

derelicts of time

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Derelicts of Time

for tenor trombone and multimedia

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Freely, As if Sonifying Flowing Gestures Using Rhythmic Content as a Reference Rather than Strict Values (cca. ♩=110)

Trombone

(breathe through the instrument) (control perceived bend with air volume, use glissando for theatrical effect)

Preparatory commands:
v i b (4) (re) (2)

Computer

sound fades-in *rumbling sound gestures*

T.

(interrupt breath with tonguing, transition seamlessly towards flutter-tonguing and back)

C.

Gliss. with the range specified by the line, use pitches as a reference only—they should be unintelligible, imitating the sound of a howling wind. Please note some gliss. combinations are impossible to reproduce seamlessly and are stated as a gestural reference.

T.

C.

cca.40''

Improvise using following reference pitches:

1. gliss. gestures of increasing range (not speed!) above and/or below OR
2. rhythmic acceleration, deceleration, or both OR
3. combination of 1 and 2

Make sure to provide silence in between gestures. Repeating pitches and varied dynamics and registers are encouraged. Not all pitches need to be used. See ossia below for a few examples.

Examples:

T.

C.

T. *mp* *mp* *rall.*

C.

T. *mp* *mp* *cca.10"* *cca.5"*

C. *space* recording trombone (hold steady for cca. 5 seconds)

munger1

T. *3* *5* *3*

C. *i* *i* *1* *i* *i*

T. *3* *mf* *6*


C. *space* recording trombone (hold steady)

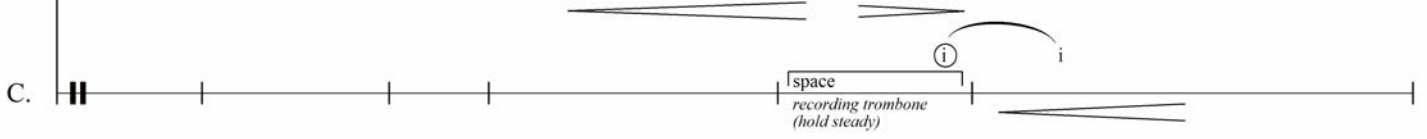
munger1

T. *accel.* (breathing) *pp* *mp* *pp* *mp*


C. *space* recording trombone (hold steady)

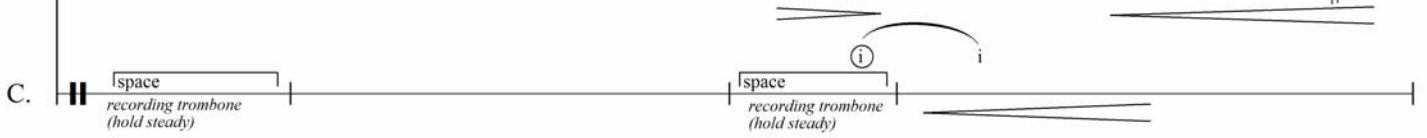
① ⑤ 1 5

T. 

C. 


space
recording trombone
(hold steady)

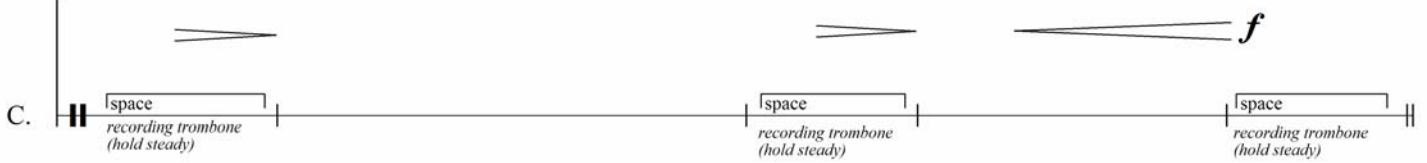
T. 

C. 

space
recording trombone
(hold steady)

space
recording trombone
(hold steady)

T. 

C. 


space
recording trombone
(hold steady)

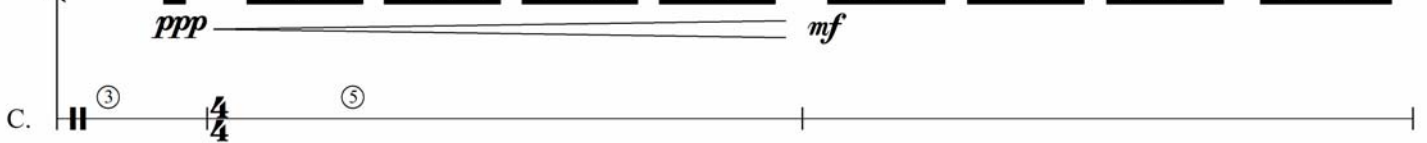
space
recording trombone
(hold steady)

space
recording trombone
(hold steady)

f

More Rhythmic (cca. ♩=70)

T. 


C. 


ppp *mf*

T. 


C. 

cresc. poco a poco

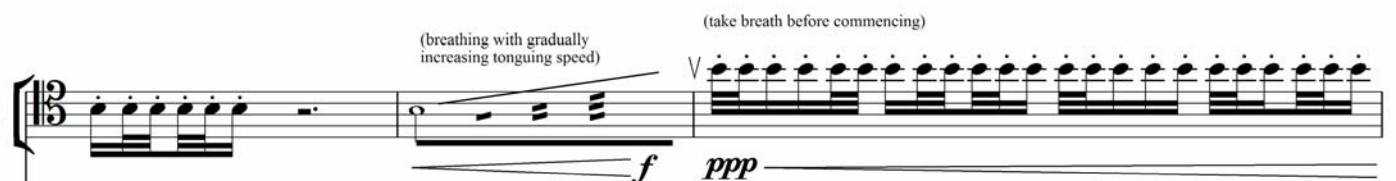
T. 

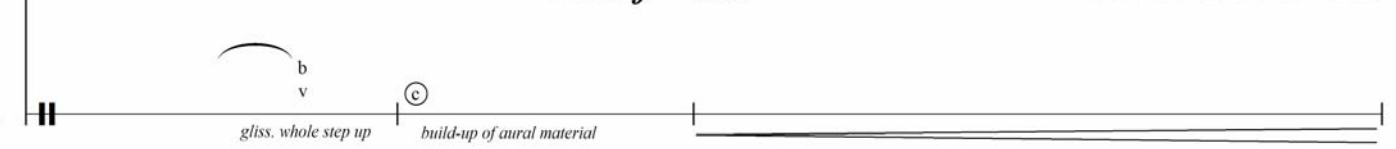
C. 

gliss. whole step down together with trombone

T. 

C. 

T. 

C. 

(breathing with gradually increasing tonguing speed)

(take breath before commencing)

f ppp

gliss. whole step up

build-up of aural material

T. 

C. 

fff

Freely (cca. ♩=110)

cca. 20"

munger1

n 5 2 c 3

gliss. immediately half-step up and cut off

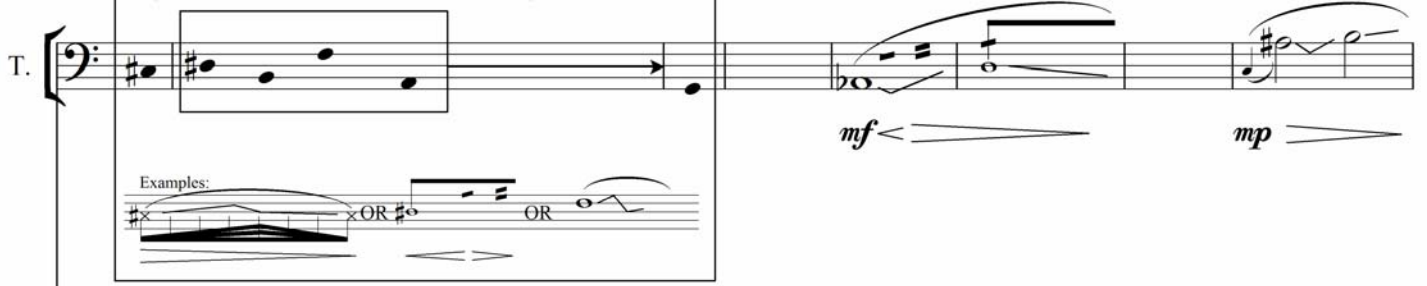
residual delays


cca.40"

Improvise using presented reference pitches:

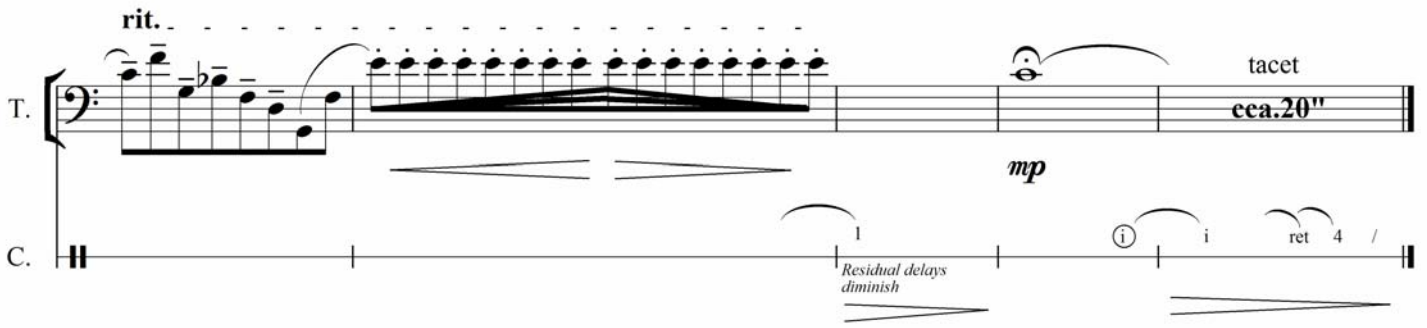

- 1. gliss. gestures of increasing range (not speed!) above and/or below the pitch OR
- 2. rhythmic acceleration, deceleration, or both OR
- 3. combination of 1 and 2

Make sure to provide ample silence in between gestures. Repeating pitch choices are encouraged, but dynamics should be subdued akin to the opening material. Not all pitches need to be used. See ossia below for a few examples.

T.  Musical staff for Tenor (T.) in bass clef. It shows a sequence of notes: G#2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. A box highlights the first five notes. To the right, there are glissando lines with dynamics *mf* and *mp*.

Examples:  Musical staff showing alternative improvisation examples with notes and glissando lines, separated by 'OR'.

C.  Musical staff for Cello (C.) with fingerings: (1), r, w, (i), i, y.

T.  Musical staff for Tenor (T.) with 'rit.' marking, a series of notes, and a 'tacet' marking. Dynamics include *mp* and 'cca.20"'.
C.  Musical staff for Cello (C.) with 'Residual delays diminish' marking and fingerings: i, i, ret 4 /.