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# **‘spectives**

*for eight trombones*

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Composed by Mark Scott

2006

## **Duration**

10'

## **Instrumentation**

6 Tenor Trombones

2 Bass Trombones

## **Table of Contents**

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## Mute Requirements

<u>Tenor 1</u>	<u>Tenor 2</u>	<u>Tenor 3</u>	<u>Tenor 4</u>
Harmon, Cup, Straight	Cup, Straight	Cup	Cup
<u>Tenor 5</u>	<u>Tenor 6</u>	<u>Bass 1</u>	<u>Bass 2</u>
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](http://www.dominantshadow.com).

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The Music of Mark Scott

Duration: 9'  
(5' | 4')

# 'spectives

for eight trombones

Mark Scott  
2006

## I. Intro

harmon mute      slowly      simile

**Tenor Trombone**

**Bass Trombone**

**3/4** ♩ = 66

1 2 3 4 5 6 7 8 9 10 11 12

remove mute

open

*mp* *f*

*mf* like a lip slur -- as smooth as possible

*mf* *mp* *mf* *mp* *f* *tr* valve trill

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

*mf* *mp* *mf* *mf* *f* *mf* like a lip slur -- as smooth as possible

*mf* *f* *mf* like a lip slur -- as smooth as possible

3 3 3 3 3 3

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

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

13 14 15 16 17 18 19 20

1 *p* *p* *ff* *gliss.*

2 *p* *ff*

3 *mf* *p* *ff*

4 *p* *p* *ff*

5 *p* *mf* *ff*

6 *p* *mf* *ff*

1 *p* *ff* *cup mute in*

2 *p* *ff*

21 22 23 24 25 26 27 28



1 *p* *mf* *p*

2 *mf* *p* *p*

3 *mf* *p* *p*

4 *mf* *p*

5 *mf* *p* *remove mute*

6 *mf* *p* *solo open*

**4**  
**4**

**3**  
**4**

*mp* *agitato, espressivo*

1 *p* *mf* *p*

2 *p* *mf* *p*

39

40

41

42

43

44

45

46

1 *remove mute* *open*

2 *p* *remove mute* *mp* *open*

3 *remove mute* *open* *p* *mp*

4 *remove mute* *open* *p* *mp* 5

5 *open* *straight mute in*

6 *p* *straight mute in*

*> mp* *pp*

**4** **3**

**4** **4** **3** **4**

1 *remove mute* *open* *p* *mp*

2 *remove mute* *open* *p* *mp*

Musical score for staves 1 through 6. The score is in 4/4 time, with a key signature of one flat (B-flat).  
Staff 1: Treble clef, melodic line with slurs and accents. Dynamics: *p*.  
Staff 2: Treble clef, melodic line with slurs and accents. Dynamics: *p*.  
Staff 3: Treble clef, melodic line with slurs and accents. Dynamics: *p*.  
Staff 4: Treble clef, melodic line with slurs and accents. Dynamics: *p*.  
Staff 5: Bass clef, rhythmic accompaniment with sixteenth notes and slurs. Dynamics: *f* to *p*.  
Staff 6: Bass clef, rhythmic accompaniment with sixteenth notes and slurs. Dynamics: *f* to *p*.  
Annotations: "slow gliss." above staves 1 and 2. "remove mute" above staves 5 and 6.

**4**  
4

**3**  
4

Musical score for staves 1 and 2. The score is in 3/4 time, with a key signature of one flat (B-flat).  
Staff 1: Bass clef, melodic line with slurs and accents. Dynamics: *p*.  
Staff 2: Bass clef, melodic line with slurs and accents. Dynamics: *p*.

1 *simile* *mp* *p* *mf* *ff* *fp*

2 *simile* *mp* *p* *mf* *ff* *fp*

3 *p* *mp* *p* *mf* *ff* *fp*

4 *p* *mp* *p* *mf* *ff* *fp*

5 *open* *mf* *ff* *fp*

6 *open* *mf* *ff* *fp*

*rit. poco a poco* - - - - -

4/4

3/4

1 *p* *mp* *p* *mf* *mf* *ff*

2 *p* *mp* *p* *mf* *mf* *ff*

*gliss.*

*gliss.*

*rit. poco a poco* - - - - -

63

64

65

66

67

68

69

70

Musical score for six staves (1-6). The score is written in 12/16 time, with a key signature of two flats (B-flat and E-flat). The first three staves (1-3) are in the treble clef, and the last three staves (4-6) are in the bass clef. The score is divided into measures 71-77. The first three measures (71-73) are marked *ff* (fortissimo). The last four measures (74-77) are marked *p* (piano) or *pp* (pianissimo). The score includes various articulation markings such as slurs, accents, and hairpins. The tempo changes from *Slower* (♩ = 48) to *molto rit.* (rallentando) and then to *Tempo I* (♩ = 66).

*Slower* (♩ = 48)       $\frac{4}{4}$  *molto rit.* - - - -  $\frac{3}{4}$  *Tempo I* (♩ = 66)       $\frac{4}{4}$

Musical score for two staves (1-2). The score is written in 12/16 time, with a key signature of two flats (B-flat and E-flat). The first staff (1) is in the bass clef, and the second staff (2) is in the bass clef. The score is divided into measures 74-77. The first three measures (74-76) are marked *pp* (pianissimo). The score includes various articulation markings such as slurs, accents, and hairpins.

*harmon mute in*

Musical score for staves 1 through 6. The score is written in treble clef for staves 1-4 and bass clef for staves 5-6. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *p*, *mp*, *mf*, and *p*. There are crescendo and decrescendo markings. A slur is present over the first measure of staff 1.

**4/4**

**3/4**

**4/4**

Musical score for staves 1 and 2. The score is written in bass clef. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *p*, *mp*, *mf*, and *p*. There are crescendo and decrescendo markings. A slur is present over the first measure of staff 1. A 'big' dynamic marking is present above the final measure of staff 1.

78

79

80

81

82

83

84

85

86

ca. 15"

ca. 5"

ca. 5"

harmon mute  $\text{+}^\circ$  open and close ad lib.

The musical score for Measure 87 consists of six staves. Staves 1 through 6 are for various instruments, with dynamics ranging from *pp* to *p*. Each staff includes a fermata with a note indicating a duration of approximately 66 seconds, with instructions to vary on each repeat. Staff 1 includes a 'harmon mute' instruction and a dynamic of *p*. Staves 2 through 6 include dynamics of *pp* and various rhythmic markings (3, 5, 6). A large '2 X' is written on the left side of the score, and a large '3 4' is written on the right side. Below the staves, there are two staves for bass trombone players, each with a *pp* dynamic and the instruction 'take as long as possible'.

### 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

1 *p* *p* *slow gliss.*

2 *p* *mf* *p*

3 *p* *gliss.*

4 *p* *mp* *p* *mf* *p* *f* *p*

5 *p* *mp* *p* *mf* *p* *f* *p*

6 *p* *mp* *p* *mf* *mp* *f* *p*

**3**  
**4** Tempo I (♩ = 66)

*poco rit.* ----- *attacca*

1

2

- 13 -  
II. Retro

1 *straight mute in*

2 *straight mute in*

3 *p*

4 *p*

5 *p*

6 *straight mute in* *straight mute* *sfz*

**6** ♩. = 104

**3**  
**4**

**6**

**3**  
**4**

1 *p*

2 *p*

98 99 100 101 102 103 104 105 106

1 *straight mute* *gliss.*  
*p* *sfz*

2 *straight mute*  
*v* *sfz*  
*p* *sfz*  
5 *gliss.*

3 *p*

4 *p*

5 *p*

6 *sfz*

**3/4** **5/8** **3/4** **5/8** **3/4** **3/8** **5/8** **3/4**

1 *p*

2 *p*

107

108

109

110

111

112

113

114

1 *sfz* *mp*

2 *sfz* *mp*

3 *p*

4 *p*

5 *p* *mp*

6 *p* *mp*

*p* *mp*

**3/4** **5/8** **3/4** **5/8** **3/4** **5/8**

1 *mp*

2 *mp*

115 116 117 118 119 120 121 122

Detailed description: This musical score consists of six staves. Staves 1 and 2 are in treble clef, while staves 3 through 6 are in bass clef. The key signature is B major (two sharps). The time signature alternates between 3/4 and 5/8. Dynamic markings include *sfz* (sforzando), *mp* (mezzo-piano), and *p* (piano). A crescendo hairpin is shown between staves 5 and 6, starting at measure 118. The score is numbered 115 to 122 at the bottom.

1 *remove mute*

2 *remove mute*

3

4

5

6 *remove mute* *open*

1 *solo*

2

*mf* *sfz* *f*

The musical score consists of six staves (1-6) and two additional staves (1-2) at the bottom. The notation includes notes, rests, and various musical symbols. Dynamics are indicated by *ff*, *sfz*, *mf*, and *f*. The word *open* is written above the first two staves. The bottom section includes measure numbers 132 through 140.

Staff 1: *open*, *ff*, *sfz*, *mf*

Staff 2: *open*, *ff*, *sfz*, *mf*

Staff 3: *ff*, *sfz*, *mf*

Staff 4: *ff*, *sfz*, *mf*

Staff 5: *ff*, *sfz*, *f*

Staff 6: *ff*, *sfz*, *f*

Staff 7: *ff*, *sfz*, *f*

Staff 8: *ff*, *sfz*, *f*

Measure numbers: 132, 133, 134, 135, 136, 137, 138, 139, 140

1  
2  
3  
4  
5  
6

1  
2

141 142 143 144 145 146 147 148 149

*mp*  
*mp*  
*mp*  
*mp*  
*mf*  $\rightrightarrows$  *mp*  
*mf*  $\rightrightarrows$  *mp*  
*pp*  
*p*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*mp*  $\rightrightarrows$  *pp*  
*mf*  $\rightrightarrows$  *mp*  
*p*

8 8

Musical score for staves 1 through 6, measures 150 through 158. The score is written in treble clef for staves 1-4 and bass clef for staves 5-6. The key signature is one sharp (F#). The time signature changes from 3/4 to 6/8 at measure 152. Dynamics include *p* (piano) and *gliss.* (glissando). Articulation marks (>) are present in measures 150 and 151. Slurs are used in measures 150 and 151. The notation includes eighth notes, quarter notes, and sixteenth notes.

**3**  
**4**

**6**  
**8**

Musical score for staves 1 and 2, measures 150 through 158. The score is written in bass clef. The key signature is one sharp (F#). The time signature changes from 3/4 to 6/8 at measure 152. Dynamics include *p* (piano). The notation includes eighth notes, quarter notes, and sixteenth notes.

150

151

152

153

154

155

156

157

158

Musical score for staves 1 through 6. The score is in 3/4 time and features a variety of musical textures. Staves 1, 3, and 4 contain melodic lines with long slurs and dynamic markings of *mp*. Staff 2 features a dense, rhythmic accompaniment of sixteenth notes. Staff 5 has a melodic line with a dynamic marking of *mp* in the first measure and *p* in the fifth measure. Staff 6 provides a bass line with a dynamic marking of *mp*. The key signature has one flat, and the time signature is 3/4.

Musical score for staves 1 and 2. Both staves are in bass clef. Staff 1 contains a melodic line with dynamic markings of *mp*, *mf*, and a crescendo leading to a *mf* section. Staff 2 contains a bass line with dynamic markings of *mp* and *mf*. The key signature has one flat, and the time signature is 3/4.

159

160

161

162

163

164

165

166

Musical score for staves 1 through 6. The score is in 3/8 time and features a complex texture with multiple voices. Staves 1, 2, 3, and 4 contain melodic lines with various dynamics including *mf* and *p*. Staves 5 and 6 provide a rhythmic accompaniment with repeated eighth-note patterns. The piece concludes with a double bar line and repeat dots.



Musical score for staves 1 and 2. Both staves are in bass clef. Staff 1 contains a melodic line starting in measure 169, marked *mp*. Staff 2 contains a rhythmic accompaniment with eighth notes, also marked *mp*. The score ends with a double bar line and repeat dots.

167

168

169

170

171

172

173

Musical score for staves 1 through 6. The score is written in 12/8 time and features a variety of rhythmic patterns and dynamics. Staves 1, 2, and 3 contain complex melodic lines with slurs and ties. Staves 4, 5, and 6 provide harmonic support with simpler rhythmic figures. Dynamics include *mp*, *f*, and *p*. A large *f* dynamic marking spans across staves 2, 3, 4, 5, and 6 from measure 177 to 181.



Musical score for staves 1 and 2. The score continues from the previous system. Staff 1 features a melodic line starting in measure 179, marked with *p*. Staff 2 provides a bass line with a *p* dynamic in measure 179 and a *f* dynamic in measure 180. A large *f* dynamic marking spans across staves 1 and 2 from measure 177 to 181.

Musical score for staves 1 through 6. The score is in 3/4 time and G major. Staff 1 (treble clef) begins with a melodic line in measures 183-184, then a series of sixteenth-note chords from measure 185 onwards. Dynamic markings include *mf* and *mp*. Staves 2, 3, 4, and 5 contain sustained chords with dynamic markings of *mp*. Staff 6 (bass clef) features a continuous sixteenth-note accompaniment.

Musical score for staves 1 and 2. Both staves are in bass clef. Staff 1 contains a melodic line with dynamic markings of *mp*. Staff 2 contains a bass line with dynamic markings of *mp*. The music continues from the previous system.

183

184

185

186

187

188

189

190

191

192

Musical score for staves 1 through 6. The score is written in treble clef for staves 1-3 and bass clef for staves 4-6. The key signature is one sharp (F#) and the time signature is 3/8. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are several slurs and ties across the staves. A fermata is present at the end of the first system.



Musical score for staves 1 and 2. The score is written in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music continues the rhythmic pattern from the previous system. Dynamic markings include *mf* (mezzo-forte). There are several slurs and ties across the staves.

193

194

195

196

197

198

199

1 *f* *sfz*

2 *f* *sfz*

3 *f* *sfz*

4 *f* *sfz*

5 *f* *f* *sfz*

6 *f* *f* *sfz*

1 *f*

2 *f*

200

201

202

203

204

205

206

207

208

Musical score for six staves (1-6) in treble clef, measures 209-218. The score features various musical notations including slurs, accents, and dynamic markings. Staves 1-4 have dynamic markings *ff* and *sfz*. Staves 5 and 6 have dynamic markings *ff* and *sfz*.

Musical score for two staves (1-2) in bass clef, measures 209-218. The score features various musical notations including slurs, accents, and dynamic markings. Staff 1 has dynamic markings *ff* and *sfz*. Staff 2 has dynamic markings *ff* and *sfz*.

209

210

211

212

213

214

215

216

217

218

1 *gliss.* *straight mute in*

2 *sfz* *sfz* *gliss.* *straight mute in*

3 *sfz* *sfz* *gliss.* *cup mute in*

4 *sfz* *sfz* *gliss.* *f*

5 *sfz* *sfz* *gliss.* *f*

6 *sfz* *sfz* *gliss.* *f*

1 *sfz* *sfz* *gliss.* *ff*

2 *sfz* *sfz* *gliss.* *ff*

219 220 221 222 223 224 225 226

1  
2  
3  
4  
5  
6

*cup mute*  
*p*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz*

1  
2

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

227 228 229 230 231 232 233 234 235

*straight mute*

1 *p* *sfz*

2 *straight mute* *p*

3 *p* *sfz*

4 *p*

5 *p* (tr)

6 *p*

4/4

7/8

4/4

7/8

*solo*

1 *p* *very articulate*

2 *p*

236

237

238

239

240

241

242

243

244

1 *mf*

2 *mf*

3 *solo*  
*p*

4 *p*

5 *p*

6 *p*

7/8 4/4 7/8 4/4 7/8 4/4

1 *p*

2 *p*

245 246 247 248 249 250 251

Detailed description: This is a musical score for six staves (1-6) and two systems (1-2). The score is written in treble clef for staves 1-4 and bass clef for staves 5-6. The key signature is one sharp (F#). The time signature alternates between 7/8 and 4/4. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A *solo* marking is present in staff 3. The score includes various musical notations such as notes, rests, slurs, and hairpins. The bottom of the page shows measure numbers 245 through 251.

Musical score for staves 1 through 6. The score is in 12/8 time and features a key signature of one sharp (F#). Staves 1 and 2 are in treble clef, while staves 3 through 6 are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *remove mute*. A large, stylized graphic element resembling a vertical infinity symbol is positioned between staves 5 and 6, centered under measure 255.

Musical score for staves 1 and 2. Both staves are in bass clef. The music continues from the previous system, featuring melodic lines with slurs and dynamic markings such as *p*. A large, stylized graphic element resembling a vertical infinity symbol is positioned between staves 5 and 6, centered under measure 255.

252

253

254

255

256

257

258

259

260



*open*

Musical score for six staves (1-6). The score is in 12/8 time and consists of six measures. The first measure is marked *ff*. The second measure is marked *sfz*. The third, fourth, fifth, and sixth measures are each marked *sfz*. The word *open* is written above the first measure. The staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for two staves (1-2). The score is in 12/8 time and consists of six measures. The first measure is marked *ff*. The second, third, fourth, fifth, and sixth measures are each marked *sfz*. The staves contain rhythmic patterns, including eighth and sixteenth notes, and rests.

*ff* 269

270

271

272

273

274

275

276

277

1 *p*

2 *p*

3 *gliss.* *gliss.*

4 *sfz* *sfz* *fp (non crescendo)*

5 *gliss.* *gliss.* *p*

6 *sfz* *sfz* *p*

1 *sfz* *sfz* *sfz* *p*

2 *sfz* *sfz* *sfz* *p*

278 279 280 281 282 283 284 285 286

Musical score for six staves (1-6). The score includes dynamic markings such as *ff*, *fp*, and *sfz*. Performance instructions include *ff bring out*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for two staves (1-2). The score includes dynamic markings such as *ff*, *fp*, and *sfz*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

287

288

289

290

291

292

293

294

295

296