

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

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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
2"
mf

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
with soft mallets

short

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.

ff piercing mf ff mf ff

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

simile

4 Mar.

< > < > *simile*

Dementophobia - Full Score

13"

Sop. Sax.

5

$\text{♩} = \text{c. } 100$ **6** 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.

$\text{♩} = \text{c. } 100$ **6** 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"

To Vib.

mf

3

4

$\text{♩} = \text{c. } 100$ **6** 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.

Xyl. (♩ = c. 200)

1

2

3 Wblk/Bongos

4 Mar.

ff *ff* *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

$\text{♩} = \text{c. } 1006$

mp *ff*

6

Ten. Sax.

As before

$\text{♩} = \text{c. } 100$

mp *ff*

6

1

2

Wblk/Bongos

3

Mar.

As before

$\text{♩} = \text{c. } 1006$

mp *ff*

6

4

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

3"

(♩ = c. 100)

sub. *ff* forceful

sub. *pp*

As at Reh. A

As at Reh. A

sub. *ff* forceful

sub. *pp*

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

short

pp legato, but intense

cresc. poco a poco

(♩ = c. 100)

mf

Ped.

To B. D.

cresc. poco a poco

Dementophobia - Full Score

15 $\text{♩} = c. 100$

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

Ten. Sax. $\text{♩} = c. 100$ *sub. ff forceful* *mf jagged* *molto*

1 *molto*

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

3 Bass Drum *pp* *molto*

4 $\text{♩} = c. 100$ *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

♩ = 92

18 7" 4/4

Sop. Sax. *ff*

Ten. Sax. *ff*

Xyl. *ff* To Timp./Crot.

1 *f* *l.v. all*

Vib. *ff* *sub. pp legato, but intense* flutter pedal

2 ≡
8

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

4 Mar. *ff* To Steel D.

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

Move the timp. pedal

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

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 for the remainder of the measure. A fermata is placed over the first two notes. A dynamic marking of *n* is written below the staff. In the final measure, there is a triplet of notes: G4 (subtone), A4, and B4, followed by a whole note G4. The dynamic marking is *p distant* with a hairpin 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 for the remainder of the measure. A fermata is placed over the first two notes. A dynamic marking of *n* is written below the staff. In the final measure, there is a triplet of notes: G4 (subtone), A4, and B4, followed by a whole note G4. The dynamic marking is *p distant* with a hairpin crescendo.

To T. Bl.

Musical staves for Trombones, numbered 1 through 4. Staff 1 is a whole rest. Staff 2 is marked *pp* and contains a triplet of notes: G4, A4, B4, followed by a whole note G4. Staff 3 is marked *pp* and contains a triplet of notes: G4, A4, B4, followed by a whole note G4. Staff 4 is marked *pp* and contains a triplet of notes: G4, A4, B4, followed by a whole note G4. The dynamic marking *pp* is written below the first measure of each staff.

H

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.

pp

mp

mf

p

n

5

6

7

8

9

10

11

12

13

55

Sop. Sax. *pp* *n* *p*

Ten. Sax. *mp* wandering *mp* *n* *pp* Timbral trill

1 Clv. *p* To Sus. Cym. *p* *mp* To Xyl.

2 T.-t. 9 10

3 Alm. 10 11 12

4 Steel D. 14 15 16 17

Detailed description: This page of a musical score covers measures 55 to 61. It features five staves. The top two staves are for Soprano Saxophone and Tenor Saxophone. The Soprano Saxophone part begins with rests in measures 55-58, followed by a triplet of eighth notes in measure 59 (marked *pp*), a note with an accent in measure 60 (marked *n*), and a triplet of eighth notes in measure 61 (marked *p*). The Tenor Saxophone part starts in measure 55 with a melodic line marked *mp* and 'wandering', featuring a triplet in measure 59 and a 'Timbral trill' in measure 61. The Clavi part (staff 1) has a triplet of eighth notes in measure 55 (marked *p*) and a quintuplet in measure 56, with 'To Sus. Cym.' written above. The Suspended Cymbal part (staff 2) has a quintuplet in measure 60 (marked *p*) and a quintuplet in measure 61 (marked *mp*), with 'with wire brush' and 'l.v.' written above. The Alm. part (staff 3) has a quintuplet in measure 55 (marked 10) and quintuplets in measures 56 (11), 57 (11), 58 (12), and 59 (12). The Steel D. part (staff 4) has quintuplets in measures 55 (14), 56 (15), 57 (16), and 58 (17).

62

Sop. Sax. *mf* 3 *n* **J** Timbral trill *n* *pp* *n*

Ten. Sax. *n* *pp* *n* *n* *mf* 3

Xylophone
with soft mallets

1 *p* 3 5 5 3 *mp* *p* To Clv.

2 11 12

3 13 14

4 18 19 20

Detailed description: This page of a musical score for 'Dementophobia - Full Score' (page 17) features three staves. The top staff is for the Sopranino Saxophone (Sop. Sax.), starting at measure 62. It contains a melodic line with a triplet of eighth notes marked *mf*, followed by a long note marked *n*. A section marked **J** includes a 'Timbral trill' and a note marked *n*, followed by a dynamic shift to *pp* and another note marked *n*. The middle staff is for the Tenor Saxophone (Ten. Sax.), featuring a melodic line with a note marked *n*, a dynamic shift to *pp*, and another note marked *n*. The bottom section is for the Xylophone, played with soft mallets. It consists of four staves (1-4). Staff 1 has a melodic line with dynamics *p*, *mp*, and *p*, and includes rhythmic markings for triplets and quintuplets. Staff 2 has notes marked 11 and 12. Staff 3 has notes marked 13 and 14. Staff 4 has notes marked 18, 19, and 20. The Xylophone part concludes with the instruction 'To Clv.'.

Dementophobia - Full Score

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

7

7

3

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.

82

Sop. Sax. *f* *n* *p* 3 5

Ten. Sax. *f* *n* *p* 3 3

Vibraphone with soft mallets *p* 3 Ped. 3 3

1

2 T.-t. 18 19

3 Alm. 21 22

4 Steel D. 29 30 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 Sopranino Saxophone (Sop. Sax.) and Tenor Saxophone (Ten. Sax.), both in treble clef. 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 Timpani (1) and Marimba (4). The Timpani part starts with a 'To Timp.' instruction and includes a triplet in the first measure, followed by a series of notes marked *pp* starting at measure 20. The Marimba part begins at measure 23 with notes marked *p*. The score is divided into measures by vertical bar lines.

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

ff

ff

sub. pp

sub. pp

sub. pp

sub. pp

p

damp

damp

3

5

5

115

Sop. Sax. **0**

Ten. Sax.

Timp.

1

B.D.

2

Wblk/Bongos

3

Tom-t.

4

fff

f crazed

ffpp

ff

p

ff

f

ff

ff

ff

damp

To Xyl.

damp

secco

secco

3

3

3

3

5

5

5

119

Sop. Sax. *mf*

Ten. Sax. *mp* *f* *crazed*

1

2 *f* *To Tom-t.* *l.v.*

3 *n* *f* *mf*

4 *mf* *To Mar.* *Marimba with medium-hard mallets* *mf* *crazed*

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

Detailed description: This page of a musical score for 'Dementophobia - Full Score' contains measures 128 through 132. It features five staves. The top two staves are for Soprano Saxophone (Sop. Sax.) and Tenor Saxophone (Ten. Sax.), both in treble clef with a key signature of one sharp (F#). The bottom three staves are numbered 1, 2, 3, and 4, representing other instruments. The time signature is 4/4. The Soprano Saxophone part includes a five-measure rest in measure 128, followed by a melodic line with slurs and accents. The Tenor Saxophone part begins with a dynamic marking of *f*, followed by *mf* and *f* markings, and features a prominent tremolo effect in measures 129 and 130. The other four staves provide harmonic support with various rhythmic patterns and dynamics.

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

To B. D.

To Wblk/Bongos

Wblk/Bongos
with hard mallets or sticks

140

Sop. Sax. *ff* *sfzp* *ff*

Ten. Sax. *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.

fl. tongue

3

6

6

tr

tr

5

5

R

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*

3/4

3/4

3/4

3/4

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*

The score consists of five staves. The top two staves are for Soprano and Tenor Saxophones. The next two staves are for Suspended Cymbal and Bells. The bottom staff is for Maracas. The music is in 3/4 time and features complex rhythmic patterns and dynamic changes. A rehearsal mark 'T' is placed above the first measure of the second system. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *f* (forte).

167

Sop. Sax. *f*

Ten. Sax. *f*

1 *mf* with the head of the mallet, all choked

2 *mf*

3 *f*

4 *mf*

Detailed description: This page of a musical score for 'Dementophobia' features four staves. The top two staves are for the Sopranino Saxophone (Sop. Sax.) and Tenor Saxophone (Ten. Sax.), both in 4/4 time. They play melodic lines with various accidentals and dynamics, including a forte (*f*) section. The bottom two staves are for Percussion (1 and 2). Staff 1 includes a performance instruction: 'with the head of the mallet, all choked' and a mezzo-forte (*mf*) dynamic. Staff 2 also has a mezzo-forte (*mf*) dynamic. Staff 3 is for a third percussion part with a forte (*f*) dynamic. Staff 4 is for a fourth percussion part with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

U

171

Sop. Sax.

Ten. Sax.

Sus. Cym.

1

with soft mallets

To T. Bl.

B.D.

2

To Low Tom-t.

Low Tom-tom with hard mallets or sticks

Alm.

3

To Wblk/Bongos

Mar.

4

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 Saxophones (Soprano and Tenor), both in treble clef. The bottom two staves are for Percussion (1-4). Staff 1 (Sus. Cym.) uses mallets and has dynamics *f*, *pp*, and *ff*. Staff 2 (B.D.) has dynamics *f*, *p*, *f*, and *mp*. Staff 3 (Alm.) has dynamics *ff*. Staff 4 (Mar.) has dynamics *f* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark 'U' is located at the top right. The piece is in 3/4 and 4/4 time signatures.

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

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 Wblk/Bongos *ff* *mp*

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

185

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

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

1 Xylophone with hard mallets *f piercing*

2 *sub. ff* To Rute

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*

200 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

Sop. Sax.

Ten. Sax.

1

2

3

4

Timpani

Bass Drum

ff

ff

ff

ff

ff

(C)

(B)

(B \flat)

X

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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