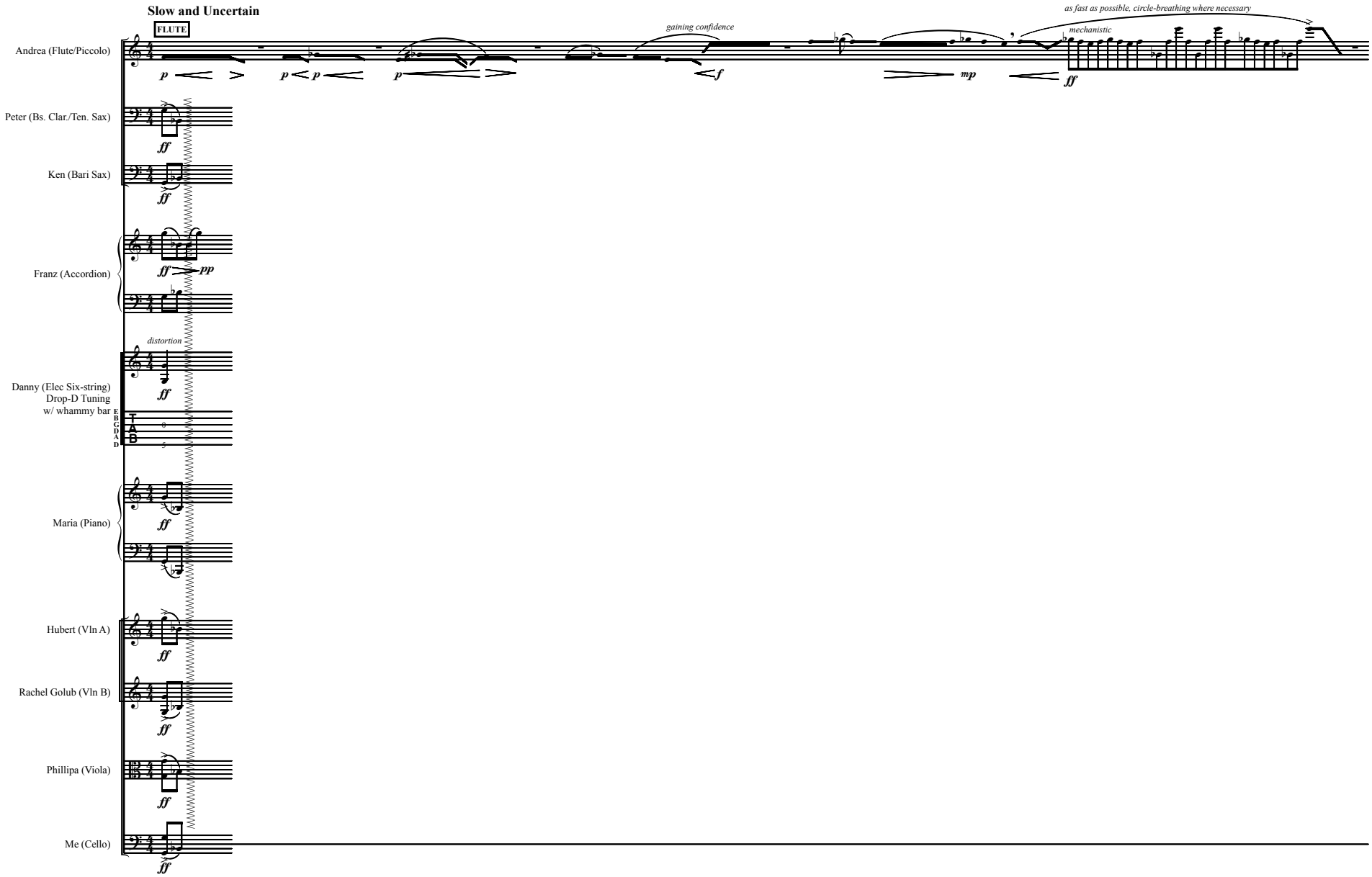
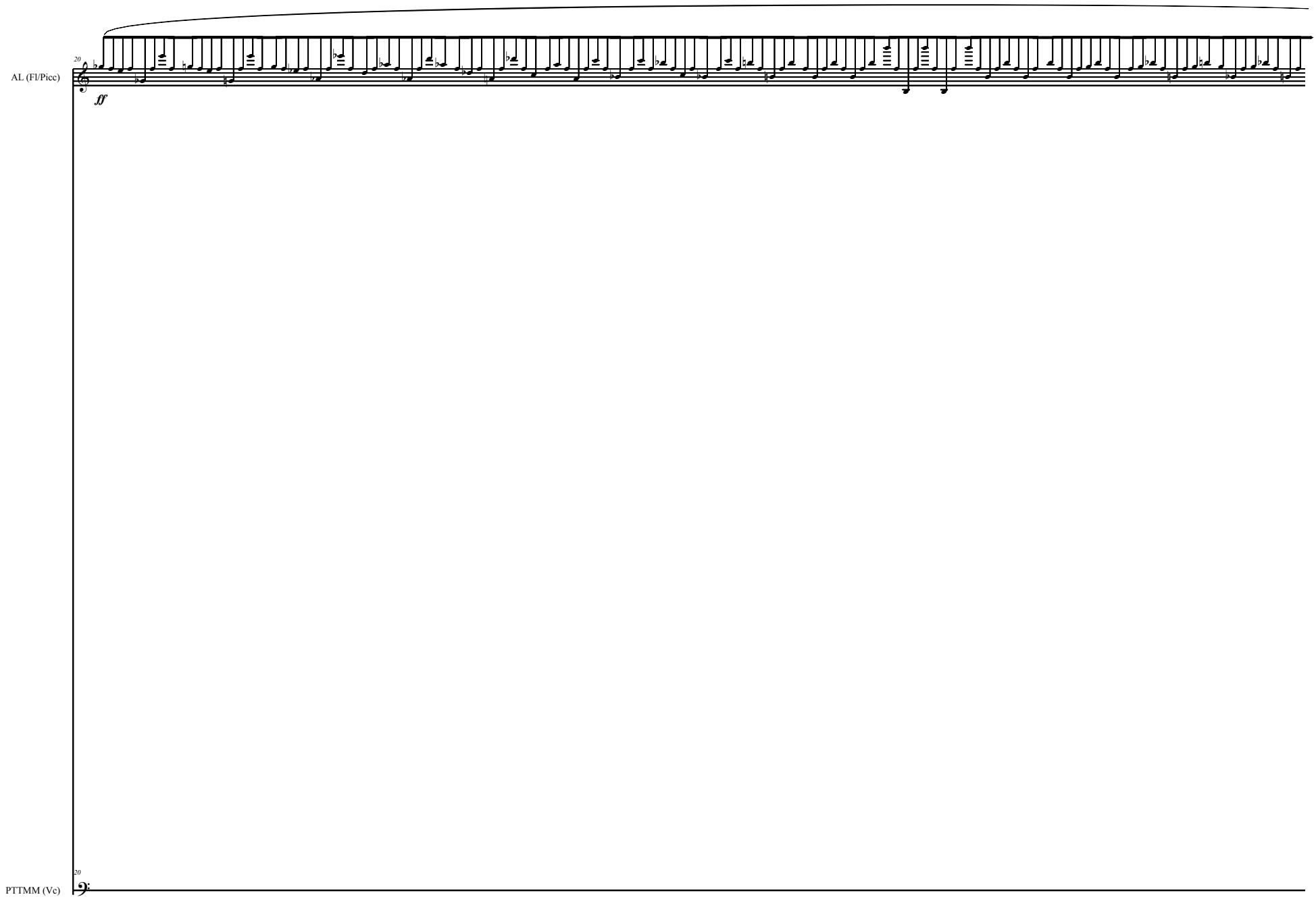
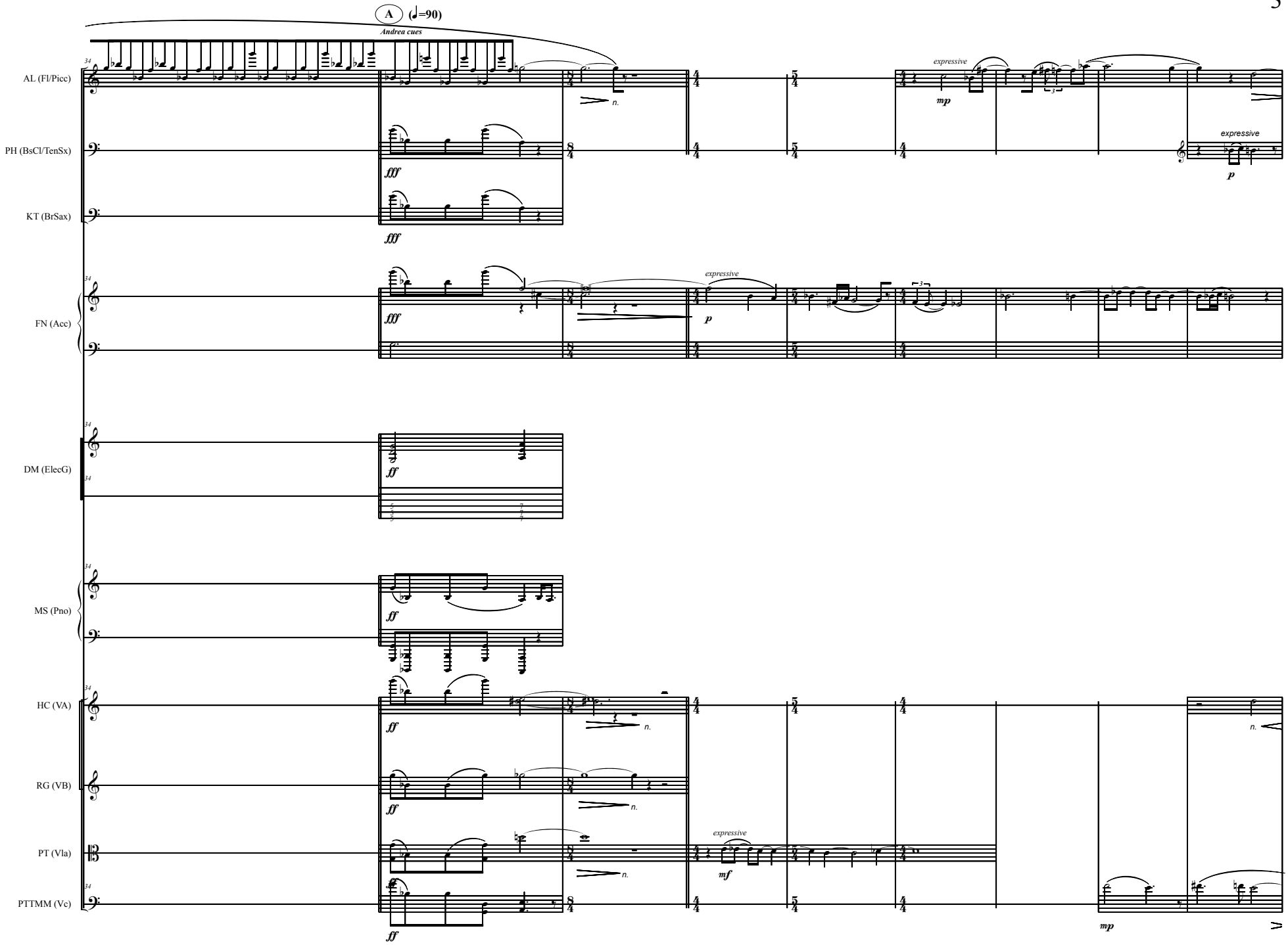
Fracture IV:}{:الغرنق II

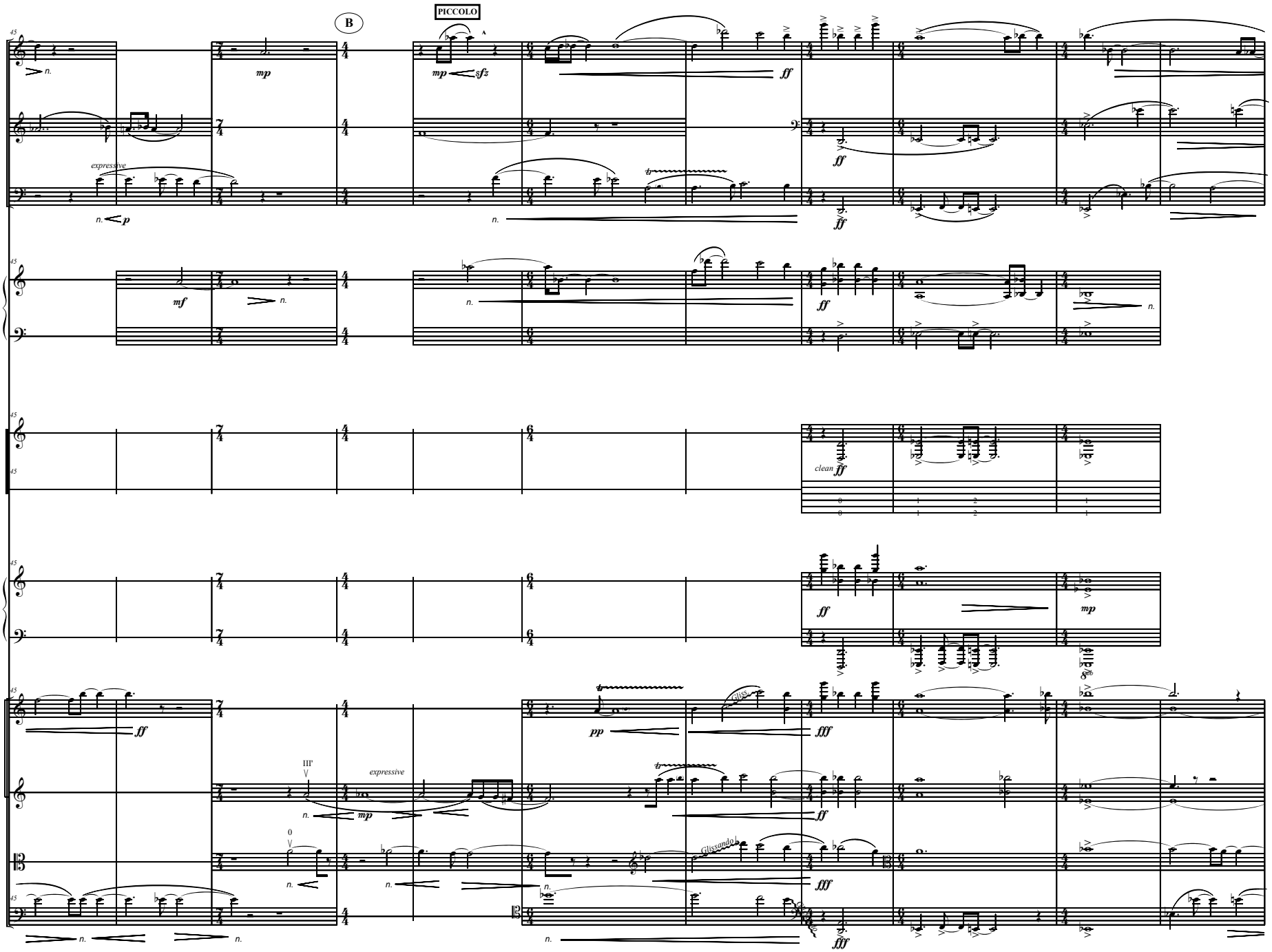
Pat Muchmore

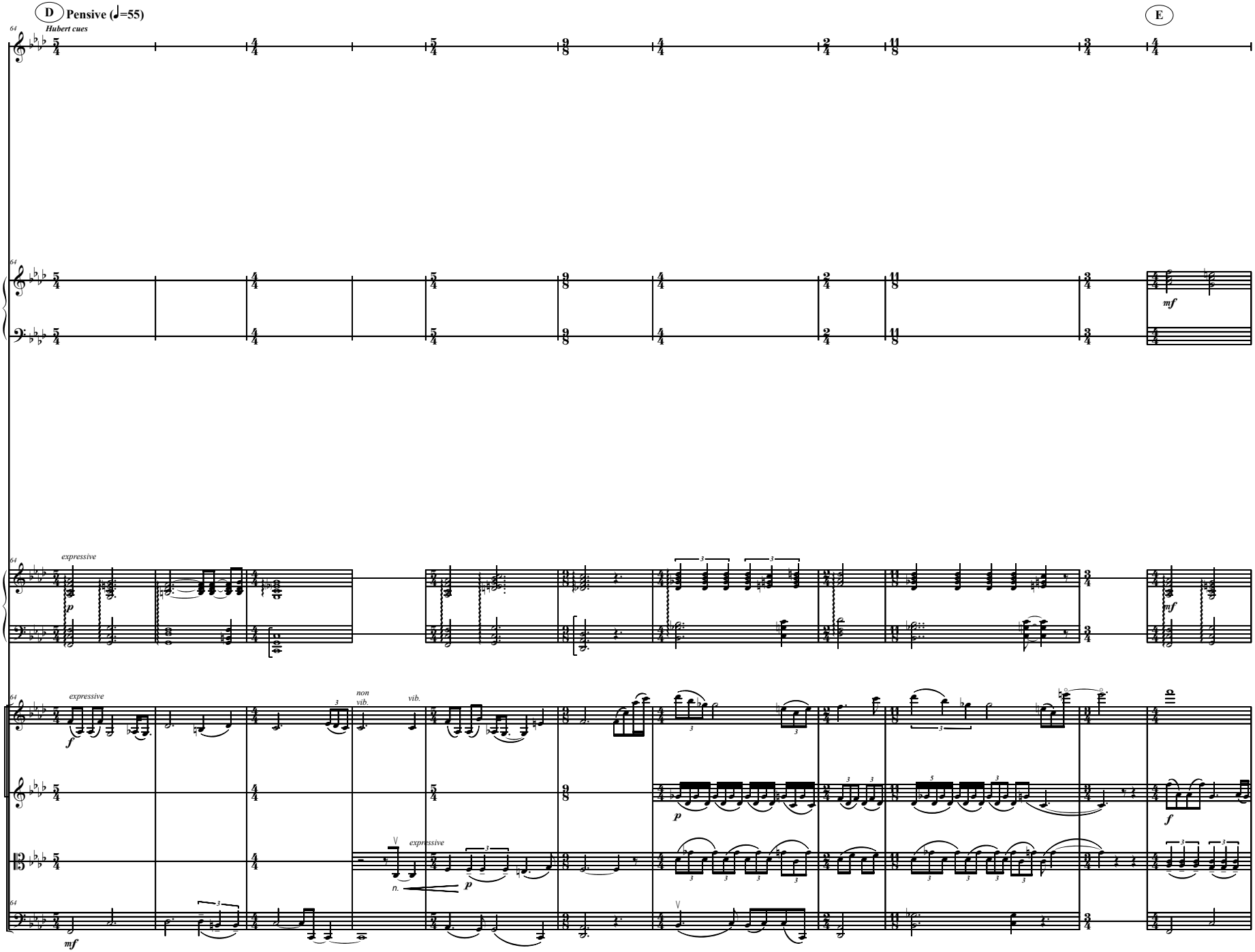


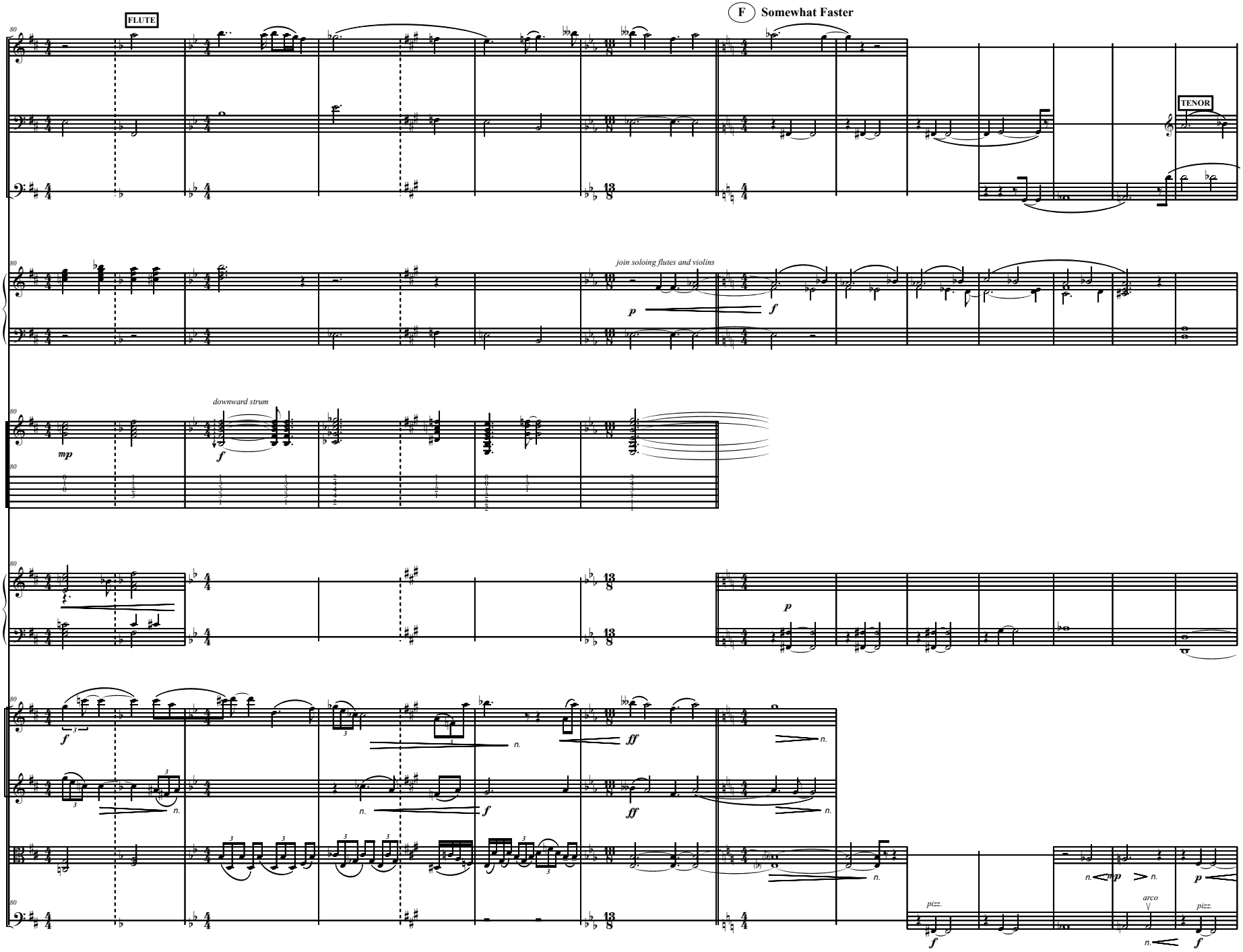
2005

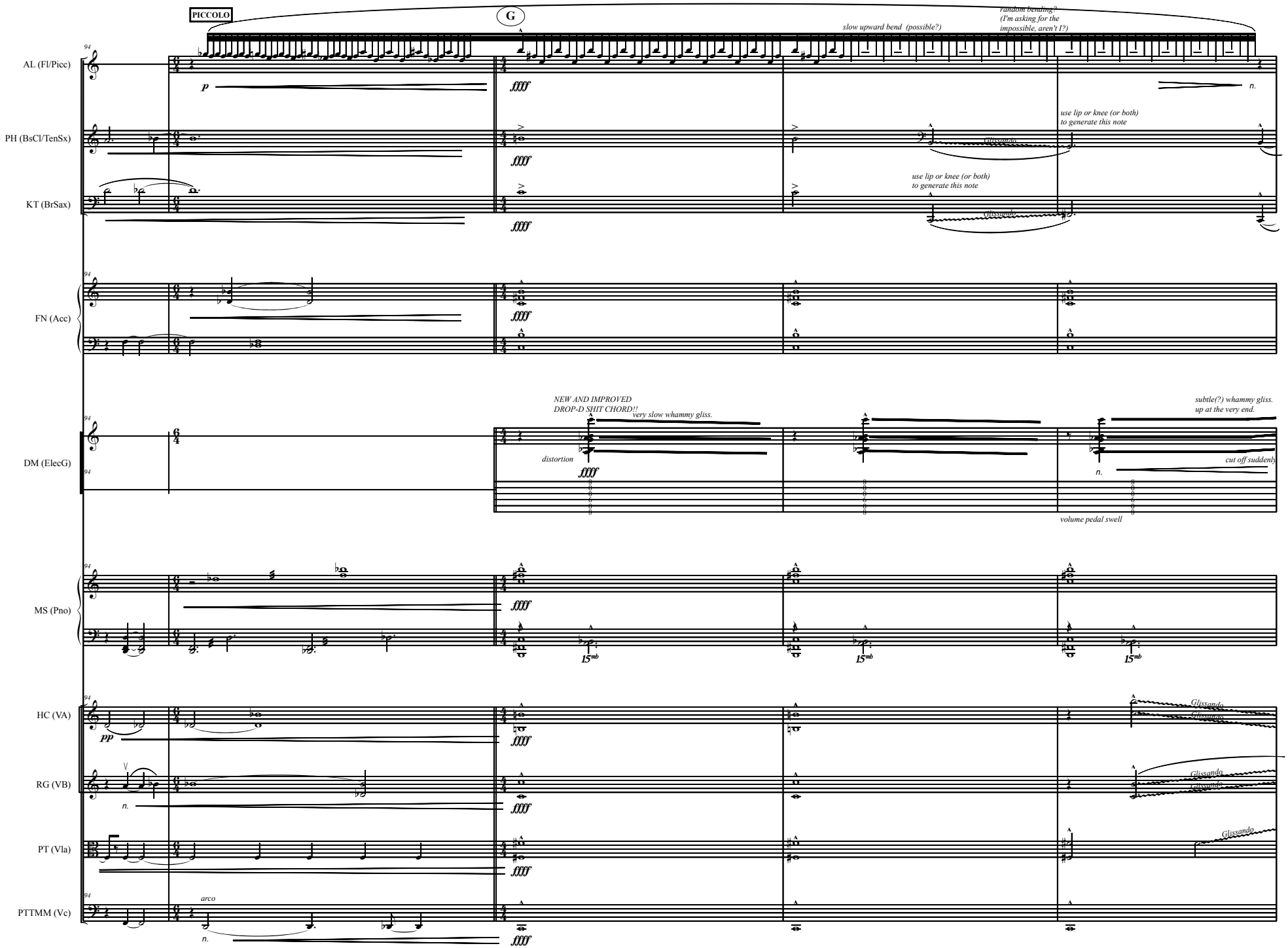

20
AL (Fl/Picc)
ff
20
PTTMM (Vc)

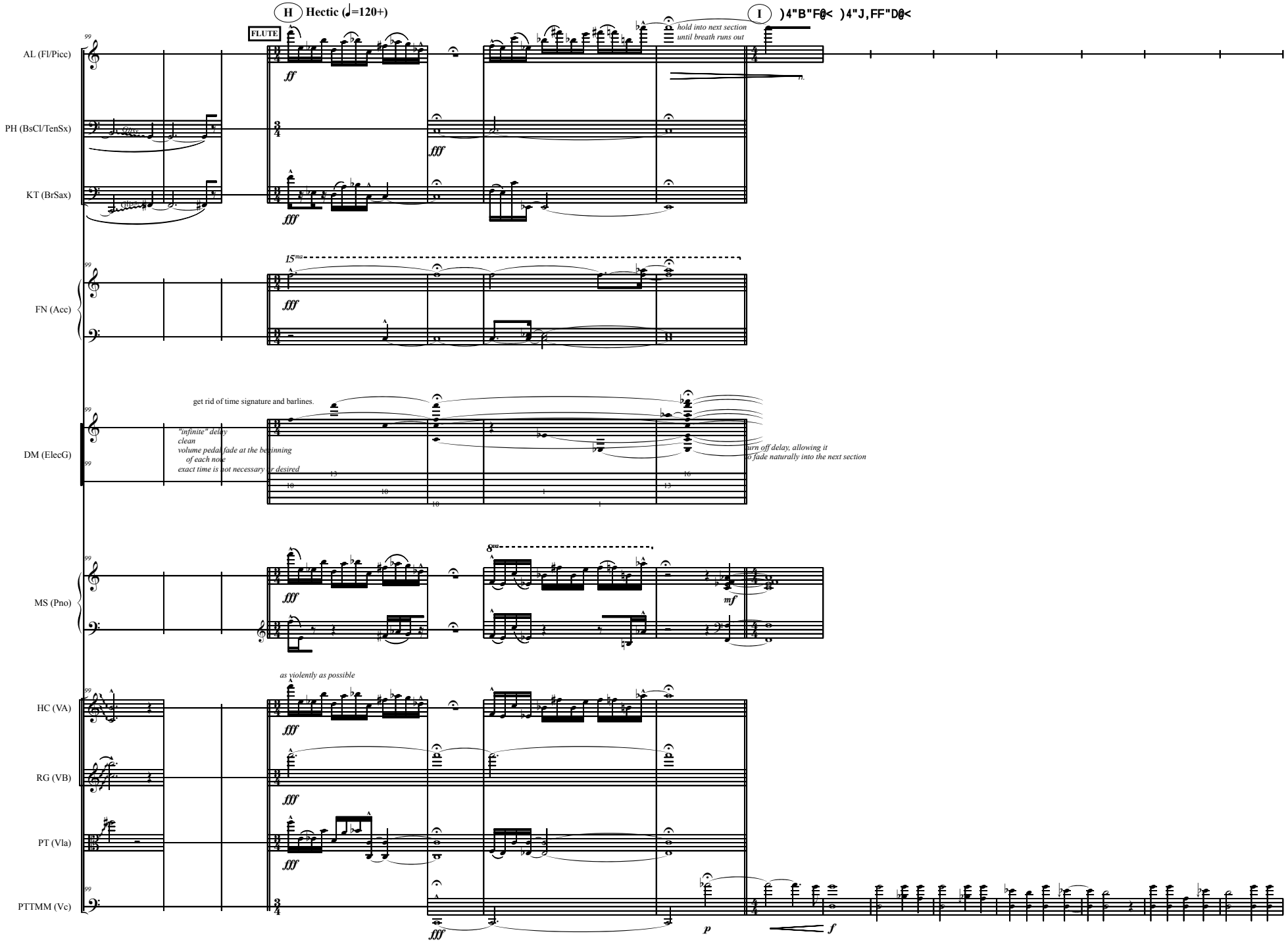

A
(♩=90)
Andrea cues
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
expressive
fff
mp
p
ff
mf
n.

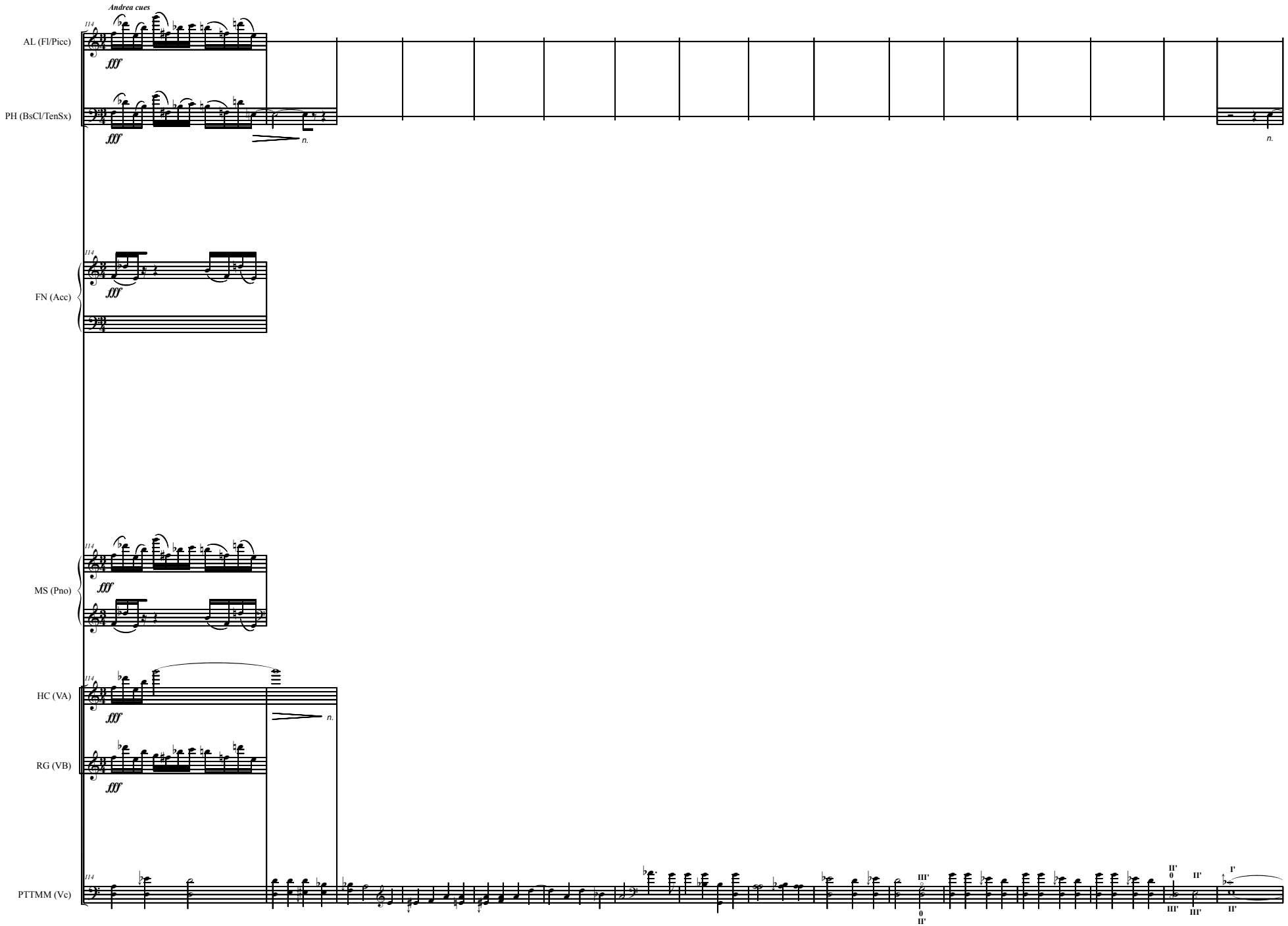

B
PICCOLO
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
expressive
clean
Glissando
Glissando

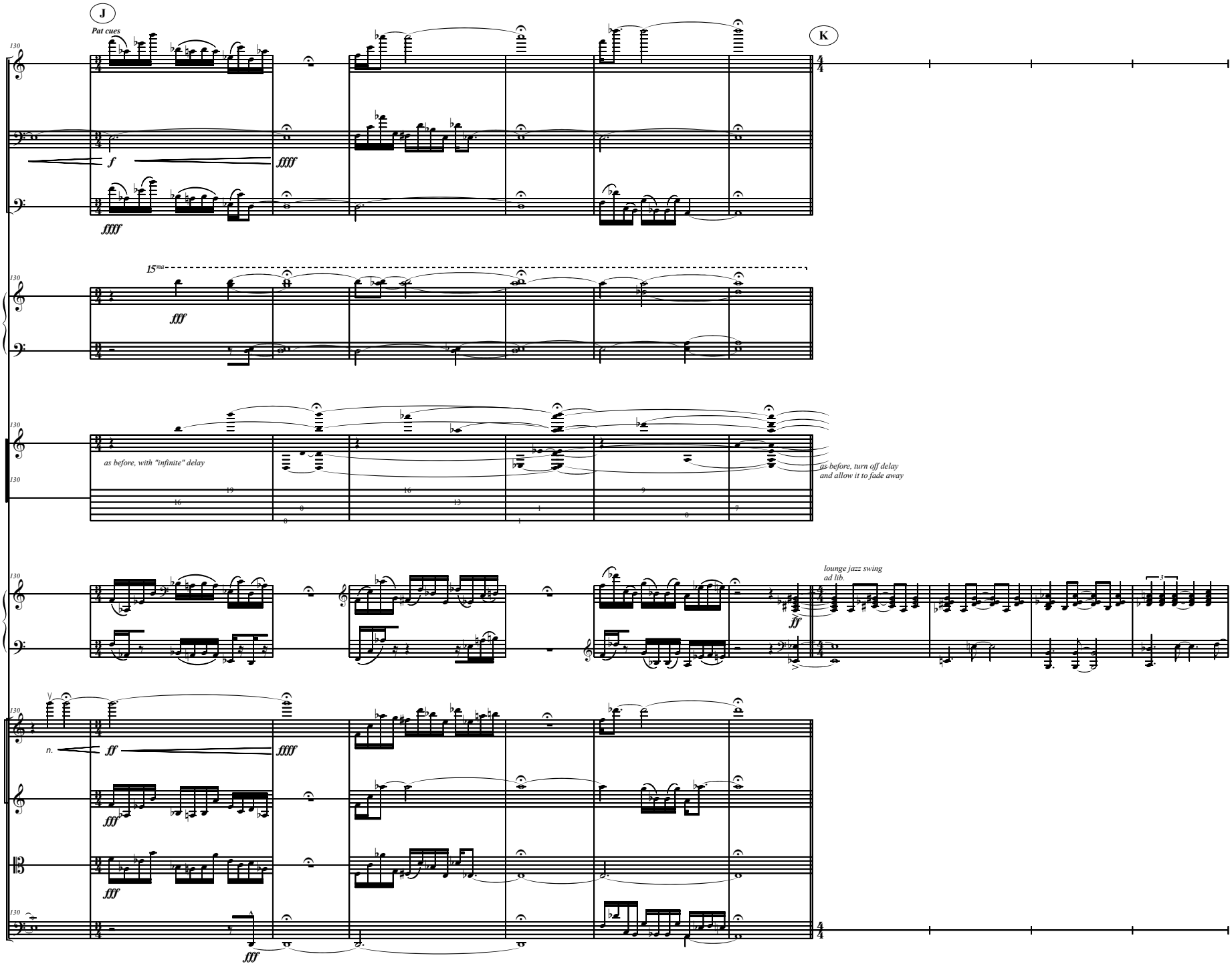

D
Pensive (♩=55)
Hubert cues
E
AL (Fl/Picc)
FN (Acc)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
expressive
non vib.
vib.
n.
mf
p
f


F
Somewhat Faster
FLUTE
TENOR
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
join soloing flutes and violins
DM (ElecG)
downward strum
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
pizz.
arco


PICCOLO
G
slow upward bend (possible?)
Random bending?
(I'm asking for the
impossible, aren't I?)
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
use lip or knee (or both)
to generate this note
Glissando
FN (Acc)
NEW AND IMPROVED
DROP-D SHIT CHORD!!
very slow whammy gliss.
distortion
subtle(?) whammy gliss.
up at the very end.
cut off suddenly
volume pedal swell
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
arco


H
Hectic (♩=120+)
I
)4"B"F@<)4"J,FF"D@<
FLUTE
hold into next section
until breath runs out
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
get rid of time signature and barlines.
"infinite" delay
clean
volume pedal fade at the beginning
of each note
exact time is not necessary or desired
turn off delay, allowing it
to fade naturally into the next section
as violently as possible


Andrea cues
AL (Fl/Picc)
PH (BsCl/TenSx)
FN (Acc)
MS (Pno)
HC (VA)
RG (VB)
PTTMM (Vc)
fff
n.


J
Pat cues
K
AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
15ma
as before, with "infinite" delay
as before, turn off delay
and allow it to fade away
lounge jazz swing
ad lib.

As cued by Pat, ¥ will interrupt this section three times, each time lasting an unpredetermined amount of time. After the third interruption, flute and bari will join Peter in the solo, but mockingly and out of key. The result should be chaotic and muddy.

L

AL (Fl/Picc)

PH (BsCl/TenSx)

keyed gliss.

sexy, smoky solo

¥ ¥ ¥ §

Figure out chord names

Thunder with the caucasian orchestra.
Comp like a drunk lounge guitarist.

DM (ElecG)

"jazzy" sound
reverb with volume
swells from nothing

MS (Pno)

PTTMM (Vc)

¥

Glissando

fff

Glissando

fff

15ma

(random, very high clusters mostly chromatic)

ffff

Glissando

fff

Glissando

fff

Glissando

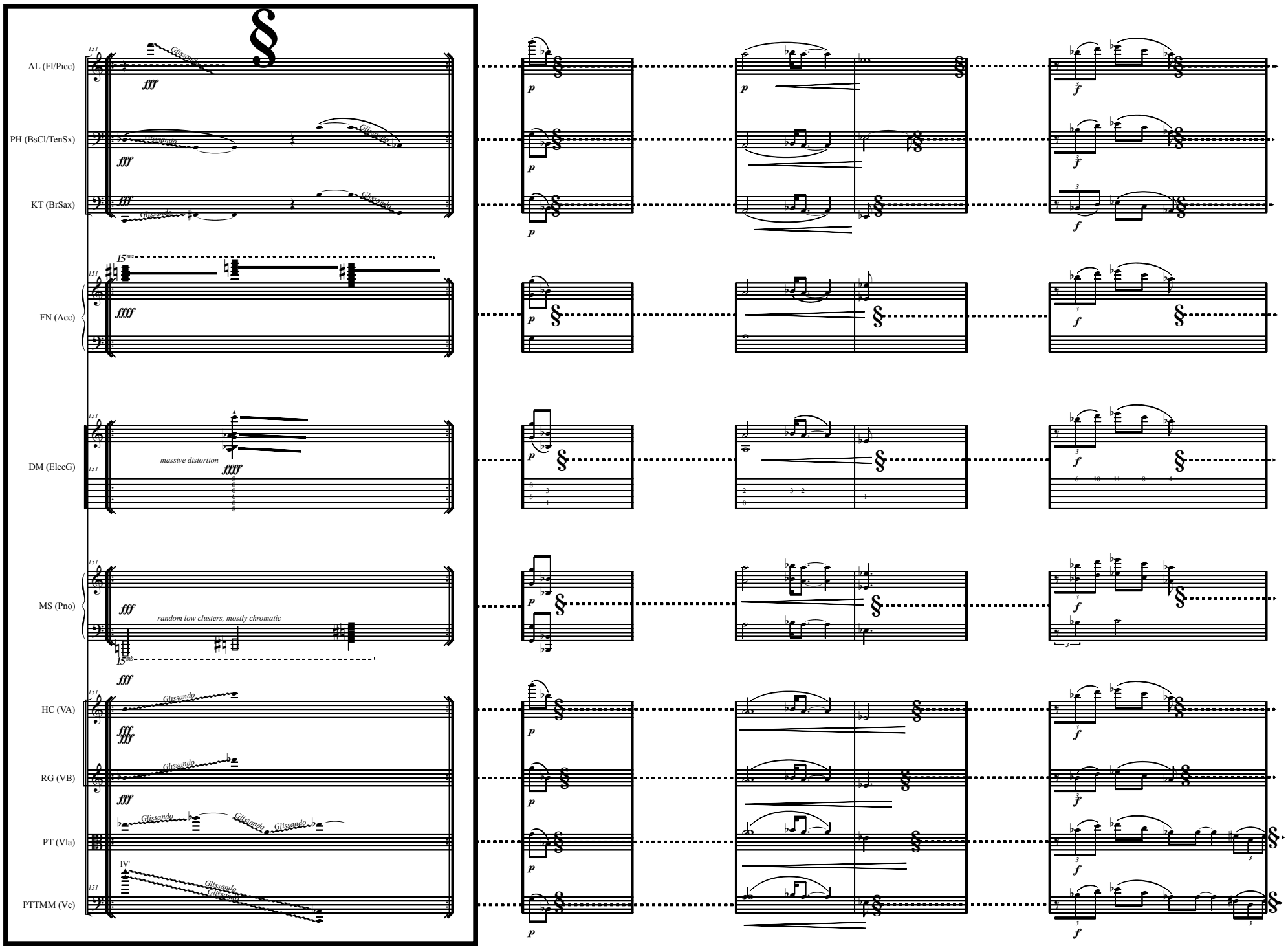
fff

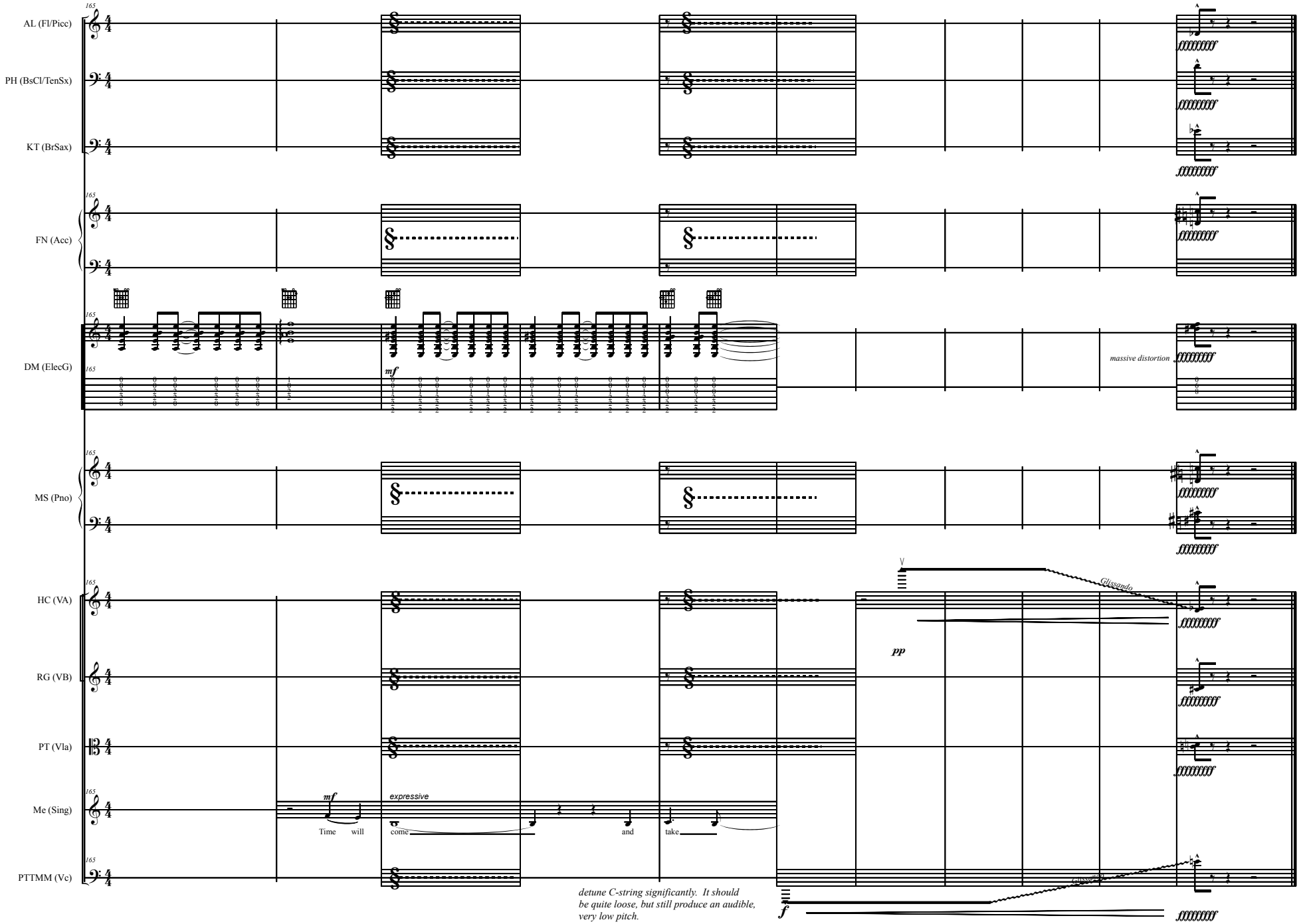
IV

Glissando

Glissando

ffff


AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
PTTMM (Vc)
fff
ffff
Glissando
massive distortion
random low clusters, mostly chromatic
IV'
p
f


AL (Fl/Picc)
PH (BsCl/TenSx)
KT (BrSax)
FN (Acc)
DM (ElecG)
MS (Pno)
HC (VA)
RG (VB)
PT (Vla)
Me (Sing)
PTTMM (Vc)
mf
massive distortion
expressive
Time will come and take
pp
Glissando
f
detune C-string significantly. It should be quite loose, but still produce an audible, very low pitch.