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=1a4mvznkUDE3mSACgsGDFnDUutItX_4ga

David, Waltzing in the Lien's Den - Orchestra - MP3
https://drive.google.com/open?id=1leLEhOSp7_DKeEwiZDQa1Xsv5DyOQYet

Kosmonaught - Tuba Solo - MP3
https://drive.google.com/open?id=14c_0PWhdKoerUOz31id9uEupXD93ud43

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

“The Woman In The Room” © (1978) 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

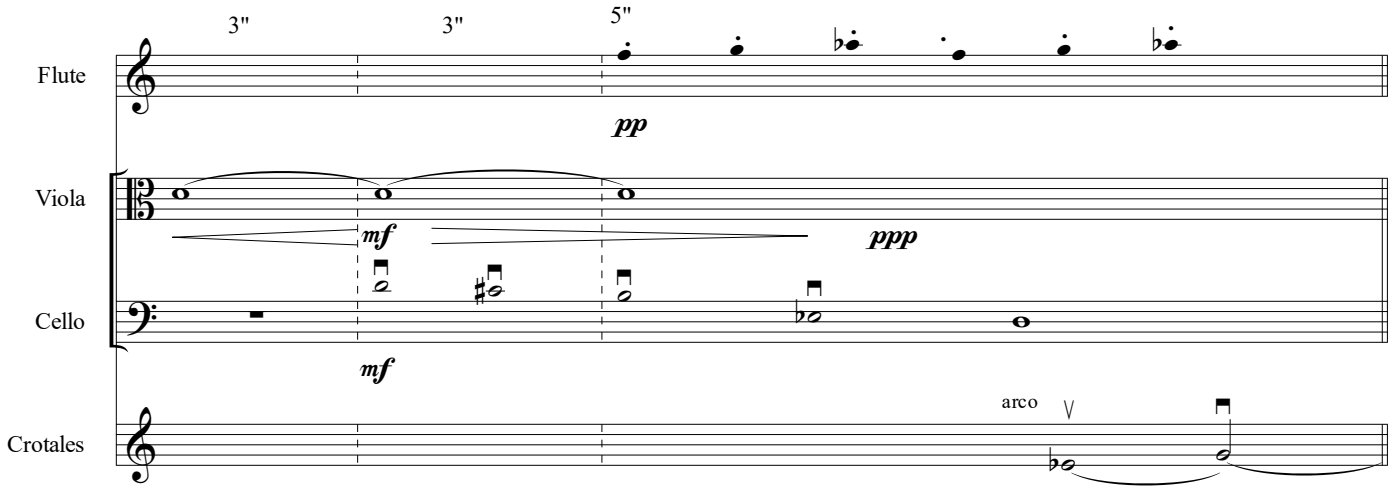
Johnny – a young man, distraught at his mother's situation. Rhythms are less strict with an emphasis on mimicking speech patterns.

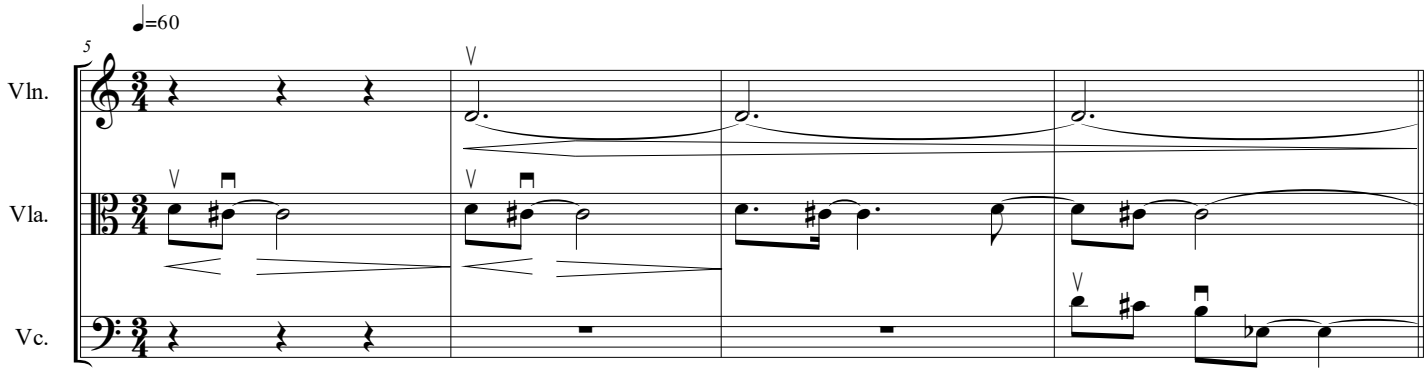
The Mother – an old woman. The mother spends her time in a hospital bed dying from cancer. Her singing should be labored, and the actual pitches should be moved through in a hazy slur.

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

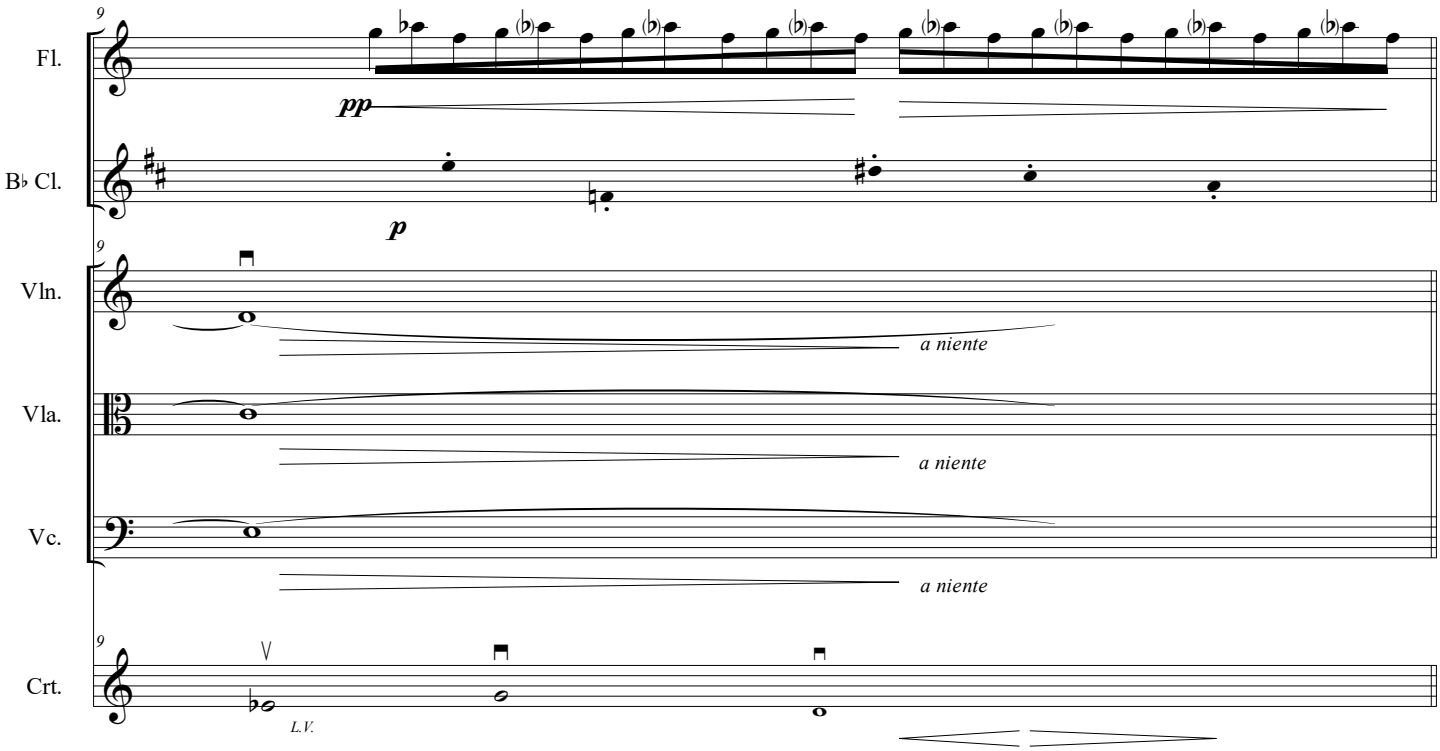
Kevin – the brother, a young man. Kevin should be a weaker tenor. He functions in two capacities: the distant present-day character and a young boy in the past. The singer should have a childlike falsetto.

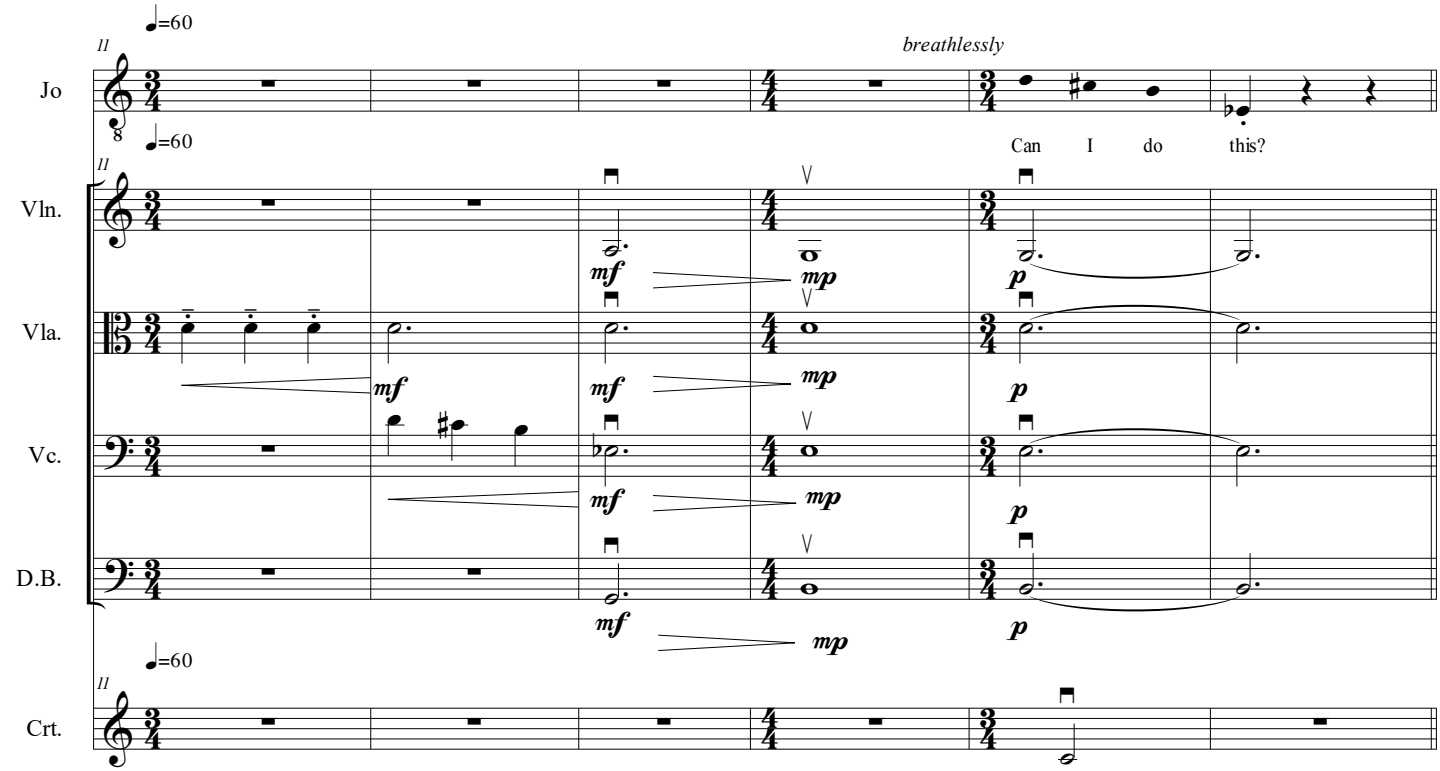
Scene 1

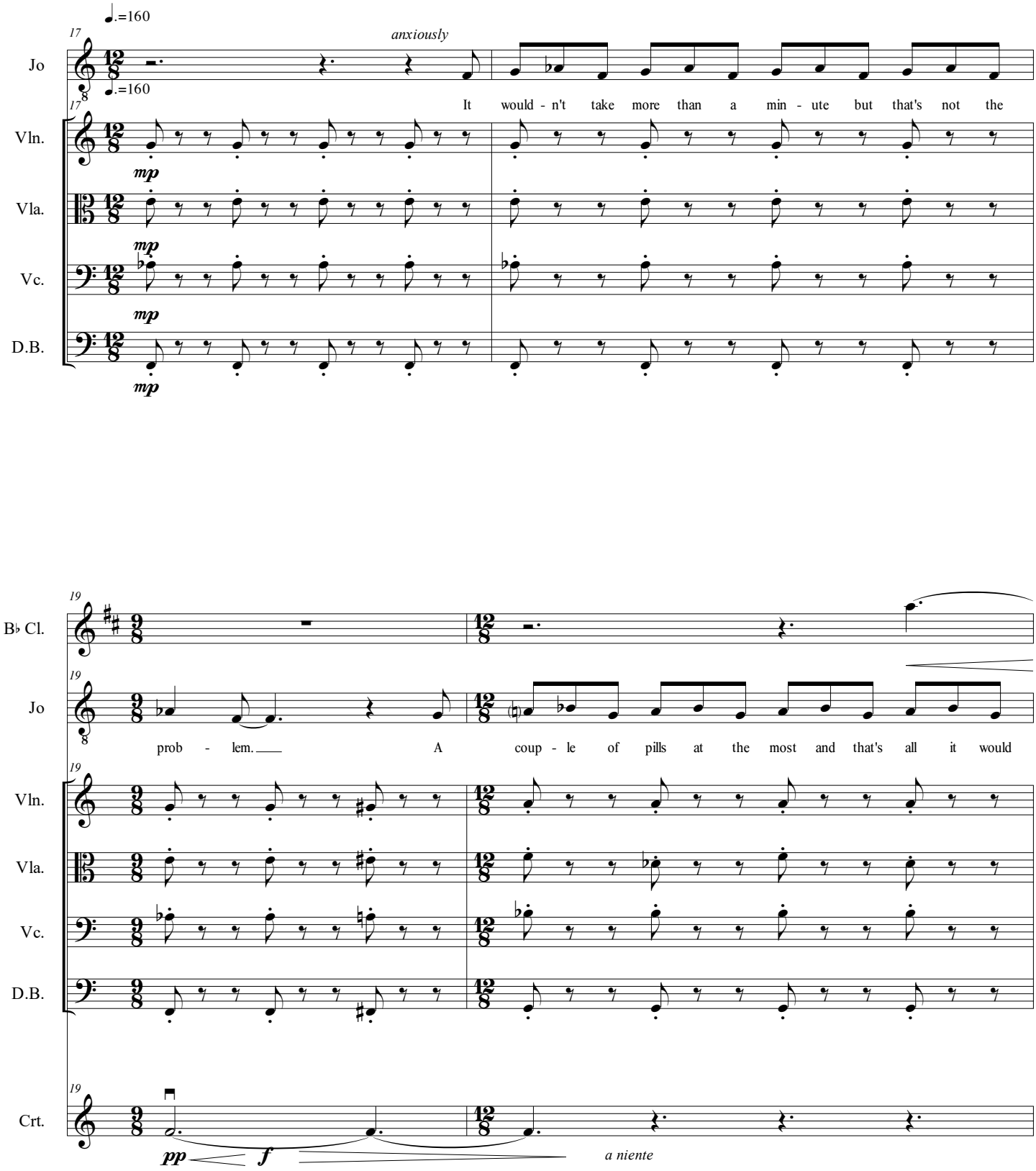

3"
3"
5"
Flute
pp
Viola
mf
ppp
Cello
mf
Crotales
arco

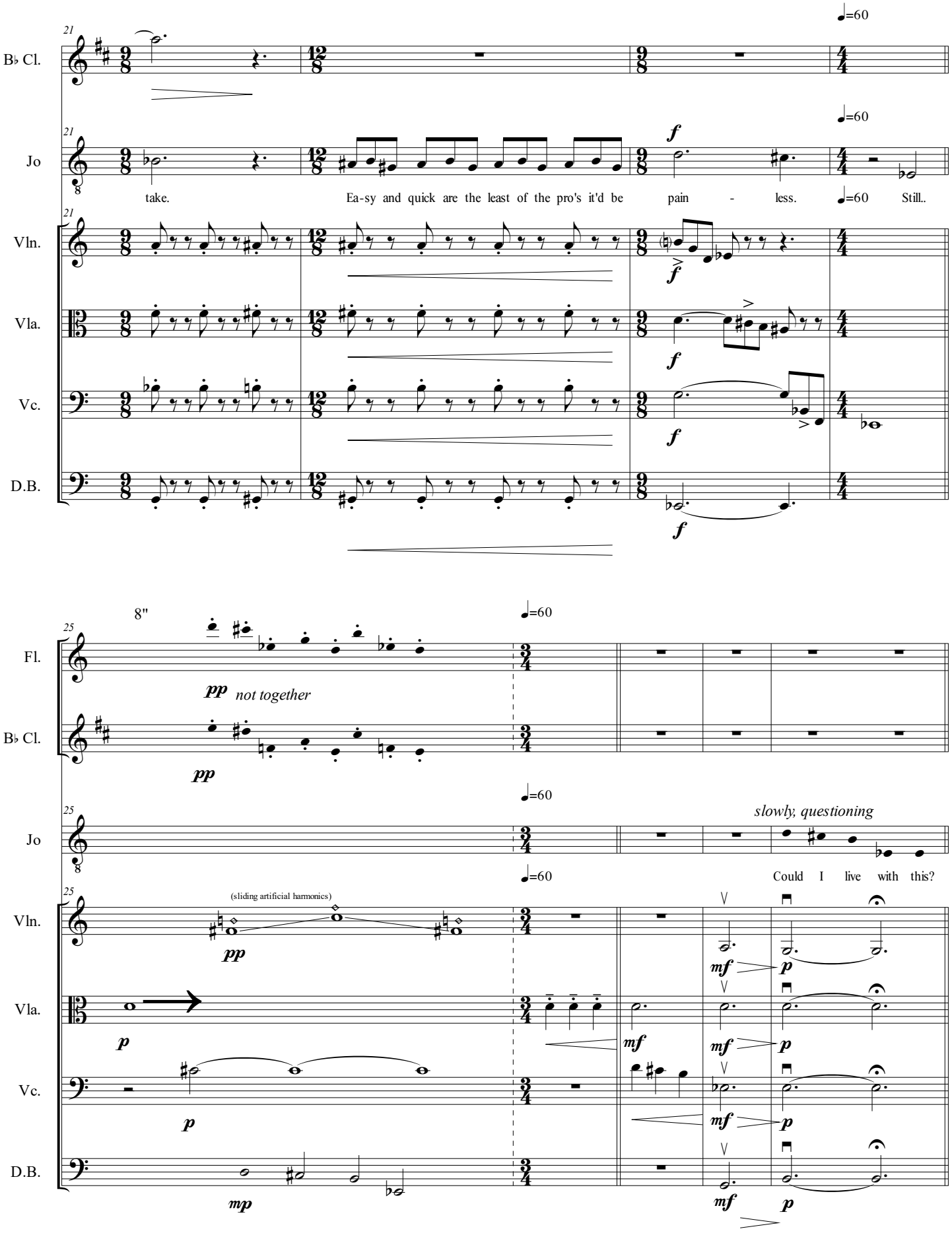

♩=60
5
Vln.
Vla.
Vc.

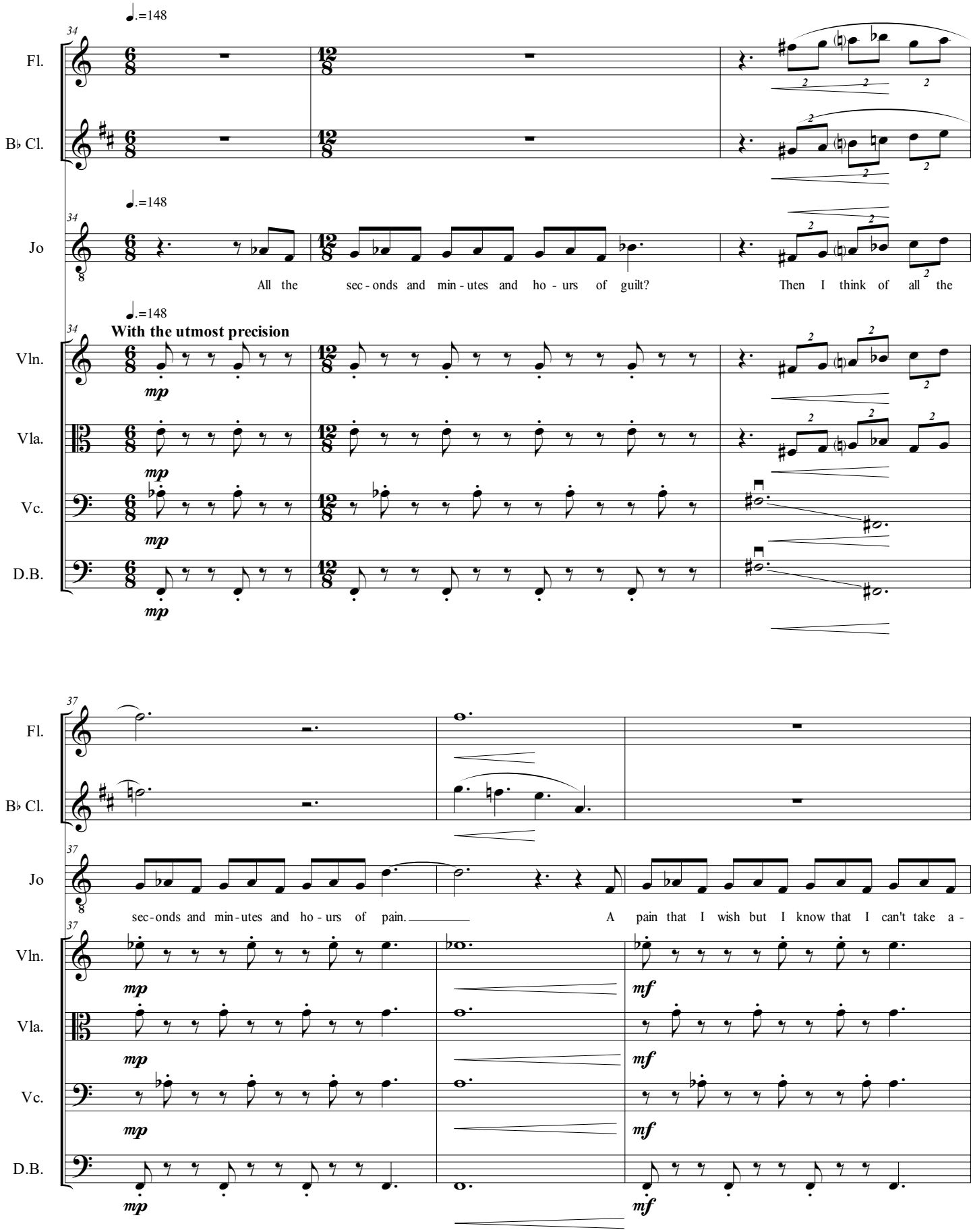
10"

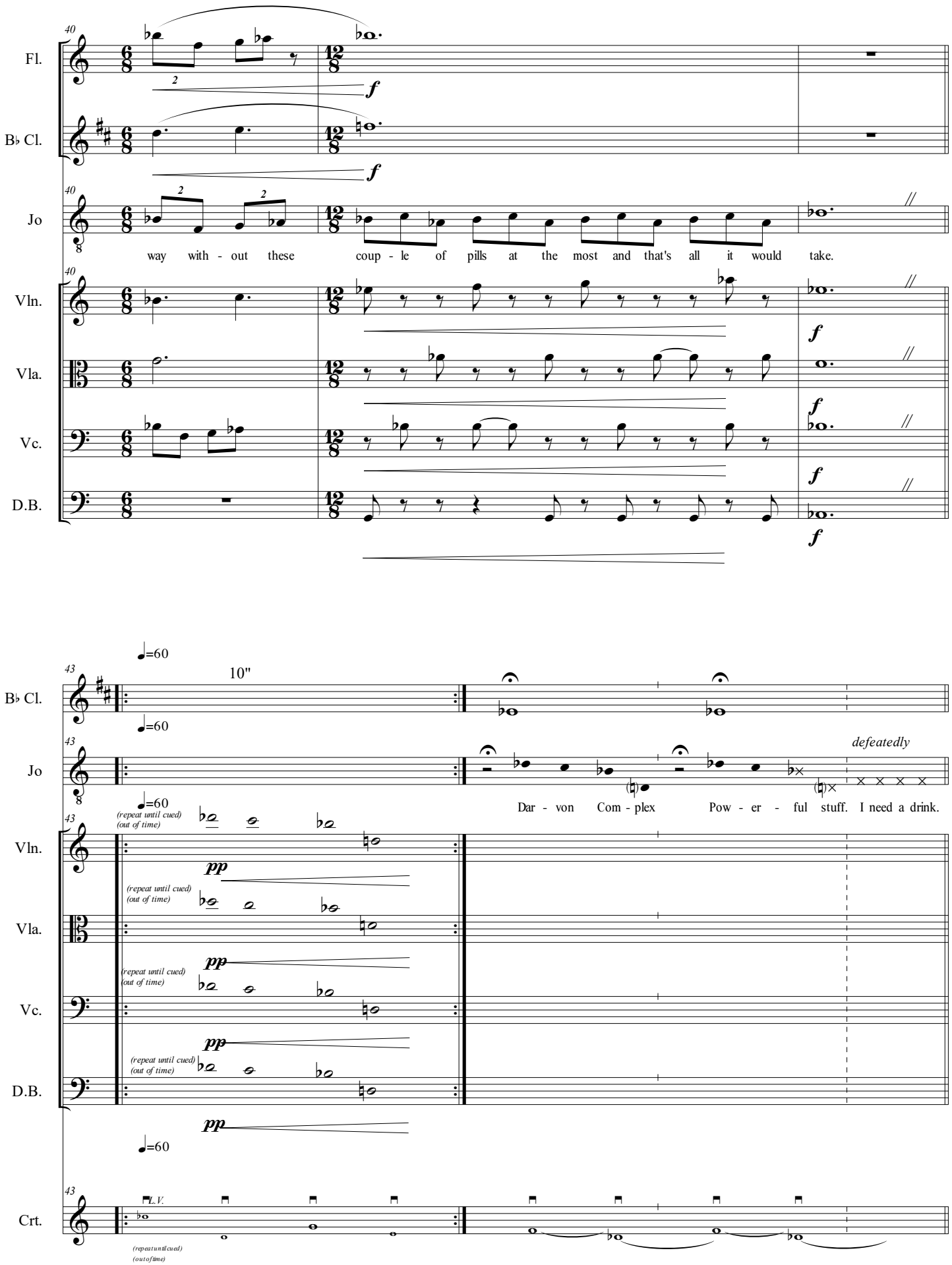

9
Fl.
pp
B♭ Cl.
p
9
Vln.
a niente
Vla.
a niente
Vc.
a niente
9
Crt.
L.V.

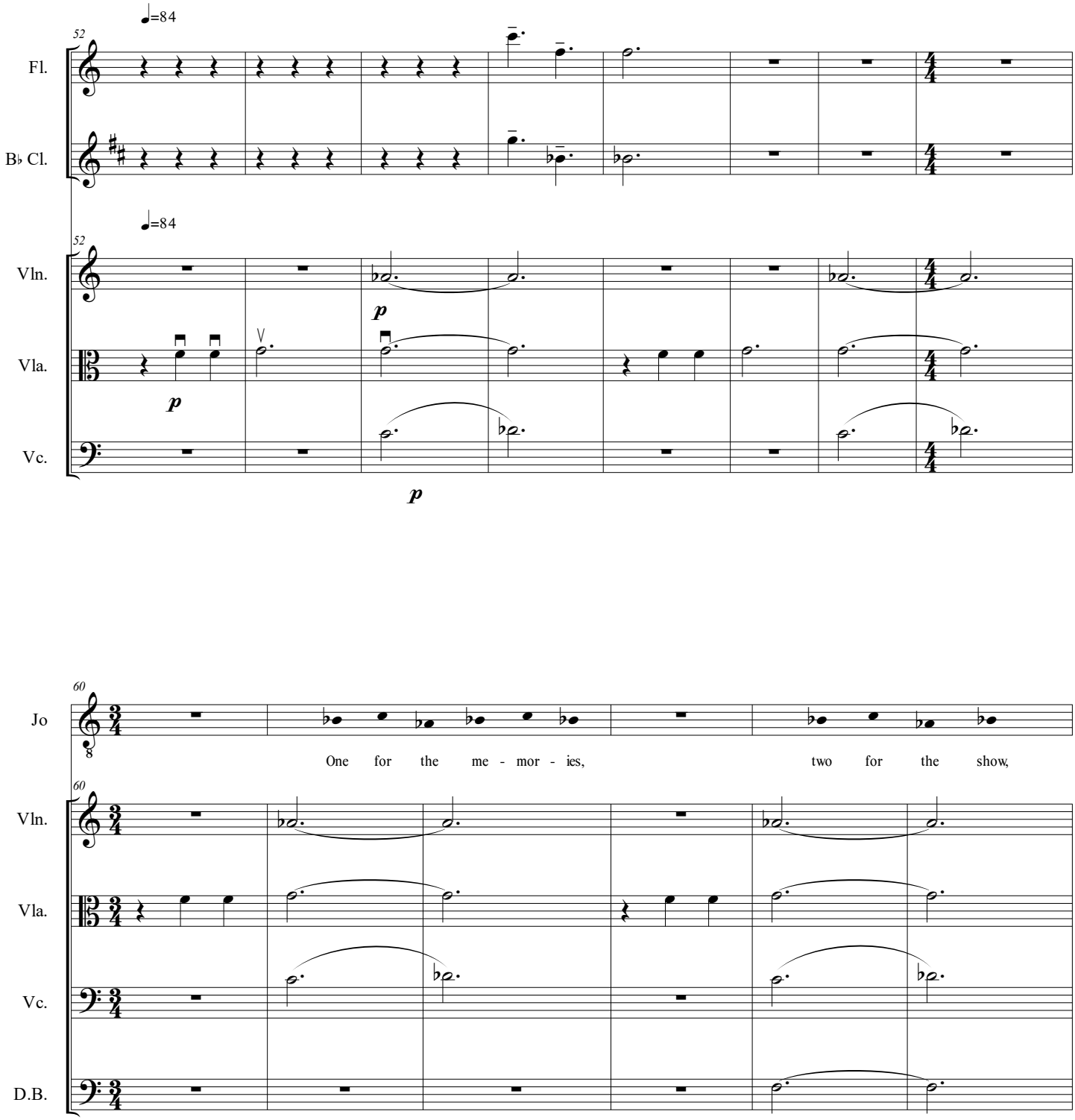

♩=60
II
breathlessly
Jo
8
Can I do this?
♩=60
II
Vln.
mf
mp
p
Vla.
mf
mf
mp
p
Vc.
mf
mp
p
D.B.
mf
mp
p
♩=60
II
Crt.


♩.=160
17
anxiously
Jo
It would - n't take more than a min - ute but that's not the
Vln.
Vla.
Vc.
D.B.
mp
19
B♭ Cl.
prob - lem. A coup - le of pills at the most and that's all it would
Crt.
pp
f
a niente

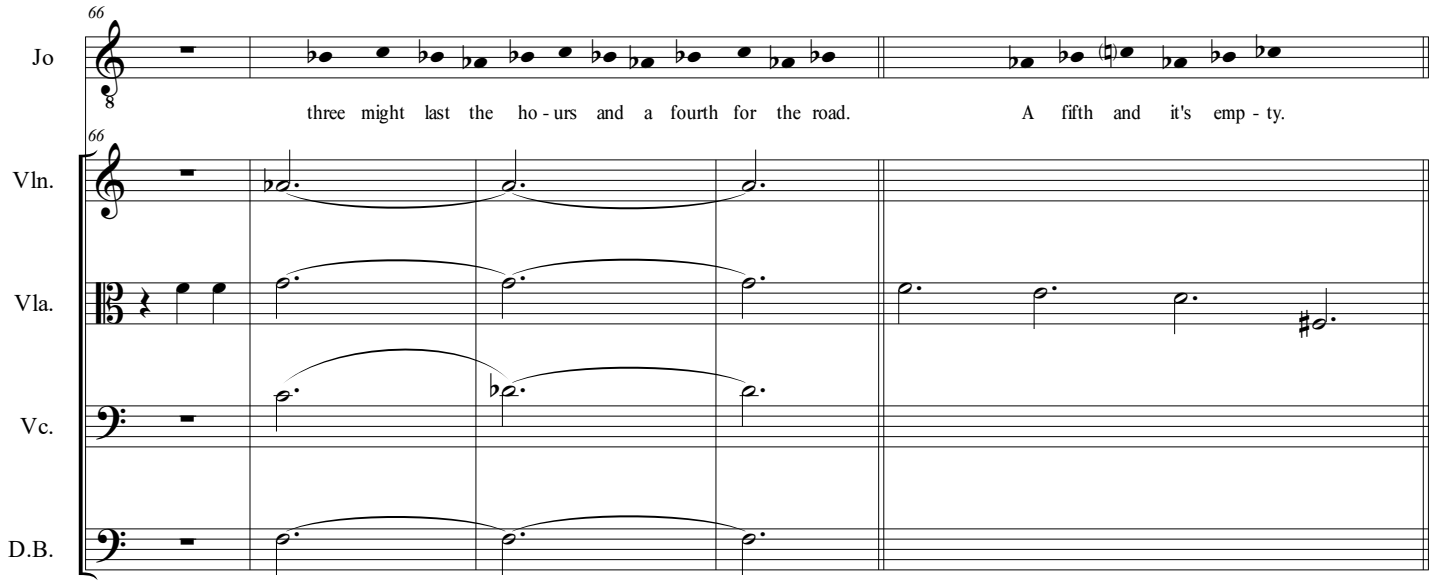

21
B♭ Cl.
Jo
Vln.
Vla.
Vc.
D.B.
♩=60
take.
Ea-sy and quick are the least of the pro's it'd be pain - less.
Still..
f
25
8"
Fl.
pp
not together
(sliding artificial harmonics)
slowly, questioning
Could I live with this?
mp
mf
p


34
♩.=148
Fl.
B♭ Cl.
Jo
All the sec - onds and min - utes and ho - urs of guilt?
Then I think of all the
With the utmost precision
Vln.
Vla.
Vc.
D.B.
mp
37
sec - onds and min - utes and ho - urs of pain.
A pain that I wish but I know that I can't take a -
mf

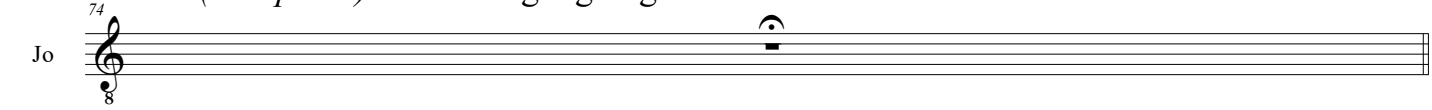

Fl.
B♭ Cl.
Jo
Vln.
Vla.
Vc.
D.B.
way with - out these coup - le of pills at the most and that's all it would take.
10"
defeatedly
Dar - von Com - plex Pow - er - ful stuff. I need a drink.
(repeat until cued)
(out of time)
Crt.
L.V.


♩=84
52
Fl.
B♭ Cl.
♩=84
52
Vln.
Vla.
Vc.
p
p
p

60
Jo
One for the me - mor - ies, two for the show,
60
Vln.
Vla.
Vc.
D.B.

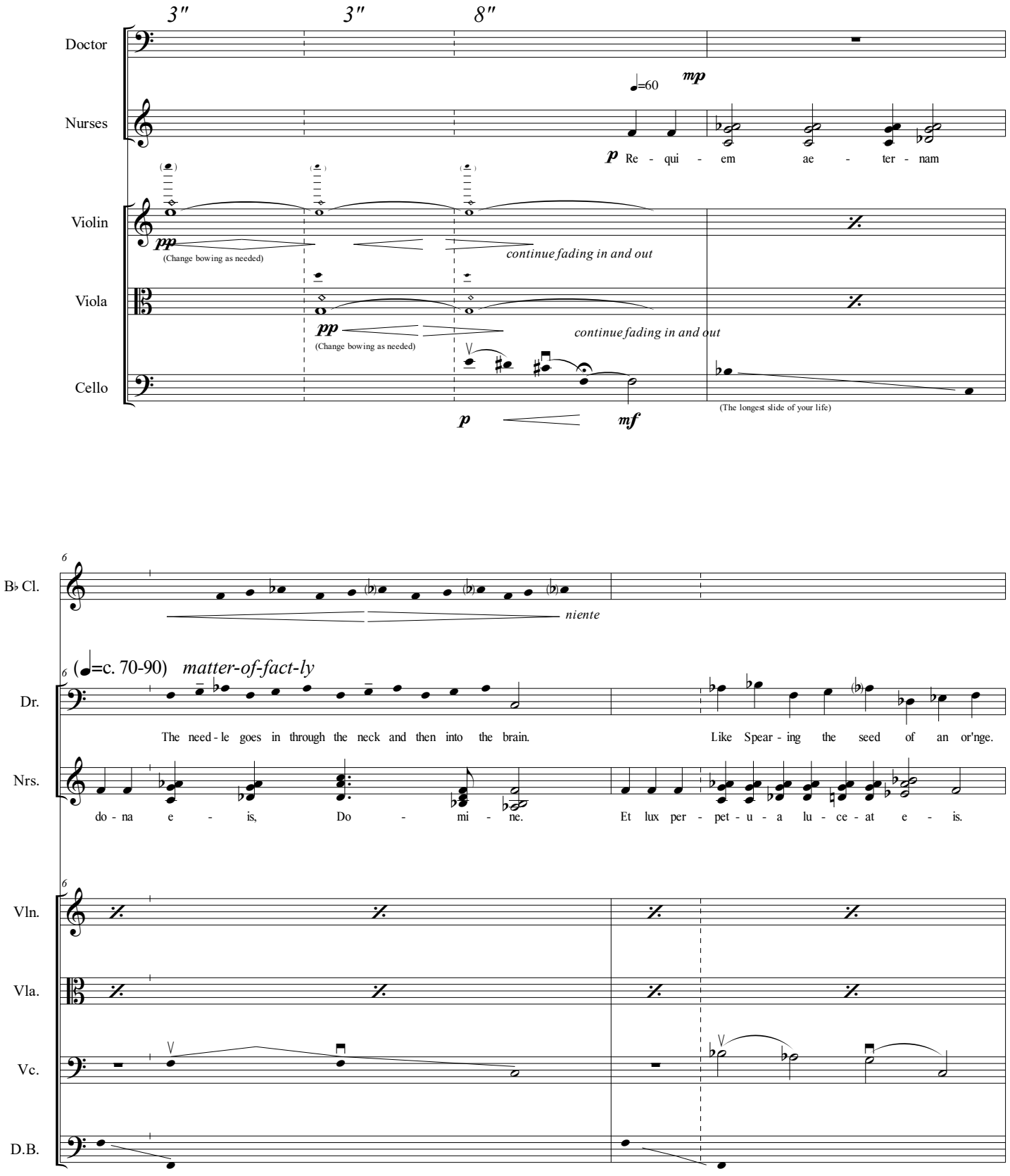


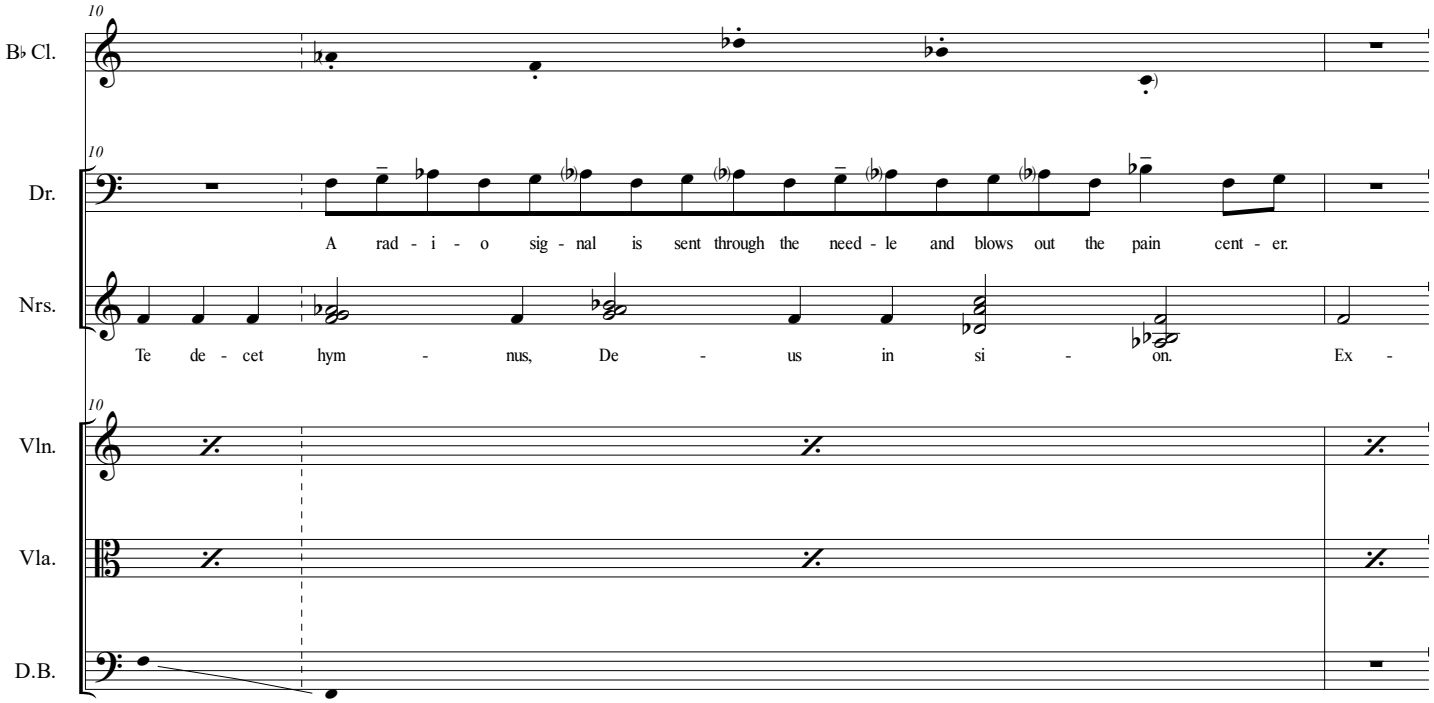
(whispered) "I should get going."

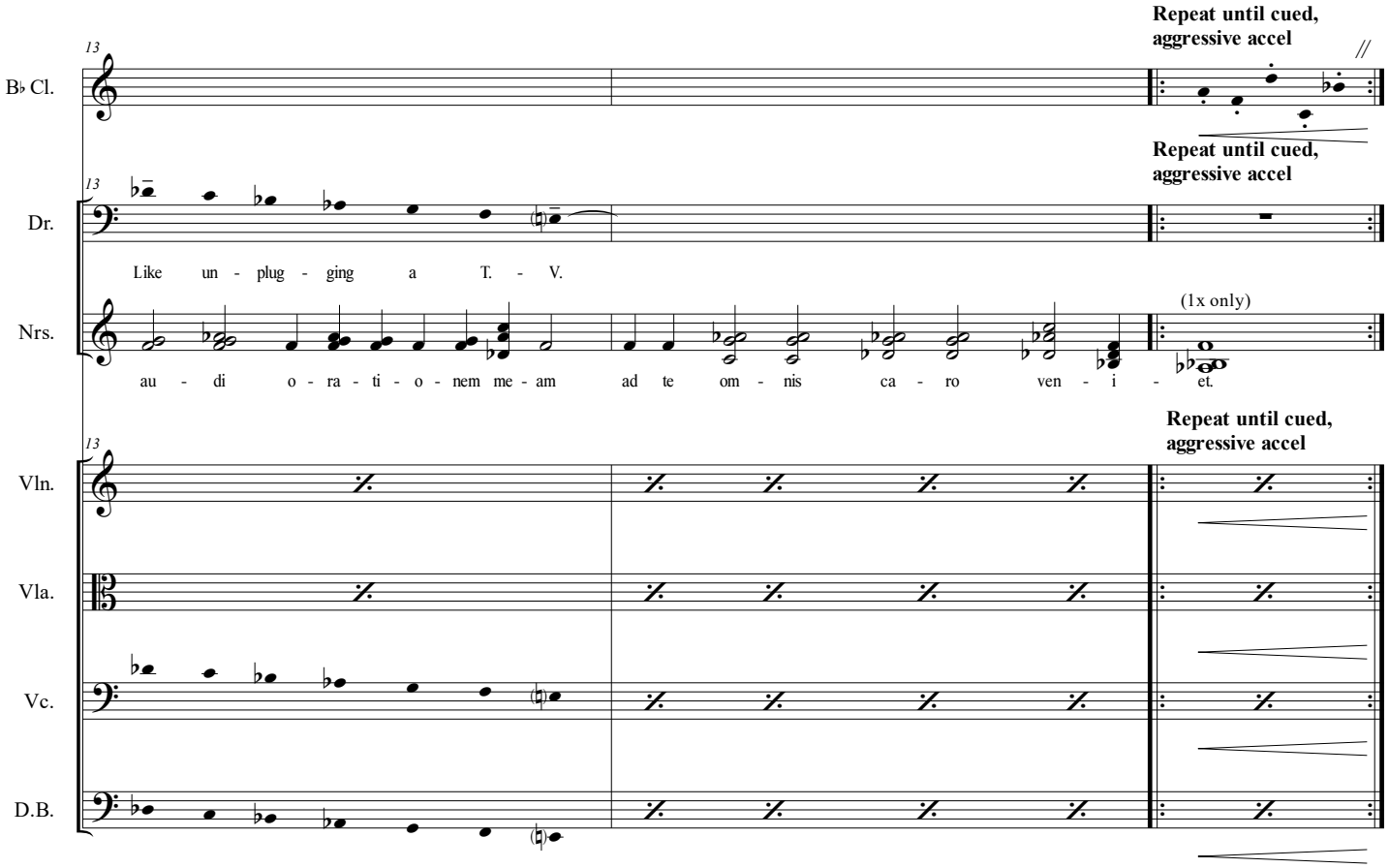


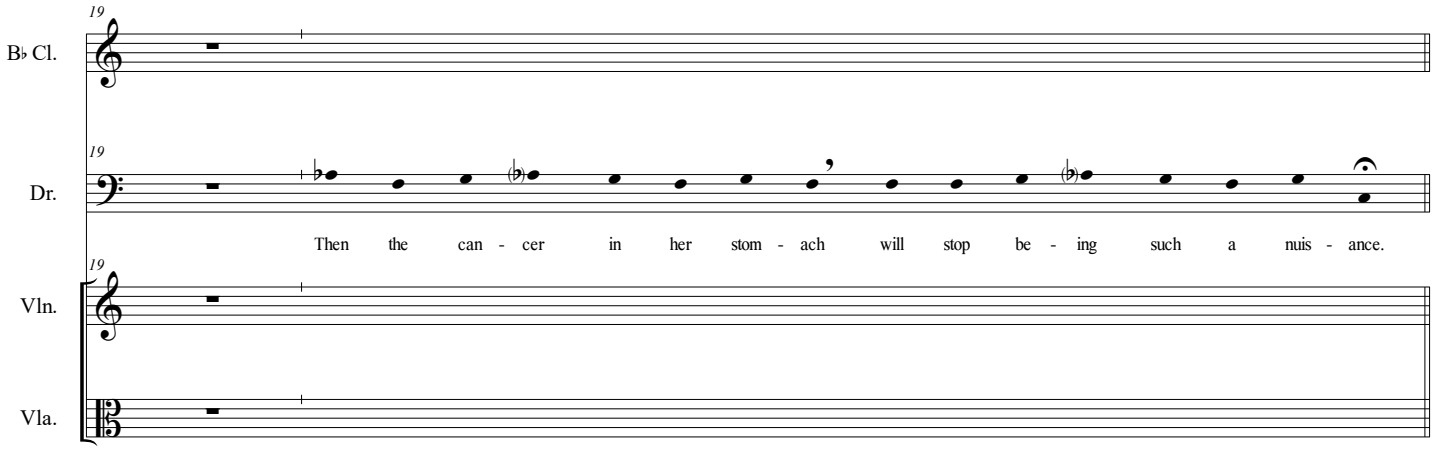
To Transition 1

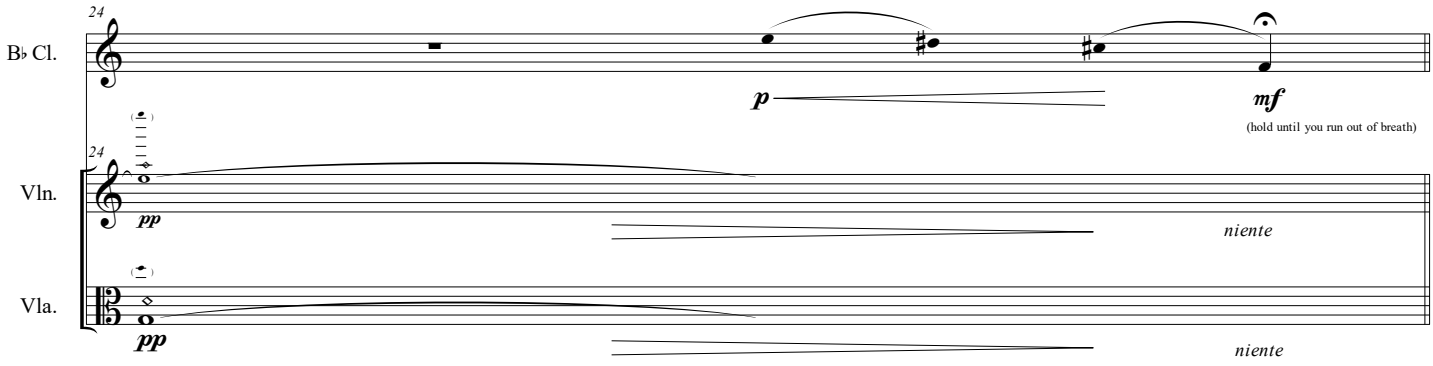
Transition 1




10
B♭ Cl.
Dr.
A rad - i - o sig - nal is sent through the need - le and blows out the pain cent - er.
Nrs.
Te de - cet hym - nus, De - us in si - on. Ex -
Vln.
Vla.
D.B.

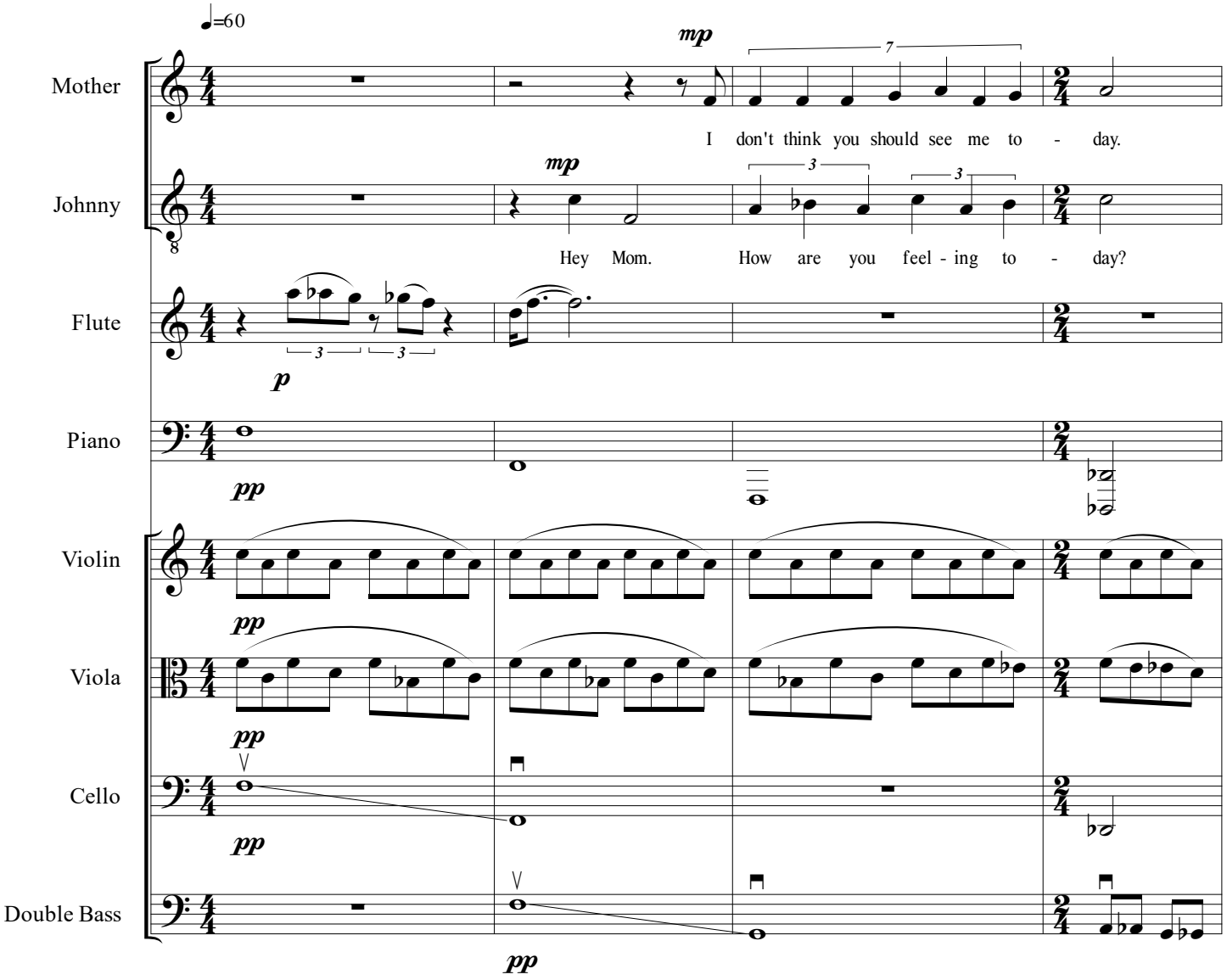

13
Repeat until cued, aggressive accel
B♭ Cl.
Repeat until cued, aggressive accel
Dr.
Like un - plug - ging a T. - V.
(1x only)
Nrs.
au - di o - ra - ti - o - nem me - am ad te om - nis ca - ro ven - i - et.
Repeat until cued, aggressive accel
Vln.
Vla.
Vc.
D.B.

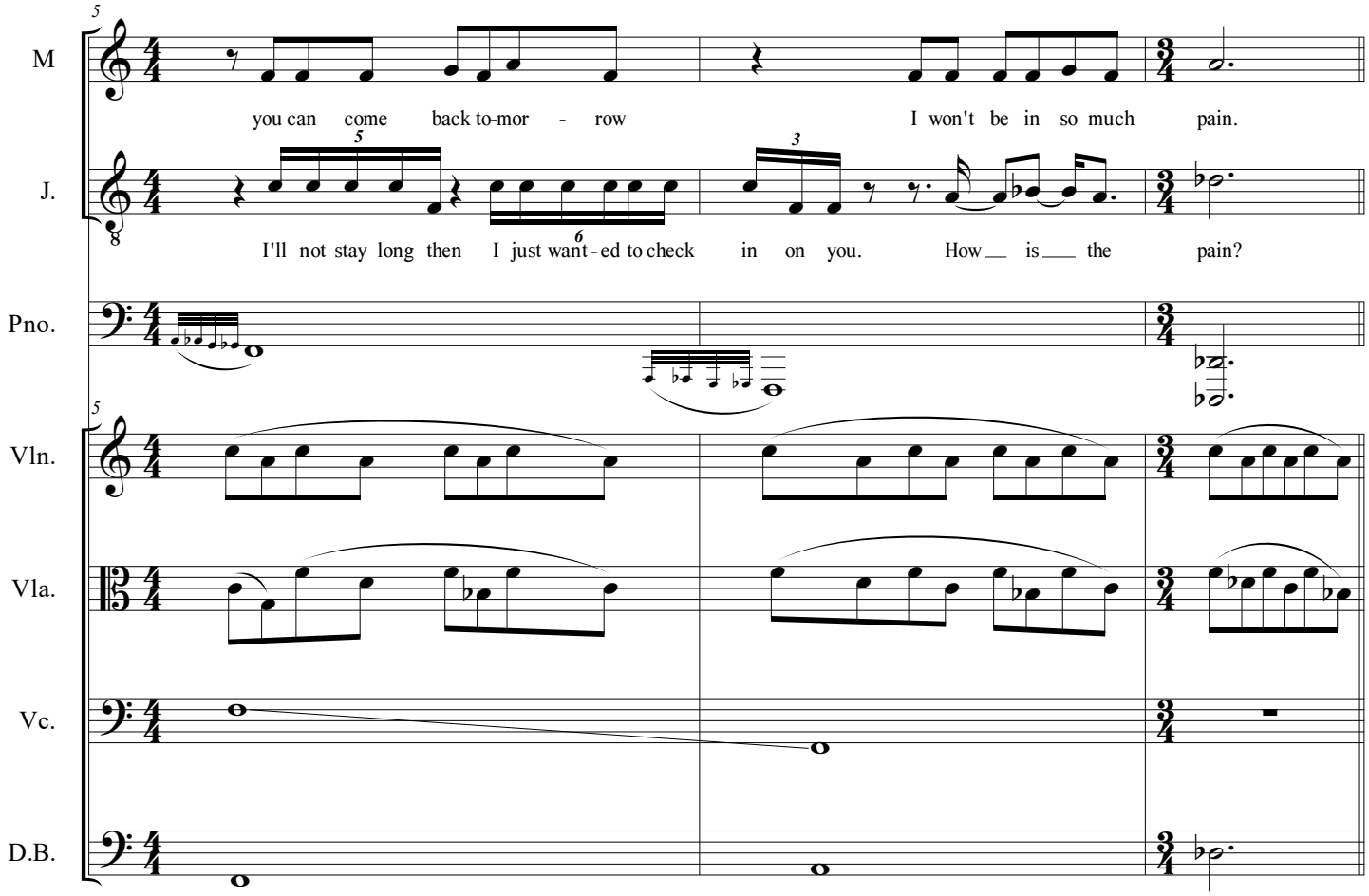

19
B♭ Cl.
19
Dr.
Then the can - cer in her stom - ach will stop be - ing such a nuis - ance.
19
Vln.
Vla.

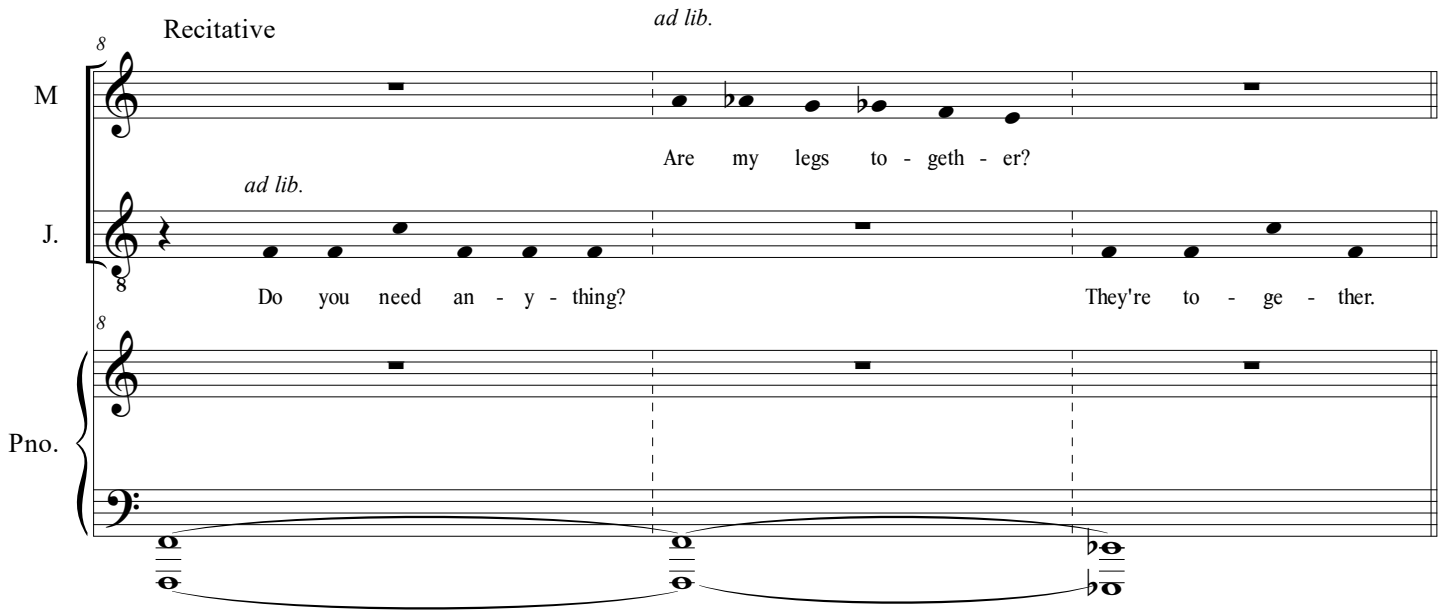

24
B♭ Cl.
p
mf
(hold until you run out of breath)
24
Vln.
pp
niente
Vla.
pp
niente

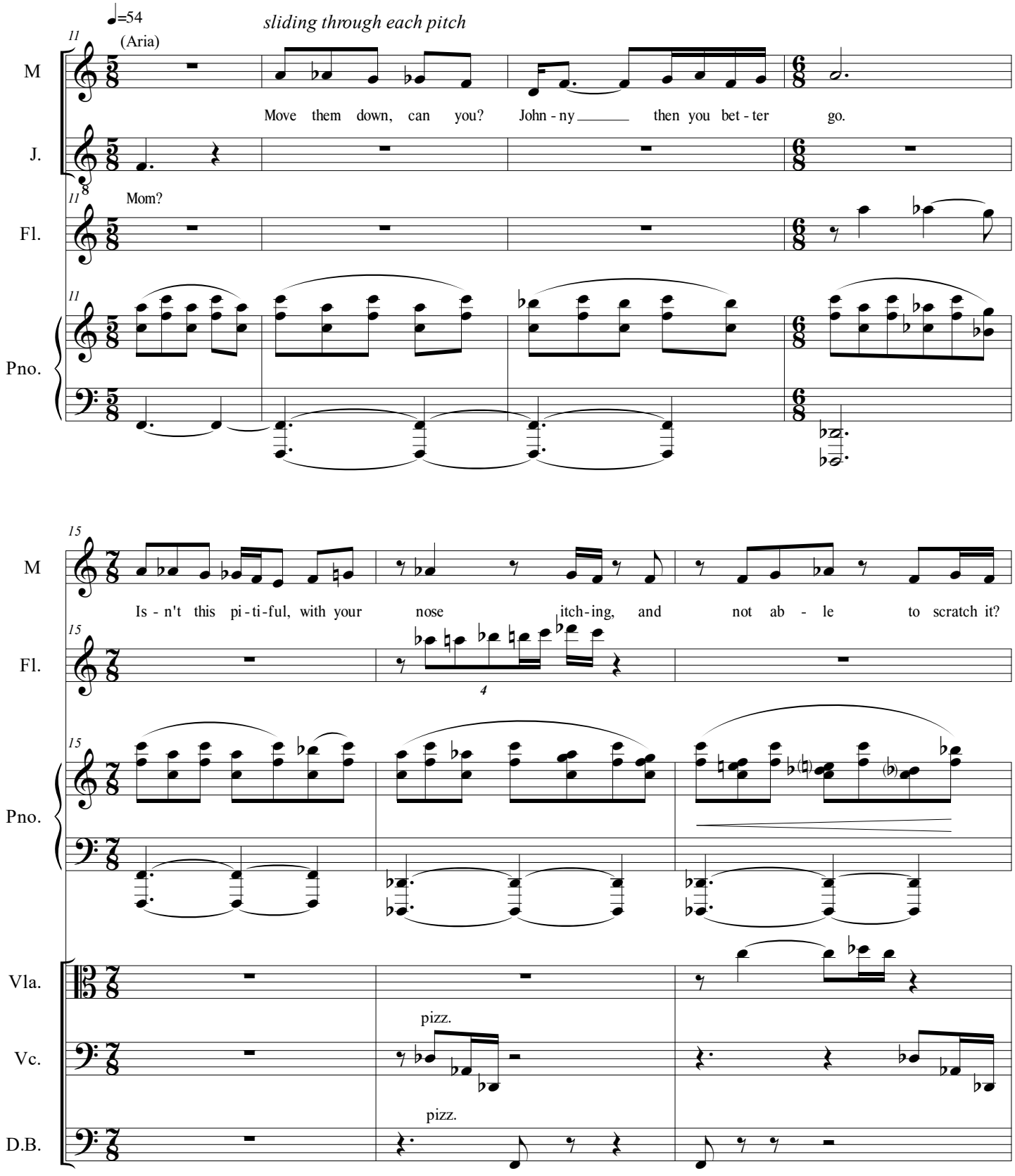
To Scene 2

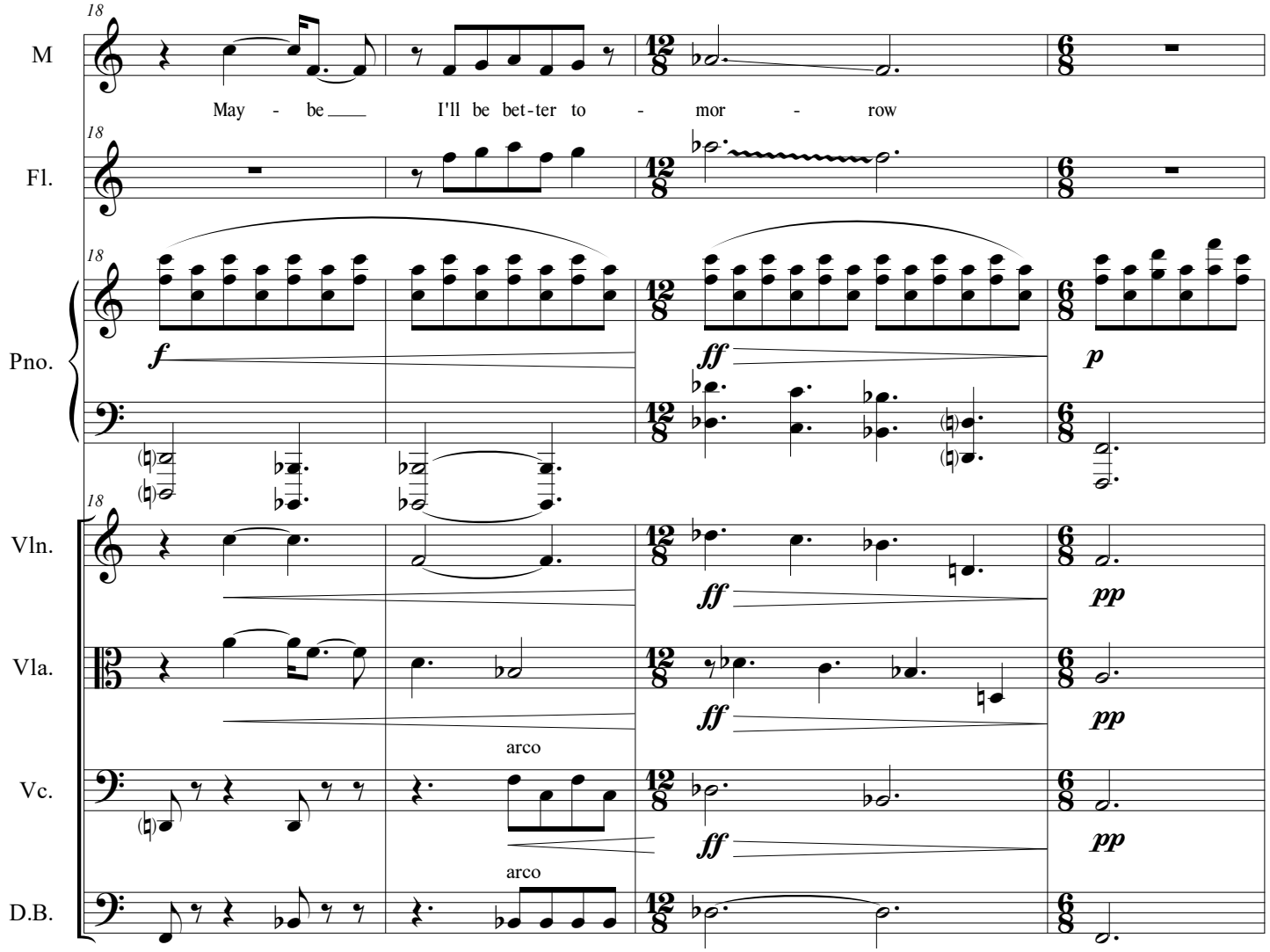
Scene 2

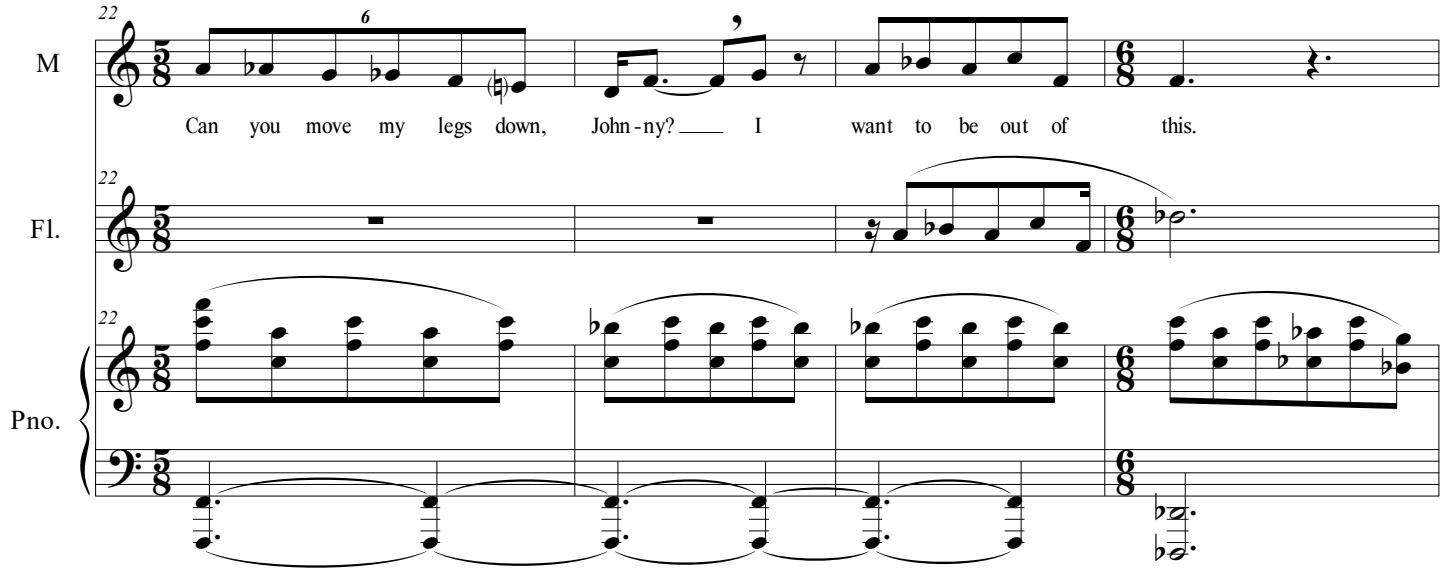

♩=60
Mother
mp
I don't think you should see me to - day.
Johnny
mp
Hey Mom. How are you feel - ing to - day?
Flute
p
Piano
pp
Violin
pp
Viola
pp
Cello
pp
Double Bass
pp

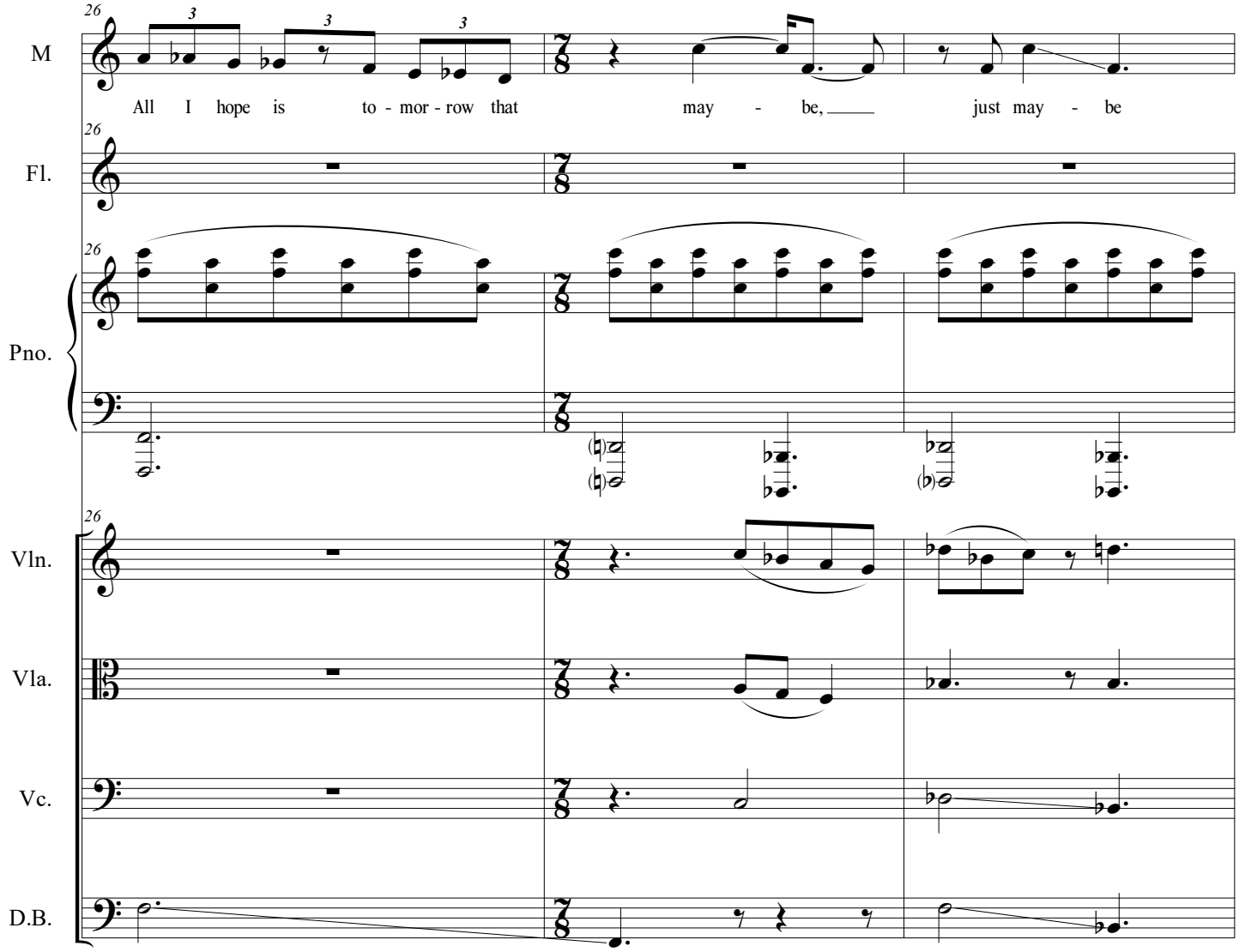

5
M
you can come back to-mor - row
I won't be in so much pain.
J.
I'll not stay long then I just want-ed to check in on you.
How is the pain?
Pno.
5
Vln.
Vla.
Vc.
D.B.

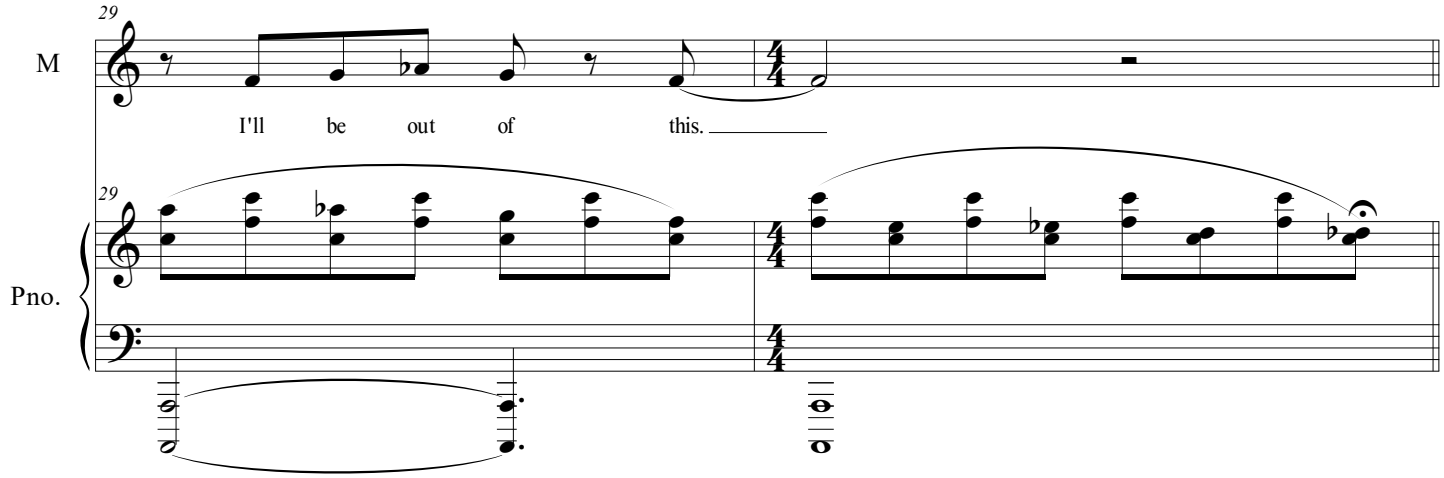

Recitative
ad lib.
8
M
Are my legs to - geth - er?
ad lib.
J.
Do you need an - y - thing?
They're to - ge - ther.
8
Pno.

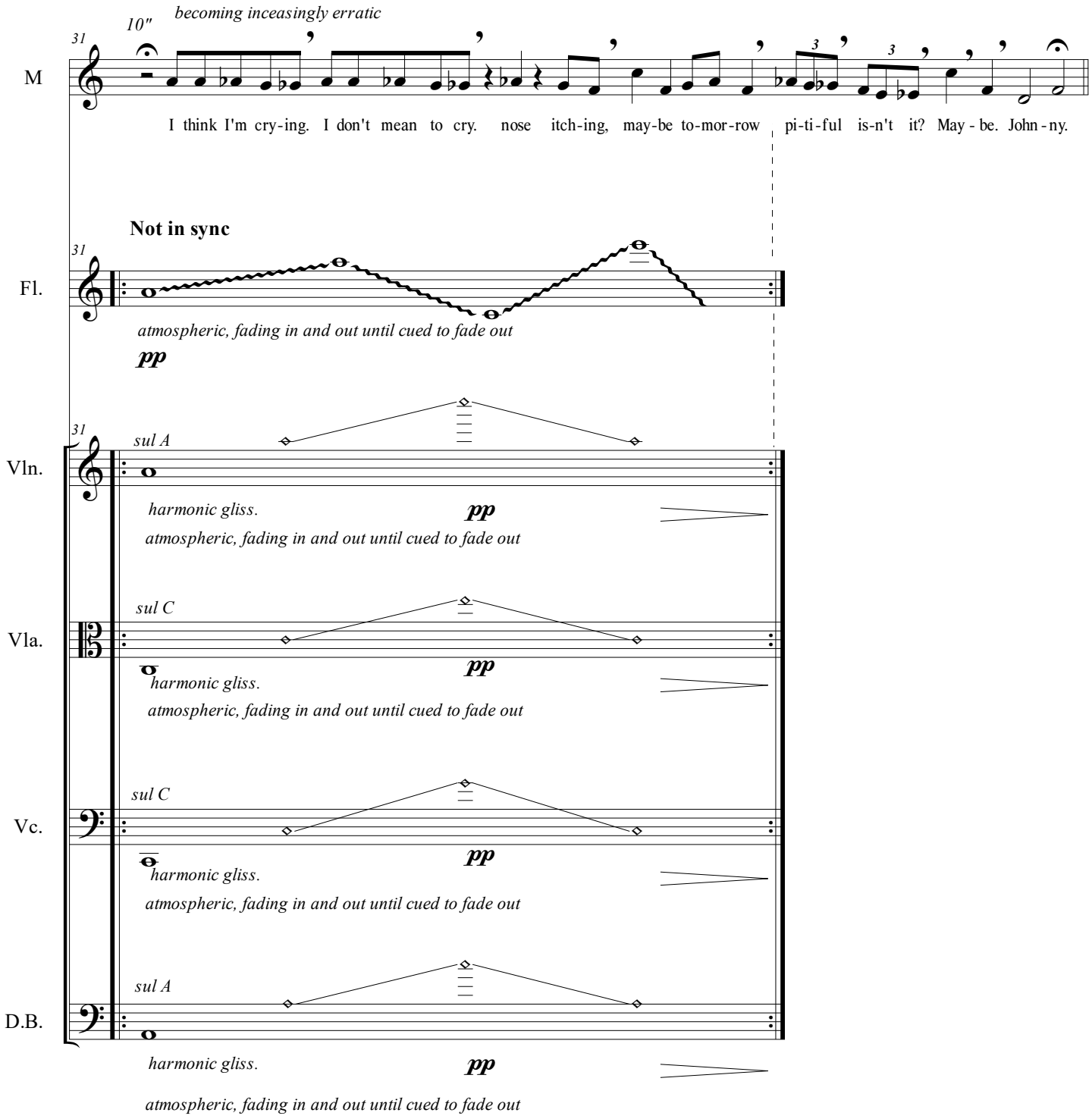

♩=54
(Aria)
sliding through each pitch
11
M
Move them down, can you? John - ny then you bet - ter go.
J.
Mom?
Fl.
Pno.
15
Is - n't this pi - ti - ful, with your nose itch - ing, and not ab - le to scratch it?
4
Vla.
pizz.
Vc.
pizz.
D.B.

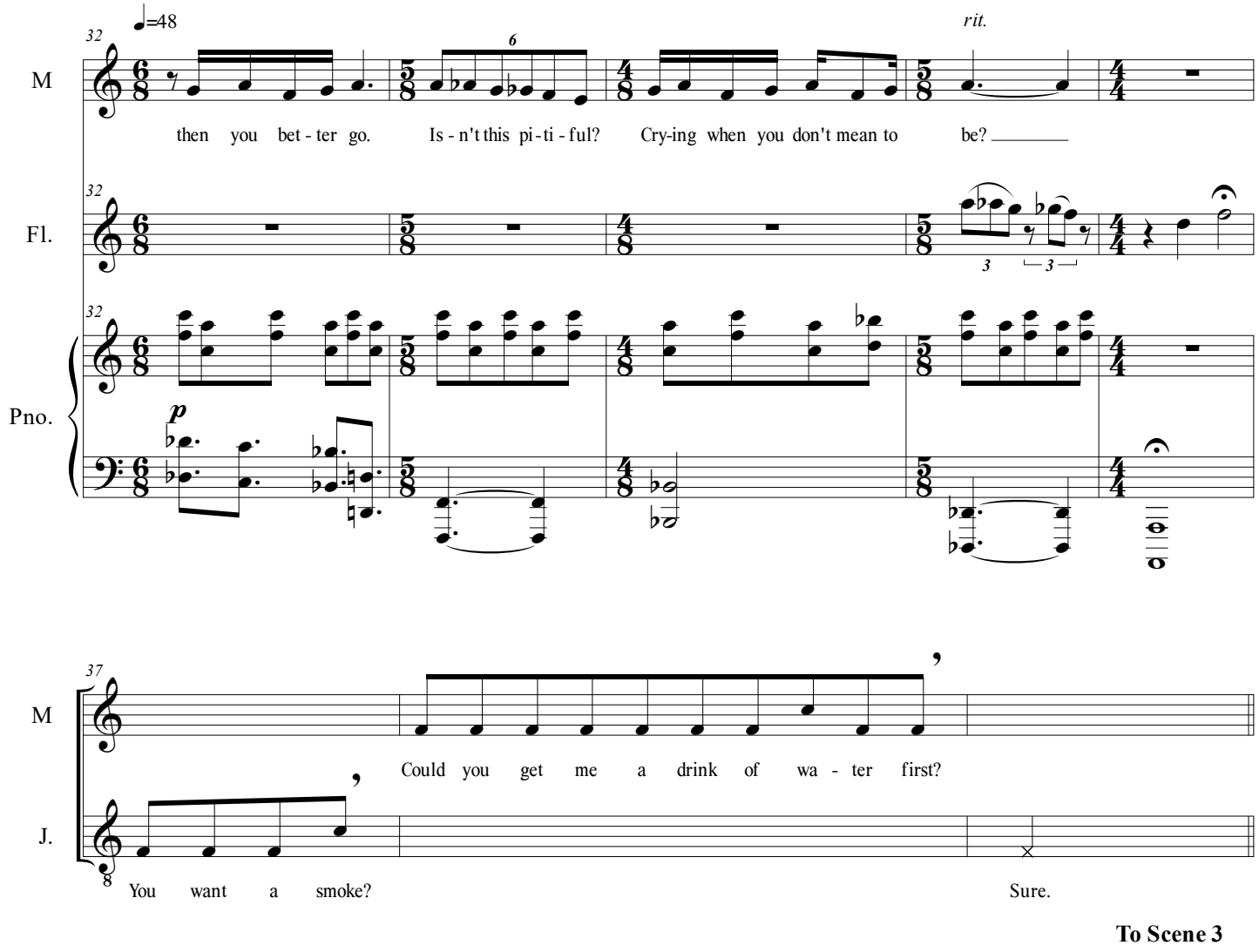

18
M
May - be I'll be bet-ter to - mor - row
18
Fl.
18
Pno.
f
ff
p
18
Vln.
ff
pp
Vla.
ff
pp
arco
Vc.
ff
pp
arco
D.B.


22
6
M
Can you move my legs down, John-ny? I want to be out of this.
22
Fl.
22
Pno.


26
M
All I hope is to - mor - row that may - be, just may - be
Fl.
Pno.
Vln.
Vla.
Vc.
D.B.

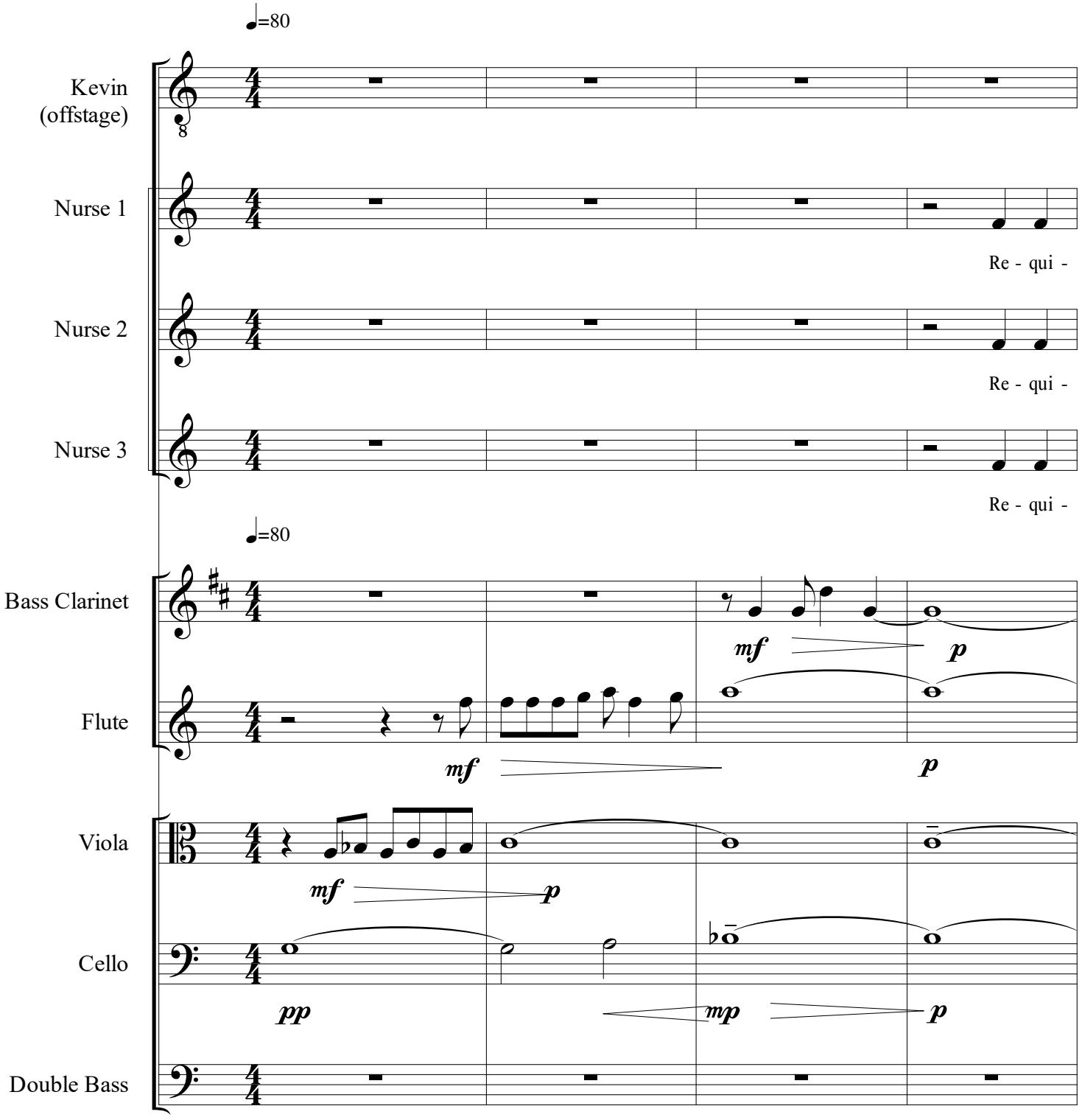

29
M
I'll be out of this.
Pno.

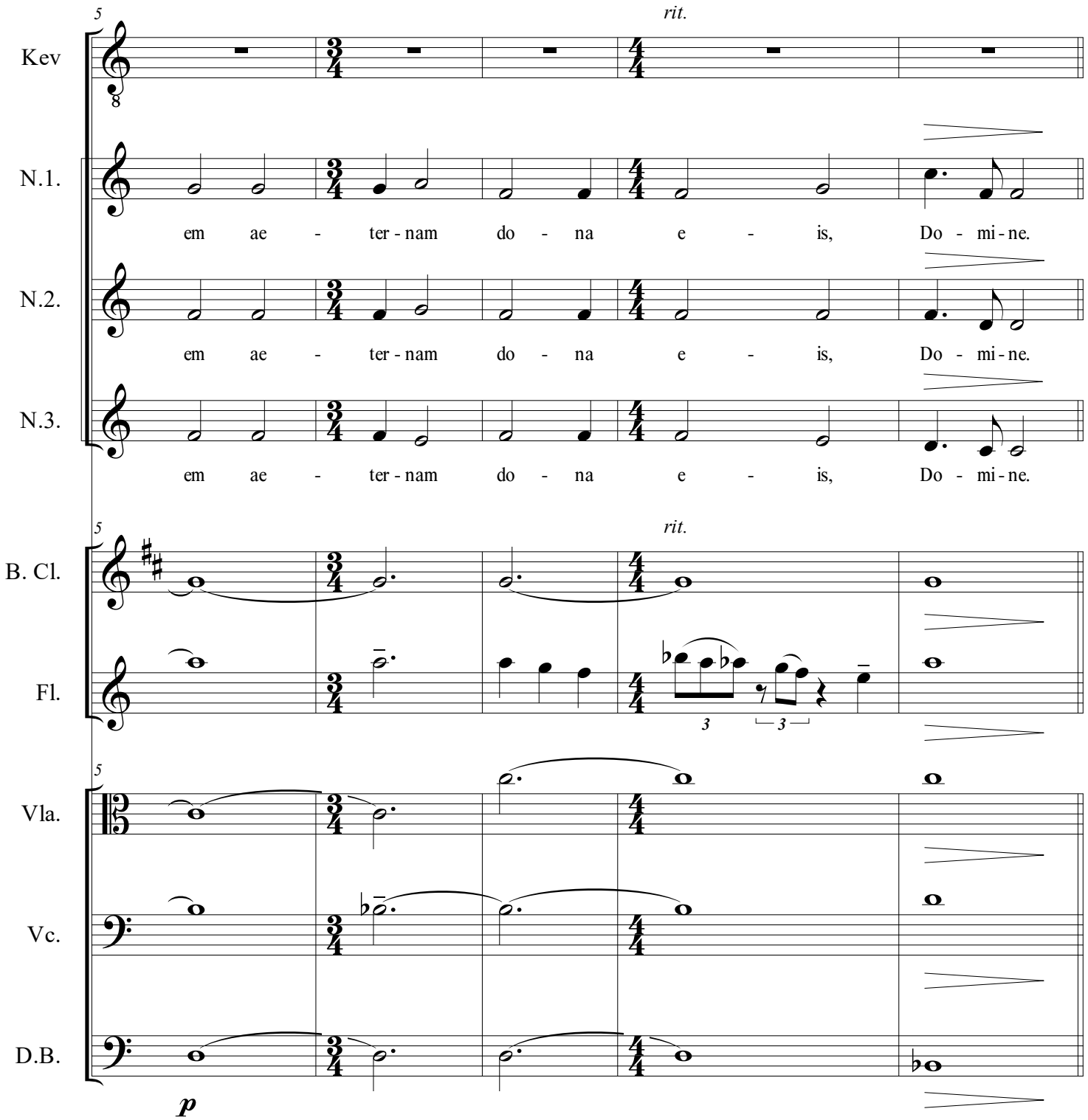

10"
becoming inceasingly erratic
31
M
I think I'm cry-ing. I don't mean to cry. nose itch-ing, may-be to-mor-row pi-ti-ful is-n't it? May - be. John - ny.
Not in sync
31
Fl.
atmospheric, fading in and out until cued to fade out
pp
31
Vln.
sul A
harmonic gliss.
pp
atmospheric, fading in and out until 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

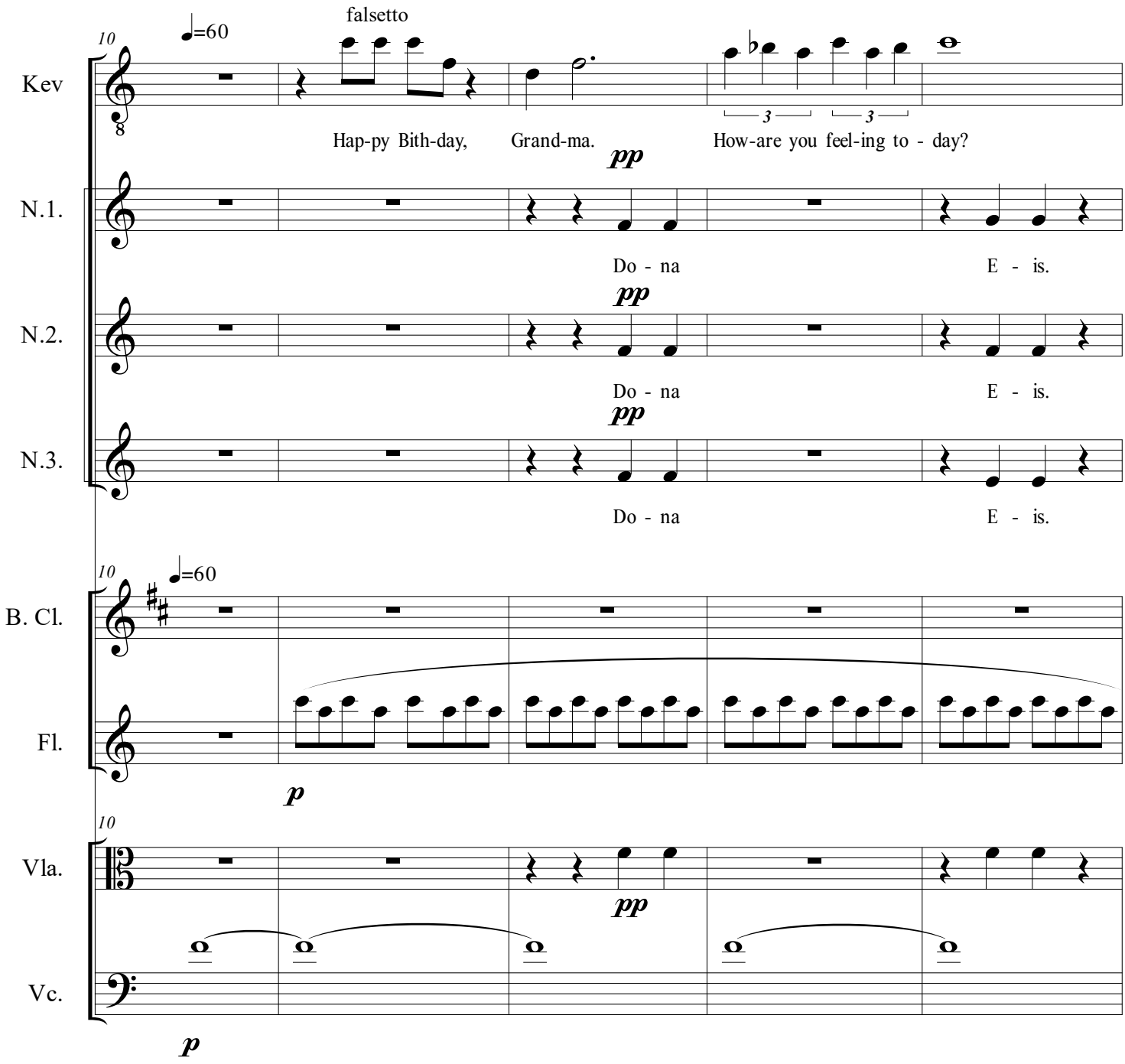

32
♩=48
rit.
M
then you bet - ter go.
Is - n't this pi - ti - ful?
Cry-ing when you don't mean to be?
Fl.
Pno.
p
37
Could you get me a drink of wa - ter first?
J.
You want a smoke?
Sure.

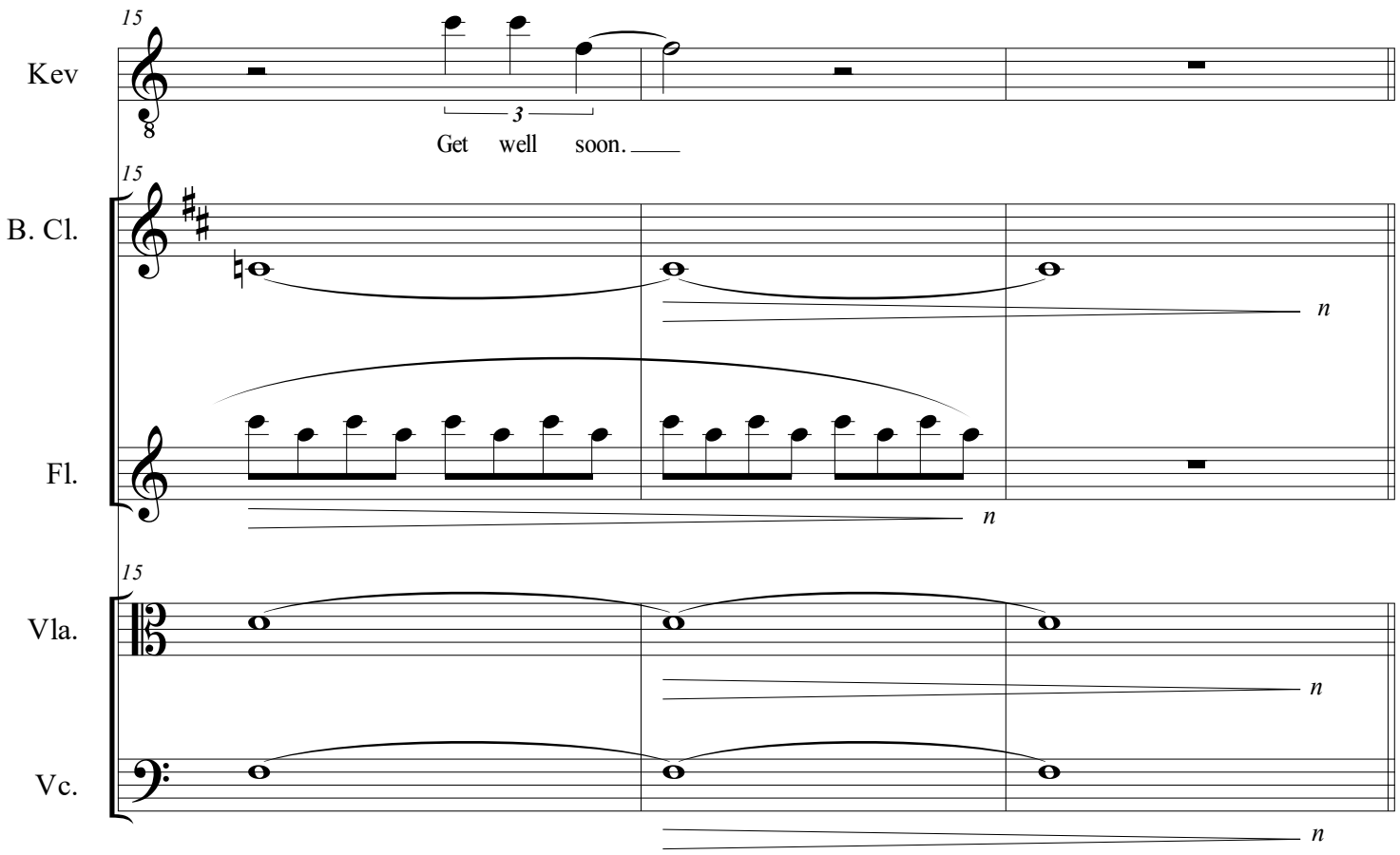
To Scene 3

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

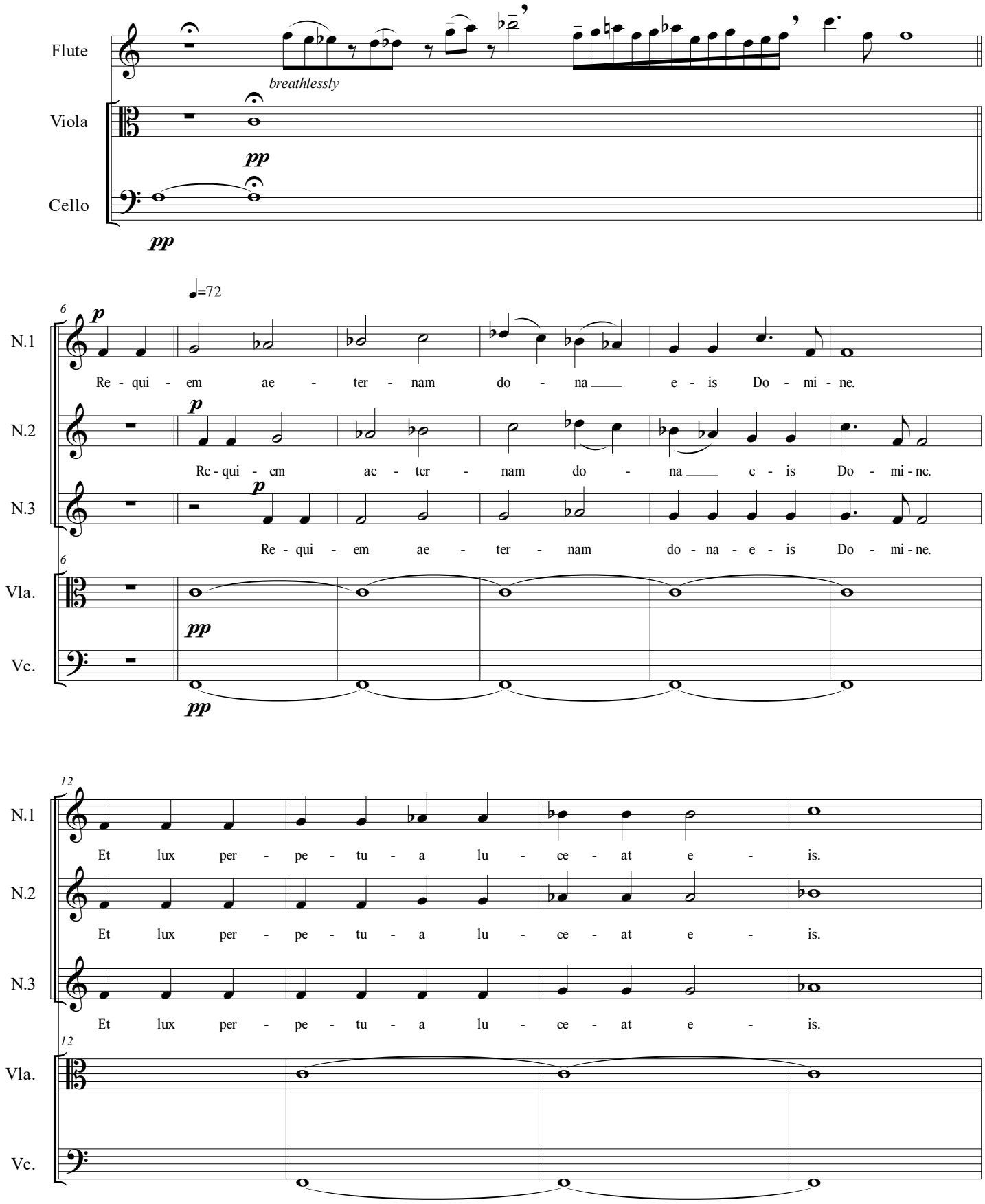

5
rit.
Kev
N.1.
em ae - ter - nam do - na e - is, Do - mi - ne.
N.2.
em ae - ter - nam do - na e - is, Do - mi - ne.
N.3.
em ae - ter - nam do - na e - is, Do - mi - ne.
5
rit.
B. Cl.
Fl.
3
3
5
Vla.
Vc.
D.B.
p


falsetto
10
♩=60
Kev
Hap-py Bith-day, Grand-ma. How-are you feel-ing to - day?
pp
N.1.
Do - na E - is.
pp
N.2.
Do - na E - is.
pp
N.3.
Do - na E - is.
10
♩=60
B. Cl.
Fl.
p
10
Vla.
pp
Vc.
p

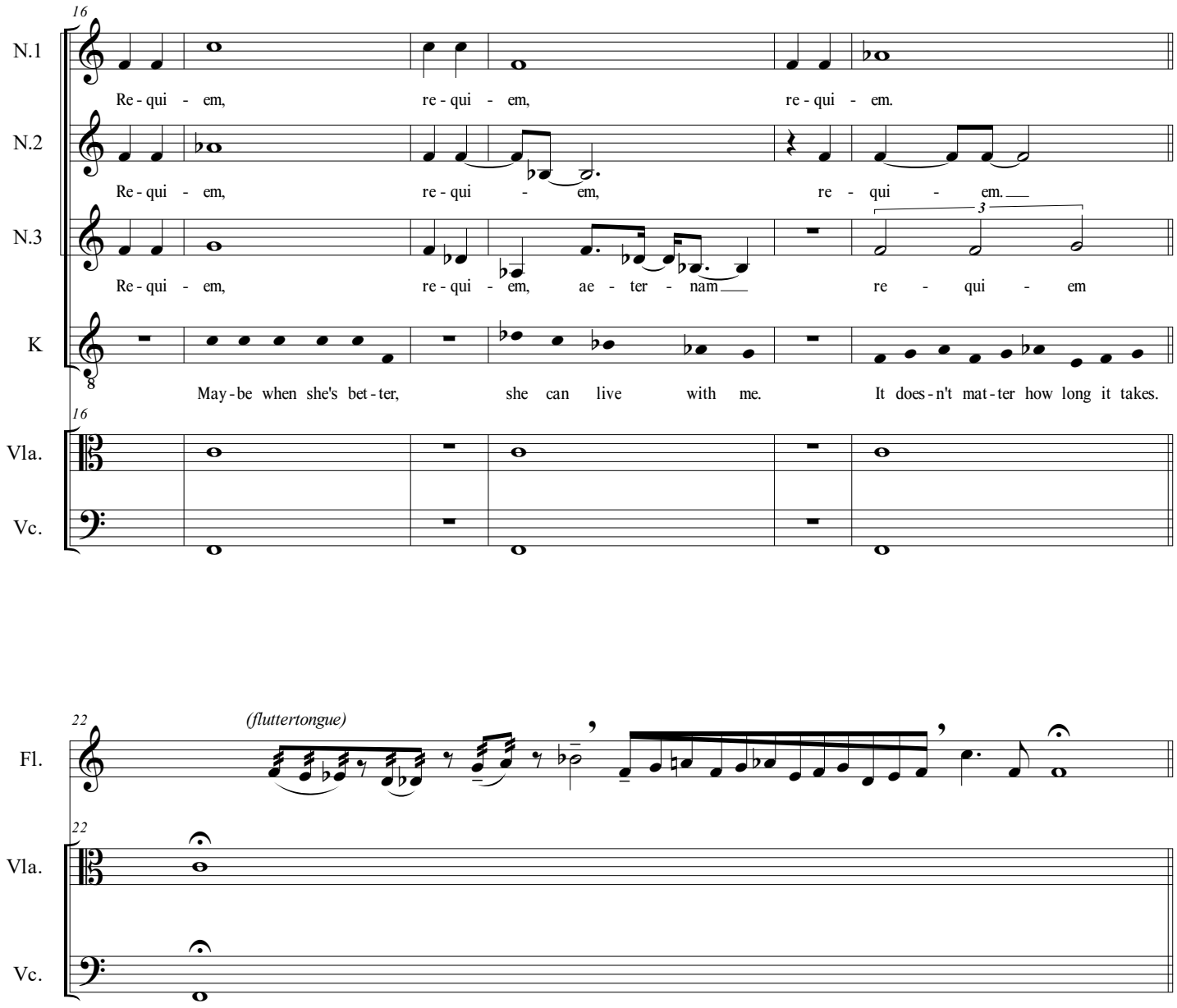


To Transition 2

Transition 2

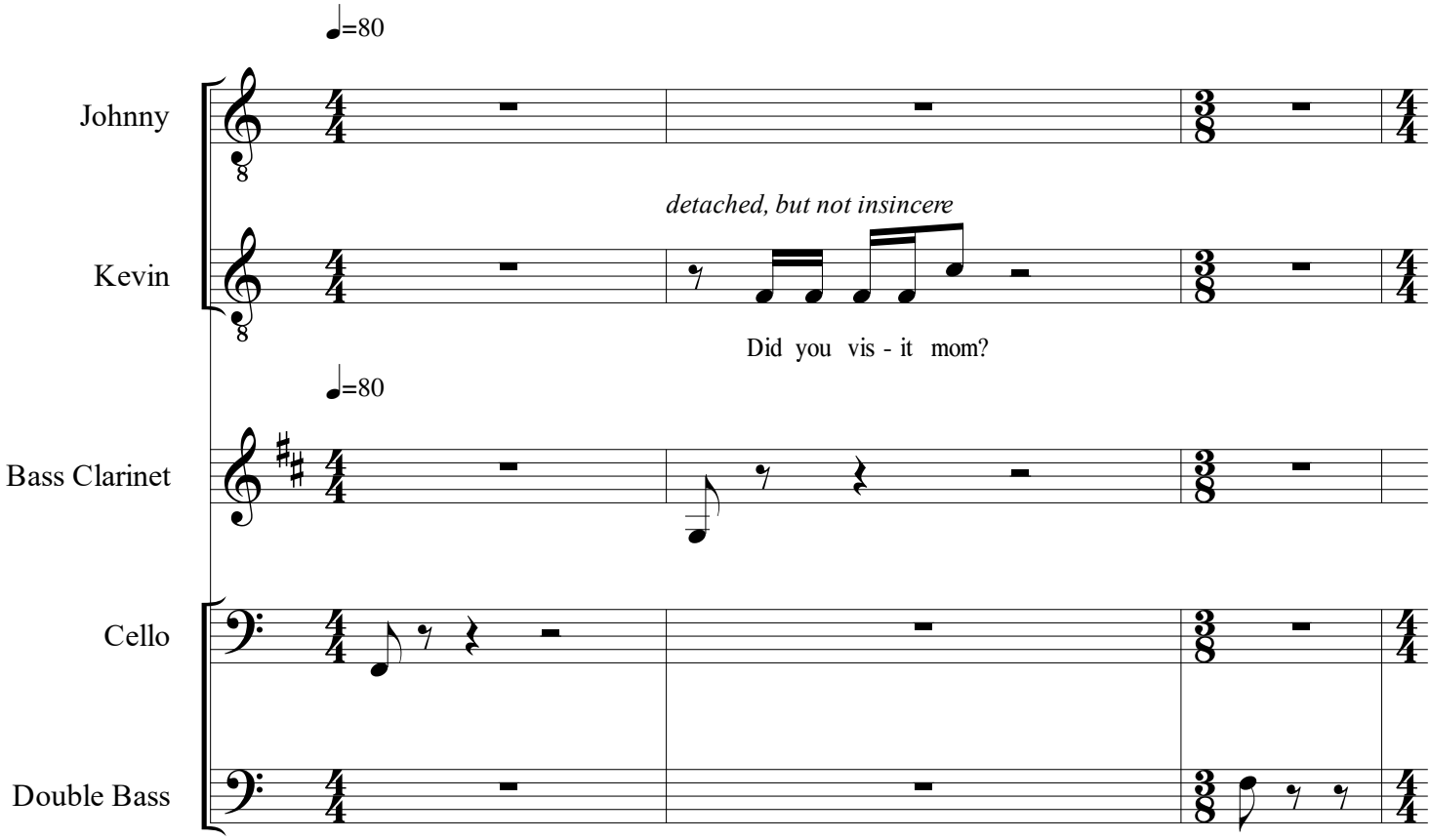


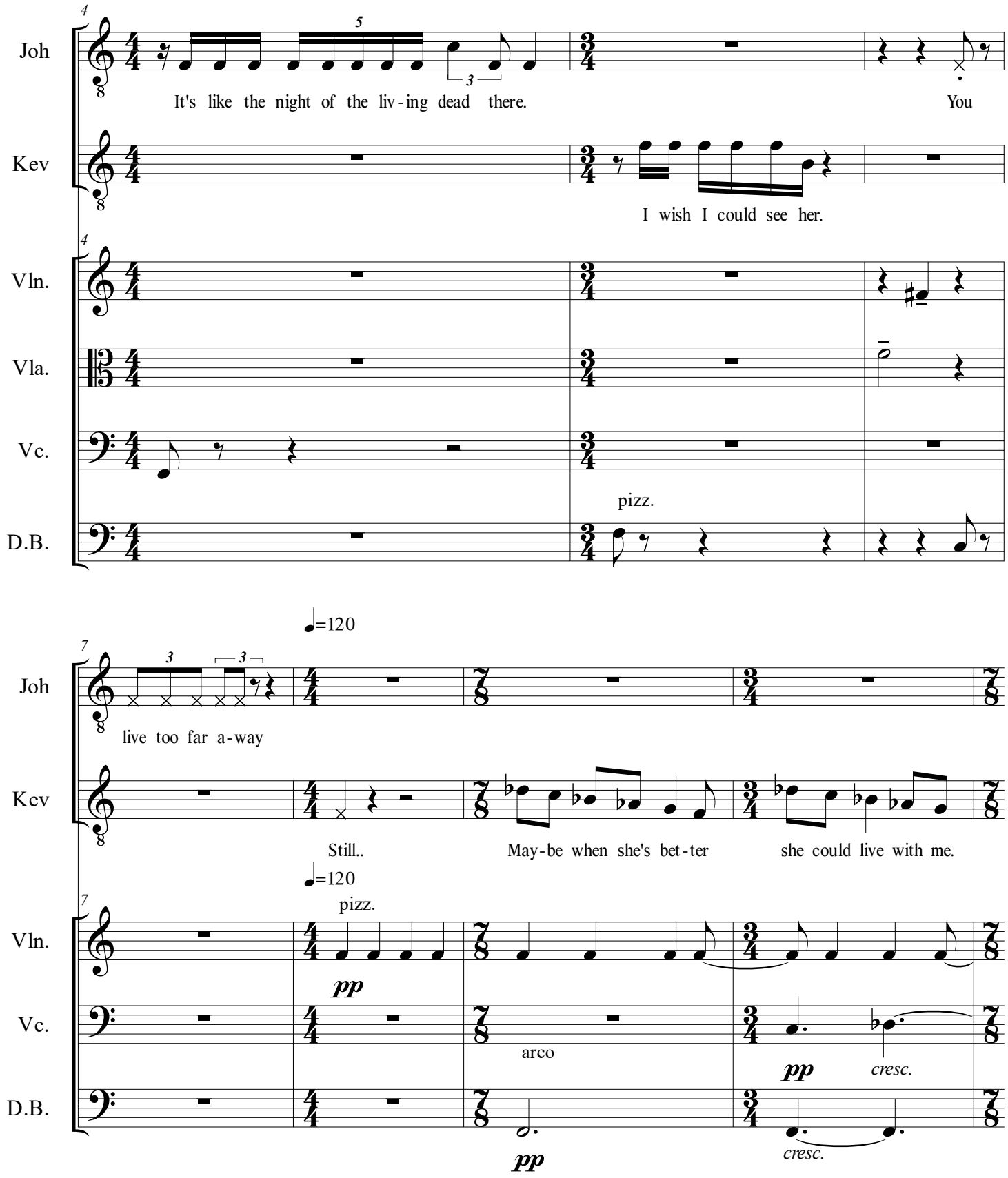
©

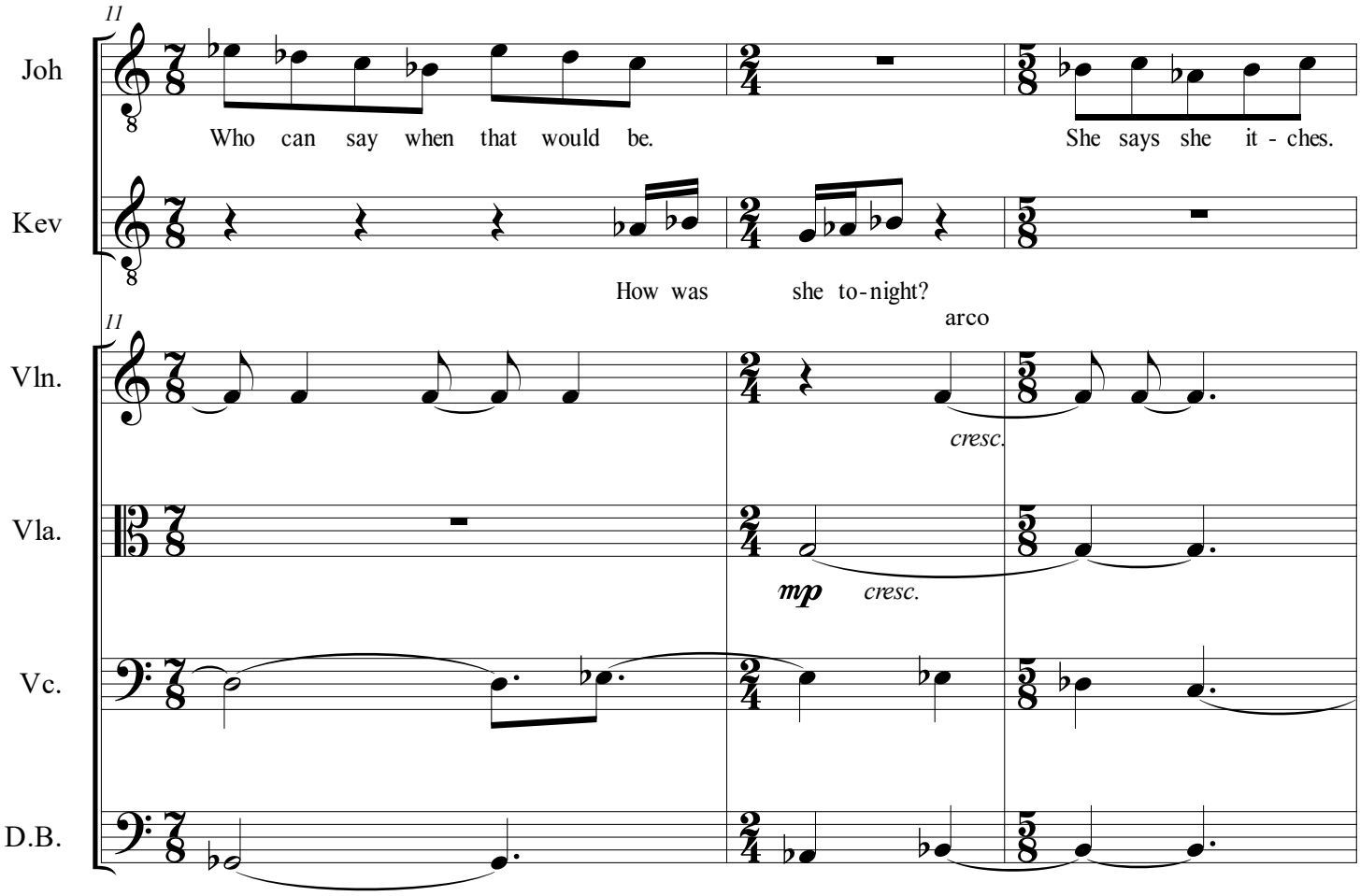

16
N.1
Re - qui - em, re - qui - em, re - qui - em.
N.2
Re - qui - em, re - qui - em, re - qui - em.
N.3
Re - qui - em, re - qui - em, ae - ter - nam re - qui - em
3
K
May - be when she's bet - ter, she can live with me. It does - n't mat - ter how long it takes.
16
Vla.
Vc.
22
(fluttertongue)
Fl.
22
Vla.
Vc.

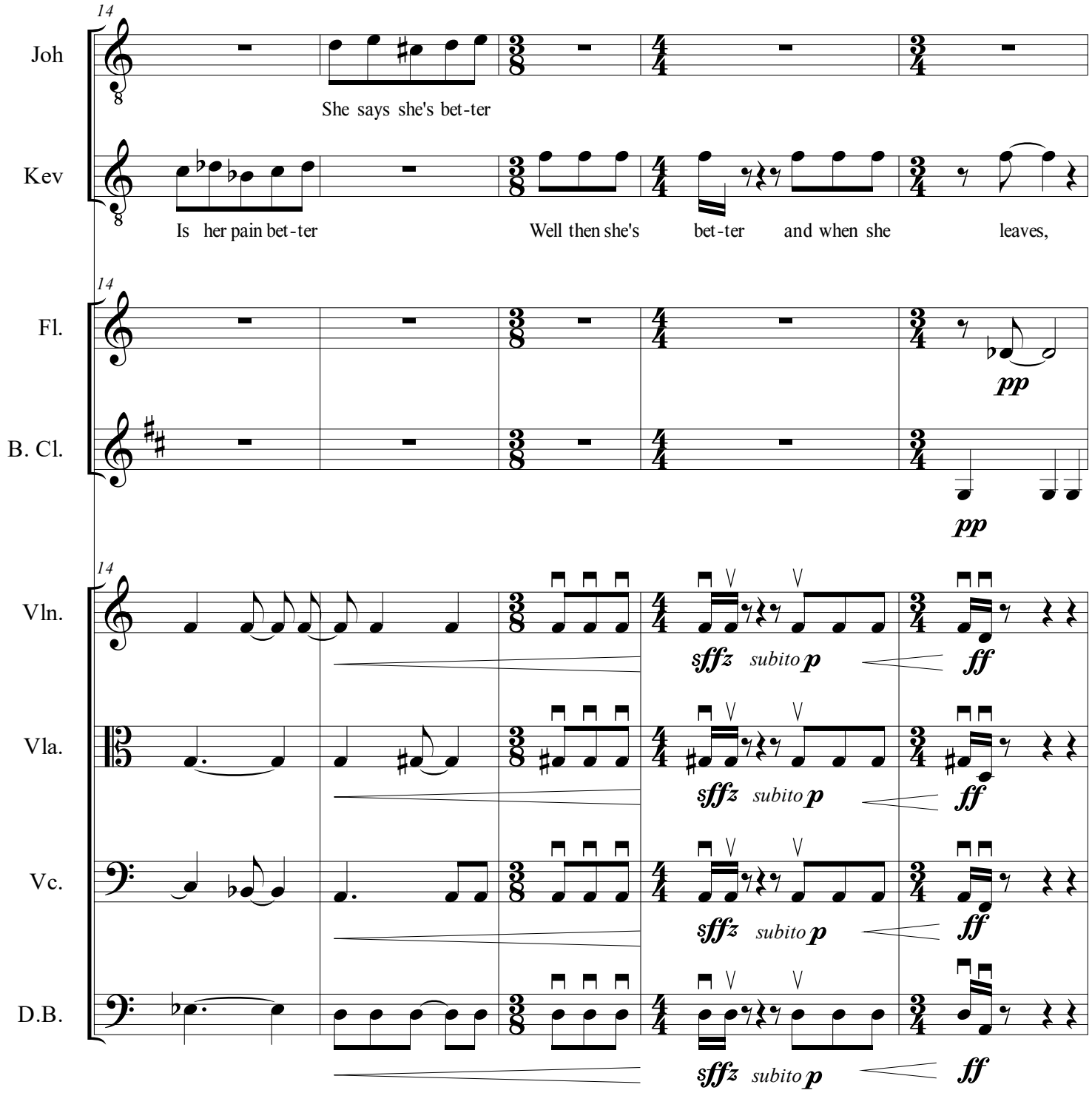
To Scene 4

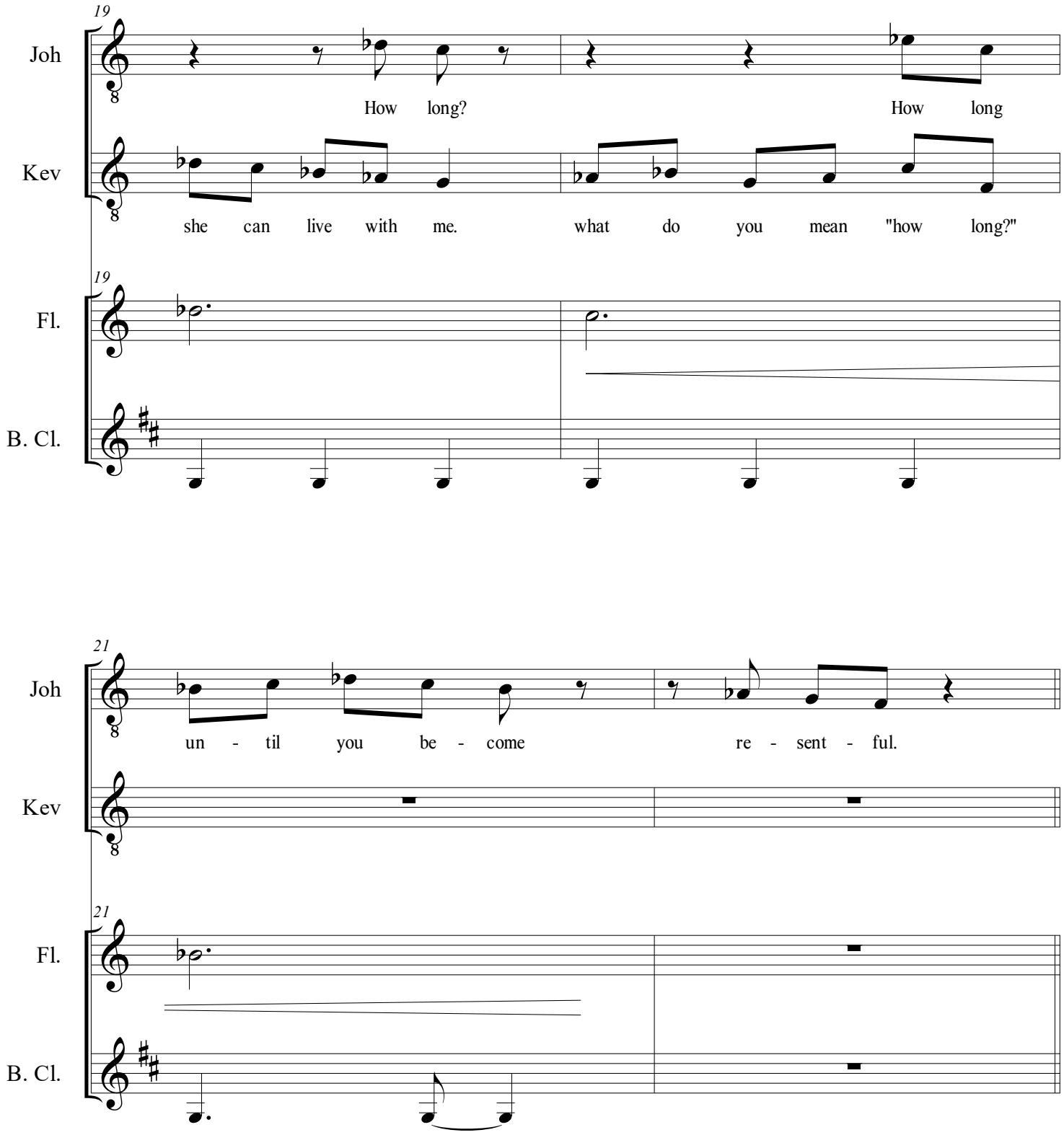
Scene 4

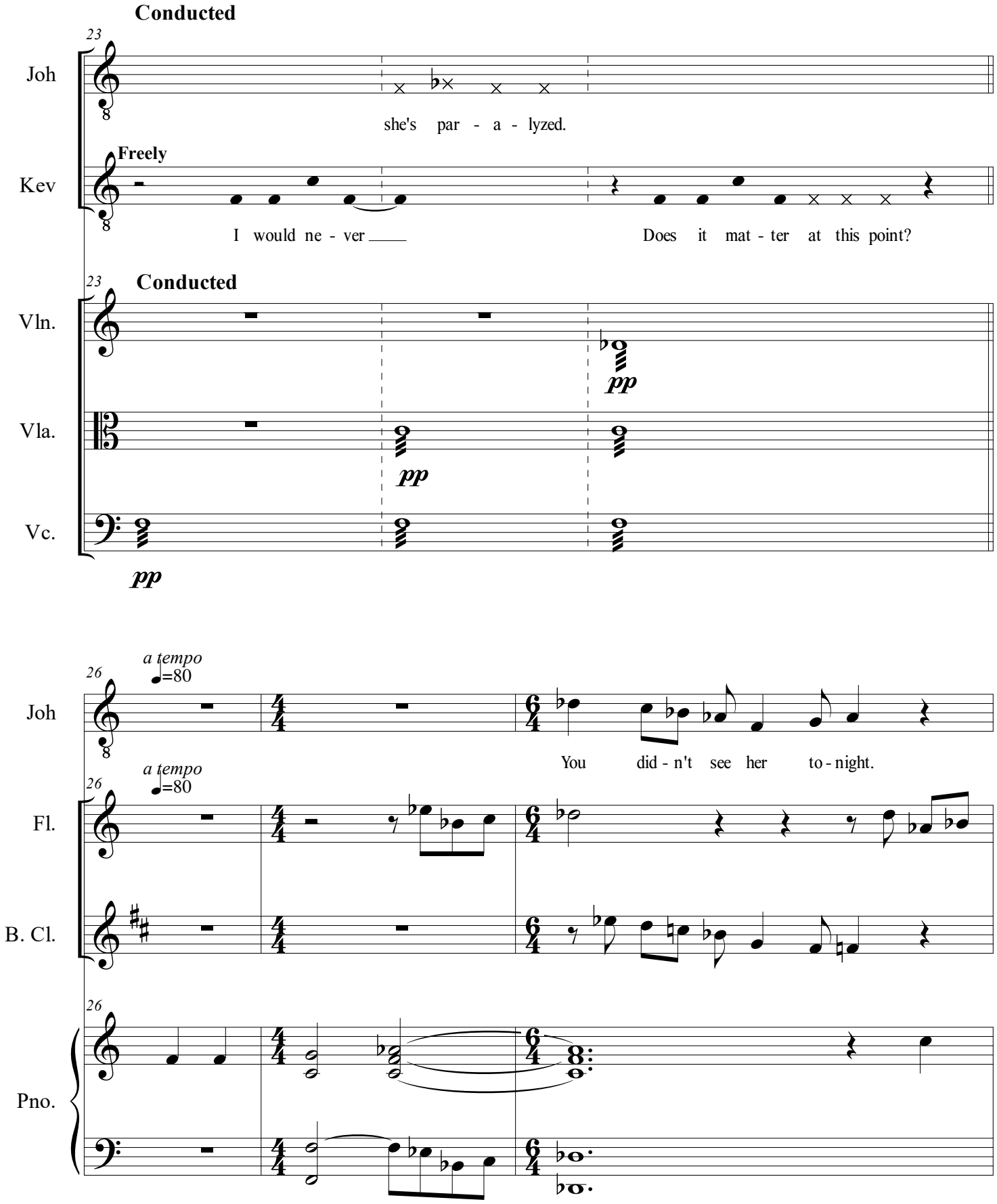

♩=80
Johnny
Kevin
detached, but not insincere
Did you vis - it mom?
♩=80
Bass Clarinet
Cello
Double Bass

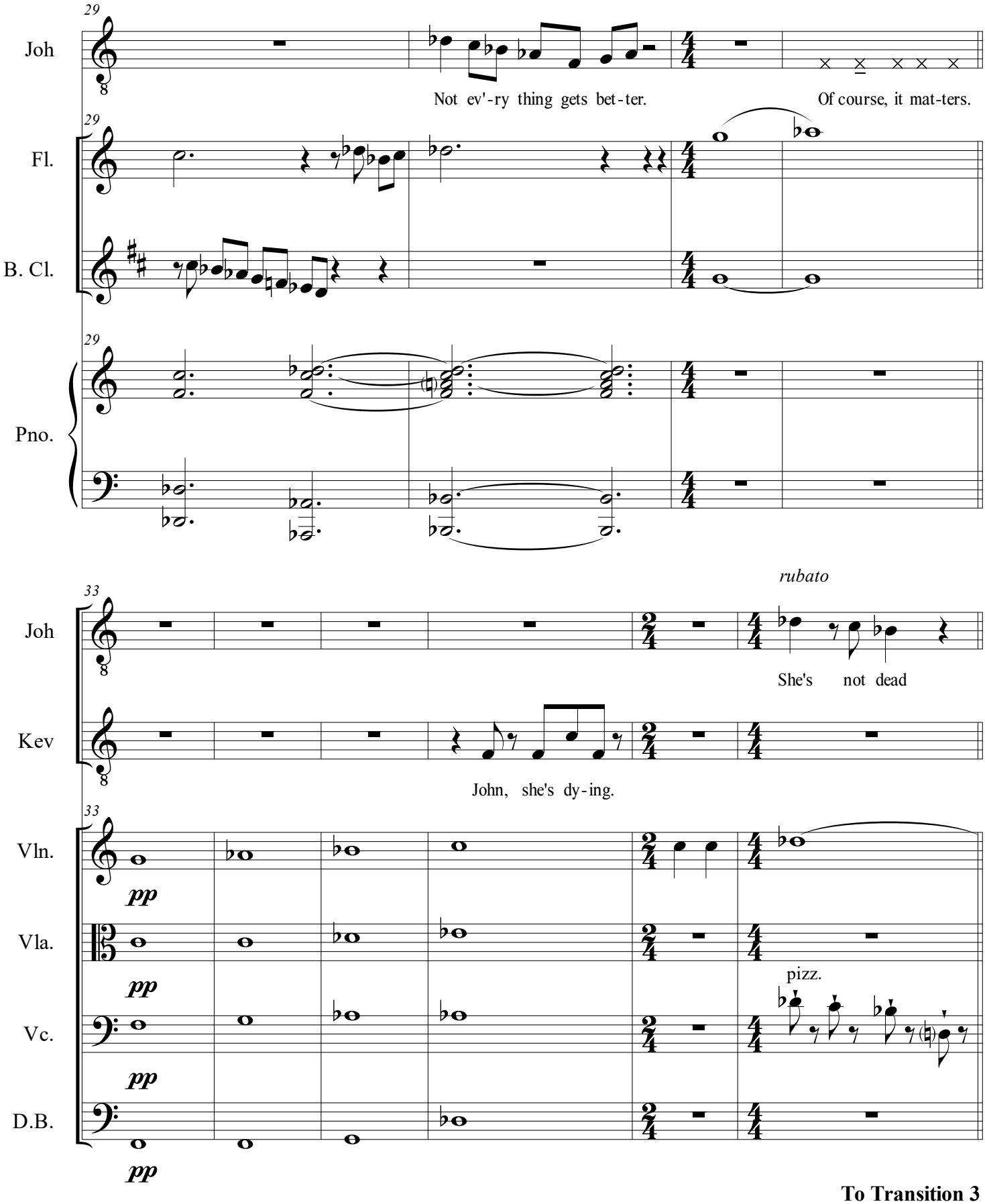

4
Joh
It's like the night of the liv-ing dead there.
You
Kev
I wish I could see her.
4
Vln.
Vla.
Vc.
pizz.
D.B.
♩=120
7
Joh
live too far a-way
Kev
Still..
May-be when she's bet-ter
she could live with me.
♩=120
pizz.
7
Vln.
pp
Vc.
arco
pp
cresc.
D.B.
pp
cresc.


11
Joh
Who can say when that would be.
She says she it - ches.
Kev
How was she to-night?
11
arco
Vln.
cresc.
Vla.
mp
cresc.
Vc.
D.B.


14
Joh
She says she's bet-ter
Kev
Is her pain bet-ter
Well then she's bet-ter and when she leaves,
14
Fl.
pp
B. Cl.
pp
14
Vln.
sffz subito p
ff
Vla.
sffz subito p
ff
Vc.
sffz subito p
ff
D.B.
sffz subito p
ff

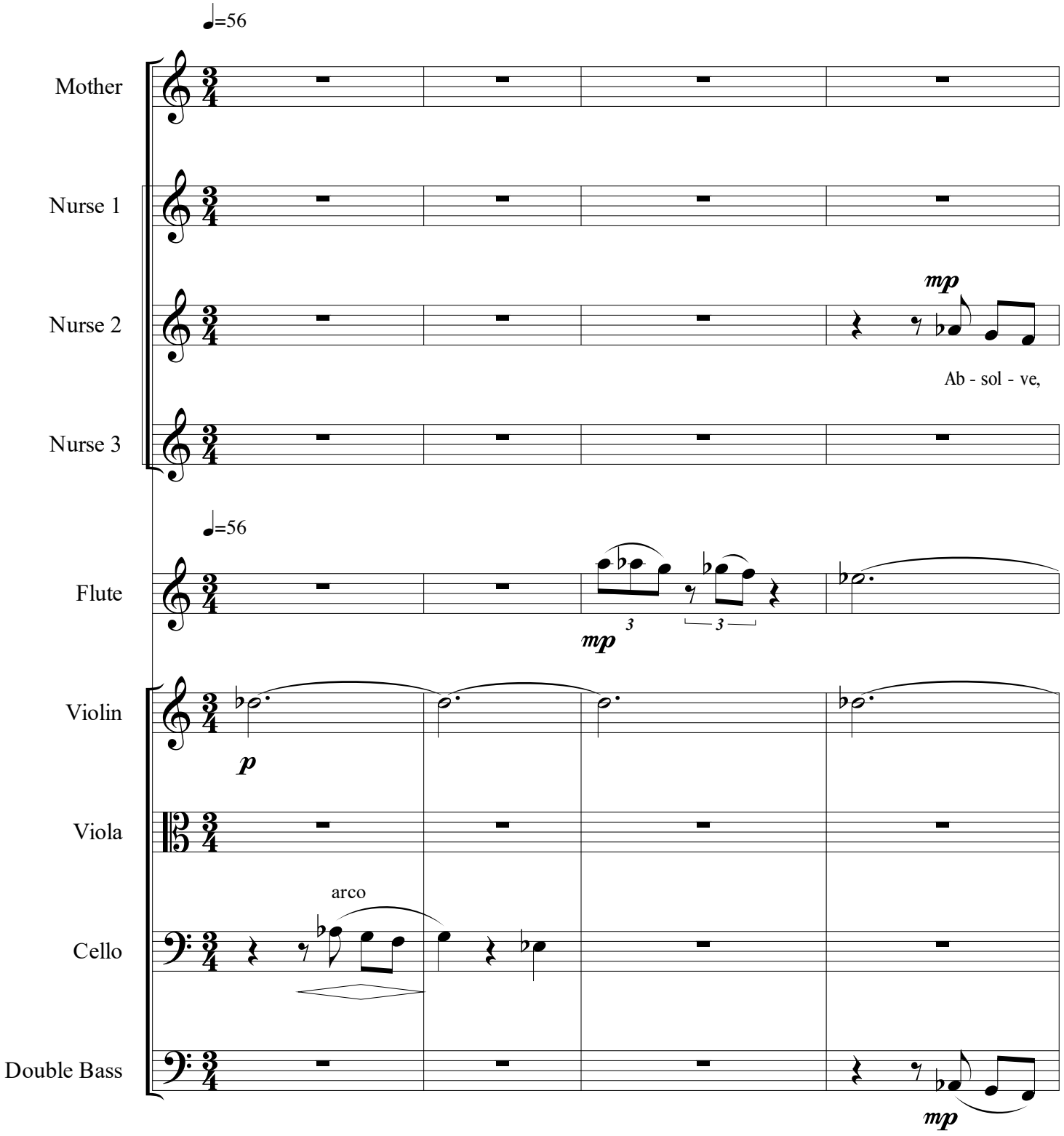

19
Joh
How long?
How long
Kev
she can live with me.
what do you mean "how long?"
19
Fl.
B. Cl.
21
Joh
un - til you be - come
re - sent - ful.
Kev
21
Fl.
B. Cl.

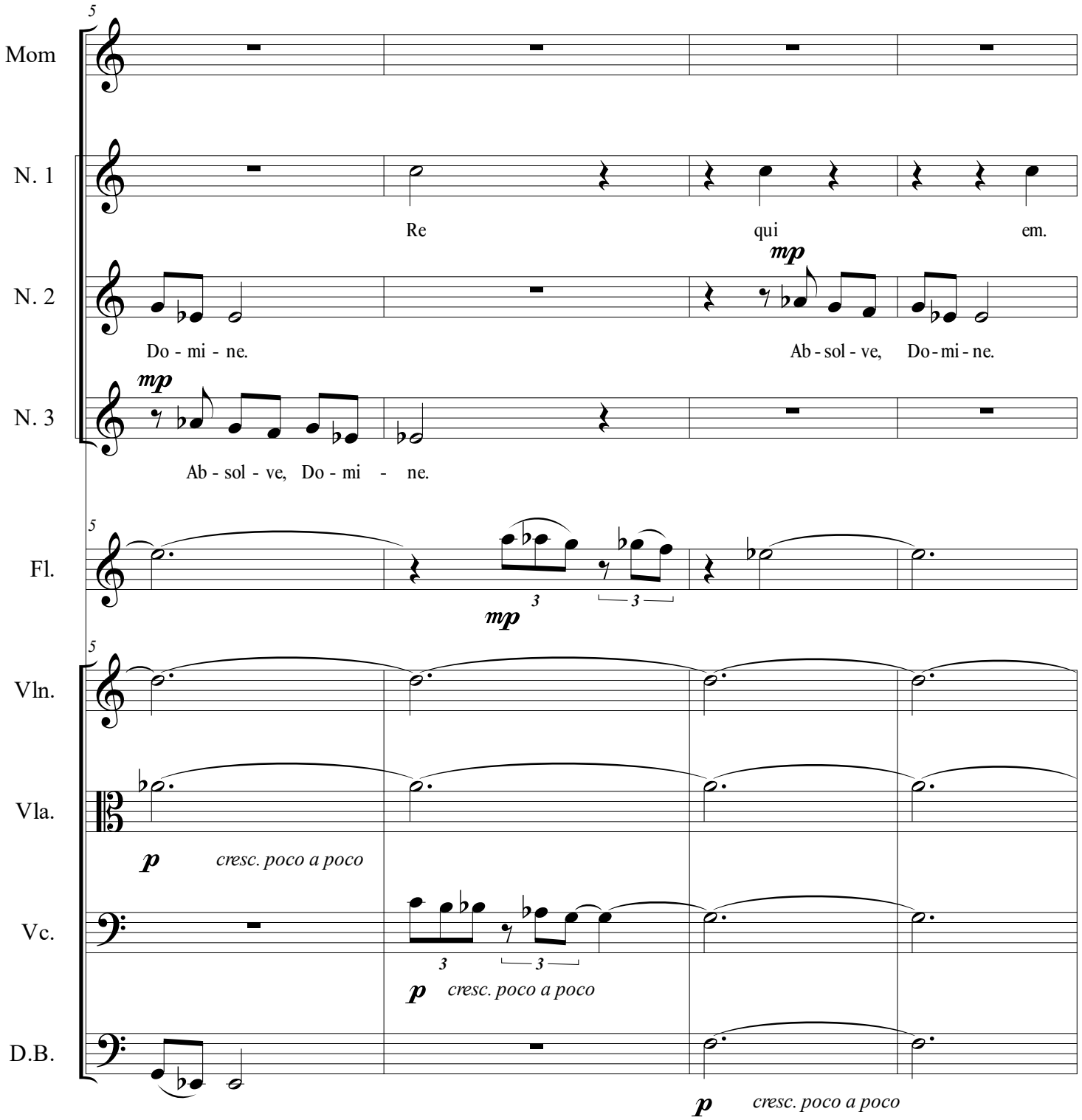

Conducted
23
Joh
she's par - a - lyzed.
Freely
Kev
I would ne - ver
Does it mat - ter at this point?
23
Conducted
Vln.
pp
Vla.
pp
Vc.
pp
a tempo
26
♩=80
Joh
You did - n't see her to - night.
a tempo
26
♩=80
Fl.
B. Cl.
26
Pno.

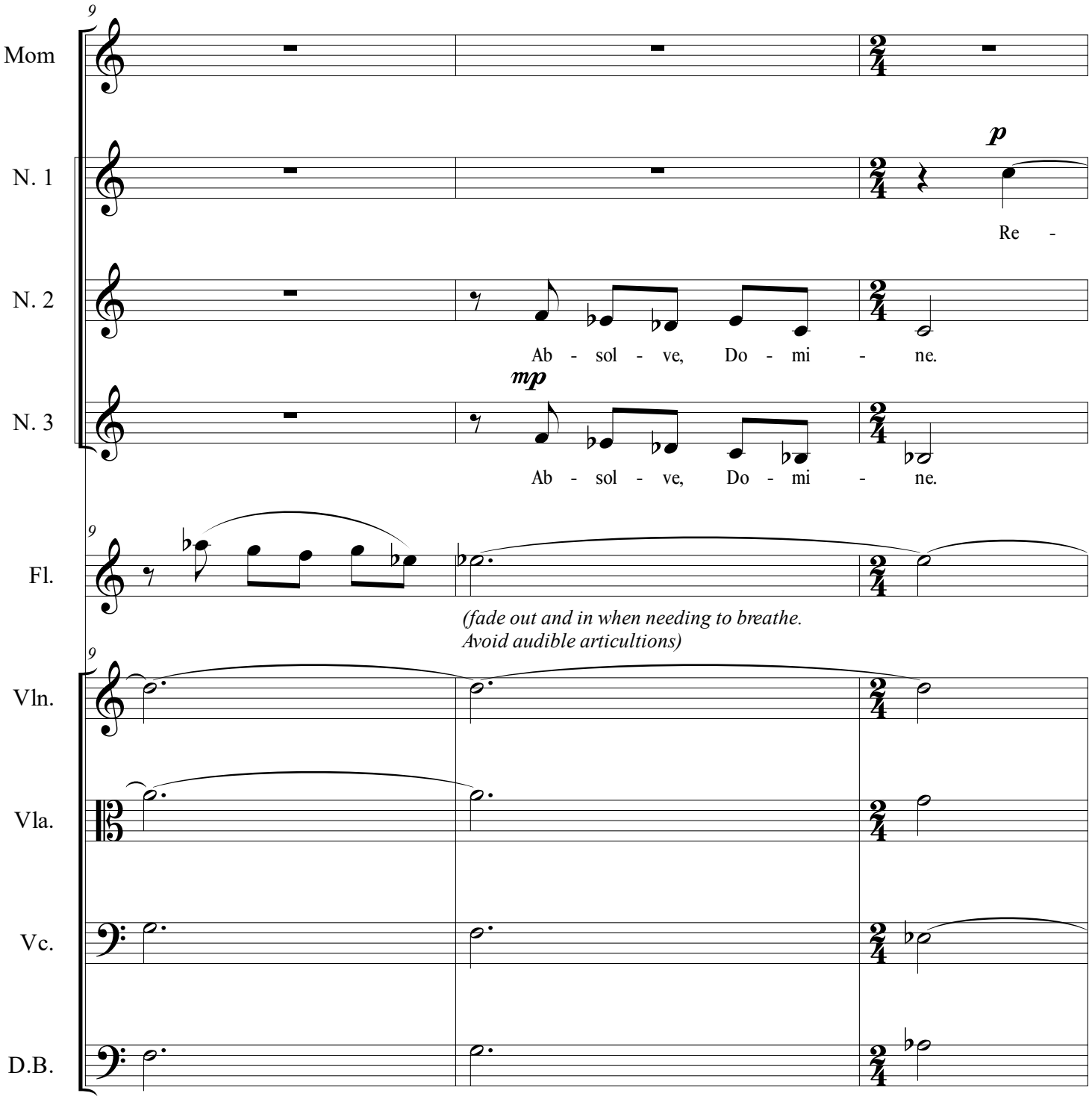


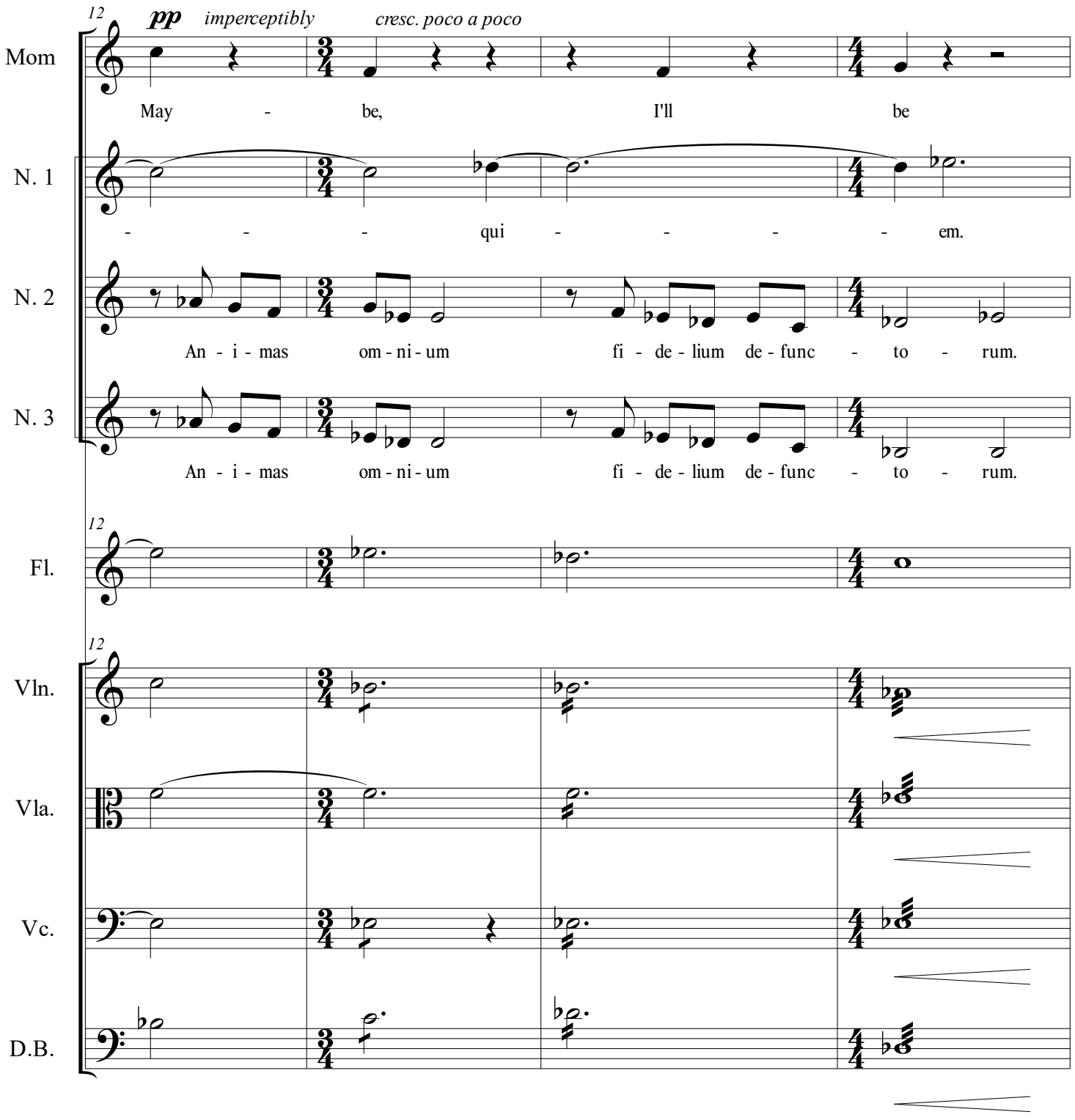
To Transition 3

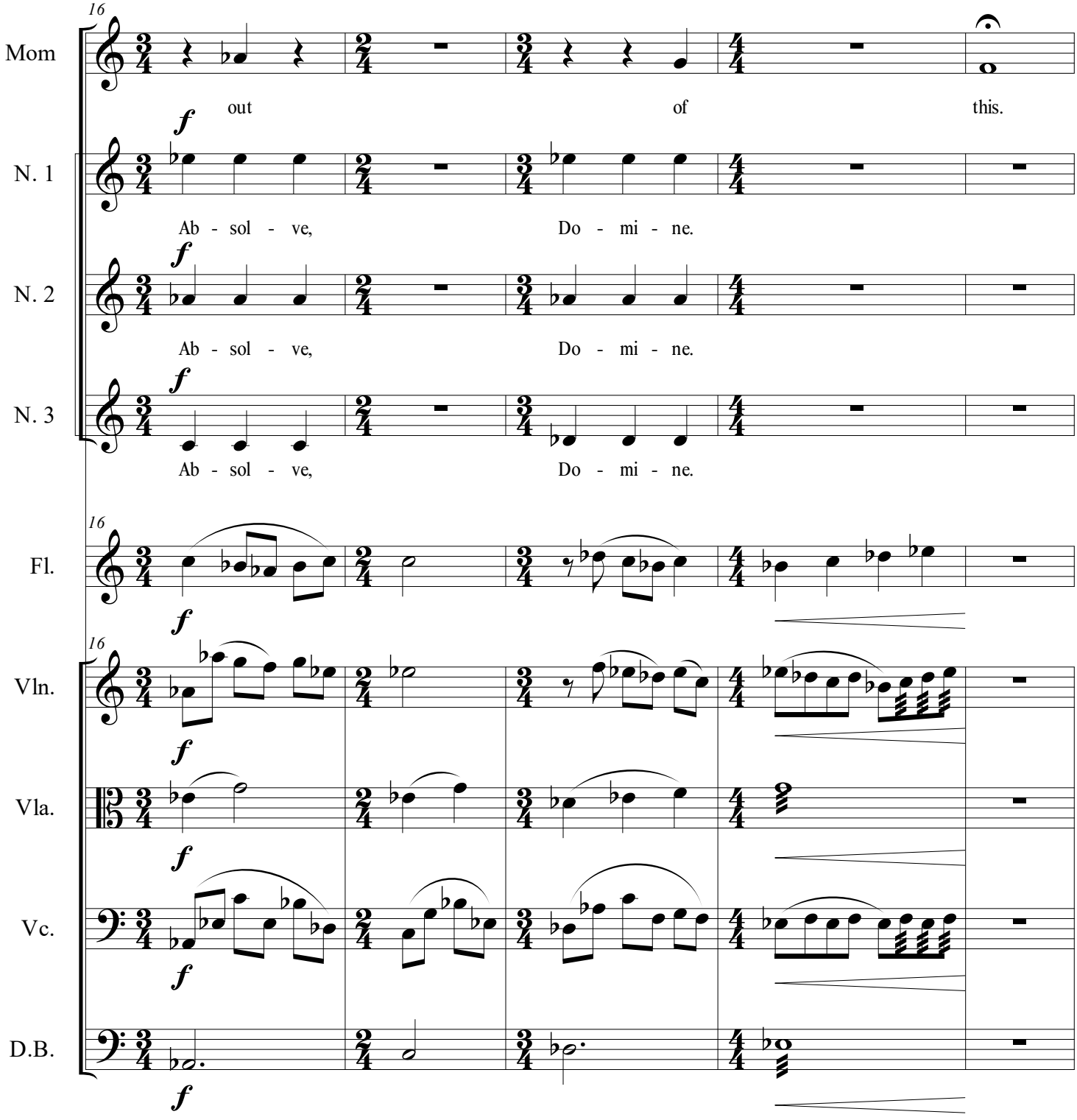
Transition 3

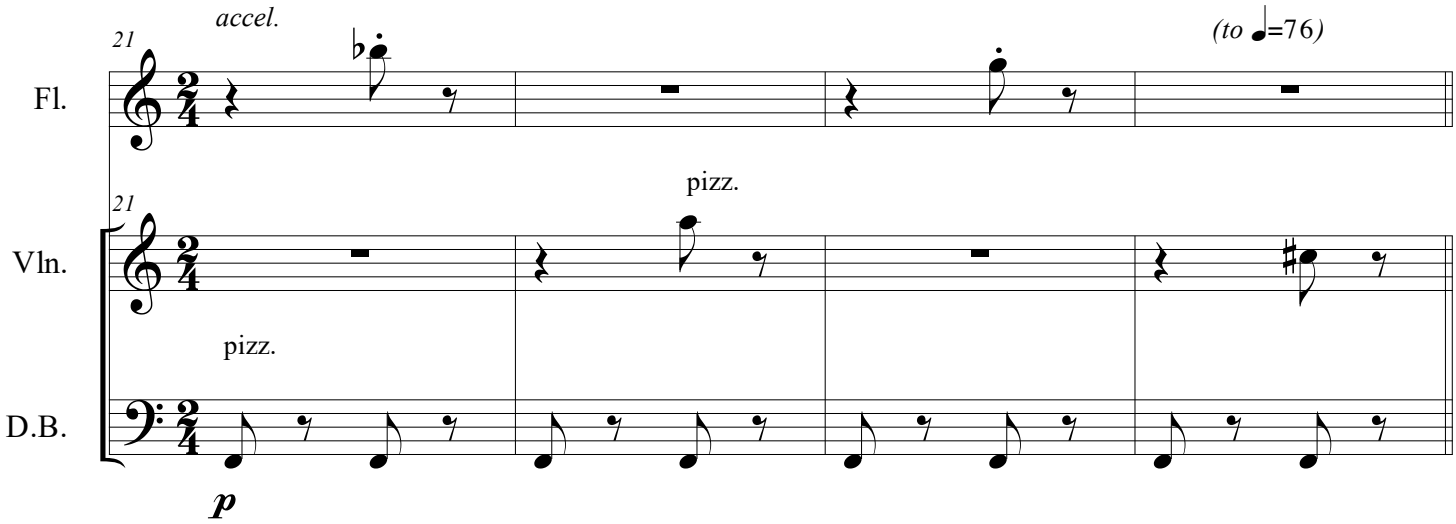



5
Mom
N. 1
Re
qui
em.
N. 2
mp
Do - mi - ne.
Ab - sol - ve, Do - mi - ne.
N. 3
mp
Ab - sol - ve, Do - mi - ne.
5
Fl.
3
3
mp
5
Vln.
Vla.
p
cresc. poco a poco
Vc.
3
3
p
cresc. poco a poco
D.B.
p
cresc. poco a poco


9
Mom
N. 1
p
Re -
N. 2
Ab - sol - ve, Do - mi - ne.
mp
N. 3
Ab - sol - ve, Do - mi - ne.
9
Fl.
(fade out and in when needing to breathe.
Avoid audible articultions)
9
Vln.
Vla.
Vc.
D.B.

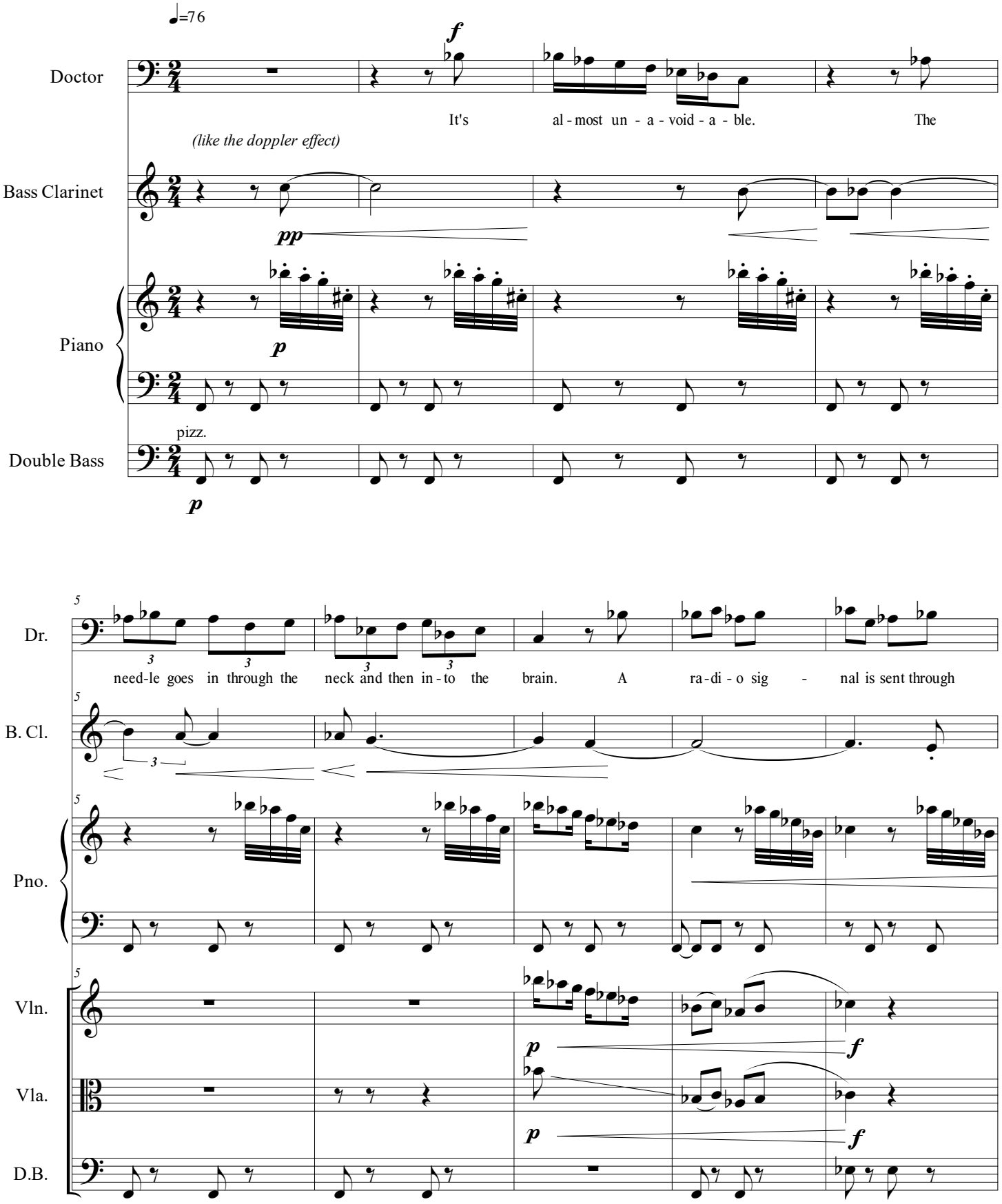

12
pp
imperceptibly
cresc. poco a poco
Mom
May - be, I'll be
N. 1
- - - qui - - - - em.
N. 2
An - i - mas om - ni - um fi - de - lium de - func - to - rum.
N. 3
An - i - mas om - ni - um fi - de - lium de - func - to - rum.
12
Fl.
12
Vln.
Vla.
Vc.
D.B.

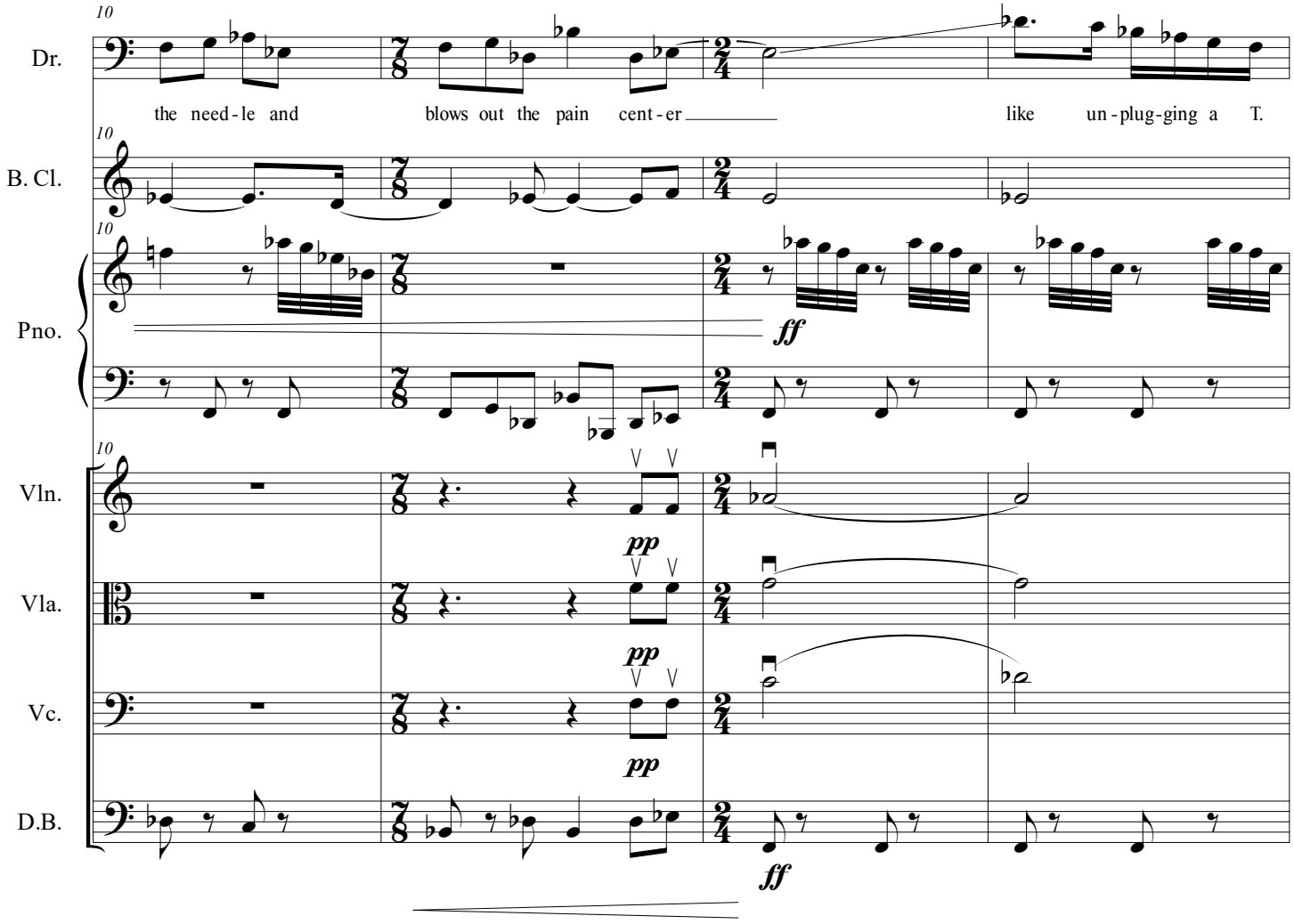

16
Mom
out
of
this.
N. 1
Ab - sol - ve,
Do - mi - ne.
N. 2
Ab - sol - ve,
Do - mi - ne.
N. 3
Ab - sol - ve,
Do - mi - ne.
16
Fl.
16
Vln.
Vla.
Vc.
D.B.

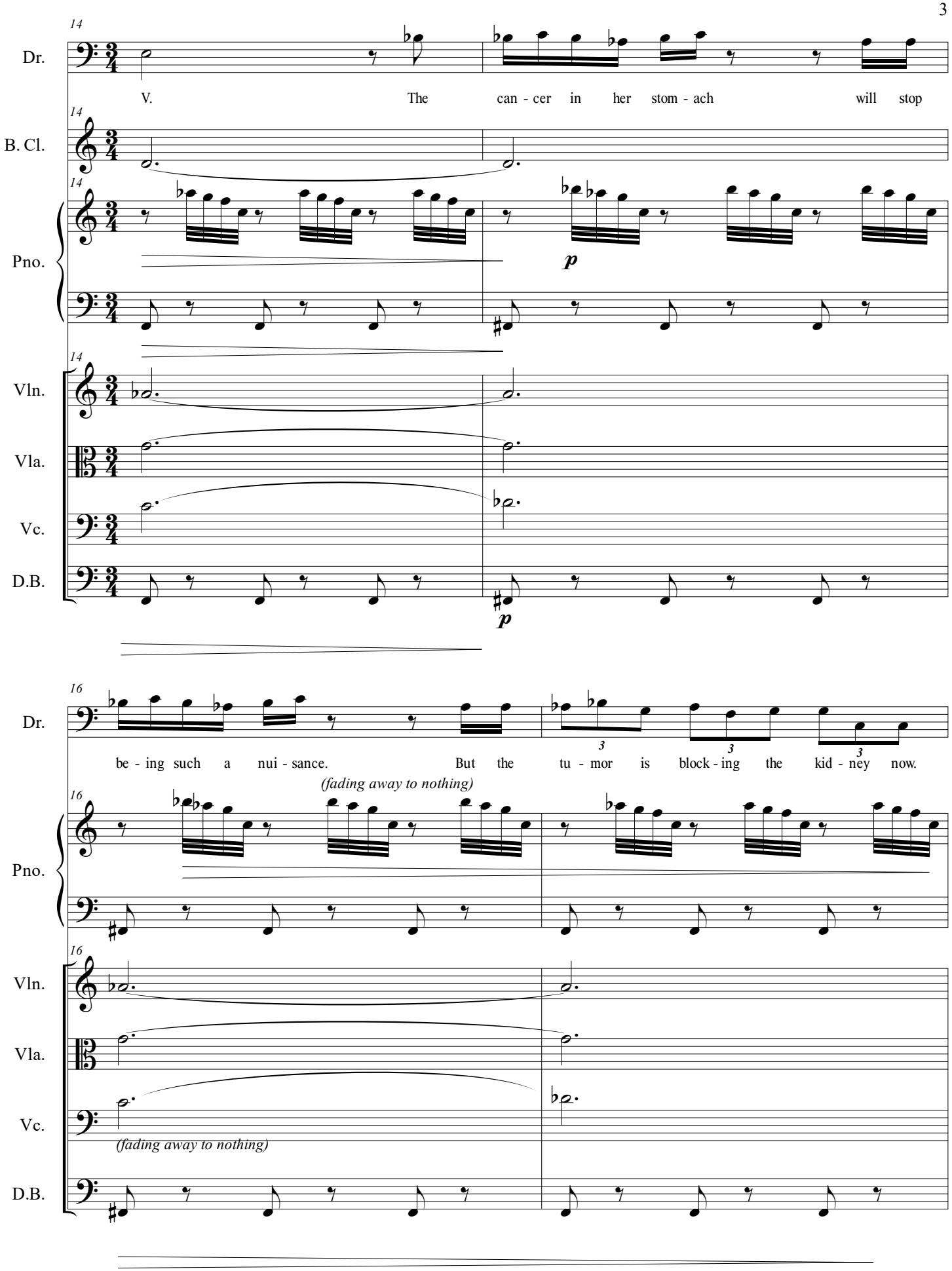


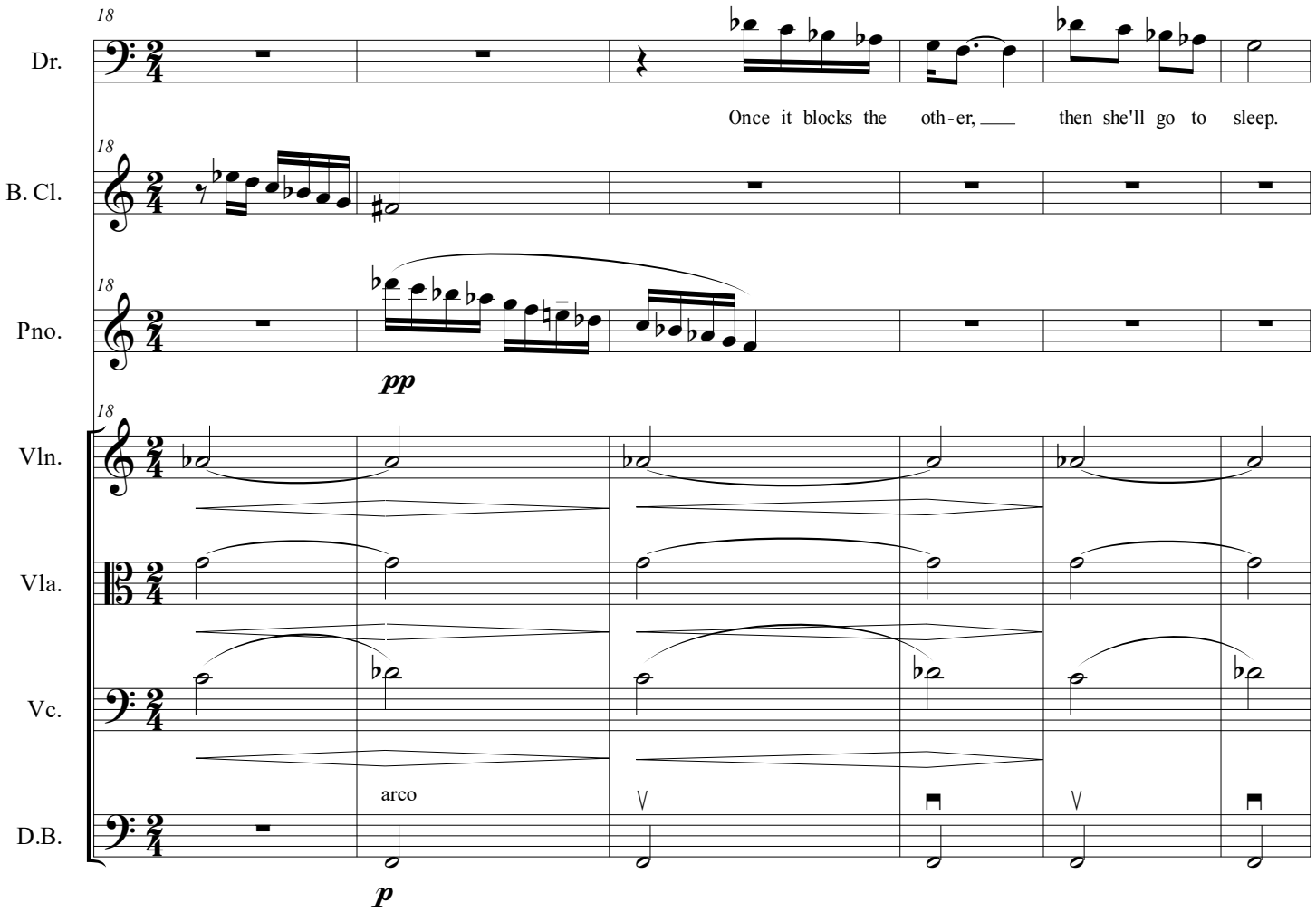
To Scene 5

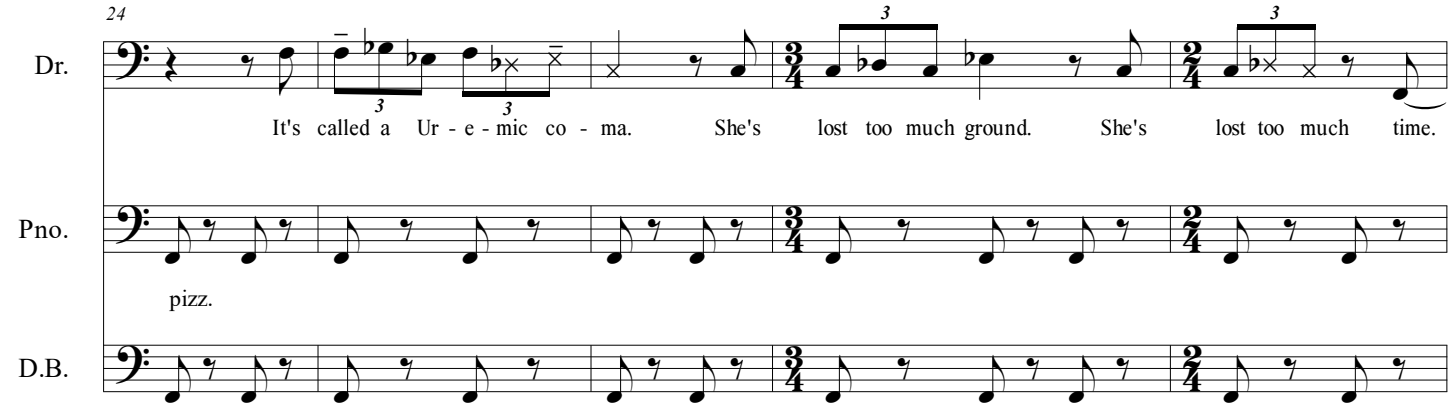
Scene 5

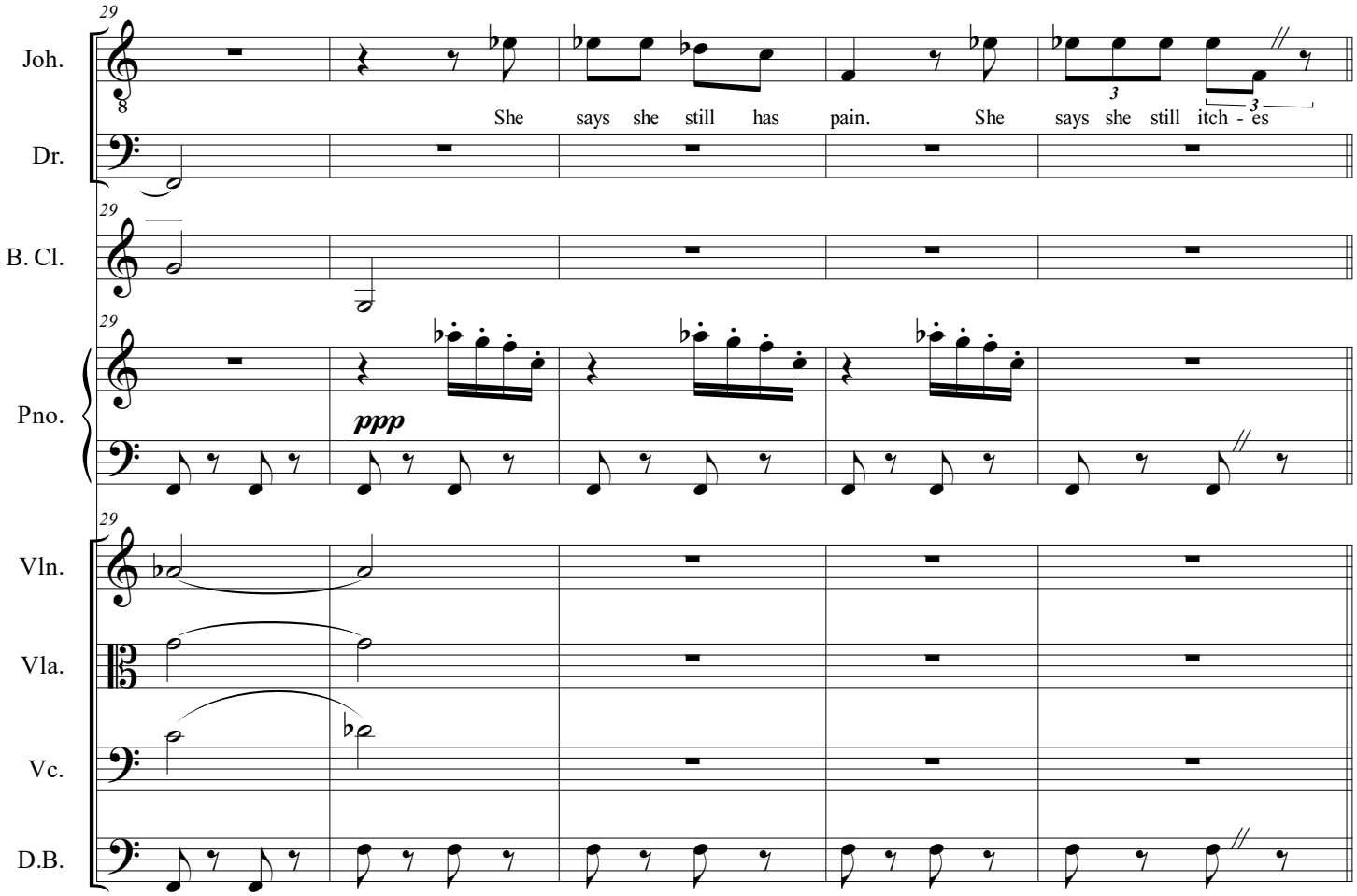

♩=76
Doctor
It's al - most un - a - void - a - ble. The
(like the doppler effect)
Bass Clarinet
Piano
pizz.
Double Bass
Dr.
need-le goes in through the neck and then in - to the brain. A ra - di - o sig - nal is sent through
B. Cl.
Pno.
Vln.
Vla.
D.B.

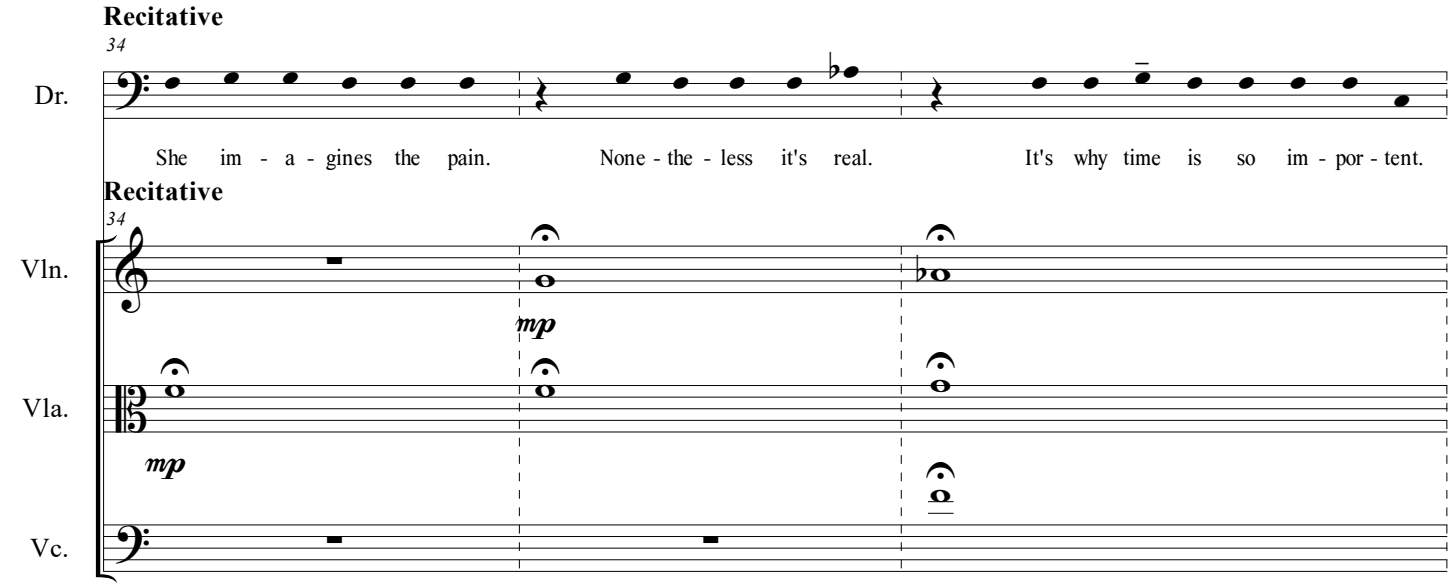

10
Dr.
the need-le and
blows out the pain cent-er
like un-plug-ging a T.
B. Cl.
Pno.
ff
Vln.
pp
Vla.
pp
Vc.
pp
D.B.
ff

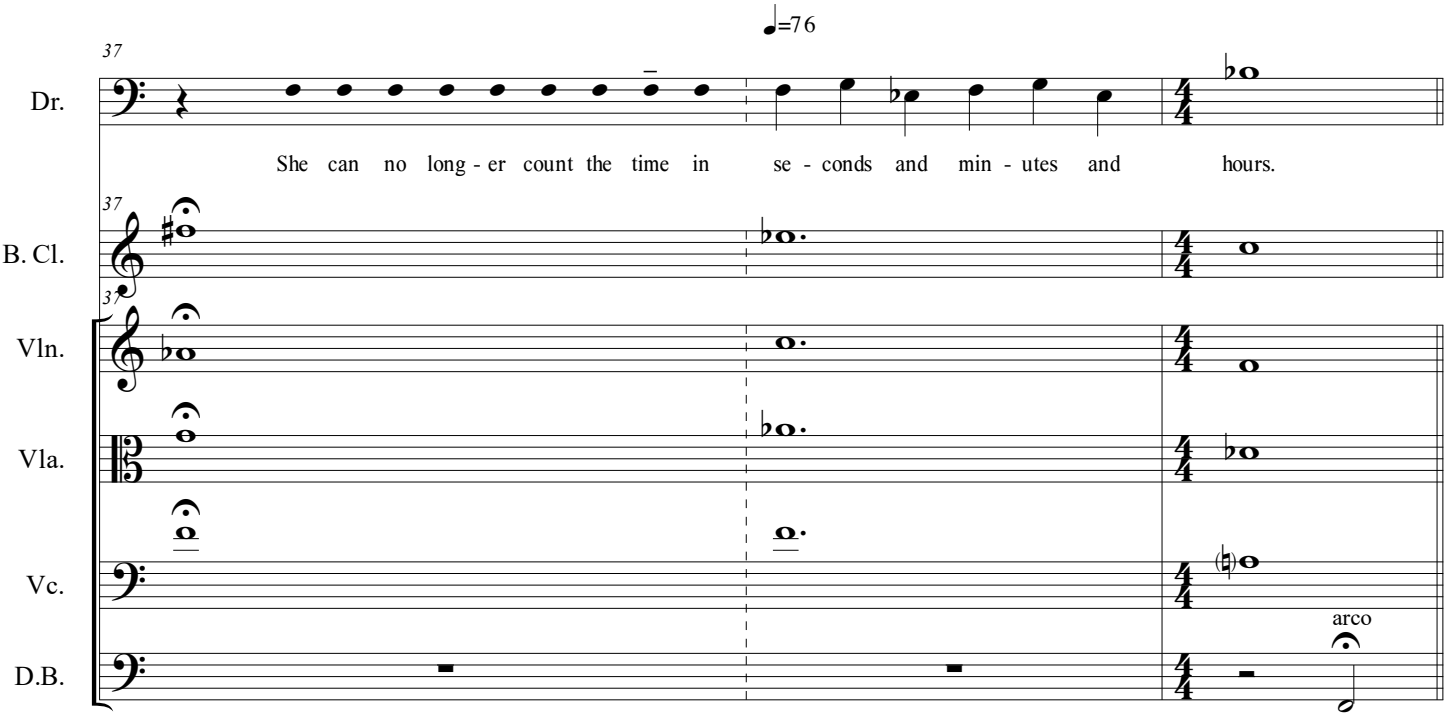

14
Dr.
V. The can - cer in her stom - ach will stop
B. Cl.
Pno.
p
Vln.
Vla.
Vc.
D.B.
p
16
Dr.
be - ing such a nui - sance. But the tu - mor is block - ing the kid - ney now.
3
3
3
(fading away to nothing)
Pno.
Vln.
Vla.
Vc.
(fading away to nothing)
D.B.

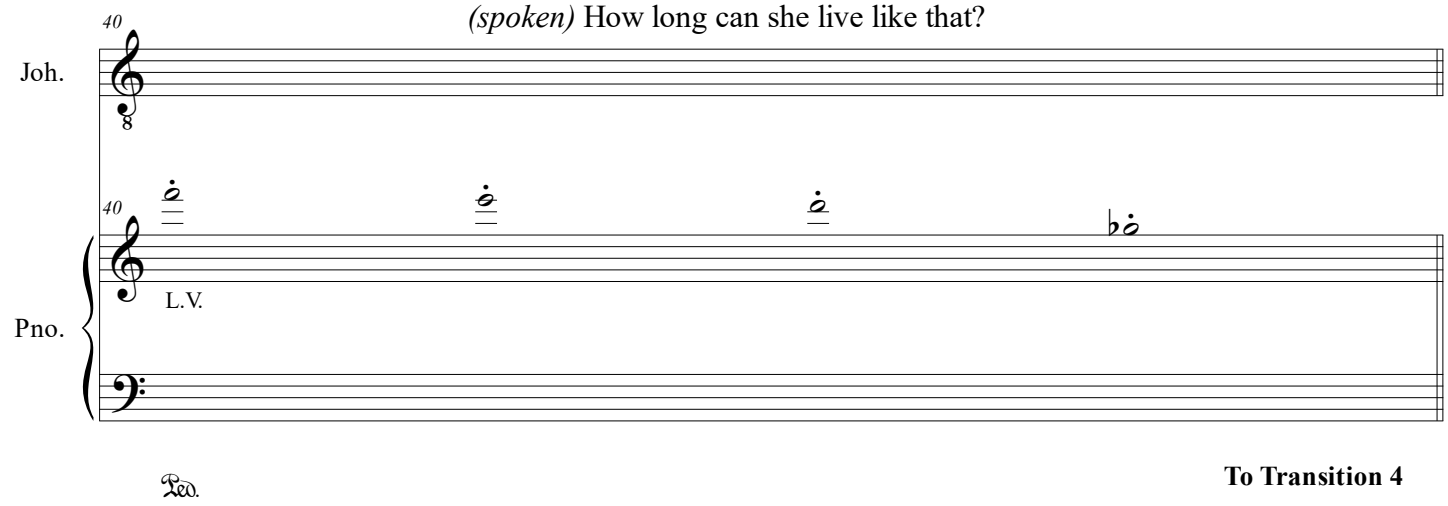

18
Dr.
Once it blocks the oth-er, then she'll go to sleep.
18
B. Cl.
18
Pno.
pp
18
Vln.
Vla.
Vc.
arco
D.B.
p


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.

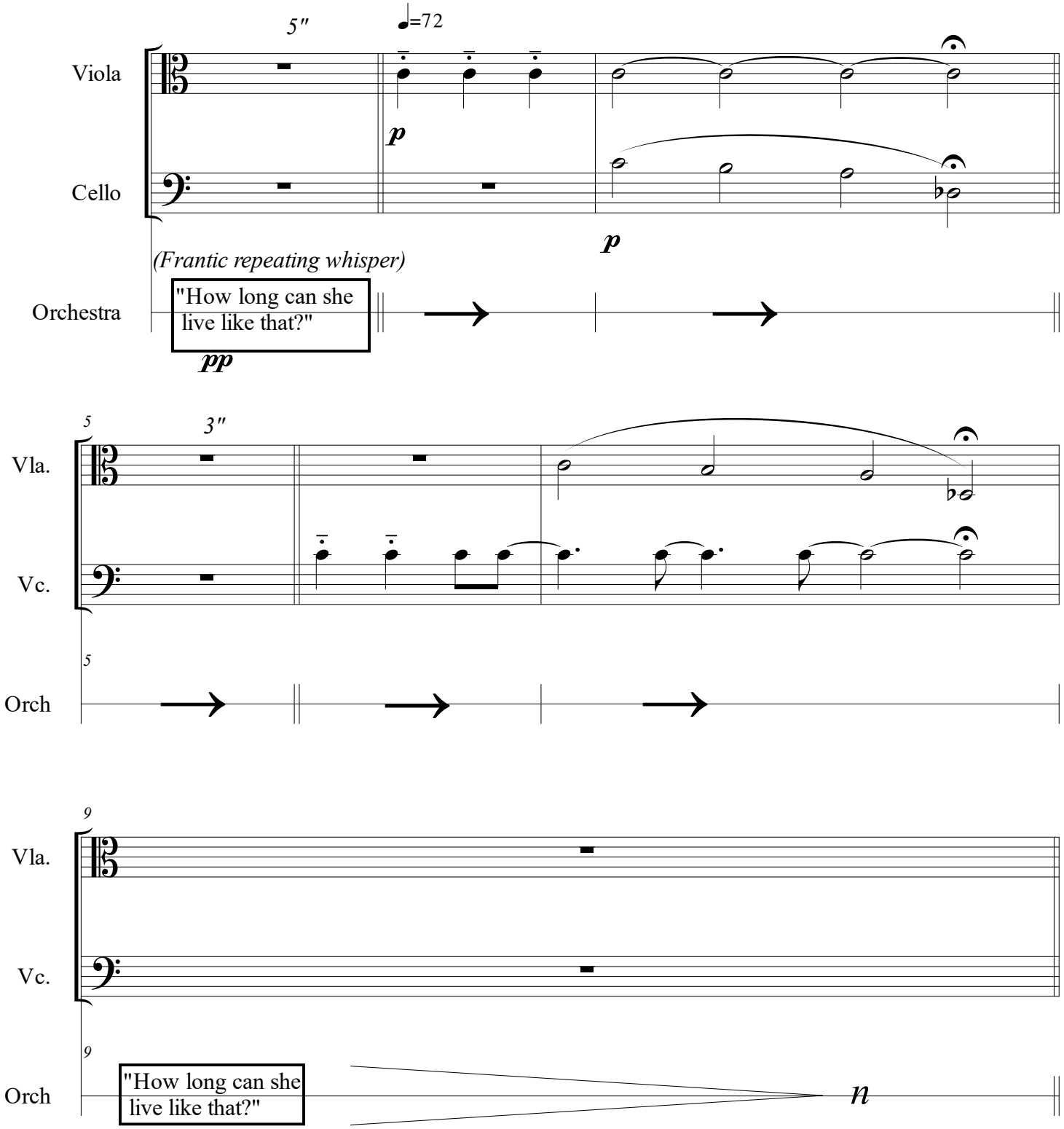

29
Joh.
She says she still has pain. She says she still itch - es
Dr.
29
B. Cl.
29
Pno.
ppp
29
Vln.
Vla.
Vc.
D.B.


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.
37
B. Cl.
37
Vln.
Vla.
Vc.
arco
D.B.

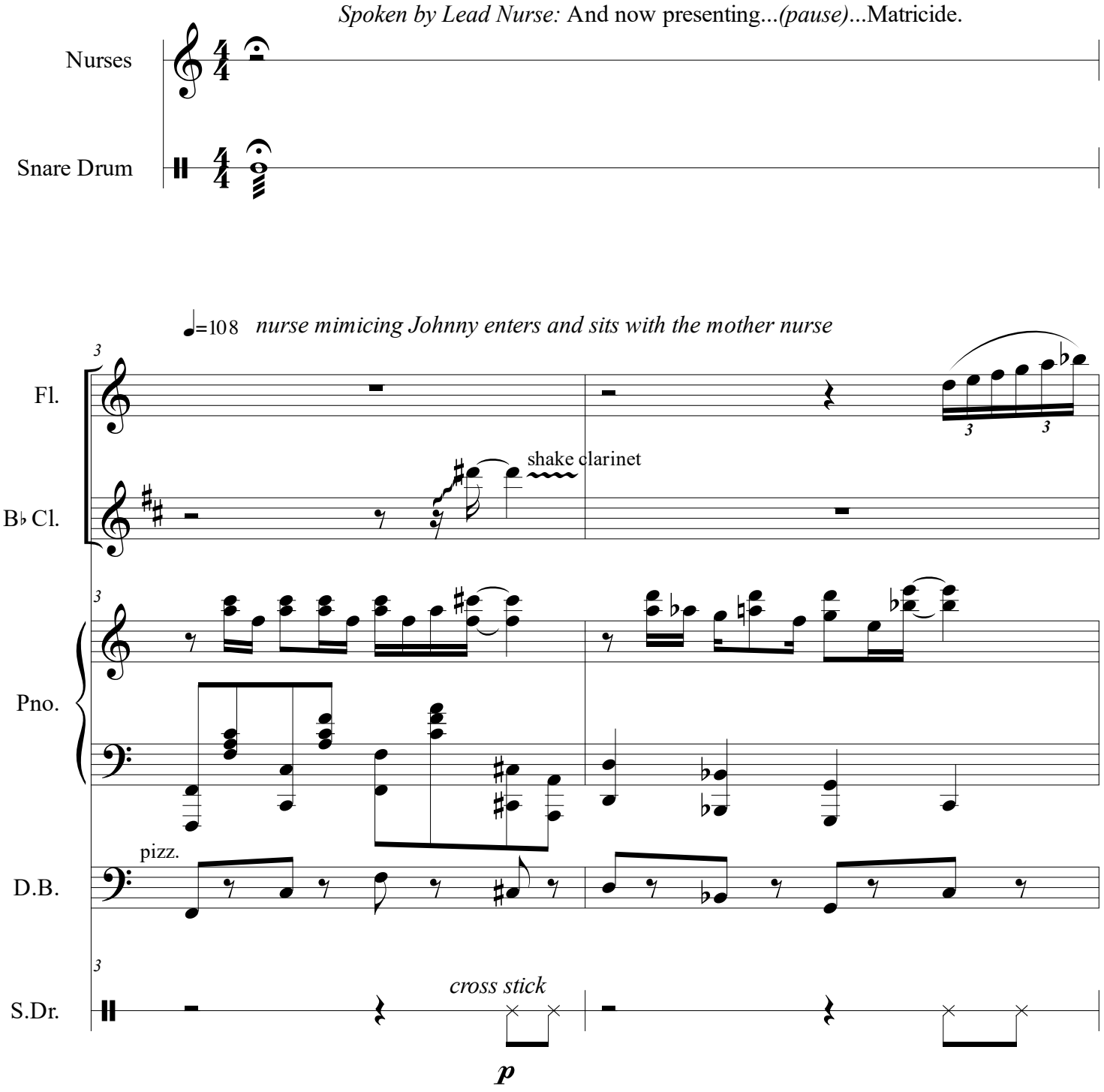

(spoken) How long can she live like that?
40
Joh.
40
L.V.
Pno.
Ped.
To Transition 4

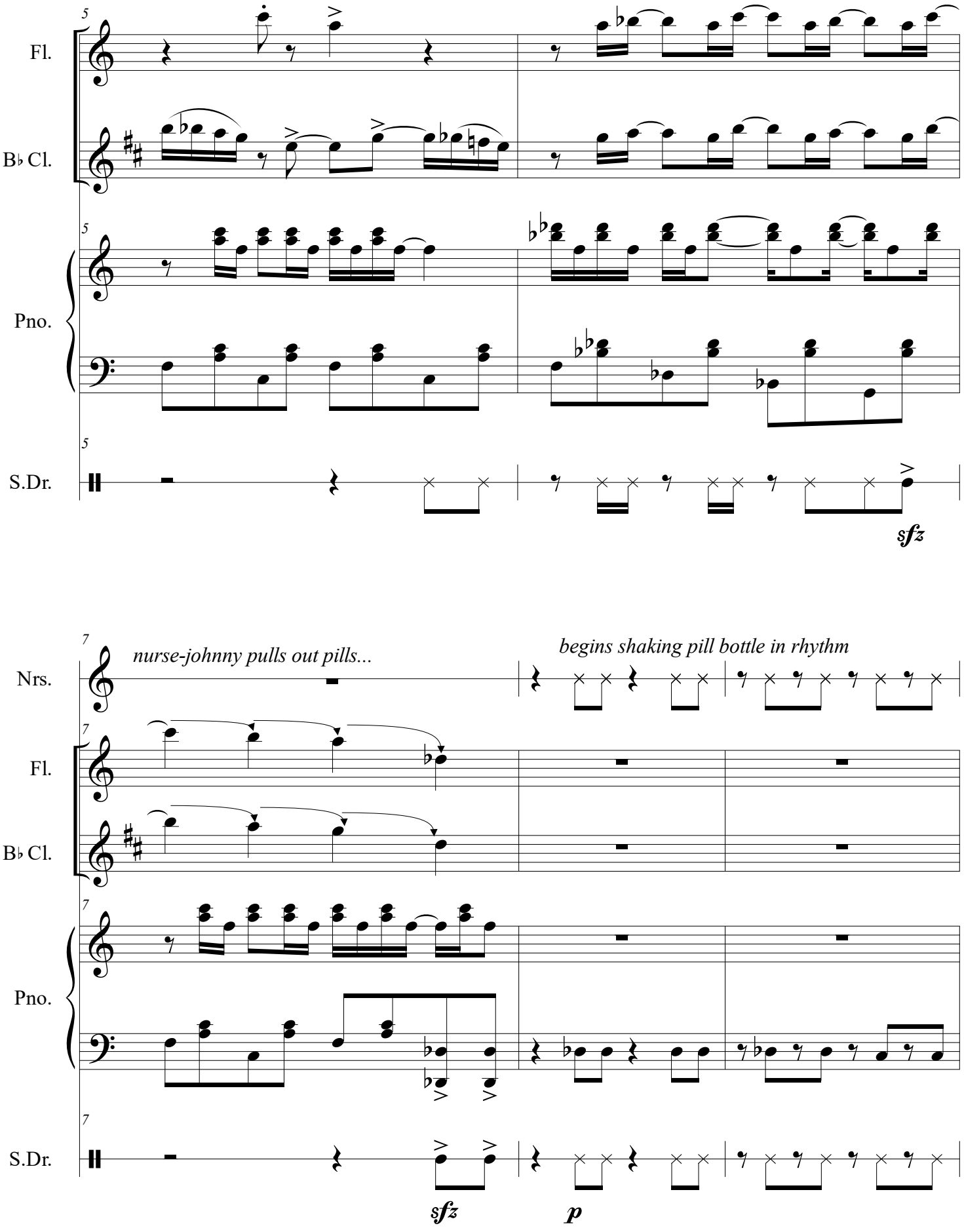
Transition 4

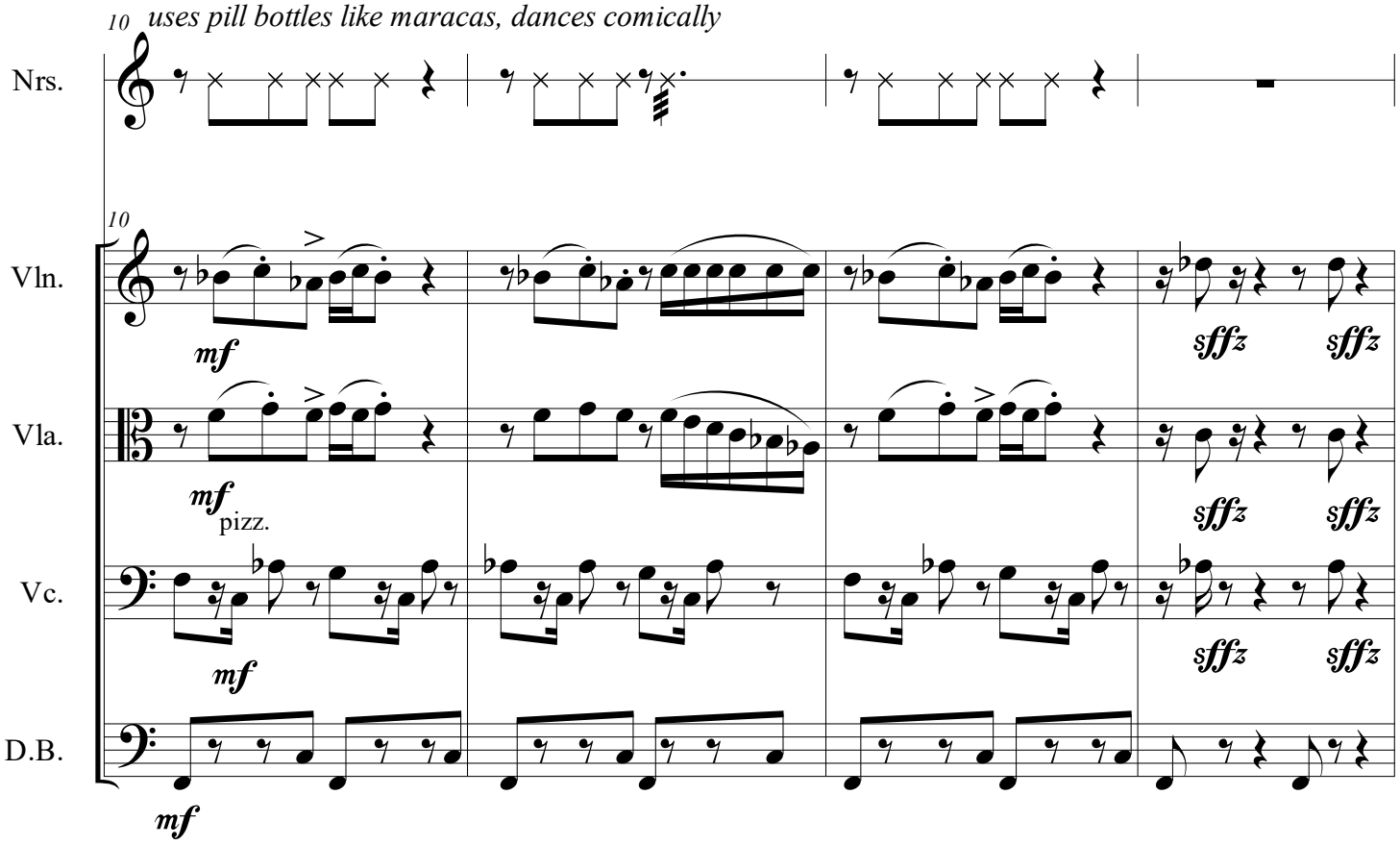


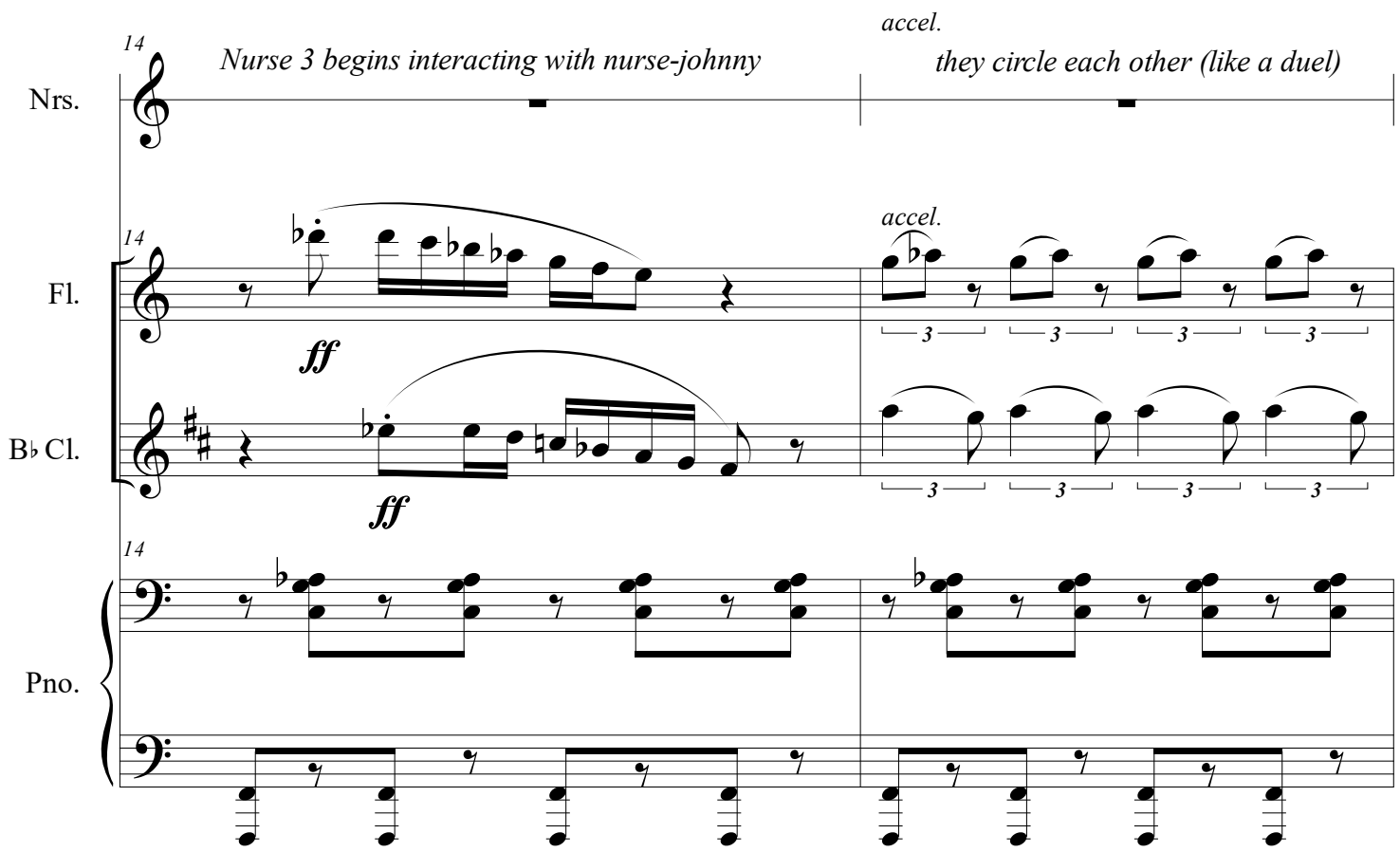
To Scene 6: The Pantomime

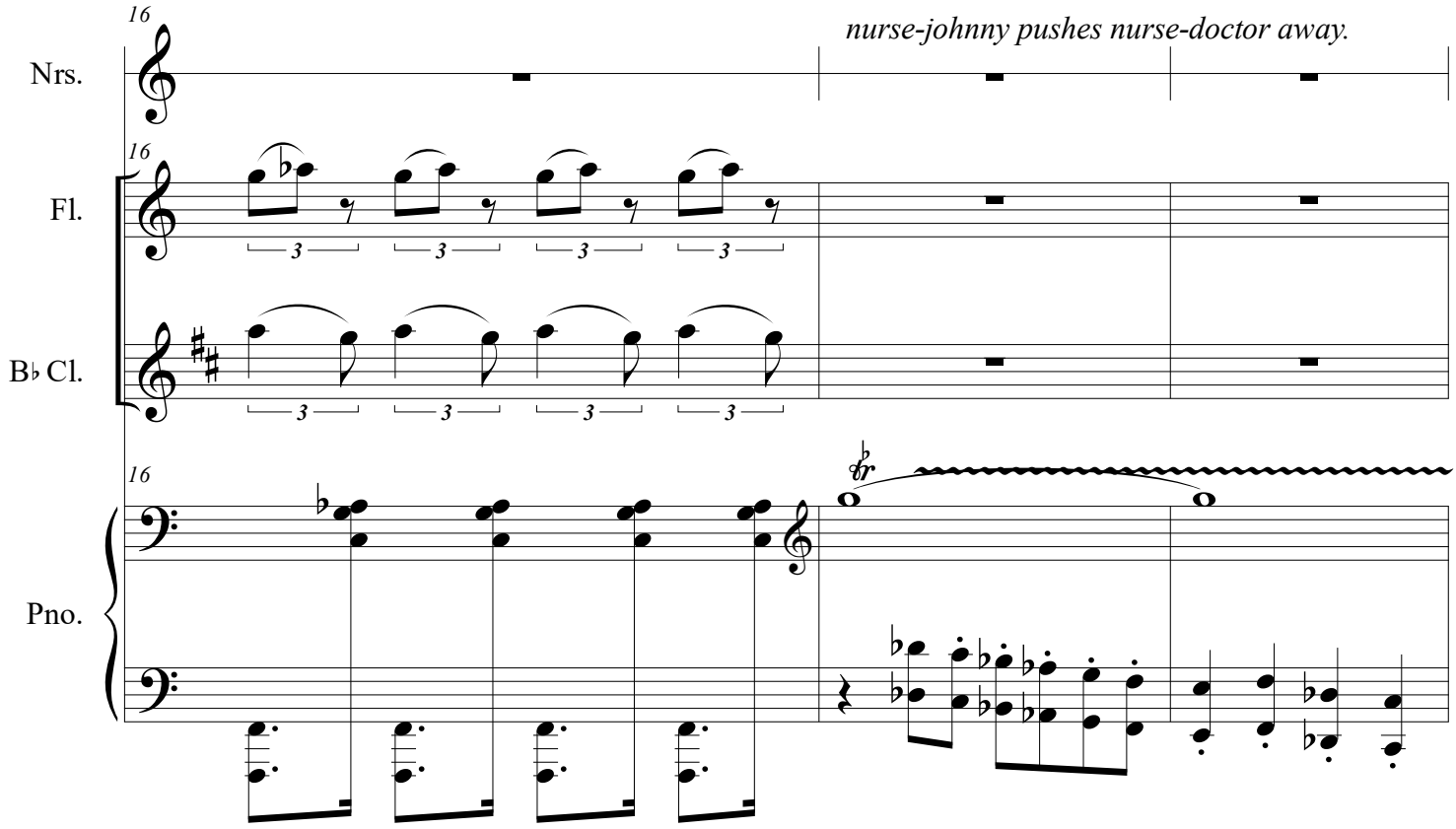
Scene 6: Pantomime

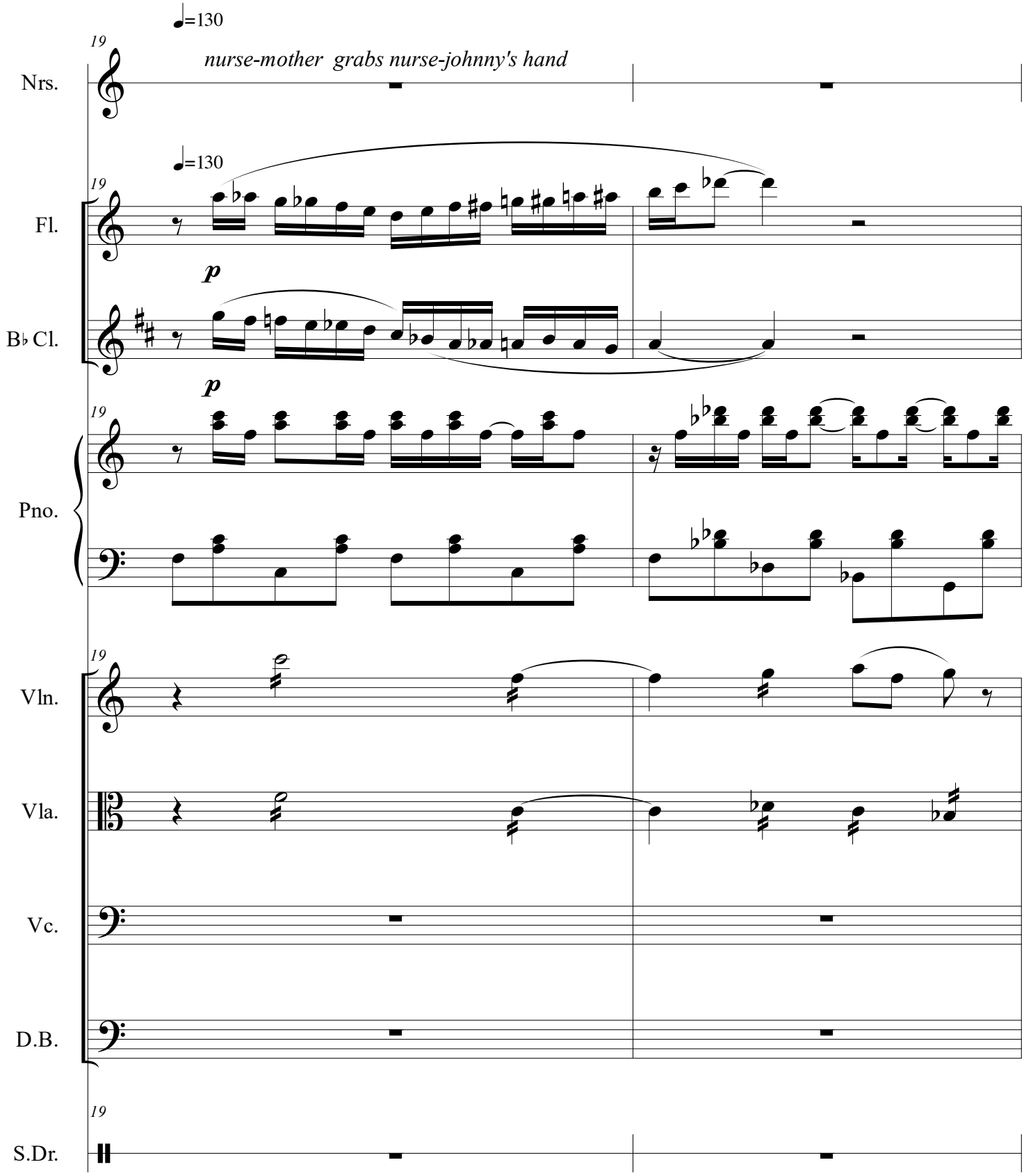


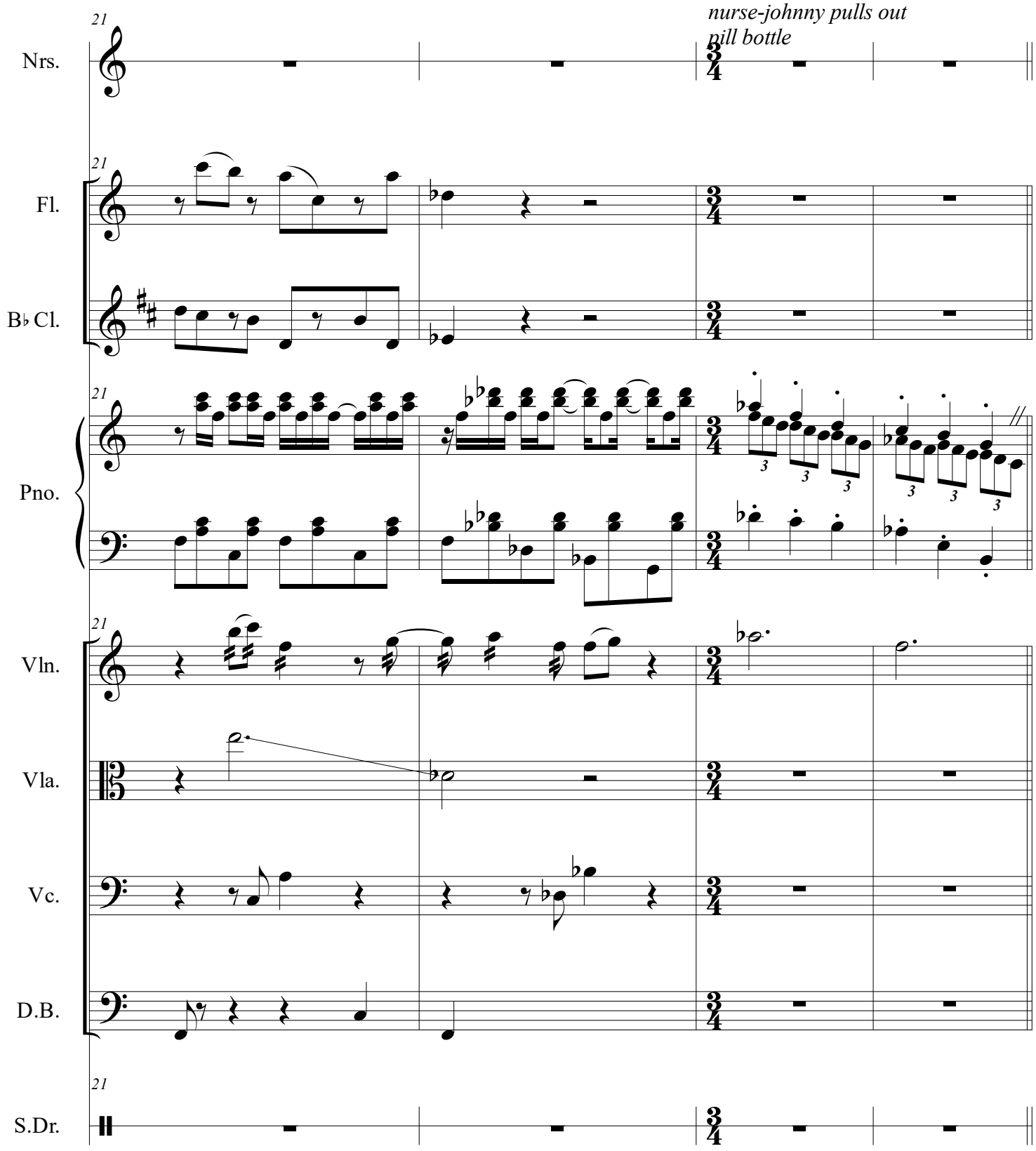

5
Fl.
B♭ Cl.
Pno.
S.Dr.
sfz
7
nurse-johnny pulls out pills...
begins shaking pill bottle in rhythm
Nrs.
Fl.
B♭ Cl.
Pno.
S.Dr.
sfz
p

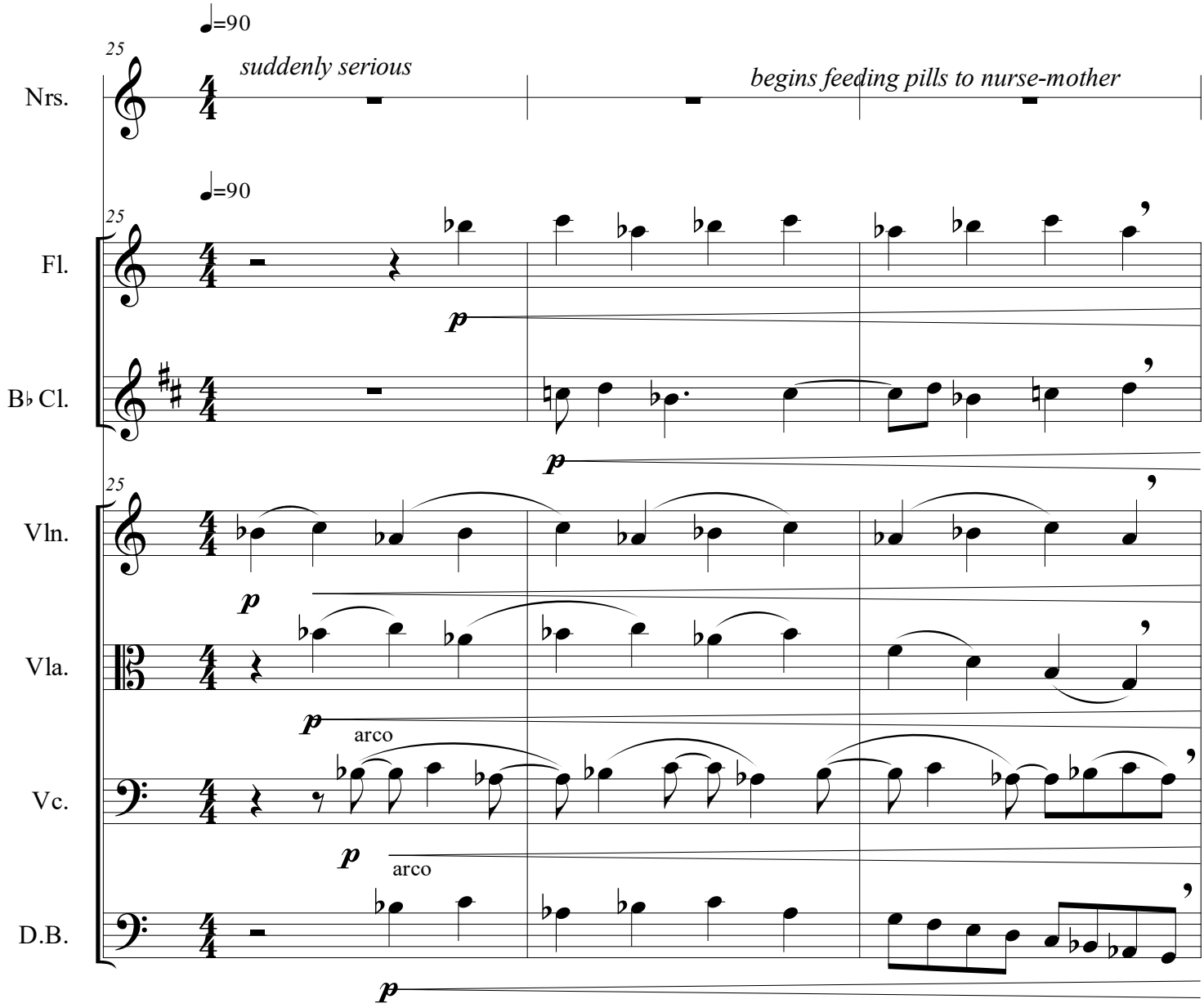

10
uses pill bottles like maracas, dances comically
Nrs.
10
Vln.
mf
sffz
sffz
Vla.
mf
pizz.
sffz
sffz
Vc.
mf
sffz
sffz
D.B.
mf

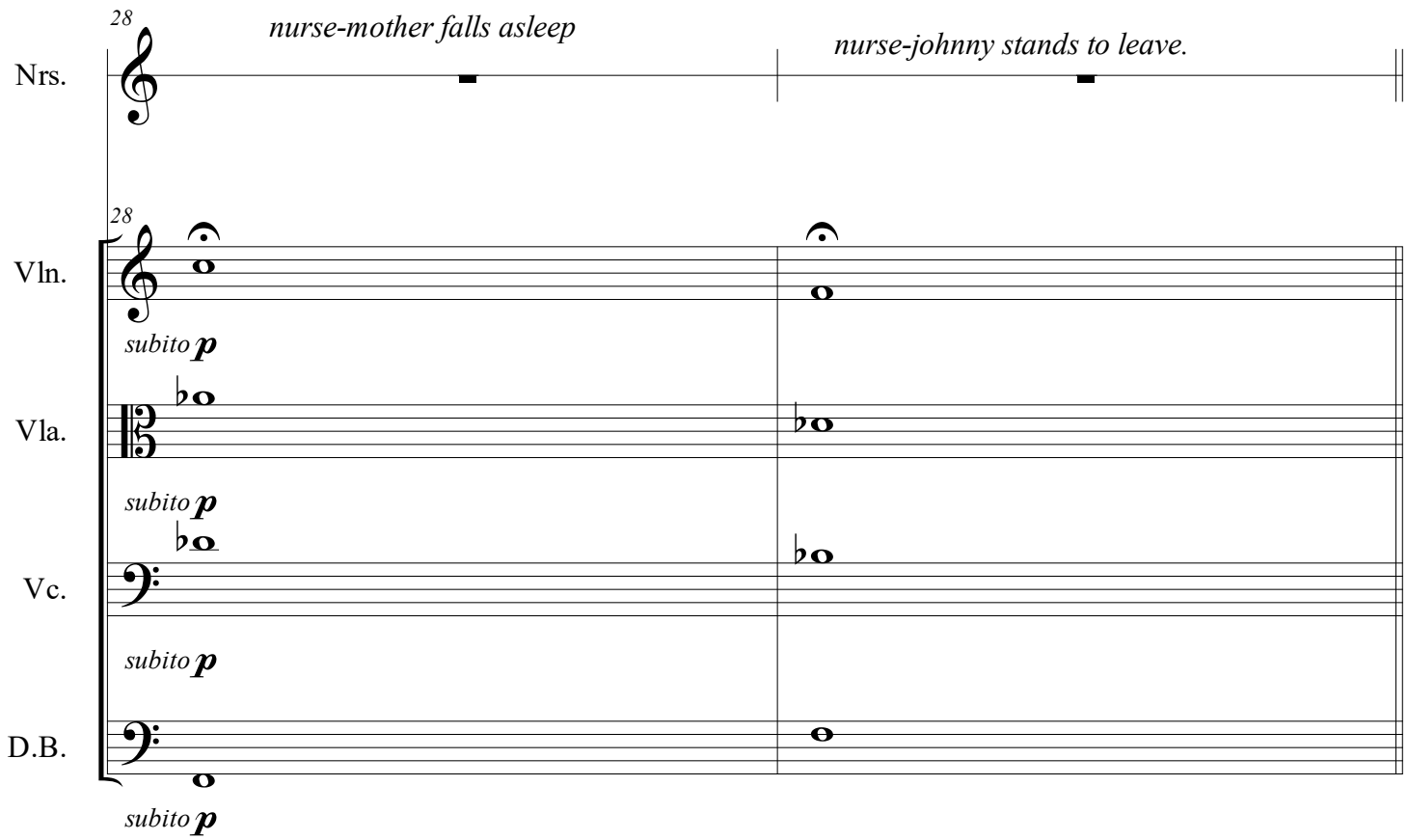

14
Nurse 3 begins interacting with nurse-johnny
accel.
they circle each other (like a duel)
Nrs.
Fl.
B♭ Cl.
Pno.
ff
ff
3


16
nurse-johnny pushes nurse-doctor away.
Nrs.
Fl.
B♭ Cl.
Pno.
3

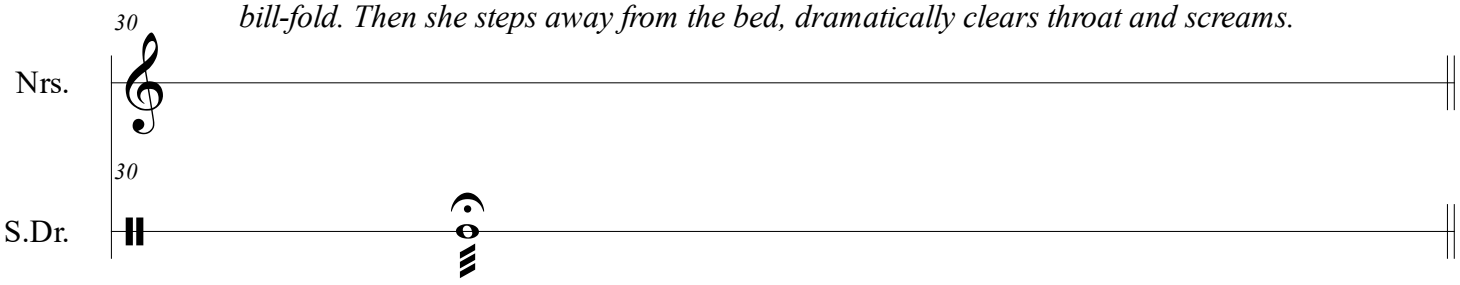

♩=130
19
nurse-mother grabs nurse-johnny's hand
Nrs.
♩=130
19
Fl.
p
B♭ Cl.
p
19
Pno.
19
Vln.
Vla.
Vc.
D.B.
19
S.Dr.

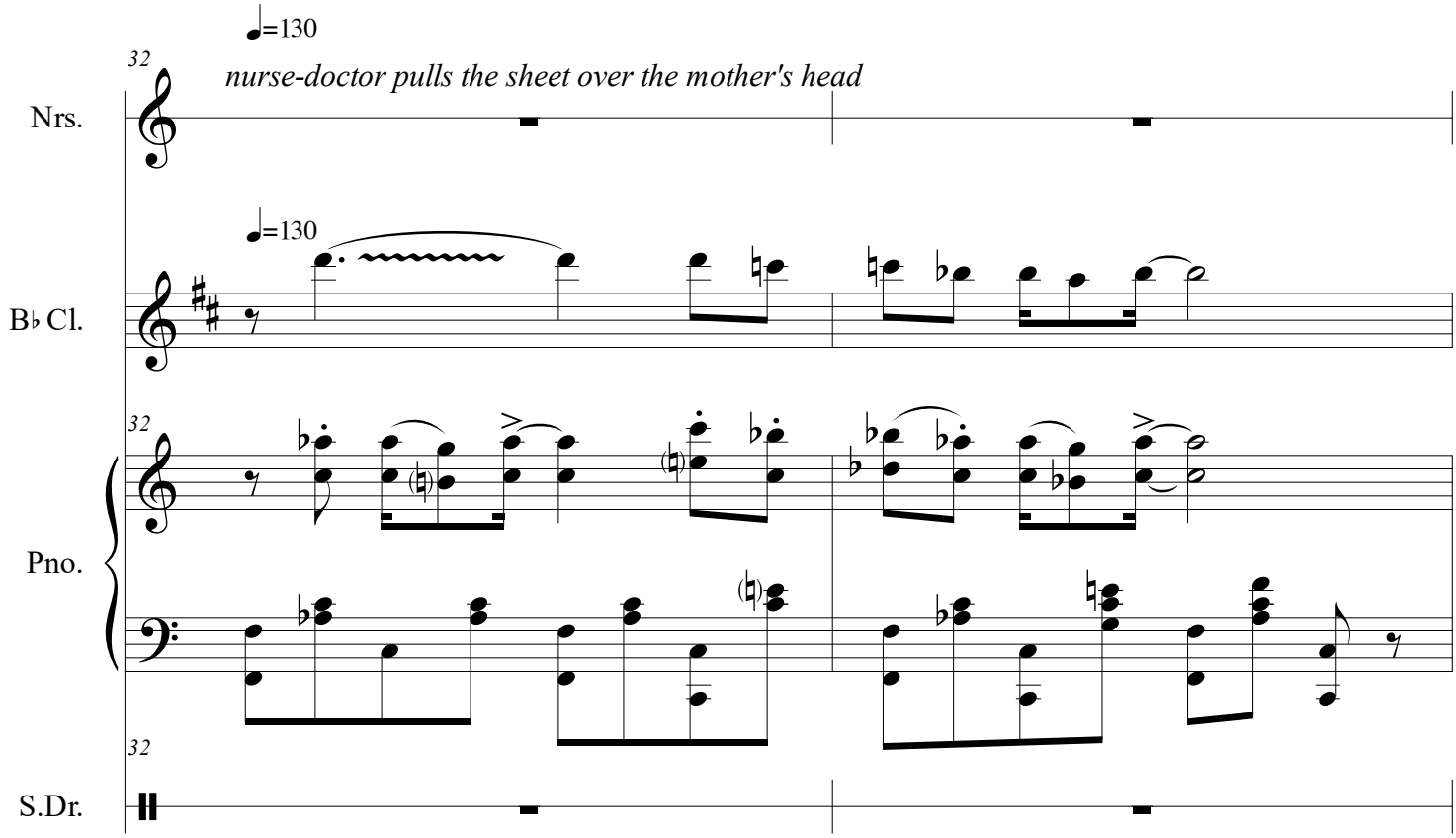

21
nurse-johnny pulls out
pill bottle
Nrs.
Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
D.B.
S.Dr.

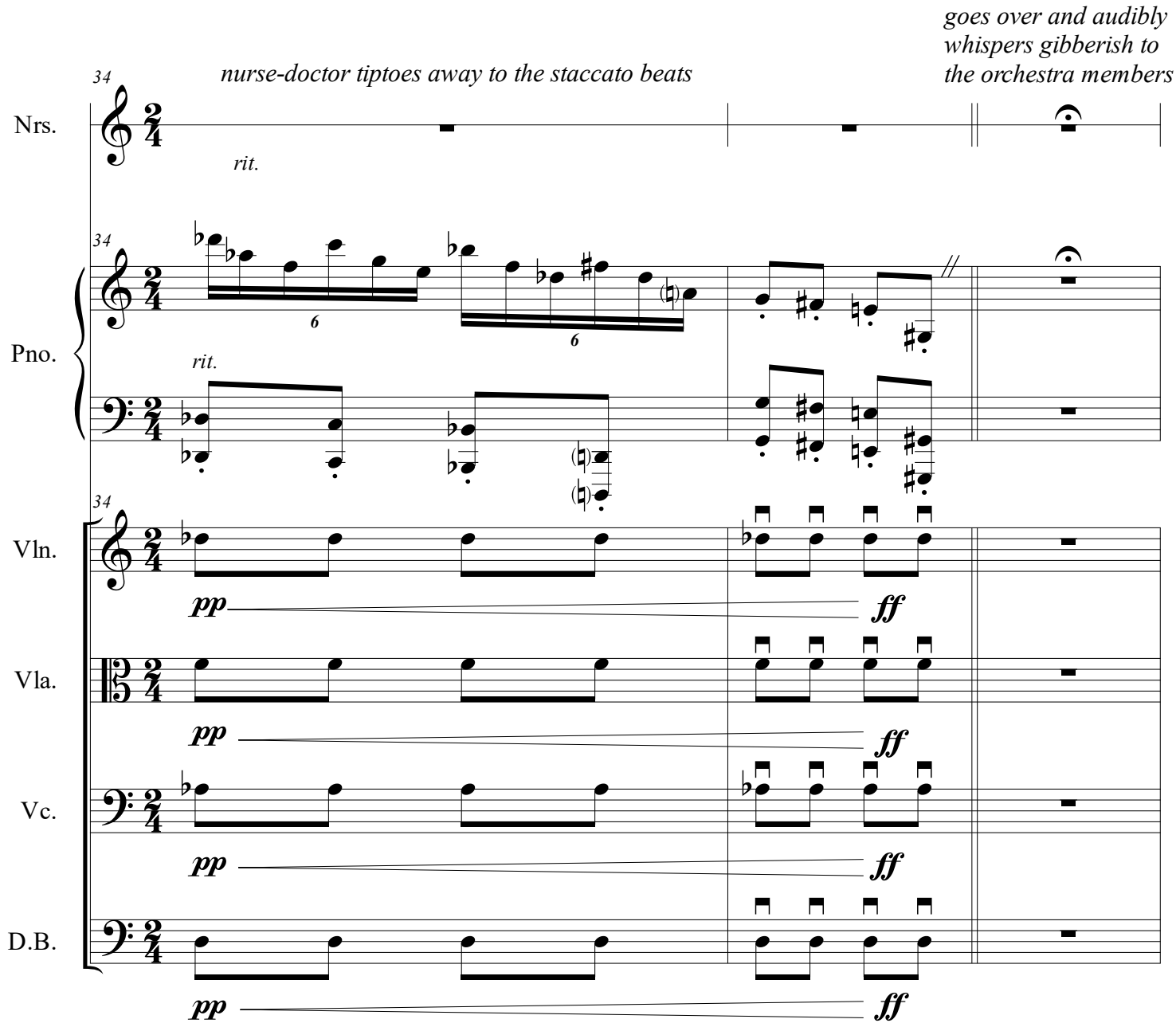

♩=90
25
Nrs.
suddenly serious
begins feeding pills to nurse-mother
♩=90
25
Fl.
p
B♭ Cl.
p
25
Vln.
p
Vla.
p
arco
Vc.
p
arco
D.B.
p

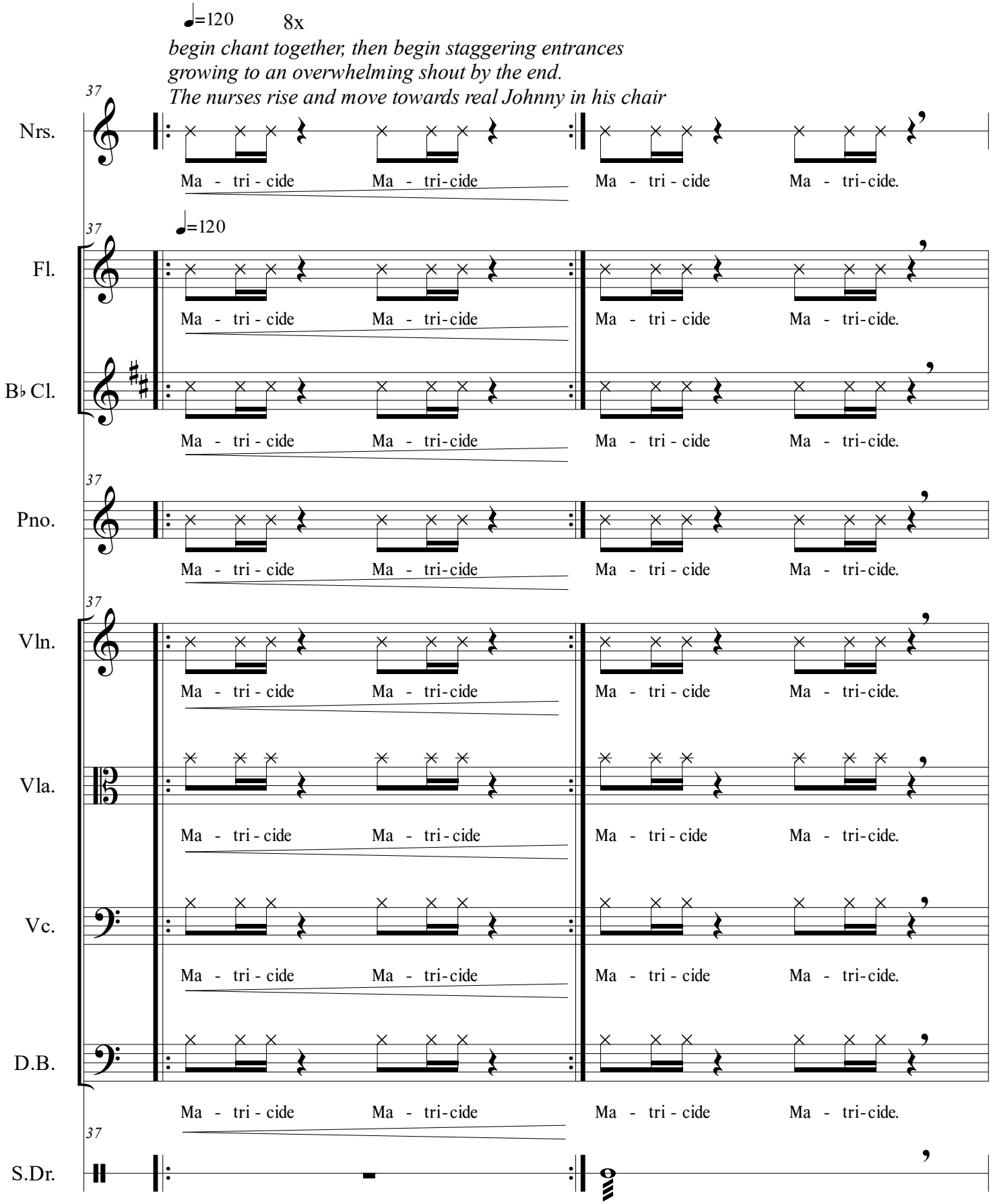


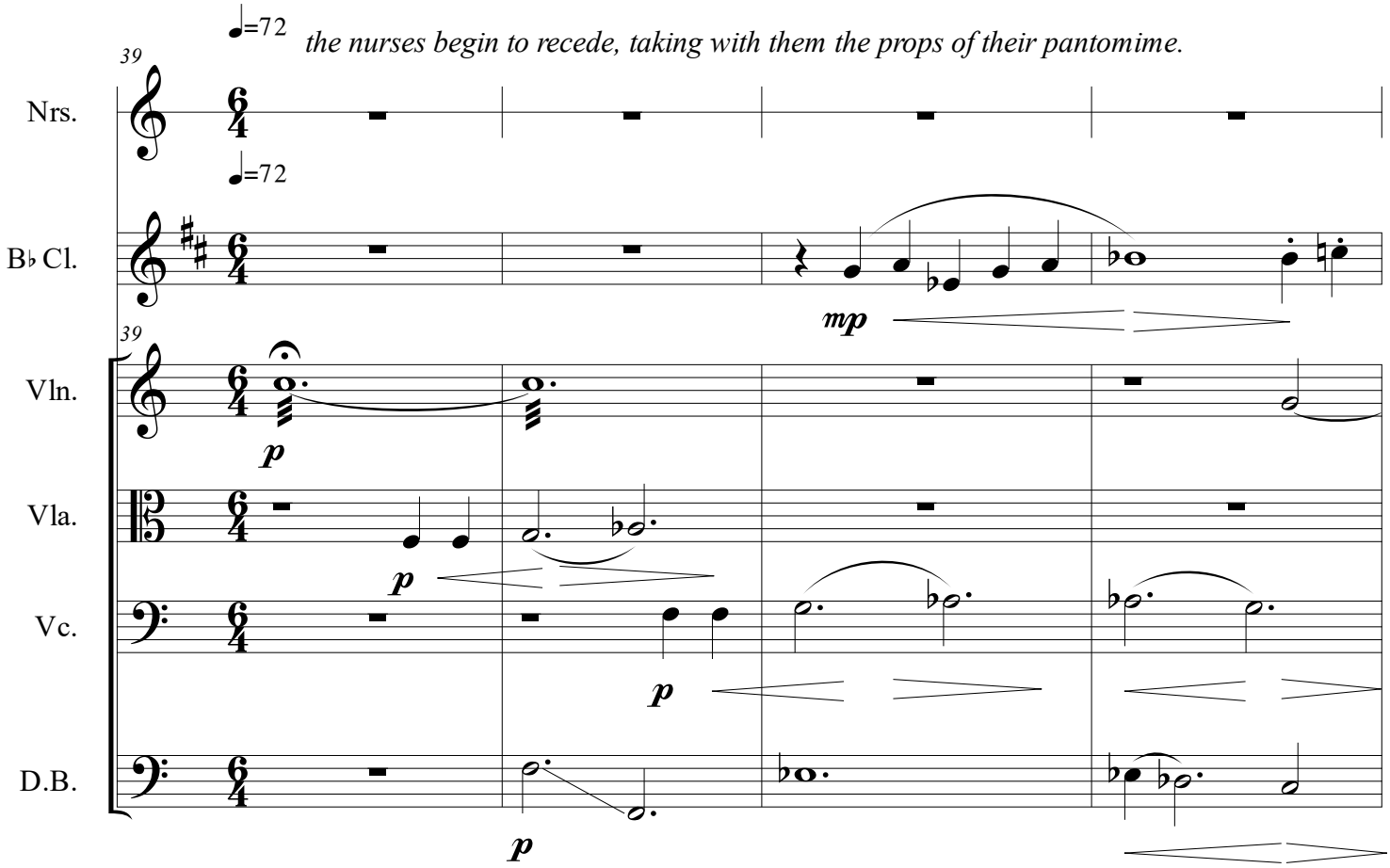
nurse-doctor returns, sees the mother and gasps. Then she reaches into the mother's purse, which is beside her on the faux bed and rifles through it, pulling out a wallet or bill-fold. Then she steps away from the bed, dramatically clears throat and screams.

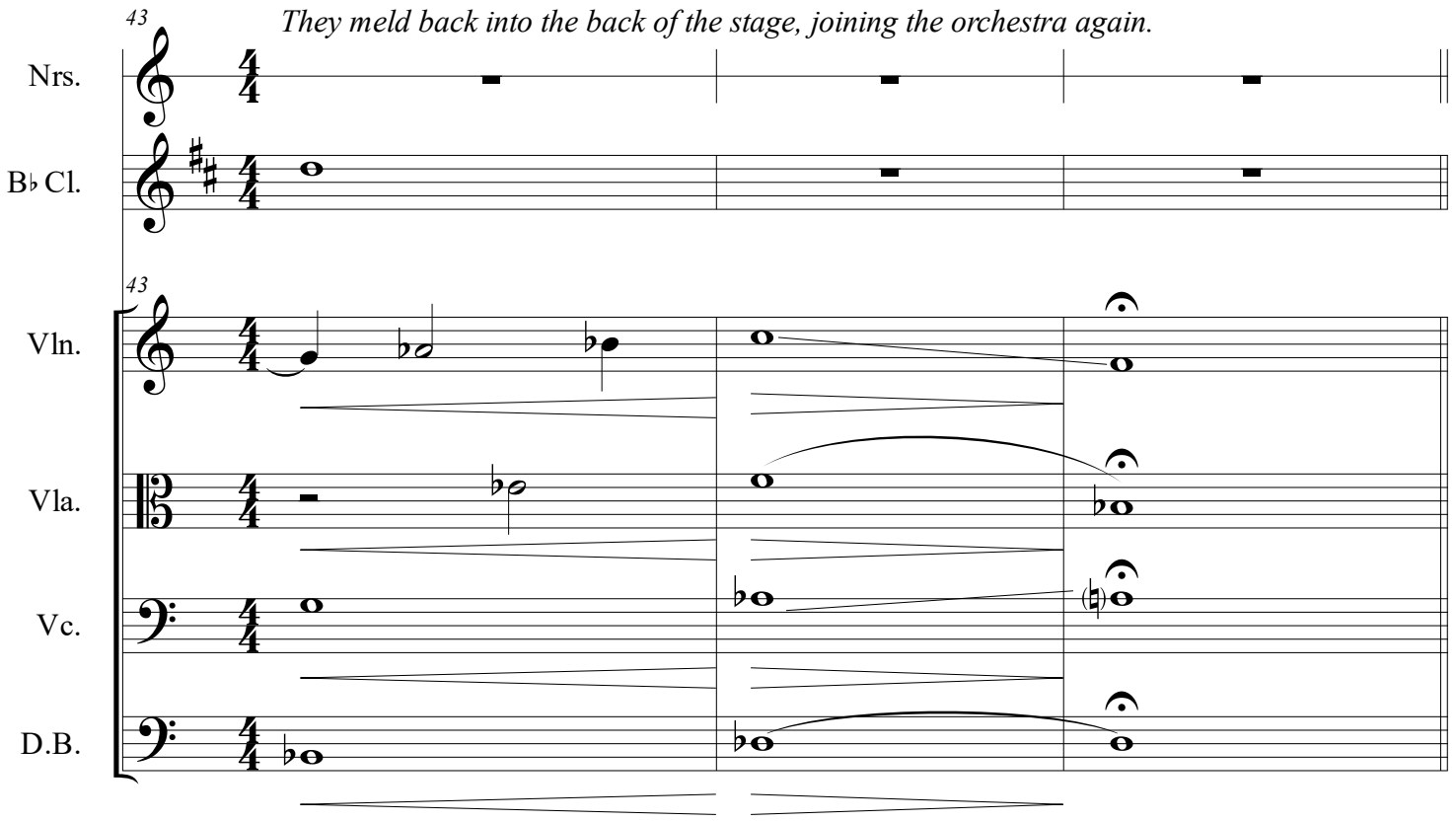



♩=130
32
nurse-doctor pulls the sheet over the mother's head
Nrs.
♩=130
B♭ Cl.
32
Pno.
32
S.Dr.


34
nurse-doctor tiptoes away to the staccato beats
goes over and audibly whispers gibberish to the orchestra members
Nrs.
rit.
34
Pno.
rit.
34
Vln.
pp
ff
Vla.
pp
ff
Vc.
pp
ff
D.B.
pp
ff

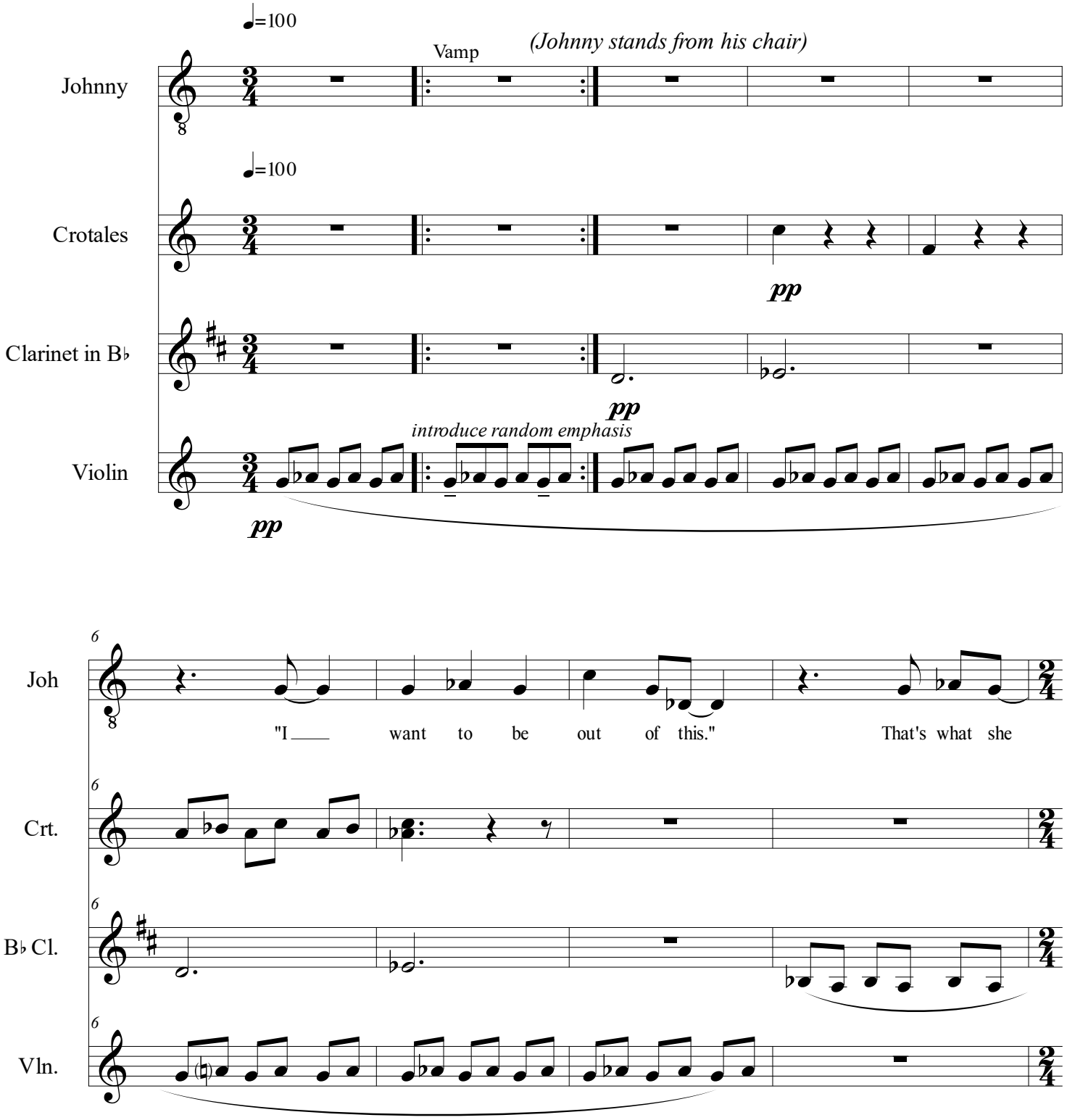

♩=120
8x
begin chant together, then begin staggering entrances
growing to an overwhelming shout by the end.
The nurses rise and move towards real Johnny in his chair
Nrs.
Fl.
B♭ Cl.
Pno.
Vln.
Vla.
Vc.
D.B.
S.Dr.
37
Ma - tri - cide Ma - tri-cide Ma - tri - cide Ma - tri-cide.

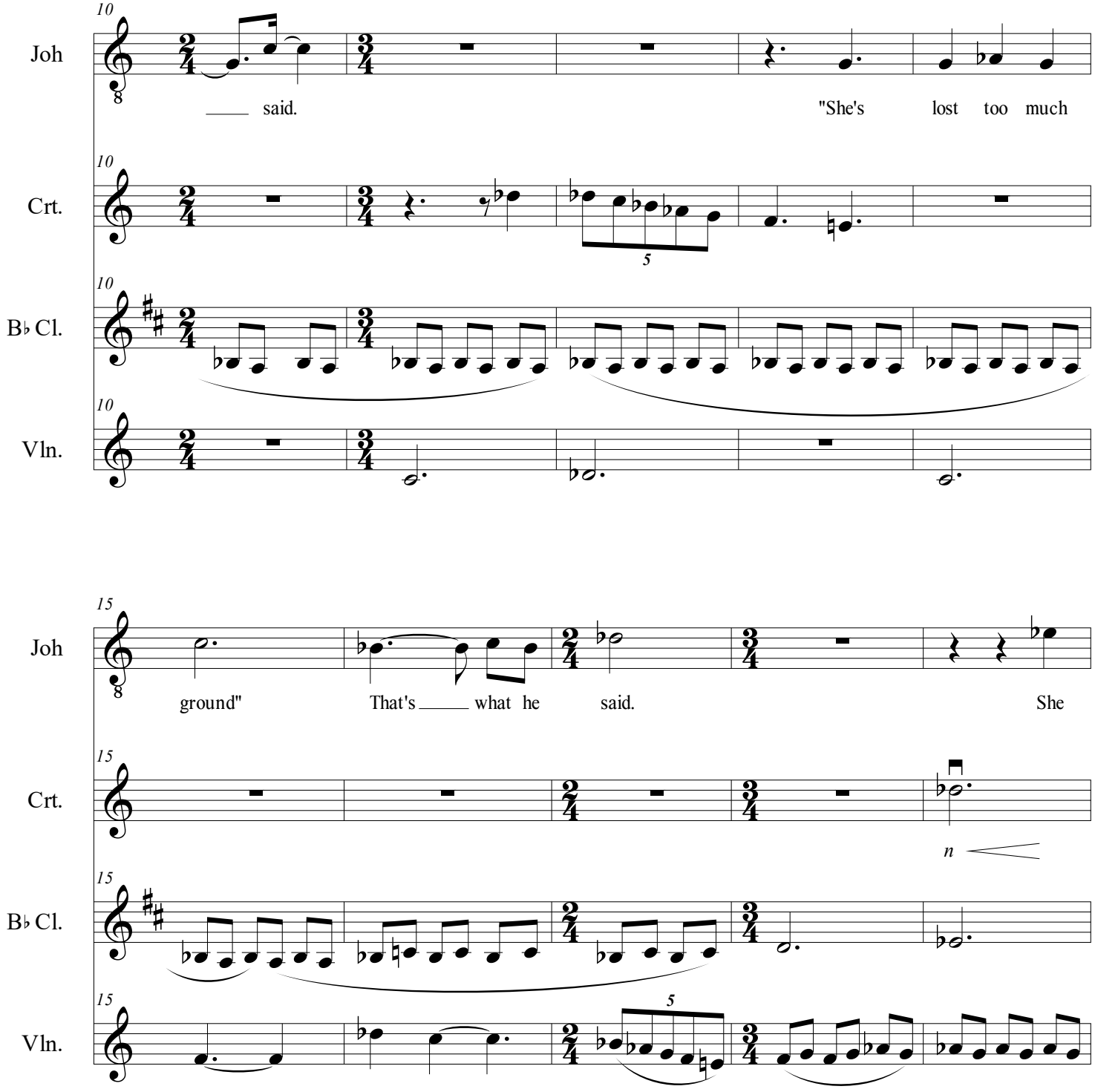

♩=72
the nurses begin to recede, taking with them the props of their pantomime.
39
Nrs.
♩=72
B♭ Cl.
mp
39
Vln.
p
Vla.
p
Vc.
p
D.B.
p

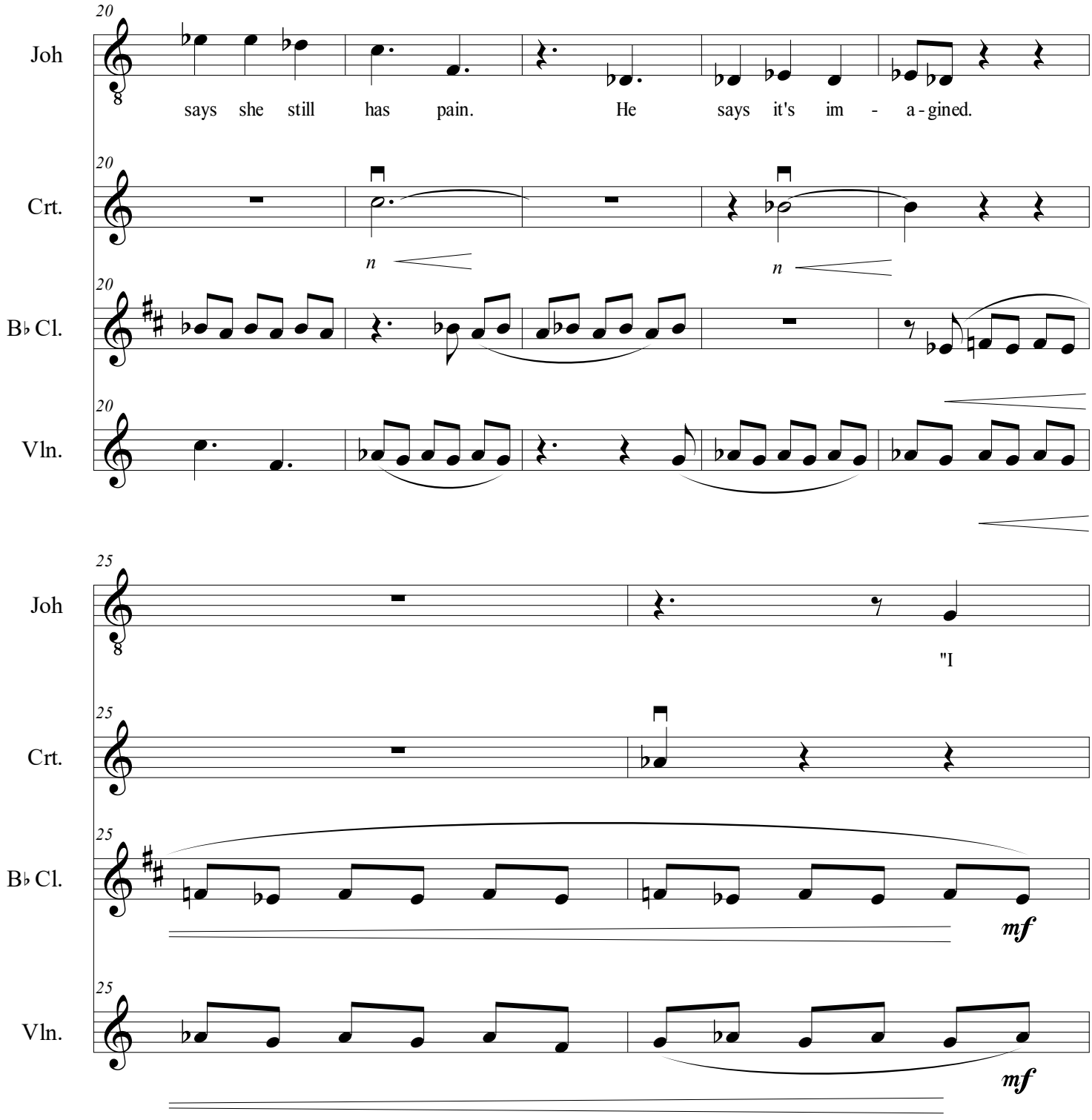

43
They meld back into the back of the stage, joining the orchestra again.
Nrs.
B♭ Cl.
43
Vln.
Vla.
Vc.
D.B.

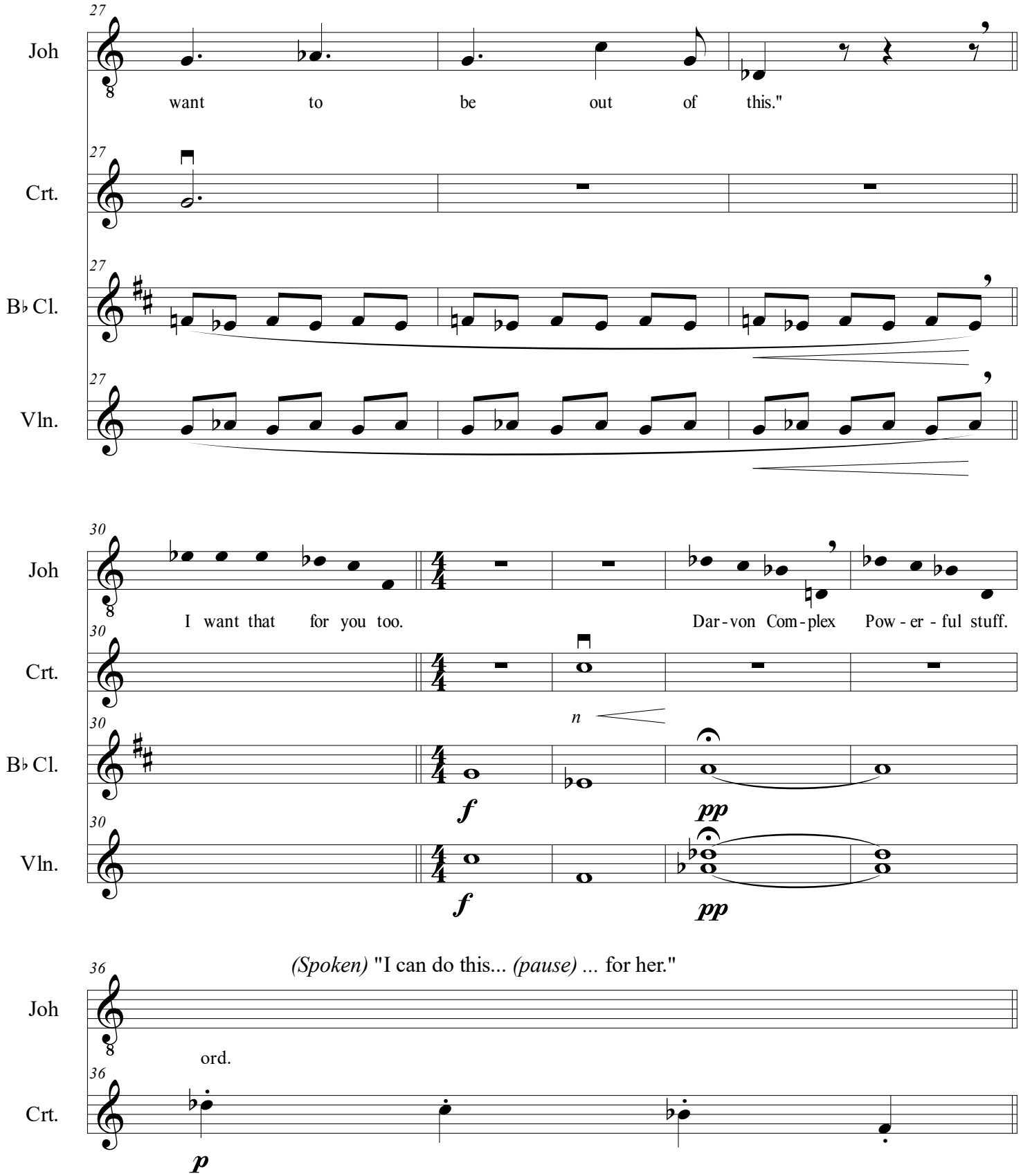
To Scene 7

Scene 7

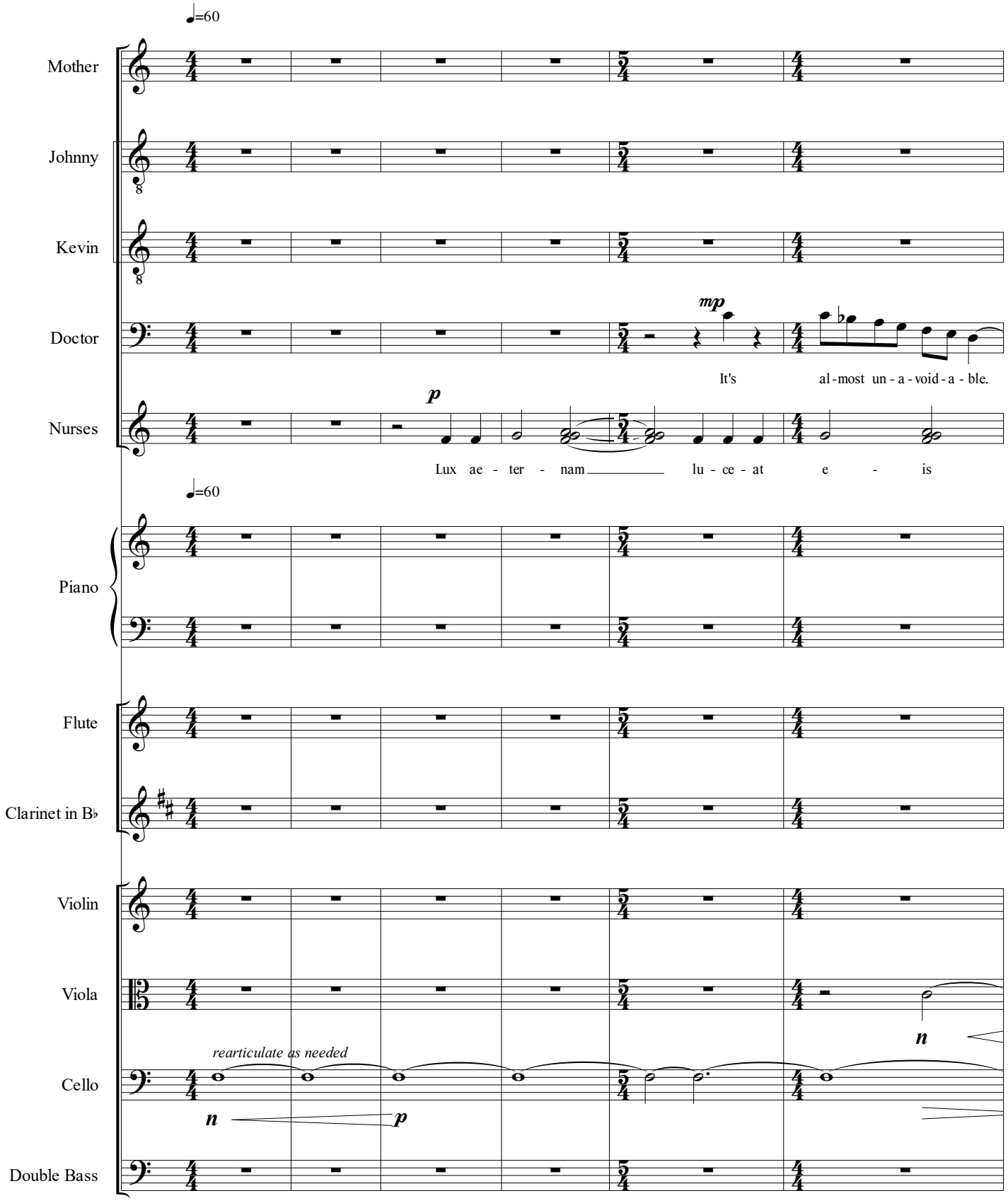

♩=100
Vamp
(Johnny stands from his chair)
Johnny
♩=100
Crotales
pp
Clarinet in B♭
pp
introduce random emphasis
Violin
pp
6
Joh
"I want to be out of this." That's what she
Crt.
B♭ Cl.
Vln.

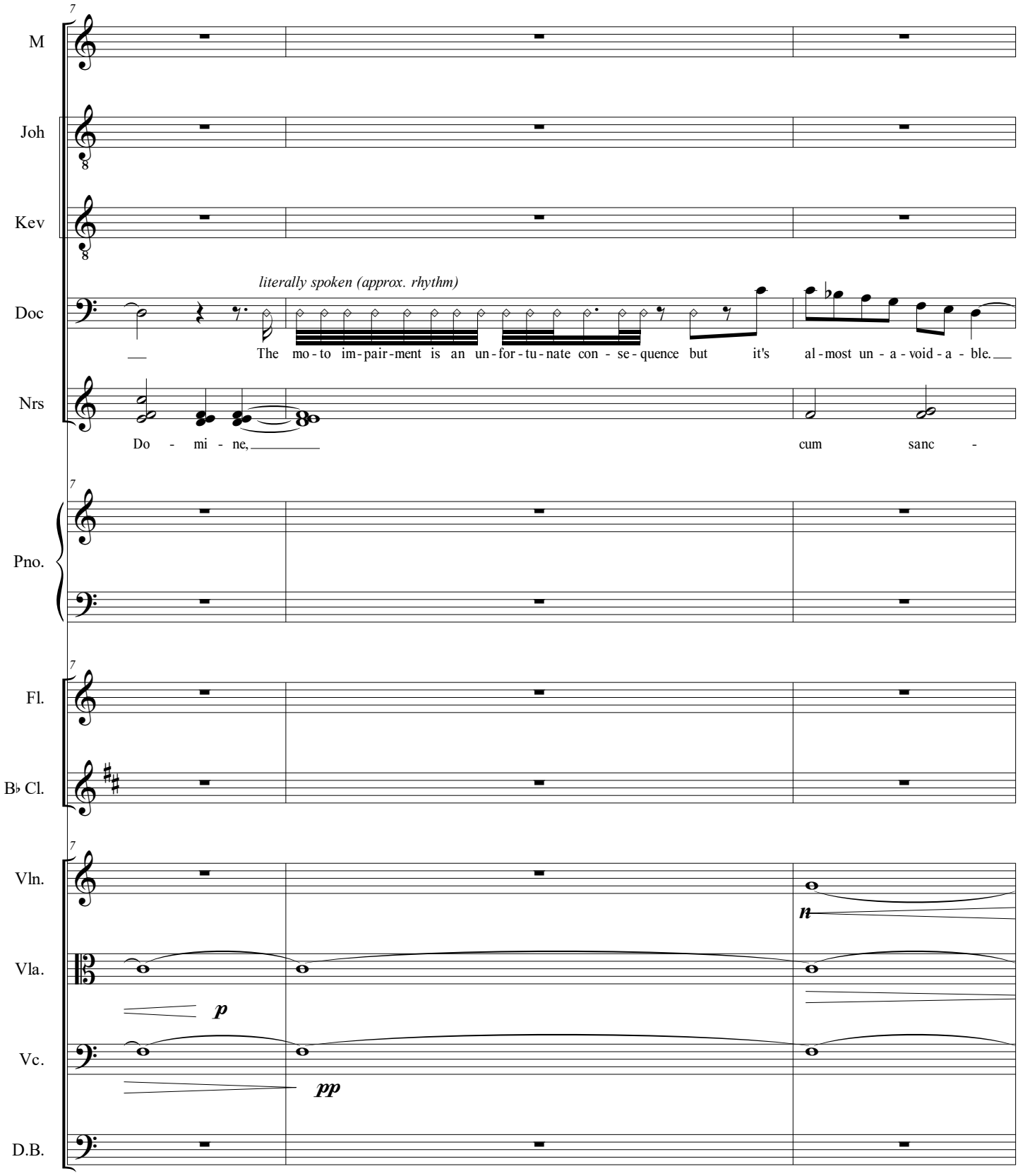

10
Joh
said.
"She's lost too much
Crt.
5
B♭ Cl.
Vln.
15
Joh
ground"
That's what he said.
She
Crt.
n
B♭ Cl.
Vln.
5

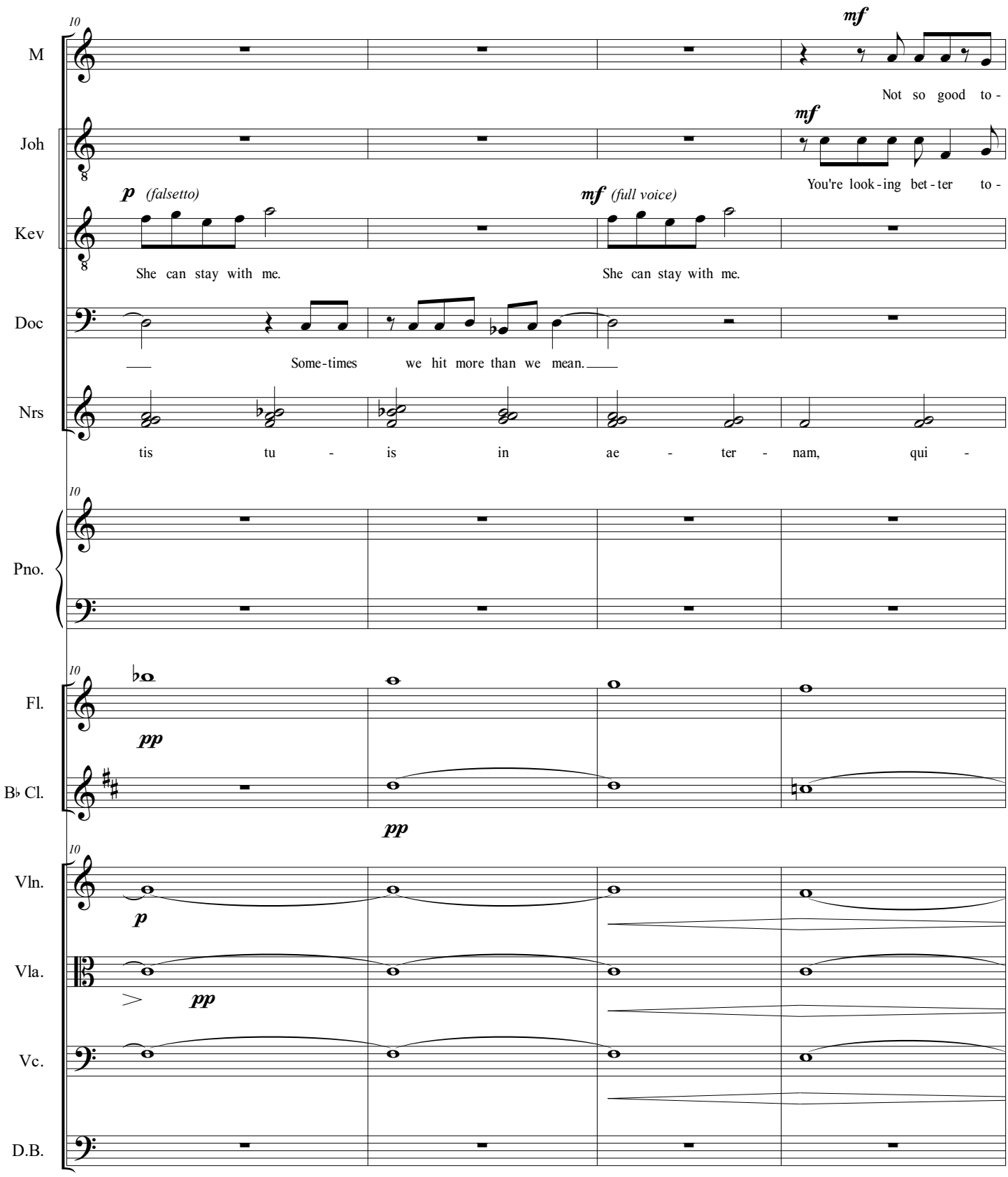

20
Joh
says she still has pain. He says it's im - a - gined.
Crt.
n
n
B♭ Cl.
Vln.
25
Joh
"I
Crt.
B♭ Cl.
mf
Vln.
mf

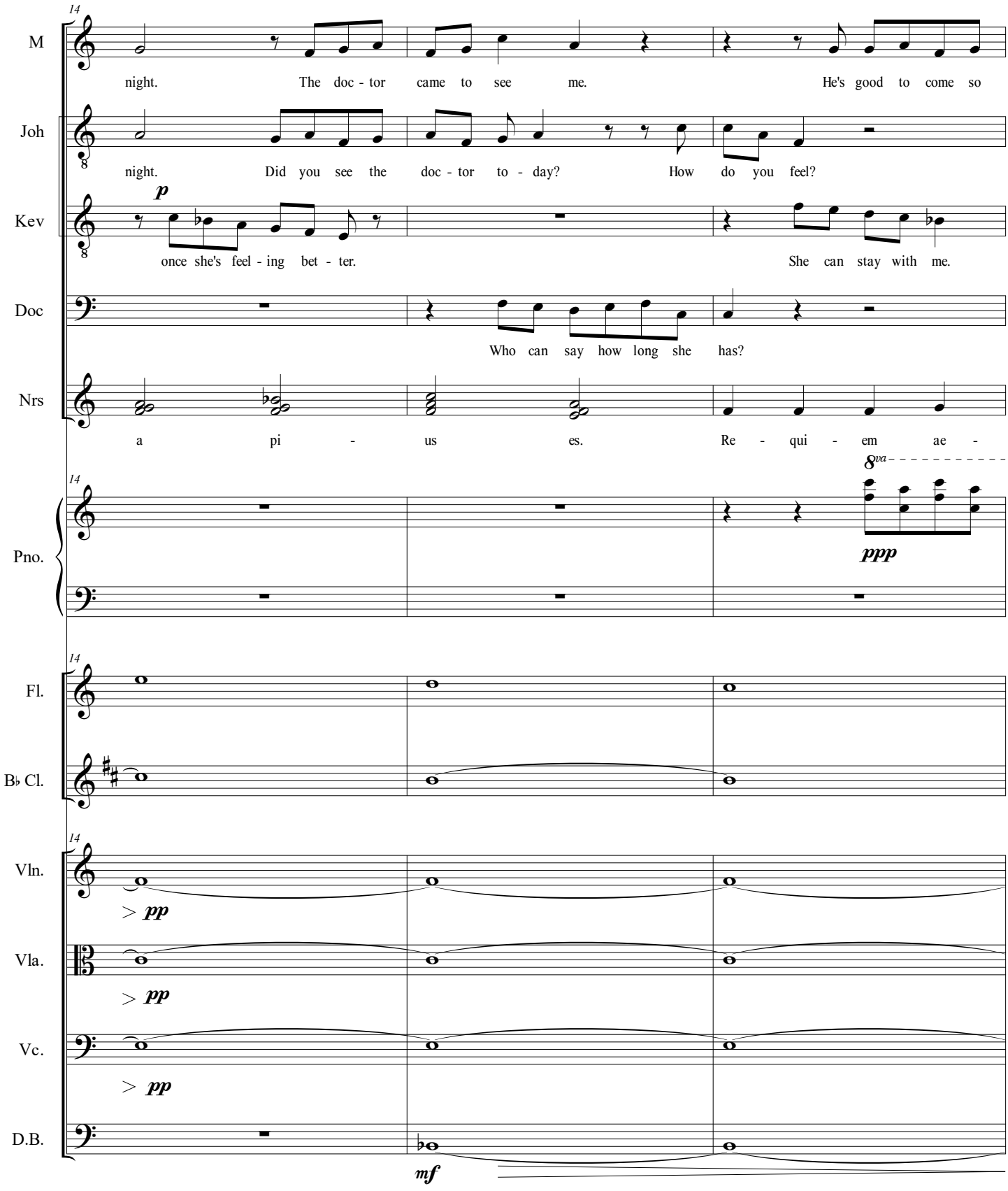

27
Joh
want to be out of this."
Crt.
B♭ Cl.
Vln.
30
I want that for you too.
Dar-von Com-plex Pow-er-ful stuff.
n
f
pp
36
(Spoken) "I can do this... (pause) ... for her."
ord.
p
To Scene 8

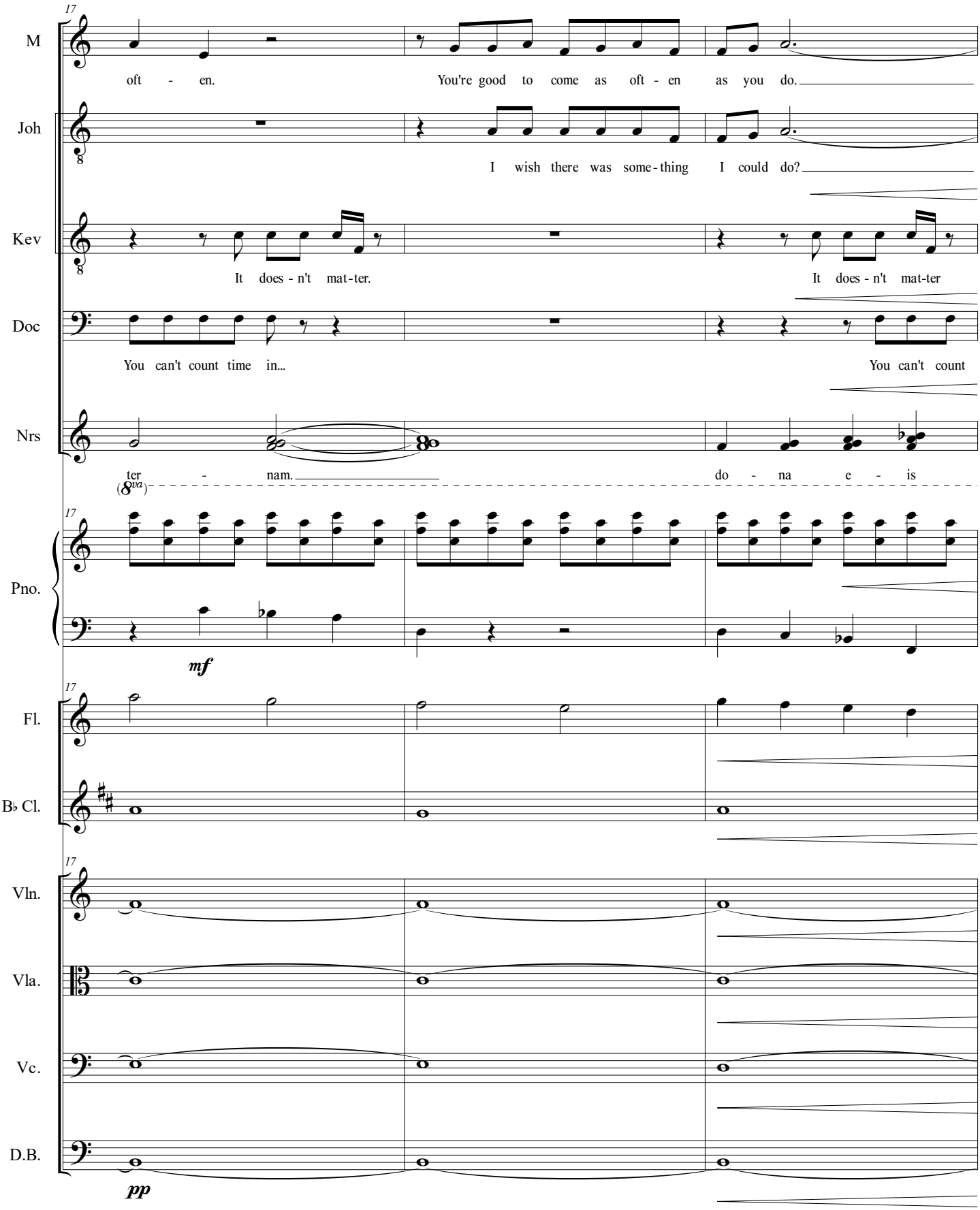
Scene 8

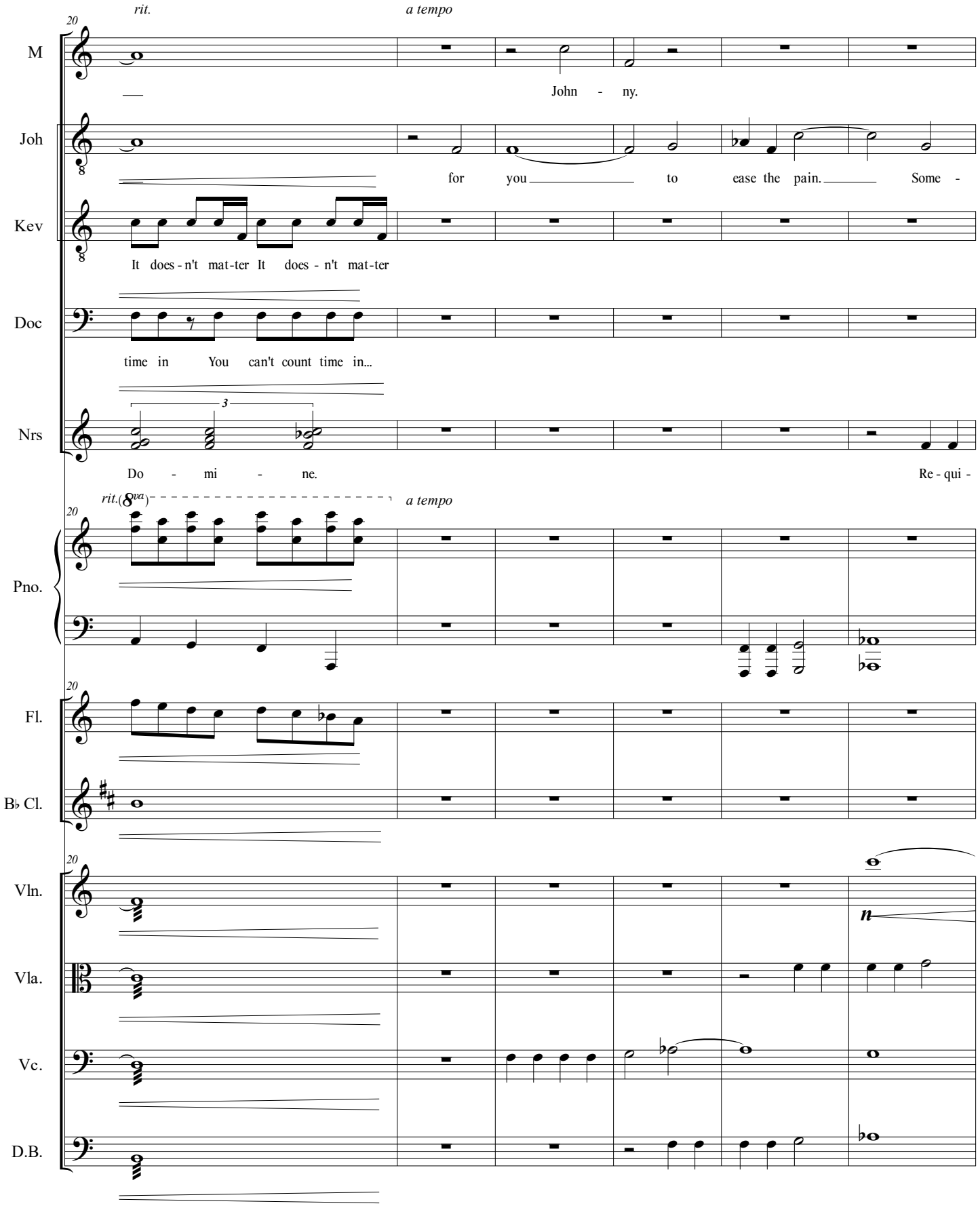

♩=60
Mother
Johnny
Kevin
Doctor
Nurses
Piano
Flute
Clarinet in B♭
Violin
Viola
Cello
Double Bass
mp
It's al-most un-a-void-a-ble.
p
Lux ae-ter-nam lu-ce-at e-is
♩=60
rearticulate as needed
n
p
n

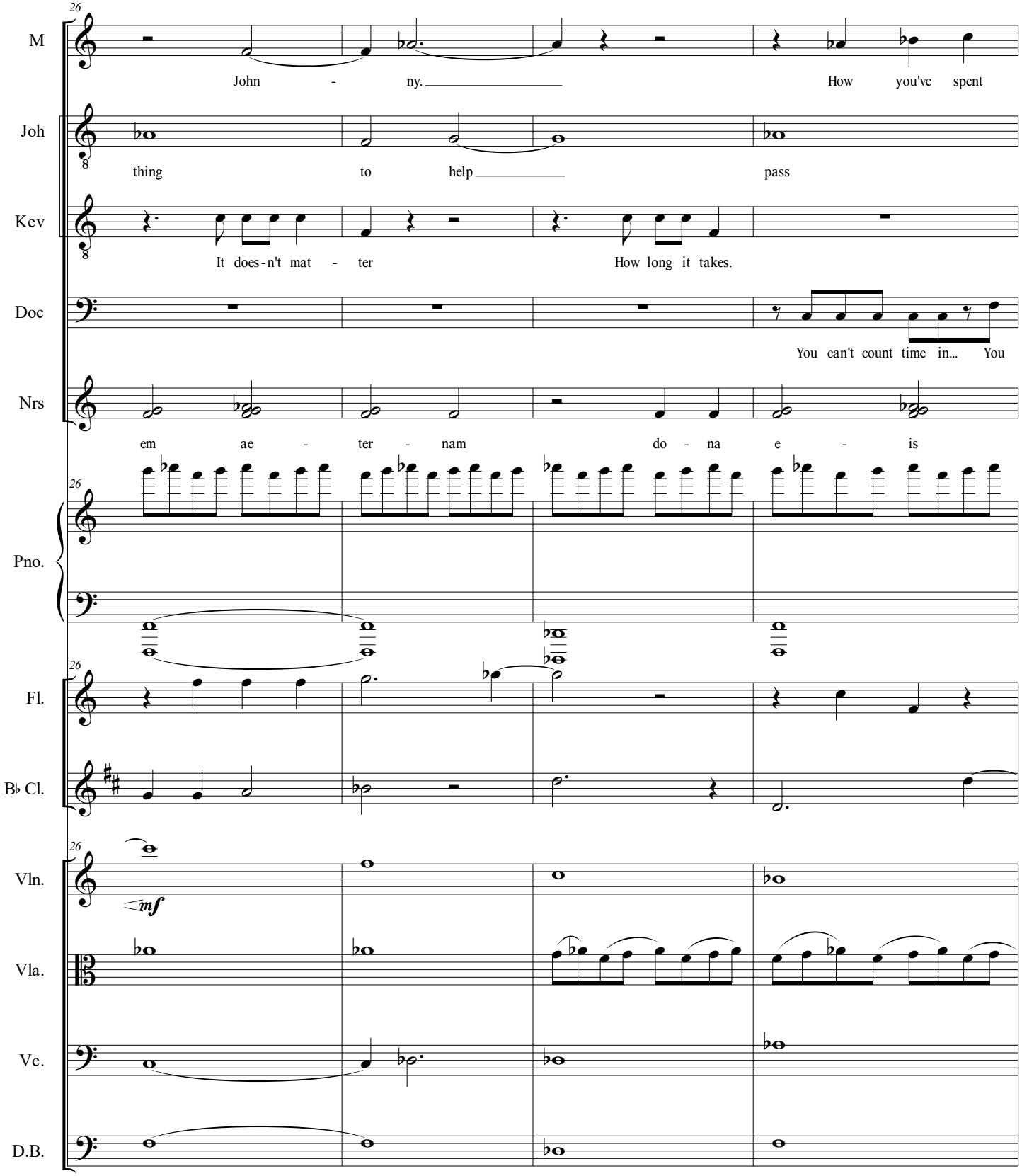

7
M
Joh
Kev
literally spoken (approx. rhythm)
Doc
The mo-to im-pair-ment is an un-for-tu-nate con - se-quence but it's al-most un - a - void - a - ble.
Nrs
Do - mi - ne,
cum sanc -
7
Pno.
7
Fl.
B♭ Cl.
7
Vln.
n
Vla.
p
Vc.
pp
D.B.

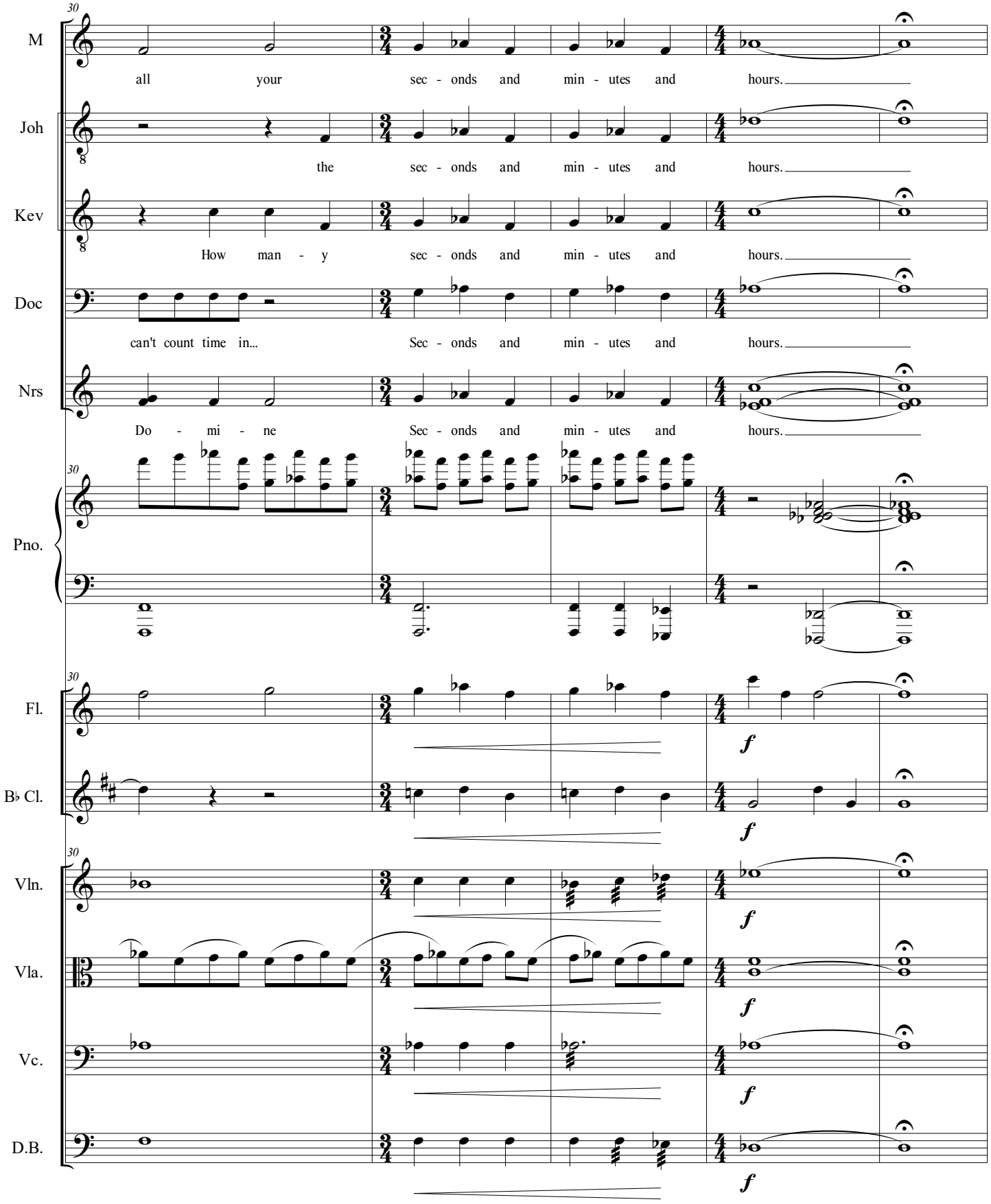

10
M
Joh
Kev
Doc
Nrs
Pno.
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
D.B.
mf
Not so good to -
mf
You're look - ing bet - ter to -
p (falsetto)
She can stay with me.
mf (full voice)
She can stay with me.
Some - times we hit more than we mean.
tis tu - is in ae - ter - nam, qui -
pp
pp
p
pp

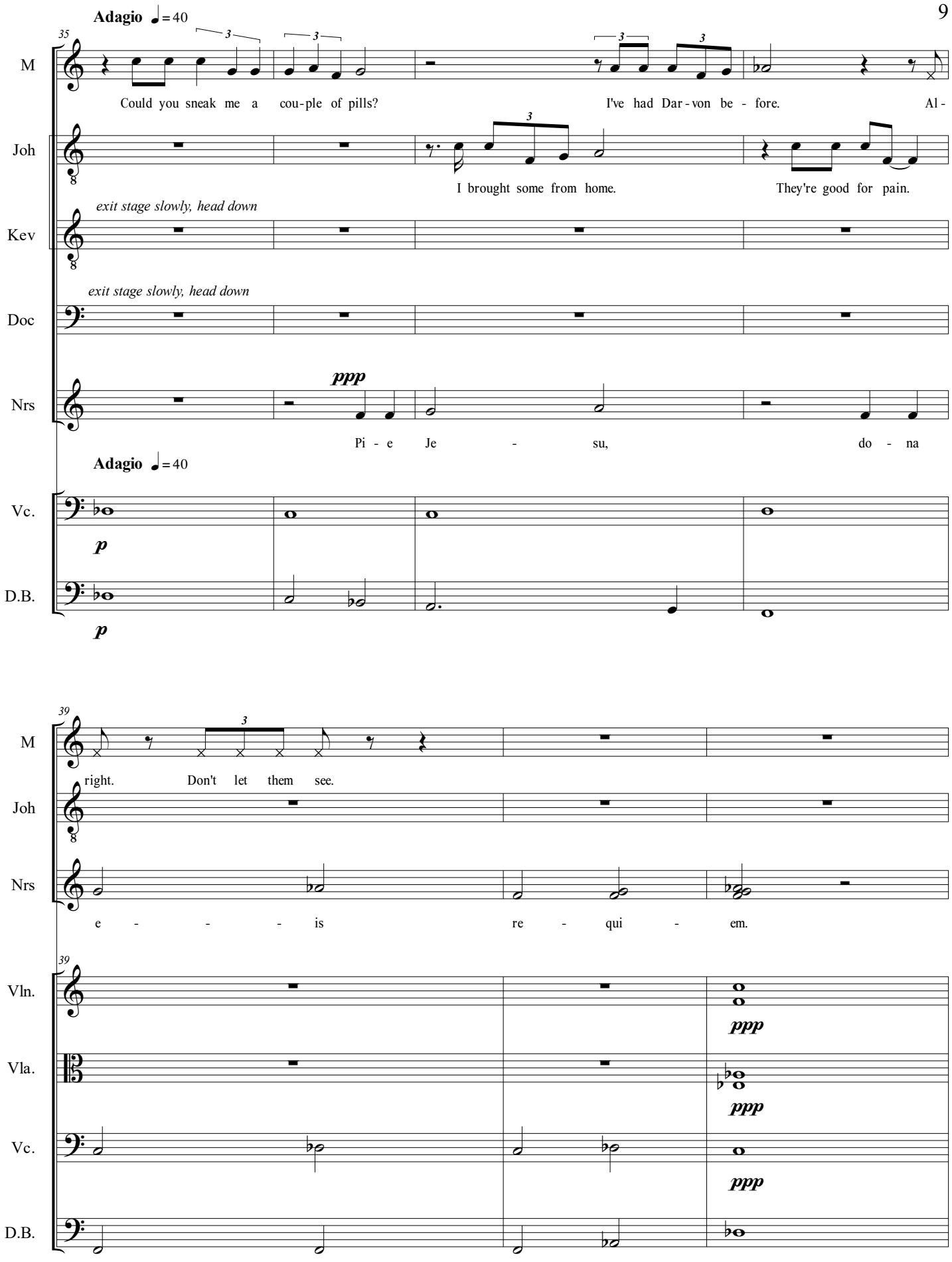

14
M
night. The doc - tor came to see me. He's good to come so
Joh
night. Did you see the doc - tor to - day? How do you feel?
Kev
p
once she's feel - ing bet - ter. She can stay with me.
Doc
Who can say how long she has?
Nrs
a pi - us es. Re - qui - em ae -
14
Pno.
8va
ppp
14
Fl.
B♭ Cl.
14
Vln.
> pp
Vla.
> pp
Vc.
> pp
D.B.
mf

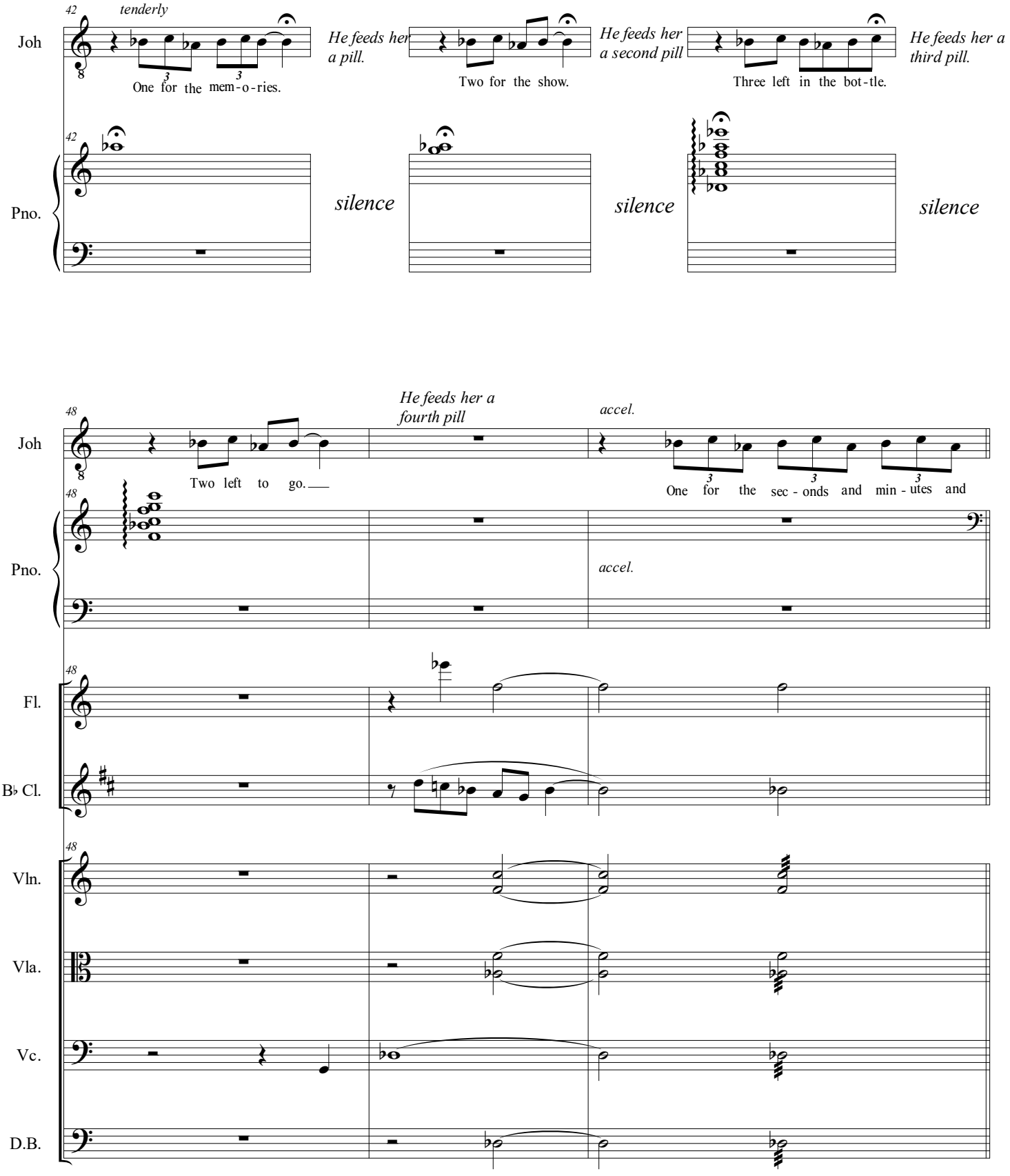

17
M
oft - en.
You're good to come as oft - en as you do.
Joh
I wish there was some - thing I could do?
Kev
It does - n't mat - ter.
It does - n't mat - ter
Doc
You can't count time in...
You can't count
Nrs
ter - nam.
do - na e - is
(8va)
Pno.
mf
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
D.B.
pp

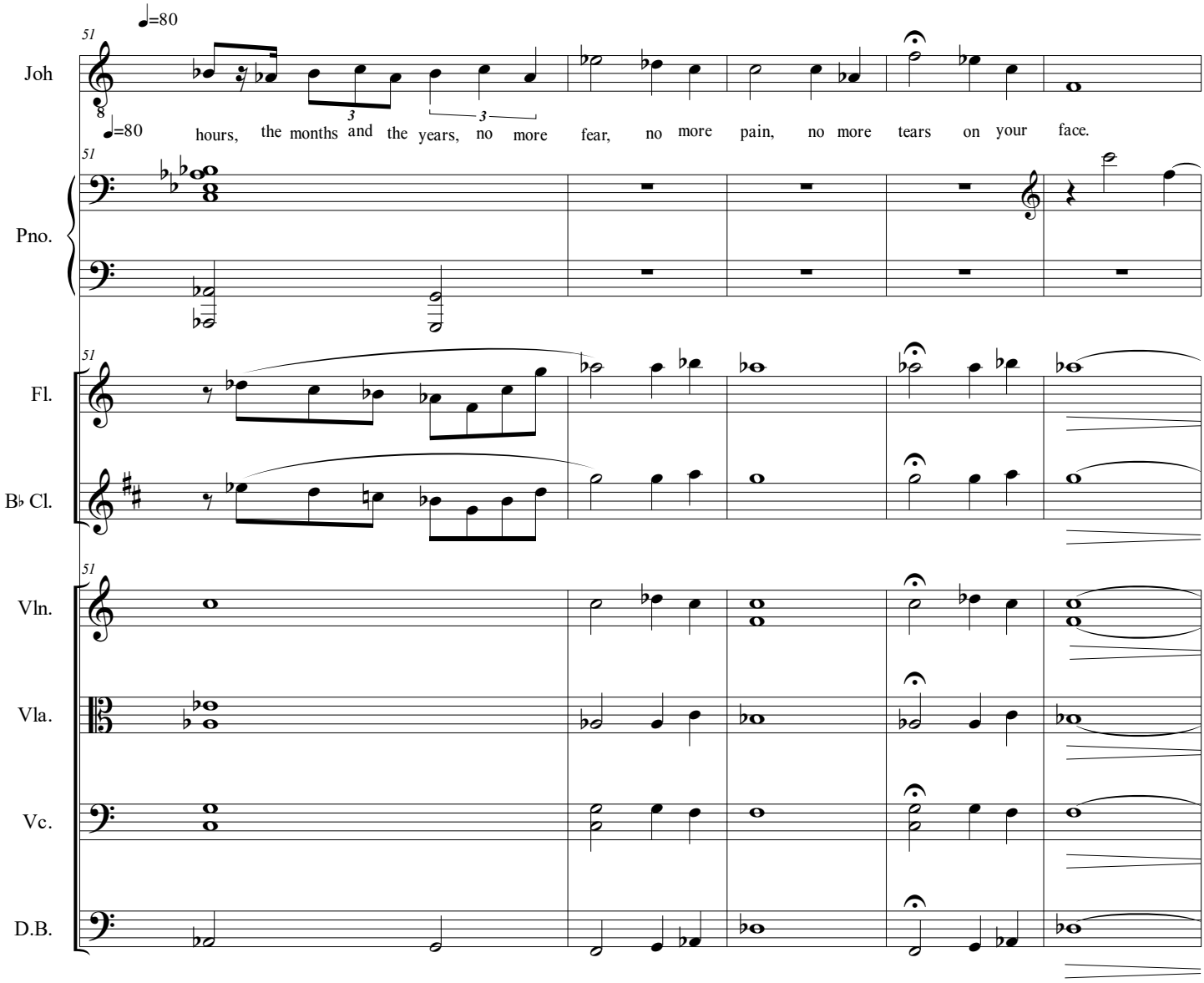

rit.
a tempo
20
M
John - ny.
Joh
for you to ease the pain. Some -
Kev
It does - n't mat - ter It does - n't mat - ter
Doc
time in You can't count time in...
Nrs
3
Do - mi - ne.
Re - qui -
rit.(8va)
a tempo
20
Pno.
20
Fl.
B♭ Cl.
20
Vln.
Vla.
Vc.
D.B.

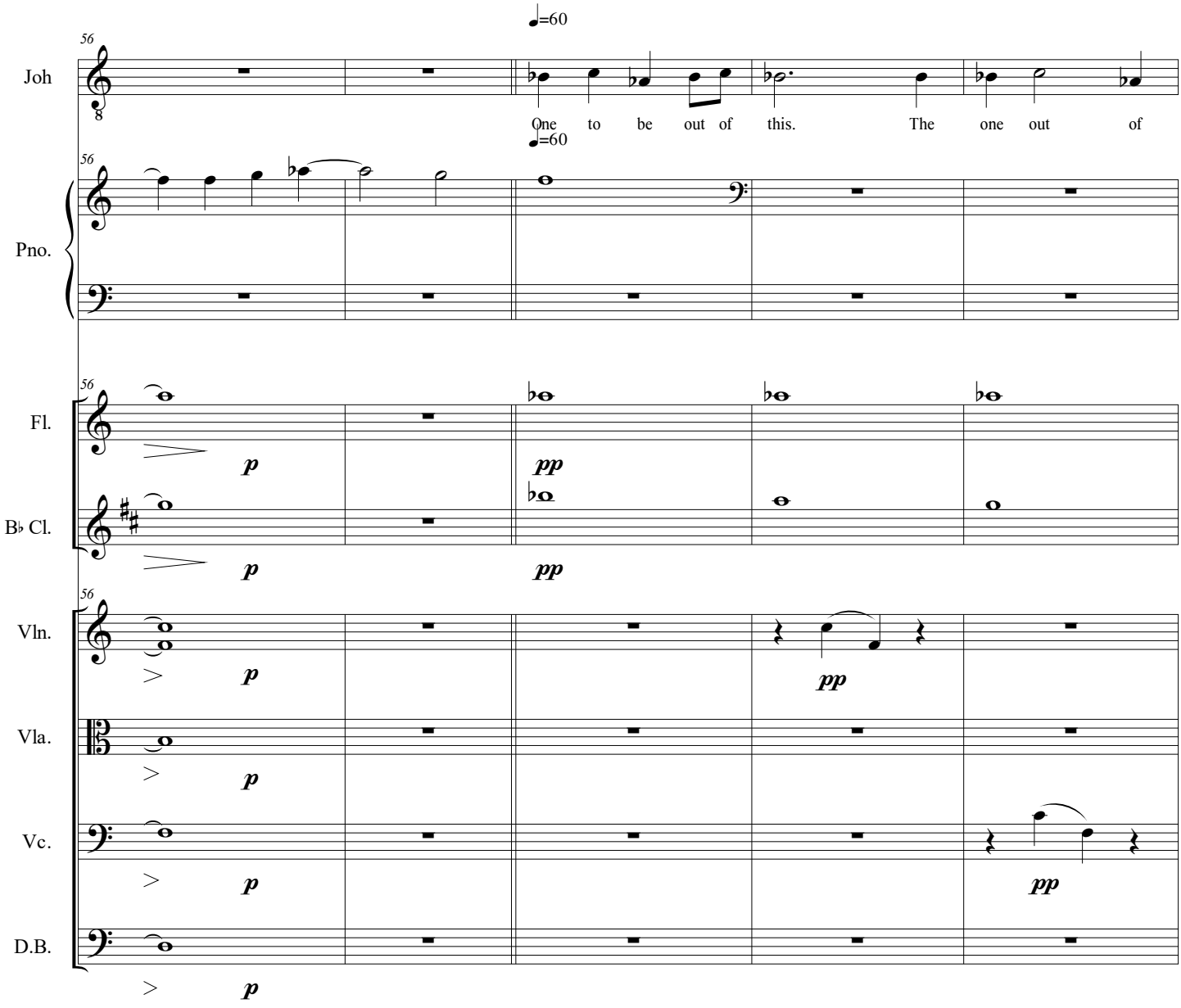

26
M
John - ny.
How you've spent
Joh
thing to help
pass
Kev
It does-n't mat - ter
How long it takes.
Doc
You can't count time in... You
Nrs
em ae - ter - nam
do - na e - is
26
Pno.
26
Fl.
B♭ Cl.
26
Vln.
mf
Vla.
Vc.
D.B.

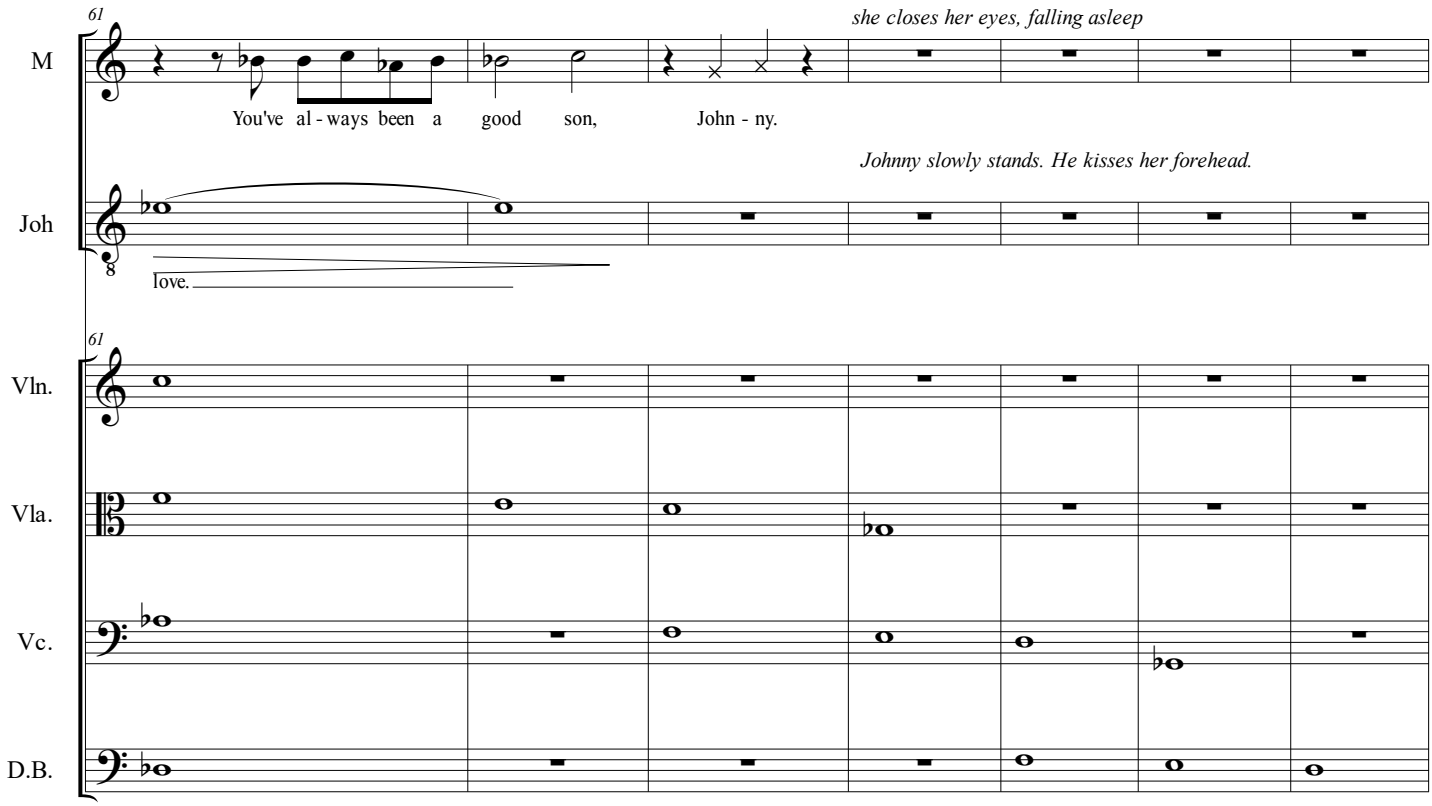

30
M
all your sec - onds and min - utes and hours.
Joh
the sec - onds and min - utes and hours.
Kev
How man - y sec - onds and min - utes and hours.
Doc
can't count time in... Sec - onds and min - utes and hours.
Nrs
Do - mi - ne Sec - onds and min - utes and hours.
Pno.
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
D.B.
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.
Kev
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.

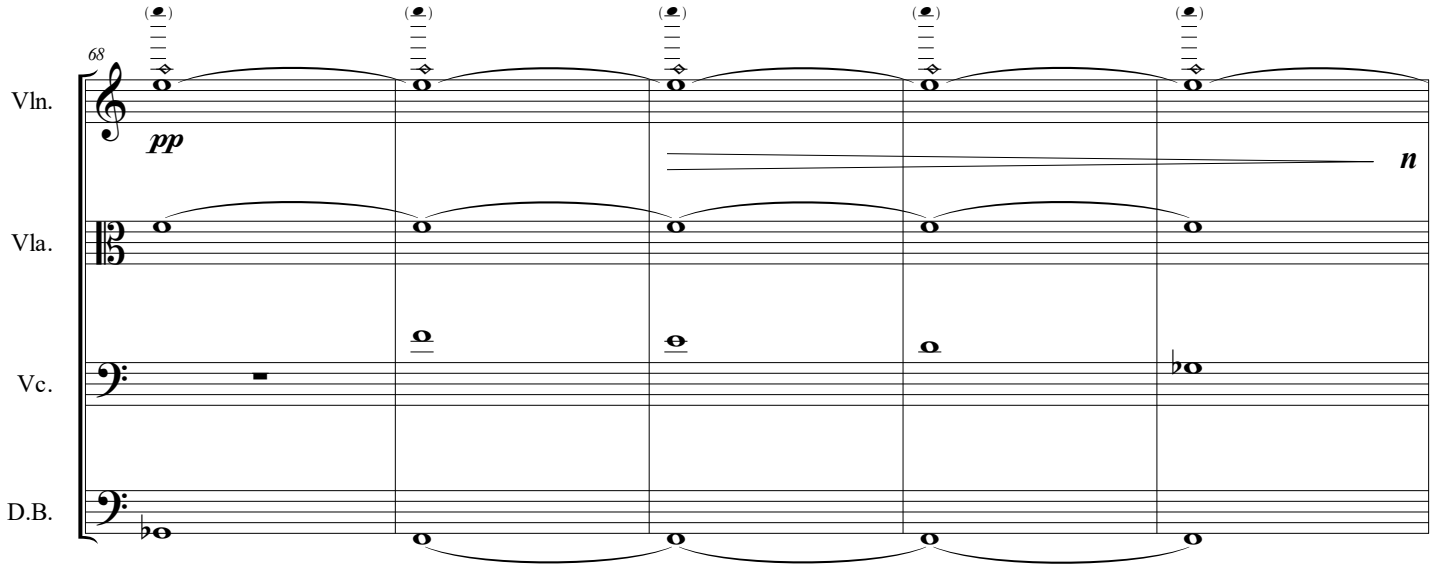

42
tenderly
Joh
One for the mem-o-ries.
He feeds her a pill.
Two for the show.
He feeds her a second pill
Three left in the bot-tle.
He feeds her a third pill.
Pno.
silence
silence
silence
48
He feeds her a fourth pill
accel.
Two left to go.
One for the sec - onds and min - utes and
accel.
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
D.B.

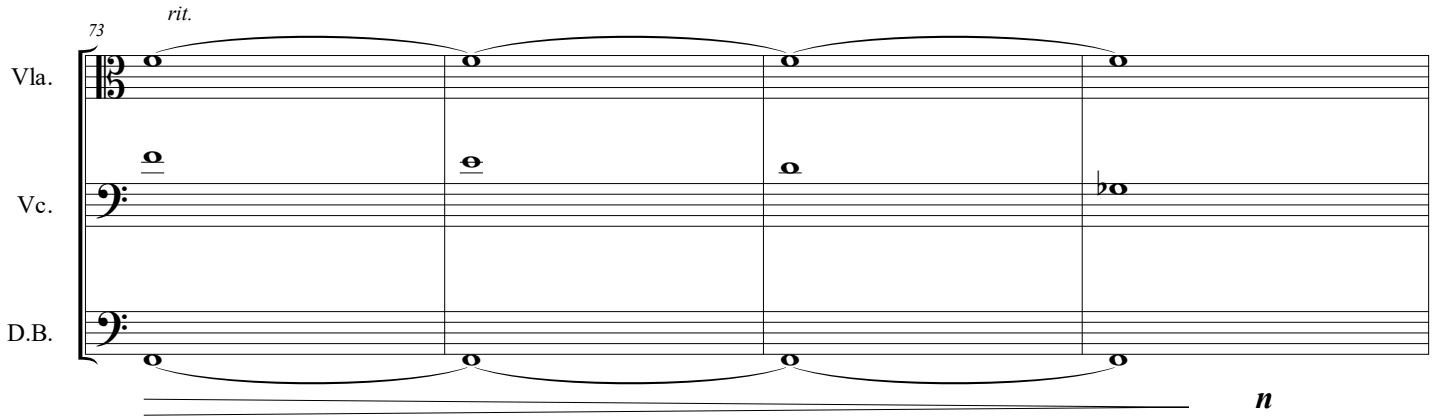

51
♩=80
Joh
8
♩=80
hours, the months and the years, no more fear, no more pain, no more tears on your face.
Pno.
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
D.B.

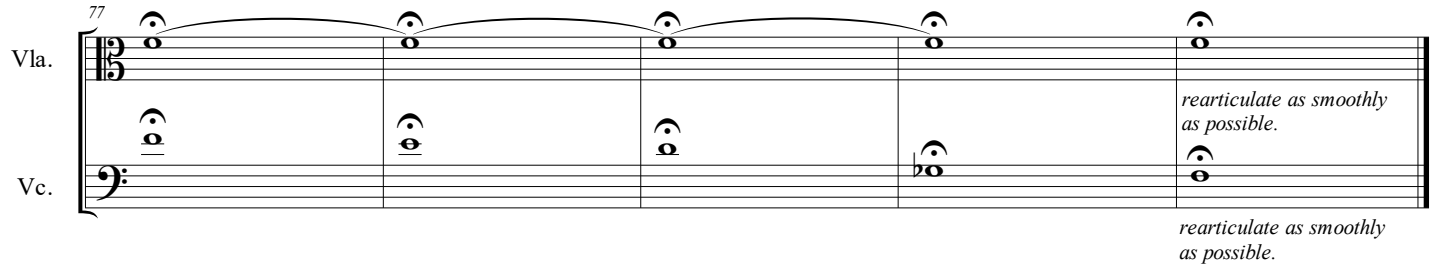

♩=60
56
Joh
One to be out of this. The one out of
♩=60
56
Pno.
56
Fl.
p
pp
B♭ Cl.
p
pp
56
Vln.
p
pp
Vla.
p
Vc.
p
pp
D.B.
p



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







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

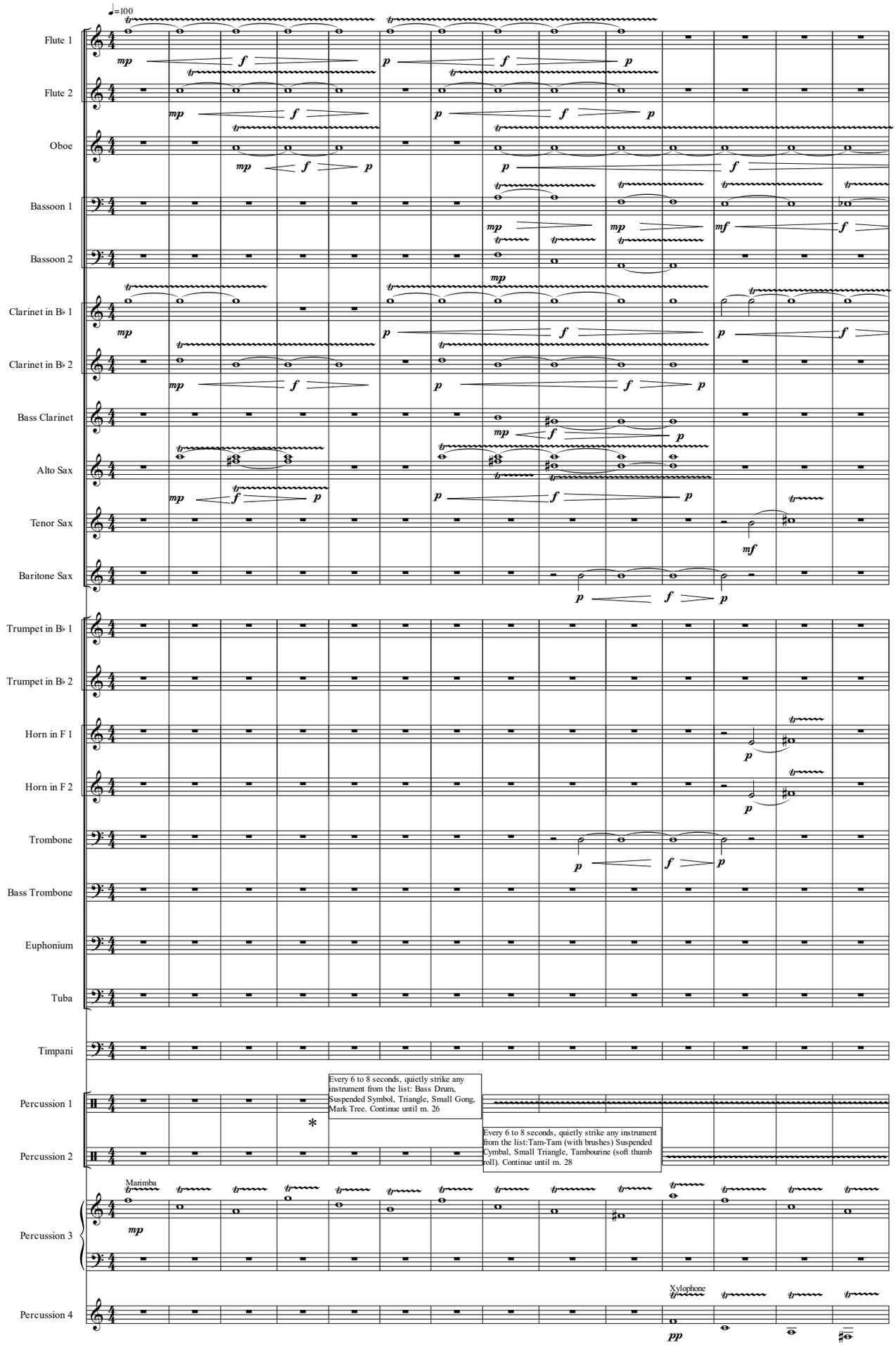
Of all the biblical stories, Job has fascinated me the most. This piece is my way of interpreting, musically, the story of Job, chronicling his life before, during, and after God's intervention. It is my attempt at better understanding the quiet suffering Job underwent, detailing his slow and torturous 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



* The percussion should not be in sync

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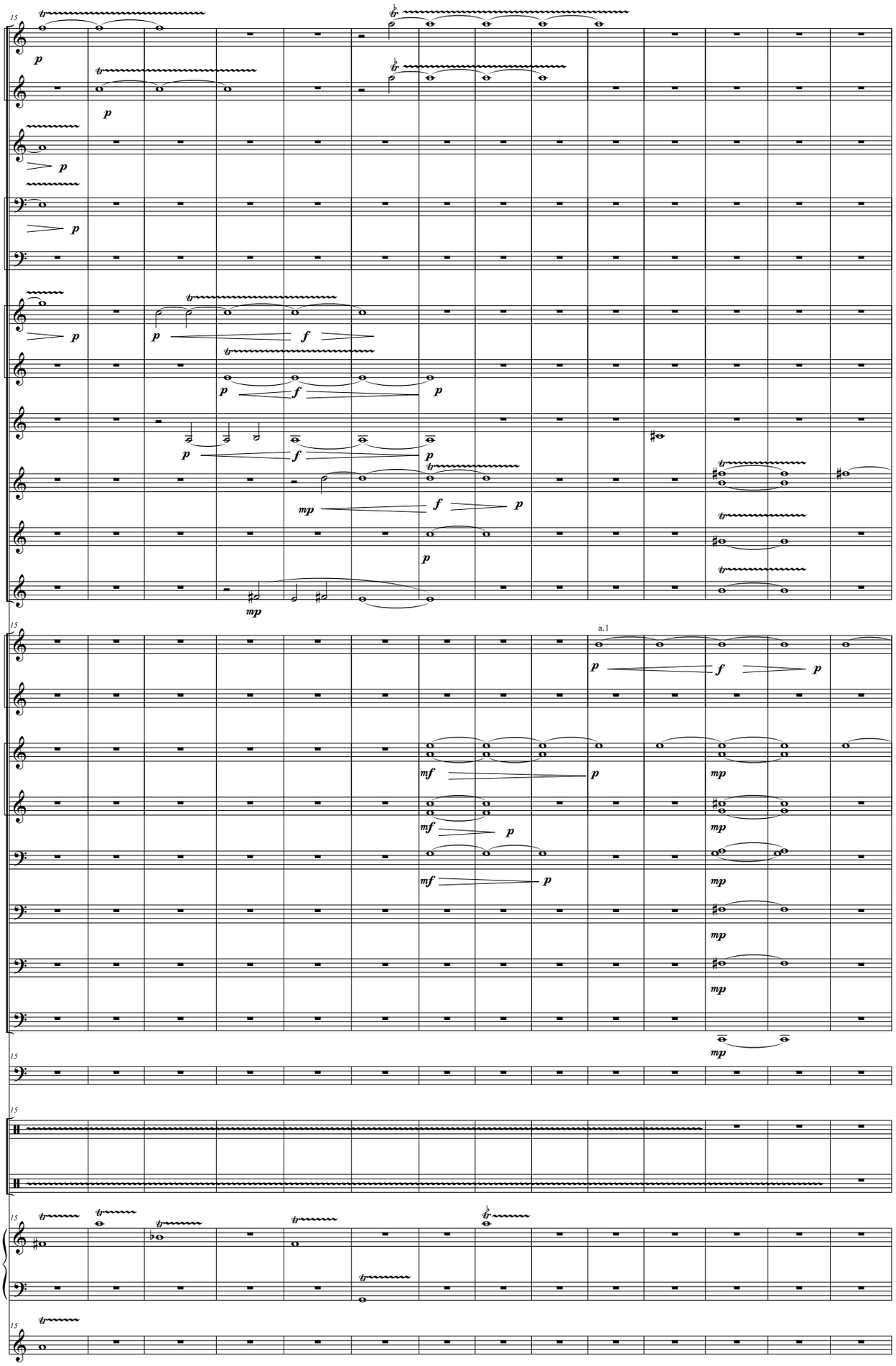
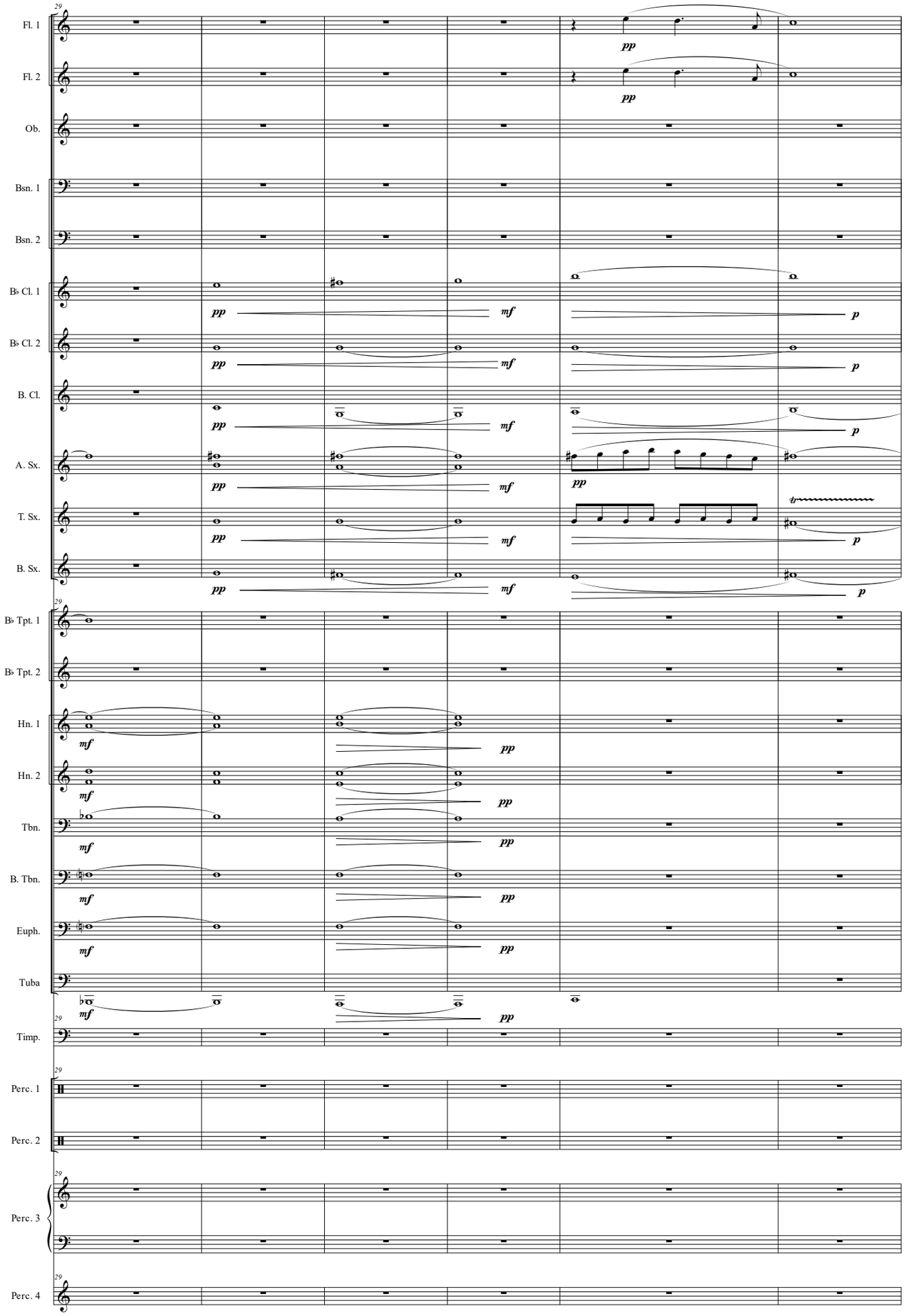
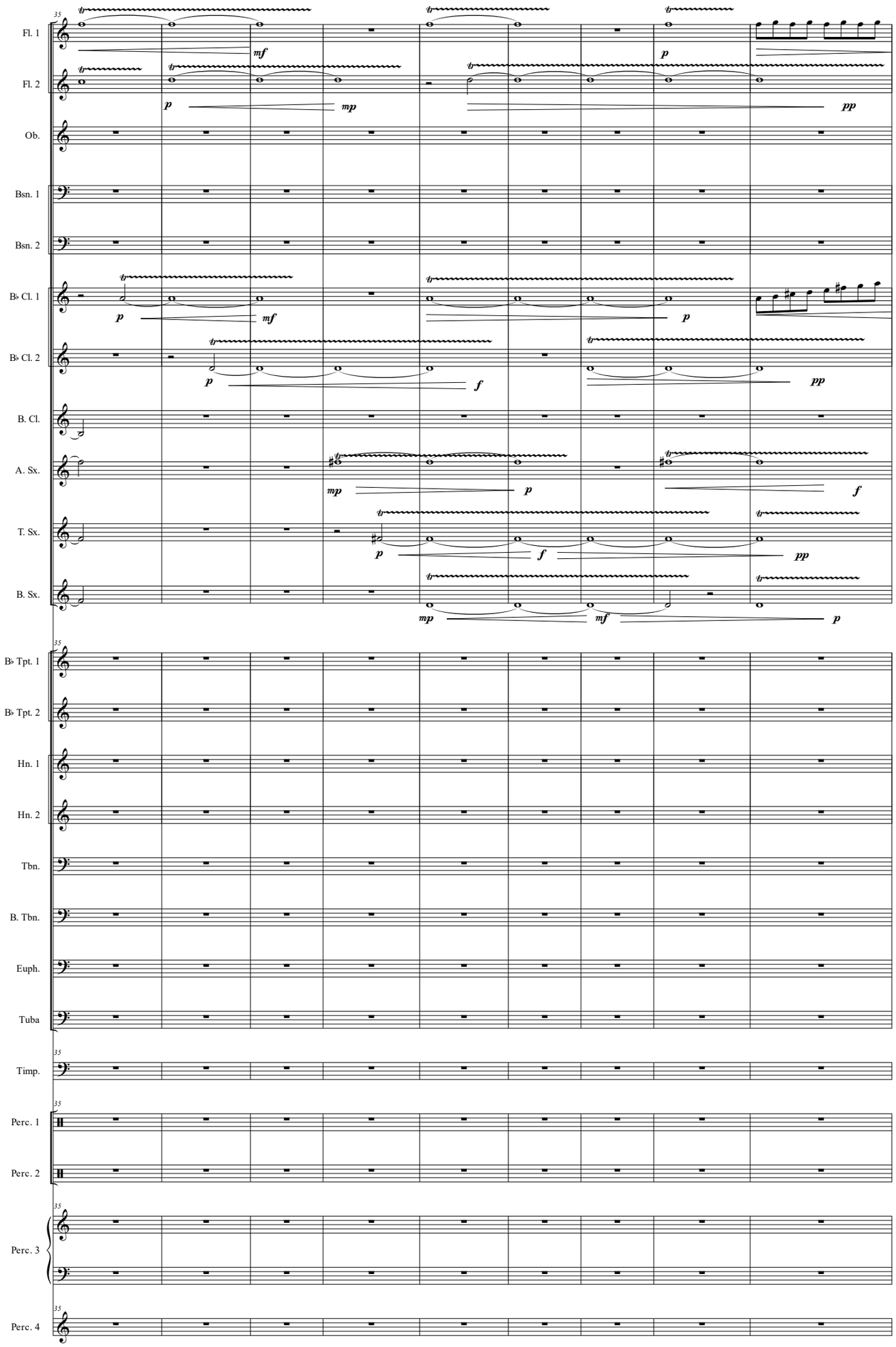
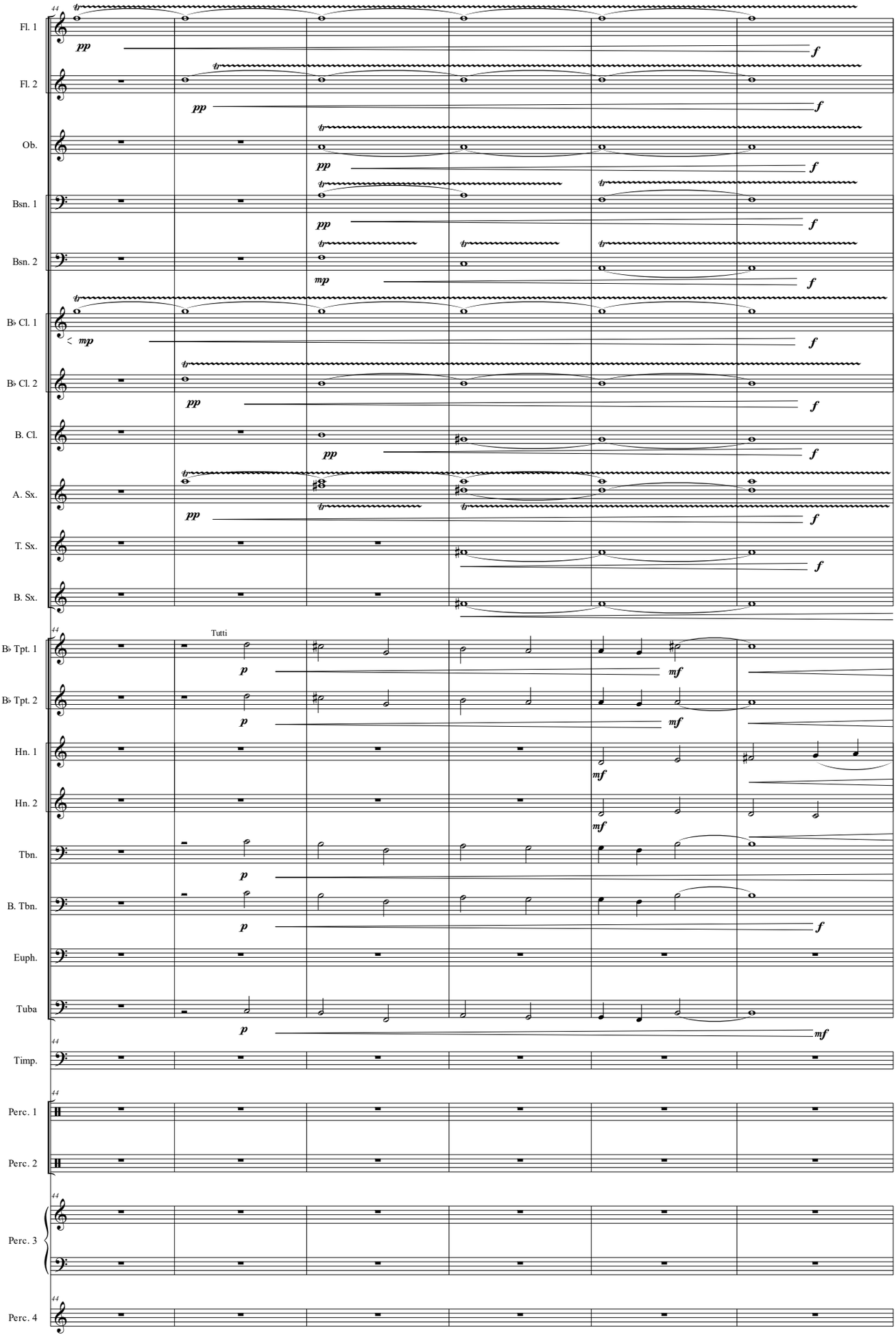
A Quiet Plague



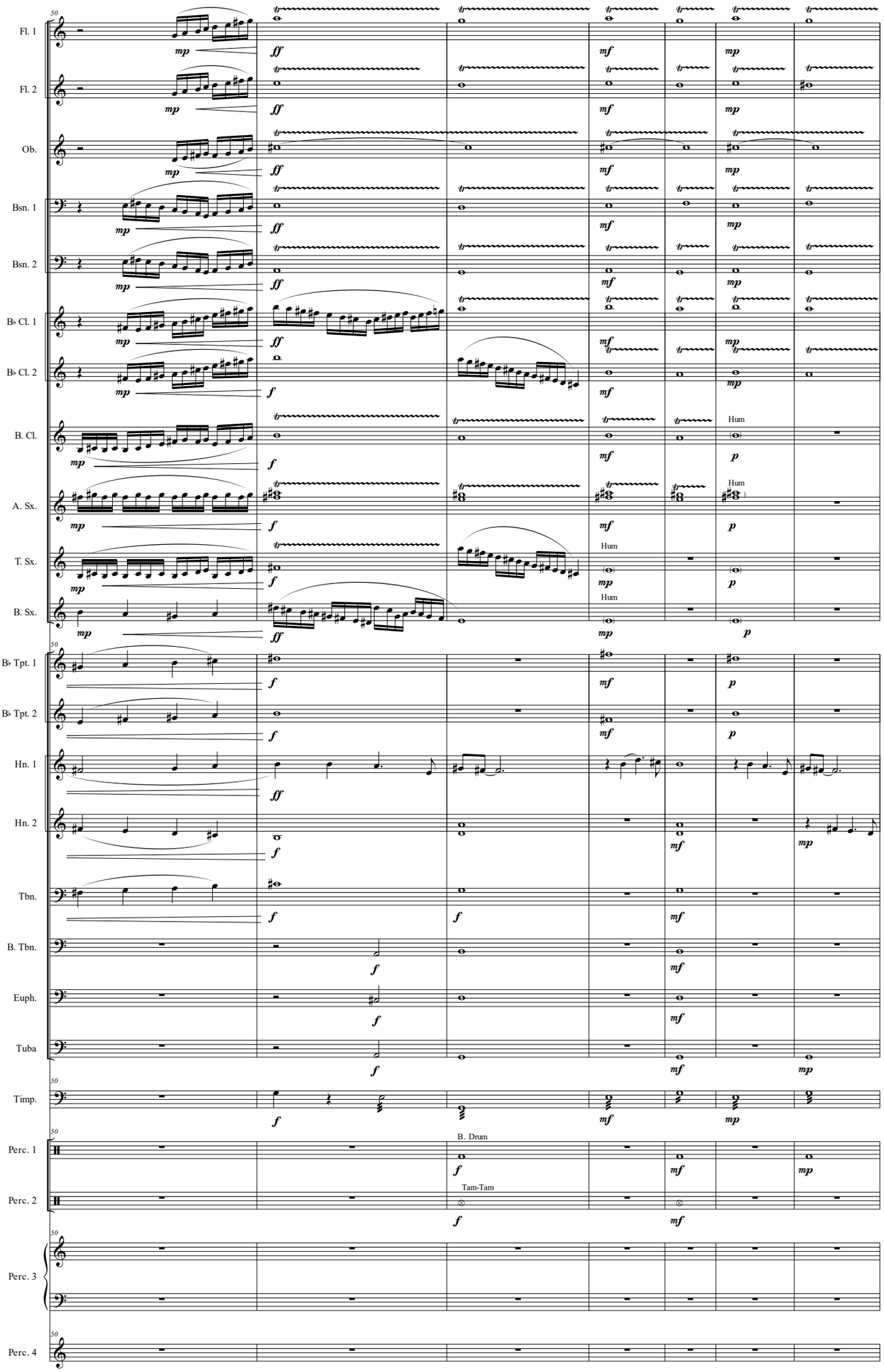

29
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pp
mf
p

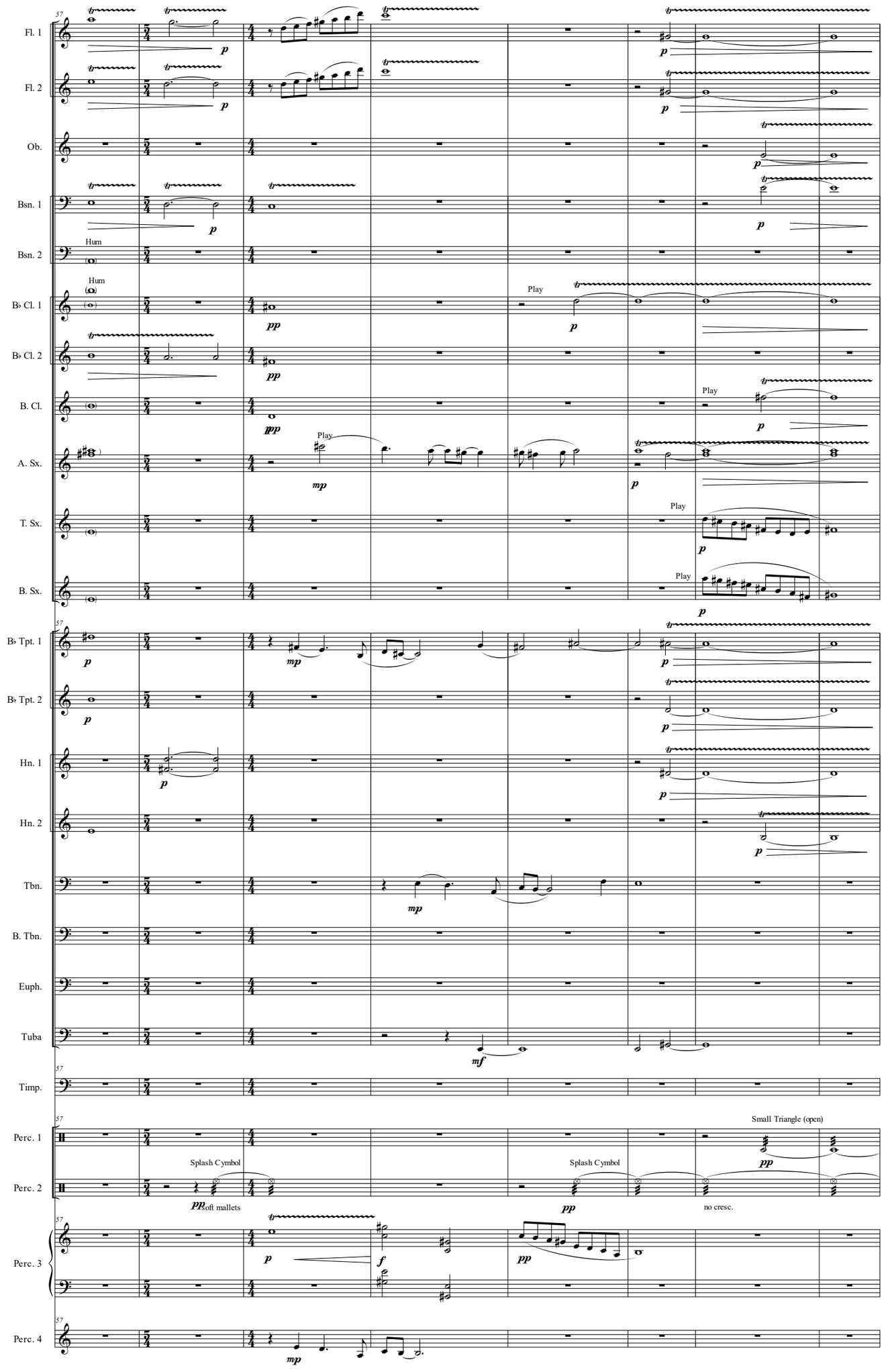
A Quiet Plague

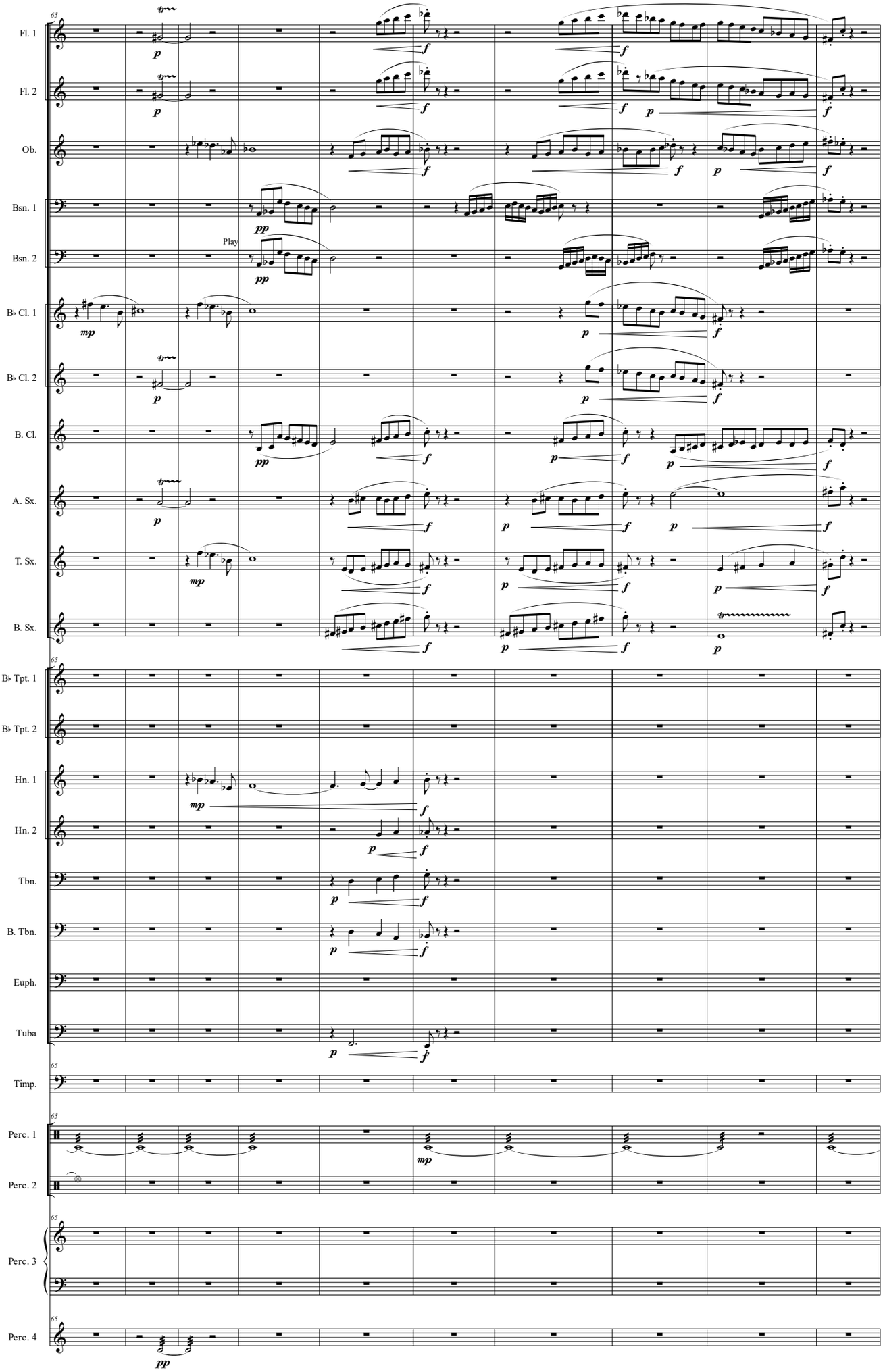


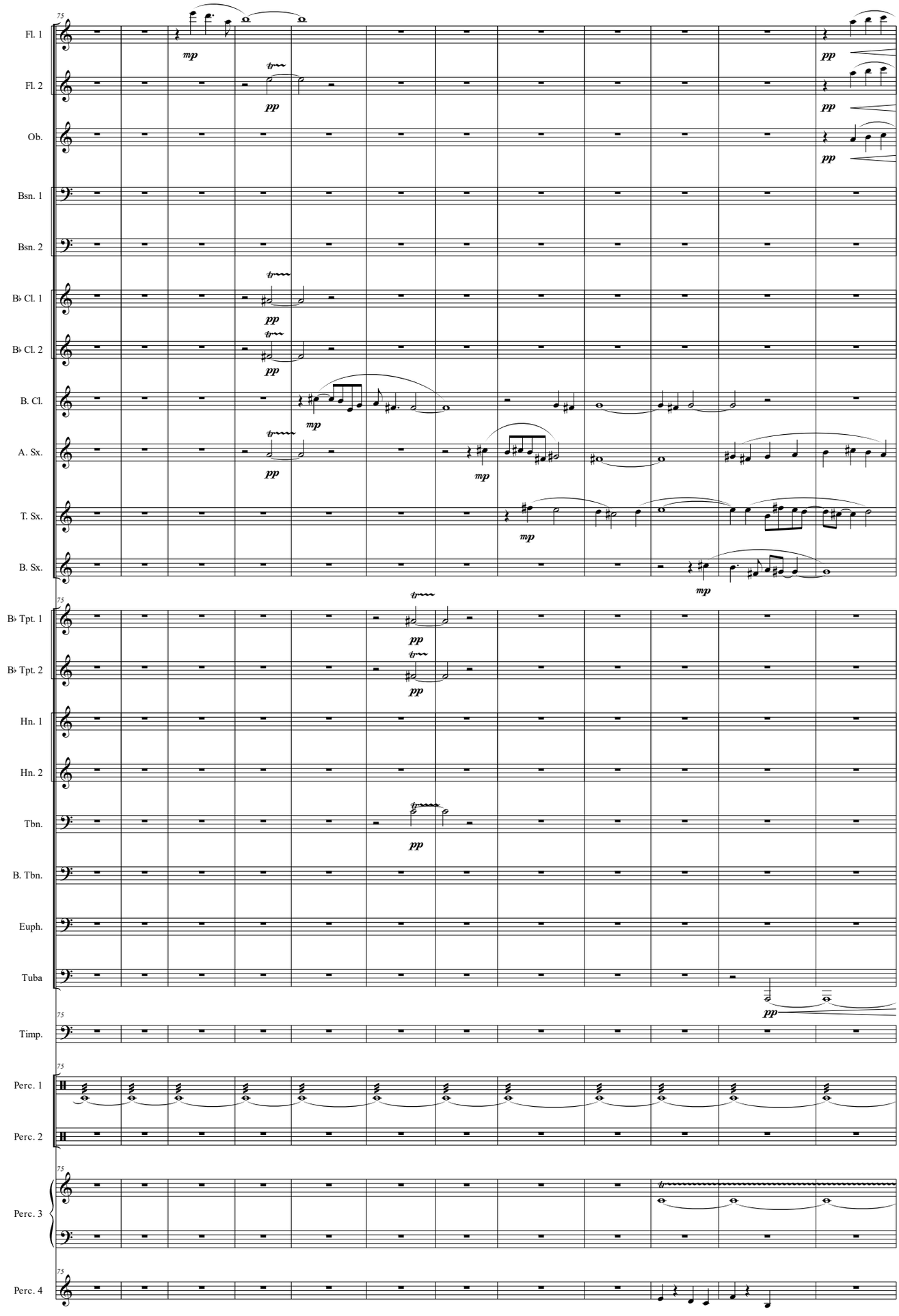

Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tutti

A Quiet Plague

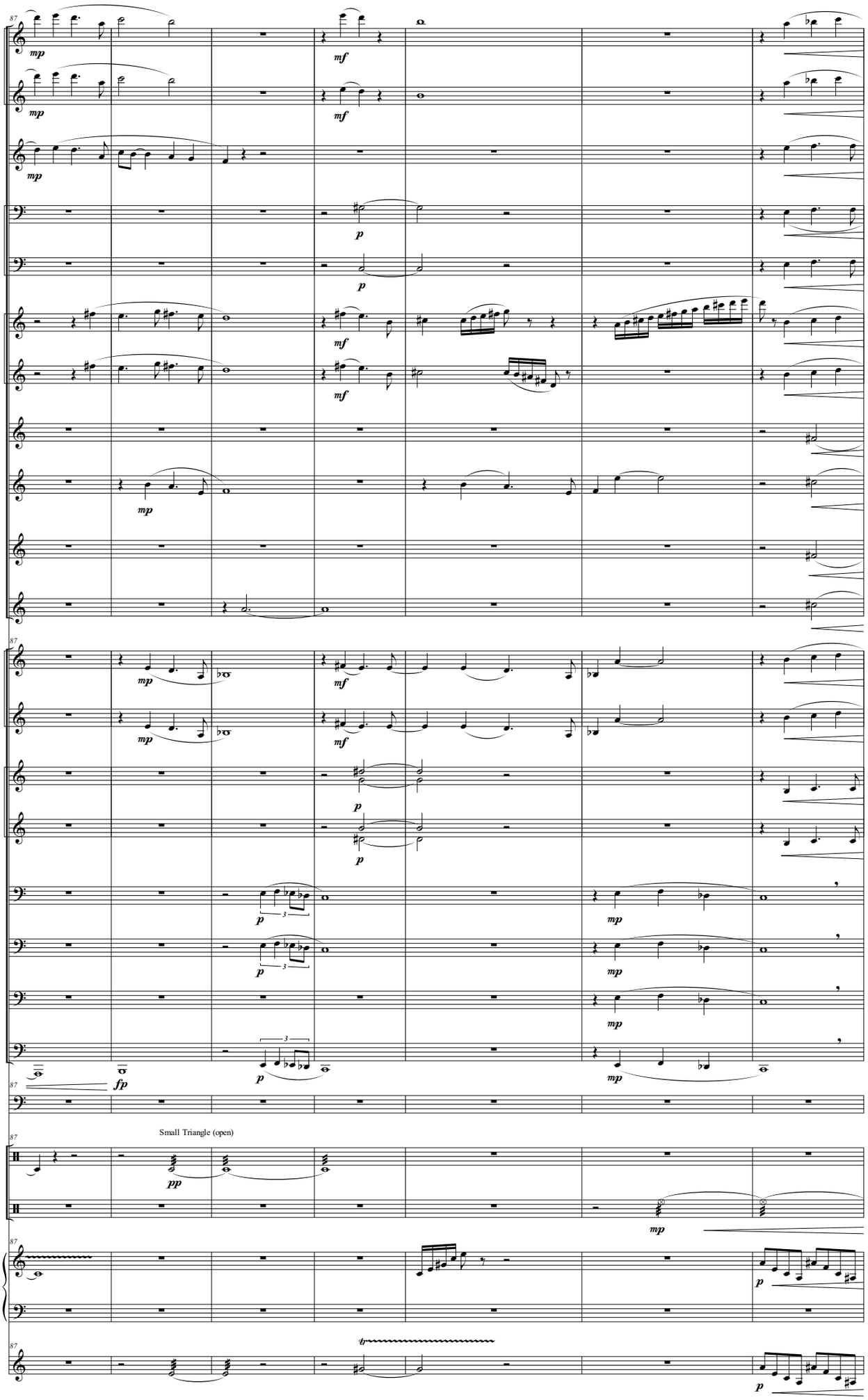


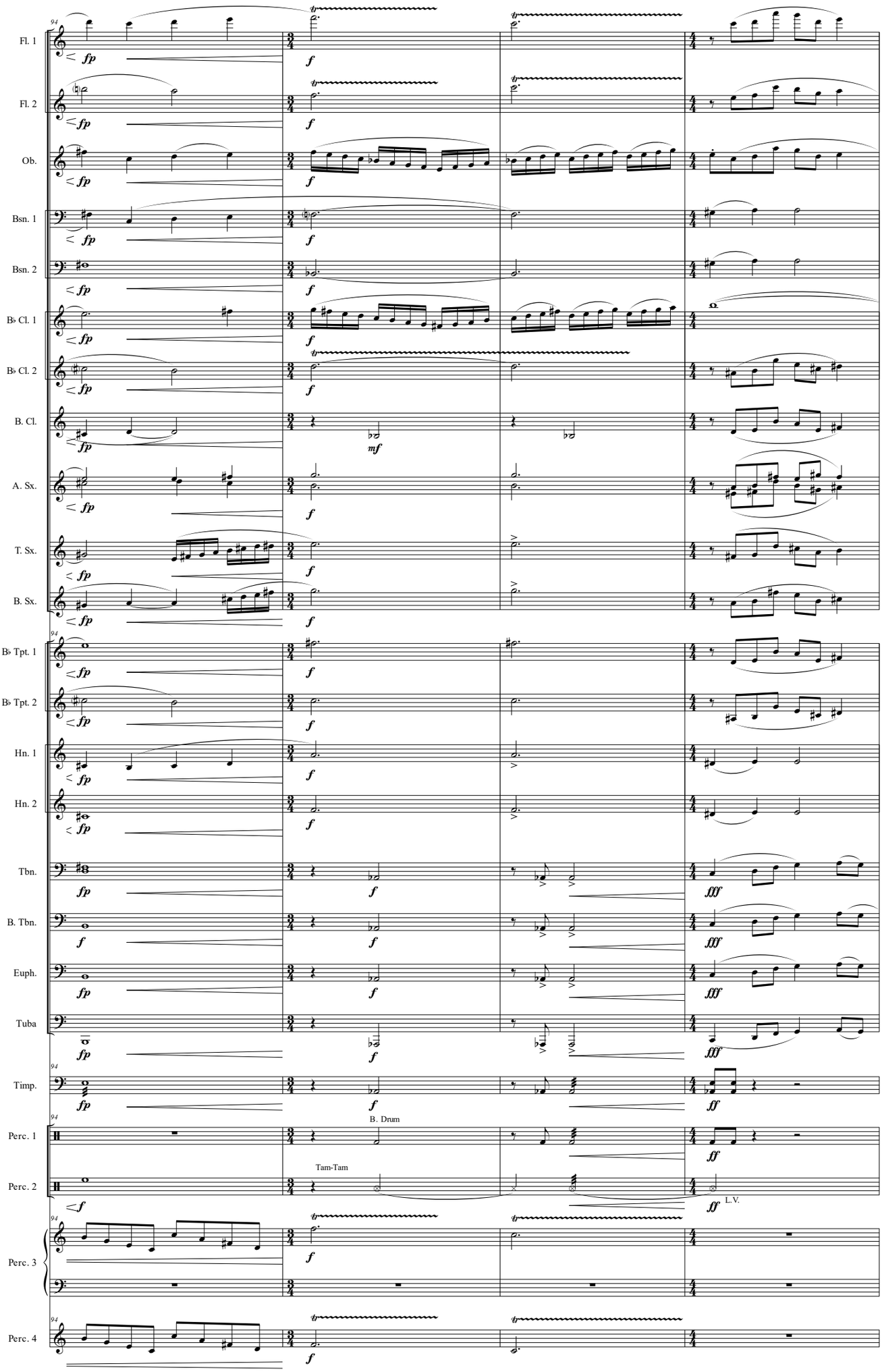

57
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
Hum
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Play
Splash Cymbol
soft mallets
Small Triangle (open)
no cresc.


65
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
Play
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

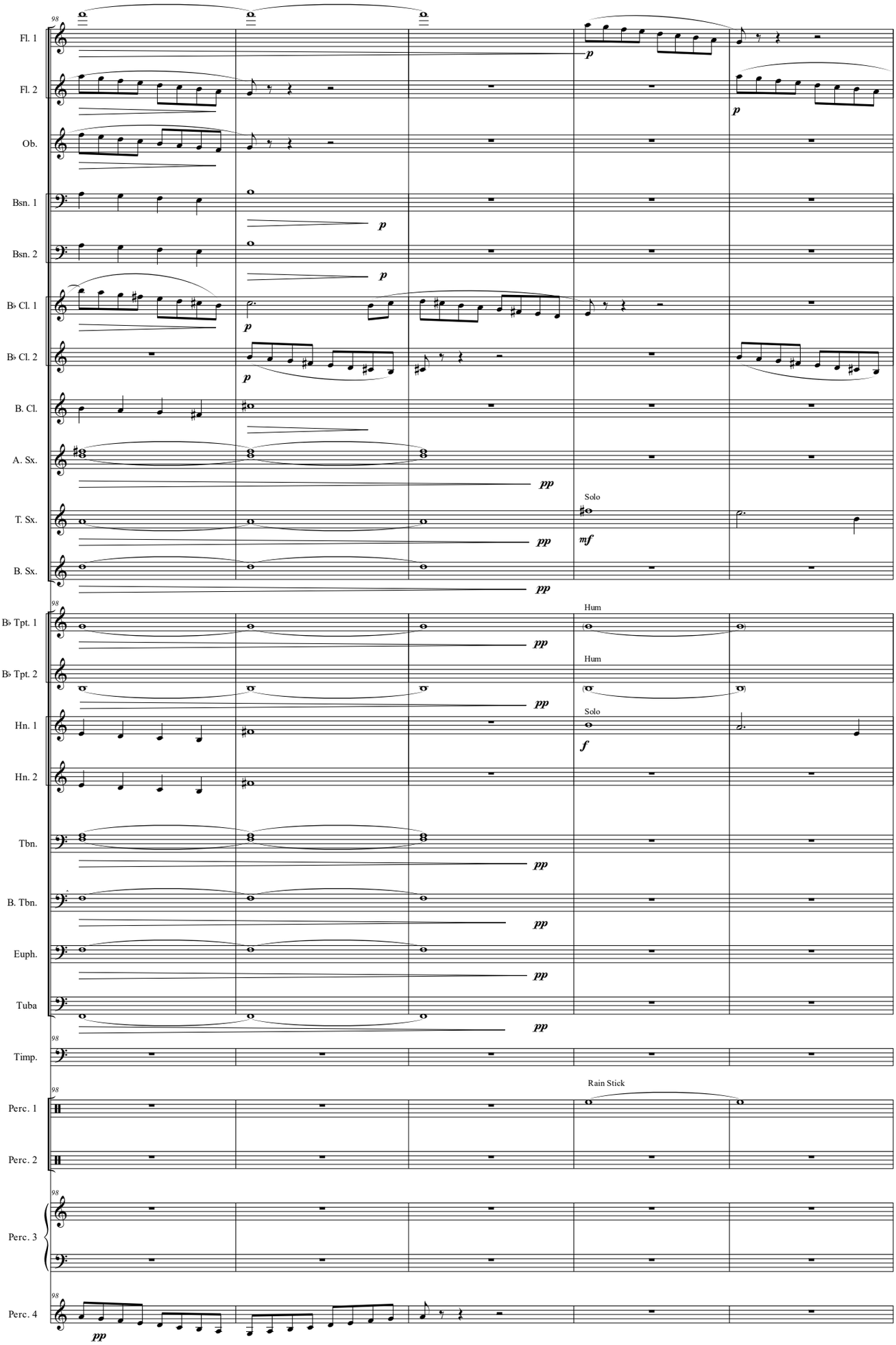

75
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mp
pp
tr

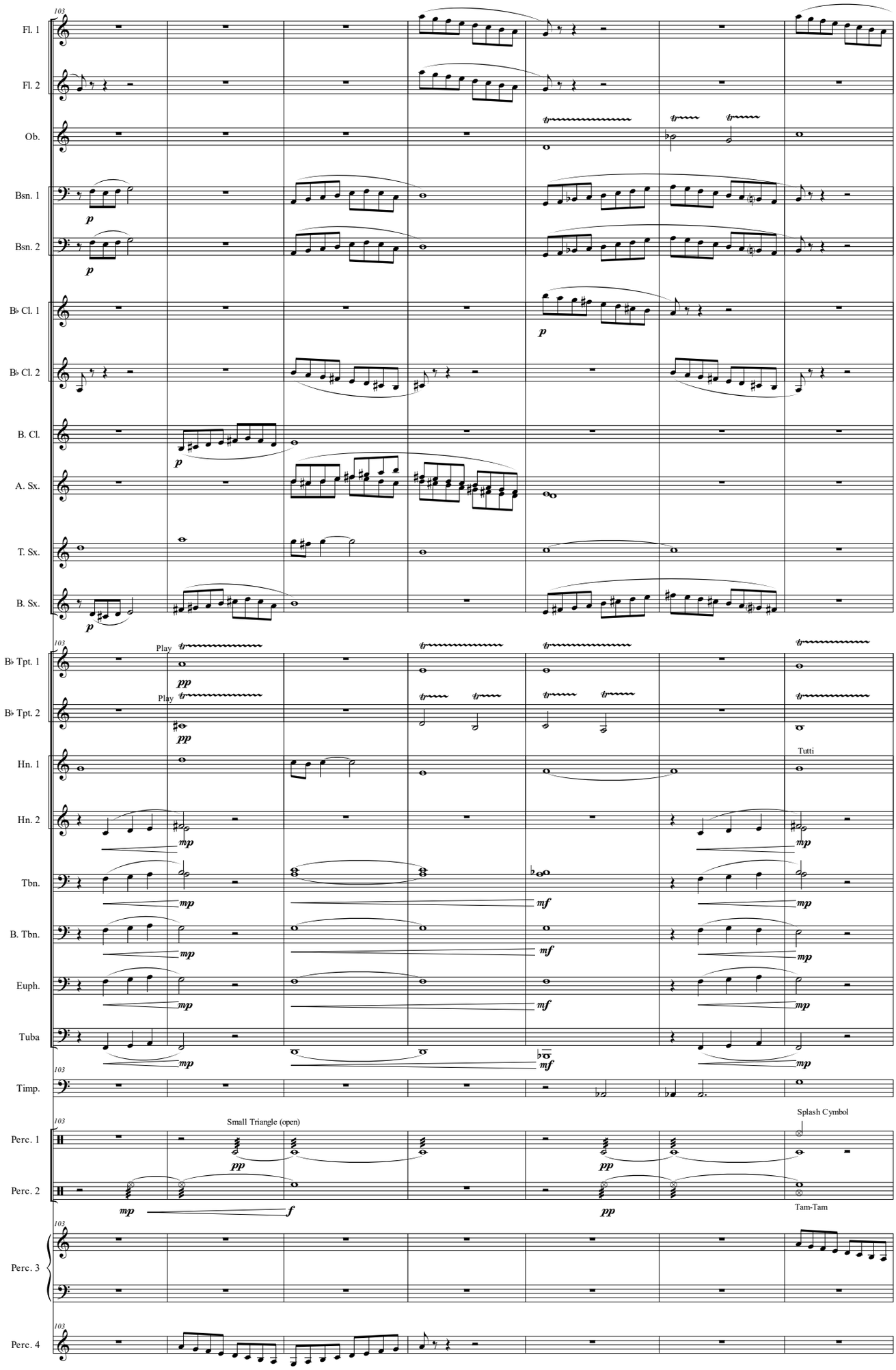
A Quiet Plague

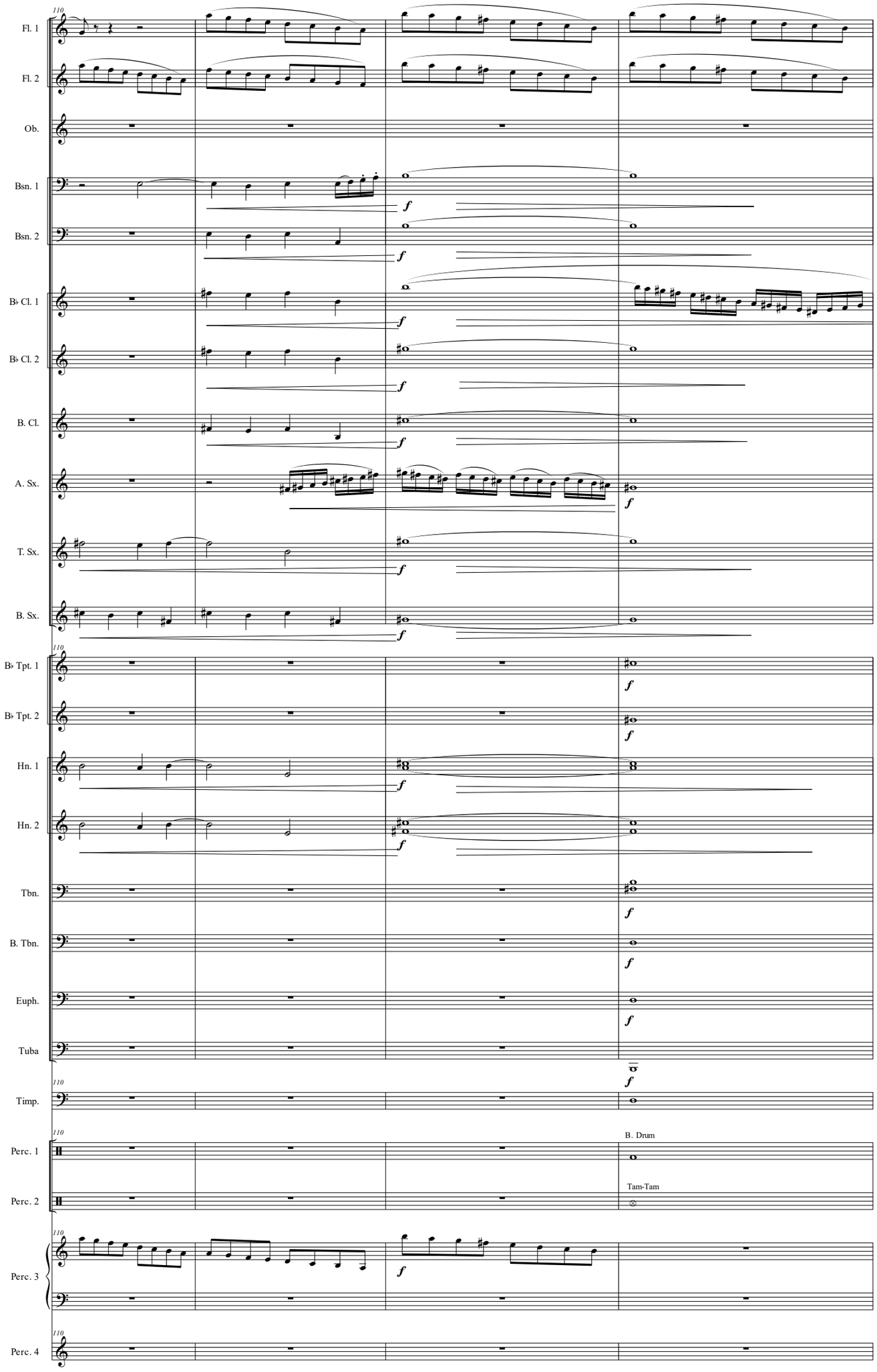


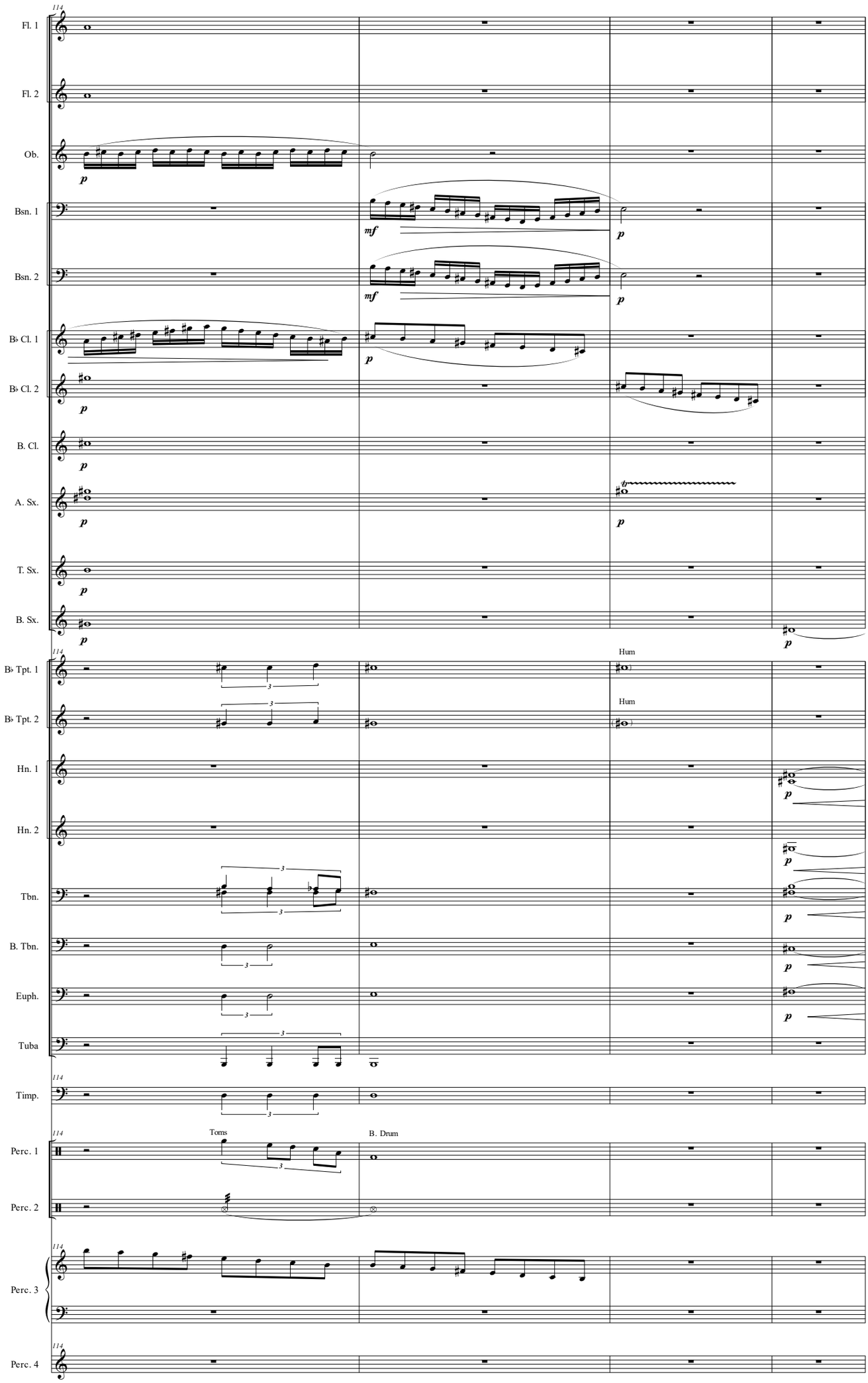

Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
B. Drum
Tam-Tam
L.V.

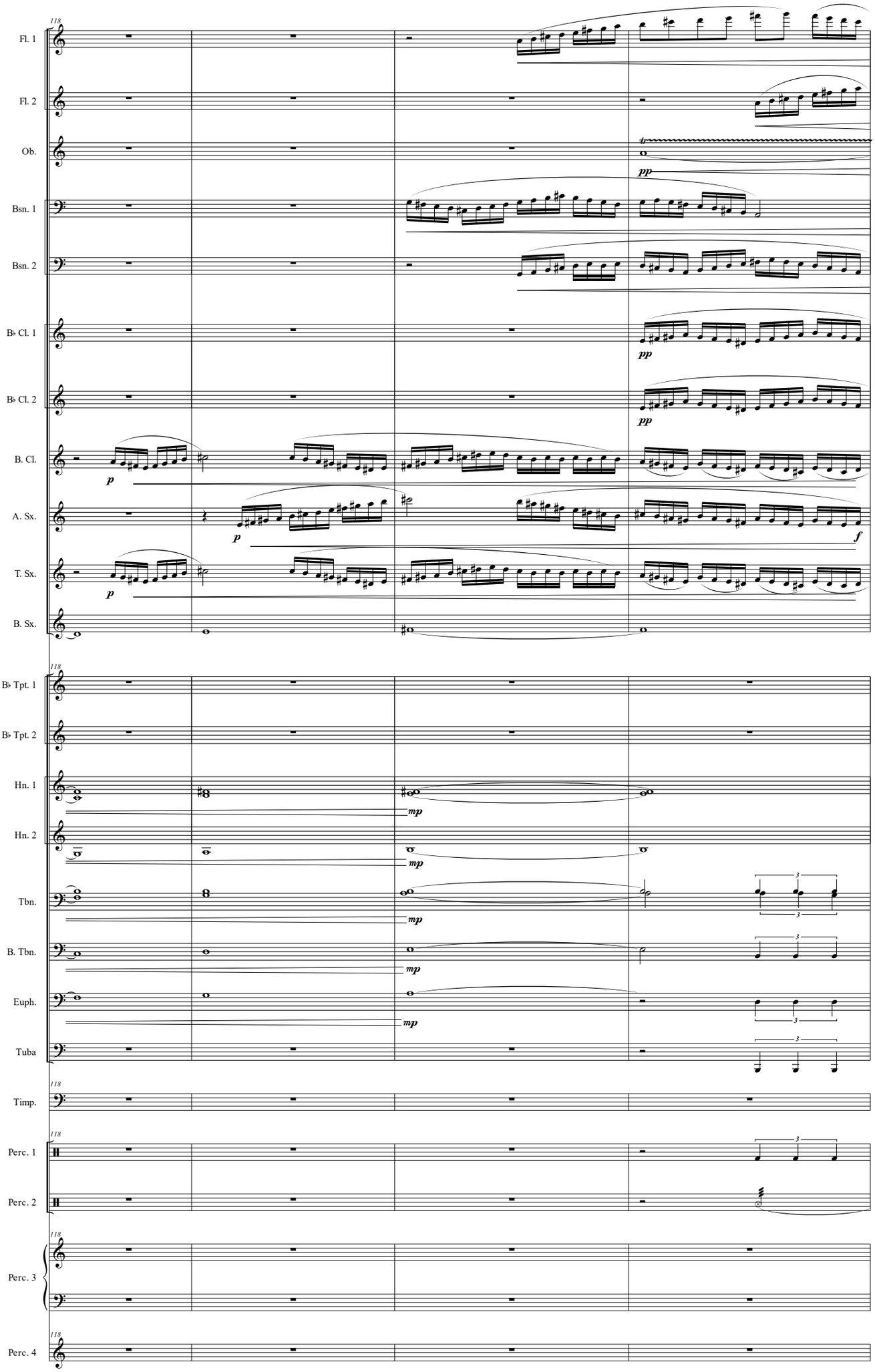
A Quiet Plague

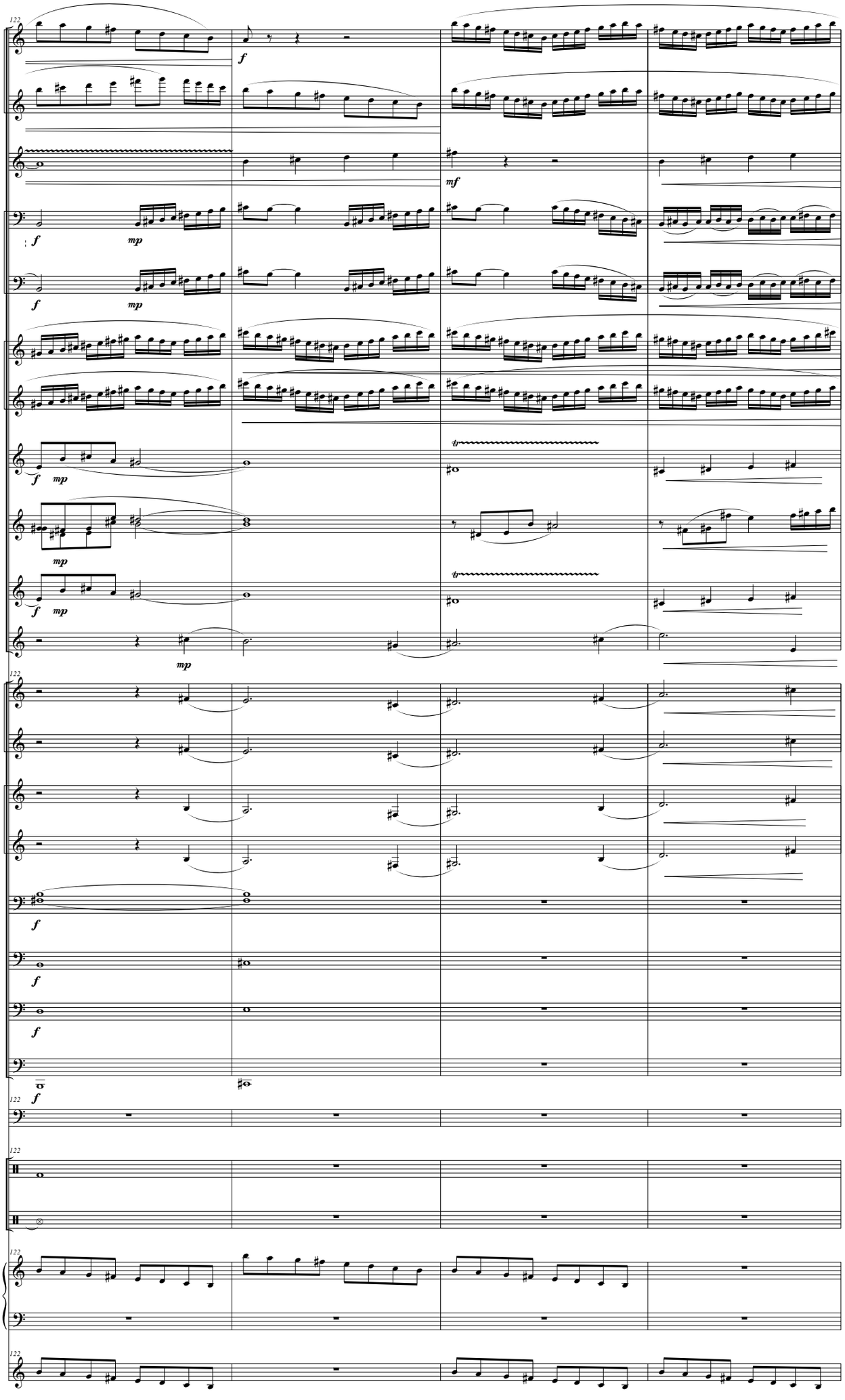



103
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Play
Tutti
Small Triangle (open)
Splash Cymbol
Tam-Tam
p
pp
mp
mf
f

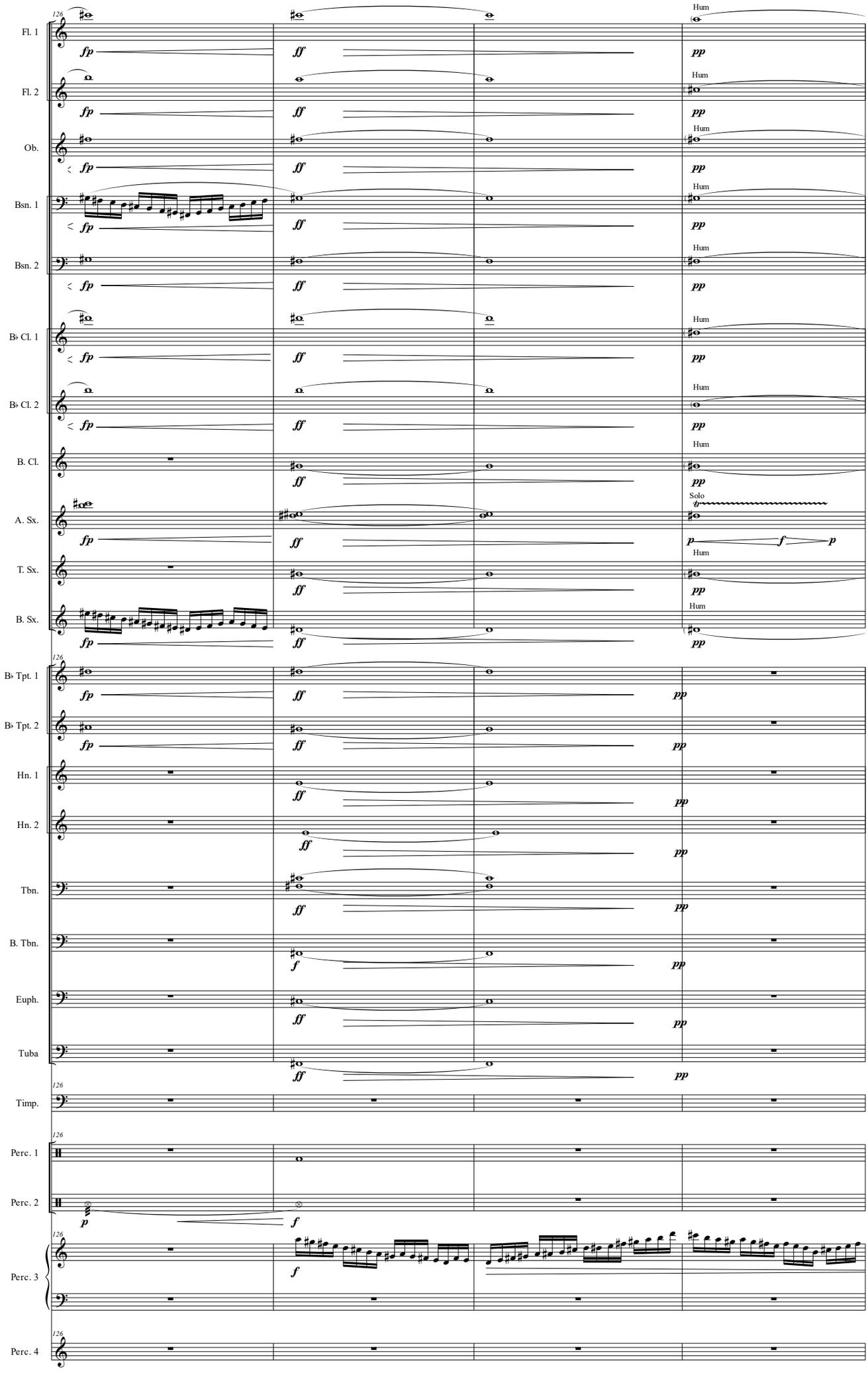

110
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f
B. Drum
Tam-Tam

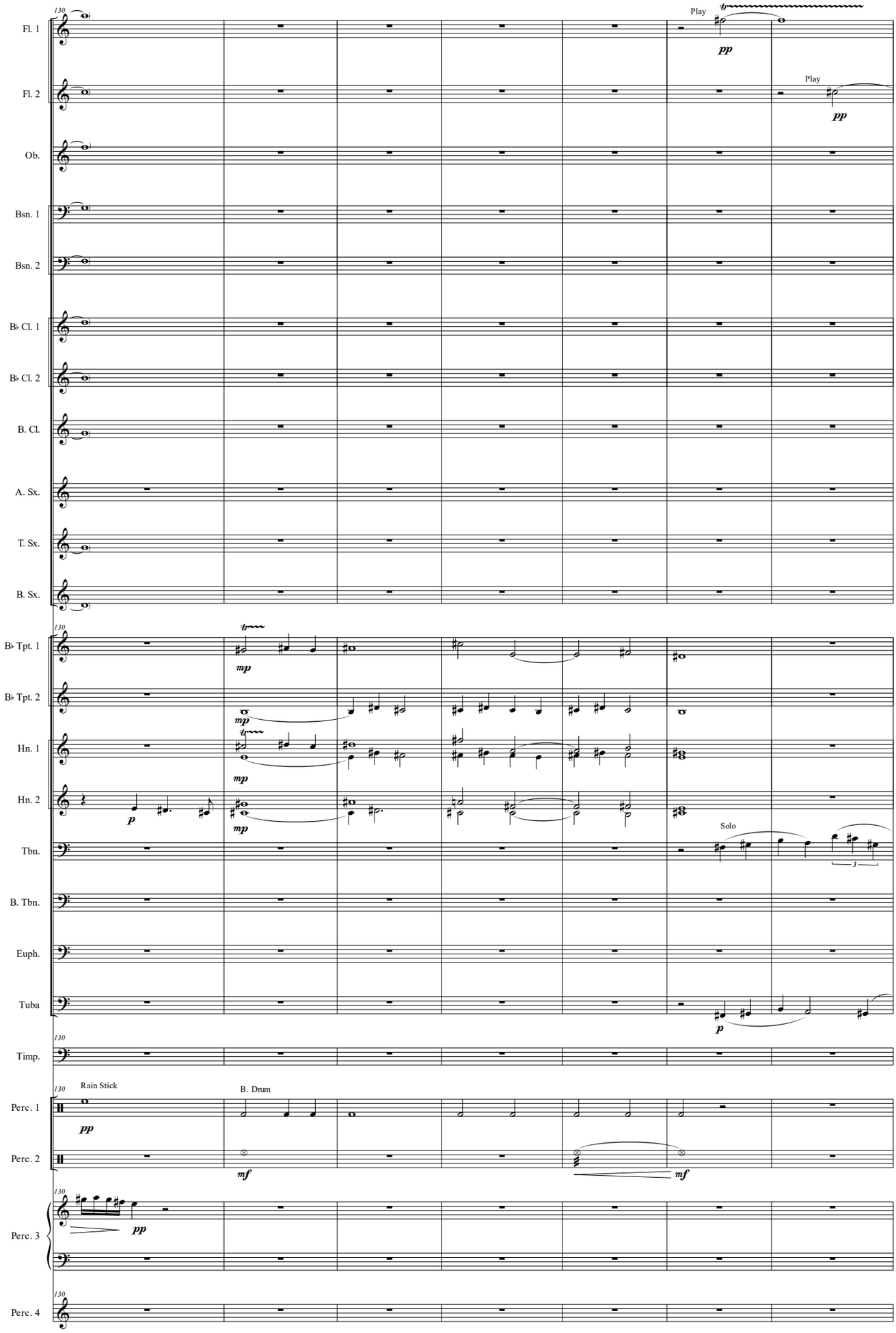

114
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hum
Hum
Toms
B. Drum
p
mf

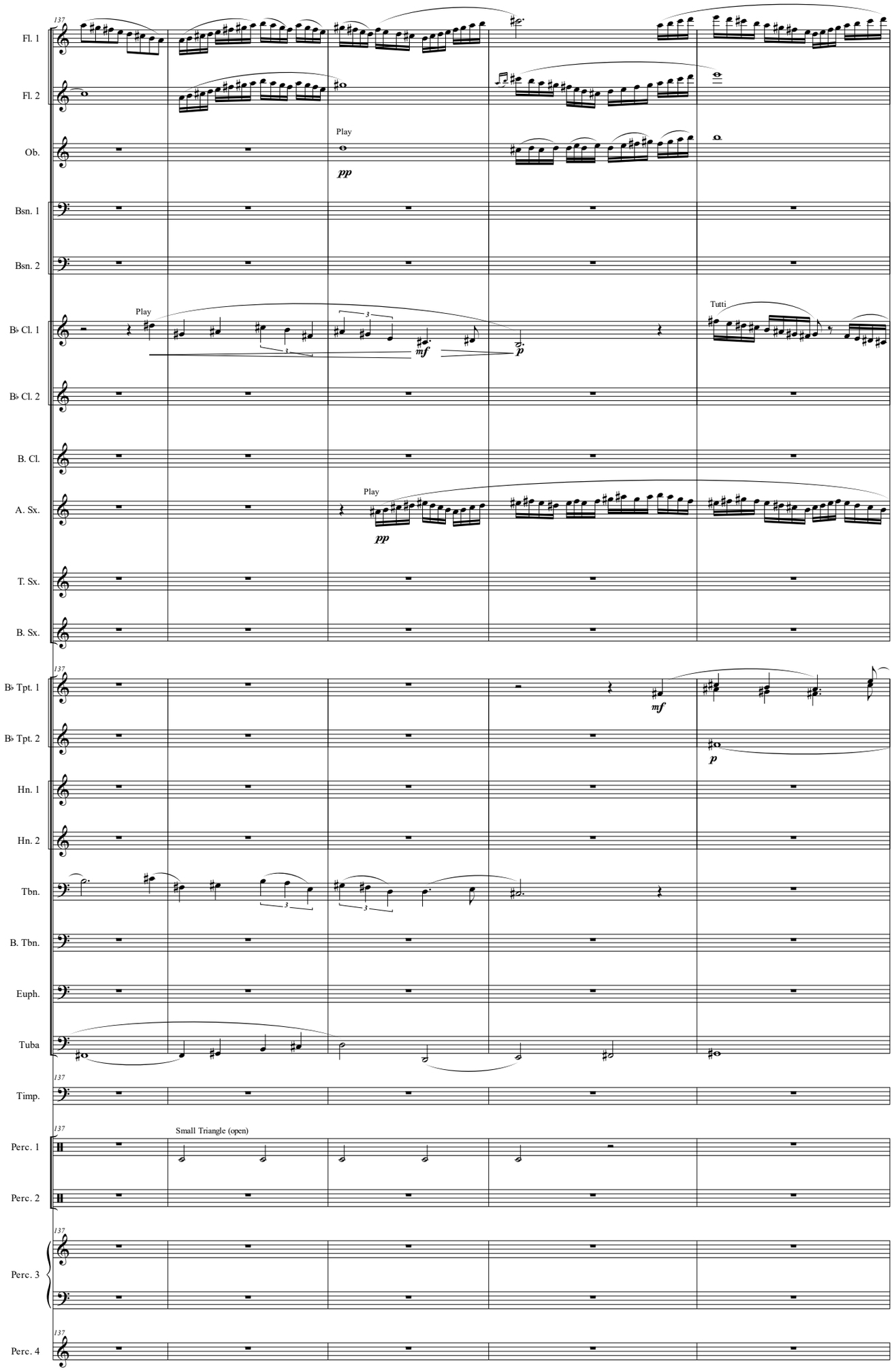

118
Fl. 1
Fl. 2
Ob.
pp
Bsn. 1
Bsn. 2
B♭ Cl. 1
pp
B♭ Cl. 2
pp
B. Cl.
p
A. Sx.
p
f
T. Sx.
p
B. Sx.
118
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
mp
Hn. 2
mp
Tbn.
mp
B. Tbn.
mp
Euph.
mp
Tuba
118
Timp.
118
Perc. 1
Perc. 2
118
Perc. 3
118
Perc. 4

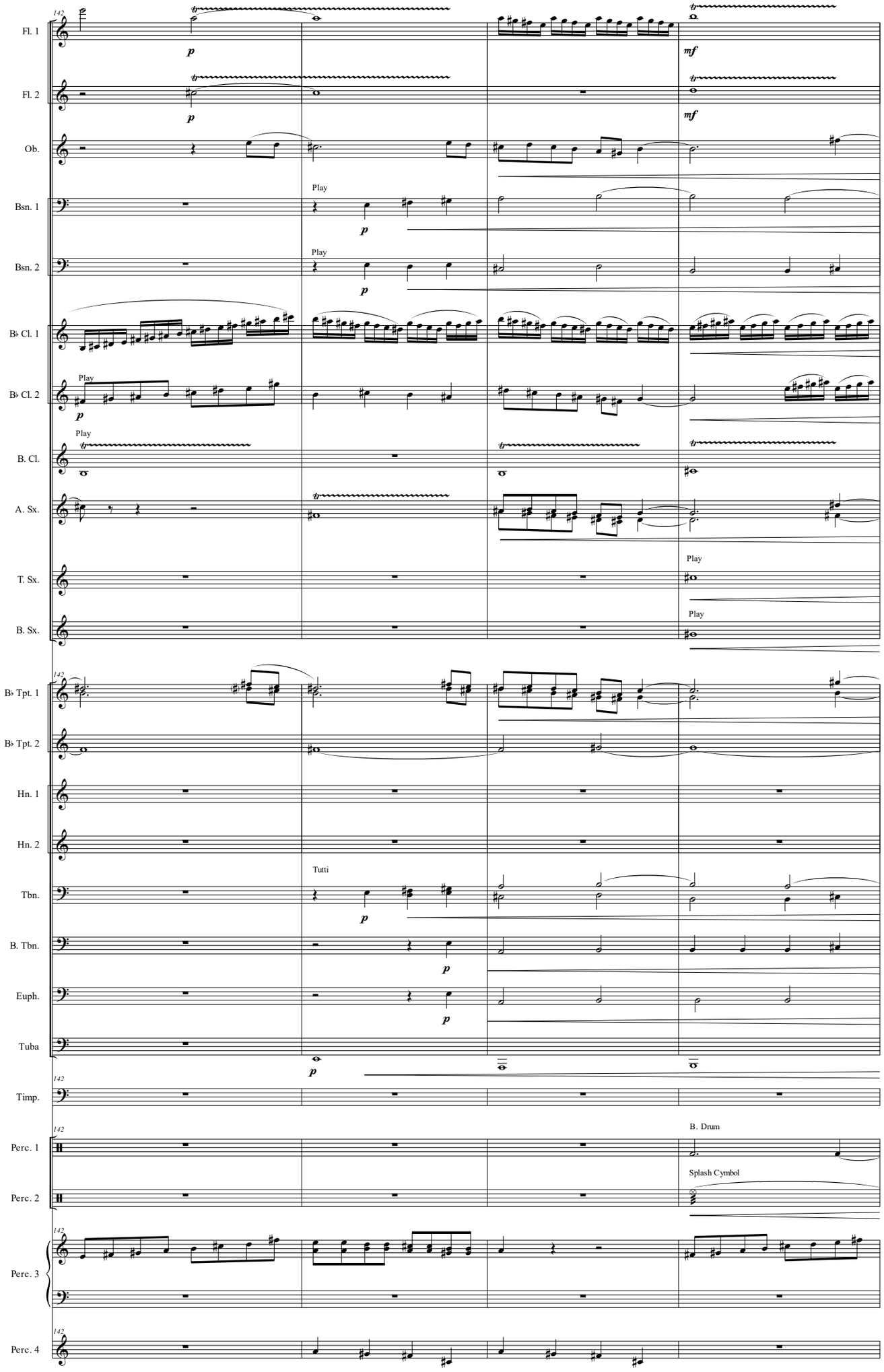

122
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f
mp
mf

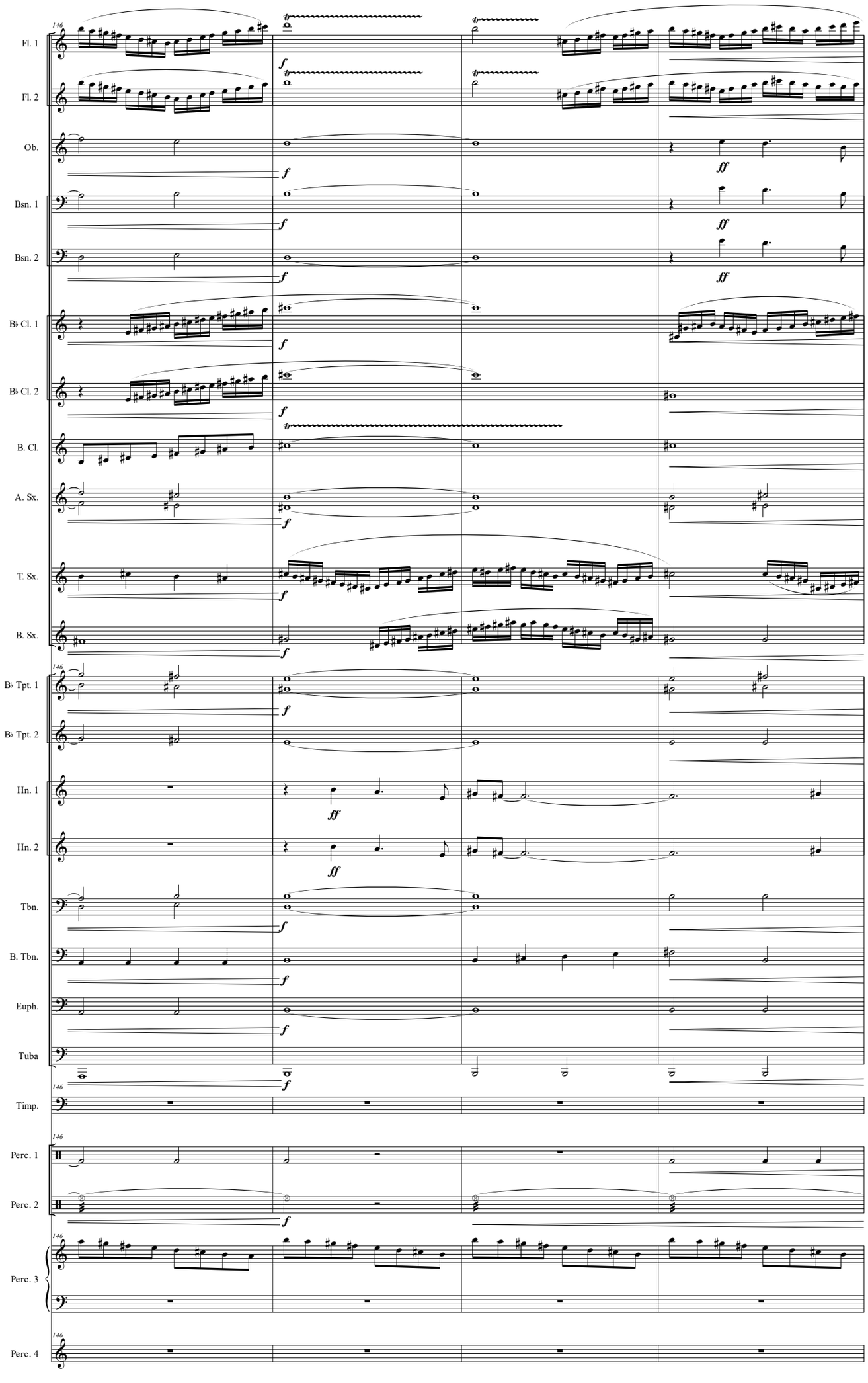
A Quiet Plague

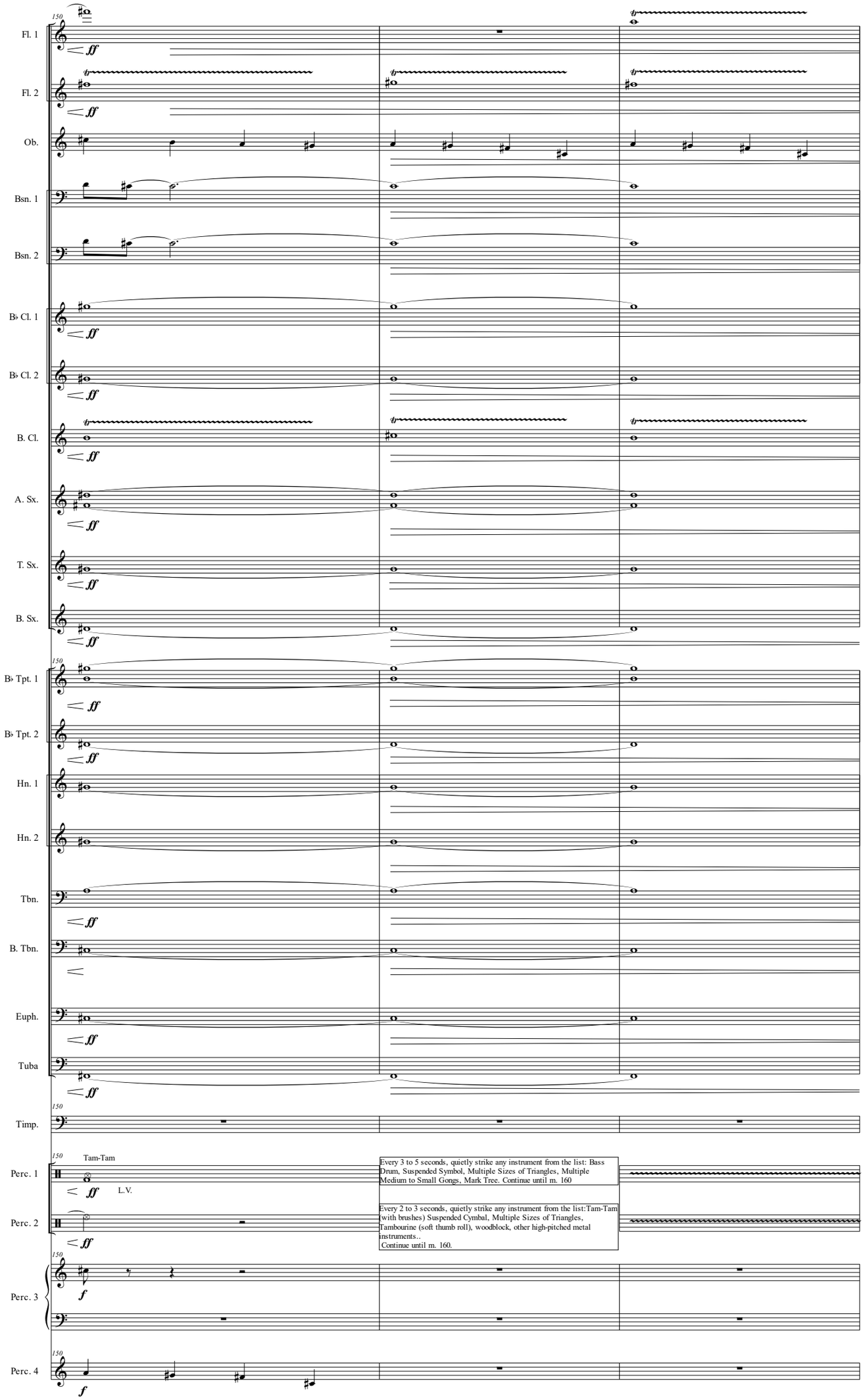



Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
130
Play
pp
Play
pp
mp
mp
mp
mp
p
Solo
3
p
Rain Stick
pp
B. Drum
mf
mf
pp

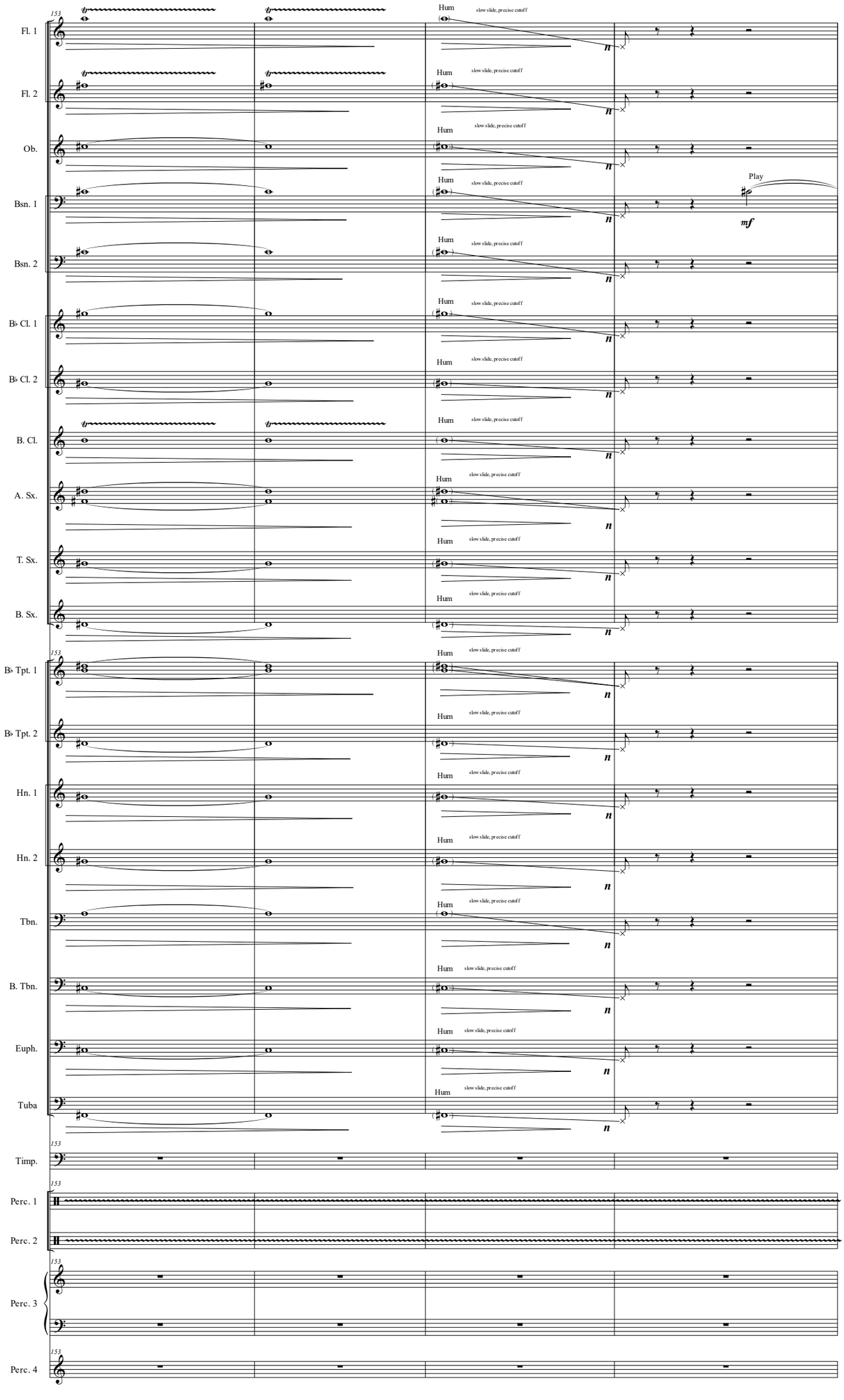

137
Fl. 1
Fl. 2
Play
pp
Ob.
Bsn. 1
Bsn. 2
Play
mf
p
Tutti
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Play
pp
A. Sx.
T. Sx.
B. Sx.
137
mf
B♭ Tpt. 1
p
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
137
Timp.
137
Small Triangle (open)
Perc. 1
Perc. 2
137
Perc. 3
137
Perc. 4

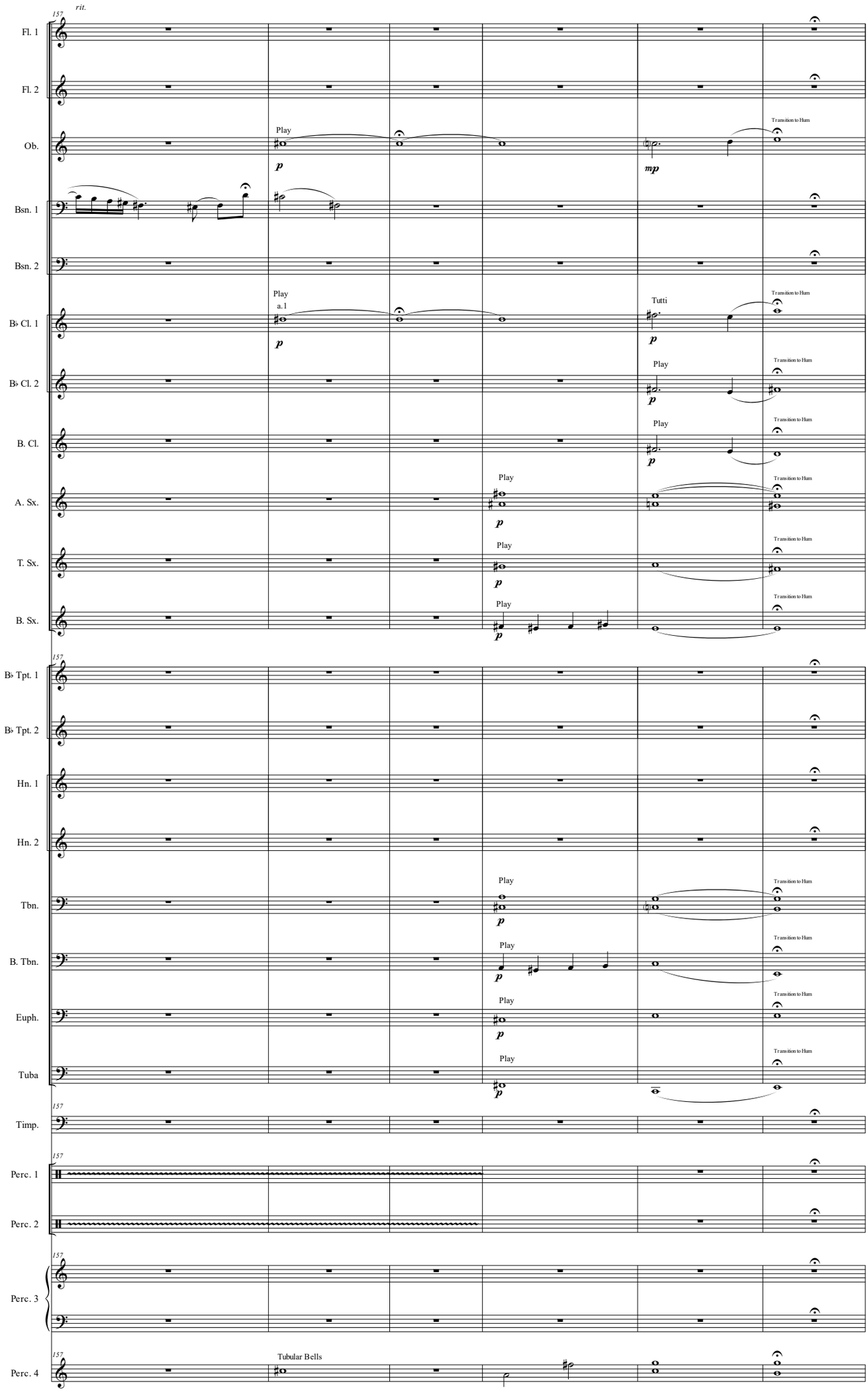

142
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
mf
Play
Tutti
B. Drum
Splash Cymbol


146
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
f
ff
tr

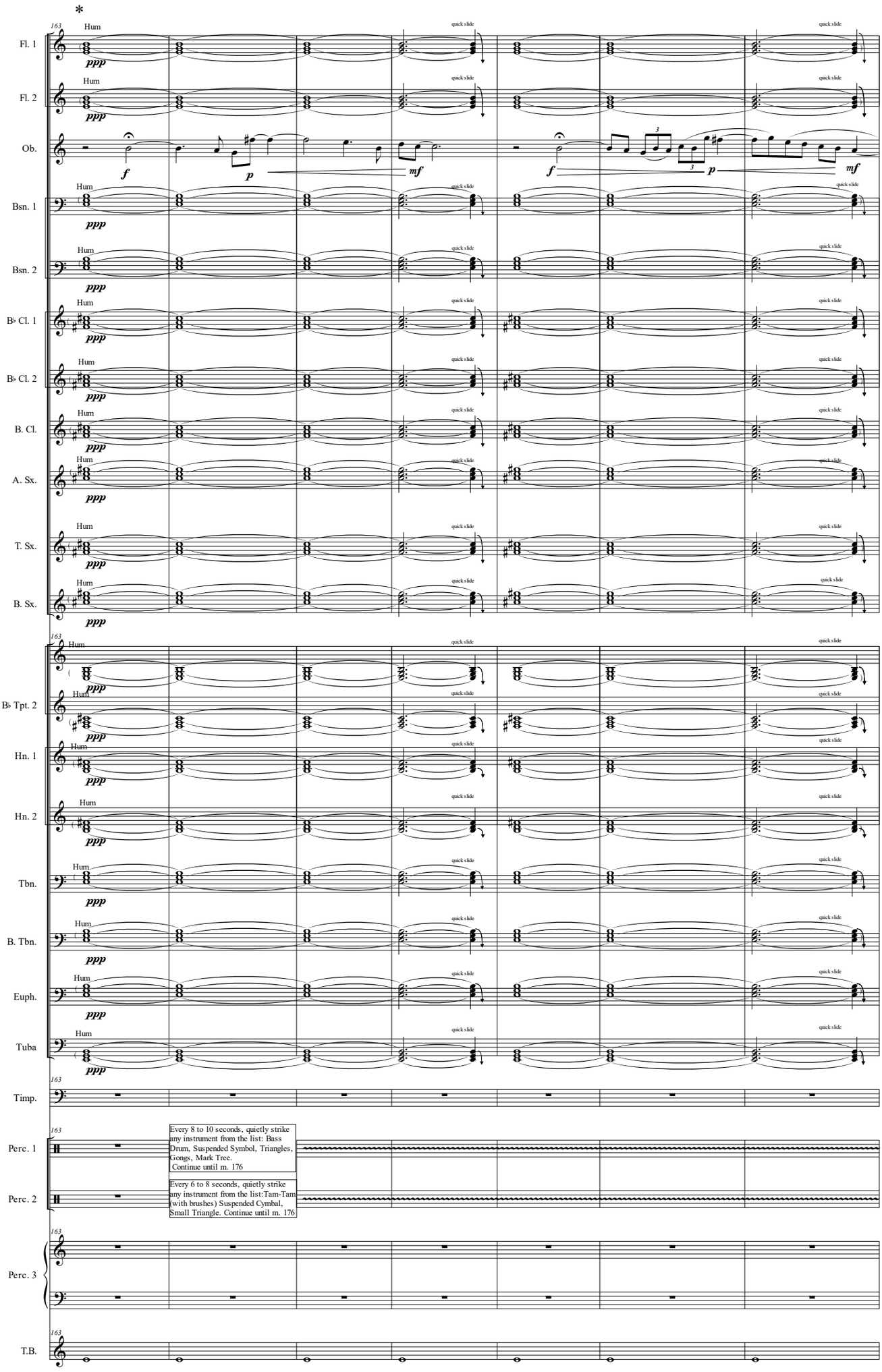

150
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
f
Tam-Tam
L.V.
Every 3 to 5 seconds, quietly strike any instrument from the list: Bass Drum, Suspended Symbol, Multiple Sizes 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.

A Quiet Plague

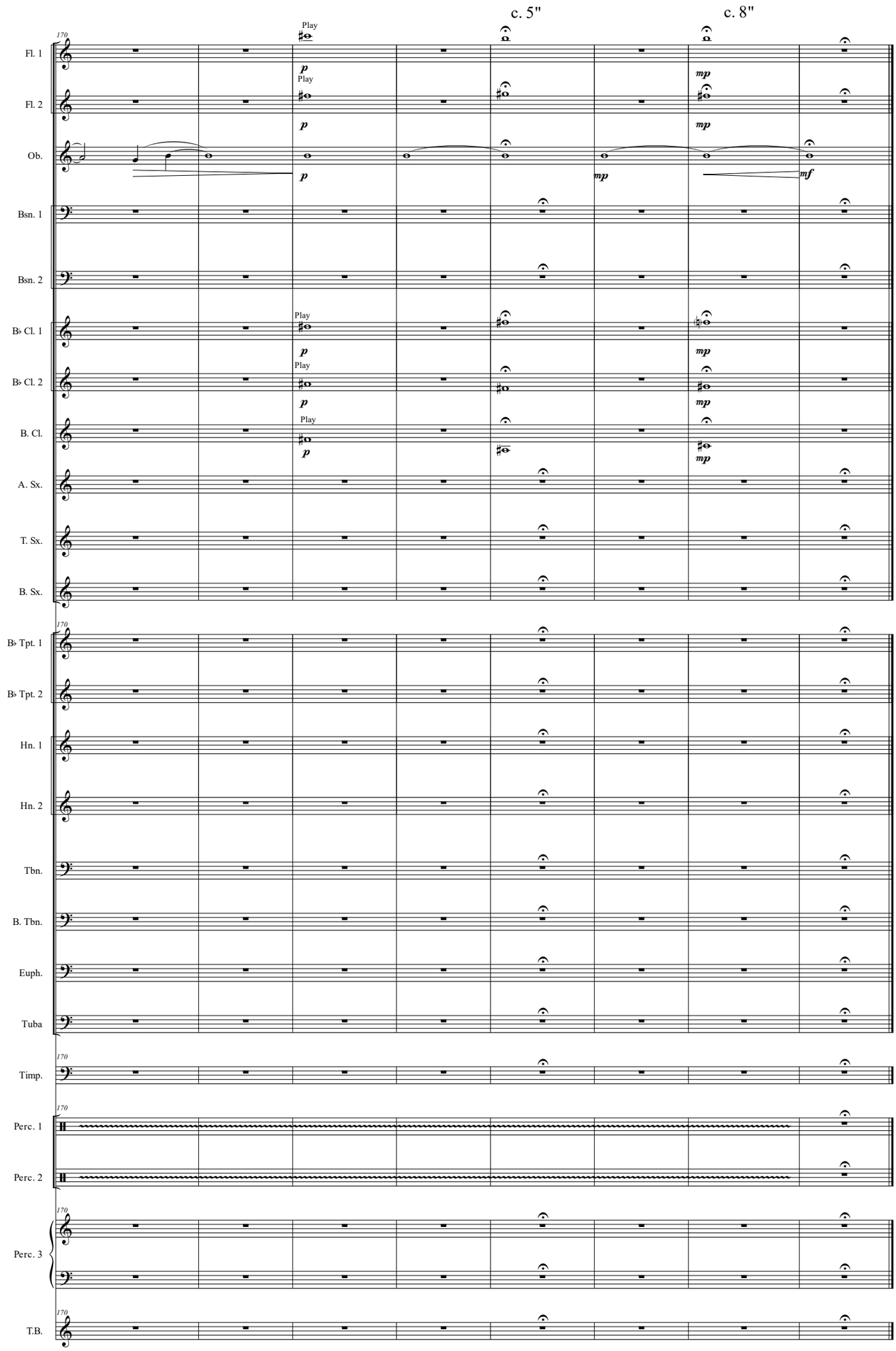



157
rit.
Fl. 1
Fl. 2
Ob.
Play
p
mp
Transition to Hum
Bsn. 1
Bsn. 2
B♭ Cl. 1
Play
a.1
Tutti
B♭ Cl. 2
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Hn. 1
Hn. 2
Tbn.
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Tubular Bells

A Quiet Plague



* All instrumentalists hum a concert E minor chord


c. 5"
c. 8"
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
170

Afraid

For Piano & Fixed Media

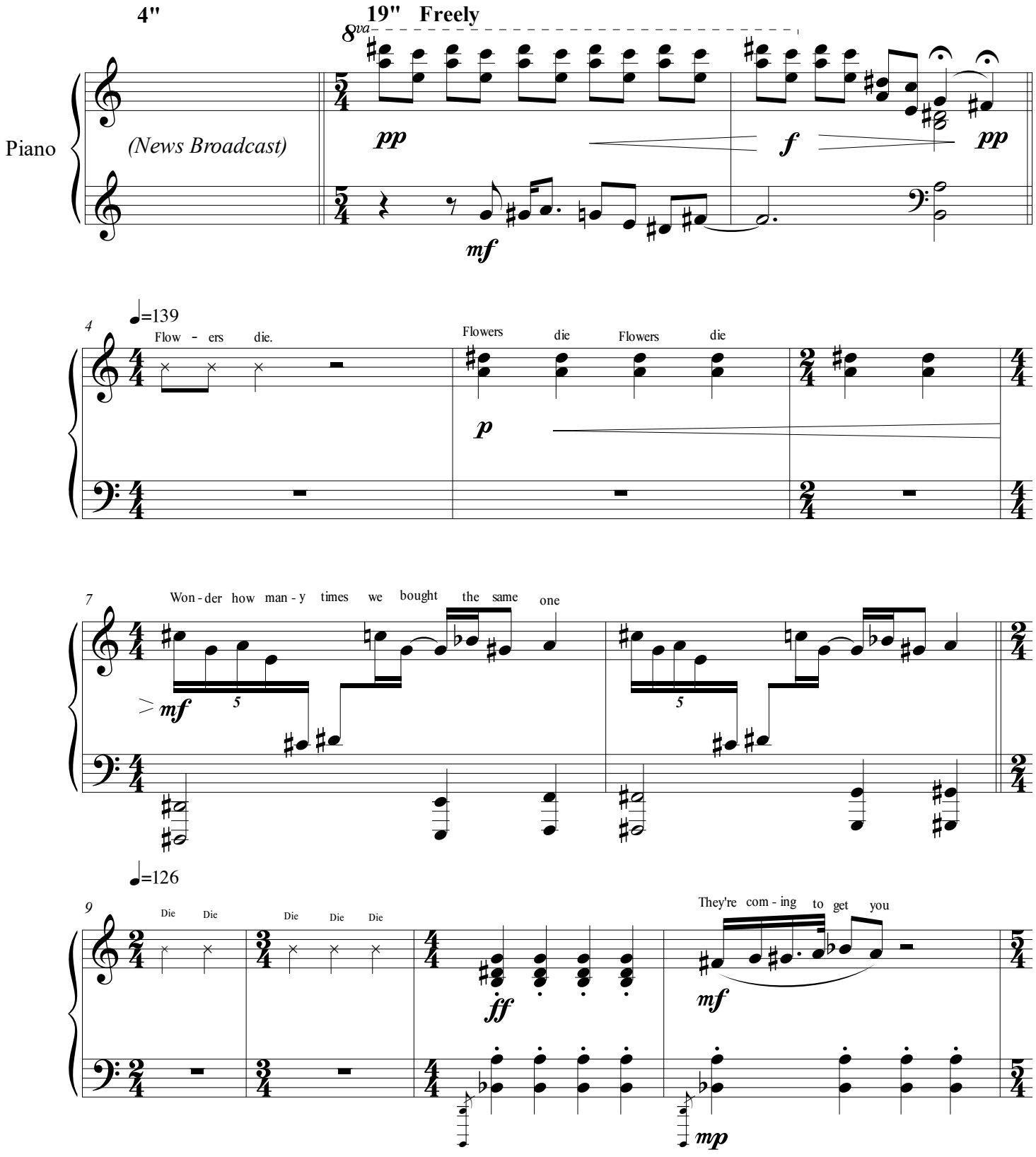
By Matt Mason

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

for Piano and Fixed Media

Matt Mason



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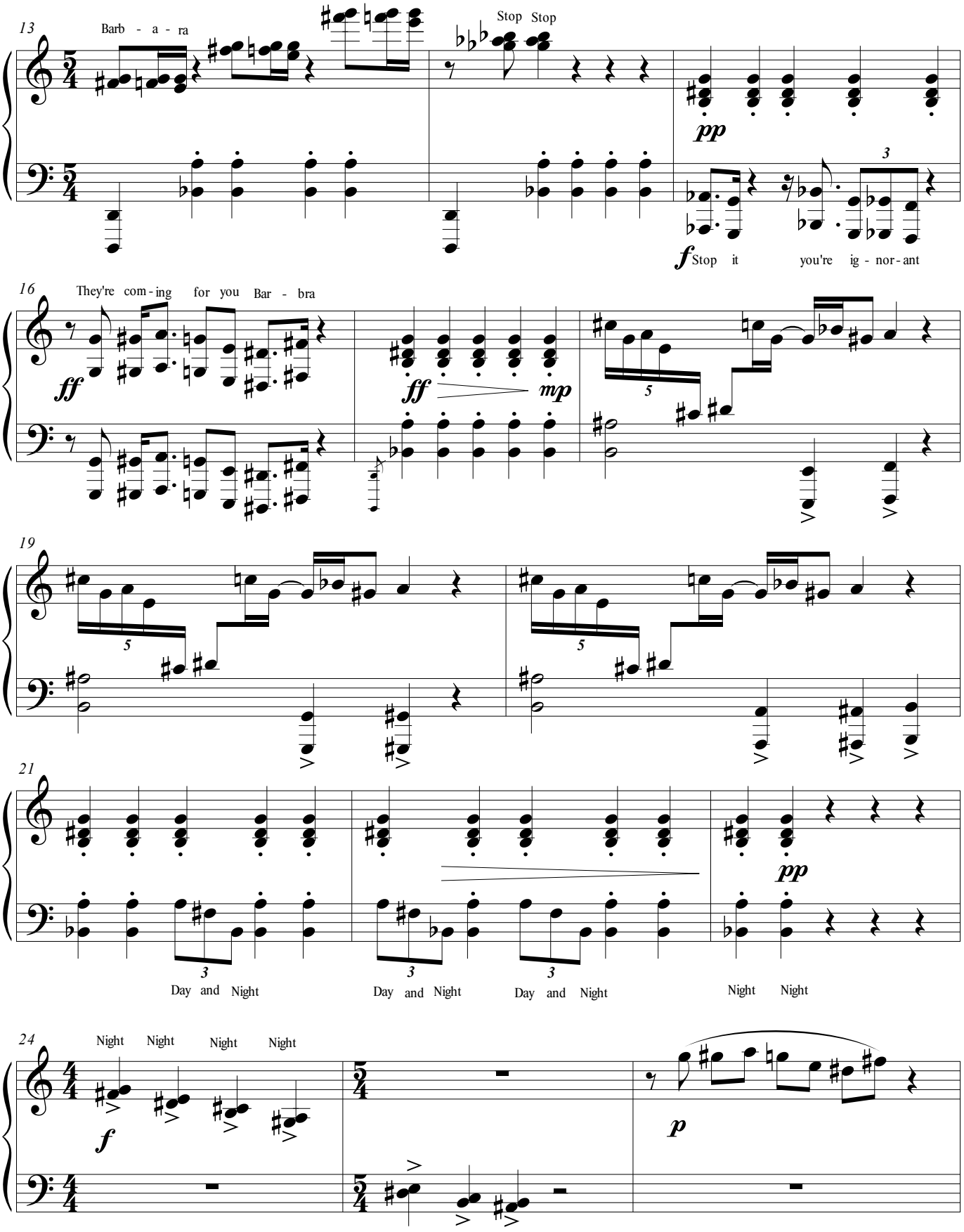
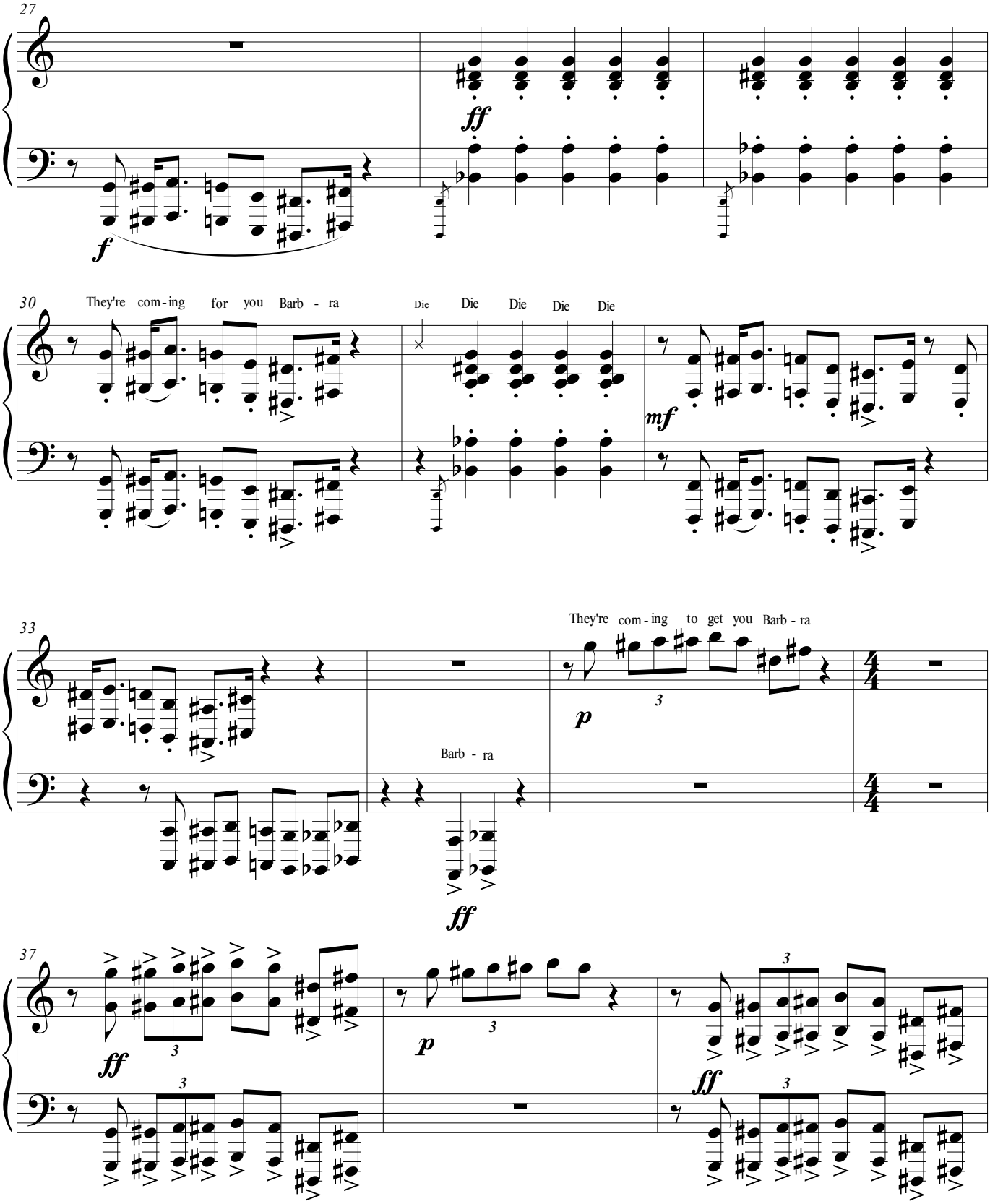
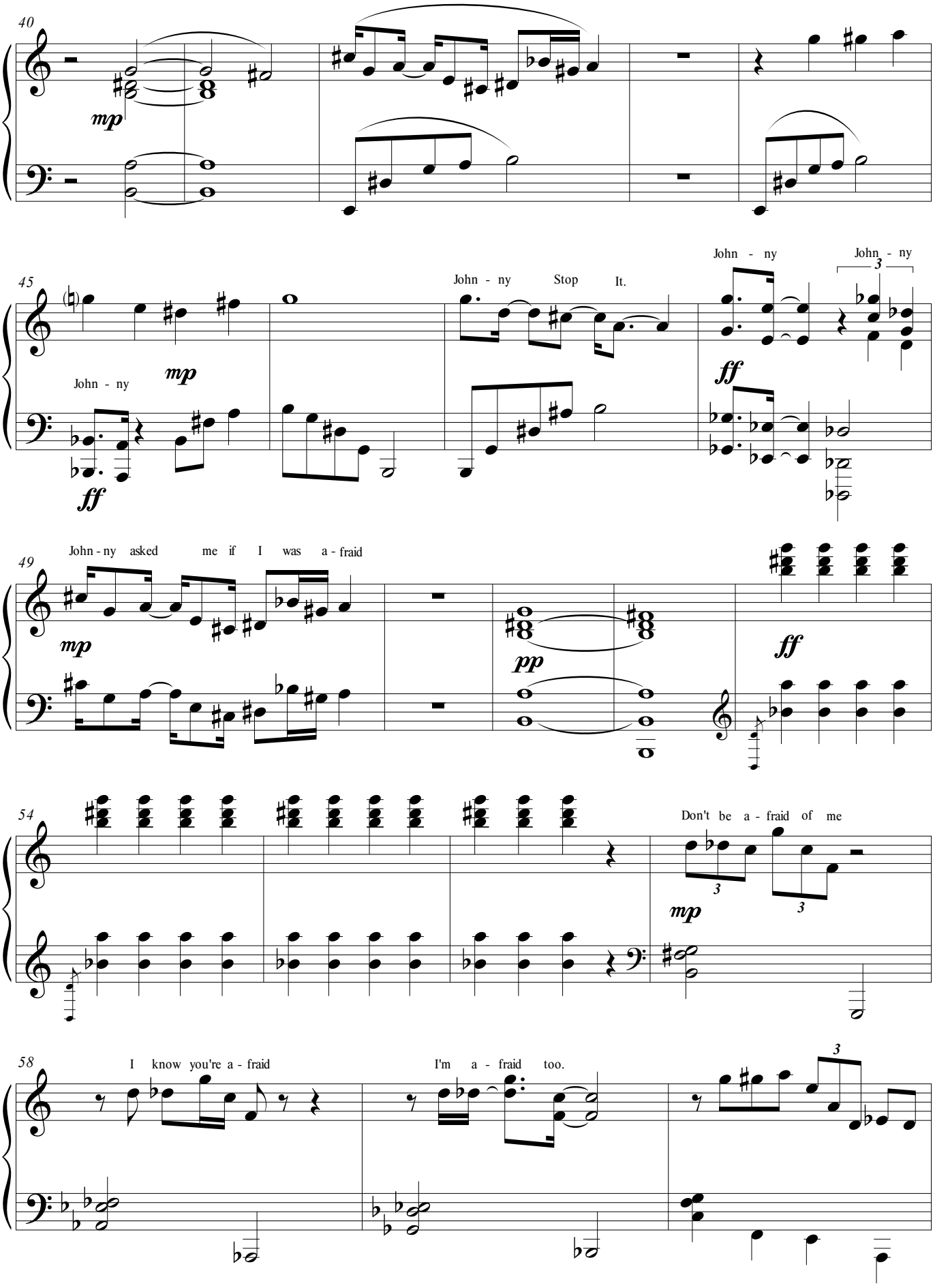
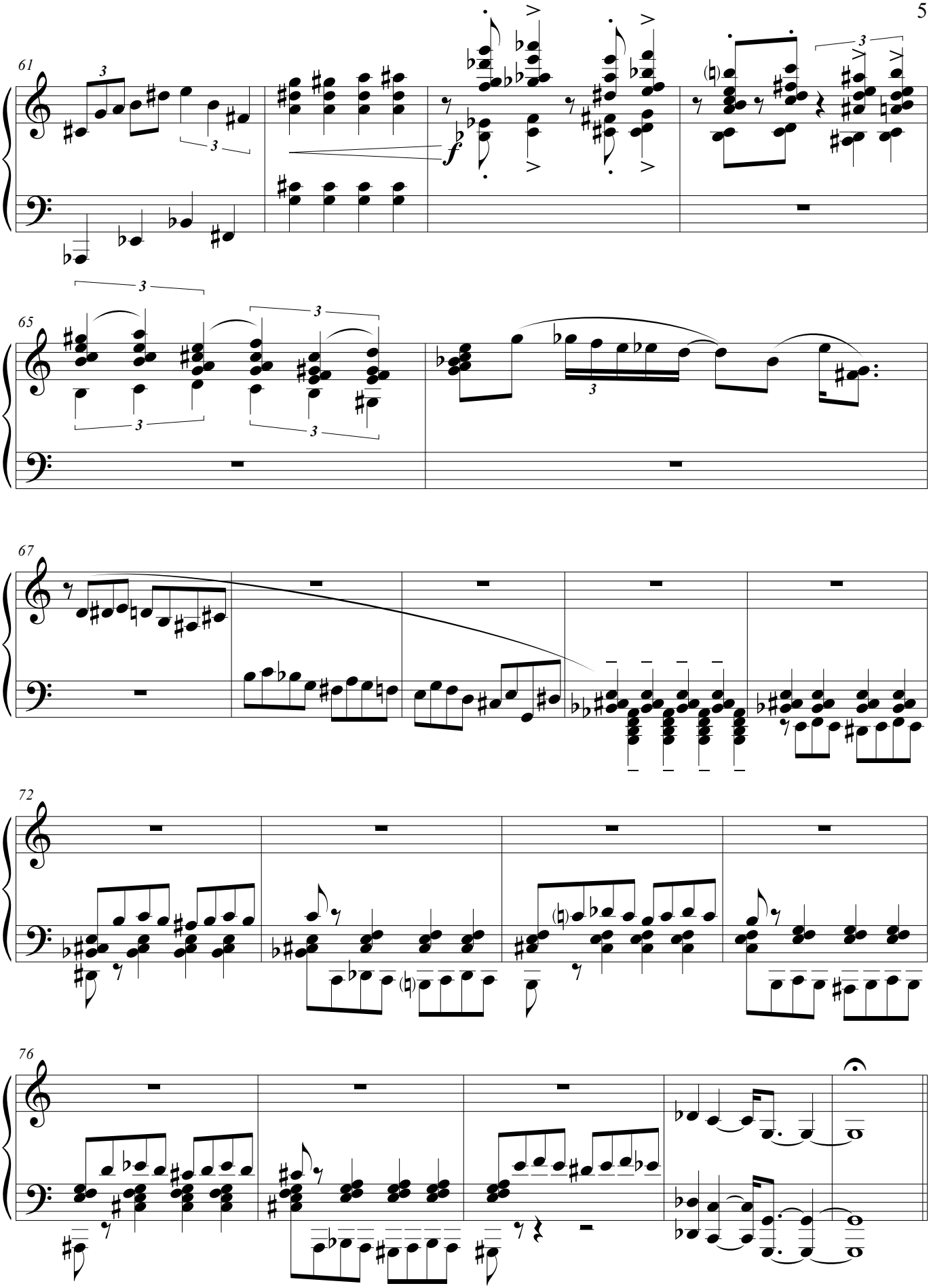
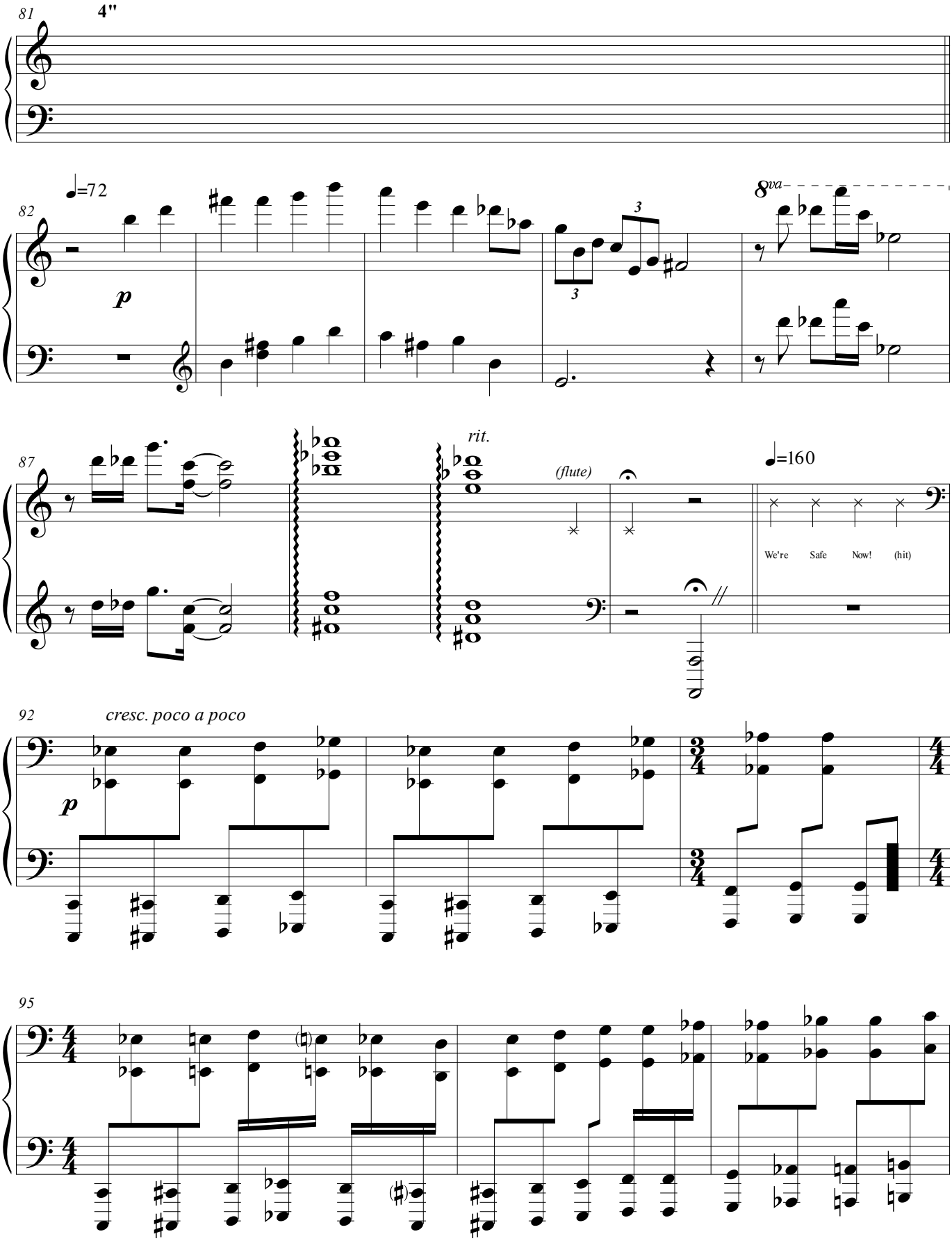
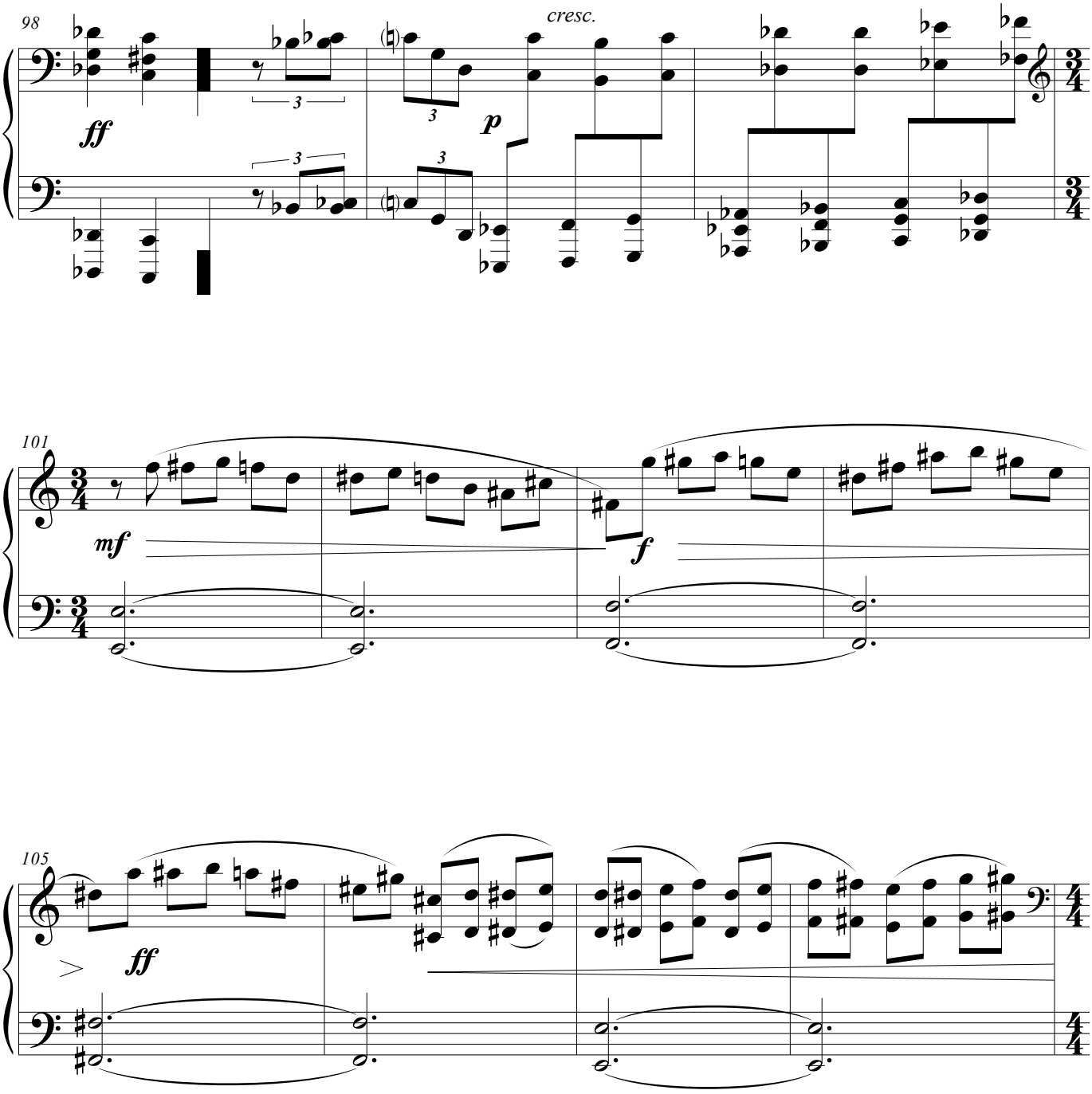

13
Barb - a - ra
Stop Stop
pp
3
f Stop it you're ig - nor - ant
16
They're com - ing for you Bar - bra
ff
ff
mp
5
19
5
5
21
pp
3
3
3
Day and Night
Day and Night
Day and Night
Night Night
24
Night Night Night Night
f
p

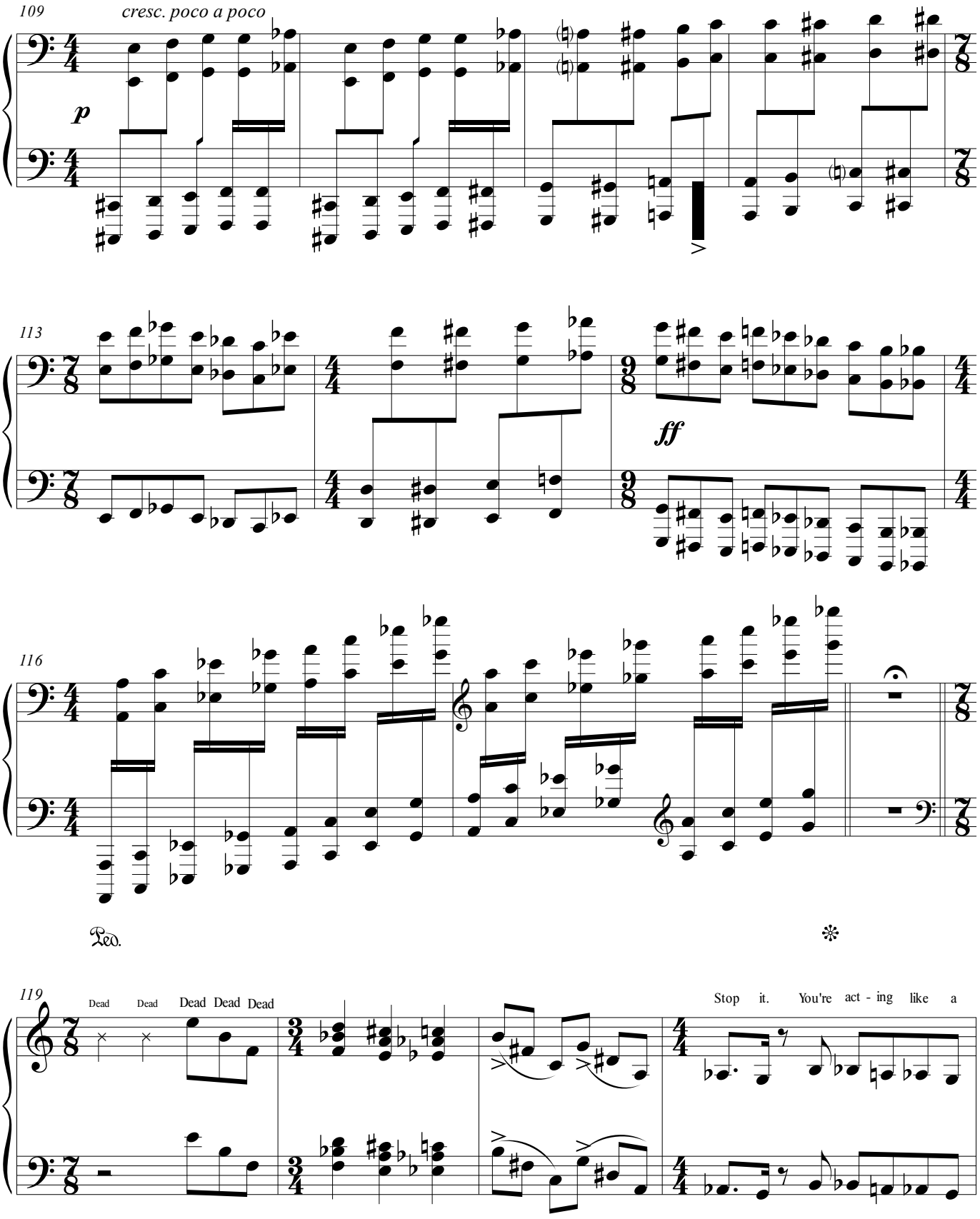

27
ff
f
30
They're com - ing for you Barb - ra
Die Die Die Die Die
mf
33
They're com - ing to get you Barb - ra
Barb - ra
p
ff
37
ff
p
ff

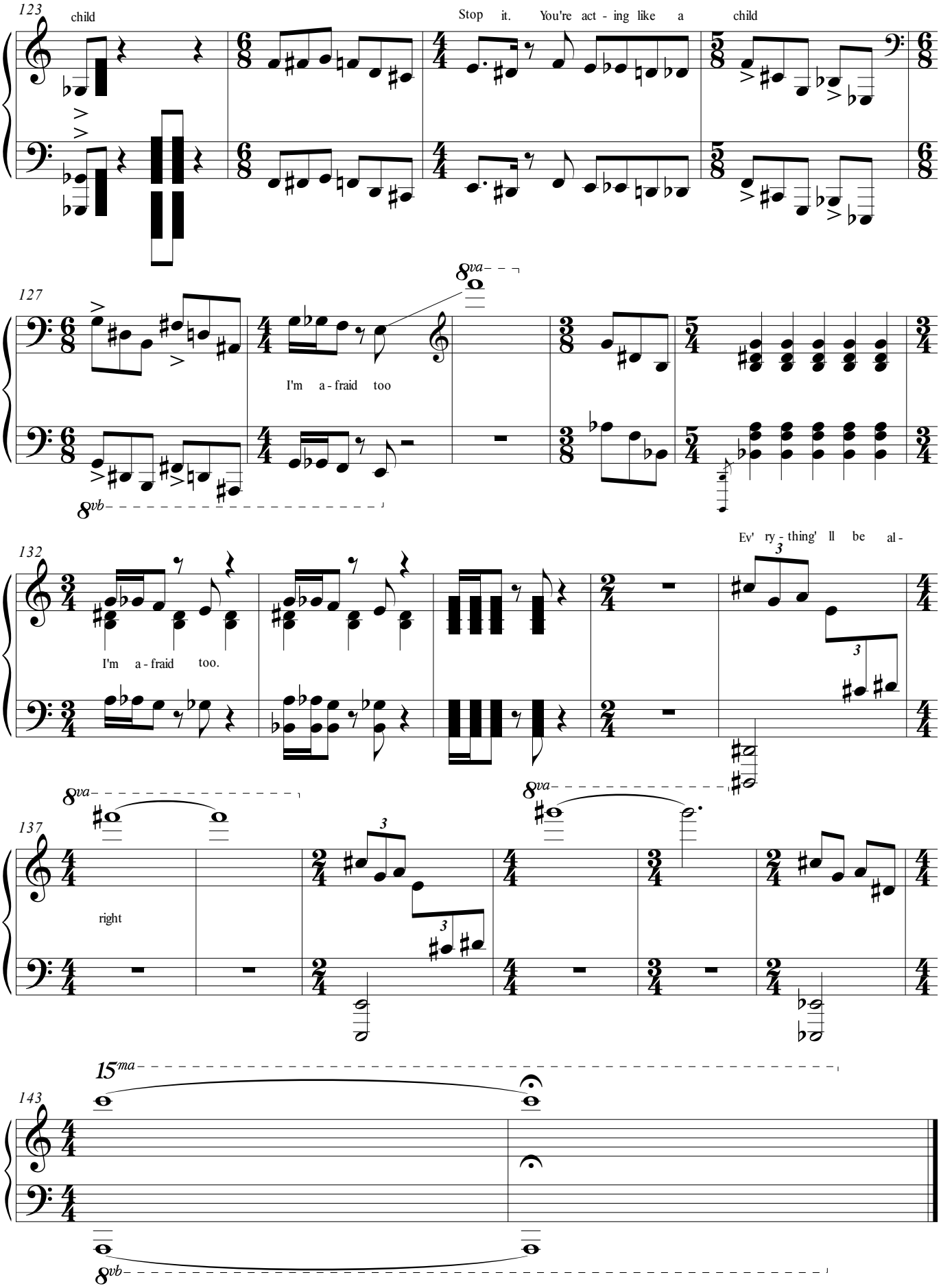

40
mp
45
John - ny
mp
ff
John - ny
Stop
It.
John - ny
John - ny
3
ff
49
John - ny asked
me if I was a - fraid
mp
pp
ff
54
Don't be a - fraid of me
3
3
mp
58
I know you're a - fraid
I'm a - fraid too.
3


61
65
67
72
76


81
4"
82
♩=72
p
8va
87
rit.
(flute)
♩=160
We're Safe Now! (hit)
92
cresc. poco a poco
p
95


98
cresc.
ff
p
101
mf
f
105
ff


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
8va
I'm a - fraid too
8vb
132
I'm a - fraid too.
Ev' ry - thing' ll be al -
137
8va
right
8va
143
15ma
8vb

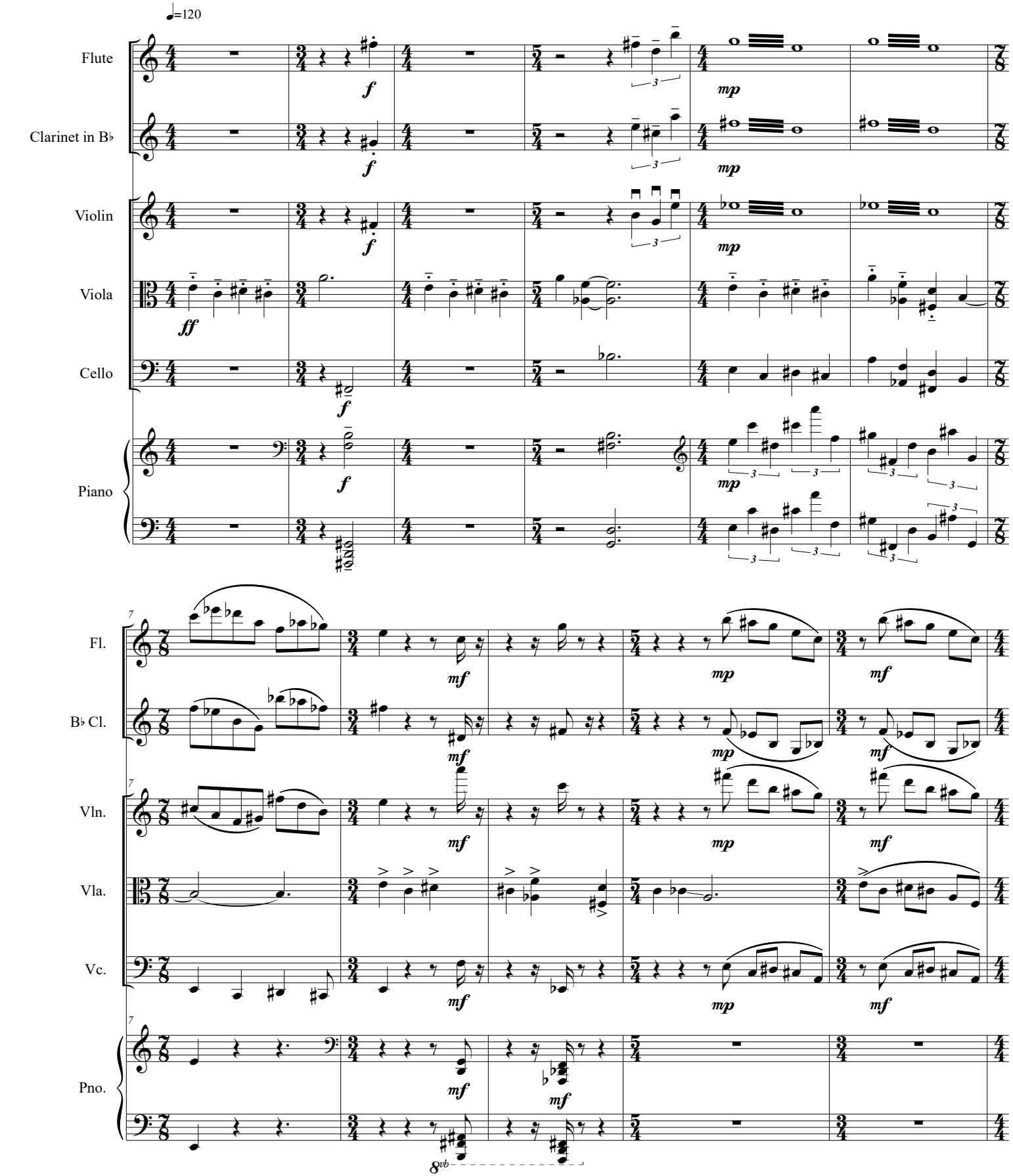
Variations for Sextet

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

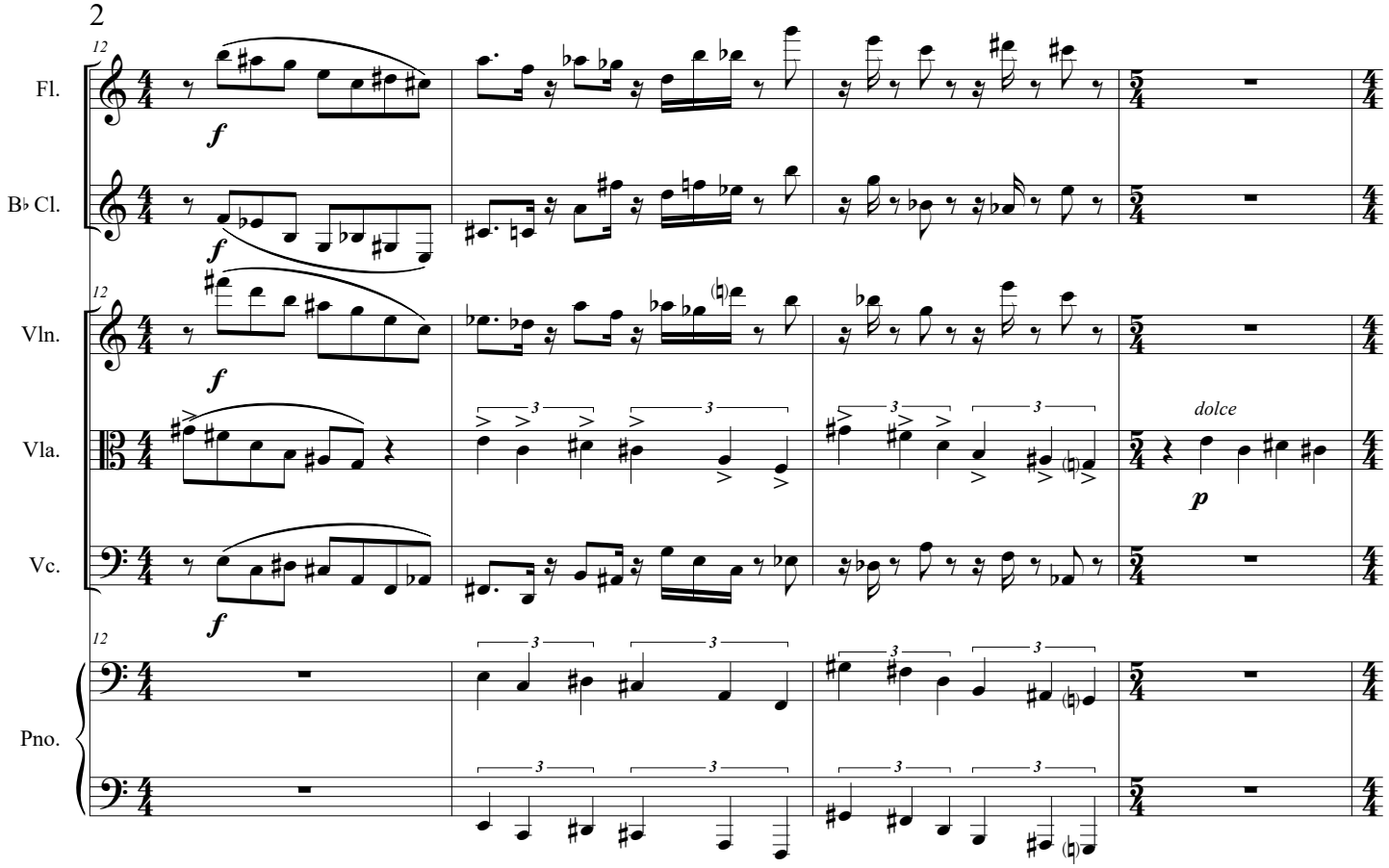
By Matt Mason

Sextet Variations

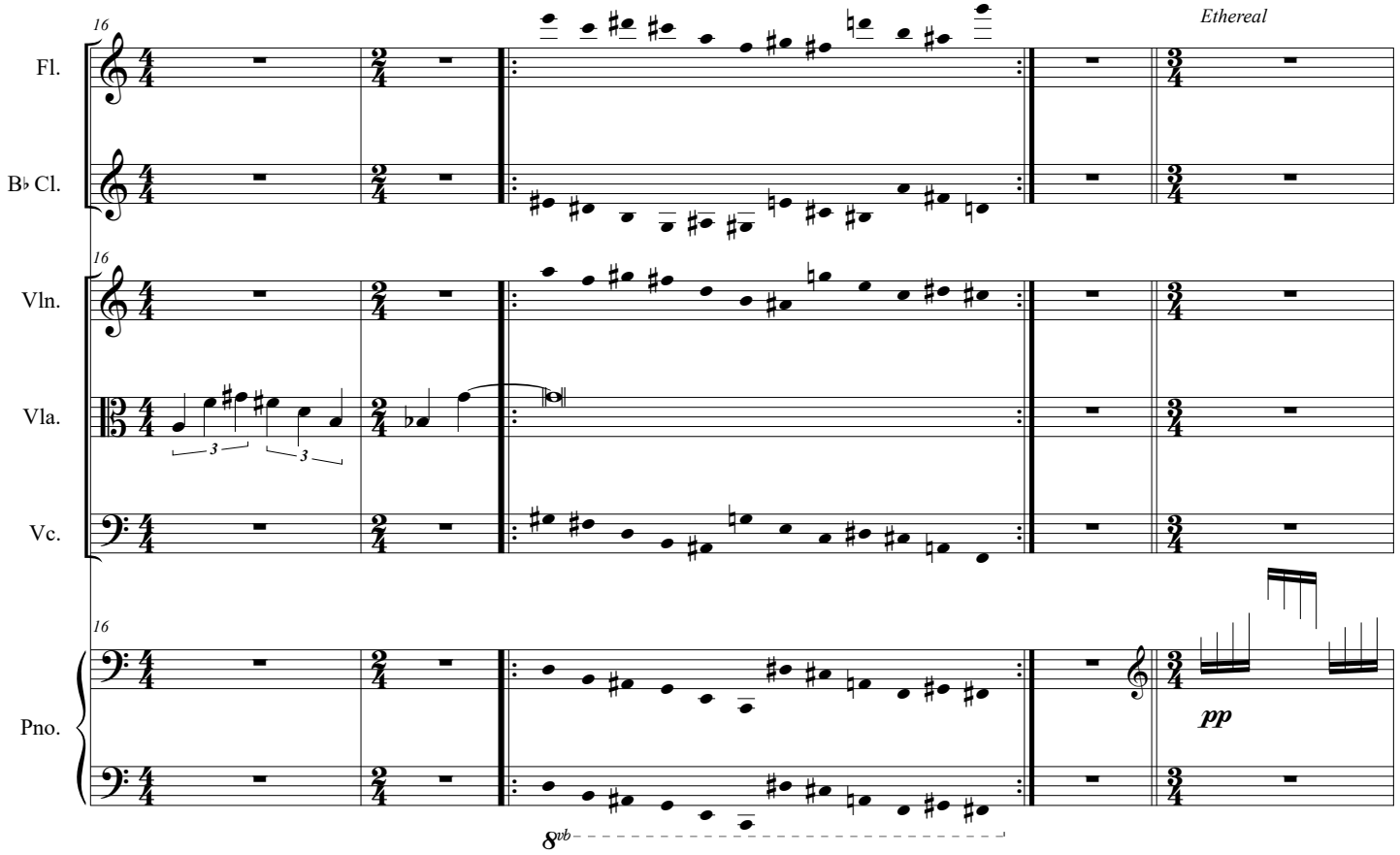
Matt Mason

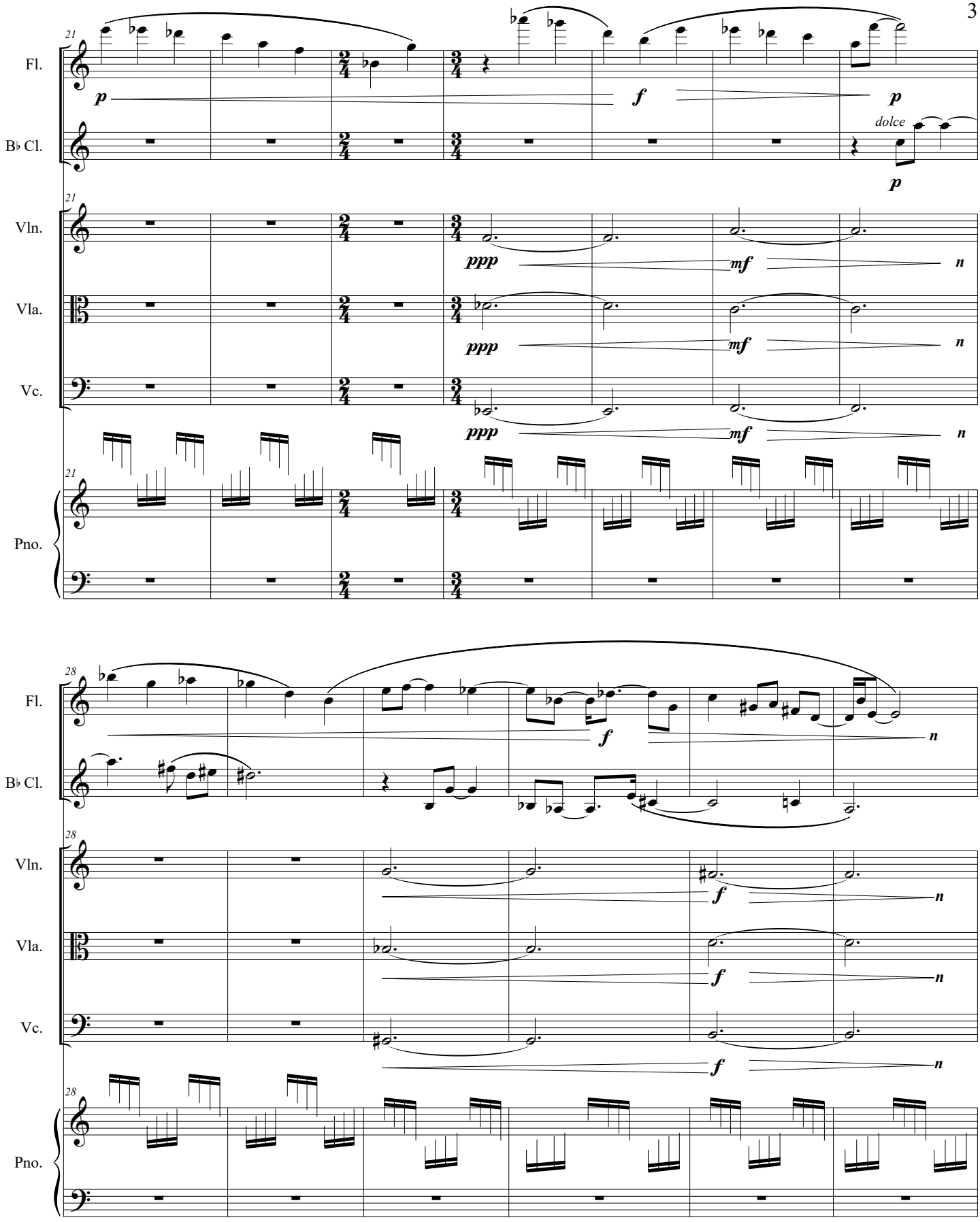


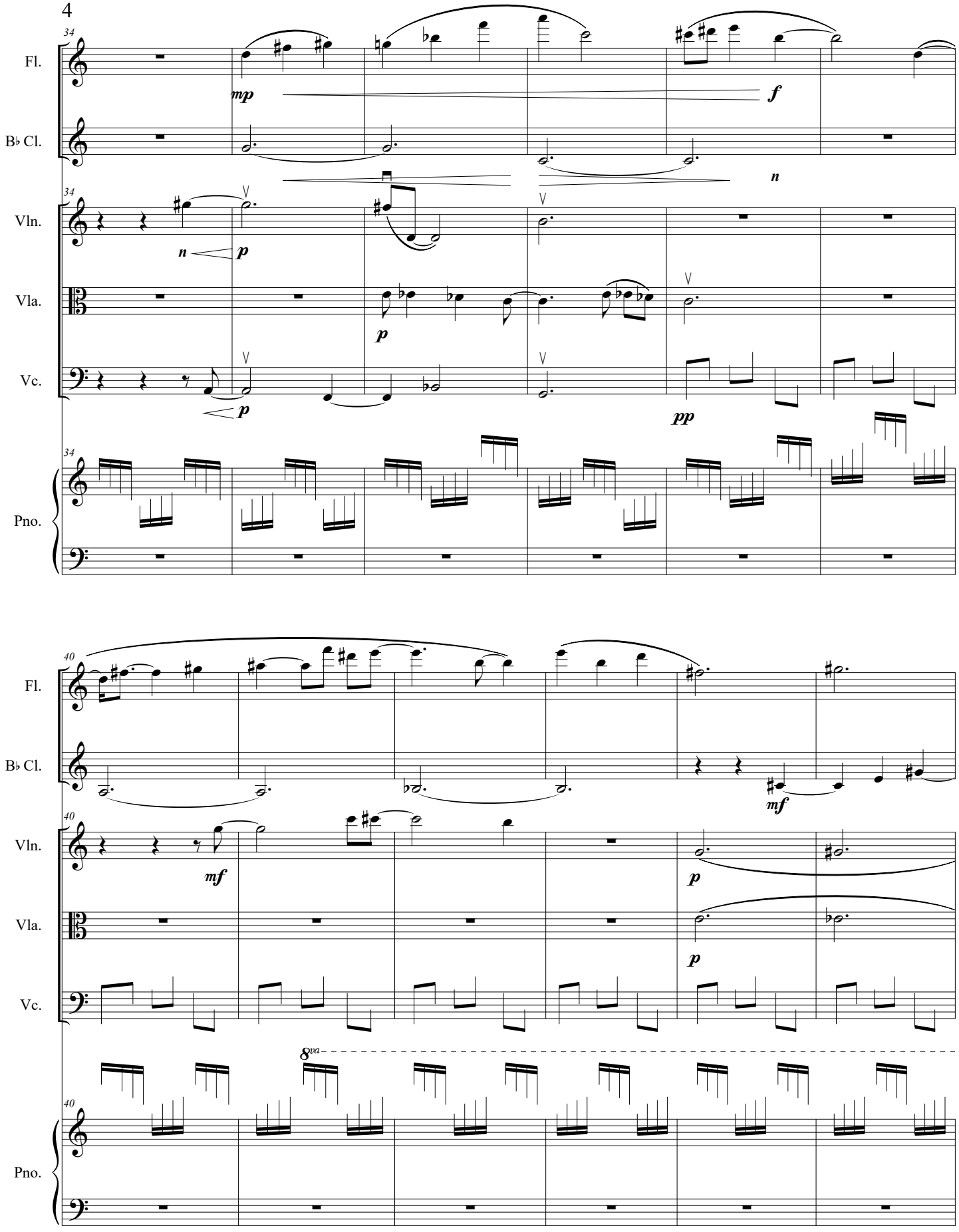
© 2018, Matt A. Mason

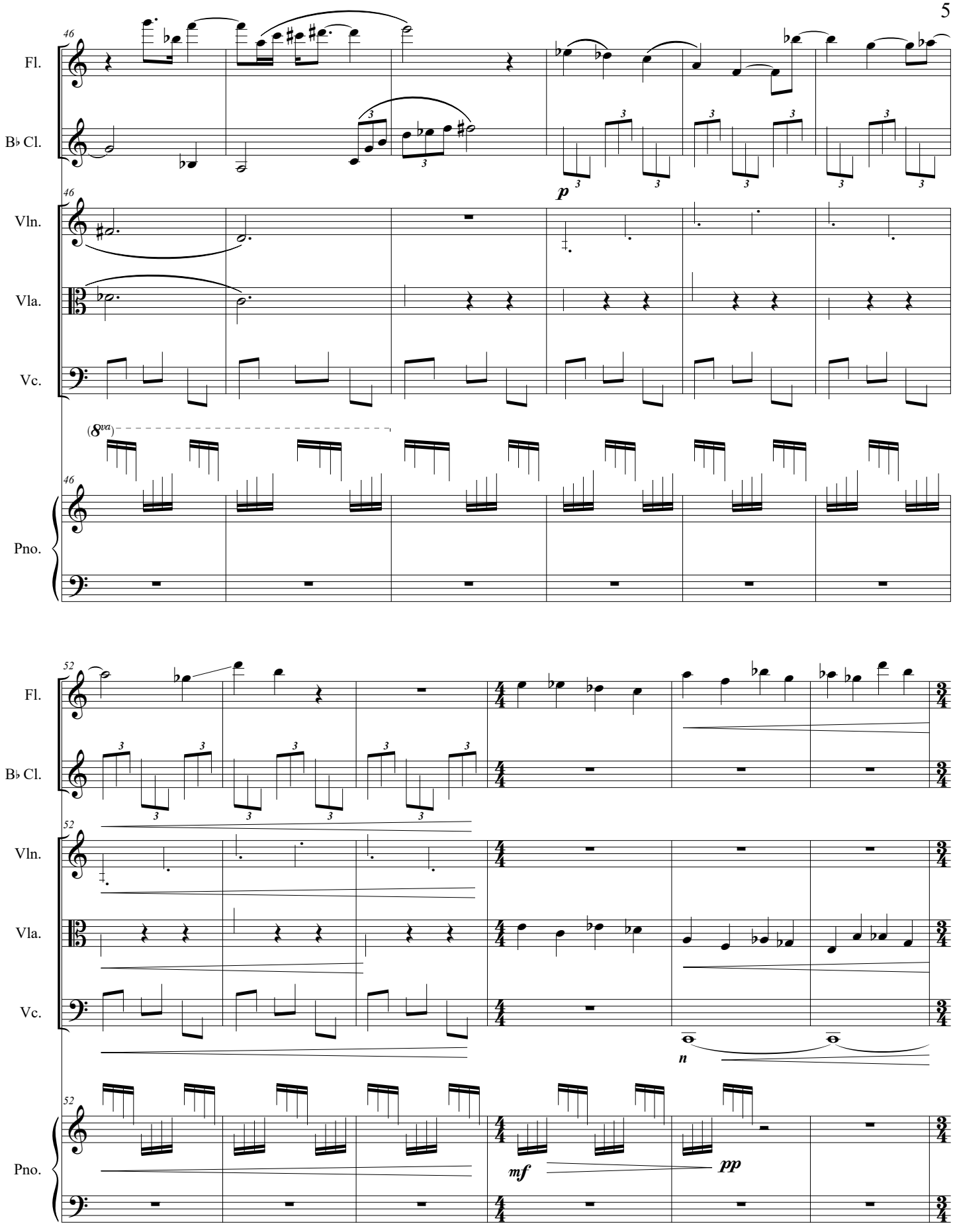


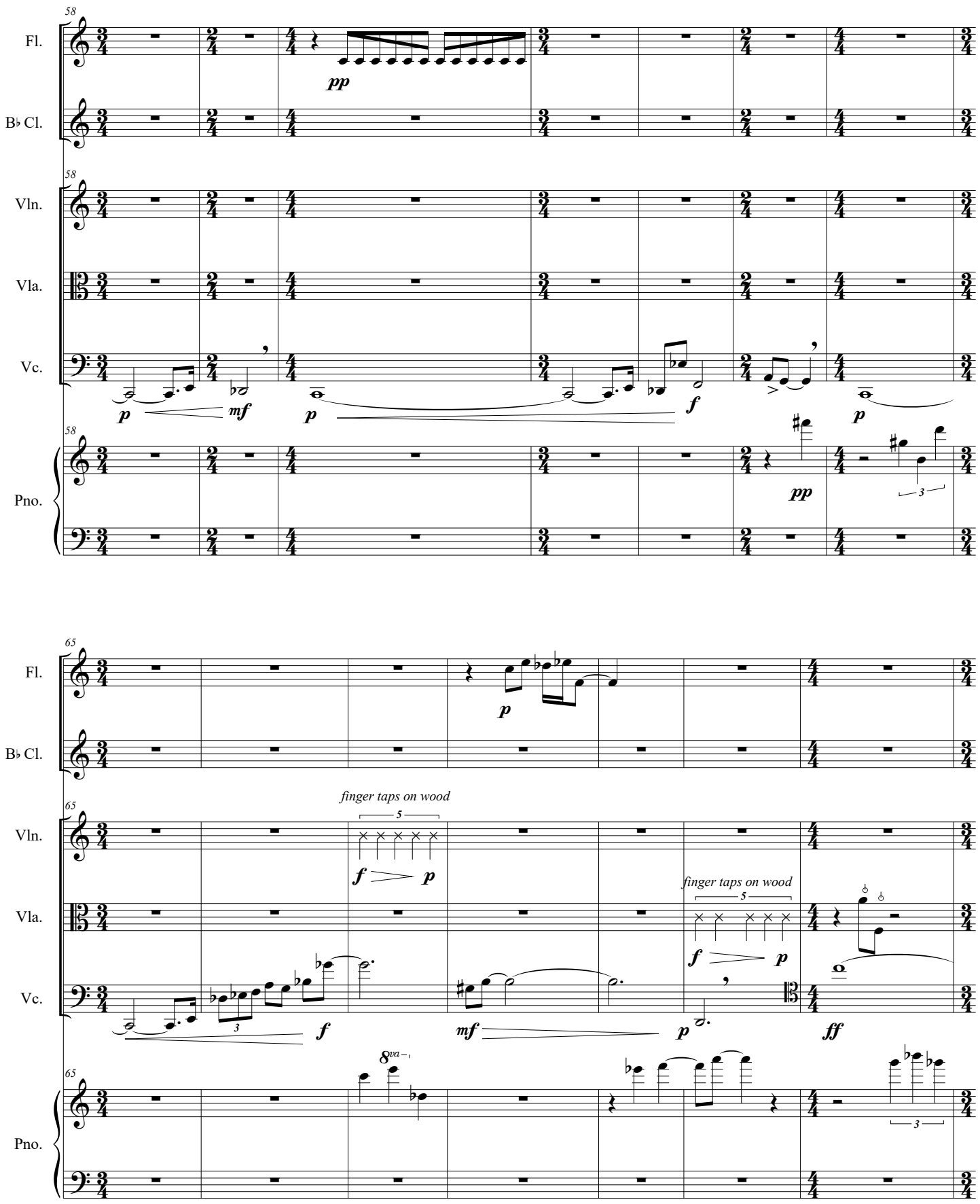
Pointillistically, at unpredictable rhythms.
Repeat for c. 30"

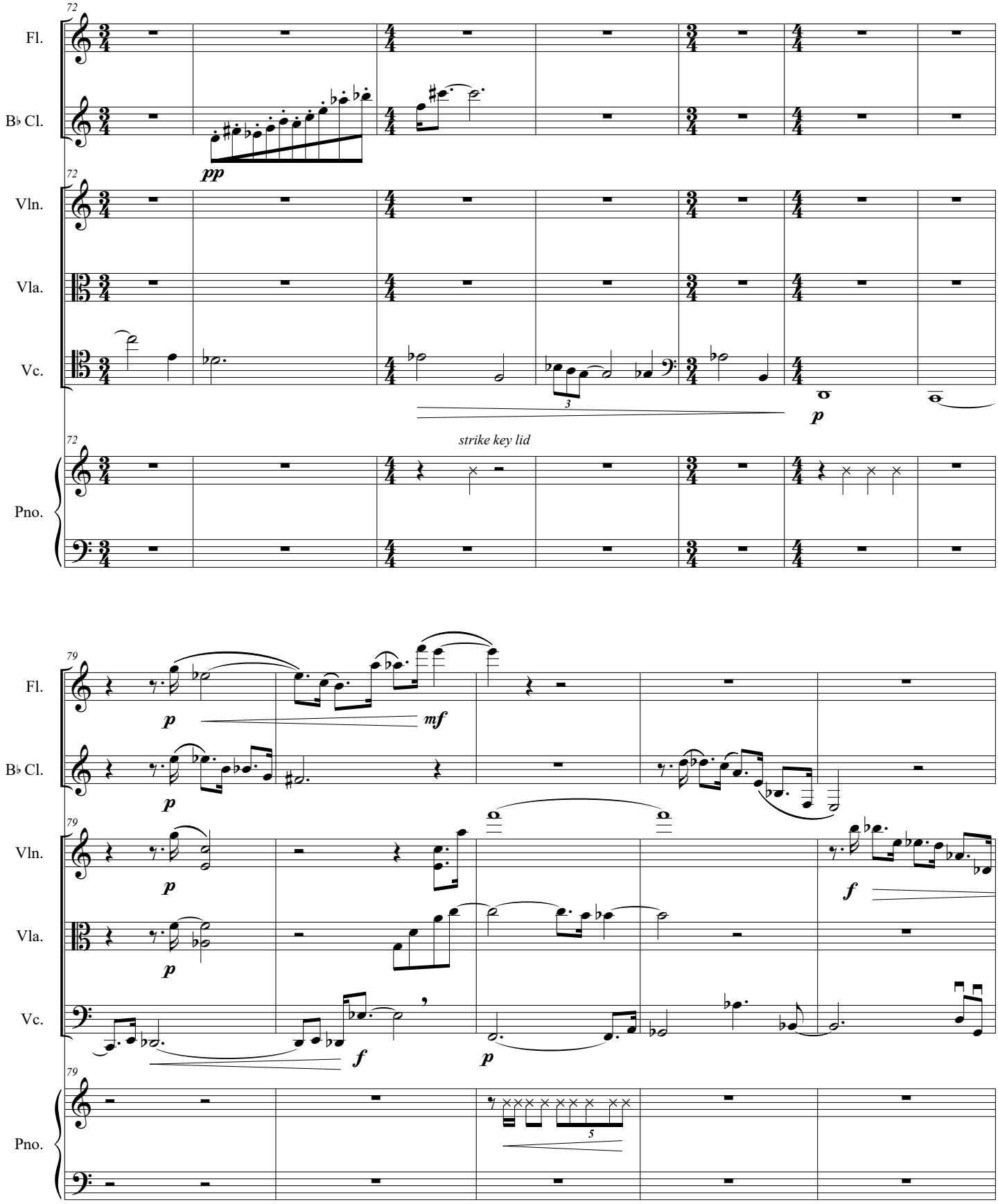


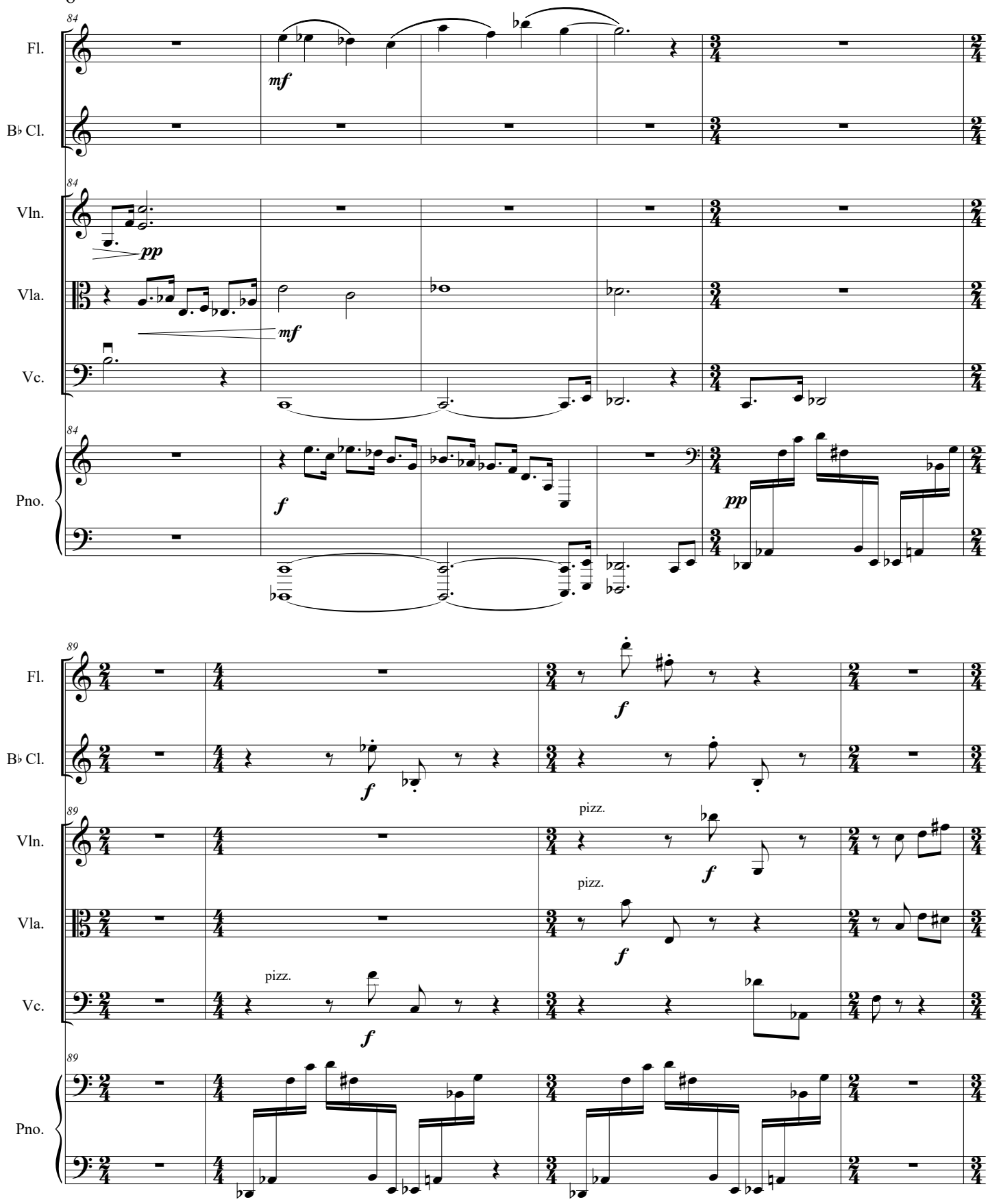

21
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
p
f
p
dolce
p
ppp
mf
n
28
f
n

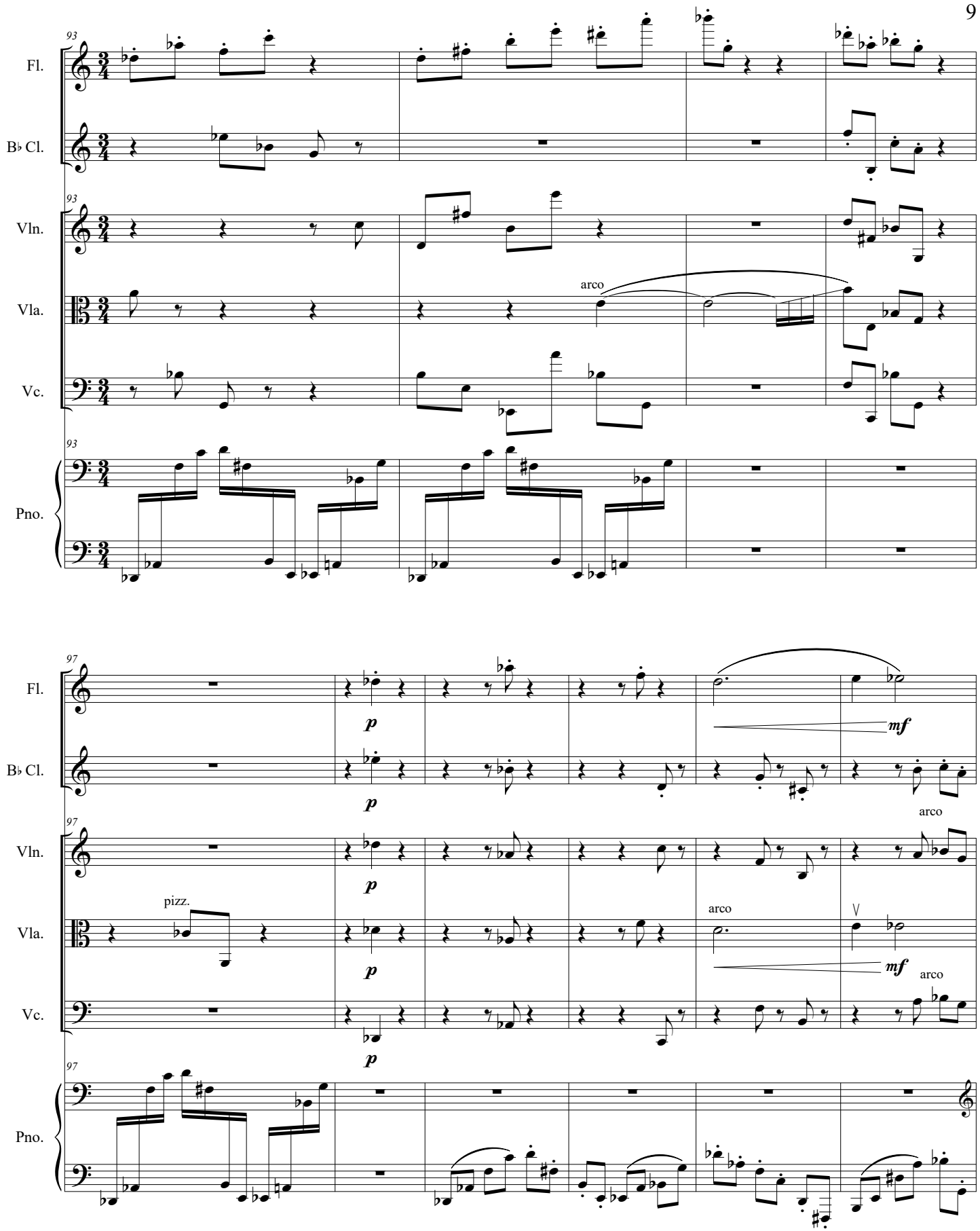

34
Fl.
mp
f
B♭ Cl.
n
34
Vln.
n
p
Vla.
p
Vc.
p
pp
34
Pno.
40
Fl.
B♭ Cl.
mf
40
Vln.
mf
p
Vla.
p
Vc.
8va
40
Pno.

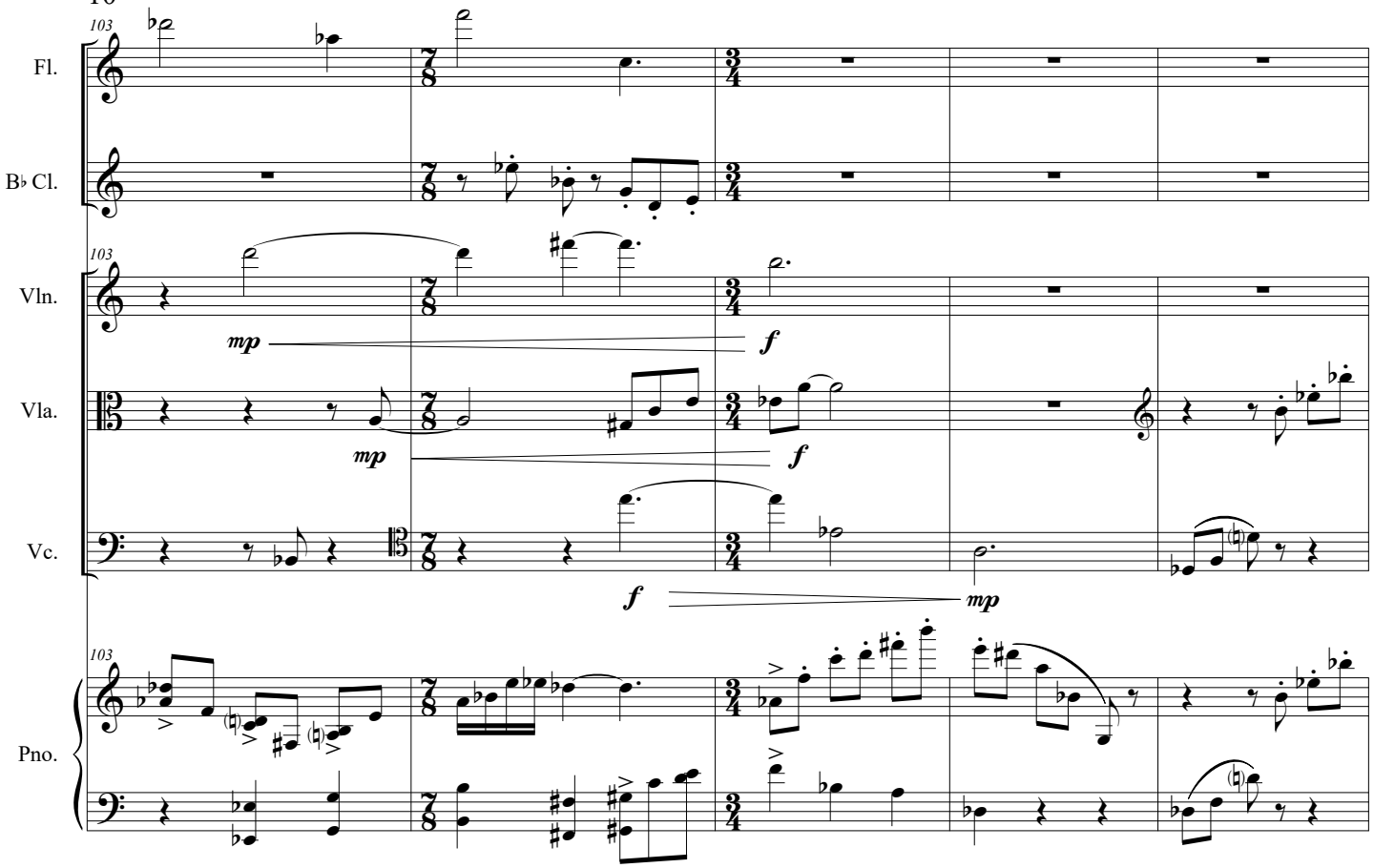

46
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
p
(8va)
52
mf
pp
n

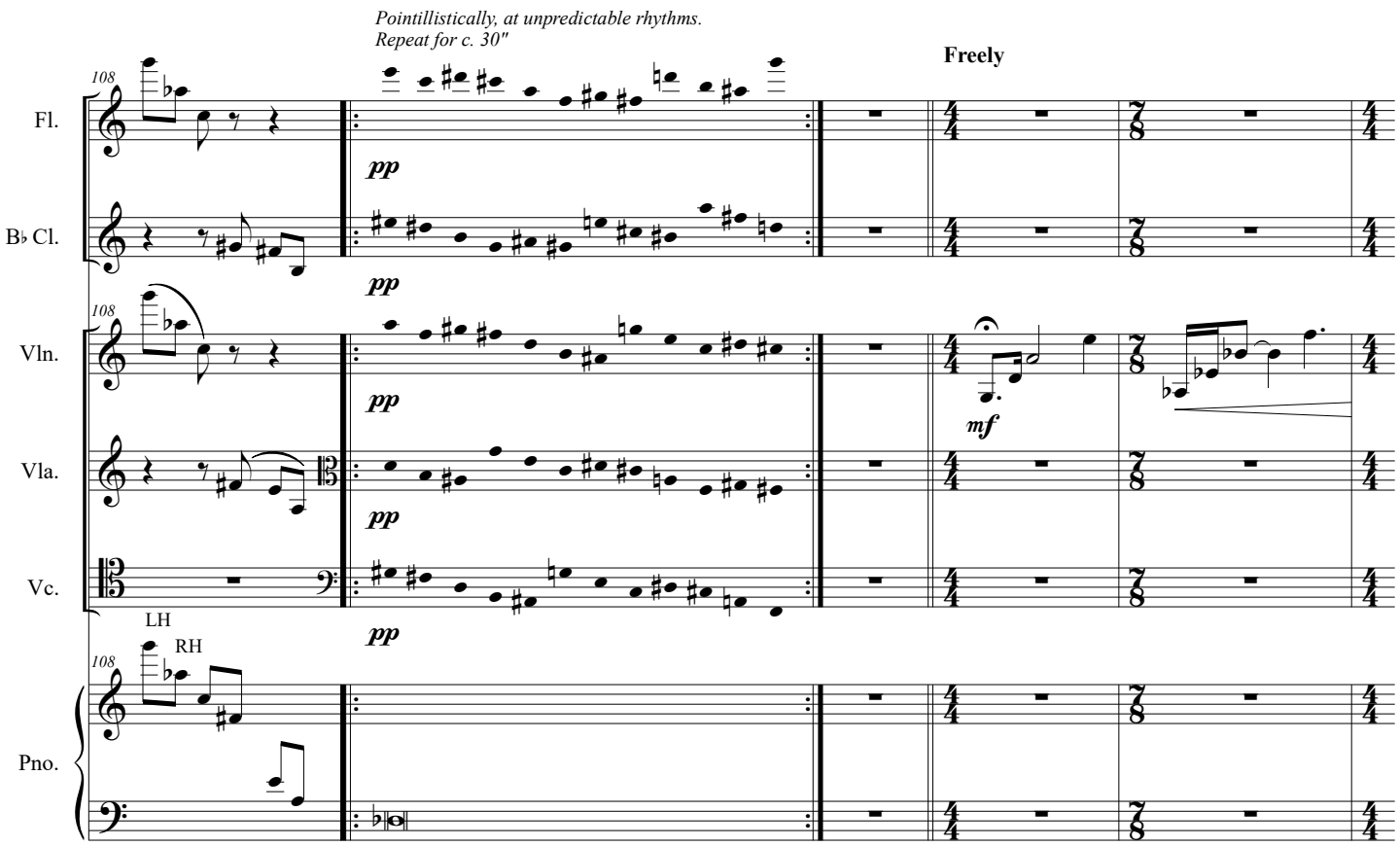

58
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
pp
p
mf
p
f
p
pp
3
65
finger taps on wood
5
f
p
finger taps on wood
5
f
p
p
f
mf
p
ff
8va
3

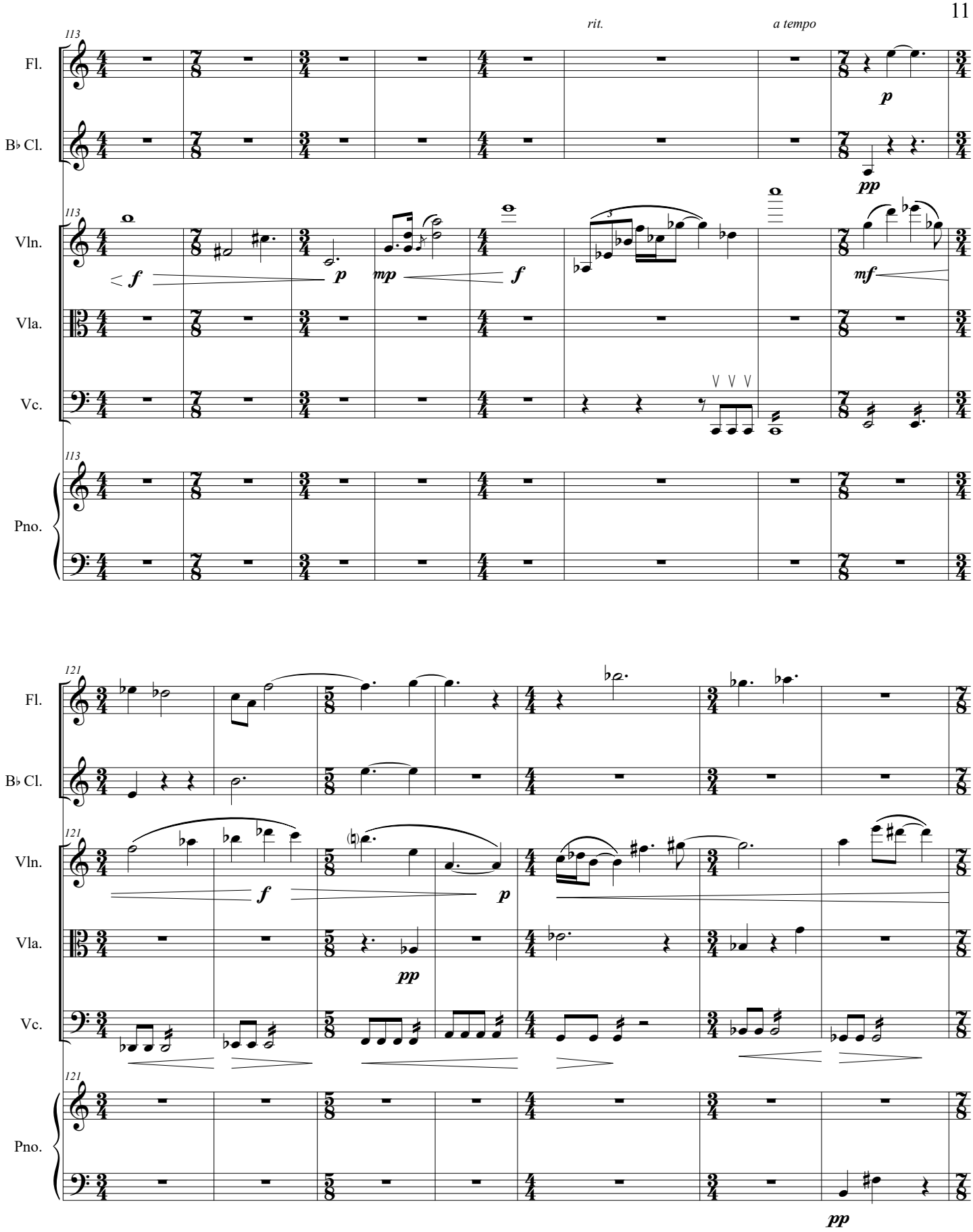

72
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
pp
3
p
strike key lid
79
mf
f
5

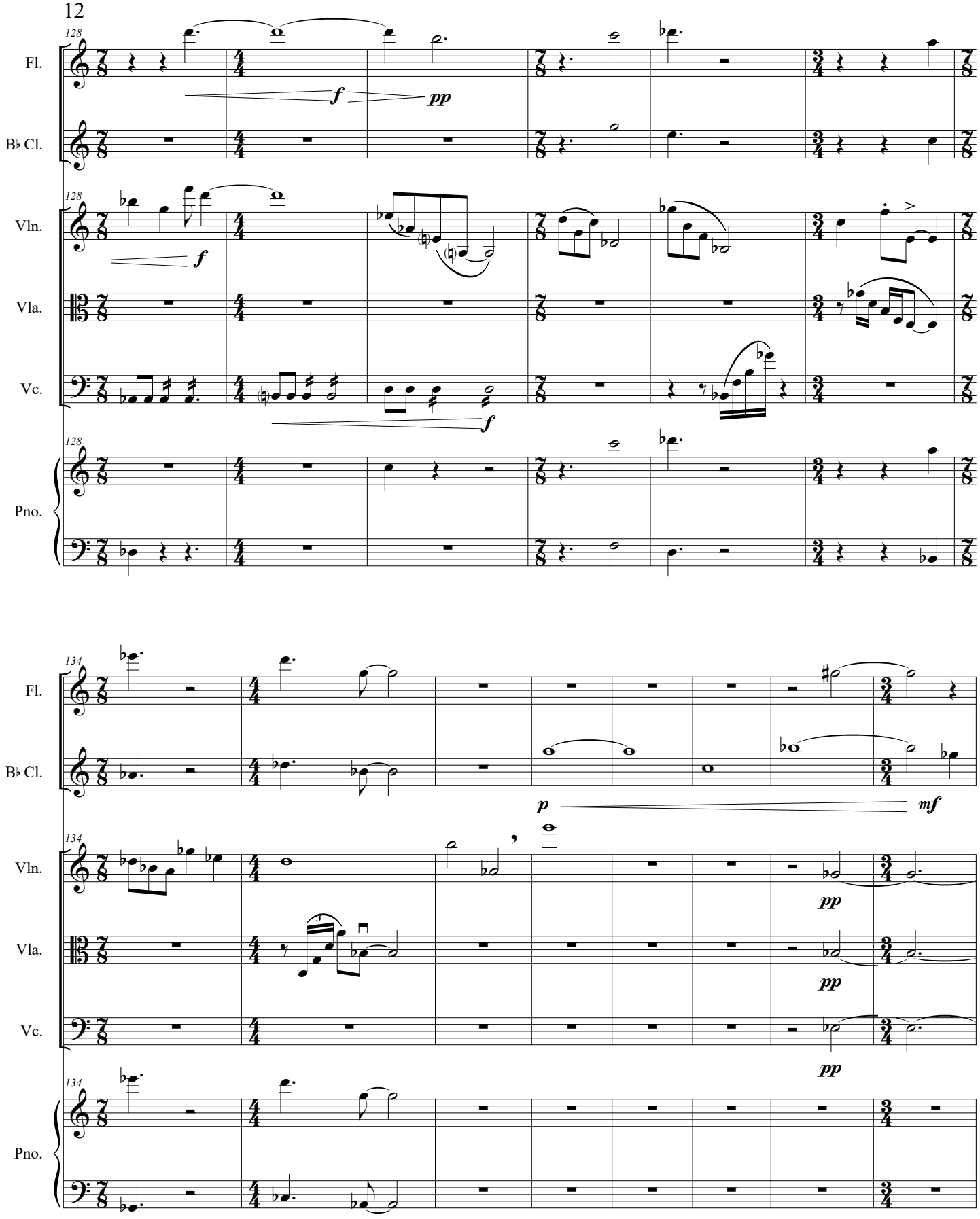

84
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
mf
pp
mf
f
pp
89
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
f
f
pizz.
f
pizz.
f
pizz.
f

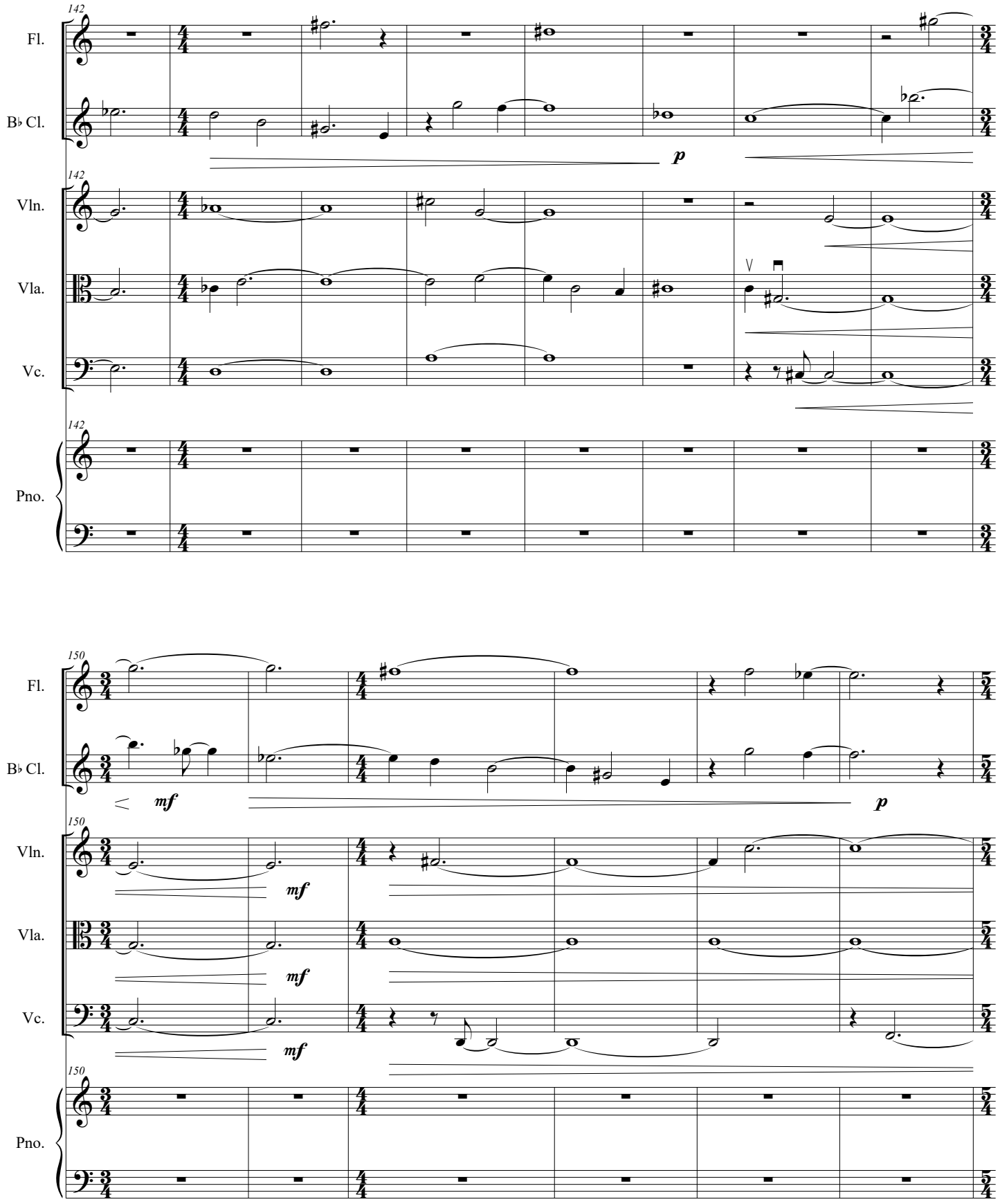

93
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
arco
97
p
mf
pizz.
arco

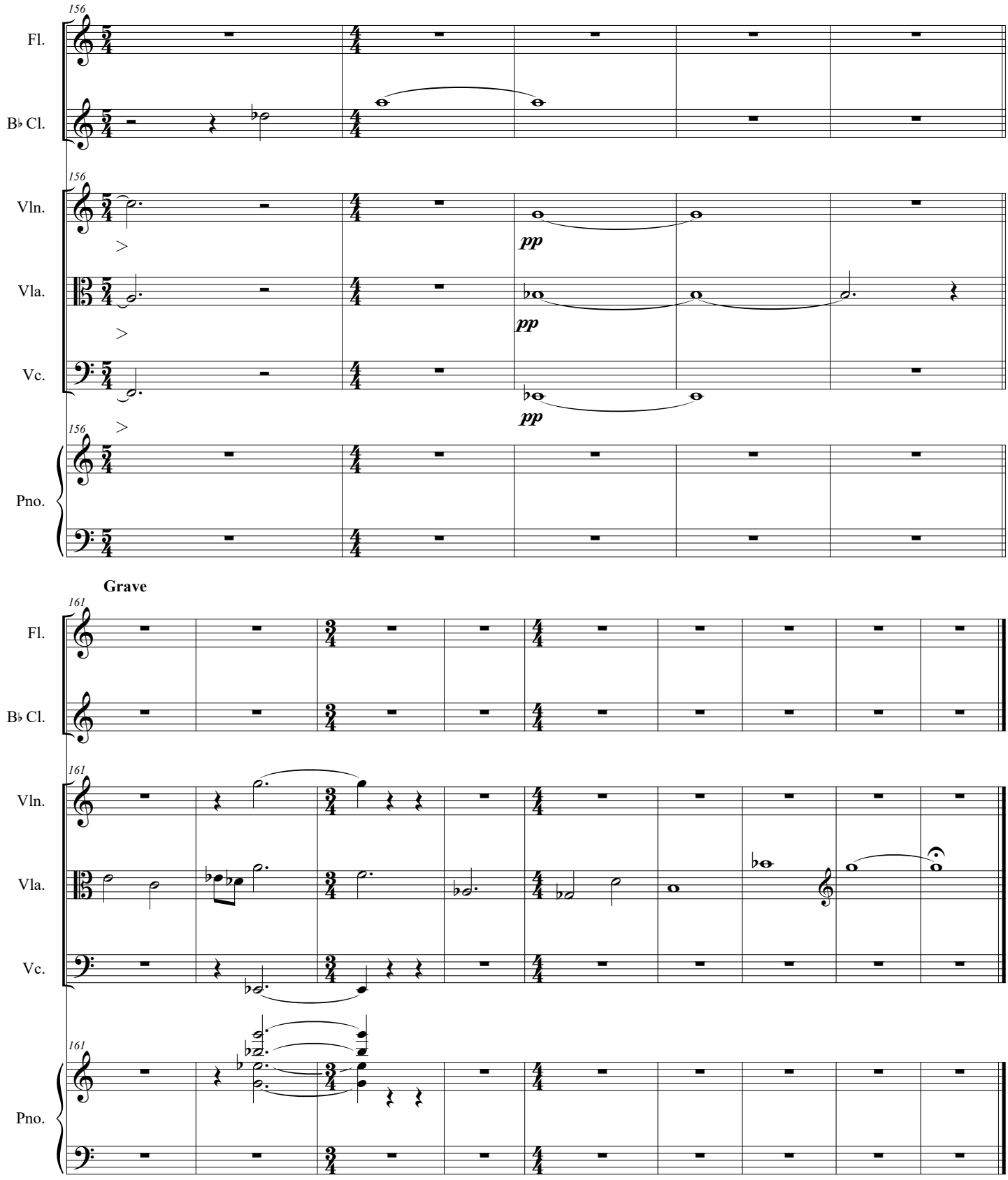

103
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
mp
f
mp
f
f
mp


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.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
f
p
mp
f
p
pp
mf
121
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
f
p
pp
pp


128
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
f
pp
f
f
134
p
mf
pp
pp
pp


142
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
p
150
mf
p


156
Fl.
B♭ Cl.
Vln.
Vla.
Vc.
Pno.
pp
Grave
161

David, Waltzing in the Lien's Den

For Orchestra

By Matt Mason

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Program Note:

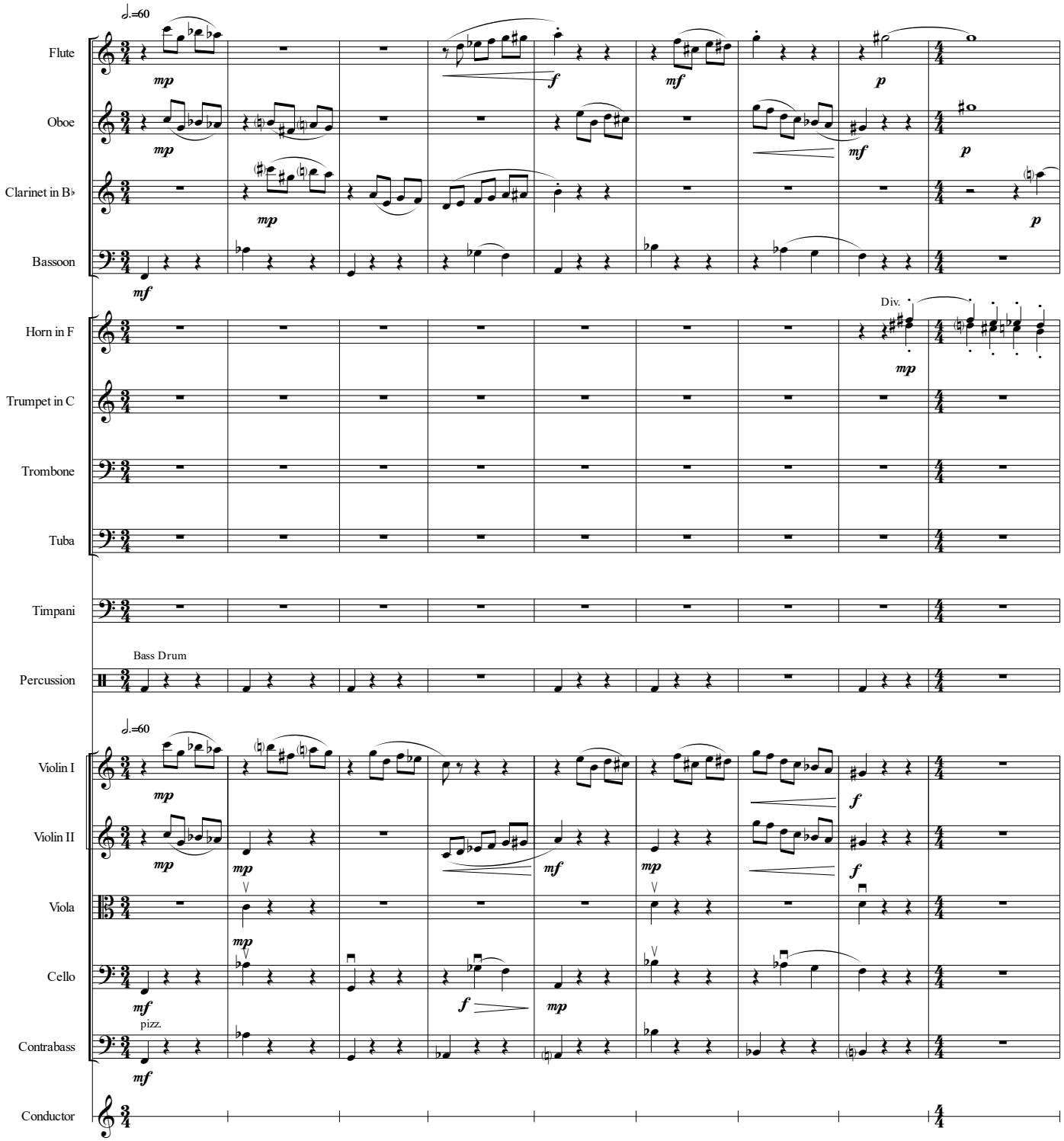
There are two main concepts for **David Waltzing in the Lien's Den**. The first is that everyone loves a train wreck. The ensuing chaos is what causes the inability to look away. Thus, my goal when creating this piece is that it would ride the line between sounding like a well-rehearsed piece of music 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

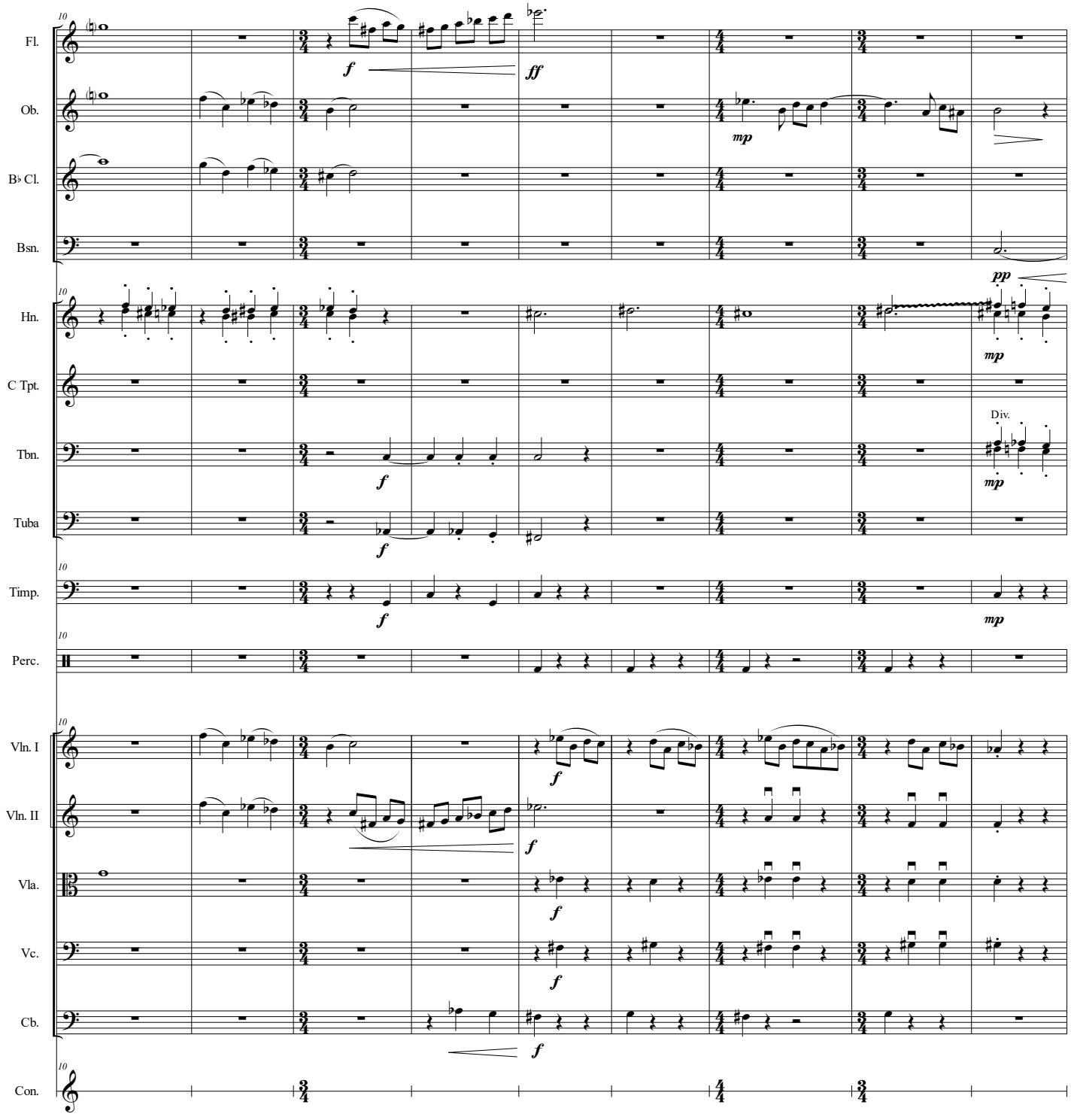
Flutes
Clarinet in E-flat
Clarinets in B-flat
Bassoons
Horns in F
Trumpets in C
Trombones
Tuba
Violin I
Violin II
Viola
Cello
Contrabass
Timpani
Percussion
- Bass Drum
- Snare Drum
- Tambourine
- Splash Cymbals
- Triangle
- Drum Sticks
- Extra Stands
- Boomwhackers
- Misc. for Destruction

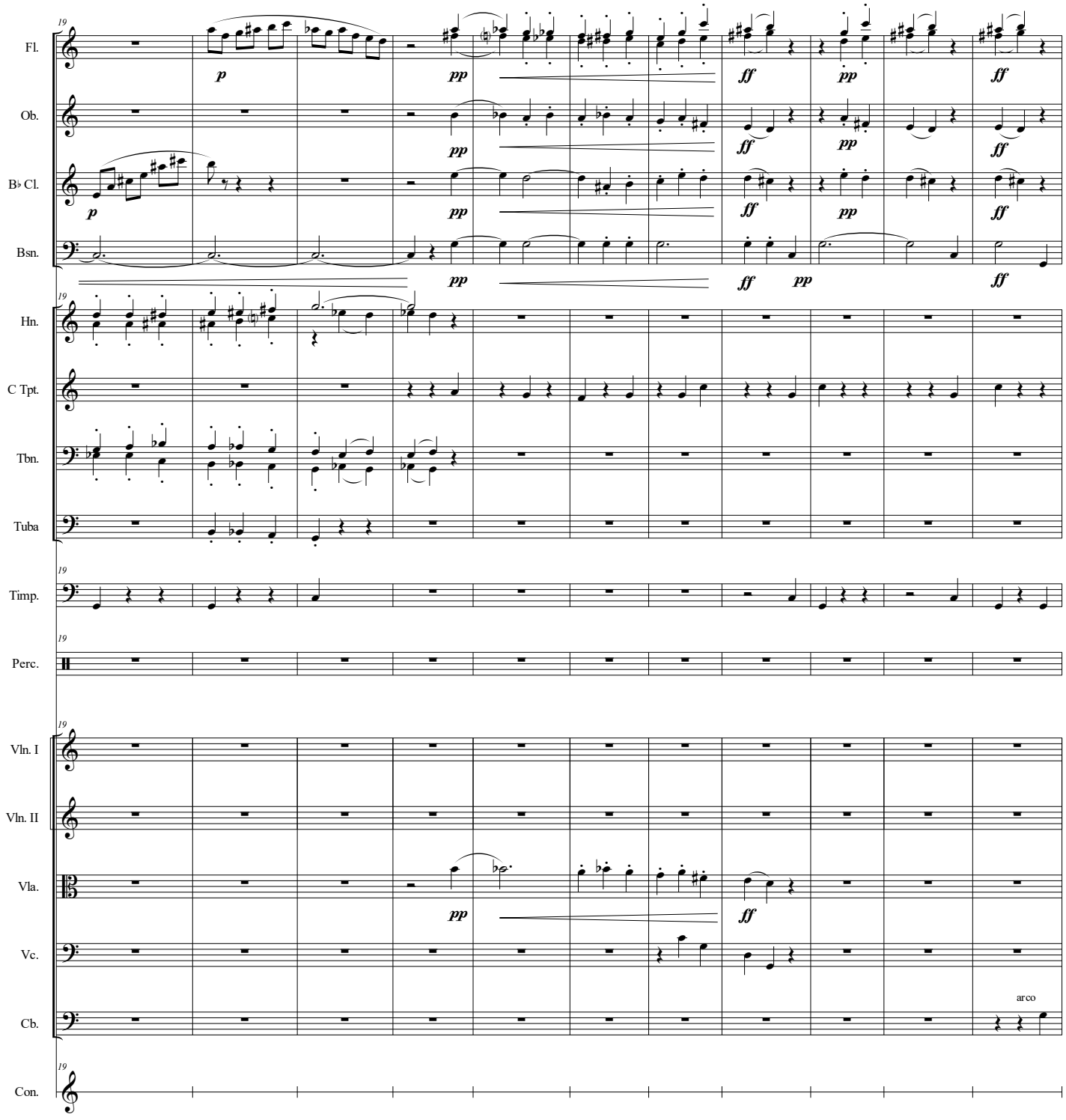
David, Waltzing in the Lien's Den

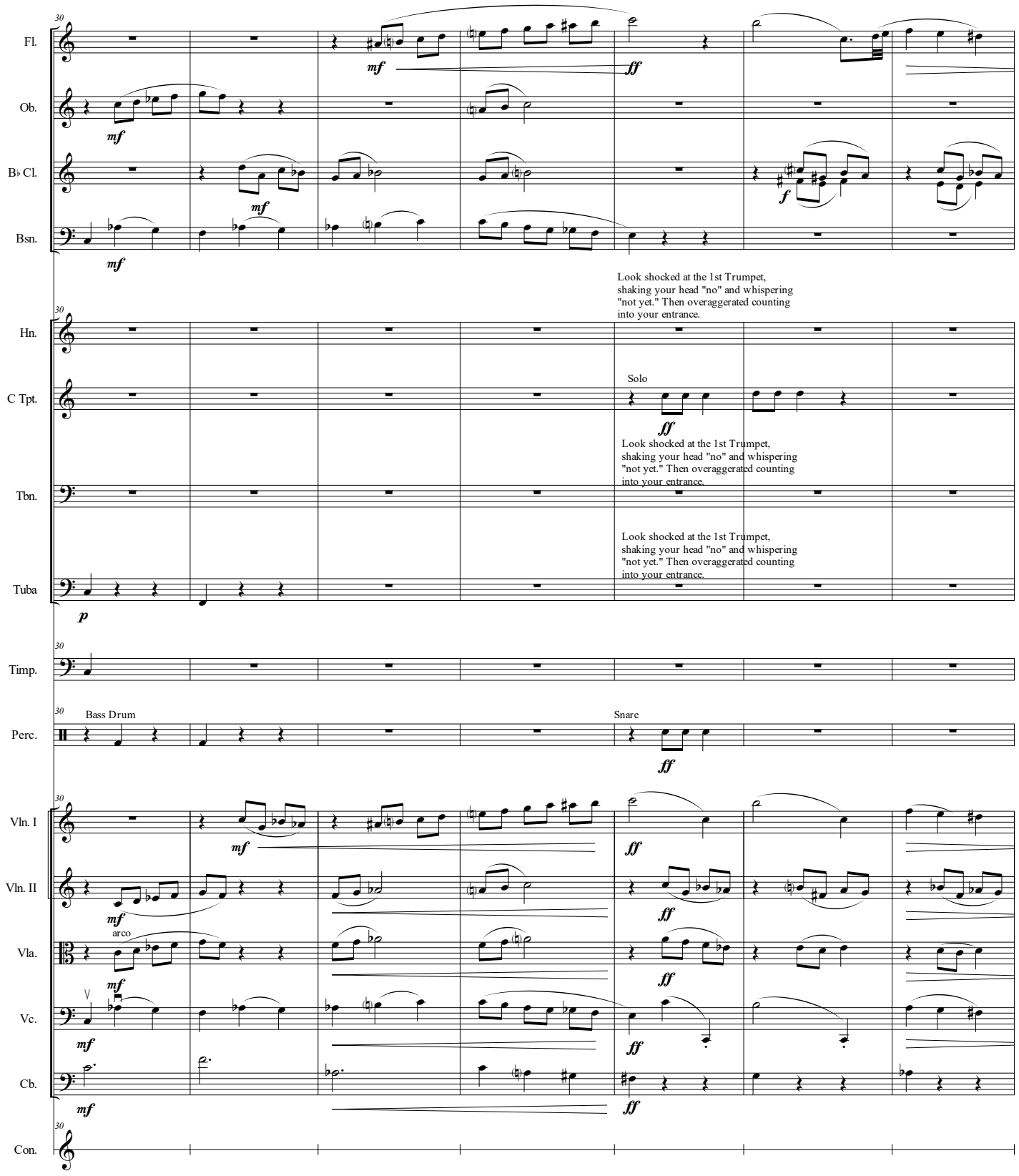
Matt Mason

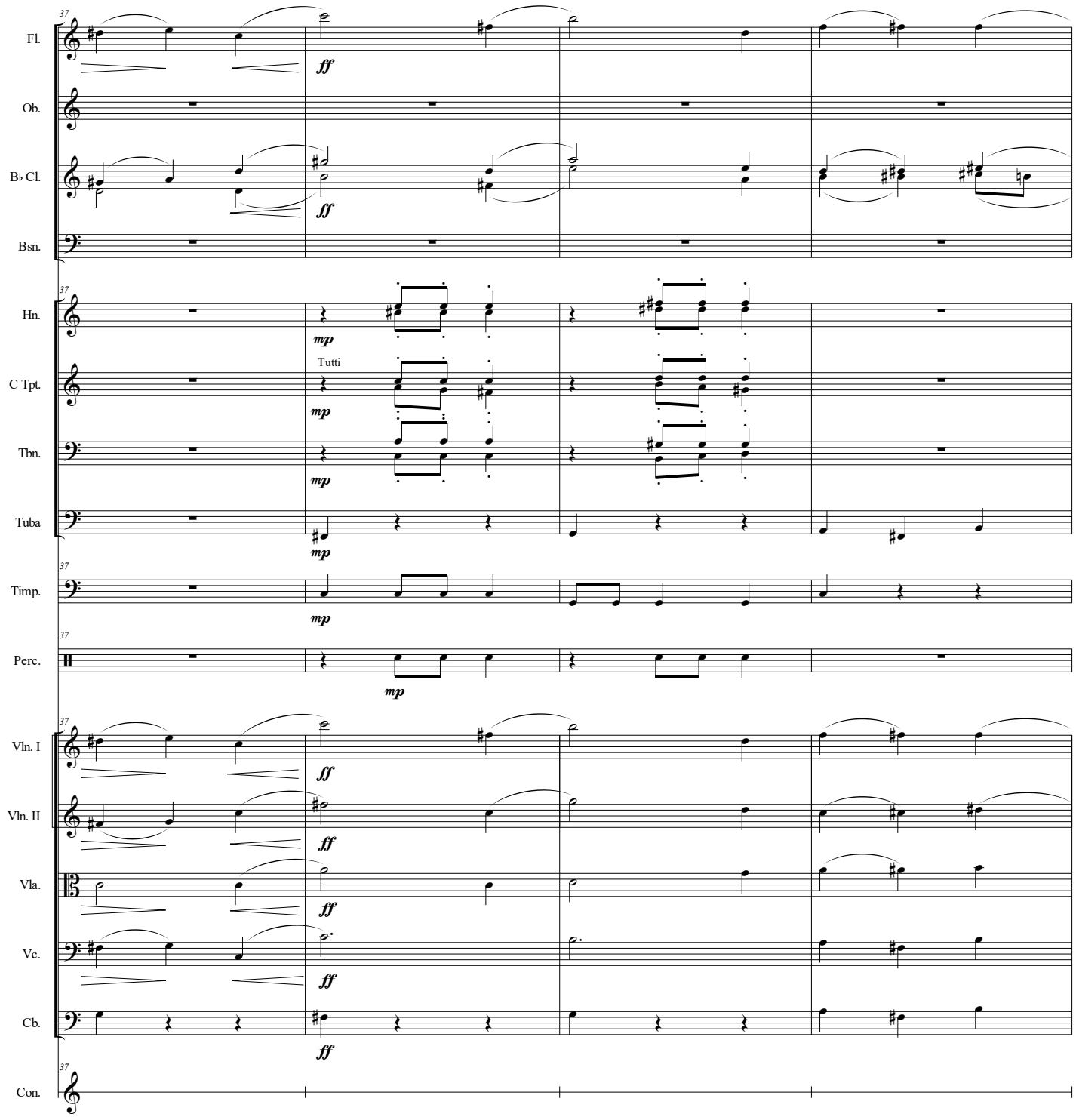


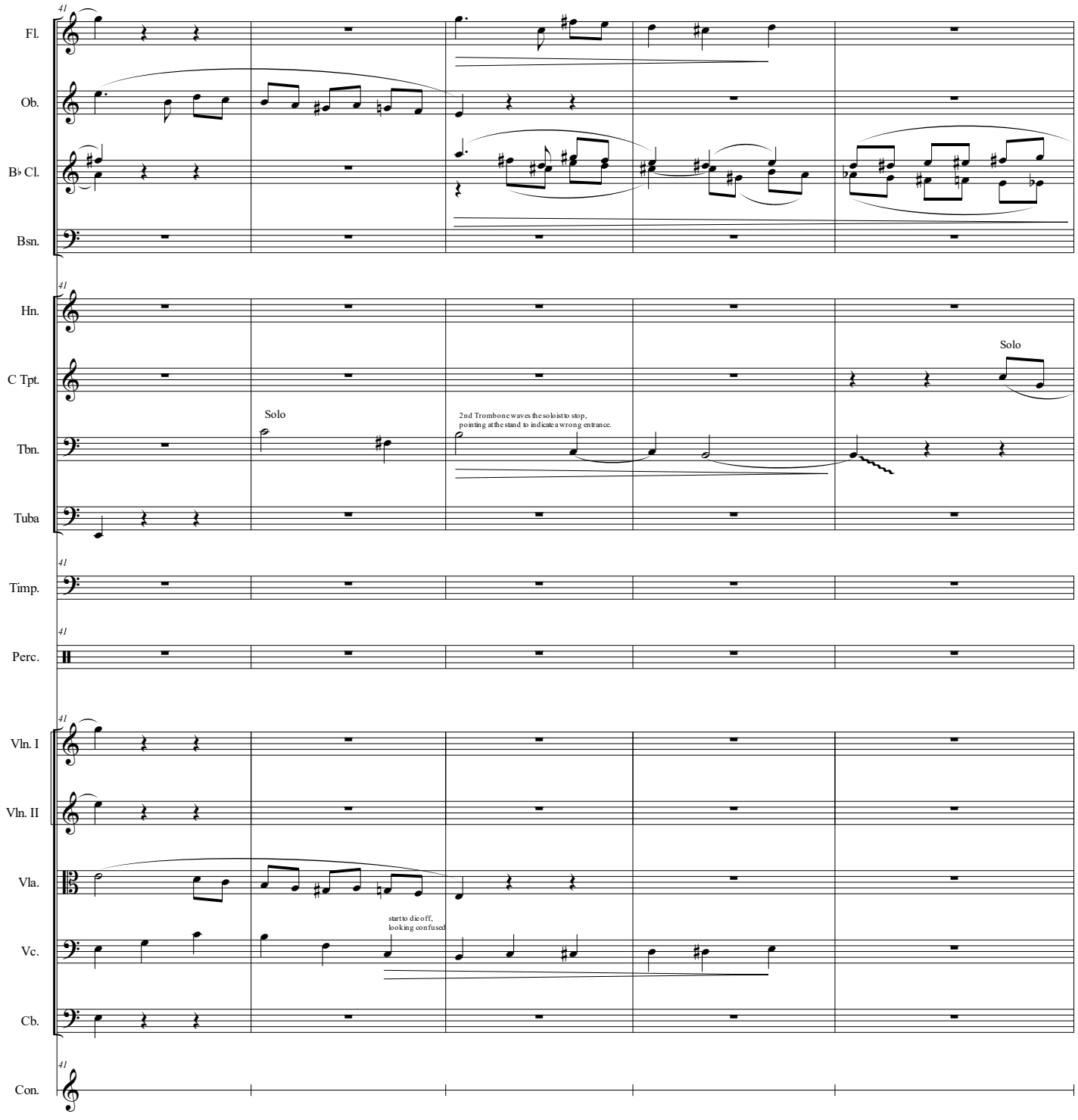
© Matt A. Mason

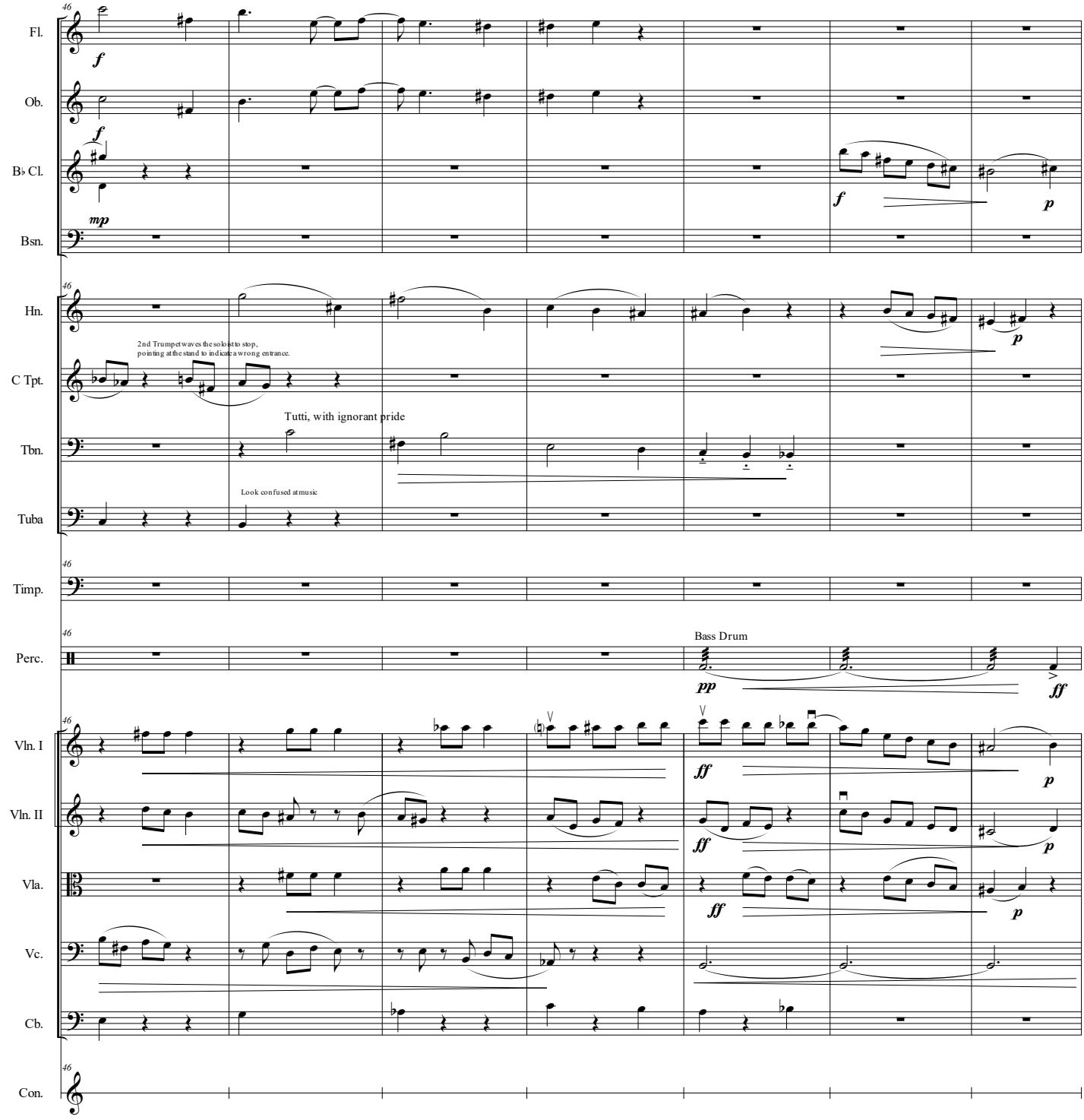

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
Div.

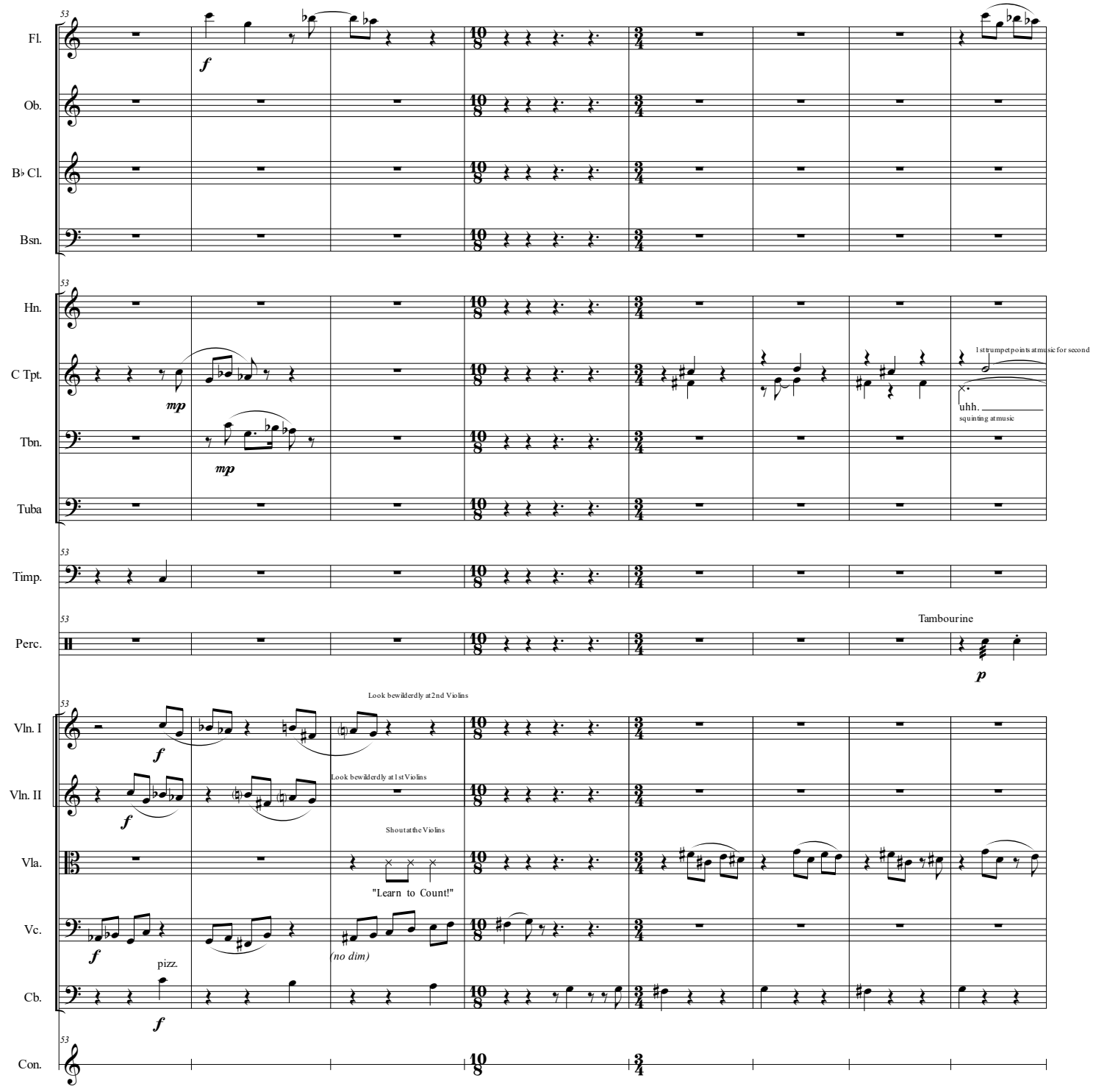

19
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
p
pp
ff
arco

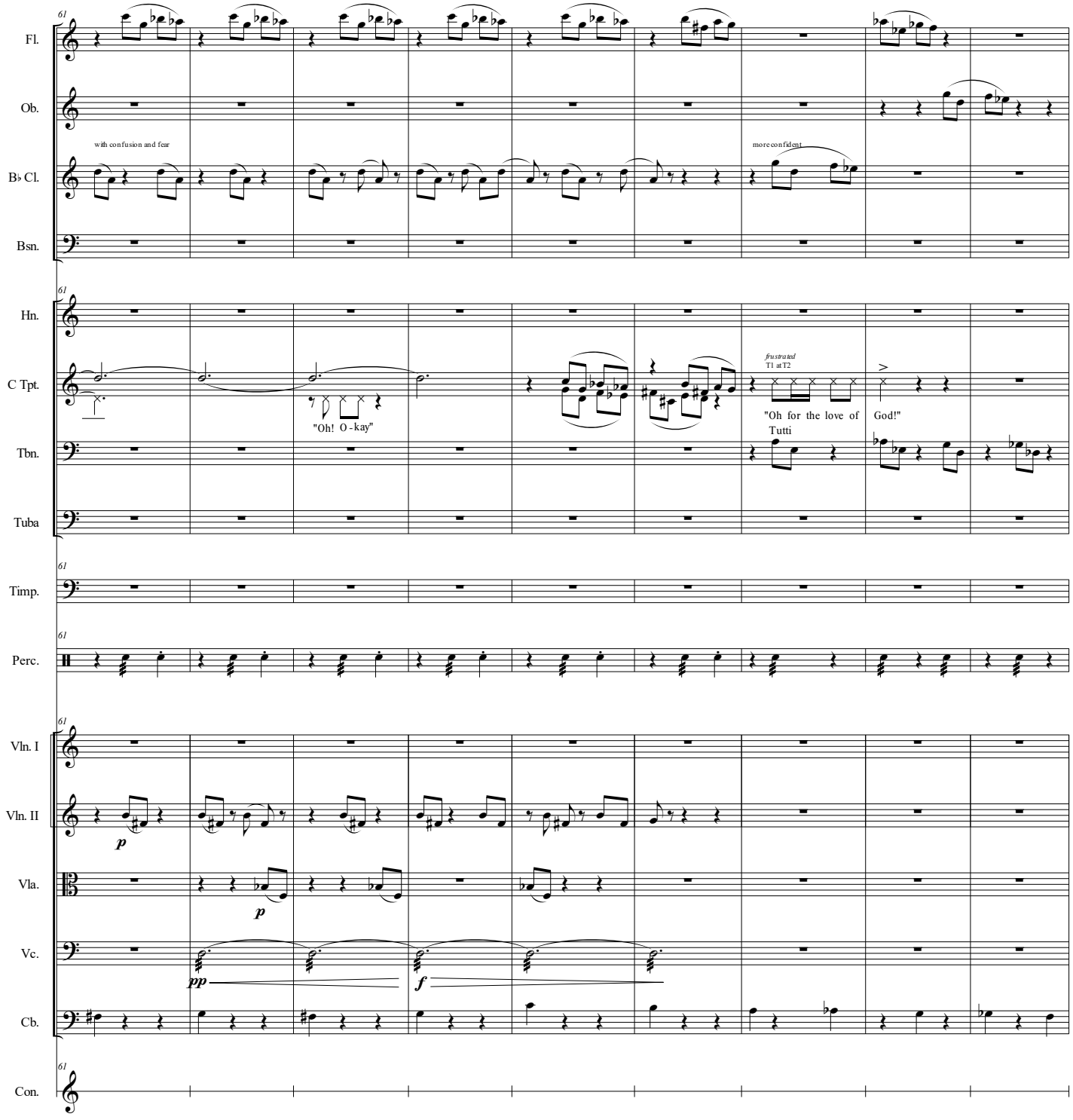

30
Fl.
Ob.
B♭ Cl.
Bsn.
mf
ff
f
Look shocked at the 1st Trumpet, shaking your head "no" and whispering "not yet." Then overaggerated counting into your entrance.
Hn.
C Tpt.
Solo
Tbn.
Tuba
p
Timp.
Bass Drum
Snare
Perc.
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.
Con.

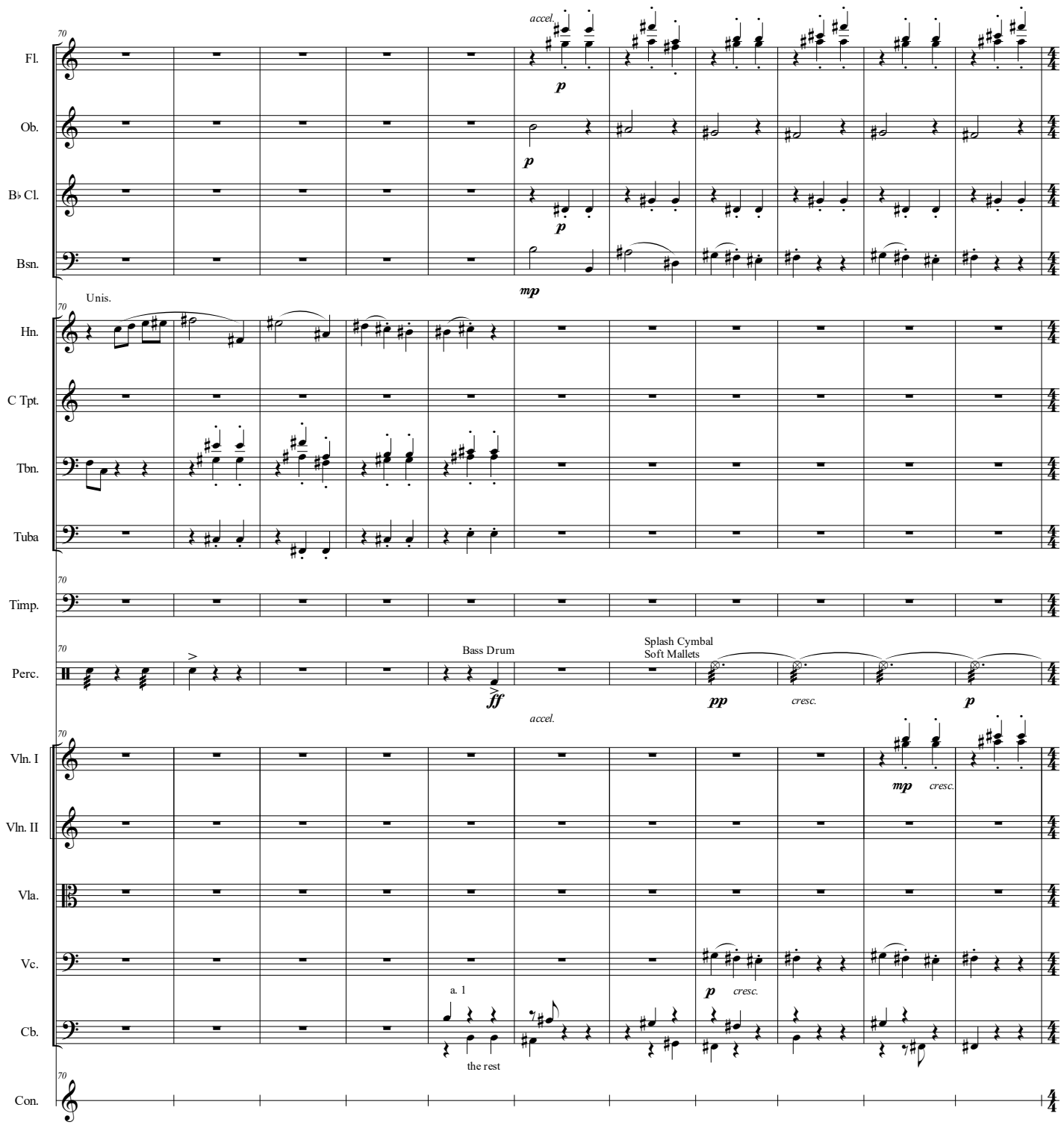

37
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
ff
mp
Tutti

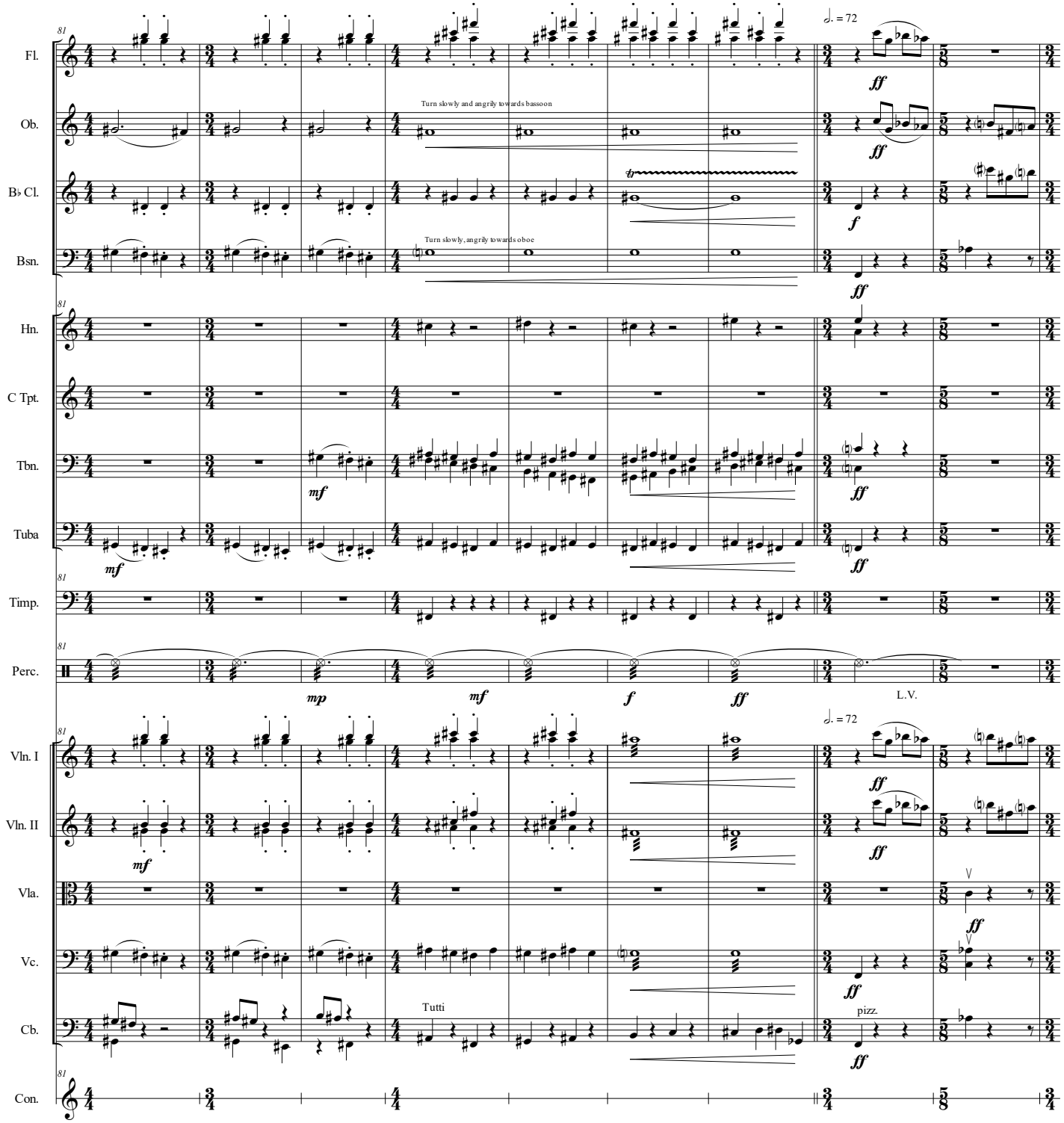

41
Fl.
Ob.
B♭ Cl.
Bsn.
41
Hn.
C Tpt.
Solo
Solo
2nd Trombone waves the soloist to stop, pointing at the stand to indicate a wrong entrance.
Tbn.
Tuba
41
Timp.
41
Perc.
41
Vln. I
Vln. II
Vla.
start to die off, looking confused
Vc.
Cb.
41
Con.

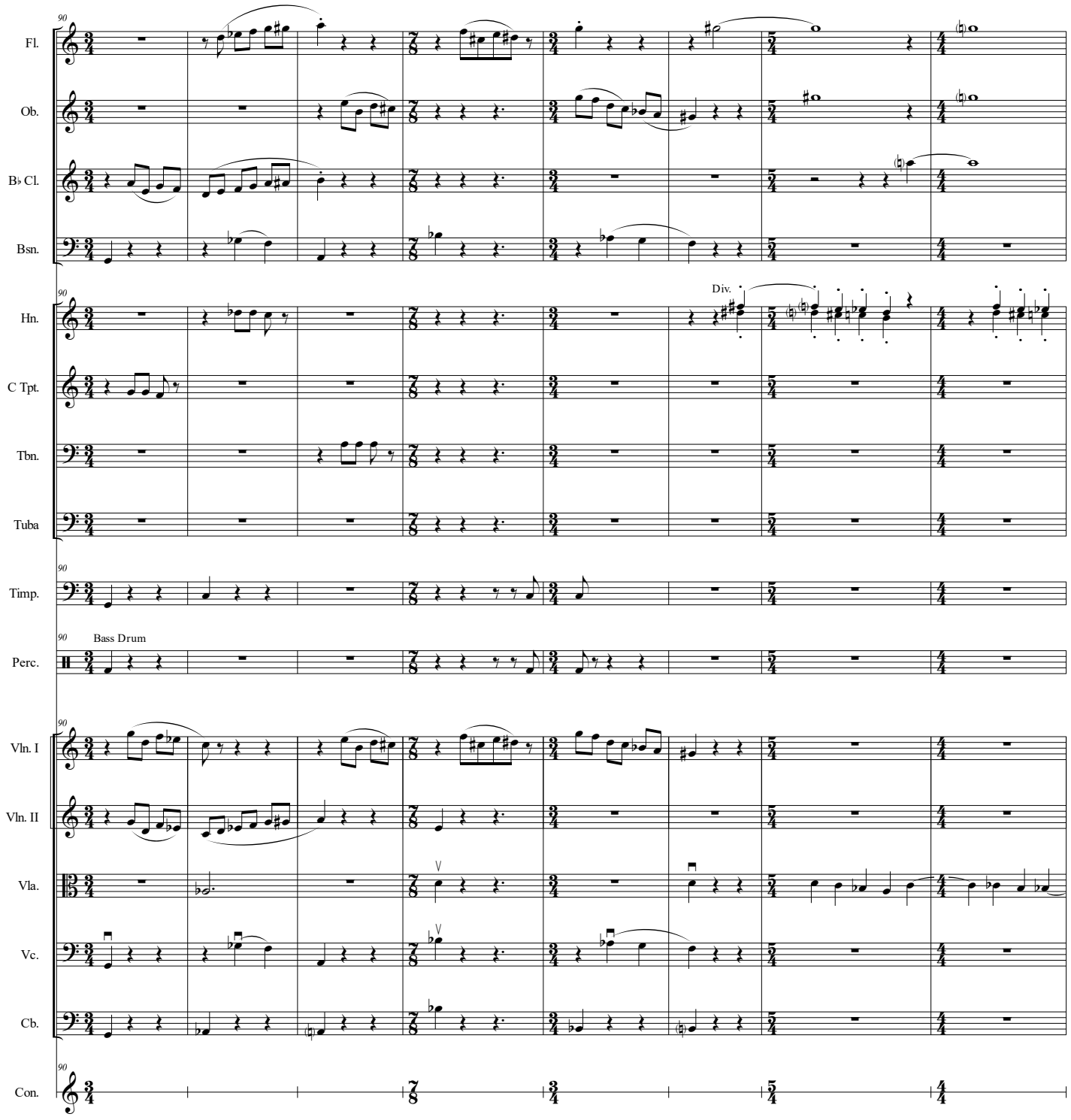

46
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
f
mp
p
2nd Trumpet waves the soloist to stop, pointing at the stand to indicate a wrong entrance.
Tutti, with ignorant pride
Look confused at music
Bass Drum
pp
ff

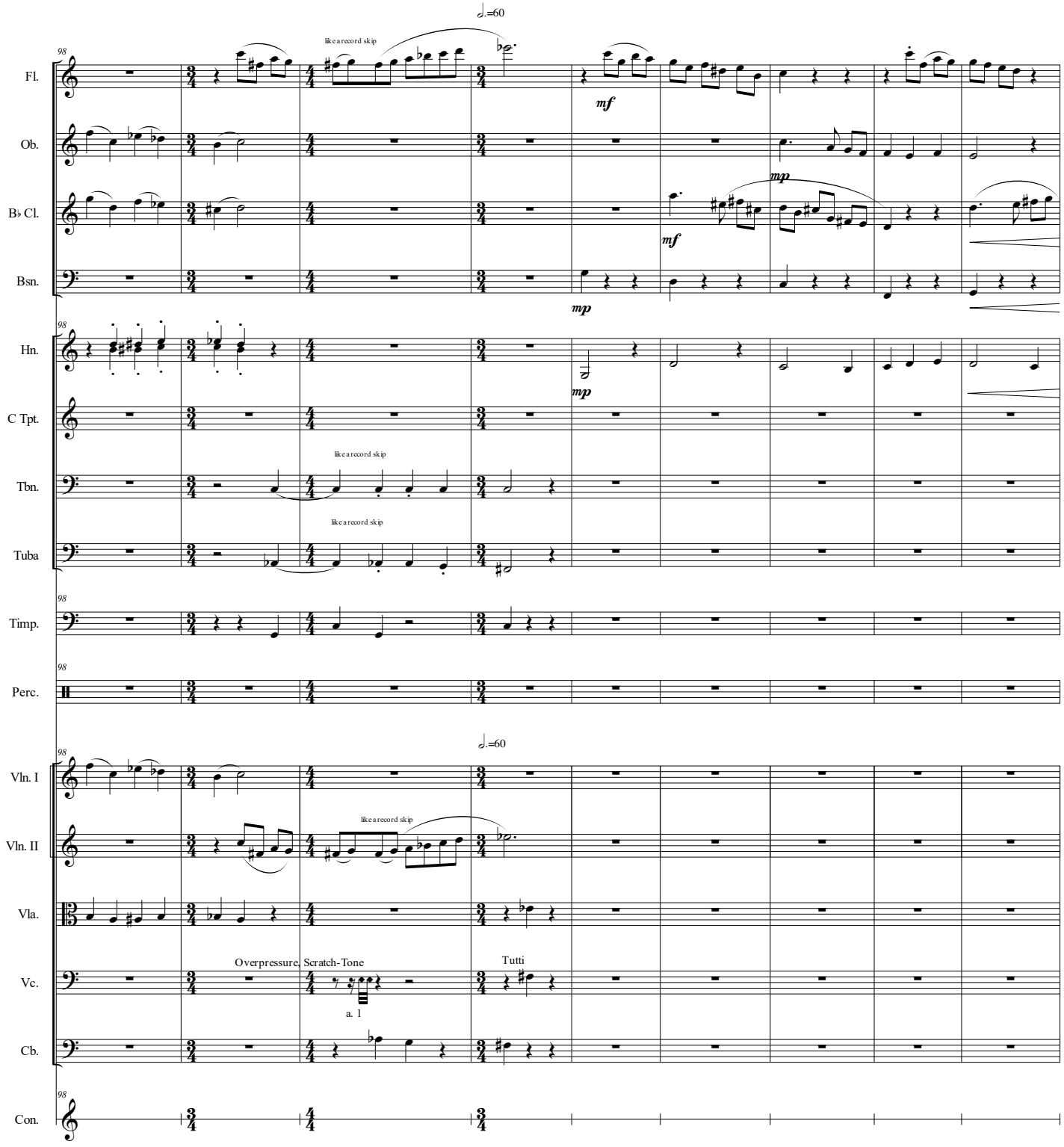

53
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
f
mp
1 strumpet points at music for second
uhh.
squinting at music
Tambourine
p
Look bewilderdly at 2nd Violins
Look bewilderdly at 1 st Violins
Shout at the Violins
"Learn to Count!"
(no dim)
pizz.

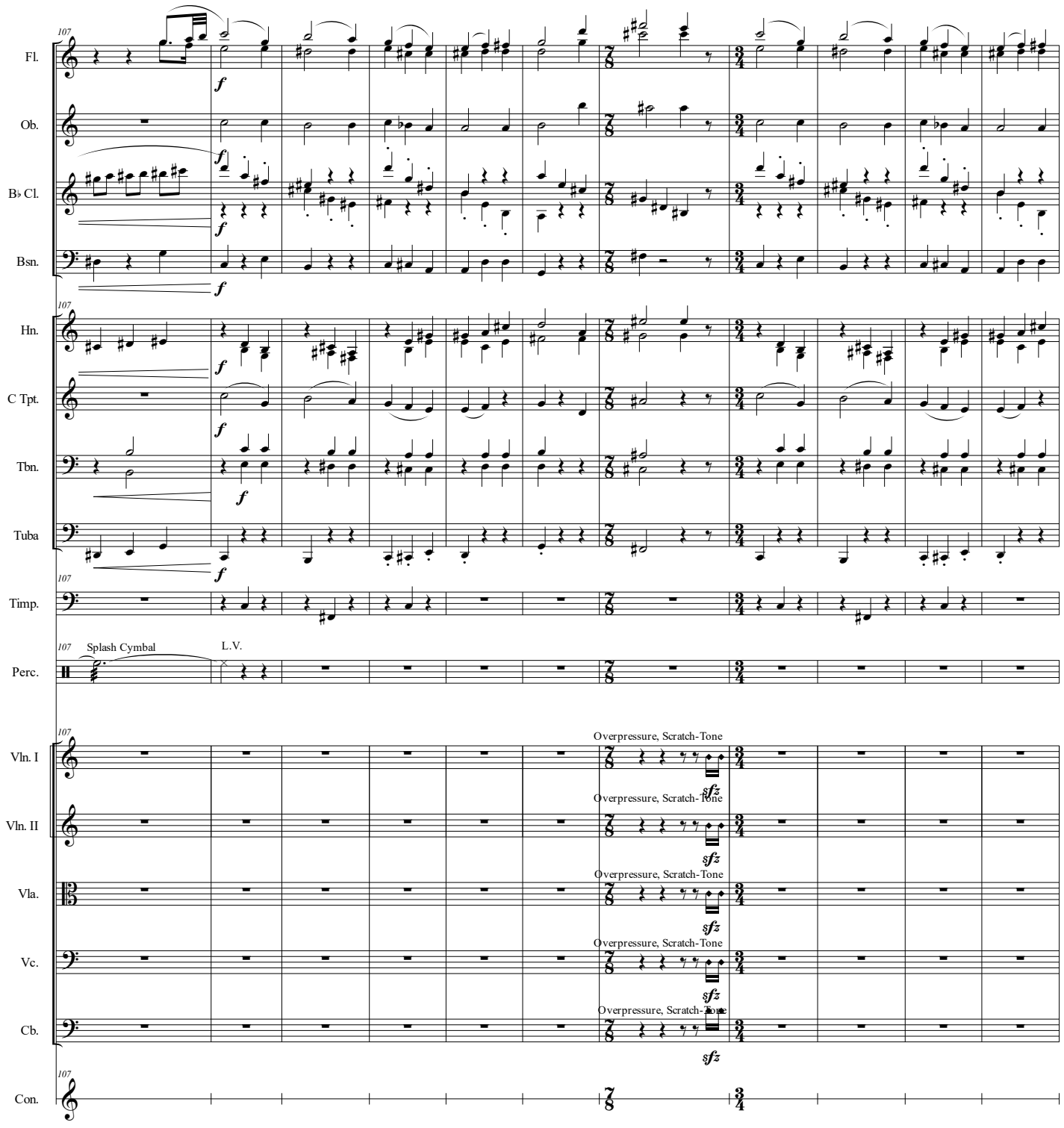

61
Fl.
Ob.
with confusion and fear
more confident
B♭ Cl.
Bsn.
Hn.
C Tpt.
"Oh! O-kay"
frustrated
T1 at T2
"Oh for the love of
Tutti
God!"
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
p
pp
f

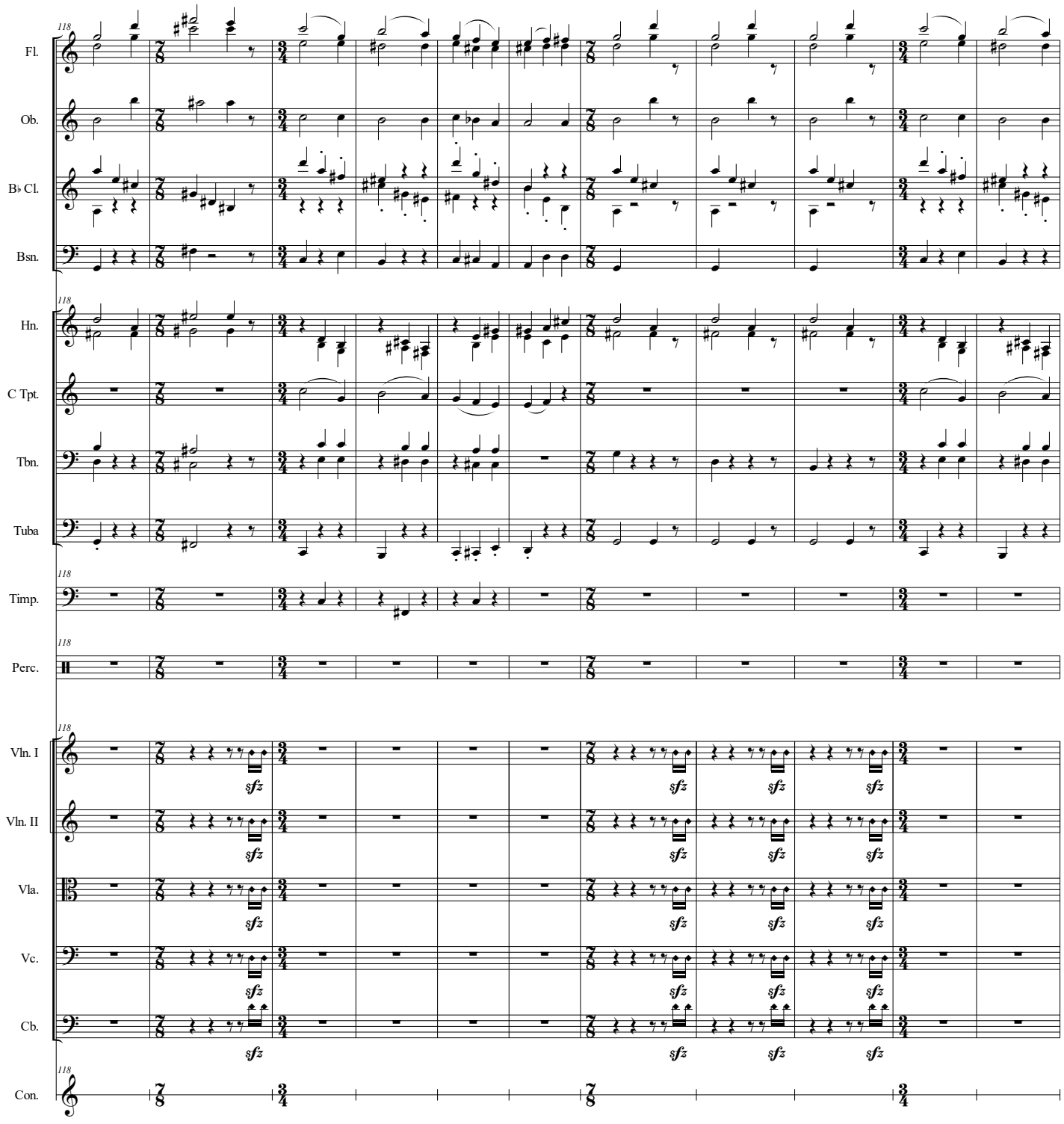

70
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
accel.
p
mp
Unis.
Bass Drum
ff
Splash Cymbal
Soft Mallets
pp
cresc.
a. 1
the rest

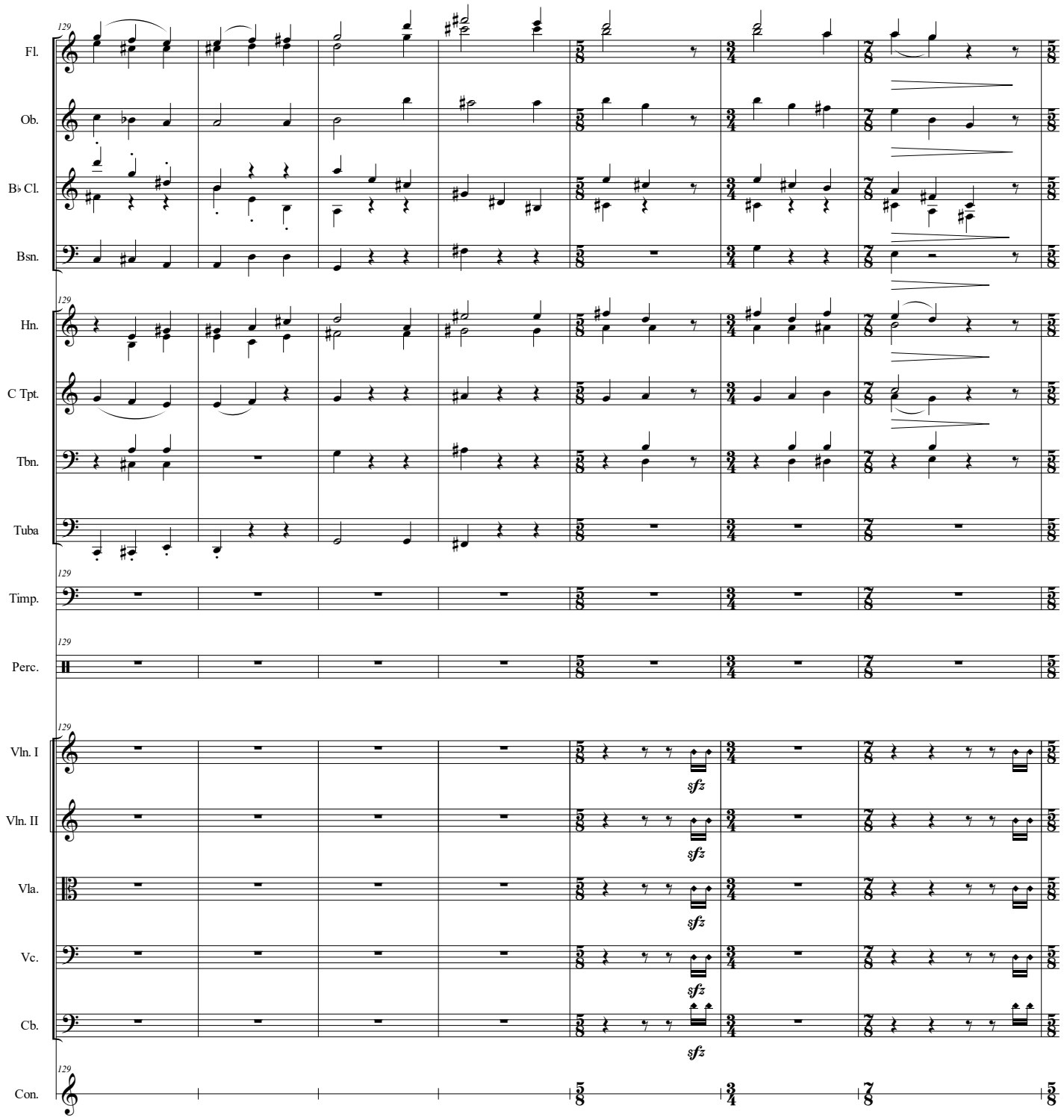

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
81
Turn slowly and angrily towards bassoon
Turn slowly, angrily towards oboe
Tutti
pizz.
L.V.
mp
mf
f
ff

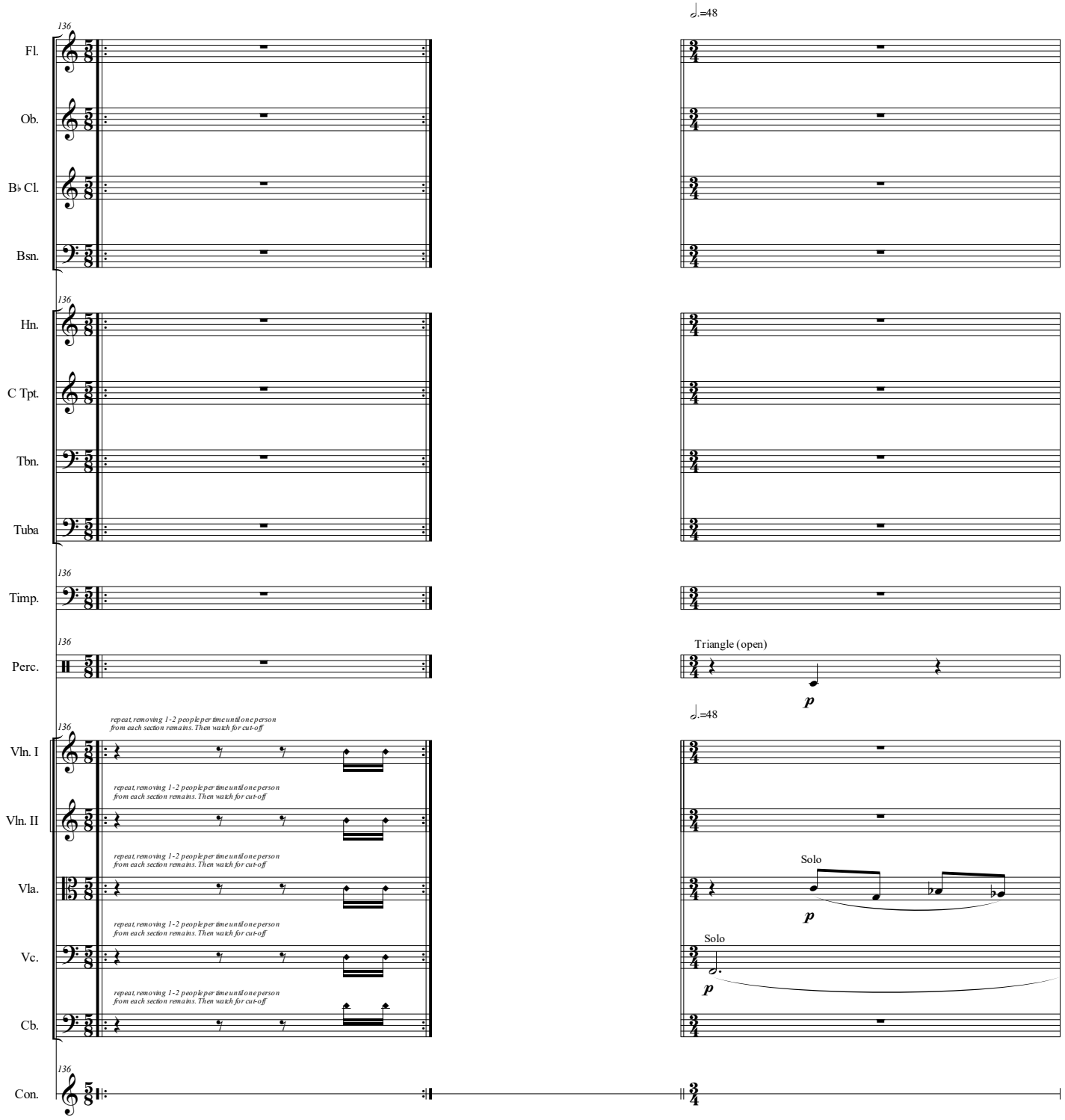

90
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Div.
C Tpt.
Tbn.
Tuba
Timp.
Bass Drum
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.


♩.=60
like a record skip
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
mf
mp
Overpressure, Scratch-Tone
a. 1
Tutti

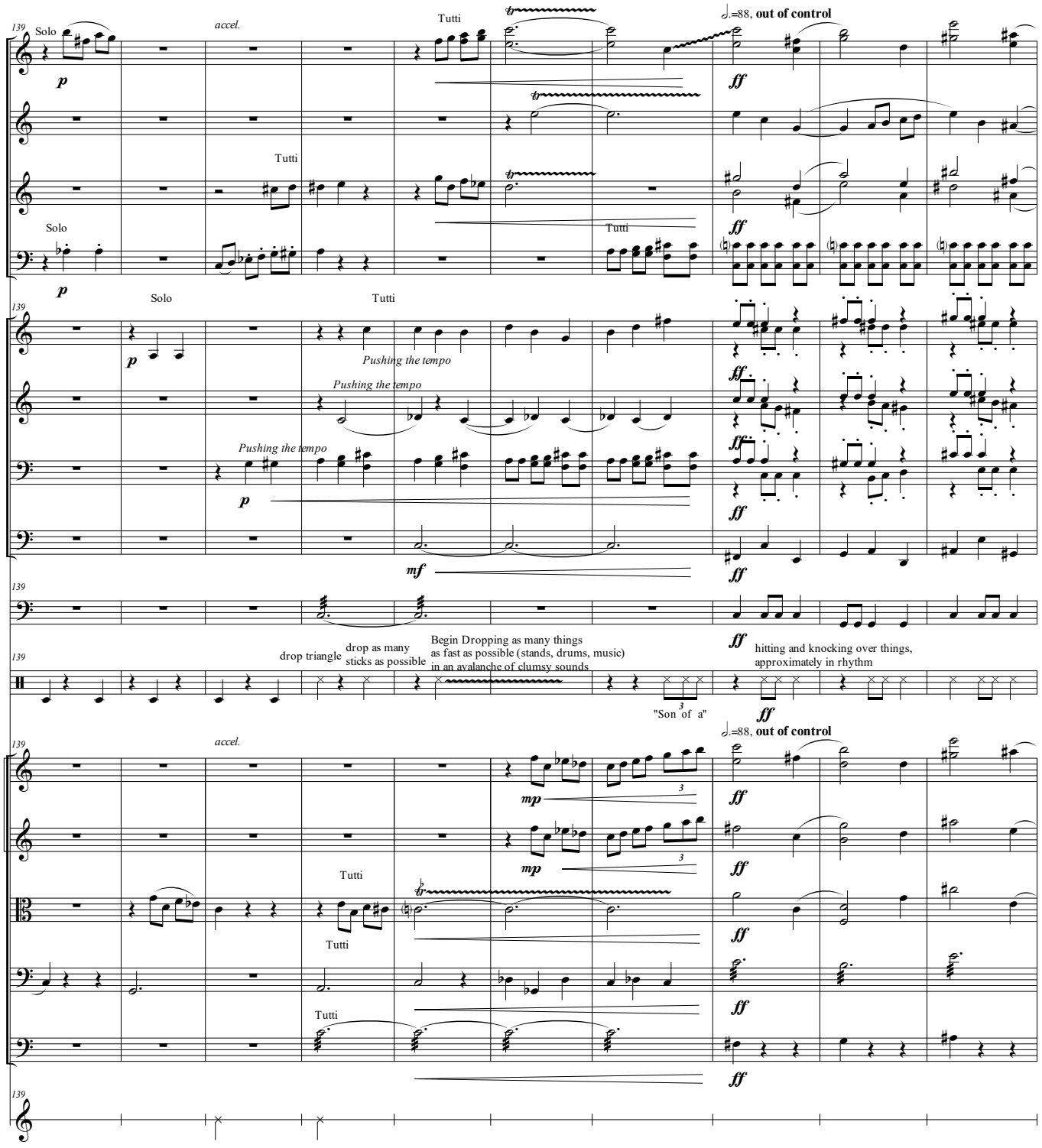

107
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Splash Cymbal
L.V.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
Overpressure, Scratch-Tone
sfz


118
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
sfz


129
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
sfz



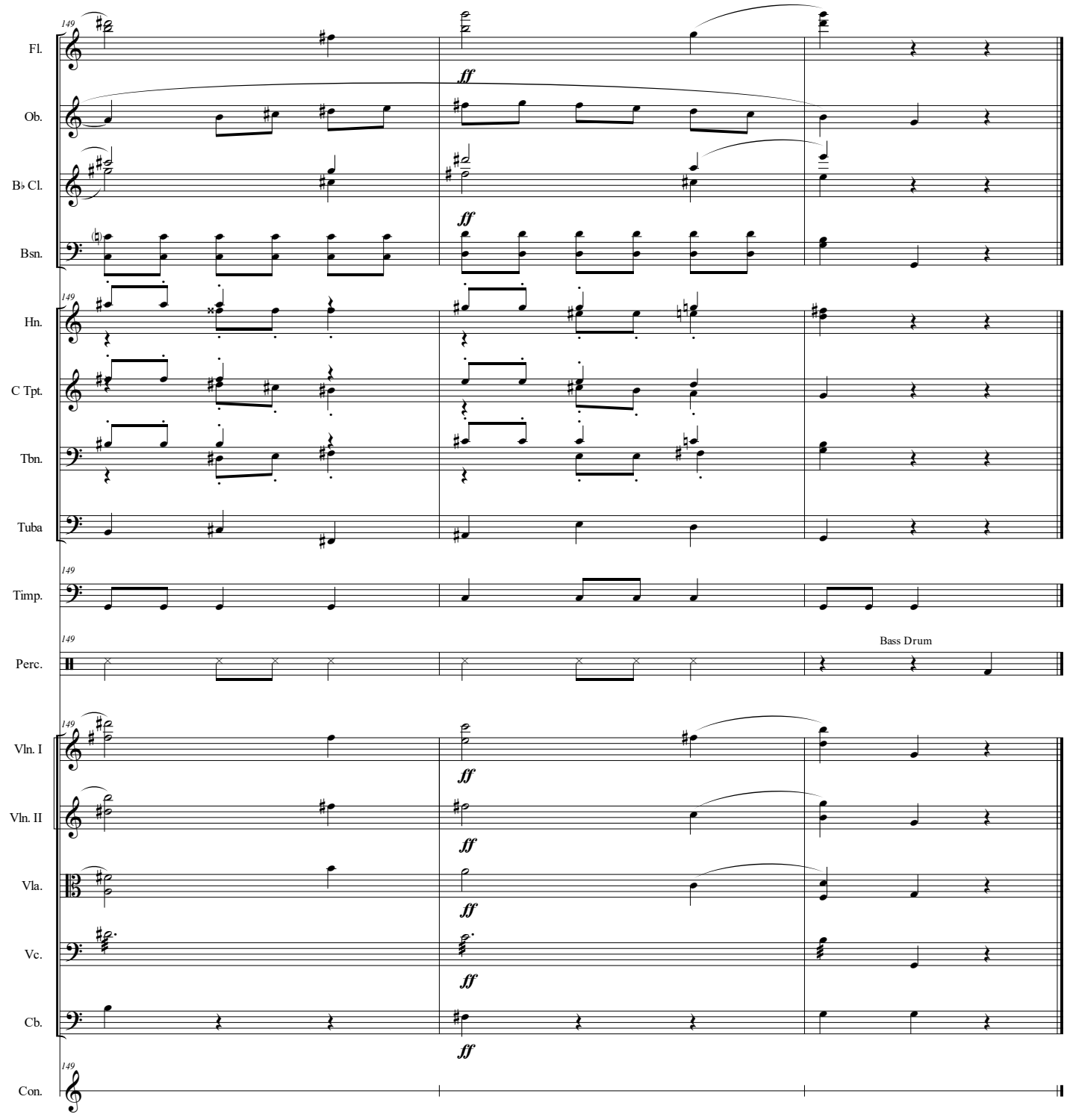
Spoken (with defeat):
I just...Can we... Viola, cello, horn, bassoon, and flute soloists. From the top please.



"Add Clarinets"

"Trombones, I didn't say come in. Brass, No! "

"Fine. Ignore Him Everybody, prepare to come in"


149
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Perc.
Bass Drum
Vln. I
Vln. II
Vla.
Vc.
Cb.
Con.
ff

Kosmonaught

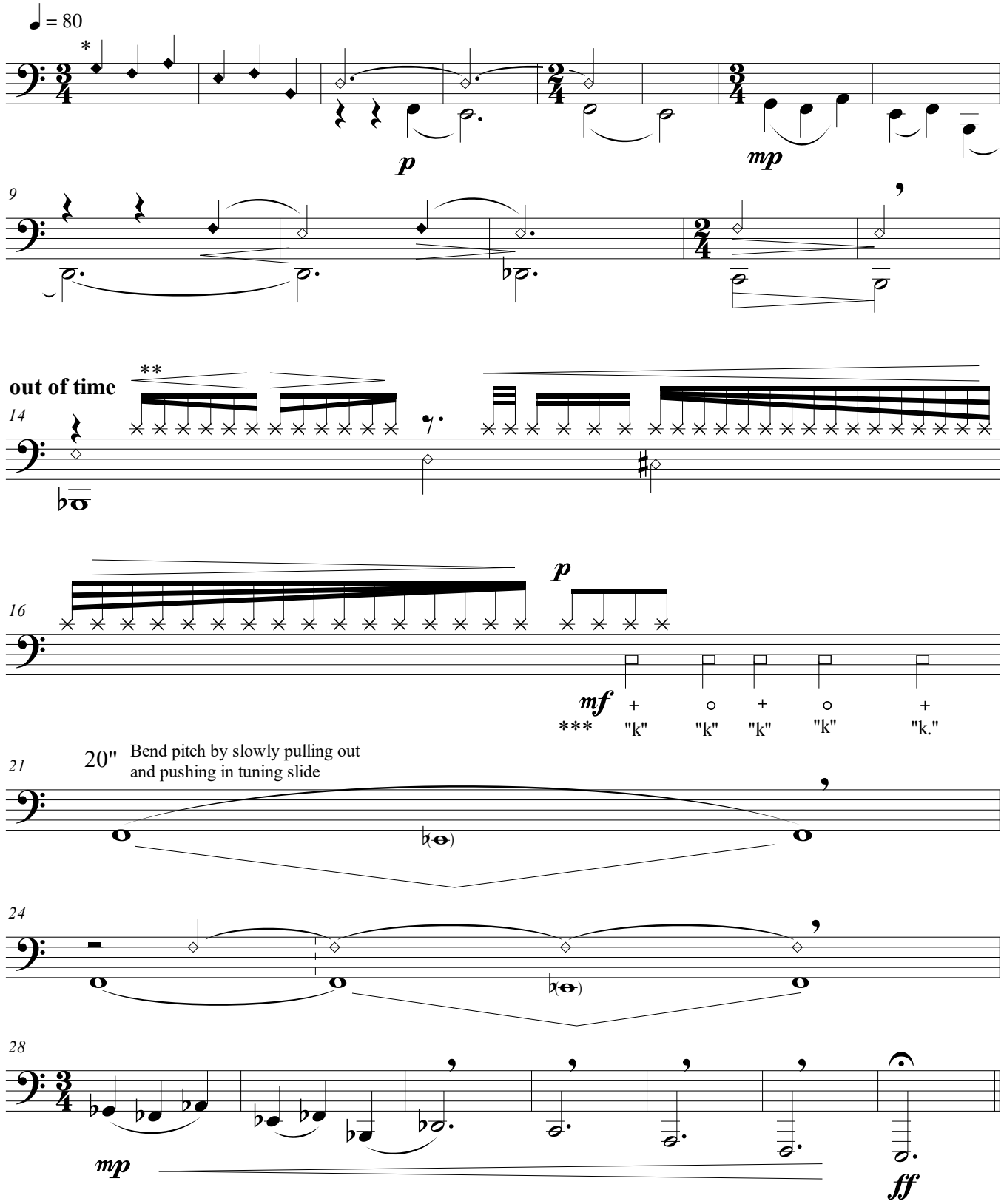
For Tuba Alone

By Matt Mason

Kosmonaught

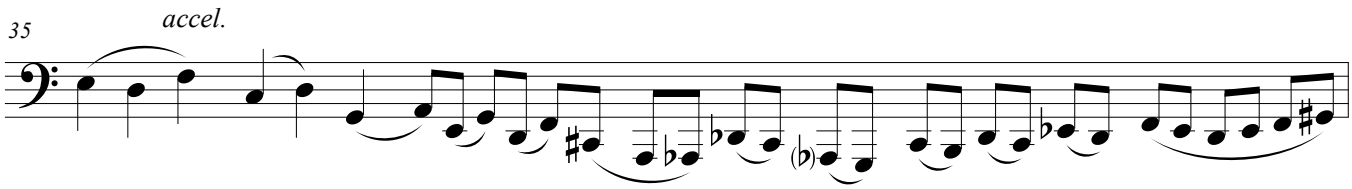
Matt Mason

For Tuba Alone



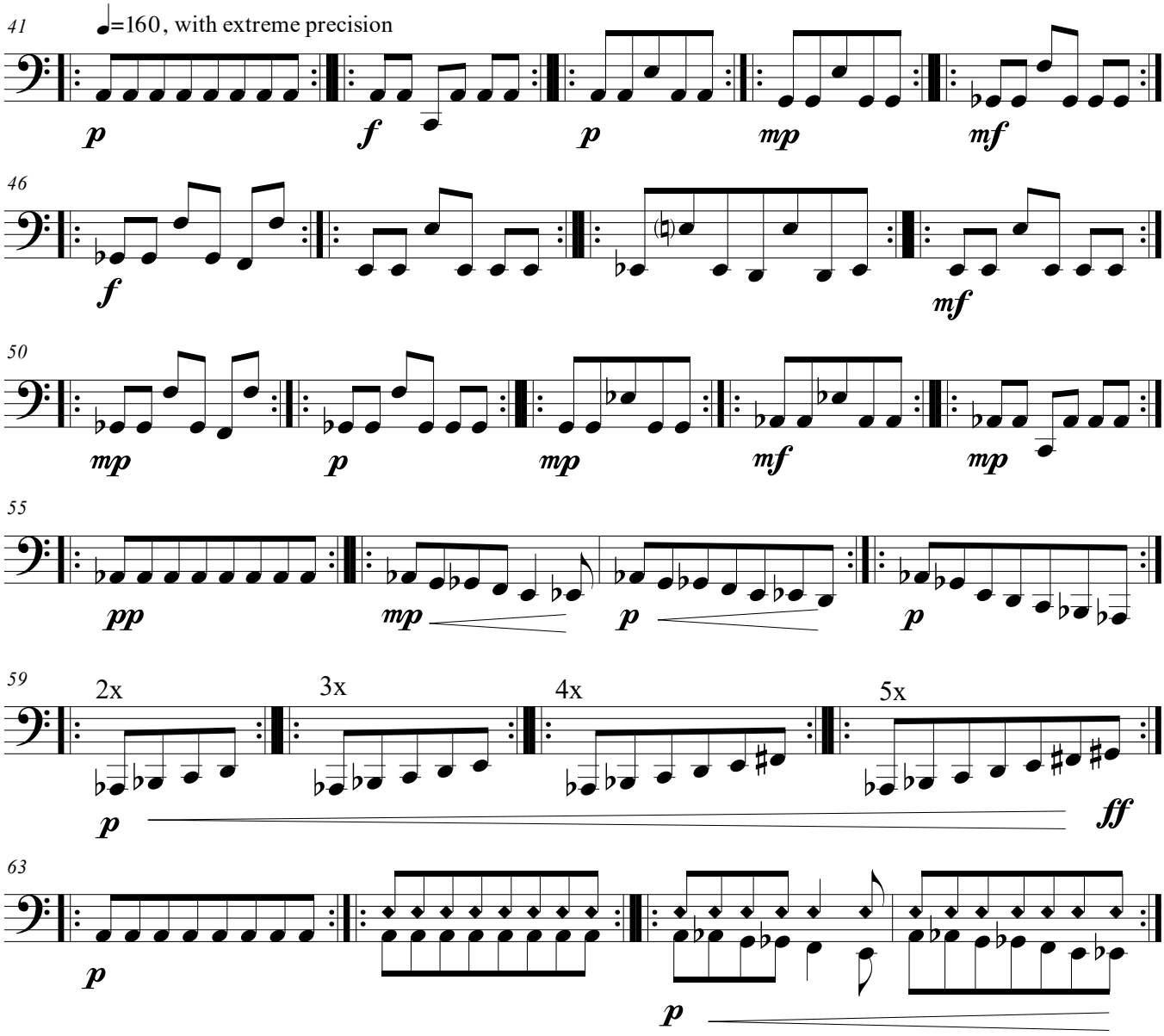
* humming into tuba mouthpiece
** click fingernails on bell
*** aspirate a "k" consonant into a breath. "+" means exhale, "o" mean inhale

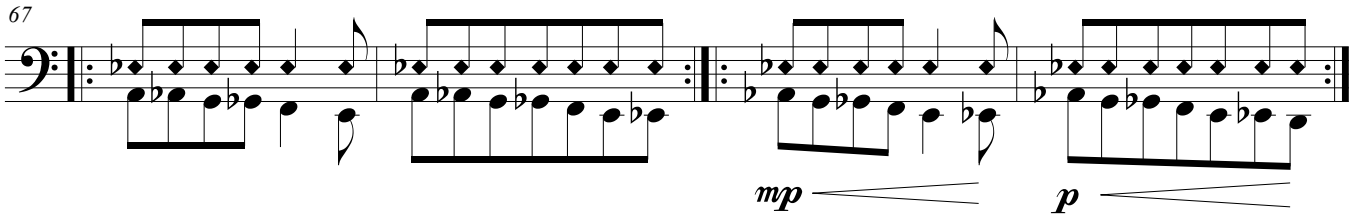
© Matt A. Mason

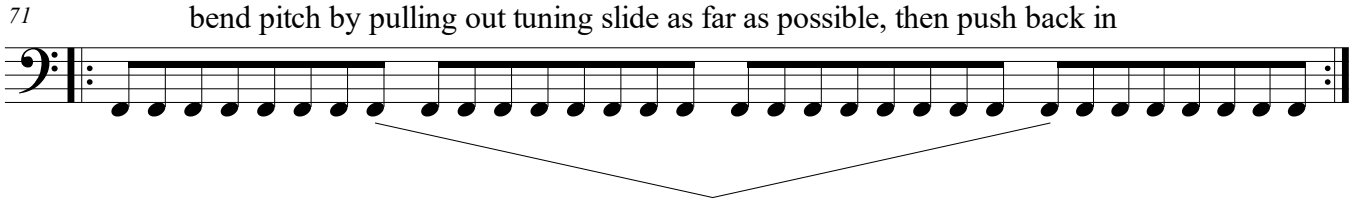
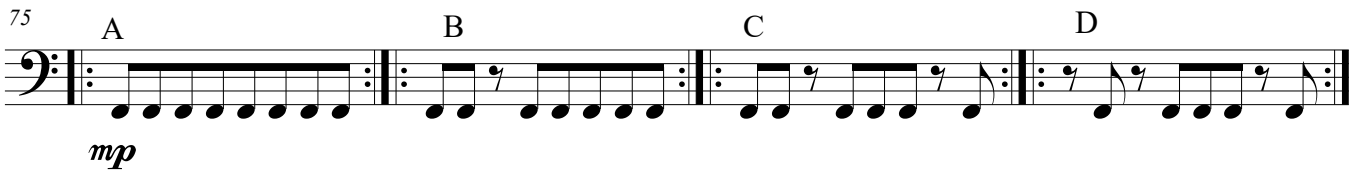
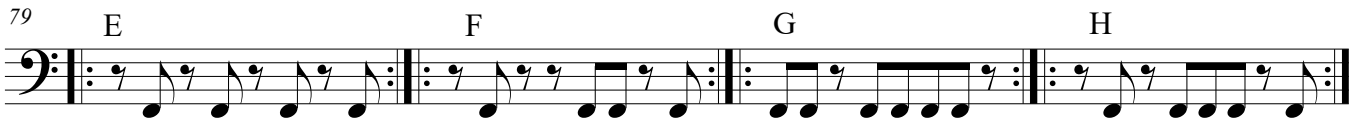
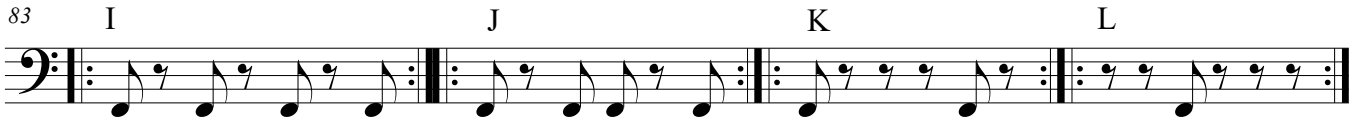
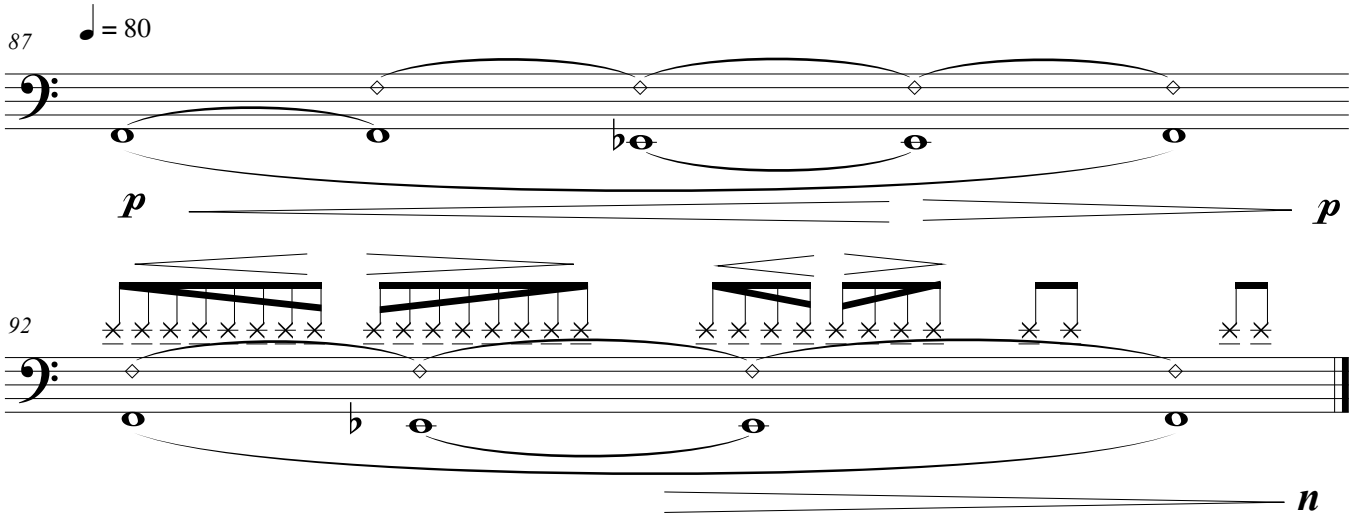


Each set of repeats constitutes a cell. Repeat each cell between 2 and 8 times (unless otherwise specified above the cell). As you finish each cells repetitions, you may move one cell forward or one cell backward. If you choose to move one cell backwards, however, you may not choose to go backwards again, 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.







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)