

# valencia & 19<sup>th</sup> dissolving<sup>1</sup>

a compositional note

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**Abstract:** A brief presentation of concepts latent in the composition *valencia & 19<sup>th</sup> dissolving*, as well as an exploration of the context surrounding its creation. The compositional note is followed by the work's score.

**Keywords:** Acoustic Composition, Composer's Note, Chamber Ensemble, Musical Score

**T**here is an inevitable chasm between the aspirations of a musical work and its circumstance of creation. In the case of *valencia & 19<sup>th</sup> dissolving*, it was this tension that became its genesis. I composed the work during June of 2014, at a time when I had recently completed my Master's degree and found myself working for a friend selling his t-shirts on the street in San Francisco at the eponymous corner address. Each Saturday and Sunday morning, I would bike the three miles from my room in a house of musicians to the closest Oakland BART (metro) stop, take the train under the San Francisco Bay and arise in the contentiously chic, rapidly gentrified Mission neighborhood. From there, I cycled to the artist Amos Goldbaum rented's garage, where I would load up a three-wheel road-weary Go-4 Interceptor (a decommissioned parking patroller, or meter-maid car) with boxes of shirts and display mannequins. I would strap the wares on to the vehicle's back with bungee

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cords and drive the mile to my vending corner over San Francisco's hills hoping to avoid the sound of merchandise rolling off the back tumbling into the cars behind. Then, I would spend the days reading and composing this piece, occasionally interrupted by a customer or a houseless eccentric who wanted to chat and share a drink.

I was reading Richard Power's novel *The Gold Bug Variations*, which concerns itself with evolutionary mutation and the lives of those enveloped in information, whether librarian, geneticist, or data programmer. Bach's nominal musical cryptogram is cast as a symbol of data's transcendent possibilities (in intriguing contrast to how, in William Vollmann's *Europe Central*, an equally ambitious novel of 20<sup>th</sup>-century extremes, Shostakovich's D-S-C-H becomes a symbol of the individual's fallible yet persistent ego in the face of totalitarianism's dehumanizing scope). The work's overriding theme, before which the humble reader has no choice but to submit or to abandon the novel, is the ambiguous and disturbing epiphany that DNA's very method of genesis and continuing evolution – mutation – is also the way in which ourselves as organism are struck down. Cancer is a reordering of information, and old age is the accumulation of microcellular distortions on a macrocellular level. Time begets change and allows life to evolve in complexity, and it carries within it our expiration dates; DNA is life and life precedes and succeeds us – the very mechanism that brought us about ensures we will not survive. As Gaston Bachelard writes (1964, p. 184), “Immensity is within ourselves . . . As soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense.”

So what does this have to do with my composition? These are the conditions of its creation. When not composing at my street corner, I would sometimes drink iced coffee and work on the music by Oakland's Lake Merritt. I limited myself to four pitch classes and thought about how life and death, beauty and chaos, community and greed arise from the same elements. I relished how, in the middle of a beautiful and vibrant but self-obsessed and smug city, I could disappear into the abstract. To travel is to confront this same paradox. Travel allows time for introspection and consideration of one's self – how do I appear to strangers from different cultures? – and the possibility for transcendent experience; it also means visa applications and airport security lines and vague irritation with the complexities of currency exchange rates. And thus, this work was read in Brazil as part of the wonderful SiMN 2014 festival; for that, I would like to thank Ensemble Móbile, Felipe de Almeida Ribeiro, and Márcio Steuernagel.

## REFERENCES

- BACHELARD, Gaston. *The Poetics of Space* trans. Maria Jolas. Boston; The Orion Press, 1964.  
 POWERS, Richard. *The Gold Bug Variations*. New York; Atlantic Press, 1991.  
 VOLLMANN, William. *Europe Central*. New York; Viking Press, 2005.

# valencia & 19th dissolving

Dylan Neely

2014

Flute  
Bass Clarinet  
Tenor Saxophone  
Vibraphone  
Bass Drum  
Piano

Transposed Score

# valencia & 19th dissolving

A

Dylan Neely

*1* Relaxed, ♩ = 72

The musical score is written for five instruments in 4/4 time, with a tempo of 72 beats per minute. The key signature is one flat (Bb).

- Flute:** Measures 1-3 are rests. In measure 4, it plays a triplet of eighth notes (G4, A4, B4) starting on the second beat, marked *p*.
- Bass Clarinet in Bb:** Measures 1-3 are rests. In measure 4, it plays a triplet of eighth notes (F3, G3, A3) starting on the second beat, marked *pp*.
- Tenor Saxophone:** Measures 1-4 are rests.
- Vibraphone:** Measures 1-4 feature a rhythmic pattern of eighth notes. Measure 1: *ppp* (pedal), *p*, *ppp*. Measure 2: *mp*, *ppp*. Measure 3: *mp*. Measure 4: *mp*.
- Piano:** Measures 1-4 are rests.

6

Fl.

B. Cl.

Ten. Sax.

Vib.

Pno.

*p*

*p*

*ppp* *pp* *mf* *ppp* *pp* *mf* *ppp*

*pp* *p*



11

Fl.

B. Cl.

Ten. Sax.

Vib.

Pno.

*mp*<sup>5</sup>

*mp*<sup>5</sup>

*pp* *mf* *ppp* *p* *f* *p* *p* *f*

*mf*

**B**

16

Fl. *f* *p* 3 5

B. Cl. *f* *p* 3 3 6

Ten. Sax. *f* *p* 5 5

Vib. *15<sup>ma</sup>*

Pno. *f* *p*

Detailed description: This page of a musical score, labeled '3' in the top right, features a section titled 'B' in a box at the top center. The score is for five instruments: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Vibraphone (Vib.), and Piano (Pno.). The Flute, B. Clarinet, and Tenor Saxophone parts begin at measure 16. Each of these three parts starts with a forte (*f*) dynamic and a grace note, followed by a piano (*p*) dynamic section. The Flute part includes triplet and quintuplet markings. The B. Clarinet part includes triplet and sextuplet markings. The Tenor Saxophone part includes quintuplet markings. The Vibraphone part has a whole note chord in measure 16, with a '15<sup>ma</sup>' (15th fret) marking and a dashed line extending to the start of measure 17. The Piano part also begins at measure 16 with a forte (*f*) dynamic and a grace note, then moves to a piano (*p*) dynamic in measure 17.

18

Fl. *f* 5 3

B. Cl. *f* 3 6 3

Ten. Sax. *f* 3 3 7:6

Pno. *f* 6 3



20

Fl. *p* *mp* *f*

B. Cl. *p*  $\rightarrow$  *ppp* *mp*  $\leftarrow$  *mf* *mf*  $\leftarrow$  *f*

Ten. Sax. *p* 3 *mf* 7

Vib. *f* *p* *mf*



23 C

Fl. *mp* *p* *mf* *pp subito*

B. Cl. *p* *mf* *pp subito*

Ten. Sax. *p* *mf* *pp poco a poco cresc. ....*

Vib. *mp* *pp poco a poco cresc.*

Pno. *mp* *p*

26

Fl. *mp* poco a poco cresc. ....

B. Cl. *mp* poco a poco cresc. ....

Ten. Sax.

Vib.

Pno. *mp* poco a poco cresc.

28

Fl.  
B. Cl.  
Ten. Sax.  
Vib.  
Pno.

*f*

3

3

3

3

3

3

Detailed description: This page of a musical score covers measures 28 and 29. The score is for five instruments: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Vibraphone (Vib.), and Piano (Pno.). The key signature has one sharp (F#). Measure 28 features a triplet of eighth notes in the Flute and B. Clarinet parts. The Tenor Saxophone part has a melodic line with slurs. The Vibraphone part has a sustained chord in the first half and a rhythmic pattern in the second half. The Piano part has a steady eighth-note accompaniment in both hands. Measure 29 begins with a forte (*f*) dynamic. The Flute and B. Clarinet parts continue with triplets. The Tenor Saxophone part has a melodic line with slurs. The Vibraphone part has a rhythmic pattern. The Piano part has a triplet of chords in the right hand and a triplet of eighth notes in the left hand.

This musical score is for page 8, starting at measure 30. It features five staves: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Vibraphone (Vib.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 5/4. The Flute part begins with a triplet of eighth notes, followed by a crescendo leading to a fortissimo (*ff*) dynamic. The B. Clarinet part has a triplet of eighth notes and a sforzando (*sfz*) accent. The Tenor Saxophone part features a melodic line with a sforzando (*sfz*) accent. The Vibraphone part plays a rhythmic pattern of eighth notes. The Piano part consists of chords with triplet markings and a mezzo-piano (*mp*) dynamic.

32

Fl.

B. Cl.

Ten. Sax.

Vib.

Pno.

*sfz*

*f*

*n*

*p*

*pp*

*Ped.*

Detailed description: This is a page of a musical score for a woodwind quintet and piano. The score is divided into five systems. The first system contains the Flute (Fl.), B. Clarinet (B. Cl.), and Tenor Saxophone (Ten. Sax.) staves. The Flute part starts with a measure marked '32' and contains three measures of music with notes beamed together and slurs. The B. Clarinet part has three measures, each starting with a rest followed by a note with a 'sfz' dynamic. The Tenor Saxophone part has three measures, each starting with a rest followed by a note with a 'sfz' dynamic. The second system contains the Vibraphone (Vib.) staff, which is mostly empty with a double bar line at the end. The third system contains the Piano (Pno.) part, which is split into two staves (treble and bass). Both staves feature triplet chords. The treble staff has dynamics of *p* and *pp*. The bass staff has a 'Ped.' marking. The fourth system continues the Piano part with similar triplet chords. The fifth system concludes the page with a double bar line.

35 **D**

Fl. *ram tongue (as unpitched as possible)*

B. Cl. *slap tongue (unpitched)*

Ten. Sax. *soft breathing through instrument (sustain through section)*

*mp*

B. D. *bass drum*

*p*

Pno.



37 *sim.* *unpitched air tone (sustain through section)* ♩ = 108

Fl. *soft breathing through instrument (sustain through section)*

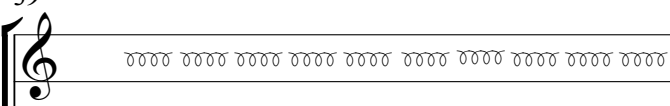
B. Cl. *soft breathing through instrument (sustain through section)*

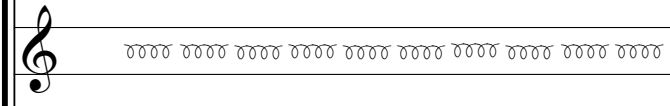
Ten. Sax. *soft breathing through instrument (sustain through section)*

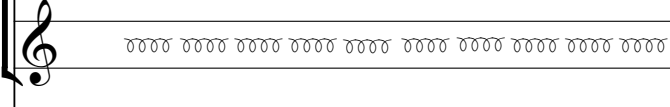
B. D.

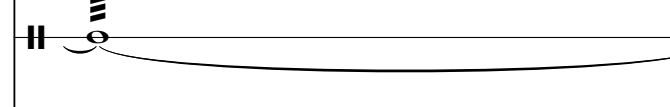
**Free Time (Winds)**  
**Strict ♩ = 108 (Piano)**

39


Fl. 

B. Cl. 

Ten. Sax. 

B. D. 

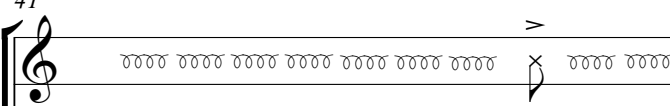
**Free Time (Winds)**  
**Strict ♩ = 108 (Piano)**

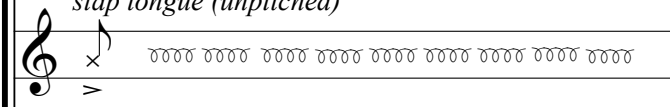
15<sup>ma</sup> 

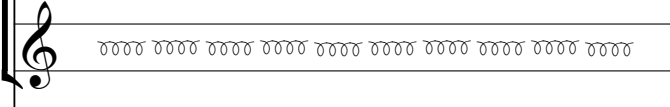
Pno. *pp senza ped.*

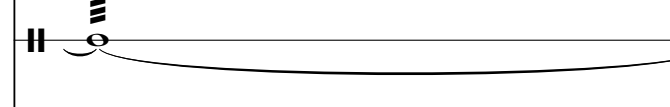



41

Fl. 

B. Cl. *slap tongue (unpitched)* 

Ten. Sax. *sim.* 

B. D. 

(15) 

Pno.

43

Fl. *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto*

B. Cl. *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto*

Ten. Sax. *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor*

B. D. *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso*

Pno. *pianoforte*



45

Fl. *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto* *flauto*

B. Cl. *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto* *clarinetto*

Ten. Sax. *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor* *saxofono tenor*

B. D. *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso* *contrabbasso*

Pno. *pianoforte*



48

Fl.

B. Cl.

Ten. Sax.

B. D.

Pno.

Ped.



51

Fl.

B. Cl.

Ten. Sax.

B. D.

Pno.

53

Fl. *rit.*

B. Cl.

Ten. Sax.

B. D.

Pno.

*ppp*

*n*

*f*

58

Fl. *f* *ff*

B. Cl. *ff* *f* *mf*

Ten. Sax. *ff* *f*

Pno.

A tempo, ♩ = 72 **E**

A tempo, ♩ = 72

63

Fl. *mp* *p* *pp* *p*

B. Cl. *mp* *p* *pp*

Ten. Sax. *mp* *p* *pp* *mf*



68

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

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

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

**F**

Fast (♩ = 124)

73

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

B. Cl. *ff*

Ten. Sax. *fff*

Pno.

Ped.

*sustain pedal down until mm. 88*

77

Fl. *f*

B. Cl. *f*

Ten. Sax. *f*

80

Fl. *p*

B. Cl. *mp*

Ten. Sax. *mp*

vibraphone *mp*

Pno. *mp*



82

Fl.

B. Cl. *fff*

Ten. Sax. *fff*

Vib. *fff*

Pno.

G

85

Fl. *n* *mf* 3

B. Cl. *mf* 5

Ten. Sax. *mf*

Vib. *ppp* 3

Pno. *mf* 3

88

Fl. *p* 3

B. Cl. *f* *p* 3

Ten. Sax. *f* *p* 3

Vib.

Pno. *f* *p* 3

91

Fl. *sfz* *p* *f*

B. Cl. *sfz* *f*

Ten. Sax. *p* *f*

Pno. *sfz* *f*

95

Fl. *ff* *p*

B. Cl. *ff* *p*

Ten. Sax. *ff* *p*

Vib. *p*

Pno. *f*

**H**

99 ♩ = 108

Fl. *pp* *mp* *pp*

B. Cl. *pp* *mp* *pp*

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

Vib. *pp* *mp* *pp*

Pno. *silently depress keys*

♩ = 108

Detailed description: This page of a musical score, numbered 20, features a rehearsal mark 'H' in a box. The tempo is marked as 99 ♩ = 108. The score is for five instruments: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Vibraphone (Vib.), and Piano (Pno.). The Flute, B. Clarinet, and Tenor Saxophone parts begin in 3/4 time and change to 4/4 time at measure 99. The Vibraphone part begins in 3/4 time and changes to 4/4 time at measure 99. The Piano part is in 4/4 time throughout. The Flute, B. Clarinet, and Tenor Saxophone parts have dynamics of *pp*, *mp*, and *pp* in measures 99, 100, and 101 respectively. The Vibraphone part has dynamics of *pp*, *mp*, and *pp* in measures 99, 100, and 101. The Piano part is marked *silently depress keys* in measures 99, 100, and 101. The Flute part has a slur over measures 99-101. The B. Clarinet part has a slur over measures 99-101. The Tenor Saxophone part has a slur over measures 99-101. The Vibraphone part has a slur over measures 99-101. The Piano part has a slur over measures 99-101.



105

Fl. *mp pp pp mf pp pp mf pp*

B. Cl. *pp mp pp pp mf pp pp*

Ten. Sax. *mp pp pp mf pp pp mf pp*

Vib. *pp mp pp pp mf pp pp*

Pno.

Detailed description: This page of a musical score, numbered 105 at the beginning and 21 at the top right, features five staves. The Flute (Fl.) staff starts with a treble clef and a key signature of one sharp (F#). It contains five measures of music, with dynamics *mp* and *pp* in the first measure, and *pp*, *mf*, and *pp* in the subsequent measures. The B. Clarinet (B. Cl.) staff also uses a treble clef and one sharp key signature, with dynamics *pp*, *mp*, *pp*, *pp*, *mf*, and *pp* across its five measures. The Tenor Saxophone (Ten. Sax.) staff uses a treble clef and one sharp key signature, with dynamics *mp*, *pp*, *pp*, *mf*, *pp*, *pp*, *mf*, and *pp* across its five measures. The Vibraphone (Vib.) staff uses a treble clef and one sharp key signature, with dynamics *pp*, *mp*, *pp*, *pp*, *mf*, *pp*, and *pp* across its five measures. The Piano (Pno.) staff uses a grand staff (treble and bass clefs) and contains five measures of music, each with a complex, multi-measure chordal texture. The page number '105' is written above the first measure of the Flute staff, and '21' is in the top right corner.

110

Fl.

B. Cl.

Ten. Sax.

Vib.

Pno.

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

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

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

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

*pp*

115

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

B. Cl. *p* *ff* *pp* *p* *ff*

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

Vib. *p* *ff* *pp* *p* *ff*

Pno.

119

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

B. Cl. *sfz* *pp* *ff* *pp*

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

Vib. *pp* *ff* *pp*

Pno. *pp* *ff* *pp*

3/4

Detailed description: This page of a musical score, numbered 24, contains measures 119 through 122. It features five staves: Flute (Fl.), B. Clarinet (B. Cl.), Tenor Saxophone (Ten. Sax.), Vibraphone (Vib.), and Piano (Pno.). The time signature is 3/4. The Flute part begins with a *ff* dynamic and features a melodic line with slurs and ties. The B. Clarinet part starts with a *sfz* dynamic and has a melodic line with slurs. The Tenor Saxophone part begins with a *ff* dynamic and has a melodic line with slurs. The Vibraphone part starts with a *pp* dynamic and has a melodic line with slurs. The Piano part consists of a rhythmic accompaniment in the right hand, playing chords in a steady pattern, and a melodic line in the left hand with slurs. Dynamics are indicated by *ff* (fortissimo), *pp* (pianissimo), and *sfz* (sforzando). The score is divided into four measures, with a repeat sign at the beginning of measure 120.

124 **A tempo**, ♩ = 72

Fl.

B. Cl.

Ten. Sax.

Vib. *bowed*  
*p*

**A tempo**, ♩ = 72

Pno. *mf* *pp*



127

Fl.

Fl. *pp* *mf* *n*

Vib.

Pno.