

# Dissatisfaction

FOR MIXED QUARTET

Composed by  
**Austin Engelhardt**

2023

Duration: About 6 minutes



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*Dissatisfaction* was commissioned by the 2023 Longy Divergent Studio. It was premiered at the festival by The Loadbang Ensemble.

Thank you, Loadbang, for all your help and guidance.



## Performance Notes:

### **The Ensemble:**

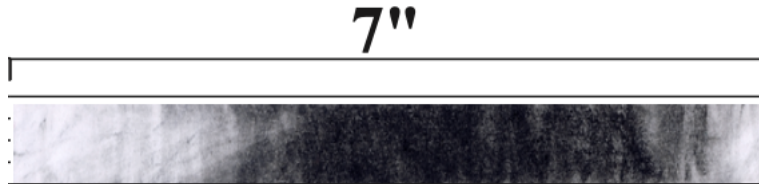
-All players should be amplified.

-It is recommended that all players read from the score to keep alignment in sections featuring improvisation and to keep aware of vocal breaks. However, parts can be made available upon request.

### **Improvisation:**

-One of the main goals of the work is explore the ensemble breaking apart and reforming in moments of guided improvisation. In these sections, the goal is to improvise in support of the ensemble and not necessarily in a soloistic fashion.

-This piece features many sections of guided improvisation. During these sections a gradient (shown below) will appear in place of the staff. The darkness of the line dictates the intensity of the improvisation. This means the whiter and wispiier the line, the quieter and more delicate the playing. The darker the line, the louder and more violent the improvisation. The performer is encouraged to employ a wide variety of techniques, both extended and traditional, in an effort to realize the gradient lines. The prefer also has the option to utilize silence whenever appropriate.



During these moments of improvisation, time is shown in two ways. When the entire ensemble is engaged in the improvisation, a second count will appear above the gradient to dictate the amount of time it lasts (shown above). When a single member is improvising separate from the ensemble, a note value will appear below the gradient (shown below) and the improvisation will last the same amount of time that note value would.



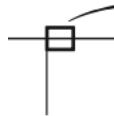
All instruments, except for the voice, have a second staff. This is where the actions taking place during the improvisation sections will be notated. The specifics of each secondary staff will be explained in each instrument's individual section.

## Symbols for the entire ensemble:

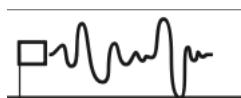
**-Curlews** (shown below) appear at points with the ensemble should stop and wait for the vocalist to finish their passage before they move forward with the piece. Vocalist should provide a cue when they have finished.



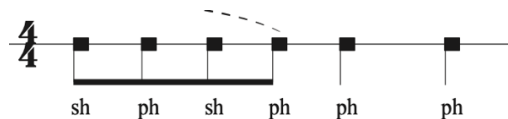
**-Air Tones:** This piece uses a variety of air tone techniques. Square note heads on a one-line staff indicate the use of air tones.



A square note head followed by a squiggly line indicates an air tone with additional motion. This should be achieved through rapidly rearticulated breathes and rapid motion of the instrument's keys, valves, or F triggers.



Square note heads with syllables underneath them indicate that the performer should infuse the noise from vocalize the syllables into the air tone.



**-Singing while playing:** Notes appearing in parenthesis are to be sung while the notated pedal tone is being played simultaneously. The indicated dynamic applies to both notes.





## The Voice:

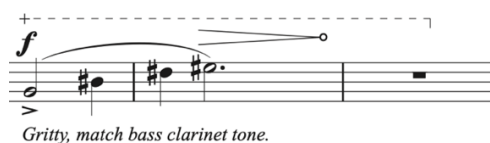
-The vocalist should hold the microphone in their hand, not on a stand.

-A majority of the text for the vocals is graphically notated. The interpretation of this text is left to the discretion of the performer but should follow these basic rules:

- All graphics and text must be interpreted as sound.
- Not all text needs to be interpreted literally. The performer may read the text as written or the text can serve as a graphic and the performer is encouraged to create vocalizations based on what the text represents graphically to them.
- The performer should take things like font, size, and text placement into consideration when interpreting text.
- Care should be taken to balance the sound with the ensemble.

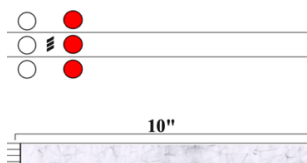
-Some traditionally notated sections do not have words or syllables paired with them. In these instances, the vocalist should improvise the syllables or sounds they produce based on the sounds happening in the ensemble.

-A “+” appearing with a dashed line (shown below) indicated that the microphone should be held against your throat and you should hum the notated passage. No syllables or words are associated with this action. The result should be a growling and gritty sound.



## The Trumpet:

-**Secondary Staff:** The staff labeled “Trumpet Valves” that appears above the instrument staff will indicate actions the trumpet should take during the guided improvisation gradients. Depicted below is an example of this. The player should oscillate between no valves depress and any combination of half valve positions they choose. The goal is to explore these two contrasting sound worlds over the improvisation section.



**-Fingering diagrams:** Two fingering diagrams for the trumpet utilized in the work.

A diagram appearing in **red** indicated the exclusive use of half valve positions. Not all valves must be depressed simultaneously, and the valve combinations are left to the discretion of the performer. However, at least one valve should be always depressed when this gesture is indicated.

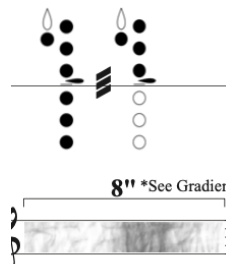


A blank diagram indicates ordinario playing. The player has access to all traditional valve positions and should avoid half valve.



## The Bass Clarinet:

**-Secondary Staff:** The staff labeled “Fingerings” that appears above the instrument staff will indicate actions the Bass Clarinet should take during the guided improvisation gradients. These often will be depicted in the form of fingering diagrams. During the performance the player has access to the peripheral keys of the Bass Clarinet (such as the register key, or side keys), however, the keys indicated by the fingering chart must remain depressed and may not be changed until a new fingering is given or until the section of guided improvisation has ended. This is an essential limitation of the work.

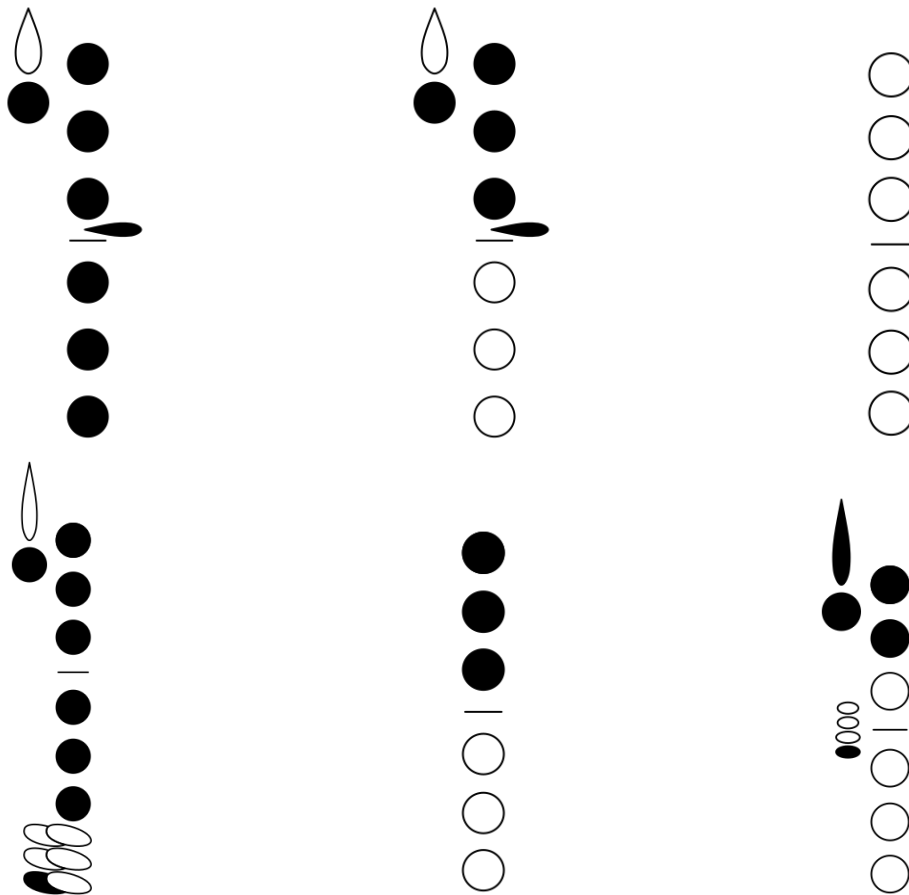


**-Didgeridoo Tone:** Play with harmonics to produce a didgeridoo like sounds where indicated.

**-Resonance Trills:** Play the indicated note and trill with the right hand.

**Fingering Diagrams:** Fingering diagrams in the piece are not necessarily multiphonic fingerings. Instead of traditional notation, during moments of guided improvisation, the player is only provided with these depicted fingerings. They have the freedom to use any sounds that may be produced from the fingerings.

-Most fingerings in the piece are taken from *New Directions for Clarinet* by Phillip Rehfeldt.



## The Trombone:

**-Secondary Staff:** The staff labeled “Trombone slide” that appears above the instrument staff will indicate actions the Trombone should take during the guided improvisation gradients. The staff divides the slide into three basic regions; the top line of the staff is the slide fully extended, the middle line the slide extended midway, and the bottom line of the staff is the slide fully in.



Dots appear on this staff to indicate the slide position; these dots are approximations. The player should use these to explore the spaces in between the proper slide positions. Microtones should result from this and are encouraged.

**-Trigger Trill:** Rapidly trill the F Trigger of the Trombone.

## About the piece:

Dissatisfaction is a short love letter to the frustrations of pursuing the arts.





# Dissatisfaction

Austin Engelhardt

With Energy ♩ = 84

The score is for a piece titled "Dissatisfaction" by Austin Engelhardt, presented as a transposed score. The tempo is marked "With Energy" with a quarter note equal to 84 beats per minute. The score is divided into seven parts: Baritone, Trumpet Valve, Trumpet in C, Trombone Slide, Trombone, Fingerings, and Bass Clarinet. The Baritone part is mostly silent, with rests in 4/4 and 5/4 time signatures. The Trumpet in C part begins with a *sfz* dynamic, followed by a breath tone instruction: "\*Blow air violently through the instrument to produce breath tones. No specific pitch is meant to be hit." The Trombone part also starts with *sfz* and includes a similar breath tone instruction. The Bass Clarinet part features *fp* dynamics, triplets, and a *f* dynamic. The score includes various musical notations such as rests, accents, slurs, and dynamic markings.

\*Instruments will enter when vocal line is completed.

6

B	4/4	A	Single...	Thought	Dissatisfaction	2/4	4/4	Dissatisfaction	ph ph ph ph sh sh sh sh

\*Curlies indicate you must wait for the voice to finish before moving forward

\*Infuse noise from syllables into pitches.

C Tpt.

\*Curlies indicate you must wait for the voice to finish before moving forward

\*Infuse noise from syllables into pitches.

Tbn.

\*Curlies indicate you must wait for the voice to finish before moving forward

(Res. Trill)

(Res. Trill)

B. Cl.



B

8"

10

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

**f** \*Hold mic against throat and hum the notes.

**f**

Gritty, match bass clarinet tone.

Tpt. Valve

10

\*Improvise over gradient. Explore Air Tones.

C Tpt.

10

5" 3"

\*See Gradient instructions

\*Growl Tone

**f**

Tbn. Slide

10

\*Improvise over gradient. Follow slide positions.

Tbn.

10

5" 3"

\*See Gradient instructions

(Trigger Trill)

\*Growl Tone

**sfz** **f**

B. Cl. F.

10

\*Improvise over gradient. Oscillate between fingerings.

B. Cl.

10

8" \*See Gradient instructions

**f** **mf**

16

B

*mp* *pp*

a a a a a a a a

16

Tpt. Valve

\*Explore half valve.

16

C Tpt.

ord.

*fp* *f*

ph sh sh sh sh sh sh sh

16

Tbn. Slide

16

Tbn.

(Trigger Trill)

ord.

*f* *mp*

16

B. Cl. F.

○  
○  
○  
○  
○

16

B. Cl.

*fp* *f*

20 *p*

B

20

Tpt. Valve

20

C Tpt.

*mp*

20

Tbn. Slide

20

Tbn.

\*Sing notes in Parentheses. (Trigger Trill)

*p* *mf*

20

B. Cl. F.

20

B. Cl.

*fp* *f* *p*

(Res. Trill) (Res. Trill)

3

Detailed description: This page of a musical score for the piece "Dissatisfaction" includes parts for Bass (B), Trumpet Valve, Cornet (C Tpt.), Trombone Slide, Trombone (Tbn.), Bass Clarinet F (B. Cl. F.), and Bass Clarinet (B. Cl.). The score is in 2/4 time and begins at measure 20. The Bass part features a melodic line starting on G2, moving to A2, B2, and C3, with a dynamic marking of *p*. The Cornet part has a melodic line starting on G4, moving to A4, B4, and C5, with a dynamic marking of *mp*. The Trombone part has a melodic line starting on G3, moving to A3, B3, and C4, with dynamic markings of *p* and *mf*. The Bass Clarinet part has a melodic line starting on G2, moving to A2, B2, and C3, with dynamic markings of *fp*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and trills. A note in the Trombone part is marked with a wavy line and the text "(Trigger Trill)". Two notes in the Bass Clarinet part are marked with wavy lines and the text "(Res. Trill)". A triplet of eighth notes is marked with a "3" and a slur. The page number "20" is written at the beginning of each staff.

24

B

\*Oscillate between open and half valve

24

Tpt. Valve

24

C Tpt.

24

Tbn. Slide

24

Tbn.

24

B. Cl. F.

\*Didgeridoo Tone

24

B. Cl.

28

B Carving out thoughts from stone.

*I try my best to create.*

28

C Tpt.



**D  
I  
S  
S  
A  
T  
I  
S  
F  
A  
C  
T  
I  
O  
N**

**My work**

•My art

~~**My**~~

**My time**

28

Tbn.



*However,*

28

B. Cl.



29 10" 10"

B *Babble*

29

Tpt. Valve

29 10" 10"

C Tpt.

*p*

\*Repeat, vary speeds

29

Tbn. Slide

29 10" 10"

Tbn.

*p*

\*Repeat, vary speeds

29

B. Cl. F.

29 10" 10"

B. Cl.

*p*

\*Repeat, vary speeds

With a little anger  $\text{♩} = 100$

\*Breath sounds,  
no specified pitch.

33

*sfz* *fp* *f*

B

33

\*Growl Tone

*fp* *f* *fp* *f*

C Tpt.

33 \*Growl Tone ord.

*fp* *fp* *f* *fp*

Tbn.

33

*fp* *fp* *f*

B. Cl.

38

B

Musical notation for the Bass part, starting at measure 38. It consists of a whole note chord (F2, C3, G2) followed by a half note chord (Bb2, F2).

C Tpt.

38 ord.

Musical notation for the C Trumpet part, starting at measure 38. It features a melodic line with a slur and an accent (>) over a triplet of eighth notes (Bb4, A4, G4). This is followed by a slur over a triplet of eighth notes (F4, E4, D4) with a phrasing mark (ph). The staff ends with a slur over a quarter note (Bb4) and a half note (F4), both with phrasing marks (sh, ph).

Tbn.

38

*f*

Musical notation for the Tuba part, starting at measure 38. It begins with a dynamic marking of *f*. The notation includes a slur over a triplet of eighth notes (Bb3, A3, G3) and another slur over a triplet of eighth notes (F3, E3, D3). The staff concludes with a slur over a sequence of eighth notes (Bb3, A3, G3, F3, E3, D3, C3) with phrasing marks (Ph, sh, sh, sh, sh, sh, sh, sh) and a final note (C3) with a phrasing mark (sh).



B. Cl.





38





Musical notation for the Bass Clarinet part, starting at measure 38. It features a melodic line with a slur and an accent (>) over a triplet of eighth notes (Bb3, A3, G3). This is followed by a slur over a triplet of eighth notes (F3, E3, D3) and a final note (Bb3) with an accent (>).






41 5" 5" 5"


B  *I can think* *I can vocalize* 

41    

Tpt. Valve    


41 5" 5" 5"

C Tpt. 

41

Tbn. Slide



41 5" 5" 5"

Tbn. 

41  

B. Cl. F. \*Didgeridoo Tone

41 5" 5" 5"

B. Cl.  

With Energy ♩ = 84

44

B

*sfz* *sfz*

5/4

Detailed description: Bassoon staff starting at measure 44. It features two measures of music with notes marked *sfz* and accents. The final measure is obscured by a large, dense scribble.

44

C Tpt.

*sfz* *sfz* *fp*

3

5/4

Detailed description: C Trumpet staff starting at measure 44. It features three measures of music. The first two are marked *sfz* with accents. The third measure is marked *fp* and contains a triplet of notes. The final measure is obscured by a large, dense scribble.

44

Tbn. Slide

Detailed description: An empty staff for the tuba slide.

44

Tbn.

*sfz* *sfz* *sfz*

5/4

Detailed description: Tuba staff starting at measure 44. It features three measures of music with notes marked *sfz* and accents. The final measure is obscured by a large, dense scribble.

44

B. Cl. F.

\*Didgeridoo Tone

Detailed description: An empty staff for the bass clarinet in F.

44

B. Cl.

*fp* *f* *sfz*

3

5/4

Detailed description: Bass Clarinet staff starting at measure 44. It features four measures of music. The first measure is marked *fp* with an accent. The second measure contains a triplet of notes. The third measure is marked *f* with a crescendo hairpin. The fourth measure is marked *sfz* with an accent. The final measure is obscured by a large, dense scribble.

48

B	$\frac{5}{4}$	$\frac{4}{4}$ My Work	$\frac{6}{4}$ My Art	$\frac{4}{4}$
---	---------------	-----------------------	----------------------	---------------

48

C Tpt.

(*f*) *f* *mf*

48

Tbn.

(*f*) *f* *mf*

48

B. Cl.

(*f*) *p* *mf*

(Res. Trill) (Res. Trill)

\*Hold mic against throat and hum the notes.

B

51

**4/4**

Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh  
 Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh  
 Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh  
 Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh

**f**

Gritty, match bass clarinet tone.

C Tpt.

51

sh ph sh ph ph ph

**mp**

**f**

\*Growl Tone

Tbn.

51

sh sh sh sh sh sh sh sh sh sh

**mp**

**sfz**

(Trigger Trill)

B. Cl.

51

**mp**

**f**

55 *f* *mp*

B

55 *f* *fp*

C Tpt.

ord.

55 *f* \*Growl Tone (Trigger Trill)

Tbn.

55 *mf* *fp*

B. Cl.

a a a a a a a

59

B

*mp*  *pp*

a a a a a a a a

59

Tpt. Valve

59

C Tpt.

\*Infuse noise from syllables into pitches.

ph sh sh sh sh sh sh sh

59

Tbn.

ord.

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

(Trigger Trill)

59

B. Cl. F.

\*Didgeridoo Tone

59

B. Cl.

\*Sing notes in Parentheses.

*f*  *p*  *mf*

63 *mf*

B

63 \*Sing notes in Parentheses.

C Tpt.

*p* *mf* *f* *sub. p* *cresc.*

63

Tbn.

*f* *sub. p* *cresc.*

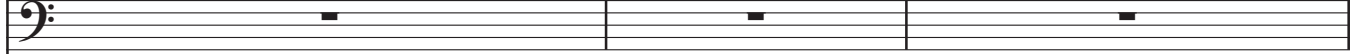
63

B. Cl.

*f* *sub. p* *cresc.*

67

B



A musical staff for Bass (B) in bass clef. It contains three measures, each with a whole rest.

67

Tpt. Valve



A musical staff for Trumpet Valve. It contains three measures, each with a whole rest.

67

C Tpt.



A musical staff for C Trumpet in treble clef. It contains three measures of music. The first measure has a quarter note G4. The second measure has a quarter note A4. The third measure has a quarter note B4. A slur covers the first two measures. A trill is indicated over the final note.

67

Tbn. Slide



A musical staff for Trombone Slide. It contains three measures, each with a whole rest.

67

Tbn.



A musical staff for Trombone in bass clef. It contains three measures of music. The first measure has a quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note B2. A slur covers the first two measures. A trill is indicated over the final note.

67


B. Cl. F.



A musical staff for Bass Clarinet in F. It contains three measures, each with a whole rest.

67

B. Cl.



A musical staff for Bass Clarinet in treble clef. It contains three measures of music. The first measure has a quarter note G4. The second measure has a quarter note A4. The third measure has a quarter note B4. A slur covers the first two measures. A trill is indicated over the final note.



70  
B *I try my best to create.*

**My work** *My work*

**My art**

**My art**

**My art**

70  
C Tpt.

**D**  
**i**  
**s**  
**s**  
**a**  
**t**  
**i**  
**s**  
-  
-  
-  
-  
-

**My**

70  
Tbn.

**My time**

*However,*

Through the  
dissatisfaction, I  
can hear it,  
through the  
struggle, I can  
hear it.

70  
B. Cl.

74

\*Molto Vib.

B

Musical staff for Bass (B) in bass clef. It begins with a whole rest in the first measure. The second measure contains a half note G2, the third a half note G2, and the fourth a half note G2. All three notes are connected by a slur.

74

\*Molto Vib.

C Tpt.

Musical staff for C Trumpet (C Tpt.) in treble clef. It begins with a whole rest in the first measure. The second measure contains a triplet of eighth notes: G4, A4, and B4. The third measure contains a half note G4, the fourth a half note G4, and the fifth a half note G4. All three notes are connected by a slur.

74

\*Molto Vib.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. It begins with a whole rest in the first measure. The second measure contains a triplet of eighth notes: G2, A2, and B2. The third measure contains a half note G2, the fourth a half note G2, and the fifth a half note G2. All three notes are connected by a slur.

74

\*Molto Vib.

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in treble clef. It begins with a whole rest in the first measure. The second measure contains a triplet of eighth notes: B1, A1, and G1. The third measure contains a half note B1, the fourth a half note B1, and the fifth a half note B1. All three notes are connected by a slur. The first measure has a dynamic marking of *fp*.

78 **10"** **10"**

B

Bubble  
Bubble  
Bubble

sdhaskdjfhna sdsdfmgjmnbr DF S AEDGWRMLMRNT AS,DJNFCA,R,SXMG,LSXMC  
 asfhsrghfjuyned dnmc askjdnvalskdmc askjdnvalskdmc askjdnvalskdmc askjdnvalskdmc  
 askjdnvalskdmc askjdnvalskdmc askjdnvalskdmc askjdnvalskdmc askjdnvalskdmc

78

Tpt. Valve

78 **10"** **10"**

C Tpt.

78

Tbn. Slide

78 **10"** **10"**

Tbn.

78

B. Cl. F.

78 **10"** **10"**

B. Cl.

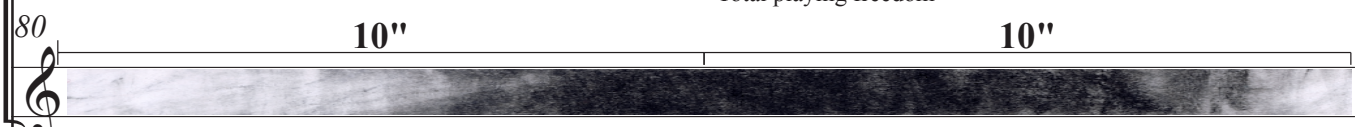
80 | **10"** | **\*Total playing freedom** | **10"** |

B



80 | **10"** | **\*Total playing freedom** | **10"** |

Tpt. Valve

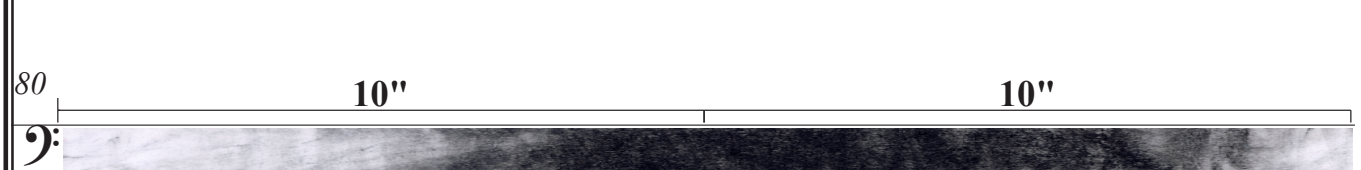


80 | **10"** | **\*Total playing freedom** | **10"** |

C Tpt.

80 | **10"** | **\*Total playing freedom** | **10"** |

Tbn. Slide



80 | **10"** | **\*Total playing freedom** | **10"** |

Tbn.

80 | **10"** | **\*Total playing freedom** | **10"** |

B. Cl. F.



80 | **10"** | **\*Total playing freedom** | **10"** |

B. Cl.



Senza Tempo, Slow and calming

82

*f*

*pp*

B

and from the noise I can hear music

Detailed description: The image shows a musical score for a Bass (B) part. It consists of two phrases on a single staff. The first phrase starts with a measure rest, followed by a half note 'and' (G2), a quarter note 'from' (F2), a quarter note 'the' (E2), and a half note 'noise' (D2). The second phrase starts with a measure rest, followed by a half note 'I' (G2), a quarter note 'can' (F2), a quarter note 'hear' (E2), and a half note 'music' (D2). The first phrase is marked with a forte (*f*) dynamic and the second with a pianissimo (*pp*) dynamic. Both phrases are connected by a long slur. The tempo is indicated as 'Senza Tempo, Slow and calming'.