

TphubonV

TphubonV [tee-fu-BONE-vee] This title was generated by combining the words trombone and vibraphone. In a similar manner, this piece is derived from the combination of the sounds of the trombone and vibraphone.

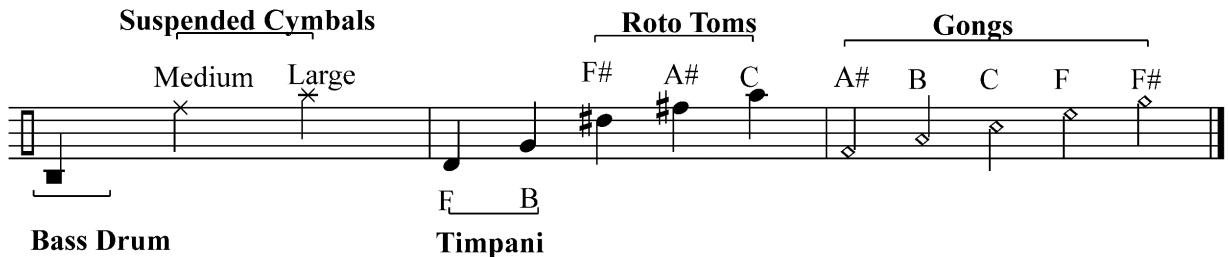
Instrumentation:

Tenor Trombone with F attachment

Percussion (See chart below for percussion battery notation.)

- Vibraphone - no fan (The vibraphone uses standard treble clef notation.)
- Bass drum
- 2 Suspended Cymbals
- 2 Timpani tuned to F and B
- 3 Roto Toms tuned to F# A# & C
- 3 Gongs tuned in an ascending order: A# B C F F#

Percussion Notation Key



General Performance Notes

- The italicized directions refer to the aesthetic ideal of each section. Normal typeface refers to temporal or timbral effect.
- *ø* This symbol indicates the begining and ending of sections where metric precision is not expected. The players should attempt to adhere to the rhythmic proportions.
- Accents over a rest indicate that the rest is an articulated silence within a phrase. Performers should phrase material around the rest in a such a way as to convey this dynamic silence.
- The vertical lines between the two parts are included to visually assist the performers in identifying places where both parts are articulating simultaneously.
- The dynamics of the trombone and percussion are parallel in the opening section. After the first **Eruption** the vibraphone holds a constant *mf* while the trombone rotates around this static axis.
- The **Eruptions** are meant to foreshadow the **Punk Rock** section and should be performed in a similar manner.
- Accidentals only apply to the register in which they are presented and only apply to the measure they are within.
- mm108-122 should be understood as one long phrase; however, the dotted phrase lines are included to assist the performer in identifying smaller components of this phrase.
- *♪* This symbol is used to indicate chord changes so the performers can rapidly identify changes and to more highlight an aspect of the larger formal design of the opening section. It is not an articulation marking.

Percussion

- In mm 1-17 and mm 22-33, do not bring out the moving voices. During these sections the performer should create a smooth mass of sound without highlighting the subtle changes in the texture. The grace notes are equal to other notes in volume and articulation.
- In mm 1-17 and mm 22 -33, the pedaling is marked with *Ped.* for depression of the pedal and * for the release of the pedal.
- In mm 39-107, the phrase markings over the vibraphone part indicate pedaling.
- In mm 22-33, the tied grace notes should be held and not be rearticulated while untied grace notes should be rearticulated.
- Some notes in otherwise tied chords are not tied. These notes should therefore be rearticulated:
 - m49 the D
 - m52 the C
 - m61 the D
 - m63 the E
- In mm 108-131, the pedal should be depressed continuously. One way to achieve this is to shorten the pedal length and hook it underneath the crossbar. The vibraphone and percussion battery should be allowed to ring at the end of the piece.

Trombone

- Use a harmon mute wherever the mute is indicated.
- Three slashes on a note stem indicate a flutter tongue.
- In m 34 the **Rip** is used to denote a rapid gliss, hitting as many partials as possible.
- In mm 22-32, the o symbol indicates a change to the closed sound and + denotes closed sound.
- In mm 24, 28 & 32, the diamond note heads should be sung while the regular note is played, to create multiphonics. The gliss from the tritone to the 5th should be gradual, so as to make the removal of beats audible.
- In mm 39-68, **Countrapuntal Conversation**, there are both tapered (t) and abrupt (a) releases.
- In mm 69-107, **Rock Garden**, all releases should be tapered.
- In mm 108-131, **Punk Rock**, all releases should be abrupt.

TphubonV

Christopher Jette

[tee-fu-BONE-vee]

Static & Tranquil
♩ = 74

Trombone Vib.
Percussion

No Vibrato

pp cresc poco a poco - - - - -

pp cresc poco a poco - - - - -

pp cresc poco a poco - - - - -

A Little Vibrato
♩ = 74

Tbn Perc

(p) - - - - -

A Little More Vibrato
♩ = 74

Tbn Perc

(mp) - - - - -

A Little More Vibrato
♩ = 74

Tbn Perc

(mf) - - - - -

(mf) - - - - -

16

Tbn | Perc.

16 (f) Perc.

Eruption Aggressive 110

Tbn | Perc.

18 Eruption Aggressive 110

Tbn | Vib.

Perc. Vib.

A Tempo Harmon Mute 22 Static & Tranquil

Tbn | Perc.

22 A Tempo Static & Tranquil 74

Normal Vibrato

0 Glissando

Tbn | Perc.

25 mp

Tbn | Perc.

27 Glissando

sub mf

29

Tbn Perc

31

Tbn Perc

33

Tbn Perc

35

Tbn Perc

37

Tbn Perc

40

Tbn Perc

This musical score page contains two staves for Tbn (Bassoon) and Perc (Percussion). The score is divided into several sections by measure numbers (29, 31, 33, 35, 37, 40) and time signatures (various 4/4, 3/4, 2/4, 5/4, etc.). The Tbn part includes dynamic markings like *mf*, *sub f*, *fff*, and *f*. The Perc part includes dynamic markings like *Glissando*, *No Mute*, *accel.*, *Eruption Aggressive*, *(Rip)*, *Hard Mallets*, *Eruption Aggressive Perc.*, *A Tempo Lyrically*, and *ff*. Articulation marks such as *3*, *5*, and *t* are also present. Performance instructions like *COUNTERPUNTAL CONVERSATION* and *Lyrically* are included. Measure 37 features a tempo change to *A Tempo 74*.

43

Tbn *f*
Vib.
Perc

43

Tbn *p*
Vib.
Perc

47

Tbn *f*
Perc

47

Tbn
Perc

50

Tbn *ff* *fff*
Perc

50

Tbn
Perc *f* *fff*

54

Tbn *mf*
Perc

54

Tbn
Perc *mp* *mf*

57

Tbn *f*
Perc

57

Tbn
Perc *ff* *pp*

60

Tbn *p* *sub f*
Perc

60

Tbn
Perc *p* *sub f*

63

Tbn
Perc

63

Tbn
Perc

66

Tbn
Perc

Harmon Mute
Rock Garden
Slow and Delicate

69

Tbn
Perc

Rock Garden
Slow and Delicate

pp

Soft Mallets

pp

74

Tbn
Perc

fz pp

p

74

Tbn
Perc

mp

p

79

Tbn
Perc

mp

p

83

Tbn
Perc

mf

f

ppp

p

mf³

f

p

ppp

88

Tbn | Perc

92

Tbn | Perc

96

Tbn | Perc

100

Tbn | Perc

104

Tbn | Vib. | Perc

107

Tbn | Perc

No Mute

Hard Mallet

Full Sound

Punk Rock

Let all Perc. & Vibes Ring
From Here to the End

cresc poco a poco

Perc.

TphubonV

7

Tbn | Vib. | Perc.

109 | *sfs* | *Perc.*

Vib. | Perc.

Perc | *sfs* | *Perc.*

Tbn | Vib. | Perc.

III | *sfs* | *Perc.*

Vib. | Perc.

Perc | *sfs* | *Perc.*

Tbn | Vib. | Perc.

113 | *sfs* | *Perc.*

Vib. | Perc.

Perc | *sfs* | *Vib.*

Tbn | Vib. | Perc.

115 | *sfs* | *Perc.*

Vib. | Vib.

Perc | *sfs* | *Vib.*

Tbn | Vib. | Perc.

117 | *(ff)* | *Perc.*

Vib. | Vib.

Perc | *(ff)* | *Vib.*

Tbn | Vib. | Perc.

120 | *sfs* | *Perc.*

Vib. | Perc.

Perc | *sfs* | *fff*

cresc a poco ends here

Musical score for TphubonV, page 8, measures 122-123. The score features two staves: Trombone (Tbn) and Percussion (Perc). Measure 122 starts with a dynamic *sfz* (staccato forte) in the Trombone part. The Trombone part ends with a dynamic *fff* (fortissimo) followed by a crescendo instruction "cresc a poco ends here". The Percussion part consists of sustained notes with vertical stems. Measure 123 begins with a dynamic *fff* (fortissimo) in the Trombone part, followed by a dynamic *p* (pianissimo). The Trombone part continues with sustained notes, while the Percussion part has a dynamic *ff* (fississimo) followed by a dynamic *n* (normal dynamic).

Tbn 124

Perc 124

fff

Tbn 126 *Quasi Cadenza*

Perc 126

ff *f* 6 6 5

128 **Slow & Profound**

Tbn | Perc.

fff

128 Vib. Perc.

fff

130 Tbn

Molto Rit.

130 Vib. Perc.

Molto Rit.

This musical score page contains two staves. The top staff features a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings 'fff' and 'Vib.' followed by 'Perc.'. The bottom staff also has a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings 'sfz' and 'Vib.' followed by 'Perc.'. Both staves begin with a measure of silence. The first measure of each staff consists of eighth-note patterns. The second measure of each staff begins with a sixteenth-note pattern, followed by a measure of silence, and then concludes with a sixteenth-note pattern. Measure 130 starts with a measure of silence, followed by eighth-note patterns. The third measure of each staff begins with a sixteenth-note pattern, followed by a measure of silence, and then concludes with a sixteenth-note pattern.