‘spectives

for eight trombones

Composed by Mark Scott

2006

Duration

10’

Instrumentation

6 Tenor Trombones

2 Bass Trombones

Table of Contents

Movement 1 – *Intro* – Page 1

Movement 2 – *Retro* – Page 13

Mute Requirements

Tenor 1	Tenor 2	Tenor 3	Tenor 4
Harmon, Cup, Straight	Cup, Straight	Cup	Cup
Tenor 5	Tenor 6	Bass 1	Bass 2
Cup, Straight	Cup, Straight	Cup	Cup

Program Notes

In 1996, I enrolled in junior high band and took a seat in the back row, among friends and holding in my hands a new trombone, an instrument which has since guided me toward a life in music. Now, ten years later, I feel a great swell of pride in having written a piece for trombone octet while satisfying the need to compose, an urge I discovered not long after hearing those first young sounds.

As my ideas for this piece took shape, they began to express two separate sound worlds: one introspective and contemplative, and the other more retrospective, panoramic in nature. With these two kinds of "'spectives" in mind, I had found my title and could begin to write. While this piece lives in our century, its influences are Classical: I took much inspiration from Beethoven's *String Quartet No. 16* and Brahms' *First Symphony*, a part of which appears, somewhat twisted, in the music that follows.

Intro, the first movement, begins with an outburst of masculine energy from which a single note (B-flat) emerges. Following the introduction, each musical episode combines moving harmonies with a static B-flat in increasing tension until a climax is reached. Throughout this movement, repeated contrasts of stasis and change create a series of inward-looking gestures until even time itself pauses for an introspective moment.

Retro, the second movement, follows the first without a pause. Short thematic ideas, presented by bass trombones, repeat and begin to mask an uneasy, nervous silence while tenor trombone sounds echo and move through the ensemble. The music grows until the full power of all eight trombones signals the beginning of a retrospective journey, moving backward into material from the first movement, and forward with the momentum of an incessant ostinato. Along the way, outward-looking material combines with introspective gestures and the sustained B-flat from the first movement until harmonies, rhythms, and thematic ideas converge in a triumphant conclusion.

Performance Notes

- "Empty" measures in the score represent the equivalent of a whole-rest in the current meter.
- Accidentals function in a traditional manner, carrying through each bar unless cancelled.
- The ensemble should play all grace notes before the beat.
- Performance notes for measure 87 appear on page 11, and in all players' parts.

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.

Contact Information

Mark Scott
832.752.8151
mrobertscott@gmail.com

Web Site

www.dominantshadow.com
The Music of Mark Scott

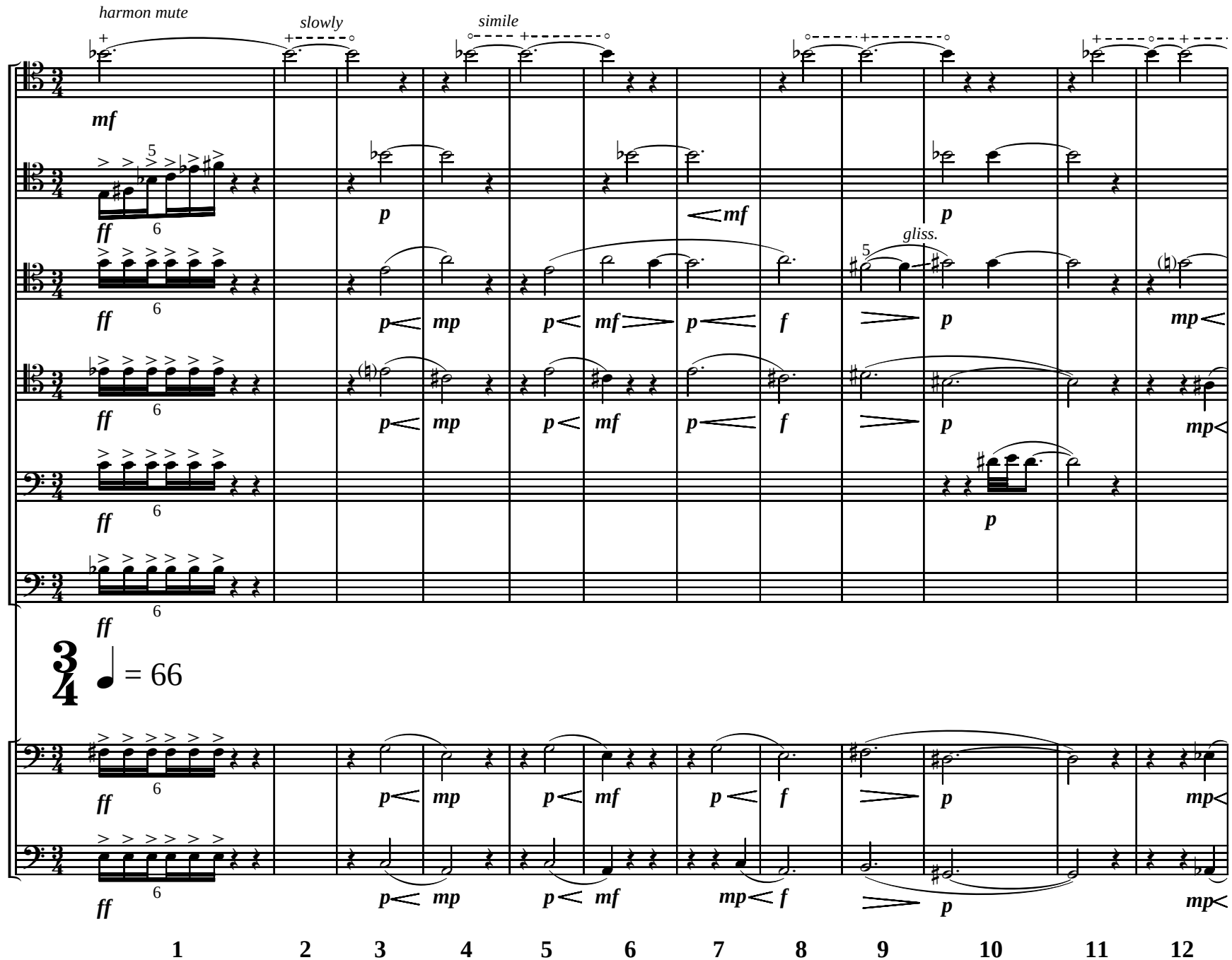
Duration: 9'
(5' | 4')

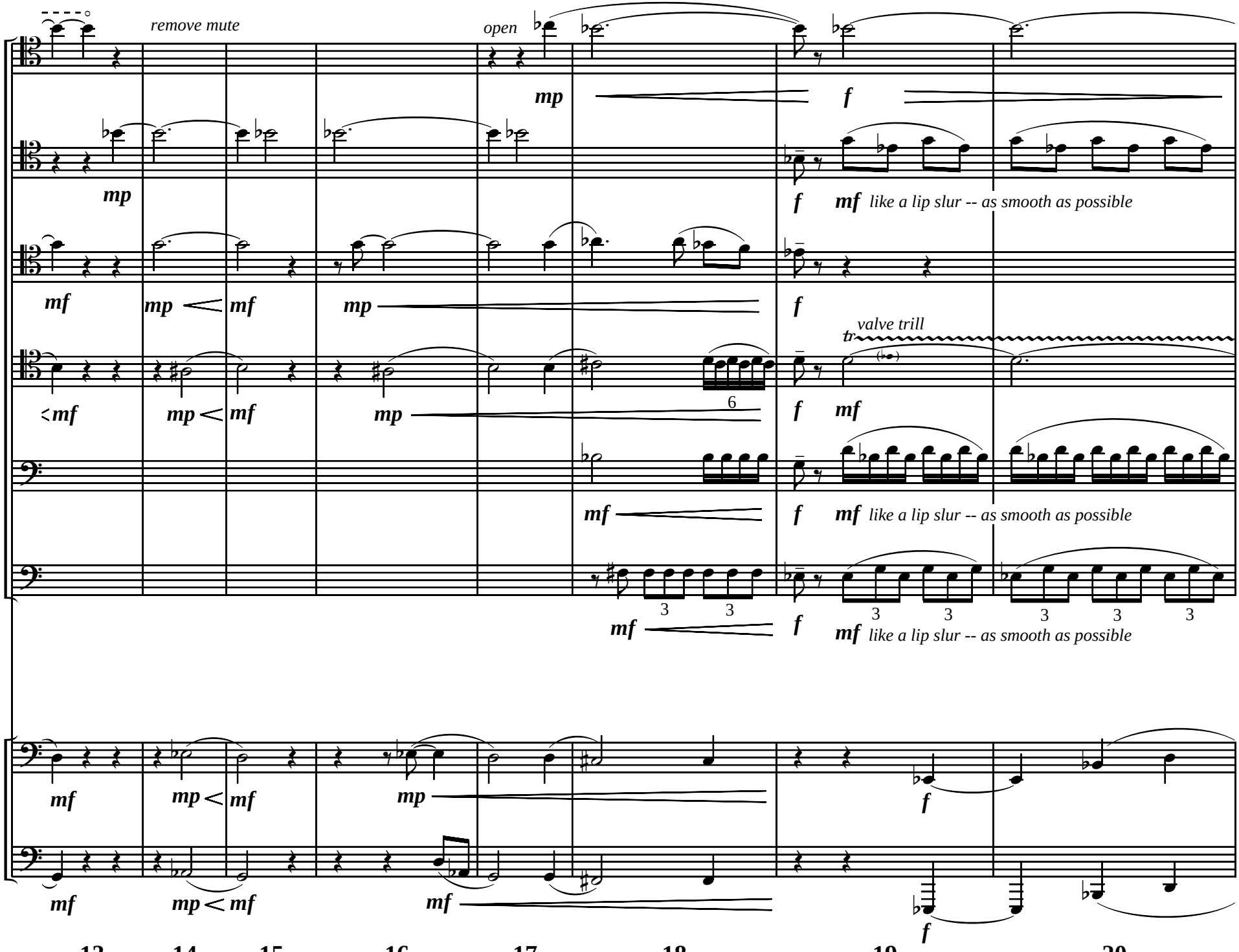
'spectives

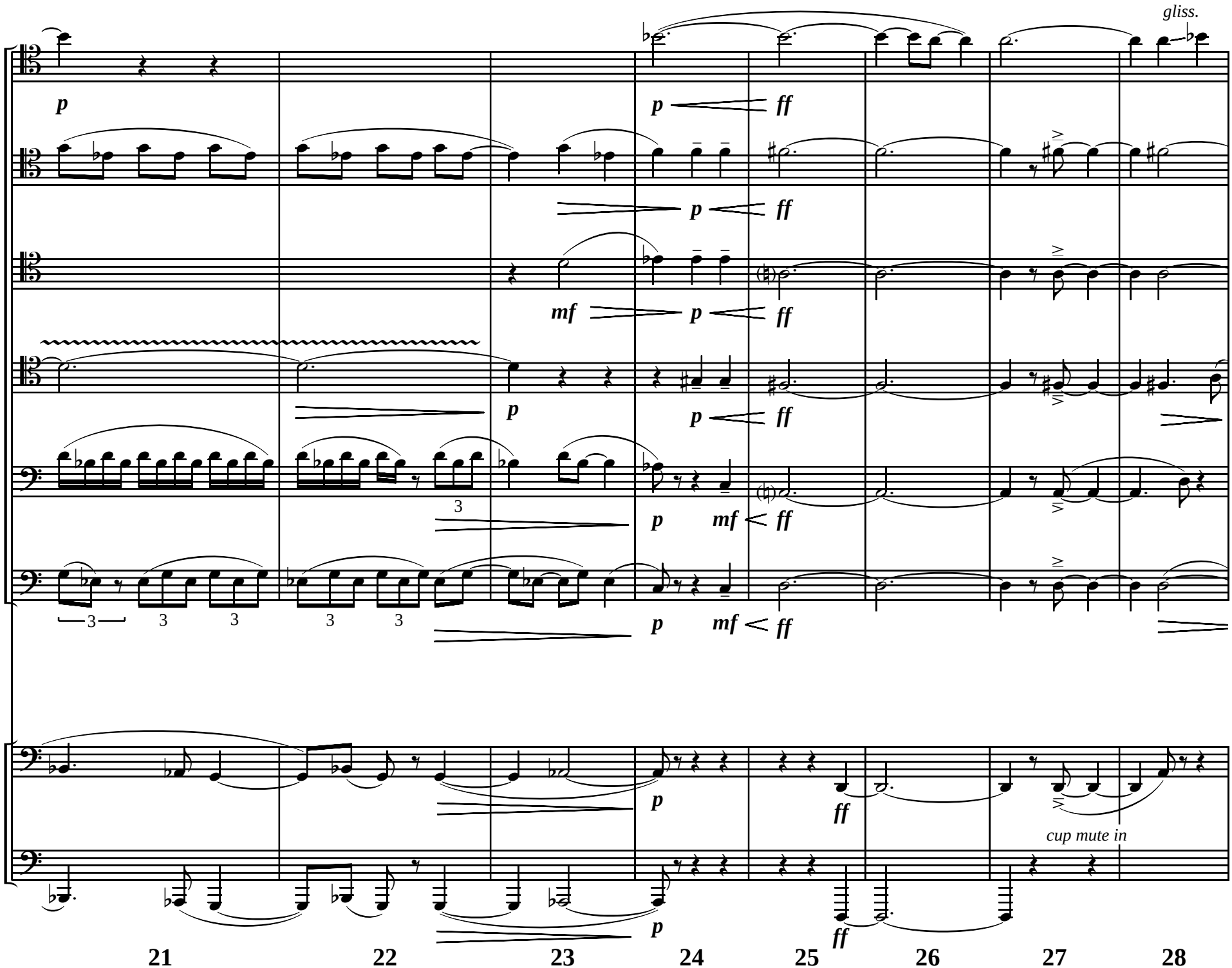
for eight trombones

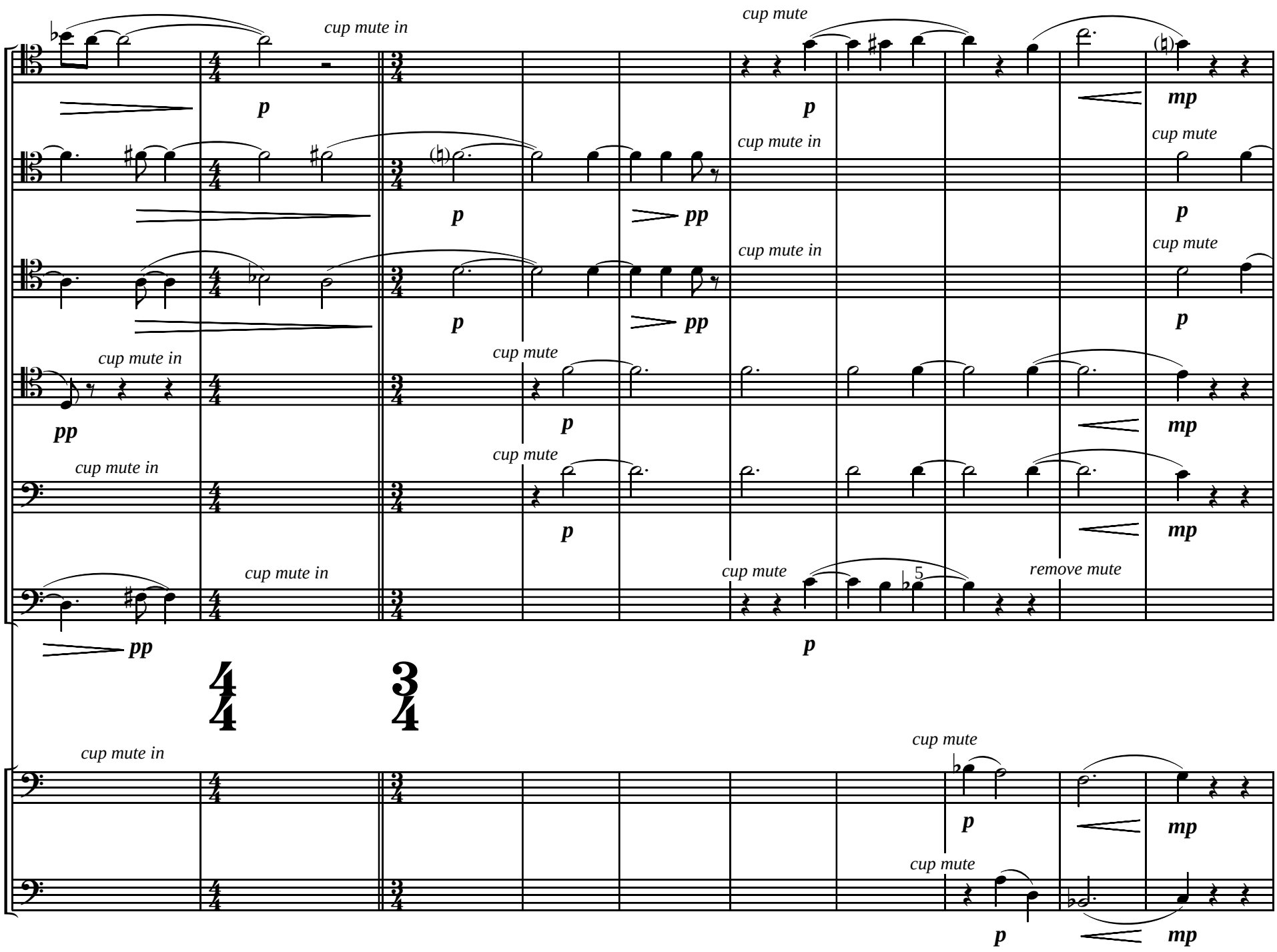
Mark Scott
2006

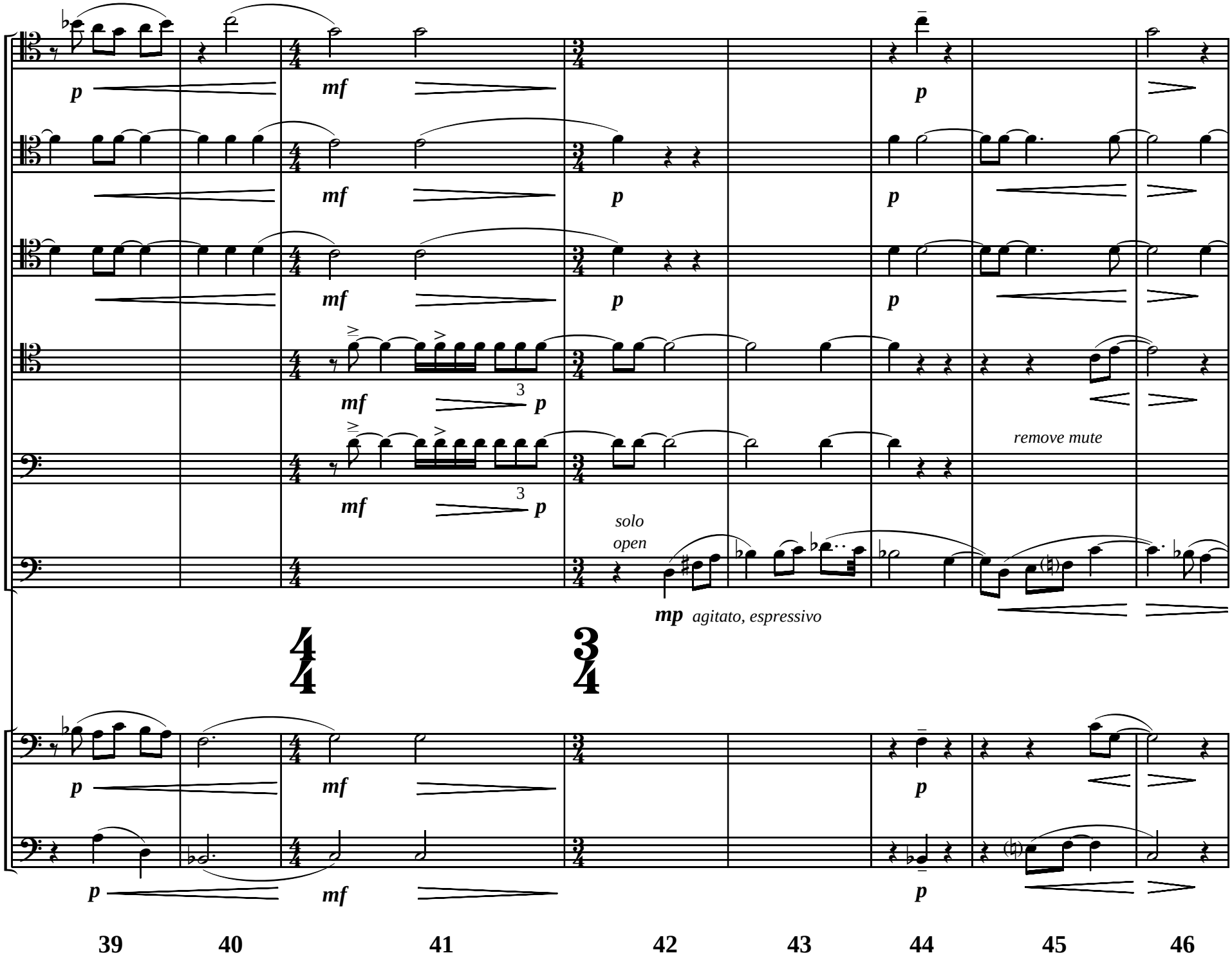
I. Intro

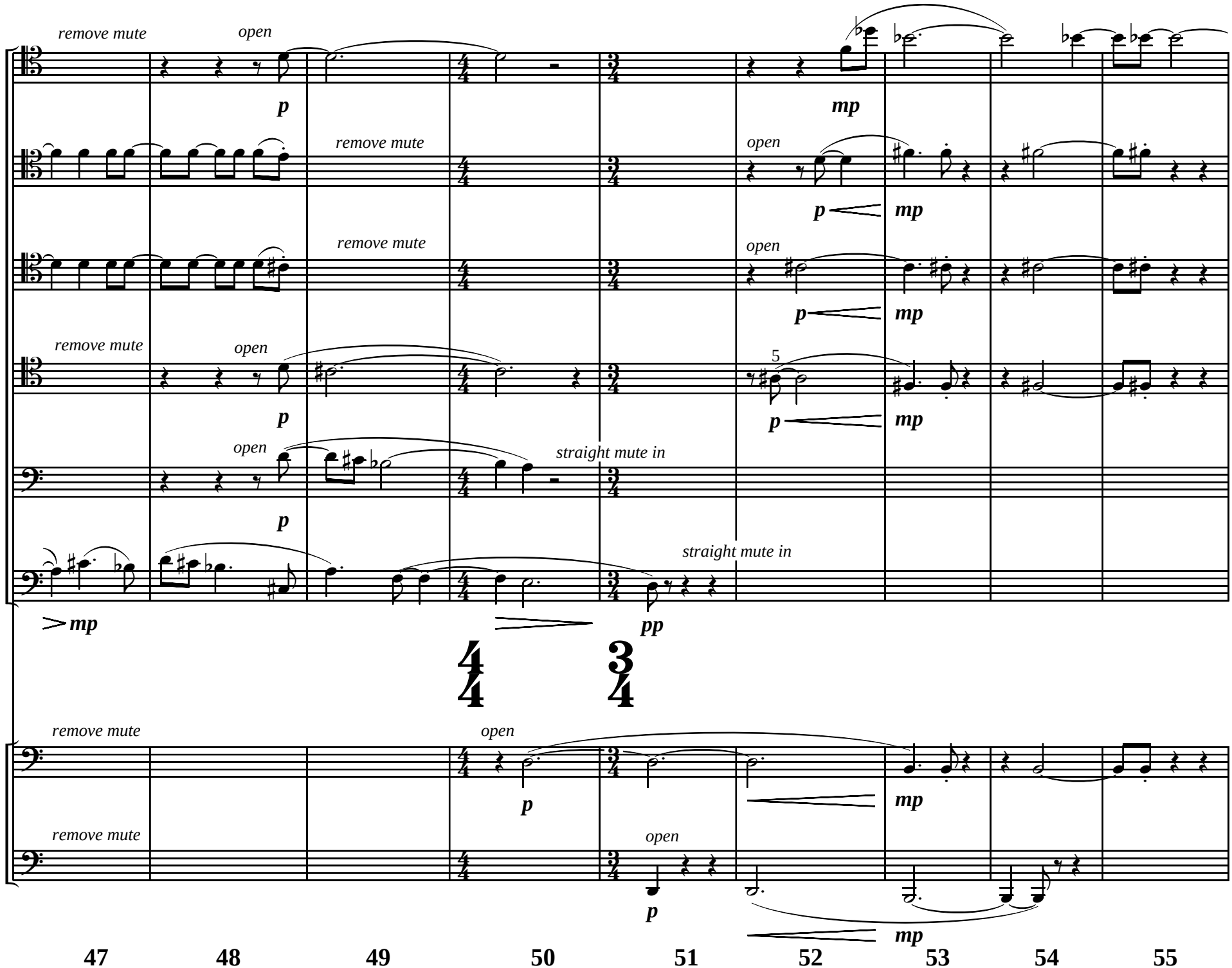


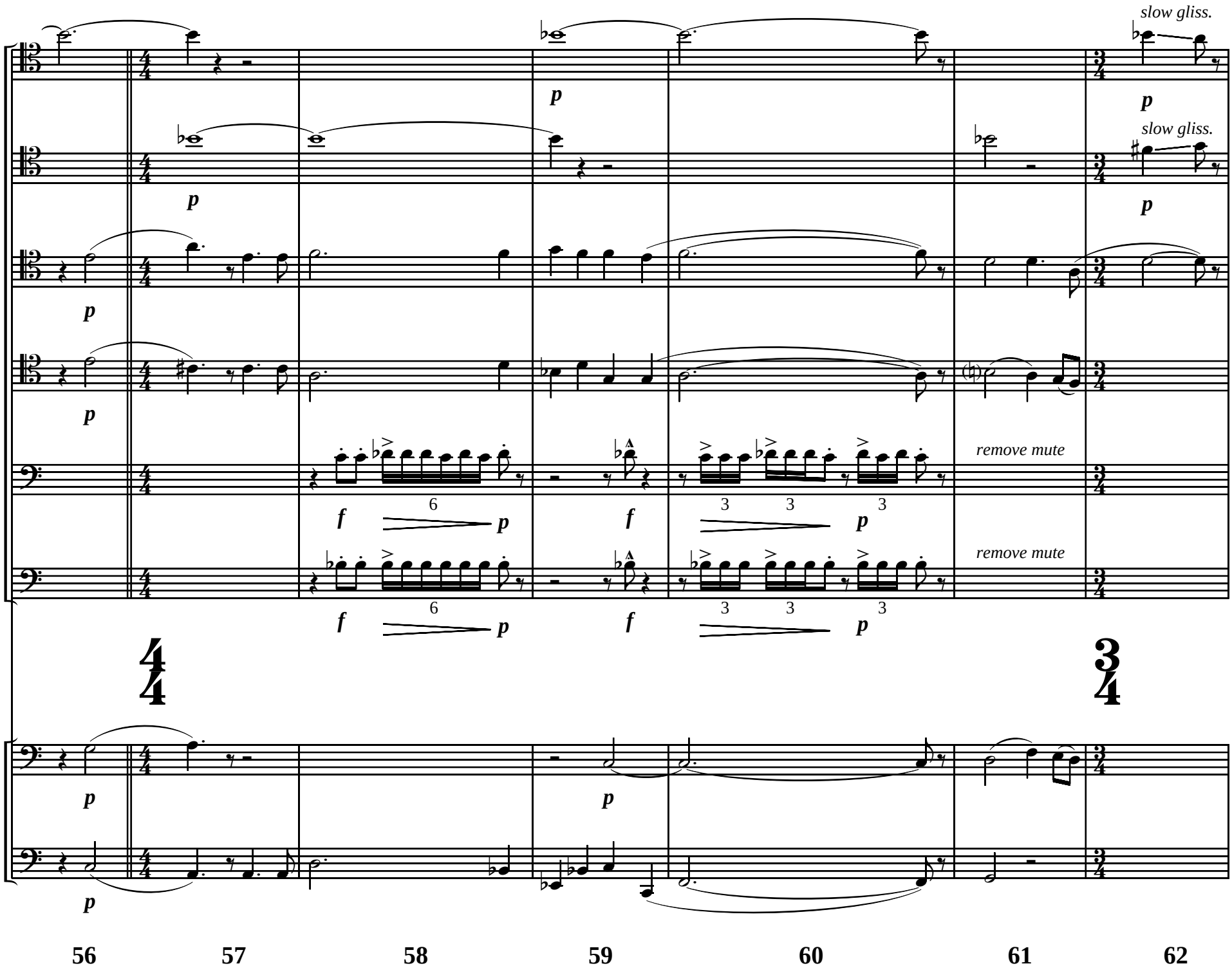

remove mute
open
mp
f
mf like a lip slur -- as smooth as possible
mf
mp
valve trill
tr
6
3
13
14
15
16
17
18
19
20

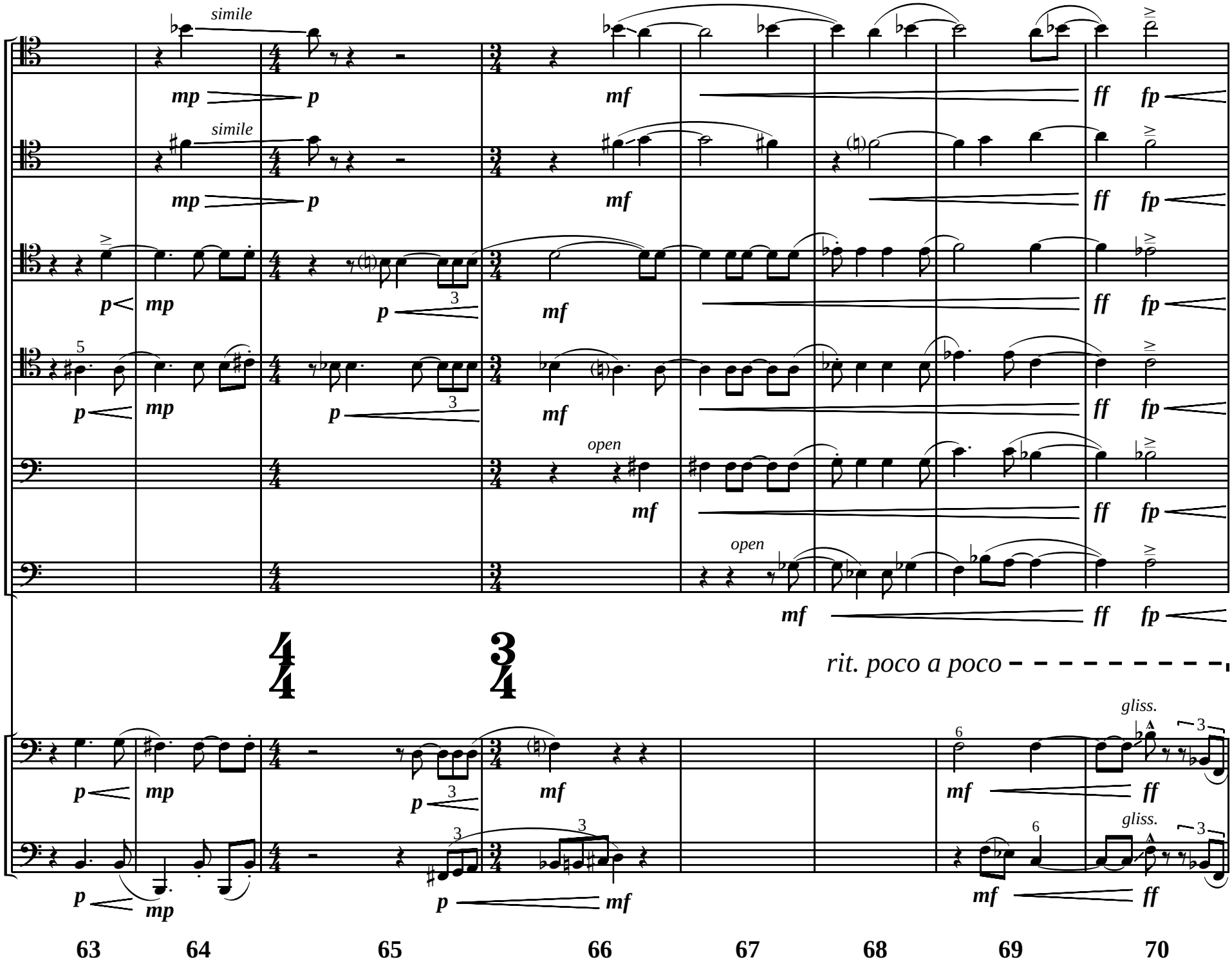

gliss.
1
2
3
4
5
6
p
ff
mf
3
1
2
cup mute in
21
22
23
24
25
26
27
28

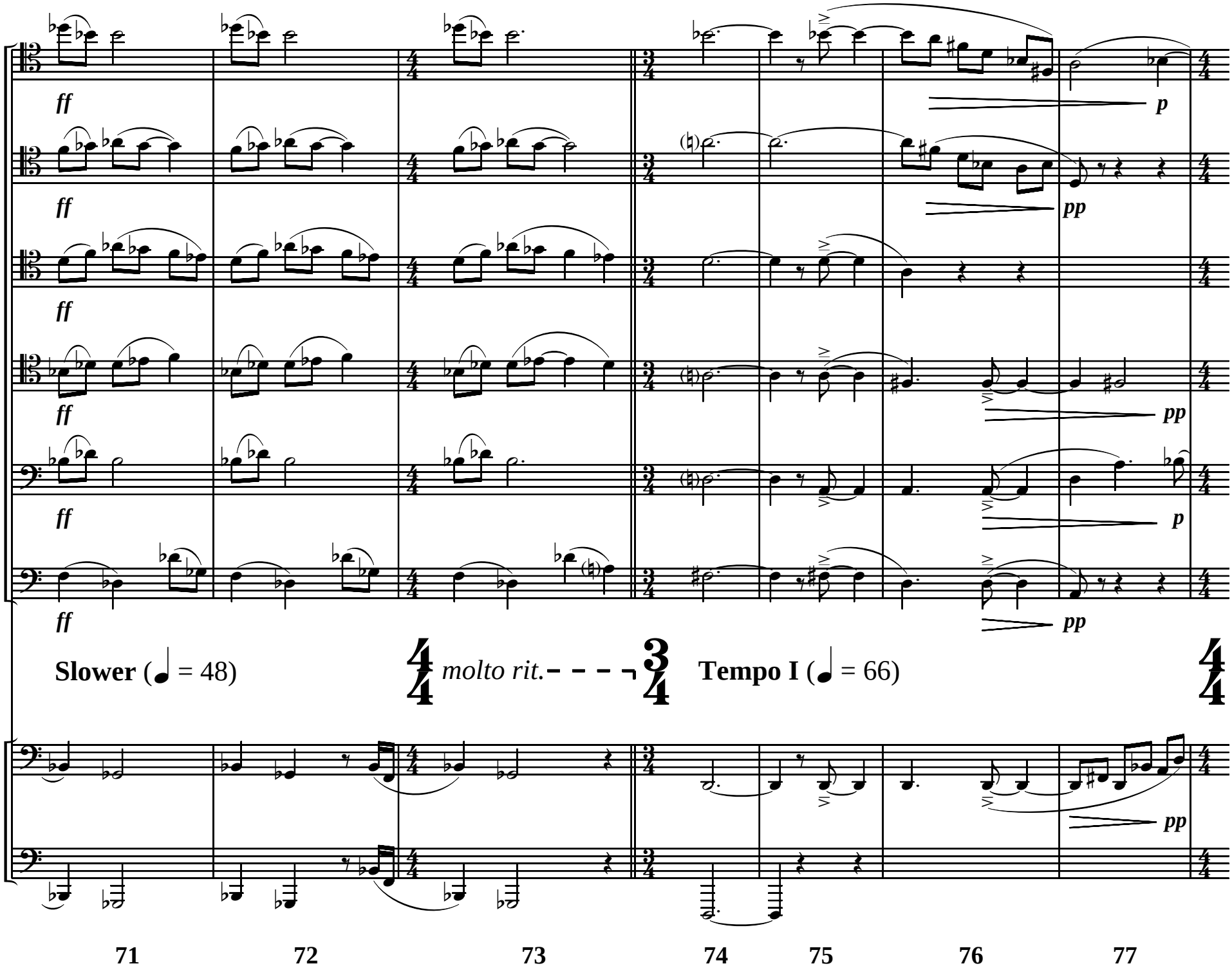

1
2
3
4
5
6
cup mute in
cup mute
remove mute
p
pp
mp
5
29
30
31
32
33
34
35
36
37
38

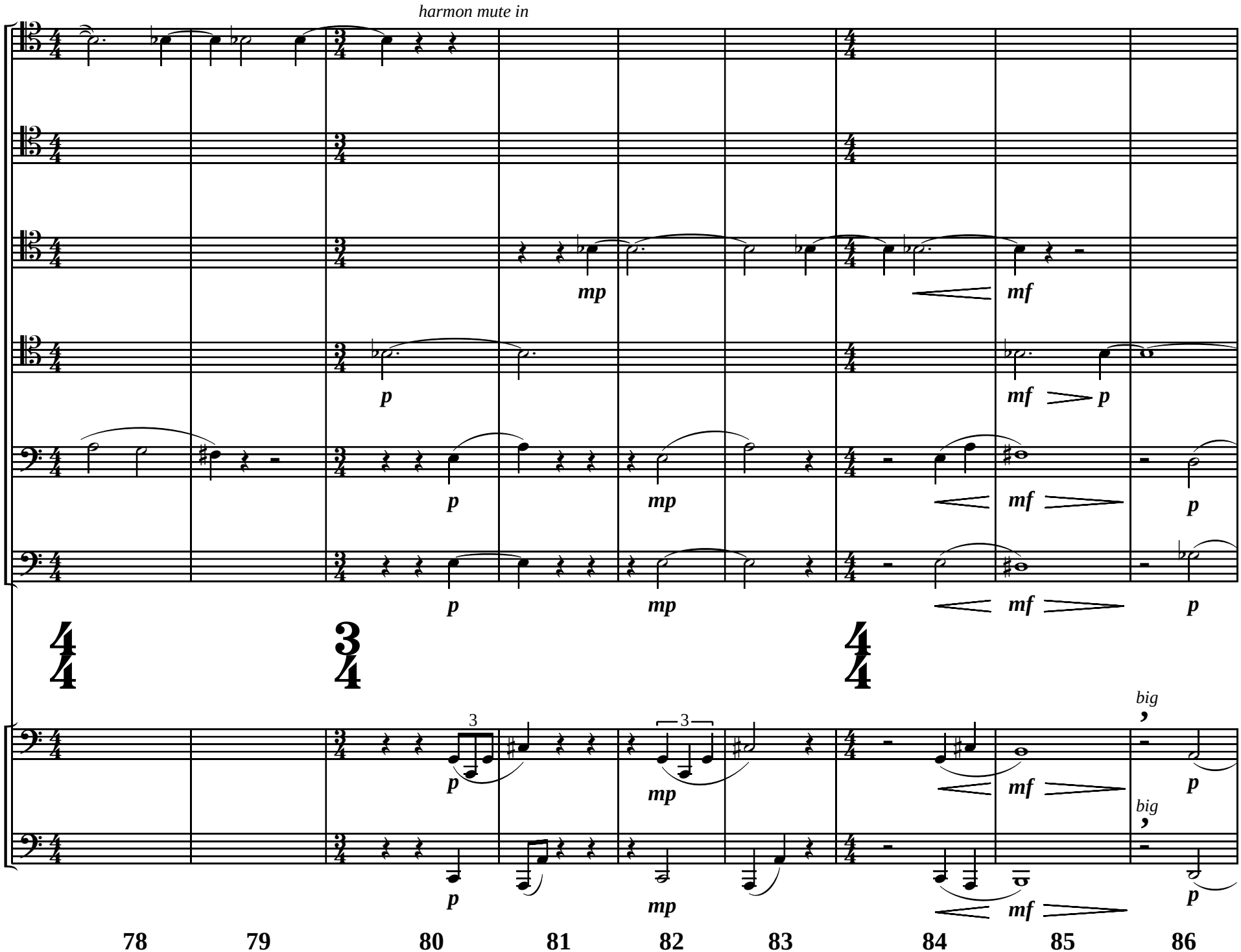

1
2
3
4
5
6
p
mf
p
mf
p
p
mf
p
p
mf
p
p
mf
3
p
mf
3
p
remove mute
solo
open
mp agitato, espressivo
1
2
p
mf
p
p
mf
p
39
40
41
42
43
44
45
46

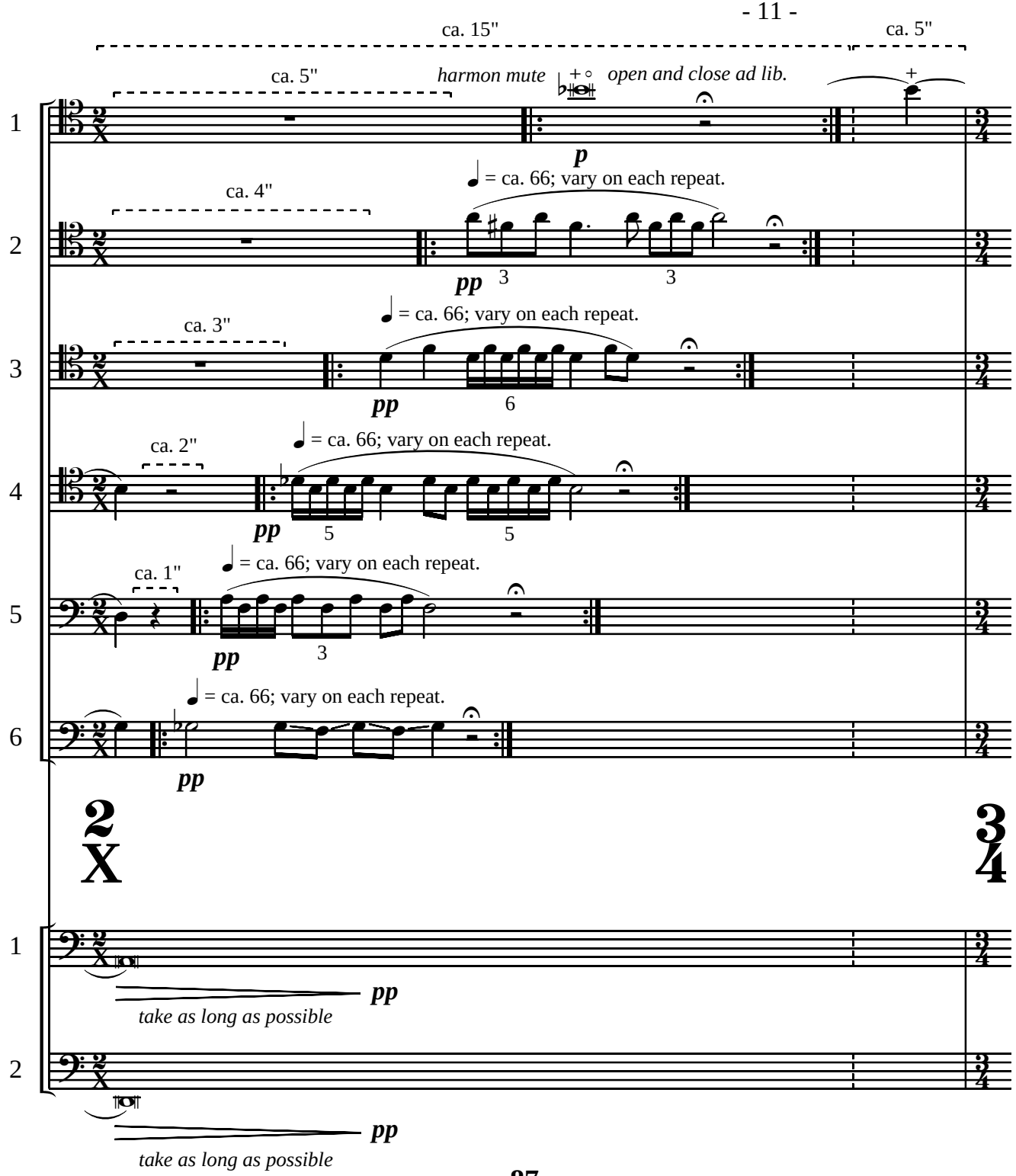

remove mute
open
p
mp
remove mute
open
p
mp
remove mute
open
p
mp
remove mute
open
5
p
mp
open
straight mute in
p
straight mute in
mp
pp
remove mute
open
p
mp
remove mute
open
p
mp
1
2
3
4
5
6
47
48
49
50
51
52
53
54
55


slow gliss.
slow gliss.
remove mute
remove mute
1
2
3
4
5
6
1
2
56
57
58
59
60
61
62


simile
simile
open
open
rit. poco a poco
gliss.
gliss.
1
2
3
4
5
6
63
64
65
66
67
68
69
70


1
2
3
4
5
6
ff
p
pp
Slower (♩ = 48)
molto rit.
Tempo I (♩ = 66)
1
2
71
72
73
74
75
76
77


harmon mute in
1
2
3
4
5
6
mp
mf
p
mf p
p
mp
mf
p
p
mp
mf
p
3
3
big
big
78
79
80
81
82
83
84
85
86



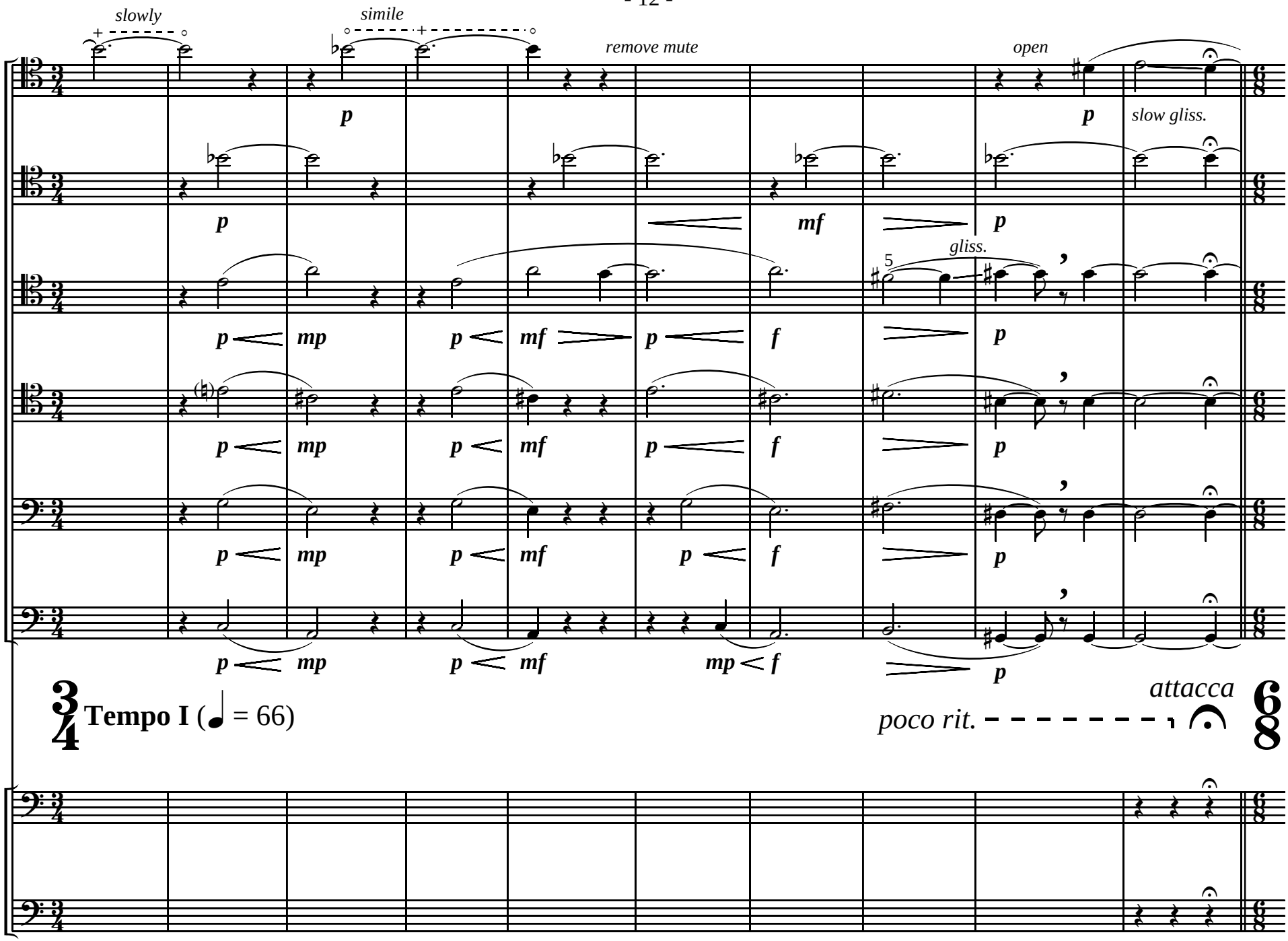
Performance Notes for Measure 87
(These notes appear in each part.)

The meter 2/X denotes two conductor's beats per bar, with "X" being a symbol for variable time between beats. The amount of time between each beat is indicated in seconds after the barline; an approximate duration for the entire bar appears at the top.

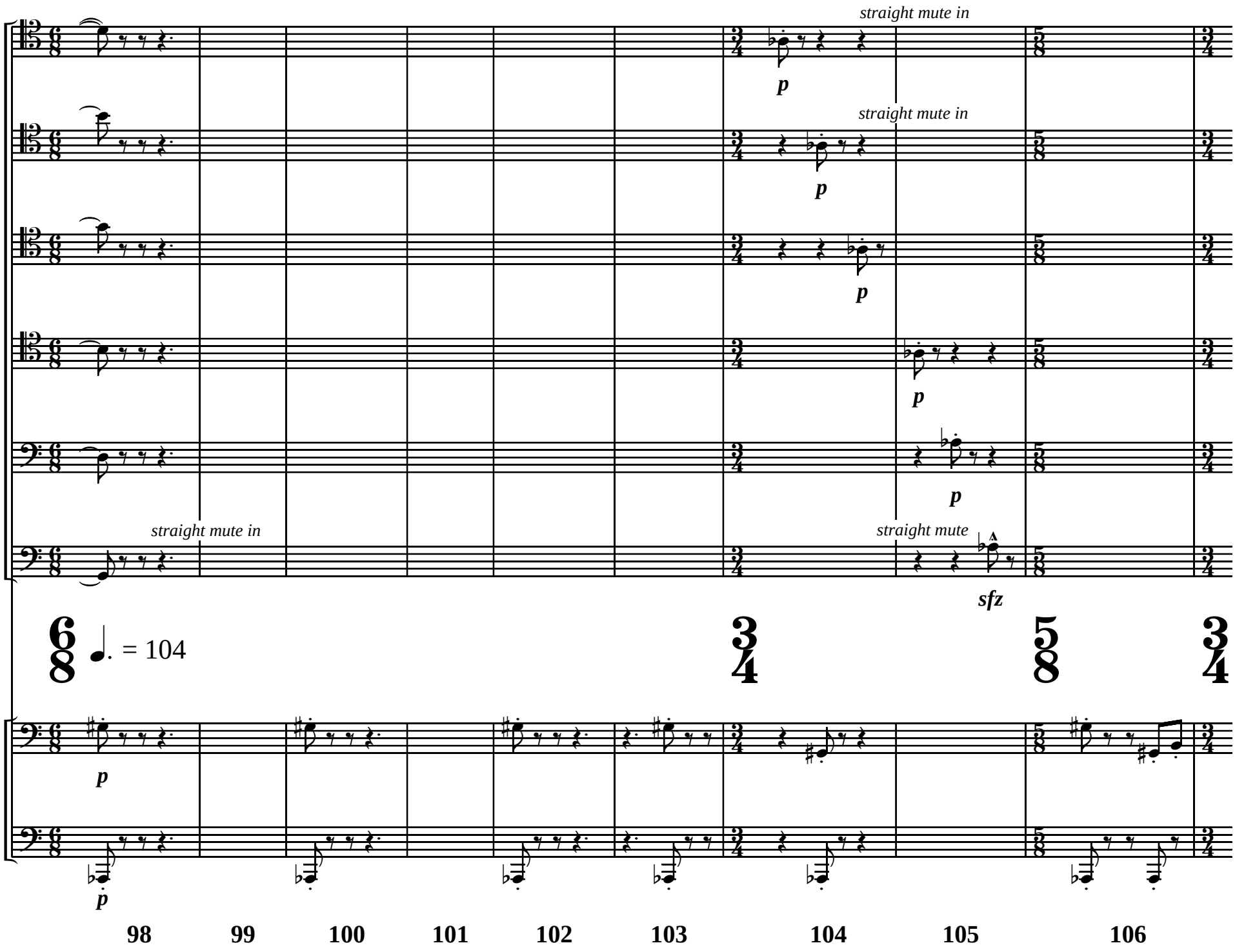
"Beat" one indicates the beginning of measure 87, as in traditional notation. "Beat" two signals the end of this measure -- tenors 2 through 6 should finish their musical fragments with no more repeats. Coordination of releases between these players is not desired. "Normal" time resumes in measure 88, with tenor 1 holding through the bar line.

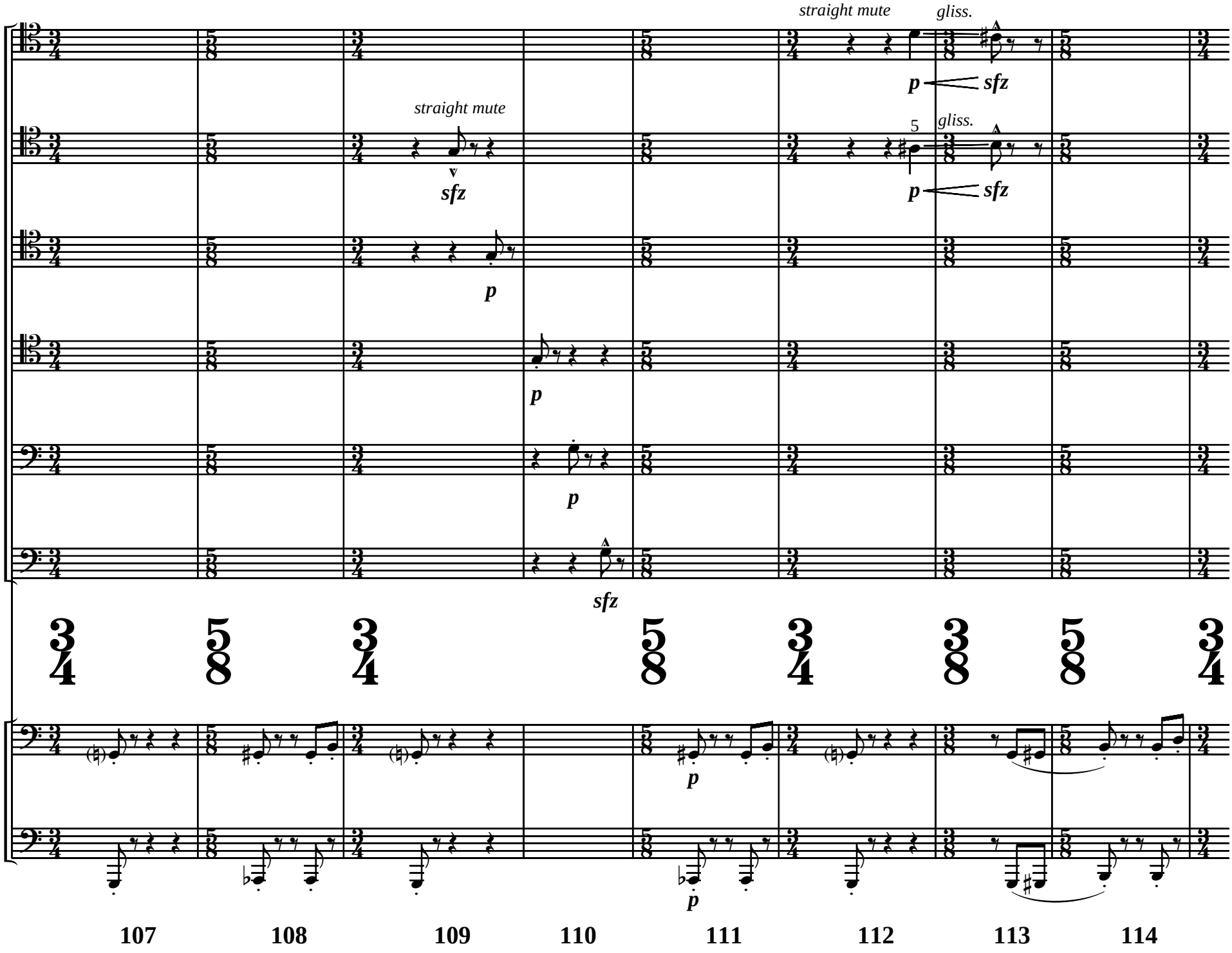
Players should vary the length of each fermata so that their fragment is repeated at irregular intervals. These fragments are written to "fit" on the trombone so that natural slurs can be played as smoothly as possible, like a slow lip trill.

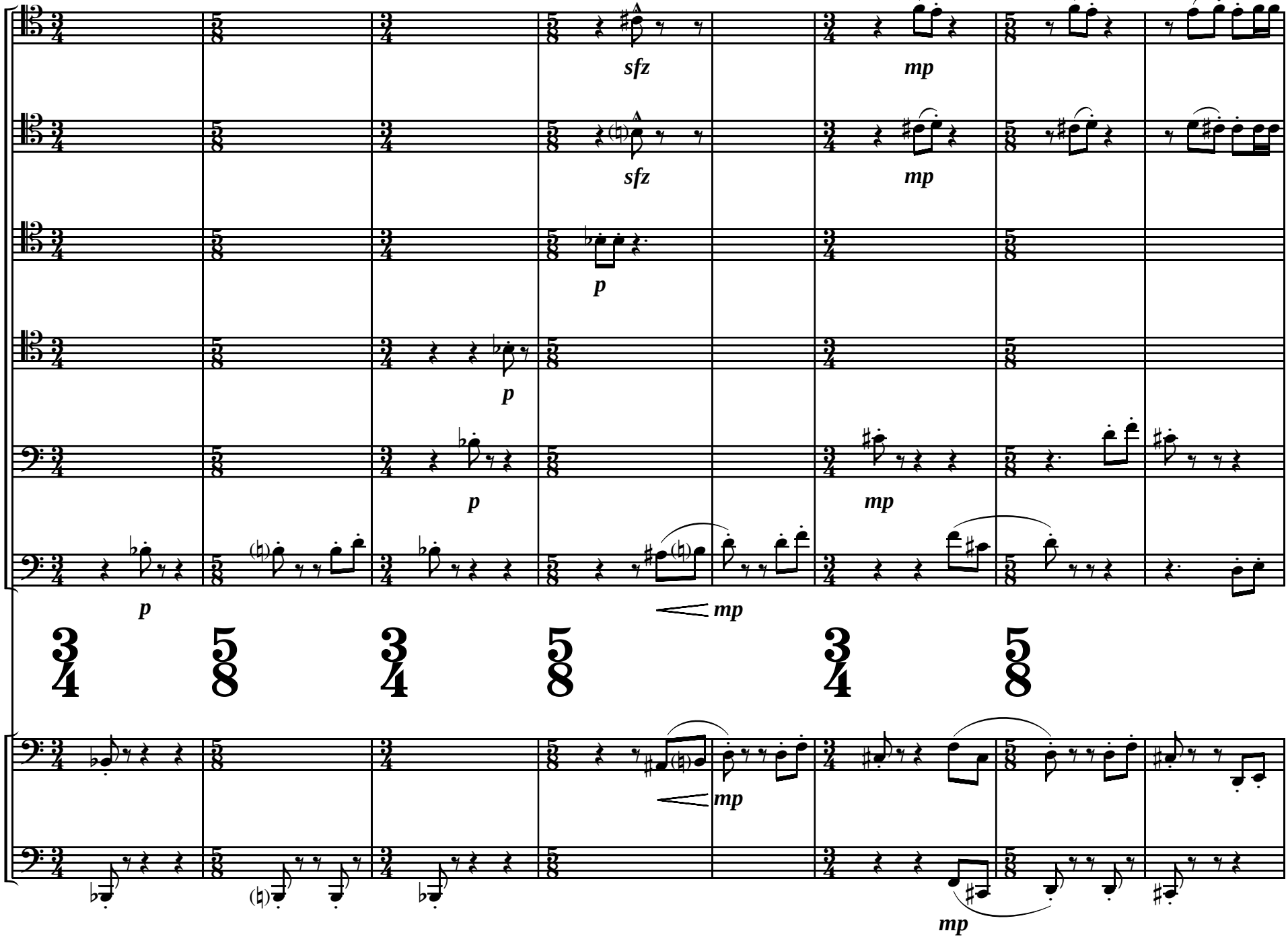
Both bass trombone players will *diminuendo* to *pianissimo* as slowly as possible. Coordination of releases between these two players is not desired. Once out of air, these players do not re-enter.

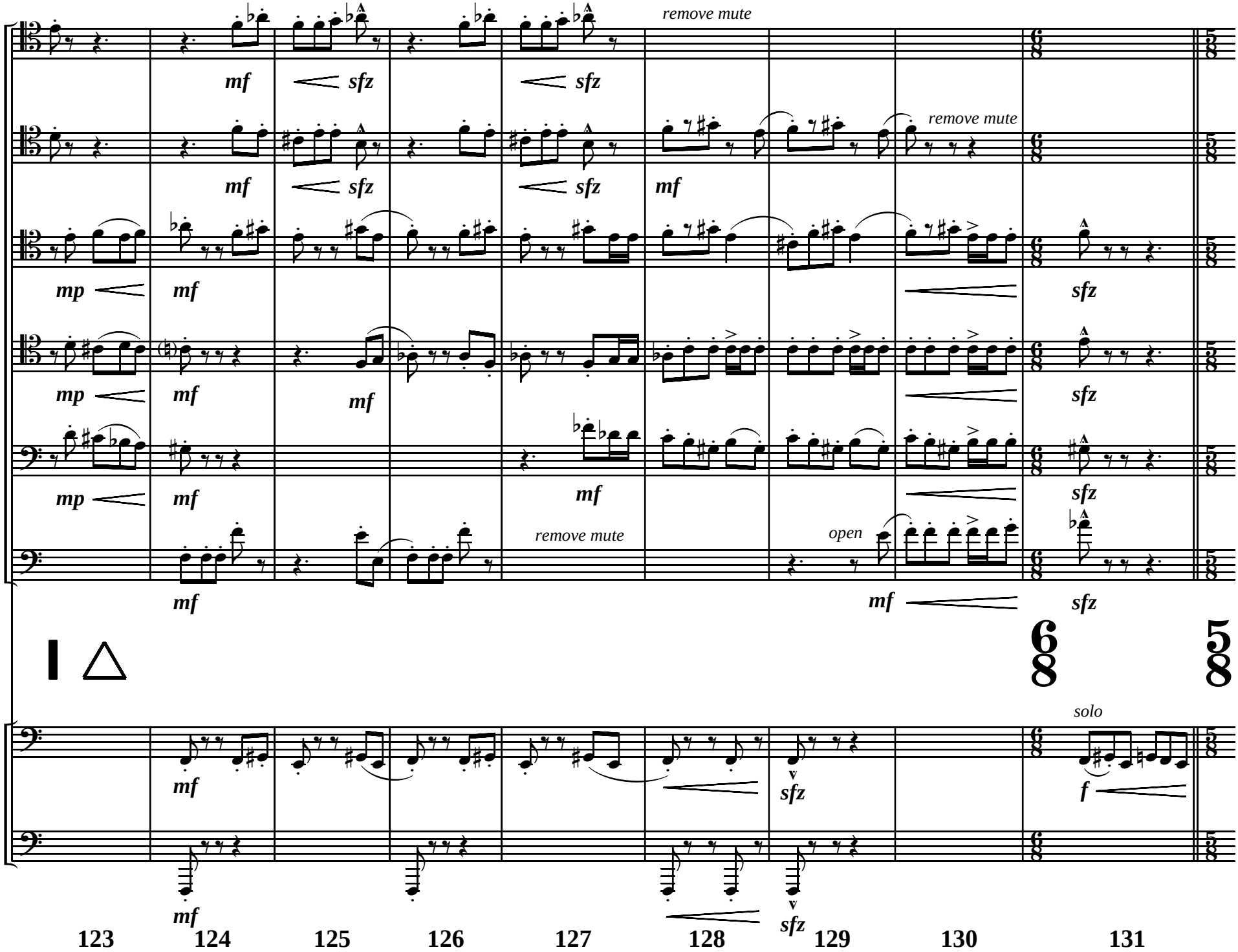

slowly
simile
remove mute
open
slow gliss.
gliss.
Tempo I (♩ = 66)
poco rit.
attacca
1
2
3
4
5
6
88
89
90
91
92
93
94
95
96
97

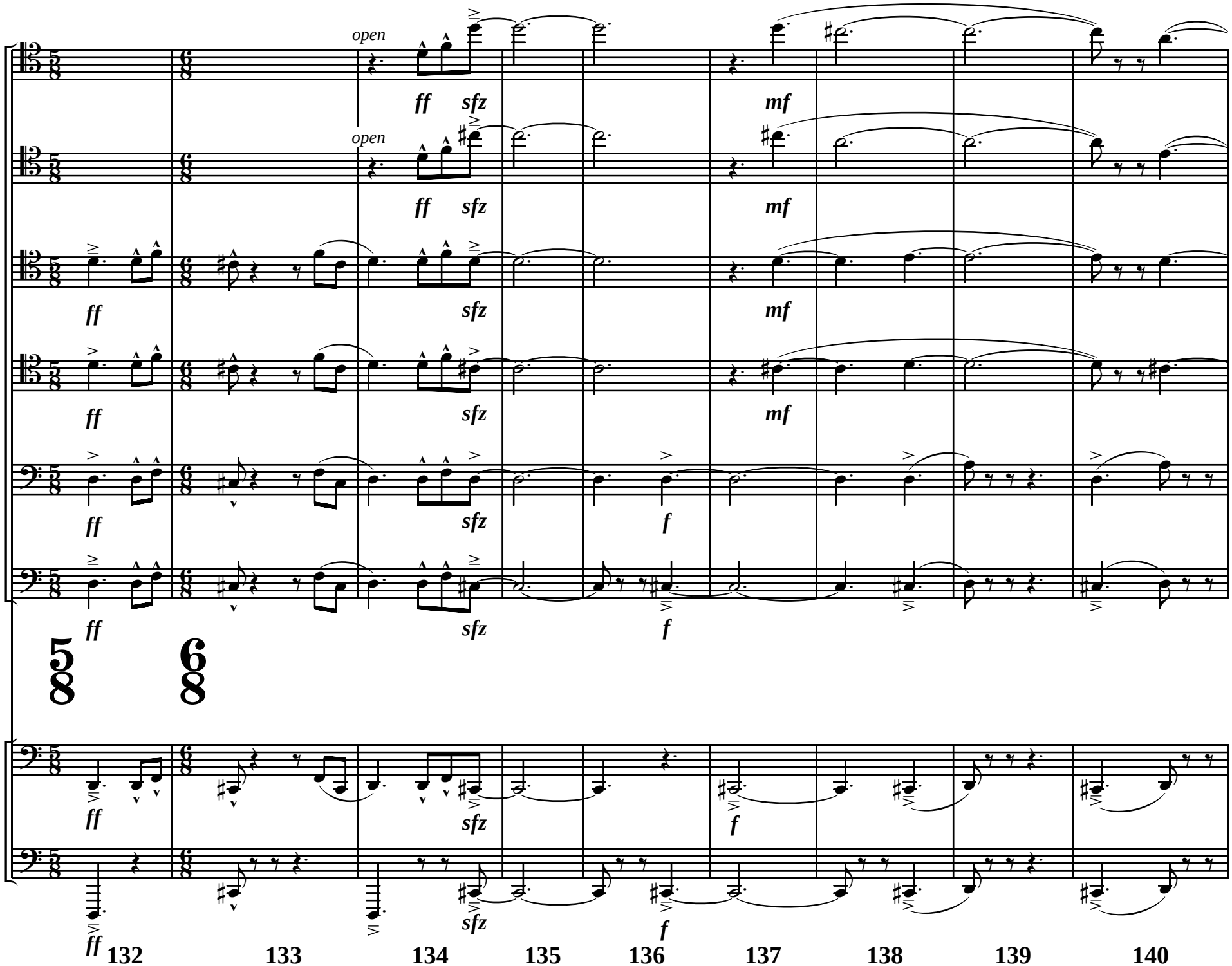
II. Retro

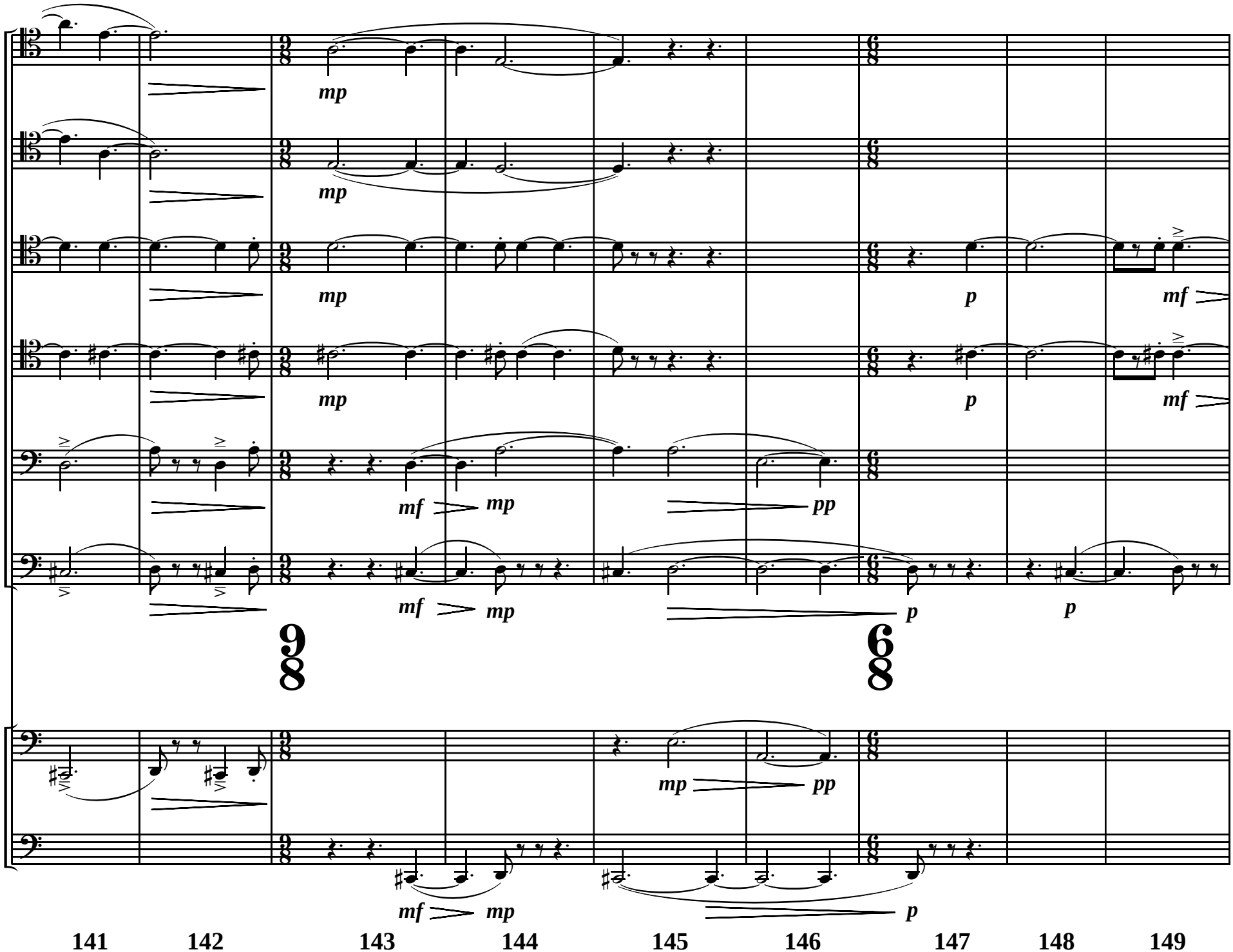

straight mute in
straight mute in
straight mute in
straight mute
sfz
6/8 ♩. = 104
3/4
5/8
3/4
98
99
100
101
102
103
104
105
106

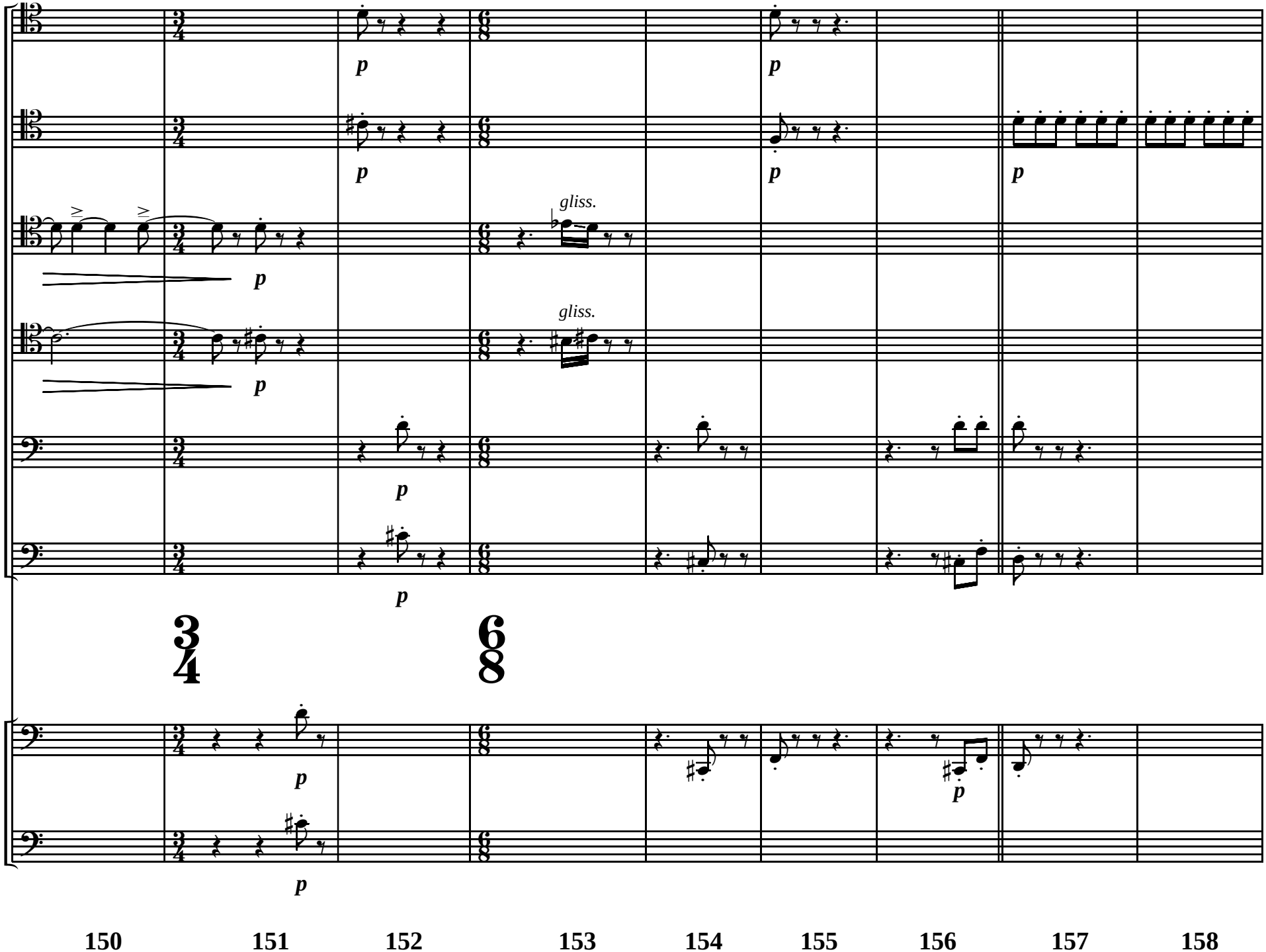

straight mute
gliss.
p
sfz
straight mute
gliss.
5
p
sfz
p
p
p
sfz
p
p
107
108
109
110
111
112
113
114

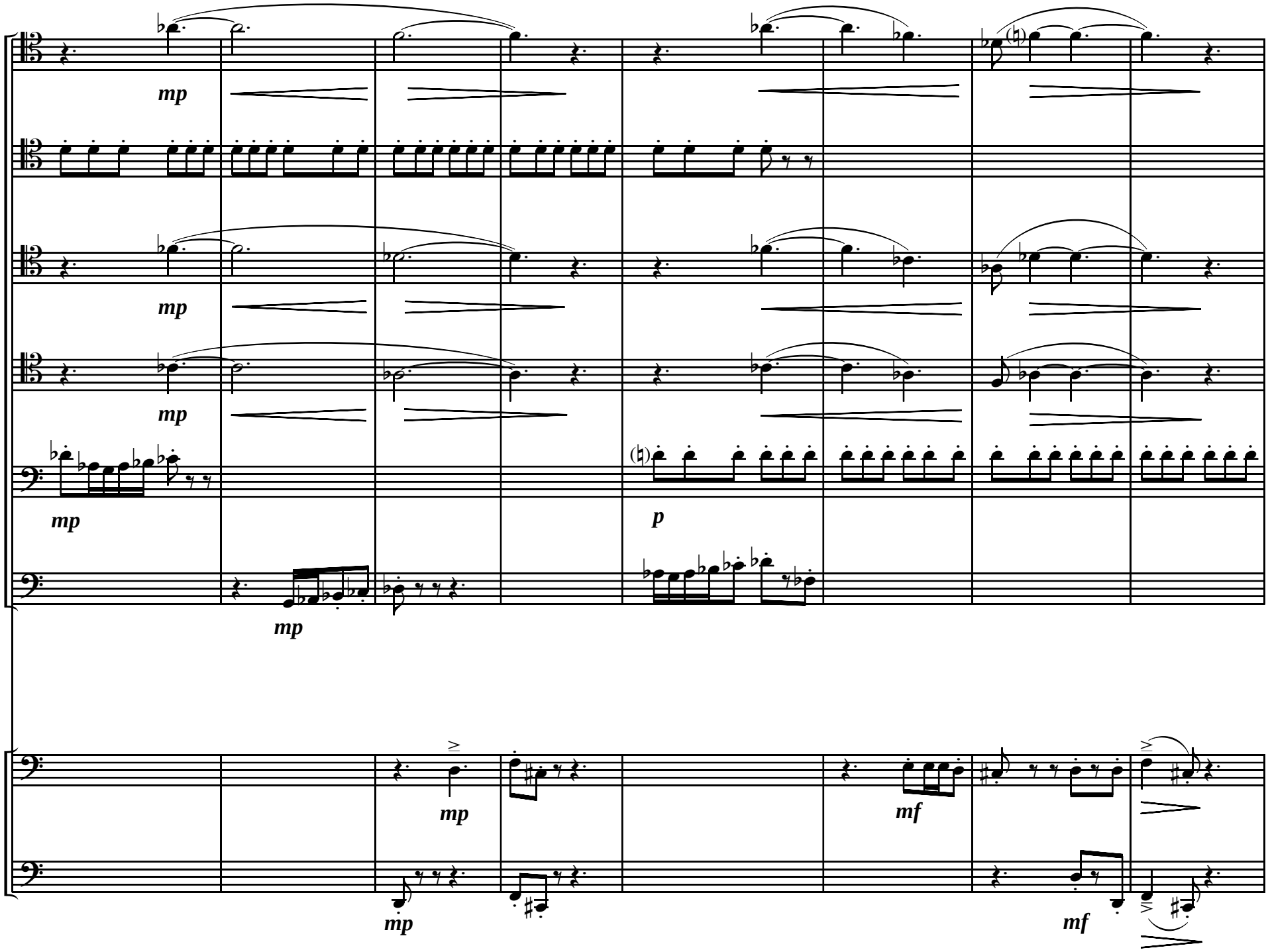

1
2
3
4
5
6
sfz
mp
p
mp
1
2
115
116
117
118
119
120
121
122

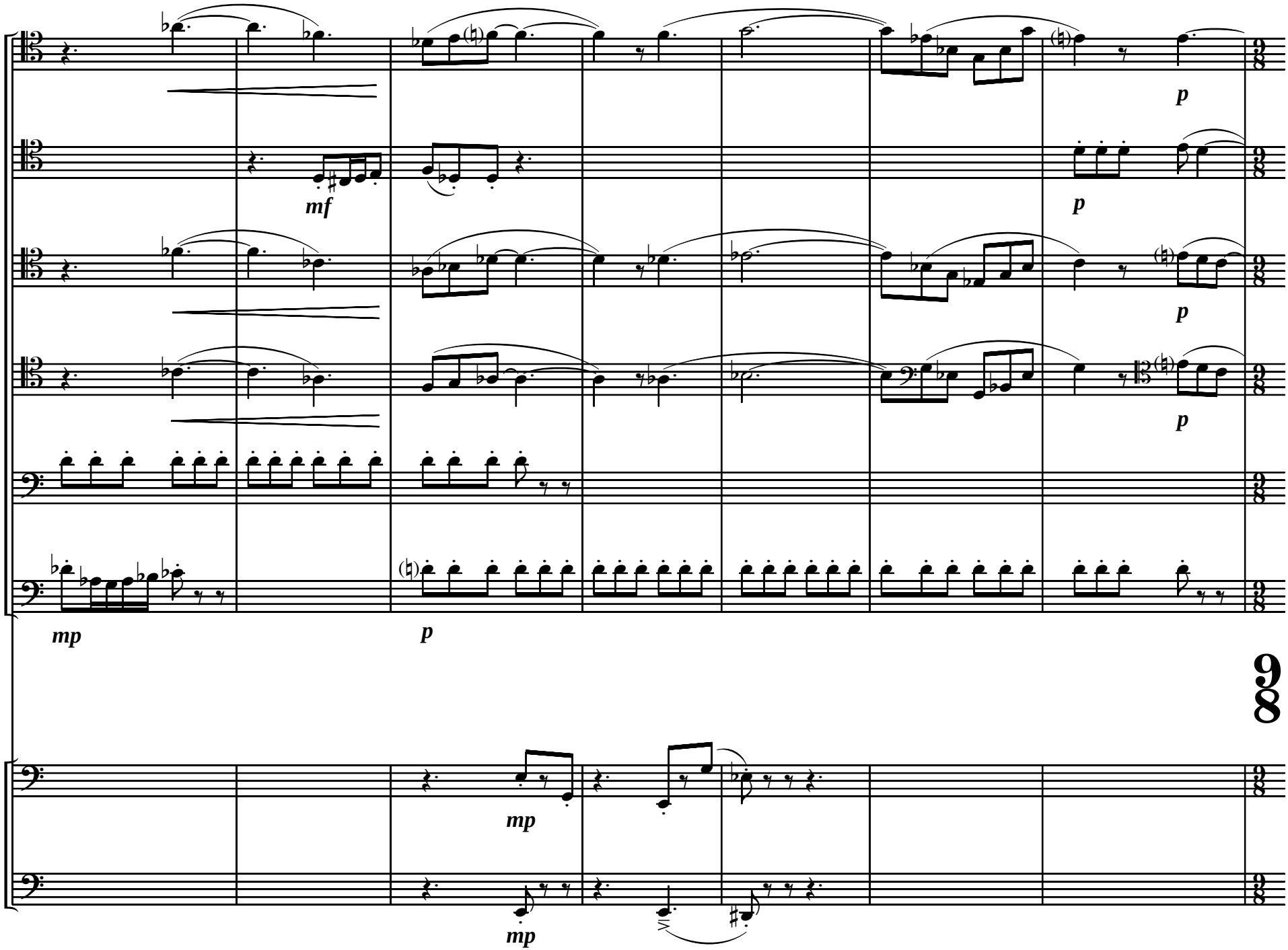

remove mute
remove mute
remove mute
open
solo
I △
123
124
125
126
127
128
129
130
131

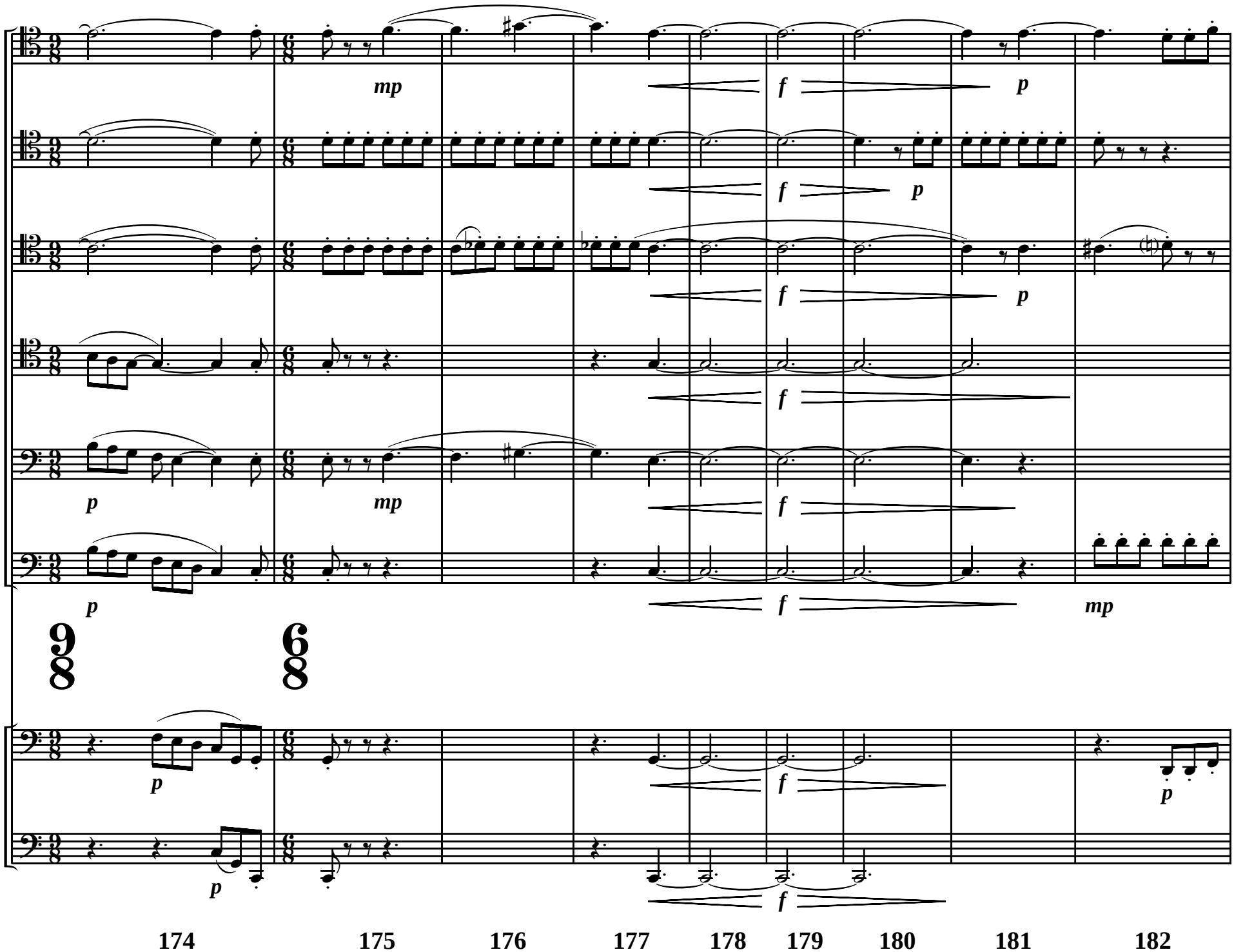

1
2
3
4
5
6
open
open
ff
sfz
mf
f
5/8
6/8
132
133
134
135
136
137
138
139
140

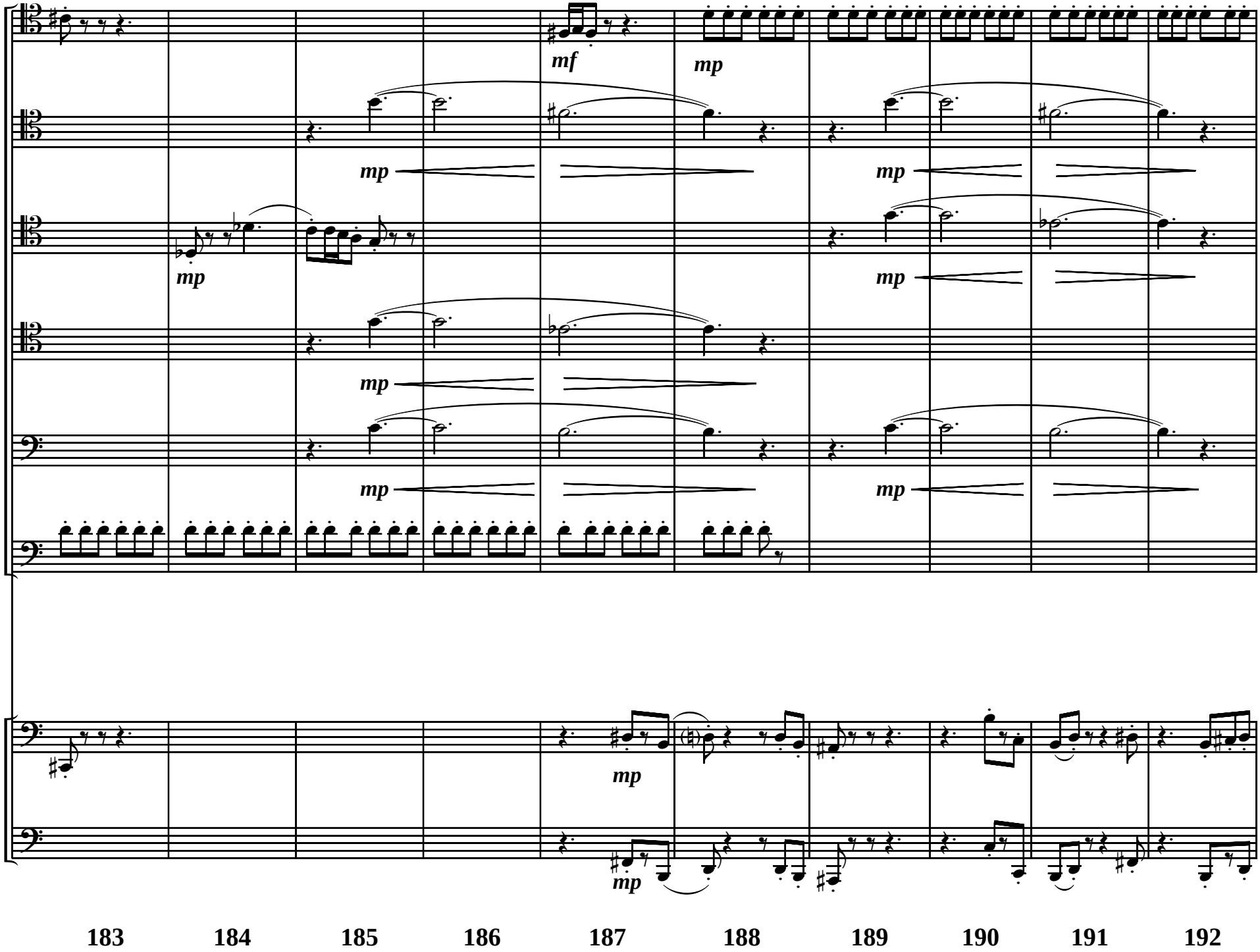

1
2
3
4
5
6
mp
mf
p
pp
9/8
6/8
1
2
141
142
143
144
145
146
147
148
149

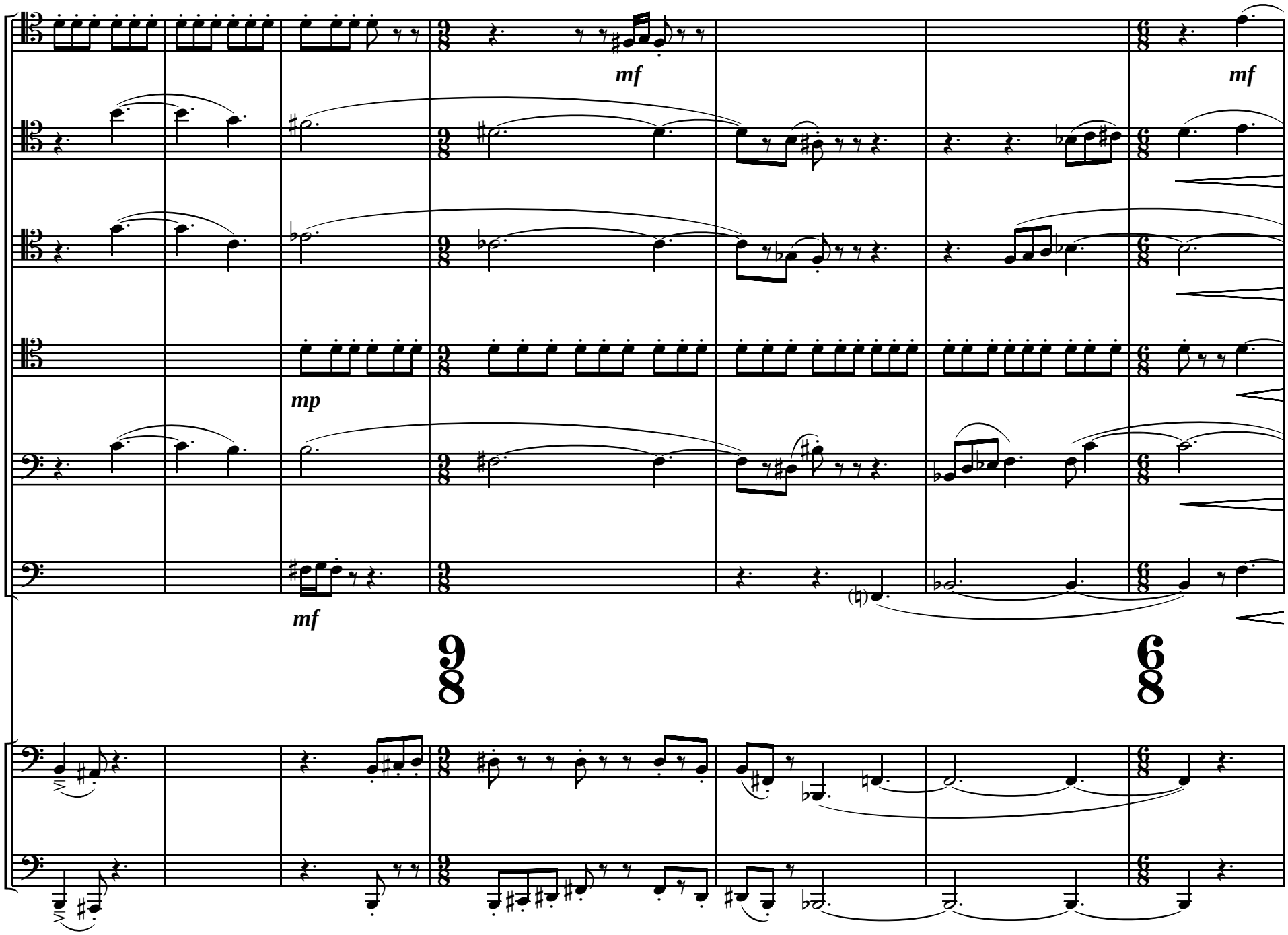

1
2
3
4
5
6
p
gliss.
gliss.
3/4
6/8
1
2
p
150
151
152
153
154
155
156
157
158

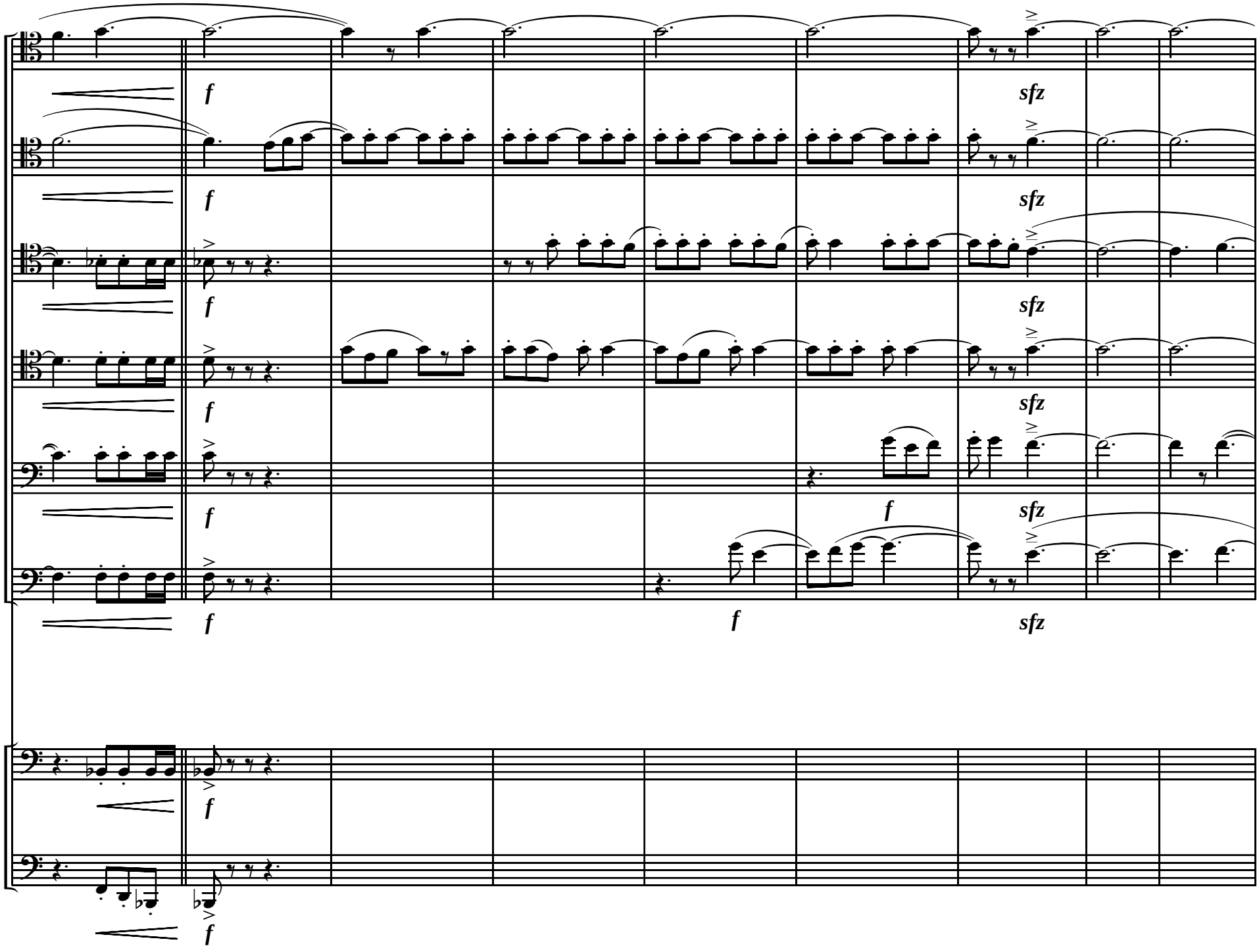

1
2
3
4
5
6
mp
mp
mp
mp
mp
p
mp
1
2
mp
mp
mf
mf
159
160
161
162
163
164
165
166

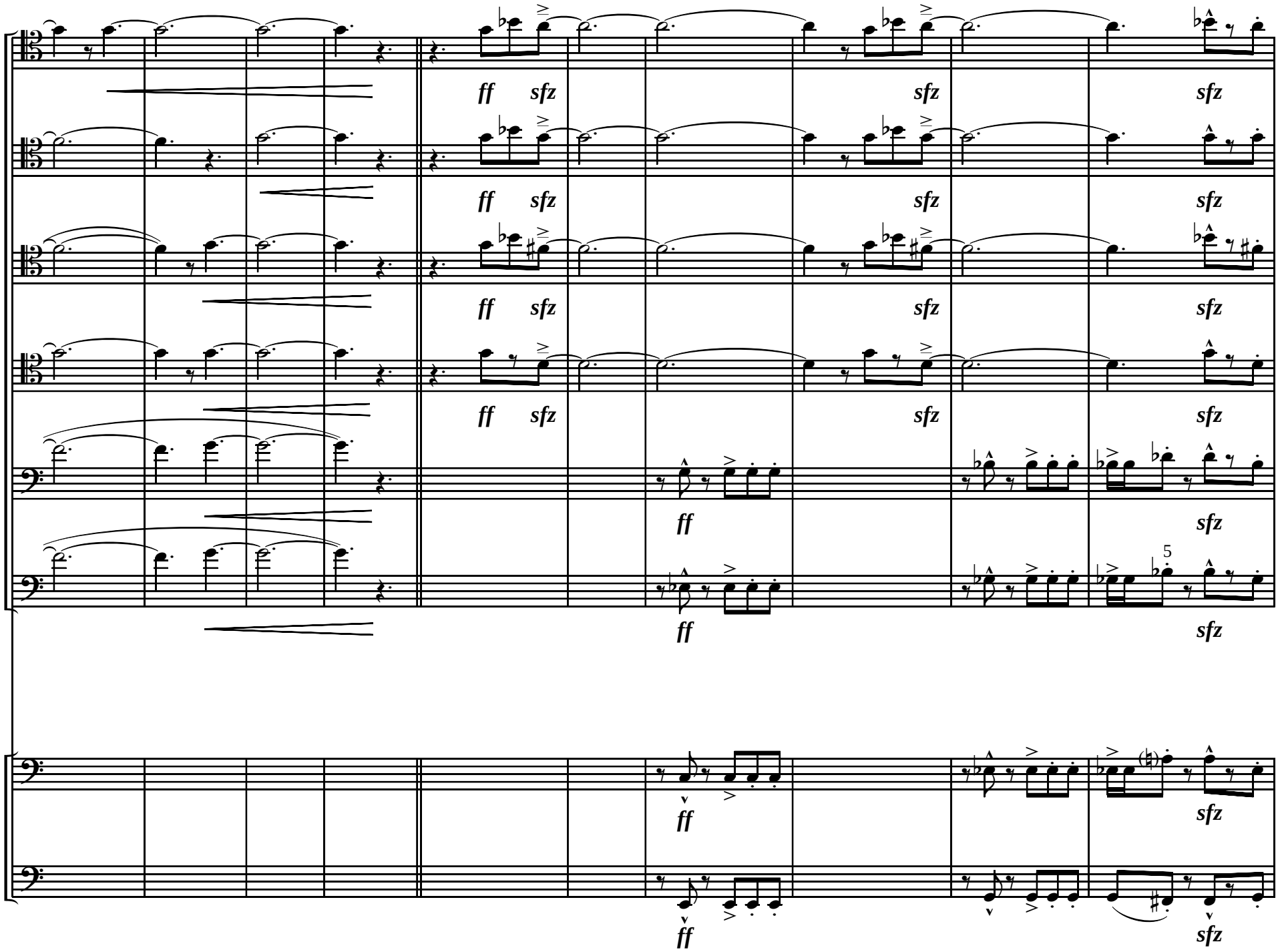

1
2
3
4
5
6
mf
p
mp
167
168
169
170
171
172
173

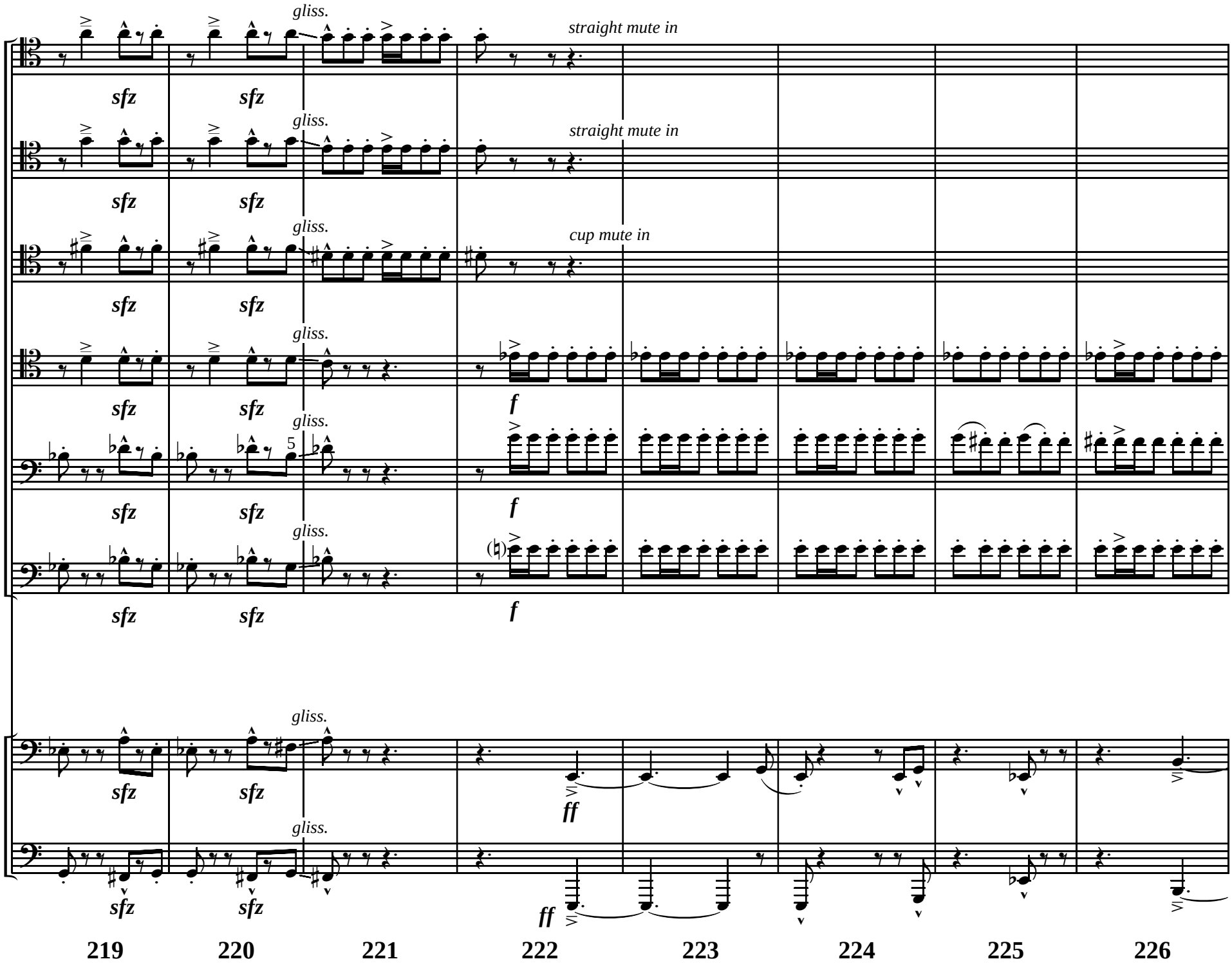

1
2
3
4
5
6
mp
f
p
9
8
6
8
174
175
176
177
178
179
180
181
182

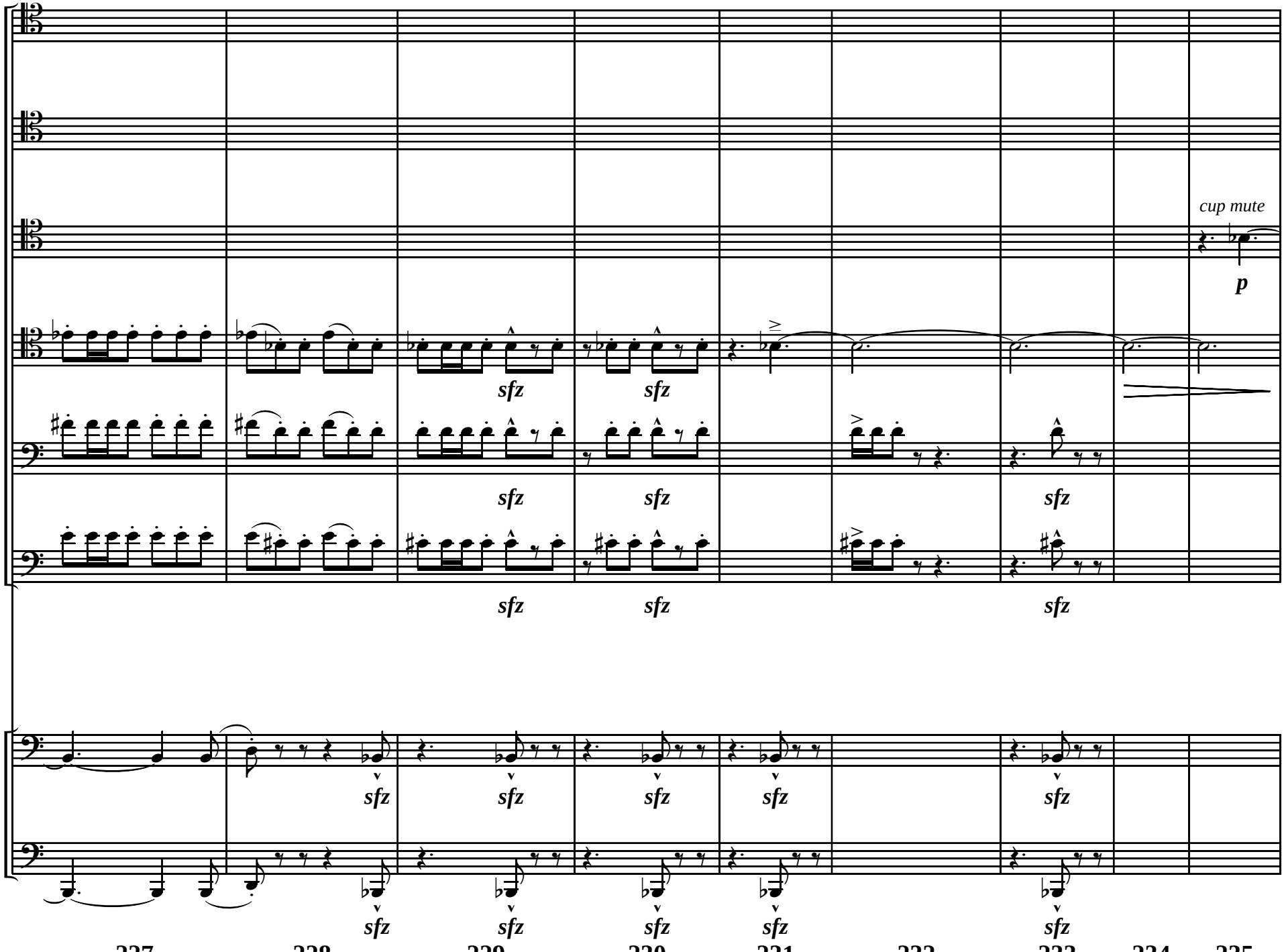

1
2
3
4
5
6
mf
mp
1
2
183
184
185
186
187
188
189
190
191
192

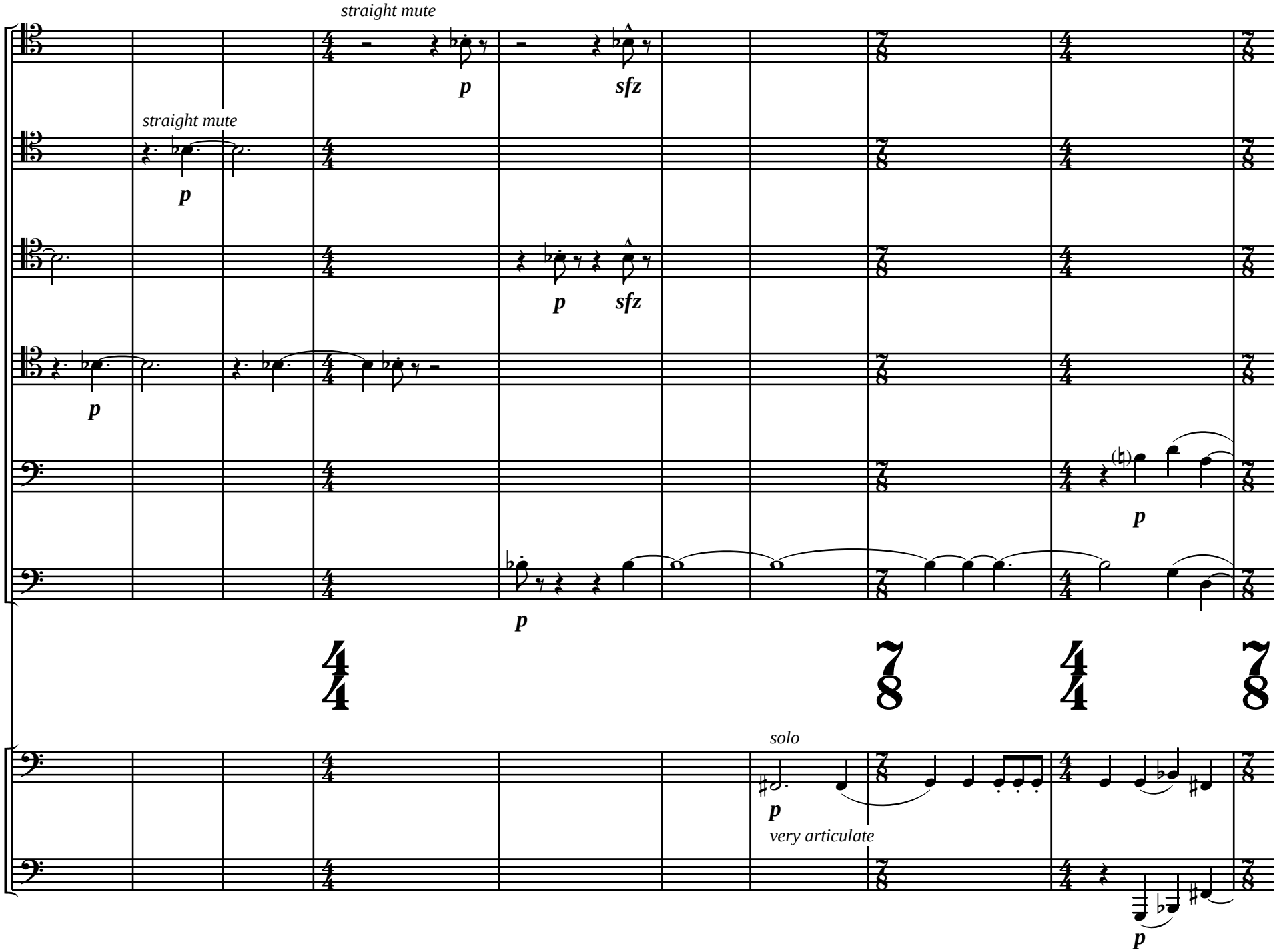

1
2
3
4
5
6
mf
mf
mp
mf
9/8
6/8
1
2
193
194
195
196
197
198
199

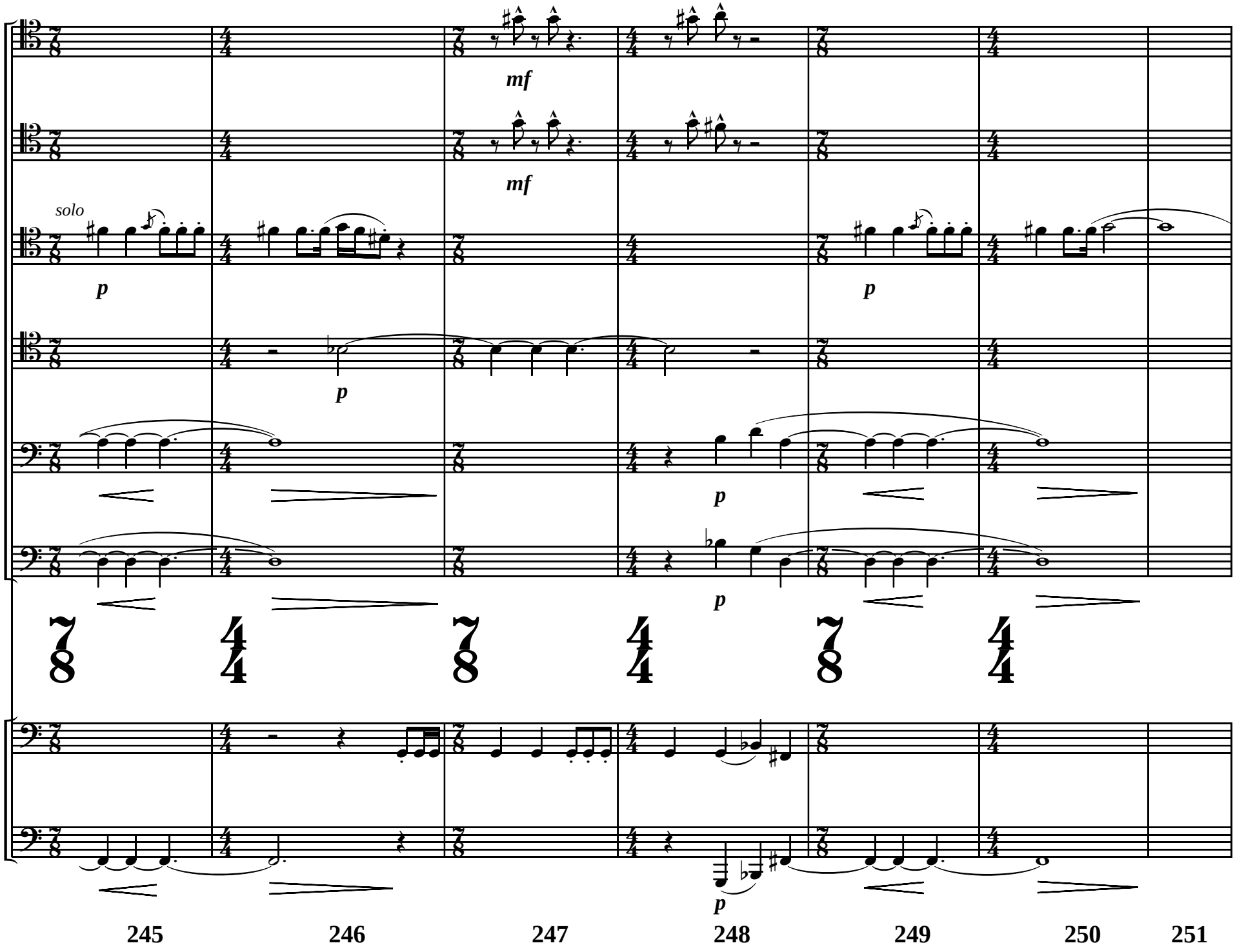

1
2
3
4
5
6
f
sfz
1
2
f
200
201
202
203
204
205
206
207
208

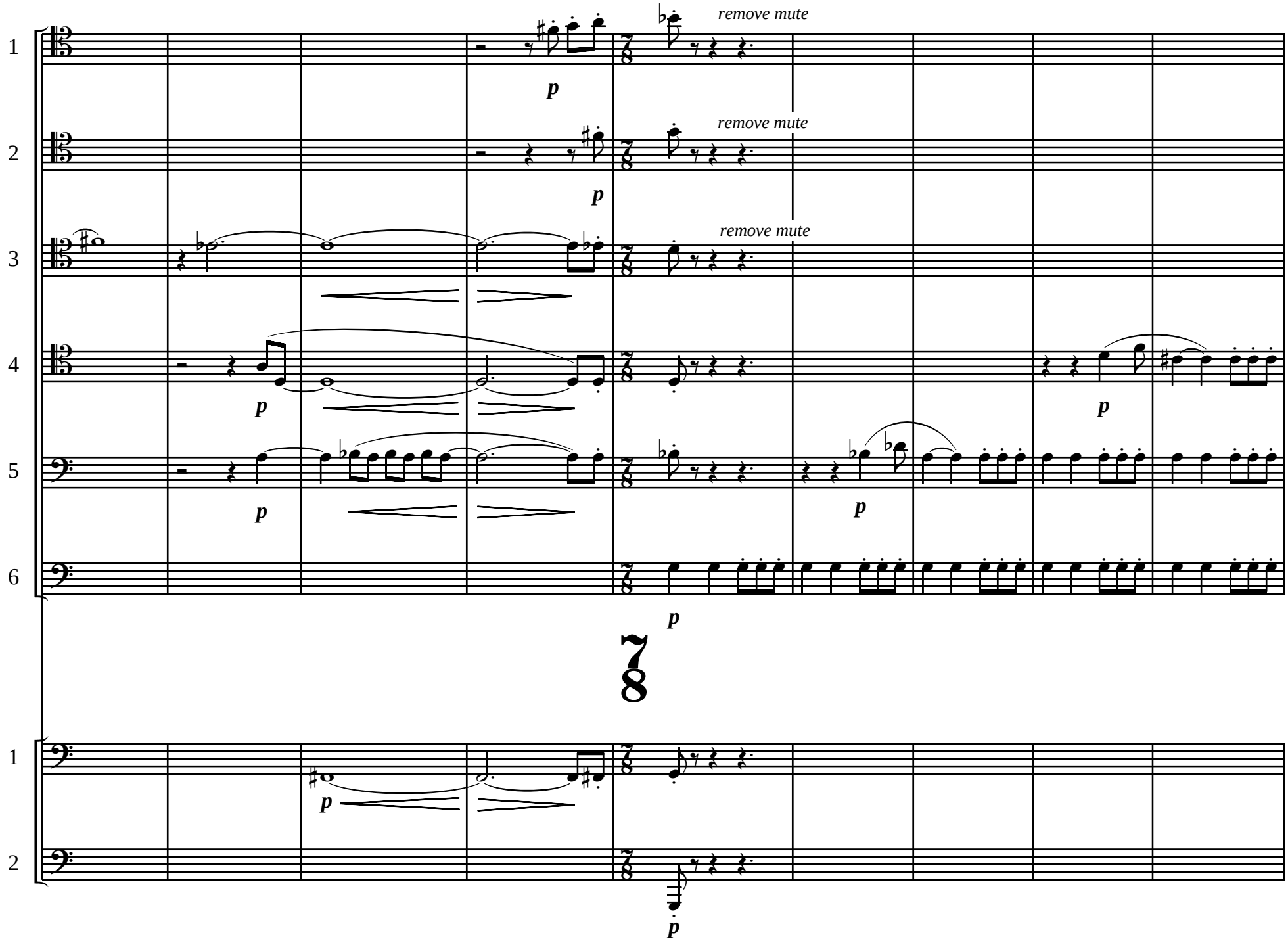

1
2
3
4
5
6
ff
sfz
5
1
2
209
210
211
212
213
214
215
216
217
218

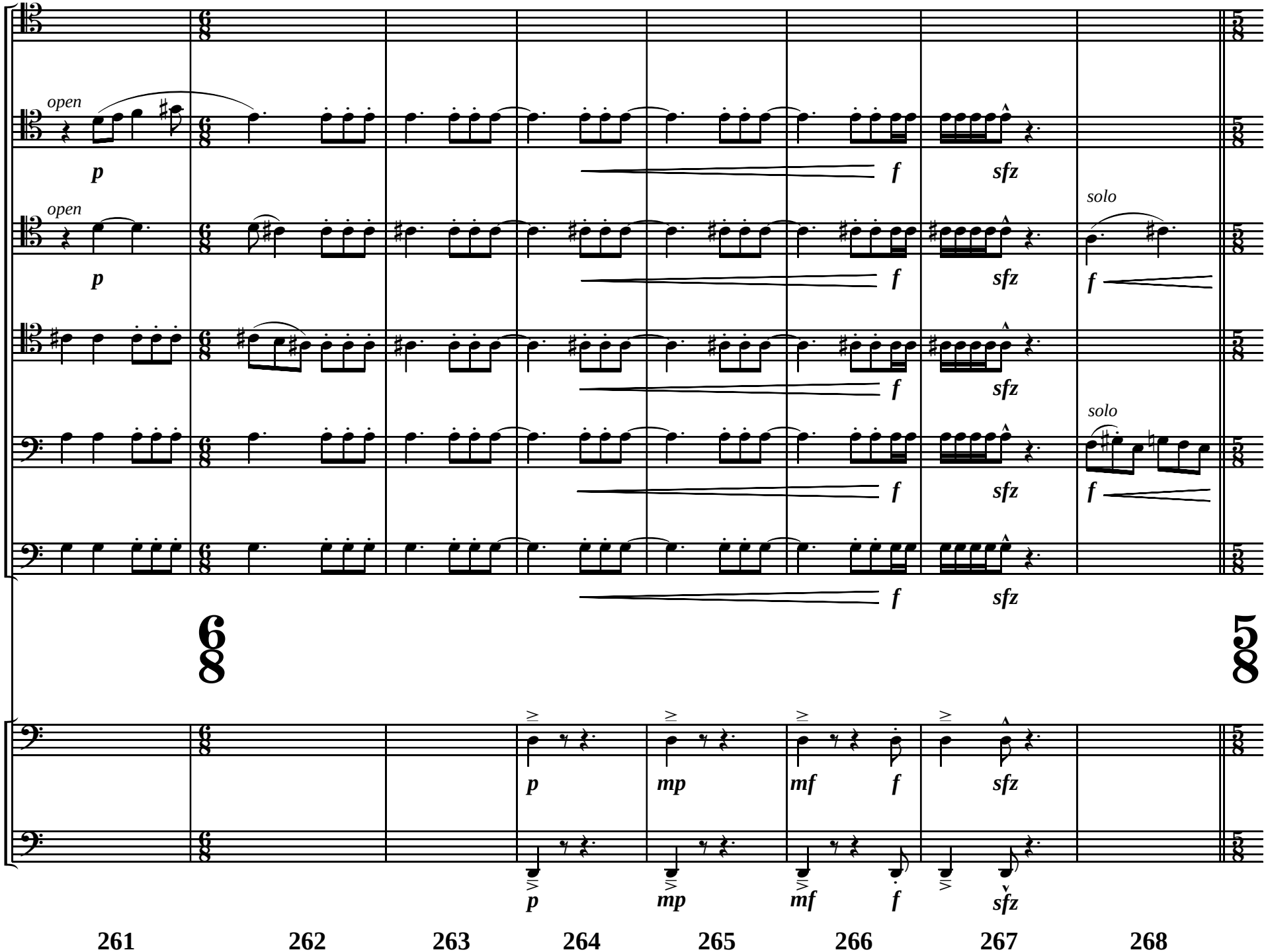

gliss.
straight mute in
sfz
gliss.
straight mute in
sfz
gliss.
cup mute in
sfz
gliss.
f
sfz
gliss.
5
f
sfz
gliss.
f
sfz
gliss.
ff
sfz
gliss.
ff
sfz
1
2
3
4
5
6
1
2
219
220
221
222
223
224
225
226

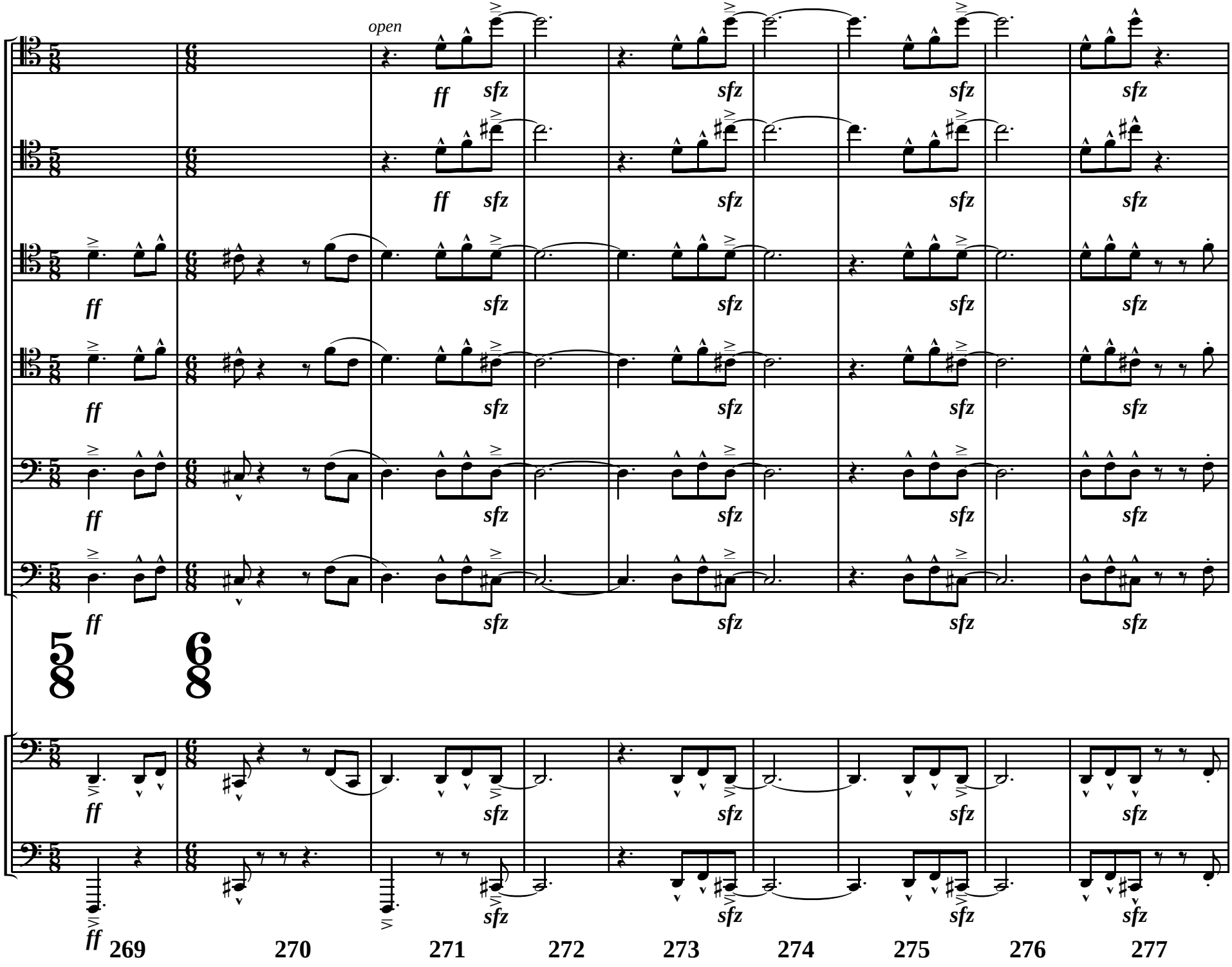

1
2
3
4
5
6
cup mute
p
sfz
1
2
227
228
229
230
231
232
233
234
235

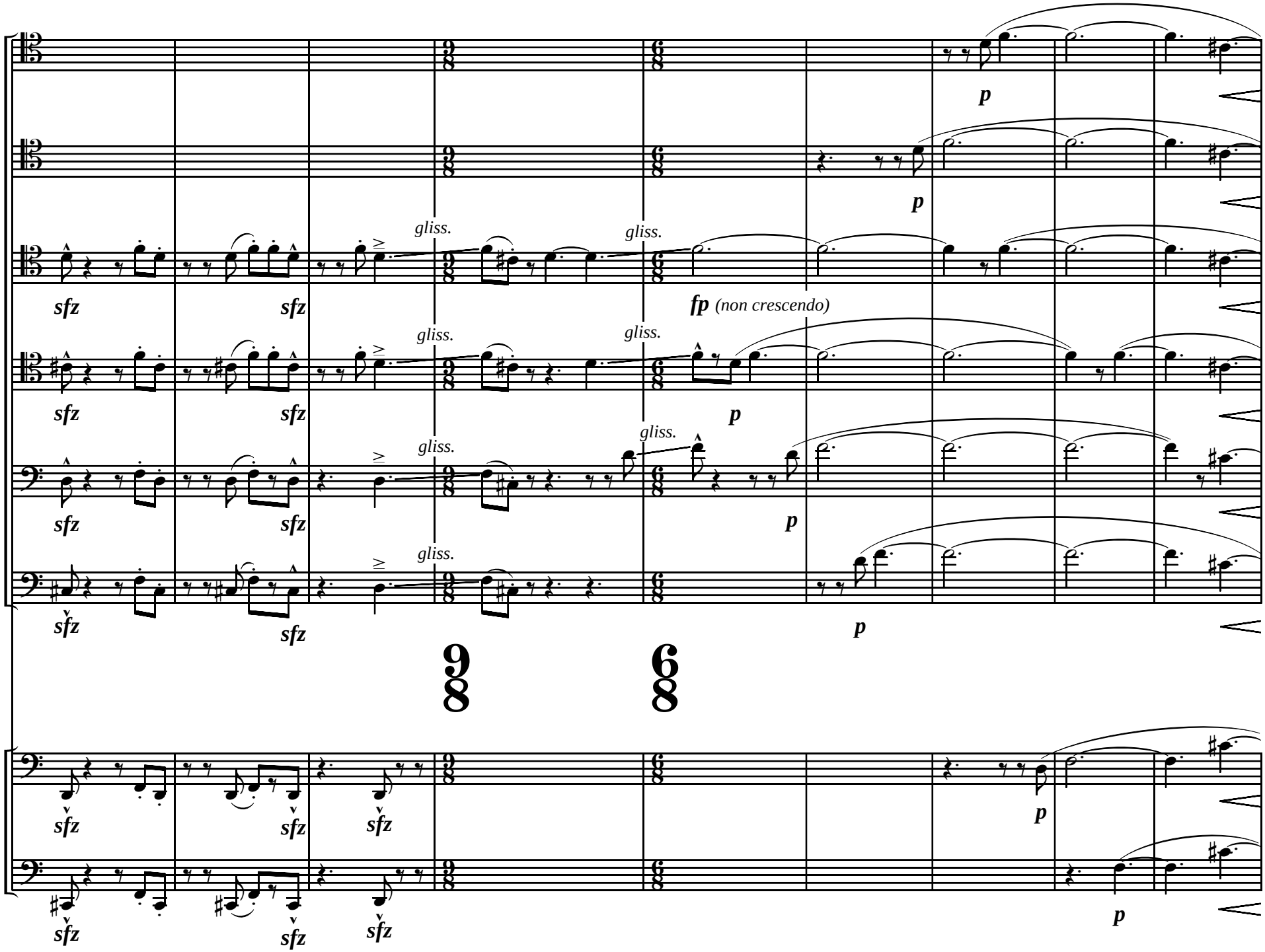

straight mute
straight mute
solo
very articulate
1
2
3
4
5
6
236
237
238
239
240
241
242
243
244

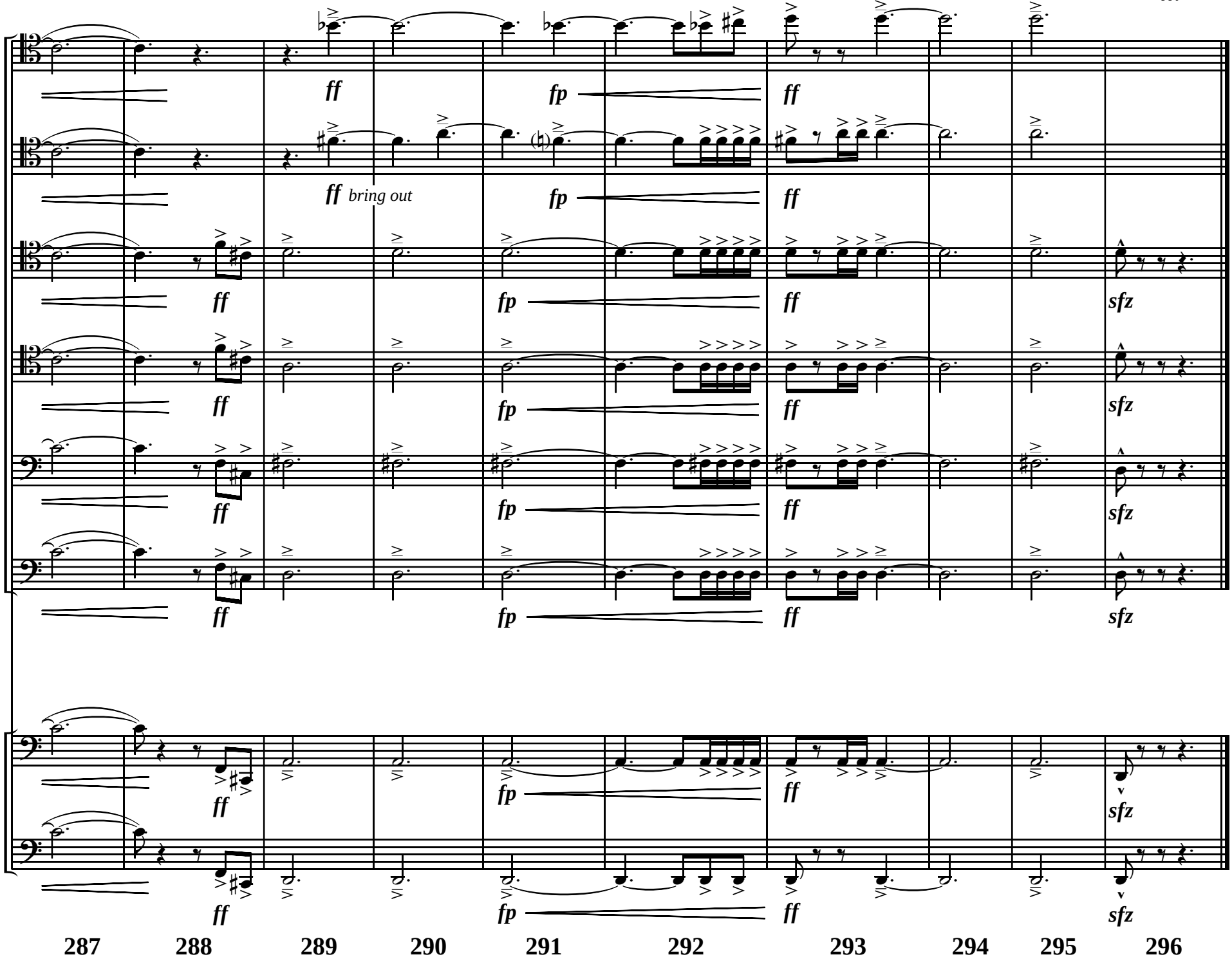

1
2
3
4
5
6
mf
mf
solo
p
p
p
p
p
1
2
p
245
246
247
248
249
250
251


remove mute
remove mute
remove mute
1
2
3
4
5
6
p
7/8
1
2
252
253
254
255
256
257
258
259
260


1
2
3
4
5
6
open
p
f
sfz
solo
6/8
5/8
mp
mf
261
262
263
264
265
266
267
268


open
ff
sfz
269
270
271
272
273
274
275
276
277


1
2
3
4
5
6
gliss.
sfz
fp (non crescendo)
p
9/8
6/8
278
279
280
281
282
283
284
285
286


1
2
3
4
5
6
1
2
ff
bring out
fp
sfz
287
288
289
290
291
292
293
294
295
296