

# **KASHCHEI**

**FOR NINE INSTRUMENTS AND ELECTRONICS**

**NINA C. YOUNG**

November 2010

*KASHCHEI*  
for nine instruments and electronics  
November 2010  
Approximate duration: 15'00 – 16'00  
Premiered February 8, 2011, Live@CIRMMT – Montreal, Canada

## Instrumentation:

flute (+ piccolo)  
clarinet in B<sub>♭</sub> (+ bass clarinet)  
trumpet in C (+ piccolo trumpet in A; straight and harmon mutes)  
2 percussion:  
I – vibraphone  
I – almglocken (F4, G#4, A4, C5, D#5, E5, F5, G5, A5, B5, C#6)  
I – crotales (E6, F6)  
I – triangle  
I – wind chime  
I – splash cymbal  
I – suspended cymbal (medium)  
I – sand paper blocks  
I – snare drum  
I – 2 timpani (31" & 28")  
II – crotales (G#6, A6, A#6, B6, C7, D7, D#7, E7, F#7, G7, G#7, A7, A#7, B7, C8)  
II – glockenspiel  
II – xylophone  
II – triangle  
II – suspended cymbal (small to medium)  
II – wind gong  
II – medium tam-tam  
II – large tam-tam  
II – thundersheet  
II – snare drum  
II – bass drum

piano

violin  
viola  
cello

MIDI keyboard (88 keys) – additional player required  
electronics (see performance instructions for details)

## Program Notes:

*Kashchei*, for nine instruments and electronics, was written by Nina C. Young in 2010 in partial fulfillment of the Master's of Music degree at McGill University under the supervision of Professor Sean Ferguson. The piece is a representation of Kashchei – a character from Russian folklore who makes an appearance in many popular fairytales or *skazki*. He is a dark, evil person of ugly, senile appearance who principally menaces young women. Kashchei cannot be killed by conventional means targeting his body. Rather, the essence of his life is hidden outside of his flesh in a needle within an egg. Only by finding this egg and breaking the needle can one overcome Kashchei's powers. In one *skazka*, the princess Tzarevna Darisa asks Kashchei where his death lies. Infatuated with her beauty, he lets down his guard and eventually explains, "My death is far from hence, and hard to find, on the ocean wide: in that sea is the island of Buyan, and upon this island there grows a green oak, and beneath this oak is an iron chest, and in this chest is a small basket, and in this basket is a hare, and in this hare is a duck, and in this duck is an egg; and he who finds this egg and breaks it, at the same instant causes my death." My own piece explores the seven layers and death of Kashchei. *Kashchei* is thus organized into seven continuous movements:

- I. *An Oak Tree on the Island of Buyan*
- II. *The Iron Chest*
- III. *A Small Basket*
- IV. *The Hare*
- V. *A Duck*
- VI. *Egg*
- VII. *The Death of Kashchei*

The character of Kashchei has been used musically by Rimsky-Korsakov in his opera *Kashchei the Deathless* and by Stravinsky in *The Firebird*. Stravinsky, a pupil of Rimsky-Korsakov, would have been aware of the musical motives associated with Kashchei in Rimsky-Korsakov's opera, and thus many similarities exist in the motivic construction and harmonic character of both compositions.

*Kashchei* pays homage to the Kashchei of Stravinsky and Rimsky-Korsakov by incorporating small thematic quotations from both works. The main theme, a quotation from the Rimsky-Korsakov opera of material sung by the Tzarevna trapped in Kashchei's castle, is gradually revealed in its simplest form using a loose interpretation of the concept of reverse variations. This process can be related to the wooden Russian doll, the *matryoshka*, where a simple, small doll is concealed within the shells of many larger, more elaborate ones. Similarly, one must unfold many layers to reach the essence of Kashchei's life: as each movement (variation) is peeled away the listener gets closer to the core musical material that defines Kashchei's soul. Poetically, this musical material with its simple beauty and lyricism, shows us that although Kashchei is evil, his soul, in its purest form (VI. *Egg*) yearns for love and beauty like all mankind.

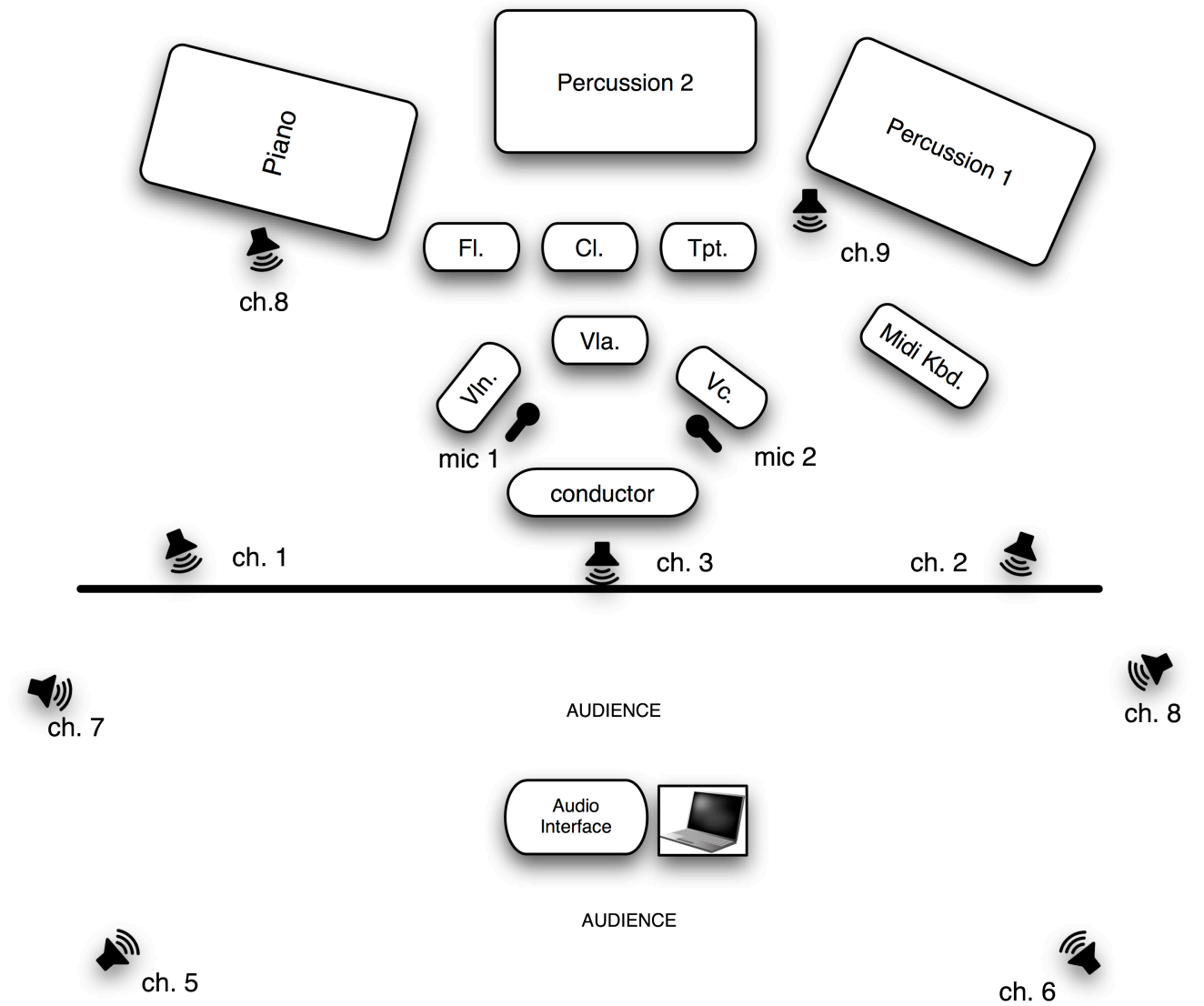
**Score in C (piccolo, glockenspiel, crotales, xylophone retain their octave transpositions.)**

## Notation Legend:

	Sharped note plus one quarter-tone	
	Sharped note	
	Sharped note minus one quarter-tone	
	Natural note	
	Flatted note plus one quarter-tone	
	Flatted note	
	Flatted note minus one quarter-tone	
<i>n</i>	<i>niente</i>	
senza vib.	without vibrato	
ord. vib	normal vibrato	
l.v.	<i>lascia vibrare</i>	
ord.	<i>ordinario</i>	
	tongue ram	(flute)
<i>flz.</i> above	flutter tongue	(flute)
w.t.	whistle tone	(flute)
<i>K tr</i>	key trill	(flute, clarinet)
	breath tone, souffle	(flute, clarinet)
	Blow air through the instrument (no distinct pitch)	(trumpet)
	When playing the wind-gong, scrape with a triangle beater	(percussion)
	roll	(percussion)
s.p.	<i>sul ponticello</i>	(strings)
	place bow on tail piece and bow as indicated	(strings)
	tremolo	(strings)

## Stage Setup (multi-channel version):

2-channel, 4-channel, and 5-channel versions available upon request.



## Electronics:

The electronics consist of sample playback (realized using Max/MSP) triggered by an onstage MIDI keyboard player. Additional sound personnel is recommended for live mixing and balance. The patch additionally uses live processing (resonators, reverberation) in Movement 6. In Movement 3 the MIDI keyboard player triggers a click-track that is sent to the conductor to help align the live ensemble with the soundfiles. This click track ceases at the beginning of movement 4.

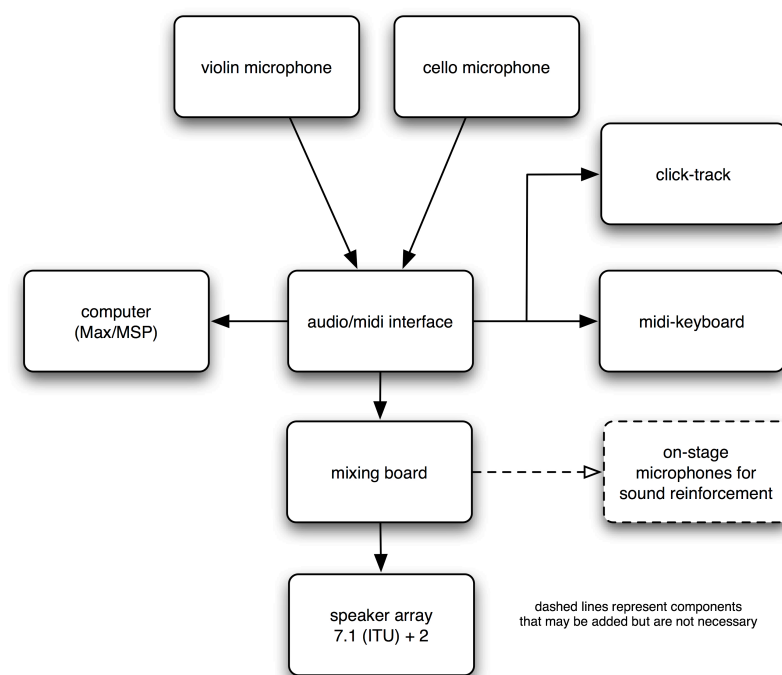
The electronics are ideally diffused in a 9-channel environment (see stage setup), although 2-channel, 4-channel, and 5-channel versions are available upon request.

To fully realize the electronics of this piece, please refer to the technical rider, Max/MSP patch, and necessary sound files. These are available with the accompanying DVD or by contacting **Nina C. Young** at [ninacyoung.composer@gmail.com](mailto:ninacyoung.composer@gmail.com)

## Technical Equipment:

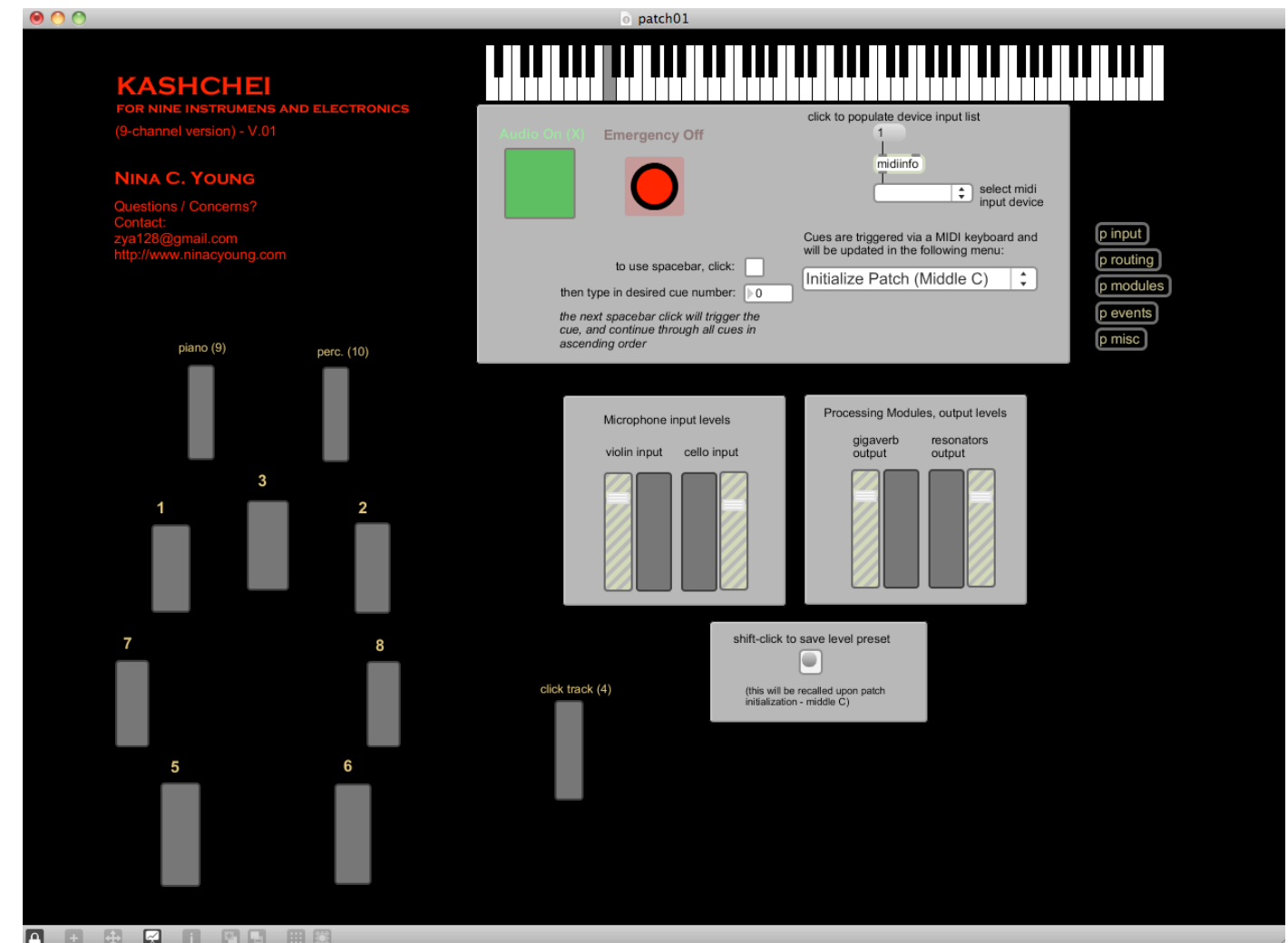
- Computer running Mac OSX (10.6 or higher)
- Max/MSP 5
- Midi Keyboard (88 keys)
- Audio Interface - 2 inputs, 10 outputs (ex: Yamaha DM1000)\*
- 2 cardioid microphones
- headphones for the conductor (a click track is triggered in movement 3)
- 9 speakers (2 and 5 channel versions are available)

## Tech Set-Up:



## Max/MSP Patch:

Below is an image of the user interface. To access this patch, open Max5, set the file-path preferences to the patch folder, quit max, and restart by opening the patch. Please refer to the documentation in the patch folder for detailed usage instructions.



## Electronic Cues:

There are 77 cues triggered by the onstage MIDI Keyboard player. Below is a description of each cue.

### Movement 1

Cue01	sample01.aif	stereo01.aif
Cue02	sample02.aif	stereo02.aif
Cue03	sample03.aif	
Cue04	sample04.aif	stereo03.aif
Cue05	sample05.aif	stereo04.aif
Cue06	sample06.aif	stereo05.aif
Cue07	sample07.aif	
Cue08	sample08.aif	
Cue09	sample09.aif	stereo06.aif
Cue10	sample10.aif	stereo07.aif
Cue11	sample11.aif	

### Movement 2

Cue12	sample12.aif	
Cue13	sample13.aif	stereo08.aif
Cue14	sample14.aif	stereo09.aif
Cue15	sample15.aif	
Cue16	sample16.aif	stereo10.aif
Cue17	sample17.aif	
Cue18	sample18.aif	
Cue19	sample19.aif	
Cue20	sample20.aif	stereo11.aif
Cue21	sample21.aif	stereo12.aif
Cue22	sample22.aif	stereo13.aif
Cue23	sample23.aif	stereo14.aif
Cue24	sample24.aif	stereo15.aif
Cue25	sample25.aif	stereo16.aif
Cue26	sample26.aif	stereo17.aif
Cue27	sample27.aif	
Cue28	sample28.aif	
Cue29	sample29.aif	
Cue30	sample30.aif	
Cue31	sample31.aif	

### Movement 3 (click track initiated)

Cue32	sample32.aif	stereo18.aif
Cue33	sample33.aif	stereo19.aif

### Movement 4 (click track stopped)

Cue34	sample34.aif	stereo20.aif
Cue35	sample35.aif	stereo21.aif
Cue36	sample36.aif	stereo22.aif
Cue37	sample37.aif	stereo23.aif
Cue38	sample38.aif	stereo24.aif
Cue39	sample39.aif	stereo25.aif

Cue40	sample40.aif	stereo26.aif
Cue41	sample41.aif	stereo27.aif
Cue42	sample42.aif	stereo28.aif
Cue43	sample43.aif	stereo29.aif
Cue44	sample44.aif	stereo30.aif
Cue45	sample45.aif	stereo31.aif
Cue46	sample46.aif	stereo32.aif
Cue47	sample47.aif	
Cue48		stereo33.aif
Cue49		stereo34.aif
Cue50		stereo35.aif
Cue51		stereo36.aif
Cue52		stereo37.aif
Cue53		stereo38.aif

### Movement 5

Cue54	sample48.aif	stereo39.aif
Cue55	sample49.aif	
Cue56	sample50.aif	
Cue57	sample51.aif	
Cue58	sample52.aif	stereo40.aif
Cue59	sample53.aif	
Cue60	sample54.aif	
Cue61	sample55.aif	
Cue62	sample56.aif	
Cue63	sample57.aif	
Cue64	sample58.aif	
Cue65	sample59.aif	
Cue66	sample60.aif	
Cue67	sample61.aif	
Cue68	sample62.aif	
Cue69	sample63.aif	
Cue70	sample64.aif	

### Movement 6

Cue71	sample65.aif	
Cue72	live processing: resonators & gigaverb	
Cue73	live processing: resonators & gigaverb	
Cue74	live processing: resonators & gigaverb	
Cue75	live processing: resonators & gigaverb	
Cue76	live processing: resonators & gigaverb	
Cue77	live processing fade out	

### Movement 7

No electronics



SCORE IN C

(Piccolo, Glockenspiel, Crotales, Xylophone  
retain their octave transpositions)

# KASHCHEI

FOR NINE INSTRUMENTS AND ELECTRONICS

NINA C. YOUNG

## I - AN OAK TREE ON THE ISLAND OF BUYAN

♩ = 60

The score is written for nine instruments and electronics. It begins in 4/4 time with a tempo of 60 beats per minute. The key signature is one sharp (F#). The score is divided into four measures, with a 5/4 time signature change occurring between the second and third measures. The instruments and their parts are:

- Flute:** Features a high trill (HT) in the first measure, followed by a melodic line with triplets and a fermata. Dynamics range from *mf* to *pp*. A *fl.* marking is present in the third measure.
- Clarinet:** Plays a melodic line with triplets and a fermata. Dynamics range from *n* to *pp*. A *K tr* marking is present in the fourth measure.
- Trumpet:** Includes performance instructions like "blow air" and "tongue-ram". Dynamics range from *pp* to *f*. A *tongue-ram* marking is present in the fourth measure.
- Percussion 1:** Uses Sandpaper Blocks. Dynamics range from *p* to *mp*. A *Vibraphone* marking is present in the fourth measure.
- Percussion 2:** Uses Wind Gong and triangle beater. Dynamics range from *pp* to *mf*. A *Tam-Tam - Large* and *Wind Gong* marking is present in the fourth measure.
- Piano:** Features a 7:8 ratio marking in the first measure and a triplet in the third measure. Dynamics range from *p* to *pp*. A *mf* marking is present in the fourth measure.
- Violin:** Includes a *s.p.* marking in the third measure. Dynamics range from *p* to *n*. A *ord.* marking is present in the fourth measure.
- Viola:** Includes a *bow bridge* marking in the first measure. Dynamics range from *pp* to *mp*. A *f* marking is present in the fourth measure.
- Cello:** Includes a *bow bridge* marking in the first measure. Dynamics range from *mp* to *fp*. A *f* marking is present in the fourth measure.
- Electronics (MIDI keyboard):** Includes cues CUE 01 and CUE 02. A note at the bottom left reads: "Initialize electronics by playing middle C before the piece begins."





Kashchei

14

Fl. *p* *mf* *pp* *ftz.* *ord.*

Cl. *f* *pp* *mp* *pp* *p* *mf* *n* *to bass clarinet*

Tpt. *f* *ppp* *p* *pp* *p* *pp*

Perc. 1 *Red.* *ff* *mp* *f* *mp* **Vibraphone**

Perc. 2 *with triangle beater* *mp* *pp* *p* *mf* *mp* **Triangle** *with glockenspiel mallets (4)* **Tam-Tam - Large** **Snare** *mf*

Pno. *f* *mp* *Red.* *p* *f* *Red.* *f* *Red.*

Vln. *mp* *ppp* *p* *ppp* *pp* *s.p.* *pp* *s.p.*

Vla. *p* *ppp* *pp* *s.p.*

Vlc. *p* *mp* *ppp* *pp*

Elec. **CUE 05** **CUE 06** **CUE 07**

# Kashchei

Fl. *ord. ft.* *pp* *HT*

B. Cl. *n* *p* *Bass Clarinet*

Tpt. *ppp*

Perc. 1 *f* *Sus. Cymbal*

Perc. 2 (Snare) *mp* *Triangle* *with glockenspiel mallets* *Triangle* *Snare* *p* *mf* *dead stroke* *Glockenspiel*

Pno. *mp* *f* *p* *pp* *mf* *f* *mp* *5:4*

Vln. *ord.* *p* *mf* *f* *pp* *s.p.*

Vla. *ord.* *p* *mf* *pizz.*

Vlc. *ord.* *p* *mf* *pizz.*

Elec. *CUE 08* *CUE 09* *CUE 10* *CUE 11*



27

Fl. *mp* *f*

B. Cl. *mf*

Tpt. *mf* *p* *mf* *p*

Perc. 1 (Almglocken) *mp* *mf* *ff*

Perc. 2 Tam-Tam - Large *p* *f* Bass Drum *fff*

Pno. *f*

Vln. *mf* *f*

Vla. *f* *p* *mf* *f*

Vlc. ord. *mf* *p* *f*

Elec.

II - THE IRON CHEST

♩ = 90

to piccolo

Piccolo

Fl.

B. Cl.

Tpt.

Perc. 1

Perc. 2

Pho.

Vln.

Vla.

Vlc.

Elec.

*fff* *p*

*fff* *ff*

*fff*

senza sord.

*ff*

*ff*

*fff*

*fff*

*fff* *p* *ppp*

*fff*

*fff* *mp* *ppp*

CUE 12

*p*

*ff*

*fff*

*ff*

*ff*

*fff*

*fff*

*ppp*

*fff*

*fff*

CUE 12

*p*

*ff*

*fff*

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*ppp*

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CUE 12

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*ppp*

*fff*

*fff*

CUE 12

*p*

*ff*

*fff*

*ff*

*ff*

*fff*</





45

Picc. *fp* *mp* *f*

B. Cl. *f*

Tpt. *fp* *n*

Perc. 1 (Timpani) *f* *pp* *f* *p*

Perc. 2 (Xylophone) *f* *mf*

Pno. *f* *ff*

Vln. (ord.) *ff* *mp* *f*

Vla. *f* *n* *f*

Vlc. *f* *mp*

Elec. CUE 18 CUE 19 CUE 20 CUE 21

8<sup>va</sup> 8<sup>vb</sup>



49

Picc. *p* *f* *mf* *ord.*

B. Cl.

Tpt. *mf* *mf* *f* *p*

Perc. 1 *mf*

Perc. 2

Pno.

Vln. *p* *f* *f* *p* *f*

Vla. *mf* *f* *p*

Vlc. *f* *p*

Elec. CUE 22 CUE 23 CUE 24

Sub

Detailed description of the musical score: This page of the score, titled 'Kashchei', is page 11 and covers measures 49 through 52. The instrumentation includes Piccolo, Bass Clarinet, Trumpet, Percussion 1 and 2, Piano, Violin, Viola, Violoncello, and Electric Bass. The Piccolo part features a melodic line with dynamics ranging from *p* to *f*, including a section marked 'ord.'. The Bass Clarinet and Trumpet parts provide harmonic support with various articulations and dynamics. Percussion 1 and 2 have rhythmic patterns, with Perc 2 featuring triplet and sextuplet figures. The Piano part is characterized by dense sixteenth-note passages in both hands, often with sixteenth-note triplets. The Violin and Viola parts have melodic lines with dynamic markings like *p*, *f*, and *mf*. The Violoncello part consists of rhythmic triplet patterns. The Electric Bass part includes cues for measures 22, 23, and 24, with a 'Sub' (sub-octave) line indicated at the bottom.

53

Picc. *mp* *n* *mf*

B. Cl.

Tpt. *n* *fp* harmon mute

Perc. 1 (Timpani) *p* *n* Sus. Cymbal *f*

Perc. 2 *n*

Pno. *f* *pp* *mf*

Vln. *n* *f* *subito p* *mf*

Vla.

Vlc. *ff*

Elec. CUE 25 CUE 26 CUE 25 CUE 27 CUE 28

57

Picc. *mp* *n* *f*

B. Cl. *n* *mf* *p*

Tpt. *f*

Perc. 1 *fp*

Perc. 2 Xylophone *p* *f*

Pno. *f* *p*

Vln. *p* *n* *f*

Vla. *f* *s.p.*

Vlc. *f*

Elec.

61 *trb* *ff* *fff* *mf* *fff* *f* *4/4*

Picc.

B. Cl. *fff* *mf* *fff* *f* *4/4*

Tpt. *fp* *f* *4/4*

(Timpani) *f* *p* *f* *p* *ff* *p* *4/4*

Perc. 1

Sus. Cymbal *mp* *f* *4/4*

Perc. 2 (Xylophone) *mp* *f* *4/4*

Pno. *f* *fff* *fff* *4/4*

Vln. *3* *ord.* *4/4*

Vla. *4/4*

Vlc. *ff* *mf* *ff* *f* *fff* *fff* *4/4*

Elec. *Sub* *CUE 29* *CUE 30* *CUE 31* *4/4*

III - A SMALL BASKET

Kashchei

64  $\text{♩} = 40$

Picc. *ffff* > *p* > *pp* > *n* to flute

B. Cl. *fp* > *pp* > *n* to clarinet

Tpt. *ff*

Perc. 1 (Timpani) *fff* with soft mallets *p* **Vibraphone** with soft mallets *p* **Vibraphone** xylophone mallets *mp*

Perc. 2 **Tam-Tam - Large** *fff* Triangle (x) Sus. Cymbal Wing Gong Med. Tam-Tam Lrg. Tam-Tam *pp* **Thundersheet** *fff* I.v. for whole movement

Pno. *fff* *pp* *p*

Vln. *fp* > *pp* > *n* *p* *n* *n* *p* *ppp* *pp* *n*

Vla. *fp* > *pp* > *n* *n* *ppp* *p* *ppp* *n* *n* *pp*

Vlc. *fp* > *pp* > *n* *mp* *n* *pp*

Elec. **CUE 32** wait for conductor's cue to trigger m.65 (Cue33) **CUE 33**

Flute senza vib.

Clarinet

Flute

Clarinet

Vibraphone

Vibraphone

Tam-Tam - Large

Thundersheet

Triangle (x)

Sus. Cymbal

Wing Gong

Med. Tam-Tam

Lrg. Tam-Tam

arco senza vib.

arco senza vib.

pizz.

arco

Red.

Click track and long soundfile through end of movement. It is important that the piano is rhythmically strict as detuned piano samples play along.

77

Fl.

Cl.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

Elec.

ppp n

n n ppp p n

n n

ppp p n

mp

ppp p n

p p n

n n

n pp

This musical score page, titled "Kashchei" and numbered 17, features a multi-instrument ensemble. The instruments and their parts are as follows:

- Flute (Fl.):** Starts at measure 90. The part includes a dynamic marking of *n* (normal) and *p > pp* (piano to pianissimo). It features a key signature change to one sharp (F#) and a time signature change from 5/4 to 4/4. A "Piccolo" section is indicated, with dynamics of *pp* and *p*. The part concludes with a "to flute" instruction and a dynamic of *n*.
- Clarinet (Cl.):** Also starts at measure 90. It begins with a dynamic of *n* and continues with *n* and *p* markings. It shares the 5/4 and 4/4 time signatures with the flute.
- Percussion 1 (Perc. 1):** Features triplet patterns in the first two staves. It includes a "Sus. Cymbal" section with a dynamic of *p*.
- Percussion 2 (Perc. 2):** Features rhythmic patterns, including triplets. It includes a dynamic of *mf* (mezzo-forte).
- Piano (Pno.):** Provides harmonic support with chords and arpeggios. Dynamics range from *mf* to *p*, with a peak of *f* (forte). It includes a "Red." (Reduction) marking.
- Violin (Vln.):** Starts at measure 90. Dynamics include *pp*, *n*, and *pp*. It features a "S<sup>va</sup>" (Soprano) section with a dynamic of *ppp* (pianississimo) and *p*.
- Viola (Vla.):** Starts at measure 90. Dynamics include *n*, *pp*, and *n*. It features a "S<sup>va</sup>" section with dynamics of *ppp* and *p*.
- Violoncello (Vlc.):** Starts at measure 90. Dynamics include *n*, *n*, *pp*, *n*, and *p*.
- Electric Bass (Elec.):** Provides a bass line, primarily in the 5/4 and 4/4 time signatures.

The score is marked with various dynamics (*n*, *pp*, *ppp*, *f*, *mf*, *p*) and includes performance instructions such as "to piccolo", "Piccolo", "to flute", and "Sus. Cymbal". The time signature changes from 5/4 to 4/4 in the middle of the page.

♩ = 120

103

Fl. *pp* *ff* (*mf*) *f* (*mp*) *mf* (*p*) *mp* (*pp*) *p* *pp*

Cl. *pp* *ff* (*mf*) *f* (*mp*) *mf* (*p*) *mp* (*pp*) *p* *pp*

Tpt. *f* *pp* *p* *f*

Perc. 1 (Sus. Cymbal) *fff* *ff* *sed.* *ff* *p* *ff*

Perc. 2 (Thundersheet) hit with mallet *f* *ff* *ff* *p* *ff*

Pno. *ff* (*mf*) *f* (*mp*) *mf* (*p*) *mp* (*pp*) *p* *pp*

♩ = 120

(S<sup>2a</sup>)

Vln. 103 ord. vib. *f* s.p. *fp* ord. *pp* *f* s.p.

Vla. ord. vib. *f* s.p. *fp* ord. *pp* *f* s.p.

Vlc. ord. vib. *f* s.p. *fp* ord. *pp* *f* s.p.

Elec. CUE 34



Kashchei

110

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

Cl. *ff* *f* *mf* *p* *pp* *ff*

Tpt. *pp* *p* *ff* *pp* *p*

Perc. 1 *ff*

Perc. 2 *ff*

Pno. *ff* *f* *mf* *p* *p* *ff*

Vln. *fp* *fp* *fp*

Vla. *fp*

Vlc. *fp*

Elec. CUE 34 CUE 34

(♩ = ♩) (♩ = ♩) (s.p.)

116

Fl. *f* *mf* *mp* *pp* *f* *p* *ff*

Cl. *f* *mf* *mp* *p* *f* *p* *ff*

Tpt. *ff* *p* *f*

Perc. 1 *ff*

Perc. 2 (Xylophone) *ff*

Pno. *f* *mf* *mp* *pp* *f* *p* *ff*

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

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

Vlc. *pp* *mf* *f* *fp*

Elec.

CUE 35

Detailed description of the musical score: The score is for a piece titled 'Kashchei' on page 20. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Trumpet (Tpt.), a percussion section with Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2, Xylophone), a piano (Pno.) part, and a string section with Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The score begins at measure 116. The woodwinds play melodic lines with various dynamics: Flute starts at *f*, *mf*, *mp*, *pp*, *f*, *p*, and *ff*; Clarinet starts at *f*, *mf*, *mp*, *p*, *f*, *p*, and *ff*. The piano part features a rhythmic accompaniment with dynamics *f*, *mf*, *mp*, *pp*, *f*, *p*, and *ff*. The string section provides harmonic support with dynamics *pp*, *mf*, *f*, and *fp*. Performance instructions include 'ord.' (ordine) and 's.p.' (sotto voce). The score concludes with a 'CUE 35' instruction.

Kashchei

122

Fl. *f* *mf* *f* *mp* *p* *pp* *ff*

Cl. *f* *mf* *p* *mf* *p* *pp* *ff*

Tpt. *p* *ff*

Perc. 1 *mp* *mf* *f* *ff* *f*

Perc. 2 *p* *mp* *mf* *f* *ff* *f*

Pno. *f* *mf* *mp* *p* *pp* *ff*

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

Vla. *f* *fp*

Vlc. *f* *fp*

Elec. CUE 36

(♩ = ♩)

ord.

Kashchei

128

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

Cl. *f* *mf* *mp* *f* *mf* *mp* *p* *f* *mf* *mp* *p*

Tpt. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Perc. 1 (Vibraphone) *mf* *f* *mf* *mp* *p* *pp*

Perc. 2 (Xylophone) *mf* *f* *mf* *mp* *p* *pp*

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

Vln. *pizz.*

Vla. *pizz.*

Vlc. *n* *p* *mp* *mf*

Elec.

(♩ = ♩) (♩ = ♩) (♩ = ♩)

2/4 5/16 6/8

This musical score is for the piece "Kashchei" and is page 23 of the score. It features a variety of instruments and includes dynamic markings, articulation, and performance instructions.

**Flute (Fl.):** Starts at measure 135. Dynamics range from *pp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Clarinet (Cl.):** Starts at measure 135. Dynamics range from *pp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Trumpet (Tpt.):** Starts at measure 135. Dynamics range from *fp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Percussion 1 (Perc. 1):** Starts at measure 135. Dynamics range from *ff* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Percussion 2 (Perc. 2):** Starts at measure 135. Dynamics range from *ff* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Piano (Pno.):** Starts at measure 135. Dynamics range from *pp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Violin (Vln.):** Starts at measure 135. Dynamics range from *mp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ . Marking: *arco*.

**Viola (Vla.):** Starts at measure 135. Dynamics range from *mp* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ . Marking: *arco*.

**Violoncello (Vlc.):** Starts at measure 135. Dynamics range from *f* to *ff*. Includes a tempo marking  $(\text{♩} = \text{♩})$ .

**Electric Bass (Elec.):** Starts at measure 135. Includes cues: CUE 37 and CUE 38.



152

Fl. *mf* *p* *mf* *p* *mf* *fp*

Cl. *mf* *p* *mf* *p* *mf* *fp*

Tpt. *pp* *mp* *pp* *mp* *pp* *mp* *mf*

Perc. 1 *f* Snare

Perc. 2 *ff* *mf* *ff* *mf* *ff* *f* *mf*

Pno. *mf* *p* *mf* *p* *mf* *fp*

152

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

Vla. *mf* *p* *mf* *p* *mf* *fp*

Vlc. *mf* *p* *mf* *p* *mf* *fp*

Elec. CUE 41 CUE 42 CUE 43 CUE 44

161 (♩ = ♩)

Fl.

Cl.

Tpt.

Perc. 1 (Snare)

Perc. 2 (Xylophone)

Pno.

Vln.

Vla.

Vlc.

Elec.

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

*f* *p* *f* *f* *p*

*f* *mp* *f* *f* *f*

*f* *mp* *f* *f* *mp* *p*

CUE 45 CUE 46

arco

arco



Kashchei

167

Fl. *f* *p* 5:3 5:3 5:3 5:3

Cl. *f* *n*

Tpt. *p* *f*

Perc. 1 *dampen* *Vibraphone*

Perc. 2 *mp* *mf* *f* *ff* *Wind Gong dampen* *fp*

Pho. *mf* *mp* *p* *pp*

Vln. *arco* *mp* *f* *p* *f* *p* 4:3 4:3

Vla. *mp* *f* *p* *f* *ppp* *p*

Vlc. *f* *mp* *fp*

Elec. *CUE 47* *CUE 48*

*(♩ = ♩)* *(♩ = ♩)* *♩. = 60*



V - A DUCK

Kashchei

♩ = 54

178

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

Cl. *ff* *p* *mp* *p*

Tpt. *ff* *mp* *>pp* *f* *fp* *mf* *mp*

Perc. 1 Triangle *f* *p*

Perc. 2 Crotales *ff* *p* *mf* *ff* *f* *p*

Pno. *ff* *f* *p* *f*

Vln. *ff* ord. *f* *pp*

Vla. *ff* *ppp* *n* *p* *f* *pp*

Vlc. *ff* *ppp* *n* *p* *f* *pp*

Elec. CUE 54 CUE 55 CUE 56



190

Fl. *n* *p* *n* *pp*

Cl. *fp* *n* *pp*

Tpt. *mp* *pp*

Perc. 1 *mf* *mp* *p* *mp* (Almglocken, Vibraphone)

Perc. 2 *mp*

Pno. *mp* *p* *f* *mp* *pp*

Vln. *fp* *ppp* *pp*

Vla. *fp* *n* *ppp* *pp*

Vlc. *mf* *p*

Elec. *8va* *CUE 58* *CUE 59*

Kashchei

196

Fl.

Cl.

Tpt.

Perc. 1 (Vibraphone)

Perc. 2 (Crotales)

Pno.

Vln.

Vla.

Vlc.

Elec.

CUE 60

CUE 61

CUE 62

202

Fl. *pp* *n pp* *ord.*

Cl. *p > n* *n p > n* *pp* *3*

Tpt.

Perc. 1 *Red.* *3*

Perc. 2 *Sus. Cymbal pp* *Crotales arco p*

Pno. *mp pp mp pp mp f mp* *3 6 3* *Red.*

Vln. *202 pizz. p* *pizz. p* *arco n p* *3*

Vla. *n p* *3*

Vlc. *pp n pp n fp fp p mp* *3*

Elec. *8va* *CUE 63 CUE 64 CUE 65*

209

Fl.

Cl.

Tpt.

Perc. 1

Perc. 2

Pno.

Vln.

Vla.

Vlc.

Elec.

CUE 66

CUE 67

209

Fl. *mp* 10

Cl. *fp* 6 *n* *p* 5 7

Tpt. *p*

Perc. 1 *mp* *p* *mf* *p*

Perc. 2 (Crotales) *mf* *ppp* *mf* *p*

Pno. *f* *p* *f* *f* *p*

Vln. *ppp* *mp* *ppp* *fp* *f*

Vla. *ppp* *fp* *ppp* *fp* *pp*

Vlc. *ppp* *n* 3 3 *fp* *pp*

Elec. *8va* CUE 66 CUE 67





220

Fl.

Cl.

Tpt.

Perc. 1  
(Vibraphone)

Perc. 2  
(Crotales)  
Tam-Tam - Large

Pno.

Vln.

Vla.

Vlc.

Elec.

*f*

*mf*

*p*

*mp*

*fp*

*pp*

*f*

*p*

*fp*

*n*

*Con sord.*

CUE 71

CUE 72

(live processing - resonators)

Detailed description of the musical score: The score is for a piece titled 'Kashchei' by 'VI - EGG'. It is in 6/4 time, with a tempo of 54 beats per minute. The score is divided into measures with changing time signatures: 6/4, 4/4, 5/4, and 6/4. The instruments include Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Percussion 1 (Vibraphone), Percussion 2 (Crotales and Tam-Tam - Large), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Electric (Elec.). The score includes various dynamic markings such as *f*, *mf*, *p*, *mp*, *fp*, and *pp*. There are also performance instructions like 'Con sord.' and 'live processing - resonators'. The score is marked with 'CUE 71' and 'CUE 72'. The page number '36' is in the top left, and the title 'Kashchei' is in the top right. The tempo '♩ = 54' is also in the top left.

# Kashchei

230 *accel.*  $\text{♩} = 120$   $\text{♩} = 80$

Vln. *cresc.* *f* *ff* *n*

Vlc. *fp* *mp* *f* *p* *mp* *f* *ff* *n* *s.p.* *p* *f* *n*

Elec. *f* *ff* *n* *p* *f* *n*

(live processing - resonators)

242 *accel.* *a tempo*  $\text{♩} = 60$

Picc. *pp* *mp*

Cl. *pp* *mp* *to bass clarinet*

Perc. 1 *p* *arco*

Perc. 2 *p*

242 *accel.* *a tempo*  $\text{♩} = 60$

Vln. *n* *pp*

Vla. *n* *pp* *n*

Vlc. *ord.* *s.p.* *ord.* *espress.* *5:4* *s.p.* *mf* *p* *mp* *p* *f* *mp* *n* *mp* *n* *p*

Elec. *mf* *p* *mp* *f* *mp* *n* *mp* *n* *p*

CUE 74 CUE 75 CUE 76

(live processing - resonators)



VII - THE DEATH OF KASHCHEI THE IMMORTAL

266 *fl.*

Picc. *f* *n* *f* *n* *f* *n* *f* *n* *f* *p* *f*

B. Cl. *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff* *n* *ff*

Tpt. *f* *n* *f* *n* *f* *n* *f* *n* *f* *n* *f*

Perc. 1 *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Perc. 2 *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff* *ppp* *fff*

Pno. *ffff* *ppp* *p* *ffff* *ppp* *p* *ffff* *ppp* *p* *ffff* *ppp* *mp* *ffff* *ppp* *mp* *ffff*

Vln. *f* *n* *f* *n* *f* *n* *f* *p* *mp* *f* *p* *mp* *f* *p*

Vla. *ff* *n* *ff* *mp* *f* *n* *ff* *mp* *f* *n* *ff* *mp* *f* *n* *ff* *mp* *f*

Vlc. *f* *p* *pp* *f* *p* *pp* *f* *mp* *pp* *f* *mp* *pp* *f* *mp*

Elec. no electronics in final movement

This musical score page, numbered 40, is titled "Kashchei" and covers measures 277 through 282. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 277-282. Dynamics range from *p* to *mf* to *n* to *f* to *p* to *mf* to *p* to *f* to *p*. Includes trills and triplets.
- B. Cl.** (Bass Clarinet): Measures 277-282. Dynamics range from *n* to *ff* to *n* to *ff* to *n* to *ff* to *p*. Includes trills and triplets.
- Tpt.** (Trumpet): Measures 277-282. Dynamics range from *n* to *f* to *n* to *f* to *n* to *f* to *mp*. Includes trills and triplets.
- Perc. 1** and **Perc. 2**: Percussion parts with dynamics *ppp* and *fff*.
- Pno.** (Piano): Measures 277-282. Dynamics range from *ppp* to *mf* to *fff* to *f* to *fff* to *ff* to *fff* to *ppp*. Includes complex rhythmic patterns and triplets.
- Vln.** (Violin): Measures 277-282. Dynamics range from *mf* to *f* to *p* to *mf* to *f* to *p* to *mf* to *f* to *p* to *mf*. Includes trills and triplets.
- Vla.** (Viola): Measures 277-282. Dynamics range from *n* to *ff* to *mp* to *f* to *n* to *ff* to *mp* to *f* to *p* to *ff* to *mp* to *f* to *p*. Includes trills and triplets.
- Vlc.** (Violoncello): Measures 277-282. Dynamics range from *pp* to *f* to *mp* to *pp* to *f* to *mp* to *pp* to *f* to *mp* to *pp*. Includes trills and triplets.

This page of the musical score for "Kashchei" (page 41) features the following instruments and parts:

- Picc.**: Piccolo, starting at measure 284. Dynamics range from *fff* to *pp*, ending with a *ppp* note and a fermata.
- B. Cl.**: Bass Clarinet, starting at measure 284. Dynamics range from *fff* to *pp*, including triplets and quintuplets.
- Tpt.**: Trumpet, starting at measure 284. Dynamics range from *fff* to *pp*. Includes a "straight mute" instruction.
- Perc. 1**: Percussion 1, starting at measure 284. Dynamics range from *fff* to *pp*. Includes a "blow air" instruction.
- Perc. 2**: Percussion 2, starting at measure 284. Dynamics range from *fff* to *pp*. Includes a "dampen" instruction.
- Pno.**: Piano, starting at measure 284. Dynamics range from *ffff* to *pp*. Includes triplets and quintuplets.
- Vln.**: Violin, starting at measure 284. Dynamics range from *fff* to *pp*, ending with a *ppp* note and a fermata.
- Vla.**: Viola, starting at measure 284. Dynamics range from *fff* to *pp*. Includes triplets and quintuplets.
- Vlc.**: Violoncello, starting at measure 284. Dynamics range from *fff* to *pp*. Includes triplets and quintuplets.

The score is written in a common time signature and features a variety of dynamic markings and articulations throughout the measures.