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## The Seven Chambers of Prince Prospero

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# THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

135 Pages

*The Seven Chambers of Prince Prospero* is a multi-movement programmatic work inspired by Edgar Allen Poe's *The Masque of the Red Death*. In Poe's short story, Prince Prospero throws a lavish masquerade within his castle while the world outside suffers a deadly plague referred to as the "Red Death." In Prospero's castle exist seven peculiar chambers, each one a different color, in which partygoers mingle and celebrate life in the face of death. In this piece, each of the seven rooms are depicted with short character pieces, concluding with a musical interpretation of the dramatic narrative described in Poe's short story.

KEYWORDS: Composition; Edgar Allen Poe; Chamber Orchestra; Character Pieces; Orchestral Suite.

THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

A Thesis Submitted in Partial  
Fulfillment of the Requirements  
for the Degree of

MASTER OF MUSIC

School of Music

ILLINOIS STATE UNIVERSITY

2023

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THE SEVEN CHAMBERS OF PRINCE PROSPERO

ELLIOT BUTLER

COMMITTEE MEMBERS:

Carl Schimmel, Chair

Martha Horst

Glenn Block

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E.B.

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# Prelude

## "without was the Red Death"

### Transposed Score

Elliot Butler

Dark,  $\text{♩} = 40$

Start on English Horn

Oboe/  
English Horn

E♭ Clarinet/  
B♭ Clarinet/  
Bass Clarinet

Start on B♭ Clarinet

B♭ Trumpet/  
Flugelhorn

Start on Flugelhorn

Timpani

Chimes

Analog Metronome

initiate metronome at 60bpm

Tam-Tam

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{ppp}$  <  $\text{pp}$



6

E. Hn. *ppp* < *pp* *p* *pp* *p*

Bb Cl. *ppp* < *pp* *ppp* < *p* *pp*

Flghn.

Timp. *ppp* *ppp* < *pp* *ppp*

Cme.

Metro. % % % % %

Tam *pp*

Vln. I

Vln. II

Vla. *ppp* < *pp* *ppp* *tutti div.*

Vc. *tutti div.* *ppp*

Cb. *ppp*

11

E. Hn. *ppp* *p* *ppp*

B♭ Cl. *p* *pp* *mp*

Flghn. *p* *ppp*

Timp. *p* *ppp*

Cme. *mf*

Metro. %

Tam. *pp* *mp*

Vln. I *pp* *solo*

Vln. II *p* *solo*

Vla. *pp* *p* *mf* *p*

Vc. *pp* *p* *mf* *p*

Cb. *pp* *p* *mf* *p*

Detailed description of the musical score: The score is for measures 11 through 15. It includes parts for E. Hn., B♭ Cl., Flghn., Timp., Cme., Metro., Tam., Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and strings play melodic lines with various dynamics and articulations. The percussion parts include a metronome and a tam-tam. The score is written in a key with one flat and a common time signature.

16

E. Hn.

Bb Cl.

Flghn.

Timp.

Cme.

Metro.

Tam

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *ppp*

*p*

*v* *pp* *mp*

*p*

*v* *pp* *mp*

*tutti div.* *sfpp* *sfpp* *ppp*

*v* *ppp* *p* *pp* *tutti div.*

*v* *ppp* *pp*

21

E. Hn. *pp* *mp* *ppp* (To Oboe)

B♭ Cl. *pp* *mp* *ppp* (To E♭ Clarinet)

Flghn. *mp* *ppp* (To Trumpet)

Timp. *p* *ppp* *pp*

Cme. *p*

Metro. %

Tam. *p*

Vln. I

Vln. II *tutti* *pp* *mp* *ppp*

Vla. *pp* *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

# I. The Blue Chamber

## Buffoons

Elliot Butler

With phony grandeur, ♩ = 90

accel. - - - - - With humor, ♩ = 132

The musical score for 'Buffoons' is written for a full orchestra. It consists of 12 staves, each representing a different instrument. The score is in 4/4 time and is divided into two sections. The first section, 'With phony grandeur, ♩ = 90', is in 4/4 time and features a variety of dynamic markings including *sfpp*, *p*, *fp*, *f*, and *ff*. The second section, 'accel. - - - - - With humor, ♩ = 132', is in 2/4 time and features a *rim shot* on the snare drum and *ff* dynamics for the strings. The score also includes performance instructions such as 'non div.' and 'trun'.

6

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

*f*

*f*

*p* *mf* *p*

*p* *mf* *p*

*p* *mf* *p*

*pizz.*

12

Ob. ***f***

Cl. in Eb ***f***

Tpt. in Bb ***f***

Timp. ***f*** > > > > ***p***

Xyl. ***f***

BD ***f***

SD

Vln. I (unis.) ***fp*** ***ff*** gliss.

Vln. II (unis.) ***fp*** ***ff*** gliss.

Vla. ***f***

Vc. gliss. ***ff*** ***f***

Cb. ***f***

18

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.



24

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*ppp*

*p*

pizz.

*p*

arco

30 (sempre ♩ = ♩)

Ob. *ff*

Cl. in Eb *ff*

Tpt. in Bb *mf* *ff*

Timp.

Xyl. *mf* *ff*

BD *p* *f*

SD *f* *mp*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff* arco

Cb. *ff* pizz.

Detailed description: This page of a musical score covers measures 30 to 34. It features a woodwind section with Oboe, Clarinet in E-flat, and Trumpet in B-flat, a percussion section with Xylophone, Bass Drum, and Snare Drum, and a string section with Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and includes various dynamics such as *mf*, *ff*, *p*, *f*, and *mp*. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment. The string section includes markings for *arco* and *pizz.* (pizzicato).

35

Ob. *mp*  $\rightarrow$  *fp* <

Cl. in Eb *mp*  $\rightarrow$  *fp* <

Tpt. in Bb *fp* <

Timp. *ff*

Xyl. *mp*  $\rightarrow$  *f*

BD *ff*

SD *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *unis.* *div.* *mp*

Vc. *ff* *arco* *mp*

Cb. *ff* *mp*

Detailed description: This page of a musical score covers measures 35 through 39. The score is for a full orchestra. The woodwind section includes Oboe (Ob.), Clarinet in E-flat (Cl. in Eb), and Trumpet in B-flat (Tpt. in Bb). The percussion section includes Timpani (Timp.), Xylophone (Xyl.), Bass Drum (BD), and Snare Drum (SD). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *fp* (fortissimo-piano), along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

40

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *fp* *ff* *fp* *ff*

*p* *mf* *p* *mf* *p* *mf*

*div.* *ff* *div.* *ff*

*gliss.* *gliss.* *ff*

*f*

Detailed description of the musical score: The score is for measures 40-43. The woodwinds (Cl. in Eb, Tpt. in Bb) play a melodic line with dynamics *ff*, *fp*, *ff*, *fp*, and *ff*. The percussion (BD, SD) plays a rhythmic pattern with dynamics *p*, *mf*, *p*, *mf*, *p*, and *mf*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a harmonic accompaniment with dynamics *ff* and *f*. The Vln. I and II parts include *div.* markings. The Vc. part includes *gliss.* markings. The score is in 2/4 time and changes key signature from G major to Bb major.

44 rit.  $\text{♩} = 72$

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *fff* *p*

*fff* *fff*

*p* *ff* *ff* *ff*

*unis.* *ff* *ff* *pp* *ff* *ff* *pp* *ff*

50  $\text{♩} = 132$

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tr*

*fff*

*ff*

*pp*

*f*

*pp*

*f*

*pp*

*pizz.*

*p*

*div.*

*p*

*p*

56 *sweetly*

Ob. *mp* *mf* *mp* *mf*

Cl. in Eb

Tpt. in Bb

Timp.

Xyl. *f* *mp* *f*

BD

SD

Vln. I *pp* *mp* *p*

Vln. II *div.* *p* *mp* *p*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb.

62

Ob. *mp* *f*

Cl. in Eb

Tpt. in Bb

Timp.

Xyl. *mp* *f* *mp*

BD

SD

Vln. I *mp* *p* *mp* *pp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Cb.



67

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

*pp*

*mp*

73

Ob. *f* *mp* *sweetly*

Cl. in Eb

Tpt. in Bb *ff*

Timp. *ff*

Xyl. *mp* *f*

BD *ff*

SD

Vln. I *ff* *pp* *div.*

Vln. II *ff* *p* *div.*

Vla. *pp* *ff* *pp*

Vc. *pp* *arco* *pp* *pizz.*

Cb. *ff* *pp*

Detailed description of the musical score: The score is for measures 73-76. It features a woodwind section (Oboe, Clarinet in E-flat), a brass section (Trumpet in B-flat), and a percussion section (Timpani, Xylophone, Bass Drum, Snare Drum). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/D minor), and the time signature changes from 6/8 to 2/4 and back to 6/8. Dynamics range from *pp* to *ff*. Articulations include accents, staccato, and *div.* (divisi). The Oboe part starts with a *f* dynamic and ends with a *mp* dynamic and *sweetly* marking. The Clarinet in E-flat is silent. The Trumpet in B-flat has a *ff* dynamic. The Timpani and Xylophone have *ff* dynamics. The Bass Drum and Snare Drum are silent. The Violin I and II parts have *ff* dynamics and *div.* markings. The Viola part has *pp* and *ff* dynamics. The Violoncello part has *pp* and *pizz.* markings. The Contrabass part has *ff* and *pp* dynamics.

78

Ob. *mf* *mp* *ff*

Cl. in Eb *fp* *ff* *fp*

Tpt. in Bb *ff* *fp* *ff* *fp*

Timp. *ff* *fp*

Xyl. *f* *p*

BD *ff*

SD

Vln. I *ff* *p* *unis.*

Vln. II *mp* *ff* *p* *unis.*

Vla. *mp* *ff* *p*

Vc. *mp* *ff* *arco* *p*

Cb. *ff* *p*

83 To English Horn (2 + 3)

Ob. To B<sup>b</sup> Clarinet

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *fp* *ff* *ff* *f* *p* *mf* *p* *mf* *fp* *f* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *ff* *ff* *ff* *ff*



94

E. Hn.

Cl.

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*ppp*

*mp*

*ppp*



E. Hn.

Cl. *ppp*

Tpt. in Bb *f* *fff*

Timp. *fp* *ff*

Xyl. *ff*

BD *fp* *ff*

SD *fp* *ff*

Vln. I *f* *fff* *p*

Vln. II *f* *fff* *p* *pp*

Vla. *p* *unis.*

Vc. *p* *unis.* *pizz.*

Cb. *p* *pizz.* *pp*



112

*sweetly*

E. Hn. *mp* *mf* *mp*

Cl. *mf* *p*

Tpt. in Bb *with mute*  
*sweetly* *mp* *mf* *mp*

Timp.

Xyl. *f* *mp*

BD

SD

Vln. I *pp* *mp* *p*

Vln. II *p* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *mp*

118

E. Hn. *mf* *mp* *f*

Cl. *mf* *p* *mp*

Tpt. in Bb *mf* *mp* *f*

Timp.

Xyl. *f* *mp* *f*

BD

SD

Vln. I *mp* *p*

Vln. II *p* *mp* *p*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

Detailed description of the musical score: The score is for measures 118-121. It features a woodwind section (E. Hn., Cl., Tpt. in Bb), a percussion section (Timp., Xyl., BD, SD), and a string section (Vln. I, Vln. II, Vla., Vc., Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The woodwinds and strings play melodic lines with dynamic markings ranging from *pp* to *f*. The percussion section is mostly silent, with the Xylophone playing rhythmic patterns. The score is written in a standard orchestral format with a grand staff for each instrument.

123

E. Hn.

Cl.

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *mf*

*mp* *pp* *mp* *pp*

*mp* *p* *mp*

*mp* *pp* *mp*

*mp* *pp* *mp*

*mp* *pp* *mp*

molto rit. -----

♩ = 66

128

E. Hn. *ppp* *f* *ff*

Cl. *ff*

Tpt. in Bb *ppp* *mf* *ff*

Timp. *ppp*

Xyl. *ff*

BD *ppp*

SD *ppp*

Vln. I *mp* *unis.* *div.* *f*

Vln. II *f*

Vla. *div.* *unis.* *div.* *f*

Vc. *div.* *arco unis.* *div.* *f*

Cb. *f*



139 (accel.)  $\text{♩} = 132$

E. Hn. *mf*

Cl. *mf*

Tpt. in Bb *mf*

Timp. *p*

Xyl. *ff* *mf*

BD *p*

SD *p*

Vln. I *tr* *mf*

Vln. II *tr* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

144

(2 + 3) (2 + 3) (2 + 3)

E. Hn. *fff*

Cl. *fff*

Tpt. in Bb *fff*

Timp. *ff* *p*

Xyl.

BD *ff* *p*

SD *ff* *p*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *unis.*

Vc. *fff*

Cb. *fff* *arco*

150

E. Hn.

Cl.

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*fff*

*fff*

*fff*

*fff*

*rim shot*



# Interlude 1

7pm

Elliot Butler

Chimes  $\text{♩} = 58$

Analog Metronome *ff* *initiate metronome at 58bpm*

Tam-Tam *mp*

Cme. <sup>4</sup>

Metro. %

Tam

Cme. <sup>7</sup>

Metro. %

Tam

Cme. <sup>10</sup>

Metro. %

Tam



15

rit. ----- a tempo

E. Hn. *f* *mp* *p*

Cl. in Bb *p*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *mp*

20

rit. ----- a tempo ----- accel. -----

E. Hn. *f* *mf*

Cl. in Bb *f* *mf*

Vln. I *fp* *mp* *tutti (with mute) div.*

Vln. II *fp* *mp* *tutti (with mute) div.*

Vla. *fp* *mp* *tutti (with mute) div.*

Vc. *fp* *mp* *arco* *div.*

Cb. *fp* *mp* *arco*

(accel.) - - - rit. - - - **Triumphant, ♩ = 60** a tempo rit. - - -

26

E. Hn. *fff* *pp* *p*

Cl. in Bb *fff* *pp*

Vln. I *ff* *pp* without mute

Vln. II *ff* *pp* without mute solo *p*

Vla. *ff* *pp* without mute solo *p*

Vc. *ff* *pp* solo *p*

Cb. *ff* *pp* solo *p*

(rit.) - - - ♩ = 72

32

E. Hn. *ppp*

Cl. in Bb *mf*

Vln. I solo *p*

Vln. II

Vla.

Vc. pizz. *pp*

Cb. pizz. *mp*

37 Cheerful, ♩ = 80 Darker

E. Hn.

Cl. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

44 rit. . . . a tempo

E. Hn.

Cl. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

51 rit. ----- Tempo I ----- accel. -----

E. Hn. *p*

Cl. in Bb *p*

Vln. I *p* *pp* *sul pont.* *div.*

Vln. II *p* *pp* *sul pont.* *div.*

Vla. *p* *pp* *sul pont.* *div.*

Vc. *p* *pp* *arco*

Cb. *pp*

57 (accel.) ----- rit. ----- Tragic, ♩ = 60

E. Hn. *fff* *ppp*

Cl. in Bb *fff* *ppp*

Vln. I *ff* *mp* *normal*

Vln. II *ff* *mp* *normal*

Vla. *fff* *mp* *normal*

Vc. *ff* *mp*

Cb. *ff* *mp*

62 With grief, ♩ = 56

E. Hn. *pp* *p*

Cl. in Bb

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb.

*sul pont. solo*

68 Tempo I

E. Hn. *ppp* *mp*

Cl. in Bb

Vln. I *pp* *p* *pp*

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

Vla. *pp* *p* *pp*

Vc. *pizz.* *p* *mp* *p*

Cb. *p* *mp*

*normal with mute*

74

E. Hn. *mf* *mp* *mf* *mp*

Cl. in Bb

Vln. I *p* *pp* *p* *pp*

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

Vla. *p* *pp* *p* *pp*

Vc.

Cb.

80

E. Hn. *f* rit. a tempo

Cl. in Bb

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp* *p*



86 rit. Thoughtful, ♩ = 66

E. Hn.

Cl. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*mf*

*pp*

*pp*

*pp*

*arco*

*pp*

*pp*

92

E. Hn.

Cl. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ppp*

*mf*

*mf*

*mf*

*mf*

*p*

98

E. Hn. *mp* *ppp*

Cl. in Bb

Vln. I *ppp* *with mute* *ppp* *p*

Vln. II *ppp* *with mute* *ppp* *p*

Vla. *ppp* *ppp* *with mute* *p*

Vc. *ppp* *ppp* *with mute* *p*

Cb.

103

rit. --- Peaceful, ♩ = 50

E. Hn. *p* *ppp*

Cl. in Bb *p* *ppp*

Vln. I *ppp* *p* *ppp*

Vln. II *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp* *p* *pizz.* *p*

Cb. *pp* *p* *pizz.* *p*

# Interlude 2

8pm

Elliot Butler

♩ = 60

Chimes

Vibraphone

Analog Metronome

Tam-Tam

*ff*

*mp*

*initiate metronome at 60bpm*

4

Cme.

Vib.

Metro.

Tam

7

Cme.

Vib.

Metro.

Tam

10

Cme.

Vib.

Metro.

Tam

# III. The Green Chamber

## Ballet Dancers

Elliot Butler

Slow but cheerful, ♩ = 60

English Horn

Bass Clarinet

Glockenspiel

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

*pizz. div.*

*mf*

*p*

*mp*

*sweetly*

*mf*

7

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

*mp*

*mf*

*mp*

12 rit. . . . . a tempo

E. Hn. *p* *mp* *ppp*

B. Cl. *p* *fp* *ppp*

Glock.

Vib. *p* *mp*

Vln. I *p* *mp* *mf* arco solo

Vln. II

Vla.

Vc.

Cb.

17 rit. ----- a tempo rit. ----- a tempo

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*with some rubato*

*arco unis. with some rubato*

*div. unis.*

*mp p mp mf mp mf*



26

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *fp*

*f* *fp*

*mf* *f* *p*

*mf* *f* *p*

*f* *arco* *fp*

29 *molto rit.* Grand, ♩ = 60 *rit.*

E. Hn. *ff* 3 3 3 3 3 3 3 3

B. Cl. *ff*

Glock. *ff*

Vib. *ff* 3 3 3 3 3 3 3 3

Vln. I *ff* *div.* 3 3 3 3 3 3 3 3

Vln. II *ff* *unis. div. sim.*

Vla. *ff* *unis. div. sim.*

Vc. *ff*

Cb. *ff*

33  $\text{♩} = 54$  rit.

E. Hn. *fff* *mf*

B. Cl. *fff* *pp*

Glock. *ff*

Vib. *ff* *pp*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Cb. *fff* *pp*

38 **Tempo I** (♩ = 60) (sempre ♩ = ♩)  
(2 + 2 + 3)

E. Hn. *ppp*

B. Cl.

Glock. *sweetly*  
*mf*

Vib. *sweetly*  
*mf*

Vln. I *pizz.*  
*p* *mp*

Vln. II *pizz.*  
*p* *mp*

Vla. *pizz.*  
*p* *mp*

Vc. *pizz.*  
*p* *mp*

Cb. *pizz.*  
*mf* *mp*



49 a tempo (2 + 2 + 3)

The score consists of nine staves for the following instruments: E. Hn., B. Cl., Glock., Vib., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 3/4 time and spans five measures. Measure 49 is marked 'a tempo'. Measure 50 contains a rehearsal mark '(2 + 2 + 3)'. The E. Hn. part features a melodic line starting in measure 50 with dynamics *p*, *mp*, and *ppp*. The B. Cl. part has a low register line with dynamics *fp* and *ppp*. The Vln. I part is marked 'arco solo' and has dynamics *p*, *mp*, and *mf*. The Vln. II, Vla., Vc., and Cb. parts provide harmonic support with various articulations and dynamics.

rit. -----

winding down, ♩ = 46 rit al fine. -----

E. Hn.   
 B. Cl. *pp mp ppp*   
 Glock. *mf p*   
 Vib. *mf p*   
 Vln. I *ppp mp* *pizz. tuti div.*   
 Vln. II *mp*   
 Vla. *mp*   
 Vc. *p*   
 Cb. *p*

# Interlude 3

9pm

Elliot Butler

$\text{♩} = 63$

Chimes *ff*

Analog Metronome *initiate metronome at 63bpm*

Tam-Tam *mp*

Solo Violin I *pizz.* *p*

Solo Violin II *pizz.* *pp*

Solo Viola *mp*

Solo Violoncello *mp*

7

Cme.

Metro.

Tam

Vln. I

Vln. II

Vla.

Vc.

*ppp < f*

*ppp < f*



# IV. The Orange Chamber

## Court Musicians

Elliot Butler

Playful,  $\text{♩} = 132$

(sempre  $\text{♩} = \text{♩}$ )

(3 + 2 + 2)

Musical score for Solo Violin I, Solo Violin II, Solo Viola, and Solo Violoncello. The score is in 4/4 time and consists of four measures. The key signature has one sharp (F#). The Solo Violin I part is mostly rests. The Solo Violin II part starts with a *pizz.* marking and a *mp* dynamic. The Solo Viola part has a *p* dynamic. The Solo Violoncello part has a *mp* dynamic. The score includes various dynamics such as *mp*, *p*, *f*, and *sfz*, and includes a *sfz* marking with an accent over the note in the final measure.

Musical score for Vln. I, Vln. II, Vla., and Vc. The score is in 4/4 time and consists of four measures. The key signature has one sharp (F#). The Vln. I part starts with a *p* dynamic and an *arco* marking. The Vln. II part has a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Vln. I part has a *mf* dynamic marking in the second measure. The score includes various dynamics such as *p*, *mf*, and *f*.

Musical score for Vln. I, Vln. II, Vla., and Vc. The score is in 4/4 time and consists of four measures. The key signature has one sharp (F#). The Vln. I part starts with a *p* dynamic. The Vln. II part has a *p* dynamic. The Vla. part has a *p* dynamic. The Vc. part has a *p* dynamic. The Vln. I part has a *mf* dynamic marking in the second measure. The score includes various dynamics such as *p*, *mf*, and *f*.

13

Vln. I: *sfz*, *p*

Vln. II: *arco*, *f*, *sfz*, *mp*

Vla.: *sfz*, *mp*

Vc.: *sfz*, *mp*

17

Vln. I: *fp*, *p*, *mp*

Vln. II: *pp*

Vla.: *pizz.*, *pp*

Vc.: *sfz*, *pp*, *arco*

(3 + 2 + 2)

21

Vln. I: *pp*

Vln. II: *pp*

Vla.: *p*, *mf*

Vc.: *pizz.*, *mf*

25

Vln. I

Vln. II

Vla.

Vc.

*fp*

*mf*

29

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

*pizz.*

*mf*

*arco*

*mp*

*mf*

33

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*mf*

*mp*

*mf*

*arco*

*fp*

*mf*

*fp*

*mf*

37 rit. ----- a tempo

Vln. I *mf*  $\rightarrow$  *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mp*

Vc. *p* *mp*

42

47

Vln. I *fp*  $\rightarrow$  *mf*

Vln. II *fp* *mf*

Vla. *f* *mp*

Vc. *f* *mp*

51

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 51 through 54. The first violin part (Vln. I) features a melodic line with a long slur over measures 51 and 52, and a fermata over the final measure. The second violin part (Vln. II) has a similar melodic line. The viola part (Vla.) plays a rhythmic accompaniment of eighth notes. The cello part (Vc.) plays a bass line with eighth notes and rests.

55

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 55 through 58. The first violin part (Vln. I) continues the melodic line with a slur and a fermata. The second violin part (Vln. II) has a similar melodic line. The viola part (Vla.) continues the rhythmic accompaniment. The cello part (Vc.) continues the bass line.

59

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

This system contains measures 59 through 62. The first violin part (Vln. I) has a slur and a fermata. The second violin part (Vln. II) has a similar melodic line. The viola part (Vla.) continues the rhythmic accompaniment. The cello part (Vc.) continues the bass line. A dynamic marking of *f* (forte) is present in the first measure of this system.

63

Vln. I

Vln. II

Vla.

Vc.

*sub. p*

*sub. p*

*sub. p*

*sub. p*

67

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

71

*molto rit.* - - - - -

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

*pp*

*arco*

76 a tempo (♩ = 132)

Vln. I

Vln. II arco *mp*

Vla. *p*

Vc. *mp*

*fp* *pp* *p*

*fp* *pp*

*fp* *pp*

*fp* *pp*

80 (3 + 2 + 2)

Vln. I *f* *mf*

Vln. II *f* *mf* *fp* *f*

Vla. *f*

Vc. *f*

*fp* *ff*

83

Vln. I *fp* *f*

Vln. II *mf* *fp* *f*

Vla. *mf*

Vc. *mf*

86

Vln. I *pizz.* *mp* *arco* *f* *pizz.* *mp*

Vln. II *pizz.* *mp* *arco* *f* *pizz.* *mp*

Vla. *ff* *sfpp* *ff*

Vc. *mp* *f* *mp*

90

Vln. I *arco* *f* *mp*

Vln. II *arco* *f* *mp*

Vla. *mp*

Vc. *ff* *mp*

94

Vln. I *pp* *rit.* *a tempo* *p* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mp*

Vc. *pp* *mp*



98

Vln. I *p* *mf* *p*

Vln. II

Vla.

Vc.

102

Vln. I *fp* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

106

Vln. I *fp* (3 + 2)

Vln. II *fp*

Vla. *fp*

Vc. *fp*

110 rit. with rubato Tempo I

Vln. I *ff* *mp* *pizz.* *p* *mp*

Vln. II *ff* *p* *mp*

Vla. *ff* *p* *mp*

Vc. *ff* *p* *mp*

115 (3 + 2 + 2) with quiet energy

Vln. I *p* *mp*

Vln. II *p*

Vla. *sfz* *f* *mp*

Vc. *sfz* *p*

119

Vln. I *p*

Vln. II

Vla.

Vc.

123 (3 + 2)

Vln. I *mf* *pp*

Vln. II *f*

Vla. *f*

Vc. *f*

To Interlude 4

127 Suddenly slower, ♩ = 120

Vln. I *p* *sfz* *ff* *pp* *ricochet*

Vln. II *sfz* *mp* *sfz* *arco*

Vla. *sfz* *mp* *sfz* *arco* *pizz.* *mf*

Vc. *sfz* *mp* *sfz* *arco* *pizz.* *ff*

# Interlude 4

10pm

Elliot Butler

♩ = 69

Clarinet in B♭

Chimes

Vibraphone

Analog Metronome

Tam-Tam

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

*mp* > *pp*     *p*     *mp* > *pp*

*ff*  
with bow

*p*

initiate metronome at 69bpm

*mp*

*sfz* arco  
*ff* > *pp*     *pizz.*

*sfz* arco  
*mf*     *pizz.*

*sfz*

Cl. in B♭

Cme.

Vib.

Metro.

Tam

*p*     *pp*     *p*

*pp*

# V. The White Chamber

*a Meditation*

Elliot Butler

Sweetly, ♩ = 72

Oboe

B $\flat$  Clarinet

Flugelhorn

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

*tutti div.*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*tutti*

*p*

*mp*

*p*

*mp*

*pp*

*p*

*pizz.*

*p*

*mf*

*mp*

*(with bow)*



12 *poco rit.* *a tempo*

Ob. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4*

Bb Cl. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *pp*

Fghn. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4*

Vib. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4*

Vln. I *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *mp*

Vln. II *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *mp* *pp* *p* *pp* *p*

Vla. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *mp* *pp* *p* *pp* *p*

Vc. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *mp* *p* *mp* *pp* *p*

Cb. *4/4* *3/4* *4/4* *3/4* *4/4* *3/4* *pp*

17

Ob.

Bb Cl. *mp* *mf* *mp*

Flghn.

Vib.

Vln. I *(solo)* *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Cb. *p*



23

Ob. *p* < *mp* *p* *mf*

Bb Cl. *mf* *p* *mf* *mp*

Fghn.

Vib. *p*

Vln. I *tutti* *mf* *div.* *pp*

Vln. II *mf* *solo* *pp*

Vla. *mf* *solo* *pp*

Vc. *mf* *solo* *p*

Cb. *mf*

29

Ob. *mf* *f*

Bb Cl. *mf* *mp*

Flghn.

Vib.

Vln. I *pp* *p* *pp* *p* *pp* *mp*

Vln. II *tutti div.* *mf*

Vla. *p* *mf*

Vc. *pizz.* *mf*

Cb.

Detailed description: This page of a musical score covers measures 29 through 33. The score is for a woodwind section (Oboe, B-flat Clarinet, Flute), a vibraphone, and a string section (Violin I, Violin II, Viola, Violoncello, and Contrabass). The key signature is one sharp (F#) and the time signature changes from 2/4 to 3/4 and back to 2/4. The Oboe part begins in measure 29 with a *mf* dynamic, moving to *f* in measure 31. The B-flat Clarinet part starts with *mf* and *mp* dynamics. The Flute part is silent. The Vibraphone part has a few notes in measures 31 and 32. The Violin I part features a rhythmic pattern of eighth notes with dynamics ranging from *pp* to *mp*. The Violin II part has a melodic line with *tutti div.* and *mf* markings. The Viola part has a melodic line with *p* and *mf* dynamics. The Violoncello part has a few notes with *pizz.* and *mf* markings. The Contrabass part has a few notes.

34

Ob. *mf* *f* *b<sub>e</sub>*

Bb Cl. *pp* *f*

Flghn.

Vib.

Vln. I *p* *mf* *mp* *b<sub>e</sub>*

Vln. II *pp* *mp* *pp* *mp* *p* *mf*

Vla. *pp* *mp* *mf*  
arco  
tutti  
div.

Vc.

Cb.

39

rit. ----- a tempo

Ob. *pp*

Bb Cl. *pp* *mp*

Flghn.

Vib. *mf*

Vln. I *f* *fp < ff* *ppp* *pp* *solo*

Vln. II *f* *fp < ff* *ppp* *pp* *solo*

Vla. *f* *fp < ff*

Vc. *f* *fp < ff*

Cb. *f* *fp < ff* *arco*

45 rit. ----- Tempo I

Ob. *pp*

Bb Cl. *mf* *p* *mp* *ppp*

Flghn.

Vib.

Vln. I *ppp*

Vln. II *ppp* *pp* *p* *tutti div.*

Vla. *ppp* *pp* *ppp* *pp* *p* *tutti div.*

Vc. *p* *mp*

Cb.

51

rit. -----

Ob. *mp* *pp* *mf* *ppp*

Bb Cl. *mp* *ppp*

Flghn.

Vib.

Vln. I *pp* *mp* (solo)

Vln. II *pp* *p* *pp* *pp* *p* *ppp*

Vla. *pp* *p* *pp* *pp* *p* *ppp*

Vc. *p* *mp* *pp* *p* *mp* *ppp*

Cb. *p* pizz.

56 **Faster, ♩ = 88**

Ob.

Bb Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*pp*

*pp*

*solo*

*pp*

Detailed description: This page of a musical score, numbered 56, is titled 'Faster, ♩ = 88'. It features eight staves for different instruments: Oboe (Ob.), Bass Clarinet (Bb Cl.), Flute (Flghn.), Vibraphone (Vib.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two measures, each with a 4/4 time signature, followed by a 3/4 time signature. The Flute part has a melodic line starting in the second measure, with dynamics *mp*, *mf*, and *pp*. The Violin I part has a sustained note in the first measure with dynamics *pp*. The Violin II part has a melodic line starting in the second measure with dynamics *pp* and a *solo* marking. The other instruments (Ob., Bb Cl., Vib., Vla., Vc., Cb.) have rests throughout the page.

61

Ob.

Bb Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*mp*

*tutti*

*tutti div.*

*solo*

*mp*

*pp*



67

Ob. *ff* *pp* rit.

Bb Cl. *ff* *pp*

Flghn. *mf* *pp*

Vib.

Vln. I *f*

Vln. II *f*

Vla. *f* *p*

Vc. *f*

Cb.

73

Slightly slower, ♩ = 66 Tempo I, ♩ = 72

Ob.

Bb Cl.

Flghn.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf* *ppp*

*mp*

*solo* *pp* *ppp* *tutti div.* *pp* *p*

*solo* *p* *ppp* *tutti div.* *pp* *p* *pp*

*pp* *p* *pp*

*solo* *p* *ppp* *tutti* *ppp* *mp* *p* *mp* *pp*

# Interlude 5

11pm

Elliot Butler

♩ = 72

Chimes *ff*

Analog Metronome *initiate metronome at 72bpm*

Bass Drum *mf* *pp* *mf* *pp* *mf* *pp*

Snare Drum *p*  
*with brushes (brush faster on the accents)*

Violin I *pp* *div.*

7

Cme.

Metro.

BD *mf* *pp* *mf* *pp* *mf*

SD

Vln. I

# VI. The Violet Chamber

Wine

Elliot Butler

Sweetly, ♩ = 120

Oboe

Clarinet in Bb

Trumpet in Bb

Timpani

Bass Drum

Snare Drum

Cymbal

Violin I

Violin II

Viola

Violoncello

Contrabass

*(div.)*

*pp*

*tutti*

*p*

*tutti*

*p*

*tutti*

*p*

*pp*

*p*

*p*

8

Ob.

Cl. in B $\flat$

Tpt. in B $\flat$

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*ppp*

*ppp*

*ppp*

*ppp*

Detailed description: This page of a musical score, numbered 86, features a woodwind section and a string section. The woodwinds include Oboe (Ob.), Clarinet in B-flat (Cl. in B $\flat$ ), and Trumpet in B-flat (Tpt. in B $\flat$ ). The percussion section includes Timpani (Timp.), Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The Oboe part begins at measure 8 with a dynamic of *p* and transitions to *mp* later. The string parts (Vln. II, Vla., Vc., and Cb.) start with a dynamic of *mp* and transition to *ppp* in the fourth measure. The woodwinds and strings play sustained notes with long slurs. The percussion parts are mostly silent, indicated by rests.

14 *accel.*

Ob. *pp*

Cl. in Bb *mp*

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II *arco div.*  
*pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pizz.* *p* *arco* *pp* *mp* *pp*

Cb. *pizz.* *p*

20

(accel.) - - - - -

Regally, ♩. = 60

Ob.

Ob. staff with treble clef, key signature of two sharps, and a whole rest.

Cl. in Bb

Cl. in Bb staff with treble clef, key signature of two sharps, and a melodic line starting with a slur and a *ppp* dynamic marking.

Tpt. in Bb

Tpt. in Bb staff with treble clef, key signature of two sharps, and a whole rest.

Timp.

Timp. staff with bass clef, key signature of two sharps, and a whole rest.

BD

BD staff with a vertical line and a whole rest.

SD

SD staff with a vertical line and a whole rest.

Cym.

Cym. staff with a vertical line and a whole rest.

Vln. I

Vln. I staff with treble clef, key signature of two sharps, and a melodic line with a slur and a *ppp* dynamic marking.

Vln. II

Vln. II staff with treble clef, key signature of two sharps, and a melodic line with a slur and a *mp* dynamic marking.

Vla.

Vla. staff with alto clef, key signature of two sharps, and a melodic line with a slur and a *mp* dynamic marking.

Vc.

Vc. staff with bass clef, key signature of two sharps, and a melodic line with a slur and a *mp* dynamic marking.

Cb.

Cb. staff with bass clef, key signature of two sharps, and a melodic line with a slur and a *pp* dynamic marking.





32

Ob. *mf* *ff*

Cl. in Bb *ff*

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I *mp* *f*

Vln. II *mp* *f* *unis.* *div.*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

Detailed description: This page of a musical score covers measures 32 through 37. The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb), and Trumpet in Bb (Tpt. in Bb). The percussion section includes Timpani (Timp.), Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from mezzo-forte (mf) to fortissimo (ff). The strings play a rhythmic pattern of eighth notes, while the woodwinds have more melodic lines. The percussion parts are mostly rests with occasional drum hits. The score includes various performance markings such as *mp*, *f*, *unis.*, and *div.*.

38

Ob. *mf*

Cl. in Bb *mf*

Tpt. in Bb *mp*

Timp.

BD

SD

Cym.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*rit.*

*div.*

*arco*

a tempo

43

Ob. *ff* *mf* *f*

Cl. in Bb *ff* *mf* *ff*

Tpt. in Bb *f* *mf*

Timp.

BD

SD

Cym.

Vln. I *f* *mf* *f*

Vln. II *f* *unis.* *div.*

Vla. *f*

Vc. *f* pizz.

Cb. *f*

Detailed description: This page of a musical score covers measures 43 to 47. The tempo is marked 'a tempo'. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb), and Trumpet in Bb (Tpt. in Bb). The percussion section includes Timpani (Timp.), Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Violin I parts feature melodic lines with dynamic markings of *ff*, *mf*, and *f*. The Clarinet in Bb part has dynamics of *ff*, *mf*, and *ff*. The Trumpet in Bb part has dynamics of *f* and *mf*. The Violin II part has dynamics of *f*, *unis.*, and *div.*. The Viola part has a dynamic of *f*. The Violoncello part has a dynamic of *f* and is marked 'pizz.'. The Contrabass part has a dynamic of *f*. The percussion parts are mostly silent, indicated by rests.

48

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *ff* *mf* *ff* *mf* *mf*



60

Ob. *mp*

Cl. in Bb *mp*

Tpt. in Bb

Timp.

BD *mf*

SD

Cym.

Vln. I *pizz. unis. mp*

Vln. II *unis. pp pizz. mp*

Vla. *pp pizz. mp*

Vc. *pizz.*

Cb.

65

Ob. *f* *p* *mp* *f*

Cl. in Bb *f* *p* *mp* *f*

Tpt. in Bb *f* *p* *f*

Timp.

BD *mf*

SD *mp* *mp*

Cym.

Vln. I *f* *p* *mp* *f*  
arco div. pizz. unis. arco div.

Vln. II *f* *p* *mp* *f*  
arco div. pizz. unis. arco div.

Vla. *f* *p* *mp* *f*  
arco div. pizz. unis. arco div.

Vc. *f* *pp* *mp* *f*  
arco pizz. unis. arco div.

Cb. *f* *pp* *f*  
arco

71

rit. - - - a tempo

Ob. *mp* *f*

Cl. in Bb *mp* *f*

Tpt. in Bb *mp*

Timp.

BD *mf*

SD *mp*

Cym.

Vln. I *pizz. unis. mp* *f*

Vln. II *pizz. unis. mp* *f* arco div.

Vla. *pizz. unis. mp* *f* arco div.

Vc. *unis. mp* *f*

Cb. *mp* *f*



**Tempo I**  
*be intentionally sloppy*

77 *rit.* -----

Ob. *ff* *mf*

Cl. in Bb *ff* *mf* *be intentionally sloppy*

Tpt. in Bb *f* *mf*

Timp. *mf*

BD *mf*

SD *mf* *p*

Cym. *mf*

Vln. I *f* *mf* *gliss.*

Vln. II *f*

Vla. *f* *unis.*

Vc. *f* *pizz.*

Cb. *f*

83

Ob. *f* *mf*

Cl. in Bb *ff* *mf*

Tpt. in Bb *mf*

Timp. *mf*

BD

SD *mf*

Cym. *mf*

Vln. I *f* *gliss.*

Vln. II

Vla. *div.*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 83 to 87. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb), and Trumpet in Bb (Tpt. in Bb). The percussion section includes Timpani (Timp.), Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as performance instructions like *gliss.* (glissando) and *div.* (divisi). The woodwinds and strings play melodic and harmonic lines, while the percussion provides rhythmic support.

88 *ff* *ff* *mf* *gliss.* *gliss.* *molto rit. —*

The musical score for page 100, measures 88-93, is arranged in a standard orchestral format. The top staff is for Oboe (Ob.), followed by Clarinet in Bb (Cl. in Bb), Trumpet in Bb (Tpt. in Bb), and then three percussion parts: Timpani (Timp.), Bass Drum (BD), and Snare Drum (SD). Below these are Cymbals (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The score begins at measure 88 with a fortissimo (*ff*) dynamic. The Oboe and Clarinet parts feature melodic lines with accents and slurs. The Trumpet part has a dynamic marking of *mf*. The percussion parts are mostly silent, with some rhythmic markings. The Violin I part includes glissando markings (*gliss.*). The score concludes at measure 93 with a *molto rit.* (molto ritardando) instruction.

(molto rit.) ----- a tempo rit. -----

94

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp*

*f*

*f*

*gliss.*

*gliss.*

*ppp*

*ff*

*ff*

*div.*

*f*

*f*

*ppp*

*pizz. solo*

100 (rit.) ----- Slower Waltz Tempo, ♩. = 48

Ob.

Cl. in Bb

Tpt. in Bb

Timp. *mp*

BD

SD

Cym.

Vln. I *solo*

Vln. II *p solo*

Vla. *pp* *arco* *gliss.* *mp*

Vc. *pp* *solo* *gliss.* *p* *mf*

Cb. *pp* *mp*

105 **molto rit. . . . a tempo . . . . molto rit. . . .**

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla. *gliss.*

Vc.

Cb.

110

a tempo

rit. - - - - -

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

115 **a tempo**

This musical score page contains measures 115 through 119. The tempo is marked 'a tempo'. The score is divided into two systems. The top system includes woodwinds (Ob., Cl. in B $\flat$ , Tpt. in B $\flat$ ), percussion (Timp., BD, SD, Cym.), and three string staves (Vln. I, Vln. II, Vla.). The bottom system includes three more string staves (Vc., Cb.).

**Woodwinds:** Oboe, Clarinet in B $\flat$ , and Trumpet in B $\flat$  are all silent throughout these measures.

**Percussion:** Timpani, Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.) are also silent.

**String Section:**

- Vln. I:** Plays a melodic line with slurs and accents.
- Vln. II:** Plays a rhythmic accompaniment with triplets and slurs.
- Vla.:** Plays a rhythmic accompaniment with triplets and slurs.
- Vc.:** Plays a simple rhythmic accompaniment, marked 'pizz.' (pizzicato) in measures 115-118 and 'arco' (arco) in measure 119.
- Cb.:** Plays a simple rhythmic accompaniment, marked 'gliss.' (glissando) in measure 115.



120 rit. - - - - -

Ob.

Cl. in B $\flat$

Tpt. in B $\flat$

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 (rit.) ♩ = 108

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*p*

*p*

*fff*

129 *A tad slower, ♩. = 44* rit. -----

Ob. *ff*

Cl. in Bb *ff*

Tpt. in Bb *ff*

Timp. *ppp < ff* *mf*

BD *ppp < f* *mf*

SD *mf*

Cym. *mf*

Vln. I *tutti* *ppp < f* *gliss.* 3 3 3

Vln. II *tutti* *ppp < f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla. *tutti* *ppp < f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *ppp < ff* *f* *arco*

Cb. *ppp < ff* *f*

133 *a tempo* *rit.*

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp* *mf*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

137 **a tempo** **rit.**

Ob. *f* *rit.* 3

Cl. in Bb *f*

Tpt. in Bb

Timp.

BD

SD *fp* *mf*

Cym.

Vln. I

Vln. II *gliss.*

Vla. *gliss.*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 137 to 140. The key signature is three sharps (F#, C#, G#). The score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb), and Trumpet in Bb (Tpt. in Bb). The percussion section includes Timpani (Timp.), Bass Drum (BD), Snare Drum (SD), and Cymbal (Cym.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe and Clarinet parts feature melodic lines with dynamics of *f* and *rit.* (ritardando). The Snare Drum part has a dynamic change from *fp* (fortissimo piano) to *mf* (mezzo-forte). The Viola and Violin II parts include glissando markings (*gliss.*). The score concludes with a dashed line indicating a continuation of the *rit.* marking.

141  $\text{♩} = 66$  *gliss.* // **a tempo** *gliss.* *gliss.* *rit.* -----

Ob. *mp*

Cl. in Bb

Tpt. in Bb

Timp. *mp*

BD

SD *fp* *mf*

Cym.

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *pizz.* *mp* 3

Vc. *pizz.* *mp*

Cb.

Totally sloshed, ♩ = 48

145

Ob. *f* *mf*

Cl. in Bb *f* *mf*

Tpt. in Bb *with mute* *f*

Timp. *f*

BD *mp*

SD *mp*

Cym. *mp*

Vln. I *f* *gliss.* *mp*

Vln. II *div.* *gliss.*

Vla. *arco* *f* *gliss.*

Vc. *arco* *f* *mp*

Cb. *f* *mp* *mf*

149

Ob. *ff* *mf* rit. *gliss.*

Cl. in Bb *f* *mf* *gliss.*

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I *f* *mp* *gliss.*

Vln. II *f* *mp* *gliss.*

Vla. *f* *mp* *gliss.* *div.*

Vc. *f* *mp*

Cb. *f* *mp*



153 *gliss.*  $\text{♩} = 40$

Ob. *ff*

Cl. in Bb *ff*

Tpt. in Bb *To Flugelhorn*

Tim. *ff*

BD *f*

SD *fp*

Cym. *f*

Vln. I *gliss.* *gliss.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *gliss.* *gliss.* *gliss.* *ff*

Cb. *arco* *gliss.* *gliss.* *gliss.* *ff*

158

Ob.

Cl. in Bb

Flghn.

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*gliss.*

# VII. The Black Chamber

## Narrative and Postlude

Elliot Butler

Dark, ♩ = 72

**Oboe**  
*ff*

**B♭ Clarinet**  
*ff* *p*

**Flugelhorn**

**Timpani**  
*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

**Chimes**  
*fff*

**Analog Metronome**  
initiate metronome at 72bpm

**Tam-Tam**  
*fff* *mf*

**Violin I**  
*ff* *pp* *mp* *pp*

**Violin II**  
*ff* *pp* *mp* *pp*

**Viola**  
*ff*

**Violoncello**  
*ff* *p* *solo*

**Contrabass**  
*ff* *ppp*

*non div.*

7

Ob. *ppp* < *p* *ppp* < *mp*

B♭ Cl. *ppp* < *p*

Flghn. *mf* *ppp*

Timp. *mp* *ppp* *mp*

Cme. To Xylophone

Metro. % % % % % %

Tam *mp*

Vln. I *ppp* < *p* *mf* *ppp* < *p*

Vln. II *ppp* < *p* *mf* *ppp* < *p*

Vla. *ppp* < *p* *mf* *ppp* < *p*

Vc. *ppp* *tutti* *ppp* < *p* *div.*

Cb. *pp* *ppp*

13

Ob. *mf* *p* *mp*

Bb Cl. *ppp < p* *mf*

Flghn. *mf*

Timp. *mf* *ppp*

Xyl.

Metro. % % % % %

Tam *ppp*

Vln. I

Vln. II

Vla.

Vc. *mp* *p*

Cb. *p* *mp* *p*

Detailed description: This page of a musical score covers measures 13 through 16. The woodwind section includes Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Flageolet (Flghn.). The percussion section includes Timpani (Timp.), Xylophone (Xyl.), Metropolitan (Metro.), and Tam-tam (Tam). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part begins in measure 13 with a melodic line marked *mf*, followed by a dynamic shift to *p* and then *mp*. The Bb Clarinet part has rests until measure 14, then enters with a melodic line marked *ppp < p*, followed by *mf*. The Flageolet part has rests until measure 15, then enters with a melodic line marked *mf*. The Timpani part has rests until measure 14, then plays a melodic line marked *mf*, followed by *ppp*. The Xylophone part has rests throughout. The Metropolitan part has rests throughout. The Tam-tam part has rests until measure 15, then plays a melodic line marked *ppp*. The Violin I and II parts have rests throughout. The Viola part has rests throughout. The Violoncello part begins in measure 13 with a melodic line marked *mp*, followed by *p*. The Contrabass part begins in measure 13 with a melodic line marked *p*, followed by *mp*, and then *p*.

18

Ob.

B♭ Cl.

Flghn.

Timp.

Xyl.

Metro.

Tam.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mf* *f*

*pp* *mf* *f*

*div.*

*p* *<* *mf* *p*

*p* *<* *mf* *p*

23

Ob. *fff*

Bb Cl. *fff*

Flghn. *fff* *ff* *sfp*

Timp. *sfp* *fff* *pp*

Xyl.

Metro. %

Tam *ff* *fff* *let ring*

Vln. I *fff*

Vln. II *fff* *pp* *unis.*

Vla. *fff*

Vc. *fff*

Cb. *fff*

29 Twice as fast, ♩ = 144

Ob.

B♭ Cl.

Flghn. *fff* *ff* (triplets)

Timp. *f* *fp*

Xyl.

Metro. % %

BD To Bass Drum

Vln. I *unis.* *pp*

Vln. II

Vla. *unis.* *p*

Vc. *unis.* *pp*

Cb. *p*



32

Ob.

Bb Cl. *f*

Flghn.

Timp. *f* *pp*

Xyl. *f*

Metro.

BD *ppp*

Vln. I *ff*

Vln. II *f* *normal div.*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 32, 33, and 34. The woodwind section includes Oboe (Ob.), B-flat Clarinet (Bb Cl.), Flageolet (Flghn.), and Xylophone (Xyl.). The percussion section includes Timpani (Timp.), Bass Drum (BD), and a Metronome (Metro.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from fortissimo (ff) to pianissimo (ppp). The Flageolet part features a triplet in measure 34. The Metronome part shows a consistent rhythmic pulse. The string parts provide harmonic support, with the Violins playing a rhythmic pattern and the Violas and Cellos playing a dense, moving accompaniment.

35

Ob. *f*

Bb Cl. *mf*

Flghn. 3

Timp. *gliss.*

Xyl. *mf*

Metro. %

BD *pp*

Vln. I *div. f*

Vln. II *mf*

Vla.

Vc. *div. f*

Cb.

37

Ob.

Bb Cl.

Flghn.

Timp.

Xyl.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp*

*ff*

*f*

*p*

To Chimes

*ppp*

*ppp*

*ff*

3

40

Ob. *fff*

Bb Cl.

Flghn.

Timp. *gliss.* *f* *p*

Cme. *f*

Metro. %

BD *p*

Vln. I *fff*

Vln. II *f*

Vla.

Vc. *unis.*

Cb.

43

Ob. *f*

Bb Cl. *ff*

Flghn. *ff*

Timp. *gliss.* *f*

Cme.

Metro. %

BD *mp*

Vln. I *ppp* *f unis.*

Vln. II

Vla.

Vc. *div.* *ff*

Cb.

46

Ob. *ff*

Bb Cl.

Flghn.

Timp. *p* *gliss.* *f*

Cme. *p*

Metro. %

BD *mf*

Vln. I

Vln. II *unis.* *ppp* *ff*

Vla.

Vc. *f* *unis.* *ff*

Cb.

49

Ob. *f*

Bb Cl. *mf*

Flghn.

Timp. *p* *gliss.* *f*

Cme.

Metro. %

BD *f*

Vln. I *mf*

Vln. II *div.* *f*

Vla. *f*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 49, 50, and 51. The instrumentation includes Oboe (Ob.), B-flat Clarinet (Bb Cl.), Flute (Flghn.), Timpani (Timp.), Cymbal (Cme.), Metronome (Metro.), Bass Drum (BD), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part begins with a melodic line in measure 49, marked *f*. The B-flat Clarinet part has a melodic line starting in measure 50, marked *mf*. The Flute part has a long note in measure 49. The Timpani part has a roll in measure 49 (*p*), a glissando in measure 50 (*gliss.*), and a roll in measure 51 (*f*). The Cymbal part is silent. The Metronome part has a % symbol in each measure. The Bass Drum part has a rhythmic pattern in measure 49, marked *f*. The Violin I part has a melodic line in measure 50, marked *mf*. The Violin II part has a melodic line in measure 50, marked *div.* and *f*. The Viola part has a rhythmic pattern in measure 49, marked *f*. The Violoncello part has a melodic line in measure 50, marked *mf*. The Contrabass part has a rhythmic pattern in measure 49.

52 *accel.*

Ob.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *f* *mf*

*mp* *ff* *mp* *gliss.*

*(metronome does not accelerate)*

*div.*



55 Tempo I, ♩ = 72

Ob. *tr* *f* *fff*

Bb Cl. *tr* *f* *fff*

Flghn. *f* *fff*

Timp. *ff* *ppp* *fff*

Cme. *fff*

Metro. % %

BD *fff* To Tam-Tam *fff*

Vln. I *fff* *gliss.*

Vln. II *ppp* *fff* *div.*

Vla. *fff* *div.*

Vc. *fff*

Cb. *fff*

58 molto rit. -----

Ob. *ffff*

Bb Cl. *ffff*

Flghn. *ffff* *mp* <sup>3</sup>

Timp. *gliss.* *sfp* *fff*

Cme. *ffff*

Metro. (metronome does not slow down)

Tam *ffff*

Vln. I *gliss.* *ffff* *ppp*

Vln. II *ffff* *ppp*

Vla. *ffff* *ppp*

Vc. *ffff* *ppp*

Cb. *ffff* *ppp*

63 Dying out, ♩ = 72

Ob. [Rest]

B♭ Cl. [Rest] *ppp < p*

Flghn. *pp*

Timp. *p* *ppp < pp*

Cme. [Rest]

Metro. [Metronome pattern]

Tam *p*

Vln. I *sul tasto* *p* *ppp* *p* *ppp*

Vln. II *sul tasto* *p* *ppp* *p*

Vla. [Rest] *solo* *ppp < p*

Vc. *solo* *ppp < pp*

Cb. [Rest] *ppp < pp*

68

Ob. *ppp* < *p*

Bb Cl. *ppp* < *p* *ppp* < *p* *ppp*

Flghn.

Timp. *ppp* *ppp* *pp* *ppp*

Cme.

Metro. % % % % %

Tam *p*

Vln. I *p* *ppp* *p* *ppp* *p* solo

Vln. II *ppp* *p* *ppp* *p* *ppp* tutti div.

Vla. *ppp* < *pp* *tutti div.*

Vc. *ppp*

Cb. *ppp*

73

Ob. *p*

Bb Cl. *p pp mp*

Flghn.

Timp. *p ppp p*

Cme.

Metro. % % % % % %

Tam *p*

Vln. I *ppp p ppp p ppp* *solo*

Vln. II *p ppp p ppp p ppp*

Vla. *pp p mf p*

Vc. *pp p mf p ppp*

Cb. *pp p mf p ppp*

79 rit. al fine -----

Ob. 2/4 4/4

B♭ Cl. 2/4 4/4

Flghn. 2/4 4/4

Timp. 2/4 4/4

Cme. 2/4 4/4

Metro. 2/4 4/4

Tam 2/4 4/4

Vln. I 2/4 4/4

Vln. II 2/4 4/4

Vla. 2/4 4/4

Vc. 2/4 4/4

Cb. 2/4 4/4

*p*

*mp*

*take the metronome off-stage to achieve decresendo*

*choke sound*

*let ring until silent*

*ppp*

*p*

*pp*

*mp*

*ppp*

*pizz.*

*pizz.*

*pp*

*mp*

*ppp*

*pp*

*mp*