

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*

(2)

Sing

*REMOVE MUTE* *sing melody expressively*

*as fast as the line can be played comfortably and regularly* (♩=c.90)

Tbn.

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

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

(3)

Sing

*screaming*

*ff* *p* *fff*

*Glissando* *Glissando*

Tbn.

*pp* *fff*

*Glissando* VII VII *Glissando*

**BEGIN CD PLAYBACK IMMEDIATELY**

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

enter as imperceptibly as possible

on this arpeggio, DO correct the partial tuning

Tbn.

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

Elec.

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

\*) 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

The musical score consists of three staves. The top staff is for the Sing part, written in treble clef. The middle staff is for the Tbn. part, written in bass clef. The bottom staff is for the Elec. part, which includes two channels of electronic noise represented by black density plots. The score includes various dynamic markings such as *mf*, *p*, *mf*, *ff*, *submf*, and *fff*. Performance instructions include *with great melancholy throughout: relatively free, smooth and connected molto espressivo* for the Sing part, and *take pitch from elec.* and *growl \*) growl* for the Tbn. part. The Elec. part shows a swell in the noise level towards the end of the piece.

\*) 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 a vocal line starting with a glissando (marked '4 Gliss. 2') and ending with a note marked 'p'. The Tbn. part is a tuba line with dynamic markings *f*, *mf*, *ff*, *p*, *fff*, and *p*. It includes instructions for 'add growl' and 'gradually reduce growl'. The Elec. part consists of two staves with dense, dark sound waveforms, indicating a heavy, sustained sound.

### 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)

ocasional smears indicated by lines

73

Tbn.

Elec.

ff

Sampled Tbone

Detailed description: This musical score is for a piece titled 'Angry' with a tempo of 100-120 beats per minute. It features two main parts: Tbn. (Tuba) and Elec. (Electric Bass). The Tbn. part is written in a single staff with a treble clef and a key signature of one sharp (F#). It contains a complex, fast-paced melodic line with many slurs and accents. A dynamic marking of 'ff' (fortissimo) is placed below the staff. The Elec. part is written in a grand staff (bass and treble clefs) with a key signature of one sharp. It consists of a steady, rhythmic bass line with eighth notes and a more active treble line with eighth and sixteenth notes. A 'Sampled Tbone' part is also indicated, which appears to be a shorter, more melodic snippet.

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.

Elec.

fff

Detailed description: This musical score is for a piece titled 'Wild' with a tempo of 130-140 beats per minute. It features two main parts: Tbn. (Tuba) and Elec. (Electric Bass). The Tbn. part is written in a single staff with a treble clef and a key signature of one sharp (F#). It contains a complex, fast-paced melodic line with many slurs and accents, and a dynamic marking of 'fff' (fortississimo) is placed below the staff. The Elec. part is written in a grand staff (bass and treble clefs) with a key signature of one sharp. It consists of a steady, rhythmic bass line with eighth notes and a more active treble line with eighth and sixteenth notes.

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.

96 8

et cetera

(101)

Tbn.

II

VII VII

II

Suddenly Slow (♩ = 60)

Glissando

Glissando

p

fff

Elec.

(101)

*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. The music is in 7/8 time, then changes to 3/4 time. It features a melodic line with a 'fall' annotation over a group of notes. Dynamics include *p* (piano), *pp* (pianissimo), and *n.* (noisy). The staff ends with a wavy line representing a 'wash' of sound.

**Elec. Staff:** Also starts at measure 104. It features a complex, layered texture with many overlapping notes and rests, creating a dense 'electronic wash' that fades out towards the end of the piece.