Richard Drehoff Jr.

# …this mortal coil,
# Must give us pause…

for large orchestra

(2018)

Score in C

Duration c. 6 minutes

# Instrumentation

3 Flutes (3rd flute requires B foot)
3 Oboes
2 Bb Clarinets
1 Bb Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F (with straight mutes)
3 Trumpets in C (with straight mutes)
2 Tenor Trombones (with straight mutes)
1 Bass Trombone (with straight mute)
1 Tuba

Timpani (with large suspended cymbal)*

4 Percussion:
- Percussion 1: snare drum, suspended cymbal, coil spring (suspended)
- Percussion 2: vibraphone, bass drum
- Percussion 3: gradated toms (4), large tam-tam
- Percussion 4: crotales, tubular bells

1 Harp

1 Piano

Strings (minimum of 12.12.6.6.4):
- Violin I, divisi a 6
- Violin II, divisi a 6
- Viola, divisi a 3
- Violincello, divisi a 3
- Contrabass, non-divisi

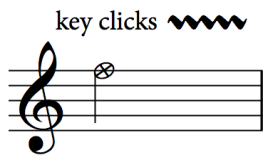
*If preferred, extended timpani techniques may be played by the 4th percussionist; in this case, an additional 32” timpani and large suspended cymbal would be required.

## Notation Guide

**Woodwinds and Brasses:**

Key/valve clicks (all):

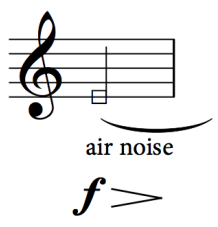
Key/valve clicks are indicated using an "x"-shaped notehead and a wavy line. The performer should rapidly oscillate between different fingerings, adjusting the appropriate volume to align with the indicated dynamics. This notehead is always notated on the top line of the staff:




*As an alternative, the performer may produce a similar effect by drumming their fingertips against the body of the instrument or the music stand itself.

Air noise (all):

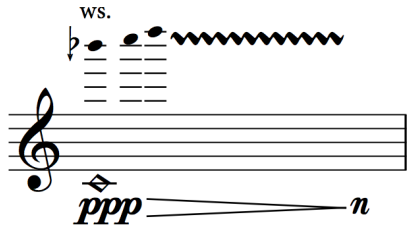
A square notehead (always found on the bottom line of the staff) indicates the production of air noise. Performers should blow non-pitched air through their instrument for the indicated duration, without rearticulating upon exhalation of lung capacity. Extra precaution should be taken to prevent production of sound via the traditional method of performance.




*Flute should place the embouchure hole between the lips (similar to a jet whistle).
**Double reeds may find it more effective to remove the reed and exhale directly through the reed-less instrument.

Whistle Tones (flutes):

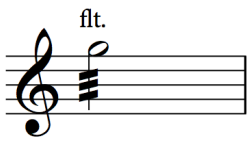
Whistle tones (whisper tones) are indicated using a diamond-shaped notehead to indicate the fingered pitch, small noteheads to indicate sounding pitches, loose linear indication of fluctuation, and the abbreiviaton "ws.":




*Performers should oscillate between the indicated pitches at will.

Fluttertongue (flutes, trumpets):

Fluttertonguing is indicated via a tremolo and the abbreviation "flt.":

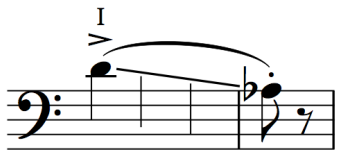



Mutes (horns, trumpets, trombones):

All horns, trumpets, and trombones require straight mutes, preferably constructed of aluminum.

Glissandi (trombones):

All glissandi begin at the attack of the notated pitch, lasting until the release of the final notated pitch. Stemless noteheads are frequently used to show rhythmic duration; the performer should always attack, release, and tongue as indicated via articulations and given pitches:

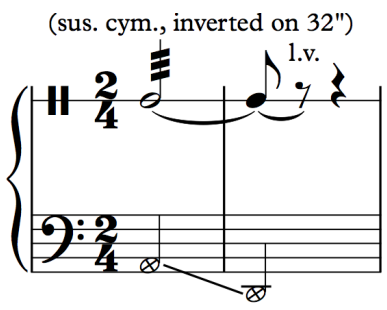



*For ease of sight-reading, slide positions are indicated to assist and creating the most dramatic change of pitch. These positions do not assume the presence of a trigger attachment; slide positions may be altered accordingly and the final pitch of the glissando may be lowered but not raised.

**Timpani**:

Suspended cymbal on 32" timpani:

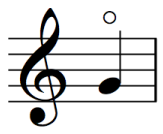
Throughout the work, a large suspended cymbal is frequently employed, placed inverted (bell side down) on the 32" timpani. The performer should then roll on the suspended cymbal, adjusting pitch as indicated via "x"-shaped noteheads:




*If desired, this part can be performed by the 4th percussionist; however, an additional 32" timpani would be required.

**Harp:**

Harmonics written for the harp are played on the notated string and sound one octave higher:

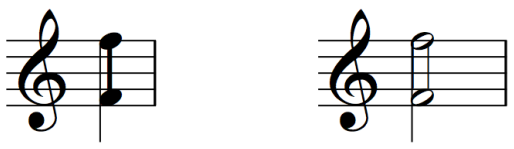


Written pitch

Sounding pitch

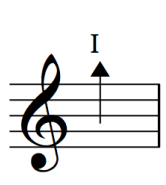
**Piano:**

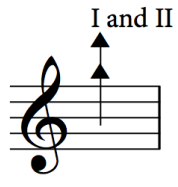
Chromatic clusters:
A thick line connecting two harmonic pitches indicates the performance of all chromatic pitches within the specified range. If the note head is unfilled, an unfilled line will function similarly.



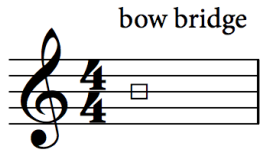
**Strings:**

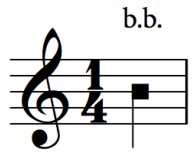
Highest possible note:
A triangular notehead indicates performance of the highest possible note on the given string. If two triangular noteheads are provided, perform the highest possible pitches on both of the given strings:



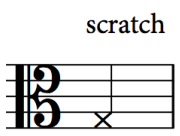



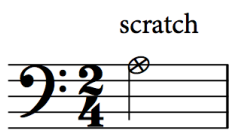

Bowing the bridge:
A square-shaped notehead and the indication “bow bridge” (abbreviated “b.b.”) indicates a bow stroke across the top of the bridge. The performer MUST dampen all strings by lightly touching with the fingers. Performers should take extra precaution to avoid playing sub ponticello (below the bridge). The notehead is always found on the center line of the staff:



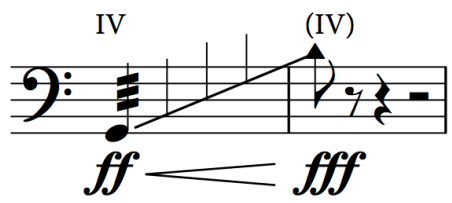



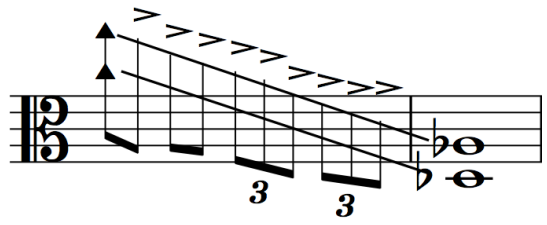

Scratch tone:
An “x”-shaped notehead and the indication “scratch” indicates an extremely slow bow stroke; the performer should vary pressure to change dynamics as indicated. All strings should be dampened, and the notehead is found on the string upon which the scratch tone is to be played:




Glissandi:
All glissandi begin at the attack of the notated pitch, lasting until the release of the final notated pitch. Stemless noteheads are frequently used to show rhythmic duration; the performer should always attack, release, and articulated as indicated pitches and bowings:




Harmonics:
Both artificial and natural harmonics are used throughout the work.

*Violin I: the artificial harmonics in measures 16-18 surpass the reasonable limits of pitch range and are intended to exist primarily as a coloration of noise.

Score in C

# ...this mortal coil, Must give us pause...

Richard Drehoff Jr.

**Tortive** ♩ = 46

Flute 1 2 3

Oboe 1, 2, 3

Clarinet in B♭ 1 2

Bass Clarinet in B♭

Bassoon 1 2

Contrabassoon

Horn in F 1 2 3 4

Trumpet in C 1 2 2 3

Trombone 1 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Piano

Violin I 1 2 3 4 5 6

Violin II 1 2 3 4 5 6

Viola 1 2 3

Violoncello 1 2 3

Contrabass

Copyright © 2018 L.W. Rue Music
- All Rights Reserved -
www.richarddrehoff.com

Fl. 1 2 3

Ob. 1, 2, 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Hp.

Pno.

Vln. I 1 2 3 4 5 6

Vln. II 1 2 3 4 5 6

Vla. 1 2 3

Vc. 1 2 3

Cb.

*n*

via sord.

*pp*

(II) (III) (IV) *fff* bow bridge *mp*

C

Fl. 1 2 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 2 3 4

Hp.

Pno.

C

Vln. I 1 2 3 4 5 6

Vln. II 1 2 3 4 5 6

Vla. 1 2 3

Vc. 1, 2, 3

Cb.

cresc.

mf

pp

sus. cym.

bow bridge

III

13 14

Fl. 1 2 3
Ob. 1 2 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 2 3 4
(sus. cym.)
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

via sord.
via sord.
via sord.

15 16 17 18 19 20

D *accel.* E **Somewhat fretful** ♩ = 63

Fl. 1, 2, 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

(con sord.) via sord.

Hn. 1 2 3 4 (con sord.) via sord.

Tpt. 1, 2, 3

Tbn. 1 2

B. Tbn.

Tba.

Timp. l.v. remove cymbal

Perc. 1 (choke) 3 toms (rim) tam-tam 2, 4

Hp.

Pno.

D *accel.* E **Somewhat fretful** ♩ = 63

Vln. I 1 2 3 4 5 6 pizz., ord. arco, ord.

Vln. II 1 2 3 4 5 6 pizz., ord. arco, ord.

Vla. 1 2 3 pizz., ord. arco

Vc. 1 2 3 pizz., ord. arco

Cb. pizz.

21 22 23 24 25 26 27 28

Fl. 1, 2, 3
Ob. 1 2 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1, 2 3, 4
Tpt. 1, 2, 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

rit.

(dampen)

snare drum

bass drum

(tam-tam)

tubular bells

arco

sul tasto, flautando

29 30 31 32

**F** **Tortive** ♩ = 46

(♪ = 92) *accel.*

**G** **Enmeshed** ♩ = 58

Fl. 1 2 3 — flt. *mp* / flt. *mp* — *pp* — *ff*

Ob. 1 2 3 — *f* — *ff*

Cl. 1 2 — *n* *mp* — *pp* — *f* — *ff*

B. Cl. — *n* *mp* — *pp* — *f* — *ff*

Bsn. 1 2 — *mf* — *f* — *ff*

Cbsn. — *mf* *f* — *ff*

Hn. 1 2 3 4 — senza sord. *f* — *ff*

Tpt. 1 2 3 — senza sord. *ff* — flt. — senza sord., I

Tbn. 1 2 — *f* — senza sord., I

B. Tbn. — *f*

Tba. — *f*

Timp. — Solo — (dampen)

Perc. 1 2 3 4 — (rim) *pp* — sus. cym. *mp* *ff* — bass drum *f* — toms (stick) — (soft mallet) — tubular bells *f* *ff*

Hp. — D♭ C B | E♭ F♯ G A♯ — *f* *ff*

Pno. — *f* *ff*

Vln. I 1 2 3 4 5 6 — *pp* — pizz. *f* — *ff* arco

Vln. II 1 2 3 4 5 6 — bow bridge *mf* — pizz. *f* — *ff* arco

Vla. 1 2 3 — sul tasto, flautando *p* — bow bridge *mf* — pizz. *f* *mf* — *ff* arco

Vc. 1 2 3 — bow bridge *mf* — pizz. *f* *mf* — *ff* arco

Cb. — bow bridge *mf* — pizz. *f* *mf* — *ff* arco, ord.

33 34 35 36 37

Fl. 1 2 3
Ob. 1 2 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 3 1, 2, 4
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

ff mp p mf f pp ff

replace sord.
replace sord.
replace cymbal
(toms)

molto sul tasto, II
molto sul tasto, III
molto sul tasto, IV
molto sul tasto
bow bridge

38 39 40 41

rit.

**H** **Tortive** ♩ = 46

**I** **Gnarled** ♩ = 138

Fl. 1, 2, 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

*mp*

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

con sord. *mp* via sord. *n*

B. Tbn.

con sord. *mp* via sord. *n*

Tba.

Timp.

(choke) (choke) remove cymbal

Perc. 1 2 3 4

coil spring *f*

bass drum (dampen) *ff*

(stick) *f*

*n*

Hp.

D♯ C B | E F G♭ A♯

Solo 6 5 l.v. *mf* 6

Pno.

rit.

**H** **Tortive** ♩ = 46

**I** **Gnarled** ♩ = 138

Vln. I 1 2 3 4 5 6

(IV) *p* *n*

(III) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

Vln. II 1 2 3 4 5 6

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

(IV) *mp* *n*

Vla. 1, 2, 3

bow bridge *pp* *ff* *n*

Vc. 1 2 3

bow bridge *pp* *ff* *n*

6 b.b. *pp* *ff* *n*

Cb.

b.b. *pp* *ff* *n*

42 43 44 45 46 47 48 49 50 51

J

flt.

flt.

snare drum

non div.

III

non div., ord.

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc. 1, 2, 3
Cb.

52 53 54 55 56 57 58 59 60 61 62

K

L

Fl. 1, 2, 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

senza sord.

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 2, 3, 4

r.s.

Hp.

Pno.

K

L

Vln. I 1 2 3 4 5 6

Vln. II 1 2 3 4 5 6

Vla. 1 2 3

non div., ord

Vc. 1 2 3

non div., ord.

Cb.

non div., ord.

63 64 65 66 67 68 69 70 71 72

M

N

accel.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

muted

Perc.

snare drum

toms

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 74 75 76 77 78 79 80 81 82 83

(♩ = 160) **O** **Lustrous** ♪ = 104 *accel.*

Fl. 1 2 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

B. Tbn. 1 2

Tba.

Timp.

Perc. 1 2 3 4

Hp.

Pno.

(8)

(♩ = 160) **O** **Lustrous** ♪ = 104 *accel.*

Vln. I 1 2 3 4 5 6

Vln. II 1 2 3 4 5 6

Vla. 1 2 3

Vc. 1 2 3

Cb.

84 85 86 87 88 89 90 91 92

**P** **Nook-shotten** ♩ = 63 (♪ = 126)

*accel.*

Fl. 1 2 3

Ob. 1 2 3

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1 2 3 4

Hp.

Pno.

**P** **Nook-shotten** ♩ = 63 (♪ = 126)

*accel.*

Vln. I 1 2 3 4 5 6

Vln. II 1 2 3 4 5 6

Vla. 1, 2, 3

Vc. 1, 2, 3

Cb.

*ff*

arco

coil spring

bass drum

tam-tam

l.v.

sempre l.v.

1. arco, I and II
2. arco, II and III
3. arco, III and IV

arco, IV

Fl. 1 2 3
Ob. 1 2 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1-4
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1, 2, 3
Vc. 1, 2, 3
Cb.

96 97 98

(♩ = 76) *rit.* **Q** **Tortive** ♩ = 58

Fl. 1 2 3
Ob. 1 2 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 3 / 1, 2, 4
Hp.
Pno.

tam-tam

replace cymbal

Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

scratch

bow bridge

rit. . . . . R **Without resolve** ♩ = 46

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1-4
Tpt. 1, 2, 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 2 3 4
snare (senza corde)
(rim)
vibraphone
tubular bells
Hp.
D♯ C B | E F G♭ A♯
Pno.
Ped.

rit. . . . . R **Without resolve** ♩ = 46

Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.
non vib.
bow bridge
sul pont., non vib.

102 103 104 105 106 107

S

T

Fl. 1, 2, 3
Ob. 1, 2, 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1-4
Tpt. 1, 2, 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 2 3 4
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

key clicks
air noise
coil spring
(vibraphone)
(tubular bells)
bass drum
tam-tam
l.v. sempre
scratch

108 109 110 111 112 113

Fl. 1 2 3
Ob. 1, 2, 3
Cl. 1 2
B. Cl.
Bsn. 1 2
Cbsn.
Hn. 1 2 3 4
Tpt. 1 2 3
Tbn. 1 2
B. Tbn.
Tba.
Timp.
Perc. 1 2, 3, 4
Hp.
Pno.
Vln. I 1 2 3 4 5 6
Vln. II 1 2 3 4 5 6
Vla. 1 2 3
Vc. 1 2 3
Cb.

ws.
mp n
ppp n
n senza misura
(choke)
steel coil
pppp
Db C B | E F Gb A♯
bow bridge
mf
gli altri
solo, one long bow
b.b.

114 115 116 117 118 119

March 14, 2018
Baltimore, MD