

*A Case for
Dysfunctional
Persistence*

for piccolo, Eb clarinet,

oboe, trumpet, tuba, trombone, 2 violins, 2 double basses, accordion, piano, percussion and sampler

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About the piece

The piece is scored for piccolo, Eb clarinet, oboe, C trumpet, tenor trombone, tuba, 2 violins, 2 basses, percussion, piano, accordion, and 2-octave sampler.

The percussion instruments are glockenspiel, vibraphone, ratchet, high woodblock, triangle, vibraslap, snare drum, 3 e-toms, a metal object (anvil, firebell, etc.), and soldier's march. The e-toms are blocks of wood with contact mics attached which trigger samples in the computer.

The top E-C of the piano should be prepared with a mute, which is removed halfway through the piece. The pianist also plays woodslap, or slaps two pieces of wood together, at various points.

The clarinetist, trombonist, tubist, and accordionist also play sandpaper blocks at various points.

All movements should be executed stiffly and robotically, except where a smooth transition is indicated.

The score is transposing.

Key

Everybody



Look straight (snap, at audience)



Look left (snap)



Look right (snap)



Head bobble



Move/transition smoothly between two events



Open mouth, like you're singing (no sound)



Open mouth and rapidly mouth gibberish (no sound)



Close mouth



Wave

L or R

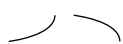
Indication of which hand to use



Put instrument in rest position



Put instrument in playing position



Gliss up or down (follow shape)



Sandpaper block

K

k sound- like you're calling a horse



Build up air pressure in your instrument

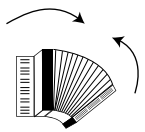


Release pressure with a key or valve - a loud air sound



An audible intake of breath

Accordion



Air sound- move bellows inward



Air sound- move bellows outward

Piano



An indication that the played notes are prepared (with mute)

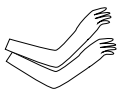


Mute notes with hand



Woodslap

Strings



See video



See video



Angle bow vertically to the left



Angle bow vertically to the right



Angle bow normally



A gently 'hop' of the bow or hands



Rub strings frantically with both hands



Place hands on strings with an abrupt motion



Stroke strings with pinched fingers of both hand or indicated hand



A crazy gliss (follow shape)



Sideways bowing

BB

Behind bridge

+

Pizz

Percussion

Triangle Vibraslap Ratchet E-Tom Woodblock (high) E-Tom Snare drum (snare on) E-Tom Metal object Soldier's march

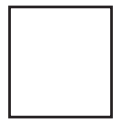


Let ring

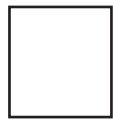


Ratchet- very slow and uneven

Stage Setup



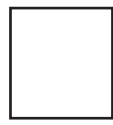
PNO



PERC



ACC



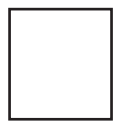
CLAR



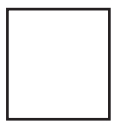
TBN



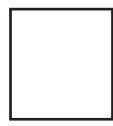
TUBA



CB 1



TPT



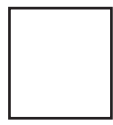
OBOE



PIC



CB 2



VLN 2



VLN 1



CONDUCTOR

Score

Score for various instruments in 4/4 time, tempo 50. The score includes parts for Piccolo, Oboe, Trumpet in C, Clarinet in E \flat , Trombone, Tuba, Violin I, Violin II, Double Bass I, Double Bass II, Accordion, Sampler, Glockenspiel, and Percussion. The Piccolo, Oboe, and Trumpet in C parts feature a rhythmic pattern of eighth notes and quarter notes, with some notes marked with a 'v' (accents) and a 'y' (breath marks). The Piccolo part also includes a series of notes with a red head icon above them. The Clarinet in E \flat , Trombone, Tuba, Violin I, Violin II, Double Bass I, and Double Bass II parts are marked with a '-' sign, indicating they are silent. The Accordion part is marked with a '-' sign, with a 'p' (piano) dynamic marking and an '8va' (octave up) marking in the fourth measure. The Sampler part is marked with a '-' sign, with a single note in the fourth measure. The Glockenspiel part is marked with a '-' sign, with a 'mp' (mezzo-piano) dynamic marking and a 'y' (breath mark) in the first measure. The Percussion part is marked with a '-' sign, with a 'y' (breath mark) in the first measure.

2
7

Picc. 

Ob. 

C Tpt. 

E♭ Cl. 

Tbn. 

Tuba 

Vln. I 

Vln. II 

D.B. I 

D.B. II 

Acc. 

Sampler 

Pno. 

Glk. 

Percussion 

7 8va 

8va 

15ma 

mf *mp* *p*

14

Picc.      

Ob.      

C Tpt.      

E♭ Cl.      

Tbn.      

Tuba      

Vln. I      

Vln. II      

D.B. I      

D.B. II      

Acc.      

Sampler      

Pno.      

Glk.      

Percussion      

mf

Picc.

Ob.

C Tpt.

E♭ Cl.

Tbn.

Tuba

Vln. I

Vln. II

D.B. I

D.B. II

Acc.

Sampler

Pno. *15ma*

Glk.

Percussion *splat*

Picc. 26 $\frac{4}{4}$

Ob. 26 $\frac{4}{4}$

C Tpt. $\frac{4}{4}$

E♭ Cl. 26 $\frac{4}{4}$

Tbn. 26 $\frac{4}{4}$

Tuba 26 $\frac{4}{4}$

Vln. I 26 $\frac{4}{4}$

Vln. II 26 $\frac{4}{4}$

D.B. I 26 $\frac{4}{4}$

D.B. II 26 $\frac{4}{4}$

Acc. 26 ^{8va} $\frac{4}{4}$

Sampler 26 $\frac{4}{4}$

Pno. 26 $\frac{4}{4}$

Glk. 26 $\frac{4}{4}$

Percussion 26 $\frac{4}{4}$

Picc. 31 $\text{♩} = 80$ $\text{♩} = 50$

Ob. 31 $\text{♩} = 80$

C Tpt. 31 $\text{♩} = 80$

E♭ Cl. 31 $\text{♩} = 80$

Tbn. 31 $\text{♩} = 80$

Tuba 31 $\text{♩} = 80$

Vln. I 31 $\text{♩} = 80$

Vln. II 31 $\text{♩} = 80$

D.B. I 31 $\text{♩} = 80$
D E L R L R LR L R L

D.B. II 31 $\text{♩} = 80$
D E L R L R LR L R L

Acc. 31 $\text{♩} = 80$

Sampler 31 $\text{♩} = 80$ + 2 octaves - to beeps

Pno. 31 -- |

Percussion 31 $\text{♩} = 80$

39

Picc. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Ob. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

C Tpt. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

E♭ Cl. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
8va
mp

Tbn. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
mp

Tuba $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
mp

Vln. I $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
pizz.
f

Vln. II $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
pizz.
f

D.B. I $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

D.B. II $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Acc. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
8va
mp

Sampler $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Pno. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
15ma
f

Glk. $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

Percussion $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$
f

45

Picc. *ff*

Ob. *ff*

C Tpt. *ff*

E♭ Cl. *ff* *mp* *8va*

Tbn.

Tuba

Vln. I *ff* *pizz.* *arco* *R*

Vln. II *ff* *R*

D.B. I *ff* *A* *E*

D.B. II *ff* *A* *E*

Acc. *ff* *mp* *8va*

Sampler

Pno. *ff*

Glk. *mp*

Percussion

10
50

Picc.

mf

ff

Ob.

ff

C Tpt.

ff

E♭ Cl.

Tbn.

p

ff

Tuba

p

ff

Vln. I

pizz.

mf

arco

pizz. b

ff

pp

Vln. II

pizz.

mf

arco

pizz. b

ff

pp

D.B. I

ff

D.B. II

ff

Acc.

ff

sva - - †

Sampler

voices

Pno.

sva - - †

ff

Percussion

ff

55 $\text{♩} = 65$

Picc.

Ob.

C Tpt.

E \flat Cl.

Tbn.

Tuba

Vln. I

Vln. II

D.B. I

D.B. II

Acc.

Sampler

Glk.

freely-hypnotically rhythmic

mp