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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

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, KY

May 2021

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A Thesis approved on

April 29, 2021

by the following Thesis Committee

Krzysztof Wołek

Katherine Calcamuggio Donner

Steve Rouse

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to my family for their love and unconditional support of my goals

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

performance notes

all instruments

1/8 and 1/4-tone accidentals

sharp:

flat:

→ transitions between performance techniques are indicated by an arrow

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.

voices

- non-pitched sounds (speaking, etc.)
- inhale
- exhale
- blow air through partially open mouth
- aeolian whistle: airy whistle sound with only a light shading of pitch (line indicates pitch contour)
- sing into cupped hands
- strike hand against lips, interrupting the voice

vocal key (all as in American English pronunciations):

a as in father	z as the z in azure	l 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	

woodwinds

- speak into instrument
- blow through instrument with prescribed fingering (flute: blow directly into tube). note: this is separate from pantomime
- slap tongue
- flutter-tongue (flt.)
- timbral trill
- clarinet only: spectral overblow
- clarinet only: remove head joint and hit opening with palm while fingering pitch
- air only, as in pantomime, but without the effort to mime action

multiphonic fingerings (concert pitch)

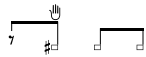
b-flat clarinet:


bass clarinet:

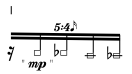
alto saxophone:


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 

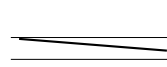
perc. II 

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


x

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:

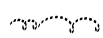
- volume pedal for swells
- natural-sounding distortion (either as a pedal or onboard a high-quality amplifier)
- an EBow

 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

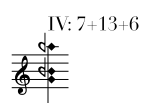


bow on tailpiece

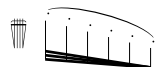
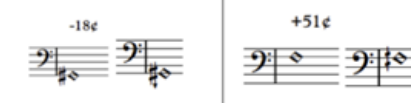


bow speed; measured on a scale from 0.1 (slowest) to 10 (fastest)

cello only: multiphonics (information from cellomap.com)



location on lower half vs. upper half of string



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.

41

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

ob.

cl. in B \flat $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

sax.

horn in F

trpt in C

trbn.

perc. 1 $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

crot.

e. gtr.

pno.

ms. 1

ms. 2

vl. 1 $\frac{5}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{8}$ $\frac{3}{4}$

vl. 2

vla.

vc.

cb.

46

$\frac{3}{4}$ $\frac{5}{8}$ $\text{♩} = 125$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{9}{16}$ $\frac{5}{8}$

fl.

ob.

cl. in Bb

a. sax.

hn in F

tpi in C

tn.

perc. 1

erot.

e. gtr.

pno

ms. 1
cycle through syllables ad lib
(nu no hue ni ji no hue ka wi ji hue) etc.

ms. 2
cycle through syllables ad lib
(nu no hue ni ji no hue ka wi ji hue) etc.

vln 1

vln 2

vla

vc.

cb.

stopped

plunger mute

f *mp* *p* *mf* *pp*

pp *ff* *mp* *p* *mf* *pp*

mf *mp* *mf* *mp* *pp*

mf *pp*

f

pizz.

56

Fl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{3}{4}$
ob.
cl. in Bb *mp* *p* *pp* *mf* *mp* *p* *mf*
a. sax. *mf p*
hn in F *stopped* *p* *ff* *f* *pantomime* *mp*
tpi in C *p* *f* *p* *f* *p* *mf* *mp*
tn. *mf* *mf* *p* *mf* *f* *p* *mf* *p* *mf* *p* *mf* *p*
perc. I *tam-tam/ timpani* *mf* *pp* *bass drum* *p* *mf*
cro. *mp* *f*
e. gtr. *IV.* *distortion* *mf* *ff* *V.* *IV.*
pno. *pp* *f* *mp* *mf* *mp* *f* *mp* *f* *mp*
m.s. 1 *mf*
m.s. 2 *whispered* *mf* *breath only* *pp* *mf* *mf*
vln 1 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{5}{16}$ $\frac{3}{4}$ *ppp* *ff* *pp* *mf*
vln 2 *ppp* *ff* *pp* *mf* *p* *pp*
vla. *ppp* *ff* *pp* *mf p*
vc. *p* *mf* *ppp* *ff* *ord. arco* *tr.* *mf p*
cb. *p* *arco s.p.* *ppp* *ff* *pizz.* *arco ord.* *tr.* *mf* *p*

65

fl. *p* *ff*

ob. *p* *ff*

cl. in Bb play normally *p* *ff* to b. cl. b. cl. *p*

a. sax. *p* 5-4 5-4

hn in F *f* *ff*

tptr in C *p* *ff*

trb. *f* *ff*

perc. I *p* bass drum

perc. II *p* tam-tam/ timpani

e. gtr. distortion *f*

pno

m-s. 1 *f* *p* aeolian whistle (breathe as necessary) *f* mE

m-s. 2 *f* *p* aeolian whistle (breathe as necessary) *f* da

vln 1 *ff*

vln 2 *sp.* *ff*

vla. *ff*

vc. *arco* *sp.* *ff* III. *pp* *p*

cb. *ff*

3/8 4/4 = 50 3/4 4/4

75 $\text{♩} = 110$

fl. spoken through flute
a a a de la si a d s a a a ti le a si a de a n a

ob.

h. cl.

a. sax.

hu in F spoken through mouthpiece
5-4[♯] s ji s a a

tpt in C

tn.

perc. I L./ timp.
5-4[♯] 3-2[♯] 3-2[♯] 5-4[♯] tom m.p. 3-2[♯] 3-2[♯] 5-4[♯] tom

perc. II
5-4[♯] pp → ff

e. gtr.

pno
8va mp

m-s. 1
pp 5-4[♯] 3-2[♯] 5-4[♯] 3-2[♯] V a a a a n gi E a a ti ka i si ki de a n a sui a ko

m-s. 2
pp 5-4[♯] 3-2[♯] 5-4[♯] 3-2[♯] V a a ti i na gi a n to a y to

vln 1 $\text{♩} = 110$

vln 2 mp

vla tr

vc. p pp

cb.

Time signatures: 8/8, 2/4, 5/16, 3/4, 4/4

85

3/4 5/16 4/4 3/8

fl. play without pitch (blow into flute) *mp* *p*

ob. *mp* *fp*

b. cl. *fp*

a. sax. *pp* *mf* *pp* *fp*

hn in F *p* open

tpi in C *pp* *fp* open

tn. *fp*

perc. I 3/4 5/16 4/4 3/8

perc. II *p*

e. gtr. *mf*

pno. *f* *p* note: CI does not trigger a harmonic

ms. 1 *pp* *mp* *pp* *mf* *pp*

ms. 2 *pp* *mp* *pp* *mf* *pp* *mf* *pp*

vln 1 *mf* *mp* *pp*

vln 2 *mf* *pp*

vla. *p* *mf* *p* m.s.p. 5-4

vc. *mp* *mf* *p*

cb. *fp* m.s.p.

90

$\text{♩} = 130$

7/16 2/4 3/8 3/16 x6 3/8

fl. *ff* *mf* sub. *mf*

ob. *ff*

h. cl. *ff* *mf* sub. *mp* *mf* To cl. in B \flat

a. sax. *ff* *mf* *mf* *mp*

hu in F *f* stopped *mf*

tpt in C *fp* *f*

tn. *f* plunger mute *mf*

perc. I *mf* metal plate *pp* *mf* sub. *pp*

perc. II *f* *mf* *pp* metal plate *pp*

e. gtr. *ff* clean *mp* clean V. VI. *mf*

pno. *ff* *mf* *mf* *p*

ms. 1 *p* *f* *mp* sub. *p* *mf* *mp*

ms. 2 *p* *f* *p* *mf* *mf*

vln 1 *ff* *mp* *p*

vln 2 *ff* *p*

vla. *ff* *p*

vc. *ff*

cb. *ff* play without pitch *mp* bow on belly of bass *p* *f* ord. *mf*

106

fl. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{3}{4}$
ob.
cl. in Bb
sax.
hn in F
tp in C
tn.
perc. I
perc. II
e. gr.
pno
m.s. 1
m.s. 2
vln 1
vln 2
vla
vc.
cb.

mp *p* *mp* *p* *ppp* *mf* *p* *mp* *open* *mp* *3:2* *tr* *mf* *p* *mp* *3:2* *bass drum* *pp* *3:2* *temple blocks* *p* *bass drum sweep* *pp* *3:2* *sweep* *p* *3:2* *sim.* *8va* *3:2* *whistled* *p* *mp* *3:2* *sim.* *p* *mp* *3:2* *whistled* *p* *3:2*

115

Musical score for measures 115-118, featuring a variety of instruments and vocal soloists. The score is divided into three measures with time signatures of 3/8, 2/4, and 3/4. The instruments include Flute (fl.), Oboe (ob.), Clarinet in Bb (cl. in Bb), Alto Saxophone (a. sax.), Horn in F (hu in F), Trumpet in C (tpi in C), Trombone (tbn.), Percussion I (perc. I), Percussion II (perc. II), Electric Guitar (e. gtr.), Piano (pno), Violin I (vln. 1), Violin II (vln. 2), Viola (vla.), Violoncello (vc.), and Double Bass (cb.).

The vocal soloists (ms. 1 and ms. 2) have the following lyrics:

ms. 1: ko a da o o E m let e ka a n a n a di a te a n a n a lue i e e

ms. 2: m let e ka xi m su e let a E ka su E a te a n a n a n a n a

The score includes various musical notations such as dynamics (f, mf, p, pp, mp), articulation (tr), and performance instructions (p sub.).

134

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

vln 1

vln 2

vla

vc.

cb.

to e sa si a na ko

su e si to tu e i n

3/4 4/4 3/4

3/4 4/4 3/4

3/4 4/4 3/4

144

3/4 8/8 4/4

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

p

p

fp

p

stopped

pp *mp* *pp*

pp *mf*

clean, swell with volume pedal

pp *mp* *mp* *p*

pp

pp

mf

IV: [3+11+8]

149

Fl. *ppp*

ob. *pp*

cl. in E \flat *f*

asax. *f*

hn in F *fp* *f*

tp in C

tn. *p* *mp* *f*

perc. I

perc. II

e. gr. *f* distortion

pno. *mp < f* muted *8va* *mp < f* sim. *8va*

ms. 1

ms. 2

vl. 1 *p* *f*

vl. 2 *mf* *p* *f*

vla. *p* arco

vc. *mp* *mf* infinite ricochet

cb. *p*

Time signatures: 4/4, 3/8, 3/4, 3/8, 3/4, 3/16

Rehearsal mark: 149

Section: i.

159

Flute part with lyrics: *spoken into flute*
pp su e ka si s iet a a ka bo e ti wa ti s a *mp*

Horn in F part with lyrics: *spoken into mouthpiece*
pp ki a a de ka *p* bo ka *mp*

Musicians 1 and 2 parts with lyrics:
 m.s. 1: *barely whispered* *ppp* su te iet so a a s a a si te ka bo a *mp*
 m.s. 2: *barely whispered* *ppp* a I g a a si s si a a a te ke n *mp*

Score includes staves for: Flute (fl.), Oboe (ob.), Horn in E-flat (h. cl.), Alto Saxophone (a. sax.), Horn in F (hu in F), Trumpet in C (tpi in C), Trombone (tbn.), Percussion I (perc. I), Percussion II (perc. II), Electric Guitar (e. gtr.), Piano (pno), Musicians 1 (m.s. 1), Musicians 2 (m.s. 2), Violin I (vln I), Violin II (vln 2), Viola (vln), Violoncello (vc.), and Double Bass (cb.).

Tempo and meter markings: 4/4, 3/4, 2/4.

Dynamic markings: *pp*, *mp*, *p*, *ppp*.

Performance instructions: *spoken into flute*, *spoken into mouthpiece*, *barely whispered*.

Technical markings: *5:4*, *3:2*, *8ba*, *V*.

162 $\frac{2}{4}$ $\frac{8}{8}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{4}$ x3

fl.

obs.

b. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e. gtr.

pno.

p

ppp

8va

8va

8va

8va

m.s. 1

m.s. 2

vln 1

vln 2

vla.

vc.

cb.

attacca

ii.

3/4 $\text{♩} = 50$ $\text{♩} = 55$ 7/8

flute *ff*

oboe

bass clarinet *ff* *pp* *f* *pp*

alto saxophone

horn in F timbral trill *ff* *ff*

trumpet in C

trombone

percussion I *ff* *f*

percussion II bass drum *mp*

electric guitar with distortion *mf*

piano *ff* with metal guitar slide Ped.

mezzo-soprano 1 rapidly repeat syllables ad lib *f* *ppp* *f* *ppp*
ah d no be t k ti be jo d uh t ah no... ah d no be t k ti be jo d uh t ah no...

mezzo-soprano 2 rapidly repeat syllables ad lib *f* *ppp* *f* *ppp*
ah d no be t k ti be jo d uh t ah no... ah d no be t k ti be jo d uh t ah no...

violin 1 *mf* *mf*

violin 2 *pppp* 0.5 IV.

viola

violoncello muted scratch *ff* *ppp* *ff* *ppp* m.s.p. *ff* *ppp*

contrabass d.p. *ff* *ppp* *ff* *ppp*

6 $\frac{7}{8}$ $\frac{5}{16}$ $\frac{3}{4}$ ♩ = 60 $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{16}$ $\frac{5}{16}$ x5

fl. *mp* *mf*

ob.

cl. *mp*

sax.

hn in F

tp in C *p* *mf*

tn.

perc. I *p* *mp* *f* *p* *f*

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

e. gr. *mp*

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

ms. 1 *p* *mf*

ms. 2 *ppp* *mf* *p*

violin 1 *f* *f*

violin 2 *p* *f* *f*

viola

ve. *ff* *f*

cb. *pp* *mf*

clean IV.

snare drum

temple blocks

metal plate

b.d.

ricochet m.s.p.

m.s.p.

t k t k wa t k

17 $\frac{3}{4}$ ♩ = 60

fl. *mf* *p*

ob. *mf*

h. cl. *f* *f* *f* *f*

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

hn in F *fp*

tpi in C *mf* *air only*

tn. *fp* *mf* *air only*

perc. I *f* *mf* *mf*

perc. II *f* *ppp* *f* *p* *mf*

e. gtr. *mf* *f*

pno. Ped.

ms. 1 *mp* *sh.* *sh.*

ms. 2 *p* *a*

$\frac{3}{4}$ ♩ = 60

vln 1 *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

vln 2 *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

vla. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

vc. *mf* *p* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

cb. *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

Annotations: *overblow*, *air only*, *muted scratch*, *3-2*, *5-4*, *fp*, *mf*, *p*, *ppp*, *mp*, *sh.*, *a*.

22 $\text{♩} = 70$ $\text{♩} = 80$ accel.

27 $\text{♩} = 95$

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

ob.

cl. in Bb *p* *f* *p* *mf* *p*

a. sax. air only *mf* *p* *f*

hu in F air only *mp* *p*

tpi in C air only *p* *mf*

tb. air only *p* *mf*

perc. I *p* *mf*

perc. II *p* *mf*

e. gtr. slide left hand without plucking (clean) *mp* $3:2$ $5:4$

pno. sweep plastic card on keys *mp* close fallboard/ keylid *p* *mf* norm. 15^{ma}

*pedal first time only

ms. 1 *pp*

ms. 2

vln 1 $\text{♩} = 95$ *p* *mf* *pp* ricochet *mp* muted, s.t. (no scratch) $\frac{3}{8}$ $\frac{3}{4}$

vln 2 *pizz.* *mp* tap with Lh.

vla. *fp* *fff* *pizz.* *mp* tap with Lh. *first time only

vc. *pizz.* *mp* tap with Lh.

cb. *fp* *fff* *p* *mf* *p* tap with Lh. *first time only

37 $\frac{3}{4}$ ♩ = 100

fl. mp p mp p

ob. air only mf

cl. in Bb THIRD TIME ONLY: to bass clarinet. To b. cl. mf p

a. sax. mp p f

hu in F p f

tpi in C mf 3:2

tn. p f

perc. I p mf

perc. II p mf toms

e. gtr. rapidly and erratically sweep left hand over medium range of neck mp

pno. p f pp ff

ms. 1 p
ad lib repetition of fricatives and plosives:
f t k v p k t f...

ms. 2 p
ad lib repetition of fricatives and plosives:
f t k v p k t f...

vln 1 p

vln 2 p arco

vla. sf 3:2 p arco

vc. ff arco mp p

cb. sf 3:2 p arco

*indeterminate high harmonies

*indeterminate high harmonies

$\frac{3}{4}$ ♩ = 100

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$

52 $\frac{3}{4}$

fl.

ob.

cl.

sax.

bn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

m-s. 1

m-s. 2

vln 1

vln 2

vla

vc.

cb.

p

mf

fp

f

mp

p *mf* *p*

p *mf* *p*

f

mp

mf

mp

mf

mp

with distortion

temple blocks

on tailpiece

57

fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vla 1

vla 2

vla

vc.

cb.

mp

pp

mp

p

whispered

mp

p

mf

mf

ke t to

da a to a

15^{ma} 8^{va}

15^{ma} 8^{va}

15^{ma} 8^{va}

0.7

0.5

0.7

mf

mf

mp

(62) $\frac{4}{4} \text{ } \text{♩} = 75$

fl.

obs.

bc. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e. gtr.

piano

ms. 1

ms. 2

vla 1

vla 2

vln

vc.

cb.

p

mf

mp

mf

pp

clean

mf

mf

mp

mf

mp

pp

z n a n bo e ti ka s

i to a t ti da e

c.l.t.

67

3/4 3/8 4/4

fl.

ob.

b. cl.

a. sax.

bn in F

tpi in C

tn.

perc. I

perc. II

e. gtr.

pno

mf mp mf mp mf mp

mf mp mf mp mf

3/4 3/8 4/4

vln 1

vln 2

vla

vc.

cb.

15^{ma}

8^{va}

mf *mp* *mf* *mp* *mf* *pp*

mf *mp* *mf* *mp* *mf*

p *f* *p* *mf* *fp*

p *f* *p*

a ba e ke tsu da t a n e mm

a wa a t ba ti ke a t

m.s.p.

72 3/4

fl.

ob.

b. cl. *mp* *mf* to cl. in B \flat

a. sax.

hu in F *p* *mf* *p* hit mouthpiece with palm while fingering note

tp in C

tbn. *mp*

perc. I *pp* *mf* *pp*

perc. II *p*

e. gtr. clean *mf*

pno. *8va* *8va* *8va* *8va* *15ma* *15ma* *15ma* *15ma*

m.s. 1 *mf mp* *pp* *mf sub. > pp* *mf sub. > pp* *mf sub. > pp*
 t k t k i to a m a t k t k to a be a t k v b a p k a t k a p k ch a t a d v

m.s. 2 *pp < mf* *pp* *mf sub. > pp* *mf sub. > pp*
 k ah t k t k p t k f t a bo t k f t a t k a t a t a t a t v b

vln 1 3/4

vln 2 *mf*

vln

vc.

cb.

77

Flute (fl.)
Oboe (ob.)
Clarinet in Bb (cl. in Bb)
Saxophone (sax.)
Bassoon in F (bn in F)
Trumpet in C (tp in C)
Trombone (tn.)
Percussion I (perc. I)
Percussion II (perc. II)
Electric guitar (e. gtr.)
Piano (pno)
Musicians 1 (ms. 1)
Musicians 2 (ms. 2)
Violin 1 (vln 1)
Violin 2 (vln 2)
Viola (vln)
Violoncello (vc.)
Double Bass (cb.)

4/4

3/8

3/4

mf *pp* *mf*

pp *mp* *pp* *fp*

p *mf* *sub.* *p*

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

i to v t a be i t k t k t k v t k t k a t k v sh v sh a b a b t a k t v

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

i v t a t i be k v t k t a v sh ka be t k t a t a t be v sh a b t v t sh k a t a t a t k t k a

4/4

3/8

3/4

f

15^{ma}

8^{va}

norm. 15^{ma}

with metal slide

3-2

82

fl.

ob.

cl. in Bb

a. sax.

bn in F

tp in C

bn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

3
4

87

fl.

ob.

cl. in Bb

a. sax.

bn in F

tp in C

tn.

perc. I

perc. II

e. gr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

To b. cl.

mf *sub.* *p*

p

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

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

tkt kt tkkk

tkkk t k t at tkkk

atkkkktkkkt

atkkkkt abtat at ktkk

93

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

fl.

ob.

b. cl.

a. sax.

bn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

b. cl. *f mp mf*

perc. I *f* *p* *mf* *mf* *mf*

perc. II *mf*

e. gtr. II. III. IV. with distortion *mf*

pno *mf*

ms. 1 *p* rapidly ad lib. fricatives and plosives: p sh t s k sh p t (etc.)

ms. 2 *p* rapidly ad lib. fricatives and plosives: p sh t s k sh p t (etc.)

vln 2 *fp* *mp*

cb. *mf*

98

fl.

obs.

b. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

c. gtr.

pno.

ms. 1

ms. 2

vln 1

vln 2

vla.

vc.

cb.

p

mf

fp

mf

p

p

mp

mp

clean

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

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

3/4

3/16

4/4

3/8

103

fl. x3 2/4 3/4

ob.

h. cl. 7

a. sax. *mf* sub.

hu in F

tp in C

tb.

perc. I x3 2/4 3/4 *p*

perc. II *p*

e. gtr.

pno *f* 15 *ma*

ms. 1

ms. 2

vln 1 *f*

vln 2 *f* *p* *3-2* *5-4*

vla *f* sub. *molto vibrato* *p* *3-2*

vc.

cb.

♩ = 50

108

fl.

ob.

b.c.

a. sax.

hu in F

tpi in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vln 1

vln 2

vla

vc.

cb.

ff

mf

mp

p

f

ppp

d.p.

113

The musical score is written for a full orchestra and includes the following parts and dynamics:

- fl.**: Flute
- ob.**: Oboe, starting with a 5-4 interval and *mp* dynamic.
- b. cl.**: Bassoon
- sax.**: Saxophone
- hu in F**: Horn in F, with dynamics *p*, *mf*, *pp*, and *p*. Includes triplets marked *mp*.
- tp in C**: Trumpet in C, with dynamics *mf*, *f*, *p*, *mf*, and *mp*. Includes triplets.
- tn.**: Trombone, with dynamics *p*, *mf*, *p*, and *mp*. Includes triplets.
- perc. I**: Percussion I
- perc. II**: Percussion II
- e. gtr.**: Electric Guitar
- pno**: Piano, with a *ped.* (pedal) marking.
- ms. 1**: Music Stand 1, with *mf* dynamics.
- ms. 2**: Music Stand 2, with *mf*, *fp*, and *mp* dynamics. Includes *a.* and *tm.* markings.
- vln 1**: Violin 1, with dynamics *ppp*, *pp*, and *mp*.
- vln 2**: Violin 2, with dynamics *p* and *mp*.
- vla**: Viola, with dynamics *p* and *mp*.
- vc.**: Violoncello, with *ppp* dynamic.
- cb.**: Double Bass, with *fff* and *ppp* dynamics.

118

fl.

ob.

h. cl.

a. sax.

hn in F

tpt in C

tbn.

perc. I

perc. II

e. gtr. with distortion

pno.

m.s. 1

m.s. 2

vln 1

vln 2

vla

vc. *p* *mf* *sp.* wide, microtonal vibrato

cb. *sp.* *fp*

123

fl.

obs.

h.c.l.

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.

mf

fp

p

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

mf

p

mf

128

fl. *p* *f* *3-2-1* *p* *f* *p* *f* *p* *f* *ff*

ob.

b. cl. *fp* *f* *ff*

a. sax. *fp* *f* *p* *ff*

hn in F *mp* *fp* *f*

tpt in C

tbn. *p* *f*

perc. I Tam-Tam/ Timpani *p* *f*

perc. II Tam-Tam/ Timpani *p* *f*

e. gtr. *ff*

pno. *pp* *ff*
15ma basso.
Ped.

m-s. 1 *ff*

m-s. 2 *ff*

vln 1 *ff*

vln 2 *f* *ff*
wide, microtonal vibrato

vla. *mf* *f* *ff*

vc. *mf* *ff*

cb. *ff* **attacca**

iii.

This page contains a musical score for page 62, marked "iii.". The score is for a symphonic work with vocal soloists and a full orchestra. The instrumentation includes Flute (Fl.), Oboe (ob.), Clarinet in B-flat (cl. B♭), Soprano Saxophone (sax.), Horn in F (hn in F), Trumpet in C (tp in C), Trombone (tb.), Percussion I and II (perc. I, II), Electric Guitar (e. gtr.), Piano (pno), Mezzo-soprano 1 and 2 (ms. 1, 2), Violin I and II (vln 1, 2), Viola (vln 2), Violoncello (vc.), and Double Bass (cb.).

The score is divided into measures by vertical bar lines. The vocal parts (Fl., sax., ms. 1, ms. 2) contain lyrics: "t k t k t k" and "m m m m m m m m m m a ti be m m m m m m m m m m". The instrumental parts feature various musical notations including dynamic markings (pp, mp, mf, p), articulation (tr), and performance techniques (pizz., arco). The piano part (pno) is marked with Roman numerals V and III, and includes a circled number 6. The double bass part (cb.) includes the marking "m.s.p.". The flute part (Fl.) starts with a circled number 6 and dynamic markings *pp*, *mp*, and *pp*. The clarinet in B-flat part (cl. B♭) includes fingerings like *3-2* and *5-4*, and dynamic markings *p*. The saxophone part (sax.) includes trills (*tr*) and dynamic markings *p*. The trumpet in C part (tp in C) includes the instruction "harmon mute stem in" and dynamic markings *pp* and *mf*. The electric guitar part (e. gtr.) includes fingerings like *3-2* and *5-4*, and dynamic markings *mp* and *p*. The violin I part (vln 1) includes trills (*tr*), *pizz.*, *arco*, and dynamic markings *mf pp* and *p*. The double bass part (cb.) includes dynamic markings *pp* and *mp*.

11

Flute (fl.)

Oboe (ob.)

Clarinet in E-flat (cl. in E \flat)

Saxophone Alto (sax. alt.)

Horn in F (hu in F)

Trumpet in C (tp in C)

Trombone (tb.)

Percussion I (perc. I)

Percussion II (perc. II)

Electric Guitar (e. gtr.)

Piano (pno)

Mallets 1 (m.s. 1)

Mallets 2 (m.s. 2)

Violin 1 (vln 1)

Violin 2 (vln 2)

Viola (vla)

Violoncello (vc.)

Contrabass (cb.)

Rehearsal mark 11 is indicated by a circled number at the top left of the page.

21

Fl. II: *p*, *mf*, *p*, *mf*

Ob.: -

Cl. in E \flat : *p*, *p*, *p*, *p*

Sax. Alt.: *p*, *mp*, *mp*, *p*, *mp*

Horn in F: *mp*

Trpt. in C: *pp*, *mf*

Tbn.: *mp*, *p*, *mp*

Perc. I: *pp*

Perc. II: *pp*

E. Gtr.: *p*, *p*, *p*, *p*

Piano: *pp*

Ms. 1: *pp*, *p*, *mp*, *pp*, *p*

Ms. 2: *mp*, *pp*, *p*, *mp*, *pp*, *p*, *mp*

Vln. I: *mp*, *mp*

Vln. II: *mp*

Vla.: *pp*, *mf*

Vc.: -

Cb.: *pizz.*, *p*, *mp*, *p*

26

Fl. II

ob.

cl. in E \flat

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

m.s. 1

m.s. 2

vl. I

vl. II

vla.

vc.

cb.

Dynamic markings: *p*, *mp*, *mf*, *pp*.

Performance instructions: *tr*, *pizz.*, *arco*, *II.*

Rhythmic markings: 3-2, 5-4, 7-7, 3-2, 5-4, 7-7.

Section markings: (8)

31

fl. *mp* *pp* *p* *mf* *mp* *pp* *mp* *pp*

ob.

cl. in E-flat *mp* *mf* *mp* *mf* *mp* *mp*

sax. alt. *mp* *p* *mp* *p* *mp* *mp* *p* *mp* *p*

hu in F *mp*

tp in C

tn.

perc. I *pp*

perc. II *pp*

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

pno.

ms. 1 *p* *p* *p*

ms. 2 *pp* *mp* *pp*

vln 1 *mp* *mp*

vln 2 *mp* *pizz.* *p*

vln

vc. *pizz.* *p* *arco* *mp* *p*

cb. *p* *mp* *p*

46

fl.

obs.

b.c.

a. sax.

hn in F

tpt in C

tbn.

perc. I
snare drum

perc. II
bass drum

e. gtr.

pno.

m.s. 1
a bo ti k e

m.s. 2
e ti ka du bo ke a

vln 1

vln 2

vla.

vc.

cb.

6/8

9/8

7/8

3/8 = 90

mp

pp

mp

pp

harmon mute stem in

mp

pp

pp

mf

ff

p

pp

pp

rapidly whisper ad lib:
ni no hue ni ji no hue ka wi ji hue

rapidly whisper ad lib:
ni no hue ni ji no hue ka wi ji hue

rapidly whisper ad lib:
ni no hue ni ji no hue ka wi ji hue

pp

pp

pp

51

fl.

obs.

b.c.

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.

stopped

III.

p, *mp*, *mf*, *f*, *pp*, *ppp*

accents, slurs, *m*

56

fl. *p* *mf*

obs. *pp* *mp* *pp*

h. cl. *mp* *p* *pp*

a. sax. *pp* *mp*

hn in F *pp* *mp* *mf*

tpt in C *f* *p* *f* *mp* *pp* *f*

tbn. *ppp* *mp* *ppp* *mf*

perc. I

perc. II

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

pno. *pp* *mp* *pp*

m.s. 1 *p* *mf*

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

vln 1

vln 2

vla.

vc. *mp* *ppp*

cb. *pizz.* *p*

61

Fl.

ob.

b. cl.

a. sax.

hn in F

tp in C

tn.

perc. I

perc. II

e. gtr.

pno

ms. 1

ms. 2

vl. 1

vl. 2

vla.

vc.

cb.

6-4[♯]
ppp

3-2[♯]
mp

3-2[♯]
mp

3-2[♯]
p

6-4[♯]
pp

7-4[♯]
p

7-4[♯]
mf

7-4[♯]
p

7-4[♯]
mf

plunger mute

6-4[♯]
mp

3-2[♯]
p

3-2[♯]
mp

III.

6-4[♯]
pp

6-4[♯]
pp

71

fl. *spoken into flute*
su e ka si su e a de
ppp

ob.

b. cl. *pantomime*
p

a. sax. *pantomime*
p

hu in F

tpt in C

tn.

perc. I *ppp*

perc. II *ppp*
bass drum

e. gtr. *pantomime*
mf *p*

pno *ppp*

ms. 1
su e ka si su e su e ka su e

ms. 2
a de a de de a a de

vln 1 *mp*

vln 2 *mp*

vla *mp*

vc. *m.s.p.*
fr
mp

cb. *m.s.p.*
arco
mp

3/4 3/8 9/16 3/8 5/8 3/8

76

Flute: *si su e a de* | *su ka su e de* | *su e de*

Clarinet: *pantomime* | *noth.* | *pantomime*

Saxophone: *noth.* | *noth.* | *pantomime*

Percussion I: *ppp* | *ppp* | *ppp*

Guitar: *pantomime* | *noth.* | *pantomime*

Mellophone 1: *su e ka e* | *su e* | *si e*

Mellophone 2: *a de a* | *a a de* | *a a*

Violin 1: *mp*

Violin 2: *mp*

Viola: *mp*

Cello: *mp* | *pantomime* | *pantomime*

Double Bass: *p* | *mp* | *mp*

CURRICULUM VITAE

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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.
