

# Cook it HOT or Get Out of the Kitchen

(for Kathy Patterson & the Shackleford JH Orchestra Midwest Performance-Dec. 2007)

Cadenza *dramatico* ♩ = 80

Andy Patterson

Conga Drums / Shaker

Solo Violin

Violin I

Violin II

Viola

Violoncello

Contrabass

C. Dr.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Cadenza drammatico*

*f*

*fp*

*pp*

*mf*

3

3

3

3

5

The musical score is written for a full orchestra and includes a Conga Drums / Shaker part. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as ♩ = 80. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The Solo Violin part features a cadenza starting in measure 1 with a forte (f) dynamic, followed by a dynamic shift to fortissimo (fp) and then pianissimo (pp). The string sections (Violin I, Violin II, Viola, Violoncello, and Contrabass) provide harmonic support with dynamics ranging from fp to pp. The Solo Violin part includes a triplet of eighth notes in measure 1 and a series of triplets of eighth notes in measures 7 and 8. The Conga Drums / Shaker part is marked with a double bar line and a fermata in measure 1, and a double bar line and a fermata in measure 5. The C. Dr. part is marked with a double bar line and a fermata in measure 1, and a double bar line and a fermata in measure 5. The S. Vln. part features a melodic line starting in measure 1 with a piano (p) dynamic, followed by a series of triplets of eighth notes in measures 7 and 8. The Vln. I, Vln. II, Vla., Vc., and Cb. parts provide harmonic support with dynamics ranging from mf to pp.

2

**A** Latin groove ♩ = 104

8

C. Dr. Conga *pp*

S. Vln. *f* *ff*

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.*

12

C. Dr.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb.

16

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mf*

20

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*f*

24 B

C. Dr. *f* *ff* *mf*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

*arco*

28

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

34 C Shaker

C. Dr.

*mp*

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

*molto espressivo*

Vc.

*mf*

*pizz.*

*sf*

Cb.

*mf*

C. Dr. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

41 Conga D

C. Dr. *ff* *mf*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *arco*

44

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical score for measures 44 to 46. It features six staves: C. Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time with a key signature of one sharp (F#). The C. Dr. part has a complex rhythmic pattern with many sixteenth notes. The Vln. I and Vln. II parts have similar rhythmic patterns. The Vla. part has a simple melody with a long note in measure 45. The Vc. part has a simple melody with a long note in measure 45. The Cb. part has a simple melody with a long note in measure 45. The dynamic marking *ff* is present in measures 45 and 46 for the Vln. I and Vln. II parts.

47

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical score for measures 47 to 49. It features six staves: C. Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 time with a key signature of one sharp (F#). The C. Dr. part has a complex rhythmic pattern with many sixteenth notes. The Vln. I and Vln. II parts have similar rhythmic patterns. The Vla. part has a simple melody with a long note in measure 48. The Vc. part has a simple melody with a long note in measure 48. The Cb. part has a simple melody with a long note in measure 48. The dynamic marking *ff* is present in measures 48 and 49 for the Vln. I, Vln. II, Vla., Vc., and Cb. parts.

50 E

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*



58 Shaker F

C. Dr. *f* *pp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *pp* *pizz.*

Cb. *ff* *pp* *pizz.*

61

C. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64

C. Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. *arco* 

Cb. 



67

C. Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

70

C. Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

*mf*

73

C. Dr. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

*f*

C. Dr. *mp*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

C. Dr.

Vln. I *divisi*

Vln. II

Vla.

Vc.

Cb. *arco* *f*

82

C. Dr. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f sostenuto*

Cb.

85

C. Dr. *ff* Conga

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

88 G

C. Dr. *mf*

Vln. I

Vln. II

Vla. *f*

Vc. *f pizz.* *gliss.* *gliss.* *gliss.*

Cb. *f*

91

C. Dr.

2 S. Vln. *divisi* *ff*

Vln. I

Vln. II *gliss.* *gliss.*

Vla.

Vc.

Cb.

94

H

C. Dr.

2 S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*gliss.*

*ff divisi*

97

C. Dr.

2 S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unis.*

100 Cadenza dramatico

C. Dr.

S. Vln. *Cadenza dramatico*  
1. solo  
*p* *f* *ff*

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *f* *pp*

Vc. *fp* *pp*

Cb. *fp* *pp*

104 A tempo

C. Dr. *f* *ff*

Vln. I *pizz.* *f* *arco* *ff*

Vln. II *pizz.* *f* *arco* *ff*

Vla. *f* *pizz.* *arco* *ff* *divisi*

Vc. *f* *pizz.* *arco* *ff* *divisi*

Cb. *f* *pizz.* *arco* *ff* *divisi*