

# Matthew A. Mason

## Portfolio

### Included:

- 1)The Woman in the Room - Chamber Opera - 2018
- 2)A Quiet Plague - Wind Ensemble - 2018
- 3)Afraid - Piano and Fixed Media - 2018
- 4)Variations for Sextet - Chamber Music - 2018
- 5)David, Waltzing in the Lien's Den - Orchestra - 2018
- 6)Kosmonaught - Solo Tuba - 2018

### Recording Links

**Woman in the Room** - Chamber Opera - Video

<https://drive.google.com/open?id=1Q8MRKOpGIMyMiWfltb9bee9xQhRneClq>

**Afraid** - Piano and Fixed Media - MP3

<https://drive.google.com/open?id=1a4mvzknUDE3mSACgsGDFnDUutItX4ga>

**David, Waltzing in the Lien's Den** - Orchestra - MP3

[https://drive.google.com/open?id=1leLEhOSp7\\_DKeEwiZDQalXsv5DyOQYet](https://drive.google.com/open?id=1leLEhOSp7_DKeEwiZDQalXsv5DyOQYet)

**Kosmonaught** - Tuba Solo - MP3

[https://drive.google.com/open?id=14c\\_0PWhdKoerUOz3lid9uEupXD93ud43](https://drive.google.com/open?id=14c_0PWhdKoerUOz3lid9uEupXD93ud43)



Matt Mason

# The Woman In The Room

A Chamber Opera

Composed in fulfillment of the Thesis Composition Requirement  
for the Butler University Master of Music in Composition degree.



Based on “The Woman In The Room” by Stephen King

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**Cast:**

Johnny – Baritone

The Mother – Alto

The Doctor – Bass

Kevin – Tenor

3 Nurses – Soprano, Mezzo-Soprano, Alto

**Chamber Ensemble:**

Flute

Clarinet in B-flat/Bass Clarinet

Violin

Viola

Cello

Bass

Piano

Percussion

    Crotales (struck, bowed)

    Snare Drum

**Performance Instructions**

Stemless notes are approximated rhythms.

(x) noteheads indicate Sprechstimme, or approximate pitch through a vocal inflection

Diamond noteheads indicate spoken text, but precise rhythms

Johnny – a young man, distraught at his mother's situation. Rhythms are less strict with an emphasis on mimicking speech patterns.

The Mother – an old woman. The mother spends her time in a hospital bed dying from cancer. Her singing should be labored, and the actual pitches should be moved through in a hazy slur.

The Doctor – The doctor should be precise and matter-of-fact, almost menacing in his clinical delivery. Rhythms should be meticulously precise.

Kevin – the brother, a young man. Kevin should be a weaker tenor. He functions in two capacities: the distant present-day character and a young boy in the past. The singer should have a childlike falsetto.

# Scene 1

Flute: 3" 3" 5" *pp*

Viola: *mf* *ppp*

Cello: *mf*

Crotales: arco *v*

Detailed description: This block contains the musical notation for four instruments: Flute, Viola, Cello, and Crotales. The Flute part is in treble clef and features a sequence of notes: a dotted quarter note (3"), another dotted quarter note (3"), a dotted half note (5"), and a dotted quarter note (b). The Viola part is in alto clef and consists of a long, sustained note with a dynamic marking of *mf* that gradually decays to *ppp*. The Cello part is in bass clef and has a dynamic marking of *mf* with several notes, including a half note with a sharp sign. The Crotales part is in treble clef and includes a dynamic marking of *arco* and a *v* (accrescendo) marking.

Vln.  $\text{♩} = 60$

Vla. *v*

Vc. *v*

Detailed description: This block contains the musical notation for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part is in treble clef, 3/4 time, and starts with a tempo marking of  $\text{♩} = 60$ . The Viola part is in alto clef, 3/4 time, and features a dynamic marking of *v* (accrescendo). The Violoncello part is in bass clef, 3/4 time, and also features a dynamic marking of *v* (accrescendo). The Violin part has a measure number '5' above the first measure.

10"

Fl. *pp*

B $\flat$  Cl. *p*

Vln. *a niente*

Vla. *a niente*

Vc. *a niente*

Crt. *L.V.*

Jo *breathlessly*  
Can I do this?

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

Crt. *mf* *mp* *p*



17  $\text{♩} = 160$  *anxiously*

Jo

Vln.  $\text{♩} = 160$   
*mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

It would - n't take more than a min - ute but that's not the

19

B♭ Cl.

Jo

Vln.

Vla.

Vc.

D.B.

Crt.

prob - lem. — A coup - le of pills at the most and that's all it would

*pp* *f* *a niente*



♩ = 148

34

Fl.

B♭ Cl.

Jo

All the sec - onds and min - utes and ho - urs of guilt? Then I think of all the

Vln. *mp* With the utmost precision

Vla. *mp*

Vc. *mp*

D.B. *mp*

37

Fl.

B♭ Cl.

Jo

sec - onds and min - utes and ho - urs of pain. A pain that I wish but I know that I can't take a -

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

40

Fl. *f*

B♭ Cl. *f*

Jo  
8  
way with - out these coup - le of pills at the most and that's all it would take.

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

43

B♭ Cl. 10" *pp*

Jo  
8  
Dar - von Com - plex Pow - er - ful stuff. I need a drink. *defeatedly*

Vln. *pp*  
(repeat until cued)  
(out of time)

Vla. *pp*  
(repeat until cued)  
(out of time)

Vc. *pp*  
(repeat until cued)  
(out of time)

D.B. *pp*  
(repeat until cued)  
(out of time)

Crt. *pp*  
(repeat until cued)  
(out of time)

52  $\text{♩} = 84$

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

*p*

60

Jo

8

One for the me - mor - ies, two for the show,

Vln.

Vla.

Vc.

D.B.

66  
8

Jo

three might last the ho - urs and a fourth for the road. A fifth and it's emp - ty.

Vln.

Vla.

Vc.

D.B.

(whispered) "I should get going."

74  
8

Jo

To Transition 1

# Transition 1

3"                      3"                      8"

Doctor

Nurses  $\text{♩} = 60$  *mp*  
*p* Re - qui - em ae - ter - nam

Violin *pp*  
 (Change bowing as needed) *continue fading in and out*

Viola *pp*  
 (Change bowing as needed) *continue fading in and out*

Cello *p*  $\text{mf}$   
 (The longest slide of your life)

6

B♭ Cl. *niente*

Dr.  $\text{♩} = c. 70-90$  *matter-of-fact-ly*  
 The need - le goes in through the neck and then into the brain. Like Spear - ing the seed of an or'nge.

Nrs.  
 do - na e - is, Do - mi - ne. Et lux per - pet - u - a lu - ce - at e - is.

6

Vln.  $\text{mf}$

Vla.  $\text{mf}$

Vc.  $\text{mf}$

D.B.  $\text{mf}$

10

B♭ Cl.

Dr.

Nrs.

Vln.

Vla.

D.B.

A rad - i - o sig - nal is sent through the need - le and blows out the pain cent - er.

Te de - cet hym - nus, De - us in si - on. Ex -

13

B♭ Cl.

Dr.

Nrs.

Vln.

Vla.

Vc.

D.B.

Repeat until cued, aggressive accel //

Repeat until cued, aggressive accel

(1x only)

Repeat until cued, aggressive accel

Like un - plug - ging a T - V.

au - di o - ra - ti - o - nem me - am ad te om - nis ca - ro ven - i - et.



19

B♭ Cl.

Dr.

19

Vln.

Vla.

19

Then the can - cer in her stom - ach will stop be - ing such a nuis - ance.

24

B♭ Cl.

24

Vln.

Vla.

*pp*

*p*

*mf*  
(hold until you run out of breath)

*niente*

*pp*

*niente*

To Scene 2

# Scene 2

$\text{♩} = 60$

Mother *mp* I don't think you should see me to - day.

Johnny *mp* Hey Mom. How are you feel - ing to - day?

Flute *p*

Piano *pp*

Violin *pp*

Viola *pp*

Cello *pp*

Double Bass *pp*

M. 5

M. you can come back to-mor - row I won't be in so much pain.

J. 8 I'll not stay long then I just want-ed to check in on you. How\_\_ is\_\_ the pain?

Pno.

Vln. 5

Vla.

Vc.

D.B.

8 Recitative *ad lib.*

M. Are my legs to - geth - er?

J. *ad lib.* Do you need an - y - thing? They're to - ge - ther.

Pno.

*sliding through each pitch*

*(Aria)*

M. = 54

M. *11*  
Move them down, can you? John - ny — then you bet - ter go.

J.

Fl. *11*  
Mom?

Pno. *11*

M. *15*  
Is - n't this pi - ti - ful, with your nose itch - ing, and not ab - le to scratch it?

Fl. *15*  
4

Pno. *15*

Vla. *15*

Vc. *15*  
pizz.

D.B. *15*  
pizz.

M 18  
May - be — I'll be bet-ter to - mor - row

Fl. 18

Pno. *f* *ff* *p*

Vln. *ff* *pp*

Vla. *ff* *pp*

Vc. arco *ff* *pp*

D.B. arco

M 22  
Can you move my legs down, John - ny? — I want to be out of this.

Fl. 22

Pno. 22

26

M

All I hope is to - mor - row that may - be, — just may - be

Fl.

Pno.

Vln.

Vla.

Vc.

D.B.

29

M

I'll be out of this. —

Pno.

31 *10"* *becoming increasingly erratic*

M  
I think I'm cry-ing. I don't mean to cry. nose itch-ing, may-be to-mor-row pi-ti-ful is-n't it? May-be. John-ny.

Fl.  
31 **Not in sync**  
*atmospheric, fading in and out until cued to fade out*  
**pp**

Vln.  
31 *sul A*  
*harmonic gliss.* **pp**  
*atmospheric, fading in and out until cued to fade out*

Vla.  
*sul C*  
*harmonic gliss.* **pp**  
*atmospheric, fading in and out until cued to fade out*

Vc.  
*sul C*  
*harmonic gliss.* **pp**  
*atmospheric, fading in and out until cued to fade out*

D.B.  
*sul A*  
*harmonic gliss.* **pp**  
*atmospheric, fading in and out until cued to fade out*

32  $\text{♩} = 48$  *rit.*

M then you bet - ter go. Is - n't this pi - ti - ful? Cry - ing when you don't mean to be? \_\_\_\_\_

Fl.

Pno. *p*

37

M \_\_\_\_\_ ,

J. \_\_\_\_\_

8 You want a smoke? Sure.

\_\_\_\_\_ , Could you get me a drink of wa - ter first?

To Scene 3



# Scene 3

♩=80

Kevin (offstage)

Nurse 1

Re - qui -

Nurse 2

Re - qui -

Nurse 3

Re - qui -

♩=80

Bass Clarinet

*mf* *p*

Flute

*mf* *p*

Viola

*mf* *p*

Cello

*pp* *mp* *p*

Double Bass

*rit.*

5  
Kev

N.1.

em ae - ter - nam do - na e - is, Do - mi - ne.

N.2.

em ae - ter - nam do - na e - is, Do - mi - ne.

N.3.

em ae - ter - nam do - na e - is, Do - mi - ne.

*rit.*

5  
B. Cl.

Fl.

5  
Vla.

Vc.

D.B.

*p*

10  $\text{♩} = 60$  *falsetto*

Key 8 Hap-py Bith-day, Grand-ma. *pp* How-are you feel-ing to - day?

N.1. Do - na E - is.

N.2. *pp* Do - na E - is.

N.3. *pp* Do - na E - is.

10  $\text{♩} = 60$

B. Cl.

Fl. *p*

10

Vla. *pp*

Vc. *p*

Detailed description: This is a page of a musical score for 'Happy Birthday'. It features vocal parts for Key (8), N.1., N.2., and N.3., and instrumental parts for B. Cl., Fl., Vla., and Vc. The score is in 3/4 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The vocal parts include lyrics and dynamic markings like *pp* and *falsetto*. The instrumental parts include a flute line with a *p* dynamic and a viola/vcello line with a *pp* dynamic. The score is divided into measures, with a rehearsal mark '10' at the beginning of the instrumental sections.

15  
8  
Kev  
3  
Get well soon. \_\_\_\_\_

15  
B. Cl.  
*n*

Fl.  
*n*

15  
Vla.  
*n*

Vc.  
*n*

Detailed description: This is a page of a musical score for five instruments: Keyboard (Kev), Bass Clarinet (B. Cl.), Flute (Fl.), Viola (Vla.), and Violoncello (Vc.). The page is numbered '4' at the top left. The score is divided into three measures. The first measure starts at measure 15. The Keyboard part has a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G4, A4, B4) with the lyrics 'Get well soon.' underneath. The Bass Clarinet part has a treble clef and a key signature of two sharps (D major). It plays a sustained note (B3) with a fermata and a dynamic marking of *n*. The Flute part has a treble clef and a key signature of one sharp (F#). It plays a melodic line of eighth notes (G4, A4, B4, C5, B4, A4, G4) with a dynamic marking of *n*. The Viola part has a bass clef and a key signature of one sharp (F#). It plays a sustained note (B2) with a fermata and a dynamic marking of *n*. The Violoncello part has a bass clef and a key signature of one sharp (F#). It plays a sustained note (B1) with a fermata and a dynamic marking of *n*.

To Transition 2

# Transition 2

Flute *breathlessly*

Viola *pp*

Cello *pp*

♩ = 72

6 *p*

N.1 Re - qui - em ae - ter - nam do - na — e - is Do - mi - ne.

N.2 *p* Re - qui - em ae - ter - nam do - na — e - is Do - mi - ne.

N.3 *p* Re - qui - em ae - ter - nam do - na - e - is Do - mi - ne.

6

Vla. *pp*

Vc. *pp*

12

N.1 Et lux per - pe - tu - a lu - ce - at e - is.

N.2 Et lux per - pe - tu - a lu - ce - at e - is.

N.3 Et lux per - pe - tu - a lu - ce - at e - is.

12

Vla.

Vc.

16

N.1  
Re - qui - em, re - qui - em, re - qui - em.

N.2  
Re - qui - em, re - qui - em, re - qui - em.

N.3  
Re - qui - em, re - qui - em, ae - ter - nam re - qui - em

K  
8  
May-be when she's bet-ter, she can live with me. It does-n't mat-ter how long it takes.

16

Vla.

Vc.

22

Fl. *(fluttersongue)*

22

Vla.

Vc.

To Scene 4

# Scene 4

♩=80

Johnny

Kevin

*detached, but not insincere*

Did you vis - it mom?

♩=80

Bass Clarinet

Cello

Double Bass

The musical score is written for five parts: Johnny, Kevin, Bass Clarinet, Cello, and Double Bass. The tempo is marked as ♩=80. The time signature is 4/4. The key signature is one sharp (F#). The score consists of four measures. In the first measure, Johnny and Kevin have whole rests, while the Bass Clarinet, Cello, and Double Bass have quarter notes. In the second measure, Johnny and Kevin have whole rests, while the Bass Clarinet, Cello, and Double Bass have quarter notes. In the third measure, Johnny and Kevin have whole rests, while the Bass Clarinet, Cello, and Double Bass have quarter notes. In the fourth measure, Johnny and Kevin have whole rests, while the Bass Clarinet, Cello, and Double Bass have quarter notes. The lyrics 'Did you vis - it mom?' are written under Kevin's vocal line in the second measure, with the performance instruction 'detached, but not insincere' above it.

4

Joh. 8 It's like the night of the liv-ing dead there. You

5

3

Key. 8 I wish I could see her.

Vln. 4

Vla. 4

Vc. 4

D.B. 4 pizz.

♩=120

7

Joh. 8 live too far a-way

3

3

Key. 8 Still.. May-be when she's bet-ter she could live with me.

♩=120

Vln. 7 pizz. pp

Vc. 7 arco pp cresc.

D.B. 7 pp cresc.



*ff*

Joh  
8  
Who can say when that would be. She says she it - ches.

Kev  
8  
How was she to-night?

*ff*  
Vln.  
arco  
*cresc.*

Vla.  
*mp cresc.*

Vc.

D.B.

Detailed description of the musical score: The score is for page 3 of a piece. It features six staves. The vocal parts are Joh (Tenor) and Kev (Bass). The instrumental parts are Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a key with one flat (B-flat major or D minor). The time signature changes from 7/8 to 2/4 and then to 3/8. The vocal lines have lyrics: Joh: "Who can say when that would be. She says she it - ches." Kev: "How was she to-night?". The instrumental parts provide accompaniment, with dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), and *cresc.* (crescendo). The Violin part is marked *arco* (arco). The Viola part is marked *mp cresc.* (mezzo-piano crescendo). The Violoncello and Double Bass parts have long, flowing lines.

14  
Joh  
8  
She says she's bet-ter

14  
Key  
8  
Is her pain bet-ter Well then she's bet-ter and when she leaves,

14  
Fl.  
pp

14  
B. Cl.  
pp

14  
Vln.  
*sffz subito p* *ff*

14  
Vla.  
*sffz subito p* *ff*

14  
Vc.  
*sffz subito p* *ff*

14  
D.B.  
*sffz subito p* *ff*

Detailed description: This is a page of a musical score, page 4, starting at measure 14. It features vocal parts for John (Joh) and Key, and instrumental parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts have lyrics: Joh: "She says she's bet-ter"; Key: "Is her pain bet-ter Well then she's bet-ter and when she leaves,". The instrumental parts include dynamic markings: Flute and Bass Clarinet are marked *pp*; Violin, Viola, Violoncello, and Double Bass are marked *sffz subito p* and *ff*. The score is written in treble and bass clefs with various time signatures (3/8, 4/4, 3/4) and includes articulation marks like accents and slurs.

19

Joh

8

How long? How long

Key

8

she can live with me. what do you mean "how long?"

19

Fl.

B. Cl.

21

Joh

8

un - til you be - come re - sent - ful.

Key

8

21

Fl.

B. Cl.

6

Conducted

Joh. 23  
8 she's par - a - lyzed.

Key. Freely  
8 I would ne - ver \_\_\_\_\_ Does it mat - ter at this point?

23

Conducted

Vln. pp

Vla. pp

Vc. pp

26

*a tempo*  
♩=80

Joh. 8 You did - n't see her to - night.

Fl. 26 *a tempo* ♩=80

B. Cl. 26

Pno. 26

29

Joh

8

Not ev'-ry thing gets bet-ter. Of course, it mat-ters.

Fl.

B. Cl.

Pno.

33

Joh

8

*rubato*

She's not dead

Kev

8

John, she's dy-ing.

Vln.

*pp*

Vla.

*pp*

Vc.

*pp*

D.B.

*pp*

pizz.

To Transition 3

# Transition 3

♩=56

Mother

Nurse 1

Nurse 2

Nurse 3

Flute

Violin

Viola

Cello

Double Bass

*mp*

*p*

*arco*

*mp*

Ab - sol - ve,

Mom

N. 1

N. 2

N. 3

Fl.

Vln.

Vla.

Vc.

D.B.

Re qui em.

Do - mi - ne. Ab - sol - ve, Do - mi - ne.

Ab - sol - ve, Do - mi - ne.

*mp*

*mp*

*mp*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

Detailed description of the musical score: The score is for page 2 of a piece. It features a vocal line with lyrics in Latin: "Re qui em. Do - mi - ne. Ab - sol - ve, Do - mi - ne. Ab - sol - ve, Do - mi - ne." The vocal parts are labeled Mom, N. 1, N. 2, and N. 3. The instrumental parts include Flute (Fl.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part has trills marked with '3' and 'mp'. The Viola and Violoncello parts have dynamic markings of 'p' and 'cresc. poco a poco'. The Double Bass part also has 'p' and 'cresc. poco a poco' markings. The score is written in a key with one flat and a 4/4 time signature. The vocal line starts with a fermata on 'Re' and continues with 'qui em.' and two phrases of 'Do - mi - ne. Ab - sol - ve, Do - mi - ne.' The instrumental parts provide accompaniment, with the Flute playing a melodic line and the strings playing sustained notes and rhythmic patterns.

9

Mom

N. 1

N. 2

N. 3

Fl.

Vln.

Vla.

Vc.

D.B.

*p*

Re -

*mp*

Ab - sol - ve, Do - mi - ne.

Ab - sol - ve, Do - mi - ne.

(fade out and in when needing to breathe.  
Avoid audible articulations)



12 *pp* imperceptibly *cresc. poco a poco*

Mom. May - be, I'll be

N. 1 - - - qui - - - em.

N. 2 An - i - mas om - ni - um fi - de - lium de - func - to - rum.

N. 3 An - i - mas om - ni - um fi - de - lium de - func - to - rum.

Fl. 12

Vln. 12

Vla.

Vc.

D.B.

16

Mom *f* out of this.

N. 1 *f* Ab - sol - ve, Do - mi - ne.

N. 2 *f* Ab - sol - ve, Do - mi - ne.

N. 3 *f* Ab - sol - ve, Do - mi - ne.

Fl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

21 *accel.* (to ♩=76)

Fl.

21 *pizz.*

Vln.

*pizz.*

D.B.

*p*

Detailed description: This is a musical score for three instruments: Flute (Fl.), Violin (Vln.), and Double Bass (D.B.). The score is in 2/4 time and consists of four measures. The Flute part starts at measure 21 with an 'accel.' marking and a tempo of 76 beats per minute. It features a melodic line with a flat sign and rests. The Violin part also starts at measure 21 with a 'pizz.' marking and has a melodic line with a sharp sign and rests. The Double Bass part starts at measure 21 with a 'pizz.' marking and a dynamic of 'p' (piano). It plays a rhythmic pattern of eighth notes with rests. The score concludes with a double bar line.

To Scene 5

# Scene 5

♩=76

Doctor

*f*

It's al-most un-a-void-a-ble. The

*(like the doppler effect)*

Bass Clarinet

*pp*

Piano

*p*

Double Bass

*pizz.*

*p*

Dr.

5

3 3 3 3

need-le goes in through the neck and then in-to the brain. A ra-di-o sig-nal is sent through

B. Cl.

5

3

Pno.

5

Vln.

5

Vla.

*p* *f*

D.B.

*p* *f*

10

Dr. *ff*

the need-le and blows out the pain cent-er \_\_\_\_\_ like un-plug-ging a T.

B. Cl.

Pno. *ff*

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *ff*

*ff*

Detailed description: This is a page of a musical score for a band. It features seven staves: Drums (Dr.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/4 time and begins at measure 10. The Drums part has a melodic line with lyrics: "the need-le and blows out the pain cent-er \_\_\_\_\_ like un-plug-ging a T." The Piano part features a complex rhythmic pattern with a forte (*ff*) dynamic. The Violin, Viola, and Violoncello parts have a melodic line with a piano (*pp*) dynamic. The Double Bass part has a rhythmic line with a forte (*ff*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

14

Dr. *V.* The can - cer in her stom - ach will stop

B. Cl.

Pno. *p*

Vln.

Vla.

Vc.

D.B. *p*

16

Dr. be - ing such a nui - sance. But the tu - mor is block - ing the kid - ney now.

Pno. *(fading away to nothing)*

Vln.

Vla.

Vc. *(fading away to nothing)*

D.B.

18


Dr.  Once it blocks the oth-er, — then she'll go to sleep.

B. Cl. 

Pno.  *pp*

Vln. 

Vla. 


Vc. 


D.B.  *p*


arco

V

24

Dr.  It's called a Ur - e - mic co - ma. She's lost too much ground. She's lost too much time.

Pno.  *pizz.*

D.B. 

29

Joh. *8* She says she still has pain. She says she still itch - es

Dr.

B. Cl.

Pno. *ppp*

Vln.

Vla.

Vc.

D.B.

Recitative

34

Dr. She im - a - gines the pain. None - the - less it's real. It's why time is so im - por - tent.

Recitative

34

Vln. *mp*

Vla. *mp*

Vc.



♩=76

37

Dr. She can no long - er count the time in se - conds and min - utes and hours.

B. Cl.

Vln.

Vla.

Vc.

D.B. arco

(spoken) How long can she live like that?

40

Joh.

Pno. L.V.

*Ad.*

To Transition 4

# Transition 4

5"  $\text{♩} = 72$

Viola

Cello

*p*

(Frantic repeating whisper)

Orchestra

"How long can she live like that?"

*pp*

*p*

5 3"

Vla.

Vc.

Orch

5

9

Vla.

Vc.

Orch

9

"How long can she live like that?"

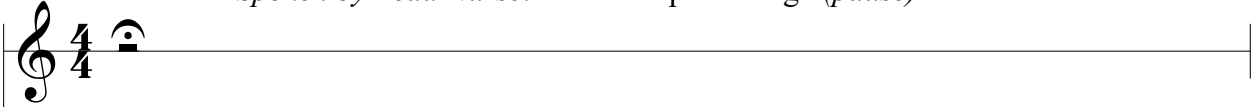
*n*


Detailed description: The score is divided into three systems. The first system (measures 1-4) features Viola and Cello staves with notes and rests, and an Orchestra staff with a box containing the lyrics "How long can she live like that?". Above the first measure is a "5" and above the second is a quarter note with "=72". Dynamics include *p* and *pp*. The second system (measures 5-8) continues the Viola and Cello parts with notes and rests, and the Orchestra staff with arrows indicating the continuation of the lyrics. The third system (measures 9-12) shows Viola and Cello staves with rests, and the Orchestra staff with a box containing the same lyrics and a dynamic marking *n*. A wedge-shaped dynamic marking is present above the Orchestra staff in the third system.

To Scene 6: The Pantomime

# Scene 6: Pantomime

*Spoken by Lead Nurse: And now presenting...(pause)...Matricide.*

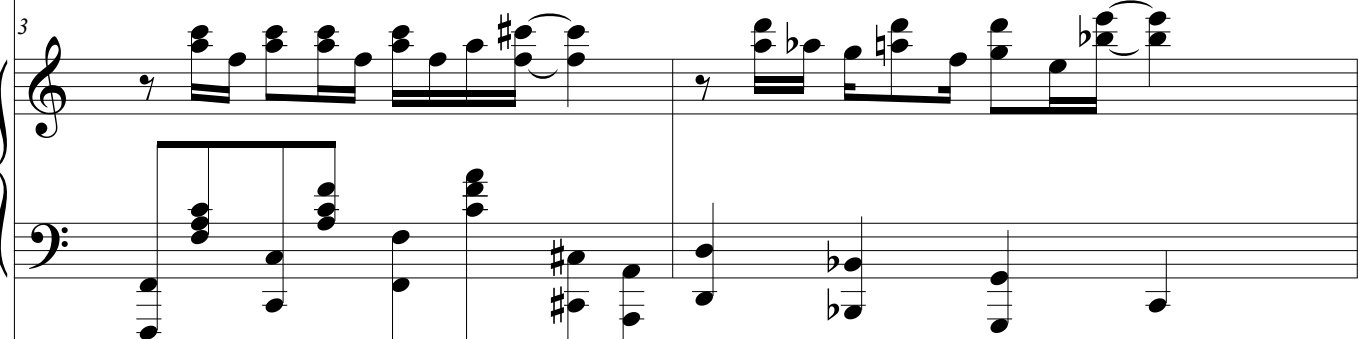
Nurses 

Snare Drum 

$\text{♩} = 108$  nurse mimicing Johnny enters and sits with the mother nurse

Fl. 

B $\flat$  Cl. 

Pno. 

D.B. 

S.Dr. 

5

Fl.

B♭ Cl.

Pno.

S.Dr.

*sfz*

7

Nrs.

Fl.

B♭ Cl.

Pno.

S.Dr.

*nurse-johnny pulls out pills...*

*begins shaking pill bottle in rhythm*

*sfz*

*p*

*10 uses pill bottles like maracas, dances comically*

Nrs. 

Vln. <sup>10</sup>   
*mf* *sffz* *sffz*

Vla.   
*mf pizz.* *sffz* *sffz*

Vc.   
*mf* *sffz* *sffz*

D.B.   
*mf*

14 *Nurse 3 begins interacting with nurse-johnny* *accel.*  
*they circle each other (like a duel)*

Nrs.

Fl. *ff* *accel.*

B♭ Cl. *ff*

Pno.

16 *nurse-johnny pushes nurse-doctor away.*

Nrs.

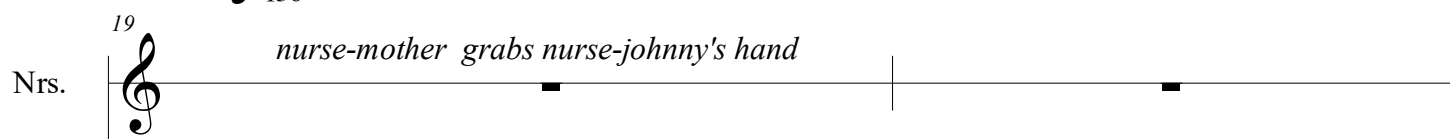
Fl.

B♭ Cl.

Pno.

♩=130

Nrs. *nurse-mother grabs nurse-johnny's hand*



♩=130

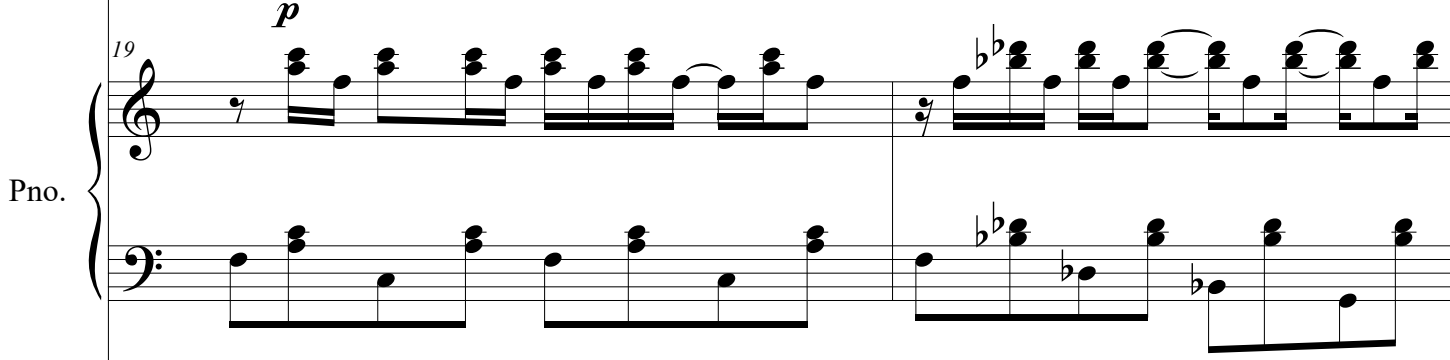
Fl. *p*



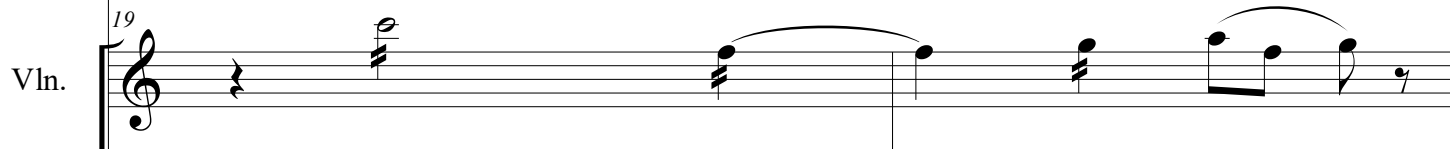
B♭ Cl. *p*



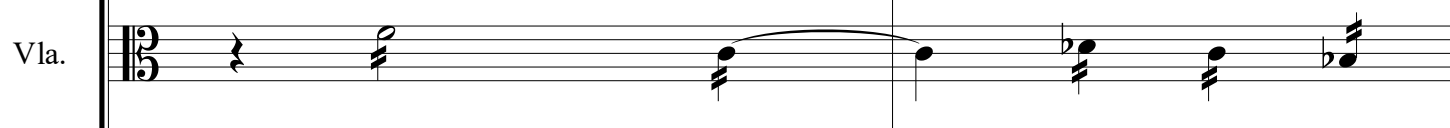
Pno.



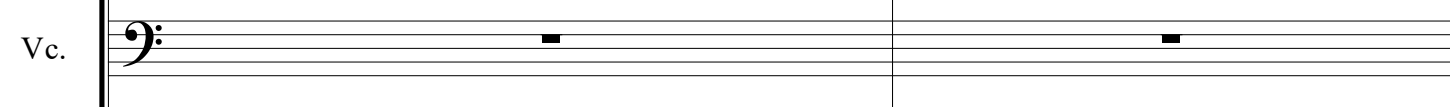
Vln.



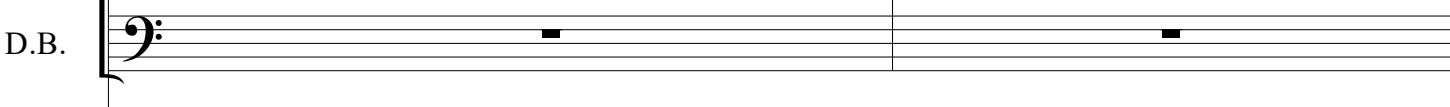
Vla.



Vc.



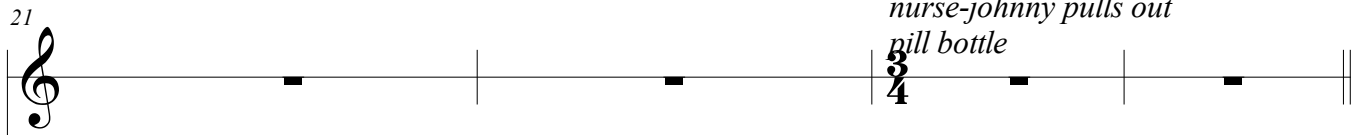
D.B.




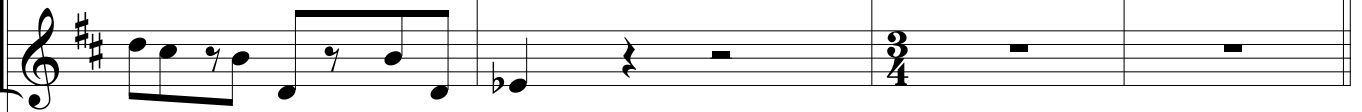
S.Dr. *19*

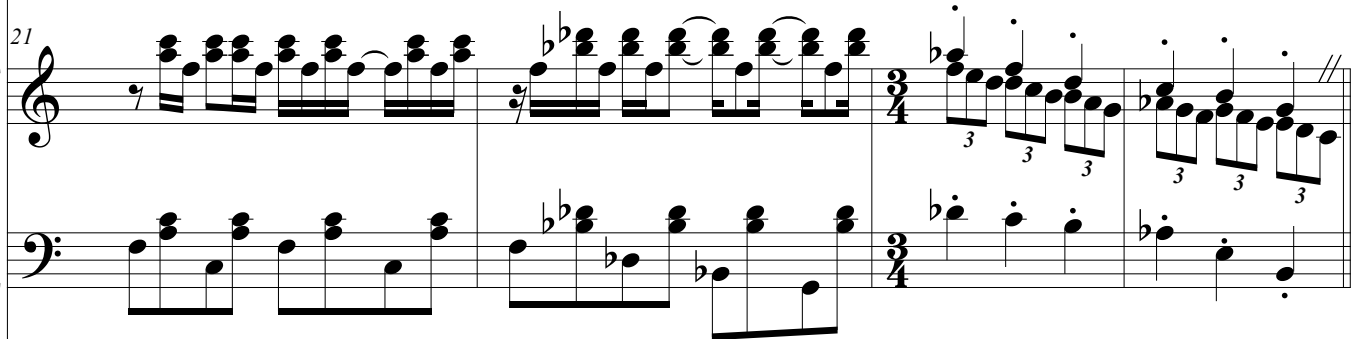


*nurse-johnny pulls out  
pill bottle*


Nrs. 

Fl. 

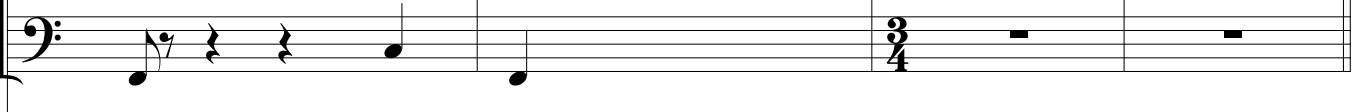
B $\flat$  Cl. 


Pno. 

Vln. 

Vla. 

Vc. 

D.B. 

S.Dr. 



25 ♩=90

Nrs. 4/4 *suddenly serious* *begins feeding pills to nurse-mother*

Fl. 4/4 ♩=90 *p*

B♭ Cl. 4/4 ♩=90 *p*


Vln. 4/4 *p*

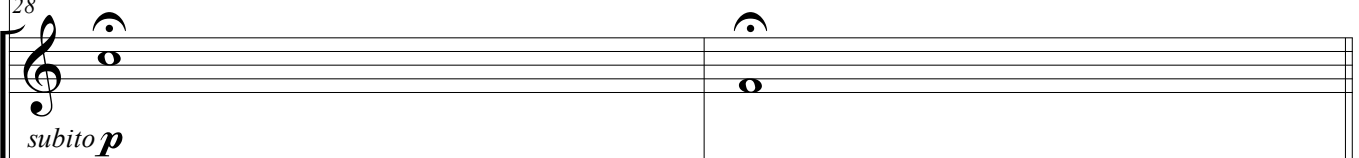
Vla. 4/4 *p*


Vc. 4/4 *p* arco

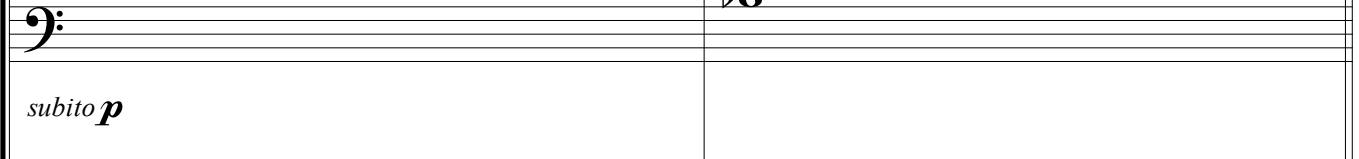
D.B. 4/4 *p*

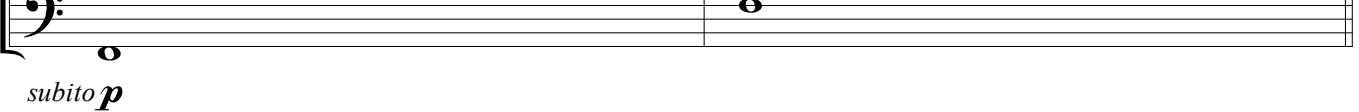
28 *nurse-mother falls asleep* | *nurse-johnny stands to leave.*

Nrs. 

Vln.  *subito p*


Vla.  *subito p*

Vc.  *subito p*


D.B.  *subito p*

*nurse-doctor returns, sees the mother and gasps. Then she reaches into the mother's purse, which is beside her on the faux bed and rifles through it, pulling out a wallet or bill-fold. Then she steps away from the bed, dramatically clears throat and screams.*

30

Nrs. 

30

S.Dr. 

♩=130

32

*nurse-doctor pulls the sheet over the mother's head*

Nrs.

B♭ Cl.

Pno.

S.Dr.

*goes over and audibly  
whispers gibberish to  
the orchestra members*

34 *nurse-doctor tiptoes away to the staccato beats*

Nrs. *rit.*

Pno. *rit.*

Vln. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

D.B. *pp* *ff*

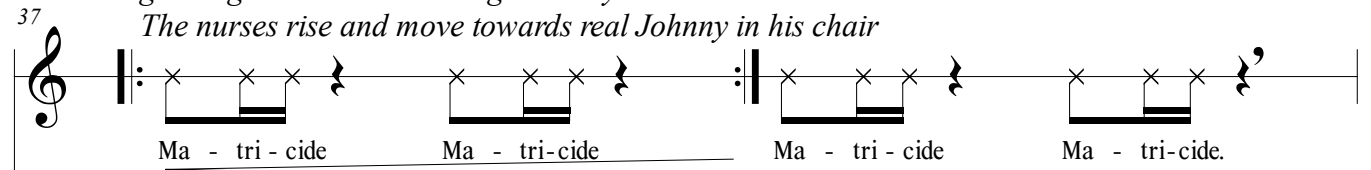
Detailed description of the musical score: The score is for measures 34, 35, and 36 in 2/4 time. The Nrs. part has a whole rest in measure 34, a half rest in measure 35, and a whole note with a fermata in measure 36. The Pno. part has a melodic line in the right hand and a bass line in the left hand, both with staccato sixteenth-note patterns. The piano part includes '6' fingerings for the left hand. Dynamics are *pp* in measure 34 and *ff* in measure 35. A 'rit.' marking is present in measures 34 and 35. A double bar line with repeat dots is at the end of measure 36.

♩=120 8x


*begin chant together, then begin staggering entrances  
growing to an overwhelming shout by the end.*

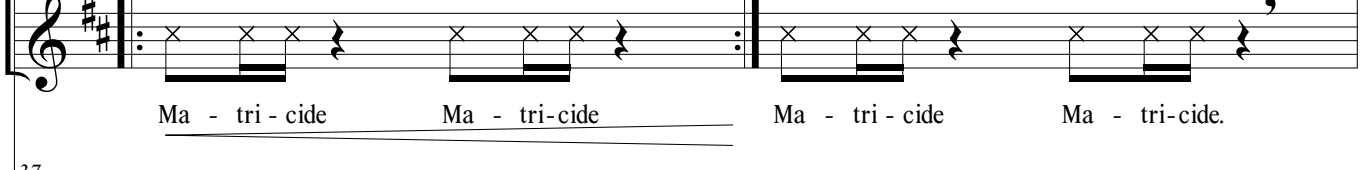
*The nurses rise and move towards real Johnny in his chair*

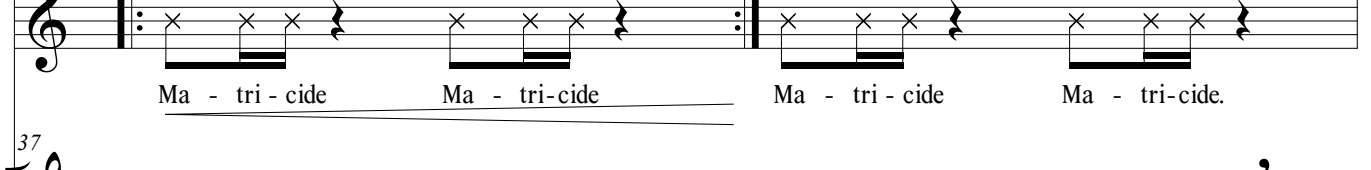
37

Nrs.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

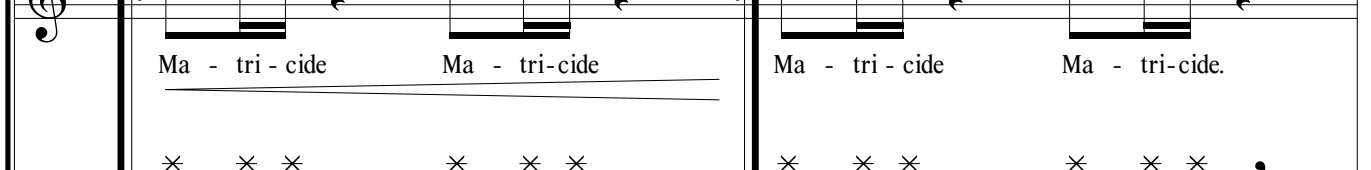
37 ♩=120

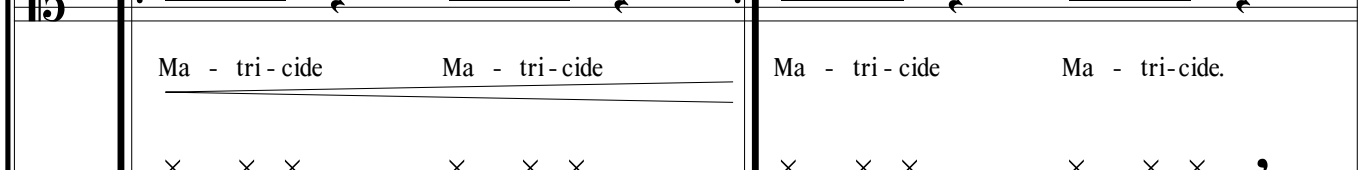
Fl.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

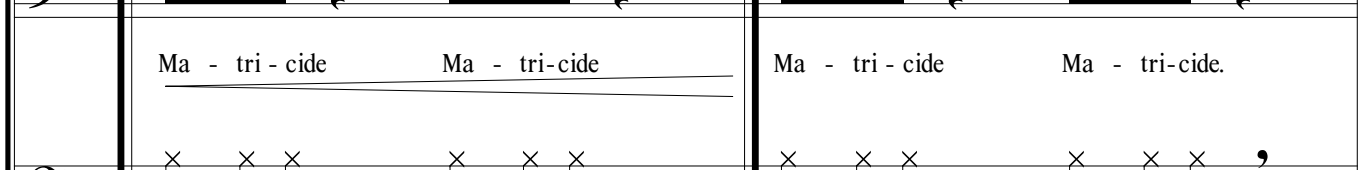
B♭ Cl.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

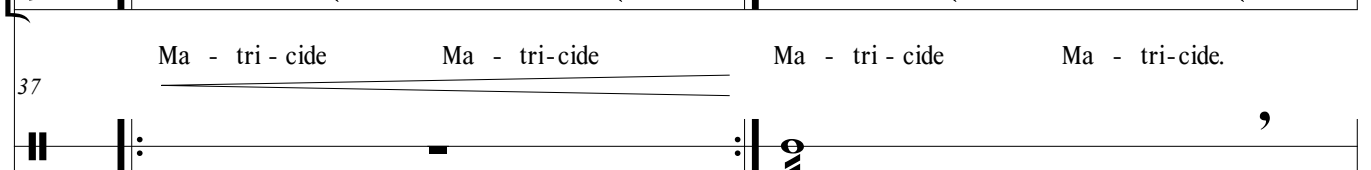
Pno.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

37


Vln.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

Vla.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

Vc.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

D.B.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

37

S.Dr.  Ma - tri - cide Ma - tri - cide Ma - tri - cide Ma - tri - cide.

12

$\text{♩} = 72$  *the nurses begin to recede, taking with them the props of their pantomime.*

Nrs.

B $\flat$  Cl.

Vln.

Vla.

Vc.

D.B.

43 *They meld back into the back of the stage, joining the orchestra again.*

Nrs.

B $\flat$  Cl.

Vln.

Vla.

Vc.

D.B.

To Scene 7

# Scene 7

$\text{♩} = 100$

Johnny *Vamp (Johnny stands from his chair)*

Crotales  $\text{♩} = 100$  *pp*

Clarinet in B $\flat$  *pp*

Violin *pp* *introduce random emphasis*

6

Joh "I \_\_\_ want to be out of this." That's what she

Crt.

B $\flat$  Cl.

Vln.

10

Joh. 

\_\_\_ said. "She's lost too much

Crt. 

5

B♭ Cl. 

Vln. 

15

Joh. 

ground" That's \_\_\_ what he said. She

Crt. 

n

B♭ Cl. 

Vln. 

5



20

Joh. 8  
says she still has pain. He says it's im - a - gined.

Crt.

*n*

B $\flat$  Cl.

Vln.

25

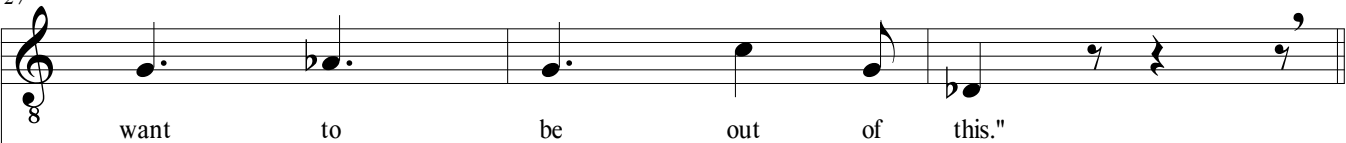
Joh. 8  
"I

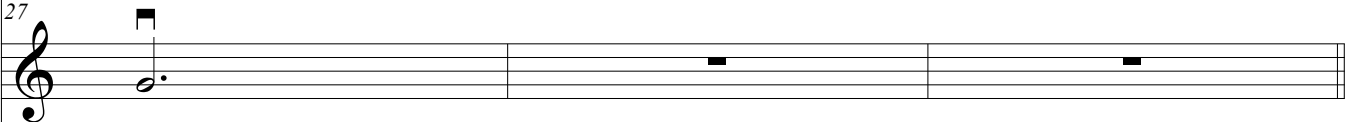
Crt.


B $\flat$  Cl. *mf*


Vln. *mf*

27

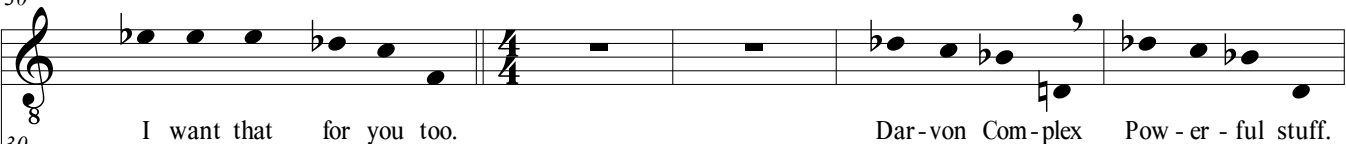
Joh  want to be out of this."


Crt. 


B♭ Cl. 

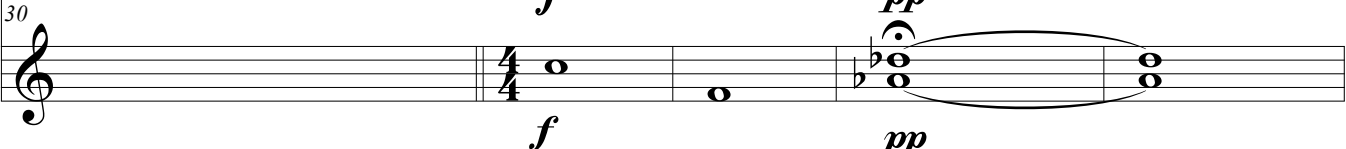
Vln. 

30

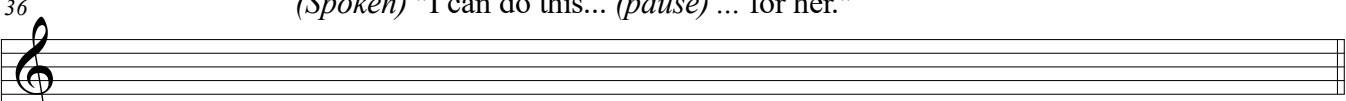
Joh  I want that for you too. Dar-von Com-plex Pow-er-ful stuff.

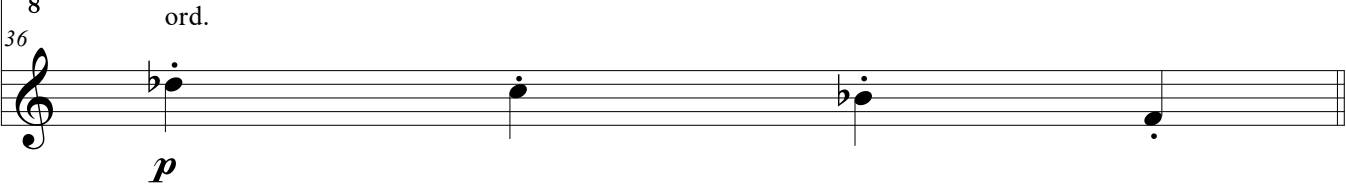
Crt. 

B♭ Cl. 

Vln. 

36

Joh  (Spoken) "I can do this... (pause) ... for her."

Crt.  ord.  
*p*

To Scene 8

# Scene 8

♩=60

Mother

Johnny

Kevin

Doctor

Nurses

Piano

Flute

Clarinet in B $\flat$

Violin

Viola

Cello

Double Bass

*mp*

It's al-most un-a-void-a-ble.

*p*

Lux ae-ter-nam lu-ce-at e-is

*n*

*n* *p*

*rearticulate as needed*

7

M

Joh

Kev

Doc

Nrs

Pno.

Fl.

B $\flat$  Cl.

Vln.

Vla.

Vc.

D.B.

*literally spoken (approx. rhythm)*

The mo-to im-pair-ment is an un-for-tu-nate con-se-quence but it's al-most un-a-void-a-ble.

Do - mi - ne, cum sanc -

*p*

*pp*

*n*

Detailed description of the musical score: The score is for page 2 of a piece. It features seven vocal parts (M, Joh, Kev, Doc, Nrs) and seven instrumental parts (Pno., Fl., B♭ Cl., Vln., Vla., Vc., D.B.). The vocal parts are in treble clef, while the instrumental parts are in various clefs. The lyrics are: 'The mo-to im-pair-ment is an un-for-tu-nate con-se-quence but it's al-most un-a-void-a-ble.' and 'Do - mi - ne, cum sanc -'. The score includes performance markings such as 'literally spoken (approx. rhythm)', 'p', 'pp', and 'n'. The instrumental parts for Pno., Fl., B♭ Cl., and D.B. are mostly silent, indicated by a '7' above the staff. The Vln. part has a note with a fermata and a hairpin marking 'n'. The Vla. part has a hairpin marking 'p' and a fermata. The Vc. part has a hairpin marking 'pp' and a fermata.

10

M

Joh

Kev

Doc

Nrs

Pno.

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

D.B.

*mf* Not so good to -

*mf* You're look - ing bet - ter to -

*p* (*falsetto*) She can stay with me.

*mf* (*full voice*) She can stay with me.

Some - times we hit more than we mean. \_\_\_\_\_

tis tu - is in ae - ter - nam, qui -

*pp*

*pp*

*p*

*pp*

14

M  
night. The doc - tor came to see me. He's good to come so

Joh  
8  
night. Did you see the doc - tor to - day? How do you feel?

Kev  
8  
*p*  
once she's feel - ing bet - ter. She can stay with me.

Doc  
Who can say how long she has?

Nrs  
a pi - us es. Re - qui - em ae -

14

Pno.  
*ppp*

14

Fl.

B $\flat$  Cl.

14

Vln.  
> *pp*

Vla.  
> *pp*

Vc.  
> *pp*

D.B.  
*mf*

M  
oft - en. You're good to come as oft - en as you do.

Joh  
I wish there was some-thing I could do?

Kev  
It does - n't mat-ter. It does - n't mat-ter

Doc  
You can't count time in... You can't count

Nrs  
ter - nam. do - na e - is

Pno.  
*mf*

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

D.B.  
*pp*

*rit.* *a tempo*

M  
John - ny.

Joh  
for you \_\_\_\_\_ to ease the pain. \_\_\_\_\_ Some -

Key  
It does - n't mat-ter It does - n't mat-ter

Doc  
time in You can't count time in...

Nrs  
Do - mi - ne. Re - qui -

*rit. (8<sup>va</sup>)* *a tempo*

Pno.

Fl.

B $\flat$  Cl.

Vln.

Vla.

Vc.

D.B.



26

M. John - ny. How you've spent

Joh. thing to help pass

Key. It does-n't mat - ter How long it takes.

Doc. You can't count time in... You

Nrs. em ae - ter - nam do - na e - is

Pno.

Fl. 26

B♭ Cl. 26

Vln. 26 *mf*

Vla. 26

Vc. 26

D.B. 26

30

M all your sec - onds and min - utes and hours. \_\_\_\_\_

Joh the sec - onds and min - utes and hours. \_\_\_\_\_

Key How man - y sec - onds and min - utes and hours. \_\_\_\_\_

Doc can't count time in... Sec - onds and min - utes and hours. \_\_\_\_\_

Nrs Do - mi - ne Sec - onds and min - utes and hours. \_\_\_\_\_

Pno.

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

D.B. *f*

Adagio ♩ = 40

35

M: Could you sneak me a cou-ple of pills? I've had Dar-von be - fore. Al-

Joh: I brought some from home. They're good for pain.

exit stage slowly, head down

Doc: exit stage slowly, head down

Nrs: *ppp* Pi - e Je - su, do - na

Adagio ♩ = 40

Vc. *p*

D.B. *p*

39

M: right. Don't let them see.

Joh:

Nrs: e - - - is re - qui - em.

39

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

D.B.

42 *tenderly*

Joh 8 *One for the mem-o-ries.* *He feeds her a pill.* *Two for the show.* *He feeds her a second pill* *Three left in the bot-tle.* *He feeds her a third pill.*

Pno. *silence* *silence* *silence*

48 *He feeds her a fourth pill* *accel.*

Joh 8 *Two left to go.—* *One for the sec - onds and min - utes and*

Pno. *accel.*

48

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

D.B.

51  $\text{♩} = 80$

Joh.  $\text{♩} = 80$  hours, the months and the years, no more fear, no more pain, no more tears on your face.

Pno.

Fl.

B $\flat$  Cl.

Vln.

Vla.

Vc.

D.B.

♩=60

56

Joh. 8

One to be out of this. The one out of

56

Pno.

56

Fl.

*p*

*pp*

B♭ Cl.

*p*

*pp*

56

Vln.

*p*

*pp*

Vla.

*p*

Vc.

*p*

*pp*

D.B.

*p*

61 *she closes her eyes, falling asleep*

M *You've al-ways been a good son, John - ny.*

Joh *love.* *Johnny slowly stands. He kisses her forehead.*

61

Vln.

Vla.

Vc.

D.B.

*Johnny stands slowly and moves towards his chair. He sits, his face is emotionless.*

68

Vln. *pp*

Vla.

Vc.

D.B.

*n*

73 *rit.*

Vla.

Vc.

D.B.

*n*

77

Vla.

Vc.

*rearticulate as smoothly as possible.*

*rearticulate as smoothly as possible.*

*With the last five notes, the lights dim, first on the orchestra and the mother, then finally Johnny. The last note should ring in silence long after the stage is dark.*



# A Quiet Plague

For Wind Ensemble

By Matt Mason

To be read by the Butler University Wind Ensemble - April, 2019

Program Note

Of all the biblical stories, Job has fascinated me the most. This piece is my way of interpreting, musically, the story of Job, chronicling his life before, during, and after God's intervention. It is my attempt at better understanding the quiet suffering Job underwent, detailing his slow and torturous loss and pain, and commenting on the idea that destruction is not always sudden. However, the piece, finishes with a new and quiet resolve paralleling Job's salvation after years of torment.

## Instrumentation

2 Flutes

Oboe

2 Bassoons

2 Clarinets in B-flat

Bass Clarinet

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

2 Trumpets in B-flat

4 Horns in F

2 Trombones

Bass Trombone

Euphonium

Tuba

Percussion 1

Bass Drum, Suspended Cymbal, Triangles (multiple sizes), Gongs, Mark Tree

Percussion 2

Tam-Tam, Suspended Cymbal, Triangles (multiple sizes), Tambourine, Toms

Percussion 3

Marimba

Percussion 4

Xylophone, Tubular Bells



# A Quiet Plague

Matt Mason

$\text{♩} = 100$

The score is for a 4/4 piece with a tempo of 100. It features a large woodwind section with Flute 1 & 2, Oboe, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Alto Sax, Tenor Sax, and Baritone Sax. The brass section includes Trumpet in Bb 1 & 2, Horn in F 1 & 2, Trombone, Bass Trombone, Euphonium, and Tuba. The percussion section includes four parts: Percussion 1 (Bass Drum, Suspended Symbol, Triangle, Small Gong, Mark Tree), Percussion 2 (Tam-Tam, Suspended Cymbal, Small Triangle, Tambourine), Percussion 3 (Manimba), and Percussion 4 (Xylophone). The score includes dynamic markings such as *mp*, *f*, *p*, *mf*, and *pp*, along with articulation like *tr* and *tr* (trills). A tempo marking of  $\text{♩} = 100$  is at the top left. A note at the bottom states: "\* The percussion should not be in sync".

\* The percussion should not be in sync

A Quiet Plague

2

Musical score for 'A Quiet Plague', page 2, measures 15-30. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score begins at measure 15 with a rehearsal mark. The key signature is one flat (B♭). The score features various dynamics including *p*, *mp*, *f*, and *mf*, along with crescendos and decrescendos. The woodwinds and strings play sustained notes with tremolos. The brass section has a melodic line starting in measure 25, marked 'a.1'. The percussion section includes a snare drum pattern and a cymbal pattern. The score ends at measure 30.



A Quiet Plague

This musical score is for the piece "A Quiet Plague" and is marked with the number 4. It features a variety of instruments including woodwinds, strings, and percussion. The score is divided into two systems, with the first system ending at measure 35. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn. 1, Bsn. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The woodwind parts (Flutes, Clarinets, Saxophones) contain melodic lines with dynamic markings such as *p*, *mf*, *mp*, *f*, and *pp*. The string parts (A. Sx., T. Sx., B. Sx.) provide harmonic support with dynamics ranging from *mp* to *f*. The percussion parts (Timp., Perc. 1-4) are mostly silent, indicated by rests. The score includes various musical notations such as slurs, ties, and dynamic hairpins.



This page of the musical score, titled "A Quiet Plague" and numbered 5, contains parts for woodwinds, brass, and percussion. The woodwind section includes Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns 1 and 2, Trombone, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 and 2, and Percussion 3 and 4. The score begins at measure 44. The woodwinds play sustained notes with dynamic markings ranging from *pp* to *f*. The brass section enters at measure 44 with a *Tutti* marking and dynamic markings of *p* and *mf*. The percussion parts are mostly rests.

A Quiet Plague

This page of the musical score, titled "A Quiet Plague", contains measures 50 through 56. The instrumentation includes Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2, Horns 1 and 2, Trombone, Euphonium, Tuba, Timpani, and various Percussion instruments (B. Drum, Tam-Tam, Perc. 3, Perc. 4). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The woodwind and string parts feature complex rhythmic patterns, often with slurs and dynamic markings. The brass section provides harmonic support with sustained notes and dynamic changes. The percussion section includes a prominent timpani part and various drum patterns. Dynamic markings such as *mp*, *ff*, *mf*, *f*, and *p* are used throughout to indicate volume levels. The score is divided into systems, with measure numbers 50, 51, 52, 53, 54, 55, and 56 clearly marked at the beginning of each system.

This page of the musical score, titled "A Quiet Plague", contains measures 57 through 64. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting in 2/4 time, moving to 4/4. Dynamics include *p* and *pp*.
- Oboe (Ob.):** Remains silent until measure 64, where it plays a melodic phrase with a *p* dynamic.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 plays a melodic line with *p* dynamics. Bsn. 2 provides a harmonic accompaniment with *pp* dynamics.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.):** B♭ Cl. 1 and B. Cl. play melodic lines with *pp* dynamics. B♭ Cl. 2 plays a harmonic accompaniment with *pp* dynamics.
- Saxophones (A. Sx., T. Sx., B. Sx.):** A. Sx. plays a melodic line with *mp* dynamics. T. Sx. and B. Sx. play a rhythmic accompaniment with *p* dynamics.
- Brass (B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, Tbn., B. Tbn., Euph., Tuba):** B♭ Tpt. 1 and Tbn. play melodic lines with *mp* dynamics. B♭ Tpt. 2, Hn. 1, Hn. 2, B. Tbn., Euph., and Tuba provide harmonic support with *p* dynamics.
- Timpani (Timp.):** Plays a melodic line with *mf* dynamics.
- Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4):** Perc. 1 and Perc. 2 play a rhythmic accompaniment with *pp* dynamics. Perc. 3 plays a melodic line with *p* and *f* dynamics. Perc. 4 plays a melodic line with *mp* dynamics.

The score includes various dynamic markings such as *p*, *pp*, *mp*, *mf*, and *f*, as well as performance instructions like "Play" and "no cresc.". The percussion parts specify "Small Triangle (open)", "Splash Cymbal", and "PP soft mallets".

This musical score page, numbered 8, is titled "A Quiet Plague". It features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoons (Bsn. 1, Bsn. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophones (A. Sx., T. Sx.), Bass Saxophone (B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn. 1, Hn. 2), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and four Percussion parts (Perc. 1-4). The score begins at measure 65. The woodwinds and strings play melodic lines with dynamic markings such as *p*, *pp*, *f*, and *mp*. The brass section provides harmonic support with dynamic markings of *mp*, *p*, and *f*. The percussion parts include rhythmic patterns and chords, with Perc. 1 marked *mp* and Perc. 4 marked *pp*. The score is written in a key signature of one flat and a 4/4 time signature.

This page of the musical score, titled "A Quiet Plague" and numbered 9, contains measures 75 through 84. The instrumentation includes Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets in Bb (1 and 2), Bass Clarinet, Saxophones in Alto, Tenor, and Baritone, Trumpets in Bb (1 and 2), Horns in F (1 and 2), Trombone, Baritone Trombone, Euphonium, Tuba, Timpani, and four Percussion parts (Perc. 1-4). The score is written in a common time signature with a key signature of one sharp (F#). The woodwind and string parts feature melodic lines with dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo), and include various articulations like trills and slurs. The percussion parts consist of rhythmic patterns, with Perc. 1 playing a series of chords and Perc. 3 playing a melodic line. The page concludes with a double bar line at the end of measure 84.

87

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp*

Bsn. 1 *p*

Bsn. 2 *p*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl.

A. Sx. *mp*

T. Sx.

B. Sx.

87

B♭ Tpt. 1 *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

Hn. 1 *p*

Hn. 2 *p*

Tbn. *p* *mp*

B. Tbn. *p* *mp*

Euph. *mp*

Tuba *p* *mp*

87

Timp. *fp* *p* *mp*

87

Perc. 1 Small Triangle (open) *pp*

Perc. 2 *mp*

87

Perc. 3 *p*

87

Perc. 4 *p*

This page of the musical score, titled "A Quiet Plague", contains measures 94 through 100. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns 1 and 2, Trombone, Baritone, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 (Bass Drum), Percussion 2 (Tam-Tam), Percussion 3 (Cymbals), and Percussion 4 (Cymbals). The score features a variety of dynamics, including *fp* (fortissimo piano), *f* (forte), *mf* (mezzo-forte), and *fff* (fortississimo). There are also markings for *ff* L.V. (fortissimo, *largo*) and *f* L.V. (forte, *largo*). The tempo and meter change from 3/4 to 4/4 at measure 99. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This musical score page, numbered 12, is titled "A Quiet Plague". It features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoons (Bsn. 1, Bsn. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn. 1, Hn. 2), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score is divided into measures, with a rehearsal mark at measure 98. Dynamics include *pp*, *p*, *mf*, and *f*. Performance instructions include "Solo" for the T. Sx. and Perc. 1, and "Hum" for the trumpets. A "Rain Stick" is used in Perc. 1. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and texture.



103

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p*

*pp*

*mp*

*mf*

*f*

Play

Small Triangle (open)

Splash Cymbal

Tam-Tam

Tutti

This musical score page, numbered 14, is titled "A Quiet Plague". It features a variety of instruments including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoons (Bsn. 1, Bsn. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bass Clarinet (B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Horns (Hn. 1, Hn. 2), Trombones (Tbn., B. Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score is divided into measures, with a rehearsal mark at measure 110. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and dynamic accents. The percussion section includes B. Drum, Tam-Tam, and a rhythmic pattern on Perc. 3. The score is written in a key with one sharp (F#) and a common time signature.



118

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

118

Timp.

118

Perc. 1

Perc. 2

118

Perc. 3

118

Perc. 4

*p*

*pp*

*f*

*mp*

3

122

Fl. 1 *f*

Fl. 2

Ob. *mf*

Bsn. 1 *f mp*

Bsn. 2 *f mp*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *f mp*

A. Sx. *mp*

T. Sx. *f mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122

122

122

This page contains the musical score for measures 126 through 130 of the piece "A Quiet Plague". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The woodwind section includes Flutes 1 and 2, Oboe, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bass Clarinet, Saxophone Alto, Saxophone Tenor, and Saxophone Baritone. The brass section includes Trumpets in Bb 1 and 2, Horns 1 and 2, Trombone, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, Percussion 3 (with a piano part), and Percussion 4. The score features various articulations such as accents and slurs, and includes performance instructions like "Solo" for the Saxophone Alto and "Hum" for the woodwinds. The music transitions from a *fp* (fortissimo piano) dynamic at the start of measure 126 to a *pp* (pianissimo) dynamic by the end of measure 130.

130

Fl. 1 *pp* Play

Fl. 2 *pp* Play

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Hn. 1 *mp*

Hn. 2 *p* *mp*

Tbn. Solo

B. Tbn.

Euph.

Tuba *p*

Timp. 130

Perc. 1 Rain Stick *pp* B. Drum

Perc. 2 *mf* *mf*

Perc. 3 *pp*

Perc. 4 130

137

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

137

Timp.

137

Perc. 1

Perc. 2

137

Perc. 3

137

Perc. 4

Play

*pp*

*mf*

*p*

Tutti

Small Triangle (open)



142

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob.

Bsn. 1 *p* Play

Bsn. 2 *p* Play

B♭ Cl. 1

B♭ Cl. 2 *p* Play

B. Cl. *p* Play

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. *p* Tutti

B. Tbn. *p*

Euph. *p*

Tuba

Timp. *p*

Perc. 1 B. Drum

Perc. 2 Splash Cymbal

Perc. 3

Perc. 4

This musical score page, numbered 22, is titled "A Quiet Plague". It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a complex melodic line with frequent accidentals.
- Woodwinds:** Oboe (Ob.), Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2), and Bass Clarinet 1 (B♭ Cl. 1) and Bass Clarinet 2 (B♭ Cl. 2). The Clarinet in B (B. Cl.) has a sustained note.
- Saxophones:** Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.).
- Brass:** Trumpet 1 (B♭ Tpt. 1) and Trumpet 2 (B♭ Tpt. 2), Horn 1 (Hn. 1) and Horn 2 (Hn. 2), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba.
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).

The score is marked with a forte (*f*) dynamic throughout. It includes various musical notations such as slurs, ties, and dynamic hairpins. The percussion parts are marked with *f* and include specific rhythmic patterns. The woodwind and brass parts feature complex rhythmic figures and sustained notes.

150

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Hn. 1

Hn. 2

Tbn. *ff*

B. Tbn. *<*

Euph. *ff*

Tuba *ff*

Timp. 150

Perc. 1 150 Tam-Tam *ff* L.V.

Perc. 2 150 *ff*

Perc. 3 150 *f*

Perc. 4 150 *f*

Every 3 to 5 seconds, quietly strike any instrument from the list: Bass Drum, Suspended Symbol, Multiple Sizes of Triangles, Multiple Medium to Small Gongs, Mark Tree. Continue until m. 160
Every 2 to 3 seconds, quietly strike any instrument from the list: Tam-Tam (with brushes) Suspended Cymbal, Multiple Sizes of Triangles, Tambourine (soft thumb roll), woodblock, other high-pitched metal instruments... Continue until m. 160.

This musical score page, numbered 24, is titled "A Quiet Plague". It features a large ensemble of instruments. The woodwind section includes Flute 1 and 2, Oboe, Bassoon 1 and 2, B♭ Clarinet 1 and 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Horn 1 and 2, Trombone, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 and 2, and Percussion 3 and 4. The score is divided into measures, with a rehearsal mark at measure 153. The woodwinds and brass play sustained notes with a "slow slide, precise cutoff" instruction. The B♭ Clarinet 1 part includes a "Play" instruction and a dynamic marking of *mf*. The percussion parts are marked with rests.

157 *rit.*

Fl. 1

Fl. 2

Ob. *Play*  
*p* *mp* *Transition to Horn*

Bsn. 1

Bsn. 2

B♭ Cl. 1 *Play*  
*a. 1*  
*p* *Tutti*  
*p* *Transition to Horn*

B♭ Cl. 2 *Play*  
*p* *Transition to Horn*

B. Cl. *Play*  
*p* *Transition to Horn*

A. Sx. *Play*  
*p* *Transition to Horn*

T. Sx. *Play*  
*p* *Transition to Horn*

B. Sx. *Play*  
*p* *Transition to Horn*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn. *Play*  
*p* *Transition to Horn*

B. Tbn. *Play*  
*p* *Transition to Horn*

Euph. *Play*  
*p* *Transition to Horn*

Tuba *Play*  
*p* *Transition to Horn*

157

Timp.

157

Perc. 1

Perc. 2

157

Perc. 3

157

Perc. 4 *Tubular Bells*

\*

163

Fl. 1 Hum *ppp* quick slide

Fl. 2 Hum *ppp* quick slide

Ob. *f* *p* *mf* *f* *p* *mf* quick slide

Bsn. 1 Hum *ppp* quick slide

Bsn. 2 Hum *ppp* quick slide

B♭ Cl. 1 Hum *ppp* quick slide

B♭ Cl. 2 Hum *ppp* quick slide

B. Cl. Hum *ppp* quick slide

A. Sx. Hum *ppp* quick slide

T. Sx. Hum *ppp* quick slide

B. Sx. Hum *ppp* quick slide

B♭ Tpt. 2 Hum *ppp* quick slide

Hn. 1 Hum *ppp* quick slide

Hn. 2 Hum *ppp* quick slide

Tbn. Hum *ppp* quick slide

B. Tbn. Hum *ppp* quick slide

Euph. Hum *ppp* quick slide

Tuba Hum *ppp* quick slide

Timp. 163

Perc. 1 163 Every 8 to 10 seconds, quietly strike any instrument from the list: Bass Drum, Suspended Symbol, Triangles, Gongs, Mark Tree. Continue until m. 176

Perc. 2 163 Every 6 to 8 seconds, quietly strike any instrument from the list: Tam-Tam (with brushes) Suspended Cymbal, Small Triangle. Continue until m. 176

Perc. 3 163

T.B. 163

\* All instrumentalists hum a concert E minor chord

170

Fl. 1

Fl. 2

Ob.

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

T.B.

Play

*p*

*mp*

*mf*

c. 5"

c. 8"

# Afraid

*For Piano & Fixed Media*

By Matt Mason



**Afraid** is a piece for piano and fixed media. The fixed media element exclusively uses the audio from the seminal George A. Romero zombie classic *Night of the Living Dead*, which, due to a lack of attention to title cards (which required a copyright sign with the title), fell into the public domain. It has been edited in sequences to emphasize three main themes: fear, death, and togetherness. The piece incorporates lines of dialogue from the film to create an ostinato, sound effects and the film's score to create additional atmosphere, and the news broadcast of the film to provide a backdrop for the more virtuosic piano solo.

# Afraid

Matt Mason

for Piano and Fixed Media

4" 19" Freely

Piano

(News Broadcast)

*pp* *f* *pp*

*mf*

4  $\text{♩} = 139$

Flow - ers die. Flowers die Flowers die

*p*

7 Won - der how man - y times we bought the same one

*mf* 5

9 Die Die Die Die Die They're com - ing to get you

*ff* *mf*

*mp*

13 Barb - a - ra

Stop Stop

*pp*

*f* Stop it you're ig - nor - ant

16 They're com - ing for you Bar - bra

*ff*

*ff* *mp*

5

19

5

5

21

*pp*

3 Day and Night 3 Day and Night 3 Day and Night Night Night

24 Night Night Night Night

*f*

*p*

27

*f* *ff*

30 They're com-ing for you Barb - ra Die Die Die Die Die

*mf*

33 They're com-ing to get you Barb - ra

*p* 3

Barb - ra

*ff*

37

*ff* *p* *ff*

3 3

40

*mp*

Musical score for measures 40-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The dynamic marking *mp* is present.

45

John - ny Stop It. John - ny John - ny

*mp* *ff*

Musical score for measures 45-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics "John - ny Stop It." and "John - ny John - ny" are written above the treble staff. The dynamic markings *mp* and *ff* are present. A triplet of eighth notes is marked with a "3" above it.

49

John - ny asked me if I was a - fraid

*mp* *pp* *ff*

Musical score for measures 49-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics "John - ny asked me if I was a - fraid" are written above the treble staff. The dynamic markings *mp*, *pp*, and *ff* are present. The piano accompaniment includes a triplet of eighth notes in the bass clef.

54

Don't be a - fraid of me

*mp*

Musical score for measures 54-57. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics "Don't be a - fraid of me" are written above the treble staff. The dynamic marking *mp* is present. The piano accompaniment includes a triplet of eighth notes in the bass clef.

58

I know you're a - fraid I'm a - fraid too.

*mp*

Musical score for measures 58-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics "I know you're a - fraid I'm a - fraid too." are written above the treble staff. The dynamic marking *mp* is present. The piano accompaniment includes a triplet of eighth notes in the bass clef.

61

Musical notation for measures 61-64. Measure 61 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measures 62-64 show complex chordal textures with various accidentals and dynamic markings.

65

Musical notation for measures 65-66. Measure 65 contains multiple triplet markings in both staves. Measure 66 features a melodic line in the treble clef and a bass clef with a triplet of eighth notes.

67

Musical notation for measures 67-71. Measure 67 has a treble clef with a melodic line and a bass clef with a melodic line. Measures 68-71 show a complex texture with many notes and accidentals in both staves.

72

Musical notation for measures 72-75. Measure 72 has a treble clef with a melodic line and a bass clef with a melodic line. Measures 73-75 show a complex texture with many notes and accidentals in both staves.

76

Musical notation for measures 76-79. Measure 76 has a treble clef with a melodic line and a bass clef with a melodic line. Measures 77-79 show a complex texture with many notes and accidentals in both staves.

Musical staff for measures 81-82. The staff is empty, indicating a page break or a section that is not present in this version of the score.

Musical staff for measures 82-86. The tempo is marked  $\text{♩} = 72$ . The music is in a minor key. Measure 82 starts with a piano (*p*) dynamic. There are triplets in measures 84 and 85. A *gva* (glissando) marking is present in measure 86. The bass line consists of chords and single notes.

Musical staff for measures 87-91. Measure 87 has a *rit.* (ritardando) marking. A flute part is indicated by a wavy line and the word *(flute)*. The tempo changes to  $\text{♩} = 160$ . The lyrics "We're Safe Now! (hit)" are written below the staff. The music ends with a double bar line and repeat dots.

Musical staff for measures 92-94. The tempo is marked *cresc. poco a poco* (crescendo poco a poco). The music is in a minor key. The bass line features a steady eighth-note accompaniment. The time signature changes from 3/4 to 4/4 at the end of the section.

Musical staff for measures 95-99. The music continues in the 4/4 time signature. The bass line features a steady eighth-note accompaniment. The music is in a minor key.

98

*ff* *cresc.* *p*

Measures 98-100: This system contains three measures of music. The key signature has one flat (B-flat) and the time signature is 3/4. Measure 98 starts with a fortissimo (*ff*) chord. Measures 99 and 100 feature a piano (*p*) melody with a crescendo (*cresc.*) marking. Both the upper and lower staves contain triplet markings over groups of three notes.

101

*mf* *f*

Measures 101-104: This system contains four measures of music. The key signature has one flat and the time signature is 3/4. Measures 101 and 102 are marked mezzo-forte (*mf*), while measures 103 and 104 are marked forte (*f*). The upper staff features a melodic line with slurs, and the lower staff has a bass line with long notes and slurs.

105

*ff*

Measures 105-108: This system contains four measures of music. The key signature has one flat and the time signature is 4/4. Measure 105 is marked fortissimo (*ff*) and includes an accent (>) over the first note. The upper staff has a complex melodic line with many slurs, while the lower staff has a bass line with long notes and slurs.



109 *cresc. poco a poco*

*p*

113

*ff*

116

*Ped.*

\*

119

Dead Dead Dead Dead Dead

Stop it. You're act - ing like a

123 child Stop it. You're act - ing like a child

127 I'm a - fraid too

8va

132 I'm a - fraid too. Ev' ry - thing' ll be al -

137 right

8va

143

15<sup>ma</sup>

8vb

# Variations for Sextet

For Flute, Clarinet, Violin, Viola, Cello, and Piano

By Matt Mason



# Sextet Variations

Matt Mason

$\text{♩} = 120$

Musical score for the first system of 'Sextet Variations'. The score is in 4/4 time and consists of six staves: Flute, Clarinet in B $\flat$ , Violin, Viola, Cello, and Piano. The tempo is marked as quarter note = 120. The key signature has one sharp (F#). The first system spans measures 1 through 6. Dynamics include *f* (forte) and *mp* (mezzo-piano). The Flute, Clarinet, and Violin parts feature triplet markings in measures 5 and 6. The Viola part starts with a *ff* (fortissimo) dynamic. The Piano part features triplet markings in measures 5 and 6.

Musical score for the second system of 'Sextet Variations'. The score is in 7/8 time and consists of six staves: Flute (Fl.), B $\flat$  Clarinet (B $\flat$  Cl.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The tempo is marked as quarter note = 120. The key signature has one sharp (F#). The second system spans measures 7 through 10. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The Flute, B $\flat$  Clarinet, Violin, and Cello parts feature slur markings. The Piano part features a *8vb* (8va below) marking in measure 10.

2

Fl. *f*

B♭ Cl. *f*

Vln. *f*

Vla. *p* *dolce*

Vc. *f*

Pno.

*Pointillistically, at unpredictable rhythms.  
Repeat for c. 30"*

Fl. *Ethereal*

B♭ Cl.

Vln.

Vla.

Vc.

Pno. *pp*

8<sup>vb</sup>

Musical score for measures 21-27. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 21-27. Starts with a melodic line in 2/4 time, then changes to 3/4 time. Dynamics: *p*, *f*, *p*. Includes a *dolce* marking in measure 27.
- B♭ Cl.:** Measures 21-27. Mostly rests, with a melodic entry in measure 27. Dynamics: *p*.
- Vln.:** Measures 21-27. Rests in 2/4 time, then enters in 3/4 time with a long note. Dynamics: *ppp*, *mf*, *n*.
- Vla.:** Measures 21-27. Rests in 2/4 time, then enters in 3/4 time with a long note. Dynamics: *ppp*, *mf*, *n*.
- Vc.:** Measures 21-27. Rests in 2/4 time, then enters in 3/4 time with a long note. Dynamics: *ppp*, *mf*, *n*.
- Pno.:** Measures 21-27. Continuous sixteenth-note accompaniment in the right hand, rests in the left hand.

Musical score for measures 28-34. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 28-34. Melodic line with dynamics *f* and *n*.
- B♭ Cl.:** Measures 28-34. Melodic line with dynamics *f* and *n*.
- Vln.:** Measures 28-34. Rests until measure 29, then enters with a long note. Dynamics: *f*, *n*.
- Vla.:** Measures 28-34. Rests until measure 29, then enters with a long note. Dynamics: *f*, *n*.
- Vc.:** Measures 28-34. Rests until measure 29, then enters with a long note. Dynamics: *f*, *n*.
- Pno.:** Measures 28-34. Continuous sixteenth-note accompaniment in the right hand, rests in the left hand.

4

34

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mp* *f* *n* *n* *p* *p* *pp*

40

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mf* *p* *mf* *p* *p* *8va*



46

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*p*

52

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mf* *pp*

*n*

6

58

Fl. *pp*

B♭ Cl.

Vln.

Vla.

Vc. *p* *mf* *p* *f* *p*

Pno. *pp* 3

65

Fl. *p*

B♭ Cl.

Vln. *f* *p* *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *mf* *p* *ff*

Pno. *8va-* 3

finger taps on wood

72

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*pp*

*p*

*strike key lid*

79

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*p*

*mf*

*f*

*p*

*f*

*p*

*f*

84

Fl. *mf*

B♭ Cl.

Vln. *pp*

Vla. *mf*

Vc.

Pno. *f* *pp*

89

Fl. *f*

B♭ Cl. *f*

Vln. *pizz.* *f*

Vla. *pizz.* *f*

Vc. *pizz.* *f*

Pno.

93

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

arco

97

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

pizz.

arco

*p*

*mf*

*p*

*mf*

*p*

103

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mp*

*f*

*f*

*f*

*mp*

*Pointillistically, at unpredictable rhythms.  
Repeat for c. 30"*

*Freely*

108

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*pp*

*pp*

*pp*

*pp*

*pp*

*mf*

LH

RH

rit.

a tempo

113

Fl. *p*

B♭ Cl. *pp*

Vln. *< f* *p* *mp* *f* *mf*

Vla.

Vc. *V V V*

Pno.

Detailed description: This system contains measures 113 through 118. The Flute part begins in measure 118 with a half note G4, marked *p*. The Clarinet part begins in measure 118 with a half note G3, marked *pp*. The Violin part has a dynamic crescendo from *< f* to *f* across measures 113-117, then a decrescendo to *mf* in measure 118. The Viola and Violoncello parts are mostly rests, with the Cello part having some notes in measure 118. The Piano part is mostly rests.

121

Fl. *pp.*

B♭ Cl.

Vln. *f* *p*

Vla. *pp*

Vc.

Pno. *pp*

Detailed description: This system contains measures 121 through 126. The Flute part has a half note G4 in measure 121, marked *pp.*. The Clarinet part has a half note G3 in measure 121. The Violin part has a dynamic decrescendo from *f* to *p* across measures 121-122. The Viola part has a half note G3 in measure 121, marked *pp*. The Cello part has a rhythmic pattern of eighth notes in measures 121-122. The Piano part has a half note G3 in measure 126, marked *pp*.

12

Musical score for measures 128-133. The score is for a full orchestra and piano. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature changes from 7/8 to 4/4, then to 3/4, and finally to 7/8. The dynamics range from *f* (forte) to *pp* (pianissimo). The Flute part has a dynamic marking of *f* followed by *pp*. The Violin part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Piano part has a dynamic marking of *f*.

Musical score for measures 134-139. The score is for a full orchestra and piano. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature changes from 7/8 to 4/4, then to 3/4, and finally to 4/4. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *pp* (pianissimo). The Bass Clarinet part has a dynamic marking of *p* followed by *mf*. The Violin part has a dynamic marking of *pp*. The Viola part has a dynamic marking of *pp*. The Violoncello part has a dynamic marking of *pp*. The Piano part has a dynamic marking of *pp*.



142

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*p*

150

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*mf*

*p*

156

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

*pp*

*pp*

*pp*

Grave

161

Fl.

B♭ Cl.

Vln.

Vla.

Vc.

Pno.

# David, Waltzing in the Lien's Den

For Orchestra

By Matt Mason

### **Program Note:**

There are two main concepts for **David Waltzing in the Lien's Den**. The first is that everyone loves a train wreck. The ensuing chaos is what causes the inability to look away. Thus, my goal when creating this piece is that it would ride the line between sounding like a well-rehearsed piece of music and sounding like a chaotic mess. It is, what I've been calling, "An Orchestrated Disaster." The biggest technical challenge of the piece is in confidently making the complex rhythms and pitches, seem like mistakes. Comedic timing is everything. At first, audiences will question whether that blip they heard from the first trumpet was a premature entrance, but as the piece continues and the number of "mistakes" rise, the goal of the piece and its players becomes comically clear. Incorporating dialog, slapstick, and extended techniques helped me to achieve the delicate balance between successfully illustrating my point and writing a bad piece of music. Hopefully, the intentional misspelling of the title, elucidates this point. The second concept played on the stereotypes typically associated with certain instrument families. For example, the Violas are resentful of the violins, the percussionists make distracting mistakes, the brass always miss their entrances, etc. Rather than humiliate the instruments, I saw this piece as a way to poke fun at the trope. For example, the brass entrances are quite specific in the way they are notated and require precise rhythm to play what sounds like a missed entrance. This brand of playful cynicism was how I approached writing for all instruments in the piece.

# Instrumentation

Flutes

Clarinet in E-flat

Clarinets in B-flat

Bassoons

Horns in F

Trumpets in C

Trombones

Tuba

Violin I

Violin II

Viola

Cello

Contrabass

Timpani

Percussion

    Bass Drum

    Snare Drum

    Tambourine

    Splash Cymbals

    Triangle

    Drum Sticks

    Extra Stands

    Boomwhackers

    Misc. for Destruction



# David, Waltzing in the Lien's Den

Matt Mason

♩ = 60

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

Oboe *mp* *mf* *p*

Clarinet in Bb *mp* *p*

Bassoon *mf*

Horn in F *mp* Div.

Trumpet in C

Trombone

Tuba

Timpani

Percussion Bass Drum

Violin I *mp* *f*

Violin II *mp* *mp* *mf* *mp* *f*

Viola *mp*

Cello *mf* *f* *mp*

Contrabass *mf* *pizz.*

Conductor 4/4

2 David, Waltzing in the Lien's Den

10

Fl. *f* *ff*

Ob. *mp*

B♭ Cl.

Bsn.

Hn. *mp*

C Tpt.

Tbn. *f* *mp* Div.

Tuba *f* *mp*

10

Timp. *f* *mp*

10

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

10

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

Detailed description: This is a page of a musical score for a symphony. It features 15 staves for various instruments. The top section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), and Percussion (Perc.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.), and Double Bass (Con.). The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). It includes various musical notations like notes, rests, and slurs. The time signature changes from 3/4 to 4/4 and back to 3/4. A rehearsal mark '10' is present at the beginning of several staves. The conductor's part (Con.) at the bottom shows the time signature changes.



19

Fl. *p* *pp* *ff* *pp* *ff*

Ob. *pp* *ff* *pp* *ff*

B♭ Cl. *p* *pp* *ff* *pp* *ff*

Bsn. *pp* *ff* *pp* *ff*

Hn. *pp* *ff* *pp* *ff*

C Tpt.

Tbn.

Tuba

19

Timp.

19

Perc.

19

Vln. I

Vln. II

Vla. *pp* *ff*

Vc.

Cb. arco

19

Con.

4 David, Waltzing in the Lien's Den

30

Fl. *mf* *ff*

Ob. *mf*

B♭ Cl. *mf* *f*

Bsn. *mf*

Hn.

C Tpt. *ff*

Tbn.

Tuba *p*

Timp.

Perc. Bass Drum Snare *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

Con.

Look shocked at the 1st Trumpet, shaking your head "no" and whispering "not yet." Then overagerrated counting into your entrance.

Solo

Look shocked at the 1st Trumpet, shaking your head "no" and whispering "not yet." Then overagerrated counting into your entrance.

Look shocked at the 1st Trumpet, shaking your head "no" and whispering "not yet." Then overagerrated counting into your entrance.

37

Fl. *ff*

Ob.

B♭ Cl. *ff*

Bsn.

37

Hn. *mp*

C Tpt. *mp* Tutti

Tbn. *mp*

Tuba *mp*

37

Timp. *mp*

Perc. *mp*

37

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

37

Con.

6 David, Waltzing in the Lien's Den

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con.

Solo

Solo

2nd Trombone waves the soloist to stop, pointing at the stand to indicate a wrong entrance.

start to die off, looking confused

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets in C (C Tpt.), Trombones (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a rehearsal mark '41' at the top left. The Flute part has a few notes in the first and third measures. The Oboe part has a melodic line in the first two measures. The Clarinet and Bassoon parts have more complex rhythmic patterns. The Trombone part has a 'Solo' marking in the second measure and a note in the third measure. The Tuba part has a few notes in the first and third measures. The Violoncello part has a 'Solo' marking in the second measure and a note in the third measure. The Viola part has a melodic line in the first two measures. The Violin I and II parts are mostly silent. The Percussion part has a few notes in the first and third measures. The Contrabass part has a few notes in the first and third measures. There are several annotations in the score: 'Solo' above the Trombone staff in the second measure, '2nd Trombone waves the soloist to stop, pointing at the stand to indicate a wrong entrance.' below the Trombone staff in the third measure, and 'start to die off, looking confused' below the Viola staff in the third measure. The score is written in a common time signature (C) and features various musical notations such as notes, rests, and slurs.

46

Fl. *f*

Ob. *f*

B♭ Cl. *mp* *f* *p*

Bsn.

Hn.

C Tpt. 2nd Trumpet waves the soloist to stop, pointing at the stand to indicate a wrong entrance. *p*

Tbn. Tutti, with ignorant pride

Tuba Look confused at music

46

Timp.

46

Perc. Bass Drum *pp* *ff*

46

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc.

Cb.

46

Con.

8 David, Waltzing in the Lien's Den

53

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Hr.

C Tpt. *mp* 1st trumpet points at music for second

Tbn. *mp* uhh... squinting at music

Tuba

Timp.

Perc. Tambourine *p*

Vln. I *f* Look bewilderedly at 2nd Violins

Vln. II *f* Look bewilderedly at 1st Violins

Vla. Shout at the Violins

Vc. *f* pizz. "Learn to Count!" (no dim)

Cb. *f*

Con. 53

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

61

Timp.

61

Perc.

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

61

Con.

with confusion and fear

more confident

*f*

*pp*

*p*

*f*

*p*

"Oh! O-kay"

*f* *frustrated*  
T1 at T2

"Oh for the love of God!"  
Tutti

# 10 David, Waltzing in the Lien's Den

70

Fl. *accel.* *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mp*

Hn. Unis.

C Tpt.

Tbn.

Tuba

Timp.

Perc. *ff* *accel.* *pp* *cresc.* *p*  
 Bass Drum  
 Splash Cymbal  
 Soft Mallets

Vln. I *mp* *cresc.*

Vln. II

Vla.

Vc. *p* *cresc.*

Cb. *a. 1*  
*the rest*

Con.



81

Fl.  $\text{♩} = 72$

Ob. Turn slowly and angrily towards bassoon

B. Cl.

Bsn. Turn slowly, angrily towards oboe

Hn.

C Tpt.

Tbn. *mf*

Tuba *mf*

Timp. *mf*

Perc. *mp* *mf* *f* *ff* L.V.

Vln. I  $\text{♩} = 72$

Vln. II *mf*

Vla.

Vc. *ff*

Cb. Tutti *ff* pizz

Con.

# 12 David, Waltzing in the Lien's Den

90

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

90

Timp.

90 Bass Drum

Perc.

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

Con.

7

3

5

4

Div.

V

V

98  $\text{♩} = 60$

Fl. *mf*

Ob.

B. Cl. *mf*

Bsn. *mp*

Hn. *mp*

C Tpt.

Tbn. *like a record skip*

Tuba *like a record skip*

Timp.

Perc.

98  $\text{♩} = 60$

Vln. I

Vln. II *like a record skip*

Vla.

Vc. *Overpressure* *Scratch-Tone* *Tutti*  
*a. l*

Cb.

98

Con.

14 David, Waltzing in the Lien's Den

107

Fl. *f*

Ob.

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 107 Splash Cymbal L.V.

Vln. I Overpressure, Scratch-Tone *sfz*

Vln. II Overpressure, Scratch-Tone *sfz*

Vla. Overpressure, Scratch-Tone *sfz*

Vc. Overpressure, Scratch-Tone *sfz*

Cb. Overpressure, Scratch-Tone *sfz*

Con. 107

Detailed description: This page of a musical score covers measures 107 to 114. It features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Trumpet in C, Trombone, Tuba, and Timpani) and a brass section (Trumpet in C, Trombone, Tuba, and Timpani). The percussion part includes a splash cymbal and a low voice (L.V.). The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) is marked with 'Overpressure, Scratch-Tone' and 'sfz' starting at measure 107. The score is in 3/4 time and includes dynamic markings such as 'f' and 'sfz'. The key signature has one sharp (F#).



16 David, Waltzing in the Lien's Den

129

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

129

Timp.

129

Perc.

129

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Con.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

136  
Fl.  
Ob.  
B♭ Cl.  
Bsn.

136  
Hn.  
C Tpt.  
Tbn.  
Tuba

136  
Timp.

136  
Perc.

136  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*repeat, removing 1-2 people per time until one person from each section remains. Then watch for cut-off*

136  
Con.

♩ = 48  
3/4  
3/4  
3/4  
3/4

3/4  
3/4  
3/4  
3/4

3/4

Triangle (open)  
♩ = 48  
p

♩ = 48  
Solo  
p  
Solo  
p

Spoken (with defeat):  
I just...Can we... Viola,  
cello, horn, bassoon,  
and flute soloists. From the  
top please.

18 David, Waltzing in the Lien's Den

139 Solo *p* *accel.* Tutti *ff*  $\text{♩} = 88$ , out of control

Ob.

B. Cl. Tutti *ff*

Bsn. Solo *p* Tutti *ff*

Hn. Solo *p* Tutti *ff*

C Tpt. *Pushing the tempo* *ff*

Tbn. *Pushing the tempo* *p* *ff*

Tuba *mf* *ff*

Timp. *ff*

Perc. 139 drop triangle drop as many sticks as possible Begin Dropping as many things as fast as possible (stands, drums, music) in an avalanche of clumsy sounds *ff* hitting and knocking over things, approximately in rhythm

"Son of a" *ff*  $\text{♩} = 88$ , out of control

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. Tutti *ff*

Vc. Tutti *ff*

Cb. Tutti *ff*

Con. 139

"Add Clarinets"  
 "Trombones, I didn't say come in. Brass, No!"  
 "Fine. Ignore Him Everybody, prepare to come in"





# Kosmonaught

For Tuba Alone

By Matt Mason

# Kosmonaught

Matt Mason

For Tuba Alone

$\text{♩} = 80$

*p* *mp*

9

*p* *mp*

14 out of time \*\*

*p*

16

*mf* + o + o +  
\*\*\* "k" "k" "k" "k" "k."

21 20" Bend pitch by slowly pulling out and pushing in tuning slide

24

28 *mp* *ff*

\* humming into tuba mouthpiece

\*\* click fingernails on bell

\*\*\* aspirate a "k" consonant into a breath. "+" means exhale, "o" mean inhale

2 Kosmonaught

35 *accel.*

Each set of repeats constitutes a cell. Repeat each cell between 2 and 8 times (unless otherwise specified above the cell). As you finish each cells repetitions, you may move one cell forward or one cell backward. If you choose to move one cell backwards, however, you may not choose to go backwards again, as it would ultimately impede the forward motion, (i.e. if on cell 3 you go back to cell 2, you may not go back to cell 1, but once on cell 4, you may go back to cell 3). If the cell has a specified number of repeats, you may only go forward, not backwards.

Approximately every 15 seconds, insert one bar of rest (the length of the cell just being played). From this rest, you may choose to resume the cell, or move forwards or backwards.

41  $\text{♩} = 160$ , with extreme precision

46

50

55

59 2x 3x 4x 5x

63

67

*mp* *p*

71 bend pitch by pulling out tuning slide as far as possible, then push back in

Move freely between cells on each line, however, once you change lines you may not go back and lines should be performed consecutively. To move to the next line, you must play the last cell of the line followed by the first cell of the next line, i.e. from D you can move to E, from H you can move to L. Repeat each cell as desired. (Example 2A-2D-6C-1D-1E-4G-3H-2I-1L-5K, etc)

75 A B C D

*mp*

79 E F G H

83 I J K L

87 ♩ = 80

*p* *p*

92

*n*