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Title

Grass Has Grown Into Your Cities

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Author


Zucker, Ben

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An aerial photograph of a city, likely Los Angeles, showing a dense urban landscape with buildings, streets, and green spaces. Two large, semi-transparent black circles are overlaid on the image, highlighting specific areas: one in the upper right quadrant and another in the lower right quadrant. The text "GRASS HAS GROWN INTO YOUR CITIES" is centered in the middle of the image in a white, monospace-style font.

GRASS HAS GROWN INTO YOUR CITIES

Ben Zucker

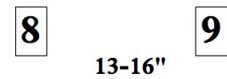
Instrumentation & Instrument Instructions

Flute	2 Percussion:	Piano
Bb Clarinet	-Vibraphone	Electric Guitar
Tenor Saxophone	-3 suspended cymbals	-with bow
Trumpet	(of varying size)	Violin
-with mute: a metal or ceramic cup	-Long wooden plank	Viola
(used like a plunger mute)	(or large wood block)	'Cello
Trombone	-Snare drum	Contrabass
-with mute: see trumpet	-Brake drum	
	-Bass drum	

Conductor Instructions

Little continuous conducting takes place for this piece, except to provide the initial pulse. The conductor line in the score indicates how long each section/rehearsal number should last before cuing the next--musicians will then gradually transition to the next material. Extra time and space is encouraged to discover emergent possibilities of the material, and keep the collective sound balanced and multifaceted.

General Notation & Instructions



Notated material and instructions following a boxed rehearsal number take place in the span of time following the cue from the conductor (e.g., material between numbers 8 and 9 occurs for 13 to 16 seconds). When the conductor cues the next rehearsal number, do not immediately transition, but move to the next section shortly thereafter, without regard to the transitions of the other musicians. The exception to this is dashed barlines, which should occur together.

Blank space indicates not to play.



Material within repeat signs is to be looped for the duration of the section or beyond, indicated until the next material or blank space appears. A * over the beginning of a repeat indicates that occasionally within the section, (i.e. no more than 3 or 4 times) a note in repeats may be held for an extended duration, and afterwards the musician should resume the phrase in rhythm.



Boxed notes at the beginning of repeats indicate pitches that can be used in the phrase (which will be followed with headless stems indicating rhythm. Occasionally change pitch, and only at the beginning of a repeated phrase.

Winds, Brass, & Strings: Play without vibrato unless otherwise indicated.

Winds & Brass: Noteheads with an X indicate continuous air sounds through the instrument. Multiphonics are notated as optimally desired, but if they cannot be achieved, find a similar substitute.

Flute: Multiphonics without fingerings should be produced through natural harmonics. Multiphonics with fingerings are from Robert Dick's "The Other Flute".

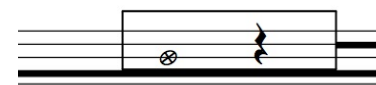
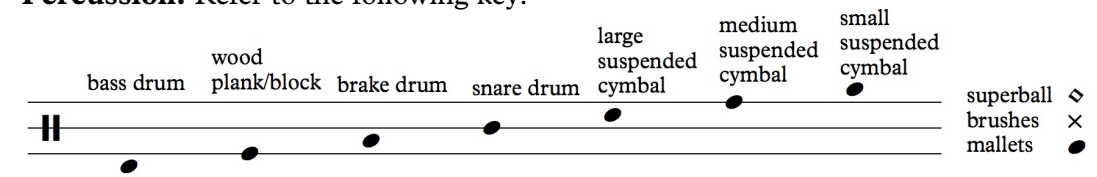
Clarinet: Multiphonics are from Gregory Oakes' "Clarinet Extended Techniques" (<http://www.gregoryoakes.com/multiphonics/index.php>).

Tenor Saxophone: Multiphonics are from Weiss & Netti's "The Techniques Of Saxophone Playing".

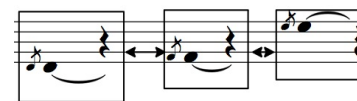
Trombone: Diamond-shaped noteheads indicate singing through the instrument (while playing).

Electric Guitar: Tune the G string up to a G#. Aim for a clean, bright hollow-body sound. Apply some reverb if possible, via the guitar or a pedal.

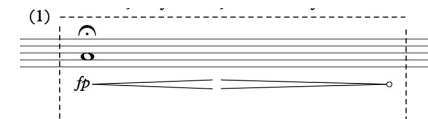
Percussion: Refer to the following key:



Boxed material over a beam extension of repeat signs, or tied note, indicates that the material is to be occasionally inserted (e.g. every 8-10 seconds) into the repetitions.



Boxed material connected by arrows indicate freely moving between the material in alternation. The alternation continues as indicated by a beam attached to the rightmost box.



Boxed material whose box is a dotted line indicates only performing the material the number of times parenthetically indicated (e.g. once here).



Stemless notes are free in duration, to be interpreted gesturally in the span of the section. Styles of noteheads give broad indications as to duration.

Other instructions are given in the score as necessary.

“Could nature ever obliterate all our traces? How would it undo our monumental cities and public works, and reduce our myriad plastics and toxic synthetics back to benign, basic elements? Or are some so unnatural that they’re indestructible?”

— *Alan Weisman, The World Without Us*

Hayao Miyazaki, still from Castle In The Sky

“The exuberant subjection of antique elements in a structure which, without uniting them in a single whole, would, in destruction, still be superior to the harmonies of antiquity...”
— *Walter Benjamin, On The Origins Of German Tragic Drama*

These fragments above may shape the fragments of music that continue to populate this piece. A variant on the title of a documentary on Anselm Kiefer (itself a variant on a phrase from the Book Of Isaiah), ***Grass Has Grown Into Your Cities*** postulates a world past form and craft, and what has life, sound, and impetus beyond it. Music continuing without knowing why, as best as it can, possibly, at this point, in and for itself.

Chicago, IL, August-November 2018

Anselm Kiefer, after Auguste Rodin, Les Cathedrales de France



Grass Has Grown Into Your Cities

Ben Zucker (2018)

0 7-10" 1 10-11" 2 10-12" 3 8-9" 4 12-13" 5 13-15" 6 G.P. 12"

Conductor/Time Establish pulse of about ♩=74

Flute

Clarinet in B♭ observe pulse from conductor
pp p

Tenor Saxophone mp

Trumpet in B♭

Trombone

Percussion 1 Vibraphone observe pulse from conductor
Ped. p

Percussion 2 observe pulse from conductor (1)
ppp L R p (continually shift accents and hand predominance but maintain pulse)

Piano observe pulse from conductor
p Ped.

Electric Guitar

Violin III/IV mf

Viola

Violoncello I mf

Contrabass

Cond.

Fl. *f* *mp* *mf* *sim.* *fp* *mf*

Cl. *f* *fp* *fp* *mf* *pp* *fp* *mf*

Ten. Sax. *mf* *fp* *mf* *pp* *fp* *mf*

Tpt. *p* gradually to mute 3/4 open freely adjust mute openness

Tbn. *p* gradually to mute 3/4 open *gliss.* freely adjust mute openness

Vib. Percussion *mp*

Perc. *mp* *f* (2) *mp*

Pno. *mf* *p* *mf* *p*

E. Gtr. marc. <-> tenuto *mf* *gliss.* *gliss.* arco. I II (open) III (open) IV V (open) VI (open) *mp* *mf* gradually turn bow to half legno transition into triplet pulse (with piano) free glissandi between the double stops

Vln. *mp* III/IV III/IV transition to sul pont. pizz. ord.

Vla. *fp* *mp* *fp* *mf* transition to sul tasto

Vc. pizz. *f* bow tailpiece (arco.) *fp* sul pont. transition to ord.

Cb. (1) *f* *fp* *fp* *fp* sul pont. transition to ord.

23

24

25

26

4

13-16" 15-16" 16-18" 6-9"

Cond.

Fl.

Cl.

Ten. Sax.

Tpt. *mf*

Tbn. *mf*

Perc.

Perc.

Pno. *mf*

E. Gtr.

Vln.

Vla. *fp*

Vc. *f*

Cb. *mf*

* mute 3/4 open

* mute 3/4 open

mute off

mute off

p *mf*

ffp

transition from free bows into quarter note pulse

transition freely to sul pont, then to sul tasto over these sections (until 26)

arco.

ord.

(free harmonic glissandi)

f

mf

pizz. III IV III I

arco.

f

