

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Grass Has Grown Into Your Cities

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An aerial photograph of a city that has almost entirely been overtaken by dense green grass. The urban infrastructure, including buildings, roads, and parking lots, is completely obscured by the lush vegetation. The perspective is from high above, looking down at the sprawling expanse of green.

GRASS HAS GROWN INTO YOUR CITIES

Ben Zucker

## Instrumentation & Instrument Instructions

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

Piano
Electric Guitar
-with bow
Violin
Viola
'Cello
Contrabass

**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".

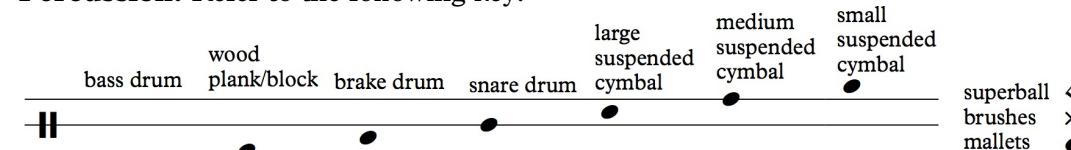
**Clarinet:** Multiphonics are from Gregory Oakes' "Clarinet Extended Techniques" (<http://www.gregoryoakes.com/multiphonics/index.php>).

**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:



## 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

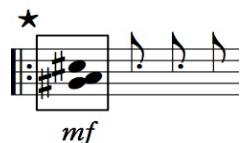
8                    9  
13-16"

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.

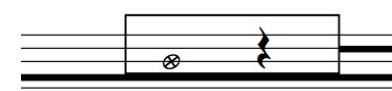
Blank space indicates not to play.



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.



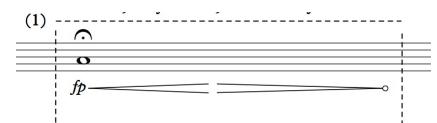
Boxed notes at the beginning of repeats indicate pitches that can be used in the phrase (which will be followed with headless stems indicating rhythm). Occasionally change pitch, and only at the beginning of a repeated phrase.



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.



*Hayao Miyazaki, still from **Castle In The Sky***

“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*

*Anselm Kiefer, after Auguste Rodin, Les Cathedrales de France*



“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*

# Grass Has Grown Into Your Cities

Ben Zucker (2018)

**Conductor/Time**

**0** 7-10" Establish pulse of about  $\text{♩} = 74$

**1** 10-11" Observe pulse from conductor

**2** 10-12" Observe pulse from conductor

**3** 8-9" Observe pulse from conductor

**4** 12-13" Observe pulse from conductor

**5** 13-15" Observe pulse from conductor

**6** G.P. 12"

**Flute**

**Clarinet in B $\flat$**

**Tenor Saxophone**

**Trumpet in B $\flat$**

**Trombone**

**Vibraphone** Observe pulse from conductor

**Percussion 1**

**Percussion 2** Observe pulse from conductor (1) Observe pulse from conductor L R Observe pulse from conductor (continually shift accents and hand predominance but maintain pulse)

**Piano**

**Electric Guitar**

**Violin** III/IV

**Viola**

**Violoncello** I

**Contrabass**

Cond. 7 15-20" 8 13-16" 9 17-18" 10 G.P. 15" 11 18-22" 12 15-16" 13 20-22" 2

Fl. *mf*  
 Cl. *p* *mp*  
 Ten. Sax. *p* *mp*  
 Tpt. *mf* mute on-half open  
 Tbn. *mf*  
 Vib. *p* *fp* *p* *mf* *mf* (vibraphone+bass drum) To Perc.  
 Perc. *p* *mf* *(4)* *pp*  
 Pno. *p* *mp* *mf* *f* *mp*  
 E. Gtr. *mp* (mute strings) arco. ord. arco. ord. (strum)  
 Vln. *p* *mf* II/III II/III vary rate of tremolo (in addition to hairpins, slower tremolos should be slightly louder)  
 Vla. sul tasto (1) I II/III III/IV sul pont. <-> ord. *mf* *mf* *mf*  
 Vc. *mp* *mf* *mf* IV (pizz.) *pizz.* *mf* *mf* *mf* (pizz.) II  
 Cb. *f* *mf* *mf*

\* synchronize playing with the trumpet and contrabass, independent of the rest of the ensemble  
 \*\* synchronize playing with the trumpet and contrabass, independent of the rest of the ensemble

3

**14** Cond. 25-30" **15** 16-18" **16** 12-15" **17** 10-12" **18** 20-24" **19** 11-12" **20** 8-11" **21** 10-13" **22** 7-9"

Fl. \* (free slow harmonics) **14** **15** **16** vary vibrato to extremes sim. **17** **18** **19** **20** **21** **22**

Cl. \* f fp \* **15** **16** **17** **18** **19** **20** **21** **22** pp fp M mf

Ten. Sax. \* mf fp **15** **16** **17** **18** **19** **20** **21** **22** gradually to mute 3/4 open M fp mf

Tpt. **15** **16** **17** **18** **19** **20** **21** **22** p gradually to mute 3/4 open freely adjust mute openness

Tbn. **15** **16** **17** **18** **19** **20** **21** **22** # gradually to mute 3/4 open gliss. # freely adjust mute openness

Vib. mp Percussion **15** **16** **17** **18** **19** **20** **21** **22** mp

Perc. **15** **16** **17** **18** **19** **20** **21** **22** f (2) mp

Pno. \* mf **15** **16** **17** **18** **19** **20** **21** **22** p #88 mf p

E. Gtr. marc. <-> tenuto **15** **16** (3) gliss. **17** **18** arco. I II (open) I II VI (open) gradually turn bow to half legno **19** **20** **21** **22**

Vln. III/IV **15** **16** **17** **18** III/IV **19** **20** **21** **22** V (open) VI (open) transition into triplet pulse (with piano) free glissandi between the double stops

Vla. **15** **16** **17** **18** **19** **20** **21** **22** mp fp mp fp pizz. ord. 3 3 3 3

Vc. pizz. **15** **16** **17** **18** **19** **20** **21** **22** fp bow tailpiece (arco.) transition to sul pont. (arco.) transition to sul tasto

Cb. **15** **16** **17** **18** (1) **19** **20** **21** **22** (fp) bow tailpiece (arco.) sul pont. transition to ord.

**23**  
 Cond.  
 Fl.  
 Cl.  
 Ten. Sax.  
 Tpt.  
 Tbn.  
 Perc.  
 Perc.  
 Pno.  
 E. Gtr.  
 Vln.  
 Vla.  
 Vc.  
 Cb.

*13-16"*

**24**  
*15-16"*

\* mute 3/4 open  
*mf*

\* mute 3/4 open  
*mf*

**25**  
*16-18"*

\*  
*p*  
*mf*

**26**  
*6-9"*

mute off  
 mute off  
*ffp*

*mf*

transition from free bows into quarter note pulse

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

arco.  
*fp*  
 ord.  
 pizz.  
 III  
 IV  
 III  
 I  
 f  
 mf

(free harmonic glissandi)

arco.  
*f*

5      **27**      Cond.

Fl.      f      16-22"

Cl.      f      5      3

Ten. Sax.      M

Tpt.      p-f sim.      insert brief growls/fluttertongues in the middle of swells

Tbn.      p-f sim.      insert brief growls/fluttertongues in the middle of swells

Perc.      f

Vibraphone hard mallets

Pno.      f      8va      8va      8va      (l.v.)

E. Gtr.      ff      5

Vln.      \* ord.      ff

Vla.      III II #I I      ff

Vc.      ff

Cb.      ff

**28**      22-28"

Fl.      \* #M

Cl.      \* M

Ten. Sax.      f

Tpt.      fp, free swells      (1) mute on, fully closed, hold loosely so it rattles when played

Tbn.      fp

Perc.      ff

Pno.      mf

E. Gtr.      mf

Vln.      > > >

Vla.      >

Vc.      ff

Cb.      f

**29**      15-20"

Fl.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Cl.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Ten. Sax.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Tpt.      fp, free swells      (1) mute on, fully closed, hold loosely so it rattles when played

Tbn.      fp

Perc.      mf

Pno.      3

E. Gtr.      set new pulse, slightly faster than before

Vln.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Vla.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Vc.      fade at pulse of previous sections, independent of new pulse in guitar and vibraphone

Cb.      ff

**30**      38-45"

Fl.      VII. mf      air in sound      gradually decelerate/extend sounds

Cl.      VII. mf      air in sound      maintain moderate pulse

Ten. Sax.      mp

Tpt.      p, free swells

Tbn.      mp, free swells

Perc.      after several changes of piano bass notes, run superball mallet around the edge of the snare drum, slowly turning snares on and off

Pno.      mp

E. Gtr.      vary rate of tremolo (faster tremolos should be slightly louder)

Vln.      II I- IV II

Vla.      IV III II I- III I

Vc.      II III IV I- II III II IV

Cb.      mf

**31**

Cond.

Fl. *p*  
transition to entirely air sound

Cl.  
transition to entirely air sound

Ten. Sax.

Tpt. *mp*  
mute off, without mouthpiece

Tbn.  
mute off, without mouthpiece  
*mfp* *sim.*  
decelerate into pulselessness

Vib.  
after all strings have changed,  
insert occasional bass drum strokes

Perc.  
*pp*  
decelerate to stillness

Pno.  
*pp*

E. Gtr.  
decelerate into pulselessness

Vln. *mf*  
transition several moments after viola  
*pp*  
freely insert brief harmonics from section 30,  
increasing insertions until they predominate  
your playing

Vla. *II/I*  
*pp*  
freely insert brief harmonics from section 30,  
increasing insertions until they predominate  
your playing

Vc. *mp*  
transition several moments after cello  
*pp*  
freely insert brief harmonics from section 30,  
increasing insertions until they predominate  
your playing

Cb. *I* *II* *III/IV*  
*mp*  
*pp*  
transition to flaut./extremely light bowing

**32**

*pp*  
gradually transition back to some pitch in sound

**33**

*pp*  
gradually decelerate/extend sounds

18-23"

15-25"