

4-2019

Anecdote

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ANECDOCHE

by

Joshua R. Spaulding

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Gregory Simon

Lincoln, Nebraska

April, 2019

ANECDOCHE

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University of Nebraska, 2019

Advisor: Gregory Simon

Utilizing various visual and aural mediums, Anecdoche tells a story that allows the audience to examine modern American/global culture from a third person perspective. Each artistic medium adds their own voice or opinion to the story and thus further colors and clutters the stage. This represents the extremes of communication that humans have risen to in the 21st Century. The term Anecdoche means a conversation in which everyone is talking, but nobody is listening. In the same way, for much of the work, the different elements of the production aim to make their voice heard, while simultaneously cluttering the visual and aural performance space. As the music progresses, the audience is taken on a journey to escape the stasis of Anecdoche to achieve a status of more legitimate, wholistic connection with humanity.

Dedicated to my God, my family, and Dr. Greg Simon.

Josh Spaulding

Anechoche

For Mezzo-Soprano, Tenor, Pierrot Ensemble, Small
Jazz Combo, Percussion, and Various Multimedia
(2018-19)



Spaulding Music Productions

Program Notes

Anecdoche

n. a conversation in which everyone is talking but nobody is listening, simply overlaying disconnected words like a game of Scrabble, with each player borrowing bits of other anecdotes as a way to increase their own score, until we all run out of things to say.

Utilizing various visual and aural mediums, Anecdoche tells a story that allows the audience to examine modern American/global culture from a third person perspective. Each artistic medium adds their own voice or opinion to the story and thus further colors and clutters the stage. This represents the extremes of communication that we as humans have risen to in the 21st Century.

Anecdoche begins as a portrait of modern interaction through the use of technology. This paradigm allows us to communicate with each other almost limitlessly regardless of distance apart, while also permitting us to forgo direct human interaction if desired. This allows many individuals to express their own views with more confidence than when they discuss these things with people directly (for better or for worse). The visual aspects at the beginning travel from a point of absorbed interaction with technology to detachment and overwhelming reaction to what they find from people they are interacting with. This pushes the visual elements to realize that all the performers on stage are separated as if there are walls between them.

From here, the second movement of the piece focuses on the walls (both figuratively and literally) that we as society have built between each other. Focus on loneliness, fear, paranoia, and isolationism ensues. By the end of the second portion, the visual elements decide to break through the barriers placed in front of them to try to legitimately connect them together.

The third movement of the piece displays the struggle to break through the barriers. All elements show considerable resistance from society and cultural ideologies that want to keep modern dogmas in place. Emphasize resilience to change, and the protagonist does not triumph, but fails to connect/change.

The fourth movement begins with the protagonist visual elements lying in defeat. There is focus on the question about whether humanity can be/deserves to be saved from themselves and from the cage we are held in. Deep reflection and self-doubt ensues.

Anecdoche concludes with the realization that even though things seem grim, and society seems to be in shambles, change comes from changing oneself and never giving up. Persevering to be the change in the world that you want to see is what will save the world, and as more and more people realize this, perhaps then we can be free. There is still emphasis on the tremendous amount of work left to do, and the piece ends with an ominous warning of these issues through the use of a chorus in a quasi-Gregorian fashion.

~ Josh Spaulding, April 5, 2019

Text

How soft this Prison is (1334) by Emily Dickinson

How soft this Prison is
How sweet these sullen bars
No Despot but the King of Down
Invented this repose

Of Fate if this is All
Has he no added Realm
A Dungeon but a Kinsman is
Incarceration Home.

The Conqueror Worm (Segments) by Edgar Allan Poe

Lo! 't is a gala night
Within the lonesome latter years!
An angel throng, bewinged, bedight
In veils, and drowned in tears,
Sit in a theatre, to see
A play of hopes and fears,
While the orchestra breathes fitfully
The music of the spheres.

Mimes, in the form of God on high,
Mutter and mumble low,
And hither and thither fly
Mere puppets they, who come and go
At bidding of vast formless things
That shift the scenery to and fro,
Flapping from out their Condor wings
Invisible Wo!

Out out are the lights out all!
And, over each quivering form,
The curtain, a funeral pall,
Comes down with the rush of a storm,
While the angels, all pallid and wan,
Uprising, unveiling, affirm
That the play is the tragedy, "Man,"
And its hero, the Conqueror Worm

Instrument List

- Pierrot Ensemble
 - Flute
 - Clarinet in Bb
 - Violin
 - Cello
 - Piano
- Jazz Combo
 - Tenor Saxophone
 - Guitar
 - Double Bass
 - Drum Set / 2 Oct. Crotales
- Percussion (1 Player)
 - 5 Oct. Marimba
 - Vibraphone
 - Glockenspiel
 - 4 Large Tom-Toms (different pitched)
 - Kick Drum
- Vocals
 - Mezzo Soprano
 - Tenor

Hihat foot Bass Drum Floor Tom Snare Drum Mount. Tom Ride Hihat Crash, etc.

Drum Set Key

The musical notation shows a five-line staff with a key signature of one sharp (F#). The notes are: Hihat foot (quarter note, F#), Bass Drum (quarter note, G), Floor Tom (quarter note, A), Snare Drum (quarter note, B), Mount. Tom (quarter note, C#), Ride (quarter note, D), Hihat (quarter note, E), and Crash, etc. (quarter note, F#). There are 'x' marks below the staff for the Hihat foot, Ride, Hihat, and Crash, etc. notes.

Anecdote

Mvmt 1: Overture / The Illusion

Josh Spaulding

Electronic Sounds

Video Prequal

(appx. 1 - 1.5')

Conductor Cues Electronic Clicking Sounds

m. 2 ♩ - 110

A Molto Barbaro, Ugly
With Fire

The musical score is a full transposed score for the piece "Anecdote" by Josh Spaulding. It is titled "Mvmt 1: Overture / The Illusion". The score includes parts for Soprano Solo, Tenor Solo, Flute, Clarinet in Bb, Violin I, Violoncello, Piano, Tenor Saxophone, Jazz Guitar, Double Bass, Drum Set, and Percussion. The score is in 4/4 time and features various dynamics and articulations. The score is divided into measures, with a key signature change from C major to Bb major at measure 8. The score includes conductor cues for electronic sounds and a video prequal. The score is marked with a tempo of 110 and a conductor cue letter 'A'. The score is marked with dynamics such as *ff*, *pp*, *f*, *pp*, *ff*, *pp*, *ff*, *p*, *ff*, and *mp*. The score includes articulations such as accents and slurs. The score includes a section for Concert Toms/Kick Drum.

ANECDOCHE
Full Transposed Score

B

11

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gr.

Db.

Dr.

Perc.

p *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

mp *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

p *ff* *ff* *f p* *ff* *pp* *ff*

mf *ff* *p* *ff* *p* *ff* *f*

mf *ff* *p* *ff* *p* *ff* *f*

ANECDOCHE
Full Transposed Score

C With Malevolence

19

S. Solo

T. Solo

Fl. flutter tongue
pp *mp* *p* *f*

Cl. *pp* *mp* *p* *f*

Vln. I sul tasto
mp *p* *f*

Vc. sul pont.
mp *p* *f*

Pno. *pp* *f*

Ten. Sax. *pp* *mp* *f*

J. Gtr. *pp* *p*

Db. *mp* *pp* *mp* *f*

Dr. *p* *ff* *f* *pp* *mf* *f* *pp* *ff* *mf* *pp* *ff* *mf*

Perc. *p* *ff* *f* *pp* *mf* *f* *pp* *ff* *mf* *pp* *ff* *mf*

ANECDOCHE

Full Transposed Score

28 **With Powerful Hate** D **Fading Away,
With Introspection** **Brooding**

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Perc.

ff *f p* *f* *pp*

ff *f p* *f* *pp*

nat. *ff* *f p* *f* *pp* *f* *pizz.*

nat. *ff* *f p* *f* *pp* *f* *pizz.*

ff *f* *ppp* * *p*

Cluster w. both arms

move LH to piano strings

mute strings with LH (if possible)
or play with extremely light, agile touch

ANECDOCHE
Full Transposed Score

35

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Perc.

ANECDOCHE

Full Transposed Score

E Poignant, yet
Aggressive

42

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Perc.

mp *f* *fff*

mp *f* *fff*

f flutter tongue

f growl

mf *f*

pizz.

Bartok pizz.

ANECDOCHE
Full Transposed Score

F ♩ = 120

50

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Perc.

arco
pp *f* *pp* *f* *pp* *f*

arco
pp *f* *pp* *f* *pp* *f*

ff *ff* *f* *ff* *f*

open on C#
whole tone scale,
wildly! *ff* sim. sim.

ff p *ff* *ff p* *ff* *f* *ff p* *ff*

ff p *ff* *ff p* *ff* *f* *ff p* *ff*

ANECDOCHE

Full Transposed Score

61

S. Solo

T. Solo

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Perc.

Play notes in box
haphazardly in any order

pp

ff

mf

open on C#
whole tone scale,
wildly! Build into m. 67

p

7

ff

pp

pp

ANECDOCHE
Full Transposed Score

67 **G** With Stark Resonance

S. Solo

T. Solo

Fl. *ff*

Cl. *pp* *p*

Vln. I *ff*

Vc. *ff*

Pno. *ff* *p*

Ten. Sax. *ff*

J. Gr. *ff*

Db. *ff* *p* arco

Dr. *mf* *ff* *p* light fill in on cymbals

Perc. *mf* *ff*

ANECDOCHE
Full Transposed Score

10

73

S. Solo

T. Solo

Fl.

Cl. *mf* *pp*

Vln. 1

Vc. *mf* *p*

Pno. *mp* *mf* *p*

Ten. Sax.

J. Gr. *mp*

Db.

Dr. straight, very light time
cymbals only with some minimal light kick drum *mp* build big 16th fill (don't overlay)

Perc. Marimba *pp* 2 2 2

ANECDOCHE
Full Transposed Score

82 **H**

S. Solo

T. Solo

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

J. Gr.

Db.

Dr.

Mar.

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

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

mp *pp* *mf* *p*

f *pp* *mf* *p*

mp *f* *p*

f *mp* *f*

f *mp* *f*

mf *mp* *p*

open up, half time feel
still keep it low in texture

fill

To Mar.
To Vib.

4

ANECDOCHE

Full Transposed Score

89 **I**

S. Solo

T. Solo

Fl. *f* *p* *ff* *f* *f* *pp*

Cl. *mp* *pp*

Vln. I *ff* *p* *mp* *pp*

Vc. *f* *p* *f* *p*

Pno. *ff* *f* *mf* *pp*

Ten. Sax. *ff* *f* *f* *p*

J. Grt. *ff* *f* *mf* *p*

Db. *ff* *f* *mf* *p* *pp*

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

Vib. *ff* *p*

Vibraphone

ff dramatic, emphasize hits

fade away to just cymbals again

ANECDOCHE
Full Transposed Score

102 **J**

S. Solo

T. Solo

Fl.
pp *f* *pp* *f*

Cl.
pp *f* *pp* *f*

Vln. I
pp *f* *pp* *f*

Vc.
pp *f* *pp* *f*

Pno.
pp *f* *pp* *f*

Ten. Sax.
pp *f* *pp* *f*

J. Gr.
pp *f* *pp* *f*

J

Db.
pp *f* *pp* *f*

Dr.
pp *f* *pp* *f*

Vib.
pp *f* *pp* *f*

pp big build
f release to time
pp build again
f lighten up, mostly cymbals
keep very faint traces of time

ANECDOCHE
Full Transposed Score

14

110

S. Solo

T. Solo

Fl. *ppp*

Cl. *ppp*

Vln. I *pp* *ppp*

Vc. *pp* *ppp*

Pno. *p* *pp* *ppp*

Ten. Sax. *ppp*

J. Gtr.

Db.

Dr. *p*

Vib. *pp* *f* *p* *pp* To Mar.

ANECDOCHE
Full Transposed Score

119 **K** Repeat As Desired
Conductor will cue L

L Repeat As Desired
Conductor will cue M

M Repeat As Desired
Conductor will cue N

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

1x only
pp

Ten. Sax.

J. Gtr.

fluid lines,
Solo over bass

mf

f

f

K Solo: Spacious, Forlorn, Lyrical
Long melodic ideas

Bm7(b13)

mf

L more fluid lines,
solo over guitar

Gmaj9(#11)/C#

mf

M driving forward, more angular, heavy
overlapping simultaneous solos from whole combo
Dmaj13

f

driving forward, more angular, heavy
overlapping simultaneous solos from whole combo
Dmaj13

f

driving forward, more angular, heavy
overlapping simultaneous solos from whole combo
Dmaj13

f

Bass solo, sparse open colors
keep very light time

p

ramp up energy bit by bit,
guitar and bass overlapping solos

mp

driving forward, more angular, heavy
overlapping simultaneous solos from whole combo

mf

Vib.

ANECDOCHE
Full Transposed Score

Moving Forward,
Grooving, yet Cautious
Repeat 1x

125 **N**

S. Solo

T. Solo

Fl.

Cl.

Vln. 1
pizz. *f* strum *f*

Vc.

Pno.
p *f* *p* *f*

Ten. Sax.
Subtle, but still moving forward
switch to groove; guitar and sax still soloing
Emin11
subito mp

J. Gr.
Subtle, but still moving forward
switch to groove; guitar and sax still soloing
Emin11
subito mp

Db.
Subtle, but still moving forward
switch to groove; guitar and sax still soloing
Emin11
subito mp

Dr.
Subtle, but still moving forward
switch to time; guitar and sax still soloing
subito mp

Mar.
Marimba
mp

ANECDOCHE
Full Transposed Score

133 **O** Gaining Momentum

S. Solo

T. Solo

Fl. *p mp pp p mf p pp*

Cl. *p mp pp p mf p pp*

Vln. I *f*

Vc.

Pno. *mf p f p f p f p f*

Ten. Sax. *F#dim11(b9) mf*

J. Gtr. *F#dim11(b9) mf*

Db. *F#dim11(b9) mf*

Dr. *mf*

Mar. *mf*

ANECDOCHE

Full Transposed Score

P Wild, with Growing Chaos
Spiraling Out of Control

141

S. Solo

T. Solo

Fl. *mf* *f* *mf* *f* *mf*

Cl. *mf* *f* *mf* *f* *mf*

Vln. I *arco* *p* *f*

Vc. *p* *f*

Pno. *mf* *f* *mf* *f* *p*

Ten. Sax. *F#m11(b5)* *f* *p*

J. Str. *F#m11(b5)* *f* *p*

Db. *F#m11(b5)* *f* *p*

Dr. *f* *p*

Mar. *f* *p*

ANECDOCHE

Full Transposed Score

148

Q Bold, Without Fear,
Resilient

Mvmt. 2: The Cage

Spacious, Void of Clear Pulse

♩ = 60

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Soprano Solo:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Tenor Solo:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Flute:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Clarinet in Bb:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Violin I:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Violoncello:** Bass clef, 3/4 time, mostly rests with a final whole note.
- Piano:** Treble and Bass clefs, 3/4 time. Features chords with dynamics *p* and *mf*.
- Tenor Saxophone:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Electric Guitar:** Treble clef, 3/4 time, mostly rests with a final whole note.
- Double Bass:** Bass clef, 3/4 time, mostly rests with a final whole note.
- Crotales (2 octaves):** Treble clef, 3/4 time. Features chords with dynamics *pp* and *mp*.
- Percussion (Glockenspiel):** Treble clef, 3/4 time. Features chords with dynamics *pp* and *mp*.

The score concludes with a double bar line and the instruction "To Vib." below the Percussion staff.

ANECDOCHE
Full Transposed Score

9 **A** *Più mosso* $\text{♩} = 135$

Pno. *p*

p *Ped.* * *Ped.* * *Ped.* *

21 **B**

Pno. *f*

Ped. * *Ped.* * *Ped.* *

33 **C**

Pno. *ff*

Ped. * *Ped.* * *Ped.* *

45 **D**

Pno. *f* *mf* *f* *mp*

f *Ped.* * *Ped.* *

Crot. *f* To Dr.

With Pensive Reflection

ANECDOCHE
Full Transposed Score

56 **E** ♩ = 75

S. Solo *f*
How soft this Pri-son is, how sweet these sul- len_ bars, no Des - pot_ but the King of Down_ in - ven-ted this re pose._ Of Fate_

Pno. *p* *ppp* *ppp*

Glock. *p* *p*

Vibraphone



66

S. Solo
_ if this is All_ has he no ad-ded Realm,_ a Dun geon_ but a Kins-man is_ In - car-cer-a-tion:

Pno. *ff*

Vib. *ff*

ANECDOCHE
Full Transposed Score

76 **F** With Flourish
♩ = 150

S. Solo
Home *Of Fate*

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.
f *Led.* * *Led.* * *Led.*

Ten. Sax.

E. Gtr.
pizz.

Db.
f

Dr.
Drum Set
Straight time,
light time on cymbals
p (4) (8)

Vib.
f Glockenspiel

ANECDOCHE
Full Transposed Score

24

86

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

E. Gtr.

Db.

Dr.

Glock.

f
Of Fate

f
How

* *Ped.*

f
* *mp* *Ped.*

*

f

(12)

(16)

fade out slowly

(20)

ppp

mp

f

ANECDOCHE
Full Transposed Score

96 **G** With Passion, yet Fragile

T. Solo
soft this Pri - son is, how sweet these sul - len bars, no Des - pot but the King of Down in -

Pno.
p
Red. * *Red.* * *Red.* *

108 **H**

S. Solo
Of Fate Of Fate

T. Solo
ven- ted this re - pose. Of Fate Of Fate

Fl.
p *f* *p* *mf*

Cl.
p *f* *p* *mf*

Vln. I
p *f* *p* *mf*

Vc.
p *f* *p* *mf*

Pno.
mp *mp* *mp*

Red. * *Red.* * *Red.* *

ANECDOCHE
Full Transposed Score

I With Painful Sorrow

120

S. Solo *ff* How sweet these sul - len bars in-car-cer-a-tion: Home Home

T. Solo *ff* How sweet these sul - len bars in-car-cer-a-tion: Home Home

Fl. *p* *fp*

Cl. *p* *mf*

Vln. I *p* *f* *8va* *f*

Vc. *p* *mf*

Pno. *fp* *Ed.* *

Ten. Sax. *mf* *

E. Gtr. *p* *arco*

Db. *mf*

Dr. straight, light fill in Heavier ballad, don't overplay vocalists! etc.

Glock. *p*

ANECDOCHE
Full Transposed Score

128

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

E. Gtr.

Db.

Dr.

Glock.

Ah

Ah

Ah

Ah

* Red. *

(8)

(12)

mf

ANECDOCHE
Full Transposed Score

28

136 **J**

S. Solo
How sweet these sul - len bars in - car - cer - a - tion: Home Home

T. Solo
How sweet these sul - len bars in - car - cer - a - tion: Home Home

Fl.

Cl.

Vln. I

Vc.

Pno.
Ped. * Ped.

Ten. Sax.

E. Gtr.

Db.

Dr.
p etc.

Glock.

ANECDOCHE
Full Transposed Score

142

S. Solo

T. Solo

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

E. Gtr.

Db.

Dr.

Glock.

Ah

Ah

(8)

(8)

(12)

* Ped. *

ANECDOCHE

Full Transposed Score

30

148 **K**

S. Solo
T. Solo
Fl.
Cl.
Vln. I
Vc.
Pno.
Ten. Sax.
E. Gtr.
Db.
Dr.
Glock.

light fills
mp
f
ff
ff
ff
ff
ff
ff
ff
ff
ff

To Crot.

ANECDOCHE
Full Transposed Score

L Pensive
♩=75

155

S. Solo
T. Solo
Fl.
Cl.
Vln. I
Vc.
Pno.
Ten. Sax.
E. Gtr.
Db.
Dr.
Glock.

In - car - cer - a - tion _____ Am I real - ly _____ free? _____

mp *f* *f*

With Sudden, Fluttering Brilliance

ANECDOTE
Full Transposed Score

165 **M** $\text{♩} = 60$

Fl. *p* *fff* *p* *fff* *p* *fff*

Cl. *p* *fff* *p* *fff* *p* *fff*

Vln. I *p* *fff* *p* *fff* *p* *fff*

Vc. *fff*

Pno. *p* *fff* *p* *fff* *p* *fff*

Ten. Sax. *p* *fff* *p* *fff* *p* *fff*

E. Gtr. *p* *fff* *p* *fff* *p* *fff*

Db. *fff*

Crot. *p* *f* *p* *f* *p* *f*

Glock. *p* *fff* *p* *fff* *p* *fff*

Led. *fff* * *Led.* *fff* * *Led.* *fff* *

ANECDOCHE
Full Transposed Score

168 **N** Reflective, Rubato **O** With Budding Hope = 160 *f*

S. Solo *f*
How

T. Solo

Fl. *ppp*

Cl. *ppp*

Vln. I *ppp*

Vc. *p*

Pno. *p* *f* *p* *f* *p*

Ten. Sax. *p*

E. Gtr.

Db.

Crot. *p* Drum Set Heavier, Build with excitement! (4) big fill!! (8)

Glock. *p* To Mar. Marimba

ANECDOCHE
Full Transposed Score

182 **P** Bursting with Joyful Ambivalence

S. Solo
soft this Pri - son is, how sweet these sul - len bars, Oh in-car-cer-a-tion: Home

T. Solo
How soft this Pri - son is, how sweet these sul - len bars, in-car-cer-a-tion: Home

Fl.
f *p*

Cl.
f *p*

Vln. I
f *p*

Vc.
f *mp* *f* *p* *f*

Pno.
mf *mp* *mf* *mp*

Ten. Sax.
f *mp* *f* *p* *f*

E. Gtr.
Smooth strumming
Cmaj7 D Cmaj7 D(sus4)/F# Cmaj7 D Cmaj7 D(sus4)/F# Cmaj7 D
mp

Db.
f *mp*

Dr.
f (4) (8)

Mar.
f *p* *f*

ANECDOCHE
Full Transposed Score

192

S. Solo
No Des - pot Oh but the King of Down in - ven - ted this re - pose.

T. Solo
No Des - pot but the King of Down in - ven - ted this re pose.

Fl.
f

Cl.
mf *p* *f* *p* *ff*

Vln. I
f *p* *ff*

Vc.
p *f* *p* *ff*

Pno.
mf

Ten. Sax.
p *f* *p* *ff*

E. Gtr.
Cmaj7 D(sus4)/F# Cmaj7 D Cmaj7 D(sus4)/F# Cmaj7 D Cmaj7 D

Db.
f

Dr.
(12) (16) huge fill! (20)
fp

Mar.
p *f* *p* *f*

Q Profound

ANECDOCHE
Full Transposed Score

202

ff *mf*

S. Solo
Of Fate! — If this is all — in - car - cer - a - tion in - car - cer - a - tion in -

ff *mf*

T. Solo
Of Fate! — If this is all — in - car - cer - a - tion in - car - cer - a - tion in -

Fl.
mp *f* *p* *f* *p*

Cl.
mp *f* *p* *f* *p*

Vln. I
mp *f* *p* *f* *p*

Vc.
fff *fff* *p*

Pno.
f *fff* *fff* *pp* *pp*

Ten. Sax.
mp *f* *p* *f* *pp*

E. Gtr.
fff *fff* *pp* *pp*

Db.
fff *fff* *pp* *pp*

Dr.
fff big, 16th based fill *fff* big, 16th based fill *fp* *ff* *pp*

Mar.
mp *f* *p* *f* *pp*

ANECDOCHE
Full Transposed Score

Più mosso

R $f = 135$

212

S. Solo *fff* *f* = 135 *p* *p* *mf* **molto rit.**
car-cer-a-tion in - car - cer - a - tion! Home What is Home?

T. Solo *fff* *f* *p* *p* *mf*
car-cer-a-tion in - car - cer - a - tion! Home What is Home?

Fl. *f* *p*

Cl. *f* *p*

Vln. I *f* *p*

Vc. *f* *p*

Pno. *f* *f* *p*

Ten. Sax. *f* *f* *p* ** Led.* ** Led.* ** Led.*

E. Gtr. *f* *f* *p*

Db. *f* *f* *p*

Dr. *ff* *mf* light cymbals/colors, fade away slowly (4) (8)

Mar. *f* *f* *p*

ANECDOCHE
Full Transposed Score

226 **S** Dying Away

S. Solo *ppp* *p* *mf*

T. Solo *ppp* *p* *mf*

What is Home?

Pno. *pp* *pp*

* *Red.* * *Red.*

Dr. *ppp*



234 *ppp* *ppp* *ppp* *pp* *ppp*

S. Solo *ppp*

T. Solo *ppp*

Pno. *ppp* *pp* *ppp* *ppp* *ppp*

* *Red.* *

♩ = 60

Mvmt. 3: Break The Barrier

Agitado ♩ = 100

Solo, Agressive!
(Drop E string to Eb)

ff *fp* *f* *ffpp*

Flute

Clarinet in B♭

Violin I

Violoncello

Piano

Tenor Saxophone

Jazz Guitar

Double Bass

Drum Set

Vibraphone

Detailed description: This is a full transposed score for a jazz ensemble. The score is in 6/8 time and marked 'Agitado' with a tempo of 100 beats per minute. The key signature has one flat. The instruments listed are Flute, Clarinet in B♭, Violin I, Violoncello, Piano, Tenor Saxophone, Jazz Guitar, Double Bass, Drum Set, and Vibraphone. The Violin I part features a solo starting at measure 1, marked 'Solo, Agressive!' and '(Drop E string to Eb)'. The solo begins with a fortissimo (*ff*) dynamic, followed by a fortissimo piano (*fp*) section, then a forte (*f*) section, and ends with a fortissimo piano piano (*ffpp*) section. The solo includes various techniques such as slurs, accents, and trills. The other instruments are mostly silent throughout the piece, with some rests and final notes at the end of the score.

ANECDOCHE
Full Transposed Score

A

12

Fl. *ff* *p* *ff* *p* *ff* *tr.* *accel.*

Cl. *ff* *p* *ff* *p* *ff*

Vln. I *fff* *p* *fff* *f* *fff*
tune up to E while playing (1x only) 6 6 6

Vc. *ff* *subito p* *ff* *subito p* *ff*

Pno. *ff* *ff* *ff*

Ten. Sax. *ff* *p* *ff* *p* *ff*

J. Gtr. *A* *ff* *C* *ff* *A* *ff* *C* *ff*
A *ff* *C* *ff* *A* *ff* *C* *ff*
A *ff* *C* *ff* *A* *ff* *C* *ff*

Db. *ff* *subito p* *ff* *subito p* *ff*

Dr. *ff* *ff* *ff* *transition to dbl. time*

Vib. *ff* *ff* *ff* *accel.*

ANECDOCHE
Full Transposed Score

Double Time Swing
19 **B** (♩ = 300)

Pno. *f*

J. Gtr. *comp aggressively*
*f*maj7(#9) Cm7(b13)

Db. *pizz.*
f walking, keep time *p*
*f*maj7(#9) Cm7(b13)

Dr. keep time (4) (8)
f *p*



29 **VAMP**
conductor cues m. 39

Pno.

Ten. Sax. Wild and Free (ala Ornette Coleman) *ff*

J. Gtr. *f*maj7(#9) G+(#9) *ff*
Wild and Free (ala Ornette Coleman)

Db. *f*maj7(#9) G+(#9) *ff*
Wild and Free (ala Ornette Coleman)

Dr. (12) (16) (18) *ff*
Wild and Free (ala Ornette Coleman)

ANECDOCHE
Full Transposed Score

C
39 Brutale, Tight (straight time)

Fl. *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. 1 *fff* *fff* *f* *ff* *fff* *fff* *fff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

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

Ten. Sax. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

J. Gtr. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Db. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Dr. *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vib. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Amaj7(b13) Bb6(omit3)/Cb Cmaj7 Amaj7(b13)

ANECDOCHE
Full Transposed Score

VAMP
conductor cues m. 53

46

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Vib.

ff *ff* *ff*

ff *ff* *ff*

fff *fff* *fff*

ff *ff* *ff*

fp *fp* *fff*

fp *fp* *fff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

f *ff*

> RH & LH
Clusters

3 3 3

Gmaj13 A maj7(b13) Bb6(omit3)/Cb

Wild and Free (ala Ornette Coleman)

Wild and Free (ala Ornette Coleman)

Wild and Free (ala Ornette Coleman)

Wild and Free (ala Ornette Coleman)

ANECDOCHE
Full Transposed Score

D

53

Fl. *f*

Cl. *f*

Vln. 1 *f*

Vc. *f*

Pno. *p* *ff*

Ten. Sax. cont. free jazz (4) (8) (12)

J. Gtr. cont. free jazz (4) (8) (12)

Db. cont. free jazz

Dr. keep time, cont. free jazz (4) (8) (12)

Vib. Wild and Free (ala Ornette Coleman) (6) (12)

ANECDOCHE
Full Transposed Score

66

Fl.

Cl.

Vln. I

Vc.

Pno.

Ten. Sax.

J. Gtr. (16) (20) transition to rock

Db. transition to rock

Dr. (16) (20) (22) transition to rock (4)

Vib. (18) To Mar.

ANECDOCHE
Full Transposed Score

Heavy Rock

79 **E** $\text{♩} = \text{♩}$

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

J. Gtr. Cm hard strums/palm mute F C^ø7 F Fm B^b7 A^bmaj7 B^bmaj7(b9)

Db. arco

Dr. sim. (4) (8) *p*

Mar. Marimba *p*

ANECDOTHE
Full Transposed Score

accel.

87 (8)

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

J. Gtr.

Db.

Dr.

Mar.

f

open up more
Cm F C^ø7 F Fm B^b7 A^bmaj7 B^bmaj7(b9)

add more cymbals, drive time (12) (16)

mf

8^{va}

ANECDOCHE
Full Transposed Score

95 $\text{♩} = 180$

Fl. *ff* *fff*

Cl. *ff* *fff*

Vln. I *ff* *fff*

Vc. *ff* *fff*

Pno. *ff* *fff*

Ten. Sax. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *fff*

J. Gtr. *ff* *fff*

Db. *ff* *fff*

Dr. *f* *fff*

Mar. *ff* *fff*

F7(#9)/C Fmaj7/C

Mvmt. 4: The Tragedy, Man

Electronic, Deep Sounds
Wait for Conductor to cue m. 2

Broken, Fragmented, Hurt
♩ = 60

Soprano Solo

Piano

7 **A** Operatic

S. Solo

Fl.

Cl.

Pno.

Lol it is a ga - la night... with - in the lone - some lat - ter years! An an - gel throng, be - winged, be - dight in veils, and drown'd in

tears, sit in a thea - tre, to see a play of hopes and fears, While the or - ches-tra breaths fit - ful - ly the mu - sic of the

13

S. Solo

Pno.

ANECDOCHE
Full Transposed Score

B Brooding, Icy
♩ = 70

S. Solo

T. Solo
spheres. Grundgy, Jazz Style
p *f*
O mimes in the form of God on high mut-ter and mum-ble low and hi-ther and thi ther fly mere pu-pets they. who come and go at bid-ding of vast form-less things that

Vc.
pizz. *pp* *mf* *pp*

Pno.
f *pp* *mf* *pp*

Db.
pp *mf* *pp*
with anger, somewhat militaristic

Dr.
pp

T. Solo
shift the scen-er-y to and fro flap-ping from out their Con-dor wings In - vis - i - ble Wö!

Vc.
f *pp* *mf*

Pno.
f *pp* *mf* *mf* *ff* *fff*

Db.
f *pp* *mf* *mf* *ff* *fff*

Dr.
mf

G.P.

ANECDOCHE
Full Transposed Score

30 **C** **In Despair** *Sprechgesang, with hints of grundgy jazz*
♩ = 50

S. Solo
Out. out are the lights, out all! and ov - er each qui - ver - ing form the cur - tain a fun - er - al pall comes

T. Solo
Out. out are the lights, out all! and ov - er each qui - ver - ing form the cur - tain a fun - er - al pall comes

Fl. *p*

Cl. *p*

Vln. 1

Vc. *arco* *p*

Pno. *p*

Ten. Sax.

Db. *arco* *p*

ANECDOCHE

Full Transposed Score

34

S. Solo
down with the rush of a storm while the an - gels all pal - lid and wan, _____ up - ris - ing, un - veil - ing _____ af - firm that the

T. Solo
down with the rush of a storm while the an - gels all pal - lid and wan, _____ up - ris - ing, un - veil - ing _____ af - firm that the

Fl.

Cl.

Vln. 1

Vc.

Pno.

Ten. Sax.

Db.

The image displays a page of a musical score for 'ANECDOCHE', a full transposed score. It features two vocal solo parts (S. Solo and T. Solo) and eight instrumental staves (Fl., Cl., Vln. 1, Vc., Pno., Ten. Sax., and Db.). The vocal parts include lyrics and musical notation with triplets and slurs. The instrumental parts show sustained notes with slurs across the measures. The page is numbered 52 and the score is titled 'ANECDOCHE Full Transposed Score'.

ANECDOCHE
Full Transposed Score

38 **D** Dramatically,
Drawn Out,
Rubato with Tenor

S. Solo *play* is the tra - ge - dy, "Man, and its he - ro the Con - que - ror

T. Solo *play* is the tra - ge - dy, "Man, and its he - ro the Con - que - ror

Pno.

Db.



42 **E** Quiet, With Forward Motion Attaca to Mvmt 5 immediately

S. Solo *Worm*

T. Solo *Worm*

Pno. *p*

Mvmt. 5 Finale: Breakthrough

**Building from Nothing,
With Deep, Unfulfilled Longing**
♩ = 70

solo, passionately

Violoncello

Piano

Vc.

Pno.

Db.

A Moving Forward

Fl.

Vc.

Pno.

Db.

Dr.

Light colors on cymbals,
keep time

light fill

ANECDOCHE
Full Transposed Score

29 **B**

Fl. *mp*

Cl. *p*

Vln. I *f* *subito p* *f*

Vc. *f* *subito p* *f*

Pno. *f* *p* *subito p* *f*

Ten. Sax. *f* *subito p* *f*

Db. *f* *subito p* *f*

Dr. *mp* (4) build, light fills

Vib. *p*

ANECDOCHE
Full Transposed Score

35 **C** With Growing Energy $\text{♩} = 80$

Fl. *f* *pp*

Cl. *f* *pp*

Vln. I *ff* *p*

Vc. *ff* *p*

Pno. *f*

Ten. Sax. *ff* *f* *mf* *f* *p* *f* *mf* *f*

J. Gr. *f* 3 3 3

Db. *ff* *p*

Dr. back off!! light time, keep up the energy! (4) (8) *f* *p*

Vib. *ff* *p*

ANECDOCHE
Full Transposed Score

D Sparkling,
With Budding Radiance poco accel.

S. Solo *f*
Ah Ah Whoa o Whoa ah

T. Solo *f*
Ah Ah Whoa o Whoa ah

Fl. *f*

Cl. *f*

Vln. 1

Vc.

Pno. *p*

Ten. Sax. *p* *f* *f* *f*

J. Gtr. *p*

Db. *mf*

Dr. slow, quiet dramatic fill *mf* *mp* (4)

Vib. *mp* poco accel.

ANECDOCHE
Full Transposed Score

51

S. Solo
ah whoa o ah whoa o

T. Solo
ah whoa o ah whoa o

Fl.
mf

Cl.
mf

Vln. 1

Vc.

Pno.

Ten. Sax.
f

J. Gr.

Db.

Dr.
fill, transition to double time feel (8) Building energy and excitement! sim.

Vib.
mf

ANECDOCHE
Full Transposed Score

56 *ff* $\text{♩} = 90$ $\text{♩} = 170$

S. Solo
whoa o ah

T. Solo
whoa o ah

Fl. *ff*

Cl. *ff*

Vln. I *f*

Vc. *f*

Pno. *f*

Ten. Sax. *f* *ff*

J. Gr. *f*

Db. *ff*

Dr. *ff* *mf*

Vib. $\text{♩} = 90$ To Mar. $\text{♩} = 170$ *f*

ANECDOCHE
Full Transposed Score

E 60

S. Solo *ff* *f* *ff* *f*
Ah! *Rap - ture* *Oh!* *Sal - va - - - tion*

T. Solo *ff* *f* *ff* *f*
Ah! *Rap - ture* *Oh!* *Sal - va - - - tion*

Fl. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Vln. I *ff* *fp* *ff* *fp*

Vc. *ff* *fp* *ff* *fp*

Pno. *f* *fp* *f* *fp*

Ten. Sax. *ff* *f* *ff* *f*

J. Gtr. *ff* *f* *ff* *f*
heavy strumming
D *E°* *D* *E°*

Db. *ff* *fp* *ff* *fp*
Big rock breakaway groove! *etc.* (4) *big fill (8)*

Dr. *ff* *fp* *ff* *mf*

E *ff*
 Marimba *f* *fp* *f* *fp*

ANECDOCHE
Full Transposed Score

68

S. Solo *ff* *f* *ff* *f*
Ah! Ah we are free! Oh

T. Solo *ff* *f* *ff* *f*
Ah! Ah we are free! Oh

Fl. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Vln. 1 *ff* *fp* *ff* *fp*

Vc. *ff* *fp* *ff* *fp*

Pno. *f* *fp* *f* *fp*

Ten. Sax. *ff* *f* *ff* *f*

J. Gr. *ff* *f* *ff* *f*

Db. *ff* *fp* *ff* *fp*

Dr. *ff* *(4)* *ff* *mf*

Mar. *f* *fp* *f* *fp*

ANECDOCHE
Full Transposed Score

75

S. Solo *ff* *f* *ff* *f*
Oh Lib - er - - a - - tion Oh

T. Solo *ff* *f* *ff* *f*
Oh Lib - er - - a - - tion Oh

Fl. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Vln. I *ff* *fp* *ff* *fp*

Vc. *ff* *fp* *ff* *fp*

Pno. *f* *fp* *f* *fp*

Ten. Sax. *ff* *f* *ff* *f*

J. Gr. *ff* *f* *ff* *f*

Db. *ff* *fp* *ff* *fp*

Dr. big fill (8) (4) *mf*

Mar. *f* *fp* *f* *fp*

ANECDOCHE
Full Transposed Score

83 *ff* **F**

S. Solo
Oh

T. Solo
Oh

Fl. *ff*

Cl. *ff* *f*

Vln. I *ff* *pp* *f*

Vc. *ff* *pp*

Pno. *fp*

Ten. Sax. *f*

J. Gr.

Db. *fp*

Dr. big fill (8) *f* *pp* add colors with hi-hat, etc. slowly build

Mar. *fp*

ANECDOCHE

Full Transposed Score

This musical score is for the piece 'ANECDOCHE' and is a full transposed score. It spans from measure 90 to measure 95. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a rest, then enters at measure 92 with a *f* dynamic. It features a melodic line with a triplet ending at measure 95.
- Cl. (Clarinet):** Starts with a rest, then enters at measure 92 with a *f* dynamic. It plays a melodic line similar to the flute, also ending with a triplet.
- Vln. 1 (Violin I):** Starts with a *p* dynamic, then moves to *mf* and *f*. It plays a melodic line with a triplet ending.
- Vc. (Viola):** Starts with a *p* dynamic, then moves to *f* and *fff*. It plays a rhythmic accompaniment of chords, ending with a triplet.
- Pno. (Piano):** Plays a rhythmic accompaniment of chords, starting at *pp* and moving to *f* and *fff*. It ends with a triplet.
- Ten. Sax. (Tenor Saxophone):** Plays a melodic line, starting with a *D^{add4}* chord and ending with a triplet.
- J. Gtr. (Jazz Guitar):** Plays heavy strumming, starting at *mp* and building to *fff* by measure 95.
- Db. (Double Bass):** Plays a rhythmic line, starting at *f* and ending with a triplet.
- Dr. (Drums):** Starts with a *mp* dynamic, playing a hi-hat pattern. It transitions into a 'monster fill' at measure 95, building and adding drums/toms.
- Mar. (Maracas):** Plays a rhythmic accompaniment, starting at *f* and ending with a triplet.

Dynamic markings include *p*, *pp*, *f*, *mf*, *fff*, and *mp*. The score concludes with a double bar line and repeat signs at the end of each part.

ANECDOCHE
Full Transposed Score

96 **Rubato, Piano Solo** ♩ = 60
Choir Enters

Choir

Pno.

pp *p* *f*

pp *p* *f*

Oh

106 **Choir**

Choir

f *p* *ppp*

Oh *Oh* *Oh* *Oh* *Oh* *Oh*

p *ppp*