

There Was More To It

for Wind Quintet and Percussion

(2025)

MARK KIM-MULGREW

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Duration: 9 minutes

Score revision in November 2025

Premiered on November 15, 2025 at the Tenri Cultural Institute, New York City, USA

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Instrumentation

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Percussion

1 Hi-hat

1 Brake Drum

1 Wood Block

1 Tom-tom

1 Vibraphone

Program Notes

"There Was More To It" aims to capture the feeling of needing to make sense of what you experienced and not quite being able to do so. This topic is explored in three interconnected episodes centered around the following ideas: (1) persistent repetition of one initial fragment until it is no longer recognizable, (2) a straightforward homophonic ("melody-accompaniment") structure that is gradually peeled away, and (3) rhythmic rigidity with unexpected irregularities, including the eventual disappearance of rhythm as the driving force.

The structure of this piece loosely follows the final paragraph of Raymond Carver's short story "Why Don't You Dance?", which the title references: *She kept talking. She told everyone. There was more to it, and she was trying to get it talked out. After a time, she quit trying.*

Performance Notes

"There Was More To It" is a one-movement piece with three sections: *Allegretto* (mm. 1 – 79 / R# 1 – 7), *Moderato* (mm. 80 – 157 / R# 8 – 10), and *Allegro ma non troppo* (mm. 158 – 218 / R# 11 – 19). The piece should be performed without pause between sections.

The piece is scored for a conductorless ensemble. To this end, extensive cues have been provided in the parts, which, the composer hopes, removes unnecessary friction in preparing the piece for performance.

The piece is scored for one percussionist, with the assumption that all percussion instruments except the vibraphone are set up in close enough to be played simultaneously. Every transition from a vibraphone segment to the other percussion instruments, or vice versa, is accompanied by multiple measures of rest. The shortest such transition occurs in RN#13 (mm. 174 – 177), which lasts approximately 5.7 seconds at the given metronome marking of $J = 114$.

Mallet indications throughout the present score are to be taken as suggestions, and the percussionist should feel free to substitute them with their own mallet choices. For example, the present score asks for a switch from drumsticks to vibraphone mallets during the aforementioned hi-hat-to-vibraphone transition in RN#13. Should the percussionist find this cumbersome, they may instead choose to perform RN#11 – 14 (mm. 161 – 180) with one pair of mallets that can work for both the hi-hat and the vibraphone passages.

The vibraphone pedal markings in RN#9 – 10 (mm. 111 – 183) should be followed strictly. No pedal markings are given elsewhere in the present score, and the percussionist may pedal freely in all other vibraphone passages.

There Was More To It

14

urgently
pp cresc. *f*
senza rubato
p >

obrasively
p *f* *p*

urgently
pp cresc. *f*

senza rubato
p >

urgently
pp cresc. *f*

hh
bd
wb
tt
cresc. poco a poco *mp* *5* *f*
urgently

18

gently
p > *p* < *p*

senza rubato
p > *p* < *p* *cresc.* *p*

senza rubato
p > *p* > *p sub.* < *p* *gently*

gently
p *p* *gently*

gently
p *p* *gently*

senza rubato
p > *p* > *p* < *p* *gently*

3

22

nervously
f dim. *p*

There Was More To It

29

fl *nervously*
p cresc...... *f*

ob *p cresc.*..... *f*

bn *p cresc.*..... *mp cresc.*.....

37

cl[Bb] *nervously*
p cresc...... *f*

hn[F] *with determination*
f..... *molto cresc.*.....

bn *mf cresc.*..... *f cresc.*.....

45

4 *furiously*
ff

fl *f*..... *ff*

ob *furiously*
ff

cl[Bb] *furiously*
ff

hn[F] *furiously*
ff

bn *furiously*
ff

hh
bd
wb
tt *ff*..... *ff*..... *p*..... *f*

furiously

There Was More To It

5

52
hh
bd
wb
tt

p with drumsticks
percussion solo

f *p* *f* *p*

hi-hat: closer to the side on tenuto; closer to the bell on regular notes

56
hh
bd
wb
tt

p *f* *p* *f* *f*

6 $\text{♩} = \text{♩}$

59
fl

urgently
f

ob

urgently
f

cl[Bb]

urgently
f

bn

urgently
f

hh
bd
wb
tt

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

63
hh
bd
wb
tt

p sub. *f* *p sub.*

7 $\text{♩} = \text{♩}$

67
fl

urgently
f

ob

urgently
f

cl[Bb]

urgently
f

bn

urgently
f

hh
bd
wb
tt

f *ff* *p* *f* *p* *f*

72

furiouly
ff

furiouly
ff

furiouly
ff

furiouly
ff

furiouly
ff

furiouly
ff

hh
bd
wb
tt

ff
furiouly

f

ff

8

rit.....Moderato ♩ = 96

like a whisper

pp ————— **p**

follow the hi-hats for the tempo of the Moderato section

oboe solo worriedly

p

start fading out when the hi-hats come in

like a distant echo

p

with felt mallets
hi-hats set the tempo of the Moderato section gently

f ————— **p**

There Was More To It

84

fl *stay in the background*
p cresc......

ob *like seeking affirmations in an empty room*
p cresc......

cl[Bb] *like a whisper*
pp *stay in the background*
p cresc......

hn[F] *stay in the background*
pp *p cresc.*.....

bn *echoes getting closer*
cresc......

hh
bd
wb
tt

90

fl *fade away quickly*
f *stay in the background*
p cresc...... *f*

ob *f* *p cresc.*..... *f*

cl[Bb] *stay in the background*
f *p cresc.*..... *f* *fade away quickly*

hn[F] *stay in the background*
f *p cresc.*..... *f*

bn

hh
bd
wb
tt *pp* *p*

96

fl *like a nagging doubt*
p cresc...... *f* *p dim.*.....

ob *loudly trying to hide the lack of confidence*
f *p dim.*.....

cl[Bb] *like a nagging doubt*
p cresc...... *f* *p dim.*.....

hn[F] *like a nagging doubt*
p cresc...... *f* *p dim.*.....

bn *gradually fading away*
f dim......

hh
bd
wb
tt *mp cresc.*..... *f* *p*

102

fl *dreamlike*
pp *ppp* *pp*

ob *dreamlike*
pp *ppp* *pp*

cl[Bb] *dreamlike*
pp *ppp* *pp*

hn[F] *dreamlike*
pp *ppp*

bn *dreamlike*
pp *ppp* *pp*

hh
bd
wb
tt *pp* *ppp*

9

119

ff

ob

cl[Bb]

hn[F]

bn

vib

f

f

f

f

f

f

Detailed description: This block contains the musical score for measures 119 through 123. It features six staves: flute (fl), oboe (ob), clarinet in B-flat (cl[Bb]), horn in F (hn[F]), bassoon (bn), and vibraphone (vib). The flute part begins with a rest in measure 119, followed by eighth-note patterns in measures 120 and 121, and a half-note chord in measure 122. The oboe part has eighth-note patterns in measures 120 and 121, and a half-note chord in measure 122. The clarinet part has eighth-note patterns in measures 120 and 121, and a half-note chord in measure 122. The horn part has a triplet of eighth notes in measure 119, followed by a half-note chord in measure 120, and a half-note chord in measure 122. The bassoon part has eighth-note patterns in measures 120 and 121, and a half-note chord in measure 122. The vibraphone part has eighth-note patterns in measures 120 and 121, and a half-note chord in measure 122. Dynamics include *f* and *ff*.

124

ff

ob

cl[Bb]

hn[F]

bn

vib

ff

ff

ff

ff

ff

ff

Detailed description: This block contains the musical score for measures 124 through 128. It features the same six staves as the previous block. The flute part has eighth-note patterns in measures 124 and 125, and a half-note chord in measure 126. The oboe part has eighth-note patterns in measures 124 and 125, and a half-note chord in measure 126. The clarinet part has eighth-note patterns in measures 124 and 125, and a half-note chord in measure 126. The horn part has a half-note chord in measure 124, followed by eighth-note patterns in measures 125 and 126, and a half-note chord in measure 127. The bassoon part has eighth-note patterns in measures 124 and 125, and a half-note chord in measure 126. The vibraphone part has eighth-note patterns in measures 124 and 125, and a half-note chord in measure 126. Dynamics include *ff*.

There Was More To It

130 memories of the dream getting hazier

vib

pp

140 fleeting echoes of the dream

ft.

pp

vib

146 ord. ft.

pp

vib

150 ord. ft.

a moment of clarity

ord.

gliss.

pp

mp

vib

155 images of the dream fading away

p

pp

bn

vib

11 ¹⁵⁸ Allegro ma non troppo ♩ = 76

fl *f*

ob *f*

cl[Bb] *restlessly*
p < f *p* *f* *poco cresc.....* *f*

hn[F] *restlessly* *f*

bn *p* *p* *f* *f* *f*

hh
bd
wb
tt

Perc. *f*
restlessly
with drumsticks
hi-hat: closer to the side on tenuto; closer to the bell on regular notes

L'istesso tempo ♩ = 114

12 ¹⁶⁴

fl *f* *f*

ob *f* *restlessly stay in the background* *f*

cl[Bb] *f* *clarinet solo frantically* *f*

hn[F] *f* *restlessly stay in the background* *f*

bn *f* *restlessly stay in the background* *f*

hh
bd
wb
tt

168

fl

ob

cl[Bb]

hn[F]

bn

hh
bd
wb
tt

f cresc. poco a poco

172

13

fl

ob

cl[Bb]

hn[F]

bn

hh
bd
wb
tt

p sub.

p sub.

ff

p

f

f

f

176 14 *restlessly*
stay in the background

ff *p sub.*
restlessly
stay in the background

ff *p sub.*
restlessly
stay in the background

ff *p sub.*
restlessly
stay in the background

ff *p sub.*
restlessly
stay in the background

ff *p sub.*
restlessly
stay in the background

vib
vibraphone solo
frantically

f

180

There Was More To It

16 193

like the calm before the storm

fl

ob

cl[Bb]

hn[F]

bn

vib

dazed

use the two silent measures before rehearsal numbers 17 and 18 for orientation

first silence

17 205

18

fl

ob

cl[Bb]

hn[F]

bn

vib

second silence

19 212 Perc.

hh

bd

wb

tt

f

the storm arrives with drumsticks

hi-hat: closer to the side on tenuto; closer to the bell on regular notes

ff

215

the storm arrives in full force

ff

ff

ff

ff

ff

p *f*

218

fff

fff

fff

fff

fff

ff