Chaos in Aftermath

for

String Quintet, Harp, and Percussion

by

Craig Bove

Notes to the conductor:

Dynamics must always be observed as closely as possible. PPP is approximately al nieinte. The *Pedal* marking in the vibraphone indicates a release of the previous pedal just before a new depressed pedal unless otherwise notated in the score. String tremolandi are to be played as fast and energetically as possible. Unmeasured grace notes in the harp should be played at a speed where they anticipate the following downbeat, fit appropriately with the tone of the passage, and remain out of time. Rolled chords as always rolled upward with the top note arriving with the beat.

Instrumentation:

Percussion (one player)
Tam-Tam (Large gong or small tam-tam is permissible)
Vibraphone
Bass Drum (Large is preferable)

Harp (Amplification is permissible if necessary)

Violin 1
Violin 2
Viola
Cello
Contrabass

Suggested Set-Up:

Percussion
Bass Drum Tam-Tam
Vibraphone

Harp Bass

Vln 2 Vla

Vln 1 Vc

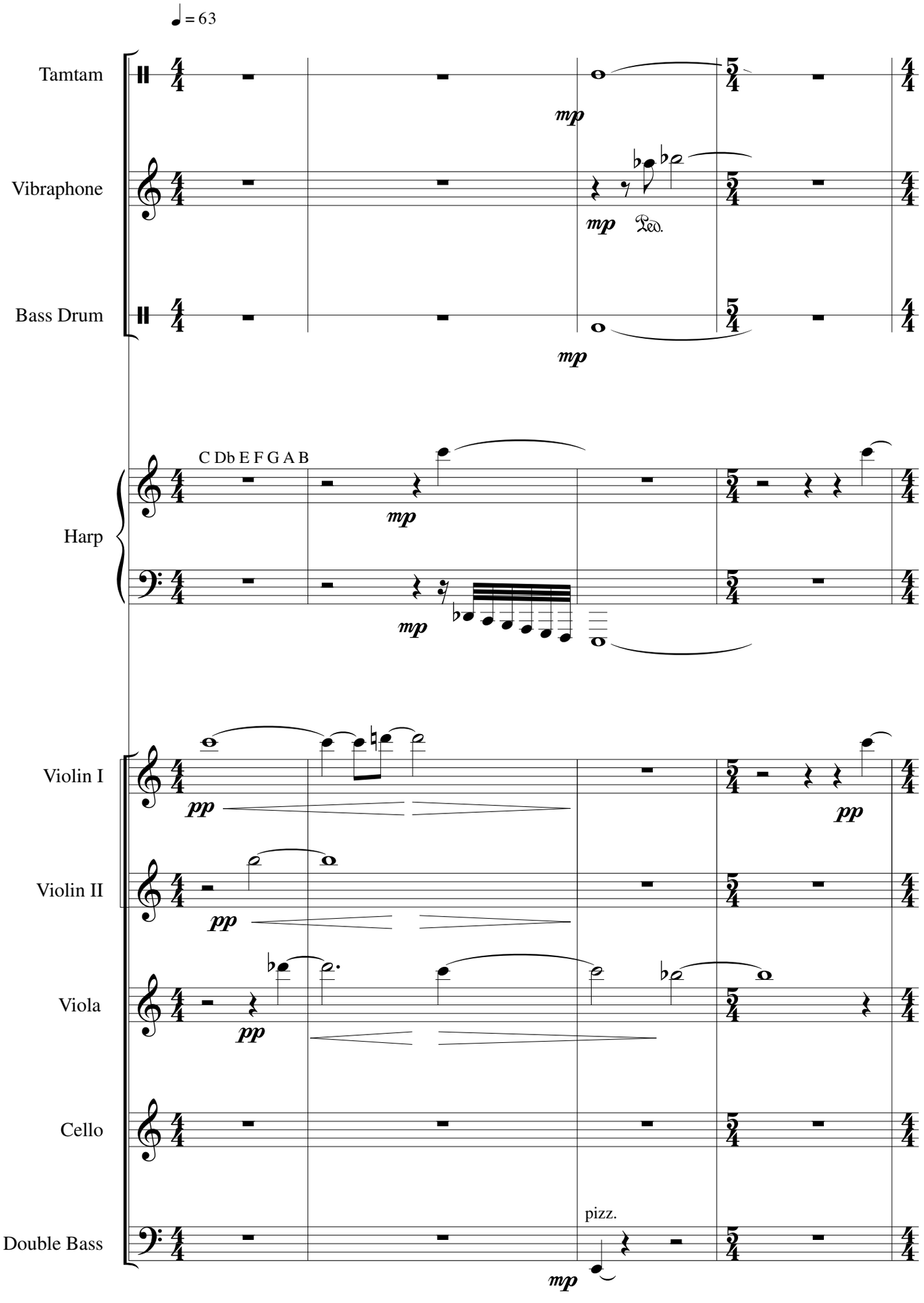
Conductor

Score

Chaos in Aftermath

An Uncertain Landscape

Craig Bove



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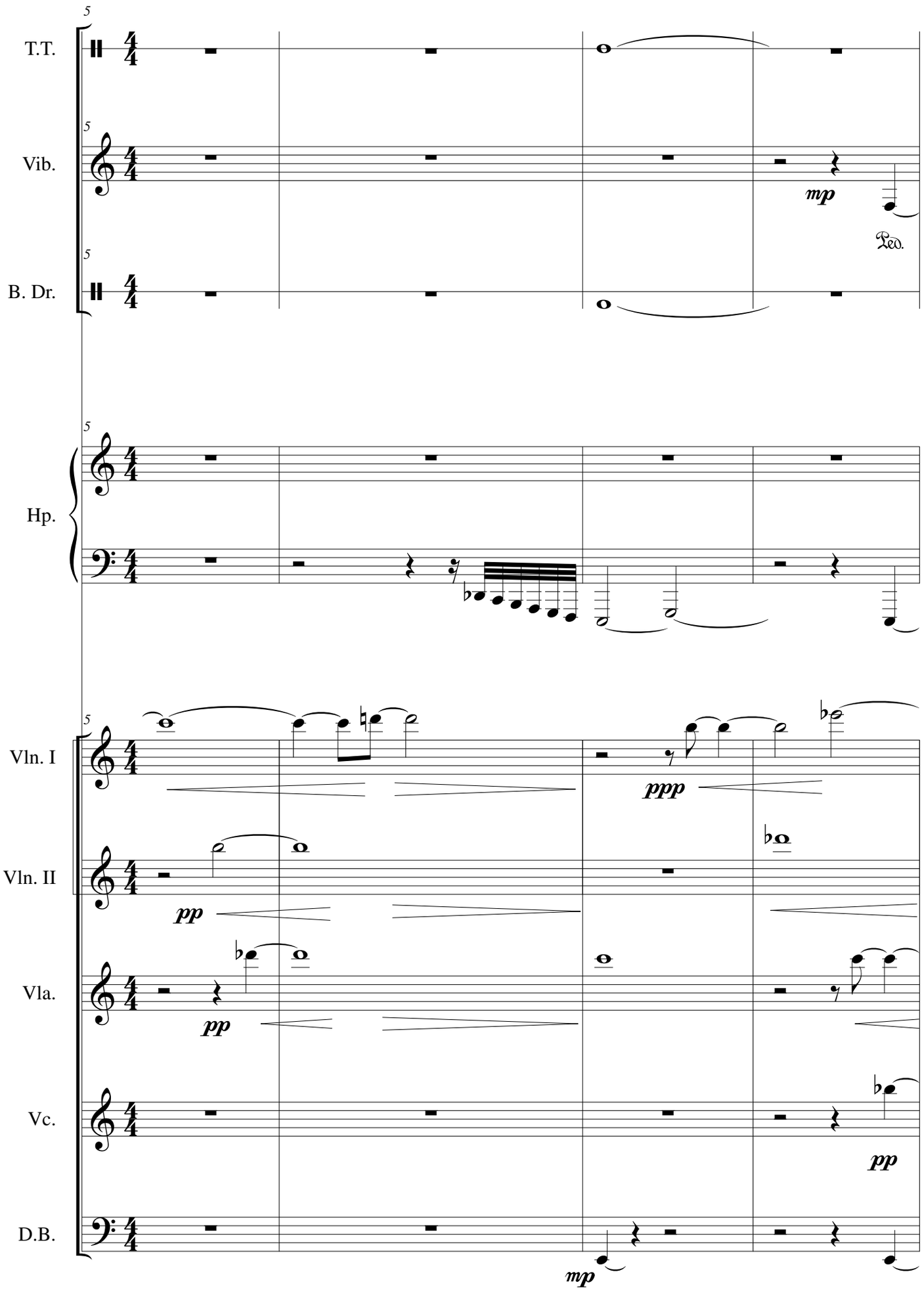
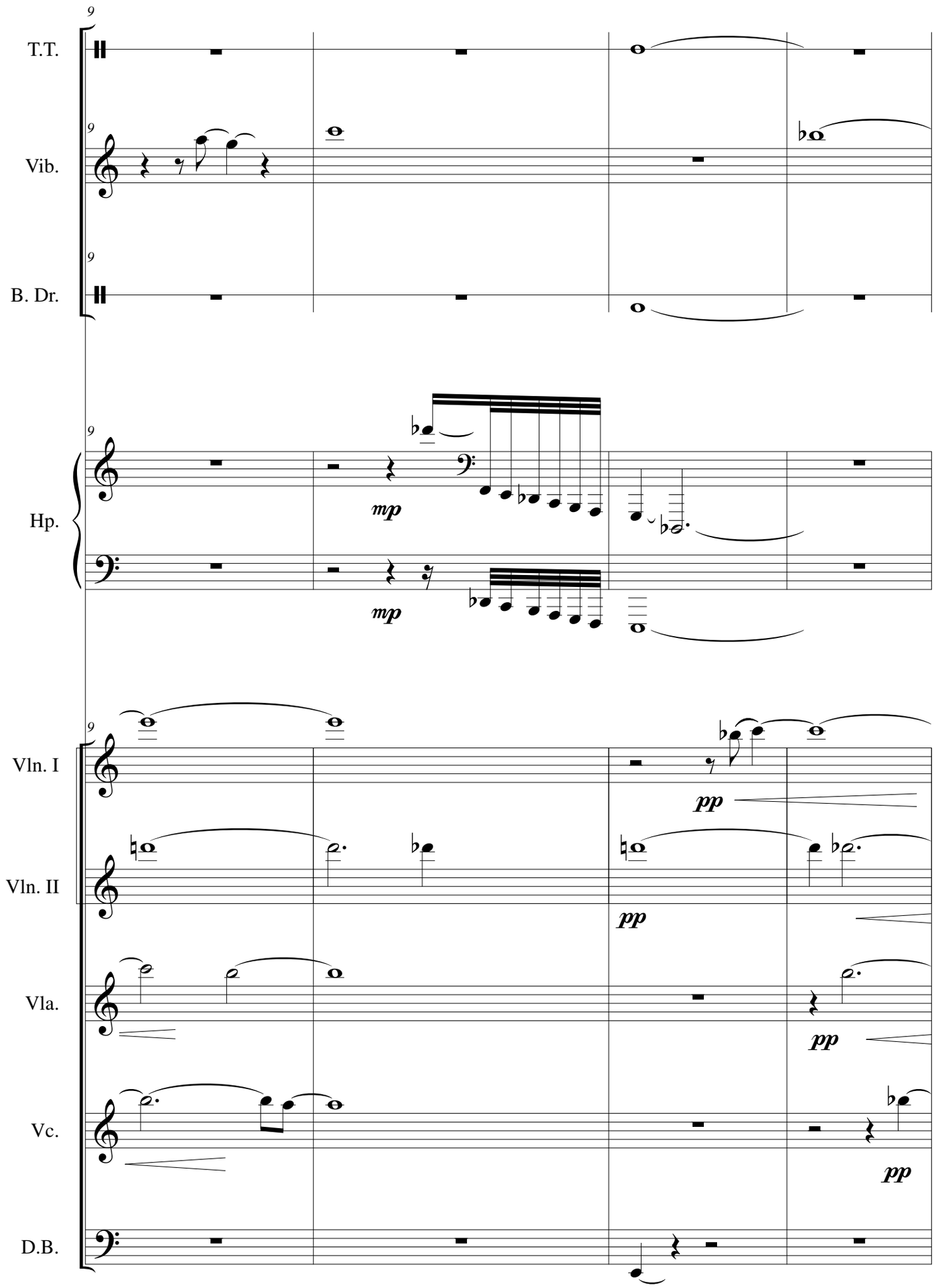
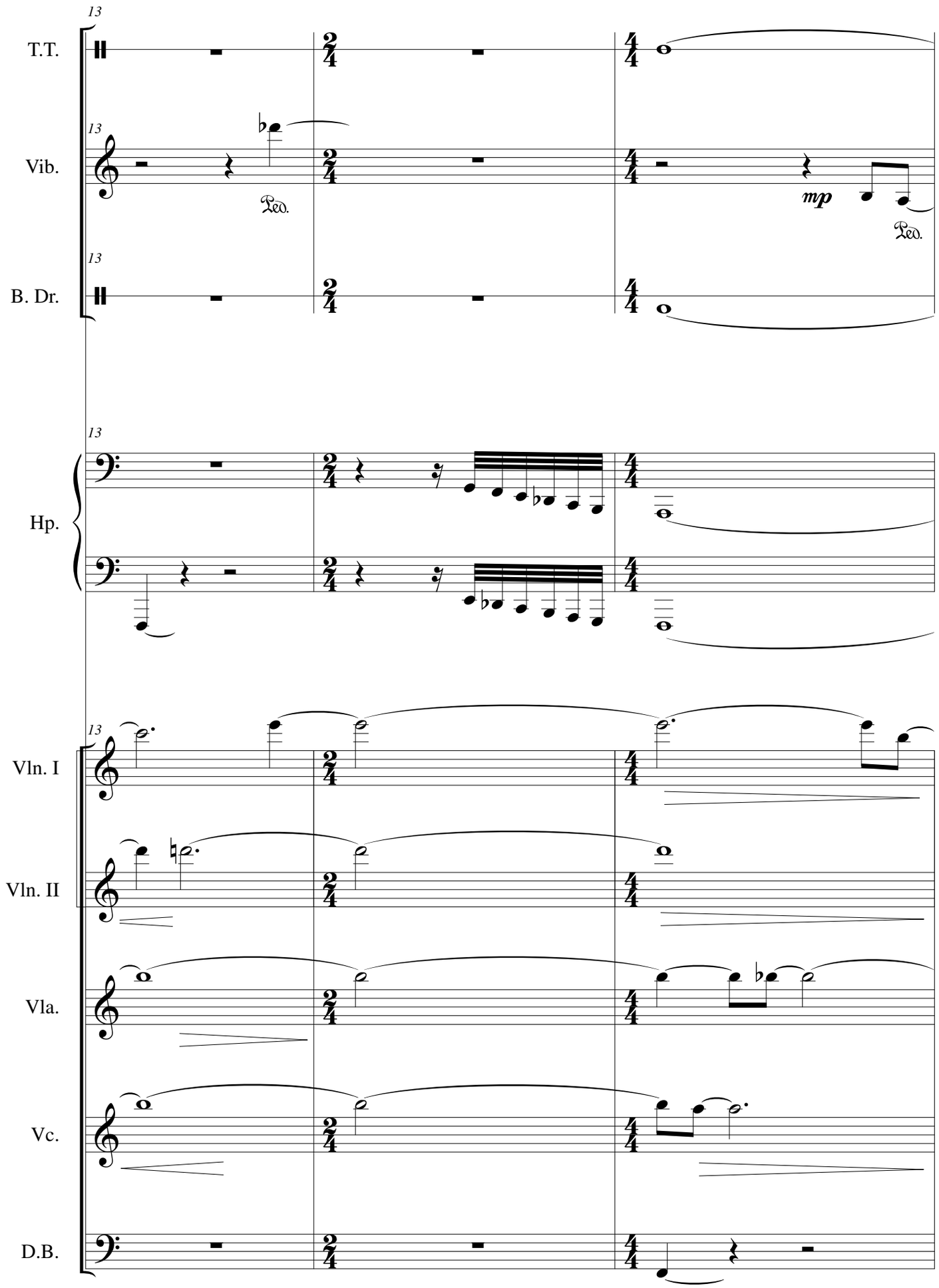
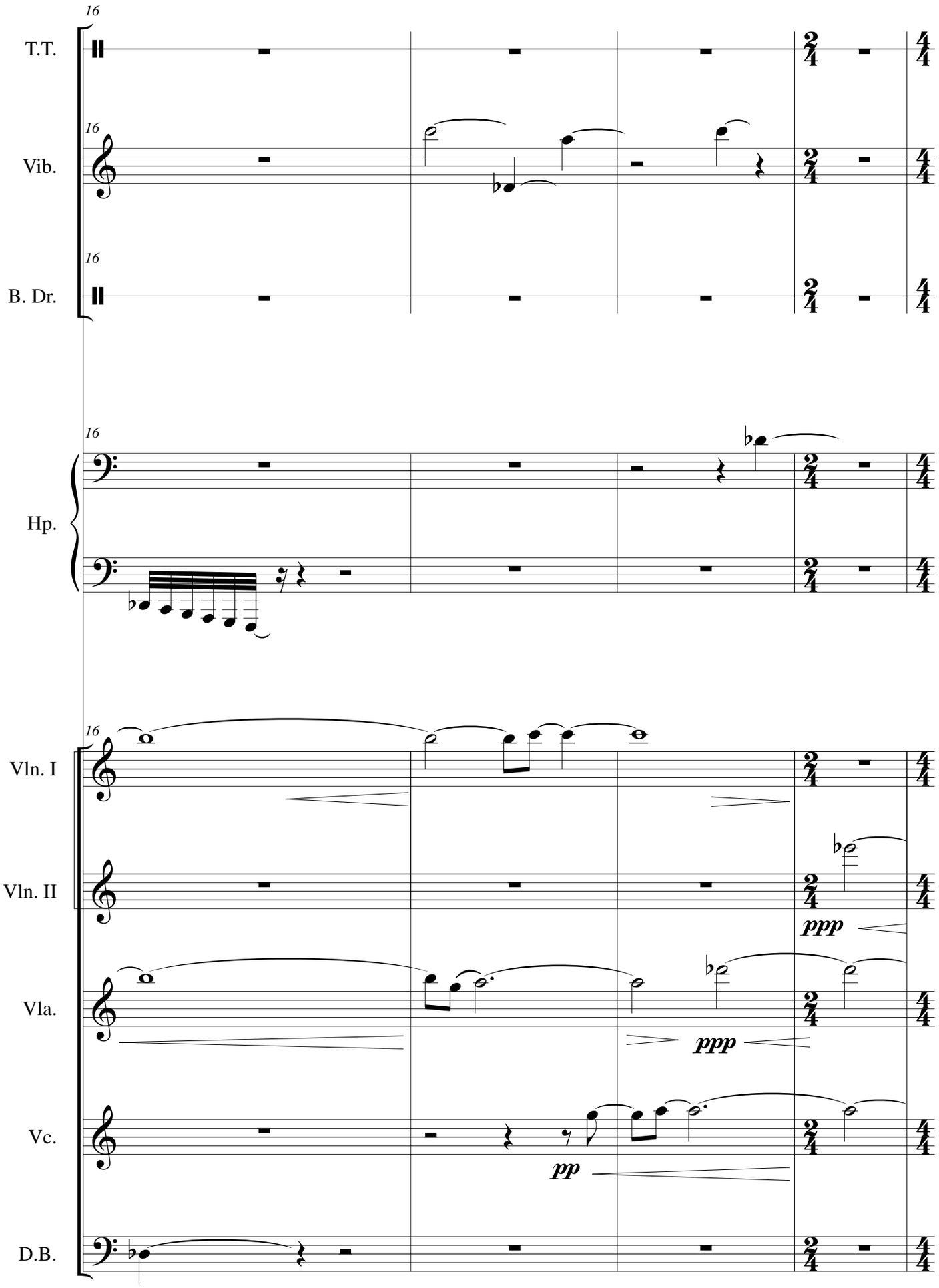
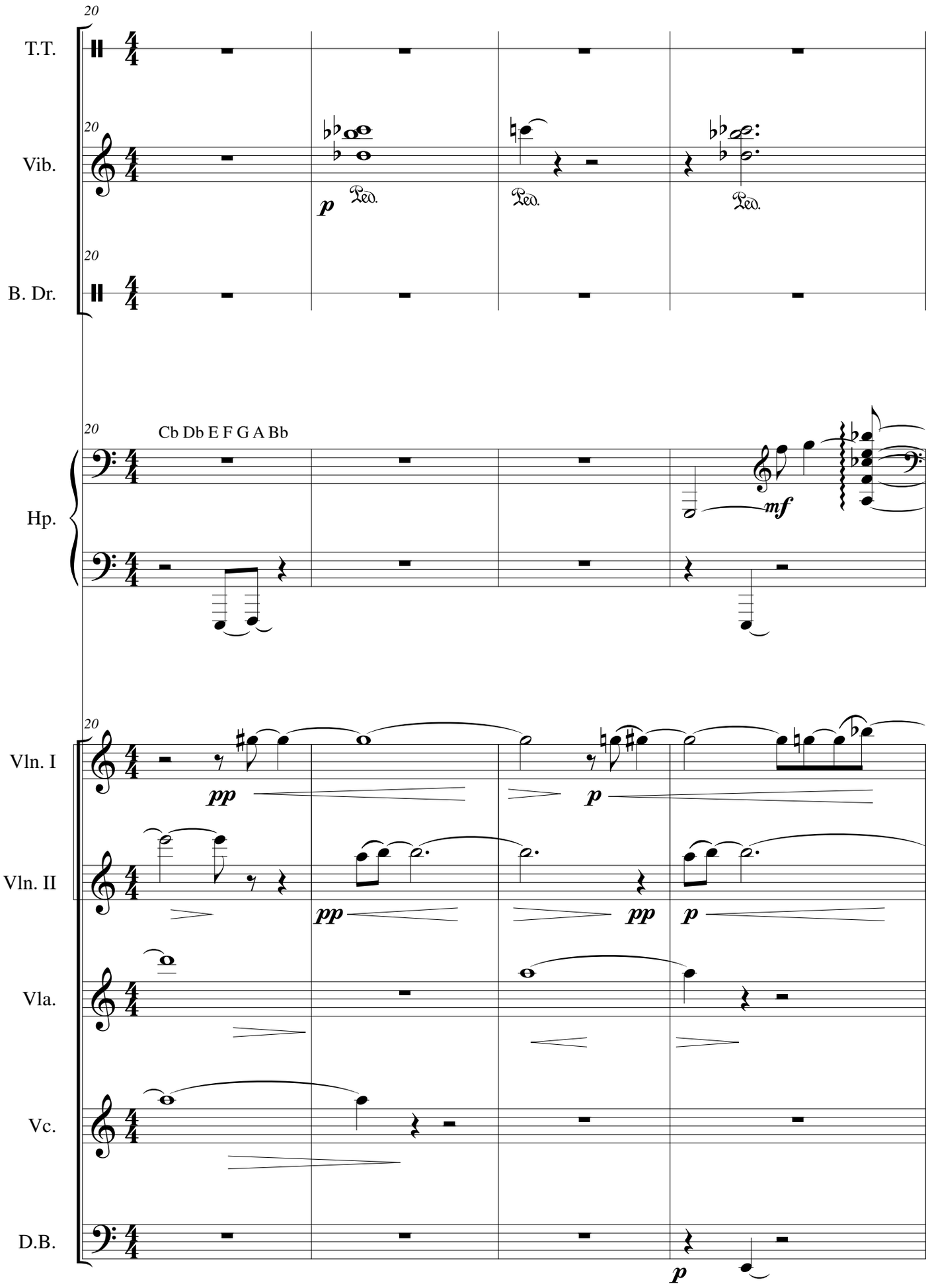
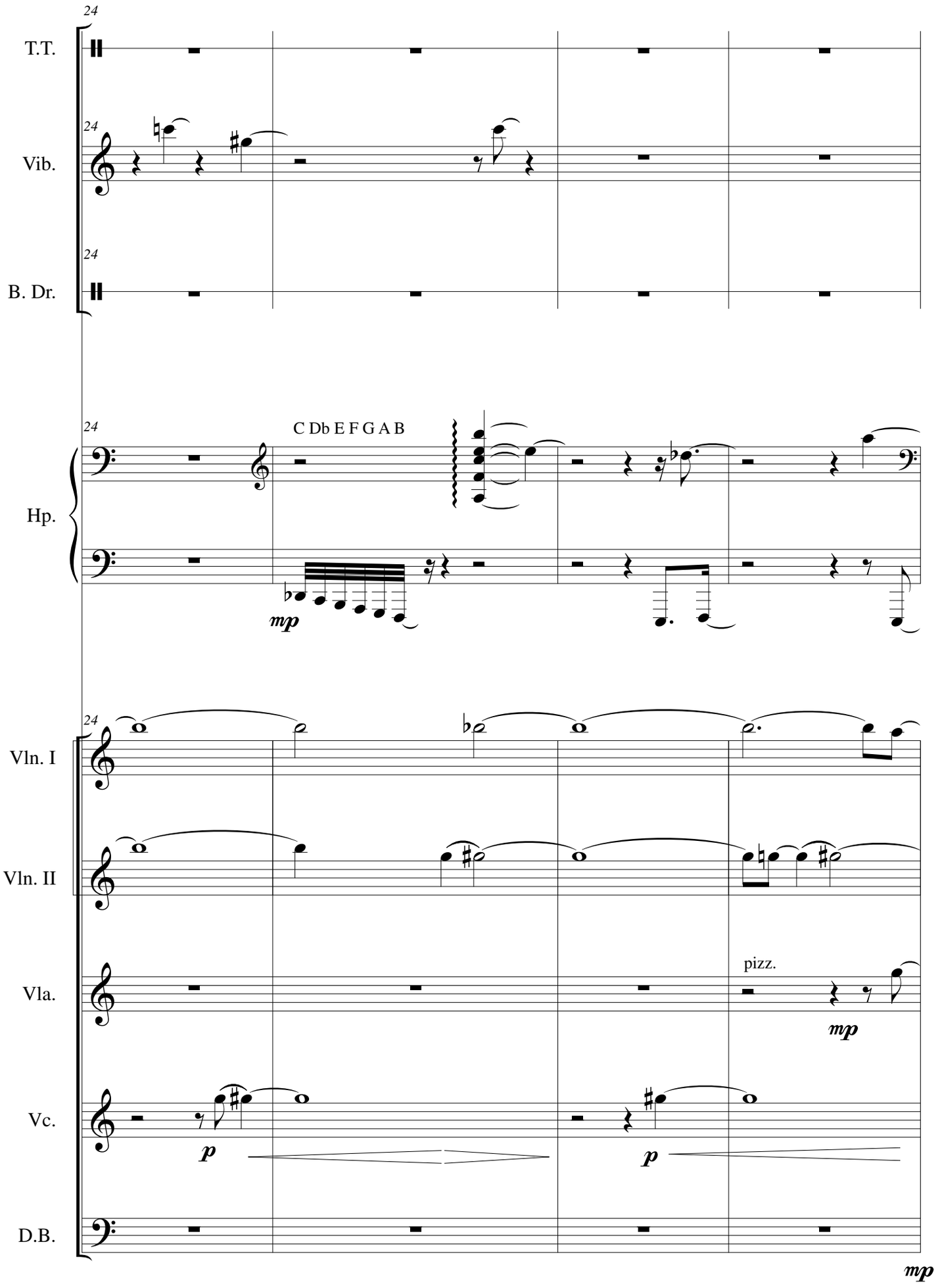

5
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
Ped.
ppp
pp
pp
pp
mp

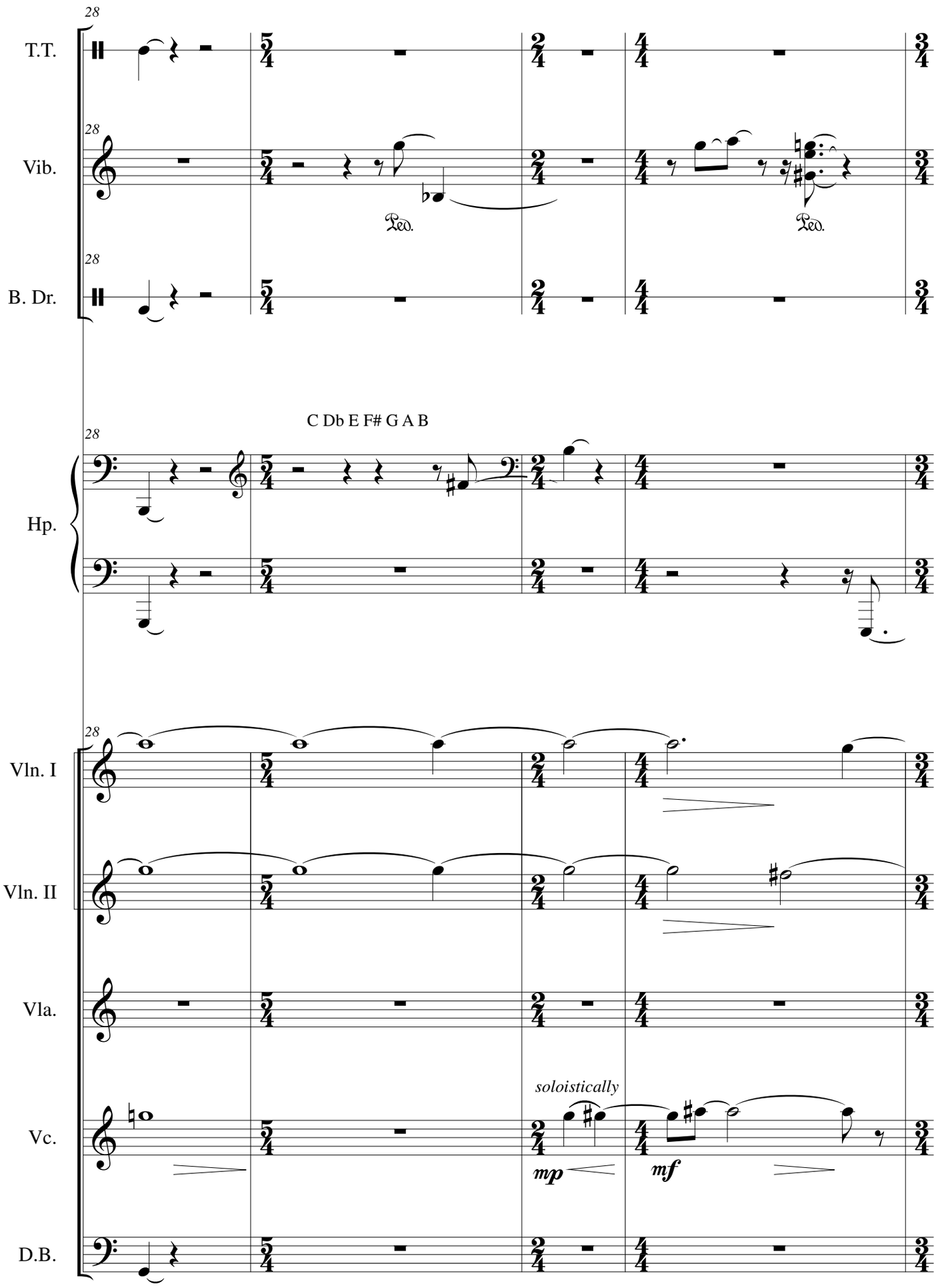

9
T.T.
Vib.
B. Dr.
Hp.
mp
mp
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
pp
pp
pp

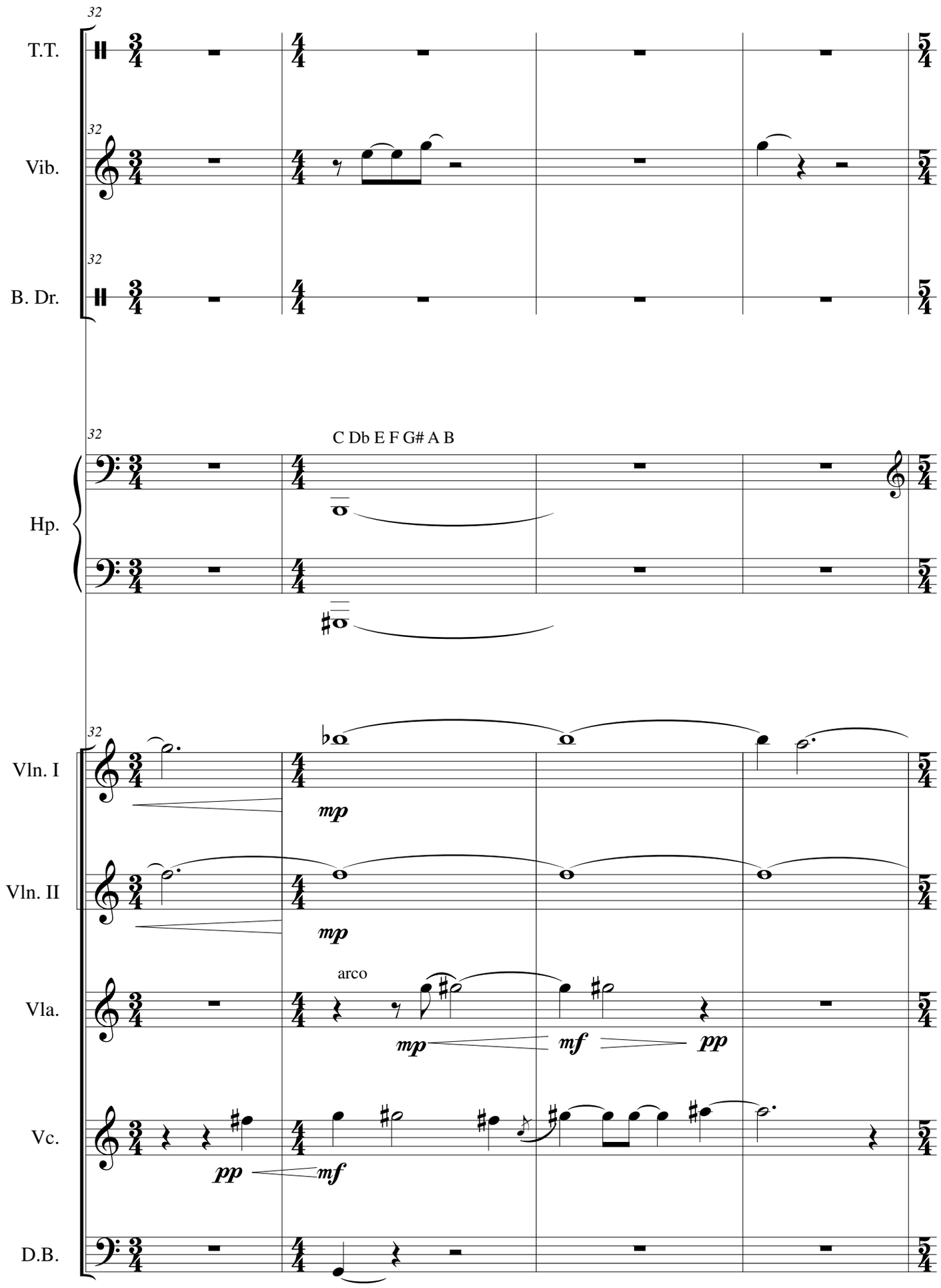

13
T.T.
13
Vib.
Ped.
mp
Ped.
13
B. Dr.
13
Hp.
13
Vln. I
Vln. II
Vla.
Vc.
D.B.

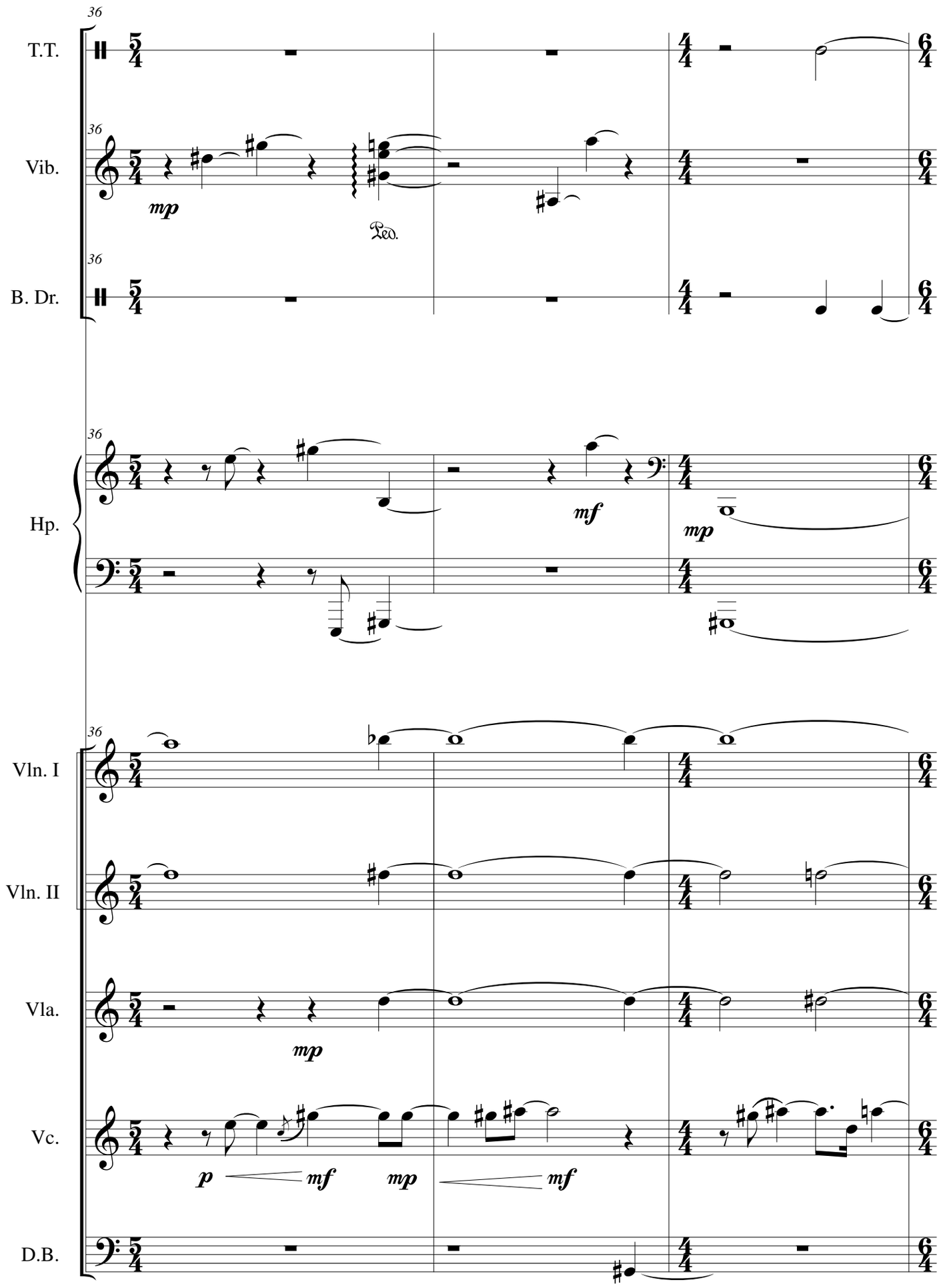

16
T.T.
16
Vib.
16
B. Dr.
16
Hp.
16
Vln. I
Vln. II
ppp
Vla.
ppp
Vc.
pp
D.B.

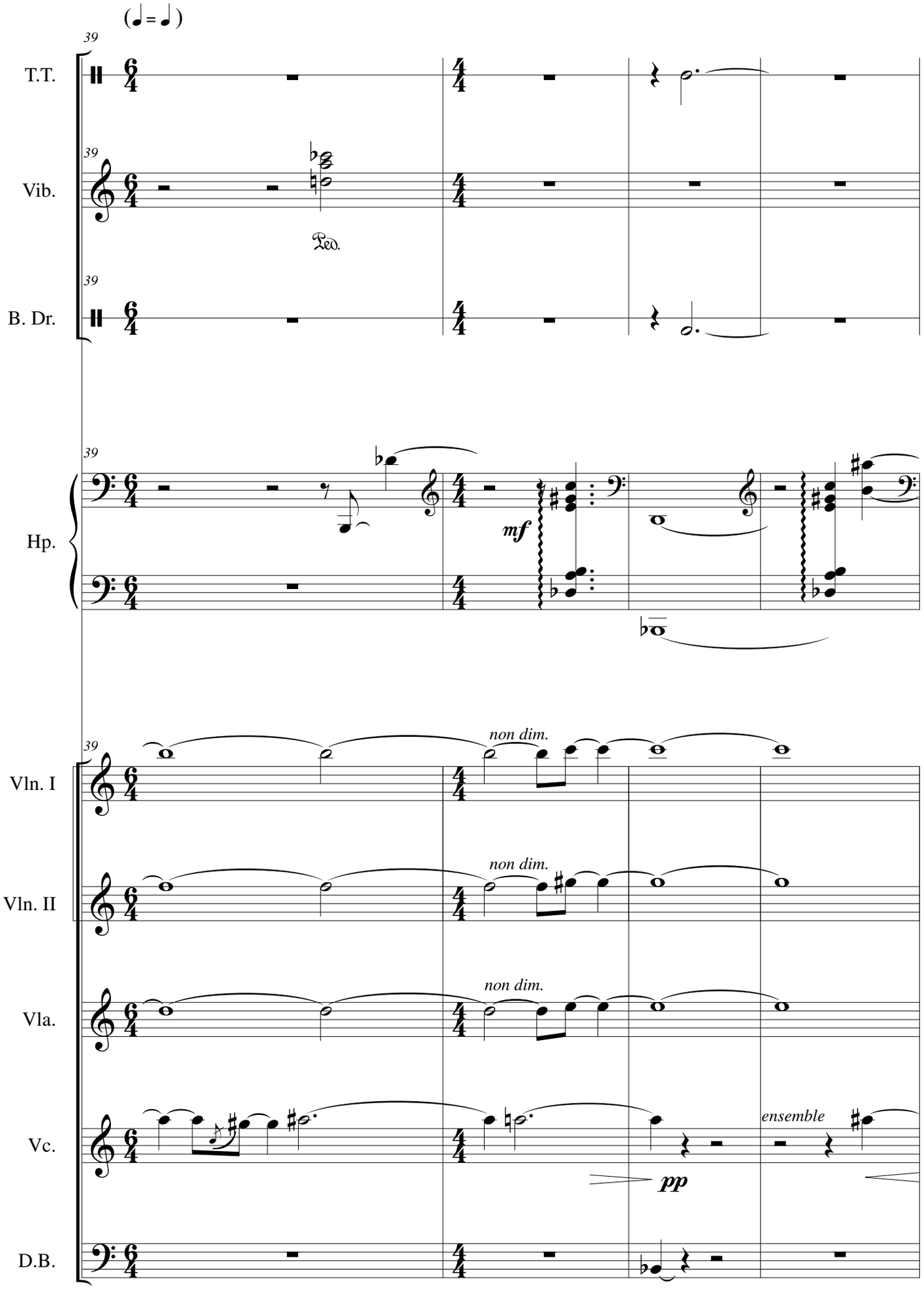

20
T.T.
Vib.
B. Dr.
Hp.
Cb Db E F G A Bb
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
Ped.
mf
pp

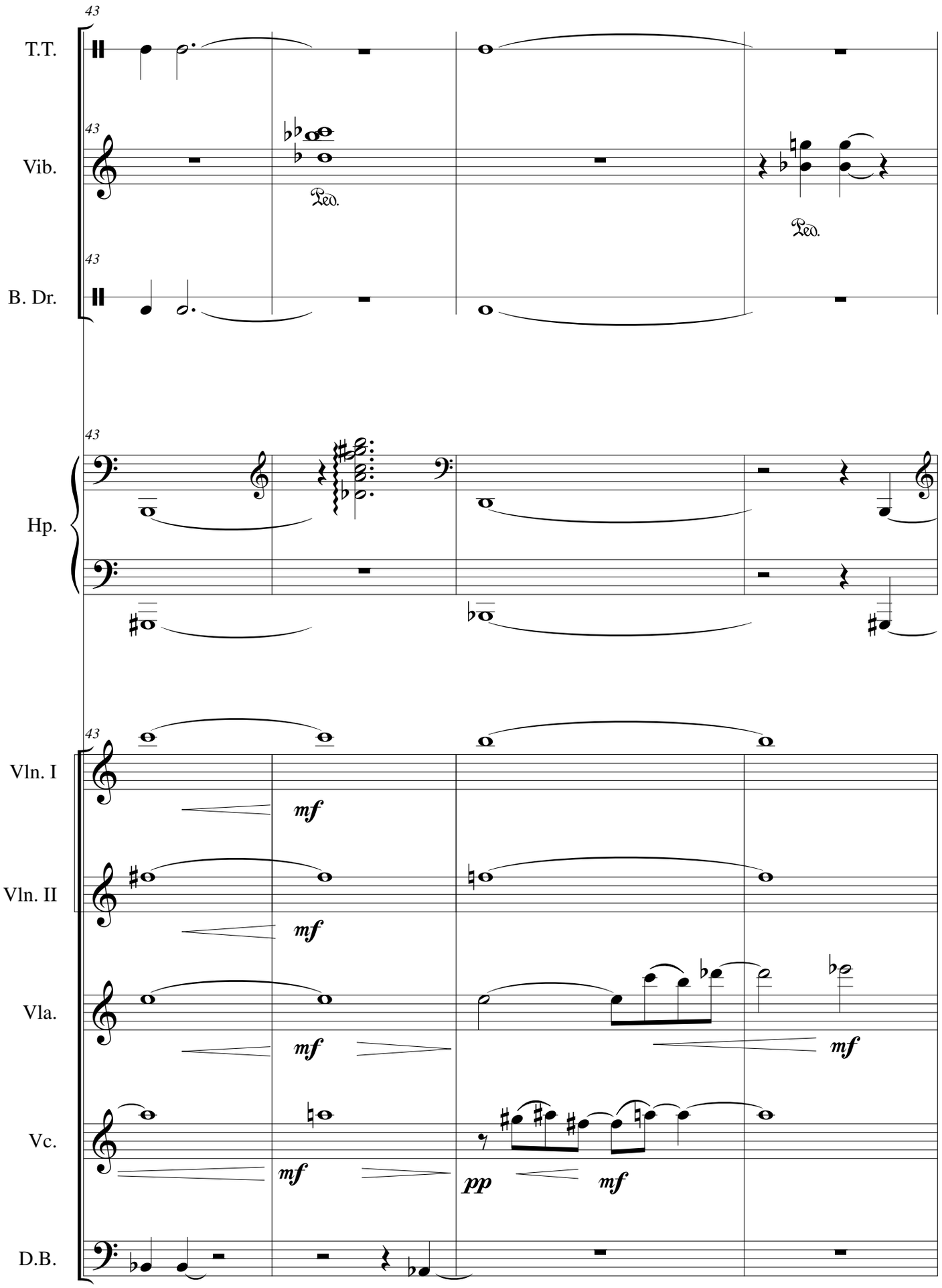

24
T.T.
Vib.
B. Dr.
Hp.
C Db E F G A B
mp
Vln. I
Vln. II
Vla.
pizz.
mp
Vc.
p
p
D.B.
mp

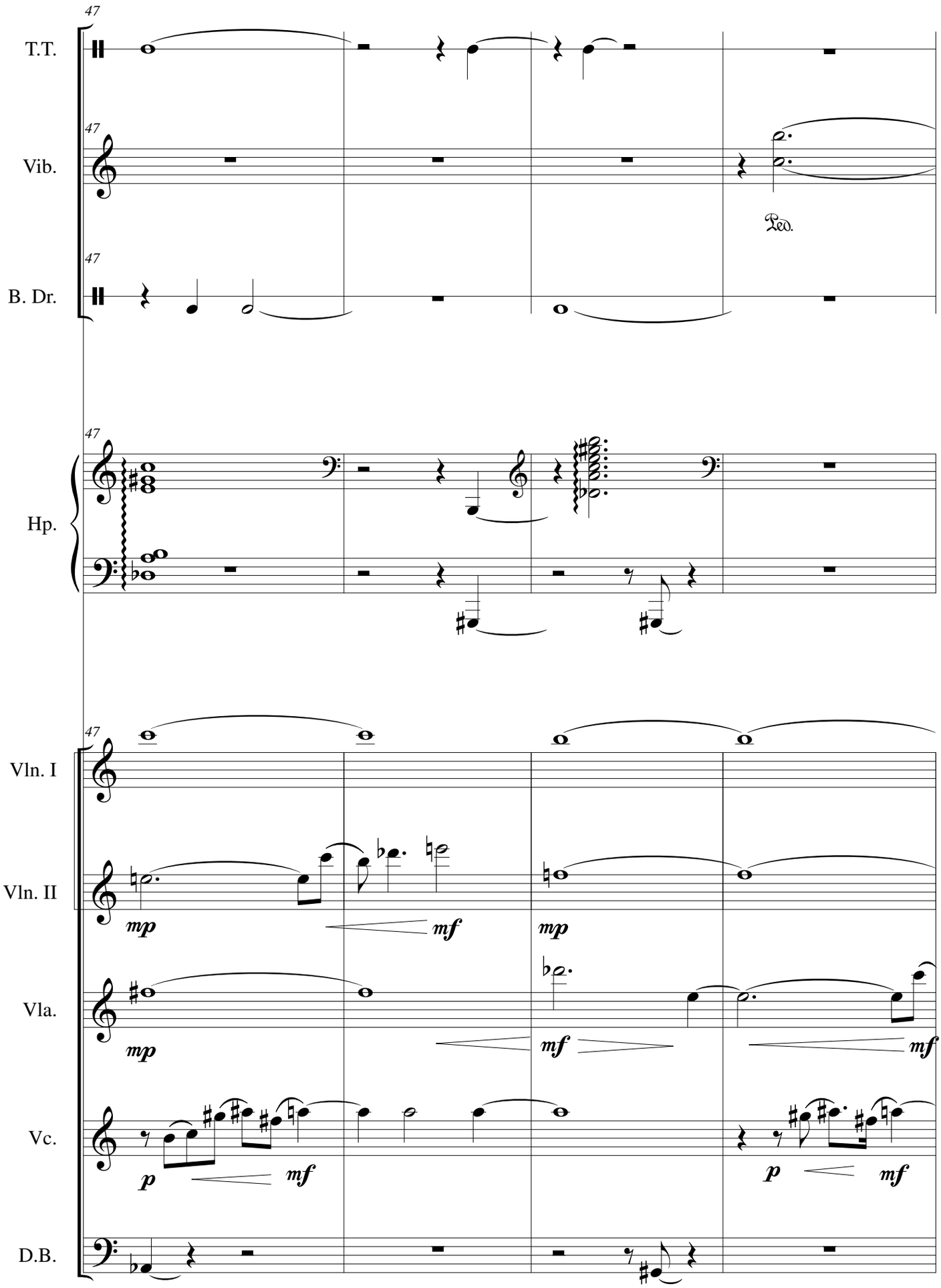

28
T.T.
28
Vib.
Ped.
Ped.
28
B. Dr.
C Db E F# G A B
28
Hp.
28
Vln. I
Vln. II
Vla.
soloistically
Vc.
mp
mf
D.B.

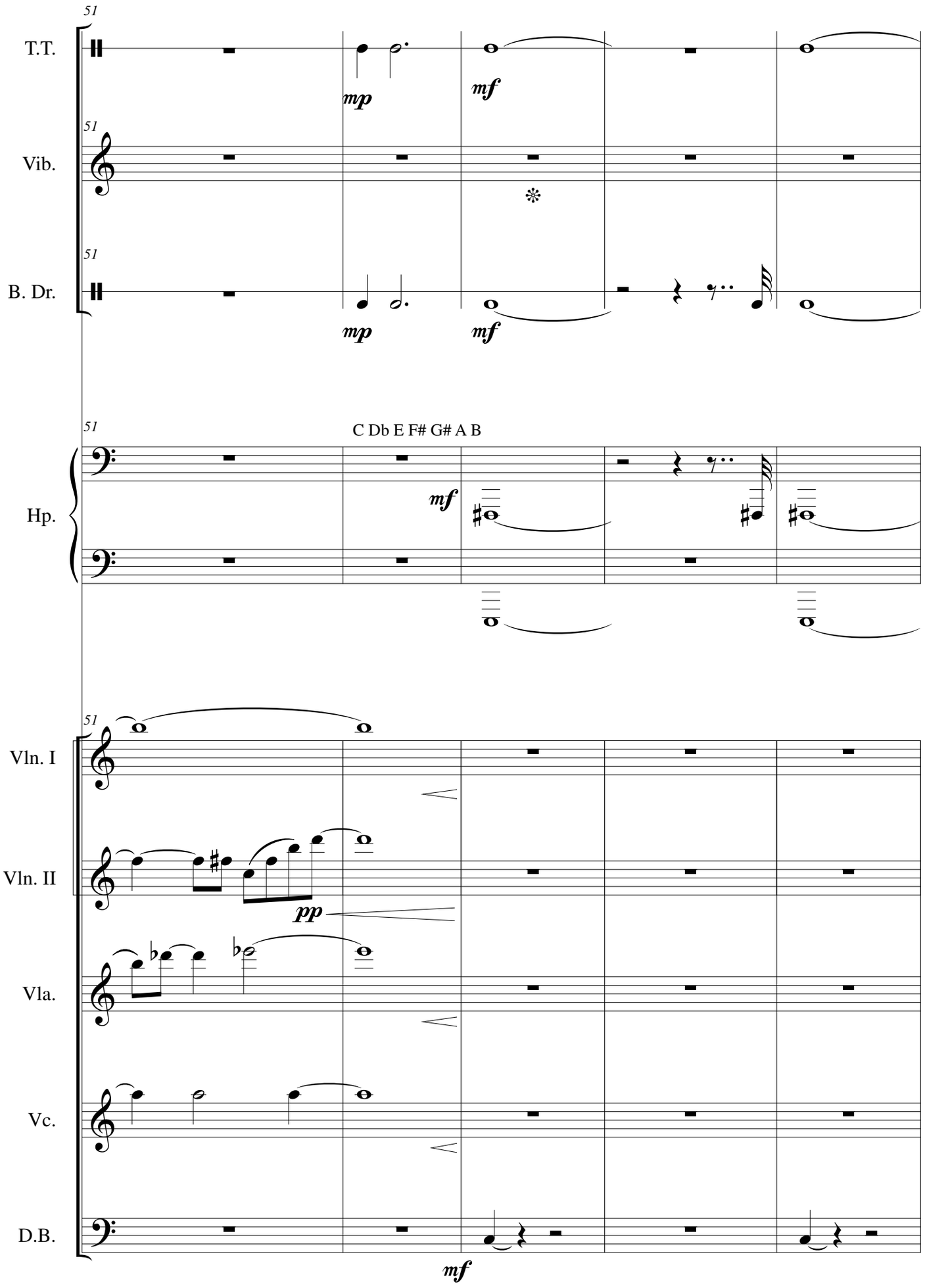

32
T.T.
Vib.
B. Dr.
Hp.
C Db E F G# A B
Vln. I
Vln. II
Vla.
arco
Vc.
D.B.
mp
mf
pp

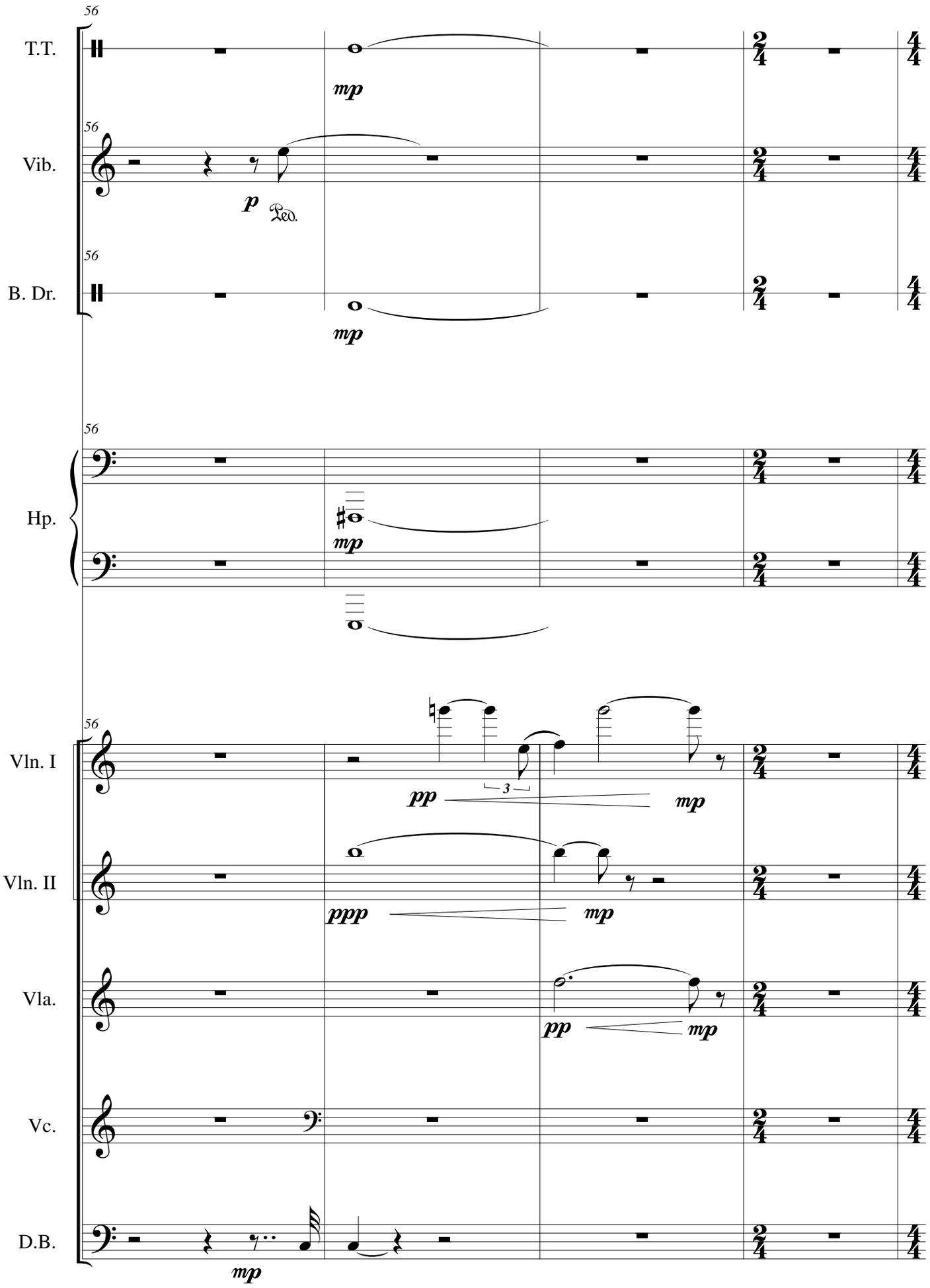

36
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
Ped.
mf
p

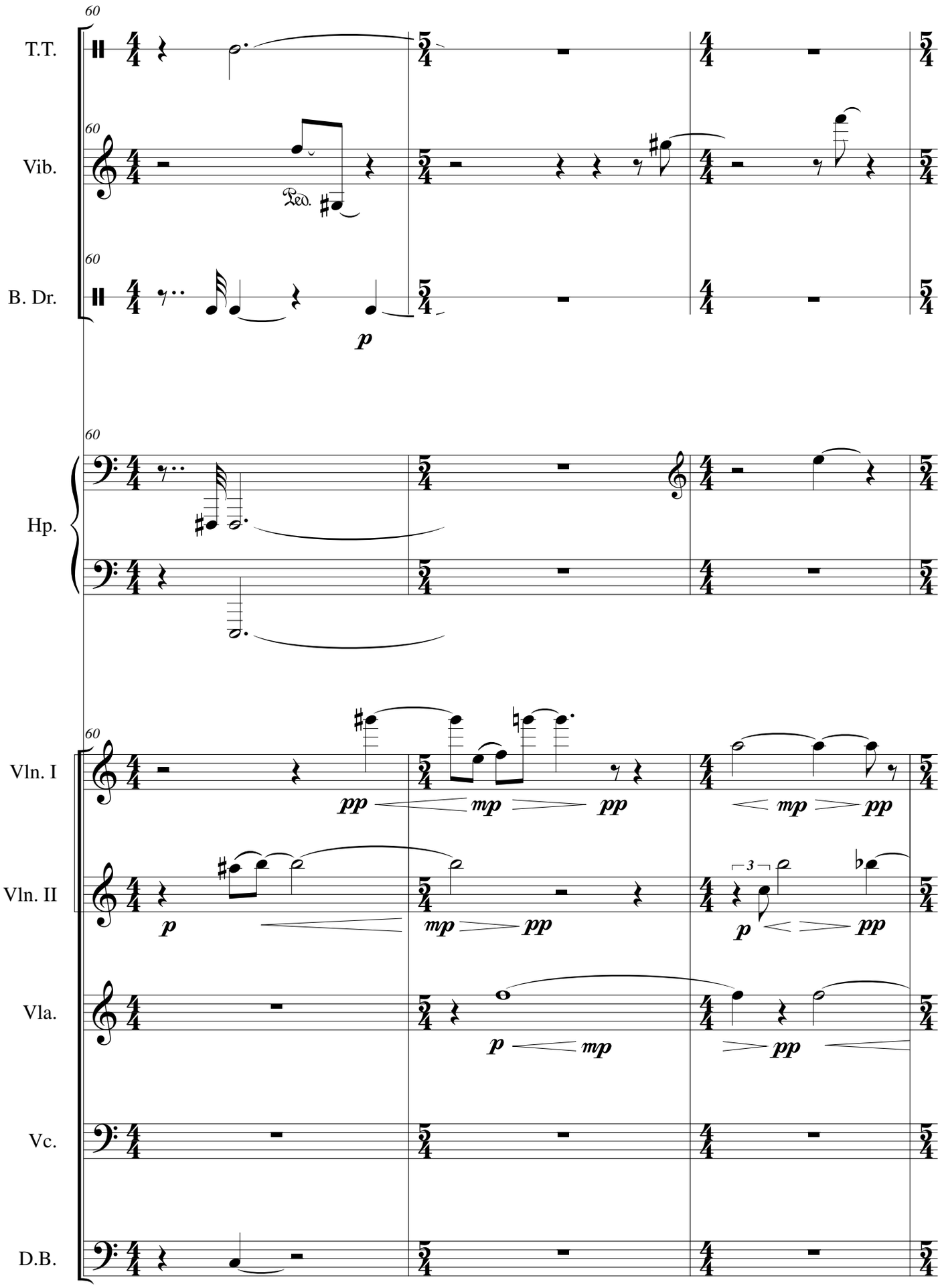

(♩= ♩)
39
T.T.
Vib.
Ped.
B. Dr.
Hp.
mf
Vln. I
Vln. II
Vla.
non dim.
Vc.
ensemble
pp
D.B.

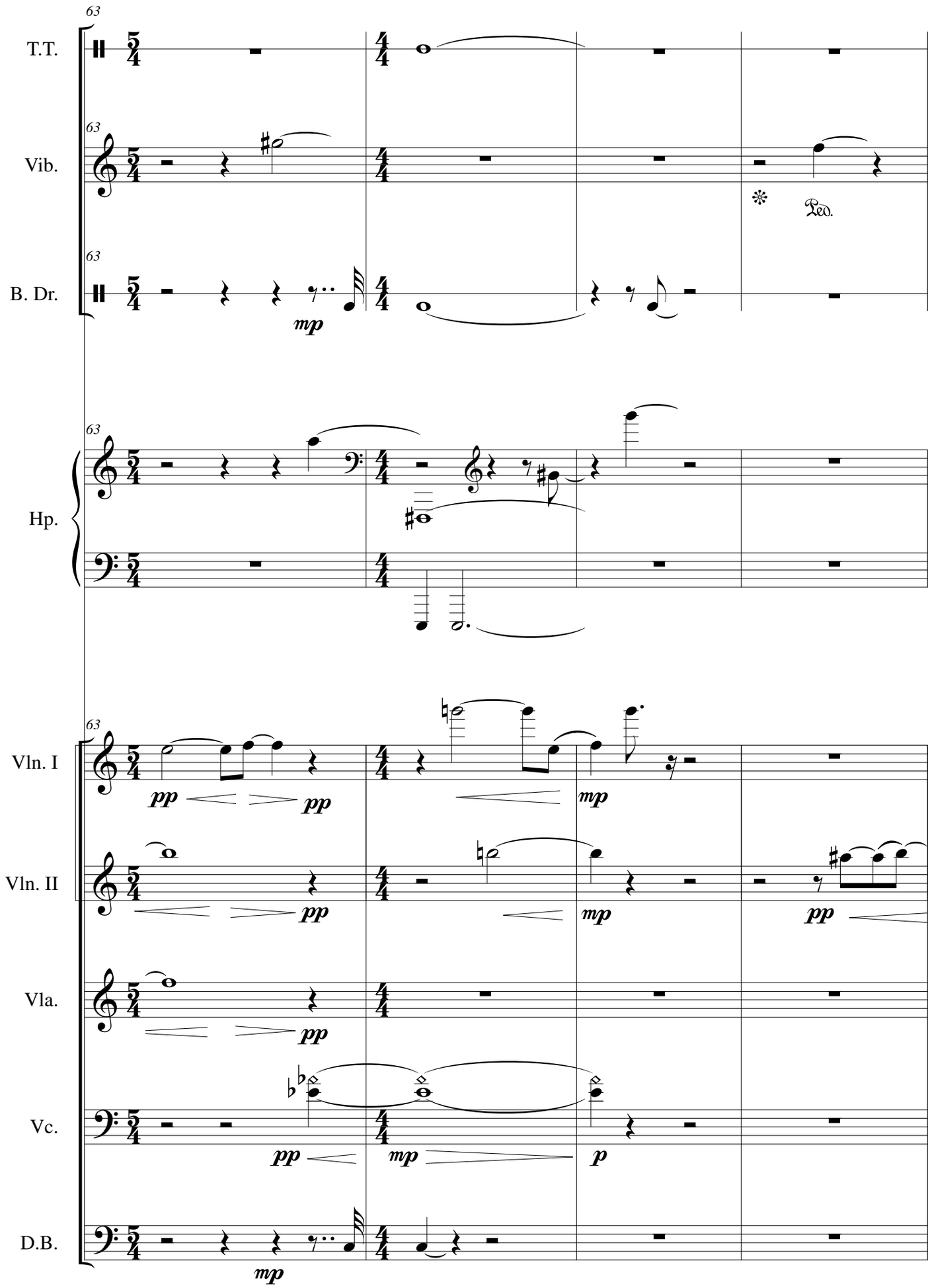

43
T.T.
43
Vib.
Ped.
Ped.
43
B. Dr.
43
Hp.
43
Vln. I
mf
Vln. II
mf
Vla.
mf
mf
Vc.
mf
pp
mf
D.B.

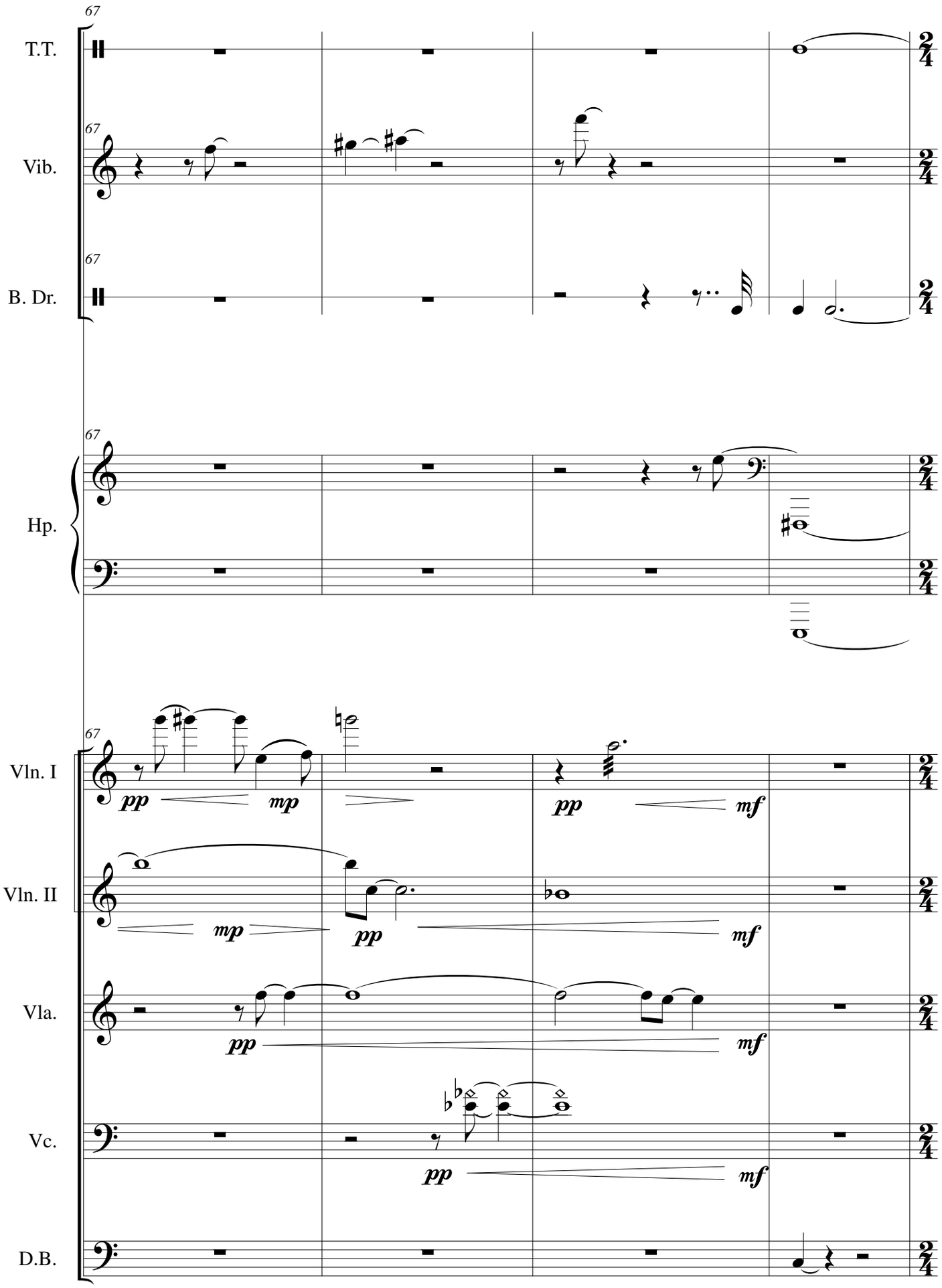

47
T.T.
Vib.
Ped.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf
p

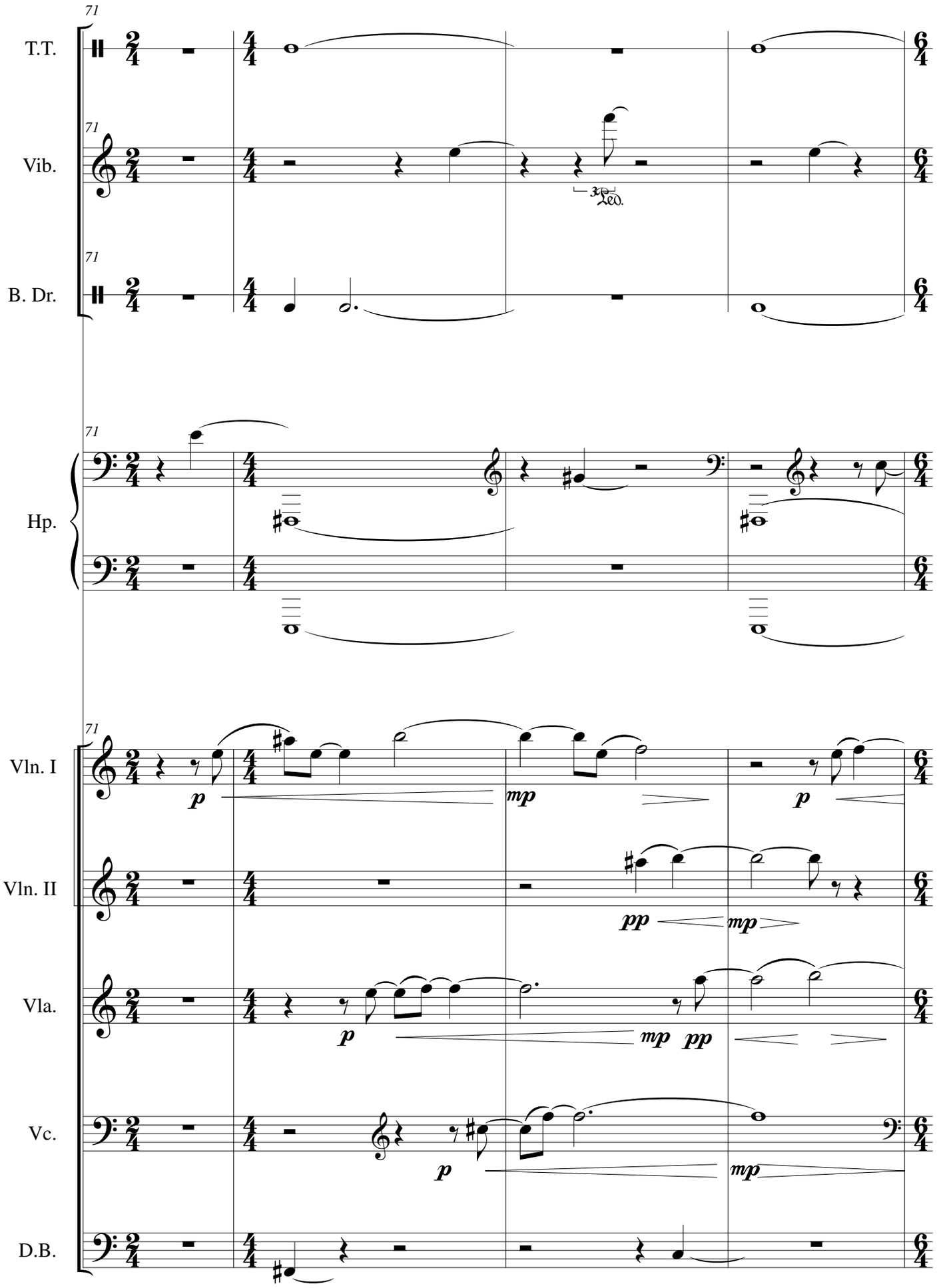

51
T.T.
mp
mf
51
Vib.
51
B. Dr.
mp
mf
51
C Db E F# G# A B
Hp.
mf
51
Vln. I
Vln. II
pp
Vla.
Vc.
D.B.
mf

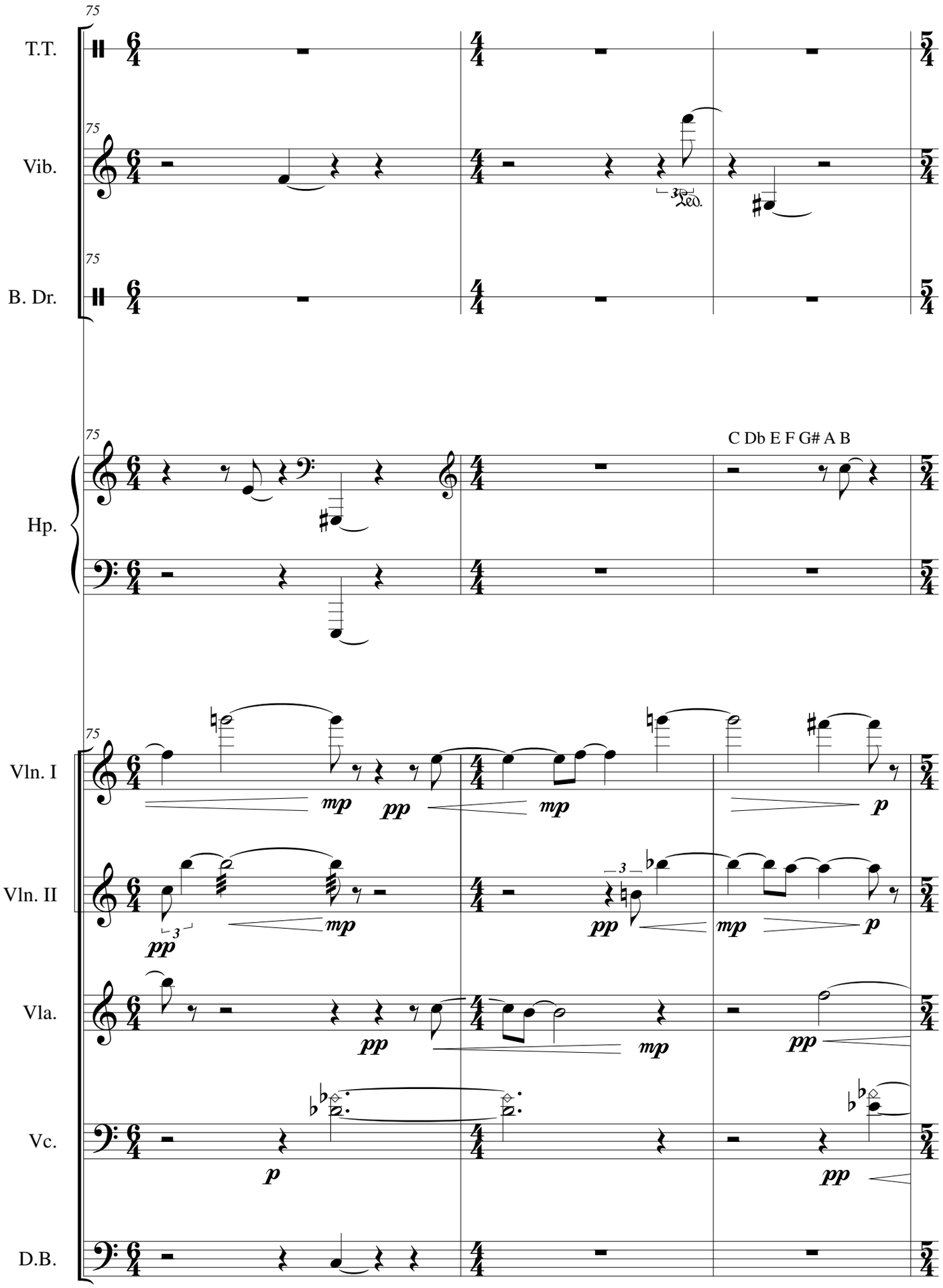

56
T.T.
mp
56
Vib.
p
Ped.
56
B. Dr.
mp
56
Hp.
mp
56
Vln. I
pp
3
mp
Vln. II
ppp
mp
Vla.
pp
mp
Vc.
D.B.
mp

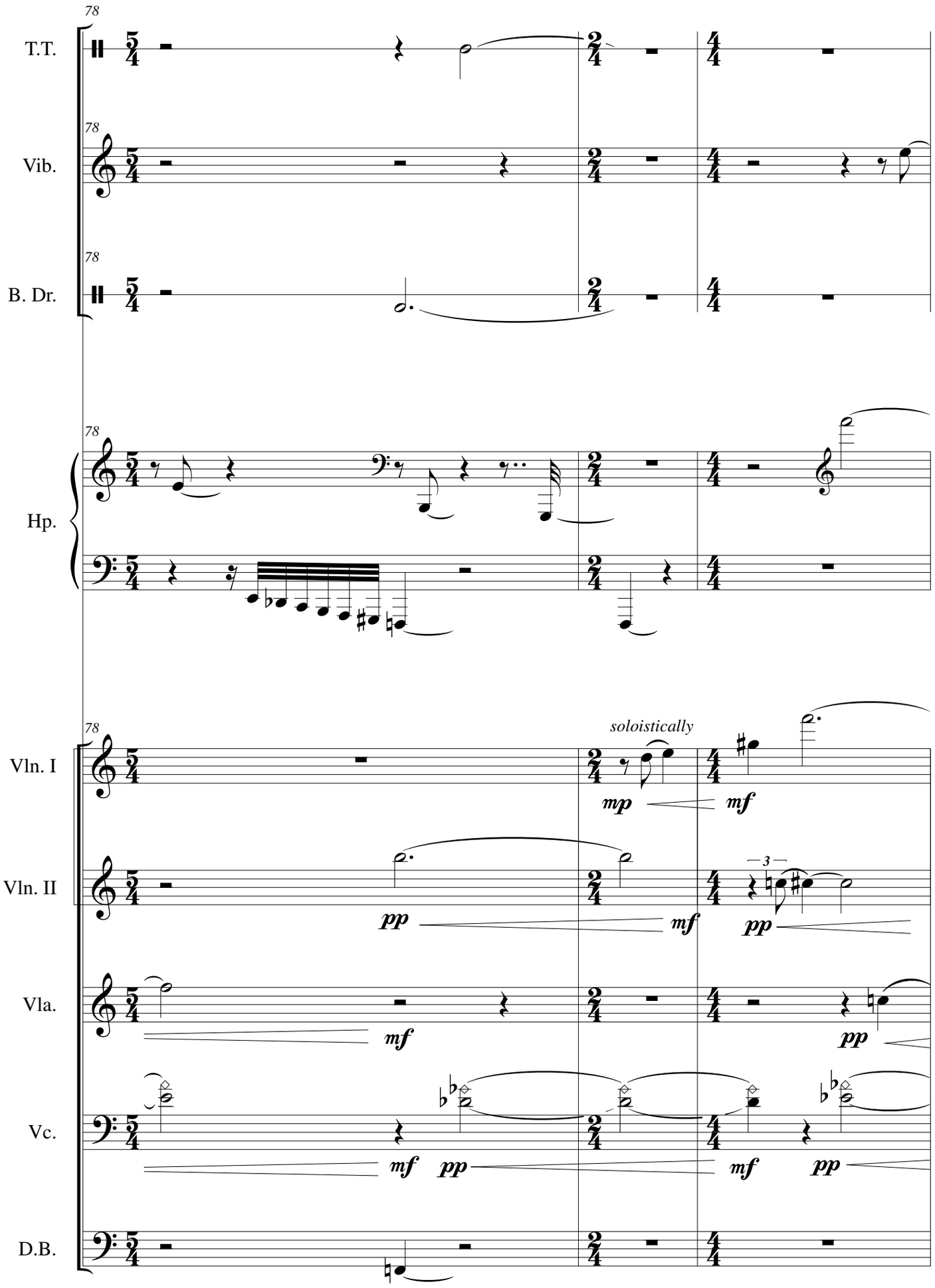

60
T.T.
Vib.
Ped.
B. Dr.
p
Hp.
Vln. I
pp
mp
Vln. II
Vla.
Vc.
D.B.
3

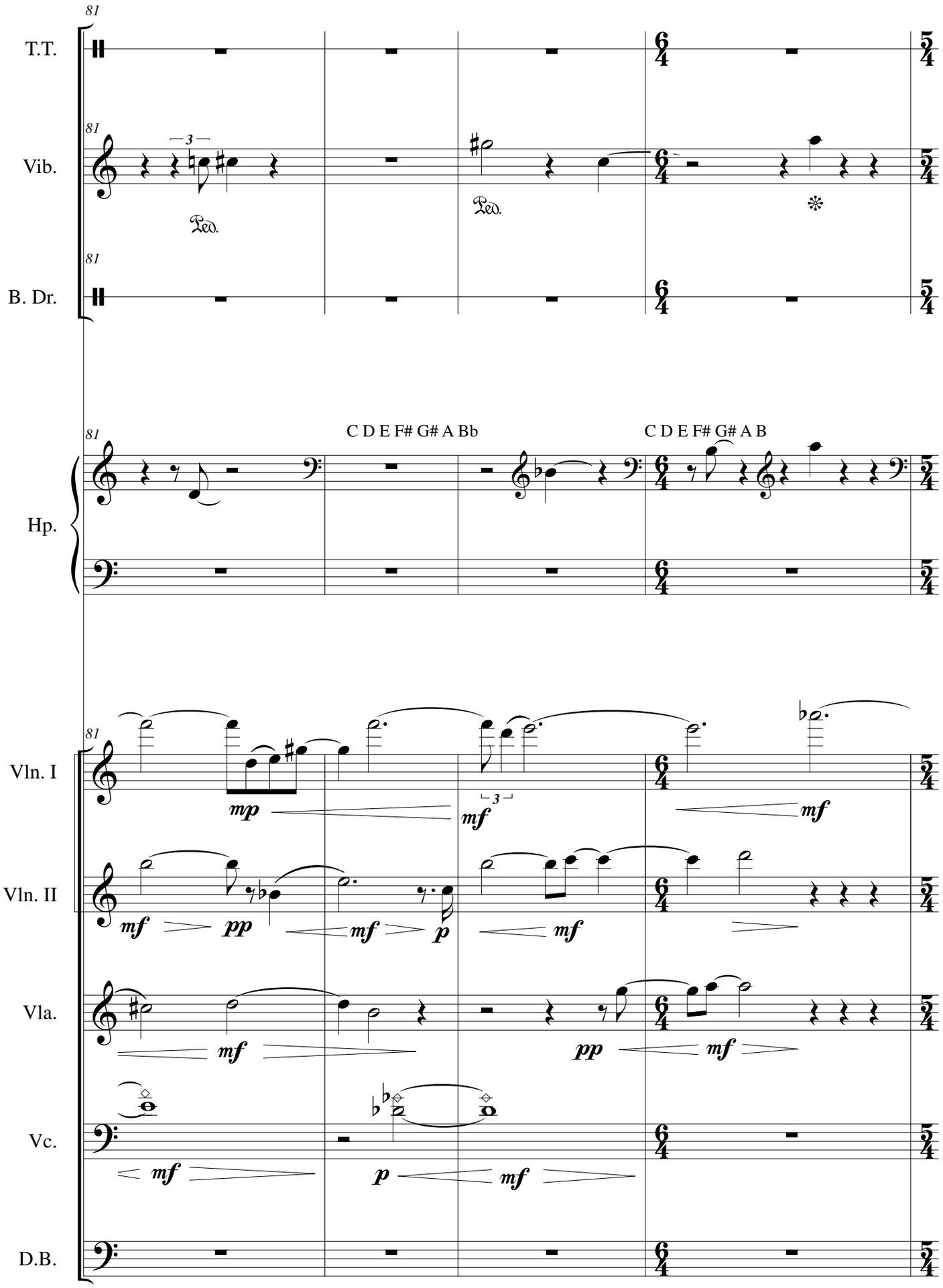

63
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
Ped.
pp
mp
p

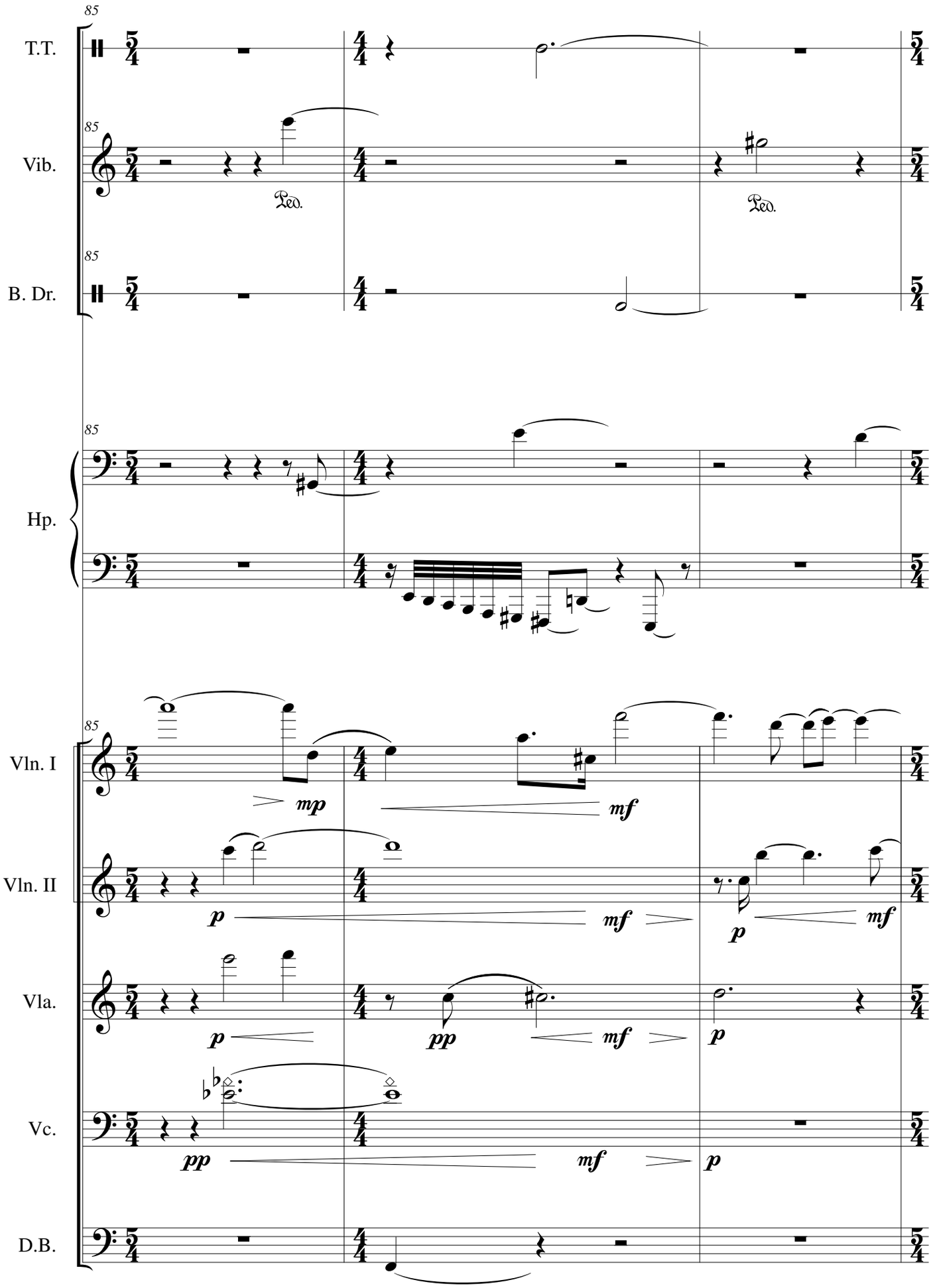

67
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
mp
mf

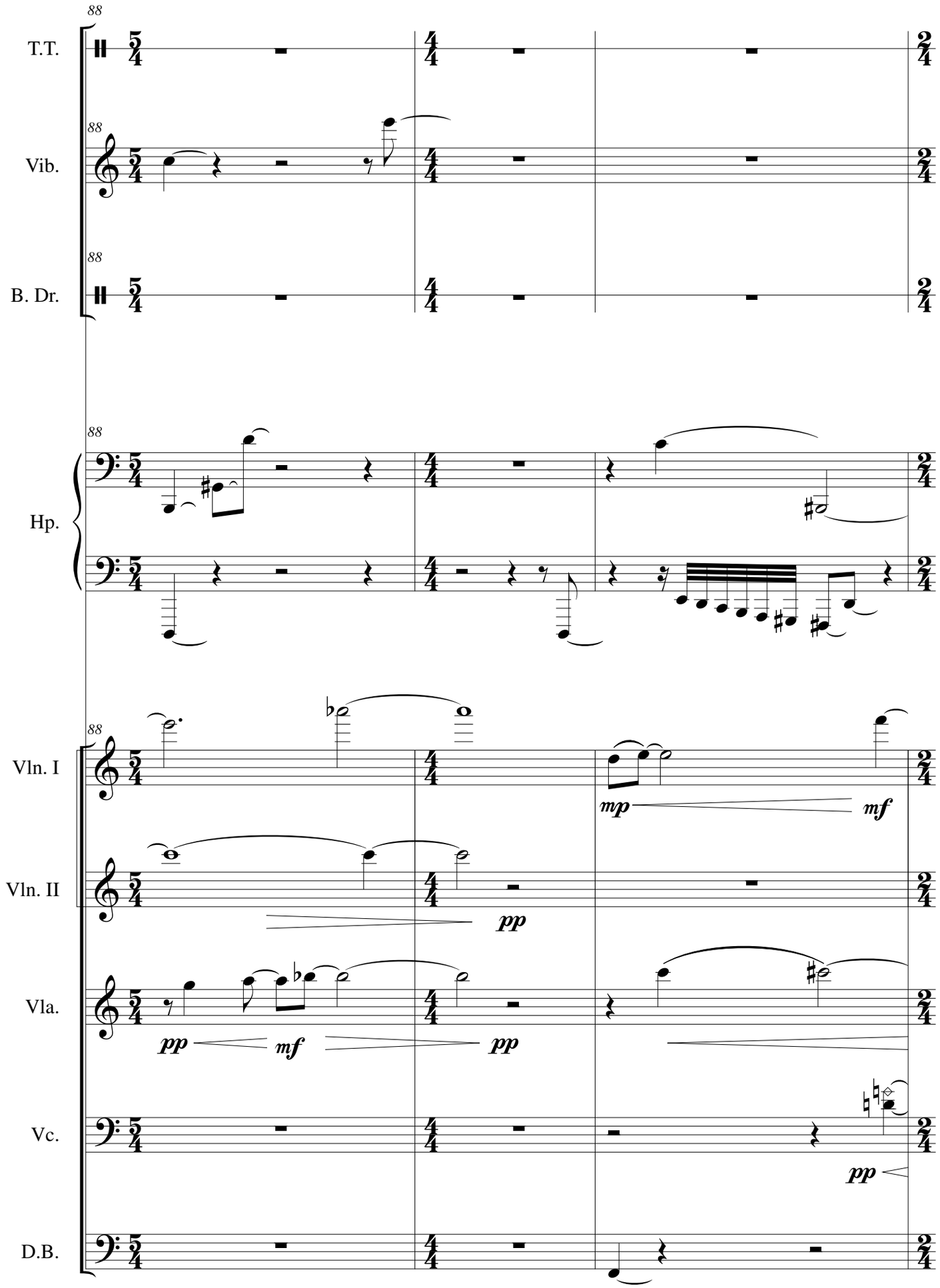

71
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mp
pp
Ped.


75
T.T.
Vib.
B. Dr.
Hp.
C Db E F G# A B
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
pp
p
3
Ped.


78
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
soloistically
mp
mf
pp
3


81
T.T.
Vib.
B. Dr.
Hp.
C D E F# G# A Bb
C D E F# G# A B
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf
pp
p
Ped.


85
T.T.
Vib.
Ped.
Ped.
B. Dr.
Hp.
Vln. I
mp
mf
Vln. II
p
mf
p
mf
Vla.
p
pp
mf
p
Vc.
pp
mf
p
D.B.


88
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
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Vc.
D.B.
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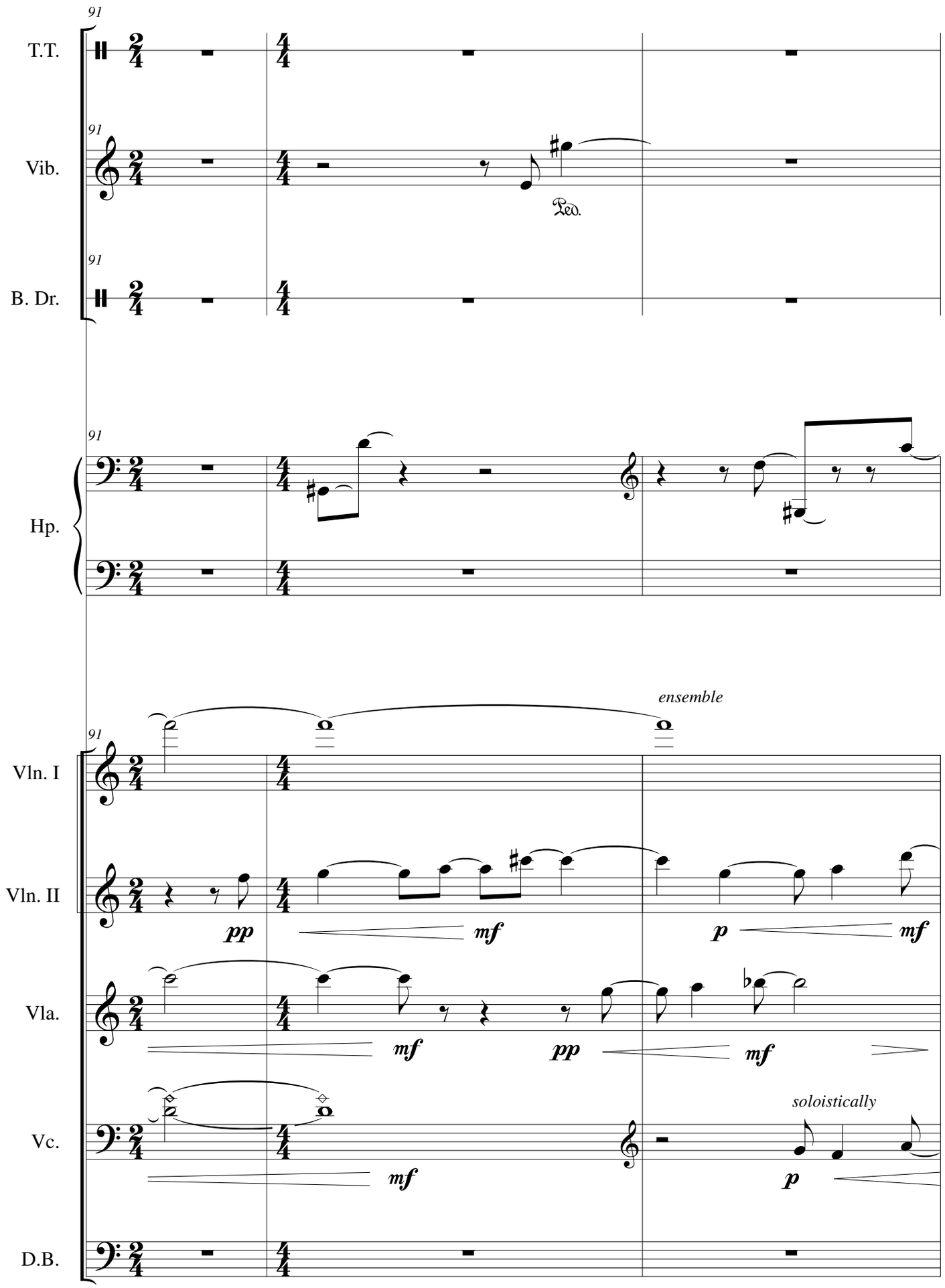
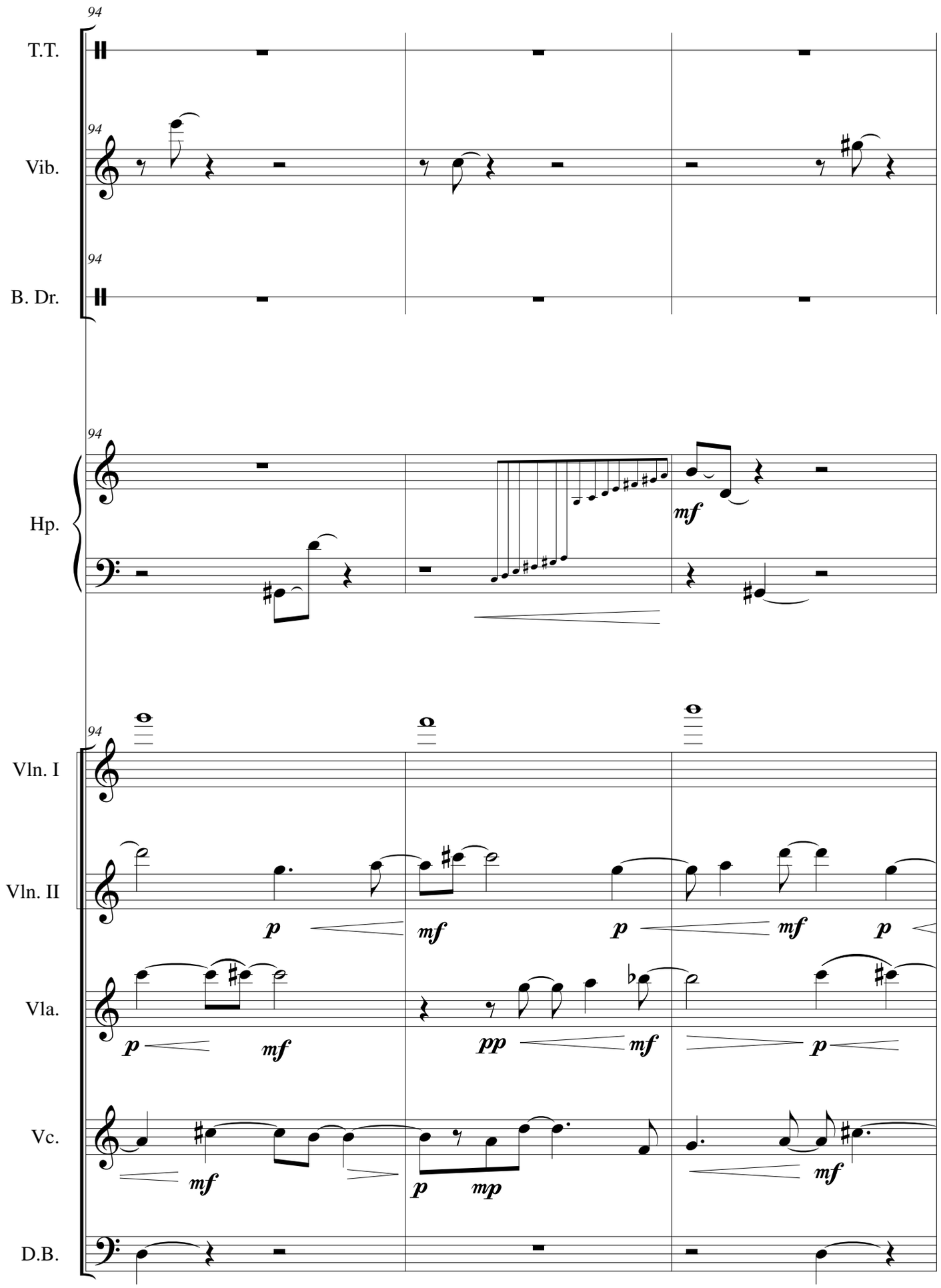
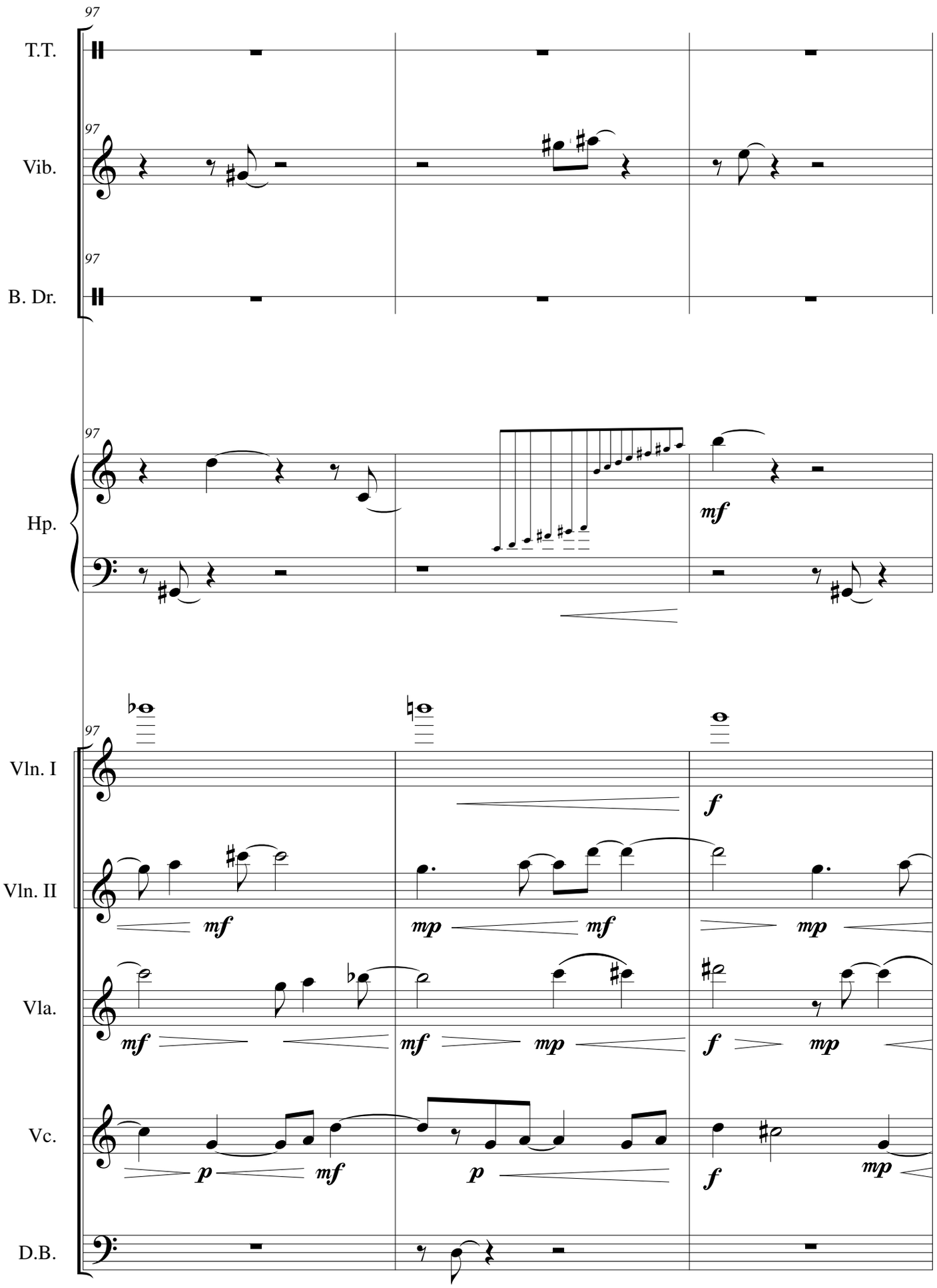
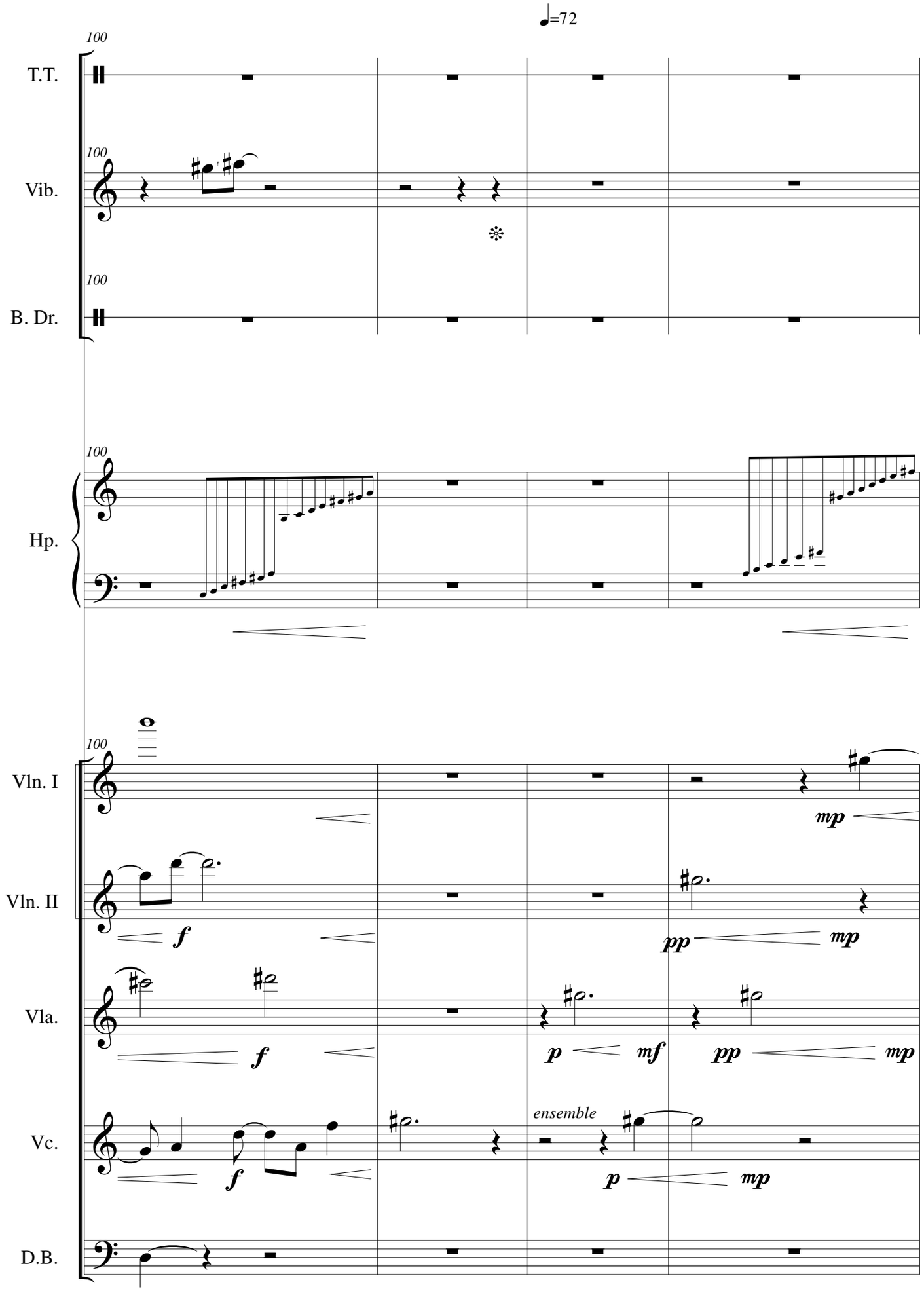
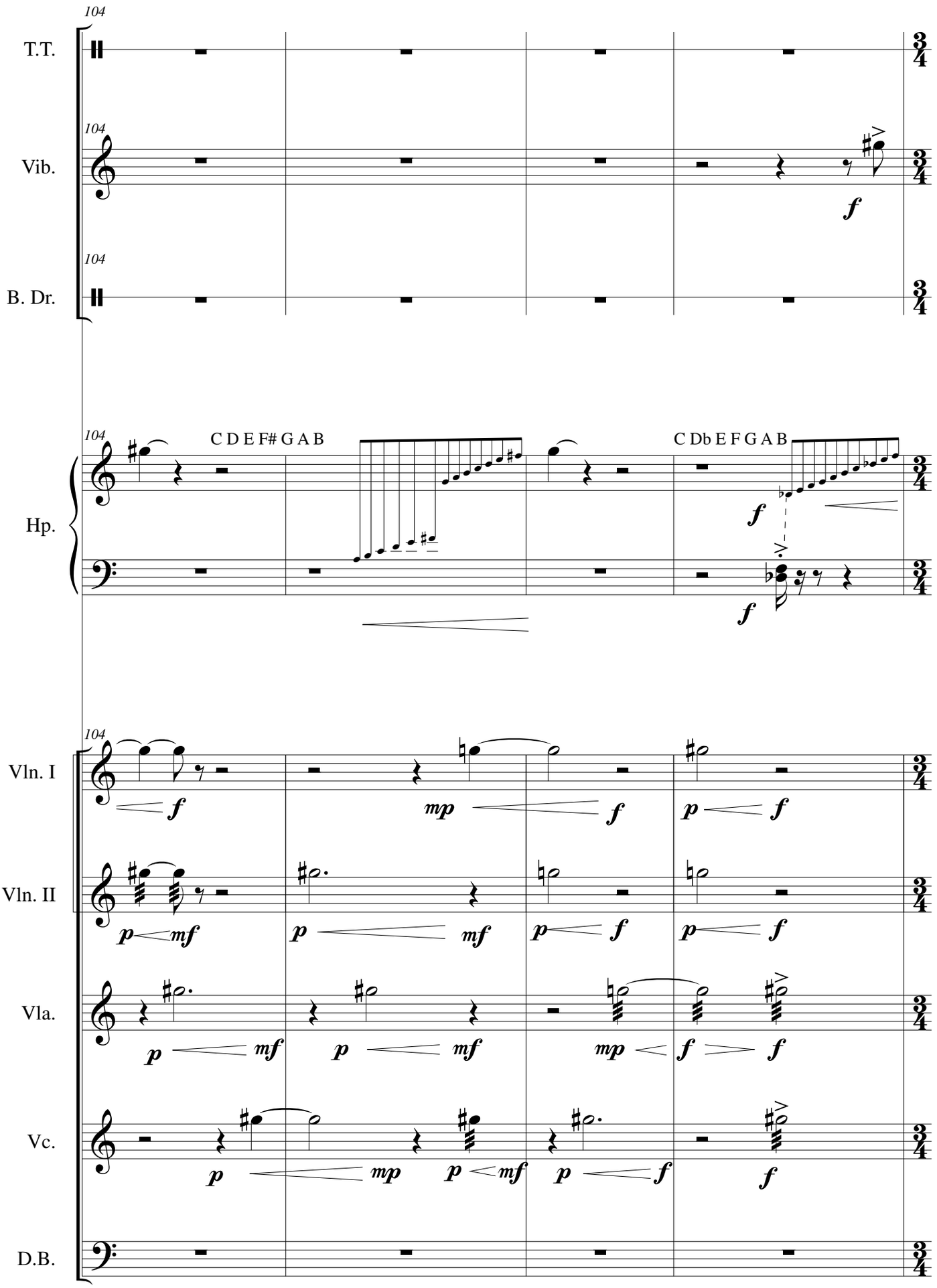
mf
pp
pp

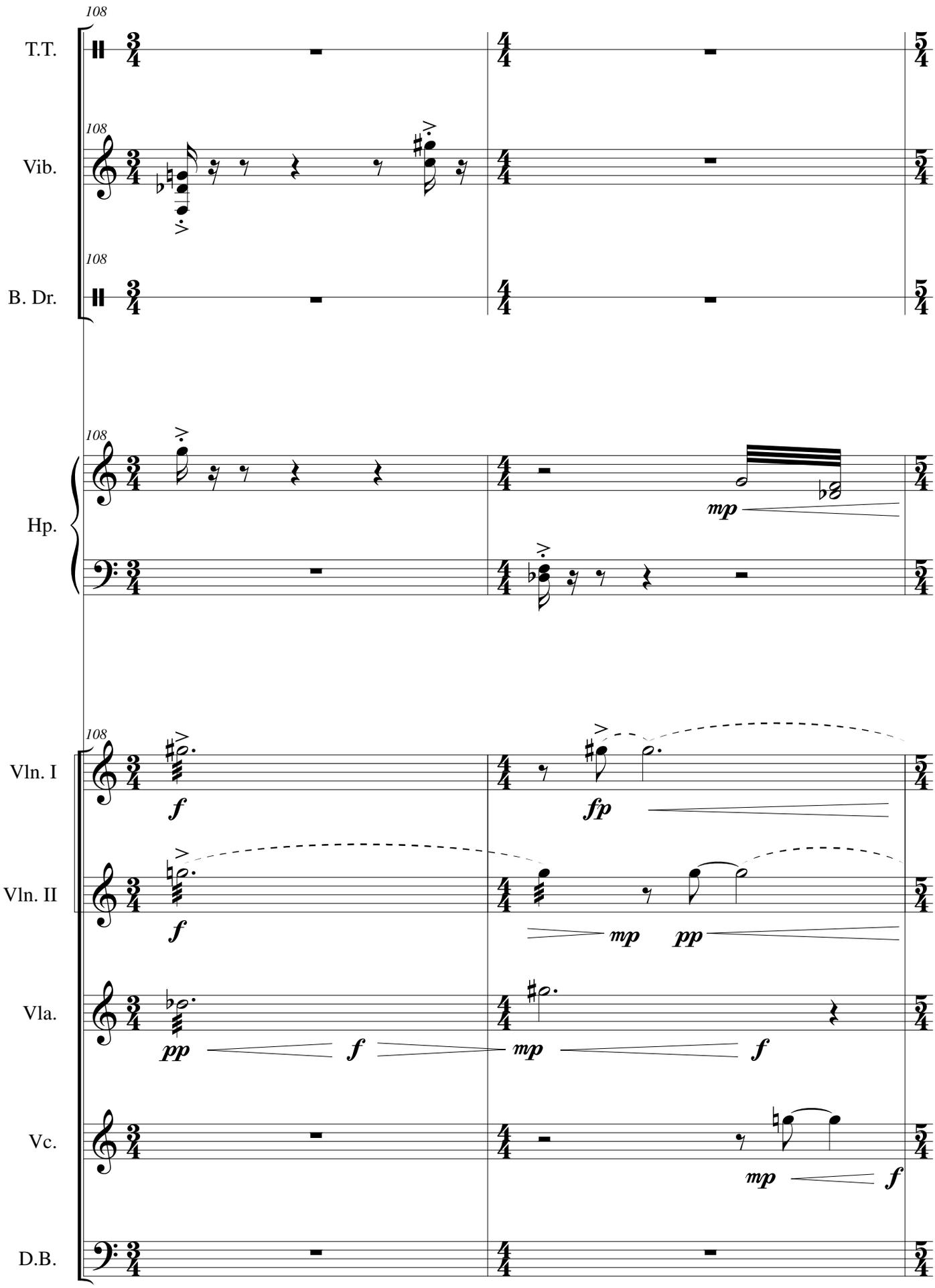

91
T.T.
Vib.
Ped.
B. Dr.
Hp.
ensemble
Vln. I
Vln. II
pp
mf
p
mf
Vla.
mf
pp
mf
soloistically
Vc.
mf
p
D.B.

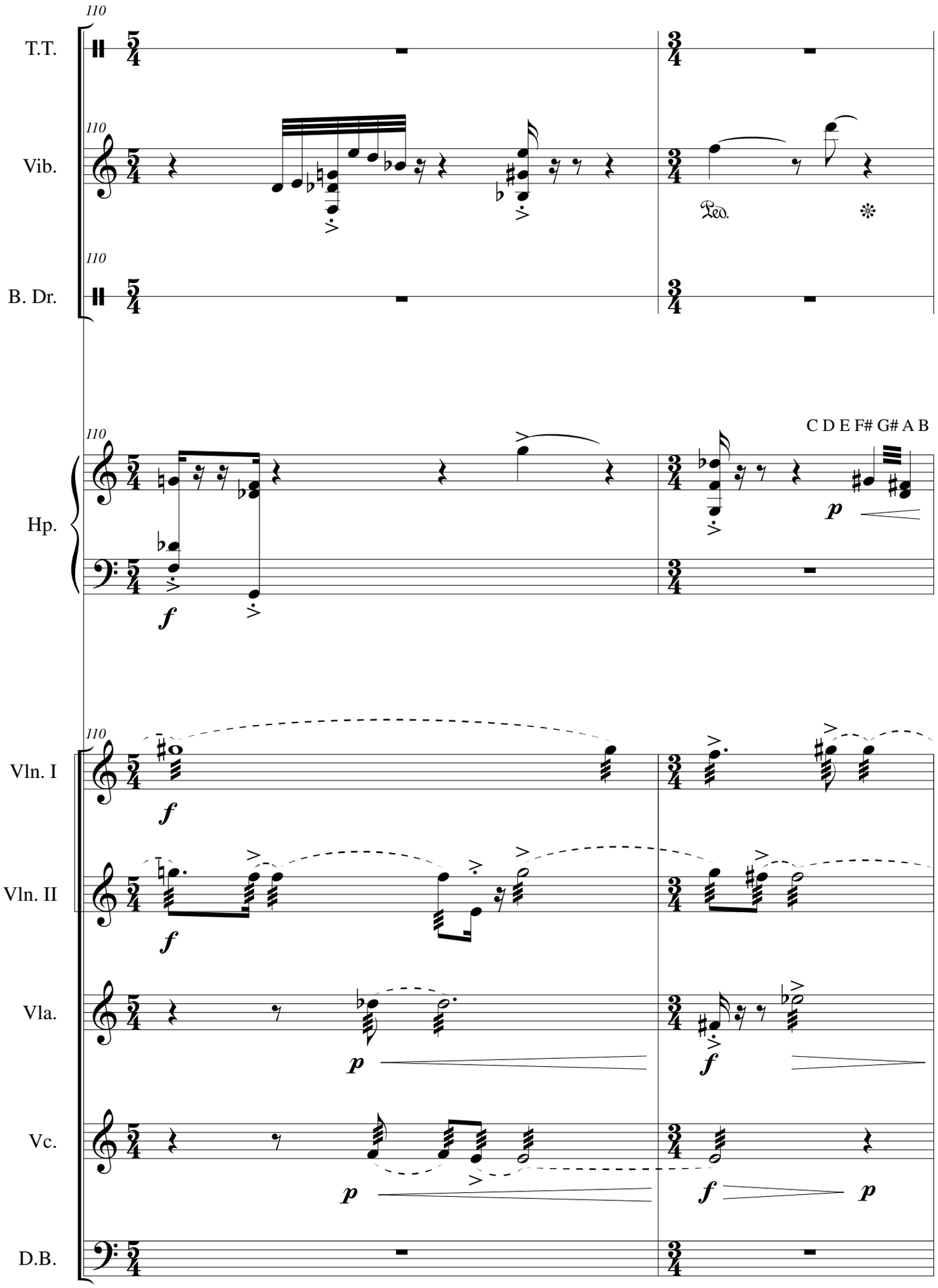

94
T.T.
94
Vib.
94
B. Dr.
94
Hp.
mf
94
Vln. I
Vln. II
p
mf
p
mf
p
Vla.
p
mf
pp
mf
p
Vc.
mf
p
mp
mf
D.B.

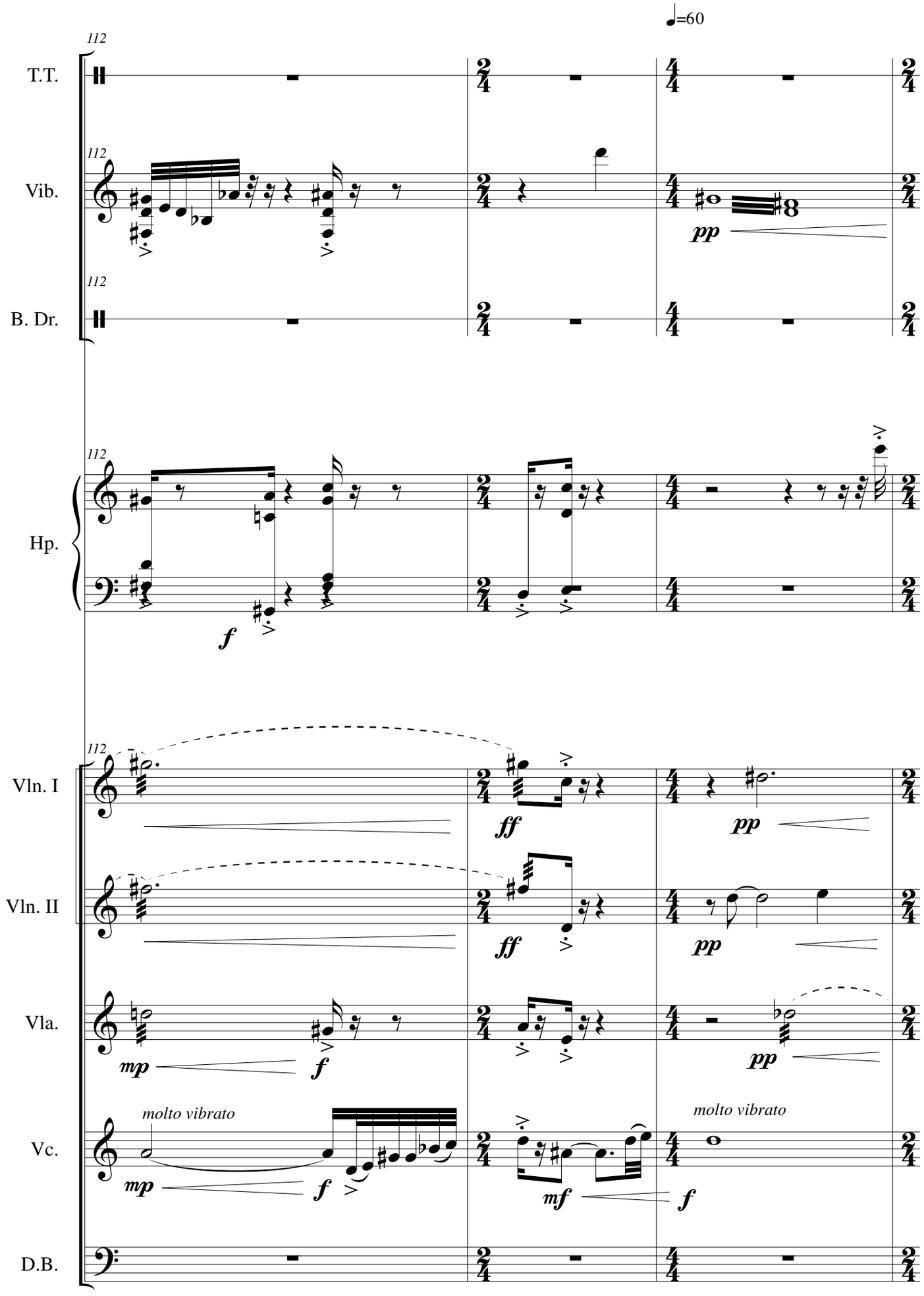

97
T.T.
Vib.
B. Dr.
Hp.
mf
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mp
p

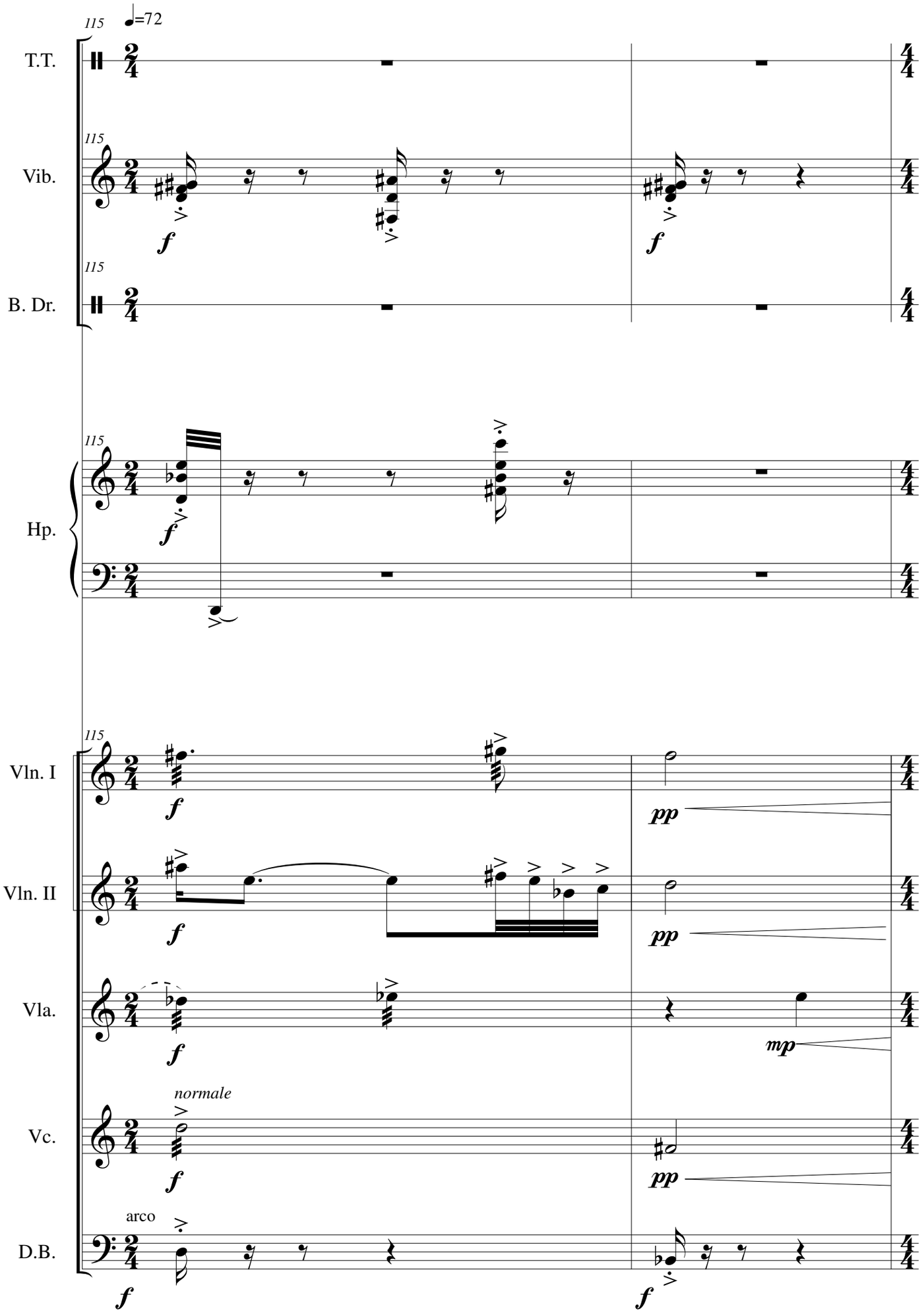

♩=72
100
T.T.
100
Vib.
100
B. Dr.
100
Hp.
100
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mp
pp
mp
f
p
mf
pp
mp
f
ensemble
p
mp

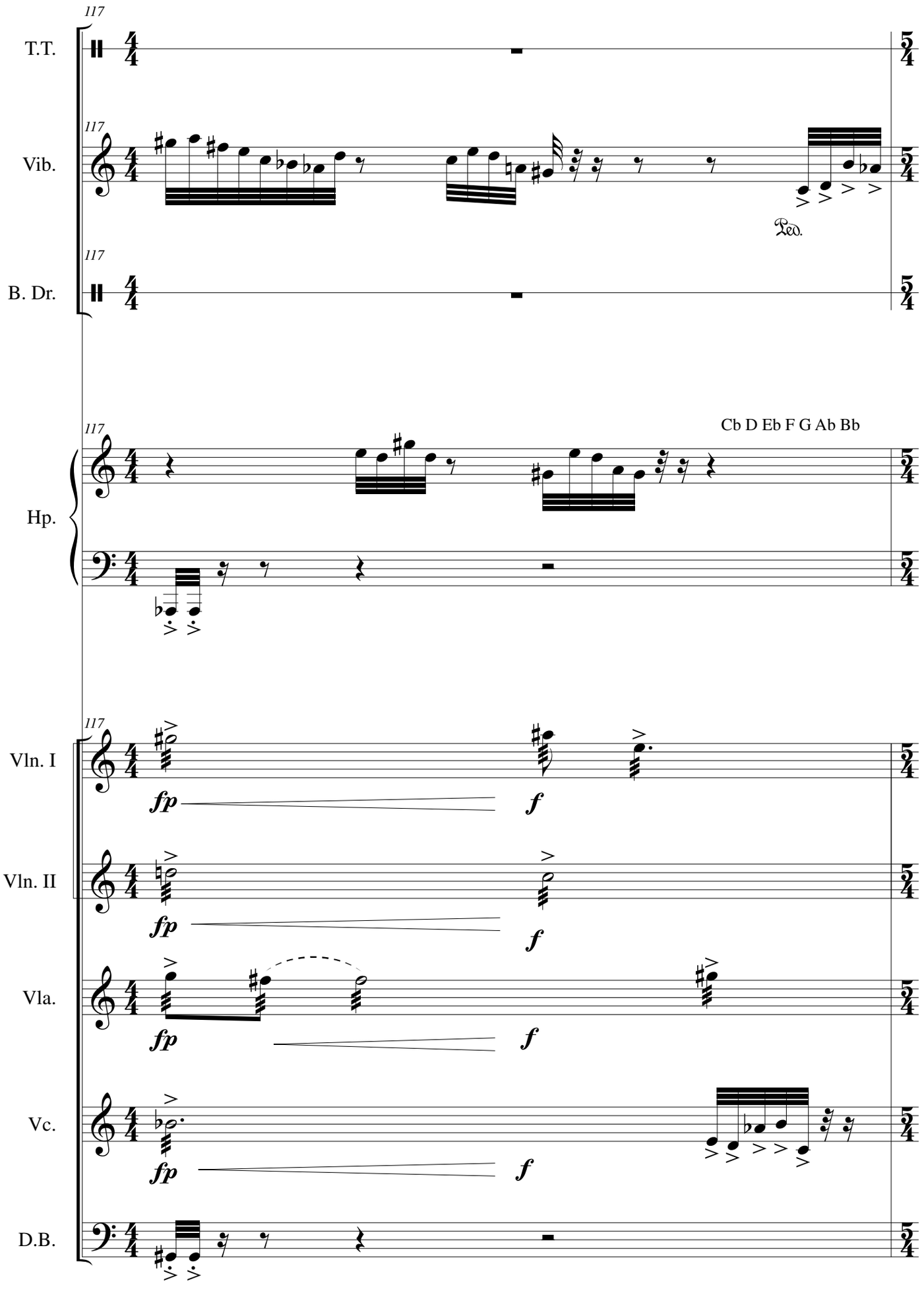

104
T.T.
Vib.
B. Dr.
Hp.
C D E F# G A B
C Db E F G A B
Vln. I
Vln. II
Vla.
Vc.
D.B.
f
mp
mf
p

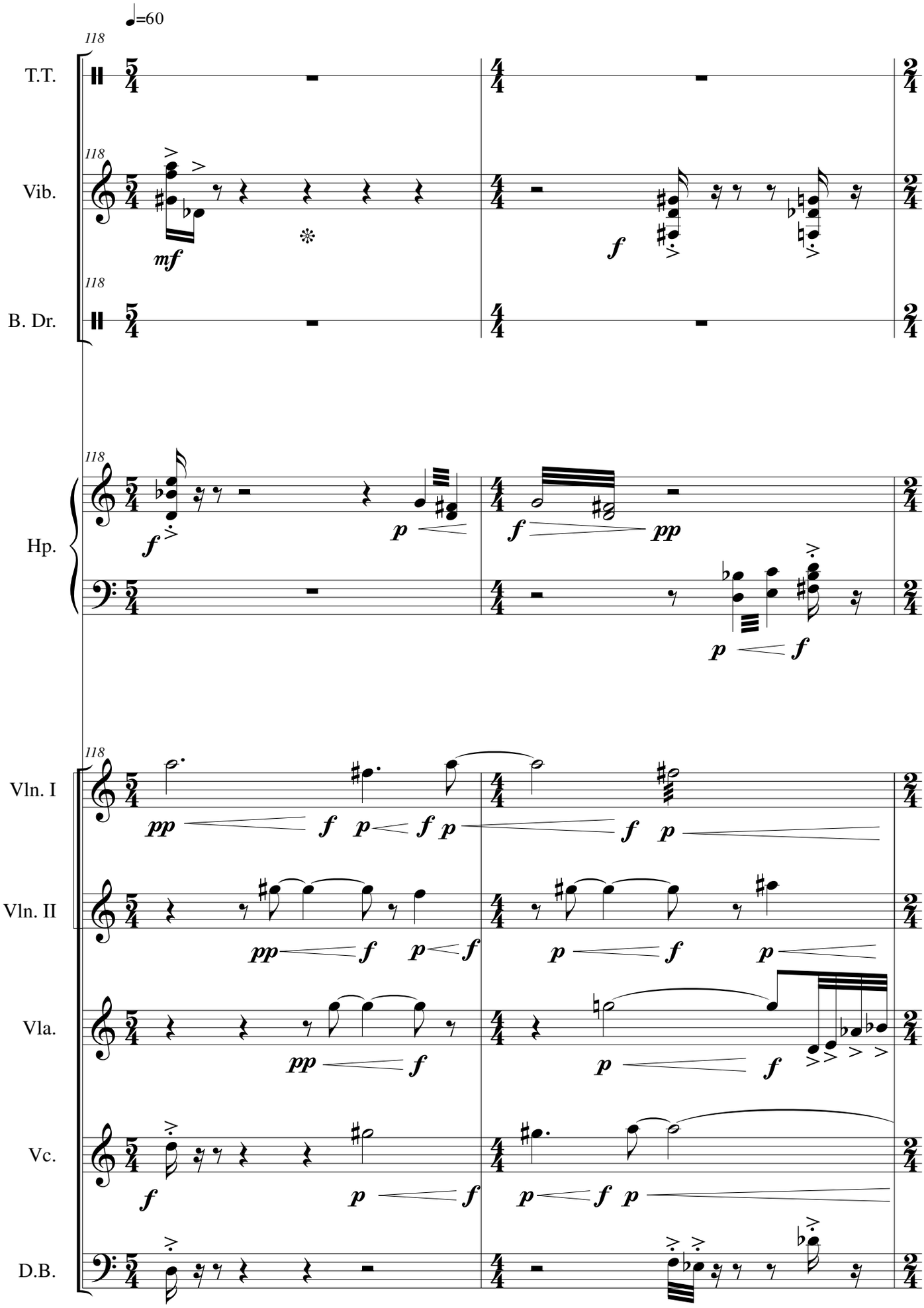

108
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
f
fp
pp

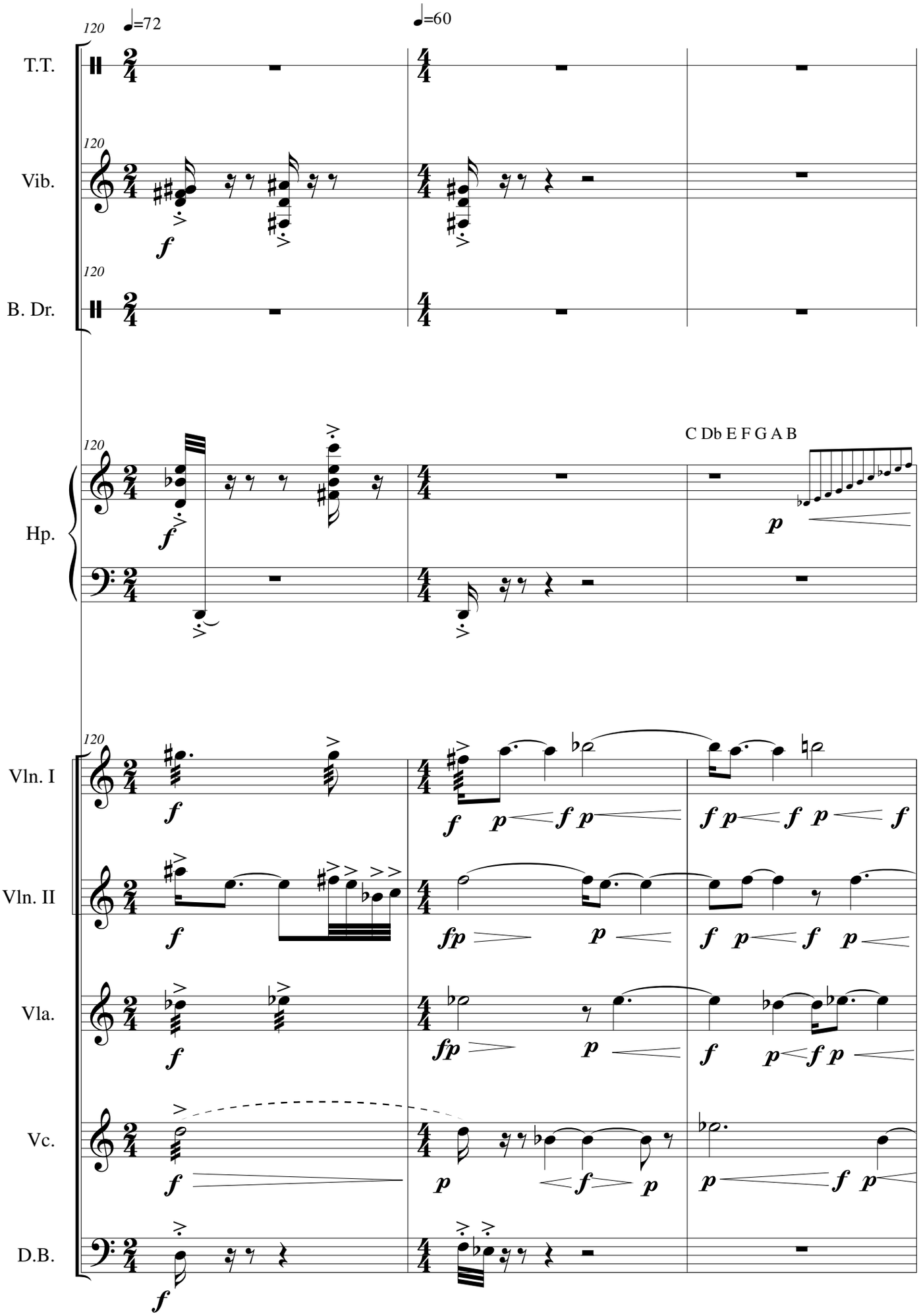

110
T.T.
Vib.
B. Dr.
Hp.
C D E F# G# A B
Vln. I
Vln. II
Vla.
Vc.
D.B.
Ped.


♩=60
112
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
f
ff
mp
mf
molto vibrato


115
♩=72
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
normale
arco
f
pp
mp


117
T.T.
Vib.
B. Dr.
Hp.
Cb D Eb F G Ab Bb
Vln. I
Vln. II
Vla.
Vc.
D.B.
fp
f
Ped.


♩=60
118
T.T.
Vib.
B. Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
f
p
pp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Vln. II
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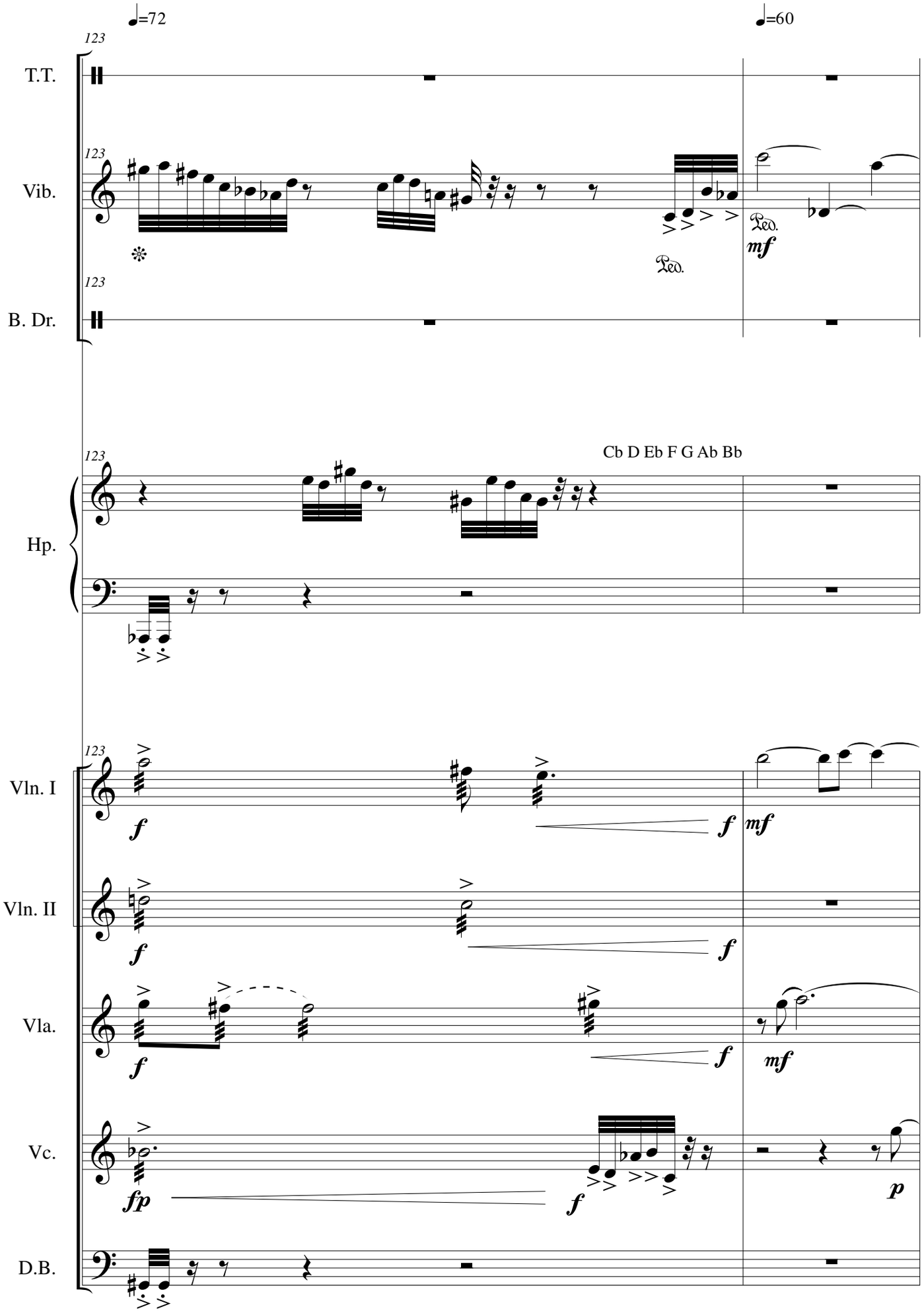
Vc.
D.B.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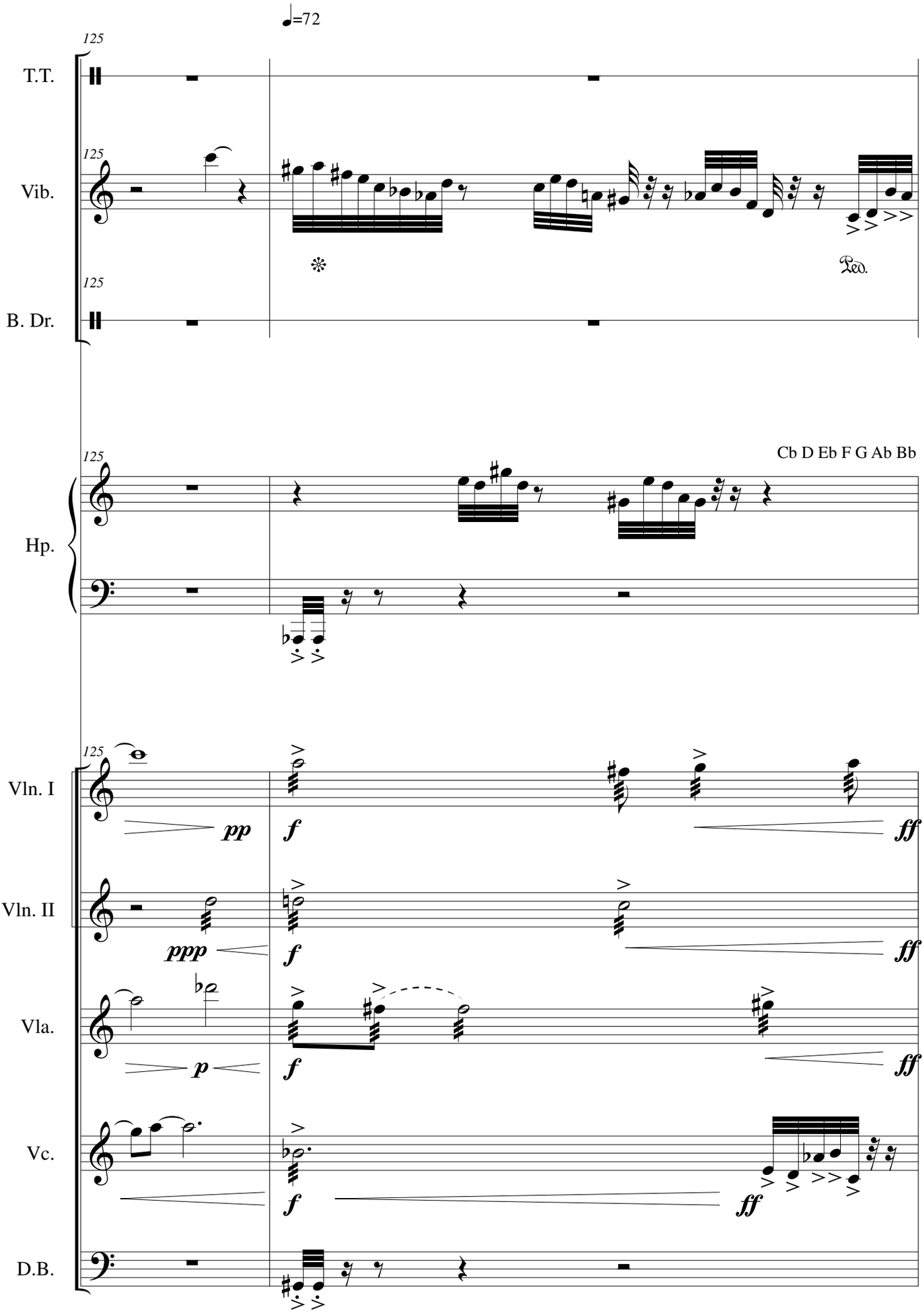
mf
f
fp
p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Ped.
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Vc.
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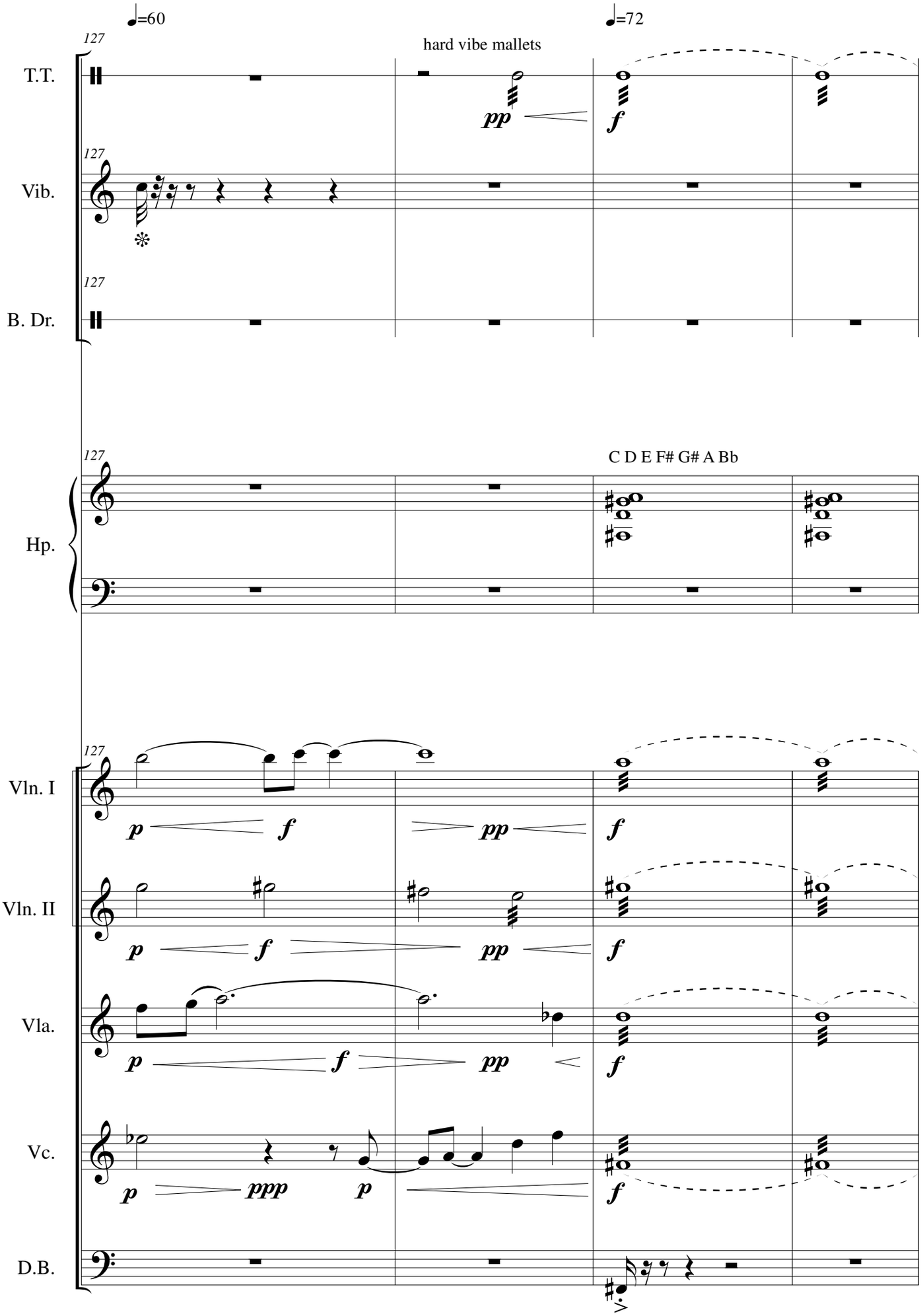
ff
ppp
p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127
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Vc.
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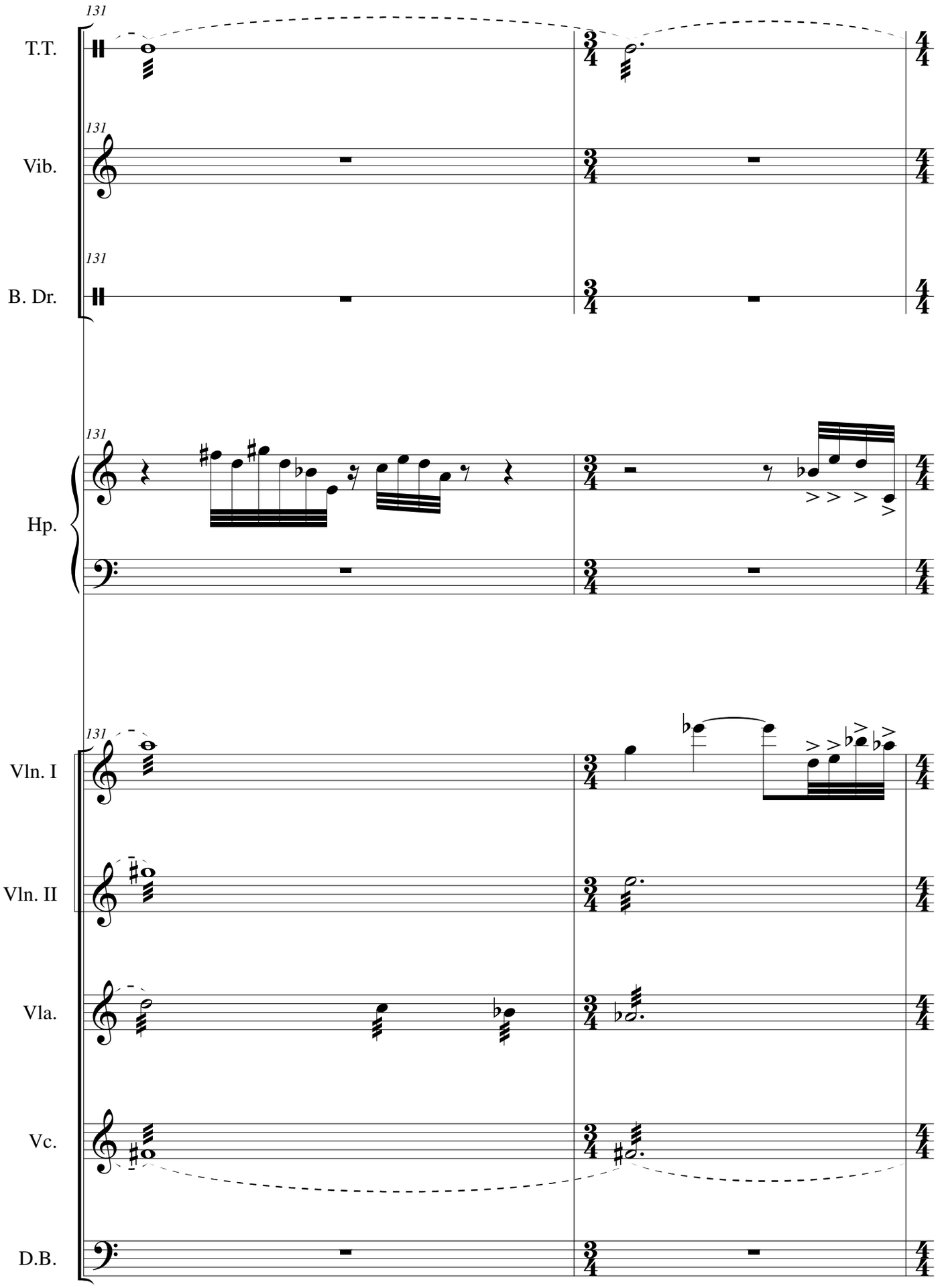
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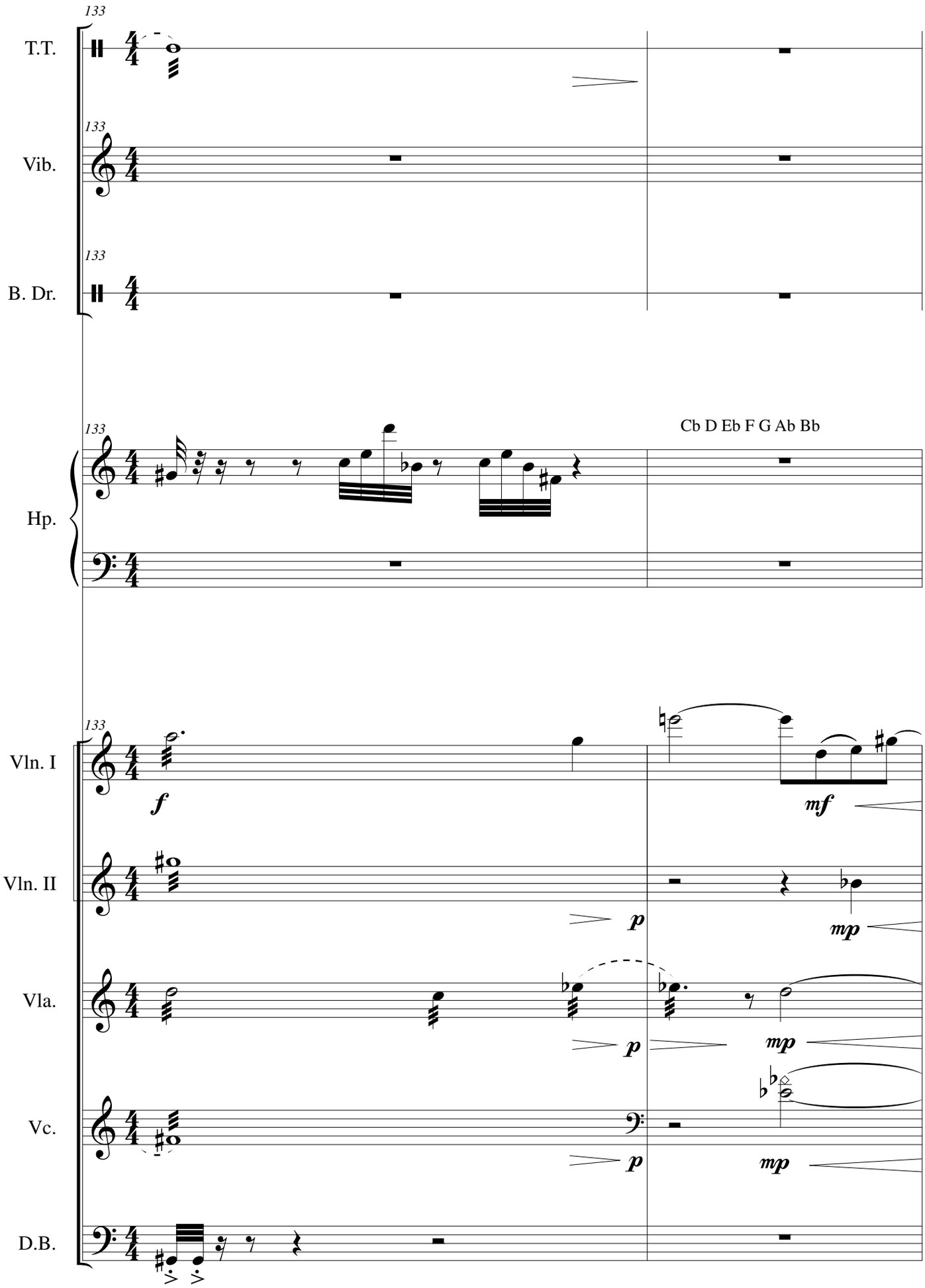
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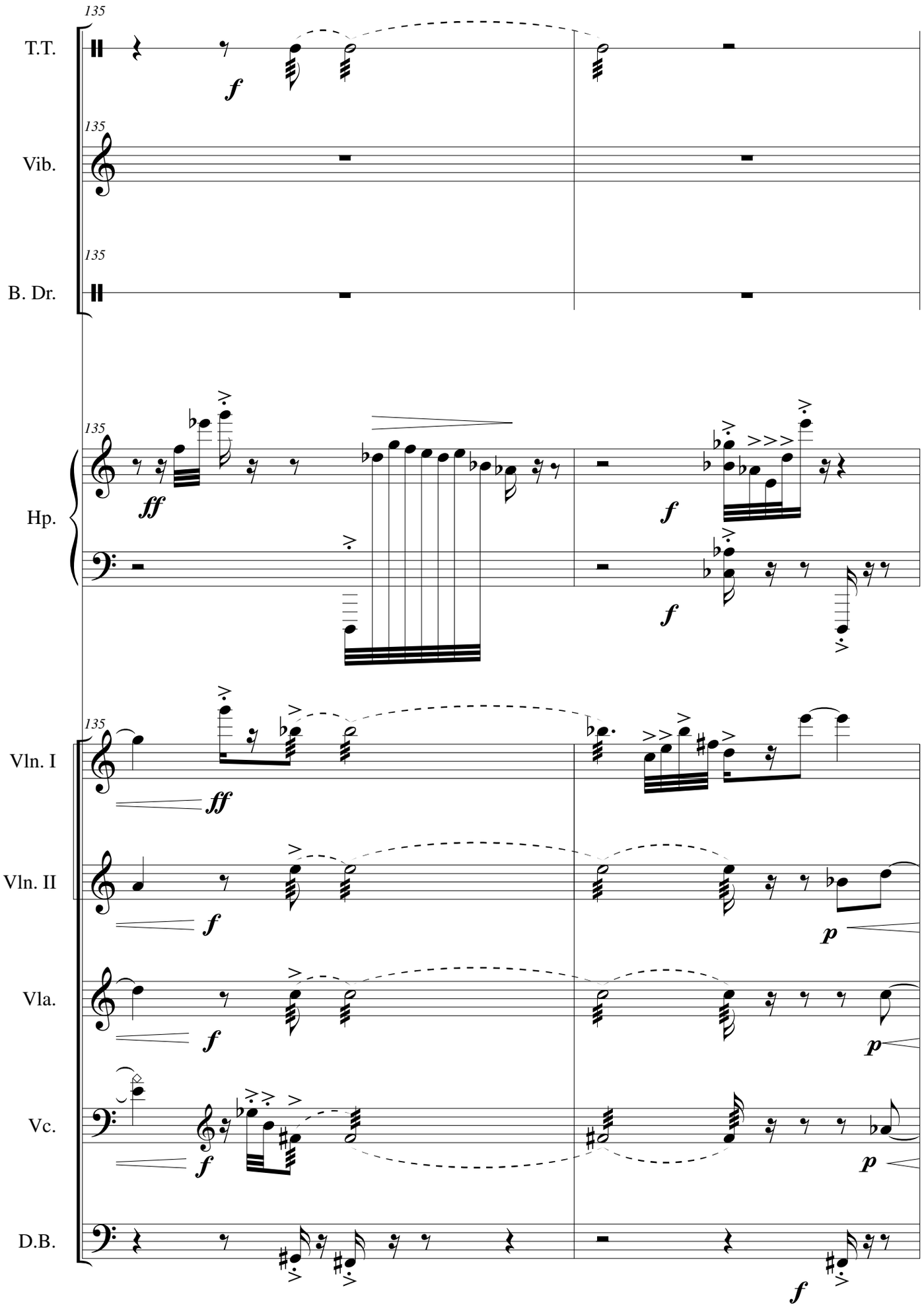
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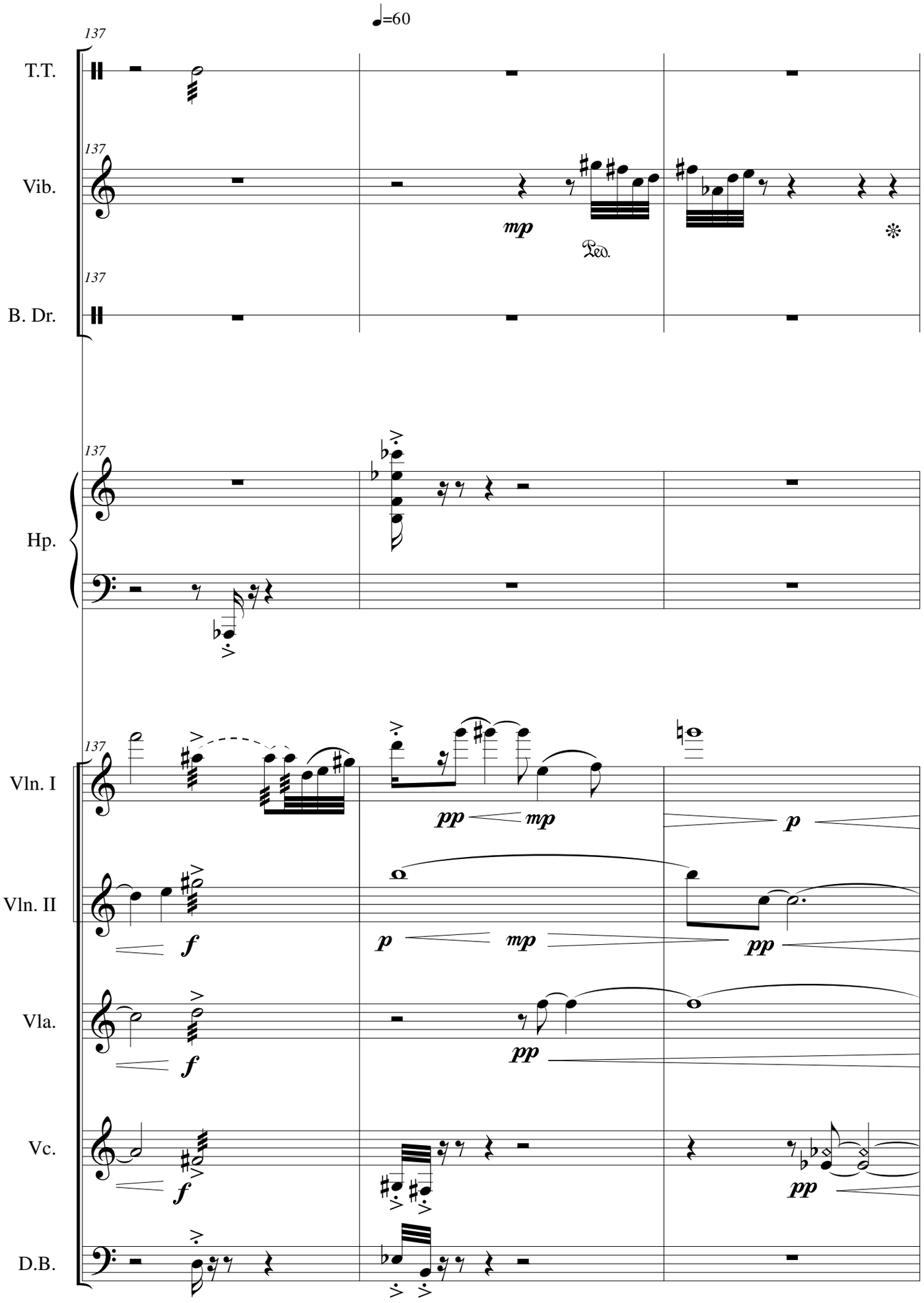
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f
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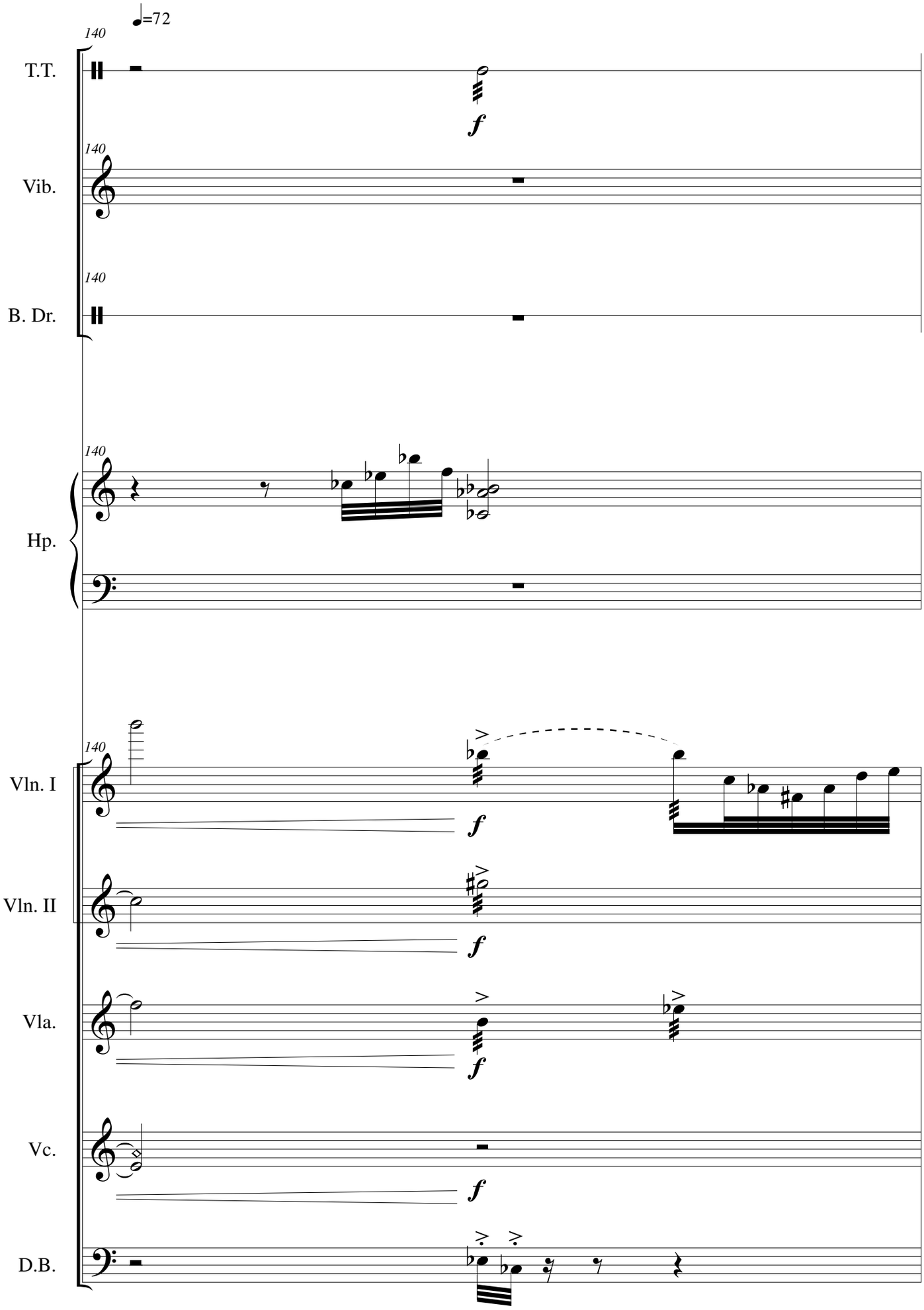
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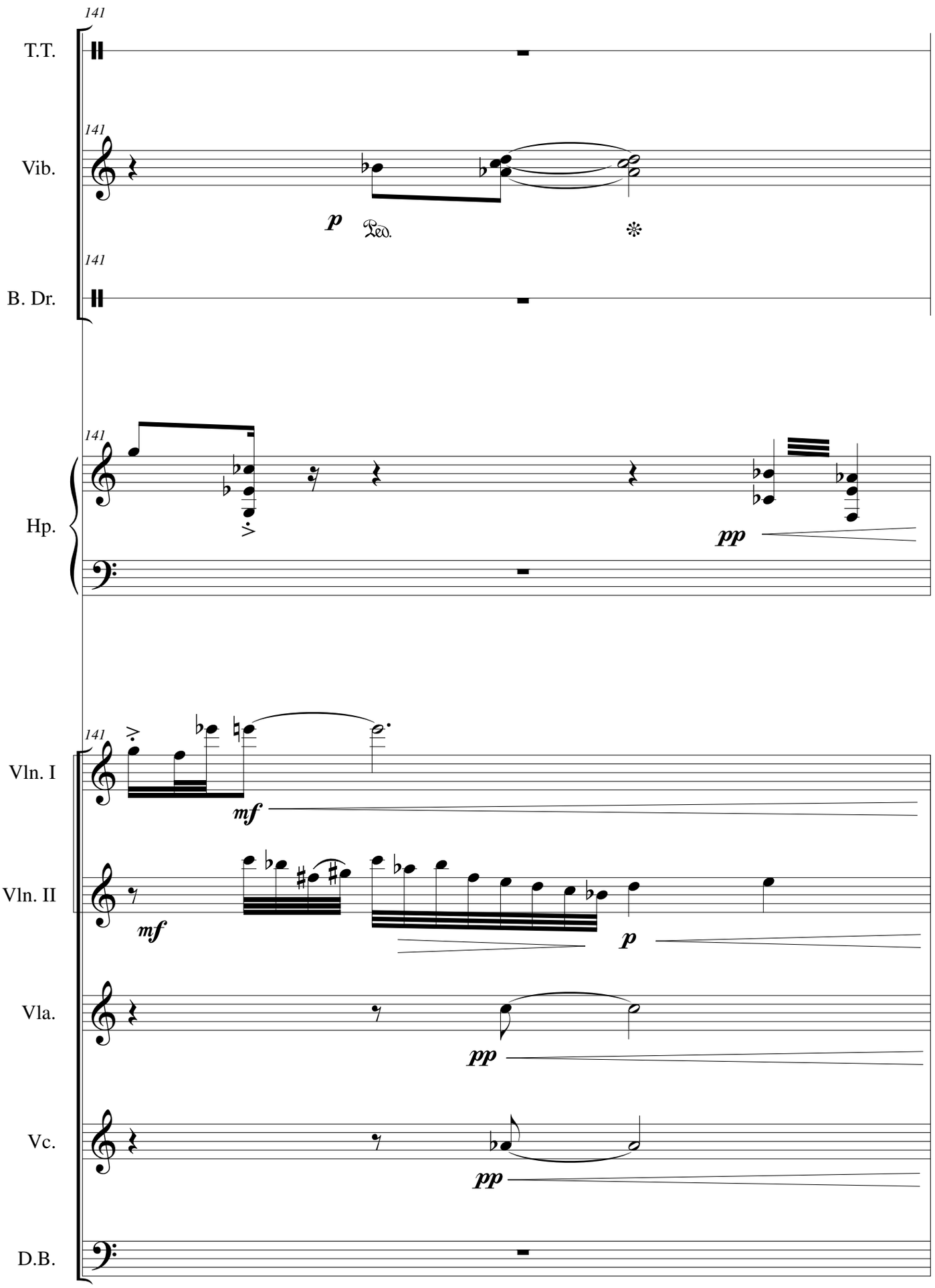
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Vc.
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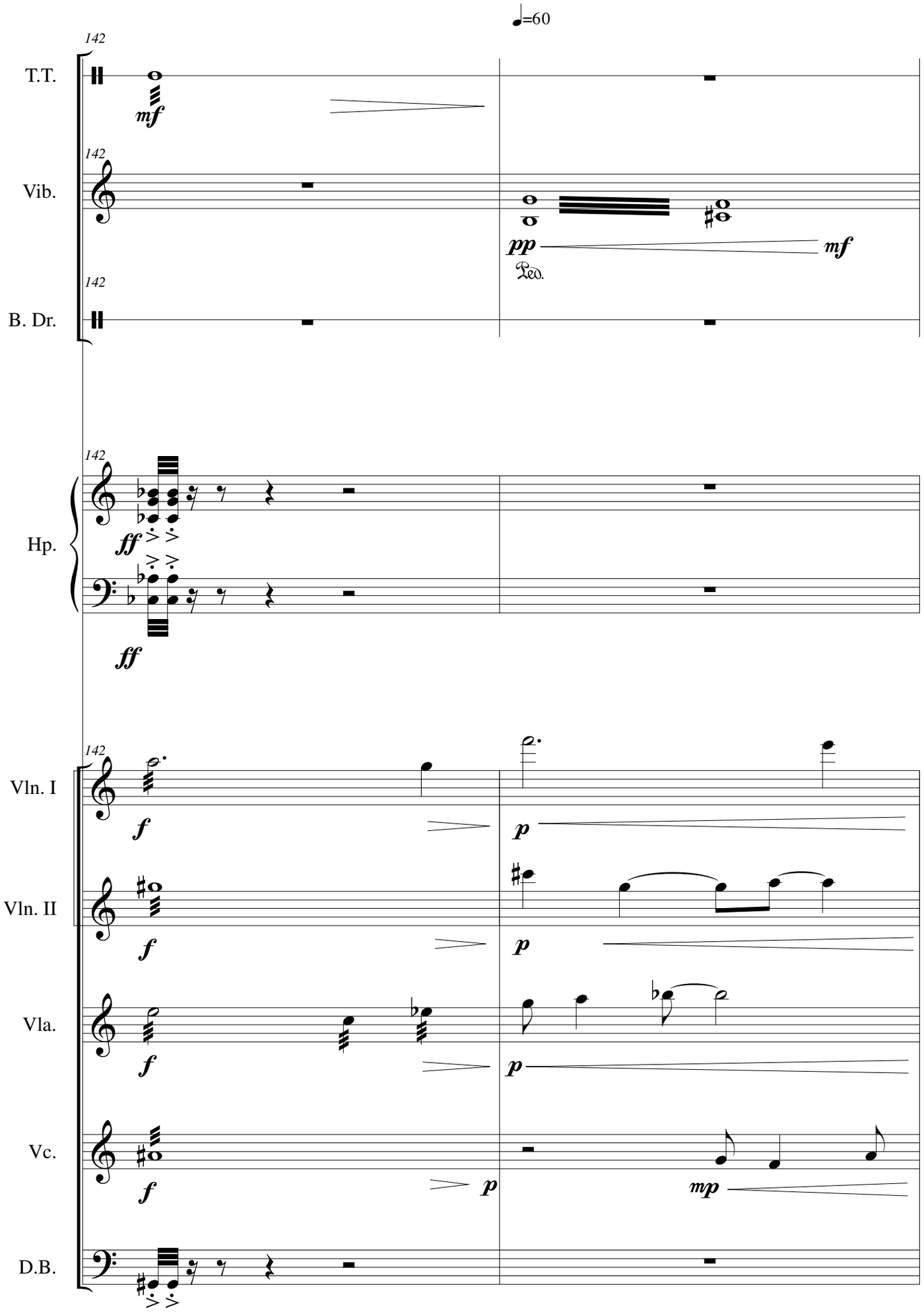
Ped.
mf
pp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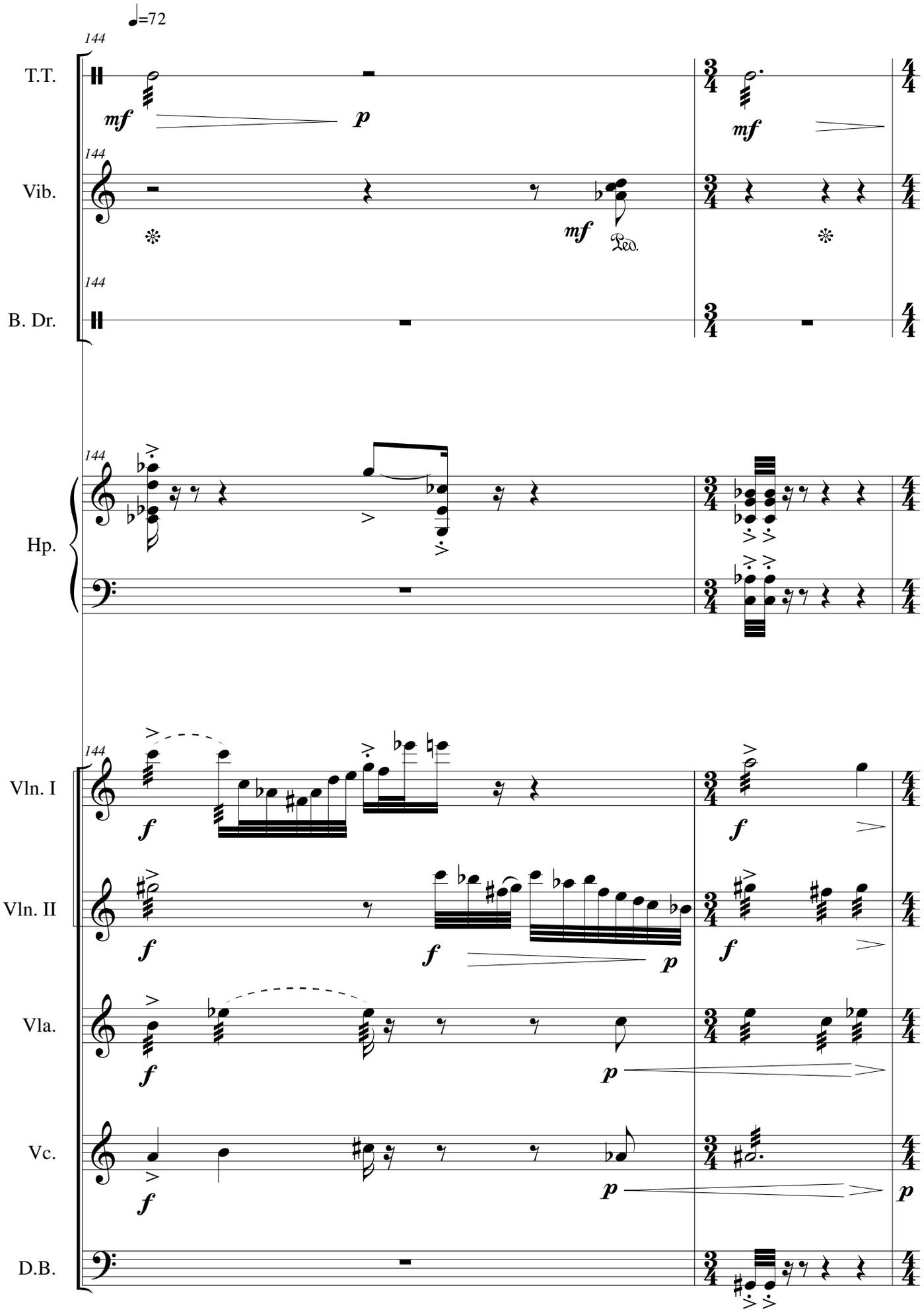
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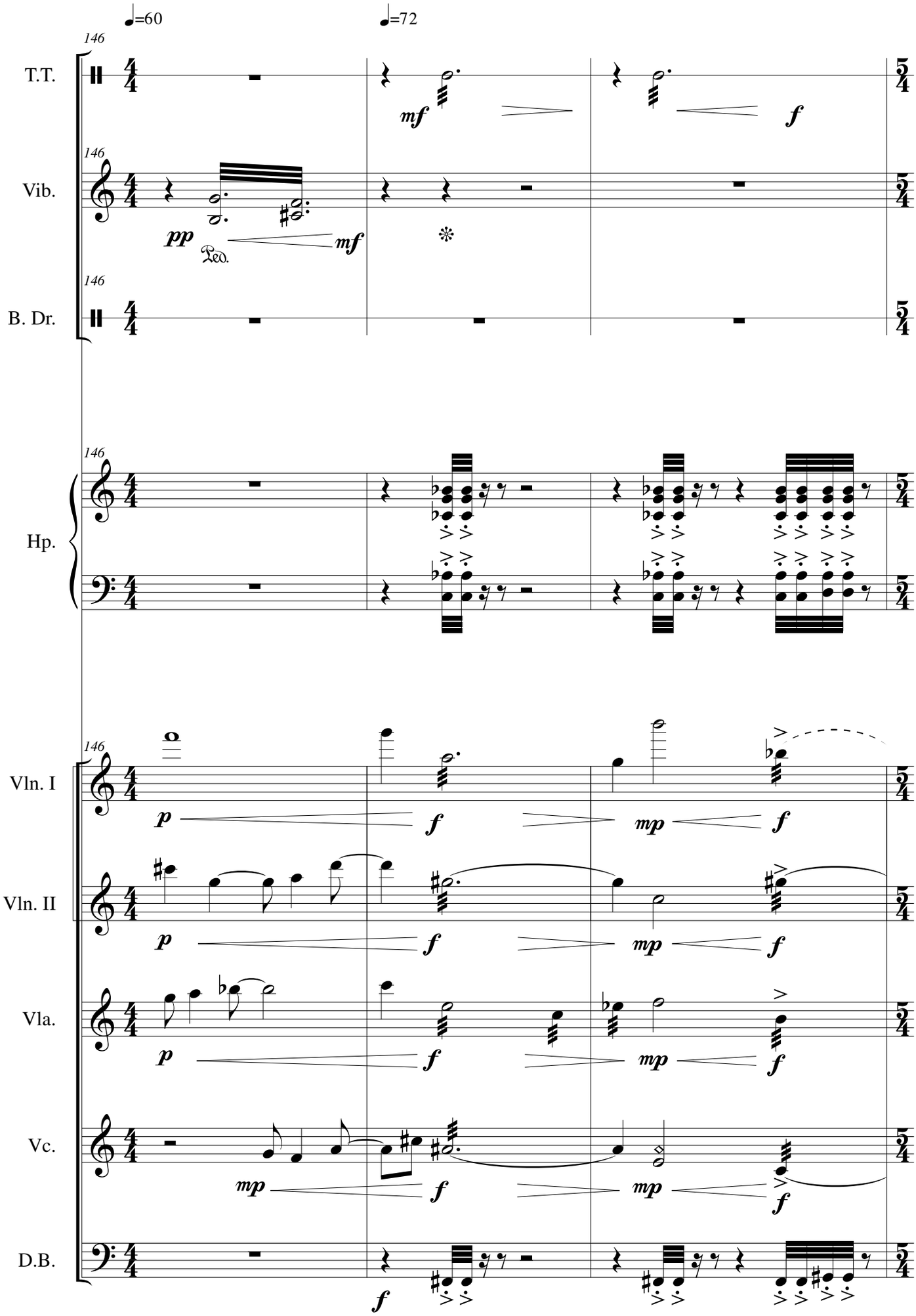
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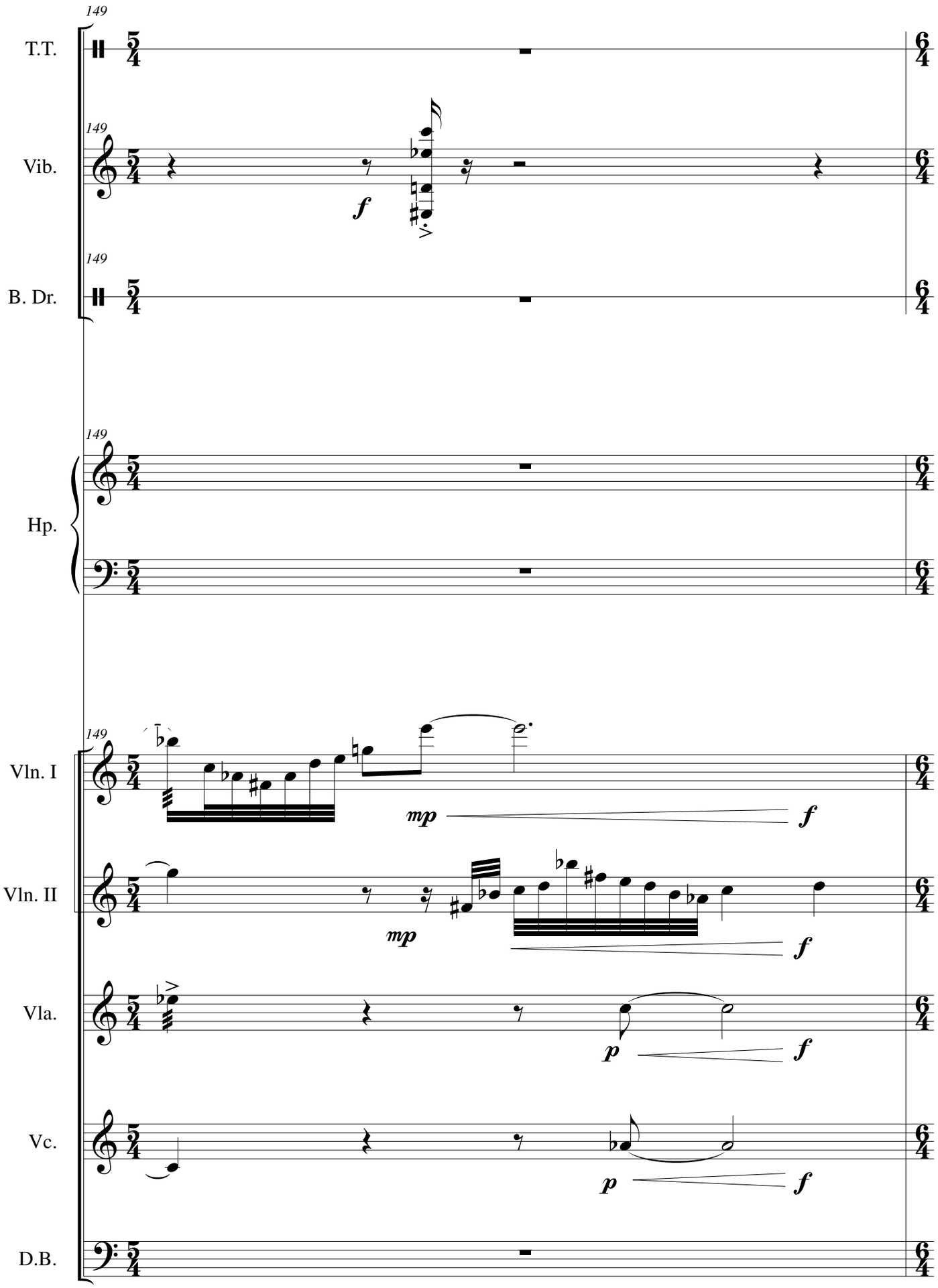
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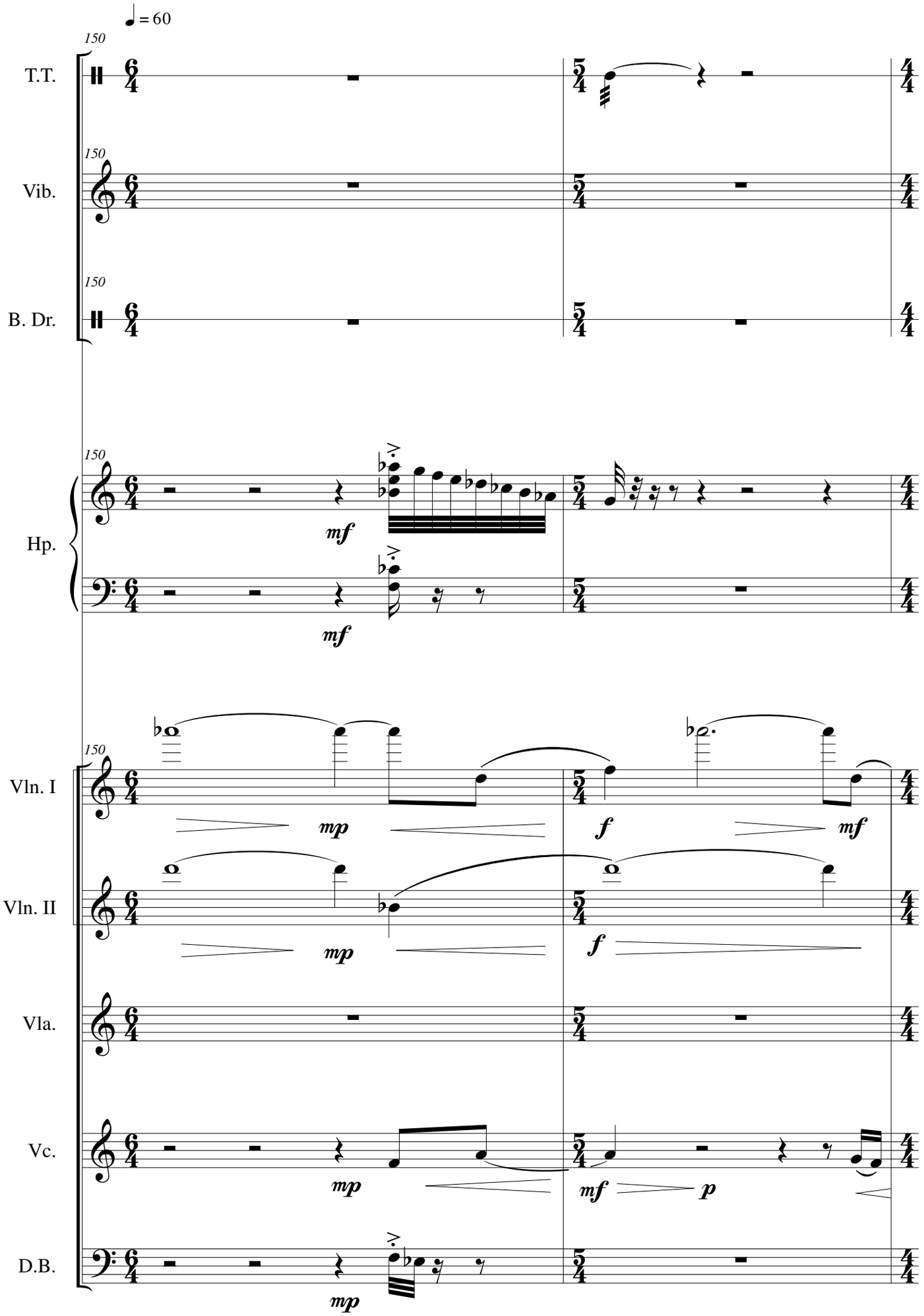
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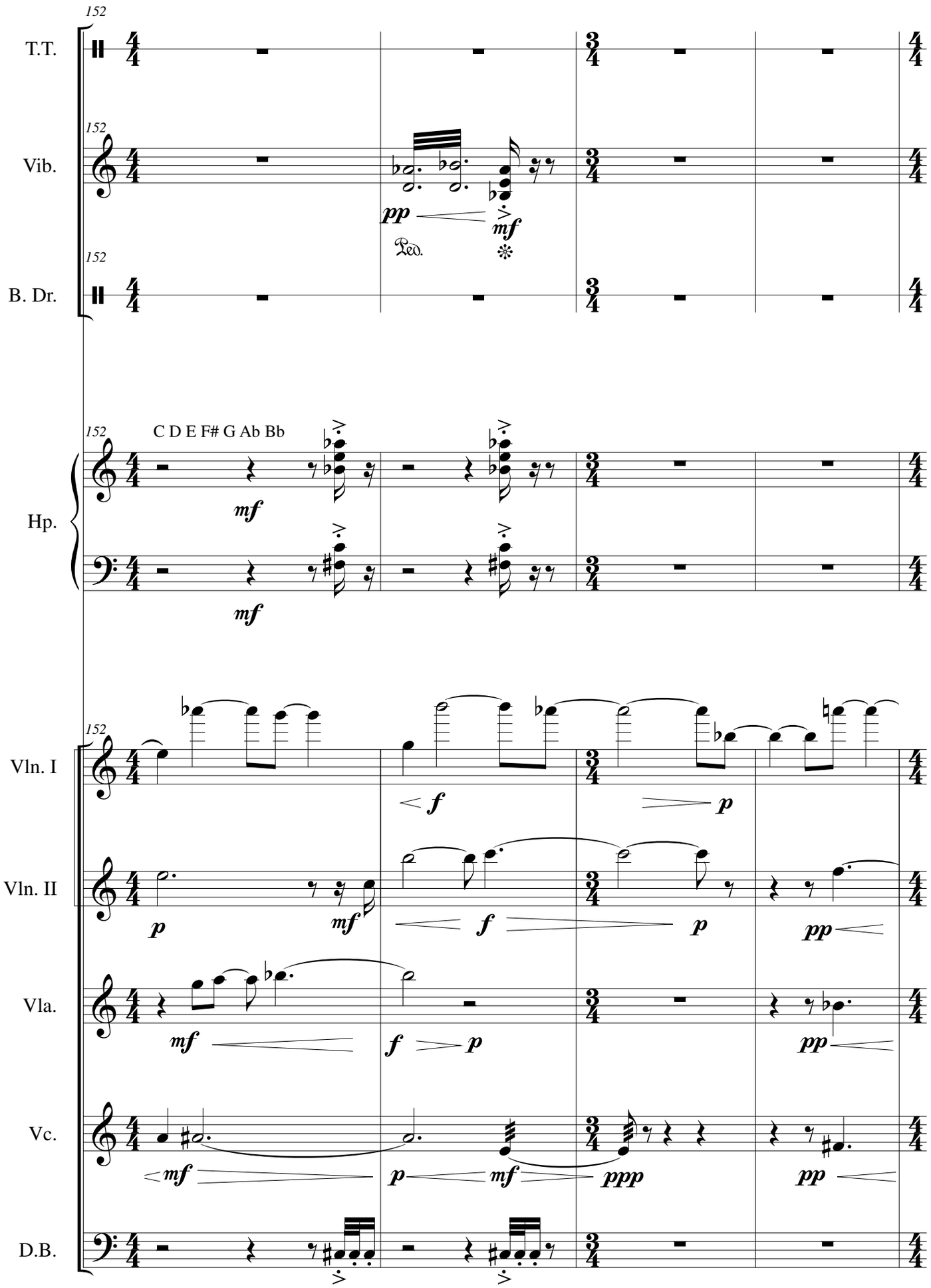
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Hp.
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Vln. I
Vln. II
Vla.
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D.B.
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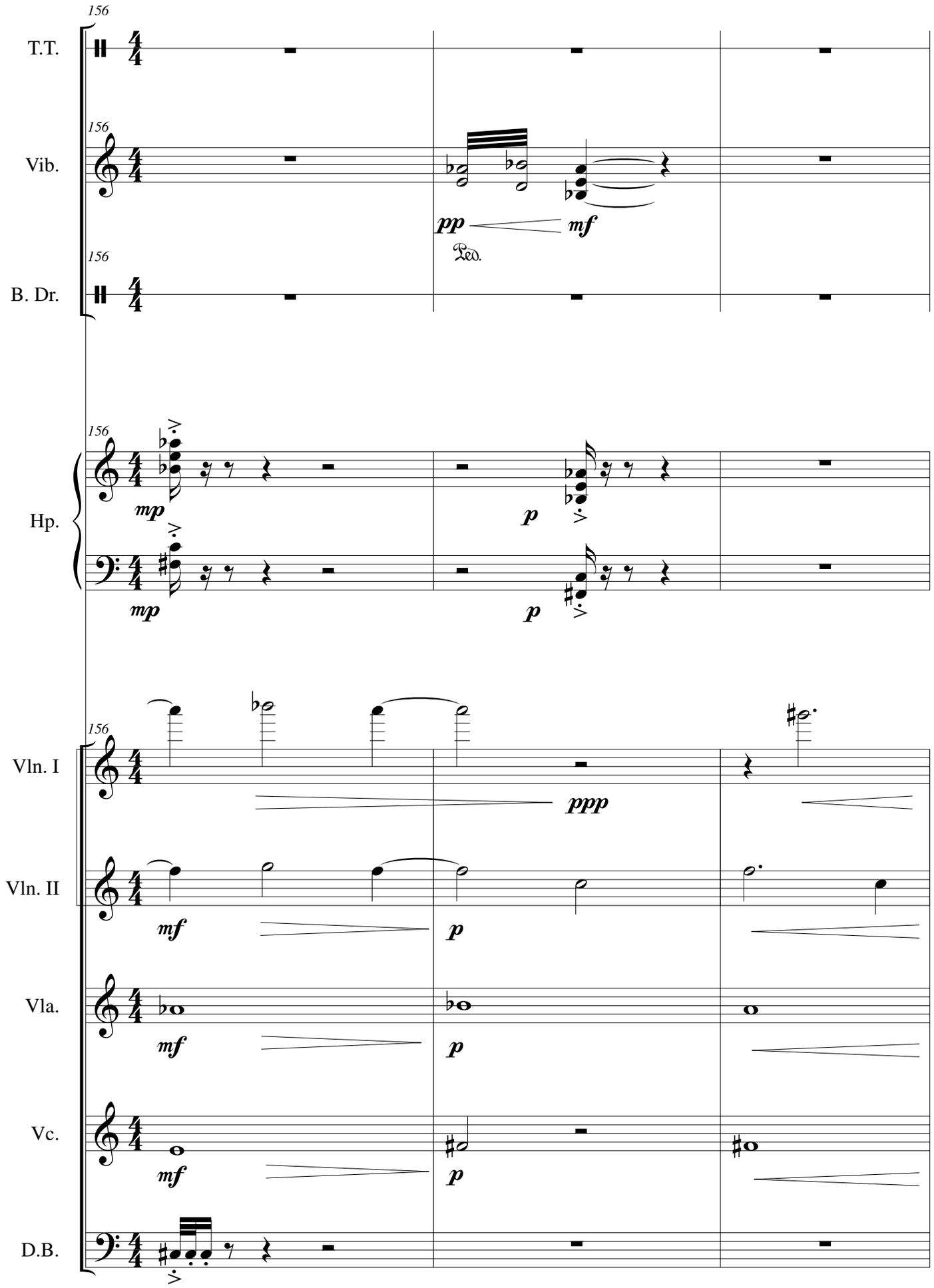
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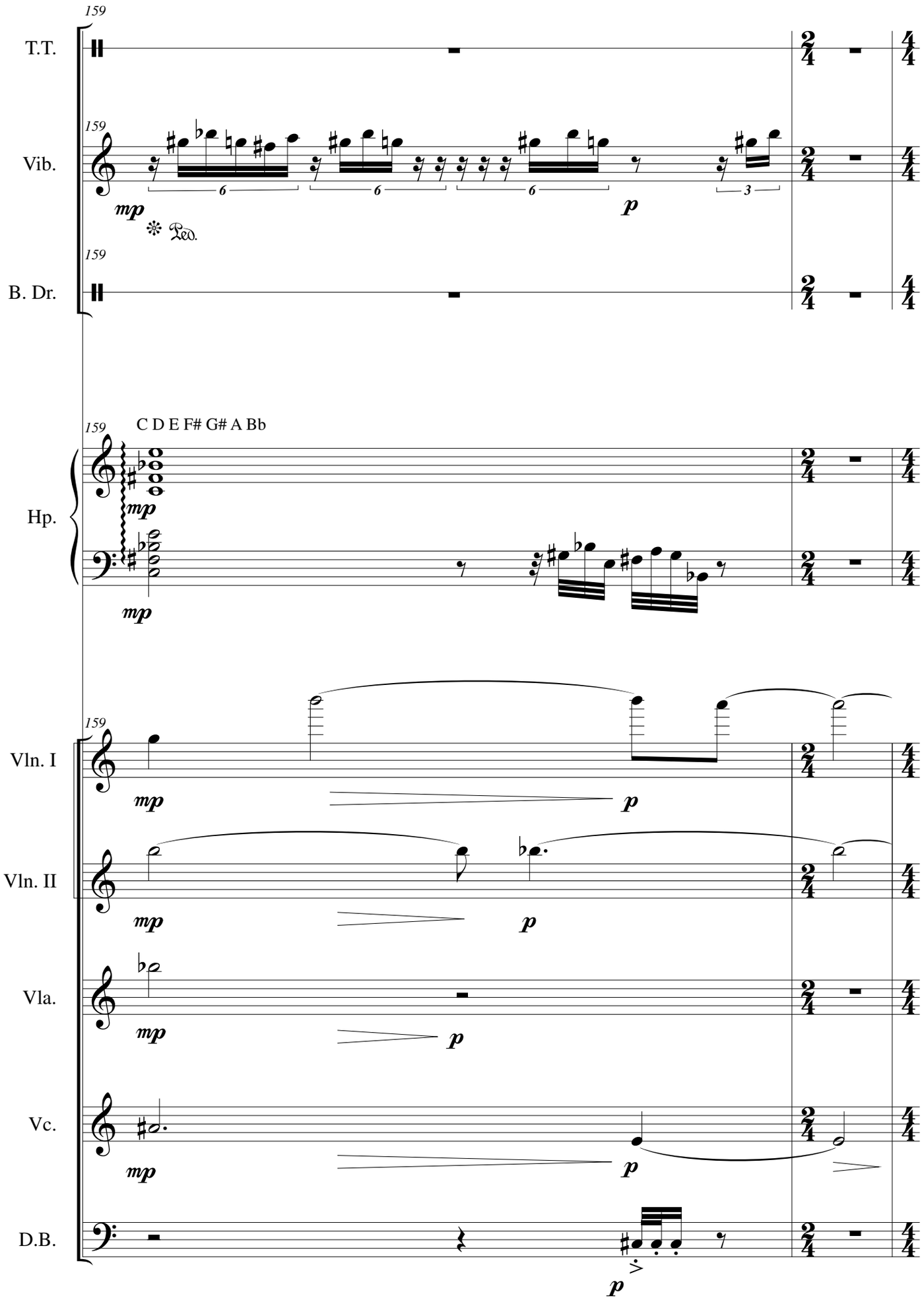
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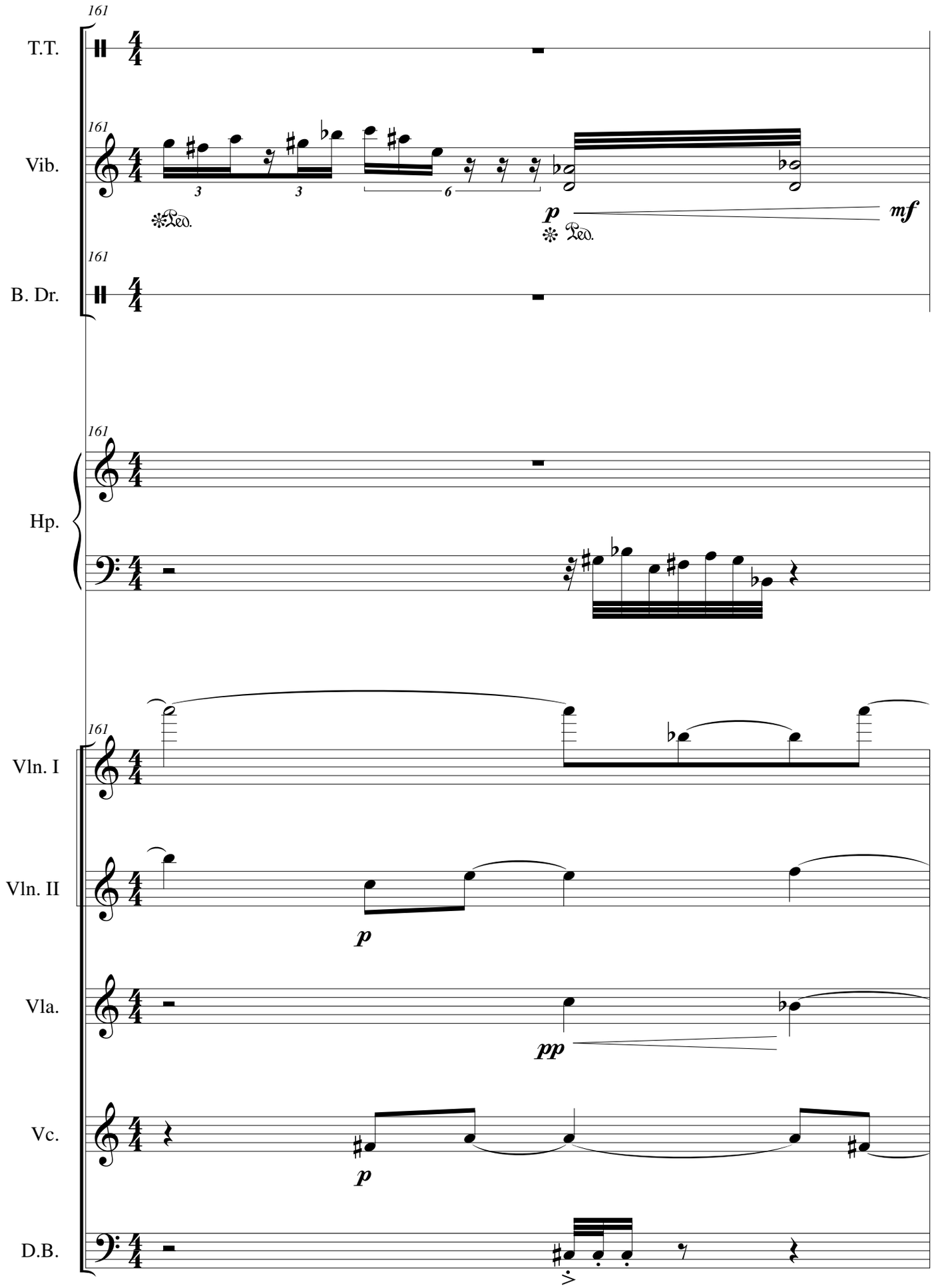
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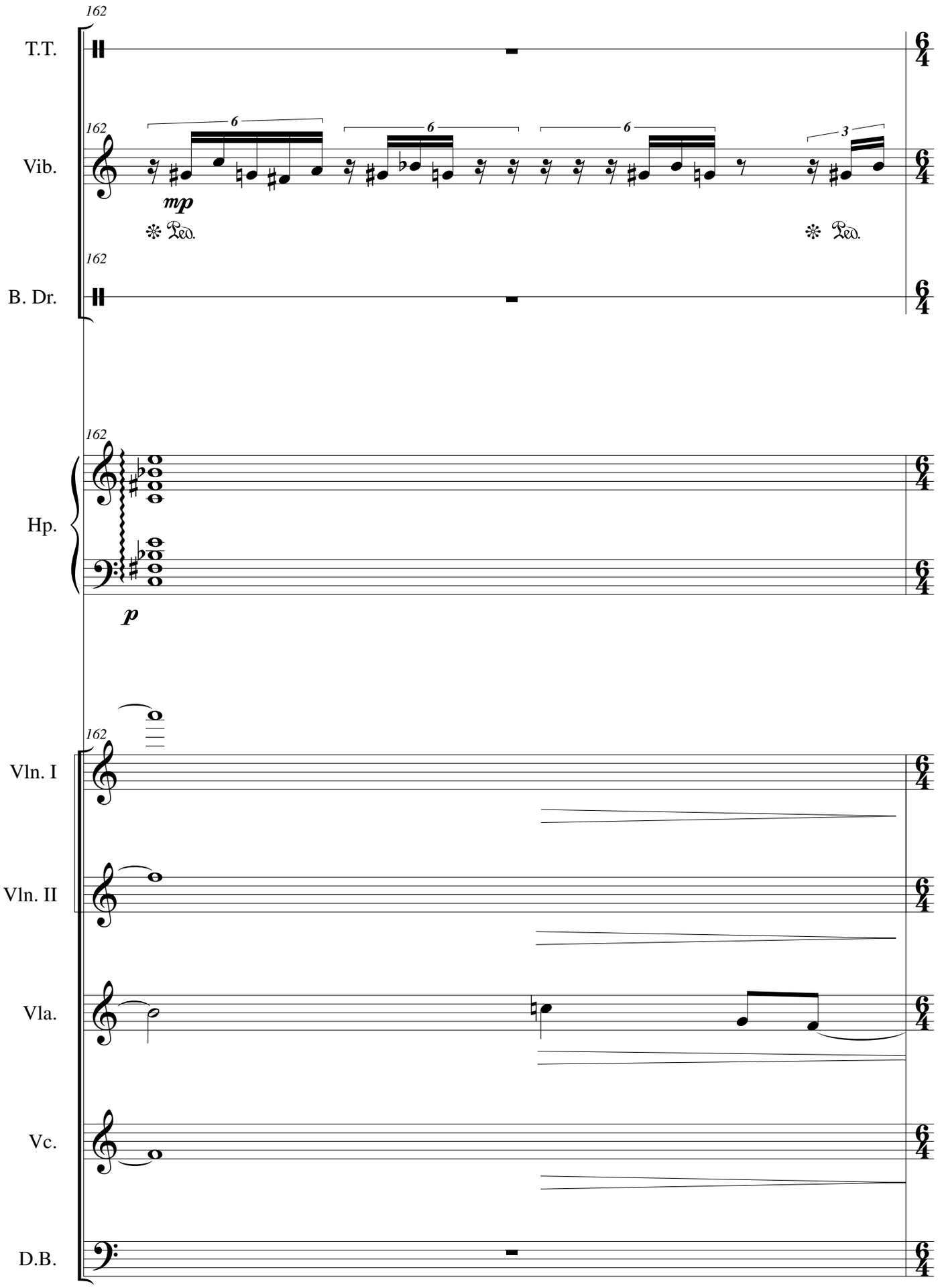
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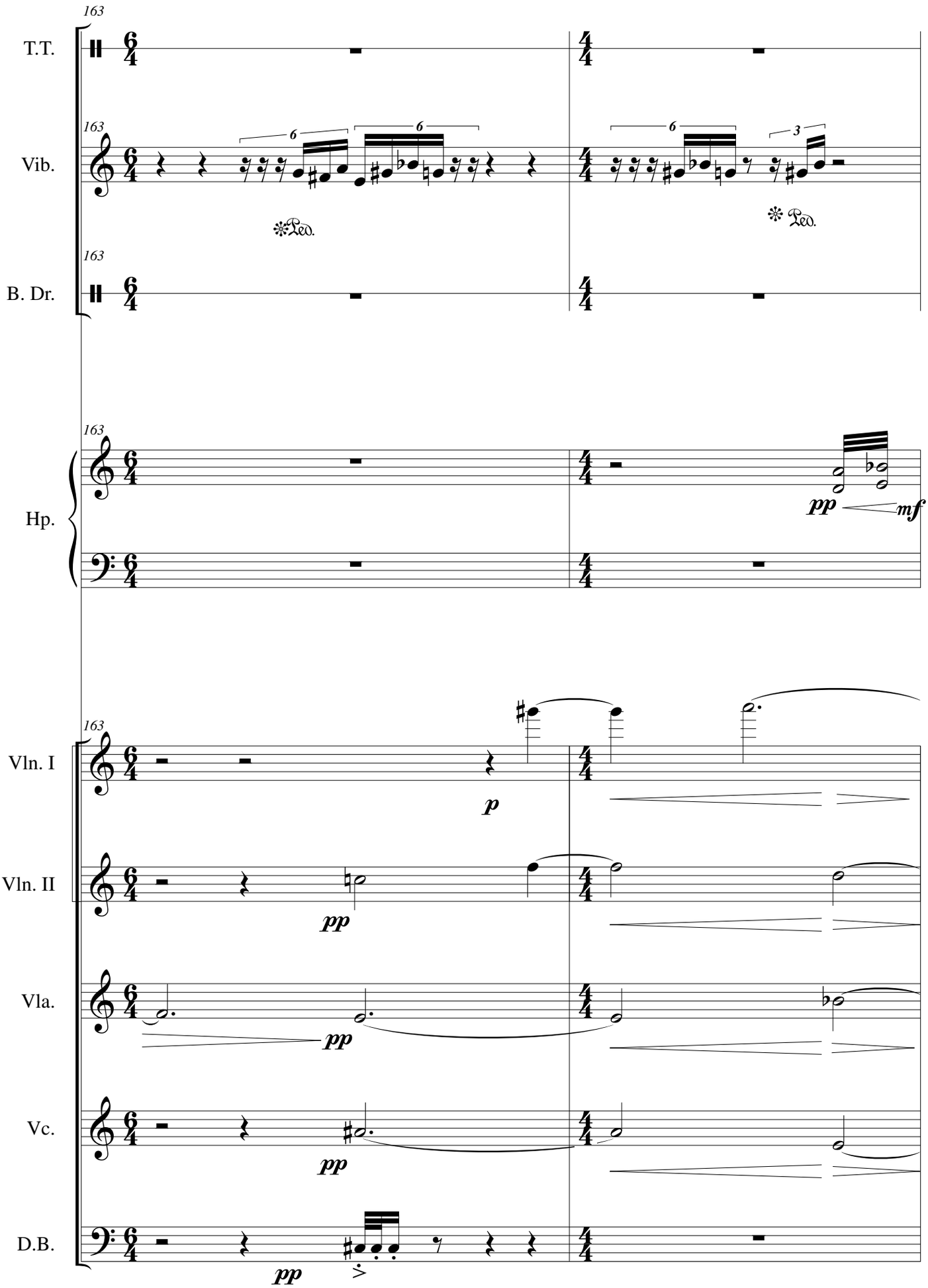
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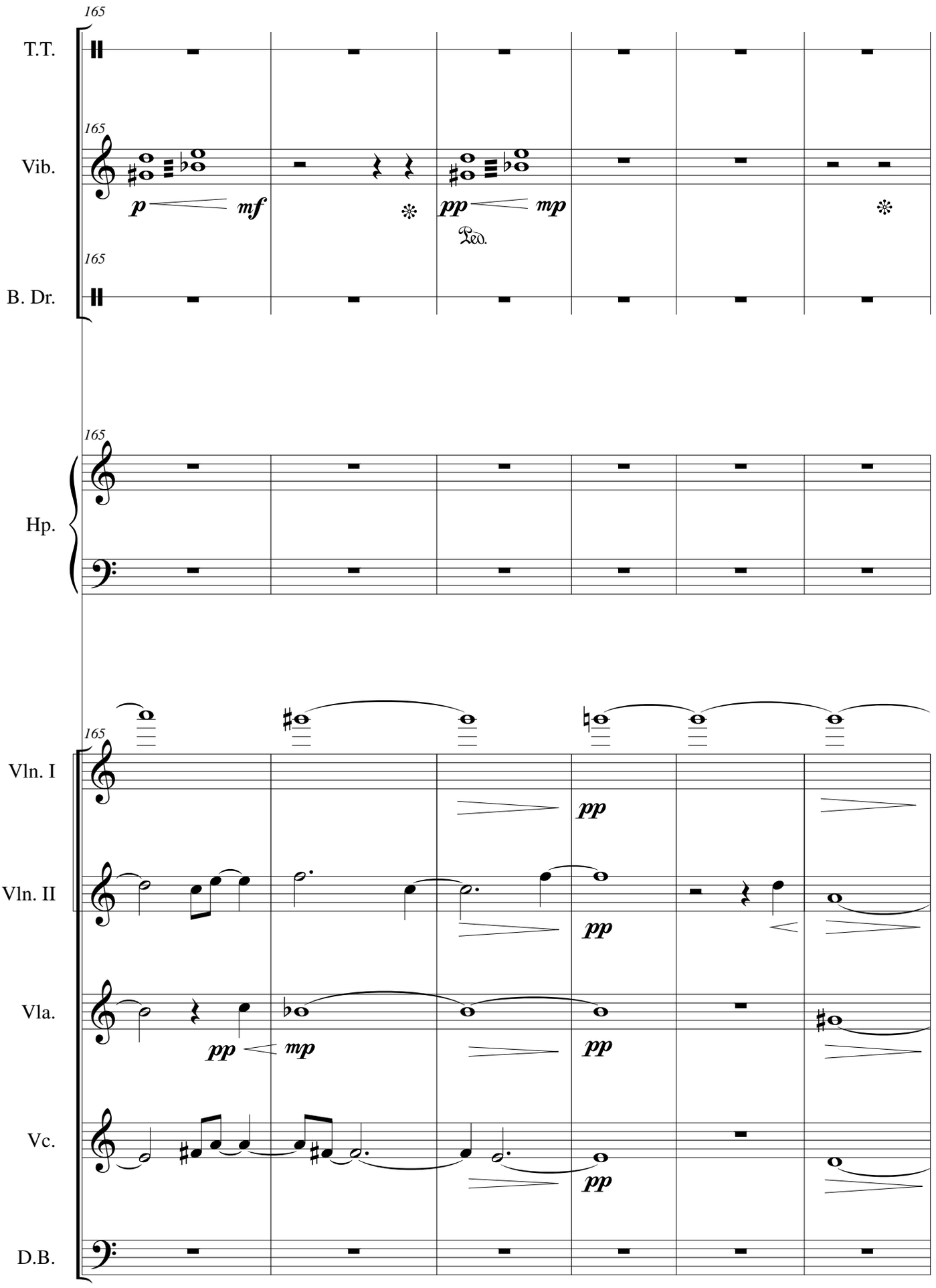
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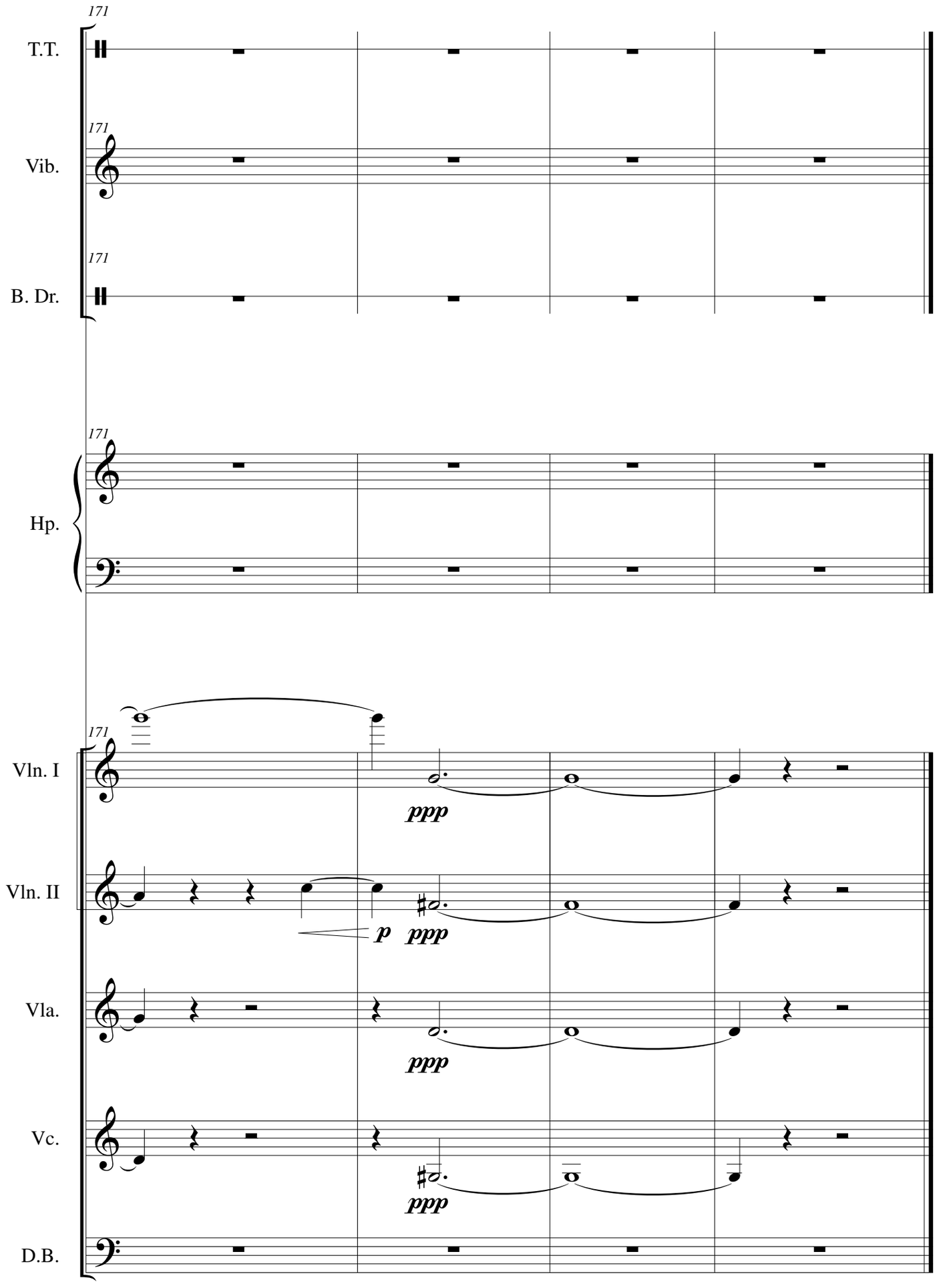
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D.B.