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Approved by the Thesis Committee:

Patricia Repar, Chairperson

Karola Obermueller

Richard Hermann

COMPOSITION PORTFOLIO

by

LEVI RALEIGH BROWN

**PREVIOUS DEGREES
BACHELOR OF MUSIC**

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Music

Music

The University of New Mexico
Albuquerque, New Mexico

May, 2020

DEDICATION

I would like to dedicate this portfolio to my wife, Charlotte Leung. Thank you for always supporting me and my music and for helping to realize it in performance.

ACKNOWLEDGMENTS

I would like to acknowledge Dr. Patrice Repar and Dr. Karola Obermueller for helping to guide my creative voice with these pieces. The music would not have happened without their thoughtful questions and influence.

I would also like to thank Dr. Peter Gilbert and Dr. Richard Hermann for their assistance during my time at UNM and for introducing me to new concepts and ways of thinking.

And thank you to all the performers who make music out of the notes on the page, particularly those who have performed the included pieces: Andreas Landstedt, Juan Saldivar Jr., Dr. Maxine Thevenot, and Rosie Cerquone.

COMPOSITION PORTFOLIO

by

Levi Raleigh Brown

B.M., University of Montana, 2018

M.Mu., University of New Mexico, 2020

ABSTRACT

The four pieces selected for this portfolio represent a variety of interests and pursuits over two years at UNM. Together they are unified through their attention to the universality of the daily human experience, particularly as it contrasts to human desire for control through constructed means such as art, although each approaches this relationship in a distinct way. Musically, these ideas are explored with a sense of spontaneity, drawing from a variety of musical styles, and experimenting with concepts of texture and form, with special attention to elements of live performance.

Included pieces are *A Moment of Some Complexity*, a setting of ten picture-poems by Kenneth Patchen for speaking pianist; *God is an Alchemist* for bass trombone and organ; *Swept* for Jazz Ensemble; and *A Fire to Build* for percussion and fixed media. These pieces were selected in part to satisfy the requirements for a music composition thesis.

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A Moment of Some Complexity

Ten pieces for speaking pianist
On the picture-poems of Kenneth Patchen

By Levi Raleigh Brown



“You will be told that what I write is confused, without order – and I will tell you that my book is not concerned with the problems of art, but with the problems of the world, with the problems of life itself – yes, of life itself.”

- Kenneth Patchen

The Journal of Albion Moonlight

A Moment of Some Complexity
For Speaking Pianist

By Levi Raleigh Brown

Total Duration: 18 – 20 minutes

Text and Images by Kenneth Patchen
Provided Courtesy Special Collections,
University Library, University of California Santa Cruz.

Composed October 2018 – February 2019
in Albuquerque, NM

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Program Notes

Kenneth Patchen was an American poet and novelist who lived from 1911 to 1972. He is best known for his experimental novel *The Journal of Albion Moonlight*, as well as being one of the pioneers of the jazz poetry movement.

Patchen suffered from chronic back pain most of his life, and, despite several surgeries, spent the last decade of his life bedridden. It was here, despite constant pain, that he created his collection of picture-poems. These were created using whatever was at hand (including garden tools and kitchen utensils as brushes, and tea and egg-dyes as paint) on ancient handmade paper, which had previously been used by botanists in France to preserve herbs and other plants.

The poems and paintings are often childlike and whimsical, other times depressing, but are always portrayed with sense of magic, playfulness, depth, and protest. He uses the images to extend his writing, not to illustrate the poems, but to bring us further into his world where all things, including his imaginary creatures, share the same wonder of life and tragedy of pain.

For this piece I have selected 10 of Patchen's 151 picture-poems to put to music. In writing this piece, I did not aim to directly illustrate the words or images musically, but instead hoped to further express to an audience the bizarre, beautiful world and profound questions that exist in Patchen's picture poems.

Text and Images by Kenneth Patchen, Provided Courtesy Special Collections, University Library, University of California Santa Cruz.

Performance Notes

Performance Possibilities:

- Performance of all 10 pieces together (preferred):
 - These should be presented in the order in they occur
 - Performance with the text is a necessity in the performance of the whole
 - Pieces and text may be divided between multiple performers if necessary
 - Ex. Player 1 plays and speaks “My Program”, Player 2 plays and speaks “Snow”, Player 3 plays “...it topples over” while Players 1 and 2 speak the text, and so on
 - This is just one example, there are many possible realizations
 - Performance by one player is preferred

- Performance of individual piece:
 - In this case, only I. “My Program” and VI. “All” have to be performed with the text. The rest may exist as simply piano solos.
 - Performance with the text is always preferred

- A Selection of Pieces:
 - If less than all, but more than one piece is to be performed:
 - Only adjacent pieces may be performed together
 - The following combinations are exceptions and may be performed as their own smaller cycles:
 - I – III – IV – VI – VIII
 - II – V – VII – IX – X
 - Text should be performed if possible

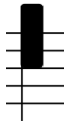
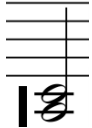



- If possible, images should individually projected for each piece:
 - Please contact the composer for a slideshow of the images
 - Slides should be changed quickly as each piece starts

Performance Notes (cont.)

General Rules:

- Intervals larger than an octave may be rolled only if absolutely necessary
- All durations and tempos are approximate
- When playing strings with pick, a credit card or similar plastics may be substituted
- Vertical dotted lines indicate where words and pedaling should occur in relation to notes

Notations:

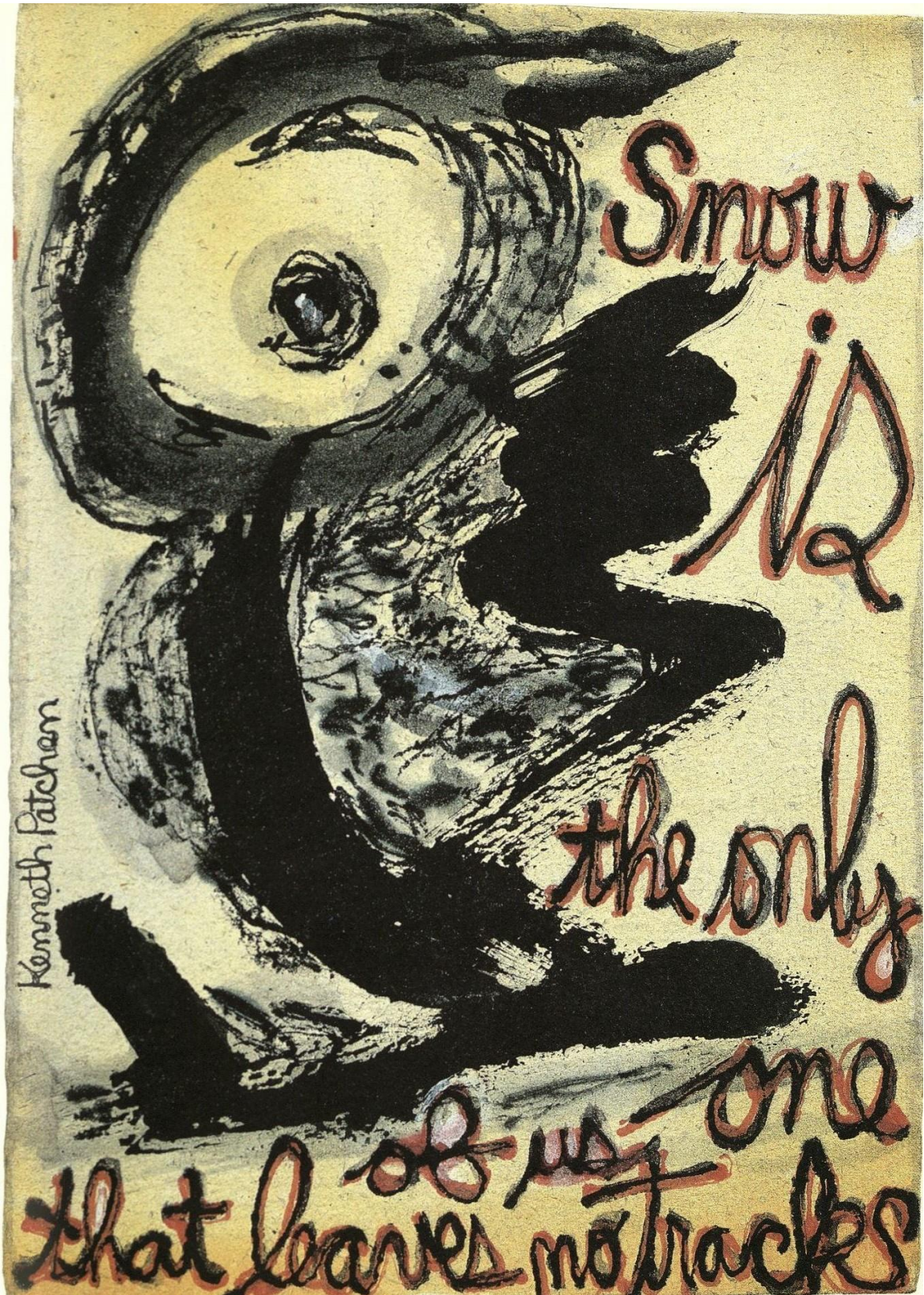
- (Ped.) - All pedal markings in parentheses are reminders of ongoing pedaling
-  - Chromatic cluster at approximate pitch range
-  Or  - Chromatic cluster containing exact pitches within the range of the cluster.
-  - Silently depress (to be sustained with Sostenuato Pedal)
- These may be placed in chromatic clusters as well, in which case all pitches are silently depressed within range
-  - Short, Medium, and Long Fermata (respectively)
- Long Fermatas are for a given duration or left to performer's discretion

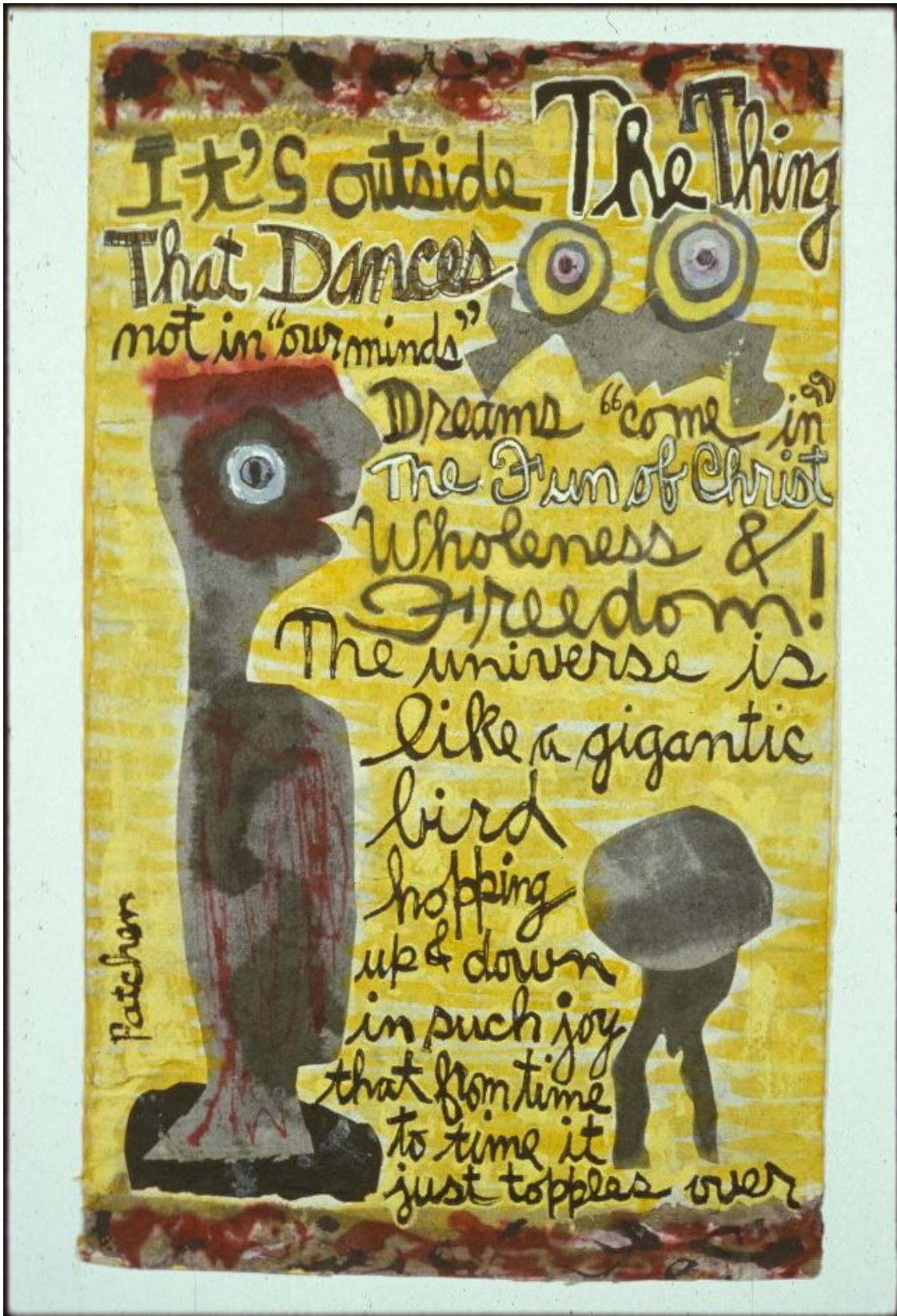
- Fermatas are also used to denote length of pause between movements

Speaking:

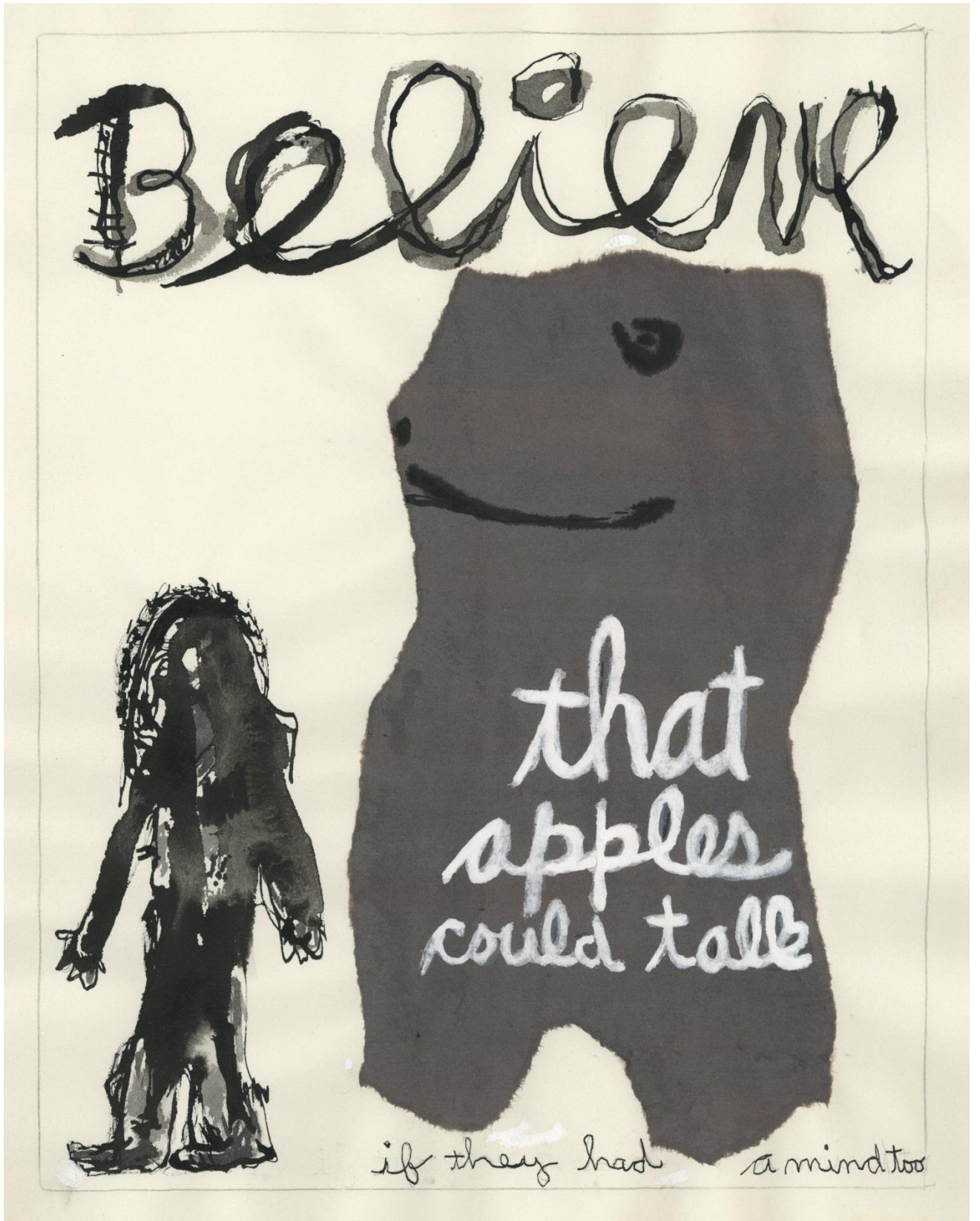
- Spoken text is in what looks like a handwritten font shown here: *Example*
- Text is spoken simply, as in conversation, unless otherwise indicated. Still, much room is left for personal interpretation and expression.







IV.

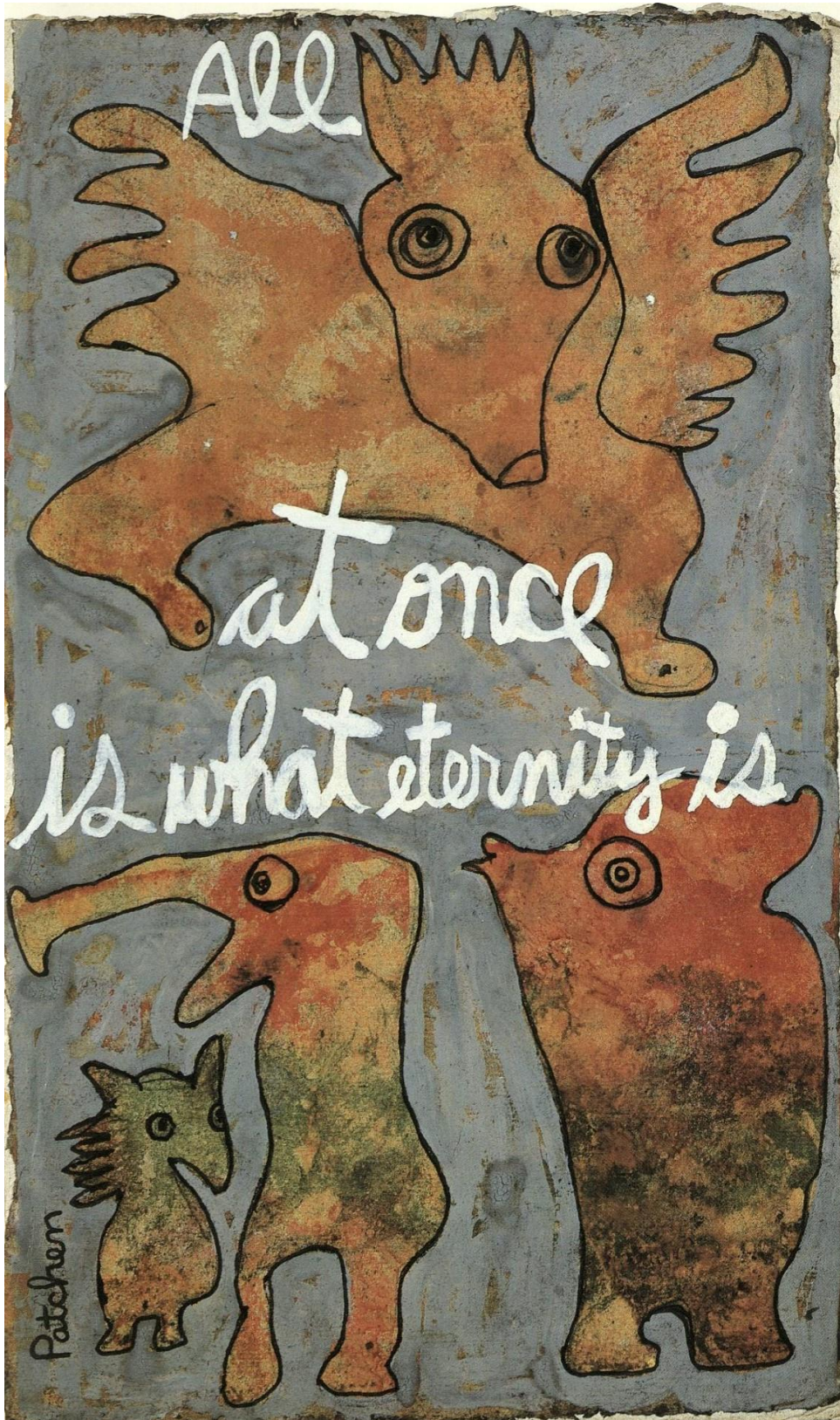


The Moment

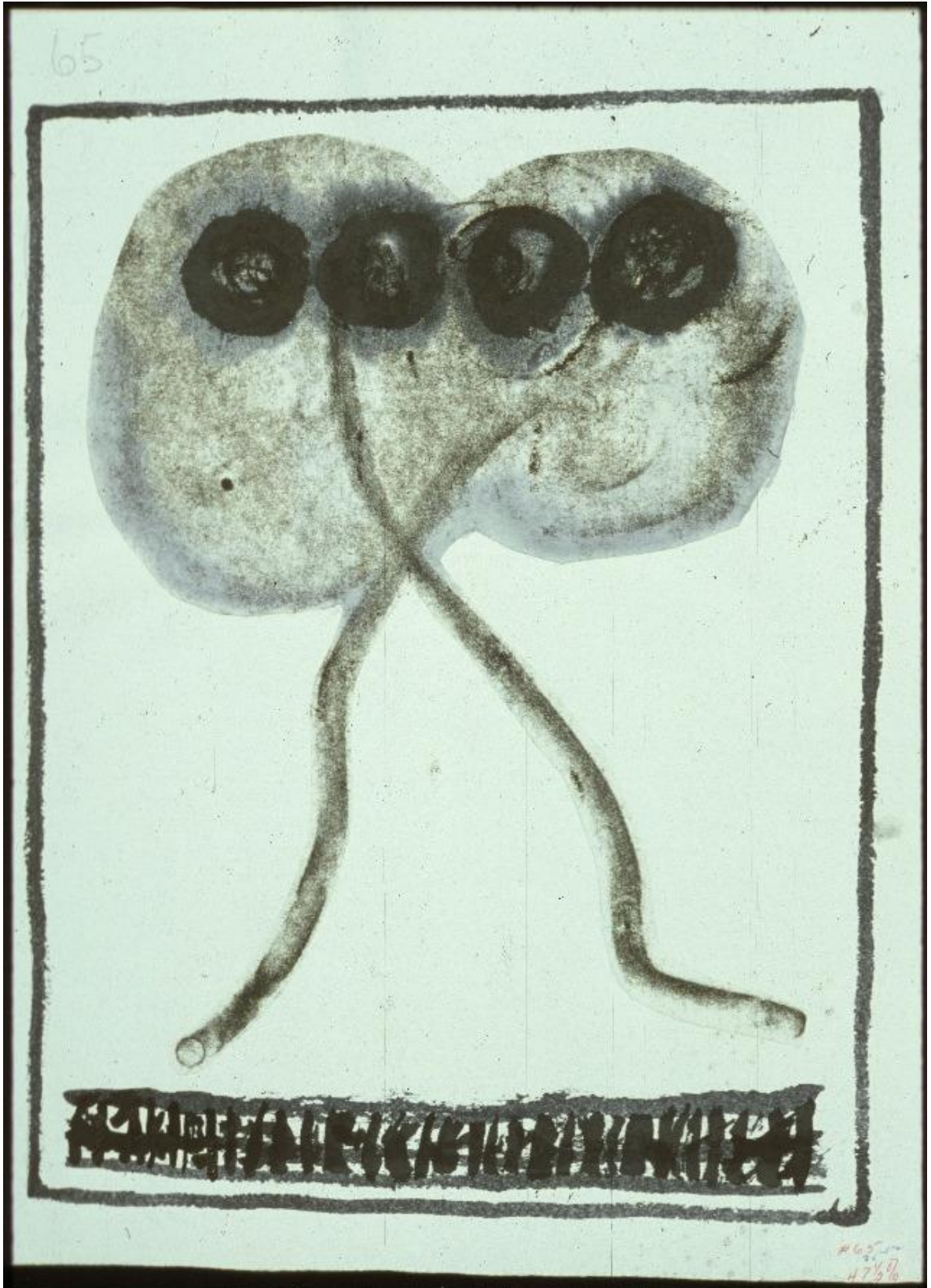
Before the girl picking field daisies
Becomes the girl picking field daisies



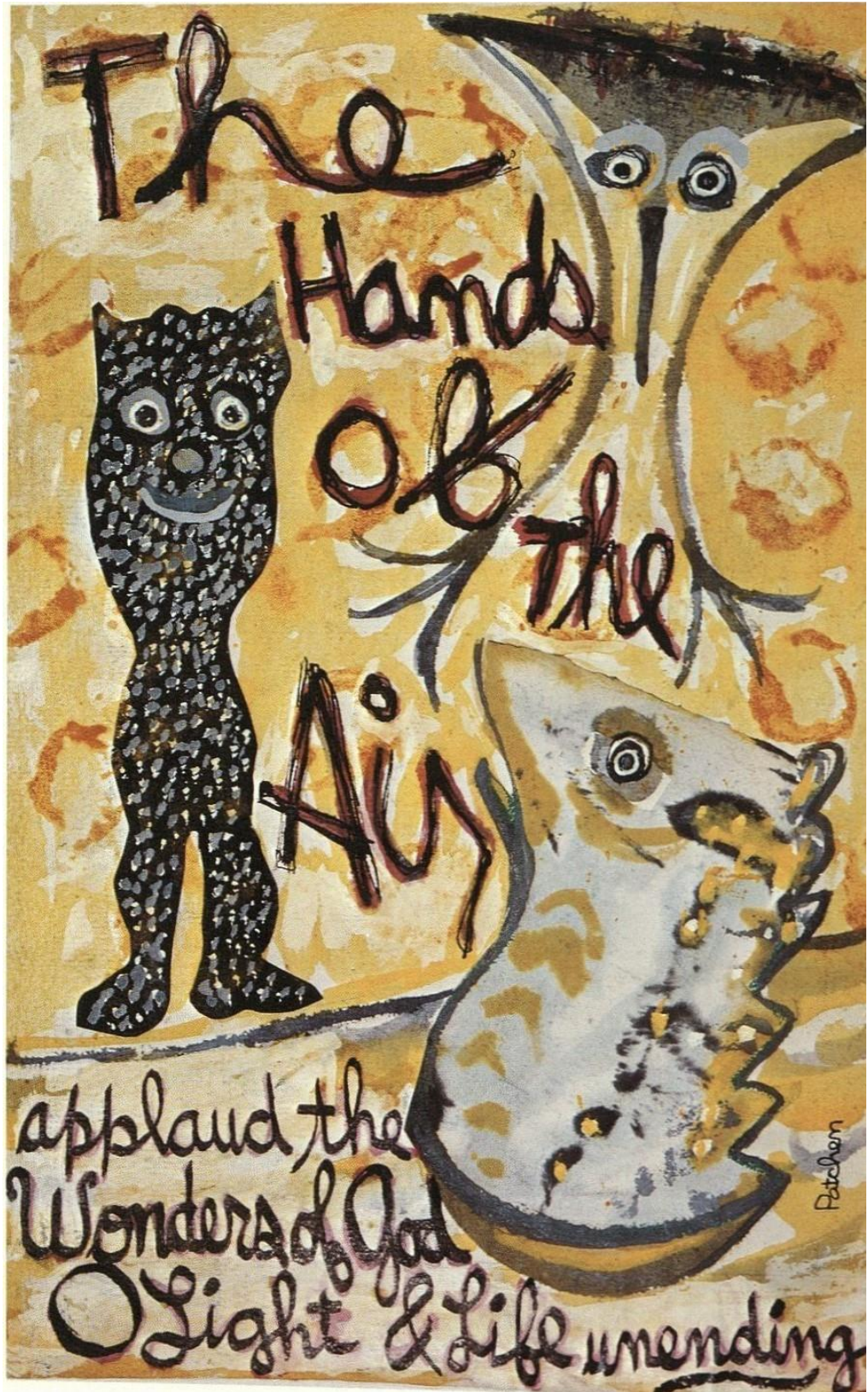
There is a moment of some complexity

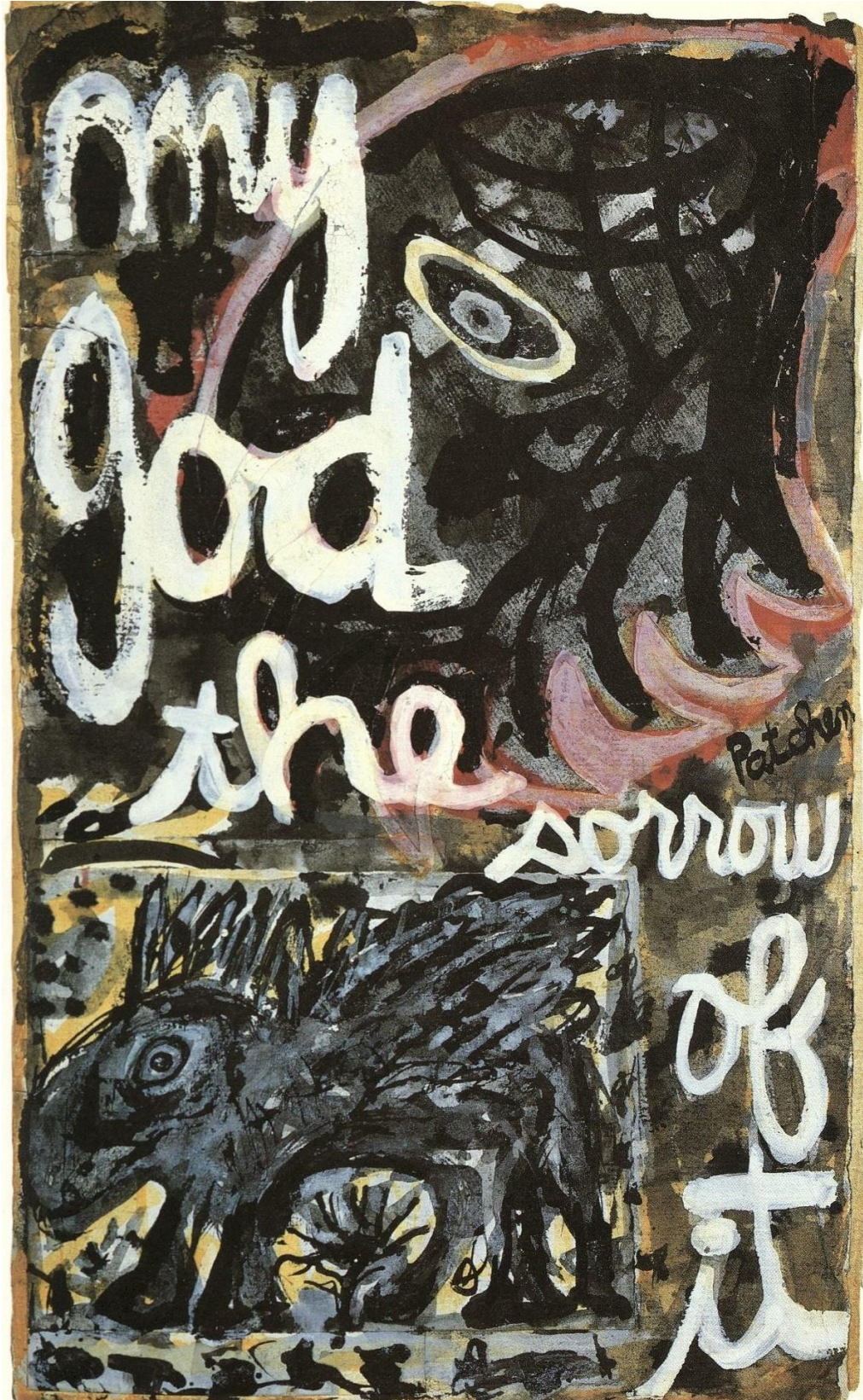


VII.



VIII.







Which of us
is not

flesh?

Last

and first,
in that
common cause.

Beyond

this - I would like to be able
to say... to say more

A Moment of Some Complexity

Ten pieces for speaking pianist
on the picture poems of Kenneth Patchen

I. My Program

Levi Raleigh Brown

♩=60, flowing

pp mp p mf

slow tremolo → fast

Ped.

This system consists of two staves in 4/4 time. The upper staff contains dynamic markings: *pp*, *mp*, *p*, and *mf*, with a horizontal line indicating a crescendo from *pp* to *mp* and a decrescendo from *p* to *mf*. Below the staff, a horizontal line indicates a tempo change from 'slow tremolo' to 'fast'. The lower staff shows a bass clef, a key signature of one flat, and a series of notes with tremolos, including a triplet of eighth notes. A 'Ped.' marking is placed below the first measure.

p f

fast → slow

sost. Ped. sempre

This system consists of two staves. The upper staff shows a dynamic change from *p* to *f* and a tempo change from 'fast' to 'slow'. The lower staff shows a bass clef, a key signature of one flat, and notes with tremolos. A 'sost. Ped. sempre' marking is placed below the second measure, with a vertical dashed line indicating the start of the sostenuto pedal.

♩=92, spontaneous

moderately fast tremolo (sempre)

pp mf

p sempre

Ped.

(sost.)

This system consists of two staves. The upper staff shows dynamic markings *pp* and *mf*. The lower staff shows a bass clef, a key signature of one flat, and notes with tremolos. A 'p sempre' marking is placed below the first measure. A 'Ped.' marking is placed below the second measure, and a '(sost.)' marking is placed below the third measure. The system concludes with a 5/4 time signature.

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My Program

The first system of the musical score consists of two staves. The upper staff is in 5/4 time and contains a melodic line with dynamics *mp*, *f*, and a triplet of eighth notes. The lower staff is in 4/4 time and contains a bass line with triplets and dynamics *(p)*, *mp*, and *p*. A *Ped.* (pedal) bracket spans the first two measures of the lower staff. A *(sost.)* (sostenuto) line is positioned below the first measure.

The second system of the musical score consists of two staves. The upper staff is in 4/4 time and contains a melodic line with dynamics *mp*, *sub f*, *sub p*, and *f*. The lower staff is in 4/4 time and contains a bass line with triplets and dynamics *(p)*, *mp*, and *p sempre*. Two *Ped.* (pedal) brackets are present: one under the first two measures and another under the last two measures. A *(sost.)* (sostenuto) line is positioned below the first measure.

The third system of the musical score consists of two staves. The upper staff is in 3/4 time and contains a melodic line with dynamics *sub p*, *sub f*, *mp*, and *f*. The lower staff is in 4/4 time and contains a bass line with triplets and dynamics *p* and *f*. A *Ped.* (pedal) bracket spans the last two measures of the lower staff. A *(sost.)* (sostenuto) line is positioned below the first measure.

My Program

pp ————— *mp*

mp

Ped.

sost. *Ped. sempre*

slowly, slightly sorrowful:

My Program? let us a ll weep together

(sost.)

p sempre

mp *f*

Ped.

(sost.)

My Program

molto rit. ♩=72

(*p*) ————— *f*

sub p ————— *mf* *p* ————— *f*

Red. *sempre* —————

(*sost.*) —————

mp (moderately fast tremolo) ————— slower

pp ————— *pp* ————— *mf*

(*Red.*) —————

molto rit. → very slow

p ————— *ppp*

(*Red.*) —————

* If the 10th cannot be played without arpeggiating, exclude the F

*Text in this movement can be performed either with a normal, conversational speaking tone, or in a more pointilistic manner, with unique expression and articulation on each word, or a combination of these, whatever is most comfortable. Performers can thus choose to follow or ignore instructions and articulations on words.

II. Snow

Levi Raleigh Brown

prepare piano with 1 sheet of letter sized paper, placed vertically and centered over given range

$\text{♩} = 136$

(>)^{*}
SNOW

mp p mp p mf

senza ped.

8

is

(\wedge)
the

mf p mp

Ped. Ped. Ped.

12

on - ly

mf p mf

(Ped.) Ped. sempre

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Snow

15

f

(Ped.)

18

fff

(>)
one

(Ped.)

rit. ♩ = 98

20 rapid and irregular strumming across strings with all fingernails

of

pluck strings with pick, within upper segment of the piano

ff > *mf* > *mp*

p

gliss on strings, within lowest segment of the piano

(Ped. sempre)

Snow

(whispered)
15

25

on keys

gliss on strings with pad of fingers within lowest segment

on keys

8^{va}

5

VI

(Ped.)

that

29

accel.

(p)

trm trm

8^{va}

6

(p)

(Ped.)

(vocal gliss down)

leaves

31

♩=112

mp

play pitches as fast as possible in any order, avoiding repeating patterns

15^{ma}

ppp

(Ped.)

Snow

36 ¹⁵ *v*

with pick

mp
gliss with fingernails
in lowest segment

no

(Red.)

$\text{♩} = 128$ rubato ad lib.
on keys

38

pp
on keys

8^{va}

(Red.)

39

mp

5

5

5

5

5

5

10/8

10/8

(Red.)

40

play pitches as fast as possible
in any order, avoiding repeating
patterns

ff ————— *mf*

play pitches as fast as possible
in any order, avoiding repeating
patterns

remove paper
tracks

(Red.)

III. ... it just topples over

Levi Raleigh Brown

- The following 7 phrases should be spoken at least once each throughout the piece, between letters A and B .

-Phrases should not be placed in the exact order listed.

- Phrases do not need to be spread evenly throughout and may be distributed in different ways, although they should not occur in immediate succession.

- Order and placement may be written in or improvised. If necessary, time may be briefly suspended during rests in order to speak the words when not playing.

- These statements are preferably announced or shouted.

1. It's Outside
2. The Thing
3. That Dances
4. not in "our minds"
5. Dreams "come in
6. The Fun of Christ
7. Wholeness and Freedom!

speak only if following "Snow": **A** ♩=132, animated

But even so...

senza Ped.

(RH)

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... it just topples over

10

mp *f* *mp*

14

♩ = 100 subitō

p *sfz ff* *sub p*

18

mf

Ped. Ped.

... it just topples over

accel.

B

Musical score for measures 22-24. The piece is in 5/4 time, which changes to 4/4 at measure 23 and back to 5/4 at measure 24. The music features a melodic line in the right hand with triplets and a bass line with chords and triplets. Dynamics range from *mp* to *f*. A box labeled 'B' is positioned above the first measure.

$\text{♩} = 132$

Musical score for measures 25-27. The piece is in 4/4 time. The music features a melodic line in the right hand with accents and a bass line with chords and triplets. Dynamics range from *ff* to *sub p (sempre)*. A tempo marking of $\text{♩} = 132$ is present at the beginning of the section.

simply and naturally:

The universe is like a gigantic bird hopping up & down in such joy
that from time to time it just topples over

repeat until
finished with text

Musical score for measures 28-29. The piece is in 13/8 time, which changes to 2/4 at measure 29. The music features a melodic line in the right hand with accents and a bass line with chords. A repeat sign is present at the end of the section.

IV. Believe

Levi Raleigh Brown

♩=72, child-like

♩=84

p

p

sost. Ped. sempre

pp *mp* *p*

p *mf*

(sost.) *Ped.*

joyfully:

Be - lieve!

♩=72

molto accel.

mf *pp* *p* *mf*

sost. Ped.

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Believe

(molto accel.)

15

Musical score for measures 15-18. The piece is in a key with one sharp (F#) and starts in 4/4 time. It changes to 3/4 time at measure 16, returns to 4/4 at measure 17, and ends in 3/4 time at measure 18. The music features a driving eighth-note pattern in both hands. A dynamic marking of *f* (forte) is present in measure 17.

♩=160

♩=64 subito

19

that apples could talk

Musical score for measures 19-22. Measure 19 is in 3/4 time. Measure 20 is in 4/4 time. Measure 21 is in 2/4 time. Measure 22 is in 4/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) in measure 21, *p* (piano) in measure 22, and *pp* (pianissimo) in measure 22. Pedal markings include "Ped." in measure 20 and "sost. Ped." (sostenuto) in measure 21. The text "that apples" is written above measure 21 and "could talk" above measure 22. An *8^{va}* marking is present in measure 22.

rit. ♩=92

23

Musical score for measures 23-26. Measure 23 is in 4/4 time. Measure 24 is in 2/4 time. Measure 25 is in 5/4 time. Measure 26 is in 3/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p* (piano) in measure 23, *mp* (mezzo-piano) in measure 24, *pp* (pianissimo) in measure 24, *p* in measure 25, and *pp* in measure 26. A *8^{va}* marking is present in measure 26. A "(sost.)" marking with a dotted line is present below measure 23.

Believe

poco rit.

whisper or speak:
if they had a mind too

27

ppp

attacca

(sost.)

V. The Moment

Levi Raleigh Brown

♩=84, *rubato*
delicate

8va- |
ppp
una corda *sempre* →
Ped. →

Measures 1-3: Treble clef with an 8va- marking above the first measure. The bass clef has a sharp sign (F#) above the first measure. Dynamics include *ppp*. An arrow labeled 'una corda sempre' points to the right, and a 'Ped.' marking with an arrow is below the bass staff.

4
8va- |
pp ppp pp
3 3

Measures 4-8: Treble clef with an 8va- marking above the first measure. Dynamics include *pp*, *ppp*, and *pp*. Trill markings (3) are present in both staves.

9
♩=76
p pp p
3 3

Measures 9-12: Treble clef with a tempo marking of ♩=76 above the second measure. Dynamics include *p* and *pp*. Trill markings (3) are present in both staves.

13
The Moment
8va- |
mp p
3 3
in time

Measures 13-16: Treble clef with an 8va- marking above the first measure. The section is titled 'The Moment' and 'in time'. Dynamics include *mp* and *p*. Trill markings (3) are present in both staves.

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The Moment

16

mf p

3

Detailed description: This system contains measures 16 and 17. The music is in a key with one flat (B-flat major or D minor). Measure 16 features a treble clef with a melodic line starting on B-flat, moving to A-flat, G, and F, with a slur over the last three notes. The bass clef accompaniment starts on B-flat, moving to A-flat, G, and F, with a triplet of eighth notes in the final measure. Dynamic markings *mf* and *p* are present. A fermata is shown below the staff.

18

Before the girl picking field daisies

mf

*
una corda

3

Detailed description: This system contains measures 18 and 19. Measure 18 has a treble clef with a melodic line starting on B-flat, moving to A-flat, G, and F, with a slur over the last three notes. The bass clef accompaniment starts on B-flat, moving to A-flat, G, and F, with a triplet of eighth notes in the final measure. A handwritten annotation "Before the girl picking field daisies" with a dashed line points to the first measure. Dynamic marking *mf* is present. A fermata is shown below the staff.

21

Becomes the girl picking field daisies

3

Detailed description: This system contains measures 21 and 22. Measure 21 has a treble clef with a melodic line starting on B-flat, moving to A-flat, G, and F, with a slur over the last three notes. The bass clef accompaniment starts on B-flat, moving to A-flat, G, and F, with a long slur over the last three notes. A handwritten annotation "Becomes the girl picking field daisies" with a dashed line points to the first measure. A dynamic marking *p* is present. A fermata is shown below the staff.

poco accel.

23

p sub

3

Detailed description: This system contains measures 23 and 24. Measure 23 has a treble clef with a melodic line starting on B-flat, moving to A-flat, G, and F, with a slur over the last three notes. The bass clef accompaniment starts on B-flat, moving to A-flat, G, and F, with a triplet of eighth notes in the final measure. Dynamic marking *p sub* is present. A fermata is shown below the staff.

The Moment

♩=100

25

3 *f*

Musical score for measures 25-26. Measure 25 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 26 continues with a triplet of eighth notes in the right hand and a quarter note in the left hand. The dynamic is *f*.

♩=72

There is a moment of some complexity

27

fff *p*

Ped.

Musical score for measures 27-28. Measure 27 has a fortissimo (*fff*) chord. Measure 28 has a piano (*p*) chord. The text "There is a moment of some complexity" is written above the staff. A pedal point is indicated by "Ped." below the staff.

♩=68

play deliberately with index (pointer) fingers only

32

mp sempre

senza ped.

Musical score for measures 32-35. Measure 32 starts with a mezzo-piano (*mp*) dynamic and the instruction "sempre". The instruction "play deliberately with index (pointer) fingers only" is written above the staff. The instruction "senza ped." is written below the staff. Measures 32-35 feature a triplet of eighth notes in both hands.

36

8^{va} 3 15^{ma}

p *pp*

Musical score for measures 36-39. Measure 36 has an octave sign (8^{va}) above the staff. Measure 37 has a triplet of eighth notes. Measure 38 has a piano (*p*) dynamic. Measure 39 has a pianissimo (*pp*) dynamic and a 15th octave sign (15^{ma}) above the staff.

VI. All

Levi Raleigh Brown

prepare piano with 1 sheet of letter sized paper, placed horizontally and centered over given range

out of time

slowly, serious: A _____ || at

mf

5"

5"

Ped. sempre

once is what

4

mf

6" scrape along strings slowly with pick

2" 3"

p

2" 3"

8^{vb}

(*Ped.*)

$\text{♩} = 52$

eternity is

7

mf *p* *mp* *pp*

5" 3"

8" remove paper *attacca*

8^{vb}

mf *p*

(*Ped.*) hold *Ped.* into *First and Last* (if performing)

VII. Untitled (First and Last)

Levi Raleigh Brown

$\text{♩} = 60$, bold

Musical score for measures 1-4. The piece is in 4/4 time, with a key signature of one flat (B-flat major). The tempo is marked as $\text{♩} = 60$, bold. The dynamics are *f*, *mp sub*, *p*, *f sub*, *mp*, *mf*, and *p*. The score includes a *Red.* (Reduction) bracket under the bass line. The first system consists of four measures with various rhythmic patterns and articulations.

Musical score for measures 5-8. The piece continues in 4/4 time. The dynamics are *mp*, *ff*, *p sub*, and *pp*. The score includes a *Red.* (Reduction) bracket under the bass line. The second system consists of four measures with various rhythmic patterns and articulations.

Musical score for measures 9-16. The tempo is marked as $\text{♩} = 80$, emerging. The dynamics are *ppp*. The score includes an *accel.* (accelerando) marking. The third system consists of eight measures with various rhythmic patterns and articulations.

Musical score for measures 17-20. The tempo is marked as $\text{♩} = 112$. The dynamics are *p*, *mp*, *mf*, and *p*. The score includes a *Red.* (Reduction) bracket under the bass line. The fourth system consists of four measures with various rhythmic patterns and articulations.

Untitled (First and Last)

22 *mf* *f* *mf* *p*

Musical score for measures 22-26. The piece is in 4/4 time. Measure 22 starts with a treble clef and a bass clef. The treble staff has a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 23 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 24 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 25 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 26 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3.

27 *mp* *f sub* *f*

$\text{♩} = 84$ subito

Musical score for measures 27-29. The piece is in 3/4 time. Measure 27 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 28 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 29 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3.

30 *f* *sub mp* *f > mp*

Musical score for measures 30-32. The piece is in 2/4 time. Measure 30 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 31 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 32 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3.

33 *f*

accel. $\text{♩} = 112$

Musical score for measures 33-37. The piece is in 4/4 time. Measure 33 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 34 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 35 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 36 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 37 has a treble clef with a half note G4, a quarter note F4, and a quarter note E4. The bass staff has a quarter note G3, a quarter note F3, and a quarter note E3.

Untitled (First and Last)

$\text{♩} = 56$ **molto accel.** ..

Musical score for measures 37-39. The piece is in 4/4 time. Measure 37 starts with a treble clef and a key signature of one sharp (F#). The bass line begins with a half note G2. Measure 38 changes to 3/4 time and features a piano (*mp*) accompaniment in the right hand and a bass line with a forte (*f*) sub-octave (*f sub*) in the left hand. Measure 39 continues in 3/4 time with a forte (*f*) dynamic and a triplet of eighth notes in the right hand.

Musical score for measures 40-42. The piece is in 5/8 time. Measure 40 features a forte (*f*) dynamic with sixteenth-note runs in both hands. Measure 41 changes to 4/4 time and features a fortissimo (*ff*) dynamic with a triplet of eighth notes in the right hand. Measure 42 continues in 4/4 time with a fortissimo (*ff*) dynamic and a piano (*Ped.*) pedal marking. The key signature changes to one flat (Bb) in measure 42.

Musical score for measures 43-48. The piece is in 3/4 time. Measure 43 starts with a forte (*f*) dynamic. Measure 44 changes to 7/8 time and features a mezzo-forte (*mp*) dynamic. Measure 45 changes to 4/4 time and features a forte (*f*) dynamic. Measure 46 changes to 3/4 time and features a fortissimo (*ff*) dynamic. Measure 47 changes to 4/4 time and features a mezzo-forte (*mp*) dynamic. Measure 48 continues in 4/4 time with a mezzo-forte (*mp*) dynamic. The key signature changes to one flat (Bb) in measure 43 and remains there.

Musical score for measures 49-54. The piece is in 3/4 time. Measure 49 starts with a piano (*p*) dynamic. Measure 50 changes to 4/4 time and features a piano (*p*) dynamic. Measure 51 continues in 4/4 time with a piano (*p*) dynamic. Measure 52 changes to 3/4 time and features a piano (*p*) dynamic. Measure 53 changes to 4/4 time and features a fortissimo (*ff*) dynamic. Measure 54 continues in 4/4 time with a fortissimo (*ff*) dynamic. The key signature changes to one flat (Bb) in measure 49 and remains there. The piece concludes with an *attacca* marking.

VIII. Hands of the Air

Levi Raleigh Brown

♩=88, shimmering

8va

ff

sub p

sub ff

Ped.

sost. Ped.

sost. Ped.

4

sub p

sub ff

sub p

Ped.

(sost.)

6

f

mp sub

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Hands of the Air

8 **calm, perpetual** **accel.**

p *mf* *p*

13 ♩=104 **accel.**

18 ♩=124

mf *f* *mp*

23

sfz *pp sub*

Hands of the Air

27

Musical score for measures 27-31. The piece is in 3/4 time, with a key signature of one sharp (F#). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a series of quarter notes (F#, G, A, B, C, D, E, F#) and then moves to a more complex rhythmic pattern. The bass staff features a steady eighth-note accompaniment. Dynamic markings include *sfz* (sforzando) and *f* (forte) in the treble staff, and *p* (piano) in the bass staff. The piece concludes with a double bar line.

32

Musical score for measures 32-36. The time signature changes to 6/8. The treble staff features a melodic line with eighth notes and rests, while the bass staff continues with a steady eighth-note accompaniment. A dynamic marking of *(p) cresc.* (piano crescendo) is present in the treble staff. The piece concludes with a double bar line.

37

Musical score for measures 37-40. The time signature changes to 2/4. The treble staff features a melodic line with eighth notes and rests, including triplets. The bass staff continues with a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the treble staff. The piece concludes with a double bar line.

$\text{♩} = 88$ subito

41

Musical score for measures 41-44. The time signature changes to 4/4. The treble staff features a melodic line with eighth notes and rests, including triplets. The bass staff continues with a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line and a *Ped.* (pedal) marking.

Hands of the Air

Musical score for measures 44-46. The score is in 4/4 time and features a treble and bass clef. Measure 44 includes a dynamic marking of *8^{va}* and a triplet of eighth notes. Measure 45 features a triplet of eighth notes. Measure 46 includes a *Ped.* (pedal) marking. The key signature has one sharp (F#).

calm, speak freely over music

The Hands of the Air

Musical score for measures 47-50. The score is in 4/4 time and features a treble and bass clef. Measure 47 includes a dynamic marking of *mp*. Measure 48 includes a dynamic marking of *pp*. Measure 49 includes a dynamic marking of *pp*. Measure 50 includes a dynamic marking of *pp*. The score includes a *una corda* marking. The key signature has one sharp (F#).

rit.

Applaud the wonders of God O Light and Life unending

Musical score for measures 51-54. The score is in 3/4 time and features a treble and bass clef. Measure 51 includes a dynamic marking of *pp*. Measure 52 includes a dynamic marking of *pp*. Measure 53 includes a dynamic marking of *pp*. Measure 54 includes a dynamic marking of *pp*. The key signature has one sharp (F#).

(u.c.) _____

Hands of the Air

heavenly $\text{♩} = 76$

56 - *mf* *fff* *mp* *mf* *ff*

(u.c.) Ped.

8va

3

60 (8) *mf* *attacca*

60 (8) *mf* *attacca*

IX. But Even So

Levi Raleigh Brown

$\text{♩} = 120$, furious

fff *mf*

3 *tr* 6 *tr*

8^{vb}
Ped.

subtle

3 *tr* 3 3 3

p sempre

(8) senza ped.

solemn, dramatic,
freely over music:

My god the sorrow of it

7 3 3 3

(8)

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But Even So

11 **furious**

sub *ff* *mp*

tr

Ped.

14

gliss on strings with fingernails

sub *f* sub *p*

fast tremolo → slow

17 **molto rit.**

f

* Extended fermatas create a section in which all notes are out of time and occur at an approximate location in time relative to their position in the bar. The overall length of the fermata should be similar to that of the current note value, unless otherwise notated.

X. Last and First

Levi Raleigh Brown

♩=68, rubato
meditative, heavy

★ • Which of us is not flesh?

15^{ma} ----- 1

p ————— *mf* *p sub* ————— *ppp*

8^{sub} -----

Red. -----

5 • Last and first

15^{ma} ----- 1

p ————— *f* ————— *sub mp* ————— *ppp*

8^{sub} ----- *loco*

9

p ————— *mf* ————— *ff*

8^{sub} -----

Last and First

13 in that

mp sub *ppp* *p* *mf*

8 8^{vb}

17 common cause

sub ff *mf* *p* *pp*

8^{va} loco 8

21

mp *p*

Last and First

Musical score for measures 26-30. The piece is in 3/4 time and B-flat major. Measure 26 starts with a forte (*f*) dynamic. The melody in the right hand features a half note G4, a quarter note A4, and a half note Bb4. The bass line consists of a half note G2 and a half note Bb2. Measure 27 continues with a half note G4, a quarter note A4, and a half note Bb4. Measure 28 begins with a dynamic shift to *sub p* (sub-piano) and features a half note G4, a quarter note A4, and a half note Bb4. Measure 29 has a half note G4, a quarter note A4, and a half note Bb4. Measure 30 concludes with a half note G4, a quarter note A4, and a half note Bb4. The score includes fingering and articulation marks.

long, open in length

Musical score for measures 29-30. The piece is in 3/4 time and B-flat major. Measure 29 starts with a piano (*pp*) dynamic. The melody in the right hand features a half note G4, a quarter note A4, and a half note Bb4. The bass line consists of a half note G2 and a half note Bb2. Measure 30 continues with a half note G4, a quarter note A4, and a half note Bb4. The score includes fingering and articulation marks. A bracket above the staff spans measures 29-30 with the text "long, open in length". A dashed line above the staff spans measures 29-30 with the text "Beyond this - I would like to be able to say...". A dashed line below the bass staff spans measures 29-30 with the text "8^{vb}".

Musical score for measures 31-32. The piece is in 3/4 time and B-flat major. Measure 31 starts with a piano (*pp*) dynamic. The melody in the right hand features a half note G4, a quarter note A4, and a half note Bb4. The bass line consists of a half note G2 and a half note Bb2. Measure 32 continues with a half note G4, a quarter note A4, and a half note Bb4. The score includes fingering and articulation marks. The text "inconclusive: ...to say more" is written above the staff. The text "allow sound to fade naturally" is written above the staff. A double bar line is present at the end of measure 32.

God is an Alchemist

For Bass Trombone and Organ

Full Score

Levi Raleigh Brown

God is an Alchemist

For Bass Trombone and Organ

By Levi Raleigh Brown

Commissioned by Juan Saldivar Jr.

Premiered Feb. 5, 2020 by Juan Saldivar Jr. and Maxine Thevenot

in UNM Keller Hall, Albuquerque, NM

Duration: 9' to 10'

Composed April to June, 2019

in Albuquerque, NM

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leviraleighbrown.wixsite.com/music

Program Note:


“Go ahead, light your candles and burn your incense and ring your bells and call out to God, but watch out, because God will come, and He will put you on His anvil and fire up His forge and beat you and beat you until he turns brass into pure gold.”

- Sant Keshavadas

Performance Notes:

Trombone:

- Mutes needed: Straight, Harmon (with stem), Bucket
- Senza to poco vibrato except when notated
- Notated vibrato in brackets should be wide and moderately fast
- Vibrato does not apply to glissandos
- Notes following glissandos are continuous if included in a slur, and rearticulated if not in a slur
- Slurred passages are meant to be somewhat messy; it is not necessary to articulate notes but may instead allow glissandos to naturally occur
- flz. – flutter tongue, no articulation is necessary when flutter tonguing.

- Hand-mute positions:
 - Used to control timbre with Harmon Mute
 - ○ - open (hand off)
 - + - closed (hand covering Harmon stem)
 - ⊕ - half open (hand partially covering Harmon stem)
 - No audible transition between positions is desired, unless marked with an arrow
 -  - Transition slowly from one position to another (a jazzy or wah effect is not desired, merely a gradual transition from one timbre to another)
 - ----- - Used to show the continuation of one position throughout multiple notes

- Graphic lines to be interpreted as glissandos to be achieved by any means necessary



- Rehearsal Letter C consists of independent, cyclical parts for each player. Players should act largely independently, but should also keep their ears open in order to be musically engaged with the other

Organ:

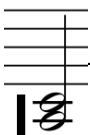
- Part written for a 3 for 4 Manual Organ, but may be played on less with some adjustments
- Manuals are referred to as I, II, and III, for convenience of dictating specific changes, but player may use different manuals for each assignment as they see fit
 - Manual changes centered between staves refer to both
 - Bracketed changes above stave refer to one hand or the other
- Stop changes are labeled with instrument and timbre suggestions, giving the performer an idea of the sounds desired
 - Ex. - Winds/Strings could be winds, strings, both, or a similar effect


- Stop changes occur in Boxed Text

- Player will need 8 Key Weights or Wedges, abbreviated KW

-  - Place Key Weight or Wedge
-  - Remove Key Weight or Wedge

- Player is also asked to move Key Weights an octave; to do this, use one hand to continue to sustain the previously weighted key until the new note is sustained

-  Cluster, including shown notes and all and all chromatic pitches between

-  - Circles are used to highlight when a note is removed from a sustaining chord

- Rehearsal Letter C consists of independent, cyclical parts for each player. Players should act largely independently, but should also keep their ears open in order to be musically engaged with the other

Full Score

GOD IS AN ALCHEMIST

for Bass Trombone and Organ

Levi Raleigh Brown

I	Brass/Reeds	8'	<i>f</i>
II	Brass/Reeds	4'	<i>f</i>
III	Reeds/Winds	4'	<i>mp</i>
Ped.	Brass	8'+16'	<i>f</i>

straight mute

$\text{♩} = 88$, turbulent

Bass Trombone

add all available tremulants gradually, one at a time

$\text{♩} = 88$, turbulent

Organ

I f

Pedals

Org.

Ped.

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8 (2+2+3)

B. Tbn.

Org.

Ped.

f

Detailed description: This system covers measures 8, 9, and 10. The B. Tbn. part consists of whole rests in all three measures. The Organ part features complex chords and melodic lines. In measure 8, the Organ has a 7/8 time signature and a (2+2+3) grouping. In measure 9, the time signature changes to 4/4. In measure 10, the time signature changes to 5/4. The Pedal part has a bass line starting with a forte (*f*) dynamic in measure 8, followed by a melodic line in measure 9, and a whole note in measure 10.



11

Org.

Ped.

II (4')

Detailed description: This system covers measures 11, 12, and 13. The Organ part starts in measure 11 with a 5/4 time signature and a melodic line. In measure 12, the time signature changes to 3/8. In measure 13, the time signature changes to 2/4, and there is a second ending marked II (4'). The Pedal part has a bass line with a whole note in measure 11, a whole note in measure 12, and a melodic line in measure 13.

14

straight mute slide vib.

B. Tbn. *mf* *p*

Org. I

Ped.

16

open lip vib.

B. Tbn. *mf*

Org. III (4') *mp* *f*

Ped. *f*

19

B. Tbn. **A** *f* *mf* straight mute slide vib.

Org. **A** I II (4') II (4') I *f*

Ped.

22

B. Tbn. *mf* *p* *mf*

Org. (II) I *p*

Ped.

25

B. Tbn.

Org.

Ped.

p *mp* *f*

reduce stops for I and II

Detailed description of the musical score: The score is for measures 25-28. The B. Tbn. part starts with a dynamic of *p* (piano) in 4/4 time, followed by a rest, then *mp* (mezzo-piano) in 3/4 time, another rest, and finally *f* (forte) in 4/4 time. The Org. part consists of two staves (treble and bass clef) with a box indicating to 'reduce stops for I and II'. The Ped. part is in the bass clef, starting with a sharp sign and a fermata over the first measure.

31

B. Tbn. *mp* *mp* *f* lip vib.

Org. *mf* II (4')

Ped.



34

B. Tbn. *f* slide vib.

Org.

Ped.

38 **B** open slide vib.

B. Tbn. p mf $mp <$

Org. **B** III (4') all tremulants gradually off

II to soft and dark 8' (pp) II kw pp

Ped. f

42 lip vib. slide vib. 6 sec.

B. Tbn. f p pp mp f^3 p

Org. 6 sec. 6 sec. kw (pp)

Ped. reduce stops Ped. to Bourdon 4'+8'+16' mp

The following four pages (letter C) consist of free, independent parts for each player. For this reason, they do not exist in score form.

C freely, independent of organ part
 Harmon with stem

B. Tbn. *pp* continue directly into repeat

The following repeat occurs 3 times, each time at a different speed and hand-mute changes:

1st: 2" to 4" per note. Between each note can be as little as no rest or as much as 2" of rest. No rest should be placed between notes with dashed slurs.

2nd: 1" to 2" per note. Breathe as needed. Dashed barlines indicate divisions for hand-mute changes.

3rd: 0.5" to 1" per note, as legato as possible.

hand-mute changes for each repetition:

B. Tbn. *improvise between pp and mp unless otherwise marked*

B. Tbn.

B. Tbn. *sfz*

B. Tbn.

The notation shows a sequence of notes in bass clef. It starts with a dotted line and a '+' sign. The first measure has a half note with a dynamic marking of *sfz*. The second measure has a half note with a dynamic marking of *f*. The third measure has a half note with a dynamic marking of *f* and a circled plus sign above it. The fourth measure has a half note with a dynamic marking of *f* and a circled plus sign above it. The fifth measure has a half note with a dynamic marking of *f* and a circled plus sign above it. The tempo is marked as $\text{♩} = 80$. There are also some symbols like '||p v °' and '||' above the notes.

change hand-mute position on each note following this pattern:

||: ◦ + ◦ ⊕ + :||

0.5" to 2" per note, breathe as necessary, performer may choose to improvise octaves

B. Tbn.

The notation shows a sequence of notes in bass clef. The first measure is marked with a triplet '3.' and contains six eighth notes. The second measure contains six eighth notes. The third measure contains six eighth notes. The fourth measure contains six eighth notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, 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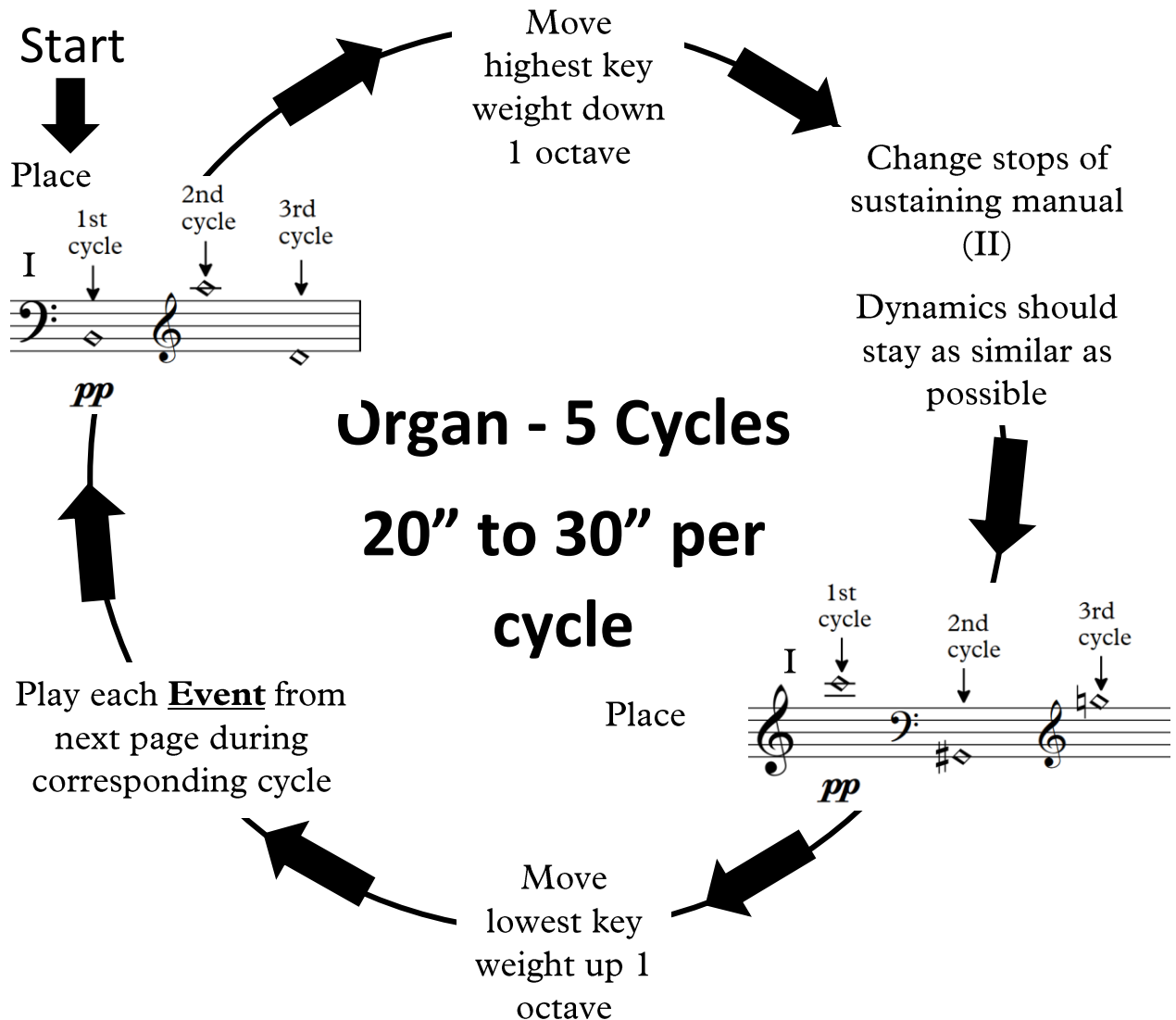
C

freely, independent of trombone part

I	Brass/Reeds	8'	<i>f</i> <i>pp</i> <i>mp</i> <i>mp</i>
II	Soft/Dark	8'	
III	Reeds/Winds	4'	
Ped	Bourdon	4'+8'+16'	

Instructions:

- Move clockwise around circle, performing each action
- A cycle is a return to the starting point
- Some actions have indications of specifics for each cycle
- Each cycle should be approximately 20 to 30 seconds, but how the time is divided between actions is up to the performer
- No new key weights are placed during 4th and 5th cycles



Events:

♩=80 for each

1st Cycle



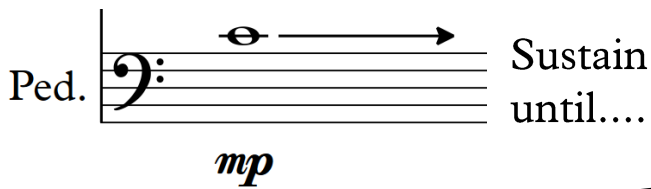
Musical notation for the 1st cycle, featuring a piano (*f*) dynamic and a complex melodic line in the treble clef with a bass line in the bass clef.

2nd Cycle




Musical notation for the 2nd cycle, featuring a piano (*f*) dynamic and a melodic line in the treble clef with a bass line in the bass clef.

3rd Cycle



Pedal. *mp* Sustain until....

4th Cycle



Musical notation for the 4th cycle, featuring a mezzo-forte (*mf*) dynamic and a melodic line in the treble clef with a bass line in the bass clef.

5th Cycle

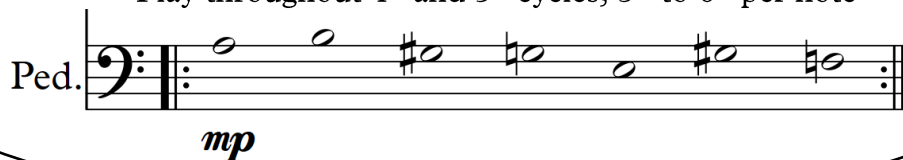


Musical notation for the 5th cycle, featuring a mezzo-piano (*mp*) dynamic and a melodic line in the treble clef with a bass line in the bass clef.

Continue to next page after 5th cycle



Play throughout 4th and 5th cycles, 3" to 6" per note



Pedal. *mp*

D ♩=80, building

join organ pedal rhythm,
cue to go on

48

B. Tbn.

D ♩=80, building

repeat until trombone
joins rhythm, cue to go on

Org.

Ped.



52

B. Tbn.

Org.

Ped.

56 lip vib.

B. Tbn. *mp*

Org. *p* add stops

Ped. *mf* add stops



accel.

60 slide vib.

B. Tbn. *mf* *f*

Org. *mp* *mf* add stops

Ped.

♩=92

lip vib. (3+2) flz. slide vib.

64 (2+2+3) flz. mp 3

B. Tbn.

♩=92

(2+2+3) (3+2) add stops mf

Org.

add stops f

Ped. add stops f



accel.

68 3 flz. 3 flz. f mp f fff

B. Tbn.

accel.

Org.

add stops to full organ fff

Ped. fff

E ♩=100, with intensity

71

B. Tbn. *f* *ff* flz. 3 3 3 3 3

Org. *fff* add stops to full organ

Ped.



74

B. Tbn. *mf* *ff* flz. 3 5

Org. *fff*

Ped.

77

B. Tbn. *flz.* *mf* < *ff* *f* *fff*

Org.

Ped.



poco accel.

80 *flz.* *3* *slide vib.* *3* *lip vib.*

B. Tbn.

poco accel.

Org.

Ped.

(poco accel.) may cut off before organ if necessary

83 slide vib. flz. 8 sec.

B. Tbn.

(poco accel.) 8 sec.

Org.

3 3 8 sec.

Ped.

3 3 8 sec.



85 8 sec. ♩=88

B. Tbn.

8 sec. ♩=88

Org.

quickly reduce stops 8 sec. remove key weights

p

Ped.

8 sec.

88

B. Tbn.

Org.

Ped.

6 sec.

6 sec.

6 sec. (silence)

6 sec.



II	Winds/Strings	8'	<i>mp</i>
III	Solo Flute	4'	<i>p</i>
Ped.	Winds/Strings	8' only	<i>mp</i>

F ♩=60, deep, thoughtful

bucket mute

lip vib.

91

B. Tbn.

p

3

3

ppp

molto rit.

F ♩=60, deep, thoughtful

molto rit.

Org.

Ped.

a tempo lip vib. fast → slow

94 - - - - - rit.

B. Tbn. *p* *pp* *f*

Org. **a tempo** rit.

Ped.



a tempo, poco rubato

98 - - - - -

B. Tbn. *mp*

8^{vb.} (optional)

Org. **a tempo, poco rubato**

Ped. *mp* *mf*

103

slide vib.

lip vib.

B. Tbn.

mf *p* *f*

Org.

III (4') *p*

Ped.



107

G

open

(if needed) slide vib.

B. Tbn.

mf

G

(if needed)

Org.

Ped.

112 **poco accel.** ♩=68

B. Tbn. *p* *mf* *p* *mf*

Org.

Ped.



116 *flz.*

B. Tbn. *p* *f*

Org.

Ped.

add stops (strings) to III
 and tremulantsto II and III

H flowing, senza rubato

120

B. Tbn.

Org.

Ped.



poco accel.

122

B. Tbn.

Org.

Ped.

♩=76

slide vib.

125

B. Tbn.

f *mp* *f*

Org.

III (4')

Ped.



lip vib.

128

B. Tbn.

mp *ff*

Org.

II III (4')

Ped.

132 **I**

B. Tbn. *p* *f* *mp*

Org. **I** **II**

Ped.



134

B. Tbn. *f* *mp* *f*

Org. **III (4')** **II**

Ped.

136

B. Tbn.

Org.

II

Ped.



138

B. Tbn.

Org.

III (4')

Ped.

140

B. Tbn. *mf* *flz.*

Org. II

Ped.



145

B. Tbn. *mp* *slightly slower*

Org. *slightly slower*

Ped.

148

B. Tbn. *non decresc.*

5 sec.

Org.

5 sec.

5 sec.

tremulants off

Ped.

5 sec.

Swept
for Jazz Band

Full Score

Levi Raleigh Brown



Swept
for Jazz Band

by Levi Raleigh Brown

Composed September 2019 – March 2020
Albuquerque, NM

Duration: Approx. 7 minutes

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Program Note:

Swept was inspired by a story of Sen no Rikiū, a Japanese tea master of the 16th century, and his son Shoan, as depicted in Kakuzo Okakura's *The Book of Tea*.

Rikiū was watching his son at work cleaning and watering the garden path. Each time Shoan believed he was finished with the task, Rikiū would ask him to clean it again. After an hour of doing it several times, his son complained that there was nothing more to be done, for there was not a twig or leaf left on the ground.

“‘Young fool,’ chided the tea master, ‘that is not the way a garden path should be swept.’ Saying this, Rikiū stepped into the garden, shook a tree, and scattered over the garden gold and crimson leaves”... “What Rikiū demanded was not cleanliness alone, but the beautiful and the natural also.”

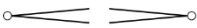
Our experience as humans is often similar. We frequently try to live clean and tidy lives, maintaining a constant sense of control, but the unpredictable and the natural invade our order and destroy our plans. However, perhaps like the leaves, these uncontrollable elements are in fact an important part of the path.


Performance Notes:

- **Conductor**

- Conductor should follow a stopwatch for the out-of-time section (beginning to K)
 - Duration should be given horizontally, bringing hands gradually together and apart **without showing pulse**
 - Begin with arms at shoulder width with palms facing each other at 0'00", then move palms to meet in the center at 0'05". Hands will move back to shoulder width by 0'10", and so forth, so that every 10 seconds hands are at shoulder width, and at the 5's in between palms are pressed together.
 - It may be necessary to give a small pulse as hands reach shoulder width and together (at the 5 second intervals) so that players can see this precise moment.
 - Down arrows are placed on specific time markers. These moments require large cues for multiple player entrances or cutoffs. They should be given vertically with a prep either a second or a half second before.


- **General**


-  – Fade in/fade out to the best of the instrument's capability
- During long sustained notes, players may breathe and take breaks as necessary, always fading out and back into the note when they go to do so
- Guitar and vibes – for long sustained notes do not roll, but attack softly and only as often as necessary to maintain sustain


-  – Play pitches within box **in any order** rapidly and legato from beginning of box until end of arrow
 - Care should be taken to avoid repetitive patterns with given pitches

- **Out-of-Time Section (Beginning to K)**
 - Barlines show divisions of 5 seconds each
 - Events occur in time relative to their position in the bar
 - Blank space is equivalent to rest
 - Rhythmic figures played swung, at approximately $q=96$

 - Duration of bars will be given horizontally by conductor, with hands reaching shoulder width at the beginning and center of every system (every 10 seconds), and coming together between on the bars between (5", 15", 25", etc.)

 - Down arrows  show vertical conductor cues for entrances or cut-offs
 - arrows in parentheses are cues that will be given but do not directly influence the given player's part


 -  – Double whole note – sustains for the entire bar
 - Whole notes sustain until the end of the bar or next note within the bar unless otherwise notated

 -  – sustain for length of beam


- **Spoken Text**
 - All players perform spoken text in a variety of ways, this should be done with high energy and with recognition of the inherent humor, but also with musicality and intention.
 - Each player must write a text depicting a true story from their everyday life. The focus should be on those elements which seem annoying, at least in the moment, or distracting from the things we enjoy or look forward to.
 - The story only needs to be **around 5 to 6 sentences**, and does not need to be conclusive or have any moral, purpose, etc.
 - Stories should be emotional in some way to you, possibly expressing qualities of humor, sadness, relief, frustration, or others, and this should be reflected in the text and performance of it.
 - Examples include:
 - a story of an inconvenient traffic jam
 - a time when weather ruined plans
 - how your roommate never does the dishes

- Players' own text is used in the following ways, advancing through their text as they are required to speak. (It will likely be necessary to cycle through the text multiple times).

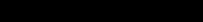

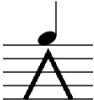
speaking

-  – **Relatively ordinary speech.** This may be fast and somewhat soft and therefore not necessarily entirely understood by an audience.

comprehensible

-  – **Clear, pronounced speech.** This should be spoken slower and more theatrical to be understood by an audience.

shouting

-  – **Rapid and frantic shouting,** typically loud. The intention is not to be understood. Care should be taken to not damage the voice during extended periods of shouting.
-  – Single shout of a select word from player's text. These should be fairly clear and comprehensible.
-  – Shout a designated word or phrase in rhythm.
tea

Transposing Score

SWEPT

Levi Raleigh Brown

out of time, bar = 5 seconds
all rhythmic figures swung at approx. ♩=96

5"

10"

A
15"

The score is organized into three measures of 5, 10, and 15 seconds. The instruments and their parts are as follows:

- Alto 1 & 2:** Empty staves.
- Tenor 1 & 2:** Empty staves.
- Bari. Sax:** Empty staff.
- Trumpet 1 & 2:** Trumpet 1 has a "speaking" instruction in the first 5-second measure with a *p* dynamic. Trumpet 2 has a "speaking" instruction in the last 5-second measure of the 10-second measure with a *p* dynamic.
- Trumpet 3 & 4:** Empty staves.
- Trombone 1 & 2:** Trombone 1 has a "speaking" instruction in the first 5-second measure with a *p* dynamic. Trombone 2 is empty.
- Trombone 3 & Bass Trombone:** Both have a "speaking" instruction in the last 5-second measure of the 15-second measure with a *p* dynamic.
- Jazz Guitar:** Empty staff.
- Piano:** Plays a sustained chord in the first 5-second measure with a *mf* dynamic.
- Vibraphone:** Empty staff.
- Bass:** Plays a sustained line across all measures with dynamics *mf* and *p*. It includes an "arco" instruction.
- Drums:** Plays a sustained pattern in the first 5-second measure with a *mf* dynamic and a single hit in the last 5-second measure of the 15-second measure with a *p* dynamic.

Full Score

20" 25" 30" 35" 38"

B

speaking shouting

Alto 1 *mp* *f*

Alto 2 *p* *p*

Tenor 1

Tenor 2 *p*

Bari. Sax. *p* *f* shouting

Tpt. 1

Tpt. 2 *mp* *f* shouting

Tpt. 3 *p*

Tpt. 4

Tbn. 1 *mp* *f* shouting

Tbn. 2 *p*

Tbn. 3 *mp* *f* shouting

B. Tbn. *mf*

J. Gtr. *p*

Pno. *mf*

Vib. *p*

Bass *f* *mp* swing

Dr. *mp* *p* *mp* *f*

p independently ($\text{♩}=96$) light solo in top 1/3 of piano as though a C blues, do not accompany self with chords

Full Score

40'' 45'' 50'' 55'' 58''

Alto 1 *f* *p* speaking

Alto 2 speaking *mp*

Tenor 1 speaking *mp* shouting *f* speaking

Tenor 2 speaking *f* *mp*

Bari. Sax. speaking *mp* shouting *f*

Tpt. 1 *mf*

Tpt. 2 shouting speaking

Tpt. 3 *f* *mp*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *f* shouting

B. Tbn. speaking *mp* shouting *f*

J. Gtr.

Pno. (solo)

Vib.

Bass

Dr. up tempo swing ritard..... *mf* *mf*

Full Score

D **E**

1'00" 1'05" 1'10" 1'15"

Alto 1 *f* *p*

Alto 2

Tenor 1 *mf*

Tenor 2

Bari. Sax. *f* *mf* speaking

Tpt. 1 *p*

Tpt. 2 *f* *f* 3 3

Tpt. 3 *f* comprehensible

Tpt. 4 *p*

Tbn. 1 *f* 3

Tbn. 2 *f* 3 *p*

Tbn. 3 *f* comprehensible *p*

B. Tbn. *f* *p*

J. Gtr.

Pno. (solo) solo fade out

Vib.

Bass *f* pizz.

Dr. *mp*

Full Score

F

1'20" 1'25" 1'30" 1'35"

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

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

comprehensible speaking

arco

swing, (♩=96)

Full Score

G

1'40" 21 1'45" 1'48" 1'50" 1'51" 1'55"

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

speaking

mf

p

f

shouting

mp

pp

mf

mf

mf

mp

up tempo swing

Full Score

The score is divided into two sections, H and I, with time markers at 2'00", 2'05", 2'07", 2'10", 2'12", and 2'15".

Alto 1: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *f* dynamic and a "shout" instruction.

Alto 2: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *f* dynamic and a "shout" instruction.

Tenor 1: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "speaking" instruction.

Tenor 2: Starts at 2'00" with a *p* dynamic. Section I begins at 2'15" with a *pp* dynamic.

Bari. Sax.: Starts at 2'00" with a *p* dynamic. Section I begins at 2'15" with a *p* dynamic.

Tpt. 1: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "speaking" instruction.

Tpt. 2: Starts at 2'00" with a *p* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "speaking" instruction.

Tpt. 3: Starts at 2'00" with a *p* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "shout" instruction.

Tpt. 4: Starts at 2'00" with a *p* dynamic. Section I begins at 2'15" with a *f* dynamic and a "shout" instruction.

Tbn. 1: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "speaking" instruction.

Tbn. 2: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *f* dynamic and a "comprehensible" instruction.

Tbn. 3: Starts at 2'00" with a *f* dynamic. Section I begins at 2'15" with a *p* dynamic and a "speaking" instruction.

B. Tbn.: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *ff* dynamic and a "speaking" instruction.

J. Gtr.: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *mf* dynamic and a "speaking" instruction.

Pno.: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *ff* dynamic and a "speaking" instruction.

Vib.: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *p* dynamic.

Bass: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *f* dynamic and a "pizz." instruction.

Dr.: Starts at 2'00" with a *mf* dynamic. Section I begins at 2'15" with a *f* dynamic and a "swing, (♩=96)" instruction.

Full Score

J

2'20" 29 2'25" 2'30" 2'35" 2'38"

speaking speaking comprehensible speaking

Alto 1 *mp* *f* *mp*

Alto 2 *p*

Tenor 1 *p* shout *f* *p*

Tenor 2 *f*

Bari. Sax. *f* *f*³

Tpt. 1 *f* *p* *f* comprehensible

Tpt. 2 *p* *f* *f* shout

Tpt. 3 *f* *f* shout

Tpt. 4 *f* shout *f* speaking *mp* shout *f*

Tbn. 1 *ff* speaking *mf* *mp* shout *f*

Tbn. 2 *mp* *f* *f*

Tbn. 3 *ff* *p* shout *f*

B. Tbn. *f* *f*

J. Gtr.

Pno. *f*

Vib.

Bass arco

Dr. *f* *mf* slow swing accel. independently

K

2'40" 2'41" 2'42" 2'45" ♩=96, swing, in time

Alto 1
 33 shouting speaking

Alto 2
f at twig *mf* *mp* 3 3 3

Tenor 1

Tenor 2
 shout shouting shouting at twig tea young fool gold crimson

Bari. Sax.
 shouting shouting shouting at twig tea young fool gold crimson

Tpt. 1
f *mf* *f* *mp*

Tpt. 2
f *f* gold crimson

Tpt. 3
mf *f* *f* *f* gold crimson

Tpt. 4
 shouting speaking *mp* (.) speaking *f* *f* tea *mp*

Tbn. 1
mf *mp* *f* *f* *mp*

Tbn. 2
f *f* *f* *f*

Tbn. 3
f *mp*

B. Tbn.
 speaking shouting *mp* *f* or leaf *mf*

J. Gr.

Pno.
f *f*

Vib.

Bass
 walk C7 D^{o7} D^{b7} D7(♯9) E^{b7} C7(♭9) G^{7alt.}

Dr.
 (♩=96) fill *mf*

38

comprehensible

Alto 1 *p* *f*

Alto 2 *mp*

Tenor 1 *f* the beautiful *f*

Tenor 2 *mp* *pp* *mp*

Bari. Sax. *mp* *f*

Tpt. 1 *f*

Tpt. 2 to harmon *f* harmon mute *p*

Tpt. 3 *f* gar-den cleanliness the beautiful *f* *p*

Tpt. 4 *f* the beautiful

Tbn. 1 *f* to harmon *p* harmon mute

Tbn. 2 *f* *p*

Tbn. 3 *f* *f* *f* *f* *p*

B. Tbn. cleanliness *f* *mp*

J. Gtr.

Pno.

Vib. C⁷ D⁷ D^{b7} D⁷(#9) E^{b7} C⁷(b9) G⁷alt.

Bass

Dr.

L

42

Alto 1 *mf* 3 3 3

Alto 2 *mf* 3 3

Tenor 1 *mf* 3 3 3 3 3

Tenor 2 *mf* 3 3 3 3

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mp*

B. Tbn. *mp*

J. Gtr. *mf*

Pno. *mp* C⁷ D⁹7 D^b7 D⁷(⁹)

Vib. *mp* C⁷ D⁹7 D^b7 D⁷(⁹) E^b7

Bass

Dr. *mf*

follow written ride pattern to avoid interfering with 16th notes

Full Score

M

46

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

mp

mp

$C^{7(b9)}$ G^{7alt} Cm^7 Bb^7 $B^{\circ 7}$

Eb^7 $C^{7(b9)}$ G^{7alt} Cm^7 Bb^7 $B^{\circ 7}$

Full Score

N

50

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

$D7(\sharp 9)$ $D\flat 7$ C^{11} $B\flat 7(\flat 9)$

$B\flat 7$ $A 7$ $A\flat 7$ $D7(\sharp 9)$ $D\flat 7$ C^{11} $B\flat 7(\flat 9)$

O sax soli

56

Alto 1 *f* 3 3 3 3 3 3 3 3

Alto 2 *f* 3 3 3 3 3 3 3 3

Tenor 1 *f* 3 3 3 3 3 3 3 3

Tenor 2 *f* 3 3 3 3 3 3 3 3

Bari. Sax. *f* 3 3 3 3 3 3 3 3

Tpt. 1 to harmon

Tpt. 2 to harmon

Tpt. 3 to harmon

Tpt. 4 to harmon

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

B. Tbn. *mf*

J. Gtr. *mf*

Pno.

Vib.

Bass *mf*

Dr. *mf*

P

60

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

leaves

leaves

ground

ground

harmon

harmon

mf

mf

mf

mf

f

f

f

f

f

f

f

f

hi-hat, light fills

mp

Full Score

65

Alto 1
clean-li-ness
f

Alto 2
clean-li-ness
f

Tenor 1
a-lone
f

Tenor 2
not
f
chided the tea master
f
comprehensible

Bari. Sax.
not
f

Tpt. 1
harmon
p

Tpt. 2
harmon
p

Tpt. 3
p

Tpt. 4
p

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

B. Tbn.
f

J. Gtr.

Pno.
G⁷alt. Cm⁷ B^b7 B^{o7} C¹¹ B^bo⁷ A^{o7} A^bo⁷ D⁷(#9) D^b7

Vib.

Bass
G⁷alt. Cm⁷ B^b7 B^{o7} C¹¹ B^bo⁷ A^{o7} A^bo⁷ D⁷(#9) D^b7

Dr.

Full Score



Alto 1 solo

C#°7 begin very minimal and slowly build

71

Alto 1 *f* swept *p*

Alto 2 *f* gar-den path *f*

Tenor 1 *f* the way *f*

Tenor 2 *f* the way *f* path should be swept *f*

Bari. Sax. *f* a *f*

Tpt. 1 (d) remove mute

Tpt. 2 (d) remove mute

Tpt. 3 remove mute

Tpt. 4 remove mute

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. *C*11 *Bb7(b9)* *Bb°7* *A°7* *Ab°7* *A7(b9)*

Vib.

Bass *C*11 *Bb7(b9)* *Bb°7* *A°7* *Ab°7* *A7(b9)*

Dr. open feel, begin minimal and slowly build *p*

Full Score

R

78 $G^{\circ 7}$ $F^{\sharp \circ 7}$ $C^{\circ 7}$

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno. $B^{\flat \circ 7}$ begin very minimal and slowly build $A^{\circ 7}$ $E^{\flat \circ 7}$

Vib.

Bass $A^{\circ 7}$ minimal comping, not walking $E^{\flat \circ 7}$ *p*

Dr.

Full Score

S

86 B^{o7} F^{#o7} F^{o7} E^{o7} E^{b^{o7}}

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Pno.
Vib.
Bass
Dr.

speaking
p

Full Score

T

94 D^{o7} $C^{#o7}$ Drum solo slowly begins Alto solo gradually fades out Open drum solo - out of time, approx. 15" to 30"

Alto 1 *speaking* *speaking* *f* shouting

Alto 2 *p* *speaking* *f* shouting

Tenor 1 2nd time only *p* 2nd time only shouting *f* shouting

Tenor 2 2nd time only *p* 2nd time only shouting *f* shouting

Bari. Sax. *speaking* *speaking* *f* shouting

Tpt. 1 *mp* *speaking* *f* shouting

Tpt. 2 *p* 2nd time only *speaking* *f* shouting

Tpt. 3 *mf* 2nd time only shouting *f* shouting

Tpt. 4 *speaking* *mp* *f* shouting

Tbn. 1 2nd time only *speaking* *f* shouting

Tbn. 2 *mp* 2nd time only shouting *f* shouting

Tbn. 3 2nd time only *mp* *speaking* *f* shouting

B. Tbn. *mp* *f* shouting

J. Gtr. F^{o7} E^{o7} *f* shouting

Pno. *f* shouting

Vib. F^{o7} E^{o7} *f* shouting

Bass *f* shouting

Dr. *ff*

Full Score

U $\text{♩} = 96$
Drum solo continues out of time

99 shouting

Alto 1 shouting *mp*

Alto 2 shouting *p*

Tenor 1 shouting *mp* *mp* *f*

Tenor 2 shouting *mp* *mp* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 shouting *mp*

Tpt. 2 shouting *mp*

Tpt. 3 shouting *mf*

Tpt. 4 shouting

Tbn. 1 shouting *p*

Tbn. 2 shouting *mf* *ff*

Tbn. 3 shouting *mp* *mf* *ff*

B. Tbn. *mf* *ff*

J. Gtr. shouting *mp* *mf* *ff*

Pno. *mf* *ff*

Vib. *f*

Bass *f* *ff*

Dr. *f*

104 slightly faster

Alto 1 *mp* *mp* *ff* 3

Alto 2 *mp* *mp* *ff* 3

Tenor 1 *mp* *ff* 3

Tenor 2 *mp* *ff* 3

Bari. Sax.

Tpt. 1 *p* speaking

Tpt. 2 *p* speaking

Tpt. 3 *p* speaking

Tpt. 4 *mp* speaking

Tbn. 1 *mf* 3 *ff* 3

Tbn. 2 3 3

Tbn. 3 3 3

B. Tbn.

J. Gtr.

Pno.

Vib. *ff* 3 3

Bass 3 3

Dr. Fill in time

Full Score

V full band unison harmony

112

Alto 1 *f* *ff*

Alto 2 *f* *ff*

Tenor 1 *f* *ff*

Tenor 2 *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpt. 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

B. Tbn. *f* *ff*

J. Gtr. *f* *ff*

Pno. *f* *ff* rapid chromatic "noodling" in top 1/3 of piano

Vib. *f* *ff* rapid chromatic "noodling" in top 1/2 of vib.

Bass *f* *ff* swing

Dr. *f* *ff*

Full Score

120 **W**

Alto 1 *p f fp f*

Alto 2 *p f fp f*

Tenor 1 *p f fp f*

Tenor 2 *p f fp f*

Bari. Sax. *p fp f*

Tpt. 1 *p f fp f*

Tpt. 2 *p f fp f*

Tpt. 3 *p f fp f*

Tpt. 4 *p f fp f*

Tbn. 1 *speaking shouting p ff ff p*

Tbn. 2 *speaking shouting p ff ff p*

Tbn. 3 *speaking shouting p ff ff p*

B. Tbn. *speaking shouting p ff ff p*

J. Gtr. *D7(#9) Db7*

Pno. *p ff p shouting speaking Db7*

Vib. *p f*

Bass

Dr.

124

Alto 1 *p* *f* *mp* *ff* speaking

Alto 2 *p* *f* *mp* *f* *mp* speaking

Tenor 1 *p* *f* *mp* *f* speaking

Tenor 2 *p* *f* *mp* *mf* *mp* speaking

Bari. Sax. *p* *f* *mp* *ff* speaking

Tpt. 1 *p* *f* *mp* *ff* speaking

Tpt. 2 *p* *f* *mp* *ff* speaking

Tpt. 3 *p* *f* *mp* *ff* speaking

Tpt. 4 *p* *f* *mp* *ff* speaking

Tbn. 1 *p* *ff* *f* *mp* *f* *mp* speaking

Tbn. 2 *p* *ff* *f* *mp* *f* *mp* speaking

Tbn. 3 *p* *ff* *f* *mp* *ff* speaking

B. Tbn. *p* *ff* *f* *mp* *ff* speaking

J. Gtr. *p* *ff* *f* *mp* *ff* speaking

Pno. *p* *ff* *mp* *ff* speaking

Vib. *p* *ff* *f* *mp* *ff* speaking

Bass *mp* speaking

Dr. *sub p* *mp* *ff* speaking

Full Score

128

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Pno.

Vib.

Bass

Dr.

4"

comprehensible

that is not the way a garden path should be swept

mf

4"

A Fire to Build

For Percussion and Fixed Media

Levi Raleigh Brown

A Fire to Build
for Percussion and Fixed Media
By Levi Raleigh Brown

Commissioned and Premiered by Rosie Cerquone

Premiered Feb. 16, 2020

Duration: 11' 25"

Composed November 2019 – January 2020

in Albuquerque, NM

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Program Notes:

“Music may be a human invention, but if so, it resembles the ability to make and control fire...”

- Aniruddh Patel, *Music, Language, and the Brain*, pp. 412

As humans we have a natural desire for order, but the world has always been chaotic and unpredictable. Weather, wildlife, health, emotions, traffic, death – many things continue to be beyond our immediate control. I think people have always struggled with this, but perhaps it is this longing for control that drives us to do what we do best: to create, to plan, to organize, to teach, to invent; to make art, language, and music. Even these, though, are subject to unpredictable factors.

In this piece, the struggle for order in a chaotic world is illustrated by the ancient and critical process of building and controlling fire.

Performance Notes:

Instruments and Equipment:

- A variety of breakable twigs and other fire-starter.

- Two drumsticks of different size, with large barrel or ball heads. Ideally these are used sticks with some texture on the shaft (from rimshots and such).

- Two rounded stones, approximately the size of performer’s palms and fit easily in the hand. These should have at least one surface which is relatively flat.

- A large popsicle stick painted with red on one end to look like a large match.

- A sandblock with heavy grit, the louder the better.

- A small portable light source. I recommend some small, battery powered LED touch lights which are cheap and quick to turn on and off.

Opening Staging:

- Performer should sit on the floor, ideally NOT centered on stage.
- Light source is directly in front of performer and turned off.
- All other materials should be off to one side, within arm's reach of performer.
- Speakers for audio should be in stereo on each side of the stage, or from house speakers.
- Stage lights begin on, or mostly on.

Audio/Lights:

- Instructions for an audio/lighting technician are minimal and put in

boxed text.

- Lighting changes are desired but not absolutely necessary. If not used, then lighting should be at about 1/4 – 1/3 throughout.

General Performance:

- Piece must be performed as a whole; sections do not stand alone, and each section moves into the next without pause (other than notated pauses).
- This is a very theatrical piece. All motions and playing should be done considering the narrative and mimicking the physical motions of starting a fire.
- Audio and performer have very little direct interaction. It is therefore not necessary to be exactly with the audio throughout, but rather to realign at beginnings and ends of sections. Audio track cues, in approximate relation to the

percussion part, are given throughout with graphics, text, and time markers, to which the performer can make micro-adjustments. Additional cues could be written in based on performer's interpretation.

- All durations are approximate and shown as "c.X" (circa X duration).

Voice:

- Percussionist is asked to sing, hum, and/or whistle.
- Notated key and range is arbitrary, melody should be sung where comfortable.
- Notated melodies are intended as a guideline. Performer may elaborate and even change the melody as they see fit.
- Singing and humming should be simple and folk-like, without vibrato. It should resemble the singing to oneself during everyday tasks.
- It is recommended that the approximate melodies be memorized to allow for more freedom of expression within them.

Theatrical Movements:

- Instructions that are exclusively theatrical are in a ***bold, italicized text***.
- Instructions for "***gathering, breaking, and assembling***" mean:
 - Noisily grab twigs and other fire-starter from off to the side and break them.
 - Assemble them in a pile (as for a fire) in front of the light source, so that the source itself becomes somewhat hidden from the audience
 - Focus on drawing out the sounds of this process.
 - Make sure to have enough materials left after the "Intro" for the "Interlude" later.





Percussion Notation and Instruction:

I. Friction

- With drumsticks


- Place “higher” sounding stick in left hand, “lower” in right


- Top line is right stick on left (making a higher sound), bottom line is left stick on right (making a lower sound).


-  - strike right stick on left -  - strike left stick on right -  - Rapidly scrape shaft of stick back and forth on shaft of the other for duration of note
-  - On the normal notehead, strike one stick on another and hold there (the duration is not heard but sticks are simply simply held together). Then on the x-notehead, very quickly with a snap of the wrist, slide the top stick down and off the end of the other. A snapping sound should be heard as it strikes off the head.

II. Percussion

- With stones.


-  - Use a rounded end of the rock in the dominant hand to strike the flat surface of the other.


-  - Use the flat surface of the rock in the dominant hand to strike the flat surface of the other. This should be higher and sharper than using a rounder edge.

-  - Pitch low to high controlled by opening and closing palm of nondominant hand.
- Lowest = palm fully closed, cupped around rock
- Highest = palm fully open, rock balanced in center of palm

III. Pyrotechnition

- With popsicle stick on sandblock.

-  - Scrape as fast as possible across length of sandblock with tip of popsicle stick

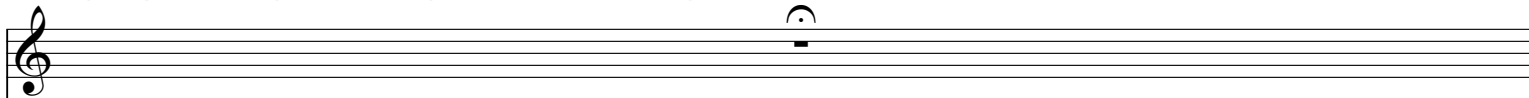
-  - Scrape as fast as possible across length of sandblock with edge of popsicle stick. This should be louder and higher than with tip


for Rosie
A Fire to Build

Levi Raleigh Brown

Intro


begin gathering, breaking, and assembling open duration


Voice 

Elec. 

play audio

A ♩=64-76, *molto rubato, continue gathering, breaking, and assembling throughout*
lightly singing, humming, or whistling

Voice 

Elec. 

0'00" - no audio

Voice 

Elec. 

32" - traffic

pp

stop gathering... c.10 to sticks

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I. Friction

B $\text{♩} = 64$
drumsticks

Perc. f *sempre* accent sim. *sempre*

Approx. 1'05"- traffic and city 1'10"- clock

Elec. *mp*

7 **C**

Perc. L R 3 3 R 3 L *sim.* 3 6 3 4 4

Elec.

13

Perc. 6 6 3 5 3

Elec. 1'56"- alarm

19 **D**

Perc. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{11}{16}$ $\frac{7}{16}$ $\frac{3}{4}$

Elec.

24

Perc. $\frac{3}{4}$ $\frac{11}{16}$ $\frac{4}{4}$ $\frac{5}{16}$ $\frac{3}{4}$ $\frac{4}{4}$

Elec.

29 **E**

Perc. $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{8}$

Elec.

2'29"- alarm

33

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

Elec.

38

Perc. $\frac{5}{4}$ $\frac{4}{4}$ sustain throughout sounds of rolling suitcases c.8

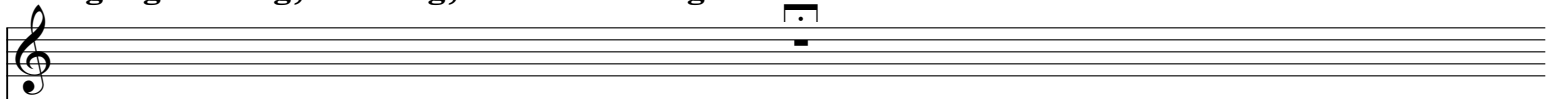
Elec. 3'05"- 2 rolling suitcases 3'13"

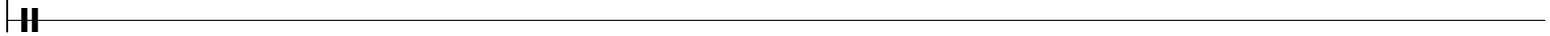
Interlude

F

begin gathering, breaking, and assembling

c.5

Voice 


Elec. 

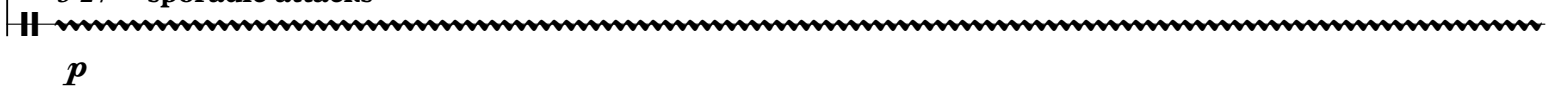
3'22" - no audio

G

♩=64-76, molto rubato, continue gathering, breaking, and assembling throughout

softly singing, humming, or whistling


Voice 

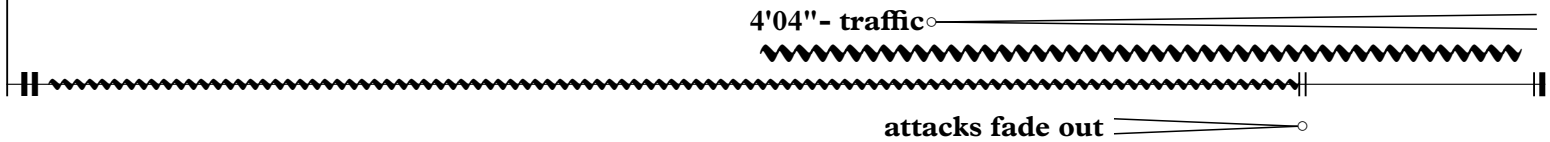
Elec. 

3'27" - sporadic attacks

mp

p

Voice 

Elec. 

4'04" - traffic

attacks fade out

f

mp

stop gathering...

c.3 to stones

II. Percussion

H ♩ = 88

Perc. **stones** c.4 c.3

Elec. **Approx. 4'15" - city with speaking** **4'23" - photo ***

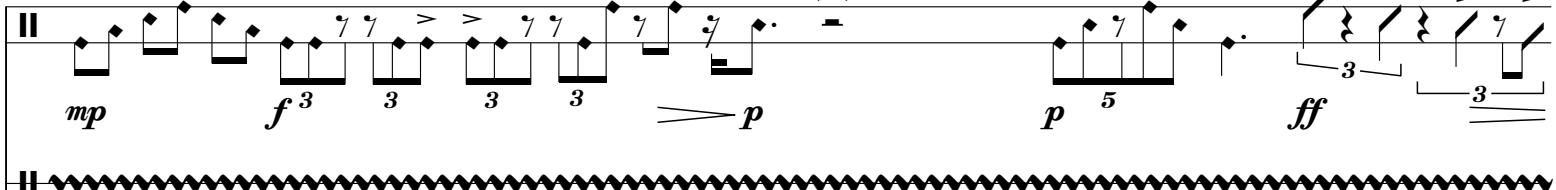
Perc. c.4 **I**


Elec.

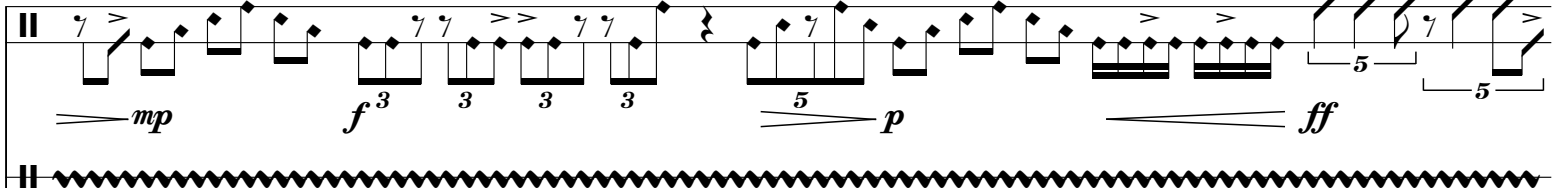
Perc. **rit.**


Elec.

J a tempo

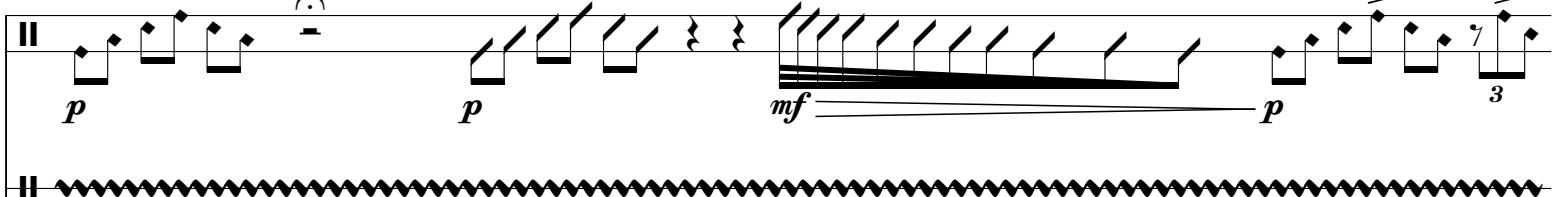
Perc.  Percussion staff with notes, rests, and dynamic markings. Includes a circled 'c.3' above a rest. Dynamics: *mp*, *f*, *p*, *ff*. Rhythmic markings: 7, 3, 3, 3, 3, 5, 3.


Elec.  Electric guitar staff with a continuous tremolo effect.

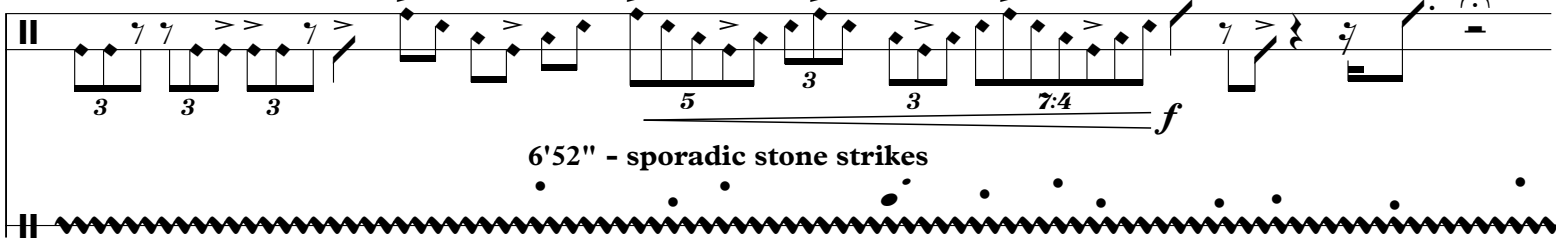
Perc.  Percussion staff with notes, rests, and dynamic markings. Dynamics: *mp*, *f*, *p*, *ff*. Rhythmic markings: 7, 3, 3, 3, 3, 5, 5.


Elec.  Electric guitar staff with a continuous tremolo effect.

K

Perc.  Percussion staff with notes, rests, and dynamic markings. Includes a circled 'c.2' above a rest. Dynamics: *p*, *p*, *mf*, *p*. Rhythmic markings: 3.

Elec.  Electric guitar staff with a continuous tremolo effect.

Perc.  Percussion staff with notes, rests, and dynamic markings. Includes a circled 'c.2' above a rest. Dynamics: *f*. Rhythmic markings: 3, 3, 3, 5, 3, 3, 7:4.

Elec.  Electric guitar staff with a continuous tremolo effect and sporadic stone strikes.

6'52" - sporadic stone strikes

L

Perc. *f* *p* *f* *mp*

Elec. *f*

← $\frac{5}{\text{♩}} = \text{♩}$ → ($\text{♩} = 100$)

c.3

stage lights slowly down to half

Perc. *ff* *p* *ff*

Elec.

Approx. 6'14" - rapid stones

voices diminuendo

Detailed description: This section contains two systems of music. The first system features a Percussion part with a complex rhythmic pattern of eighth notes and triplets, starting with a forte (*f*) dynamic and transitioning through piano (*p*), forte (*f*), and mezzo-piano (*mp*). The Electric guitar part consists of a continuous, high-frequency tremolo. The second system begins with a Percussion part that includes a 5-measure rest, followed by a series of eighth notes and triplets, with dynamics ranging from fortissimo (*ff*) to piano (*p*) and back to fortissimo (*ff*). The Electric guitar part continues with a tremolo that gradually decreases in volume, labeled as 'voices diminuendo'. A tempo change is indicated by a note with a '5' above it, equated to a quarter note, with a tempo of 100. A box above the second system reads 'stage lights slowly down to half'. A rehearsal mark 'c.3' is placed above the Percussion staff.

M

Perc. *mf* *p*

Elec.

Detailed description: This section contains one system of music. The Percussion part features a rhythmic pattern of eighth notes and triplets, starting with a mezzo-forte (*mf*) dynamic and transitioning to piano (*p*). The Electric guitar part consists of a continuous tremolo that remains at a consistent volume throughout the section.

stage lights reach half

ff

Perc.

3 3 3 3

rit. (after first time)
repeat until crack of thunder (7'13")

6'49" - rain

mf

Elec.

N

turn on light quickly, leave on c.2-3 seconds, turn off

c.10

to "match" and block

Perc.

7'13" - crack of thunder

f (or greater)

Elec.

III. Pyrotechnition

Starting durations

between notes:

1= quick, 0.5 seconds or less

2= 1-2 seconds

3= 3-5 seconds

4= 6-8 seconds

O out of time
"match" and block

mf sempre

Approx. 7'30"- rain (until end)

Elec. *mp*



stage lights very slowly to off

P poco accel. out of time (reducing durations between notes)
independent of voice

continuously repeat
above passage

$\text{♩} = 64-76$ *sempre, molto rubato*

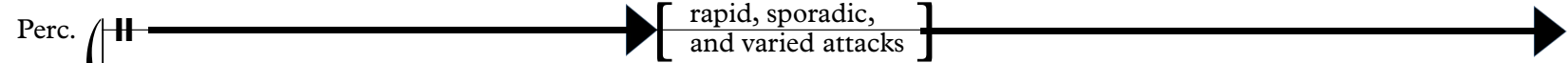
singing

p *mf p* *mf* *f*

Elec.

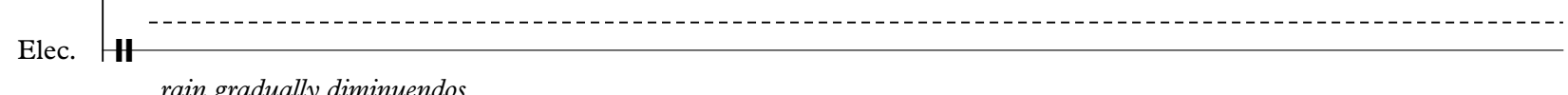
Q

accel., independent of voice

Perc.  [rapid, sporadic, and varied attacks]

loud, melancholy singing, on the edge of yelling (without damaging your voice)

ff

Elec.  *rain gradually diminuendos*

R

slam down "match" and block, give up defeatedly

c.8

stage lights fully off

mf *p*

Elec. *p*

Perc. to "match" and block

mf

c.5 to stones

Voice

pp

Elec.

S

Perc. c.4 c.9 to sticks

f

Elec.

T quickly drop hands and turn on light, covering it with hands and then slowly revealing it, until track is done

♩=60

Perc. f 3

11'02" - rain stops

Elec.

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