Kenneth D. Froelich

Pulse Mutations

for Large Orchestra

registered with BMI
Please notify the composer of all performances
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Performance Notes

Approximate Duration - 14'00"

Instrumentation:

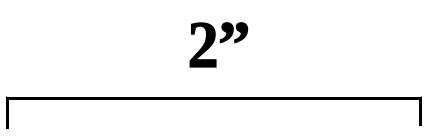
Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

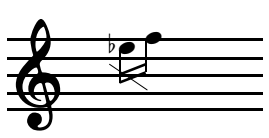
Timpani (4) - 32", 29", 26", and 23"
Percussion 1: Bass Drum, Tom-Toms (4), Vibraphone
Percussion 2: Gongs*, Large Tam-Tam, Timbales (4), High Woodblock (plastic if possible), Xylophone (sounds one octave higher than written)
Percussion 3: Brake Drum, Crotales (c^1 - c^3; sound two octaves higher than written), Glockenspiel (sounds two octaves higher than written), Ratchet, Whip
Harp
Piano

Strings (minimum 8-8-7-7-6)

* The three Gongs needed should be pitched to C-sharp, F-sharp, and A, all below middle C. If Gongs are not available, a set of Chimes should be used using a rawhide-covered hammer, transposed one octave higher than notated.



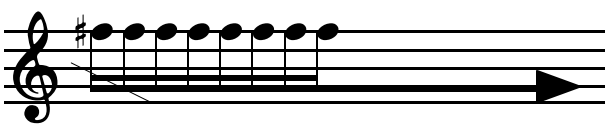
Two seconds



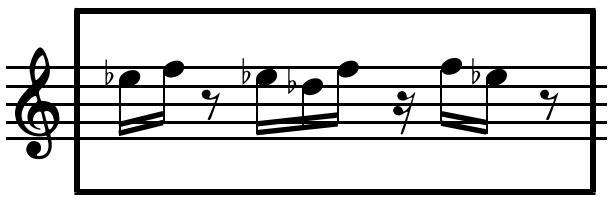
Slash through beams indicates to play notes as fast as possible.



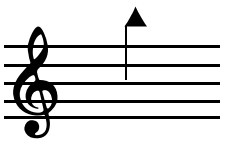
Sustain single note until cued.



Repeat single note as fast as possible until cued. No effort should be made to align rhythmically with other performers.



Figures in boxes are to be repeated until indicated by the termination of the dashed line. When multiple figures are given, the order in which the figures are performed in should change in a random manner. Rests should be interpreted freely, NOT as specific amounts of time (in example: a quarter-rest should be interpreted as a longer pause than an eighth-rest, but need not necessarily be interpreted to be twice as long). If one figure is written without rests, the performer should repeat the pattern given with as few breaks as possible. In either case, no effort should be made to align rhythmically with other performers.



Triangle note head indicates to play the highest note possible.

Transposed Score

Pulse Mutations

(2004)

Kenneth D. Froelich

3" ♩=54

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1-3
Horn in F 2-4
Trumpet in C 1-2
Trumpet in C 3
Tenor Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion
Harp
Piano

a2
1) put in cup mute
2) put in straight mute
1) cup mute
Bass Drum
to TOM-TOMS
to GONGS
WoodBlock w/ plastic mallets
Glockenspiel w/ hard rubber mallets

3" ♩=54

Violin I
Violin II
Viola
Violoncello
Contrabass

non div.
pp sub.
divisi
pizz.

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8

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

2) straight mute
2) with mute
2) remove mute
3)
Gongs
w/ med. yarn mallets
(Glockenspiel)
cresc.

14

A

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

1) remove mute
2) remove mute
2) remove mute
to TIMBALES
to BRAKE DRUM
unis.
cresc.
cresc.

20

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
fff
Tom-Toms w/ sticks
Timbales w/ plastic mallets
Brake Drum w/ hard rubber mallets
8ª
legato
div. a 3
p
n

B

3"

♩=108

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

a2

Hn. 2-4

a2 (2 - open)

C Tpt. 1-2

(1 & 2 - open)

C Tpt 3

a2 (2 - open)

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

to VIBRAPHONE

Perc.

WoodBlock

Hp.

Pno.

3"

♩=108

Vln. I

non div.

Vln. II

non div.

Vla.

Vc.

non div.

(non div.)

Cb.

arco

30

♩=108 (♩=♩)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
put in straight mute
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Vibraphone
w/ hard yarn mallets, motor off
Perc.
(Woodblock)
to XYLOPHONE
(Brake Drum)
to WHIP
Hp.
Pno.
1)

♩=108 (♩=♩)

sul pont. divisi
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

35

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *sfz*

solo - obnoxious

f

to TOM-TOMS

Whip

to CROTALES

C

42

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
stopped
2) stopped
straight mute
Xylophone
w/ hard rubber mallets

49

D

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mp
open
a2 open
remove mute
to TIMBALES

54

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz
end solo
a2
cresc.
f
mf
ff
Tom-Toms w/ sticks
Timbales w/ timbale sticks
Crotales w/ brass mallets
ord.
arco

E

60

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

dancing, with force

to BASS DRUM

to RATCHET

66

F

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with force
dancing
(a2) - dancing
ff

71

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

G

78

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

1) - lighter

Bass Drum

w/ hard timpani beaters

(Timbales)

Ratchet

lighter

IV

II

85

H

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

lightly
put in harmon mute, stem in
to VIBRAPHONE
to GONGS
to CROTALES
poco a poco decresc.

91

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
poco decresc.
mp
a2

I

99

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

tr
poco decresc.
p
mp
light and rhythmic
1 & 2) put in straight mutes
mf

J

107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

getting lighter and lighter

mp

p

poco decresc.

put in straight mute

bisbigliando

pp

getting lighter and lighter

115

K

solo - very light and delicate

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Vibraphone

with soft yarn mallets, motor on - medium speed

123

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
(Vibraphone)
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

132

L

end solo

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

to BASS DRUM

Crotales w/ hard rubber mallets

mp

con sord.

pp

138

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
(Crotales)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p mp mf f pp

1 & 2) straight mute
straight mute

divisi, con sord.

8a

M

148

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

legato
p
legato
p
harmon mute w/stem in
legato
p
1 & 2) remove mutes
remove mute
legato
pp
unis. e legato
pp
con sord. e legato
pp

159

N

Picc.
poco cresc.
mf

Fl. 1
mf

Fl. 2
mf

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1
poco cresc.
mf

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3
poco cresc.
mf
remove mute

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.
Gongs w/ med. yarn mallets
mp
*1)
decresc.
Crotales w/ hard rubber mallets
mp
*1)
decresc.

Hp.
mf

Pno.
mf

Vln. I
mf
p

Vln. II
mf
p

Vla.
mf
con sord.
p

Vc.
mp
pp

Cb.

*1) In a constantly changing order, improvise in a free and random manner on all three Gongs and on the four pitches of the Crotales. Each player should not be in sync with the other. Each player's individual tempo should begin at a moderately slow speed and continue to slow down as the player gets softer. The overall effect should be like distant bells tolling.

169

O

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
pp
mf
p
3
to TAM-TAM
pick up brass mallets
n
decresc.
div., inside
(outside - remove mutes)
div.. inside
(outside - remove mutes)
div., outside (senza sord.)
(inside - remove mutes)
unis. (senza sord.)

P

178

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f ff dancing, with force
open a2
open
Bass Drum
Tam-Tam
Crotales
w/ brass mallets
to TOM-TOMS
to TIMBALES
to BRAKE DRUM
senza sord.

Q

183

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

a2

open

Tom-Toms w/ sticks

Timbales w/ timbale sticks

Brake Drum w/ brass mallets

f

190

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
(TOM-TOMS)
(Timbales)
(Brake Drum)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

196

R

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
to BASS DRUM
to TAM-TAM
to CROTALES
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

202

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

(a2)

a2

S

207

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Bass Drum

Perc.

Tam-Tam

Crotales w/ brass mallets

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T

212

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff
ff
(Bass Drum)
(Tam-Tam)
(Crotales)
8a

U

217

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
fp
solo
divisi
to WOODBLOCK

V

223

molto accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

end solo

(Bass Drum)

WoodBlock w/ plastic mallets

molto accel.

W

229

(𝅝=144)

𝅗𝅥=54

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sffz mp p mp

Glissando ff

1 & 2) put in straight mutes

put in straight mute

1) put in cup mute, 2) put in harmon mute

1) cup mute
solo

mf

gliss.

to VIBRAPHONE

to GONGS

to GLOCKENSPIEL

Crotales

(15ª)

(8ª)

divisi, con sord.

pp

half stands, con sord.

unis.

I

236

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

solo

243

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mp
f
mf
pp
solo
3

X

250

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

distant
1)
3) with mute
distant
2 & 4) with mutes
distant
1) (cup mute)
half stands
divisi (con sord.)
pizz.

257

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Solo Vln.
Vln. I (gli altri half stands)
Vln. II
Vla.
Vc.
Cb.

distant
1)
2 & 4) remove mutes
3) remove mute
2) harmon mute

Y

264

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
1 & 2) remove mutes
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Vibraphone motor off, w/ soft yarn mallets
pedal ad lib.
Gongs w/ soft yarn mallets
Perc.
Glockenspiel w/ hard rubber mallets
Hp.
Pno.
tutti e unis.
Vln. I
tutti
Vln. II
Vla.
Vc.
Cb.

272

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
solo
mp
p
to WOODBLOCK
mp
p
half stands (con sord.)
pp
arco, half stands, con sord.
pp

Z

280

♩=72

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mp
a2 (open) - legato
mp
mf
1 & 2) straight mute
p
3) straight mute
p
1 & 2) remove mutes
3) remove mute
pp
(Vibraphone)
(to soft rubber mallets)
(Glockenspiel)
to CROTALES
♩=72
div. a 3, con sord.
p
ppp
tutti, div., senza sord.
p
div. a 3, senza sord.
p
poco cresc.
poco cresc.
senza sord.
mf
mf
tutte, senza sord.
mp
mf
mf
tutti, senza sord.
mf

287

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *cresc.* *ff* *mf*

1 & 2) open

3) open

1) open

8ª

AA

290

♩=108 (3 ♩=♩)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Vibraphone
w/ soft rubber mallets
WoodBlock
w/ plastic mallets
Crotales
w/ brass mallets

a2

(cresc.)

♩=108 (3 ♩=♩)

294

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(8ª)

sfz

unis.

ff

BB

298

𝅗𝅥=54

𝅘𝅥=𝅘𝅥 (𝅘𝅥=108)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

(8ª)

1 & 2) put in harmon mute

1 & 2) harmon mutes

mp

1) put in harmon mute

1) harmon mute

(Vibraphone)

(woodblock)

to XYLOPHONE

Xylophone w/ plastic mallets

(Crotales)

ff

to GLOCKENSPIEL

p

con sord. (div. a 3)

mp >

divisi

sfz

pp

305

♩=♩ (𝅗𝅥=54)

♩=♩ (♩=108)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(off on beat 4)

(off on beat 4)

(off on beat 4)

fff

p

mp

pp

(8va)

♩=♩ (𝅗𝅥=54)

♩=♩ (♩=108)

311

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1-3

Hn. 2-4

C Tpt. 1-2

C Tpt. 3

T. Tbn. 1-2

B. Tbn.

Tuba

Timp.

Perc.

(Xylophone)

Hp.

Pno.

♩=♩ (𝅗𝅥=54)

♩=♩ (♩=108)

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

pp

decresc.

320

♩=♩ (𝅗𝅥=54)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-3
Hn. 2-4
C Tpt. 1-2
C Tpt. 3
T. Tbn. 1-2
B. Tbn.
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff

n

Glockenspiel w/ hard rubber mallets

mf

f

pppp

♩=♩ (𝅗𝅥=54)

(8ᵛᵃ)

March 2, 2004

PULSE MUTATIONS

for LARGE ORCHESTRA

Pulse can be defined as a brief, repeating irregularity in an otherwise constant stream. For example, in the case of an electrical current, a pulse manifests itself as a spike in the overall level of energy. In the case of a sound wave, it occurs as a sudden surge in amplitude. With the organic heart, pulsations coincide with the rapid contractions of valves and muscles. Although the single pulse thus can be viewed as an irregularity, in music, repeating pulsations are used to establish rhythmic regularity. This pulse creates the beats to which man dances. It creates the rhythmic cadences to which groups hold ritual. These regular streams of pulsations create order so that music can function in a practical and predictable manner. When pulse is disrupted in music - that is, the irregularities themselves become irregular in repetition - that sense of order is obscured. Yet, it is possible for pulse to exist in music even if it is hidden from the surface. The music that created the original pulse can be developed into a fully formed melody. That melody can then be transformed into a brief motivic gesture. And that gesture can then be mutated, until all that is left of the original pulsating theme is a brief wisp of music. Even in these altered forms, the original pulsating line can still exist fundamentally as a brief, repeating irregularity in an otherwise constant stream.

Pulse Mutations is a single-movement work for large orchestra. As suggested by the title, this piece manipulates rhythm in order to at times accentuate, and at other times to distort a regular sense of pulse. A passacaglia is introduced early into the work in order to create a strong repeating bass line from which to establish regularity. However, the passacaglia theme itself is jagged, highly syncopated, and quite unpredictable in rhythm. These features do not help to establish regularity, but in fact serve to undermine it. The passacaglia theme thus has two functions: one, to create rhythmic stability, and two, to establish the initial seed from which all rhythmic instabilities will eventually grow. As the piece approaches its climax, the passacaglia is subjected to several different rhythmic mutations and transformations, eventually causing it to lose all sense of identity. Following this climax, the passacaglia rematerializes in various guises - gestures and wisps of music - but never regains its original form as the foundation of the work.

Biography for Kenneth D. Froelich

Kenneth D. Froelich (b.1977) was born in Chester, PA and raised in San Diego, CA. He currently lives in Fresno, CA appointed as Assistant Professor in Music Composition at California State University, Fresno. Prior to his appointment at CSUF, Kenneth taught at Ball State University in Muncie, IN, and at the Sewanee Summer Music Festival in Sewanee, TN.

Kenneth has received several national awards and recognitions for his compositions from ASCAP, the National Association of Composers/USA, the American Composers Orchestra, the Indianapolis Symphony Orchestra, the Society of Composers, Inc., and IDEAS (Interactive Digital Environments Arts and Storytelling).

Recent performances of Kenneth's music include Blue Fire at the NACUSA 25th Anniversary Concert, Dance of the Green Bird by the California E.A.R. Unit at the Los Angeles County Museum of Art, a reading of his orchestral work Pulse Mutations by the American Composers Orchestra in New York City, and the premiere of his work Júbilo at CSU Fresno last October. Upcoming performances include Gioia, to be performed by the Ball State Concert Choir on February 22, and Separation Anxiety, to be performed by the CSU Fresno Wind Ensemble on February 28. His electronic work Rockslide will be presented at the 2006 SEAMUS National Conference on April 1, 2006.

In addition to his public performances, Kenneth has presented compositions in both live performance and electronic media at conferences taking place at Arizona State University, The University of Iowa, The University of Missouri at Kansas City, and Ball State University, among others. Kenneth has also been a resident with the California E.A.R. Unit at Arcosanti, located in Mayer, AZ. Kenneth is currently a member of BMI, American Music Center, NACUSA, and SEAMUS.

He received his Bachelor of Music degree from the University of Southern California in 1999, graduating summa cum laude, his Master of Music degree from Indiana University in 2001, and his Doctor of Music degree from Indiana University in 2004. His principal composition teachers include Claude Baker, Don Freund, Sven-David Sandström, Eugene O'Brien, and Donald Crocket.

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