

Jim Casella

# Meanwhile in a Parallel Universe Redux

for marimba and percussion ensemble



**Meanwhile in a Parallel Universe Redux** by Jim Casella  
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# Program Notes

**Meanwhile in a Parallel Universe** is based on the idea that our brief time on this earth can have any number of outcomes depending on the relationships we build, how present we are, and the decisions we make. As our stories evolve, infinite possibilities are created. The result is an adventure filled with both uncertainty and wonder.

This episodic journey is constructed in three movements featuring a solo marimbist and eight percussionists. Each movement has its own identity, though their melodic and harmonic DNA keep them rooted in the same story. Harmonically, the countless decisions of a lifetime are represented as restated ideas in mediant relationships. The consistency of Self is maintained through these harmonic twists by thematic familiarity.

The first movement uses a rhythmic pattern of fifteen beats, revealed clearly when the syncopated bass ostinato enters after the enigmatic introduction. The main theme is then introduced by the soloist, which is restated by the ensemble in fuller orchestration. The movement culminates in a whirlwind fight for survival through the virtuosic acrobatics by the soloist.

The second movement begins with a series of anxious flourishes built on less stable chords using diminished seconds and augmented fifths. A distant and reflective period follows as the soloist arpeggiates the left hand ostinato while the right hand sustains melancholy one-handed rolls. These build into ferocious layers of conviction, and eventually achieve a new intense clarity through an accelerating unison.

Unlike the first two movements' fifteen-beat motive, the meter in the third switches to a more comfortable 12/8. The melody is based on the same DNA as before, but proceeds with a newfound sense of conviction. This adventure moves through blazing displays of technique from the soloist and culminates in a courageous march into the unknown.

*Meanwhile in a Parallel Universe* was commissioned by Bloomsburg University (Bloomsburg, PA) under the direction of Dr. Gifford Howarth, and the Yong Siew Toh Conservatory of Music (Singapore), under the direction of Jonathan Fox and was premiered in Singapore in 2012 featuring Dr. Howarth (soloist) and the Yong Siew Toh Conservatory percussion ensemble.

**Meanwhile in a Parallel Universe Redux** is an updated version of the piece which revises it in ways that will help the soloist shine both technically and balance-wise while also reducing the equipment requirements. It also includes an optional, shortened version which significantly reduces the duration of the piece for cases when shorter program or rehearsal timing is required. The redux version was completed in 2014 and premiered at the Midwest Clinic in Chicago, IL by the Dickerson Middle School percussion ensemble (Scott Brown, director) with She-e Wu as the soloist.

## Players and Instrumentation

*Meanwhile in a Parallel Universe Redux* requires **9 players** with the following instrumentation:

**Featured Marimba:** Marimba (5-octave)

**Marimba 1:** Marimba (4.5-octave - low F)

**Marimba 2:** Marimba (4.5-octave - low F)

**Glockenspiel/Xylophone:** Xylophone, glockenspiel, crotales (1 octave)

**Vibraphone 1:** Vibraphone, china cymbal

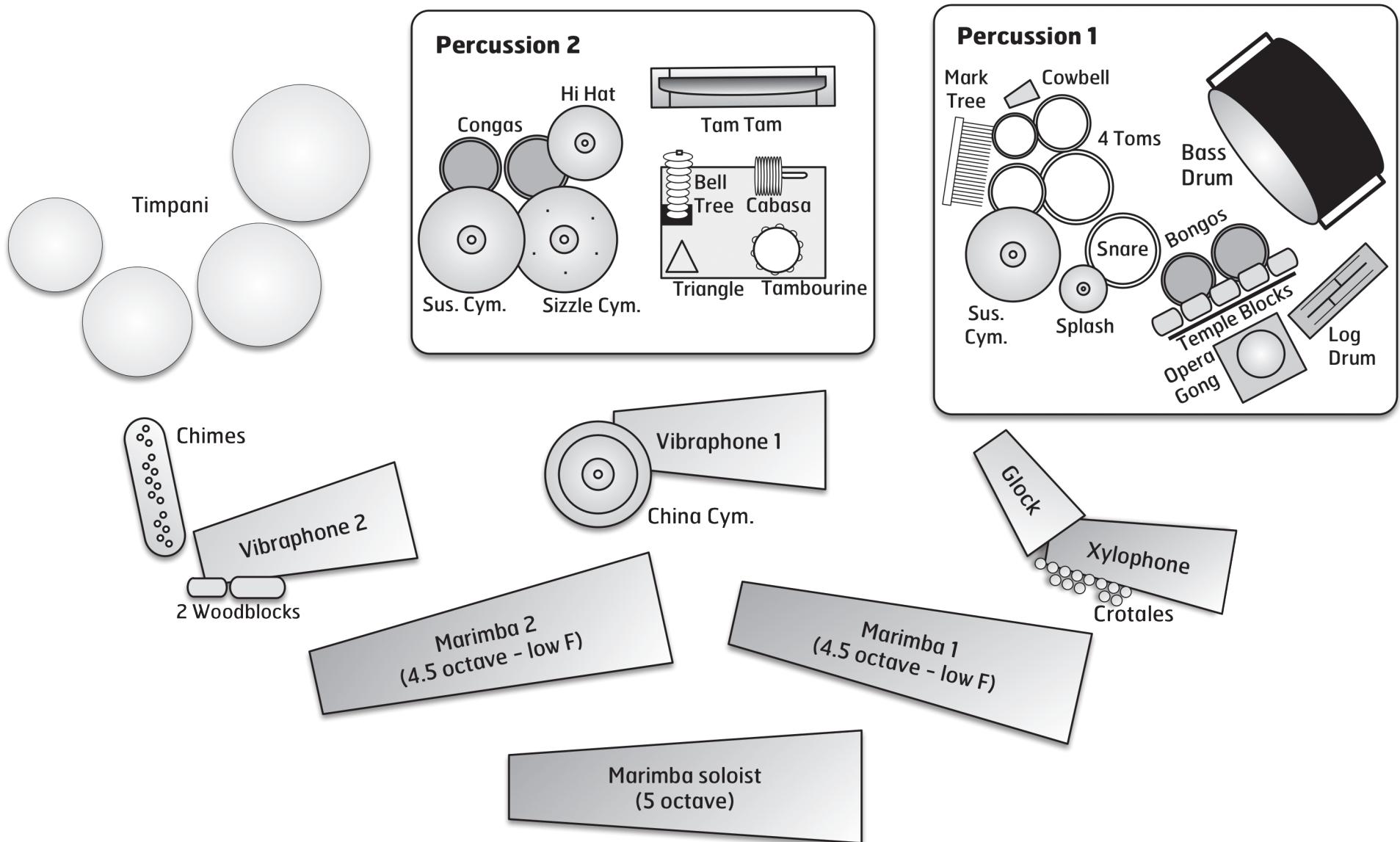
**Vibraphone 2:** Vibraphone, chimes, 2 woodblocks

**Timpani:** Timpani (4 drums) (gauges recommended)

**Percussion 1:** Temple blocks, bongos, suspended cymbal, cowbell, 4 concert toms, snare drum, opera gong, concert bass drum, log drum, splash cym, mark tree

**Percussion 2:** Sizzle cymbal, triangle, bell tree, tam tam, congas, cabasa, suspended cymbal, hi-hat, tambourine

# Suggested Setup



# Performance Notes

- *Meanwhile in a Parallel Universe* features a virtuosic marimba soloist among an ensemble of a medium-advanced level. It's been designed so that the ensemble can effectively rehearse the piece, even if the featured soloist is absent. Note, however, that the soloist is outnumbered (volume-wise) in relation to the percussion ensemble - especially during more densely orchestrated parts. As such, care must be taken by the ensemble not to become too aggressive with louder volumes. Keep louder dynamics modest so as not to bury the soloist, particularly with large drums and cymbal instruments. Feel free to experiment with amplifying the soloist to help keep him/her in the forefront dynamically.
- The featured marimba part covers the full range of the marimba without time for mallet changes. This poses a challenge in terms of mallet selection. Ideally, a harder mallet would be used so faster passages in the high register will remain pronounced. With this being the case, use a mallet that is capable of warmer sounds but will still be articulate. Care should be taken not to overplay parts that occur in the lower register, as they'll be in danger of becoming harsh if using a mallet that's too hard. Aggressive phrases in the range should be performed with power and precision so the instrument speaks clearly.
- The featured marimba part makes frequent use of triple-lateral stroke types (2-1-2, 3-4-3, etc) and fivelet groupings of 1-2-3-4-3. For an effective performance, the soloist must be proficient at executing these figures with rhythmic precision.
- Notes in parenthesis should be deemphasized in volume.
- Notes with tenuto markings (—) indicate slight emphasis, but not quite accents.
- Notes with a 'plus' sign (+) over them indicate crossovers. These are designed to add a little extra flair and showmanship for the soloist.
- Instruments with longer decay times (cymbals, crotales, vibes, etc) often use the "let vibrate" marking (l.v.) meaning the instrument should decay naturally, even if the note duration is short.
- Vibraphone parts use a combination of staccato markings and text markings (i.e. "no pedal") to indicate phrases that should be drier. Ultimately, vibe pedaling is left to the discretion of the performer, however specific staccato/pedal up notations should be followed.
- The Percussion 1 and 2 players must quickly switch between felt mallets and sticks. It's recommended to use a combo-style stick (felt on one end, drumstick tip on the other) for quick changes.

## About the Short Version

**This folio includes two scores.** The first score is the full *Meanwhile in a Parallel Universe Redux* which times out at about 8'40". You'll find the second score on page 45. This is the short version which has a performance time of roughly 4'40".

Since the material in the short version comes from the same material of the full version (with the exception of a few transitional edits), the rehearsal marks are consistent between the corresponding phrases of both versions. So rehearsal T in the short version is the same musical phrase as rehearsal T in the full version. As such, you'll notice that certain rehearsal letters will be skipped over (for example, there's no rehearsal S in the short version). This is intentional so that rehearsal mark language is consistent between both versions. This will be useful if using each version for different occasions.

Individual parts for the short version are also contained within the included disc.

Level: Med-Advanced  
Approx. playing time: 8'40"

Commissioned by Bloomsburg University, Bloomsburg, PA (Dr. Gifford Howarth, director) and the  
Yong Siew Toh Conservatory of Music, Singapore (Jonathan Fox, director).

# Meanwhile in a Parallel Universe Redux

for marimba and percussion ensemble

Jim Casella

In strict tempo  
♩ = ca. 142-150

Featured Marimba

Marimba 1

Marimba 2

Glockenspiel  
Xylophone

Timpani

Percussion

med-hard mallets

sfp p

ff 3 3

1 2 1 2

3 4 3

3 4 3

1 2

2 1 2

p

med-soft mallets

p

med-soft mallets

p

med-soft mallets

mp

medium mallets

mp

Pedaled on one drum

mp

sizzle cymbal (soft mallet)

p

# Sample Image

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17

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

# Sample Image

**A**

35

Musical score page A, measure 35. The score includes staves for Mar., M1, M2, G/X, temple blocks (solo), bell tree (scrape), solo (strike individual bells randomly w/tri beaters), and log drum (solo). The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *mp*, *sub. p*, and *mf*. Measure 35 consists of four measures of music, followed by a blank measure.

temple blocks (solo)

bell tree (scrape)

solo (strike individual bells randomly w/tri beaters)

log drum (solo)

# Sample Image

51

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

to xylo.

chimes

tam tam scrape

rubato (w/tri beaters)

# Sample Image

**B** Driving and Tribal

64

Mar.

M1

M2

G/X

xylo (med plastic)

china

ch

12343 123431234

ff

1234

sfz p

L R LRL R L RLR

poco mp

to 4 mallets

f mp f f mp

pp f mf

(xylo) p

(warm w/mallet) mp (no pedal) p

Pedaled on one drum sim.

f poco mp

bongos w/felt mallets

mf poco mp

mf poco mp

# Sample Image

81

Mar. (Mezzo-Soprano)

M1 (Mezzo-Soprano)

M2 (Mezzo-Soprano)

G/X (Glockenspiel)

VI (Violin)

V2 (Vibes)

T (Timpani)

P1 (Percussion 1)

P2 (Percussion 2)

**C**

# Sample Image

99

Mar.

M1

M2

G/X

l.v.

to high G

toms

triangle

f

# Sample Image

**D With purpose**

113

Mar. (Mezzo-Soprano) *pp*

M1 (Bassoon) *pp* *p* *gliss.*

M2 (Oboe) *pp* *p* *gliss.*

G/X (Glockenspiel) *crotolas (med plastic)* *(softly echo vibes)* *p*

VI (Violin I) *f*

V2 (Violin II) *p*

T (Double Bass) *mp* *Pedaled on one drum* *sim.*

P1 (Percussion 1) *p* *high bongo (lightly w/fingers)*

P2 (Percussion 2) *p* *cabasa (tap w/fingers)*

# Sample Image

129

Mar.

M1

M2

G/X

Sample  
Image

**E**

145

Mar. (Measures 145-146)

M1 (Measures 145-146)

M2 (Measures 145-146)

G/X (Measures 145-146)

V1 (Measures 145-146)

V2 (Measures 145-146)

T (Measures 145-146)

P1 (Measures 145-146)

P2 (Measures 145-146)

2 3 4 2 3 4 2 3 4

glock (med soft plastic)

Pedaled on one drum

toms (w/hard felt)

sus cym (w/stick)  
cr. tip

Sample

# Sample Image

157

**F**

Mar.

M1

M2

G/X

n one drum ————— to C

mp f mf

bongos (w/hard felt)  
hihat w/rods or stiff brushes

gr. mf

mute on 1

mf

# Sample Image

170

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

Sample  
Image

**189**

**Mar.**

**G Aggressively**

1 2 3 4 3 2 4 4  
5 3 2

1 2 3 4 3 2 1 2 3 4 3 1 2 3 4 3

L r l r l r

sim.

**M1**

**M2**

**G/X**

xylo

glock

xylo

l.v.

p f

no pedal

damp

l.v.

damp

mf f

f

cowbell/low tom

sticks

snare shot

bongos

toms

sim.

bongos

congas

w/felt end

cym

congas

f

p f

**Sample**

# Sample Image

**H Joyously**

201

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

— Pedaled on one drum —

bongos  $\frac{3}{8}$   
 $f$   $mf$

sus cym (w/stick - not too loud)  
bell  
tip

$f$   $congas$

bongos  $\frac{3}{8}$   
 $mf$

# Sample Image

# Sample Image

**I With intensity**

219

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

# Sample Image

225

Sample Image

230 **J** Unmetered - Rubato  
Anxiously

Mar. *ff* *ppp*

M1

M2

G/X xylo (bright mallets) *sfz* solo *p* cresc.

VI

V2

T

P1 sus cym (soft mallets) *p*

P2 tam tam scrape *f*

Sample  
Image

233

Mar. *mf*

M1 *p* *very soft mallets*

M2

G/X *n* *pp* *sol* *p* *cresc.* *f* *f*  
*(tam scrape)* *f*

Sample  
Image

237

Mar. *mf*

M1 *p*

M2

G/X

VI

V2 *p*

T

P1 *scrape*

P2 *(tam scrape)*

*f*      *p*

*ff*      *ppp*

*sfz*

*sol*

*p*      *cresc.*

*ff*

**Sample Image**

241

**K Distant and longing**

Mar. *mf*

M1 *p*

M2 *soft mallets*  
*n* *p*

G/X

to 2 mallets  
(soft mallets) *mp*

*p*

perc bass drum

# Sample Image

245

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

Sample  
Image

Musical score page 23, featuring five staves:

- Mar.**: Treble clef, key signature of two sharps. Measures 257-263 show eighth-note patterns with slurs and grace notes.
- M1**: Bass clef, common time. Measures 257-263 show rests.
- M2**: Treble clef, common time. Measures 257-263 show rests.
- G/X**: Treble clef, common time. Measures 257-263 show rests.
- Basso Continuo**: Bass clef, common time. Measures 257-263 show eighth-note patterns with slurs and grace notes. Measure 264 starts with a dynamic *mf*, followed by *più*. Measure 265 starts with *mf*, followed by *più*. Measure 266 ends with the instruction "to chimes". Measures 267-268 show eighth-note patterns with slurs and grace notes. Measure 269 ends with a dynamic *n*.

Sample  
Image

# Sample Image

**M**

279

Mar. *f*

M1 *mp* *poco* *mf*

M2 *mp* *poco* *mf*

G/X *mp* *mf* *mf* *mf*

*sus cym (warm w/mallet)* *mp*

**Sample**

# Sample Image

**N with gaining intensity**

291

Mar. (Mezzo-Soprano) *poco a poco cresc.*

M1 (Soprano) *f* *più f* *mp* *poco a poco cresc.*

M2 (Alto) *f* *più f* *mp* *poco a poco cresc.*

G/X (Cello) *mf* *f* *mp* *poco a poco cresc.*

VI (Double Bass) *mf* *f* *mp* *poco a poco cresc.*

V2 (Double Bass) *mp* *poco a poco cresc.*

T (Bassoon) *f* *mp* *poco a poco cresc.*

P1 (Percussion 1) *f* *più f* *tight hihat* *p* *poco a poco cresc.*

P2 (Percussion 2)

# Sample Image

Musical score page showing measures 301. The score includes parts for Mar. (Marimba), M1, M2, G/X, and piano. The piano part features a bass line with eighth-note patterns. The woodwind parts (M1, M2, G/X) have melodic lines with various dynamics and articulations. The Marimba part has a rhythmic pattern of sixteenth notes.

Sample  
Image

**O**

310

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

# Sample Image

320

Mar.

M1

M2

G/X

Sample  
Image

328 G.P.  
= 132

Mar. ff sub. pp accel. fff

M1 ff sub. pp fff

M2 ff

G/X ff minimal pedal

V1 ff sub. pp to vibes

V2 più f

T più f to G C E > G

P1 ff splash (l.v.)

P2

# Sample Image

**P Adventurous**

339

soli w/marimba 1

Mar.

1 2 3 4

ff

tr

f

ff

tr

f

M1

soli w/solo marimba

ff

tr

f

ff

M2

(2)

f

mp

G/X

mf

dal

p

f

ff

f

mp

f

(2)

ff

f

mp

more tree

more tree

p

# Sample Image

347

**Triumphantly**

Mar. (tr)

M1 (tr)

M2

G/X

VI

V2

T

P1

P2

# Sample Image

354

**With urgency**

Mar.

M1

M2

G/X

Q With urgency

damp on 2

crotales (aluminum mallet)

damp on 2

damp on 2

ff

mf

ff

ff

ff

ff

ff

Pedaled on one drum

snare drum

hh

toms

f

f

ff

ff

# Sample Image

360

Mar. (Mezzo-Soprano)

M1 (Violin I)

M2 (Violin II)

G/X (Double Bass)

VI (Cello)

V2 (Violin III)

T (Double Bass)

P1 (Percussion 1)

P2 (Percussion 2)

mp (Mezzo-Soprano dynamic)

sd (Percussion 1 dynamic)

p (Percussion 1 dynamic)

triangle (Percussion 2 dynamic)

ff (Full Force dynamic)

(2), (4), (6) (Performance markers)

Sample  
Image

366

Mar.

M1

M2

G/X

(2)

(4)

(6)

(2)

(4)

(6)

timpani

cym scrape

f

# Sample Image

372

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

372

*p*

*mf* — *sfz*

*p*

*mf* — *sfz*

*p*

*f* *sub. p*

*f* *sub. mp*

*glock*  
*mf* — *f*

*vibes*  
*mf* — *f*

*f* *sub. p*

Pedaled on one drum  
*più f*

*f*

*mark tree*  
*mf*

*toms*  
*f*

*più f*

cymbal scrape

# Sample Image

**R With emerging certainty**

378 3 1 2 4 1 2 3 1 2 4 1 2 etc.      1 3 4 2 3 4 1 3 4 2 3 4 etc.

Mar.

M1

M2

G/X

mf  
più mf  
f

mp  
mf  
f

mp  
mf  
f

mf  
f

— Pedaled on one drum —  
mf  
f

378

Meanwhile in a Parallel Universe Redux – Casella

# Sample Image

383

Mar. *più f*

M1 *più f* *sub. mf*

M2 *più f* *sub. mp*

G/X *f* *più f* *sub. mf*

VI *più f* *più f* *sub. mf*

V2 *più f* *sub. mp*

T *to E♭* *più f* *mp*

P1 *bell tree (scrape down)* *sfz*

P2

# Sample Image

**S March-like**

389

Mar.

M1

M2

G/X

piano

2 4 4      3 1 2 etc.

ff

f

mp

damp

f

ff

(2)

f-mp

tr.....

f-mp

tr.....

f-mp

(2)

mp

thumb roll

2

# Sample Image

395

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

Sample  
Image

**Triumphantly**

401

Mar.

M1

M2

G/X

chimes

ringing

damp on 2

Pedaled on one drum to C

p ff

toms

sd

hihat (open to close)

pp f

# Sample Image

408

**T**

Mar. *sub. mp* *sub.f*

M1 *sub. mp* *ff p ff p*

M2 *f* *sub. mp* *sub.f p ff p*

G/X *xylo* *sub. mp* *sub.f fp j j*

V1 *sub.p* *sub.f ff*

V2 *f* *f*

T *C to B* *fp*

P1 *rim shots* *< f fp*  
Sizzle Cym. (w/hand) Tambourine

P2 *p*

# Sample Image

# Sample Image

421

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

xylo

ff

ff

ff

ff

ff

f

f

toms

mute

hi-hat

f

f

# Sample Image

Level: Med-Advanced  
Approx. playing time: 4'40"

*Commissioned by Bloomsburg University, Bloomsburg, PA (Dr. Gifford Howarth, director) and the Yong Siew Toh Conservatory of Music, Singapore (Jonathan Fox, director).*

# Meanwhile in a Parallel Universe Redux (short version)

## for marimba and percussion ensemble

Jim Casella

**In strict tempo**  
♩ = ca. 142-150

**Featured Marimba**

med-hard mallets

**Marimba 1**

**Marimba 2**

**Percussion**

**Sample Image**

# Sample Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

17

Mar.

M1

med-soft mallets  
 (sneak in beneath other marimba)

M2

*ppp*

*p*

G/X

VI

*p* — *mp*

V2

T

P1

P2

Sample  
 Image

**A**

35

Mar.

M1

M2

G/X

percussion

scrape

temple blocks (solo)

bell tree (scrape)

solo (strike individual bells randomly w/tri beaters)

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

51

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

2

3

2

1 2 3 4 3 2 1

3

6

pp

f

mp

f

f

p mf

p mf

mf f

mf f

f

toms

triangle

f

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

**D With purpose**

64

Mar. (mf)

M1 (pp) glass

M2 (p) glass

G/X crotales (med plastic) (softly echo vibes) p

sim.

High Energy (Dense Dynamics)

# Sample Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

81

Mar.

M1

M2

G/X

VI

V2

T

P1

*mp*

*mp*

P2

glock (med soft plastic)

Sample  
Image

# Sample Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

106

The musical score consists of eight staves. From top to bottom: Marimba (Mar.) playing eighth-note patterns; M1 (Double Bass) with sustained notes and dynamic markings *p* and *f*; M2 (Double Bass) with sustained notes and dynamic *p*; G/X (Double Bass) with eighth-note patterns and dynamic *p*; VI (Double Bass) with eighth-note patterns and dynamic *p*; V2 (Double Bass) with eighth-note patterns and dynamic *p*; T (Double Bass) with sustained notes and dynamic *p*, with a note "to B>" above the staff; P1 (Piano) with sixteenth-note patterns and dynamic *p*; and P2 (Piano) with eighth-note patterns and dynamic *p*. A dynamic instruction "With intensity" is placed above the Marimba staff. A performance tip "tip" is placed above the P2 staff. The score is numbered 106.

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

53

Musical score for "Meanwhile in a Parallel Universe Redux" by Casella (short version). The score consists of four staves:

- Mar.**: Treble clef, mostly rests with some eighth-note patterns.
- M1**: Bass clef, mostly rests with some eighth-note patterns.
- M2**: Bass clef, mostly rests with some eighth-note patterns.
- G/X**: Treble clef, continuous eighth-note patterns.

The score features dynamic markings such as '>' (upward arrow) and 'v' (downward arrow). A section of the score is labeled "opera gong". The page number 53 is in the top right corner.

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

119

Mar.

M1

M2

G/X

V1

V2 no pedal

T Pedaled on one drum

P1 bongos

P2

Sample  
Image

124  $\text{J} = 100$

**K Distant and longing**

Mar.

M1

M2

G/X

vibe mallets)

Bass Drums

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

136

Mar.

M1

M2

G/X

V1      vibes (med-soft)  
mf — più

V2

T      timpani  
mp — più

P1

P2      bell tree (scrape down)  
mp

Sample  
Image

147

**M**

Mar.

**M1**

med-soft mallets

**M2**

med-soft mallets

**G/X**

glock (med. soft plastic)

c' times

v

sus cym (warm w/mallet)

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

158

Mar.

**N with gaining intensity**

*f* *poco a poco cresc.*

M1 *più f* *poco a poco cresc.*

M2 *f* *più f* *mp* *poco a poco cresc.*

G/X *mf* *f* *mp* *poco a poco cresc.*

V1 *mf* *f*

V2 *mp*

T *mf* *mr*

P1 *f* *più f*

P2

Sample  
Image

168

Mar.

M1

M2

G/X

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

**O**

178

Mar.

M1

M2

G/X

V1

V2

T

P1

P2

*poco a poco cresc.*

*f*

*poco a poco cresc.*

*toms (sticks)*

*p*

*f*

*(sd)*

*mf*

*poco a poco cresc.*

*stick on edge of tam tam*

*mf*

*poco a poco cresc.*

*splash (l.v.)*

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

61

187 *fp*

*ff* *sub. pp*

*accel.*

*J = 132*

**P** **Adventurous**

**G.P.**

*soli w/marimba 1*

*ff*

*ff* *sub. pp*

*fff*

*f*

*mp*

*mf*

*minimal pedal*

*ff* *sub. pp*

*ffff*

*w/pedal*

*p*

*f*

*vibes*

*f*

*mp*

*mark tree*

*f*

*p*

*sus cym*

*f*

*triangle*

*mf*

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

198

Mar.

M1

M2 (2)

G/X

V1

V2 (2)

T

P1

P2

1 2 3 4

*tr*

*ff*

*f*

*tr*

*ff*

*f*

*tr*

*f*

*tr*

*f*

*f*

*mp*

*ff*

*f*

*mp*

*f*

*c*

*ff*

*f*

*mp*

*f*

*p*

*f*

*mf*

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

63

206

**Triumphantly**

Mar.

M1

M2

G/X

(2)

soli

*mf* *f*

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

*p* *f*

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

*soli*

*f*

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

Pedaled on one drum

snare drum (lightly at edge)

*p*

*f*

**Sample Image**

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

212

Mar. *f*

**R With emerging certainty**  
 3 1 2 4 1 1 2 3 1 2 4 1 2 etc.

M1 *mf*

M2 *mp*

G/X *damp on 2*

V1 *damp on 2*

V2 *damp on 2*

T *mp*

P1 *p* toms *f* snare drum *p*

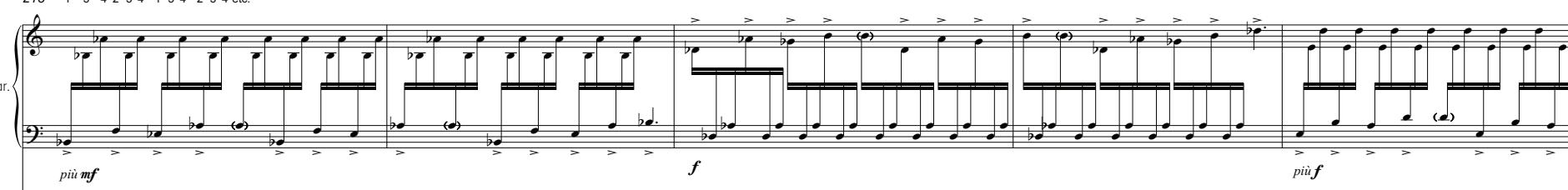
P2 *pp* hihat (open to close) *f* hh *c*

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

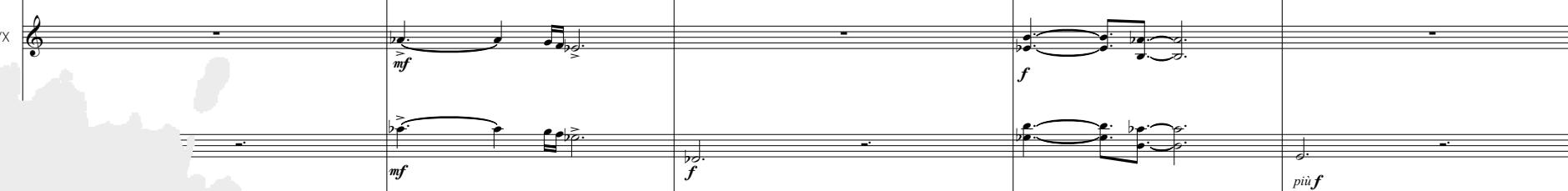
65

218 1 3 4 2 3 4 1 3 4 2 3 4 etc.

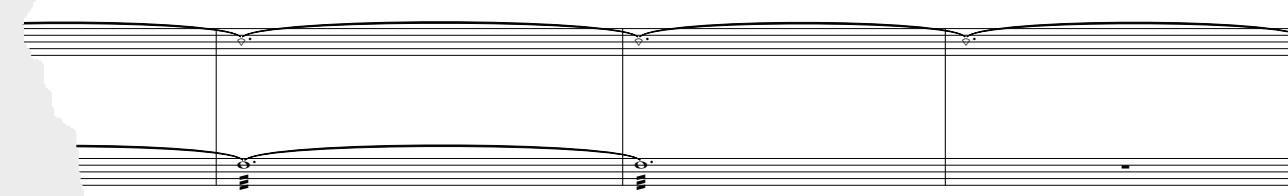
Mar. 

M1 

M2 

G/X 

*Pedaled on one drum* 



Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

223

Mar.

M1

M2

G/X

VI

V2

T

P1

P2

bell tree (scrape down)      scrape up

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
 (short version)

67

229

Mar.

M1

M2

G/X

glock

vibes

to C

Pedaled on one drum

fp

f

fp

Cym. (w/hand)

Tambourine

Sizzle Cym. (w/hand) I.v.

p

f

Sample  
Image

Meanwhile in a Parallel Universe Redux – Casella  
(short version)

Musical score for orchestra and piano, page 68, titled "Meanwhile in a Parallel Universe Redux – Casella (short version)". The score includes parts for Mar., M1, M2, G/X, VI, V2, T, P1, and P2. The page number 236 is at the top left. The score features various dynamics like *p*, *f*, and *ff*, and performance instructions like "sus cym" and "mute". The piano part (P1 and P2) has sustained notes and dynamic markings. The score is set against a background of abstract gray shapes.

Sample  
Image