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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

In waves ♩ = 54
Entrances, exits do not need to be played in strict time

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

5

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

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8

S. Sax. *p* *f* *mp* *p*

A. Sax. *f*

T. Sax. *f* *mp*

Bar. Sax. *f* *p*

[9]

A

S. Sax. *pp* *mf* *p* *pp* *mp*

A. Sax. *pp* *mf* *p*

T. Sax. *pp* *p* *mp*

Bar. Sax. *pp*

sneak in

sneak in

B

13

S. Sax. *pp* *pp*

A. Sax. *pp* *p* *p*

T. Sax. sneak in *pp* *mp* *pp*

Bar. Sax. *pp* *pp*

17

S. Sax. *p* *pp* *p*

A. Sax. *pp* *pp* *pp* *pp*

T. Sax. *p* *pp* *p* *pp*

Bar. Sax. *mp*

20 **C**

S. Sax. *pp* *pp* *mp* *pp* *p*

A. Sax. *pp* *pp* *mp* *pp*

T. Sax. *pp* *mp* *p* *mp*

Bar. Sax. *pp* *p*

23 **Really Build Here**

S. Sax. *f* *p*

A. Sax. *mp* *mf* *mp*

T. Sax. *p* *mf* *sneak in*

Bar. Sax. *mp* *f* *mp* *3*

Ritardando

D

26

S. Sax. *mp* *pp*

A. Sax. *p* *ppp*

T. Sax. *p*

Bar. Sax. *pp*

29

S. Sax. *pp*

A. Sax. *pp* *pp*

T. Sax. *pp*

Bar. Sax. *pp* *p*

31

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

pp

pp

pp

p

34

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

pp

pp

ppp

ppp

attacca

II. Cousin Angels

Mechanical, ♩ = 108

exact rhythm required

Musical score for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The score is in 4/4 time and consists of two measures. The Soprano Saxophone part begins in the second measure with a series of eighth notes, marked *pp*. The Alto Saxophone part begins in the second measure with a series of eighth notes, marked *pp*, followed by a dynamic change to *p* and then *ppp*. The Tenor Saxophone part begins in the first measure with a series of eighth notes, marked *p*, followed by a dynamic change to *ppp*, then *mp*, and finally *ppp*. The Baritone Saxophone part is silent throughout.

Musical score for Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The score is in 2/4 time and consists of two measures. The Soprano Saxophone part begins in the first measure with a triplet of eighth notes, marked *pp*, followed by a series of eighth notes. The Alto Saxophone part begins in the first measure with a series of eighth notes, marked *pp*, followed by a series of eighth notes. The Tenor Saxophone part begins in the first measure with a series of eighth notes, marked *pp*, followed by a series of eighth notes. The Baritone Saxophone part begins in the first measure with a series of eighth notes, marked *pp*, followed by a series of eighth notes.

5

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

7

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

9

S. Sax. *p* *pp* *mp*

A. Sax. *p* *pp*

T. Sax. *mp* *pp*

Bar. Sax. *mp* *p*

11

S. Sax. *p* *mf* *pp* *pp*

A. Sax. *mf* *pp* *mf* *pp*

T. Sax. *p* *mp* *p* *mp*

Bar. Sax. *mp* *mp* *f*

13 **A**

S. Sax. *mf* *p* *ppp* *mp* *f*

A. Sax. *f* *ppp* *f*

T. Sax. *f* *ppp* *f*

Bar. Sax. *f* *ppp* *f*

15

S. Sax. *mp* *mf* *mp* *mf*

A. Sax. *f* *ppp* *f* *pp* *mf*

T. Sax. *f* *ppp* *f* *pp* *mf*

Bar. Sax. *mp* *mf*

17

S. Sax. *f* *pp*

A. Sax. *ppp* *f* *pp* *mp* *pp*

T. Sax. *ppp* *f* *pp* *mp* *pp*

Bar. Sax. *f* *pp*

19

S. Sax.

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *pp* *mp* *pp*

21 **B**

S. Sax. *f* *pp* *mp* *pp* *p*

A. Sax. *f* *pp* *mp* *pp*

T. Sax. *f* *mf*

Bar. Sax. *f* *f*

23

S. Sax. *mf*

A. Sax. *f* *f*

T. Sax. *pp* *mp* *f*

Bar. Sax. *pp* *p*

25

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

5/4

p

p

C

27

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

5/4

p

pp

p *ppp* *mp*

29

S. Sax. *pp* *p* *ppp* *mp*

A. Sax. *p* *ppp* *p* *pp* *p* *ppp*

T. Sax. *ppp* *p* *ppp* *mp*

Bar. Sax. *p* *ppp* *p*

31

S. Sax. *pp* *ppp* *mp*

A. Sax. *p* *ppp* *p*

T. Sax. *pp* *pp* *mp*

Bar. Sax. *pp* *pp* *mp*

34

S. Sax. *mp* *mp* *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *mp* *p*

38 **D**

S. Sax. *pp*

A. Sax. *pp* *pp* <

T. Sax. *pp* *pp*

Bar. Sax. *pp* *pp*

40

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

pp

pp

pp

Detailed description: This block contains the musical notation for measures 40 and 41. It features four staves: Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The S. Sax. part begins with a *pp* dynamic and a slur over a series of eighth notes. The A. Sax. part has a complex rhythmic pattern with slurs and accents. The T. Sax. part also starts with *pp* and features a slur over eighth notes. The Bar. Sax. part has a similar rhythmic pattern with a *pp* dynamic. The music is written in treble clef.

42

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Detailed description: This block contains the musical notation for measures 42 and 43. It features the same four staves as the previous block. The S. Sax. part has a slur over a series of eighth notes with a sharp sign. The A. Sax. part has a complex rhythmic pattern with slurs and accents. The T. Sax. part has a similar rhythmic pattern with slurs and accents. The Bar. Sax. part has a similar rhythmic pattern with slurs and accents. The music is written in treble clef.

44

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

This system contains measures 44 and 45. The Soprano Saxophone (S. Sax.) part features a melodic line with eighth-note patterns and a fermata in measure 45. The Alto Saxophone (A. Sax.) part has a similar eighth-note pattern, with a whole rest in measure 45. The Tenor Saxophone (T. Sax.) part plays a steady eighth-note accompaniment, with a flat key signature change in measure 45. The Baritone Saxophone (Bar. Sax.) part provides a rhythmic accompaniment with eighth notes and a fermata in measure 45.

46

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

mp

mf

This system contains measures 46 and 47. The Soprano Saxophone (S. Sax.) part continues with eighth-note patterns, with a flat key signature change in measure 47. The Alto Saxophone (A. Sax.) part features a melodic line with eighth notes and a fermata in measure 47. The Tenor Saxophone (T. Sax.) part has a melodic line with a fermata in measure 46 and a dynamic marking of *mp*. The Baritone Saxophone (Bar. Sax.) part plays eighth notes with a dynamic marking of *mf* in measure 47.

48

S. Sax. *mp*

A. Sax. *mp* *mf*

T. Sax.

Bar. Sax.

50

S. Sax. *mf* *pp* *p*

A. Sax. *pp*

T. Sax. *pp*

Bar. Sax.

53 E

S. Sax. *p* *mf* *p*

A. Sax. *p* *mf*

T. Sax. *ppp* *p* *mf*

Bar. Sax. *pp* *p*

56

S. Sax. *p* *mf* *p*

A. Sax. *pp* *p* *mf*

T. Sax. *pp* *p* *mf*

Bar. Sax. *mf* *pp* *p*

58

S. Sax. *p* *mf* *pp*

A. Sax. *p* *mf* *pp*

T. Sax. *p* *p*

Bar. Sax. *mf* *pp* *p*

60

S. Sax. *p* *mf* *pp*

A. Sax. *p* *mf* *pp*

T. Sax. *mf* *pp*

Bar. Sax. *mf* *pp*

62 **F**

S. Sax. *p*

A. Sax. *p* *mf* *pp*

T. Sax. *p* *mf* *pp* *mf* *p*

Bar. Sax. *ppp* *mf* *mf*

64

S. Sax. *mf* *pp* *mf* *pp*

A. Sax. *p* *mf* *p*

T. Sax. *p* *mf* *p*

Bar. Sax. *p* *p*

66

S. Sax. *p* *mf* *pp*

A. Sax. *p* *mf* *pp*

T. Sax. *mf* *pp*

Bar. Sax. *mf* *pp* *mp* *pp*

68 **G**

S. Sax. *pp* *mf* *pp*

A. Sax. *pp* *mf* *pp*

T. Sax. *mp* *pp* *pp* *mp*

Bar. Sax. *pp* *mf*

70

S. Sax. *pp*

A. Sax. *pp* *mf*

T. Sax. *pp* *pp* *mf*

Bar. Sax. *pp* *pp* *mf* *pp*

72

S. Sax. *mf* *pp* *pp* *p* *pp*

A. Sax. *pp* *pp* *mp*

T. Sax. *pp* *p* *mf* *pp*

Bar. Sax. *pp* *mf* *pp*

H

74

S. Sax. *mf* *pp < mf* *p*

A. Sax. *pp* *mp* *p* *mf*

T. Sax. *p*

Bar. Sax. *mf > pp* *mf*

78

S. Sax. *f* *mf* *mp <* *p <*

A. Sax. *p < mf >* *p* *p*

T. Sax. *mf > mp <* *p* *pp*

Bar. Sax. *mp* *pp*

82 **Ritardando** **Barely Audible**

Musical score for measures 82-85. The score is for four saxophone parts: S. Sax., A. Sax., T. Sax., and Bar. Sax. The tempo is marked **Ritardando** and the dynamic is **Barely Audible**. The music features various dynamics including *pp* and *ppp*. The S. Sax. part starts with a half note, followed by eighth notes. The A. Sax. part has a whole note rest followed by eighth notes. The T. Sax. part has a half note, followed by eighth notes. The Bar. Sax. part has a half note, followed by eighth notes. The score includes slurs and dynamic markings.

86 **I** **A Tempo**

Musical score for measures 86-89. The score is for four saxophone parts: S. Sax., A. Sax., T. Sax., and Bar. Sax. The tempo is marked **A Tempo**. The music features various dynamics including *p*, *ppp*, and *mp*. The S. Sax. part has a half note, followed by a quarter note. The A. Sax. part has a whole note rest, followed by a quarter note. The T. Sax. part has a half note, followed by eighth notes. The Bar. Sax. part has a half note, followed by a quarter note. The score includes slurs and dynamic markings.

89

S. Sax. *p* *pp* *mf*

A. Sax. *p* *ppp* *mp* *p* *mp* *pp*

T. Sax. *ppp* *p* *mp*

Bar. Sax. *p* *mp*

91

S. Sax. *mf* *f*

A. Sax. *p* *mp* *pp* *f*

T. Sax. *mp* *f*

Bar. Sax. *ppp* *mp* *pp* *f*

93

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f > *p* *f*
f > *p* *f* > *pp* *f*
pp *mf*
pp *f* *pp*

95

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

f *p*
f *p* *f* > *pp*
f *pp* *f* *pp*
f *p*

97 J

S. Sax. *f* *ff* *f*

A. Sax. *f* *ff* *mf*

T. Sax. *f* *ff* *pp* *p*

Bar. Sax. *f* *ff* *pp* *pp*

100

S. Sax. *p* *pp* *mp*

A. Sax. *p* *pp* *mp*

T. Sax. *f* *p* *mp*

Bar. Sax. *f* *p*

103 K

S. Sax. *f* *pp*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bar. Sax.

106

S. Sax. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

L

109

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

p

111

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

ppp

pppp