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# Copeland Park ... Trombones

William Davy Cole

## Performance Directions

The five players will be located at specific points in Copeland Park, fanning out from the NINES and into the surrounding area at increasing distances.

It is unlikely that the players will be able to hear or see one another from their separate spatial positions, and as such each player operates independently.

Each player will use a stopwatch, which they refer to throughout the duration of the performance.

All players will meet at a central point at the beginning of the performance to start their stopwatches together. Once all stopwatches are synchronised, each player will move to their separate position; there is a two-minute interval before the first “event” to allow for this.

Once started, the stopwatches run continuously throughout the full duration of the performance.

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The performance is constituted by a series of “events”.

There are generally large intervals between events: most events are fairly short bursts of sound that (briefly) interrupt the ambient sounding conditions of the environment, and are usually followed by long stretches of time (before the start of the next event).

The stopwatch times at which each event starts are given at the top of every system.

Vertical dotted (bar) lines, with a specific stopwatch time (and a downwards arrow) above, indicate the beginning of each event. Material immediately after these dotted lines should be performed at (or as close as possible to) the stopwatch time given (for the beginning of the event).

With the exception of the ad libitum sections (explained below), every element of material is performed only once (as written).

The durations between events do not indicate the duration of material: within certain parameters (explained below), the duration of the material is contingent upon each player's individual interpretation.

Once players have performed the material given in their parts, they wait until the beginning of the next event; where no material is given, they play nothing for that event.

There are four “ad libitum sections” (see 37.00, 1.31.00, 2.00.00, 3.25.00). Here the players are given specific elements of material and instructed to work with these elements, on their own terms, for a certain duration (e.g., 3' (3 minutes)). As indicated in the score, the players' ad libitum performance here should be irregular: variety in terms of the order of material (i.e., no lengthy repeating patterns or regular alternation), duration, dynamics, expression, etc., is strongly encouraged!

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The material has been designed with a view to drawing upon and facilitating the individual input of each player.

Within certain parameters, players are free to execute and colour each element – in terms of duration, dynamic contours, expression, small pitch inflections (bends) on occasion, and so on – as they wish.

The overall feel of the performance should be raw, primal, and physical. Players should endeavour to avoid all common / conventional gestures and clichés (absolutely no glissandi!) and imagine, instead, that they are some kind of primordial man who has chanced upon a trombone in the wilderness for the first time!

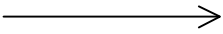
Sounds need to carry over large distances, and as such the dynamics of each element should be in the range from **ff** – **ffff**. Whilst small variations and fluctuations in amplitude are permissible across the duration of a given element, generally these should occur within a fairly narrow range: avoid long or particularly pronounced crescendos/diminuendos (no cresc. or dim. throughout whole duration of an element).


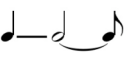


All pitch can be subject to slight inflection; microtones needn't be exact. A wavy line above a sustained sound element indicates that pitch should be bent up and down (within a tight range) ad libitum (this instruction occurs in brackets as small pitch bends are permissible throughout).

When performing, players should be aware that through their physical, bodily actions they are vitalising, interrogating, illuminating the environment, that by projecting their bodies into the environment through sound they make it breathe and reveal its sounding personality.

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There are three categories of duration for the sounding material:



- A horizontal arrow (  ) above a notehead indicates that this element should be sustained for as long as the player is able.

- An accented notehead (  ) indicates that this element should be fairly short: approximately 1 – 2 ½", or within the range of  at ♩ = 60.
- An accented notehead with a staccato (  ) indicates that this element should be very short: approximately 0 – ½", or ≤  at ♩ = 60.

Rests, or pauses, usually used to indicate delayed entry into an event, also fall into one of three categories of duration:

 = long pause: approximately 4 – 6", or  at ♩ = 60.

 = normal pause: approximately 1 – 5", or  at ♩ = 60.

 = short pause: approximately 0 – 1", or ≤  at ♩ = 60.

Where pauses occur next to one another on the staff in succession, this indicates multiple, or rather longer, rests, i.e., each pause is to be taken in turn.

Within these ranges, the durations of both sound elements and pauses are contingent upon the players' individual interpretation. (Where possible, the durations of the sound elements should be, at least in part, determined by the players' physicality, by the contingencies of their bodily action).

# Coleridge Park... Trombones

1

START 2.00 2.40 4.15 5.45 8.00 9.30

Handwritten musical score for Trombones I-V, measures 1-9. The score is on five staves. Above the staves, time markers are written: START, 2.00, 2.40, 4.15, 5.45, 8.00, 9.30. Vertical dashed lines align these times with the measures. The notation includes notes, rests, and arrows indicating phrasing or breath marks.

10.30 12.00 15.00 15.06 15.12 15.19 15.25 16.30

Handwritten musical score for Trombones I-V, measures 10-16. The score continues on five staves. Above the staves, time markers are written: 10.30, 12.00, 15.00, 15.06, 15.12, 15.19, 15.25, 16.30. Vertical dashed lines align these times with the measures. The notation includes notes, rests, and arrows indicating phrasing or breath marks.

18.30 19.15 19.45 20.00 22.00 23.40 25.00

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 18.30, 19.15, 19.45, 20.00, 22.00, 23.40, and 25.00. Each staff contains musical notation with various notes, rests, and dynamic markings. Arrows indicate phrasing or breath marks across the staves.

28.00 28.45 29.15 31.30 33.10 37.00

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 28.00, 28.45, 29.15, 31.30, 33.10, and 37.00. Each staff contains musical notation with various notes, rests, and dynamic markings. Arrows indicate phrasing or breath marks across the staves. To the right of the staves, there are performance instructions: "AD LIB. FOR C.A. 2" (UNTIL C.A. 39.00), "USING", "IRREGULAR, INCLUDE PAUSES", and "PAUSES".



45.00 47.00 48.00 52.00 52.40 54.00

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 45.00, 47.00, 48.00, 52.00, 52.40, and 54.00. The notation is handwritten, featuring various musical symbols such as notes, rests, and dynamic markings. A section of the score is marked with a double bar line and the text "(NORMAL PAUSE)".

56.00 56.20 57.45 1.00.00 1.01.20 1.04.00 1.08.00 1.08.45

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 56.00, 56.20, 57.45, 1.00.00, 1.01.20, 1.04.00, 1.08.00, and 1.08.45. The notation is handwritten, featuring various musical symbols such as notes, rests, and dynamic markings. The score continues with musical notation across the staves.

1.19.00 1.25.00 1.27.40 1.31.00

AD LIB. FOR C.A. 6 (UNTIL C.A. 1.31.00)

USING + OCCASIONALLY IRREGULAR, INCLUDE PAUSES

AD LIB. FOR C.A. 6 (UNTIL C.A. 1.31.00)

USING + OCCASIONALLY IRREGULAR, INCLUDE PAUSES

AD LIB. FOR C.A. 6 (UNTIL C.A. 1.31.00)

USING + OCCASIONALLY IRREGULAR, INCLUDE PAUSES

AD LIB. FOR C.A. 6 (UNTIL C.A. 1.31.00)

USING + OCCASIONALLY IRREGULAR, INCLUDE PAUSES

AD LIB. FOR C.A. 6 (UNTIL C.A. 1.31.00)

USING + OCCASIONALLY IRREGULAR, INCLUDE PAUSES

1.40.00 2.00.00

AD LIB. FOR C.A. 10 (UNTIL C.A. 2.10.00)

USING + OCCASIONALLY (VERY) IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

AD LIB. FOR C.A. 10 (UNTIL C.A. 2.10.00)

USING + OCCASIONALLY (VERY) IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

AD LIB. FOR C.A. 10 (UNTIL C.A. 2.10.00)

USING + OCCASIONALLY (VERY) IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

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AD LIB. FOR C.A. 10 (UNTIL C.A. 2.10.00)

USING + OCCASIONALLY (VERY) IRREGULAR, INCLUDE PAUSES + OCCASIONAL MICROTONE INFLECTIONS (♯/♭, etc.)

2.20.00 2.20.30 2.23.00 2.25.00 2.30.00 2.31.15 2.39.00

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 2.20.00, 2.20.30, 2.23.00, 2.25.00, 2.30.00, 2.31.15, and 2.39.00. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above the staves, including "AD LIB." and "NORMAL PAUSE".

2.40.00 2.43.00 2.55.00 2.56.30 2.56.55 3.00.00 3.05.00

Handwritten musical score for five staves (I-V). The score includes time markers at the top: 2.40.00, 2.43.00, 2.55.00, 2.56.30, 2.56.55, 3.00.00, and 3.05.00. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above the staves, including "AD LIB." and "NORMAL PAUSE".

3.06.00 3.07.30 3.09.15 3.13.00 3.17.00 3.17.30

I

II

III

IV

V

AD LIB.

3.25.00 3.32.00 3.38.00

(UNTIL C.A. 3.28.00)

AD LIB. FOR C.A. 3

IRREGULAR, INCLUDE PAUSES + MICROTONE INFLECTIONS (♯, ↓, etc.)

END

NOVELLO