

for George

THE STANDARD MODEL

I. PROLOGUE - QUARKS

UP/DOWN - CHARM/STRANGE - TOP (TRUTH)/BOTTOM (BEAUTY)

Transposed Score

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PROLOGUE (♩ = 1 1 2)

The score is a transposed score for a symphony orchestra. It begins with a tempo marking of PROLOGUE (♩ = 1 1 2). The instruments are listed on the left: Flute (Piccolo, 1-2), Oboe (English Horn, 1-2), Bassoon (Contra, 1-2), Clarinet in B♭ (2-3), Bass, Contrabass, Saxophone (Soprano, Alto, Tenor, Baritone), Trumpet in B♭ (1, 2-3), Horn in F (1-2, 3-4), Trombone (1-2, Bass), Euphonium (1-2), Tuba (1-2), Piano, and Percussion (1-5). The score is divided into measures, with dynamic markings such as *pppp*, *f*, *sfz*, *pp*, and *f* throughout. Performance instructions include *fl. ing.*, *nom.*, *breathes as needed*, *2-3*, *N.*, *pedal as appropriate; gradually decrease pedal use as repeated pattern dissipates.*, *gluck.*, *sn. cymb.*, *tan-tan*, *so. dr. sub. pppp*, and *as loud as possible!*. The score concludes with a *sim.* marking.

Fl.
Picc. *decresc. poco a poco*
1-2 *decresc. poco a poco*
1-2 *decresc. poco a poco*

Ob.
E. Ho. N.
1-2 *decresc. poco a poco*
C. Bn. *decresc. poco a poco*

Bsn.
1 *decresc. poco a poco*
2-3 *decresc. poco a poco*

B♭ Cl.
B. Cl. *decresc. poco a poco*
C. Bn. *decresc. poco a poco*

Sax.
S. N.
A. N.
T. N.
Bar. *mp* N.

B♭ Tpt.
1 N.
2-3 N.

F Hn.
1-2
3-4

Tbn.
1-2
B. Tbn. *decresc. poco a poco* N.

Euph.
1-2

Tba.
1-2 *sim.* N.
decresc. poco a poco N.

Pno.
decresc. poco a poco

Perc.
1 *gluck.* *decresc. poco a poco*
2
3 *matimba* *pp*
4
5

14

Picc.

Fl.

1-2

Ob.

E. Ho.

1-2

Bsn.

C. Bsn.

1

2-3

B♭ Cl.

B. Cl.

C. Bsn.

S.

A.

Sax.

T.

Bar.

14

1

B♭ Tpt.

2-3

1-2

F Hn.

3-4

1-2

Tbn.

B. Tbn.

1-2

Euph.

1-2

Tba.

1-2

14

Pno.

1

2

Perc.

3

4

5

glock.

marimba

Fl.
Picc.
1-2
N.
N.
N.

Ob.
1-2
N.
N.

Bsn.
1-2
N.
N.

B♭ Cl.
1
N.
N.
2-3
N.
N.
B. Cl.
N.
C. Bs.
N.

Sax.
S.
A.
T.
Bar.

B♭ Tpt.
1
2-3

F Hn.
1-2
3-4
pp

Tbn.
1-2
B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.
pp

Perc.
1 glock.
pp
2
3 marimba
4
5

UP/DOWN

UP/DOWN

UP/DOWN

Fl. Picc. 1-2 *mp*

Ob. 1-2 *mp*

E. Hn. *pp* *mf* *pp*

Bsn. C. Bsn. *mf*

Bb Cl. 1 2-3 B. Cl. C. Cl. *mf* *mf* *mf*

Sax. S. *mp* A. T. *mf* Bar.

Bb Tpt. 1 2-3

F Hn. 1-2 *mf* *pp* 3-4 *pp*

Tbn. 1-2 B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.

Perc. 1 2 3 *marimba* 4 5 *mf* *pp*

32

Picc.
Fl.
1-2

Ob.
E. Ho.
1-2

Bsn.
C. Bsn.
1
2-3
B. Cl.
C. Bsn.

Sax.
S.
A.
T.
Bar.

B^b Tpt.
1
2-3

F Hn.
1-2
3-4

Tbn.
1-2
B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.

Perc.
1
2
3 marimba
4
5

Fl. Picc. 1-2
Ob. E. Ho. 1-2
Bsn. C. Bn. 1-2
B♭ Cl. 1, 2-3, B. Cl., C. Bn.
Sax. S., A., T., Bar.
B♭ Tpt. 1, 2-3
F Hn. 1-2, 3-4
Tbn. 1-2, B. Tbn.
Euph. 1-2
Tba. 1-2
Pno.
Perc. 1, 2, 3 (marimba), 4, 5 (cymbals)

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

adjust dynamic level as needed to match ensemble

Fl.
Picc.
1-2
1-2
Ob.
E. Hn.
mf *pp*
Bsn.
C. Bn.
1
2-3
Bb Cl.
B. Cl.
C. Cl.
Sax.
S.
A.
T.
Bar.
Bb Tpt.
1 *pp* *st. mute*
2 *pp* *st. mute*
3 *pp* *st. mute*
1-2
F Hn.
3-4
1-2 *st. mute* *pp*
Tbn.
B. Tbn. *st. mute* *pp*
Euph. 1-2
Tba. 1-2
Pno.
1
2
3 *marimba*
4
5 *calzon*
mf

43

Picc.

Fl. 1-2

Ob. 1-2

E. Hn.

Bsn. 1-2

C. Bn.

B♭ Cl. 1

B. Cl. 2-3

C. Bn.

Sax. S.

A.

T.

Bar.

43

B♭ Tpt. 1

2-3

F Hn. 1-2

3-4

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba. 1-2

43

Pno.

Perc. 1

2

3 marimba

4

5 caisson

The score is divided into four systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Clarinet (Cl.). The second system includes Saxophone (Sax.), Trumpet (Tpt.), Horn (F Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The third system is for Piano (Pno.). The fourth system is for Percussion (Perc.), with five staves labeled 1 through 5. Staff 1 is for a mallet instrument, staff 2 for a cymbal, staff 3 for a marimba, staff 4 for a tom, and staff 5 for a cymbal. Dynamics include *pp*, *mf*, and *p*. Performance instructions for the percussion include 'claves', 'base de ... as possible (see NOTE)', and 'cymbal'.

* NOTE: Mute both heads with towels; strike on towel 1 on center of upper head, press towel 2 firmly against lower head to dampen.

50

54

Picc.

Fl.

1-2

Ob.

E. Ho.

1-2

Bsn.

C. Bsn.

1

2-3

B♭ Cl.

B. Cl.

C. Bsn.

S.

A.

Sax.

T.

Bar.

50

54

B♭ Tpt.

1

2-3

F Hn.

1-2

3-4

Tbn.

1-2

B. Tbn.

Euph. 1-2

Tba. 1-2

50

54

Pno.

1

2

Perc.

3

4

5

claves

adjust dynamic level as needed to match ensemble marimba

bass dr.

adjust dynamic level as needed to match ensemble cymbals

Fl. Picc. 1-2

Ob. 1-2 E. Ho.

Bsn. 1-2 C. Bsn.

B♭ Cl. 1 2-3 B. Cl. C. Bsn.

Sax. S. A. T. Bar.

B♭ Tpt. 1 2-3

F Hn. 1-2 3-4

Tbn. 1-2 B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.

Perc. 1 2 3 4 5
claves
bass dr.
cymbals

55

mp

mf

div.

CHARM/STRANGE

Fl. Picc. 1-2
Ob. 1-2
Bsn. C. Bn. 1-2
B♭ Cl. 1, 2-3, B. Cl., C. Bn.
Sax. S., A., T., Bar.

Detailed description: This block contains the musical notation for the Flute, Oboe, Bassoon, and Saxophone sections. The Flute part (Piccolo) starts with a melodic line in the first measure, marked *mf*. The Oboe and Bassoon parts have similar melodic lines, also marked *mf*. The Saxophone section (Soprano, Alto, Tenor, Baritone) has a more rhythmic accompaniment. The woodwind parts are written in treble clef, while the Bassoon part is in bass clef.

CHARM/STRANGE

B♭ Tpt. 1, 2-3
F Hn. 1-2, 3-4
Tbn. 1-2, B. Tbn.
Euph. 1-2
Tba. 1-2

Detailed description: This block contains the musical notation for the Trumpet, Horn, Trombone, Euphonium, and Tuba sections. The Trumpet and Horn parts are mostly silent, with some initial notes in the first measure. The Trombone and Euphonium parts have a melodic line in the first measure, marked *mf*. The Tuba part has a rhythmic accompaniment. The brass parts are written in various clefs: Trumpet in treble, Horn in treble, Trombone in bass, Euphonium in bass, and Tuba in bass.

CHARM/STRANGE

Pno.
Perc. 1 (crotales), 2 (claves), 3, 4 (bass dr.), 5 (cassa)

Detailed description: This block contains the musical notation for the Piano and Percussion sections. The Piano part has a melodic line in the first measure, marked *mf*. The Percussion part includes crotales, claves, bass drum, and cassa. The percussion parts are written in various clefs: crotales in treble, claves in treble, bass drum in bass, and cassa in bass. The percussion parts are marked *mp*.

Fl.
Picc. 1-2
mf

Ob.
E. Hn. 1-2
mf

Bsn.
C. Bsn. 1-2
mp

B♭ Cl.
1
mp
2-3
mp
B. Cl. *mp*
C. Bsn. *mp*

Sax.
S. *mf*
A. *mf*
T.
Bar.

B♭ Tpt.
1
2-3
st. mute
mp

F Hn.
1-2
3-4
2. *mp*

Tbn.
1-2
B. Tbn.

Euph. 1-2
1. *mp*
2. *mp*

Tba. 1-2

Pno.

Perc.
1 *crotales*
2
3
4
5 *ride cymb.*

Fl. Picc. 1-2

Ob. 1-2

Bsn. 1-2

B♭ Cl. 1, 2-3, C. Cl., C. Bs.

Sax. S., A., T. *mp*, Bar.

B♭ Tpt. 1, 2-3

F Hn. 1-2, 3-4 *mp*

Tbn. 1-2, B. Tbn. *p*, *open*, *p*

Euph. 1-2

Tba. 1-2 *div.*, *p*

Pno.

Perc. 1 *crotales*, 2, 3, 4, 5 *ride cymb.*

71

Picc. *mf*

Fl. 1-2 *mp*

Ob. 1-2 *mp*

E. Hn.

Bsn. 1-2

C. Bn.

B♭ Cl. 1 2-3 *mp*

B. Cl. *mp*

C. Bn.

Sax. S. A. T. Bar.

71

B♭ Tpt. 1 *mf* solo

2-3

F Hn. 1-2 3-4

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. 1-2

Tba. 1-2 *f*

71

Pno. *f* *mp*

Perc. 1 mounted headless tamb. (cittara w/ tom-tom) *mp-p*

2 *mp-p*

3 glock. *mf*

4 hi-hat (close w/ foot ped.) *mf*

5

75

Fl.

Ob.

Bsn.

Bb Cl.

Sax.

Bb Tpt.

F Hn.

Tbn.

Euph.

Tba.

Pno.

Perc.

1

2

3

4

5

mf

76 TOP (TRUTH)/BOTTOM (BEAUTY)

Picc. Fl. 1-2

Ob. 1-2

E. Ho.

Bsn. 1-2

C. Bn.

B♭ Cl. 1, 2-3, B. Cl., C. Bn., S., A., T., Bar.

Sax.

B♭ Tpt. 1, 2-3

F Hn. 1-2, 3-4

Tbn. 1-2, B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.

Perc. 1: sn. cymb., 2: mounted headless tamb., 3: glock., 4: vibes, R.H., I.H., 5: ride cymb.

chimes, pedal as appropriate, tam-tam

f

Fl.
Picc.
1-2

Ob.
1-2

Bsn.
1-2
C. Bsn.

B♭ Cl.
1
2-3
B. Cl.
C. Bsn.

Sax.
S.
A.
T.
Bar.

B♭ Tpt.
1
2-3

F Hn.
1-2
3-4

Tbn.
1-2
B. Tbn.

Euph. 1-2

Tba. 1-2

Pno.

Perc.
1
2
3
4
5
tam-tam
chimes
glock.
vibes
ride cymb.

85

Picc.

Fl. 1-2

Ob. 1-2

E. Hn. 1-2

Bsn. 1-2

C. Bn. 1

B. Cl. 2-3

B. Cl. 1

C. Bn. 2-3

Sax. S. 1-2

A. 1-2

T. 1-2

Bar. 1-2

85

B \flat Tpt. 1-2

F Hn. 1-2

3-4

Tbn. 1-2

B. Tbn. 1-2

Euph. 1-2

Tba. 1-2

85

Pno. 1-2

Perc. 1-5

sn. cymb.

chimes

vibes

ride cymb.

Fl. Picc. 1-2

Ob. 1-2

E. Hn. 1-2

Bsn. 1-2

C. Bn. 1

B♭ Cl. 2-3

B. Cl. 1

C. Bn. 2-3

Sax. S. 1-2

A. 3-4

T. 1-2

Bar. 1

B♭ Tpt. 1 2-3

F Hn. 1-2 3-4

Tbn. 1-2

B. Tbn. 1-2

Euph. 1-2

Tba. 1-2

Pno.

Perc. 1 *sn. cymb.* 2 *chimes* 3 *marimba* 4 *vibes* 5 *cajón*

mf

p

97

Picc.

Fl.

1-2

Ob.

E. Hn.

1-2

Bsn.

C. Bn.

1

B♭ Cl.

2-3

B. Cl.

C. Bn.

S.

Sax.

A.

T.

Bar.

1

B♭ Tpt.

2-3

1-2

F Hn.

3-4

1-2

Tbn.

B. Tbn.

Euph. 1-2

Tba. 1-2

Perc.

Pno.

pp

ms. cymb. *lc.*

N.

chimes

pp

mariimba

vibes

pp

cabasa

98

Fl. Picc. 1-2

Ob. 1-2 E. Ho.

Bsn. 1-2 C. Bn.

B♭ Cl. 1 2-3 B. Cl. C. Bn.

Sax. S. A. T. Bar.

98

B♭ Tpt. 1 2-3

F Hn. 1-2 3-4

Tbn. 1-2 B. Tbn.

Euph. 1-2

Tba. 1-2

98

Pno.

Perc. 1 2 3 4 5

The musical score is organized into several systems of staves. The instruments and their parts are as follows:

- Fl.:** Piccolo (Picc.), 1-2
- Ob.:** 1-2
- E. Hn.:** 1-2
- Bsn.:** 1-2, C. Bsn.
- B♭ Cl.:** 1, 2-3, B. Cl., C. Bsn.
- Sax.:** S., A., T., Bar.
- B♭ Tpt.:** 1, 2-3
- F Hn.:** 1-2, 3-4
- Tbn.:** 1-2, B. Tbn.
- Euph.:** 1-2
- Tba.:** 1-2
- Pno.:** Piano
- Perc.:** 1, 2, 3 (marimba), 4, 5 (cubassa)

The score begins with a dynamic marking of *ppp* (pianissimo) at the top of the first system. The percussion part includes specific markings for marimba and cubassa. The notation includes various note values, rests, and articulation marks.