

Flute 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Violin, accordion, something ethnic

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Flute 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Violin, accordion, something ethnic

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Flute 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Violin, accordion, something ethnic

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Flute 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Violin, accordion, something ethnic

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Clarinet 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Clarinet 1, measures 6-76. The score is written in treble clef with a key signature of one sharp (F#). It begins with a 6-measure rest, followed by a 7-measure section marked "Sop. Sax solo" with dynamics *mp* and *mf*. The main melody starts at measure 9 and continues through measure 76. Dynamics include *p* (Clar's), *mp*, *mf*, *f*, *ff*, and *p*. A tempo change to "Gently $\text{♩} = 116$ " occurs at measure 23. Measure numbers 6, 7, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 74, 75, and 76 are indicated. There are circled measure numbers 23 and 56.

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Clarinet 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Clarinet 1, measures 6-76. This is an identical copy of the score above. It is written in treble clef with a key signature of one sharp (F#). It begins with a 6-measure rest, followed by a 7-measure section marked "Sop. Sax solo" with dynamics *mp* and *mf*. The main melody starts at measure 9 and continues through measure 76. Dynamics include *p* (Clar's), *mp*, *mf*, *f*, *ff*, and *p*. A tempo change to "Gently $\text{♩} = 116$ " occurs at measure 23. Measure numbers 6, 7, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 74, 75, and 76 are indicated. There are circled measure numbers 23 and 56.

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Clarinet 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Case

Childlike, but warped $\text{♩} = 148$

Musical score for Clarinet 2, measures 6-76. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'Sop. Sax solo' marking at measure 7. The tempo is marked 'Childlike, but warped' with a quarter note equal to 148 (♩ = 148). The score includes various dynamics such as *mp*, *mf*, *p*, *mp*, *f*, *mp*, *fp*, *f*, *ff*, and *mp*. There are also performance markings like 'Gently' at measure 22 and '(Clar's) p' at measure 18. Measure numbers 6, 7, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 68, 69, 70, 71, 72, 73, 74, 75, and 76 are indicated throughout the score.

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Clarinet 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Clarinet 2, measures 6-76. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'Sop. Sax solo' marking at measure 7. The tempo is marked 'Childlike, but warped' with a quarter note equal to 148 (♩ = 148). The score includes various dynamics such as *mp*, *mf*, *p*, *mp*, *f*, *mp*, *fp*, *f*, *ff*, and *mp*. There are also performance markings like 'Gently' at measure 22 and '(Clar's) p' at measure 18. Measure numbers 6, 7, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 68, 69, 70, 71, 72, 73, 74, 75, and 76 are indicated throughout the score.

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Bass Clarinet

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for Bass Clarinet, measures 1-76. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mp*, *p*, *f*, *mf*, *ff*, and *fp*. The tempo is marked as $\text{♩} = 148$ and $\text{♩} = 116$ (Gently). Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 65, 73, 74, 75, 76 are indicated. The score includes slurs, accents, and dynamic markings.

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Bass Clarinet

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for Bass Clarinet, measures 1-76. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mp*, *p*, *f*, *mf*, *ff*, and *fp*. The tempo is marked as $\text{♩} = 148$ and $\text{♩} = 116$ (Gently). Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 65, 73, 74, 75, 76 are indicated. The score includes slurs, accents, and dynamic markings.

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Alto Sax 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Alto Sax 1, measures 6-76. The score is written in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo of 148 bpm, described as 'Childlike, but warped'. A 'Sop. Sax solo' section starts at measure 7. Dynamics include *mp*, *mf*, *p*, *f*, *mp*, *mf*, *f*, *mp*, *mf*, *f*, *ff*, and *p*. A second tempo of 116 bpm, described as 'Gently', begins at measure 22. The score includes various articulations such as slurs, accents, and breath marks. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 39, 41, 42, 43, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 69, 70, 71, 72, 73, 74, 75, and 76 are marked throughout the score.

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Alto Sax 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Alto Sax 1, measures 6-76. This is an identical copy of the score above. It is written in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo of 148 bpm, described as 'Childlike, but warped'. A 'Sop. Sax solo' section starts at measure 7. Dynamics include *mp*, *mf*, *p*, *f*, *mp*, *mf*, *f*, *mp*, *mf*, *f*, *ff*, and *p*. A second tempo of 116 bpm, described as 'Gently', begins at measure 22. The score includes various articulations such as slurs, accents, and breath marks. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 39, 41, 42, 43, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 69, 70, 71, 72, 73, 74, 75, and 76 are marked throughout the score.

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Alto Sax 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

Gently $\text{♩} = 116$

17 18 19 20 21 22 23 24 25 26

p *f* *mp*

27 28 29 30 33 34

mp

35 36 37 38 39 40 41 42

mf

43 44 45 46 49

f

50 51 52 53 54 56

mp *fp* *mf* *f*

60 63

ff *mp*

65 66 68 69 70 71 72 73 74 75 76

p

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Alto Sax 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

Gently $\text{♩} = 116$

17 18 19 20 21 22 23 24 25 26

p *f* *mp*

27 28 29 30 33 34

mp

35 36 37 38 39 40 41 42

mf

43 44 45 46 49

f

50 51 52 53 54 56

mp *fp* *mf* *f*

60 63

ff *mp*

65 66 68 69 70 71 72 73 74 75 76

p

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Tenor Sax

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 37 38 39 40 41 42 43 44 45 46 49 50 51 52 53 54 56 60 63 64 65 68 69 70 71 72 73 74 75 76

Gently $\text{♩} = 116$

p *f* *mp* *mp* *mf* *f* *ff* *mp* *p*

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Tenor Sax

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 37 38 39 40 41 42 43 44 45 46 49 50 51 52 53 54 56 60 63 64 65 68 69 70 71 72 73 74 75 76

Gently $\text{♩} = 116$

p *f* *mp* *mp* *mf* *f* *ff* *mp* *p*

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Baritone Sax

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

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Baritone Sax

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

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F Horn

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for F Horn, measures 1-76. The score is written in treble clef with a key signature of one sharp (F#). It begins with a tempo of 148 bpm, described as 'Childlike, but warped'. The first system (measures 1-22) includes a 'Gently' section at 116 bpm. The score features various dynamics including *p*, *f*, *mp*, *mf*, and *ff*. Measure numbers 8, 9, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 54, 56, 60, 63, 64, 65, 70, 71, 72, 73, 74, 75, and 76 are indicated throughout the score.

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F Horn

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for F Horn, measures 1-76. This is an identical copy of the score above. It is written in treble clef with a key signature of one sharp (F#). The tempo is 148 bpm, described as 'Childlike, but warped'. The first system (measures 1-22) includes a 'Gently' section at 116 bpm. Dynamics include *p*, *f*, *mp*, *mf*, and *ff*. Measure numbers 8, 9, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 49, 54, 56, 60, 63, 64, 65, 70, 71, 72, 73, 74, 75, and 76 are indicated throughout the score.

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Trumpet 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

17 18 19 20 21 Gently $\text{♩} = 116$ 22 23 25 6

31 33 36 37

38 40 41 42 44

45 46 49 51 52

53 54 56

60 63 64

65 70 71 72 73 74 75 76

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Trumpet 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

8 9 8

17 18 19 20 21 Gently $\text{♩} = 116$ 22 23 25 6

31 33 36 37

38 40 41 42 44

45 46 49 51 52

53 54 56

60 63 64

65 70 71 72 73 74 75 76

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Trumpet 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Trumpet 2, measures 1-76. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features various dynamics including *p*, *f*, *mf*, *mp*, *ff*, and *fp*. The tempo is marked as "Childlike, but warped" with a quarter note equal to 148. A section starting at measure 21 is marked "Gently" with a quarter note equal to 116. The score includes measure numbers 17, 18, 19, 20, 21, 22, 23, 25, 31, 33, 39, 41, 42, 43, 44, 45, 46, 49, 51, 52, 53, 54, 56, 60, 63, 64, 65, 69, 71, 72, 73, 74, 75, and 76. There are also some measure numbers (8, 9) that appear to be placed above the staff lines.

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Trumpet 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Trumpet 2, measures 1-76. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features various dynamics including *p*, *f*, *mf*, *mp*, *ff*, and *fp*. The tempo is marked as "Childlike, but warped" with a quarter note equal to 148. A section starting at measure 21 is marked "Gently" with a quarter note equal to 116. The score includes measure numbers 17, 18, 19, 20, 21, 22, 23, 25, 31, 33, 39, 41, 42, 43, 44, 45, 46, 49, 51, 52, 53, 54, 56, 60, 63, 64, 65, 69, 71, 72, 73, 74, 75, and 76. There are also some measure numbers (8, 9) that appear to be placed above the staff lines.

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Trombone 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

p *f*

mp *mp*

mp *mf*

mp *mf*

f *mp*

f

ff

mp *p*

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Trombone 1

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

p *f*

mp *mp*

mp *mf*

mp *mf*

f *mp*

f

ff

mp *p*

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Trombone 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Trombone 2, measures 1-76. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a tempo marking of $\text{♩} = 148$ and a dynamic of *p*. A section starting at measure 21 is marked "Gently" with a tempo of $\text{♩} = 116$. The score includes various dynamics such as *p*, *f*, *mp*, *mf*, and *ff*, along with articulation marks like accents and slurs. Measure numbers 8, 9, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 66, 71, 74, 75, and 76 are indicated throughout the score.

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Trombone 2

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Trombone 2, measures 1-76. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a tempo marking of $\text{♩} = 148$ and a dynamic of *p*. A section starting at measure 21 is marked "Gently" with a tempo of $\text{♩} = 116$. The score includes various dynamics such as *p*, *f*, *mp*, *mf*, and *ff*, along with articulation marks like accents and slurs. Measure numbers 8, 9, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 64, 65, 66, 71, 74, 75, and 76 are indicated throughout the score.

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Baritone $\text{B}\flat$

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

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Baritone $\text{B}\flat$

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

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Baritone 

QUIDAM

music by BENOIT JUTRAS


arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$



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Baritone 

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$



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Tuba

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Tuba, measures 1-76. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a common time signature (C) and a tempo of 148 beats per minute. The first measure (measure 1) contains a whole note chord (B-flat, D-flat, F, A-flat) marked *mp*. The piece is marked "Childlike, but warped". A section starting at measure 21 is marked "Gently" with a tempo change to 116. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *ff*. Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 69, 73, 74, 75, and 76 are indicated. The score concludes with a whole note chord in measure 76 marked *p*.

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Tuba

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Tuba, measures 1-76. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a common time signature (C) and a tempo of 148 beats per minute. The first measure (measure 1) contains a whole note chord (B-flat, D-flat, F, A-flat) marked *mp*. The piece is marked "Childlike, but warped". A section starting at measure 21 is marked "Gently" with a tempo change to 116. The score includes various dynamics such as *p*, *mp*, *mf*, *f*, and *ff*. Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 50, 51, 52, 53, 54, 56, 60, 63, 69, 73, 74, 75, and 76 are indicated. The score concludes with a whole note chord in measure 76 marked *p*.

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Electric Bass

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Electric Bass, measures 1-76. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It includes dynamic markings such as *mp*, *p*, *f*, *mf*, *ff*, and *fp*. A section starting at measure 21 is marked "Gently" with a tempo of $\text{♩} = 116$. Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 51, 52, 53, 54, 56, 60, 63, 65, 73, 74, 75, and 76 are indicated throughout the score.

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Electric Bass

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Electric Bass, measures 1-76. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It includes dynamic markings such as *mp*, *p*, *f*, *mf*, *ff*, and *fp*. A section starting at measure 21 is marked "Gently" with a tempo of $\text{♩} = 116$. Measure numbers 2, 3, 4, 5, 9, 8, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 44, 45, 46, 49, 51, 52, 53, 54, 56, 60, 63, 65, 73, 74, 75, and 76 are indicated throughout the score.

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Timpani, Triangle

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Triangle

mf

Gently $\text{♩} = 116$

mp

p

mf

mf

f

ff

Metal sounds

Metal sounds

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Timpani, Triangle

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Triangle

mf

Gently $\text{♩} = 116$

mp

p

mf

mf

f

ff

Metal sounds

Metal sounds

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Bells

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

like a child's toy piano

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Bells

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

like a child's toy piano

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Xylophone/Marimba

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Marimba *mf* Xylo player plays cymbal parts

Gently $\text{♩} = 116$

p *mp* *mf* *f* *ff* *mp*

Sus. cym. [9] [17] [25] [29] [33] [37] [41] [45] [49] [56] [63] [65] [59]

Metal Sounds Metal Sounds

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Xylophone/Marimba

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Marimba *mf* Xylo player plays cymbal parts

Gently $\text{♩} = 116$

p *mp* *mf* *f* *ff* *mp*

Sus. cym. [9] [17] [25] [29] [33] [37] [41] [45] [49] [56] [63] [65] [59]

Metal Sounds Metal Sounds

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Vibraphone

(Sus. Cym., Metal sounds)

QUIDAM

music by BENOIT JUTRAS
arr. by JAY DAWSON
percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

13 14 15 16 17 18 19 20 21 23 24

25 26 27 28 29 30 31 32 33 34

35 37 38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53

54 56 57 58 59

60 61 62 63 65 66

67 68 69 70 74

mf *p* *mp* *f* *ff* *Sus. cym.* *mp* *Metal Sounds* *opt. 8va* *p*

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Vibraphone

(Sus. Cym., Metal sounds)

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Childlike, but warped $\text{♩} = 148$

13 14 15 16 17 18 19 20 21 23 24

25 26 27 28 29 30 31 32 33 34

35 37 38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53

54 56 57 58 59

60 61 62 63 65 66

67 68 69 70 74

mf *p* *mp* *f* *ff* *Sus. cym.* *mp* *Metal Sounds* *opt. 8va* *p*

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Aux. Percussion 1

(Temple Blks., Gong, B.D., Djimbe, Metal Sounds)

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Temple blocks

Musical score for Aux. Percussion 1 of Quidam, measures 1-74. The score is written on a single staff in 4/4 time with a tempo of 148 bpm. It features various percussion instruments: Temple blocks (measures 1-12), Gong Concert BD (measures 13-17), Djimbe (measures 18-24), Gong B.D. (measures 25-32), Cr. Cym. (measures 33-40), Gong B.D. (measures 41-48), Cr. Cym. (measures 49-56), Djimbe (measures 57-64), and Metal Sounds (measures 65-74). Dynamics range from *mf* to *ff*. The score includes bar numbers 1 through 74 and rehearsal marks 9, 17, 21, 25, 33, 41, 49, 57, 65, and 74.

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Aux. Percussion 1

(Temple Blks., Gong, B.D., Djimbe, Metal Sounds)

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Temple blocks

Musical score for Aux. Percussion 1 of Quidam, measures 1-74. The score is written on a single staff in 4/4 time with a tempo of 148 bpm. It features various percussion instruments: Temple blocks (measures 1-12), Gong Concert BD (measures 13-17), Djimbe (measures 18-24), Gong B.D. (measures 25-32), Cr. Cym. (measures 33-40), Gong B.D. (measures 41-48), Cr. Cym. (measures 49-56), Djimbe (measures 57-64), and Metal Sounds (measures 65-74). Dynamics range from *mf* to *ff*. The score includes bar numbers 1 through 74 and rehearsal marks 9, 17, 21, 25, 33, 41, 49, 57, 65, and 74.

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Aux. Percussion 2

(Triangle, Sus. Cym., Shaker, Metal sounds)

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Aux. Percussion 2, Quidam, measures 1-74. The score is written on a single staff with a treble clef and a common time signature. It includes various percussion instruments: Triangle (measures 2, 10, 11), Sus. cym. (measures 8, 19, 21, 25, 49, 53, 54, 65), Shaker (measures 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74), and Metal sounds (measures 74, 75). Dynamics include *mf*, *p*, *mp*, *f*, and *ff*. A tempo change to $\text{♩} = 116$ occurs at measure 21. The score is marked with measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 23, 25, 29, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 74.

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Aux. Percussion 2

(Triangle, Sus. Cym., Shaker, Metal sounds)

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Musical score for Aux. Percussion 2, Quidam, measures 1-74. The score is written on a single staff with a treble clef and a common time signature. It includes various percussion instruments: Triangle (measures 2, 10, 11), Sus. cym. (measures 8, 19, 21, 25, 49, 53, 54, 65), Shaker (measures 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74), and Metal sounds (measures 74, 75). Dynamics include *mf*, *p*, *mp*, *f*, and *ff*. A tempo change to $\text{♩} = 116$ occurs at measure 21. The score is marked with measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 23, 25, 29, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 74.

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Snare

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

8 9 8 17 4 21 Cabasa 22 23 24

25 (4) 26 27 28 29 30 31 32

33 (4) 34 35 36 37 38 39 40

41 (4) 42 43 44 45 46 47 48

49 50 5 56 3 57 3

p l l l r r r ll rr ll rr ll *f* r r l l r

58 3 59 3 3 3 60 3 61 3

r r l l r l r r l l l l r r r r l l r r r l l r

62 3 63 3 64 65 12

ff

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Snare

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

8 9 8 17 4 21 Cabasa 22 23 24

25 (4) 26 27 28 29 30 31 32

33 (4) 34 35 36 37 38 39 40

41 (4) 42 43 44 45 46 47 48

49 50 5 56 3 57 3

p l l l r r r ll rr ll rr ll *f* r r l l r

58 3 59 3 3 3 60 3 61 3

r r l l r l r r l l l l r r r r l l r r r l l r

62 3 63 3 64 65 12

ff

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Quint Toms

Childlike, but warped $\text{♩} = 148$

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Gently $\text{♩} = 116$

Musical score for Quint Toms, Quidam, measures 1-69. The score is written for five staves. The first staff contains measures 1-24, with a 'Claves' section starting at measure 21. The second staff contains measures 25-32, the third contains measures 33-40, and the fourth contains measures 41-48. A double bar line with a '7' indicates a seven-measure rest starting at measure 49. The fifth staff contains measures 56-60, marked with a forte (*f*) dynamic and featuring triplet patterns. The sixth staff contains measures 61-64, marked with a fortissimo (*ff*) dynamic and also featuring triplet patterns. Measure 65 is followed by a 12-measure rest.

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Quint Toms

Childlike, but warped $\text{♩} = 148$

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Gently $\text{♩} = 116$

Musical score for Quint Toms, Quidam, measures 1-69. The score is written for five staves. The first staff contains measures 1-24, with a 'Claves' section starting at measure 21. The second staff contains measures 25-32, the third contains measures 33-40, and the fourth contains measures 41-48. A double bar line with a '7' indicates a seven-measure rest starting at measure 49. The fifth staff contains measures 56-60, marked with a forte (*f*) dynamic and featuring triplet patterns. The sixth staff contains measures 61-64, marked with a fortissimo (*ff*) dynamic and also featuring triplet patterns. Measure 65 is followed by a 12-measure rest.

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Bass Drums

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for Bass Drums of Quidam, measures 1-65. The score is written on a single staff with a common time signature (C). It begins with a key signature of one flat (Bb). The tempo is marked as 'Childlike, but warped' with a quarter note equal to 148 (♩ = 148). The dynamics range from *mp* (measures 1-32) to *ff* (measures 61-65). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 8, 9, 17, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, and 65 are indicated. There are also measure repeat signs and first/second endings. The score ends with a double bar line and a final measure rest of 12 measures.

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Bass Drums

QUIDAM

music by BENOIT JUTRAS

arr. by JAY DAWSON

percussion by Mark Casey

Childlike, but warped $\text{♩} = 148$

Gently $\text{♩} = 116$

Musical score for Bass Drums of Quidam, measures 1-65. This is an identical copy of the score above. It is written on a single staff with a common time signature (C). The key signature is one flat (Bb). The tempo is marked as 'Childlike, but warped' with a quarter note equal to 148 (♩ = 148). The dynamics range from *mp* (measures 1-32) to *ff* (measures 61-65). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 8, 9, 17, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, and 65 are indicated. There are also measure repeat signs and first/second endings. The score ends with a double bar line and a final measure rest of 12 measures.

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