

II الغرق {}{}:Fracture IV

Pat Muchmore

Slow and Uncertain

FLUTE

Andrea (Flute/Piccolo)

Peter (Bs. Clar./Ten. Sax)

Ken (Bari Sax)

Franz (Accordion)

Danny (Elec Six-string)
Drop-D Tuning
w/ whammy bar

Maria (Piano)

Hubert (Vln A)

Rachel Golub (Vln B)

Phillipa (Viola)

Me (Cello)

p *p* *p* *f* *mp* *ff*

gaining confidence

as fast as possible, circle-breathing where necessary

mechanistic

distortion

AL (Fl/Picc)

20

ff

PTTMM (Vc)

20

A (♩=90)

Andrea cues

AL (Fl/Pic)

PH (BsCl/TenSx)

KT (BrSax)

FN (Acc)

DM (ElecG)

MS (Pno)

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Vc)

ff

mp

p

n.

expressive

B

PICCOLO

AL (Fl/Picc) *n.* *mp* *mp* *sfz* *ff*

PH (BsCl/TenSx) *expressive* *n.* *ff*

KT (BrSax) *n.* *p* *n.* *ff*

FN (Acc) *mf* *n.* *n.* *ff* *n.*

DM (ElecG) *clean* *ff*

MS (Pno) *ff* *mp*

HC (VA) *ff* *pp* *ff*

RG (VB) *III' V* *expressive* *n.* *mp* *ff*

PT (Vla) *0 V* *n.* *n.* *glissando* *ff*

PTTMM (Vc) *n.* *n.* *n.* *ff*

D Pensive (♩=55)
Hubert cues

E

AL (Fl/Picc) 64

FN (Acc) 64

MS (Pno) 64 expressive p mf

HC (VA) 64 expressive non vib. vib.

RG (VB) 64 p f

PT (Vla) 64 V expressive n. p

PTTMM (Vc) 64 mf

The score is for a piece titled "Pensive" in D major, marked with a tempo of quarter note = 55. It consists of seven staves: AL (Fl/Picc), FN (Acc), MS (Pno), HC (VA), RG (VB), PT (Vla), and PTTMM (Vc). The key signature has two flats (Bb, Eb). The time signature is 4/4. The piece begins at measure 64. The Flute/Piccolo part is mostly rests. The Accordion part provides harmonic support with chords. The Piano part features expressive textures, starting with a piano (p) dynamic and moving to mezzo-forte (mf). The Violin part is highly expressive, with a non-vibrato section followed by vibrato. The Viola part features a virtuosic section with triplets and a dynamic range from piano (p) to forte (f). The Violoncello part starts with a mezzo-forte (mf) dynamic and includes a virtuosic section with triplets.

FLUTE (F) **Somewhat Faster**

AL (Fl/Picc)

PH (BscI/TenSx)

KT (BrSax)

FN (Acc)

DM (ElecG)

MS (Pno)

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Ve)

join soloing flutes and violins

downward strum

mp *f* *p* *ff* *n.* *pizz.* *arco* *pizz.*

PICCOLO G *slow upward bend (possible?)* *random bending? (I'm asking for the impossible, aren't I?)*

AL (Fl/Picc) *p* *fff* *n.*

PH (BsCl/TenSx) *fff* *use lip or knee (or both) to generate this note*

KT (BrSax) *fff* *use lip or knee (or both) to generate this note*

FN (Acc)

DM (ElecG) *distortion* *NEW AND IMPROVED DROP-D SHIT CHORD!!* *very slow whammy gliss.* *subtle(?) whammy gliss. up at the very end.* *cut off suddenly* *volume pedal swell*

MS (Pno) *fff* *15^{mb}*

HC (VA) *pp* *fff* *Glissando*

RG (VB) *n.* *fff* *Glissando*

PT (Vla) *fff* *Glissando*

PTTMM (Vc) *arco* *n.* *fff*

H Hectic (♩=120+)

I) 4 B^b F^b) 4 J, FF^b D^b

FLUTE

hold into next section until breath runs out

AL (Fl/Pic) *ff*

PH (BsCl/TenSx) *fff*

KT (BrSax) *fff*

FN (Acc) *fff* 15^{ms}

DM (ElecG) *fff* "infinite" delay clean volume pedal fade at the beginning of each note exact time is not necessary or desired get rid of time signature and barlines. turn off delay, allowing it to fade naturally into the next section

MS (Pno) *fff* *mf* 8^{ms}

HC (VA) *fff* as violently as possible

RG (VB) *fff*

PT (Vla) *fff*

PITMM (Ve) *fff* *p* *f*

Andrea cues

AL (Fl/Picc)

Musical notation for AL (Fl/Picc) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* is present.

Empty musical staves for AL (Fl/Picc) from measure 115 to 123.

PH (BsCl/TenSx)

Musical notation for PH (BsCl/TenSx) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* and a *n.* marking are present.

Empty musical staves for PH (BsCl/TenSx) from measure 115 to 123. A *n.* marking is present at the end of the staff.

FN (Acc)

Musical notation for FN (Acc) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* is present.

MS (Pno)

Musical notation for MS (Pno) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* is present.

HC (VA)

Musical notation for HC (VA) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* and a *n.* marking are present.

RG (VB)

Musical notation for RG (VB) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* is present.

PTTMM (Vc)

Musical notation for PTTMM (Vc) starting at measure 114. The staff shows a melodic line with slurs and accents. A dynamic marking of *ff* is present. Roman numerals are present at the end of the staff.

AL (Fl/Pic) **J** Pat cues **K**

PH (BsCl/TenSx) *f sfz*

KT (BrSax) *sfz*

FN (Acc) *15^{ma} sfz*

DM (ElecG) *as before, with "infinite" delay* *as before, turn off delay and allow it to fade away*

MS (Pno) *lounge jazz swing ad lib ff*

HC (VA) *n. sfz sfz*

RG (VB) *sfz*

PT (Vla) *sfz*

PTTMM (Ve) *sfz*

AL (Fl/Picc) L

PH (BsCl/TenSx)

141

keyed gliss gliss sexy, smoky solo

As cued by Pat, ¥ will interrupt this section three times, each time lasting an undetermined 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.

¥

¥

¥

§

Figure out chord names

DM (ElecG)

141

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

"jazzy" sound reverb with volume swells from nothing

MS (Pno)

141

PTMM (Vc)

141

13

¥



AL (Fl/Picc)

151 *fff* *Glissando*

p

p

f

PH (BsCl/TenSx)

fff *Glissando*

p

f

f

KT (BrSax)

fff *Glissando*

p

f

f

FN (Ace)

151 *fff* *15th*

p §

§

f §

DM (ElecG)

151 *massive distortion* *fff*

p §

§

f §

MS (Pno)

151 *fff* *random low clusters, mostly chromatic* *15th*

p §

§

f §

HC (VA)

151 *fff* *Glissando*

p

f

f

RG (VB)

fff *Glissando*

p

f

f

PT (Vla)

fff *Glissando* *Glissando* *Glissando*

p

f

f

PTMM (Ve)

151 *IV'* *Glissando* *Glissando*

p

f

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)

165 4/4

mf expressive

Time will come and take

pp *f* *Glissando*

massive distortion

detune C-string significantly. It should be quite loose, but still produce an audible, very low pitch.