

# الغريق: 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*

*mechanistic*

*as fast as possible, circle-breathing where necessary*

*distortion*

E  
B  
G  
A  
D

AL (Fl/Picc)

20

*ff*

PTTMM (Vc)

20

A (♩=90)

Andrea cues

The musical score is arranged in a vertical staff format. The instruments and their parts are as follows:

- AL (Fl/Pic):** Flute/Piccolo part, starting with a 34-measure rest, then playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *mp* and *expressive*.
- PH (BsCl/TenSax):** Bass Clarinet/Tenor Saxophone part, playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff* and *p*.
- KT (BrSax):** Baritone Saxophone part, playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff*.
- FN (Acc):** Piano/Keyboard part, playing a rhythmic accompaniment in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff* and *p*.
- DM (ElecG):** Electric Guitar part, playing a rhythmic accompaniment in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff*.
- MS (Pno):** Piano part, playing a rhythmic accompaniment in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff*.
- HC (VA):** Violin part, playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff* and *n*.
- RG (VB):** Viola part, playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff* and *n*.
- PT (Vla):** Violoncello part, playing a melodic line in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff*, *mf*, and *expressive*.
- PTMM (Vc):** Double Bass part, playing a rhythmic accompaniment in 4/4, 5/4, and 4/4 time signatures. Includes markings for *ff* and *mp*.

The score features various musical notations including rests, dynamics (*ff*, *mp*, *p*, *mf*), articulation (*n*), and phrasing (*expressive*). The time signatures change from 4/4 to 5/4 and back to 4/4. The piece concludes with a *mp* dynamic marking and a fermata.

B

PICCOLO

Musical score for multiple instruments. The score is divided into systems for different instruments. The instruments listed are:

- AL (Fl/Picc)
- PH (BsCl/TenSx)
- KT (BrSax)
- FN (Ace)
- DM (ElecG)
- MS (Pno)
- HC (VA)
- RG (VB)
- PT (Vla)
- PTTMM (Vc)

The score includes various musical notations such as dynamics (e.g., *mp*, *sfz*, *ff*, *pp*, *mf*, *ppp*), articulation (e.g., *n.*, *acc.*, *gliss.*), and performance instructions (e.g., *expressive*, *clean*). The score is written in 4/4 time and includes a section marked 'B' and 'PICCOLO'. The bottom of the page features a series of slanted lines with 'n.' underneath, likely indicating a specific performance technique or bowing style for the strings.

(C)

AL (Fl/Picc) *n.*

PH (BsCl/TenSx) *n.*

KT (BrSax) *n.*

MS (Pno)

*ala Ligeti's Continuum*

*Start very slowly and gradually accelerate to as fast as possible (or slightly faster)*

*p* *fff* *pp*

*una corda* *tres corda* *VERY slowly depress damper pedal*

HC (VA) *n.*

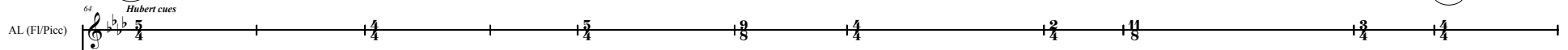
RG (VB) *n.*

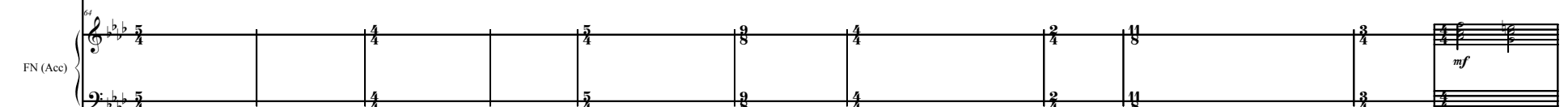
PT (Vla) *n.*


PTTMM (Vc) *n.*


**D** Pensive (♩=55)  
Hubert cues

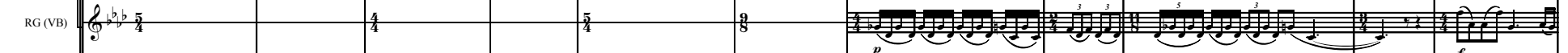
**E**


AL (Fl/Picc) 

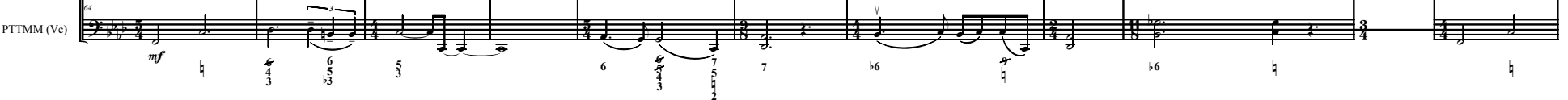
FN (Acc) 

MS (Pno) *expressive* 

HC (VA) *expressive* *non vib.* *vib.* 

RG (VB) 

PT (Vla) *V* *expressive* *n.* *p* 

PTTMM (Vc) *mf* 

*mf*  $\flat$   $\frac{4}{3}$   $\frac{6}{b5}$   $5$   $6$   $\frac{4}{3}$   $\frac{7}{b3}$   $7$   $b6$   $\flat$   $b6$   $\flat$   $\flat$



AL (Fl/Picc) **FLUTE** **F** Somewhat Faster

PH (BsCl/TenSx)

KT (BrSax)

FN (Acc) *join soloing flutes and violins* *p* *f*

DM (ElecG) *mp* *f* *downward strum*

MS (Pno)

HC (VA) *f* *n* *ff* *n*

RG (VB) *n* *f* *ff* *n*

PT (Vla)

PTTMM (Vc) *pizz.* *f* *arco* *pizz.* *n* *f*

**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) *15<sup>mb</sup>* *15<sup>mb</sup>* *15<sup>mb</sup>*

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

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

PT (Vla) *fff* *Glissando*

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





AL (Fl/Pic) 130 *Pat cues* *f* *sf* *ff* **K**

PH (BsCl/TenSx) *f* *sf* *ff*

KT (BrSax) *sf*

FN (Acc) 130 *15<sup>ma</sup>* *sf*

DM (ElecG) 130 *as before, with "infinite" delay* *as before, turn off delay and allow it to fade away*

MS (Pno) 130 *lounge jazz swing ad lib.* *ff*

HC (VA) 130 *n.* *sf* *sf* *ff*

RG (VB) *sf*

PT (Vla) *sf*

PTTMM (Vc) 130 *sf*





AL (Fl/Picc)	151 <i>fff</i> <i>Glissando</i>	<i>p</i>	<i>p</i>	<i>f</i>
PH (BsCl/TenSax)	151 <i>fff</i> <i>Glissando</i>	<i>p</i>		<i>f</i>
KT (BrSax)	151 <i>fff</i> <i>Glissando</i>	<i>p</i>		<i>f</i>
FN (Ace)	151 <i>fff</i> <i>15<sup>th</sup></i>	<i>p</i> §	§	<i>f</i> §
DM (ElecG)	151 <i>massive distortion</i> <i>fff</i>	<i>p</i> §	§	<i>f</i> §
MS (Pno)	151 <i>fff</i> <i>random low clusters, mostly chromatic</i> <i>15<sup>th</sup></i>	<i>p</i> §	§	<i>f</i> §
HC (VA)	151 <i>fff</i> <i>Glissando</i>	<i>p</i>		<i>f</i>
RG (VB)	<i>fff</i> <i>Glissando</i>	<i>p</i>		<i>f</i>
PT (Vla)	<i>fff</i> <i>Glissando</i> <i>Glissando</i> <i>Glissando</i>	<i>p</i>		<i>f</i>
PTMM (Ve)	151 <i>fff</i> <i>Glissando</i> <i>Glissando</i>	<i>p</i>		<i>f</i>



