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Title

Fanfare for the Unique Individual

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Publication Date

2020

Fanfare
for the
Unique
Individual

for trombone quartet

Christopher Schlechte-Bond

Performance Directions:

All dynamic changes must be very sudden. Glissandi are numerous; in fast sections, the 'target note' should not be rearticulated.

The 'gliss. ad lib.' section starting in bar 68 is intended to create a fuzzy line of pitches on top which the melody can sing.

Quartertone explanation:

quarter sharp



quarter flat



three quarters sharp



three quarters flat



Fanfare for the Unique Individual

Composed by Christopher Schlechte-Bond

♩ = 125-130; pumpy and energetic

The score is divided into three systems, each containing four staves. The first system (measures 1-5) features Trombone 1, 2, 3, and Bass Trombone. The second system (measures 6-7) features Tbn. 1, 2, 3, and B. Tbn. The third system (measures 8-11) also features Tbn. 1, 2, 3, and B. Tbn. The music is in 5/4 time and includes dynamic markings such as *p*, *mp*, *pp*, *mf*, *f*, *fp*, and *ppp*. It also includes articulation like accents and slurs.

10

Tbn. 1 *f* *fp* < *f*

Tbn. 2 *f* *fp* < *f* *fp* < *f* *p* < *f* *p* < *f*

Tbn. 3 < *f* *p* < *f* *p* < *f* *fp* < *f*

B. Tbn. *f* *p* < *f* *p* < *f* *fp* < *f* *f*

12

Tbn. 1 *p* < *f* *fp* < *f* *fp* < *f* *fp* < *f*

Tbn. 2 *p* < *f* *p* < *f* *p* < *f* *p* < *f*

Tbn. 3 *p* < *f* *p* < *fp* < *f* *p* < *f* *fp* < *f* *fp* < *f* *fp* < *f* *fp* < *f*

B. Tbn. *p* < *f* *p* < *f* *p* < *f* *p* < *f* *fp* < *f* *fp* < *f*

14

Tbn. 1 *p* *f* *fp* < *f* *p*

Tbn. 2 *fp* < *f* *p* < *f* *fp* < *f* *fp* < *f* *fp* < *f*

Tbn. 3 *f* *fp* < *f* *p* < *f* *fp* < *f* *p* < *f*

B. Tbn. *f* *p* < *f* *p* < *f* *p*

16

Tbn. 1
f p < f p < f fp < f *> p < fp*

Tbn. 2
f fp < f *p (p)*

Tbn. 3
p < f fp < f p < f *> p < f p*

B. Tbn.
f p < f *> p < f p*

18

Tbn. 1
f p < f fp < f fp *< ff* *p* *pp*

Tbn. 2
< f p < f p < f *ff* *p* *pp*

Tbn. 3
f p < f fp < f *p < ff* *p* *pp*

B. Tbn.
f p < f *p < ff* *p* *pp*

22

Tbn. 1
p < f p < f p < f p < f *ff* *p*

Tbn. 2
p < f fp < f *p < f p < f* *ff* *p*

Tbn. 3
p < f fp < f *p < f* *ff* *p*

B. Tbn.
p < fp *fp < f* *ff* *p*

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

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

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

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

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

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

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

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

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

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

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

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

f *p* *f* *p* *f* *p* *f*

fp *f* *p* *f*

39

Tbn. 1
ff pp *< f* *p < f* *p < f* *p*

Tbn. 2
ff pp *< f* *p < f* *p < f* *p*

Tbn. 3
ff pp *< f* *p < f* *p < f* *p*

B. Tbn.
ff pp *< f* *p < f* *p*

with renewed vigour

44

Tbn. 1
pp *mp* *pp* *fp < ff* *p < f* *p < f*

Tbn. 2
pp *mp* *pp* *fp < ff* *p < f* *p < f*

Tbn. 3
pp *mp* *pp* *fp < ff* *p < f* *p < f*

B. Tbn.
pp *mp* *pp* *fp < ff* *p < f* *p < f*

47

Tbn. 1
p < f *p < f* *p < f* *p < f* *p < f*

Tbn. 2
fp < f *fp < f* *p < f* *p < f* *fp < f* *p < f*

Tbn. 3
= f *fp < f* *p < f* *p < fp < f* *fp < f*

B. Tbn.
p < f *fp < f* *p < f* *p < f* *p < f*

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p < f

fp < f *fp*

f fp < f *fp < f* *fp < f*

f *fp < f* *p < f*

f *p < f* *p < f* *fp < f*

51

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f *p < f* *fp < ff* *pp* *fp < f* *ff*

p < f *fp < f* *fp < ff* *pp* *fp < f* *ff*

= f *p < f* *fp < ff* *pp* *fp < f* *ff*

fp < f *fp < ff* *pp* *fp < f* *ff*

55

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p *pp* *f* *p < f* *p < ff* *p*

p *pp* *f* *p < ff* *p*

p *pp* *f* *p < ff* *p*

p *pp* *p < ff* *p < ff* *p*

59 *poco rit.* ♩ = 110; (slightly slower; misterioso) (gliss)

Tbn. 1 *pp* *senza cresc.*

Tbn. 2 *pp* (gliss) *senza cresc.*

Tbn. 3 *pp* (gliss) *senza cresc.*

B. Tbn. *pp* (gliss) *senza cresc.*

62

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

65 ♩ = 100 (a little slower)

Tbn. 1 *poco* *pp* *ppp* *mf*

Tbn. 2 *poco* *pp* *ppp* *mf*

Tbn. 3 *poco* *pp* *ppp* *mf*

B. Tbn. *poco* *pp* *ppp* *mf*

solo, very free, very rubato

♩ = 60

69

Tbn. 1

gliss. ad lib between these two pitches very slowly

p ————— *poco* ————— *p* ————— *poco* —————

Tbn. 2

ppp

gliss. ad lib between these two pitches very slowly

Tbn. 3

ppp

gliss. ad lib between these two pitches very slowly

B. Tbn.

ppp

74

Tbn. 1

gliss. ad lib between these two pitches very slowly

ppp

solo, very free, very rubato

5

Tbn. 2

pp ————— *poco* ————— *ppp*

(transition slowly and smoothly to subsequent patterns)

solo, very free, very rubato

3

pp ————— *mp* —————

Tbn. 3

ppp

(transition slowly and smoothly to subsequent patterns)

B. Tbn.

ppp

77

Tbn. 1

p ————— *mf*⁵ ————— *p*

(transition slowly and smoothly to subsequent patterns)

Tbn. 2

ppp

Tbn. 3

ppp

B. Tbn.

ppp

81

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

solo, very free, very rubato

p *poco* *p* *pp*

87

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp *pp* *ppp* *p* *mf* *p*

mp *pp* *ppp* *p* *mf*

mp *pp* *ppp* *p* *mf* *p*

mp *pp* *ppp* *p* *mf* *p*

93

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf *p* *mf* *p*

p *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf*

mf *p* *mf* *p* *mf*

97

Tbn. 1
mf *mf* *pp* *mp* *pp* *ppp* *sfp*
slow 'wilting' gliss.

Tbn. 2
p *mf* *pp* *mp* *pp* *ppp* *sfp*
slow 'wilting' gliss.

Tbn. 3
p *mf* *pp* *mp* *pp* *ppp* *sfp*
slow 'wilting' gliss.

B. Tbn.
p *mf* *pp* *mp* *pp* *ppp* *sfp*
slow 'wilting' gliss.

Detailed description: This is a musical score for four tuba parts, labeled Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. The score begins at measure 97. Each part is written in bass clef. The music features a variety of dynamics: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *ppp* (pianississimo), and *sfp* (sforzando). The score includes performance instructions such as "slow 'wilting' gliss." (glissando) and articulation marks like slurs and accents. The time signature changes from 2/4 to 4/4 in measure 100. The notation includes triplets and various note values. The overall structure is a single melodic line for each part, with some parts having rests in later measures.