

DO IT LIVE!

commissioned by the Indiana University New Music Ensemble

Ryan Chase (2010)

Score in C

aggressive, but jocular

$\text{♩} = 144$

The musical score consists of two main sections. The top section, starting at measure 1, includes parts for Flute / Piccolo, Oboe, Clarinet in B♭/Bass Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Bass Trombone, Tuba, Percussion 1, Percussion 2, Harp, and Piano / Celesta. The bottom section, starting at measure 2, includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. Both sections feature dynamic markings like ff, p, and sfp, and various performance instructions such as "slap mouthpiece with palm" and "jet-whistle". Measure 1 ends with a forte dynamic ff. Measure 2 begins with a piano dynamic pp. Measures 3 and 4 show complex rhythmic patterns with eighth-note heads and stems. Measure 5 concludes with a piano dynamic pp.

soffata (breath tone)

Fl. **3** **4** **slap-tongue** **f** **2** **4** **jet-whistle** **3** **4** **tongue ram**

Ob.

B. Cl.

Bsn.

Hn. **blow air through instrument (no pitch)** **+ f**

C Tpt. **p f pp**

B. Tbn. **(harm., s.i.)** **sf p** **<mf** **mute on**

Tba. **(muted)** **f**

Perc. 1 **(Sm. Sus., Cymb./Glock.)** **p mf mp mf p f** **Glockenspiel, brass mallets** **p 5**

Perc. 2 **(Shaker/Tam-tam)** **p 3** **Tam-tam, triangle beaters on surface** **p mf p**

Hp. **(8) f** **mf 5** **f p**

Pno. **p 3 f 6 p ff 6 p mf p f 3 3 p**

Vln. I **3** **4** **ff p mf mp 5 f ff p f p**

Vln. II **p ff p sf p ff ff arco p f p**

Vla. **p mf p pp ff ff arco p f p**

Vc. **p pp mp molto sul pont. sul tasto ff pizz. arco molto sul pont. pp f pizz. ff**

Cb.

A

4

4

Fl. (soff. flr.) ord. flr.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt. (cup mute)

B. Tbn. (harm., s.i.)

Tba. (muted)

Perc. 1 (Glock.)

Perc. 2 (Tam-tam/ Crotales)

Hp.

Pno.

3

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 12 13 14 15

4

moving forward, less fragmented
B

Fl. -

Ob. -

B. Cl. -

Bsn. -

Hn. blow air through instrument (no pitch)

C Tpt. (cup mute) -

B. Tbn. (harm., s.i.) (harmon, stem in)

Tba. (muted) muted

Perc. 1 (Marimba) -

Perc. 2 (Tam-tam) -

Hp. -

Pno. *f* 6 *ff* 3

4

moving forward, less fragmented
B

Vln. I -

Vln. II -

Vla. -

Vc. arco molto sul pont.

Cb. *ff* 3 *p-f* *f* *p-f* *ff* *p-ff* 3

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt. (cup mute)

B. Tbn. (harm., s.i.)

Tba. (muted)

Perc. 1 (Marimba)

Perc. 2 (Tam-tam)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tongue ram slap-tongue soffiate (breath tone)
solo, molto esp.

(slap-tongue)

open

Marimba, hardest possible mallets (lots of attack)

Tam-tam, triangle beaters
 on surface on rim

pizz.

arco molto sul pont.

molto sul pont.

(molto s.p.)

arco molto sul pont.

ff

flowing, but with intensity

C

3
4**4**
4**2**
4**4**
4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt. (cup mute)

B. Tbn.

Tba.

Perc. 1 (Marimba)

Vibraphone, motor off; hard mallets

Perc. 2 (Vibes)

mf ³ p ³ ♫_{Qd}

Hp.

Pno.

flowing, but with intensity

C

3
4 ord. arco**4**
pizz.**2**
4**4**
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

3 **4** **4** **2** **4** **4**

Fl. **Ob.** **B. Cl.** **Bsn.**

Hn. **C Tpt. (cup mute)** **B. Tbn.** **Tba.**

Perc. 1 (Marimba) **Perc. 2 (Vibes)**

Hp.

Pno.

Vln. I **Vln. II** **Vla.** **Vc.** **Cb.**

Fl. **4** **4** **3** **8** **4** **4** **2** **4** **E** **3** **4** **#v** **4** **4**

Ob.

B. Cl.

Bsn.

Hn.

C Tpt. (harm., s.i.) mute on (harmon, stem in) + + + + open ff

B. Tbn.

Tba.

Perc. 1 (Marimba)

Perc. 2 (Vibes/Multi) 5 3 3 f Hihat, sticks Pedal Bass Drum

Hp.

Pno. mf f ff

Vin. I **4** **4** **3** **8** **4** **4** **2** **4** **E** **3** **4** **#v** **4** **4**

Vin. II

Vla. p mf mp f sub. arco ff

Vc. arco p mf mp f sub. (pizz.) ff

Cb.

jagged, quirky

36 37 38 39 40

4

4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Tub Bells/
Shaker)

Perc. 2
(Tam-tam)

Hp.

Pno.

4

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto

ord.

pizz.

ff

arco

col legno tratto

mf

pp

3

4

4

4

pizz.

ff

arco

3

ord.

ff

mf

pp

arco

col legno tratto

mf

pp

pizz.

ff

46

47

48

49

H
2 4 3 8 2 4 3 4 4

Fl. *mf* *mp*

Ob. *mp*

Ct. *mf* *f*

Bsn.

Hn. blow air through instrument and sharply tongue each attack (no pitch) *f* *ff*

C Tpt. blow air through instrument and sharply tongue each attack (no pitch) *f*

B. Tbn. mute on (harmon, stem in) *mf* *f* open *ff*

Tba.

Perc. 1 (Shaker/Tam-tam/Glock.) *mf*

Perc. 2 (Crotalines) *mp*

Hp.

Pno. *p sub.* *ord.* *mp* *ff* *mf*

(Egg Shaker) *mp* *f* *ff*

Crotalines, ord. Tam-tam, brass Glockspiel mallets, on surface

Glockspiel, brass mallets

Vln. I *pp* *mp* *ord.* *pp* *mf* *molto sul pont.* *ff* *pizz.* *ff* *arco* *3* *ff*

Vln. II *mp*

Vla. *pizz.* *mf*

Vc. *ord. arco* *p* *mf* *ff* *pizz.*

Cb.

H
2 4 3 8 2 4 3 4 4

sul tasto → *molto sul pont.* *ff* *pizz.* *ff* *arco* *3* *ff* *pizz.* *ff*

Vln. I *pp* *mp* *ord.* *pp* *mf* *molto sul pont.* *ff* *pizz.* *ff* *arco* *3* *ff*

Vln. II *mp*

Vla. *pizz.* *mf*

Vc. *ord. arco* *p* *mf* *ff* *f* *pizz.*

Cb.

13

precise, brilliant

$\leftarrow \text{ } \downarrow = \text{ } \downarrow \rightarrow$

I

4 **4** **6** **8** **5** **8** **6** **8** **4** **8** **6** **8** **5** **8**

Fl. *ppp* *f*

Ob.

Ci. *ppp* *f*

Bsn. *ppp sub.* *f*

Hn.

C Tpt.

B. Tbn. *f*

Tba.

Perc. 1 *f* *mf* *(Crotales)*

Perc. 2 *mf* *(Crotales)*

Hp.

Cel. *f* *Celesta*

Vln. I

Vln. II

Vla.

Vc.

Cb.

precise, brilliant

$\leftarrow \text{ } \downarrow = \text{ } \downarrow \rightarrow$

I

4 **4** **6** **8** **5** **8** **6** **8** **4** **8** **6** **8** **5** **8**

Vln. I *f* *into the string*

Vln. II *pizz.* *f* *arco* *f* *into the string*

Vla. *f* *into the string*

Vc. *pizz.* *#*

Cb. *f*

14

Fl. **5** **8** **6** **8** **4** **8** **(let ring)** **6** **8** **4** **4**

ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1 *(Glock.)*

Perc. 2 *(Crotales)*

Hp.

Cel.

Vln. I **5** **8** **6** **8** **4** **8** **(let ring)** **6** **8** **4** **4**

Vln. II

Vla.

Vc.

Cb.

← ↓ = ↓ →
J
4
4

2
4

3
4

2
4

Fl.
Ob.
Ci.
Bsn.
Hn.
C Tpt.
B. Tbn.
Tba.

Perc. 1
(Glock.)
ff

Perc. 2
(Crotales)
ff

Hp.

Cel.
ff

← ↓ = ↓ →
J
4
4

2
4

3
4

2
4

Vln. I
fff

Vln. II
fff
arco

Vla.
fff

Vc.

Cb.

calm, but expressive
sub. \downarrow = 60

16

2 **4** **4** **3** **4** **4** **3** **4**

Fl.

Ob.

Ci.

Bsn.

Hn.

c Tpt.

B. Tbn.

Tba.

Perc. 1 (Glock.)

Perc. 2 (Crotolas)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79 80 81 82 83 84 85

K

Fl. *mf* 3 3 4 4 mp

Ob. - - *p* *mp* 3 *mf* 3

Ci. *pp* < *mf* > *p* - *p* *mp*

Bsn. *pp* < *mf* > *p* - *mp*

Hn. *pp* < *mf* > *p* -

C Tpt. *pp* < *mf* > *p* -

B. Tbn. -

Tba. -

Perc. 1 (Glock.) -

Perc. 2 (Crotal.) -

Hp. -

Cel. -

K

Vln. I - - *p* *mp* -

Vln. II - - - *pp* *p*

Vla. *pp* - *mp* - *pp* *p*

Vc. - - - -

Cb. -

4 4 3 4

distant, melancholy
L

Fl. *soffata*
p *mf* *n.*
Ob.
Ci. *ppp* *mp* *ppp* *ppp*
Bsn. *pp* *mp* *ppp*

Hn.
C Tpt. *molto esp.* *3* *p* *mf* *5* *3* *p* *3* *mf*
B. Tbn.
Tba.

Perc. 1 (Glock.)
Perc. 2 (Crotal.)
Hp. *p*
Cel. *ppp* *5* *3* *2d.*

distant, melancholy
L

Vln. I *pp*
Vln. II *pp*
Vla. *pp*
Vc. *pp*
Cb. *pp*

5 **8** **3** **4** **poco accel.** **4** **4**

98 99 100 101 102 103

warm, unabashedly expressive

20 $\text{♩} = 72$

4

4

Fl. *fltr. softissima*
mp *pp*

Ob. *mp* *pp*

B. Cl. *pp* *p* *pp sub.*

Bsn. *pp* *p* *pp*

Hn. -

C Tpt. -

B. Tbn. -

Tba. -

This section shows the Flute, Oboe, Bassoon, and Horn parts. The Flute and Oboe play sustained notes with dynamic markings *mp* and *pp*. The Bassoon has a rhythmic pattern with *pp* and *p* dynamics. The Horn part is silent. Measures 21-22 show the Bassoon continuing its rhythmic pattern with *pp* and *p* dynamics, while the Flute and Oboe play sustained notes.

Perc. 1
(Marimba)
Marimba, softest mallets

Perc. 2
(Crotalines/
L.Sus.Cym.)
(Crotalines)

Hp.

Cel.

Large Suspended Cymbal, wire brushes
scrape from bell to edge
(l.v.)

pp

This section shows the Marimba (Perc. 1) playing eighth-note patterns with dynamic *pp*, the Crotalines (Perc. 2) playing eighth-note patterns with dynamic *ppp*, and the Bassoon (Horn) playing eighth-note patterns with dynamic *pp*. The Large Suspended Cymbal (Crotalines) is used with dynamic *pp* to create a scraping sound from bell to edge. Measures 25-26 show the Bassoon continuing its eighth-note pattern with dynamic *pp*.

warm, unabashedly expressive

$\text{♩} = 72$

4

4

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *9* *3* *6* *5* *5* *12* *pp*

Cb. *p*

104 105 106

This section shows the Violin I, Violin II, Viola, and Cello/Bass parts. The Violins play sustained notes with dynamic *p* and *ppp*. The Viola and Cello/Bass play eighth-note patterns with dynamic *p* and *ppp*. Measures 28-29 show the Cello/Bass playing eighth-note patterns with dynamic *p* and *pp*.

21

M

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Marimba)

Perc. 2
(Crotales/
L.Sus.Cym.)

Hp.

Cel.

Vln. I
solo con sord.

Vln. II

Vla.

Vc.

Cb.

3
4

4
4

4

4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Marimba)

Perc. 2
(Crotales/
L.Sus.Cym.)

Crotales, arco
(l.v.)

pp mp

Hp.

Cel.

4

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *fif. softissima* **3** **N** **4** **4** **2** **4**

Ob.

B. Cl. **6** **6** **5** **p** **pp**

Bsn. **6** **5** **3** **pp**

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1 (*Marimba*)

Perc. 2 (*Tam-tam*) **II** **pp** **Tam-tam, ord., softest beater** **(l.v.)**

Hp.

Cel.

Vln. I **3** **N** **4** **4** **2** **4**

Vln. II

Vla.

Vc. **7** **3** **9:6** **p** **pp**

Cb. **pp** **p** **pp** **p** **pp** **p** **5**

112 113 114

2

4

4

Fl.

Ob.

Bsn.

B. Cl.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Marimba)

Perc. 2
(Tam-tam)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2

4

4

115

116

117

darker, ominous

O
4
4

25

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Marimba)

Perc. 2
(Tam-tam)

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2
4
4

darker, ominous

O
4
4

senza sord.

ppp

118 119 120 121 122

This musical score page contains ten staves of music for various instruments. The top section includes Flute, Oboe, Bassoon, Horn, C Trumpet, Bass Trombone, Double Bass, Marimba, Tam-tam, and Harp. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score features dynamic markings such as *mf*, *mp*, *p*, and *ppp*. Performance instructions include "darker, ominous" and "senza sord.". Measure numbers 118 through 122 are indicated at the bottom of each staff.

poco accel.

♩ = 92

P

3

4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Marimba)

Perc. 2
(Tam-tam)

Hp.

Pno.

hardest possible mallets
3

mf

ppp → p

pppp → pp > ppp

pp → mp

5 5

Piano
ppp → 9
8va
Ped.

5 5

poco accel.

♩ = 92

P

3

4

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto vib.
molto sul pont.

molto vib.
molto sul pont.

molto vib.
molto sul pont.

mf

mf

mf

molto sul pont.
pp

molto sul pont.
mf

123 124 125 126 127

4
4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.
(harm., s.i.)

Tba.

Perc. 1
(Marimba)

Perc. 2
(Tam-tam)

Hp.

Pno.

3
4

4
4

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.
(harm., s.i.)

Tba.

Perc. 1
(Marimba)

Perc. 2
(Tam-tam)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flute part: Measures 128-131. Dynamics: ff, p, mf, pp.

Oboe part: Measures 128-131. Dynamics: ff, p, mf, pp.

Bassoon part: Measures 128-131. Dynamics: ff, p, mf, pp.

Horn part: Measures 128-131. Dynamics: ff, p, mf, pp.

C Trumpet part: Measures 128-131. Dynamics: ff, p, mf, pp.

Bass Trombone part: Measures 128-131. Dynamics: ff, p, mf, pp.

Double Bass part: Measures 128-131. Dynamics: ff, p, mf, pp.

Marimba part: Measures 128-131. Dynamics: ff, p, mf, pp.

Tam-tam part: Measures 128-131. Dynamics: ff, p, mf, pp.

Bassoon (harm. s.i.) part: Measures 128-131. Dynamics: ff, p, mf, pp.

Piano part: Measures 128-131. Dynamics: ff, p, mf, pp.

Bassoon (harm. s.i.) part: Measures 128-131. Dynamics: ff, p, mf, pp.

Violin I part: Measures 128-131. Dynamics: ff, p, mf, pp.

Violin II part: Measures 128-131. Dynamics: ff, p, mf, pp.

Viola part: Measures 128-131. Dynamics: ff, p, mf, pp.

Cello part: Measures 128-131. Dynamics: ff, p, mf, pp.

Double Bass part: Measures 128-131. Dynamics: ff, p, mf, pp.

Musical score page 27, measures 128-131. Measure 128: Vln. I, Vln. II, Vla., Vc., Cb. Measure 129: Vln. I, Vln. II, Vla., Vc., Cb. Measure 130: Vln. I, Vln. II, Vla., Vc., Cb. Measure 131: Vln. I, Vln. II, Vla., Vc., Cb.

molto accel.
declamatory, aggressive

4 **3** **4**

Fl.

Ob.

B. Cl.

Cbsn.

Hn.

C Tpt. (harm., s.i.)

B. Tbn. (harm., s.i.)

Tba.

Perc. 1 (Tub. Bells)

Perc. 2 (Tam-tam)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto accel.
declamatory, aggressive

4 **3** **4**

132 133 134 135

ecstatic $\text{♩} = 144$

R

2 **4** **4** **3** **4**

Fl. **Ob.** **Cl.** **Cbsn.** **Hn.** **C Tpt.** **B. Tbn.** **Tba.** **Perc. 1
(Tub. Bells)** **Perc. 2
(Cowbell/
Tam-tam)** **Hp.** **Pno.** **Vln. I** **Vln. II** **Vla.** **Vc.** **Cb.**

136 **137** **138** **139** **140**

30

Fl.

Ob.

Ct.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

**Perc. 1
(Bass Dr.)**

**Perc. 2
(Toms)**

Bass Drum, hardest bass drum mallet

Toms (4), sticks

Hp.

Pno.

**3
4**

**4
4**

**2
4**

**3
4**

**4
4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

f

141

142

143

144

145

Fl.

Ob.

Ci.

Bsn.

Hn.

C Tpt. (cup)

B. Tbn.

Tba.

Perc. 1 (Bass Dr.)

Perc. 2 (Snare Dr.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S
3
4

2
4

4

f

viv.

f

viv.

f

mp

f

pizz.

3

arco

arco

f

Fl.

Ob.

Ctpt. (cup)

Bsn.

Hn.

B. Tbn.

Tba.

Perc. 1 (Bass Dr.)

Perc. 2 (Snare Dr./Toms)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

more subdued

T

3 **4** **4** **3** **8** **4**

Fl.

Ob.

Ci.

Bsn.

Hn.

C Tpt. (cup)

B. Tbn.

Tba.

Perc. 1 (Bass Dr.)

(Toms) Snare Drum, wire brushes

Perc. 2 (Snare Dr. Toms)

p

Hp.

Pno.

more subdued

T

3 **4** **4** **3** **8** **4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

3
4

frenzied

U

Fl. *mf* f ff

ob.

Cl. *mf*

Bsn. *mf* f

Hn.

C Tpt.

B. Tbn. *mf* > *mf* f

Tba. *mf* f

Perc. 1 (Bass Dr.) *p* *f* = *mf* ff

Perc. 2 (Lg. Susp. Cymb.) *p* *f* = *mf* *f* = *mf*

Hp.

Pno.

frenzied

U

Vln. I *mf* f ff

Vln. II *mf* arco f ff

Vla. *mf* f ff

Vc. *mf* f ff

Cb. *mf* f ff

4**4**

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Bass Dr.)

Perc. 2
(Snare Dr.)

Hp.

Pno.

4**4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Ob. esp. 3 mp

Ct. 5 5 pp mp

Bsn.

Hn.

C Tpt. esp. 3 mp

B. Tbn.

Tba.

Perc. 1 (Bass Dr.)

Perc. 2 (Snare Dr.) pp Snare Drum, wire brushes

Hp.

Pno.

Vln. I 3 3 5 mp

Vln. II mp

Vla. mp

Vc. mp

Cb.

quirky, agitated

W

tongue ran

Picc. Ob. Cl. Bsn.

Hn. C Tpt. B. Tbn. Tba.

Perc. 1 (Shaker) Perc. 2 (Snare Dr.)

Hp.

Pno.

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

like the beginning

1 **4** **4** **3** **4**

Fl. **Ob.** **Cl.** **Bsn.** **Hn.** **C Tpt.** **B. Tbn.** **Tba.** **Perc. 1
(Shaker)** **Perc. 2
(Crotalines/
Snare Dr.)** **Hp.** **Pno.** **Vln. I** **Vln. II** **Vla.** **Vc.** **Cb.**

soffitta (breath tone)

blow air through instrument (no pitch)

like the beginning

1 **4** **4** **3** **4**

187 **188** **189** **190** **191**

5
8**6**
8

Fl.

Ob.

Cl.

Bsn.

This section shows four staves for woodwind instruments. The Flute (Fl.) has a single note at the beginning. The Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns with slurs. The Bassoon (Bsn.) has a single note. Measures 197-200 are shown, followed by a repeat sign and measures 201-203.

Hn.

C Tpt.

B. Tbn.

Tba.

This section shows four staves for brass instruments. The Horn (Hn.) and C Trumpet (C Tpt.) have single notes. The Bass Trombone (B. Tbn.) and Double Bass (Tba.) have single notes. Measures 197-200 are shown, followed by a repeat sign and measures 201-203.

Perc. 1
(Glock.)

Perc. 2
(Snare Dr.)

This section shows two staves for percussion. Percussion 1 (Glock.) plays eighth-note patterns with dynamics p and mf. Percussion 2 (Snare Dr.) plays eighth-note patterns with dynamics p. Measures 197-200 are shown, followed by a repeat sign and measures 201-203.

Hp.

Pno.

This section shows two staves. The Harp (Hp.) plays eighth-note patterns with slurs. The Piano (Pno.) plays sixteenth-note patterns with slurs. Measures 197-200 are shown, followed by a repeat sign and measures 201-203.

5
8**6**
8

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows five staves for strings. The Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns with slurs. The Cello (Vc.) and Double Bass (Cb.) have single notes. The Bassoon (C. B.) has a single note. Measures 197-200 are shown, followed by a repeat sign and measures 201-203.

Z

Fl.

Ob.

Ci.

Bsn.

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(Glock.)

Perc. 2
(Snare Dr.)

Hp.

Pno.

Z

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Ci.

Bsn.

Hn. blow air through instrument (no pitch)

C Tpt. blow air through instrument (no pitch)

B. Tbn. blow air through instrument (no pitch)

Tba. blow air through instrument (no pitch)

Perc. 1 (Glock.)

Perc. 2 (Snare Dr.) (Glockenspiel) f (sweep) mp

Hp.

Pno.

Vln. I AA con sord. mf pp p mf

Vln. II con sord. mf pp p mf

Vla. con sord. mf pp p mf

Vc.

Cb.

BB

2
4

Fl. *mp*

Ob.

Ci. *ppp*

Bsn. *ppp*

Hn.

C Tpt.

B. Tbn.

Tba.

Perc. 1
(*Tam-tam*)

Perc. 2
(*Snare Dr.*) *ff*

Hp.

Pno.

BB

2
4

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc.

Cb.

3
4

*Tam-tam, triangle beater
(on surface)*

mp

pp *ff* *p* *pp*

*senza sord.
jeté*

f *p*

*senza sord.
jeté*

f *p*

*senza sord.
jeté*

f *p*

3 **4** **2** **5** **8** **CC** **2** **4** **3** **4** **2** **4**

Fl. *slap-tongue* *ff*

Ob. *p* *f* *pp*

Cl. *slap-tongue* *ff* *pp* *f>mp* *f sub.*

Bsn. *slap-tongue* *ff* *p* *f* *pp* *p* *mf*

Hn. *pp* *f>mp* *p* *f* *p* *mf* *f* *ff*

C Tpt. *p* *f* *pp* *p* *mf* *f*

B. Tbn. *pp* *f>mp* *p* *f* *p* *mf* *f*

Tba.

Perc. 1 *(Tam-tam)* *mp* *f* *mf*

Perc. 2 *(Snare Dr.)* *mf* *p* *f* *mp* *3*

Hp. *f* *ff*

Pno. *f*

3 **4** **2** **5** **8** **CC** **2** **4** **3** **4** **2** **4**

Vln. I *f*

Vln. II *f*

Vla. *p* *f* *p* *f*

Vc.

Cb.

Fl. **2** **3** **4** **no-holds-barred** **DD** **2** **3** **4**

Ob.

Ci.

Bsn.

Hn. **open** **3** **5** **3**

C Tpt.

B. Tbn.

Tba.

Perc. 1 **(Bass Dr.)** **Bass Drum, hard beater** **pp** **ff** **Ratchet**

Perc. 2 **(Snare Dr./Ratchet)** **ff** **5** **pp** **ff**

Hp.

Pno.

2 **3** **4** **no-holds-barred** **DD** **2** **3** **4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. **3** **8** **ff** **2** **4**

Ob. **ff**

Ct. Bsn. **ff**

Hn. **open** **ff**

C Tpt. **ff**

B. Tbn.

Tba.

Perc. 1 **(Bass Dr.)** **3** **f** **5** **3**

Perc. 2 **(Tam-tam)** **ff** **f**

Hp.

Pno.

Vln. I **3** **8** **ff arco** **5** **3** **ff arco** **3** **ff arco** **5** **3** **ff arco** **5** **3** **ff arco**

Vln. II **pizz.** **ff** **5** **3** **ff** **5** **3** **ff** **5** **3** **ff** **5** **3** **ff**

Vla.

Vc.

Cb.

ABOUT THE COMPOSER

Ryan Chase (b.1987) has had his music has been performed in venues ranging from dive bars to Carnegie Hall by such ensembles as Alaria, the Aspen Contemporary Ensemble, CIRCE, Contemporaneous, the IU New Music Ensemble, the Chelsea Symphony, the Mexico City Woodwind Quintet, and new music soprano Ariadne Greif.

His music has received national recognition from many of the country's most prestigious musical institutions, including two consecutive BMI Student Composer Awards in 2011 (William Schuman Prize for Most Outstanding Entry – Gold Rush) and 2012 (The Light Fantastic); the Audience Choice Award from the 2012 American Composers Orchestra Underwood Readings; the 2011 Suzanne and Lee Ettelson Award; 1st Prize in the 2011 National Association of Composers USA Young Composers' Competition; the Jean Schneider Goberman Award; and the Bohuslav Martinú Award.

Ryan is currently pursuing a DM at Indiana University where he also teaches undergraduate courses in post-tonal ear training and theory. He holds degrees from Indiana University (MM 2010) and the Mannes College of Music (BM 2008). He currently studies with David Dzubay and has also studied primarily with Claude Baker, Keith Fitch, Don Freund, Gabriela Ortiz, and David Tcimpidis. He studied computer music at IU with Jeffrey Hass, John Gibson, and Alicyn Warren. Ryan is a member of ASCAP.

PROGRAM NOTE

Political discourse in this country has been reduced to shouting matches on cable television. This piece recounts an evening in New York where I fell asleep with one such channel on in the background, inducing the invasion of talking heads into one very odd dream.