

**Robert J. Frank**

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**While Mortals Sleep**

**For Wind Ensemble**

PREVIEW SCORE - NOT FOR PERFORMANCE



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PREVIEW SCORE - NOT FOR PERFORMANCE

# While Mortals Sleep

## Program Notes

Good vs. Evil. Dark vs. Light. As one phrase of the traditional Christmas hymn "Oh Little Town of Bethlehem" states: "...while mortals sleep, the angels keep their watch..." but, against what forces and powers do they keep watch? What unseen realms of infinite span hold endless struggles that manifest themselves as subconscious sways upon our mortal lives?

As someone who finds sleep an often-illusory foe, during many sleepless hours I have pondered these realms of darkness and light that exist in dimensions beyond our own mundane world. *While Mortals Sleep* explores this mystical equilibrium of influences as well as layers of subconscious thought between waking and sleep through use of spectral orchestration (using the natural overtone series - as well as unnatural alterations to that foundation of all musical timbre -- to form many harmonic structures and modulations) and by use of elements of a "Musical Tesseract", where musical parameters mirror those of our own 3D, quantum time-space and higher-level dimensions of theoretical physics and rotate through 7D musical space; creating musical spaces where time and themes exist in diverse states. Paralleling our own subconscious levels of thought, it is hoped these techniques will provide an artistic expression of our multiverse not achievable through traditional musical forms.

*While Mortals Sleep* was written for Jack Delaney and the SMU Meadows Wind Ensemble, with support, in part, by a Meadows Faculty Research Leave (2017).

R.J.F. - Dallas, TX

For more information:

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To watch a Video Presentation about *While Mortals Sleep* and how it uses "Musical Tesseraacts" and 7-dimensional music techniques, scan:



<https://s2.smu.edu/robfrank/WMS-Presentation.mp4>

# Instrumentation

Piccolo  
Flute 1 & 2  
Oboe  
B<sup>b</sup> Clarinet 1, 2, & 3  
Bass Clarinet  
Bassoon  
Contrabassoon  
E<sup>b</sup> Alto Saxophone  
B<sup>b</sup> Tenor Saxophone  
E<sup>b</sup> Baritone Saxophone

B<sup>b</sup> Trumpet 1, 2, & 3  
French Horn 1, 2, 3, & 4  
Trombone (with F-attachment) 1 & 2  
Bass Trombone  
Tuba  
String Bass

Timpani (5) (2x32", 28", 25", 23" with inverted cymbal on 2nd  
32")

Percussion 1: Celesta, Vibraphone (shared w/ Perc. 2 and  
assisting Percussion 2 in one spot)

Percussion 2: 5-octave Marimba (with Low C), Glockenspiel,  
Vibraphone with motor (Bowed), Chimes  
(Tubular Bells).

Percussion 3: 4 Toms (Hi, Mid-Hi, Medium, Low)

Percussion 4: Suspended Cymbals (large, medium, small,  
+bow), Large Tam-Tam

Percussion 5: Bass Drum, Glass Wind Chimes

*Duration: approximately 14-15 minutes*

## While Mortals Sleep...

Robert J. Frank

**Darkly,  $\text{d}=60$**  **1 Non-Metered, freely** **8-9 sec.** **2 ( $\text{d}=60$ ) 3** **7-8 sec.**

Instrumentation: Piccolo, Flute 1, Flute 2, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Bassoon, Contrabassoon, Alto Sax, Tenor Sax, Baritone Sax, Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Double Bass, Timpani, Celesta, Glockenspiel, Chimes, Vibraphone, Bass Marimba, Quad Toms, Sus. Cymbals (High/Med/Low), Tamtam, Wind Chimes, Bass Drum.

Performance Instructions:

- Staff 1: 8-9 sec. (Measures 1-2)
- Staff 2: 7-8 sec. (Measures 3-4)
- Timpani: w/mallets, (F, D, C, A, +A+inverted Cymbal), p, w/brushes, p, w/mallets, p, w/back of mallet, lightly near rim, p.
- Celesta: Repeat evenly in tempo  $\text{d}=72$ , p.
- Double Bass: pp < ffz
- Timpani: w/brushes, p, w/mallets, p, w/back of mallet, lightly near rim, p.
- Sus. Cymbals (High/Med/Low): soft yarn mallets, p, w/back of mallet, lightly near rim, p, norm., p, w/back of mallet, lightly near rim, p.
- Bass Drum: normal, soft beater, p, w/back of mallet, lightly near rim, move toward center, at center, normal, soft beater, p, at center w/stick, lightly move to rim, mp.

**4** *rall.*

**5 A Tempo**

Picc.

Fl. 1

Fl. 2

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

B. Mba.

Quads.

Cym.

B. Dr.

*rapid key clicks notes ad lib, slow and fade away*

*stopped +*

*mp*

*St. Mute*

*all trills 1/2 step through this passage, as little break between as possible*

*w/brushes*

*w/brushes*

*mp*

*pp*

*p*

*f*

whisper loudly, urgently:

Picc. *I'm afraid!*

Fl. 1 *p*

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

*rapid key clicks notes ad lib, slow and fade away*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Tim.

B. Mba.

Cym.

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*pp < f*

*open pp < f*

*pp < f*

*p (1/2 step trills)*

*p*

*mp < f*

*soft mallets choke*

*p < f*

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

B. Mba.

B. Dr.

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Tim.

Glk.

B. Mba.

Cym.

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7

norm.

E to F

D♭ to D♯

metal mallets

mf

p

w/wood stick

sfz

rit. A bit slower,  $\text{♩} = 56$ 

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Tim.

Cel.

Glk.



**8** Quietly,  $\text{♩} = 52$

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B♭ Cl. 3 *f* *mp*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

C. Bn.

A. Sx. *mp*

T. Sx. *p*

B. Sx. *mp*

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2 *mf* *mp*

B♭ Tpt. 3 *mf* *mp*

Hn. 1 *mp* *p* *mp* *mp*

Hn. 2 *p* *mp* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp* *p* *mp*

Tbn. 1 *open* *mf* *p* *mp* *pp* *mf*

Tbn. 2 *mf* *St. Mute* *open* *p* *mp* *mp*

B. Tbn. *mf* *St. Mute* *open* *p* *mp* *mp*

Tuba

D.B. *pizz.* *mf*

Tim. *mp* *mf*

Glk. metal mallets

B. Mba. *mf*

T.T. on rim w/ stick of hard felt beater w/hard felt beater (norm.) move toward center at center L.V.

B. Dr. *p* *mf* *p* *mf* *pp*

9 A bit more awake,  $\text{♩} = 63$ 

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

Glk.

Cym.

B. Dr.

## rit. 10 Grave (♩ = 48)

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

Cel.

Cym.

B. Dr.

11 Darkly,  $\text{♩} = 60$ 

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

B. Mba.

B. Dr.

Picc. *mp* > *mp* < *mf* >

Fl. 1 *mp* > *mp* < *mf* >

Fl. 2 *mp* > *mp* - *f* -

Ob.

B♭ Cl. 1 *mf* -

B♭ Cl. 2 -

B♭ Cl. 3 -

B. Cl. *pp* - *mp* -

Bsn. *mf* - *f* - *mf* - *f* - *mf* - *f* - *mf* - *f* -

C. Bn. *mf* - *mp* < *mf* > *mf* - *f* - *mf* - *f* - *mf* - *f* - *fp* - *fp* - *mf* - *f* -

A. Sx. *mf* -

T. Sx. -

B. Sx. *mf* - *p* - *mp* -

B♭ Tpt. 1 *p* < *mf* >

B♭ Tpt. 2 *p* < *mf* >

B♭ Tpt. 3 *p* < *mf* >

Hn. 1 *p* < *mf* >

Hn. 2 *p* < *mf* >

Hn. 3 *p* < *mf* >

Hn. 4 *p* < *mf* >

Tbn. 1 *p* < *mf* > *p* - *mf* -

Tbn. 2 *p* < *mf* > *p* - *mf* - *p* < *mf* >

B. Tbn. *p* < *mf* > *p* - *mf* - *p* < *mf* >

Tuba *p* < *mf* > *p* - *mf* - *p* < *mf* >

D.B. - *pizz.* *p* - *mf* - *p* < *mf* > *arco* -

Tim. - *p* - *mf* -

B. Mba. -

Cym. *mp* - *f* - *p* < *mf* > *pp*

Picc. *f* > *fp* *f* < *ff*

Fl. 1 *f* > *mf* 3 *fp* *fp* *ff*

Fl. 2 *f* > *fp* *ff*

Ob. *f* > *mf* *fp* *ff* *f*

B♭ Cl. 1 *f* > *fp* *f*

B♭ Cl. 2 *f* > *fp* *f*

B♭ Cl. 3 *f* > *fp* *f*

B. Cl. *fp* *fp* *f*

Bsn. > *mf* 3 *f* *mp* *f* *p*

C. Bn. 3 *f* *fp* *f* *p*

A. Sx. *fp* *f* *p*

T. Sx. *fp* *f*

B. Sx. *fp* *mf* *f*

B♭ Tpt. 1 *mp* < *f* *fp* *ff*

B♭ Tpt. 2 *mp* < *f* *fp* *ff*

B♭ Tpt. 3 *mp* < *f* *fp* *ff*

Hn. 1 *mp* *fp* *f* *p*

Hn. 2 *mp* *fp* *f* *#o*

Hn. 3 *mp* *fp* *f*

Hn. 4 *mp* *fp* *f* 3

Tbn. 1 *mf* *mp* *ff* *p*

Tbn. 2 *mf* *mp* *ff* *p*

B. Tbn. *mf* *mp* *ff* *p*

Tuba *f* *pp* *ff* *p*

D.B. *f* *mf* arco *f* *ff* *p*

Tim. *f* *mp* *ff* *p*

Chm. Player 1 strikes chime w/wood hammer  
Player 2 (from marimba) rolls using soft yarn mallets (smoothest roll possible)  
Player 1 lifts Pedal and strikes "dead stick" on downbeat, creating a reverse envelope/palindromic sound  
*f* L.V. *p* (dead stick)

T.T. Large Tam-Tam

B. Dr. *p* *fp* *ff*

Picc.

Fl. 1 (3) *p*

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2 (3) *mf*

B♭ Cl. 3

B. Cl. (3) *p*

Bsn.

C. Bn.

A. Sx.

T. Sx. (3) *p* *pp* *mp* *p* *mp*

B. Sx. (3) *p* *mp* *pp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2 (3) *p* *mf*

Hn. 3

Hn. 4 (3) *mf* *legato*

Tbn. 1

Tbn. 2 (3) *mf* *pp* *legato*

B. Tbn. (3) *p* *pp* *legato*

Tuba (3) *p* *pizz.* *pp* *arco*

D.B. (3) *p* *pp*

Cel. (3) *p* *ReD.* *(hold throughout)*

B. Mba. (3) *p* *pp*

Cym. bowed *p* *mf* *p*

T.T. (3) *p* *p*

B. Dr. (3) *mp* *p* *pp*

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

*p*

Each independently at slightly slower tempi  
 $\text{♩} = 90 \text{ c.a.}$   
 Harmon Mute - stem removed

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

$\text{♩} = 86 \text{ c.open}$   
 $\text{* open } \text{♩} = 82 \text{ c.a.}$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Cel.

B. Mba.

Cym.

B. Dr.

*return to seat*

*stopped +*

*mp stopped +*

*mp stopped +*

*mp stopped 3*

*mp*

*p*

*pp*

*mf*

*p < mf*

*p*

*mf*

w/Wooden sticks  
near rim

*tight roll*

*move to center*

*at center*

**15**

Each independently at slightly faster tempi

*J = 132 c.a.*

Picc. *p* *mp* *mf* *f* *sfz*

*J = 126 c.a.*

Fl. 1 *mp* *mf* *f*

*J = 118 c.a.*

Fl. 2 *mp* *mf* *f*

*J = 110 c.a.*

Ob. *p* *mf* *p*

**16**

(Back in tempo)

p *p* *p*

(Back in tempo)

p *p* *p*

(Back in tempo)

p *p* *p*

B♭ Cl. 1 *p* *mf* *p*

B♭ Cl. 2 *p* *mf* *p*

B♭ Cl. 3 *p* *mf* *p*

B. Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

C. Bn. *p* *mf* *p*

A. Sx. *p* *mf* *p*

T. Sx. *p* *mf* *p*

B. Sx. *p* *mf* *p*

B♭ Tpt. 1 *p* *mf* *p*

B♭ Tpt. 2 *p* *mf* *p*

B♭ Tpt. 3 *p* *mf* *p*

Hn. 1 *open* *p* *mf* *p*

Hn. 2 *open* *p* *mf* *p*

Hn. 3 *open* *p* *mf* *p*

Hn. 4 *open* *p* *mf* *p*

Tbn. 1 *sub. pp* *p* *mf* *p*

Tbn. 2 *pp* *p* *mf* *p*

B. Tbn. *pp* *p* *mf* *p*

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

D.B. *p* *mf* *p*

*Cel.* *p* *mf* *p*

*B. Mba.* *p* *mf* *p*

*Cym.* *p* *mf* *p* *mf* *f*

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105

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Tuba

D.B.

Timp.

Cel.

Cym.

*begin at conducted tempo, accel. independently of others, & decresc.*

soft mallets

*p*



113

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

Cel.

Cym.

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**21** Begin  $\text{♩} = 60$  & rall.

**22**

**23** Gently,  $\text{♩} = 70$  rit.

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

B. Mba.

Cym.

T.T.

W. Ch.

B. Dr.

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**24** Restlessly. begin molto rubato,  
and gradually stabilize into  $\text{♩} = 80$

\* - crescendos ending on an accent  
should be played with an extreme cresc.  
on the final eighth-note and hard cut-off  
with tongue, creating a reverse sound envelope effect

Picc.

Fl. 1  
whisper urgently: ||: "wake up" (pause 1-2 sec.) "you have to wake up" (pause 3-4 sec.) :||

Fl. 2  
whisper urgently: ||: "must" (pause 1-3 sec.) "I must..." (pause 3-4 sec.) :||

Ob.  
whisper urgently: ||: "wake up" (pause 1-2 sec.) "you have to wake up" (pause 3-4 sec.) :||

B♭ Cl. 1  
whisper urgently: ||: "can't!" (1-3 sec.) "I just can't" (3-5 sec.) :||

B♭ Cl. 2  
whisper urgently: ||: "wake up" (pause 1-2 sec.) "you have to wake up" (pause 3-4 sec.) :||

B♭ Cl. 3  
whisper urgently: ||: "must" (pause 1-3 sec.) "I must..." (pause 3-4 sec.) :||

B. Cl.  
*mp*

Bsn.  
*mf*

C. Bn.  
*mf*

A. Sx.  
*mp*

T. Sx.

B. Sx.  
*mf*

*p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba  
*mf*

D.B.  
*p*

all trills 1/2 step through this passage, as little break between as possible

Tim.

B. Mba.  
*p*

Quads  
Normal sticks  
*mp*

Cym.  
Medium Yarn Mallets  
*pp*

B. Dr.  
w/Wooden sticks  
*mf*

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Picc. *p* *f*

Fl. 1 *mf* *fp* *f*

Fl. 2 *wake up!* *mf* *wake up!* *mf* *wake up!* *mf* *wake up!* *mf*

Ob. *wake up!* *mf* *wake up!* *mf* *wake up!* *mf* *wake up!* *mf*

B♭ Cl. 1 *wake up!* *mf* *wake up!* *mf* *wake up!* *mf* *wake up!* *mf*

B♭ Cl. 2 *wake up!* *mf* *wake up!* *mf* *wake up!* *mf* *wake up!* *mf*

B♭ Cl. 3 *wake up!* *mf* *wake up!* *mf* *wake up!* *mf* *wake up!* *mf*

B. Cl. *mf* *mp* *mf* *mp* *fp* *mf*

Bsn. *mf* *mp* *mf* *mp* *fp* *mf*

C. Bn. *mf* *mp* *fp* *mf* *fp* *mf*

A. Sx. *mf* *mp* *mf* *mp* *mf* *mf*

T. Sx. *mf* *mp* *mf* *mp* *mf* *mf*

B. Sx. *mf* *mp* *mf* *mp* *sfz* *mf*

B♭ Tpt. 1 *sfz* *p* *mf* *p* *p* *mf*

B♭ Tpt. 2 *sfz* *p* *mf* *p* *p* *mf*

B♭ Tpt. 3 *sfz* *p* *mf* *p* *p* *mf*

Hn. 1 *mf* *f* *mp* *mf* *mf* *mf*

Hn. 2 *sfz* *p* *mf* *p* *mf* *mf*

Hn. 3 *mf* *f* *mp* *mf* *mf* *mf*

Hn. 4 *sfz* *p* *mf* *p* *mf* *mf*

Tbn. 1 *mf* *f* *mp* *p* *mf* *f*

Tbn. 2 *sfz* *p* *mf* *>>* *mf* *f* *mf*

B. Tbn. *sfz* *p* *mf* *mf* *f* *fp* *mf*

Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf*

D.B. *mf* *f* *sfz* *mf*

B. Mba. *pp* *mf* *mf* *mf* *mf* *mf* *p*

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

Cym. *sfz* *p* *mf* *p* *mf* *p* *mf*

B. Dr. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

B. Mba.

Quads

Cym.

B. Dr.



Picc. *ff* *sfp*

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

(Conducted)  $\text{♩} = 86-102$ , pressing ahead

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *ff* *sfp*

Hn. 2 *ff* *sfp*

Hn. 3 *ff* *sfp*

Hn. 4 *ff* *sfp*

Tbn. 1 *sfp*

Tbn. 2 *sfp*

B. Tbn.

Tuba

D. B.

Independently repeat over indicated measures,  
varying the length of the fermata ad. lib.

Tim. *ff*

Quads

T.T. *mp* *ff*

B. Dr. *ff* *mf* *ff*

151

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Tim.

Quads

T.T.

B. Dr.

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Tim.

Quads

T.T.

B. Dr.

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## 27 Broadly (♩ = 76)

160

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

Quads

Cym.

T.T.

B. Dr.

(F, D♭, C, A♭, D\*)

164

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

C. Bn.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

D.B.

Timp.

Quads

Cym.

T.T.

B. Dr.

PREVIEW SCORE - NOT FOR PERFORMANCE



170

Picc. *ff* *mf* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

Fl. 1 *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

Fl. 2 *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

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

B♭ Cl. 1 *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

B♭ Cl. 2 *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

B♭ Cl. 3 *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

B. Cl. *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

Bsn. *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

C. Bn. *ff* *mf* *ff* *ff* *mp* *ff* *ff* *mp* *ff* *ff*

A. Sx. *ff* *ff* *ff* *ff* *f* *ff* *ff* *f* *ff* *ff*

T. Sx. *ff* *ff* *ff* *mf* *ff* *ff* *mf* *ff* *ff* *ff*

B. Sx. *ff* *mf* *ff* *sffp* *ff* *ff* *f* *ff* *ff* *ff*

B♭ Tpt. 1 *mf* *ff* *mf* *ff* *ff* *ff* *mf* *ff* *f* *ff*

B♭ Tpt. 2 *mf* *ff* *mf* *ff* *ff* *ff* *mf* *ff* *f* *ff*

B♭ Tpt. 3 *mf* *ff* *mf* *ff* *ff* *ff* *mf* *ff* *f* *ff*

Hn. 1 *mf* *ff* *ff* *ff* *fp* *ff* *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

Hn. 3 *ff* *ff* *ff* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

Hn. 4 *ff* *ff* *ff* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tbn. 2 *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tuba *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

D.B. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tim. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Quads *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Cym. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

T.T. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Dr. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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remove cymbal (use assistant or second drum if needed)

**29** As the Beginning,  $\text{d}=60$  8-9 sec.

**30** 9-12 sec.

Picc.  $\text{sffz}$

Fl. 1  $\text{sffz}$

Fl. 2  $\text{sffz}$

Ob.  $\text{sffz}$

B♭ Cl. 1  $\text{sffz}$

B♭ Cl. 2  $\text{sffz}$

B♭ Cl. 3  $\text{sffz}$

B. Cl.  $\text{sffz}$

Bsn.  $\text{sffz}$

C. Bn.  $\text{sffz}$

A. Sx.  $\text{sffz}$

T. Sx.  $\text{sffz}$

B. Sx.  $\text{sffz}$

B♭ Tpt. 1  $\text{sffz}$

B♭ Tpt. 2  $\text{sffz}$

B♭ Tpt. 3  $\text{sffz}$

Hn. 1  $\text{sffz}$

Hn. 2  $\text{sffz}$

Hn. 3  $\text{sffz}$

Hn. 4  $\text{sffz}$

Tbn. 1  $\text{sffz}$

Tbn. 2  $\text{sffz}$

B. Tbn.  $\text{sffz}$

Tuba  $\text{sffz}$

D.B.  $\text{sffz}$

2-3 sec.

Timp.  $\text{ff}$   $\text{fff}$

Chm.  $\text{ff}$   $\text{ff}$

Quads  $\text{ff}$   $\text{fff}$

Cym.  $\text{sffz}$   $\text{ff}$   $\text{fff}$   $\text{fff}$

B. Dr.  $\text{sffz}$  near rim move toward center at center  $\text{f}$   $\text{ff}$   $\text{fff}$  at center move to rim near rim  $\text{f}$   $\text{fff}$

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repeat independently

10-12 sec.\*

31

4-5 sec.

Nearly Timelessly, fading away as gradually as possible

32

The musical score consists of two staves. The left staff contains 25 instrumental parts: Picc., Fl. 1, Fl. 2, Ob., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Bsn., C. Bn., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Tuba, D.B., Timp., Cel., Chm., Quads., Cym., and B. Dr. The right staff contains 11 instrument parts: Fl. 1, Fl. 2, Ob., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl., Bsn., C. Bn., A. Sx., T. Sx., and B. Sx. Measure 31 starts with dynamic *pp* and ends with *sffz*. Measure 32 starts with *sffz* and ends with *ff*. Both measures have a tempo of 10-12 seconds. Measure 32 includes performance instructions: "independently and varying length" for dynamics, "Evenly  $\text{J}=60$ , independently" for the timpani, and "bow freely" for double bass. The score also includes "to celeste" for celesta and "Continue independently, fading away to nothing" for harp and quads. A red diagonal watermark "PREVIEW SCORE NOT FOR PERFORMANCE" is visible across the page.

\* - note: Performers should allow their tone to brighten considerably *fff* on each independent crescendo, forming an undulating, overtone-rich, churning texture; breathing as needed. Continue as long as desired.

Picc. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Fl. 1 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Fl. 2 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Ob. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Cl. 1 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Cl. 2 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Cl. 3 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B. Cl. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Bsn. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

C. Bn. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

A. Sx. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

T. Sx. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B. Sx. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Tpt. 1 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Tpt. 2 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B♭ Tpt. 3 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Hn. 1 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Hn. 2 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Hn. 3 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Hn. 4 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Tbn. 1 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Tbn. 2 slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

B. Tbn. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Tuba slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

D.B. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Tim. slowly whisper, independently: "while mortals sleep... sleeep, mortals... sleeleep..."

Cel. *Independently ♩=68-72*

Glk. *poco - a - poco*

Quads *w/stick of mallet, lightly mid-center/rim*

B. Dr. *near rim pp*

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# Other Music by Robert J. Frank

## Orchestral Music

<i>About the Ninth Hour</i> , (1989) 6 min. .	score: \$20
for strings (min. 44442) and timpani	
<i>Der Mozartgeist:</i>	score: \$50
<i>Concerto for MIDI Piano with Soloist and Orchestra</i> , (1994) 18 min.	
(2222/2200/timp/strings/Yamaha Disklavier MIDI piano)	
<i>Fast Falls the Eventide</i> (2003) 13 min.	score: \$40
(2222/4331/2 perc./strings)	
<i>Figaronacht Overture</i> (2005) 6 min.	score: \$30
for string orchestra.	
<i>For the Oppressed</i> , (1987) 9 min.	score: \$40
for orchestra. (2222/4231/2 perc/ strings)	
<i>In the Upper Room</i> , (1992) 9 min.	score: \$35
(2220/222/2 perc./strings)	
<i>Shadows of Notre Dame</i> (2008) 7 minutes	score: \$25
for strings (solo Vn. and Vc) and chimes	
<i>Static Electricity!</i> , (2015) 5 min.	score: \$30
for Choir and orchestra	
<i>Temporal Distortions</i> (1995) 18 min.	score: \$60
(2222/222/4 perc./strings: div. Vn.I, Vn.II, & Va.)	
<i>A Terribly Tangled Tarantella</i> , (2005) 9 min.	score: \$35
for solo harpsichord and strings	
<i>Tapestries</i> , (2010) 9 1/2 min.	score: \$20
for two violins and string orchestra	
<i>Le Violon Entreeé</i> (2018) 18 min.	score: \$60
(1111/2/timp. + 3 perc./Violin Solo/Strings)	
<i>iViva Vivaldi!</i> , (2004) 7 min.	score: \$35
for solo violin, flute, oboe, bassoon, harpsichord and	
strings or (vers. II) for strings and harpsichord	
<i>Jerusalem Stones</i> (1997) 18 min.	score: \$60
(2222/4221/timp. + 3 perc./SATB/Strings/narr.)	

Orchestra parts available for rental. Smaller study/reference scores may be available.

## Chamber Music

<i>Aftermath</i> (2001) 12 min.	score: \$15
for flute, 2 Bb cl., bsn., 2 Bb tpts., tbn., vn., perc., guitars, and piano.	parts: \$25
<i>Hatshepsut's Chant and Dance</i> , (1993) 8 min.	\$15
for bassoon and piano	
<i>My Viola Don't Swing</i> (2006) 3 min.	\$10
for solo viola	
<i>Part of the Wind</i> (1997) 7 min.	score/part: \$25
for flute, soprano, and percussion.	
<i>Passages</i> (2003) 3 min.	\$10
for solo violin	
<i>Psalm for the House</i> (1997) 7 min.	score/part: \$25
for violin, cello, and piano.	
<i>Stellar Quintet</i> , (1988) 18 min.	score: \$50
for string quartet and harpsichord.	parts: \$35
<i>String Quartet:</i>	score/part: \$40
"...a smoldering wick...", (1994) 10 min.	
<i>String Quartet No. 2:</i>	score/part: \$50
"...para mis amigos Mexicanos..." (2001) 15 min.	
<i>Taberah</i> , (2008) for 'Cello. 7 min.	\$10
<i>Vienna Postlude</i> , (1992) 7 min.	\$15
for violoncello and piano.	

## Live/Interactive Computer Music

<i>Alone with my thoughts...</i> (2002)	score/CD-ROM: \$40
for soprano and real-time computer (MAX/MSP)	
<i>Beach Music</i> (2001)	score: \$30
percussion and real-time computer. (MAX/MSP) rental	
<i>Coral Fantasy</i> , (1995; rev. 2002)	score/CD-ROM: \$40
for oboe and realtime computer. (MAX/MSP)	
<i>Der Mozartgeist</i> (1993) 6 min.	part/disk: \$35
for MIDI piano with soloist (Mvt. II from Concerto)	
<i>Der Mozartgeist: Concerto for MIDI Piano with Soloist and Orchestra</i> , (1994)	(see orchestral music)
<i>Quartet</i> (1999) 12 min.	rental
for Bb Clarinet, Disklavier with live soloist and real-time computer. (MAX/MSP)	
<i>Sonata</i> (1998) 13 min.	score: \$20 for Harpsichord with optional electronic effects.

MAX/MSP CD-ROMs: Contact composer for technical requirements and details.

## Fixed Computer Music (stereo CD or DAT format)

<i>Algorithmic Atmospheres</i>
I. <i>Binary Blizzard</i> (1995) 3 min.
II. <i>Fractal Fog</i> (1995) 6 min.
III. <i>Sinewave Storm</i> (1994) 6 min.
<i>Muse</i> (2000) 1 min.
<i>Zymurgy</i> (1998) 10 min.

all fixed computer music performance materials for rental.

## Choral Music

<i>Dinosaur!</i> , (1993) 4 min.	\$1.25/part
for SATB and piano.	
<i>Nachamu</i> , (2000) 6 min.	\$1/part
for SATB and piano/organ.	
<i>Mass of the Penitent Man</i> (2007)	\$3/part
for SATB and organ.	
<i>Magnificat &amp; Nuc Dimintus</i> (2012)	\$2/part
for SATB and organ	
<i>Sh'ma!</i> , (2015) 6 min.	\$1/part
for SATB, Bar. & Sop. Solos, and organ.	
<i>The Voice in the Sky</i> (2002)	score/flute part: \$20
for flute, SATB and piano.	\$2/part

## Band/Wind Ensemble Music

<i>Driven</i> , (2003) 6 min.	score: \$25 parts: \$75
Grade V	
<i>Legacy</i> , (2004) 5 minutes	score: \$25 parts: \$75
Grade III	
<i>Metallic Origami</i> (2005)	score: \$25 parts: \$75
Five Miniatures for Metal Instruments Grade V	

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all prices suggested to cover printing and handling costs  
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