

Ethan Braun  
**Ambition**  
for Ensemble Klang

2016-18

## Acknowledgements

Ambition would never have been possible without the encouragement and friendship of Pete Harden, whose gracious patience, humor, logistical, musical prowess—not to mention his commission—have been of existential importance to this work. The members of Ensemble Klang—Saskia Lankhoorn, Anton van Houten, Michiel van Dijk, Erik-Jan de With, Joey Marijs, and Pete—have been an inspiration to me (among many others) for the better part of the past decade. Their performing my music humbles me beyond words. I encountered my friend Victoria Cheah's *To Be Kind* late in the composition of *Ambition*, which connected many metaphors in my mind, which in turn guided me to the end.

This work is dedicated to David Lang for his mentorship, his introduction to Beckett's text, and his constant reminder that one, in presenting their music on a stage, to people, has special kind of power, a unique opportunity to do what one really believes.

Ethan Braun

**Ambition  
for Ensemble Klang**

2016-18

**2 soprano saxophones (one doubling tenor, one doubling baritone), trombone, percussionist w  
various suspended metals and smartphones, electric guitar, and singing pianist/keyboardist**

**Introduction/Program Note**

*"Abode where lost bodies roam each searching for its lost one. Vast enough for search to be in vain. Narrow enough for flight to be in vain [...] the sake of harmony. [...] The light. Its dimness. [...] Its restlessness at long intervals suddenly stilled like panting at the last. Then all go dead still. [...] The temperature. It oscillates with more measured beat between hot and cold. It passes from one extreme to the other in about four seconds. It too has its moments of stillness more or less hot or cold. They coincide with those of the light. Then all go dead still. It is perhaps the end of all. A few seconds and all begins again. Consequences of this climate for the skin. It shrivels. The bodies brush together with a rustle of dry leaves. The mucous membrane itself is affected. A kiss makes an indescribable sound. [...] From time immemorial rumour has it or better still the notion is abroad that there exists a way out."*

- Samuel Beckett, *The Lost Ones*

*"Like hammers knocking on walls checking for resonances—empty spaces, ways out of here—moments of harmony, coming together, looking for the mirrors—those reminders of water, looking for the sea. Like the Jews left behind after the red sea came down."*

- Expressive marking in the 6th movement

The sea means what? A way out? It's the passage; the way by which one must pass to arrive at, what? Safety? A land where one finds freedom? One experience of living by the sea here in California: one is constantly in the presence of the ocean, that grand, powerful, seemingly endless and often challenging place with its promise of distance, of otherness, of possibility. The repeated gestures that come in the 6th movement seem like reminders to keep checking for the flue.

After the initial conception, Beckett inspired *Ambition*. The music, not unlike Beckett's characters, comprises three separate pieces—three individuals—sharing the same space: the music for solo synth I wrote the night of April 14-15 [2018], the digital translation of the synth piece into a piece for sampled instruments, and the translation for live players of the digital piece each figure as separate pieces. 3 dimensions. 3 seas. So like Beckett's characters the three are stuck with each other; none have the autonomy of a standalone piece. They're stuck in a place not their own, but that of another's, or of all three. At special moments, they catch each other with a glance, an embrace, a flirt, a squint; stern, concerned, desirous, mystified, confused, angered, or funny looks.

I set out [with *Ambition*] to make a work about Ambient music as a genre. I was critical of the idea, that, with ambient music, one succeeds in questions how one listens. Some of Ambient's progenitors sought to make works that needn't be listened to attentively, but that would reward any degree of active or passive listening—one could just as easily go about the business as they would sit and listen to the music. I was inspired by ambient music as an approach to musical material, to time, to listening and experiencing music. I was always drawn to its originating in a consciousness of its reception. But for better or worse, Ambient music, for one type, has come to play a significant role in a burgeoning New Age culture for which "Mindfulness," the "Detox," anti-vaccing, to name a few ideas belie an ideology that in fact imprisons the otherwise plurality of creative or creative thought. Toxic mindlessness.

So how then can I endeavor to make a work that questions Ambient music and its domestication while acquiescing to some its attitudes? This, I think, is why there needed to be these three streams of music. Like the hermetic life of composing needing to be questioned by interaction with the world "outside," and that world's needing to face to the music. Two's a company, three's a crowd. Beckett's lost ones are a crowd, so are these three musics.

## General Performance Notes

### On staging and suspended objects

The staging of the work centers around a number of suspended objects. These objects should comprise a mixture of large and small sheets of reverberant metal (gongs will do, but preferably ones with less determinate pitch), and at least four cellular phones capable of videocalling (facetime, whatsapp call, etc.). The four largest objects should be at the center of whatever the space, suspended from standard percussion racks. Alongside these four objects should suspend the four phones. Generally speaking, the other objects, the ensemble, and the audience should all encircle this central area. This encircling may be concentric, but has no need to be; rather, what is most essential is the open space that this scene creates.

### On amplification, balance, and playback

If need be, the live musicians should be amplified for the purpose of balancing with the playback. Each of these—the live quintet minus the percussionist and playback—should go through the house PA.

The output of the electronics should go through the suspended pieces of metal, exciting their reverberation. Additionally, some output of the electronics, if that going through the metal is insufficient, should be positioned around the performing space. The audio is mixed in stereo, so pairs of speakers must be used.

### On click track

Performance of *Ambition* requires the use of a click track. For this purpose, all earbuds used among the performers must, at a minimum, be of the same color, ideally the same brand. If wireless headsets are not available, cabled sets may be used. On click track circuitry: The performers should already be wearing their ear, and plug themselves in by inserting the mini plug pins of their earbud into the jacks (sockets) coming from a xvmulti-channel headphone amplifier on stage. There are many models of amplifiers on the market. A small quality model is sufficient for click track purposes. The amplifier will need to be plugged into a power outlet on stage. Note: some amplifiers will require four 1/8" mini plug jack to 1/4" plug adapters.

### On breathing and accidentals

With the considerable speed and resultant difficulty of the writing, the issue of where to breathe, and phrasing more generally speaking arises. As a rule, breaths should be staggered and taken wherever necessary. Often in *Ambition* the music functions as a kind of continuous tapestry of similar gestures in similar harmonies, as such, breathing should be subtle, and not detract from the flow of the work. Similarly, the breathless, almost mechanical quality of the music should be balanced by breath.

### On extracting notes

Clearly, much of the work lingers at the limit of possibility given the tempo. To accommodate for this fact, the following strategy should be followed: 1) attempt to play *all* notes in their prescribed rhythm and at their prescribed dynamic; 2) The importance of preserving *precision* and *confidence* cannot be overstated; do not let the desire of execution of excessively difficult passages undermine precision or confidence. If some notes must be extracted or altered for this sake, begin with large registral leaps, 3) If the passage is still impossible to execute, then the performer may remove 16th or even 8th notes for this purpose.

On rehearsal numbers and electronics

Each number is given with a time (e.g. 0'00) which indicates the point in the electronics with which the number coincides. Electronics guide the performance.

## **On dynamics**

The work features a curious seeming usage of dynamics, whereby they shift rapidly, at some points from a considerably loud to considerably soft dynamic. Dynamics should be differentiated with as little use of crescendi as possible except where otherwise noted.

## **Specific Instrument Performance Notes**

The six musicians act as six kinds of characters in this music, which fact connotes much about the attitude with which their parts should be played

### **Percussion**

The role of the percussionist may seem an undernotated one, but the importance of this role cannot be overstated. The percussionist ensures the reverberation of the metals suspended in the space throughout the piece, which reverberation should be constant. The percussionist also monitors the videocalling phones. These phones will erratically produce feedback from their proximity to each other, and will undoubtedly spin throughout the work due to the vibrations of the metal. This is expected. The percussionist should never seem too busy, but rather, should seem as though they are committed to a mundane task. This "seeming mundane" is acting, of course, as the image of the reverberant metals and the phones video calling each other should provoke an image of some kind of control room which is monitoring the whole musical act.

*Ambition* is, in a way, a work of musical theater surrounding what could be a garden of reverberant metal, and it's the percussionist's garden.

### **Piano**

Pedal liberally. At the point where the pianist sings this is an instance of longing; I wish I were playing "real" piano music, and so, instead, I hum this song-that's-not-a-song along with "bad" piano writing. In a sense, the pianist is trying to remember what pianists used to do.

### **Guitar**

The guitarist is a lost 80s shoegazer (whose tone should reflect that). Given the needs of balancing with the electronics, that the guitarist demonstrates the sensitivity to that balance and has the freedom of an exhaustive pedal board's use to that effect.

### **Saxophones**

The saxophones are the twins. They blab on and on with one another, almost at the exclusion of the rest of the group. They have a solo, together, that is really closer to a solo than a duo. Generally speaking the two should match one another's tone until, in Part III when they pick up their lower range horns, they reveal truer colors.

### **Trombone**

Like the pianist, the trombone frequently seems almost to be acting like they ought to; rambunctious, pugnacious, triumphant. While there has been and will not be any triumph for the character, the trombone seems to think there is and has been and will continue to be. This is sad, and to convey it the part should be played with a conviction of triumph.



**Part I**

Always tense, always looking over your shoulder; play throughout as though in a psychosis; almost staccato, but expressive ♩ = 120

**A** 0'00 **B** 2'24

Percussion **Ensure that metal is reverberating**

Piano **70** *like recitation, almost chant-like*  
*ppp poco a poco cresc. al m. 205*

Electronics **Electronics build, gradually becoming more active to m. 205**

**C** 2'40 *Con sord.*  
*ppp poco a poco cresc. al m. 205*  
*Con sord.*  
*ppp*  
*Con sord.*  
*ppp*  
*L.V. always, very reverberant*  
*ppp*  
*sempre sim.*

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

2

83 *sempre sim.*  
Sx. 1 *poco a poco cresc. al m. 205*

83 *sempre sim.*  
Sx. 2 *poco a poco cresc. al m. 205*

83 *sempre sim.*  
Tbn. *poco a poco cresc. al m. 205*

83 *sempre sim.*  
E.Gtr. *poco a poco cresc. al m. 205*

83  
Pno.

89  
Sx. 1

89  
Sx. 2

89  
Tbn.

89  
E.Gtr.

89  
Pno.

95 **D** 3'12  
Sx. 1 *p poco a poco cresc. al m. 205*

95  
Sx. 2

95  
Tbn. *p poco a poco cresc. al m. 205*

95  
E.Gtr. *p poco a poco cresc. al m. 205*

95  
Pno. *p poco a poco cresc. al m. 205*



Ambition

99

Sx. 1

Sx. 2

*p poco a poco cresc. al m. 205*

Tbn.

E.Gtr.

*p* *pp*

Pno.

103

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

107

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

4

111

Sx. 1

Sx. 2

111

Tbn.

111

E.Gtr.

111

Pno.

E 3'52

115

Sx. 1

Sx. 2

115

Tbn.

115

E.Gtr.

115

Pno.

119

Sx. 1

Sx. 2

119

Tbn.

119

E.Gtr.

119

Pno.

Ambition

123

Sx. 1

Sx. 2

123

Tbn.

123

E.Gtr.

123

Pno.

127

Sx. 1

Sx. 2

127

Tbn.

127

E.Gtr.

127

Pno.

131

Sx. 1

Sx. 2

131

Tbn.

131

E.Gtr.

131

Pno.

Ambition

6

135

Sx. 1

Sx. 2

135

Tbn.

135

E.Gtr.

135

Pno.

139

Sx. 1

Sx. 2

139

Tbn.

139

E.Gtr.

139

Pno.

143

F 4/46

Sx. 1

Sx. 2

143

Tbn.

143

E.Gtr.

143

Pno.

Ambition

147

Sx. 1

Sx. 2

147

Tbn.

147

E.Gtr.

147

Pno.

151

Sx. 1

Sx. 2

151

Tbn.

151

E.Gtr.

151

Pno.

155

Sx. 1

Sx. 2

155

Tbn.

155

E.Gtr.

155

Pno.

Ambition

8

159

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

G 5/26

163

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*f* balance generally lower than elec. still loud...

167

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

171

Sx. 1

Sx. 2

Tbn.

171

E.Gtr.

171

Pno.

175

Sx. 1

Sx. 2

175

Tbn.

175

E.Gtr.

175

Pno.

179

Sx. 1

Sx. 2

179

Tbn.

179

E.Gtr.

179

Pno.

Ambition

10  
183 [H] 6'06

Sx. 1  
Sx. 2  
Tbn.  
E.Gtr.  
Pno.

cresc. still to m. 205, beginning here to push against elec. in volume

183  
187  
191

Detailed description of the musical score: The score is for a piece titled 'Ambition'. It is arranged for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.). The score is presented in three systems. The first system begins at measure 183 and includes a rehearsal mark 'H' and a time signature of 6'06. The second system begins at measure 187, and the third system begins at measure 191. A performance instruction, 'cresc. still to m. 205, beginning here to push against elec. in volume', is placed above the saxophone and piano staves in the first system. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The piano part features a steady, rhythmic accompaniment. The saxophones and trombone play melodic lines with complex phrasing and articulation. The electric guitar part is highly rhythmic and syncopated.



Ambition

195

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

199

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Interlude I

203

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

6'48

subito *p* lightly

subito *p*

subito *p* like bells

Ambition

12

206

Sx. 1

Sx. 2

E.Gtr.

206

3

3

3

Pno.

206

*sempre sim.*

Pno.

209

Elec.

Big chord, twinkling piano, wild winds

215

Sx. 1

Sx. 2

Pno.

215

8

**K** 7'16

Duo

*p* as before balance about equal with electronics

Duo

*p* as before balance about equal with electronics

*pppp*

221

Sx. 1

Sx. 2

227

Sx. 1

Sx. 2

233 L 7'52

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

6

6

6

6

M 8'06

Sx. 1

Sx. 2

*As before*

*p as before*

250

Sx. 1

Sx. 2

256

Sx. 1

Sx. 2

262 N 8'48

Sx. 1

Sx. 2

262

Pno.

*mf*

Ambition

268

Pno.

9'06

E. Gtr.

*pp brittle* *sempre sim.*

274

Pno.

280

E. Gtr.

280

Pno.

284

E. Gtr.

284

Pno.

288

E. Gtr.

**P** 9'36 *f* **21**

288

Pno.

*mp* **21**

Ambition

Q 10'22

Quasi Solo

The musical score for 'Ambition' on page 15, measures 312-324, is arranged for Tuba (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.). The score is divided into three systems, each containing three staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Q' (Quasi) at 10'22. The section is labeled 'Quasi Solo'. Performance markings include 'sempre sim.' (sempre staccato), 'mf erratic', 'p', 'ff', 'mp', 'f', 'pp', 'mf', 'ppp', and 'p'. Measure numbers 312, 316, 320, and 324 are indicated at the start of their respective systems. The piano part features complex rhythmic patterns and chordal textures, while the guitar and tuba parts provide melodic and harmonic support.

Ambition

16

328

Tbn. *mp* *ppp* *mp* *f*

E.Gtr. *mf*

Pno.

332

Tbn. *ppp* *f* *p*

E.Gtr. *ppp* *f*

Pno.

336

Tbn. *ppp* *mp* *p* *pp*

E.Gtr. *ppp* *pp*

Pno.

342

Tbn. *ppp* *ppp*

E.Gtr. *ppp*

Pno.

Ambition

**R** 11'36

Sx. 1  
Sx. 2

*p* mimicking electronic winds in tone  
*p* mimicking electronic winds in tone

Tbn.  
E.Gtr.  
Pno.

*p*  
*pp*

Sx. 1  
Sx. 2  
Tbn.  
E.Gtr.  
Pno.

*ppp*  
*p* *ppp* *pp* *f* *ppp* *p* *ppp*

Sx. 1  
Sx. 2  
Tbn.  
E.Gtr.  
Pno.

*p*  
*p*  
*suddenly disappeared*  
*suddenly disappeared*

Ambition

18

S 12'08

Sx. 1 *mp* *p*

Sx. 2

Tbn. 365

Elec. 365 Wind duo emerges from chords and twinkling

Sx. 1 372

Sx. 2

Sx. 1 378 (G.P.) T 12'48 (G.P.)

2 8

Trailing off as though having erred, but not knowing why

U 13'04 *mf* biting *sempre sim.*

Pno.

Elec. 393 pulsing synth chord developing twinkling trombone low end

399 Quasi Solo *mf* *ppp* *p* *mf* *ppp*

Tbn.

Pno. 399 (8va)

405 *f* *p*

Tbn. 405 (8va)

Pno. 405



411

Tbn. *ppp* *f* *ppp* *f* *p*

411 (8<sup>va</sup>)

Pno.

V 13'52

Sx. 1

Sx. 2

*p* as before; mimicking electronic winds in tone

417

Tbn. *ppp* *pp*

417 (8<sup>va</sup>)

Pno.

421

Sx. 1 *mp* *pp* *mp*

Sx. 2 *pp* as before; mimicking electronic winds in tone

421

Tbn. *f* *p*

421

E. Gtr.

421 (8<sup>va</sup>)

Pno.

Ambition

20

Sx. 1  
Sx. 2

425  
*p*

Tbn.  
E.Gtr.

425  
*ppp*

Pno.

425  
*ppp*

Sx. 1  
Sx. 2

14'16  
429  
*p*

Tbn.  
E.Gtr.

429  
*p* *f* *ppp* *mp* *f*

Pno.

429  
*ppp poco a poco cresc. and add dist. to m. 488*

Sx. 1  
Sx. 2

433  
*pp* *mp* *p*

Tbn.  
E.Gtr.

433  
*ppp*

Pno.

433  
*ppp*

437

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

437

437

437

437 (8<sup>va</sup>)

441

Sx. 1

Sx. 2

Tbn.

Perc.

E.Gtr.

441 (8<sup>va</sup>)

441

Elec.

447

Sx. 1

Sx. 2

E.Gtr.

pp

mp

p

ppp

sempre sim.

X 14'44

pp

pp

p

ppp

mp poco a poco cresc. and add dist. to m. 488

Guitar + Wind duo  
distorting

p

mp

p

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

Ambition

453

Sx. 1

Sx. 2

E. Gtr.

*pp* *p* *mp* *p*

459

Sx. 1

Sx. 2

E. Gtr.

*mp* *p* *pp* *p* *pp*

*pp* *p*

Y 15'28

Sx. 1

Sx. 2

E. Gtr.

*mp* *dim. al niente*

*mp* *dim. al niente*

465

*mf*

471 *suddenly disappear*

Sx. 1

Sx. 2

*suddenly disappear*

471 Solo

E. Gtr.

*(cresc. and add dist. to m. 488)*

477

E. Gtr.

483

E. Gtr.

*ff*

Z 16'16

E. Gtr.

*mf* *dim. al niente (m. 543)*

*delta^va* *delta^va*

495

E. Gtr.

501 E.Gtr. AA 16'48  
*mp*

507 E.Gtr.

513 E.Gtr.

519 E.Gtr. BB 17'20  
*p dim. al niente (m. 543)*

525 E.Gtr.

531 E.Gtr.

537 E.Gtr. CC 18'00  
*ppp*

544 Tbn. (G.P.) DD 22'24  
 129 *pp distant* *sempre sim.*

544 E.Gtr. 129  
*pp distant* *sempre sim.*

677 Tbn.

677 E.Gtr. 8va

683 Tbn. EE 22'48 FF 23'04  
*suddenly disappeared* 8 3 *p as before*

683 E.Gtr. 8 3  
*suddenly disappeared* *ppp as before*

699 Tbn.

699 E.Gtr.

Ambition

705  
Tbn.   
E. Gtr. 

711  
Tbn.   
E. Gtr. 

717 *mp* **GG** 24'00  
Tbn.   
E. Gtr. 

723  
Tbn.   
E. Gtr. 

729  
Tbn.   
E. Gtr. 

735 *suddenly disappear* **HH** 24'32 **||** 24'56  
Tbn.   
E. Gtr.   
*p as before*

753  
Tbn.   
E. Gtr. 

759  
Tbn.   
E. Gtr. 

JJ 25'36

765

Tbn.

E.Gtr.

771

Tbn.

E.Gtr.

777

Tbn.

E.Gtr.

KK 26'00

777

Pno.

*mp* together with digital piano

*sempre sim.*

786

Pno.

792

Pno.

*mp*

Ossia: play the RH with both hands

798

Sx. 1

Sx. 2

LL 26'40

*p* cautious but increasingly more ecstatic

*pp*

798

Pno.

entranced, increasingly ecstatic

Ambition

26

802

Sx. 1

Sx. 2

*cautious, but increasingly more ecstatic*

*mp*

802

Tbn.

*mp as before, increasingly more ecstatic*

802

E.Gtr.

*mp as before, increasingly more ecstatic*

802

Pno.

*mp as before, increasingly more ecstatic*

806

Sx. 1

Sx. 2

806

Tbn.

806

E.Gtr.

806

Pno.

810

Sx. 1

Sx. 2

810

Tbn.

810

E.Gtr.

*mp*

*mp*

*ppp*

810

Pno.



Ambition

814  
Sx. 1  
Sx. 2

814  
Tbn.

814  
E.Gtr.

814  
Pno.

MM 27'20

818  
Sx. 1  
Sx. 2

818  
Tbn.

818  
E.Gtr.

818  
Pno.

822  
Sx. 1  
Sx. 2

822  
Tbn.

822  
E.Gtr.

822  
Pno.

Ambition

28

826

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

830

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*ppp*

*ppp*

*p*

*pp*

NN 27'52

834

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*suddenly disappeared*

*suddenly disappeared*

*suddenly disappeared*

*p pp mp*

*p as one with the piano sample*

*p pp mp*

840

E.Gtr.

Pno.

*sempre sim.*

846

Pno.

852

Sx. 1

Sx. 2

**2**

*mp*

*p*

852

Tbn.

**2**

*mp* cautious, but increasingly more ecstatic

852

E.Gtr.

*mp* cautious, but increasingly more ecstatic

852

Pno.

*mp* cautious, but increasingly more ecstatic

*sempre sim.*

860

Sx. 1

*sempre sim.*

*cautious, but increasingly more ecstatic*

860

Sx. 2

*sempre sim.*

*cautious, but increasingly more ecstatic*

860

Tbn.

*sempre sim.*

860

E.Gtr.

*sempre sim.*

860

Pno.

Ambition

30

This musical score, titled "Ambition", is arranged for a jazz ensemble. It consists of four systems of staves, each containing parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.).

- System 1 (Measures 864-871):** The saxophones play a melodic line with various accidentals. The trombone features a triplet pattern. The electric guitar and piano provide harmonic support.
- System 2 (Measures 868-875):** The saxophones continue their melodic development. The trombone and electric guitar play more complex rhythmic patterns, including triplets. The piano part is mostly silent.
- System 3 (Measures 872-879):** The saxophones play a melodic line with a long phrase in the first staff. The trombone and electric guitar continue with their rhythmic accompaniment. The piano part remains mostly silent.

876

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

6

6

6

6

6

884

Sx. 1

Sx. 2

Pno.

PP 29'28

*p* as before

*p* as before

889

Sx. 1

Sx. 2

QQ 29'44

*mp*

*mp*

895

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*mf* entranced, increasingly ecstatic

*mf* entranced, increasingly ecstatic

*mf* entranced, increasingly ecstatic

*mf* entranced, increasingly ecstatic

*sempre sim.*

*sempre sim.*

Ambition

32

899

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

RR 30'08

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

911

Sx. 1

Sx. 2

Tbn. *mf*

Perc.

E.Gtr. *suddenly disappeared*

Pno. *suddenly disappeared*

*suddenly disappeared* **SS 30'40**

914

Sx. 1 *ff* ecstatic, "ein neue Kraft fühlend"

Sx. 2 *ff* ecstatic, "ein neue Kraft fühlend"

Tbn. *f* ecstatic, "ein neue Kraft fühlend"

E.Gtr. *ff* ecstatic, "ein neue Kraft fühlend"

Pno. *ff* ecstatic, "ein neue Kraft fühlend"

Ambition

34

This musical score is for the piece "Ambition" and is divided into four systems, each starting at a specific measure number: 927, 931, 935, and 935. The instruments are arranged as follows:

- Sx. 1** (Saxophone 1): Treble clef, playing melodic lines with various articulations.
- Sx. 2** (Saxophone 2): Treble clef, playing a similar melodic line to Sx. 1.
- Tbn.** (Trombone): Bass clef, playing a melodic line with triplets indicated by a '3' below the notes.
- E.Gtr.** (Electric Guitar): Treble clef, playing a melodic line with various articulations.
- Pno.** (Piano): Grand staff (treble and bass clefs), playing a complex accompaniment with chords and arpeggios.

The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features a consistent rhythmic pattern of eighth notes and chords. The saxophone and trombone parts have a more melodic and rhythmic character, often using triplets. The electric guitar part provides a melodic counterpoint to the other instruments.



939 TT 33'24

Sx. 1 64

Sx. 2 64

Tbn. 64

E. Gtr. 64

Pno. 64

Solo  
sing and play simultaneously, on "ooo"  
pp

1008

Pno. stop singing

1014

Pno. i.v.

1020 sing stop singing sing

Pno. pp

1026 stop singing sing

Pno.

1032 stop singing

Pno. i.v.

Ambition

36

Pno.

1038

Pno.

1044 sing stop singing oscillate singing top and bottom note

Pno.

1050

Pno.

1056 sing stop singing

Pno.

1062 sing sing top note

Pno.

1072 p

Pno.

1080

Pno.

1086 suddenly stopped

# Digression

*Like hammers knocking on walls checking for resonances—empty spaces,  
ways out of here—moments of harmony, coming together,  
looking for the mirrors—those reminders of water, looking for  
the sea. Like the Jews left behind after the red sea came down.*

**UU** 36'24

*dim. al niente (m. 1109)*

Sx. 1 *ff* psychotic, having gone mad, banging at the walls

Sx. 2 *ff* psychotic, having gone mad, banging at the walls

Tbn. 1093 *ff* psychotic, having gone mad, banging at the walls

E.Gtr. 1093 *ff* psychotic, having gone mad, banging at the walls

Pno. 1093 *ff* psychotic, having gone mad, banging at the walls  
maintain dynamic (ensemble dissipates)

Sx. 1 1097

Sx. 2 1097

Tbn. 1097

E.Gtr. 1097

Pno. 1097

Ambition

38

1101

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1105

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1109

Pno.

1109

Elec.

1116

Pno.

*ppp* hammering; mimic timbre of electronics  
sempre sim.

pulsing synth chord

1122

Pno.

1128

Pno.

1134

Pno.

1140

Pno.

1146

Pno.

1152

Pno.

1158

Pno.

1164

Pno.

Ambition

40

1170

Pno.

1176

Pno.

1182

Pno.

1188

Pno.

1194

Pno.

1200

Sx. 1

Sx. 2

**WW 40'00**

*p* hammering; mimic timbre of electronics

*p* hammering; mimic timbre of electronics

1200

Pno.

1206

Sx. 1

Sx. 2

1206

Pno.

XX 40'24

1212

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*p* hammering; mimic timbre of electronics

1218

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1224

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

42

YY 40'56

This musical score is for the piece "Ambition" and consists of four systems of staves. Each system includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.).

- System 1 (Measures 1228-1231):** The first system begins at measure 1228. It features a complex melodic line for Sx. 1 with many accidentals. Sx. 2 and Tbn. play more rhythmic, often triplet-based parts. E.Gtr. and Pno. provide harmonic support.
- System 2 (Measures 1232-1235):** The second system starts at measure 1232. The Sx. 1 part continues with intricate phrasing. Tbn. and E.Gtr. have more active parts, while Pno. remains mostly in the background.
- System 3 (Measures 1236-1239):** The third system begins at measure 1236. The Sx. 1 part is highly melodic and technically demanding. Tbn. and E.Gtr. continue their rhythmic and harmonic roles.
- System 4 (Measures 1240-1243):** The fourth system concludes the page at measure 1243. It shows the final notes for all instruments in this section.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It includes various musical notations such as slurs, ties, and triplets.



Ambition

1240

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1244

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1248

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

ZZ 41'36

Ambition

44

1252

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1256

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1260

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

This musical score is for the piece "Ambition" and is page 45. It features five staves: Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.).

The score is divided into three systems, each starting at measure 1264, 1268, and 1272 respectively.

**System 1 (Measures 1264-1267):** The Saxophones and Trombone play a complex, rhythmic melody with frequent chromaticism and accidentals. The Electric Guitar provides a harmonic accompaniment with sustained notes and some melodic lines. The Piano part is mostly rests, with some chords and single notes appearing in the right hand.

**System 2 (Measures 1268-1271):** The instrumental textures continue. A notable feature is a box labeled "AAA" with a key signature change to B-flat major and a tempo marking of "42'16". The saxophones and trombone maintain their intricate melodic lines, while the guitar and piano continue their respective parts.

**System 3 (Measures 1272-1275):** The piece concludes on this page. The saxophones and trombone play a final, energetic phrase. The electric guitar and piano provide a supporting harmonic structure.

The score includes various musical notations such as slurs, ties, and triplets (indicated by a '3' over a group of notes). The key signature changes from B-flat major to B-flat minor and back to B-flat major throughout the page.

Ambition

46

1276

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1280

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1284

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

BBB 42'56

This page of the musical score for 'Ambition' contains measures 1288 through 1296. The score is arranged in a system of five staves: Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.).

- Measures 1288-1291:** The first system covers these measures. Sx. 1 and Sx. 2 play complex, fast-moving lines. Tbn. features triplet patterns. E.Gtr. has a melodic line with bends. Pno. provides harmonic support with chords and single notes.
- Measures 1292-1295:** The second system covers these measures. Sx. 1 and Sx. 2 continue their intricate parts. Tbn. has more triplet figures. E.Gtr. maintains its melodic focus. Pno. continues with its accompaniment.
- Measures 1296:** The third system covers this final measure. Sx. 1 and Sx. 2 conclude their parts. Tbn. and E.Gtr. have final notes. Pno. has a few final chords.

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature and time signature are consistent throughout the page.

Ambition

48

This musical score is for the piece "Ambition" and is divided into three systems. Each system includes parts for Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.).

- System 1 (Measures 1300-1304):** The Saxophones and Electric Guitar play a complex, rhythmic melody with many slurs and ties. The Trombone part features a series of triplet eighth notes. The Piano part provides a sparse accompaniment with some chords and single notes.
- System 2 (Measures 1304-1308):** The instrumental textures continue, with the Saxophones and Electric Guitar maintaining their melodic lines. The Trombone continues with triplet patterns. The Piano part has some rests in the first two measures before re-entering.
- System 3 (Measures 1308-1312):** The piece concludes with a final flourish from the Saxophones and Electric Guitar, while the Trombone and Piano provide a steady accompaniment.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It includes various musical notations such as slurs, ties, triplets, and dynamic markings.

Ambition

1312

Sx. 1

Sx. 2

1312

Tbn.

1312

E.Gtr.

1312

Pno.

1316

Sx. 1

Sx. 2

1316

Tbn.

1316

E.Gtr.

1316

Pno.

1320

Sx. 1

Sx. 2

*suddenly disappear*

**CCC**

**58**

1320

Tbn.

*suddenly disappear*

**58**

1320

E.Gtr.

*suddenly disappear*

**58**

1320

Pno.

*suddenly disappear*

**58**

### Interlude III

DDD 45'54

EEE 46'36

1378

Sx. 1

Sx. 2

Tbn.

Perc.

E. Gtr.

Pno.

Elec.

21

3

21

3

21

3

21

3

21

3

21

3

*p* echo of an echo

*p* echo

*fff*

FFF 47'44

1406

E. Gtr.

Pno.

26

2

3

26

2

3

26

2

3

*p*

GGG 48'08

1440

E. Gtr.

Pno.

*pp* hammering again; as though forced to return to work, exhausted

*pp* hammering again; as though forced to return to work, exhausted

*sempre sim.*

1446

E. Gtr.

Pno.



Ambition

1452

E.Gtr.

Pno.

1458

E.Gtr.

Pno.

1464

HHH 48'48

E.Gtr.

Pno.

1470

E.Gtr.

Pno.

1476

E.Gtr.

Pno.

1482

III 49'28

E.Gtr.

Pno.

1488

E.Gtr. *ppp*

Pno.

1494

E.Gtr.

Pno.

Part III

JJJ 50'00

E.Gtr. *mp*

Pno.

1506

Sx. 1 *ppp* *hammering again; as though forced to return to work, exhausted* *sempre sim.*

Sx. 2 **Baritone Sax**

1506 **Quasi Solo** *ecstatic, "ein neue Kraft fühlend"* *ppp* *hammering again; as though forced to return to work, exhausted*

Tbn. *mp* *balance with reverberant trombone samples*

1506

E.Gtr. *ppp* *f*

Pno.

1512

Sx. 1

*sempre sim.*

Sx. 2

Tbn.

E.Gtr.

Pno.

1518

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1524

E.Gtr.

Pno.

KKK 50'40

Detailed description: This page of a musical score for the piece 'Ambition' contains measures 1512 through 1524. The score is arranged for five instruments: Saxophone 1 (Sx. 1), Saxophone 2 (Sx. 2), Trombone (Tbn.), Electric Guitar (E.Gtr.), and Piano (Pno.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 1512 with the instruction 'sempre sim.' (sempre sostenuto). The saxophones play melodic lines with frequent triplets. The electric guitar provides a rhythmic accompaniment with sustained chords and arpeggiated patterns. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns. A rehearsal mark 'KKK 50'40' is placed above the piano part at measure 1518. The score concludes at measure 1524 with a final chordal structure in the electric guitar and piano parts.

Ambition

54

E.Gtr. 1530

Pno. 1530

E.Gtr. 1536

Pno. 1536

LLL 5'20

E.Gtr. 1542

Pno. 1542

E.Gtr. 1548

Pno. 1548

E.Gtr. 1554

Pno. 1554

MMM 52'00

suddenly disappear

E.Gtr. 1560

Pno. 1560

Sx. 2 1566

Pno. 1566

Pno. 1572

Pno. 1579

NNN 52'50

Sx. 1 1585

Pno. 1585

Sx. 1 1591

Pno. 1591

Ambition

56

1597

Pno.

1603

Pno.

1609

Pno.

1615

Pno.

000

Sx. 1

like a low freq flatline

*mp*

1621

Pno.

1627

Sx. 1

3 2

1627

Pno.

3 2

1636 **PPP** 54'36 **19** **QQQ** 55'14 **40** **RRR** 56'40 **2**

Sx. 1

Pno.

1703 like a lament *p*

Pno.

1709 *mf*

Pno.

1715 **3** **76** **SSS** 59'52 *pp*

Sx. 1

Sx. 2

Pno.

1798

Sx. 1

Sx. 2

1804 **3**

Sx. 1

Sx. 2

Ambition

58

1810 **TTT** 60'24

Sx. 1 *f* sudden, eruptive, like the psychosis of "Digression"

Sx. 2 *dolce*

Tbn.

E.Gtr. *f* sudden, eruptive, like the psychosis of "Digression"

Pno. *f* sudden, eruptive, like the psychosis of "Digression"

1816 **UUU** 60'40

Sx. 1 *pp* suddenly hushed *dolce*

Sx. 2 *pp* suddenly hushed *dolce*

Tbn. *pp* suddenly hushed *dolce*

E.Gtr.

Pno.

1822 *mp*

Sx. 1

Sx. 2

Tbn. *pp*

E.Gtr. *pp* hammering again; resigned to the task *sempre sim. al fine*

Pno. *pp* hammering again; resigned to the task *sempre sim. al fine*



1828 *sempre sim.*

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1834

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1840 **VVV 61'20**

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

60

1846

Sx. 1 *mp*

Sx. 2 *mp*

Tbn. 3 3 3 3 3

Pno. 1846

1852

Sx. 1 *dazed, swaying* 3 3 3 3 3 3 3 3

Sx. 2 *dazed, swaying* 3 3 3 3 3 3 3 3

Tbn. 1852

E.Gtr. 1852 *mf*

Pno. 1852

WWW 62'00

1858

Sx. 1 *p* 3 3 3 3

Sx. 2 3 3 3 3 3 3 3 3

Tbn. 1858 3 3 3 3 3

E.Gtr. 1858 *sempre sim.* *mp pp mp*

Pno. 1858

Ambition

1864

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1864

1871

Sx. 1

Sx. 2

1877

Sx. 1

Sx. 2

1883

Sx. 1

Sx. 2

*mp* poco a poco dim.

*mp* poco a poco dim.

**11**

**11**

Part IV

XXX 63'20

YYY 64'06

23

23

1901

1901

1901

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

*p*

*p*

*f*

*ff*

*ff*

Ambition

62  
1926

66

ZZZ 66'26

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1926

66

mf

pp

1926

66

f

1926

66

f

AAAA 66'56

1997

11

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

1997

11

1997

11

1997

11

2013

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

2013

2013

2013

2013

Ambition

BBBB

2019

Sx. 1 **6** **67'34** *p* hushed to the end

Sx. 2 **6** *p* hushed to the end

Tbn. **6** *p* hushed to the end

E.Gtr. **6** *p* hushed to the end

Pno. **6** *p* hushed to the end

2030 *sempre sim.*

Sx. 1 **3** *sempre sim.*

Sx. 2 **3** *sempre sim.*

Tbn. **3** *sempre sim.*

E.Gtr. **3** *sempre sim.*

Pno. **3** *sempre sim.*

2038

Sx. 1 **2** **3**

Sx. 2 **2** **3**

Tbn. **2** **3**

E.Gtr. **2** **3**

Pno. **2** **3**

Ambition

64

2047

Sx. 1

Sx. 2

2047

Tbn.

2047

E.Gtr.

2047

Pno.

2055

Sx. 1

Sx. 2

2055

Tbn.

2055

E.Gtr.

2055

Pno.

2064

Sx. 1

Sx. 2

2064

Tbn.

2064

E.Gtr.

2064

Pno.

2073

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

2084

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

2098

Sx. 1

Sx. 2

Tbn.

E.Gtr.

Pno.

Ambition

66

2113

Sx. 1

Sx. 2

2113

Tbn.

2113

E.Gtr.

2113

Pno.

2119

Sx. 1

Sx. 2

2119

Tbn.

2119

E.Gtr.

2119

Pno.

2135

Sx. 1

Sx. 2

2135

Tbn.

2135

Pno.



2151

Sx. 1

Sx. 2

Tbn.

Pno.

### Coda

2160

Sx. 1

Sx. 2

Tbn.

Perc.

E.Gtr.

Pno.

Elec.

place instrument down, leave building

place instrument down, leave building (after sx 1)

place instrument down, leave building (after sx 2)

Ensure that metal is reverberating; once ensemble has left the building, cease reverberations, and leave

place instrument down, leave building (after tbn)

stand up, leave building (after gtr)

pulsing synth chords