

UCLA

UCLA Electronic Theses and Dissertations

Title

Volume I Taking the Red Pill: An Analysis of Don Davis' Score for The Matrix Volume II
Dracula: A Ballet in Two Acts

Permalink

<https://escholarship.org/uc/item/3q27h9cr>

Author

Heckman, Christopher James

Publication Date

2018

Supplemental Material

<https://escholarship.org/uc/item/3q27h9cr#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

Volume I

Taking the Red Pill:

An Analysis of Don Davis' Score for *The Matrix*

Volume II

Dracula:

A Ballet in Two Acts

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Music

by

Christopher James Heckman

2018

© Copyright by

Christopher James Heckman

2018

ABSTRACT OF THE DISSERTATION

Volume I

Taking the Red Pill:

An Analysis of Don Davis' score for *The Matrix*

Volume II

Dracula:

A Ballet in Two Acts

by

Christopher James Heckman

Doctor of Philosophy in Music

University of California, Los Angeles, 2018

Professor Ian Krouse, Chair

Many of today's film composers are either oblivious or indifferent to the styles and techniques of concert music throughout much of the twentieth century. Composers throughout the Romantic era aspired to express feelings and emotions in music, giving rise to program music and storytelling through music, all of which translated directly into the early film scores of the 1930s. Throughout the twentieth century, music in the concert world was moving in a vastly different direction, away from the expression of emotion or storytelling. But those film composers who

came from the concert world recognized that all music, even the most experimental and dissonant, can have emotional effect, particularly when paired with visual imagery. Don Davis' score for *The Matrix* is, to date, the ultimate example of this - a mixture of multiple twentieth-century styles and techniques used for emotional intent and storytelling.

The purpose of Volume I is to thoroughly catalogue and analyze every compositional element that Davis uses in his score, and to briefly describe the origins of these elements including how Davis utilizes them to accompany the film. This analysis will present an in-depth explanation of Davis' use of leitmotifs, harmony, tonal sets, bitonality, rhythm, orchestration, unusual percussion, extended techniques for piano, electronic instrumentation including synthesizers and samplers, musique concrète, "fantasy" exoticism, and textures that utilize minimalism, aleatory, and twelve-tone technique. I hope that film composers who read this dissertation monograph will be inspired by Davis' example to investigate concert music of the twentieth century and beyond, so that they too may find creative ways to utilize new styles and techniques to convey feelings and tell stories in their own film scores, further bridging the gap between film music and concert music.

Volume II features an original ballet score somewhat in the spirit of Davis' ideas in *The Matrix*, often using techniques from twentieth-century concert music. Supplementary materials include a video performance of the ballet, performed by the Winston Salem Festival Ballet in Winston Salem, North Carolina.

The dissertation of Christopher James Heckman is approved.

Travis J Cross

David Samuel Lefkowitz

Ali J. Racy

Ian Krouse, Committee Chair

University of California, Los Angeles

2018

TABLE OF CONTENTS

| | |
|--|-----|
| Abstract of the dissertation | ii |
| Committee Page | iv |
| List of Examples | xi |
| List of Tables | xix |
| Acknowledgements and Preface | xx |
| Vita | xxi |
| Volume I | |
| Taking the Red Pill: A Deconstructive Analysis of Don Davis' Score for <i>The Matrix</i> | 1 |
| Introduction | 1 |
| 1. Humans vs. Machines | 6 |
| 1-1. Clusters | 8 |
| 1-2. Pyramids | 13 |
| 1-3. Agent Smith's Arrival Theme | 20 |
| 2. Minimalism | 21 |
| 2-1. The Primary Matrix Minimalist Texture | 24 |
| 2-2. The Trace Program / Countdown | 25 |
| 2-3. Sentinels / Bug | 29 |
| 2-4. Human and Machine Ostinati | 34 |
| 2-5. Minimalist Pyramids | 36 |
| 2-6. Rising Clusters | 39 |
| 3. Reflection | 41 |

| | |
|-------------------------------------|----|
| 3-1. Reflection Theme | 42 |
| 3-2. Canon | 43 |
| 3-3. Numerology | 44 |
| 3-4. Augmentation | 47 |
| 3-5. Heroic and Tragic Horns | 48 |
| 3-6. Loading the Construct | 51 |
| 3-7. Polyrhythm | 53 |
| 3-8. The One | 56 |
| 4. Bitonality | 57 |
| 4-1. “Bullet Time” Polychord Swells | 58 |
| 4-2. Minimalist Polychord Swells | 60 |
| 4-3. Accelerating Rhythms | 62 |
| 5. Harmonic Devices | 64 |
| 5-1. Pedal Notes | 64 |
| 5-2. Dissonant Pedal Notes | 64 |
| 5-3. Common Tone Chord Changes | 65 |
| 5-4. Octatonic Scale | 66 |
| 5-5. Dorian Mode | 67 |
| 6. Love, Birth, Rebirth, and Death | 68 |
| 6-1. Trinity’s Love Theme | 68 |
| 6-2. Choir | 71 |
| 6-3. Death Theme | 73 |
| 6-4. D Minor | 74 |

| | |
|--|----|
| 6-5. Death Chimes | 75 |
| 7. Aleatory | 76 |
| 7-1. Long Slow Gliss | 78 |
| 7-2. Gliss Up to Highest Pitch Possible | 79 |
| 7-3. Highest Possible Note | 79 |
| 7-4. Bow Between Bridge and Tailpiece | 80 |
| 8. Twelve-tone Technique | 81 |
| 9. “Fantasy” Exoticism | 89 |
| 9-1. Taiko and Daiko | 90 |
| 9-2. Hiridaiko | 91 |
| 9-3. Da-daiko | 92 |
| 9-4. Odaiko | 92 |
| 9-5. Temple Bells | 92 |
| 9-6. Nipple Gong | 93 |
| 9-7. Opera Gong | 94 |
| 9-8. Large and Small Tam Tam | 94 |
| 9-9. Monkey Drum | 95 |
| 9-10. Chinese Tom Toms | 96 |
| 9-11. Conga and Tumba | 96 |
| 9-12. Cheng Cheng | 97 |
| 9-13. Korean Squeeze Drum | 97 |
| 9-14. Fantasy Exoticism in <i>The Matrix</i> | 98 |
| 10. Unusual Percussion | 99 |

| | |
|---|-----|
| 10-1. Pile Drivers | 100 |
| 10-2. Waterphone | 101 |
| 10-3. Anvil | 103 |
| 10-4. Tam Tam Scrapes | 103 |
| 10-5. Aluminophone | 104 |
| 10-6. Transceleste | 105 |
| 10-7. Ratchet | 106 |
| 10-8. Chinese Cymbal | 107 |
| 10-9. Styrofoam Cup | 108 |
| 10-10. Nipple Gong | 108 |
| 10-11. Drum Set and Auxiliary Percussion | 109 |
| 10-12. Temple Bell on Timpani Head | 111 |
| 11. Extended Techniques for Piano | 112 |
| 11-1. Tremolo on Lowest Strings with Soft Felt Vibraphone Mallets | 112 |
| 11-2. Elbow Clusters | 113 |
| 11-3. Scrape Along Low Strings with Key | 114 |
| 11-4. Prepared Piano | 114 |
| 11-5. Bow on String with a Nylon Fishing Line | 115 |
| 11-6. Rub Low Strings with Ben-wa Balls | 116 |
| 11-7. Rub Strings with Superball | 117 |
| 11-8. Mute String with Palm of Hand | 117 |
| 11-9. Scrape Strings with a Coke Bottle | 118 |
| 12. Electronic Instruments | 118 |

| | |
|--|-----|
| 12-1. Rusty Spoke | 120 |
| 12-2. Drones | 120 |
| 12-3. Pads | 121 |
| 12-4. Synth Anvil | 121 |
| 12-5. Reversed Cymbal / Musique Concrète | 122 |
| 12-6. Synth Choir | 123 |
| 12-7. Deep Hit | 124 |
| Conclusion | 124 |
| Bibliography | 126 |
| Volume II | |
| <i>Dracula: A Ballet in Two Acts</i> | 129 |
| Contents | 130 |
| Instrumentation | 131 |
| Act 1 | |
| 1m1 “Prelude” | 132 |
| 1m2a “Mina & Jonathan Pt.1” | 146 |
| 1m2b “Mina & Jonathan Pt.2” | 152 |
| 1m2c “Mina & Jonathan Pt.3” | 167 |
| 1m3 “Mina & Dracula” | 182 |
| 1m4a “Masquerade Pt.1” | 210 |
| 1m4b “Masquerade Pt.2” | 228 |
| 1m4c “Masquerade Pt.3” | 245 |
| 1m5a “Lucy Pt.1” | 259 |

| | |
|----------------------------|-----|
| 1m5b “Lucy Pt.2” | 270 |
| 1m6a “Love Eternal Pt.1” | 279 |
| 1m6b “Love Eternal Pt.2” | 287 |
| 1m7 “Abduction” | 305 |
| Act 2 | |
| 2m8 “Requiem” | 313 |
| 2m9 “Transformation” | 323 |
| 2m10 “Mina’s Bedroom” | 346 |
| 2m11 “Lucy’s Attack” | 359 |
| 2m12 “Retaliation” | 373 |
| 2m13a “Confrontation Pt.1” | 395 |
| 2m13b “Confrontation Pt.2” | 411 |
| 2m13c “Confrontation Pt.3” | 440 |
| 2m14 “Bows & Exit Music” | 445 |

LIST OF EXAMPLES

| | |
|---|----|
| Example 1a. Human clusters in groups of three, five, and seven | 7 |
| Example 1b. Machine clusters in groups of three, seven, and twelve | 7 |
| Example 1-1a. Human cluster in 1m1 “Logos / Main Titles,” m.13-15, 0:00:26-0:00:30. | 9 |
| Example 1-1b. Human cluster in 3m1 “Switches Brew,” m.7-8, 0:35:23-0:35:30. | 9 |
| Example 1-1c. Human cluster in 6m8 “Fast Learning,” m.20-23, 1:47:40-1:47:49. | 10 |
| Example 1-1d. Machine cluster in 1m2 “Trinity Infinity,” m.45-47, 0:02:01-0:02:06. | 10 |
| Example 1-1e. Machine cluster in 5m4 “Threat Mix,” m.18-19, 1:18:14-1:18:17. | 11 |
| Example 1-1f. Machine clusters in 7m1 “That’s Gotta Hurt,” m.189-192, 1:57:43-1:57:49. | 11 |
| Example 1-1g. Machine cluster in 7m3 “He’s The One Alright,” m.1-2, 2:02:42-2:02:45. | 12 |
| Example 1-1h. Machine cluster in 2m5 “Switched at Birth,” m.1-2, 0:32:23-0:32:27. | 12 |
| Example 1-2a. Human pyramid in 1m2 “Trinity Infinity,” m.167-170, 0:05:26-0:05:33. | 13 |
| Example 1-2b. Human pyramid in 3m10 “Switch Works Her Boa,” m.20-24, 0:54:37-0:54:42. | 14 |
| Example 1-2c. Human pyramid in 7m3 “He’s The One Alright” m.123-127, 2:06:02-2:06:10. | 14 |
| Example 1-2d. Machine pyramid in 1m2 “Trinity Infinity,” m.41-43, 0:01:53-0:01:59. | 15 |
| Example 1-2e. Machine pyramid in 5m5 “Exit Mr. Hat,” m.12-18, 1:23:57-1:24:04. | 16 |
| Example 1-2f. Machine pyramid in 6m7 “Dodge This,” m.15-20, 1:46:03-1:46:12. | 17 |
| Example 1-2g. Climbing machine pyramid in 3m3 “Nascent Nauseous Neo,” m.9-13, 0:40:57-0:41:08. | 18 |

| | |
|---|----|
| Example 1-2h. Climbing machine pyramid in 5m4 “Threat Mix,” m.49-56, 1:19:03-1:19:16. | 19 |
| Example 1-2i. Climbing machine pyramid variation in 7m2 “Surprise!,” m.119-124, 2:01:13-2:01:20. | 20 |
| Example 1-3a. Agent Smith’s arrival theme in 1m2 “Trinity Infinity,” m.53-54, 0:02:14-0:02:18. | 20 |
| Example 1-3b. James Horner’s “danger theme.” | 21 |
| Example 2-1. The primary Matrix minimalist texture in 1m1 “Logos / Main Titles,” m.1, 0:00:01-0:00:04. | 24 |
| Example 2-2a. Trace program in 1m1 “Logos / Main Titles,” m.8-9, 0:00:16-0:00:19. | 26 |
| Example 2-2b. Scalar cells converted to numbers. | 27 |
| Example 2-2c. Bass Clarinet 3 converted to numbers in 1m1 “Logos / Main Titles,” m.8-9, 0:00:16-0:00:19. | 27 |
| Example 2-2d. Countdown in 1m1 “Logos / Main Titles,” m.9-11, 0:00:19-0:00:22. | 28 |
| Example 2-2e. Trace program variation in 6m9 “Ontological Shock,” m.80-81, 1:50:47-1:50:50. | 29 |
| Example 2-3a. Bug texture in 2m2 “Unable to Speak,” m.2, 0:20:28-0:20:32. | 30 |
| Example 2-3b. Bug in 2m3 “Bait and Switch,” m.29-30, 0:23:57-0:24:03. | 31 |
| Example 2-3c. Bug dying in 2m3 “Bait and Switch,” m.50-52, 0:24:55-0:25:02. | 32 |
| Example 2-3d. Sentinels in 4m3 “Switch Woks Her Boar,” m.15, 0:59:20-0:59:21. | 33 |
| Example 2-3e. Minimalist cells used in Sentinels thematic texture. | 33 |
| Example 2-4a. Human scalar ostinato (in four) in 6m8 “Fast Learning,” m.14-15, 1:47:33-1:47:36. | 34 |

| | |
|---|----|
| Example 2-4b. Machine ostinato in 6m1 “Mix the Art,” m.5, 1:31:32-1:31:34. | 35 |
| Example 2-4c. Human ostinato in 3m1 “Switches Brew,” m.21-22, 0:36:09-0:36:16. | 36 |
| Example 2-5a. Human minimalist pyramid in 7m1 “That’s Gotta Hurt,” m.147-150, 1:56:44-1:56:50. | 37 |
| Example 2-5b. Machine minimalist pyramid in 7m1 “That’s Gotta Hurt,” m.111-114, 1:55:51-1:55:57. | 38 |
| Example 2-5c. Machine gun pyramid in 5m4 “Threat Mix,” m.170-171, 1:22:24-1:22:27. | 39 |
| Example 2-6a. Rising machine gun clusters in 3m8 “Switch or Break Show,” m.34-37, 0:53:08-0:53:12. | 40 |
| Example 2-6b. Rising clusters in 6m7 “Dodge This,” m.15-17, 1:45:48-1:45:53. | 40 |
| Example 3-1. Reflection theme in 1m7 “Neo on the Edge,” m.77-79, 0:15:50-0:15:56. | 42 |
| Example 3-2a. Canon in 6m2 “Whoa, Switch Brokers,” m.41-48, 1:34:40-1:34:56. | 43 |
| Example 3-2b. Canon in 1m1 “Logos / Main Titles,” m.16-17, 0:00:30-0:00:34. | 44 |
| Example 3-3. Numerology in 2m3 “Bait and Switch,” m.1-7, 0:22:34-0:22:55. | 46 |
| Example 3-4. Augmentation in 2m3 “Bait and Switch,” m.1-7, 0:22:34-0:22:55. | 48 |
| Example 3-5a. Heroic horns in 3m2 “Cold-Hearted Switch,” m.13-18, 0:38:20-0:38:36. | 49 |
| Example 3-5b. Heroic horns in 6m9 “Ontological Shock,” m.7-12, 1:48:45-1:48:55. | 50 |
| Example 3-5c. Tragic horns in 7m3 “He’s The One Alright,” m.18-30, 2:03:11-2:03:33. | 51 |
| Example 3-6. Loading the Construct in 3m9 “Shake, Borrow, Switch,” m. 6-8, 0:53:38-0:53:42. | 52 |
| Example 3-7a. Polyrhythm in 2m4 “Switched for Life,” m.47-48, 0:31:11-0:31:16. | 54 |
| Example 3-7b. Polyrhythm in 2m4 “Switched for Life,” m.52-54, 0:31:26-0:31:31. | 54 |
| Example 3-7c. Polyrhythm in 2m4 “Switched for Life,” m.68-69, 0:31:51-0:31:54. | 55 |

| | |
|--|----|
| Example 3-7d. Polyrhythm in 2m4 “Switched for Life,” m.80-81, 0:32:04-0:32:07. | 56 |
| Example 3-8. The One in 7m3 “He’s The One Alright,” m.214-215, 2:15:19-2:15:23. | 57 |
| Example 4-1. “Bullet time” polychord swells in 1m1 “Logos / Main Titles” m.2-6, 0:00:05-0:00:14. | 58 |
| Example 4-2a. Minimalist polychord swells in 4m3 “Switch Woks Her Boar,” m.1-3, 0:58:57-0:59:02. | 61 |
| Example 4-2b. Minimalist polychord swells in 7m1 “That’s Gotta Hurt,” m.213-216, 1:58:11-1:58:15. | 61 |
| Example 4-3a. Accelerating polychords in 7m3 “He’s The One Alright,” m.134-140, 2:06:21-2:06:32. | 63 |
| Example 4-3b. Accelerating rhythm in 1m7 “Neo on the Edge,” m.19-22, 0:14:05-0:14:11. | 63 |
| Example 5-1. Pedal notes in 1m2 “Trinity Infinity,” m.159-166, 0:05:13-0:05:26. | 64 |
| Example 5-2. Dissonant pedal notes in 1m7 “Neo on the Edge,” m.41-47, 0:14:42-0:14:56. | 65 |
| Example 5-3. Common tone chord changes in 7m1 “That’s Gotta Hurt,” m.10-23, 1:53:21-1:53:42. | 66 |
| Example 5-4. Octatonic scale in 1m2 “Trinity Infinity,” m.53-56, 0:03:47-0:03:54. | 67 |
| Example 5-5. Dorian mode in 3m8 “Switch or Break Show,” m.8-11, 0:52:26-0:52:33. | 68 |
| Example 6-1a. Trinity’s love theme in 2m3 “Bait and Switch,” m.21-26, 0:23:35-0:23:53. | 69 |
| Example 6-1b. Trinity’s love theme in 4m1 “Bring Me Dinner,” m.3-5, 0:55:44-0:55:56. | 69 |

| | |
|--|----|
| Example 6-1c. Trinity's love theme in 7m3 "He's The One Alright," m.61-66, 2:04:24-2:04:34. | 70 |
| Example 6-1d. Trinity's love theme in 7m3 "He's The One Alright" m.172-178, 2:07:26-2:07:38. | 71 |
| Example 6-2a. Choir in 3m3 "Nascent Nauseous Neo," m.18-23, 0:41:19-0:41:35. | 72 |
| Example 6-2b. Choir in 7m3 "He's the One Alright," m.134-140, 2:06:21-2:06:32. | 72 |
| Example 6-3a. Death theme in 5m4 "Threat Mix," m.73-76, 1:19:44-1:19:50. | 73 |
| Example 6-3b. Death theme in 5m5 "Exit, Mr. Hat," m.104-107, 1:26:22-1:26:29. | 74 |
| Example 6-4. D minor in 2m5 "Switched at Birth," m.30-33, 0:33:24-0:33:32. | 75 |
| Example 6-5. Death chimes in 5m6 "On Your Knees, Switch," m.42, 1:29:05-1:29:09. | 76 |
| Example 7-1. Long slow gliss in 6m3 "The Cure," m.3-12, 1:38:15-1:38:32. | 79 |
| Example 7-2. Gliss up to highest pitch possible in 2m2 "Unable to Speak," m.10, 0:21:25-0:21:31. | 79 |
| Example 7-3. Highest possible note in 3m2 "Cold-Hearted Switch," m.36-38, 0:39:18-0:39:21. | 80 |
| Example 7-4. Tremolo between bridge and tailpiece in 5m6 "On Your Knees, Switch," m.5-8, 1:26:54-1:27:05. | 80 |
| Example 8a. Piano 1-2 in 1m2 "Trinity Infinity," m.78-79, 0:02:59-0:03:03. | 81 |
| Example 8b. Twelve-tone technique in 1m2 "Trinity Infinity," m.78-81, 0:02:59-0:03:06. | 83 |
| Example 8c. Twelve-tone technique in 1m2 "Trinity Infinity," m.177-182, 0:05:43-0:05:49. | 85 |
| Example 8d. Twelve-tone technique in 2m2 "Unable to Speak," m.4, 0:20:40-0:20:47. | 86 |
| Example 8e. Twelve-tone technique in 2m5 "Switched at Birth," m.54-55, | |

| | |
|--|-----|
| 0:34:10-0:34:14. | 87 |
| Example 9-1. Taiko & Daiko in 3m8 “Switch or Break Show,” m.4-5, 0:52:21-0:52:24. | 91 |
| Example 9-2. Hiridaiko in 3m6 “Domo Showdown,” m.13-14, 0:49:33-0:49:36. | 91 |
| Example 9-3. Da-daiko in 3m8 “Switch or Break Show,” m.2-3, 0:52:17-0:52:21. | 92 |
| Example 9-4. Odaiko in 3m8 “Switch or Break Show,” m.3, 0:52:19-0:52:21. | 92 |
| Example 9-5. Temple Bells in 3m6 “Domo Showdown,” m.2-3, 0:49:12-0:49:15. | 93 |
| Example 9-6. Nipple Gongs in 3m6 “Domo Showdown,” m.29-31, 0:50:00-0:52:04. | 93 |
| Example 9-7. Opera Gong in 3m6 “Domo Showdown,” m.14, 0:49:34-0:49:36. | 94 |
| Example 9-8. Large Tam Tam in 3m6 “Domo Showdown,” m.1, 0:49:10-0:49:12. | 95 |
| Example 9-9. Monkey Drum in 3m6 “Domo Showdown,” m.2-3, 0:49:12-0:49:15. | 95 |
| Example 9-10. Chinese Tom Toms in 3m6 “Domo Showdown,” m.12-14, 0:49:31-0:49:36. | 96 |
| Example 9-11. Conga and Tumba in 3m6 “Domo Showdown,” m.11-14, 0:49:29-0:49:36. | 97 |
| Example 9-12. Cheng Cheng in 3m6 “Domo Showdown,” m.12, 0:49:31-0:49:33. | 97 |
| Example 9-13. Korean Squeeze Drum in 3m8 “Switch or Break Show,” m.1-2, 0:52:15-0:52:19. | 98 |
| Example 10-1. Pile drivers in 7m1 “That’s Gotta Hurt,” m.65-67, 1:54:44-1:54:50. | 101 |
| Example 10-2. Waterphone in 1m1 “Logos / Main Titles,” m.8-9, 0:00:16-0:00:22. | 102 |
| Example 10-3. Anvil in 3m5 “Bow Whisk Orchestra,” m.26-29, 0:48:35-0:48:42. | 103 |
| Example 10-4. Tam Tam scrape in 2m1 “Through the Surveillance Monitor,” m.4, 0:16:56-0:16:59. | 104 |
| Example 10-5. Aluminophone in 1m5 “Follow the White Rabbit,” m.1-2, | |

| | |
|--|-----|
| 0:09:31-0:09:34. | 105 |
| Example 10-6. Transceleste in 4m10 “Boon Spoy,” m.3-7, 1:11:25-1:11:33. | 106 |
| Example 10-7. Ratchet in 2m2 “Unable to Speak” m.10, 0:21:25-0:21:32. | 107 |
| Example 10-8. Chinese Cymbal in 3m5 “Bow Whisk Orchestra,” m.18-21, 0:48:21-0:48:28. | 108 |
| Example 10-9. Styrofoam Cup in 7m3 “He’s The One Alright,” m.154-155, 2:06:54-2:06:57. | 108 |
| Example 10-10. Nipple Gong in 4m7 “See Who?,” m.4, 1:07:00-1:07:02. | 109 |
| Example 10-11a. Drum Set and Auxiliary Percussion in 4m8a “Switch Out” m.17-19, 1:08:17-1:08:24. | 110 |
| Example 10-11b. Drum Set and Auxiliary Percussion in 5m4 “Threat Mix” m.25-27, 1:18:24-1:18:29. | 111 |
| Example 10-12. Temple bell on timpani head in 4m10 “Boon Spoy,” m.23-24, 1:12:16-1:12:20. | 112 |
| Example 11-1. Tremolo with mallets in 1m2 “Trinity Infinity,” m.31-32, 0:01:35-0:01:38. | 113 |
| Example 11-2. Elbow clusters in 2m3 “Bait and Switch,” m.47, 0:24:44-0:24:47. | 113 |
| Example 11-3. Scrape along low strings with key in 1m2 “Trinity Infinity,” m.53, 0:02:15-0:02:17. | 114 |
| Example 11-4. Prepared Piano in 2m4 “Switched for Life,” m.6-7, 0:29:04-0:29:10. | 115 |
| Example 11-5. Bow on string with nylon fishing line in 3m1 “Switches Brew,” m.30-31, 0:36:39-0:36:46. | 116 |
| Example 11-6. Rub low strings with ben-wa balls in 6m1 “Mix the Art,” m.23, | |

| | |
|--|-----|
| 1:32:29-1:32:33. | 117 |
| Example 11-7. Rub strings with superball in 6m4 “It’s the Smell,” m.24-25, | |
| 1:40:15-1:40:19. | 117 |
| Example 11-8. Mute string with palm of hand in 5m4 “Threat Mix,” m.119-120, | |
| 1:20:58-1:21:01. | 118 |
| Example 11-9. Scrape strings with Coke bottle in 7m2 “Surprise!,” m.158-159, | |
| 2:02:05-2:02:07. | 118 |

LIST OF TABLES

| | |
|---|----|
| Table 1. Use of Agent Smith’s arrival theme in <i>The Matrix</i> . | 21 |
| Table 2a. Use of the primary Matrix minimalist texture in <i>The Matrix</i> . | 25 |
| Table 2b. Trace program as numbers in 1m1 “Logos / Main Titles, m.8-15, 0:00:16-0:00:30. | 27 |
| Table 2c. Countdown numbers within trace program in 1m1 “Logos / Main Titles, m.8-15, 0:00:16-0:00:30. | 28 |
| Table 1d. Use of trace program texture in <i>The Matrix</i> . | 29 |
| Table 2e. Use of Sentinels / Bug texture in <i>The Matrix</i> . | 34 |
| Table 3a. Use of reflection theme in <i>The Matrix</i> . | 43 |
| Table 3b. Use of loading the Construct theme in <i>The Matrix</i> . | 53 |
| Table 3c. Use of The One texture in <i>The Matrix</i> . | 57 |
| Table 4. Use of “bullet time” polychord swells in <i>The Matrix</i> . | 60 |
| Table 6a. Use of Trinity’s love theme in <i>The Matrix</i> . | 71 |
| Table 6b. Use of death theme in <i>The Matrix</i> . | 74 |
| Table 8a. Tone-row matrix used in <i>The Matrix</i> . | 82 |
| Table 8b. Orchestration of rows in 2m5 “Switched at Birth,” m.54-55, 0:34:10-0:34:14. | 88 |
| Table 8c. Use of twelve-tone technique in <i>The Matrix</i> . | 88 |

ACKNOWLEDGMENTS

My sincere thanks and gratitude to all my music composition professors at The University of California, Los Angeles, including Paul Chihara, Ian Krouse, David Lefkowitz, Roger Bourland, and Mark Carlson. Special thanks also to Travis Cross and A.J. Racy for their willingness to participate on my Doctoral committee.

Thank you to my colleague at The University of North Carolina School of the Arts, Bruno Louchouart, and to all my students who have helped me to workshop my ideas which have gradually developed into this complete document.

Special thanks to Tim Rodier of Omni Music Publishing for his expertise, feedback, and fascinating discussion related to the analysis of *The Matrix* score.

A very special thank you to Gary Taylor, Founder and Artistic Director of the Winston Salem Festival Ballet, who commissioned my score for the original ballet *Dracula*, and for his permission to create a video recording of a live performance.

And lastly, thank you to my mother and father, Elsa Heckman and Ronald Heckman, for their continued encouragement, advice, and love.

VITA

- 2007 B.M. Music Composition
Florida State University
Tallahassee, Florida
- 2009 M.F.A. Film Music Composition
University of North Carolina School of the Arts
Winston Salem, North Carolina
- 2009 ASCAP Fellowship for Composition & Film Scoring
Aspen Music Festival
Aspen, Colorado
- 2009-2011 Teaching Assistant / Associate
Department of Music
Herb Alpert School of Music
University of California, Los Angeles
Los Angeles, California
- 2011 Henry Mancini Award
University of California, Los Angeles
Los Angeles, California
- 2011- Chair of Film Music Composition
University of North Carolina School of the Arts
Winston Salem, North Carolina

VOLUME I

Taking the Red Pill:

An Analysis of Don Davis' Score for *The Matrix*

Introduction

Don Davis, born February 4th, 1957, is an American composer and orchestrator, most known for his original scores to *The Matrix* trilogy. Davis holds a Bachelor of Arts degree in Music Theory from The University of California, Los Angeles, class of 1979. He studied composition with Henri Lazarof and orchestration with Albert Harris. Davis began his career as an orchestrator on the television series *The Incredible Hulk* (1978-1982). A bit later, he earned two Primetime Emmy awards for his work as a composer on the television series *Beauty and the Beast* (1987-1990). Davis has also worked since the mid-'90s as an orchestrator to major film composers such as Randy Newman and James Horner. He has also achieved success as a concert composer, having premiered a full-length opera, *Río de Sangre*, in 2010.¹

When hired to compose the score for *The Matrix*, Davis already had a background as a concert composer. The skillset that he brought to *The Matrix* score that was most unlike many other film composers at the time was his ability to seamlessly integrate twentieth-century compositional styles to create a modern orchestral sound that was (and still is) unique to film music. He was asked by the Wachowski brothers to score this film because of their previous working relationship on the film *Bound* (1996). In *The Matrix* DVD Composer Commentary, Davis explains that he was first presented with an opportunity to demo for *Bound* because the

¹ Lerner.

editor of the film (as well as each of *The Matrix* films), Zach Staenberg, was a friend of his. Davis was impressed with the screenplay for *Bound*, enough so that he knew it was a picture he had to score. He was even more impressed the first time he read the screenplay for *The Matrix*.²

I first became aware of *The Matrix* project about a good two and a half years before it was released. Shortly after we finished *Bound*, the Wachowski brothers showed me the script of *The Matrix*, which incidentally had been written before they wrote *Bound*. And they had been workshopping these ideas for a good six years now, I think. But after I read the script, I was immediately struck by the incredible layers of structure that they had put into this unusual idea, and I was also excited about the way that they had interwoven these concepts of reality with what I could clearly see would be very fun, thrill park ride sorts of scenes with fights and chases and things like that. But the brothers showed me some of their storyboards and a few of the [pre-production] illustrations... They explained to me what they were planning to do with some of their camera work and the special effects things they were working on. They were really very excited about what they were going to do and got me really excited about it too. So, actually I started thinking about the musical approach right from that point, and I was thinking mostly about what interesting things were happening on the concert stage that I could translate to film music.³

Davis only had from early December 1998 to early January 1999 to create synth demos of his score for *The Matrix*, which were assembled as part of the temp (temporary) mix for early test screenings. He then spent about another month orchestrating his score before recording with a ninety-piece orchestra, recorded by Armin Steiner at the Alfred Newman Scoring Stage on the Twentieth Century Fox studio lot.⁴

² *The Matrix*, Composer Commentary, 0:08:08-0:08:36.

³ *The Matrix*, Composer Commentary, 1:05:24-1:06:53.

⁴ Don Davis, Liner Notes.

In preparing the score for *The Matrix*, Davis made a number of conscious decisions about his approach. Davis blends traditional compositional devices with experimental compositional devices throughout his score, and one of the more traditional decisions he made was to utilize leitmotifs. Of course, leitmotifs were a concept mastered in the nineteenth century by Richard Wagner as a method of assigning themes to characters in his extensive operas. This serves as an associational memory device for any audience member, to instantly recall feelings and emotions associated with characters when their theme is heard. When the first film scores were written in the early 1930s, Max Steiner took this idea and applied it to film. He assigned a three-note leitmotif to Kong in the 1933 movie *King Kong*. Davis understood the importance of this idea of character memory association, but he does not use leitmotifs in a traditional Wagnerian way. That is to say, he does not use melody as his primary leitmotif texture. Instead, he plays with an idea that any particular texture can become a leitmotif, when it is applied with consistency to characters, places, objects, or thematic concepts within the narrative story of a film. Davis employs in his score for *The Matrix* a concept that any compositional device can become a leitmotif other than just melody - including harmony, rhythm, orchestration, and even textures utilizing twentieth century styles such as minimalism. Davis says that he does not really use any themes in the film, but rather thematic textural ideas. These musical textures, when layered on top of each other, begin to symbolize a multitude of realities that are going on from the onset of the film, of which the audience is unaware, until the character Neo becomes aware. Davis felt that this concept would communicate to the audience that there was much more going on than was shown to them visually.⁵

In the Varèse Sarabande *Deluxe Edition* soundtrack liner notes, Davis comments,

⁵ *The Matrix*, Composer Commentary, 0:07:07-0:08:05.

There are some things happening in concert music that I hadn't heard explored in film. There's an eclecticism that's being called 'postmodern,'⁶ which is a unique mixture of minimalism and total atonality... There are certain minimalistic techniques which I thought would symbolically portray the varying levels of reality which the Wachowskis were trying to present. They were crossing genres a lot and that required kind of a 'shape-shifter' aspect to the music. As a composer, I was drawing on a lot of different textures and languages musically, which always brought me back to the postmodernists and the barriers that they'd been breaking down.⁷

Davis answers the question - how can movements and styles from the world of concert music crossover into film? Many of the compositional techniques used in *The Matrix* are at least in part derived from concert music, the compositional origins of which were generally derived purely for the intellectual advancement of musical art. But because every musical sound in a film score is inescapably associated with story and visual imagery, Davis finds emotional purpose and associative meaning in each of the techniques' respective uses throughout the film. In Christian DesJardins' book, *Inside Film Music*, Davis discusses this idea in his interview with DesJardin,

I had a number of conversations with film editor Zach Staenberg before we spotted⁸ the film. We talked about... the possibility of utilizing what some might call the postmodern⁹ style that is heard in the music of Philip Glass, John Adams, and Steve Reich, among a number of other composers... Actually, I had become interested in exploring that kind of

⁶ Davis' use of the term "postmodern" is vague at best, as he does not define this term specifically as it relates to his score for *The Matrix*. It seems that Davis means "minimalism" - that is, a re-embrace of diatonicism or quasi-tonality within an era of modernism, but not quite "neo-romanticism."

⁷ Don Davis, Liner notes.

⁸ Spotting refers to an initial meeting with a film's director, composer, editor, music editor, and possibly producer(s) where each cue in the score is to be determined and discussed, including the in and out timings and purpose to picture.

⁹ Again, though Davis uses the term "postmodern," he is specifically referring to minimalism.

approach in film scores quite a while before I had the opportunity to work on *The Matrix*, but that movie was the first film to come along in which I felt that the approach could work in an organic way, without imposing a non-germane style to the picture in an obtrusive way. So, I worked on developing an approach that incorporated the sound world of that style, but all the time still enabled the music to function dramatically.¹⁰

The Matrix serves as an important example for how the study of concert music can provide a film composer with an extensive array of tools with which to score a film, using a cultured, sophisticated approach to accompany storytelling with music.

This dissertation monograph will catalogue and analyze every compositional element that Davis uses throughout his score for *The Matrix*, including brief descriptions of the origins of these elements, and how Davis uses them for dramatic purposes. The first section will introduce Davis' harmonic design for both humans and machines, including various examples of how tension is created using clusters and pyramids. The second section will look at how Davis uses minimalism to represent the Matrix itself, as well as to create suspense during action scenes. Davis was heavily inspired by reflective imagery in *The Matrix*, and so section three will break down each way that he musically evokes the concept of reflection. Section four will explain Davis' use of bitonality to represent the conflict between good and evil, which is possibly the most original and identifiable musical sound of the film. Section five will lay out several of Davis' harmonic tendencies throughout *The Matrix*, including a modal alteration to represent the concept of awakening. The themes of love, birth, rebirth, and death are all important to Davis' score, and so section six will explore the various themes and orchestrations associated with these themes. Section seven will describe Davis' use of aleatory to represent horror. Davis also uses twelve-tone technique for

¹⁰ DesJardins, pg.66.

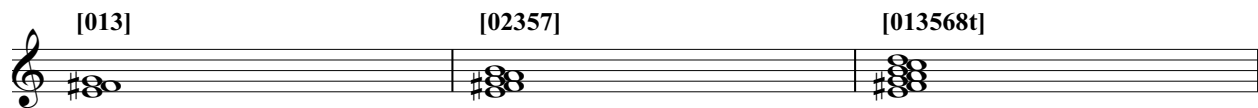
moments of chaos and confusion, to be explored in section eight. Section nine will introduce the concept of “fantasy” exoticism, breaking down all of the exotic percussion used throughout the score, and explaining how Davis suggests an unreal environment using nontraditional combinations of world instruments. Section ten will list and explain Davis’ use of various unusual percussion instruments, with explanations as to their function. Davis also uses multiple extended techniques for piano, which will be broken down in section eleven. Finally, in section twelve, the various additions of electronic instrumentations will be generally catalogued and explained.

Davis’ many combinations of various techniques, styles, and instrumentations from twentieth-century music is unprecedented, not only for a film score, but for a concert work as well. But because he has specific emotional intention for each of these compositional ideas, they each have specific purposes that add up to a much larger whole. This monograph endeavors to unravel the complexity of this score to fully understand its function within *The Matrix* film, and how the score tells the film’s story from a purely musical perspective.

1. Humans vs. Machines

The first and most important thematic idea to the structure of Davis’ score to *The Matrix* is tonal in nature. *The Matrix* is most plainly described as a story about humans vs. machines. Humans are the heroes of the story (with one exception - Cypher), and machines are the villains (with a few exceptions - The Oracle, machines controlled by humans, such as Morpheus’ ship “The Nebuchadnezzar,” and machines directly related to humans, such as the Matrix itself). Davis carefully and consistently uses two distinctive tonal sets when composing music for each side, thus in a sense creating contrasting harmonic leitmotifs for both humans and machines, respectively.

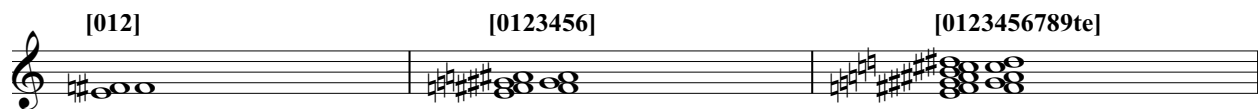
For humans, Davis uses seven-note scales - total diatonicism. Typically, he uses the natural minor scale, or aeolian mode, however in certain places he also uses the major scale and Dorian mode. In set theory, these can collectively be represented as [013568t].¹¹ It is interesting to note that in set theory, each of these scales and modes belong to the same set, as they each contain six perfect fifth intervals when arranged according to the circle of fifths. So, Davis' use of the various transformations of the seven-note scale can essentially be grouped into one harmonic function - the representation of humans, although some scales also have individual thematic meaning as well, as will be explained shortly.



Example 1a. Human clusters in groups of three, five, and seven.

Throughout *The Matrix*, Davis fragments these seven notes into various combinations of clusters, most commonly using the first four, five and six notes of the scale. Davis composes variations utilizing this tonal leitmotif in several ways - including melodies, running scales, arpeggios and clusters. Davis has a specific function in mind for each of the variations, the minor or Aeolian tends to represent suffering or pain, Dorian for awakening or new understanding, and major for triumph, peace and serenity.

For machines, Davis uses twelve-note scales - total chromaticism. Most commonly, he uses consecutive chromatic notes, usually in groups of three, classified in set theory as [012].



Example 1b. Machine clusters in groups of three, seven, and twelve.

¹¹ I have chosen to abbreviate the numbers ten and eleven as “t” and “e” when classifying sets. It is also possible to use “A” and “B” for ten and eleven, for example [013568A] or [0123456789AB].

Chromaticism has been used to represent villains in films since the very first entirely original film score, Max Steiner's *King Kong* (1933). In this film, Kong's leitmotif is three consecutive descending chromatic notes, coincidentally similar to that of machines in *The Matrix*. Chromaticism is not only intellectually appropriate to represent machines (mathematical, more advanced), it is also emotionally appropriate, in that dense chromatic harmonies tend to be less familiar to the untrained ear of the average moviegoer, and therefore can be perceived as inhuman and menacing, especially when presented in atonal clusters.

1-1. Clusters

Of all the compositional techniques used by Davis in *The Matrix* score, tonal clusters (either representing humans or machines), make the most frequent appearances. These clusters will often crescendo from practical silence to extreme loudness at important events in the film, such as actions, cuts in the film, and changes of scene. This provides a very dynamic and powerful feel to the edits of the film, providing a great deal of intensity to a viewing audience. The first example can be heard in 1m1¹² "Logos / Main Titles," which features a full human cluster in close harmony (stacked as a Lydian scale), that crescendos through a completely black screen directly into the first appearance of what would come to be known as "Matrix code," which then translates into the film's primary title card. In example 1-1a, Davis begins a four-note cluster in the trombones, and then adds to that cluster three extra notes in the horns to complete a seven-note diatonic cluster.

¹² "1m1" is derived from a numbering system that film composers use to approximate where a cue falls within a feature film. The first number refers to the film reel, which usually changes every twenty minutes. The letter "m" is a designation simply for music, and the second number is sequential from cue to cue, showing how many cues fall within a reel. Therefore, 1m1 is the first cue of the first reel, likely falling within the early part of the first twenty minutes. 7m3 is the third cue of the seventh reel, likely falling between two hours and two hours and twenty minutes into the film.

Example 1-1a. Human cluster in 1m1 “Logos / Main Titles,” m.13-15, 0:00:26-0:00:30.

Another example from 3m1 “Switches Brew” shows a clearly heard five-note diatonic cluster scoring a point-of-view shot of Neo opening his eyes for the first time after having been disconnected from the Matrix. It is common for Davis to use the first four or five notes of the human diatonic collection, not only for clusters but also for various minimal textures, to be explored shortly.

Example 1-1b. Human cluster in 3m1 “Switches Brew,” m.7-8, 0:35:23-0:35:30.

When humans are at their very strongest and appear to have the upper hand over machines either in chases or fights, Davis will build larger clusters, including more of the tones available within the human set. The following excerpt from 6m8 “Fast Learning” demonstrates just that. Example 1-1c occurs just as Trinity and Neo use a helicopter with a huge machine gun to demolish the room where Agents are holding Morpheus captive, allowing him to escape.

Example 1-1c. Human cluster in 6/8 “Fast Learning,” m.20-23, 1:47:40-1:47:49.

Davis uses the same concepts of clusters for villains of the film as well. Throughout *The Matrix*, even from the very opening scene, police officers are considered among the villains of the film. The justification for this does not come into focus until about midway through the story, when Morpheus describes that anyone that is a part of the Matrix system should be treated as an enemy. So, much of the opening scene between Trinity and a number of police officers is scored by Davis using machine clusters. This particular early cluster crescendo in example 1-1d scores Trinity as she appears to surrender to the police, just before hitting a quick cut to the hotel exterior.

Example 1-1d. Machine cluster in 1/2 “Trinity Infinity,” m.45-47, 0:02:01-0:02:06.

The character Cypher betrays humans and makes a deal with Agent Smith to participate in a plan to turn over Morpheus to the machines. From that point, Davis scores scenes with Cypher using machine clusters, including example 1-1e from 5/4 “Threat Mix,” in which Neo notices

Cypher smiling at him unusually. The use of a five-note [01234] cluster in the strings at this moment adds a creepiness to Cypher’s smile, reminding the audience that he is not to be trusted, and that bad things are about to happen. Davis indicates for the strings to play without vibrato, which has a much colder sound and tends to indicate the lack of feeling as opposed to playing with vibrato.

String Reduction

Tempo: ♩ = 141.43

Measure 18: *pp*

Measure 19: *mf*

Annotations: **Cypher**, *senza vib.*, **[01234]**

Example 1-1e. Machine cluster in 5m4 “Threat Mix,” m.18-19, 1:18:14-1:18:17.

Davis will also occasionally use smaller combinations of clusters to create entirely new ones. Example 1-1f from 7m1 “That’s Gotta Hurt” is just as Agent Smith has thrown Neo onto a set of subway tracks, where he approaches and grabs Neo in a choke hold, intending to immobilize Neo in place until an oncoming subway train runs over the both of them.

Tuben 1-6
Trumpet 1-3
Violin I

Trombone 1-3
Viola

Tempo: ♩ = 164

Measure 189: *ppp*

Measure 190: *molto*

Measure 191: *molto*

Measure 192: *fff*

Annotations: **[012]**, **[01234]**, **Choke Hold**

Example 1-1f. Machine clusters in 7m1 “That’s Gotta Hurt,” m.189-192, 1:57:43-1:57:49.

Just after Agent Smith appears to have finally killed Neo with multiple gunshots to the midsection, Davis scores a complete [0123456789te] cluster utilizing a full twelve-tone set. This

not only signifies that Smith has complete power in this moment, but it also sounds the most emotionally devastating.

Hand Reveals Wound

♩ = 140.76

1 senza vib. 2 [0123456789te]

String Reduction

ppp cresc poco a poco

Detailed description: This is a musical score for a string reduction in 7/4 time. It features two systems of staves, labeled 1 and 2. System 1 is marked 'senza vib.' and 'ppp'. System 2 is marked with the cluster notation '[0123456789te]'. The tempo is indicated as ♩ = 140.76. The score includes dynamic markings 'ppp' and 'cresc poco a poco'.

Example 1-1g. Machine cluster in 7m3 “He’s The One Alright,” m.1-2, 2:02:42-2:02:45.

It is interesting to note that Davis uses a similar complete [0123456789te] cluster in the strings, also played without vibrato, when Neo is “born” at the start of 2m5 “Switched at Birth.” This marks the first time that Neo is conscious in the “real world.” Thus, Davis is drawing parallels between Neo’s “birth” and his “death” (both of which are symbolic rather than actual), perhaps musically signifying that his “death” is also a re-birth of sorts, since it is Trinity’s love that will seemingly resurrect him shortly after.

Fade In

♩ = 122

1 senza vib. 2 [0123456789te]

String Reduction

pppp cresc poco a poco

Detailed description: This is a musical score for a string reduction in 4/4 time. It features two systems of staves, labeled 1 and 2. System 1 is marked 'senza vib.' and 'pppp'. System 2 is marked with the cluster notation '[0123456789te]'. The tempo is indicated as ♩ = 122. The score includes dynamic markings 'pppp' and 'cresc poco a poco'.

Example 1-1h. Machine cluster in 2m5 “Switched at Birth,” m.1-2, 0:32:23-0:32:27.

1-2. Pyramids

In his brief, excerpted analysis of *The Matrix* score, Tim Rodier describes pyramids as “building chords by stacking sustained pitches... resulting in tense, sustained, dissonance that creates a sense of prolonged danger.”¹³ Like clusters, pyramids are used very frequently throughout *The Matrix* score, using both the human and machine tonal sets. All pyramids in *The Matrix* eventually develop into clusters, simply building one note at a time, and similarly crescendo into film cuts or actions.

Example 1-2a from 1m2 “Trinity Infinity” occurs after Trinity has narrowly escaped Agents in a rooftop chase. She gets up and spots the phone booth where she can transmit herself out of the Matrix. Davis scores this heroically using a melodic figure in the brass, orchestrated in such a way that each note sounds and then holds, making way for the complete pyramid structure to build before it loudly crescendos as one collective voice to the cut.

Brass Reduction

Tempo: $\text{♩} = 135$

Measures: 167, 168, 169, 170

Section: Trinity Moves, Truck

Dynamics: *f*, *fff* [02358]

Example 1-2a. Human pyramid in 1m2 “Trinity Infinity,” m.167-170, 0:05:26-0:05:33.

Davis also uses a descending pyramid in 3m10 “Switch Works Her Boa;” as Neo attempts for the first time to “free his mind” by leaping a great distance from one skyscraper to another, he ultimately fails, and plummets to the street below. This falling action is accompanied by falling brass, building and sustaining four notes of a human diatonic set over three octaves in a downward direction. To use common film scoring terminology, this technique is called “Mickey-Mousing.”

¹³ Rodier, pg.iii.

in this case meaning that a descending line of music mimics a descending action in the film. The sustaining notes crescendo to a peak just as Neo finally hits the ground.

The image shows two staves of music for an orchestra reduction. The first staff, labeled 'Orchestra Reduction', covers measures 20 and 21. Measure 20 is marked with a tempo of $\text{♩} = 140$ and a dynamic of f . The music features a descending melodic line in the right hand and sustained notes in the left hand. Measure 21 continues this pattern. The second staff covers measures 22, 23, and 24. Measure 22 has a dynamic of ff . Measure 23 is marked with a dynamic of ff . Measure 24 is marked with a dynamic of ff and contains the text '[0135]'. The music in the second staff shows a cluster of notes in the right hand and sustained notes in the left hand.

Example 1-2b. Human pyramid in 3m10 “Switch Works Her Boa,” m.20-24, 0:54:37-0:54:42.

At the end of *The Matrix*, when Neo finally comes to realize his potential as “The One,” he easily defeats Agent Smith in one final confrontation, which ends in Neo diving into Smith and destroying him from the inside out. Clearly at this moment, Neo has realized his full potential, and so Davis uses a new heroic melodic pyramid which evolves into a cluster containing all seven possible notes of the human diatonic set, representing the full culmination of his power.

The image shows three staves of music for an orchestra reduction. The first staff, labeled 'Orchestra Reduction', covers measures 123, 124, 125, 126, and 127. Measure 123 is marked with a tempo of $\text{♩} = 142$ and a dynamic of ff . Measure 124 is marked with a dynamic of ff . Measure 125 is marked with a dynamic of ff . Measure 126 is marked with a dynamic of ff . Measure 127 is marked with a dynamic of fff and contains the text '[013568t]'. The music in the first staff shows a melodic line in the right hand and sustained notes in the left hand. The second staff covers measures 123, 124, 125, 126, and 127. The music in the second staff shows a cluster of notes in the right hand and sustained notes in the left hand. The third staff covers measures 123, 124, 125, 126, and 127. The music in the third staff shows a cluster of notes in the right hand and sustained notes in the left hand.

Example 1-2c. Human pyramid in 7m3 “He’s The One Alright” m.123-127, 2:06:02-2:06:10.

Another of the most frequent techniques to appear in Davis’ score for *The Matrix* is the machine pyramid. These pyramids are intended to build tension, signify danger, or foreshadow

that something bad is about to happen. Example 1-2d is from very early in the film, just as a group of police officers kick down Trinity’s hotel room door to attempt to detain her. This machine pyramid emphasizes the force with which the officers take to enter Trinity’s derelict hotel room.

Orchestra Reduction

♩ = 131

41 Officer Kicks Door

42

43 Cut Trinity

f

pp [0123]

Example 1-2d. Machine pyramid in 1m2 “Trinity Infinity,” m.41-43, 0:01:53-0:01:59.

In 5m5 “Exit Mr. Hat,” the pyramid from m.12-18 is in an extremely high and shrill range, played by oboes, trumpets, and strings. During this section, Morpheus attempts to hold down Agent Smith, but is very quickly overpowered and thrown with incredible force off the ground and into the wall. Davis builds two separate pyramids in different ranges that, when added together as one collection, amount to a [01234567] set, representing Smith’s strength at this moment, but not nearly as strong as he will be shown to be during his fight against Neo. Because of the high range, it is clearly heard in the final mix above the various punching sound effects and dialogue.

♩ = 153

Morpheus Hits Smith [12] [13] [14]

Orchestra Reduction

ff

[15] [16] [17] [18] **Morpheus Into Wall**

(8)

[01234]

[012]

Total: [01234567]

Example 1-2e. Machine pyramid in 5m5 “Exit Mr. Hat,” m.12-18, 1:23:57-1:24:04.

Another example from later in the film is a rhythmic variation of the machine pyramid, in which each of the four trombones and cimbasso have a short triplet motif with each entrance of a new pitch in the pyramid. During this section of 6m7 “Dodge This,” Trinity and Neo have jointly taken out the various soldiers on the rooftop as they make their way toward saving Morpheus, but an Agent has morphed from the helicopter pilot, and steps toward Neo preparing to confront him. Davis continues his “Mickey-Mousing” ways by hitting each step that the Agent takes in the shot with the first, second, and fourth triplet figure. As with the previous example, Davis once again builds separate pyramids in different ranges that combine to form a continuous chromatic set. Once the pyramid unfolds completely, Davis crescendos into the action of Neo firing his weapons at the Agent.

♩ = 149

15 Jones Steps Down 16

Orchestra Reduction

17 18 Neo Turns Head 19 20 Total: [012345678]

The musical score is presented in four staves. The top staff is Treble Clef, and the bottom three are Bass Clef. The time signature is 4/4. The tempo is marked as ♩ = 149. The first section, measures 15-16, is titled 'Jones Steps Down' and features a piano part with a forte (*f*) dynamic and triplet markings. The second section, measures 17-20, is titled 'Neo Turns Head' and features a piano part with a mezzo-piano (*mp*) dynamic and a total sequence of [012345678]. The dynamics increase to fortissimo (*fff*) in the final measures. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Example 1-2f. Machine pyramid in 6m7 “Dodge This,” m.15-20, 1:46:03-1:46:12.

Davis also makes use of a climbing pyramid, where, using fewer orchestral voices, he can lift the lower sustaining pitches up to higher pitches, presenting the illusion of a continuous rise. In 3m3 “Nascent Nauseous Neo,” Davis uses this climbing technique, creating new chromatic collections of [0123] in various spots along the way up. This figure accompanies the image that Morpheus shows Neo of “the world as it exists today” - a hellish wasteland of what appears to be the ruins of New York City.

Example 1-2g. Climbing machine pyramid in 3m3 “Nascent Nauseous Neo,” m.9-13, 0:40:57-0:41:08.

Another example is in 5m4 “Threat Mix,” just after Neo has had a moment of déjà vu, seeing a black cat walk by a corridor twice in exactly the same manner. Trinity explains that this signifies a glitch, and that the Agents have likely changed something in the Matrix. Davis uses a climbing pyramid technique in the low brass and strings to signify the weight of the danger that the crew is about to find themselves in. After building to an initial [01234] in m.52, Davis twice lifts the lowest sustained note to become the highest, creating two new [01234] clusters over three bars.

♩ = 140

49 Trinity Turns Head 50 [0123] 51

Orchestra Reduction

52 [01234] 53 [01234] 54 [01234] 55 EOL: "..Change Something.." 56

ff

p

Example 1-2h. Climbing machine pyramid in 5m4 “Threat Mix,” m.49-56, 1:19:03-1:19:16.

The last climbing pyramid variation involves combinations of very aggressive minor second horn trills. Davis is careful to combine them chromatically to create [012]s and [0123]s when combining the tones of each relative trill. The result is a wild and chaotic sound, used specifically at the end of the film when Sentinels enter the Nebuchadnezzar, seeking to destroy all human life among the crew.

$\text{♩} = 172$

Lands on Ship

Tuben 1-6

119 120 121

122 123 124 **Cut Morpheus**

Example 1-2i. Climbing machine pyramid variation in 7m2 “Surprise!,” m.119-124, 2:01:13-2:01:20.

1-3. Agent Smith’s Arrival Theme

Following the [012] design, Davis occasionally uses a very brief leitmotif specifically for Agent Smith, the primary villain of the story. This specifically occurs when Smith arrives in various locations, including his very first appearance in 1m2 “Trinity Infinity,” where his theme can be heard just as he is getting out of his car. Davis always orchestrates this theme with a single muted trombone (or cimballo) doubled with violoncelli.

$\text{♩} = 129$ **Agents Exit Car**

con sord., menacingly

Trombone 4

53 54

Violoncello

Example 1-3a. Agent Smith’s arrival theme in 1m2 “Trinity Infinity,” m.53-54, 0:02:14-0:02:18.

It is interesting to note the striking similarity of this theme to James Horner’s notorious “danger theme.” It is well known in the film scoring world that Horner regularly used a specific theme to signify danger in many of his scores, probably beginning with *Battle Beyond the Stars*

(1980), but perhaps more famously recognized in *Star Trek II: The Wrath of Khan* (1982) and *Avatar* (2009), among many others.



Example 1-3b. James Horner’s “danger theme.”

Perhaps intentionally or not, the danger theme is practically identical to the opening gesture of Sergei Rachmaninoff’s *Symphony No.1* in D minor (1897). This theme was a calling card of sorts for Horner, as it appears in many of the films that he composed music for, and serves as a leitmotif for impending danger to a character or location in the film.

Like Agent Smith’s arrival theme from *The Matrix*, James Horner’s danger theme also follows the [012] set, and is presented in a short, melodic gesture. Since Davis had been an orchestrator for Horner on several of his scores, Davis would be very familiar with Horner’s danger theme. It is conceivable therefore to conclude that Davis is creating his own variation of Horner’s calling card for his own purposes. For Davis, Agent Smith’s arrival = danger.

| Cue | Measures | Timecode | Spotting ¹⁴ |
|------------|-----------|-----------------|---|
| 1m2 | m.53-55 | 0:02:14-0:02:20 | Agent Smith is introduced as he steps out of car with other Agents |
| 1m2 | m.188-190 | 0:05:57-0:06:03 | Agent Smith steps out of truck after having smashed into phone booth |
| 5m4 | m.180-182 | 1:22:40-1:22:44 | Agent Smith takes his first step after morphing from a soldier |
| 6m9 | m.131-134 | 1:52:18-1:52:24 | Smith and other Agents arrive on rooftop where Neo had just saved Trinity |

Table 1. Use of Agent Smith’s arrival theme in *The Matrix*.

2. Minimalism

Minimalism is a style of music composition stemming from the concert world that focuses primarily on the exploration of repetition of harmony and rhythm with subtle variation over long

¹⁴ The term “Spotting” in this case refers to the location that the music begins and ends, with a description of the dramatic action(s) the score is accompanying.

periods of time. Davis uses minimalism as a stylistic leitmotif for the Matrix itself. The visual representation of the Matrix, presented as columns of code, is in constant motion and appears to be ever changing, but rather slowly over time. Davis applies this logic to his score as well. He uses minimalist cells and patterns to represent numbers. Davis uses a number of subtle variations in his minimalist patterns. He almost never presents the same material twice without some form of variation, either in rhythm, pitch, texture, or orchestration. For each new environment within the Matrix, Davis seems to come up with a new subtle variation on the minimalist texture. The minimalist textures seem to run in endless repetition without development or progression. This is also a commentary for the humans within the Matrix, who live hypnotic fictional lives devoid of meaning, going about their business with total ignorance of the truth that they are living in a “dream world.” In his article for *Film Score Monthly*, “The Matrix Conclusions,” author Doug Adams writes,

Minimalism was originally designed to evolve at such a slow pace that large-scale change was primarily perceptible at a subliminal level. It was Zen-like, hypnotic music - smaller forms stretched to their limits to create a development more akin to the speeds of nature. Minimalism was designed to develop through the smooth curves of repetition, not the hard corners of change. It was the music of evolution, never revolution. Davis’ creative musical voice drew from concert hall minimalism - specifically the work of John Adams, Philip Glass, Steve Reich and others. But minimalism as a wholesale concept would never work with the film.¹⁵

Davis himself elaborates on this concept,

¹⁵ Adams, pg.17.

Zig Gron, who did the temp track,¹⁶ attempted to use some of these minimalist scores in the temp, but it didn't work very often because that kind of music didn't have the dramatic thrust that the film needed. The more minimalistic it was, the less it played into the dramatic impetus of what any particular scene was all about. When I was scoring it, I was able to utilize that style but still incorporate some dramatic gestures that made it work with the picture... I could do a minimalism thing for a while, but once anything happened I had to go into something different, whether it was more dissonant or more moving or even just more traditional. I had to change the texture, and that's what minimalist music typically does not do.¹⁷

Adams describes in this article that true minimalism couldn't work in a film like *The Matrix* simply because of the fact that the drama changes far too often. But a film that was perfect for the concept of true minimalism, practically edited in a minimalist style, was the experimental film *Koyaanisqatsi* (1982). Philip Glass' score to *Koyaanisqatsi* introduced the world of cinema to minimalist music. A primary theme of *Koyaanisqatsi*, similar to that of *The Matrix*, is that machines control the lives of humans to such a degree that humans are willing to ignore whatever destruction of nature they may incur in order to advance industry. In his essay "Making Time: The Soundtrack and Narrative Time," Daniel Goldmark compares Davis' use of minimalism in *The Matrix* to Glass' score, particularly the cue titled "The Grid." Goldmark notes that,

"In the more than twenty minutes that [The Grid] lasts, the [frenetic nature of the minimalist] music never comes to a complete cadence... perhaps this was Glass' and

¹⁶ A temp track is "temporary" music that is edited onto a film before the score has been composed. It can serve many purposes, such as helping an editor find rhythm and pacing while editing, serve as a point of reference between director and composer, or provide musical support in early test screenings while the score is in progress.

¹⁷ Adams, pg.17-18.

Reggio’s (the film’s director) way of conveying their belief that human’s dependence on technology continues unabated, with no end in sight.”¹⁸

2-1. The Primary Matrix Minimalist Texture

Though Davis uses a number of varied minimalist textures that all seem to represent the Matrix in one way or another, he continually returns to one particular variation. This particular texture would seem to symbolize in a general sense the Matrix program running. Though the texture is used mostly when characters are inside the Matrix, it is used in other programs, such as the Construct, and sometimes used on the Nebuchadnezzar, though the subject of the Matrix is usually part of the dialogue in some way. The texture is most often scored for clarinets, pianos, and violas, but also flutes, oboes, bassoons, harp, and violins as background texture. The texture is normally presented as continuous sixteenth-notes, but occasionally appears as eighth-notes in half-speed, as well as eighth and sixteenth-note triplets. Rodier describes the friction of every first and third sixteenth note in frequent repetition as an “effect of mounting anticipation.”¹⁹

The musical score for Example 2-1 is written for Clarinet 2, Bass Clarinet 3, and Viola. It is in 5/4 time with a tempo of 132. The score is divided into two sections: "Fade In" and "Ripple Effect". The "Fade In" section begins with a first ending bracket and a *ppp* dynamic marking. The "Ripple Effect" section follows with a *pp* dynamic marking. The texture consists of continuous sixteenth-note patterns in both staves.

Example 2-1. The primary Matrix minimalist texture in 1m1 “Logos / Main Titles,” m.1, 0:00:01-0:00:04.

Aside from the logos and titles, the first place that Davis begins to use this texture is in 2m4 “Switched for Life.”

¹⁸ Baur, pg.97.

¹⁹ Rodier, pg.ii.

[2m4 “Switched for Life”] is the scene that introduces Neo to the Matrix and sends him on his fateful ride. It was really the first place I could use a minimal idea, which I felt that the hypnotic and repetitive nature of minimal music would signify the Matrix musically the best.²⁰

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|--|
| 1m1 | m.1-7 | 0:00:02-0:00:16 | Warner Bros. logo, <i>The Matrix</i> begins |
| 2m4 | m.47-51 | 0:31:13-0:31:26 | Mirror image shifts, the Matrix corrects an anomalous code |
| 3m3 | m.2-5 | 0:40:37-0:40:47 | Within the Construct, the Matrix appears on a vintage T.V. |
| 3m9 | m.9-15 | 0:53:42-0:53:50 | Neo and Morpheus enter the jump program |
| 4m7 | m.1-3 | 1:06:53-1:07:00 | Morpheus announces the crew will enter the Matrix for Neo to see The Oracle |
| 5m4 | m.9-22 | 1:17:58-1:18:21 | The crew is about to leave the Matrix after seeing The Oracle |
| 5m5 | m.52-70 | 1:24:58-1:25:28 | Cypher phones in to Tank, asking for an exit out of the Matrix |
| 5m5 | m.71-78 | 1:25:28-1:25:41 | Trinity phones in to Tank, also asking for an exit out of the Matrix |
| 6m1 | m.1-4 | 1:31:21-1:31:32 | In the Matrix, an Agent arrives by helicopter where Morpheus is held prisoner |
| 6m2 | m.65-72 | 1:35:25-1:35:40 | Neo decides to enter the Matrix to save Morpheus |
| 6m2 | m.105-113 | 1:36:39-1:36:55 | Neo preps to enter the Matrix to save Morpheus |
| 6m3 | m.15-20 | 1:38:37-1:38:48 | Neo and Trinity in the Construct, Neo requests lots of guns |
| 6m3 | m.23-29 | 1:38:52-1:39:04 | Neo chooses guns from the Construct, explains to Trinity his plan will work |
| 6m6 | m.27-32 | 1:44:59-1:45:08 | In the Matrix, Neo preps to sever elevator cables to send bomb down elevator shaft |
| 6m7 | m.4-12 | 1:45:47-1:46:00 | In the Matrix, Neo and Trinity are fighting guards on the rooftop |
| 6m9 | m.36-41 | 1:49:32-1:49:42 | In the Matrix, Neo saves Morpheus from falling, Trinity pulls away in helicopter |
| 6m9 | m.126-130 | 1:52:09-1:52:18 | Morpheus phones in to Tank, asking for an exit out of the Matrix |

Table 2a. Use of the primary Matrix minimalist texture in *The Matrix*.

2-2. The Trace Program / Countdown

For Fred Karlin and Rayburn Wright’s book, *On the Track: A Guide to Contemporary Film Scoring*, Davis was quoted describing one use of his trace program motif,

In 1m7 ‘Neo on the Edge’... Starting in bar [26] there’s a repetitive motivic layered device that I use quite a bit. That happens when [Neo] first sees Agent Smith approaching him. I use that as a concept of this multilayered idea of what the Matrix was. It’s not what it appears to be, it’s something else. The short motifs are fugal as well, and that starts in bar [26]. It kind of gradually builds up. By bar 35 I think there are about six lines going. It kind of goes in and out of the action when they’re chasing him...²¹

²⁰ *The Matrix*, Composer Commentary, 0:26:39-0:27:09.

²¹ Karlin, pg.206-207.

One of the first images we see in *The Matrix* film is a visual depiction of a trace program running, which is assumedly performed by the Agents, locking in on the location of a phone call between Trinity and Cypher, one number at a time. A series of numbers are running across the screen, with columns disappearing one by one until the program presumably has locked in on the complete phone number from the call's source location.²² Davis created his own way of musically depicting this visual, through the use of minimalism.

♩ = 132

VRS Logo

8 9

Bass Clarinet 3
pp
cresc. poco a poco

Bassoon 1-2
pp
cresc. poco a poco

Violoncello
pp
detaché
cresc. poco a poco

Example 2-2a. Trace program in 1m1 “Logos / Main Titles,” m.8-9, 0:00:16-0:00:19.

The example above shows Davis’ compositional representation of the trace program, or more specifically to the story, Agents searching (or chasing) for “free” humans jacked in to the Matrix from their own source. What Davis uses is essentially minimalist cells of scalar material that he can use to depict various numbers. For example, the scalar cells would translate like this:

²² This can be seen from 0:00:53-0:01:17 in *The Matrix* film.



Example 2-2b. Scalar cells converted to numbers.

According to that translation, the bass clarinet line from above would equate to the following:



Example 2-2c. Bass Clarinet 3 converted to numbers in 1m1 "Logos / Main Titles," m.8-9, 0:00:16-0:00:19.

If the bass clarinet, bassoons and violoncelli were all to be converted in this manner entirely down to numbers, it would look like this:

| | |
|----------------------|---|
| B. Clarinet 3 | 4 4 2 3 5 3 3 2 4 3 3 6 3 3 3 2 2 4 4 6 5 4 3 2 2 2 4 4 3 3 3 5 4 2 3 3 |
| Bassoon 1 | 3 3 2 4 2 3 3 4 4 2 6 5 4 3 2 2 4 2 3 3 4 2 4 2 2 3 3 3 2 4 2 2 4 2 2 4 6 |
| Bassoon 2 | 4 2 3 3 3 5 2 4 6 3 3 3 3 4 2 6 5 4 3 2 2 2 3 3 3 2 6 3 3 2 3 3 6 3 3 2 2 |
| Violoncello 1 | 2 2 4 3 3 2 6 2 2 3 3 6 5 4 3 2 2 2 2 4 2 3 3 4 6 2 2 4 6 5 4 3 2 2 2 3 3 2 4 4 |
| Violoncello 2 | 2 3 3 2 2 4 2 2 3 3 2 4 2 2 3 3 6 5 4 3 2 2 2 4 3 3 4 6 5 4 3 2 2 2 2 3 3 3 2 3 3 |

Table 2b. Trace program as numbers in 1m1 "Logos / Main Titles, m.8-15, 0:00:16-0:00:30.

Now we have a basic picture of exactly how the trace program is depicted in *The Matrix*. In composing each part, Davis would have had to have been careful to make sure that every part is entirely different from one another, otherwise the effect would be quickly lost. Thus, there is a sort of planned randomness to Davis' compositional intent. Rodier calls this sixteenth-note passage a "perpetuum mobile," which is Latin for perpetual motion, which in music refers simply to a repetitive stream of notes at a fast tempo.²³ Similar to the way the machines' code is relentlessly running in search of the humans, so are Davis' minimal cells among the various instruments.

²³ Rodier, pg.iv.

There is also one other element that Davis placed into this pattern, which can best be seen in this way,

| | |
|----------------------|---|
| B. Clarinet 3 | 4 4 2 3 5 3 3 2 4 3 3 6 3 3 3 3 2 2 4 4 6 5 4 3 2 2 2 4 4 3 3 3 5 4 2 3 3 |
| Bassoon 1 | 3 3 2 4 2 3 3 4 4 2 6 5 4 3 2 2 4 2 3 3 4 2 4 2 2 3 3 3 3 2 4 2 2 4 2 2 4 6 |
| Bassoon 2 | 4 2 3 3 3 5 2 4 6 3 3 3 3 4 2 6 5 4 3 2 2 2 3 3 3 3 2 6 3 3 2 3 3 6 3 3 2 2 |
| Violoncello 1 | 2 2 4 3 3 2 6 2 2 3 3 6 5 4 3 2 2 2 2 4 2 3 3 4 6 2 2 4 6 5 4 3 2 2 2 3 3 2 4 4 |
| Violoncello 2 | 2 3 3 2 2 4 2 2 3 3 2 4 2 2 3 3 6 5 4 3 2 2 2 4 3 3 4 6 5 4 3 2 2 2 2 3 3 3 2 3 3 |

Table 2c. Countdown numbers within trace program in 1m1 “Logos / Main Titles, m.8-15, 0:00:16-0:00:30.

Davis includes a slightly different figure in the midst of all these cells, that of a countdown.

Example 2-2d. Countdown in 1m1 “Logos / Main Titles,” m.9-11, 0:00:19-0:00:22.

Again, Davis is always mindful not to have this countdown figure begin at the same time as another instrument. The idea of a countdown in the midst of a search program makes a great deal of sense. It can hint to the ultimate arrival of an event, or it can signal that the end is near; the Matrix is getting one step closer to finding what it’s looking for. Davis does not have a cell of less than two, likely because of the challenging syncopation it would force onto the performing musician, so instead he repeats the “two” cell twice at the end of each countdown, an easier cellular design for continuous sixteenth-note repetition. At risk of being obsessively investigative to an extreme, if one were to watch the trace program visual effect frame-by-frame, one would notice that the number two is most often the number shown at the top of the column of rotating numbers before each locked number of the traced call source appears.

One interesting variation that Davis uses in 6m9 “Ontological Shock,” occurs as Neo rescues Trinity from a helicopter about to crash into a building. Here Davis composes the trace program texture all in unison among nine different groups of instruments. The effect symbolizes

Neo’s ability to alter the code of the Matrix toward a singular intention - saving Trinity, as he begins to realize his power as The One.



Example 2-2e. Trace program variation in 6m9 “Ontological Shock,” m.80-81, 1:50:47-1:50:50.

Davis’ use of minimalist cells is particularly indicative of works by American composer John Adams, particularly his composition *Shaker Loops* (1978).

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|---|
| 1m1 | m.8-15 | 0:00:16-0:00:30 | Village Roadshow Pictures logo |
| 1m2 | m.1-20 | 0:00:41-0:01:17 | Trace program: running |
| 1m2 | m.92-136 | 0:03:23-0:04:35 | Agents chase Trinity through hotel corridors and rooftop |
| 1m2 | m.204-210 | 0:06:27-0:01:17 | Camera travels into phone receiver to Neo’s computer |
| 1m7 | m.26-38 | 0:14:15-0:14:38 | Agents looking for Neo (Thomas Anderson) at his cubicle |
| 1m7 | m.53-59 | 0:15:04-0:15:17 | Neo escapes detection through corridors into corner office |
| 2m5 | m.63-72 | 0:34:28-0:34:49 | The Nebuchadnezzar is looking for Neo in sewer |
| 4m3 | m.18-23 | 0:59:25-0:59:35 | Sentinels described as killing machines designed only to search and destroy |
| 5m4 | m.60-72 | 1:19:21-1:19:44 | Police search for the heroes in derelict hotel building |
| 5m4 | m.82-118 | 1:19:58-1:20:58 | After police kill mouse in shootout, they continue search for other heroes |
| 5m4 | m.210-223 | 1:23:19-1:23:42 | Police search for heroes in hotel basement, open fire |
| 6m9 | m.80-88 | 1:50:47-1:51:04 | Neo hangs on to cord, saving Trinity from the helicopter crash |
| 7m2 | m.33-39 | 1:59:16-1:56:25 | Agent Smith is chasing after Neo, morphs into a bystander with a cell phone |
| 7m2 | m.101-102 | 2:00:47-2:00:50 | Agent jumps from apartment scaffolding, continues pursuit of Neo |
| 7m2 | m.129-155 | 2:01:26-2:02:03 | Agents continue pursuit of Neo, fire weapons at him |
| 7m2 | m.170-177 | 2:02:19-2:02:30 | Neo scrambles to find room 303, where he can exit the Matrix |
| 7m3 | m.107-113 | 2:05:38-2:05:48 | Agent Smith re-engages Neo after Neo stops Agents’ bullets in mid-air |
| 7m3 | m.182-192 | 2:07:45-2:08:01 | Recapitulation of trace program: running, this time resulting in system failure |

Table 2d. Use of trace program texture in *The Matrix*.

2-3. Sentinels / Bug

Sentinels, more commonly referred to as “Squiddies” in *The Matrix*, are killing machines designed only to search and destroy. A Bug is a tracking device that is used by Agents to track humans within the Matrix. Davis regularly represents both Sentinels and the Bug with similar thematic textures. Because Sentinels and the Bug are both machines, they follow the machine tonal set, most commonly in short, chromatic [012] gestures. Through each variation of this thematic

texture, the starting pitch of each chromatic gesture is intentionally varied so as to achieve maximum atonality. The first appearance of this texture is in 2m2 “Unable to Speak.”

Example 2-3a. Bug texture in 2m2 “Unable to Speak,” m.2, 0:20:28-0:20:32.

In 2m2 “Unable to Speak,” Davis uses the Sentinels / Bug texture for two thematic purposes, first to underscore Neo’s horror at having his mouth mysteriously sealed shut, and second to represent the Bug that the Agents place inside his abdomen. This Bug is the first machine presented in its true appearance in *The Matrix*, resembling a type of insect or worm with several tiny tentacles and a single red eye. Davis’ quick canonic imitation mimics these tentacles flailing around quickly and seemingly at random. Since 2m2 “Unable to Speak” is composed in an entirely aleatoric style, this sense of randomness is increased by the notation which directs the musicians to repeat these motives ad lib. The minimalist cells always consist of three ascending chromatic notes forming a [012] set. Each time that Davis uses the Sentinels / Bug texture in groups of three, it is always composed in this manner.

Davis then uses this texture in the following cue, 2m3 “Bait and Switch.” In this scene, Trinity uses a machine to locate and remove the Bug from Neo’s abdomen. Again, Davis uses a

similar thematic texture for the Bug. This is the first use of Davis’ most common notation for this texture, which is short [012] sixteenth-note triplets in various chromatic groups of three, again always ascending. Davis commented about the use of his Sentinel texture in this cue,

[2m3 “Bait and Switch”] had a bit of thematic writing, I mean insofar as I used themes or really motives. I had a motive that I actually started in [2m2 “Unable to Speak”], which was something for the tracking device (also called a Bug) and was a triplet figure that played against itself in a complicated way. That figure became the Sentinel theme that showed up later in the picture... It seemed to me that the two devices were related - something that the Agents had concocted... to illuminate the people that were rebels.²⁴

Violoncello

$\text{♩} = 80$

Car Drives Off
al tallone

29

30

Example 2-3b. Bug in 2m3 “Bait and Switch,” m.29-30, 0:23:57-0:24:03.

From m.29-52, Davis develops this texture canonically, almost fugue-like, across multiple instruments, building in intensity as Trinity attempts to locate the Bug moving around inside Neo’s body, until the Bug is sucked out violently into a glass jar, when Davis abruptly stops the texture. Through m.50-52, Trinity throws the Bug out the window, and the Bug dies. Davis slows the texture as its red eye dims, calling out one final [012] cry before failing.

²⁴ The Matrix, Composer Commentary, 0:25:46-0:26:37.

Bug Thrown Out

♩ = 82.59
al tallone

Viola

50 51 52

mf

Example 2-3c: Bug dying in 2m3 “Bait and Switch,” m.50-52, 0:24:55-0:25:02.

Though at this point in the film we are yet to be introduced to Sentinels, Davis nevertheless chooses to compose similar thematic textures to represent Bugs and Sentinels, which are both insect-like machines. Because Sentinels always fly in swarms, Davis always scores them using quick canonic repetition in various instruments. Their appearance is similar to squids, hence the nickname “Squiddies,” however they also resemble various types of insects because of their multiple sensors that resemble eyes and multiple appendages. Davis’ theme for the Sentinels is not unlike Nikolai Rimsky-Korsakov’s “Flight of the Bumblebee” (1900) in direct comparison.

Davis also associates the Sentinels texture with Neo feeling sick in 3m3 “Nascent Nauseous Neo.” After hearing the truth about humans and machines from Morpheus, Neo breaks down in disbelief, feeling dizzy, vomiting, and then passing out. The use of the Sentinels texture here makes a thematic connection to when Neo was implanted with the Bug in 2m2 “Unable to Speak,” during which Neo had similar feelings of disbelief and imminent sickness.

Davis’ use of the Sentinels theme is fully realized during their first appearance in 4m3 “Switch Woks Her Boar.” Here Davis uses another cellular approach to the composition of the Sentinels theme, much like the trace program.

♩ = 141

Rotating Hologram

15

Violin I *f* al tallone

Violin II *f* al tallone

Viola *f* al tallone

Violoncello *f* al tallone

Example 2-3d. Sentinels in 4m3 “Switch Woks Her Boar,” m.15, 0:59:20-0:59:21.

Example 2-3e illustrates the various possible cells from which Davis composes the Sentinels theme. The cells are each four sixteenth-notes, entirely chromatic, using as many combinations of ascending and descending motions as possible, while still representing an overall [012] machine harmonic set. For example, four sixteenths that move up, down, up, and down would only comprise tones from a [01] set. Davis does however make use of [01] minimalist textures, to be explained in 2-4.

Example 2-3e. Minimalist cells used in Sentinels thematic texture.

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|---|
| 2m2 | m.2-3 | 0:20:28-0:20:40 | Neo feels his mouth starting to seal shut |
| 2m2 | m.4-6 | 0:20:40-0:21:06 | Neo panics as Agents hold him down |
| 2m2 | m.7-8 | 0:21:06-0:21:18 | Probe morphs into a Bug-like machine with tentacles flailing around wildly |
| 2m2 | m.9 | 0:21:18-0:21:31 | The probe burrows its way inside Neo's abdomen |
| 2m3 | m.29-57 | 0:23:57-0:24:48 | Trinity uses a machine to locate and remove the Bug from Neo's abdomen |
| 2m3 | m.50-52 | 0:24:56-0:25:02 | Bug dying |
| 2m5 | m.43-50 | 0:33:50-0:34:04 | A machine disconnects Neo's cables linking him to the Matrix |
| 3m3 | m.9-15 | 0:40:57-0:41:11 | Morpheus shows Neo the ruins of New York City |
| 3m3 | m.78-86 | 0:43:54-0:44:18 | Neo breaks down after hearing the dismal truth from Morpheus |
| 4m3 | m.15-17 | 0:59:20-0:59:25 | Rotating hologram tracking sentinel movement |
| 7m2 | m.15-21 | 1:58:50-1:59:00 | Proximity warning - Sentinels are approaching the Nebuchadnezzar |
| 7m2 | m.119-123 | 2:01:13-2:01:20 | Sentinels land on the Nebuchadnezzar, begin to cut into ship's hull |
| 7m2 | m.156-169 | 2:02:03-2:02:19 | Hull breach, Sentinels are inside the Nebuchadnezzar |
| 7m3 | m.35-38 | 2:03:40-2:03:46 | Sentinels firing laser beams inside Nebuchadnezzar |
| 7m3 | m.155-166 | 2:06:55-2:07:15 | Sentinels nearly make it to crew before electromagnetic pulse disables them |

Table 2e. Use of Sentinels / Bug texture in *The Matrix*.

2-4. Human and Machine Ostinati

Davis frequently makes use of scalar ostinati in *The Matrix*, particularly in scenes leading up to the big action sequences of the film, as somewhat of a teaser of the excitement to come. These ostinati, which follow the human harmonic set, appear in various groupings of four, five, and six throughout the score. Example 2-4a shows one such scalar ostinato which gives drive and purpose to Trinity just after she has very quickly “learned” to fly a B-212 helicopter.

Example 2-4a. Human scalar ostinato (in four) in 6m8 “Fast Learning,” m.14-15, 1:47:33-1:47:36.

Another repeated technique that Davis uses in *The Matrix* to create sustained tension in quiet moments, usually under dialogue, is a repetitive ostinato that only moves by a single step. Davis uses variations of both minor second [01] and major second [02] intervals. As expected, these separately represent tension concerning machines or humans. Both sets of ostinati mark the passage of time leading up to important developments in the film's story.

Machine ostinati are usually composed in long passages of eighth-notes, eighth-triplets, or sixteenth-triplets, orchestrated in low-register clarinets, bassoons, piano, and violas. The clearest example can be heard in 6m1 “Mix the Art” from m.5-37, starting just as Agent Smith begins to interrogate Morpheus, and continuing under his dialogue throughout the entire scene.

♩ = 75.46
 5 **Cut Interior**
 Viola $\frac{4}{4}$
 6 6 6 6
pp sub.

Example 2-4b. Machine ostinato in 6m1 “Mix the Art,” m.5, 1:31:32-1:31:34.

Human ostinati could be seen as a deconstruction of the primary Matrix minimal texture, consisting of only the top voice. Additionally, the two are occasionally paired together at different speeds or in different registers. Davis uses a similar orchestration, normally in clarinets, bassoons, and violas. The human ostinato in particular seems to illustrate the passage of time, especially when leading up to important decisions made by human characters. The most interesting example can be heard in 3m1 “Switches Brew,” which accompanies a montage sequence lasting an unspecified amount of time, during which Neo’s muscles are rebuilt after his initial awakening and rescue from the machine’s “Power Plant” in the real world. Here Davis uses a boy soprano to symbolize Neo’s innocence in “rebirth,” accompanied in unison by a lightly shimmering vibraphone.

♩ = 67.63

Diss. Monitors
slow motor, felt mallets

21 22

Vibraphone

Boy Soprano

p
senza vib.
mp

Ahh

Example 2-4c. Human ostinato in 3m1 “Switches Brew,” m.21-22, 0:36:09-0:36:16.

2-5. Minimalist Pyramids

Davis again utilizes the pyramid technique, but this variation includes a minimalist approach with continuous repeating rhythms. This technique is used in scenes with great tension, although predominantly in the film’s major fight scenes. The pyramids build from unisons to clusters, then are interrupted by eighth-note rests occupied by percussive pile drivers (to be discussed in 10-1), subsequently resetting back to unison every few bars. As with the sustained pyramids discussed earlier, Davis uses variations that follow either a human or machine harmonic set. Whether he uses one or the other depends on which character appears to have the upper hand in the fight at any given moment. In each case, Davis largely orchestrates these driving rhythmic pulses with brass and strings. Davis describes this technique as “essentially a distillation down to basic fundamental elements of rhythm and dynamics.”²⁵

²⁵ *The Matrix*, Composer Commentary, 1:52:58-1:53:06.

♩ = 165

147 **Smith Moves** 148 [013]

Tuben 1-6
Trombone 1-3
Violin II (div. B)
Viola

Trumpet 1-3
Violin I
Violin II (div. A)

ff

149 150 [0235]

Example 2-5a. Human minimalist pyramid in 7m1 “That’s Gotta Hurt,” m.147-150, 1:56:44-1:56:50.

Example 2-5a demonstrates a use of the minimalist pyramid during the climactic fight between Neo and Agent Smith. The human clusters signify that Neo is in control of the fight at this moment. The pyramids build to either three [013] or four-note [0235] clusters, suggesting a slightly dissonant yet heroic sentiment.

Davis of course also uses minimalist pyramids that build chromatically, following the machine harmonic set. The machine minimalist pyramids only appear in the two fight scenes between Morpheus and Agent Smith, and Neo and Agent Smith. Because of the dissonant quality of either the [012] or [0123] clusters to which these pyramids build, the machine pyramid evokes much more tension than the human pyramids. Example 2-5b also demonstrates the use of the minimalist pyramid in the fight between Neo and Agent Smith, this time conversely signifying that Agent Smith has the upper hand in the fight.

Musical score for Example 2-5b, "That's Gotta Hurt," measures 111-114. The score is in 4/4 time with a tempo of quarter note = 161. It features parts for Tuben 1-6, Trombone 1-4, Viola, Trumpet 1-3, Violin I, and Violin II. Measures 111 and 112 are marked "Lock Arms" and "ff". Measure 113 is marked "113" and measure 114 is marked "114". The score shows a "machine gun" pyramid effect with increasing density of notes across the measures.

Example 2-5b. Machine minimalist pyramid in 7m1 "That's Gotta Hurt," m.111-114, 1:55:51-1:55:57.

Another variation that Davis uses is the "machine gun" pyramid, which is essentially the same technique at twice the speed. This technique is the musical device used primarily for when Neo and Agent Smith punch with superhuman speed, but also to accompany the firing of automatic weapons. Because of the incredibly fast repetition, the technique sounds analogous to both the firing of guns, and the rapid punches accompanied by multiple-fist visual effects. It is often scored for flutes and trumpets, both of which can double-tongue at high speeds with great intensity. Example 2-5c demonstrates the use of a machine gun pyramid following the machine harmonic set, underscoring a police officer firing an automatic weapon into the wall where Morpheus, Neo, and others are hiding.

♩ = 142

Gunfire Begins

Flute 1-3 *molto marc.*

Trumpet 1-3 *ff* *molto marc.*

[171] *ff*

[012]

Example 2-5c. Machine gun pyramid in 5m4 “Threat Mix,” m.170-171, 1:22:24-1:22:27.

2-6. Rising Clusters

Example 2-6a is a slight variation on the machine gun pyramid, not a pyramid exactly like the other examples. Instead it is a series of rising human clusters that vary in increasing intensity as Neo moves with superhuman speed, besting Morpheus with a fist to his face. Neo’s use of super speed is the first indication of his powers yet to be fully awakened.

Musical score for Example 2-6a, showing rising machine gun clusters in 3m8. The score includes parts for Piccolo (loco) Flute 1-2, Trumpet 1-3, and two additional staves. It features markings for "Fists", "Tracking Shot", "secco", "mp", "ff", and "accel." with tempo changes to 144 and 160.

Example 2-6a. Rising machine gun clusters in 3m8 “Switch or Break Show,” m.34-37, 0:53:08-0:53:12.

The technique of rising clusters is usually composed in the Dorian mode (to be discussed in 5-5), signifying moments where Neo is beginning to realize his potential as The One. Its primary function is to build to moments of important decisions or discoveries made by Neo along his journey.

Musical score for Example 2-6b, showing rising clusters in 6m7. The score includes parts for Horn 1-6 and Trumpet 1-3. It features markings for "Cut Neo Fighting", "ff", and measures 15, 16, and 17.

Example 2-6b. Rising clusters in 6m7 “Dodge This,” m.15-17, 1:45:48-1:45:53.

3. Reflection

A recurring theme of *The Matrix* revolves around the idea of reflection. This is presented visually in the film by shots containing various types of reflective surfaces, such as computer monitors, mirrors, glass from buildings and phone booths, sunglasses, and even spoons. In *The Matrix Revisited*, Davis shares his thoughts about reflection in *The Matrix*,

It wasn't really until I saw the movie that I saw how important that the concept of reflections [was], as far as the Wachowskis were concerned. Almost every scene has some kind of aspect of a reflective subtext. When Trinity first encounters Agent Smith, she's sitting on a motorcycle and she sees him in the rear-view mirror of her motorcycle. Almost every time when Laurence Fishburne is on the screen in his dark glasses you see Neo reflected in his glasses. The scene with the spoon moving around - [it's] always got somebody's face in it. I think I was able to take that ball and run with it and use reflections in the orchestra of one section against the other or just a contrapuntal idea placed [one] on top of the other that would represent this reflection that we see on the screen. That was really the key to it for me.²⁶

On *The Matrix* DVD's Composer Commentary, Davis suggests that these shots were intended by the Wachowski brothers as "a symbol of the different states of reality that were going on - that one could look into a spoon that was reflecting your face and actually see what was real rather than the unreal world." He goes on to describe his intention to achieve this idea of reflection compositionally. One idea he describes is "echoing musical statements... different parts of the orchestra will state something, and another part of the orchestra will restate it just slightly later."²⁷ Davis is basically attempting here to describe to the layman how a canon works in music.

²⁶ *The Matrix Revisited*, 1:48:38-1:49:33.

²⁷ *The Matrix*, Composer Commentary, 0:12:28-0:13:30.

3-1. Reflection Theme

Again, for Karlin Wright's book *On the Track*, Davis is quoted describing the first appearance of his reflection motif,

[Just before Neo] gets out on the ledge... that's where I have this high string line that's basically kind of a simple fugue, but the idea I had with these two lines that are kind of hugging each other was to represent the idea of the mirrors and the reflections which were very strong images in the entire movie. And that starts in bar [77] and goes through [87].²⁸

♩ = 120
Phone Off Ear
77 *leggiero* 78 79
Flute 1-3 *p* *leggiero*
Violin I *p*

Example 3-1. Reflection theme in 1m7 "Neo on the Edge," m. 77-79, 0:15:50-0:15:56.

In example 3-1, Davis is simply repeating an idea in two voices one quarter note apart. Again, this material is minimalistic in rhythm, and consists of fragments of motives that stutter and reset, similar to that of the trace program texture.

The reflection theme does not have a particular leitmotif function the way that many other themes in *The Matrix* do, though it tends to be used in places where important realizations are made by either Neo or Morpheus. The theme is always orchestrated for violins, though sometimes doubled with flutes. The two parts of the canon are normally two notes apart from one another, though occasionally three notes apart. This theme normally takes a secondary role to other textural ideas, acting largely as a sort of accompaniment.

²⁸ Karlin, pg. 207.

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|--|
| 1m7 | m.77-87 | 0:15:50-0:16:12 | Neo (Thomas Anderson) goes out onto skyscraper ledge |
| 1m7 | m.93-98 | 0:16:22-0:16:33 | Neo gets trapped on skyscraper ledge |
| 2m3 | m.1-7 | 0:22:34-0:22:55 | Neo Waits for a car under an arch in the rain |
| 2m3 | m.53-69 | 0:25:02-0:25:39 | Neo travels through derelict building to meet Morpheus |
| 4m3 | m.7-14 | 0:59:07-0:59:20 | The Nebuchadnezzar attempts to outrun Sentinels |
| 6m9 | m.7-12 | 1:48:45-1:48:55 | Morpheus wills himself out of a drug-induced state |
| 6m9 | m.16-22 | 1:48:59-1:49:10 | Morpheus wills himself to break free of his handcuffs |
| 7m3 | m.79-94 | 2:04:51-2:05:20 | Neo stops bullets shot by Agents in mid-air |
| 7m3 | m.214-232 | 2:15:19-2:15:46 | During the End Credits finale |

Table 3a. Use of reflection theme in *The Matrix*.

3-2. Canon

As stated already, the use of close canon is Davis' most common musical emulation of reflection in *The Matrix* score. Normally, the canon is very simple, such as in example 3-2a in 6m2 "Whoa, Switch Brokers," which scores the requiem-like moment when Neo, Trinity, and Tank are about to pull the plug on Morpheus, which would result in Morpheus' death.

♩ = 124.24
Crew Surrounds Morpheus

The musical score for "Crew Surrounds Morpheus" is presented in 4/4 time with a tempo of 124.24. It features a canon in 6m2. The score is divided into two systems of four measures each, labeled 41-44 and 45-48. The first system includes Horn 1-3/Trombone 2/Viola (div. A), Horn 4-6/Trombone 1/Viola (div. B), and Violin I/II. The second system continues the canon for the same instruments. The dynamics are marked *mp cresc. poco a poco*. The melodic line in the first staff of each system is a simple sequence of notes: G4, A4, B4, C5, B4, A4, G4. This line is repeated in the second and third staves of each system, with a half-measure delay between the staves, creating a canon.

Example 3-2a. Canon in 6m2 "Whoa, Switch Brokers," m.41-48, 1:34:40-1:34:56.

Here the four-note descending canon is spread over two bars between various groupings of horns, trombones, and violas. Additionally, Davis uses a similar motif in the violins that is moving in contrary motion at half speed. The contrary motion in this case is like a mirror reflection at an Eb tonal axis.

Other times throughout *The Matrix* score, Davis' uses of canons are much more complex, such as this six-voice canon in example 3-2b from 1m1 "Logos / Main Titles."

♩ = 132

Example 3-2b. Canon in 1m1 "Logos / Main Titles," m.16-17, 0:00:30-0:00:34.

This canon underscores the first visual appearance of the Matrix code. Davis uses only two groupings of four ascending notes, starting at E and G, respectively. He is careful to start each iteration separately from any other, so that the compounding pitches will create a jumbled assortment of tones in motion, much like the streams of text comprising the Matrix code.

3-3. Numerology

Davis explains in his Composer Commentary that he was particularly astonished by the elements of the storytelling written by the Wachowskis that were, as he describes, "under the

surface.” As examples, he points to Neo’s copy of Jean Baudrillard’s *Simulacra and Simulation* (1981), which he hollowed out for storing disks containing assumedly illegal software (exactly placed at the chapter “On Nihilism”), and that the character named Choi (who is buying the software) describes Neo shortly after as “My own personal Jesus Christ,” and then immediately follows up with the statement “You don’t exist.” Davis similarly tried to keep many elements of the music just under the surface enough that the audience would be aware that more was going on than met the eye.²⁹ There is perhaps no better example of that “under the surface” concept than Davis’ allusions to numerology in his score.

One particular scene in Davis’ score for *The Matrix* stands out as compelling evidence that Davis is trying to send messages by way of his score through numerology. Just after Neo receives a call from Morpheus for the first time, Neo agrees to meet. Especially after his nightmarish encounter with the Agents in the scene before (which may or may not have been a dream from his perspective), Neo feels more than ever that something is wrong with his life and with the world around him, and he does not know what the answers are. The beginning of 2m3 “Bait and Switch,” in which Neo is waiting to meet with Morpheus to hopefully find these answers, is probably the most crucial moment in the film where Neo is seeking truth.

²⁹ *The Matrix*, Composer Commentary, 0:08:36-0:09:31.

♩ = 79.73

1 **Cut Neo Under Arch** 2 3

Bass Clarinet 2-3
Bassoon 1-2
Marimba

Violin I

Violin II

Violoncello
Contrabass (8va)

p

4 5 6 7

Example 3-3. Numerology in 2m3 “Bait and Switch,” m.1-7, 0:22:34-0:22:55.

Looking at example 3-3 from 2m3 “Bait and Switch,” nearly everything about it seems to be pointing to the number seven. First, the textures are a total of seven measures long. The primary asymmetrical minimalist texture in the winds and marimba is seven eighth-notes in duration before it recycles. The violoncelli and contrabasses, upon close dissection, are given the exact same asymmetrical texture as the winds and marimba, only exactly seven times slower. Finally, the two violin parts are given canonical patterns of exactly seven quarter notes before they too recycle. So, if Davis has gone through these great lengths to present variations of the number seven, what is he trying to tell us?

In his book, *The Seventh Major Understanding*, Jordan Gray describes the significance of the number seven in numerology and his concept of the “Seventh Major Understanding,” which he defines as “Oneness.”

In numerology, the number seven resonates with the energy of seeking answers and finding truth. [Oneness] reveals the nature of our reality, and it answers many questions about our existence. The vibration of seven compels introspection and internal searching for answers. [Oneness] aligns perfectly with this vibration as it strongly asserts that the truth about the nature of reality and who you are must come from within. Meaningful answers about who we are and why we are here arise from the One being that dwells in all forms and permeates the formless. You are the One.³⁰

This description could not be more perfectly suited for *The Matrix* if it had been written by the Wachowskis themselves, specifically in regard to Neo searching for answers on his journey to discover himself as The One. This example is of course completely arcane to anyone simply listening to the score, but it is Davis’ way of sending messages in the music “under the surface.”

3-4. Augmentation

Another of Davis’ compositional devices for emulating reflection in *The Matrix* score is that of augmentation, in other words, when a texture is reused at a reduced speed from its original appearance. The best example of which appears once again in the opening seven bars of 2m3 “Bait and Switch.”

³⁰ Gray, pg.16-17.

Example 3-4. Augmentation in 2m3 “Bait and Switch,” m.1-7, 0:22:34-0:22:55.

Just minutes earlier, during the cue 2m1 “Through the Surveillance Monitor,” the Wachowskis created a shot centered on the rear-view mirror of Trinity’s motorcycle, where people in the background were moving in real-time, while the reflection of Neo, accompanied by Agents, was moving in slow motion. In 2m3 “Bait and Switch,” Davis accomplishes an analogous depiction in his music, where two of the same textural ideas are presented simultaneously, each at differing speeds. The lower texture in the violoncelli and contrabasses moves exactly seven times slower than the upper texture in the bass clarinets, bassoons, and marimba. Not so coincidentally, throughout m.1-7, Davis also includes the reflection theme in the first and second violins.

3-5. Heroic and Tragic Horns

Davis is very consistent throughout *The Matrix* to score moments of nobility, honor, and heroism with brass, but especially with French horns. The horn has traditionally been used as a heroic instrument for hundreds of years, dating back to when they were used primarily to call out various hunting signals. The heroic horns are an orchestrational leitmotif only, as the various melodies are never the same from one iteration to another. Each iteration consistently makes use

of some sort of counterpoint, however, and it is that use of counterpoint that connects the heroic horns to Davis' concept of reflection in *The Matrix*.

In 3m2 "Cold-Hearted Switch," Neo is officially introduced to the crew of the Nebuchadnezzar for the first time. As soon as Morpheus goes around the room to introduce them, they each stand one by one. Davis scores this moment with two sets of parts in the French horns, marked to be played "proudly." Clearly this sound is meant to give the crew a sense of honor, that they are to become the primary heroes in the war against the machines.

$\text{♩} = 89$
Trinity Rises
 proudly
 Horn 1-3
 mp proudly
 Horn 4-6
 mp proudly
 pp
 pp

Example 3-5a. Heroic horns in 3m2 "Cold-Hearted Switch," m.13-18, 0:38:20-0:38:36.

Davis does not exclusively use French horns for moments of heroism. He frequently doubles bassoons and violas with the primary melodies and/or counterpoint. Davis will also include trumpets and trombones, especially in the moments that are much larger in scale. One moment in 6m9 "Ontological Shock" is such an example. In this case from m.7-12, the counterpoint to the primary melodic material is a canon, in octaves with the trumpets. This two-bar canon is another clear use of reflection in Davis' score. This is a hugely triumphant moment in the film, when Morpheus wills himself from captivity and narrowly escapes with the help of Neo and Trinity.

Example 3-5b. Heroic horns in 6m9 “Ontological Shock,” m.7-12, 1:48:45-1:48:55.

It is interesting to note that late in the score for *The Matrix*, Davis switches combinations of horns to “tuben” (as in Wagner tuben or tubas), which were developed by Richard Wagner and used in his opera *Das Rheingold* (1869) as the instrument of choice for the Valhalla leitmotif,³¹ the great hall where heroes go when they die.

Davis also occasionally flips the expectation on its head, and scores horns for moments of great tragedy, however still representing the primary heroes of the story. This moment in 7m3 “He’s The One Alright” begins just as Neo flatlines. Tragic horns are accompanied in sorrowful counterpoint with violas as Trinity and Morpheus look on with disbelief. Two Agents then confirm that Neo’s heart has in fact stopped.

³¹ Bryant.

Musical score for Horn 1-4 and Viola, measures 18-30. The score is in 7/4 time with a tempo of 140.76. Measures 18-23 are labeled "Flatline" and measure 18 has a dynamic marking of *mp*. Measures 24-28 are marked *mp*. Measures 29 and 30 are marked *ppp* and contain the lyrics "Check Him." and "He's Gone." respectively.

Example 3-5c. Tragic horns in 7m3 “He’s The One Alright,” m. 18-30, 2:03:11-2:03:33.

Davis’ use of horns as both heroic and tragic is in itself yet another way in which Davis emulates reflection in his score, using similar instrumentation for opposite sides of the emotional spectrum.

3-6. Loading the Construct

A very brief theme appears in association with loading the “Construct” - that is, the white nothingness from which programs are loaded within characters’ minds when they are “jacked in.” The theme is canonic in nature, essentially in three parts with each part stating ascending scales following the Dorian mode in sixteenth notes, followed immediately by fragments of descending scales presented in similar approach. It seems that Davis presents this change in direction in the theme to follow the manner in which the visual depicts the program zoom in toward the characters and then quickly out. The theme utilizes the reflection concept in its use of canon and short echoic figures. The combination of a close canon with minimalist scalar rhythms makes this theme procedurally similar to much of the music of Steve Reich. Davis describes the first appearance of this thematic texture as his favorite scene to score in *The Matrix*,

A lot of people ask me what my favorite scene [was] to score in *The Matrix*, and the scene when Laurence Fishburne and Keanu Reeves are standing there and the buildings rise up to them was actually my favorite moment because I could get very close to the action and do something very interesting with dynamics as the buildings come up and the camera pulls back just before they start the jump program. It's really one of the most quintessentially "Wachowski" moments in the picture, and I was able to recap that musical moment later on when Trinity and Neo are again in the Construct and they choose all their weapons for the lobby shootout.³²

♩ = 144

Zoom In To Rooftop
 marc. e stacc.
 ff

Orchestral Reduction

Camera Pulls Out Fast
 molto marc.
 molto marc.
 molto marc.

Example 3-6. Loading the Construct in 3m9 “Shake, Borrow, Switch,” m. 6-8, 0:53:38-0:53:42.

³² *The Matrix*. Composer Commentary, 0:54:53-0:55:35.

| Cue | Measures | Timecode | Spotting |
|-------------|----------|-----------------|--------------------------------------|
| 3m9 | m.6-8 | 0:53:38-0:53:42 | Loading the jump program |
| 3m10 | m.17-18 | 0:54:32-0:54:35 | Neo prepares to jump from skyscraper |
| 6m3 | m.21-22 | 1:38:49-1:38:17 | Loading an arsenal Construct |

Table 3b. Use of loading the Construct theme in *The Matrix*.

3-7. Polyrhythm

One reflective compositional device that Davis uses in *The Matrix* to represent the concept of multiple realities within the story is polyrhythm. Davis describes the first scene in his DVD commentary,

[2m4 “Switched for Life”] is the scene where the idea of reflective imagery in the camerawork manifested itself most completely... In Morpheus’ eyeglasses, we can always see Neo and the puzzled look on his face. There’s also a reflection off the case in Morpheus’ hands that holds the fateful pills. In the following sequence, Neo looks into a mirror and he sends his finger into the mirror, and the mirror then spreads up his hand and up his head into his mouth. And that’s how he is transported into the Power Plant, which is the location of his actual existence.³³

At this moment in 2m4 “Switched for Life” where Neo encounters the mirror (m.47-51), Davis scores eighth-note triplets against sixteenth notes using two separate minimal textures. The texture in the clarinets and piano one is the normal motif for the Matrix program, and the other in the harp and piano two is something entirely different, a new plain of existence that Neo is just beginning to discover in this moment.

³³ *The Matrix*. Composer Commentary, 0:27:09-0:27:57.

Example 3-7a. Polyrhythm in 2m4 “Switched for Life,” m.47-48, 0:31:11-0:31:16.

The significant thing that’s happening is that there are a multitude of realities that are going on, and the audience really isn’t aware of that yet; they don’t become aware until the character Neo becomes aware of it. I was able to symbolize that by layering different musical textures on top of each other... I felt that that would communicate to the audience that there was much more going on than was actually shown to them visually.³⁴

Just after Neo’s interaction with the mirror in m.52-67, Davis begins a new texture (now in 6/8) that fluctuates between eighth-notes and 4:3 quadruplets. This texture mimics the concept that Neo is at this moment fluctuating between planes of existence.

Example 3-7b. Polyrhythm in 2m4 “Switched for Life,” m.52-54, 0:31:26-0:31:31.

Davis’ use of polyrhythm continues to amplify as bits of liquid from the mirror continue to absorb Neo, moving from his fingers all the way up his arm. In m.68-79, Davis now uses three separate textures in eighth-notes, 4:3 quadruplets, and sixteenth-notes. The fluctuation also continues, in which both sets of eighths and eighth quadruplets increase speed briefly and sporadically. Clearly this increasing intensity mirrors Neo’s growing sense of panic. Interestingly,

³⁴ The Matrix, Composer Commentary, 0:07:31-0:08:05.

the sixteenth-note texture in this section begins to resemble that of the trace program texture, which makes sense considering that Apoc and Tank are hard at work searching for Neo’s location in the real world. This fluctuating variation of rhythm is particularly indicative of Philip Glass, including in his aforementioned score for *Koyaanisqatsi*.

The image shows a musical score for the piece "Silver Moves Up Arm" from the film "Switched for Life". The score is in 2/4 time with a tempo of quarter note = 77. It features four staves: Violin I and Violin II (top staff), Bassoon, Harp, and Piano 1 (second staff), Violoncello (Div. A) (third staff), and Piano 2, Violoncello (Div. B), and Contrabass (bottom staff). The music is marked *mf*. The score shows measures 68 and 69. The Violin I and II parts play a melodic line with quarter notes and eighth notes, often grouped in fours. The lower strings play a rhythmic accompaniment of eighth notes, also often grouped in fours. The bassoon and harp/piano parts play a similar rhythmic accompaniment.

Example 3-7c. Polyrhythm in 2m4 “Switched for Life,” m.68-69, 0:31:51-0:31:54.

It all culminates into even more intensity in m.80-85. Davis increases to one sixteenth-note texture against three separate 8:6 octuplet textures. There are now two trace program-like textures indicating the search for Neo’s location has intensified greatly at this moment. Most of the textures are now in unified rhythm, with no further intermittent fluctuations, which would seem to indicate that Neo is no longer as intensely between realities, and his consciousness is instead entering his true reality in the real world.

♩. = 77

Cut Neo

80 81

ff 8 8 8 8

ff 8 8 8 8

ff 8 8 8 8

ff

Orchestra Reduction

Example 3-7d. Polyrhythm in 2m4 “Switched for Life,” m.80-81, 0:32:04-0:32:07.

3-8. The One

Davis’ uses a triadic texture specifically in places where Neo comes to realize that he is The One. The texture is in complete tonal balance, always centered around a major triad. Because The One can see many layers of reality at once, as shown when Neo sees the Agents entirely in Matrix code toward the end of the film, Davis uses multiple layers of polyrhythm, or simultaneous groupings of contrasting rhythms in duple and triple meter. This texture always appears in the two piano parts, additionally a few times in harp, and one example in 7m3 “He’s The One Alright” that adds yet another layer of woodwinds. Among the four layers, a polyrhythm is produced of three + four + six + eight.

♩ = 143.23

Hangs Up Phone (Overlap Song For Film Version)

Flute 1-2
Piccolo
Oboe 1-2
Clarinet 1

Harp

Piano 1

Piano 2

Example 3-8. The One in 7m3 “He’s The One Alright,” m.214-215, 2:15:19-2:15:23.

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|--|
| 1m1 | m.1-7 | 0:00:03-0:00:15 | Warner Bros. logo |
| 6m9 | m.110-115 | 1:51:41-1:51:54 | Morpheus asks Trinity is she now believes that Neo is The One |
| 7m3 | m.77-90 | 2:04:51-2:05:14 | Neo stops Agents’ bullets in mid-air, realizing his power as The One |
| 7m3 | m.95-106 | 2:05:29-2:05:38 | Neo sees his surroundings entirely in Matrix code |
| 7m3 | m.130-139 | 2:06:14-2:06:30 | Neo, inside Agent Smith, deletes his program code |
| 7m3 | m.208-235 | 2:15:09-2:15:56 | During the End Credits finale |

Table 3c. Use of The One texture in *The Matrix*.

4. Bitonality

Bitonality was used early on by Charles Ives and Modest Mussorgsky, but was perhaps more famously noted in the music of Igor Stravinsky, particularly in his ballets for *Petrushka* (1911)³⁵ and *The Rite of Spring* (1913).³⁶ One notable use of bitonality in early film music is in Bernard Herrmann’s iconic score for *Vertigo* (1958). During the opening rooftop chase scene of the film (which is very similar in concept to Trinity’s opening rooftop chase scene in *The Matrix*),

³⁵ Whittall.

³⁶ Karlin, pg.233.

Herrmann uses a polychord consisting of one major and one minor triad whose roots are one half-step apart to accompany the famous “Hitchcock shot” (commonly called a dolly zoom), which is a camera trick used by Alfred Hitchcock to warp perspective, creating a dizzying effect. This polychord has come to be referred to as “The Vertigo Chord.”³⁷ Similarly, Davis uses bitonality most notably for what have been come to be known as “bullet time” shots in *The Matrix*. His use of bitonality can also be seen as yet another extension of his ideas of reflection.³⁸

4-1. “Bullet Time” Polychord Swells

“Bullet Time” is the name given to the unique visual effect invented for *The Matrix*, in which a camera seems to photograph action in a way that is totally detached from the physics of time and space. Davis’ polychord swells that normally accompany this effect are easily the most identifiable sound of Davis’ score for *The Matrix*. There are several ways to describe this motif, but in the most basic terms, it is two or more triads that crescendo and diminuendo at opposite times from one another. The effect is that separate tonalities move quickly from the foreground to the background, all in turn with one another. The first example is at the very front of the film in m.2 of 1m1 “Logos / Main Titles.”

The musical score shows two staves: Horn 1-6 and Trumpet 1-3. The time signature is 4/4 and the tempo is 132. The Horn staff has six measures, each with a box containing a number (2, 3, 4, 5, 6). The Trumpet staff has six measures. The music consists of two triads: a major triad and a minor triad, one half-step apart. The Horn staff plays the major triad, and the Trumpet staff plays the minor triad. The dynamics alternate between ppp and ff in each measure, with a crescendo and diminuendo effect.

Example 4-1. “Bullet time” polychord swells in 1m1 “Logos / Main Titles” m.2-6, 0:00:05-0:00:14.

³⁷ Cooper, pg.30.

³⁸ Karlin, pg.233.

In example 4-1 Davis uses two triads, E minor in the horns, followed by C major in the trumpets. The two chords are in many ways mirror images of one another. There is perfect symmetry among the collective intervals, meaning the entire collection is identical when inverted. In set theory, both triads, major and minor, are classified as [037], making them indistinguishable from one another because they both contain one major and one minor third. In his DVD Composer Commentary, Davis had this to say about the bullet time polychords:

The “bullet time” sequence has given me a chance to experiment ... [with] making time stand still by playing two different chords at the same time in different parts of the orchestra, and they would fight each other dynamically. And the net result was, whichever chord was loudest at the moment was the chord that you perceived.³⁹

Indeed, the concept of “making time stand still” was the primary experiment with the “bullet time” effect, as well as Davis’ conceptual intention with his use of polychord swells. Goldmark notes that the technique “uses a musical form of stasis,” mirroring the distortion of time inherent to the “bullet time” technique.⁴⁰

This technique can be perceived as a symbolization of many of the themes in *The Matrix*, including good vs. evil (humans vs. machines), life and death, freedom vs. oppression, and what is real vs. what is perceived.⁴¹ If we are to interpret E minor as “dark” and C major as “light,” the polychord swells represent the struggle of all of these themes (to quote Davis) “under the surface.” As one of the first musical sounds heard in *The Matrix* film, Davis lays out the fundamental themes of the film right from the start.

³⁹ *The Matrix*. Composer Commentary, 1:46:52-1:47:12.

⁴⁰ Baur, pg.96.

⁴¹ Rodier, pg.i.

Functionally, Davis uses this technique for a specific purpose, to represent the impossible. Davis' choice of chords is not totally at random. Minor triads tend to represent darker situations, as opposed to major triads which represent situations that are more heroic. The more impressive the feat, the more distantly the chords will be related. There is a clear influence from John Adams' 1985 concert work, *Harmonielehre*, which contains similar polytonal (actually tritonal) brass crescendos near the end of the third and final movement.

| Cue | Measures | Timecode | Spotting |
|------|-----------|-----------------|--|
| 1m1 | m.2-10 | 0:00:06-0:00:21 | Warner Bros. logo |
| 1m2 | m.21-27 | 0:01:17-0:01:27 | Travelling through electrical grid into the Matrix |
| 1m2 | m.137-139 | 0:04:35-0:04:40 | "Bullet time" - Trinity jumps between buildings |
| 1m2 | m.155-159 | 0:05:06-0:05:13 | Trinity leaps through a window |
| 1m7 | m.87-94 | 0:16:10-0:16:24 | Neo believes climbing outside building to be impossible |
| 2m3 | m.53-66 | 0:25:02-0:25:32 | Neo travels to meet Morpheus for the first time |
| 2m5 | m.73-77 | 0:34:49-0:34:59 | Neo is rescued from the Power Plant sewer |
| 3m3 | m.1-5 | 0:40:35-0:40:47 | Morpheus explains to Neo what the Matrix is |
| 4m2a | m.25-35 | 0:58:13-0:58:43 | Morpheus explains to Neo that he can break the rules of the Matrix |
| 5m4 | m.114-119 | 1:20:50-1:20:57 | Apoc hands Neo a gun to defend himself |
| 5m4 | m.205-209 | 1:23:12-1:23:19 | Trinity & Neo impossibly slide down space in the wall |
| 6m1 | m.33-38 | 1:33:02-1:33:20 | Agent Smith explains that machines ruling humans is natural evolution |
| 6m3 | m.43-46 | 1:39:28-1:39:35 | Tank tells Morpheus to hold on - "they're coming for you" |
| 6m7 | m.29-36 | 1:46:23-1:46:34 | "Bullet time" - Neo dodges bullets |
| 6m9 | m.27-32 | 1:49:17-1:49:28 | "Bullet time" - Morpheus is shot as he escapes |
| 6m9 | m.110-125 | 1:51:41-1:52:09 | Morpheus explains that The Oracle only told Neo what he needed to hear |
| 7m1 | m.69-73 | 1:54:50-1:54:57 | "Bullet time" - Neo and Agent Smith meet while firing weapons in mid-air |
| 7m2 | m.65-68 | 1:59:58-2:00:04 | Neo is trapped, needs help from Tank for his next move |
| 7m2 | m.95-100 | 2:00:39-2:00:48 | Neo jumps in slow motion from apartment scaffolding |
| 7m3 | m.69-77 | 2:04:37-2:04:51 | Resurrection - Impossible |

Table 4. Use of "bullet time" polychord swells in *The Matrix*.

4-2. Minimalist Polychord Swells

Davis also uses minimalist variations of the polychord swells, particularly in the more exciting action scenes of the film. Example 4-2a from 4m3 "Switch Woks Her Boar" underscores the Nebuchadnezzar flying at breakneck speed to find a safe place to hide from a group of Sentinels. Here the repetitive eighth-notes add a great sense of urgency to the swelling sets of triads. Davis uses E minor in the French horns against Eb major in the flutes and trumpets (forming the same polychord as the aforementioned "Vertigo chord" by Herrmann). The two triads only

share one common tone, creating a rather stressed sound against one another, much like the feelings of the Nebuchadnezzar crew as they rush to safety away from the Sentinels.

Example 4-2a. Minimalist polychord swells in 4m3 “Switch Woks Her Boar,” m.1-3, 0:58:57-0:59:02.

Davis does also use minimalist variations of the polychord swells for moments depicting the impossible, similar to those used in “bullet time”. Example 4-2b underscores the moment from 7m1 “That’s Gotta Hurt” in which Neo, with Agent Smith gripping him in a choke hold, impossibly leaps approximately twenty-five feet off the ground, smashing Smith into the ceiling above them. Neo then backflips in slow motion off the subway tracks to safety, as Smith is left to be flattened by an oncoming subway train. Here Davis scores a C minor triad in the tuben against an Ab major triad in the trumpets. These triads are a transposition of the aforementioned C major and E minor triads, which serve as a metaphor for the struggle of good against evil.

Example 4-2b. Minimalist polychord swells in 7m1 “That’s Gotta Hurt,” m.213-216, 1:58:11-1:58:15.

4-3. Accelerating Rhythms

During *The Matrix*'s most climactic moments of adventure journeying “down the rabbit hole,” Davis uses complex syncopation in addition to bitonality to further signify the multitude of realities in the film's story. Each time that Davis uses this technique, the complex sets of rhythms accelerate as they approach significant events. Similar to many other rhythmic devices in his score, Davis is once again careful to create rhythms that do not overlap, so as to maintain the individuality of each of the multiple layers.

Example 4-3a from 7m3 “He's The One Alright,” is the final climactic moment of the film when Neo, realizing his full potential, destroys Agent Smith from the inside out. Davis begins with Bb major triads in the horns, which begin to accelerate into faster syncopated rhythms. He then adds Gb major triads in the trumpets, which also accelerate faster and faster, until both horns and trumpets crescendo into the final event - Agent Smith exploding into many tiny digital pieces. Similar instances of accelerating, highly syncopated rhythms, particularly with brass, can be found in the works of John Adams, especially the aforementioned *Harmonielehre* and *Short Ride in a Fast Machine* (1986).

Example 4-3a. Accelerating polychords in 7m3 “He’s The One Alright,” m.134-140, 2:06:21-2:06:32.

Example 4-3a. Accelerating polychords in 7m3 “He’s The One Alright,” m.134-140, 2:06:21-2:06:32.

Similar to this technique, Davis also uses rhythmic accelerations elsewhere in the score to build to the arrival of certain events. Example 4-3b from 1m7 “Neo on the Edge” builds subtle intensity in the tam tam as Neo begins to stand to peer over his cubicle wall. Just as the acceleration reaches its conclusion, Neo spots three Agents and several police officers who turn their attention in Neo’s direction. This rhythmic acceleration builds tremendous anticipation for what is about to be revealed.

Example 4-3b. Accelerating rhythm in 1m7 “Neo on the Edge,” m.19-22, 0:14:05-0:14:11.

Example 4-3b. Accelerating rhythm in 1m7 “Neo on the Edge,” m.19-22, 0:14:05-0:14:11.

This rhythmic acceleration using the tam tam was also used commonly in the scores of James Horner, particularly two films for which Don Davis was an orchestrator - the thrillers *Clear and Present Danger* (1994) and *Ransom* (1996).

5. Harmonic Devices

Aside from the harmonic sets revealed earlier for humans and machines, there are a few key harmonic devices that Davis uses regularly throughout *The Matrix* to create various emotional reactions in the score to key events in the film's story.

5-1. Pedal Notes

Though it may be very simple and obvious to point out, the occasional use of pedal notes is very important to Davis' score for *The Matrix*. Pedals are either voiced in octaves or fifths, and are scored during moments of anticipation, stillness, waiting, and finality. Example 5-1 shows Davis' pedal as Trinity, just having narrowly escaped an Agent after an exciting rooftop chase, waits, with guns drawn, in anticipation of the Agent continuing his pursuit. The use of tremolo in the strings especially mimics Trinity's feelings of nervousness and anxiety at this moment.

The image shows a musical score for a string reduction. It is in 4/4 time with a tempo of 134.2. The score is labeled 'Pulls Out Guns' and covers measures 159 to 166. The music features a series of sustained notes (pedal notes) in the right hand, with a tremolo effect indicated by a wavy line. The left hand plays a rhythmic pattern of eighth notes. The dynamic starts at *fp* (fortissimo piano) and transitions to *pp* (pianissimo) around measure 162. The notes in the right hand are: G4 (measures 159-160), A4 (measures 161-162), B4 (measures 163-164), and C5 (measures 165-166).

Example 5-1. Pedal notes in 1m2 "Trinity Infinity," m.159-166, 0:05:13-0:05:26.

5-2. Dissonant Pedal Notes

Davis also on many occasions uses a high pedal note sustain that moves from unison to a minor second dissonance. Normally scored using violin artificial harmonics, it is always used in quiet moments to create suspense, often when characters are hiding or avoiding detection. The violin harmonics have a vulnerable and frail quality to the sound, which sits very well in these moments, such as example 5-2 from 1m7 "Neo on the Edge," when Neo is attempting to avoid detection from the Agents, following Morpheus' directions as he guides Neo's every move.

♩ = 120.85

Agents Low POV

The image shows a musical score for two violins. The top staff is Violin I and the bottom staff is Violin II. Both are in 4/4 time. The key signature has one sharp (F#). Above the staves, a tempo marking indicates a quarter note equals 120.85. A box labeled 'Agents Low POV' is positioned above measures 42-43. Measures 41-47 are numbered in boxes above the staves. The Violin II part has a *p* dynamic marking. The Violin I part has a *p* dynamic marking. The score shows a dissonant pedal note in the left hand and moving lines in the right hand.

Example 5-2. Dissonant pedal notes in 1m7 “Neo on the Edge,” m.41-47, 0:14:42-0:14:56.

5-3. Common Tone Chord Changes

Similar to the fateful E minor and C major polychords discussed earlier, much of Davis’ harmonic language can be linked by common tones. Davis’ harmonies in *The Matrix* are far from what could be described as functional, with no tonic or dominant relationship anywhere in sight, but they are still triadic. In fact, much of film music harmony over the last fifty-plus years could be described in this manner. In example 5-3, Trinity is attempting to tell Neo that The Oracle had told her that she would fall in love with The One, and that she did not (to that point) feel that way about Neo. Davis uses a sustain pedal note, an artificial harmonic on Db, and moves between three simple minor triads, Bb minor, Db minor, back to Bb minor, then finally F# minor. Each of these triads share a common tone, in this case the pedal note of Db (Db is of course enharmonically C# in the tonality of F# minor). Because Trinity is doubting her love for Neo at this moment, there is no love theme (explained further in 6-1), instead Davis only oscillates between three minor triads over a long pedal note, keeping Neo in suspense just as the two of them are about to leave the Matrix.

♩ = 149

"Neo, I Want To Tell You Something . . ."

"But I'm Afraid . . ."

String Reduction

10 11 12 13 14 15 16

p B \flat Minor D \flat Minor

ppp *mp* *ppp* *mp*

Phone Rings

"... Everything But This"

17 18 19 20 21 22 23

B \flat Minor F \sharp Minor

ppp *mp* *ppp*

Example 5-3. Common tone chord changes in 7m1 “That’s Gotta Hurt,” m.10-23, 1:53:21-1:53:42.

5-4. Octatonic Scale

The octatonic scale (also diminished scale, whole-half, and half-whole) is well-known to have been used extensively in the music of Igor Stravinsky. It is also the second of Olivier Messiaen’s seven modes of limited transposition.⁴² Among film composers, Alan Silvestri stands out as likely having made the most use of the octatonic scale as a common sound of his film music, particularly in his early scores, such as *Back to the Future* (1985) and *Predator* (1987). Davis only uses the octatonic scale on three occasions in *The Matrix* score, but each time is to indicate imminent danger, such as this use in 1m2 “Trinity Infinity,” when Trinity immediately turns to run after first encountering an Agent.

⁴² Wilson.

♩ = 137

53 **Cut Trinity Looking** 54 55 56

Flute 1
Piccolo 2-3
Trumpet 1-3
Trombone 1

Horn 1-6

ff

Example 5-4. Octatonic scale in 1m2 “Trinity Infinity,” m.53-56, 0:03:47-0:03:54.

5-5. Dorian Mode

In moments in which Neo is “awakening,” that is, beginning to discover and believe in his abilities as The One, Davis makes an alteration to the human diatonic set - raising the sixth scale degree to become the Dorian mode. Some examples of its use include when Neo bests Morpheus with superhuman rapid-fists in their sparring match, as Neo is choosing guns before executing his daring plan to save Morpheus from the Agents’ captivity, and a literal awakening when Trinity first kisses Neo (to be discussed in 6-1). Each “loading the Construct” theme is also composed using Dorian, so it can be seen that Dorian is Davis’ way of representing sudden changes in scene or in character development. Karlin describes the use of modality in film music as often evoking a sense of other-worldliness, especially in science-fiction or fantasy films to suggest the presence of an alien being or element.⁴³ Neo’s demonstration of superhuman abilities within the Matrix would certainly fit the description of appearing “other-worldly.”

⁴³ Karlin, pg.227, 233.

♩ = 140

Morpheus Advances
secco

Orchestra Reduction

8 9 10 11

mp *mp* *f* *mp*

Example 5-5. Dorian mode in 3m8 “Switch or Break Show,” m.8-11, 0:52:26-0:52:33.

6. Love, Birth, Rebirth, and Death

The concepts of love, birth, rebirth, and death are each important to *The Matrix* film, as well as to its score. As hinted at before, Davis uses several recurring devices for connecting to each of these concepts in various ways thematically.

6-1. Trinity’s Love Theme

Trinity is the only character to whom Davis chooses to give a traditional melodic leitmotif. As with much of the thematic material in *The Matrix* score, Trinity’s theme is organic and develops throughout the film; though it mostly appears in the violas, it never quite repeats exactly from one appearance to another. As learned in the film, The Oracle had told Trinity that she would fall in love with The One. And so, nearly every time Davis presents Trinity’s love theme, Trinity’s thoughts seem to dwell on this prophecy. Trinity’s theme is dreary and incomplete in the beginning, as she is doubtful and afraid for most of the film as to whether or not this prophecy will come true for her, especially that she is somehow destined to become romantically involved with

Neo. As Trinity begins to fall in love with Neo, the theme develops, and Davis gradually begins to add harmonic support to Trinity’s theme. Trinity is of course often represented by the number three, in direct correlation to the connotation of her name - the Christian doctrine of God as three persons. Davis too chooses to compose Trinity’s theme often in short varying phrases of three notes. A visual example of this reference to three would be the hotel room number (303) where Trinity is first introduced in the beginning of the film. Neo is also killed just outside the same hotel room, then resurrected, seemingly by Trinity’s declaration of love. Trinity is therefore connected both visually and musically with Neo’s death, as well as his rebirth.

Example 6-1a. Trinity’s love theme in 2m3 “Bait and Switch,” m.21-26, 0:23:35-0:23:53.

Davis also on a few occasions fractures the melody, such as this very subtle hint at Trinity’s fundamental three-note motive as she brings Neo dinner in example 6-1b from 4m1 “Bring Me Dinner.”

Example 6-1b. Trinity’s love theme in 4m1 “Bring Me Dinner,” m.3-5, 0:55:44-0:55:56.

A key function of any leitmotif in a film is the representation of an idea, person, or place, which can potentially reveal what a character is thinking at any particular moment. As we know from the climax of the film, The Oracle told Trinity that she would fall in love with The One.

Davis uses this love theme throughout the movie, and so (often requiring a second viewing) we can associate that thought of Trinity falling in love with the One each time that she sees Neo, thus adding a dimension to the film that would otherwise have been impossible.

As expected, since Trinity is of course a human character in *The Matrix*, Trinity's theme follows the human harmonic set. However, Davis' first use of Trinity's love theme from m.61-68 in 7m3 "He's The One Alright" is presented with a raised sixth scale degree following the Dorian mode, featuring harmonies expected within Dorian - i-IV, or in this case G minor to C major. As stated earlier, Davis uses the Dorian mode to represent "awakening" in Neo. Since Neo comes back to life in m.69, this time "awakening" is completely literal.

Example 6-1c. Trinity's love theme in 7m3 "He's The One Alright," m.61-66, 2:04:24-2:04:34.

Trinity's love theme culminates in one final statement toward the end of 7m3 "He's The One Alright," when Trinity and Neo share a loving kiss after Neo is pulled from the Matrix just before imminent destruction of the Nebuchadnezzar. It is interesting to note that Davis' resolved harmonization of Trinity's love theme is to use E minor and C major, the two triads first presented in the "bullet-time" polychord swells, representing the duality of *The Matrix*, both light and dark.

Example 6-1d. Trinity’s love theme in 7m3 “He’s The One Alright” m.172-178, 2:07:26-2:07:38.

| Cue | Timecode | Measures | Spotting |
|------|-----------------|-----------|--|
| 2m3 | 0:23:35-0:23:57 | m.21-28 | Trinity persuades Neo not leave the car |
| 4m1 | 0:55:44-0:55:56 | m.3-5 | Trinity brings Neo dinner and gazes upon him |
| 4m8a | 1:08:52-1:09:14 | m.26-38 | Neo asks what The Oracle told Trinity |
| 5m6 | 1:30:53-1:31:06 | m.73-76 | Neo allows Trinity to leave the Matrix first after Tank kills Cypher |
| 6m9 | 1:51:34-1:51:41 | m.106-109 | Neo rescues Trinity from helicopter, she realizes that Neo is The One |
| 7m3 | 2:04:24-2:04:37 | m.61-68 | Trinity reveals The Oracle’s prophecy to her, proclaims her love for Neo |
| 7m3 | 2:07:26-2:07:45 | m.172-181 | Trinity and Neo kiss |

Table 6a. Use of Trinity’s love theme in *The Matrix*.

6-2. Choir

Davis occasionally scores for choir in *The Matrix*. Throughout the history of film music, choir is generally given one of two associations, either with religion or humanity itself. In the case of *The Matrix*, it is the latter. Davis says that he and the Wachowski brothers determined fairly late in the game that they wanted to use a choir for cues like 2m5 “Switched at Birth” - when Neo awakens in the real world and first glimpses the endless towers of human beings jacked in to the Matrix. Davis intended that the choir would symbolize the fate of humanity and the desperate nature of what had happened to human beings.⁴⁴ Davis was also able to use a boy soprano for the montage sequence when Neo’s atrophied muscles were rebuilt by Morpheus and Dozer, to symbolize innocence and rebirth.

“In [3m3 “Nascent Nauseous Neo”], we were able to utilize the choir once again as Morpheus explained to Neo what happened to humans, and I was able to signify a crying out of

⁴⁴ *The Matrix*, Composer Commentary, 0:37:25-0:37:49.

the human race through the choir.⁴⁵ Here, as Morpheus describes to Neo what is known of human and machine history, Davis composes pyramids following the chromatic machine harmonic set. Since human voices are essentially singing the songs of the machines, it is his way of indicating musically that humans are hopelessly and blindly under the complete control of the machines.

♩ = 140
Cut Morpheus

Soprano
 mp
 Ahh

Alto
 mp
 Ahh

Example 6-2a. Choir in 3m3 “Nascent Nauseous Neo,” m.18-23, 0:41:19-0:41:35.

Davis also uses choir triumphantly, particularly when Neo realizes his full potential as The One in 7m3 “He’s The One Alright” by destroying Agent Smith. Here he composes simple major triads in growing intensity to support the theme of The One, representing a redeemed hope for all humans as they rejoice in Neo’s fulfillment of the prophecy.

♩ = 144.1 **Cut Smith**
Light Pours From Smith **♩ = 141.51**
Explodes

Choir
 f cresc. poco a poco
 Ahh

fff

Example 6-2b. Choir in 7m3 “He’s the One Alright,” m.134-140, 2:06:21-2:06:32.

⁴⁵ *The Matrix*, Composer Commentary, 0:44:44-0:44:59.

Davis recorded members of the Mormon Tabernacle Choir⁴⁶ at L.A. East Studio in Salt Lake City, Utah.⁴⁷

6-3. Death Theme

Though only used on three occasions in the score for *The Matrix*, Davis uses a short tragic motif to represent death in three of the characters - Mouse, Dozer, and Neo. As expected, this motif falls within the human (diatonic) harmonic set, and features unison voices among the orchestra, as though the characters are crying out in a singular unison for the last time. Similar to his fighting motifs, Davis separates the melodic interjections with visceral “pile driver” rhythms in percussion and bass instruments (to be discussed in 10-1). The first appearance is in 5m4 “Threat Mix,” when Mouse is killed by police officers inside the Matrix.

The image shows a musical score for an orchestral reduction of the 'Mouse Firing' motif. The score is in 5/4 time and marked with a tempo of quarter note = 146. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several measures of unison voices, marked with accents and dynamic markings like *fff*. The bass staff contains a rhythmic accompaniment with a 'pile driver' pattern of eighth notes and rests. The score is divided into measures 73, 74, 75, and 76. A box labeled 'Mouse Firing' is placed above measures 73 and 74. The word 'Orchestral Reduction' is written vertically on the left side of the score.

Example 6-3a. Death theme in 5m4 “Threat Mix,” m.73-76, 1:19:44-1:19:50.

Davis again reprises this motif in 5m5 “Exit, Mr. Hat” when Tank and Dozer are killed by Cypher in the real world. He chooses this time to center his tonality in D minor, used on several instances in *The Matrix*, though not exclusively, as the key of death. Following the idea that Davis does not like to strictly repeat material verbatim, Davis also varies the rhythm slightly from the

⁴⁶ *The Matrix*, Composer Commentary, 0:39:42-0:39:50.

⁴⁷ Don Davis, Back cover.

previous instance. Though Tank is later revealed to have survived the attack, Davis scores the moment as though we are to assume he and his brother have both died.

Example 6-3b. Death theme in 5m5 “Exit, Mr. Hat,” m.104-107, 1:26:22-1:26:29.

| Cue | Measures | Timecode | Spotting |
|-----|-----------|-----------------|--|
| 5m4 | m.73-79 | 1:19:44-1:19:54 | Mouse is killed |
| 5m5 | m.104-110 | 1:26:22-1:26:33 | Dozer is killed, Tank is presumably killed |
| 7m2 | m.145-155 | 2:01:48-2:02:03 | Foreshadowing - Neo is about to be killed |

Table 6b. Use of death theme in *The Matrix*.

6-4. D Minor

In music, the key of D minor has occasionally though certainly not exclusively been associated with death for hundreds of years, probably most famously with Wolfgang Amadeus Mozart’s *Requiem* mass (1791). Other examples include Mozart’s Queen of the Night aria “Der Hölle Rache” from his opera *Die Zauberflöte* (*The Magic Flute*) (1791), and Franz Schubert’s string quartet known as *Death and the Maiden* (1824). In Rick Altman’s book, *Silent Film Sound*, Altman points out that one of the most significant early collections of music for silent film accompaniment, *Sam Fox Moving Picture Music* (1913) by J.S. Zamecnik (who studied with Antonín Dvořák), included an original “Death Scene” and “Funeral March,” both in D minor.⁴⁸ Two famous examples from modern film scores would include much of the “Death of Titanic” cue

⁴⁸ Altman, pg.260-261.

from *Titanic* (1997) by James Horner⁴⁹ and “The End of All Things” from *The Lord of the Rings: The Return of the King* (2003) by Howard Shore.

Davis too favors D minor for use in several scenes in *The Matrix*. One example has already been mentioned - Davis’ use of the death theme for when Dozer is killed. Davis also arrives powerfully on D minor triads in moments depicting humans as slaves to machines, including in 2m5 “Switched at Birth” (m.30) when Neo first gazes upon the endless towers of humans encased in oval capsules at the Power Plant, and in 3m3 “Nascent Nauseous Neo” (m.50) over a shot of the endless fields of humans being harvested by machines for sustained power. Davis also centers in on D for three moments featuring Agents - when Agent Smith arrives before fighting Morpheus in 5m4 “Threat Mix” (m.180), when an Agent is just about to shoot Neo in 6m7 “Dodge This” (m.26), and when Agent Smith is destroyed in 7m3 “He’s The One Alright” (m.128).

♩ = 116

Cut Power Plant

Orchestral Reduction

Example 6-4. D minor in 2m5 “Switched at Birth,” m.30-33, 0:33:24-0:33:32.

6-5. Death Chimes

Nearly every occurrence of death throughout *The Matrix* is orchestrated with chimes, using one technique or another. This includes the deaths of Mouse, Apoc, Switch, and Neo. The one exception is that of Dozer, whose death theme does not include any strike on the chimes. Davis’

⁴⁹ Don Davis was an additional orchestrator for James Horner on the film *Titanic* (1997).

also uses chimes to foreshadow death, such as the steady pulse of clock-like chimes before Cypher’s death, and an aleatoric smattering of ad-libbed pitches just as Sentinels are about to kill everyone on board the Nebuchadnezzar, just before Morpheus is able to activate the electromagnetic pulse. The most prominent uses of chimes occur in 5m6 “On Your Knees, Switch,” when Davis instructs all bells of the chimes to be struck with a 2x4, underscoring the deaths of both Apoc and Switch.

Example 6-5. Death chimes in 5m6 “On Your Knees, Switch,” m.42, 1:29:05-1:29:09.

It is interesting to note that chimes also accompany the concept of birth in two places - when Neo is “reborn,” awakening for the first time in the real world, and when Agent Smith reappears after having been hit by a subway train, apparently having simply assumed the identity of another innocent bystander.

7. Aleatory

In music, aleatory refers to a concept of randomness or chance. The most common aleatoric notation is simply to give a musician a gesture or a suggested motion with the phrase ad lib. Because of the chaotic nature of an aleatoric sound, these techniques often appear in horror scores or scenes that depict chaos. Multiple aleatoric techniques appear throughout *The Matrix*, yet additionally there is one cue, 2m2 “Unable to Speak,” that is composed entirely using aleatoric gestures.

...the scene in which the Agents place a tracking device in Neo's stomach [is] probably the most overtly "horror" moment in the picture, and it gave me an opportunity to do something that I've been wanting to do for quite a while... There's a technique amongst the Polish school of composers, Lutoslawski and Penderecki, where they would come up with a bit of music that would repeat itself in one section, and another bit of music that would repeat itself somewhere else. And these little... musical mobiles would sort of float in time in and out with loudness and softness, and I was able to cue each of these things with points in the picture that would come up... I'd like to do a whole picture that way sometime... this clearly wasn't the picture for that, but this certainly was the moment for it.⁵⁰

A few composers have already beaten him to the punch. John Corigliano composed a largely aleatoric score for the film *Altered States* (1980). Corigliano's use of aleatory is representational of hallucination, transformation, and metamorphosis, as well as human evolution into the next state of consciousness. John Williams has also composed scores heavily utilizing aleatoric effects, especially *Images* (1972), but also *Close Encounters of the Third Kind* (1977). Aleatoric effects have become a common technique for the horror genre in film. This is most likely attributed to the use of Penderecki's works in the films *The Exorcist* (1973) and *The Shining* (1980), among others.

In 2m2 "Unable to Speak," Davis spotted the scene with eleven separate markers for various events, each marked by timecode. As the conductor, Davis would have watched for visual streamers⁵¹ which would have been given to indicate where these markers fall, so that he would

⁵⁰ *The Matrix*. Composer Commentary, 0:18:51-0:19:57.

⁵¹ Streamers are vertical lines of various colors that are added to film projection for a scoring session. The lines move from the left to right edges over a period of a few seconds. The streamers are visual indications of important events, such as starts, stops, tempo changes, or important downbeats, which fall immediately upon the streamer reaching the right-side edge.

be able to precisely cue the timings of entrances at each of these separate events. In the score, the various members of the orchestra are instructed to play approximate gestures, each at their appropriate cue. The gestures are typically variations creating machine [012] sound masses, or twelve-tone rows, that are designated to repeat ad lib until a given marker. Thus, the cue is designed ironically with a great deal of structural predetermination despite the overall disorderly sound. The cue is designed to be a continuous crescendo from beginning to end, with each marker adding more and more intensity to the overall chaos of the scene. This style of “limited” aleatoric composition is largely accredited to Witold Lutoslawski, beginning with *Jeux Vénétiens (Venetian Games)* (1961).⁵²

[2m2 “Unable to Speak”] was really kind of a departure stylistically from something that I had determined I wanted to express in this score. When the Wachowskis first approached me about the music, the main thing they wanted was something as creatively different as what they were putting on the screen.⁵³

7-1. Long Slow Gliss

The aleatoric technique that Davis uses most often in his score for *The Matrix* is that of a long, slow gliss. This texture is extremely effective at creating an increasing sense of anxiety. Davis uses it in both directions throughout the score, either ascending or descending. In general, it also features machine clusters, most often [012]. Example 7-1 shows two separate [012] clusters in strings that rise by an interval of a tritone over nine measures, arriving on two entirely new [012] clusters. This moment accompanies Agent Smith’s explanation to Morpheus of his peculiar theory that humans should not be classified as mammals and are actually more akin to a virus.

⁵² Stucky, pg.133.

⁵³ *The Matrix*. Composer Commentary, 0:21:32-0:21:54. Davis humorously refers to 2m2 “Unable to Speak” as “The shrimp in the belly music.”

String Reduction

Tempo: $\text{♩} = 124.72$

Measures: 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Annotations: *long slow gliss.*, *ppp*, *pp*

Example 7-1. Long slow gliss in 6m3 “The Cure,” m.3-12, 1:38:15-1:38:32.

7-2. Gliss Up to Highest Pitch Possible

At two places where Davis scores sharp moments of surprise, he asks for strings to gliss up to their highest pitch possible. The first moment (Example 7-2) marks the very sudden scene change where Neo wakes up after his early interrogation/torture scene with the Agents. The second is at the end of the film when Neo steals a random businessman’s cell phone; the man calls for help and as he turns around, it is Agent Smith, accompanied by a similar string gliss. Both occurrences of this technique are accompanied by rips in the French horns, which are not aleatoric effects because their notes are strictly specified.

Violin
Viola

Measure: 10

Annotations: **Probe Inside Neo's Belly Button**, **Neo Wakes Up**, *gliss. up to highest pitch possible*, *sffz*

Example 7-2. Gliss up to highest pitch possible in 2m2 “Unable to Speak,” m.10, 0:21:25-0:21:31.

7-3. Highest Possible Note

At a few places in *The Matrix* where Davis wants to create the most aggressive high frequency cacophony he can, he will ask the upper strings to tremolo at whatever the various musicians’ feel is their highest possible note. The result is an unpredictable microtonal mass of sound. Example 7-3 shows Davis’ use of the technique the first time that Neo is jacked in to the Matrix. The aleatoric effect signifies Neo’s sudden and extreme level of discomfort that is (just as

suddenly) taken away as Neo finds himself alone and pain-free in the Construct. This is easily one of the most dissonant moments in the film.

Example 7-3 is a musical score for Violin I, Violin II, and Viola. It features a tempo of 89 bpm. The score is divided into three measures: measure 36, measure 37, and measure 38. Measure 36 is in 3/4 time and contains a single note marked with a dot and an upward-pointing arrow, labeled "highest possible note". Measure 37 is in 2/4 time and contains a single note. Measure 38 is in 4/4 time and contains a single note. A bracket spans across measures 36 and 37, and another bracket spans across measures 37 and 38. Above measure 36 is a box labeled "Neo Screams". Above measure 38 is a box labeled "Cut to Matrix". The dynamic marking *ff* is placed below the first measure.

Example 7-3. Highest possible note in 3m2 “Cold-Hearted Switch,” m.36-38, 0:39:18-0:39:21.

7-4. Bow Between Bridge and Tailpiece

This technique, which appears a few times in the violas, asks the instrumentalists to bow across each of their strings in the space between the bridge and the tailpiece. This is very similar to a technique used by Penderecki in *Threnody for the Victims of Hiroshima* (1960). Example 7-4 shows the technique during the scene from 5m6 “On Your Knees, Switch,” in which Trinity calls Tank to exit the Matrix, and unexpectedly, Cypher answers instead. This glassy atonal texture supports the notion that Cypher has completely lost his humanity, having betrayed his shipmates by making a deal to serve the machines. Davis again uses this same technique in 6m4 “It’s the Smell” during Agent Smith’s interrogation of Morpheus. Davis uses this effect to draw a connection between Cypher and Agent Smith, the two primary villains, who are similarly complaining maniacally about how they can no longer tolerate being a part of their individual surroundings.

Example 7-4 is a musical score for Viola. It features a tempo of 64.15 bpm. The score is divided into four measures: measure 5, measure 6, measure 7, and measure 8. Measure 5 is in 5/6 time and contains a tremolo pattern of notes, marked with a box and the dynamic *mp*. Measure 6 is in 4/4 time and contains a single note. Measure 7 is in 3/4 time and contains a single note. Measure 8 is in 2/4 time and contains a single note. A box labeled "Trinity And Displays" is placed above measure 5, with the text "trem. between bridge and tailpiece, ad lib." below it. The dynamic marking *mp* is placed below measure 5. The marking *al niente* is placed below measure 8. The dynamic marking *mp* is placed below measure 5.

Example 7-4. Tremolo between bridge and tailpiece in 5m6 “On Your Knees, Switch,” m.5-8, 1:26:54-1:27:05.

8. Twelve-Tone Technique

Twelve-tone technique has rarely been used in music for film, perhaps because of the tedious and time-consuming nature of its use, or perhaps simply a total rejection or ignorance of the compositional style. Yet twelve-tone technique has been used by several film composers to achieve various emotional effects. In Leonard Rosenman's score for *The Cobweb* (1955), Rosenman uses twelve-tone technique to insight horror. Miklós Rózsa uses it for Satan's theme in *King of Kings* (1960) to represent temptation and evil. Jerry Goldsmith uses it in *Freud* (1962) to represent the mysteries of the unconscious human mind. Goldsmith uses it again to a different end in *Planet of the Apes* (1968) to represent the future and the unknown, as well as part of the primitive and alien sound of the apes' culture. David Shire uses it in *The Taking of Pelham 1 2 3* (1973)⁵⁴ to accompany crime and chaos. Davis utilizes twelve-tone technique in his score for *The Matrix* as well. What's interesting here is not simply that he uses it, but rather that, like other film composers who have used twelve-tone composition in their film scores, Davis has an emotional effect in mind for the technique.

Davis first uses the technique in 1m2 "Trinity Infinity" at m.78 of both piano one and piano two. As a side note, piano two is marked to be prepared with metal objects between strings, thus creating a wildly contrasting timbre between the two pianos.

The image shows a musical score for Piano 1-2 in 1m2 "Trinity Infinity". The notation is in bass clef, 4/4 time, with a tempo marking of quarter note = 136. The music is marked "Grabs Arm" and "fff molto marc.". The score covers measures 78 and 79. Measure 78 is marked with a box containing the number 78, and measure 79 is marked with a box containing the number 79. The music consists of a single melodic line with various intervals and accidentals.

Example 8a. Piano 1-2 in 1m2 "Trinity Infinity," m.78-79, 0:02:59-0:03:03.

⁵⁴ Karlin, pg.235-236.

The row is first presented as E, F#, C, Bb, F, G, C#, D#, B, A, D, and G#. From these first twelve notes, it is easy to derive a tone-row matrix.

| | | | | | | | | | | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------------------|-----------------------|-----------------------|------------------------|-----------------------|-----------------------|
| | I₀ | I₂ | I₈ | I₆ | I₁ | I₃ | I₉ | I₁₁ | I₇ | I₅ | I₁₀ | I₄ | |
| P₀ | E | F# | C | Bb | F | G | C# | D# | B | A | D | G# | R₀ |
| P₁₀ | D | E | Bb | G# | D# | F | B | C# | A | G | C | F# | R₁₀ |
| P₄ | G# | Bb | E | D | A | B | F | G | D# | C# | F# | C | R₄ |
| P₆ | Bb | C | F# | E | B | C# | G | A | F | D# | G# | D | R₆ |
| P₁₁ | D# | F | B | A | E | F# | C | D | Bb | G# | C# | G | R₁₁ |
| P₉ | C# | D# | A | G | D | E | Bb | C | G# | F# | B | F | R₉ |
| P₃ | G | A | D# | C# | G# | Bb | E | F# | D | C | F | B | R₃ |
| P₁ | F | G | C# | B | F# | G# | D | E | C | Bb | D# | A | R₁ |
| P₅ | A | B | F | D# | Bb | C | F# | G# | E | D | G | C# | R₅ |
| P₇ | B | C# | G | F | C | D | G# | Bb | F# | E | A | D# | R₇ |
| P₂ | F# | G# | D | C | G | A | D# | F | C# | B | E | Bb | R₂ |
| P₈ | C | D | G# | F# | C# | D# | A | B | G | F | Bb | E | R₈ |
| | RI₀ | RI₂ | RI₈ | RI₆ | RI₁ | RI₃ | RI₉ | RI₁₁ | RI₇ | RI₅ | RI₁₀ | RI₄ | |

Table 8a. Tone-row matrix used in *The Matrix*.

Of course, Davis’ use of a tone-row matrix for a movie titled *The Matrix* is somewhat of an inside pun, likely known only to himself and to those who have intensely studied the full score. Davis clearly enjoys word play, evidenced by his clever and sometimes esoteric naming of cues in his score for *The Matrix*.

From m.78-91 of 1m2 “Trinity Infinity,” Davis utilizes four of the transformations within the tone-row matrix. First of course is P₀, followed by RI₁₁, then I₈, and finally R₁. Each of these iterations from m.78-80 contain all twelve notes in order in a continuous minimalist ostinato of sixteenth notes, directly followed by each subsequent transformation. After completing these four transformations, they each then repeat in the same sequential order. The only anomaly from m.78-91 is in m.87, where only eight of the twelve notes are used, most likely to set up a complete unfolding of each of the rows by the downbeat of m.91.

Musical score for Piano 1-2, measures 78-81. The score is in 4/4 time with a tempo of 136. It features a twelve-tone technique with labels P₀, RI₁₁, I₈, R₁, and P₀. Measure 78 is marked "Grabs Arm". Measure 80 is marked "fff molto marc.". Measure 81 has a 3/4 time signature change.

Example 8b. Twelve-tone technique in 1m2 “Trinity Infinity,” m.78-81, 0:02:59-0:03:06.

In the film, this example accompanies the very first fight scene in *The Matrix* between Trinity and four police officers, including the very first “bullet time” shot, during which Trinity seems to ascend in slow motion into the air before a violent and powerful kick to one of the officers, the force of which impossibly sends him flying across the room. At this point in the film, the audience does not know that Trinity is to become a hero in the film, nor would they know how any of the actions from Trinity are possible. All they know is that the officers are clearly no match for Trinity, who seems to possess God-like powers, able to bend the rules of physics by running across walls and outrunning bullets, as well as demonstrating superhuman speed and strength. Davis’ use of twelve-tone technique here adds a musical element of chaos and confused panic on the part of the officers trying to detain Trinity. On a deeper level, Trinity’s fighting actions, like the twelve-tone rows accompanying them, are precise, calculated, and perhaps even pre-determined.

Davis again uses another twelve-tone section toward the end of 1m2 “Trinity Infinity” as Trinity attempts to outrun Agent Smith in a speeding truck to a phone booth, so that her consciousness can be safely transmitted out of the Matrix through the phone line. Here the twelve-tone composition creates wild tension, and only resolves when it appears as though Trinity is crushed to death by the head-on collision of the truck with the phone booth. However, when Agent Smith discovers no body in the aftermath, it is clear that Trinity did in fact escape in time.

From m.177-182, the two piano parts are very similar to those used from m.78-91, continuing with the transformation order of P, RI, I, and R, but this time swapping the transpositions from zero, eleven, eight, and one to one, eight, eleven, and zero, respectively. This would seem to fit with Davis' ongoing implementation of reflection in his score, flipping orders around like a mirror so as to create retrograded variations. He also presents two other rows, RI₁₀ and RI₆. RI₁₀ begins with a Bb in m.177 of the flute and oboe parts, then continues with the second through seventh notes of the row in the trombones, cimbasso, timpani, violoncelli, and contrabasses. RI₆ begins with a Gb (F#) in the trombones etc. and continues with the second through ninth notes of the row in the horns.

♩ = 135

177 Trinity Runs

Horn 1-6

Trombone 1-4

Cimbasso

Timpani

Violoncello

Contrabass

Piano 1-2

RI6: 2

RI6: 1

RI10: 2

P1

RI8

ff

ff marc.

179

180

I11

181

182

R0

P1

fff

fff

Example 8c. Twelve-tone technique in 1m2 “Trinity Infinity,” m.177-182, 0:05:43-0:05:49.

Twelve-tone rows are also a technique of choice for Davis as he composes his limited aleatoric sections for 2m2 “Unable to Speak.” Example 8d shows the first iteration of rows in the two piano parts.

The image shows a musical score for two pianos, Piano 1 and Piano 2. The score is written in 2/2 time and features a twelve-tone technique. The tempo is marked *f molto marc.* (fast, very marked). The score is divided into two systems. The first system is labeled 'Neo Lifts Hands' in a box, with a measure number '4' in a box. The second system is labeled 'I2 (10/12)'. The third system is labeled 'R9' and 'I9 (10/12)'. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 8d. Twelve-tone technique in 2m2 “Unable to Speak,” m.4, 0:20:40-0:20:47.

At this moment during the interrogation scene between the Agents and Neo (then Thomas Anderson), Neo’s mouth has just mysteriously disappeared, and Neo, confused and panicked, stumbles up from his chair and backs quickly into a corner as Agent Smith looks on with a sinister smile. In both piano parts, Davis uses the last note of the first row as the first note of the second. This is a technique that he will continue to use throughout the score, using the last note of a row as a springboard to the next. Davis does not complete the second row in either piano part, instead he only uses ten of twelve notes. Feathered beaming is also used to further randomize the rhythms of the individual parts; as one speeds up, the other slows down, and vice-versa. This also plays into Davis’ themes of both reflection and the manipulation of time, speeding up and slowing down. Rows of various transformations are continued to be used throughout the cue in the violoncelli, pianos, flutes and piccolo, xylophone, vibraphone, contrabass clarinet, bassoon and contrabassoon, and contrabasses.

During the next twelve-tone appearance in 2m5 “Switched at Birth,” Neo, having awoken in the Power Plant from the Matrix and determined to be disposable by a machine, violently disconnects the various cables from Neo’s body and drains the gelatin from his tube-shaped pod,

sucking Neo out with it. He is dumped through a long series of pipes out through an opening down into a sewer main. The rows here once again reflect Neo’s sense of total confusion, panic, and helplessness as he is sent spiraling down into the unknown.

The use of twelve-tone technique in 2m5 “Switched at Birth” is presented slightly differently from previous iterations. In example 8e, Davis uses two rows, P₆ and I₁, in close canon with one another separated by one quarter note duration.

Example 8e. Twelve-tone technique in 2m5 “Switched at Birth,” m.54-55, 0:34:10-0:34:14.

The rows are orchestrated among each of the six horns, the three trumpets, and the first two trombones. For brass, playing complete rows (especially with large intervallic leaps) in rapid succession would be nearly impossible on an individual basis. To make it playable for the brass as a whole, Davis orchestrates so that the triplets are broken up among the available players, carefully arranging to always have three players to a part, dovetailing one into another so that no single brass instrument is playing more than six triplets at a time without rest. This particular orchestration makes twelve-tone mapping a bit trickier, but Davis’ intentions are still clear. Table 8b diagrams the orchestration for each transformation of the row among each brass instrument.

| | |
|------------------------|--|
| P ₆ | Horn 3-4 (1-6) --> Horn 1-2 (7-12) Trombone 1 (1-3) --> Trumpet 1 (4-9) --> Trumpet 3 (10-12) |
| P ₆ (Canon) | Horn 5-6 (1-6) --> Horn 3-4 (7-12) Trombone 2 (1-3) --> Trumpet 2 (4-9) --> Trumpet 1 (10-12) |
| I ₁ | Horn 5-6 (1-6) --> Horn 3-4 (7-12) Trombone 1 (1-3) --> Trumpet 1 (4-6) --> Trumpet 3 (7-12) |
| I ₁ (Canon) | Horn 1-2 (1-6) --> Horn 5-6 (7-9) Trombone 2 (1-3) --> Trumpet 2 (4-6) --< Trumpet 1 (7-9) |

Table 8b. Orchestration of rows in 2m5 “Switched at Birth,” m.54-55, 0:34:10-0:34:14.

Davis continues to use twelve-tone rows in 2m5 “Switched at Birth” through m.56-62. The piano, violin I (doubled by oboes), violin II (doubled by clarinets), viola, and violoncello (doubled by bassoons) all have separate transformations. The presentation of each of these rows is similar to that of 2m2 “Unable to Speak,” in which the last note of each row is also the first note of the next.⁵⁵

In review, Davis seems to have used twelve-tone technique for moments of chaos, confusion and panic among primary characters, especially Trinity and Neo. This puts *The Matrix* in a very small group of film scores that have ever used twelve-tone composition as a tool to enhance the emotional impact of the score.

| Cue | Timecode | Measures | Spotting |
|------------|-----------------|-----------|--|
| 1m2 | 0:02:59-0:03:20 | m.78-91 | Trinity impossibly disables a room full of police officers |
| 1m2 | 0:05:43-0:05:49 | m.177-182 | Trinity outruns a speeding truck to a phone booth, escaping the Matrix |
| 2m2 | 0:20:32-0:21:31 | m.3-10 | Neo’s mouth disappears, and a tracer Bug is implanted into his stomach via his belly button |
| 2m5 | 0:34:10-0:34:29 | m. 54-62 | Neo is disconnected from the Matrix, and purged from his pod down a long tube into a sewer |
| 7m2 | 2:00:07-2:00:47 | m.71-94 | Neo outruns Agents through an apartment building, not knowing where to go until following directions from Tank |

Table 8c. Use of twelve-tone technique in *The Matrix*.

⁵⁵ There are so many mistakes in the copying among these measures that a score reduction of this section would seem incomplete. Davis was likely either in a hurry or otherwise not concerned with following the rows with perfect notational accuracy.

9. Fantasy Exoticism

One of the most essential roles that a score can play in a film is to musically indicate to an audience as to a particular place or time in which the film is set. Exoticism in music may be characterized as attempts to evoke the musical identity of a distant location, people, or social environment. This is not a new concept - Mozart, Camille Saint-Saëns, Giacomo Puccini, and Gustav Mahler all composed exotic music with the intention to evoke other cultures, just to name a few.⁵⁶ But since the dawn of cinema, a new type of exoticism has emerged. Traditional exoticism may now be called “real” exoticism and would be for example a scene in a film set in France accompanied by the sound of a musette, or in Italy by a mandolin. But what if a scene is set on another planet, or perhaps a fictional earth filled with mythological creatures? What if it were set two hundred years in the future or two thousand years in the past? Would the filmmakers of such a story find it necessary to evoke a sense of cultural identity to an alien race using music? Many films have done just this, particularly in the science-fiction and (to a greater extent) fantasy genres. Therefore, it may make sense to label this style as “fantasy” exoticism. Fantasy exoticism, though perhaps never having been so precisely named, has been a part of film music for as long as there have been original scores, found as early as Max Steiner’s music for the tribes of Skull Island in the original *King Kong*. Many of the epic fantasy franchises have and continue to make a conscious effort to establish a fictional cultural identity using music, including Howard Shore’s *The Lord of the Rings* (2001-2003) scores, Harry Gregson-Williams’ *The Chronicles of Narnia* (2005, 2008) scores, James Horner’s score for *Avatar* (2009), as well as both Jerry Goldsmith and Michael Giacchino’s scores for the *Planet of the Apes* (1968-2017) and *Star Trek* (1979-2016) movie franchises. In each

⁵⁶ Locke.

of these cases the composers assembled an eclectic mix of world instruments and styles to form a new sound for their relative fictional cultures.

One particular scene in *The Matrix* utilizes this concept in great detail - the sparring match between Neo and Morpheus. On *The Matrix* DVD Composer Commentary, Davis notes "...The training sequence - there's actually three parts to it. The first part was a setting of Asian percussion instruments. We had five percussionists and I wrote out semi-improvisational [parts] for them... to [underscore] Neo and Morpheus sparring."⁵⁷ The most featured use of these instruments falls within the cue 3m6 "Domo Showdown," however they are again utilized in 3m8 "Switch or Break Show," this time blended with orchestra. To fully understand how Davis creates fantasy exoticism in these cues, it is important to list and explain each of the various instruments used.

9-1. Taiko and Daiko

Taiko and daiko are both Japanese words simply meaning "drum," but more specifically drums with double braced or nailed heads, either barrel or cylindrical, that are struck with short sticks having leather covered handles.⁵⁸ One historical use of taiko drums was as a morale booster for troops during times of war, as well as to intimidate enemy forces. They have been used in the practices of both of Japan's two major religions, Shinto and Buddhism.⁵⁹ Though *The Matrix* was not the first film to use taiko drums, scoring for taiko drums has nevertheless been a huge sensation in Hollywood film music since 1999, mostly because of their huge thundering sound, particularly when scored for action films and epics. This was likely made popular by Hans Zimmer and the

⁵⁷ *The Matrix*, Composer Commentary, 0:46:56-0:47:18.

⁵⁸ Blades, pg.123-124.

⁵⁹ "History of Taiko."

composers he has collaborated with, possibly beginning with Zimmer’s score for *The Last Samurai* (2003).

Davis composes for both taiko and daiko drums on one percussion line, with the only assumed difference between the taiko and daiko being that the daiko should be a larger size, thus producing a deeper tone than the taiko. The two drums are used as the primary driving force of action in the sparring match between Neo and Morpheus.

The musical notation shows a single staff for Taiko & Daiko in 3/4 time. The tempo is marked as ♩ = 140. The piece is titled "Crew Watching" and spans measures 4 to 5. The notation consists of a continuous sequence of eighth notes, with a dynamic marking of *mf*.

Example 9-1. Taiko & Daiko in 3m8 “Switch or Break Show,” m.4-5, 0:52:21-0:52:24.

9-2. Hiridaiko

The prefix “Hiri” is probably meant to be “Hira,” and Hiradaiko (Hira daiko) in Japanese would translate to “Gong drum,” because both the shape and sound are similar to that of a gong.⁶⁰ Davis does indeed mostly use the instrument like a gong, often as quick single hits to double the various gongs and tam tam in both 3m6 “Domo Showdown” and 3m8 “Switch or Break Show.” One exception is a brief rhythmic variation using the sticks on the rim during Neo’s opening moves.

The musical notation shows a single staff for Hiridaiko in 3/4 time. The tempo is marked as ♩ = 126. The piece is titled "Neo's Opening Moves" and spans measures 13 to 14. The notation features triplets of eighth notes, with a dynamic marking of *mf*. Above the first triplet, the text "sticks on rim" is written. The notation ends with a whole note rest in measure 14.

Example 9-2. Hiridaiko in 3m6 “Domo Showdown,” m.13-14, 0:49:33-0:49:36.

⁶⁰ “Types of Taiko.”

9-3. Da-daiko

The da-daiko is Japan’s largest and most picturesque drum. It is often placed on a special platform, draped and tasselled, with a gold railing and steps. The cylindrical body is four feet in diameter and five feet in depth.⁶¹ Davis uses the da-daiko sparingly in 3m8 “Switch or Break Show,” adding a very deep low-end to the most important hits in the cue.

Example 9-3. Da-daiko in 3m8 “Switch or Break Show,” m.2-3, 0:52:17-0:52:21.

9-4. Odaiko

The odaiko (o-daiko) is the smallest of the taiko drums used by Davis, and therefore has the highest pitch. Since the instrument is small, it is often carried, and has historically (most likely) been used in processions.⁶² Davis only uses it for one measure in 3m8 “Switch or Break Show,” though it can be heard very clearly in the final mix as the Nebuchadnezzar crew anxiously observe Neo and Morpheus’ sparring match.

Example 9-4. Odaiko in 3m8 “Switch or Break Show,” m.3, 0:52:19-0:52:21.

9-5. Temple Bells

Temple bells, or camel bells, are a set of twenty-three hanging bells of various pitches from India. The bells can be struck individually, glissed, or shaken. The largest bell includes a metal

⁶¹ Blades, pg.124.

⁶² Richards, pg.44.

knocker which can be shaken.⁶³ In Hinduism, the playing of bells when entering a temple announces one's presence to the Hindu deities. The temple bells in 3m6 "Domo Showdown" are one of the first instruments to be heard when we first see Neo in the training program's virtual Dojo environment, ready to show off his newly learned fighting skills to Morpheus. Perhaps the temple bells are Davis' way of announcing the presence of Neo as he begins to discover that he is The One.

The musical notation for Temple Bells is in 3/4 time with a tempo of 124. It starts at measure 2 with a dynamic of *mp*. The notation shows a sequence of notes with 'x' marks above them, indicating strikes. The notes are labeled 'various pitches' and 'let all ring'. There are triplet markings over some notes. The notation ends at measure 3.

Example 9-5. Temple Bells in 3m6 "Domo Showdown," m.2-3, 0:49:12-0:49:15.

9-6. Nipple Gong

A nipple gong, also called a button gong, or domed gong, is a pitched bronze plate with a raised boss in the center, where it is struck with a felt or cloth mallet. Different sizes of nipple gongs will produce different pitches.⁶⁴ Though found in various countries throughout Asia, nipple gongs are also used for worship, particularly in Chinese and Thai Buddhist temples. Davis utilizes a number of sizes of nipple gongs to create melodic colors in 3m6 "Domo Showdown." Only one is used in 3m8 "Switch or Break Show," doubling other types of gongs at film cuts or actions.

The musical notation for Nipple Gongs is in 3/4 time with a tempo of 126. It starts at measure 29 with a dynamic of *mf*. The notation shows a sequence of notes with 'x' marks above them, indicating strikes. The notes are labeled '2nd Attack' and 'Missed Highkick 1'. There are triplet markings over some notes. The notation ends at measure 31.

Example 9-6. Nipple Gongs in 3m6 "Domo Showdown," m.29-31, 0:50:00-0:52:04.

⁶³ Richards, pg.24.

⁶⁴ Adato, pg.26.

9-7. Opera Gong

The opera gong, or bending gong, is a Chinese gong that, when struck, bends pitch quickly either up or down, like a glissando.⁶⁵ In Chinese opera, a gong will often accompany the entrance of an important character,⁶⁶ and that is essentially how Davis uses the instrument in its first appearance. Neo presents his opening move, showing that he does indeed now understand the art of kung fu to Morpheus. Just as he lands into an impressive stance at the ready, the opera gong sounds in the score.



Example 9-7. Opera Gong in 3m6 “Domo Showdown,” m.14, 0:49:34-0:49:36.

9-8. Large and Small Tam Tam

The tam tam is the name in Europe and the Americas for a flat surface gong with indefinite pitch. They are often made in China but primarily used in the West. The layman would probably identify the sound as that of a “gong.”⁶⁷ Davis uses a large tam tam in 3m6 “Domo Showdown,” in a somewhat cliché way, as the opening identifying sound accompanying establishing shots of the Dojo in which Neo and Morpheus are about to fight. A small tam tam is also called upon one time very briefly. Davis uses the tam tam once more in 3m8 “Switch or Break Show” to accent the moment that Morpheus momentarily bests Neo. The use of tam tam in these two cues is very

⁶⁵ Rodier, pg.iv.

⁶⁶ Though in Chinese opera, the gong is struck repeatedly to accompany the entrance of an important character, Davis only strikes it once.

⁶⁷ Richards, pg.10.

different from that of the tam tam elsewhere in the score, where Davis uses percussive scrapes on numerous occasions to accent cuts, hits, or actions.

Example 9-8. Large Tam Tam in 3/4 “Domo Showdown,” m.1, 0:49:10-0:49:12.

Example 9-8. Large Tam Tam in 3/4 “Domo Showdown,” m.1, 0:49:10-0:49:12.

9-9. Monkey Drum

The monkey drum, rattle drum, darmu, or dameru,⁶⁸ is an hour-glass shaped Indian drum with two heads. When the drum is moved quickly back and forth using the wrist, two ends of a connected rope will hit the center of each head, producing a quick rattling sound.⁶⁹ Though it is a sacred instrument associated with Hindu tradition (dameru), it is secularly referred to as a monkey drum, because Indian entertainers often perform alongside a dancing bear or monkey, with the animal fascinated and amused by the sound of the instrument.⁷⁰ Davis uses the monkey drum at the beginning of 3/4 “Domo Showdown” primarily to create atmosphere, rattling softly to loudly and then back. Later in the cue, and again in 3/8 “Switch or Break Show,” the monkey drum is used to add accents and rolls into various hits and actions.

Example 9-9. Monkey Drum in 3/4 “Domo Showdown,” m.2-3, 0:49:12-0:49:15.

Example 9-9. Monkey Drum in 3/4 “Domo Showdown,” m.2-3, 0:49:12-0:49:15.

⁶⁸ As named in Blades, pg.142.

⁶⁹ Beck, pg.59.

⁷⁰ Blades, pg.142-143.

9-10. Chinese Tom Toms

Chinese tom toms (tom-toms), or yingku,⁷¹ are small wooden shell drums of various sizes with thick animal skin heads tacked to the shell. Small iron rings are attached to the side of the drums, which produce a rattling sound when struck. They are painted with dragons and other traditional Chinese designs and are a direct predecessor to the modern-day drum set tom toms.⁷² Davis uses the Chinese tom toms as one of the driving rhythmic instruments in both cues underscoring Neo and Morpheus' sparring match. In 3m6 "Domo Showdown," the Chinese tom toms share interlocking sixteenth-note rhythms with both the conga / tumba and Korean squeeze drum. In 3m8 "Switch or Break Show," as the fight grows in intensity, the Chinese tom toms accent and support the driving rhythms of the taiko & daiko.

The image shows a musical score for Chinese Tom Toms in 4/4 time. It consists of three measures, numbered 12, 13, and 14. Measure 12 starts with a tempo marking of ♩ = 124. Measure 13 has a tempo marking of ♩ = 126 and is labeled "Neo's Opening Moves" in a box. Measure 14 ends with a fermata. The notation includes a dynamic marking of *mf* under measure 13. The staff is labeled "Chinese Tom Toms" on the left.

Example 9-10. Chinese Tom Toms in 3m6 "Domo Showdown," m. 12-14, 0:49:31-0:49:36.

9-11. Conga and Tumba

The conga and the tumba are both long, single-headed Afro-Cuban barrel drums. Typically, congas are built in three sizes from smallest to largest - quinto, conga, and tumba. The tumba has a bit more diameter than the conga, giving it a deeper tone.⁷³ Played by a single percussionist, the conga and tumba are two of the primary instruments Davis uses at the beginning of Neo and Morpheus' sparring match in 3m6 "Domo Showdown."

⁷¹ An alternate name in Richards, pg.40.

⁷² Beck, pg.18.

⁷³ Beck, pg.20.

Example 9-11. Conga and Tumba in 3m6 “Domo Showdown,” m.11-14, 0:49:29-0:49:36.

9-12. Cheng Cheng

Cheng cheng, or cengceng (also cheng-cheng or ceng-ceng), are a small set of Balinese cymbals used in most gamelan.⁷⁴ The instrument’s name is somewhat humorously an onomatopoeia for its sound. Davis only uses them a few times in 3m6 “Domo Showdown” as accents to cuts or actions.

Example 9-12. Cheng Cheng in 3m6 “Domo Showdown,” m.12, 0:49:31-0:49:33.

9-13. Korean Squeeze Drum

The Korean squeeze drum, also known as the chang go, janggu,⁷⁵ or hour-glass drum,⁷⁶ is a double-headed hourglass-shaped drum. Laces connect both heads of the drum, so that when they are squeezed, the pitch of the instrument will change.⁷⁷ It is obvious from the name that this instrument originated in Korea. In general, Davis uses the Korean squeeze drum as one of the driving rhythmic instruments to heighten action in the sparring match between Neo and Morpheus

⁷⁴ Tenzer, pg.172.

⁷⁵ An alternate name in Rodier, pg.iv.

⁷⁶ An alternate name in Richards, pg.39.

⁷⁷ Beck, pg.46.

in 3m6 “Domo Showdown.” He once calls on the performer to tighten the drum’s laces to produce a glissando up and then down at the beginning of 3m8 “Switch or Break Show.”

Example 9-13. Korean Squeeze Drum in 3m8 “Switch or Break Show,” m.1-2, 0:52:15-0:52:19.

As with the Chinese tom toms, Davis changes the role of the Korean squeeze drum in 3m8 “Switch or Break Show” to support the rhythmic taiko & daiko parts with flourishes and accents.

9-14. Fantasy Exoticism in *The Matrix*

After learning of the origins of each of the various exotic percussion instruments Davis uses in *The Matrix*, including their various religious and cultural backgrounds and histories, it is clear that Davis is using instruments from all over the Far East, and not specifically trying to emulate one particular area. Just in one composition, he combines sounds from the countries of Japan, China, Africa, Cuba, Bali, and Korea.

By mixing instruments of not just one, but multiple countries, Davis is reflecting the fakeness of the environment itself. The Dojo program appears to be Japanese, but it is most certainly not actually in Japan. It is merely an approximation of a programmer’s idea of what a Japanese Dojo should look like. *The Matrix* takes place approximately one hundred years in the future, and an important part of the story, as explained by Morpheus, is that a detailed knowledge of history, especially concerning the humans’ creation of artificial intelligence, is incomplete. It is therefore logical to assume that programs containing objects and locations, even including the Matrix itself, is not necessarily authentic to human history. In the same way, Davis’ cue is merely an approximation of Japanese cultural music, again with many creative liberties taken. This new

hybrid performance including instruments from all over the world suggest that the environment in which they are fighting is not real, which also is the principal lesson that Neo is to learn in the scene (Morpheus to Neo - “You think that’s air you’re breathing now?”). Davis is creating music that, to re-word a quote from Morpheus in *The Matrix*, is everywhere, and is nowhere. That is why it cannot fall clearly under the style of exoticism, as it does not specifically represent a real place or a real culture. Therefore, the style is fitting to describe as fantasy exoticism, in that it evokes a place or culture that only exists in a fictional story, reinforced musically by using creative combinations of the familiar to create the unfamiliar.

10. Unusual Percussion

One of the most impressive facts about Davis’ score for *The Matrix* is that he orchestrated the entire film completely on his own.⁷⁸ This is practically unheard of, especially moving into film scores of the twenty-first century, if for no other reason than simply because of the fact that on the average project, a composer will not have enough time to convert their own scores from MIDI to notation. High-budget films today will often use multiple orchestrators who can divide up the workload in order to complete full scores very quickly. But because of his background and experience as an orchestrator prior to *The Matrix*, Davis was certainly comfortable with the process, and likely had very specific ideas about how his score should be notated, to the point that he may have not trusted anyone to do it but himself.

One of the most interesting things about Davis’ orchestration in *The Matrix* is that he uses many rare and unusual percussion instruments. Clearly, he must have spent a great deal of time in research to discover and select the instruments that he ultimately used, many of which have rarely

⁷⁸ *The Matrix*, Composer Commentary, 1:01:40-1:01:42.

if ever been used in film scores or concert music. The use of these instruments contributes to the incredibly unique tonal palette of *The Matrix*, creating a distinctive sound for an astonishingly original film.

10-1. Pile Drivers

One of the most identifiable sounds of Davis' score for *The Matrix* is a short, accented combination of various instruments that Davis simply describes as "pile drivers."⁷⁹ He likely describes them as such in comparison to machinery of the same name used in construction, which forcefully drives beams into soil to provide support for buildings. These machines are like immensely large metallic hammers. Davis varies the instrumentation used for this effect throughout the score, using combinations of the following percussive instruments and techniques - piano (often utilizing high and low elbow clusters), anvil, bass drum, timpani, Bartok pizzicati in violoncelli and contrabasses (producing a snapping effect, and often pitched in [012] machine clusters), suspended cymbal, chimes, field drum, slapstick, tam tam (hits and scrapes), piatti, and snare drum. The end result is an aggressive metallic hit, most often with the anvil being the dominant sounding instrument because of its high frequencies. Davis uses orchestrational variations of pile drivers on numerous occasions in *The Matrix* score, often to hit film cuts and changes of scene, but in greatest concentration when underscoring scenes with the most intense action. When using the pile driver effect to score fight scenes, Davis is careful to create rhythmic irregularity, so as to keep each hit unexpected, making the fight scenes feel unpredictable and continually exciting.

⁷⁹ *The Matrix*, Composer Commentary, 1:41:22-1:41:43.

♩ = 160

Neo Grabs Gun

The musical score is for the piece "Neo Grabs Gun" (measures 65-67). It is written in 4/4 time with a tempo of 160. The score includes five staves: Timpani, Anvil Bass Drum, Snare Drum, Piano 1-2, and Violoncello Contrabass. The Snare Drum part features a "low elbow cluster" and dynamic markings of *sfz* and *ff*. The other instruments play accented notes with *sfz* dynamics.

Example 10-1. Pile drivers in 7m1 "That's Gotta Hurt," m.65-67, 1:54:44-1:54:50.

10-2. Waterphone

The waterphone (water-phone) was created by Richard Waters in Fairfax, CA. The instrument's base consists of two welded cooking or roasting pots. Welded along the circumference of the outer rim are numerous brass braising rods of various lengths and thicknesses. In the center of the pot is a welded cylindrical handle with an opening through which water can be poured down into the space between the two pots. The instrument can be played with or without water, however the movement of water can produce wild microtonal fluctuations in the harmonics of the instrument. The braising rods along the outer rim can be struck with mallets, but most commonly they are bowed using a bass bow.⁸⁰ This, along with movement of the water inside the pots, produces a glassy atonal undulation of pitches that is incredibly eerie and distinctive.

⁸⁰ Richards, pg.68.

Legendary Hollywood studio percussionist Emil Richards was one of the first to bring the waterphone to film music in Jerry Goldsmith's score for *Chinatown* (1974).⁸¹ Goldsmith made use of the waterphone in other scores including *Star Trek: The Motion Picture* (1979), as part of the ominous sound of the V'Ger cloud. Davis' notation for the waterphone is entirely improvisational, allowing for the performer to produce aleatoric textures entirely ad lib. Though it is possible to play a waterphone tonally, it is nearly always used for its capability of wild, unpredictable aleatoric effects.

The image shows a musical staff for a waterphone. The time signature is 4/4. Above the staff, it says "♩ = 132" and "VRS Logo" in a box. Below the staff, it says "rub with bass bow". The notation consists of a single, long, sustained note that spans from measure 8 to measure 9. The note starts with a dynamic marking of *f* (forte). The staff is labeled "Waterphone" on the left.

Example 10-2. Waterphone in 1m1 "Logos / Main Titles," m.8-9, 0:00:16-0:00:22.

The waterphone appears regularly throughout *The Matrix* score and is one of several unique instruments used primarily to emphasize moments of mystery and terror. The instrument is not particularly loud, so most of the places that it is utilized is as background texture under dialogue and otherwise quiet moments. At the beginning of the film, the waterphone is used in moments that are unusual or unexplained, especially from the perspective of Neo, such as when he observes a cracked mirror with a distorted image repair itself into a clear image before his eyes. Once Neo is unplugged from the Matrix and learns of the real world, the waterphone is used exclusively for villains, such as Cypher, various machines, and the Agents, particularly during the scenes in which they torture Morpheus in their captivity.

⁸¹ Opstad.

10-3. Anvil

The anvil as a musical instrument possibly refers to an actual anvil used by blacksmiths, but in modern use usually refers to metal blocks or plates struck with a metal mallet or hammer. A well-known example of its use is in Richard Wagner's opera *Das Rheingold* (1869) to represent the laboring of dwarf slaves.⁸² This possibly connects to one of the themes of *The Matrix*, which frequently depicts humans as slaves to machines, especially within the Matrix itself. However, Davis most frequently uses the anvil in a heroic function, especially in relation to Neo. The best example can be heard throughout Neo's programming sequence in 3m5 "Bow Whisk Orchestra," during which he spends ten hours learning every conceivable martial arts style, one after another. The continuous anvil strikes not only serve to indicate the passage of time through the montage, but also to represent Neo's growth as though he is forged like a sword with each metallic strike.

The image shows a musical staff for the instrument 'Anvil'. The tempo is marked as ♩ = 137. The time signature is 4/4. The dynamics are marked as *mf*. The notation consists of a series of quarter notes with accents (>) above them. Above the first note, there is a box labeled 'Dissolve'. Above the second note, there is a box labeled '26'. Above the fourth note, there is a box labeled '27'. Above the sixth note, there is a box labeled '28'. Above the eighth note, there is a box labeled '29'. The staff ends with a double bar line.

Example 10-3. Anvil in 3m5 "Bow Whisk Orchestra," m.26-29, 0:48:35-0:48:42.

Davis' use of the anvil is one of the most identifiable sounds of *The Matrix* score, particularly when used as one of the instruments in his pile driver effect.

10-4. Tam Tam Scrapes

Davis makes frequent use of scrapes on the tam tam, always indicating to use a metal mallet, and sometimes notating specifically for the scrapes to be on the edge of the tam tam. Scrapes are usually spotted to mark specific character movements, especially the turning of the head. It almost acts as somewhat of a sound effect, adding a swoosh sound to a character's

⁸² Beck, pg.5.

movement. This not only draws attention to these actions, but adds purpose and weight, especially when scored to movements of the Agents, making them feel even more formidable.

The image shows a musical staff for a Tam Tam instrument. At the beginning, there is a box containing the number '4'. Below the staff, the time signature is 4/4. Above the staff, the tempo is marked as ♩ = 71. A note is written on the staff, with a box above it containing the text 'Smith Turns Head' and 'scrape w/ metal mallet' below it. The dynamic marking 'mp' is written below the note. The staff continues to the right with a horizontal line and a final bar line.

Example 10-4. Tam Tam scrape in 2m1 “Through the Surveillance Monitor,” m.4, 0:16:56-0:16:59.

Davis also uses scrapes to hit film cuts, changes of scene, or mark beginnings of cues. He occasionally uses scrapes on the suspended cymbal to similar effect, but they are far less pronounced.

10-5. Aluminophone

The aluminophone, or aluminophone de Emilio, is a three-octave micro-tonal instrument constructed by percussionist Emil Richards. The bars are cut from metal conduit pipes. The bottom, middle, and upper octaves have thirty-nine, thirty-five, and twenty-nine tones, respectively.⁸³ The aluminophone was used by film composer Bill Conti in his score for *The Karate Kid* (1984),⁸⁴ and by James Horner in his score for *Brainstorm* (1983). The sound of the aluminophone is perhaps similar to that of a bell tree, just with a deeper tone and microtonal tuning. Davis uses aluminophone most notably in *The Matrix* score as the alluring sound in 1m5 “Follow the White Rabbit” of the white rabbit tattoo which catches Neo’s attention in his pursuit of the truth early in the film.

⁸³ Beck, pg.4.

⁸⁴ “Aluminophone, Microtonal Aluminum Tubes Rental in Los Angeles - By Emil Richards.”

Aluminophone

♩ = 135

1 Neo Spots Something 2

mp

Example 10-5. Aluminophone in 1m5 “Follow the White Rabbit,” m.1-2, 0:09:31-0:09:34.

10-6. Transceleste

The transceleste (trans celeste) is another mallet percussion instrument manufactured by Emil Richards and was used in John Williams’ score for *Close Encounters of the Third Kind* (1977), and also in James Horner’s score (together with the aluminophone) for *Brainstorm* (1983). The transceleste is composed of hollow brass tubes, somewhat similar in appearance to a glockenspiel. The bars are tuned to a twenty-two-note Indian śruti scale.⁸⁵ In Indian music theory, śruti are what in Western music theory would be called microtones, and the division of a twenty-two-note scale has existed in ancient Hindu tradition for nearly two thousand years.⁸⁶ Davis uses the transceleste generally in ominous, mysterious moments, similar to and occasionally doubling the aluminophone. However, one implementation of the instrument is particularly noteworthy. When Neo first visits The Oracle, he is told to wait with other “potentials” in a waiting room. There he encounters a young boy with a shaved head, dressed in robes similar to that of a Buddhist monk. The boy is occupying his time by bending spoons, seemingly at will with his mind. As the spoons bend, Davis accompanies with the sound of the transceleste. At surface level, Davis uses an unusual metallic instrument to accompany an unusual metallic visual effect. But digging a little deeper, Davis is creating an element of fantasy exoticism within the scene. He is implying that the young boy, like the śruti scale to which the instrument is tuned, personifies ancient knowledge and

⁸⁵ “Trans Celeste Rental in Los Angeles - By Emil Richards.”

⁸⁶ Widdess.

tradition, simultaneously reflecting a sense of religion. Though Davis is not authentic in mixing Hindu and Buddhist religions, he is nevertheless creating his own sound within *The Matrix* universe, implying fantasy exoticism as opposed to authentic exoticism, much as he did in scoring the Dojo sparring match between Neo and Morpheus.

Example 10-6. Transceleste in 4m10 “Boon Spoy,” m.3-7, 1:11:25-1:11:33.

As can be seen by this example, and as with the other unusual instruments Davis uses for *The Matrix*, he is not particularly interested in precise notation for the instrument, but rather would prefer to allow the percussionist to improvise. With such unusual instruments, gestural notation is far more effective, allowing a player who is familiar with the instrument the freedom to maximize its effectiveness. The unique sound of the instrument is really all that Davis is after here.

10-7. Ratchet


A ratchet is an instrument made of two wooden slats within a frame that is meshed with a widely toothed gear. It produces a rapid violent snapping sound when the gear is rotated. It has been used in notable orchestral works including Carl Orff’s *Carmina Burana* (1937), Ottorino Respighi’s *Pines of Rome* (1924), and the Mussorgsky-Ravel *Pictures at an Exhibition* (1922).⁸⁷ Davis’ use of the ratchet is perhaps the musical element that is most like sound design in his score for *The Matrix*, quite literally depicting the sound of digging, specifically machines digging through human flesh. It can be heard in three places early in the film - where the machines’ “Bug” is digging into Neo’s belly button, when the Bug is later extracted from Neo by Trinity, and when

⁸⁷ Beck, pg. 75.

Neo is unplugged from the Matrix, as a machine violently unscrews the probe from Neo's headjack that was connecting him to the Matrix. This is yet another example of "Mickey-Mousing," due to the fact that it directly mimics an action, producing a musical sound effect, much like the scores of old Mickey Mouse cartoons.

10 **Probe Inside Neo's Belly Button**

Ratchet



The image shows a musical staff for a Ratchet instrument. The staff is labeled 'Ratchet' on the left. Above the staff, there is a box containing the number '10' and the text 'Probe Inside Neo's Belly Button'. The staff itself contains a single note on the first line, with a forte dynamic marking 'ff' below it.

Example 10-7. Ratchet in 2m2 "Unable to Speak" m.10, 0:21:25-0:21:32.

10-8. Chinese Cymbal

A Chinese cymbal is a suspended cymbal with upturned edges, with a much lower and darker tone than a normal suspended cymbal. Two notable uses of the instrument in concert pieces include Edgard Varèse's *Ionisation* (1931) and John Cage's *First Construction in Metal* (1939).⁸⁸ Of the numerous times the Chinese cymbal is used throughout *The Matrix* score, Davis nearly always specifies to scrape the cymbal with a stick. Because of its dark, metallic, non-tonal timbre, this is one of the instruments of choice for scenes heavily featuring Agents and machines. Davis often doubles the Chinese cymbal with waterphone and various piano effects. Despite being utilized so often in the score, it is rarely audible due to its use strictly as a secondary orchestrational color. One of the clearest Chinese cymbal uses can be heard, however, the first time Neo receives combat programming from Tank in 3m5 "Bow Whisk Orchestra."

⁸⁸ Beck, pg.18.

The musical notation for the Chinese Cymbal part is written on a single staff. It begins at measure 18 with a 4/4 time signature and a dynamic marking of *ff*. Above the staff, a tempo marking indicates a quarter note equals 135 (♩ = 135). A box labeled "Neo Tensed Up" spans measures 18 and 19, with the instruction "scrape with stick" written below it. Measure 19 has a 4/4 time signature. Measure 20 has a 3/4 time signature. Measure 21 has a 4/4 time signature. A box labeled "Eyes & Mouth Wide Open" spans measures 21 and 22. The notation includes various rhythmic markings such as slurs and accents.

Example 10-8. Chinese Cymbal in 3m5 “Bow Whisk Orchestra,” m.18-21, 0:48:21-0:48:28.

10-9. Styrofoam Cup

Possibly the most unusual technique Davis calls for in *The Matrix* is to bow a Styrofoam cup with a bass bow. This may seem at first a bizarre inside-joke of sorts for the percussionists, but it is actually intended as a terrifying sound. A similar technique was called upon in James Horner’s score for *Aliens* (1986). Since Davis had been an orchestrator for Horner, it is likely that he had studied the *Aliens* score and borrowed the technique from Horner for *The Matrix*. The technique creates a high-pitched shuddering shriek, similar perhaps to a tea kettle coming to a boil. Davis quite literally uses this technique at four separate moments where characters are screaming, such as in 7m3 “He’s The One Alright,” when Trinity screams at Neo, who is still jacked in to the Matrix after destroying Agent Smith, to get his attention just before the Nebuchadnezzar is completely overrun with Sentinels. In effect, the bowed Styrofoam cup can be considered a very subtle orchestrational leitmotif for moments of extreme discomfort in *The Matrix*.

The musical notation for the Styrofoam Cup part is written on a single staff. It begins at measure 154 with a 4/4 time signature and a dynamic marking of *f*. Above the staff, a tempo marking indicates a quarter note equals 145 (♩ = 145). A box labeled "Neo Runs" spans measures 154 and 155, with the instruction "rub with bass bow" written below it. Measure 155 has a 4/4 time signature. The notation includes a slur over measures 154 and 155, and a fermata over measure 155.

Example 10-9. Styrofoam Cup in 7m3 “He’s The One Alright,” m.154-155, 2:06:54-2:06:57.

10-10. Nipple Gong

Davis twice more makes use of the nipple gong beyond its last use in 3m8 “Switch or Break Show.” In 4m7 “See Who?,” a solo strike of the nipple gong is placed just before Tank mentions The Oracle for the first time. As stated before, the nipple gong is used in worship in Buddhist

temples, and though the exact origin of the gong is uncertain, it is possible that it has been part of Chinese culture for thousands of years.⁸⁹ Davis’ use of the nipple gong here would appear to foreshadow several things about The Oracle - that she is ancient, wise, noble, and enlightened, and that the human characters will hold her wisdom to be absolute truth, and even appear to worship her from Neo’s unenlightened perspective.

The image shows a musical staff for the Nipple Gong. It begins with a box containing the number '4', indicating the time signature. The staff is marked with a 4/4 time signature. A quarter note is written on the staff, followed by a box labeled 'Cut Tank' with a downward-pointing arrow indicating a cut-off. Above the staff, the tempo is marked as '♩ = 92'. Below the staff, the dynamic is marked as 'mf'. The staff ends with a double bar line.

Example 10-10. Nipple Gong in 4m7 “See Who?,” m.4, 1:07:00-1:07:02.

10-11. Drum Set and Auxiliary Percussion

Davis twice in the score calls for drum set along with a few auxiliary percussion instruments. The first example is in 4m8a “Switch Out.” During this cue, Neo returns to the Matrix after awakening in the real world and is travelling by car to visit The Oracle. 4m8 is one of the most stagnant cues in the film, with Davis largely scoring repeated minimalist textures to represent the Matrix program in motion. Davis juxtaposes these textures with drum set and bongos, both playing improvisatory gestures noted to be played out of time. This juxtaposition would seem to mimic Neo’s state of mind as he recalls his life within the Matrix, once having been part of a system and now free from that system.

⁸⁹ Blades, pg.93-94.

♩ = 104
Cut Neo

Alto Flute 1-3
Clarinet 1-3
Harp
Viola

Piano 2

Bongos

Drum Set

kick drum
f

with sticks

snare

tom toms

ad lib. sparse hits sim.,
not in time

ride cymbal

ad lib. sparse hits sim.,
not in time

Example 10-11a. Drum Set and Auxiliary Percussion in 4m8a “Switch Out” m.17-19, 1:08:17-1:08:24.

Davis again uses drum set in 5m4 “Threat Mix.” Here he includes three auxiliary instruments to augment the drum set - congas tuned in G and C, tambourine, and roto toms. The drums are locked into tempo however, establishing a groove to start this cue that somewhat bridges the gap stylistically between the orchestral score and the popular songs that appear elsewhere in the film. Interestingly, this time it is the Matrix that is out of sync with the humans. This is revealed to be because the machines have changed the Matrix parameters to trap the humans inside. Here Davis reprises his minimal cell in seven to run against the percussion in eight just as the alteration to the Matrix occurs. The minimal cell in seven does not return to sync before being abruptly cut off just before Neo experiences a sense of *déjà vu*, a sign that according to Trinity, is a glitch in the Matrix when the Agents change something.

English Horn 1-2
Clarinet 1-2
Piano 2

25 **Computer Screens** 26 27 **Tank: "What Is That?"**

$\text{♩} = 144$

mp

high C + + + ad lib. sim.

Tuned Congas

low G *mf*

vary dynamics ad lib.

Tambourine

mp

Drum Set

mf

Example 10-11b. Drum Set and Auxiliary Percussion in 5/4 “Threat Mix” m.25-27, 1:18:24-1:18:29.

10-12. Temple Bell on Timpani Head

On three occasions, Davis notates for the timpani player to place a temple bell on the timpani head, then to roll using mallets on the temple bell while using the pedal to tune the timpani downward. The resulting sound is a soft metallic resonance with a bit of an otherworldly rumble that descends in pitch. The best example of this is found in 4m10 “Boon Spoy,” when Neo bends a spoon at will, just as he had observed a young boy do previously. As stated before, when the boy was bending spoons, Davis used the transeleste to accompany the visual effect. This time, Davis adds the temple bell effect. Again, since the temple bell is of Indian origin with significance to Hinduism, similar to the tuning system utilized by the transeleste, it is appropriate for Davis to use these two effects interchangeably.

♩ = 82

Spoon Bends
trem. on temple bell placed on timpani head, ped. gliss. down

Assistant Interrupts
//

23 24

Timpani

p *mp*

Example 10-12. Temple bell on timpani head in 4m10 “Boon Spoy,” m.23-24, 1:12:16-1:12:20.

11. Extended Techniques for Piano

Davis makes use of a number of contemporary extended techniques in each of the two piano parts in *The Matrix*. Many of these techniques are likely inspired by twentieth-century concert composers who have composed using similar techniques, such as Henry Cowell or George Crumb. Several of these techniques can be considered to be aleatoric because the notations are gestural in nature, and as such the pianist is unlikely to play using the same range and dynamic precisely the same way twice.

11-1. Tremolo on Lowest Strings with Soft Felt Vibraphone Mallets

Davis calls for mallets inside the piano to create a low rumbling effect, largely associated with the villains of the story. It is particularly useful when he is trying to create a suspenseful, dark, and airy atmosphere, yet also staying completely out of the way of dialogue and sound effects. He often accompanies this effect with timpani rolls and low string pedal note sustains. To perform, the pianist would need to have soft mallets at the ready, and he/she would use the mallets to roll lightly over the strings at the bottom range of the piano. Davis uses this technique both with and without sustain pedal. Adding the sustain pedal generates a great deal more rumble and is significantly higher in volume. The best example can be heard in 1m2 “Trinity Infinity,” at the very beginning of the film, just as police officers move down a dark hallway to approach Trinity’s hotel room.

♩ = 131
 tremolo on lowest strings
 with soft vibraphone mallets

31 32 **Police Move In**

Piano 1

ppp

Example 11-1. Tremolo with mallets in 1m2 “Trinity Infinity,” m.31-32, 0:01:35-0:01:38.

11-2. Elbow Clusters

To perform these clusters, the pianist must take the entire length of their forearm, from hand to elbow, and strike as many keys as possible. This technique was championed by Henry Cowell for his piece *The Tides of Manaunaun* (1912).⁹⁰ Davis usually specifies an approximate range by using a solid block notation of about an octave in a relative staff position, or on occasion he will also simply include the words “high” or “low.” This effect is used to highlight impactful moments of action, often doubling anvil and bass drum as part of the pile driver sound. In 2m3 “Bait and Switch,” quick and wild improvisatory elbow clusters are used in both piano one and two (with the second piano prepared) to emulate the chaotic motion of the Bug as it is ripped violently from Neo’s stomach.

47 ♩ = 80

Piano 1-2

elbow clusters *ff*

6

6

Example 11-2. Elbow clusters in 2m3 “Bait and Switch,” m.47, 0:24:44-0:24:47.

⁹⁰ “Cluster.”

11-3. Scrape Along Low Strings with Key

The pianist is frequently asked to use a key to scrape the strings inside the piano from higher to lower strings in a random range. This is often doubled with a scrape on a tam tam to call attention to a quick movement or action in the film. Because this technique can be potentially harmful to a piano, a more broken-in piano may be preferable to use. To perform, the pianist would have to have a key at the ready, and it would take a short amount of time to stand up and reach inside the piano. For this reason, time is needed to be given between this effect and other playing techniques. Davis regularly uses the key scrape in relation to appearances of the villains of the story, notably Cypher and Agent Smith.

Example 11-3. Scrape along low strings with key in 1m2 “Trinity Infinity,” m.53, 0:02:15-0:02:17.

11-4. Prepared Piano

To “prepare” a piano means that objects are placed in between or on top of the strings inside a piano to alter the timbre of a certain or complete range of notes. Rodier describes this change in tonal color as “...drastic; the timbre ranges from harsh, bright, and metallic, to dull, mellow, and muted.”⁹¹ These objects can include screws, bolts, rubber, plastic, pieces of wood, forks, erasers, and more. This concept was championed by John Cage, who wrote *Sonatas and Interludes* (1948), a collection of twenty pieces for prepared piano, the most significant work of its kind.⁹² Usually detailed instructions are necessary for how to prepare the piano. In Davis’ case,

⁹¹ Rodier, pg.v.

⁹² Ripin.

the only indication he gives is to place either metal or wooden objects between strings, and on one occasion, to use both. A range is not given, so it is assumed that it would be necessary to place metal/wood between all of the strings that are to be played throughout the score.

The prepared piano in *The Matrix* is given to the second piano performer, and mostly doubles the first piano. Thus, it is buried in the mix and generally cannot be individually heard or identified. Instead, it is often intended to augment the sound of the first piano, adding a darker, grittier sound. A third entirely separate piano would be necessary for performance, prepared in advance, as it would take a significant amount of time to carefully place metal and/or wooden objects between the piano strings. The second piano part also jumps quickly from prepared to normal, further necessitating a third dedicated instrument.⁹³ The best example of the prepared piano sound is heard in 2m4 “Switched for Life,” as Morpheus gives Neo the fateful choice between the blue pill and the red pill.

6 $\text{♩} = 77.54$ Morpheus' Sunglasses 7
wooden objects between strings
Prepared Piano 2 $\frac{4}{4}$ *pp*

Example 11-4. Prepared Piano in 2m4 “Switched for Life,” m.6-7, 0:29:04-0:29:10.

11-5. Bow on String with a Nylon Fishing Line

On two occasions, Davis calls for the first pianist to bow a string with nylon fishing line. To do this, the line would have to be weaved over and under the string so that it could be bowed within such a confined space.⁹⁴ American composer Lucia Dlugoszewski was the first to experiment with bowing strings inside the piano. In 1951, she created the “timbre piano”, which

⁹³ This is especially likely to be true for touring performances of *The Matrix Live: Film in Concert* series, in which the entire film is shown with live accompaniment by a full symphony orchestra.

⁹⁴ Rodier, pg.v.

bowed strings using small “bows” to produce sustained sounds.⁹⁵ This technique was further developed by the American composer C. Curtis-Smith by using flexible bows made of nylon line to bow piano strings, especially for his piece, *Rhapsodies* (1973).⁹⁶

In both cues that Davis uses this technique, the piano doubles an artificial harmonic in the first violins at the unison. It is played at such a low dynamic that it is virtually indistinguishable from the sustained violins, yet it was no doubt intended to add a bright metallic shimmer to the violins’ artificial harmonic pedal note.

Example 11-5. Bow on string with nylon fishing line in 3m1 “Switches Brew,” m.30-31, 0:36:39-0:36:46.

11-6. Rub Low Strings with Ben-wa Balls

Easily one of the most bizarre orchestrations indicated by Davis in his score for *The Matrix* is to rub the strings of the piano in a random low range with ben-wa balls. Ben-wa balls are Chinese in origin and used in various ways, including for sexual stimulation. Some of *The Matrix* film does feature S&M costumes and imagery, especially during a scene early in the film where Neo meets Trinity for the first time, which was shot at a real fetish club in Sydney, Australia. It is at least conceivable that Davis is making a connection to this theme through the use of ben-wa balls, or it may simply be an inside joke or a matter of happenstance as to the discovery of this technique. Since the balls are normally metallic, the sound inside the piano would be similar to that of the key

⁹⁵ Davies.

⁹⁶ Cope.

scrapes, just perhaps a little less jagged and pronounced. This technique is (perhaps without accident), often scored during moments of pain and torture in *The Matrix* score.

$\text{♩} = 75.46$

Injection Into Neck
rub low strings with ben-wa balls

Piano 2

Example 11-6. Rub low strings with ben-wa balls in 6m1 “Mix the Art,” m.23, 1:32:29-1:32:33.

11-7. Rub Strings with Superball

A superball is a rubber ball attached to a wooden mallet,⁹⁷ which when rubbed on a metallic surface or string creates friction that generates a howling sound. This technique is associated with machines and Agents, often doubling high string clusters, waterphone, and Chinese cymbal.

Smith Touches Morpheus
rub high strings with superball

Piano 1

Example 11-7. Rub strings with superball in 6m4 “It’s the Smell,” m.24-25, 1:40:15-1:40:19.

11-8. Mute String with Palm of Hand

For this technique, the pianist is instructed play a repeated rhythm with one hand while using the palm of the other hand to mute the string inside the piano. The result is a percussive sound without any clear definition of pitch. This technique is used effectively to create a sense of urgency as policemen are searching for the heroes through a condemned building in 5m4 “Threat Mix.”

⁹⁷ Rodier, pg.v.

♩ = 142

Policemen Break Through Door
mute string with palm of hand

119 120

Piano 2

Example 11-8. Mute string with palm of hand in 5/4 “Threat Mix,” m.119-120, 1:20:58-1:21:01.

11-9. Scrape Strings with a Coke Bottle

Davis’ penchant for curious instrumental techniques is further exemplified with his indication to scrape strings inside the piano with a Coke bottle. Though only used twice at the end of the film, both times are called for when Sentinels are wreaking havoc to the Nebuchadnezzar ship. Davis does not specify whether the coke bottle is to be glass or plastic, but either would produce quite an unpleasant, frenzied sound from the piano, which is clearly what he intends. As curious a sound this may be, both uses are during times featuring dense orchestration, and so the sound of the Coke bottle is lost deep within the mix.

♩ = 172

158 159

Piano 2

scrape strings with coke bottle

cont. sim.

Example 11-9. Scrape strings with Coke bottle in 7/2 “Surprise!,” m.158-159, 2:02:05-2:02:07.

12. Electronic Instruments

In addition to the wide variety of acoustic instruments Davis uses in *The Matrix*, he also occasionally makes use of various electronic sounds. Davis added these synth parts in his home studio, which were recorded and mixed by Larry Mah, who has worked on hundreds of films since the early 1990s.⁹⁸ Since the synthesizer parts were recorded as overlays, separately from the

⁹⁸ *The Matrix*, Composer Commentary, 0:40:10-0:40:17.

orchestra, they were not notated in Davis' original score. This is typical of most synthesizer and sample tracks used in modern film scores. However, notation was created for basic reference by Tim Rodier for the Omni Music Publishing commercial version of the score. On *The Matrix Revisited* DVD, Davis says the following about his blend of synthesizers with orchestra,

We all pretty much agreed that an organic orchestral and choral approach was the best for the music, and then we could enhance that with some additional synthesizer and sampler elements. And then whatever sequences had the protagonists, we could shift the emphasis onto the orchestra; when the machines were taking over, we could shift the emphasis toward the synthesizers, and it really worked pretty well.⁹⁹

While it is true that Davis often uses synthesizers under scenes that feature machines, technology, and Agents, synths appear fairly generally throughout the score including sequences featuring heroes. So, the way that Davis describes here, that the emphasis shifts to synthesizers away from the orchestra, is not exclusively true. Throughout the score, the orchestra is consistently the dominant sound, and synthesizers are merely added to augment the orchestra, never to dominate.

Electronic instruments have long been used in science-fiction movies, specifically to attempt to depict a possible sound of the future. In Bernard Herrmann's score for *The Day the Earth Stood Still* (1951), his use of two Theremins forever created a cliché in film music for UFOs to be accompanied by the hovering sound of the Theremin. The first entirely synthesized score, Bebe and Louis Barron's *Forbidden Planet* (1956), was several decades ahead of its time, acting not only as score but also sound effects for the mysterious planet, "Altair IV." Film music in the 1980s was heavily dominated by the synthesizer, and no score was more influential to the concept

⁹⁹ *The Matrix Revisited*, 1:49:35-1:50:03.

of synthesizers as the sound of the future than Vangelis' score for *Blade Runner* (1982). *The Matrix* is a science-fiction film, perhaps blended with the action and fantasy genres, but still, Davis' tasteful and light use of synthesizers, blended with orchestra, adds to the futuristic tone that the film is trying to convey.

12-1. Rusty Spoke

The synthesizer patch called "Rusty Spoke" is by far Davis' most used synth sound in *The Matrix*. The sound of the patch is similar to that of a bowed cymbal or gong; it is a pitched metallic sound with no attack and a very long decay. Davis often uses it in combination with other metallic instruments, such as the waterphone, to enhance moments of suspense and terror. The sound is most clearly heard in 1m7 "Neo on the Edge" in m.99-102, or from 0:16:33-0:16:46 into the film, scoring a shot of Neo's cell phone as it falls in slow-to-normal motion from high upon a skyscraper onto the road far below. The "Rusty Spoke" is meant to be an unsettling sound that most often underscores scenes concerning technology, machines, or Agents.

In December 1998, when the score was composed, this sample was part of the Spectrasonics library called "Distorted Reality," ironically a very appropriate name for use in *The Matrix* film (or possibly a reason why Davis used it). A very similar patch, "Bowed Oilcan," also was utilized from the "Distorted Reality" library, though only for one brief moment in 1m2 "Trinity Infinity," doubled with "Rusty Spoke." Today, the content of "Distorted Reality" still exists in the core sample library of Spectrasonics' "Omnisphere 2," one of the most popular synth / samplers among film composers today.

12-2. Drones

Davis uses various synth drones to underscore Agents, particularly in quiet moments when they are engaged in dialogue. The patches have several names - "Brooding Pad," "Deep Flanging

Drone,” “Deep Brooding Drone,” “Deep Drone,” and “Brooding Drone.” But yet, they are all essentially the same sound, which is a dark undulating loop that functions primarily to add a feeling of inhumanity to dialogue scenes with Agents, in which they are often singularly plotting the demise of the human heroes in one way or another. The drones are often low in pitch, allowing them to sit well under dialogue since they do not interfere with any of the vocal frequency ranges of the various actors.

12-3. Pads

Throughout the first half of the score, Davis uses many various types of pads with somewhat vague descriptions. These include “High Pad on C & E,” “Breath Pad,” “FX-Pad,” “Fat Pad,” “Warm Pad Effect on A,” “Warm Pad,” and “Deep Synth Pad.” Essentially, they are very similar in timbre, somewhat airy and string-like, and very consistent in function, which is simply to reinforce pedal notes, mostly doubling strings, adding a synthetic atmosphere to quiet moments just before an action or important event begins.

12-4. Synth Anvil

In addition to real anvil, as utilized frequently in the percussion part, Davis often doubles a synth anvil, normally with identical rhythm. This layering reinforces the anvil sound, adding a greater intensity to each strike. In 1m2 “Trinity Infinity,” a synth anvil is used twice under chase scenes featuring Trinity outrunning Agents, both times in a minimalist ostinato rhythm of constant sixteenth-notes. This part is likely given to the synth because it would be impractical and raucous to have such a quick continuous rhythm sounded on a real anvil.

In other places in the score, Davis calls for “Light Metal Percussion” (also “Metal Percussion,” and once each with “Wood” and with “Toms”), which is utilized in much the same way as 1m2 “Trinity Infinity,” as repeating ostinato sixteenths. The sound is essentially the same

as the synth anvil parts, just at a lower dynamic and a slightly lighter timbre. The “Light Metal Percussion” tends to score action sequences and chase scenes late into *The Matrix* film.

Many modern action films since *The Matrix* have continued to be scored using minimal ostinato rhythms. Though it is unclear if *The Matrix* bears any direct responsibility, it has nevertheless become a popular trend to score action scenes with a constant sixteenth note rhythm, and often using synth percussion.

A film score prior to *The Matrix* that also made use of a similar synthesized anvil is Brad Fiedel’s score for *The Terminator* (1984). *The Matrix* shares many similarities with *The Terminator*, the most obvious being of course that they are both stories about humans vs. machines, and both set in dystopian futures. Both Davis and Fiedel use the synth anvil in the representation of machines, both use synthesizers to depict a sound of the future, and both use incessant rhythms with the synth anvil during action and chase scenes to symbolize the relentless energy of machines in pursuit of humans.

12-5. Reversed Cymbal / Musique Concrète

The “Reversed Cymbal” (also “Reversed Cymbal FX” and “Layered Reversed FX”) is possibly most recognizable synth sound from *The Matrix*. The sound is, in its simplest use, a suspended cymbal roll that has been digitally reversed so that it sounds backwards. Davis uses it for several effects throughout the score, to accentuate slow motion shots as out-of-time with the normal world, and to draw attention to film cuts and actions, such as in the scene involving the bending of spoons. The “Reversed Cymbal” patch also applies to Davis’ theme of reflection, as the sound of a cymbal roll played backwards is of course a reflection of its unaltered self, much like looking in a mirror.

With Davis' use of the synthesizer, particularly FX patches such as the "Reversed Cymbal," it is arguable that Davis also uses musique concrète in his score for *The Matrix*. Musique concrète is an experimental style of music composition beginning in the 1940s involving the manipulation of recorded sound. In the earliest experimentations of exploring effects possible by manipulating recorded tape, reversed sounds were often pieced together to create unusual textures. Davis' use of reversed cymbals is such a manipulation. The most significant moment is in 6m8 "Fast Learning," when Trinity calls Tank to have a B-212 helicopter program uploaded into her consciousness, giving her the skills of an expert pilot in a matter of seconds. Davis accompanies this upload (featuring visuals of Trinity blinking in fast-motion) with "Layered Reversed FX." This is essentially a short collection of various metallic sounds, all sounding in reverse. This moment is heavily featured in the film's final mix, and blurs the line between what is music and what is sound effect. Several films have been historically noted for blurring the line between music and sound effects - the aforementioned *Forbidden Planet* (1956), Bernard Herrmann, Remi Gassman, and Oskar Sala's electronic sound production and composition on *The Birds* (1963), and many of the Japanese film scores of Toru Takemitsu.

12-6. Synth Choir

Three times in *The Matrix* score, Davis uses choir sounds from the synthesizer. Each patch has a new description - "Choir Pad," "Female Choir," and "Flanging Choir." The last is found in 7m1 "That's Gotta Hurt" and accompanies Agent Smith's dialogue as he controls Neo in a chokehold, waiting for an oncoming subway train to crash into the both of them. As stated earlier, Davis scores for choir to represent the crying out of humanity, and also uses the machines' chromatic harmonic language among the choral parts, which represents humanity's enslavement to machines. The "Flanging Choir" in 7m1 "That's Gotta Hurt" however is quite the opposite. This

time the synthesizer (a machine), is playing a cluster in the humans' diatonic language [0135] using a sound attempting to mimic the human voice.

12-7. Deep Hit

Davis uses a low percussive synth described simply as a "Deep Hit" (also "Big Hit") to add weight and significance to particular parts of the story. This often occurs in moments when characters learn significant truths, such as when Neo (after awakening in the real world) reaches to feel his headjack for the first time, and Apoc's reaction to learning that Cypher has betrayed the Nebuchadnezzar crew by killing Dozer and (seemingly) Tank. The "Deep Hit" is similar to a bass drum or taiko drum hit, with added low-end bass frequencies. Davis also uses this patch to begin cues and to accent cuts in the film, especially changes of scene. The sound of the "Deep Hit" has continued to be a favorite sound in modern film scoring. It is perhaps most commonly heard in cinematic trailers for its extremely powerful, theater-rumbling sound.

Conclusion

As explained in this dissertation monograph, Don Davis' score for *The Matrix* combines an astonishing number of twentieth-century compositional styles, techniques, and instrumentations. He uses harmonic sets to tonally distinguish humans from machines, minimalism to symbolize the Matrix program, canon and polyrhythm to personify reflective imagery, bitonality to signify the struggle between good and evil, modal shifts to suggest moments of clarity and awakening, leitmotifs, tonal centers, and orchestrations denoting love and death, aleatory for horror, twelve-tone technique for chaos and confusion, fantasy exoticism to reinforce an unreal environment, unusual percussion and extended techniques for piano to create tension and suspense, and electronic instrumentation to add a dystopian, futuristic tone.

Davis describes working on *The Matrix* as one of the best musical experiences he's ever had.¹⁰⁰ Davis' score is easily one of the most complex scores ever composed for a film. This score, more than any before it, or any since, serves as the ultimate bridge between film music and concert music, maintaining a remarkable simultaneous balance of emotionality with intellectualism, all while serving the needs of the film to realize the unique vision of the story's creators. Time will tell if other film composers are able to follow in Davis' footsteps. I hope that any film composers that read this will be inspired to not simply dismiss twentieth-century trends in concert music as inaccessible or uninteresting, but rather will see the merits in continuous historical and stylistic study to improve the quality of original film scores to come.

In Volume II, my original ballet score for *Dracula* features many techniques that are somewhat in the spirit of Don Davis' score for *The Matrix*. These include - the use of female choir to represent the Brides of Dracula, various aleatoric effects which depict moments of horror, the use of shakuhachi and daiko as fantasy exoticism, various extended techniques for piano, and the use of synthesizers to augment the sound of the orchestra.

¹⁰⁰ *The Matrix*, Composer Commentary, 2:16:05-2:16:08.

Bibliography

Adams, Doug. "The Matrix Conclusions." *Film Score Monthly*, vol. 8, no. 9, Oct./Nov. 2003.

Adato, Joseph, and George Judy, compilers and editors. *The Percussionist's Dictionary: Translations, Descriptions and Photographs of Percussion Instruments from Around the World*. Belwin-Mills Publishing Corp., 1984.

Altman, Rick. *Silent Film Sound*. Columbia University Press, 2004.

"Aluminophone, Microtonal Aluminum Tubes Rental in Los Angeles - By Emil Richards." *L.A. Percussion Rentals*, www.lapercussionrentals.com/instruments/aluminophone-microtonal-aluminum-tubes-emil-richards/95.

Baur, Steven, Raymond Knapp, and Jacqueline Warwick, editors. *Musicological Identities: Essays in Honor of Susan McClary*. Routledge, 2016.

Beck, John H., editor. *Encyclopedia of Percussion*. Second ed., Routledge, 2007.

Blades, James. *Percussion Instruments and Their History*. Fifth ed., The Bold Strummer, Ltd., 2005.

Bryant, Raymond, et al. "Wagner Tuba." *Grove Music Online*, Oxford University Press, 2001, doi.org/10.1093/gmo/9781561592630.article.29794.

"Cluster." *Grove Music Online*, Oxford University Press, 2001, doi.org/10.1093/gmo/9781561592630.article.05992.

Cooper, David. *Bernard Herrmann's Vertigo: A Film Score Handbook*. Greenwood Press, 2001.

Cope, David. "Curtis-Smith, Curtis O(Tto) B(Ismarck)." *Grove Music Online*, Oxford University Press, 2001, doi.org/10.1093/gmo/9781561592630.article.42664.

Davies, Hugh. "Instrumental Modifications and Extended Performance Techniques." *Grove Music Online*, Oxford University Press, 2001,

doi.org/10.1093/gmo/9781561592630.article.47629.

DesJardins, Christian. *Inside Film Music: Composers Speak*. Silman-James Press, 2006.

Don Davis. Liner notes. *The Matrix (The Deluxe Edition)*. Varèse Sarabande. 2008. CD.

Gray, Jordan. *The Seventh Major Understanding: A Message of Awakening*. Eternal Light Society Publishing, 2010.

“History of Taiko.” *The Taiko Connection: The Beat of an Ancient Drum in Today's Media*, thetaikoconnection.weebly.com/history.html.

Karlin, Fred, and Rayburn Wright. *On the Track: A Guide to Contemporary Film Scoring*. Second ed., Routledge, 2004.

Lerner, Neil. “Davis, Don.” *Grove Music Online*, Oxford University Press, 1 July 2014, doi.org/10.1093/gmo/9781561592630.article.A2262184.

Locke, Ralph P. “Exoticism.” *Grove Music Online*, Oxford University Press, 26 May 2010, doi.org/10.1093/gmo/9781561592630.article.S45644.

The Matrix. Dir. The Wachowski Brothers. Prod. Joel Silver. Perf. Keanu Reeves and Lawrence Fishburne. Warner Bros., 1999. DVD.

The Matrix Revisited. Dir. Josh Oreck. Prod. Eric Matthies. Warner Bros., 2001. DVD.

Opstad, Jon. “A Conversation with Emil Richards.” *Jon Opstad - Blog*, 25 June 2015, www.jonopstad.com/blog/index.php/2015/06/25/a-conversation-with-emil-richards-3/.

Richards, Emil. *World of Percussion: A Catalog of 300 Standard, Ethnic, and Special Musical Instruments and Effects*. Gwyn Publishing Company, 1972.

Ripin, Edwin M., Hugh Davis, and Thomas J. Kernan. “Prepared Piano.” *Grove Music Online*, Oxford University Press, 16 Oct. 2013, doi.org/10.1093/gmo/9781561592630.article.A2252176.

- Rodier, Timothy, editor. *Don Davis "The Matrix" Full Orchestral Score*. Omni Music Publishing, 2014.
- Stucky, Steven. *Lutosławski and His Music*. Cambridge University Press, 1981.
- Tenzer, Michael. *Balinese Gamelan Music*. Third ed., Tuttle Publishing, 2011.
- “Trans Celeste Rental in Los Angeles - By Emil Richards.” *L.A. Percussion Rentals*,
www.lapercussionrentals.com/instruments/trans-celeste-emil-richards/138?nav=0.
- “Types of Taiko.” *The Taiko Connection: The Beat of an Ancient Drum in Today's Media*,
thetaikoconnection.weebly.com/types-of-taiko.html.
- Whittall, Arnold. “Bitonality.” *Grove Music Online*, Oxford University Press, 2001,
doi.org/10.1093/gmo/9781561592630.article.03161.
- Widdess, Richard. “Śruti (Sans.: 'That Which Is Heard').” *Grove Music Online*, Oxford University Press, 2001, doi.org/10.1093/gmo/9781561592630.article.48149.
- Wilson, Charles. “Octatonic.” *Grove Music Online*, Oxford University Press, 2001,
doi.org/10.1093/gmo/9781561592630.article.50590.

VOLUME II

For the Winston Salem Festival Ballet Company

Chris Heckman

Dracula:

A Ballet in Two Acts

CONTENTS

Act 1

- 1m1 "Prelude" - p.132
- 1m2a "Mina & Jonathan Pt.1" - p.146
- 1m2b "Mina & Jonathan Pt.2" - p.152
- 1m2c "Mina & Jonathan Pt.3" - p.167
- 1m3 "Mina & Dracula" - p.182
- 1m4a "Masquerade Pt.1" - p.210
- 1m4b "Masquerade Pt.2" - p.228
- 1m4c "Masquerade Pt.3" - p.245
- 1m5a "Lucy Pt.1" - p.259
- 1m5b "Lucy Pt.2" - p.270
- 1m6a "Love Eternal Pt.1" - p.279
- 1m6b "Love Eternal Pt.2" - p.287
- 1m7 "Abduction" - p.305

Act 2

- 2m8 "Requiem" - p.313
- 2m9 "Transformation" - p.323
- 2m10 "Mina's Bedroom" - p.346
- 2m11 "Lucy's Attack" - p.359
- 2m12 "Retaliation" - p.373
- 2m13a "Confrontation Pt.1" - p.395
- 2m13b "Confrontation Pt.2" - p.411
- 2m13c "Confrontation Pt.3" - p.440
- 2m14 "Bows & Exit Music" - p.445

INSTRUMENTATION

Shakuhachi
8 Horns
*4 Tenor Trombones
Bass Trombone
Tuba
Contrabass Trombone
Contrabass Tuba

Timpani
Percussion - Bass Drum (as large as possible), Bell Plate (in A), Crotales,
Daiko (as large as possible), Field Drum, Glockenspiel, Mark tree, Roto-toms, Shaker,
Snare Drum, Sus. Cymbal, Tam-tam (large), Tom-toms, Tubular Bells, Vibraphone

Celesta
Organ
Piano
**Synthesizer

Soprano Solo
Choir (SA)

Violin Solo
Cello Solo
Violin 1
Violin 2
Viola
Cello
Contrabass

*Trombones 3-4 require F attachments

**The Synthesizer includes "Big Bang Kit" from ProjectSAM True Strike 2, "Metal Bridge" from EastWest Stormdrum 2, and "Ensemble Crashes" from CineSamples CinePerc

Duration: approx. 54 minutes

1m1 "Prelude"

Chris Heckman

$\text{♩} = 68$

Shakuhachi

Horn 1-4

Horn 5-8

Trombone 1-2

Trombone 3-4

Bass Trombone
Tuba

Contrabass Trombone
Contrabass Tuba

Timpani *mp*

Bass Drum

Tam-tam

Tubular Bells *f poco a poco dim.*

Organ *mp*
[Ped: Flutes 16', 8']

Piano

Synthesizer *f poco a poco cresc.*
[Big Bang Kit]

Choir (SA)

1 2 3 4

Solo Cello

Violin 1

Violin 2

Viola

Cello *legato*

Contrabass *mp*

1m1 "Prelude"

DRACULA

Shax.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

T. C.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

5

6

7

8

S. Vlc.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

art. harm. tremolo gliss. up approx. two 8ves ad lib.

mf

art. harm. tremolo gliss. up approx. two 8ves ad lib.

mf

DRACULA

1m1 "Prelude"

$\text{♩} = 76 (+8)$

overblown rhythmic flutters and chiffs ad lib. bend tone - with vibrato

Shak. *f*

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp. *mp poco a poco dim.*

B. D.

T.-t.

Tub. B. *mp*

Org. *mp*

Pao. *f* *ff* inside - violent gliss. with fingers lift sustain pedal very gradually to slowly shift harmonic colors

Synth. *ff*

Choir (SA)

9 10 11 12

S. Vlc.

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vcl.

Cb. *mp*

DRACULA

1m1 "Prelude"

Musical score for measures 17-20 of "1m1 Prelude" from "Dracula". The score includes parts for Shk., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., T.-t., Tub. B., Org., Pno., Synth., Choir (SA), S. Vlc., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score features various dynamics such as *p* and *ff*, and performance instructions like "flutter".

Measures 17, 18, 19, and 20 are indicated by boxed numbers below the staff lines.

1m1 "Prelude"

DRACULA

♩ = 76

Shk. div. a2

Hn. 1-4 div. a2

Hn. 5-8 div. a2

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp. *choke (beat 1)*

B. D. *choke (beat 1)*

T.-t.

Tub. B.

Org.

Pno.

Synth. *mf*

Choir (SA)

Soprano 1 *p*

Soprano 2 *p*

Alto *p*

div.

21 22 23 24

S. Vic.

Vln. 1 *con sord.*

Vln. 2 *con sord. - legato espress.*

Vla. *p*

Vlc. *con sord. - legato espress.*

Cb. *mf*

DRACULA

1m1 "Prelude"

This musical score page includes the following parts and markings:

- Shak.**: Shaxophone
- Hn. 1-4**: Horns 1-4
- Hn. 5-8**: Horns 5-8
- Tbn. 1-2**: Trombones 1-2
- Tbn. 3-4**: Trombones 3-4
- B. Tbn. Tba.**: Baritone Trombone / Tuba
- Cb. Tbn. Cb. Tba.**: Contrabass Trombone / Contrabass Tuba
- Timp.**: Timpani
- B. D.**: Bass Drum
- T.-t.**: Tom-toms
- Tub. B.**: Tubas
- Org.**: Organ
- Pno.**: Piano
- Synth.**: Synthesizer
- Choir (SA)**: Soprano and Alto voices, marked *mf* with long notes and slurs.
- S. Vle.**: Solo Viola
- Vln. 1**: Violin 1, marked *mf* with long notes and slurs.
- Vln. 2**: Violin 2, marked *mf* with long notes and slurs.
- Vla.**: Viola, marked *port.* with slurs.
- Vcl.**: Violoncello, marked *port.* with slurs.
- Cb.**: Contrabass

Measure numbers 25, 26, 27, and 28 are indicated in boxes below the choir and string staves.

1m1 "Prelude"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

29 30 31 32

S. Vle.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fingerings: 5 4 and 3 4

DRACULA

1m1 "Prelude"

♩ = 88

Shak. **3** **4** a4, brassy and harsh *ff*

Hn. 1-4 *ff* a4, brassy and harsh

Hn. 5-8 *ff*

Tbn. 1-2 *mf* *ff* *sim.*

Tbn. 3-4 *mf* *ff* *sim.*

B. Tbn. Tba. *mf* *ff* *sim.*

Cb. Tbn. Cb. Tba. *mf* *ff* *sim.*

Timp. **3** **4** *p* *ff*

B. D. *p* *ff*

T.-t. *p* *ff*

Tub. B. *p* *ff*

Org. **3** **4** *ff* *Gt.*

Pno. *ff*

Synth. *ff* *2nd* *3rd* *4th* *5th* *6th* *7th* *8th* *9th* *10th* *11th* *12th* *13th* *14th* *15th* *16th* *17th* *18th* *19th* *20th* *21st* *22nd* *23rd* *24th* *25th* *26th* *27th* *28th* *29th* *30th* *31st* *32nd* *33rd* *34th* *35th* *36th* *37th* *38th* *39th* *40th* *41st* *42nd* *43rd* *44th* *45th* *46th* *47th* *48th* *49th* *50th* *51st* *52nd* *53rd* *54th* *55th* *56th* *57th* *58th* *59th* *60th* *61st* *62nd* *63rd* *64th* *65th* *66th* *67th* *68th* *69th* *70th* *71st* *72nd* *73rd* *74th* *75th* *76th* *77th* *78th* *79th* *80th* *81st* *82nd* *83rd* *84th* *85th* *86th* *87th* *88th* *89th* *90th* *91st* *92nd* *93rd* *94th* *95th* *96th* *97th* *98th* *99th* *100th*

Choir (SA) *ff* *ah* *ff* *ah* *ff* *ah*

33 34 35 36

S. Vlc. **3** **4**

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *mf* *ff* *sim.* senza sord.

Cb. *mf* *ff* *sim.*

1m1 "Prelude"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Ch. Tbn.

Timp.

B. D.

T.-L.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

S. Vic.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

37 38 39 40

Detailed description: This is a page of a musical score for the piece "1m1 Prelude" by DRACULA. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Shak. (Shakuhachi), Horns (Hn. 1-4 and Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tbn., Ch. Tbn./Ch. Tbn.), Timpani (Timp.), Bass Drum (B. D.), Tuba (T.-L.), Tub. B., Organ (Org.), Piano (Pno.), Synth., Choir (SA), Violoncello (S. Vic.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violas (Vic.), and Cello (Cb.). The score shows musical notation for each instrument, including notes, rests, and dynamic markings. The Piano part features a prominent bass line with a repeating rhythmic pattern marked with asterisks. The Choir part has vocal lines with some notes circled. The page is numbered 141 at the bottom, and measures 37, 38, 39, and 40 are indicated by boxed numbers at the bottom of the page.

DRACULA

1m1 "Prelude"

♩ = 80 (-8)

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

T-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

S. Vcl.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

41

42

43

44

mf

fff

p

sub. mp

choke

Ped: Flutes 16', 8'

legato espress.

mf

unis. - senza sord.
pizz. random low pitches

mp

mf

sub. mp

1m1 "Prelude"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

S. Vlc.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

45

46

47

48

sim.

mp
approx. one octave higher

approx. one octave higher

DRACULA

1m1 "Prelude"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

T. C.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

S. Vic.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

49

50

51

52

slowly move up approx. one 8ve

mf

slowly move up approx. one 8ve

mf

The image shows a page of a musical score for the piece "1m1 'Prelude'" from the score for "Dracula". The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn./Tbn., Cb. Tbn./Cb. Tbn., Timp., B. D., T. C., Tub. B., Org., Pno., Synth., Choir (SA), S. Vic., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into measures, with measure numbers 49, 50, 51, and 52 indicated in boxes. The Synth. part has dynamic markings of *mf*, *mp*, *mp*, and *p*. The Vln. 1 and Vln. 2 parts have a performance instruction "slowly move up approx. one 8ve" and a dynamic marking of *mf*. There are also some markings like "1/2" and "mf" in the S. Vic. part.

1m1 "Prelude"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

T.-t.

Tub. B.

Org.

Pno.

Synth.
f

Choir (SA)

53

S. Vlc.

Vln. 1
p

Vln. 2
p

Vla.

Vlc.

Cb.

1m2a "Mina & Jonathan Pt.1"

Chris Heckman

$\text{♩} = 76$

Organ

Piano

Solo Violin

Solo Cello

Violin 1

Violin 2

Viola

Cello

Contrabass

1 2 3 4

=

Org.

Pno.

S. Vln.

S. Vlc.

Vln. 1

Vln. 2

Via.

Vlc.

Cb.

5 6 7 8

1m2a "Mina & Jonathan Pt.1"

DRACULA

Musical score for measures 9-12. The score includes parts for Organ (Org.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). Large numbers 5, 3, 6, and 3 are placed above the Organ staff, and 4, 4, 4, and 4 are placed below the Piano staff. Measure numbers 9, 10, 11, and 12 are boxed below the Piano staff. The Organ part has a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Piano part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Violin, Viola, and Violoncello parts have a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Contrabasso part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Viola part has a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Violoncello part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Contrabasso part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Organ part has a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Piano part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Violin, Viola, and Violoncello parts have a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Contrabasso part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Viola part has a 5-measure rest in measure 9, a 3-measure rest in measure 10, a 6-measure rest in measure 11, and a 3-measure rest in measure 12. The Violoncello part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12. The Contrabasso part has a 4-measure rest in measure 9, a 4-measure rest in measure 10, a 4-measure rest in measure 11, and a 4-measure rest in measure 12.

=

♩ = 88

Musical score for measures 13-16. The score includes parts for Organ (Org.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). Large numbers 3 and 4 are placed above the Organ staff and below the Piano staff. Measure numbers 13, 14, 15, and 16 are boxed below the Piano staff. The Organ part has a 3-measure rest in measure 13, a 3-measure rest in measure 14, a 3-measure rest in measure 15, and a 3-measure rest in measure 16. The Piano part has a 4-measure rest in measure 13, a 4-measure rest in measure 14, a 4-measure rest in measure 15, and a 4-measure rest in measure 16. The Violin, Viola, and Violoncello parts have a 3-measure rest in measure 13, a 3-measure rest in measure 14, a 3-measure rest in measure 15, and a 3-measure rest in measure 16. The Contrabasso part has a 4-measure rest in measure 13, a 4-measure rest in measure 14, a 4-measure rest in measure 15, and a 4-measure rest in measure 16. The Organ part has a 3-measure rest in measure 13, a 3-measure rest in measure 14, a 3-measure rest in measure 15, and a 3-measure rest in measure 16. The Piano part has a 4-measure rest in measure 13, a 4-measure rest in measure 14, a 4-measure rest in measure 15, and a 4-measure rest in measure 16. The Violin, Viola, and Violoncello parts have a 3-measure rest in measure 13, a 3-measure rest in measure 14, a 3-measure rest in measure 15, and a 3-measure rest in measure 16. The Contrabasso part has a 4-measure rest in measure 13, a 4-measure rest in measure 14, a 4-measure rest in measure 15, and a 4-measure rest in measure 16.

DRACULA

1m2a "Mina & Jonathan Pt.1"

Musical score for measures 17-20. The score includes staves for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Piano part features a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The Violin 1 part has a dynamic marking of *mp* and a crescendo to *f*. The Violin 2 part has a dynamic marking of *f*. The Viola part has a dynamic marking of *mp*. The Violoncello and Contrabass parts have a dynamic marking of *mp*. The Organ part is mostly silent. The measures are numbered 17, 18, 19, and 20.

=

Musical score for measures 21-24. The score includes staves for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The tempo is marked as $\text{♩} = 76$. The Organ part has a dynamic marking of *mp* and includes a pedal instruction: "Ped: Flutes 16', 8'". The Piano part has a dynamic marking of *mf*. The Violin 1 part has a dynamic marking of *mf*. The Violin 2 part has a dynamic marking of *mp* and is marked "unis.". The Viola part has a dynamic marking of *mp*. The Violoncello and Contrabass parts have a dynamic marking of *mp*. The measures are numbered 21, 22, 23, and 24.

1m2a "Mina & Jonathan Pt.1"

DRACULA

♩ = 80 (+4)

Musical score for measures 25-28. The score includes parts for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 25 and 26 are marked with a large '4' and a large '3' respectively, indicating a 4/4 and 3/4 time signature change. Measure 27 is marked with a large '4' and a '4' below it, indicating a 4/4 time signature. Measure 28 is marked with a large '4' and a '4' below it, indicating a 4/4 time signature. Dynamics include *mp* and *p*. The Organ part has a *mp* dynamic. The Piano part has a *mp* dynamic. The Violin 1 part has a *mf* dynamic. The Violin 2 part has a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic. The Contrabass part has a *p* dynamic.

≡

Musical score for measures 29-32. The score includes parts for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 29, 30, 31, and 32 are marked with a large '4' and a '4' below it, indicating a 4/4 time signature. Dynamics include *mp*, *p*, and *mp*. The Organ part has a *mp* dynamic. The Piano part has a *mp* dynamic. The Violin 1 part has a *mp* dynamic. The Violin 2 part has a *mp* dynamic. The Viola part has a *mp* dynamic. The Violoncello part has a *p* dynamic. The Contrabass part has a *mp* dynamic. The Violoncello part has a *un.* dynamic.

DRACULA

1m2a "Mina & Jonathan Pt.1"

Musical score for measures 33-36. The score includes parts for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 33 and 34 are marked with a box containing the number 33 and 34 respectively. Measures 35 and 36 are marked with a box containing the number 35 and 36 respectively. The Organ part has a dynamic marking of *mp*. The Piano part has a dynamic marking of *mf*. The Violin 1 and 2 parts have a dynamic marking of *mf*. The Viola part has a dynamic marking of *mp*. The Violoncello and Contrabass parts have a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs.

Musical score for measures 37-40. The score includes parts for Organ (Org.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 37 and 38 are marked with a box containing the number 37 and 38 respectively. Measures 39 and 40 are marked with a box containing the number 39 and 40 respectively. The Piano part has a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs.

1m2a "Mina & Jonathan Pt.1"

DRACULA

♩ = 76 (-4)

Musical score for measures 41-44. The score includes parts for Organ (Org.), Piano (Pno.), Solo Violin (S. Vln.), Solo Viola (S. Vlc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 41 and 42 are marked with boxed numbers. Measure 43 features dynamic markings of *mf* and *unis.* for the Violin I and II parts, and *mp* and *div.* for the Viola part. Measure 44 features a dynamic marking of *mp* for the Contrabass part. A large black triangle is drawn over the score at the beginning of measure 43, indicating a section change or rehearsal mark.

//

Attacca

Musical score for measures 45-46. The score includes parts for Organ (Org.), Piano (Pno.), Solo Violin (S. Vln.), Solo Viola (S. Vlc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). Measures 45 and 46 are marked with boxed numbers. The Organ and Piano parts are empty for these measures. The Violin I and II parts have notes in measure 45. The Viola, Violoncello, and Contrabass parts have notes in measure 46.

1m2b "Mina & Jonathan Pt.2"

Chris Heckman

♩ = 122

Crotales

Glockenspiel

Mark Tree

Tam-tam

Celesta

Organ

Piano

Choir (SA)

Violin 1

Violin 2

Viola

Cello

Contrabass

3
4

3
4

1 2 3 4

(senza sord.)

(senza sord.)

(senza sord.)

(senza sord.)

mf

scrape with tri. beater

p

mf

mp

mp

[Sw: Flutes 8', 2']

[Gt: Principals 8', 4' + Solo Reed 8']

[Ped: Principals 16', 8']

mp

mp

p

mm.

p

mm.

p

mm.

1m2b "Mina & Jonathan Pt.2"

DRACULA

Crot. *bowed*
pp

Glock.

M. Tree

T.-t.

Cel.

Org. *f*

Pno. *p*

Choir (SA) *f*

5 6 7 8

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla.

Vic.

Cb.

DRACULA

1m2b "Mina & Jonathan Pt.2"

♩ = 123 (+1)

The musical score is arranged in a system with the following parts from top to bottom:

- Crot.** (Crotchet): Treble clef, *mp* dynamic, followed by a *sim.* dynamic marking.
- Glock.** (Glockenspiel): Treble clef, playing a rhythmic pattern in the final measure.
- M. Tree** (M. Tree): Empty staff.
- T.-t.** (T.-t.): Empty staff.
- Cel.** (Cello): Treble clef, playing a melodic line in the final measure.
- Org.** (Organ): Treble and Bass clefs, playing a melodic line in the treble and a bass line in the bass.
- Pno.** (Piano): Treble and Bass clefs, playing a melodic line in the treble and a bass line in the bass.
- Choir (SA)** (Choir Soprano/Alto): Treble clef, playing a melodic line.
- Vln. 1** (Violin 1): Treble clef, *sim.* dynamic, playing a melodic line.
- Vln. 2** (Violin 2): Treble clef, *sim.* dynamic, playing a melodic line.
- Vla.** (Viola): Empty staff.
- Vlc.** (Violoncello): Empty staff.
- Cb.** (Contrabass): Empty staff.

Measure numbers 9, 10, 11, and 12 are indicated in boxes below the choir part.

1m2b "Mina & Jonathan Pt.2"

DRACULA

The musical score is arranged in a system with the following parts from top to bottom:

- Crot.
- Glock.
- M. Tree
- T.-L.
- Cel.
- Org.
- Pno.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

Measures 13, 14, 15, and 16 are indicated by boxed numbers below the choir part. The piano part includes a fermata in measure 16 marked with an asterisk (*).

DRACULA

1m2b "Mina & Jonathan Pt.2"

This musical score is for the piece "Mina & Jonathan Pt.2" from the film "Dracula". It features a variety of instruments and a choir. The score is divided into four measures, numbered 17 through 20. The instruments and their parts are as follows:

- Crot.**: Crochet (Crotchet) part, mostly rests.
- Glock.**: Glockenspiel part, with a melodic line in measure 20.
- M. Tree**: M. Tree part, mostly rests.
- T.-t.**: T.-t. part, mostly rests.
- Cel.**: Cello part, with a melodic line in measure 20.
- Org.**: Organ part, with a melodic line in measure 20.
- Pno.**: Piano part, with a melodic line in measure 20.
- Choir (SA)**: Choir (Soprano/Alto) part, with a melodic line in measure 20.
- Vln. 1**: Violin 1 part, with a melodic line in measure 20.
- Vln. 2**: Violin 2 part, with a melodic line in measure 20.
- Vla.**: Viola part, with a melodic line in measure 20, marked *pizz.* and *mf*.
- Vic.**: Violoncello part, with a melodic line in measure 20, marked *pizz.* and *mf*.
- Cb.**: Contrabass part, mostly rests.

The score is written in 2/4 time and features a key signature of one flat (B-flat). The measures are numbered 17, 18, 19, and 20. The score includes various musical notations such as rests, notes, and dynamics.

1m2b "Mina & Jonathan Pt.2"

DRACULA

This musical score page includes the following parts and markings:

- Crot.**: Crochet (snare drum) with a long sustained note across measures 21-24.
- Glock.**: Glockenspiel with a melodic line starting in measure 24.
- M. Tree**: Mallet tree.
- T.-t.**: Tom-tom.
- Cel.**: Cello with a melodic line starting in measure 24.
- Org.**: Organ with a melodic line starting in measure 24, including a marking "+ Principal 16'".
- Pno.**: Piano with a melodic line starting in measure 24, including a marking "* 220".
- Choir (SA)**: Soprano and Alto voices with a long sustained note across measures 21-24.
- Vln. 1**: Violin 1 with a melodic line starting in measure 22, including a marking "trwt".
- Vln. 2**: Violin 2 with a melodic line starting in measure 22, including a marking "trwt".
- Vla.**: Viola with a melodic line starting in measure 21.
- Vic.**: Violoncello with a melodic line starting in measure 21.
- Cb.**: Contrabass with a melodic line starting in measure 21.

Measure numbers 21, 22, 23, and 24 are indicated in boxes below the choir part.

DRACULA

1m2b "Mina & Jonathan Pt.2"

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Crot.** (Crochet): *pp* (measures 25-26), *mp* (measures 27-28)
- Glock.** (Glockenspiel): *mf* (measures 25-26)
- M. Tree** (Mallet Tree): (Measures 25-28)
- T.-t.** (Tutti): *p* (measure 25), *mf* (measures 26-28)
- Cel.** (Celesta): *mp* (measures 27-28)
- Org.** (Organ): *mf* (measures 25-28)
- Pno.** (Piano): *mp* (measures 27-28)
- Choir (SA)**: *mf* (measures 27-28), with glissando markings: "gliss. down approx. one 8ve" (measures 27-28)
- Vln. 1** (Violin 1): (Measures 25-28)
- Vln. 2** (Violin 2): (Measures 25-28)
- Vla.** (Viola): *mf* (measures 27-28)
- Vlc.** (Violoncello): *mf* (measures 27-28)
- Cb.** (Contrabass): *mf* (measures 27-28), *pizz.* (measures 25-26)

Measure numbers 25, 26, 27, and 28 are indicated in boxes below the choir part.

1m2b "Mina & Jonathan Pt.2"

DRACULA

Crot.

Glock.

M. Tree

T-t.

Cel.

Org.

Pno.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

29

30

31

32

la la la la la la

la la la la la la

sfz

sfz

* *sfz*

DRACULA

1m2b "Mina & Jonathan Pt.2"

The musical score is arranged in a system with the following parts from top to bottom:

- Crot.** (Crotchet): Treble clef, featuring a melodic line with a *pp* dynamic marking.
- Glock.** (Glockenspiel): Treble clef, featuring a rhythmic accompaniment.
- M. Tree** and **T.-t.** (Timpani): Percussion staves, currently empty.
- Cel.** (Celesta): Treble clef, featuring a melodic line with a *pp* dynamic marking.
- Org.** (Organ): Treble and Bass clefs, featuring a melodic line with a *pp* dynamic marking.
- Pno.** (Piano): Treble and Bass clefs, featuring a melodic line with a *pp* dynamic marking and a *2da* marking.
- Choir (SA)**: Treble and Bass clefs, featuring vocal lines with the lyrics "la la la la la la la" and a *gliss.* marking.
- Vln. 1** and **Vln. 2** (Violins): Treble clefs, currently empty.
- Vla.** (Viola): Treble clef, featuring a melodic line.
- Vlc.** (Violoncello): Bass clef, featuring a melodic line.
- Cb.** (Contrabasso): Bass clef, featuring a melodic line.

Measure numbers 33, 34, 35, and 36 are indicated in boxes below the choir part.

1m2b "Mina & Jonathan Pt.2"

DRACULA

This musical score is for the piece "Mina & Jonathan Pt.2" from the work "DRACULA". It spans measures 37 to 40. The score includes parts for Crotchet, Glockenspiel, M. Tree, T-t., Cel., Org., Pno., Choir (SA), Vin. 1, Vin. 2, Vla., Vlc., and Cb. The Crotchet part has a *mp* dynamic. The Glockenspiel part has a *mp* dynamic. The T-t. part features a *p* dynamic with a "scrape" effect and a *mf* dynamic. The Cel., Org., and Pno. parts have a *mp* dynamic. The Choir (SA) part has a *p* dynamic with *mm.* markings. The Cb. part has a *mp* dynamic. The score is marked with measure numbers 37, 38, 39, and 40.

DRACULA

1m2b "Mina & Jonathan Pt.2"

This musical score page includes the following parts and markings:

- Crot.**: Crochet (snare drum) part, mostly empty.
- Glock.**: Glockenspiel part with a melodic line in measures 43 and 44.
- M. Tree**: Mallet percussion part, empty.
- T.-t.**: Tom-tom part, empty.
- Cel.**: Cello part with a melodic line in measures 43 and 44.
- Org.**: Organ part, empty.
- Pno.**: Piano part with a melodic line in measures 43 and 44, including the marking ** fa*.
- Choir (SA)**: Soprano and Alto choir part with a melodic line in measures 41 and 42.
- Vln. 1**: Violin 1 part with dynamics *p*, *f*, and *p*.
- Vln. 2**: Violin 2 part with dynamics *p*, *f*, and *p*.
- Vla.**: Viola part, empty.
- Vlc.**: Violoncello part, empty.
- Cb.**: Contrabass part, empty.

Measure numbers 41, 42, 43, and 44 are indicated in boxes below the choir part.

1m2b "Mina & Jonathan Pt.2"

DRACULA

Crot.

Glock.

M. Tree

T-t.

Cel.

Org.

Pno.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

45

46

47

48

* *rit.*

DRACULA

1m2b "Mina & Jonathan Pt.2"

This musical score is for the piece "Mina & Jonathan Pt.2" from the film "Dracula". The score is arranged for a large ensemble and includes the following parts:

- Crot.** (Crotchet) - Empty staff.
- Glock.** (Glockenspiel) - Features a melodic line starting in measure 50.
- M. Tree** (M. Tree) - Empty staff.
- T.-t.** (T. t.) - Empty staff.
- Cel.** (Cello) - Features a melodic line starting in measure 50, with a slur over measures 51 and 52.
- Org.** (Organ) - Empty staff.
- Pno.** (Piano) - Features a melodic line starting in measure 50, with a slur over measures 51 and 52. There are two asterisks with the letters "aa" below the staff in measures 51 and 52.
- Choir (SA)** - Features a vocal line with a slur over measures 51 and 52.
- Vln. 1** (Violin 1) - Features a melodic line with a slur over measures 51 and 52.
- Vln. 2** (Violin 2) - Features a melodic line with a slur over measures 51 and 52.
- Vla.** (Viola) - Empty staff.
- Vlc.** (Violoncello) - Empty staff.
- Cb.** (Contrabass) - Empty staff.

Measure numbers 49, 50, 51, and 52 are indicated in boxes below the choir and violin staves.

1m2b "Mina & Jonathan Pt.2"

DRACULA

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Crot.
- Glock.
- M. Tree (marked *mp*)
- T.-t.
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano, marked with * *Da* *)
- Choir (SA)
- Vln. 1 (Violin 1, marked *tr*)
- Vln. 2 (Violin 2, marked *tr*)
- Vla. (Viola)
- Vic. (Violoncello)
- Cb. (Contra Bass)

Measure numbers 53, 54, 55, and 56 are indicated in boxes below the choir part.

DRACULA

1m2b "Mina & Jonathan Pt.2"

molto rit.

Attacca

The musical score is arranged in a system with the following parts from top to bottom: Crota (Cro.), Glockenspiel (Glock.), M. Tree (M. Tree), T-t. (T-t.), Cel. (Cel.), Org. (Org.), Pno. (Pno.), Choir (SA), Vln. 1 (Vln. 1), Vln. 2 (Vln. 2), Vla. (Vla.), Vlc. (Vlc.), and Cb. (Cb.). The score is divided into two measures, 57 and 58, by a double bar line. A large '5/4' time signature is placed vertically across the double bar line. The tempo marking *molto rit.* is at the beginning, and *Attacca* is at the end. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *f*. The Vln. 2 part has a dynamic marking *p* followed by *f* and then *p* again. The Choir (SA) part has a *pp* marking at the end of measure 58.

1m2c "Mina & Jonathan Pt.3"

DRACULA

This page of a musical score features multiple staves for various instruments and voices. The score is divided into four measures, with measure numbers 5, 6, 7, and 8 indicated at the bottom. Large '6/4' time signatures are placed vertically in the first and third measures. The instruments listed on the left include Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Ch. Tbn. Ch. Tba., Timp., B. D., Crof. (with 'bowed' and 'mf' markings), Glock., Shk., T.-t., Cel., Org., Pno., Synth., S. Sop., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The S. Sop. staff has a melodic line with a 'mp' dynamic marking. The Vln. 1 and 2 staves have a simple melodic line. The Vla. and Vlc. staves have a complex, rhythmic accompaniment. The Cb. staff has a simple bass line. The Pno. and Synth. staves are mostly empty. The Choir (SA) staff is also empty.

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

Glock.

Shk.

T.-L.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

9 10 11 12

ord. sul A - art. harm. gliss. up approx. one 8ve ad lib.

ord. sul A - art. harm. gliss. up approx. one 8ve ad lib.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

scrape with tri. beater *p*

ord. sul A - art. harm. gliss. up approx. one 8ve ad lib.

ord. sul A - art. harm. gliss. up approx. one 8ve ad lib.

1m2c "Mina & Jonathan Pt.3"

DRACULA

♩ = 84 (+8)

bend tones with vibrato ad lib.

overblow to produce harmonic

Shak. *sfz* → *mf*

Hn. 1-4

Hn. 5-8

Tbn. 1-2 *pp* *a2* *mf* *pp*

Tbn. 3-4 *pp* *a2* *gliss.* *mf* *pp*

B. Tbn. Tbn.

Cb. Tbn. Cb. Tbn.

Timp. *mp*

B. D. *mp*

Crot.

Glock.

Shk. *f* *p* *f* *p*

T.-t.

Cel.

Org.

Pno.

Synth. *mf*

S. Sop.

Choir (SA)

13 14 15 16

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *col legno* *mf*

Vcl. *col legno* *p* *mf* *p* *mf*

Cb. *col legno* *p* *mf* *p* *mf*

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak. *a4 - stopped*

Hn. 1-4 *mf* *a4 - stopped*

Hn. 5-8 *mf*

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

Crot.

Glock.

Shk.

T.-t.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA) *mf* *gliss. down approx. one 8ve* *gliss.* *ah*

17 18 19 20

Vln. 1 *legato* *p poco a poco cresc.*

Vln. 2

Vla.

Vlc. *p* *mf* *p* *mf*

Cb.

1m2c "Mina & Jonathan Pt.3"

DRACULA

Shk.

Hn. 1-4
mf

Hn. 5-8
mf

Tbn. 1-2
p *gliss.* *f* *p*

Tbn. 3-4
p *gliss.* *f* *p*

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Croc.

Glock.

Shk.

T.-t.
p

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)
(beat 2) *gliss.* *mf*
(beat 2) *gliss.* *mf*

21 22 23 24

Vin. 1
legato

Vin. 2
p poco a poco cresc.

Vla.
mf

Vlc.
p *mf* *p* *mf*

Cb.
mf *p* *mf*

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak. *sfz*

Hn. 1-4

Hn. 5-8

Tbn. 1-2 *p* *slow pitch bends ad lib.* *gliss.*

Tbn. 3-4 *p* *slow pitch bends ad lib.* *gliss.*

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

Crot.

Glock. *mp*

Shk.

T.-t. *f*

Cel. *mp*

Org.

Pno. *inside - gliss. with fingers* *f* *ff*

Synth.

S. Sop.

Choir (SA) *random whispering ad lib.* *mf* (beat 2) *gliss.*

25 26 27 28

Vln. 1 *aprox. range - ad lib.* *gliss.* *sfz*

Vln. 2 *aprox. range - ad lib.* *gliss.* *sfz*

Vla. *mf*

Vlc. *p poco a poco cresc.* *mf* *p*

Cb. *p poco a poco cresc.* *mf*

1m2c "Mina & Jonathan Pt.3"

DRACULA

Musical score for 1m2c "Mina & Jonathan Pt.3". The score includes staves for Shk., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., Cb. Tbn./Cb. Tba., Timp., B. D., Croc., Glock., Shk., T.-L., Cel., Org., Pno., Synth., S. Sop., and Choir (SA). The score is divided into measures 29, 30, 31, and 32. The piano part features a glissando and a forte (ff) dynamic. The strings include a glissando and a forte (ff) dynamic. The violin parts are marked with a glissando and a forte (ff) dynamic. The viola part is marked with a glissando and a forte (ff) dynamic. The cello and double bass parts are marked with a piano (p) dynamic. The score includes various musical notations such as dynamics (p, mf, ff), articulation (gliss., legato), and performance instructions (p poco a poco cresc.).

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak.

Hn. 1-4
div. a2
p *f* *p*

Hn. 5-8
p *f* *p*

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.
p poco a poco cresc.

Crot.

Glock.

Shk.

T-t.
random fast tapping with tri. beater ad lib.

Cel.
mf ord. *p*

Org.

Pno.

Synth.
mf

S. Sop.

Choir (SA)

33 34 35 36

Vln. 1

Vln. 2
p poco a poco cresc.

Vla.

Vlc.
mp

Cb.
mp

1m2c "Mina & Jonathan Pt.3"

DRACULA

Shak.

Hn. 1-4
a4 - open
mp → *mf*

Hn. 5-8
open
mp → *mf*

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.
mp → *mf*

Timp.

B. D.

Crot.

Glock.

Shk.

T. T.
f → *p*

Cel.

Org.
p

Pno.
mp

Synth.
mf

S. Sop.

Choir (SA)

Vin. 1
mf

Vin. 2
mp

Vla.
mp

Vlc.
mf

Cb.
mf → *ff* → *mf* → *ff*

37 38 39 40

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak. *div. a2*

Hn. 1-4 *p* *f* *p*

Hn. 5-8 *p* *f* *p*

Tbn. 1-2 *mf* *gliss.*

Tbn. 3-4 *mf* *gliss.*

B. Tbn. Tba. *a2* *mf* *f*

Cb. Tbn. Cb. Tba. *a2* *mf* *f*

Timp. *mf* *f*

B. D. *mf*

Crot. *mf*

Glock. *mf*

Shk. *f* *p* *f*

T-t. *f* *p* *f*

Cel. *mf*

Org. *mp*

Pno. *mf* *f* *inside*

Synth.

S. Sop. *gliss. from lowest to highest pitches ad lib.* *p*

Choir (SA) *gliss. from lowest to highest pitches ad lib.* *p*

41 42 43 44

Vln. 1 *art. harm. trem. gliss. up approx. two 8ves ad lib.* *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *ff* *mf* *ff*

Cb. *mf*

1m2c "Mina & Jonathan Pt.3"

DRACULA

overblown rhythmic flutters and chiffs ad lib.

Shk. *f*

Hn. 1-4 *f* *g4*

Hn. 5-8 *f* *div. a2*

Tbn. 1-2 *f* *gliss.*

Tbn. 3-4 *f* *gliss.*

B. Tbn. Tba. *f* *gliss.*

Cb. Tbn. Cb. Tba. *f* *gliss.*

Timp.

B. D. *f poco a poco dim.*

Croc.

Glock.

Shk. *f* *p* *mf* *pp*

T.-L. choke (beat 1)

Cel.

Org.

Pno. *fff* *f < fff*

Synth. *mf*

S. Sop. *f* *mp* *f* *mf*

Choir (SA) *f* *mp* *f* *mf*

45 46 47 48

Vin. 1 *f*

Vin. 2 *f poco a poco dim.* *mf*

Vla. *f poco a poco dim.* *mf*

Vlc. *f poco a poco dim.* *ff* *mf* *f*

Cb. *f poco a poco dim.* *ff* *mf* *f*

DRACULA

1m2c "Mina & Jonathan Pt.3"

Musical score for 'Mina & Jonathan Pt.3'. The score includes parts for Shk., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Croc., Glock., Shk., T.-t., Cel., Org., Pno., Synth., S. Sop., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into measures 49, 50, 51, and 52. Dynamics include *fp*, *mf*, *p*, *dim.*, *gliss.*, *mf poco a poco dim.*, *f*, *mf*, *random whispering ad lib.*, and *mp*.

1m2c "Mina & Jonathan Pt.3"

DRACULA

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D. *pp*

Crot.

Glock.

Shk.

T.-t.

Cel.

Org.

Pno. *mp* *p*

Synth. *mf*

S. Sop.

Choir (SA) *f* *ppp*

53 54 55 56

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

DRACULA

1m2c "Mina & Jonathan Pt.3"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

Glock.

Shk.

T.-t.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

57

58

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for the piece 'DRACULA 1m2c "Mina & Jonathan Pt.3"'. The score is arranged in a vertical column of staves. The instruments listed on the left are: Shak. (Shakuhachi), Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trombone/Tuba), Cb. Tbn. Cb. Tba. (Cornet Trombone/Cornet Tuba), Timp. (Timpani), B. D. (Bass Drum), Crot. (Crotchet), Glock. (Glockenspiel), Shk. (Shakuhachi), T.-t. (Tamtam), Cel. (Cello), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), S. Sop. (Soprano), Choir (SA) (Choir Soprano Alto), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score shows musical notation for each instrument, including clefs, time signatures, and notes. There are two boxed numbers, 57 and 58, indicating measure numbers. The Pno. part has a long, sweeping line with a dotted line underneath it.

1m3 "Mina & Dracula"

Chris Heckman

♩ = 70

The score is arranged in a standard orchestral layout. The top section includes Horns (1-4 and 5-8), Trombones (1-2 and 3-4), Bass Trombone/Tuba, and Contrabass Trombone/Contrabass Tuba. The middle section includes Bass Drum, Crotales, Glockenspiel, Mark Tree, Shaker, and Tam-tam. The bottom section includes Celesta, Organ, Piano, Synthesizer, Choir (SA), Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features various musical notations such as dynamics (ff, p, f), articulation (gliss., col legno), and performance instructions (inside - gliss. with fingers, random whispering ad lib.). A 'Big Bang Kit' is indicated for the Synthesizer. The bottom section is divided into four measures, each marked with a circled number (1, 2, 3, 4). The Violin and Cello parts have complex rhythmic patterns and dynamic markings.

1m3 "Mina & Dracula"

DRACULA

♩ = 76 (+6)

♩ = 70 (-6)

Hrn. 1-4
 Hrn. 5-8
 Tbn. 1-2
 Tbn. 3-4
 B. Tbn.
 Tbn.
 Cb. Tbn.
 Cb. Tbn.
 B. D.
 Crost.
 Glock.
 M. Tree
 Shk.
 T.-t.
 Cel.
 Org.
 Pno.
 Synth.
 Choir (SA)

5 6 7 8

div. a3
 p f p

div. a2
 p f p

div. - non vib.
 p f p

div. a7 - non vib.
 p f p

unis. - col legno
 p f p

div. a4 - play art. harm. to sound 15ma
 p f p

div. a3 - play art. harm. to sound 15ma
 p f p

div. a7 - play. art. harm. to sound 15ma
 p f p

play. art. harm. to sound 15ma
 p f p

unis. - col legno
 p f p

DRACULA

1m3 "Mina & Dracula"

♩ = 76 (+6)

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Crot.

Glock.

M. Tree

Shk.

T.-t.

Cel.

Org.

Pno.

Synth.

Choir (SA)

9 10 11 12

Vln. 1
gliss. up
mp mf f ff ord. - molto legato

Vln. 2
gliss. up
mp mf f ff ord.

Vla.
mp mf gliss. up f ff

Vcl.
gliss. down
mp mf gliss. up f ff

Cb.

1m3 "Mina & Dracula"

DRACULA

This musical score page includes the following parts and markings:

- Horn (Hn. 1-4, 5-8):** Parts 1-4 and 5-8, with fingerings 5, 4, 5, 4.
- Tuba (Tbn. 1-2, 3-4):** Parts 1-2 and 3-4, with fingerings 4, 4, 4, 4.
- Baritone Tuba (B. Tbn. Tba.):** Part with no fingerings.
- Contrabass Tuba (Cb. Tbn. Cb. Tba.):** Part with no fingerings.
- Bass Drum (B. D.):** Part with dynamic *f* and fingerings 5, 4, 5, 4.
- Cymbal (Crot.):** Part with fingerings 4, 4, 4, 4.
- Glockenspiel (Glock.):** Part with fingerings 4, 4, 4, 4.
- M. Tree:** Part with fingerings 4, 4, 4, 4.
- Shk.:** Part with no fingerings.
- T.-t.:** Part with no fingerings.
- Cello (Cel.):** Part with fingerings 5, 4, 5, 4.
- Organ (Org.):** Part with dynamic *mp* and fingerings 4, 4, 4, 4. Includes a box: **Ped: Flutes 16', 8'**.
- Piano (Pno.):** Part with no fingerings.
- Synth.:** Part with dynamic *f* and no fingerings.
- Choir (SA):** Part with no fingerings.
- Violin 1 (Vln. 1):** Part with dynamic *mf* and fingerings 5, 4, 5, 4.
- Violin 2 (Vln. 2):** Part with dynamic *mp* and fingerings 5, 4, 5, 4.
- Viola (Vla.):** Part with dynamic *mp* and fingerings 4, 4, 4, 4.
- Violoncello (Vic.):** Part with dynamic *mp* and fingerings 4, 4, 4, 4. Includes a box: **div.**
- Contra Bass (Cb.):** Part with no fingerings.

Measure numbers 13, 14, 15, and 16 are indicated in boxes below the score.

DRACULA

1m3 "Mina & Dracula"

Musical score for 'DRACULA 1m3 "Mina & Dracula"'. The score is divided into two systems. The first system includes percussion instruments: Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., B. D., Crost., Glock., M. Tree, Shk., and T.-t. The second system includes string instruments: Cel., Org., Pno., Synth., and Choir (SA). The score features a 4-measure pattern that repeats, with measures 17, 18, 19, and 20 marked. The time signature changes from 4/4 to 3/4, then back to 4/4, then to 6/4, and finally back to 3/4. Dynamics include *mp*, *f*, and *p*. Performance instructions include 'scrape side with tri. beater' and 'div. - ord.'. The score is written for a full orchestra and choir.

1m3 "Mina & Dracula"

DRACULA

$\text{♩} = 120$
a4 - legato
p

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tba.
Cb. Tbn.
Cb. Tba.

B. D.
Crot.
Glock.
M. Tree
Shk.
T.-t.

Cel.
Org.

Pno. *mf*

Synth. *f*

Choir (SA)

21 22 23 24

Vln. 1
Vln. 2
Vla. *legato espress.*
mp
Vic.
Cb.

DRACULA

1m3 "Mina & Dracula"

This musical score page contains the following parts and markings:

- Horn 1-4 (Hn. 1-4):** *mf*, with a long slur across measures 25-26.
- Horn 5-8 (Hn. 5-8):** *mf*, with a long slur across measures 25-26.
- Tuba 1-2 (Tbn. 1-2):** *mf*, with a long slur across measures 25-26.
- Tuba 3-4 (Tbn. 3-4):** *mf*, with a long slur across measures 25-26.
- Bass Tuba (B. Tbn. Tba.):** *mf*, with a long slur across measures 25-26.
- Contrabass Tuba (Cb. Tbn. Cb. Tba.):** *mf*, with a long slur across measures 25-26.
- Bass Drum (B. D.):** Sparse rhythmic notation.
- Cymbal (Crot.):** Sparse rhythmic notation.
- Glockenspiel (Glock.):** Sparse rhythmic notation.
- Maracas (M. Tree):** Sparse rhythmic notation.
- Shaker (Shk.):** Sparse rhythmic notation.
- Tom-tom (T.-t.):** Sparse rhythmic notation, with *mf* and *ff* markings.
- Celesta (Cel.):** Sparse rhythmic notation.
- Organ (Org.):** Sparse rhythmic notation.
- Piano (Pno.):** Melodic line with slurs and dynamic markings.
- Synthesizer (Synth.):** Sparse rhythmic notation.
- Choir (SA):** Two staves with *mf* dynamic marking and long slurs.
- Violin 1 (Vln. 1):** *mf*, with a long slur across measures 25-26.
- Violin 2 (Vln. 2):** *mf*, with a long slur across measures 25-26.
- Viola (Vla.):** *f*, with a long slur across measures 25-26.
- Violoncello (Vlc.):** Sparse rhythmic notation.
- Double Bass (Cb.):** Sparse rhythmic notation.

Measure numbers 25, 26, 27, and 28 are indicated in boxes at the bottom of the page.

1m3 "Mina & Dracula"

DRACULA

This musical score page includes the following parts and instruments:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- Glock. (Glockenspiel)
- M. Tree (Mild Tree)
- Shk. (Shaker)
- T.-l. (Tambourine)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vic. (Violoncello)
- Cb. (Cello)

The score spans measures 29 to 32. The T.-l. part includes dynamic markings *mf* and *f*. The Pno. part includes a performance instruction: * 2a.

DRACULA

1m3 "Mina & Dracula"

This musical score is for the piece "DRACULA 1m3 'Mina & Dracula'". It is a multi-staff score for a full orchestra and choir. The instruments listed on the left are: Horns 1-4 and 5-8, Trombones 1-2 and 3-4, Baritone Trombone, Contrabass Trombone, Bass Drum, Cymbals, Glockenspiel, M. Tree, Snare Drum, Tom-tom, Celesta, Organ, Piano, Synthesizer, Choir (SA), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is divided into four measures, numbered 33, 34, 35, and 36. The piano part features a melodic line with some grace notes. The choir part has a vocal line with a long note in measure 33. The strings play sustained chords.

1m3 "Mina & Dracula"

DRACULA

♩ = 80

Score for measures 37-40, featuring the following instruments and parts:

- Hn. 1-4**: Horns 1-4
- Hn. 5-8**: Horns 5-8
- Tbn. 1-2**: Trumpets 1-2
- Tbn. 3-4**: Trumpets 3-4
- B. Tbn. Tba.**: Baritone Trumpet / Trombone
- Cb. Tbn. Cb. Tba.**: Bass Trombone / Euphonium
- B. D.**: Bass Drum
- Crot.**: Crotales
- Glock.**: Glockenspiel
- M. Tree**: Mallet Tree
- Shk.**: Shaker
- T.-t.**: Tom-toms (ord., scrape front)
- Cel.**: Cymbals
- Org.**: Organ
- Pno.**: Piano (both hands 8va, mp poco a poco cresc.)
- Synth.**: Synthesizer
- Choir (SA)**: Soprano and Alto
- Vln. 1**: Violin 1 (p poco a poco cresc., div.)
- Vln. 2**: Violin 2 (p poco a poco cresc.)
- Vla.**: Viola (p poco a poco cresc., legato espress., f, div.)
- Vlc.**: Violoncello (p poco a poco cresc., div.)
- Cb.**: Contrabass (p poco a poco cresc.)

Measures 37, 38, 39, and 40 are indicated by boxed numbers at the bottom of the score.

DRACULA

1m3 "Mina & Dracula"

The musical score is arranged in a vertical stack of staves. The instruments and parts from top to bottom are:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- Glock. (Glockenspiel) with *mp* dynamic.
- M. Tree (Mallet Tree) with dynamic markings *p* and *f*.
- Shk. (Shaver)
- T.-t. (Tambourine) with *ord.* (order) and *scrape front* markings, and dynamics *mf* and *ff*.
- Cel. (Celesta) with *mp* dynamic.
- Org. (Organ)
- Pno. (Piano) with *mf* dynamic and a complex rhythmic pattern.
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vin. 1 (Violin 1) with *mp* dynamic.
- Vin. 2 (Violin 2) with *mp* dynamic.
- Vla. (Viola) with *mp* dynamic.
- Vlc. (Violoncello) with *f* dynamic and a *post.* (pizzicato) marking.
- Cb. (Contrabass) with *mp* dynamic.

Measure numbers 41, 42, 43, and 44 are indicated in boxes below the choir staff.

1m3 "Mina & Dracula"

DRACULA

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Horns 1-4 and 5-8, Trombones 1-2 and 3-4, Baritone Trombone, and Contrabass Trombone), Percussion (Bass Drum, Crotales, Glockenspiel, M. Tree, Shk.), and Strings (Violins, Viola, Violoncello, and Contrabass). The bottom section includes a Piano, Synthesizer, and a Choir (Soprano/Alto). The score is divided into four measures, numbered 45 through 48. Measure 45 features a Glockenspiel with a *mf* dynamic and a Tuba with *p* and *f* dynamics. Measure 46 shows a Tuba with *mf* and *ff* dynamics, and a Piano with a *f* dynamic. Measure 47 includes a Tuba with *mf* and *ff* dynamics, and a Piano with a *f* dynamic. Measure 48 features a Tuba with *mf* and *ff* dynamics, and a Piano with a *f* dynamic. The Piano part is highly detailed with many notes and ornaments. The Tuba part has specific performance instructions: "ord." and "scrape front". The Choir part is marked with asterisks and a "unis." instruction. The string parts have various dynamics and articulations.

DRACULA

1m3 "Mina & Dracula"

♩ = 92

Musical score for orchestra and choir, measures 49-52. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- B. D.
- Crot.
- Glock.
- M. Tree
- Shk.
- T.-t.
- Cel.
- Org.
- Pno.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

Measure numbers 49, 50, 51, and 52 are indicated in boxes below the score. Dynamics include *mp*, *mf*, *pp*, *ff*, and *f*. Performance instructions include "ord.", "bowed", and "div.". The piano part features a complex rhythmic pattern with sixteenth notes and rests.

1m3 "Mina & Dracula"

DRACULA

Score for "Mina & Dracula" (DRACULA), measures 53-56. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- B. D. (*mf*)
- Crot. (*pp*)
- Glock.
- M. Tree
- Shk.
- T.-t. (*f*)
- Cel. (*mp poco a poco cresc.*)
- Org. (*mp*) [Gt: Principals 8', 4']
- Pno. (*mp poco a poco cresc.*)
- Synth. (*f*)
- Choir (SA) (*mf*)
- Vln. 1 (*mf*)
- Vln. 2 (*div.*)
- Vla. (*mf*)
- Vlc. (*div.*)
- Cb. (*p*)

Measures 53, 54, 55, and 56 are marked with boxed numbers. Performance instructions include *legato espress.*, *div.*, *p*, and *unis. - legato espress.*

DRACULA

1m3 "Mina & Dracula"

Musical score for 'DRACULA 1m3 "Mina & Dracula"'. The score is arranged in a vertical stack of staves. The instruments and parts are as follows:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Cornet/Baritone/Euphonium/Tuba)
- B. D. (Bass Drum) with dynamics *mp* and *pp*
- Crot. (Cymbal)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- Shk. (Shofar)
- T.-C. (Tambourine)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Soprano/Alto)
- Vln. 1 (Violin 1) with dynamic *mf*
- Vln. 2 (Violin 2)
- Vla. (Viola) with dynamic *mf*
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score is divided into four measures, numbered 57, 58, 59, and 60. The bottom of the page features the page number 196.

1m3 "Mina & Dracula"

DRACULA

This musical score page includes the following parts and markings:

- Woodwinds:** Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba.
- Strings:** Vln. 1, Vln. 2, Vla., Vlc., Cb.
- Percussion:** B. D., Crost., Glock., M. Tree, Shk., T.-L., Ccl., Org., Pno., Synth.
- Other:** Choir (SA)

Key markings and dynamics include *mp*, *pp*, *f*, and *mf*. The score is divided into measures 61, 62, 63, and 64, which are indicated by boxed numbers at the bottom of the page.

DRACULA

Im3 "Mina & Dracula"

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Crot.

Glock.

M. Tree

Shk.

T.-t.

Ccl.

Org.

Pno.

Synth.

Choir (SA)

65 66 67 68

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mf

unis.

1m3 "Mina & Dracula"

DRACULA

This musical score page includes the following parts and markings:

- Instrumentation:** Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., B. D., Croc., Glock., M. Tree, Shk., T.-L., Cel., Org., Pao., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vcl., and Cb.
- Measure Markers:** 69, 70, 71, 72
- Dynamic Markings:** *pp*, *mp*, *p*, *f*, *mf*, *f*, *div.*
- Performance Notes:** "+ Principal 16"
- Chord Symbols:** $\text{F}\sharp\text{m}$, $\text{F}\sharp$

DRACULA

Im3 "Mina & Dracula"

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Croc.

Glock.

M. Tree

Shk.

T.-t.

Cel.
mf

Org.

Pno.
mf

Synth.

Choir (SA)
p
min.
p
min.

Vln. 1

Vln. 2

Vla.

Vcl.
mp
unis. - legato espress.
f

Cb.
p

73 74 75 76

1m3 "Mina & Dracula"

DRACULA

♩ = 118

3
4

scrape front
mf *ff*

mp

mp

p

p

77 78 79 80

pp

pizz. *mf*

pizz. *mf*

pp

unis. - *pizz.* *mf*

DRACULA

1m3 "Mina & Dracula"

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Croc.

Glock.

M. Tree

Shk.

T.-t.

Cel.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

81

82

83

84

p

f

p

trill

1m3 "Mina & Dracula"

DRACULA

♩ = 119 (+1)

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trombone/Tuba), Ch. Tbn. Ch. Tba. (Chorus Trombone/Chorus Tuba), B. D. (Bass Drum), Crof. (Cymbals), Glock. (Glockenspiel), M. Tree (Mallets/Triangles), Shk. (Shaver), T.-t. (Tambourine), Cel. (Celesta), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), Choir (SA) (Choir Soprano/Alto), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vcl. (Violoncello), and Cb. (Cello). The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks. A specific instruction '* Pa' is noted in the piano part. Measure numbers 85, 86, 87, and 88 are indicated in boxes at the bottom of the score.

DRACULA

1m3 "Mina & Dracula"

This musical score page includes the following parts and staves:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Ch. Tbn. Ch. Tba. (Chorus Trumpet/Chorus Tuba)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- Shk. (Shaver)
- T.-t. (Tamtam)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score spans measures 89 to 92. The piano part includes dynamic markings *p* and *f*, and a trill. The violin parts also feature *p* and *f* dynamics and trills. The cello part has a trill. The organ part has a trill. The choir part has a trill. The contrabass part has a trill.

1m3 "Mina & Dracula"

DRACULA

This musical score page includes the following parts and measures:

- Horn (Hn.)**: Hn. 1-4 (treble clef), Hn. 5-8 (treble clef)
- Trumpet (Tbn.)**: Tbn. 1-2 (bass clef), Tbn. 3-4 (bass clef), B. Tbn. Tba. (bass clef), Cb. Tbn. Cb. Tba. (bass clef)
- Drum (B. D.)**: Bass Drum
- Timpani (Crot.)**: Crotonal
- Glockenspiel (Glock.)**: Glockenspiel
- M. Tree**: M. Tree (bass clef)
- Shk.**: Shk. (bass clef)
- T-t.**: T-t. (bass clef)
- Cel.**: Cello (treble clef), Contrabass (bass clef)
- Org.**: Organ (bass clef)
- Pno.**: Piano (treble clef), * *2da* *
- Synth.**: Synth. (bass clef)
- Choir (SA)**: Choir (SA) (treble clef)
- Violin (Vln.)**: Vln. 1 (treble clef), Vln. 2 (treble clef)
- Vla.**: Viola (bass clef)
- Vlc.**: Violoncello (bass clef)
- Cb.**: Contrabasso (bass clef)

Measures 93, 94, 95, and 96 are indicated by boxed numbers at the bottom of the score.

1m3 "Mina & Dracula"

DRACULA

Musical score for 1m3 "Mina & Dracula". The score is arranged in a vertical stack of staves. The instruments listed on the left are: Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Ch. Tbn. Ch. Tba., B. D., Crof., Glock., M. Tree, Shk., T.-t., Cel., Org., Pno., Synth., Choir (SA), Vin. 1, Vin. 2, Vla., Vlc., and Cb. The score is divided into four measures, labeled 101, 102, 103, and 104. The time signature is 3/4, indicated by a large '3' over a '4' on the right side of the score. The first measure (101) contains a whole note chord. The second measure (102) contains a whole note chord. The third measure (103) contains a whole note chord with a dynamic marking of *mf*. The fourth measure (104) contains a whole note chord with a dynamic marking of *mf*. The strings (Vin. 1, Vin. 2, Vla., Vlc., Cb.) are marked *sim.* (sustained) throughout the piece.

DRACULA

1m3 "Mina & Dracula"

♩ = 80 (+8)
poco rit.

The score is arranged in systems. The first system includes:

- Hn. 1-4 (Horn 1-4) with a large '3' indicating a 3/4 time signature.
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2) with a large '4' indicating a 4/4 time signature.
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trombone/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)

The second system includes:

- B. D. (Bass Drum)
- Crot. (Cymbal)
- Glock. (Glockenspiel)
- M. Tree (Mildly Tree)
- Shk. (Shaker)
- T.-L. (Tambourine)

The third system includes:

- Cel. (Celesta) with a large '3' indicating a 3/4 time signature.
- Org. (Organ) with a large '4' indicating a 4/4 time signature.
- Pno. (Piano)
- Synth. (Synthesizer)

The fourth system includes:

- Choir (SA) (Choir Soprano/Alto)

The fifth system includes:

- Vln. 1 (Violin 1) with a large '3' indicating a 3/4 time signature.
- Vln. 2 (Violin 2)
- Vla. (Viola) with a large '4' indicating a 4/4 time signature.
- Vlc. (Violoncello)
- Cb. (Contrabasso)

Measures 105, 106, 107, and 108 are marked with boxes. Measure 105 features a 'div.' (divisi) marking and a 'post.' (pizzicato) marking. Measure 106 features a 'div.' marking. Measure 107 features a 'mf' (mezzo-forte) dynamic marking. Measure 108 features a 'p' (piano) dynamic marking and a 'post.' marking.

1m3 "Mina & Dracula"

DRACULA

$\text{♩} = 40$

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tba.
Cb. Tbn.
Cb. Tba.
B. D.
Crot.
Glock.
M. Tree
Shk.
T. C.
ord.
mf
Ccl.
Org.
Pno.
Synth.
f
Choir (SA)
109 110
Vln. 1
f *n*
Vln. 2
f *mp* *n*
Vla.
f *mp* *n*
Vlc.
f *mp* *n*
Cb.
f *mp* *n*

1m4a "Masquerade Pt.1"

Chris Heckman

$\text{♩} = 88$

Horn 1-4
Horn 5-8
Trombone 1-2
Trombone 3-4
Bass Trombone
Tuba
Contrabass Trombone
Contrabass Tuba
Timpani
Bass Drum
Crotales
Glockenspiel
Mark Tree
Field Drum
Snare Drum
Tam-tam
Vibraphone
Celesta
Organ
Piano
Violin 1
Violin 2
Viola
Cello
Contrabass

mp

♯a * ♯a * ♯a * ♯a *

1 2 3 4

1m4a "Masquerade Pt.1"

DRACULA

♩ = 87 (-1)

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

Croc.

Glock.

M. Tree

F. D. S. D.

T.-t.

Vib.

Cel.

Org.

Pno.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

5

6

7

8

DRACULA

1m4a "Masquerade Pt.1"

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trombone/Tuba), Cb. Tbn. Cb. Tba. (Cornet/Tuba), Timp. (Timpani), B. D. (Bass Drum), Cro. (Cymbal), Glock. (Glockenspiel), M. Tree (Mallet Tree), F. D. S. D. (Floor/Snare Drum), T.-t. (Tom-tom), Vib. (Vibraphone), Cel. (Celesta), Org. (Organ), Pno. (Piano), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vle. (Violoncello), and Cb. (Cello). The piano part (Pno.) is the only one with musical notation, showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The piano part includes measures 9, 10, 11, and 12, which are marked with boxed numbers. The piano part also includes dynamic markings such as *rit.* and *rit.* with asterisks.

1m4a "Masquerade Pt.1"

DRACULA

$\text{♩} = 88 (+1)$

Instrument list:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Croc.
- Glock.
- M. Tree
- F. D. S. D.
- T.-t.
- Vib.
- Cel.
- Org.
- Pno.
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

Piano part (Pno.) notation:

Measures 13, 14, 15, and 16 are indicated by boxed numbers below the staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various notes and rests.

DRACULA

1m4a "Masquerade Pt.1"

♩ = 86 (-2)

♩ = 88 (+2)

Musical score for 'Masquerade Pt.1' featuring various instruments including Hn, Tbn, Pno, and Vln. The score includes measures 17, 18, 19, and 20. Performance markings include *mf*, *pizz.*, and *bowed*.

17 18 19 20

1m4a "Masquerade Pt.1"

DRACULA

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crost.

Glock.

M. Tree

F. D.
S. D.

T.-t.

mf
motor on - fast
roll into beat

Vib.

mf

Cel.

mf

Org.

mf
[Sw: Principals 16', 8']
[Ped: Principals 16', 8']

Pno.

mf

21 22 23 24

Vln. 1

mf
pizz.

Vln. 2

mf
pizz.

Vla.

mf
pizz.

Vic.

mf

Cb.

mf

DRACULA

1m4a "Masquerade Pt.1"

♩ = 87 (-1)

Score for "Masquerade Pt.1" featuring various instruments. The score is divided into measures 25, 26, 27, and 28. The instruments listed on the left are: Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Crotonal, Glock., M. Tree, F. D. S. D., T.-t., Vib., Cel., Org., Pno., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score includes various musical notations such as notes, rests, and dynamics like *p*.

1m4a "Masquerade Pt.1"

DRACULA

Score for "Masquerade Pt.1" by DRACULA. The score is arranged in a standard orchestral format with the following parts:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trombone/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- F. D. S. D. (Floor Tom Tom/Small Drum)
- T.-t. (Tambourine)
- Vib. (Vibraphone)
- Cel. (Celesta)
- Org. (Organ)
- Pno. (Piano)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Key performance markings include *mf*, *p*, *f*, *arco*, *div.*, *div. - arco*, and *div. - 1/2 pizz. 1/2 staccato*. Measure numbers 29, 30, 31, and 32 are indicated in boxes. The score includes various musical notations such as slurs, accents, and dynamic markings.

DRACULA

1m4a "Masquerade Pt.1"

♩ = 88 (+1)

Musical score for 'Masquerade Pt.1' featuring various instruments including woodwinds, brass, percussion, strings, and piano. The score is divided into measures 33, 34, 35, and 36. The instruments listed are:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Crot.
- Glock.
- M. Tree
- E. D. S. D.
- T.-c. (mf)
- Vib. (mf)
- Cel.
- Org.
- Pno.
- Vln. 1 (p, f, p)
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measure 33: T.-c. (mf) and Vib. (mf) play. M. Tree has a long note. Cel., Org., and Pno. play. Vln. 1 has a trill. Vln. 2, Vla., Vlc., and Cb. play.

Measure 34: T.-c. (mf) and Vib. (mf) play. M. Tree has a long note. Cel., Org., and Pno. play. Vln. 1 has a trill. Vln. 2, Vla., Vlc., and Cb. play.

Measure 35: T.-c. (mf) and Vib. (mf) play. M. Tree has a long note. Cel., Org., and Pno. play. Vln. 1 has a trill. Vln. 2, Vla., Vlc., and Cb. play.

Measure 36: T.-c. (mf) and Vib. (mf) play. M. Tree has a long note. Cel., Org., and Pno. play. Vln. 1 has a trill. Vln. 2, Vla., Vlc., and Cb. play.

Annotations: "scrape with tri. beater" and "mf" are present in measures 35 and 36.

1m4a "Masquerade Pt.1"

DRACULA

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Cb. Tbn.
Timp.
B. D.
Crot.
Glock.
M. Tree
F. D.
S. D.
T.-t.
Vib.
Cel.
Org.
Pno.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

Gt: Solo Reed 8'

37 38 39 40

div.
unis. - arco
arco
unis. - arco
unis. - arco

f *f* *f* *f*

pp

DRACULA

1m4a "Masquerade Pt.1"

♩ = 87 (-1)

Score for "Masquerade Pt.1" (1m4a) from "DRACULA". The score is in 4/4 time with a tempo of 87 (-1). The instruments listed are:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Crot.
- Glock.
- M. Tree
- F. D. S. D.
- T.-t.
- Vib.
- Cel.
- Org.
- Pno.
- Vin. 1
- Vin. 2
- Vla.
- Vlc. (div.)
- Cb.

Rehearsal marks 41, 42, 43, and 44 are present. The piano part includes markings for *ord.* and *p*. The string parts include markings for *non* and *div.*

1m4a "Masquerade Pt.1"

DRACULA

Instrument list:
Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn. Tba.
Cb. Tbn. Cb. Tba.
Timp.
B. D.
Croc.
Glock.
M. Tree
F. D. S. D.
T.-t.
Vib.
Cel.
Org.
Pno.
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

Measure numbers: 45, 46, 47, 48

Dynamics: *mf*, *p*

Articulation: *port.*

Performance instructions: *mf*, *p*, *port.*

DRACULA

1m4a "Masquerade Pt.1"

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Horns:** Hn. 1-4 (top two staves), Hn. 5-8 (middle two staves).
- Trumpets:** Tbn. 1-2, Tbn. 3-4.
- Trombones:** B. Tbn. Tbn., Ch. Tbn. Ch. Tbn.
- Percussion:** Timp., B. D., Crot., M. Tree, F. D. S. D., T.-I.
- Woodwinds:** Vib., Cel., Org.
- Piano:** Pno.
- Strings:** Vin. 1, Vin. 2, Vla., Vlc., Cb.

Key musical features include:

- Measures 49-52:** These measures are boxed and numbered at the bottom of the score.
- Dynamic markings:** *f* (forte), *gliss.* (glissando), *p* (piano), and *mf* (mezzo-forte).
- Performance instructions:** *div.* (divisi) is noted for the Cb. part.
- Articulation:** Slurs and accents are used throughout the score to indicate phrasing and emphasis.

1m4a "Masquerade Pt.1"

DRACULA

♩ = 89 (+2)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Hn. 1-4 (Horn 1-4): Treble clef, *ff*, *a4*
- Hn. 5-8 (Horn 5-8): Treble clef, *ff*, *a4*
- Tbn. 1-2 (Trumpet 1-2): Bass clef, *ff*, *b2*
- Tbn. 3-4 (Trumpet 3-4): Bass clef, *ff*, *a2*
- B. Tbn. Tbn. (Baritone Trombone): Bass clef, *ff*, *f*, *gliss.*
- Ch. Tbn. Ch. Tbn. (Chromatic Trombone): Bass clef, *ff*, *f*, *gliss.*
- Timp. (Timpani): Bass clef, *ff*
- B. D. (Bass Drum): Bass clef, *ff*
- Crot. (Cymbal): Treble clef
- Glock. (Glockenspiel): Treble clef
- M. Tree (Mallet Tree): Treble clef
- F. D. S. D. (Floor Tom / Snare Drum): Treble clef, *ff*
- T.-t. (Tom-tom): Treble clef, *ff*
- Vib. (Vibraphone): Treble clef
- Cel. (Celesta): Treble clef
- Org. (Organ): Treble clef
- Pno. (Piano): Bass clef, *ff*
- Vin. 1 (Violin 1): Treble clef, *ff*, *53*, *54*, *55*, *56*
- Vin. 2 (Violin 2): Treble clef, *ff*
- Vla. (Viola): Bass clef, *ff*
- Vlc. (Violoncello): Bass clef, *ff*, *unis.*
- Cb. (Double Bass): Bass clef, *ff*, *f*, *gliss.*

DRACULA

1m4a "Masquerade Pt.1"

♩ = 87 (-2)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Horns 1-4 and 5-8), brass (Trumpets 1-2 and 3-4, Trombones 1 and 2), and percussion (Tympani, B. D., Crof., Glock., M. Tree, F. D. S. D., T.-t., Vib., Cel., Org.). The bottom section features strings (Violins 1 and 2, Viola, Violoncello, and Contrabass) and piano. The score spans measures 57 to 60. Performance markings include *ff* (fortissimo) and *f* (forte), along with *gliss.* (glissando) for the Trombone 1 and Contrabass parts. The piano part features a complex rhythmic pattern with chords and moving lines.

1m4a "Masquerade Pt.1"

DRACULA

ff
a2
ff
f
gliss.
f
gliss.
ff
f
gliss.
61 62 63 64
port.
port.
ff
gliss.

DRACULA

1m4a "Masquerade Pt.1"

This musical score is for the piece "Masquerade Pt.1" from the film "Dracula". It is in 1/4 time and features a variety of instruments. The score is divided into measures 65, 66, 67, and 68. The instruments and their parts are as follows:

- Horns:** Hn. 1-4 and Hn. 5-8 play sustained notes, with dynamics ranging from *mp* to *ff*.
- Trumpets:** Tbn. 1-2 and Tbn. 3-4 play rhythmic patterns, with dynamics ranging from *mp* to *ff*.
- Trombones:** B. Tbn. and Cb. Tbn. play sustained notes, with dynamics ranging from *mp* to *ff*.
- Percussion:** Timp., B. D., Crost., Glock., M. Tree, F. D./S. D., and T.-L. provide rhythmic accompaniment.
- Woodwinds:** Vib., Cel., and Org. are present but have no notation in this section.
- Piano:** Pno. plays a complex accompaniment with chords and arpeggios.
- Strings:** Vln. 1, Vln. 2, Vla., and Vlc. play sustained notes, with dynamics ranging from *mp* to *ff*.
- Double Bass:** Cb. plays a rhythmic pattern, with dynamics ranging from *mp* to *ff*.

The score includes dynamic markings such as *mp*, *ff*, and *p*, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs.

1m4a "Masquerade Pt.1"

DRACULA

Attacca

Musical score for 'Masquerade Pt. 1' featuring various instruments including horns, trumpets, trombones, percussion, woodwinds, and strings. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tbn.
- Cb. Tbn. Cb. Tbn.
- Timp.
- B. D.
- Crot.
- Glock.
- M. Tree
- F. D. S. D.
- T.-t. (with 'choke' marking)
- Vib.
- Cel.
- Org.
- Pno.
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

The score is marked with *ff* (fortissimo) and includes a measure number **69** in a box. The 'choke' marking is present on the T.-t. part.

1m4b "Masquerade Pt.2"

Chris Heckman

$\text{♩} = 73$

The score is for a concert piece in 1m4b. It features a variety of instruments including Horns, Trombones, Tuba, Timpani, Bass Drum, Snare Drum, Tam-tam, Vibraphone, Organ, Piano, Choir (SA), Solo Violin, Violin 1, Violin 2, Viola, Cello, and Contrabass. The tempo is marked as quarter note = 73. The score includes performance instructions such as *mf*, *pizz.*, and *unis.*. There are also specific performance notes for the Organ: 'Gt: Principles 4', 2', Solo Reed 8'', 'Sw: Principles 8', 4'', and 'Ped: Principles 16', 8''. The score is divided into four measures, numbered 1 through 4. A large '3 4' watermark is overlaid on the score.

1m4b "Masquerade Pt.2"

DRACULA

Score for 1m4b "Masquerade Pt.2" DRACULA. The score includes staves for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- S. D.
- T.-L.
- Vib.
- Org.
- Pno.
- Choir (SA)
- S. Vln. (solo - a la gypsy, *mf*)
- Vln. 1 (*mf*)
- Vln. 2 (*mf*)
- Vla. (*mf*)
- Vlc. (*mf*)
- Cb.

Measures 5, 6, 7, and 8 are indicated by boxed numbers below the S. Vln. staff.

DRACULA

1m4b "Masquerade Pt.2"

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tba.
Cb. Tbn.
Cb. Tba.
Timp.
B. D.
S. D. *mp*
T. C. *mp* *scrape with tri. beater*
Vib.
Org. *mp*
Pno.
Choir (SA)
9 10 11 12
S. Vln. *mf*
Vln. 1 *mf* *div.* *(pizz.)*
Vln. 2 *mf*
Vla. *mf* *unis.*
Vlc. *mf* *pizz.*
Cb. *mf*

1m4b "Masquerade Pt.2"

DRACULA

This page of a musical score contains measures 13 through 16. The instruments and parts are as follows:

- Horns:** Hn. 1-4 (top two staves), Hn. 5-8 (middle two staves). The 5-8 horns part includes the instruction "con sord." and a dynamic marking of *mf*.
- Tubas:** Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., and Cb. Tbn. Cb. Tba. (bottom four staves).
- Drummers:** Timp., B. D., and S. D. (middle three staves).
- Trumpet:** T.-t. (Trombone/Tuba) with a dynamic marking of *mf*.
- Violins:** Vln. 1 and Vln. 2 (bottom two staves of the first section). Vln. 1 includes the instruction "motor on - fast roll into beat" and a dynamic marking of *mf*. Vln. 2 includes a dynamic marking of *mf*.
- Viola:** Vla. (bottom staff of the first section) with instructions "arco" and "div. (pizz.)" and a dynamic marking of *mf*.
- Violoncello:** Vic. (bottom staff of the first section) with a dynamic marking of *mf*.
- Double Bass:** Cb. (bottom staff of the first section).
- Piano:** Pno. (middle two staves of the second section).
- Choir:** Choir (SA) (middle two staves of the second section).

Measures 13, 14, 15, and 16 are indicated by boxed numbers at the bottom of the first section. The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation (accents, slurs), and performance instructions (e.g., "arco", "pizz.", "div. (pizz.)").

DRACULA

1m4b "Masquerade Pt.2"

♩ = 74 (+1)

The musical score is arranged in a standard orchestral format. The top section includes:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8) in the upper woodwinds.
- Trumpet 1-2 (Tbn. 1-2) and Trumpet 3-4 (Tbn. 3-4) in the middle woodwinds.
- Bass Trombone (B. Tbn. Tba.) and Contrabass Trombone (Cb. Tbn. Cb. Tba.) in the lower woodwinds.
- Timpani (Timp.) in the percussion section.
- Bass Drum (B. D.) and Snare Drum (S. D.) in the percussion section.
- Tam-tam (T.-t.) with a *mf* dynamic marking.
- Vibraphone (Vib.) with a *mf* dynamic marking.
- Organ (Org.) in the keyboard section.
- Piano (Pno.) in the keyboard section.
- Choir (SA) in the vocal section.

The bottom section includes:

- Soprano Violin (S. Vln.)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)

Measure numbers 17, 18, 19, and 20 are indicated in boxes below the choir and string staves.

DRACULA

1m4b "Masquerade Pt.2"

♩ = 74 (+1)

The musical score is arranged in a standard orchestral format. The top section includes:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8) in E-flat major, marked *mp* with a +7-8 - div. a2 instruction.
- Trumpet 1-2 (Tbn. 1-2) and Trumpet 3-4 (Tbn. 3-4) in E-flat major, marked *mf*.
- Bass Trombone (B. Tbn. Tba.) and Contrabass Trombone (Cb. Tbn. Cb. Tba.) in E-flat major, marked *mf* with a2 instruction.
- Timpani (Timp.)
- Bass Drum (B. D.) and Snare Drum (S. D.)
- Tuba (T.-t.) marked *mf*.
- Vibraphone (Vib.) with a rhythmic pattern of quarter notes marked *mf*.
- Organ (Org.) and Piano (Pno.) marked *mp*.
- Choir (SA) with empty staves.

The bottom section includes:

- Violin Section (S. Vln., Vln. 1, Vln. 2) marked *f* and *mf* with *arco* and *div. (pizz.)* instructions.
- Viola (Vla.) marked *mf* with *div. (pizz.)* instruction.
- Violoncello (Vlc.) and Contrabass (Cb.) marked *mf*.

Measure numbers 25, 26, 27, and 28 are indicated in boxes above the string staves. The score concludes with a double bar line and repeat signs on the right side of the page.

1m4b "Masquerade Pt.2"

DRACULA

♩ = 73 (-1)

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.
Timp.
B. D.
S. D.
T.-L.
Vib.
Org.
Pno.
Choir (SA)
S. Vln.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

29 30 31 32

scrape
mf

3
4
3
4
3
4
3
4
3
4

DRACULA

1m4b "Masquerade Pt.2"

The musical score is arranged in a standard orchestral layout. At the top, the woodwinds include Horns 1-4 and 5-8, Trumpets 1-2 and 3-4, Baritone and Trombone, and Contrabass Trombone. The percussion section includes Timpani, Bass Drum, Snare Drum, and Tom-toms. The strings consist of Violins 1 and 2, Viola, Violoncello, and Contrabass. A Guitar part is marked with a specific instruction: "[Gt: - Solo Reed 8', + Solo Reed 16', Tremulant]". A Choir (SA) part is also present. The score is divided into measures 33, 34, 35, and 36. Performance markings include dynamics such as *mf* and *f*, and articulation like "gliss. ad lib.". A large number "3" is written vertically on the left side of the score, and a large number "4" is written vertically on the right side of the score.

1m4b "Masquerade Pt.2"

DRACULA

div. a2

Hn. 1-4 *mf*

Hn. 5-8 *mf*

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

S. D. *f*

T.-t.

Vib.

Org. *mp*

Pno.

Choir (SA) *mf*

37 38 39 40

S. Vln. *f* *port.*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vic.

Cb.

DRACULA

1m4b "Masquerade Pt.2"

♩ = 173

Score for "Masquerade Pt.2" (1m4b). The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- S. D.
- T.-L.
- Vib.
- Org.
- Pno.
- Choir (SA)
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Key markings include *ff*, *pp*, *ord.*, *senza sord.*, *3. senza sord.*, *a2*, *div.*, *ah.*, *arco*, *Gt: Full + Reeds*, and *Ped: Full + Reeds*. Measure numbers 41, 42, 43, and 44 are indicated in boxes. The score features complex rhythmic patterns, including a 13-measure rest in the S. Vln. part at the beginning of measure 41.

1m4b "Masquerade Pt.2"

DRACULA

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Ch. Tbn.
Ch. Tba.

Timp.

B. D.

S. D.

T.-t.

Vib.

Org.

Pno.

Choir (SA)

45 46 47 48

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

DRACULA

1m4b "Masquerade Pt.2"

This musical score page includes the following parts and markings:

- Hn. 1-4**: Four staves of woodwinds.
- Hn. 5-8**: Four staves of woodwinds.
- Tbn. 1-2**: Two staves of trumpets.
- Tbn. 3-4**: Two staves of trumpets.
- B. Tbn. Tba.**: Bass Trombone and Tuba.
- Ch. Tbn. Ch. Tba.**: Chamber Trombone and Chamber Tuba.
- Timp.**: Timpani.
- B. D.**: Bass Drum, marked *pp* and *ff*.
- S. D.**: Snare Drum, marked *pp* and *ff*.
- T.-t.**: Tom-toms, marked *pp* and *ff*.
- Vib.**: Vibraphone.
- Org.**: Organ.
- Pno.**: Piano.
- Choir (SA)**: Soprano and Alto voices, with a large oval marking across measures 50 and 51.
- S. Vln.**: Solo Violin.
- Vln. 1**: Violin I.
- Vln. 2**: Violin II.
- Vla.**: Viola.
- Vlc.**: Violoncello.
- Cb.**: Contrabass.

Measure numbers 49, 50, 51, and 52 are indicated in boxes below the choir part.

1m4b "Masquerade Pt.2"

DRACULA

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.
Timp.
B. D.
S. D.
T.-t.
Vib.
Org.
Pno.
Choir (SA)
S. Vln.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

53 54 55 56

DRACULA

1m4b "Masquerade Pt.2"

This musical score page includes the following parts and markings:

- Hn. 1-4**: Four staves for Horns 1-4.
- Hn. 5-8**: Four staves for Horns 5-8.
- Tbn. 1-2**: Two staves for Trombones 1-2.
- Tbn. 3-4**: Two staves for Trombones 3-4.
- B. Tbn. Tba.**: Bass Trombone and Tuba.
- Cb. Tbn. Cb. Tba.**: Contrabass Trombone and Contrabass Tuba.
- Timp.**: Timpani.
- B. D. S. D.**: Bass Drum and Snare Drum.
- T.-t.**: Triangle, marked with *ord.*, *pp*, and *ff*.
- Vib.**: Vibraphone.
- Org.**: Organ.
- Pno.**: Piano.
- Choir (SA)**: Soprano and Alto voices, with a large oval indicating a sustained chord across measures 58 and 59.
- S. Vln.**: Solo Violin.
- Vln. 1**: Violin 1.
- Vln. 2**: Violin 2.
- Vla.**: Viola.
- Vlc.**: Violoncello.
- Cb.**: Contrabass.

Measure numbers 57, 58, 59, and 60 are indicated in boxes below the choir part.

1m4b "Masquerade Pt.2"

DRACULA

♩ = 174 (+1) (beat 3)

Musical score for 'Masquerade Pt.2' by DRACULA, measures 61-64. The score is for a 1m4b (1 measure, 4 beats) section. The tempo is marked as ♩ = 174 (+1) (beat 3). The score includes parts for:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Cornet/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- S. D. (Snare Drum)
- T.-t. (Toms)
- Vib. (Vibraphone)
- Org. (Organ)
- Pno. (Piano)
- Choir (SA) (Choir Soprano/Alto)
- S. Vln. (Solo Violin)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Measures 61, 62, 63, and 64 are indicated by boxed numbers below the score.

DRACULA

1m4b "Masquerade Pt.2"

Attacca

Musical score for 'Masquerade Pt.2' featuring various instruments and a choir. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Ch. Tbn. Ch. Tba.
- Timp.
- B. D.
- S. D.
- T.-t.
- Vib.
- Org.
- Pno.
- Choir (SA)
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Rehearsal marks 65 and 66 are present. The S. Vln. part includes the instruction: sul D - tremolo gliss. up to highest possible note gliss.

1m4c "Masquerade Pt.3"

Chris Heckman

$\text{♩} = 96$

The score is arranged in systems. The first system includes:

- Shakuhachi
- Horn 1-4
- Horn 5-8
- Trombone 1-2
- Trombone 3-4
- Bass Trombone Tuba (a2)
- Contrabass Trombone Contrabass Tuba (a2)
- Timpani (fff sub. mf, poco a poco cresc.)
- Bass Drum (fff sub. mf, poco a poco cresc.)
- Daiko (mf poco a poco cresc.)
- Snare Drum
- Tam-tam (choke (beat 1), scrape with tri. beater mf)

The second system includes:

- Organ (mp, Ped: Principals 16', 8')
- Piano (mf poco a poco cresc.)

The third system includes:

- Synthesizer (fff, mf poco a poco cresc.)

The fourth system includes:

- Choir (SA) with parts for Soprano 1, Soprano 2, and Alto (div. sub. p).

The fifth system includes:

- Solo Violin (fff)
- Violin 1 (mf poco a poco cresc.)
- Violin 2 (mf poco a poco cresc.)
- Viola (mf poco a poco cresc., col legno)
- Cello (mf poco a poco cresc.)
- Contrabass (p, mf)

Rehearsal marks 1, 2, 3, and 4 are placed below the Solo Violin, Violin 1, Violin 2, and Viola staves respectively.

1m4c "Masquerade Pt.3"

DRACULA

♩ = 95 (-1)

Shak.

Hn. 1-4 *f* **brassy and harsh**

Hn. 5-8 *f* **brassy and harsh**

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba. *p* *mf* *mp* *f*

Cb. Tbn. Cb. Tba. *p* *mf* *mp* *f*

Timp. *f* *p*

B. D. *f*

Daiko *f*

S. D.

T.-L. *f* **ord.** *p*

Org.

Pno. *f*

Synth.

Choir (SA) *p* *f*

5 6 7 8

S. Vln.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f* **arco**

Cb. *p* *mf* *mp* *mf*

DRACULA

1m4c "Masquerade Pt.3"

Shak.

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tbn. 1-2

Tbn. 3-4 *ff* a2

B. Tbn. Tba. *ff*

Cb. Tbn. Cb. Tba. *ff*

Timp. *ff*

B. D. *ff*

Daiko

S. D.

T.-t. *ff* *p*

[Gt: Full + Reeds] *ff* Gt.

Org. [Ped: Full + Reeds]

Pno. *ff*

Synth. *ff*

Choir (SA) *ff*

9 10 11 12

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc. *ff* *port.*

Cb. *ff*

1m4c "Masquerade Pt.3"

DRACULA

♩ = 96 (+1)

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Daiko

S. D.

T.-L.

Org.

Pno.

Synth.

Choir (SA)

13 14 15 16

S. Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

p

scrape

molto appassionata - a la gypsy

DRACULA

1m4c "Masquerade Pt.3"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.
mf

B. D.
mf poco a poco cresc.
strike side and center

Daiko
mf poco a poco cresc.
snares off

S. D.
mf

T-t.
ff

Org.
mp
[Ped: Principals 16', 8']

Pno.
mf

Synth.
ff mf ff mf sim.

Choir (SA)

17 18 19 20

S. Vln.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vlc.

Cb.
mf

1m4c "Masquerade Pt.3"

DRACULA

♩ = 95 (-1)

The musical score is arranged in a vertical stack of staves. The instruments and parts from top to bottom are:

- Shak.
- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- S. D.
- T.-t.
- Org.
- Pno.
- Synth.
- Choir (SA)
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measures 21, 22, 23, and 24 are indicated by boxed numbers above the strings. The score includes dynamic markings such as *f* and *ff*, and articulation like *molto*. A large '64' is printed vertically on the right side of the score, spanning the percussion and string sections.

DRACULA

1m4c "Masquerade Pt.3"

so - overblown rhythmic flutters and chiffs ad lib. bend tone - with vibrato

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.

T.-L.

Org.

Pno.

Synth.

Choir (SA)

25 26 27 28

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div. a7 - slow tremolo gliss. to cluster

sub. p

slow tremolo gliss. back to unis.

ff

slow tremolo gliss. back to unis.

ff

sub. p

sub. p

1m4c "Masquerade Pt.3"

DRACULA

♩ = 96 (+1)

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Ch. Tbn.
Cb. Tba.

Timp.

B. D.

Daiko

S. D.

T.-t.

Org.

Pao.

Synth.

Choir (SA)

29 30 31 32

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

p

div. a3 - slow tremolo gliss. to cluster

div. a3 - slow tremolo gliss. to cluster

DRACULA

1m4c "Masquerade Pt.3"

♩ = 92 (-4)

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Daiko

S. D.

T.-t.

Org.

Pno.

Synth.

Choir (SA)

S. Vin.

Vin. 1

Vin. 2

Vla.

Vlc.

Cb.

ord.

p

mf

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

mp

Ped: Flutes 16', 8'

p

p poco a poco cresc.

p

p

p

p

mf

p

mf

p

p

p

p

33

34

35

36

slow tremolo gliss. back to unis.

(beat 4)

mf

p

slow tremolo gliss. back to unis.

(beat 4)

mf

p

p

p

p

p

DRACULA

1m4c "Masquerade Pt.3"

♩ = 84 (-2)

accel.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., Cb. Tbn./Cb. Tba.), percussion (Timp., B.D., Dalko, S.D., T.-c.), keyboard (Org., Pno., Synth.), and a Choir (SA). The bottom section features strings (S. Vln., Vln. 1, Vln. 2, Vla., Vlc., Cb.). The score is divided into measures 41, 42, 43, and 44. Dynamics include *mf*, *f*, *ff*, *scrape*, *p*, and *sim.*. The tempo marking *accel.* is present at the top right.

1m4c "Masquerade Pt.3"

DRACULA

$\text{♩} = 96$

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Daiko

S. D.

T.-c.

Org.

Pno.

Synth.

Choir (SA)

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

45 46 47 48

f, *ff*, *p*, *ord.*, *inside - violent gliss. with fingers*, *lift sustain pedal very gradually to slowly shift harmonic colors*, *center only*

DRACULA

1m4c "Masquerade Pt.3"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.

T.-t.

Org.

Pno.

Synth.

Choir (SA)

49

50

51

52

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

div. a4 - play art. harm. to sound 15ma
pp

p *f* *p*

div. a3 - play art. harm. to sound 15ma
pp

p *f* *p*

1m4c "Masquerade Pt.3"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.
sfz

Daiko
sfz

S. D.

T.-t.

Org.

Pno.
(beat 1)

Synth.
sfz

Choir (SA)

53

S. Vln.
approx. range - ad lib.

Vln. 1
sfz
approx. range - ad lib.

Vln. 2
sfz

Vla.

Vlc.

Cb.

1m5a "Lucy Pt.1"

Chris Heckman

♩ = 60

The score is divided into two time signatures: 4/4 and 3/4. The change occurs at the beginning of the second measure. The Solo Violin part includes the following performance instructions:

- Measure 1 (4/4): *con sord.*, *pp*, *div.*, *con sord.*, *pp*
- Measure 2 (3/4): *con sord.*, *p*, *port.*, *unis.*

Rehearsal marks 1, 2, 3, and 4 are placed below the Solo Violin staff.

1m5a "Lucy Pt.1"

DRACULA

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are labeled as follows:

- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- T.-t.
- Org. (Grand Staff)
- Pno. (Grand Staff)
- Synth. (Grand Staff)
- S. Vln.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measures 5, 6, 7, and 8 are indicated by boxed numbers below the Synth. staff. The Vln. 1 and Vln. 2 parts include dynamic markings such as *port.* and *div.* in measure 8.

DRACULA

1m5a "Lucy Pt.1"

The musical score is arranged in a standard orchestral layout. The top section includes four tuba parts (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., and Cb. Tbn. Cb. Tba.), followed by Timp., B. D., and T.-t. The middle section contains three piano parts (Org., Pno., and Synth.). The bottom section features string parts: S. Vln., Vln. 1, Vln. 2, Vla., Vic., and Cb. The score is divided into four measures, with measure numbers 9, 10, 11, and 12 indicated in boxes below the piano parts. The Vln. 1 part includes dynamic markings such as *port.* and *unis.* across the measures.

1m5a "Lucy Pt.1"

DRACULA

♩ = 68 (+8)

Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.
Timp.
B. D.
T. t.
Org.
Pno.
Synth.
S. Vln.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

p *mf*

Big Bang Kit
mf

13 14 15 16

solo - con sord. - molto espress.
mf

p *p* *p* *p*

div.
p

div. - half pizz. / half arco
p *mf* (pizz.)

molto port. to end ad lib.

DRACULA

1m5a "Lucy Pt.1"

The musical score is arranged in a standard orchestral format. At the top are four trumpet staves (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., and Ch. Tbn./Cb. Tba.), followed by a timpani staff (Timp.), a pair of snare and tenor drums (B. D. and T. T.), and an organ staff (Org.). The piano part (Pao.) is shown in grand staff notation. Below that is a synthesizer staff (Synth.). The string section includes a solo violin (S. Vln.), first and second violins (Vln. 1 and Vln. 2), a viola (Vla.), a violoncello (Vlc.), and a double bass (Cb.). The score is divided into four measures, with measure numbers 17, 18, 19, and 20 indicated in boxes below the piano and string staves. The piano part features melodic lines with slurs and dynamic markings like 'p' and 'mf'. The string parts provide harmonic support with sustained notes and some movement.

1m5a "Lucy Pt.1"

DRACULA

The musical score is arranged in a standard orchestral format. The top section includes four tuba parts (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., and Ch. Tbn./Cb. Tba.), a timpani part, and two bass drum parts (B. D. and T.-t.). The middle section features the organ (Org.) with a dynamic marking of *mp* and a performance instruction: **Ped: Flutes 16', 8'**. The piano (Pno.) part has a dynamic marking of *mf*. The synthesizer (Synth.) part also has a dynamic marking of *mf*. The bottom section contains the string ensemble, starting with the solo violin (S. Vln.) at *mf*, followed by the first violin (Vln. 1), second violin (Vln. 2), viola (Vla.), violoncello (Vlc.), and double bass (Cb.) at *p*. The double bass part includes the instruction *unis. - arco*. The score is divided into measures 21, 22, 23, and 24, with measure numbers boxed above the solo violin staff.

DRACULA

1m5a "Lucy Pt.1"

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are:

- Tbn. 1-2 (Trumpets 1-2)
- Tbn. 3-4 (Trumpets 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Euphonium)
- Ch. Tbn. Ch. Tba. (Chorus Trumpet/Euphonium)
- Timp. (Timpani)
- B. D. (Bass Drum)
- T.-t. (Tom-tom)
- Org. (Organ)
- Pno. (Piano) - includes a melodic line with a slur and a 'port' marking.
- Synth. (Synthesizer)
- S. Vln. (Solo Violin) - includes a melodic line with a slur and a 'port' marking.
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Measures 25, 26, 27, and 28 are indicated by boxed numbers above the Solo Violin staff.

1m5a "Lucy Pt.1"

DRACULA

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Tbn. 1-2**: Trumpets 1 and 2, empty staff.
- Tbn. 3-4**: Trumpets 3 and 4, empty staff.
- B. Tbn. Tba.**: Baritone Trumpet and Trombone, empty staff.
- Cb. Tbn. Cb. Tba.**: Contrabass Trumpet and Contrabass Trombone, empty staff.
- Timp.**: Timpani, empty staff.
- B. D.**: Bass Drum, empty staff.
- T.-t.**: Tom-tom, contains a melodic line starting at measure 29 with dynamics *p* and *mf*.
- Org.**: Organ, contains a melodic line starting at measure 30 with dynamic *mp*.
- Pno.**: Piano, contains a complex melodic line starting at measure 29 with dynamic *mf*.
- Synth.**: Synthesizer, contains a melodic line starting at measure 30 with dynamic *mf*.
- S. Vln.**: Solo Violin, contains a melodic line starting at measure 29 with dynamic *mf*.
- Vln. 1**: Violin 1, contains a melodic line starting at measure 30 with dynamic *mp*.
- Vln. 2**: Violin 2, contains a melodic line starting at measure 30 with dynamic *mp* and a *div.* (divisi) instruction at measure 32.
- Vla.**: Viola, contains a melodic line starting at measure 29 with dynamic *mp*.
- Vic.**: Violoncello, contains a melodic line starting at measure 30 with dynamic *mp* and a *div.* instruction at measure 30.
- Cb.**: Contrabass, contains a melodic line starting at measure 30 with dynamic *mp*.

Measure numbers 29, 30, 31, and 32 are indicated in boxes above the S. Vln. staff.

DRACULA

1m5a "Lucy Pt.1"

The musical score is arranged in a standard orchestral format. The top section includes four tuba parts (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., and Ch. Tbn./Ch. Tba.), followed by Timp., B. D., and T.-t. The middle section contains the Organ (Org.), Piano (Pno.), and Synthesizer (Synth.). The bottom section features the Solo Violin (S. Vln.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 33, 34, 35, and 36 are marked with boxed numbers. The Solo Violin part has a *pp* dynamic marking in measure 33 and a *mf* dynamic marking in measure 34. The Viola part also has a *mf* dynamic marking in measure 34. The Violoncello part has a *pp* dynamic marking in measure 34.

1m5a "Lucy Pt.1"

DRACULA

The musical score is arranged in a standard orchestral layout. The top section includes four trumpet parts (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tba., and Ch. Tbn./Ch. Tba.), followed by Timpani (Timp.), a pair of Bongos (B. D.), and a pair of Tom-toms (T.-t.). The middle section features the Organ (Org.) and Piano (Pno.) parts. The Synth part begins at measure 37 with a *mf* dynamic. The bottom section contains the string ensemble, starting with a Solo Violin (S. Vln.) and followed by Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score spans measures 37 to 40. Dynamics include *p* (piano) and *mf* (mezzo-forte). Performance markings include *div.* (divisi) for the Cb. and *post* for the Vla. part.

DRACULA

1m5a "Lucy Pt.1"

Attacca

The musical score is arranged in a vertical system. The instruments and their parts are as follows:

- Tbn. 1-2:** Trumpets 1 and 2. Part starts with a glissando (gliss.) and a dynamic marking of *mf*. A rehearsal mark **a2** is placed above the staff.
- Tbn. 3-4:** Trumpets 3 and 4. Part starts with a glissando (gliss.) and a dynamic marking of *mf*. A rehearsal mark **a2** is placed above the staff.
- B. Tbn. Tbn.:** Baritone Trumpet. Part starts with a glissando (gliss.) and a dynamic marking of *mf*. A rehearsal mark **a2** is placed above the staff.
- Cb. Tbn. Cb. Tbn.:** Contrabass Trumpet. Part starts with a glissando (gliss.) and a dynamic marking of *mf*. A rehearsal mark **a2** is placed above the staff.
- Timp.:** Timpani. Part starts with a dynamic marking of *p* and ends with *f*.
- B. D.:** Bass Drum. Part starts with a dynamic marking of *p* and ends with *f*.
- T.-L.:** Tom-tom. Part starts with a dynamic marking of *p* and ends with *f*.
- Org.:** Organ. Part is empty.
- Pno.:** Piano. Part is empty.
- Synth.:** Synthesizer. Part is empty.
- S. Vln.:** Solo Violin. Part is empty.
- Vln. 1:** Violin 1. Part starts with a dynamic marking of *f*.
- Vln. 2:** Violin 2. Part starts with a dynamic marking of *f*.
- Vla.:** Viola. Part starts with a dynamic marking of *f*.
- Vic.:** Violoncello. Part starts with a dynamic marking of *p* and ends with *fff*. A performance instruction reads: "div. - sul A - trem. gliss. up to highest possible note".
- Cb.:** Double Bass. Part starts with a dynamic marking of *p* and ends with *f*.

Rehearsal marks **41** and **42** are located in the center of the page, between the Synth. and S. Vln. staves.

1m5b "Lucy Pt.2"

Chris Heckman

$\text{♩} = 84$

The score is for a 4/4 time signature with a tempo of 84 beats per minute. It features the following parts:

- Horn 1-4**: Treble clef, starting with a dynamic of *p* and a *tr* (trill) marking.
- Horn 5-8**: Treble clef, starting with a dynamic of *p* and a *tr* marking.
- Trombone 1-2**: Bass clef, starting with a dynamic of *f*.
- Trombone 3-4**: Bass clef, starting with a dynamic of *f*.
- Bass Trombone**: Bass clef, starting with a dynamic of *f* and a *+Tba.* marking.
- Tuba**: Bass clef, starting with a dynamic of *f*.
- Contrabass Trombone**: Bass clef, starting with a dynamic of *f* and a *+Cb. Tba.* marking.
- Contrabass Tuba**: Bass clef, starting with a dynamic of *f*.
- Timpani**: Bass clef, starting with a dynamic of *f*.
- Bass Drum**: Percussion, starting with a dynamic of *f*.
- Tan-tan**: Percussion, with a marking "choke (beat 1)".
- Organ**: Treble and Bass clefs, starting with a dynamic of *f*.
- Piano**: Treble and Bass clefs, starting with a dynamic of *f*.
- Synthesizer**: Treble and Bass clefs, starting with a dynamic of *f* and a "Big Bang Kit" marking.
- Choir (SA)**: Treble and Bass clefs.
- Solo Violin**: Treble clef, starting with a dynamic of *f*.
- Solo Cello**: Bass clef, starting with a dynamic of *f*.
- Violin 1**: Treble clef, starting with a dynamic of *f*.
- Violin 2**: Treble clef, starting with a dynamic of *f*.
- Viola**: Treble clef, starting with a dynamic of *f*.
- Cello**: Bass clef, starting with a dynamic of *f* and a "(div.)" marking.
- Contrabass**: Bass clef, starting with a dynamic of *f*.

Rehearsal marks 1, 2, 3, and 4 are placed below the string section staves.

1m5b "Lucy Pt.2"

DRACULA

pitch bend

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

T.-L.

Org.

Pno.

Synth.

Choir (SA)

5

6

7

8

aggressively

f

very gradual gliss. up

p poco a poco cresc.

very gradual gliss. up

p poco a poco cresc.

f

DRACULA

1m5b "Lucy Pt.2"

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Horns 1-4, 5-8, Trombones 1-2, 3-4, Baritone, and Contrabass), percussion (Tympani, Snare, and Tom-toms), and keyboard instruments (Organ and Piano). The middle section features a string ensemble (Violins, Violas, Violoncello, and Contrabass) and a Choir (SATB). The bottom section includes a Solo Violin and Solo Viola. The score is divided into measures 9, 10, 11, and 12. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings play a rhythmic pattern, and the choir has a vocal line. The solo violin and viola parts have specific melodic lines.

1m5b "Lucy Pt.2"

DRACULA

Score for 'Lucy Pt.2' by Dracula. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tbn.
- Cb. Tbn. Cb. Tbn.
- Timp.
- B. D.
- T.-C.
- Org.
- Pno.
- Synth.
- Choir (SA)
- S. Vln.
- S. Vlc.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Rehearsal marks 13, 14, 15, and 16 are indicated at the bottom of the page.

Performance instructions include *mf*, *gliss.*, *p*, *f*, and *scrape outside edge*.

DRACULA

1m5b "Lucy Pt.2"

The musical score is arranged in a multi-staff format. The top section includes:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8) in bass clef, playing sustained notes with a forte (*f*) dynamic.
- Tuba 1-2 (Tbn. 1-2) and Tuba 3-4 (Tbn. 3-4) in bass clef, playing glissando (*gliss.*) effects.
- Bass Tuba (B. Tbn. Tba.) in bass clef, playing glissando (*gliss.*) effects.
- Contrabass Tuba (Cb. Tbn. Cb. Tba.) in bass clef, playing glissando (*gliss.*) effects.
- Timpani (Timp.) in bass clef, playing a roll with a piano (*p*) dynamic.
- Bass Drum (B. D.) and Tom-tom (T.-t.) in bass clef, playing a roll with a fortissimo (*fp*) dynamic.
- Organ (Org.) in bass clef, with a grand staff.
- Piano (Pno.) in grand staff, playing a complex rhythmic pattern with a forte (*f*) dynamic.
- Synthesizer (Synth.) in grand staff, playing sustained notes with a forte (*f*) dynamic.
- Choir (SA) in grand staff, with a grand staff.

The bottom section includes:

- Soprano Violin (S. Vln.) in treble clef, playing a rhythmic pattern with a fortissimo (*ff*) dynamic.
- Soprano Viola (S. Vlc.) in bass clef, with a grand staff.
- Violin 1 (Vln. 1) in treble clef, playing a melodic line with a mezzo-forte (*mf*) dynamic, marked "slightly faster ascent" and "gliss."
- Violin 2 (Vln. 2) in treble clef, playing a melodic line with a mezzo-forte (*mf*) dynamic, marked "slightly faster ascent" and "gliss."
- Viola (Vla.) in alto clef, playing a rhythmic pattern with a forte (*f*) dynamic.
- Violoncello (Vlc.) in bass clef, playing a rhythmic pattern with a forte (*f*) dynamic.
- Contrabass (Cb.) in bass clef, playing a rhythmic pattern with a forte (*f*) dynamic.

Measure numbers 17, 18, 19, and 20 are indicated in boxes above the bottom section.

1m5b "Lucy Pt.2"

DRACULA

$\text{♩} = 60$

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.
Timp.
B. D.
T. D.
Org.
Pno.
Synth.
Choir (SA)

ord.
p *mf*

mp
Ped: Flutes 16', 8''

f
ff

21 22 23 24

S. Vln.
S. Vlc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

sfz
f
f
ff
ff
ff

div. - flautando
p
flautando
p
unis. - flautando
p
unis. - flautando
p
p
flautando
p

275

DRACULA

1m5b "Lucy Pt.2"

Score for 'Lucy Pt.2' featuring various instruments and a choir. The score includes staves for Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn./Tbn., Cb. Tbn./Cb. Tbn., Timp., B. D., T.-t., Org., Pno., Synth., Choir (SA), S. Vln., S. Vlc., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into measures 25, 26, 27, and 28. Dynamics include *mp*, *mf*, and *p*. The Pno. part includes a *rit.* marking. The Vln. 1 part includes a *div.* marking. The Vln. 2 part includes a *div.* marking. The Vlc. part includes a *div.* marking. The Cb. part includes a *div.* marking.

1m5b "Lucy Pt.2"

DRACULA

This musical score page includes the following parts and markings:

- Instrumentation:** Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., T.-t., Org., Pno., Synth., Choir (SA), S. Vln., S. Vlc., Vln. 1, Vln. 2, Vla., Vlc., Cb.
- Measures:** The score is divided into measures 29, 30, 31, and 32, which are highlighted with boxed numbers at the bottom of the page.
- Dynamic Markings:** *mp* (mezzo-piano) is used for the Choir (SA) part in measure 29. *mf* (mezzo-forte) is used for the S. Vlc. part in measure 30.
- Performance Indications:** *port.* (portamento) markings are present above the S. Vlc. part in measures 30 and 31.
- Other Details:** The score features various musical notations including slurs, ties, and rests across all parts.

DRACULA

1m5b "Lucy Pt.2"

Score for 'Lucy Pt. 2' featuring the following instruments and parts:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- T.-L.
- Org.
- Pno. (beat 1)
- Synth.
- Choir (SA)
- S. Vln.
- S. Vlc.
- Vln. 1 (div. a4 - ord. non vib.)
- Vln. 2 (div. a3 - ord. non vib.)
- Vla.
- Vlc.
- Cb. (div. a7 - ord. non vib.)

Measures 33, 34, 35, and 36 are marked with boxed numbers. The score includes dynamic markings such as *p*, *mp*, and *f*, and performance instructions like *post.* and *div.*

1m6a "Love Eternal Pt.1"

Chris Heckman

Tempo: $\text{♩} = 90$ (initially), $\text{♩} = 92 (+2)$ (later)

Instrumentation: Horn 1-4, Horn 5-8, Trombone 1-2, Trombone 3-4, Bass Trombone/Tuba, Contrabass Trombone/Contrabass Tuba, Bass Drum, Dalko, Glockenspiel, Mark Tree, Tam-tam, Celesta, Organ, Piano, Synthesizer, Choir (SA), Violin 1, Violin 2, Viola, Cello, Contrabass.

Performance Instructions:

- Horn 1-4 & Horn 5-8:** *a4 - legato*, *mp* (initially), *mf* (later).
- Trombone 1-2 & Trombone 3-4:** *p*, *a2*, *mf*.
- Bass Trombone/Tuba & Contrabass Trombone/Contrabass Tuba:** *p*, *a2*, *mf*.
- Bass Drum:** *p*, *mf*.
- Dalko:** *mf*.
- Tam-tam:** *p*, *mf*.
- Organ:** *mp*, **[Ped: Flutes 16', 8']**.
- Piano:** *mf*.
- Synthesizer:** *mf*, **[Big Bang Kit]**, $\text{♩} \text{ } \text{♩}$ (rhythmic notation).
- Choir (SA):** *p*, *mf*.
- Violin 1 & Violin 2:** *con sord. - legato espress.*, *mp*.
- Viola & Cello:** *div. - con sord.*, *p*, *mf*.
- Contrabass:** *con sord.*, *p*, *mf*.

Section Markers: 1, 2, 3, 4

1m6a "Love Eternal Pt.1"

DRACULA

♩ = 94 (+2)

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

B. D.

Daiko

Glock.

M. Tree

T. L.

Cel.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

5 6 7 8

DRACULA

1m6a "Love Eternal Pt.1"

This musical score is for the piece "Love Eternal Pt.1" from the work "DRACULA". It is arranged for a large ensemble and includes the following parts:

- Horns:** Horns 1-4 and Horns 5-8, both playing a melodic line with a *mf* dynamic.
- Trumpets:** Trumpets 1-2 and Trumpets 3-4, with the latter playing a sustained chord.
- Drummers:** B. Tbn. Tbn., Cb. Tbn. Cb. Tbn., and B. D. (Bass Drum).
- Percussion:** Daiko and M. Tree.
- Timpani:** T.-t. (Timpani), featuring a *p* to *mf* dynamic shift and a specific instruction: "scrape front with tri. beater".
- Keyboard:** Cel. (Celesta), Org. (Organ), and Pno. (Piano).
- Other:** Synth. (Synthesizer) and Choir (SA).
- String Section:** Violins 1 and 2, Viola, Violoncello (Vlc.), and Contrabass (Cb.).

The score is divided into measures 9, 10, 11, and 12, which are indicated by boxed numbers at the bottom of the page.

1m6a "Love Eternal Pt.1"

DRACULA

♩ = 92 (-2)

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Daiko

Glock.

M. Tree

T.-l.

Cel.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

mf poco a poco dim.

f

ord.

p

f

scrape front

mf

mf

mp

both hands Sva

mf

f

(oo)

13 14 15 16

div.

p

mf

div.

p

legato espress.

f

legato espress.

f

div.

p

mf

DRACULA

1m6a "Love Eternal Pt.1"

Musical score for "Love Eternal Pt.1" featuring various instruments and a choir. The score includes staves for Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., B. D., Daiko, Glock., M. Tree, T.-t., Cel., Org., Pno., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into measures 17, 18, 19, and 20. Dynamics include *f*, *p*, *mf*, and *ord.*. Performance instructions include "scrape front" and "ord.". The Pno. part features a complex rhythmic pattern with a dotted line above it. The Synth. part has a series of asterisks. The Choir (SA) part has a vocal line with a dotted line above it. The Vln. 1, Vln. 2, Vla., Vlc., and Cb. parts have various musical notations including slurs and dynamics.

1m6a "Love Eternal Pt.1"

DRACULA

♩ = 94 (+2)

Score for "Love Eternal Pt.1" by DRACULA, tempo 94 (+2). The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- B. D.
- Daiko
- Glock.
- M. Tree
- T.-t.
- Cel.
- Org.
- Pno. (*poco a poco cresc.*)
- Synth.
- Choir (SA)
- Vln. 1 (unis.)
- Vln. 2 (unis.)
- Vla.
- Vic.
- Cb.

Rehearsal marks 21, 22, 23, and 24 are indicated below the Choir (SA) part.

DRACULA

1m6a "Love Eternal Pt.1"

♩ = 92 (-2)

Score for "Love Eternal Pt.1" featuring various instruments and a choir. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- B. D.
- Daiko
- Glock.
- M. Tree
- T.-L. (with "scrape side" instruction and *mp* / *mf* dynamics)
- Cel.
- Org.
- Pno. (*mf poco a poco dim.*)
- Synth. (*mp*)
- Choir (SA) (*mp*)
- Vln. 1 (*mp*, *legato espress.*)
- Vln. 2 (*p*)
- Vla. (*p*)
- Vlc. (*p*)
- Cb. (*p*)

Measures 25, 26, 27, and 28 are marked with boxed numbers. The score includes various musical notations such as dynamics (*mp*, *mf*, *p*), articulation (*legato espress.*, *scrape side*), and performance instructions (*mf poco a poco dim.*, *not.*).

1m6a "Love Eternal Pt.1"

DRACULA

Attacca

The musical score is arranged vertically with the following instruments and parts from top to bottom:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Tuba 1-2)
- Tbn. 3-4 (Tuba 3-4)
- B. Tbn. Tba. (Bass Tuba/Tuba)
- Ch. Tbn. Ch. Tba. (Chorus Tuba/Chorus Tuba)
- B. D. (Bass Drum)
- Daiko (Drum)
- Glock. (Glockenspiel)
- M. Tree (M. Tree)
- T.-t. (T. - t.)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano) with *mp* marking and an asterisk (*)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1) with *pp* marking
- Vln. 2 (Violin 2) with *pp* marking
- Vla. (Viola) with *pp* marking
- Vlc. (Violoncello)
- Cb. (Contrabass)

A box containing the number 29 is positioned above the Violin 1 staff.

1m6b "Love Eternal Pt.2"

Chris Heckman

$\text{♩} = 60$

The score is for a 3/4 time signature. It includes parts for Horn 1-4, Horn 5-8, Trombone 3-4, Bass Trombone, Contrabass Trombone, Timpani, Bass Drum, Crotales, Mark Tree, Tam-tam (with *ord.* and *p* markings), Celesta, Organ, Piano (with *mp* markings), Synthesizer (with *p* and *mp* markings, and *Big Bang Kit* notes), Solo Soprano, Choir (SA), Violin 1 (with *con sord.* and *p* markings), Violin 2, Viola (with *con sord. - non-vibrato* and *p* markings), Cello, and Contrabass. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated in boxes above the string parts. Large numbers 3 and 4 are placed at the end of the staves for Horns, Drums, and Strings respectively.

1m6b "Love Eternal Pt.2"

DRACULA

Hn. 1-4
Hn. 5-8
Tbn. 3-4
B. Tbn.
Tba.
Cb. Tbn.
Cb. Tba.
Timp.
B. D.
Croc.
M. Tree
T.-t.
Cel.
Org.
Pno.
Synth.
S. Sop.
Choir (SA)
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

5 6 7 8

mp
(con sord.)
p *mp*

DRACULA

1m6b "Love Eternal Pt.2"

Score for "Love Eternal Pt.2" featuring various instruments:

- Hn. 1-4
- Hn. 5-8
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D. *mp*
- Crot.
- M. Tree
- T.-t. *pp* *mp*
- Cel.
- Org. *p*
Ped: Flutes 16', 8'
- Pno. *mp*
- Synth. *mp*
- S. Sop.
- Choir (SA)
- Vln. 1 *p* legato espress.
- Vln. 2 *p* (con sord.) - legato espress.
- Vla. *p* div.
- Vlc. *p*
- Cb.

Measures 9, 10, 11, and 12 are indicated by boxed numbers.

1m6b "Love Eternal Pt.2"

DRACULA

♩ = 80

Hn. 1-4

Hn. 5-8

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

M. Tree

T.-t.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

13 14 15 16

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

port.

div.

unis.

legato espress.

DRACULA

1m6b "Love Eternal Pt.2"

This musical score page includes the following parts and markings:

- Hn. 1-4** and **Hn. 5-8**: Flute parts with dynamics *mp* and *f*, and a pitch marking *a4*.
- Tbn. 3-4**: Trombone parts with dynamics *mp* and *f*.
- B. Tbn. Tba.** and **Ch. Tbn. Ch. Tba.**: Bass Trombone and Contrabass Trombone parts with dynamics *mp* and *f*.
- Timp.**: Timpani part with dynamics *mp* and *f*.
- B. D.**: Bass Drum part with dynamics *pp* and *mp*.
- Crot.**: Crotales part.
- M. Tree**: Mallet Tree part.
- T.-t.**: Tom-tom part with dynamics *p*.
- Cel.**: Celesta part.
- Org.**: Organ part.
- Pno.**: Piano part with various articulations and dynamics.
- Synth.**: Synthesizer part with dynamics *pp* and *mp*.
- S. Sop.**: Soprano part.
- Choir (SA)**: Choir part.
- Vin. 1**, **Vin. 2**, **Vla.**, **Vic.**, and **Cb.**: Violin, Viola, Violoncello, and Double Bass parts, with measures 17, 18, 19, and 20 explicitly numbered.

1m6b "Love Eternal Pt.2"

DRACULA

$\text{♩} = 72$
poco accel.

Hn. 1-4
Hn. 5-8
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.

Timp.

B. D.
mp poco a poco cresc.

Crot.

M. Tree

T.-L.
mf *p*

Cel.

Org.
[Gt: Principals 16', 8', 4']
mp

Pno.
mf
pedal harmonically

Synth.
mp poco a poco cresc.

S. Sop.

Choir (SA)
mf
21 22 23 24

Vln. 1
Vln. 2

Vla.
legato espress.
mf

Vic.
mp

Cb.
mp

DRACULA

1m6b "Love Eternal Pt.2"

Score for "Love Eternal Pt.2" featuring various instruments and a choir. The score includes staves for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Crot.
- M. Tree
- T. t.
- Cel.
- Org.
- Pno.
- Synth.
- S. Sop.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Key markings include *mf*, *p*, *mp*, and *bowed*. Measure numbers 25, 26, 27, and 28 are indicated at the bottom of the score.

1m6b "Love Eternal Pt.2"

DRACULA

Score for "Love Eternal Pt.2" by DRACULA, page 294. The score includes parts for Hn. 1-4, Hn. 5-8, Tbn. 3-4, B. Tbn./Tba., Cb. Tbn./Cb. Tba., Timp., B. D., Crotales, M. Tree, T.-L., Cel., Org., Pno., Synth., S. Sop., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score spans measures 29 to 32.

Measures 29, 30, 31, and 32 are marked with boxed numbers.

DRACULA

1m6b "Love Eternal Pt.2"

Hn. 1-4
Hn. 5-8
Tbn. 3-4
B. Tbn.
Tba.
Cb. Tbn.
Cb. Tba.
Timp.
B. D.
Cro. *mf* *mp* *mf* *mp* *mf* *mp*
M. Tree
T. t. *p* *f*
Cel.
Org.
Pno.
Synth.
S. Sop.
Choir (SA) *mf*
33 34 35 36
Vln. 1 *mf*
Vln. 2 *mf*
Vla. *mf*
Vlc.
Cb.

1m6b "Love Eternal Pt.2"

DRACULA

♩ = 84

♩ = 72

Hn. 1-4

Hn. 5-8

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Ch. Tbn.

Timp.

B. D.

Crot.

M. Tree

T-t.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

37

38

39

40

mf

mp

f

p

port. ad lib.

ah

4

5

3

DRACULA

1m6b "Love Eternal Pt.2"

This musical score is for the piece "Love Eternal Pt.2" from the film "Dracula". It features a variety of instruments and vocal parts. The score is divided into four measures, numbered 41 through 44. The instruments and parts include:

- Horns:** Horns 1-4 and Horns 5-8. Both parts have a dynamic marking of *mp* and a performance instruction: "*if playable".
- Trumpets:** Trumpets 3-4 and Baritone Trumpet (B. Tbn. Tba.). Both parts have a dynamic marking of *mp* and a performance instruction: "a2".
- Timpani:** Timp. with a dynamic marking of *mp*.
- Drummers:** Bass Drum (B. D.), Crotales (Crot.), and M. Tree.
- Woodwinds:** T-t. (Trombone) with dynamic markings of *p* and *mf*.
- Keyboard:** Celesta (Cel.) with a dynamic marking of *mp*. Organ (Org.) with a dynamic marking of *mp* and a performance instruction: "Gt: - Principals 16', 4'".
- Piano:** Pno. with a dynamic marking of *mf*.
- Vocal:** Soprano (S. Sop.) with a dynamic marking of *mf*.
- Choir:** Choir (SA).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings. The first two measures (41 and 42) feature large, stylized numbers (3, 6, 8, 4) on the left side of the staves, likely indicating a specific performance technique or a visual cue. The third measure (43) and fourth measure (44) continue the musical development.

1m6b "Love Eternal Pt.2"

DRACULA

Musical score for "Love Eternal Pt.2" by DRACULA. The score is arranged for a full orchestra and vocal ensemble. The instruments listed on the left are: Hn. 1-4, Hn. 5-8, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Croc., M. Tree, T.-t., Cel., Org., Pno., Synth., S. Sop., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The score is divided into four measures, numbered 45, 46, 47, and 48. The key signature is one flat (Bb), and the time signature is 3/4. The music features a melodic line in the Cello and Soprano parts, with accompaniment from the Organ and Piano. The strings provide a harmonic foundation. The score concludes with a large "3/4" time signature at the end of the page.

DRACULA

1m6b "Love Eternal Pt.2"

Musical score for 'Love Eternal Pt.2' featuring various instruments and vocal parts. The score is divided into measures 49, 50, 51, and 52. The instruments listed are:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- M. Tree (Midi Tree)
- T.-t. (Tambourine)
- Cel. (Celesta)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- S. Sop. (Soprano)
- Choir (SA)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Measure numbers 49, 50, 51, and 52 are indicated in boxes below the vocal and choir parts.

1m6b "Love Eternal Pt.2"

DRACULA

♩ = 68

Hn. 1-4

Hn. 5-8

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Crot.

M. Tree

T.-L.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

53

54

55

56

mf < *f*
inside - gliss. down with fingers ad lib.

p *mp* *mf*

DRACULA

1m6b "Love Eternal Pt.2"

This musical score page includes the following parts and markings:

- Hn. 1-4 / Hn. 5-8:** Horns with dynamics *p* and *ff*.
- Tbn. 3-4 / B. Tbn. Tbn. / Cb. Tbn. Cb. Tbn.:** Trombones with dynamics *p* and *ff*.
- Timp.:** Timpani with dynamic *ff*.
- B. D.:** Bass Drum with dynamic *p poco a poco cresc.* and marking "(howed)".
- Crot.:** Crotales with dynamic *mp*.
- M. Tree:** Muffled Tom-toms with dynamic *mp*.
- T.-t.:** Tom-toms.
- Cel.:** Cymbals with dynamic *mf* and markings "ria" and "* ria *".
- Org.:** Organ.
- Pno.:** Piano with marking "(beat 1)".
- Synth.:** Synthesizer with dynamic *p poco a poco cresc.*
- S. Sop.:** Soprano with dynamic *mf*.
- Choir (SA):** Choir parts for Soprano and Alto.
- Vln. 1 / Vln. 2:** Violins with dynamic *p*.
- Vla.:** Viola with dynamic *p*.
- Vlc.:** Violoncello with dynamic *p*.
- Cb.:** Double Bass with dynamics *p* and *ff*.

Measure numbers 57, 58, 59, and 60 are indicated in boxes at the bottom of the score.

1m6b "Love Eternal Pt.2"

DRACULA

Hn. 1-4

Hn. 5-8

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

M. Tree

T.-L.

Cel.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

61 62 63 64

p

mp

mf

DRACULA

1m6b "Love Eternal Pt.2"

This musical score page includes the following parts and markings:

- Woodwinds:** Hn. 1-4, Hn. 5-8, Tbn. 3-4, B. Tbn. Tba., Ch. Tbn. Cb. Tba., Timp.
- Drummers:** B. D., Croc., M. Tree, T.-L.
- Percussion:** Cel.
- Keyboard:** Org., Pno., Synth.
- Vocalists:** S. Sop., Choir (SA)
- Strings:** Vln. 1, Vln. 2, Vla., Vlc., Cb.

Dynamic markings include *mp*, *mf*, *f*, and *ff*. The score is divided into measures 65, 66, 67, and 68. The bottom of the page features the page number 303.

1m6b "Love Eternal Pt.2"

DRACULA

Musical score for "Love Eternal Pt.2" featuring various instruments and a choir. The score is divided into two systems, 69 and 70. The instruments listed are:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Cornet 3-4)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Crot. (Cymbal)
- M. Tree (Mallet Tree)
- T.-t. (Tambourine)
- Cel. (Celesta)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- S. Sop. (Soprano)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). The score is divided into two systems, 69 and 70, with measures 69 and 70 explicitly labeled.

1m7 "Abduction"

Chris Heckman

$\text{♩} = 72$
bend tone - with vibrato

The score is divided into four measures, numbered 1 through 4 at the bottom. Large numbers '9' and '12' are placed vertically between the first and second measures, and between the second and third measures, respectively. The instruments and their parts include:

- Shakuhachi:** Starts with a 'bend tone - with vibrato' in measure 1.
- Horn 1-4:** Plays a sustained note with dynamics *ff* and *p*, marked 'div. a2'.
- Horn 5-8:** Similar to Horn 1-4, marked 'div. a2'.
- Trombone 1-2:** Plays a sustained note with dynamics *ff* and *p*, marked 'a2'.
- Trombone 3-4:** Similar to Trombone 1-2, marked 'a2'.
- Bass Trombone / Tuba:** Plays a sustained note with dynamics *ff* and *p*, marked 'a2'.
- Contrabass Trombone / Contrabass Tuba:** Similar to Bass Trombone/Tuba, marked 'a2'.
- Timpani:** Plays a rhythmic pattern with dynamics *ff* and *p*.
- Bass Drum:** Plays a rhythmic pattern with dynamic *f*.
- Chimes:** Plays a rhythmic pattern with dynamic *f*.
- Daiko:** Plays a rhythmic pattern with dynamic *f*.
- Tam-tam:** Features 'scrape with metal' in measure 1 and 'ord.' in measure 3, with dynamics *mf* and *f*.
- Organ:** Plays a sustained note with dynamic *p* in measure 1 and *mp* in measure 4. Includes annotation 'Ped: Flutes 16', 8''.
- Piano:** Plays a sustained note with dynamic *mf* in measure 2. Includes annotation 'Big Bang Kit'.
- Synthesizer:** Plays a sustained note with dynamic *f* in measure 2.
- Solo Soprano:** Sings a sustained note with dynamic *f* in measure 2 and *mf* in measure 4. Includes annotation 'with vibrato' and 'ah'.
- Choir (SA):** Sings a sustained note with dynamic *mf* in measure 4. Includes annotation 'oo...'
- Violin 1:** Plays a sustained note with dynamic *mf* and 'unis.' in measure 4.
- Violin 2:** Similar to Violin 1, with dynamic *mf* and 'unis.' in measure 4.
- Viola:** Similar to Violin 1, with dynamic *mf* and 'unis.' in measure 4.
- Cello:** Similar to Violin 1, with dynamic *mf* and 'unis.' in measure 4.
- Contrabass:** Plays a sustained note with dynamics *p* and *mf*, marked 'unis.' in measure 4.

1m7 "Abduction"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Ch. Tbn.
Cb. Tba.

Timp.

B. D.

Chim.

Daiko

T.-t.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

5 6 7 8

col legno
f
unis.

col legno
f
unis.

DRACULA

1m7 "Abduction"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Cb. Tbn.

Timp.

B. D.

Chim.

Daiko

T.-t.

Org.

Ped: + Principals 16', 8'

Pno.

Synth.

S. Sop.

Choir (SA)

9 10 11 12

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

legato espress.

f

mf
div.

ord. - legato espress.

div. - legato espress.

f

mf

1m7 "Abduction"

DRACULA

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Chim.

Daiko

T.-t.

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vcl.

Ch.

(a2)
gliss.
mf
B. Tbn.

gliss.
mf
Cb. Tbn.

gliss.
mf

p *f* *p*

p *mf* *p* *mf* *p* *f* *p*

f

(ah) *mf*

ah *mf*

ah

13 14 15 16

(col legno)
f

col legno

DRACULA

1m7 "Abduction"

Shak.

Hn. 1-4 *ff* a4 - brassy and harsh

Hn. 5-8 *ff* a4 - brassy and harsh

Tbn. 1-2

Tbn. 3-4 *mf* gliss.

B. Tbn. *mf* gliss.

Cb. Tbn. *mf* gliss.

Timp. *p* *ff*

B. D. *p* *ff*

Chim.

Daiko

T.-L. *f* *p* *ff*

Org. *ff* [Gt: Full + Reeds] [Ped: Full + Reeds]

Pno. *ff*

Synth. *fff* *f poco a poco cresc.*

S. Sop. *ff* molto vibrato (ah)

Choir (SA) *p* gliss. down approx. one 8ve ad lib.

Vln. 1 *f* *p* gliss. down approx. one 8ve ad lib. *ff* div.

Vln. 2 *f* *p* gliss. down approx. one 8ve ad lib. *f*

Vla. *f* ord. div. ord.

Vlc. *f* (ord.) unis.

Cb.

17 18 19 20

1m7 "Abduction"

DRACULA

This musical score is for the piece "1m7 'Abduction'" by DRACULA. It is a full orchestral score with a choir. The instruments listed on the left are: Shak. (Shakuhachi), Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trumpet/Euphonium), Cb. Tbn. Cb. Tba. (Cornet/Baritone), Timp. (Timpani), B. D. (Bass Drum), Chim. (Chimes), Daiko (Taiko), T.-t. (Tamtam), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), S. Sop. (Soprano), Choir (SA), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Ch. (Cello). The score is divided into measures 21 through 24. Dynamics include *ff* (fortissimo), *f* (forte), *p* (piano), and *div.* (divisi). Performance instructions include "port." (portamento) and "div." (divisi). The score is written in a key with one flat and a 4/4 time signature.

1m7 "Abduction"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Chim.

Daiko

T.-t.
choke (beat 1)

Org.

Pno.

Synth.

S. Sop.

Choir (SA)

29

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for the piece "Abduction" from the score for the film "Dracula". The score is for measures 28 and 29. The instruments listed on the left are: Shak. (Shakuhachi), Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trombone/Tuba), Cb. Tbn. Cb. Tba. (Cornet/Tuba), Timp. (Timpani), B. D. (Bass Drum), Chim. (Chimes), Daiko (Taiko), T.-t. (Tamtam) with a "choke (beat 1)" instruction, Org. (Organ), Pno. (Piano), Synth. (Synthesizer), S. Sop. (Soprano), Choir (SA) (Choir Soprano/Alto), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score shows various musical notations including notes, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The number 29 is enclosed in a box at the bottom of the page.

2m8 "Requiem"

Chris Heckman

$\text{♩} = 56$

Horns 1-4

Horns 5-8

Trombones 1-2

Trombones 3-4

Bass Trombone Tuba

Contrabass Trombone Contrabass Tuba

Timpani *soft mallets*
mp

Bass Drum

Tubular Bells *mp*

Tam-tam

Organ *mp*
Ped: Flutes 16', 8''

Synthesizer

Choir (SA)

1 2 3 4

Violin 1

Violin 2

Viola

Cello

Contrabass *sempre legato*
mp *mf*

2m8 "Requiem"

DRACULA

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Tub. B.

T.-L.

Org.

Synth.

Choir (SA)

5 6 7 8

Vln. 1

Vln. 2

Vla.
sempre legato
p unis. *mf* *f* *mf* *f*

Vlc.
sempre legato
p unis. *mp* *mf*

Cb.

DRACULA

2m8 "Requiem"

Score for Dracula 2m8 "Requiem". The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp. *mf*
- B. D.
- Tub. B. *mf*
- T.-L.
- Org.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2 *sempre legato*, *mf*, *unis.*, *f*
- Vla. *mf*, *f*, *mf div.*, *ff*, *f*, *ff*
- Vlc.
- Cb. *mf*, *f*

Measures 9, 10, 11, and 12 are indicated by boxed numbers below the choir part.

2m8 "Requiem"

DRACULA

Score for 2m8 "Requiem" by DRACULA. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Tub. B.
- T.-L.
- Org.
- Synth.
- Choir (SA) with markings: *div. mp*, *oo.*, *div. mp*, and measure numbers 13, 14, 15, 16.
- Vln. 1 with markings: *f*, *un.*, *ff*.
- Vln. 2
- Vla. with markings: *mf*, *f*, *un.*.
- Vlc.
- Cb.

DRACULA

2m8 "Requiem"

Musical score for 'Requiem' from Dracula, page 317. The score includes staves for Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Tub. B., T.-t., Org., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score shows measures 17-20 with dynamic markings and a 2/4 time signature change.

2m8 "Requiem"

DRACULA

2/4

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Ch. Tbn.

Timp.

B. D.

Tub. B.

T.-L.

Org.

Synth.

Choir (SA)

21 22 23 24

Vln. 1

Vln. 2

Vla.

Vlc.

Ch.

DRACULA

2m8 "Requiem"

2
4

Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tba.
Ch. Tbn.
Ch. Tba.

2
4

Timp.
B. D.
Tub. B.
T.-L.

2
4

Org.
Synth.

Choir (SA)

25 26 27 28

2
4

Vln. 1
Vln. 2

Vla.
Vcl.
Cb.

f *mf* *f* *ff* *div.*

2m8 "Requiem"

DRACULA

poco rall.

Hn. 1-4 a4 *mf* *f* *f* *ff*

Hn. 5-8 a4 *mf* *f* *f* *ff*

Tbn. 1-2 a2 *mf* *f* *f* *ff*

Tbn. 3-4 *mf* *f* *f* *ff*

B. Tbn. a2 *mf* *f* *f* *ff*

Cb. Tbn. a2 *mf* *f* *f* *ff*

Timp. *mf* *f* *f* *ff*

B. D.

Tub. B. *f*

T.-L.

Org. *mf*
Ped: + Principals 16', 8'

Synth.

Choir (SA) 29 30 31 32

Vln. 1 *f* *mf* *f* *f* *ff*

Vln. 2 *mf* *mf* *f* *f* *ff*

Vla. *mf* *mf* *f* *f* *ff*

Vic. *ff* *mf* *f* *f* *ff*

Cb. *f* *f* *f* *f* *ff*

DRACULA

2m8 "Requiem"

♩ = 48

Score for Dracula 2m8 "Requiem". The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Tub. B.
- T.-L.
- Org.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Key performance instructions and markings include:

- Choke (beat 1) for Timp. and B. D.
- sub. p for Org. and Cb.
- Fed: - Principals 16', 8' for Org.
- Big Bang Kit for Synth.
- div. a3 for Synth. and Vln. 1.
- mp, mf, f, ff, p, unis. for various instruments.
- port. (portamento) markings for Vln. 1, Vln. 2, Vla., Vlc., and Cb.

Rehearsal marks 33, 34, 35, and 36 are indicated at the bottom of the score.

2m8 "Requiem"

DRACULA

Musical score for 2m8 "Requiem" by DRACULA, measures 37-39. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp. (measures 37-38)
- B. D.
- Tub. B.
- T.-T.
- Org.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

Measures 37, 38, and 39 are indicated by boxed numbers. Dynamics include *mp*, *f*, *ppp*, and *mf*.

2m9 "Transformation"

Chris Heckman

$\text{♩} = 124$

Shakuhachi

Horn 1-4

Horn 5-8

Trombone 1-2

Trombone 3-4

Bass Trombone
Tuba

Contrabass Trombone
Contrabass Tuba

Bass Drum
p poco a poco cresc. *mp*

Bell Plate

Daiko
p poco a poco cresc. *mp*

Shaker

Tubular Bells

Piano

Synthesizer
p poco a poco cresc. *mp*
Metal Bridge

Choir (SA)

1 2 3 4

Violin 1

Violin 2

Viola

Cello

Contrabass

2m9 "Transformation"

DRACULA

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

fff

p

f

fff

f random whispering ad lib.

f random whispering ad lib.

a2

mf gliss.

a2

mf gliss.

B. Tbn.
mf gliss.

Cb. Tbn.
mf gliss.

5

6

7

8

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4
3-4
ff
div. a2

Hn. 5-8
ff

Tbn. 1-2
ff

Tbn. 3-4
ff
gliss.

B. Tbn.
Tba.
ff
gliss.

Cb. Tbn.
Cb. Tba.
ff
gliss.

B. D.
ff *f* *fff* *f* *sim.*

Bell P.

Daiko
ff *f* *fff* *f* *sim.*

Shk.
fff *p*

Tub. B.

Pno.
ff
82

Synth.

gliss. from lowest to highest pitches ad lib.
pp

Choir (SA)
ah
gliss. from lowest to highest pitches ad lib.
pp
ah

9 10 11 12

Vln. 1
sul E - slow trem. gliss. up *gliss.*

Vln. 2
sul E - slow trem. gliss. up *gliss.*

Vla.

Vlc.
ff
unis.

Cb.
ff

2m9 "Transformation"

DRACULA

♩ = 123

Shk.

Hn. 1-4
a4
p ff p ff p ff

Hn. 5-8
a4
p ff p ff p ff

Tbn. 1-2
a2
p ff p ff p ff

Tbn. 3-4
a2
p ff p ff p ff

B. Tbn.
Tba.
a2
p ff p ff p ff

Cb. Tbn.
Cb. Tba.
a2
p ff p ff p ff

B. D.
ff

Bell P.

Daiko
ff

Shk.
ff p

Tub. B.

Pno.

Synth.

Choir (SA)
ff

13 14 15 16

Vln. 1
ff

Vln. 2
ff

Vla.

Vlc.

Cb.

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4
p ————— *ff* *p* ————— *ff* *p* ————— *ff* *p* *div. a2*

Hn. 5-8
p ————— *ff* *p* ————— *ff* *p* ————— *ff* *p* *div. a2*

Tbn. 1-2
p ————— *ff* *p* ————— *ff* *p* ————— *ff* *p*

Tbn. 3-4
p ————— *ff* *p* ————— *ff* *p* ————— *ff* *p*

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

B. D.

Bell P.

Daiko

Shk.
ff ————— *p*

Tub. B.

Pno.
f < inside - violent gliss. with fingers

Synth.

Choir (SA)
pp

17 18 19 20

Vln. 1
f trem. random high pitches (beat 4)

Vln. 2
f trem. random high pitches (beat 4)

Vla.
f trem. random high pitches (beat 4)

Vlc.

Cb.

2m9 "Transformation"

DRACULA

overblown rhythmic flutters ad lib.

Shk. *ff* *mf* *ff* *ff*

Hn. 1-4 *fff*

Hn. 5-8 *fff*

Tbn. 1-2 *fff*

Tbn. 3-4 *fff*

B. Tbn.
Tba. *fff*

Cb. Tbn.
Cb. Tba. *fff*

B. D. *ff*

Bell P.

Daiko *ff*

Shk. *ff* *p*

Tub. B.

Pno. *ff* *sim.* *<* *ad lib.*

Synth.

Choir (SA) *ff*

21 22 23 24

Vln. 1 *ff* *sim.*

Vln. 2 *ff* *sim.*

Vla. *ff* *sim.*

Vlc. *ff* *sim.*

Cb.

DRACULA

2m9 "Transformation"

$\text{♩} = 124$
with vibrato

ff

slow 1/2 trill ad lib.

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

mf *gliss.*

mf *gliss.*

mf *gliss.*

mf *gliss.*

mf *gliss.*

ff *p*

pp

pp

25 26 27 28

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2m9 "Transformation"

DRACULA

Shk.

Hn. 1-4 *ff* *a4*

Hn. 5-8 *ff* *a4*

Tbn. 1-2 *ff* *gliss.* *mf* *gliss.*

Tbn. 3-4 *ff* *gliss.* *mf* *gliss.*

B. Tbn./Tba. *ff* *gliss.* *mf* *gliss.*

Cb. Tbn./Cb. Tba. *ff* *gliss.* *mf* *gliss.*

B. D. *ff*

Bell P.

Daiko *ff*

Shk. *sfz* *p*

Tub. B.

Pno. *gliss.* *gliss.*

Synth.

Choir (SA) *ff*

29 30 31 32

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff* *div.*

Cb. *ff*

DRACULA

2m9 "Transformation"

♩ = 123

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2
ff

Tbn. 3-4
ff

B. Tbn.
Tbn.
ff

Cb. Tbn.
Cb. Tbn.
ff

B. D.

Bell P.

Daiko

Shk.
ff *p*

Tub. B.

Pno.

Synth.

Choir (SA)

33 34 35 36

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

DRACULA

2m9 "Transformation"

This musical score page includes the following parts and staves:

- Shak.
- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- B. D.
- Bell P.
- Daiko
- Shk.
- Tub. B.
- Pno.
- Synth.
- Choir (SA)
- Vln. 1 (with "(beat 3)" annotation)
- Vln. 2 (with "(beat 3)" annotation)
- Vla. (with "(beat 3)" annotation)
- Vlc.
- Cb.

Measures 41, 42, 43, and 44 are indicated by boxed numbers at the bottom of the page.

2m9 "Transformation"

DRACULA

pitch bend non vibrato ^{overblow to produce harmonic}

Shk. *p* *f*

Hn. 1-4 *p poco a poco cresc.*

Hn. 5-8 *p poco a poco cresc.*

Tbn. 1-2 *p poco a poco cresc.*

Tbn. 3-4 *p poco a poco cresc.*

B. Tbn.
Tbn. *p poco a poco cresc.*

Cb. Tbn.
Cb. Tbn. *p poco a poco cresc.*

B. D. *poco a poco cresc.*

Bell P. dampen *mf*

Daiko *poco a poco cresc.*

Shk.

Tub. B.

Pno.

Synth. *mf*

Choir (SA)

45 46 47 48

Vln. 1 sul E *mf* (beat 3)

Vln. 2 sul A *mf* (beat 3)

Vla. sul D *mf* (beat 3)

Vlc.

Cb.

DRACULA

2m9 "Transformation"

Shak. *p* *p* *f*

Hn. 1-4 *mp*

Hn. 5-8 *mp*

Tbn. 1-2 *mp*

Tbn. 3-4 *mp*

B. Tbn. Tba. *mp*

Cb. Tbn. Cb. Tba. *mp*

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

49 50 51 52

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2m9 "Transformation"

DRACULA

Shak. *p*

Hn. 1-4 *mf* *port.*

Hn. 5-8 *mf* *port.*

Tbn. 1-2 *mf* *port.*

Tbn. 3-4 *mf* *port.*

B. Tbn. Tba. *mf* *port.* + Cb. Tba.

Cb. Tbn. Cb. Tba. *mf* *port.* + Cb. Tba.

B. D. *mf mp f mp sim.*

Bell P. *Lv. f*

Daiko *mf mp f mp sim.*

Shk.

Tub. B. *if available, otherwise 8va f*

Pno.

Synth. *f*

Choir (SA)

53 (beat 4) *mf* *gliss. up m3 approx. range ad lib.* (beat 3) *mf sim.*

54 (beat 4) *mf* *gliss. up m3 approx. range ad lib.* (beat 3) *mf sim.*

55 (beat 4) *mf* *gliss. up m3 approx. range ad lib.* (beat 3) *mf sim.*

56 (beat 4) *mf* *gliss. up m3 approx. range ad lib.* (beat 3) *mf sim.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

57 (beat 3) *fp*

58 (beat 3) *f*

59 (beat 3) *f*

60 (beat 3) *sim.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2m9 "Transformation"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

61 62 63 64

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ff

f

sim.

port.

(beat 3)

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

65 (beat 3)

66 (beat 3)

67

68 (beat 1)

sul E - gliss. down approx. two 8ves ad lib.

pp

sul A - gliss. down approx. two 8ves ad lib.

pp

sul D - gliss. down approx. two 8ves ad lib.

pp

sul G - gliss. up approx. two 8ves ad lib.

pp

sul C - gliss. up approx. two 8ves ad lib.

pp

sul C - gliss. up approx. two 8ves ad lib.

pp

*
*
*

2m9 "Transformation"

DRACULA

Shak.
Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Tbn.
Cb. Tbn.
Cb. Tbn.
B. D.
Bell P.
Daiko
Shk.
Tub. B.
Pno.
Synth.
Choir (SA)

69 70 71 72

Vln. 1 (beat 3) *ff* gliss. each half-step slur
Vln. 2 (beat 3) *ff* gliss. each half-step slur
Vla. (beat 3) *ff* gliss. each half-step slur
Vlc. (beat 3) *ff* unis.
Cb. (beat 3) *ff*

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

73

74

75

76

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

p

sim.

div.

anis.

2m9 "Transformation"

DRACULA

Musical score for measures 77-80. The score includes parts for Shk., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., B. D., Bell P., Daiko, Shk., Tub. B., Pno., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is marked with *ff* (fortissimo) in measures 78-80. Measure numbers 77, 78, 79, and 80 are indicated in boxes above the strings. The strings (Vln. 1, Vln. 2, Vla., Vlc., Cb.) play a rhythmic pattern of eighth notes with accents. The woodwinds and brass play various rhythmic patterns, including eighth and sixteenth notes. The percussion includes B. D., Bell P., and Daiko. The piano part has a complex rhythmic pattern. The choir part is empty. The shakuhachi part has a sustained note in measure 77.

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

random whispering ad lib.
mf

random whispering ad lib.
mf

81

82

83

84

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

sul tasto - sul E - trem. gliss. approx. range ad lib. (beat 3)
mp

sul tasto - sul A - trem. gliss. approx. range ad lib. (beat 3)
mp

sul tasto - sul D - trem. gliss. approx. range ad lib. (beat 3)
mp

2m9 "Transformation"

DRACULA

Shk.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

85 86 87 88

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

DRACULA

2m9 "Transformation"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

B. D.

Bell P.

Daiko

Shk.

Tub. B.

Pno.

Synth.

Choir (SA)

89

Vln. 1
p

Vln. 2
p

Via.
p

Vlc.

Cb.

Detailed description: This is a page of a musical score for the piece 'Transformation' from the work 'Dracula'. The score is arranged in a vertical column of staves. The instruments listed from top to bottom are: Shaker (Shak.), Horns 1-4 (Hn. 1-4), Horns 5-8 (Hn. 5-8), Trumpets 1-2 (Tbn. 1-2), Trumpets 3-4 (Tbn. 3-4), Baritone Trumpet and Trombone (B. Tbn. Tba.), Contrabass Trumpet and Contrabass Trombone (Cb. Tbn. Cb. Tba.), Bells (B. D.), Bell Peal (Bell P.), Daiko, Shaker (Shk.), Tubas (Tub. B.), Piano (Pno.), Synthesizer (Synth.), and a Choir of Soprano and Alto voices (Choir (SA)). The page number '89' is centered below the Choir staff. Below the Choir staff, there are staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vlc.), and Contrabass (Cb.). The Violin 1, Violin 2, and Viola parts begin with a dynamic marking of *p* (piano).

2m10 "Mina's Bedroom"

Chris Heckman

$\text{♩} = 48$ $\text{♩} = 72$ *rall.*

Sus. Cymbal
Mark Tree
Celesta
Organ
Piano *mp*
Choir (SA)
Violin 1
Violin 2
Viola
Cello
Contrabass

1 2 3 4

$\text{♩} = 72$
rit.

S. Cym.
M. Tree
Cel.
Org.
Pao.
Choir (SA)
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

5 6 7 8

2m10 "Mina's Bedroom"

DRACULA

♩ = 72

rall.

Musical score for measures 9-12. The score includes staves for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The Pno. part features a melodic line with a fermata and a triplet. The Choir (SA) part has lyrics: * fia * fia * fia *. The Vln. 2 part has a triplet. The Vlc. part has a fermata. The Cb. part has a fermata. The measures are numbered 9, 10, 11, and 12.

Musical score for measures 13-16. The score includes staves for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The Pno. part features a melodic line with a fermata and a triplet. The Choir (SA) part has lyrics: * fia * fia * fia *. The Vln. 2 part has a triplet. The Vla. part has a triplet. The Vlc. part has a fermata. The Cb. part has a fermata. The measures are numbered 13, 14, 15, and 16.

DRACULA

2m10 "Mina's Bedroom"

♩ = 80

Musical score for measures 17-20. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vcl., and Cb. A large black bracket spans measures 17-20 across the top staves. The Organ part includes the instruction "Gt. Flutes 16', 8', 4'" and the dynamic marking "mp". The Piano part also has "mp". The Viola part has "legato espress." and "mf". The Violoncello part has "p" and "div.". The Cello part has "p". Measure numbers 17, 18, 19, and 20 are boxed below the staves.

Musical score for measures 21-24. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vcl., and Cb. The Organ part has "mp". The Piano part has "mp". The Viola part has "mf". The Violoncello part has "p". The Cello part has "p". Measure numbers 21, 22, 23, and 24 are boxed below the staves.

2m10 "Mina's Bedroom"

DRACULA

scrape with tri. beater

Musical score for measures 25-28. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. Measures 25, 26, 27, and 28 are indicated by boxed numbers. A large vertical number '3' is written over measure 27, and a large vertical number '4' is written over measure 28. The Pno. part features a complex rhythmic pattern with accents and dynamic markings like *mp* and *mf*. The Cel. part has a similar rhythmic pattern. The Vln. 1 and Vln. 2 parts are mostly rests. The Vla., Vlc., and Cb. parts have simple rhythmic patterns. The Choir (SA) part is empty.

$\text{♩} = 160$

Musical score for measures 29-32. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. Measures 29, 30, 31, and 32 are indicated by boxed numbers. The Pno. part features a complex rhythmic pattern with accents and dynamic markings like *mp* and *mf*. The Cel. part has a similar rhythmic pattern. The Vln. 1 and Vln. 2 parts are mostly rests. The Vla., Vlc., and Cb. parts have simple rhythmic patterns. The Choir (SA) part is empty.

DRACULA

2m10 "Mina's Bedroom"

Musical score for measures 33-36. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The Cello and Piano parts feature a melodic line with a dynamic marking of *mf* and a *2da* (second ending) marked with an asterisk. The Organ part is empty. The Choir (SA) part is empty. The Violin, Viola, and Cello parts are empty. The Cymbal and Tree parts have specific performance instructions. Measure 36 includes a *ord.* (order) marking and a *p* (piano) dynamic marking.

Musical score for measures 37-40. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The Cello and Piano parts feature a melodic line with a dynamic marking of *mf* and a *2da* (second ending) marked with an asterisk. The Organ part includes a *Ped: + Principals 16', 8'* instruction. The Viola part includes a *legato espress.* instruction. The Violin and Cello parts are empty. The Cymbal and Tree parts have specific performance instructions. Measures 37-40 are marked with measure numbers in boxes.

2m10 "Mina's Bedroom"

DRACULA

S. Cym. | M. Tree | Cel. | Org. | Pno. | Choir (SA) | Vln. 1 | Vln. 2 | Vla. | Vic. | Cb.

Musical score for measures 41-44. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The Cel. and Pno. parts feature complex rhythmic patterns with slurs and accents. The Vic. part has a long note with a slur. The measures are numbered 41, 42, 43, and 44.

//

S. Cym. | M. Tree | Cel. | Org. | Pno. | Choir (SA) | Vln. 1 | Vln. 2 | Vla. | Vic. | Cb.

Musical score for measures 45-48. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The Cel. and Pno. parts continue with complex rhythmic patterns. The Vic. part has a long note with a slur. The measures are numbered 45, 46, 47, and 48.

DRACULA

2m10 "Mina's Bedroom"

Musical score for measures 49-52. The score includes staves for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The percussion parts (S. Cym., M. Tree) are silent. The woodwinds (Cel.) and strings (Vln. 1, Vln. 2, Vla., Vic., Cb.) play a rhythmic pattern. The piano (Pno.) and organ (Org.) parts feature a melodic line with a *rit.* marking. The choir (SA) part is silent. Measure numbers 49, 50, 51, and 52 are indicated in boxes below the choir staff.

Musical score for measures 53-56. The score includes staves for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The percussion parts (S. Cym., M. Tree) are silent. The woodwinds (Cel.) and strings (Vln. 1, Vln. 2, Vla., Vic., Cb.) play a rhythmic pattern. The piano (Pno.) and organ (Org.) parts feature a melodic line with a *rit.* marking. The choir (SA) part is silent. The violin parts (Vln. 1, Vln. 2) have a *div.* marking and a *p* dynamic. Measure numbers 53, 54, 55, and 56 are indicated in boxes below the choir staff.

2m10 "Mina's Bedroom"

DRACULA

Musical score for measures 57-60. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score features a 'serape' effect in the S. Cym. part at the end of measure 60. The woodwinds and strings play sustained notes with various dynamics like *mf* and *p*. The piano part has a melodic line with some trills. The choir part is mostly silent.

Musical score for measures 61-64. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score features a 'uniss.' (unison) marking in the Vln. 1 part at the start of measure 61. The woodwinds and strings play sustained notes with dynamics like *mf* and *f*. The piano part has a melodic line with some trills. The choir part is mostly silent.

DRACULA

2m10 "Mina's Bedroom"

Musical score for measures 65-68. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The woodwinds and strings play a melodic line with slurs and accents. The piano part features a rhythmic accompaniment with slurs and accents. The choir part is mostly silent. Measure numbers 65, 66, 67, and 68 are indicated in boxes above the violin staves.

Musical score for measures 69-72. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The woodwinds and strings play a melodic line with slurs and accents. The piano part features a rhythmic accompaniment with slurs and accents. The choir part is mostly silent. Measure numbers 69, 70, 71, and 72 are indicated in boxes above the violin staves. The string parts are marked with *legato espress.* and *mf*.

2m10 "Mina's Bedroom"

DRACULA

Musical score for measures 73-76. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The piano part features a melodic line with slurs and accents. The strings play sustained chords with long bows. The choir part has a long, sustained note. A dynamic marking *p* is present at the beginning of the first system.

Musical score for measures 77-80. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The piano part continues with a melodic line. The strings play sustained chords. The choir part has a long, sustained note. A dynamic marking *f* is present at the beginning of the first system.

DRACULA

2m10 "Mina's Bedroom"

Musical score for measures 81-84. The score includes parts for S. Cym., M. Tree, Cel., Org., Pano., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The key signature is one sharp (F#). The tempo is 2m10. The score features a piano (p) dynamic marking at the beginning of measure 81. The strings play a sustained harmonic accompaniment, while the woodwinds and piano have more active melodic lines. The choir (SA) has a long, sustained note.

Musical score for measures 85-88. The score includes parts for S. Cym., M. Tree, Cel., Org., Pano., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The key signature is one sharp (F#). The tempo is 2m10. The score features a mezzo-piano (mp) dynamic marking at the beginning of measure 85. The strings play a sustained harmonic accompaniment, while the woodwinds and piano have more active melodic lines. The choir (SA) has a long, sustained note.

2m10 "Mina's Bedroom"

DRACULA

Musical score for measures 89-92. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The score features a complex rhythmic pattern with many beamed notes. A 'scrape' instruction is present above the S. Cym. part in measure 92. Dynamics include *mf* and *f*. Measure numbers 89, 90, 91, and 92 are indicated in boxes above the Vln. 1 part.

Musical score for measures 93-96. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. The key signature is one sharp (F#) and the time signature is 2/4. The score features a complex rhythmic pattern with many beamed notes. A 'poco rit.' instruction is present at the beginning of the section. Dynamics include *f* and *mf*. Measure numbers 93, 94, 95, and 96 are indicated in boxes above the Vln. 1 part.

DRACULA

2m10 "Mina's Bedroom"

Musical score for measures 97-100. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. Measures 97, 98, 99, and 100 are indicated by boxed numbers below the staff lines. The music features a complex rhythmic pattern with many beamed notes and rests.

≡

♩ = 120

Musical score for measure 101. The score includes parts for S. Cym., M. Tree, Cel., Org., Pno., Choir (SA), Vln. 1, Vln. 2, Vla., Vic., and Cb. Measure 101 is indicated by a boxed number below the staff lines. The music consists of a few notes with rests, indicating a sparse texture.

2m11 "Lucy's Attack"

Chris Heckman

$\text{♩} = 68$
a4 - rip into beat 1 approx. range ad lib.

Horn 1-4
Horn 5-8
Trombone 1-2
Trombone 3-4
Bass Trombone
Tuba
Cimbasso
Contrabass Tuba
Timpani
Bass Drum
Daiko
Mark Tree
Roto-toms
Tom-toms
Shaker
Snare Drum
Tam-tam
Celesta
Organ
Piano
Synthesizer
Choir (SA)
Violin 1
Violin 2
Viola
Cello
Contrabass

Annotations:
- **Shaker:** *ff* to *pp*
- **Tam-tam:** *p* to *mf*, "scrape with tri. beater"
- **Organ:** *p*, "Ped: Flutes 16', 8'"
- **Piano:** "inside - gliss. with fingers" *fff*, "lift pedal over 4 beats", *mf*, "Big Bang Kit"
- **Violin 1 & 2:** "rip into beat 1 approx. range ad lib.", *f*, *fff*, "con sord.", *p*, "div. - con sord."
- **Violin 1:** "con sord.", *p*
- **Viola:** "con sord.", *p*
- **Cello:** "con sord.", *p*
- **Contrabass:** *p*

Measures: 1, 2, 3, 4

2m11 "Lucy's Attack"

DRACULA

This musical score is for the piece "Lucy's Attack" from the film "Dracula". It features a large ensemble of instruments and a choir. The instruments listed on the left are: Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Daiko, M. Tree, Roto-T. Tom-T., Shk., S. D., T.-L., Cel., Org., Pao., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into measures 5, 6, 7, and 8. The T.-L. part includes dynamic markings of *p* and *mf*, and performance instructions for "ord." and "scrape". The Pao. part includes asterisks and the notation "ria". The Vln. 2 part includes the instruction "div." and a *p* dynamic marking. The Vlc. and Cb. parts have long horizontal lines with arrows indicating sustained notes or glissandi.

DRACULA

2m11 "Lucy's Attack"

Musical score for "Lucy's Attack" (2m11) from the opera Dracula. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- M. Tree (mp)
- Roto-T. Tom-T.
- Shk.
- S. D.
- T.-t.
- Cel. (mf)
- Org. (p)
- Pno. (mf)
- Synth. (ff, f)
- Choir (SA) (mp, Soprano 1 only)
- Vln. 1 (legato, mp)
- Vln. 2 (mp, unis., p, f, p)
- Vla. (p, div.)
- Vic. (p, div.)
- Cb. (p)

The score is divided into measures 9, 10, 11, and 12. Measure 9 includes the instruction "legato" for the first violin and "mp unis." for the second violin. Measure 10 includes the instruction "mp" for the first violin and "p" for the second violin. Measure 11 includes the instruction "p" for the first violin and "p" for the second violin. Measure 12 includes the instruction "p" for the first violin and "p" for the second violin.

2m11 "Lucy's Attack"

DRACULA

♩ = 120

The musical score is arranged in a vertical stack of staves. The instruments and parts from top to bottom are:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Cornet/Baritone/Cornet/Tuba)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Drum)
- M. Tree (Mallet Tree)
- Roto-T. Tom-T. (Rototom/Tom-Tom)
- Shk. (Shamisen)
- S. D. (Snare Drum)
- T.-t. (Tambourine)
- Cel. (Celesta)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

Measures 13, 14, 15, and 16 are indicated by boxed numbers. The score includes dynamic markings such as *mf*, *f*, *p*, *ff*, and *ord.* (ordinario). Performance instructions include "senza sord. - gliss up approx. range ad lib." for the strings in measures 15 and 16. A large "5/4" time signature is prominently displayed in the center of the score, indicating the meter for the latter part of the piece.

DRACULA

2m11 "Lucy's Attack"

Score for "Lucy's Attack" (2m11). The score includes parts for:

- Horns (Hn. 1-4, Hn. 5-8)
- Tubas (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba.)
- Timpani (Timp.)
- Bass Drum (B. D.)
- Daiko (with instruction: "strike side and center")
- M. Tree
- Roto-Tom-tom (Roto-t. Tom-t.)
- Shk. (with instruction: "snare off")
- S. D. (with instruction: "scrape")
- T. - t.
- Cel.
- Org.
- Pno.
- Synth. (with dynamics: *ff*, *mf*, *sim.*)
- Choir (SA) (with instructions: "unis. - gliss. from lowest to highest pitches ad lib.", "ah.", "gliss. from lowest to highest pitches ad lib.", "pp")
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measures 17, 18, 19, and 20 are indicated at the bottom of the score.

2m11 "Lucy's Attack"

DRACULA

ff
ff
ff
a2
f
a2
f
f
ord.
f
M. Tree
ff
pp
S. D.
T. L.
ff
Ccl.
Org.
Pno.
ff
mf
sim.
ff
Choir (SA)
ff
21 22 23 24
sul E - trem. gliss. approx. range ad lib.
f
sul A - trem. gliss. approx. range ad lib.
f
unis. - senza sord.
sul D - trem. gliss. approx. range ad lib.
f
unis. - senza sord.
f
unis.
f

DRACULA

2m11 "Lucy's Attack"

The musical score is arranged in a multi-staff format. The top section includes:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8) in the upper register.
- Tuba 1-2 (Tbn. 1-2) in the lower register.
- Tuba 3-4 (Tbn. 3-4) in the lower register.
- Bass Tuba (B. Tbn. Tba.) in the lower register.
- Contrabass Tuba (Cb. Tbn. Cb. Tba.) in the lower register.
- Timpani (Timp.) in the lower register.

The middle section includes:

- Bass Drum (B. D.) in the lower register.
- Daiko in the lower register.
- M. Tree in the lower register.
- Rototom-tom-t. in the lower register.
- Shk. in the lower register.
- S. D. in the lower register.
- T. T. in the lower register.
- Cel. in the upper register.
- Org. in the lower register.
- Pno. in the lower register.
- Synth. in the upper register.
- Choir (SA) in the upper register.

The bottom section includes:

- Vin. 1 in the upper register.
- Vin. 2 in the upper register.
- Via. in the upper register.
- Vlc. in the lower register.
- Cb. in the lower register.

Measure numbers 25, 26, 27, and 28 are indicated in boxes above the string staves.

2m11 "Lucy's Attack"

DRACULA

Musical score for percussion and woodwinds. The score includes parts for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4), Bass Trombone (B. Tbn.), Contrabass Trombone (Cb. Tbn.), Timpani (Timp.), Bass Drum (B. D.), Daiko, M. Tree, Roto-Tom-T., Shk., S. D., T-C., Cello (Cel.), Organ (Org.), Piano (Pno.), Synth., and Choir (SA). The score features various dynamics such as *f*, *ff*, *p*, and *sfz*, along with performance instructions like *gliss.* and *ord.*. The Organ part includes the instruction "[Ped: Full + Reeds]".

Musical score for strings, including Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score includes performance instructions such as "sul A - art. harm. gliss. up approx. one 8ve ad lib." and "sul D - art. harm. gliss. up approx. one 8ve ad lib." for the violins, and "sul G - art. harm. gliss. up approx. one 8ve ad lib." for the viola. It also features "gliss. each half-step slur" for the violins and violas. Measure numbers 29, 30, 31, and 32 are indicated in boxes above the staves.

DRACULA

2m11 "Lucy's Attack"

This musical score is for the piece "Lucy's Attack" from the film "Dracula". It is a 2-minute, 11-second track. The score is arranged for a large ensemble, including:

- Horns: Hn. 1-4 and Hn. 5-8, playing *mf*.
- Trumpets: Tbn. 1-2 and Tbn. 3-4, playing a rhythmic pattern.
- Trombones: B. Tbn. Tbn. and Cb. Tbn. Cb. Tbn., playing *ff*.
- Percussion: Timp., B. D., Daiko, M. Tree, Roto-T. Tom-T., Shk., S. D., and T.-t. (T-toms), with dynamics ranging from *p* to *ff*.
- Keyboard: Org. and Pno., with *ff* dynamics.
- Synthesizer: Synth., with dynamics *ff*, *mf*, and *sim.*
- Choir (SA): Choir (SA), with dynamics *f*, *ff*, and *sim.*
- Strings: Violins 1 and 2, Viola, Violoncello (Vlc.), and Contrabass (Cb.), playing *ff*.

The score includes performance markings such as *mf*, *ff*, *p*, *f*, *ff*, *sim.*, and *ab. div.*. It also features a section labeled "Gt: Full + Reeds" for the Organ and Piano. Measure numbers 33, 34, 35, and 36 are indicated at the bottom of the score.

2m11 "Lucy's Attack"

DRACULA

♩ = 124 (+4)

♩ = 126 (+2)

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Hn. 1-4, Hn. 5-8), brass (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Ch. Tbn. Ch. Tba.), and percussion (Timp., B. D., Daiko, M. Tree, Roto-t., Tom-t., Shk., S. D., T.-t., Cel.). The middle section features keyboard instruments (Org., Pno.) and a Synth. The bottom section includes a Choir (SA) and a string section (Vln. 1, Vln. 2, Vla., Vlc., Cb.). The score is divided into measures, with measure numbers 37, 38, 39, and 40 highlighted in boxes. Dynamic markings such as *ff*, *mf*, *p*, and *pp* are used throughout. The tempo markings at the top indicate a change from 124 to 126 beats per minute.

DRACULA

2m11 "Lucy's Attack"

This musical score is for the piece "Lucy's Attack" from the film "Dracula". It is a 2-minute, 11-second track. The score is arranged for a large ensemble, including woodwinds, brass, percussion, strings, and a choir. The instrumentation includes:

- Horns: 1-4 (Hn. 1-4) and 5-8 (Hn. 5-8)
- Trumpets: 1-2 (Tbn. 1-2) and 3-4 (Tbn. 3-4)
- Brass: B. Tbn. + Tba. (B. Tbn. / Tba.) and Cb. Tbn. + Cb. Tba. (Cb. Tbn. / Cb. Tba.)
- Percussion: Timp. (Timp.), B. D. (B. D.), Daiko (Daiko), M. Tree (M. Tree), Roto-T. (Roto-T.), Tom-T. (Tom-T.), Shk. (Shk.), S. D. (S. D.), and T.-C. (T.-C.)
- Keyboard: Cel. (Cel.), Org. (Org.), Pno. (Pno.), and Synth. (Synth.)
- Choir: Choir (SA)
- Strings: Vln. 1 (Vln. 1), Vln. 2 (Vln. 2), Vla. (Vla.), Vlc. (Vlc.), and Cb. (Cb.)

The score is divided into measures, with measure numbers 41, 42, 43, and 44 clearly marked. The music features a variety of dynamics, including *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *sim.* (sustained). There are also markings for *gliss.* (glissando) and *unis.* (unison). The score is written in a key signature of one flat and a 2/4 time signature.

2m11 "Lucy's Attack"

DRACULA

The musical score is arranged in a standard orchestral layout. The top section includes:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8) in the upper woodwinds.
- Tuba 1-2 (Tbn. 1-2) and Tuba 3-4 (Tbn. 3-4) in the lower woodwinds.
- Bass Tuba (B. Tbn. Tba.) and Contrabass Tuba (Cb. Tbn. Cb. Tba.) in the tuba section.
- Timpani (Timp.) and various percussion instruments (B. D., Daiko, M. Tree, Roto-T., Tom-T., Shk., S. D., T.-t., Cel., Org., Pno., Synth.) in the percussion section.
- Choir (SA) in the vocal section.

The bottom section features the string ensemble:

- Violin 1 (Vln. 1) and Violin 2 (Vln. 2) in the upper strings.
- Viola (Vla.) in the middle strings.
- Violoncello (Vlc.) and Contrabass (Cb.) in the lower strings.

Measure numbers 45, 46, 47, and 48 are indicated in boxes below the string staves. Performance markings such as *ff* and *gliss.* are present throughout the score.

DRACULA

2m11 "Lucy's Attack"

div. a2 (3-4 flutter) a4

Hn. 1-4 *mf*

Hn. 5-8 *mf*

Tbn. 1-2 *gliss.*

Tbn. 3-4 *gliss.*

B. Tbn. Tba. *gliss.*

Ch. Tbn. Ch. Tba. *gliss.*

Timp. *p*

B. D. *p*

Daiko

M. Tree

Roto-t. Tom-t. *p*

Shk. *fff*

S. D. *fff*

T.-t. *fff*

Cel.

Org.

Pno. *gliss.*

Synth.

Choir (SA)

49 50 51 52

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

2m11 "Lucy's Attack"

DRACULA

Musical score for "Lucy's Attack" (2m11) from the score for DRACULA. The score is arranged in a vertical column of staves. The instruments and parts are as follows:

- Hn. 1-4: Horns 1-4, marked *ff*.
- Hn. 5-8: Horns 5-8, marked *ff*.
- Tbn. 1-2: Trumpets 1-2, marked *ff*.
- Tbn. 3-4: Trumpets 3-4, marked *ff*.
- B. Tbn. Tba.: Baritone Trombone/Tuba, marked *ff*.
- Cb. Tbn. Cb. Tba.: Contrabass Trombone/Contrabass Tuba, marked *ff*.
- Timp.: Timpani, marked *ff*.
- B. D.: Bass Drum, marked *ff*.
- Daiko: Taiko drum.
- M. Tree: Middle Tree.
- Roto-Tom-L.: Roto-Tom-L, marked *ff*.
- Shk.: Shaker.
- S. D.: Snare Drum, marked *ff*, with the instruction "choke (beat 1)".
- T.-L.: Tom-L.
- Cel.: Cello.
- Org.: Organ.
- Pno.: Piano, marked *ff*.
- Synth.: Synthesizer, marked *ff*.
- Choir (SA): Choir (Soprano/Alto).
- Vln. 1: Violin 1.
- Vln. 2: Violin 2.
- Vla.: Viola.
- Vlc.: Violoncello.
- Cb.: Contrabass, marked *ff*.

The score includes a page number "53" in a box, centered below the Choir (SA) staff.

2m12 "Retaliation"

Chris Heckman

$\text{♩} = 112$

The score is for a 2m12 time signature. The tempo is marked as quarter note = 112. The score includes parts for Horn 1-4, Horn 5-8, Trombone 1-2, Trombone 3-4, Bass Trombone Tuba, Contrabass Trombone Contrabass Tuba, Timpani, Bass Drum, Dalko, Snare Drum, Tam-tam, Tubular Bells, Organ, Violin 1, Violin 2, Viola, Cello, and Contrabass. The Bass Drum part has a *p poco a poco cresc.* marking. The Organ part has a *p* marking and a pedal instruction: *Ped: Flutes 16', 8'*. The Cello and Contrabass parts have *pp* and *mp* markings and a *div.* marking. There are four numbered boxes (1, 2, 3, 4) at the bottom of the Organ part.

2m12 "Retaliation"

DRACULA

1 only

The score is arranged in a standard orchestral layout. The top section includes woodwinds (Horns 1-4 and 5-8), brass (Tubas 1-2, 3-4, and Contrabass), and percussion (Timpani, B.D., Daiko, S.D., T.-t., and Tub. B.). The middle section features the Organ. The bottom section includes strings (Violins 1 and 2, Viola, Violoncello, and Contrabass). The score is divided into four measures, with measures 5, 6, 7, and 8 indicated by boxed numbers below the Organ and string staves. Dynamics include *mp*, *mf*, and *pp*. The Viola part includes a *div.* marking.

DRACULA

2m12 "Retaliation"

The musical score is arranged in a standard orchestral layout. The top section includes:

- Horn 1-4 (Hn. 1-4) in treble clef.
- Horn 5-8 (Hn. 5-8) in treble clef.
- Trombone 1-2 (Tbn. 1-2) in bass clef.
- Trombone 3-4 (Tbn. 3-4) in bass clef.
- Bass Trombone (B. Tbn. Tba.) in bass clef.
- Contrabass Trombone (Cb. Tbn. Cb. Tba.) in bass clef.
- Timpani (Timp.) in bass clef.

The middle section includes:

- Bass Drum (B. D.) with a rhythmic pattern of eighth notes.
- Daiko.
- Snare Drum (S. D.).
- Tom-tom (T.-t.).
- Bass Trombone (Tub. B.) in bass clef.

The bottom section includes:

- Organ (Org.) with a grand staff (treble and bass clefs).
- Violin 1 (Vln. 1) in treble clef.
- Violin 2 (Vln. 2) in treble clef.
- Viola (Vla.) in bass clef.
- Violoncello (Vlc.) in bass clef.
- Double Bass (Cb.) in bass clef.

Measures 9, 10, 11, and 12 are indicated by boxed numbers below the Organ and string staves.

2m12 "Retaliation"

DRACULA

Musical score for "Retaliation" from "Dracula". The score is arranged in a system with multiple staves. The instruments listed on the left are: Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tbn. (Baritone Trumpet/Trumpet), Ch. Tbn. Ch. Tbn. (Cornet Trumpet/Cornet Trumpet), Timp. (Timpani), B. D. (Bass Drum), Daiko (Taiko), S. D. (Snare Drum), T.-t. (Tom-tom), Tub. B. (Tuba), Org. (Organ), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score is divided into four measures, numbered 13, 14, 15, and 16. The notation includes various musical symbols such as notes, rests, and dynamic markings.

DRACULA

2m12 "Retaliation"

Score for "Retaliation" (2m12). The score is divided into four measures, numbered 17, 18, 19, and 20. The instruments and their parts are as follows:

- Hn. 1-4:** Horns 1-4. Measure 17 has a whole note. Measure 18 has a whole note. Measure 19 has a whole note. Measure 20 has a half note with a dynamic marking of *f* and a tempo marking of *mp*. A rehearsal mark "+2-3" is placed above the staff.
- Hn. 5-8:** Horns 5-8. All measures are empty.
- Tbn. 1-2:** Trombones 1-2. All measures are empty.
- Tbn. 3-4:** Trombones 3-4. All measures are empty.
- B. Tbn. / Tbn.:** Baritone Trombone. All measures are empty.
- Cb. Tbn. / Cb. Tbn.:** Euphonium. All measures are empty.
- Timp.:** Timpani. All measures are empty.
- B. D.:** Bass Drum. Measures 17-19 have a quarter note. Measure 20 is empty.
- Daiko:** Taiko. All measures are empty.
- S. D.:** Snare Drum. Measures 17-19 are empty. Measure 20 has a dynamic marking of *pp* and the instruction "snares off".
- T.-C.:** Tom-toms. All measures are empty.
- Tub. B.:** Bass Trombone. All measures are empty.
- Org.:** Organ. Measures 17-19 have a whole note. Measure 20 has a whole note.
- Vln. 1:** Violin 1. All measures are empty.
- Vln. 2:** Violin 2. All measures are empty.
- Vla.:** Viola. Measures 17-19 have a whole note. Measure 20 has a whole note.
- Vlc.:** Violoncello. Measures 17-19 have a whole note. Measure 20 has a whole note.
- Cb.:** Double Bass. Measures 17-19 have a whole note. Measure 20 has a whole note.

2m12 "Retaliation"

DRACULA

Musical score for measures 21-24. The score includes parts for:

- Hn. 1-4 (Horn 1-4): *mf*
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tbn. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tbn. (Euphonium/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum): *mp*
- Daiko
- S. D. (Snare Drum): *mp*
- T.-t. (Tambourine)
- Tub. B. (Tuba)
- Org. (Organ): *p*
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2): *pp*, *div.*
- Vla. (Viola): *pp*
- Vlc. (Violoncello): *pp*, *unis.*
- Cb. (Cello): *pp*

Measures 21, 22, 23, and 24 are indicated by boxed numbers below the organ part.

DRACULA

2m12 "Retaliation"

The musical score is arranged in a standard orchestral format. The top section includes:

- Hn. 1-4 (Horn parts 1-4)
- Hn. 5-8 (Horn parts 5-8)
- Tbn. 1-2 (Trumpet parts 1-2)
- Tbn. 3-4 (Trumpet parts 3-4)
- B. Tbn. / Tbn. (Baritone Trombone)
- Cb. Tbn. / Cb. Tbn. (Euphonium / Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Taiko)
- S. D. (Snare Drum)
- T.-t. (Tambourine)
- Tub. B. (Tuba)
- Org. (Organ)

The bottom section includes:

- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Measures 25, 26, 27, and 28 are indicated by boxed numbers at the bottom of the score. The score features various musical notations such as slurs, ties, and rests across the different parts.

2m12 "Retaliation"

DRACULA

Score for measures 29-32, titled "Retaliation" by DRACULA. The score includes parts for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn., Cb. Tbn.), Timpani (Timp.), Percussion (B.D., Daiko, S.D., T.-t.), Organ (Org.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measure 29: Horns 1-4 play a melodic line starting with a dynamic of *f*. Horns 5-8 are silent. Trombones 1-2 and 3-4 play sustained notes with dynamics of *pp*. B. Tbn. and Cb. Tbn. play sustained notes with dynamics of *pp*. Timpani plays a sustained note with dynamics of *p* and *mf*. B.D., Daiko, S.D., and T.-t. play rhythmic patterns. Organ is silent.

Measure 30: Horns 1-4 continue their melodic line with dynamics of *f* and *mp*. Trombones 1-2 and 3-4 play sustained notes with dynamics of *pp*. B. Tbn. and Cb. Tbn. play sustained notes with dynamics of *pp*. Timpani plays a sustained note with dynamics of *p* and *mf*. B.D., Daiko, S.D., and T.-t. play rhythmic patterns. Organ is silent.

Measure 31: Horns 1-4 continue their melodic line with dynamics of *f* and *mp*. Trombones 1-2 and 3-4 play sustained notes with dynamics of *pp*. B. Tbn. and Cb. Tbn. play sustained notes with dynamics of *pp*. Timpani plays a sustained note with dynamics of *p* and *mf*. B.D., Daiko, S.D., and T.-t. play rhythmic patterns. Organ plays a sustained note with dynamics of *p*.

Measure 32: Horns 1-4 continue their melodic line with dynamics of *f* and *mp*. Trombones 1-2 and 3-4 play sustained notes with dynamics of *pp*. B. Tbn. and Cb. Tbn. play sustained notes with dynamics of *pp*. Timpani plays a sustained note with dynamics of *p* and *mf*. B.D., Daiko, S.D., and T.-t. play rhythmic patterns. Organ plays a sustained note with dynamics of *p*.

DRACULA

2m12 "Retaliation"

This musical score page contains measures 33 through 36. The instruments and their parts are as follows:

- Horn 1-4:** Measure 33 starts with a forte (*f*) dynamic. Measure 35 begins with a mezzo-forte (*mf*) dynamic.
- Horn 5-8:** Measure 35 features a *pp* dynamic with a 7-8 measure rest.
- Tuba 1-2:** *mp* dynamic throughout.
- Tuba 3-4:** *mp* dynamic throughout.
- Bass Tuba:** *mp* dynamic throughout.
- Contrabass Tuba:** *mp* dynamic throughout.
- Timpani:** *p* dynamic in measure 35.
- Bass Drum (B. D.):** Consistent rhythmic pattern.
- Daiko:** Consistent rhythmic pattern.
- Snare Drum (S. D.):** Consistent rhythmic pattern.
- Tom-tom (T-t.):** *p* dynamic in measure 36.
- Bass Trombone (Tub. B.):** *p* dynamic in measure 36.
- Organ (Org.):** *mf* dynamic throughout.
- Violin 1 (Vln. 1):** *p* dynamic in measure 35, marked *div.* (divisi).
- Violin 2 (Vln. 2):** *mf* dynamic throughout.
- Viola (Vla.):** *mf* dynamic throughout.
- Violoncello (Vic.):** *mf* dynamic throughout.
- Double Bass (Cb.):** *mf* dynamic throughout.

Measures 33, 34, 35, and 36 are indicated by boxed numbers at the bottom of the score.

2m12 "Retaliation"

DRACULA

Musical score for measures 37-40. The score includes parts for Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn., Ch. Tbn., Timp., B. D., Daiko, S. D., T.-t., Tub. B., Org., Vln. 1, Vln. 2, Vla., Vlc., and Cb. The score is divided into four measures, numbered 37, 38, 39, and 40. Dynamics include *f*, *mf*, *mp*, and *p*. Performance instructions include *div.* and *unis.*. Specific notes are marked with *a4*, *7-8 a2*, *+1*, and *a2*. The score features various musical notations such as slurs, ties, and dynamic markings.

DRACULA

2m12 "Retaliation"

The musical score is arranged in a system with the following parts from top to bottom:

- Hn. 1-4: Horns 1-4, starting with a dynamic marking of *f*.
- Hn. 5-8: Horns 5-8, starting with a dynamic marking of *mf*.
- Tbn. 1-2: Trombones 1-2, starting with a dynamic marking of *mf*.
- Tbn. 3-4: Trombones 3-4, starting with a dynamic marking of *mf*.
- B. Tbn. Tba.: Bass Trombone/Tuba, starting with a dynamic marking of *mf*.
- Cb. Tbn. Cb. Tba.: Contrabass Trombone/Contrabass Tuba, starting with a dynamic marking of *mf*.
- Timp.: Timpani.
- B. D.: Bass Drum.
- Daiko: Taiko drum.
- S. D.: Snare Drum.
- T.-L.: Tom-tom.
- Tub. B.: Tubist.
- Org.: Organ.
- Vln. 1: Violin 1.
- Vln. 2: Violin 2.
- Vla.: Viola.
- Vlc.: Violoncello, with a *div.* (divisi) marking in the third measure.
- Cb.: Contrabass.

Measure numbers 41, 42, 43, and 44 are indicated in boxes below the organ part.

2m12 "Retaliation"

DRACULA

♩ = 134

Musical score for measures 45-48. The score includes parts for:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Ch. Tbn. Ch. Tba.
- Timp.
- B. D.
- Daiko
- S. D.
- T.-t.
- Tub. B.
- Org.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measure 45: Horns and Trombones play a sustained note. Timpani plays a roll from *p* to *f*. B. D., Daiko, and S. D. play a rhythmic pattern. T.-t. plays a sustained note with *mf*. Tub. B. plays a sustained note with *f*.

Measure 46: Horns and Trombones play a sustained note. Timpani plays a roll from *f* to *mf*. B. D., Daiko, and S. D. play a rhythmic pattern. T.-t. plays a sustained note with *f*. Tub. B. plays a sustained note with *f*.

Measure 47: Horns and Trombones play a sustained note. Timpani plays a roll from *f* to *mf*. B. D., Daiko, and S. D. play a rhythmic pattern. T.-t. plays a sustained note with *f*. Tub. B. plays a sustained note with *f*.

Measure 48: Horns and Trombones play a sustained note. Timpani plays a roll from *f* to *mf*. B. D., Daiko, and S. D. play a rhythmic pattern. T.-t. plays a sustained note with *f*. Tub. B. plays a sustained note with *f*.

Measure 45: *ppp*

Measure 46: *f* *mf* *sim.*

Measure 47: *f* *mf* *sim.*

Measure 48: *f* *mf* *sim.*

Measure 45: *mf*

Measure 46: *f*

Measure 47: *f*

Measure 48: *f*

Measure 45: *scrape with tri. beater*

Measure 46: *with sustain pedal*

Measure 45: **45**

Measure 46: **46**

Measure 47: **47**

Measure 48: **48**

DRACULA

2m12 "Retaliation"

Score for "Retaliation" featuring the following instruments and parts:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- S. D.
- T.-t.
- Tub. B.
- Org.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Measure numbers 49, 50, 51, and 52 are indicated below the percussion section.

Dynamic markings and performance instructions include: *fp*, *ff*, *f*, *ffp*, *mp poco a poco cresc.*, and *ord.*

2m12 "Retaliation"

DRACULA

Musical score for measures 53-56. The score includes staves for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tbn., Cb. Tbn. Cb. Tbn.), Timpani (Timp.), Percussion (B. D., Daiko, S. D., T.-t., Tub. B.), Organ (Org.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

Measures 53 and 54 feature Horns 1-4 and 5-8 playing a sustained note with a dynamic marking of *f*. Horn 5-8 has a fingering of *a4*. Measures 53 and 54 also feature B. D., Daiko, and S. D. playing a rhythmic pattern with dynamics of *f*, *mf*, and *sim.* respectively. T.-t. plays a note with a dynamic marking of *mf*. Measure 55 features S. D. playing a rhythmic pattern. Measure 56 features S. D. playing a rhythmic pattern with a sharp sign (#) above the staff.

DRACULA

2m12 "Retaliation"

♩ = 133

Musical score for 'Retaliation' featuring various instruments including horns, tubas, timpani, and percussion. The score is divided into measures 57, 58, 59, and 60. The instruments listed are:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- S. D.
- T.-t.
- Tub. B.
- Org.
- Vln. 1
- Vln. 2
- Vla.
- Vic.
- Cb.

Measure 57: Horns 1-4 and 5-8 play a sustained note with a slur. Measure 58: Horns 1-4 and 5-8 play a sustained note with a slur. Measure 59: Horns 1-4 and 5-8 play a sustained note with a slur. Measure 60: Horns 1-4 and 5-8 play a sustained note with a slur. Timpani (Timp.) plays a sustained note with a slur. B. D. and Daiko play a rhythmic pattern. S. D. plays a rhythmic pattern. T.-t. and Tub. B. play a sustained note with a slur. Org. plays a sustained note with a slur. Vln. 1, Vln. 2, Vla., Vic., and Cb. play a sustained note with a slur.

2m12 "Retaliation"

DRACULA

Score for measures 61-64. The score includes parts for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tbn., Cb. Tbn. Cb. Tbn.), Timpani (Timp.), Bells (B. D.), Daiko, Snare Drum (S. D.), Tom-tom (T.-t.), Tub. B., Organ (Org.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

Measures 61-64 are marked with boxed numbers: 61, 62, 63, 64.

DRACULA

2m12 "Retaliation"

This musical score is for the piece "Retaliation" from the film "Dracula". It is a 2-measure, 12-beat piece. The score is arranged in a multi-staff format. The top section includes brass instruments: Horns 1-4 and 5-8, Trombones 1-2 and 3-4, Baritone Trombone/Euphonium, and Contrabass Trombone/Euphonium. Below the brass is the Timpani part. The middle section features woodwinds: Bassoon, Daiko (percussion), Saxophone, and Trombone. The bottom section includes the Organ and a string section with Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is divided into four measures, with measure numbers 65, 66, 67, and 68 indicated at the bottom of the page.

2m12 "Retaliation"

DRACULA

Musical score for measures 69-72. The score includes parts for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tbn., Cb. Tbn. Cb. Tbn.), Timpani (Timp.), Bells (B. D.), Daiko, Snare Drum (S. D.), Tom-tom (T.-t.), Tub. B., Organ (Org.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.).

Measures 69-72 are marked with dynamic markings: *ff*, *f*, *p*, *fp*, *f*, *mf*, and *sim.*

Measures 69, 70, 71, and 72 are indicated by boxed numbers below the Organ staff.

DRACULA

2m12 "Retaliation"

Score for "Retaliation" (2m12). The score includes parts for:

- Horn 1-4 (Hn. 1-4)
- Horn 5-8 (Hn. 5-8) with *div. a2* marking
- Tuba 1-2 (Tbn. 1-2)
- Tuba 3-4 (Tbn. 3-4)
- Bass Trombone (B. Tbn. Tba.)
- Contrabass Trombone (Cb. Tbn. Cb. Tba.)
- Timpani (Timp.) with *p* and *f* dynamics
- Bass Drum (B. D.) with *mf*, *f*, *mf*, and *sim.* dynamics
- Daiko
- Soprano Drum (S. D.)
- Tom-tom (T.-t.) with *p* and *f* dynamics
- Tuba (Tub. B.)
- Organ (Org.)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Vic.
- Celli (Cb.)

Measures 73, 74, 75, and 76 are indicated by boxed numbers below the organ part.

2m12 "Retaliation"

DRACULA

$\text{♩} = 136$
poco accel.

Musical score for brass and percussion instruments. The score includes parts for Horns (Hn. 1-4, Hn. 5-8), Trombones (Tbn. 1-2, Tbn. 3-4, B. Tbn. Tbn., Cb. Tbn. Cb. Tbn.), Timpani (Timp.), Snare Drum (S. D.), Cymbals (Cym.), and Tubas (Tub. B.). The score is written in 2/4 time and features dynamic markings such as *ff*, *mf*, *f*, *p*, and *sim.*. The brass instruments play sustained notes, while the percussion instruments play rhythmic patterns. The score is divided into measures 77, 78, 79, and 80.

77

78

79

80

Musical staves for Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vic.), and Contrabass (Cb.). These staves are currently empty, indicating that the string parts are not written in this section of the score.

2m12 "Retaliation"

DRACULA

♩ = 152 (beat 2)

Musical score for "Retaliation" (2m12), featuring various instruments. The score is divided into three measures, numbered 85, 86, and 87. The instruments listed are:

- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tbn.
- Cb. Tbn. Cb. Tbn.
- Timp.
- B. D.
- Daiko
- S. D.
- T.-t.
- Tub. B.
- Org.
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

Key performance instructions include "aggressively!" for the tubas and "choke (beat 1)" for the T.-t. instrument. Dynamic markings include *fff* and *p*.

2m13a "Confrontation Pt. 1"

Chris Heckman

$\text{♩} = 80$

Shakuhachi

Horn 1-4

Horn 5-8

Trombone 1-2

Trombone 3-4

Bass Trombone

Tuba

Contrabass Trombone

Contrabass Tuba

Timpani

Bass Drum

Crotales

Daiko

Glockenspiel

Mark Tree

Tam-tam

Celesta

Organ

Piano

Synthesizer

Choir (SA)

Solo Violin

Violin 1

Violin 2

Viola

Cello

Contrabass

1 2 3 4

pp *ff* *ff* *ff*

Gt: Full + Reeds

Ped: Full + Reeds

Big Bang Kit

2m13a "Confrontation Pt.1"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Cb. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

Daiko

Glock.

M. Tree

T.-t.

Cel.

Org.

Pno.

Synth.

Choir (SA)

5 6 7 8

S. Vln.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra and choir. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Shak. (Shakuhachi), Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn./Tba. (Baritone Trombone/Tuba), Cb. Tbn./Cb. Tba. (Cornet Trombone/Cornet Tuba), Timp. (Timpani), B. D. (Bass Drum), Crot. (Crotchet), Daiko (Taiko), Glock. (Glockenspiel), M. Tree (Mallet Tree), T.-t. (Tamtam), Cel. (Cello), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), Choir (SA) (Choir Soprano/Alto), S. Vln. (Violin), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score shows musical notation for each instrument, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). There are also some performance instructions like *pp* and *ff* written below the Timp. and B. D. staves. The page is numbered 396 at the bottom.

DRACULA

2m13a "Confrontation Pt.1"
♩ = 112
random tremolos ad lib. - overblow into louder dynamics to reveal harmonics

Shax. *mf* *fff* *mf* *pp*

Hn. 1-4

Hn. 5-8

Tbn. 1-2 *fff* a2

Tbn. 3-4 *fff* a2

B. Tbn. Tbn. *fff* a2

Cb. Tbn. Cb. Tbn. *fff* a2

Timp. *fff*

B. D. *fff* *mf*

Crot.

Daiko

Glock.

M. Tree

T.-t. *fff* *f* scrape with tri. beater *fff*

Cel.

Org.

Pno. *fff* *sc.*

Synth.

Choir (SA)

9 10 11 12

S. Vin. *f* sul E - trem. gliss. approx. range ad lib.

Vln. 1 *f*

Vln. 2

Vla. *mf poco a poco cresc.* div. - col legno

Vcl. *fff* div.

Cb. *fff*

2m13a "Confrontation Pt.1"

DRACULA

Shak.

Hn. 1-4
a4
mf — f mf — ff mf

Hn. 5-8
a4
mf — f mf — ff mf

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Crot.

Daiko

Glock.

M. Tree

T.-L.

Cel.

Org.

Pno.

Synth.
f

Choir (SA)

13 14 15 16

S. Vln.

Vln. 1

Vln. 2
f

Vla.

Vlc.

Cb.

2m13a "Confrontation Pt.1"

DRACULA

bend tones - non vibrato
mf *f* *fff* *f* *fff*
overblown accent ad lib.

Shax.
Hn. 1-4
Hn. 5-8
Tbn. 1-2
Tbn. 3-4
B. Tbn.
Cb. Tbn.
Timp.
B. D.
Crot.
Daiko
Glock.
M. Tree
T.-t.
Cel.
Org.
Pno.
Synth.
Choir (SA)
S. Vln.
Vln. 1
Vln. 2
Vla.
Vic.
Cb.

21 22 23 24

sul E - trem. gliss. up to highest note ad lib.
mf
sul E - trem. gliss. up to highest note ad lib.
mf
ff
unis. - sul A - trem. gliss. up to highest note ad lib.
mf

DRACULA

2m13a "Confrontation Pt.1"

The score is divided into two systems. The first system includes parts for Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Crost., Daiko, Glock., M. Tree, T.-L., Cel., Org., Pao., Synth., and Choir (SA). A large '3/4' time signature change is indicated in the center of this system. The second system includes parts for S. Vln., Vln. 1, Vln. 2, Vla., Vlc., and Cb., with measures 25, 26, 27, and 28 marked. The string parts in the second system feature 'violent trem. random high pitches' and 'unis.' markings.

2m13a "Confrontation Pt.1"

DRACULA

This musical score is for the piece "Confrontation Pt.1" from the work "DRACULA". It is a multi-staff score for a large ensemble. The instruments listed on the left are: Shak. (Shakuhachi), Hn. 1-4 (Horns), Hn. 5-8 (Horns), Tbn. 1-2 (Trumpets), Tbn. 3-4 (Trumpets), B. Tbn. Tba. (Baritone/Euphonium), Cb. Tbn. Cb. Tba. (Cornet/Trumpet), Timp. (Timpani), B. D. (Bass Drum), Cro. (Cymbal), Daiko (Taiko), Glock. (Glockenspiel), M. Tree (M. Tree), T.-t. (T. t.), Cel. (Celesta), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), Choir (SA), S. Vln. (Violin), Vln. 1 (Violin), Vln. 2 (Violin), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score is divided into measures 29, 30, 31, and 32. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *ff*, *mf*, and *ff*. There are also performance instructions like "div. a2" and "bowed". The score ends with a double bar line and repeat signs.

DRACULA

2m13a "Confrontation Pt.1"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Crot.

Daiko

Glock.

M. Tree

T.-t.

Cel.

[Gt: Principals 8', 4']

Org.

[Ped: Principals 16', 8']

Pno.

Synth.

Choir (SA)

33 34 35 36

legato appassionato

S. Vin.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

ff *pp* *mf* *f* *mp* *div.* *unis.*

scrape

ah

ah

2m13a "Confrontation Pt.1"

DRACULA

Shak. *sffz*

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

B. Tbn. Tba. *ff*

Cb. Tbn. Cb. Tba. *ff*

Timp. *ff*

B. D. *ff*

Crot. *mf*

Daiko *ff*

Glock.

M. Tree

T.-t. *ff*

Cel. *mf poco a poco cresc.*

Org. *mf*

Pno. *ff*

Synth. *f*

Choir (SA) *mf*

37 38 39 40

S. Vin. *ff*

Vin. 1 *mf unis.*

Vin. 2 *mf unis.*

Vla. *ff div.*

Vcl. *ff div.*

Cb. *ff*

DRACULA

2m13a "Confrontation Pt.1"

This musical score is for the piece "Confrontation Pt.1" from the work "DRACULA". It is a 2m13a score, indicating a 2-measure phrase repeated 13 times. The score is arranged for a large ensemble and includes the following parts:

- Shak. (Shakuhachi)
- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Ch. Tbn. Ch. Tba. (Chorus Trumpet/Chorus Tuba)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Crot. (Crotales)
- Daiko (Taiko)
- Glock. (Glockenspiel)
- M. Tree (M. Tree)
- T.-t. (T. t.)
- Cel. (Celesta)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- S. Vln. (Solo Violin)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vic. (Violoncello)
- Cb. (Cello)

The score is divided into four measures, numbered 41, 42, 43, and 44. Measure 42 includes performance instructions for the Violin 1 part: "div." (divisi) and "unis." (unison). The Synthesizer part has a rhythmic pattern of eighth notes with asterisks indicating accents. The Choir (SA) part has a melodic line with long notes. The string parts (S. Vln., Vln. 1, Vln. 2, Vla., Vic., Cb.) have various melodic and harmonic lines.

2m13a "Confrontation Pt.1"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.

Ch. Tbn.
Cb. Tba.

Timp.

B. D.

Crot.

Daiko

Glock.

M. Tree

T.-t.

Cel.

Org.

Pno.

Synth.

Choir (SA)

S. Vln.

Vln. 1

Vln. 2

Vla.

Vic.

Cb.

p

f

mf

scrape

div.

45

46

47

48

unis.

DRACULA

2m13a "Confrontation Pt.1"

Shak. *fff*

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tbn. 1-2 *ff*

Tbn. 3-4 *ff*

B. Tbn. Tba. *ff*

Ch. Tbn. Ch. Tba. *ff*

Timp. *ff*

B. D. *ff*

Crot. *ff*

Daiko *ff*

Glock. *mf*

M. Tree *mf*

T.-t. *ff*

Cel. *mf*

Org. *mp*

Ped: Flutes 16', 8'

Pno. *ff*

Synth. *f*

Choir (SA)

49 50 51 52

S. Vin. *mf*

Vin. 1 *mf*

Vin. 2 *mf*

Vla. *ff*

Vlc. *ff*

Ch. *ff*

div. *mf*

gliss. *fff*

unis. - legato appassionata *mf*

pedal harmonically

2m13b "Confrontation Pt.2"

DRACULA

This musical score is for a section titled "2m13b 'Confrontation Pt.2'" from the work "DRACULA". The score is arranged for a large ensemble and includes the following parts:

- Shak.** (Shakuhachi)
- Hn. 1-4** (Horn 1-4)
- Hn. 5-8** (Horn 5-8)
- Tbn. 1-2** (Trumpet 1-2)
- Tbn. 3-4** (Trumpet 3-4)
- B. Tbn. Tba.** (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba.** (Euphonium/Baritone)
- Timp.** (Timpani)
- B. D.** (Bass Drum)
- Daiko** (Taiko)
- S. D. F. D.** (Snare Drum/Floor Drum)
- Roto-t. Tom-t.** (Roto-tom/Tom-tom)
- T.-t.** (Tamtam)
- Tub. B.** (Tuba)
- Org.** (Organ)
- Pno.** (Piano)
- Synth.** (Synthesizer)
- Choir (SA)** (Soprano/Alto)
- Vln. 1** (Violin 1) - marked *unis.* (unison) and *div.* (divisi)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Cello)

The score is divided into four measures, numbered 5, 6, 7, and 8. The bottom section of the score (Violins, Viola, Cello, and Double Bass) shows rhythmic patterns and dynamics for these measures. The upper sections (brass, percussion, and woodwinds) contain rests and dynamic markings such as *mf*, *ff*, *pp*, and *mp*. Specific notes for horns and trumpets are marked with *a4* and *a2*. The choir part is currently blank.

DRACULA

2m13b "Confrontation Pt.2"

This musical score is for the piece "Confrontation Pt.2" from the work "DRACULA". It is a 2m13b score, indicating a 2-measure phrase with 13 beats. The score is arranged for a large ensemble and includes the following parts:

- Shak.** (Shakuhachi)
- Hn. 1-4** (Horn 1-4)
- Hn. 5-8** (Horn 5-8)
- Tbn. 1-2** (Trumpet 1-2)
- Tbn. 3-4** (Trumpet 3-4)
- B. Tbn. Tba.** (Baritone Trombone/Tuba)
- Cb. Tbn. Cb. Tba.** (Cornet/Tuba)
- Timp.** (Timpani)
- B. D.** (Bass Drum)
- Daiko** (Taiko)
- S. D. F. D.** (Snare Drum/Floor Drum)
- Roto-t. Tom-t.** (Roto-tom/Tom-tom)
- T.-t.** (Tambourine)
- Tub. B.** (Tuba)
- Org.** (Organ)
- Pno.** (Piano)
- Synth.** (Synthesizer)
- Choir (SA)** (Soprano/Alto)
- Vln. 1** (Violin 1) with *unis.* and *mf* markings
- Vln. 2** (Violin 2) with *mf* marking
- Vla.** (Viola) with *mf* and *div.* markings
- Vlc.** (Violoncello) with *mf* and *non.* markings
- Cb.** (Cello) with *mf* marking

The score is divided into measures 9, 10, 11, and 12. Measure 9 includes the instruction *mf*. Measure 10 includes the instruction *mf*. Measure 11 includes the instruction *mf*. Measure 12 includes the instruction *div.* and *div. a3*. The score is written in a 2/4 time signature and features a variety of dynamic markings and articulations.

2m13b "Confrontation Pt.2"

DRACULA

This musical score is for the piece "Confrontation Pt.2" from the work "DRACULA". It is a 2m13b score, indicating a 2-measure rest followed by 13 measures of music. The score is divided into two systems. The first system includes the following parts: Shak. (Shakuhachi), Hn. 1-4 (Horn 1-4), Hn. 5-8 (Horn 5-8), Tbn. 1-2 (Trumpet 1-2), Tbn. 3-4 (Trumpet 3-4), B. Tbn. Tba. (Baritone Trombone/Tuba), Cb. Tbn. Cb. Tba. (Cornet/Bass Trombone/Cornet/Bass Trombone), Timp. (Timpani), B. D. (Bass Drum), Daiko (Taiko), S. D. F. D. (Snare Drum/Floor Drum), Roto-t. Tom-t. (Roto-tom/Tom-tom), T.-t. (Tamtam), Tub. B. (Tub. B.), Org. (Organ), Pno. (Piano), Synth. (Synthesizer), and Choir (SA). The second system includes Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vlc. (Violoncello), and Cb. (Cello). The score features various dynamics such as *pp*, *mf*, *ff*, and *p*, and includes performance markings like accents and slurs. Measure numbers 13, 14, 15, and 16 are indicated at the top of the second system.

DRACULA

2m13b "Confrontation Pt.2"

Shak.

Hn. 1-4
f

Hn. 5-8
f

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.
f

Cb. Tbn.
Cb. Tba.
f

Timp.
ff

B. D.
ff

Daiko

S. D.
F. D.

Roto-T.
Tom-T.

T.-t.
f

Tub. B.

Org.
mf
Ped: + Principals 16', 8'

Pno.
f

Synth.
f

Choir (SA)
ah

Vln. 1
f

Vln. 2
f

Vla.
f
div. #4

Vlc.
f
pont.

Cb.
f

17 18 19 20

2m13b "Confrontation Pt.2"

DRACULA

This musical score is for the piece "Confrontation Pt.2" by DRACULA. It is a multi-staff score for a large ensemble. The instruments and parts included are:

- Shak. (Shakuhachi)
- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tbn. (Baritone Trumpet)
- Cb. Tbn. Cb. Tbn. (Euphonium)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Taiko)
- S. D. F. D. (Snare Drum / Field Drum)
- Roto-t. Tom-t. (Roto-tom / Tom-tom)
- T.-t. (Tamtam)
- Tub. B. (Tuba)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vin. 1 (Violin 1)
- Vin. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is divided into measures 21, 22, 23, and 24. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The choir part includes markings for *unis.* (unison) and *div.* (divisi). The string parts (Violins, Viola, Violoncello, Cello) feature complex rhythmic patterns, particularly in measures 21 and 22.

DRACULA

2m13b "Confrontation Pt.2"

This musical score is for the piece "Confrontation Pt.2" from the score "DRACULA". It is a 2m13b score, indicating a 2-measure rest followed by 13 measures of music. The score is arranged for a large ensemble and includes the following parts:

- Shak.** (Shakuhachi)
- Hn. 1-4** (Horn 1-4)
- Hn. 5-8** (Horn 5-8)
- Tbn. 1-2** (Trumpet 1-2)
- Tbn. 3-4** (Trumpet 3-4)
- B. Tbn. Tba.** (Baritone Trumpet/Tuba)
- Ch. Tbn. Ch. Tba.** (Chamber Trumpet/Chamber Tuba)
- Timp.** (Timpani)
- B. D.** (Bass Drum)
- Daiko**
- S. D. F. D.** (Snare Drum/Floor Drum)
- Roto-t. Tom-t.** (Rototom/Tom-tom)
- T.-t.** (Tubular Bell)
- Tub. B.** (Tuba)
- Org.** (Organ)
- Pno.** (Piano)
- Synth.** (Synthesizer)
- Choir (SA)** (Soprano/Alto)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Cello)

The score features several dynamic markings, including *pp* (pianissimo) and *ff* (fortissimo). It also includes performance instructions such as *div.* (divisi) and *div. a3*, *div. a2*, *div. a5*, and *div. a4*. The measures are numbered 25, 26, 27, and 28. The score is written in a key signature of one flat and a 4/4 time signature.

2m13b "Confrontation Pt.2"

DRACULA

Musical score for "Confrontation Pt.2" by DRACULA. The score is arranged in a standard orchestral layout with multiple staves. The instruments and parts include:

- Shak.
- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- S. D. F. D.
- Roto-T. Tom-T.
- T.-T.
- Tub. B.
- Org.
- Pno.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

The score features dynamic markings such as *fff*, *mf*, and *f*. Performance instructions include "choke" and "PPP". A large "6/4" time signature is prominently displayed in the center of the score. Measure numbers 29, 30, 31, and 32 are indicated in boxes above the strings.

DRACULA

2m13b "Confrontation Pt.2"

random tremolos ad lib.
overblow into louder dynamics to reveal harmonics

Shak.

Hn. 1-4
f poco a poco cresc.

Hn. 5-8
f poco a poco cresc.

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.
mf poco a poco cresc.

Dalko
mf poco a poco cresc.

S. D.
F. D.

Roto-T.
Tom-T.

T.-t.

Tub. B.

Org.

Pno.
mf poco a poco cresc.

Synth.
ff
[Metal Bridge]

Choir (SA)

33 34 35 36

Vln. 1

Vln. 2

Vla.

Vlc.
div.
mf poco a poco cresc.

Cb.
div.
mf poco a poco cresc.

2m13b "Confrontation Pt.2"

DRACULA

Shak. *mf* *ff*

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Ch. Tbn.

Timp.

B. D.

Daiko

S. D.
F. D.

Roto-t.
Tom-t.

T.-t.

Tub. B.

Org.

Pno.

Synth. *fff* *mf* *sim.*

Choir (SA)

37 38 39 40

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

DRACULA

2m13b "Confrontation Pt.2"

Shak. *ff* *f* *fff*

Hn. 1-4 *ff*

Hn. 5-8 *ff*

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba. *f*

Timp.

B. D. *f*

Daiko *f*

S. D. F. D.

Roto-Tom-T. T.-T.

Tub. B.

Org.

Pno. *f*

Synth. *fff* *mf*

Choir (SA) unis. gliss. from lowest to highest pitches ad lib. *pp*

41 42 43 44

Vln. 1

Vln. 2

Vla.

Vcl. *f*

Cb. *f*

2/4 4/4 2/4 4/4

DRACULA

2m13b "Confrontation Pt.2"

This musical score is for the piece "Confrontation Pt.2" from the work "DRACULA". The score is arranged for a large ensemble and includes the following parts:

- Shak.** (Shakuhachi)
- Hn. 1-4** (Horn 1-4)
- Hn. 5-8** (Horn 5-8)
- Tbn. 1-2** (Trumpet 1-2)
- Tbn. 3-4** (Trumpet 3-4)
- B. Tbn. Tbn.** (Baritone Trumpet)
- Cb. Tbn. Cb. Tbn.** (Euphonium)
- Timp.** (Timpani)
- B. D.** (Bass Drum)
- Daiko** (Taiko)
- S. D. F. D.** (Snare Drum / Field Drum)
- Roto-T. Tom-T.** (Roto-Tom)
- T.-L.** (Tambourine)
- Tub. B.** (Tuba)
- Org.** (Organ)
- Pno.** (Piano)
- Synth.** (Synthesizer)
- Choir (SA)** (Soprano/Alto)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Cello)

The score is divided into measures 49, 50, 51, and 52. The instrumentation and dynamics change significantly between measures 50 and 51, with the addition of strings and a change in the choir's part. The score includes various dynamic markings such as *mf*, *f*, *ff*, and *pp*, as well as performance instructions like "Gt: Full + Reeds" and "div." (divisi).

2m13b "Confrontation Pt.2"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.
E. D.

Roto-t.
Tom-t.

T. t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

53 54 55 56

f *mp* *ff* *mf*

pp *ff* *pp*

ff

f *ff*

ff *ff* *ff*

div. *f* *ff*

f *ff*

DRACULA

2m13b "Confrontation Pt.2"

This musical score is for the piece "Confrontation Pt.2" from the work "DRACULA". It is a 2m13b score, indicating a 2-measure rest followed by 13 beats. The score is divided into four measures, with measure numbers 57, 58, 59, and 60 indicated at the bottom. The instruments and parts included are:

- Shak. (Shakuhachi)
- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Taiko)
- S. D. F. D. (Snare Drum/Floor Drum)
- Roto-t. Tom-t. (Roto-tom/Tom-tom)
- T.-t. (Tamtam)
- Tub. B. (Tuba B)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score features various dynamics such as *f*, *mp*, *ff*, *mf*, *pp*, and *sim.* (sustained). The percussion parts include complex rhythmic patterns and sustained notes. The string parts (Violins, Viola, Violoncello, Cello) play a rhythmic accompaniment. The choir part (SA) has a melodic line. The organ and piano parts provide harmonic support. The timpani part has a prominent role with sustained notes and dynamic markings.

2m13b "Confrontation Pt.2"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn. Tba.

Cb. Tbn. Cb. Tba.

Timp.

B. D.

Daiko

S. D. F. D.

Roto-T. Tom-T.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

61

62

63

64

f *mp* *ff* *mf* *ff* *pp* *ff*

mf *f*

Ped: Principals & Flutes 16', 8'

scrape with tri. beater

f

unis. *pp*

unis. *pp*

sul G - art. harm. gliss. up approx. 1 1/2 Sves ad lib.

2m13b "Confrontation Pt.2"

DRACULA

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.
F. D.

Roto-t.
Tom-t.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

69 70 71 72

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra and choir. The score is for measures 69 through 72. The instruments listed on the left include Shakuhachi, Horns (1-4 and 5-8), Trombones (1-2, 3-4, Bass, and Chorus), Timpani, Bells, Daiko, Snare and Field Drums, Roto-tom and Tom-tom, T-tom, Tubas, Organ, Piano, Synthesizer, Choir (Soprano and Alto), Violins (1 and 2), Viola, Violoncello, and Contrabass. The time signature changes from 2/4 in measure 69 to 3/4 in measure 70, then to 5/4 in measure 71, and finally to 4/4 in measure 72. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fp*.

DRACULA

2m13b "Confrontation Pt.2"

The musical score is organized into systems. The first system includes Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., and Cb. Tbn. Cb. Tba. The second system includes Timp., B. D., Daiko, S. D. F. D., Roto-t. Tom-t., T.-t., and Tub. B. The third system includes Org., Pno., Synth., and Choir (SA). The fourth system includes Vln. 1, Vln. 2, Vla., Vic., and Cb. The score shows a change in time signature from 4/4 to 2/4 and then 3/4. The B. D. part includes a *fp* marking and a fermata. The Roto-t. Tom-t. part has a melodic line. The Vln. 1 and 2 parts have a melodic line. The Vla. part has a melodic line. The Vic. and Cb. parts are empty.

73

74

75

76

2m13b "Confrontation Pt.2"

DRACULA

Shk.

Hn. 1-4
mf poco a poco cresc.

Hn. 5-8
mf poco a poco cresc.

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tba.
mf

Cb. Tbn.
Cb. Tba.
mf

Timp.

B. D.
pp *ff* *mf poco a poco cresc.*

Daiko
ffp *ff* *mf poco a poco cresc.*

S. D.
F. D.
ff

Roto-T.
Tom-T.

T.-L.
ord. *p* *mf*

Tub. B.

Org.
f
Ped: Full + Reeds

Pno.
mf poco a poco cresc.

Synth.
ff mf *sim.*

Choir (SA)
ff

77 78 79 80

Vln. 1
mf poco a poco cresc.

Vln. 2
mf poco a poco cresc.

Vla.
mf poco a poco cresc.

Vlc.
mf poco a poco cresc.
unis.

Cb.
ff
div.
mf poco a poco cresc.

DRACULA

2m13b "Confrontation Pt.2"

This musical score page includes the following parts and markings:

- Shak.**: Shaker
- Hn. 1-4** and **Hn. 5-8**: Horns
- Tbn. 1-2** and **Tbn. 3-4**: Trombones
- B. Tbn. Tba.**: Baritone Trombone/Tuba
- Cb. Tbn. Cb. Tba.**: Contrabass Trombone/Contrabass Tuba
- Timp.**: Timpani
- B. D.**: Bass Drum
- Daiko**: Japanese drum
- S. D. F. D.**: Snare Drum/Floor Drum
- Roto-T. Tom-t.**: Roto-Tom/Tom-tom
- T-t.**: Tenor Tom
- Tub. B.**: Bass Trombone
- Org.**: Organ
- Pno.**: Piano
- Synth.**: Synthesizer
- Choir (SA)**: Soprano and Alto voices
- Violins**: Violin 1 and Violin 2
- Vla.**: Viola
- Vlc.**: Violoncello
- Cb.**: Contrabass

Rehearsal marks are present at measures 81, 82, 83, and 84. Performance markings include *p* (piano), *mf* (mezzo-forte), *div.* (divisi), and *div. a3* (divisi a 3).

2m13b "Confrontation Pt.2"

DRACULA

This musical score is for the piece "Confrontation Pt.2" by DRACULA. It features a variety of instruments and a choir. The score is divided into two main sections. The first section includes parts for Shak., Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Daiko, S. D. F. D., Roto-T. Tom-T., T.-L., Tub. B., Org., Pno., Synth., and Choir (SA). The second section, starting at measure 85, includes parts for Vin. 1, Vin. 2, Vla., Vlc., and Cb. The score includes dynamic markings such as *pp*, *ff*, *f*, and *p*. The page number 432 is located at the bottom center.

DRACULA

2m13b "Confrontation Pt.2"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.
F. D.

Roto-t.
Tom-t.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

89 90 91 92

Vin. 1

Vin. 2

Vla.

Vlc.

Cb.

div. a4

f

a2

f

f

DRACULA

2m13b "Confrontation Pt.2"

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Ch. Tbn.
Ch. Tbn.

Timp.

B. D.

Daiko

S. D.
F. D.

Roto-1.
Tom-1.

T. 1.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

97

98

99

100

div. a2

div. a4

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

Detailed description: This page of a musical score for 'Confrontation Pt.2' features a large ensemble. The top section includes woodwinds (Shak., Hn. 1-4, Hn. 5-8), brass (Tbn. 1-2, Tbn. 3-4, B. Tbn./Tbn., Ch. Tbn./Ch. Tbn.), percussion (Timp., B. D., Daiko, S. D./F. D., Roto-1./Tom-1., T. 1., Tub. B.), keyboard (Org., Pno.), and synth. The bottom section features a string quartet (Vln. 1, Vln. 2, Vla., Vlc.) and a cello (Cb.). A choir (SA) is also present. The score is divided into measures 97-100. Measure 98 includes dynamic markings *pp* and *ff*. Measure 99 includes *p* and *ff*. Measure 100 includes *f* and *ff*. There are also markings for *div. a2* and *div. a4* in measures 98 and 99 respectively.

2m13b "Confrontation Pt.2"

DRACULA

This musical score is for the piece "Confrontation Pt.2" from the work "DRACULA". It is a 2m13b score, indicating a 2-measure phrase in 13/8 time. The score is arranged for a large ensemble and includes the following parts:

- Shak.
- Hn. 1-4
- Hn. 5-8
- Tbn. 1-2
- Tbn. 3-4
- B. Tbn. Tba.
- Cb. Tbn. Cb. Tba.
- Timp.
- B. D.
- Daiko
- S. D. F. D.
- Roto-T. Tom-T.
- T.-t.
- Tub. B.
- Org.
- Pno.
- Synth.
- Choir (SA)
- Vln. 1
- Vln. 2
- Vla.
- Vlc.
- Cb.

The score is divided into four measures, numbered 109, 110, 111, and 112. A large "6/4" time signature is prominently displayed in the center of the score, spanning measures 110 and 111. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff*, *pp*, and *ppp*. The choir part (SA) is written in a vocal line with lyrics. The string parts (Vln. 1, Vln. 2, Vla., Vlc., Cb.) provide a rich harmonic and rhythmic foundation.

DRACULA

2m13b "Confrontation Pt.2"

♩ = 72

Attacca

Shak.

Hn. 1-4

Hn. 5-8

Tbn. 1-2

Tbn. 3-4

B. Tbn.
Tbn.

Cb. Tbn.
Cb. Tbn.

Timp.

B. D.

Daiko

S. D.
F. D.

Roto-t.
Tom-t.

T.-t.

Tub. B.

Org.

Pno.

Synth.

Choir (SA)

113

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

The musical score is arranged in a vertical column. It begins with a tempo marking of quarter note = 72 and the instruction 'Attacca'. The score includes parts for Shakuhachi, Horns (1-4 and 5-8), Trombones (1-2, 3-4, Baritone, and Contrabass), Timpani, Bongos (B. D.), Daiko, Snare (S. D.) and Floor (F. D.) Drums, Roto-tom and Tom-tom, T-t., Tub. B., Organ, Piano, Synth., Choir (SA), Violins (1 and 2), Viola, Violoncello, and Contrabass. The score features a large, bold '113' in a box, indicating a page or measure number. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *fff*.

2m13c "Confrontation Pt.3"

Chris Heckman

♩ = 72

Bass Drum

Daiko

Shaker

Tam-tam

Organ

Piano *mp*

Synthesizer

Choir (SA)

1 2 3 4

Violin 1

Violin 2

Viola

Cello

Contrabass

2m13c "Confrontation Pt.3"

DRACULA

The musical score is arranged in a vertical staff system. From top to bottom, the parts are:

- B. D.** (Bass Drum): A single note with a dynamic marking of *ff*.
- Daiko** (Taiko Drum): A single note with a dynamic marking of *ff*.
- Shk.** (Shamisen): A sustained note with a dynamic marking of *ff* and a *ppp* marking at the end.
- T-t.** (T-tom): A sustained note with a dynamic marking of *p*.
- Org.** (Organ): Two staves. The right staff has a dynamic marking of *mp*. The left staff has a box labeled "Ped: Principals 16', 8'" and a fermata.
- Pno.** (Piano): Two staves. The right staff has a dynamic marking of *sub. fff* and the instruction "inside - violent gliss. with fingers". The left staff has a dynamic marking of *sub. fff* and a box labeled "Big Bang Kit".
- Synth.** (Synthesizer): Two staves. The right staff has a dynamic marking of *ff*.
- Choir (SA)** (Soprano/Alto): Two staves, currently empty.
- Vln. 1** (Violin 1): Two staves, currently empty.
- Vln. 2** (Violin 2): Two staves, currently empty.
- Vla.** (Viola): Two staves, currently empty.
- Vic.** (Violoncello): Two staves, currently empty.
- Cb.** (Contrabass): Two staves. The right staff has a dynamic marking of *p* and a fermata.

At the bottom of the page, there are four numbered boxes: 5, 6, 7, and 8, positioned below the empty staff lines.

DRACULA

2m13c "Confrontation Pt.3"

B. D. *mf poco a poco cresc.*

Daiko

Shk.

T.-t. *mf* *p*

Gt: Principals 16', 8', 4' *mf*

Org.

Pno. *mf*
pedal harmonically

Synth. *mf poco a poco cresc.*

Choir (SA) *mf*

9 10 11 12

Vln. 1

Vln. 2

Vla. *legato espress.* *f*

Vic. *mf poco a poco cresc.*

Cb. *mf poco a poco cresc.*

2m13c "Confrontation Pt.3"

DRACULA

rit.

B. D.

Daiiko

Shk.

T.-t. *mf* *p* *f*

Org.

Pno.

Synth.

Choir (SA) *mf*

13 14 15 16

Vin. 1

Vin. 2

Vla.

Vcl.

Cb.

DRACULA

2m13c "Confrontation Pt.3"

♩ = 54
poco accel. ♩ = 60

B. D.

Daiko

Shk.

T-t.

Org.

Pno.

Synth.

Choir (SA)

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

17 18 19

mp

mf

f

mf *ppp*

p *div.* *f* *ppp*

f *ppp*

f *ppp*

f *ppp*

f *ppp*

f *ppp*

2m14 "Bows & Exit Music"

Chris Heckman

$\text{♩} = 120$

Horn 1-4
Horn 5-8
Trombone 1-2
Trombone 3-4
Bass Trombone
Contrabass Trombone
Timpani
Bass Drum
Daiko
Glockenspiel
Mark Tree
Roto-toms
Tom-toms
Shaker
Snare Drum
Tam-tam
Celesta
Organ
Piano
Synthesizer
Choir (SA)
Violin 1
Violin 2
Viola
Cello
Contrabass

1 **2** **3** **4**

mf *gliss.* *f* *f* *a2*
mf *gliss.* *f* *f* *a2*
pp *pp* *f* *f*
pp *ff*
f
Ped: Full + Reeds
f
Big Bang Kit
ff *mf* *sim.*
f *f* *f* *f*
gliss. each half-step slur *f* *f* *f* *f*

2m14 "Bows & Exit Music"

DRACULA

This musical score is for a 2-minute, 14-second piece titled "Bows & Exit Music" from the film "DRACULA". The score is arranged for a large ensemble and includes the following parts:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Cornet/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Taiko)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- Roto-t. Tom-t. (Rototom/Tom-tom)
- Shk. (Shaker)
- S. D. (Snare Drum)
- T.-t. (Tambourine)
- Cel. (Cymbal)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score is divided into four measures, numbered 5, 6, 7, and 8. The instrumentation is dense, featuring a full brass section, a large percussion ensemble, and a string section. The music is characterized by a strong rhythmic pulse and a dramatic, atmospheric quality.

DRACULA

2m14 "Bows & Exit Music"

This musical score is for the piece "Bows & Exit Music" from the film Dracula. It is a 2-minute, 14-second piece. The score is arranged for a large ensemble, including woodwinds, brass, percussion, strings, and a choir. The instrumentation includes:

- Horns: 1-4 (Hn. 1-4), 5-8 (Hn. 5-8)
- Trumpets: 1-2 (Tbn. 1-2), 3-4 (Tbn. 3-4)
- Brass: B. Tbn. Tba. (B. Tbn. Tba.), Cb. Tbn. Cb. Tba. (Cb. Tbn. Cb. Tba.)
- Percussion: Timp. (Timp.), B. D. (B. D.), Daiko (Daiko), Glock. (Glock.), M. Tree (M. Tree), Roto-t. Tom-t. (Roto-t. Tom-t.), Shk. (Shk.), S. D. (S. D.), T.-t. (T.-t.)
- Keyboard: Cel. (Cel.), Org. (Org.), Pno. (Pno.), Synth. (Synth.)
- Choir: Choir (SA)
- Strings: Vln. 1 (Vln. 1), Vln. 2 (Vln. 2), Vla. (Vla.), Vlc. (Vlc.), Cb. (Cb.)

The score is divided into measures 9, 10, 11, and 12. The key signature is one flat (B-flat major/D minor). The time signature is 2/4. The piece begins with a piano (*p*) dynamic, which quickly builds to a fortissimo (*ff*) dynamic. The strings play a rhythmic pattern of eighth notes, while the woodwinds and brass provide harmonic support. The choir enters in measure 9, singing a short phrase. The piece concludes with a final fortissimo (*ff*) chord.

2m14 "Bows & Exit Music"

DRACULA

This musical score is for the piece "Bows & Exit Music" from the film "Dracula". It is a 2-minute, 14-second track. The score is arranged for a large ensemble, including:

- Horns: Hn. 1-4 (Trumpets) and Hn. 5-8 (Trumpets).
- Tubas: Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., and Ch. Tbn. Ch. Tba.
- Timpani (Timp.) and Bells (B. D.).
- Drum Kit (Daiko).
- Glockenspiel (Glock.).
- M. Tree (M. Tree).
- Roto-Tom (Roto-T. Tom-T.).
- Shaker (Shk.).
- S. D. (S. D.).
- T. T. (T. T.).
- Cello (Cel.).
- Organ (Org.).
- Piano (Pno.).
- Synthesizer (Synth.).
- Choir (SA).
- Violins (Vin. 1, Vin. 2).
- Viola (Via.).
- Vic. (Vic.).
- Contra Bass (Cb.).

The score is divided into four measures, numbered 13 through 16. The tempo is marked *mf* (mezzo-forte) at the beginning. The dynamics range from *p* (piano) to *ff* (fortissimo). The choir part includes markings for *ah*, *div.* (divisi), and *sim.* (sostenuto).

DRACULA

2m14 "Bows & Exit Music"

This musical score is for the piece "Bows & Exit Music" from the film Dracula. It is a 2-minute, 14-second piece. The score is arranged for a large ensemble, including:

- Horn 1-4 (Hn. 1-4) and Horn 5-8 (Hn. 5-8): Both parts play a melodic line with dynamics ranging from *ff* to *mf*.
- Trumpet 1-2 (Tbn. 1-2) and Trumpet 3-4 (Tbn. 3-4): Both parts play a rhythmic accompaniment with *ff* dynamics.
- Bass Trombone (B. Tbn. Tba.) and Contrabass Trombone (Cb. Tbn. Cb. Tba.): Both parts play a rhythmic accompaniment.
- Timpani (Timp.): Plays a rhythmic accompaniment with dynamics from *p* to *ff*.
- Bass Drum (B. D.), Daiko, Glockenspiel (Glock.), M. Tree, Roto-tom-tom (Roto-t. Tom-t.), Shk. (Shakuhachi), S. D. (Soprano Drum), and T. t. (Tenor Tom): These instruments provide rhythmic accompaniment.
- Celesta (Cel.), Organ (Org.), Piano (Pno.), and Synth.: These instruments provide harmonic accompaniment.
- Choir (SA): Provides vocal accompaniment.
- Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.): These instruments provide harmonic accompaniment.

The score is divided into measures 17, 18, 19, and 20. Measure 18 includes the instruction "div." (divisi) for the strings. Measure 20 includes the instruction "sim." (simulacrum) for the Shk. instrument.

2m14 "Bows & Exit Music"

DRACULA

This musical score is for the piece "Bows & Exit Music" from the film "DRACULA". It is a 2m14 score, indicating a duration of 2 minutes and 14 seconds. The score is arranged for a large orchestra and includes a choir. The instruments listed are: Horns 1-4 (Hn. 1-4), Horns 5-8 (Hn. 5-8), Trombones 1-2 (Tbn. 1-2), Trombones 3-4 (Tbn. 3-4), Baritone Trombone (B. Tbn.), Contrabass Trombone (Cb. Tbn.), Timpani (Timp.), Bass Drum (B. D.), Daiko, Glockenspiel (Glock.), M. Tree, Roto-Tom-tom (Roto-Tom-t.), Shk., S. D., T. C., Cello (Cel.), Organ (Org.), Piano (Pno.), Synth., and Choir (SA). The score is divided into measures 21, 22, 23, and 24. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The tempo is marked *gliss.* (glissando). The score includes various musical notations such as slurs, accents, and dynamic markings.

2m14 "Bows & Exit Music"

DRACULA

This musical score is for the piece "Bows & Exit Music" from the film "DRACULA". The score is arranged for a large orchestra and includes the following instruments and parts:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tba. (Baritone Trumpet/Tuba)
- Cb. Tbn. Cb. Tba. (Euphonium/Baritone)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Daiko (Japanese drum)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- Roto-Tom-T. (Roto-Tom Tom)
- Shk. (Shakuhachi)
- S. D. (Snare Drum)
- T.-t. (Tambourine)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Choir Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

The score spans measures 37 to 40. Key performance instructions include "scrape front" for the Tambourine, "ord." for the Mallet Tree, and various dynamics such as *mf*, *f*, and *p*. The Piano part features a complex rhythmic pattern with repeated notes and rests. The Choir (SA) part includes a vocal line with a long note in measure 38 marked with "(oo)".

DRACULA

2m14 "Bows & Exit Music"

♩ = 94 (+2)

This musical score page covers measures 41 through 44. The instruments and parts include:

- Hn. 1-4 (Horn 1-4)
- Hn. 5-8 (Horn 5-8)
- Tbn. 1-2 (Trumpet 1-2)
- Tbn. 3-4 (Trumpet 3-4)
- B. Tbn. Tbn. (Baritone Trumpet)
- Cb. Tbn. Cb. Tbn. (Euphonium)
- Timp. (Timpani)
- B. D. (Bass Drum)
- Dalko (Dulciana)
- Glock. (Glockenspiel)
- M. Tree (Mallet Tree)
- Roto-T. Tom-T. (Rototom)
- Shk. (Shofar)
- S. D. (Snare Drum)
- T.-t. (Tambourine)
- Cel. (Cello)
- Org. (Organ)
- Pno. (Piano)
- Synth. (Synthesizer)
- Choir (SA) (Soprano/Alto)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Cb. (Cello)

Key performance instructions and dynamics include:

- mp* (mezzo-piano) for Tbn. 1-2, Tbn. 3-4, B. Tbn. Tbn., Cb. Tbn. Cb. Tbn., and Cb.
- mf* (mezzo-forte) for T.-t. (scrape front) and Pno.
- f* (forte) for T.-t. (scrape front)
- p* (piano) for M. Tree and T.-t. (ord.)
- ord.* (order) for T.-t.
- poco a poco cresc.* (piano) for Pno.
- mf* (mezzo-forte) for Choir (SA)
- unis.* (unison) for Vln. 1 and Vln. 2

Measure numbers 41, 42, 43, and 44 are indicated in boxes below the Choir (SA) staff.

2m14 "Bows & Exit Music"

DRACULA

♩ = 92 (-2)

Hn. 1-4

Hn. 5-8

Tbn. 1-2
mf

Tbn. 3-4
mf

B. Tbn.
Tba.
mf

Cb. Tbn.
Cb. Tba.
mf

Timp.

B. D.

Daiko

Glock.

M. Tree
mf

Roto-t.
Tom-t.

Shk.

S. D.

T.-t.
f *mp* *mf*
scrape side

Cel.

Org.

Pno.
mf *mf poco a poco dim.*

Synth.
mp

Choir (SA)
mp

Vln. 1
mp *legato espress.*

Vln. 2
p

Vla.
p

Vlc.
p

Cb.
p

45 46 47 48

DRACULA

2m14 "Bows & Exit Music"

♩ = 60

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Hn. 1-4, Hn. 5-8, Tbn. 1-2, Tbn. 3-4, B. Tbn. Tba., Cb. Tbn. Cb. Tba., Timp., B. D., Daiko, Glock., M. Tree, Roto-T. Tom-T., Shk., S. D., T.-t., Cel., Org., Pno., Synth., Choir (SA), Vln. 1, Vln. 2, Vla., Vlc., and Cb. The Piano part features a melodic line with a *mp* dynamic. The Synth part has a *p* dynamic. The T.-t. part has a *p* dynamic with an *ord.* marking. The Vln. 1 part has a *p* dynamic. The score includes various musical notations such as beams, slurs, and dynamic markings.

49

50

51