

THE PARTY AT OTTO H. KAHN'S

SOUNDTRACK TO A NONEXISTENT FILM

BY KEVIN LASKEY

WRITTEN FOR EXCEPTET

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INSTRUMENTATION

Clarinet in B-flat

Bassoon

Trumpet in C

Trombone

Violin

Double Bass

Percussion (1 player) – snare drum, splash cymbal, 2 woodblocks, 2 cowbells, floor tom, bongos, triangle, police whistle

PROGRAM NOTE

When music plays in a movie, it usually works in one of two ways. First, the music can be diegetic, existing in the world of the film—like music coming from a car stereo, or from a band playing in the background. Second, the music can be non-diegetic, existing outside the world of the film to underscore the emotions of a particular scene—like a sweeping crescendo leading to a dramatic plot twist. However, sometimes film music doesn't fit neatly into either of those categories. The music could appear to be non-diegetic, but then gradually slide into the scene's reality. The music could sound one way in the world of the film, but different in the soundtrack that the audience hears, perhaps illuminating the mental state of a particular character.

"The Party at Otto Kahn's" explores this borderland between the diegetic and non-diegetic through the depiction of a lavish, jazz age party on a North Shore Long Island estate (parties at Mr. Kahn's mansion, Oheka Castle, inspired scenes from *The Great Gatsby*, and the estate itself has appeared frequently in popular American media, from *Citizen Kane* to Taylor Swift's "Blank Space" music video). The piece takes an almost cubist approach to the setting, constantly shifting the camera's lens, flitting backward and forward through time, moving within and without the minds of the party guests. Sometimes, the music will sound clearly from the world of the party. Other times, it will appear as non-diegetic underscoring. And yet other times, it will be ambiguous, perhaps a psychological distortion of party's music from the perspective of a particular character. The piece takes the busy and multi-faceted world and miniaturizes it, like a scale model. Though we may not be at a lavish, jazz age party in this concert hall, perhaps for a few moments we will imagine that we are.

—Kevin Laskey, February 2017

The Party at Otto H. Kahn's

soundtrack to a nonexistent film

Fanfare-ish ♩ = 120

A

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B A bit faster ♩ = 152

B♭ Cl. *f*

Bsn. *f*

C Tpt. *mp* *ff*

Tbn. *mp* *ff*

Perc. *p* *ff* Floor tom (Flam-buzzes)

Vln. *f* pizz.

D.B. *mf* *f*



B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc. *f* Cowbells (2) *mp* Bongo (high) *f* Woodblocks (2) *p*

Vln. arco

D.B.

The Party at Otto H. Kahn's

3

C Sly, slinky ♩ = 100

25

B♭ Cl. *mp*

Bsn. *pp*

C Tpt.

Tbn. *ppp* Cup Mute

Perc. *f* *ppp*

Vln.

D.B. *p* pizz.



33

B♭ Cl. *mf* *p*

Bsn. *p* *pp*

C Tpt.

Tbn. *p* *pp*

Perc. *ppp*

Vln.

D.B. *pp* arco pizz.

D Another Bonkers Foxtrot ♩ = 152

40

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

p *f*

mf Straight Mute

mf

mp *f* *mp*

f

f



E

47

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

f

f

Bongos (high & low)

60

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.



75

[F] As if time stood still ♩ = 56

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

f

ppp

p

pp

mp

pp

Triangle w/lite beater

molto espressivo

p

f

f

p

83

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

ppp

n

Open

ff

ff

f

Hi-hat (sticks)

Hi-hat (w/foot)

p

8va

f

mp

mf



91

B $\flat$ Cl. *mp*

Bsn. *mp*

C Tpt.

Tbn.

Perc.

Vln.

D.B.

This musical score for measures 91-100 of 'The Rose Tree' features a woodwind section with B $\flat$ Clarinet and Bassoon playing a melody in measure 91, marked *mp*. The Clarinet part includes a trill in measure 92. The Percussion part plays a steady eighth-note pattern. The Violin and Double Bass parts provide harmonic support with eighth-note figures. The C Trumpet and Tuba parts are silent throughout this section.

7

[illegible]

The Party at Otto H. Kahn's

[illegible]

K

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

Police Whistle

f

mf

ff

ff pizz.

arco

9

M Lush, expressive $\text{♩} = 108$
rit.

N Schmalzty Ballad $\text{♩} = 72$

$\text{♩} = 69$

B $\flat$ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

mp *pp* *ppp* *mf*

149

Cup Mute

Cup Mute

149

Brushes - swirl w/LH, rhythm with RH

ff *pizz.* *f*

156

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

f

3

arco



162

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

f

f

mf

mf

f

ff

ff

f

ff

w/Rubber shank of brushes

To sticks

Circus drumming swells again

O Fanfare Redux ♩ = 120

170

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

Straight Mute

ff

ff

3

5

3

5

3

5

3



175

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

mp

ff

p

ff

mp

ff

mp

ff

p

f mp

p

ff

arco

mf

ff

P Bouncy, athletic ♩ = 144

180

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

pizz.

p pizz.

p



186

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

p

p

p

sfz

mp

mp

mp

Harmon mute, stem in

Harmon mute, stem in

p

mp

mp

mp

Q

191

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

sfz p



196

B♭ Cl.

Bsn.

C Tpt.

Tbn.

Perc.

Vln.

D.B.

pp

arco

p

pp

arco

p

201

B♭ Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. *mp*

Vln. *mp* *mf*

D.B. *mp* *mf*

205

B♭ Cl. *mf*

Bsn. *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. *mf*

Vln. *f* *ff*

D.B. *f* *ff*

208 S

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Perc. *f*

Vln. *fff*

D.B. *fff*



211 T Schmaltz Overload ♩ = 96

B♭ Cl. *ff* *mf*

Bsn. *ff* *mf*

C Tpt. *Open* *ff* *mp*

Tbn. *Open* *ff* *mp*

Perc. *mp*

Vln. *8va²* *mp*

D.B. *mp*

217

B♭ Cl. *mf* *mp* *ff*

Bsn. *mf* *mp* *ff*

C Tpt. *mp* *p* *f*

Tbn. *mp* *p* *f*

Perc. *pp*

Vln. *mp* *fff*

D.B. *mp* *fff*

8^{va}

≡

U Falling Down the Stairs
(Open Percussion Solo)

approx. 15"

223

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Perc. *f* *ff* As dense & frantic as possible

Vln. *f* *ff*

D.B. *f* *ff*

8^{va}

The Party at Otto H. Kahn's

17

V Super Schmeary, as if inside a Dali painting ♩ = 52 *slide between notes as much as possible, ok to get slightly off pitch & rhythm-wise*

B♭ Cl. *f*

Bsn. *f*

C Tpt. *mf* Cup Mute

Tbn. *mf*

Perc. *ff*

Vln. *f* Sul pont.

D.B. *f*

228 Continue soloing, segue to next section as one



W One last dance ♩ = 138

B♭ Cl. *f*

Bsn. *f*

C Tpt. *f* Open

Tbn. *f* Open

Perc. *mp*

Vln. *f* pizz.

D.B. *ff*

237

237

B♭ Cl. *p* *ff*

Bsn. *p* *ff*

C Tpt. *p* *ff*

Tbn. *p* *ff*

Perc. *pp* *ff*

Vln. *p* *arco* *ff*

D.B. *p* *ff*



244

B♭ Cl. *ffff*

Bsn. *ffff*

C Tpt. *ffff*

Tbn. *ffff*

Perc. *ff*

Vln. *ffff*

D.B. *ffff*