
ROBERT G.
PATTERSON

The Cat Menagerie

for orchestra with narration
(version with augmented brass)
(2009)

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*for orchestra with narration
(version with augmented brass)
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
3 Horns in F (Horn 3 may be omitted by substituting the cues marked “Alt. Horn 3.”)
2 Trumpets in C
Trombone
Tuba
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
(version with augmented brass)

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. The top section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets in Bb (1 and 2), and Bassoons (1 and 2). The middle section includes Horns in F (1, 2, and 3). Below the horns is the Suspended Cymbal part, which features a *pp* (pianissimo) section labeled "snare sticks" and a *mf* (mezzo-forte) section labeled "dead stroke". The bottom section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and begins with a key signature of one sharp (F#). The tempo is marked as "Lazy, but with a waltzing lilt" with a quarter note equal to 120 beats per minute. The dynamic markings are *mf* for the woodwinds and strings, and *pp* for the cymbal.

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.), and Cello (Cb.). The music begins with a whole rest in the first measure. In the second measure, the Clarinet and Viola/Vcello parts enter with a melodic line marked *mp* and *arco*. The Flute, Oboe, and Bassoon parts enter in the third measure with a chordal accompaniment marked *mf*. The Snare Drum and Violin parts enter in the fourth measure. The Viola and Cello parts continue their melodic line, with the Viola marked *pizz.* in the fourth measure.



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 whole rest in the first measure. In the second measure, the Clarinet and Bassoon parts enter with a melodic line marked *mp*. In the third measure, the Flute, Oboe, and Horn parts enter with a chordal accompaniment marked *p*. The Horn part is marked with a first ending bracket.

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*

3 *mf*

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*

Picc.
Cl. (Bb)₁₂
Bsn. ₁₂
Hn. (F) ₁₂₃
Vln. I
Vln. II
Vla.
Vlc.
Cb.

p
mf
mf
fp
muted
mf
mp
f
mp
f
arco
mf
f
arco
mf
f
(pizz.)
f

Alt. Horn 3
a2



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

Cl. (Bb)₁₂
Bsn. ₁₂
Hn. (F) ₁₂₃

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

The score is for a piece titled "I. Old Tom" with the subtitle "The Jellicle Ball is not what it was." The tempo is "Lazy, but with a waltzing lilt" at 120 beats per minute. The score is arranged for a full orchestra and includes a solo violin and solo cello. The instruments listed are Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), Bassoons (1 and 2), Horns in F (1, 2, and 3), Suspended Cymbal, Maraca, Violin Solo, Violin I, Violin II, Viola, Violoncello Solo, Violoncello, and Contrabass. The music is written in 3/4 time, with a key signature of one flat (B-flat major or D minor). The solo violin and cello parts are marked *p semplice* and feature a melodic line with slurs and accents. The other instruments are mostly silent, indicated by rests.

7 D

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2
f pomposo

Hn. (F) 1/2
mf

3
open
mf

Tbn. Alt. Horn 3
mf

Mar. *mf*

Vln. Solo

Vln. I *pizz.*
mf

Vln. II *pizz.*
mf

Vla. *sul pont.*
fz *ord.*

Vlc. Solo

Vlc. *pizz.*
f *arco*
mf

Cb. *pizz.*
f *arco*
mf

14 *poco rit.*

Ob. 1/2

Bsn. 1/2

Hn. (F) 1/2, 3

Tbn.

Mar.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

mf, *p*, *f*, *arco*, *sul pont.*, *pizz.*, *ord.*

21 **E** *a tempo*

Fl. 1

Ob. 1/2

Cl. (B \flat) 1

Bsn. 1/2

Hn. (F) 1/2

Mar.

Vln. I

Vln. II

Vla.

p, *dead stroke against hand*

This page of a musical score, numbered 8, contains staves for various instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horn in F (Hn. (F)), and Trombone (Tbn.). The second system includes Saxophone (S. Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Key features of the score include:

- Flute (Fl.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a first ending bracket and a *G.P.* (Grave Performance) instruction.
- Oboe (Ob.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction and a *a2* marking.
- Clarinet (Cl. (Bb)):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a first ending bracket and a *G.P.* instruction.
- Bassoon (Bsn.):** Measures 27-30. Dynamics range from *pp* to *mf*. Includes a *G.P.* instruction.
- Horn (Hn. (F)):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction and a marking for *Alt. Horn 3*.
- Trombone (Tbn.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Saxophone (S. Cym.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Violin I (Vln. I):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Violin II (Vln. II):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Viola (Vla.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Violoncello (Vlc.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.
- Contrabass (Cb.):** Measures 27-30. Dynamics range from *p* to *mf*. Includes a *G.P.* instruction.

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*

Hn. (F) 3 *pp* *f*

Tbn. *pp* *f*

Alt. Horn 3 *pp* *f*

S. Cym. *pp* *f*

snare sticks *pp* *f*

dead stroke *f*

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)

Musical score for measures 1-5. The score includes parts for Flutes (1, 2), Oboes (1), English Horn (F), Clarinets in B♭ (1, 2), Bassoons (1), Large Tam-Tam, Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 4/4, which changes to 3/4 in measure 5. Dynamics include *pp*, *p*, *fz*, *mf*, and *pizz.*. Performance instructions include *muted* for strings and *pizz.* for the tam-tam.



Musical score for measures 6-10. The score includes parts for Flutes (1, 2), Oboes (1), English Horn (F), Tam-Tam, Violin I, Violin II, Viola, and Violoncello. The time signature is 4/4. Dynamics include *pp*, *p*, *fz*, and *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.

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) 1/2/3 *mf* *muted*

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

Tbn. *mf*

Btb. *fz*

W. Bl. *fz* *snare sticks*

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.*

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 staves:

- Flutes:** 1 and 2 staves, mostly silent.
- Oboes:** 1 and 2 staves, playing a melodic line starting in 4/4 and moving to 3/4.
- Clarinets in Bb:** 1 and 2 staves, playing a similar melodic line to the oboes.
- Bassoons:** 1 and 2 staves, playing a supporting line with *ff* dynamics.
- Horns in F:** 1, 2, and 3 staves, playing a melodic line with *ff* dynamics and *molto secco* articulation.
- Trumpets in C:** 1 and 2 staves, mostly silent.
- Trombone:** 1 staff, playing a melodic line with *ff* dynamics and *molto secco* articulation. Includes an *Alt. Horn 3* part.
- Bass Tuba:** 1 staff, mostly silent.
- Claves:** 1 staff, playing a rhythmic pattern with *f* dynamics.
- Violin I:** 1 staff, playing a rhythmic pattern with *f* dynamics and *pizz. div.* articulation.
- Violin II:** 1 staff, playing a rhythmic pattern with *f* dynamics and *pizz. div.* articulation.
- Viola:** 1 staff, playing a rhythmic pattern with *f* dynamics and *pizz. div.* articulation.
- Violoncello:** 1 staff, mostly silent, with *pizz.* and *arco* markings.
- Contrabass:** 1 staff, playing a rhythmic pattern with *f* dynamics and *pizz.* articulation.

The score features a complex time signature change from 4/4 to 3/4 and back to 4/4. Dynamics range from *f* to *ff*. Articulations include *molto secco*, *pizz. div.*, and *arco*.

4

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

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

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

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

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

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

Tbn. *fz* *fz* *fz*

Btb. *fz* *fz* *fz* *mp* jaunty

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.* \circ \circ \circ

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.

3 *fz* G.P.

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

Tbn. *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. 1/2 *flz.*
ppp — *p* — *ppp* — *p* —

Ob. 1/2 *fz* >

Cl. (Bb) 1/2 *fz*

Bsn. 1/2 *fz*

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

3 *mf*

Tbn. *open*
mf

Alt. Horn 3

Vib. *full vibrato*
soft mallets
pp
sempre
5

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

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

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

Vla. *arco*
pp *sempre* — *f* *pizz.*

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

Vlc. *arco*
pp *sempre* — *f* *pizz.*

Cb. *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*

Hn. (F) 1/2 *stopped mp* *open f* *fz* *fz*

Hn. (F) 3 *stopped mp* *open f* *fz* *fz*

Tr. (C) 1/2 *a2 muted f* *fz* *fz* *fz* *fz*

Tbn. *muted mf* *f* *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)

The musical score is arranged in a standard orchestral format. The woodwind section (Picc., Fl., Ob., Cl. (Bb), Bsn.) and strings (Vln. I, Vln. II, Vla., Vlc.) play a rhythmic pattern of eighth notes with accents, marked *fz*. The brass section (Hn. (F), Tr. (C)) is mostly silent, with some muted notes in the final measure. The Flex. part features a melodic line with a 'wild pitch fluctuation' indicated by a wavy line. The Rtch. part has a few notes in the final measure. The score concludes with a double bar line and a fermata over the final notes.

[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. 1
2

Hn. (F) 1
2
3

Tbn.
Btb.

Vln. I
Vln. II
Vla.
Vlc.
Cb.

fz *n*
(open)

fz *p*
(open)

fz
(open)

fz

pizz.
f
pizz.
f

IV. He Who Hesitates Is Caught

"To run, or not run,—hmm..."

Moderately fast, but stubbornly unhurried (♩=96)

The musical score is arranged in a multi-staff format. The top section includes woodwinds and brass instruments, followed by percussion, and then strings. The woodwinds (Oboes, Clarinets in B♭, Bassoons) and brass (Horns in F, Trombone, Bass Tuba) parts are mostly silent, indicated by rests. The percussion section (Triangle and Bass Drum) also shows rests. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active, playing a rhythmic pattern of eighth notes. The string parts are marked with *mf* *leggiero* and *arco*. The score is divided into two systems of staves, with a change in time signature from 2/4 to 3/4 in the middle of the second system.

Oboes 1 2

Clarinets in B \flat 1 2

Bassoons 1 2

Horns in F 1 2 3

Trombone

Bass Tuba

Triangle

Bass Drum

Violin I
mf *leggiero*

Violin II
mf *leggiero*

Viola
mf *leggiero*
arco

Violoncello
mf *leggiero*
arco

Contrabass
mf *leggiero*

7

Bsn. 1 2 *ten.* **P**

Tbn. *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. 1/2 *f*

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

Bsn. 1/2 *f*

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

3 *ten.* *fz*

Btb. *Alt. Horn 3* *ten.* *fz*

Trgl.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vlc. *f*

Cb. *f*

28

Ob. 1/2

Cl. (Bb) 1/2

Bsn. 1/2

Hn. (F) 1/2

Tbn.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

ten.
ffz

f

pp *mf* *mf*

35

Hn. (F) 1/2

3

Btb.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

a2 ten.
ffz
ten.
ffz

Alt. Horn 3

ten.
ffz

pp

p

p

[R]

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

- Flutes:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *ffz* dynamic.
- Oboes:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *ffz* dynamic.
- Clarinets in Bb:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *ffz* dynamic.
- Bassoons:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *ffz* dynamic.
- Horns in F:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *f marc.* dynamic.
- Trumpets in C:** 1 and 2 staves, starting with a rest in 2/4 and entering in 3/4 with a *(open) f marc.* dynamic.
- Trombone:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *f marc.* dynamic. Includes a marking for *Alt. Horn 3*.
- Bass Tuba:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *f marc.* dynamic.
- 3 Tom-Toms:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with *mf marc.* and a *13:8* time signature.
- Violin I:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *(arco) p* dynamic that changes to *ff*.
- Violin II:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *(arco) p* dynamic that changes to *ff*.
- Viola:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *(arco) p* dynamic that changes to *ff*.
- Violoncello:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *(arco) p* dynamic that changes to *ff*.
- Contrabass:** 1 staff, starting with a rest in 2/4 and entering in 3/4 with a *(arco) p* dynamic that changes to *ff*.

This page of a musical score contains the following parts and markings:

- Fl. 1/2:** Flute parts, starting with a triplet of eighth notes in the first measure and a *ffz* dynamic marking in the third measure.
- Ob. 1/2:** Oboe parts, starting with a triplet of eighth notes in the first measure and a *ffz* dynamic marking in the third measure.
- Cl. (B \flat) 1/2:** Clarinet parts, starting with a triplet of eighth notes in the first measure and a *ffz* dynamic marking in the third measure.
- Bsn. 1/2:** Bassoon parts, starting with a triplet of eighth notes in the first measure and a *ffz* dynamic marking in the third measure.
- Hn. (F) 1/2:** Horn parts, starting with a triplet of eighth notes in the first measure and a *f marc.* dynamic marking in the third measure.
- Tbn.:** Trombone parts, starting with a triplet of eighth notes in the first measure and a *f marc.* dynamic marking in the third measure.
- Btb.:** Baritone saxophone part, starting with a triplet of eighth notes in the first measure and a *f marc.* dynamic marking in the third measure.
- Toms.:** Tom-tom part, starting with a triplet of eighth notes in the first measure and a *mf marc.* dynamic marking in the third measure, with a *13:8* time signature change indicated.
- Vln. I:** Violin I part, starting with a triplet of eighth notes in the first measure and a *p* dynamic marking, changing to *ff* in the third measure.
- Vln. II:** Violin II part, starting with a triplet of eighth notes in the first measure and a *p* dynamic marking, changing to *ff* in the third measure.
- Vla.:** Viola part, starting with a triplet of eighth notes in the first measure and a *p* dynamic marking, changing to *ff* in the third measure.
- Vlc.:** Violoncello part, starting with a triplet of eighth notes in the first measure and a *p* dynamic marking, changing to *ff* in the third measure.
- Cb.:** Contrabass part, starting with a triplet of eighth notes in the first measure and a *p* dynamic marking, changing to *ff* in the third measure.

9 S

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2/3

Tr. (C) 1/2

Tbn.

Btb.

Toms.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

p *pp* *largo e tenuto* *ff* *fff* *mf* *ff*

snare sticks

ord. *div.*

3/4

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

Clarinets in B♭ 1

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*

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

3

Tr. (C) 1/2

Tbn. Alt. Horn 3

Vln. I

Vln. II

Vla.

Vlc. arco

ppp *ffz* *ppp* *ffz* *ppp* *ffz* *ppp* *ffz* *ppp* *ffz* *ppp* *ffz*

10

Fl. 1/2 *f* *ff*

Ob. 1/2 *f* *ff*

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

Bsn. 1/2 *f* *ff*
Alt. Horn 3 *a2*

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

3 *mf* *f*
Alt. Horn 3

Tbn. *mf* *f*

Vib. *mf* *mf* *f* *Reo.*

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

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

Vla. *arco* *f* *ff*

Vlc. *arco* *f*

Cb. *arco* *f*

Detailed description: This page of a musical score, numbered 42, covers measures 10 through 13. It features a full orchestral ensemble. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, and three Horns in F. The brass section consists of three Trumpets and three Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Vibraphone. The score is written in a common time signature. Dynamics range from mezzo-forte (mf) to fortissimo (ff). Performance instructions such as 'arco' and 'Reo.' (ritardando) are present. The music shows a progression from moderate intensity in measure 10 to a powerful fortissimo climax in measure 13, with complex rhythmic patterns and sustained notes.

17 V

Fl. 1 *p* *fzp*

Ob. 1/2 *p* *fzp*

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

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

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

3

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 17 through 20. It features a woodwind section with Flute 1, Oboe 1/2, Clarinet in B-flat 1/2, and Bassoon 1/2. The strings include Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, often in chords. The woodwinds have dynamic markings of *p* (piano) and *fzp* (forzando piano), while the strings have *p* and *fz* (forzando). The Bassoon part includes an *a2* (second octave) marking. A rehearsal mark 'V' is placed above measure 17. The score is written in a common time signature with a key signature of one flat.

30

Fl. 1

Ob. 1/2

Cl. (B \flat) 1/2

Bsn. 1/2

Hn. (F) 1/2/3

Tbn.

Vib.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

f

p

1.

p

p

p

42

Picc. *p* *f*

Fl. 1 *p* *f*

Ob. 1/2 *mf* *f*

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

Bsn. 1/2 *mp* *f*

Hn. (F) 1/2 *p* *f*

3 *p* *f*

Tbn. *p* *f*

Vib.

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) 1/2 *ff*

3 *ff*

Tbn.

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*

