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Vestiges and dry-erase ghosts.

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Vestiges and Dry-Erase Ghosts

for two voices and ensemble

by

Isaac Barzso

B.M., Florida State University, 2019

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville

In Partial Fulfillment of the Requirements

For the Degree of

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in Music Composition

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A Thesis approved on

April 29, 2021

by the following Thesis Committee

Krzysztof Wolek

Katherine Calcamuggio Donner

Steve Rouse

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thank you.

PROGRAM NOTE

vestiges and dry-erase ghosts comes heavily from the desire to explore the transfer of information and communication across media, coupled with an interest in focusing on changes over the course of long-term repetitive structures (through both literal repetition and re-inscription of material). A pre-existing semantic text is eschewed in favor of individual phonemes and indistinct vocalisms, balanced by processes of removal, repetitions, and cross-body transfer. Individual vocalisms are analyzed and split into multiple pieces of text, actions are removed aurally yet remain visually, and formal structures are interrupted by processes of repetition, with the long-form structure of the piece ultimately being built through the analysis of the details of which it is comprised.

Throughout the piece, the very idea of individual role and the dynamics of cause and effect are questioned. How do processes decay the whole before becoming re-inscribed? How do individual parts comprise a whole? What remains when we remove something from the whole?

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INSTRUMENTATION

flute

oboe

clarinet (doubling bass clarinet)

alto saxophone

horn in f

trumpet in c

trombone

two percussionists*

electric guitar

piano

two mezzo-sopranos

two violins

viola

violoncello

double bass

*percussion 1:

bass drum

metal plate

snare drum

medium concert toms (3)

sandblock

tam-tam placed on timpani (20")

*percussion 2:

bass drum

metal plate

temple blocks (4)

crotales (2; A4, B4) - dipped in bucket of water for pitch bending

shaker

tam-tam placed on timpani (23")

duration: ca. 24 minutes

all instruments

barp: $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$
 at: $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$

The musical score for 'pantomime s.p.' and 'ord.' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'mod.' (moderato). The score is divided into two sections: 'pantomime s.p.' and 'ord.'. The 'pantomime s.p.' section starts with a dynamic marking of *mp* (mezzo-piano) and a phrasing bracket. The 'ord.' section starts with a dynamic marking of *pp* (pianissimo) and a phrasing bracket. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *mp*, *pp*, and *p*. The piece concludes with a final dynamic marking of *p* and a phrasing bracket.

certain sections of the piece are to be treated as if they have been redacted from the score, these sections will be marked with the direction *pantomimed* and with the use of x noteheads, this optimally will result in some sound, namely the "silent fingering" of the strings, lightly blowing for the winds and brass, the light touching of the keyboard, etc.; it should be an audible effect in addition to being a significant visual one, these slight sounds should be intentional, but great care should be taken that the "silent fingering" does not become significantly audible.

a as in father	z as the z in azure	I as in fin
i as in see	t as in told	e as in late
o as in home	d as in done	uh as in gun
u as in loop	s as in sand	
g as in good	sh as in should	
m as in mother	w as in water	

Musical notation for 'The Rose Tree'. The melody is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'mp' (mezzo-piano). The time signature is 5/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note and a half note. The lyrics 'ka si su e' are written below the first four notes. The notation includes a repeat sign at the end of the first measure and a fermata over the final note.

b-flat clarinet: bass clarinet:

alto saxophone:

brass

mutes: horn uses hand-stopping; trumpet uses harmon mute; trombone uses plunger mute

hit mouthpiece with palm while fingering pitch

speak into instrument

blow through instrument with prescribed fingering

air only, as in pantomime, but without the effort to mime action

percussion

instruments needed:

percussion 1

bass drum
metal plate
snare drum
medium concert toms (3)
sandblock
tam-tam placed on timpani (20”)

percussion 2

bass drum
metal plate
temple blocks (4)
crotales (2; A4, B4) - dipped in bucket of water for pitch bending
shaker
tam-tam placed on timpani (23”)

perc. I

perc. II

beaters:

	wire brush		sweep in circular motion (wire brush)
	hard mallet	+	dampen
	soft mallet		
	superball mallet		
/	sticks		

beyond these indications, the most idiomatic beater should be used for each situation

tam-tam on timpani:

tam-tam should be placed on the timpani face-down; the range of the timpani is represented by a two line staff, the top line representing the highest pitch possible, and the bottom line representing the lower pitch possible

piano

piano harmonics: sounding pitch displayed as diamond notehead, depressed pitch displayed below as standard notehead

mute strings with free hand

sweep plastic card on keys

inside the piano, hit strings in general region of indicated pitch with a metal guitar slide

inside the piano, quiver metal guitar slide in general region of indicated pitch

close fallboard/ keylid

pluck string with fingernail

electric guitar

it is preferable that the player use a guitar that is capable of decent sustain (optimally a solid-body, through-neck instrument) along with a tube amplifier when possible. for reference, the composer used a Fender Jazzmaster and a Fender Blues Deluxe 40-watt amplifier.

player will need:

- volume pedal for swells
- natural-sounding distortion (either as a pedal or onboard a high-quality amplifier)
- an EBow

rapidly and erratically sweep left hand over medium range of neck without plucking

slide left hand without plucking in general area of indicated pitches

strings

circular bowing, continuously variable speed

play without pitch

gradual overpressuring

bow on tailpiece

bow speed; measured on a scale from 0.1 (slowest) to 10 (fastest)

cello only: multiphonics (information from cellomap.com)

IV: 7+13+6 location on lower half vs. upper half of string

IV: 3+11+8

cello only: “infinite ricochet”; non-pitched ricochet, moving the bow in the indicated direction

amplification

all players should be lightly amplified, with very little compression, and mixed so that the amplification balance is even. the percussionists should each have at least three microphones running throughout their setup.

i.

concert score

isaac barzso

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a full orchestra and includes vocal parts for Simon and Garfunkel. The score is in 6/4 time and features a variety of instruments and vocal parts.

Instrumentation:

- Flutes (fl.)
- Oboes (ob.)
- Clarinets in E-flat (cl. in E $\flat$)
- Saxophones in A-flat (sax. in A $\flat$)
- Horns in F (hn in F)
- Trombones in C (tpt in C)
- Tubas (tbn.)
- Percussion I (perc. I)
- Percussion II (perc. II)
- Electric Guitar (e. gtr.)
- Piano (pno.)
- Vocals (m.s. 1, m.s. 2)
- Violins I (vln 1)
- Violins II (vln 2)
- Viola (vla.)
- Cello (vc.)
- Double Bass (db.)

Key Features:

- Time Signature:** 6/4
- Tempo:** Ad libitum (indicated by the "ad lib." marking)
- Key Signature:** A-flat major (indicated by the key signature)
- Dynamic Range:** The score includes a wide range of dynamics, from *pp* (pianissimo) to *mf* (mezzo-forte).
- Form:** The score is divided into sections, including the introduction, the main body of the song, and the ending.
- Lyrics:** The lyrics are written in English and are in the original key of A-flat major.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

41

fl. $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

pp

ob.

cl. in Bb $\frac{6:8}{p}$ $\frac{5:4}{mf}$ p

a. sax. *pantomime* $\frac{5:4}{p}$ $\frac{3:2}{p}$

hn in F

tp in C mp $\frac{3:2}{f}$ p mf mp p

tn. $\frac{3:2}{mf}$ p mf p $\frac{3:2}{mp}$ p

perc. 1 $\frac{5}{16}$ $\frac{3}{4}$ pp $\frac{3:2}{p}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

crot.

e. gtr.

pno f mp $\frac{3:2}{p}$ $\frac{3:2}{p}$ $\frac{3:2}{p}$ $\frac{3:2}{p}$ $\frac{5:4}{ppp}$

mos. 1

mos. 2

vln 1 $\frac{5}{16}$ $\frac{3}{4}$ mp $\frac{5:4}{p}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

vln 2 $\frac{3:2}{mf}$ p

vla $\frac{3:2}{mf}$ p *s.l.*

vc. *ord. arco* $\frac{3:2}{mf}$ p $\frac{3:2}{p}$

cb. f

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

106

2/4 3/8 3/4 3/16 3/4

fl.

ob.

cl. in Bb

a. sax.

bn in F

tp in C

tn.

perc. I

perc. II

e. gtr

pno

ms. 1

ms. 2

vn 1

vn 2

vla

vc.

cb.

tr

mf

p

mp

ppp

open

mp

3:2

bass drum

pp

3:2

temple blocks

p

bass drum sweep

pp

3:2

sweep

p

3:2

clean

mp

3:2

muted

8va

3:2

whistled

p

mp

3:2

sim.

8va

3:2

whistled

p

mp

3:2

sim.

p

mp

3:2

[illegible]

115

fl.

3/8

2/4

3/4

ob.

cl. in Bb

f

a. sax.

mf

p

6-4^b

3-2^b

5-4^b

hn in F

f

tpt in C

p

tbn.

p

mf

p

mp

perc. I

f

pp sub.

f

p sub.

pp

perc. II

f

p sub.

f

p sub.

pp

e. gtr.

p

pno

p

m-s. 1

3-2^b

V

3-2^b

mf

pp

5-4^b

ke

a da

o o

E

m

iet e ka

a a a a a

di a te

a a a a a

hue i

e e

m-s. 2

mf

pp

5-4^b

mf

pp

mf

5-4^b

mf

5-4^b

m

iet e ka

xi m

su e

iet a

E ka

su E a te

a a a a a

a a a a a

vln 1

3/8

2/4

3/4

mf

mp

5-4^b

mf

vln 2

mf

5-4^b

3-2^b

vla

tr

vc.

cb.

119

38

34

38

fl.

ob.

cl. in Bb

a. sax.

bn in F

tpt in C

tbn.

perc. I

perc. II

to crot.

e. gtr

pno

amplifier output ON, clean
catch sustain of each note, no attack

mos. 1

mos. 2

mf

ppp

mf

ppp

mf

ppp

mf

ppp

vln 1

vln 2

vla

vc.

cb.

38

34

38

[illegible]

129

fl.

ob.

cl. in Bb

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr

pno

ms. 1

ms. 2

violin I

violin II

viola

cello

double bass

(134)

$\frac{5}{8}$
 $\frac{3}{4}$

$\frac{4}{4}$
 $\frac{3}{4}$

fl.

ob.

cl. in Bb

a. sax.

hn in F

tpt in C

tn.

perc. I

perc. II

e. gtr

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

perc. I

perc. II

e. gtr

pno

$\frac{5}{8}$
 $\frac{3}{4}$

$\frac{4}{4}$
 $\frac{3}{4}$

[illegible]

[illegible]

[illegible]

159

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tbn.

perc. I

perc. II

e. gtr.

prno

m-s. 1

m-s. 2

cln 1

vln 2

vla

vc.

cb.

spoken into flute

spoken into mouthpiece

barely whispered

ii.

11.

3/4 $\text{♩} = 50$

flute *ff*

oboe

bass clarinet *ff*

alto saxophone

timbral trill

horn in F *ffp*

trumpet in C

trombone

percussion I *ff*

percussion II *mp*

electric guitar *mf*

piano *ff* with metal guitar slide

Ped.

rapidly repeat syllables ad lib

mezzo-soprano 1 *f* *ppp*

ah d no be t k ti be jo d uh t ah no...

rapidly repeat syllables ad lib

mezzo-soprano 2 *f* *ppp*

ah d no be t k ti be jo d uh t ah no...

3/4 $\text{♩} = 50$

violin I *mf*

violin II *pppp*

viola

violin III *mf*

violin IV *mf*

violin V *mf*

violin VI *mf*

violin VII *mf*

violin VIII *mf*

violin IX *mf*

violin X *mf*

violin XI *mf*

violin XII *mf*

violin XIII *mf*

violin XIV *mf*

violin XV *mf*

violin XVI *mf*

violin XVII *mf*

violin XVIII *mf*

violin XIX *mf*

violin XX *mf*

violin XXI *mf*

violin XXII *mf*

violin XXIII *mf*

violin XXIV *mf*

violin XXV *mf*

violin XXVI *mf*

violin XXVII *mf*

violin XXVIII *mf*

violin XXIX *mf*

violin XXX *mf*

violin XXXI *mf*

violin XXXII *mf*

violin XXXIII *mf*

violin XXXIV *mf*

violin XXXV *mf*

violin XXXVI *mf*

violin XXXVII *mf*

violin XXXVIII *mf*

violin XXXIX *mf*

violin XL *mf*

violin XLI *mf*

violin XLII *mf*

violin XLIII *mf*

violin XLIV *mf*

violin XLV *mf*

violin XLVI *mf*

violin XLVII *mf*

violin XLVIII *mf*

violin XLIX *mf*

violin L *mf*

violin LI *mf*

violin LII *mf*

violin LIII *mf*

violin LIV *mf*

violin LV *mf*

violin LVI *mf*

violin LVII *mf*

violin LVIII *mf*

violin LIX *mf*

violin LX *mf*

violin LXI *mf*

violin LXII *mf*

violin LXIII *mf*

violin LXIV *mf*

violin LXV *mf*

violin LXVI *mf*

violin LXVII *mf*

violin LXVIII *mf*

violin LXIX *mf*

violin LXX *mf*

violin LXXI *mf*

violin LXXII *mf*

violin LXXIII *mf*

violin LXXIV *mf*

violin LXXV *mf*

violin LXXVI *mf*

violin LXXVII *mf*

violin LXXVIII *mf*

violin LXXIX *mf*

violin LXXX *mf*

violin LXXXI *mf*

violin LXXXII *mf*

violin LXXXIII *mf*

violin LXXXIV *mf*

violin LXXXV *mf*

violin LXXXVI *mf*

violin LXXXVII *mf*

violin LXXXVIII *mf*

violin LXXXIX *mf*

violin LXXXX *mf*

violin LXXXXI *mf*

violin LXXXXII *mf*

violin LXXXXIII *mf*

violin LXXXXIV *mf*

violin LXXXXV *mf*

violin LXXXXVI *mf*

violin LXXXXVII *mf*

violin LXXXXVIII *mf*

violin LXXXXIX *mf*

violin LXXXXX *mf*

violin LXXXXXI *mf*

violin LXXXXXII *mf*

violin LXXXXXIII *mf*

violin LXXXXXIV *mf*

violin LXXXXXV *mf*

violin LXXXXXVI *mf*

violin LXXXXXVII *mf*

violin LXXXXXVIII *mf*

violin LXXXXXIX *mf*

violin LXXXXXX *mf*

violin LXXXXXXI *mf*

violin LXXXXXXII *mf*

violin LXXXXXXIII *mf*

violin LXXXXXXIV *mf*

violin LXXXXXXV *mf*

violin LXXXXXXVI *mf*

violin LXXXXXXVII *mf*

violin LXXXXXXVIII *mf*

violin LXXXXXXIX *mf*

violin LXXXXXXX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX *mf*

violin LXXXXXXXI *mf*

violin LXXXXXXXII *mf*

violin LXXXXXXXIII *mf*

violin LXXXXXXXIV *mf*

violin LXXXXXXXV *mf*

violin LXXXXXXXVI *mf*

violin LXXXXXXXVII *mf*

violin LXXXXXXXVIII *mf*

violin LXXXXXXXIX

6 7 5 3 3 1 3 x5
8 16 4 8 4 16 16

fl. *mp* *mf* *f*

ob.

b. cl. *mp*

a. sax. *mf* *fp* *f*

hru in F

tpt in C *p* *mf*

tbn.

perc. I 7 5 3 3 1 3 x5
8 16 4 8 4 16 16

perc. II *p* *mp* *mf* *f*

e. gtr. clean IV. *mp*

pno. *p* muted *mf* *mf*

mos. 1 *p* *mf*

mos. 2 *ppp* *mf* *p*

vln 1 *f* *f*

vln 2 *p* *f* *f*

vla.

vc. *ff* *f*

cb. *pp* *mf*

snare drum *p* *mp*

temple blocks *p* *mp*

metal plate *mp*

b.d. *mf*

Pod.

a. de

t k t k wa t k

ricochet m.s.p.

m.s.p.

[illegible]

17

3/4 ♩ = 60

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr

pno

ms. 1

ms. 2

3/4 ♩ = 60

vin 1

vin 2

vla

vc.

cb.

overblow

air only

muted scratch

22

fl.

mf

p

mf

ob.

b. cl.

f

to cl. in bb

p

mf

p

a. sax.

air only

hn in F

mf

tp in C

mf

trb.

mf

perc. I

perc. II

ppp

c. gtr.

close fallboard/ keylid

p

mf

prno

Ped.

ms. 1

ms. 2

vn I

ff

ppp

3-2-2

vn 2

ppp

vla

ff

ppp

vc.

ppp

cb.

ff

ppp

♩ = 70

♩ = 80 accel.....

32

34

24

516

38

x234

fl.

3:2

pp

mp

pp

ob.

mf

p

cl. in Eb

mf

p

a. sax.

p

mf

hru in F

mf

tpt in C

5:4

mf

p

tbn.

f

perc. I

34

24

516

38

x234

perc. II

p

mp

mute

e. gtr

3:2

3:2

pno

15ma

mp

8ba

15ma

8ba

mos. 1

mp

pp

mos. 2

pp

mp

pp

vln 1

34

24

516

38

x234

vln 2

4

vla

4

vc.

4

cb.

p

mf

p

12

fl.

mf

3/8

3/16

x3

4/4

♩ = 60

obs.

b. cl.

a. sax.

hn in F

tp in C

tb.

perc. I

perc. II

bass drum

p

mf

e. gtr.

pno

mp

Ped.

m-s. 1

m-s. 2

vln 1

p

pp

mp

pp

vln 2

vla

d.p.

5:42

f

p

f

vc.

d.p.

5:42

f

p

mf

cb.

d.p.

5:42

f

p

f

[illegible]

[illegible]

57

fl.

ob.

b. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e. gtr.

pno

m.s. 1

m.s. 2

vln 1

vln 2

vla

vc.

cbs.

mp

pp

mp

p

whispered

mp

p

mf

fp

mp

mf

15^{ma}

8^{ba}

15^{ma}

8^{ba}

15^{ma}

8^{ba}

lo

t

to

da

a

to

a

0.7

0.5

0.3

0.7

62

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tbn.

perc. I

perc. II

c. gtr

pno

ms. 1

ms. 2

vlh 1

vlh 2

vla

vc.

cb.

4/4 ♩ = 75

clean

mf

15^{ma} 8^{ba}

loco

mf

mp

mf

pp

c.l.t.

[illegible]

[illegible]

[illegible]

82

fl.

ob.

cl. in Bb

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vlm 1

vlm 2

vla

vc.

cls.

87

fl.

ob.

cl. in Bb

a. sax.

hn in F

tp in C

thu.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

3

4

3

4

3

4

vln 1

vln 2

vla

vc.

cb.

To b. cl.

mf sub. *p*

p

mf *pp* *mf* *pp* *mf* *pp*

mf *pp* *p* *mf* *pp*

[illegible]

98

3/4 3/16 4/4 3/8

fl.

ob.

b. cl.

a. sax.

bn in F

tp in C

tn.

perc. I

perc. II

e. gtr

pno

m-s. 1

m-s. 2

3/4 3/16 4/4 3/8

vlr 1

vlr 2

vla

vc.

cb.

p

mf

fp

mf

p

p

clean

mp

mp

p sh t s k sh p t (etc.)

p sh t s k sh p t (etc.)

(Ped.)

103

$\frac{3}{8}$
x3

$\frac{2}{4}$

$\frac{3}{4}$

fl.

obo.

b. cl.

a. sax.

h. in F

tp. in C

tbn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vl. 1

vl. 2

vla.

vc.

cb.

113

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tb.

perc. I

perc. II

e. gtr.

pno

mos. 1

mos. 2

vl. 1

vl. 2

vla

vc.

cb.

118

fl.

ob.

b.c.l.

a.sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e.gtr.

pno.

ms. 1

ms. 2

vln 1

vln 2

vla.

vc.

cbs.

with distortion

p

mf

sf

wide, microtonal vibrato

s.p.

3-2-1

[illegible]

128

fl.

ob.

b. cl.

a. sax.

hn in F

tbn.

perc. I

Tam-Tam/Timpani

perc. II

e. gtr.

pno

15ma basses

Vol.

m-s. 1

m-s. 2

vln 1

vln 2

vla

vc.

db

wide, microtonal vibrato

attacca

iii.

3/8 = 90

flute

oboe

bass clarinet

alto saxophone

horn in F

trumpet in C

trombone

percussion I

percussion II

electric guitar

piano

mezzo-soprano 1

mezzo-soprano 2

violin 1

violin 2

viola

violoncello

contrabass

6

fl. *pp* *mp* *pp* *mp* *pp*

ob.

b. cl. *p* *p* *p* *p* *p*

a. sax. *p* *p* *p* *p* *p*

hn in F

tp in C *pp* *mf*

tn

perc. I

perc. II

e. gtr. *mp* *p* *mp* *mp* *mp*

pno

m.s. 1 *mp* *pp* *mp* *pp* *mp* *pp* *mp*

m.s. 2 *pp* *pp* *mp* *pp* *pp* *pp* *mp*

vln 1 *mf pp* *p* *arco* *pp* *mf pp* *p* *arco*

vln 2

vla *pizz.* *mp*

vc.

cb. *m.s.p.* *pp* *mp*

11

fl.

ob.

b. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e. gtr

pno

m.s. 1

m.s. 2

vln 1

vln 2

vla

vc.

cb.

[illegible]

21

fl.

p *mf* *p* *p* *mf*

ob.

b. cl.

p *p* *p* *p* *p*

a. sax.

p *mp* *mp* *p* *mp* *p* *mp* *mp*

bn in F

mp

tp in C

pp *mf*

tn.

mp *p* *mp*

perc. I

pp

perc. II

pp

e. gtr

p *p* *p* *p* *p*

pno

ms. 1

pp *p* *mp* *pp* *p*

ms. 2

mp *pp* *p* *mp* *pp* *p* *mp*

vln 1

mp

vln 2

mp

vla

pp *mf*

vc.

cb.

p *mp* *p*

31

fl.

mp *pp*

t k t k t k

p 5:4 *mf*

mp *pp*

t k t k t k

p 5:4 *mf*

mp *pp*

t k t k t k

ob.

b. cl.

3:2 *mp* 5:4 *mp*

dr

3:2 *mp* 5:4 *mp*

3:2 *mp* 5:4 *mp*

3:2 *mp* 5:4 *mp*

a. sax.

5:4 *mp*

3:2 *p* 5:4 *mp*

3:2 *p* 5:4 *mp*

5:4 *mp*

5:4 *p* 5:4 *mp*

5:4 *mp*

5:4 *p* 5:4 *mp*

5:4 *p* 5:4 *mp*

hru in F

mp

3:2

tptr in C

thn.

perc. I

3:2 *pp*

perc. II

5:4 *pp*

e. gtr

II.

3:2 *mp* 5:4 *mp*

dr

3:2 *mp* 5:4 *mp*

II.

3:2 *mp* 5:4 *mp*

dr

3:2 *mp* 5:4 *mp*

II.

3:2 *mp* 5:4 *mp*

pno

(8)

(8)

mos. 1

p

m

p

m

p

m

mos. 2

pp 5:4

t k t k

mp m

pp 5:4

t k t k

vln 1

s.l. *dr*

mp

s.p.

mp

vln 2

m.s.p. *dr*

mp

5:4 pizz *p*

vla

ve.

cb.

pizz. *p*

3:2 *mp* *p*

arco

[illegible]

41

fl.

obo.

b. cl.

a. sax.

hn in F

tp in C

tbn.

perc. I

perc. II

e. gtr.

pno

m-s. 1

m-s. 2

vl. 1

vl. 2

vla.

vc.

cb.

Musical score for measures 46-50. The score includes staves for Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass.

Measure 46: Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are all silent.

Measure 47: Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are all silent.

Measure 48: Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are all silent.

Measure 49: Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are all silent.

Measure 50: Flute II, Oboe, Euphonium/Cornet, Alto Saxophone, Horn in F, Trumpet in C, Trombone, Percussion I (snare drum), Percussion II (bass drum), Electric Guitar, Piano, Music Stand 1, Music Stand 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass are all silent.

51

fl.

ob.

b. cl.

a. sax.

hru in F

tptr in C

trb.

perc. I

perc. II

e. gtr.

pno

mos. 1

mos. 2

vlu 1

vlu 2

vlu

ve.

ch.

fl. *p* *mf*

ob. *pp* *p* *pp*

b. cl. *mp* *p* *pp*

a. sax.

hru in F *mf* *p* *f*

tptr in C *f* *p* *mp* *pp*

trb. *ppp* *mp* *ppp* *mf*

perc. I

perc. II

e. gtr. *mp* *mf* *pp* *mf*

pno

mos. 1 *mf* *p* *mf*

mos. 2 *mp* *pp* *pp* *mp* *pp*

vlu 1 *p*

vlu 2

vlu

ve.

ch. *mf* *ppp*

[illegible]

61

fl.

ob.

b.c.

a.sax.

hn in F

tp in C

tbn.

perc. I

perc. II

e.gtr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

This page contains musical notation for various instruments. The flute part has rests. The oboe part features sixteenth-note runs with dynamics pp, p, and pp. The bassoon part includes eighth-note patterns with dynamics mp and p. The alto saxophone has rests. The horn in F plays a melodic line starting with a piano dynamic. The trumpet in C follows a similar pattern. The tuba provides a rhythmic foundation with triplets and a plunger mute effect. Percussion parts are currently silent. The electric guitar part includes triplet figures and a melodic phrase marked III. The piano accompaniment consists of chords and moving lines in both hands. Multiple staves for strings (violins, violas, violoncello, double bass) and woodwinds (saxophones) are present but contain no notes on this page.

66

48

34

♩ = 50

44

58

34

fl.

ob.

b. cl.

a. sax.

hrt in F

tpt in C

tbn.

48

34

♩ = 50

44

58

34

pantomime

pp

p

p

pantomime

pp

p

pantomime

mp

48

34

♩ = 50

44

58

34

sandblock

pp

5-4♩

p

mp

3-2♩

snare (snare off) [pantomimed]

ppp

mp

ppp

48

34

♩ = 50

44

58

34

shaker

p

bass drum

pp

shaker

e. gtr

8

mp

pp

5-4♩

mos. 1

ppp

poss.

5-4♩

e

uh

de

uh

a

m

su

e

ka

si

a

su

e

mos. 2

ppp

poss.

3-2♩

s

gi

m

gi

su

a

48

34

♩ = 50

44

58

34

vln 1

pp

mf

vln 2

pp

mf

vla

pp

mf

vc.

p

mp

3-2♩

s.L.

p

mf

cb.

mf

This musical score is for the piece "L'Espresso" by Luciano Berio. It is a large-scale work featuring a vocal ensemble and a substantial instrumental orchestra. The score is divided into two systems, each containing six staves.

Vocal Parts:

- Il. (Soprano):** Features lyrics in Italian: "si su e a de", "su ka su e de", "su e", "de".
- ob. (Oboe):** Silent throughout the piece.
- b. cl. (Bass Clarinet):** Includes markings for *pantomime* and *norm.* (normal).
- a. sax. (Alto Saxophone):** Includes markings for *norm.* and *pantomime*.
- lm in F (Lute in F):** Silent throughout the piece.
- tpi in C (Trumpet in C):** Silent throughout the piece.
- tb. (Tuba):** Silent throughout the piece.

Instrumental Parts:

- perc. I (Percussion I):** Features a complex rhythmic pattern with markings for *ppp* (pianississimo) and *mf* (mezzo-forte).
- perc. II (Percussion II):** Features a complex rhythmic pattern with markings for *ppp* and *mf*.
- e. gtr. (Electric Guitar):** Includes markings for *pantomime* and *norm.*.
- pno. (Piano):** Silent throughout the piece.
- ms. 1 (Music Stand 1):** Features lyrics: "su e ka", "su e", "si", "e".
- ms. 2 (Music Stand 2):** Features lyrics: "a de a", "a", "a de", "a", "a".
- vl. 1 (Violin 1):** Includes markings for *mp* (mezzo-piano) and *mf*.
- vl. 2 (Violin 2):** Includes markings for *mp* and *mf*.
- vla. (Viola):** Includes markings for *mp* and *mf*.
- vc. (Violoncello):** Includes markings for *p* (piano), *mp*, and *mf*.
- cb. (Contrabass):** Includes markings for *mp* and *mf*.

The score is written in a complex, multi-measure format, with various time signatures and dynamic markings throughout. The overall style is experimental and avant-garde, characteristic of Berio's work.

CURRICULUM VITAE

Isaac Barzso
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Louisville, Kentucky 40208
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EDUCATION

University of Louisville, Louisville, KY

Master of Music in Music Composition, August 2019 (expected) May 2021
Moritz von Bomhard Fellow in Composition
Composition: Krzysztof Wolek

Florida State University, Tallahassee, FL

Bachelor of Music in Music Composition with Honors in the Major, August 2015 August 2019
Honors Thesis: *in a sleepier century*, for dancers and chamber orchestra
Composition: Ladislav Kubík, Stephen Montague, Mark Wingate
Guitar: Christopher Mrofchak

FESTIVALS AND CONFERENCES

NYC Electronic Music Festival, New York, NY (virtual, summer 2021)
Summer Institute of Contemporary Performance Practice, Boston, MA (virtual; composer fellow, June 2021)
New Music on the Point, Leicester, VT (postponed in summer 2020; attended virtually in June 2021)
SPLICE Institute (virtual; participant in Kyma workshop, June 2021)
The Loretto Project, Nerinx, KY, August 2020 - August 2021
Impulse New Music Festival, Santa Barbara, CA, (virtual, August 2020)
International Clarinet Association ClarinetFest, Reno, NV (postponed in 2020; rescheduled for Fort Worth, TX in summer 2021)
TURN UP Multimedia Festival, Tuscon, AZ, (postponed in spring 2020; rescheduled for spring 2021)
University of Louisville New Music Festival, Louisville, KY, 2019
Charlotte New Music Festival Composition Workshop, Charlotte, NC, 2019
Charlotte New Music Festival Max/ MSP/ Workshop, Charlotte, NC, 2019
Florida State University Biennial Festival of New Music, Tallahassee, FL, 2019
Florida State University Biennial Festival of New Music, Tallahassee, FL, 2017

ADDITIONAL PERSONAL INSTRUCTION

Master Classes

Georg Friedrich Haas, 2019 Lilya Ugay, 2019 Libby Larsen, 2018

Private Lessons

Erin Gee, 2020 Sam Pluta, 2020 Sky Macklay, 2019/2020 Marti Epstein, 2019 Marc Mellits, 2019 Emily Koh, 2019 Kyong Mee Choi, 2018 Panayiotis Kokoras, 2018
Ellen Taaffe Zwilich, 2015-2019

GRANTS, COMMISSIONS, AND HONORS

long_come_vanish_ for percussion duo and video commissioned by Catch XXII/ University of Michigan SMTD, 2021 (upcoming).
New Music on the Point, composer fellow (commissioned new work for JACK Quartet, June 2021).
The Loretto Project, commissioned new work for piano trio, 2020.
Equal Sound Scholarship, Impulse New Music Festival, 2020.
TURN UP Multimedia Festival, 2019 work *Triptych-portrait* selected for inclusion, 2019.
International Clarinet Association ClarinetFest, 2019 work *Triptych-portrait* selected for inclusion, 2019.
Moritz von Bomhard Fellowship, University of Louisville, 2019 2021.
Florida Society of Composers, Inc. Mixtape, 2019 work *Kentucky Derby* selected for inclusion on release, 2019.
David Ward-Steinman Undergraduate Composition Award, Florida State University, 2018-2019.
FSU/ UGA Composition Residency, 2017 work *A desperate attempt at persuasion* selected for performance, University of Georgia, 2019.
David B. Ford Undergraduate Research and Creativity Award, Florida State University, 2018.
Collevoxus Composer Concert, 2017 work *...I wandered down to the beach and sprawled out on the sand...* selected for performance, University of North Texas, 2018.