

::: full score :::

*like sleeping giants,
hardly breathing*

*for trombone quartet
(TTTB)*

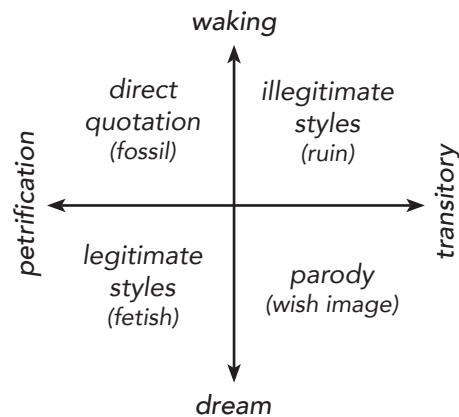
duration ca. 9'30"

Louis GOLDFORD (2013)

like sleeping giants, hardly breathing ...is what Morton Feldman once said of Jasper Johns' larger canvases, which were found "asleep" in the artist's studio. It is also the name of a trombone quartet.

Maybe it's appropriate that this piece took me four years to write. For so long it existed as the mere dream of an actual piece. But perhaps that's the point. This was the first piece I envisioned myself writing in 2009 after ruminating on the concepts of image, memory, and collective history put forth by Walter Benjamin. The trombone seemed like the perfect instrumental force to explore after encountering **The Arcades Project**. So much of the trombone's sonic identity is tied up in the symbols it has represented throughout its history, the roles it has played in particular musical contexts, to say nothing of the ways we, as modern listeners, relate to the sound of the trombone. By composing this piece I aim to caputre what might be called **dialectical images** of the trombone at various moments in its life.

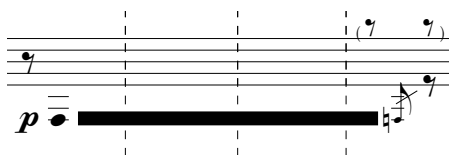
This method of composing offers a new orientation toward collage works. The sometimes gradual, sometimes rapid jump cutting and splicing of material unfolds as its own kind of musical voice; a third dimension of the music whose movement is felt as the fluctuation among fragments, quotes, and styles. In her analysis of Benjamin, Susan Buck-Morss proposed a Cartesian plane of intersecting conceptual fields, the center of which was the *dialectical image* itself. Imagine the so-called sonic identity of the trombone as the origin of these intersecting fields, and what results is my adaptation of Buck-Morss' diagram, a taxonomy of the form-determinants of this piece:



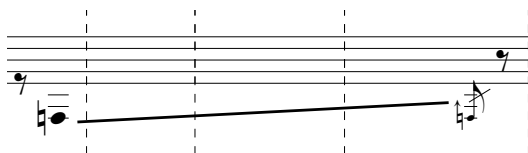
where "legitimate" styles of the Western classical canon are pitted against the "illegitimate" (everything from East-European gypsy folk to noise to American white-bred "space age bachelor" music). Similar axes can be constructed around quickly- vs. gradually-shifting textures, acoustic vs. electronic compositional techniques, and other parameters. In this piece many such electronic processes are at work. For example, lots of melodies are ring modulated with others, with side-bands notated in the other two parts.

Louis Goldford
March 2013
Bloomington, IN

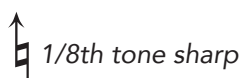
PERFORMANCE NOTES



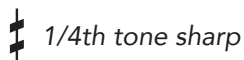
Hold note for indicated length (stable pitch). The thick line encourages the player to explore the complex tone of the single pitch; filter with the vowel formants and lip positions.



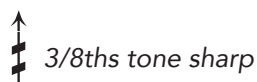
Glissando for indicated length (unstable). The thin line indicates a very focused, sharp tone. No filtering.



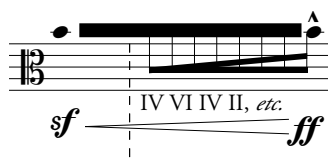
1/8th tone sharp



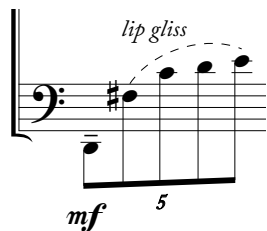
1/4th tone sharp



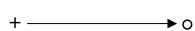
3/8ths tone sharp



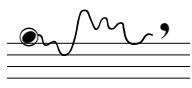
Rapid slide changes on the positions + patterns indicated. Bring out the "slotting" created by sudden shifts in the partials of one fundamental to the next.



Harmonic glissando for the notes under the dashed slur. No slide movement necessary.



Gradually move from a near-stopped closed position to an open position by moving the hand away from the bell. (This is used without mutes.)



High squeal created by pinched lips, creating randomly shifting pitch.



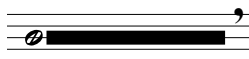
"Kissing" or "smacking" sound created by inhaling.



Esophageal sounds made by belching inside the mouthpiece. As indicated these should be short sounds, but should also make use of changing vowel positions, as if one were "belch talking."



Non-pitched pedal tones, i.e. "thuck" tones. Short, pointed attacks on pedal tones. May also be executed on pedals other than these.



Long, continuous "clearing throat" sound made by rasping.

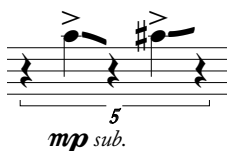


Flz.*
Non-pitched flutter-tonguing made by inserting the mouthpiece between the teeth, allowing the tongue to flap freely in the mouthpiece. Sounds like a horse exhaling & flapping its lips.



Move the hand back & forth between open & closed positions, making use of all the degradations and allowing different vowels to emerge.

Gradually change the vowel from long-E to long-O.



Drops in the downward + upward direction. These are short gestures, closely related to the note of attack but still "bumping" over several partials while glissandoing outward.



Same kind of drop technique but a longer gesture, heard much more like a glissando. Might be termed a "fall" in jazz but not to be confused with a "long fall." This should not last longer than the indicated note length.

SIMPLIFIED NOTATION OF BALKAN RHYTHMIC SUBDIVISIONS

For the passages of Gypsy music, a shorthand notation has been provided as a solution to cumbersome time signatures that don't adequately represent the way in which Balkan rhythms should be "felt."

The example to the left assumes pulses of 16th notes in a single bar of 11/16, as in mm. 201.

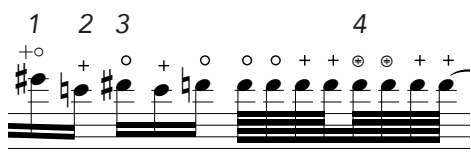


The triangle indicates a grouping of 3 pulses, i.e. the "long beat" in various Balkan folk music styles. The numbers that follow indicate successive groupings of 2 pulses, i.e. "short beats."

This notation is offered as a way of counting the complex rhythmic passages in mm. 201-208, where the meter rapidly shifts between segments of 5, 7, 9, and 11.

NOTES ON MUTES

All players should keep their mutes within reach, allowing a minimum of deviation from normal playing position. A mute tree or a music stand next to the player's chair, similar to a percussion setup, is recommended.



1. Fast movement from closed to open position.
2. Closed.
3. Open.
4. Open while growling in mouthpiece.

like sleeping giants, hardly breathing

[`score`]

[*duration ca. 9'30"*]

for trombone quartet (TTTB)

Louis GOLDFORD (2013)

Adagio [♩ = 72] *gradually waking . . .*

10

I

II

III

IV

15

24

19

I

II

III

IV

33

27

I

II

III

IV

**N.B. (col IV)*

mf

**N.B. (col II)*

mf

*All E-naturals / Fs should produce beating at the pulse of an 8th note in the current tempo.

37

*N.B. (col III) (previous page)

I

mf

II

III

*N.B. (col I) (previous page)

mf

IV

44

**N.B.

I

sf

IV VI IV II, etc.

ff

sf

ff

II

**N.B.

sf

III V VII V III, etc.

ff

mf

sf

ff

sf

III

**N.B.

sf

II #V VII #V II, etc.

ff

mf

sf

ff

IV

**Slide changes should be rapidly executed in the positions notated, but not necessarily 8 times.

The gesture should become more rapid but should still bring out the "slotting," and should remain comfortable to the player.

51

57

61

I *mf sub.*

II *mf sub.*

III *mf sub.*

IV *mf sub.*

67 Grave [♩ = 60] Pesante [Come sopra] [♩ = 100]

I *f* *sub. p* *ff sub.* *mf sub.*

II *f* *sub. p* *ff sub.* *mf sub.*

III *f* *sub. p* *ff sub.* *mf sub.*

IV *f* *sub. p* *ff sub.* *mf sub.*

73 Grave [Come sopra] [♩ = 60]

70

I

II

III

IV

f

p sub.

Pesante [Come sopra] [♩ = 100]

75

I

II

III

IV

sfz (mf)

f

sfz (mf)

f

sfz (mf)

f

sfz (mf)

f sub.

78

I *p sub.* *mf*
 II *p sub.* *mf*
 III *p sub.* *mf*
 IV *p sub.* *mf*

84 Grave [Come sopra] [$\text{♩} = 60$]

I *p* *f sub.* *pp* *p* *pp*
 II *p* *f sub.* *pp* *p* *pp*
 III *p* *f sub.* *p* *pp*
 IV *p* *f sub.* *p* *pp*

86 *Pesante* [Come sopra] [♩ = 100] *Floating* 89 *Allegro* [♩ = 126]

sempre [♩ = ♩]

I *sfz* *ff* *mf* *f* *f*

II *sfz* *ff* *mf* *f* *f*

III *sfz* *ff* *mf* *f* *f*

IV *sfz* *ff* *mf* *f* *f*

91

I *3*

II *3*

III *3*

IV *3*

98

Measures 97-101 of a musical score for four staves (I, II, III, IV). The key signature has one sharp (F#) and the time signature is 3/4. Measure 97 starts with a treble clef on staff I and a bass clef on staff II. Measure 98 has a box around the measure number. Dynamics include *mp*, *f*, *ff*, and *mp f sub.*. There are triplets in measures 98, 99, and 100. Measure 101 ends with a repeat sign.

102

Measures 102-106 of a musical score for four staves (I, II, III, IV). The key signature has one sharp (F#) and the time signature is 3/4. Measure 102 starts with a treble clef on staff I and a bass clef on staff II. Measure 103 has a box around the measure number. Dynamics include *ff* and *mp f sub.*. There are triplets in measures 103, 104, and 105. Measure 106 ends with a repeat sign.

107

ff *3* *3* *3* *8va* (if necessary) *3* *3*

ff

ff *3*

ff *3* *3*

110

rit 112 Floating [Come sopra] [♩ = 100]

mf sub. *f* *p sub.*

mf sub. *f* *p sub.*

mf sub. *f* *p sub.*

mf sub. *f* *p sub.*

113

I

II

III

IV

mf sub. \curvearrowright *ff*

mf sub. \curvearrowright *ff*

mf sub. \curvearrowright *ff*

ff

118

I

II

III

IV

rit.....

fp \curvearrowright *p* *attacca*

fp \curvearrowright *p* *attacca*

fp \curvearrowright *p* *attacca*

fp \curvearrowright *p* *attacca*

≈ 7" (or until IV has mute ready)

Festive! [♩ = 200]
for buying toasters!

122

I *high squeal via pinched lips*
mp

II *kiss effect*
mp

III *esophageal 'belch' sounds with changing vowel formant*
mp

IV *to Harmon mute*

mp sub.

mp sub.

mp sub.

Harmon (no stem)
mf sub.

≈ 10"

125

I *to plunger, quick . . .*
f *plunger**
fz mp

II *to plunger, quick . . .*
f *plunger**
fz mp

III *"thuck" non-pitched pedal tones*
p sub.

IV *[ē]* *[ō]*
mf sub.

*In this passage, the closed (+) position should be a tight plunger over the bell.

$\approx 5''$ $\approx 5''$

*Flutter-tongue (without pitch) in which the whole mouthpiece is taken into the mouth behind the teeth, allowing the tongue to flap freely inside of the mouthpiece. The effect is similar to the sound of a horse quickly exhaling while flapping its lips.