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# SINGULARITY

*for brass and percussion*

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Mark Scott

2007

## Duration

2' 30"

## Instrumentation

6 Bb Trumpets

4 F Horns

2 Tenor Trombones

Bass Trombone

Euphonium

Tuba

2 Percussion

## Percussion Requirements

### Percussion 1

Tambourine

Suspended Cymbal

Triangle

### Percussion 2

Bass Drum

Wood Block

Slapstick

## Performance Notes

- ◆ The score is transposed.
- ◆ “Empty” measures in the score represent the equivalent of a whole-rest in the current meter.
- ◆ The euphonium and tuba parts contain frequent *divisi* and will require at least two players each.

## About the Composer

Born and raised in Houston, Texas, Mark Scott began studying composition and trombone performance at the University of North Texas in August 2003. In Spring 2008, Mark will graduate with two bachelors' degrees from UNT, where he has studied with Cindy McTee and Jan Kagarice. While still an undergraduate, Mark has become a student of Anshel Brusilow, conducting the University Symphony and Repertoire Orchestras on a regular basis. Mark was a winner in the 2006 UNT Concerto Competition as a composer, and a finalist as a trombonist in 2007. He has performed with the Wind Symphony, Symphonic Band, Five o'clock Lab Band, Basketball Band, and in trombone choirs and quartets. As a composer, Mark has heard his works performed by the Richardson Symphony, UNT Symphony Orchestra, Wind Symphony, Symphonic Band, and by students of euphonium virtuoso Brian Bowman in the U.S. and abroad. Apart from composing, performing, and conducting, Mark enjoys playing board games and spending time with friends and family. For more information on him and his music, please visit [www.dominantshadow.com](http://www.dominantshadow.com).

## Program Notes

*Singularity* is a fanfare for brass and percussion which uses thematic material from a piece I wrote for chamber orchestra in Spring 2007. That piece, *Countermeasure*, explored ways in which music could sound, as its title implies, "against the measure" – through prolonged hemiola, insertion of unexpected silence, and repetition of thematic ideas.

During rehearsals for the premiere of *Countermeasure*, I began to consider a tighter, more succinct presentation of the main orchestral elements, scored for a smaller group of instruments. As I re-worked old material and this new piece came to life, I wanted its title to express the "stretching" and expanding of a single thematic cell. The end result is *Singularity*: a miniature theme and variations for brass and percussion in fanfare style, which brings the full power of the brass family to bear in its elongation of a single idea.

### Contact Information

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### Web Site

[www.dominantshadow.com](http://www.dominantshadow.com)  
The Music of Mark Scott



**Bb Tpt.**  
1. *remove mute* *open* *f*  
2. *remove mute* *open* *f*  
3. *remove mute* *open* *f*  
4. *remove mute* *open* *f*  
5. *remove mute* *open* *f*  
6. *remove mute* *open* *f*

**F Hn.**  
1. *p* *f*  
2. *fp* *f*  
3. *mp* *f*  
4. *mp* *f*

**Tbn.**  
1. *fp* *f* *mf*  
2. *p* *f* *mf*

**Bs. Tbn.**  
*mp* *f* *mf*

**Euph.**  
*mp* *f* *mf*

**Tuba**  
*divisi* *f* *mf*

**Perc.**  
1. *sfz* *p* *mf*  
2. *dampen* *f*

**SUS. CYMBAL**

7 8 9 10 11 12 13

B♭ Tpt.

1  
2  
3  
4  
5  
6

*f* *mf* *mf*

Detailed description: This section contains six staves for B♭ Trumpets. Staves 1-4 have melodic lines with dynamics *f* and *mf*. Staves 5 and 6 have sustained notes with dynamic *f*. The music is in 4/4 and 3/4 time signatures.

**4/4**      **3/4**

F Hn.

1  
2  
3  
4

*p*

Detailed description: This section contains four staves for French Horns. All staves have sustained notes with dynamic *p*. The music is in 4/4 and 3/4 time signatures.

Tbn.

Bs. Tbn.

1  
2

*f* *f* *mf* *mf*

Detailed description: This section contains two staves for Trombones (1 and 2) and one staff for Bass Trombone. Staves 1 and 2 have melodic lines with dynamics *f* and *mf*. The Bass Trombone staff has sustained notes with dynamics *f* and *mf*. The music is in 4/4 and 3/4 time signatures.

Euph.

Tuba

*f* *f* *p*

Detailed description: This section contains one staff for Euphonium and one staff for Tuba. The Euphonium staff has sustained notes with dynamics *f* and *f*. The Tuba staff has melodic lines with dynamics *f* and *p*. The music is in 4/4 and 3/4 time signatures.

Perc.

1  
2

WOOD BLOCK

*f* *mf* *mp*

14 15 16 17 18 19 20 21 22 23

Detailed description: This section contains two staves for Percussion. Staff 1 has a 'WOOD BLOCK' box. Staff 2 has a rhythmic pattern with dynamics *f*, *mf*, and *mp*. The music is in 4/4 and 3/4 time signatures.

B♭ Tpt.

1  
2  
3  
4  
5  
6

$\frac{4}{4}$   $\frac{3}{4}$

F Hn.

1  
2  
3  
4

Tbn.  
Bs. Tbn.

1  
2

Euph.  
Tuba

1  
2

Perc.

1  
2

TRIANGLE

WOOD BLOCK

24 25 26 27 28 29 30 31 32

B♭ Tpt.

1  
2  
3  
4  
5  
6

4/4

3/4

4/4

F Hn.

1  
2  
3  
4

*mp* *mf*

Tbn.

1  
2

*mp*

Bs. Tbn.

*mp*

Euph.

*mp*

Tuba

*mp*

Perc.

1  
2

*mf*

B♭ Tpt.

1 *p*

2 *p*

3 *p*

4 *mf* *fp*

5 *mf* *fp*

6 *mf* *sfz*

4/4

3/4

4/4

F Hn.

1 *mp* *f* *fp*

2 *mp* *f* *fp*

3 *mp* *f*

4 *mp* *f*

Tbn.

Bs. Tbn.

1 *f* *sfz*

2 *f* *sfz*

*f* *sfz*

Euph.

Tuba

*unison*  
*mp* *f*

*mp* *f*

Perc.

*mp* *f* *ff*

**SLAPSTICK**

41

42

43

44

45

46

47

48

1  
2  
3  
4  
5  
6

B♭ Tpt.

*mf* *f fp* *f fp* *f sfz* *mf* *mp*

*mf < f sfz* *mf* *mp*

*mf < f fp* *f sfz* *mf* *mp*

*f fp* *f fp* *f sfz* *mf* *mp*

*f fp* *f fp* *f sfz* *mf* *mp*

*mf* *f fp* *f fp* *f sfz* *mf* *mp*

4/4

3/4

1  
2  
3  
4

F Hn.

*f fp* *f fp* *f sfz* *p*

*f fp* *f fp* *f sfz* *mp*

*mf < f fp* *f sfz* *mp*

*mf < f sfz* *mf*

1  
2

Tbn.

*ff* *f* *mf* *mp*

*ff* *f* *mf* *mp*

Bs. Tbn.

*ff* *f* *mf* *mp*

Euph.

*divisi* *f* *mf* *mp*

Tuba

*divisi*

1  
2

Perc.

SUS. CYMBAL *p* *f*

WOOD BLOCK *f*

TRIANGLE *mp* *f*

1  
2  
3  
4  
5  
6

B♭ Tpt.

Measures 56-64 for B♭ Trumpets. Dynamics include *f* and *ff*. Time signatures: 4/4, 5/8, 4/4.

4/4      5/8 | Δ ----- 4/4

1  
2  
3  
4

F Hn.

Measures 56-64 for Flute Horns. Dynamics include *f*.

1  
2

Tbn.

Measures 56-64 for Tenor Trombones. Dynamics include *f*.

1  
2

Bs. Tbn.

Measures 56-64 for Bass Trombones. Dynamics include *f*.

1  
2

Euph.

Measures 56-64 for Euphonium. Dynamics include *f*.

1  
2

Tuba

Measures 56-64 for Tuba. Dynamics include *f*.

1  
2

Perc.

BASS DRUM

Measures 56-64 for Percussion. Dynamics include *ff* and *f*.

1  
2  
3  
4  
5  
6

B♭ Tpt.

**4**  
4

**3**  
4

**4**  
4

1  
2  
3  
4

F Hn.

1  
2

Tbn.

Bs. Tbn.

Euph.

Tuba

1  
2

Perc.

B♭ Tpt.

1  
2  
3  
4  
5  
6

tr-to D

4/4

3/4

3/8

3/4

3/8

F Hn.

1  
2  
3  
4

mf  
mf  
tr-to A  
mf  
tr-to E  
mf

Tbn.

1  
2

f fp f

Bs. Tbn.

f fp f

Euph.

f

Tuba

Perc.

1  
2

SUS. CYMBAL  
TRIANGLE  
BASS DRUM

p f f

72

73

74

75

76

77

78

B♭ Tpt.

1  
2  
3  
4  
5  
6

*tr to D*

*ff*

3/8      3/4      4/4      3/4

F Hn.

1  
2  
3  
4

*f*

*tr to A*

*tr to E*

*ff*

Tbn.

1  
2

*ff*

Bs. Tbn.

1

*ff*

Euph.

1

*ff*

Tuba

1

*ff*

Perc.

1  
2

SUS. CYMBAL

*f* with drum stick on rim; choke each hit until the roll in m. 82-83.

SLAPSTICK

*p*      *ff*

*ff*

B♭ Tpt.

1 *f* *sfz* 3 *sfz*

2 *f* *sfz* 3 *sfz*

3 *f* *sfz* 3 *sfz*

4 *f* *sfz* 3 *sfz*

5 *f* *sfz* 3 *sfz*

6 *f* *sfz* 3 *sfz*

**3/4**

**4/4**

**3/4**

**4/4**

F Hn.

1 *f* 3

2 *f* 3

3 *f* 3

4 *f* 3

Tbn.

1 *f* VI *glissando* II

2 *f*

Bs. Tbn.

Euph.

Tuba

*divisi* *unison* *divisi*

*f* *f* *sfz* *f*

Perc.

1 TAMBOURINE *shake roll* *fp* *f* *sfz* *fp* *shake roll*

2 BASS DRUM *f*

84

85

86

87

88

89

90

91

B♭ Tpt.

1 *ff* 3

2 *ff* 3

3 *ff* 3

4 *ff* 3

5 *ff* 3

6 *ff* 3

**4/4**      **3/4**

F Hn.

1 *ff* 3

2 *ff* 3

3 *ff* 3

4 *ff* 3

Tbn.

1 *ff* VI glissando II

2 *ff*

Bs. Tbn.

1

2

Euph.

1

2

Tuba

*unison*

*divisi*

*sfz* *ff*

*ff*

Perc.

1 *sfz* *ff*

2 *ff*

B♭ Tpt.

1 *fp < sfz*

2 *fp < sfz*

3 *fp < sfz*

4 *fp < sfz*

5 *fp < sfz*

6 *fp < sfz*

4 3 5 Δ | -----

F Hn.

1 *fp < sfz*

2 *fp < sfz*

3 *fp < sfz*

4 *fp < sfz*

Tbn.

1 *fp < sfz*

2 *fp < sfz*

Bs. Tbn.

1 *fp < sfz*

2 *fp < sfz*

Euph.

*divisi*

Tuba

*fp < sfz*

SUS. CYMBAL

*sfz* *p* *f*

B♭ Tpt.

1 *fp* *ff*

2 *fp* < *sfz* *ff*

3 *fp* *ff*

4 *fp* < *sfz* *ff*

5 *fp* *ff* *sfz*

6 *fp* < *sfz* *ff* *sfz*

----- **3/4** **5/8**  $\Delta$  | -----

F Hn.

1 *ff* *sfz*

2 *ff* *sfz*

3 *ff* *sfz*

4 *fp* *ff* *sfz*

Tbn.

1 *fp* *ff* *sfz* *gliss. I*

2 *fp* *ff* *sfz* *gliss. VI II*

Bs. Tbn.

*fp* *ff* *sfz*

Euph.

*fp* *ff* *sfz* *divisi*

Tuba

*sfz*

(From here to the end, 5/8 is 3+2.)

Perc.

1 TRIANGLE *ff*

2 SLAPSTICK *ff*

B♭ Tpt.

1  
2  
3  
4  
5  
6

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

----- 2/4

F Hn.

1  
2  
3  
4

*ff*  
*ff*  
*ff*  
*ff*

Tbn.

1  
2

*ff*  
*ff*

Euph.

*ff*

Tuba

*ff*

Perc.

1  
2

*ff*  
*solo*  
*ff*

111 112 113