

Chatterbox

(2015)

for flute (=piccolo), violin, cello, and percussion

Timothy Roy

Slip Change Music (ASCAP)

Chatterbox

Chatterbox explores the repetition and nearly constant presence of a single musical idea to the point of obsession. The title is a term used by sufferers of anxiety to refer to an unrelenting bombardment of worries and negative thoughts.

This piece is dedicated to my teachers at the University of Missouri-Kansas City: James Mobberley, Paul Rudy, and Chen Yi.

Instrumentation

Flute (= piccolo)

Violin

Cello

Percussion

China Cymbal

Whip

Small Triangle (suspended)

Egg Shaker

Small Woodblock (mounted)

Bongos

Congas

Marimba (5 octaves)

Unpitched Percussion Key

China Cymbal Whip Small Triangle Egg Shaker Small Woodblock Bongos (high/low) Congas (high/low) Kick Drum

Performance Notes

Accidentals carry through the measure for the octave in which they occur, as is customary. Numerous courtesy accidentals are provided for ease of reading and to prevent possible confusion arising from dissonance between parts. In measures without meter, accidentals carry through series of repeated notes.


Measures without meter (*senza misura*) are designated by **X** in place of a traditional time signature. Events take place at non-specific points in the given time-span. The placement of each event within the horizontal space of the measure gives the approximate timing of the start of the event.




The upstem specifies the onset of the gesture within the metric framework, but not the overall duration of the gesture, as the beamed notes are to be played as fast as possible.

FLUTE

 Fluttertongue

 Highest note possible

 Pizzicato technique

STRINGS

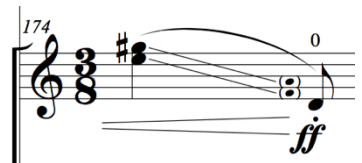
♩ snap (Bartók) pizzicato



A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes: a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, a triplet of eighth notes (G2, G2, G2), a quarter rest, a triplet of eighth notes (G2, G2, G2), a quarter rest, and a triplet of eighth notes (G2, G2, G2). All notes are marked with a 'pizzicato' symbol (a circle with a vertical line through it) and are staccati.

All staccati notes equally short.

*** Glissandi are notated with solid lines. In general, all glissandi should begin gradually and accelerate toward arrival notes. This gestural contour – a hesitant beginning which gains energy as it descends – is important to the piece, and while it is not necessarily possible at faster tempi or when the duration of the glissando is short, it should absolutely be emphasized when there is sufficient time to do so, *especially* in the opening section (m.m. 1–66).



Musical notation for a glissando in treble clef, 3/4 time, with a key signature of one sharp. The notation shows a solid line starting from a sharp sign on the staff and descending to an open D note. The arrival note is marked with a forte dynamic (*ff*) and a fermata. The measure number 174 is indicated at the beginning of the staff.

Gliss down (on A and D strings, in this specific example) to the pitches indicated in parentheses, but *do not emphasize or articulate these pitches*. The arrival of this gesture is the open D.

Chatterbox

written for Cadillac Moon Ensemble

Timothy Roy

(2015)

Eccentric, obsessive ♩ = 72

Flute

Violin

Cello

Percussion

all staccati equally short
(arco)

pp
pizz.

pp secco

p

p

Fl.

Vln.

Vc.

Perc.

7

IV

II arco

pp

ppp

pp

mp

p

pp

ppp

pp

mp

Chatterbox

13

Fl.

Vln.

Vc.

Perc.

Triangle

19

Fl.

Vln.

Vc.

Perc.

Marimba

Detailed description of the musical score: The score is for a piece titled 'Chatterbox'. It consists of two systems of music. The first system starts at measure 13 and ends at measure 18. It features four staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), and Percussion (Perc.). The Flute part is mostly silent. The Violin and Viola parts play a rhythmic pattern of eighth notes, often in triplets. The Percussion part includes a Triangle. Dynamics range from *pp* to *p*. The second system starts at measure 19 and ends at measure 24. It features the same four staves. The Flute part has a melodic line with a 'flt.' marking. The Violin and Viola parts continue with their rhythmic patterns, with some melodic lines. The Percussion part includes a Marimba. Dynamics range from *ppp* to *mf*. There are also markings for *dim.*, *pizz.*, and *arco*.

23

Fl. *pp*

Vln. *pp* *mf* *mp*

Vc. *pizz.* *arco* *ppp* *pp* *mp*

Perc. Triangle *n* *ppp* Woodblock *p* Egg Shaker *pp* *mp*

28

Fl. *pizz.* *mp* *p* *mp* *p* *mf* *p* *mf* *pizz.* *mp*

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

Vc. *p* *pizz.* *p* *mf*

Perc. Woodblock *p* *mp* *p* *mf* *p* *mf* *mp*

Chatterbox

Fl. 34 *pp sf mp* bend pitch *mf p mp pp*

Vln. *pp sf mp* *mf mp* pizz.

Vc. *pp sf mp* *mf mp* pizz. arco

Perc. Egg Shaker *p* Bongos/Congas with hands *mf mp*

Fl. 39 *p mf p mp p f mp* *f mp*

Vln. arco *pp mf mp* *f* *mf*

Vc. *mp* *f* *mf* pizz.

Perc. *p* with marimba mallets *f* *mf* Triangle with marimba mallet shaft *mf*

Chatterbox

44

Fl. *pp* *sf* *f* *p* *f* *pp* *sf* *f* *mp* *f*

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

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

Perc. *sf* *mp* *mf* *p* *mf*

Marimba (accelerate over beat)

trills and ornaments

50

Fl. *mf* *p* *ff* *p* *mf* *p* *mf* *f*

Vln. *f* *ff* *f* *ff*

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

Perc. *mp* *p* *mf* *p* *mf* *f*

chromatic run, ad lib.

III

ord. norm. pressure sul pont. begin trill slowly and accelerate borderline distorted! tear off abruptly

(rit. over beat)

Chatterbox

Frenetic, wild; L'istesso tempo

through m. 61, rhythms need not be of pinpoint accuracy

56

Fl. *ppp* *pp* *sf* *mf* *f* *f furioso* *mf* *f*

Vln. III ord. *ppp* *pp* *f pesante*

Vc. II ord. *ppp* *pp* *f pesante* *f* *mp* *sf* *f* *ad lib.*

Perc. *f* **Bongos/Congas** with marimba mallets

60

Fl. *mp* *f* *ff* *ca. 6"* *ca. 2"*

Vln. *ad lib.* *ad lib.* *mf* *sf* *f* *ff* randomly insert open E within tremolo *ad libitum* cue cutoff

Vc. *f* *f* *mf* *f* *ff* (continue tremolo)

Perc. (Marimba) *mf* *f* *mf* *ff* **Triangle** (with mallet shaft, if need be) L.V.

Chatterbox

64 *ca. 6"* *accel.* $\text{♩} = 116$

Fl.

Vln.

Vc.

Perc.

Marimba

Woodblock

Marimba

Triangle with marimba mallet shaft

Marimba

sf *f* *sf* *p* *pp cresc.*

pizz. *mf*

67 Flighty $\text{♩} = 116$

Fl.

Vln.

Vc.

Perc.

pizz. *mf* *mp* *pizz.* *arco* *pp* *mf*

Chatterbox

73

Fl. *pp*

Vln. *pizz.* *mp* *p* *arco* *mf* 0

Vc.

Perc.



78

Fl. *mf* *mf* 3

Vln. *mf* 3 *pp* *mf* 3 *arco*

Vc. *mf* *mp*

Perc.

83

Fl. *p* *f* *mp* *tr*

Vln. *p* *f* *pizz.* *mf*

Vc. *p* *f* *arco* *pizz.* *mf*

Perc. *f* *mf*



89

Fl. *mp* *mp* *f* *p* *tr*

Vln. *mf* *arco* *3* *arco* *3* *p* II III

Vc. *mf* *arco* *3* *arco* *3* *p*

Perc. *mf*

Chatterbox

94

Fl. *mf* *mf*

Vln. *mf* *p* *mp* *f fp*

Vc. *mp* *sf*

Perc. *f* *mf*

tr *tr*

II *III*

3

sul IV arco

100

Fl. *p* *sf* *p* *sf* *p* *f*

Vln. *sf* *f fp* *sf* *f fp* *f*

Vc. *p* *sf* *p* *sf* *p* *f*

Perc. *f* *mf*

tr *tr*

108

Fl. *mf* *pizz.* *mf* *pizz.*

Vln. *mf* *pizz.* *mf* *pizz.*

Vc. *mf* *pizz.* *arco* *mf*

Perc.

Double bar line

Detailed description: This system contains measures 108 through 113. The Flute part starts with a rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The Violin part has a rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The Violoncello part has a rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The Percussion part plays a steady eighth-note pattern. The time signature changes from 2/4 to 3/4 at measure 111 and back to 2/4 at measure 113. Dynamics include *mf* and *pizz.* (pizzicato). A double bar line is present at the end of measure 113.

114

Fl. *pizz.* *pizz.* *p*

Vln. *pizz.* *arco* *pizz.* *arco* *tr* *p*

Vc. *mp* *f*

Perc.

Detailed description: This system contains measures 114 through 119. The Flute part has a rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The Violin part has a rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The Violoncello part has a rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The Percussion part plays a steady eighth-note pattern. The time signature changes from 2/4 to 3/4 at measure 116 and back to 2/4 at measure 119. Dynamics include *p*, *mp*, and *f*. Performance techniques include *pizz.* (pizzicato), *arco* (arco), and *tr* (trill).

Chatterbox

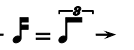
System 1 (Measures 119-123):

- Flute (Fl.):** Starts at measure 119 with a forte (*f*) dynamic. Features a triplet of eighth notes and a *pizz.* (pizzicato) instruction.
- Violin (Vln.):** Mirrors the flute's melody with a forte (*f*) dynamic and *pizz.* instruction.
- Viola (Vc.):** Provides harmonic support with a forte (*f*) dynamic and a triplet of eighth notes.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

System 2 (Measures 124-128):

- Flute (Fl.):** Continues the melody with dynamics ranging from *mp* to *f* and *p*. Includes a *tr* (trill) and an *arco* instruction.
- Violin (Vln.):** Features a *pizz.* instruction and dynamics from *mp* to *f* and *p*.
- Viola (Vc.):** Includes a triplet of eighth notes and dynamics from *mp* to *f* and *pp*.
- Percussion (Perc.):** Continues the rhythmic pattern with dynamics from *f* to *p*.

Chatterbox



129

Fl. *mf* *ff*

Vln. *mf* *ff*

Vc. *mp* *ff*

Perc. *mf* *ff* *mf*



134 $\leftarrow \text{♪} = \text{♪} \rightarrow$ ($\text{♩} = 156$), Floating

Fl. *pp*

Vln. *pp* arco

Vc. *pp* *mp* *pp* *molto espress.*

Perc. *ppp* Triangle *pp* *p*

Chatterbox

140

Fl. *pp* *p* *mp* *pp*

Vln. *pp* *mp* *p* *mp* *espress.*

Vc. *mp* *p* *mp* *pp*

Perc. *pp* *p* *Marimba*

145

Fl. *pp*

Vln. *p* *mp* *pp* *p*

Vc. *pp* *pp* *mp* *pp* *p*

Perc. *pp* *p*

150

Fl. *mp* *p* *mp* *p*

Vln. *pp* *p*

Vc. *ppp* *p* *pp* *p* *mp*

Perc. *mp*



154

Fl. *mp* *mp* *mf*

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

Vc. *ppp* *p light*

Perc. *p light*

Chatterbox

159

Fl. *sf* *mp*

Vln. *sf* *p* *mp*

Vc. *f* *p* *mf* *mp*

Perc. *f* *p* *cresc.* *mp* *cresc.*

164

Fl. *mf* *f* *ff*

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

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

Perc. *mf* *cresc.* *f* *ff* *pp*

168 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 116)$

Fl. *pizz.* *pp* *norm.* *pp* *to piccolo*

Vln. *pizz.* *pp* *arco sul pont.* *f fiery*

Vc. *arco sul pont.* *pp* *pizz.* *f fiery*

Perc. *Triangle* *Marimba*
with marimba mallet shaft *mp* *p* *mp* *f fiery*

178 Driving $\text{♩} = 116$

Fl. *Piccolo* *f* *f*

Vln. *f* *mf* *f*

Vc. *f* *fp* *sf* *f* *fp*

Perc. *f*

Chatterbox

184

Picc. *f* *sf* *p*

Vln. *p* *mf* *sf* *fp*

Vc. *mf* *f* *fp* *sf* *fp* *fp*

Perc.

190

Picc. *mf* *ff*

Vln. *ff* *f* *mf* *mp*

Vc. *ff* *f* *pizz.*

Perc. *ff* *f* *mf*

a piacere

Chatterbox

196

Picc. *mf* 3

Vln. *mf* *mp* *pizz.* *f* *mf*

Vc. *f*

Perc. 3



202

Picc. 3 *mp*

Vln. *mp* *f* *mp* *mp* IV

Vc. *p* *mf*

Perc. *f* *mp* *f*

209

Picc. *fp* *p* *f* *f*

Vln. *f* *p* *fp* *f fp* *sf* *f fp*

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

Perc. *f* *mf* *f* *mf*

216

Picc. *p* *ff* *ff*³

Vln. *sf* *f fp* *p* *ff* *ff*³

Vc. *sf* *mf* *p* *ff* *ff*³

Perc. *p* *ff* *ff*³

Kick *ff*

220

Chatterbox

222

Picc. *mf* *sff* *p* *ff*

Vln. *mp* *mf* *ff*

Vc. *mp* *sff* *mf* *ff*

Perc. *mf* *ff*

Bongos/Congas with marimba mallets (Kick)

230

Picc. *mf* *sff*

Vln. *mf* *ff*

Vc. *mf* *ff*

Perc. (Woodblock)

Chatterbox

239

Picc. *mf* *sff* *p*

Vln. *mp* *mf* *ff*

Vc. *mp* *sff* *mf* *ff*

Perc. *mf*

245

Picc. *ff* *mf* *ff* *fp* *ff*

Vln. *ff* *fp* *ff*

Vc. *ff* *p* *ff* *p* *ff*

Perc. *ff*

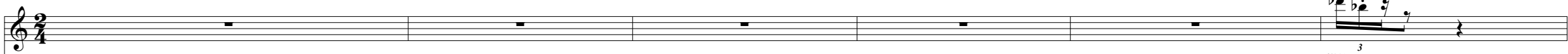
Cymbal choke


choke

increase vibrato

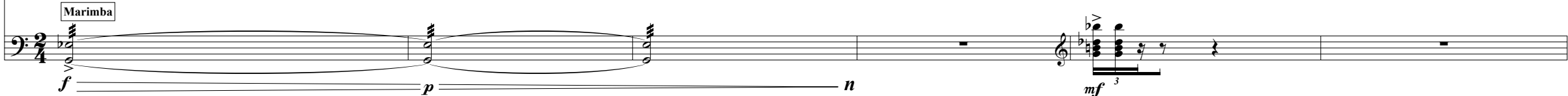
molto vib.!

252

Picc.  *mp*³

Vln.  *f* *p* *n* *pizz.*

Vc.  *f* *p* *n* *mf*

Perc.  *f* *p* *n* *mf*³

Marimba

==

258

Picc. 

Vln. 

Vc. 

Perc. 

265

Picc.

Vln.

Vc.

Perc. **Bongos/Congas** with hands **(Cymbal)** (with hands)

mp

271

Picc.

Vln.

Vc.

Perc.

cresc.

mf mp

cresc.

cresc.

f mp

arco

277

Picc. *f*

Vln. *f*

Vc. *f*

Perc. *f* with marimba mallets

282

Picc. *mf*

Vln. *ff*

Vc. *ff*

Perc. *ff* *f*

288

Picc. *tr* *p* *f* *fp* *fp* *fp* *fp* *fp*

Vln. *arco* *fp* *mf* *ff* *f* *mp* *f* *mp* *ff*

Vc. *mp* *f* *p* *ff* *mf* *sff* *f*

Perc. **Marimba** *f* *ff* *f* *ff* **Bongos/Congas** *ff*



Frenetic, wild; L'istesso tempo

293

Picc. *f* *mp* *f* *fp* *mf* *mp* *f*

Vln. *ff* *fp* *mf* *f* *fp* *sf* *mf* *f* *fp*

Vc. *ff* *mp* *sff* *f* *ff* *ff* *mp* *sff* *f* *ff* *f* *ff*

Perc. **(Kick)** **(Woodblock)**

299

Picc. *fp* *f* *molto intenso* *fp* *fp* *fp* *fp* *fp* *ff* *ca. 7-8"* *ca. 5"** *to flute*

Vln. *fp* *f* *molto intenso* *ff* *mf* *ff* *mf* *ff* *mf* *fff*

Vc. *f* *molto intenso* *ff* *mf* *ff* *mf* *ff* *mf* *fff*

Perc. *f* *Play fills on bongos/congas ad libitum, increasing density and speed through the end of the next measure.* *Kick drum adheres to ♩=116* *completely overwhelm the rest of the ensemble!* *fff*

302 Eccentric, obsessive ♩ = 72

Fl. *pp*

Vln. *pp*

Vc. *pp* *pizz.* *secco*

Perc. *pp* *Marimba* *Triangle* *pp* *Marimba* *pp*

* Allow reverberation to mostly dissipate before proceeding.

309

Fl. *tr* *p* *sf* *pp* *pizz.*

Vln. *tr* *p* *pp*

Vc. *arco* *mp* *p* *pp* *pizz.*

Perc. *Whip* *Marimba* *sf borderline absurd* *pp*

316

Fl. *throbbing* *bend pitch* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp*

Vln. *throbbing* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *pp*

Vc. *throbbing arco* *pp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *mp*

Perc. *Triangle* *Marimba* *Egg Shaker* *pp* *pp* *pp* *pp*

Chatterbox

323

Fl. *pizz.* *ppp* *sf* *ppp* *n* *lunga*

Vln. *pizz.* *ppp secco* *ppp* *arco senza vib.* *ppp placid* *n* *lunga*

Vc. *pizz.* *ppp* *ppp* *arco* *ppp placid* *n* *lunga*

Perc. *Whip* *sf borderline absurd* *Egg Shaker swirl gently* *ppp* *n* *lunga*

Play very high whistle tone, faint and diffuse in focus.
Fluctuate pitch *ad libitum*.