

# WORD SALADS



*for wind quintet*

(2015)

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# WORD SALADS

- I. *the seething city overflows the saucepan of its eyelids*
- II. *colorless green ideas sleep furiously*
- III. *grug pubbawup zink wattoom gazork*

## INSTRUMENTATION:

Flute  
Oboe  
Clarinet in Bb  
Horn in F  
Bassoon

## PROGRAM NOTES:

*Word Salads* was written for the City of Tomorrow wind quintet as part of the 2015 RED NOTE New Music Festival Composition Workshop led by Steven Stucky and Carl Schimmel. The premiere performance is April 1, 2015 at Illinois State University, Normal, IL.

A word salad is “a confused or unintelligible mixture of seemingly random words and phrases, specifically (in psychiatry) as a form of speech indicative of advanced schizophrenia.” Each movement of this three-movement wind quintet is title after a word salad. The first movement, *the seething city overflows the saucepan of its eyelids*, takes its title from “Volt” by surrealist poet Tristan Tzara. The second movement’s title, *colorless green ideas sleep furiously*, is a sentence invented by famed linguist Noam Chomsky, who aimed to make a sentence that was grammatically correct but semantically meaningless. The title of the last movement, *grug pubbawup zink wattoom gazork*, comes from a Calvin and Hobbes comic strip; it is part of Calvin’s answer when prompted to “Explain Newton’s First Law of Motion in [his] own words.” While the context of each title served as early forms of inspiration to me while composing, I ultimately crafted each movement simply as a sonic portrait of the poetic absurdism of its title.

## PERFORMANCE NOTES:



Box-shaped noteheads indicate for the performer to blow **air** through the instrument with no pitch (or as little pitch as possible). Time permitting, the flutist should cover the entire embouchure hole with his/her mouth; the hornist should remove and invert the mouthpiece, place the cup on the leadpipe, and blow through the shank; the bassoonist should remove the reed and blow through the bocal.



X noteheads indicated **tongue stops**.



Thick X noteheads indicated **key clicks**.

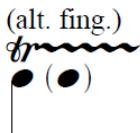


For **oboe, bassoon, and clarinet**, diamond noteheads indicate multiphonics in the first movement. The same multiphonic should be used each time it appears in the movement. Performers are encouraged to choose any multiphonic so long as it is loud, intense, buzzy, and grotesque.

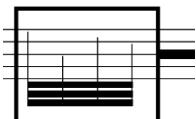
For **flute**, diamond noteheads indicated **whistle tones** with erratically fluctuating upper harmonics.



This indicates the **jet-whistle effect** for flute. The flutist should cover the entire embouchure hole with the lips and blow air very hard, swiftly, and violently. There should be no attempt to sound any specific pitch.



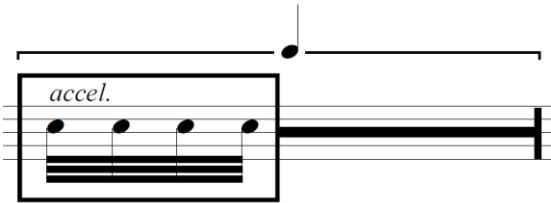
This indicates a **timbre trill** or **color trill** such that the trill note is the same pitch as the non-trill note. It is achieved by using alternate fingerings.



This notation is used for the oboe and indicates to blow **air** through the instrument while **double tonguing** with **random fingerings**. The result should be frenetic, quiet, and nearly pitchless.

A dashed line always indicates a gradual change from one technique to another, e.g. tone — air.

The bassoon is asked to play E4 twice in movement two (ms. 18-19 & 63). If this high note is unreliable, it need not be played. In ms.18-19, the E4 is cued by the clarinet. In ms.63, the E4 is optional, and the bassoonist may alternatively continue sustaining the D4. The E4 should never be played down an octave.



Boxed notation (see example above) is used in both the first and second movements to indicate aleatory. While the passages within the boxes should be performed freely, the total duration of the gesture should be exactly as indicated—lasting the correct number of beats and in the indicated tempo. The note values in brackets above the boxes indicate the exact duration of the gesture.

Musical notation for oboe, measure 15. It shows a treble clef, a key signature of one flat, and a time signature of common time. The notes are slurred together. Below the notes, there are fingerings: a vertical line with dots at the top and bottom, followed by 'F' and 'c'. Below these are downward-pointing triangles. The notes have small circles above them, and the slurs have small circles at their ends.

The notation above indicates a **metamorphic multiphonic** for oboe, as described on pp.50-52 of *The Oboe Unbound* by Libby Van Cleve. The passage above (used twice in movement two) is listed as number 15 in that book. The player metamorphoses the pitch by using the indicated fingering and moving the embouchure from the tip of the reed to just below the heart and then adding strong lip pressure (biting). A reference recording of this effect may be found at <http://libbyvancleve.com/oboe-unbound/> under Metamorphic Multiphonics.

In the first and second movements, to keep a constant tempo, the flutist (or other performer) is encouraged to pseudo-conduct with their instrument by gently bouncing the instrument up and down on the beats.

**DURATION: 8'**

# WORD SALADS

C Score

1. *the seething city overflows  
the saucepan of its eyelids*

Ryan Lindveit

**Capricious ♩ = 126**

Flute

Oboe

B♭ Clarinet

F Horn

Bassoon

**(♩ = 63)**

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

**5**

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

6

Fl.  $\text{sfz}$   $p$   $\text{sfz}$   $p$   $\text{sfz}$   $p$

Ob.  $\text{flz.}$   $\text{fff}$

B♭ Cl.  $\text{pp poss.}$   $\text{repeat figure, accel.}$

Hn.  $\text{pp}$

Bsn.

7

Fl.  $\text{sfz}$   $p$   $\text{sfz}$

Ob.

B♭ Cl.  $f$   $ff$

Hn.  $\text{f}$   $\text{ff}$

Bsn.  $p$   $\text{ff}$

7

Fl.  $\text{sfz}$   $p$   $\text{sfz}$

Ob.

B♭ Cl.  $f$   $ff$

Hn.  $\text{f}$   $\text{ff}$

Bsn.  $p$   $\text{ff}$

tone

pp

3

3

3

3

3

3

3

3

10

air

Fl.  $\text{ppp}$

Ob.

B♭ Cl.

Hn.

Bsn.

11

$\text{fp} \longrightarrow \text{ff}$

$\text{fp} \longrightarrow \text{ff}$   $\text{mp}$

$\text{fp} \longrightarrow \text{ff}$

12

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*flz.*

*mp* — *f* — *mp*

*accel. to as fast as possible, double tongue*

*d+ d*

13

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*mp*

(alt. fing.)

*mp* — *f* — *mp*

*p*

*pp*

*i6*

*i6*

*i6*

14

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*tone* — *air*

*pp*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*mp*

*3*

*3*

*3*

*3*

*3*

17

Fl.  $\frac{3}{16}$  *ppp*

Ob.  $\frac{3}{16}$

B♭ Cl.  $\frac{3}{16}$

Hn.  $\frac{3}{16}$

Bsn.  $\frac{3}{16}$

18

*fp* — *ff*

*fp* — *ff* *mp*

*fp* — *ff* *mp*

*fp* — *ff*

*fp* — *ff*

*jet whistle*

*ff* *mp*

19

Fl.

Ob. *fff* *accel.* (alt. fing.)

B♭ Cl. *accel.* (alt. fing.)

Hn.

Bsn. *accel.* (alt. fing.)

20

Fl. *flz.* *fff* *multiphonic: intense, buzzy, and grotesque* *fff*

Ob. *fff* *flz.* *multiphonic: intense, buzzy, and grotesque* *fff*

B♭ Cl. *fff*

Hn. *multiphonic: intense, buzzy, and grotesque* *flz.* *fff*

Bsn. *alt. fing.* *flz.* *fff*

21

Fl. Ob. B<sub>b</sub> Cl. Hn. Bsn.

Flute, Oboe, Bassoon, and Clarinet parts. Measures 21-32. Time signature changes between 3/16, 9/32, and 3/16. Dynamics include *p*, *mp*, *sf*, and *mf*.

25

Fl. Ob. B<sub>b</sub> Cl. Hn. Bsn.

Flute, Oboe, Bassoon, and Clarinet parts. Measures 25-32. Dynamics include *mp*, *sf*, and *mf*.

30

Fl. Ob. B<sub>b</sub> Cl. Hn. Bsn.

Flute, Oboe, Bassoon, and Clarinet parts. Measures 30-32. Dynamics include *p*, *mf*, *mp dolce*, and *mp dolce*.

33

Fl. Ob. B♭ Cl. Hn. Bsn.

Flute, Oboe, Bassoon, Clarinet, and Horn parts. The Flute and Oboe play eighth-note patterns with grace notes. The Bassoon, Clarinet, and Horn provide harmonic support with sustained notes and sustained grace notes. Dynamics include *f* and *f*.

38

Fl. Ob. B♭ Cl. Hn. Bsn.

Flute, Oboe, Bassoon, Clarinet, and Horn parts. The Flute and Oboe continue their eighth-note patterns. The Bassoon and Clarinet provide harmonic support with sustained notes and sustained grace notes. Dynamics include *v.*, *#v.*, and *v.*

43

Fl. Ob. B♭ Cl. Hn. Bsn.

Flute, Oboe, Bassoon, Clarinet, and Horn parts. The Flute and Oboe play eighth-note patterns. The Bassoon and Clarinet provide harmonic support with sustained notes and sustained grace notes. Dynamics include *ff*, *ff*, *ff*, *3*, *3*, *3*, *pp poss.*, and *v.*

air only

47

Fl.      *p*      *sffz*

Ob.      *p*

B♭ Cl.      3      3      3      3      3      3

Hn.      +      +      +      +      4      +      +

Bsn.

49

*fp < ff p*      3

*fp < ff p*

*fp < ff p*      3

*fp < ff p*      3

*fp < ff p*      3

*fp < ff p*

50

Fl.      5      6

Ob.      5      6

B♭ Cl.      5      6

Hn.      5      6

Bsn.      5      6

51

Fl.      *accel.*      —      *d* + *d* —

Ob.      *accel.*      —      *d* —

B♭ Cl.      *accel.*      —      *d* —      *(alt. fing.)* *d* —

Hn.      *accel.*      —      *d* —      *d* + *d* + *d*

Bsn.      *accel.*      —      *d* —      *d*

52

Fl. (alt. fing.)

Ob.

B♭ Cl.

Hn.

Bsn. (alt. fing.)

53

Fl. multiphonic (same as before)

Ob. multiphonic (same as before)

B♭ Cl. multiphonic (same as before)

Hn. multiphonic (same as before)

Bsn. fff

55

Fl. tone ----- air mp pp

Ob.

B♭ Cl.

Hn. (alt. fing.) pp

Bsn. p

jet whistle

fff

sfp

sfp

sfp

## 2. colorless green ideas sleep furiously

9

**Stirring slightly** ♩ = 46

Flute: whistle tone, pp

Oboe: -

B♭ Clarinet: rapid key clicks, play indicated notes in any order, pp; poco cresc., p

F Horn: air, no pitch, pp, mp, pp

Bassoon: -

3

F. l.: mp, pp, whistle tone

Ob.: -

B♭ Cl.: subtone (any note order), pp, norm., f

Hn.: -

Bsn.: -

**p espressivo**

5

Fl.: air, no pitch, pp, mp, pp

Ob.: -

B♭ Cl.: key clicks, pp; poco cresc., p; subtone (any note order)

Hn.: -

Bsn.: -

7

Fl. whistle tone

Ob. sim. *pp*

B♭ Cl. norm. *f* *ppp* *sf*

Hn. + *mf*

Bsn. *pp*

9

Fl. *p* 6 10

Ob.

B♭ Cl. *n*

Hn. + *pp*

Bsn. *a* 3

11

Fl. *mp* 10 3 *pp*

Ob. *pp cantabile*

B♭ Cl.

Hn.

Bsn. *p*

12

Fl.

Ob. *p*

B♭ Cl. *pp*

Hn.

Bsn.

13

Fl. air, no pitch *p* *sff* whistle tone *p*

Ob. metamorphic multiphonic *mf*

B♭ Cl. 7 5 3 *mp* air (any note order) *p*

Hn. air, no pitch *p* *sff* *pp*

Bsn. air, no pitch *p* *sff*

15

Fl. *p* *mf* 6 6 3 *p*

Ob. *p* *mf* *p*

B♭ Cl. 6 6 3 *p* *mf* *p*

Hn. *sff* *p* *mf* *p*

Bsn. *p* *mf* *p*

17

Fl. *p*

Ob. *n* *pp* 6

B♭ Cl. 6 6

Hn. *p*

Bsn. *n* B

18

Fl. *sforzando* *pp* 3 6 *p*

Ob. 6 *p*

bassoon cue  
play if bassoon E4 is unreliable

B♭ Cl. *p* *mp*

Hn. 6 *pp* 6 3

Bsn. *play* *mp* 3 *p*

*mp* If E4 is unreliable, allow [cued] clarinet to play it

20

Fl. 6 10 11 *p*

Ob. (alt. fing.) *f* *p*

B♭ Cl. 5 3 3

Hn.

Bsn. B

21

Fl. *mp* 12 12 *pp* *mf*  
Ob. *pp* 6 *mf*  
B♭ Cl.  
Hn. air, no pitch *p* *sf* *p*  
Bsn. *n* *p*

23

Fl.  
Ob. *p* 5 *mp* 3 3  
B♭ Cl. 10 *mf* *p*  
Hn. *mf* 3 *mp*  
Bsn. *mf* 3 *mp* 6 5

25

Fl. air, no pitch *p* *sf* *p* *sf* 3 *f*  
Ob. *p* *f* 3  
B♭ Cl. air, no pitch *mp* *sf* *p* *sf* *mf*  
Hn. *mp* *sf* *p* air, no pitch *sf* *mf*  
Bsn. *mp* *sf* *p* *sf* *mf*

28

Fl. 6 3 ff

Ob. 6 3 ff

B♭ Cl. f

Hn. f

Bsn. f

29

30

Fl. 6 6 6

Ob.

B♭ Cl.

Hn. 3

Bsn.

Suddenly softer and slower  $\text{♩} = 40$

rit.

31

Fl. p 6

Ob. pp

B♭ Cl. pp

Hn. pp

Bsn. pp

Musical score for orchestra, page 10, system 32. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), and Horn (Hn.). The flute part consists of six measures of eighth-note patterns. The oboe, bassoon, and clarinet parts feature sustained notes with grace notes and dynamic markings of *ff*. The horn part has sustained notes with grace notes and dynamic markings of *ff*. Measure numbers 6 and 6 are indicated above the staff.

**33** Expansive and intense  $\downarrow = 40$

Musical score for orchestra, page 34, measures 6-7.

**Fl.** Flute part: Measures 6-7. Dynamics: *fff*. Measure 7 key signature changes to  $\frac{3}{4}$ .

**Ob.** Oboe part: Measures 6-7. Dynamics: *fff*. Measure 7 key signature changes to  $\frac{3}{4}$ .

**B $\flat$  Cl.** Bassoon part: Measures 6-7. Dynamics: *fff*. Measure 7 key signature changes to  $\frac{3}{4}$ .

**Hn.** Bassoon part: Measures 6-7. Dynamics: *fff*. Measure 7 key signature changes to  $\frac{3}{4}$ .

**Bsn.** Bassoon part: Measures 6-7. Dynamics: *fff*. Measure 7 key signature changes to  $\frac{3}{4}$ .

**Fl.** Flute part: Measures 34-35. Dynamics: *fff*. Measure 35 key signature changes to  $\frac{3}{4}$ .

**Ob.** Oboe part: Measures 34-35. Dynamics: *fff*. Measure 35 key signature changes to  $\frac{3}{4}$ .

**B $\flat$  Cl.** Bassoon part: Measures 34-35. Dynamics: *fff*. Measure 35 key signature changes to  $\frac{3}{4}$ .

**Hn.** Bassoon part: Measures 34-35. Dynamics: *fff*. Measure 35 key signature changes to  $\frac{3}{4}$ .

**Bsn.** Bassoon part: Measures 34-35. Dynamics: *fff*. Measure 35 key signature changes to  $\frac{3}{4}$ .

16

Fl. 35 12 ,

Ob.

B♭ Cl. 6 6 6 6

Hn. 3

Bsn. b

Fl. 37 6 6 6

Ob.

B♭ Cl. ♯

Hn.

Bsn. σ

Fl. 38 - 3 4 4 4 3 f

Ob. - 3 4 4 4 3 f

B♭ Cl. - 3 4 4 4 3 f

Hn. - 3 4 4 4 3 f

Bsn. - 3 4 4 4 3 f

42 Spacious ♩ = 63

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff* *pp*

Hn. *fff*

Bsn. *fff*

whistle tone  
— subtone — air

*p*  
*air*  
*p*  
*mp espressivo*

45

Fl. *air*

Ob. *pp*

B♭ Cl. *pp* *poco cresc.*

Hn. *mf*

Bsn. *p*

air  
air (any note order)  
subtone (any note order)

48

Fl. *mf*

Ob.

B♭ Cl. *pp*

Hn.

Bsn.

*p*

*mp*

give the illusion of slurring

51

Fl.

Ob.

B<sub>b</sub> Cl.

Hn.

Bsn.

*dim. poco a poco al fine*

54

Fl.

Ob.

B<sub>b</sub> Cl.

Hn.

Bsn.

58

Fl.

Ob.

B<sub>b</sub> Cl.

Hn.

Bsn.

Fl. Ob. B♭ Cl. Hn. Bsn.

60

*lunga*

*niente*

reach *niente* before fl. & bn. cut off

*n*

*lunga*

If E4 is unreliable,  
continue to sustain D4.

## 3. grub pubbawup zink watoom gazork

Whizbang!  $\text{♩} = 144$

Flute

Oboe

B♭ Clarinet

F Horn

Bassoon

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

11

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

14

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

17

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

*p* — *f*

*p* — *f*

*p* — *f*

*p* — *f*

*mp*

*ff*

*ff*

*p*

*p*

*ff*

*mf*

*pp*

*mf*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

20

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

23

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

26

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Measure 28: Flute and Oboe play eighth-note patterns. Bassoon rests.

Measure 29: Flute, Oboe, and Bassoon play eighth-note patterns. Bassoon rests.

Measure 30: Flute, Oboe, Bassoon, and Clarinet play eighth-note patterns. Bassoon rests.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Measure 31: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns. Dynamic: f.

Measure 32: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns.

Measure 33: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns.

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

Measure 35: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns. Dynamics: p, f, p.

Measure 36: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns. Dynamics: p, f, p.

Measure 37: Flute, Oboe, Bassoon, Clarinet, and Horn play eighth-note patterns. Dynamics: p, f, p.

24

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

39

*f*

9 16

*f*

9 16

*f*

9 16

*f*

3

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

42

*f*

*ff*

*f*

wide pitch bend down and up

*ff*

*f*

*ff*

*f*

*ff*

*f*

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

45

*p*

*p*

*p*

*p*

*p*

48

Fl. *mp*

Ob. *mf*

B♭ Cl. *mp*

Hn. *mf*

Bsn. *mf*

The score shows five staves for Flute, Oboe, Bassoon, Clarinet, and Horn. The measures consist of eighth-note patterns. Measure 48 ends with a measure change to 3/4 time.

51

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

This section continues the musical line from the previous page. Measures 51-53 show the instruments playing eighth-note patterns. Measure 54 begins with a dynamic *fp*.

54

Fl.

Ob. *mp*

B♭ Cl.

Hn.

Bsn.

This section concludes the piece. Measures 54-56 show the instruments playing eighth-note patterns. Measure 57 begins with a dynamic *fp*.

57

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

This section contains two staves of musical notation for five woodwind instruments. The first staff (measures 57-58) includes Flute (G clef), Oboe (C clef), Bassoon (Bass clef), Bass Clarinet (Bass clef), and Horn (C clef). The second staff (measures 59-60) includes Flute, Oboe, Bassoon, Bass Clarinet, and Horn. Measure 57 starts with a melodic line in the Flute, followed by sustained notes from the Oboe and Bassoon. Measures 58 and 59 feature rhythmic patterns with grace notes and slurs. Measure 60 concludes with a dynamic ff (fortissimo) in the Bassoon.

60

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

This section contains two staves of musical notation for five woodwind instruments. The first staff (measures 60-61) includes Flute, Oboe, Bassoon, Bass Clarinet, and Horn. The second staff (measures 62-63) includes Flute, Oboe, Bassoon, Bass Clarinet, and Horn. Measures 60-61 show sustained notes and rhythmic patterns. Measure 62 begins with a dynamic ff in the Bassoon.

62

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

This section contains two staves of musical notation for five woodwind instruments. The first staff (measures 62-63) includes Flute, Oboe, Bassoon, Bass Clarinet, and Horn. The second staff (measures 64-65) includes Flute, Oboe, Bassoon, Bass Clarinet, and Horn. Measures 62-63 continue the rhythmic patterns established in the previous section. Measure 64 begins with a dynamic ff in the Bassoon.