

Joseph Klein

*Goblin Market*

for solo trombonist and environment

(1993)

- for William Bootz -

supported in part by a Composer Fellowship from the  
National Endowment for the Arts, a federal agency

duration: c.23'

## Notes

### *Goblin Market*

I. *come buy, come buy* (exposition: soliloquy & dialogue)

II. *open heart/absent dream* (theme & variations 1-5)

Theme

Variation 1: dormant

Variation 2: pastoral

Variation 3: melancholy

Variation 4: empty

Variation 5: urgent

III. *Laura dwindling* (passacaglia)

IV. *resistance* (improvisation)

V. *bitterness without a name* (epilogue: variations 6-12)

Variation 6: delirious

Variation 7: passionate

Variation 8: anxious

Variation 9: fervid

Variation 10: resolute

Variation 11: sussurant

Variation 12 (coda): reflective

### About the Work:

*Goblin Market* is based upon the poem of the same name by Pre-Raphaelite poet Christina Rossetti (1830-1894). The work itself is not intended as a programmatic representation of the poem, but is rather a structural and psychological study of the actions and characters portrayed therein; thus the material has been reworked to the extent that it exists in this form as a parallel or alternate realization of the original impetus, almost as a shadow or spectre. To this end, the work is divided into five movements, according to the dramatic unfolding of the poem. Each of these movements is itself parsed into smaller sections, the number and duration of these sections corresponding to each paragraph of text; thus, the pacing of the musical work is based directly upon that of the poem itself.

The Rossetti poem concerns two sisters, Laura and Lizzie. Each day as they stroll through the woods to the market, they hear the cries of the goblin men, enticing them to come buy their fruits. Though the girls are aware of the dangers of listening to the goblin men, Laura one day gives into the temptation. As she peeks over a knoll, the grotesque little men rush her, offering luscious fruits from their strange, enticing garden. After buying their fruits with a lock of hair and a tear, Laura is treated to tastes and pleasures beyond her imagination. Eager to repeat the encounter the following day, Laura is devastated to find that now only her sister hears the cries of the goblin men. Pining for lost pleasures, Laura begins to waste away. In an effort to save her sister, Lizzie confronts the goblin men, but stubbornly refuses to eat their fruits. Eventually the goblin men give up, leaving Lizzie in disgust. The shared experience brings the two sisters together and heals Laura of her wasting anguish.

In the present work, the two main characters of the poem are represented by mutually exclusive pitch cells, one consisting of five pitch classes, the other of seven (thus comprising all twelve pitch classes when combined). These cells are utilized according to the action within the poem; thus their segregation or integration is directly linked to the poem's narrative structure. The 5:7:12 scheme is also applied proportionally throughout the work, evidenced primarily in the temporal relationships between the various elements within the environment and solo parts.

The musico-dramatic content of each section of the work is the result of a psychological extrapolation of the drama within the poem, which has then been superimposed upon or recast within more traditional formal models. However, in several cases these boundaries have been obscured as a result of the various interrelationships: for example, the theme of the second movement variations is actually a paraphrase of the second section of the first movement, as well as a miniature set of variations in itself; the variations of the second movement continue in the fifth movement, after being interrupted by movements III and IV; the third movement is a passacaglia (i.e., continuous variations) based exclusively upon the seven note pitch cell, and is thus an extension of (or obsession upon) variation 4 of the second movement. In a broad sense then, the entire work may be viewed as a set of variations on the two pitch cells (thus making the second and fifth movements "variations within/upon variations").

From a dramatic standpoint, the work depicts the course of a protagonist (trombonist) through a reflection of the plot (environment) as generated by the composer's response to the content of Rossetti's poem.

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### General:

Accidentals apply only to those pitches which they immediately precede, with the exception of repeated pitches.

The trombonist should dress in a dark outfit (though preferably not solid black) which allows for freedom of movement throughout; formal attire (e.g., tuxedo, evening dress) is certainly not appropriate for this work. The assistant should dress in black (again, no formal attire), so as to be as unobtrusive as possible throughout.

It is also possible to perform this work without electronics (i.e., with trombonist and assistant alone) or for solo trombonist only. In the former instance, the work should be referred to as "*Goblin Market*, for solo trombonist and performance assistant". For the latter version, Movement IV should be eliminated, and the performer may remain at one place on stage throughout (thus substantially reducing the theatric content and streamlining the performance); in this instance the work should be referred to as "*Goblin Market*, a monologue for solo trombonist".

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II. The trombonist must attempt to make the physical gestures/attitudes within and between variations clearly apparent, these being effected in a mercurial manner. The spot light at Station II begins as a high intensity white beam, tightly focused on Station IIa. With each variation, the light gradually changes color as indicated, broadens to encompass more of Station II (and thus to illuminate the performance area for the trombonist), and fades somewhat, becoming diffuse at the edges; the center point of the beam should always remain focused on Station IIa throughout.

III. The trombonist begins this movement with a great amount of energy and drive, gradually running down as the movement progresses. The opening few seconds of this movement should be explosive, as if the player has lost control (here the player must strive to play the line as accurately as possible, though the attempt is more crucial than the precise realization of the line). Initially, the player should be extremely animated, exaggerating all accompanying physical gestures; this attitude gradually diminishes throughout, so that by the end of the movement the player should be withdrawn and hunched over, limiting physical gestures to a minimum. Breathing (at those points specified) should be exaggerated, thus conveying the impression of a great expense of energy throughout the movement. Those pitches which are not within the possible range of the instrument (indicated by parenthetical diamond-shaped noteheads) are to be approximated or suggested by a combination of fluttertonguing (without buzzing the lips), humming, growling, etc.; the overall effect should be of a continued downward descent with a degeneration of the trombone timbre, which itself is eventually absorbed/overtaken by the environment. The trombone/vocal sounds required at the end of this movement are to be taken from the opening of Movement I; these may be sampled and stored digitally or pre-recorded for tape playback.

IV. The assistant reads text into piano (with damper pedal depressed); input from microphone c is sent through the effects processor, which is controlled by the computer. The various effects required for this movement (reverb, delay, chorus, pitch shift, flange, panning, etc.), as well as the light/fader box (with the exception of the piano light, which remains on at 50% intensity throughout) are to be controlled by a random number algorithm in the computer, which determines the duration and frequency of each effect according to the following parameters:

duration:	3.5"	2.5"	2.0"	1.5"	1.2"	1.0"	0.9"	0.6"	0.4"
frequency:	3%	5%	6%	8%	10%	11%	13%	19%	25%

The ordering (and combination) of effects is random, as is the ordering of the above durations. If a second effects processor is available, it is suggested that it be set for slight reverb throughout the movement. (This additional processor is not to be controlled by the computer, however.)

The output volume should be loud enough to completely cover the source (voice), but must balance with the euphonium (which itself is unamplified/unprocessed). [N.B. In situations where a computer is unavailable, the lighting and sound may be controlled manually (by two assistants) throughout this movement.]

The assistant should read the text in a very neutral, regular manner, at an unhurried pace and in a low tone of voice with only minimal vocal inflections. As a result of the various effects, the content of the text itself should be almost completely unintelligible; only occasionally should a word or phrase be clearly understood.

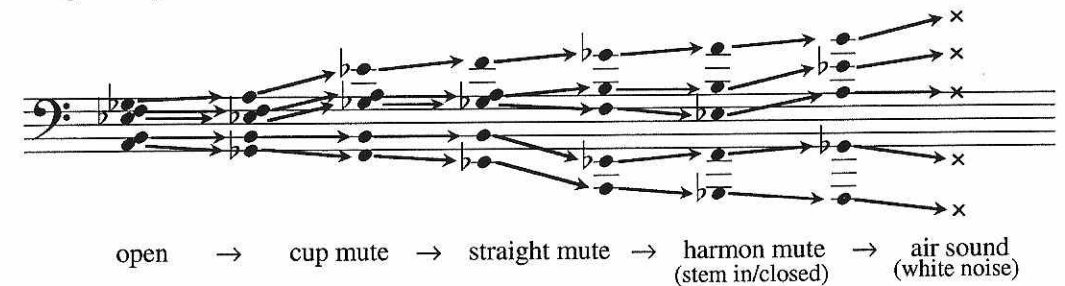
The trombonist is to play an extended improvisation (based upon and influenced by the content and random manipulation of the aforementioned text) on the euphonium (4-valve variety required), which has been prepared by removing all valve slides and connecting a 8- to 10-foot length of rubber tubing to each of the four valves. At the end of each tube is attached a noise-making device, which may be chosen from the following list:

- |                |                                       |
|----------------|---------------------------------------|
| duck call      | party favor horn                      |
| police whistle | bicycle horn                          |
| siren          | novelty noise-maker                   |
| kazoo          | bucket of water (with tube submerged) |

Other devices are certainly possible and are up to the discretion of the performer (also dependent upon availability); however, it is important to select devices which will ensure the widest variety of timbral possibilities. These devices may be activated by either playing in the ordinary manner or by blowing air directly into the instrument without buzzing the lips. The performer must always strive to modulate the sounds in various ways, e.g., by combining valves, humming while buzzing/blowing, changing partials, overblowing (cuivré), fluttertonguing, half-valves, etc. As the movement is an improvisation, it is up to the performer to explore/exhaust the possibilities inherent in this setup, following the general guidelines indicated in the score.

For a greater variety of sounds, it is also possible to connect two euphoniums in tandem via another rubber tube, which is attached from the end of one valve pipe of the first instrument into the lead pipe of the second (thus, depressing the appropriate valve in the first instrument will send air into the second instrument, which itself is prepared in the same manner as the first; in this case, one instrument is operated by the right hand, the other by the left).

V. The electronics (sound) required consists of the expansion of a single pitch aggregate, which continues throughout the movement as a faint resonance. The sound source is taken from sampled trombone sounds, which are gradually modulated as follows:



This process should continue for the duration of the movement, and may be realized either by the computer live or may be recorded on tape for playback.

- |   |   |   |
|---|---|---|
| * | * | * |
| * | * | * |

Regarding the electronics required in this work: the intention has not been to present explicitly detailed, site-specific instructions (thus restricting performance possibilities by limiting this aspect to one particular situation), but rather to present general guidelines for the application of sound processing and lighting throughout. It is expected that the electronics and lighting assistants will bring some of their own creativity to this aspect of the work and tailor these parts to the specifics of the given performance situation.

## **Equipment:**

### **Trombonist:**

- tenor trombone: cup mute, straight mute, harmon mute (with stem), plunger, bucket mute
- alto trombone: straight mute, plunger, practice mute (or cloth), aluminum pie tin
- euphonium (4-valve), prepared with:
  - rubber tubing and noise-maker attachments (see note above)
  - 10-12 foot string of small, red, blinking Christmas lights wrapped around instrument
  - flashlight (with yellow gel) attached to back of instrument, directed upward towards player's face

### **Assistant:**

- piano (to be played inside exclusively; appropriate strings should be marked as necessary)
- 1 four-foot strand of well-rosined bowing material (e.g., fishing line, horse hair, gut strings) to be woven through the piano strings (pitches specified on page 36)
- 2 metal plectra or coins (e.g., US quarter)
- 2 or 3 balloons (extras required in case of possible breakage)
- 2 hard yarn (marimba) mallets
- 2 superball mallets
- 1 one-foot length of light-medium weight chain (must rattle freely upon low strings)
- 1 two- to three-foot strand of light gauge twine
- 4 music boxes: wind-up variety, with different melodies (placed inside piano)
- 1 flexatone
- 2 police whistles (with distinctly different pitches)
- voice (various vocal sounds throughout; text reading in Movement IV)





















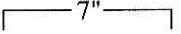

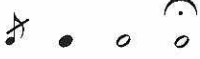





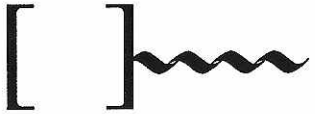


### **Electronics (sound):**

- 1 or 2 stereo effects processors
- 3 microphones
- 2 speakers (if not in-house, placed downstage at far right and left)
- 1 computer: required for Movement IV; may also be programmed to control effects processor and lightboard throughout.
- 1 tape playback system (optional, in lieu of sampled sound for Movements II I& V)

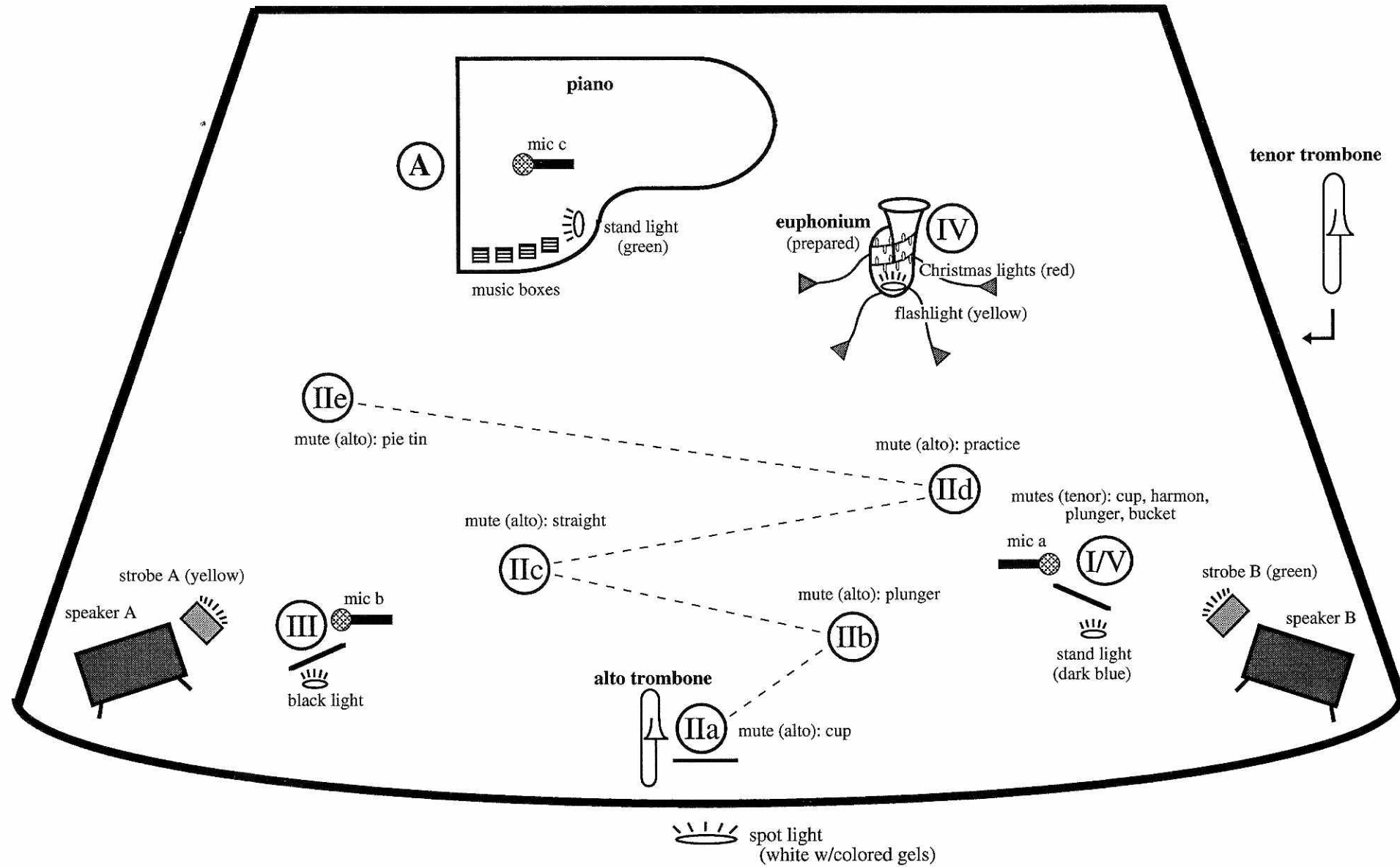
### **Electronics (lighting):**

- 1 lightboard with fader (strobe lights are not connected to fader)
- 2 strobe lights: stage right (green gel, c.MM 50), stage left (yellow gel, c.MM 70)
- 3 standlights: piano (green gel), station 1 (blue gel), station 3 (black light bulb)
- 1 spotlight: station II (white, moderate intensity, with various gels: blue, yellow, green, pink; spot range extend from a tight focus on Station IIa to a broad wash over Stations IIa-e)

## Symbols

	attack/release unnoticeably		air sound only (through instrument)		approximate pitches; though the player should strive to play the pitches indicated, the gesture is more important than precision of line
	clean break in sound		fluttersymbol		play beamed group as rapidly as possible
	closed (harmon mute)		smooth, even portamento		accelerando
	open (harmon mute)		erratic, uneven portamento		ritardando
	gradual change from one mode of play to another		simulate pitch indicated via, e.g., bending pitches, fluttersymbol (both pedal tones and air sounds), growling, or a combination of these; the result should not create any discontinuity of line.		brief pause
	rapid change from one mode of play to another				pause/sustain for the duration indicated
	fluctuation between parameters indicated ( <i>ad lib.</i> )		voice/instrument tone: distribution/ alternation of tremolos between voice and instrument <i>ad libitum</i>		
$\pm p$	slight fluctuations around dynamic level indicated ( <i>ad lib.</i> )		composite voice/instrument sound: sustained (voice represented by diamond-shaped notehead)		durational continuum within non-metered section: values arranged from shortest to longest (precise durations <i>ad libitum</i> )
<i>8va</i>	one octave higher		independent voice/instrument lines		cues/synchronization of parts
<i>8vb</i>	one octave lower		strum rapidly across piano strings		continuation of an event/procedure
$\blacktriangle$	highest pitch possible		scrape along strings indicated in a single, rapid gesture		play material within brackets ( <i>ad libitum</i> ) for the duration of the wavy line
t k t k . . .	double tonguing		knocking on resonant wooden portion inside piano		
I, VII	slide positions		strike piano strings with palm, allowing them to resonate		
(?)	interrogative phrase				
(!)	exclamatory phrase				

# Setup Diagram



# Goblin Market

for solo trombonist and environment

Joseph Klein

(1993)

## I. come buy, come buy

(exposition: soliloquy & dialogue)

**Trombone**

**From Offstage:** Produce continuous speech-like sounds (muttering, growling, violent inhalation/exhalation, fluttertonguing, grunting, etc.) through tenor trombone, incorporating both vocal and instrumental sounds to create the effect of incoherent, primal utterances.

Slowly enter stage, gradually meandering toward Station I/V (continue utterances).

c.10" c.15"

**Assistant**

Produce continuous speech-like sounds (muttering, growling, grunting, etc.) into piano, allowing the sounds to resonate in the bass strings of the instrument.

w/fingertips

Sub

Red. →

quasi n cresc. - - - - - ppp - - - - -

Slowly and deliberately scrape along strings indicated with metal plectra or coins (continue vocal utterances).

**Electronics**

**Sound**

Fade up microphone 'c' over approximately 25 seconds, sending input through FX processor with reverb (10 seconds at 60%), distortion, and delay (3-5 seconds, 75% return); processed sound should be as unobtrusive as possible, subtly blending with acoustic sounds.

**Lights**

From total darkness, slowly fade on lights at Station I and piano to full intensity over approximately 25 seconds.

TBN



Take position at Station I/V, sitting in chair as motionless as possible (with instrument remaining in playing position throughout); continue utterances as before for approximately 25 seconds.

Suddenly discontinue utterances and remain absolutely silent and motionless for approximately 10 seconds.

c.10"

c.15"

c.10"

ASST



(Scraping & vocal utterances)



8<sup>vb</sup>

(Red) →

*pp*

*p*

*mp*

ELECT

S



Fade up microphone 'a' over approximately 10 seconds, sending input through FX processor with same settings as microphone 'c'.

Fade out microphone 'c' over approximately 10 seconds (allow processed sound from mic 'c' input to continue until silent); remove distortion from microphone 'a' input, reduce delay to .5 seconds, 50% return.

L



(Piano and Station I/V lights on full.)



suddenly exuberant

TBN

*f* *p*

6"  
FREEZE

2"  
*p* *p*

Resume utterances (through instrument) as before; remain as motionless as possible, as if withdrawn.

*(poco dim.)*

c.12"

c.17"

ASST

Discontinue scraping and vocal sounds; allow strings to continue resonating.

(*See*) →

(RH)

± *p*

Slowly rub superball mallets across/along midrange strings in an irregular diagonal motion; attempt to keep sound fairly continuous (though uneven) by staggering right and left hands: the result should be an eerie moaning/whining sound.

(LH)

± *p*

Fade up microphone 'c' over approximately 12 seconds, sending input through FX processor with reverb (7 seconds at 50%) and delay (2-3 seconds, 90% return).

Microphone 'a': remove delay and increase reverb to 15 seconds.

ELECT

S

L

fitfully

TBN

*p* *leggero*

Resume utterances, though in a much less prominent manner than before (as if far off in the distance, waning); remain as motionless as possible until next event.

c.12"

c.17"

ASST

(Superballs on strings)

[ LH: Discontinue superball and add occasional scrapes with coin/plectrum (as before), though without a noticeable disruption of the rubbed string sounds in the right hand. ]

(Red) →

ELECT

S

L

TBN

*lithesome*

*f subito* *pp* *f* *pp* *f* *pp* *f*

c.20"

ASST


(Superballs on strings with occasional scraping): gradually allow scraping sounds to overtake/supersede over the next 20-30 seconds, thus degenerating the continuity of the rubbed string sounds.

(Red) →




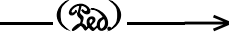
ELECT

S

L


TBN  Remain motionless, hunched slightly forward until next entrance.

c.12"

ASST  (Scraping sounds overtaking rubbed string sounds.)  
 *dim.*  *n*  


ELECT S  Microphone 'a' off; fade out input from microphone 'c' over approximately 12 seconds, allowing processed sound to continue until silent. (FX off)

ELECT L  Slowly fade out piano light over approximately 12 seconds. (Piano light off)

sultry  $\text{♩} = 72$   
  
*p* *espress.* *p* *p*

schizophrenic ("inner struggle")

**trombone: *n*** + harmon mute (stem in) *ff* *p* *ff* *p*

*furioso* *innocente* *port.* *furioso* *innocente*

Hybridize vocal and instrumental noises (as in the beginning), combining/balancing as indicated.

voice/inst., *ad lib.* (trombone only) (+ vocal noises) voice/inst., *ad lib.* (trombone only)

**voice: *n*** *ff* *n* *(n)* *ff* *n*

From this point to the end of Movement I, trombonist becomes increasingly agitated, as if futilely attempting to escape the confines of his/her seated position at Station I. ⇒⇒⇒⇒

7" 3" 4" 3" 6" 7" 6" 4"

ASST

ELECT

S

L

- ⇓ Microphone 'a' input to FX processor with reverb (15 seconds at 70%), delay (2-3 seconds, 90% return), and pitch shift downward (approximately one semitone lower per second).
- ⇓ Microphone 'a' input off (allow processed sound to continue).
- ⇓ Microphone 'a' input on.
- ⇓ Microphone 'a' input off (allow processed sound to continue).

impulsive ♩ = 150

TBN

(harmon)  
ft. +

mf

ft. +

ord.

mf < sfz

ft. +

mf < sfz

f

ft. +

mf < sfz

f

port.

ASST

mf

8vb

(Red) →

**VOICE:** Produce vocal sounds (growling, muttering, etc.) into piano, as in beginning (*intermittent*).

**RH:** Slowly rub balloon across midrange strings (*continuous*).

**LH:** a. Slow scraping along wound bass strings with plectrum/coin, as in beginning (*sporadic*).  
b. Strum across bass strings with fingertips (at 8 to 10 second intervals).

**ASSISTANT:** allow the various sounds to emanate from the initial bass string strums, as though each strum generates a wave of activity; throughout this section, these other sounds (i.e., scraping, balloons, and vocal utterances) begin to overtake the occasional strums (as if feeding back upon itself, becoming autonomous). The cumulative effect should become increasingly tumultuous during the course of this section.



*cresc. sempre*

ELECT

S

Microphone 'a' off (though processed sound should continue until silent); fade up microphone 'c' input to FX processor with reverb only (7 seconds at 50%) over approximately 8 seconds.

L

Piano light on (suddenly)

TBN

*mf* < *sfz* *f* *port.* *gliss.* *mf* < *sfz* *f* *sfz* *poco* *mf* < *sfz* *f* *sfz* *poco* *sfz* *mf* < *sfz* *f* *sfz* *poco*

(*ossia: 8va*)

ASST

(Inside piano: scraping, balloons, strumming, vocal utterances)

(*cresc.*)

(*Sea*)

ELECT

S

L

Gradually add delay (1 second, 75% return) and pitch shift downward (one semitone lower per second) to microphone 'c' input (over approximately 10 seconds).

(cresc.)

*fff* ,

TBN

**Trombonist:** Repeat for approximately 24 seconds; with each repetition, gradually degenerate the pattern by interjecting various vocal/instrumental noises (as in the beginning), eventually allowing these auxiliary sounds to overtake the pattern (however, always attempting to retain some semblance of the repeated gestures throughout). The result should be that of a demonic transformation, accompanied by increasingly violent and aggressive physical gestures as well (though still remaining confined to the seated position at Station I).

Conclude with a final violent "scream" through the instrument, suddenly leaping out of chair at Station I and rapidly rushing over to Station IIa (take alto trombone, leaving tenor trombone in its place at Station IIa), standing in position directly facing audience.



c.13"

c.11"

ASST

(Inside piano: scraping, balloons, strumming, vocal utterances)

(cresc.)

From this point to the end of the movement, the frequency of the low strums must increase (almost overtaking/superceding the other piano sounds.) ⇒⇒⇒

*fff*

(Ped) →

S

Fade up microphone 'a' (over approximately 7 seconds), sending input to FX processor with same settings as microphone 'c'.

Gradually add distortion and chorus to input from microphone 'a'.

ELECT

L

Fade up Station IIa light and fade out Station I light over approximately seven seconds.



# II. open heart/absent dream

(theme & variations 1-5)

## Theme

erratic ♩ = 48

TBN (alto tbn)

*p* *pp* *mp* *mf* *f* *ff* *mf* *fff* *mp* *ff* *p* *f* *mp* *mp* *f* *p* *ff* *pp*

ASST

Stop suddenly, allowing piano strings to continue resonating (indefinitely).

→ (Red) →

ELECT S

Microphones 'a' and 'c' off; allow processed sound to continue until silent.

ELECT L

Station IIa spot light on (suddenly): white light (no gel), tight beam, maximum intensity.

TBN

*f* *p* *mf* *mf p* *f* *mp* *ff* *mf* *fff* *f* *ff* *pp*

*cuivré* *(ord.)*

5 5 6 6 7 5 3 5 5

3"  
FREEZE

ASST

(Red) →

ELECT

S

L

♩ = 48

increasingly stretched → → →

*mf* molto legato, dim. poco a poco

TBN

*f* poco agitato, dim. poco a poco  
increasingly clipped → → →

ASST

— (Ped) →

ELECT

TBN

(dim.)

5

6

7

*p*

*pp*

4"  
FREEZE

2"

*f* *p* *f*

ASST

(See) →

ELECT

S

L

TBN

6"

Look around stage in a cautious, quasi-paranoid manner; then resume playing.

Move to Station IIb at a moderate pace, inserting cup mute while walking; once at Station IIb, begin playing while lying on floor (on right side, facing towards audience at approximately 45° angle), attempting to maintain as even a tone as possible throughout.

**Variation 1: dormant**

♩ = 72      rit.      -      poco      -      a      -      poco      -

(cup mute)

*p* sempre, molto legato

ASST

→ (Re) →

⇓

[ Start music boxes #1 & #2 ]

ELECT

S

L

Fade up microphone 'c' (over approximately 7 seconds), sending input to FX processor: reverb (15 seconds at 70%), delay (2-3 seconds, 90% return, and pitch shift upward (2 semitone higher per second); volume should be adjusted so as to enhance the source without obscuring it.

Slowly widen spot beam (over approximately 7 seconds) to include Station IIb, gradually adding soft blue gel.

(rit.) (♩ = 60) (♩ = 48)

TBN

*poco*

Slowly and deliberately get up from off the floor and tiptoe over to Station IIc, removing cup mute and taking plunger mute while in transit.

ASST

↓  
[Start music box #3]

→ (Red) →

↓  
[Start music box #4]

ELECT

S

L

Slowly widen spot light beam to include Station IIc, gradually changing to yellow gel.



**Variation 2: pastoral**

increasingly exuberant → → →

*mp* molto espress. cresc.

o ↔ +, ad lib.

TBN

(plunger)

*mp* non espress. dim.  
+ (tightly), sempre ----->  
increasingly lethargic → → →

*f* dim.

*-mp*

*n*

c.30"

ASST

*mp*

(music boxes #1- 4 continue)

Pluck strings indicated with fingernails, avoiding any sense of rhythmic/melodic regularity or dynamic fluctuation (in imitation of music boxes).

(*Red*) →

ELECT

S

L

**Variation 3: melancholy**

TBN

Proceed to Station II d at a moderate pace, removing plunger and inserting straight mute; stand rigidly in place at a 45° angle to front of stage upon arrival.

(straight mute)

4" *p* *mp* *p non espress.*

7" (absolutely even)

3" *mp* *p (non espress.)*

10" (absolutely even)

Very slowly proceed to Station II e, removing straight mute and inserting practice mute (or cloth); squat in place with back to audience upon arrival.

ASST

(music boxes and plucking)

(*Ad*) →

ELECT

S

Slowly widen spot light beam to include Station II d, gradually changing to soft green gel.

L

Slowly widen spot light beam to include Station II e, gradually changing to pink gel.

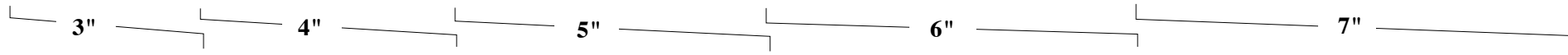


**Variation 4: empty**

(practice mute)

TBN

Quickly but subtly remove practice mute and take aluminum pie tin; suddenly stand and turn towards audience at Station II:



ASST

(music boxes and plucking)

(Red) →

ELECT

S

L

Gradually change to orange gel on Station II spot light.

**Variation 5: urgent**

TBN

(pie tin)

*ff*

Quickly exchange alto trombone for tenor trombone at Station IIa, removing harmon mute; continue on to Station III in the same urgent manner.



Throughout this variation, frantically retrace steps through each of the stations (from IIe to IId to IIc, etc.), arriving at Station IIa by the end of the movement. ⇒⇒⇒⇒

ASST

(music boxes and plucking)

— (ped) —→

ELECT

S

L

Fade off microphone 'c' (over approximately 7 seconds).

Slowly narrow spot light beam (without increasing intensity) as trombonist moves around Station II.

Fade on black light at Station III (over approximately 5 seconds); Very slowly fade out Station II spot light (over approximately 25 seconds).

# III. Laura dwindling

(passacaglia)

impetuous ♩ = 60

TBN

(tenor tbn)

*fff* *dim. sempre* *port.* *port.* *port.* *port.* *port.* *port.*

*ff* *poco* *poco* *poco* *poco*

ASST

↓

Upon trombone entry, suddenly discontinue plucking; turn off any music boxes still playing one at a time over the next 20 seconds.

→ (Sea) →

ELECT

S

L

Microphone 'b' on, sending input to FX processor with delay (2 returns only, panning right to left: .2 seconds right channel, .4 seconds left channel, at 80% return); output volume should remain well below source, as a ghost-like echo.

TBN

(dim.)

*poco*

*port.*

*poco*

*port.*

*poco*

*port.*

*poco*

*port.*

*poco*

*f*

*poco*

*port.*

*poco*

*port.*

*poco*

ASST

ELECT

S

L

TBN

(dim.)

*port.*

*poco*

*port.*

*poco*

*port.*

*poco*

*port.*

*poco*

*port.*

*poco*

ASST

ELECT

S

L

TBN

*mf* - (*dim.*) - *poco* - *port.* - *poco* - *port.* - *poco* - *port.*

ASST

ELECT

TBN

(dim.)

poco

port.

8vb

port.

poco

mp

ASST

ELECT

S

L

TBN

(8<sup>va</sup>)

(dim.)

*poco*

*port.*

*poco*

*port.*

ASST

ELECT

S

L



TBN

(8vb)

(dim.)

poco

poco

*p*

poco

ASST

ELECT

S

L

TBN

(8<sup>vb</sup>)  
 (dim.)  
 poco  
 pp  
 poco

ASST

ELECT

S

L

TBN

(dim.) *ppp* *poco* ***n***

Suddenly and quickly proceed to Station IV, taking tenor trombone; upon arrival, immediately turn on euphonium lights and proceed with Movement IV.

ASST

Slow and deliberately scrape along strings indicated (with plectra or coins), incorporating occasional strumming across lowest strings with fingertips (as in beginning).

*n* *cresc.* ***ff*** *violently*

**ASST: *attacca subito***

ELECT

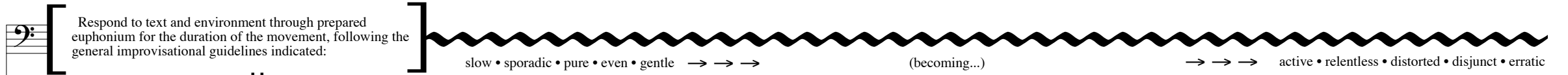
S

L

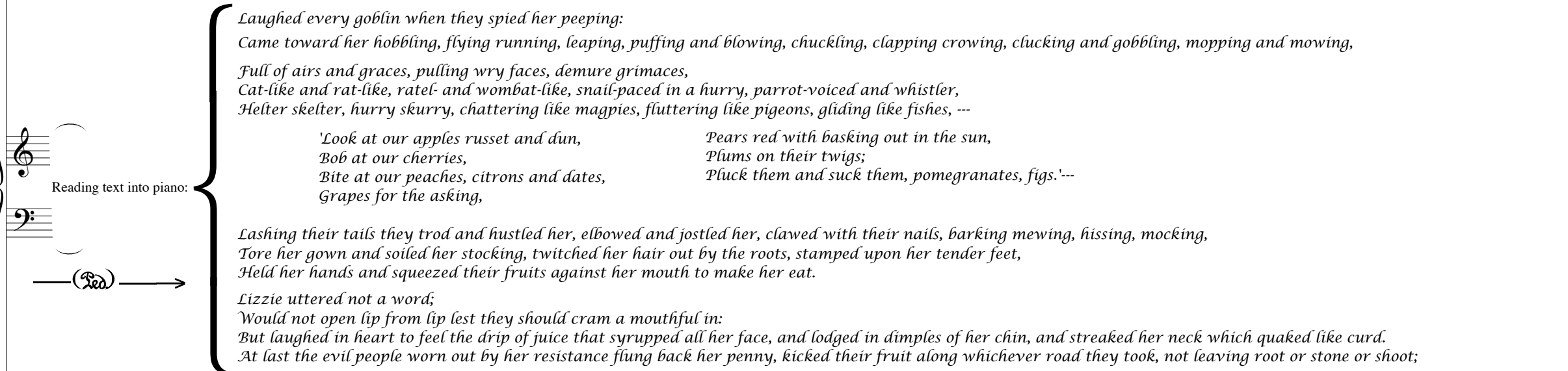
Microphone 'c' on; fade up (over approximately 7 seconds) sampled trombone/vocal sounds from beginning of Movement I [optional: pre-recorded tape playback], sending both through FX processor with same settings as microphone 'b' input. ⇒⇒⇒

# IV. resistance

(improvisation)

TBN  Respond to text and environment through prepared euphonium for the duration of the movement, following the general improvisational guidelines indicated:

slow • sporadic • pure • even • gentle → → → (becoming...) → → → active • relentless • distorted • disjunct • erratic

ASST  Reading text into piano:

*Laughed every goblin when they spied her peeping:  
Came toward her hobbling, flying running, leaping, puffing and blowing, chuckling, clapping crowing, clucking and gobbling, mopping and mowing,  
Full of airs and graces, pulling wry faces, demure grimaces,  
Cat-like and rat-like, ratel- and wombat-like, snail-paced in a hurry, parrot-voiced and whistler,  
Helter skelter, hurry skurry, chattering like magpies, fluttering like pigeons, gliding like fishes, ---*

<i>'Look at our apples russet and dun, Bob at our cherries, Bite at our peaches, citrons and dates, Grapes for the asking,</i>	<i>Pears red with basking out in the sun, Plums on their twigs; Pluck them and suck them, pomegranates, figs.'---</i>
--	---

*Lashing their tails they trod and hustled her, elbowed and jostled her, clawed with their nails, barking mewling, hissing, mocking,  
Tore her gown and soiled her stocking, twitched her hair out by the roots, stamped upon her tender feet,  
Held her hands and squeezed their fruits against her mouth to make her eat.*

*Lizzie uttered not a word;  
Would not open lip from lip lest they should cram a mouthful in:  
But laughed in heart to feel the drip of juice that syrugged all her face, and lodged in dimples of her chin, and streaked her neck which quaked like curd.  
At last the evil people worn out by her resistance flung back her penny, kicked their fruit along whichever road they took, not leaving root or stone or shoot;*

ELECT  Microphone 'c' input to FX processor; all lights and FX processor controlled by computer algorithm for the duration of this movement. Fade out sampled trombone sound over approximately 7 seconds.

*Some writhed into the ground,  
Some dived into the brook with ring and ripple,  
Some scudded on the gale without a sound,  
Some vanished in the distance.*

⇒⇒⇒⇒  
ASST: *attacca subito*

# V. bitterness without a name

(epilogue: variations 6-12)

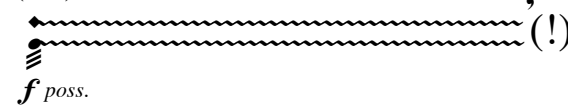
## Variation 6: delirious

TBN Upon cue from the assistant, quickly turn off lights at euphonium and suddenly leave Station IV, frantically taking tenor trombone and playing immediately; meander incoherently around Station I/V throughout Variation 6:



\* **Trombonist:** The events in this variation are to be played in rapid succession, as if the performer has completely lost control.

(c.7")



*f poss.*  
Combine vocal and instrumental sound (middle register) with fluttertonguing, pushing tone to the point of breaking; sustain with as little fluctuation in sound as possible.

Violently pull instrument away from face upon release, taking a step or two backwards before continuing.



Quickly looking around stage, frantically insert cup mute.

(c.4")



*pp ↔ mp*

Chortling into instrument in middle to low register (combining instrumental and vocal sounds) while looking around audience with wild, darting eyes.

ASST

2 police whistles } Play into piano; sustain for as long as possible (maintaining volume) within a single breath. Freeze in position until next cue.

*f poss. (violently)*



Slowly rub balloon across midrange strings.



(Gently drape chain across lowest piano strings)



Violently burst balloon while it is pressed against piano strings.

ELECT

S

L

Upon cue from the assistant, immediately discontinue computer control of electronics.

Allow any processed sound to fade out naturally.

All lights off except for piano and Station I/V lights.

TBN

(c.6")

*f* *poss. (cuivré)*

(sim.)

(slide out)

(molto) *n*

Moan through instrument (in disappointment) while inspecting tuning slide; hastily resume playing (tuning slide remains in right hand).

While playing, slowly reach around behind head with right hand and remove tuning slide (all the while attempting to keep tone even).

(♩ = 104)

*f* *ff*

Frantically remove mute (while obviously straining and grimacing); stomp foot once in anger, then continue immediately

(c.2")

anemic

*mp* *n*

Freeze in place for 2 seconds, then hastily replace tuning slide (while whimpering slightly).

Play with spit valve open, changing slide position and embouchure *ad libitum*.

(c.3")

LH in bell

I → → → → VII → (slide off)

*mf* *poco*

ASST

Flexatone (into piano)

*pp* ↔ *mf*

(Ped) →

(♩ = c. 60)

w/yarn mallet on wood (inside)

*mf* *poco*

police whistles

*sfz*

strike strings w/palm

(allow chain to rattle)

ELECT

S

L

TBN Suddenly stop playing and turn instrument around, looking curiously into bell; then place bell over face and shout into instrument (short and explosively, in low to middle register):

**“AH!!”**

Replace slide (impatiently) and return instrument to ordinary playing position; resume playing immediately:

Release abruptly and insert bucket mute (while chuckling to self in a somewhat sinister manner); continue playing immediately, changing character suddenly (remain standing at Station I/V):

Suddenly turn away from audience and scream through instrument (voice only, upper register) as a single explosive release of sound/energy, while violently thrusting slide outward and stooping forward; freeze silently in position for at least two seconds before hastily turning towards audience and resuming play (by this point, trombonist should be standing at Station I/V).

ASST

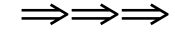
Strike midrange piano strings w/hard yarn mallets

→ (Red) →

ELECT



Begin sampled trombone chord [optional: pre-recorded tape], sending through FX processor with reverb only (7 seconds at 50%); volume should always remain well beneath trombone solo (as a distant resonance).



**Variation 7: passionate**

TBN

(bucket)

*mp* *molto espress.* *f* *mp* 3"

*molto vib., with slow portamento* 5"

*(molto)* *f* *mf* 2"

*molto vib., with slow portamento* 7"

*(molto)*

Slowly remove mute, deliberately wiping mouth with sleeve; sit at Station I/V, take plunger, and resume playing:

ASST

(whistles)

*n*

(Red) →

↓

(strings w/hard yarn)  
(7)

*mp* (delicately)

ELECT

S ⇒ [trombone sample] ⇒⇒⇒⇒

L





----- (o) -----> **(ff)**

TBN

----- (+) -----> **(±mp)**

3 5 7 3 3 7 5 3 5 3 3 5 3 5

ASST

**(sim.)**

**f**

**(Rd.)**

Sos. →

(depress silently)

**[b #]**

**n** *cresc.*

Smoothly and evenly bow the strings indicated, changing bow direction as infrequently and imperceptibly as possible.

↓

Fade on microphone 'c' over approximately 7 seconds.

ELECT

S ⇒ [trombone sample] ⇒⇒⇒⇒

L

c.5"

### Variation 9: fervid

TBN

FREEZE momentarily; then put down plunger and resume playing:

*portamento sempre*

Suddenly leap from chair and stand steadfastly in position, directly facing audience; resume playing immediately:

*mf*

Attempt to produce a rich, continuously changing sound complex: vocal and instrumental lines must be fluid (as if in constant flux), with no decrease in intensity throughout; breathing should be as infrequent and imperceptible as possible.

c.28"

ASST

(w/bow)

(cresc.)

*mf dim.*

(Sos.) →

ELECT

S ⇒ [trombone sample] ⇒⇒⇒⇒

L

**Variation 10: resolute**

TBN

*ft.*  
*f* *poss.*  
*ord.  *  
*lunga poss.*  
*fff* *cuivr  (non dim.)*  
**FREEZE** 4''  
*ppp* (as a murmur) *fff* *cuivr  (non dim.)*  
*lunga poss.*  
**FREEZE** 3'' *lunga poss.*  
*fff* *cuivr  (non dim.)*

**FREEZE** momentarily; then casually sit down (as before), insert cup mute, and continue playing in a withdrawn (almost self-conscious) manner:

ASST

(bowed chord)  
(Sos.)  
Slowly rub superballets along/across midrange strings (as before).  
 $\pm p$  c.7''  
(Ped)  $\longrightarrow$

(at trombone release)

(at trombone release)  
Slowly rub superballets along/across midrange strings (as before).  
 $\pm p$  c.5''

ELECT

S  $\Rightarrow$  [trombone sample]  $\Rightarrow \Rightarrow \Rightarrow$   
L

**Variation 11: susurrant**

♩ = 48

(cup mute)

TBN

*p* *leggero*

ASST

± *pp*

With both palms resting on lowest register strings, frenetically tap/rub fingertips on strings; the result should be a constantly active (though erratic) rumbling sound.

(~~2~~ & off)

ELECT

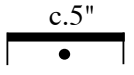
S ⇒ [trombone sample] ⇒⇒⇒⇒

L

TBN

Musical notation for Trombone (TBN) in bass clef. It features a series of eighth notes with slurs and accents. Fingerings are indicated as 7, 6, 6, 7, 6, 7, 6, 7. A '5' is written above a note, and a '6' is written above another note.

FREEZE momentarily; then  
remove cup mute and resume  
playing:



**Variation 12 (coda): reflective**

Musical notation for Variation 12 (coda) in bass clef. It begins with the instruction 'freely'. Dynamics include *mp*, *f*, *mf*, *p*, *mp*, *sfz*, and *n*. Performance instructions include '(air) t k t k...' and 'c.3\"

ASST

ASST staff with the instruction '(tapped/rubbed strings)'. The staff contains a long, continuous wavy line that ends in a large arrow pointing to the right.

ELECT

ELECT staff with markings 'S' and 'L'. An arrow points from 'S' to the text '[trombone sample]', followed by three more arrows pointing to the right.

TBN

mp mf mp mp mf f mp p mf

poco poco port. port. poco

c.7"

Empty spit valve in a very blatant (but not exaggerated) manner, deliberately disrupting the flow of the melodic line.

ASST

(tapped/rubbed strings)

n

Wildly and erratically flail midrange strings with heavy twine.

± p

al. fine

FREEZE in position (hunched over inside of piano) until the stage is dark.

ELECT

S

L

Slowly fade out trombone sample (over approximately 30 seconds).

Microphone 'c' off.

Slowly fade out piano light over approximately 20 seconds.

TBN

Freeze in place momentarily; then slowly and deliberately insert cup mute, returning to playing position and again freezing momentarily before resuming.

Remain absolutely frozen in playing position until the stage is completely dark.

c.30"

ASST

ELECT

Fade out light at Station I/V over approximately 30 seconds.