

[Ar]4s¹21d¹ :: } f :: brokenAphorisms19&20 :: } f :: p / - / ! 1mps3\$t €

Pat Muchmore

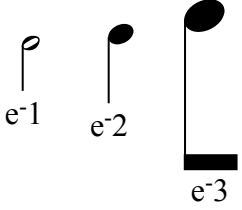
[Ar]4s¹21d¹:}{:brokenAphorisms19&20:}{:p/-\!1mps3\$t ε

I. bA_19..[BOHR]p^{n°}/e⁻¹/p^{n°}/e⁻²&1/p⁺/e⁻³&2&1/p^{n°}/e⁻³e⁻²e⁻¹

TRUMPETS I & II
(B^b - transposed)

LEGEND

Moderate (♩ = 75)



variable lengths between roughly a dotted-quarter and a whole note



detuned n° notes can be achieved with extended tuning slide

I $\overset{\circ}{p^+}$ | e^{-1} | $\overset{\circ}{p^+}$ | e^{-2} | $\overset{\circ}{p^+}$ | e^{-3} e^{-3} | $\overset{\circ}{n^\circ}$ | $\overset{\circ}{\varepsilon \rightarrow} e^{-3}_{a-b}$ e^{-2}_{c-d} e^{-1}_a

pp | *f* | *mp* | *mf* | *f* | *p* *mf* < *fff* | *p* < *f* *ffff*

non-legato | *non-legato* | *non-legato* | *non-legato* | *legato*

II $\overset{\circ}{n^\circ}$ | TACET | $\overset{\circ}{p^+}$ | e^{-1} | $\overset{\circ}{p^+}$ | $\overset{\circ}{\delta \rightarrow} e^{-2}$ e^{-3} | $\overset{\circ}{p^+}$ | $\overset{\circ}{\zeta \rightarrow} e^{-3}_{b-c}$ e^{-2}_{d-a} e^{-1}_b

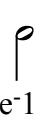
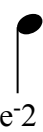



pp | *mp* | *mf* | *f* | *p* *mf* < *fff* | *p* < *f* *ffff*

non-legato | *non-legato* | *non-legato* | *legato*

[Ar]4s¹21d¹:}{:brokenAphorisms19&20:}{:p/-\!1mps3\$t ε

I. bA_19..[BOHR]p⁺n^o/e⁻¹/p⁺n^o/e⁻²&1/p⁺/e⁻³&2&1/p⁺n^o/e⁻³e⁻²e⁻¹

TROMBONES I & II

LEGEND	
Moderate (♩ = 75)	
	
	
variable lengths between roughly a dotted-quarter and a whole note	
	

I \hat{p}^+ | TACET | \hat{n}^o | TACET | \hat{p}^+ $\alpha \rightarrow$ | e⁻¹ e⁻² | \hat{p}^+ | $\beta \rightarrow$ e⁻³_{c-d} e⁻²_{a-b} e⁻¹_c |

pp | | *mp* | | *f* | *p* *mf* < *fff* | *p* < *f* *ffff* |

non-legato | non-legato legato

II \hat{n}^o | TACET | \hat{n}^o | TACET | \hat{p}^+ | 23 e⁻¹ | \hat{n}^o | $\gamma \rightarrow$ e⁻³_{d-a} e⁻²_{b-c} e⁻¹_d |

pp | | *mp* | | *f* | *mf* < *fff* | *p* < *f* *ffff* |

non-legato | non-legato legato

II. bA_20... [FEYNMAN] quantum/ $e^-+e^+=\gamma=e^++e^-$ /quantum/ $e^-e^-e^-e^+$ /quantum

LEGEND

- = Tpt. I
- = Tpt. II
- = Tbn. I
- = Tbn. II
- = Tpts
- = Tbns

Randomly "stutter" your note as fast as possible. The notated rhythms are only examples of the patterns you can use.

1

Section 1 consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A large fermata symbol is positioned above the first staff. The entire section is enclosed in a black rectangular frame.

f

2

Section 2 is a complex musical arrangement. It features four main staves of music, two on the left and two on the right, each with dynamic markings of *p* and *ff*. In the center is a circular diagram with a treble clef and a *pp* marking. The diagram is divided into segments with labels: "[e-]-Tpt. I CW from D \flat " in red and "A most WCCM from A" in green. The notation includes various note values and accidentals, with some notes highlighted in red and green to match the legend.

3

Play your note legato, with random lengths. The notated rhythms are only examples.

Section 3 consists of four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The notation is characterized by long, legato notes with varying lengths. A large fermata symbol is positioned above the first staff. The entire section is enclosed in a black rectangular frame.

f

4

musical score for measure 4, featuring two staves (bass and treble clefs) and dynamic markings (*mf*, *legato*). The score includes a green annotation: "[Tpt. II] gradually move tuning slide out then back in". Below the staves, there are wavy lines representing pitch contours, with blue and orange lines. Labels include "T4", "7+(b)", and "VII T1".

5

musical score for measure 5, enclosed in a black box. It shows three staves with dynamic markings (*fff*) and notes.

fff