

PICTURES OF STRANGERS

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
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PICTURES OF STRANGERS

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University of Missouri-Kansas City, 2011

ABSTRACT

Pictures of Strangers is primarily concerned with the differences between perception and reality. These differences are approached both conceptually and musically through a variety of means. The movement titles are drawn from the works of Kurt Vonnegut, Robert Ashley, and Laurie Anderson. Each of these artists has frequently confronted the paradoxes of perception and reality in their own works as it relates to the reconciliation of the individual and society and the individual and modern technology. Whether represented by the slowly evolving madness of Dwayne Hoover in Vonnegut's *Breakfast of Champions*, the simultaneously disturbingly nostalgic and surreal depiction of American life in Robert Ashley's *Perfect Lives*, or the clear disconnective properties of modern technology in Laurie Anderson's *O Superman* and *Time to Go*, all of these artists address the issue of the elevation of false realities and the role that our technologically obsessed society plays in advancing these idealized stereotypes.

The title "Pictures of Strangers" directly refers to the promotional photos used in retail picture frames. These photos typically depict an idealized event or relationship such as a wedding, or a loving couple sitting in a park. These strangers are meant to represent a situation to which the buyer can relate but never faithfully duplicate since idealized settings cannot reflect actual circumstances.

These concepts are represented musically by the recurrence of a descending motive found throughout the piece. The motive is initially heard in the first movement, where it resists attempts at thematic development by instead forcing its supporting material to evolve around its own static existence. This motive is less prominent in the subsequent movements until it is eventually mocked by the brasses in the final movement, which initiates a sarcastic circus march. The development of this motive, or its lack of development, in relationship to its changing musical surroundings is meant to depict the differences in individual perception and absolute reality. The music's commentary on the use of technology in modern society and its relationship to the works of the artists mentioned above may only exist in the mind of the composer, but this musical work is his reality and is subject to his own perceptions.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled "Pictures of Strangers" presented by Myles Bradford Baumgardner, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

James Mobberley, DMA, Committee Chair
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Pictures of Strangers
for Wind Ensemble

- I. Goodbye Blue Monday - Duration Ca. 6 Minutes
- II. Bookmarks (Your Petrochemical Arms . . .) - Duration Ca. 3.5 Minutes
- III. Broken Landscapes, Faded Edges (Big Muscle Gone to Seed) - Duration Ca. 3 Minutes
- IV. Wayne Hoobler Rides Again - Duration Ca. 7 Minutes

Total Duration Ca. 20 Minutes

Instrumentation (one per part)

Piccolo

Flutes - 3

Oboes - 2

English Horn

Bassoons - 2

Contrabassoon

Eb Clarinet

Clarinets - 3

Bass Clarinet

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpets - 3

Horns - 4

Tenor Trombones - 2

Bass Trombone

Euphoniums - 2

Tuba

Percussion 1 - Tubular Bells, Timpani, Marimba, Vibraphone, Xylophone

Percussion 2 - Claves, Snare Drum, Toms (3), Brake Drums (3 - preferably suspended,
Bass Drum, Suspended Cymbal

Percussion 3 - Triangles (2), Xylophone, Suspended Cymbal, Woodblocks (3), Tam-Tam
Crash Cymbals, Bass Drum, Tambourine

Percussion 4 - Crotales, Glockenspiel, Tubular Bells, Xylophone, Vibraphone

The Tubular Bells, Vibraphone, Xylophone, Bass Drum, and Suspended Cymbal may
be shared among the percussion parts if required.

Performance Notes:

Accidentals carry through the bar, but not through octave displacements.

The \equiv symbol is used in the winds to indicate flutter tongue.

The timpani part should ideally be played on a five drum set up. If five drums are not available, the pitch E3 may be transposed down one octave in order to be played on the 32" drum. This should make the part playable on four drums. Suggested tunings are offered in the score and part, but the player may choose alternate tuning systems based upon his or her individual musical discretion.

The three brakedrums required in the first movement should all be of different sizes and should produce distinctly different pitches/timbres. They should be suspended from a frame if possible, or be placed upon snare stands if suspension is not possible.

A superball mallet produces the ideal attack, but soft yarn mallets may be used if a superball mallet is not available.

Pictures of Strangers

I.

Goodbye Blue Monday

Brad Baumgardner

Transposed Score

Tranquil
♩ = 80

The score is a transposed score for a large ensemble, including woodwinds, brass, and percussion. It features various dynamics such as *mp*, *ppp*, *p*, *mf*, and *f*, and includes performance instructions like "Cup Mute" and "Tubular Bells".

Woodwinds: Piccolo, Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Contrabassoon, Clarinet in B \flat , Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinet in B \flat 3, Bass Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax.

Brass: Trumpet in B \flat 1 (Cup Mute), Trumpet in B \flat 2 (Cup Mute), Trumpet in B \flat 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1 (Cup Mute), Trombone 2 (Cup Mute), Bass Trombone (Cup Mute), Euphonium 1, Euphonium 2, Tuba.

Percussion: Percussion 1 (Tubular Bells, steel wacker, snare), Percussion 2 (Chorus), Percussion 3 (Triangle (1 large, 1 small), Congas - metal basins (congas are desired, but glockenspiel may be substituted if circumstances demand)), Percussion 4 (Cymbals).

16

A

Perc. 1 *L.V. al niente* *mf*

Perc. 2 *f* *L.V. al niente*

Perc. 3 *f* *L.V. al niente*

Perc. 4 *Glockenspiel metal or large plastic beater* *mf* *f* *L.V. al niente*

Fl. 1 *mf* *cresc.* *f* *p*

Fl. 2 *mf* *cresc.* *f* *p*

Fl. 3 *mf* *cresc.* *f* *p*

Ob. 1 *mf* *cresc.* *f* *mp*

Ob. 2 *mf* *cresc.* *f* *mp*

E. Hn. *mf* *cresc.* *f* *mp*

Bsn. 1 *mf* *cresc.* *f* *mp* *mf*

Bsn. 2 *mf* *cresc.* *f* *mp*

C. Bn. *mf* *cresc.* *f* *mp*

Cl. 1 *mp* *cresc.* *f* *pp*

Cl. 2 *mp* *cresc.* *f* *pp*

Cl. 3 *mp* *cresc.* *f* *pp*

B. Cl. *mp* *cresc.* *f* *pp*

S. Sk. *mf* *cresc.* *f* *pp*

A. Sk. *mf* *cresc.* *f* *pp*

T. Sk. *mf* *cresc.* *f* *pp*

B. Sk. *mf* *cresc.* *f* *pp*

Tpt. 1 *pp* *metal out*

Tpt. 2 *pp* *metal out*

Tpt. 3 *pp* *metal out*

Hn. 1 *p* *pp* *cresc.* *f* *p* *mp*

Hn. 2 *p* *pp* *cresc.* *f* *p*

Hn. 3 *p* *pp* *cresc.* *f* *mp*

Hn. 4 *p* *pp* *cresc.* *f* *mp*

Tbn. 1 *pp* *cresc.* *f* *pp*

Tbn. 2 *pp* *cresc.* *f* *pp*

B. Tbn. *pp* *cresc.* *f* *pp*

Euph. 1 *mf* *cresc.* *f* *pp*

Euph. 2 *mf* *cresc.* *f* *pp*

Tuba *mf* *cresc.* *f* *pp*

68

E

Perc

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

E. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sk.

A. Sk.

T. Sk.

B. Sk.

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Woodblocks (Medium Low & High)
hard plastic mallet

Tubular Bells

mp

76

Pic.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Harp: mite stem in

Toms (Drum) and snare

Snare Cymbal

L.V. of snare

Bass Drum

Snare Cymbal

Xylophone

F

G Frantic ♩ = 140 +

This page of a musical score, numbered 95, contains 28 staves for various instruments. The instruments listed on the left are: Perc. (Percussion), Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn. (English Horn), Bsn. 1, Bsn. 2, C. Bn. (Contrabassoon), Es. Cl. (E-flat Clarinet), Cl. 1, Cl. 2, Cl. 3, B. Cl. (B-flat Clarinet), S. Sk. (Soprano Saxophone), A. Sk. (Alto Saxophone), T. Sk. (Tenor Saxophone), B. Sk. (Baritone Saxophone), Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn. (Baritone Trombone), Euph. 1, Euph. 2, Tuba, Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance instructions like "Bass Drum" and "Toms (3)". The notation is in a standard musical format with clefs, notes, rests, and bar lines.

112

Perc.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bbn. 1
Bbn. 2
C. Bn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

128

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2

C. Bn.

Es. Cl.
Cl. 1
Cl. 2
Cl. 3

B. Cl.

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Trp. 1
Trp. 2
Trp. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Toms (3)
single stroke roll throughout this section

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and strings: Percussion (Perc. 1-4), Flutes (Fl. 1-3), Oboes (Ob. 1-2), English Horn (E. Hn.), Bassoons (Bsn. 1-2), Contrabassoon (C. Bn.), Clarinets (Cl. 1-3), Bass Clarinet (B. Cl.), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Trumpets (Tpt. 1-3), Horns (Hn. 1-4), Trombones (Tbn. 1-3), Euphonium (Euph. 1-2), and Tuba. The bottom section includes four additional Percussion parts (Perc. 1-4). The score is written in a standard musical notation with various dynamics and articulation marks.

151 ♩ = Ca. 68 (♩ = ♩) rit.

Picc. Fl. 1 Fl. 2 Fl. 3 Ob. 1 Ob. 2 E. Hn. Bsn. 1 Bsn. 2 C. Bn. Es. Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. S. Sk. A. Sk. T. Sk. B. Sk. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tbn. 1 Tbn. 2 B. Tbn. Euph. 1 Euph. 2 Tuba Perc. 1 Perc. 2 Perc. 3 Perc. 4

Tam Tam L.V. Triangle L.V. Tom-tom Bells Tom-tom Bells L.V. al niente

A. Gtr. Gtr. G. G. A. G. A.

K Tranquil $\text{♩} = 80$

166 *Solo*

Percussion:

- Perc. 1: Snare Drums (3) of varying pitches, preferably suspended, struck with soft yarn mallet or approach mallet. L.V. Throughout.
- Perc. 2: Triangle. L.V. at notes.
- Perc. 3: Glockenspiel, metal or hard plastic beater. L.V. at notes.
- Perc. 4: Glockenspiel, metal or hard plastic beater. L.V. at notes.

Other Instruments:

- Flutes (Fl. 1-3): *mp*, *p*, *pp*
- Oboes (Ob. 1-2): *p*
- Clarinets (Cl. 1-3): *pp*
- Bassoons (Bsn. 1-2): *pp*
- Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.): *pp*
- Trumpets (Tpt. 1-3): *pp*, Cup Mute
- Horns (Hn. 1-4): *p*
- Trombones (Tbn. 1-3): *pp*
- Euphoniums (Euph. 1-2): *p*
- Tuba: *p*

179

L

rital fine.

Musical score for Percussion 1-4, Flutes 1-3, Oboes 1-2, E. Horn, Bsns 1-2, C. Bn, E. Cl., Cl. 1-3, B. Cl., S. Sk., A. Sk., T. Sk., B. Sk., Trps 1-3, Hns 1-4, Tbn 1-2, B. Tbn, Euph 1-2, Tuba, and Perc 1-4. The score includes various dynamics such as *pp*, *p*, *mp*, and *f*, and includes a section marked *rital fine.* for the trumpets.

34 *accel.* \square ♩ = 144

Perc. 1 *Musette* (do not damp) *sf* *mp* *hard mallets*

Perc. 2 *do not damp* *sf* *mp* *hard mallets*

Perc. 3 *do not damp* *sf* *mp* *hard mallets*

Perc. 4 *do not damp* *sf* *mp* *hard mallets*

50 D

Perc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Bsn. 1 *p*

Bsn. 2 *p*

C. Bn. *p*

E. Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

S. Sk. *p*

A. Sk. *p*

T. Sk. *p*

B. Sk. *p*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *p*

Euph. 1 *mf*

Euph. 2 *mf*

Tuba *mf*

Perc. 1

Perc. 2 *fp non cresc.*

Perc. 3

Perc. 4 *p*

57

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Vibraphone
medium eye mallets

Damsels on Drum of Cymbal

Woodblock (High)
Triangle I.V. Throughout

Glockenspiel
I.V. Throughout

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2

Cl. 1
Cl. 2
Cl. 3
Cl. 4

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

79

F

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bbn. 1
Bbn. 2
C. Bn.
B. Cl.
S. Cl.
S. Cl. 1
S. Cl. 2
S. Cl. 3
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

100

rubato

H

III.
Broken Landscapes, Faded Edges
(Big Muscle Gone to Seed . . .)

Lento $\text{♩} = 60$
Relaxed

Pic.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
C. Bn.
Es. Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

Maracas Soft Yarn Mallets (do not damp)
Cymbals
Vibraphone Soft Yarn Mallets (avoid overplaying)

harmoin mitte sei stein
harmoin mitte sei stein

A
B

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1
 Ob. 2
 E. Hn.
 Bsn. 1
 Bsn. 2
 C. Bn.
 Es. Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. 1
 Euph. 2
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Dynamics: *mp*, *mf*, *pp*
 Text: *harmony made no stem*, *music out*

20

C

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

L.V. al niente

L.V. al niente

28

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
C. Bn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

32 D

Perc. 1 *sf* *ff* *p* *fpp* *mp* *L.V. al niente*

Perc. 2

Perc. 3

Perc. 4 *sf* *ff* *p* *fpp* *mp* *L.V. al niente*

Fl. 1 *ff* *p* *pp*

Fl. 2 *ff* *p* *pp*

Fl. 3 *ff* *p* *pp*

Ob. 1 *ff* *p* *mp* *Solo* *f* *fpp*

Ob. 2 *ff* *p* *mp* *f* *fpp*

E. Hn. *ff* *p* *mp* *f* *fpp*

Bsn. 1 *ff* *p* *f* *mp* *Solo* *f* *fpp*

Bsn. 2 *ff* *p* *f* *mp* *f* *fpp*

C. Bn. *ff* *p* *ff* *fpp* *fpp*

Es. Cl. *ff* *p* *p* *ff* *fpp* *fpp*

Cl. 1 *ff* *p* *p* *ff* *fpp* *fpp*

Cl. 2 *ff* *p* *p* *ff* *fpp* *fpp*

Cl. 3 *ff* *p* *p* *ff* *fpp* *fpp*

B. Cl. *ff* *p* *p* *ff* *fpp* *fpp*

S. Sk. *ff* *p* *p* *ff* *fpp* *fpp*

A. Sk. *ff* *p* *p* *ff* *fpp* *fpp*

T. Sk. *ff* *p* *p* *ff* *fpp* *fpp*

B. Sk. *ff* *p* *p* *ff* *fpp* *fpp*

Tpt. 1 *sf* *ff* *Hard Tongue Stop*

Tpt. 2 *sf* *ff* *Hard Tongue Stop*

Tpt. 3 *sf* *ff* *Hard Tongue Stop*

Hn. 1 *sf* *ff* *Hard Tongue Stop* *mp* *p*

Hn. 2 *sf* *ff* *Hard Tongue Stop* *mp* *p*

Hn. 3 *sf* *ff* *Hard Tongue Stop* *mp* *p*

Hn. 4 *sf* *ff* *Hard Tongue Stop* *mp* *p*

Tbn. 1 *sf* *ff* *Hard Tongue Stop* *mp* *p*

Tbn. 2 *sf* *ff* *Hard Tongue Stop* *mp* *p*

B. Tbn. *sf* *ff* *Hard Tongue Stop* *mp* *p*

Euph. 1 *sf* *ff* *Hard Tongue Stop*

Euph. 2 *sf* *ff* *Hard Tongue Stop*

Tuba *sf* *ff* *Hard Tongue Stop*

IV.
Wayne Hoobler Rides Again

♩ = 132
Forcefully

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bbn. 1
Bbn. 2
C. Bn.
E. Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

8 A *rit.* $\text{♩} = 120$

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2
C. Bn.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

Sn. Cymbal L.V.
Tom Tom L.V.

22

B

Pic.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Horn mute on m

Trp. 1

Trp. 2

Trp. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mallets: Hand Mallets

Six Cymbal L.V.

Xylophone: Hand Mallets

32

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

Es. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sk.

A. Sk.

T. Sk.

B. Sk.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Claves

Triang. L.V.

40 *mf* C

48

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bbn. 1
Bbn. 2
C. Bn.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

55 *accel.* ♩ = 132 D

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2
C. Bn.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

Bas. Drum

60

E

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sk.
A. Sk.
T. Sk.
B. Sk.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba

This page of a musical score, numbered 70, contains 28 staves of music. The instruments are listed on the left side of the page: Perc, Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E. Hn., Bsn. 1, Bsn. 2, C. Bn., E. Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., S. Sk., A. Sk., T. Sk., B. Sk., Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba, Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, and dynamic markings such as *f* and *ff*. The percussion parts include specific instructions: *Vibraphone hard mallets* for Perc. 1 and *Maracas hard mallets* for Perc. 4. The music is arranged in a standard orchestral format, with woodwinds and strings in the upper staves and brass and percussion in the lower staves.

101

The musical score for page 101 includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2
- Fl. 3
- Ob. 1
- Ob. 2
- E. Hn.
- Bsn. 1
- Bsn. 2
- C. Bn.
- Es. Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Trp. 1
- Trp. 2
- Trp. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1
- Euph. 2
- Tuba
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4

Dynamic markings include *f*, *mp*, *mf*, and *ff*. A tempo change is indicated by a double bar line and the marking *rit.* followed by a new tempo signature. A rehearsal mark is present above the Piccolo staff, and a *Handbells* instruction is located below the Percussion 3 staff.

11

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

C. Bn. *f* *mp*

E. Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f* *mp*

S. Sk. *f*

A. Sk. *f*

T. Sk. *f*

B. Sk. *f* *mp*

Trp. 1 *f* *mp*

Trp. 2 *mp* *f*

Trp. 3 *mp*

Hn. 1 *mp* *f* *mp*

Hn. 2 *mp* *f* *mp*

Hn. 3 *mp* *f* *mp*

Hn. 4 *mp* *f* *mp*

Tbn. 1 *mf* *mf* *f* *mf*

Tbn. 2 *mf* *mf* *f* *mf*

B. Tbn. *mf* *mf* *f* *mf*

Euph. 1 *mf* *mf* *f* *mf* *mp*

Euph. 2 *mf* *mf* *f* *mf* *mp*

Tuba *mf* *mf* *f* *mf* *mp*

Perc. 1 *f* *mp* *mp* *f*

Perc. 2 *f* *mp* *mp* *f*

Perc. 3 *f* *mp* *mp* *f*

Perc. 4 *f* *mp* *mp* *f*

Snare Drum

Shake

Maracas
hard mallets

117 *accel.* 1 ♩ = 140

Score for Percussion and Brass instruments, measures 114-124. The score includes parts for:

- Perc: Snare Drum (Perc. 1, 2, 3, 4)
- Flutes (Fl. 1, 2, 3)
- Oboes (Ob. 1, 2)
- E. Hrn.
- Bassoons (Bsn. 1, 2)
- C. Bsn.
- E. Clarinet (E. Cl.)
- Clarinets (Cl. 1, 2, 3)
- B. Clarinet (B. Cl.)
- Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.)
- Trumpets (Tpt. 1, 2, 3)
- Horns (Hn. 1, 2, 3, 4)
- Timpani (Tbn. 1, 2)
- B. Tbn.
- Euphonium (Euph. 1, 2)
- Tuba
- Percussion (Perc. 1, 2, 3, 4)

Dynamic markings include *mf*, *f*, *p*, *pp*, *ppp*, and *ppp*. Performance instructions include "Solo Cymbal" and "mute immediately".

Perc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

E. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Quasi vivo - vda jasi subitissimo

Vibraplano, Dwell Stick

M.O.

L.V. al niente

L.V. al niente

Murcha

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hn.

Bsn. 1

Bsn. 2

C. Bn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba

L.V. di nuovo

Suave Drum

162 K *rit.*

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2

C. Bn.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

S. Sax.
A. Sax.
T. Sax.
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

Sn. Cymbal L.V.

171 ♩ = 120

L

Perc. 1
Perc. 2
Perc. 3
Perc. 4

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

E. Hn.

Bsn. 1
Bsn. 2
C. Bn.

Cl. 1
Cl. 2
Cl. 3
B. Cl.

S. Sk.
A. Sk.
T. Sk.
B. Sk.

Tpt. 1
Tpt. 2
Tpt. 3

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tbn. 1
Tbn. 2
B. Tbn.

Euph. 1
Euph. 2

Tuba

Timp.

Vibraphone

Tubular Bells

50

This page of a musical score is for a large orchestra. It contains 44 staves, each labeled with an instrument or section. The woodwind section includes Piccolo (Picc.), Flutes 1-3 (Fl. 1-3), Oboes 1-2 (Ob. 1-2), English Horn (E. Hn.), Bassoons 1-2 (Bsn. 1-2), Contrabassoon (C. Bsn.), Clarinets 1-3 (Cl. 1-3), Bass Clarinet (B. Cl.), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), and Trumpets 1-3 (Tpt. 1-3). The brass section includes Horns 1-4 (Hn. 1-4), Trombones 1-2 (Tbn. 1-2), and Baritone Trombone (B. Tbn.). The percussion section includes Euphonium 1-2 (Euph. 1-2), Tuba, and four types of Percussion (Perc. 1-4). The score is written in a common time signature (C) and features a tempo marking of *molto rit.* with a metronome marking of $\text{♩} = 132$. The music is characterized by dense textures, with many staves containing complex rhythmic patterns and dynamic markings such as *fff*, *mf*, and *pp*. A section of the score is marked with a square box containing the letter 'M'. The percussion parts include specific instructions for 'Snare Drum' and 'Tom-Cymbal'.

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. Hn.
Bsn. 1
Bsn. 2
C. Bn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
S. Sax.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. 1
Euph. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Perc. 4

209 *accel.* **Absurdly Triumphant** $\text{♩} = 188$

Pic. *ff* *cresc.*

Fl. 1 *ff* *cresc.*

Fl. 2 *ff* *cresc.*

Fl. 3 *ff* *cresc.*

Ob. 1 *ff* *cresc.*

Ob. 2 *ff* *cresc.*

E. Hn. *ff* *cresc.*

Hn. 1 *ff* *cresc.*

Hn. 2 *ff* *cresc.*

C. Bn. *ff* *cresc.*

E. Cl. *ff* *cresc.*

Cl. 1 *ff* *cresc.*

Cl. 2 *ff* *cresc.*

Cl. 3 *ff* *cresc.*

B. Cl. *ff* *cresc.*

S. Sk. *ff* *cresc.*

A. Sk. *ff* *cresc.*

T. Sk. *ff* *cresc.*

B. Sk. *ff* *cresc.*

Trp. 1 *f* *cresc.*

Trp. 2 *f* *cresc.*

Trp. 3 *f* *cresc.*

Hn. 1 *ff* *cresc.*

Hn. 2 *ff* *cresc.*

Hn. 3 *ff* *cresc.*

Hn. 4 *ff* *cresc.*

Tbn. 1 *ff* *cresc.*

Tbn. 2 *ff* *cresc.*

B. Tbn. *ff* *cresc.*

Euph. 1 *ff* *cresc.*

Euph. 2 *ff* *cresc.*

Tuba *ff* *cresc.*

Perc. 1 *ff* *cresc.*

Perc. 2 *ff* *cresc.*

Perc. 3 *ff* *cresc.*

Perc. 4 *ff* *cresc.*

rit.

VITA

Brad Baumgardner has been featured as a performer and composer all over the United States. His music has been performed by the Commonwealth Clarinet Quartet, the Trio Bel Canto, the Liberace Winds, and the avante garde ensemble thingNY. Brad remains active as a performer both as a solo artist and as a member of prominent area ensembles. His playing has been described by the Kansas City Star as “effortless” and “unearthly”. Recent engagements include performances of Adam Hardin’s Echolalia at the Electronic Music Midwest and SPARK festivals, multiple featured performances with the Kansas City Electronic Music Association, performances for the Charlotte Street foundation at Kansas City’s fabled Blue Room, and a performance as a soloist with the UMKC student orchestra on the premiere performance of his own concerto for bass clarinet and orchestra.

Brad also remains active as an educator. Recent teaching positions at UMKC include: listening lab, ensemble for composers, and advanced orchestration. In addition to teaching he was the assistant director for the UMKC new music ensemble, Musica Nova. His creative programming and leadership was rewarded with the Kauffman Foundation Excellence in Graduate Teaching Award in 2010. Prior to relocating to Kansas City, Brad was an adjunct professor at the University of Louisville and taught orchestration in addition to working for the department of bands.

Brad continues to foster the development of contemporary and experimental art music both as a composer and as a performer. In the fall of 2007, he commissioned seven local composers to create new works featuring the bass clarinet. These works were presented as a part of the (De)Constructions concert series. He co-founded the University of Louisville Improv ensemble in the fall of 2007, plays with the Blackhouse Improvisor's Collective, and continues to explore improvisatory and experimental music, often creating his own hybrid instruments. During his time in Kansas City, Brad has played on the premiere performances of over thirty new works. He is a founding member of the Digital Honk Box Revival, which focuses on music that features electronic and acoustic influences and open collaborations with multidisciplinary artists. His recent awards include an individual artist grant from the Kentucky Arts Council, a residency as an associate artist at the Atlantic Center for the Arts, and the Kauffman Foundation's 2010 Excellence in Graduate Teaching Award.