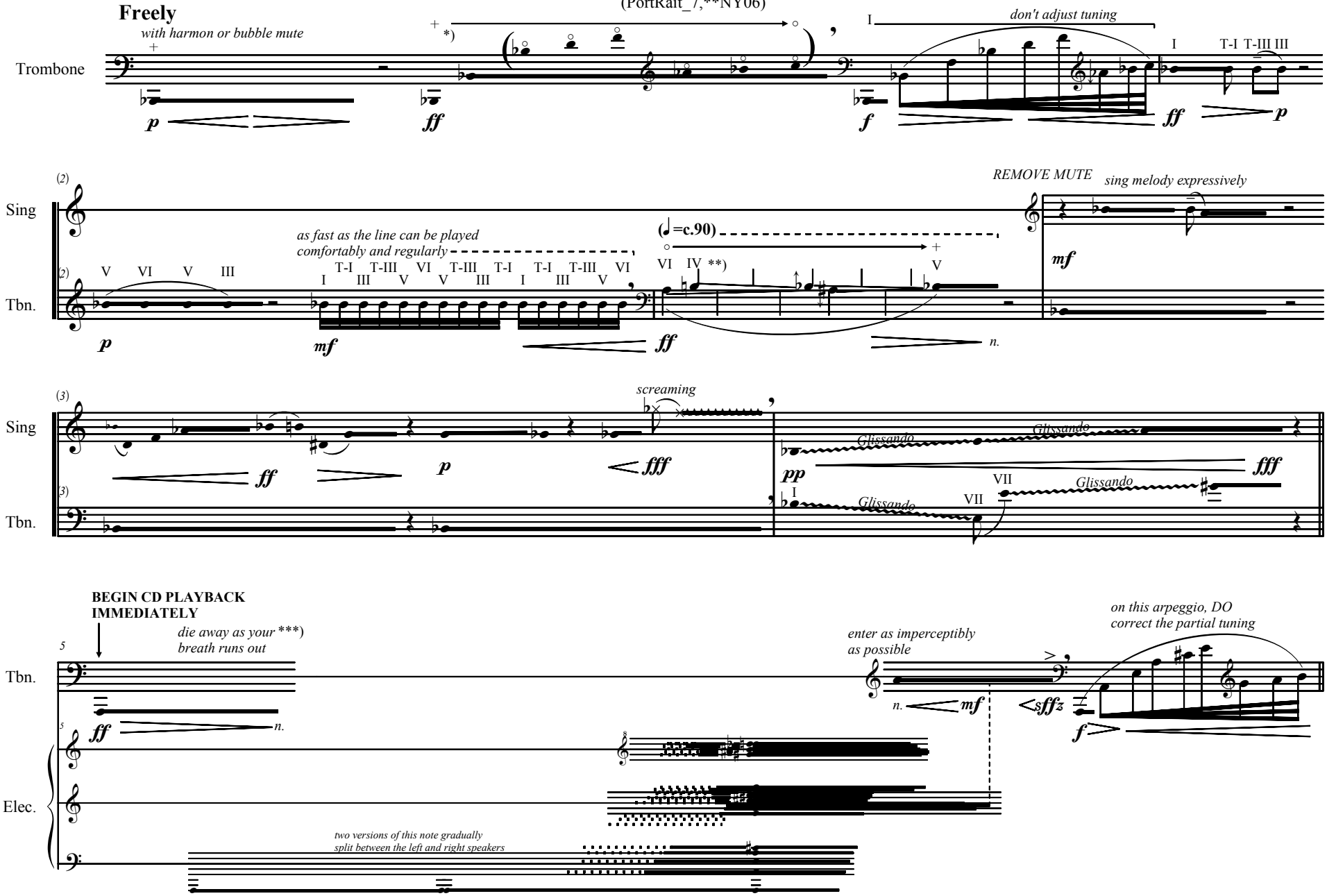
MAYBE DO SOME SORT OF FANCY BASS
CLEF LIKE A BIBLICAL INCIPIT

1E

(PortRait_7,**NY06)

Pat Muchmore

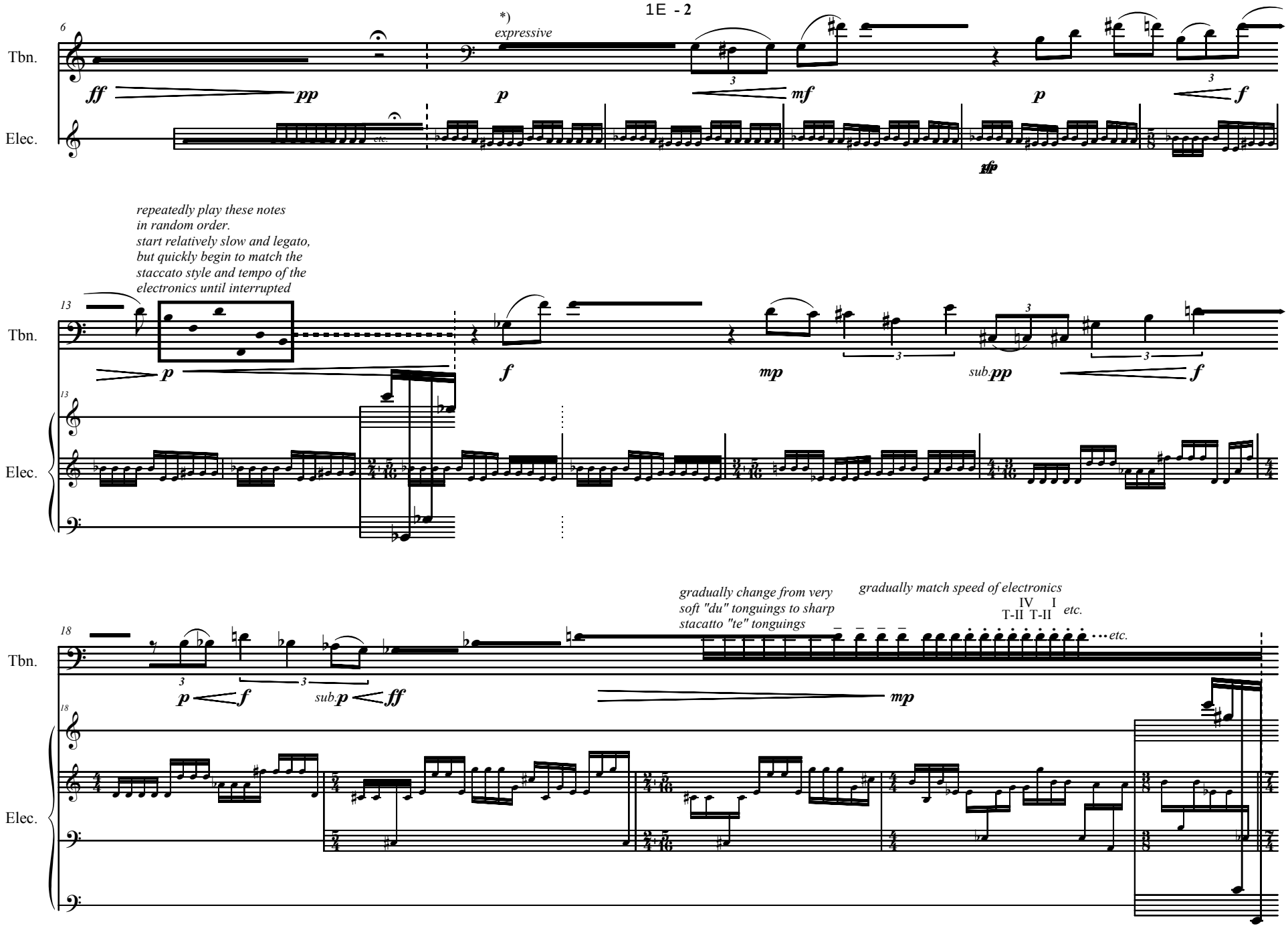
Freely



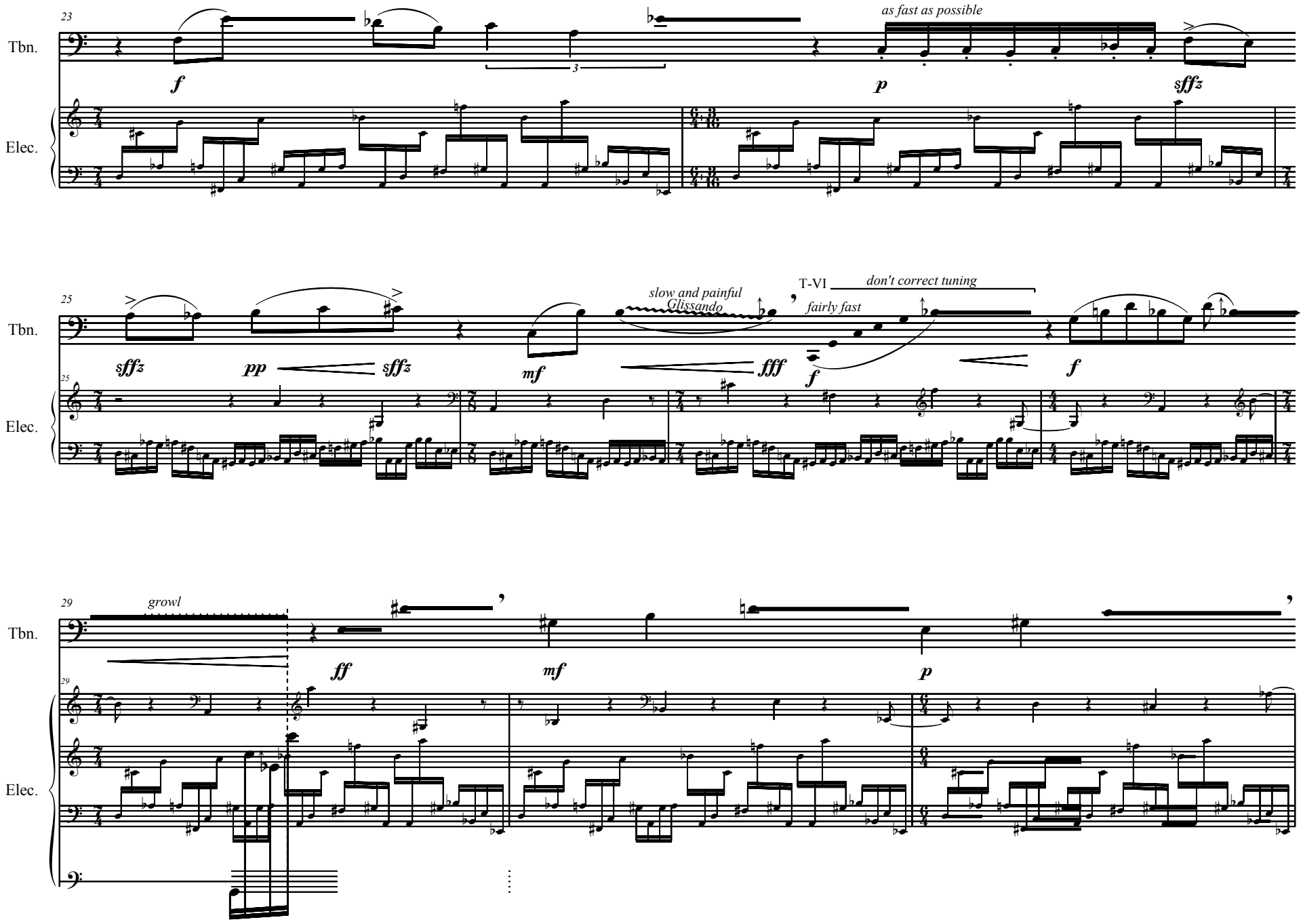
*) Very gradually, open hand off of stem allowing each partial to slowly emerge

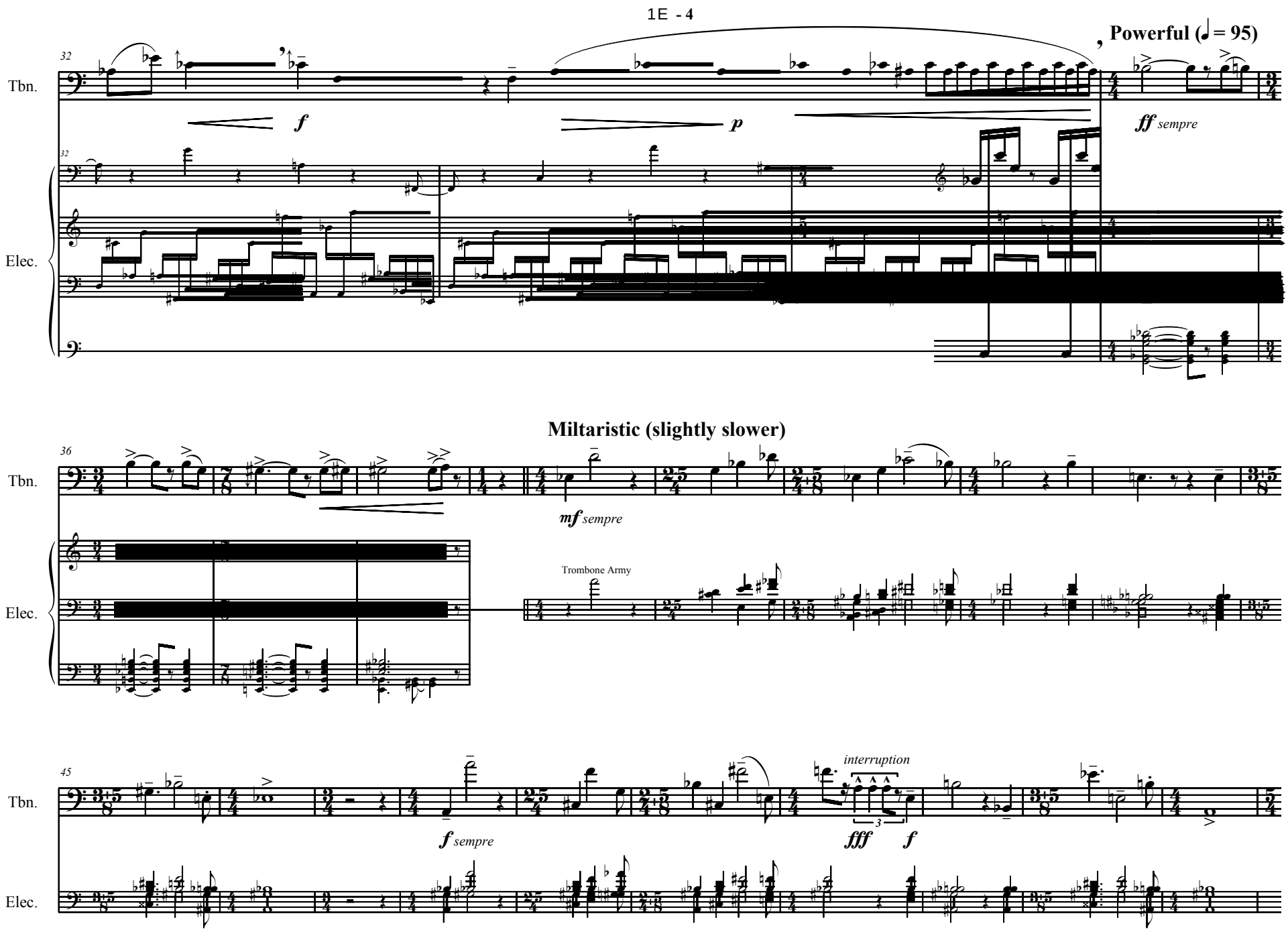
) This quarter-note passage should be played **without glissandos. Every odd-numbered quarter should be slightly higher, and every even-numbered quarter should be slightly lower, until they converge on the final Bb. During this process, the right hand should be gradually closing on the harmon stem, creating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

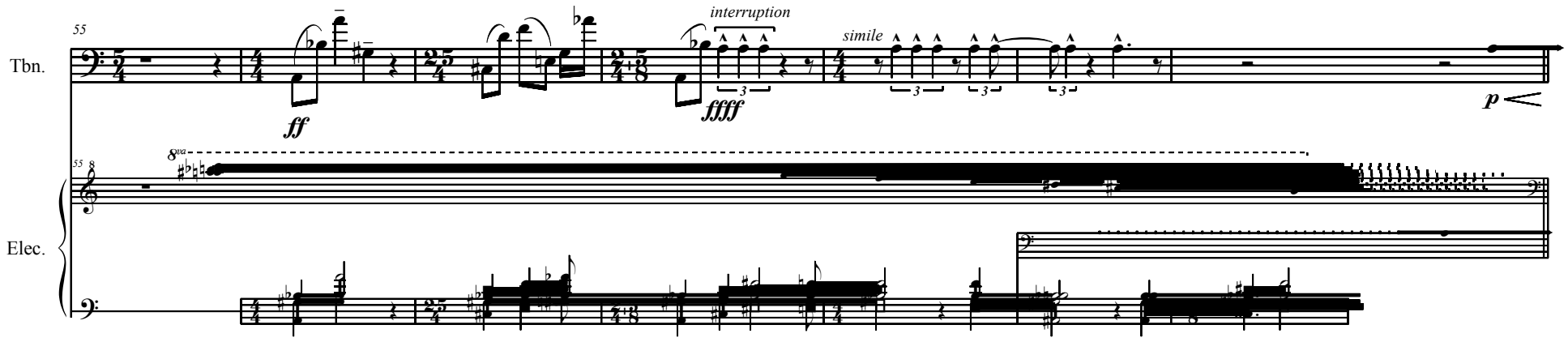
***) This needn't hold for very long, just long enough to seamlessly elide with the electronics

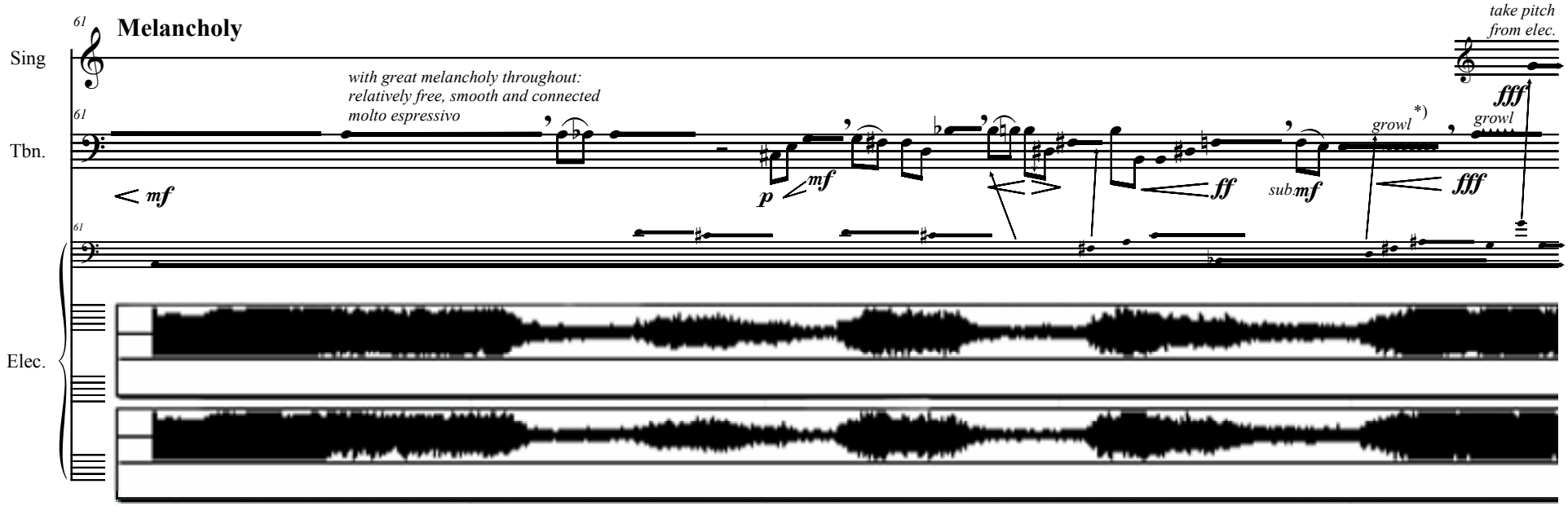


*) Very free, there is no need to try to coordinate this melody with the sixteenths underneath, until the loud interrupting blasts (represented with very large noteheads). You should try to reach the last indeterminate-length part of each phrase with enough time to enjoy the gesture before these blasts. 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.

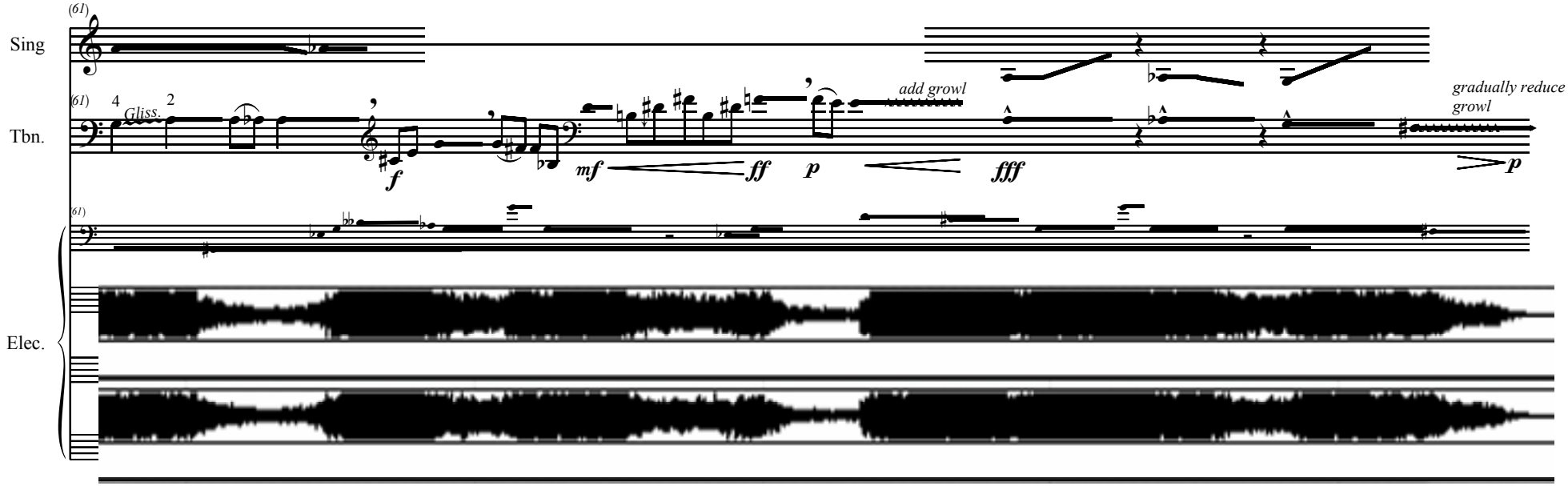

23
Tbn.
Elec.
as fast as possible
f
p
sffz
25
sffz
pp
sffz
mf
slow and painful
Glissando
fff
T-VI
don't correct tuning
fairly fast
f
f
29
growl
ff
mf
p

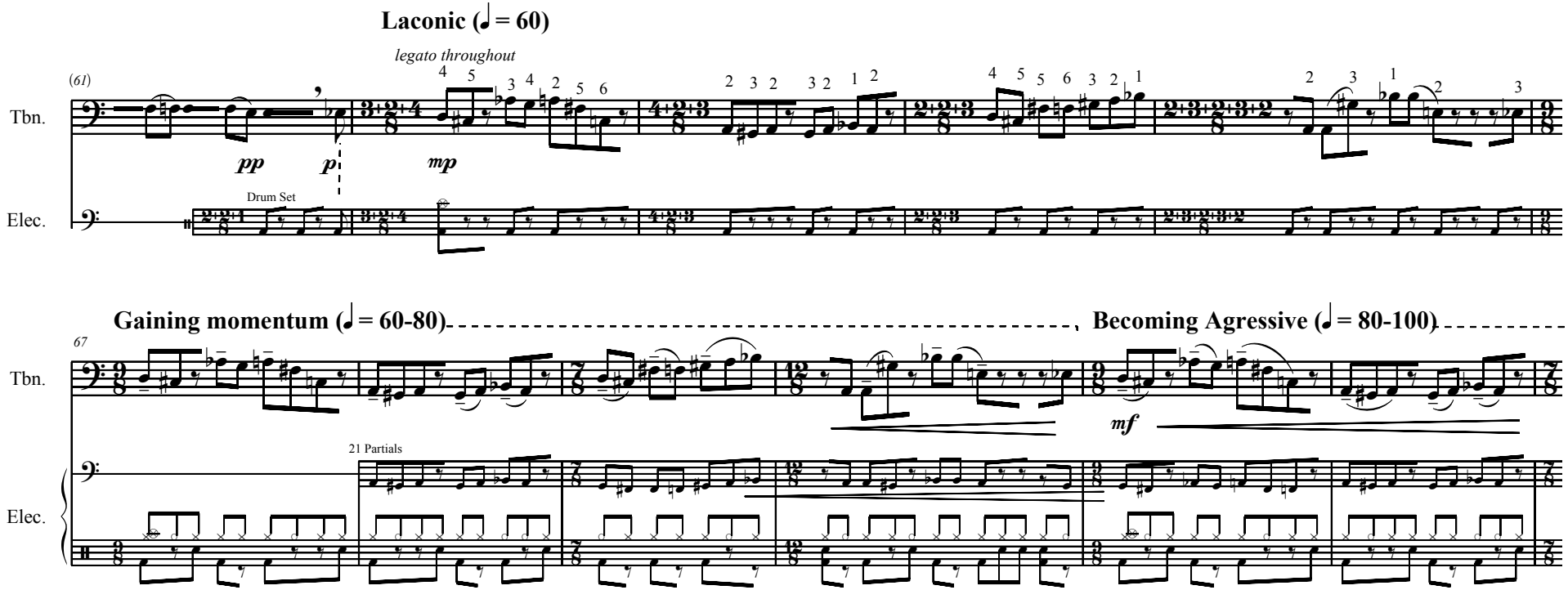

Powerful (♩ = 95)
32
Tbn.
f
p
ff sempre
32
Elec.
Miltaristic (slightly slower)
36
Tbn.
mf sempre
Elec.
Trombone Army
45
Tbn.
f sempre
interruption
fff
f
Elec.

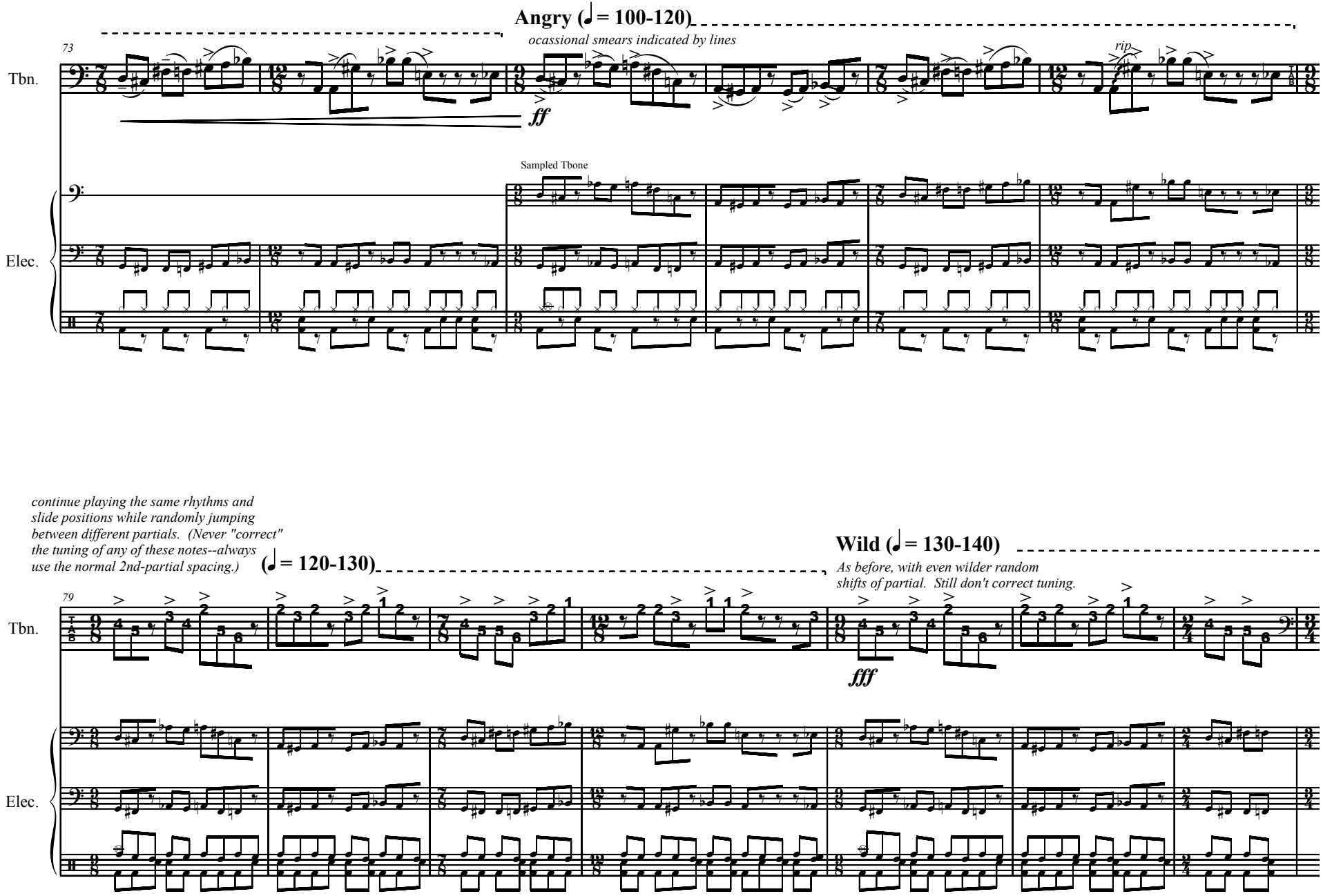

55
Tbn.
ff
interruption
ffff
simile
p
55
8va
Elec.

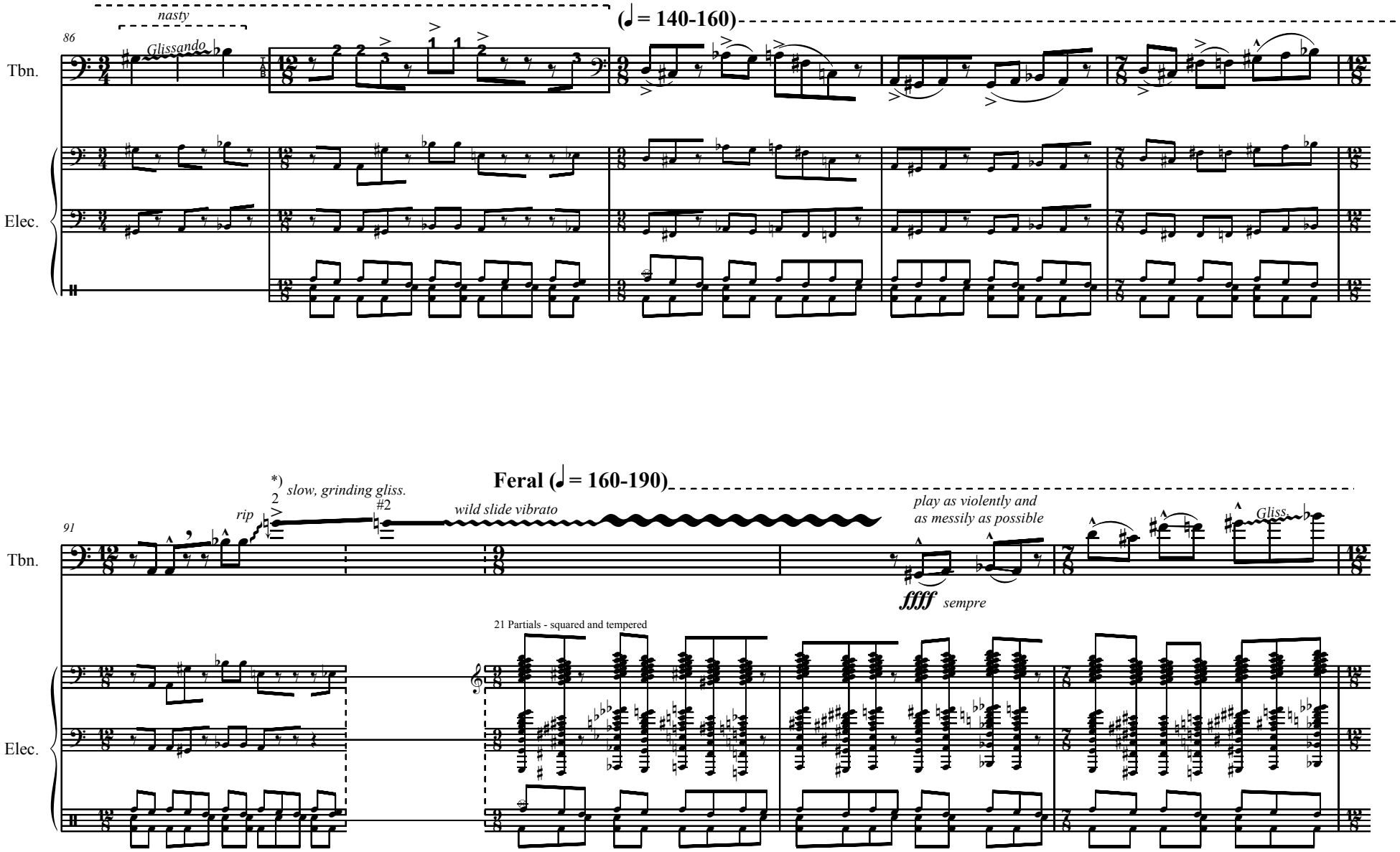


*) Add this growl as the electronic noises swell back into the foreground.

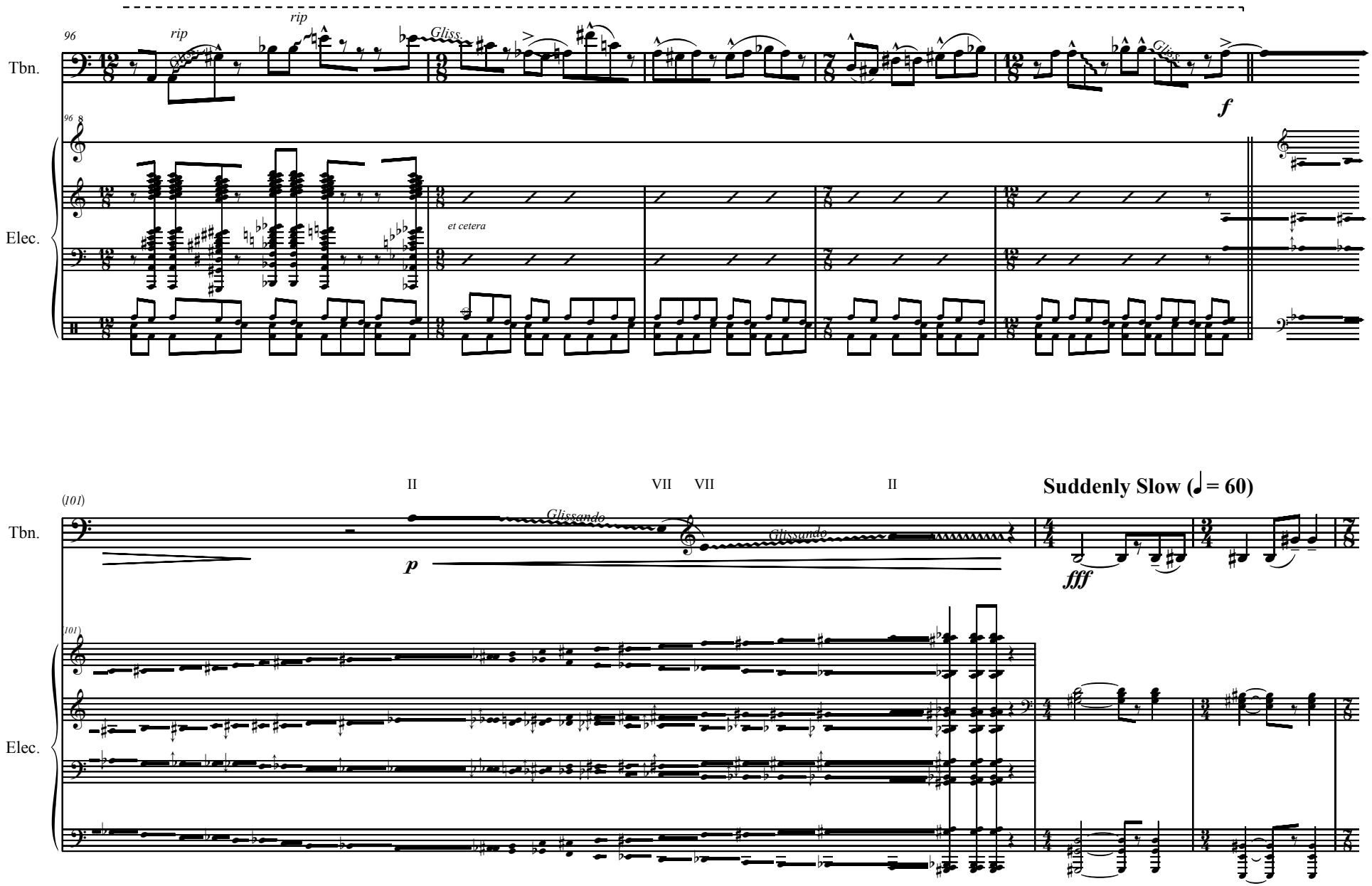

Sing
Tbn.
Elec.
(61)
4
2
Gliss.
f
mf
ff
p
fff
add growl
gradually reduce
growl
p

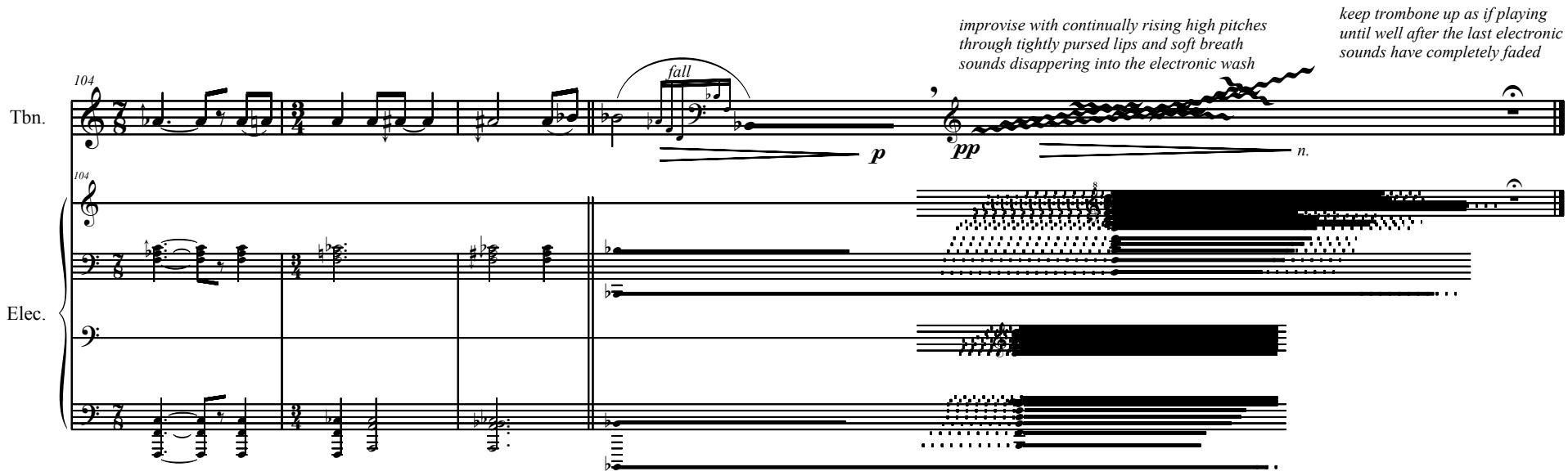

Laconic (♩ = 60)
legato throughout
(61)
Tbn.
pp
p
mp
Drum Set
Elec.
Gaining momentum (♩ = 60-80)
Becoming Agressive (♩ = 80-100)
67
Tbn.
mf
21 Partials
Elec.


Angry (♩= 100-120)
ocassional smears indicated by lines
73
Tbn.
ff
rip
Sampled Tbone
Elec.
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.



*) 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
rip
rip
Gliss.
Tbn.
Elec.
et cetera
f
II
VII
VII
II
(101)
Glissando
Glissando
p
fff
Suddenly Slow (♩= 60)



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