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UNIVERSITY OF CALIFORNIA

Los Angeles

Afterwards

A thesis submitted in partial satisfaction

of the requirements for the degree Master of Arts

in Music

by

John Hollywood

2024

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2024

ABSTRACT OF THE THESIS

Afterwards

by

John Hollywood

Master of Arts in Music

University of California, Los Angeles, 2024

Professor David Samuel Lefkowitz, Chair

Afterwards is an eight-minute composition for saxophone quartet. Directly inspired by a series of photographs from a redwood grove, the piece attempts to mirror the process of holding onto a good memory by fixing it in one's mind. The concepts of perception and memory are explored through fleeting consonances and ephemeral harmonies. The first movement is slow, unhurried, yet constantly evolving. The second movement is faster, more energetic, and careens through a series of relatively motionless scenes.

The thesis of John Hollywood is approved.

Kay Kyurim Rhie

Ian Krouse

Peter Richard Golub

David Samuel Lefkowitz, Committee Chair

University of California, Los Angeles 2024

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John Hollywood

Afterwards

for Saxophone Quartet

2024

Transposed Score

PROGRAM NOTES

I began writing this piece in December, 2023. The piece is about trying to hold onto a good memory by fixing it in one's mind. Of course this can't be done, and distortions are inevitable.

I am deeply indebted to Dr. David Lefkowitz for his advice and mentorship. I would also like to thank Dr. Kay Rhie for introducing me to so many amazing works that helped inspire this piece, and to thank all of the professors I've had at UCLA who have influenced me and helped guide this composition. Finally, I want to thank the New Thread Quartet, for whom this piece was written.

INSTRUMENTATION

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

PERFORMANCE NOTES

The first movement is built on a series of rolling swells. It is not necessary for notes to align perfectly with the rhythmic values written. It is more important to capture the spirit of the swell. The odd entrances were written to avoid always landing in a predictable 4/4 grid. So approximate rhythms are welcomed. Rubato is also permitted throughout the piece, as the performers see fit.

Grace notes should be played as appoggiaturas on the beat, not before the beat. They don't need to be performed too quickly (never much faster than a sixteenth note triplet), and their speed can vary based on the context and preference of the performer. In general, grace notes can be lightly emphasized or accented.

There are several places in the first movement where a second player sneaks in and scoops the note out from behind the original player, so that the initial player is free to move on to another pitch. I like to think of these incidents as analogous to passing a baton in track. It is recommended that the second player try to match the dynamic contour of the initial player so that a smooth handoff is achieved.

Many dynamic swells have been notated in the score, but performers are free to add additional dynamic swells as they see fit. Ad lib crescendi and decrescendi are welcome on any and all held notes.

Although there are many unisons in this piece, strict intonation is not required. The slight tension brought by minor intonation differences on these unisons is welcomed.

This piece involves many, often consecutive, long-held notes that swell and decay. Performers are encouraged to interrupt these notes as necessary to breathe, while doing their best to maintain phrasing in these long lines.

Accidentals only apply to the octave where written. All accidentals carry through to the end of the measure. The use of courtesy accidentals does not imply a relaxation of this rule elsewhere.

Duration: ca 7.5 minutes

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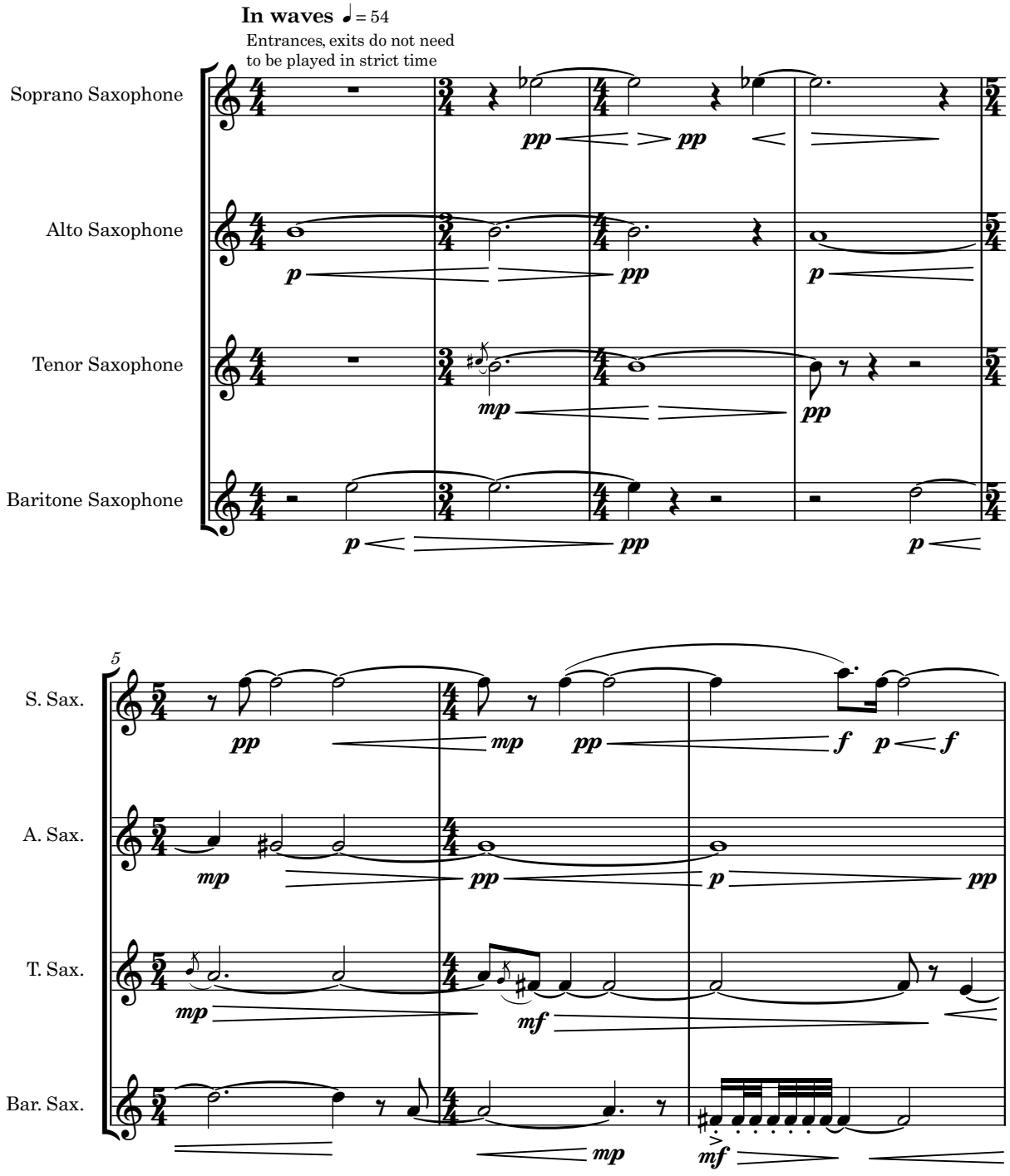
Transposed Score

Afterwards

I. Antechamber

John Hollywood



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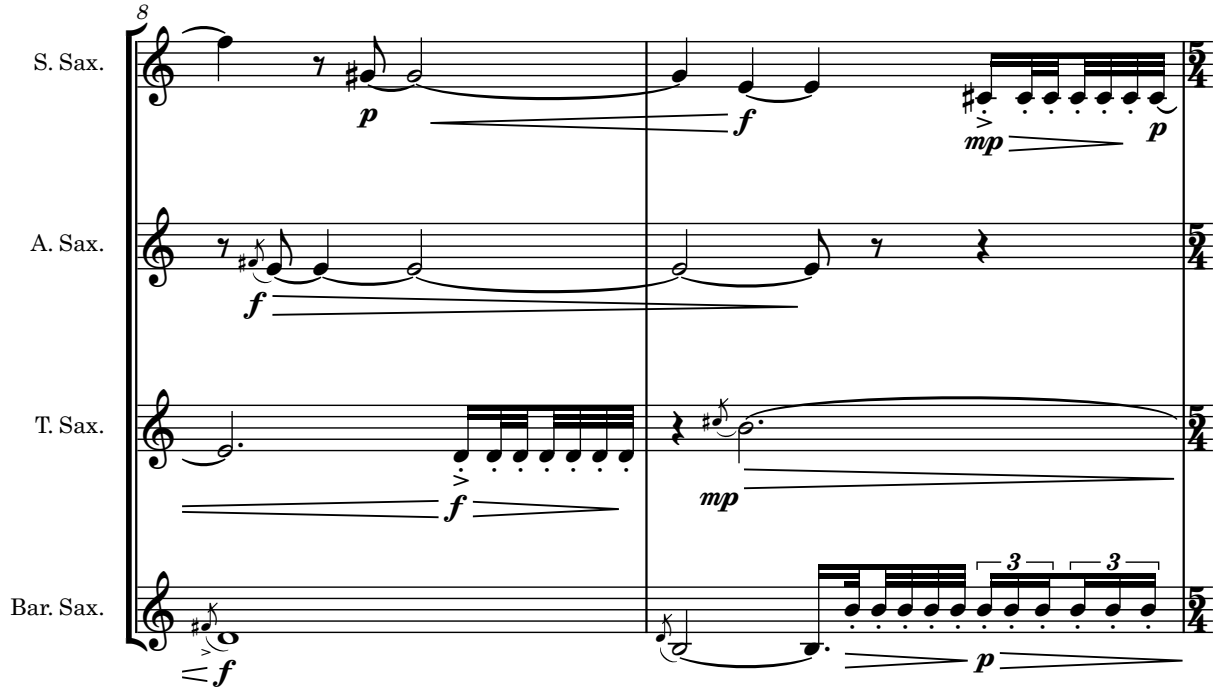
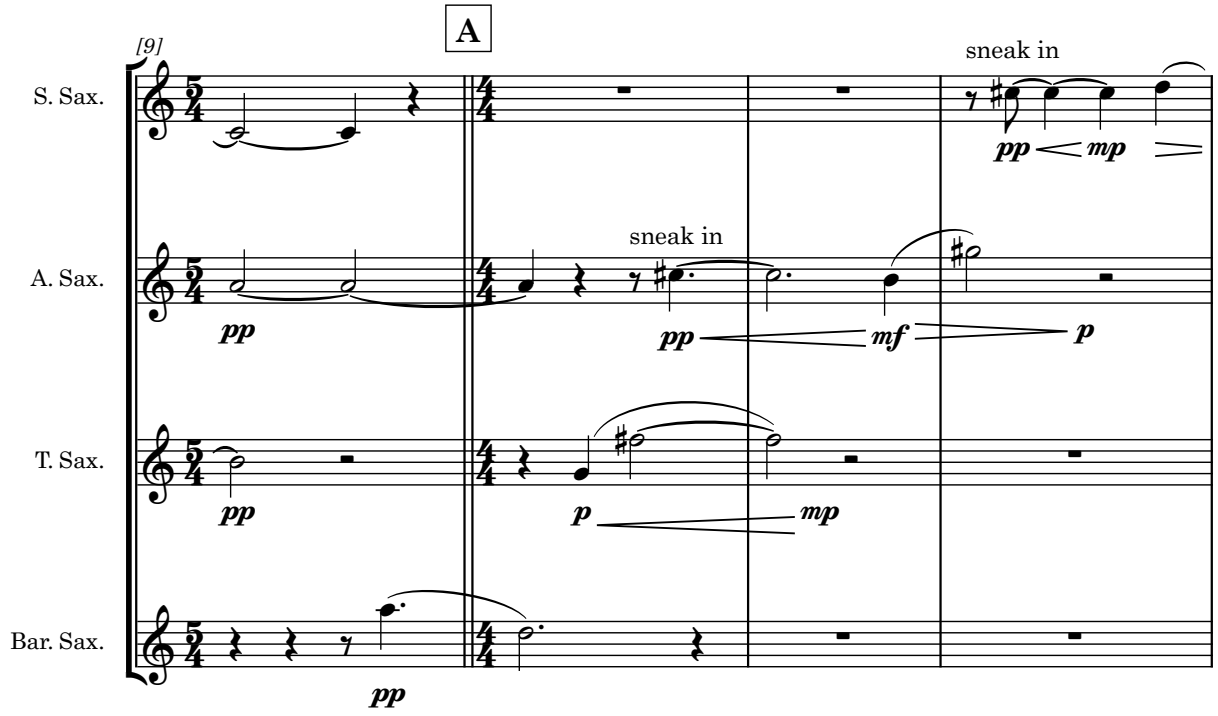
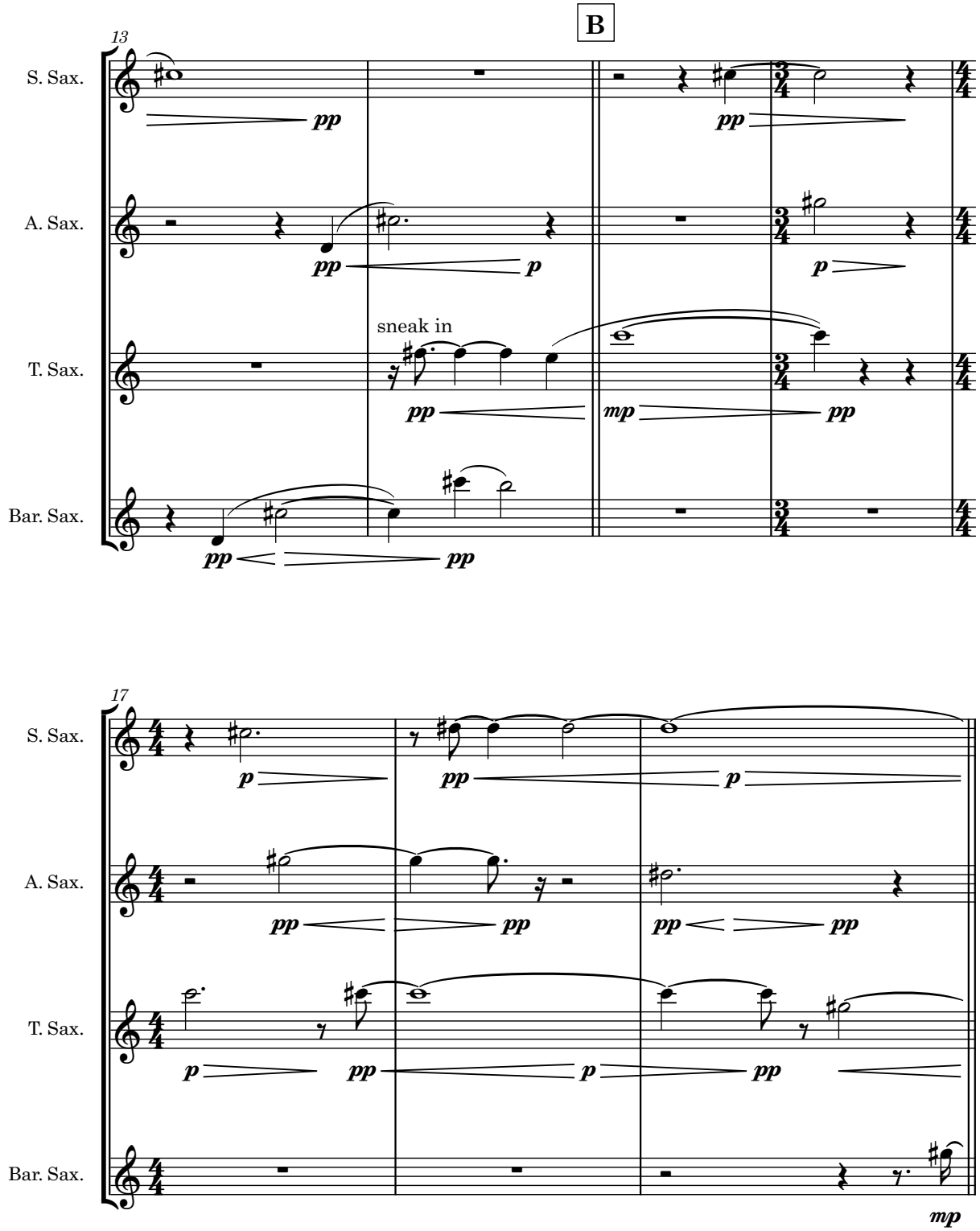
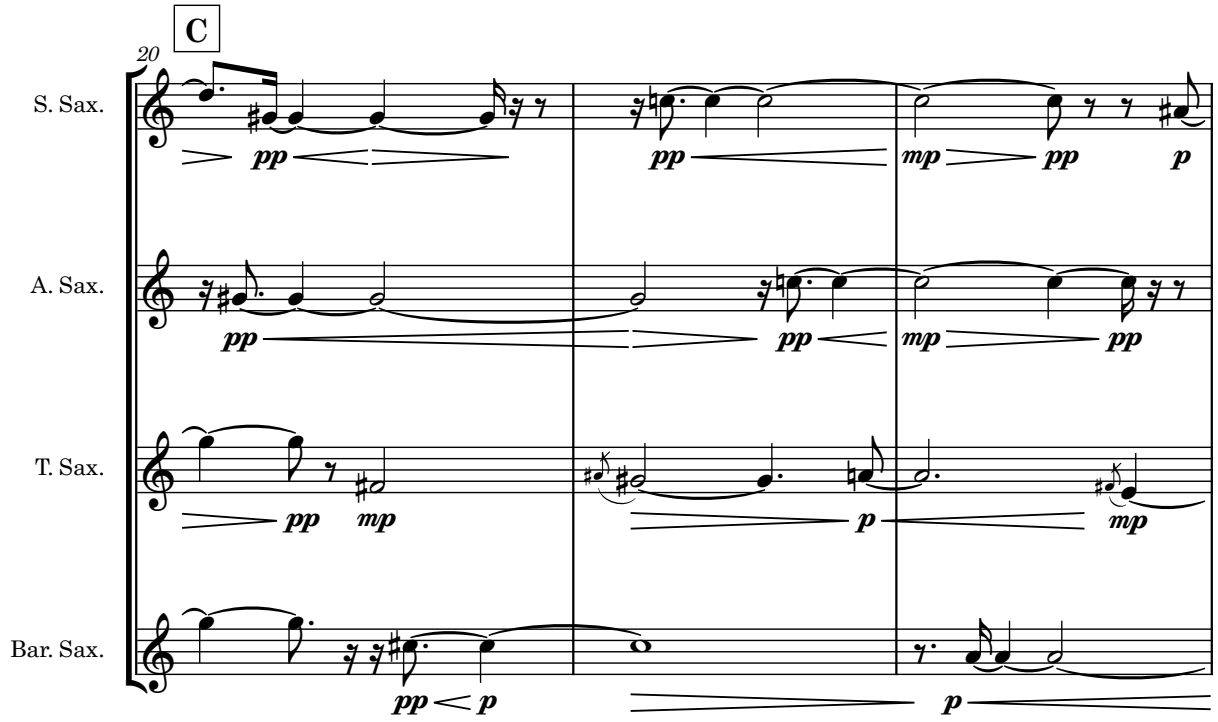
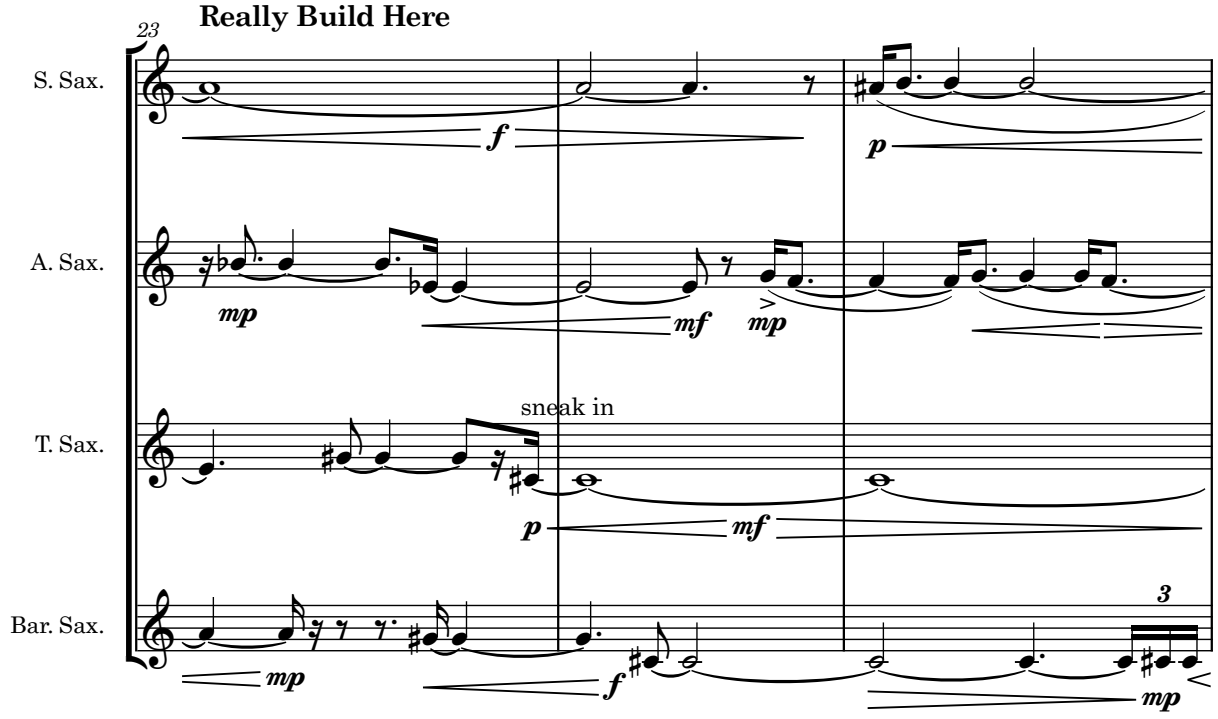
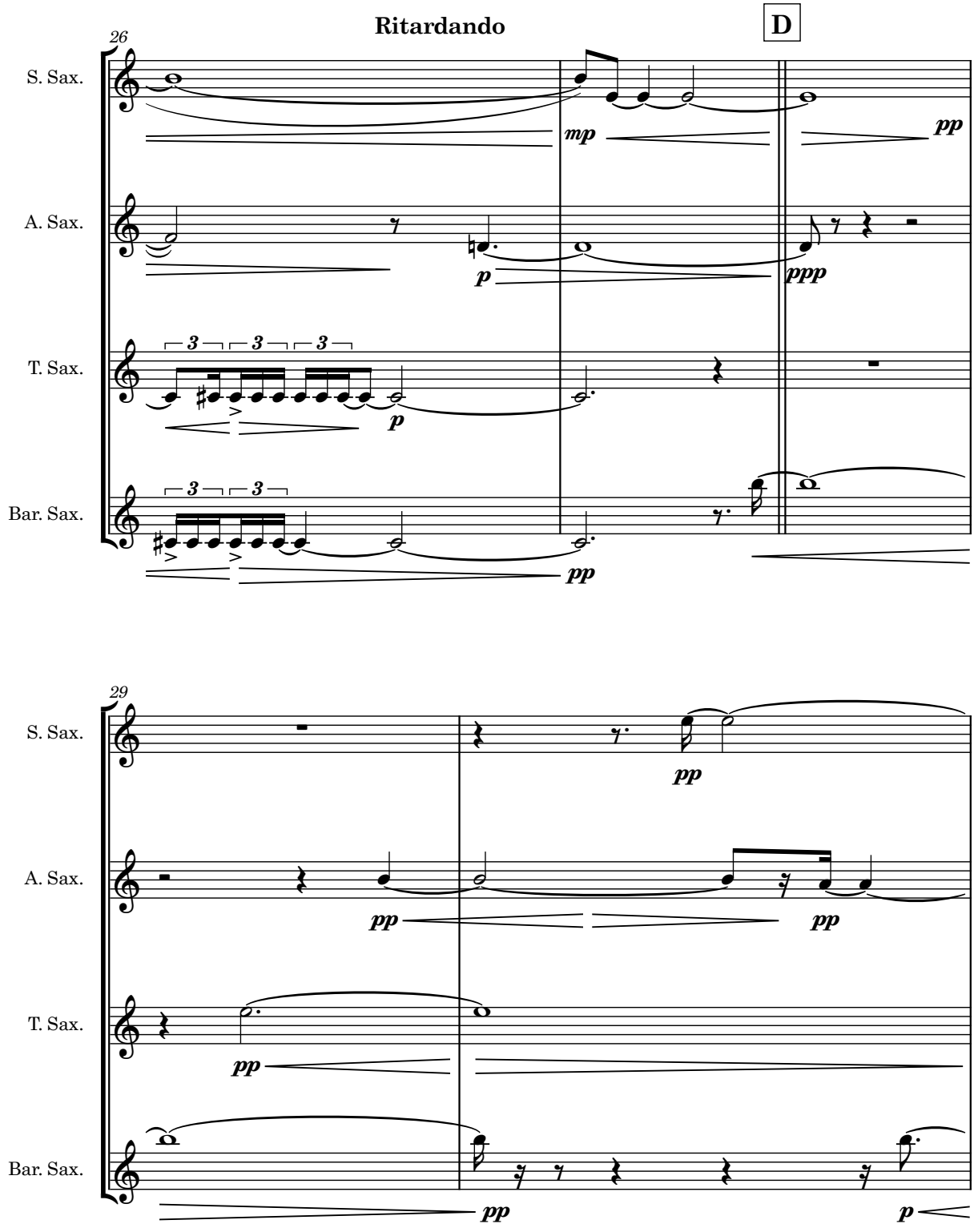

8
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
f
mp
p
f
f
mp
f
3
3
p

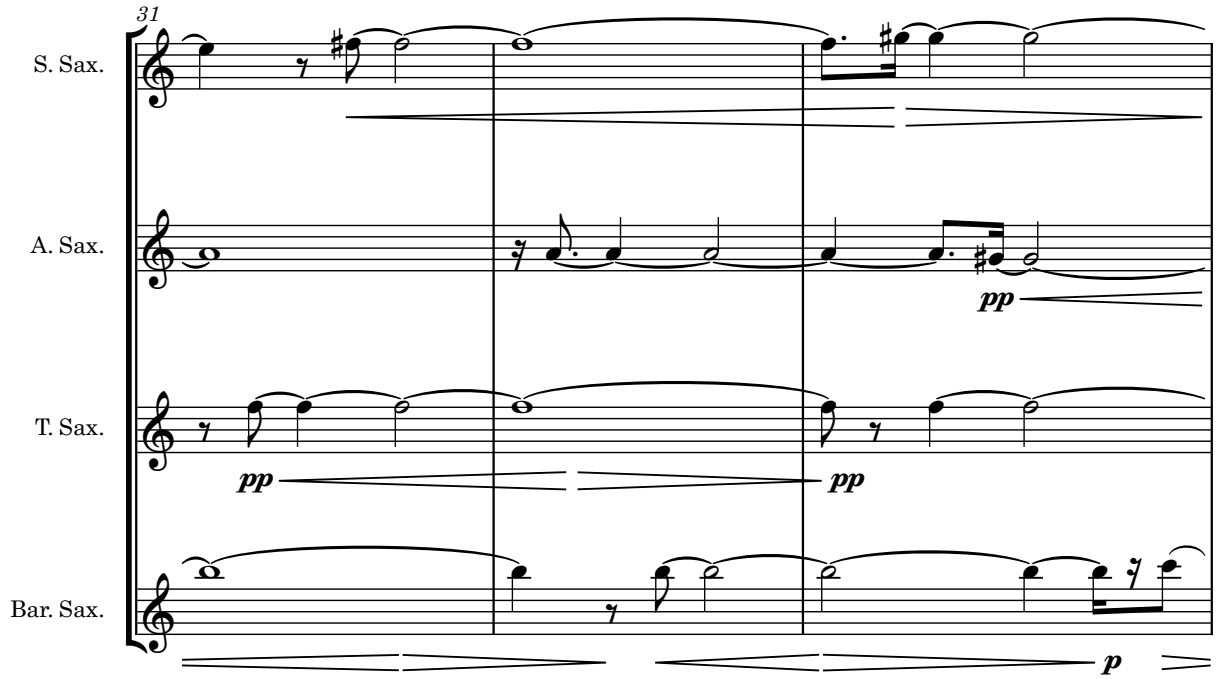

A
[9]
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
sneak in
sneak in
pp
mp
pp
pp
mf
p
pp
p
mp
pp

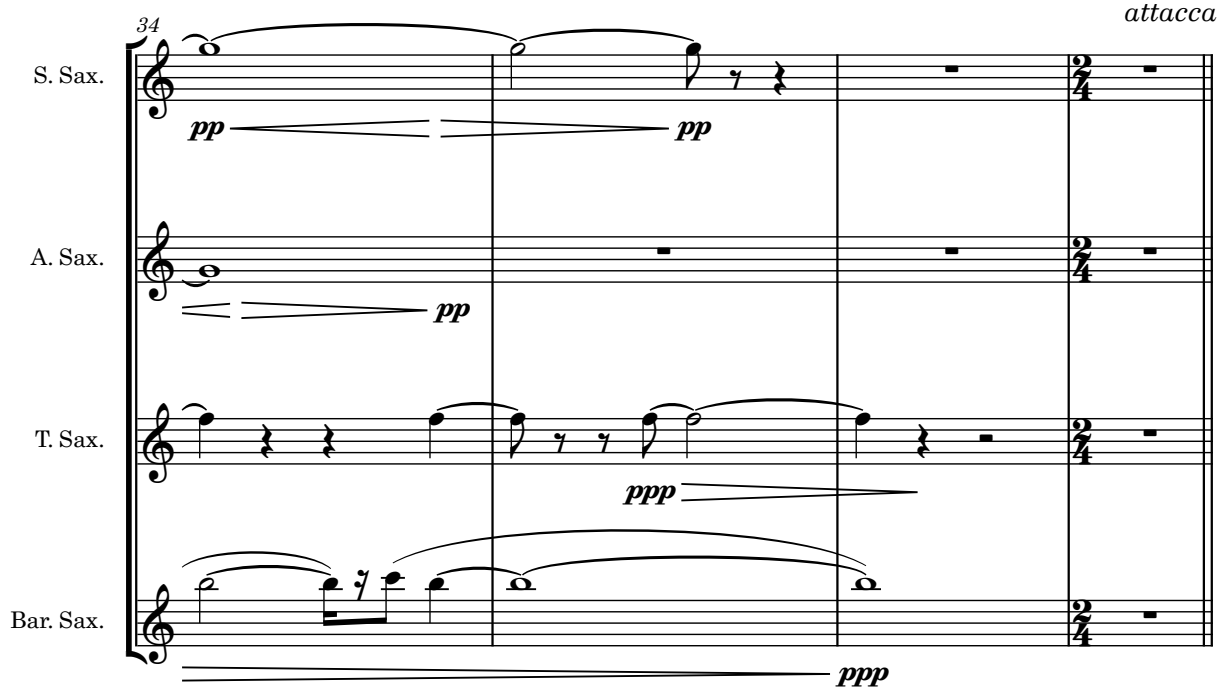

B
13
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
sneak in
pp
p
mp
17
mp


C
20
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
mp
p

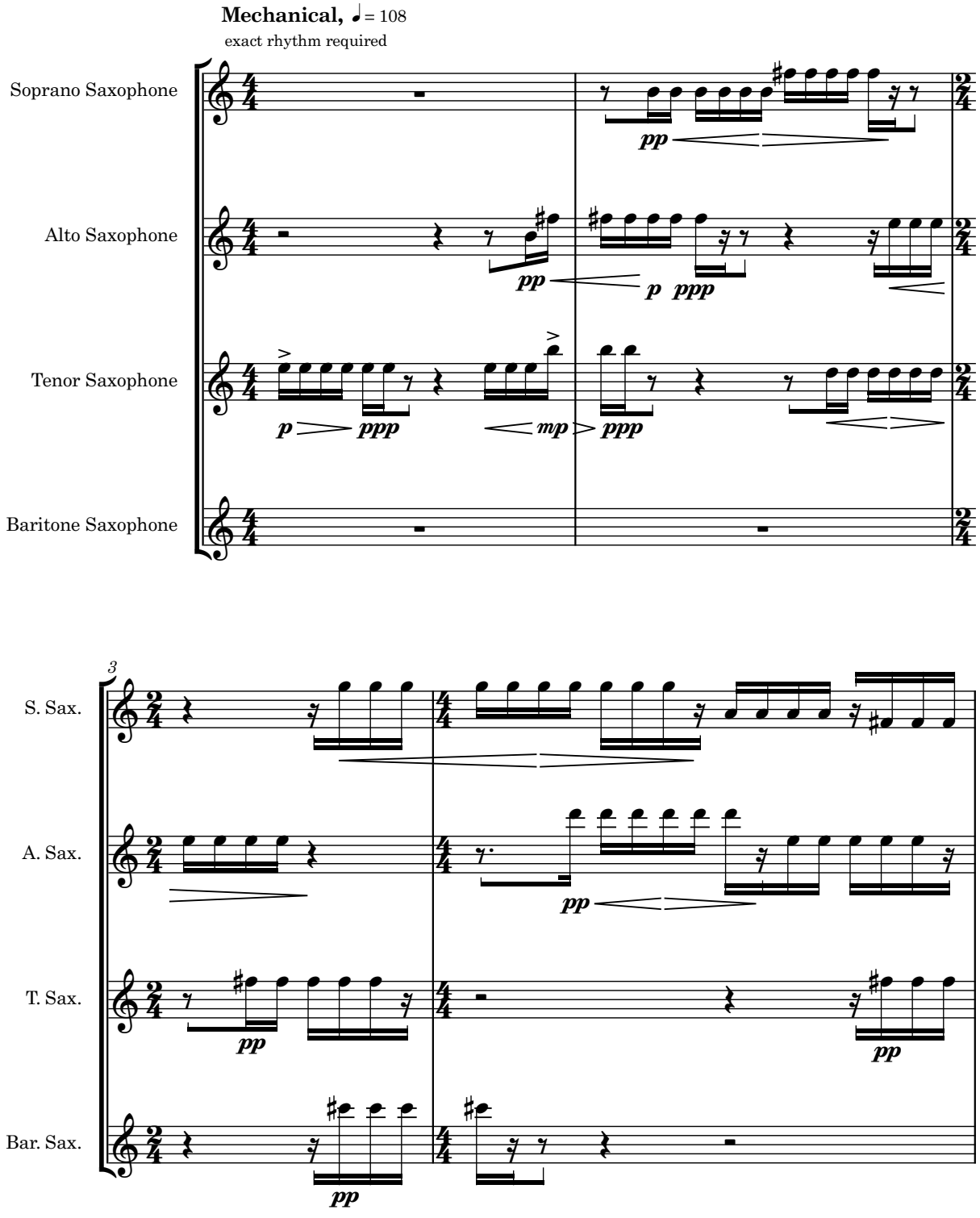

Really Build Here
23
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
sneak in
f
mf
mp
p
3

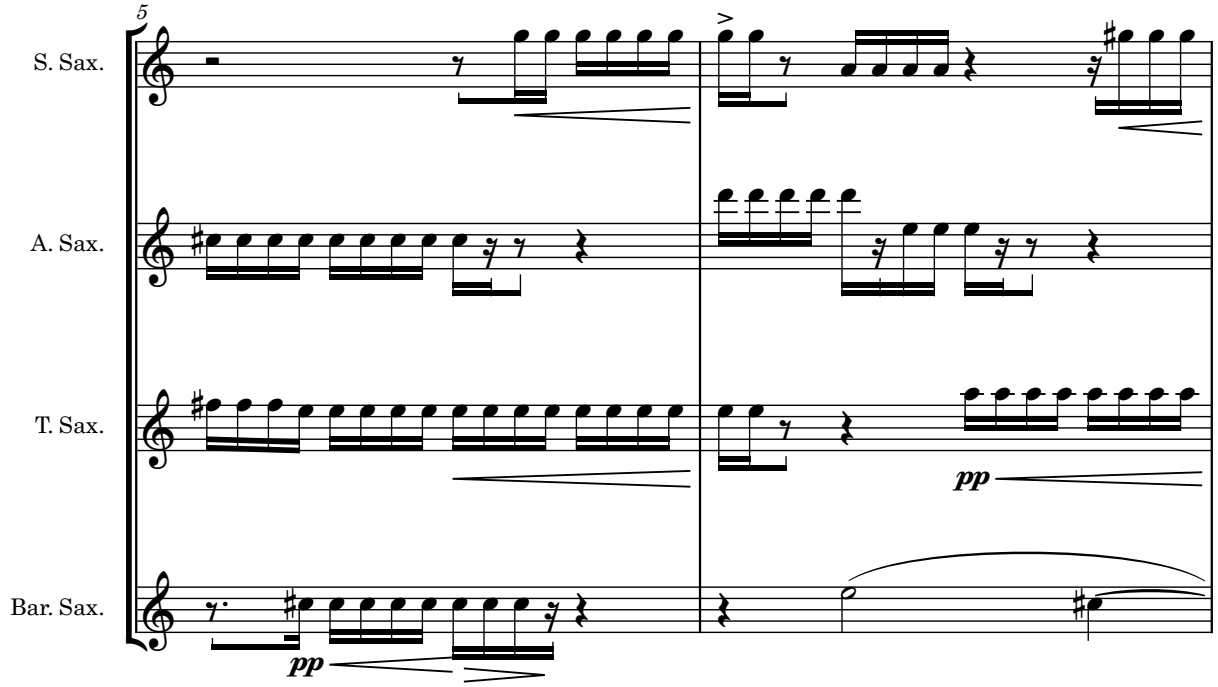

Ritardando
D
26
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mp
pp
p
ppp
3
29

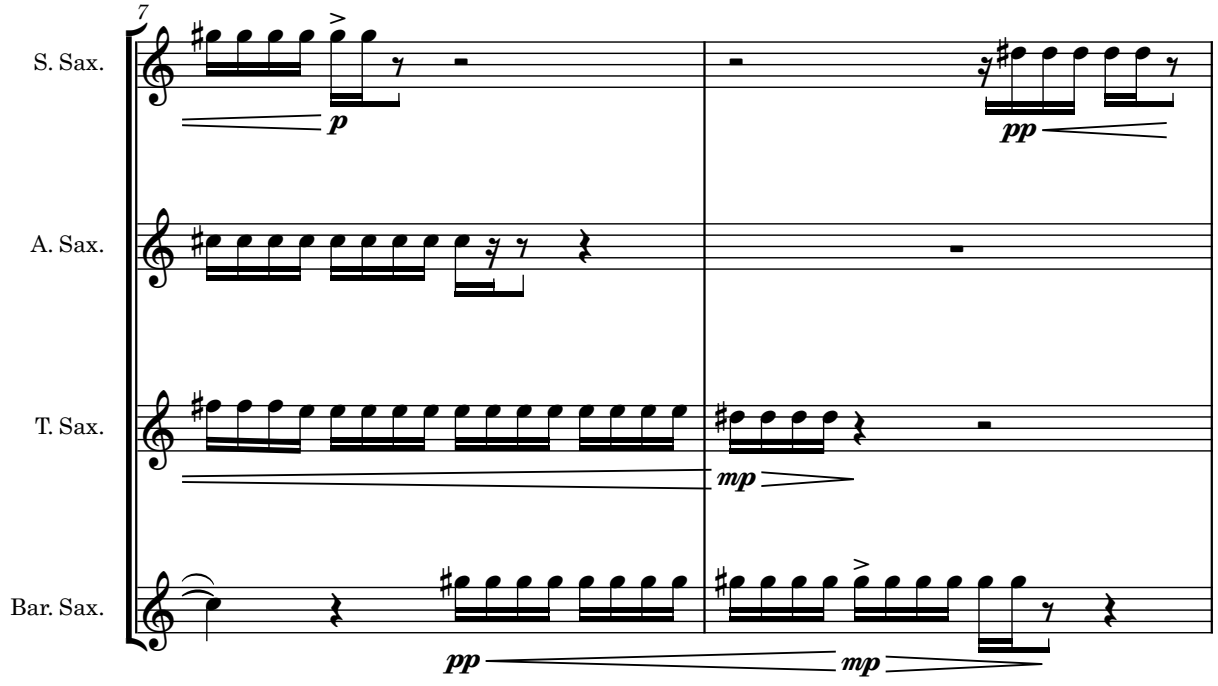

31
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
pp
pp
p

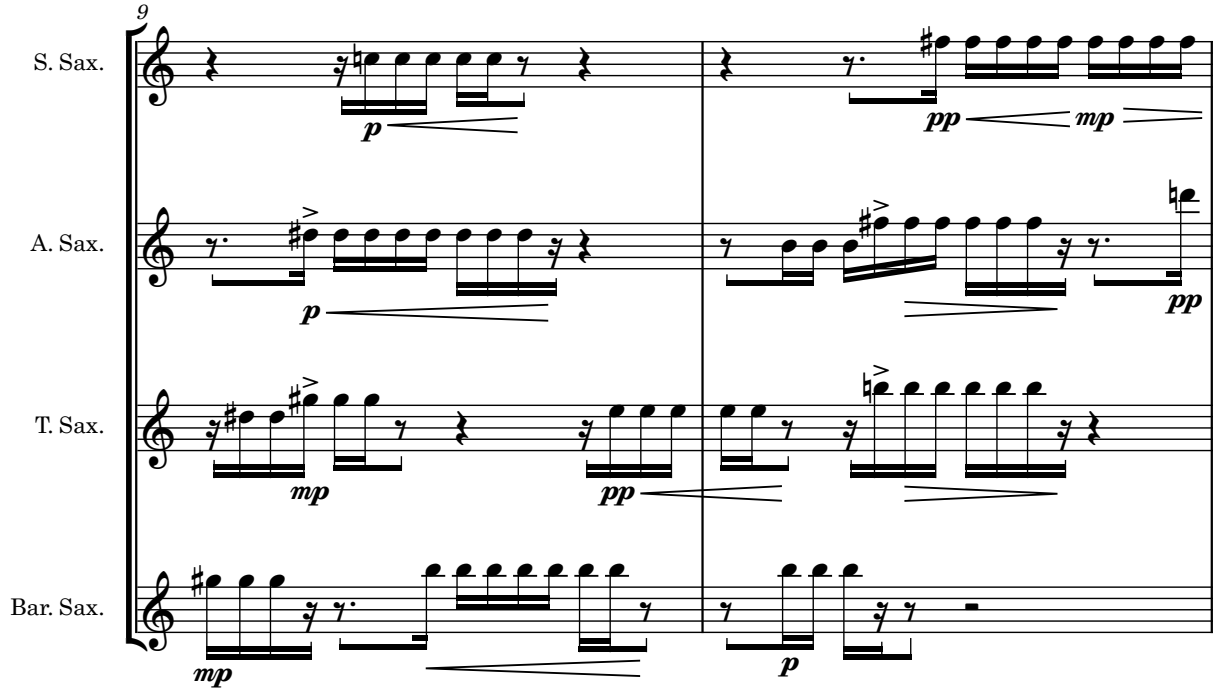

attacca
34
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
pp
pp
ppp
ppp

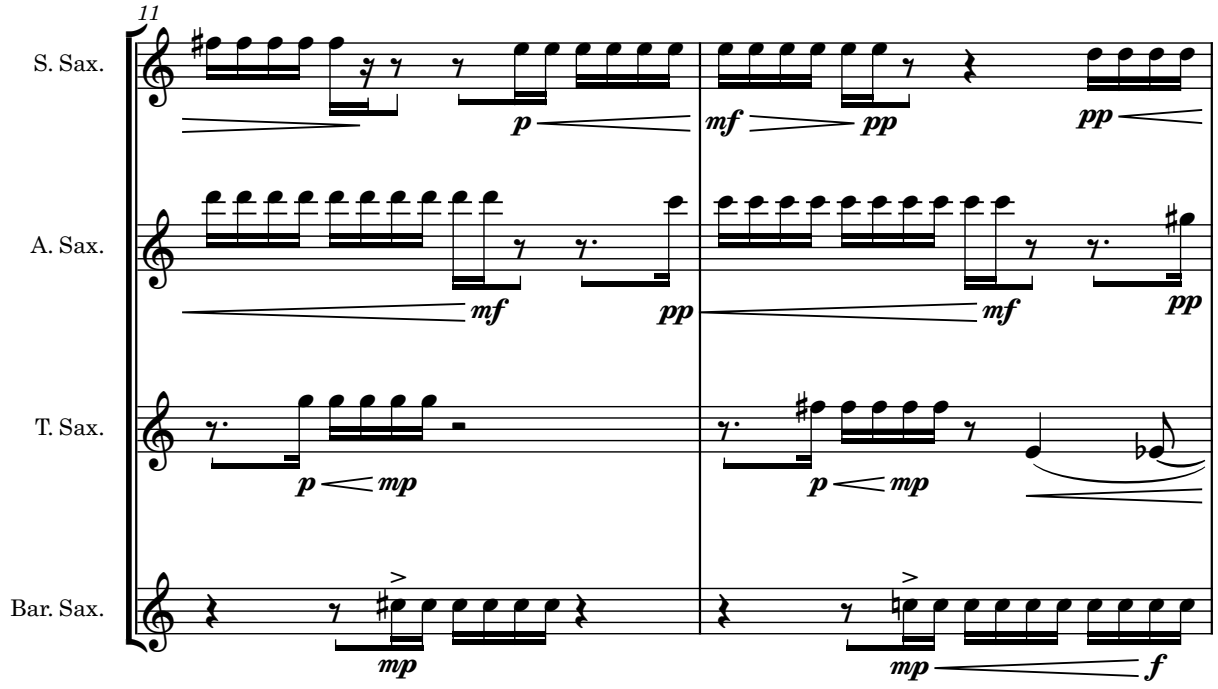
II. Cousin Angels

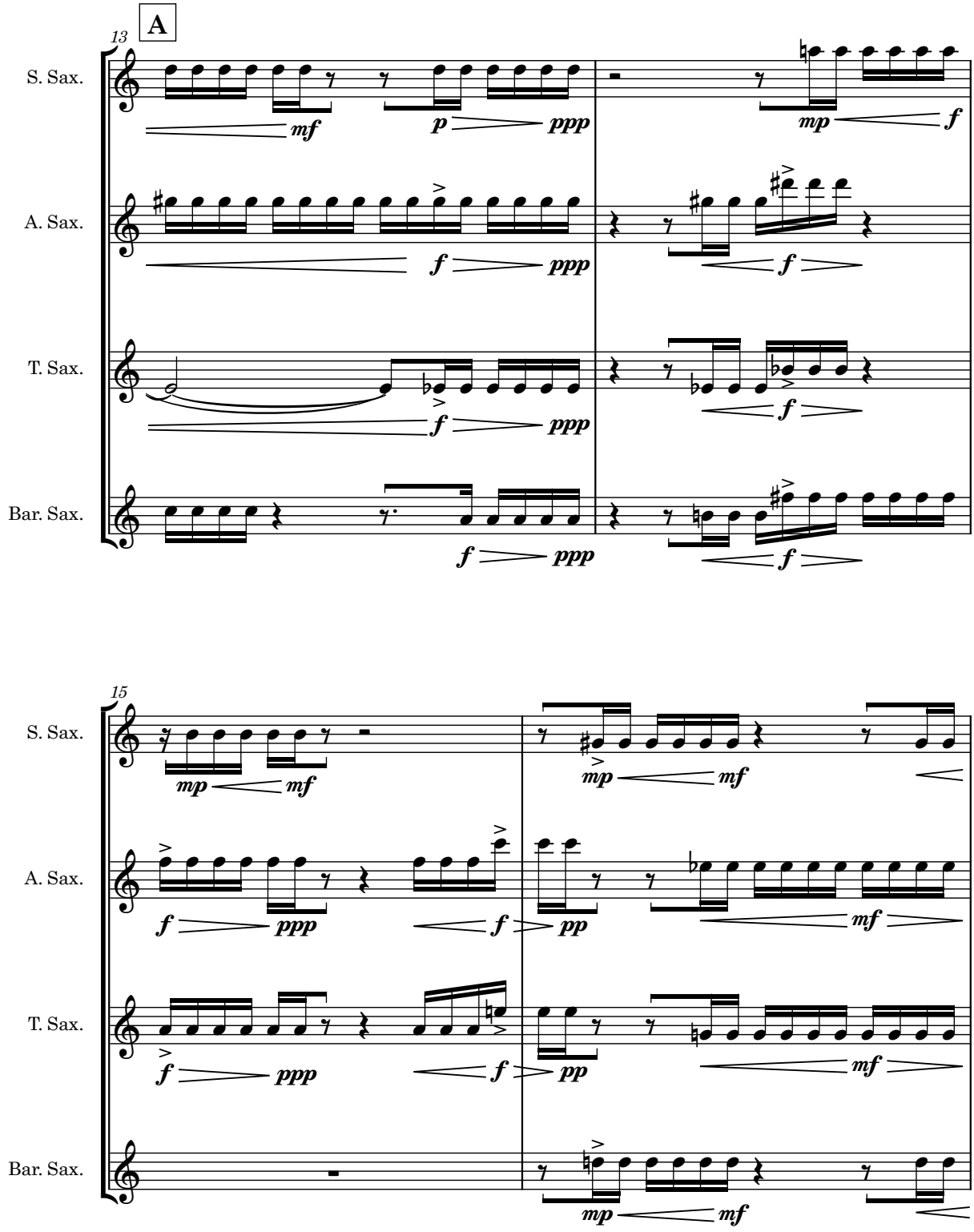


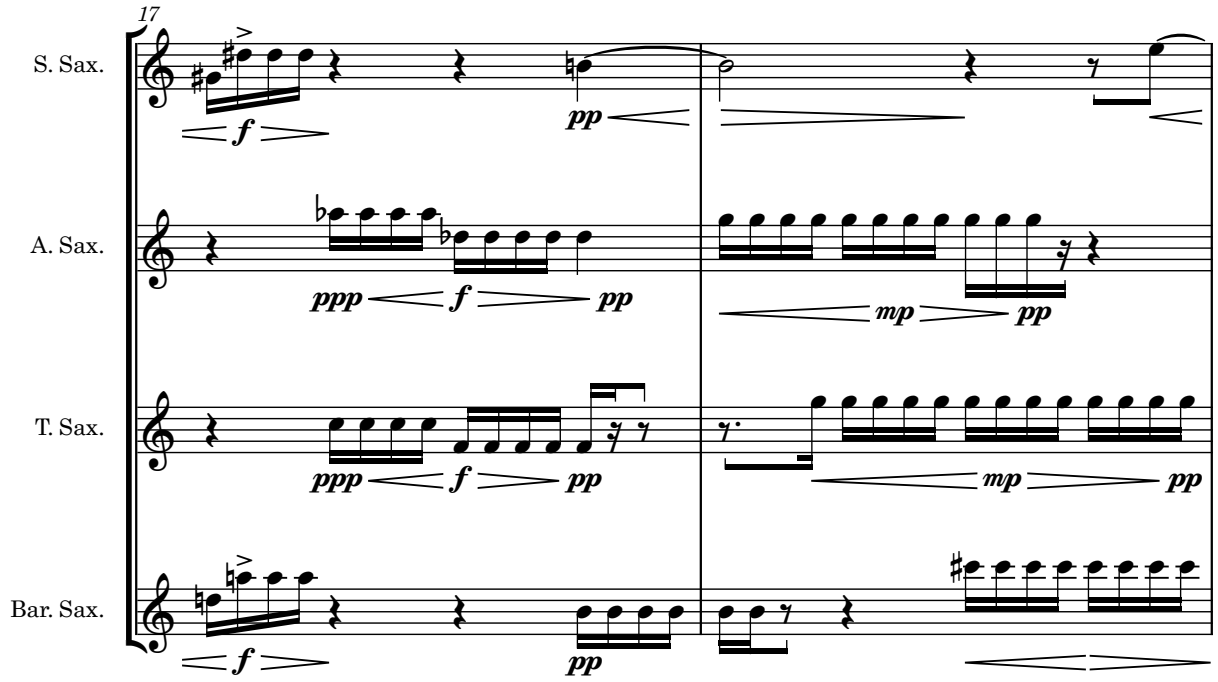

5
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
pp

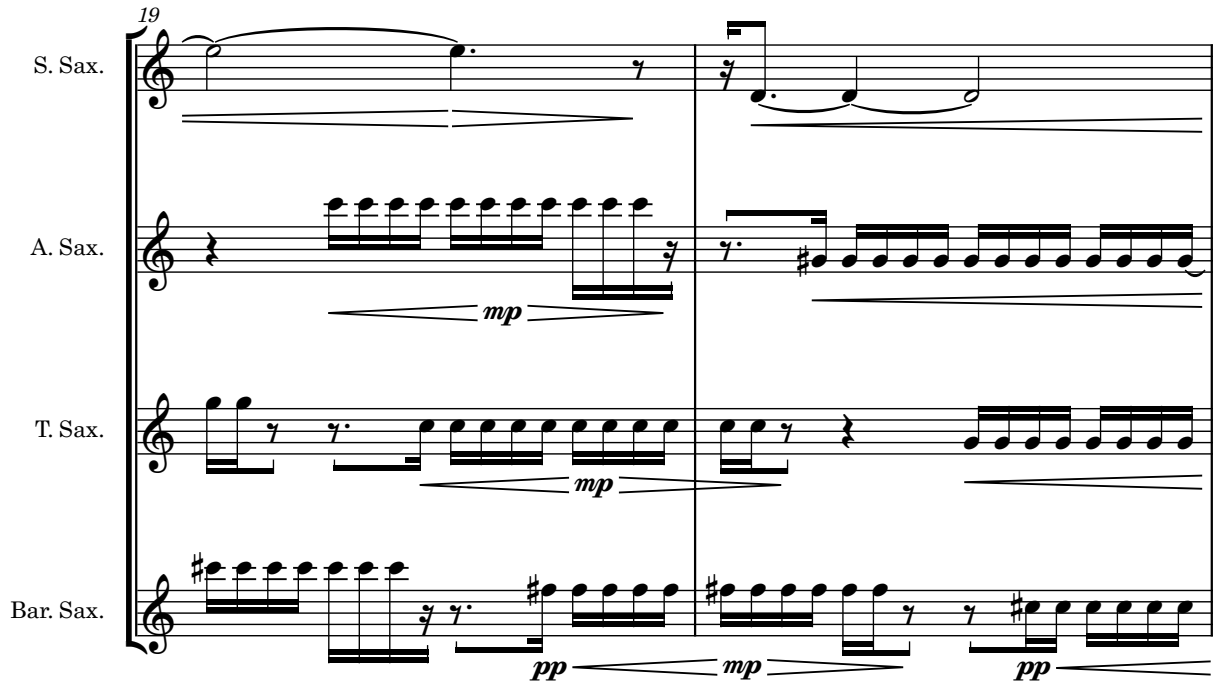

7
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
pp
mp
pp
mp

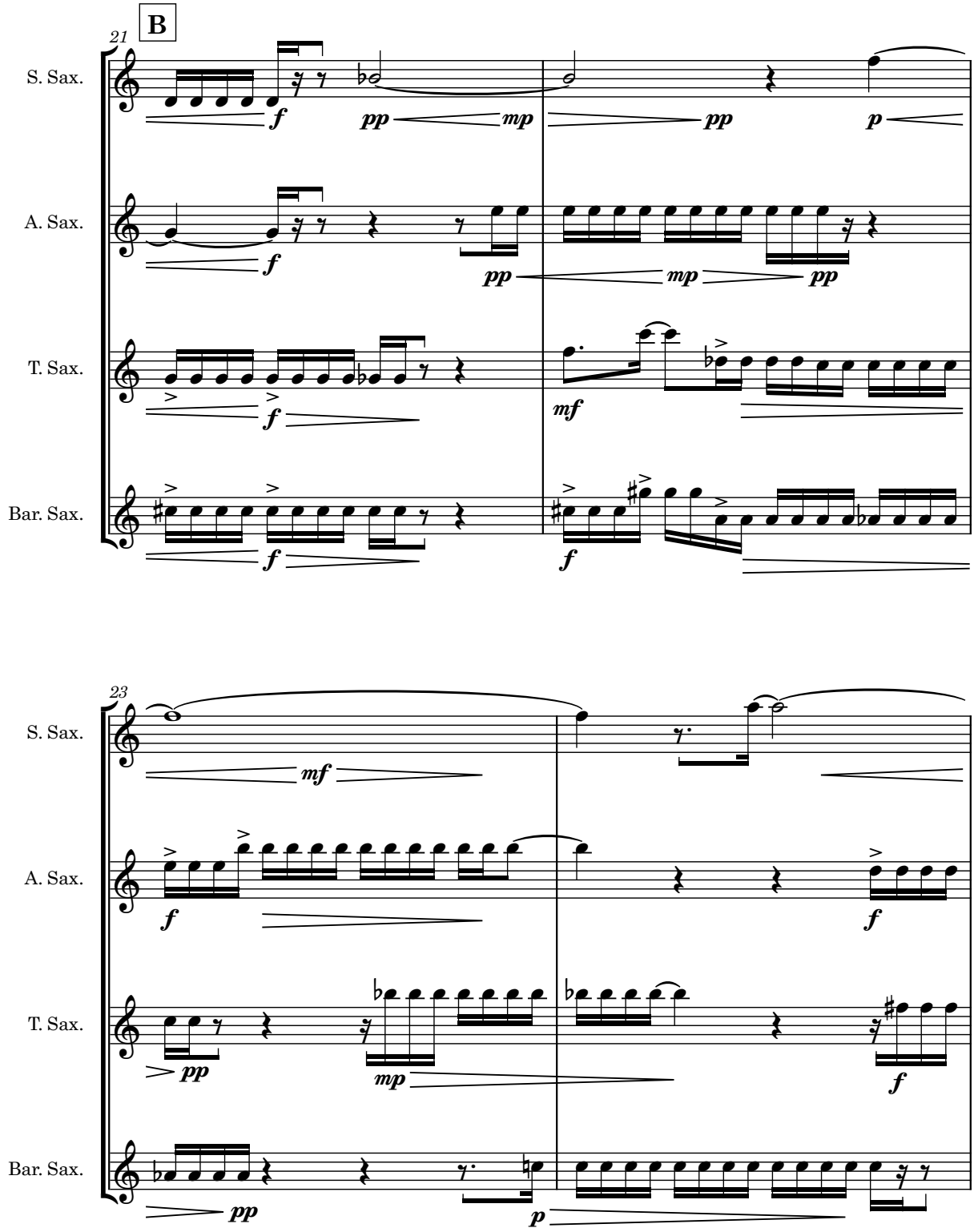

9
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

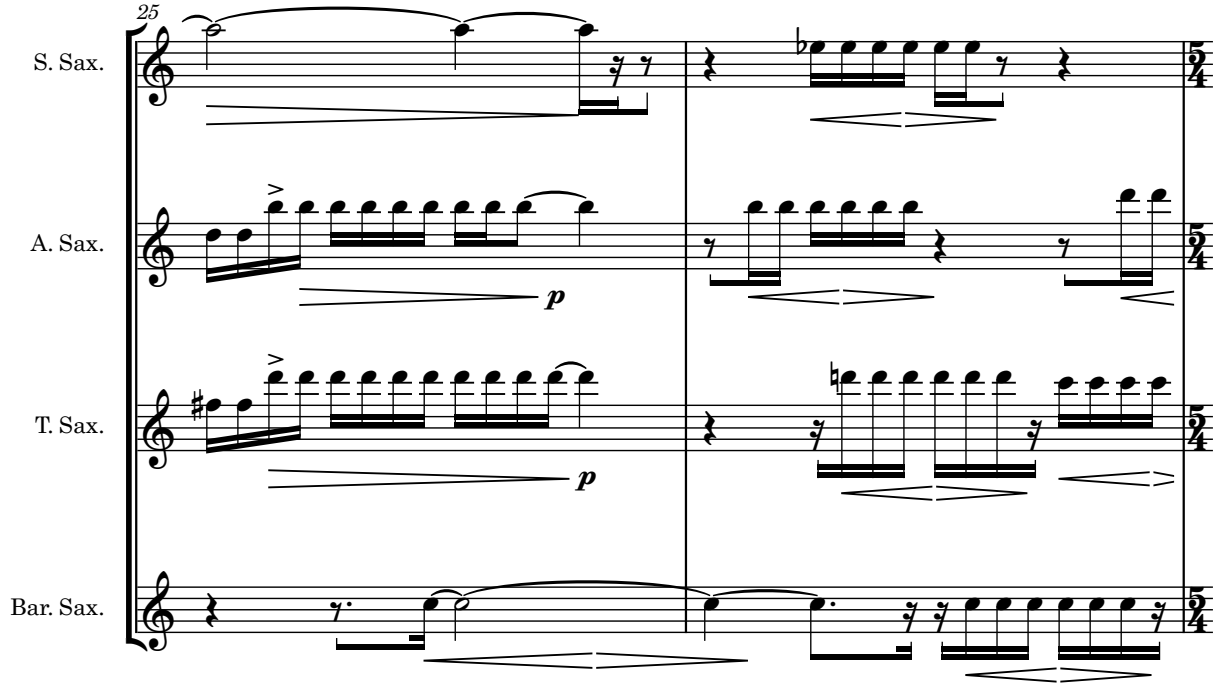

11
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

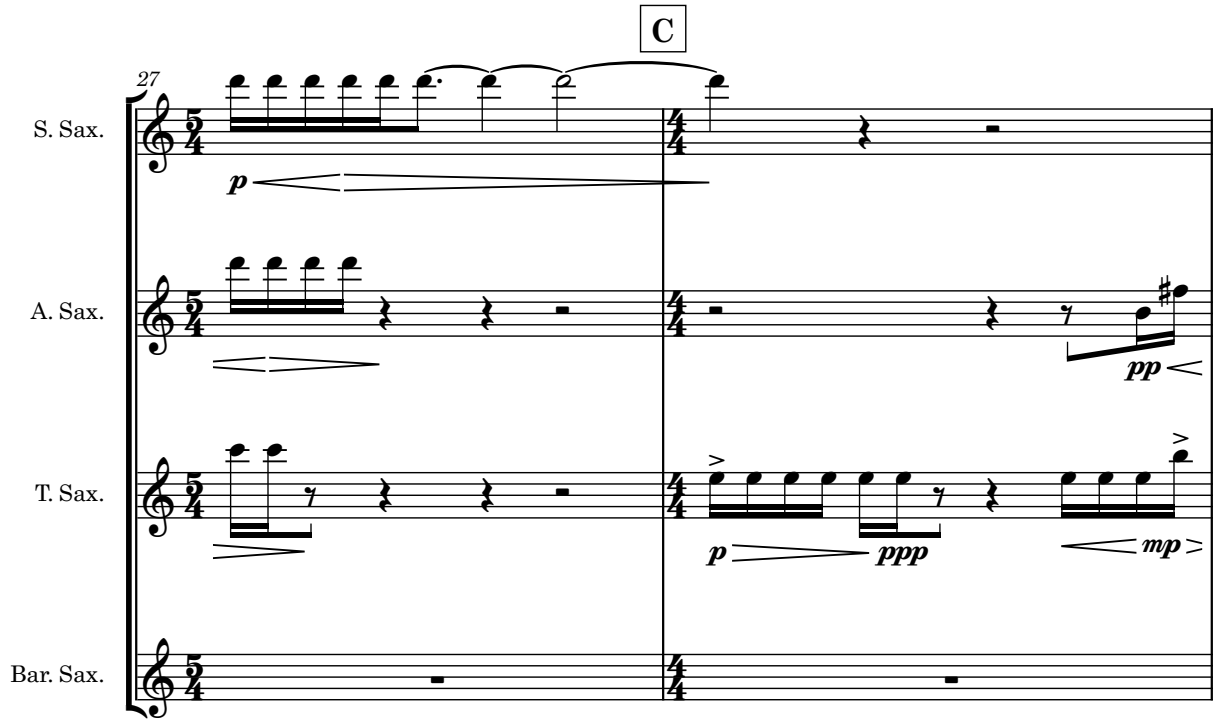

A
13
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
15
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

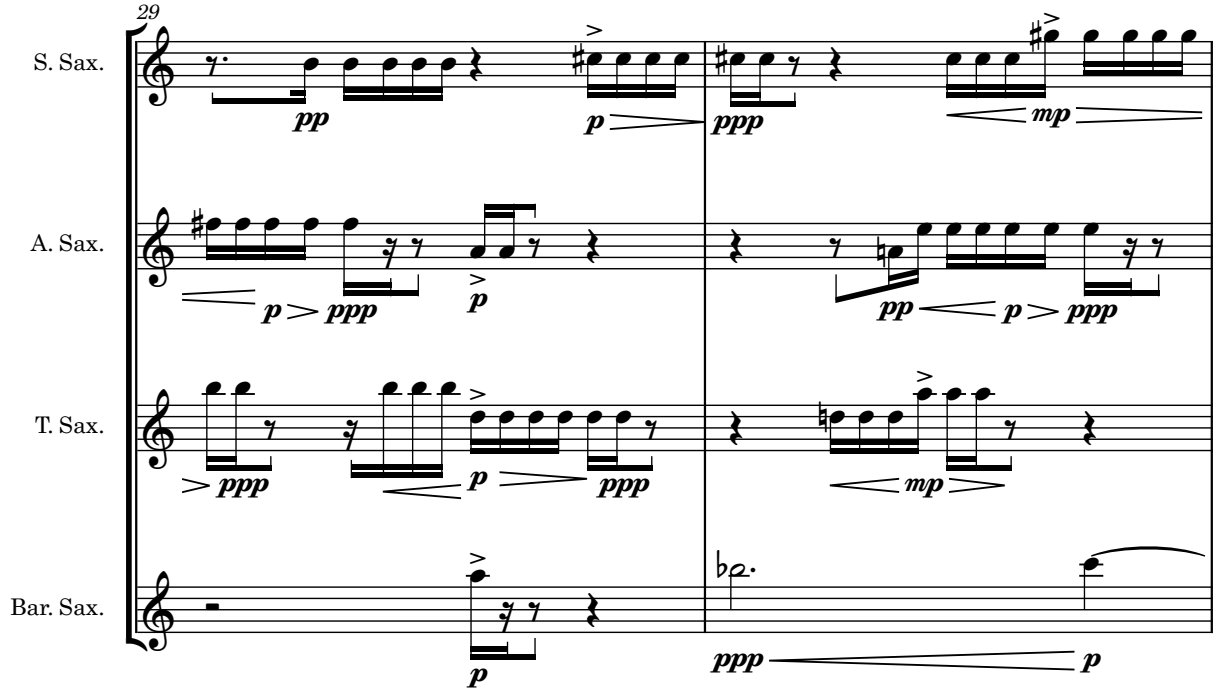

17
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
f
pp
ppp
f
pp
mp
pp
ppp
f
pp
mp
pp
f
pp

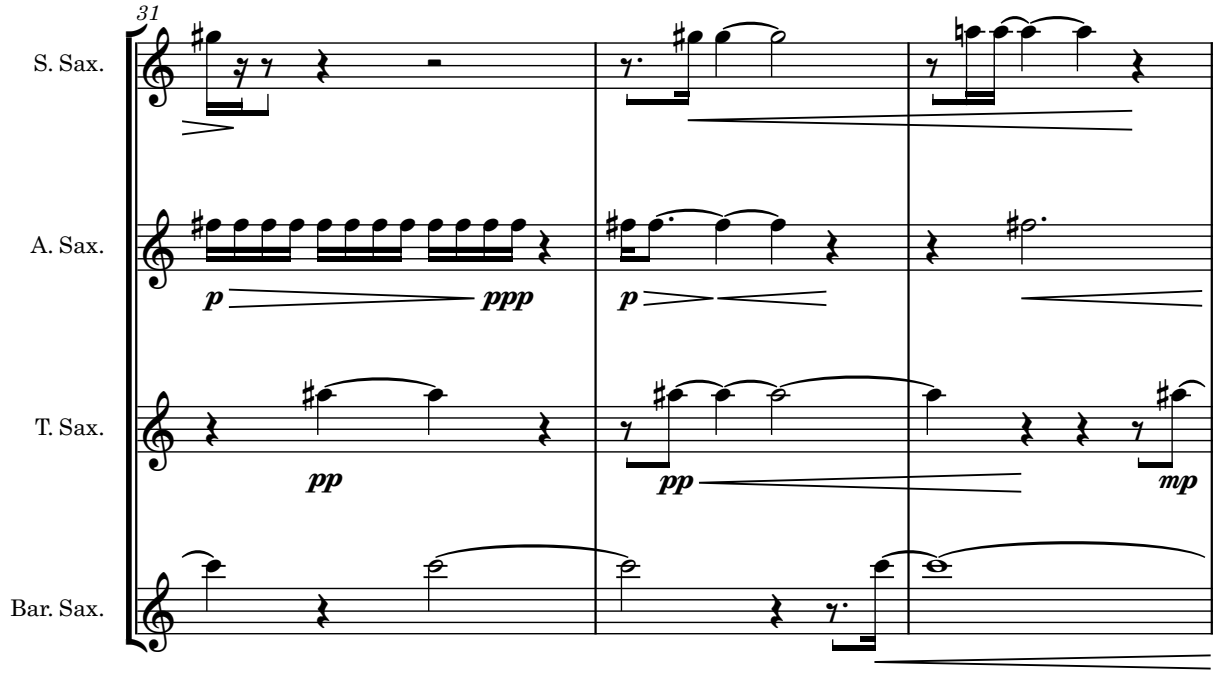

19
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mp
mp
pp
mp
pp

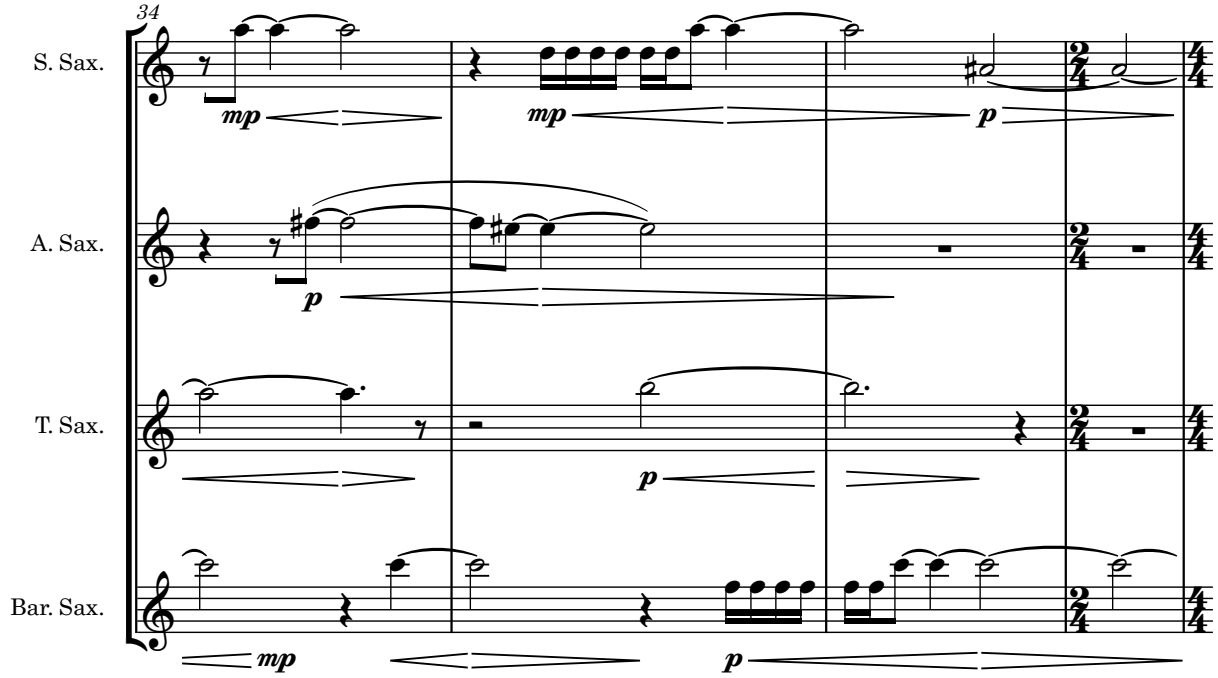

B
21
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
23
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

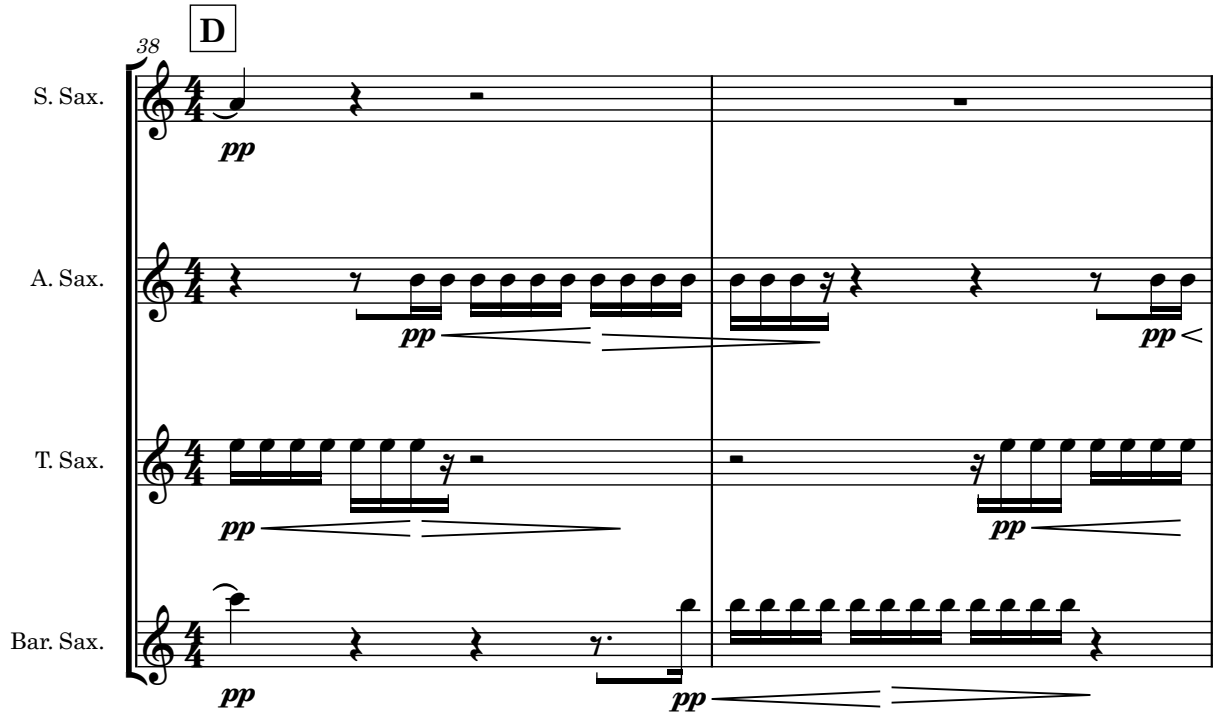

25
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
p

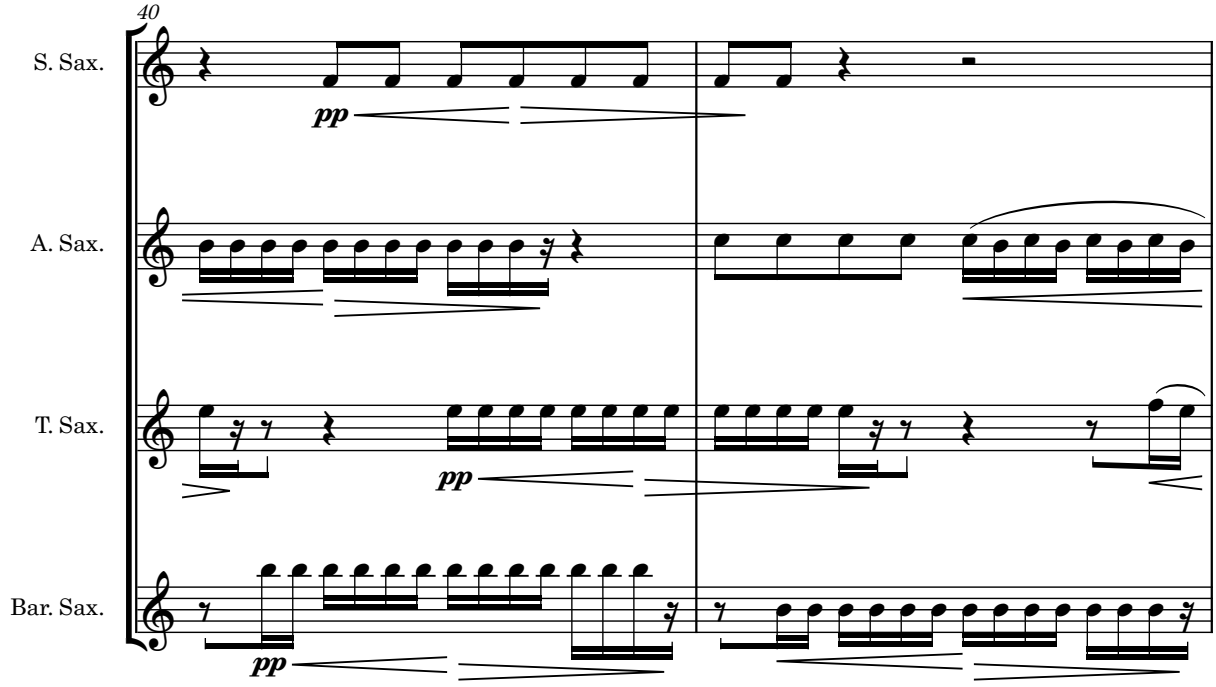

C
27
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
pp
p
ppp
mp


29
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
p
ppp
mp


31
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
ppp
pp
mp


34
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mp
mp
p
p
p
mp
p


D
38
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
pp
pp
pp
pp
pp


40
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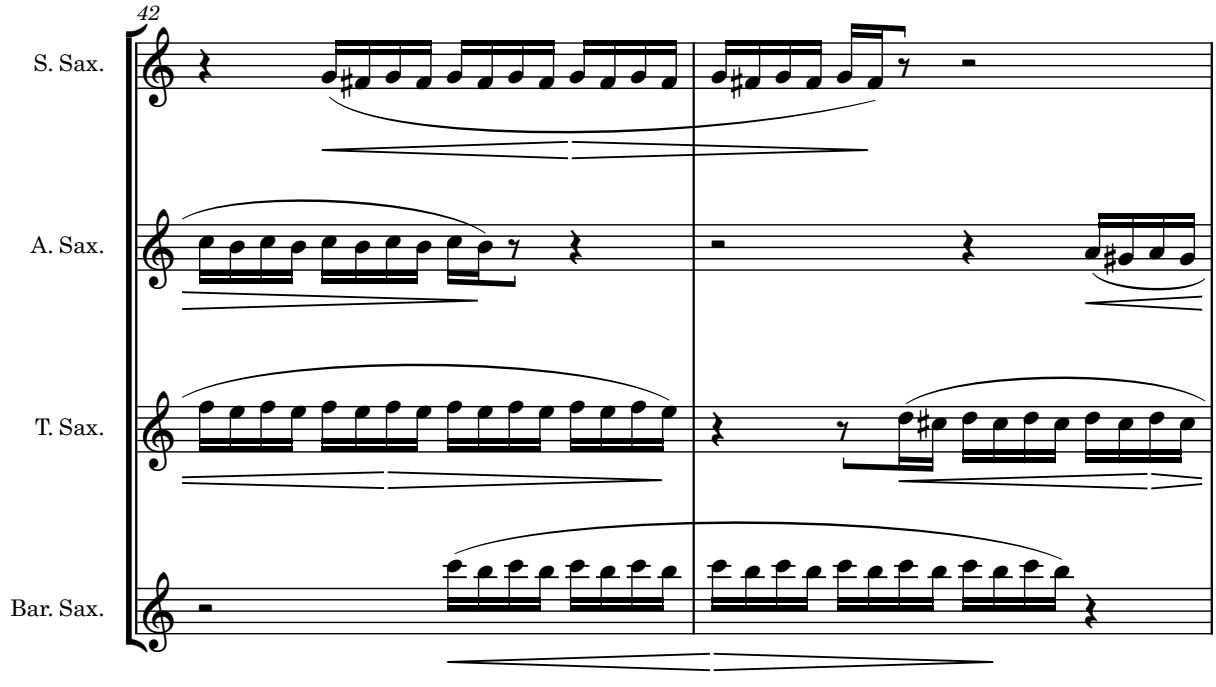
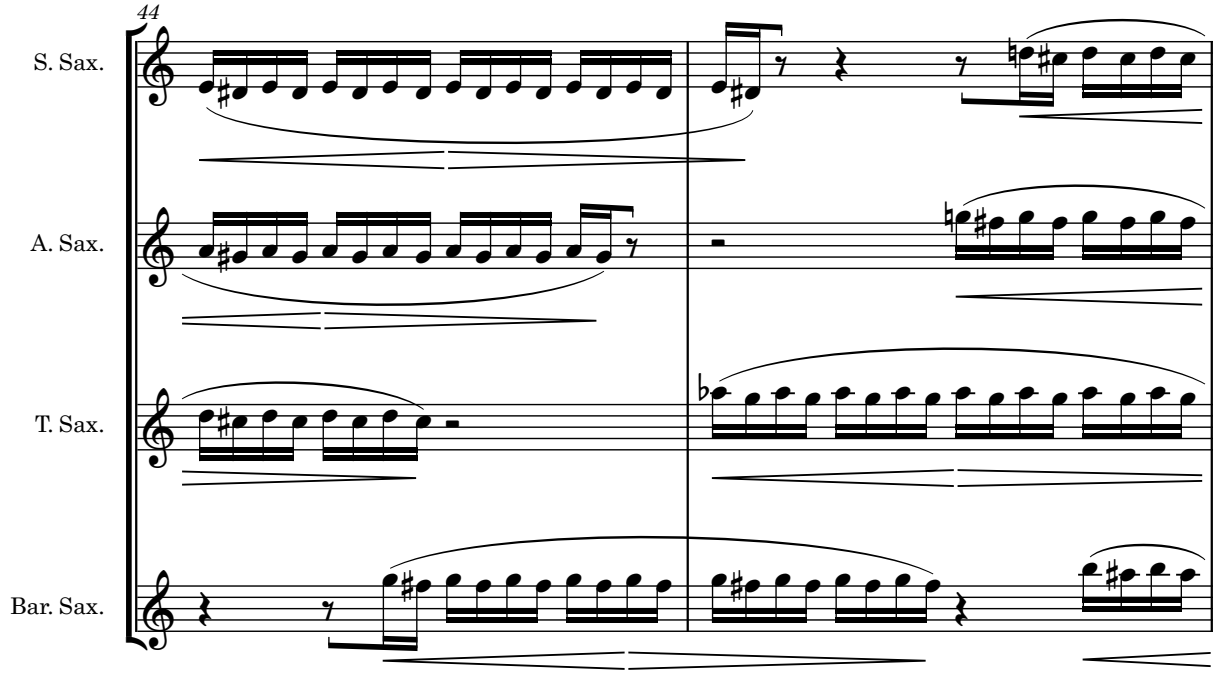
A. Sax.
T. Sax.
Bar. Sax.
pp
pp
pp


42
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.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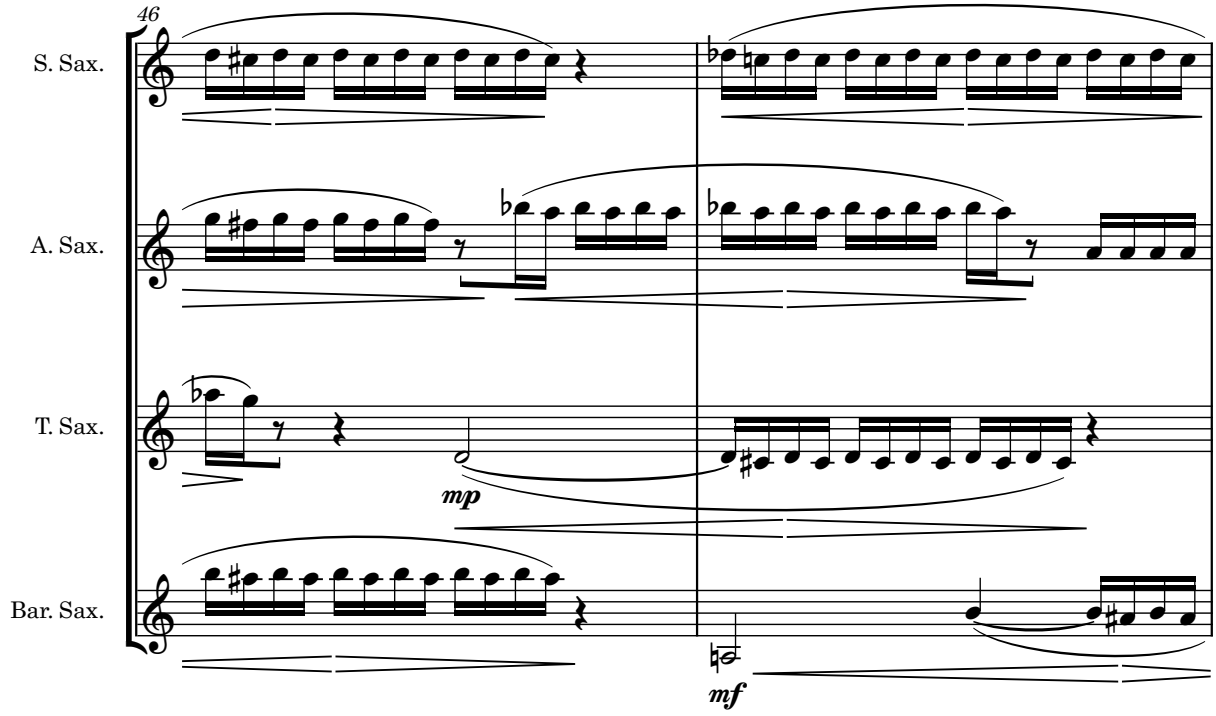
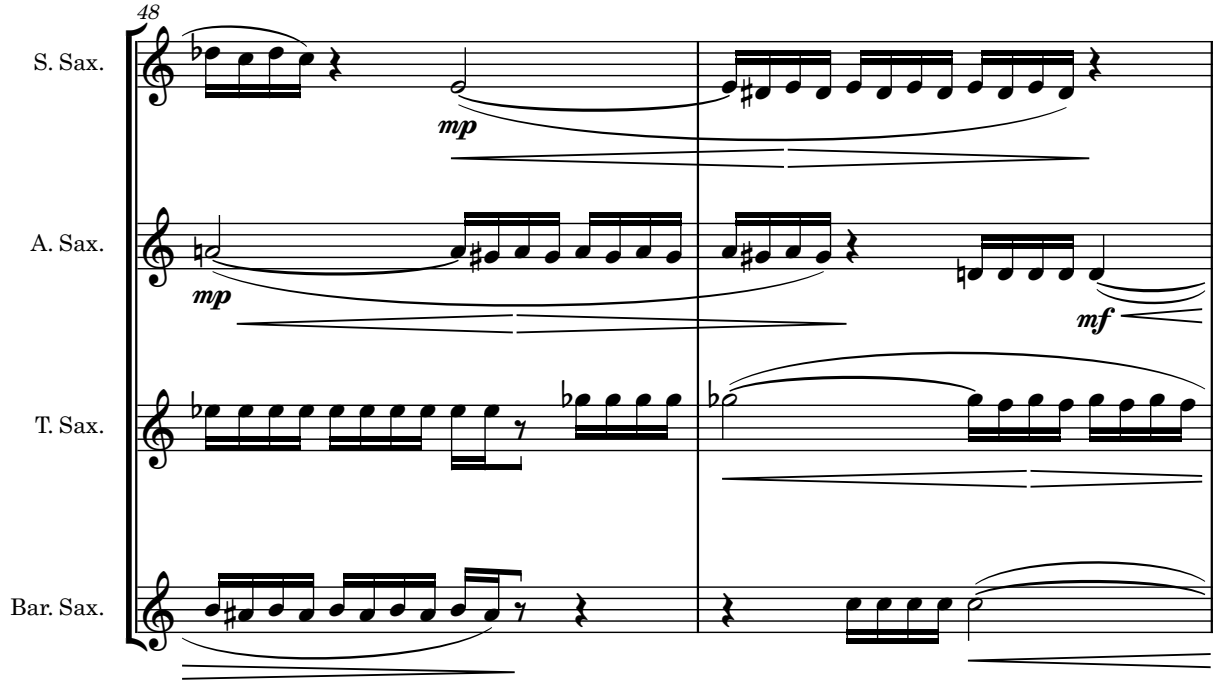
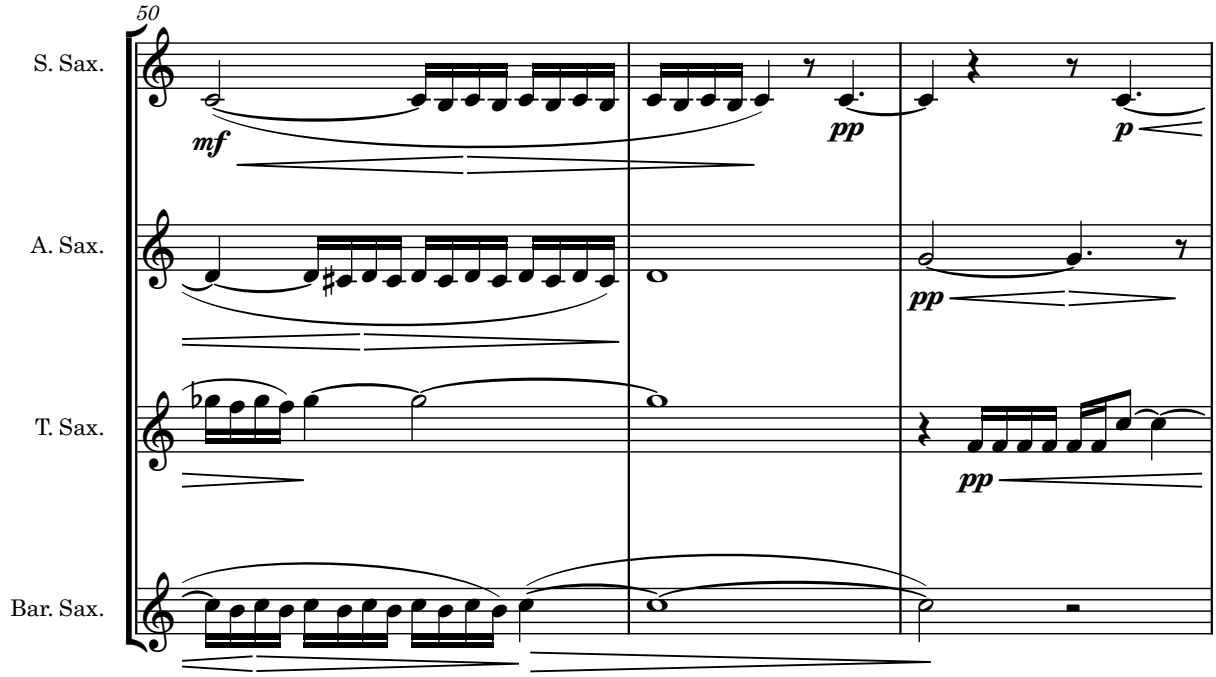
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.


46
S. Sax.
A. Sax.
T. Sax.
mp
Bar. Sax.
mf


48
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mp
mp
mf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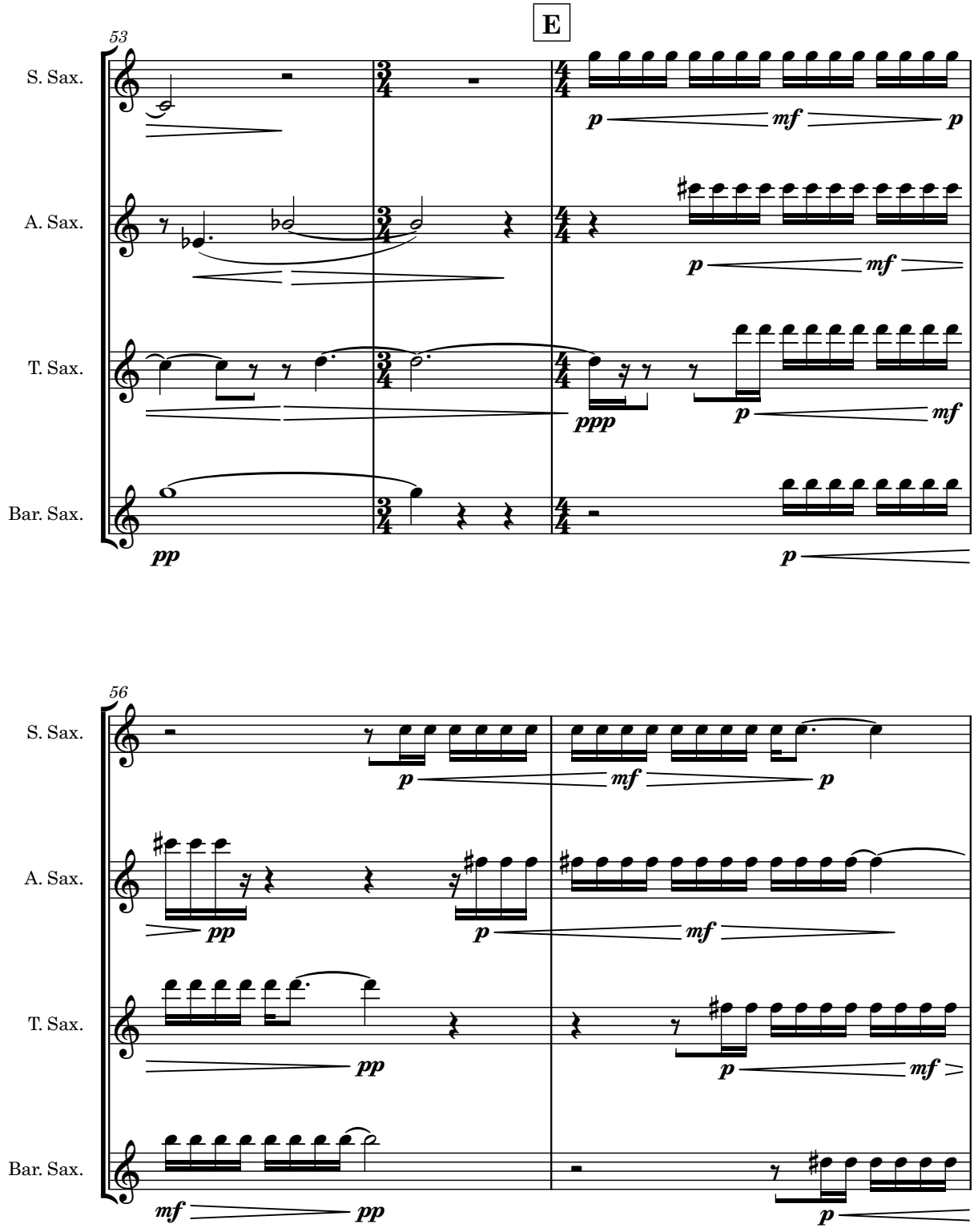
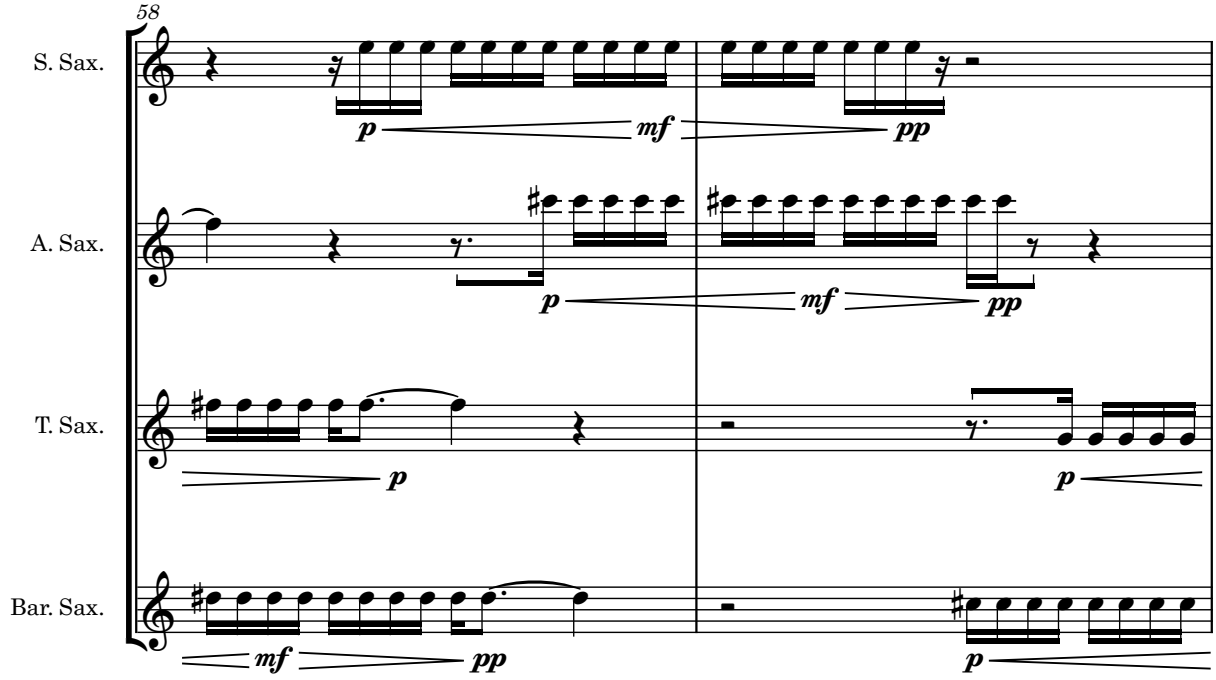
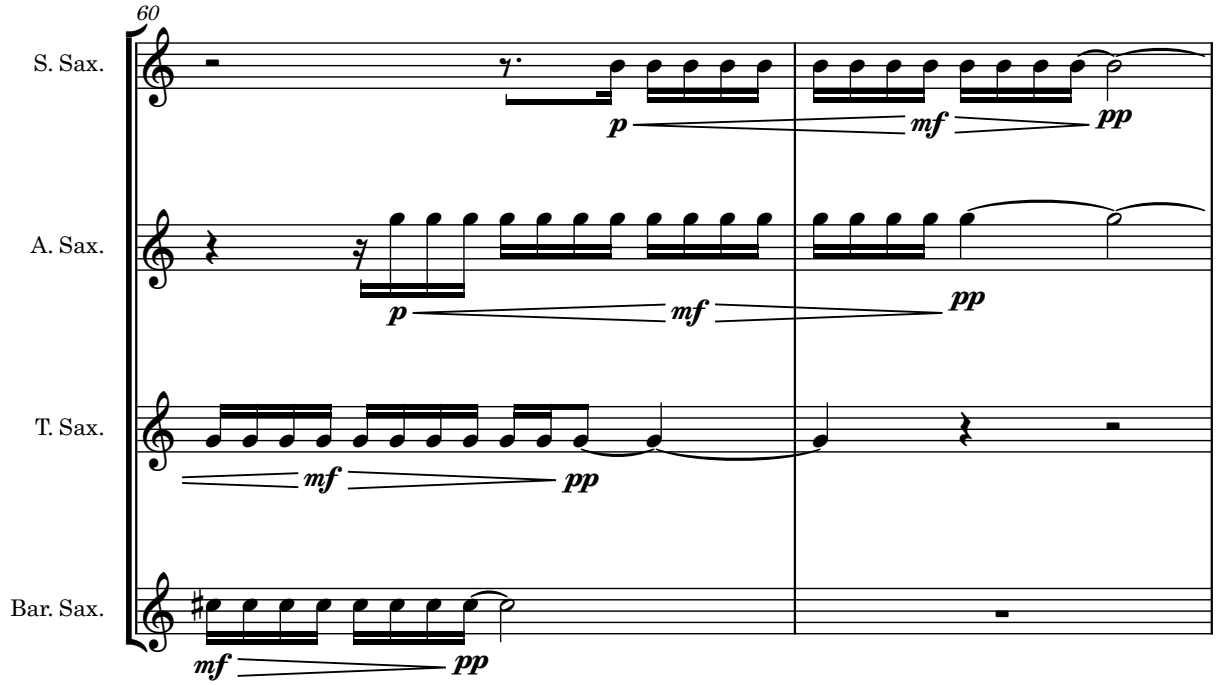
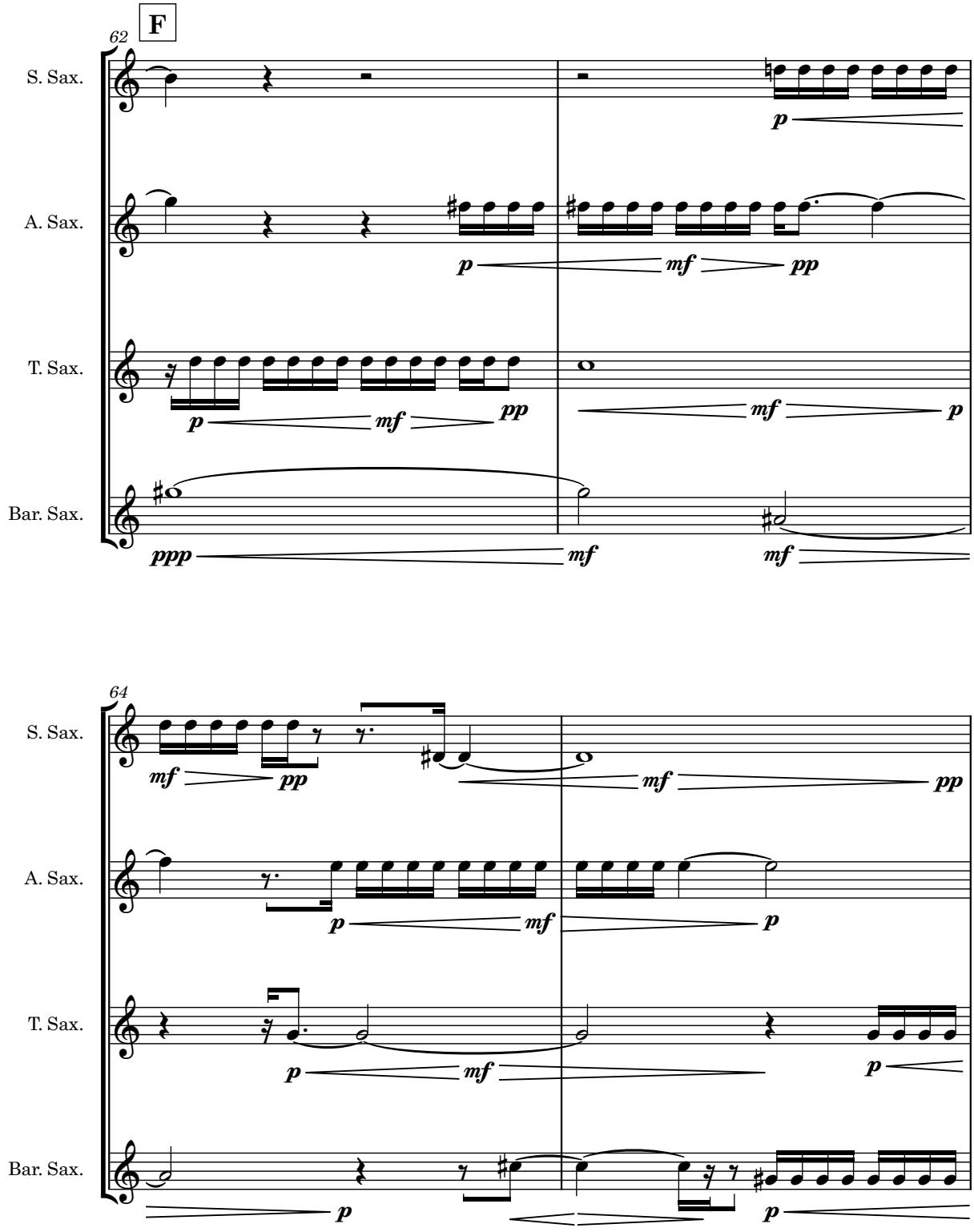
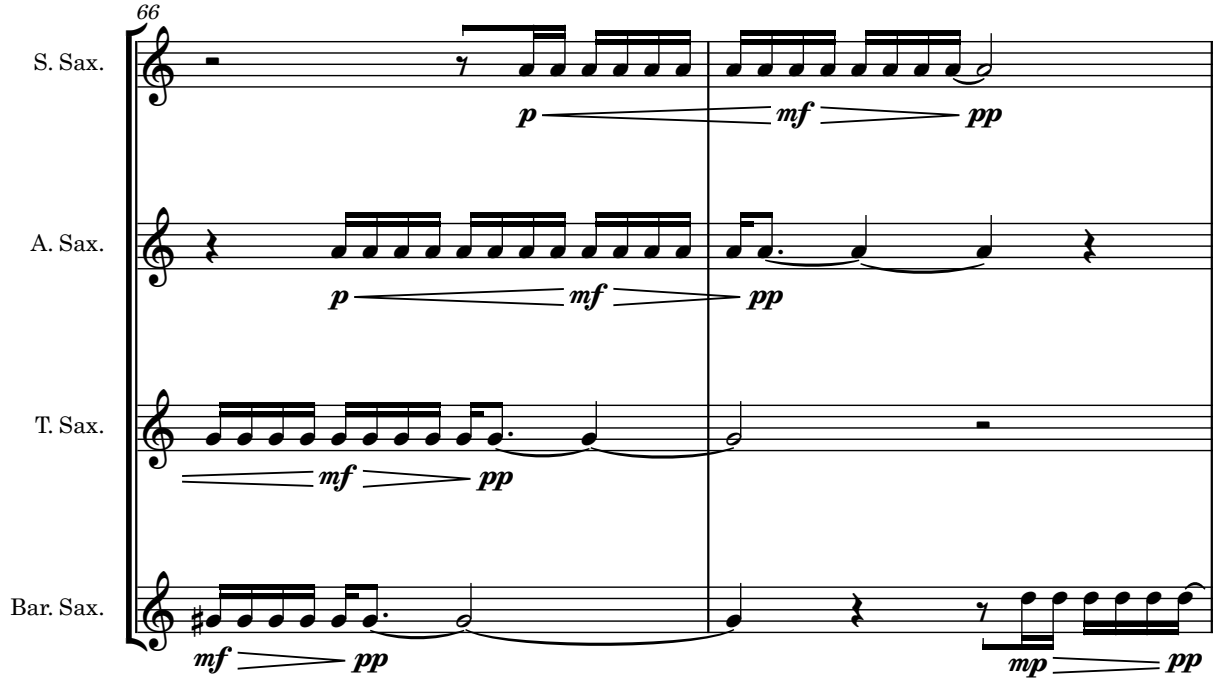
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mf
pp
p
pp
pp

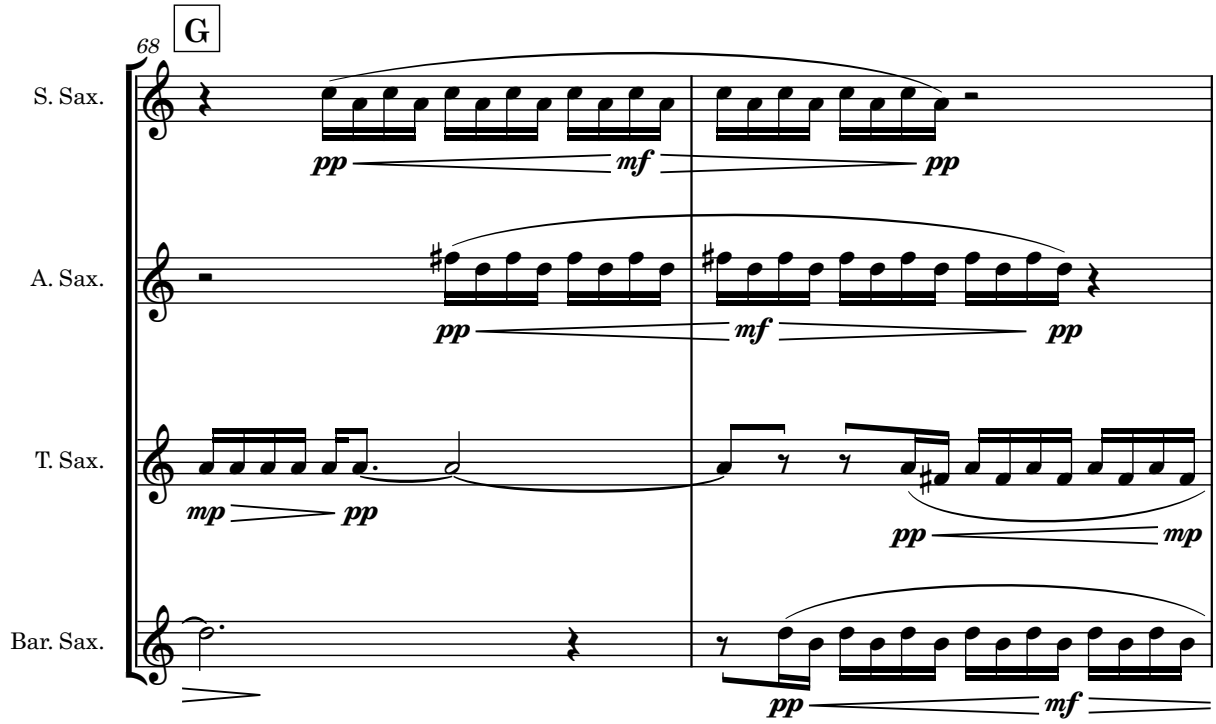

E
53
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
p
mf
p
ppp
p
mf
p
56
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
p
mf
p
pp
mf
pp
p
mf
mf
pp
p

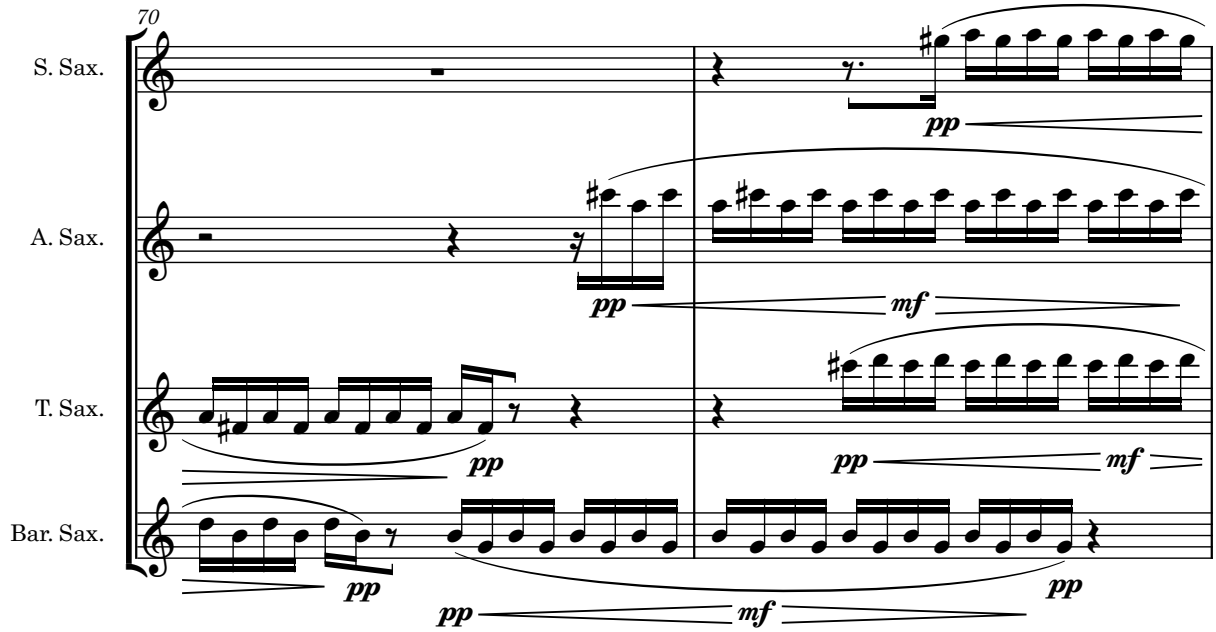

58
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
mf
pp

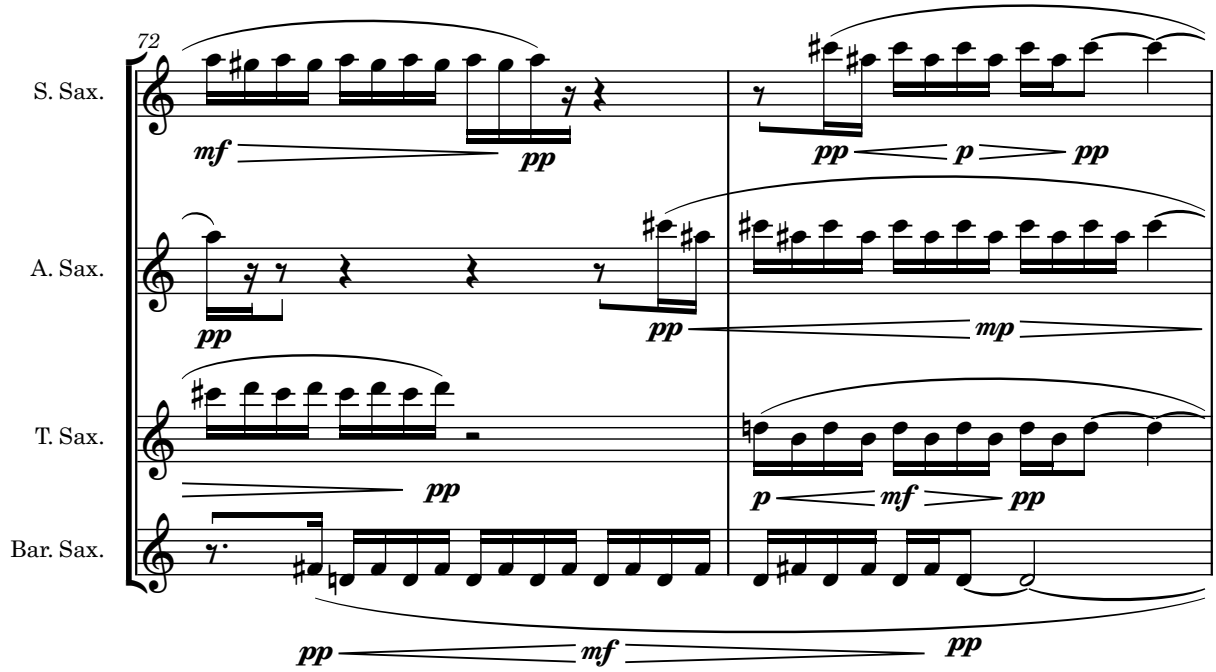

60
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
mf
pp

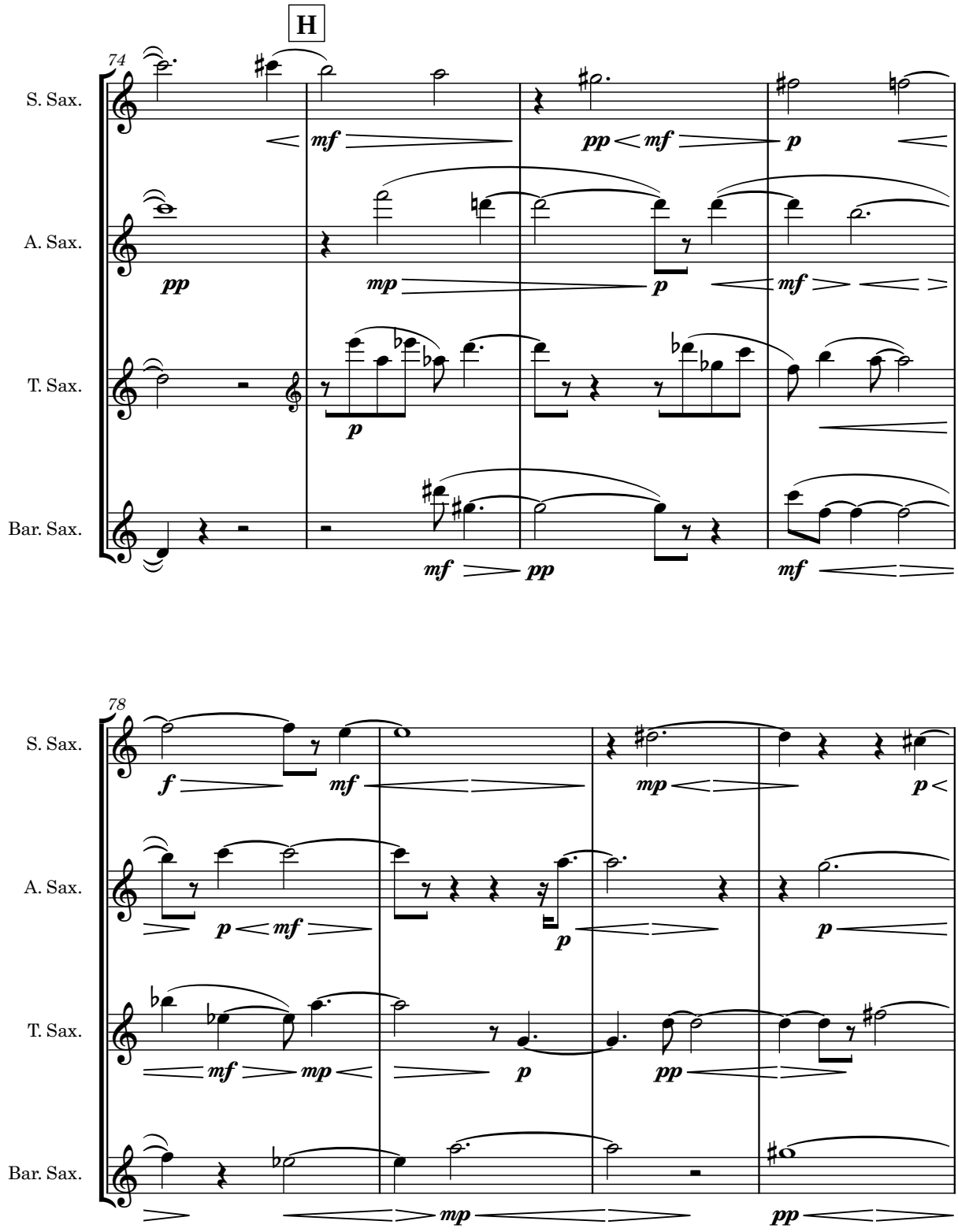

F
62
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
64
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.


66
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
mf
pp
mf
pp
mf
pp
mf
pp
mp
pp


G
68
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
mf
pp
pp
mf
pp
mp
pp
pp
mp
pp
mf


70
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
mf


72
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
mf
pp
p
mp


H
74
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
78
S. Sax.
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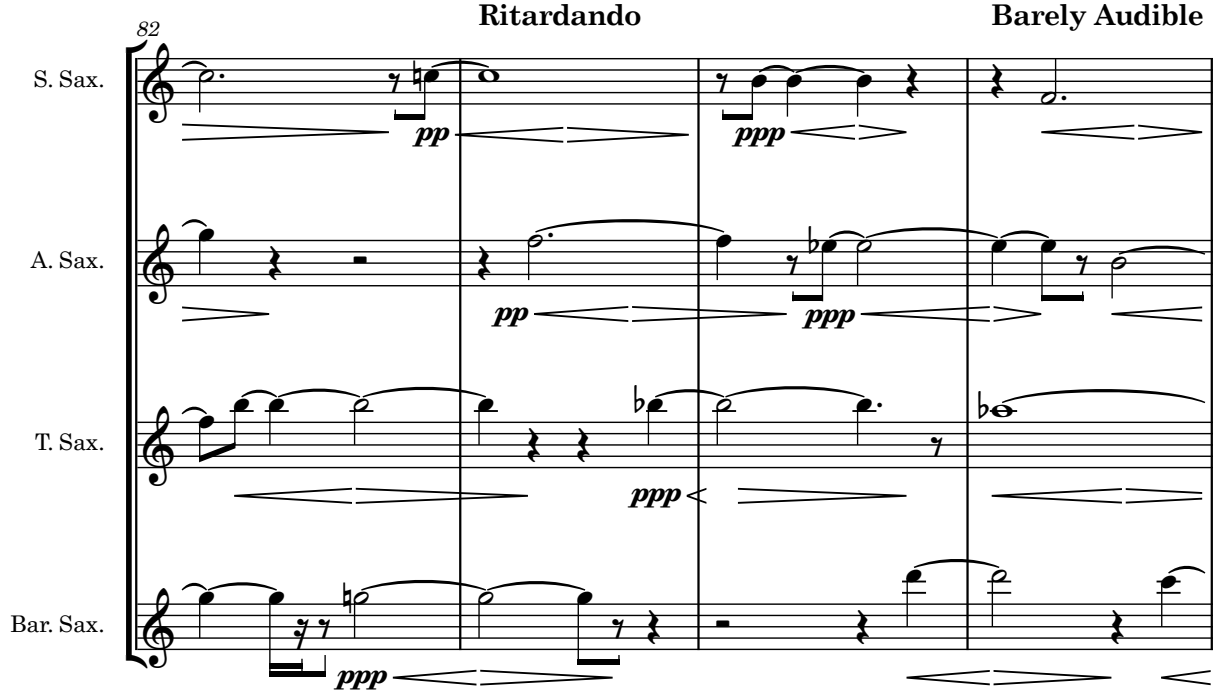
T. Sax.
Bar. Sax.


Ritardando
Barely Audible
82
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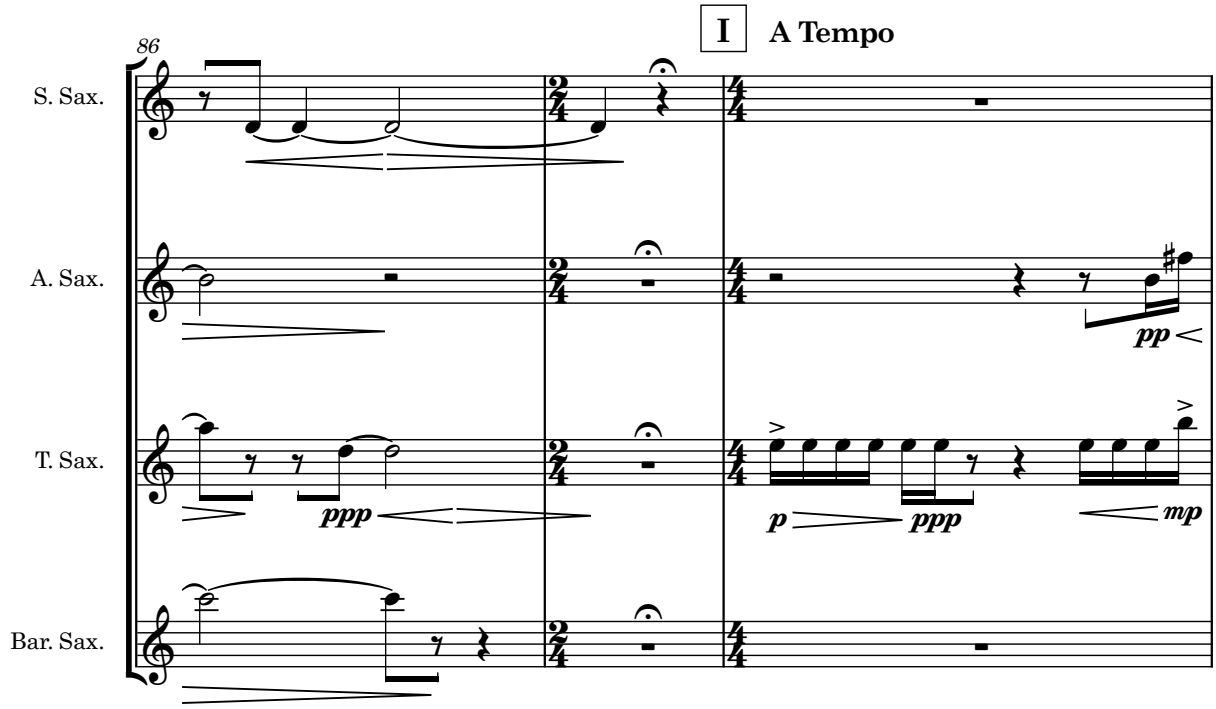
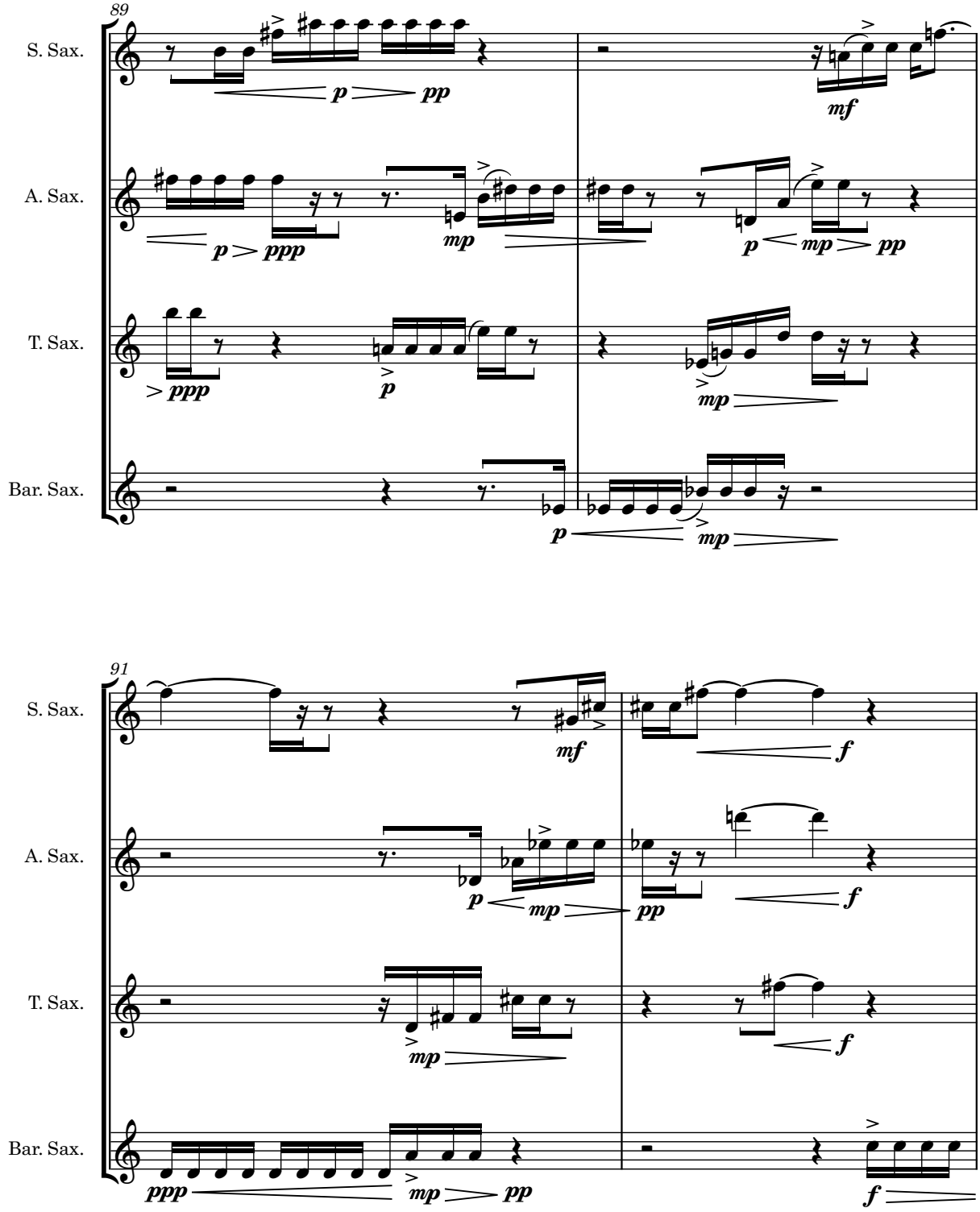
A. Sax.
T. Sax.
Bar. Sax.
pp
ppp
pp
ppp
ppp
ppp


I
A Tempo
86
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
pp
ppp
p
ppp
mp


89
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A. Sax.
T. Sax.
Bar. Sax.
91
S. Sax.
A. Sax.
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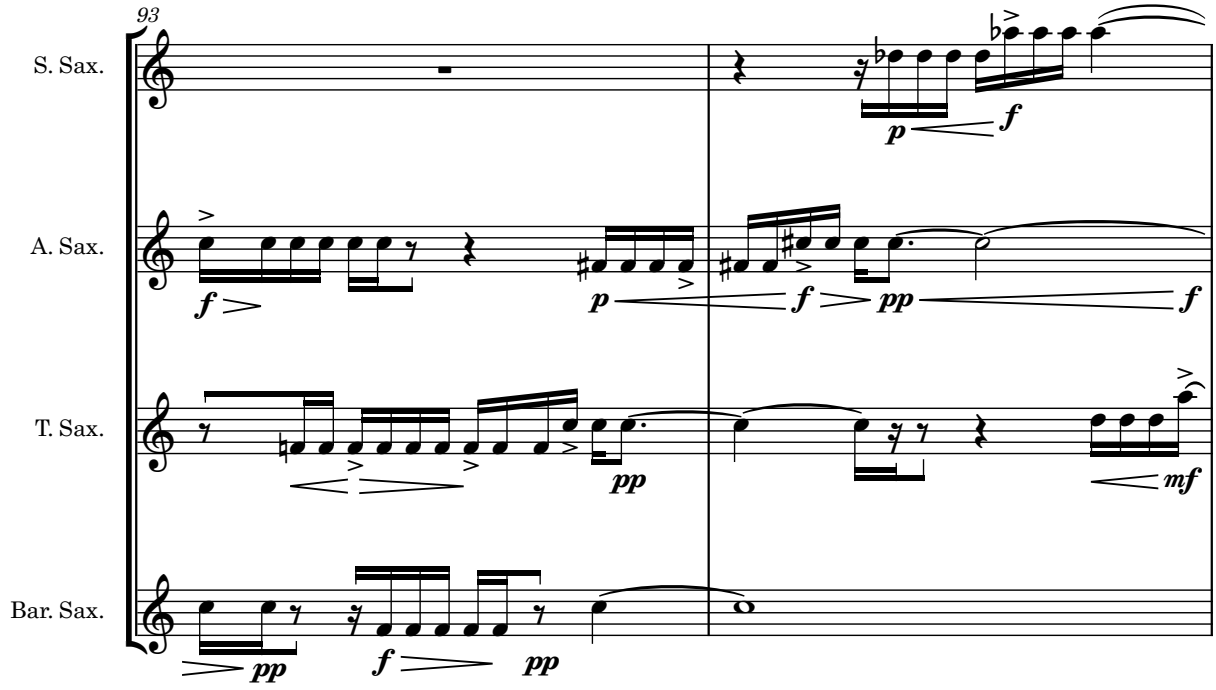
93
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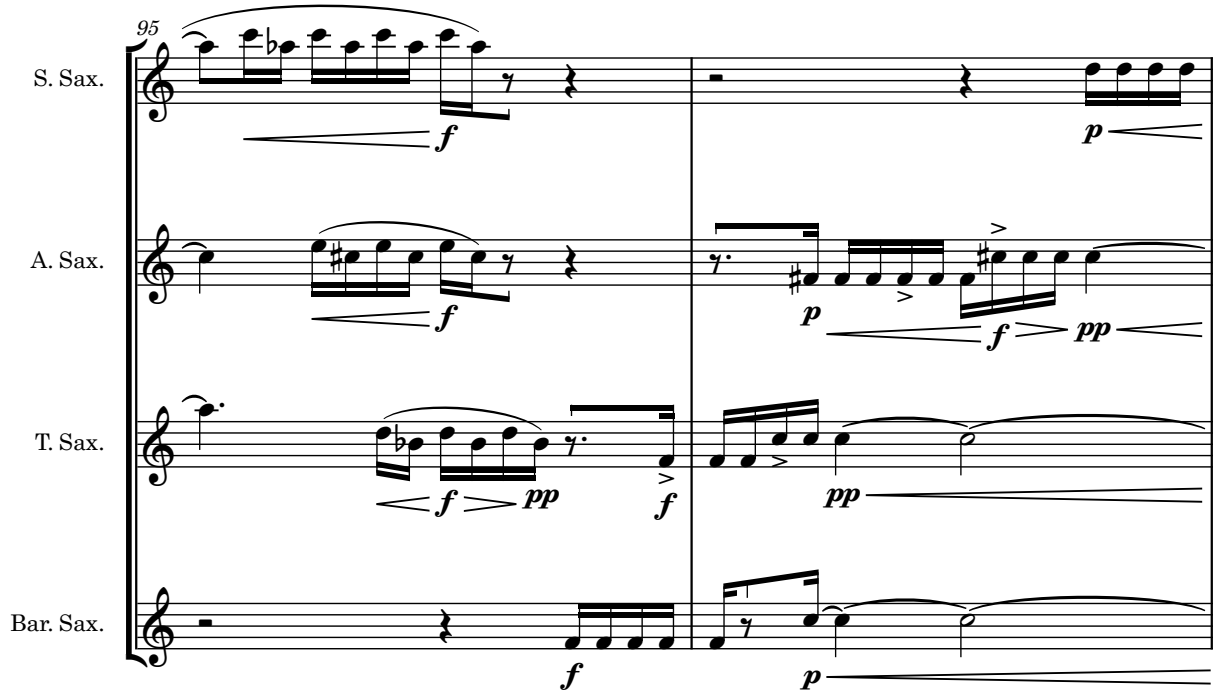
Bar. Sax.


95
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A. Sax.
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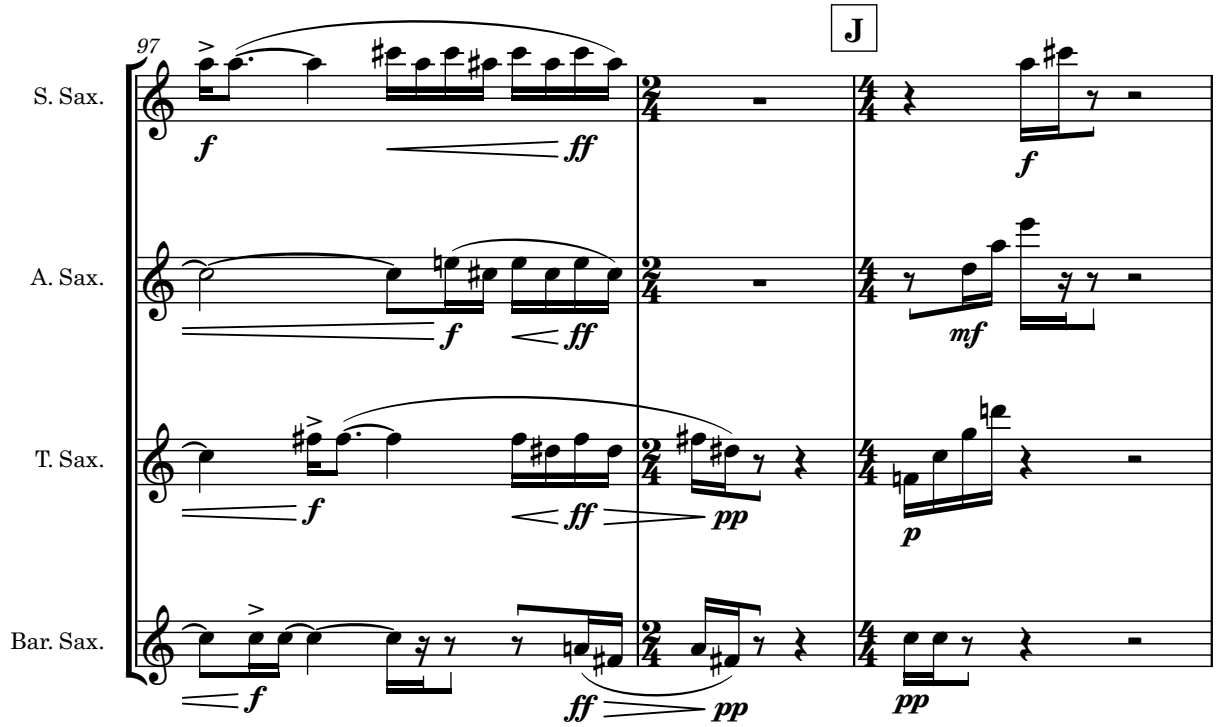
Bar. Sax.


97
J
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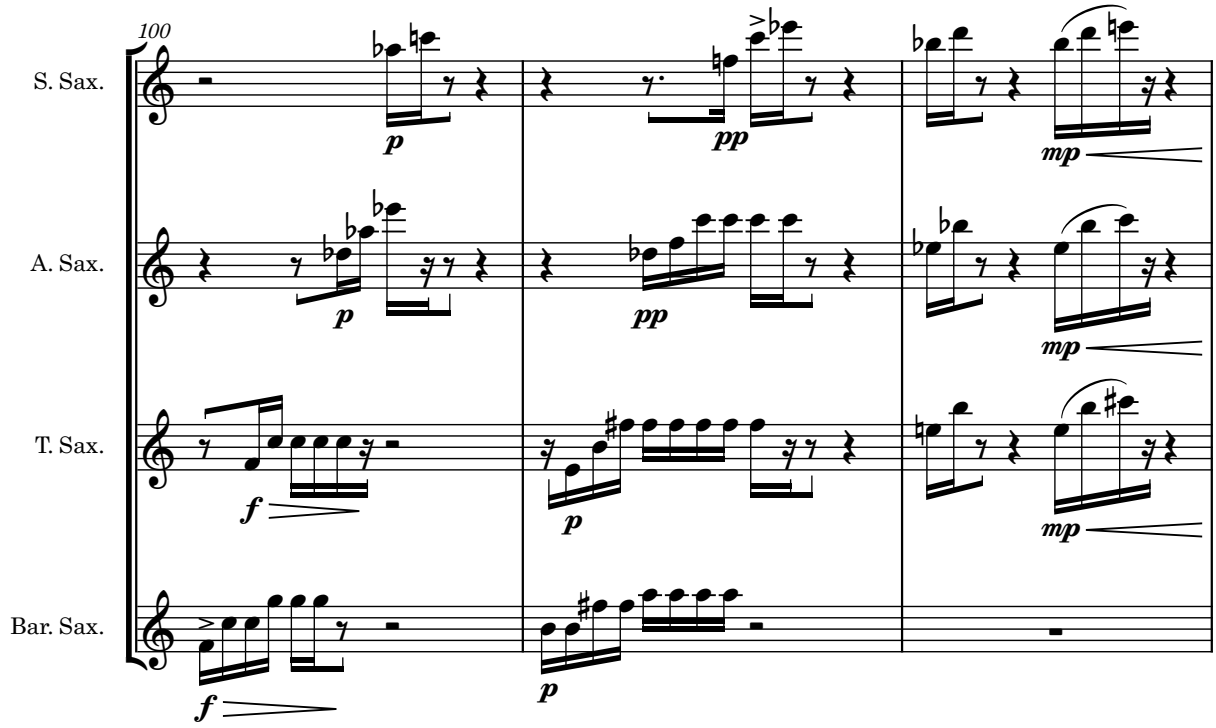
A. Sax.
T. Sax.
Bar. Sax.


100
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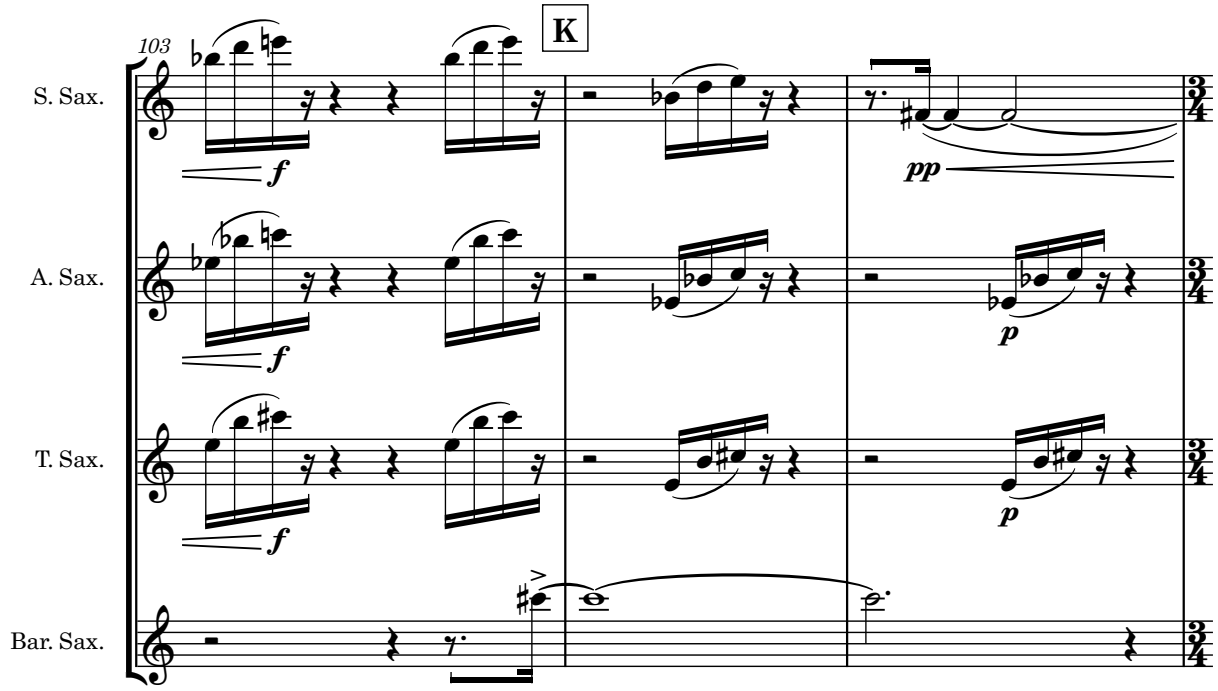
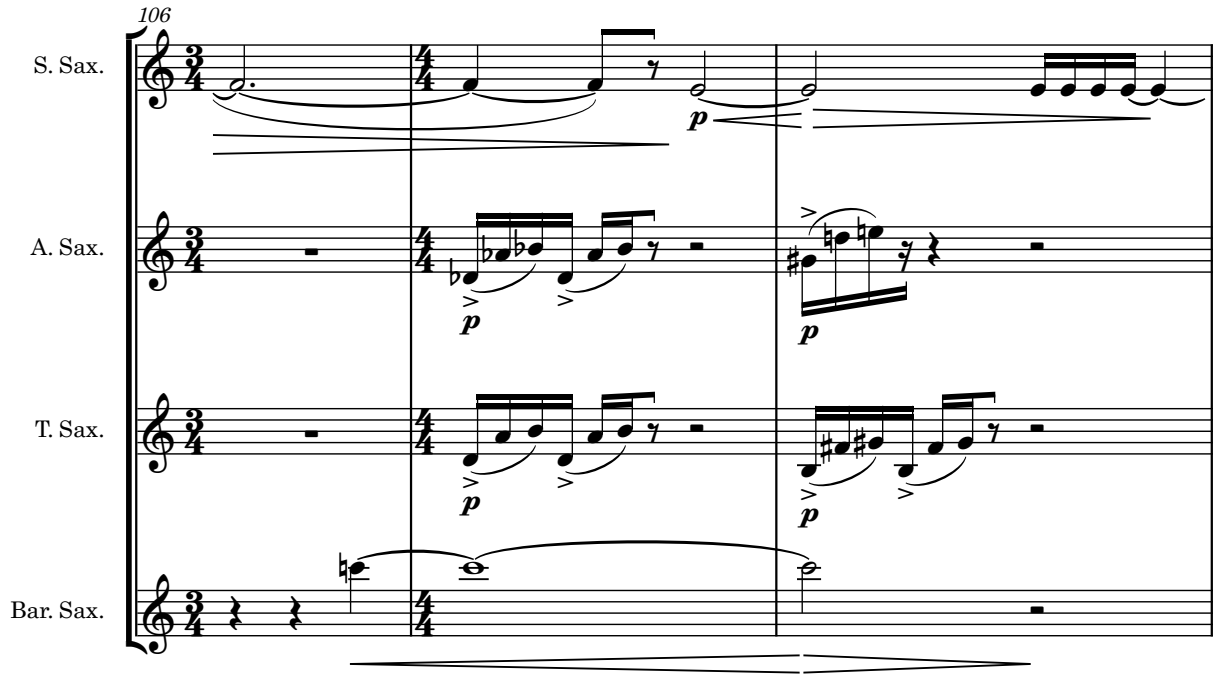

K
103
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
f
pp
p


106
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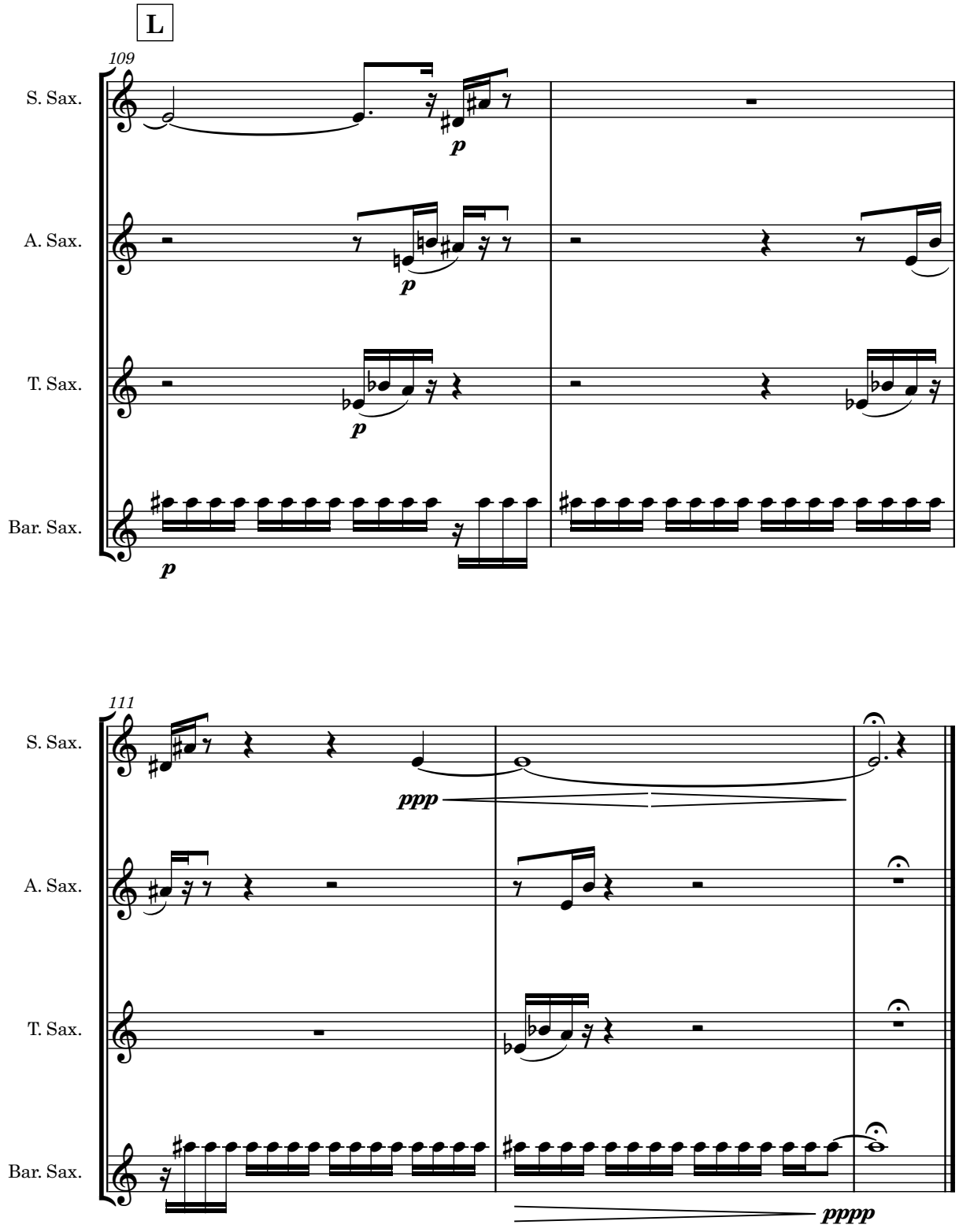
A. Sax.
T. Sax.
Bar. Sax.
p


L
109
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
p
111
ppp
pppp