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The Lizard Lounge

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LOUNGE

by

RYAN DODGE

The “**Lizard Lounge**” was a name given by Juilliard trumpet professor Mark Gould for the consortium of brass players and ancillary characters (myself included), who found in each other a mutual interest in the (shall we say) less studious aspects of student life. Though we have all matured from those days (and many of us have kicked our more “reptilian” habits), the spirit of the Lizard Lounge certainly lives on in our hearts.

This piece begins with an over-the-top James Brown-like brass parody that is quickly aborted and transformed into a sinister and surreal funk. Like a porno in a nightmare dreamscape, the funk meanders and eventually unravels on itself—trailing off with a now gentle repetition of its signature “bassline.” As if the smoke had briefly cleared, we are once again thrown back into the world of the James Brown parody, this time with a more sneering edge.

Quickly realizing that we have not, in fact, left the porno-nightmare-dreamscape, the music churns through the materials of the piece in a manner similar to cinematic cross-cutting—elements/scenes being juxtaposed and contrasted with each other with rapidity. A gentle chorale attempts to make its presence felt, but is continually interrupted by the dark funk. After the James Brown parody reaches a fever pitch and spirals out of control, the music transforms into a curtailed restatement of past funkiness, recalling the climax of the first part.

Finally, the chorale (with all its heartfelt and poignant honesty) can receive its proper hearing. However, these brief moments of sincerity are again interrupted as the music returns (apparently not having learned its lesson) to the opening James Brown-style parody. With a final blaring interruption, the piece ends in a screeching roar.

-Ryan Dodge

Score

for the MOD Brass Ensemble

The Lizard Lounge

Ryan Dodge

Corny (like an early 60's James Brown song) $\text{♩} = 132$

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Hard funk ($\text{♩}=96$)

9

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

ff

ff

ff

detached (like a bassline)

ff

mp

12

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

con sord.

mf

con sord.

mf

[cool]

mf absent-mindedly

[cool]

mf absent-mindedly

sfz

sfz

15

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

18

C Tpt. 1

C Tpt. 2

Hn. *detached (like a bassline)*

Tbn.

21

C Tpt. 1

C Tpt. 2

Hn. *[sempre con attitudine]*

Tbn.

24

C Tpt. 1

C Tpt. 2

Hn. *detached (like a bassline)*

Tbn.

27

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mf absent-mindedly

8

29

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

detached (like a bassline)

8

4

4

8

4

32

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

detached (like a bassline)

mf more boisterously

4

4

p

35

C Tpt. 1 (with more deaf insistence)

mf absent-mindedly (with more deaf insistence)

C Tpt. 2 *mf* absent-mindedly

Hn. *sffz*

Tbn. quasi *f* (interrupting)

37

C Tpt. 1 senza sord.

C Tpt. 2 senza sord.

Hn. *sffz*, *f*, *p* detached (like a bassline)

Tbn. *p*

40

C Tpt. 1

C Tpt. 2

Hn.

Tbn. detached (like a bassline) *p* (like the horn, more gentle) poco decresc.

[G.P.]
(♩ = 132)

Corny (♩ = 132)

43

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

46

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

49

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

con sord.

con sord.

> sfz (interrupting)

52

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

p

p

p

p

55

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

senza sord.

mp gentle

senza sord.

mp gentle

mp gentle

mp gentle

59

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mf

mf

mf

mf

62

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Measure 62: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. plays eighth-note patterns starting at measure 63. Dynamic: *sf*.

Measure 63: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns. Dynamic: *sf*.

Measure 64: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns. Dynamic: *sf*.

65

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Measure 65: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. plays eighth-note patterns. Dynamic: *f*.

Measure 66: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns. Dynamic: *f*.

Measure 67: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns. Dynamic: *f*.

69

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Measure 69: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. plays eighth-note patterns. Measure 70: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns. Measure 71: C Tpt. 1, C Tpt. 2, Hn. play eighth-note patterns. Tbn. continues eighth-note patterns.

73

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mp gentle

mp gentle

mp gentle

mp gentle

77

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

con sord.

sf

con sord.

sf

sfz

mf

81

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mf

mf

sfz

sfz

sfz

sfz

84

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

senza sord.
senza sord.

mp gentle

mp gentle

sfz

mp gentle

87

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mf

mp gentle

mf

mf

sfz

sfz

sfz

mp gentle

sfz

mf

mp gentle

mf

90

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mp gentle

p sneering

con sord.

p sneering

con sord.

p sneering

mp gentle

p

con sord.

93

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

97

C Tpt. 1

cresc.

C Tpt. 2

cresc.

Hn.

cresc.

Tbn.

sfsz

rit.

[♩ = ♩]
Hard funk (♩=96)

100

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

mf

103

C Tpt. 1 (with more deaf insistence)

C Tpt. 2 *sf* *f absent-mindedly* (with more deaf insistence)

Hn. *sf* *f absent-mindedly*

Tbn. *sfz* *sfz*

106 [G.P.]

C Tpt. 1 senza sord.

C Tpt. 2 senza sord.

Hn. *sfz* *f*

Tbn. *sfz* *f*

108 Chorale ($\text{♩} = 66$)

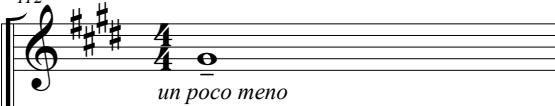
C Tpt. 1 *mf gentle*

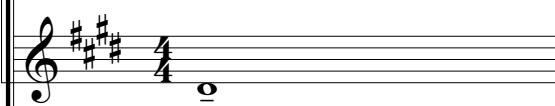
C Tpt. 2 *mf gentle*

Hn. *mf gentle*

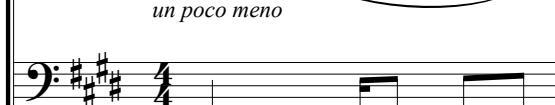
Tbn. *mf gentle*

112

C Tpt. 1  

C Tpt. 2  

Hn.  

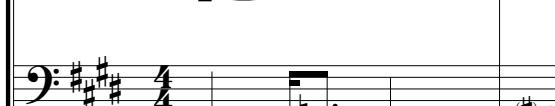
Tbn.  

115

C Tpt. 1  

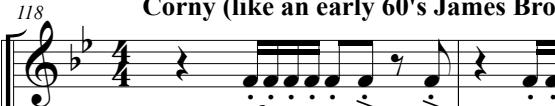
C Tpt. 2  

Hn.  

Tbn.  

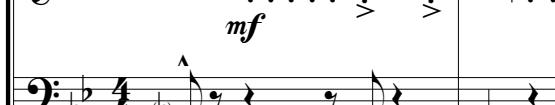
118

Corny (like an early 60's James Brown song) $\text{♩} = 132$

C Tpt. 1  

C Tpt. 2  

Hn.  

Tbn.  

122

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

125

C Tpt. 1

C Tpt. 2

Hn.

Tbn.