

testify

Andrea La Rose

♩ = 92-116 swing sixteenths
plunger mute throughout

7 3 6 3 *molto vib.* *p* (pedal) -----
pp < *f ff* > *pp* whew! *ppp*

f fast ----- slow
fp oh!

pp *ff* *pp* < *p* *ff*
yeah, yeah...

pp *p* *p* *f*
ooo ooo mmm, mmm, mmm...

f *mp* < *f* *ppp*
s

ff ah

ppp āw āh ōh *fp* (instrument down)

vib. -

mp *f*

p *ff*

1 3 1 3 5 3 1 3 5 3 1

ah oh whew! mm ah tip oh yeah! *ppp* oh! *ff*

whew! *m* (rapid) *pp*

ff *p* *f* *ff* *fp* *f* *ff* oh! *ff* ah

mf *p* *f* *p* ah

f (straight)

straight sixteenths

Musical staff 1: Treble clef, 3/8 time signature. Starts with a series of straight sixteenth notes. Dynamics include *p* and a crescendo line.

Musical staff 2: Treble clef, 3/8 time signature. Features a fermata, a "ow!" vocal cue, and triplets. Dynamics include *f* and *ff*.

Musical staff 3: Treble clef, 3/8 time signature. Continues with triplets and various note values.

Musical staff 4: Bass clef, 3/8 time signature. Features triplets and dynamic markings *p*, *f*, *p*, *f*, *ppp*.

Musical staff 5: Bass clef, 3/8 time signature. Tempo marking: quarter note = 80 *poco a poco accel.* Includes a "1 lip up1" instruction.

Musical staff 6: Bass clef, 3/8 time signature. Continues with eighth and sixteenth notes.

Musical staff 7: Bass clef, 3/8 time signature. Features triplets and dynamic marking *ff*.

Musical staff 8: Bass clef, 3/8 time signature. Includes a wavy line, "m", "<imitate>", "lip", and vocal cues "uh!", "oh", "oo". Dynamics include *pp* and *ff*.

♩ = 80
 <growl>
 f

hey, hey! *f* uh-huh! yeah! play

accel. al fine

ppp *f* ow! *ff*

<scream>

p *ff* <stomp>

yeah!

cuivre [ossia 8va]

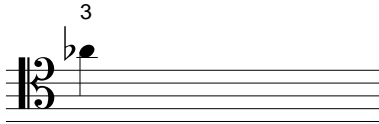
<yell> *ffff*

Guide to notation

Accidentals valid for the entire system or until cancelled and are only valid for the octave in which they appear.



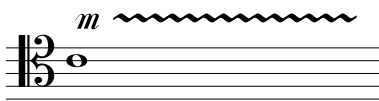
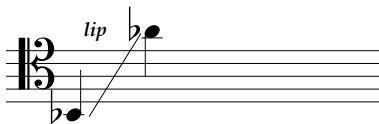
The plunger mute is used throughout the piece. The first three notes indicate the mute as fully open, fully closed, and partially open, respectively. When a dotted line connects two symbols, it indicates a gradual change from one mute position to the other. The last two notes indicate a rapid change from open to closed and closed to open, respectively.



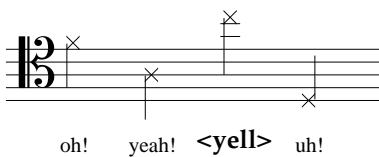
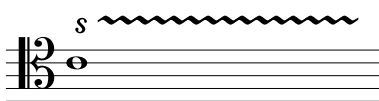
When a particular slide position is desired, it is indicated by an Arabic numeral. When different slide positions are given for the same repeated pitch, do not make intonation adjustments. The slight differences in pitch and timbre are the intention of the composer.



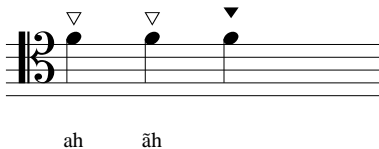
Slides and lip glissandi begin immediately after the initial pitch has sounded and are spread out through the initial pitch's duration (including ties). The final note is never articulated. Slides are indicated by a solid black line. Lip glissandi are also indicated with a solid black line, but also with the word "lip."



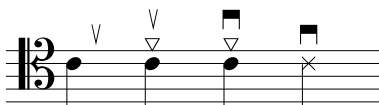
Three types of vibrato are used in this work. "Vib." indicates a lip or diaphragmatic vibrato (choice of the performer). "M" plus a wavy line indicates a mute vibrato, made by very rapidly opening and closing the mute (does not have to be fully open or fully closed). "S" plus a wavy line indicates a vibrato produced by moving the slide.



Notes that have an 'x' as a notehead, indicate things to be spoken by the performer. Dynamics for these notes will appear above the note, so as not to collide with the text. If no dynamic appears, then the utterance should follow the dynamic of what was played before it. Occasionally, instead of an actual word to say, an action will appear in angular brackets: < >. The placement on the staff of the notehead indicated relative pitch within one's own voice range and is not necessarily related to the trombone's indicated range.



When an open triangle appears above a note, or a range of notes as indicated by a dotted line, the performer is to sing the pitch indicated through the instrument, but without playing. The desired vowel sound is shown as text below the note. A tilde ~ means the sound should be nasal. A closed triangle indicates singing and playing simultaneously.



Traditional upbow/downbow markings are used to show breath. Upbow by itself after a note indicates the end of a phrase, and therefore, an appropriate place to take a breath. When used with the open triangle, it indicates singing while inhaling. This only happens once in the piece and can easily be accomplished with a little practice. The downbow marking is used with the open triangle to indicate normal singing; and by itself to indicate an audible exhale, like a long sigh.