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My Idols Are Dead

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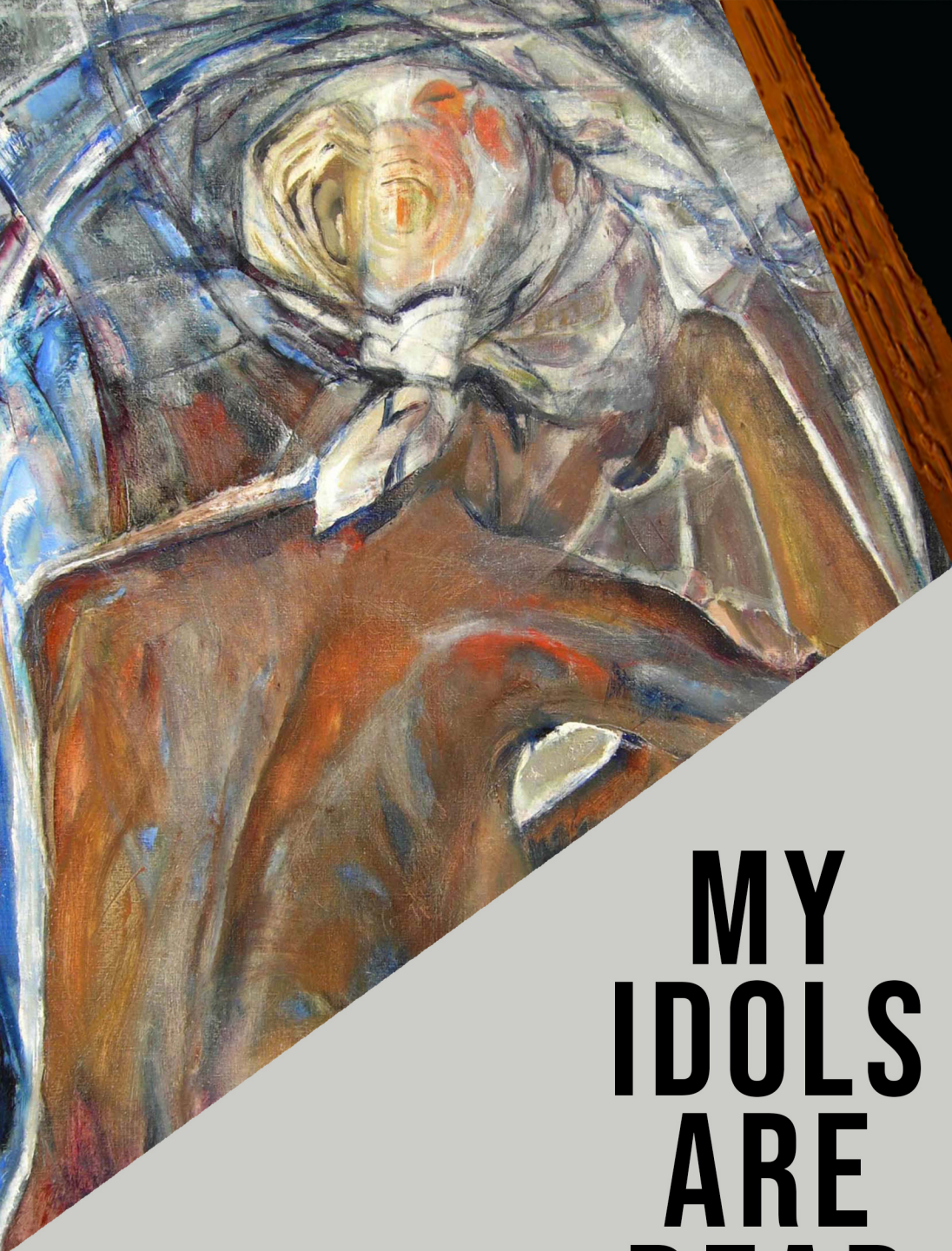
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**Publication Date**

2020



**MY  
IDOLS  
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DEAD**

**FOR STRING ORCHESTRA  
2018**

**MARCUS NORRIS**

# MY IDOLS ARE DEAD (2018)

for string orchestra

## ABOUT THE WORK

*My idols are dead.*

*My choices were blind.*

*I've never heard God.*

*The voices were Mine.*

- Marcus Norris

**DURATION:** about 7 minutes.

**Please notify Marcus Norris Music of any performances.**

**Performances@MarcusNorris.com**

The cover page is adapted from an image by Hubertine Heijermans.

# My Idols Are Dead

for string orchestra

Marcus Norris  
(2018)

*ominous.* (♩=56)

Violin I Solo *con sord.* *p* *sul g*

Violin I *con sord.* *p* *sul g*

Violin II *con sord.* *p* *sul g*

Viola *flautando* *pp*

Violoncello *con sord.* *p*

Contrabass

6

Vln. (S.) *non vib.* *pp* *poco vib.* *mp* *senza sord.* *pp* *solo* *pp expressive*

Vln. I *non vib.* *pp* *poco vib.* *mp* *senza sord.* *pp*

Vln. II *non vib.* *pp* *poco vib.* *mp* *senza sord.* *pp* *ord.* *pp*

Vla. *pp* *pp*

Vc. *non vib.* *pp* *poco vib.* *mp* *senza sord.* *pp* *p*

Cb. *pp* *p*

12

Vln. (S.) *mp* *pp* *p* *tr*

Vln. I

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

Vla. *p* *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

17

Vln. (S.) *mf* *mf* *p* *mf* *port.* *solo* *expressive*

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

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *mf*

Cb. *mf*

con gli altri

22

Vln. (S.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Score for measures 22-25. Measures 22-24 are in 3/4 time, and measure 25 is in 4/4 time. The score includes parts for Violin (Soprano), Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *mf*. Triplet markings are present in the Violin I, Violin II, and Viola parts.

26

Vln. (S.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. . . . . (♩=50)

port. # . . . . . port. # . . . . .

Score for measures 26-29. Measure 26 is in 3/4 time, and measures 27-29 are in 4/4 time. The score includes parts for Violin (Soprano), Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *f* to *mf*. A *rit.* (ritardando) marking is present above measure 27, and a tempo of  $\text{♩} = 50$  is indicated. Portamento markings (*port.*) are present above the Violin (S.) part in measures 27 and 28.

**A**

$\text{♩} = 100$

con gli altri

29

Vln. (S.) *f* *p sub.* *tr*

Vln. I *f* non div. *tutti* *p sub.* *tr*

Vln. II *f* non div. *tr* *ff* *f*

Vla. *f* non div.

Vc. *f* non div. *tr* *ff*

Cb. *f* non div.

33 (tr)

Vln. I *f* *tr*

Vln. II *tr* *ff* *p*

Vla. *f*

Vc. *f* sul d

Cb. *tr* *ff* *f*

36

Vln. (S.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

tr

solo

*pp* *f* *mp* *p* *f sub.*

*pp* *f* *pp* *f* *f sub.*

*f* *p* *f sub.*

*f* *p* *f sub.*

*p* *f sub.*

*p* *f sub.*

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

*f* *p* *p* *fp* *f* *p* *p* *p*



46

Vln. I *ff* non div.

Vln. II *ff*

Vla. *ff* *p* *f* *p* *ff sub.*

Vc. *ff* *p* *f* *p* *ff sub.*

Cb. *ff* *p* *ff* non div.

51

Vln. I

Vln. II

Vla. non div.

Vc.

Cb.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf* *ff sub.*

*p sub.* *ff*

*p* *mf* *ff sub.*

*p* *mf* *ff sub.*

(non div.)

\*if C-extension unavailable, play octave up.

*p*

**B**

somber.

59 Tempo I (♩=56)

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

*pp dolce* *p*

solo

*p dolce*

68

Vln. (S.) *mf dolce*

Vln. I

Vln. II *mf dolce* solo *b*

Vla. *mf*

Vc. *mf* *p* tutti 3 3 3

Cb. *mf*

74

Vln. (S.) *f* tr

Vln. I

Vln. *f* tr

Vla. *mf* tutti 3 3 3 3 3 3 3 3

Vc. *mf* 3 3 3 3 3 3 3 3

Cb. *mf*

78

Vln. (S.) *f* *tr*

Vln. I

Vln. II *tutti* *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *gliss.*

\*Smooth continuous gliss throughout, stems serve only as visual cue for beats.

82

Vln. I *tutti* *f* *tr*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

86 **accel.**  $(\text{♩}=70)$  solo

Vln. (S.) *ff* 3 3 3 3 3 3 3 3 *fff*

Vln. I *ff* 3 3 3 3 3 3 3 3 *fff*

Vln. II *ff* 3 3 3 3 3 3 3 3 *fff*

Vla. *ff* 3 3 3 3 3 3 3 3 *fff*

Vc. *ff* 3 3 3 3 3 3 3 3 *fff*

Cb. *ff* 3 3 3 3 3 3 3 3 *fff*

**C** *at peace*  $(\text{♩}=66)$

Vln. (S.) *pp*

Vln. I

Vln. II *solo* *p*

Vla. *flautando* *pp*

Vc. *solo* *p*

Cb. *p*

95

Vln. (S.) *mp expressive*

Vln. I

Vln.

Vla.

Vc.

Cb.

99

Vln. (S.) *p* *mf* *p* *mf* *f*

Vln. I *p* *f*

Vln.

Vla.

Vc. *tutti* *p* *f*

Cb.

103

Vln. (S.) *mp* *mf*

Vln. I

Vln. *mp expressive* *p* *mf*

Vla.

Vc. *solo* *p sub.*

Cb.

107

Vln. (S.) *p* *mf* *p* *mf*

Vln. I *gli altri* *pp*

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

Vla.

Vc.

Cb.

111 con gli altri

Vln. (S.) *mf* tutti *f* *mf* *tr*

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

Vln. II *mf* *f* *mf* *tr*

Vla. *mp* *mf* *f* *mf* *ord.* *tr* *tr* *tr*

Vc. *mf* *tutti*

Cb. *mf*

115

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

Vln. II *f* *mf* *tr*

Vla. *(tr)* *tr* *tr*

Vc. *tr*

Cb. *tr*



118

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

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

Vla.

Vc.

Cb.

Detailed description: This musical system covers measures 118, 119, and 120. The Violin I and II parts are in treble clef with a key signature of one flat. Measure 118 starts with a rest followed by a quarter note G4. Measure 119 features a triplet of eighth notes (F4, E4, D4) with a forte (*f*) dynamic. Measure 120 continues with a quarter note G4. The Viola part is in alto clef, playing a rhythmic eighth-note pattern. The Violoncello and Contrabasso parts are in bass clef, with the Cb. part playing a low, sustained note.

121

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb.

Detailed description: This musical system covers measures 121, 122, and 123. The Violin I and II parts are in treble clef. Measure 121 features a triplet of eighth notes (F4, E4, D4) with a fortissimo (*ff*) dynamic. Measure 122 continues with a quarter note G4. Measure 123 features a quarter note G4 with a mezzo-forte (*mf*) dynamic. The Viola and Violoncello parts are in alto and bass clefs respectively, playing a rhythmic eighth-note pattern. The Contrabasso part is in bass clef, playing a low, sustained note.

**accel.**

124

Vln. I *mp* *mf* *p* *tr*

Vln. II *mp* *mf* *p* *tr*

Vla.

Vc.

Cb.

127 **(♩=72) rit.**

Vln. (S.)

Vln. I *mf*

Vln. II *mf* *tr B $\flat$*

Vla.

Vc. *tr*

Cb.

(♩=48)

The musical score consists of six staves: Vln. (S.), Vln. I, Vln. II, Vla., Vc., and Cb. The piece begins at measure 131 with a tempo marking of quarter note = 48. The first staff, Vln. (S.), plays a sixteenth-note pattern with a *fff* dynamic. The second staff, Vln. I, also plays a sixteenth-note pattern with a *fff* dynamic. The third staff, Vln. II, has a *fff* dynamic. The fourth staff, Vla., plays a sixteenth-note pattern with a *fff* dynamic. The fifth staff, Vc., has a *fff* dynamic. The sixth staff, Cb., has a *fff* dynamic. At measure 132, the tempo changes to 4/4, and the dynamics change to *p*. The Vln. I staff is marked *flautando non div.*, Vln. II *flautando*, Vla. *flautando*, Vc. *non div.*, and Cb. *non div.*. At measure 133, the tempo changes to 5/4, and the dynamics change to *p*. The Vln. I staff is marked *flautando non div.*, Vln. II *flautando*, Vla. *flautando*, Vc. *flautando*, and Cb. *flautando*. At measure 134, the tempo changes to 4/4, and the dynamics change to *p*. The Vln. I staff is marked *flautando non div.*, Vln. II *flautando*, Vla. *flautando*, Vc. *flautando*, and Cb. *flautando*. At measure 135, the tempo changes to 5/4, and the dynamics change to *pp*. The Vln. I staff is marked *flautando non div.*, Vln. II *flautando*, Vla. *flautando*, Vc. *flautando*, and Cb. *flautando*.