Blood Drenched Moon Against a Subtle Yellow Dusk

- for horn, trombone, and cello -

2009
Blood Drenched Moon Against a Subtle Yellow Dusk (2009) - Horn, Trombone, Cello

Initial notes for performance

1. General Instructions
   No conductor is to be employed in this piece. The piece is to be performed from the score. Each player is to have a copy of the whole score.
   All accidentals apply to the note they are assigned and do not carry across the bar.
   Fermatas are notated in duration of seconds. In instances where the performer must make a mute change the duration can be extended to accommodate the switch.
   All glissandi should be played for the full duration of the note. Glissandi are to be played as smoothly as possible. The flagged notehead indicates the end destination of the glissandi and should not be rearticulated.

2. Special Symbols
   Quarter tones, arranged from lowest to highest. All quarter tones are to be played in equal temperament as much as is possible.
   All trills indicated in the score are to be performed as rapidly as possible.
   Series of notes that are notated with a solid slash through them are to be played as fast as possible and, if applicable, be in alignment with all other instruments.
   Notes in this section are to be performed based on their spatial relationship visually notated.

Section A - HORN

1. General Instructions
   Echo horn is an indication that ½ of the hand is to be placed inside the bell.
(2) Special Symbols

Air sound – The contour indicates the brightness of the air sound. For a darker air sound use the vowel ‘u’ and for a brighter sound use ‘i’.

Flutter tongue

Vibrato – A rapid shift in vibrato created by the embouchure. Pitch shifts within the vibrato are desirable.

Section B - TROMBONE

(1) General Instructions

Numbers indicated above noteheads in trombone part are indications of slide position.

The multiphonics on Page 3 is produced by being in position 2 to play an A3 and by buzzing in the mouthpiece a F3. The end result will be a complex tone with the approximate pitch material: A3, E3, and A2. It will strongly resemble a double buzz.

Slide vibrato is to be minimal and not exceed a ¼ tone.

(2) Special Symbols

x noteheads indicate a timbre trill produced by rapidly trilling with the f-trigger.

The diamond shaped note head is to be sung. Sung note must always be louder than the played note so that there is an equal balance in the resultant sound.

Air sound – Blow air through the mouthpiece of the trombone. The air must be fast and noisy. Later the performer is instructed to combine this technique with flutter tongue. Noteheads indicate slide position. There must also be a noticeable difference in the timbre when different slide positions are used.
Whistle tone is produced by using a small stream of air to create a very high-pitched whistle, which is then blown through the mouthpiece of the trombone. The graphic representation of the whistle tone is merely an indication of contour and not an indication of specific pitches to be produced. The ff indicated here is related to the intensity of the whistle. The resultant sonic effect will not be very loud at all.

Flutter tongue in combination with slide position and various air sounds.

Section C - CELLO

(1) Bow Position:
- sul ponticello – Played near the bridge
- sul tasto – Played near the fingerboard
- sub ponticello – Played behind the bridge.

All bow positions are exaggerated as much as possible to make a stark contrast in timbre.

(2) Bow Pressure:
- O.P. – Over Pressure. The resultant pitch will be very scratchy with a high level of bow noise.

(3) Bowing Techniques:

Ricochet – A col legno attack on the string. Follow the contour of the line.

Vibrato – A rapid shift in vibrato created by the left hand. Pitch shifts within the vibrato are acceptable and at times desirable.

(4) Special Symbols:

Harmonic – An indication of where the finger is to be placed.
Rapid alternation of natural harmonic and ord. – In the score this is a rapid shift from open A and the natural harmonic on the A string.

Bartok Pizzicato – A snapping of the string so that it hits the fingerboard.

Tremolo

Natural Harmonic

An indication that one must play with the bow directly on the bridge to create an almost toneless sound. The notehead position indicates the string that is to be played.

3. The score is transposed.

4. Duration is approximately 7:30

This can vary depending on how strictly the durational fermatas are observed.
The lower the line, the darker the air sound.
The higher the line, the brighter the air sound.

Take mouthpiece out and turn around. Then blow air into horn.
The higher the line, the brighter the air sound.
The lower the line, the darker the air sound.

Replace mouthpiece.

Breathe when necessary. Make sure to relax as much as possible.

Waver sung pitch occasionally.

Very similar between sul pont. and sul tasto.