

INSIDIOUS

for

flute, clarinet, violin, violoncello, piano, and percussion

Amelia S. Kaplan

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**written for the
California Ear Unit**

Approximately 8 minutes

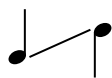
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PERFORMANCE INSTRUCTIONS

Several sections are difficult to keep together... in those cases, e.g. the section at bar 106 and 129, those not playing should take turns conducting.



One quarter sharp, three quarters sharp, one quarter flat, three quarters flat. Winds should use fingerings and not lips, with a resultant change in timbre.



gliss continuously but reattack arrival note.



gliss continuously and do not reattack arrival note.



short fall-off from note (1/4 to 1/2 step) at the end of the note.



breath marks indicate suspension of all action and should be used for performers to cue next phrase.

FLUTE



Tongue Ram (T.R.)



Lip Pizzicato (pizz)



Jet Whistle (J.W.)

CLARINET



Multiphonic - find one that is particularly noisy



Slap Tongue (S.T.)

PIANO



pluck string inside piano - these will need to be marked



damp strings by pressing on string near pin

VIOLIN & VIOLONCELLO

s.p. s.t.

sul ponticello, sul tasto



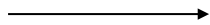
Bow other side of bridge on string indicated



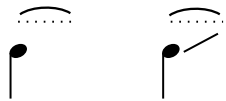
Over pressure - a.k.a. scratch tone (Sc.Tn.). Amount of noise vs. pitch is indicated in the part and score.



As high as possible on the fingerboard, as high as possible off the end of the fingerboard, very high, but lower than as high as possible in order to allow room to continue ascending.



transition from one type of playing to another (such as sul ponticello to ordinario)



ricochet (thrown bow), ricochet while glissing. Number of bounces is indeterminate in both cases.



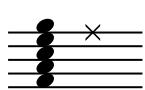
Bartók or snap pizzicato

Violoncello must have several metal paperclips about 2 inches long to place on C string (or C and G) about 2 inches from end of fingerboard. You may have to experiment to find optimum placement for maximum noise.

PERCUSSION/VIBRAPHONE



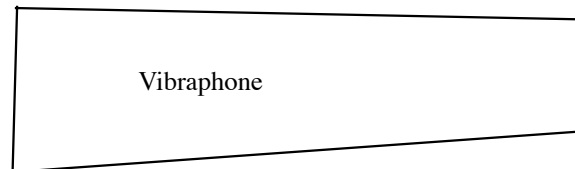
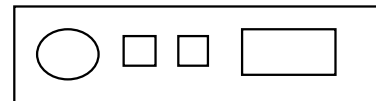
Dead stroke (D.S.)



sand paper block
2 wood blocks
tambourine
tom

table with
tambourine, 2 wood blocks and
Sand Paper blocks

Suspended
Cymbal



Insidious

Amelia S. Kaplan

Impulsive (♩ = 112)

A Bit Slower ♩ = 72-76

subito ♩ = 92

The score is written for a chamber ensemble and includes the following parts and instructions:

- Flute:** Starts with a rest, then plays a melodic line in 3/4 time with dynamics *mf* and *T.R.* (Tutti Ritardando). It features triplets and a quintuplet.
- Clarinet in B \flat :** Remains silent until the 4th measure, then plays a "wail!" with dynamics *ff*.
- Violin:** Plays a short phrase in the first measure with dynamics *f* and a "paper clip on C string extreme noise only" instruction. It includes a second ending bracket labeled "II" and a "clip off" instruction.
- Violoncello:** Plays a short phrase in the first measure with dynamics *ff*.
- Percussion/Vibraphone:** Uses "hard mallets (dead stick)" and a "Tom" for a *fff* sound. It includes a vibraphone part with a triplet and a ratio of 8:6.
- Piano:** Plays a short phrase in the first measure with dynamics *ff* and a "secco" instruction.

The score is divided into measures by vertical bar lines, with time signatures changing from 4/4 to 3/4 and back to 4/4. The key signature is C major.

Insidious

6 *molto rit.* **Languid** (♩ = 56)

The score is for a section titled "Insidious" on page 2. It begins at measure 6 with a "molto rit." tempo change and a "Languid" section where the tempo is marked as ♩ = 56. The piece features several time signature changes: 4/4, 5/4, 6/4, and 3/4. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Percussion (Vib./Perc.), and Piano (Pno.).

Flute (Fl.): Plays a complex, rapid sixteenth-note passage in the second measure, which tapers off.

B♭ Clarinet (B♭ Cl.): Features a long, expressive melodic line in the second measure, marked *fff*, with a hairpin crescendo.

Violin (Vln.): Plays a *spicc.* (spiccato) sixteenth-note pattern in the second measure, marked with a '5' below the notes.

Viola (Vc.): Plays an *arpegg.* (arpeggiated) sixteenth-note pattern in the second measure, marked *f* with a '5' below the notes.

Vibraphone/Percussion (Vib./Perc.): Enters in the 5/4 section with a sixteenth-note pattern, marked *ff* and using "medium mallets".

Piano (Pno.): Features sixteenth-note patterns in the 4/4 section, marked *f* with a '6' below the notes. In the 5/4 section, it plays a triplet of eighth notes, marked *f* with a '3' above the notes. In the 6/4 section, it plays a half note, marked *p* with a '6' below the note.

Insidious

10

The musical score is arranged in six staves. The instruments are Flute (Fl.), Bb Clarinet (Bb Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drums (Vib./ Perc.), and Piano (Pno.).

- Flute (Fl.):** Measures 10-11 are rests. Measure 12 has a triplet of eighth notes (G4, A4, B4) with a *p* dynamic. Measure 13 has a triplet of eighth notes (C5, B4, A4) with a *p* dynamic. Measure 14 has a quarter note (G4) with a *p* dynamic. Measure 15 is a rest.
- Bb Clarinet (Bb Cl.):** Measures 10-11 are rests. Measure 12 is a rest. Measure 13 is a rest. Measure 14 is a rest. Measure 15 is a rest.
- Violin (Vln.):** Measure 10 is a rest. Measure 11 has eighth notes (G4, A4) with dynamics *ppp* and *p*. Measure 12 is a rest. Measure 13 has a half note (G4) with a *ppp* dynamic and a hairpin. Measure 14 has a half note (F4) with a *ppp* dynamic and a hairpin. Measure 15 has a quarter note (G4) with a *pp* dynamic and a hairpin.
- Viola (Vc.):** Measure 10 is a rest. Measure 11 is a rest. Measure 12 has a quarter note (G4) with a *ppp* dynamic and a hairpin. Measure 13 has a quarter note (A4) with a *ppp* dynamic and a hairpin. Measure 14 is a rest. Measure 15 has a quarter note (G4) with a *pp* dynamic and a hairpin.
- Vibraphone/Drums (Vib./ Perc.):** Measures 10-11 are rests. Measure 12 is a rest. Measure 13 is a rest. Measure 14 is a rest. Measure 15 is a rest.
- Piano (Pno.):** Measure 10 has a bass clef with a half note (F3) and a *p* dynamic. Measure 11 has a half note (E3) and a *p* dynamic. Measure 12 has a triplet of eighth notes (G3, A3, B3) with a *mp* dynamic. Measure 13 has a triplet of eighth notes (C4, B3, A3) with a *mf* dynamic. Measure 14 has a triplet of eighth notes (G3, A3, B3) with a *mf* dynamic. Measure 15 has a triplet of eighth notes (F3, G3, A3) with a *mf* dynamic.

Insidious

A

subito ♩ = 92

Fl. *mp* < *ff* * the change to a quarter-tone should be accompanied by a timbral change as well. 5

B♭ Cl. *mp* < *ff* 6 3 heroic *f*

Vln. *ff* pizz. arco (behind bridge) *f*

Vc. Put paper clip on C string noise only clip off *f*

Vib./ Perc. (motor on med. if time) *ff* (motor off) hard mallets 8:6 *mf*

Pno. *ff* *secco* A v

Insidious

6

23

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

ppp *ff* *p* *f* *p* *n*

ppp *fff* *n*

f *ff*

mf

ff

s.p. ord. s.p.
flaut. Sc.Tn. flaut.

arpegg. II, III

ped. ad lib

6 7 6

a bit slower freely

cue 'cello pizz

pizz. *

* Gliss continuously up & down 1/4 step above and below note until sound dies out

pizz.

Insidious

33

Fl.

B \flat Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

Relaxed ($\text{♩} = 48$)

J.W.

mp < *f*

mf

ff

mp < *f*

mf

p < *f*

mp

p < *f*

f *mp*

medium mallets

W.Bk.

mf

ff

ff

sighing

ricochet

emerge

mf

ff

molto rit.

Insidious

$\text{♩} = 58-60$ **Agitated** ($\text{♩} = 80$)

38 J.W.

Fl. *pp* ord. → M.P. *f* 3 5 3 3 9 *f* 3 3

B♭ Cl. *pp* 3

Vln. s.p. flaut. → Sc.Tn. *pp* all staccatos off-the-string through bar 43 *f*

Vc. arco → Sc.Tn. *pp*

Vib./Perc. Vib. *p* *f* 3 3

Pno. slow pluck *pp*

Insidious

10

41

Fl.

B \flat Cl.

Vln.

Vc.

Vib./Perc.

Pno.

sf *flz.* *f* *sf* *f* *sf* *f*

5 3 5 3 5 3 5 3 5 3 5

7 3

3 3 3 3 3 3 3 5

4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

Detailed description: This page of a musical score, numbered 10, is titled 'Insidious'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drumset (Vib./Perc.), and Piano (Pno.). The music is in 4/4 time. The Flute part begins at measure 41 with a five-measure phrase marked *sf*, followed by a fermata and a *flz.* (flautissimo) section. The B♭ Clarinet and Viola parts are mostly silent, indicated by rests. The Violin part contains several triplet and quintuplet passages. The Vibraphone/Drumset part is highly rhythmic, featuring multiple triplet and quintuplet patterns with dynamic markings of *sf* and *f*. The Piano part is silent throughout the page.

Insidious

43

Fl.

B \flat Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

~7 seconds

sf

ff

mf

f

sub. p

ff

ff

mf

tongue as fast as possible then gradually slow to pulse ~ 48
At about 4 seconds start alternating with the indicated pitch.
All notes staccato

II

tremolo as fast as possible then gradually slow to pulse ~ 48
and about 4 seconds in start alternating pitches as indicated.
All notes staccato.

II

n

trill as fast as possible then gradually slow to ~pulse ~ 48

Detailed description: This page of a musical score, titled 'Insidious', is page 11. It features six staves: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drumset (Vib./ Perc.), and Piano (Pno.). The score is in 4/4 time and is divided into three measures. The first measure (measures 43-44) is in 4/4 time. The second measure (measures 45-46) is in 2/4 time. The third measure (measures 47-48) is in 3/4 time. The Flute part begins with a five-measure phrase, followed by two triplet phrases. The Violin part starts with a five-measure phrase, followed by a triplet and a five-measure phrase. The Vibraphone/Drumset part has triplet and five-measure phrases. The Piano part is silent. Performance instructions include dynamics like *sf*, *ff*, *mf*, *f*, *sub. p*, and *n*. Specific performance directions for the Flute and Violin parts describe tongue speed and tremolo techniques. A ~7-second duration is indicated for the first two measures of the third measure.

Insidious

52

Fl.

B \flat Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

J.W.

p \rightarrow *ff*

ff *mf*

f *mf*

fp \rightarrow *ff*

p \rightarrow *ff*

p \rightarrow *ff*

medium mallets
motor on

rub thumb on tom head
groaning sound

mf

secco

ff

mp

molto s.p.

3

Insidious

14

D

58

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

ord.

hold back slippery

p

spicc.

3

6

3

motor off

2/4 3/4 2/4 3/4

Insidious

62

Fl.

B \flat Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

Insidious

16

65

Fl.

B♭ Cl.

Vln.

Vc.

Vib./Perc.

Pno.

mp

cresc.

f

3

3

3

3

Insidious

Antiseptic (♩ = 96)

68

Fl. *pp* *ftz.* *ord.* *J.W.* *ff* *sub. pp*

B♭ Cl. *pp* *sub. ff* *sub. pp* *slap tongue* *sub. ff* *sub. pp*

Vln. *pp*

Vc. *pp* *ord.* *bounce bow (rough sound)* *s.p.* *ord.* *sub. pp*

Vib./Perc. *ff* *ff*

Pno. *ff* *ff* *secco* *ff* *8vb.* *ff*

Detailed description: This is a page of a musical score for a piece titled "Antiseptic" with a tempo of quarter note = 96. The score is for six instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Percussion (Vib./Perc.), and Piano (Pno.). The piece is in 6/4 time and consists of four measures. The first measure is in 6/4 time, the second and third are in 4/4 time, and the fourth is in 3/4 time. The Flute part starts with a *pp* dynamic and includes markings for *ftz.*, *ord.*, and *J.W.*. The B♭ Clarinet part starts with *pp* and includes *sub. ff*, *sub. pp*, and *slap tongue*. The Violin part starts with *pp*. The Viola part starts with *pp* and includes *ord.*, *bounce bow (rough sound)*, *s.p.*, and *ord.*. The Vibraphone/Percussion part starts with *ff* and includes another *ff*. The Piano part has a right hand starting with *ff* and a left hand starting with *ff*, including a *secco* marking and an *8vb.* marking. The score includes various dynamics, articulations, and performance instructions.

Insidious

Lyrical ♩ = 63

72

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

ff

mp

s.p. spicc.

spicc.

ff

ff

3

6

5

5

7

7

7

8vb.....

Detailed description: This page of a musical score, numbered 18, is titled 'Insidious'. It features a tempo marking of 'Lyrical ♩ = 63'. The score is arranged for a woodwind and string ensemble, including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drumset (Vib./ Perc.), and Piano (Pno.). The piece begins at measure 72. The Flute part starts with a triplet of eighth notes, followed by a series of sixteenth-note passages marked *ff*. The B♭ Clarinet part features sixteenth-note runs with sixteenth rests, also marked *ff*. The Violin part is marked *s.p. spicc.* and *ff*, playing sixteenth-note patterns with five sixteenth rests. The Viola part is marked *spicc.* and *ff*, playing sixteenth-note patterns with five sixteenth rests. The Vibraphone/Drumset part starts with a triplet of eighth notes marked *ff*. The Piano part features a complex texture with sixteenth-note runs in both hands, marked with *ff* and containing seven sixteenth rests. The score concludes with an 8va marking.

Insidious

This musical score page, numbered 19, features the title "Insidious". It contains six staves of music. The first two staves are for Flute (Fl.) and Bass Clarinet (B♭ Cl.), both in treble clef. The next two staves are for Violin (Vln.) and Viola (Vc.), both in treble clef. The fifth staff is for Vibraphone/Drum (Vib./Perc.) in a standard percussion clef. The sixth staff is for Piano (Pno.), consisting of two staves in treble and bass clefs. Measure 75 is marked at the beginning. The score includes various musical notations: triplets (marked with "3"), slurs, dynamic markings (such as *mp*), and articulation marks (>). The time signature changes from 4/4 to 5/4 in measure 77 and returns to 4/4 in measure 78. The overall style is contemporary classical.

Insidious

20

78

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

p *mp* *p* *mp* *p*

3 3 3 3 3

5/4

Detailed description: This page of a musical score, numbered 20, is titled 'Insidious'. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drums (Vib./ Perc.), and Piano (Pno.). The music is in 4/4 time, with a key signature of one flat (B♭). The Flute and B♭ Clarinet parts are highly active, featuring melodic lines with frequent triplets and slurs. The Piano part is also complex, with dynamic markings of piano (*p*) and mezzo-piano (*mp*) and includes triplets. The Violin, Viola, and Vibraphone/Drums staves are currently silent, indicated by horizontal lines. The score is divided into three measures, with a 5/4 time signature change at the end of each measure. The page number '78' is located at the top left of the Flute staff.

Insidious

E freely

81

Fl.

B \flat Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

p

ff

ff

tamb.

ff

8 \flat

ff

Detailed description of the musical score: The score is for a piece titled 'Insidious' on page 21, starting at measure 81. It features six staves: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drum (Vib./ Perc.), and Piano (Pno.). The music is in 2/4 time, with a 'freely' marking above the first measure. The score includes complex time signature changes: 4/4, 3/4, 4/4, 2/4, 2+3/4, and 4/4. Dynamic markings include *p* (piano) and *ff* (fortissimo). The Flute part has a triplet in measure 81 and a fermata in measure 82. The B-flat Clarinet part has a fermata in measure 81. The Violin part has a fermata in measure 81 and a *ff* marking in measure 84. The Viola part has a fermata in measure 81. The Vibraphone/Drum part has a *ff* marking in measure 84 and a 'tamb.' marking in measure 85. The Piano part has a fermata in measure 81 and a *ff* marking in measure 85. The score ends with a *ff* marking and an 8 \flat marking in measure 86.

Insidious

22

86

Fl. *mp*

B♭ Cl. *p* *mf* *ff* *slap tongue*

Vln. *p* *mf* *pp* *ff* *s.p. flaut.*

Vc. *ff* *ff*

Vib./ Perc. *ff* *Vib.*

Pno. *secco* *8vb.....*

Detailed description: This is a page of a musical score for the piece 'Insidious'. The score is for measures 86 through 90. It features seven staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Cello (Vc.), Vibraphone (Vib./ Perc.), and Piano (Pno.). The music is written in 4/4 time, with a key signature of one sharp (F#). The Flute part begins with a triplet of eighth notes and a half note, marked *mp*. The B♭ Clarinet part has a triplet of eighth notes marked *p*, followed by a half note marked *mf*, and a triplet of eighth notes marked *ff* with the instruction 'slap tongue'. The Violin part has a triplet of eighth notes marked *p*, followed by a half note marked *mf*, a half note marked *pp* with a 'V' marking, and a half note marked *ff* with the instruction 's.p. flaut.'. The Viola part has a triplet of eighth notes marked *ff*. The Cello part has a triplet of eighth notes marked *ff*. The Vibraphone part has a triplet of eighth notes marked *ff* and a 'Vib.' marking. The Piano part has a triplet of eighth notes marked *secco* and a triplet of eighth notes marked *8vb.....*.

Veloce (♩ = 126)

91

GP

p

pp

mp

hard mallets
no ped.

14:8

f

pp

metronomic
ped. ad lib

f

5

Pno.

Insidious

24

96

Fl.

B \flat Cl.

Vln.

Vc.

Vib./Perc.

Pno.

f

pp

f

pp

5

5

5

5

Insidious

99

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

s.t.

n < pp

(change bow imperceptibly as needed)

s.t.

n < pp

5

5

5

5

Insidious

26

103 (breathe as needed imperceptibly) $\text{♩} = 63$ Ethereal

Fl.

B♭ Cl.

Vln.

Vc.

Vib./Perc.

Pno.

n \leftarrow *pp*

n \leftarrow *pp*

5

5

5

5

5

5

8va

Insidious

107

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

Insidious

28

112

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

Insidious

Rossini (♩ = 116)

~4 sec.

(don't try to coordinate with others)

~8 sec.

116

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

ff

ff

ff

ff

(don't try to coordinate with others)

(don't try to coordinate with others)

(don't try to coordinate with others)

(don't try to coordinate with others)

3

4/4

4/4

4/4

4/4

4/4

4/4

4/4

Insidious

30

♩ = 66

F

J.W.

119

J.W.

The musical score is for the piece "Insidious" and consists of six staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 66. The score is divided into two systems. The first system includes measures 119-124, and the second system includes measures 125-130. The Flute (Fl.) part features a melodic line with dynamics ranging from *ff* to *f* and includes a trill and a quintuplet. The Clarinet in Bb (B♭ Cl.) part has a more complex melodic line with dynamics from *f* to *p* and includes a trill. The Violin (Vln.) part plays a sustained, expressive line with dynamics from *fff* to *ric.* and includes a trill. The Viola (Vc.) part provides a harmonic foundation with dynamics from *fff* to *arco* and includes a trill. The Vibraphone (Vib./Perc.) part features a motor-like pattern on medium mallets with dynamics from *ff* to *Dec.* and includes an "indeterminate fast gliss" instruction. The Piano (Pno.) part provides a complex harmonic accompaniment with dynamics from *ff* to *secco* and includes a "loco" instruction.

Insidious

121 (air only no shriek)

mf

f

f

3 3 5 3

3 3 3

3

II

3

Vib./ Perc.

Pno.

(damp strings)

3 + +

8vb

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

Detailed description: This page of a musical score, titled 'Insidious', is page 31. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drum (Vib./ Perc.), and Piano (Pno.). The music is in 6/4 time. The Flute part begins at measure 121 with a dynamic of *mf* and a performance instruction '(air only no shriek)'. It features a melodic line with triplets and a quintuplet. The B♭ Clarinet part enters in measure 122 with a dynamic of *f* and a triplet. The Violin part has a melodic line with slurs and accents. The Viola part has a melodic line with triplets and a second ending bracket labeled 'II'. The Vibraphone/Drum part has a single note with a fermata. The Piano part has a complex accompaniment with triplets and dynamic markings including '(damp strings)'. A sub-octave marking '8vb' is present at the bottom of the piano part.

Insidious

32

G

123

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

deliberate & rhetorical

f < *mf* < *ff*

The musical score is for a piece titled "Insidious" on page 32. It features six staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drums (Vib./ Perc.), and Piano (Pno.). The score is divided into two measures. The first measure (measures 123-124) is in 6/4 time and contains complex rhythmic patterns for the Flute and B♭ Clarinet, including triplets and quintuplets. The Flute part has markings "3 3" and "5" under the triplets and quintuplets. The B♭ Clarinet part has markings "A" and "3" under its notes. The second measure (measures 125-126) is in 3/4 + 3/8 time and features a "deliberate & rhetorical" instruction. The B♭ Clarinet part has a dynamic marking *f* and a triplet. The Viola part has a dynamic marking *mf* < *ff* and a vibrato marking (V). The Vibraphone/Drums part has a complex rhythmic pattern. The Piano part is silent in both measures.

Insidious

125

(air only
no shriek)

Fl.

B \flat Cl.

Vln.

Vc.

Vib./
Perc.

Pno.

f

f

f

mf < *ff*

mf < *ff*

mf < *ff*

mf < *ff*

mf < *ff*

mf < *ff*

Insidious

34

Exuberant (♩ = 72-80)

128

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

mf < *ff* *mf* < *ff* *mf* <

ff *ff* *ff*

7 7

6 6

5

3

3

3

5 5 6 7

ff

Detailed description: This page of a musical score, numbered 34, is titled 'Insidious' and features a section called 'Exuberant' with a tempo of quarter note = 72-80. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Vibraphone/Drums (Vib./ Perc.), and Piano (Pno.). The music is in 4/4 time and begins at measure 128. The Flute and B♭ Clarinet parts feature complex rhythmic patterns with slurs and fingerings (7, 7, 6, 6, 5, 3). The Violin and Viola parts have dynamic markings of *mf* < *ff* and *ff*. The Viola part includes triplet markings (3). The Piano part has dynamic markings of *ff* and includes slurs and fingerings (5, 5, 6, 7). The Vibraphone/Drums part is mostly silent, with a few notes in the first few measures.

Insidious

130

Fl.

B♭ Cl.

Vln.

Vc.

Vib./Perc.

Pno.

7 7 6 3 7

5 3 6 7 7 5 3

3 3 3 5 3 3 3 5

7 7 6 7

Insidious

36

132

Fl.

B♭ Cl.

Vln.

Vc.

Vib./ Perc.

Pno.

5

5

6

3

paper clip on C string fast

Sand paper in circular motion (sound of record at end of play) repeat if necessary till cello is prepared

screeching electric noise - the sound of a stylus scratching a record as it is being lifted off.

fff

mf

4

4