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:

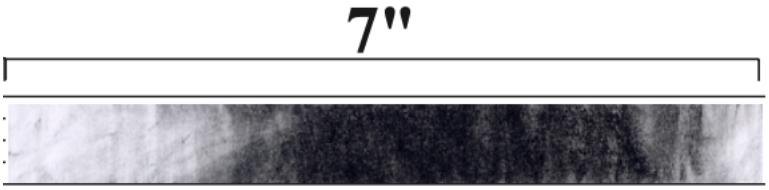
-All players should be amplified.

-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.

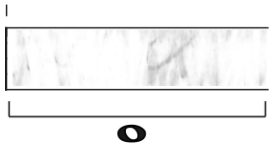
Improvisation:

-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 wispier 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.



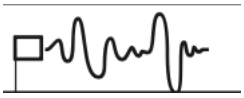
All instruments, except for the voice, have a second staff. This is where the actions taking place during the improvisation sections will be notated. The specifics of each secondary staff will be explained in each instrument's individual section.

Symbols for the entire ensemble:

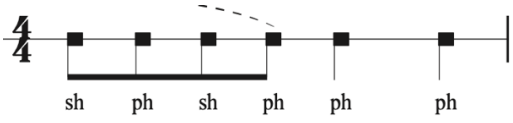
-**Curlews** (shown below) appear at points with the ensemble should stop and wait for the vocalist to finish their passage before they move forward with the piece. Vocalist should provide a cue when they have finished.

-**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.

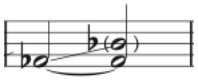
A square note head followed by a squiggly line indicates an air tone with additional motion. This should be achieved through rapidly rearticulated breathes and rapid motion of the instrument's keys, valves, or F triggers.



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:

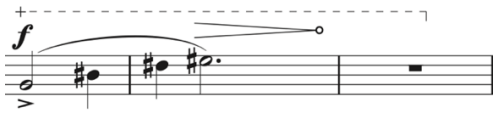
-The vocalist should hold the microphone in their hand, not on a stand.

-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.

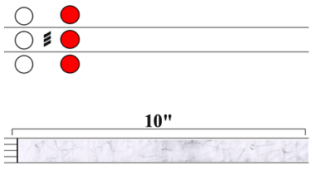
-Some traditionally notated sections do not have words or syllables paired with them. In these instances, the vocalist should improvise the syllables or sounds they produce based on the sounds happening in the ensemble.

-A "+" appearing with a dashed line (shown below) indicated that the microphone should be held against your through 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.



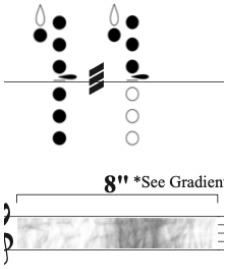
-Fingering diagrams: Two fingering diagrams for the trumpet utilized in the work.

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 ordinaro 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.

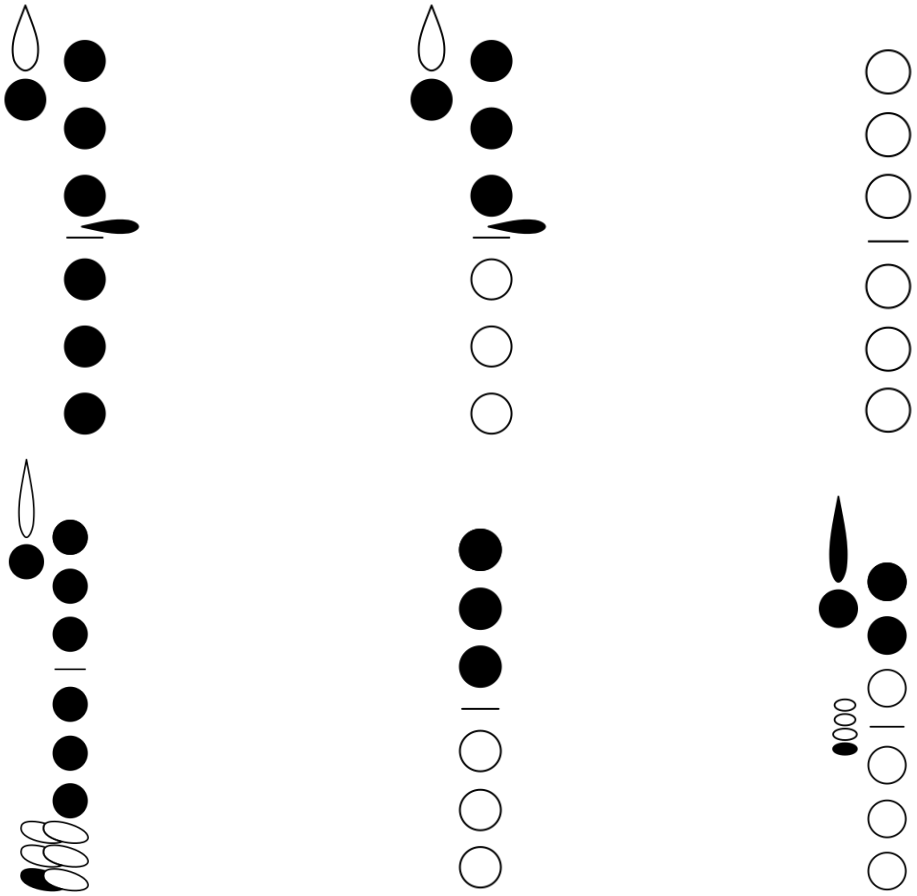


-Didgeridoo Tone: Play with harmonics to produce a didgeridoo like sounds where indicated.

-**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 of 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.

<u>About the piece:</u>

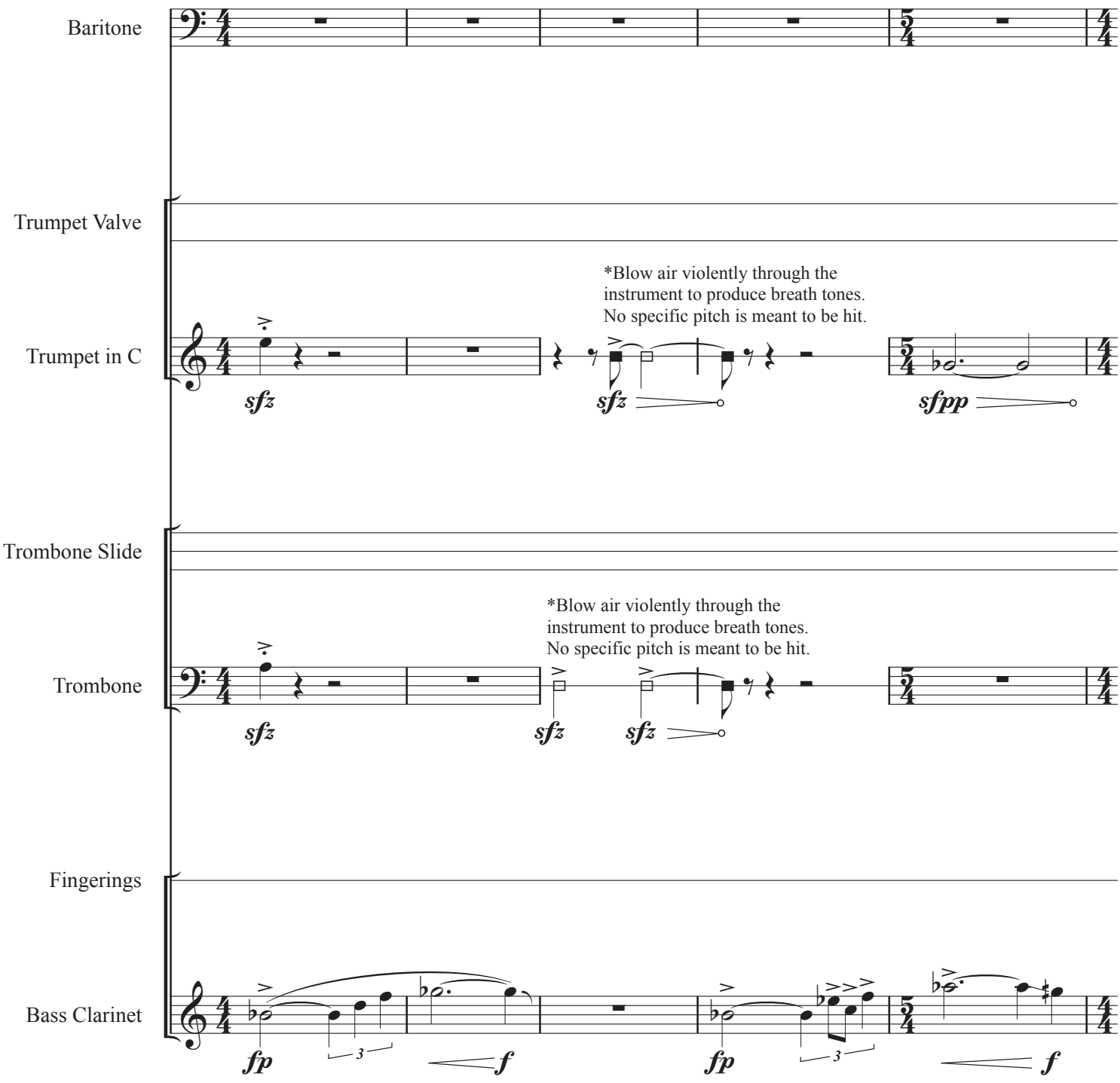
Dissatisfaction is a short love letter to the frustrations of pursuing the arts.

Transposed Score

Dissatisfaction

Austin Engelhardt

With Energy ♩ = 84



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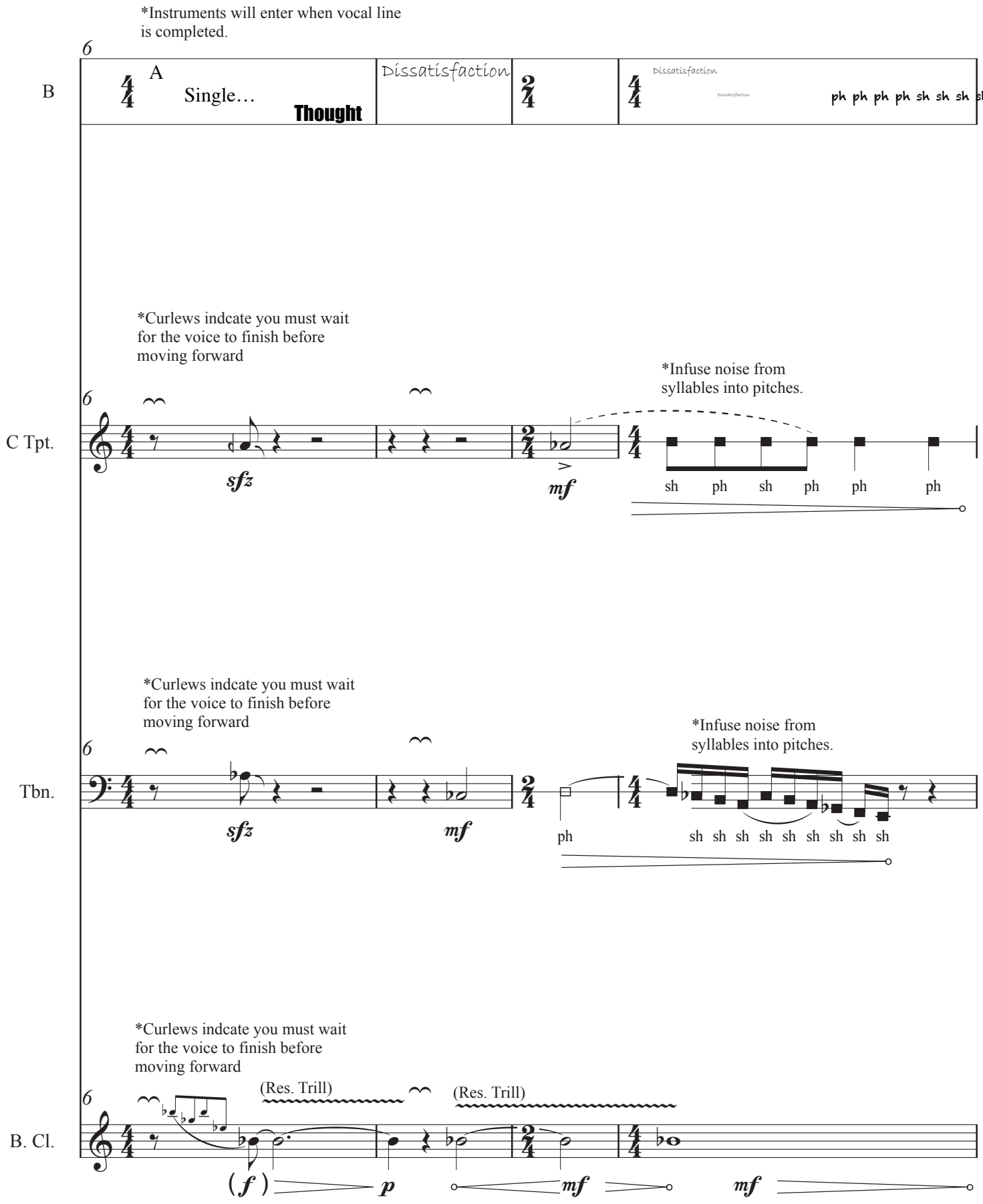
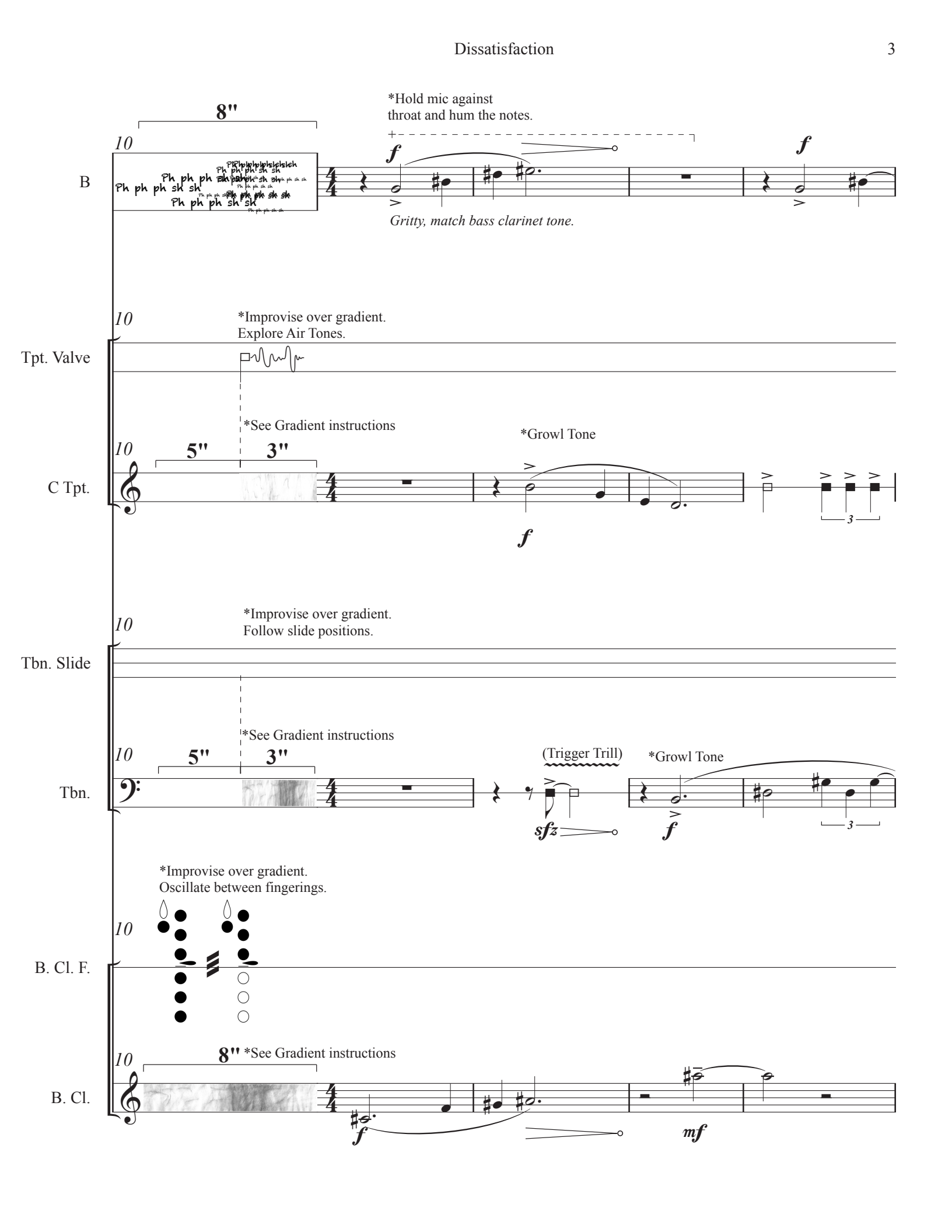
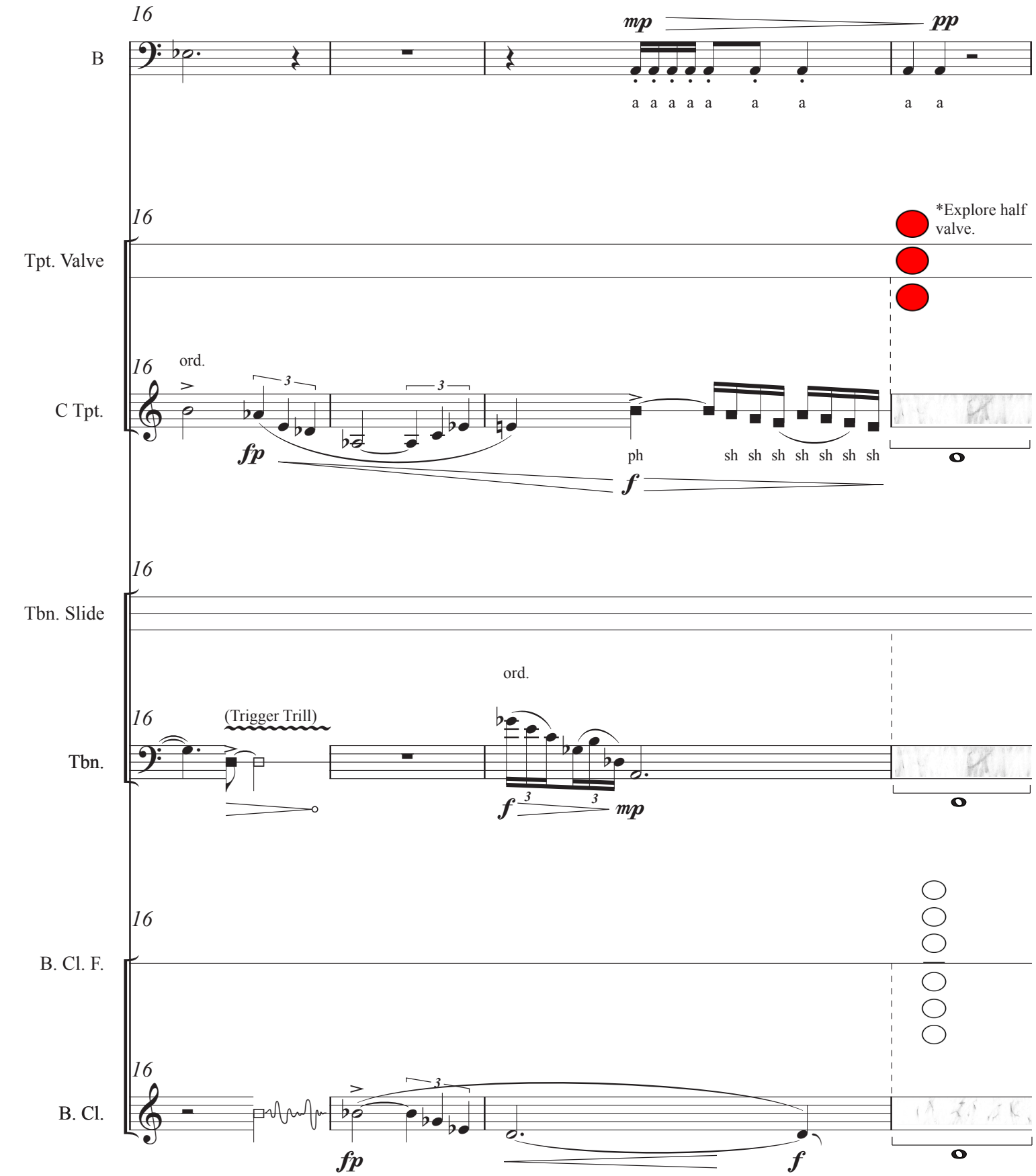
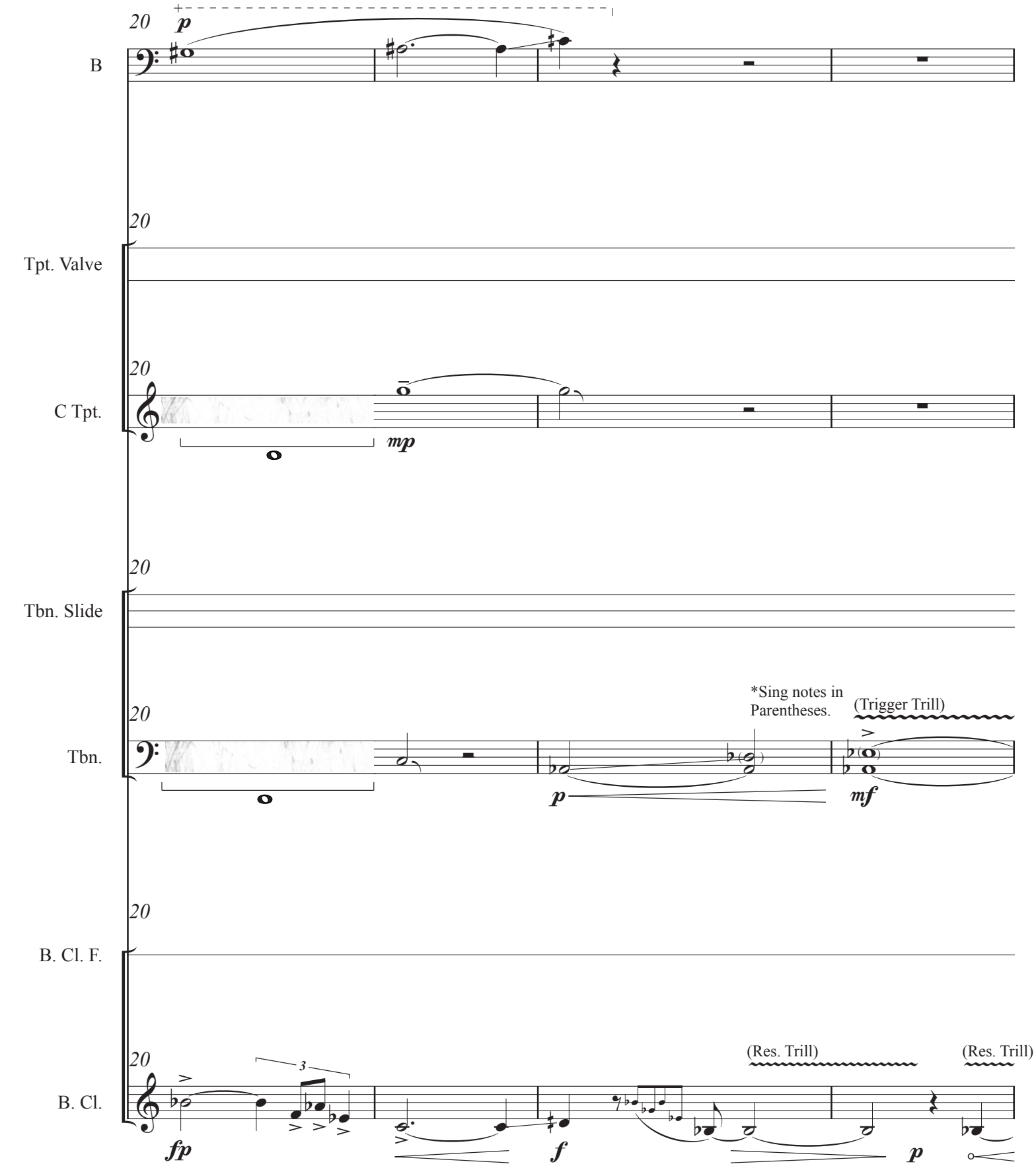
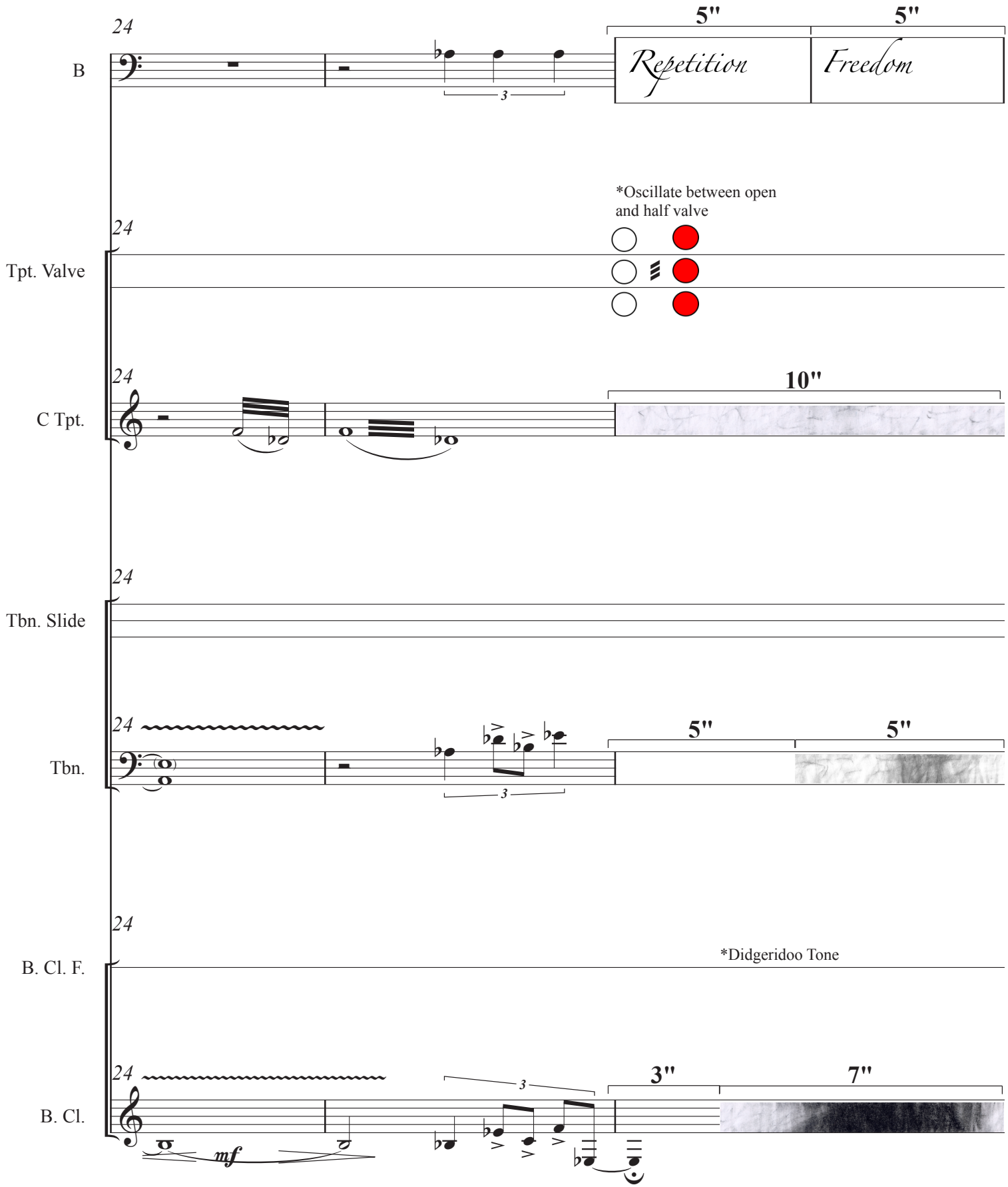
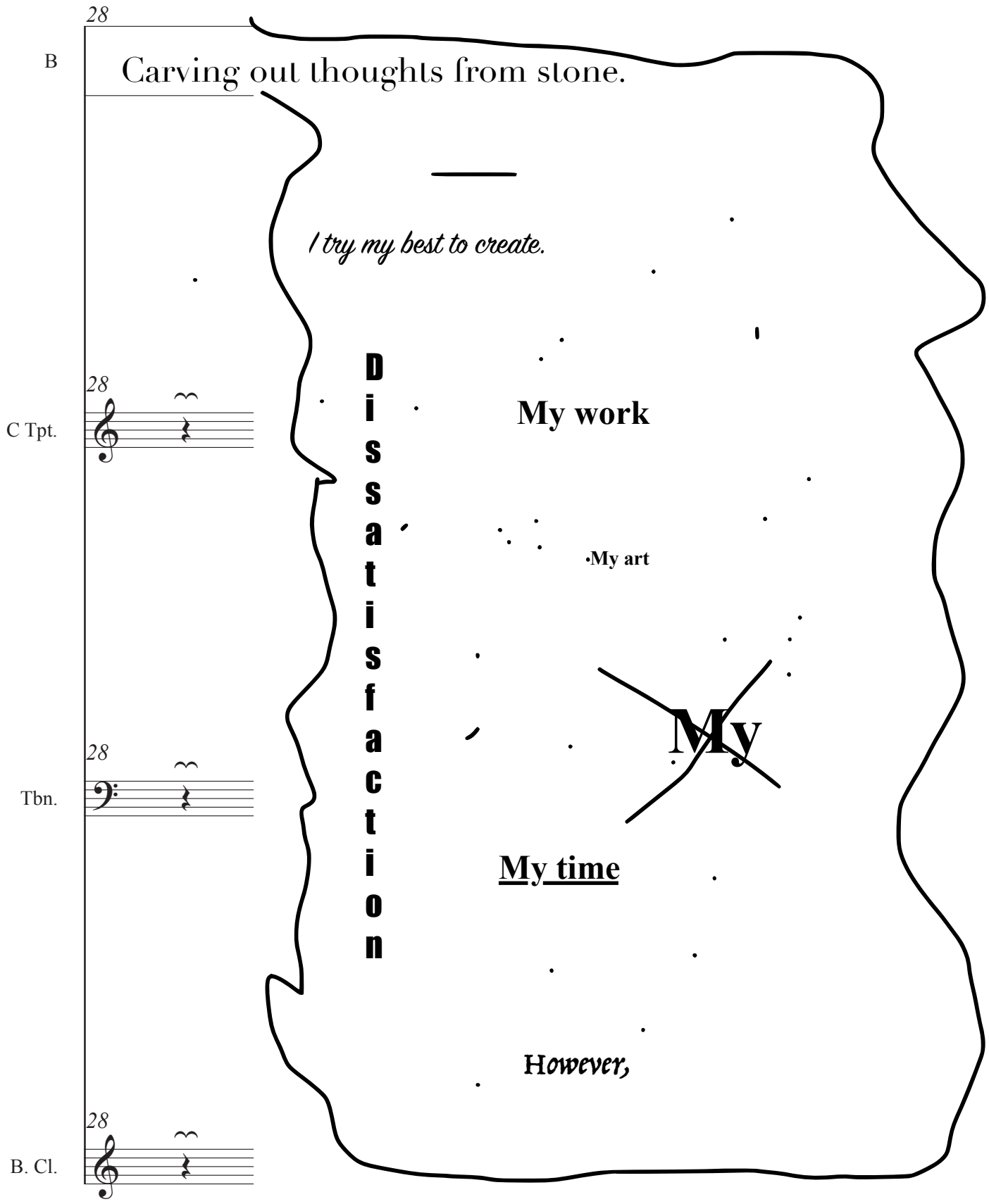

*Instruments will enter when vocal line is completed.
6
B
A
Single…
Thought
Dissatisfaction
Dissatisfaction
Dissatisfaction
ph ph ph ph sh sh sh sh
*Curlews indcate you must wait for the voice to finish before moving forward
*Infuse noise from syllables into pitches.
C Tpt.
sfz
mf
sh ph sh ph ph ph
*Curlews indcate you must wait for the voice to finish before moving forward
*Infuse noise from syllables into pitches.
Tbn.
sfz
mf
ph
sh sh sh sh sh sh sh sh sh
*Curlews indcate you must wait for the voice to finish before moving forward
(Res. Trill)
(Res. Trill)
B. Cl.
(f)
p
mf
mf

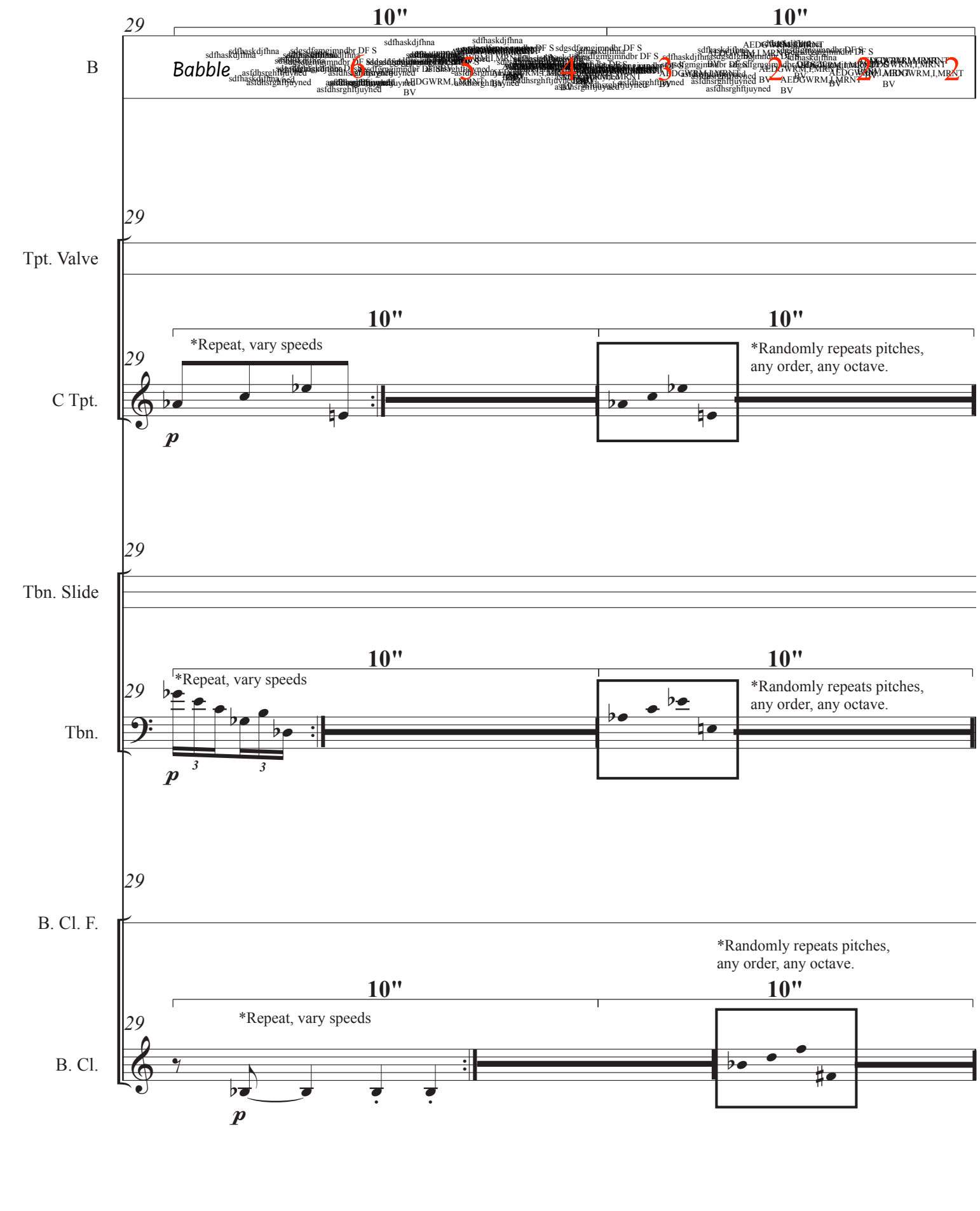

B
8"
*Hold mic against
throat and hum the notes.
Ph ph ph sh sh
Gritty, match bass clarinet tone.
Tpt. Valve
*Improvise over gradient.
Explore Air Tones.
C Tpt.
*See Gradient instructions
5"
3"
*Growl Tone
Tbn. Slide
*Improvise over gradient.
Follow slide positions.
Tbn.
*See Gradient instructions
5"
3"
(Trigger Trill)
*Growl Tone
B. Cl. F.
*Improvise over gradient.
Oscillate between fingerings.
B. Cl.
8"
*See Gradient instructions

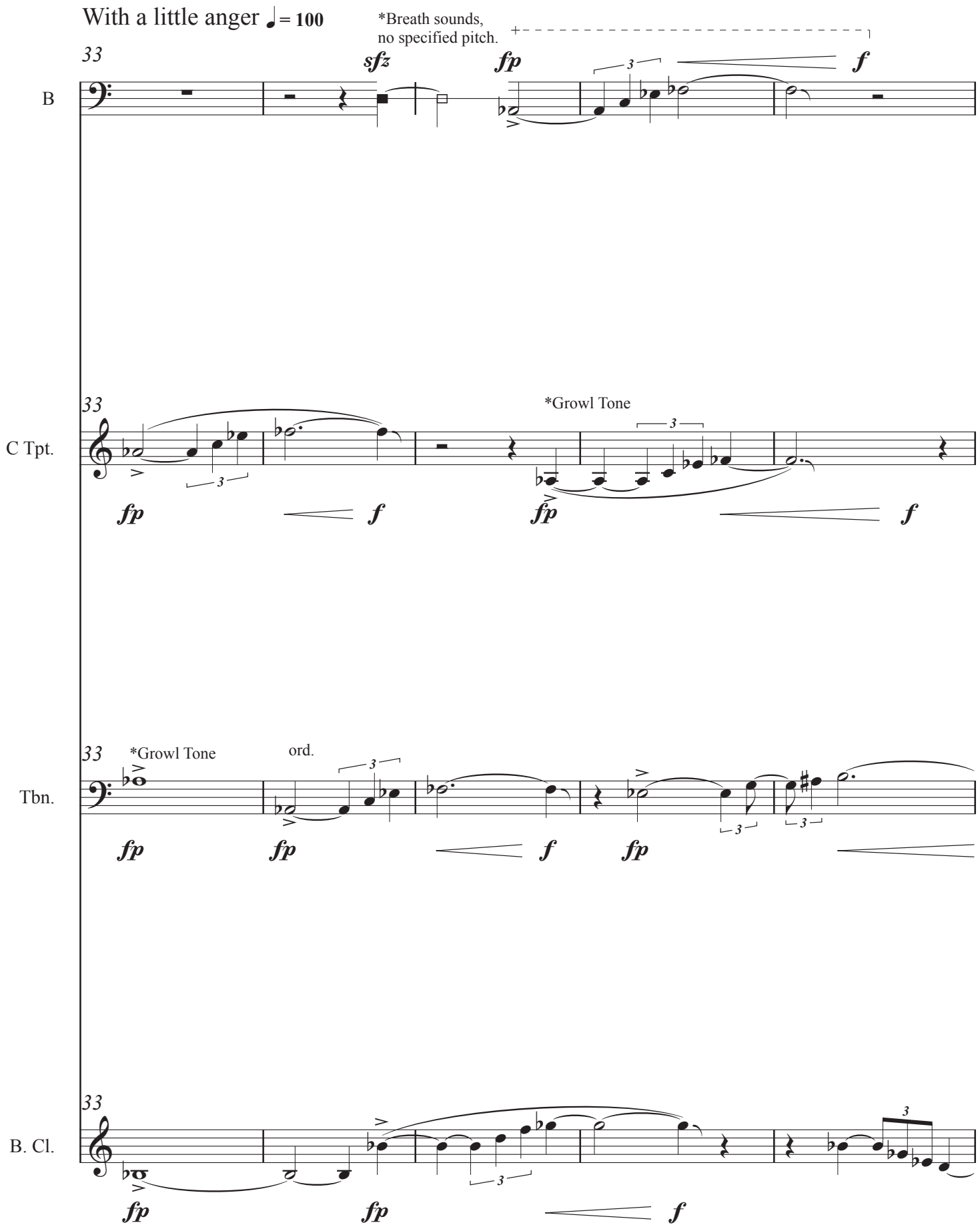

16
B
mp
pp
a a a a a a a a a
16
Tpt. Valve
*Explore half valve.
16
C Tpt.
ord.
fp
ph
sh sh sh sh sh sh sh
f
16
Tbn. Slide
16
Tbn.
(Trigger Trill)
ord.
f
mp
16
B. Cl. F.
16
B. Cl.
fp
f

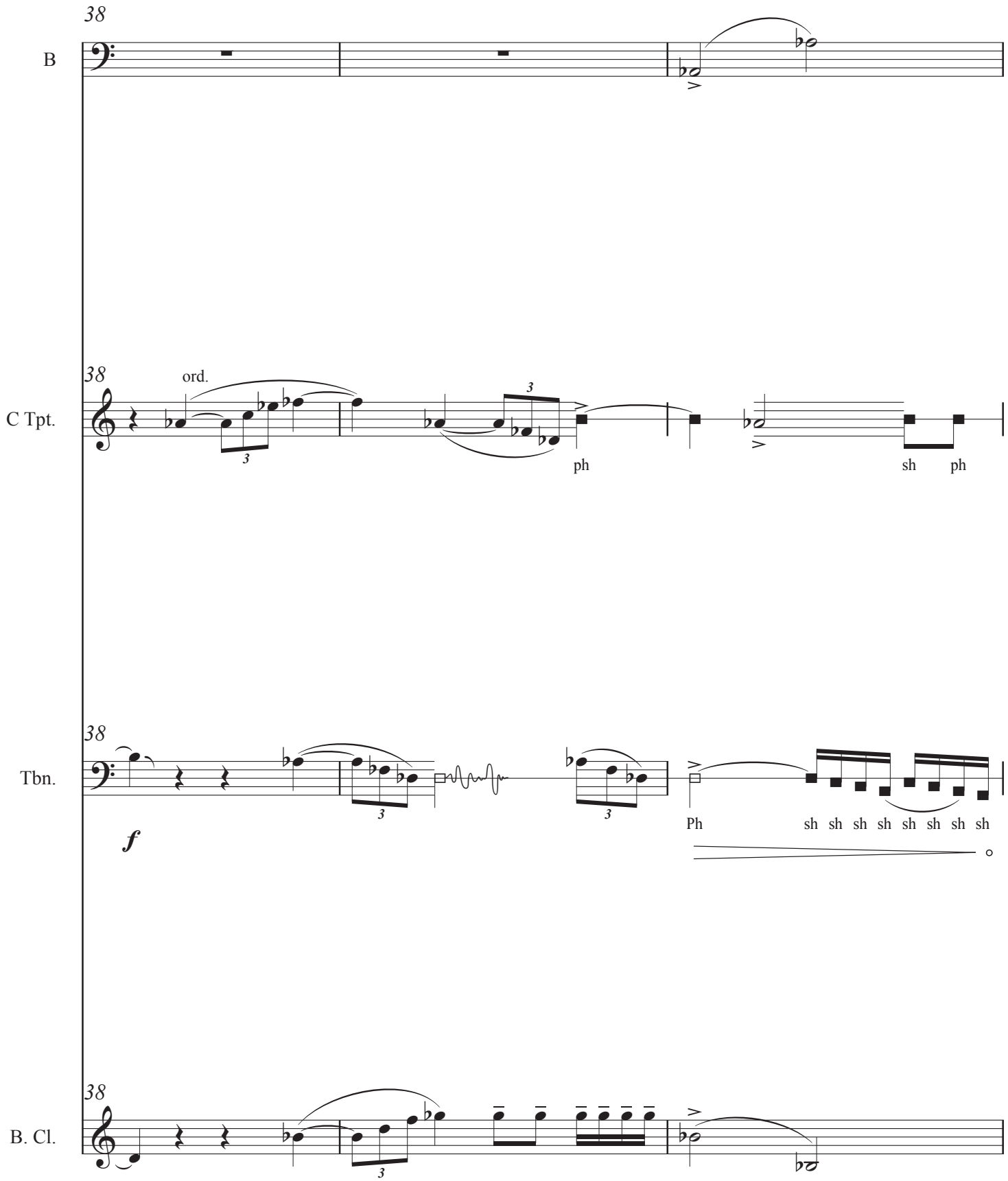

20
p
B
20
Tpt. Valve
20
C Tpt.
mp
20
Tbn. Slide
20
Tbn.
*Sing notes in Parentheses.
(Trigger Trill)
p
mf
20
B. Cl. F.
20
B. Cl.
3
fp
f
(Res. Trill)
(Res. Trill)
p

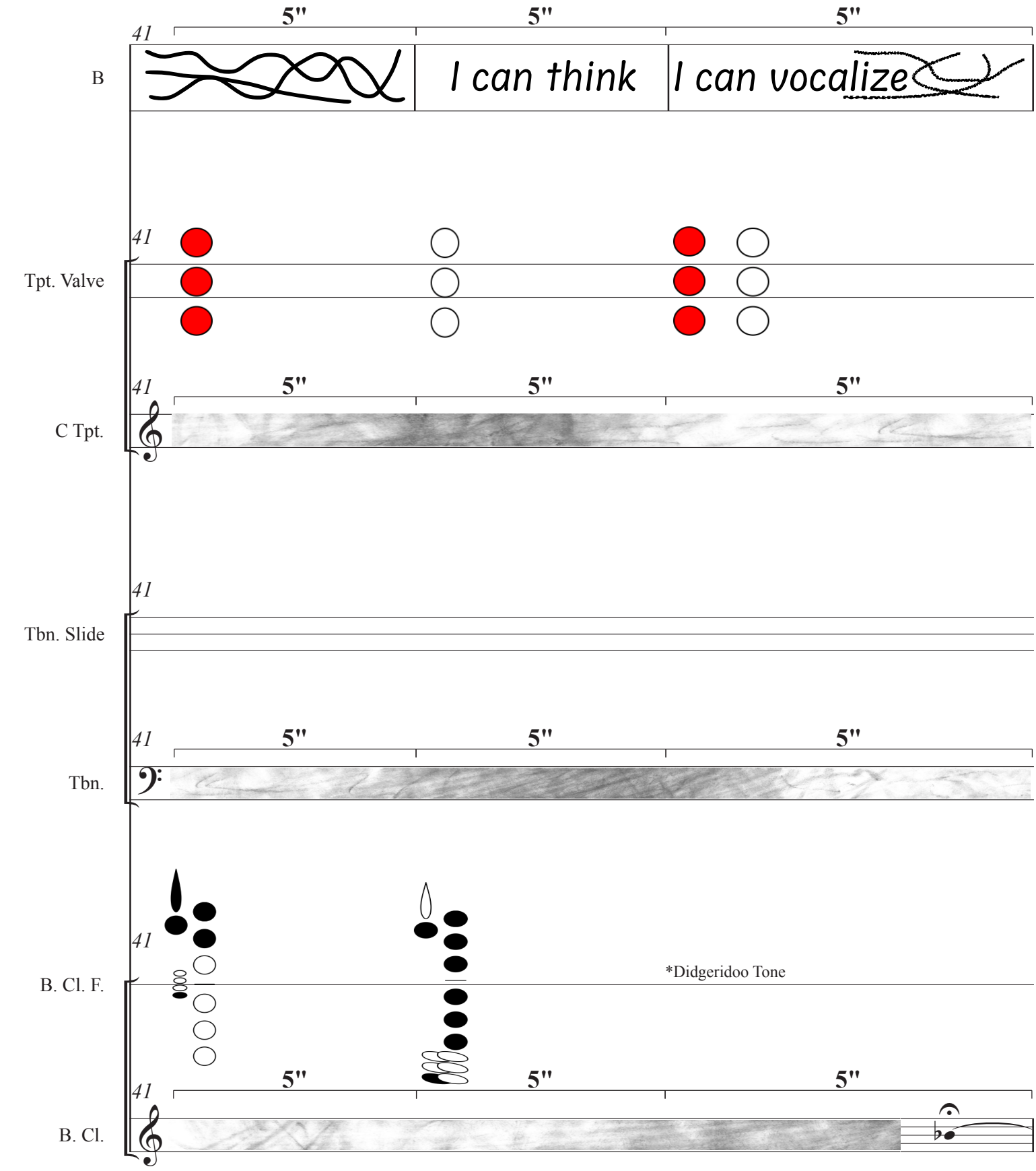

24
B
5"
5"
Repetition
Freedom
3
*Oscillate between open
and half valve
24
Tpt. Valve
24
C Tpt.
10"
24
Tbn. Slide
24
Tbn.
5"
5"
3
24
B. Cl. F.
*Didgeridoo Tone
24
B. Cl.
3"
7"
3
mf

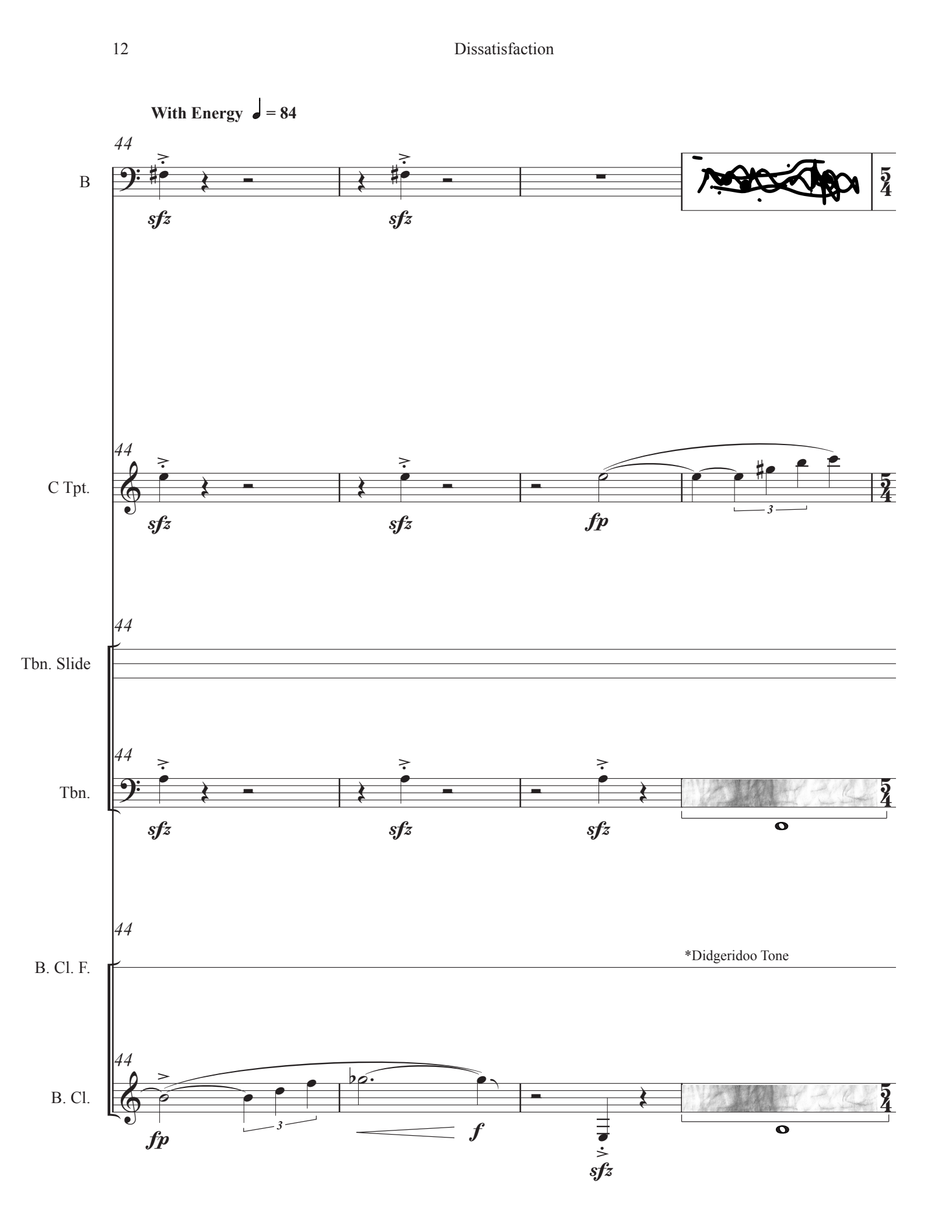

28
B
Carving out thoughts from stone.
I try my best to create.
28
C Tpt.
Dissatisfaction
My work
My art
My
28
Tbn.
My time
However,
28
B. Cl.

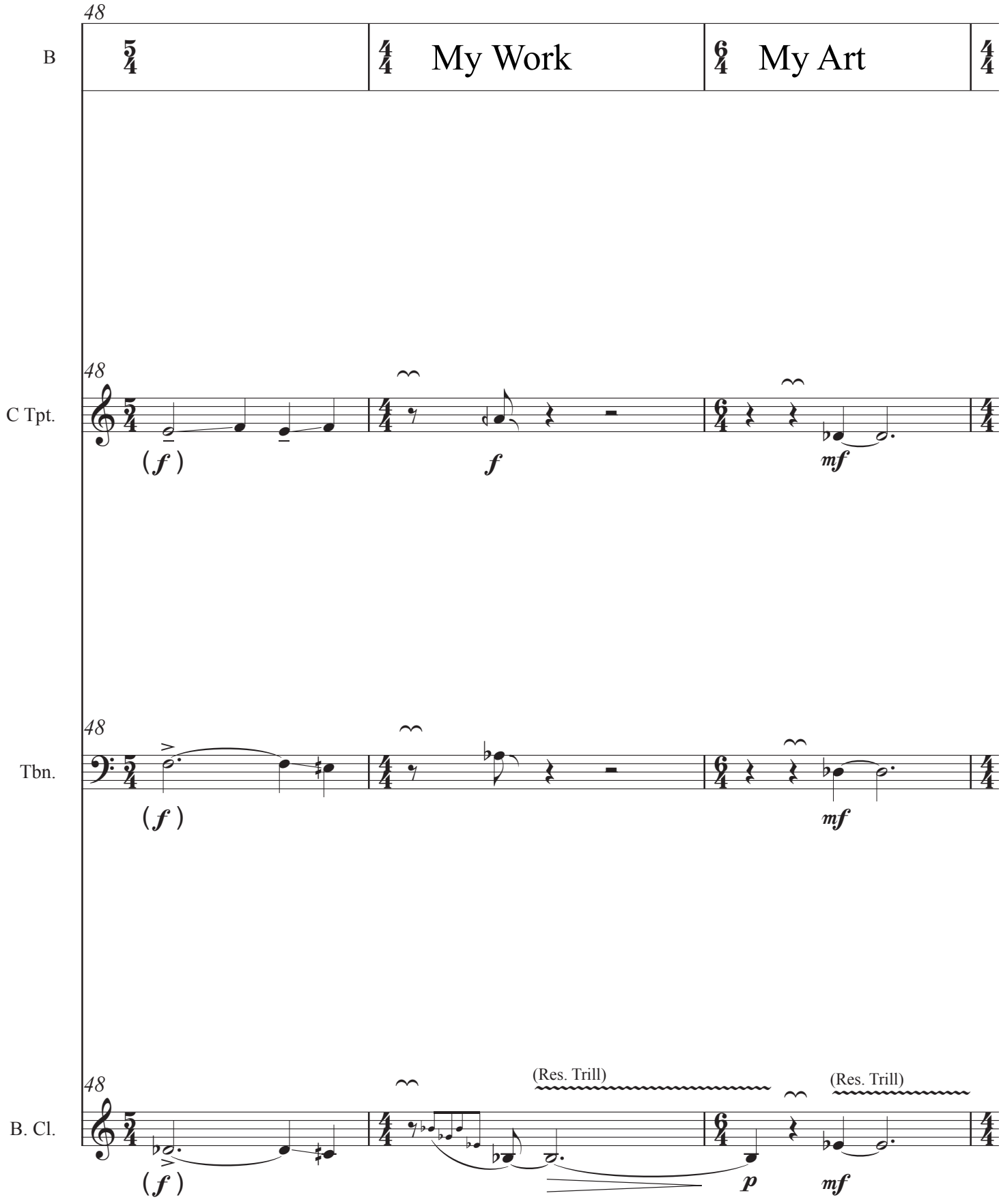

29
10"
10"
B
Babble
29
Tpt. Valve
10"
10"
*Repeat, vary speeds
*Randomly repeats pitches,
any order, any octave.
29
C Tpt.
p
29
Tbn. Slide
10"
10"
*Repeat, vary speeds
*Randomly repeats pitches,
any order, any octave.
29
Tbn.
p
29
B. Cl. F.
*Randomly repeats pitches,
any order, any octave.
10"
10"
*Repeat, vary speeds
29
B. Cl.
p

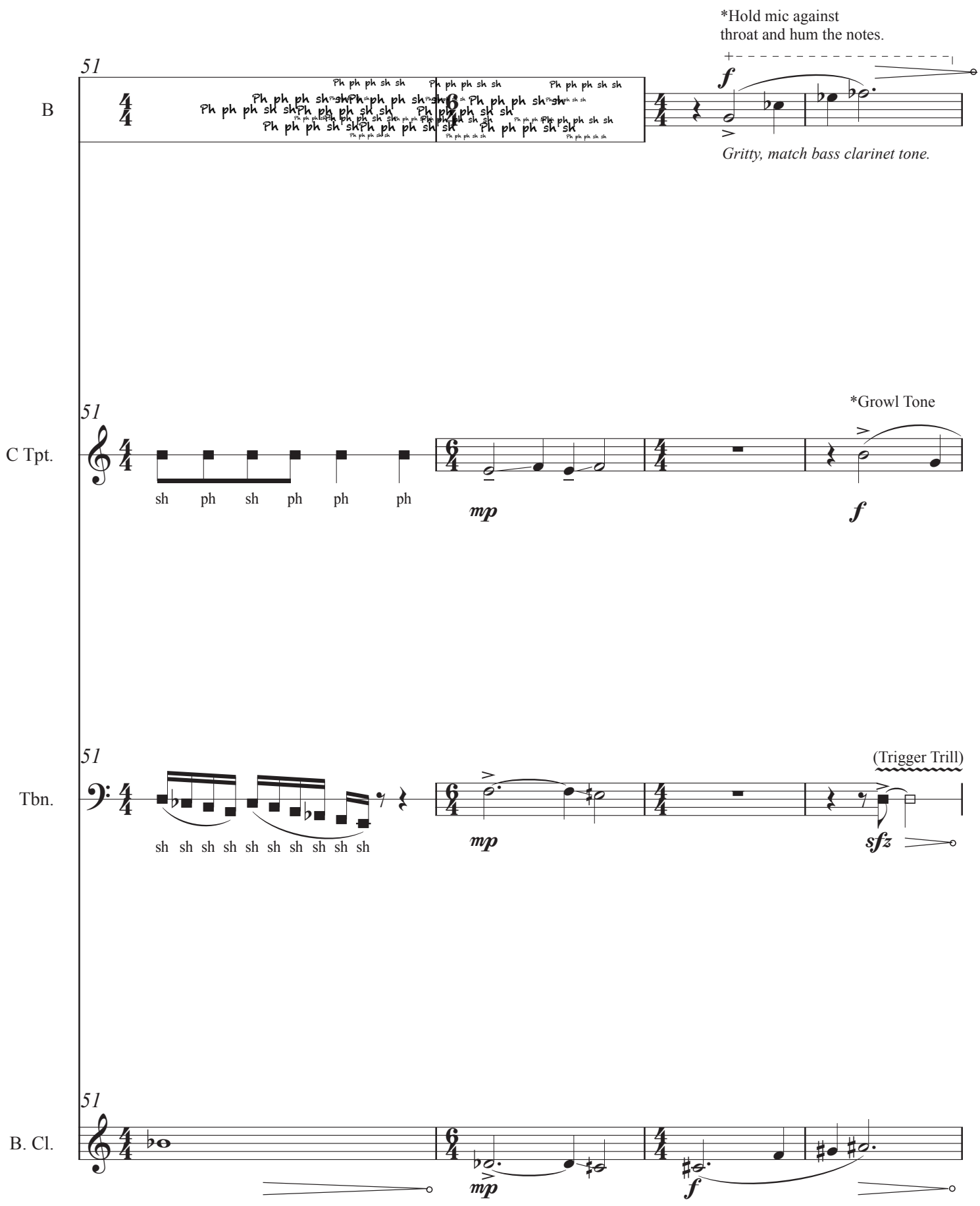

With a little anger ♩= 100
*Breath sounds,
no specified pitch.
33
sfz
fp
f
B
33
*Growl Tone
C Tpt.
fp
f
fp
f
33
*Growl Tone
ord.
Tbn.
fp
fp
f
fp
33
B. Cl.
fp
fp
f

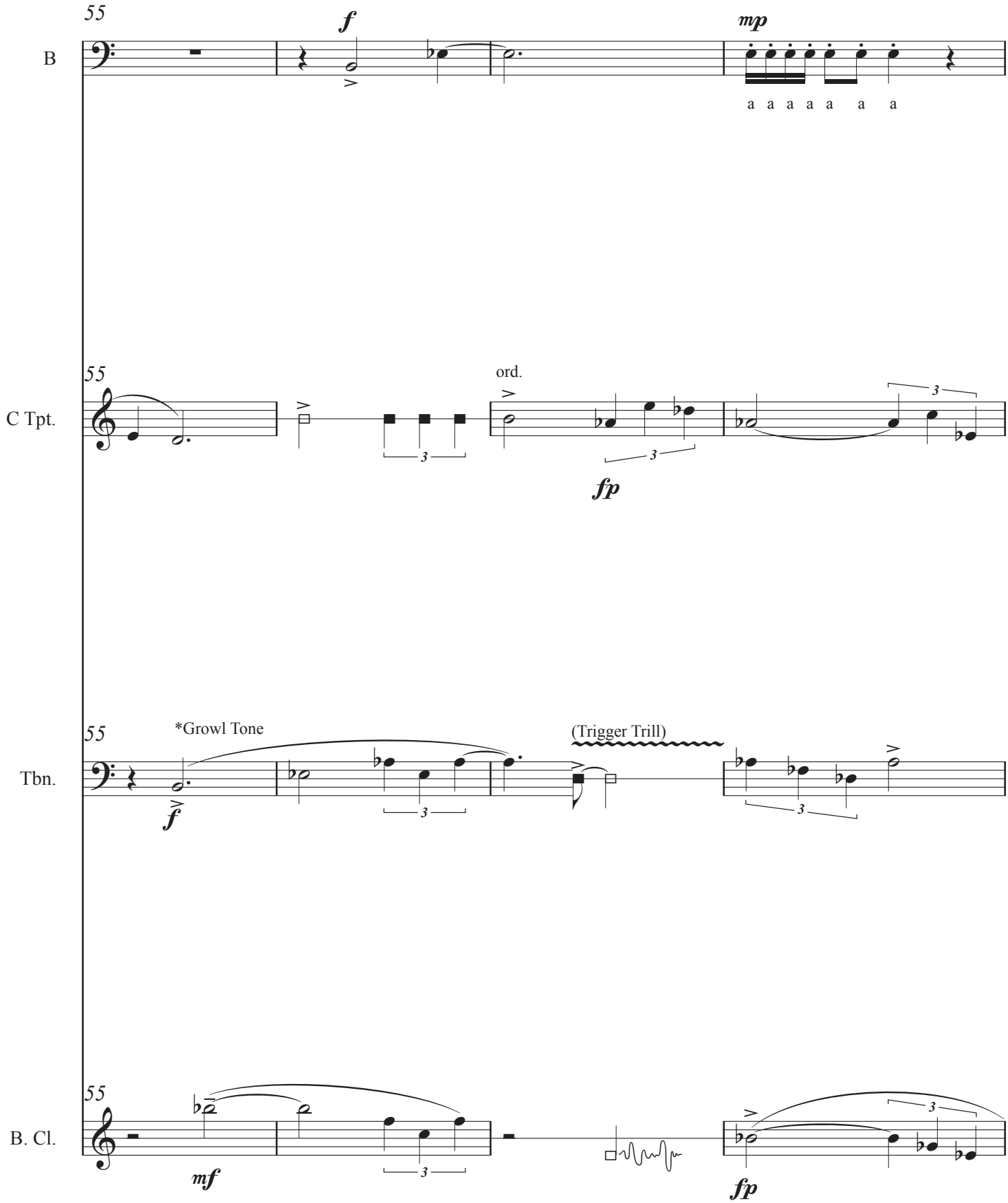

38
B
38
ord.
C Tpt.
ph
sh ph
38
Tbn.
f
Ph
sh sh sh sh sh sh sh sh
38
B. Cl.

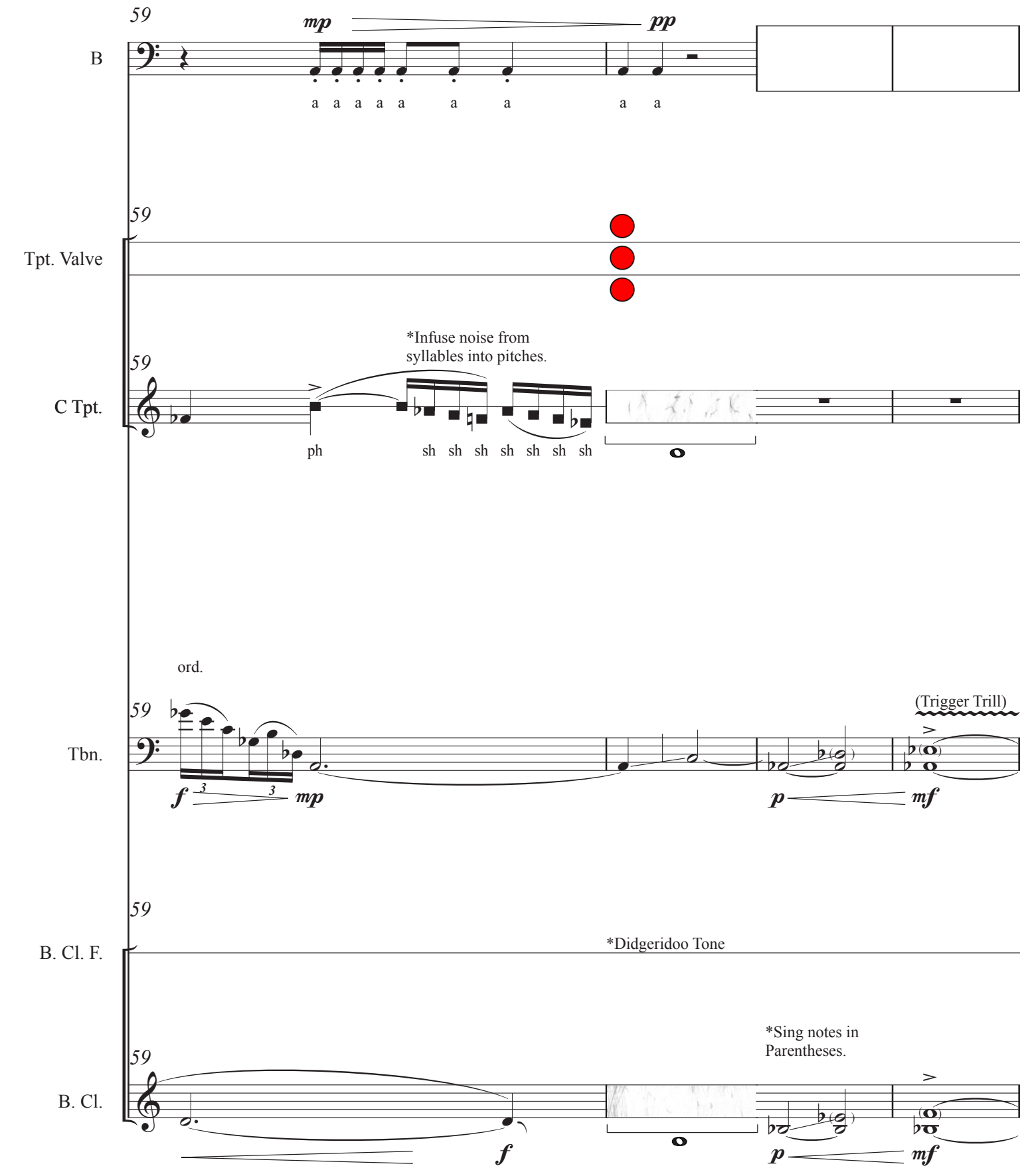

5"
5"
5"
41
B
I can think
I can vocalize
Tpt. Valve
C Tpt.
Tbn. Slide
Tbn.
B. Cl. F.
*Didgeridoo Tone
B. Cl.

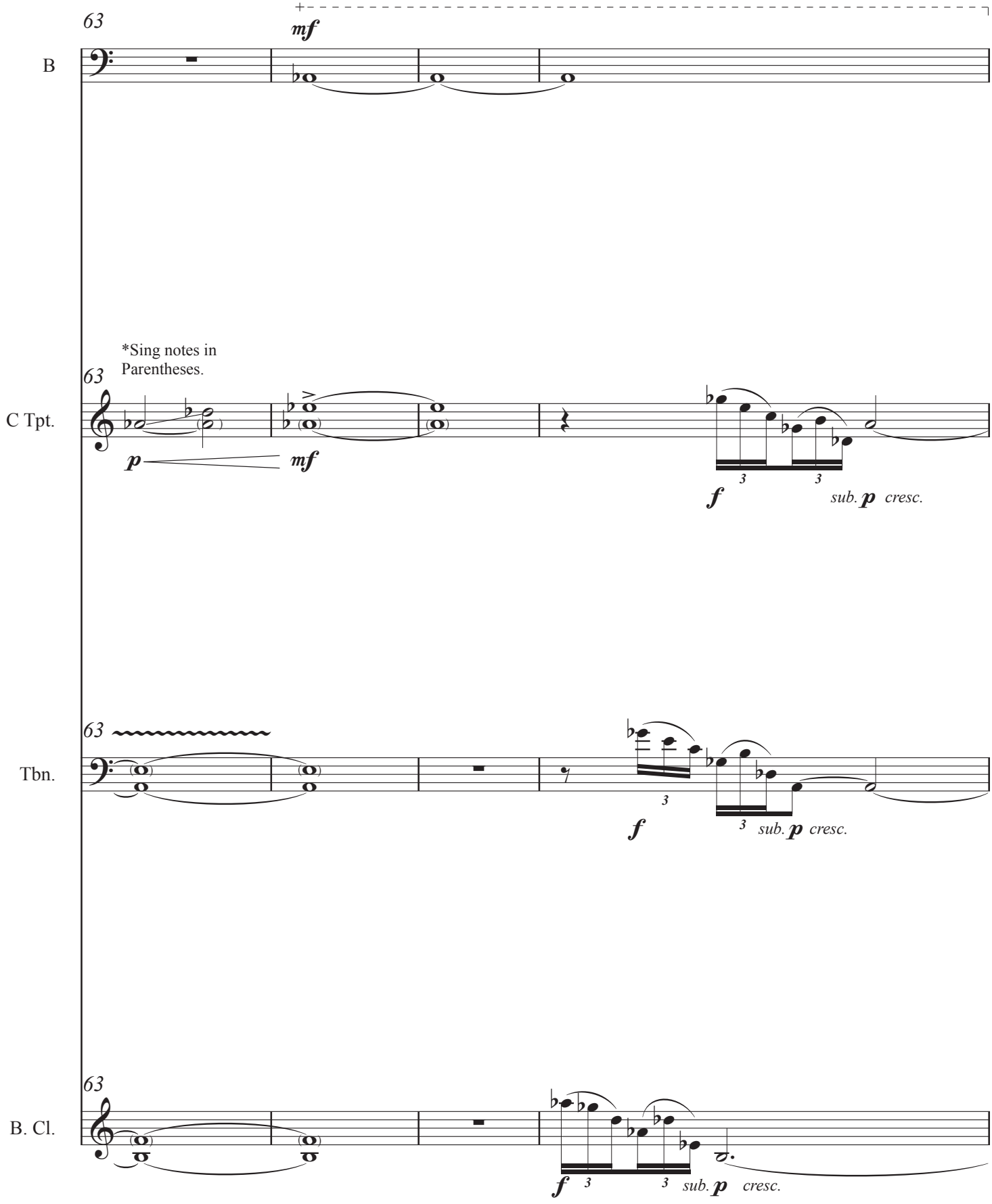

With Energy ♩ = 84
B
C Tpt.
Tbn. Slide
Tbn.
B. Cl. F.
B. Cl.
*Didgeridoo Tone

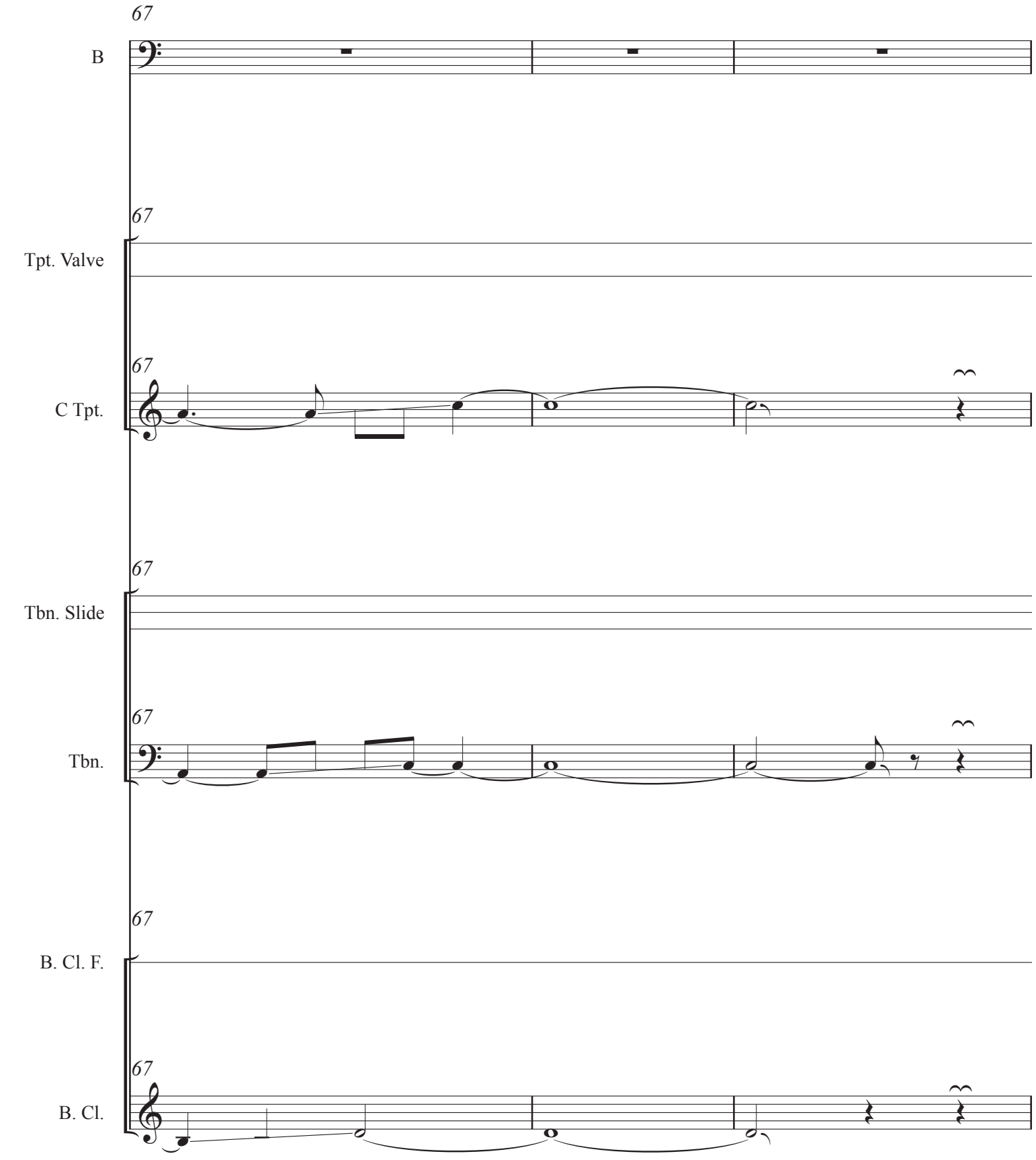

48
B
My Work
My Art
48
C Tpt.
(f)
f
mf
48
Tbn.
(f)
mf
48
B. Cl.
(Res. Trill)
(Res. Trill)
(f)
p
mf

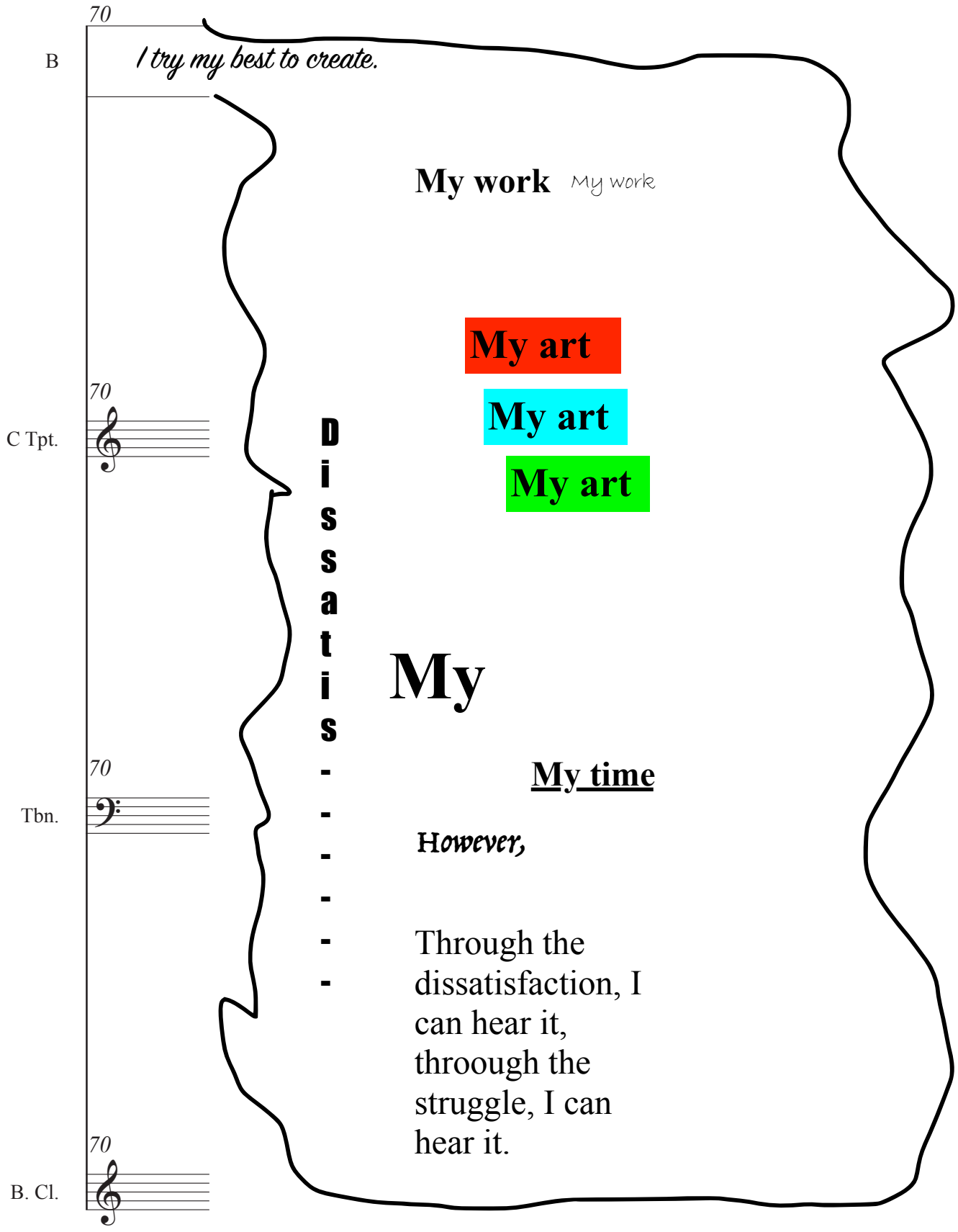

*Hold mic against
throat and hum the notes.
51
B
Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh
Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh
Ph ph ph sh sh Ph ph ph sh sh Ph ph ph sh sh
f
Gritty, match bass clarinet tone.
51
C Tpt.
*Growl Tone
sh ph sh ph ph ph
mp
f
51
Tbn.
(Trigger Trill)
sh sh sh sh sh sh sh sh sh sh
mp
sfz
51
B. Cl.
mp
f

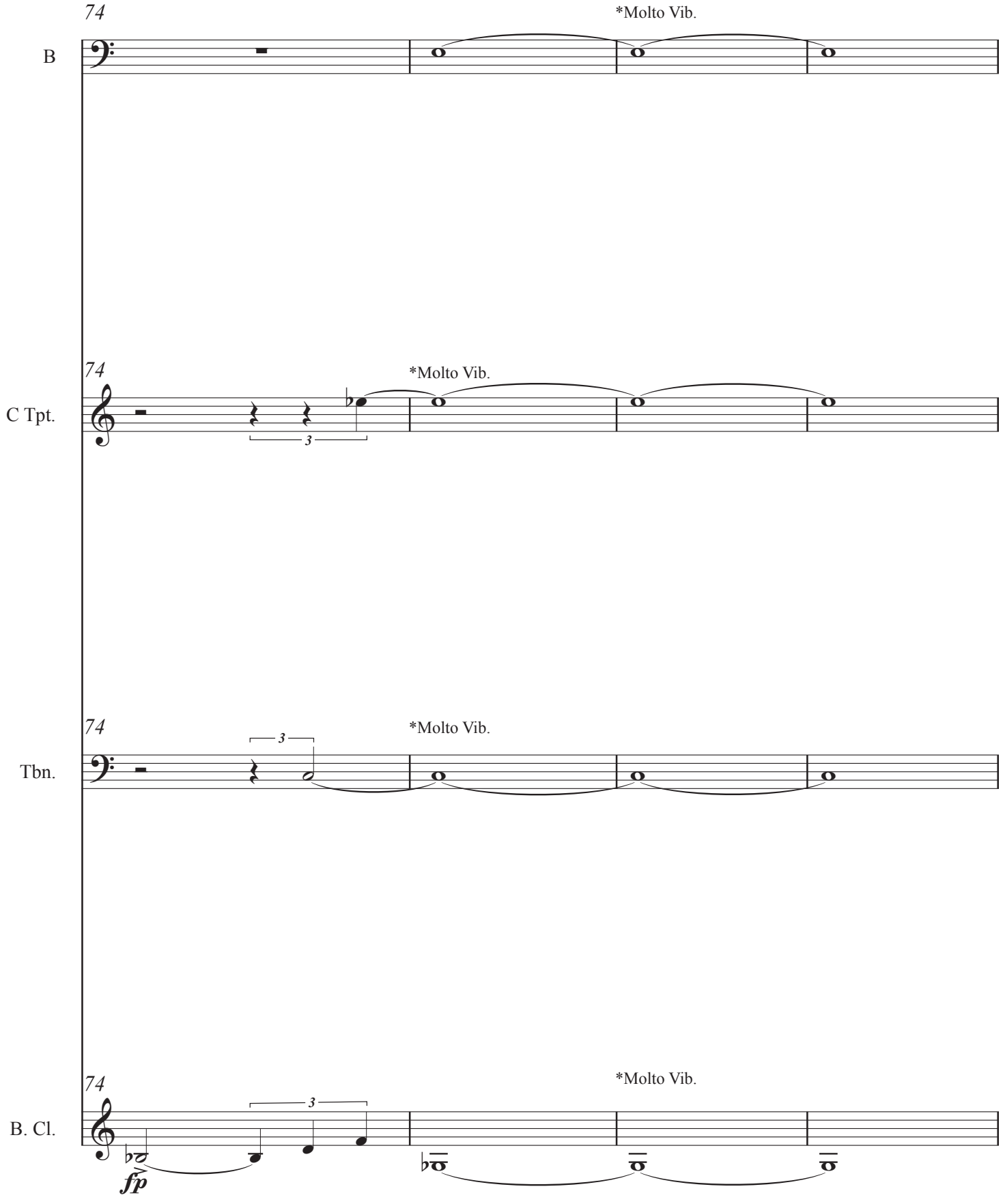

55
B
f
mp
a a a a a a a
55
C Tpt.
ord.
fp
55
Tbn.
*Growl Tone
(Trigger Trill)
f
55
B. Cl.
mf
fp

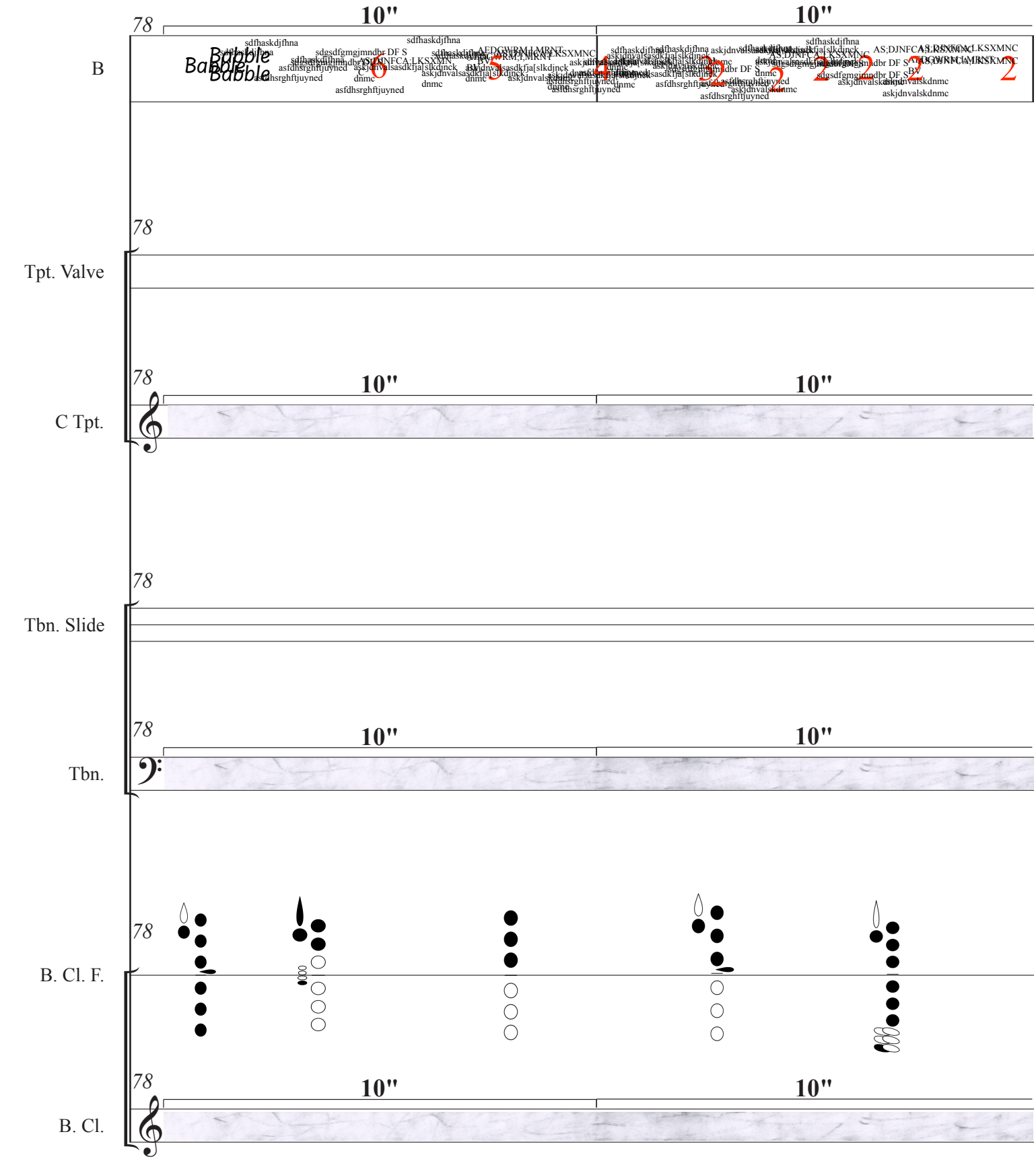

59
B
mp
pp
a a a a a a a a a
59
Tpt. Valve
59
C Tpt.
*Infuse noise from
syllables into pitches.
ph
sh sh sh sh sh sh sh
ord.
59
Tbn.
(Trigger Trill)
f
mp
p
mf
59
B. Cl. F.
*Didgeridoo Tone
59
B. Cl.
*Sing notes in
Parentheses.
f
p
mf

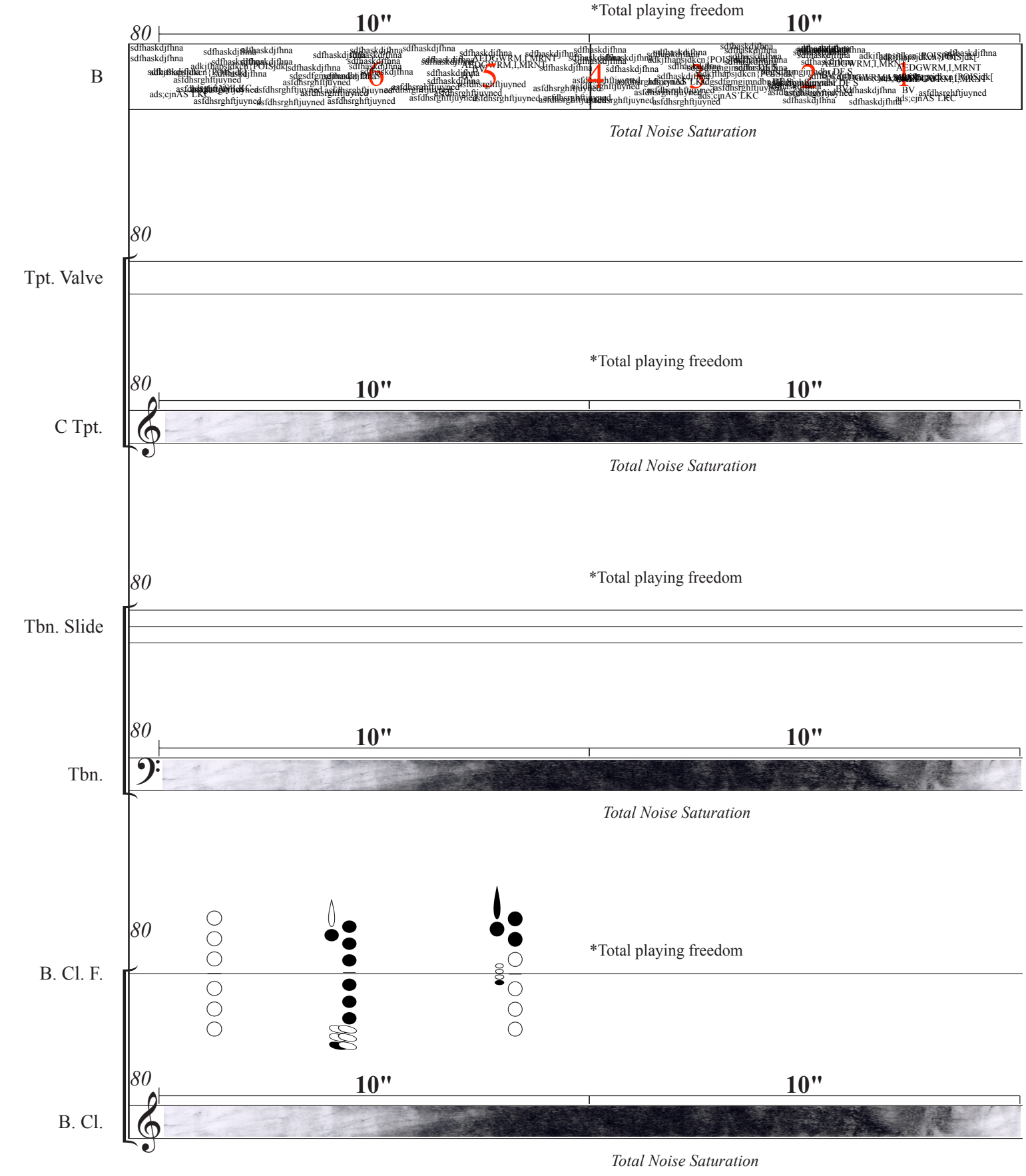
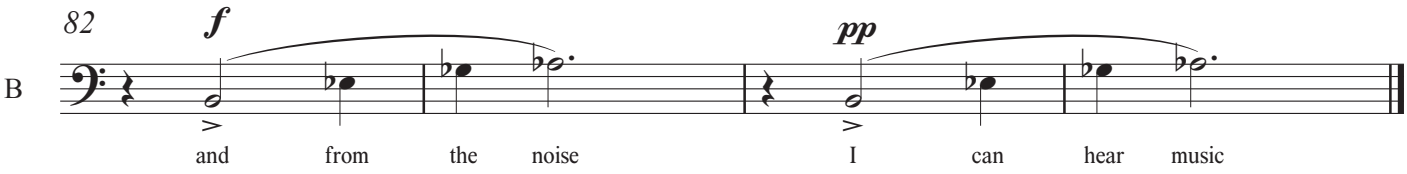

63
mf
B
*Sing notes in Parentheses.
63
C Tpt.
p
mf
f
sub. p cresc.
63
Tbn.
f
sub. p cresc.
63
B. Cl.
f
sub. p cresc.


67
B
67
Tpt. Valve
67
C Tpt.
67
Tbn. Slide
67
Tbn.
67
B. Cl. F.
67
B. Cl.


70
B
I try my best to create.
70
C Tpt.
70
Tbn.
70
B. Cl.
My work My work
My art
My art
My art
Dissatis-----
My
My time
However,
Through the dissatisfaction, I can hear it, throough the struggle, I can hear it.


74
*Molto Vib.
B
74
*Molto Vib.
C Tpt.
3
74
*Molto Vib.
Tbn.
3
74
*Molto Vib.
B. Cl.
3
fp


78
10"
10"
B
Tpt. Valve
C Tpt.
Tbn. Slide
Tbn.
B. Cl. F.
B. Cl.


B
*Total playing freedom
80
10"
10"
Total Noise Saturation
Tpt. Valve
80
C Tpt.
*Total playing freedom
80
10"
10"
Total Noise Saturation
Tbn. Slide
80
*Total playing freedom
Tbn.
80
10"
10"
Total Noise Saturation
B. Cl. F.
80
*Total playing freedom
B. Cl.
80
10"
10"
Total Noise Saturation

Senza Tempo, Slow and calming