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## The Seven Chambers of Prince Prospero

Elliot Paul Butler

*Illinois State University*, [elliottbutlercomposer@gmail.com](mailto:elliottbutlercomposer@gmail.com)

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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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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*

Bb 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* *solo*

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

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

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*

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

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

*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

Oboe

Clarinet in Eb

Trumpet in Bb

Timpani

Xylophone

Bass Drum

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

*trun*

*p* <sup>3</sup> *ff*

*fp* < *f* *fp* < *f*

*sfp* < *f* *ff*

*sfp* < *f* *ff*

*sfp* < *f* *ff*

*sfp* < *f* *ff*

*rim shot*

*non div.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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.*



18

Ob.

Cl. in Eb

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*f*

*p* *mf* *p* *mf* *pp*

*ff*

*ff*

*gliss.*

*gliss.*

*gliss.*

*gliss.*



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 Timpani, Xylophone, Bass Drum, and Snare Drum, and a string section with Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *mf*, *ff*, *p*, *f*, and *mp*, along with performance instructions like *arco* and *pizz.*. The music is in 3/4 time and includes a tempo marking '(sempre ♩ = ♩)'. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment.





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* *ff* *ff*

*pp* *pp* *pp* *pp* *pp*

50  $\text{♩} = 132$

Ob.

Cl. in Eb *ff*

Tpt. in Bb *fff* *ff*

Timp. *pp* *f*

Xyl. *ff*

BD *pp* *f*

SD *pp* *f*

Vln. I *p* *div.*

Vln. II

Vla. *p*

Vc. *pizz.* *p*

Cb.

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. *mp*

Cl. in Eb

Tpt. in Bb

Timp.

Xyl. *mf* *mp*

BD

SD

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

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

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

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

Cb.

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*

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*

100

rit.-----

E. Hn.

Cl.

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*pp*

*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 6/8, which changes to 2/4 for measures 119 and 121. Dynamics include *mf*, *mp*, *f*, *p*, and *pp*. The woodwinds and strings play melodic lines, while the percussion provides rhythmic accompaniment.

123

E. Hn.

Cl.

Tpt. in Bb

Timp.

Xyl.

BD

SD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mp* *mf*

*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* *un.* *div.* *f*

Vln. II *un.* *div.* *f*

Vla. *div.* *un.* *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*

Detailed description of the musical score: The score is for measures 144 to 148. It features a woodwind section (E. Hn., Cl., Tpt. in Bb), percussion (Timp., Xyl., BD, SD), and a string section (Vln. I, Vln. II, Vla., Vc., Cb.). The woodwinds play a melodic line with accents and slurs, marked *fff*. The percussion provides rhythmic support with *ff* and *p* dynamics. The strings play a rhythmic accompaniment, with the double basses marked *arco*. The score includes dynamic markings, articulation marks, and performance instructions like *unis.* and *arco*. The tempo is 2/4.





# Interlude 1

7pm

Elliot Butler

♩ = 58

Chimes

Analog Metronome

Tam-Tam

*ff* initiate metronome at 58bpm

*mp*

4

Cme.

Metro.

Tam

7

Cme.

Metro.

Tam

10

Cme.

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.

*ppp*

*f*

*mp*

*ppp*

*tutti div.*

*p*

*mp*

*arco*

*tutti*

*mp*

*p*

*arco*

*mf*

*p*

*unis.*

*div.*

44 rit. - - - a tempo

E. Hn.

Cl. in Bb

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mp*

*mf*

*tutti*

*mp*

*fp*

*pp*

*tutti*

*mp*

*fp*

*pp*

*mp*

*f*

*mp*

*fp*

*div.*

*pp*

*pp*

*unis.*

*f*

*p*

*pp*

*pizz.*

*f*

*mp*

*pp*

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 *sul pont. solo*

Vln. I *p* *pp*

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

Vla. *sul pont. solo* *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

68 Tempo I

E. Hn. *ppp* *mp*

Cl. in Bb

Vln. I *normal with mute* *pp* *p* *pp*

Vln. II *normal with mute* *pp* *p* *pp*

Vla. *normal with mute* *pp* *p* *pp*

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

Cb. *pizz.* *p* *mp*

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

The musical score is for a 4/4 piece in G major, marked "Slow but cheerful" with a tempo of ♩ = 60. The score is arranged for a chamber ensemble. The English Horn and Bass Clarinet parts are mostly rests. The Glockenspiel and Vibraphone enter in the fifth measure with a melodic line marked *sweetly* and *mf*. The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays a pizzicato accompaniment marked *pizz. div.* with dynamics *mf*, *p*, and *mp* across the measures.

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

B. Cl. *ff*

Glock. *ff*

Vib. *ff* 3 3 3 3

Vln. I *ff* *div.* 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.

E. Hn.

B. Cl.

Glock.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

# 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, ♩ = 132

(sempre ♩ = ♩)

(3 + 2 + 2)

Solo Violin I

Solo Violin II

Solo Viola

Solo Violoncello

Vln. I

Vln. II

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

13

Vln. I

Vln. II

Vla.

Vc.

*sfz*

*p*

*f*

*arco*

*mp*

*mp*

*sfz*

*mp*

17

Vln. I

Vln. II

Vla.

Vc.

*fp*

*p*

*mp*

*pp*

*pp*

*pizz.*

*arco*

*sfz*

*pp*

$(3 + 2 + 2)$

21

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*p*

*mf*

*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

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

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 note of measure 54. The second violin part (Vln. II) has a similar melodic line with a slur over measures 51 and 52. The viola part (Vla.) plays a rhythmic accompaniment of eighth notes. The cello part (Vc.) has a bass line with a fermata over the final note of measure 54.

55

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 55 through 58. The first violin part (Vln. I) has a melodic line with a slur over measures 55 and 56, and a fermata over the final note of measure 58. The second violin part (Vln. II) has a similar melodic line with a slur over measures 55 and 56. The viola part (Vla.) continues with a rhythmic accompaniment of eighth notes. The cello part (Vc.) has a bass line with a slur over measures 55 and 56.

59

Vln. I  
Vln. II  
Vla.  
Vc.

*f*

This system contains measures 59 through 62. The first violin part (Vln. I) has a melodic line with a slur over measures 59 and 60, and a fermata over the final note of measure 62. The second violin part (Vln. II) has a similar melodic line with a slur over measures 59 and 60. The viola part (Vla.) continues with a rhythmic accompaniment of eighth notes. The cello part (Vc.) has a bass line with a slur over measures 59 and 60. A dynamic marking of *f* (forte) is present in the first violin part at the beginning of measure 61.

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*

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 *mp*

Vla. *mp*

Vc. *mp*

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*     *ricochet*

*sfz* arco

*mf* pizz.

*sfz* arco

*mf* pizz.

*sfz*

5

Cl. in B♭

Cme.

Vib.

Metro.

Tam

*p*     *pp*     *p*

*pp*

# V. The White Chamber

*a Meditation*

Elliot Butler

Sweetly, ♩ = 72

The score is for a 10-piece ensemble. The tempo is marked 'Sweetly' with a quarter note equal to 72 beats per minute. The time signature is 3/4, with a 5/4 measure in the middle of each system. The key signature has one sharp (F#). The instruments and their parts are:

- Oboe:** Starts with a rest, then plays a melodic line with dynamics *p*, *pp*, and *p*.
- Bb Clarinet:** Starts with a rest, then plays a melodic line with dynamics *pp*, *mp*, *pp*, and *p*.
- Flugelhorn:** Starts with a rest, then plays a melodic line with dynamics *mf*.
- Vibraphone:** Starts with a rest, then plays a chord with dynamics *mp* and a '(with bow)' instruction.
- Violin I:** Starts with a rest.
- Violin II:** Plays a rhythmic accompaniment with dynamics *pp* and *p*, and a 'tutti div.' instruction.
- Viola:** Plays a rhythmic accompaniment with dynamics *pp* and *p*.
- Violoncello:** Plays a melodic line with dynamics *p*, *mp*, *p*, *mp*, *pp*, and *p*, and a 'tutti' instruction.
- Contrabass:** Plays a rhythmic accompaniment with dynamics *p* and a 'pizz.' instruction.





17

Ob.

B♭ Cl.

Fgln.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*pp*

*pp*

*p*

*p*

*(solo)*



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. *tutti div.* *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/Globo Horn), 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 rest, then enters in measure 30 with a half note G4 (mf), followed by a quarter note A4, and a half note Bb4 (f) in measure 31. The B-flat Clarinet part starts in measure 29 with a half note G3 (mf), followed by a half note F3 (mp) in measure 30, and a half note E3 in measure 31. The Flute/Globo Horn part has rests throughout. The Vibraphone part has rests in measures 29-31, then a half note G3 in measure 32, and a half note F3 in measure 33. The Violin I part plays a rhythmic pattern of eighth notes in pairs, starting in measure 29 with a half rest, then a pair of eighth notes G3 and F3, and continuing through measure 33 with dynamics ranging from pp to mp. The Violin II part has a half rest in measure 29, then a half note G3 (b) in measure 30, and a half note F3 (b) in measure 31, with dynamics increasing to mf by measure 33. The Viola part has a half rest in measure 29, then a half note G3 (b) in measure 30, and a half note F3 (b) in measure 31, with dynamics increasing to mf by measure 33. The Violoncello part has a half note G3 (b) in measure 29, a half rest in measure 30, and a half note F3 (b) in measure 31, with a pizzicato marking in measure 32. The Contrabass part has a half rest in measure 29, a half note G3 (b) in measure 30, and a half note F3 (b) in measure 31.

34

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

Bb Cl. *pp* *f*

Fghn.

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*

Fghn.

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. pizz. *p*

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 dynamic markings of *mp*, *mf*, and *pp*. The Violin I part starts with a *pp* dynamic. The Violin II part has a *solo* marking and a *pp* dynamic. The other instruments (Ob., Bb Cl., Vib., Vla., Vc., Cb.) have rests in all measures.





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



8

Ob. *p* *mp*

Cl. in B $\flat$

Tpt. in B $\flat$

Timp.

BD

SD

Cym.

Vln. I

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

Detailed description: This page of a musical score (page 86) features a woodwind section with Oboe (Ob.), Clarinet in B-flat (Cl. in B $\flat$ ), and Trumpet in B-flat (Tpt. in B $\flat$ ), and a percussion section with Snare Drum (SD), Bass Drum (BD), and Cymbal (Cym.). The woodwinds and strings (Violins I and II, Viola, Violoncello, and Contrabass) are playing in a key with three sharps (F#, C#, G#). The Oboe part begins at measure 8 with a dynamic of *p* (piano) and transitions to *mp* (mezzo-piano) by measure 10. The strings play a sustained harmonic line, with Violins II, Viola, Violoncello, and Contrabass all starting at *mp* and transitioning to *ppp* (pianissimo) by measure 10. The percussion parts are mostly silent, with some rests indicated by short horizontal lines.

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 half note with a slur and *ppp* dynamic.

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 whole rest.

SD

SD staff with a whole rest.

Cym.

Cym. staff with a whole rest.

Vln. I

Vln. I staff with treble clef, key signature of two sharps, and a half note with a slur and *ppp* dynamic.

Vln. II

Vln. II staff with treble clef, key signature of two sharps, and a half note with a slur and *mp* dynamic.

Vla.

Vla. staff with alto clef, key signature of two sharps, and a half note with a slur and *mp* dynamic.

Vc.

Vc. staff with bass clef, key signature of two sharps, and a half note with a slur and *mp* dynamic.

Cb.

Cb. staff with bass clef, key signature of two sharps, and a half note with a slur and *pp* dynamic.







38

Ob. *mf*

Cl. in Bb *mf*

Tpt. in Bb *mp*

Timp.

BD

SD

Cym.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *div.*

Vc. *mp*

Cb. *mp* *arco*

*rit.*

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*

54

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*unis.*

*mp*

*mp*

60

Ob.

Cl. in Bb

Tpt. in Bb

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mf*

*pp*

*pp*

*pp*

*pizz.*

*unis.*

*pizz.*

*pizz.*

*pizz.*

*unis.*

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 of the musical score: The score is for measures 83-87. 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 key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe part starts with a forte (*f*) dynamic and moves to mezzo-forte (*mf*) by measure 85. The Clarinet in Bb part starts with fortissimo (*ff*) and moves to mezzo-forte (*mf*) by measure 85. The Trumpet in Bb part enters in measure 84 with a mezzo-forte (*mf*) dynamic. The Timpani part has a mezzo-forte (*mf*) dynamic starting in measure 84. The Snare Drum part has a mezzo-forte (*mf*) dynamic starting in measure 84. The Cymbal part has a mezzo-forte (*mf*) dynamic starting in measure 84. The Violin I part starts with a forte (*f*) dynamic and includes glissando (*gliss.*) markings in measures 83 and 87. The Violin II part has a mezzo-forte (*mf*) dynamic starting in measure 84. The Viola part has a *div.* (divisi) marking in measure 84. The Violoncello and Contrabass parts have a mezzo-forte (*mf*) dynamic starting in measure 84.

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 drum marks. The Violin I part has glissando markings (*gliss.*) in measures 91 and 92. The Violin II, Viola, and Contrabass parts provide harmonic support with rhythmic patterns. 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*



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.







120 rit. - - - - -

Ob.

Cl. in B $\flat$

Tpt. in B $\flat$

Timp.

BD

SD

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 (rit.)  $\text{♩} = 108$

Ob.

Cl. in B♭

Tpt. in B♭

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.*

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 divided into several staves: woodwinds (Oboe, Clarinet in Bb, Trumpet in Bb), percussion (Tympani, Bass Drum, Snare Drum, Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). 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 Violin II and Viola parts include glissando markings. The percussion parts provide rhythmic accompaniment, with the Bass Drum playing a steady pulse and the Snare Drum playing a pattern of eighth notes.

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

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* *div.* *mp* *gliss.*

Vc. *f* *mp*

Cb. *f* *mp*

Detailed description: This page of a musical score covers measures 149 to 152. The woodwind section includes Oboe (Ob.), Clarinet in Bb (Cl. in Bb), and Trumpet in Bb (Tpt. in Bb). The percussion section consists of 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 fortissimo (ff), forte (f), mezzo-forte (mf), and mezzo-piano (mp), along with performance instructions like glissando (gliss.), ritardando (rit.), and divisi (div.). The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The woodwinds and strings play melodic lines with glissandos, while the percussion provides a rhythmic accompaniment.



153 *gliss.*  $\text{♩} = 40$

Ob. *ff*

Cl. in Bb *ff*

Tpt. in Bb *To Flugelhorn*

Timp. *ff*

BD *f*

SD *fp*

Cym. *f*

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

Vln. II *ff*

Vla. *ff*

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

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

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* *solo* *p*

**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* *ppp* < *p* *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 half note G4 (marked *mf*), followed by a quarter note A4 (marked *p*), and a half note B4 (marked *mp*) in measure 14. The Bb Clarinet part has rests in measures 13 and 14, then a half note G3 (marked *ppp < p*) in measure 15, and a half note A3 (marked *mf*) in measure 16. The Flageolet part has rests in measures 13 and 14, then a half note G3 (marked *mf*) in measure 16. The Timpani part has a half note G2 (marked *mf*) in measure 13, rests in measures 14 and 15, and a half note G2 (marked *ppp*) in measure 16. The Xylophone part has rests in all measures. The Metropolitan part has a % symbol in measures 13, 14, and 15, and rests in measures 16 and 17. The Tam-tam part has a half note G2 (marked *ppp*) in measure 13, rests in measures 14 and 15, and a half note G2 (marked *ppp*) in measure 16. The Violin I and II parts have rests in all measures. The Viola part has rests in all measures. The Violoncello part has a half note G2 (marked *mp*) in measure 13, a half note A2 (marked *mp*) in measure 14, a half note B2 (marked *mp*) in measure 15, and a half note C3 (marked *p*) in measure 16. The Contrabass part has a half note G2 (marked *p*) in measure 13, a half note A2 (marked *mp*) in measure 14, a half note B2 (marked *mp*) in measure 15, and a half note C3 (marked *p*) in measure 16.

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.). The score features various dynamics such as *f*, *pp*, and *ppp*, as well as performance instructions like *normal div.* and *ff*. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady 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*

*ppp*

To Chimes

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 *f* *div.*

Vla. *f*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 49, 50, and 51. The woodwind section includes Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Flageolet (Flghn.). The percussion section features Timpani (Timp.), Conga (Cme.), and Bass Drum (BD). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano), as well as performance instructions like *gliss.* (glissando) and *div.* (divisi). The Oboe part has a dynamic of *f* starting in measure 50. The Bb Clarinet part has a dynamic of *mf* starting in measure 50. The Flageolet part has a dynamic of *f* starting in measure 50. The Timpani part has dynamics of *p* in measure 49, *gliss.* in measure 50, and *f* in measure 51. The Bass Drum part has a dynamic of *f* starting in measure 51. The Violin I part has a dynamic of *mf* starting in measure 50. The Violin II part has a dynamic of *f* starting in measure 50 and a *div.* instruction in measure 50. The Viola part has a dynamic of *f* starting in measure 50. The Violoncello part has a dynamic of *mf* starting in measure 50. The Contrabass part has a dynamic of *f* starting in measure 50. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

52 *accel.*

Ob.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

BD

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *f* *mf*

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

*pp* *f* *mf*

*pp* *ff*

*div.*

*(metronome does not accelerate)*



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. *fff*

Bb Cl. *fff*

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

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

Cme. *fff*

Metro. (metronome does not slow down)

Tam *fff*

Vln. I *gliss.* *fff* *ppp*

Vln. II *fff* *ppp*

Vla. *fff* *ppp*

Vc. *fff* *ppp*

Cb. *fff* *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.

B♭ Cl.

Flghn.

Timp.

Cme.

Metro.

Tam

Vln. I

Vln. II

Vla.

Vc.

Cb.