ADDICTION

Dianne Hartman

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Instrumentation

Flute 1,2
Piccolo
Oboe 1,2
Clarinet 1,2
Bassoon 1,2
Soprano Saxophone
Alto Saxophone
Horn in F 1,2
Trumpet in C 1,2
Tuba

Percussion

Violin 1
Violin 2
Viola
Violoncello
Double Bass

Percussion List:

1 Snare Drum, Whistle, Ride Cymbal
2 Bass Drum
3 Shekere, Triangle
4 Drum Set, Slide Whistle

Electronic Playback

duration: ca. 7:00

Transposed Score

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PROGRAM NOTES

"Addiction is a treatable, chronic, medical disease involving complex interactions among brain circuits, genetics, the environment, and an individual's life experiences." – American Society of Addiction Medicine.

The stigma of mental illness also includes substance use disorders. Comments such as, "Just say no," or "Use your willpower and stop," are made by those who do not understand the illness. A need for treatment is therefore avoided by the addicted person denying the illness, hiding the addiction, or getting stuck in the shame that results. Treating addictions for over 30 years, I have had the privilege of helping addicted individuals realize their potential by staying committed to their goal of total abstinence, increasing supports, and using healthy methods to deal with feelings resulting from life conflicts (which can vary from relationship discord to abuse and trauma).

The composition begins with the music portraying a pleasant life. Soon enough, life has its unpleasant times and the music will then change to depict the variety of ways one tries to escape feelings of anxiety, depression, anger, and emotional/physical pain. The saxophone and brass section sound the struggle to feel better by many means. One of those methods of escape is by using mood-altering substances or addictive behaviors. Since the relief is temporary, the need to use the method increases in amount and frequency leading to an addiction, which is then followed by negative consequences. The music becomes agitated as the conflicts increase and guilt and remorse come into play. Depression sets in as the methods are failing to make the person feel better. Anxiety pushes the need for another method of relief. The music will be interrupted by the sounds of using another substance (in this case, cocaine). To relieve the euphoria, the use of alcohol is then added. The cycle continues causing more negative outcomes. Once again, hopelessness is felt and the music sounds despondent. Another strategy is attempted by gambling. The music depicts the hopefulness and excitement of winning until that also proves to be temporary ending in more difficulties, financial and family losses. The pain becomes excruciating enough to call for help (the amount of pain that it takes varies with individuals). The recovery work begins and a new lifestyle must be put into place calling for treatment, support, and total abstinence. The work is hard but as the person stays true to the recovery program, the music gradually changes. The woodwinds and strings provide a steady beat of support as new coping skills are learned and practiced. Confidence and self-esteem build and the percussion section introduces the orchestra in full, illustrating the joyful sound of a new and better life.

CONDUCTOR'S NOTES

In Section D, measure 88 instructs orchestra members to sniff loudly, twice, to sound like someone snorting cocaine. If the musicians are playing in the next measure they must give themselves enough time to get ready to play and can skip the second sniff.

In measures 92 and 93, the sniffing occurs again but the instructions say "ad lib" because the sniffing is desperate and often. (Same instruction for the people playing in measure 94 – they can stop sniffing early.)

In measures 97 and 98 a recording of bottles clinking and liquid pouring is used to depict alcohol use. Playback of recording should be cued in measure 97. Section E begins immediately after recording stops.
In measure 112 the snare drummer pours 1.5 cups of pennies into a stainless steel bowl which should take the 3 seconds of that measure. If it runs over, no problem.

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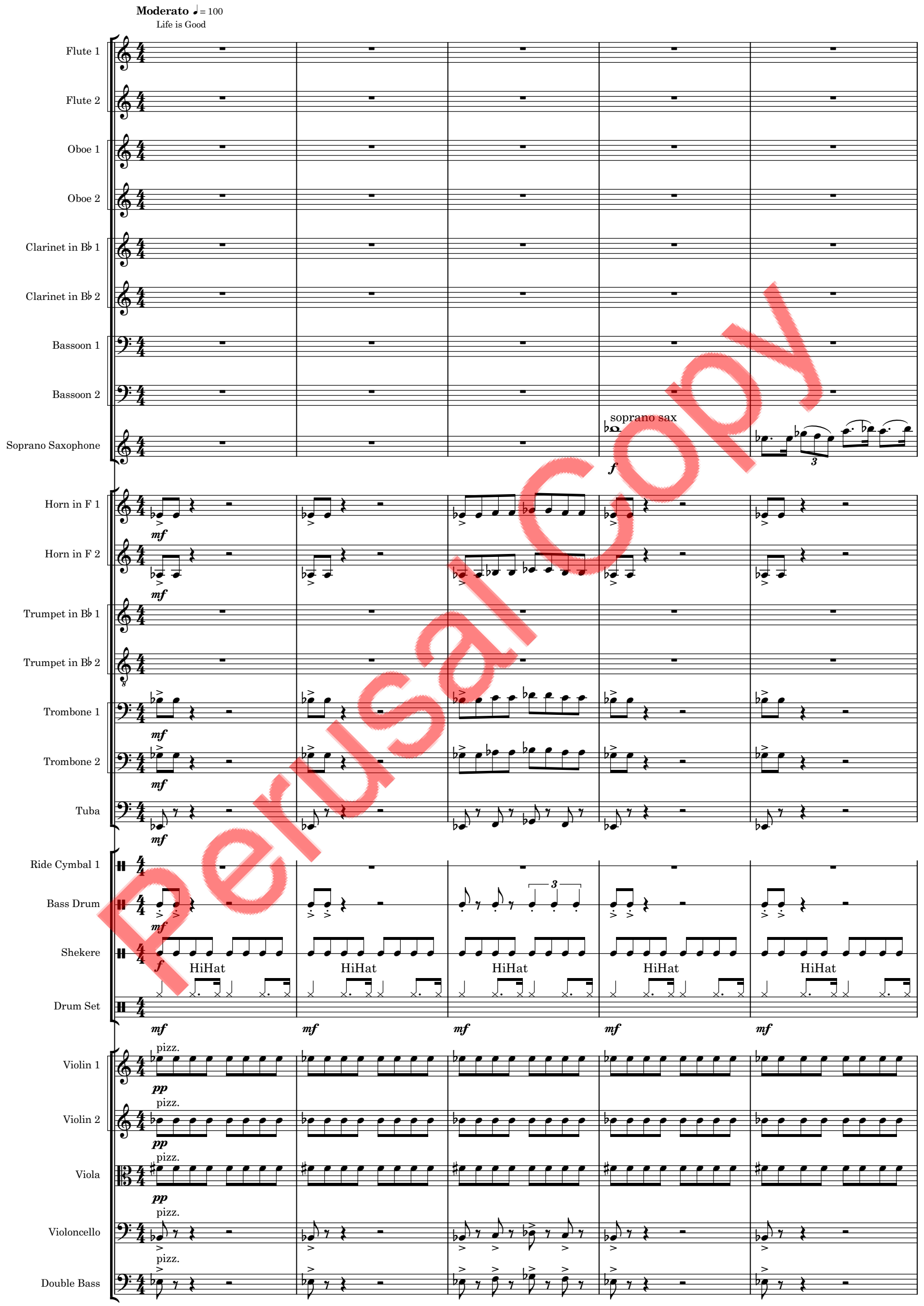
ADDICTION



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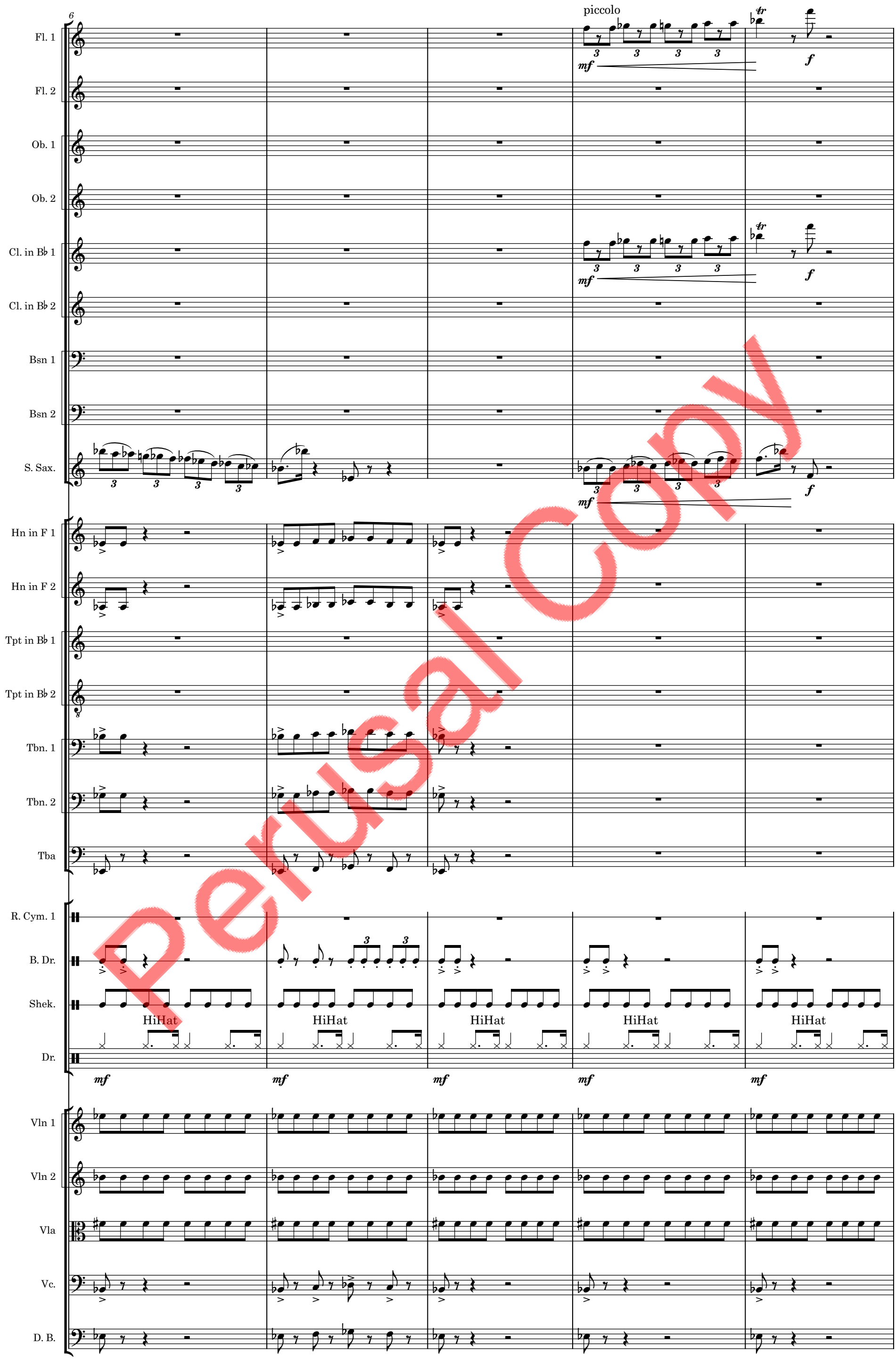

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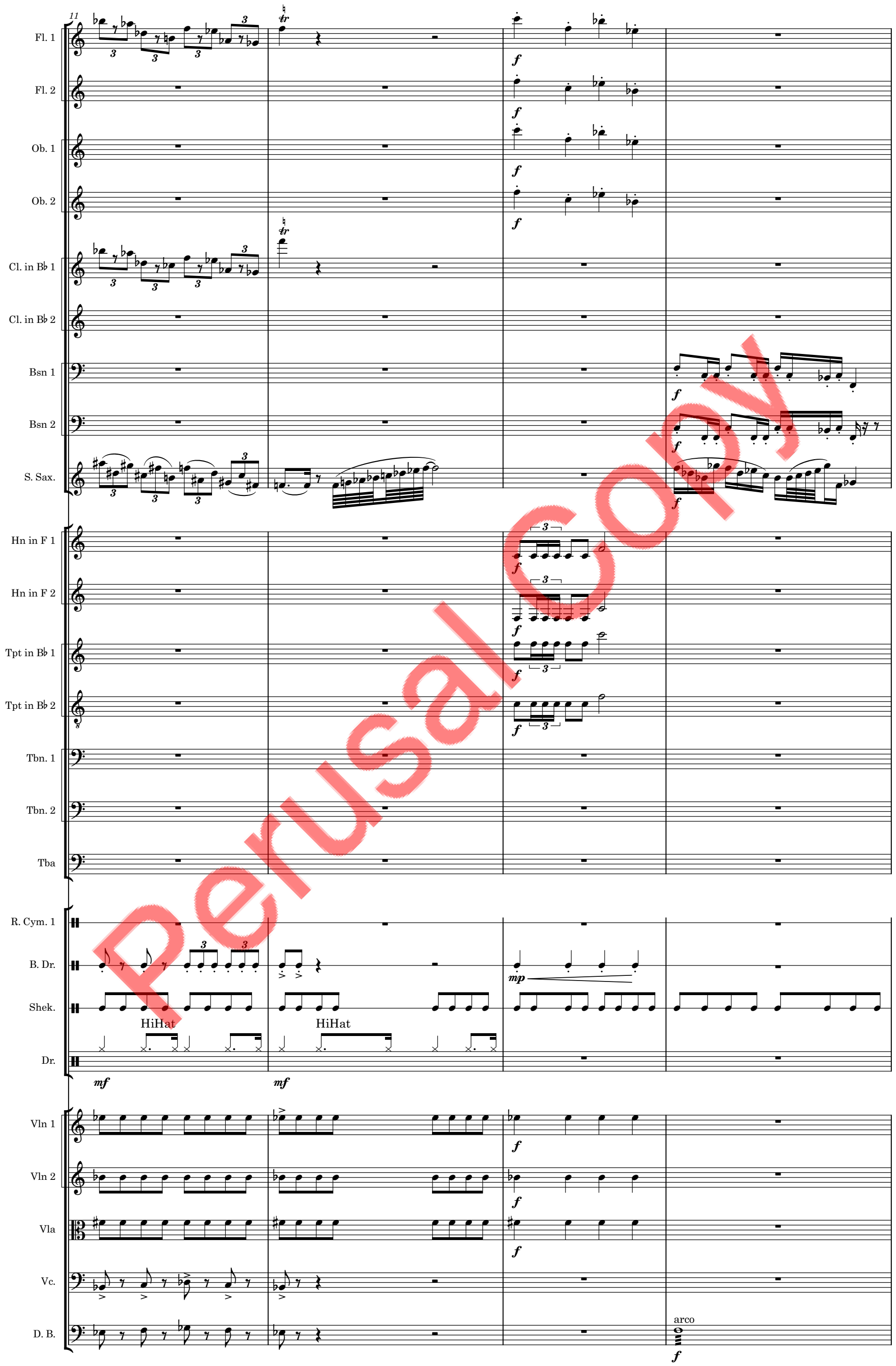

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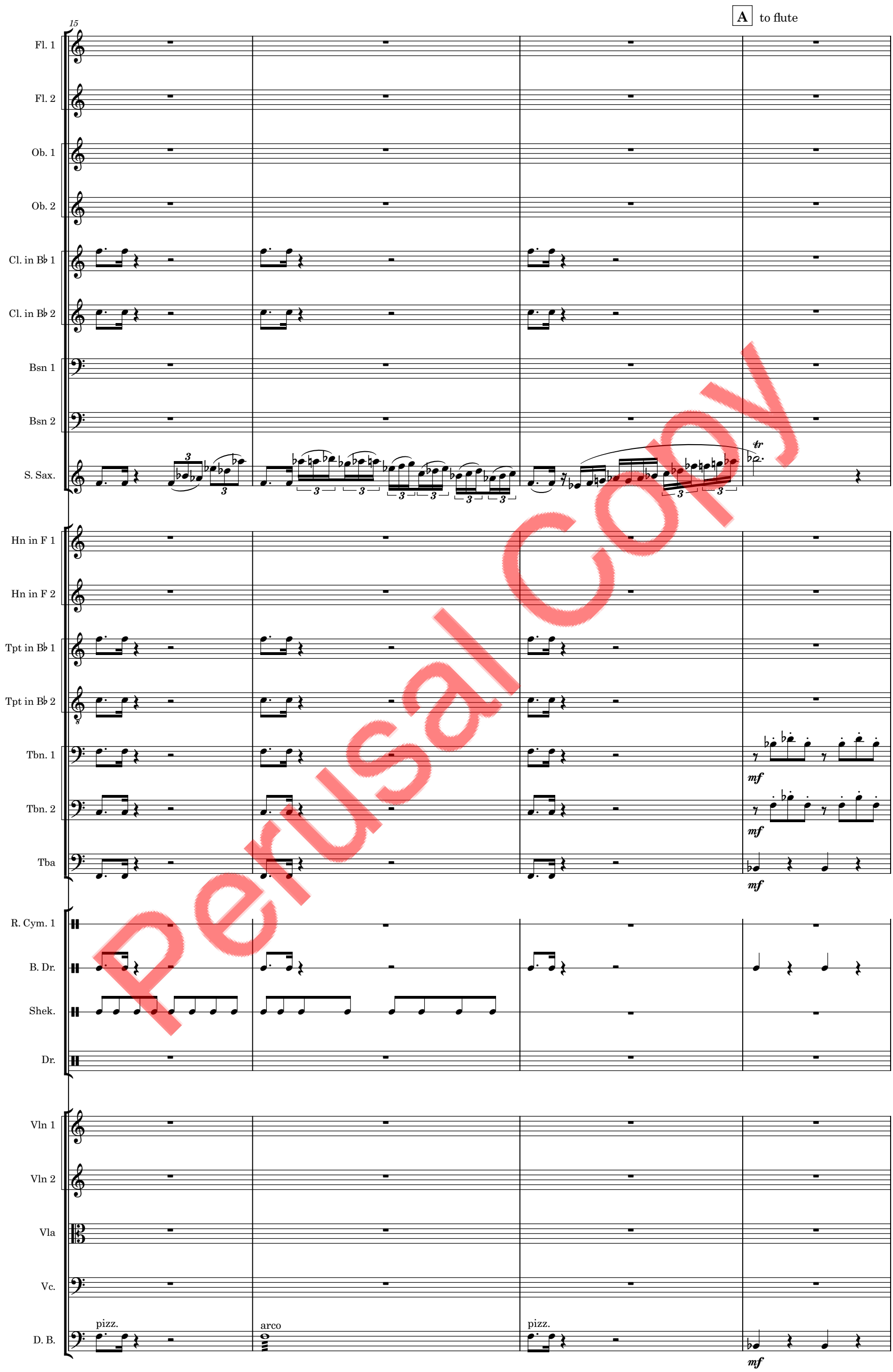

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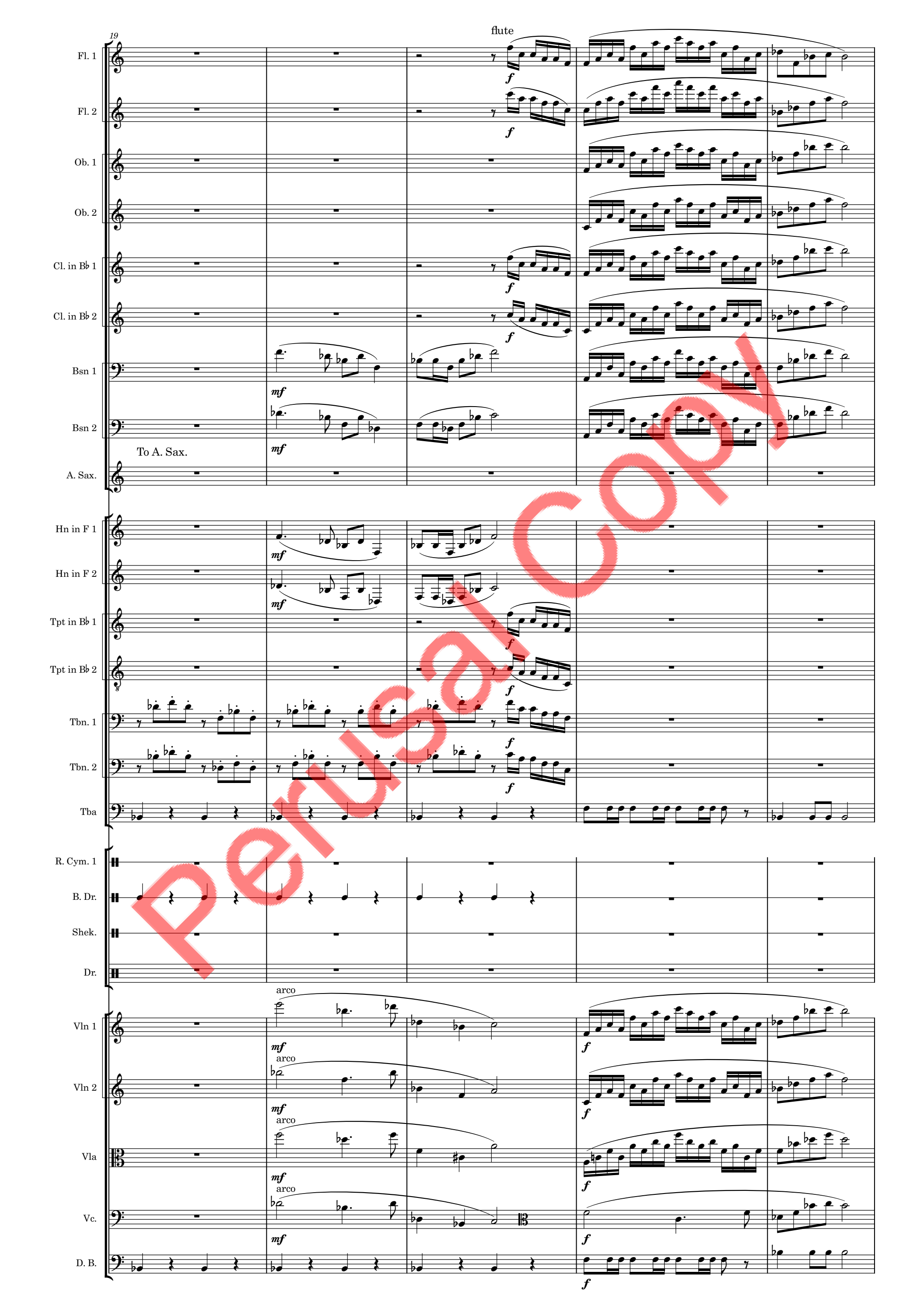

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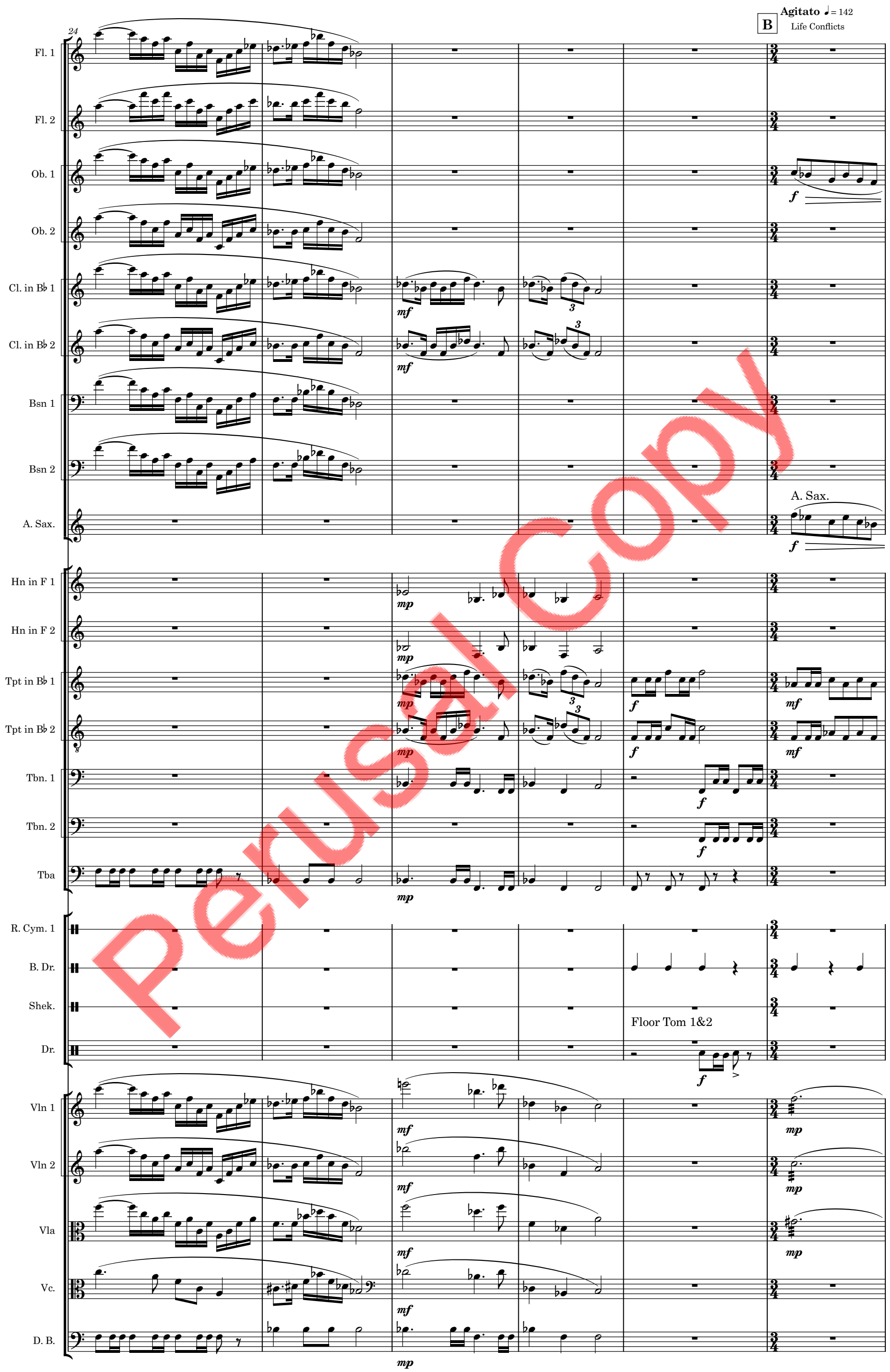

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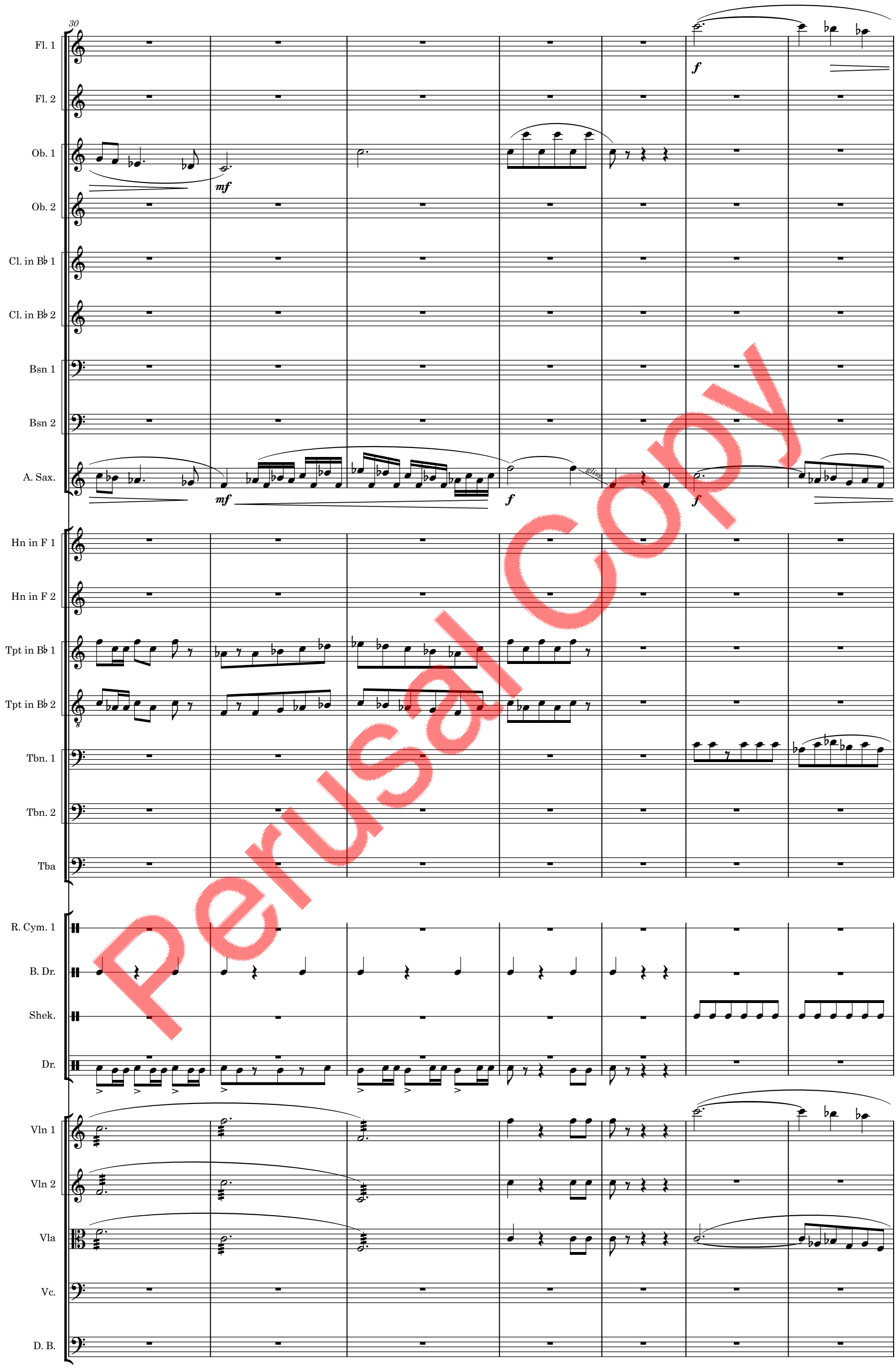

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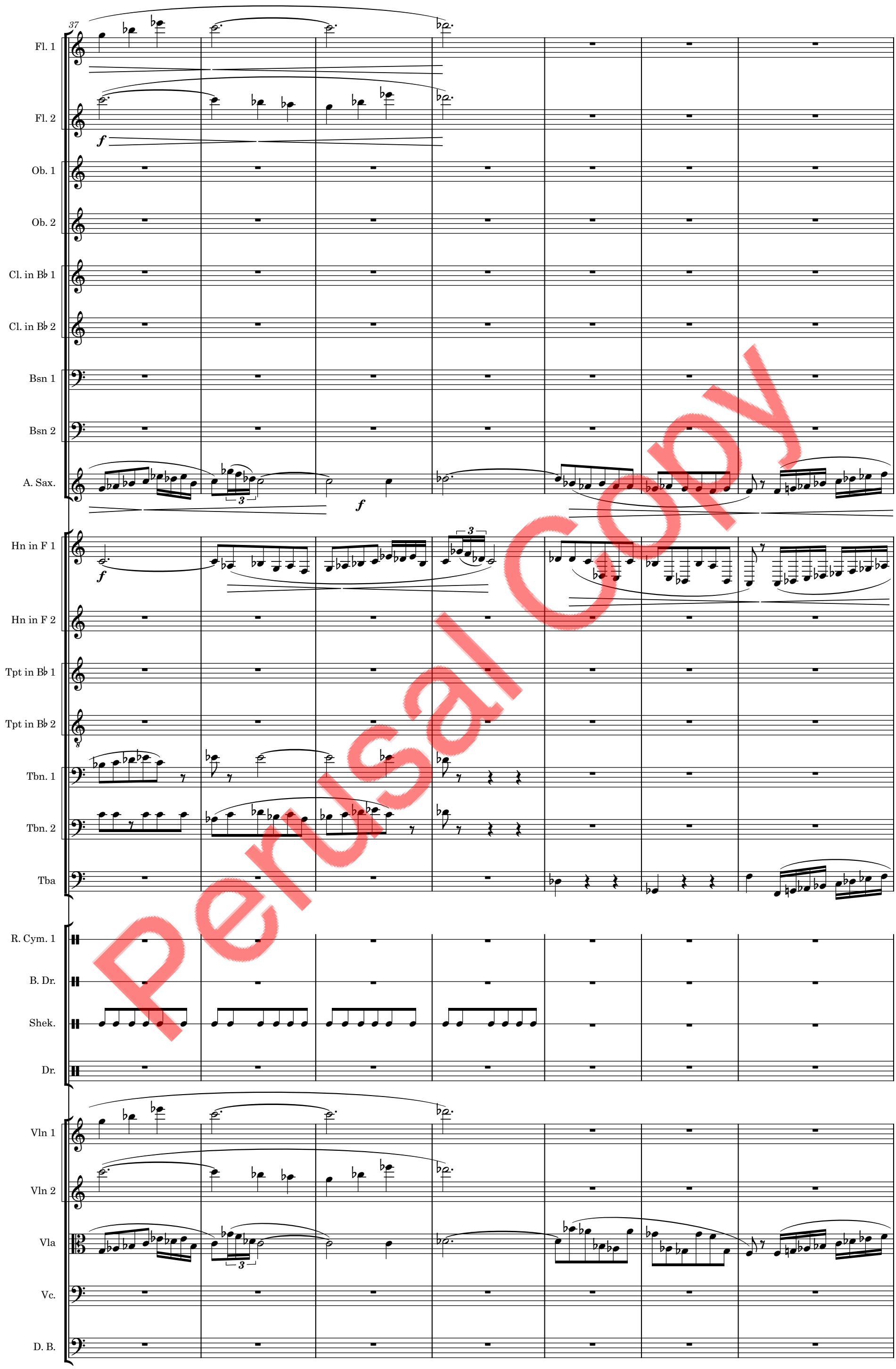

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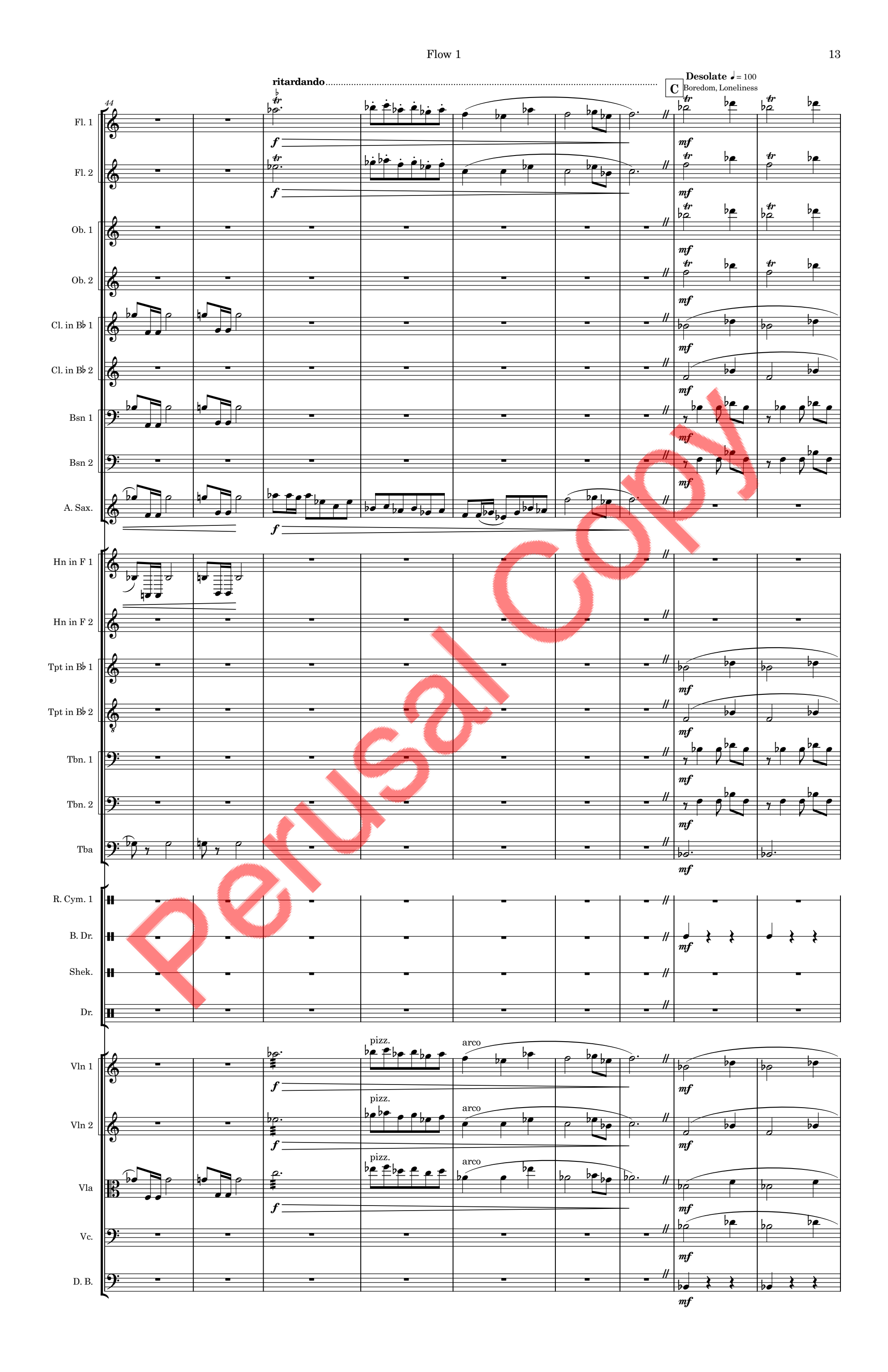
ritardando
C
Desolate ♩ = 100
Boredom, Loneliness
44
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
Bsn 1
Bsn 2
A. Sax.
Hn in F 1
Hn in F 2
Tpt in B♭ 1
Tpt in B♭ 2
Tbn. 1
Tbn. 2
Tba
R. Cym. 1
B. Dr.
Shek.
Dr.
Vln 1
Vln 2
Vla
Vc.
D. B.
pizz.
arco
f
mf
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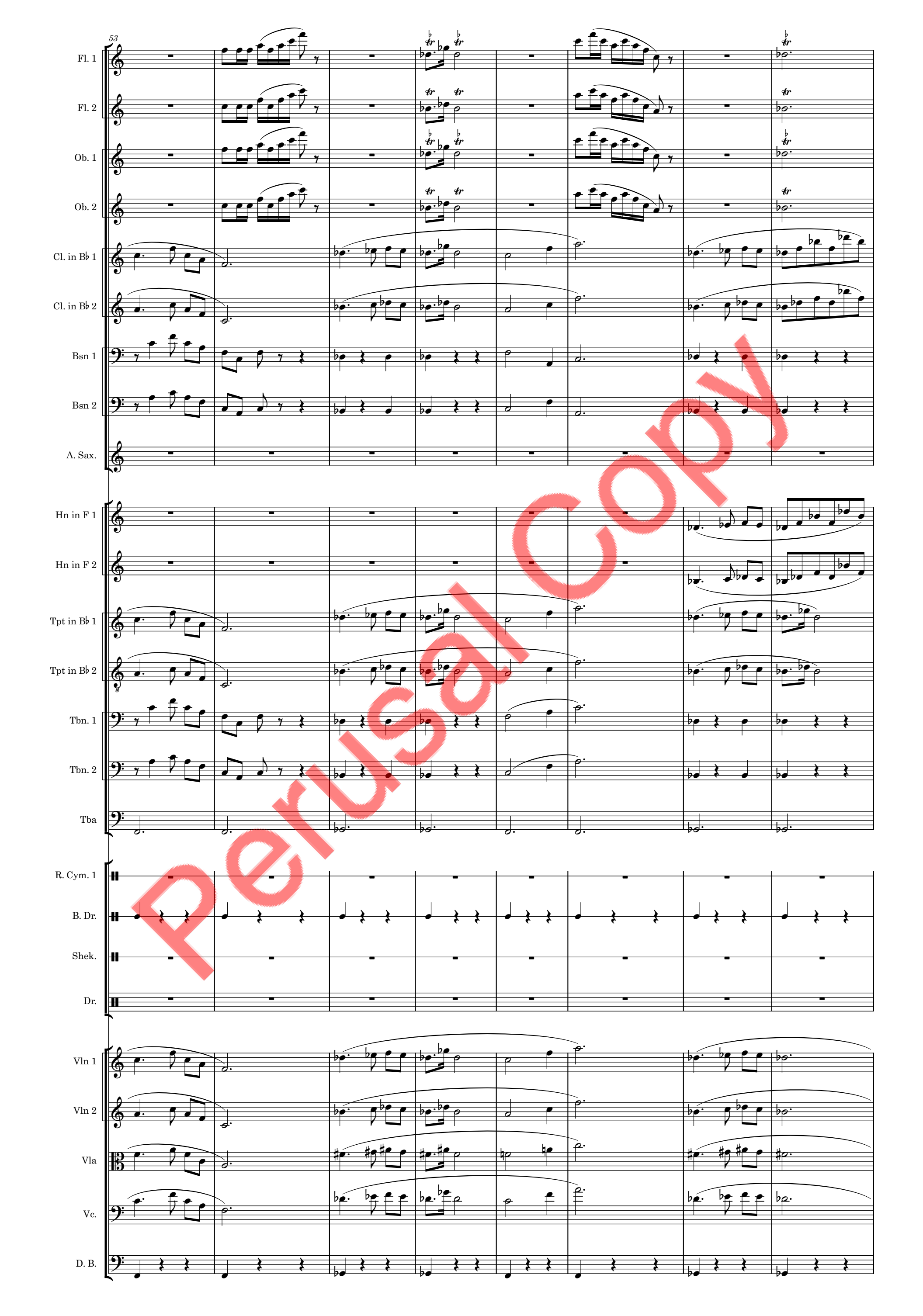

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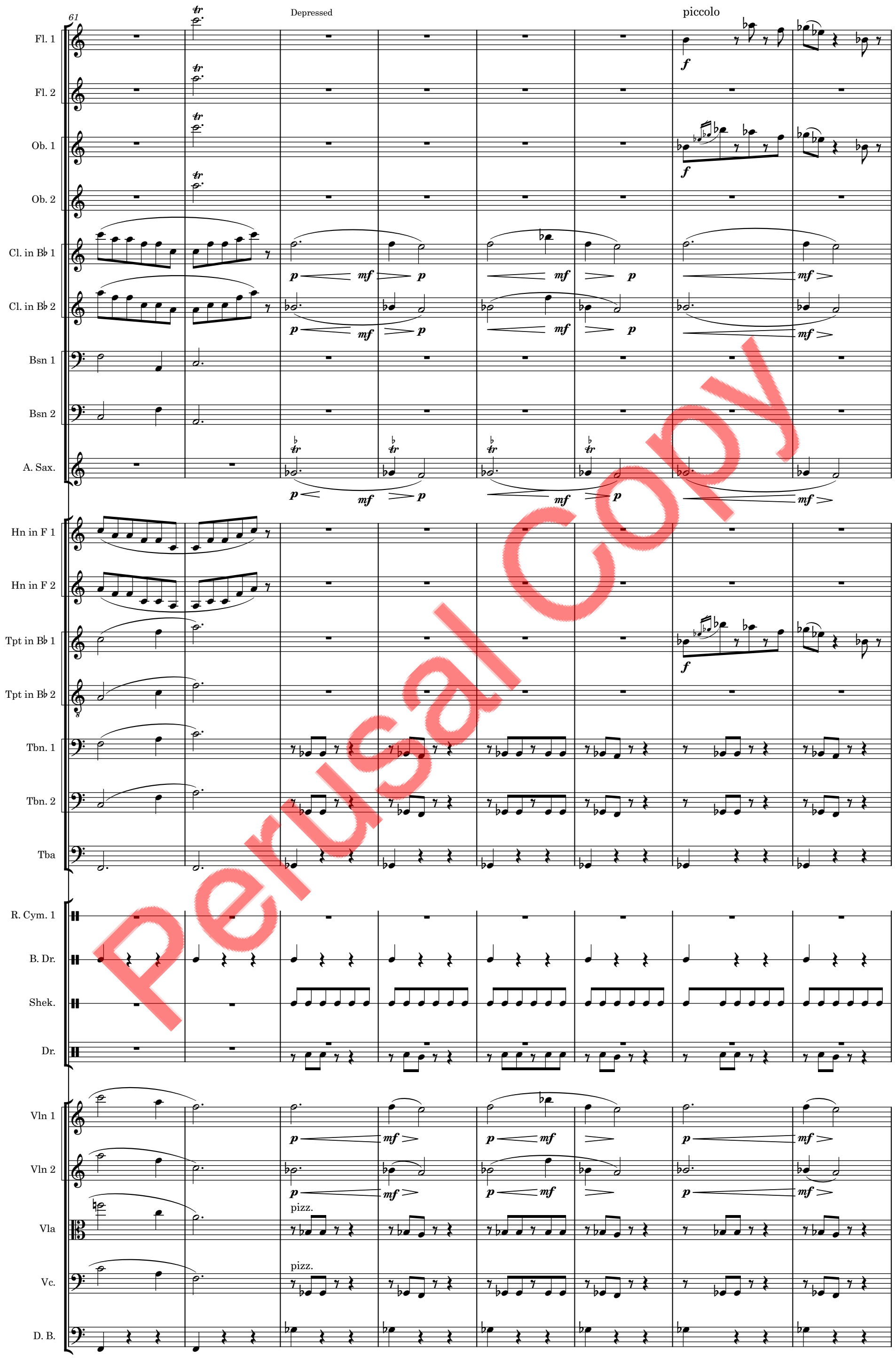

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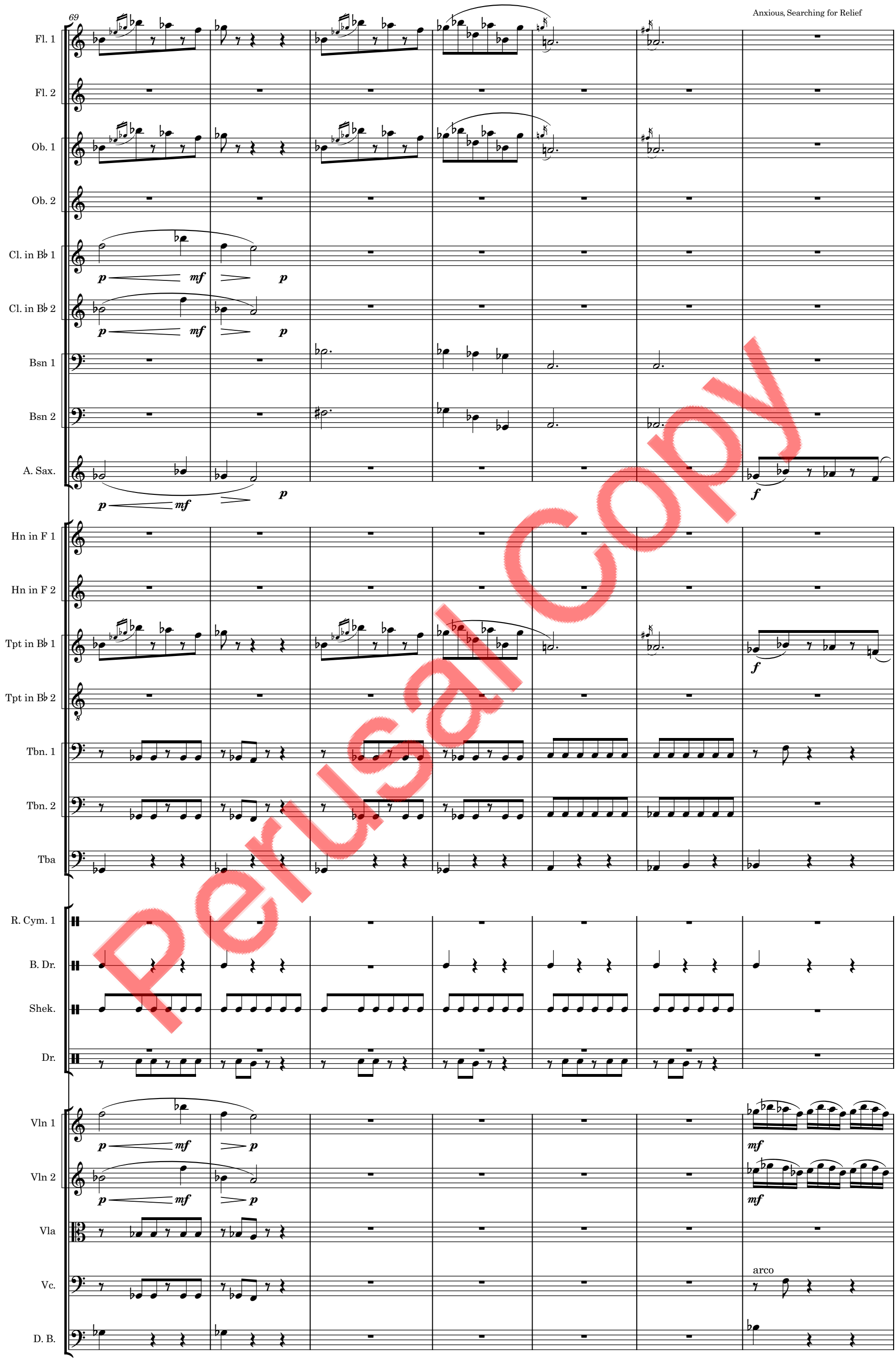

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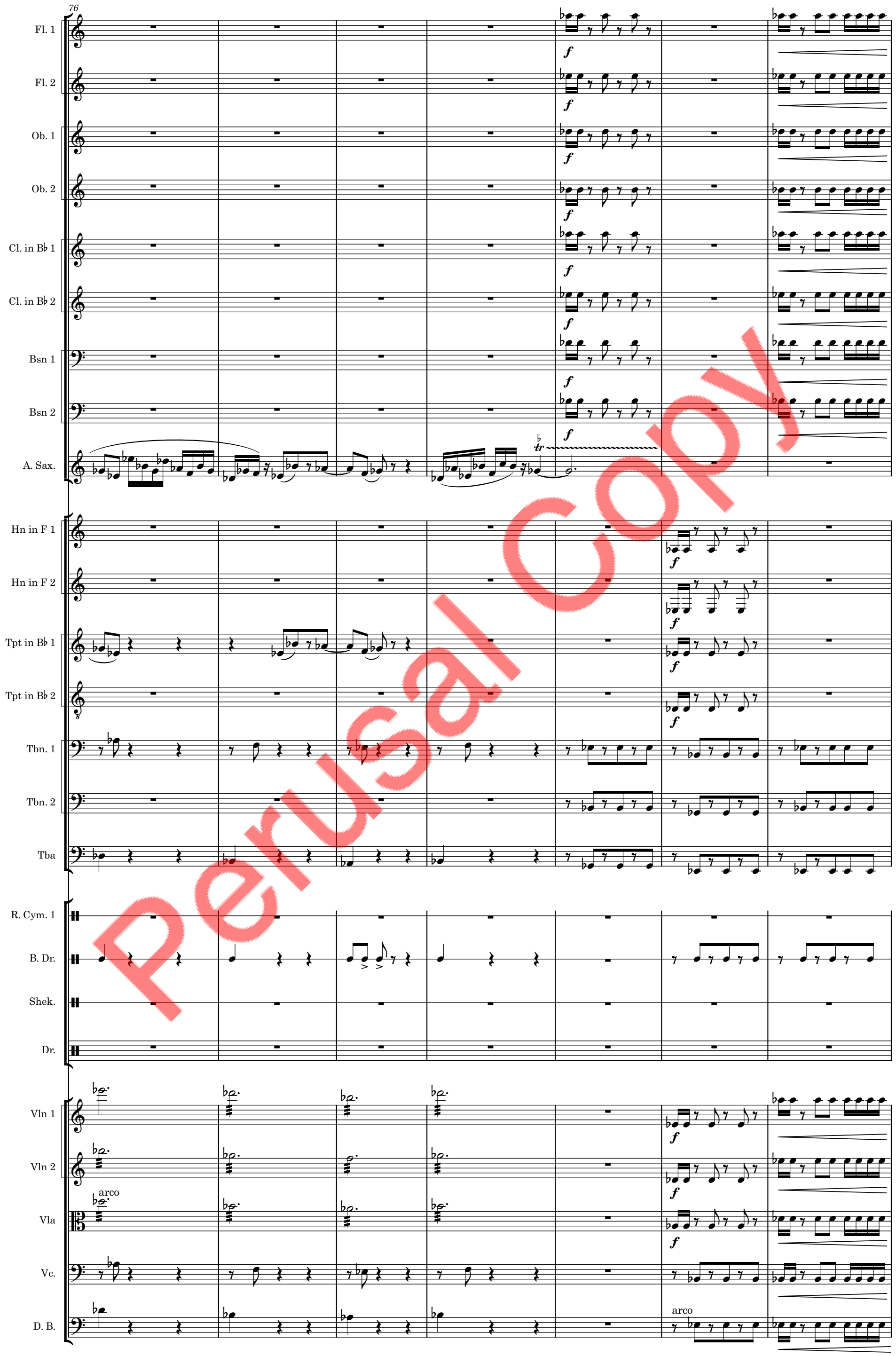

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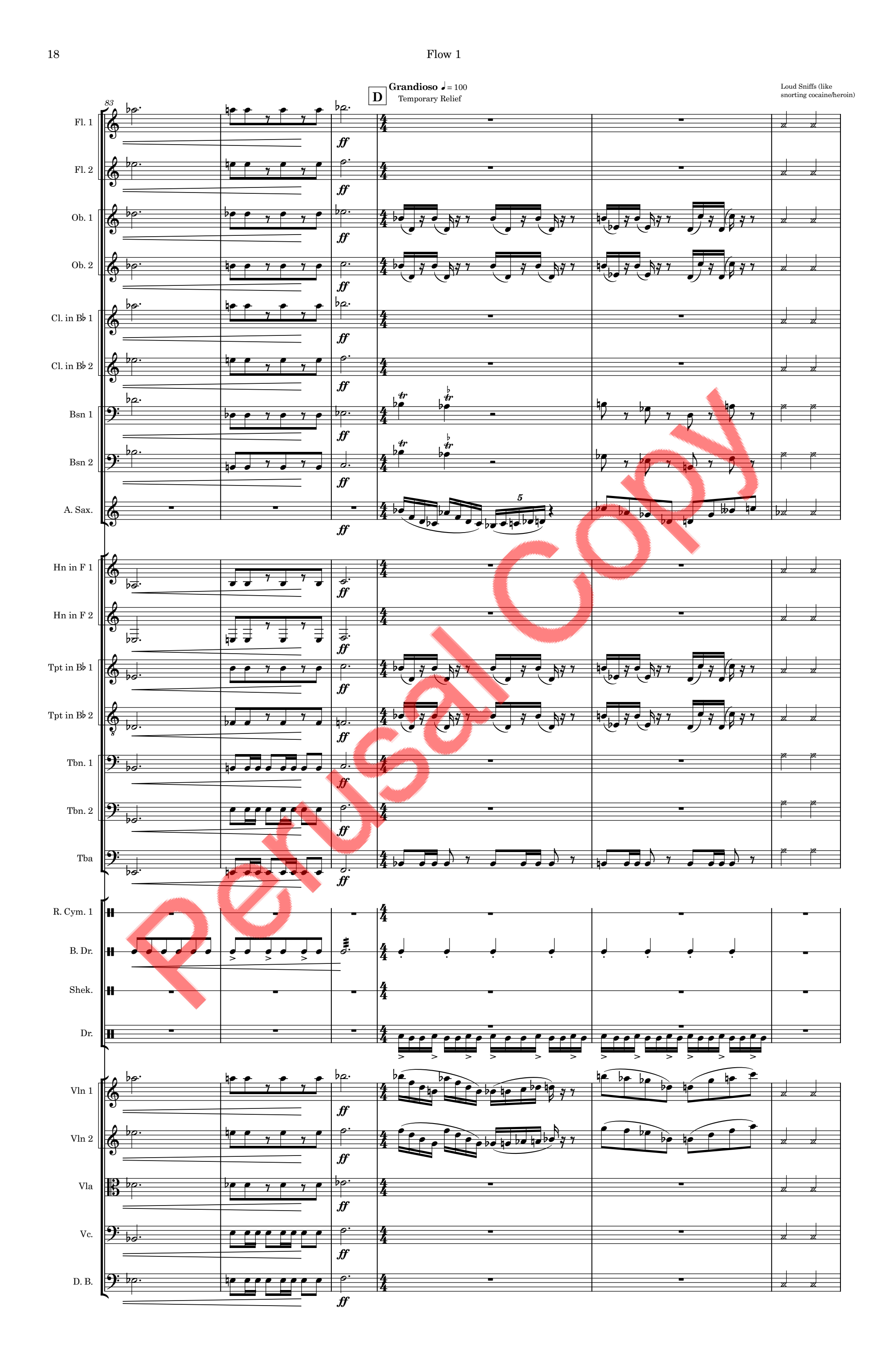

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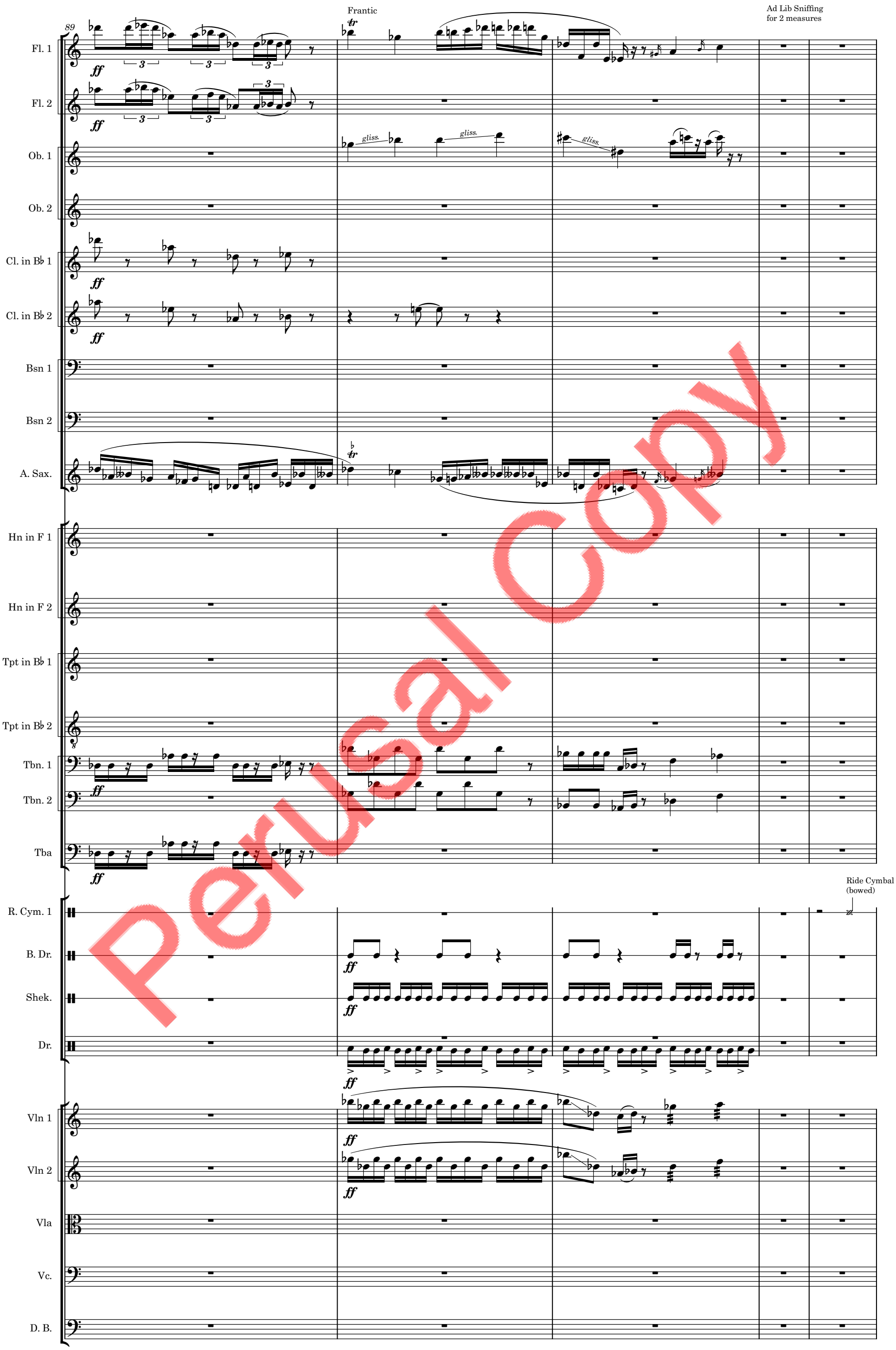

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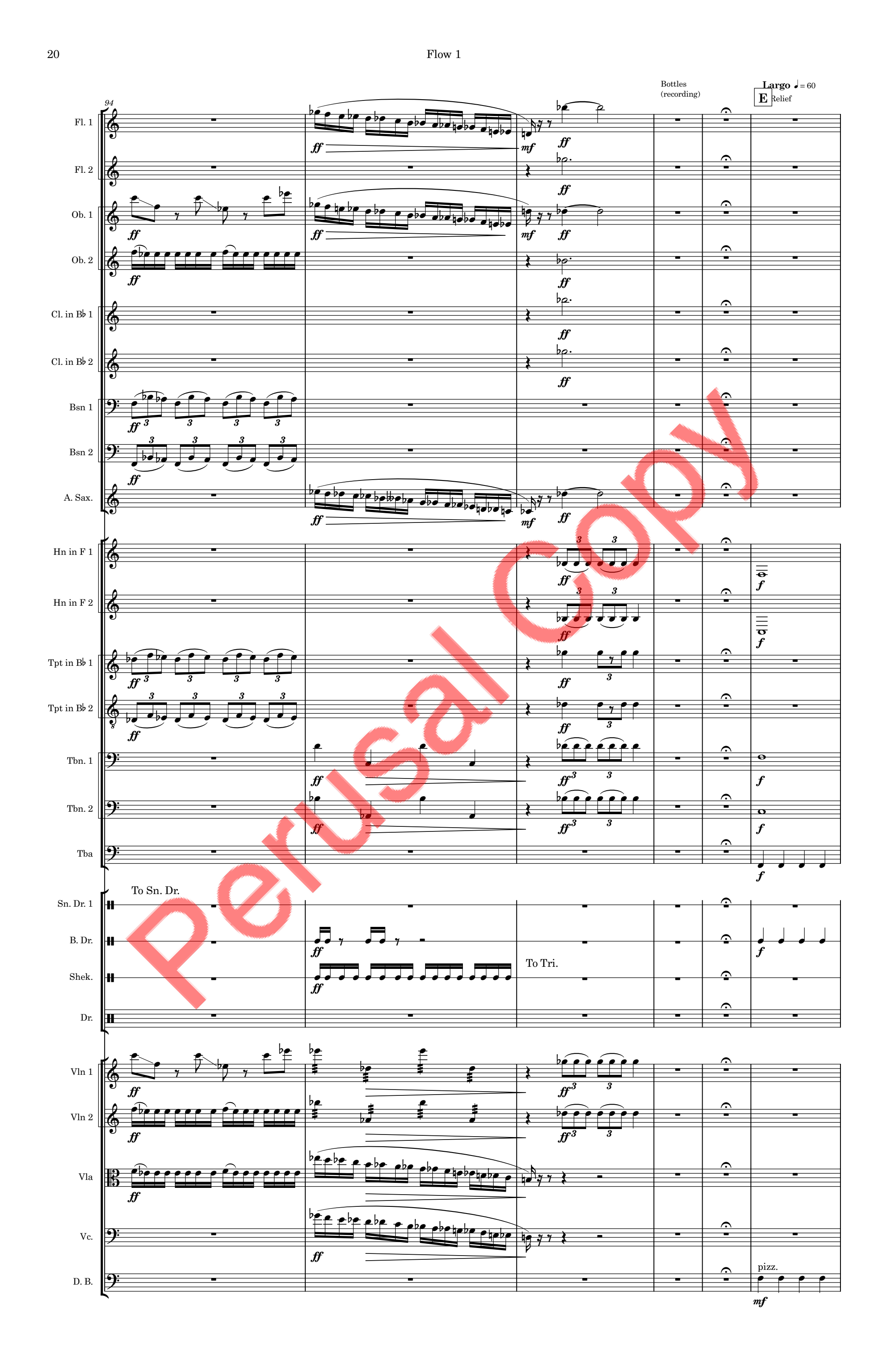

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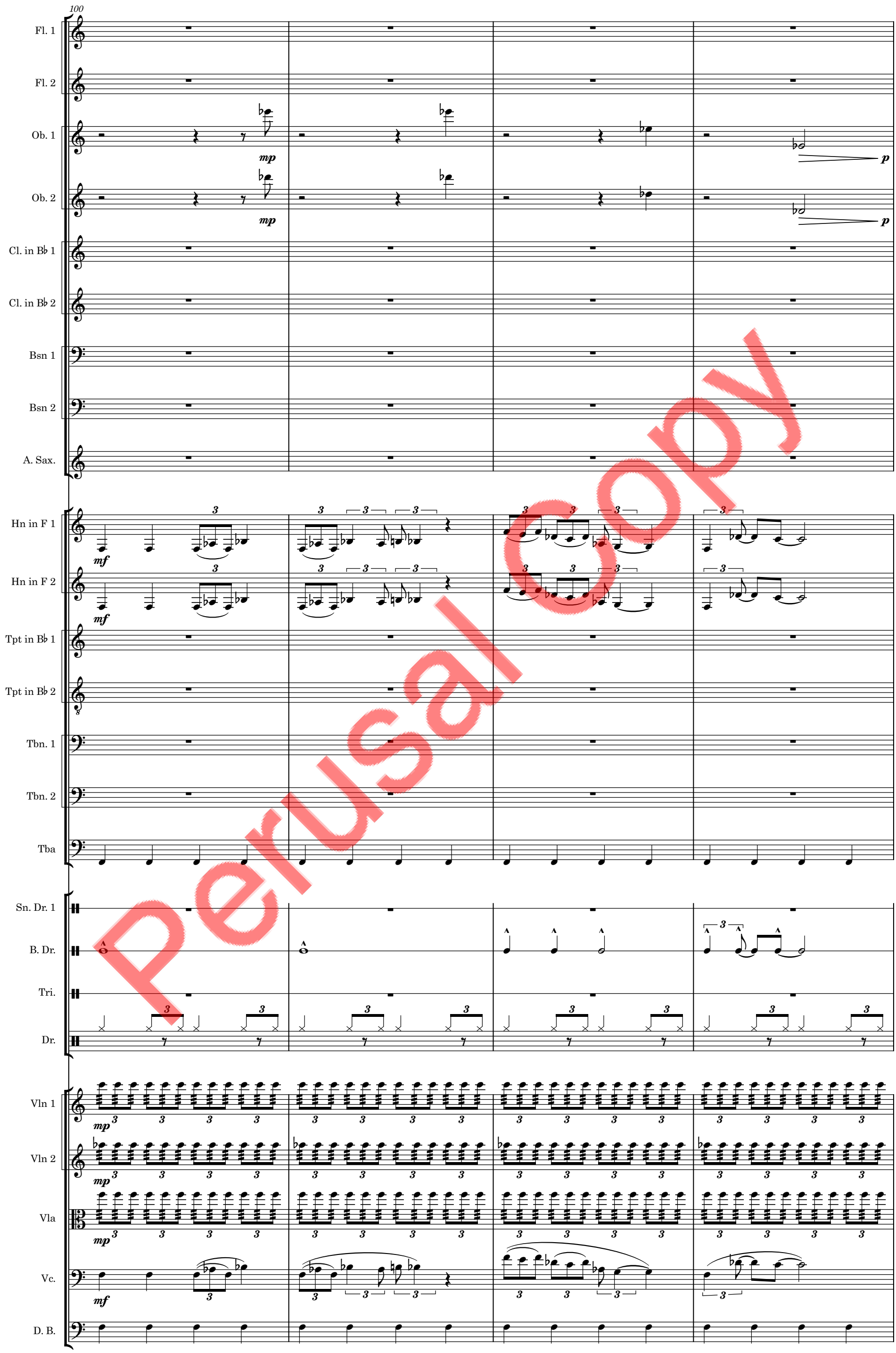

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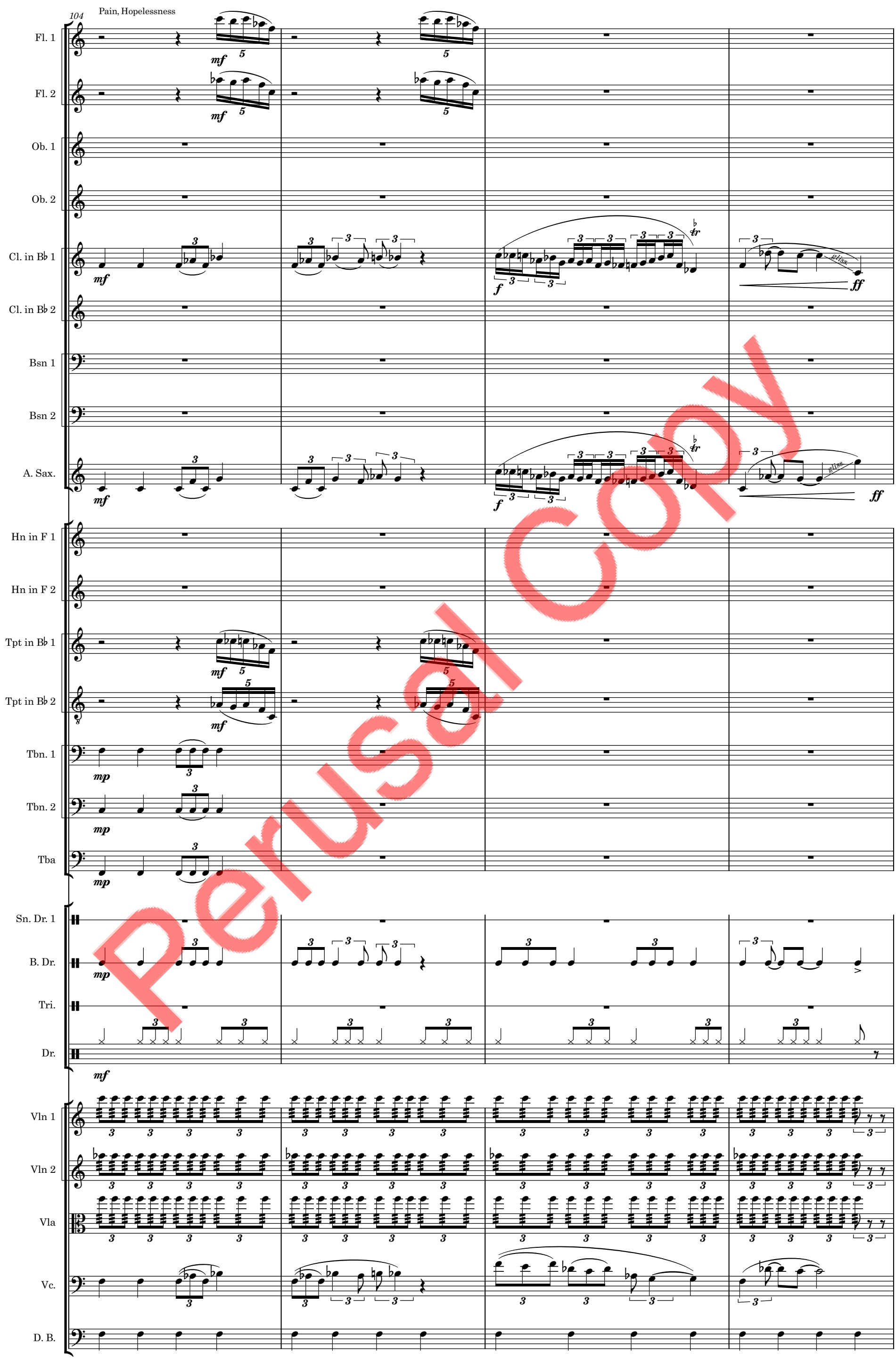

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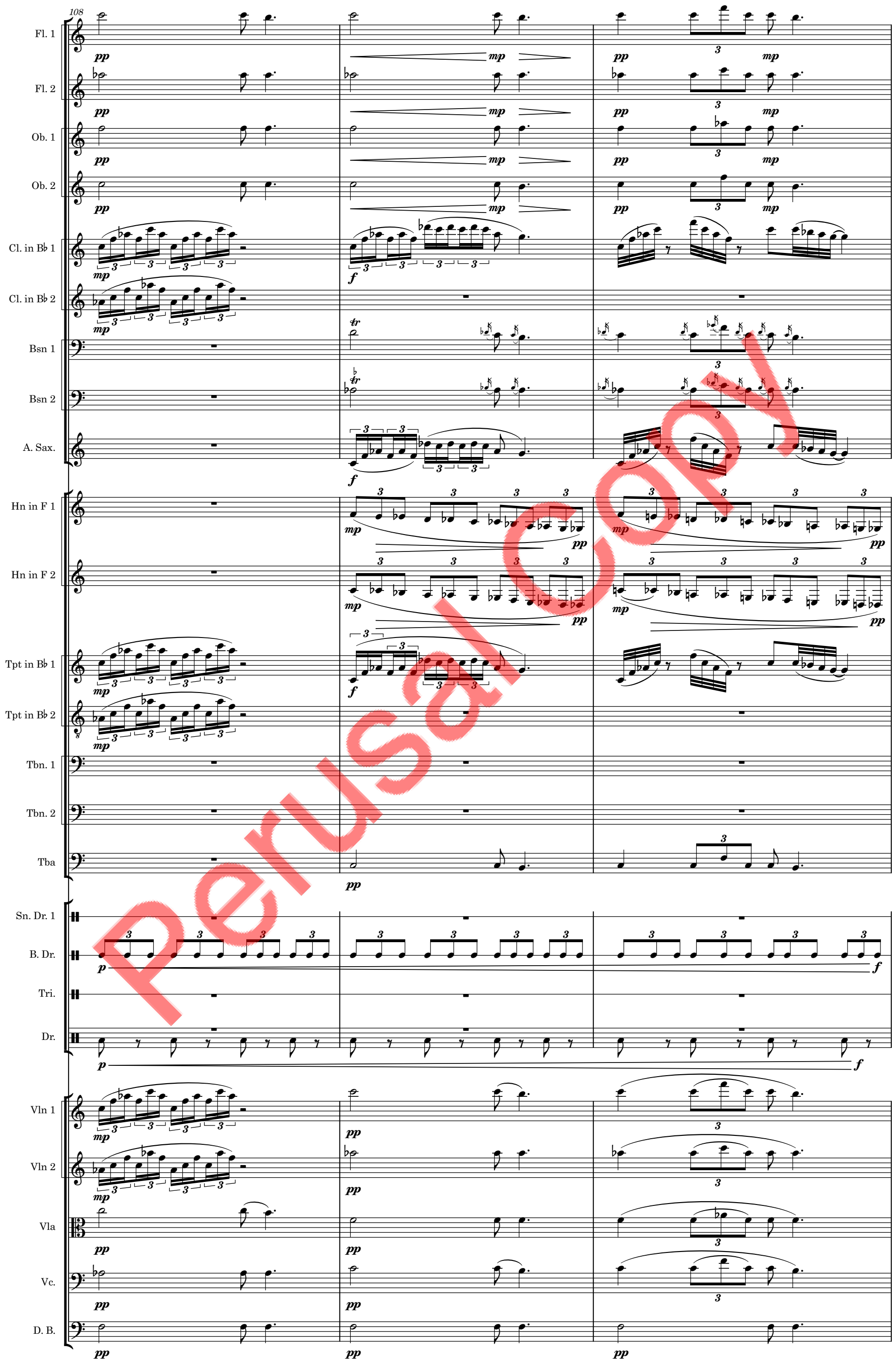

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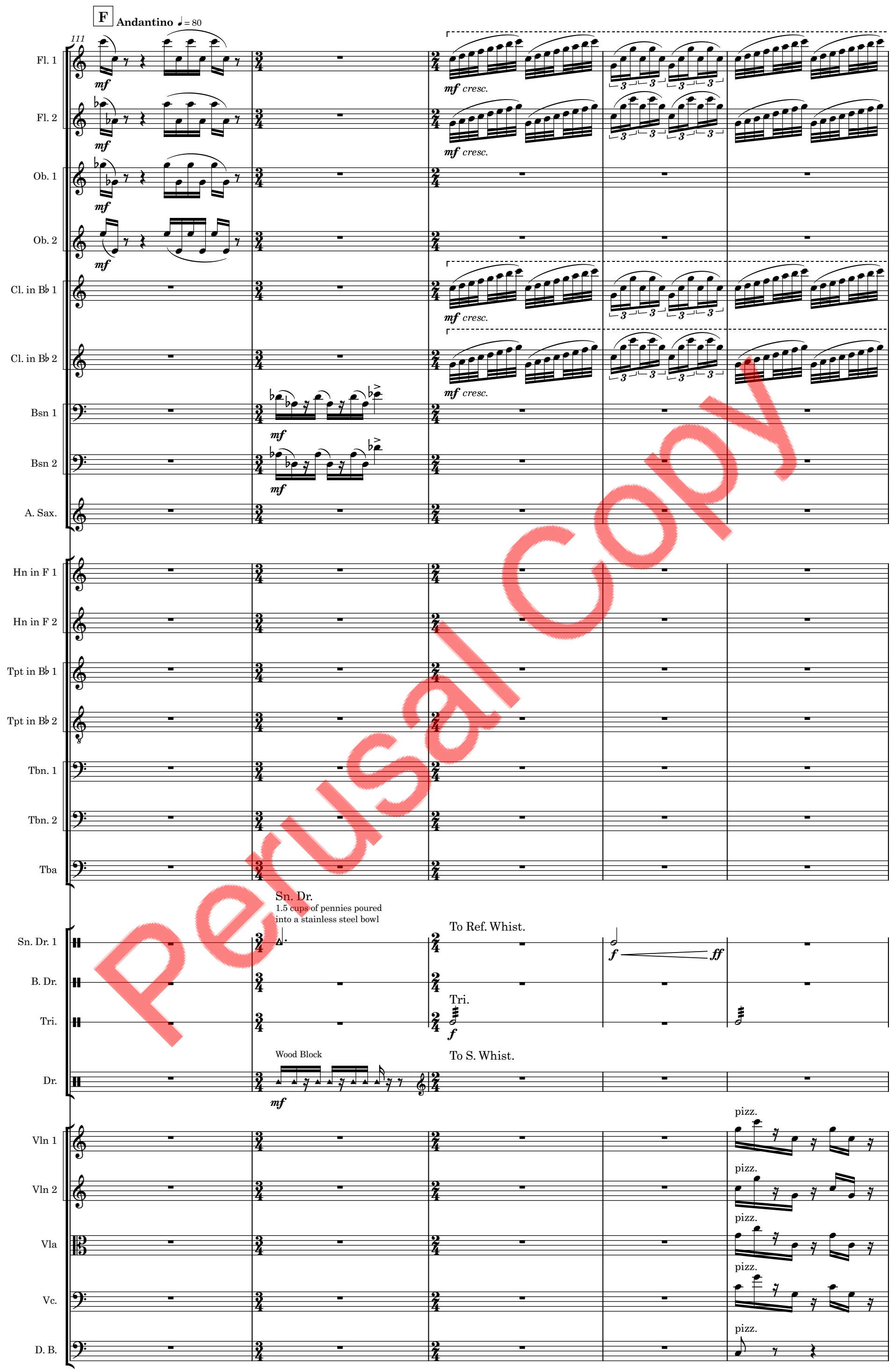

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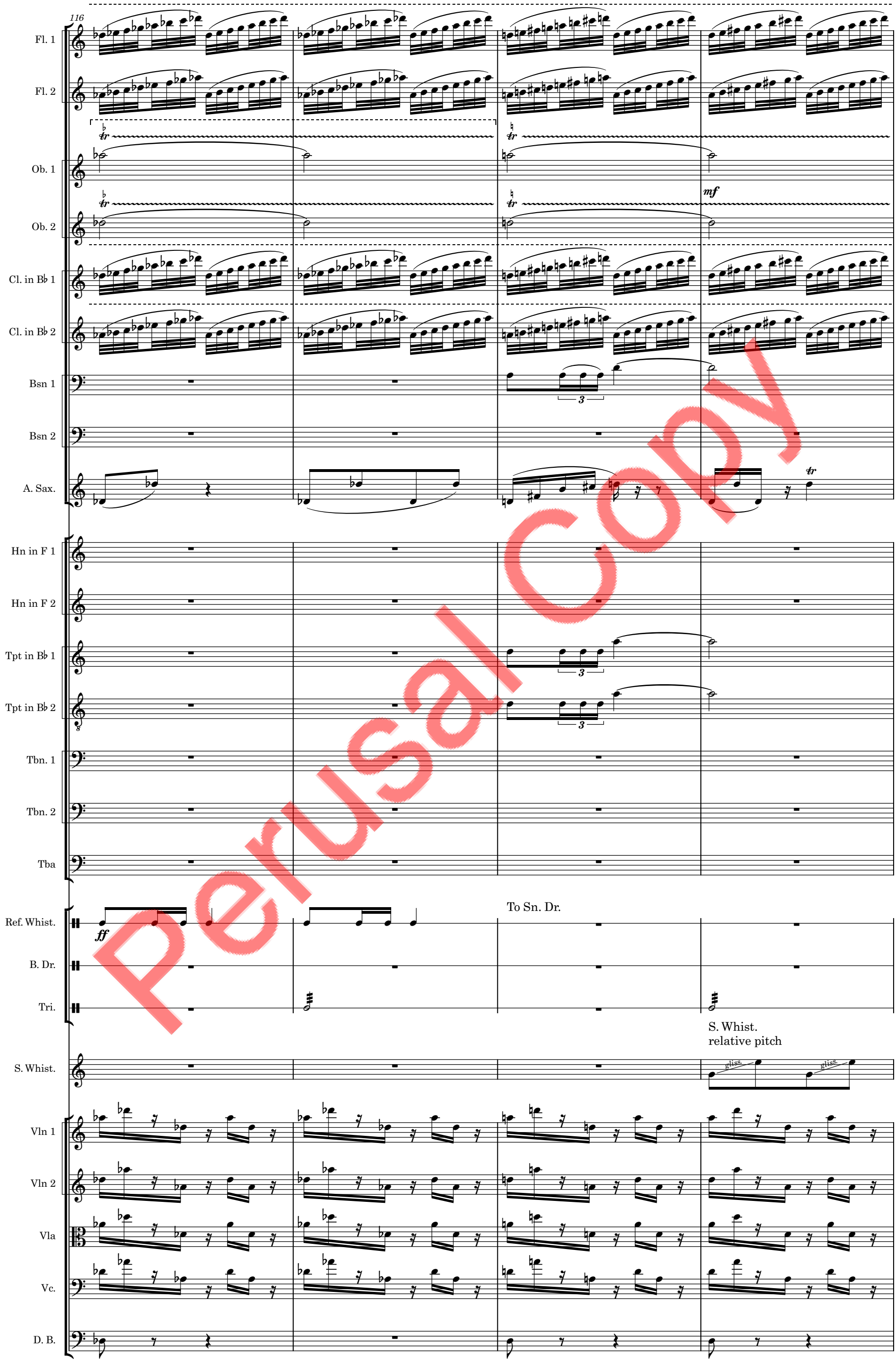

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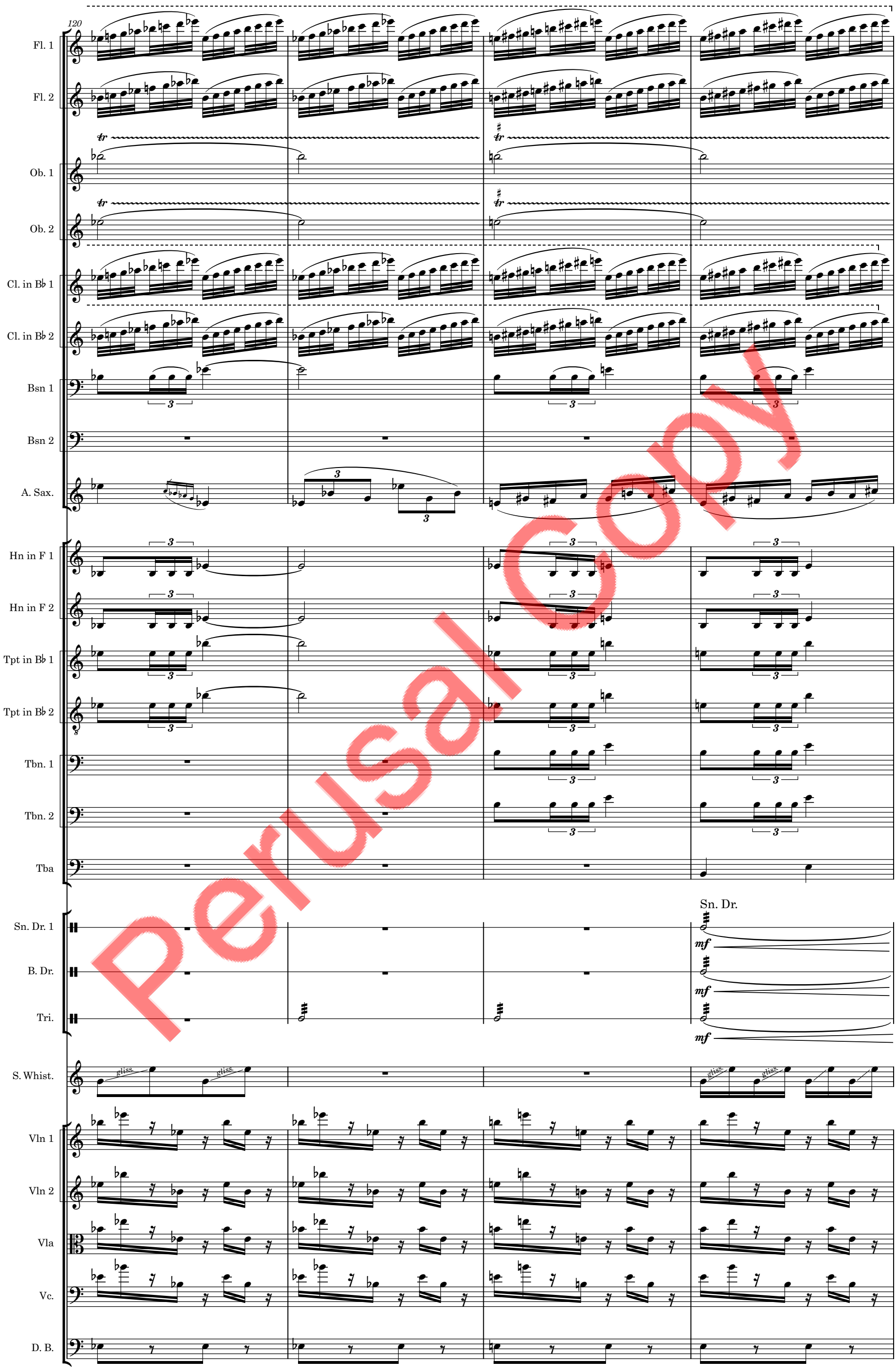

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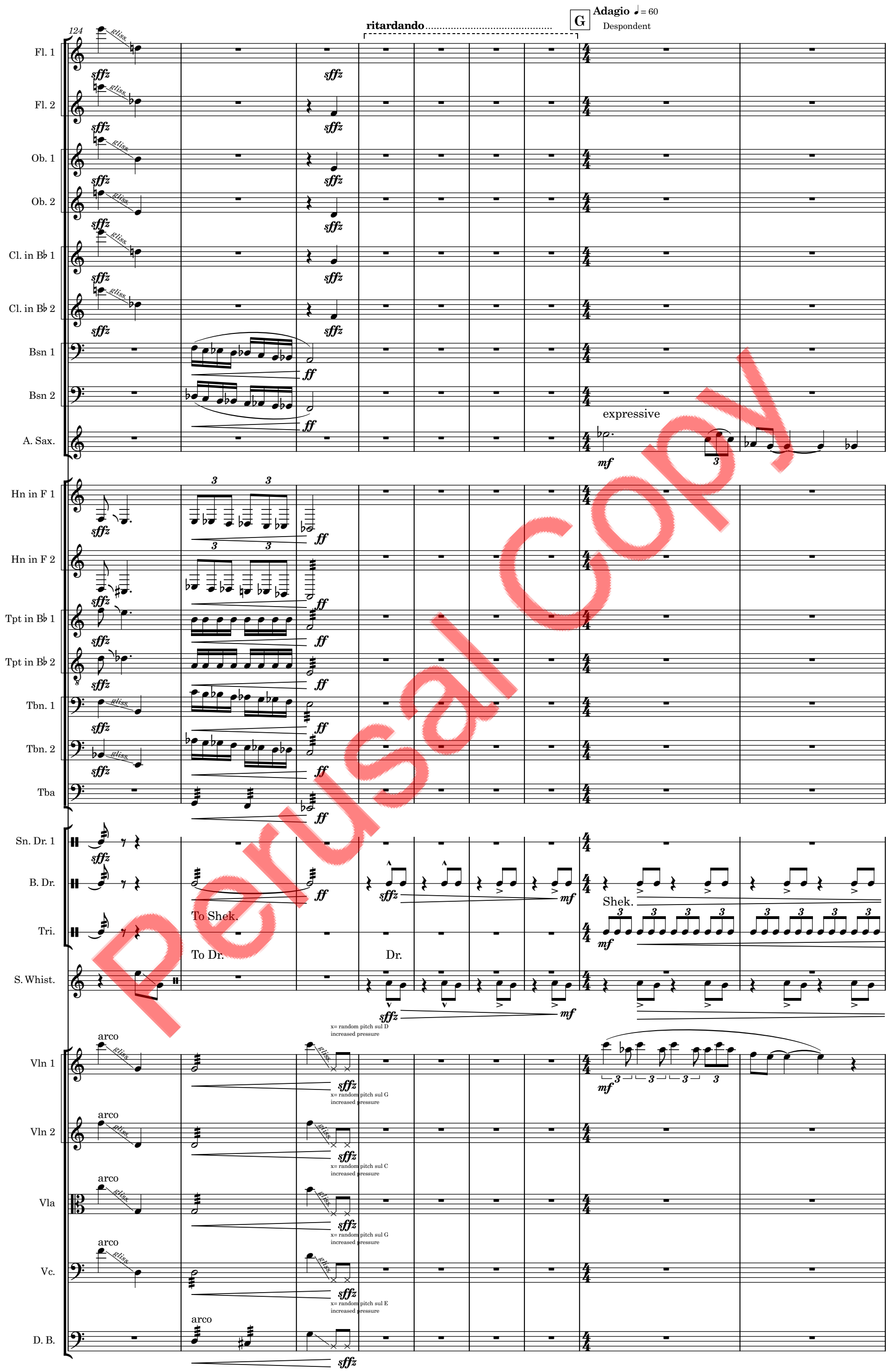

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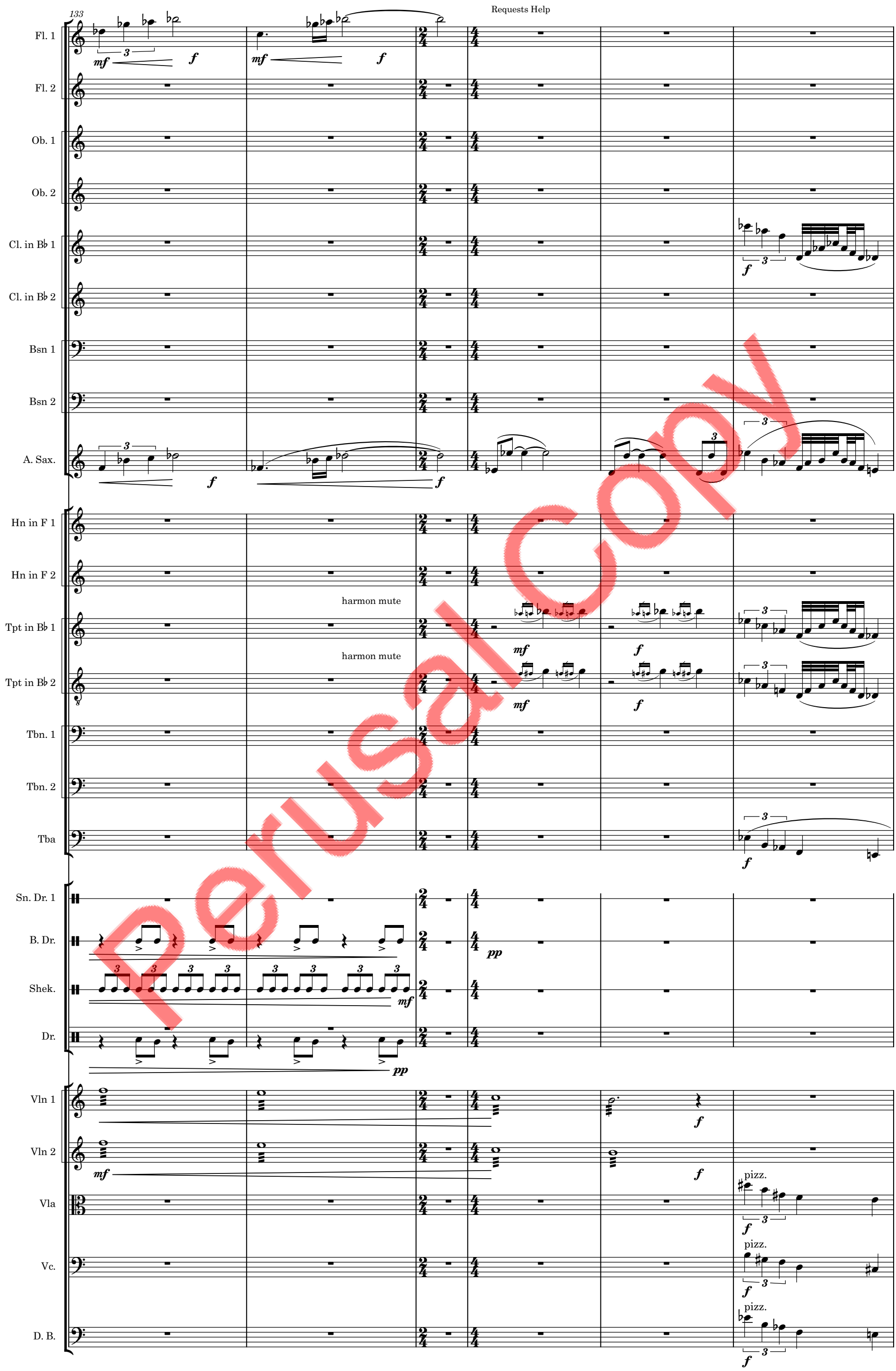

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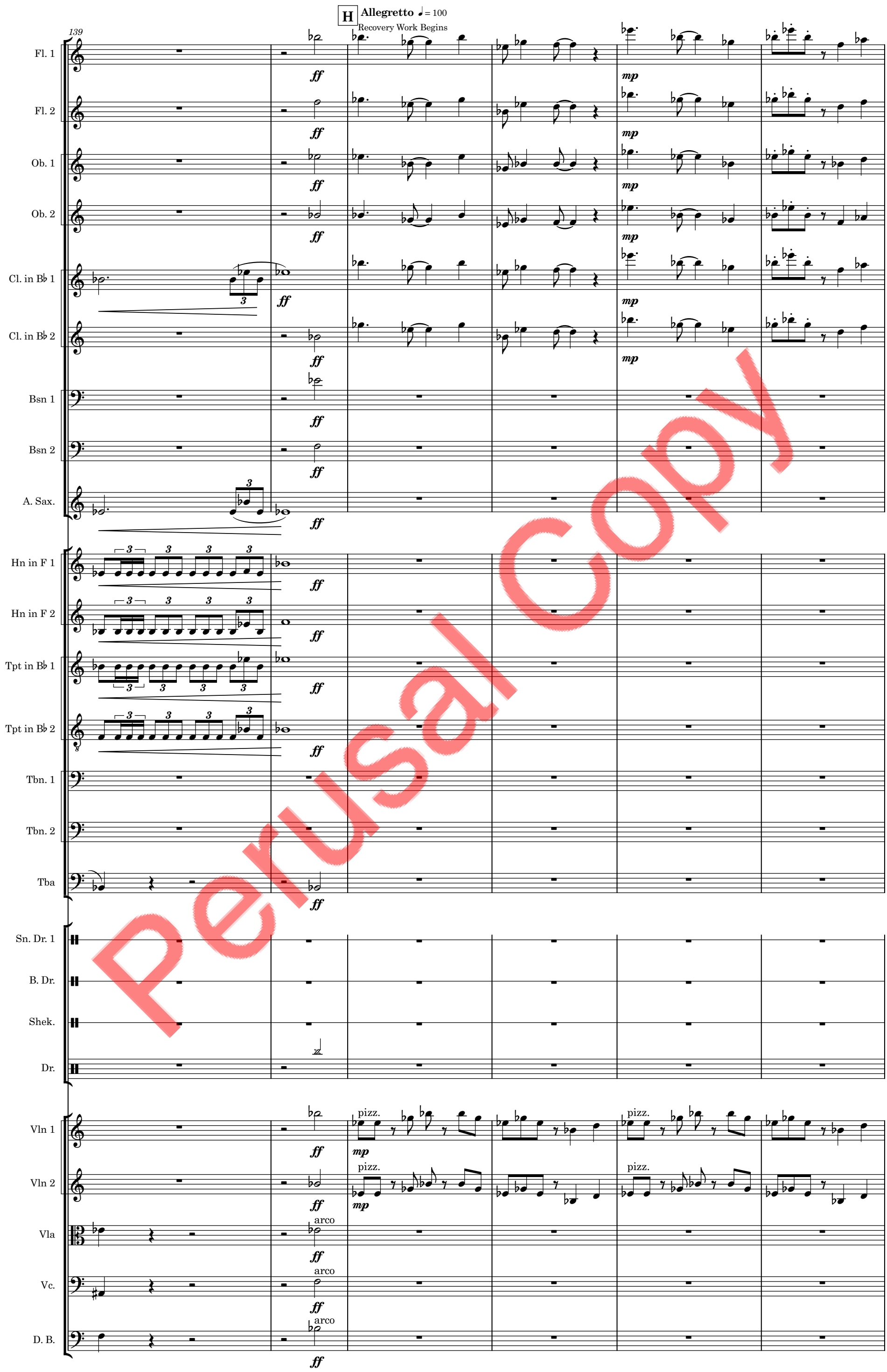

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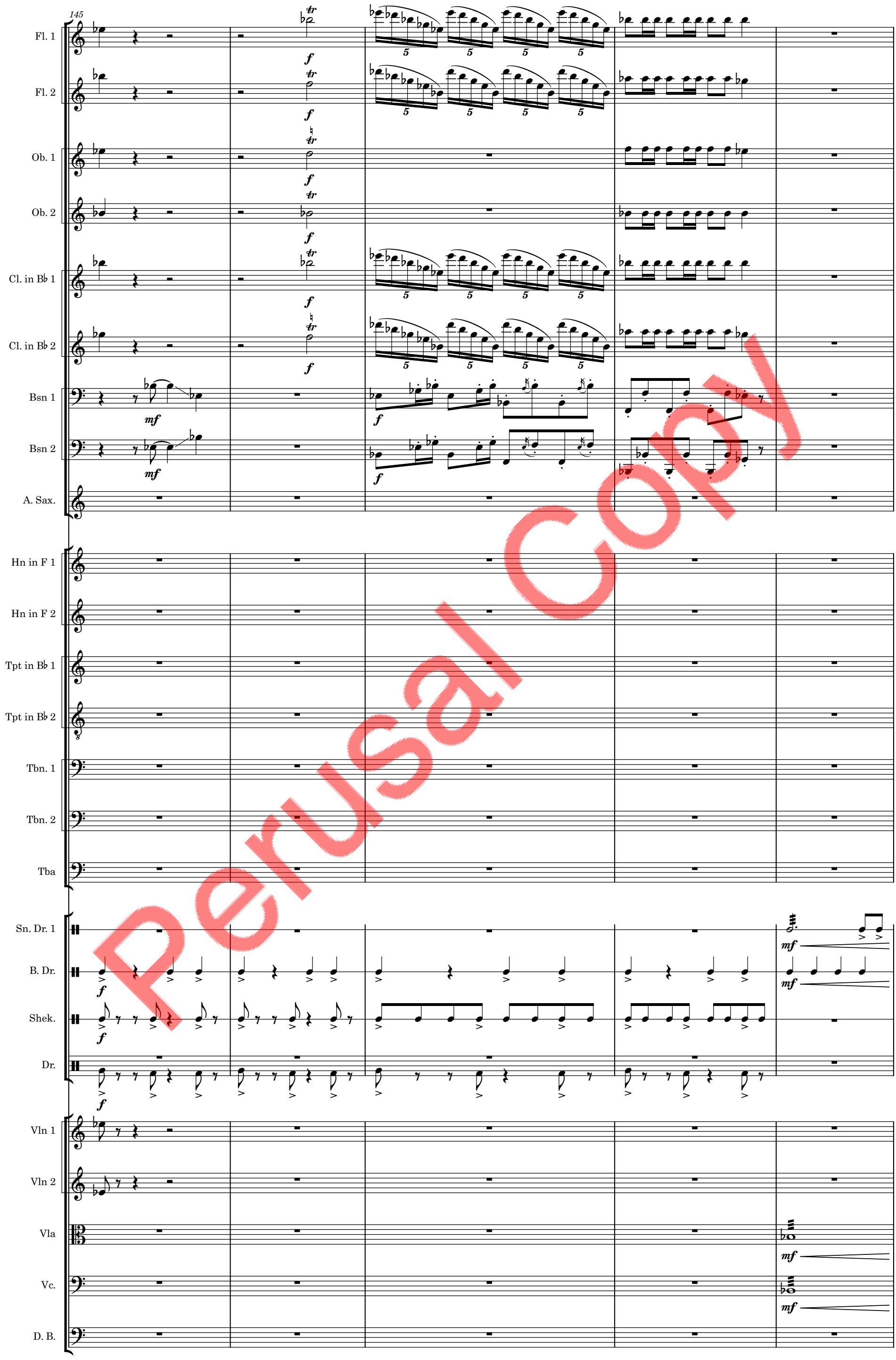

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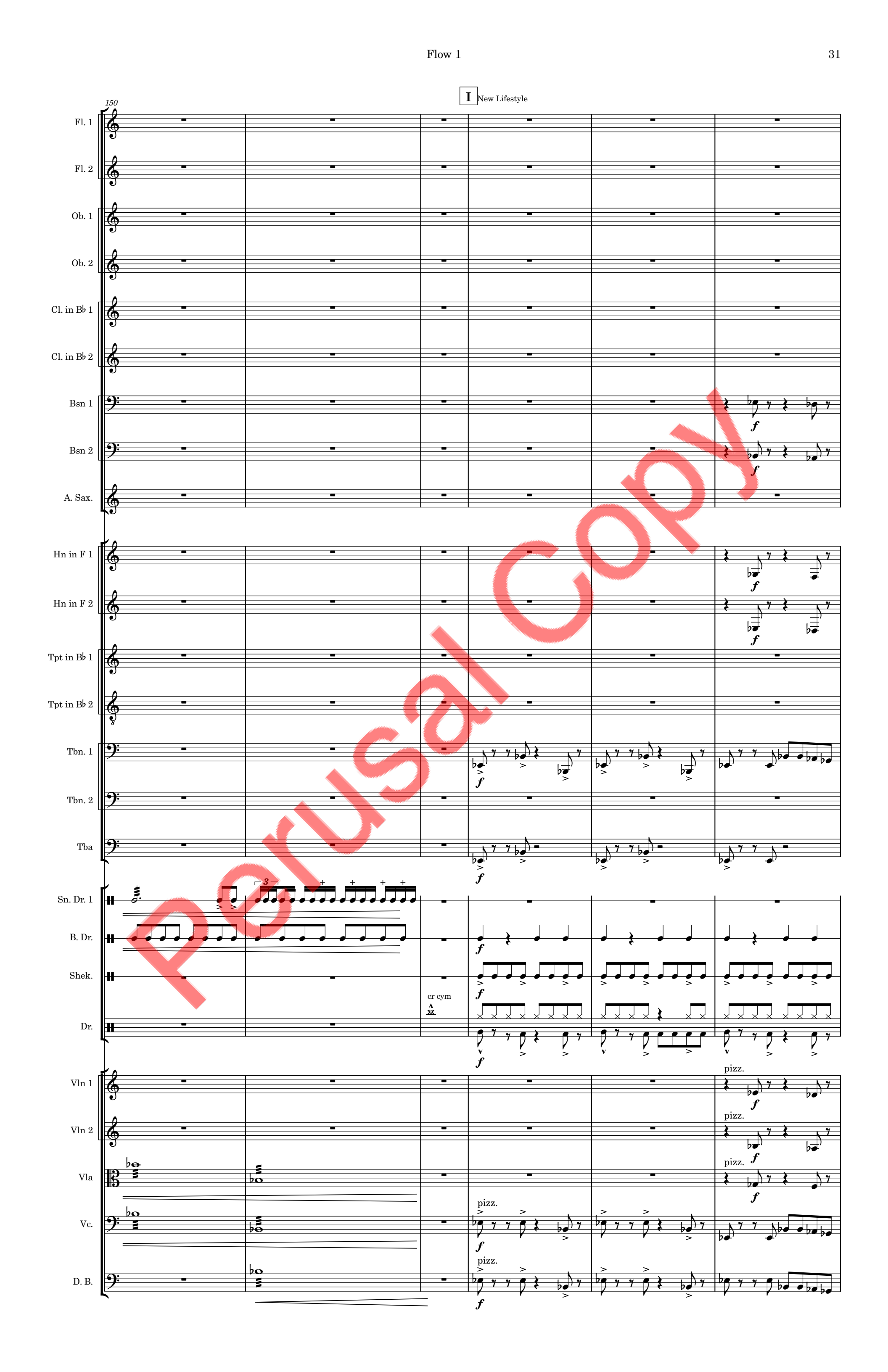

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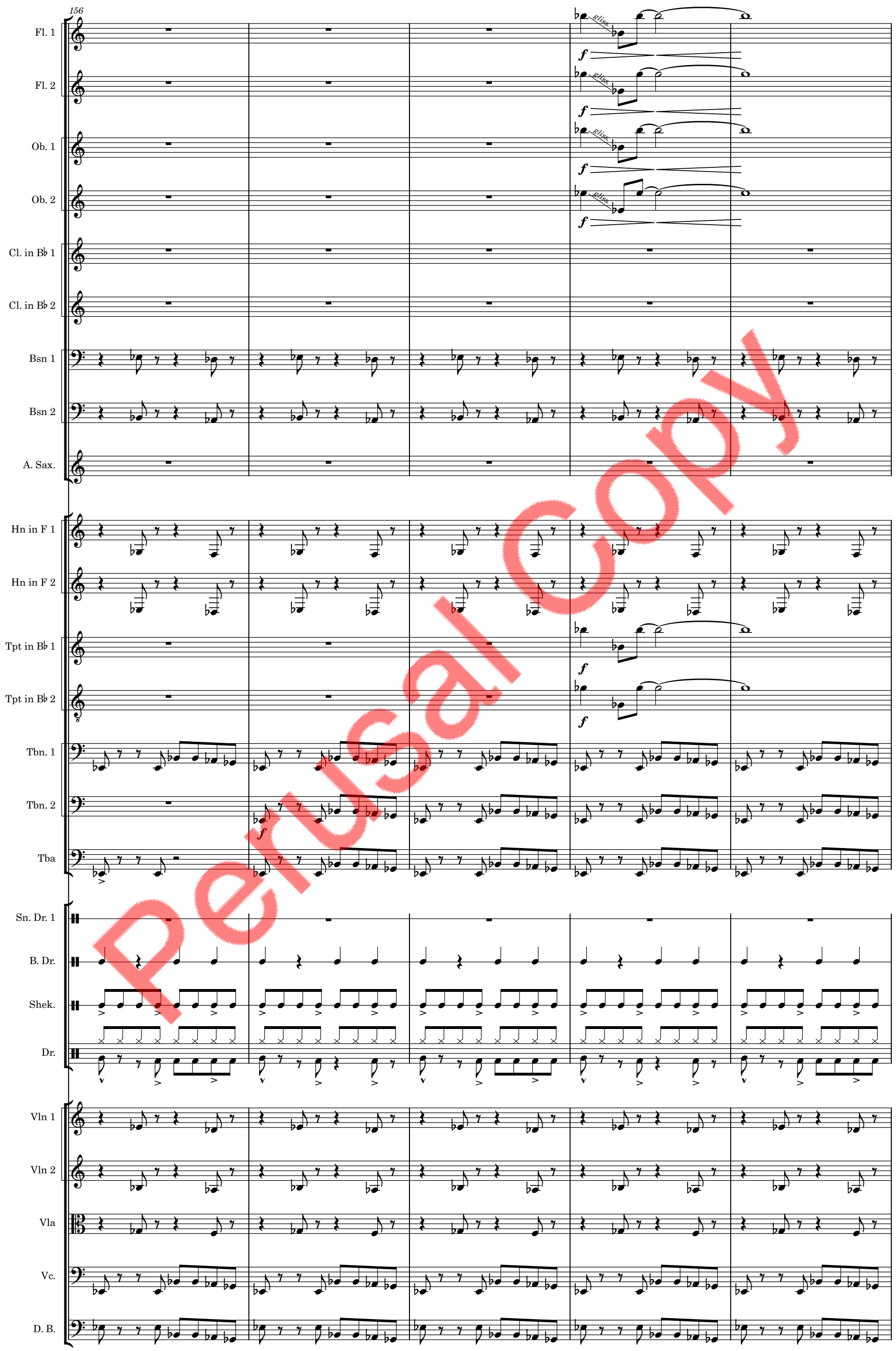

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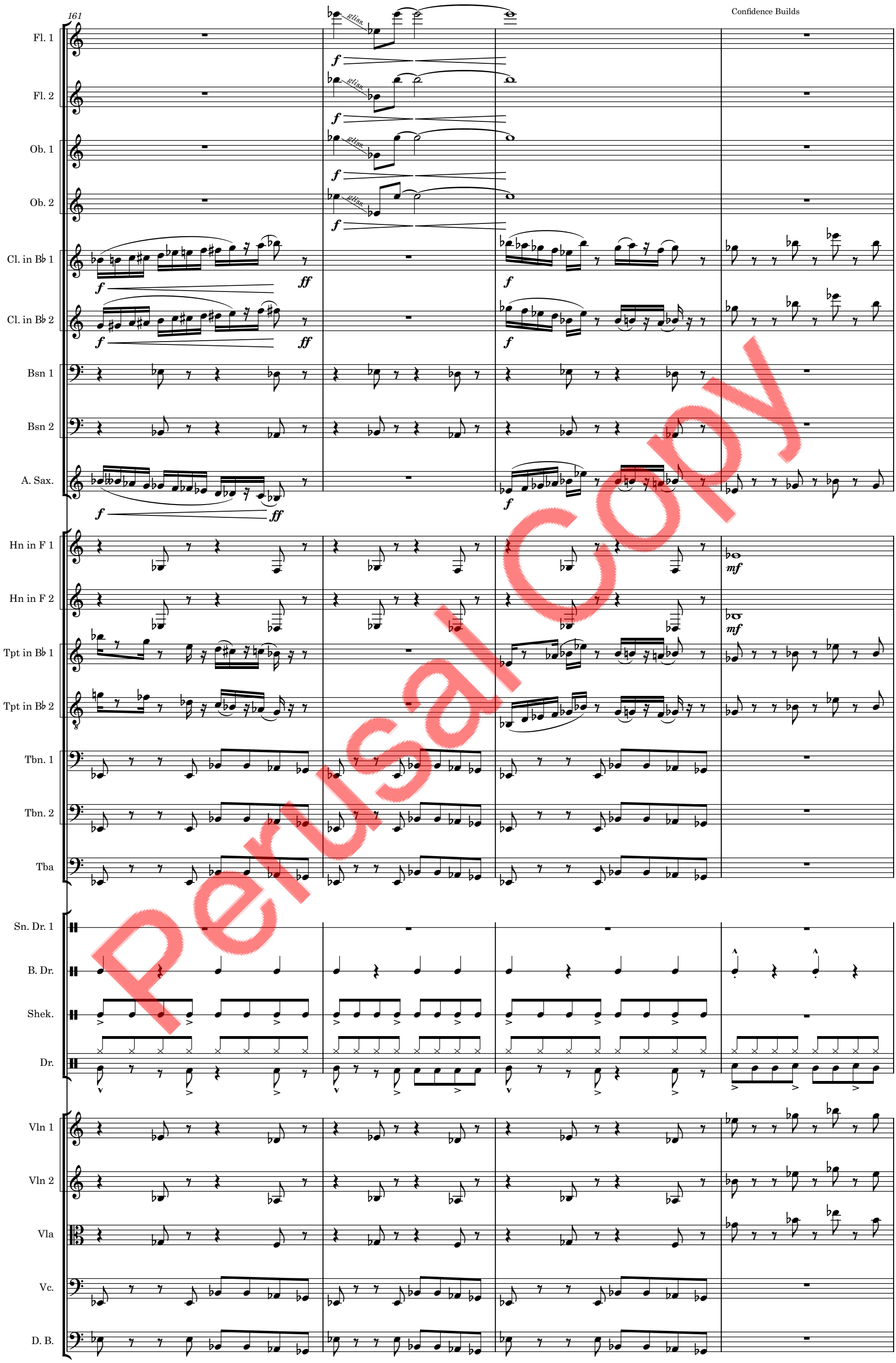

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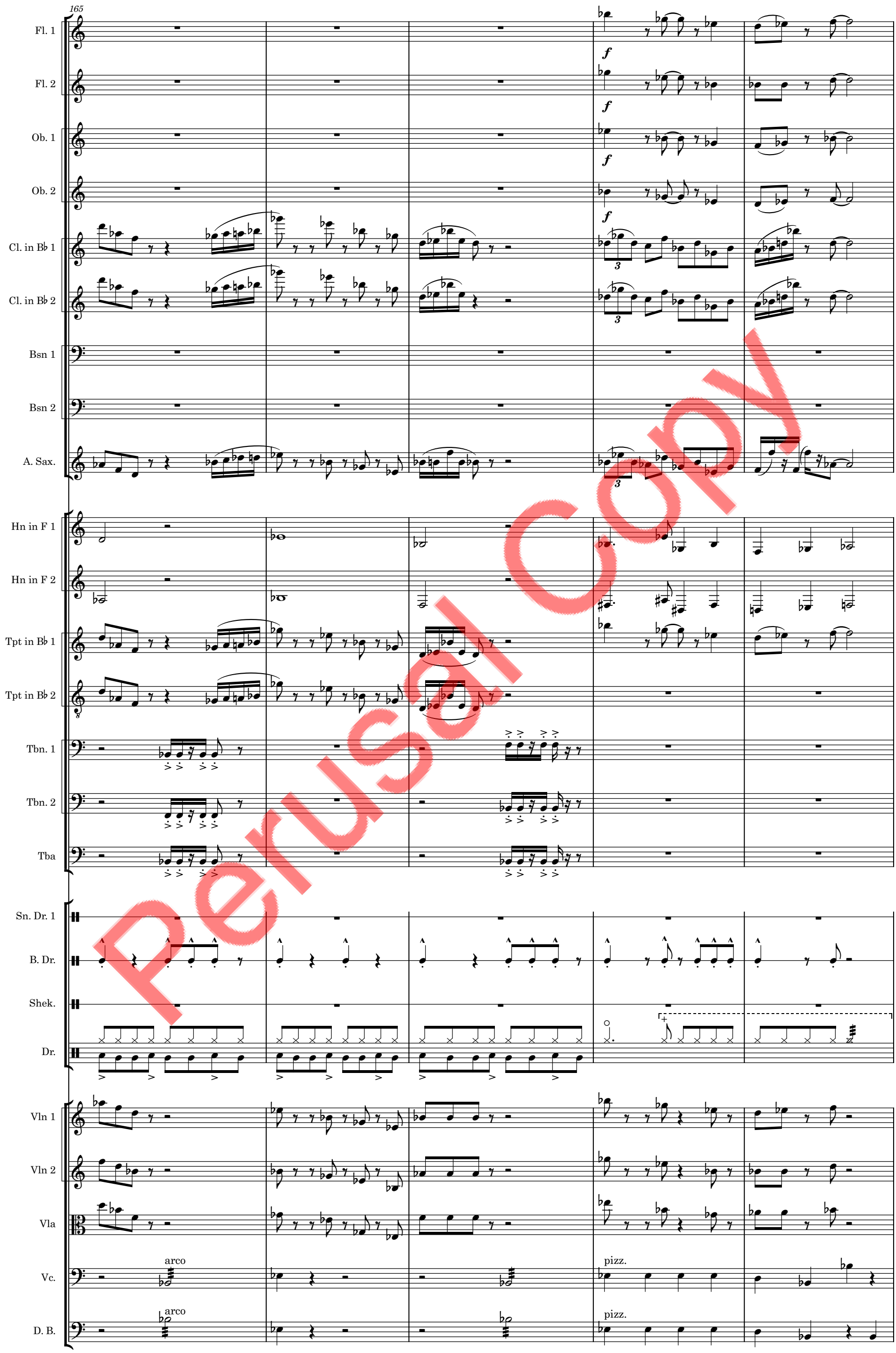

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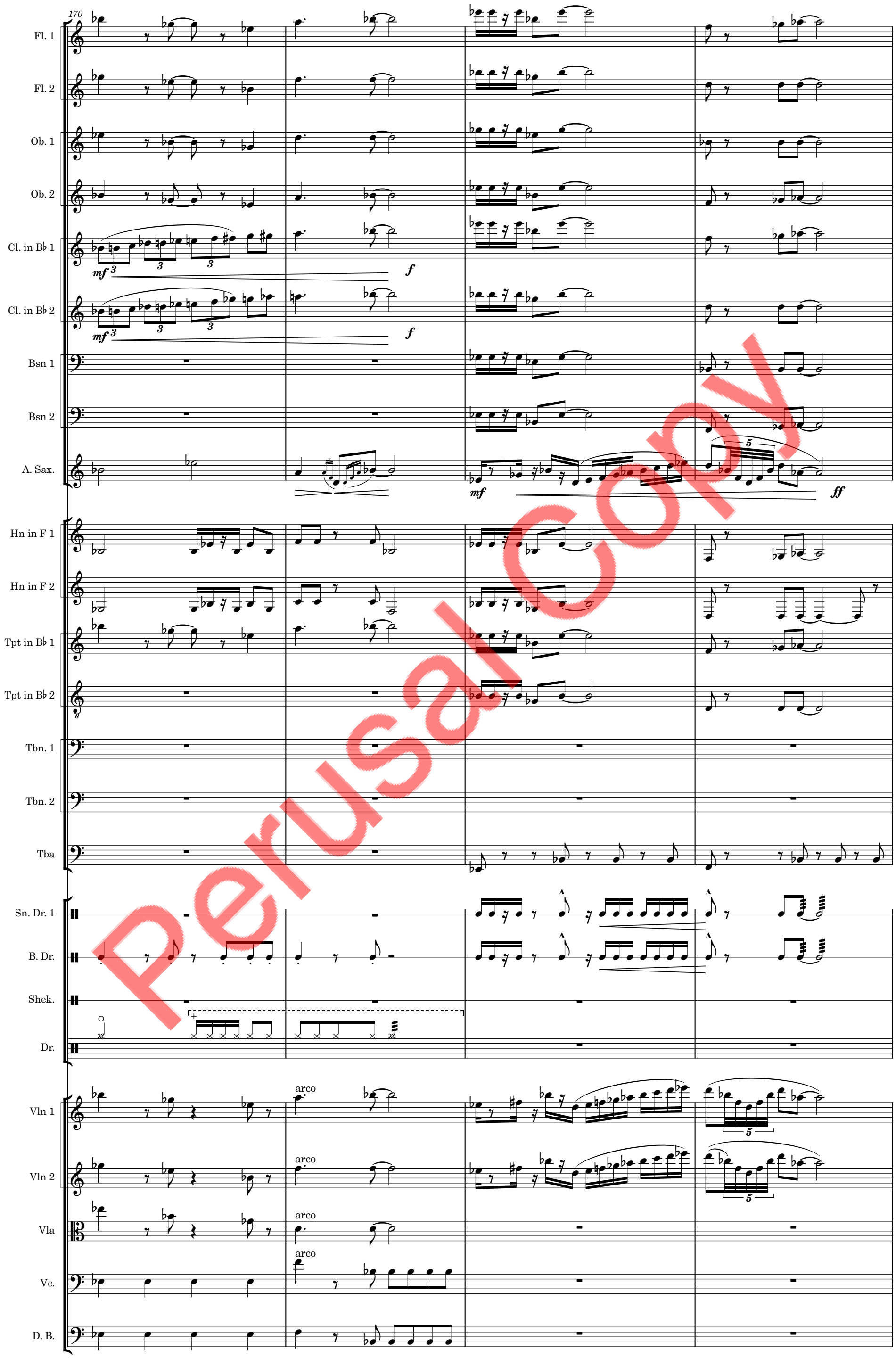

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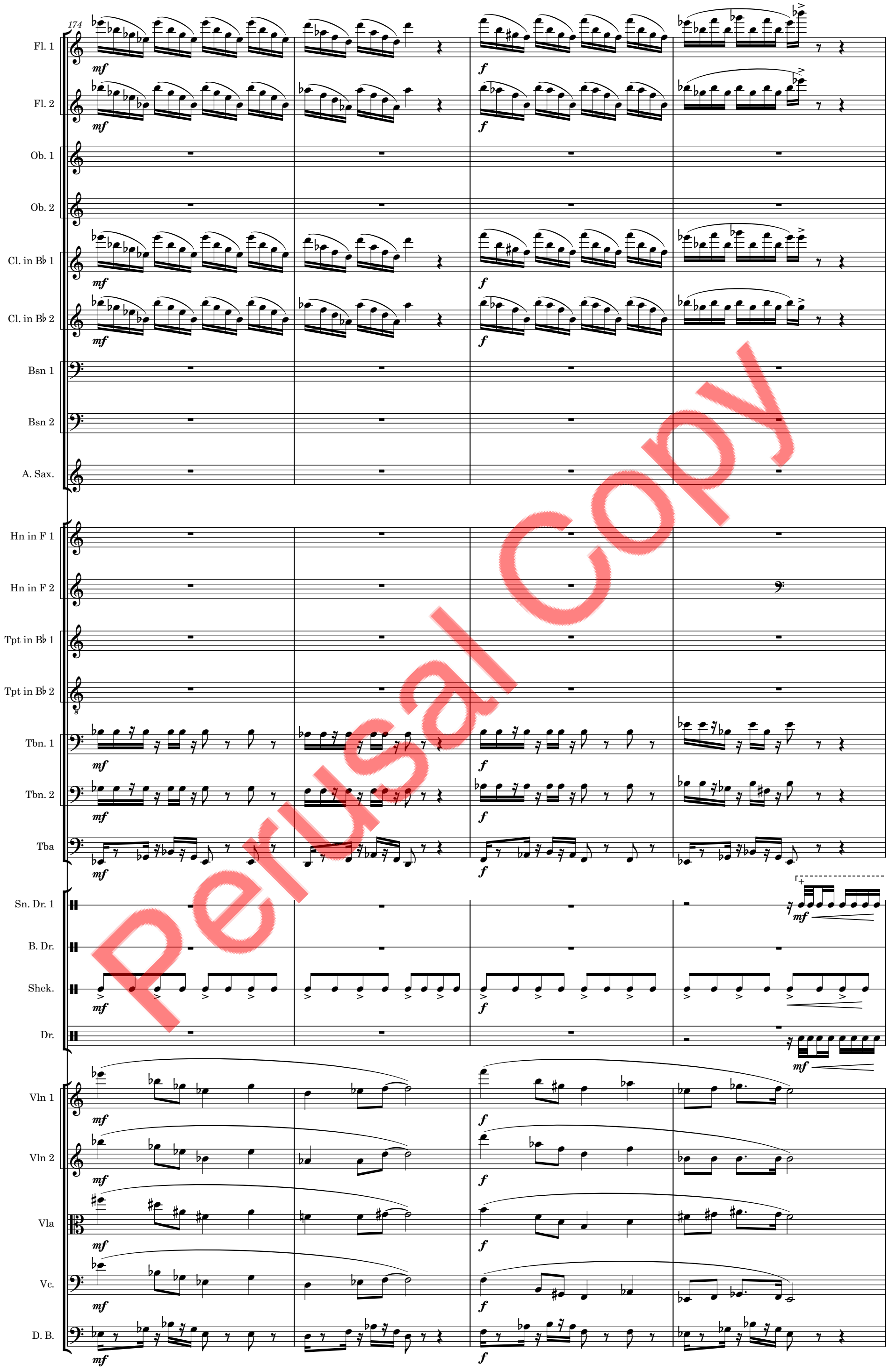

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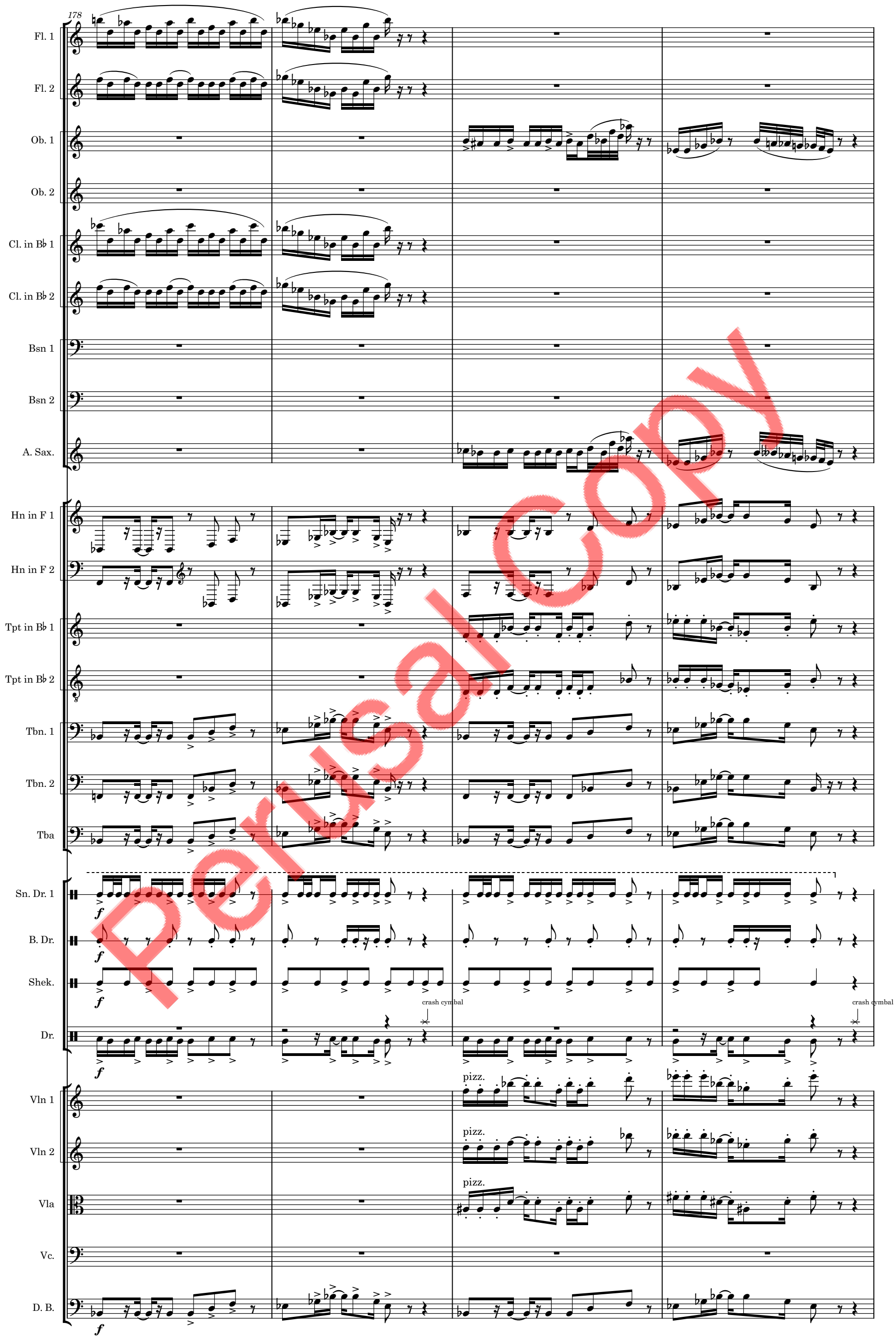

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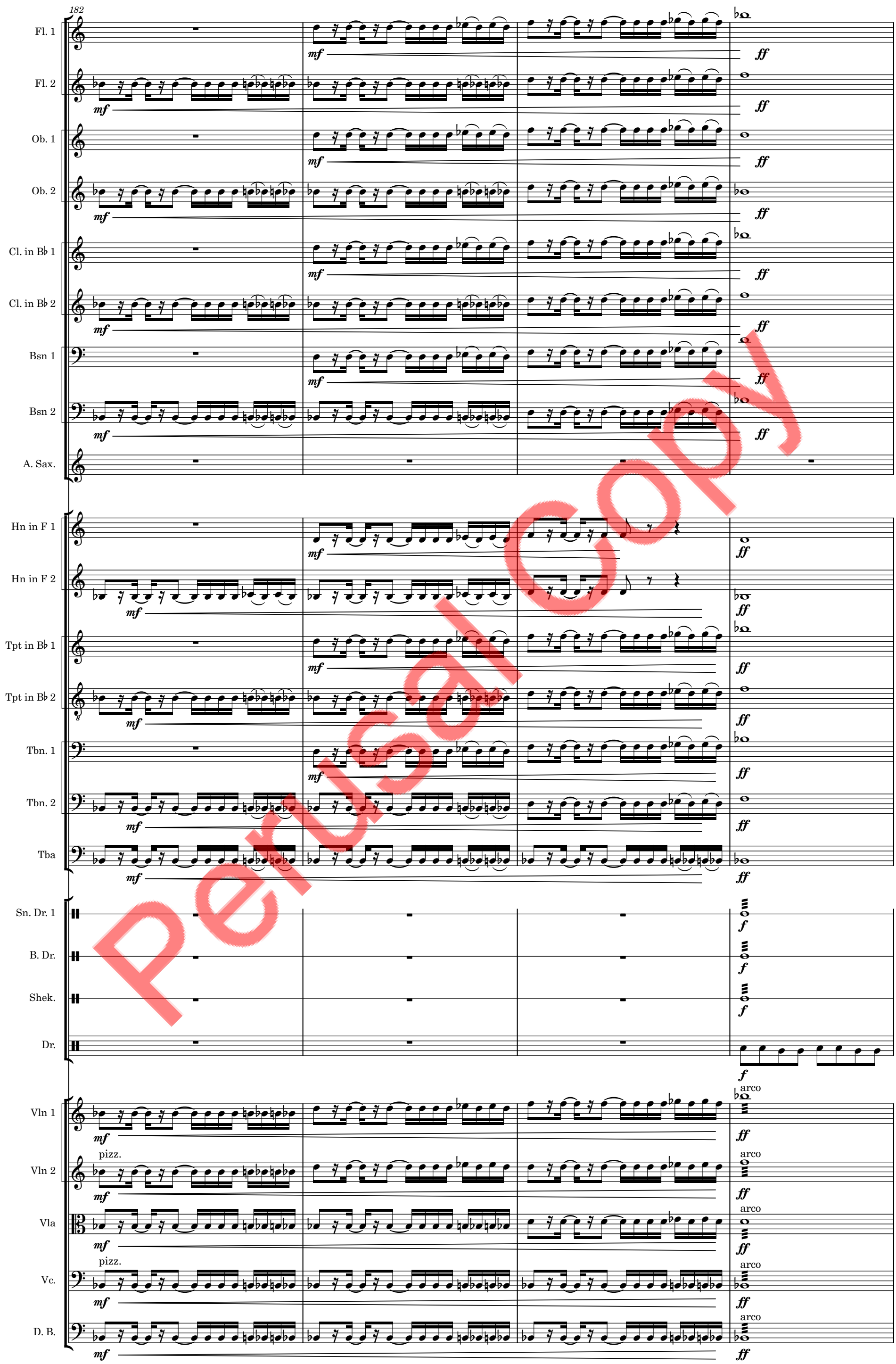

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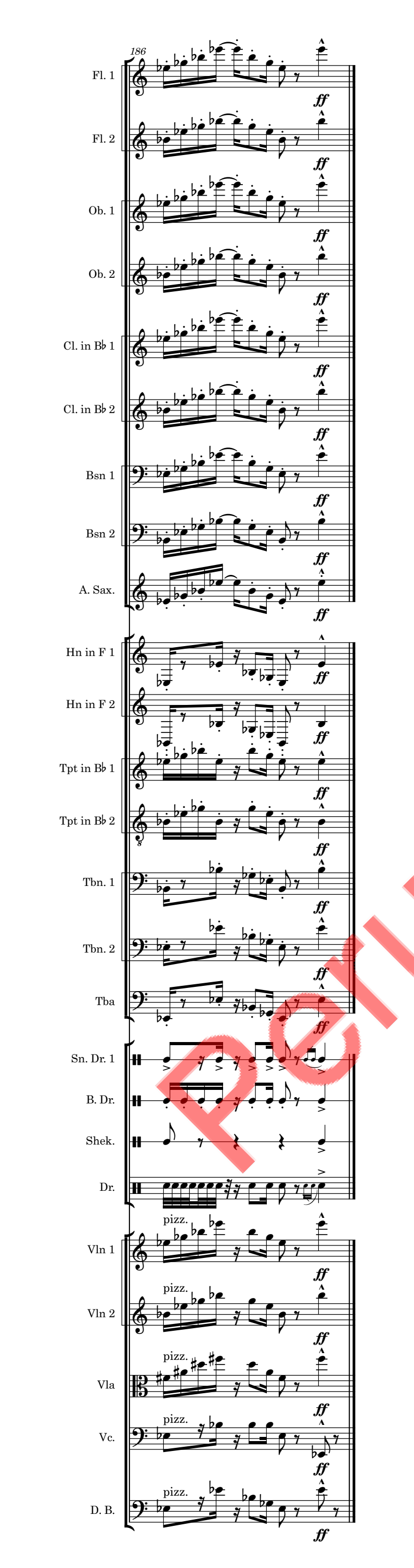

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