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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

# The Lizard Lounge

Ryan Dodge

Corny (like an early 60's James Brown song) ♩ = 132

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

*mf*

*mf*

*mf*

*mf*

The first system of the score is for measures 1-4. It features four staves: Trumpet in C 1, Trumpet in C 2, Horn in F, and Trombone. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked as 132 beats per minute. The music is in a 4/4 time signature. The first measure is a whole rest for all instruments. The second measure begins with a *mf* dynamic. The trumpet parts play a rhythmic pattern of eighth notes, while the horn and trombone parts play a similar pattern. The horn part has a key signature change to one flat (Bb) in the third measure.

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

5

The second system of the score is for measures 5-8. It features four staves: C Tpt. 1, C Tpt. 2, Hn., and Tbn. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music is in a 4/4 time signature. The first measure is a whole rest for all instruments. The second measure begins with a *mf* dynamic. The trumpet parts play a rhythmic pattern of eighth notes, while the horn and trombone parts play a similar pattern. The horn part has a key signature change to one flat (Bb) in the third measure.

Hard funk (♩=96)

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff* *mp* detached (like a bassline)

C Tpt. 1 *mf* con sord. [cool] *mf* absent-mindedly

C Tpt. 2 *mf* con sord. [cool] *mf* absent-mindedly

Hn. *sfz* *sfz*

Tbn. *sfz* *sfz*

C Tpt. 1 *sfz* *sfz* *sfz*

C Tpt. 2 *sfz* *sfz* *sfz*

Hn. *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz*

18

C Tpt. 1

C Tpt. 2

Hn. *detached (like a bassline)*  
*p*

Tbn. *detached (like a bassline)*  
*mp*

21

C Tpt. 1 *[sempre con attitude]*  
*mf* *absent-mindedly*

C Tpt. 2 *[sempre con attitude]*  
*mf* *absent-mindedly*

Hn. *sfz* *sfz* *sfz*

Tbn. *sfz*

24

C Tpt. 1

C Tpt. 2

Hn. *detached (like a bassline)*  
*p*

Tbn. *detached (like a bassline)*  
*mp (un poco piu)*



27

C Tpt. 1 *mf* absent-mindedly

C Tpt. 2 *mf* absent-mindedly

Hn. *sfz*

Tbn.

29

C Tpt. 1

C Tpt. 2

Hn. *sfz* *p* detached (like a bassline)

Tbn.

32

C Tpt. 1

C Tpt. 2

Hn. *p* detached (like a bassline)

Tbn. *mf* more boisterously

*(with more deaf insistence)*

35

C Tpt. 1 *mf* absent-mindedly

C Tpt. 2 *mf* absent-mindedly

Hn. *sfz*

Tbn. *quasi f* (interrupting)

37

C Tpt. 1 senza sord.

C Tpt. 2 senza sord.

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

Tbn. *p*

40

C Tpt. 1

C Tpt. 2

Hn. *detached (like a bassline)*

Tbn. *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*

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.

Musical score for measures 62-64. The score is for four instruments: C Tpt. 1, C Tpt. 2, Hn., and Tbn. The music is in 3/8 time. Measures 62 and 63 show a melodic line with eighth notes and quarter notes. Measure 64 features a dynamic marking of *sf* (sforzando) and a crescendo hairpin. The Tbn. part has a bass line with eighth notes and quarter notes.

65

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Musical score for measures 65-68. The score is for four instruments: C Tpt. 1, C Tpt. 2, Hn., and Tbn. The music is in 3/8 time. Measures 65 and 66 show a melodic line with eighth notes and quarter notes. Measures 67 and 68 feature a dynamic marking of *f* (forte) and a crescendo hairpin. The Tbn. part has a bass line with eighth notes and quarter notes.

69

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Musical score for measures 69-72. The score is for four instruments: C Tpt. 1, C Tpt. 2, Hn., and Tbn. The music is in 3/8 time. Measures 69 and 70 show a melodic line with eighth notes and quarter notes. Measures 71 and 72 feature a dynamic marking of *f* (forte) and a crescendo hairpin. The Tbn. part has a bass line with eighth notes and quarter notes.

73

C Tpt. 1 *mp* *gentle*

C Tpt. 2 *mp* *gentle*

Hn. *mp* *gentle*

Tbn. *mp* *gentle*

77

C Tpt. 1 *con sord.* *sf*

C Tpt. 2 *con sord.* *sf*

Hn. *sfz*

Tbn. *mf*

81

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Hn. *sfz*

Tbn. *mf*

84 *senza sord.*

C Tpt. 1 *mp* *gentle*

C Tpt. 2 *mp* *gentle*

Hn. *sfz* *mp* *gentle*

Tbn. *mp* *gentle*

87

C Tpt. 1 *mf* *mp* *gentle* *mf*

C Tpt. 2 *mf* *mp* *gentle* *mf*

Hn. *sfz* *sfz* *sfz* *mp* *gentle* *sfz*

Tbn. *mf* *mp* *gentle* *mf*

90 *con sord.*

C Tpt. 1 *mp* *gentle* *p* *sneering*

C Tpt. 2 *mp* *gentle* *p* *sneering*

Hn. *mp* *gentle* *p* *sneering*

Tbn. *mp* *gentle* *p*

93

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

97

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*sfz*

*sfz*

100

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

*rit.* ----- [ $\text{♩}^{-3} = \text{♩}$ ]

Hard funk ( $\text{♩} = 96$ )

*mf*



103 (with more deaf insistence)

C Tpt. 1 *sf* *f* absent-mindedly

C Tpt. 2 *sf* *f* absent-mindedly

Hn. *sf* *sfz* *sfz* *sfz*

Tbn. *sf* *sfz* *sfz* *sfz*

106 [G.P.]

C Tpt. 1 senza sord.

C Tpt. 2 senza sord.

Hn. *sfz* *f*

Tbn. *sfz* *f*

108 Chorale (♩ = 66)

C Tpt. 1 *mf* gentile

C Tpt. 2 *mf* gentile

Hn. *mf* gentile

Tbn. *mf* gentile

112

C Tpt. 1 *un poco meno*

C Tpt. 2 *un poco meno*

Hn. *un poco meno*

Tbn. *un poco meno*

115 *poco rit.*

C Tpt. 1 *cresc.*

C Tpt. 2 *cresc.*

Hn. *cresc.*

Tbn. *cresc.*

118 **Corny (like an early 60's James Brown song)** ♩ = 132

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Hn. *mf*

Tbn. *sfz* *mf*

122

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

125

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

*ff*

*ff*

*ff*

*ff*