Matt Browne

# DementoPhObia

*for Two Saxophones and Percussion Quartet*

2011

Copyright © 2011 Maestoso Music

# Instrumentation for 'Dementophobia'

Soprano Saxophone
Tenor Saxophone

| Percussion 1 | Percussion 2 | Percussion 3 | Percussion 4 |
|---|---|---|---|
| *Xylophone* | *Brake Drum* | *2 Woodblocks and 2 Bongos* | *4 Tom-toms* |
| *Suspended Cymbal* | *Lion's Roar* | *Bass Drum (shared with Perc. 2)* | *Marimba* |
| *3 Timpani (with 5 Crotales – E,F,F#,G#,B)* | *Vibraphone (shared with Perc. 1)* | *Almglocken (One Octave)* | *Steel Drums* |
| *Temple Blocks* | *3 Tuned Gongs (approx. pitch $C\#_3$, $F_3$, $G\#_3$)* | *Rute* | |
| *Claves* | *Bass Drum (shared with Perc. 3)* | | |
| *Vibraphone (shared with Perc. 2)* | *Low Tom-tom* | | |
| | *Rute* | | |

# Program Notes

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

# Performance Notes

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

Duration: c. 7.5 minutes

**www.mattbrownecomposer.com**

Full Score (Transposed)

# Dementophobia

*for Two Saxophones and Percussion Quartet*

Matt Browne

**A** **With a festering madness**

8" 5"

Soprano Saxophone

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

*pp anxious and intense* < > < > < > *simile*

Tenor Saxophone

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

*pp anxious and intense* < > < > < > *simile*

Percussion 1
*Xylophone*
*Suspended Cymbal*
*3 Timpani (With 5 Crotales)*
*Temple Blocks*
*Claves*
*Vibraphone*

Xylophone
with hard mallets
*ff*

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

Brake Drum
*ff*

To Lion's Roar

Lion's Roar
2"
*mf*

Percussion 3
*2 Woodblocks and 2 Bongos*
*Bass Drum*
*Almglocken*
*Rute*

Woodblocks and Bongos
with hard mallets
*ff*

Bongos Wblks.

Percussion 4
*4 Tom-toms*
*Marimba*
*Steel Drums*

Tom-toms
rim shot
To Mar.
*ff*

Marimba
short
with soft mallets
Play in between and including the two pitches as fast as possible with constantly changing patterns.
*n* *pp anxious and intense* < >

Copyright © 2011 Maestoso Music

B

3"

3

Sop. Sax.

Ten. Sax.

1

♩ = c. 200

Xyl.

short

2"

*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*

Mar.

4

*simile*

13"

5

Sop. Sax.

♩ = c. 100 6 mp ff 6 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.

♩ = c. 100 mp 6 ff mp 6 ff

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

1

2

short

Lion's Roar

2"

mf

To Vib.

3

4

♩ = c. 100 6 mp ff 6 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.

C

6

Sop. Sax.

ff

Ten. Sax.

ff

(♩ = c. 200)

Xyl.

1

ff

3 3 3

2

Wblk/Bongos

3

Mar.

4

ff

D

7"

7

Sop. Sax.

As at Reh. A

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

*sub.* ***pp***

*simile*

Ten. Sax.

As at Reh. A

*sub.* ***pp***

*simile*

To Sus. Cym.

1

***ff***

Suspended Cymbal

Quick scrape with triangle beater

To Xyl.

***p*** < ***mf***

Vibraphone

♩ = c. 100, with medium-hard mallets

3

2

3

***mf*** *distant*

Hold pedal until sound dies

Ped.

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

3

*simile*

As at Reh. A

4

*sub.* ***pp***

*simile*

5"

9

Sop. Sax.

As before

♩ = c. 100 6

mp ff

6

mp ff

Ten. Sax.

As before

♩ = c. 100

mp 6 ff

6

mp ff

1

2

Wblk/Bongos

3

Mar.

As before

♩ = c. 100 6

mp ff

6

mp ff

4

**E**

3"

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

10

Sop. Sax.

♩ = c. 100

*sub.* ***ff*** *forceful*

As at Reh. A

*sub.* ***pp***

Ten. Sax.

♩ = c. 100

*sub.* ***ff*** *forceful*

As at Reh. A

*sub.* ***pp***

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

Xyl.

♩ = c. 100

*sub.* ***ff*** *forceful*

1

2

(♩ = c. 100)

***mf***

Ped.

3

4

As at m. 2

*sub.* ***pp***

12

3"

Sop. Sax.

(♩ = c. 100)

As at Reh. A

*sub. **ff** forceful*

*sub. **pp***

Ten. Sax.

(♩ = c. 100)

As at Reh. A

*sub. **ff** forceful*

*sub. **pp***

Xyl.

*ff* *f* *ff*

Vib.

Wblk/Bongos

To B. D.

Mar.

short

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

*pp legato, but intense*

*cresc. poco a poco*

(♩ = c. 100)

*mf*

Ped.

*cresc. poco a poco*

15

6"

3"

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

Sop. Sax.

(♩ = c. 100)

sub. ***ff*** *forceful*

***mf*** *jagged*

*molto*

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

Ten. Sax.

(♩ = c. 100)

short

sub. ***ff*** *forceful*

***mf*** *jagged*

*molto*

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

Pitches marked with an X are approximate

1

*molto*

Repeat this pattern, accelerating as indicated.

2

short

molto accel.

***mf*** *tense*

Ped.

*molto* ***ff***

Bass Drum

3

***pp***

*molto*

As before

4

♩ = c. 100

***mp*** ***ff*** ***mp*** ***ff***

*molto*

18

7"

F

♩ = 92

Sop. Sax.

*ff*

Ten. Sax.

*ff*

Xyl.

To Timp./Crot.

Crotales

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

*l.v. all*

1

*ff*

*f*

Move the timp. pedal

Vib.

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

2

*sub. pp legato, but intense*

Ped. flutter pedal

B.D.

*l.v.*

To Alm.

3

*ff*

Mar.

To Steel D.

4

*ff*

21

Sop. Sax.

*f startling*

*p*

Ten. Sax.

*f startling*

*sub. p*

1

Repeat pedal movement until sound dies.

molto rit.

disregarding the conductor's tempo

2

3

4

27

Sop. Sax.

Ten. Sax.

Crot.

Remove Crotales from Timp. and set aside

1

Vib.

To T.-t.

Three Tam-tams

l.v. all

2

*n*

***ppp*** *incessant*

Almglocken

with medium-soft mallets

l.v. all

3

***mp*** *incessant*

Steel Drums

l.v. all

4

***ppp*** *incessant*

**G** **Hypnotic**

33

Sop. Sax.

subtone

3

*n*

*p distant*

Ten. Sax.

subtone

3

*n*

*p distant*

To T. Bl.

1

2

1 *l.v. all*

*pp*

3

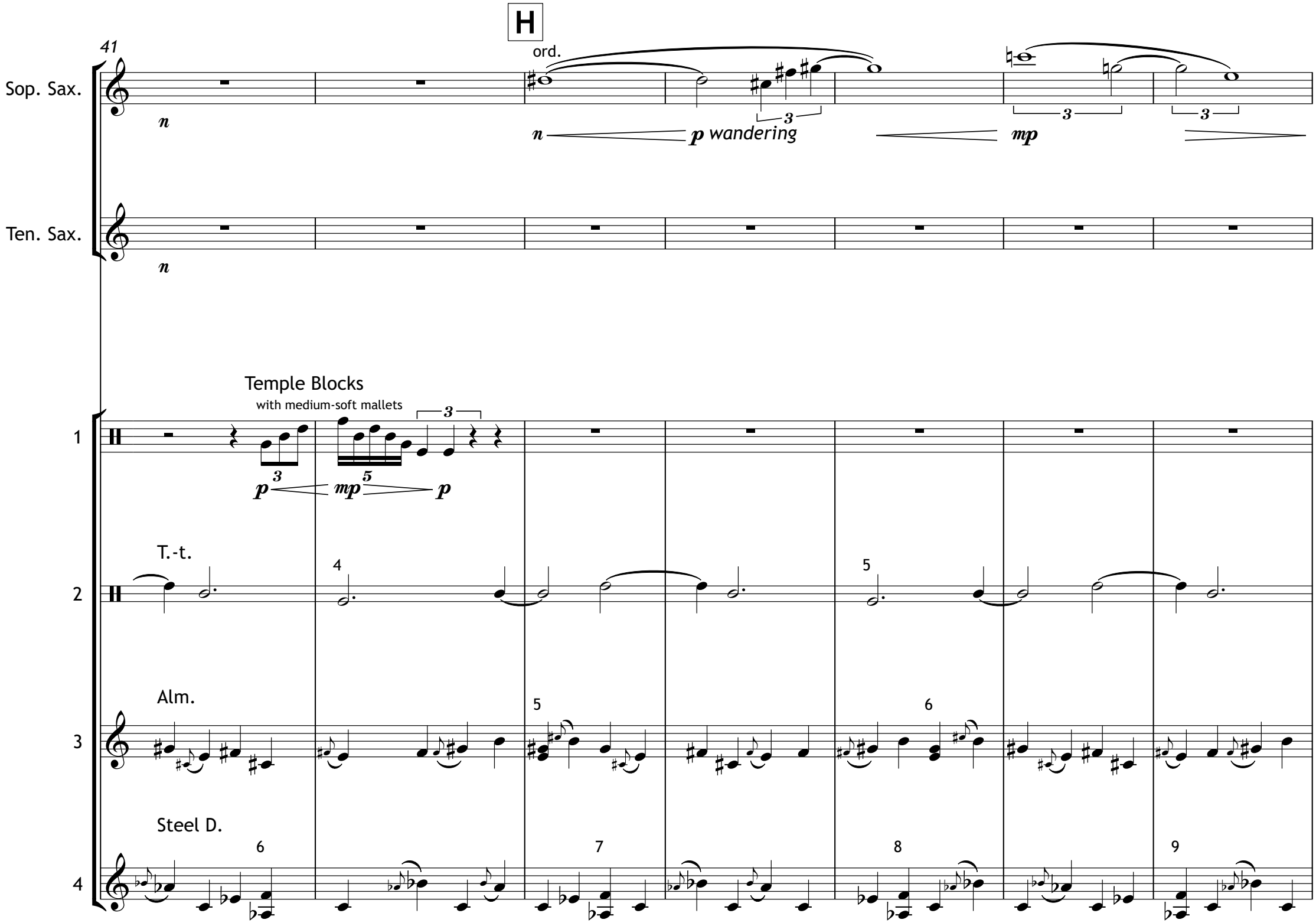
1 2

*pp*

4

1 2 3 4 5

*pp*


H
41
ord.
Sop. Sax.
n
n
p wandering
mp
Ten. Sax.
n
Temple Blocks
with medium-soft mallets
1
p
mp
p
T.-t.
2
4
5
Alm.
3
5
6
Steel D.
4
6
7
8
9

48

I

Sop. Sax.

Ten. Sax.

ord.

1

To Clv.

Claves

2

3

4

55

Sop. Sax.

Ten. Sax.

*mp wandering*

*mp*

*pp*

*n*

*p*

*pp*

Timbral trill

Clv.

To Sus. Cym.

T.-t.

Suspended Cymbal

with wire brush

*l.v.*

To Xyl.

*p*

*mp*

Alm.

Steel D.

62

Sop. Sax.

Ten. Sax.

J

Timbral trill

Xylophone

with soft mallets

To Clv.

1

2

3

4

11

12

13

14

18

19

20

68

Sop. Sax.

Ten. Sax.

1

Claves

To T. Bl.

T.-t.

2

13

14

Alm.

3

15

16

17

Steel D.

4

21

22

23

24

75

Sop. Sax.

Ten. Sax.

Temple Blocks

To Vib.

1

2

3

4

K

molto accel.

82

Sop. Sax.

Ten. Sax.

Vibraphone

with soft mallets

Ped.

1

T.-t.

2

18

19

Alm.

3

21

22

Steel D.

4

29

30

31

88

Sop. Sax.

Ten. Sax.

fl. tongue

To Timp.

Timpani

with stacc. mallets

pp

1

2

20

23

24

3

Marimba

4

p

L ♩ = 144

M

Aggressive

93

Sop. Sax.

fl. tongue

pp

n molto fff

Ten. Sax.

pp

fff

Timp.

mf

ff 3 3 f

Tam-t.

damp

f

To B. D.

Bass Drum

p

ff

Alm.

with medium-hard mallets

mf

To Wblk/Bongos

Mar.

mf

100

Sop. Sax.

Ten. Sax.

1

*ff* *heavy*

2

*f* *ff* *heavy*

Wblk/Bongos

with hard mallets or sticks

3

*ff* *heavy*

*f* 3 6

Tom-toms

with hard mallets or sticks

4

*f* 3 6

105

N

Sop. Sax.

ff

Ten. Sax.

ff

Timp.

1

f ff

sub. pp

B.D.

2

mf ff

sub. pp

Wblk/Bongos

3

ff

5

Tom-t.

4

5

sub. pp

111

Sop. Sax.

Ten. Sax.

1

2

3

4

fff

ff

p

sub. pp

damp

3

5

115

Sop. Sax.

Ten. Sax.

O

fff

f crazed

Timp.

B.D.

Wblk/Bongos

Tom-t.

damp

To Xyl.

ffp

ff

p

secco

119

Sop. Sax.

*mf*

Ten. Sax.

*mp*

*f crazed*

1

2

*l.v.*

To Tom-t.

*f*

3

*n*

*f*

*mf*

4

rim shots

To Mar.

*mf*

Marimba

with medium-hard mallets

*mf crazed*

P

123

Sop. Sax.

Ten. Sax.

Xylophone
with hard mallets

Low Tom-tom
with hard mallets or sticks

Wblk/Bongos

Mar.

1

2

3

4

128

Sop. Sax.

Ten. Sax.

1

2

3

4

134

Q

Sop. Sax.

*ff*

*f wild!*

Ten. Sax.

*ff*

*f wild!*

Xyl.

1

*ff*

*f wild!*

Low Tom-t.

To Brake Dr.

2

*ff*

Brake Drum

*f*

Wblk/Bongos

To Rute

3

*ff*

Rute

struck against shell of Bass Drum

*f*

*p*

*f*

*p*

Mar.

4

*ff*

*f wild!*

137

Sop. Sax.

Ten. Sax.

1

2

To B. D.

*f*

3

To Wblk/Bongos

*f*

4

Wblk/Bongos

with hard mallets or sticks

*mf*

140

Sop. Sax.

fl. tongue

R

Ten. Sax.

fl. tongue

1

Xyl.

To Timp.

Timpani

with stacc. mallets

2

Bass Drum

solo

3

Wblk/Bongos

4

Mar.

S

144

Sop. Sax.

mf

ff

fl. tongue

sub. pp

Ten. Sax.

mf

ff

fl. tongue

sub. pp

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.

Suspended Cymbal

with hard mallets or sticks

on the bell

1

*sfz*

*sfz sfz*

B.D.

2

*sffz*

sub. *pp*

*sfz sfz*

Almglocken

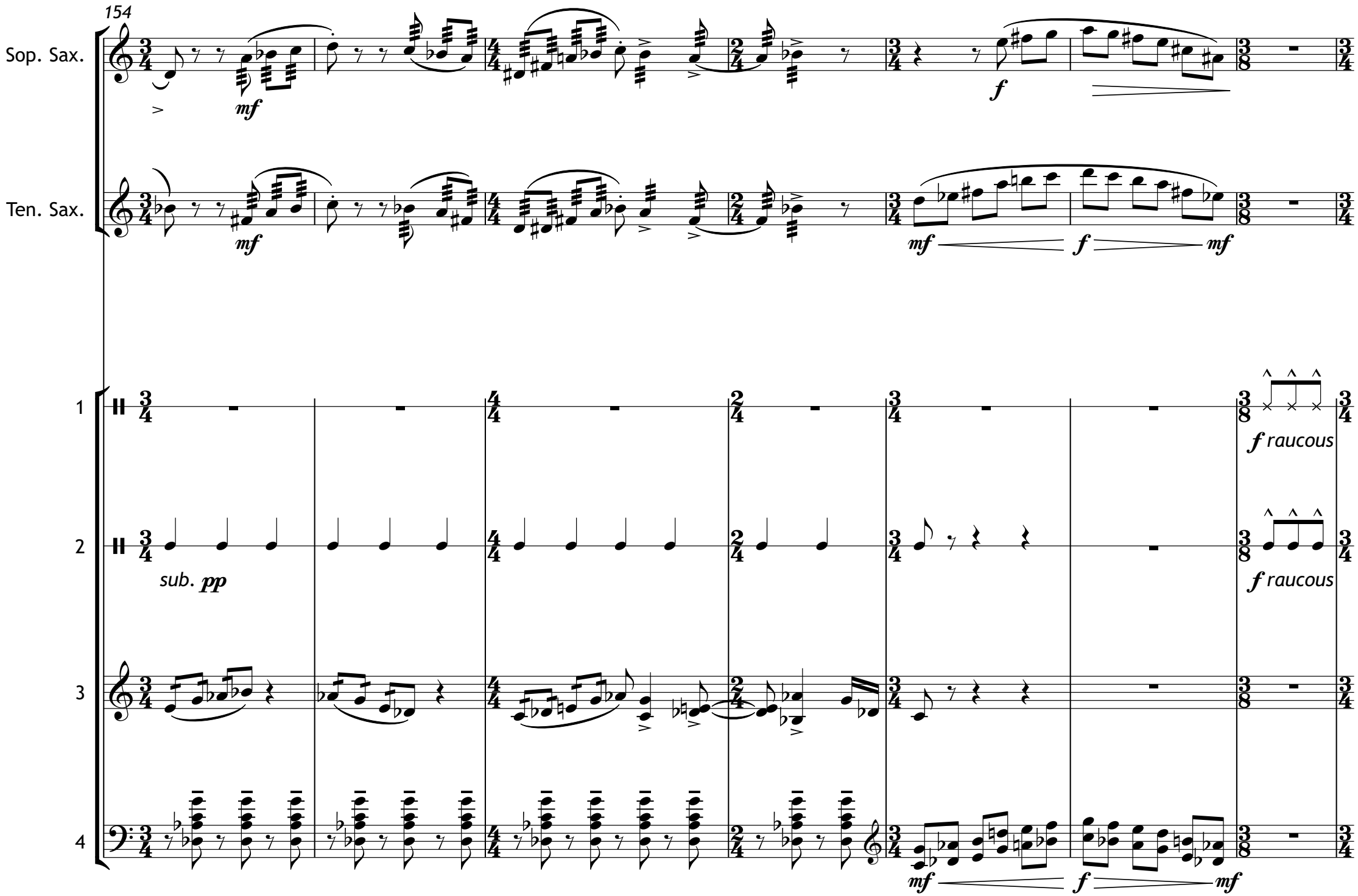
with medium-hard mallets

3

*mf absurd*

Mar.

4


154
Sop. Sax.
Ten. Sax.
1
2
3
4
mf
f
mf
f
mf
f raucous
sub. pp
f raucous
mf
f
mf

161

T

Sop. Sax.

Ten. Sax.

Sus. Cym.

B.D.

Mar.

167

Sop. Sax.

Ten. Sax.

with the head of the mallet, all choked

1

2

3

4

171

U

Sop. Sax.

Ten. Sax.

Sus. Cym.

B.D.

Alm.

Mar.

1

2

3

4

with soft mallets

To T. Bl.

To Low Tom-t.

Low Tom-tom
with hard mallets or sticks

To Wblk/Bongos

To Tom-t.

Tom-toms
with hard mallets or sticks

176

Sop. Sax.

Ten. Sax.

Temple Blocks
with medium-hard mallets

1

2

Wblk/Bongos
with hard mallets or sticks

3

4

V

181

Sop. Sax.

Ten. Sax.

1

T. Bl.

To Xyl.

2

Low Tom-t.

3

Wblk/Bongos

4

Tom-t.

(rim shot)

185

Sop. Sax.

sub. ff

mp

Ten. Sax.

sub. ff

mp

Xylophone

with hard mallets

f piercing

1

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

W

195

Sop. Sax.

Ten. Sax.

1

2

3

4

ff

mf

f

ff

Rute

struck against shell of Bass Drum

sub. p

199

Sop. Sax.

*frantic*

*sub.* ***pp***

Ten. Sax.

*frantic*

*sub.* ***pp***

Xyl.

1

*frantic*

To Timp.

Rute

2

*frantic*

To B. D.

Wblk/Bongos

3

*frantic*

*sub.* ***mf***

Tom-t.

4

***ff*** *frantic*

*sub.* ***mf***

X

203

Sop. Sax.

Ten. Sax.

ff

(C) (B) (B♭)

Timpani

Bass Drum

1

2

3

4

206

Sop. Sax.

(C) (B) (B♭) (C#)

fff

Ten. Sax.

(C#)

fff

Timp.

1

fff secco

B.D.

2

p

fff secco

Wblk/Bongos

3

fff secco

Tom-t.

4

fff secco

*November 13, 2011*
*Ann Arbor, MI*