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### **Title**

Respects in F

### **Permalink**

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**respects in f**  
for orchestra

Karl Kim

# Performance Notes

## *Instrumentation*

*respects in f* is orchestrated for an orchestra of no specific size. Shown below is the minimum number of musicians required; however, larger orchestras may perform this piece as well. If more musicians than are required are available, multiple musicians on a single part is acceptable and, if possible, encouraged. This is true for all parts excluding the piano and narrator parts (see below).

### *Minimum instrumentation:*

Flute x1  
Oboe x1  
B♭ Clarinet x1  
B♭ Bass Clarinet x1  
Bassoon x1  
Contrabassoon x1

F Horns x2  
C Trumpets x2  
Tenor Trombone x1  
Bass Trombone x1  
Tuba x1

Timpani\* (1 player)  
Percussion (1 player)

Piano x1\*\*

Narrator x1\*\* (amplification w/ microphone strongly recommended)  
Audience (opt.)\*\*\*

Harp x1  
1st Violins x3  
2nd Violins x3  
Violas x3  
Violoncellos x3  
Contrabasses x2

\*The timpani part is written for a set of 4 drums plus piccolo timpano. However, notes requiring the piccolo drum can be taken down an octave if such a drum is not available.

\*\*The piano and narrator parts are the only parts which absolutely must be performed by only one person. All other parts may be doubled, tripled, etc. as necessary to accommodate all available personnel.

\*\*\*This piece includes audience participation elements, which is listed in the score and is treated as its own part. As the part consists solely of talking about things they (the audience) are pissed off about, the part may either be distributed to the audience, or the conductor may opt to simply cue the audiences' entrances and cutoffs. In addition, pre-recorded audio of said "angry voices" can be used either in addition to, or as a substitution of, the audience participation elements. If pre-recorded audio is used, there should be enough continuous "angry voices" so that the tape does not prematurely "run out" (4-5 minutes should be more than enough).

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Full Score  
(transposed)

respects in f

Karl Kim

① [20-30 sec] Talk about something that pisses you off

② [20-30 sec]

Flutes *f* Talk about something that pisses you off

Oboes *f* Talk about something that pisses you off

B♭ Clarinets *f* Talk about something that pisses you off

Bass Clarinets *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking)

Bassoons *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking)

Contrabassoons *f* Talk about something that pisses you off (stop talking) *ppp*

1st F horns *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking)

2nd F Horns *f* Talk about something that pisses you off (stop talking) *ppp*

1st C Trumpets *f* Talk about something that pisses you off

2nd C Trumpets *f* Talk about something that pisses you off

Tenor Trombones *f* Talk about something that pisses you off

Bass Trombones *f* Talk about something that pisses you off (stop talking) *ppp*

Tubas *f* Talk about something that pisses you off (stop talking) *ppp*

Timpani *f* Talk about something that pisses you off (stop talking) *ppp*

Percussion *f* Talk about something that pisses you off

Piano *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking) Randomly, quickly arpeggiate chord below

Narrator [OFFSTAGE]

Audience *f* Talk about something that pisses you off

Harp *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking) Randomly, quickly arpeggiate chord below

1st Violins *f* Talk about something that pisses you off

2nd Violins *f* Talk about something that pisses you off (stop talking) div.

Violas *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking) div.

Violoncellos *f* Talk about something that pisses you off (stop talking) *ppp* (stop talking) div.

Contrabasses *f* Talk about something that pisses you off (stop talking) *ppp*

3 [15-20 sec]
                                 
 4 [10-12 sec]
                                 
 5 [10-12 sec]
                                 
 6 [10-12 sec]

Fl.  
 Ob.  
 B $\flat$  Cl.  
 B. Cl.  
 Bsn.  
 Cbsn.

1st F. Hn.  
 2nd F. Hn.

1st C Tpt.  
 2nd C Tpt.

T. Tbn.  
 B. Tbn.  
 Tba.

Timp.  
 Perc.

Pno.

Nar.  
 Aud.

Hrp.

1st Vlns.  
 2nd Vlns.

Vlas.  
 Vcs.  
 Cbs.

as continuous as possible breathe when necessary, then come back in

(repeat figure in box until end of thick black line)  
*a la Mahler 5*  
*f*

(repeat figure in box until end of thick black line)  
*f*

(repeat figure in box until end of thick black line)  
*fz*  
*poco a poco accel.*

(repeat figure in box until end of thick black line)  
*f*

(repeat figure in box until end of thick black line)  
*f*

7

[25-30 sec]  
(repeat figure in box until end of thick black line)

8

[10-12 sec]

9

[7-10 sec]

Fl. *ff*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn.

1st F Hn. *mf*

2nd F Hn. *mf*

1st C Tpt.

2nd C Tpt.

T. Tbn. *poco accel.*

B. Tbn. (repeat figure in box until end of thick black line) *f* *accel.*

Tba.

Timp.

Perc. *ppp*  
(repeat figure in box until end of thick black line)  
cajon, hand drum, or similar sound *accel.*

Pno.

Nar.

Aud.

Hrp. *ppp* sparse, random playing across entire range of instrument

1st Vlins. gradually increase bow pressure normal bow pressure *div.* *norm.* *sul pont.*

2nd Vlins. gradually increase bow pressure normal bow pressure *div.* *ppp* *norm.* *sul pont.*

Vlas. *poco accel.* *div. a 3* *ppp* *norm.* *sul pont.*

Vcs. (repeat figure in box until end of thick black line) *f* *accel.* *div. a 3* *ppp* *norm.* *sul pont.*

Cbs. (repeat figure in box until end of thick black line) *f* *accel.* *div.* *ppp* *norm.* *sul pont.*

10

[40-50 sec]

11

[10-12 sec]

12

[5-7 sec]

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

*mf*  
improvise extremely slow, solemn melody  
extremely sparse, single notes  
in F minor  
use notes in specified range

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*n*

*n*

*n*

*mp*

*n*



13 [15-20 sec] 14 [10-12 sec] 15 [10-12 sec] 16 [10-12 sec]

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

(repeat figure in box until end of thick black line)

*mf*

(repeat figure in box until end of thick black line)

*mf*

(repeat figure in box until end of thick black line)

*f*

(repeat figure in box until end of thick black line)

*ff*

*poco a poco accel.*

*n*

*n*

*norm.*

*mf*

*div. a 3*

*norm.*

*p*

17

[25-30 sec]

18

[7-10 sec]

19

[7-10 sec]

20

[5-7 sec]

Fl. *f* (repeat figure in box until end of thick black line)

Ob. *f* (repeat figure in box until end of thick black line) opt. 3va on some repeats

B♭ Cl. *mf* (repeat figure in box until end of thick black line)

B. Cl. *mf* (repeat figure in box until end of thick black line)

Bsn. *ff* (repeat figure in box until end of thick black line) rit.

Cbsn. *ff* (repeat figure in box until end of thick black line) rit.

1st F. Hn. *fp*

2nd F. Hn. *fp*

1st C. Tpt. *f* (repeat figure in box until end of thick black line)

2nd C. Tpt.

T. Tbn. *ff* (repeat figure in box until end of thick black line) rit.

B. Tbn. rit.

Tba. *ff* (repeat figure in box until end of thick black line) rit.

Timp. *ff* (repeat figure in box until end of thick black line) rit.  
snare drum, shaker, or similar sound

Perc. *fp*

Pno.

Nar.

Aud.

Hrp.

1st Vlns. *f* gradually increase bow pressure — normal bow pressure

2nd Vlns. *f*

Vlas.

Vcs. *f* (repeat figure in box until end of thick black line) rit.

Cbs. *ff* (repeat figure in box until end of thick black line) rit.

21

[5-7 sec]  
warmest, roundest timbre possible

22

[5-7 sec]

23

[5-7 sec]

24

[5-7 sec]

Fl. *mp* warmest, roundest timbre possible

Ob. *mp* warmest, roundest timbre possible

B♭ Cl. *mp* warmest, roundest timbre possible

B. Cl. *pp* warmest, roundest timbre possible

Bsn. *mp*

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp. *p*

Perc. pure, metallic, ringing sound (ex. triangle, Zil-bel, brake drum/anvil, gong, glockenspiel, vibraphone, etc.) *mf*

Pno. *p*

Nar.

Aud.

Hrp. *p*

1st Vlins. *mp* *sul tasto*

2nd Vlins. *mp* *sul tasto*

Vlas. *mp* *sul tasto*

Vcs. *p*

Cbs. *mp*

25 [5-7 sec]      26 [5-7 sec]      27 [7-10 sec]      28 [7-10 sec]

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlns.

2nd Vlns.

Vlas.

Vcs.

Cbs.

*sul G*

Detailed description: This page of a musical score covers measures 25 through 28. The score is divided into four measures, each with a circled measure number and a duration in seconds: 25 [5-7 sec], 26 [5-7 sec], 27 [7-10 sec], and 28 [7-10 sec]. Vertical dashed lines separate the measures. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Clarinet in B (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), 1st and 2nd French Horns (1st F Hn., 2nd F Hn.), 1st and 2nd Trumpets (1st C Tpt., 2nd C Tpt.), Tenor and Baritone Trombones (T. Tbn., B. Tbn.), Tuba (Tba.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Narthex (Nar.), Auditorium (Aud.), Harp (Hrp.), 1st and 2nd Violins (1st Vlns., 2nd Vlns.), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The woodwind and string parts have specific musical notation, including notes, rests, and slurs. The brass parts are mostly rests. The percussion and piano parts are also mostly rests. The harp part has a few notes. The contrabass part has a few notes, including a note marked 'sul G' in measure 28.

29

[3-5 sec]

30

[5-7 sec]

31

[7-10 sec]

32

[10-12 sec]

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

33

[10-15 sec]

Talk about something that pisses you off

34

[10-15 sec]

Fl. *mf* Talk about something that pisses you off

Ob. *mf* Talk about something that pisses you off

B♭ Cl. *mf* Talk about something that pisses you off

B. Cl. *p* Talk about something that pisses you off

Bsn. *mf* Talk about something that pisses you off

Cbsn. *mf* Talk about something that pisses you off

1st F Hn. *mf* Talk about something that pisses you off

2nd F Hn. *mf* Talk about something that pisses you off

1st C Tpt. *mf* Talk about something that pisses you off

2nd C Tpt. *mf* Talk about something that pisses you off

T. Tbn. *mf* (breathe air through instrument)

B. Tbn.

Tba.

Timp. *fp* Talk about something that pisses you off

Perc.

Pno. *sfz* (~~sc~~)

Nar. [Walk onstage]

Aud. *mf* Talk about something that pisses you off

Hrp. *mf* Talk about something that pisses you off

1st Vlins. *mf* Talk about something that pisses you off

2nd Vlins. *mf* Talk about something that pisses you off

Vlas. *mf* *norm.* *div. a 3*

Vcs. *p* *norm.*

Cbs. *mf*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

(breathe air through instrument) *mf*

(breathe air through instrument) *mf*

*fp*

*mf*

*mf*

*fp*

(*pp*)  
 (with mouth as close to microphone as possible)  
 (as emotionlessly as possible)  
 "In every waking moment of our lives, millions of people get stuck in some of the most unfortunate situations along their journeys. Some may not be so bad, and probably won't matter in five years, or even five weeks for that matter. But others may royally fffffffflap the world upside down forever. For some, the victim may be at fault. Some may have been brought about by a very ffffffffrightfully evil person who turns out fine in the end. Or maybe not. Or maybe no one is to blame, and the universe just hates us all. We may know how or why it has happened. Or, possibly, no one will ever know. For some, they are isolated events that will fortunately not get worse. But that does not mean that there are not those that set off a chain reaction that, too, can end in varying degrees of misfffffffortune. And after all is said and done with the ffffffffunny turn of events, we may adapt to the aftermath, or recover from the losses. Maybe even both? No matter the circumstances, the fact remains that there is a victim in each of these situations."

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar. <sup>(S.A.)</sup>  
A victim that, ended, up, getting, fucked." *(pause for 4-6 sec.)* "If you see someone trapped in such a crappy situation,

Aud. Stop talking *mf*

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.



37

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

blow air through instrument as continuously as possible  
breathe when necessary, then come back in

*ppp*  
blow air through instrument as continuously as possible  
breathe when necessary, then come back in

*mf*  
(breathe air through instrument)

*mf*  
(breathe air through instrument)

*mf*  
(breathe air through instrument)

*mf*  
Continue talking

*fff*

*mp*  
(low register cluster)

struggling to escape, do understand that all this person may need is some support. That everything will be okay. And in this day and age, it is easier than ever before to do so, no matter how much of a lazy ass one can possibly be.  
It is very simple. All you need to do is get your keyboard, go into the chat, and press F.  
That is it.  
Press F to pay respects, Press F to pay respects, Press F to pay respects, Press F to pay respects, Press F, Press F, Press F, Press F, Press F, Press F, Press F, Press F, Press F, Press F."

Continue talking

*fff*

non div.

38

[10-12 sec]

39

[7-10 sec]

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Cbsn.

1st F Hn.

2nd F Hn.

1st C Tpt.

2nd C Tpt.

T. Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

Nar.

Aud.

Hrp.

1st Vlins.

2nd Vlins.

Vlas.

Vcs.

Cbs.

40

[30-40 sec]  
random, fast, upper register

41

[3-5 sec]

Fl. *fff*

Ob. (multiphonic, as abrasive as possible) *fff*

B $\flat$  Cl. (multiphonic, as abrasive as possible) *fff*

B. Cl. (multiphonic, as abrasive as possible) *fff*

Bsn. (multiphonic, as abrasive as possible) *fff*

Cbsn. (multiphonic, as abrasive as possible) *fff*

1st F Hn. random, fast, upper register *fff*

2nd F Hn. random, fast, upper register *fff*

1st C Tpt. (highest note possible) *fff*

2nd C Tpt. random, fast, upper register *fff*

T. Tbn. (highest note possible) *fff*

B. Tbn. (lowest note possible) *fff*

Tba. random, fast, low register *fff*

Timp. random, sparse *fff*

Perc. random, fast noises *fff*

Pno. random, fast, treble register *fff*

Nar. *ff*

Aud. *fff*

Hrp. random, fast, across entire range of instrument *fff*

1st Vlns. (highest note possible) *fff*

2nd Vlns. random, fast, upper register *fff*

Vlas. (highest note possible) *fff*

Vcs. random, fast, low register *fff*

Cbs. random, fast, low register *fff*

42

[12-15 sec]

43

[At least 10 sec]

The score is divided into two sections by a vertical dashed line. The first section, labeled '42 [12-15 sec]', contains measures 42 and 43. The second section, labeled '43 [At least 10 sec]', contains measures 44 through 47. The instruments are listed on the left: Fl., Ob., B♭ Cl., B. Cl., Bsn., Cbsn., 1st F. Hn., 2nd F. Hn., 1st C. Tpt., 2nd C. Tpt., T. Tbn., B. Tbn., Tba., Timp., Perc., Pno., Nar., Aud., Hrp., 1st Vlins., 2nd Vlins., Vlas., Vcs., and Cbs. The score includes dynamic markings such as *sfz* and *n*, and performance instructions for the Nar. and Aud. parts.

(last "F" on downbeat) (stare at audience with the straightest face possible)