

Matt Browne

Dementophobia

for Two Saxophones and Percussion Quartet

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Instrumentation for 'Dementophobia'

Soprano Saxophone
Tenor Saxophone

Percussion 1

Xylophone
Suspended Cymbal
3 Timpani (with 5 Crotales – E, F, F#, G#, B)
Temple Blocks
Claves
Vibraphone (shared with Perc. 2)

Percussion 2

Brake Drum
Lion's Roar
Vibraphone (shared with Perc. 1)
3 Tuned Gongs (approx. pitch C#₃, F₃, G#₃)
Bass Drum (shared with Perc. 3)
Low Tom-tom
Rute

Percussion 3

2 Woodblocks and 2 Bongos
Bass Drum (shared with Perc. 2)
Almglocken (One Octave)
Rute

Percussion 4

4 Tom-toms
Marimba
Steel Drums

Program Notes

Dementophobia is a kind of musical representation of one's own fears about becoming insane. It is a succession of rather diverse episodes, each corresponding to a different symptom of a dementophobic mind. The first section represents severe anxiety, which features piercing xylophone motives underscored by a jittery, festering ostinato in the saxes and marimba. The second episode represents a feeling of unreality, or detachment from oneself. This is much softer, and is propelled by an incessant quarter-note pulse in the almglocken and steel drum, accompanied by dream-like whispers in the saxes fading in and out of the texture. The final section represents uncontrollable mania, which is marked by explosive, constantly changing rhythmic patterns, designed to keep the listeners on their toes. The piece ends with thunderous drumming paired with desperate screeches in the very highest register of the saxophone.

Performance Notes

The opening of the work, from Rehearsals A to F, is entirely aleatoric. The duration of each bar is indicated either with a bracket with a value of duration in seconds, or dependent on the amount of time the melodic material in certain bars takes to finish playing. It is the conductor's responsibility to give a cue to the players at each barline. The melodic figures, specifically in the Xylophone and Vibraphone, are not to be conducted, but executed by the performer at their own tempo. The few instances where figures should be lined up are indicated with a dark arrow. For example, in bar 7 the end of the Xylophone's figure is to line up with the change in texture from the saxophones and marimba.

Duration: c. 7.5 minutes

www.mattbrownecomposer.com

Dementophobia

for Two Saxophones and Percussion Quartet

Matt Browne

A With a festering madness

8" 5"

Play in between and including the two pitches as fast as possible with constantly changing patterns.

Soprano Saxophone

pp anxious and intense < > < > < > simile

Tenor Saxophone

pp anxious and intense < > < > < > simile

Xylophone
^ with hard mallets

Percussion 1
Xylophone
Suspended Cymbal
3 Tom-toms (With 5 Crotales)
Temple Blocks
Claves
Vibraphone

ff

Brake Drum

Percussion 2
Brake Drum
Lion's Roar
Vibraphone
3 Tuned Gongs
Bass Drum
Low Tom-tom
Rute

To Lion's Roar

Lion's Roar

mf 2"

Woodblocks and Bongos

Percussion 3
2 Woodblocks and 2 Bongos
Bass Drum
Almglocken
Rute

^ with hard mallets

Bongos Wblks.

Tom-toms

Percussion 4
4 Tom-toms
Marimba
Steel Drums

rim shot To Mar.

ff

Marimba

short with soft mallets

Play in between and including the two pitches as fast as possible with constantly changing patterns.

pp anxious and intense < >

Dementophobia - Full Score

B

Sop. Sax. 3"

Ten. Sax.

1 ♩ = c. 200

Xyl.

2

Wblk/Bongos
with soft mallets

Play "swells" of 2-3" lengths with short rests in between.
Randomly choose between the two woodblocks (or both at once)
for each swell.

3

4 Mar.

simile

Dementophobia - Full Score

13"

Sop. Sax.

5

mp *ff* *mp* *ff*

Occasionally intersperse the sextuplet patterns with the original pattern from Reh. A (represented by the short, black lines inside the box). Do not synchronize with the others.

Ten. Sax.

mp *ff* *mp* *ff*

Occasionally intersperse the sextuplet patterns with the original pattern from Reh. A (represented by the short, black lines inside the box). Do not synchronize with the others.

1

2

short

Lion's Roar 2"
mf

To Vib.

3

4

mp *ff* *mp* *ff*

Occasionally intersperse the sextuplet patterns with the original pattern from m. 2 (represented by the short, black lines inside the box). Do not synchronize with the others.

Dementophobia - Full Score

6 **C**

Sop. Sax.

Ten. Sax.

1 Xyl. *ff* ($\text{♩} = \text{c. } 200$)

2

3 Wblk/Bongos

4 Mar. *ff*

Dementophobia - Full Score

7

As at Reh. A

Slowly expand the range of your pattern to encompass the resulting pitches.

7"

D

Sop. Sax.

sub. *pp*

< >

< >

simile

Ten. Sax.

As at Reh. A

sub. *pp*

< >

< >

simile

1

To Sus. Cym.

ff

Quick scrape with triangle beater

To Xyl.

p < *mf*

Vibraphone

♩ = c. 100, with medium-hard mallets

mf distant

Ped. Hold pedal until sound dies

2

3

Begin adding both bongos to the "swells". Randomly choose between either woodblock, either bongo, or two at a time.

simile

4

As at Reh. A

sub. *pp*

< >

< >

simile

5"

Sop. Sax.

9

As before

$\text{♩} = c. 1006$

mp *ff*

6

Ten. Sax.

As before

$\text{♩} = c. 100$

mp *ff*

6

1

2

Wblk/Bongos

3

Mar.

As before

$\text{♩} = c. 1006$

mp *ff*

6

Dementophobia - Full Score

E

The quintuplet pattern should be executed in time with the others.

3"

Sop. Sax.
10
♩ = c. 100
sub. *ff* forceful
sub. *pp*
As at Reh. A

Ten. Sax.
♩ = c. 100
sub. *ff* forceful
sub. *pp*
As at Reh. A
Slowly expand the range of your pattern to encompass the resulting pitches.

Xyl.
1
♩ = c. 100
sub. *ff* forceful

2
mf
Ped.

3

4
As at m. 2
sub. *pp*

Dementophobia - Full Score

12

Sop. Sax.

Ten. Sax.

Xyl.

Vib.

Wblk/Bongos

Mar.

1

2

3

4

(♩ = c. 100)

sub. *ff* forceful

sub. *pp*

As at Reh. A

3"

sub. *ff* forceful

sub. *pp*

As at Reh. A

short

Play in between and including the two pitches as fast as possible with constantly changing patterns.

pp legato, but intense

cresc. poco a poco

(♩ = c. 100)

mf

Ped.

To B. D.

cresc. poco a poco

Dementophobia - Full Score

15 $(\text{♩} = \text{c. } 100)$

Sop. Sax. *sub. ff forceful* *mf jagged* *molto*

Ten. Sax. *sub. ff forceful* *mf jagged* *molto*

1 *molto*

2 *mf tense* *molto accel.* *molto* *ff*

3 Bass Drum *pp* *molto*

4 *mp* *ff* *mp* *ff* *molto*

Improvise a disjunct pattern based on the quintuplet motive, interspersed with short rests.

Improvise a disjunct pattern based on the notes from the quintuplet motive, interspersed with short rests.

Gradually move the range of your pattern up in pitch, moving toward in the final, raucous flourish.

Pitches marked with an X are approximate

Repeat this pattern, accelerating as indicated.

As before

F

$\text{♩} = 92$

18 7"

Sop. Sax. ff

Ten. Sax. ff

Xyl. ff To Timp./Crot.

Crotales
Place crotales upside-down on the head of the largest timpani and play them with brass mallets.

1 f Move the timp. pedal *l.v. all*

Vib. ff
Play in between and including the two pitches as fast as possible with constantly changing patterns.

2 $sub. pp$ legato, but intense
Ped. flutter pedal

B.D. ff *l.v.* To Alm.

3

Mar. ff To Steel D.

4

21

Sop. Sax.

Ten. Sax.

1

2

3

4

f startling

p

f startling

sub. *p*

Repeat pedal movement until sound dies.

molto rit. _ _ _ _ _
disregarding the conductor's tempo

27

Sop. Sax.

Ten. Sax.

1

2

3

4

Crot.

Vib.

Almglocken
with medium-soft mallets

Steel Drums

Remove Crotales from Timp. and set aside

To T.-t.

Three Tam-tams

mp incessant

ppp incessant

ppp incessant:

l.v. all

l.v. all

n

ppp incessant

33 **G** Hypnotic

Sop. Sax.

Musical staff for Soprano Saxophone. It begins with a whole note G4, followed by a dotted quarter note G4, and then rests. A fermata is placed over the first two notes. A breath mark 'n' is under the first note. The staff concludes with a triplet of notes (F#4, G4, A4) marked 'subtone' and 'p distant', followed by a fermata. A hairpin indicates a crescendo.

Ten. Sax.

Musical staff for Tenor Saxophone. It begins with a whole note G4, followed by a dotted quarter note G4, and then rests. A fermata is placed over the first two notes. A breath mark 'n' is under the first note. The staff concludes with a triplet of notes (F#4, G4, A4) marked 'subtone' and 'p distant', followed by a fermata. A hairpin indicates a crescendo.

To T. Bl.

1

Musical staff for Trombone 1. It contains whole rests for the entire duration of the piece.

2

Musical staff for Trombone 2. It features a melodic line starting with a whole note G4, followed by quarter notes F#4, E4, D4, and C4. The staff is marked 'pp' and 'l.v. all'. It includes first, second, and third endings.

3

Musical staff for Trombone 3. It features a melodic line starting with a whole note G4, followed by quarter notes F#4, E4, D4, and C4. The staff is marked 'pp'. It includes first, second, third, and fourth endings.

4

Musical staff for Trombone 4. It features a melodic line starting with a whole note G4, followed by quarter notes F#4, E4, D4, and C4. The staff is marked 'pp'. It includes first, second, third, fourth, and fifth endings.

H

41

Sop. Sax. *n* *n* *p* wandering *mp*

Ten. Sax. *n*

Temple Blocks

with medium-soft mallets

1 *p* *mp* *p*

2 T.-t. 4 5

3 Alm. 5 6

4 Steel D. 6 7 8 9

Dementophobia - Full Score

48

Sop. Sax.

Ten. Sax.

1

2

3

4

To Clv.

Claves

ord.

5

6

7

8

9

10

11

12

13

mp

p

p

pp

mf

p

n

3

3

3

3

55

Sop. Sax.

Ten. Sax.

Clv.

Suspended Cymbal

Alm.

Steel D.

Timbral trill

pp *n* *p*

mp wandering *mp* *n* *pp*

To Sus. Cym.

with wire brush *p* *mp* l.v. To Xyl.

10 11 12

14 15 16 17

The score is divided into three systems. The first system contains the Sopranino Saxophone (Sop. Sax.) and Tenor Saxophone (Ten. Sax.) parts. The second system contains the Xylophone part, which is played with soft mallets and includes a section marked 'To Clv.'. The third system contains four staves of accompaniment, numbered 1 through 4.

Sop. Sax. Part: Starts at measure 62. It features a melodic line with a triplet of eighth notes marked *mf* and a long note marked *n*. A section marked 'J' includes a 'Timbral trill' and notes marked *n*, *pp*, and *n*.

Ten. Sax. Part: Features a melodic line with notes marked *n*, *pp*, and *n*. It concludes with a triplet of eighth notes marked *mf*.

Xylophone Part: Labeled 'Xylophone with soft mallets'. It includes a section marked 'To Clv.' with a melodic line featuring triplets and quintuplets, with dynamics *p*, *mp*, and *p*.

Accompaniment Staves: Four staves numbered 1, 2, 3, and 4. Staff 1 has a double bar line. Staff 2 has measures 11 and 12. Staff 3 has measures 13 and 14. Staff 4 has measures 18, 19, and 20.

68

Sop. Sax.

Ten. Sax.

Claves

1

2 T.-t.

3 Alm. 15

4 Steel D. 21

13

14

16

17

22

23

24

mp *mf* *n* *n*

n *n* *pp* *n* *n* *mf*

mf *p*

To T. Bl.

3

5

75

Sop. Sax. *pp* *n* *mp* *mf* 3

Ten. Sax. *n* *mp* *mf* 3

1 Temple Blocks 5 To Vib. *mp*

2 15 16 17

3 18 19 20

4 25 26 27 28

K

molto accel.

The musical score for page 20 of "Dementophobia - Full Score" includes the following parts and markings:

- Sop. Sax.:** Starts at measure 82. Dynamics include *f* (forte), *n* (normal), and *p* (piano). Features a triplet of eighth notes and a quintuplet of eighth notes.
- Ten. Sax.:** Starts at measure 82. Dynamics include *f* (forte), *n* (normal), and *p* (piano). Features a triplet of eighth notes.
- Vibraphone:** Starts at measure 18. Marked "with soft mallets". Dynamics include *p* (piano) and *ped.* (pedal). Features a triplet of eighth notes.
- T-t. (Tympani):** Starts at measure 18. Marked "18" and "19".
- Alm. (Alto Saxophone):** Starts at measure 21. Marked "21" and "22".
- Steel D. (Steel Drums):** Starts at measure 29. Marked "29", "30", and "31".

88

Sop. Sax.

Ten. Sax.

fl. tongue

To Timp.

Timpani
with stacc. mallets

1

2

3

4

Marimba

pp

20

23

24

p

Detailed description: This page of a musical score for 'Dementophobia - Full Score' (page 21) features four staves. The top two staves are for the Sopranino Saxophone (Sop. Sax.) and Tenor Saxophone (Ten. Sax.). The Sop. Sax. part begins at measure 88 and contains several triplet and quintuplet passages. The Ten. Sax. part includes a 'fl. tongue' instruction. The bottom two staves are for the Timpani and Marimba. The Timpani part, starting at measure 20, is marked 'pp' and uses staccato mallets. The Marimba part, starting at measure 23, is marked 'p'. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

L ♩ = 144

M

Aggressive

93 fl. tongue

Sop. Sax. *pp* *n* *molto* *fff*

Ten. Sax. *pp* *fff*

Timp. 1 *mf* *ff* *f*

Tam-t. 2 damp *f* To B. D. Bass Drum *p* *ff*

Alm. 3 *mf* with medium-hard mallets To Wblk/Bongos

Mar. 4 *mf*

100

Sop. Sax.

Ten. Sax.

1

2

3

4

ff heavy

f *ff* heavy

Wblk/Bongos
with hard mallets or sticks

ff heavy

Tom-toms
with hard mallets or sticks

105

Sop. Sax.

Ten. Sax.

Timp.

1

B.D.

2

Wblk/Bongos

3

Tom-t.

4

N

ff

f *ff* *sub. pp*

mf *ff* *sub. pp*

ff

sub. pp

111

Sop. Sax.

Ten. Sax.

1

2

3

4

ff

ff

sub. pp

sub. pp

p

ff

ff

sub. pp

damp

damp

3

5

5

115

Sop. Sax. *fff* *f crazed* 0

Ten. Sax. *fff*

1 Timp. *ffp* damp *ff* To Xyl.

2 B.D. *ff* damp *p* damp *ff*

3 Wblk/Bongos *p* *ff* *f* *ff* *secco*

4 Tom-t. *ff* *f* *ff* *secco*

119

Sop. Sax.

Ten. Sax.

1

2

3

4

mf

mp *f* *crazed*

n *f*

mf

mf *crazed*

To Mar.

To Tom-t.

l.v.

Marimba
with medium-hard mallets

123

Sop. Sax. **P**

Ten. Sax.

Xylophone
with hard mallets

1 *f* *crazed*

2 Low Tom-tom
with hard mallets or sticks *f*

3 Wblk/Bongos *fp* *ff* *f*

4 Mar. *ff* *mf* *f* *mf* *f*

128

Sop. Sax.

5

Ten. Sax.

f *mf* *f*

1

2

3

4

mf *f*

4/4

134

Sop. Sax. *ff* *f wild!* **Q**

Ten. Sax. *ff* *f wild!*

Xyl. *ff* *f wild!*

2 Low Tom-t. *ff* To Brake Dr. Brake Drum *f*

3 Wblk/Bongos *ff* To Rute Rute *f* > struck against shell of Bass Drum *p* *f* *p*

4 Mar. *ff* *f wild!*

137

Sop. Sax.

Ten. Sax.

1

2

3

4

f

To B. D.

f

To Wblk/Bongos

Wblk/Bongos
with hard mallets or sticks

mf

140

Sop. Sax. *fl. tongue* *ff* *sfzp* *ff* **R**

Ten. Sax. *fl. tongue* *ff* *sfzp* *ff*

1 Xyl. *ff* To Timp. Timpani with stacc. mallets

2 Bass Drum *p* *ff* solo

3 Wblk/Bongos *ff* *sfzp* *ff* *p* *f*

4 Mar.

5

S

144

Sop. Sax. *mf* *ff* *sub. pp* fl. tongue

Ten. Sax. *mf* *ff* *sub. pp* fl. tongue

Execute the gliss on the highest timp. (to as low as possible), changing to the lowest timp. for the "B" on beat 1

To Sus. Cym.

1 *f* *ff*

2 *mf* *ff* *sub. pp*

3 *p* *f* *p* *p* *f* *p*

4 *mf* *ff* *sub. pp*

148

Sop. Sax.

Ten. Sax.

1

2

3

4

B.D.

Mar.

Almglocken
with medium-hard mallets

Suspended Cymbal
with hard mallets or sticks on the bell

mf absurd

sfz

sfz *sfz*

sffz *sub. pp*

sfz *sfz*

154

Sop. Sax.

Ten. Sax.

1

2

3

4

mf

f

mf *f* *mf*

sub. pp

f *raucous*

f *raucous*

mf *f* *mf*

T

161

Sop. Sax. *f*

Ten. Sax. *mf* *f* *mf* *f*

Sus. Cym.

B.D.

Mar. *mf* *f* *mf* *f*

1 2 3 4

3/4 3/4 3/4 4/4 3/4 4/4

Detailed description: This page of a musical score for 'Dementophobia - Full Score' contains measures 161-164. It features five staves: Soprano Saxophone, Tenor Saxophone, Suspended Cymbal, Bongos, and Maracas. The Soprano Saxophone part starts with a dynamic of *f* and has a rehearsal mark 'T' above it. The Tenor Saxophone part has dynamics of *mf*, *f*, *mf*, and *f*. The Maracas part also has dynamics of *mf*, *f*, *mf*, and *f*. The percussion parts (Sus. Cym. and B.D.) have rhythmic patterns with accents. The time signature changes from 3/4 to 4/4 and back to 3/4. The score is written in treble clef with various accidentals and phrasing slurs.

167

Sop. Sax.

Ten. Sax.

1 $\frac{4}{4}$ - with the head of the mallet, all choked *mf*

2 $\frac{4}{4}$ - *mf*

3 $\frac{4}{4}$ - *f*

4 $\frac{4}{4}$ - *mf*

U

171

Sop. Sax.

Ten. Sax.

Sus. Cym.

1

with soft mallets

To T. Bl.

2

B.D.

To Low Tom-t.

Low Tom-tom with hard mallets or sticks

3

Alm.

To Wblk/Bongos

4

Mar.

To Tom-t.

Tom-toms with hard mallets or sticks

ff *mp* *fp*

f *pp* *ff*

f *p* *f* *mp*

ff

f *mp*

3/4 4/4 3/4 4/4 3/4

Detailed description: This page of a musical score for 'Dementophobia' features four staves. The top two staves are for Soprano and Tenor Saxophones, both in treble clef. The bottom two staves are for Percussion, with four parts: 1. Suspended Cymbal (Sus. Cym.), 2. Bongos (B.D.), 3. Alm. (Alm.), and 4. Maracas (Mar.). The score is divided into four measures. The first measure (measures 171-172) is in 3/4 time. The second measure (measures 173-174) is in 4/4 time. The third measure (measures 175-176) is in 3/4 time. The fourth measure (measures 177-178) is in 4/4 time. The score includes various dynamics such as *ff*, *mp*, *fp*, *f*, *pp*, *p*, and *f*. There are also performance instructions like 'with soft mallets' and 'with hard mallets or sticks'. A box with the letter 'U' is located above the saxophone staves. The page number '38' is in the top left, and the title 'Dementophobia - Full Score' is at the top center.

Sop. Sax. *f* *fp* *f* *fp*

Ten. Sax. *f* *fp* *f*

Temple Blocks
with medium-hard mallets

1 *mp*

2

3 *mp* *f* *mp* *f*

4

Dementophobia - Full Score

V

181

Sop. Sax. *f* *5* *ff mp*

Ten. Sax. *fp* *f* *ff mp*

1 T. Bl. *ff* To Xyl.

2 Low Tom-t. *ff*

3 Wbkl/Bongos *ff mp*

4 Tom-t. *ff mp* (rim shot)

185

Sop. Sax. *sub. ff* *mp*

Ten. Sax. *sub. ff* *mp*

Xylophone
with hard mallets
f piercing

To Rute

1 *sub. ff* *mp*

2 *sub. ff* *mp*

3 *sub. ff* *mp*

4 ord *sub. ff* *mp*

190

Sop. Sax.

Ten. Sax.

Xyl.

1

2

Wblk/Bongos

3

Tom-t.

4

195

Sop. Sax.

Ten. Sax.

1

2

3

4

W

ff

mf

f

ff

f

ff

f

ff

sub. p

Rute
struck against shell of Bass Drum

199

Sop. Sax. *frantic* *sub. pp*

Ten. Sax. *frantic* *sub. pp*

1 Xyl. *frantic* To Timp.

2 Rute *frantic* To B. D.

3 Wblk/Bongos *frantic* *sub. mf*

4 Tom-t. *ff* *frantic* *sub. mf*

203 X

Sop. Sax. *ff*

Ten. Sax. *ff*

1 Timpani *ff*

2 Bass Drum *ff*

3 *ff*

4 *ff*

(C) (B) (B \flat)

Dementophobia - Full Score

206

Sop. Sax. *fff*

Ten. Sax. *fff*

1 Timp. *fff secco*

2 B.D. *p* *fff secco*

3 Wblk/Bongos *fff secco*

4 Tom-t. *fff secco*

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