

Panic Music

PRELUDE:
WHY ARE YOU AFRAID OF HIM
IF HE DOESN'T EVEN KNOW WHO
YOU ARE?

Ethan Geller

Violin

Viola

Violoncello

Piano

4/4 ♩=72

pp *flautando*

pp *p* *flautando*

pp *p* *flautando*

f *mf* *pp* *p* *mf* *p* *mp* *pp*

9

ord

Vln.

Vla.

Vc.

Pno.

mp *pp* *pp* *ff* *sub,pp*

mp *pp* *pp* *ff* *sub,pp*

mp *pp* *pp* *ff* *sub,pp*

f *mf* *pp* *p* *mf* *p* *mp* *pp*

16

Vln.

Vla.

Vc.

Pno.

mp *p* *p* *pp*

mp *p* *p* *pp*

mp *p* *p* *pp*

pp

3/4 3/4

THE RETREATING
OF CHILDREN

♩=225

2

23 $\frac{3}{4}$

Vln. *ff* *gliss.* *sub. pp* *mf*

Vla. *ff* *gliss.* *sub. pp*

Vc. *ff* *sub. pp*

Pno. *ff* *pp*

31 $\frac{2}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. *p* *fff*

Vla. *fff*

Vc. *ff* *pp* *fff*

Pno. *fff*

38 $\frac{3}{4}$

Vln. *gliss.* *gliss.* *gliss.*

Vla. *mf* *f* *ff*

Vc. *mf* *fp* *ff*

Pno. *mf* *pp* *mf* *pp* *ff*

47

Vln. *mp* *f* *mf*

Vla. *mf*

Vc. *p* *f*

Pno. *mf* *pp* *mf* *mf* *mp*

56 (scoop to pitch) $\frac{3}{4}$

Vln. *pp* *gliss. #* *gliss.* *gliss.*

Vla. *f* *pizz.* *arco* *ff*

Vc. *f* *ff* *fp*

Pno. *ff* *pp* *mf*

66 *gliss.*

Vln. *ff* *ff*

Vla. *ff* *ff*

Vc. *ff*

Pno. *pp* *ff*

76

Vln.

Vla.

Vc.

Pno.

85

INTERLUDE 1:
The Man with Brass Knuckles,
Outside The Bar

THE INEVITABLE
PANTOCRATOR

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

95

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno. *p* *ff*

106

Vln. *mf* *pp* *f* *mf* *pp* *mf*

Vla. *mf* *pp* *f* *mf* *pp* *mf*

Vc. *mf* *pp* *f* *mf* *pp* *mf*

Pno. *p* *p* *mp*

8va

INTERLUDE 2:
The Man with Brass Knuckles,
Inside The Bar

$\text{♩} = 160$

$\frac{3}{4}$

118

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

scrape string with fingernail

slowly... faster... fast

mp

ped.

130

Vln. *f* *ff* *pp* *mp*

Vla. *ff* *mp* *arco* *mp*

Vc. *ff* *mp* *sub.* *p*

Pno. *mf* *mf*

tap piano fallboard with finger nails

pizz.

mp

sub.

p

139

Vln. *pp* *f* *fp* *sfz* *pp*

Vla. *p* *gliss.* *ord. gliss.*

Vc. *mf* *f* *p*

Pno. *mf*

flautando

increasing bow pressure

gliss.

ord. gliss.

gliss.

gliss.

180 $\frac{3}{4}$ arco *ff* *mf* *mf* *f* *mf* scratch tone

187 *f* *pp* *mp* *ff* *gliss.* *gliss.* *mf* *p*

196 $\frac{2}{4}$ $\frac{3}{4}$ *f* *espressivo* *f* *espressivo* *f* *mf* *mp* *pp* *pp* *f*

205

Vln. *mp* *3* *3* *ff* *mp* *mf* *f* *pp* LIMBS $\text{♩} = 140$ $\frac{5}{4}$ $\frac{3}{4}$

Vla. *mp* *3* *3* *ff* *mp* *mf* *f* *pp* *arco* $\frac{5}{4}$ $\frac{3}{4}$

Vc. *f* *ff* *f* *mf* $\frac{5}{4}$ $\frac{3}{4}$

Pno. *p* $\frac{5}{4}$ $\frac{3}{4}$

213

Vln. *p* *leggerio* $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ *mp*

Vla. *p* *leggerio* $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ *mp*

Vc. *pp* $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ *mp*

Pno. *p* *mf* *mp* *p*

Ped.

221

Vln. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf*

Vla. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf*

Vc. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ *mf*

Pno. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$

228

Vln. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. f f

Vc. f

Pno. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
mp f *mp* *mp*

236

Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Vla. ff ff

Vc. ff mf

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$
f *mp* *mf* ff *mp* *mp*

$\text{♩} = 140$ $\text{♩} = 92$ $\text{♩} = 140$

Rec.

244

Vln. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Vla. p *leggerio* mp

Vc. mp mf

Pno. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$
p

10

252

Vln. $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla.

Vc.

Pno.

260

Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla. f f

Vc. f

Pno. f mp mf mp

267

Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4} = 92$

Vla.

Vc. ff ff

Pno. f mp mf ff mp sempre legato

Ed.

274

Vln. p f

Vla. p f pizz. mp

Vc. p mp $gliss.$

Pno. p mp

281

Vln. *p* *n* *p* *mp* *sul pont*

Vla. *molto vib* *f* *arco sul pont* *sub. p* *mf* *arco* *pizz* *f*

Vc. *gliss.* *mp* *f* *p* *f*

Pno. *f* *sub. p*

287

Vln. *pp* *ord. (arco)* *gliss.* *mf* *p* *gliss.*

Vla. *p* *arco* *pizz*

Vc. *f* *p*

Pno. *mf* *Ped.*

292

Vln. *ord.* *p* *n* *gliss.* *2/4* *4/4*

Vla. *pp* *arco* *pizz* *mf* *p* *arco*

Vc. *f* *p* *n* *2/4* *4/4*

Pno. *3*

298

tr gliss.

mp

sul pont. p

mf

3 3

Reo.

INTERLUDE 3:
"The Man With Brass Knuckles Sitting Next To You"

REM
Pt 2: "Insomnia"

303

poco rit.

a tempo ♩=92

extreme bow pressure

f "without victory there is no survival"

pp f

extreme bow pressure

f

ord. arco, extreme bow pressure

f

poco rit.

a tempo ♩=92

ff

encumbered

Reo.

308

scratch tone ord.

sub. mp

ord.

sub. mp

ord.

sub. mp

ff

f

ff

sub. mp

mf 3 6 6 6

ff

sfz pp

312

Vln. *jete (ad lib)* $\text{♩} = 110$ $\frac{2}{4}$ $\frac{5}{4}$

Vla. *jete (ad lib)* *pizz.* $\frac{2}{4}$ $\frac{5}{4}$

Vc. *jete (ad lib)* *pizz.* $\text{♩} = 110$ $\frac{2}{4}$ $\frac{5}{4}$

Pno. *sempre pp* *morendo*

319 **MORE LIMBS** $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Pno. $\frac{5}{4}$ *ff* $\frac{3}{4}$ $\frac{2}{4}$

322 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *gliss.*

Vln. *ff* *extremely aggressive*

Vla. *gliss.* *gliss.*

Vc. *ff* *extremely aggressive*

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *ff* *extremely aggressive*

The Inevitable... Pt. 2:
Dancing Shadows
on the Ceiling of the
Basilica"

357

Vln. arco *mp* In a folk style 6

Vla. arco *pp* *leggerio*

Vc. arco *pp* *leggerio*

Pno. *mf* *pp* *p* *ff*

At this point, the percussionist leaves the stage as slowly as he or she arrived

360

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

Vla. *mf* *p*

Vc. *mf* *p*

Pno. *p* *ff*

molto vibrato

363

Vln. ord. *much more classically* *mf* *f* *f* *suddenly aggravated*

Vla. *ff* *mp* *p* *f* *suddenly aggravated*

Vc. *mf* *f* *suddenly aggravated*

Pno. *pp* *f*

366

Vln. Vlo. Vc. Pno.

increasing in aggression... *mf backing off...*

Detailed description: This system contains measures 366, 367, and 368. It features four staves: Violin (Vln.), Viola (Vlo.), Violoncello (Vc.), and Piano (Pno.). The Violin, Viola, and Violoncello parts consist of eighth-note patterns with various accidentals and dynamics. The Piano part has a more complex texture with chords and moving lines. Performance instructions include "increasing in aggression..." and "mf backing off...".

369

Vln. Vlo. Vc. Pno.

increasing again in aggression *g/liss* *(on natural keys)* *g/liss*

3/4 4/4

Detailed description: This system contains measures 369, 370, and 371. It features four staves: Violin (Vln.), Viola (Vlo.), Violoncello (Vc.), and Piano (Pno.). The Violin, Viola, and Violoncello parts continue with eighth-note patterns. The Piano part shows a change in texture and dynamics. Performance instructions include "increasing again in aggression", "g/liss", and "(on natural keys) g/liss". Time signatures 3/4 and 4/4 are indicated.

372

Vln. Vlo. Vc. Pno.

fff *fff* *4/4 fff*

Detailed description: This system contains measures 372, 373, and 374. It features four staves: Violin (Vln.), Viola (Vlo.), Violoncello (Vc.), and Piano (Pno.). The Violin and Viola parts have a more sparse texture with accents. The Violoncello part has a steady eighth-note accompaniment. The Piano part has a complex texture with chords and moving lines. Performance instructions include "fff" and "4/4 fff".

375 *slow gliss*

Vln. *ffff*

Vla. *ffff* *slow gliss*

Vc. *fff*

Pno. *fff*

12"

ascending chromatic note clusters, as fast and loud as possible

THE ADVANCING OF CHILDREN

376 *2"* $\frac{3}{4}$ $\text{♩} = 200$

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. $\frac{3}{4}$ *ff* $\text{♩} = 200$

3/4 *f*

gliss.

386 *gliss.*

Vln. *mp*

Vla. *ff* *mf*

Vc. *fp* *ff* *p*

Pno. *mf* *f*

395

Vln. *f* *mf* *pp* *pizz.* *ff arco*

Vla. *sub.p* *f pizz.* *ff arco*

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

Pno. *mf* *sub.p* *ff*

404 **3/4 accel.**

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *ff*

Vc. *fp* *ff*

Pno. *pp* *mf* *pp* *ff*

413

Vln. *fff*

Vla. *fff*

Pno. *ff* **chromatic clusters**

random chromatic clusters as fast as possible, covering entire range of piano

PLACE SWITCH ON DAMPER PEDAL
Ped.

423

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno.

POSTLUDE:
WHY ARE YOU AFRAID OF HIM IF
HE DOESN'T EVEN KNOW WHO YOU ARE?

434

Vln. *fff* *sub.ppp* *mp*

Vla. *fff* *sub.ppp* *mp*

Vc. *fff* *sub.ppp* *mp*

Pno.

at this point, pianist quickly leaves the stage.
Damper pedal is still engaged,
and the chromatic clusters are still resonating

4/4 ♩=72

440

Vln. *pp* *f* *mf* *pp* *p* *mf* *p* *mp* *pp* *die out with piano*

Vla. *pp* *mf* *n.*

Vc. *pp* *f* *mf* *pp* *p* *mf* *p* *mp* *pp* *die out with piano*

Pno.