

Michael Baldwin

# 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**

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**Initial notes for performance**

1. General Instructions

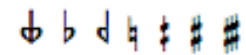
No conductor is to be employed in this piece. The piece is to be performed from the score. Each player is to have a copy of the whole score.

All accidentals apply to the note they are assigned and do not carry across the bar.

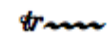
Fermatas are notated in duration of seconds. In instances where the performer must make a mute change the duration can be extended to accommodate the switch.

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  $\frac{3}{4}$  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 multiphonic 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



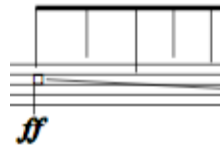
x noteheads indicate a timbre trill produced by rapidly trilling with the f-trigger.



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

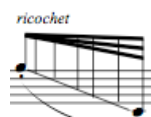
sub ponticello – Played behind the bridge.

All bow positions are to be 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:

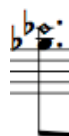


Ricochet – A col legno attack on the string. Follow the contour of the line.



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.



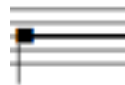
Bartok Pizzicato – A snapping of the string so that it hits the fingerboard.



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.

# Blood Drenched Moon Against a Subtle Yellow Dusk

Michael Baldwin

♩ = 48

This musical score is arranged for a chamber ensemble consisting of Horn in F, Trombone, Cello, Horn, Trombone, and Violoncello. The score is divided into two systems. The first system covers measures 1 through 24, and the second system covers measures 25 through 36. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as ♩ = 48. The score includes various performance instructions and dynamics. Key annotations include: 'Use full note value for glissandi. Bubble mute - stem out' for the Trombone; 'Use trigger to create a timbre trill.' for the Horn; 'Bend pitch upward after each pizz. pizz.' for the Violoncello; 'Rapid shift in vibrato. Follow contour.' for the Violoncello; 'Sub - Ponticello Play behind the bridge' for the Violoncello; 'Highest false harmonic possible. sul tasto' for the Violoncello; 'Sing diamond-shaped notehead.' for the Trombone; and 'Trill between open A and the natural harmonic.' for the Violoncello. Dynamics range from *pp* to *ff*. The score concludes with a *rit.* (ritardando) and a *Senza tempo* section in 3/4 time.

Hn. *ppp* *p* *mp* *p* *ppp* *mp* *mf* *mp* *p* *mp*

Tbn. *p* *p* *p* *mp* *pp* *p* *pp* *mf* *f* *pp* *mf* *dolce*

Vc. *sul pont.* *sul tasto* *sul pont.* *sul tasto* *ricochet* *arco sul pont.* *O.P.* *sul tasto* *O.P.* *sul tasto* *O.P.* *sul tasto*

*p* *mp* *p* *mf* *p* *mp* *p* *ff* *mp* *pp* *ff* *mp* *pp* *ff* *mp*

Hn. *pp* *senza sord.*

Tbn. *f* *p*

Vc. *pp* *sfzp* *sfzp* *pp* *p* *Senza meter*  $\text{♩} = 50$  *ord.* *ff* *p* *f* *p* *mf*

Vc. *ricochet* *2"* *mf* *pp* *fp* *3"* *sul pont.* *2"* *sfz* *5:4* *p* *fp* *f* *sfz* *2"* *pizz.* *f* *mp* *f* *mp* *mf* *f* *mp* *3"* *5"* *3"* *2"* *mp* *pp*

*sul tasto* *-----* *sul pont.*

*Shift back and forth between sul tasto and sul pont. at liberty.*

*Gliss the following contour. End on A quarter-sharp.*

*Crescendo and diminuendo at liberty.*

Hn. *pp* *11"* *3"* *3"*  $\text{♩} = 40$  *3"*

Tbn. *pp* *p* *p* *mp* *p* *pp* *p* *ppp* *pp* *p*

Vc. *pp*

*echo horn*

*Hold note as long as possible. Breathe if necessary. Horn and trombone may stagger breaths.*

*Straight mute*

echo horn **6"**

Hn. *ppp*

Tbn. *ppp* **3"** *f* *fp* *pp* *p* *p* *mp* *p* *ppp* *mf*

Vc. *con sord.* *ppp* *mf*

**2"** Slide vibrato

**10"**

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.

Blow air sound in position indicated.

Bow on the bridge in relation to string provided.  
*senza sord.*

Hn. **3"** *pp* *mf* *mp* *mf* *mp* **3"**

Tbn. *sfz* *fff* *f* *fff* *f* *mf* *ppp* *p* *pp* *mp*

Vc. *O.P.* *sfz* *fff* *f* *fff* *f* *mf* *ppp* *p* *mf* *fp* *pp*

Replace mouthpiece.

Multiphonic produced by buzzing an F while playing an A. Resultant sound will be a double buzz.

Play slightly off from one another.

Play together with cello.

*mf* = 40

Bubble mute - stem out

*senza sord.*

Hn. *mp* *p* *mp* *mp* *non. cress.* *mf*

Tbn. *sfz* *p*

Vc. *sfz* *mp*

Enter Freely

Very rapid. Never out of control.

Breathe when necessary. Make re-entry as soft as possible.

Waver sung pitch occasionally.

Vary timber between *sul pont.* and *sul tasto.* *senza sord.*



Hn.  $\overset{6''}{p}$   $\overset{5''}{p}$   $\text{♩} = 60$   
*ff*  $\text{p}$  *mp* *pp*

Tbn. *sfz*  $\text{p}$  *ff*

Vc. *sfz*  $\text{p}$  *ord.* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *pp* *ricochet*

Whistle tone. Produced by using a small stream of air and very high whistle. Follow contour.

Hn.  $\text{♩} = 50$   
*mf*  $\text{mp}$  *mp* *pp*  $\text{p}$  *fp*  $\text{mf}$   $\text{p}$   $\text{mp}$   $\text{mf}$

Tbn. *pp* *Very rapid trill* *ppp* *mp*

Vc. *sul pont.* *Very rapid trill* *sfz*  $\text{p}$   $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mp}$  *fp*  $\text{mf}$   $\text{f}$  *Trill between open A and the natural harmonic.* *pizz.* *arco ord.* *sfz* *fffz*  $\text{mp}$  *fp* *fp* *fp*  $\text{f}$   $\text{sfz}$   $\text{p}$

Senza Tempo

Hn.  $\overset{3''}{p}$  *flz.*  $\text{p}$

Tbn. *flz.* *pp*  $\text{mf}$

Vc. *pp*  $\text{f}$  *Sub - Ponticello* *Play behind the bridge* *fp*  $\text{mf}$   $\text{fp}$   $\text{mf}$   $\text{fp}$

Make sporadic blowing noises through the trombone following the positions indicated.

Play duration of line. Play next entrance in alignment with the horn.

Play together with cello.

Hn. *mp* *pp*

Tbn. *f*

Vc. *mf fp mf fp fp mf fp mp pp*

Hn. *pp ppp ff fp p pp p < pp p ppp pppp*

Tbn. *p*

Vc. *mf pp ppp*

10"

2" 3" 2" 3" 3" 2" 3" 2" 5"

Rapid shift in vibrato. Follow contour.