

# Philip T. Schuessler

## What A Dream We Have In Jesus

for trombone and Max/MSP

### PERFORMANCE NOTES:

#### Playing Techniques

*flz.* - fluttertongue - note stem is always accompanied by tremolo sign

change oral cavity - gradually close or open embouchure in order to alter vowel formants;  
indications are accompanied by the following vowel phonetics:

⊖ -between central closed and open - mid

Λ -back open - mid

ε -front open - mid

additionally, the following vowel/consonant sounds are given in selected passages:

u - long *oo* sound like the *u* in *flute*

ah - wide *a* sound like the *a* in *what*

t - loud plosive sound; lips should disengage from the mouthpiece

blow air - blow air through mouth piece to produce soft, white noise;  
accompanied by notehead with a slash through it (☞)

smack tone - smack lips against (or kiss) the mouthpiece;  
accompanied by a triangle-shaped notehead (▼)

timbral trill - change positions rapidly while legato tonguing to produce timbre variation on the same pitch;  
positions are given below the staff

humming - play the given pitch while humming the smaller note in parenthesis

In the *senza misura* sections, the upper staff indicates which vowels should be emphasized by adjusting the oral cavity while playing the "pedal" tone indicated on the lower staff. In some instances, a mute is used to achieve these vowels. These formants may be approximated. Time brackets are indicated above the staff to show length in seconds of each bar.

#### Required Mutes

harmon  
plunger  
solotone  
practice

#### Electronic Cues

A separate performer is required to operate the computer cues during performance. Cues for the electronics are provided as boxed numbers with brief descriptions in the Electronics staff. Most cues should be initiated at the beginning of the bar in which they appear. More specific placements are accompanied by arrows lining up the particular rhythm on which the cue should be triggered.  
*Max/MSP patch is available upon request.*

#### Accidentals

All accidentals carry through the bar

♯ -quarter-tone sharp

### -three quarter-tones sharp

♮ -slightly higher than flat



Tbn. 33

flz. tr flz.

*poco p* *pp* *poco mf* *mf* *mp* *p*

II V

6 granular file (bell) 7 live granular 8 filtered file (tbn.)

2/4 3/4 2/4 3/4 4/4 5/4 4/4 4/4

Tbn. 43

smack tone smack tone smack tone flz.

*pp* *f*

II V #IV #VII

♩ = 72 con sord. (harmon)

9 live delay/filter 10 granular file (bell) 11 filtered file (tbn.)

3/4 3/4 3/4 3/4 5/4 5/4 3/4 3/4 4/4

Tbn. 52

place plunger in harmon mute senza sord.

*p*

12 filtered file (tbn.) 13 filtered file (tbn.) 14 filtered file (tbn.) 15 filtered file (bell)

4/4 3/4 5/8 4/4 2/4 3/8 2/4 3/8 2/4 5/8

Tbn. 62 *tr* *p* II V

smack tone humsing blow air

4/4

Tbn. 69 *pp* *f* *p* *pp*

Static senza misura

emphasize formant by altering oral cavity 10"

con sord. (plunger) 5"

humsing 7"

humsing 12"

(drone)

16 granular file (tbn.) 17 granular file (tbn.) 18 live ring modulation 19 filtered file (bell) 20 granular file fadeout

4/4

Tbn. 80 *p* *f* *p* *mp* *mf*

change oral cavity smack tone flz. gliss. senza sord. flz. gliss. humsing

[u]---[ah]---[t!] [u]--[ah] [u]---[ah] r. m. file (tbn.)

21 filtered file (tbn.) 22 live ring modulation 23 live r. m. 24

♩ = 60 [con sord (plunger)]

4/4 3/4 4/4

Tbn. 89

*mp* *p* *mp* *flz.*

25 r. m. file (tbn.)

26 live r. m.

3/4 4/4

Tbn. 98

*p* *mf* *flz.* *flz.* *pp* *mp* *f* *pp* *p* *f*

*flz.* *gliss.* *humming*

27 live r. m.

28 r. m. file (tbn.)

29 granular file (bell)

Tbn. 108

*pp* *p* *f* *pp*

*tr* *flz.* *humming*

$\text{♩} = 92$

30 filtered file (tbn.)

I VI II V (or F-trigger) (or F-trigger)

31 granular file (bell)

32 live r. m.

3/4 4/4 3/4

6

119 Tbn. *senza misura* *humming* *emphasize formant by altering oral cavity* *Lyrical, ebbing*  $\text{♩} = 66$

(drone)

10" 7" 9" 5" 5" 8"

33 granular file fadeout 34 live r. m. 35 filtered file (bell)

*pp* *mp*

I VI #IV

132 Tbn. *humming*

36 live filter/delay

140 Tbn. *humming* *gliss.* *gliss.* *gliss.* *tr*

*pp* *mf* *f* *pp*

37 live filter/delay 38 granular file (bell)

I IV #VII

151  $\text{♩} = 90$   
 con sord. (solotone)

*poco mf*

change oral cavity  
*tr*

*poco accel.* *A tempo*

III [ə]-----[Λ]-----[ε]  
 VI

*p* *poco f* *p*

39 granular file (tbn.) → 40 live r. m.

162 senza sord.  $\text{♩} = 82$

*mf* *p* *f* *subito p*

3 3 5 3

senza misura

emphasize formant by altering oral cavity

con sord. (plunger) humming

11" 7" 6" 8"

(drone)

41 live r. m. 42 live filter 43 granular file (bell)/live r. m.

172  $\text{♩} = 60$  [con sord.]

*f* *pp* *mp* *p* *mf* *p*

3 3

flz. humming

gliss.

flz. tone

[u]-----[ah]--[t]!

44 granular file (bell) 45 granular file (tbn.) 46 granular file (bell)

A Sense of Unraveling

179 *mf* *senza sord.* *gliss.* *humming*

47 live granular 48 live r. m.

189 *mp* *p* *mp* *p* *poco* *poco* *mp* *p* *mp* *p* *gliss.* *humming*

OSSIA

49 live r. m. 50 r. m. file (bell) 51 r. m. file (bell)

198 *gliss.* *gliss.* *gliss.* *gliss.* *pp* *gliss.* *humming*

hold until entrance of cue 55

wait until bell fades out almost completely

52 r. m. file (bell) 53 r. m. file (bell) 54 r. m. file (tbn.) 55 r. m. file (bell) 56 r. m. file (bell)



Tbn. 207 (humming)

57 r. m. file (bell)

Tbn. 215

58 granular file (bell)/  
live r. m.

Tbn. 222

59 granular file (bell)

10

senza misura

emphasize formant by altering oral cavity

10" 8" 10" 5" 12"

227

Tbn. (drone)

humming

*pp*

60 r. m. file (bell)

61 granular file fadeout

The image shows a musical score for a tuba (Tbn.) in a single system. The score is written on two staves, treble and bass clef. The first measure is marked 'senza misura' and contains a whole note on the bass staff, labeled '(drone)'. The second measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The third measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The fourth measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The fifth measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The sixth measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The seventh measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The eighth measure is marked 'emphasize formant by altering oral cavity' and contains a whole note on the bass staff, with a slur over it. The score is annotated with time-based measurements: 10", 8", 10", 5", and 12". There are also performance instructions: 'pp' (pianissimo) at the beginning, '60 r. m. file (bell)' with an arrow pointing to the third measure, and '61 granular file fadeout' with an arrow pointing to the eighth measure. The number '227' is written above the first measure. The word 'humming' is written above the sixth measure. The instrument name 'Tbn.' is written to the left of the staves.