

ai0rb pjectanes

by christopher jette 2006
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for:

trumpet
trombone
piano
vibraphone, suspended cymbal ,hi-hat

Notes for:

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All

- dynamic with a + sign indicate the next step up before the next dynamic, this is used to show a slowly evolving crescendo or decrescendo. Each additional + sign indicates a little more movement up toward the next dynamic. The progression from p to mp, is p p+ p++ (etc) mp

- The large vertical lines that bisect multiple parts are presented to highlight points of congruent dynamics. They are included to help the ensemble coordinate entrances and relationships.

- Where one part is bracketed to “color” another instrument, the performer should attempt to match the characteristics (attack, sustain, decay, volume, etc) of the indicated instrument and blend with it. The coloring instrument will inherently have a different sound and should reduce volume in order to be present within but not distinguishable from the instrument being colored.

- The **italicized words** in first measure (and later) are the be spoken by the players. The piece should begin with the players setting to play as is normal and then speaking, as if interrupting the performance. Where indicated by **repeat phrase** the performers should repeat the phrase as many times as necessary to fill the duration.

- m36 forward, **relative dynamics** The dashed line between notes indicates that the second sonority should match the current volume of the sonority that it is attached to. In other words the entrance of the second sonority is relative to the volume of the first sonority.

- m 50 the arrows between dynamics indicate the next step in a multi-instrument the crescendo.

- mm32-38 The **Spoken Text** phrase in all parts should be whispered and repeated as many times as needed.

- At the end, hold the last measure until all of the sound has dissipated and it is just on the edge of being an awkward silence.

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Brass

- The “x” notehead in the brass part indicates blowing air through the instrument. The performer should attempt to focus the air sound toward the pitch at which the x occurs.

- mm66-73 **Step dynamics** Note that trombone holds dynamic and does not cresc or decresc as the trumpet does crescendo and decrescendo.

- m183 - the **1** and **2** indicate two different timbal colors, **1** is smooth and **2** is rough. The **2** should be noticeably different, but not absurdly different. The idea is to change the color slightly, while keeping within the delicate nature of the surrounding material.

- m184 The trumpet should choose a **Mute** that accentuates the rough tone. The trombone should choose a **Mute** that accentuates the smooth tone.

- m210 The brass begin with an air tone, per the x notehead.

- m255 The **Sss** sound indicates that the brass players should produce a continues “s” (as in “Snake”) sound, through the horn.

- m262/263 the brass players vocally produce a “**poo**” (as the p in Pooh sounds, without the oo, ie. the airy sound) sound holding the “oo” sound.

- mm276-278 The brass should repeat their indicated phrase. The stems without noteheads are used to indicate the metric divisions of the dynamic contour.

- m278 The brass players should choose the edgiest mute, in order to accentuate the raspy sound.

- mm284-304 **1** = Smooth, **2** = In-between raspy and smooth, **3** = Raspy

Trumpet

- m171 The valves should be depressed to produce a clicking while blowing air through the horn. The x note head indicates the air, while the stems indicate the clicking pattern.
- m194 The trumpet moves from blowing air to pitch and back to air (air is indicated by the x notehead).
- m221 The trumpet should rip, hitting partials of the overtone series and holding the top partial (not necessarily E) until the end of the measure, at a piano dynamic.
- m229 As with m221, the trumpet rips up the overtone series and holds the highest overtone possible, at a quiet volume.
- m290 The trumpet rips up the overtone series of F and holds the highest partial possible.

Trombone

- m233 The trombonist vocally simulates the hollow growl of an airplane flying overhead through the horn, as the percussionist did in m211. The stem without a head indicates the length.
- m315 The **Growl** duration and dynamics are indicated on top of the trombonists staff.

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Percussion

- The triangular notehead in the percussion part indicates cymbals. The lower triangle (located on G, treble clef) is a large suspended cymbal, while the top two (located on D and F, treble clef) indicate the bottom (D) and top (F) of a hi-hat.
- Any Hi-hat that is at or above forte and calls for a stick, the butt end of the stick should be employed.
- m19 The jagged line in the vibes part indicates that the player should rapidly run the mallet across the entire range of the main set of bars, creating a pitchless mass of sound.
- m175 The diamond notehead indicates the bar on which the harmonic should be articulated. Place one mallet on the mid point node and hit it with the other (or place a mallet and bow the bar, when indicated) producing a pitch 2 octaves higher than the bar.

- m181 the vibes should bow the note for the duration indicated, if possible with one bowstroke.
- m208 Dampen the G and B flat but let the rest of the instrument resonate.
- m211 The percussionist vocally simulates the hollow growl of an airplane flying overhead. The headless stems are used to indicate the metric divisions of the dynamics.
- mm277/278 the gliss on the cymbal indicates that the player should rapidly run a wooden stick across the cymbal while increasing the volume.
- m279 The gliss indicates rapidly running a stick across the large cymbal. While the lower pitch should be struck on the vibraphone.
- m320 Rapidly run a stick across an open hi-hat and let it ring, then bow the large cymbal and let it ring.

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Piano

- if there is a vertical sonority, the dynamic at the bottom applies to the entire piano sonority.
- m 81 etc. The “x” noteheads are used to indicate keys that are silently depressed in order that the string may ring sympathetically with other piano (and other instruments) activity. This is sustained with by using the sustainuto pedal.
- The asterisk * notehead in the piano part indicates that the pianist should slide their left foot off of the furthest left pedal and allow it to snap back creating a percussive “smack!”
- The open square note head m.14 (and later) indicates scratching of the indicated string. The different methods of scratching are:
1 - scratch with the finger pad without depressing the key. **2** - scratch with the finger pad with the key depressed. **3** - scratch with the nail without depressing the key. **4** - scratch with the nail with the key depressed.
- m21 - piano - The last square notehead (with the accent) the pianist should run the nails of one hand rapidly across the wound strings(the lower register), creating a loud “zing.”

- m 175 **Fldmn** indicates a Feldman attack, wherein the piano key is depressed just past the point of resistance, once there the note is articulated. This produces a very soft round attack, common in performance of Feldmans music.
- m206 Flutter the **Right Pedal**, while keeping the **Sus Pedal** depressed. The duration is indicated by the wavy line above the top piano staff.
- m239 The pianist should rapidly scratch as many of the wound strings with all the finger nails of one hand. This should be one swift motion.
- m264/266 Strum all strings with only the central “x” notehead pitch depressed, thus allowing it to ring.

? Questions ?

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Spoken Text, spoken once (all parts)

Set to play *Good Evening Ladies and Gentleman*

Air

Trumpet

Trombone

Vibraphone

Good Evening Ladies and Gentleman

Tpt.

Tbn.

Vib.

Good Evening Ladies and Gentleman

15

17

Sus. Ped.

Tpt.

Tbn.

Vib.

Ped.

15

Slash up string with nail

3

Drum Roll on Lower Strings of Piano
Use open hands to produce a big wash of sound.

Ped.

(Cluster C to C)

Scratch strings rapidly with nails of both hands

(Cluster A to C)

fff

Spoken Text, repeat phrase (whisper)

Tpt. *Please sit back and relax*

Tbn. *Please sit back and relax*

Vib. *Please sit back and relax*

Set spinner
@ horizontal

Ped.

15

Tpt.

Tbn.

Vib. *Sus Ped*

46

Tpt.

Tbn.

Vib. *Sus Ped*

15

Musical score for orchestra and piano, page 15, measures 61-62.

Measure 61: Tpt. (Treble clef) rests. Tbn. (Bass clef) rests. Vib. (Treble clef) eighth-note pattern: p , pp . Bassoon (Treble clef) eighth-note pattern: n , ppp , pp , p , mp , p , pp , $ppp > n$.

Measure 62: Vib. eighth-note pattern: p , pp . Bassoon eighth-note pattern: n . Vib. eighth-note pattern: pp . Bassoon eighth-note pattern: ppp .

Sus Ped

Musical score for orchestra, page 15, measures 77-80. The score includes parts for Tpt. (Trumpet), Tbn. (Bassoon), Vib. (Vibraphone), and a Bassoon section. Measure 77: Tpt. rests, Tbn. rests, Vib. eighth-note pattern. Measure 78: Tpt. rests, Tbn. rests, Vib. eighth-note pattern. Measure 79: Tpt. rests, Tbn. rests, Vib. eighth-note pattern. Measure 80: Tpt. rests, Tbn. eighth-note pattern, Vib. eighth-note pattern, Bassoon eighth-note pattern. Measure 81: Tpt. rests, Tbn. eighth-note pattern, Vib. eighth-note pattern, Bassoon eighth-note pattern.

92

Tpt. *pp* *pp+* *pp* *ppp+ ppp* *n*

Tbn. *pp* *pp+* *pp* *ppp>ppp>n*

Vib.

pp *pp+* *pp* *pp* *p*

15

Sus. Ped..

107

Tpt. *p* *n*

Tbn. *p* *n*

Vib.

p

Ped.

15 *p*

122

Tpt.

Tbn.

Vib.

15

This musical score page contains three staves for the Tpt. (Trumpet), Tbn. (Bassoon), and Vib. (Vibraphone). The Tpt. staff has a treble clef and the Tbn. and Vib. staves have a bass clef. Measure 122 starts with rests for all three instruments. The Tpt. begins with a dynamic of *p*, followed by *mf*, *mp*, and *n*. The Tbn. starts with *p*, followed by *mf*, *mp*, and *n*. The Vib. has eighth-note patterns starting with *p*, followed by *mp*, *mp*, and *mp*. Measure 123 continues with similar patterns for each instrument. Measure 124 begins with a dynamic of *p* for all three instruments. Measures 125-126 show complex eighth-note patterns for the Vib. and Tbn. with dynamics *mp*, *mp*, *mp*, and *mp*. Measure 127 starts with *p* for all three instruments. Measures 128-130 show eighth-note patterns for the Vib. and Tbn. with dynamics *mp*, *mf*, *mf*, *p*, and *n*. Measures 131-132 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measure 133 begins with a dynamic of *p* for all three instruments. Measures 134-135 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measure 136 begins with a dynamic of *p* for all three instruments. Measures 137-138 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*.

137

Tpt.

Tbn.

Vib.

15

This continuation of the musical score page features the same three staves: Tpt., Tbn., and Vib. Measure 137 starts with *p* for all three instruments. Measures 138-140 show eighth-note patterns for the Vib. and Tbn. with dynamics *mp*, *mf*, *mf*, *p*, and *n*. Measures 141-142 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measures 143-144 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measures 145-146 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measures 147-148 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*. Measures 149-150 show eighth-note patterns for the Vib. and Tbn. with dynamics *p*, *p*, *p*, and *p*.

182

Tpt. Mute 1 2 1 2 Color Vphone - - - - -
Tbn. Mute 1 2 n p n Unpitched tr Color Piano --
Vib. Bow - - - - - Color Piano - - - - -
Normal
Normal
Fldmn Normal Pizz
15 Ped. - - - - -

Musical score for orchestra and piano, page 15. The score includes parts for Tpt., Tbn., Vib., and Color Piano. The Vibraphone part features dynamic markings like *n* < *p*, *n* < *pp*, and *pp*. The Color Piano part includes instructions for "Damp" and "Spoken Text, spoken once". The score also includes a "Color Trumpet" section and a "Color Bone" section. Measure numbers 15 and 16 are indicated.

8

Tpt. *pp* *n* *p* *mf* *sfp* *Rip* *f* *n* *n* *mf* *n* *pp*

Tbn. *pp* *n* *p* *mf* *n* *sfp* *Color Brass* *Color Brass* *Color Brass*

Vib. *Pizz* *pp* *mp* *Ped.*

Drum Roll on Low Strings *mp* *Pizz* *mp*

15 *p* *pp* *mf* *Ped.*

Tpt. *f* *Rip* *ff* *pp* *ff* *Spoken Text, said once* *ff* *Damp* *Damp* *Damp* *D*

Tbn. *f* *ff* *pp* *ppp* *ff* *Ped.* *p* *n* *p* *n*

Vib. *Pizz (with nail)* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *Damp* *mp*

15 *Sus. Ped.* *Ped.*

Tpt. 243

Tbn.

Vib.

15

Color Brass

Ped.

15

Color Brass

Ped.

Spoken Text, said once
Sss

Spoken Text, said once
Sss

Tpt. 258

Tbn.

Vib.

15

Mute

tr Db

tr C

tr E

Bow

Loose Hi-hat,
Wooden Sticks

Spoken Text, spoken once
Zzz

Pizz.

Pizz.

Sus. Ped.

273

Tpt.

Tbn.

Vib.

Bow
Gloss with stick
Normal
Ped.

Hi-hat becomes progressively looser
Stick

15

f ff

Ped.

288

Rip f

Tpt.

Tbn.

Vib.

Spoken Text, repeat phrase (both brass)
Please place the yellow cone, Flowing
Flowing, Pull the straps to tighten
Mute
Hi-hat is articulated with the foot pedal

15

Spoken Text
f ff
Spoken Text Dynamics

15

fff ff

Silence

Tpt. 303 2 1
Tbn. No Mute Growl - - -
Vib. Growl - - -
Spoken Text, spoken once
Ah - - -
Spoken Text, spoken once
Arr - - -
(Cluster D# to G#) >
Sus Ped. 15 fff

Tpt. 318 tr
Tbn. ff - - - n
Vib. Bow Stick f
Ped.
(D - G# cluster)
(G# - B cluster)
(D - A# cluster)
(A - C cluster)
(F - C cluster)
(F - A cluster)

12

Musical score for measures 12 through the end of the section. The score includes parts for Tpt., Tbn., and Vib.

Tpt. (Trumpet): The part starts with three short dashes. At the beginning of measure 13, it plays a sustained note labeled *tr E*, followed by a wavy line labeled *tr (Unpitched)*. In measure 14, it plays a note labeled *f*, followed by a wavy line labeled *tr (Unpitched)*, and ends with a note labeled *n*.

Tbn. (Bassoon): The part starts with three short dashes. In measure 13, it plays a note labeled *f*, followed by a wavy line labeled *tr (Unpitched)*, and ends with a note labeled *n*.

Vib. (Vibraphone): The part starts with three short dashes. In measure 13, it plays a note labeled *ff*, followed by a wavy line labeled *ff*. In measure 14, it plays a note labeled *ff*, followed by a wavy line labeled *ff*.

The score concludes with a final measure ending with a fermata over the vibraphone's notes.