

Simon Broucke

Out of Sight (Out of Mind)

For Baritone Voice, Trumpet in C, Trombone, Bass Clarinet in B \flat

Full Score

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Performance Layout

The ensemble should be arranged in the following order:



For loadbang

Out of Sight (Out of Mind)

For Baritone Voice, Trumpet in C, Trombone, and Bass Clarinet

Simon Broucke (2018)

Score in C

Resolute: ♩=100

Baritone Solo

Trumpet in C

Trombone

Bass Clarinet in Bb

f

straight mute

leggero

mf

ord.

f

n

p

(*)

Detailed description: This system contains measures 1 through 6. The Baritone Solo part is mostly silent, with a few notes in measure 6. The Trumpet in C part is silent throughout. The Trombone part has a melodic line starting in measure 4, marked with *straight mute*, *leggero*, and *mf*, ending in measure 6 with *ord.* and *mp*. The Bass Clarinet part has a long, sustained note in measure 1, marked *f*, which continues through measure 6. Below the staff, fingering diagrams are provided for measures 1, 2, 3, 4, and 6, with a *p* dynamic marking under measure 4.

7

Bar. Solo

C Tpt.

Tbn.

B. Cl.

practice mute

3:2

mp

leggero

ord.

mp

p

mp

mp

8:9

Detailed description: This system contains measures 7 through 10. The Baritone Solo part has a melodic line starting in measure 7, marked *p*. The C Trumpet part has a melodic line in measure 7, marked *practice mute* and *mp*, with a *3:2* ratio indicated. The Trombone part has a melodic line in measure 7, marked *leggero* and *ord.*, with a *3:2* ratio and dynamics *mp* and *p*. The Bass Clarinet part has a long, sustained note in measure 7, marked *p*, which continues through measure 10. Below the staff, fingering diagrams are provided for measures 7, 8, 9, and 10.

(*): Fundamental will be inaudible, leaving only an unstable, wavering high harmonic.

58 *p* *pp* *3:2* *p* *pp* *mp*

Bar. Solo *i:* *i:* *D* *D*

C Tpt. *pp* *mf* *p* *pp* *p* *sfz*

Tbn. *p* *sfz* *p* *mf*

B. Cl. *pp* *p* *pp* *p* *pp* *p* *p*

62 *pp* *p* *pp* *p* *pp* *mp* *p* *mp* *f*

Bar. Solo *D* *D* *D* *D*

C Tpt. *mf* *p* *mp* *mf* *pp* *mf* *f*

Tbn. *p* *sfz* *mf* *p* *sfz* *mf* *p* *mp* *mf* *f*

B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp*

75

Bar. Solo

C Tpt.

Tbn.

B. Cl.

p *pp poss.* *p* *p*

mf *pp* *sfz* *pp* *p*

f *mf* *p* *sfz* *mp*

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

79

Bar. Solo

C Tpt.

Tbn.

B. Cl.

mf *p* *mp* *mp* *mf* *mp*

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

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

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

93 *mf* *p mf mp p* *pp* *mp poss.* 11

Bar. Solo

C Tpt.

Tbn.

B. Cl.

98 *ppp poss.* *pp* *pp*

Bar. Solo

C Tpt.

Tbn.

B. Cl.

140

Bar. Solo

C Tpt.

Tbn.

B. Cl.

pp

p

mf

mf

143

Bar. Solo

C Tpt.

Tbn.

B. Cl.

mf

hb d

mf

f

open slap
as resonant as possible

8^{vb}.1