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Nausea

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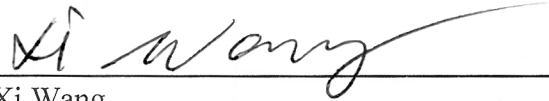
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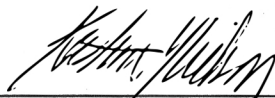
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NAUSEA

A Thesis Presented to the Graduate Faculty of

Meadows School of the Arts

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Master of Music

with a

Major in Composition

by

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Nausea

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The popular novel *Nausea*, by Jean-Paul Sartre, tells the story of a fictional adventurer, Antoine Roquentin, and his struggle to understand the surrounding world. This novel illustrates the basics of Sartre's existentialism. Sartre introduced the concept of "bad faith," by which he meant the delusion that things in our lives must always be as they are. "Bad faith" and freedom are the core of Sartre's message. Sartre shares the deep irony that we are "condemned to freedom" and implores us to understand responsibility in a more meaningful way. His philosophy forces us to own up to what we have made of ourselves. Unlike Nietzsche, Sartre did not believe in innate purpose or that people were, necessarily, at the whim of their backgrounds, culture, or environment. Sartre thought that whoever and wherever we were, the fundamental choices relating to our experience in life and identity rest solely upon our shoulders.

In *Nausea*, Roquentin begins to understand "the absurdity of the world" when he sees objects "as they are," apart from the lens of our normal, human presumptions. For brief moments, Roquentin finds himself in disoriented and confused states, unable to remember the purposes of various objects. This work is a journey through, "nausea," that strange state of affairs where we begin to dread our ineffable freedom. Seeing the "absurdity of the world," we realize the terrifying "anguish" of our existence. Sartre's focus on these frightening moments and words like "anguish"

or “condemned” are not only intended to show the strange and terrifying aspects of our lives. Rather, amid all the strangeness lies an endless palette of choices.

The first movement, “A Dredge Defined its Shadow,” comes from a quote by Roquentin as he meticulously documents his environment. The music depicts a series of details interrupted by stabilizing elements. The swirling sound of the flute and stochastic middle-ground represent the encroaching “nausea,” and the sharp interruptions by the percussion demonstrate our desire to break away from our disoriented state. The second movement, “Contingency and Delusion,” was inspired by a moment in the novel where Roquentin begins to understand the depth of his freedom. In his case, this is liberating. More often though, at least in Sartre’s estimation, people are overcome by their “bad faith.” Therefore, the ending of the second movement, echoing back to the works opening, symbolizes a return to the cycle of nausea until one can liberate oneself from the shackles of normality.

Instrumentation:

3 Flutes (Flute 1 also Piccolo, Flute 3 also Alto Flute)
3 Oboes
3 Clarinets (B \flat Cl. 1 also Piccolo E \flat Cl., B \flat Cl.3 also B \flat Bass Clarinet)
2 Bassoons
Contrabassoon
4 F Horns
3 C Trumpets
3 Trombones
Bass Trombone
Timpani
Percussion 1 – Finger Cymbal*, Woodblock, Tom-Toms, Bongo
Percussion 2 – Xylophone, Vibes, Snare
Percussion 3 – Glockenspiel, Chimes
Percussion 4 – Bass Drum, Mark Tree, Suspended Cymbal
Percussion 5 – Anvil, Tam-Tam, Suspended Cymbal
Strings**

**Finger Cymbal is hung and struck with a drumstick.
**Glissandi in Strings should be slow, over the given duration.*

*Duration: 8-9 minutes ca.
Transposed Score*

Movements:

- I. 'A dredge defined its shadow'
- II. 'Contingency and delusion'

NAUSEA

I.

'A Dredge Defined Its Shadow'

J. Dickerson (b.1994)

Pesante ♩ = 68

Picc/Flute 1

Flute 2

Flute 3/Alto Flute

Oboes 1, 2, 3

Bb/Eb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bassoon 1, 2

Contrabassoon

F Horn 1, 2

F Horn 3, 4

C Trumpet 1, 2, 3

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Timpani

Percussion 1: Finger Cymbals, Tom-Toms

Percussion 2: Vibraphone

Percussion 3: Glockenspiel

Percussion 4: Bass Drum

Percussion 5: Anvil

Pesante ♩ = 68

Violin I

Violin II

Viola

Violoncello

Contrabass

Adagio ♩ = 60

37

Flute

Picc.

Fl. 2

Fl. 3

Ob. 1,2,3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1,2

Cbsn.

F Hrn. 1,2

F Hrn. 3,4

C Tpt. 1,2,3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tom-Toms

Sus. Cymbal

Lam-tam

Sus. Cymbal

Adagio ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

con sord.

61

Fl. 1
Fl. 2
Fl. 3
Ob. 1, 2, 3
E♭ Cl.
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1, 2
Cbsn.
F Hn. 1, 2
F Hn. 3, 4
C Tpt. 1, 2, 3
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Timp.
Perc. 1
Perc. 2 (Xylophone)
Perc. 3
Perc. 4
Perc. 5
Vln. I
Vln. II
Vla.
Vc.
Cb.

To Picc.
Xylophone
To Vib.

pp, *p*, *f*, *mf*

This page of a musical score, numbered 65, contains the following parts and dynamics:

- Flutes (Fl. 1, 2, 3):** Flute 1 is mostly silent. Flutes 2 and 3 play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) with a *rit.* (ritardando) marking.
- Oboes (Ob. 1, 2, 3):** All three oboes play a sustained, low-register tone.
- Clarinets (Bb Cl. 1, 2, 3):** Clarinets 1, 2, and 3 play a sustained, low-register tone.
- Bassoon (Bsn. 1, 2):** Bassoon 1 plays a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and transitioning to *ppp* (pianissimo) with a *rit.* marking. Bassoon 2 is silent.
- Chorus (Chor.):** Silent.
- French Horns (F. Hn. 1, 2, 3, 4):** Horns 1 and 2 play a sustained, low-register tone. Horns 3 and 4 are silent.
- Trumpets (C Tpt. 1, 2, 3):** Trumpets 1, 2, and 3 play a sustained, low-register tone.
- Trombones (Tbn. 1, 2, 3, B. Tbn.):** Trombones 1, 2, and 3 play a sustained, low-register tone. Bass Trombone (B. Tbn.) plays a sustained, low-register tone.
- Timpani (Timp.):** Silent.
- Other Percussion (Perc. 1-5):** Silent.
- Violins (Vln. I, II):** Silent.
- Viola (Via.):** Silent.
- Violoncello (Vc.):** Silent.
- Double Bass (Cb.):** Silent.

This page of a musical score, numbered 68, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Flute 1 has a melodic line with a slur. Flutes 2 and 3 play a rhythmic pattern. Dynamic markings include *mp* and *ppp*. A performance instruction "To A. Fl." is present.
- Oboes (Ob. 1, 2, 3):** Oboes 1 and 2 play a sustained melodic line. Oboe 3 has a similar line. Dynamic markings include *mp* and *ppp*.
- Clarinets (Bb Cl. 1, 2, 3):** Clarinets 1, 2, and 3 play a sustained melodic line. Dynamic markings include *f*, *mp*, and *ppp*.
- Bassoon (Bsn. 1, 2):** Bassoons 1 and 2 play a rhythmic pattern with slurs. Dynamic markings include *mp* and *ppp*.
- Contrabassoon (Cbsn.):** Remains silent.
- Horns (F Hrn. 1, 2; F Hrn. 3, 4):** Horns 1 and 2 play a sustained melodic line. Horns 3 and 4 play a similar line. Dynamic markings include *f*, *mp*, and *ppp*.
- Trumpets (C Tpt. 1, 2, 3):** Remains silent.
- Tubas (Tbn. 1, 2, 3; B. Tbn.):** Remains silent.
- Timpani (Timp.):** Remains silent.
- Percussion (Perc. 1, 2, 3, 4, 5):** Percussion 4 and 5 play a rhythmic pattern with slurs. Dynamic markings include *pp* and *mf*. Two instances of "Sus. Cymbal" are marked.
- Strings (Vln. I, Vln. II, Vla., Vc., Cb.):** Remains silent.

II.
'Contingency and Delusion'

Adagio ♩ = 80

Allegro ♩ = 115

This page contains the musical score for the second movement, 'Contingency and Delusion'. It is divided into two tempo sections: Adagio (♩ = 80) and Allegro (♩ = 115). The score is arranged in systems for various instruments:

- Woodwinds:** Piccolo/Flute 1, Flute 2, Alto Flute (marked 'molto vib.'), Oboes 1, 2, 3, Clarinet in Bb, Bb Clarinet 2, Bb Clarinet 3, Bassoon 1, 2, and Contrabassoon.
- Brass:** F Horn 1, 2, F Horn 3, 4, C Trumpet 1, 2, 3, Trombone 1, 2, 3, and Bass Trombone.
- Percussion:** Bongos, Finger Cymbals, Vibraphone, Clockenspiel, Bass Drum, Anvil, and Tam-Tam.
- Strings:** Violin I, Violin II, Viola, Violoncello, and Contrabass.

The score includes various performance markings such as dynamics (ppp, p, mf, f, ff), articulation (accents, slurs), and specific techniques like 'senza sord.' (without mutes) and 'gliss.' (glissando) for the strings. The percussion parts feature complex rhythmic patterns and specific instrument sounds. The woodwinds and strings play melodic and harmonic lines, with some woodwinds marked 'non vib.' (non-vibrato). The Allegro section begins with a change in tempo and features more active rhythmic patterns in the strings and woodwinds.

110

molto accel. Vivace ♩ = 140

Picc.
 Fl. 2
 A. Fl. ord.
 Ob. 1,2,3
 Eb Cl.
 Bb Cl. 2
 Bb Cl. 1
 Ban. 1,2
 F Hrn. 1,2
 F Hrn. 3,4
 C Tpt. 1,2,3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4 Bass Drum
 Perc. 5 Sus. Cymbal

Musical notation for woodwind and percussion instruments. Includes dynamics such as *pp*, *mp*, *f*, and *fff*. Performance markings include *ord.*, *To Fl.*, *To BCl.*, and *open*.

molto accel. Vivace ♩ = 140

Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Musical notation for string instruments. Includes dynamics such as *ppp*, *pp*, *mp*, and *fff*. Performance markings include *gliss.*, *arco*, *pizz.*, and *div. in 4 parts*.

Picc.

Fl. 2

A. Fl.

Ob. 1,2,3

B♭ Cl.

B♭ Cl. 2

Cl. 3

F Hrn. 1,2

F Hrn. 3,4

C Tpt. 1,2,3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Timp.

Perc. 1
Tom-Toms

Perc. 4
Snare

Perc. 3

Perc. 4

Perc. 5
lx.
lx.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124 Presto, Agitato $\text{♩} = 90$

Score for Percussion and Woodwinds. The woodwind section includes Piccolo (Picc.), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1, 2, 3 (Ob. 1,2,3), Bassoon 1, 2 (Bs. Cl.), Bassoon 3 (B. Cl.), Clarinet in Bb (Cl. 3), and Bassoon 4 (B. Tbn.). The percussion section includes Percussion 1-4, Suspended Cymbal (Sus. Cymbal), and Anvil (Anvil). The score features dynamic markings such as *pp*, *mf*, *f*, and *ff*. The woodwinds play staccato patterns, while the percussion includes cymbal rolls and anvil strikes.

Presto, Agitato $\text{♩} = 90$

Score for Strings and Cello/Double Bass. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc.). The Cello/Double Bass part includes a *arco* marking. The score features dynamic markings such as *pp*, *mf*, *p*, *f*, and *mp*. The strings play a rhythmic pattern with triplets and slurs.

This page of a musical score, numbered 132, contains the following parts and dynamics:

- Picc.**: Piccolo flute, dynamics *mp* and *ff*.
- Fl. 2, 3**: Flutes 2 and 3, dynamics *mp* and *ff*.
- Ob. 1, 2, 3**: Oboes 1, 2, and 3, dynamics *mp* and *ff*.
- Es. Cl.**: English Horn, dynamics *mp* and *ff*.
- B. Cl. 2**: Bass Clarinet 2, dynamics *mp* and *ff*.
- Cl. 3**: Clarinet 3, dynamics *mp* and *ff*.
- Bsn. 1, 2**: Bassoons 1 and 2, dynamics *ff*, *mp*, and *ff*.
- Cbsn.**: Contrabassoon, dynamics *ff*, *mp*, and *ff*.
- F. Hn. 1, 2**: French Horns 1 and 2, dynamics *mp* and *ff*.
- F. Hn. 3, 4**: French Horns 3 and 4, dynamics *mp* and *ff*.
- C. Tpt. 1, 2, 3**: Cornets/Trombones 1, 2, and 3, dynamics *mp* and *ff*.
- Tbn. 1, 2, 3**: Trombones 1, 2, and 3, dynamics *f*, *mp*, and *ff*.
- B. Tbn.**: Baritone Trombone, dynamics *mp* and *ff*.
- Timp.**: Timpani, dynamics *mp*.
- Perc. 1, 2, 3, 4, 5**: Percussion parts 1 through 5, dynamics *mp* and *ff*. Percussion 4 includes the instruction *sim.*
- Vln. I, II**: Violins I and II, dynamics *mp* and *ff*.
- Vla.**: Viola, dynamics *mp* and *ff*.
- Vc.**: Violoncello, dynamics *mp* and *ff*.
- Cb.**: Contrabasso, dynamics *mp* and *ff*.

