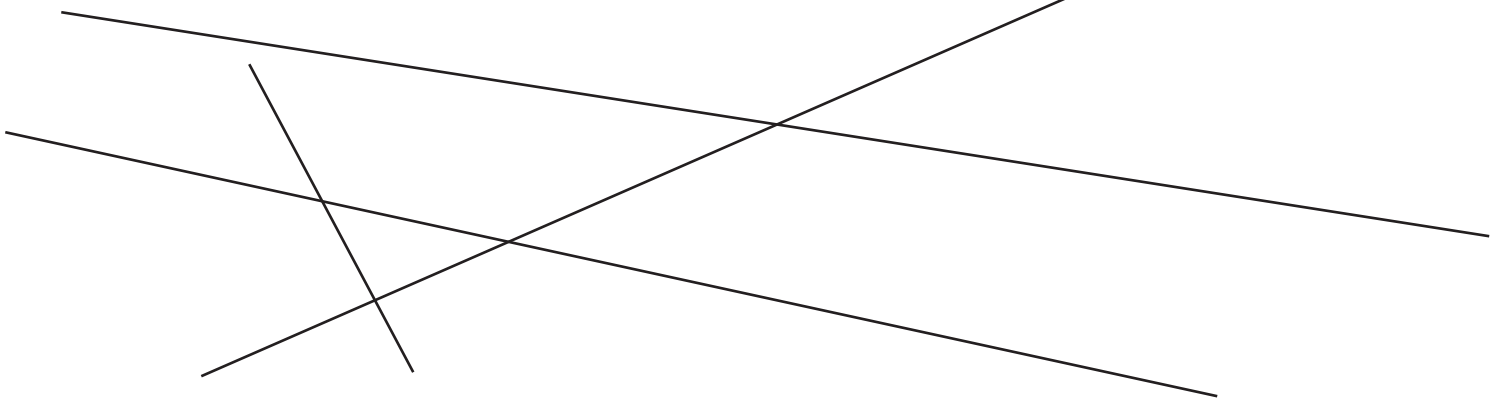


# Fracture IV

الكسور



# 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*

AL (Fl/Picc)

20

*ff*

The musical score for measure 20 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The measure number '20' is written above the staff. The first few notes are marked with a fermata. The dynamic marking *ff* (fortissimo) is placed below the staff. The melody consists of a series of eighth and sixteenth notes, with some accidentals (sharps and flats) and a final note marked with a fermata.

A (♩=90)

Andrea cues

The musical score is arranged in 11 staves, each representing a different instrument. The instruments and their parts are as follows:

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

The score includes various musical notations such as dynamics (*ff*, *mp*, *mf*, *p*), articulation (accents, slurs), and performance instructions (*expressive*, *n.*). The piece is in 4/4 time with a tempo of quarter note = 90.

B

PICCOLO

AL (Fl/Picc) *n.* *mp* *mp* *sfz* *ff*

PH (BsCl/TenSx) *ff*

KT (BrSax) *expressive* *n.* *p* *n.* *ff*

FN (Acc) *mf* *n.* *n.* *ff* *n.*

DM (ElecG) *clean* *ff*

MS (Pno) *ff* *mp*

HC (VA) *ff* *pp* *ff*

RG (VB) *III'* *V* *expressive* *mp* *ff*

PT (Vla) *n.* *n.* *n.* *n.* *Glissando* *ff*

PTTMM (Vc) *n.* *n.* *n.* *n.* *ff*

AL (Fl/Picc)

PH (BsCl/TenSx)

KT (BrSax)

MS (Pno)

56

*ala Ligeti's Continuum*

**C**

*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*

*Lv.*

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Vc)

56

*n.*

*n.*

*n.*

*n.*

*n.*

**(D)** Pensive ( $\text{♩} = 55$ )  
*Hubert cues*

**(E)**

**FN (Acc)**  
64 6/4 4/4 5/4 8/8 4/4 2/4 4/4 8/8 4/4 4/4 4/4

**MS (Pno)**  
64 *expressive*  
*p* *mf*

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

**RG (VB)**  
64 *p* *f*

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

**PTMM (Vc)**  
64 *mf* *h*  $\frac{6}{4}$   $\frac{6}{5}$   $\frac{5}{3}$  6  $\frac{6}{3}$   $\frac{7}{5}$  7  $\flat 6$   $\frac{9}{4}$   $\flat 6$  *h* *h*

PH (BsCl/TenSx)

FN (Acc)

MS (Pno)

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Vc)



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) *p*

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

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

PT (Vla) *n*

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

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

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

PT (Vla) *fff* *Glissando*

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

H Hectic (♩=120+)

I Διαπασον Διατεσσαρον

FLUTE

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

99 99 99 99 99 99 99 99 99 99 99

*ff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

11 11 11 11 11 11 11 11 11 11 11

hold into next section until breath runs out

*mf* *f* *p*

"infinite" delay clean volume pedal fade at the beginning of each note exact time is not necessary or desired

turn off delay, allowing it to fade naturally into the next section

as violently as possible

15<sup>ma</sup> 13 10 10 10 12 16

Λυδιαν τονος

Ζ ΖΖΖ ΖΖ >< Ζν < ΖΖζν< ΖΖ  
 τ οστ οσ τττ τ τττττ ττ

Andrea cues

AL (Fl/Picc)

Musical notation for AL (Fl/Picc) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect.

PH (BsCl/TenSx)

Musical notation for PH (BsCl/TenSx) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect. A note in measure 115 is marked with a 'n'.

FN (Acc)

Musical notation for FN (Acc) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect.

MS (Pno)

Musical notation for MS (Pno) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect.

HC (VA)

Musical notation for HC (VA) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect.

RG (VB)

Musical notation for RG (VB) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect.

PTTMM (Vc)

Musical notation for PTTMM (Vc) starting at measure 114. The staff shows a melodic line with various accidentals and dynamics. A *ff* dynamic marking is present. A wavy line indicates a tremolo effect. Below the staff, there are several lines of rhythmic notation consisting of vertical stems and flags.

**J**  
Pat cues

AL (Fl/Picc)

PH (BsCl/TenSx)

KT (BrSax)

FN (Acc)

DM (ElecG)

MS (Pno)

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Vc)

130

15<sup>ma</sup>

as before, with "infinite" delay

as before, turn off delay and allow it to fade away

lounge jazz swing ad lib.

*f* *sf* *ff*

*n.*

**K**

L

As cued by Pat, ¥ will interrupt this section three times, each time lasting an unpredictable amount of time. After the third interruption, flute and bari will join Peter in the solo, but mockingly and out of key. The result should be chaotic and muddy. After this lasts for a while, everyone jumps to § on next page.

PH (BsCl/TenSx) *keyed gliss. gliss. sexy, smoky solo*

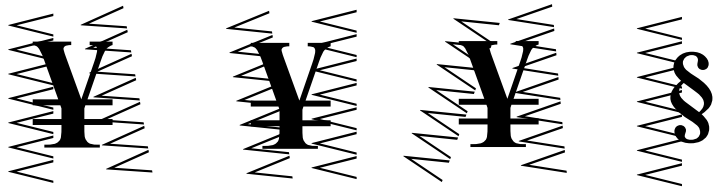
*Thunder with the caucasian orchestra. Comp like a drunk lounge guitarist.*

**Fm7** **Em7** **AM7<sup>b5</sup>**

*"jazzy" sound reverts with volume swells from nothing*

**DM (ElecG)**

**EM7add<sup>3</sup>** **B13add<sup>3</sup>** **D<sup>b</sup>M7<sup>b5</sup>**



**MS (Pno)**

**¥**

AL (Fl/Picc) *glissando* *glissando* *glissando*

KT (BrSax) *glissando* *glissando*

FN (Acc) *15<sup>ma</sup>* *(random, very high clusters mostly chromatic)*

HC (VA) *glissando*

RG (VB) *glissando*

PT (Vla) *glissando* *gliss* *gliss*

PTTMM (Ve) *glissando* *glissando*



AL (Fl/Picc) *mf* *Glissando*

PH (BsCl/TenSx) *mf* *Glissando*

KT (BrSax) *mf* *Glissando*

FN (Acc) *mf* *15<sup>ma</sup>*

DM (ElecG) *massive distortion* *mf*

MS (Pno) *mf* *random low clusters, mostly chromatic* *15<sup>ma</sup>*

HC (VA) *mf* *Glissando*

RG (VB) *mf* *Glissando*

PT (Vla) *mf* *Glissando* *Glissando* *Glissando*

PTTMM (Vc) *mf* *Glissando* *Glissando*

161

AL (Fl/Picc)

PH (BsCl/TenSx)

KT (BrSax)

FN (Acc)

DM (ElecG)

MS (Pno)

HC (VA)

RG (VB)

PT (Vla)

PTTMM (Vc)

As Fast as Possible

vamp as necessary until piano stops, then follow vocal cues

clean

0 0 0 0 0 0  
0 0 0 0 0 0  
0 0 0 0 0 0  
0 0 0 0 0 0

Detailed description: This page of a musical score is for rehearsal mark 161. It features ten staves for different instruments: AL (Fl/Picc), PH (BsCl/TenSx), KT (BrSax), FN (Acc), DM (ElecG), MS (Pno), HC (VA), RG (VB), PT (Vla), and PTTMM (Vc). The first five staves (AL through FN) show dotted lines indicating their entry at rehearsal mark 161, with wavy lines representing sustained notes. The DM (ElecG) staff has a similar dotted line, followed by a guitar diagram and a six-measure sequence of chords with fret numbers (0, 0, 0, 0, 0, 0) on the strings. The MS (Pno) staff contains a complex piano solo section starting at rehearsal mark 161, marked 'As Fast as Possible'. The solo is written in a 4/4 time signature and consists of a series of chords and arpeggios. The remaining five staves (HC through PTTMM) show dotted lines for their entry at rehearsal mark 161, with wavy lines. A vocal cue instruction 'vamp as necessary until piano stops, then follow vocal cues' is placed above the guitar staff. The word 'clean' is written below the guitar staff. The page number '15' is in the top right corner.



AL (Fl/Picc) 165

PH (BsCl/TenSx) 165

KT (BrSax) 165

FN (Acc) 165

DM (ElecG) 165

MS (Pno) 165

HC (VA) 165

RG (VB) 165

PT (Vla) 165

Me (Sing) 165

PTTMM (Vc) 165

*mf*

*expressive*

Time will come and take

*pp*

*massive distortion*

*f*

*Glissando*

*Glissando*

detune C-string significantly. It should be quite loose, but still produce an audible, very low pitch.