* *ff* *fz* *fz*

Vlc. *ff* *fz* *fz* *fz*

Cb. *arco* *ff* *pizz. o* *o* *o*

7 [L]

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Clav.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ff *f* *mute out* *open* *ff*

ff *f* *mute out* *stopped* *ff*

ff *f* *f*

ff *f*

f

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

pizz. *f* *arco* *ff*

pizz. *f* *arco* *pizz.*

f *arco*

10

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

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

Cl. (Bb) 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* *fz* G.P.

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

17

Fl. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
flz.
ppp — *p* — *ppp* — *p* —

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

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

Bsn. $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
fz *f*

Hn. (F) $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
open > *mf* *mf*

Vib.
full vibrato
soft mallets
pp
sempre
Leo.

Vln. Solo
ord. *pp* — *fz* *mp* — *pp*
ord. *pont.*

Vln. I
arco *pp* *sempre* *f* *pizz.*

Vln. II
arco *pp* *sempre* *f* *pizz.*

Vln. II
div. arco *pp* *sempre* *f* *pizz. unis.*

Vla.
arco *pp* *sempre* *f* *pizz.*

Vlc. Solo
ord. *pp* *fz* — *p* — *pont.*

Vlc.
arco *pp* *sempre* *f* *pizz.*

Cb.
p

21

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Dynamic markings: *fz*, *f*, *mp*, *mf*, *fz*, *open*, *unis. (pizz.)*, *arco*, *pizz.*, *mute off arco*

Time signatures: 4/4, 3/4, 4/4

ritard.----- (♩=40) accel. poco a poco --

24

Fl. 1/2 *fz* *ffz* **N**

Ob. 1/2 *fz* *ffz*

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

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

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

2 *fz* *fz* *fz* *fz* *fz* *pp* *fz*

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

2 *fz* *fz* *fz*

B. Dr. *pp* *ffz*

Vln. I *arco* *p* *fz* *fz* *fz* *fz* *fz*

Vln. II *mute off* *arco* *p* *fz* *fz* *fz* *fz* *fz*

Vla. *fz* *fz* *fz* *fz* *fz* *p*

Vlc. *arco* *fz* *fz* *fz* *fz* *fz* *p*

Cb. *f* *arco* *fz* *fz* *p*

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

Picc. *f* *fz* *fz*

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

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

Cl. (Bb) 1/2 *mp* *f* *fz* *fz* *fz* *fz*

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

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

Hn. (F) 2 *stopped mp* *open mf* *f* *fz* *stopped fz* *open fz* *stopped fz*

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

Tr. (C) 2 *f* *fz* *fz* *fz* *fz*

W. Bl. *fz* *fz*

Vslp. *fz* *fz*

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

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

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

Vlc. *f* *fz* *fz*

Cb. *f*

(accel.)----- (♩=160)

30

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

Fl. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Ob. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Cl. (Bb) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

Bsn. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

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

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

Flex. *mf* *fz* *fff*

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*

Vcl. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fff*

open *fz* *open* *fz* *open* *fz* *open* *fz* *open* *fz* *open* *fff*

wild pitch fluctuation *mf* *fz* *fff*

muted *fff*

(muted) *fff*

(muted) *fff*

(muted) *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

p leggiero

p leggiero

p leggiero



I guess we know what happens to him!

Bsn. 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 \flat

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*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Oboes (1 and 2), Clarinets in B-flat (1 and 2), and Bassoons (1 and 2). Below these are the Horns in F (1 and 2). The percussion section consists of a Triangle and a Bass Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion instruments play a simple, steady rhythm. The score is divided into two systems of measures, with a key signature change from 2/4 to 3/4 in the second system.

7

ten. **P**

Bsn. 1/2

Hn. (F) 2

fz
ten.

Trgl.

pp

Vln. I

mf

Vln. II

mf

Vla.

mf

Vlc.

mf

Cb.

mf



15

Bsn. 1/2

Tbn.

Trgl.

pp

Vln. I

Vln. II

Vla.

Vlc.

Cb.

21 Q

Ob. 1
Ob. 2
Cl. (Bb) 1
Cl. (Bb) 2
Bsn. 1
Bsn. 2
Hn. (F) 1
Hn. (F) 2
Trgl.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

f
f
f
f
f
f
fz
mf
f
f
f
f
f

28

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ten.

ffz

f

mf

pp

35

Hn. (F) 1

Hn. (F) 2

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

ten.

ffz

pp

p

R

43

Trgl.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

pp

pp

pp

pp

50

2nd: use an extension ten.

a2 Δ

Bsn.

Hn. (F) 1

Hn. (F) 2

Trgl.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ten.

ffz

ten.

ffz

ten.

ffz

p

ffz

pp

f

fz

pizz.

ff

ff

ff

ff

ff

[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)

The musical score is for the piece "V. Blue Blood" and is marked "Slowly and deliberately (♩=50)". It is in 2/4 time and consists of 13 measures. The score is divided into two systems of 7 measures each. The instruments and their parts are as follows:

- Flutes:** Part 1 and 2. Both parts are silent in the first system and play a single note in the second system, marked *ffz*.
- Oboes:** Part 1 and 2. Both parts are silent in the first system and play a single note in the second system, marked *ffz*.
- Clarinets in B \flat :** Part 1 and 2. Both parts are silent in the first system and play a single note in the second system, marked *ffz*.
- Bassoons:** Part 1 and 2. Both parts are silent in the first system and play a single note in the second system, marked *ffz*.
- Horns in F:** Part 1 and 2. Both parts are silent in the first system and play a melodic line in the second system, marked *f marc.*
- Trumpets in C:** Part 1 and 2. Both parts are silent in the first system and play a melodic line in the second system, marked *f marc.*
- 3 Tom-Toms:** Play a rhythmic pattern of 13 eighth notes in the second system, marked *mf marc. 13:8*.
- Violin I:** Part 1 and 2. Both parts play a melodic line in the first system, marked *p*, and a single note in the second system, marked *ff*. The first system is marked *(arco)*.
- Violin II:** Part 1 and 2. Both parts play a melodic line in the first system, marked *p*, and a single note in the second system, marked *ff*. The first system is marked *(arco)*.
- Viola:** Part 1 and 2. Both parts play a melodic line in the first system, marked *p*, and a single note in the second system, marked *ff*. The first system is marked *(arco)*.
- Violoncello:** Part 1 and 2. Both parts play a melodic line in the first system, marked *p*, and a single note in the second system, marked *ff*. The first system is marked *(arco)*.
- Contrabass:** Part 1 and 2. Both parts play a melodic line in the first system, marked *p*, and a single note in the second system, marked *ff*. The first system is marked *(arco)*.

Fl. 1/2 $\frac{3}{4}$ $\frac{3}{4}$ ffz
 Ob. 1/2 $\frac{3}{4}$ $\frac{3}{4}$ ffz
 Cl. (B \flat) 1/2 $\frac{3}{4}$ $\frac{3}{4}$ ffz
 Bsn. 1/2 $\frac{3}{4}$ $\frac{3}{4}$ ffz
 Hn. (F) 1 $\frac{3}{4}$ $f marc.$
 Hn. (F) 2 $\frac{3}{4}$ $f marc.$
 Tr. (C) 1 $\frac{3}{4}$ $f marc.$
 Tr. (C) 2 $\frac{3}{4}$ $f marc.$
 Toms. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $mf marc.$ 13:8 13:8 13:8
 Vln. I $\frac{2}{4}$ $\frac{3}{4}$ p ff
 Vln. II $\frac{2}{4}$ $\frac{3}{4}$ p ff
 Vla. $\frac{2}{4}$ $\frac{3}{4}$ p ff
 Vlc. $\frac{2}{4}$ $\frac{3}{4}$ p ff
 Cb. $\frac{2}{4}$ $\frac{3}{4}$ p ff

Musical score for page 35, featuring woodwinds, brass, and strings. The score is divided into systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (Bb)), Bassoon (Bsn.), Horn (Hn. (F)), Trumpet (Tr. (C)), Tom-toms (Toms.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score is in 2/4 time. The woodwinds and brass instruments have various dynamics and articulations. The strings play a sustained harmonic background with dynamic markings and a 'sul pont.' instruction.

Fl. 1/2: Rest

Ob. 1/2: Rest

Cl. (Bb) 1/2: Rest

Bsn. 1: *fz* (6) *pp*

Bsn. 2: *fz* (6) *pp* (3)

Hn. (F) 1: *fz*

Hn. (F) 2: *fz*

Tr. (C) 1: *fz* (3)

Tr. (C) 2: *fz* (3)

Toms.: *fz* *pp*

Vln. I: Rest

Vln. II: Rest

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

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

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

9 S

Fl. 1 2

Ob. 1 2

Cl. (Bb) 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*

snare sticks

div.

ord.

unis. ord.

Fl. 1

Cl. (B \flat)1

Vib.

13

pp

6

pp

6

pp

3

3

vibrato off
snare sticks

Reo.

Fl. 1/2

Cl. (B \flat)2

Bsn. 1/2

Hn. (F)2

Tr. (C)2

Vib.

Toms.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

16

pp

pp

p

a2

3

3

p

3

3

p

3

3

p

ppp

(snare sticks)

T

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.

U **Briskly** (♩.=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♭ 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.

fz *pizz.* *fz* *fz* *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♭) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tr. (C) 1/2

Vln. I

Vln. II

Vla.

Vlc. *arco*

ppp *ffz*

ppp *ffz*

ppp *ffz*

ppp *ffz*

ppp *ffz*

p *ffz*

p *ffz*

ppp *ffz*

ppp *ffz*

ppp *ffz*

VI. Chasing Phantoms

"It's a tough job, but somebody has to do it!"

Briskly (♩.=88)

The score is divided into two systems. The first system includes Flutes, Oboes, Clarinets in Bb, Bassoons, and Horns in F. The second system includes Vibraphone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is marked 'Briskly' with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#) and the time signature is 6/8. Dynamics include *fz*, *mf*, *p*, and *arco*. Articulations include *pizz.* and *Rea.*

Fl. 1
 Ob. 1
 Cl. (B \flat)_{1/2}
 Bsn. _{1/2}
 Hn. (F)
 Vib.
 Vln. I
 Vln. II
 Vla.
 Vlc.
 Cb.

Musical score for page 41, featuring woodwinds, strings, and percussion. The score is divided into five measures. The Flute 1 part starts with a dynamic of *p* and includes a fingering of 5. The Oboe 1 part starts with *mf* and includes a dynamic of *p*. The Clarinet (B \flat) 1/2 and Bassoon 1/2 parts start with *mf* and include a dynamic of *p*. The Horns (F) part is silent. The Vibraphone part starts with *mf*. The Violin I part starts with *p* and includes dynamics of *mf*, *arco*, *p*, and *mf*. The Violin II, Viola, Violoncello, and Contrabass parts start with *mf*.

10

Fl. 1/2 *f* *ff*

Ob. 1/2 *f* *ff*

Cl. (B \flat) 1/2 *f* *ff*

Bsn. 1 *f*

2 *f*

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

2 *mf* *f*

Vib. *mf* *mf* *f* *tr.*

Vln. I *arco* *f* *ff*

Vln. II *arco* *f* *ff*

Vla. *arco* *f* *ff*

Vlc. *arco* *f*

Cb. *arco* *f*

17 V

Fl. 1 *p* *fzp*

Ob. 1/2 *p* *fzp*

Cl. (B)₂ *fz* *p* *fzp*

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. (B)_{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 musical score page contains ten staves for various instruments. The woodwind section (Flute 1, Oboe 1/2, Clarinet in Bb 1/2, Bassoon 1/2) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) all begin with a piano (*p*) dynamic. The woodwinds and strings play sustained chords and moving lines. The Bassoon part includes a section marked *a2* (second octave) starting in measure 24. The Horns (F) part is mostly silent, with a few notes in the bass line of the lower staff. The Viola and Violoncello parts have a crescendo to a fortissimo (*fz*) dynamic in measure 24. The Contrabass part also has a crescendo to *fz* in measure 24. The score ends in measure 25 with a fortissimo (*fz*) dynamic.

26

Fl. 1

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

fz

mf

f

f

f

f

f

f

f

30

Fl. 1

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p

1.

p

p

p

34

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

fz

fz

fz

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p

p

p

p

X

39

Cl. (B \flat) 2

Vln. I

Vln. II

Vla.

Vlc.

Cb.

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) 1/2 *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*

