

Scherzo: Cat and Mouse | Spittal | Master Level

Full Score

Scherzo: Cat and Mouse

Robert Spittal



BOOSEY & HAWKES



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Program Notes

Scherzo: Cat and Mouse, composed over four months, was completed on New Year's Eve, 2011 in Paris, France. The University of North Texas Wind Symphony, led by conductor Eugene Corporon, premiered the piece on April 26, 2012. The "cat and mouse chase" has been a part of folklore and popular culture since the age of pharaohs in ancient Egypt. Over the ages, the chase has served as a metaphor for the suspenseful and sometimes alternating relation between hunter and prey. In the modern age, the story has been played out hundreds of times in popular animated cartoons, often accompanied by a musical score representing the energetic spirit of the chase with lively twists and turns, sudden surprises, and tongue-in-cheek music. It is that kind of spirit of the cat and mouse chase that I attempt to convey in this work.

Biography

Critics describe Robert Spittal's style as "full of musicality", "inventive and witty", and "neo-rococo" for its graceful and mellifluous style. His compositions demonstrate an affinity for beautiful and dramatically expressive phrasing, a wry and sometimes surprising sense of melodic and rhythmic invention, and knowledge of an array of music styles from medieval to contemporary. Dr. Spittal (b. 1963, Cleveland, OH, USA) has composed works for band, orchestra, chamber ensembles and electronic media. Professional, academic and community ensembles have performed his music worldwide.

Dr. Spittal's works published by Boosey & Hawkes in its Windependence Series – *Pacem - A Hymn for Peace*, *Lament (for a fallen friend)*, *Consort for Ten Winds*, *Prelude and Scherzo*, and *Scherzo: Cat and Mouse* – have been performed by hundreds of ensembles in the United States, Europe, and Asia, including performances at Carnegie Hall in New York City, The World Association of Symphonic Bands and Ensembles conference, College Band Directors National Association conferences, and the National Concert Band Festival.

An accomplished conductor, Dr. Spittal is in frequent demand to lead performances by symphonic and chamber wind ensembles and orchestras. He is music director of MOSAIC, an innovative contemporary music series in Spokane, WA, and conducts the Wind Symphony and Chamber Wind Ensemble at Gonzaga University, where he is a Professor of Music.

Instrumentation

1 – Piccolo	2 – B $\flat$ Trumpet 1
4 – Flute 1	2 – B $\flat$ Trumpet 2
4 – Flute 2	2 – B $\flat$ Trumpet 3
1 – Oboe 1	1 – Horn 1 in F
1 – Oboe 2	1 – Horn 2 in F
1 – Bassoon 1	1 – Horn 3 in F
1 – Bassoon 2	1 – Horn 4 in F
4 – B $\flat$ Clarinet 1	2 – Trombone 1
4 – B $\flat$ Clarinet 2	2 – Trombone 2
4 – B $\flat$ Clarinet 3	2 – Trombone 3
2 – B $\flat$ Bass Clarinet	2 – Euphonium B.C.
1 – B $\flat$ Contra Bass Clarinet (opt.)	2 – Euphonium T.C.
2 – E $\flat$ Alto Saxophone 1	4 – Tuba
2 – E $\flat$ Alto Saxophone 2	1 – String Bass
2 – B $\flat$ Tenor Saxophone	2 – Percussion 1 Snare Drum, Bass Drum
1 – E $\flat$ Baritone Saxophone	2 – Percussion 2 Cr. Cym., Sus. Cym., Triangle
	2 – Mallet Percussion Xylophone, Vibraphone
	1 – Timpani

SCHERZO: CAT AND MOUSE

Duration: ca. 6 min. 20 sec.

Robert Spittal (ASCAP)

Vivo, in 3 (♩ = 152-160)

Piccolo

Flutes 1 2

Oboes 1 2

Bassoons 1 2

Clarinet in B♭ 1 2 3

B♭ Bass

B♭ Contra Bass (opt.)

Saxophones

E♭ Alto 1 2

B♭ Tenor

E♭ Baritone

Vivo, in 3 (♩ = 152-160)

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba (String Bass)

Percussion 1 2

Mallet Perc.

Timpani

Tune: G, C, G

8

Picc. *p* *pp* **A**

Fl. 1 *p* *pp*

2 *p* *pp*

Ob. 1 *p* *p* *pp*

2 *p* *p* *pp*

Bsn. 1 *p* *sfz* *mp* *mp* *p* *f*

2 *p* *sfz* *mp* *p* *f*

Clar. B $\flat$ 1 *p* *sfz* *p* *pp* *marc.* *f*

2 *p* *sfz* *p* *pp* *marc.* *f*

3 *p* *sfz* *mp* *p* *f*

B $\flat$ Bass *p* *sfz* *mp* *p* *f*

B $\flat$ C. Bs. *p* *sfz* *mp* *p* *f*

Sax. E $\flat$ Alto 1 *p* *sfz* *mp* *p* *marc.* *f*

2 *p* *sfz* *mp* *p* *marc.* *f*

B $\flat$ Ten. *p* *sfz* *mp* *p* *marc.* *f*

E $\flat$ Bar. *p* *sfz* *mp* *p* *sfz*

B $\flat$ Tpt. 1 *p* *sfz* *p* **A**

2 *p* *sfz* *p*

3 *p* *sfz* *p*

Hn. in F 1 *p* *sfz* *mp*

2 *p* *sfz* *mp*

3 *p* *sfz* *mp*

4 *p* *sfz* *mp*

Tbn. 1 *p* *sfz* *mp*

2 *p* *sfz* *mp*

3 *p* *sfz* *mp*

Euph. *p* *sfz* *mp*

Tuba *p* *sfz* *mp* *p*

Perc. 1 *p* *fz* *f*

2 *p* *fz* *f*

Xylophone *p* *sfz* *pp*

Milt. *p* *sfz* *pp*

Timp. *p* *sfz* *mp*

16

Picc. *marc.*

Fl. 1 *f marc.*

2 *f marc.*

Ob. 1 *f marc.*

2 *f marc.*

Bsn. 1

2

Clar. B $\flat$ 1 *a2*

2 *f*

3 *f*

B $\flat$ Bass *f*

B $\flat$ C. Bs. *f*

Sax. E $\flat$ Alto 1 *a2*

2 *f*

B $\flat$ Ten. *marc.*

E $\flat$ Bar. *f*

B $\flat$ Tpt. 1 *f*

2 *f*

3 *f*

Hn. in F 1 *f*

2 *f*

3 *f*

4 *f*

Tbn. 1 *a2 marc.*

2 *f*

3 *f*

Euph. *marc.*

Tuba *f*

Perc. 1 *fp*

2 *ff*

Mlt. *ff*

Timp. *ff*

[illegible]

32 **B**

Picc. *f*

Fl. 1 *f*

2

Ob. 1

2

Bsn. 1 *ff*

2 *ff*

Clar. B $\flat$ 1 *f*

2 *f*

3

B $\flat$ Bass *ff*

B $\flat$ C. Bs. *ff*

E $\flat$ Alto 1 *pp*

2 *pp*

Sax. B $\flat$ Ten. *pp*

E $\flat$ Bar. *pp*

B $\flat$ Tpt. 1 *pp*

2 *pp*

3

Hn. in F 1

2

3

4

Tbn. 1

2

3

Euph. *pp*

Tuba *pp*

Perc. 1 *f*

2 *f*

Milt. *f*

Timp. *f*

mp

ff

f

mf

p

pp

sfz

p

sfz

pp

fp

sfz

f

mp

1. Solo

3

3

Triangle

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45

Picc. *sfz* *ff* *tr* *mf* *sfz*

Fl. 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

Ob. 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

Bsn. 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

Clar. B $\flat$ 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

3 *sfz* *ff* *tr* *mf* *sfz*

B $\flat$ Bass *sfz* *ff* *tr* *mf* *sfz*

B $\flat$ C. Bs. *sfz* *ff* *tr* *mf* *sfz*

Sax. E $\flat$ Alto 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

B $\flat$ Ten. *sfz* *ff* *tr* *mf* *sfz*

E $\flat$ Bar. *sfz* *ff* *tr* *mf* *sfz*

B $\flat$ Tpt. 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

3 *sfz* *ff* *tr* *mf* *sfz*

Hn. in F 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

3 *sfz* *ff* *tr* *mf* *sfz*

4 *sfz* *ff* *tr* *mf* *sfz*

Tbn. 1 *sfz* *ff* *tr* *mf* *sfz*

2 *sfz* *ff* *tr* *mf* *sfz*

3 *sfz* *ff* *tr* *mf* *sfz*

Euph. *sfz* *ff* *tr* *mf* *sfz*

Tuba *sfz* *ff* *tr* *mf* *sfz*

Perc. 1 *ff* *Cr. Cym.* *Sus. Cym.* *f* *f*

2 *ff* *Cr. Cym.* *Sus. Cym.* *f* *f*

Milt. *ff* *Cr. Cym.* *Sus. Cym.* *f* *f*

Timp. *ff* *Cr. Cym.* *Sus. Cym.* *f* *f*

C

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob. 1 & 2, Bsn. 1 & 2, Clar. Bb 1 & 2, Clar. Bb Bass, Clar. Bb C. Bs., Sax. Eb Alto 1 & 2, Sax. Bb Ten., Sax. Eb Bar., Bb Tpt. 1 & 2, Hn. in F 1 & 2, Hn. in F 3 & 4, Tbn. 1 & 2, Tbn. 3, Euph., Tuba, Perc. 1 & 2, Mllt., and Timp. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'ffz' (fortissimo crescendo). The page number '57' is visible in the top left corner. A large, diagonal watermark is overlaid across the center of the page.

This image shows a page of musical notation, likely a piano score, featuring multiple staves with various musical notes, rests, and dynamic markings. The notation includes treble and bass clefs, and a key signature of one flat (B-flat). Dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *tr* (trill) are visible. A large diagonal watermark reading "PREVIEW" is overlaid across the page. The score is organized into measures, with some measures containing complex chordal textures and others featuring melodic lines. The bottom of the page shows a continuation of the musical notation, with a final measure ending in a double bar line.

69 **D**

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt. Xylo.

Timp.

Cr. Cym.

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84 **E**

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Clar. B $\flat$ 1
2
3

Sax. E $\flat$ Alto 1
2
B $\flat$ Ten.
E $\flat$ Bar.

B $\flat$ Tpt. 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Perc. 1
2

Vibes

Milt. G, C, G

Xylo.

Timp.

mf, *p*, *sforzando*, *crescendo*, *soliloquy*

96

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. Bb 1 2 3

Bb Bass

Bb C. Bs.

Sax. Eb Alto 1 2

Bb Ten.

Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Ch.

Tri.

Cr. Cym.

Mlt.

F, Bb, F

Timp.

97

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PREVIEW ONLY

110

Picc.

Fl. 1
2

Ob. 1
2

Bsn.
1
2

B♭
1
2
3

B♭ Bass

B♭ C. Bs.

Sax.
E♭ Alto 1
2
B♭ Ten.
E♭ Bar.

B♭ Tpt.
1
2
3

Hn. in F
1
2
3
4

Tbn.
1
2
3

Euph.

Tuba

Perc.
1
2

Milt.

Timp.

117 **F**

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff* *a2*

Bsn. 1 2 *ff* *p*

Clar. B $\flat$ 1 2 3 *ff* *a2* *+2.*

B $\flat$ Bass *ff*

B $\flat$ C. Bs. *ff*

Sax. E $\flat$ Alto 1 2 *ff* *+2.*

B $\flat$ Ten. *ff*

E $\flat$ Bar. *ff*

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 *ff* *a2* *p*

3 4 *ff* *a2* *p*

Tbn. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Perc. 1 *ff* *Cr. Cym.*

2 *ff*

Milt. *ff*

Timp. *ff*

[illegible]

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137

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Clar. 1
2
3

B^b Bass

B^b C. Bs.

E^b Alto 1
2

Sax. B^b Ten.
E^b Bar.

B^b Tpt. 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Perc. 1
2

Milt.

Timp.

Vibes

Same tempo, in 1 (♩ = 160)

154

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

163 **H**

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

f

a2

mf

Cr. Cym.

172

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

PREVIEW

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189

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ 1
2
3

B♭ Bass

B♭ C. Bs.

E♭ Alto 1
2

Sax. B♭ Ten.
E♭ Bar.

I

B♭ Tpt. 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Perc. 1
2

Milt.

Timp.

197

Picc. *f* *p* *tr*

Fl. 1 *f* *p*

2 *f* *p*

Ob. 1 *f* *p*

2 *f* *p*

Bsn. 1 *f* *p*

2 *f* *p*

Clar. B $\flat$ 1 *f* *p*

2 *f* *p*

3 *f* *p*

B $\flat$ Bass *f* *p*

B $\flat$ C. Bs. *f* *p*

Sax. E $\flat$ Alto 1 *f* *p*

2 *f* *p*

B $\flat$ Ten. *f* *p*

E $\flat$ Bar. *f* *p*

B $\flat$ Tpt. 1 *f* *p*

2 *f* *p*

3 *f* *p*

Hn. in F 1 *f* *p*

2 *f* *p*

3 *f* *p*

4 *f* *p*

Tbn. 1 *f* *p*

2 *f* *p*

3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Perc. 1 *f* *p*

2 *f* *p*

Milt. *f* *p*

Timp. *f* *p*

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204

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. Bb 1 2 3

Bb Bass

Bb C. Bsn.

Sax. Eb Alto 1 2

Bb Ten.

Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

tr

(-1.)

1. *Solo*

f

mf

mf

Play

f

p

mf

p

211

Picc. *f*

Fl. 1 2 *f* 1. All *a2*

Ob. 1 2 *f* *a2* *sfz*

Bsn. 1 2 *f*

Clar. B $\flat$ 1 2 3 *f* *a2* *sfz* 2.

B $\flat$ Bass *f*

B $\flat$ C. Bs. *f*

Sax. E $\flat$ Alto 1 2 *f* *a2* *sfz*

B $\flat$ Ten. *f* *a2* *sfz* Play

E $\flat$ Bar. *f*

B $\flat$ Tpt. 1 2 3 *f* 1. All Open *a2* *sfz*

Hn. in F 1 2 3 4 *f* *a2* *sfz*

Tbn. 1 2 3 *f* *a2* *sfz*

Euph. *f* *a2* *sfz*

Tuba *f*

Perc. 1 2 *f* Cr. Cym. *sfz*

Milt. *f*

Timp. *f*

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Picc., Fl. 1/2, Ob. 1/2, Bsn. 1/2, B♭, Clar. 1/2, B♭ Bass, B♭ C. Bs., Sax. (E♭ Alto, B♭ Ten., E♭ Bar.), B♭ Tpt. 1/2/3, Hn. in F 1/2/3/4, Tbn. 1/2/3, Euph., Tuba, Perc. 1/2, Mllt., and Timp. The score includes dynamic markings such as *sfz*, *mf*, *p*, *f*, and *ff*, as well as articulation marks like accents and slurs. A large, semi-transparent 'PDF' watermark is visible across the page. The page number '219' is in the top left corner, and a small 'K' in a box is in the top right corner.

227

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

p

sfz

mf

a2

3

mf

sfz

Ch.

f

G, C, G

233

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

Clar. B $\flat$ 1
2
3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1
2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Perc. 1
2

Milt.

Timp.

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247

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. Bb 1 2

Clar. Bb Bass

Clar. Bb C. Bs.

Sax. Eb Alto 1 2

Sax. Bb Ten.

Sax. Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

f

marc.

sf

ff

fp

a2

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263

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. Bb 1 2 3

Bb Bass

Bb C. Bs.

Sax. Eb Alto 1 2

Bb Ten.

Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Mllt.

Timp.

f, *sfz*, *pp*, *p*, *ff*, *Tri.*, *Xylo.*

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275

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. Bb 1 2

Bb Bass

Bb C. Bs.

Sax. Eb Alto 1 2

Bb Ten.

Eb Bar.

Bb Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Mllt.

Timp.

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305

Picc.

Fl. 1
2

Ob. 1
2

Bsn. 1
2

B♭ 1
2
3

B♭ Bass

B♭ C. Bs.

E♭ Alto 1
2

Sax. B♭ Ten.
E♭ Bar.

B♭ Tpt. 1
2
3

Hn. in F 1
2
3
4

Tbn. 1
2
3

Euph.

Tuba

Perc. 1
2

Milt.

Timp.

mf

f

ff

p

1. Solo

a2

Cr. Cym.

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326

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Clar. B $\flat$ 1 2 3

B $\flat$ Bass

B $\flat$ C. Bs.

Sax. E $\flat$ Alto 1 2

B $\flat$ Ten.

E $\flat$ Bar.

B $\flat$ Tpt. 1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Perc. 1 2

Milt.

Timp.

Cr. Cym.

Sus. Cym.

Choke

f *ffz* *p* *fp* *f* *ffz* *a2* *ff* *ffz* *Choke*

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