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Intrusive Thoughts

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Publication Date
2020

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Sam Friedman

Intrusive Thoughts

for chamber orchestra

(2020)

Instrumentation

Piccolo/Flute
English Horn
Clarinet in B-Flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion (1 player)
Bongos (2), Snare Drum, Suspended Cymbal, Tam Tam, Temple Blocks (5), Vibraphone, Crotales

Violin I (2 players)
Violin II (2 players)
Viola (2 players)
Cello (2 players)
Double Bass (1 player)

Duration: c. 9 minutes

Performance Notes

General:

𝄲 - quarter tone sharp

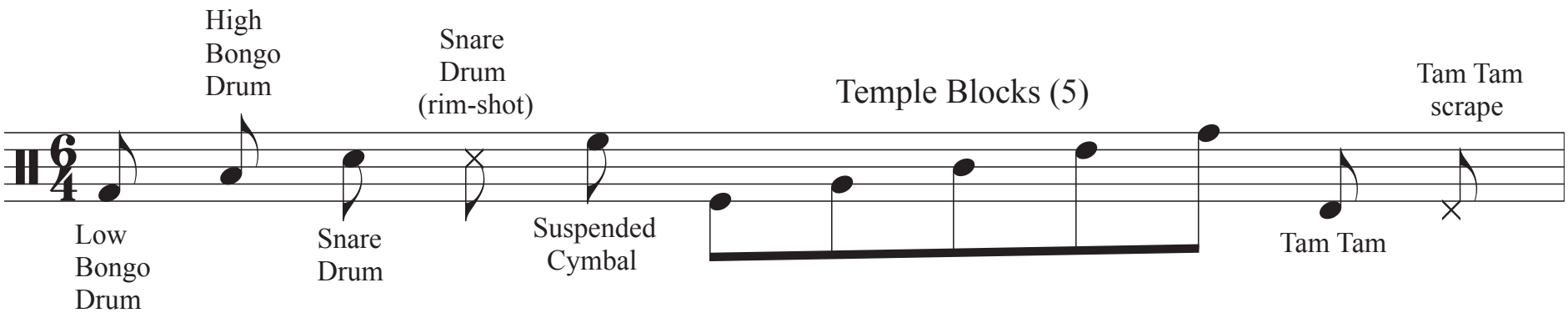
𝄰 - three-quarter tone sharp

𝄳 - quarter tone flat

𝄭 - three-quarter tone flat

Percussion:

When the **Percussion Clef** is used, the following setup is to be implemented

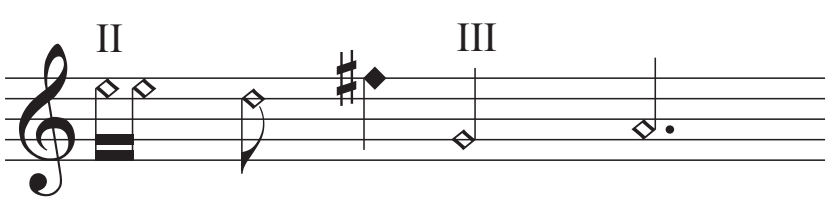


When the **Treble Clef** is used, a note will be given above the passage indicating whether the Vibraphone or Crotales are to be played

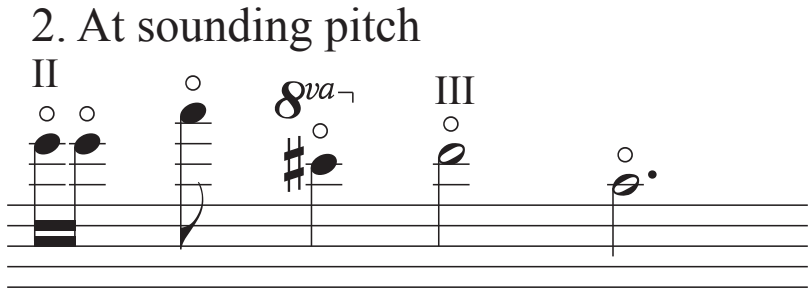
Strings:

m.v./molto vibrato - wide, fast vibrato
n.v./non vibrato - no vibrato
Natural harmonics are notated in two different ways:

1. At finger position on the string



2. At sounding pitch



Program Notes

Intrusive Thoughts tracks the creation and eventual disintegration of an irrational and unwanted thought, which is set against a hazy but continuously morphing sleep state. The strings often portray this sleep state, carrying a static texture that dwells on three related drones, each of which denote three main expositional sections. The first drone is spaced from the top down, the second drone from the bottom up, and the third drone from the middle outward. The strings articulate different areas of the drone and gradually become alive in this texture, creating the illusion of rhythmic drive without any harmonic movement. Over time the strings show greater and greater hostility towards their state of being until they finally break free and unite on a single pitch class. This is contrasted by the winds and brass, who allow a single outburst to fester and take on a life of its own. The use of quarter tones prioritizes inharmonicity, usually stressing posture and placement of each individual tone rather than creating a composite texture derived from a distinctive sound. Microtonal harmonies are often achieved through displacing chromatic set classes, and thus thread the line between distinct microtonal clusters and timbral "rub."

Intrusive Thoughts was commissioned as part of the Cleveland Chamber Symphony's Young and Emerging (Y&E) Composer Concerts, and the work is dedicated to the Cleveland Chamber Symphony, directed by Steven Smith.

Transposed Score

Intrusive Thoughts

for Chamber Orchestra

Sam Friedman

Largamente ♩ = 52

Piccolo

Piccolo (flz.) *ff*

English Horn

Clarinet in B♭

(flz.) *ff*

Bassoon

Horn in F

Trumpet in C

straight mute (flz.) *ff*

Trombone

Percussion

fz

Violin I

Con sord. non vibrato *pp*

Violin II

Con sord. non vibrato *pp*

Viola

Con sord. non vibrato *pp*

Cello

Con sord. non vibrato *pp*

Double Bass

Con sord. non vibrato *pp*

A

Picc.
E. Hn.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

practice mute

pizz.

Senza sord.

B

13

Picc.

E. Hn.

B♭ Cl.

Bsn.

13

Hn.

C Tpt.

Tbn.

Perc.

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

rit.

a tempo, ♩ = 52

Picc.

E. Hn.

B♭ Cl.

Bsn.

17

Hn.

C Tpt.

Tbn.

Perc.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

l.v.

scrape

l.v.

with brushes

arco

ppp *p* *fz* *"f"* *pp* *f* *mf* *fp* *sub.* *n*

23

Picc.

E. Hn.

B♭ Cl.

Bsn.

23

Hn.

C Tpt.

Tbn.

Perc.

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

27

Picc.

E. Hn.

B♭ Cl.

Bsn.

27

Hn.

C Tpt.

Tbn.

Perc.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Picc.

E. Hn.

B♭ Cl.

Bsn.

30

Hn.

"ff" "mf"

"mf"

"ff" "mf"

C Tpt.

to cup mute

f

Tbn.

f p

p

f p

(brushes)

Perc.

(hard mallets)

mf

mf

30

Vln. I

ppp

fp

ppp

fp

Vln. II

ppp

fp

Vla.

ppp

fp

ppp

fp

Vc.

ppp

fp

D.B.

ppp

fp

34

Picc.
to Flute
Flute
tongue ram
E. Hn.
B♭ Cl.
Bsn.

34

Hn.
cup mute
remove mute
tongue ram
C Tpt.
Tbn.
remove mute
Vibraphone
hard mallets
Crotales
l.v.
Perc.
Ped.

34

Vln. I
Vln. II
Vla.
Vc.
D.B.
m.v.
n.v.

D

Fl.

E. Hn.

B♭ Cl.

Bsn.

39

Hn.

C Tpt.

Open

Tbn.

drum stick

Tam-Tam

scrape

Perc.

39

Vln. I

Vln. II

Vla.

pizz.

Vc.

pizz.

sul tasto

molto sul pont.

D.B.

43

a bit faster, ♩ = 66

Fl.

E. Hn.

B♭ Cl.

Bsn.

43

(1)

remove mute

Hn.

"mf"

"mf"

"mf"

C Tpt.

Tbn.

ppp

Perc.

pp

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.
I

ppp

arco

ord.

50

Fl.

E. Hn.

B♭ Cl.

Bsn.

50

Hn.

stopped

(Open)

C Tpt.

Tbn.

soft mallets

Perc.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

E

55

Fl.

E. Hn.

B♭ Cl.

Bsn.

55

Hn.

Open

C Tpt.

Tbn.

Perc.

Crotales

55

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Fl.

E. Hn.

B♭ Cl.

Bsn.

59

Hn.

C Tpt.

Tbn.

Perc.

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

again, a bit faster, ♩ = 72

63

Fl.

E. Hn.

B♭ Cl.

Bsn.

63

Hn.

C Tpt.

Tbn.

soft mallets

l.v.

Perc.

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

(I)

69

Fl.

E. Hn.

B♭ Cl.

Bsn.

69

Hn.

lip bend

C Tpt.

Tbn.

Perc.

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

accel.

75

F

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(1)

to cup mute

Vibraphone

drum sticks

sul pont.

moving forward, ♩ = 80

79

G

Fl.

E. Hn.

B♭ Cl.

Bsn.

79

Hn.

to cup mute

C Tpt.

cup mute

Tbn.

cup mute

choke

Perc.

choke

79

Vln. I

Vln. II

Vla.

Vc.

D.B.

sul tasto

ff *sub.* *p* *ff* *p* *ff* *p* *ff*

mf *p* *sub.* *f*

87

accel.

Fl.

E. Hn.

B♭ Cl.

Bsn.

87

Hn.

C Tpt.

remove mute

Tbn.

remove mute

Perc.

choke

choke

Crotales

87

Vln. I

Vln. II

Vla.

Vc.

D.B.

m.v. n.v.

n.v.

ord.

sub. *p*

ff > *p*

ff *p*

mp

p

sub. f

ff

mp

pp

faster, ♩ = 92

accel.

faster again, ♩ = 100

95

Fl.

E. Hn.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

air

Open air

l.v.

Crotales bowed

(III)

(n.v.) m.v.

n.v. m.v.

100

Fl.

E. Hn.

B♭ Cl.

Bsn.

100

Hn.

f

C Tpt.

mf

Tbn.

Perc.

fz

Vibraphone
bowed

p

Ped.

fz

100

Vln. I

Vln. II

Vla.

Vc.

D.B.

s.p. ord.

ff *mf*

H

105

Fl.

E. Hn.

B♭ Cl.

Bsn.

105

Hn.

f

C Tpt.

Tbn.

Perc.

Vibraphone
bowed

p

fz

Vibraphone
bowed

p

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord. s.p.

s.p. ord.

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

←𝅘𝅥𝅯 = 𝅘𝅥𝅮→ **rushing, panicked** ♩. = 132

110

Fl.

E. Hn.

B♭ Cl.

Bsn.

110

Hn.

C Tpt.

Tbn.

Perc.

110

Vln. I

Vln. II

Vla.

Vc.

D.B.

accel. **rushing, frantic** ♩. = 144

115

Fl. *fff* *mf*

E. Hn. *f* *f* *f* *f*

B♭ Cl. *fff* *mf*

Bsn. *f* *f* *f* *f*

115

Hn. *p* *f*

C Tpt. *fp* *f*

Tbn.

Crt. l.v. *fff* 5:3

Perc. Vib. 5:3 Ped. ❊

115

Vln. I *mf* *fp* *ff* *p*

Vln. II *mf* *fp* *ff* *p*

Vla. *mf* *ff* *p*

Vc. *mf* *ff* *p*

D.B. molto sul pont. *mf* *ff* *mf*

119

Fl.
E. Hn.
B♭ Cl.
Bsn.

119

Hn.
C Tpt.
Tbn.

Vib.
Crt.
l.v.
Perc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

molto sul pont.
ord.
III
IV

124

Fl.

E. Hn.

B♭ Cl.

Bsn.

124

Hn.

C Tpt.

Tbn.

Perc.

124

Vln. I

Vln. II

III
IV

Vla.

Vc.

D.B.

molto sul pont.

ord.

I

129

Fl. — to Piccolo

E. Hn.

B♭ Cl.

Bsn.

Hn. — to practice mute

C Tpt.

Tbn.

Perc. — l.v.

Vln. I

Vln. II

Vla.

Vc.

D.B.

133

molto rit.

Fl.

E. Hn.

B♭ Cl.

Bsn.

mf ff mf

133

Hn.

C Tpt.

Tbn.

2:3 2:3 2:3 2:3

fff mf

Perc.

tr tr

mf ff

scrape l.v.

f

8va ord. m.v.

133

n.v.

fp fp

Vln. I

8va ord. m.v.

n.v.

fp fz fp

Vln. II

ff pp ff pp ff p

Vla.

ff pp ff pp ff p

Vc.

ff pp mf p

D.B.

p ff p ff p

(♩. = 100) (♩. = 76)

Fl.
Piccolo
138
to Flute
E. Hn.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
l.v.
Vibraphone bowed
l.v.
Vibraphone bowed
Vln. I
Vln. II
Vla.
Vc.
D.B.
(IV)
molto sul pont.
ord.
molto sul pont.
ord.

Largamente, again ♩ = 52

143

Fl. — Flute — 5 — "f"

E. Hn.

B♭ Cl.

Bsn.

143

Hn.

C Tpt. — 5 — "f" — to practice mute

Tbn.

Perc. — f

143

Vln. I — pp

Vln. II — pp

Vla. — pp — (IV) pp

Vc. — pp

D.B. — pp — sul tasto — an attempt — ord. — fff — f — p

147

J

Fl.

"fff"

pp

E. Hn.

B♭ Cl.

pp

Bsn.

147

Hn.

practice mute
(1)

"mf"

plunger
half-valve
gliss

pp

C Tpt.

pp

Tbn.

hard mallet
choke

p

Perc.

snare
brushes

pp

mf

147

Vln. I

p

Vln. II

p

col legno

Vla.

p

col legno

p

col legno

Vc.

p

p

ppp

I

D.B.

ppp

[Empty measures, to be conducted in time]

K

153

Fl.

E. Hn.

B♭ Cl.

Bsn.

153

Hn.

(1)

"mf"

C Tpt.

pp

Tbn.

Crotales dampen

Perc.

p

153

Vln. I

Con sord.

pp murmuring

Vln. II

Con sord.

pp murmuring

Vla.

Con sord. ord.

pp murmuring

Vc.

Con sord. ord.

pp murmuring

D.B.

Con sord.

pp murmuring

160

Fl. E. Hn. B♭ Cl. Bsn.

160

Hn. C Tpt. Tbn. Perc.

(plunger)

plunger

160

Vln. I Vln. II Vla. Vc. D.B.

164

Fl.
E. Hn.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf mp p pp