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Artificial Thyroarytenoids

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A R T I F I C I A L T H Y R O A R Y T E N O I D S

for mixed ensemble

(2019)

ARTIFICIAL THYROARYTENOIDS

for mixed ensemble

DARREN SNG
(2019)

$\text{♩} = 56$

Flute

Oboe (without reed)

Clarinet in B \flat

Alto Saxophone in E \flat

Bassoon (without reed)

Horn in F

Violin

Viola

Cello

*Sing

**Keys

Keys

pp *mp* *pp* *pp* *mf* *pp* *mf*

sul tasto

pp *mp* niente *mf*

sul tasto

pp *mp* niente *mf*

sul tasto

mf

*Notes spelt with a diamond notehead should be sung through the instrument, without producing instrumental tone.
An "ooh" syllable should be used to articulate these notes by default, unless otherwise specified.
All notes are written in concert pitch. Male performers should sing with falsetto, but may choose to sing an octave lower if unable to.

**Notes written within a box with dotted line should be performed with simultaneous randomized depression of keys, to distort sound.
If notes are not within a box with dotted line, they are to be performed with all keys closed.

A

6

Fl. *pp* *p* *mf* *p*

Ob. *pp* *p* *mf* *p*

Cl. *pp* *p*

Alto Sax. *pp* *p* *mf* *p*

Bsn. *pp* *p* *mf*

Hn. *pp* *p*

Vln. *pp* *p* *mf*

Vla. *pp* *p* *pp*

Vc. *niente* *p* *mf*

Keys (all keys closed)

sul tasto → sul pont.

Detailed description: This is a page of a full score for a woodwind and string ensemble. The section is labeled 'A' and begins at measure 6. The woodwind parts (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn) all play a melodic line starting with a *pp* dynamic. A box labeled 'Keys' spans the first two measures of each part, with a dashed line above it. From measure 3 onwards, the woodwinds play with 'all keys closed'. Dynamics for the woodwinds include *p*, *mf*, and *p*. The string parts (Violin, Viola, Violoncello) are mostly silent (*niente*) until measure 3, where they enter with a *p* dynamic. The Violin and Violoncello parts have a dynamic shift from *p* to *mf* in measure 4, while the Viola part remains at *p*. The strings are marked 'sul tasto' until measure 4, then 'sul pont.' for the remainder of the section. The page number '3' is in the top right corner, and 'Full Score' is in the top center.

B

11

Fl. *fp* *gliss.* *sfz* *f* *gliss.*

Ob. *fp* *gliss.* *sfz* *f*

Cl. *fp* *sfz* *f*

Alto Sax. *fp* *gliss.* *sfz* *f* *gliss.*

Bsn. *p* *fp* *gliss.* *sfz* *f*

Hn. *fp* *sfz* *f*

Vln. *sfz* *f*

Vla. *sul pont.* *fp* *fp* *fp* *sfz*

Vc.

C

16

Fl. *mf* *gliss.* *p* Keys

Ob. *mf* *mp* Keys

Cl. *mf* *mp* Keys

Alto Sax. *mf* *gliss.* *p* Keys

Bsn. *mf* *mp* Keys

Hn. *mf* *mp* Keys

Vln. *p* sul G

Vla.

Vc. (harmonic) *p* (ord.)

Detailed description: This page of a musical score covers measures 16 through 20. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The woodwind parts (Fl., Ob., Cl., Alto Sax., Bsn., Hn.) are marked with *mf* at the beginning of measure 16 and *p* at the end of measure 18. Each woodwind part includes a 'Keys' box indicating a key change. The Flute part includes a glissando (*gliss.*) in measure 17. The string parts (Vln., Vla., Vc.) are mostly silent, with the Violin part starting in measure 20 with a *p* dynamic and the instruction 'sul G'. The Violoncello part includes a harmonic in measure 20 and an order (*ord.*) in measure 21.

D

22

Fl.

Ob. *pp* *p*

Cl. *p*

Alto Sax.

Bsn. *pp*

Hn.

Vln. *mp* *gliss.* *p*

Vla. *mp* *p*

Vc. *mp* *p*

27

Fl. *****Play** **Tr.** *mp* (timbral trill) **Tr.** *p* ***Sing** *p* *mp*

Ob. **Keys** *mp* *p* *mp*

Cl. **Keys** *mp* *p* *mp*

Alto Sax. **Keys** *p* *mp* **Keys** *p*

Bsn. *****Play** (insert reed) **Tr.** *mp* (timbral trill) **Tr.** *p*

Hn. **Keys** *p* *mp* **Keys** *p*

Vln. ord. *mp*

Vla. ord. *mp*

Vc.

***Notes spelt with a normal notehead are to be played through the instrument.
 All notes are written in concert pitch.

E

32

Fl. *mp* *mf* *****Play** *f* *p* **Tr.** *mp* *Sing "du du du_

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *****Play (in C)** *f* *p* **Tr.**

Alto Sax. *mf* *f* *p* *****Play (in C)** *f* *p* *Sing "du du du_

Bsn. *f* *p* **Tr.**

Hn. *mp* *mf* *mp*

Vln. *p* *mp* *f* *mp* *f* *mp* *pp* sul tasto → sul pont. → sul tasto

Vla. *p* *mp* *f* *mp* *p* sul tasto → sul pont. → sul tasto

Vc. *mp* *f* *mp* *f* *mp* sul tasto → sul pont. → sul tasto

F

38

Fl. *mf* > *pp* "du du du" "du du du du du" du du du du du "du du du du du du du" "du du du du du du du"

Ob. "du du du du du" "du du du du du du du du du du du du du du" "du du du du du du du du du du"

Cl. *mf* > *pp* *Tr.* *mf* > *pp* *Sing *mp* "du du du du du du du du du du" "du du du du du du du" "du du du du du du" **Keys** "du"

Alto Sax. "du du du" "du du du du du du du du du du" "du du du du du du du" "du du du du du du" **Keys** "du"

Bsn. *mf* > *pp* *Tr.* *mf* > *pp* *Sing (no reed) "du du du du du du du du du du du du du du du du du du" "du du du du du du"

Hn. "du du du du du" "du du du du du du du du du du du du du du du du du du" "du du du du du du du du du du du du du du du du du du"

Vln. ord. *p*

Vla. *pizz.* *p*

Vc. *pizz.* *mp*

43

Fl. *mf* du du du du" "du du du du du du du du" "du du du du" "du du" "du" "du" "du" "du"

Ob. *mf* "du du du du du du du" "du du" "du du du du" "du du" "du du du du" **Keys** *f* "du du du"

Cl. *f* "du" "du" "du du du du" "du du du du du du" "du du" "du du" "du du du du du" "du du"

Alto Sax. *f* "du" "du" "du du du du" "du du du du du du" "du du" "du du" "du du du du du"

Bsn. *mf* du du du du du du du" "du du" "du du du du" "du du" "du du" "du du du du" **Keys** *f* "du du du"

Hn. *mf* du du du du" "du du du du du du du du" "du du du du" "du" "du du du du" "du du"

Vln. *f* *mf* *pizz.* *p < f* *arco* *mp* *pizz.*

Vla. *mf*

Vc. *mf*

G

48

Fl. "du du" *mp*

Ob. Keys *mp* *pp*

Cl. "du" "du" *mp*

Alto Sax.

Bsn. Keys *mp* *pp*

Hn.

Vln. *sempre*

Vla. *mp sempre*

Vc. *mp sempre*

***Play

Tr. Tr. Tr.

pp *f*

pp *f*

pp *f*

5

3

5

53

H

Fl. *Tr.* *p*

Ob. *Keys* *pp* *f* *p*

Cl. *Tr.* *p*

Alto Sax. *Keys* *pp* *f* *p*

Bsn. *Tr.* *p*

Hn. *Keys* *pp* *f* *p*

Vln. *arco* *p* *mf* *p*

Vla. *arco* *p* *mf* *p*

Vc. *arco* *p* *mf* *p*

58

Fl. *ff* (to highest possible pitch) *gliss.* *ff* *Sing Keys

Ob. *ff* *gliss.*

Cl. *ff* *gliss.* *Sing Keys

Alto Sax. *ff* *gliss.*

Bsn. *ff*

Hn. *ff* *gliss.*

Vln. *ffp* *pp* sul tasto → circular bowing

Vla. *ffp* *mf* *p* *pp* sul tasto → sul pont. → sul tasto → circular bowing *gliss.*

Vc. *ff* *p* *mp* *p* sul tasto → sul pont. → sul tasto

J

63

*Sing → ****Blow air

Fl. **Keys** *pp* *p* *pp*

Ob. **Keys** *pp*

Cl. *Sing → ****Blow air **Keys** *pp* *p* *pp*

Alto Sax. **Keys** *pp*

Bsn. *Sing → ****Blow air **Keys** *pp* *p* *pp*

Hn. **Keys** *pp*

Vln.

Vla.

Vc. circular bowing *pp*

****Notes spelt with a cross notehead should be performed by blowing air through the instrument, without producing instrumental tone.

68

Fl. (Blow air, without keys) *pp* niente

Ob. *Sing → ****Blow air
Keys *pp* *p* *pp*

Cl. (Blow air, without keys) *pp* niente

Alto Sax. *Sing → ****Blow air
Keys *pp* *p* *pp*

Bsn. (Blow air, without keys) *pp* niente

Hn. *Sing → ****Blow air
Keys *pp* *p* *pp*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*