

MAYBE DO SOME SORT OF FANCY BASS
CLEF LIKE A BIBLICAL INCIPIT

1 E

(PortRait_7,**NY06)

Pat Muchmore

Freely

with harmon or bubble mute

Trombone

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

don't adjust tuning

I T-I T-III III

Sing

Tbn.

as fast as the line can be played comfortably and regularly

(♩=c.90)

REMOVE MUTE sing melody expressively

p *mf* *ff* *n.* *mf*

V VI V III I T-I T-III VI T-III T-I T-I T-III VI VI IV** V

Sing

Tbn.

screaming

Glissando

pp *fff* *fff* *fff*

VII VII

Tbn.

Elec.

BEGIN CD PLAYBACK IMMEDIATELY

*die away as your *** breath runs out*

enter as imperceptibly as possible

on this arpeggio, DO correct the partial tuning

two versions of this note gradually split between the left and right speakers

ff *n.* *mf* *fffz* *f*

*) Very gradually, open hand off of stem allowing each partial to slowly emerge ***) This quarter-note passage should be played **without** glissandos. Every odd-numbered quarter should be slightly higher, and every even-numbered quarter should be slightly lower, until they converge on the final Bb. During this process, the right hand should be gradually closing on the harmon stem, creating a reverse effect of the gradual partial reveal above.

6

Tbn. *ff* *pp* *p* *mf* *p* *f*

Elec. *mp*

*) expressive

1 E - 2

repeatedly play these notes
in random order.
start relatively slow and legato,
but quickly begin to match the
staccato style and tempo of the
electronics until interrupted

13

Tbn. *p* *f* *mp* *sub pp* *f*

Elec.

gradually change from very soft "du" tonguings to sharp staccato "te" tonguings

gradually match speed of electronics

IV I etc.
T-II T-II etc.

18

Tbn. *p* *f* *sub p* *ff* *mp*

Elec.

*) Very free, there is no need to try to coordinate this melody with the sixteenths underneath, until the loud interrupting blasts (represented with very large noteheads). You should try to reach the last indeterminate-length part of each phrase with enough time to enjoy the gesture before these blasts. This probably means that the phrases will move a little bit quicker than they look. All of the regular rhythmic notation is used only to give a general sense of the relative speeds within the phrase.

23

Tbn. *f* *p* *sfz* *as fast as possible*

Elec.

25

Tbn. *sfz* *pp* *mf* *fff* *f* *f* *slow and painful Glissando* *fairly fast* *T-VI don't correct tuning*

Elec.

29

Tbn. *growl* *ff* *mf* *p*

Elec.

1 E - 4

, Powerful (♩ = 95)

Tbn. *f* *p* *ff* sempre

Elec.

Militaristic (slightly slower)

Tbn. *mf* sempre

Elec. Trombone Army

Tbn. *f* sempre *fff* *f* interruption

Elec.

1 E - 5

55

Tbn.

ff

fff

interruption

simile

p

55 8

Elec.

61 **Melancholy**

Sing *with great melancholy throughout:
relatively free, smooth and connected
molto espressivo*

Tbn. *< mf* *p* *mf* *ff* *submf* *fff* *fff* *fff*

Elec.

take pitch from elec.

growl *) growl

*) Add this growl as the electronic noises swell back into the foreground.

(61)

Sing

Tbn.

Elec.

4 *Gliss.* 2

f *mf* *ff* *p* *fff* *p*

add growl *gradually reduce growl*

The image shows a musical score for three parts: Sing, Tbn., and Elec. The Sing part is on a single staff with a treble clef. The Tbn. part is on a single staff with a bass clef. The Elec. part consists of two staves with a grand staff bracket on the left. The Tbn. part includes dynamic markings (*f*, *mf*, *ff*, *p*, *fff*, *p*) and performance instructions (*Gliss.*, *add growl*, *gradually reduce growl*). The Elec. part shows two channels of audio waveform.

Laconic (♩ = 60)

legato throughout

(61)

Tbn. *pp* *p* *mp*

Elec. Drum Set

Fingerings: 4 5 3 4 2 5 6, 2 3 2 3 2 1 2, 4 5 5 6 3 2 1, 2 3 1 2 3

Gaining momentum (♩ = 60-80)....., Becoming Agressive (♩ = 80-100).....

67

Tbn. *mf*

Elec. 21 Partials

Angry (♩ = 100-120)

ocassional smears indicated by lines

73

Tbn.

ff

Sampled Tbone

Elec.

Detailed description: This musical score for 'Angry' consists of two staves. The top staff is for Tbn. (Tuba) and the bottom staff is for Elec. (Electric Bass). The Tbn. part is written in bass clef with a 7/8 time signature and features a complex, rhythmic melody with many slurs and accents. The Elec. part is written in bass clef with a 7/8 time signature and features a steady, rhythmic accompaniment. The score includes a dynamic marking of *ff* (fortissimo) and a 'rip' instruction. A dashed line above the Tbn. staff indicates occasional smears.

continue playing the same rhythms and slide positions while randomly jumping between different partials. (Never "correct" the tuning of any of these notes--always use the normal 2nd-partial spacing.)

(♩ = 120-130)

Wild (♩ = 130-140)

As before, with even wilder random shifts of partial. Still don't correct tuning.

79

Tbn.

fff

Elec.

Detailed description: This musical score for 'Wild' consists of two staves. The top staff is for Tbn. (Tuba) and the bottom staff is for Elec. (Electric Bass). The Tbn. part is written in bass clef with a 7/8 time signature and features a complex, rhythmic melody with many slurs and accents. The Elec. part is written in bass clef with a 7/8 time signature and features a steady, rhythmic accompaniment. The score includes a dynamic marking of *fff* (fortississimo) and a 'rip' instruction. A dashed line above the Tbn. staff indicates occasional smears.

86 *nasty* *Glissando* $\text{♩} = 140-160$

Tbn.

Elec.

91 *rip* *slow, grinding gliss.* *wild slide vibrato* **Feral** $\text{♩} = 160-190$ *play as violently and as messily as possible* *Gliss.* *fff* *sempre*

21 Partial - squared and tempered

Tbn.

Elec.

*) begin this note in "normal" 2nd position (i.e. with uncorrected tuning). It should be almost a quarter-step flat. Then slowly and painfully gliss. the note up to normal, "corrected" tuning.

96

Tbn.

rip *rip* *Gliss.* *f*

Elec.

et cetera

(101)

Tbn.

II VII VII II

Glissando *Glissando* *p* *fff*

Suddenly Slow (♩ = 60)

Elec.

*improvise with continually rising high pitches
through tightly pursed lips and soft breath
sounds disappearing into the electronic wash*

*keep trombone up as if playing
until well after the last electronic
sounds have completely faded*

The musical score consists of two staves. The top staff is for Trombone (Tbn.) and the bottom staff is for Electronic instruments (Elec.).

Tbn. Staff: Starts at measure 104 in 7/8 time. The melody consists of eighth notes, moving from a lower register to a higher register. A slur labeled "fall" covers the final two measures, which end with a fermata. Dynamics include *p*, *pp*, and *n.* (noisy). The staff ends with a wavy line indicating a fade-out.

Elec. Staff: Also starts at measure 104. It features a complex texture of chords and textures. The right hand plays chords, while the left hand has a more rhythmic, textured part. The music concludes with a dense, layered texture that fades out.