

ChitemBre Blu

general NOTES: mutes for brass? I would rather not, but you can if it makes it more playable

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Bass Clarinet

Trumpet in C

Trombone

B. Cl.

C Tpt.

Tbn.

B. Cl.

C Tpt.

Tbn.

General Notes: NO VIBRATO

Measure 16: Bass Clarinet: $\text{pp} \leftarrow \text{p}$, $\rightarrow \text{pp}$. Trumpet in C: $\text{pp} \leftarrow \text{p}$, $\rightarrow \text{pp}$, p , $\rightarrow \text{pp}$. Trombone: $\text{pp} \leftarrow \text{p}$, $\rightarrow \text{pp}$, $\text{pp} \leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 32: Bass Clarinet: $\text{ppp} \leftarrow \text{pp}$, \rightarrow . Trumpet in C: \rightarrow . Trombone: \rightarrow .

Measure 48: B. Cl.: ppp , $\text{pp} \leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: mf , $\rightarrow \text{pp}$, pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: mf , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 63: B. Cl.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 79: B. Cl.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: pp , $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 95: B. Cl.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 111: B. Cl.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

Measure 111 (Continuation): B. Cl.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. C Tpt.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$. Tbn.: p , $\rightarrow \text{pp}$, $\leftarrow \text{p}$, $\rightarrow \text{pp}$.

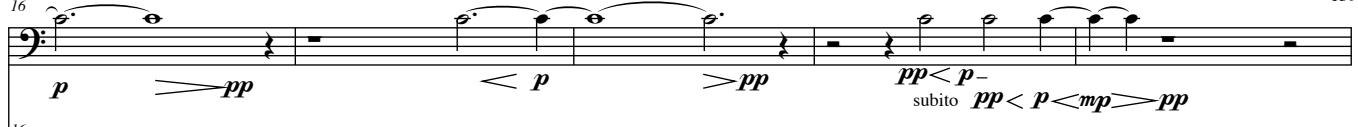
Text: up enough to beat fast against trombone

Text: THOOMP (close to mic, resonatte in throat)

Text: **f**

Page Number: 2009

16 127 143 159

B. Cl. 

C Tpt. 

Tbn. 

16 175 191

B. Cl. 

C Tpt. 

Tbn. 

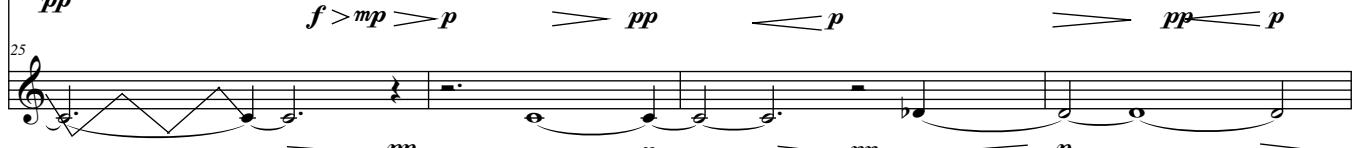
21 25 207 223

B. Cl. 

C Tpt. 

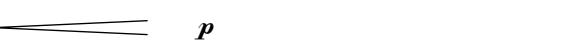
Tbn. 

25



29

B. Cl. 

C Tpt. 

Tbn. 

29



31

B. Cl. $\flat\text{B}.$ $\text{A}.$ $\text{G}.$

C Tpt. p pp p

Tbn. ppp p pp p

31

$\text{F}.$ $\text{E}.$ $\text{D}.$

p pp p

pp p

31

p pp

p

pp

287

B. Cl. 33

C Tpt.

Tbn.

Bsn.

271

The drones are effected by the moving parts
The moving parts are not solos in amplitude
rather they change the timbre, that is their prominence

this is the first non
decrescendo!

B. Cl. *mf*

C Tpt. *mf*

Tbn. *mf*

303 bang

pp < p- > pp

take pitch from voice

trill on same pitch,
effecting timbre, not pitch

B. Cl. *pp* *pp < p* *> pp* *p-*

C Tpt. *pp* *pp < p* *> pp* *< p* *> pp* *p-*

Tbn. *p-*

335 don't keep pitch down

trill on same pitch,
effecting timbre, not pitch

351

trill on same pitch,
effecting timbre, not pitch (slide)

texture behind begins to break through

B. Cl. *pp* *mp*

C Tpt. *pp* *p-* *pp < p* *> pp* *pp* *p-*

Tbn. *p* *> pp* *p-*

367

don't keep pitch up

45

383

B. Cl. 48 399

C Tpt. 48

Tbn. 48

415

B. Cl. 52 431

C Tpt. 52

Tbn. 52

447 $\text{♩} = 48$

B. Cl. 56 463

sixteenth = quintuplet

C Tpt. 56

Tbn. 56

B. Cl. 60 **p** 479 **p** **quintuplet = sixteenth** ***p*** 60 ***p*** ***pp*** **< p** **=**

C Tpt. 60 **p** **pp** **=**

Tbn. 60 **p-**

60 **p** **> pp** **p** **pp** **p** **p** **> pp**

B. Cl. 64 511 *tr* 527 543

C Tpt. 64

Tbn.

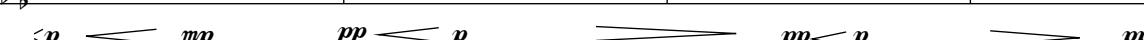
B. Cl. 69 < *mf* >*p* > *pp* << *p* >> *pp* << *p* >> *pp* <<

C Tpt. 69

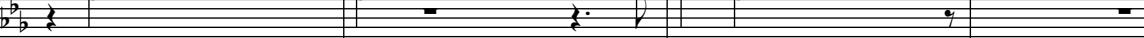
Tbn. 69 < *p* ><

69 aa oo oo a oo oo ee oo < >*pp* << *p* >> *pp*

591

B. Cl. 73 

C Tpt. 73 

Tbn. 73 

73 

B. Cl. 77 623 639

B. Cl.

C Tpt.

Tbn.

81

B. Cl.

655

p

81

C Tpt.

Tbn.

p

pp

81

p

pp

p

pp

84

B. Cl.

671

p

84

C Tpt.

p

Tbn.

mp **pp**

84

p-

86

B. Cl.

687

pp < **p** > **pp**

86

C Tpt.

p

Tbn.

pp < **p** > **pp**

86

p-

88

B. Cl.

703

pp < **p** > **pp** **pp**

88

C Tpt.

p

Tbn.

pp < **p** > **pp** < **p-** > **pp**

88

p

B. Cl. 91

C Tpt. 91

Tbn. 91

B. Cl. 95

C Tpt. 95

Tbn. 95

B. Cl. 99

C Tpt. 99

Tbn. 99

735 767 783 799 815 tongue slap

104 831 3 5 847

B. Cl.

All Pitch is free
Make an interesting noise
at the appointed time

C Tpt.

Use a vocabulary of noises
that explores timbre as the previous sections have.
avoid pitch if possible
Dynamics are open (follow general gestural markings)

Tbn.

104 3 3 mp mf

107 867 879

B. Cl.

pp > pp p > pp p > pp pp > p

C Tpt.

pp > p p > pp pp > p pp > p mf > p

Tbn.

pp > p > pp < p > pp > pp > p mf > p

107

pp > pp p > pp p > pp p > pp pp > p

895 911 927 943

B. Cl.

mp > p mp > p mp > p- p > ppp

C Tpt.

mp > p mp > p mp > p- p > ppp

Tbn.

mp > p mp > p mp > p- p > ppp

112

mp > p mp > p mp > p- p > ppp