Joseph Klein

PARALLAXES

for four trombones

(1988)

- to Andrew Glendening -

duration: c. 14’

NOTES

Accidentals apply only to those pitches which they immediately precede, except in the case of repeated notes.

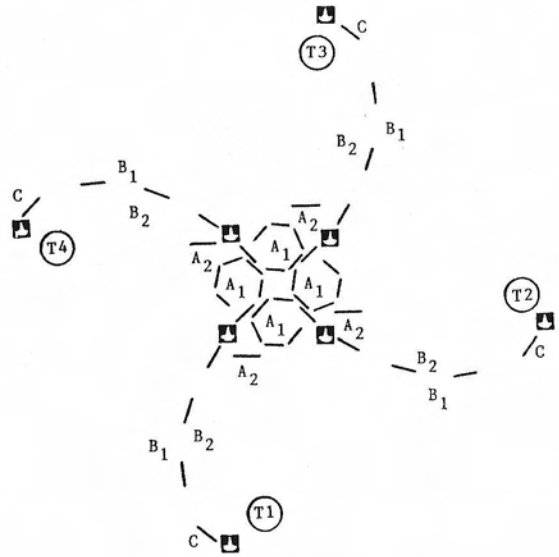
Tempo markings are indicated in boxes, which (along with any changes of tempo) are located in the center of the score.

Relationships between parts (where critical) are demarcated by broken lines: vertical lines indicate synchronization of events (attacks/releases); diagonal lines indicate succession of events.

The movements are to be connected as smoothly as possible, as a continuum.

Mutes: T1 (alto) and T3 (bass) require both cup and straight mutes; T2 and T4 (tenors) require cup, straight, and harmon mutes.

Players are to utilize the entire performance area, as in the following diagram:



This setup will require at least 44 music stands (11 for each player, as indicated by —— in the diagram) and 8 mute trays (2 each, as indicated by ◭): turbine requires a circular arrangement of 6 stands each (station A_1); refleks takes place in region B_1, as players gradually move their ways outward; vapor occurs at station C, players remaining in place for the duration of the movement; during rostra, players gradually work their ways back to the center of the formation, though on the other side of the music stand setup (station B_2); In golem, players arrive at station A_2, facing away from the audience. The parts for turbine are designed in such a way that the staff spirals downward as the players rotate; For refleks, vapor, and rostra, players are to read from the score pages: refleks should be spread across the stands in B_1, vapor may be bound and read from a single stand, and the two pages of rostra may be taped to the backs of the stands in region B; as with vapor, the parts for golem may be read from a single stand.

turbine: The performers must effect a mechanical attitude throughout, both physically and musically. Players must rotate in place (beginning where indicated in the score), always keeping the motion even and continuous. Dynamic differentiation is indicated by stem direction, and should be strictly followed. Pitches marked forte with open-ended slurs (mm. 42-43, 55-58, 64 ff.) should be played in a very resonant, bell-like manner, in contrast to the machine-like drive of the sixteenth note patterns.

refleks: Rhythms are somewhat flexible throughout, rhythmic cues indicated in the middle of the score. Pitches must be sustained for as long as possible, breathing only between pitch changes. Instruments are to be directed towards the players specified within the triangular symbols for the duration of each event. The effect of the portamenti should be that of a gradual subversion of stability, eventually resulting in a completely flaccid texture.

vapor: The duration of each event is free, but relatively proportional (each page representing approximately fifteen seconds). Though not specified in the score, each event is to be accompanied by an analogous physical gesture: these should generally be large, sweeping movements, in which the position of the performer is entirely shifted; areas of musical inactivity are to be accompanied by absolute stillness, the performer preferably hunched over slightly, with the instrument (still in playing position) directed towards the ground.

rostra: performers begin in the order indicated. All play is to begin with box A_1: T3 and T4 proceed clockwise, T1 and T2 proceed counter clockwise. Once each player completes a full cycle, he/she may continue in either direction, changing ad libitum; however, players must attempt to avoid simultaneity of events (although such instances will inevitably occur). Each box defines a) pitch spectrum of event; b) nature of event; c) mental attitude; d) physical attitude; e) approximate duration. Players should allow no more than two seconds to elapse between events. Page 49 is a timeline for the movement which includes a) a chart indicating the distribution of pitch material for the movement (bracketed pitches are to be eliminated from the players "pitch repertoire"); b) a graph delineating the expanding/contracting pitch spectrum relative to time; and c) a smaller graph defining the gradual diminution of the relative durations of material within boxes B, C, and D (i.e., to the eventual elimination of these events altogether). Once all material has been reduced to solely that within box A (given the the limited pitch spectrum at the conclusion of the movement), the players are to imperceptibly procede to m.96(a) and continue while moving to station A_2.

golem: Players procede (one at a time) to m.97, repeating at ♩ = 66 until all have arrived, at which point there is a gradual accelerando to ♩ = 126; T3 then cues the continuation to the following measure. Players are to stand as rigid as possible, directly facing the back of the stage; however, all aberrant gestures (i.e., those other than the driving sixteenth-note pattern) are to be accompanied by appropriate physical gestures and directed toward the audience (this is to be effected by moving only the upper body and/or the instrument itself). At m.130(a), these gestures are to repeat in time, holding the tempo for approximately 7 seconds before accelerating (though each player accelerates somewhat independently, this may be gauged by T3); the accompanying physical gestures are to accelerate with the music, gradually being directed more toward the audience (i.e., by rotating the lower portion of the body as well, until facing at about a 45° angle to the audience). The flamboyancy of the gestures should be maintained (even increased) throughout until the first G.P., at which point all players "collapse" (hunched forward, frozen in playing position). The final outburst in m.130(c) is to be executed with the players directly facing the audience, again collapsing upon conclusion.

SYMBOLS

quarter-tone higher (than natural pitch)

quarter-tone lower (than natural pitch)

relatively short fermata

c.5" relatively long fermata (duration specified)

AFAP "as fast as possible"

senza tempo

brief pause or break in sound/action

ritardando

accelerando

fluttertongue

open (harmon mute)

closed (harmon mute)

gradual change from one mode of play to another

portamenti

erratic wavering of pitch (no more than a semitone in either direction)

±¼ subtle fluctuation of pitch (no more than a quarter-tone in either direction)

popping sound (produced either by striking mouthpiece with palm, or by removing tuning slide)

repeat pitch indicated as rapidly as possible for the duration of the wavy line

rapid interjections (within a sustained sound)

repeat material within brackets for the duration of the line

continuation of event

delineation of beats within spacially notated passages

directional indicators: a) 0° (facing audience); b) 90° (stage right); c) 180° (facing back of stage); d) 270° (stage left)

1 2 3 directional indicators: facing player indicated within triangle

direct instrument at another player (ad lib.), violently thrusting slide outward (pitch should be unaffected by slide thrust)

bent back slightly, direct instrument straight upward, remaining frozen in position for duration of event

slightly crouched, direct the instrument towards the ground, gradually moving upward in a semi-circular counter-clockwise motion

direct instrument upward (45°-60°), gradually descending in a vertical arc

any pitch (register) within the range of the instrument

any pitch (register) above and including that indicated

any pitch (register) below and including that indicated

any pitch between and including those indicated

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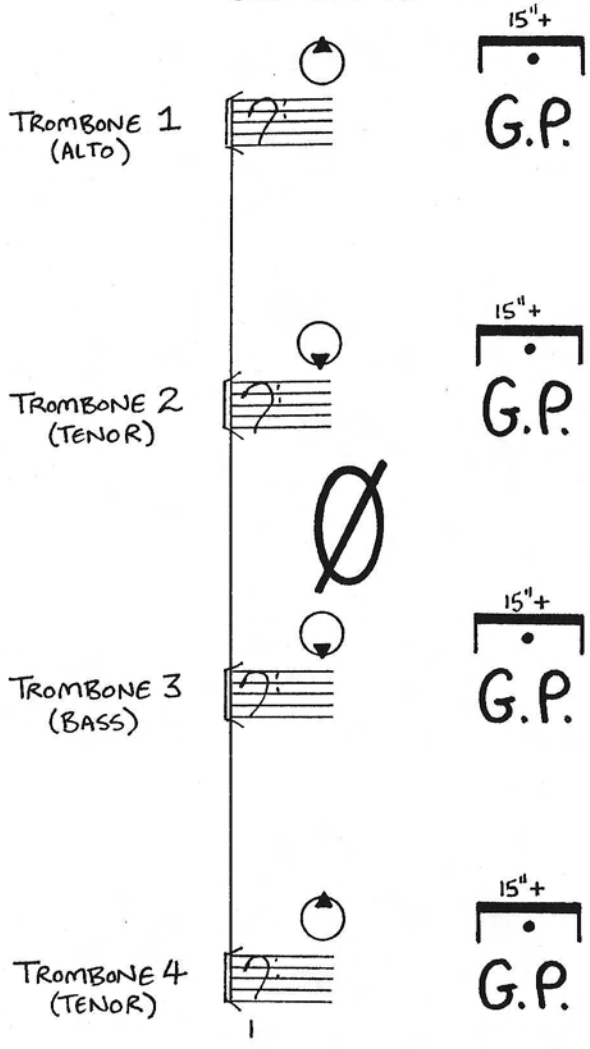
turbine



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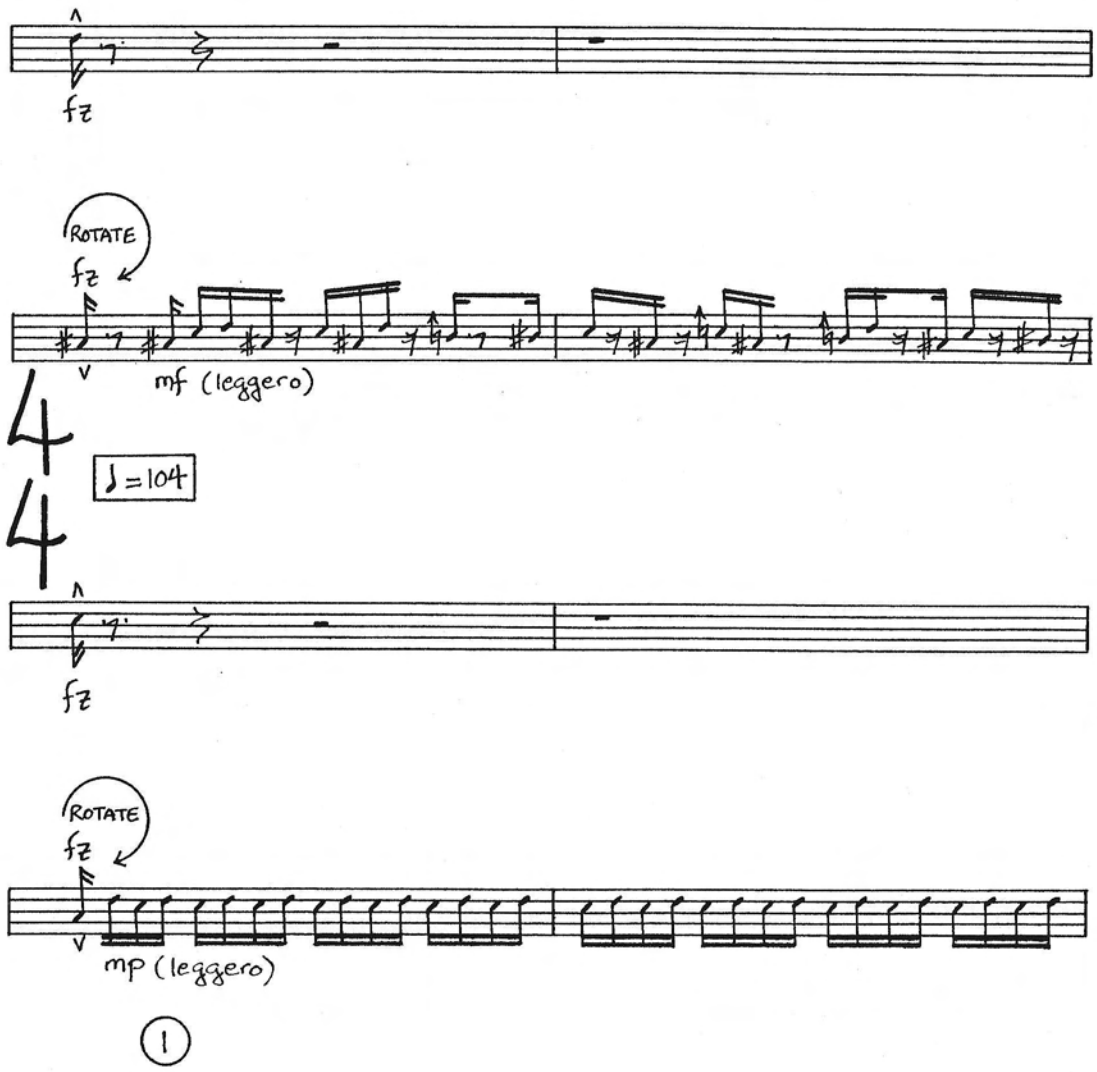
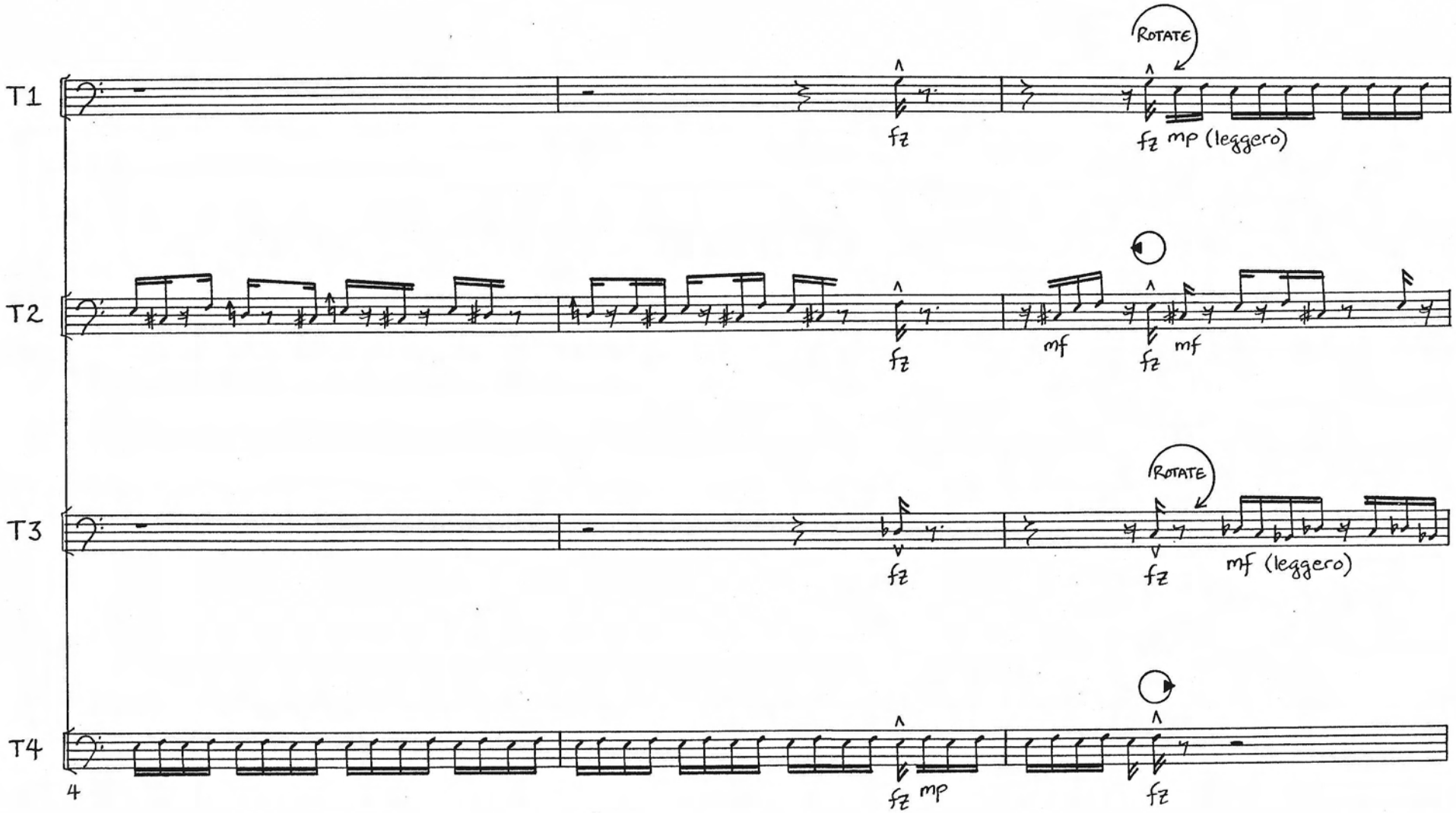
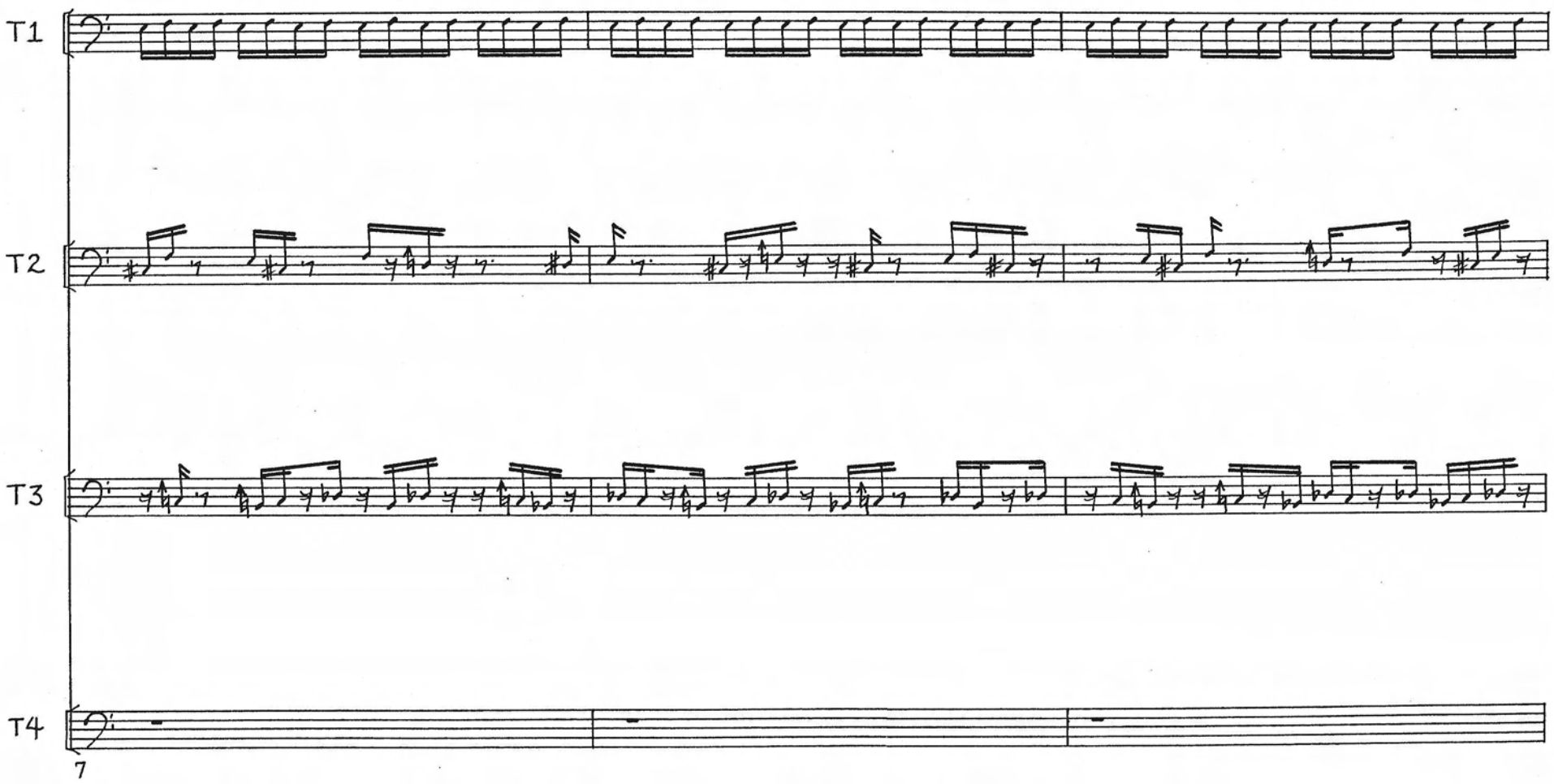
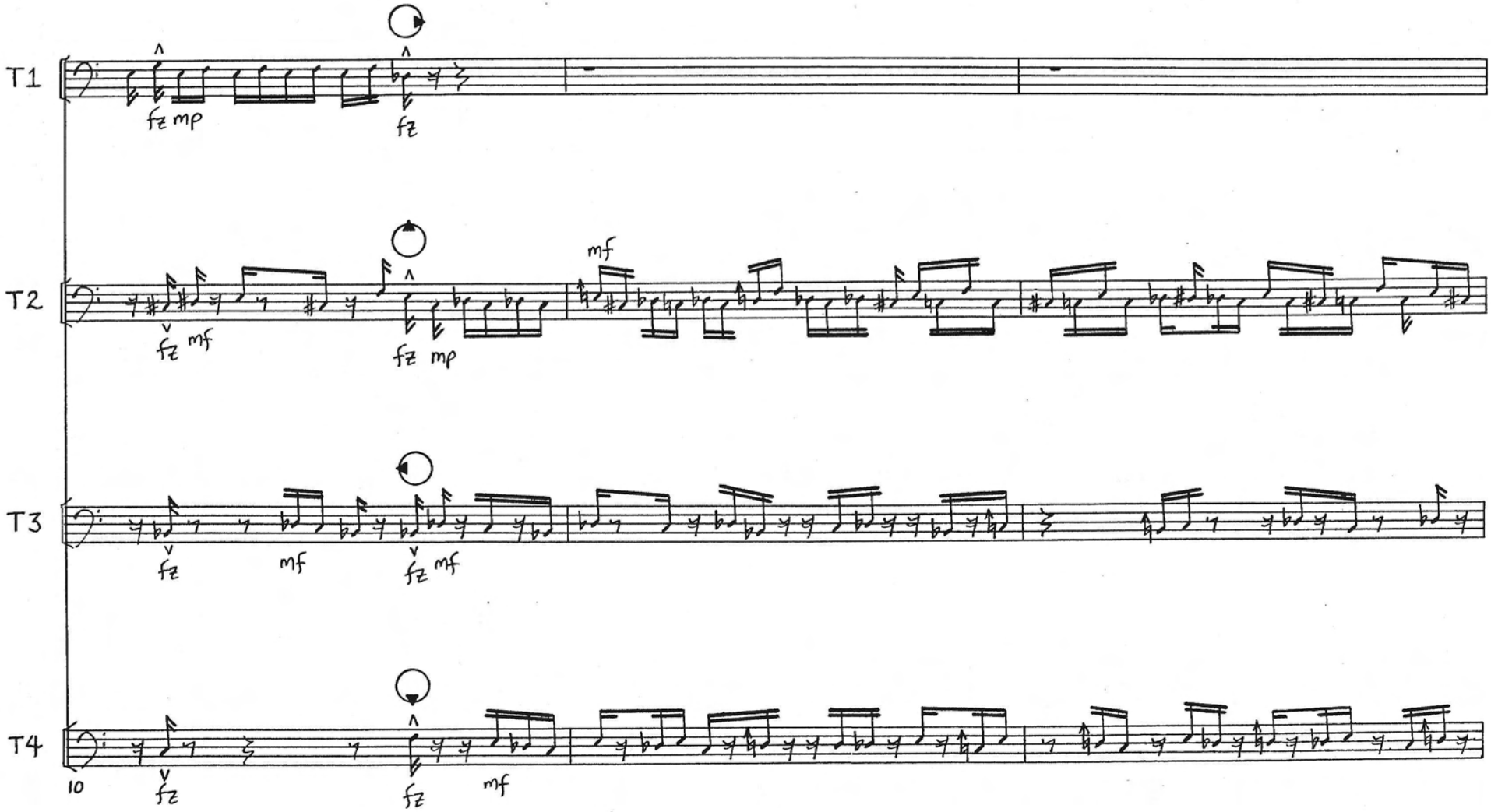
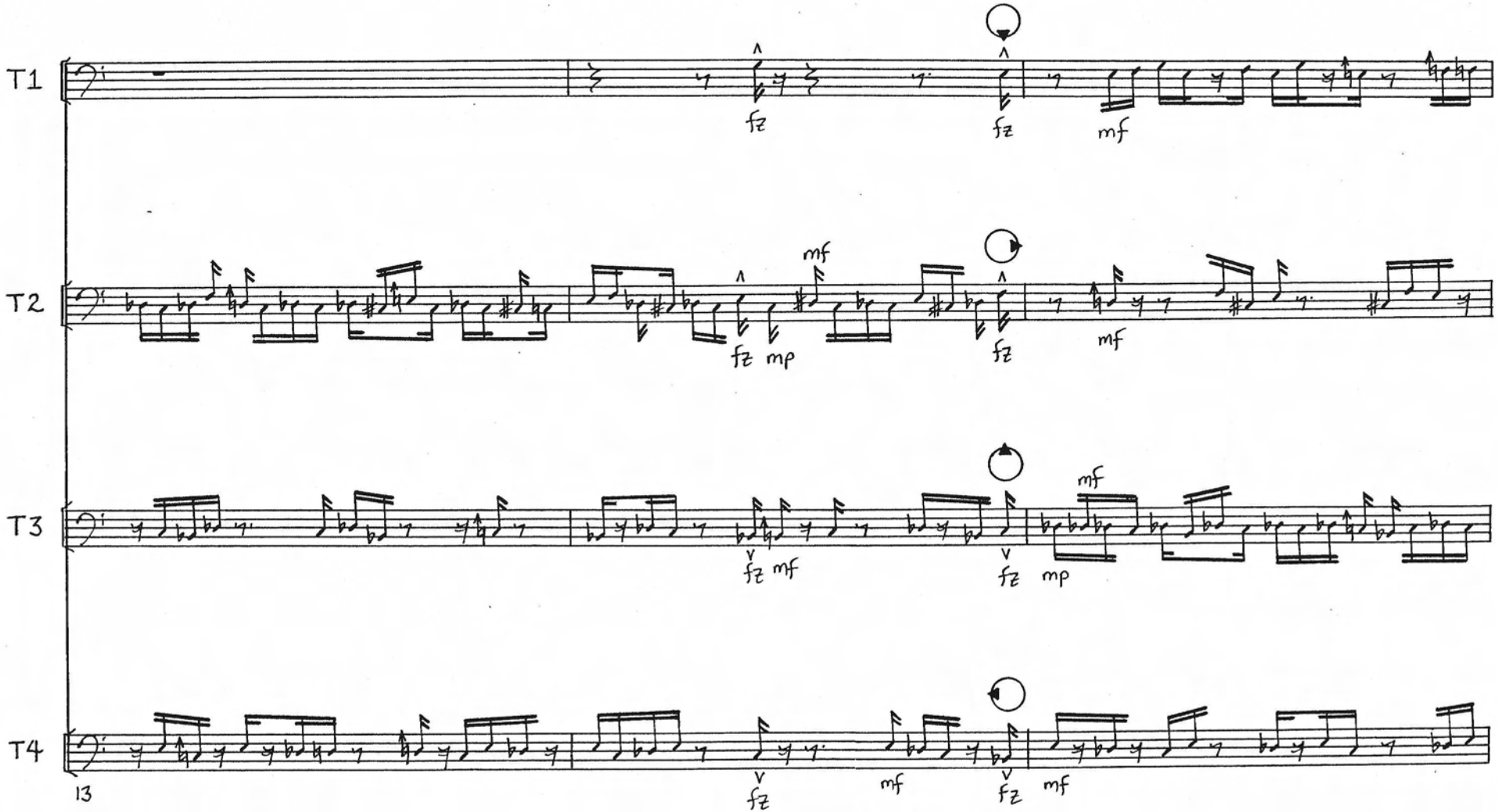
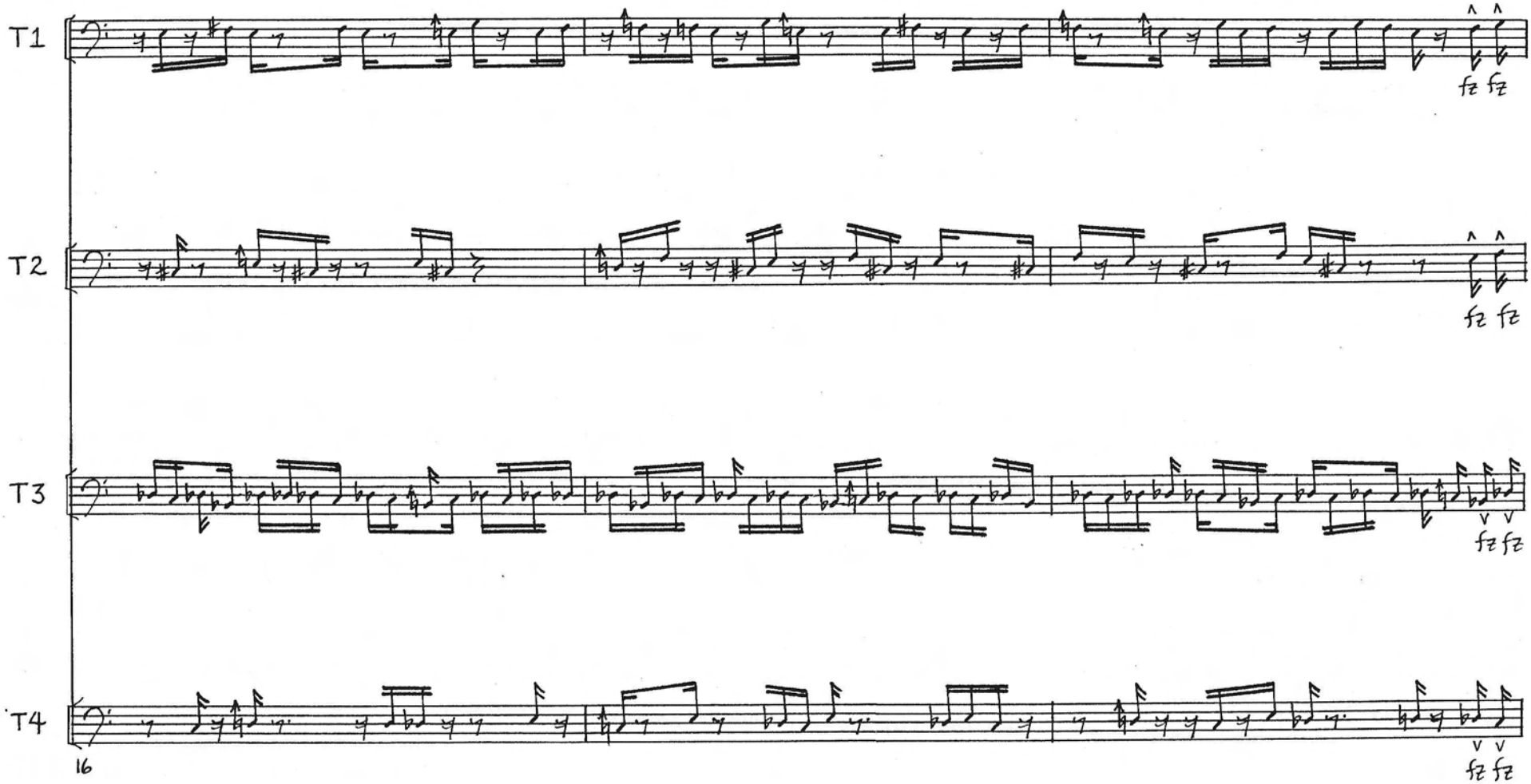


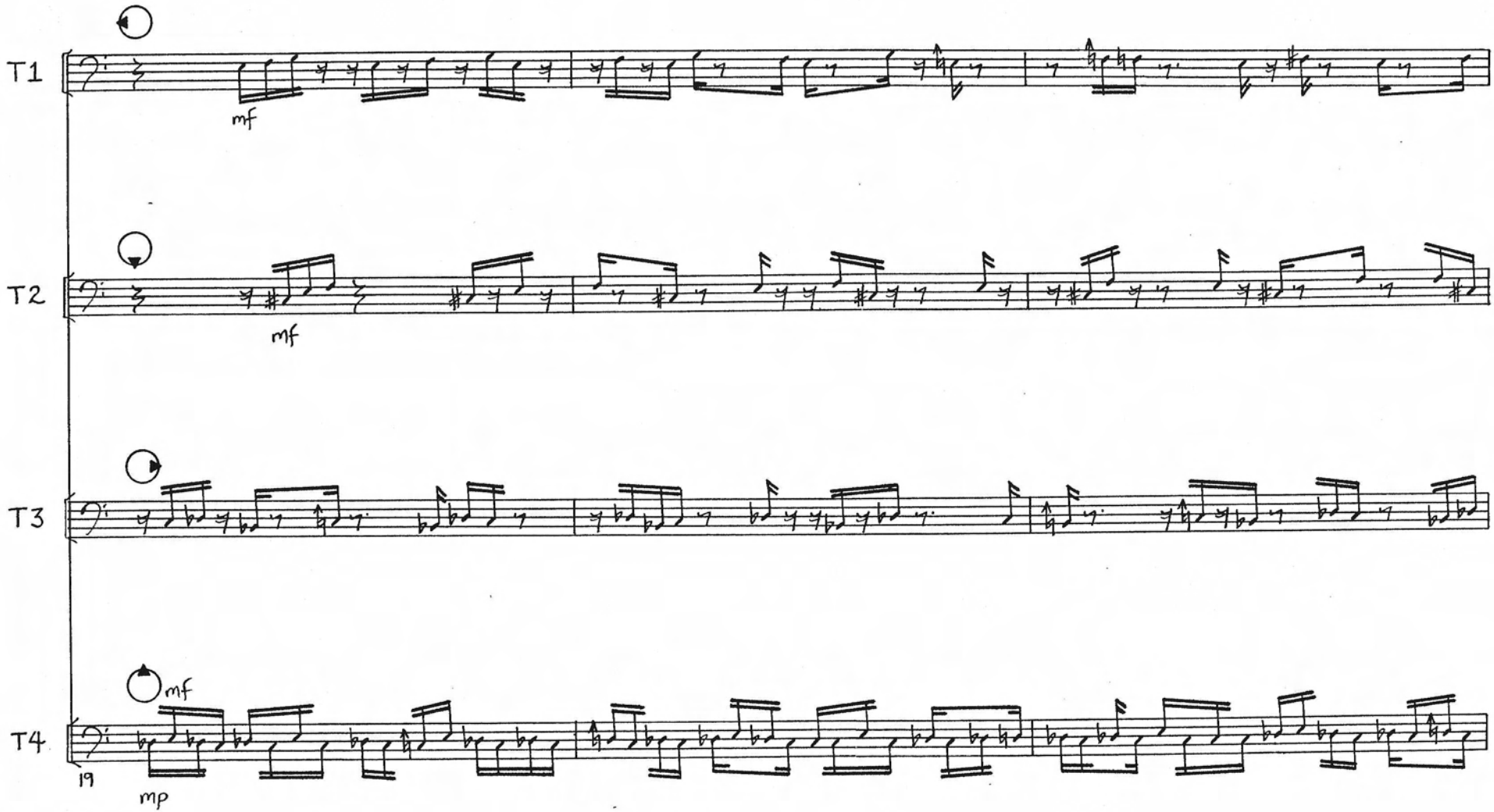

T1
ROTATE
fz
fz mp (leggero)
T2
fz
mf
fz
mf
T3
ROTATE
fz
fz
mf (leggero)
T4
4
fz mp
fz

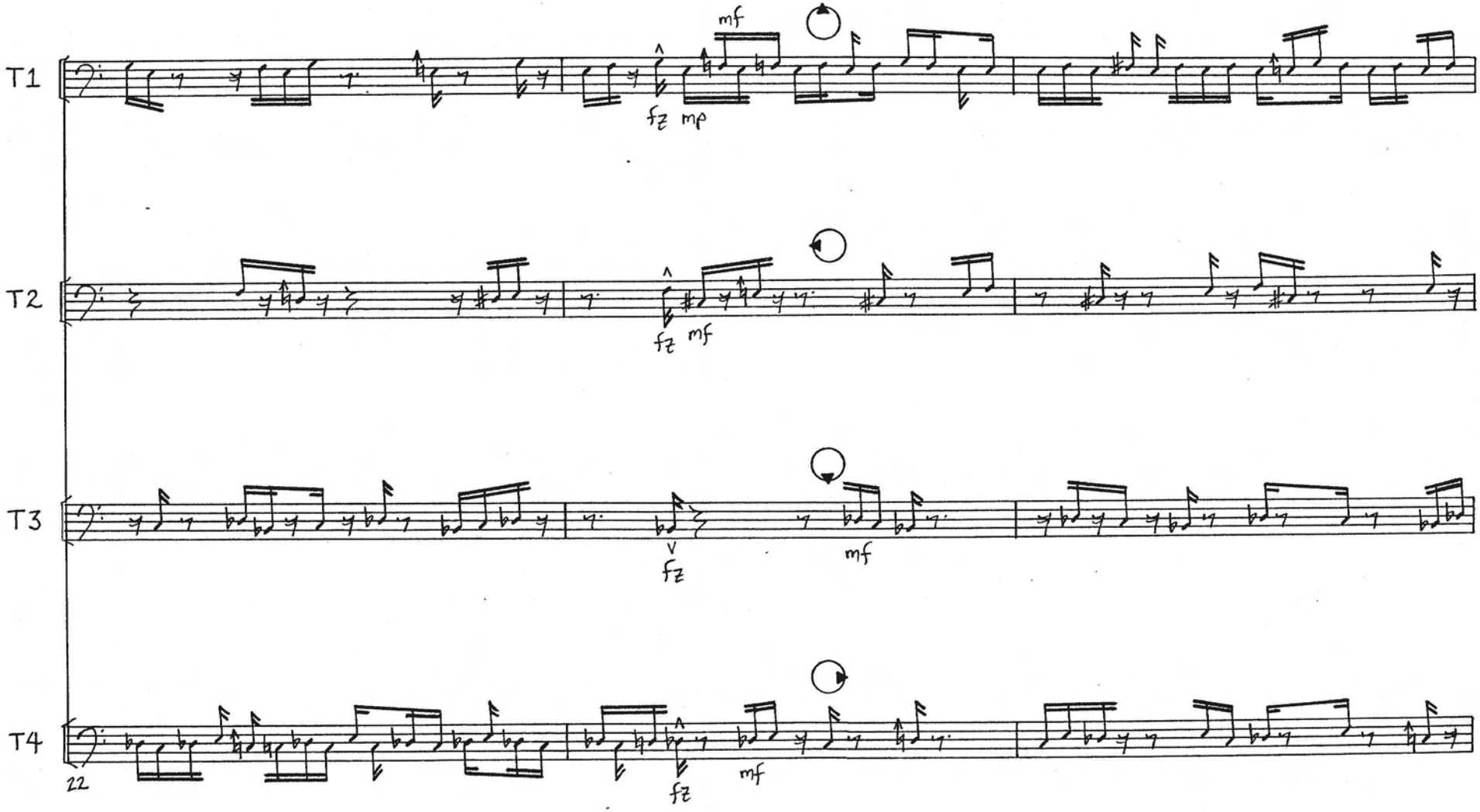

T1
T2
T3
T4
7

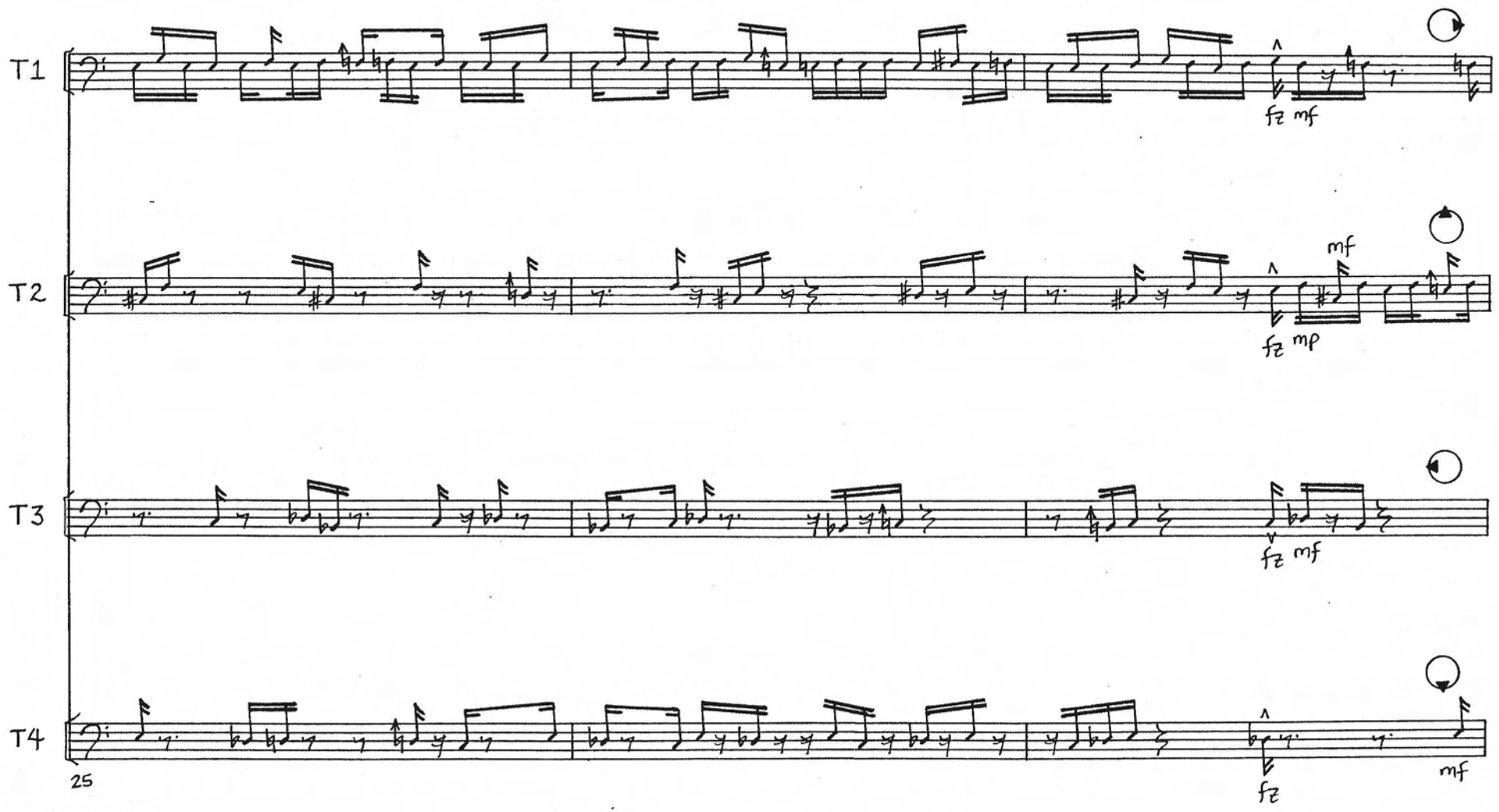

T1
fz mp
fz
T2
fz mf
fz mp
mf
T3
fz
mf
fz mf
T4
10
fz
fz
mf

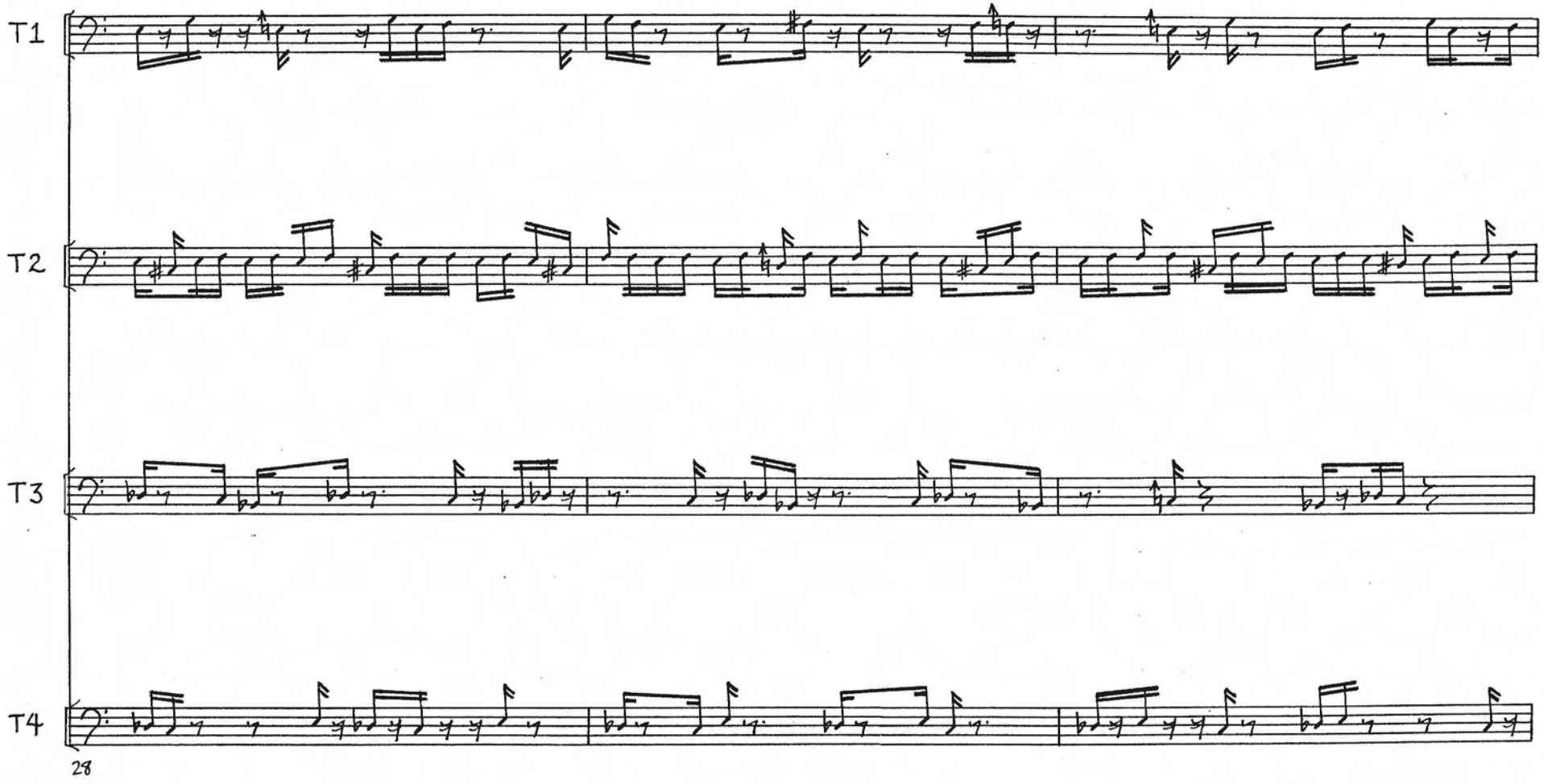

T1
T2
T3
T4
13
fz
fz
mf
mf
fz
mp
fz
mf
mf
fz
mf
fz
mp
fz
mf
fz
mf

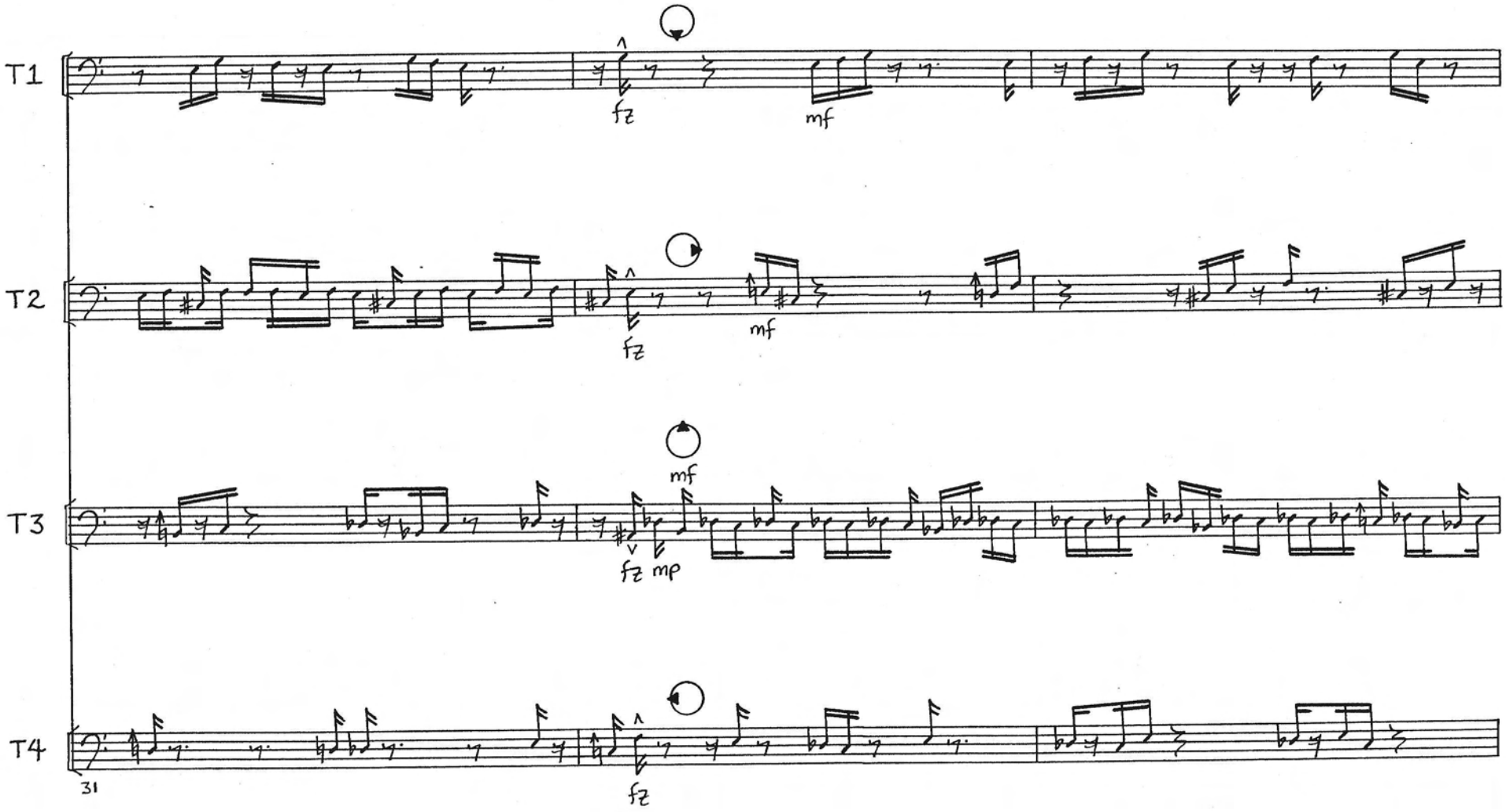

T1
T2
T3
T4
fz fz
fz fz
fz fz
fz fz
16

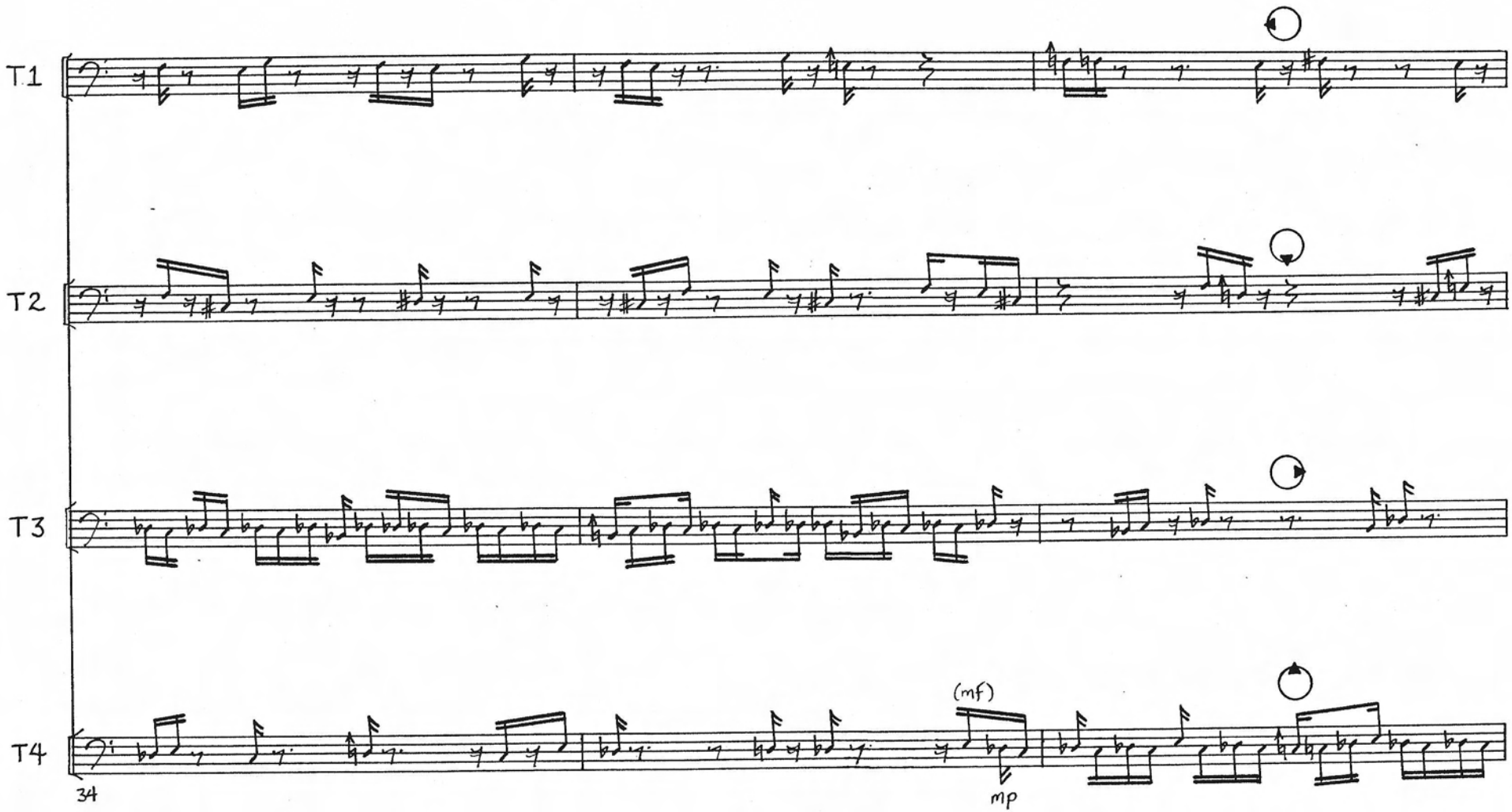

T1
mf
T2
mf
T3
mf
T4
19
mp

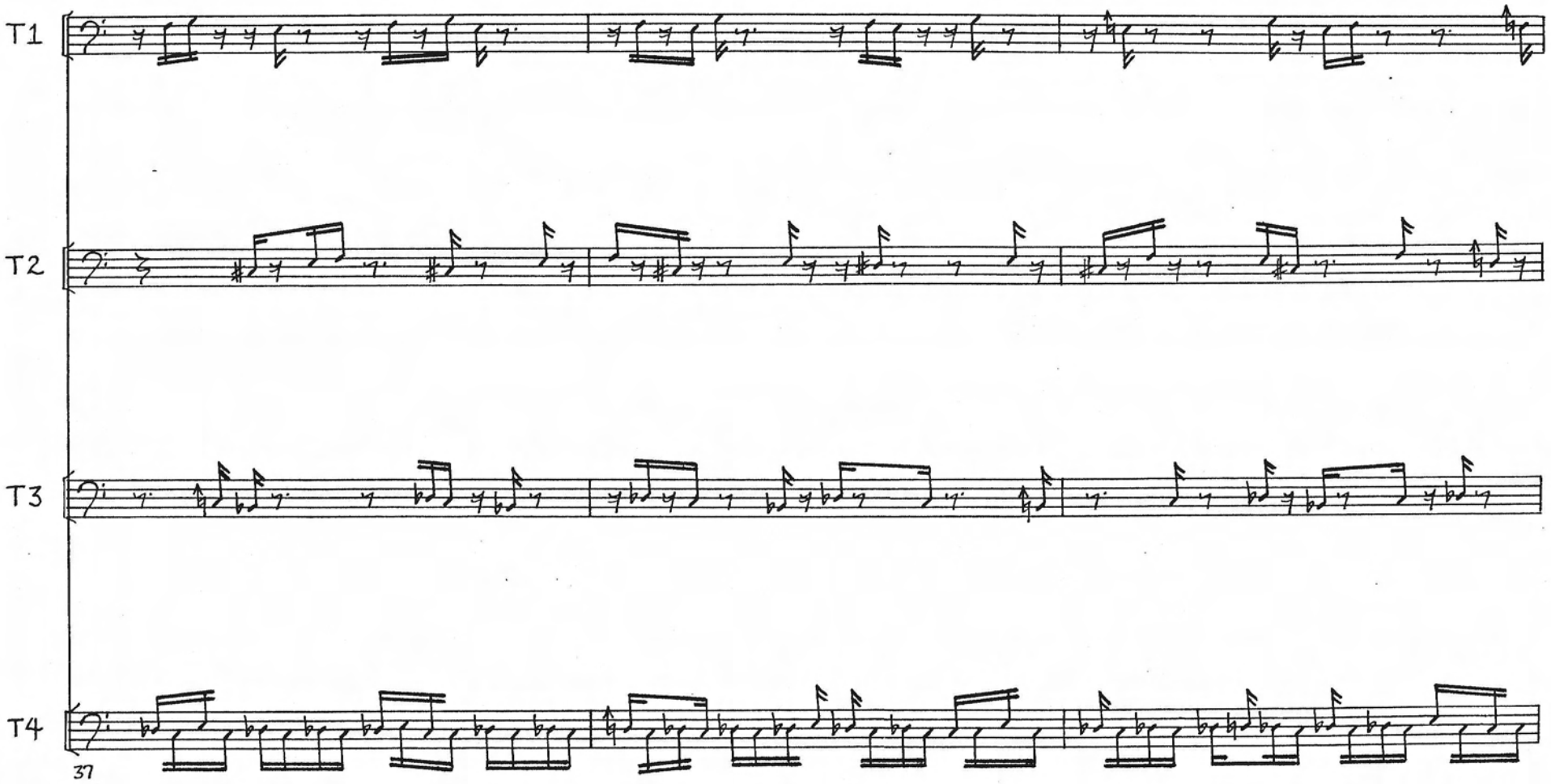

T1
T2
T3
T4
mf
fz mp
fz mf
fz
mf
22
fz
mf

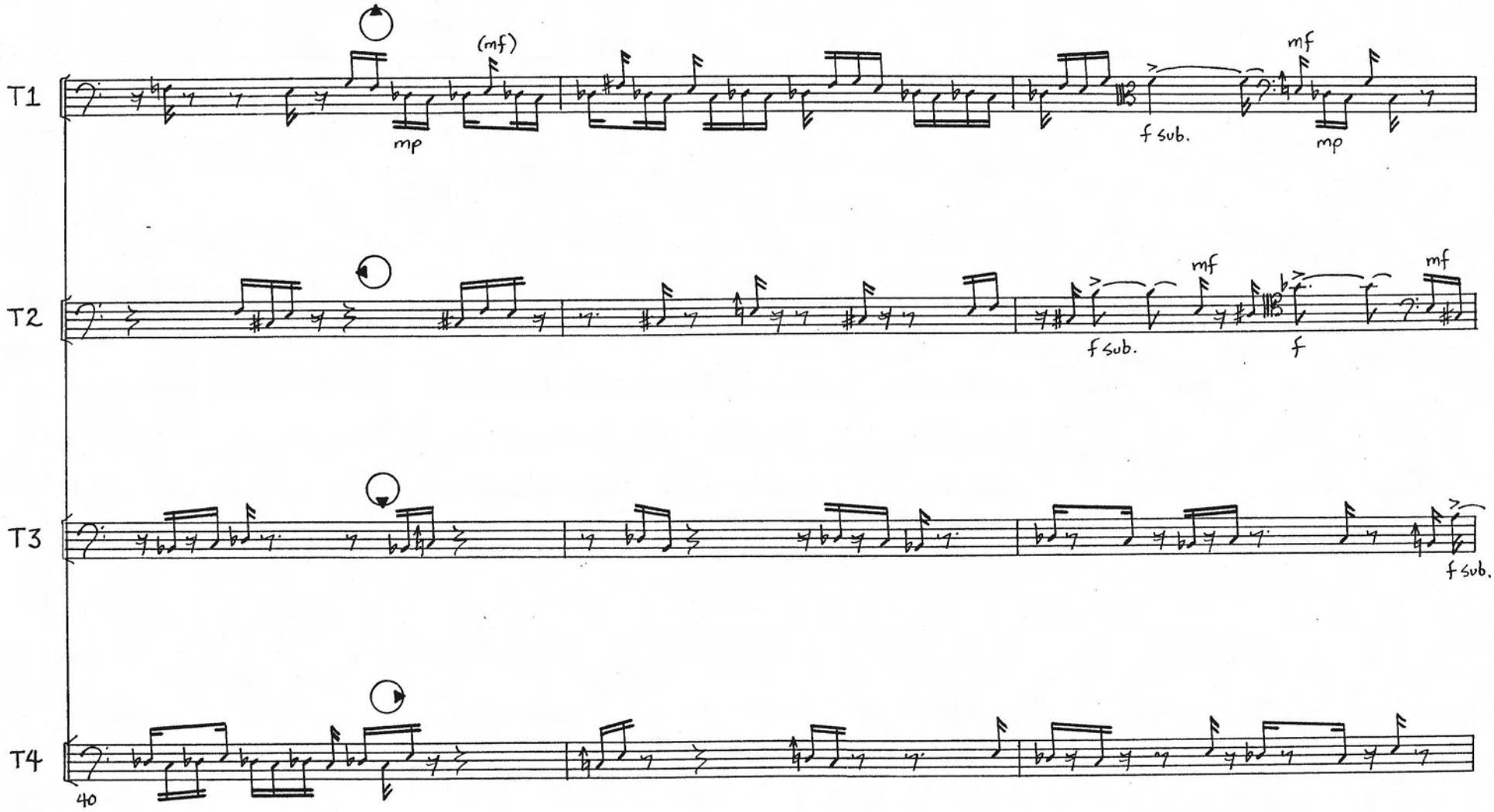

T1
fz mf
T2
mf
fz mp
T3
fz mf
T4
25
fz
mf

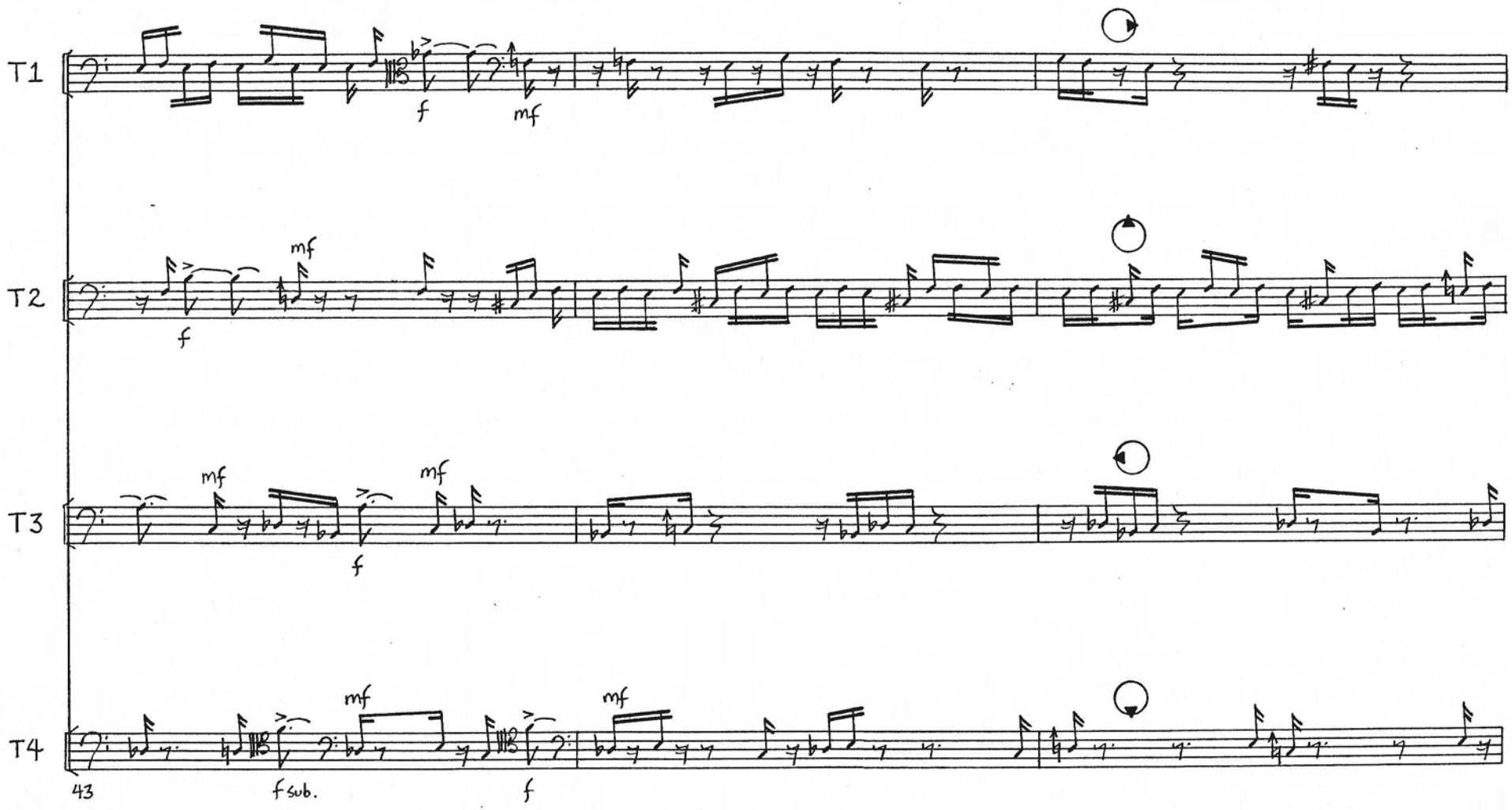

T1
T2
T3
T4
28

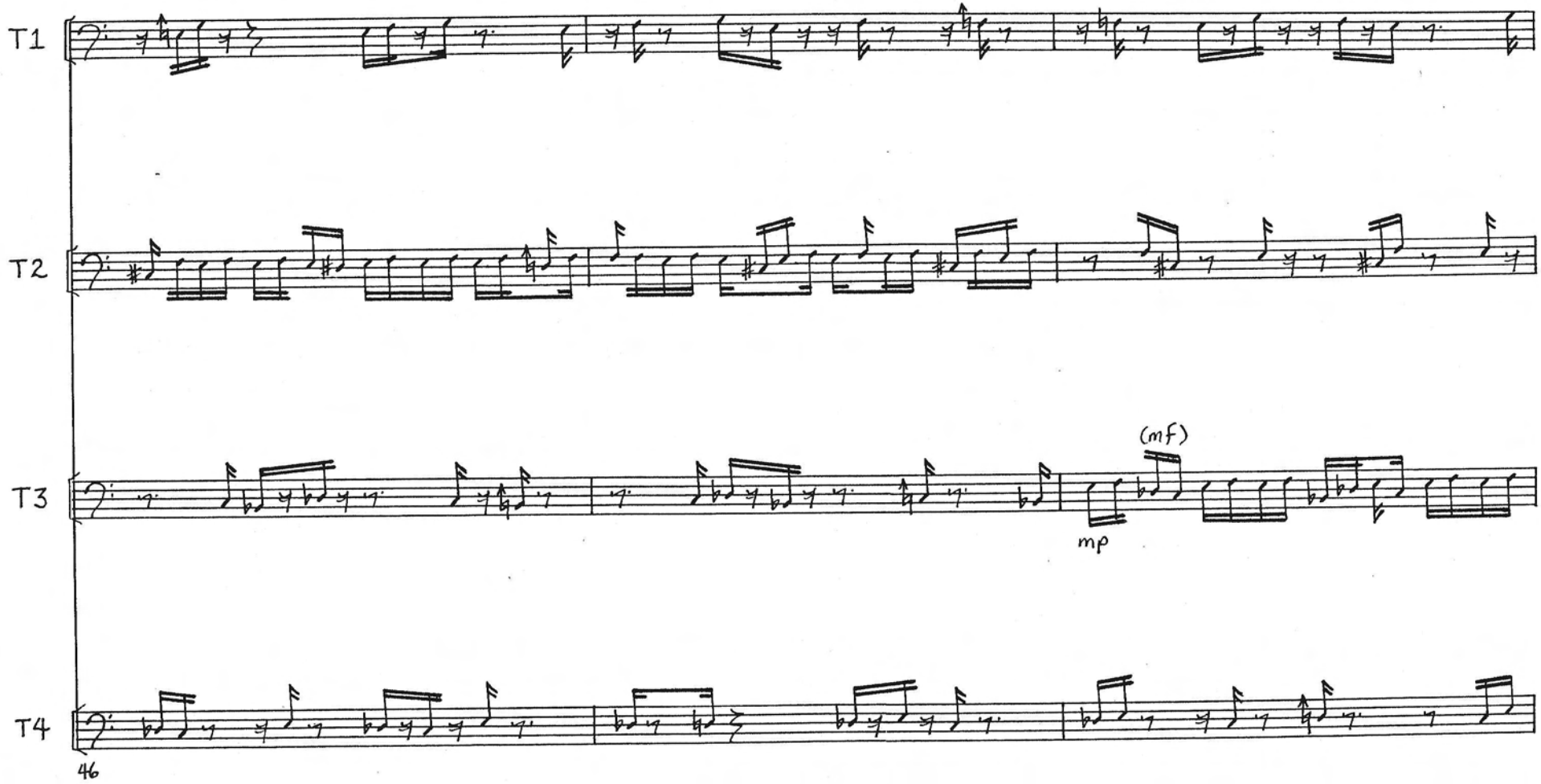

T1
fz
mf
T2
fz
mf
T3
mf
fz
mp
T4
31
fz

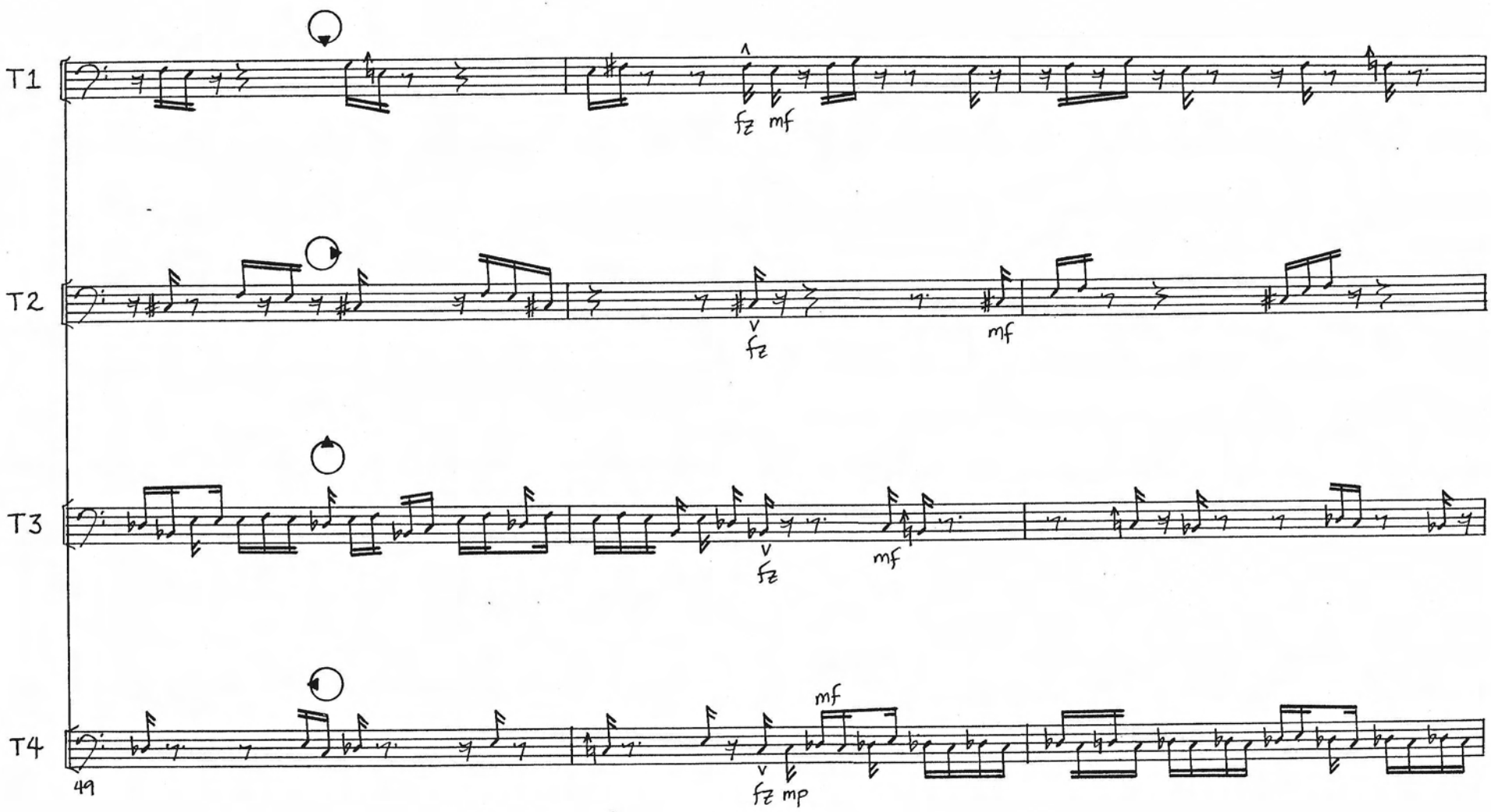

T1
T2
T3
T4
34
(mf)
mp

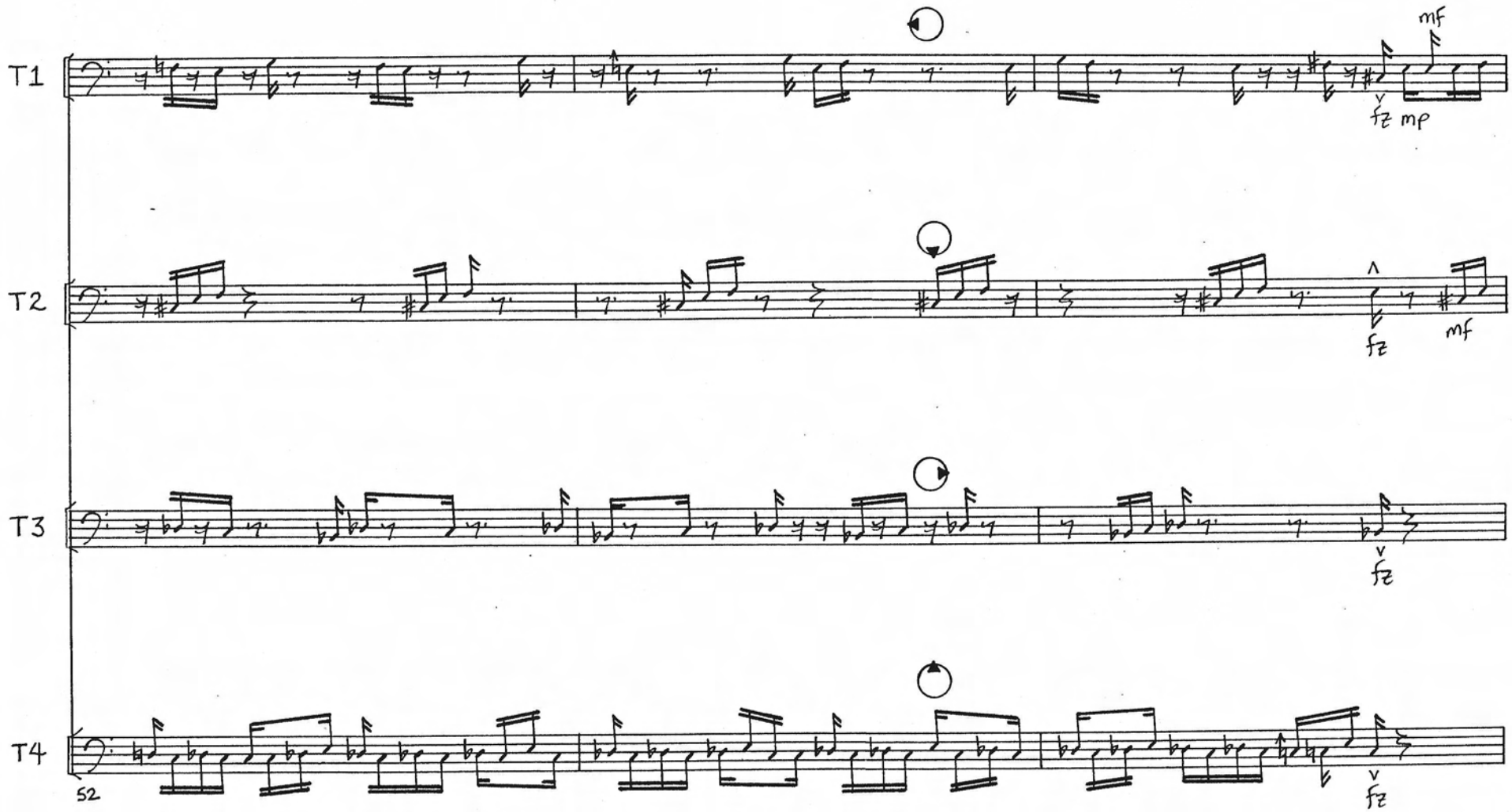

T1
T2
T3
T4
37

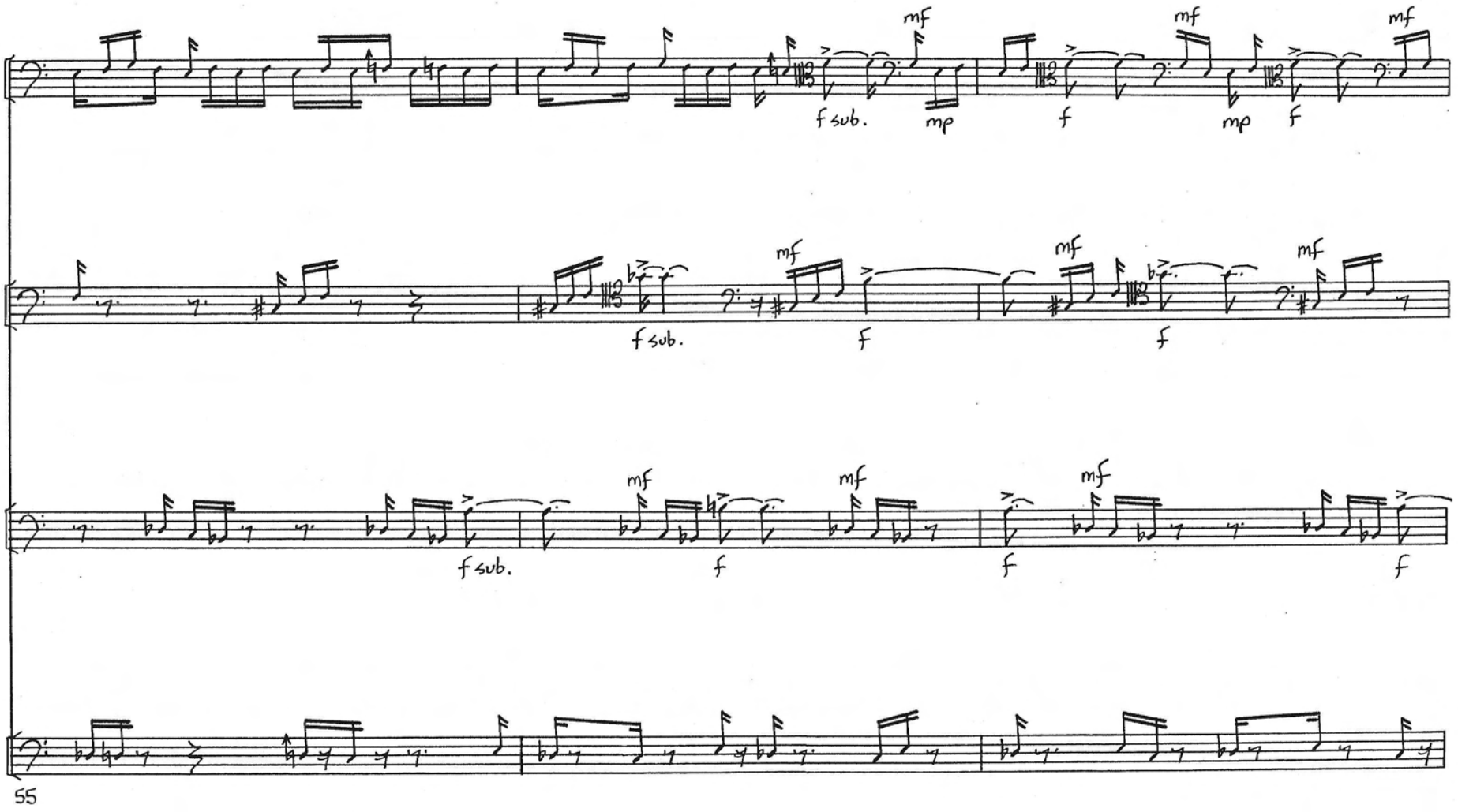

T1
(mf)
mp
f sub.
mf
mp
T2
mf
f sub.
f
mf
T3
f sub.
T4
40

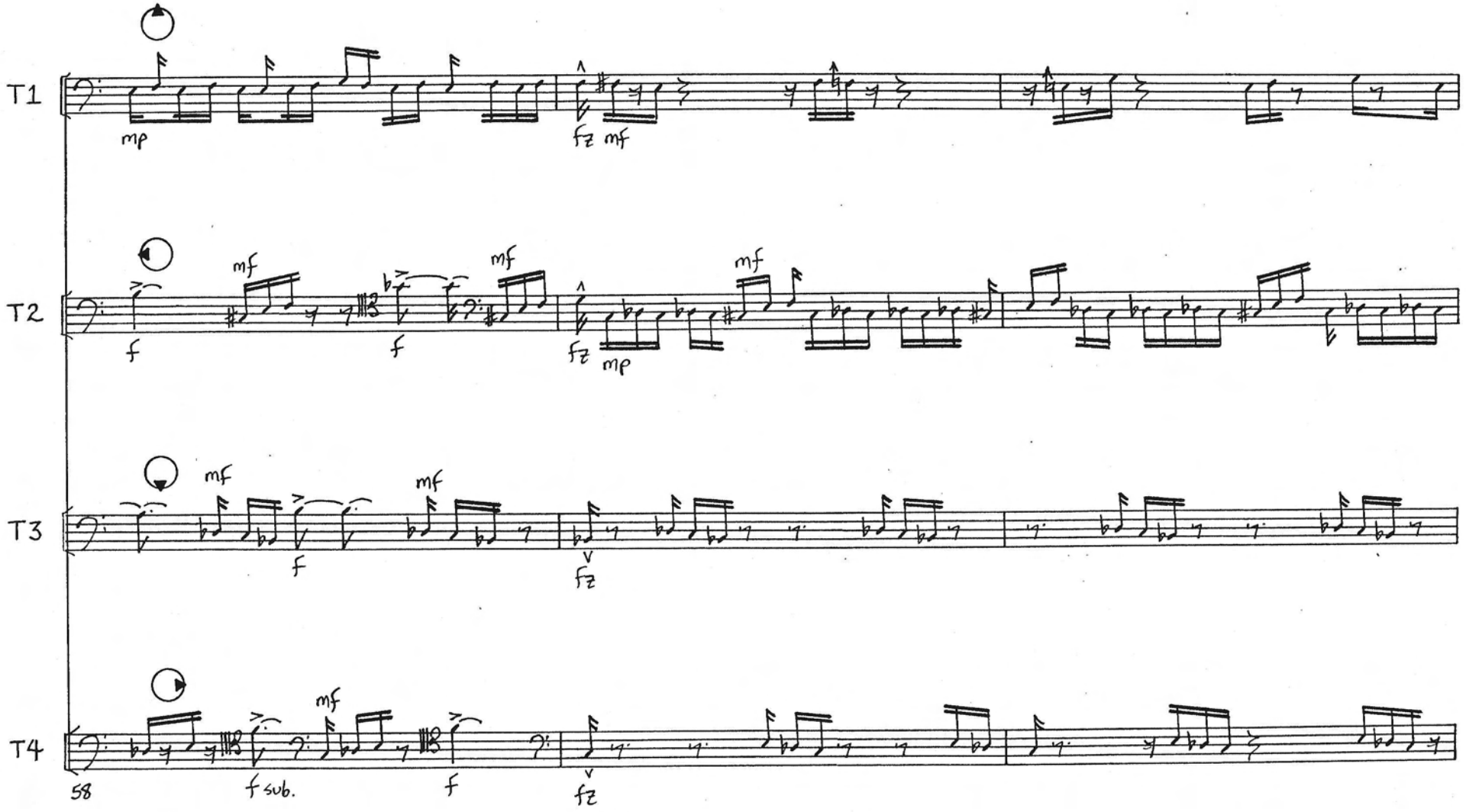

T1
T2
T3
T4
f
mf
mf
f
mf
mf
f
mf
mf
43
fsub.
f

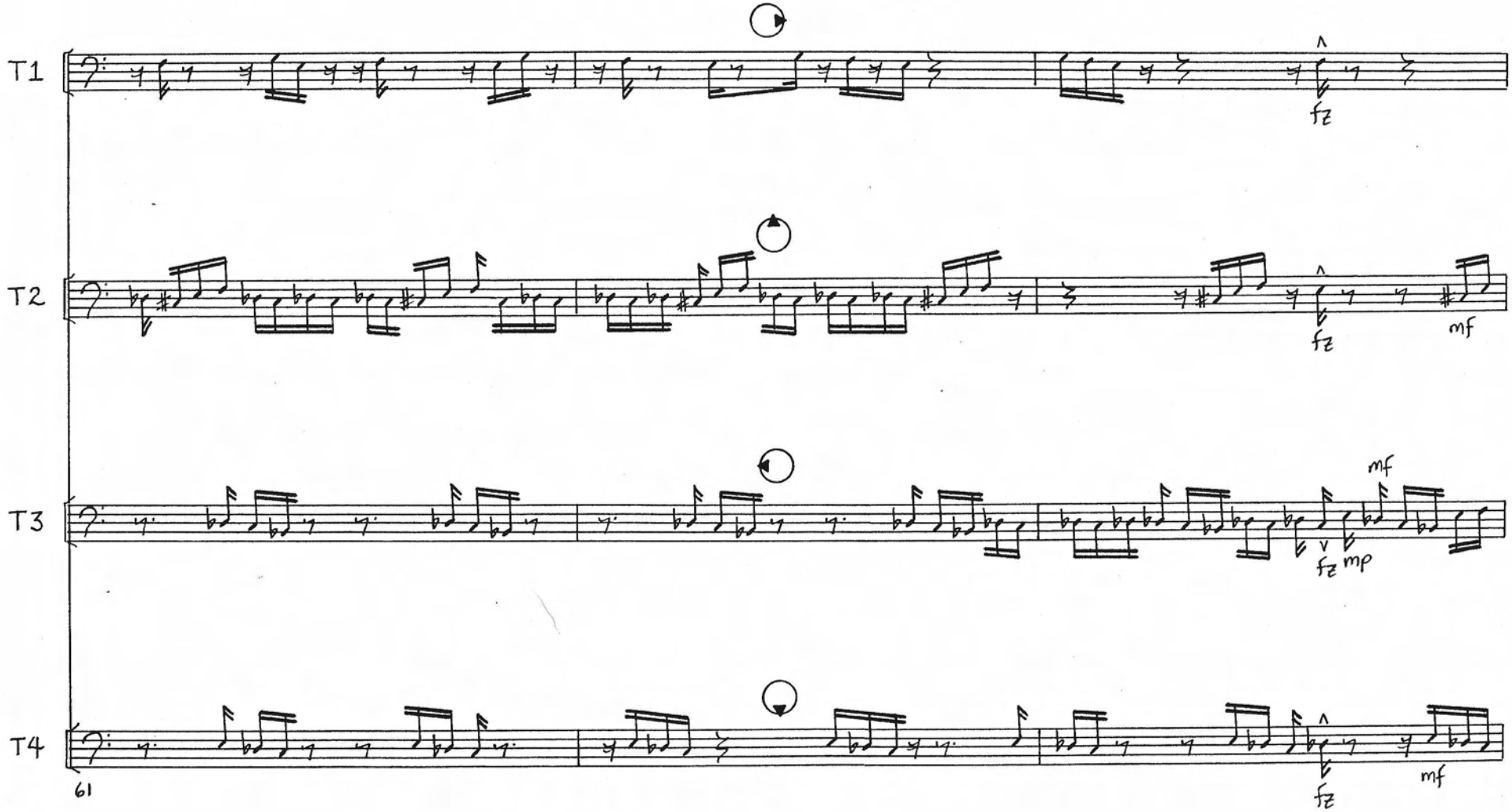

T1
T2
T3
T4
(mf)
mp
46

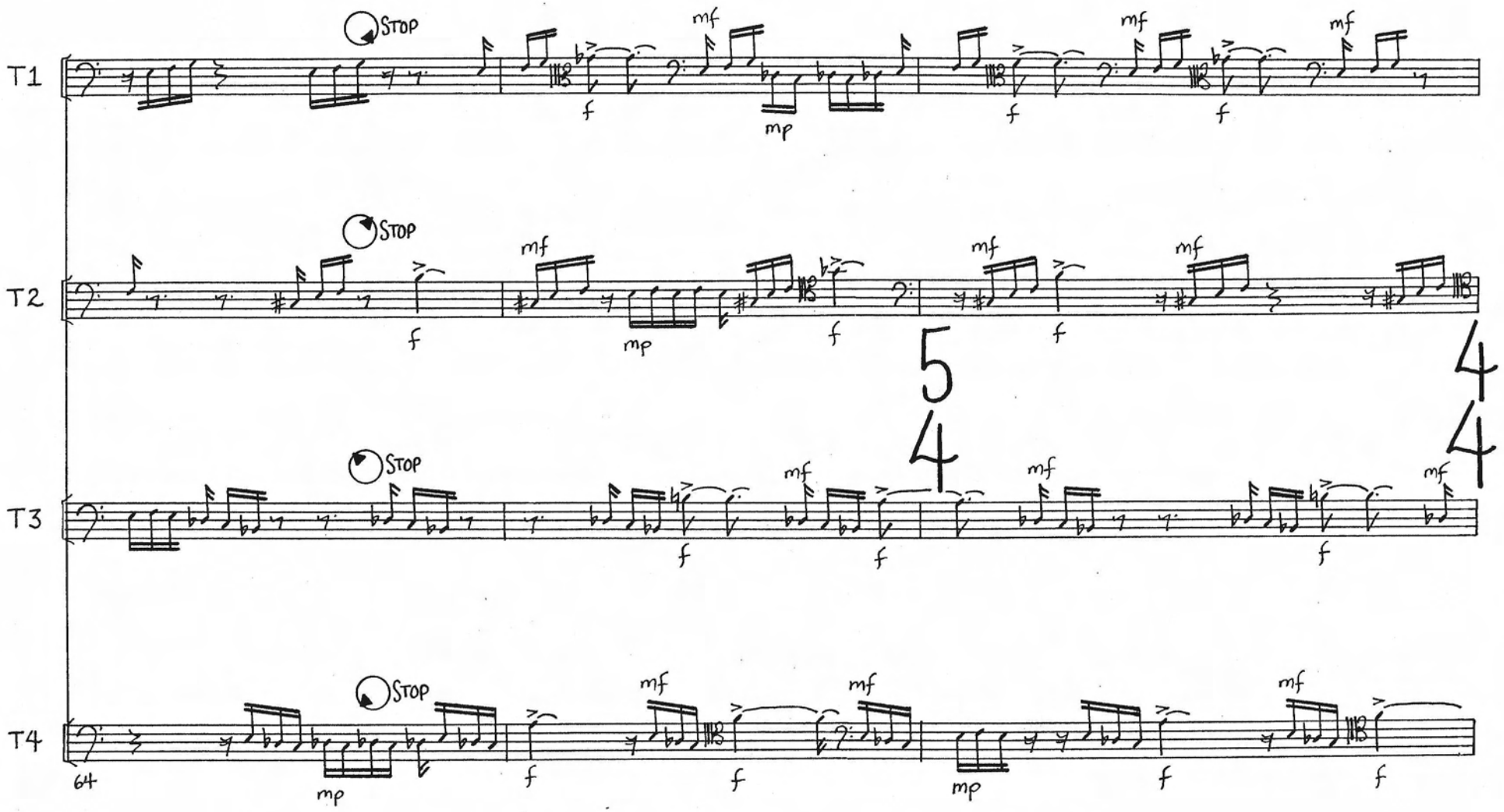

T1
fz mf
T2
fz
mf
T3
fz
mf
T4
mf
fz mp
49

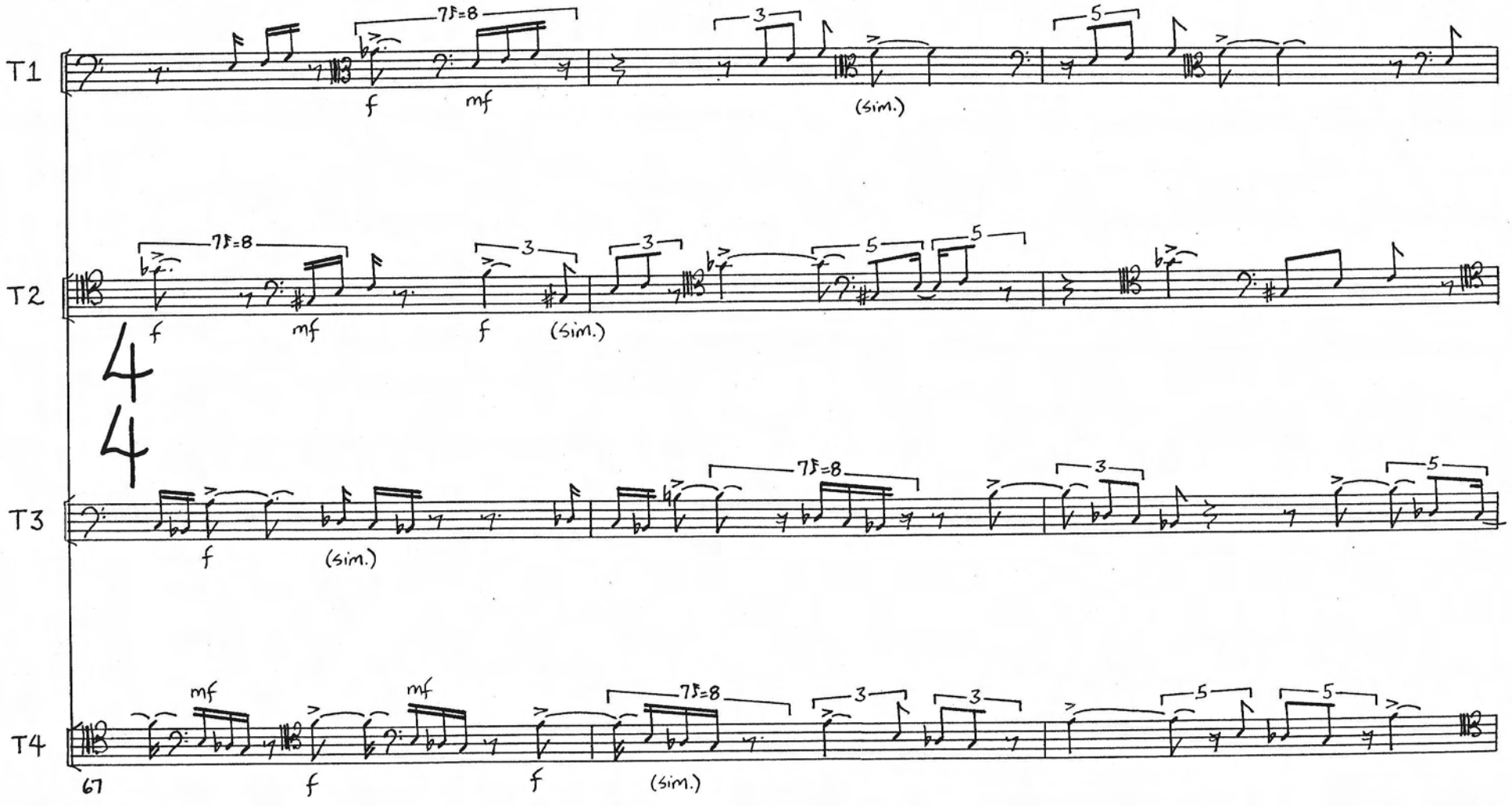

T1
T2
T3
T4
mf
fz mp
fz
mf
fz
fz
52

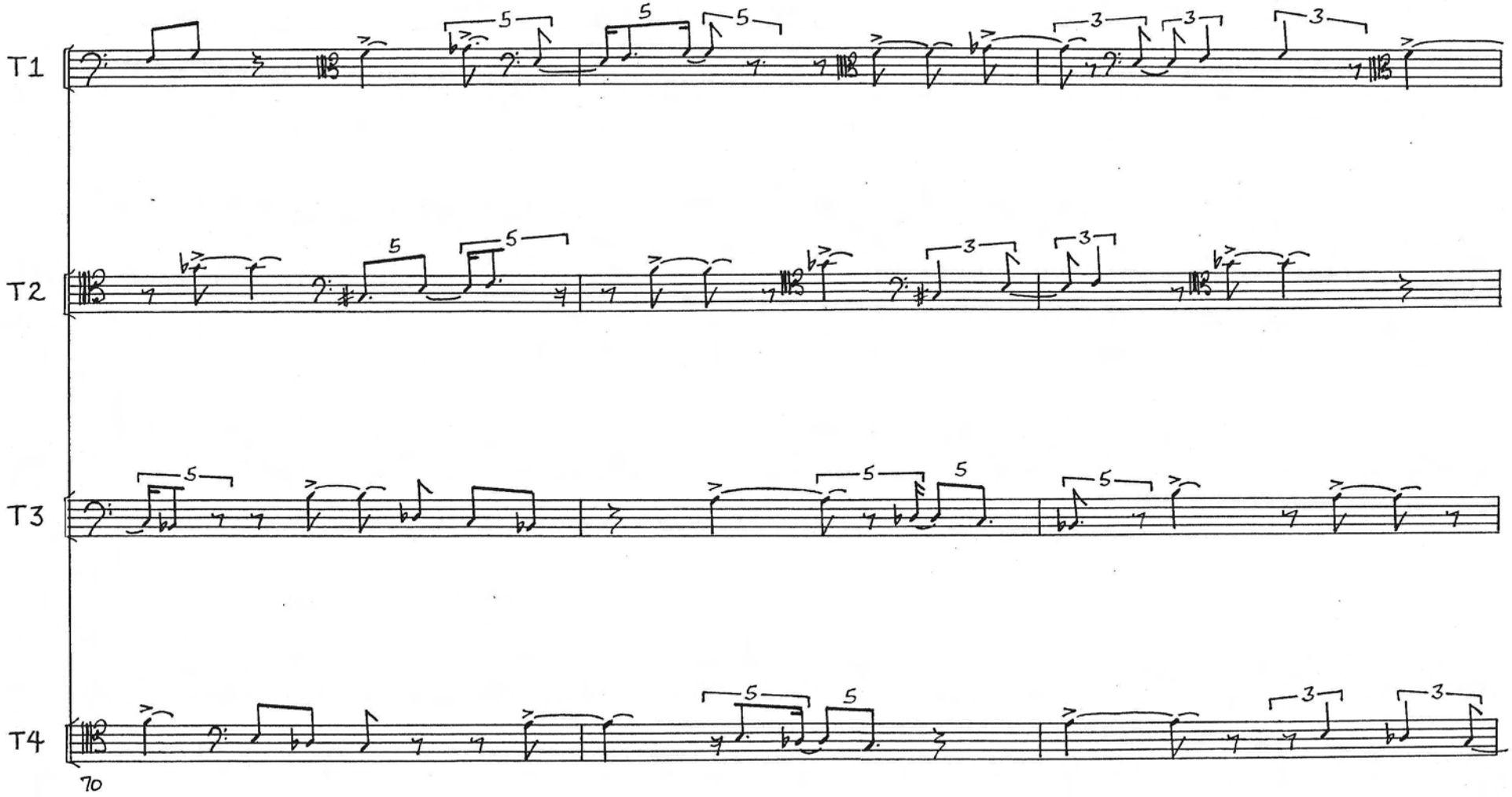

T1
T2
T3
T4
mf
f sub.
mp
f
55

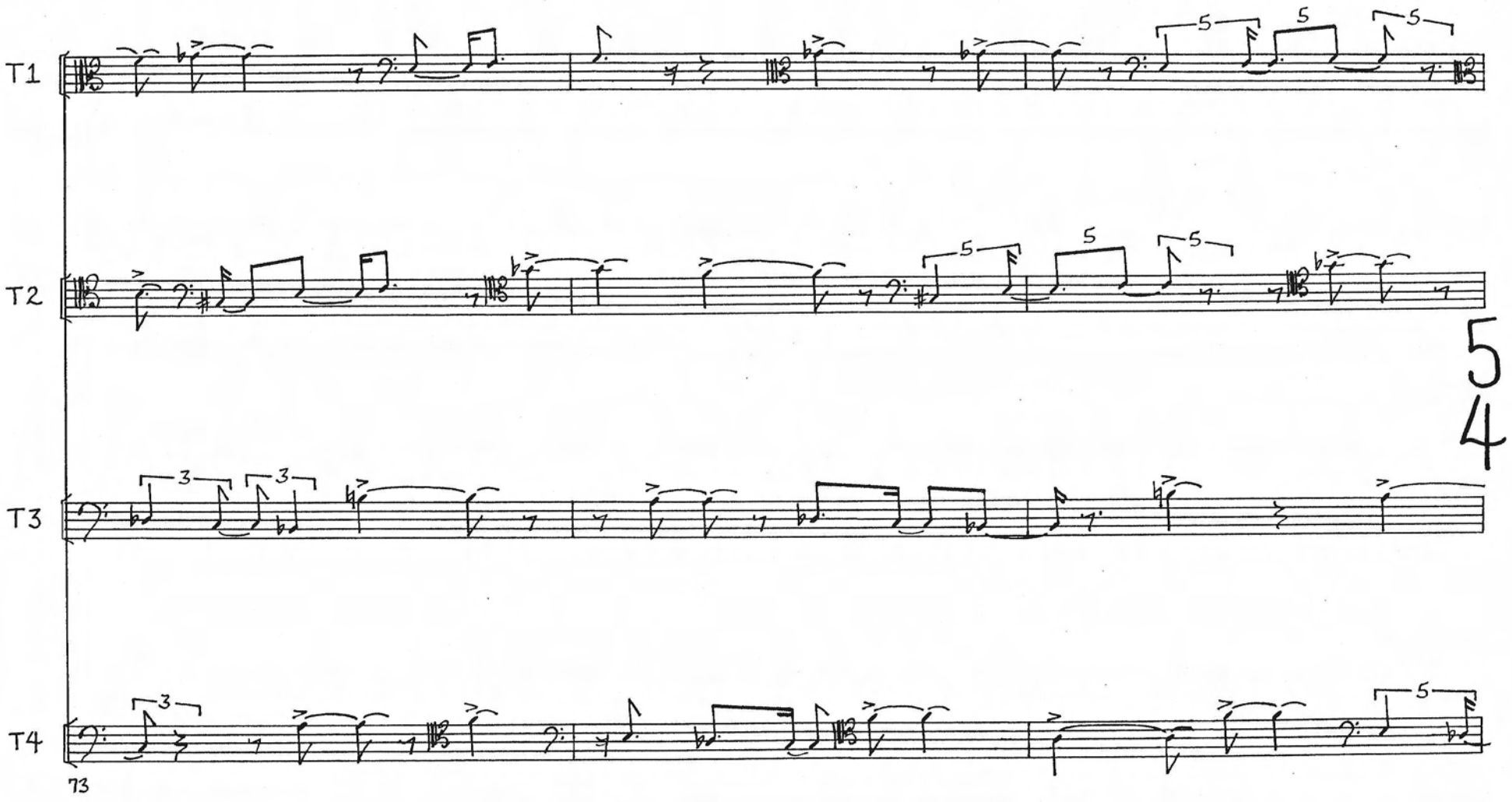

T1
mp
fz mf
T2
mf
f
mf
f
fz
mf
mp
T3
mf
mf
f
fz
T4
mf
58
f sub.
f
fz

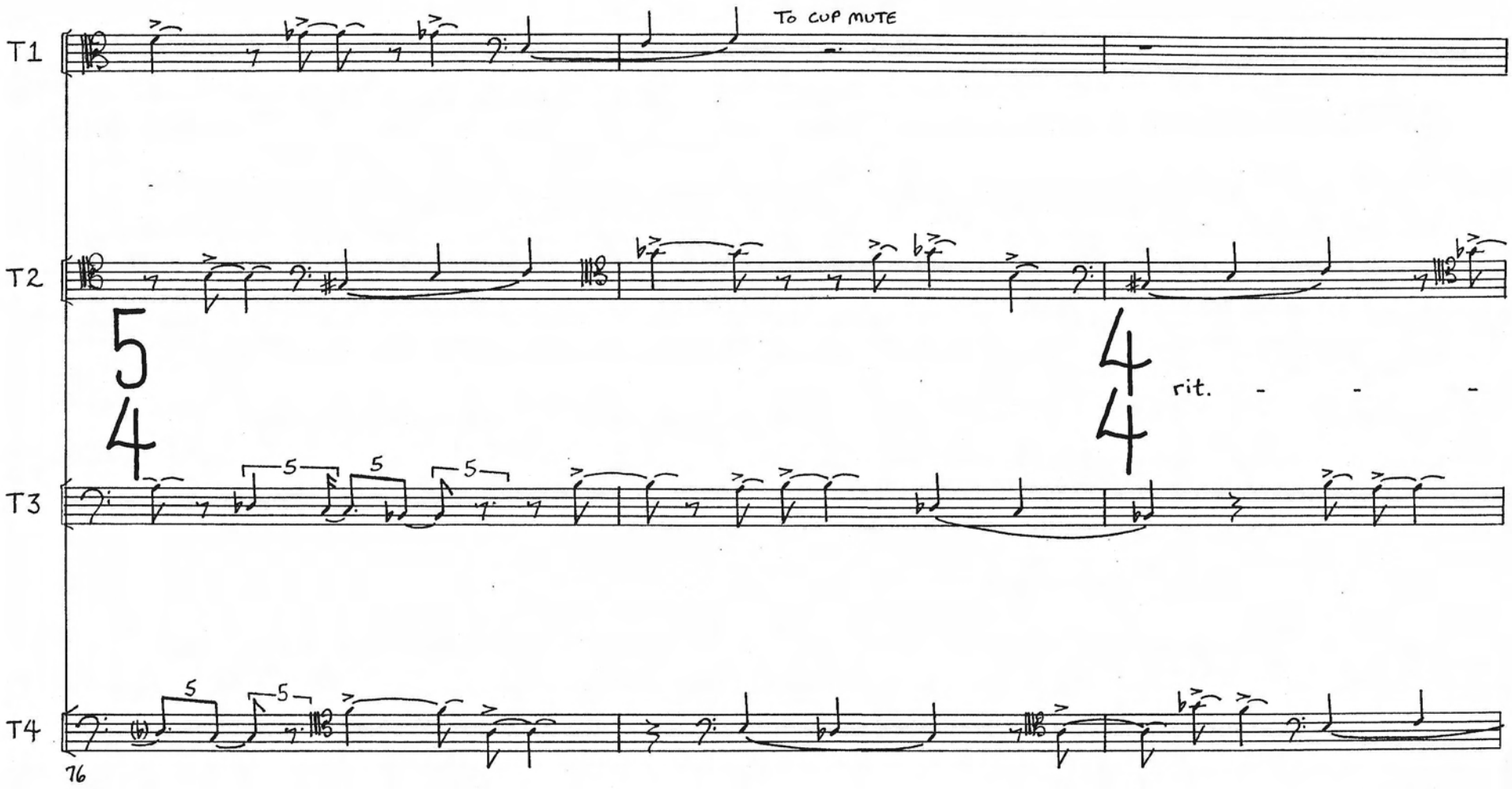

T1
T2
T3
T4
fz
fz
mf
mf
fz
mp
fz
mf
61

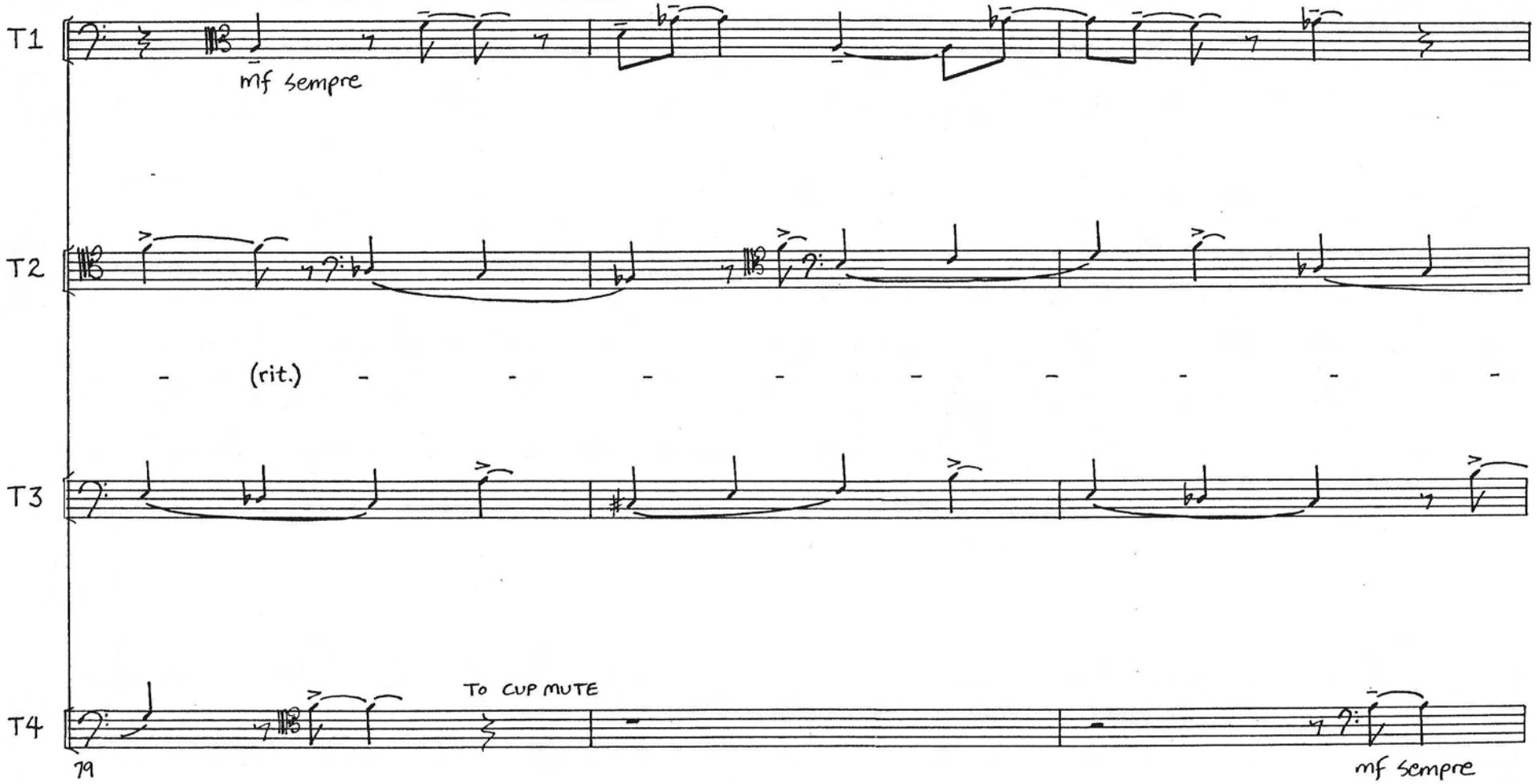

T1
T2
T3
T4
STOP
mf
f
mp
5
4
4
4
64

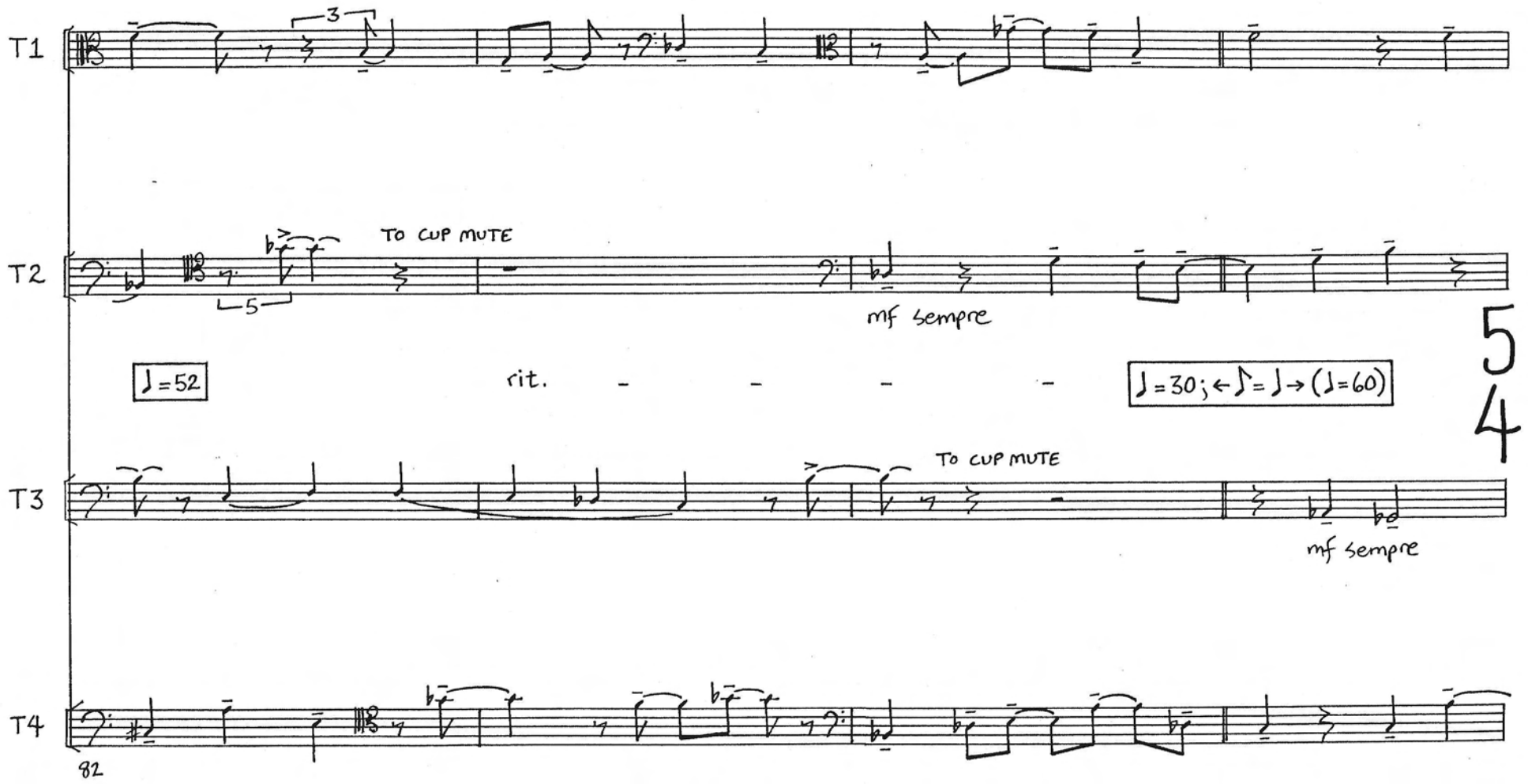

T1
T2
T3
T4
7𝅘𝅥𝅯=8
3
5
f
mf
(sim.)
4
4
67

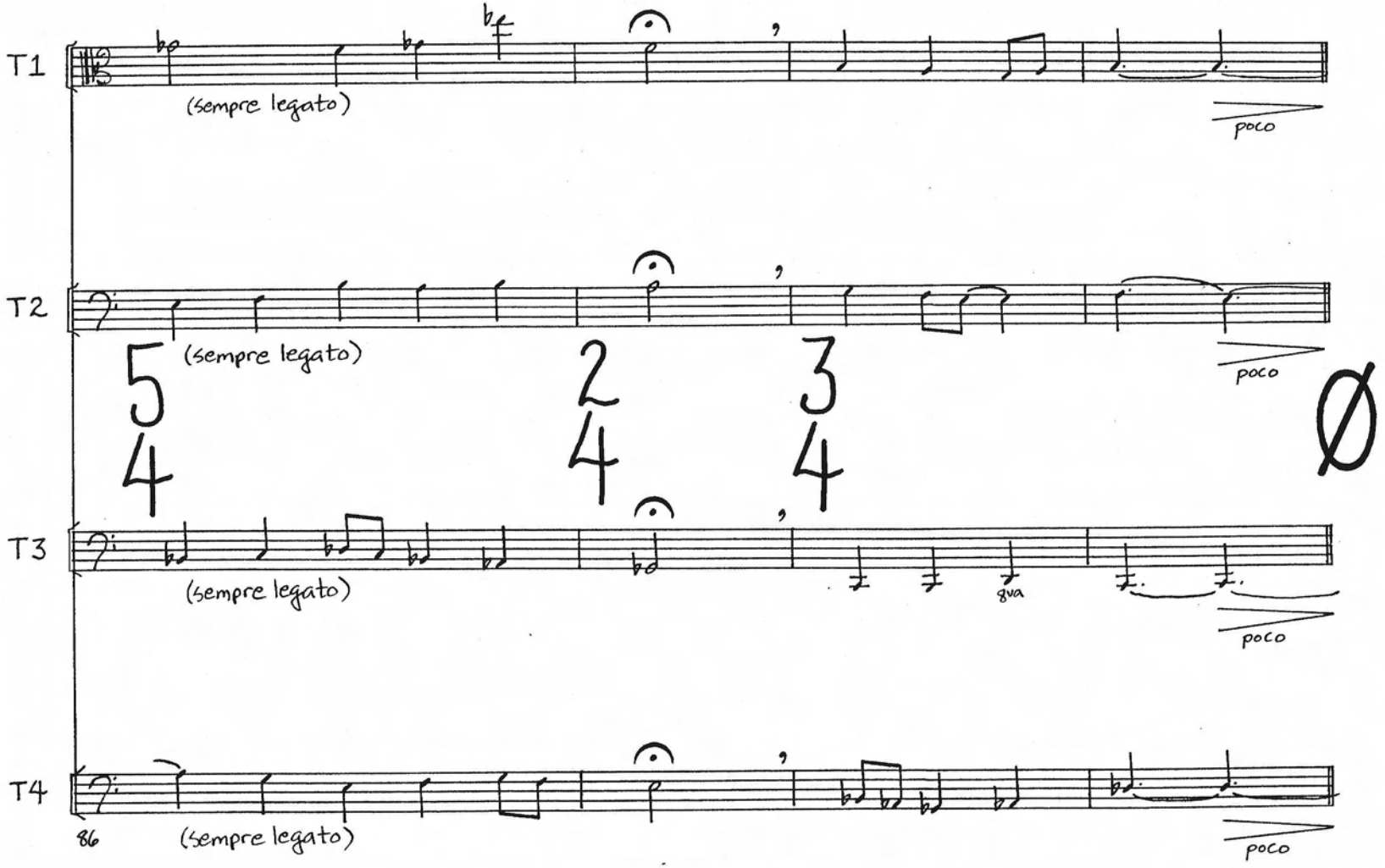

T1
T2
T3
T4
70


T1
T2
T3
T4
5
4
73

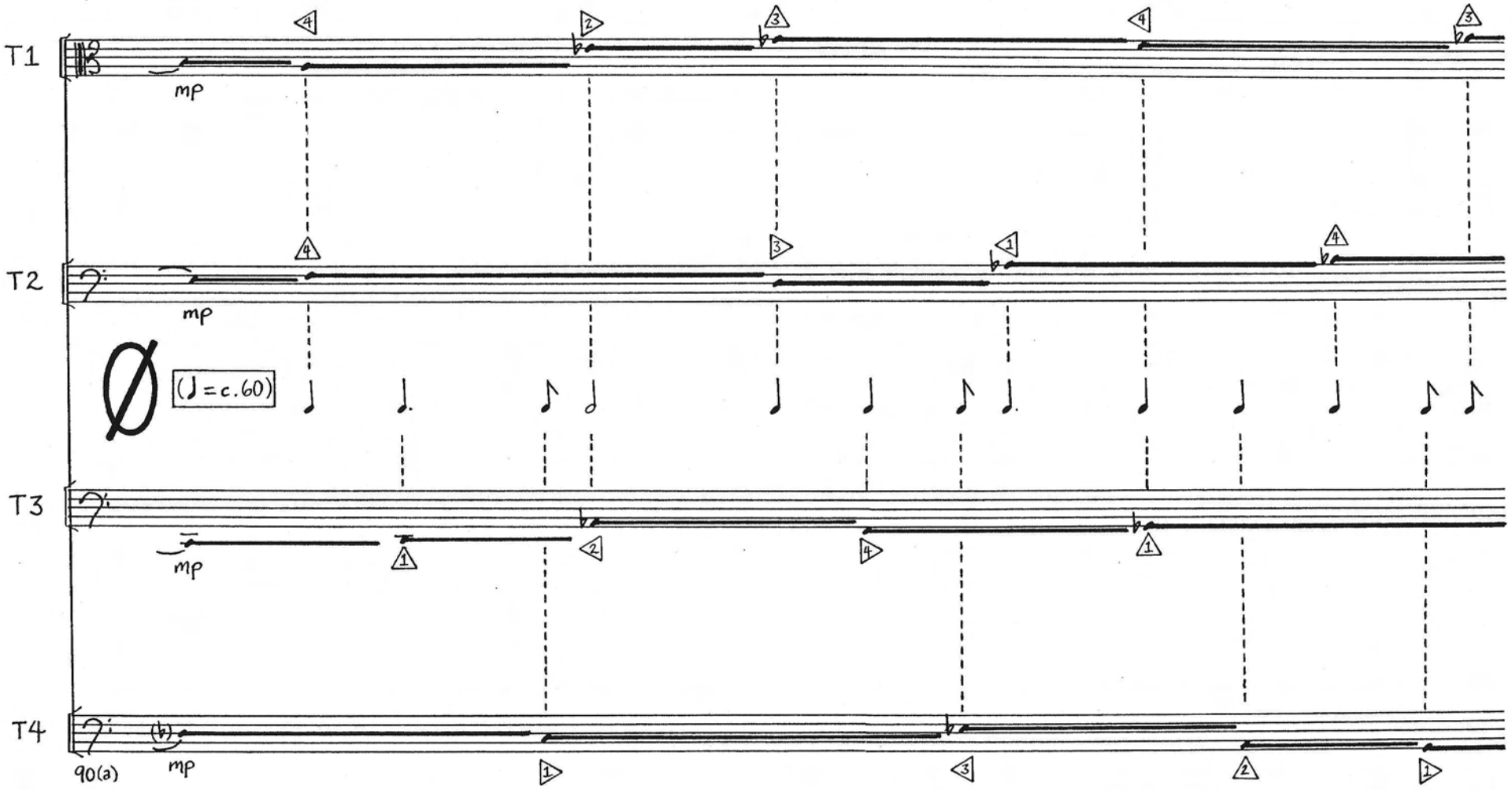

T1
T2
T3
T4
TO CUP MUTE
5/4
4/4
rit.
76

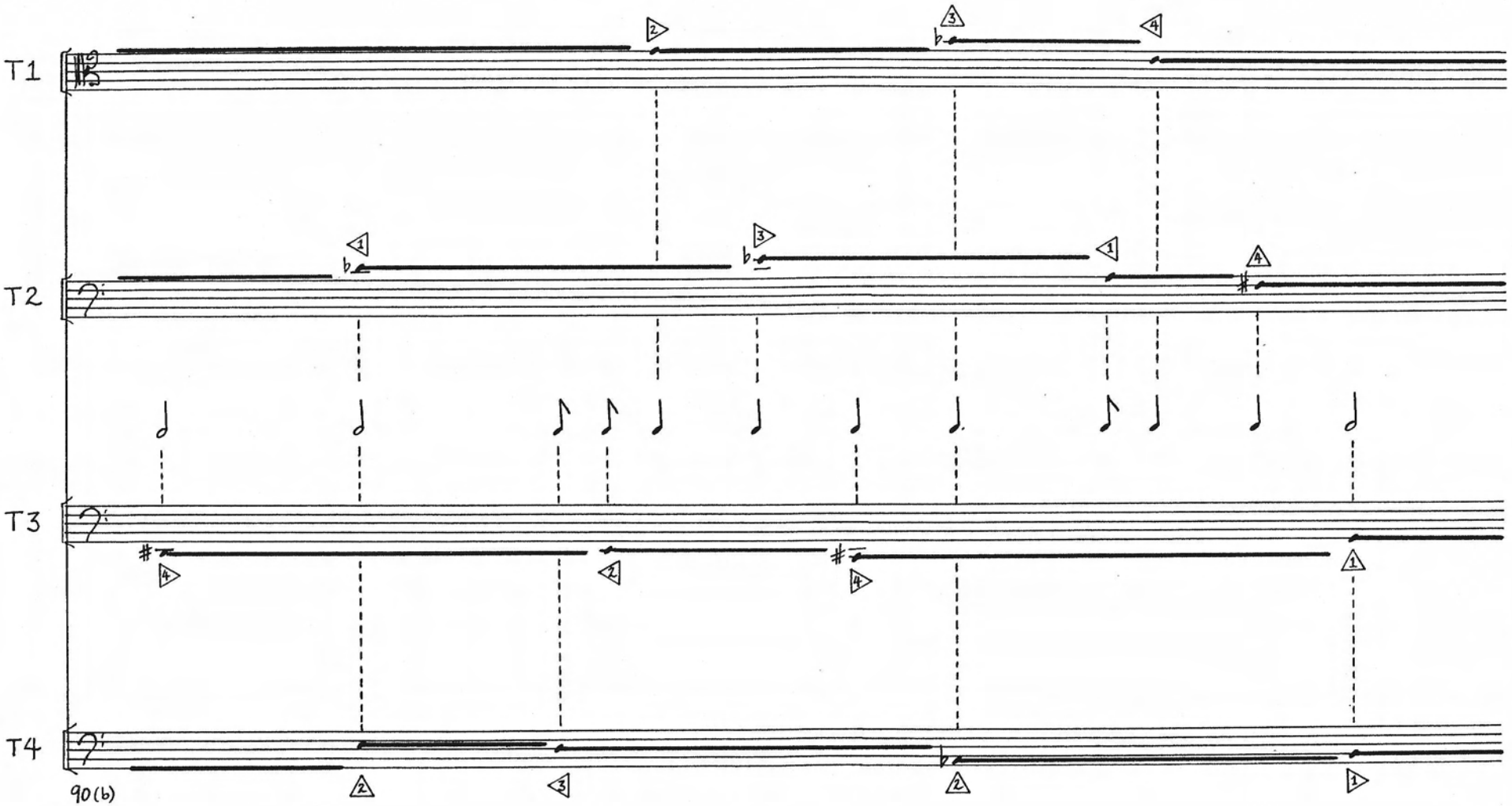

T1
mf sempre
T2
(rit.)
T3
T4
TO CUP MUTE
79
mf sempre

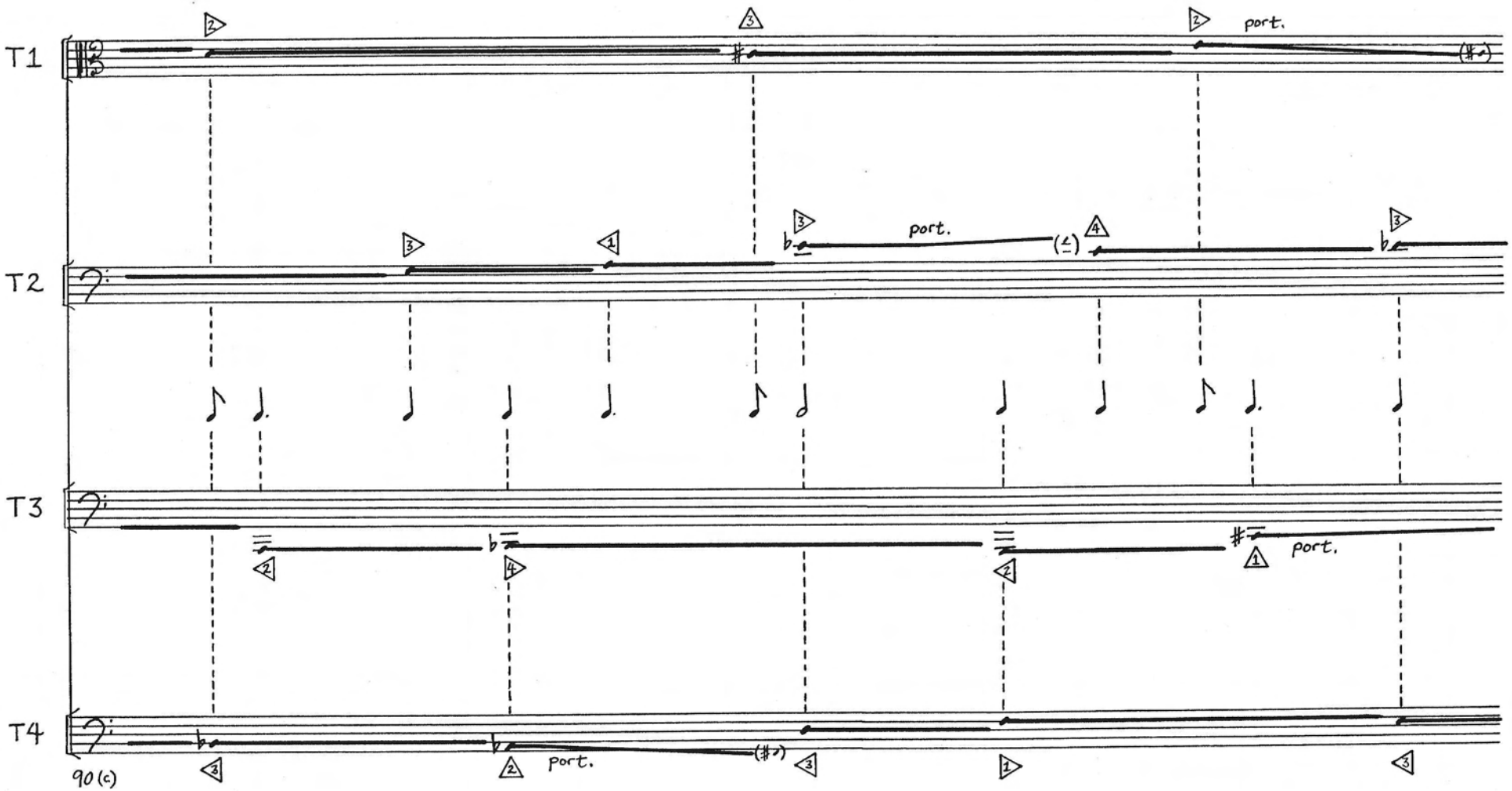

T1
T2
T3
T4
3
5
TO CUP MUTE
mf sempre
♩=52
rit.
♩=30; ←♪=♩→ (♩=60)
TO CUP MUTE
mf sempre
5
4
82

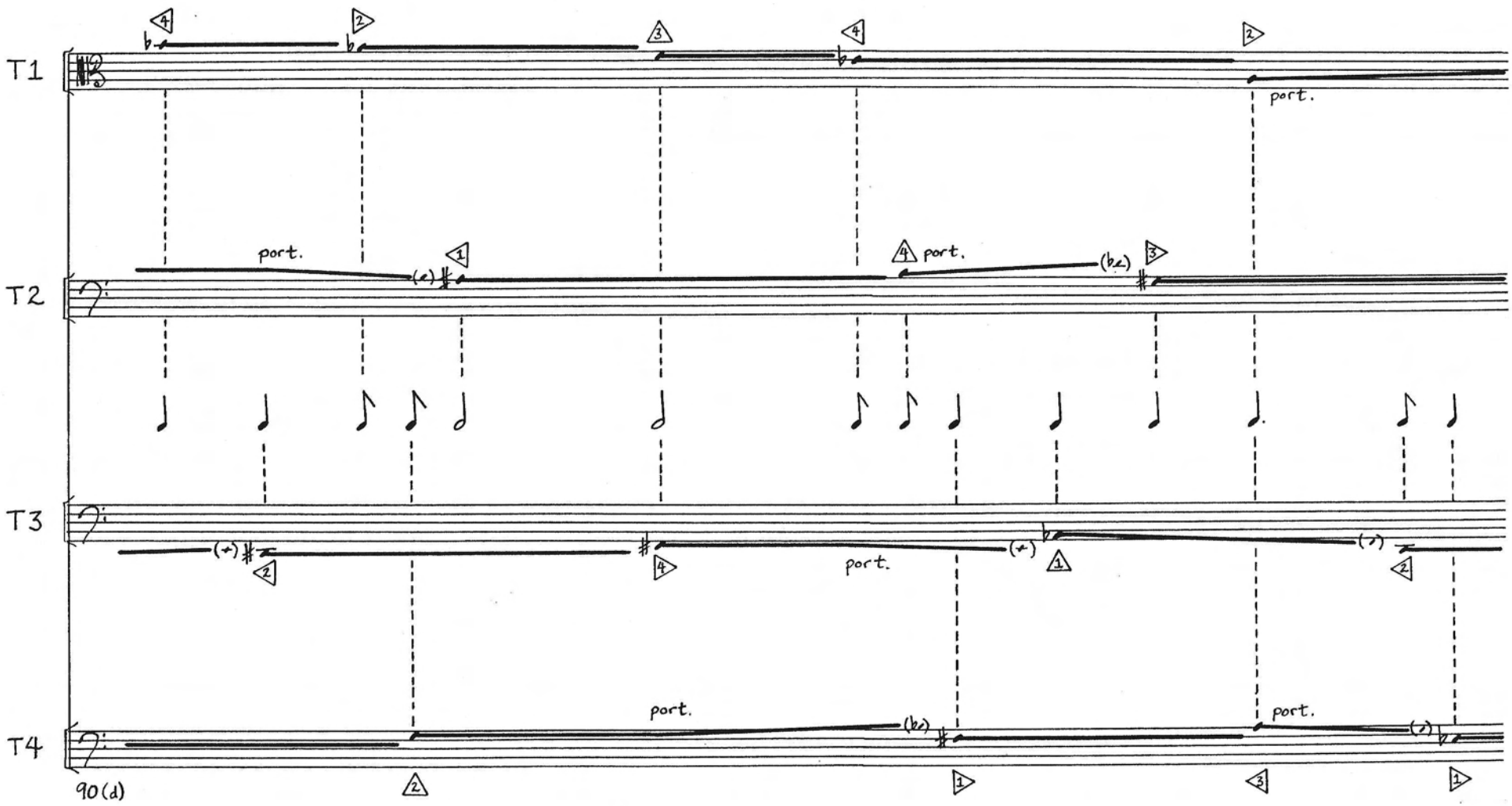

T1
(sempre legato)
poco
T2
5
4
(sempre legato)
2
4
3
4
poco
Ø
T3
(sempre legato)
gva
poco
T4
86
(sempre legato)
poco

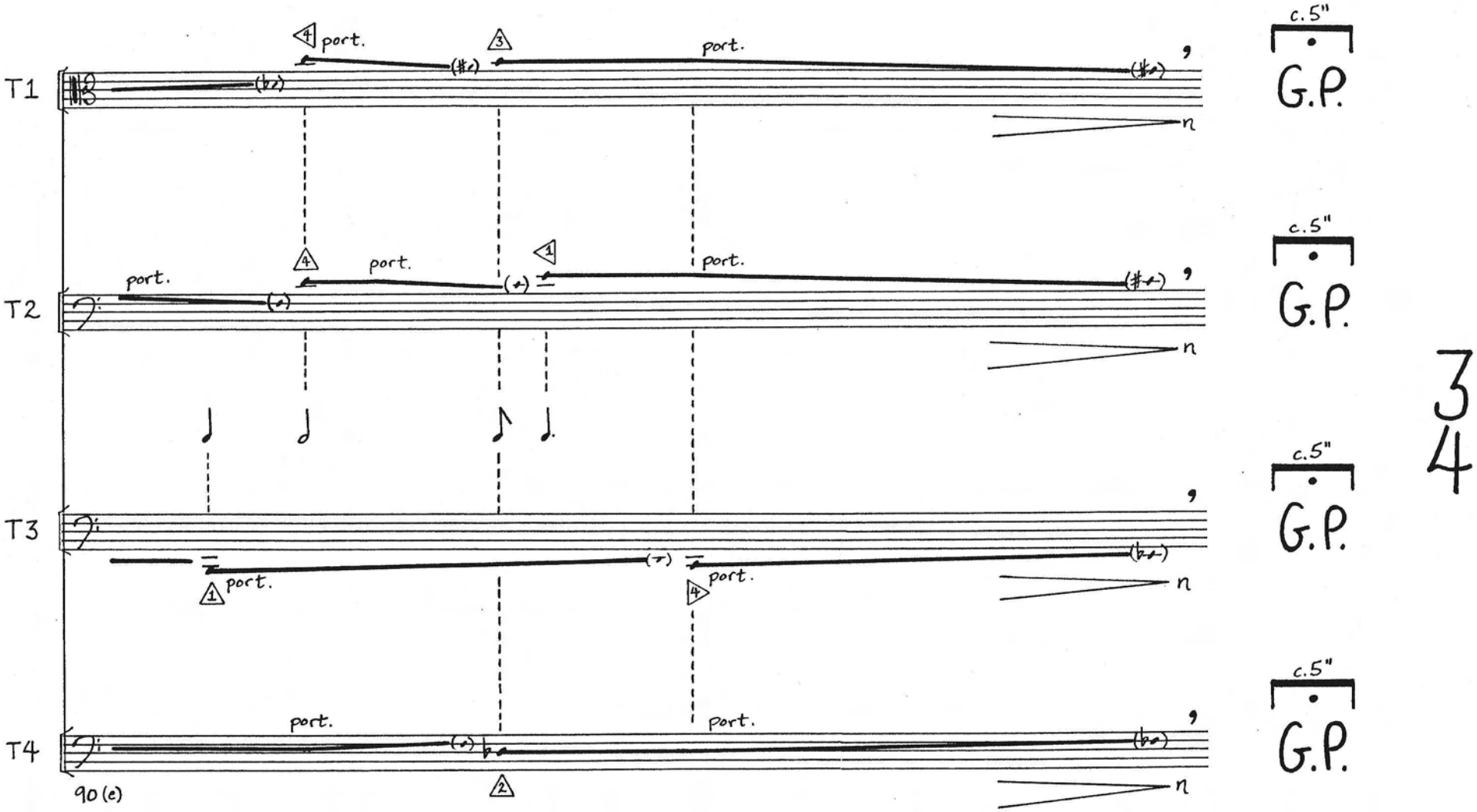
refleks

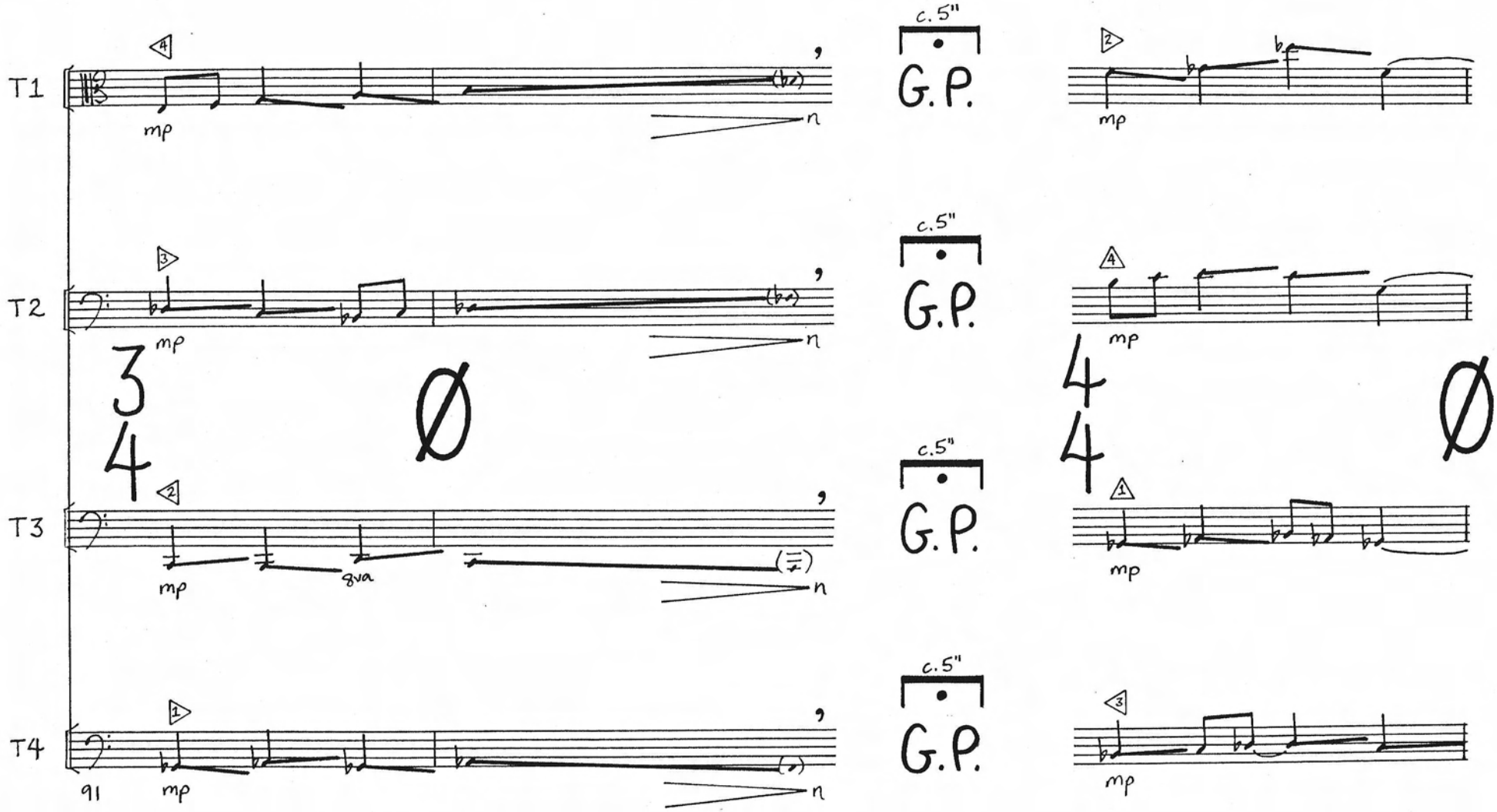


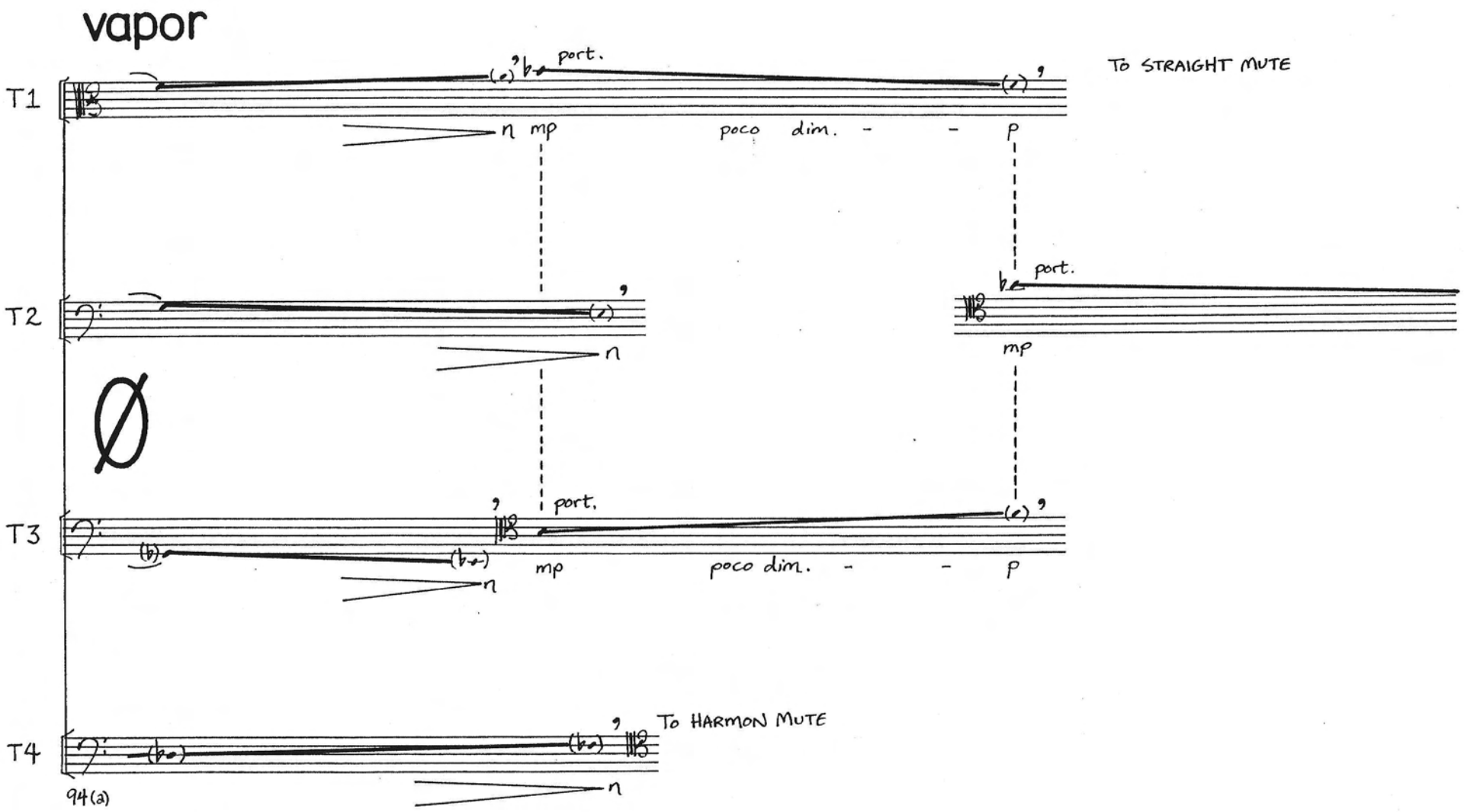

T1
T2
T3
T4
90(b)

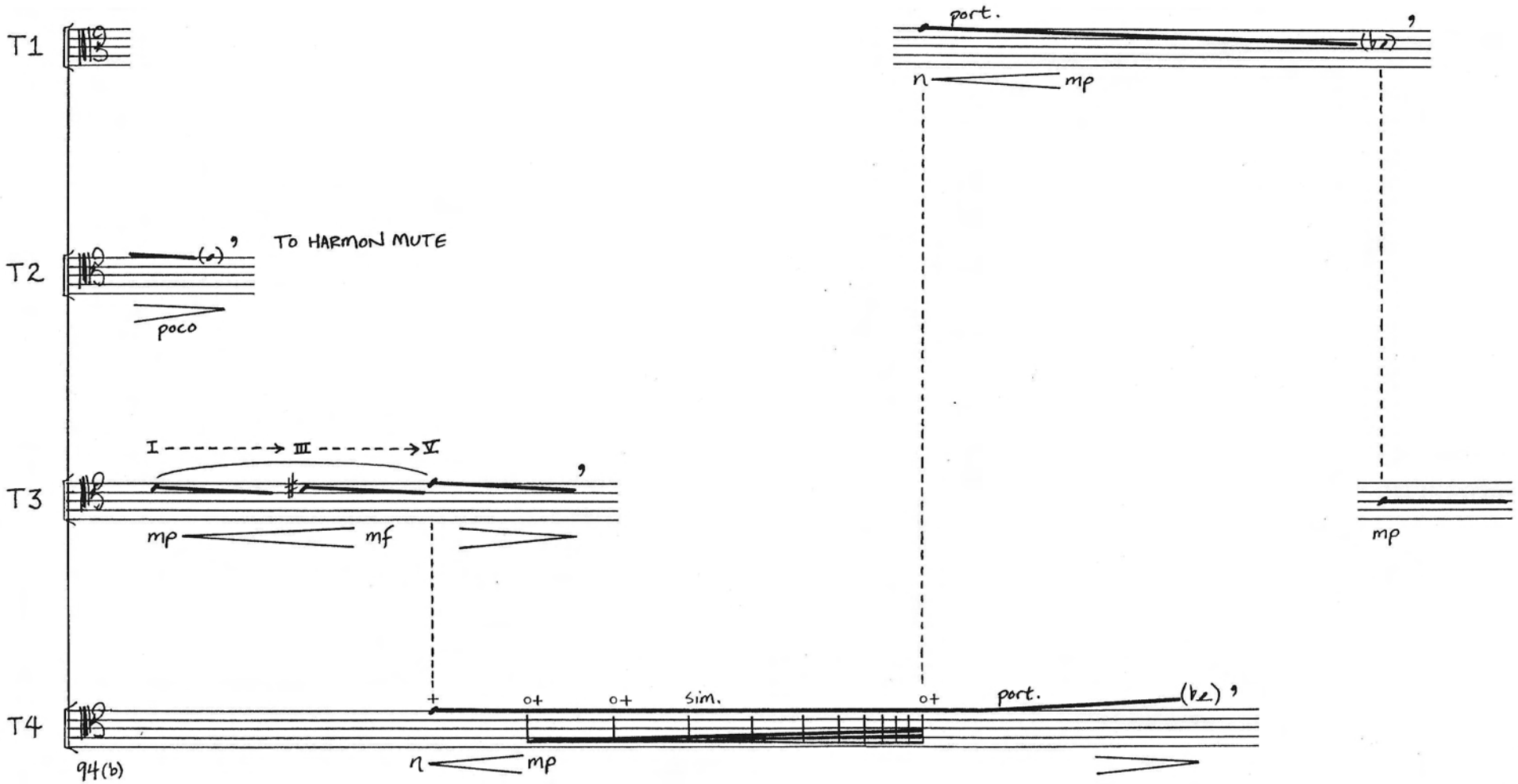

T1
T2
T3
T4
port.
port.
port.
port.
90 (c)

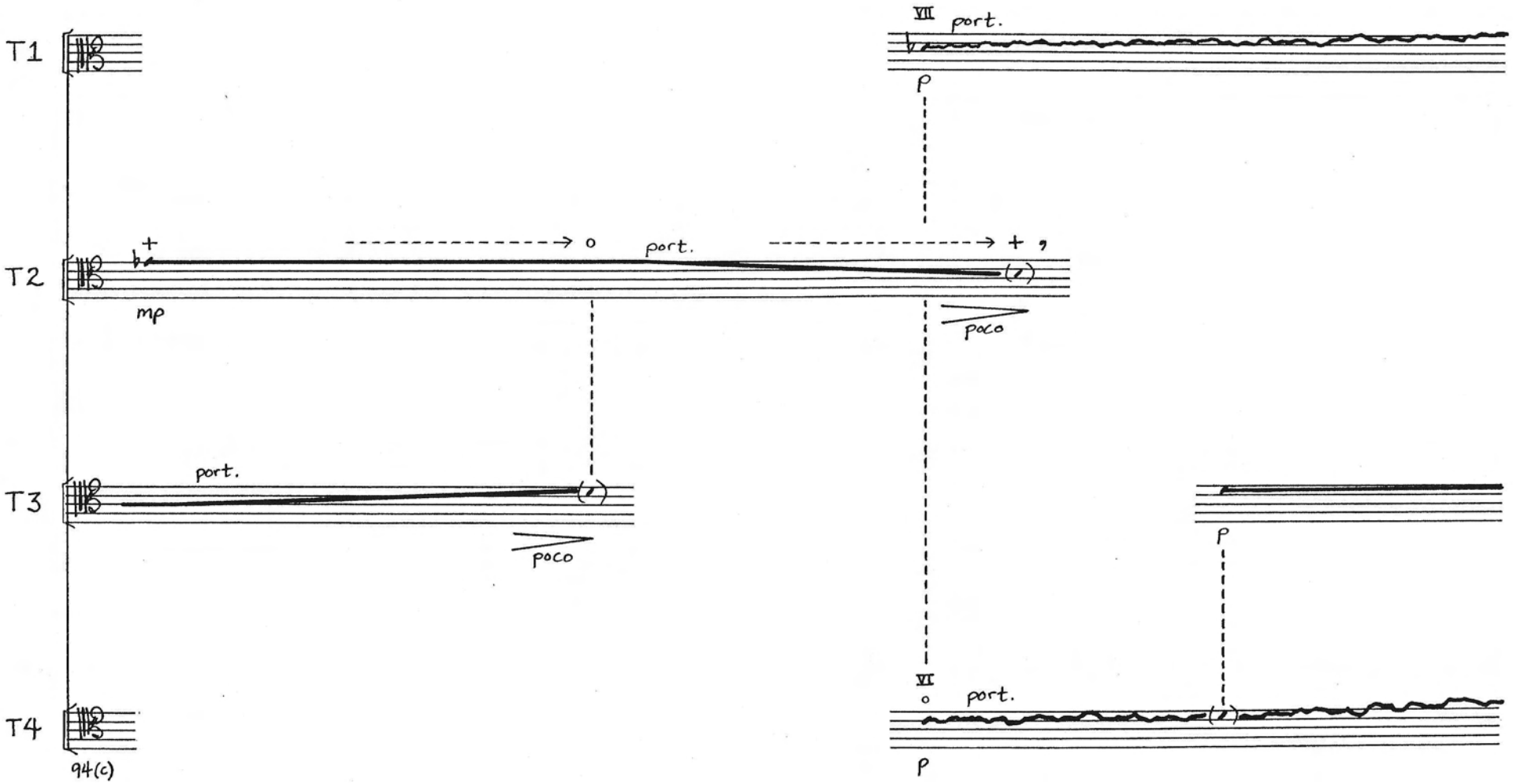

T1
T2
T3
T4
port.
port.
port.
port.
port.
port.
90(d)

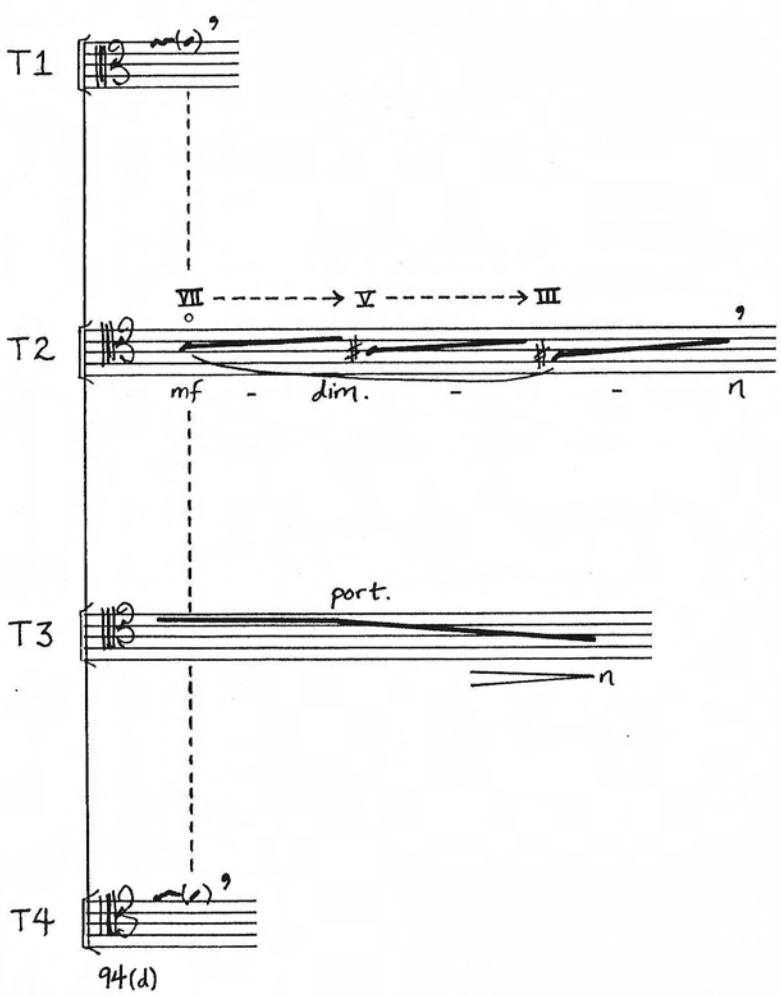

T1
T2
T3
T4
port.
port.
port.
port.
port.
port.
port.
port.
port.
port.
n
n
n
n
90 (e)
c.5"
G.P.
c.5"
G.P.
c.5"
G.P.
c.5"
G.P.
3
4

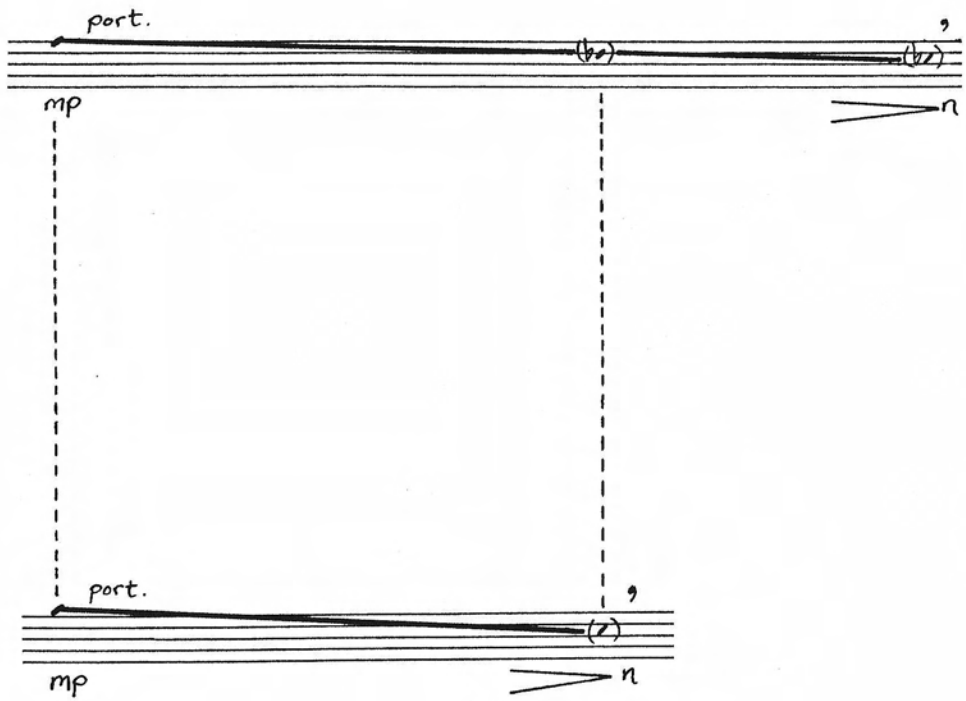

T1
T2
T3
T4
mp
n
8va
91
c.5"
G.P.
3
4
Ø

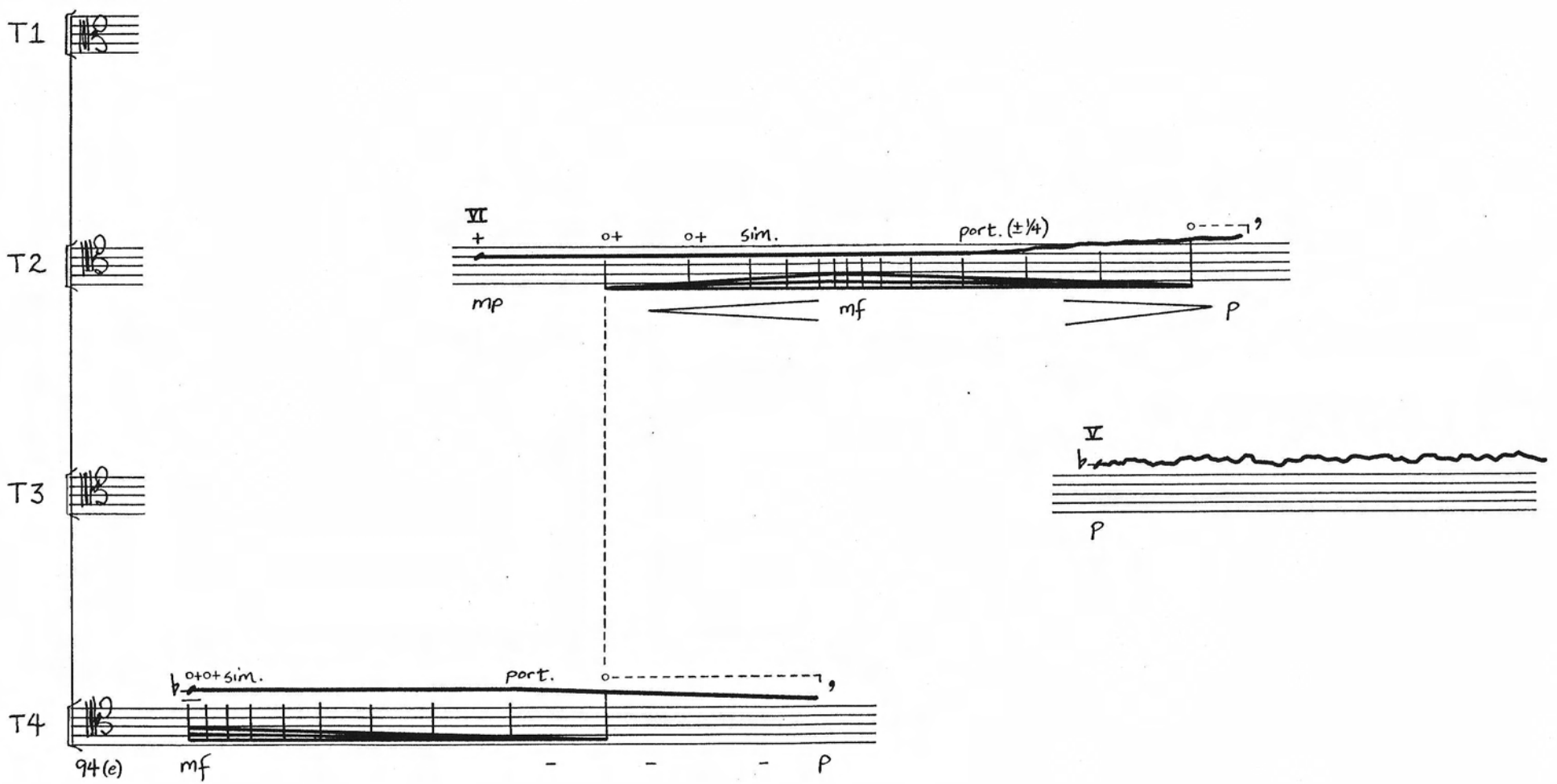

vapor
T1
port.
TO STRAIGHT MUTE
n mp
poco dim. - - p
T2
port.
mp
n
Ø
T3
port.
mp
poco dim. - - p
T4
TO HARMON MUTE
n
94(a)

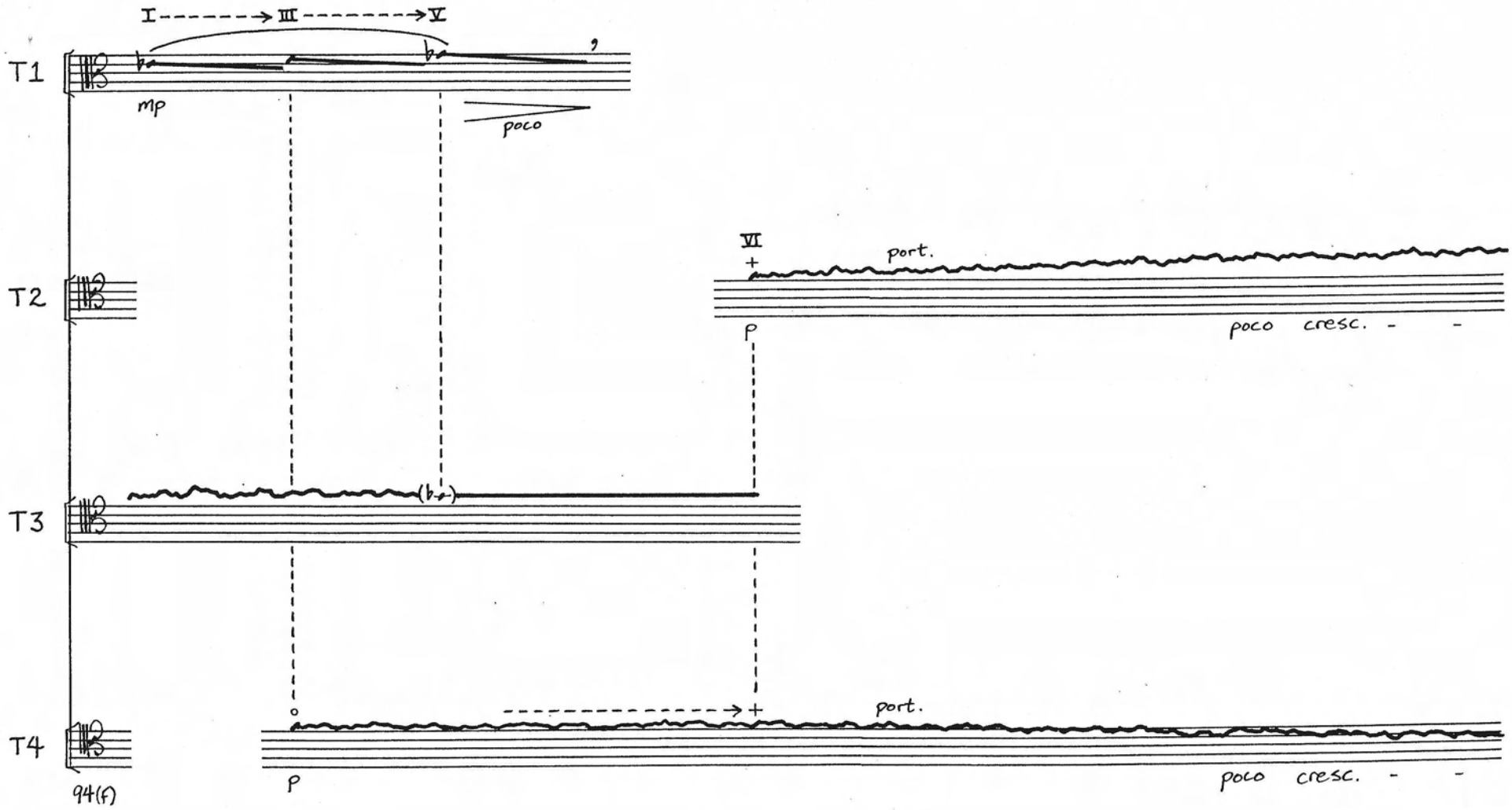

T1
T2
T3
T4
port.
(b2)
n
mp
TO HARMON MUTE
(a)
poco
I
III
V
mp
mf
mp
+
o+
o+
sim.
o+
port.
(b2)
n
mp
94(b)

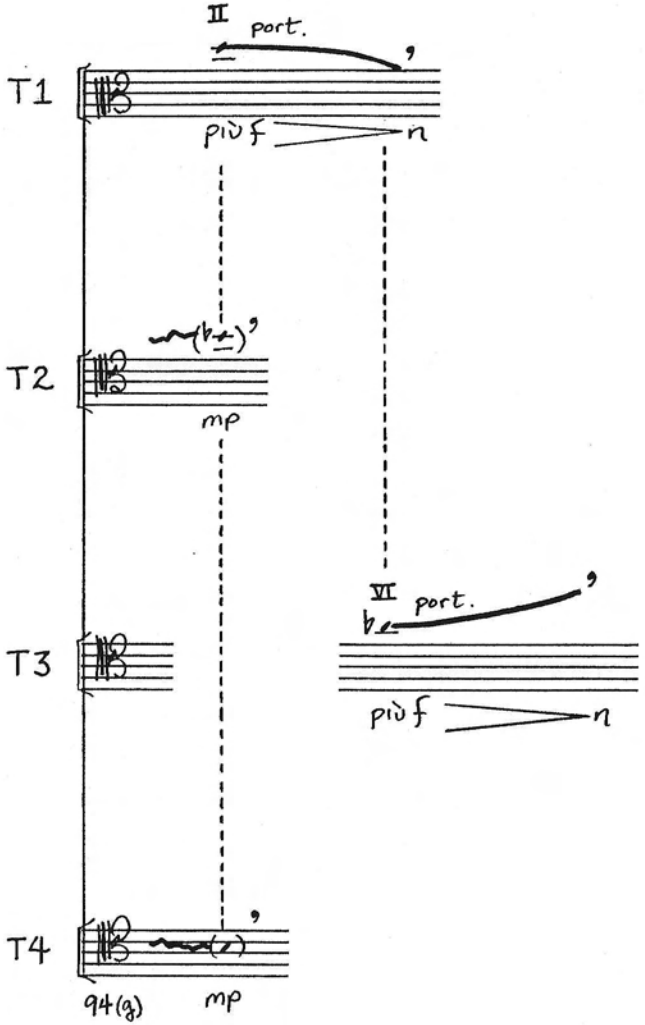

T1
T2
T3
T4
VII
port.
p
+
o
port.
+
mp
poco
port.
poco
p
VI
o
port.
p
94(c)

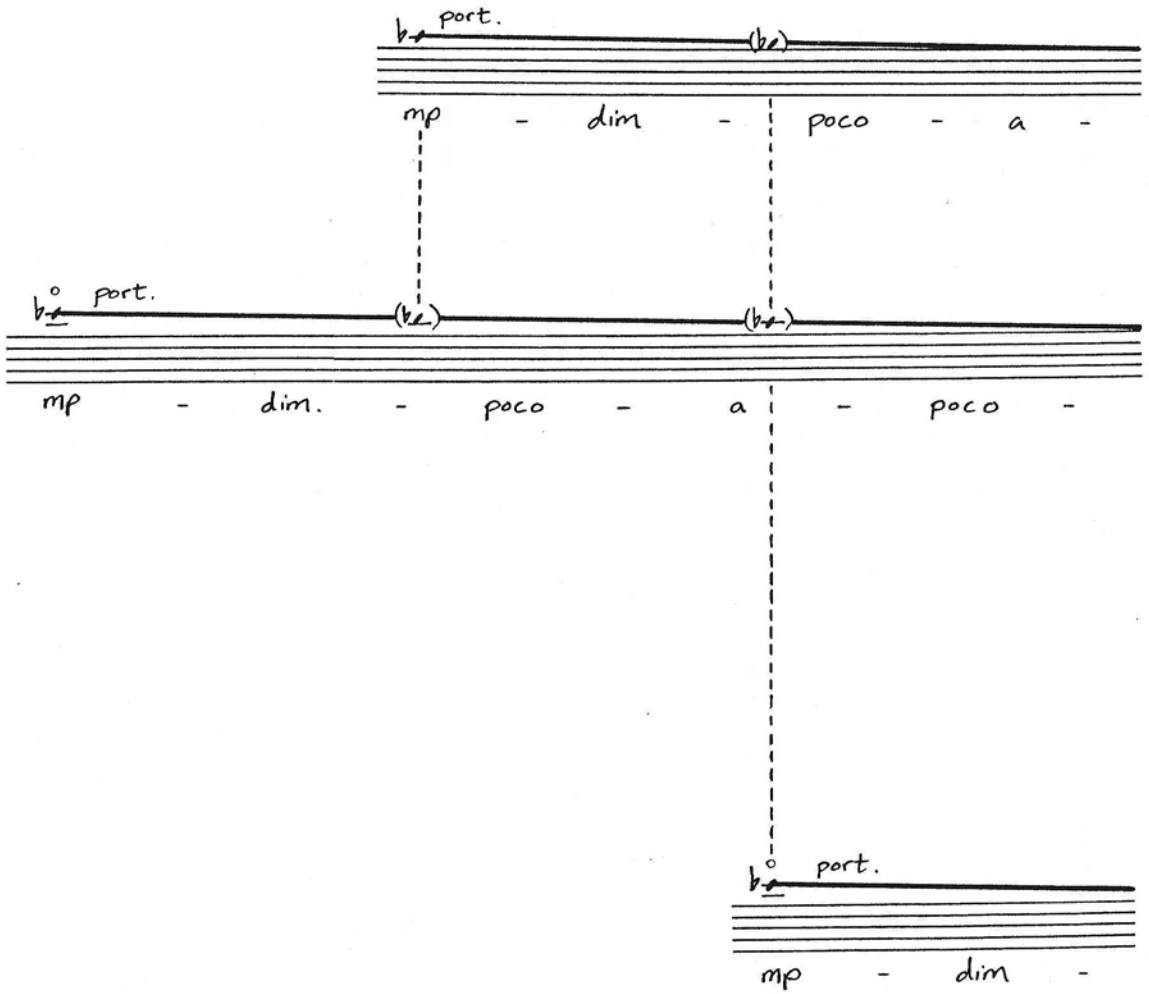

T1
T2
T3
T4
VIII
V
III
mf
dim.
n
port.
mp
94(d)

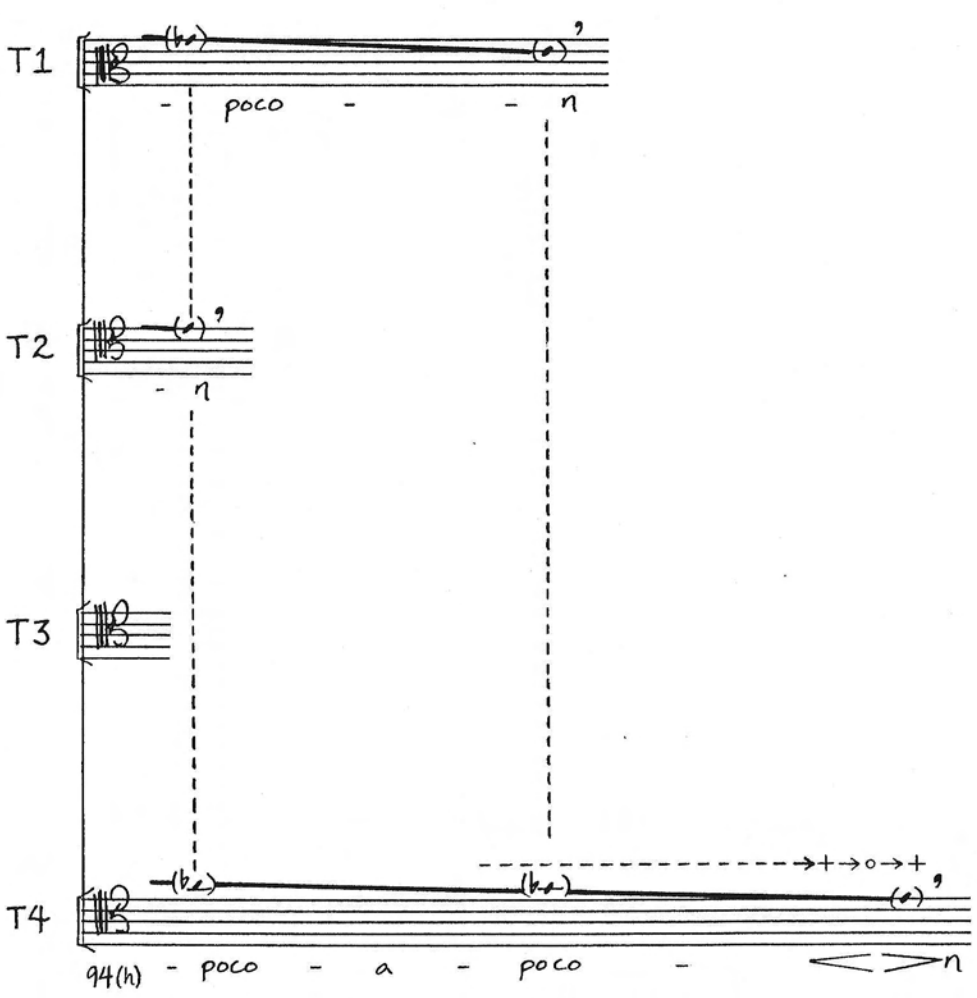

port.
mp
n
port.
mp
n

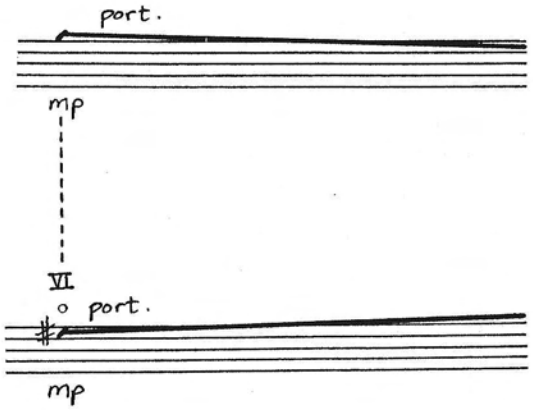

T1
T2
T3
T4
VI
+
o+
o+
sim.
port. (±¼)
o
mp
mf
p
V
p
o+o+sim.
port.
o
94 (e)
mf
-
-
-
p

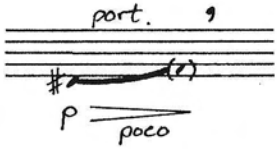

I
III
V
T1
mp
poco
VI
port.
T2
p
poco cresc. - -
T3
T4
port.
94(f)
p
poco cresc. - -

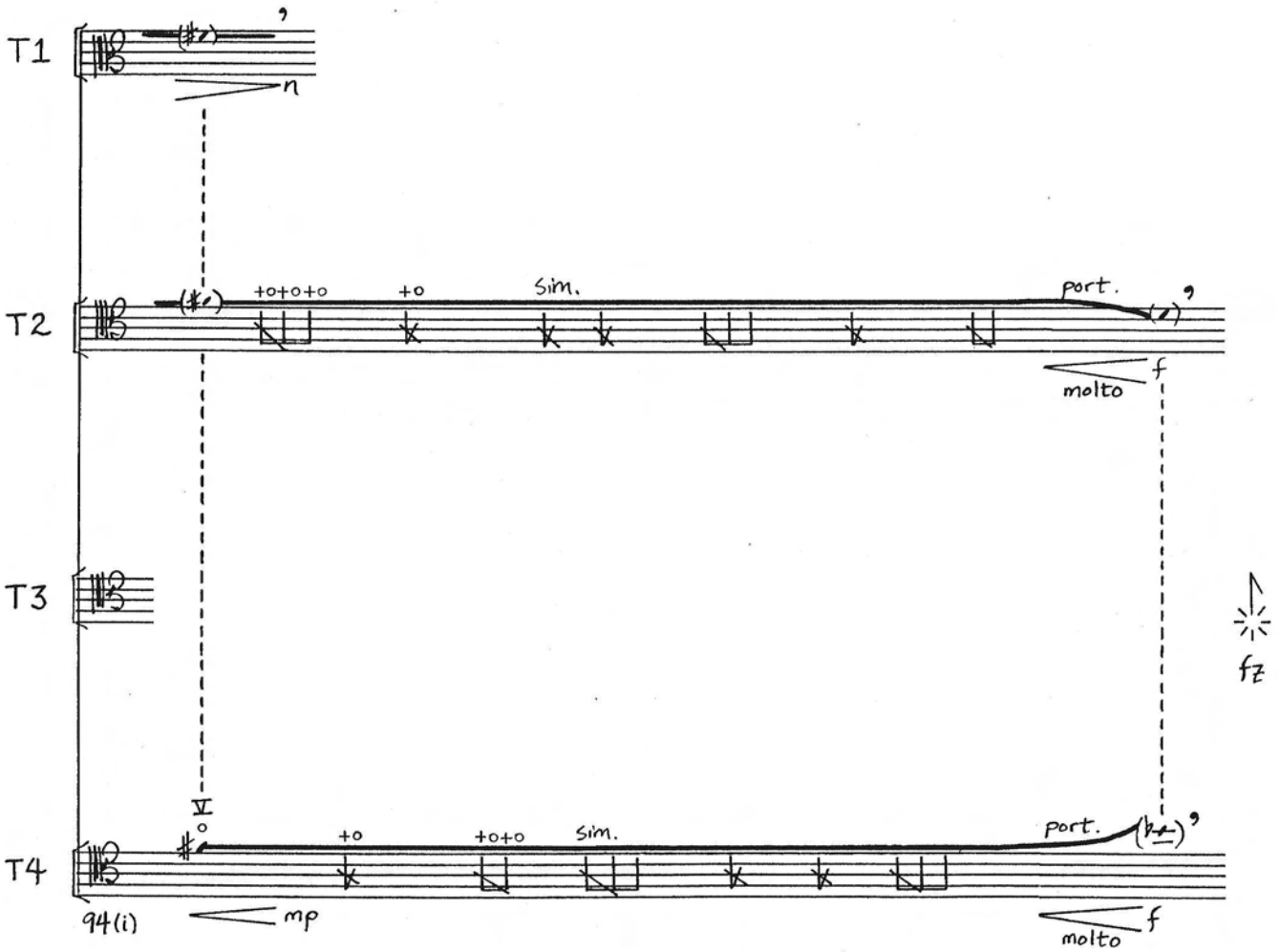

II port.
T1
più f
n
T2
mp
VI port.
T3
più f
n
T4
94(g)
mp

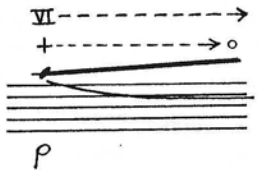

port.
mp - dim - poco - a -
port.
mp - dim. - poco - a - poco -
port.
mp - dim -

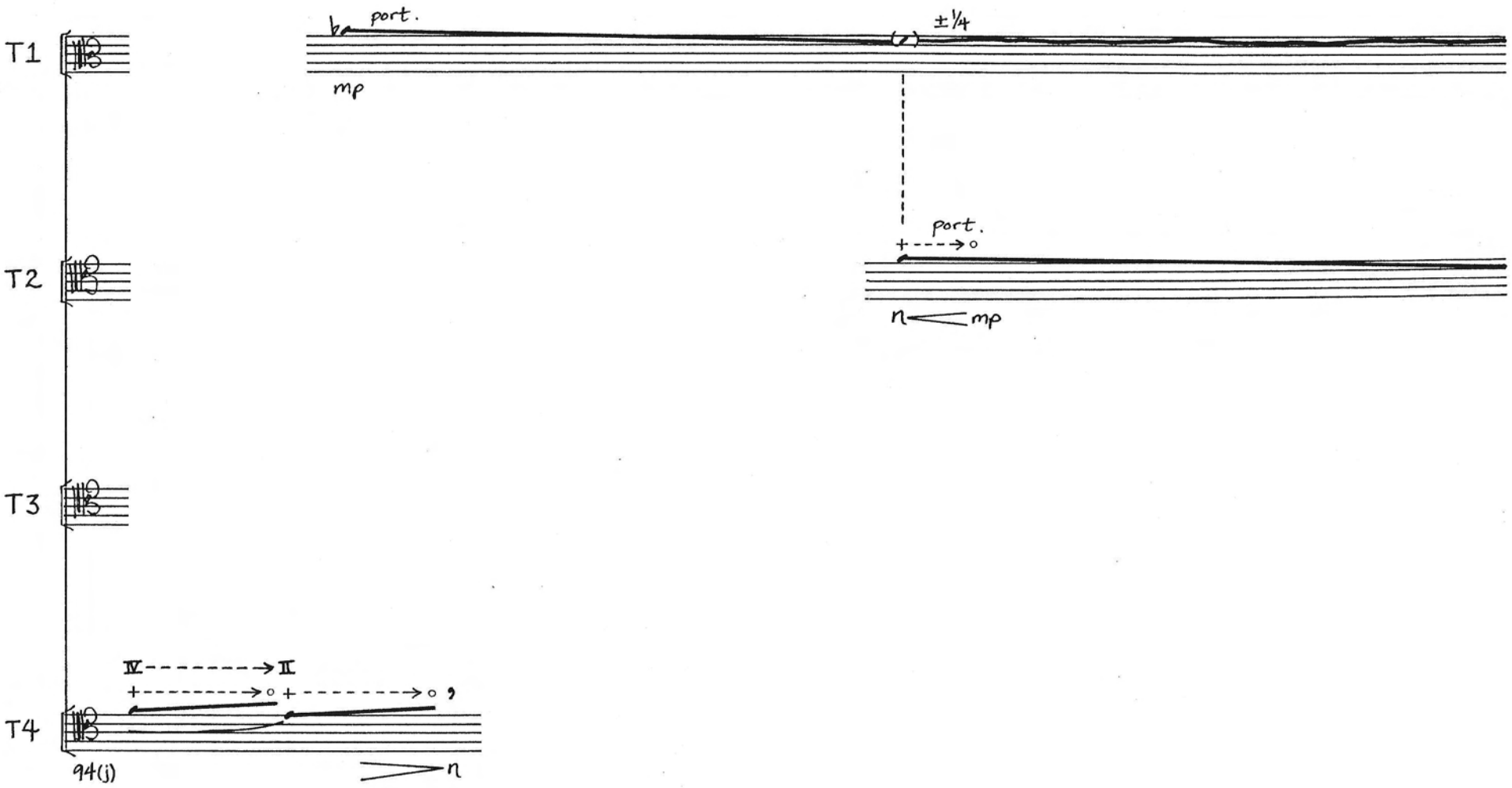

T1
poco
n
T2
n
T3
T4
94(h) - poco - a - poco -
n

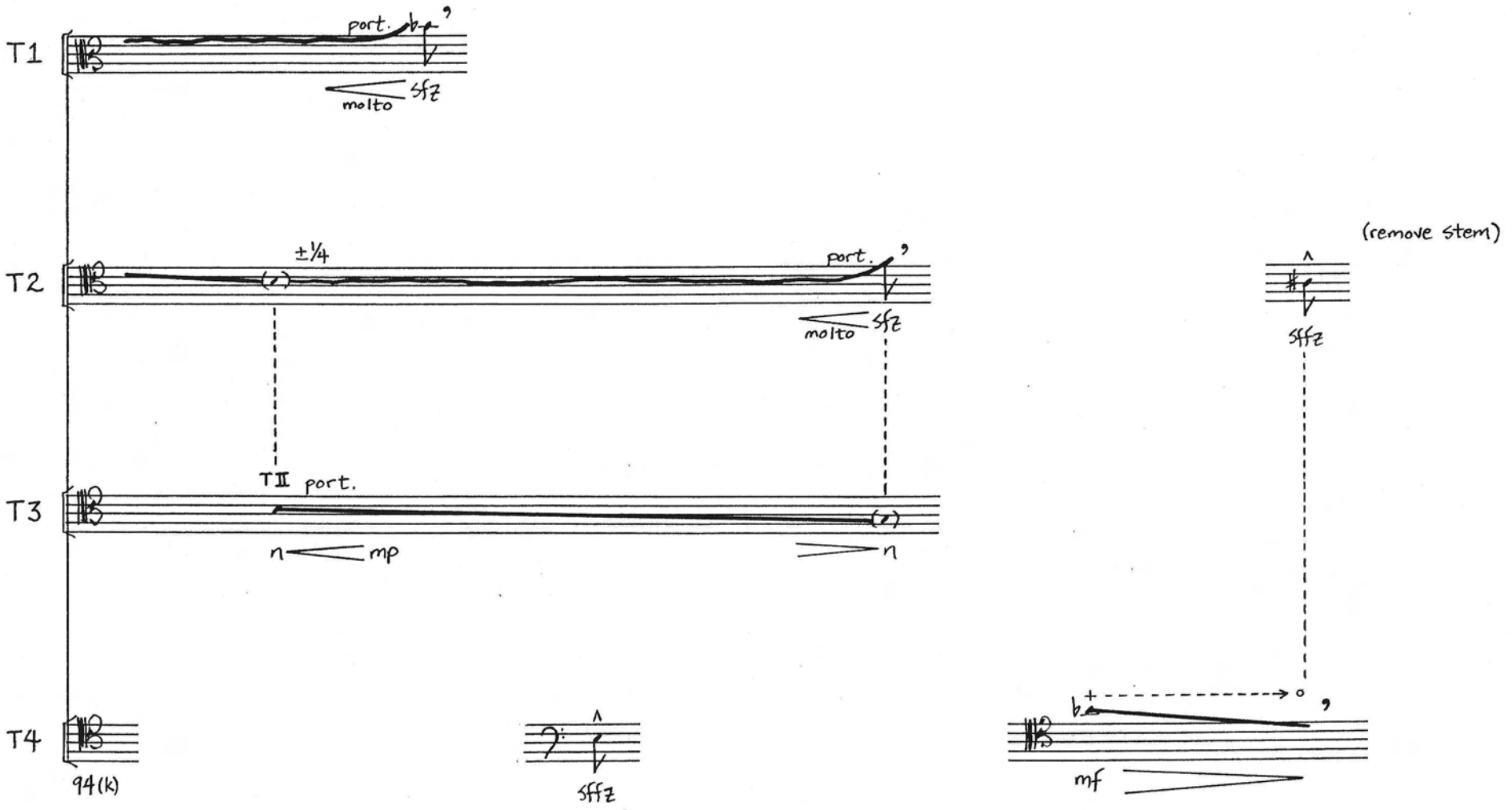

port.
mp
VI
o port.
mp

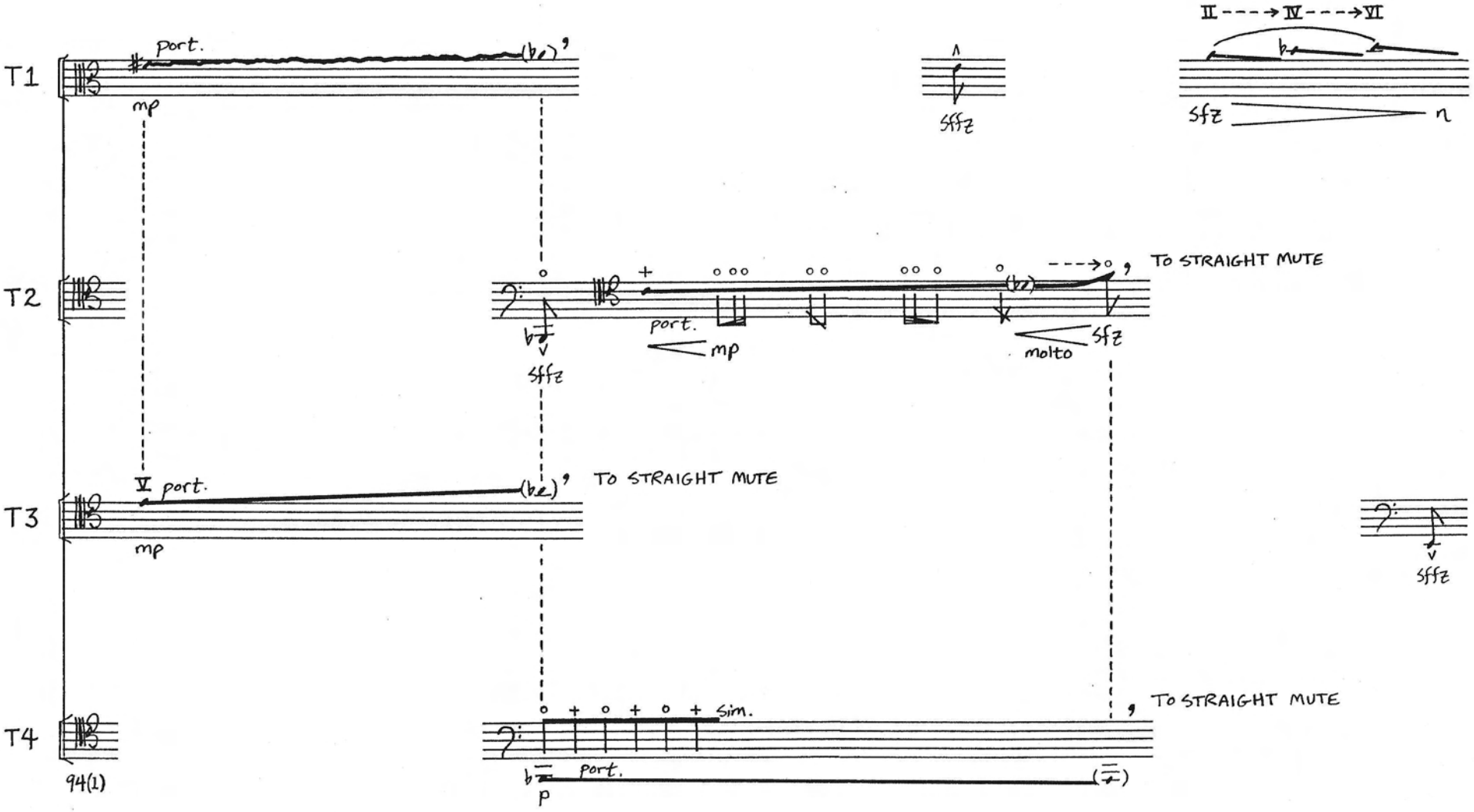

port.
p
poco


T1
n
T2
+o+o+o
+o
sim.
port.
molto
f
T3
fz
VI
o
+o
+o+o
sim.
port.
T4
94(i)
mp
molto
f

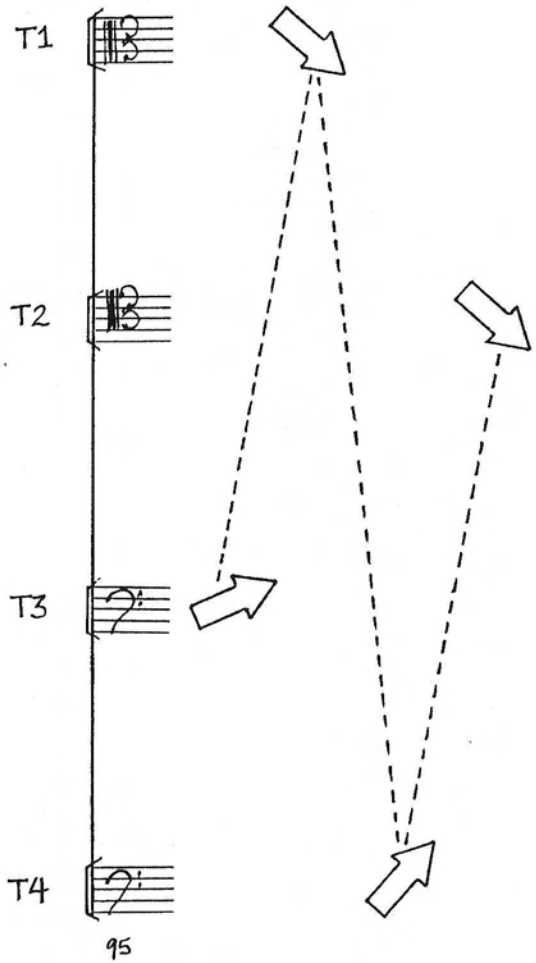

VI
+
o
p

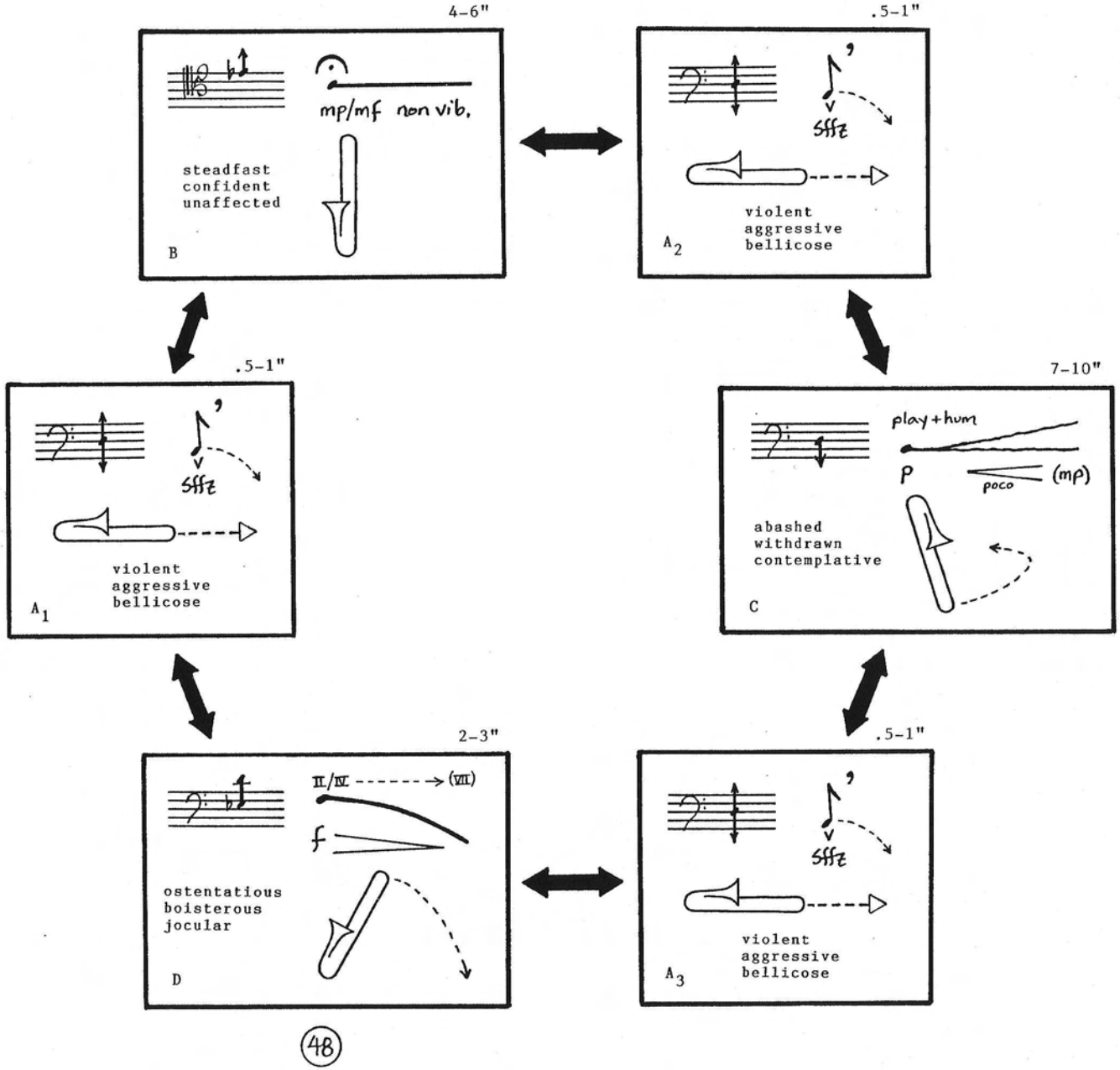

T1
T2
T3
T4
port.
mp
±¼
port.
mp
IV
II
94(j)
n

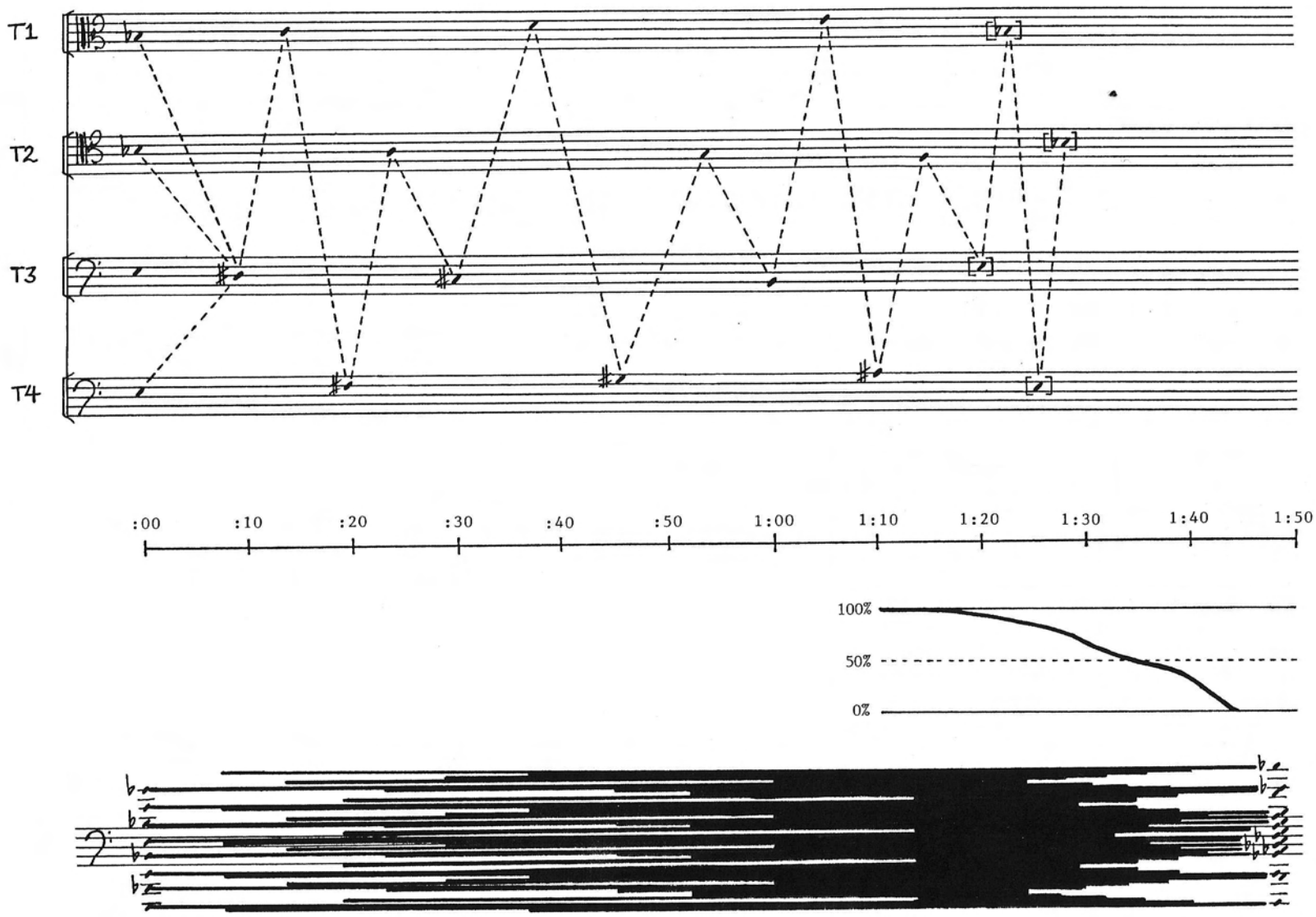

T1
port.
molto
sfz
T2
±¼
port.
molto
sfz
T3
TII port.
mp
T4
94(k)
sfffz
(remove stem)
sfffz
mf

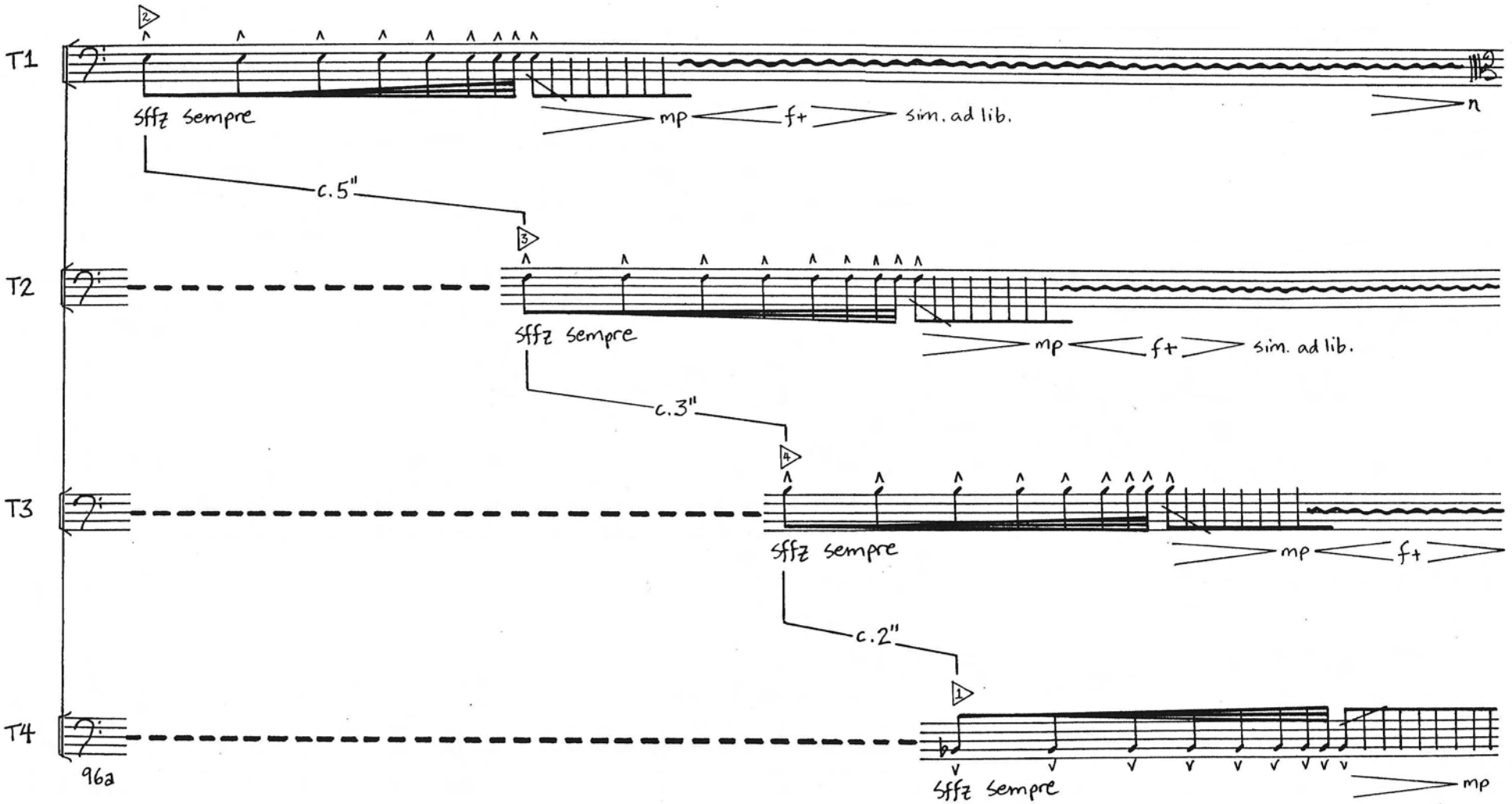

T1
port.
mp
sfffz
II ---> IV ---> VI
sfz
n
T2
sfffz
port.
mp
molto
sfz
TO STRAIGHT MUTE
T3
V port.
mp
TO STRAIGHT MUTE
sfffz
T4
94(1)
sim.
port.
p
TO STRAIGHT MUTE

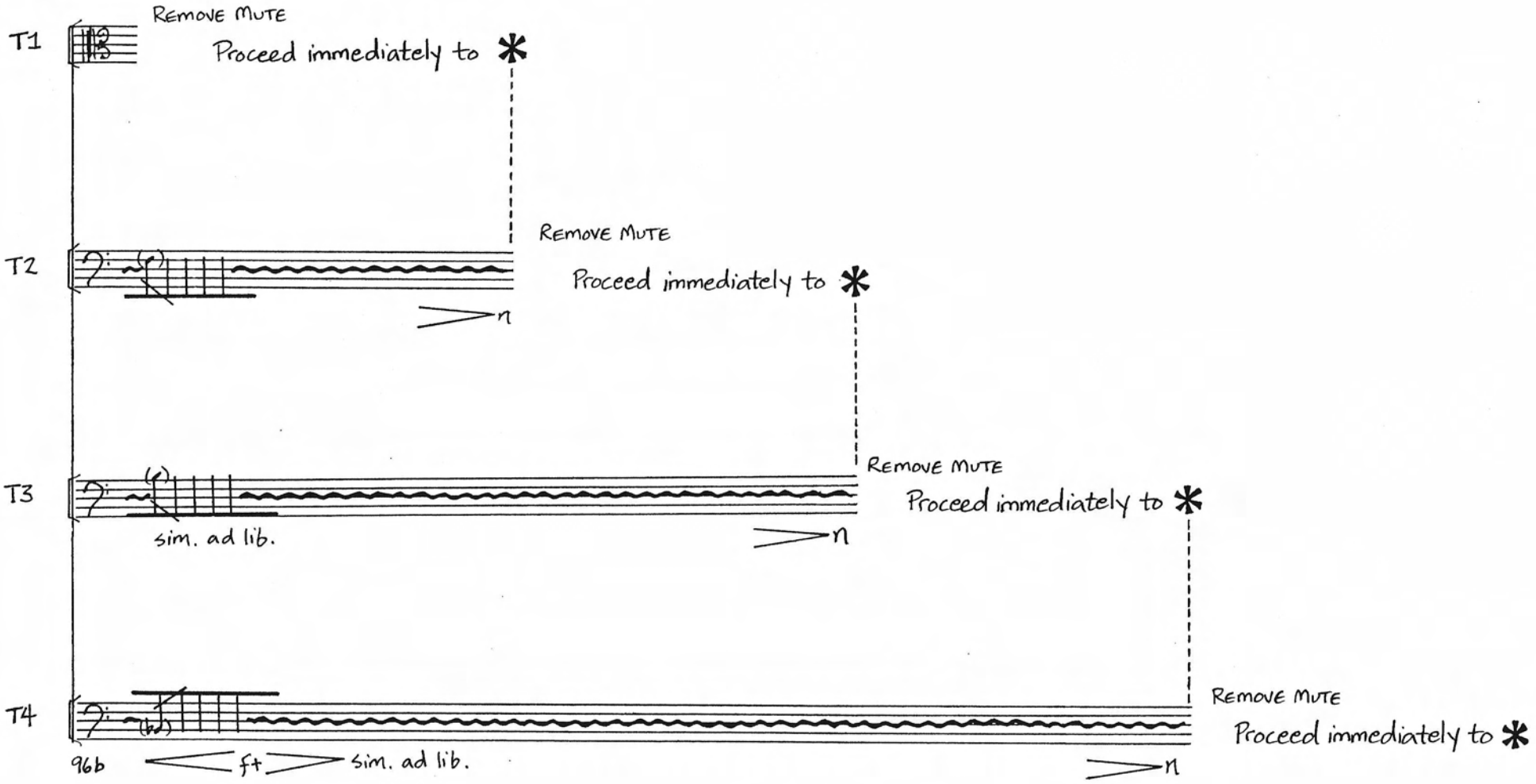
rostra


T1
T2
T3
T4
95

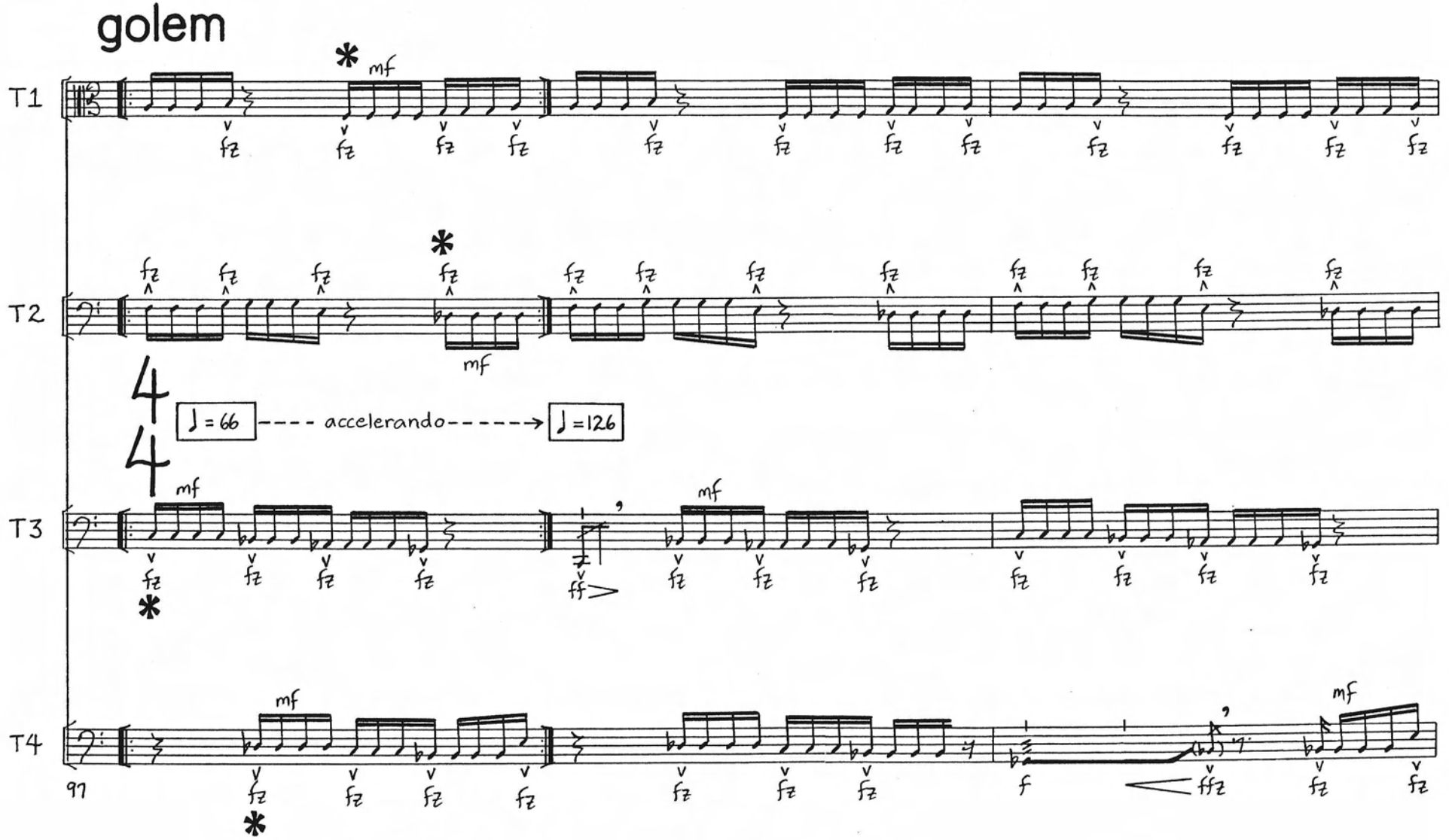

4-6"
mp/mf non vib.
steadfast
confident
unaffected
B
.5-1"
sffz
violent
aggressive
bellicose
A2
.5-1"
sffz
violent
aggressive
bellicose
A1
7-10"
play + hum
p
poco
(mp)
abashed
withdrawn
contemplative
C
2-3"
II/III ------> (VII)
f
ostentatious
boisterous
jocular
D
.5-1"
sffz
violent
aggressive
bellicose
A3

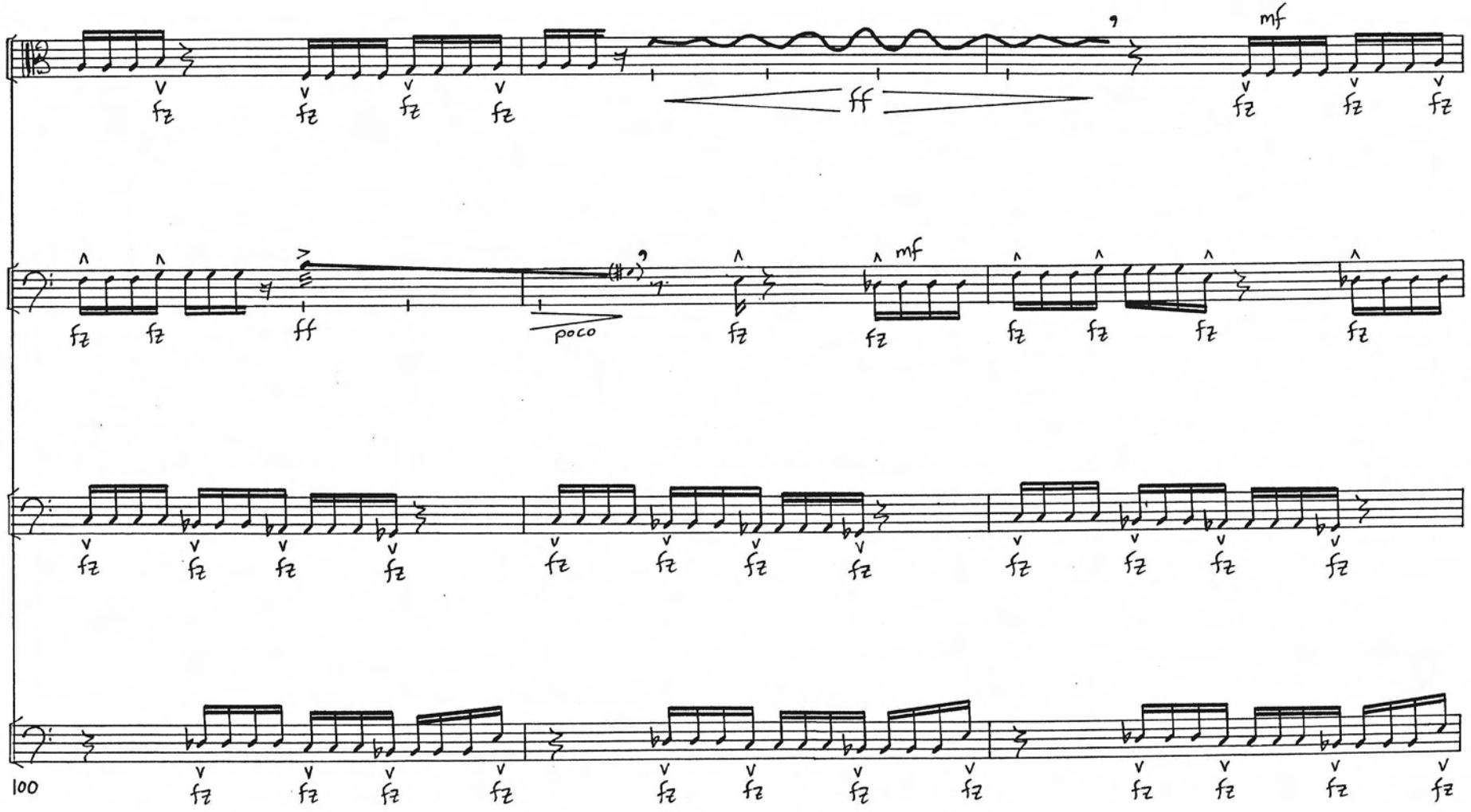

T1
T2
T3
T4
:00
:10
:20
:30
:40
:50
1:00
1:10
1:20
1:30
1:40
1:50
100%
50%
0%

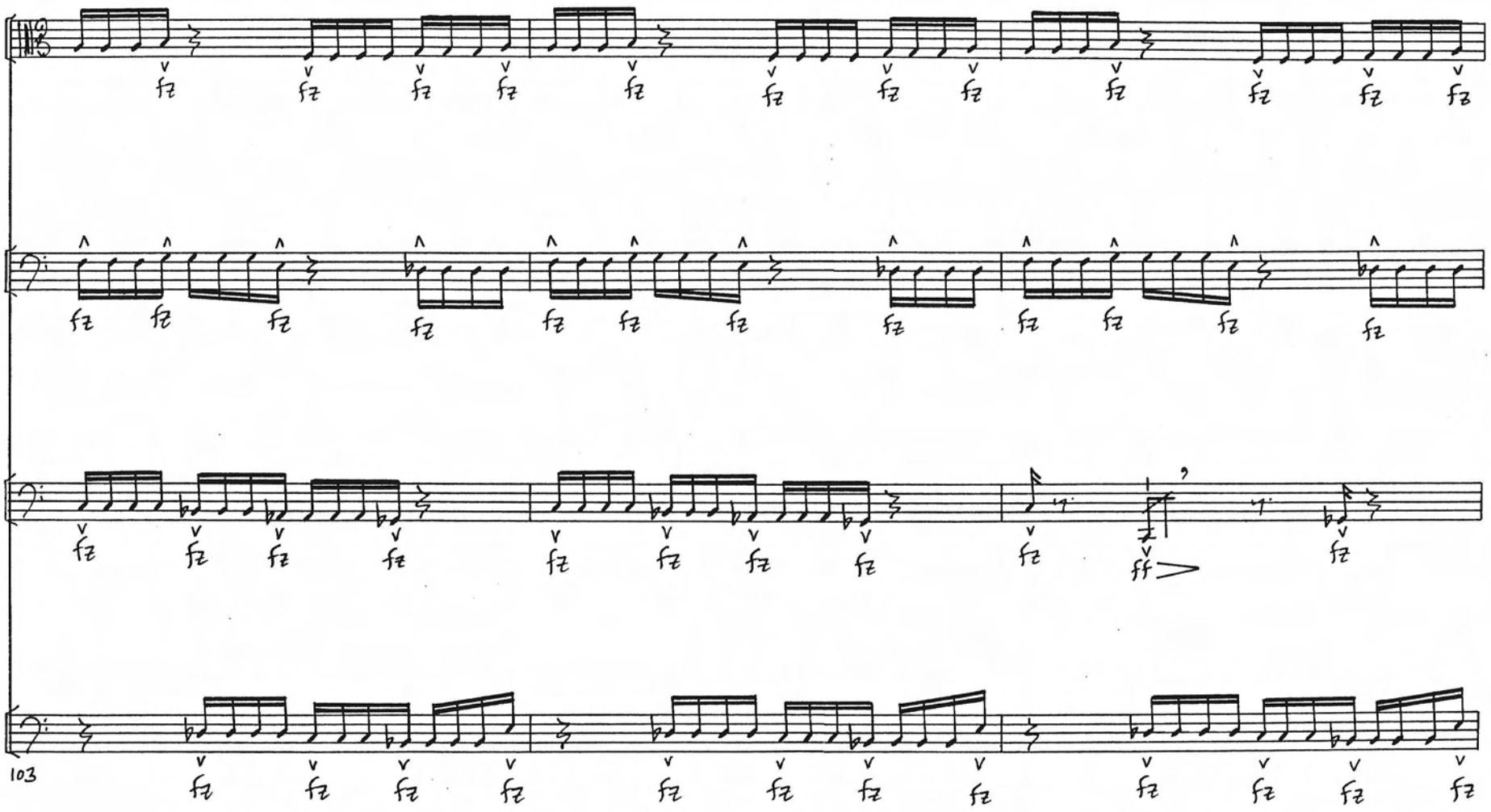

T1
2
sffz sempre
mp
f+
sim. ad lib.
n
c.5"
T2
3
sffz sempre
mp
f+
sim. ad lib.
c.3"
T3
4
sffz sempre
mp
f+
c.2"
T4
1
sffz sempre
mp
96a

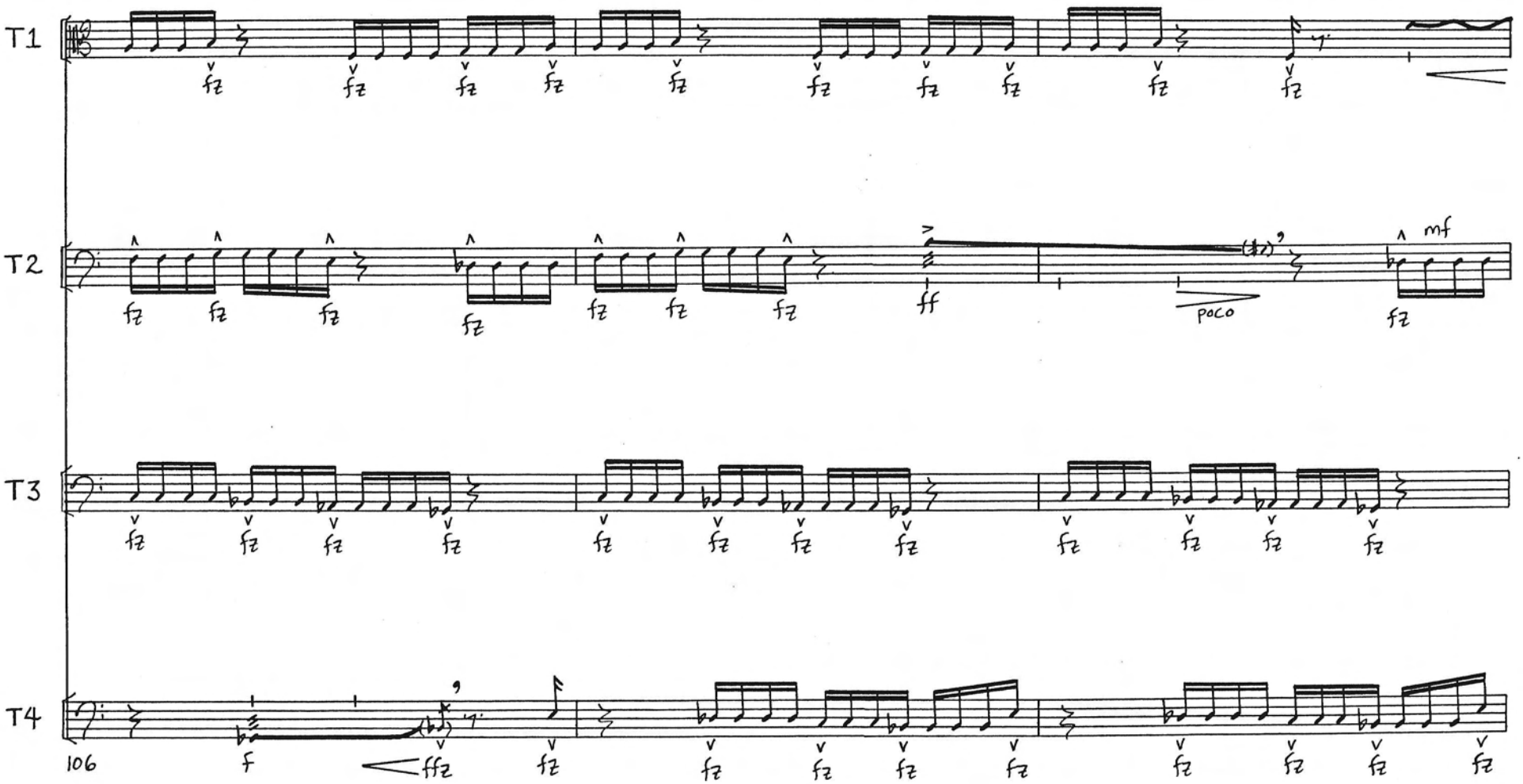

T1
Remove Mute
Proceed immediately to *
T2
Remove Mute
Proceed immediately to *
n
T3
Remove Mute
Proceed immediately to *
sim. ad lib.
n
T4
Remove Mute
Proceed immediately to *
96b
ff
sim. ad lib.
n

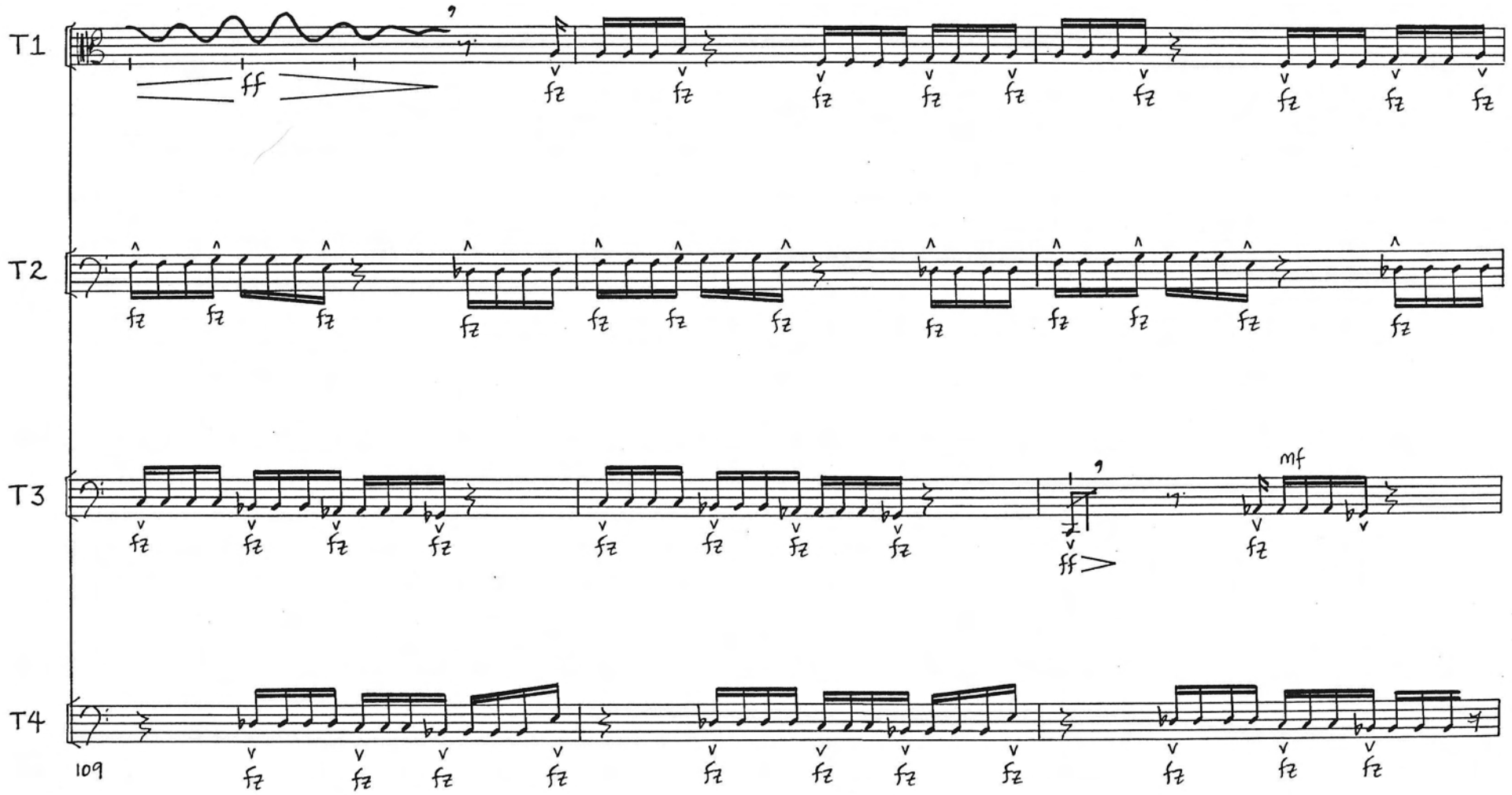
golem

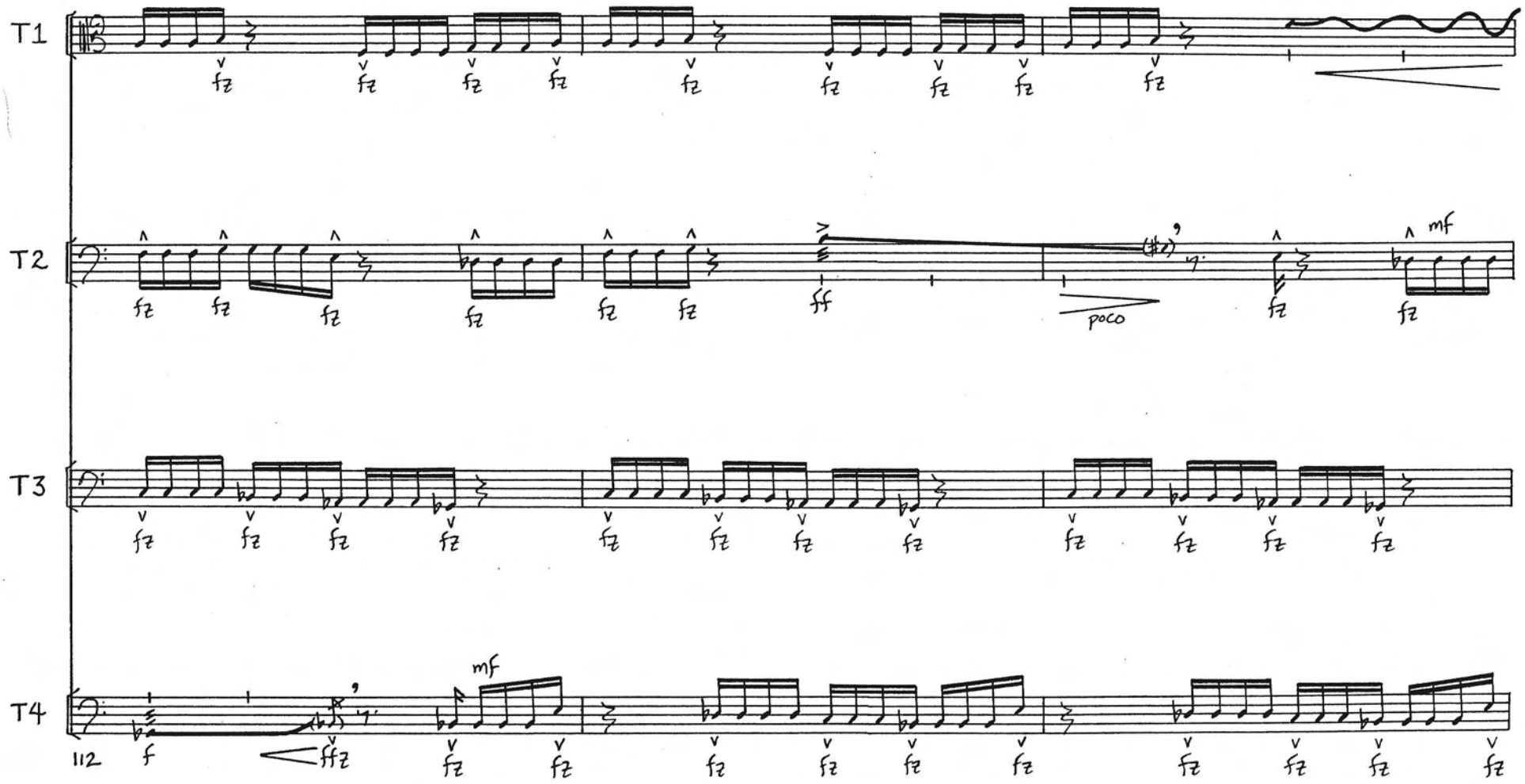


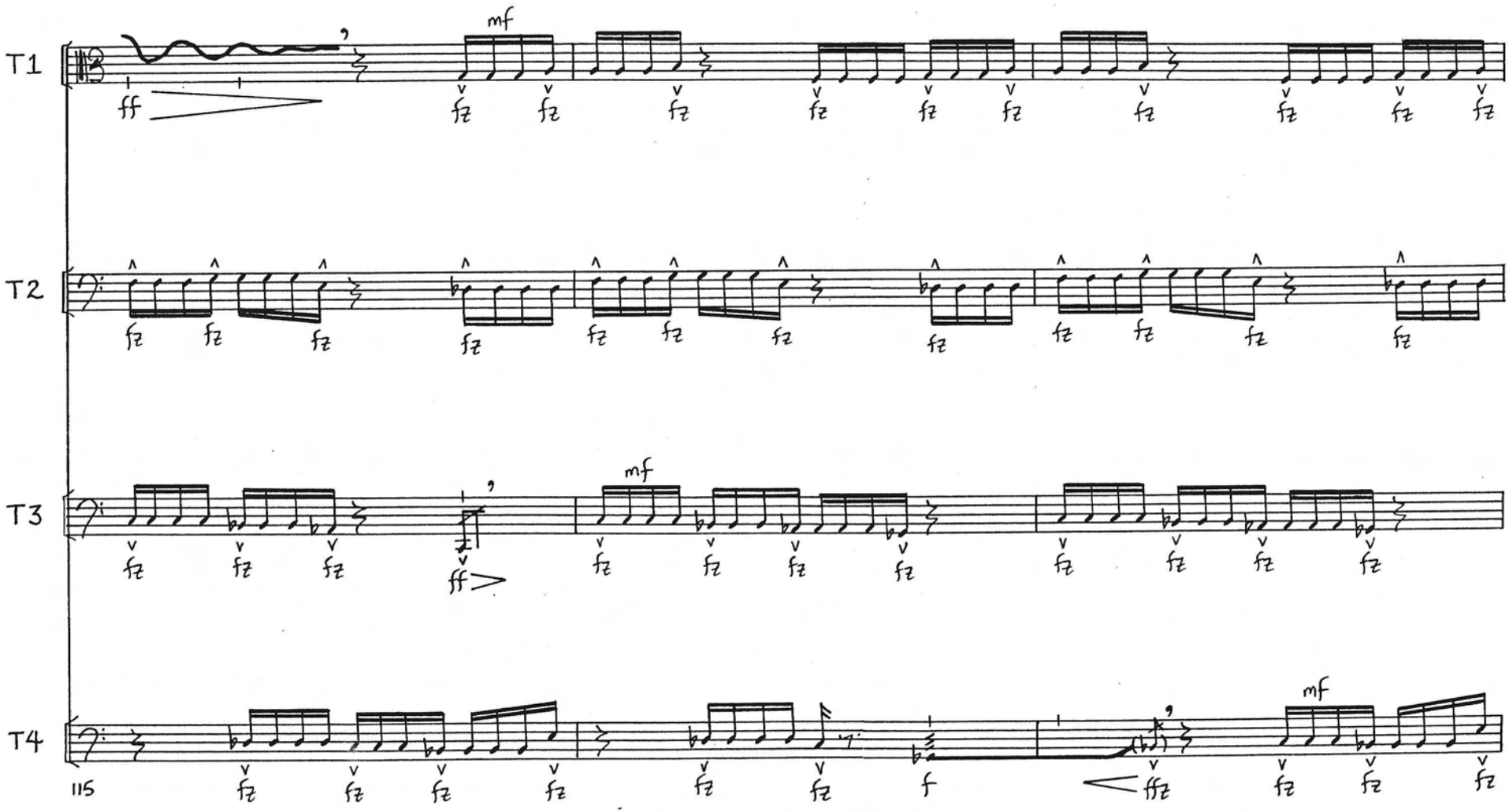

T1
T2
T3
T4
mf
ff
fz
poco
100

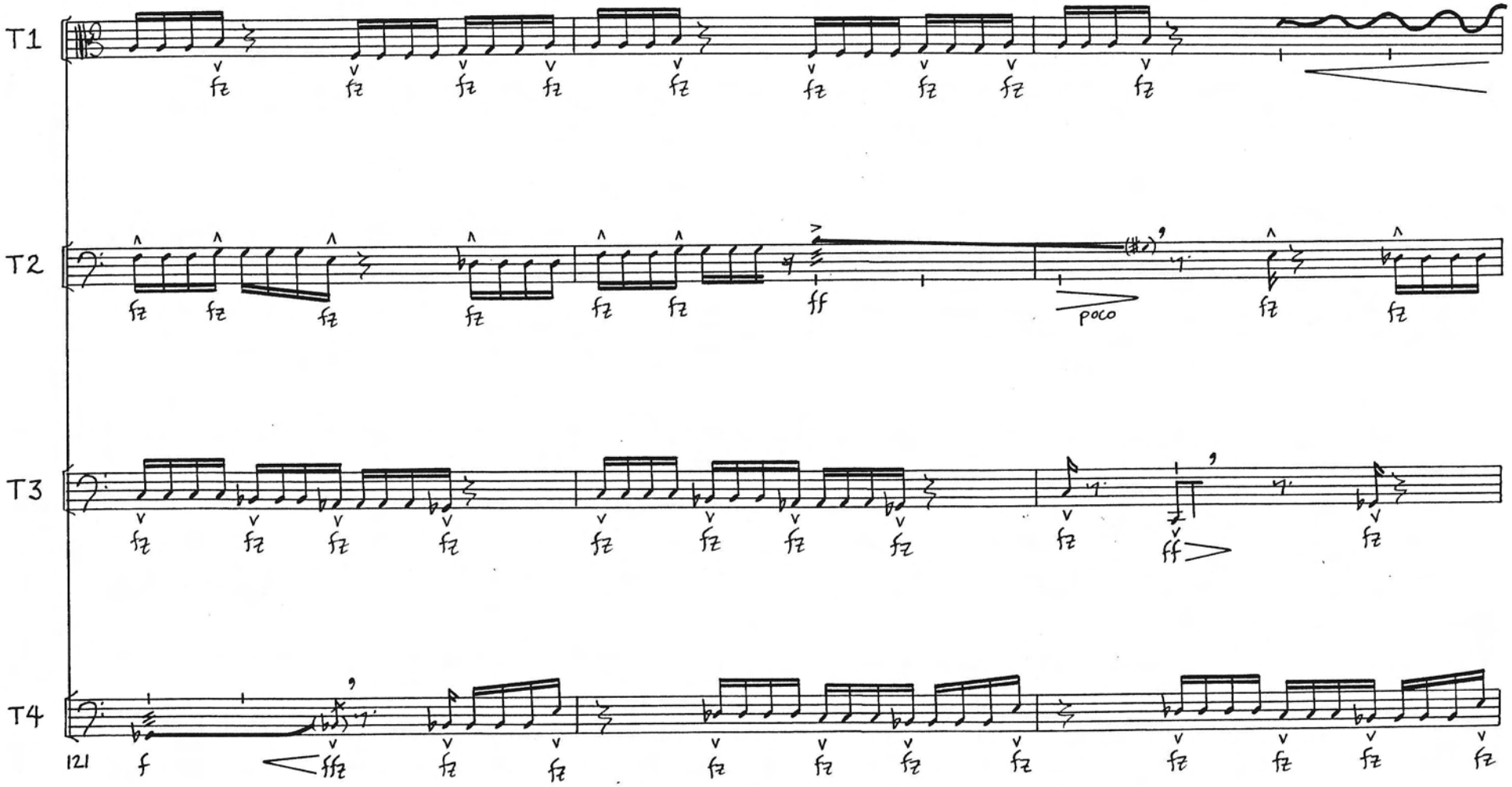

T1
T2
T3
T4
103

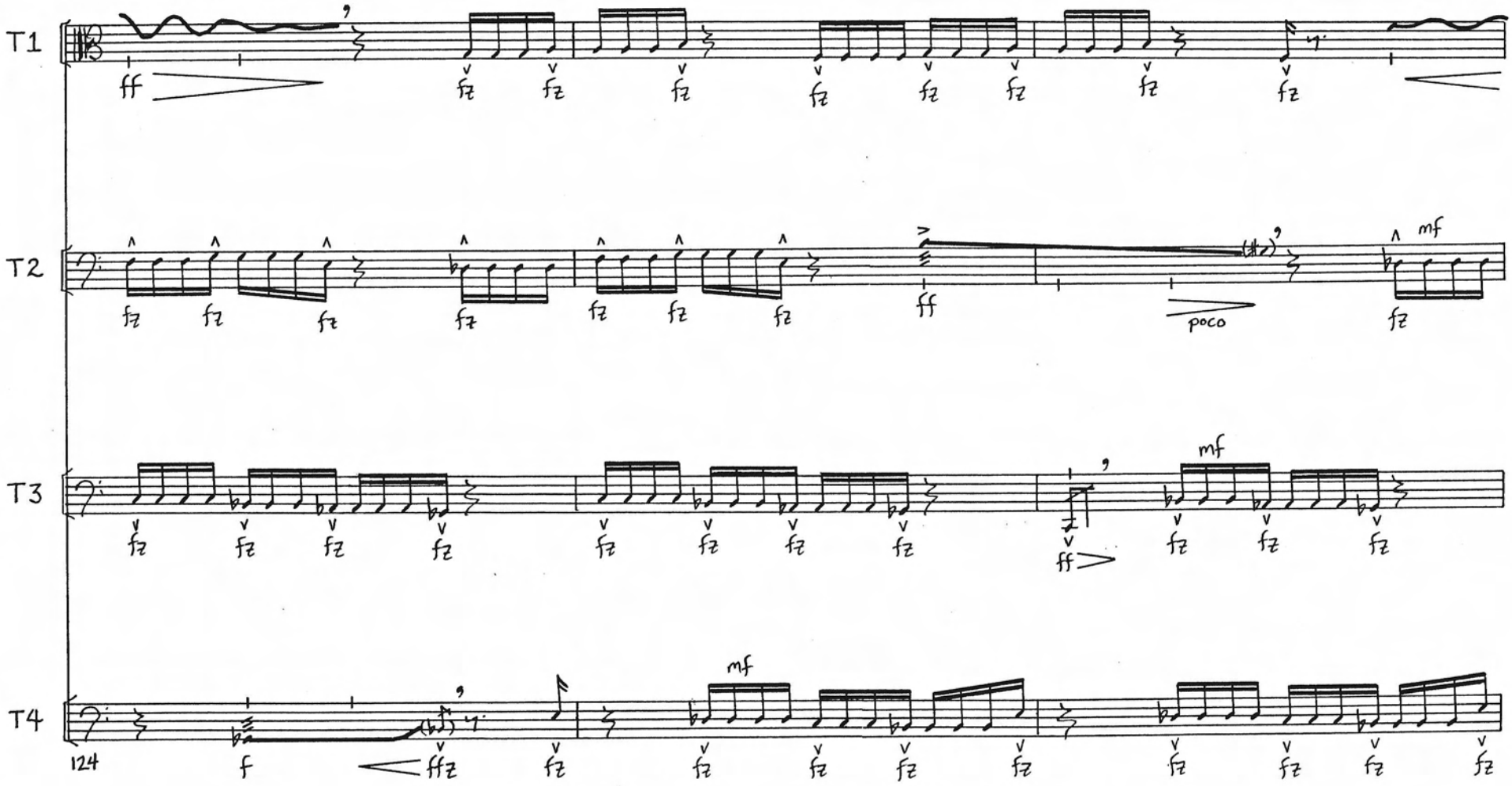

T1
T2
T3
T4
106
f
fffz
ff
poco
mf

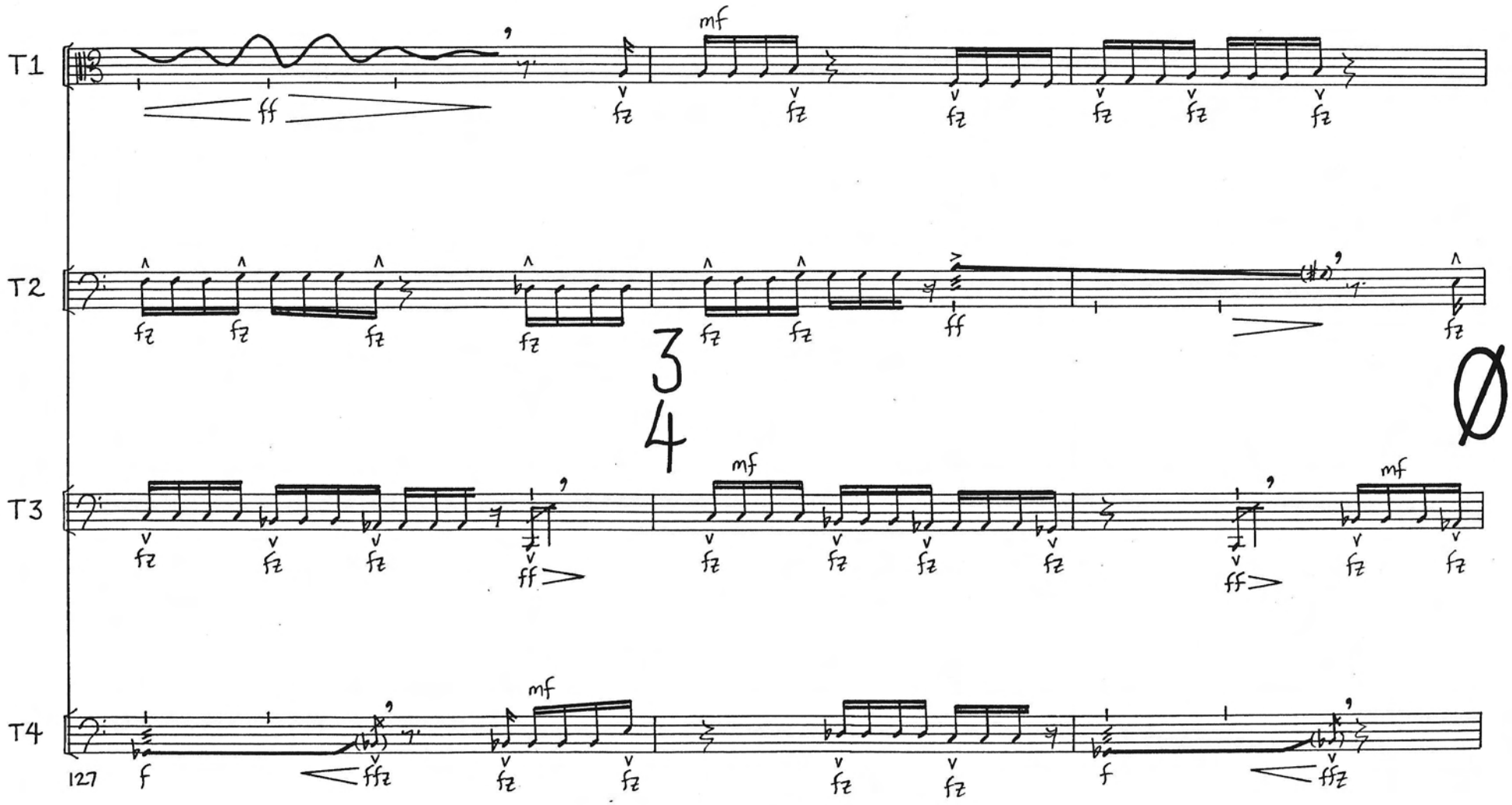

T1
T2
T3
T4
ff
fz
mf
109


T1
T2
T3
T4
112
f
mf
poco
mf

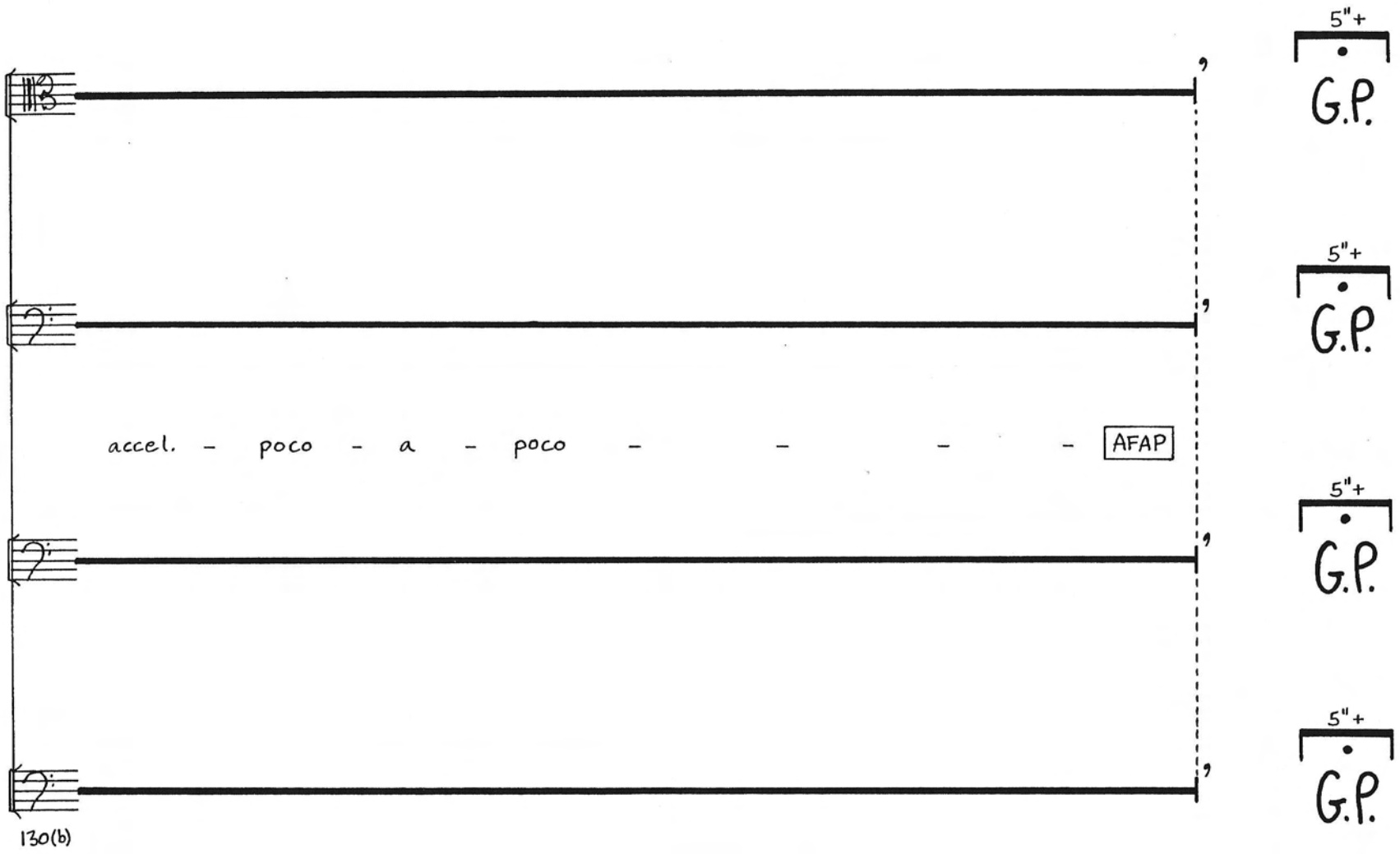

T1
T2
T3
T4
mf
ff
fz
mf
ff
mf
115
f
fz
mf

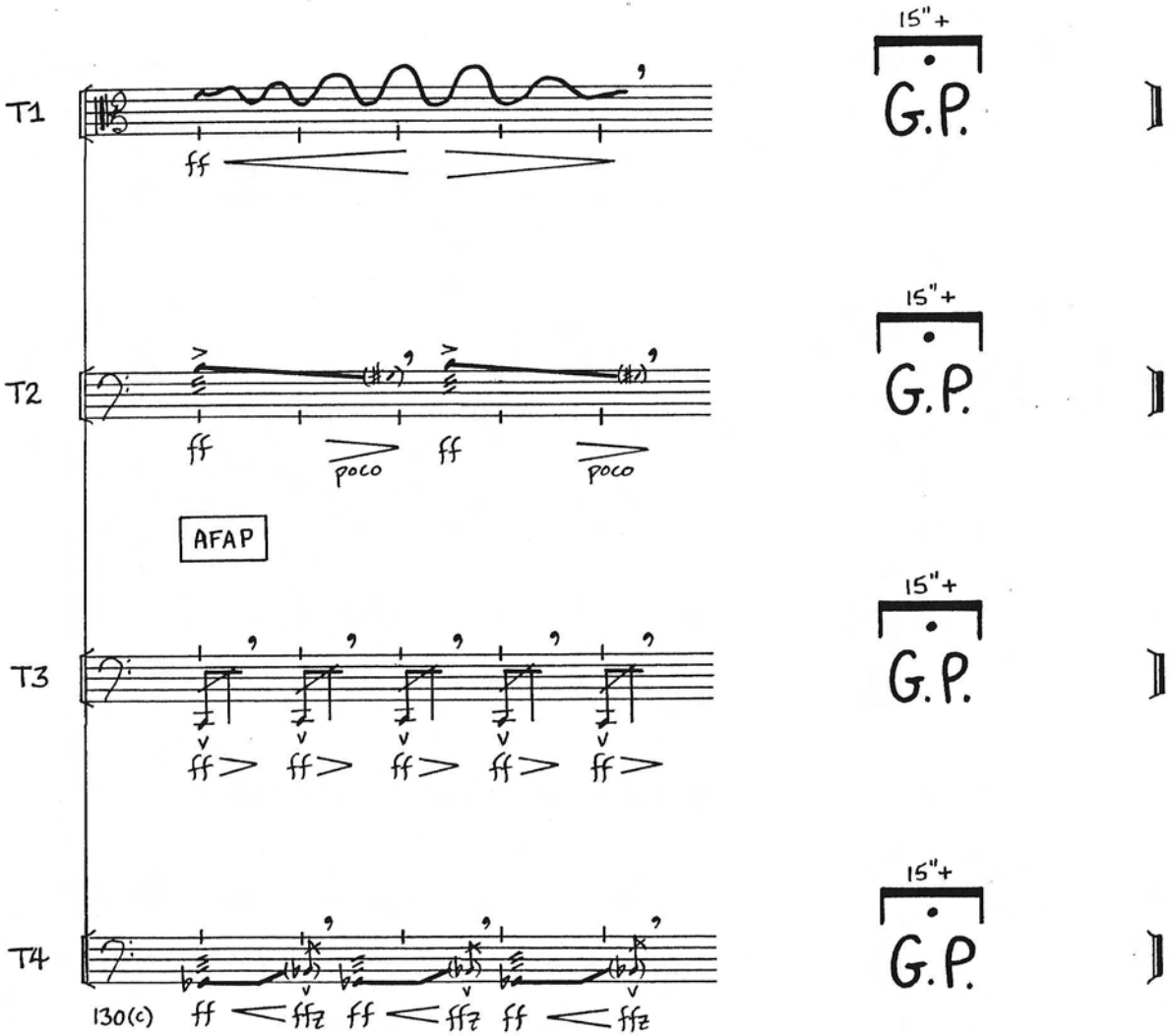

T1
T2
T3
T4
121
f
ff
poco
ff


T1
T2
T3
T4
ff
fz
poco
mf
f
ffz
124


T1
T2
T3
T4
127
mf
ff
fz
f
ffz
3
4
Ø

T1
ff
T2
fz
fz
ff
poco
T3
ff
T4
130(a)
fz
fz
f
ffz


5"+
G.P.
5"+
G.P.
accel. - poco - a - poco - - - - AFAP
5"+
G.P.
5"+
G.P.
130(b)


T1
ff
15"+
G.P.
T2
ff
poco
ff
poco
15"+
G.P.
AFAP
T3
ff
ff
ff
ff
ff
15"+
G.P.
T4
130(c)
ff
ffz
ff
ffz
ff
ffz
15"+
G.P.