

Matt Browne

Alcoholic
Dissertations

for Alto Saxophone and Chamber Winds

2016

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Alcoholic Dissertations for Alto Saxophone and Chamber Winds was commissioned by a consortium of twenty saxophonists, organized by Neal Postma & Christian Noon (conductor)

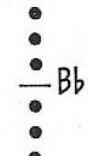
The consortium members are as follows (in alphabetical order):

Steve Carmichael
Joe D'Aleo
Tyler Flowers
Alyssa Hoffert
Jonathan Hostottle
Jonathan Hulting-Cohen & Matthew Westgate (conductor)
Brendan Kelly
Jeffrey Leung
Timothy McAllister
Kyle Mechmet
Kevin Norton
Jason Oates
Emmett Rapaport
Emma Reinhart
Alex Sellers
Jeff Siegfried
Zach Stern
Jonathan Yanik
Matthew Younglove

Performance Note

Saxophone Multiphonics

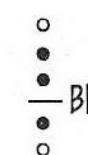
All fingerings were taken from [Spieltechnik Des Saxophons](#) by Marcus Weiss and Giorgio Netti (https://www.baerenreiter.com/materialien/weiss_netti/saxophon/multiphonics.html). Notated pitches are approximate.



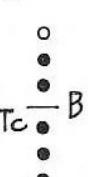
Weiss/Netti #1



Weiss/Netti #7



Weiss/Netti #52



Weiss/Netti #64



Saxophone: both indicate slap tongue. Normal notehead indicates that the notated pitch should be heard, and the X notehead indicates that the percussive slap should be emphasized over pitch.



Oboe, Clarinets, Bassoon: indicates to play any stable multiphonic for the duration of the rhythm.

Unpitched Percussion Key

Kick Drum	Floor Tom	Low Conga	High Conga	Low Bongo	High Bongo	Low Woodblock	High Woodblock	Guiro	Suspended Cymbal	Splash Cymbal
										

Program Note

"Playwright Albee and Ernest Lehman, who wrote the screenplay, have maintained an atmosphere of realism through the hazy, alcoholic dissertations that are occasionally delivered in crazy counterpoint."

—Kate Cameron, NY Daily News review of *Who's Afraid of Virginia Woolf* (1966)

Who's Afraid of Virginia Woolf? was directed by the accomplished director of stage and screen Mike Nichols, whose fifty-year career included groundbreaking work in other films like *The Graduate* and *Catch-22*, Broadway hits such as *Spamalot* and *Death of a Salesman*, and notably an early successful career in improvisational sketch comedy in the 1950s with his partner Elaine May.

Nichols was a master of directing actors, and often spoke of his philosophy of boiling down all the dialogue and action in a scene to a very simple goal of what the scene should *do*. He believed that every scene ever written is either a **negotiation**, a **seduction**, or a **fight**. This distilling of all human interaction into three very basic motivations is something I wanted capture here, in this interaction between a saxophone soloist and chamber wind ensemble.

I. Negotiation "*Talk like a madman, live like a sane one*"

The title of this movement comes from Nichols' 1970 adaptation of the Joseph Heller novel *Catch-22*. The discussion between an American GI and elderly native Italian man during WWII centers around how Italy had survived many radically different regimes conquering them over the centuries. The old man explains that, when defeated, they always welcome their conquerors with open arms, regardless of idealism: "We will certainly come out on top again if we succeed in being defeated." To this, the GI responds, "You talk like a madman!" The old man's confident reply is "But I live like a sane one."

The negotiation in this scene is perhaps the GI's negotiation through this unorthodox quasi-morality contrasted with his own idealism and patriotism. The music itself jumps quickly between unorthodox soundworlds, and does its best to negotiate through them.

II. Interlude "*Suicidally beautiful*"

This quote comes from a famous Nichols and May sketch about two teenagers in a parked car, dealing with pubescent hormones in the most awkward way possible. The boy gracelessly puts his arm around the girl, bringing about a long and tense silence, followed by the girl stuttering out the words "Have you seen the lake? It's suicidally beautiful tonight."

This movement could be looked at as being a sort of "false start" seduction scene.

III. Seduction "*Available to you*"

The title quotes Mrs. Robinson's courtly and not-so-subtle proposition to Benjamin Braddock in Nichols' 1967 Oscar-winning film *The Graduate*, in the culmination of what might be one of the strangest, off-putting, and funny seduction scenes of all time.

The music alternates between a pastoral theme and smoky nightclub jazz-like sound. The tempo is glacially slow, and the various dream-like swells from the ensemble lull the soloist into a stupor, or is it the ensemble that is lulled?

IV. Fight "*Getting angry, baby?*"

This quote is taken from the aforementioned *Who's Afraid of Virginia Woolf?* The line, hissed by Liz Taylor in between furiously pontificating about her husband's failed career, is the culmination of Act I, finally unleashing the festering hatred that has been steadily growing from the start.

Instrumentation

Flute 1

Flute 2 (dbl. Piccolo)

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2 (dbl. Bass Clarinet in B♭)

Bassoon

Solo Alto Saxophone in E♭

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Percussion (one player)

Xylophone

Vibraphone

Two Bongos

Two Congas

Two Woodblocks (high and low)

Guiro

Suspended Cymbal

Splash Cymbal

Floor Tom

Kick Drum

Piano

I.	Negotiation “ <i>Talk like a madman, live like a sane one</i> ”	Page 1
II.	Interlude “ <i>Suicidally beautiful</i> ”	Page 49
III.	Seduction “ <i>Available to you</i> ”	Page 60
IV.	Fight “ <i>Getting angry, baby?</i> ”	Page 73

Duration: c. 19 minutes

www.mattbrownecomposer.com

Full Score (Transposed)

Commissioned by a consortium of twenty saxophonists
organized by Neal Postma and Christian Noon

Alcoholic Dissertations

for Alto Saxophone and Chamber Winds

I. Negotiation "Talk like a madman, live like a sane one"

Matt Browne

3 **4** Precise $\text{♩} = 120$

Flute 1

Flute 2 (dbl. Piccolo)

Oboe

Clarinet in B♭ 1

Clarinet in B♭ 2 (dbl. Bass Clarinet in B♭)

Bassoon

Solo Alto Saxophone in E♭

Horn in F 1

Horn in F 2

Trumpet in C

Trombone

Percussion

Piano

3 **4** Precise $\text{♩} = 120$

1 2 3 4 5

Alcoholic Dissertations - Full Score (Transposed)

2

6

Fl. 1

Fl. 2

Ob.

Cl. 1

To B. Cl.

Cl. 2

Bsn.

6

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

insert straight mute

Tbn.

insert straight mute

Perc.

ff

mf

Pno.

ff

This page contains six staves of musical notation for a full orchestra. The instruments are: Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Bassoon, Alto Saxophone, Horn 1, Horn 2, C Trumpet, Trombone, Percussion, and Piano. Measure 6 starts with dynamic ff for Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, and Alto Saxophone. Measure 7 begins with ff for the piano. Measures 8 and 9 are mostly silent. Measure 10 ends with ff for the piano.

98 [12]

68

58

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn.

Alto Sax.

98 [12] 68 58

p mechanical *mf* *p* *mf* *p* *mf*

Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.

2 Woodblocks, with medium mallets

mp

Pno.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

85 3 3 4 6 8 7 8

ff (Bongos/Congas) p p

15 16 17 18

7 19

Fl. 1

Fl. 2 flz. p

Ob. flz. p

Cl. 1 p

B. Cl. Bass Clarinet in B \flat flz. p

Bsn.

Alto Sax. + + + + + 3 mf p mf p mf

Hn. 1 stopped 5 mf

Hn. 2 stopped 5 p mf

C Tpt. muted (straight) 5 p mf

Tbn. muted (straight) p

Perc.

Pno.

tongue pizz.

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

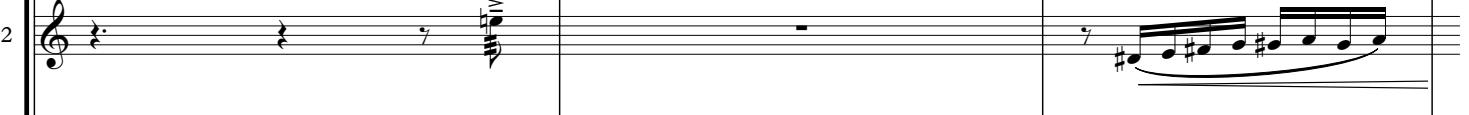
Perc.

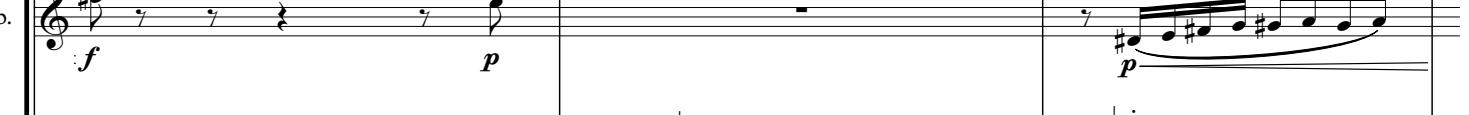
Pno.

(Wblks.)

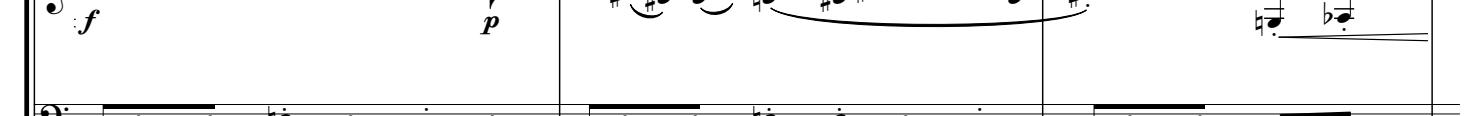
23 24 25

Fl. 1 

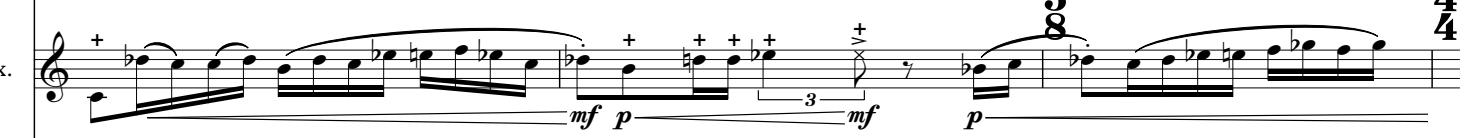
Fl. 2 

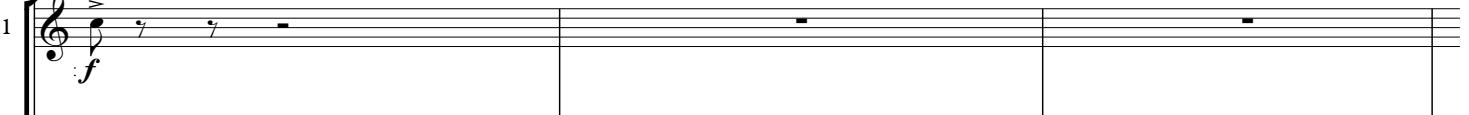
Ob. 

Cl. 1 

B. Cl. 

Bsn. 

Alto Sax. 

Hn. 1 

Hn. 2 

C Tpt. 

Tbn. 

Perc. 

Pno. 

5 8 4 4

4 29

Fl. 1 flz. mf f mp f

Fl. 2 flz. mf f mp f

Ob. mf f mp f

Cl. 1 mf f mp f

B. Cl. mf f mp f

Bsn. mf f mp f

4 29

Alto Sax. mf

Hn. 1 mf f

Hn. 2 mf f

C Tpt. mf f

Tbn. mf f

Perc. f

Pno. mf f

7 8

50

Fl. 1 5 4 6 8 [34] 4 4 3 4

Fl. 2

Ob.

Cl. 1

B. Cl. solo
slithering mp

Bsn.

Alto Sax. 5 4 6 8 [34] 4 4 3 4

ff mf

Hn. 1 open
fp fp

Hn. 2 open
fp fp

C Tpt. remove mute

Tbn. remove mute

Perc. f p sfz p

Pno. 8va --- f

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

9
3/4
2/4

ff
fpp
pp

open, flz.
p
f
p

f
p

8va
f

40 41 42 43 44

2 3 2 3 4 5

Fl. 1
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn.

2 3 2 3 4 5

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.
Pno.

Measure 45: Flute 1 (2), Flute 2 (3), Oboe (2), Clarinet 1 (3), Bassoon (4), Alto Saxophone (2), C Trumpet (3), Trombone (4), Percussion (mf). Piano (rest).

Measure 46: Flute 1 (3), Flute 2 (2), Oboe (3), Clarinet 1 (2), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 47: Flute 1 (2), Flute 2 (3), Oboe (2), Clarinet 1 (3), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 48: Flute 1 (3), Flute 2 (2), Oboe (3), Clarinet 1 (2), Bassoon (4), Alto Saxophone (3), C Trumpet (3), Trombone (4), Percussion (mf). Piano (rest).

Measure 49: Flute 1 (2), Flute 2 (3), Oboe (2), Clarinet 1 (3), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 50: Flute 1 (3), Flute 2 (2), Oboe (3), Clarinet 1 (2), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 51: Flute 1 (2), Flute 2 (3), Oboe (2), Clarinet 1 (3), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 52: Flute 1 (3), Flute 2 (2), Oboe (3), Clarinet 1 (2), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (rest). Piano (rest).

Measure 53: Flute 1 (2), Flute 2 (3), Oboe (2), Clarinet 1 (3), Bassoon (4), Alto Saxophone (3), C Trumpet (2), Trombone (3), Percussion (sf). Piano (rest).

Fl. 1 **5**
8 **54**

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

54

55

56

57

58

13

mp grooving

mp grooving

mp grooving

p

f

f

mf

mf grooving

ff

sff

(Wblks.)

ff

ff

ff

ff

ff

4

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

4

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

(Wblks.)

Pno.

mp

mf

f

mp grooving

ff

mf

3

3

f

ff

mf

3

3

f

ff

mf

59

60

61

ff

62

Fl. 1 **63** *sub.f* **f** **ff**

Fl. 2 **f** *f grooving* **ff**

Ob. **sub.f** **f** **ff**

Cl. 1 **sub.f** **f** **ff**

B. Cl. **sub.f** **f** **ff**

Bsn. **sub.f** *f grooving* **ff**

Alto Sax. **4 63** **f³ 6 3** **ff**

Hn. 1 **sub.f** **f** **ff**

Hn. 2 **sub.f** **f** **ff**

C Tpt. **sub.f** **f** **ff**

Tbn. **sub.f** **f** **ff**

Perc. **f** **ff**

Pno. **f** **f** **ff**

68

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

68

ff

ff

ff

mf

sf

sf

f

f

3

4

4

66

67

68

69

4

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

70 71 72 73

44

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

mf *p*

mf

ff

ffz.

mp

mf

p

74 75 76 77

Fl. 1 **4** **3** **4**

Fl. 2 - *p* -

Ob. - *p* -

Cl. 1 - - *ff*³

B. Cl. - - *ff*³

Bsn. - - -

Alto Sax. **4** **3** **4**

Hn. 1 - - -

Hn. 2 - - -

C Tpt. - - -

Tbn. - - -

Perc. - - -

Pno. - - -

This musical score page contains ten staves of music. The top five staves are for woodwind instruments: Flute 1, Flute 2, Oboe, Clarinet 1, and Bassoon. The bottom five staves are for brass and percussion: Alto Saxophone, Horn 1, Horn 2, C Trumpet, and Trombone. The piano part is at the bottom. Measure 78 starts with Flute 1 and 2 playing eighth-note patterns. Measure 79 begins with a dynamic *p* for Oboe and Clarinet 1. Measure 80 features dynamic markings *ff* and *ff*³ for various instruments. The score includes measure numbers 78, 79, and 80.

81

3

4

Fl. 1

Fl. 2

Ob.

Cl. 1 *f*

B. Cl. *f*

Bsn. *f*

81

3

4

Alto Sax. *ff* 3 3 *ffp*

Hn. 1 open *f*

Hn. 2 open *f*

C Tpt. *f*

Tbn. *f*

Perc. *f*

Pno. *f*

85

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

85

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

2 4 **4** **2** 4 **91**

Fl. 1

Fl. 2 *mf* 5 *sub. ff* 5

Ob. *mf* 5 *sub. ff* 5

Cl. 1 *mf* 5 *sub. ff*

B. Cl. *mf* 5 *sub. ff*

Bsn. *mf* 5 *sub. ff*

Alto Sax. flz. **2** 4 5 **4** **2** 4 **91** *mp succinct*

Hn. 1 *p* 5 *sub. ff* 5

Hn. 2 *p* 5 *sub. ff* 5

C Tpt. *ff* 5

Tbn. *p* 5 *ff* 5

Perc. *mf* 5 *f* *sub. mp*

Pno. *ff* 5

Musical score for page 23, showing staves for various instruments. The score consists of two systems of five measures each.

Flute 1: Rests throughout both systems.

Flute 2: Rests throughout both systems.

Oboe: Playing eighth-note patterns. In measure 96, dynamic *mp succinct*.

Clarinet 1: Rests throughout both systems.

Bassoon: Rests throughout both systems.

Alto Saxophone: Playing eighth-note patterns.

Horn 1: Rests throughout both systems.

Horn 2: Rests throughout both systems.

C Tuba: Rests throughout both systems.

Trombone: Rests throughout both systems.

Percussion: Playing eighth-note patterns.

Piano: Rests throughout both systems.

Musical score for Alcoholic Dissertations, page 24, showing staves for various instruments:

- Fl. 1:** Stays silent throughout the shown measures.
- Fl. 2:** Starts with eighth-note pairs at measure 99, dynamic *mp*. Continues with eighth-note pairs and sixteenth-note patterns.
- Ob.:** Starts with eighth-note pairs at measure 99. Continues with eighth-note pairs and sixteenth-note patterns.
- Cl. 1:** Stays silent throughout the shown measures.
- B. Cl.:** Stays silent throughout the shown measures.
- Bsn.:** Stays silent throughout the shown measures.
- Alto Sax.:** Starts with eighth-note pairs at measure 99. Continues with eighth-note pairs and sixteenth-note patterns. Dynamic instruction: *cresc. poco a poco*.
- Hn. 1:** Stays silent throughout the shown measures.
- Hn. 2:** Stays silent throughout the shown measures.
- C Tpt.:** Stays silent throughout the shown measures.
- Tbn.:** Stays silent throughout the shown measures.
- Perc.:** Playing eighth-note pairs on a single note.
- Pno.:** Stays silent throughout the shown measures.

Measure numbers: 99, 100, 101, 102, 103.

104

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

104

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

104**105****106****107****108**

Fl. 1

Fl. 2

Ob.

Cl. 1
cresc. poco a poco

B. Cl.

Bsn.
mp *cresc. poco a poco*

Alto Sax.

Hn. 1

Hn. 2

C Tpt.
f succinct *mf* *cresc. poco a poco*

Tbn.
f succinct *mf* *cresc. poco a poco*

Perc.

Pno.
f succinct *mf*

119

Fl. 1 *cresc. poco a poco*
 Fl. 2
 Ob.
 Cl. 1
 B. Cl.
 Bsn.

119

Alto Sax.
 Hn. 1
 Hn. 2
 C Tpt.
 Tbn.

Perc.

Pno. *cresc. poco a poco*

Musical score for orchestra and piano, page 28, measures 120-126.

The score consists of ten staves, each with a dynamic marking of ***ff*** (fortissimo) at the beginning of the section. Measures 120-121 are mostly rests. Measures 122-123 show rhythmic patterns with grace notes and slurs. Measures 124-125 feature sustained notes with vertical stems. Measure 126 concludes with a dynamic of ***mf*** (mezzo-forte).

Instrumentation includes:

- Fl. 1
- Fl. 2
- Ob.
- Cl. 1
- B. Cl.
- Bsn.
- Alto Sax.
- Hn. 1
- Hn. 2
- C Tpt.
- Tbn.
- Perc.
- Pno.

Measure 120: All instruments rest.

Measure 121: All instruments rest.

Measure 122: Fl. 2, Ob., Cl. 1, B. Cl., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn. play eighth-note patterns with grace notes. Perc. plays eighth-note patterns on triangles.

Measure 123: Fl. 2, Ob., Cl. 1, B. Cl., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn. play eighth-note patterns with grace notes. Perc. continues eighth-note patterns on triangles.

Measure 124: Fl. 2, Ob., Cl. 1, B. Cl., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn. play sustained notes with vertical stems. Perc. continues eighth-note patterns on triangles.

Measure 125: Fl. 2, Ob., Cl. 1, B. Cl., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn. play sustained notes with vertical stems. Perc. continues eighth-note patterns on triangles.

Measure 126: Fl. 2, Ob., Cl. 1, B. Cl., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn. play sustained notes with vertical stems. Perc. continues eighth-note patterns on triangles. Pno. plays eighth-note patterns.

129

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

Fl. 1
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn.

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.
Pno.

127 128 129 130 131 132

4 2 134 4

Fl. 1
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn.

Alto Sax.

Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.

Pno.

133 134 135 136 137 138

139

Fl. 1
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn.

139

Alto Sax. flz. $\begin{smallmatrix} 3 \\ \nearrow \searrow \end{smallmatrix}$ ffff > ff insanely

Hn. 1
Hn. 2

C Tpt. insert straight mute

Tbn. insert straight mute

Perc. ff $\begin{smallmatrix} 6 \\ \nearrow \searrow \end{smallmatrix}$

Pno.

3 **4** **2** **4**

144

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

144

Alto Sax.

funky

3
4

2
4

Hn. 1

n ff

Hn. 2

n ff

muted (straight)

C Tpt.

n ff

muted (straight)

Tbn.

n ff

Perc.

>mf funky

ff

6

mf

Pno.

mf

144 145 146 147 148

2

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

149 150 151 152 153

154

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Cl. 1 *ff*

B. Cl. *ff*

Bsn. *ff*

154

Alto Sax. *p*

Hn. 1 *=ff* *mf* stopped *sfz*

Hn. 2 *=ff* *mf* stopped *sfz*

C Tpt. *=ff* *mf* *sfz*

Tbn. *=ff* *mf* *sfz*

Perc. *f* *sfz*

Pno. *mf* *sfz*

154

155

156

157

158

159

160

164

tongue pizz.

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

mp

tongue pizz.
+

mp

mp

mp

mp

mp

164

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

flz.
3

flz.
3

p <f>p
<f>p
sub.f

open
n
ff

open
n
ff

n
ff

f — mp

3

mp

mp

161

162

163

164

165

166

167

171

Fl. 1

Fl. 2

Ob.

Cl. 1 *mp*

B. Cl. 3

Bsn. 3

171

Alto Sax. flz. *p* *f*

Hn. 1 *n ff* *mp*

Hn. 2 *n ff* *mp*

C Tpt. *n ff* *ff*

Tbn. *n ff* *ff*

Perc. 3

Pno.

168

169

170

171

172

173

174

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

175 176 177 178 179

3 7 5 2

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. *f driving* 6

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. *mf*

Pno. *dim.* *mf*

180 181 182 183 184

3|187

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

f'wild

f'wild

f'wild

f'wild

f'wild

f'wild

ff'wild

f'wild

f'wild

f'wild

f'wild

f'wild

f'wild

f'wild

Musical score for orchestra and piano, page 40, measures 191-195. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, Alto Saxophone, Horn 1, Horn 2, C Tpt., Trombone, Percussion, and Piano.

The score consists of five systems of music. The first system (measures 191-194) features Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, and Alto Saxophone. The second system (measures 191-195) features Horn 1, Horn 2, C Tpt., Trombone, and Percussion. The third system (measures 191-194) features Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, and Alto Saxophone. The fourth system (measures 191-195) features Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, and Alto Saxophone. The fifth system (measures 191-195) features Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon, and Alto Saxophone.

Measure 191: Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon play eighth-note patterns. Alto Saxophone plays eighth-note patterns. Trombone and Percussion play eighth-note patterns.

Measure 192: Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon play eighth-note patterns. Alto Saxophone plays eighth-note patterns. Trombone and Percussion play eighth-note patterns.

Measure 193: Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon play eighth-note patterns. Alto Saxophone plays eighth-note patterns. Trombone and Percussion play eighth-note patterns.

Measure 194: Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon play eighth-note patterns. Alto Saxophone plays eighth-note patterns. Trombone and Percussion play eighth-note patterns.

Measure 195: Flute 1, Flute 2, Oboe, Clarinet 1, Bassoon play eighth-note patterns. Alto Saxophone plays eighth-note patterns. Trombone and Percussion play eighth-note patterns.

4 196

Fl. 1

Fl. 2

Ob.

Cl. 1 solo 3 p

B. Cl. ff sfz

Bsn. ff sfz

Alto Sax. ff flz.

Hn. 1 mp

Hn. 2 mp

C Tpt. sfz

Tbn. f ff sfz

Perc. f ff sfz

Pno. ff sfz sfz

4 196

196 197 198

Alcoholic Dissertations - Full Score (Transposed)

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

199

200

201

Fl. 1 *tr.* *f* 6 *ff*

Fl. 2 *f* *ff*

Ob. 3 6 *ff*

Cl. 1 *tr.* *f* 6 *ff*

B. Cl. 3 3 *f* *ff*

Bsn. 3 5 *f* *ff*

Alto Sax. *fff* *mp*

Hn. 1 3 3 *ff*

Hn. 2 5 *f* *ff*

C Tpt. *flz.* *f* *ff*

Tbn. 3 *f* *ff*

Perc. *f* 6 6 *ff*

Pno. *f cresc.* 3 *ff*

38206 7 flz. $\frac{4}{4}$

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn. $\frac{mp}{mp}$

38206 7 $\frac{4}{4}$

Alto Sax.

Hn. 1 stopped $\frac{5}{+ + + +}$ $p \text{---} mf$

Hn. 2

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

Tbn. mp

Perc. mp mf

Pno. mp

212

tongue pizz.

mp

flz.
mp

p — 5 *mf*

p — 5 *mf*

mp

flz.
mp

mp

p — 5 *mf*

mp

Fl. 1 Fl. 2 Ob. Cl. 1 Bsn. Alto Sax. Hn. 1 Hn. 2 C Tpt. Tbn. Perc. Pno.

210 211 212 213 214

Fl. 1

7 8 flz. **pp**

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

pp 5 **mp**

Alto Sax.

p

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

p > **ppp** — **mf**

Pno.

7 8

215 216 217 218 219

Fl. 1 7 220 8 + + pp

Fl. 2 pp

Ob. pp

Cl. 1 pp flz.

B. Cl.

Bsn. pp

Alto Sax. 7 220 3 4 4

Hn. 1

Hn. 2

C Tpt. pp

Tbn.

Perc.

Pno. pp

Fl. 1

Fl. 2

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

224

225

226

227

228

II. Interlude "Suicidally beautiful"

Erratic and jittery ♩ = 96

Fl. 1
Fl. 2
Ob.
Cl. 1
B. Cl.
Bsn.

To Picc.

Erratic and jittery ♩ = 96

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

p 6 3 6 6 mf

muted (plunger)
+-----○
n---f

+-----○
n---f

muted (plunger)
+-----○
n---f

To Guiro

Perc.

Pno.

Fl. 1 **4**

Fl. 2 -

Ob. -

Cl. 1 -

B. Cl. -

Bsn. -

Alto Sax. **4**
p *mp* *sub. ff* *flz.* *ord.* **3** **6**
p

Hn. 1 - stopped *pp* *ff*
pp

Hn. 2 - stopped *pp* *ff*

C Tpt. - *n* *ff*
open

Tbn. remove mute - 3 *n* *ff*

Perc. - -

Pno. - -

4

Fl. 1

Piccolo
3

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.
p

Hn. 1

Hn. 2

C Tpt.
remove mute

Tbn.

Perc.

Pno.

This musical score page contains ten staves of music. The top section (measures 1-4) includes parts for Flute 1, Piccolo (with dynamics p and 3), Oboe, Clarinet 1, Bassoon, and Alto Saxophone (with dynamic p). The bottom section (measures 5-8) includes parts for Horn 1, Horn 2, C Trumpet (with instruction 'remove mute'), Trombone, Percussion, and Piano. Various dynamics such as p, pp, and 3 are indicated throughout the score, along with performance instructions like 'remove mute'.

9

Fl. 1 flz. *sub. ff* flz. Any loud, abrasive, and stable multiphonic

Picc. sub. ff

Ob.

Cl. 1

B. Cl.

Bsn.

Flute 1 plays a series of multiphonics from 3 to 6, then gradually decreases. Picc. and Ob. play multiphonics from 3 to 6. Cl. 1 starts at pp and reaches ff. B. Cl. and Bsn. play at mp. Bassoon part ends with a fermata.

5**4**

ord.

p**p**

Alto Sax. sub. ff

Weiss/Netti #1

Hn. 1 open

Hn. 2 open

C Tpt. open, flz.

Tbn.

Perc.

Alto Saxophone part starts at sub. ff and reaches mp. Alto Sax. starts at sub. ff and reaches mp. Hn. 1 and Hn. 2 play ff. C Tpt. starts at pp and reaches ff. Tbn. and Perc. parts end with fermatas.

5**4**

Hn. 1 ff

Hn. 2 ff

C Tpt. open, flz.

Tbn. ff

Perc. pp ff

Horn 1 and Horn 2 play ff. C Tpt. starts at open, flz. and reaches ff. Tbn. and Perc. parts end with fermatas.

Guiro

To Vib.

Pno. ff

Pno. ff ff

Pno. ff ff

Pno. ff

9

10

Flute 1 and Flute 2 play ff. Pno. starts at ff and reaches ff. Pno. ends with a dynamic of ff. Measures 9 and 10 show a continuation of the piano's rhythmic patterns.

Fl. 1 ord.
p

Picc.

Ob. *p*

Cl. 1

B. Cl.

Bsn. *p*

Alto Sax.

Hn. 1

Hn. 2

C Tpt. muted (plunger)
f > p

Tbn.

Perc.

Pno. *p very dry*

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

as before

As before

ff

p

ff

ff

Any loud, abrasive, and stable multiphonic

ff

p

mf

f

#64

ord.

mf

ff

mf

p

mf

p

flz.

mf > p

flz.

mf

p

flz.

mf

p

Vibrphone, hard mallets

p very dry

3

3

3

3

18

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Flute 1, Picc., Ob., Cl. 1, B. Cl., Bassoon, Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Vib., and Pno. The page is numbered 18 at the top right. The music consists of two systems separated by a vertical bar line. The first system ends with a dynamic marking of *pp*. The second system begins with a dynamic marking of *ff*. Various performance instructions are included, such as *p*, *mf*, *ff*, *flz.*, *ord.*, and *3*. Measure numbers 17 and 18 are indicated above the staves.

3
4 22

Fl. 1 ff n p

Picc. as before

Ob. ff p

Cl. 1 ff n 3 p

B. Cl. pp

Bsn. 6 as before

pp

Alto Sax. mf 6 p f > p mp > p pp

Hn. 1 flz. ord.

Hn. 2 ++++++ n

C Tpt. 3 p flz. + + + mp n

Tbn. pp

Vib. To Guiro

Pno.

3
4

Fl. 1 *b.p.* *pp* *ff* *mp*

Picc. *b.p.* *pp* *ff* *mp*

Ob. *n* *ff* *p* *ff* *pp* *ff*
as before

Cl. 1 *n* *ff* *p* *ff* *mp*

B. Cl. *n* *ff* *p* *ff* *ff* *mp*

Bsn. *n* *ff* *p* *ff* *ff* *mp*

Alto Sax. *n* *ff* *p* *ff* *ff* *mp*

Hn. 1 *ff* *n* *ff* *open* *ff* *mp*

Hn. 2 *ff* *n* *ff* *open* *ff* *ff*

C Tpt. *n* *ff* *p* *ff* *pp* *ff*

Tbn. *n* *ff* *p* *ff* *ff* *mp*

Perc. *n* *ff* *p* *ff* *pp* *ff*

Pno. *ff* *b>* *ff* *ff* *ff* *ff*

Guiro

3

ff *b>* *ff*

23

24

Fl. 1 **3** **4** **4** **3**

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

To Cl.

Different multiphonic,
better for softer dynamics

pp mf pp

mf pointed

Alto Sax.

Hn. 1

Hn. 2

sneak breaths where needed,
as few as possible

> pp cold

C Tpt.

insert straight mute

flz. ff > p muted (straight)

Tbn.

Vib.

To Vib.

Vibrphone hard mallets

mf pointed

Pno.

mf pointed

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

3

To Fl.

3

cut off with Vibraphone

secco

cut off with Vibraphone

secco

n

3

mf

secco

III. Seduction "*Available to you*"

Meandering ♩ = 44

Fl. 1

Fl.

Ob. solo, lonely *p*

Cl. 1

Cl. 2

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

2 3 4 5 6

7

Fl. 1

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

7

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

Vibraphone, soft mallets, motor on; very slow
p molto legato
 Ped.

solo, alluring
p
 molto legato,
 Ped. as needed

simile

7 8 9 10 11 12

15

Musical score page 15. The top section shows staves for Flute 1, Flute, Oboe, Clarinet 1, Clarinet 2, and Bassoon. All parts are silent throughout the measures. The bottom section shows staves for Alto Saxophone, Horn 1, Horn 2, C Tpt., Tbn., Vib., and Pno. The Alto Saxophone has a melodic line starting at measure 15. The Vibraphone has a rhythmic pattern starting at measure 15. The Piano provides harmonic support with sustained notes.

15

Continuation of musical score page 15. The Alto Saxophone continues its melodic line from measure 15. The Vibraphone maintains its rhythmic pattern. The Piano continues its harmonic support. Measures 16 through 18 are shown at the bottom.

Measures 13, 14, 15, 16, 17, 18

24

Fl. 1
Fl.
Ob.
Cl. 1
Cl. 2
Bsn.

Clarinet in B \flat 2

Alto Sax.
 $\frac{3}{8}$
 n
 $pp < p$
 $< mp$

24

Hn. 1
Hn. 2
C Tpt.
Tbn.

Vib.
Pno.

19 20 21 22 23 24

29

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

This section shows the parts for Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Bassoon, Alto Saxophone, Horn 1, Horn 2, C Trumpet, Trombone, Vibraphone, and Piano. The score includes dynamic markings such as *p*, *mp*, *n*, *mf*, and *f*. Measure 25: Flute 1 rests. Measure 26: Flute 2 plays eighth-note patterns. Measure 27: Oboe and Clarinet 1 play eighth-note patterns. Measure 28: Clarinet 2 and Bassoon play eighth-note patterns. Measure 29: All instruments play eighth-note patterns.

29

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

This section continues the score for Alto Saxophone, Horn 1, Horn 2, C Trumpet, Trombone, Vibraphone, and Piano. Measure 25: Alto Saxophone plays eighth-note patterns. Measures 26-28: Horn 1 and Horn 2 play eighth-note patterns. Measure 29: C Trumpet and Trombone play eighth-note patterns. The piano part features sustained notes and chords.

Vib.

Pno.

This final section shows the parts for Vibraphone and Piano. The vibraphone part consists of eighth-note patterns. The piano part features sustained notes and chords.

25

26

27

28

29

Fl. 1 *solo*
f *mp*

Fl. 2 *solo*
f *mp*

Ob. *p* *f* *mp*

Cl. 1 *mp* *n*

Cl. 2 *mp* *n* *p*

Bsn. *n* *mp* *n* *p* *mp*

Alto Sax. *mf* *mp* *n*

Hn. 1 *p* *n* *p*

Hn. 2 *p* *n* *p*

C Tpt. *n* *p* *n*

Tbn. muted (harmon) *mp* *n* *p* *mf*

Vib. *2e0*

Pno. *30* *31* *32*

34

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

34

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

remove mute

stopped

sultry

mf

remove mute

piano

3

33

34

35

39

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

solo, longing
sneak breaths where needed,
as few as possible
ppp cold
sneak breaths where needed,
as few as possible
ppp cold

Alto Sax.

subtone 6
> n p < pp n

Hn. 1

Hn. 2 open
n mp n

C Tpt.

Tbn.

Vib. 3
motor off
ppp cold *Leo.*

Pno. dim.
pp pp

36 37 38 39 40

46

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

41

42

43

44

45

46

51

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

51

n

ppp

n

n

n

n

3

ppp

n

stopped

pp

stopped

pp

n

solo, as before

p

simile

47 48 49 50 51 52 53

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Vib.

Pno.

57 rit.

solo

To Picc.

mf

p

f

n

pp

mf

p

pp

mf

p

mf

n

n

mp

mf

n

n

mp

mf

n

n

mp

n

n

mp

rit.

n

p

mf

3

n

n

mp

n

p

mf

3

n

n

mp

n

n

mp

n

n

mp

n

n

mp

n

n

remove mute

white note gliss.
let all notes ring.
do not artic. low note

hard mallets,
motor on; very slow

f

ped.

simile

mf

ped.

54

55

56

57

58

61 Resolute ♩ = 36

Fl. 1

Fl. 2

Ob.

Cl. 1 >n
To B. Cl.

Cl. 2 >n

Bsn. >n

Alto Sax. n p³ > < > < > < n pp > <

Hn. 1 >n

Hn. 2 >n

C Tpt.

Tbn.

Vib. solo, soft mallets
pp < > Ped. as needed

Pno. 59 60 61 62 63

66

Fl. 1

Fl. 2

Ob. solo *p* *mp* *p* 3 3 *pp*

Cl. 1

B. Cl.

Bsn.

Alto Sax. 66 *p* *pp*

Hn. 1 *p* *warm* open

Hn. 2 *p* *warm*

C Tpt.

Tbn. open quasi gliss. like Mahler 3 *ppp* *p* *warm*

Vib. motor off *pp* *ppp* *ped.*

Pno. 8 *p* *warm* *ped.*

IV. Fight "Getting angry, baby?"

Exasperated ♩ = 152

2 **3**

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.

Exasperated ♩ = 152

2 **3**

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc.

To Xyl./Kick Drum

Pno.

Fl. 1 flz. **2** **3**

Piccolo flz. ff

Ob. n vicious ff

Cl. 1 ff n ff

B. Cl. ff vicious ff

Bsn. ff vicious ff

Alto Sax. ff 3 6 ff

Hn. 1 ff ff mf

Hn. 2 ff ff mf

C Tpt. ff

Tbn. ff ff mf

Xylophone sfz

Kick Drum sfz

Perc. sffz ff

Pno. sffz sfz ff mf

5 6 7 8 9

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

10 11 12 13

14

Fl. 1 *=ff*

Picc. *=ff*

Ob. *=ff*

Cl. 1 flz. flz. flz.

B. Cl. *f* *forceful*

Bsn. *=ff* *f* *forceful*

14

Alto Sax.

Hn. 1 flz. half-stopped + half-stopped o

Hn. 2 flz. *mf* *forceful* — *f* *mf* *f*

C Tpt. *=ff*

Tbn. *=ff* *f* *forceful* To Xyl.

Perc. *=ff* Floor Tom

Pno. *=sffz* *f* *forceful*

2 **4** **3**
4 **4** **4**

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

ff
mf

ff frantic

f ff

p

ff
mp

ff mf

19 20 21 22 23

4

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.

3

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

4

Perc.
Pno.

forceful ff

fp

growl

f

p

ff

flz.

half-stopped

full-stopped

half-stopped

full-stopped

mf

mp

24 25 26 27

Fl. 1

Picc.

Ob. *n*

Cl. 1

B. Cl.

Bsn.

Alto Sax. *ff* *f* < > *ff* *growl* *4* *4* *4* *32* *3*

Hn. 1 *n* *p* < *f* *p* < *f* half-stopped *mp* < *ff* *mp* < *ff*

Hn. 2 *n* *p* < *f* *p* < *f* half-stopped *mp* < *ff* *mp* < *ff*

C Tpt.

Tbn.

Perc. *mf*

Pno.

28 29 30 31 32

34

Fl. 1 *fp* *f* *ff frantic*

Picc. *f* *ff frantic*

Ob. *fp* *f* *ff frantic*

Cl. 1 *fp* *f*

B. Cl.

Bsn. *ff frantic*

38

34

Alto Sax.

Hn. 1

Hn. 2 *ff*

C Tpt. *f* *ff frantic*

Tbn. *f* *ff frantic*

Perc. *f* *pp*

Pno. *ff frantic*

33 34 35 36 37

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

38

2

4

3

4

38

growl

4

4

3

4

ff

mf

ff mf

fff > ff

f

3

6

ff

pp

ff

pp

ff

f

+

pp

ff

f

+

ff sub. mp

ff mf

ff

mf

38

39

40

41

42

45

3
44
43
4

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

45

3
44
43
4

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

43

44

45

46

47

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax. growl

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

48 49 50 51 52

Musical score page 84, measures 53, 54, and 55. The score includes parts for Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon, Bassoon, Alto Saxophone, Horn 1, Horn 2, C Trumpet, Trombone, Percussion, and Piano.

The score consists of three systems of music, each with four measures. Measure 53 starts with Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon, Bassoon, and Alto Saxophone playing eighth-note patterns at $\approx f$. Measure 54 begins with a dynamic of $\approx f$ for all instruments. Measure 55 starts with a dynamic of f for the Alto Saxophone, followed by a complex sixteenth-note pattern. Measures 54 and 55 also feature dynamic markings f , fff , and ff .

Measure 53 (Measures 1-4):
Fl. 1, Picc., Ob., Cl. 1, Bsn., Bsn., Alto Sax.: $\approx f$

Measure 54 (Measures 5-8):
All instruments: f

Measure 55 (Measures 9-12):
Alto Sax.: f , fff , f , ff

Measure 55 (Measures 9-12):
Alto Sax.: f , ff

Measure 55 (Measures 9-12):
Hn. 1, Hn. 2, C Tpt., Tbn., Perc., Pno.: f

Measure 55 (Measures 9-12):
Pno.: f , ff

56

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

56

3

2

56

3

2

56

57

58

59

Fl. 1 Picc. Ob. Cl. 1 B. Cl. Bsn.

Alto Sax. Hn. 1 Hn. 2 C Tpt. Tbn.

Perc. Pno.

Measures 60-63:

- Measure 60:** Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon play **fff**. Alto Saxophone starts a melodic line in **2/4**, followed by **3/4** (with **#7**), then **5/4** (with **#1**). Bassoon continues **fff**.
- Measure 61:** Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon play **fff**. Alto Saxophone continues **fff** in **2/4**, then **3/4** (with **#7**), then **5/4** (with **#1**). Bassoon continues **fff**.
- Measure 62:** Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon play **fff**. Alto Saxophone continues **fff** in **2/4**, then **3/4** (with **#7**), then **5/4** (with **#1**). Bassoon continues **fff**.
- Measure 63:** Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon play **fff**. Alto Saxophone continues **fff** in **2/4**, then **3/4** (with **#7**), then **5/4** (with **#1**). Bassoon continues **fff**.

Instruments: Fl. 1, Picc., Ob., Cl. 1, B. Cl., Bsn., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Perc., Pno.

Effects: Splash Cym., sticks; Sus. Cym., sticks; (Floor); (Kick).

64

5
4

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

64

5
4

Alto Sax. *f agile*

3
4

Hn. 1

Hn. 2

C Tpt. insert straight mute

Tbn.

Perc.

ff

(#1)

mf

choke

ff

64

65

66

67

3
88 2
4 3
4

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

(#7)

f

sub. mf

choke

To Xyl.

68 69 70 71 72 73

Fl. 1 **3**
4

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax. **3**
4

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

5 **78**
4

p hissing *mf*

p hissing *mf*

p hissing *mf*

mf

pp

mf

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Xyl.

Pno.

5
4

3
4

p hissing

mf

p hissing

mf

4
4

3
4

p hissing

mf

muted (straight)

p hissing

mf

Xylophone, hard mallets

p hissing

mf

f

mf

f

80 81 82 83 84

Fl. 1 Picc. Ob. Cl. 1 B. Cl. Bsn.

3 85 **4** **5** **4**

Fl. 1 Picc. Ob. Cl. 1 B. Cl. Bsn.

3 85 **4** **5** **4**

Alto Sax. Hn. 1 Hn. 2 C Tpt. Tbn.

Xyl. Pno.

85 86 87 88

Fl. 1 Picc. Ob. Cl. 1 B. Cl. Bsn.

Alto Sax. Hn. 1 Hn. 2 C Tpt. Tbn.

Xyl. Pno.

Detailed description: This is a page from a musical score titled 'Alcoholic Dissertations - Full Score (Transposed)'. The page number is 92. The score is transposed and includes parts for Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon, Alto Saxophone, Bassoon 1, Bassoon 2, Cornet Trumpet, Trombone, Xylophone, and Piano. The music consists of two systems of measures. Measure 1 starts with Flute 1 and Piccolo playing eighth-note patterns. Oboe and Clarinet 1 enter with sustained notes. Bassoon and Alto Saxophone provide harmonic support. Measures 2-3 show a transition with various instruments taking turns. Measure 4 features a sustained note by Bassoon 1. Measures 5-6 show a rhythmic pattern with eighth-note figures. Measure 7 concludes with a glissando instruction for the Xylophone and Piano. The score uses standard musical notation with clefs, key signatures, and dynamic markings like 'mp' and 'p'.

Fl. 1 *f*

Picc. *f*

Ob. *f*

Cl. 1 *f*

B. Cl.

Bsn. *f*

Alto Sax. *f*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *f*

Tbn. *f*

Xyl. *f* gliss.

Pno. *f* gliss.

To Perc.

93 **3** **4**

2

3

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

Floor Tom on rim

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Xyl.

(Kick)

Pno.

3 98

2

4

2

3 98

2

4

2

stopped
mf f

insert straight mute

muted (straight)

f

98

99

100

101

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Measure 102: Flute 1 (rest), Piccolo (rest), Oboe (rest), Clarinet 1 (rest), Bassoon (rest).

Measure 103: Flute 1 (rest), Piccolo (f), Oboe (rest), Clarinet 1 (rest), Bassoon (rest).

Measure 104: Flute 1 (rest), Piccolo (rest), Oboe (rest), Clarinet 1 (rest), Bassoon (rest).

Measure 105: Flute 1 (rest), Piccolo (f), Oboe (f), Clarinet 1 (f), Bassoon (ff).

Measure 106: Flute 1 (rest), Piccolo (rest), Oboe (rest), Clarinet 1 (rest), Bassoon (rest).

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Measure 102: Alto Saxophone (rest), Horn 1 (mf), Horn 2 (mf), Cornet/Trombone (mf), Trombone (rest).

Measure 103: Alto Saxophone (rest), Horn 1 (f), Horn 2 (f), Cornet/Trombone (f), Trombone (rest).

Measure 104: Alto Saxophone (rest), Horn 1 (rest), Horn 2 (rest), Cornet/Trombone (rest), Trombone (rest).

Measure 105: Alto Saxophone (rest), Horn 1 (ff), Horn 2 (ff), Cornet/Trombone (ff), Trombone (ff).

Measure 106: Alto Saxophone (rest), Horn 1 (rest), Horn 2 (rest), Cornet/Trombone (rest), Trombone (rest).

Perc. (Xyl.)

Pno.

Measure 102: Percussion (ff), Piano (ff).

Measure 103: Percussion (ff), Piano (ff).

Measure 104: Percussion (ff), Piano (ff).

Measure 105: Percussion (f), Piano (f), Percussion (ff), Piano (ff).

Measure 106: Percussion (ff), Piano (ff).

107 2 4 3
 Fl. 1 Picc. Ob. Cl. 1
 B. Cl. Bsn. Alto Sax. Hn. 1
 Hn. 2 C Tpt. Tbn. Perc.
 Pno.

Fl. 1: Rest throughout.

Picc.: Rest throughout.

Ob.: Rest throughout. At measure 108, play eighth-note triplets at f .

Cl. 1: Rest throughout. At measure 108, play eighth-note triplets at f . At measure 110, play eighth-note triplets at f .

B. Cl.: Rest throughout. At measure 108, play eighth-note triplets at f .

Bsn.: Rest throughout. At measure 108, play eighth-note triplets at f .

Alto Sax.: Rest throughout. At measure 108, play eighth-note triplets at mf . At measure 109, play eighth-note triplets at f . At measure 110, play eighth-note triplets at mf . At measure 111, play eighth-note triplets at f .

Hn. 1: Rest throughout. At measure 108, play eighth-note triplets at mf . At measure 109, play eighth-note triplets at f .

Hn. 2: Rest throughout. At measure 108, play eighth-note triplets at mf . At measure 109, play eighth-note triplets at f .

C Tpt.: Rest throughout. At measure 108, play eighth-note triplets at f .

Tbn.: Rest throughout. At measure 108, play eighth-note triplets at f .

Perc.: Rest throughout. At measure 108, play eighth-note triplets at f . At measure 109, play eighth-note triplets at ff . At measure 110, play eighth-note triplets at f . **Kick**: At measure 108, play a strong kick at f .

Pno.: Rest throughout. At measure 108, play eighth-note triplets at f . At measure 109, play eighth-note triplets at ff .

107 108 109 110

3 4 2 4 2 113

Fl. 1 *f* *ff*

Picc. *f* *ff*

Ob. *f* as before *fff*
Any loud, abrasive, and stable multiphonic

Cl. 1 *ff* *fff*

B. Cl.

Bsn. *f*

Alto Sax. *ff* *mf* *f* 3 *fp*

Hn. 1 *n* *ff*

Hn. 2 *n* *ff*

C Tpt. *n* *ff*

Tbn. *f*

Perc. *ff* (Splash) *ff* *f*

Pno. *f* *ff*

111 112 113 114 115 116

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

3

f

f

Any loud, abrasive,
and stable multiphonics

fff

as before

ffff

3

f

(Sus.)

choke

ff

f

117 118 119 120 121 122

**3
4** 127

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

**3
4** 127

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

(Xyl.)

Perc.

Pno.

123

124

125

126

127

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

(Xyl.)

Pno.

4

3

sf lashing *sf* *sf* *sf*

pp *mp* *fff*

pp *mp* *fff*

f *fff*

sf *sf*

ff lashing

ff lashing

sf lashing *sf* *sf* *sf*

p *fff*

sf *sf*

ff lashing *sf* *sf* *sf*

2 **3** **2**

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

as before

fff

as before

fff

as before

fff

as before

fff

f **fff**

fff

(#1) 2

f

remove mute

(Splash)
l.v. all

(Sus.)

(Kick)

chromatic cluster,
use forearms

fff

132 **133** **134** **135** **136**

3
4

2 139

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

137 138 139 140 141

l.v. all

To Perc. To Xyl.

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Xyl.

Pno.

3

4

3

4

remove mute

(Xyl.)

142 143 144 145

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

4
3

sf

sf *sf*

sf *sf*

sf *sf*

fff *as before*

fff *as before*

as before

fff

fff *pp* *mp* *ffff*

ffff *pp* *mp* *ffff*

(#1) *ffff* *mp* *ffff*

sf *ffff* *ff*

sf *ffff* *ff*

sf *ffff* *ff*

sf *ffff* *flz.*

sf *ffff* *sf* *sf*

sf *ffff* *sf* *sf*

open

p *ffff*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

ffff *sf* *sf* *sf* *sf*

ffff *sf* *sf* *sf* *sf*

Weiss/Netti #52

150

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.
Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc.
Pno.

2 **4**

150

151

152

153

157

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

2
4

3
4

4
4

3
4

157

fff explosive

flz.

fff explosive

as before

fff explosive

as before

fff explosive

as before

fff explosive

157

(#52)

ff

fff

fff

lip trill

fff explosive

fff explosive

flz.

fff explosive

flz.

fff explosive

(Sus.)

(Kick)

fff explosive

fff explosive

154 155 156 157 158

5 **3**

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

5

3

p 6

p 6

p 6

f 6

f 6

(8) *p*. 5 3 flz. flz. flz. flz. flz. flz. flz. n

p

f 6

159 160 161 162 163

164

Fl. 1: *ff*, *n*—*ff*, *flz.*
 Picc.: *n*—*ff*
 Ob.: *ff*, *n*—*ff*
 Cl. 1: *ff*, *n*—*ff*
 B. Cl.: *ff*
 Bsn.: *ff*
 Alto Sax.: *ff*, *ff*
 Hn. 1: *ff*
 Hn. 2: *ff*
 C Tpt.: *ff*
 Tbn.: *ff*
 Perc.: *sffz*, *sffz*, (Kick) *mf*
 Pno.: *sffz*, *sfz*, *ff*, *mf*

2

3

164

Alto Sax.: *ff*, *ff*
 Hn. 1: *ff*
 Hn. 2: *ff*
 C Tpt.: *ff*
 Tbn.: *ff*
 Perc.: *sffz*, *sffz*, (Kick) *mf*
 Pno.: *sfz*, *ff*, *mf*

165

166

167

168

Musical score for orchestra and piano, pages 169-172. The score includes parts for Flute 1, Piccolo, Oboe, Clarinet 1, Bassoon, Alto Saxophone, Horn 1, Horn 2, C Trumpet, Trombone, Percussion, and Piano.

The score consists of four systems of music, each containing four measures. The instrumentation varies across the systems:

- System 1 (Measures 169-170):** Fl. 1, Picc., Ob., Cl. 1, B. Cl., Bsn., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Perc.
- System 2 (Measures 171-172):** Fl. 1, Picc., Ob., Cl. 1, B. Cl., Bsn., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Perc.
- System 3 (Measures 171-172):** Fl. 1, Picc., Ob., Cl. 1, B. Cl., Bsn., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Perc., Pno.
- System 4 (Measures 171-172):** Fl. 1, Picc., Ob., Cl. 1, B. Cl., Bsn., Alto Sax., Hn. 1, Hn. 2, C Tpt., Tbn., Perc., Pno.

Key features include dynamic markings such as *f*, *ff*, *ffp*, *ffz*, *flz.*, *n*, and *sffz*. Measures 171 and 172 feature sixteenth-note patterns and sixteenth-note chords. Measure 172 concludes with a bassoon line and a piano dynamic of *f*.

173

Fl. 1 ff ff frantic

Picc. ff

Ob. ff ff frantic

Cl. 1 flz. flz. flz. ff frantic

B. Cl. ff f ff mf

Bsn. ff f ff mf

173

Alto Sax.

Hn. 1 flz. ff half-stopped ff half-stopped flz.

Hn. 2 ff mf <ff mf <ff mf <f

C Tpt. ff

Tbn. ff f ff

Perc. ff

Floor Tom

sffz mp <f mp <f mp <f mf <ff mp

Pno. sffz f ff mf

ff 173 174 175 176 177 178

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

179 180 181 182 183

185

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.
Pno.

184 **185** **186** **187**

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

188 189 190 191

192

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.

desperate
desperate
desperate
desperate

192

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.
Perc.
Pno.

ff
open
ff desperate
open
sffp — *ff*
ff desperate
sffp
ff desperate
sffp
ff
ff

198

Fl. 1
Pic.
Ob.
Cl. 1
B. Cl.
Bsn.

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

Perc.
Pno.

198

ff
ff manic

sfp
sfp
sfp
ff

ff

8va

196 197 198

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

Alto Sax.

Hn. 1 flz.
ff

Hn. 2 flz.
ff

C Tpt.

Tbn.

Perc.

(8) Pno. manic

199

200

201

accel.

Fl. 1 *fff*

Picc. *fff*

Ob. *fff*

Cl. 1 *fff*

B. Cl. *fff*

Bsn. *fff*

Alto Sax. *6*

Hn. 1 *fff*

Hn. 2 *flz.* *fff*

C Tpt. *flz.* *fff*

Tbn. *fff*

Perc. *fff*

Pno. *(8)* *fff*

205 Frenzied ♩ = 166

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

acidic

ord.

acidic

fff acidic

fff acidic

fff acidic

Alto Sax.

fff

Hn. 1

Hn. 2

C Tpt.

Tbn.

acidic

ord.

acidic

acidic

Perc.

Pno.

(Sus. Cym.)

choke all

acidic

(Kick)

acidic

214

Fl. 1

3 **4** **2** **4**

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

ff **fff**

ff **fff**

ff **fff**

ff **fff**

ff

214

Alto Sax.

fff

ff

fff

Hn. 1

Hn. 2

C Tpt.

Tbn.

ff

fff

fff

ff

Perc.

Xyl.

sffz

fff

choke

n ff

sffz

fff

ff

210

211

212

213

214

215

molto rit.(♩ = 84) **A tempo** (♩ = 166)

Fl. 1

Picc.

Ob.

Cl. 1

B. Cl.

Bsn.

molto rit.(♩ = 84) **A tempo** (♩ = 166)

Alto Sax.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc.

Pno.

219

Fl. 1
Picc.
Ob.
Cl. 1
B. Cl.
Bsn.

as before
fff
as before
fff
as before
fff
as before
fff

219 (#1)

Alto Sax.
Hn. 1
Hn. 2
C Tpt.
Tbn.

ff
flz.
ff flz.
ff flz.
ff

ord.
ord.
ord.
ff
ff

Perc.

(Sus. Cym.)
(Floor)
(Kick) *ffff*

p choke

chromatic cluster with both forearms
hit as many keys as possible

Pno.

ffff

219

220

221

222

223