

For Branimir Slokar and Mayumi Shimizu

Colors of the City

for 2 trombones (or horn in F and trombone) and piano (2015 — c. 18')

Laurie ALTMAN (*1944)

I. Awakening (c. 8')

The musical score is divided into three systems. The first system (measures 1-4) features Trombone I and II with a tempo of 72 Liberamente. Trombone I starts with a half note G2 (fp), while Trombone II has a whole rest. The piano accompaniment begins with a half note G2 (mp). The second system (measures 5-8) shows both trombones playing half notes. Trombone I has a half note G2 (mf), and Trombone II has a half note G2 (mf). The piano accompaniment continues with half notes. The third system (measures 9-12) includes a section marked 'A' (measures 9-10) where both trombones play half notes (mf). Measure 11 features a piano solo marked 'p (like a clock)' (p) in the right hand, with the left hand playing half notes. Measure 12 returns to the piano accompaniment with half notes (mp). The score includes various dynamic markings (fp, mf, mp, p, sfz) and articulation marks (accents, slurs).

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I

mf

mp

p

II

mf

mp

p

P.

16

mf

mf let vibrate through

l.h.

r.h.

I

mp

mf

II

mp

mf

P.

19

l.h.

r.h.

sim.

mf poco marcato

f let vibrate through

8va

I

B ♩ = 100

p

II

p

P.

(8)

22

mp

8va

B ♩ = 100

I

II

P.

26

mf

f

mf

mp

I

II

P.

30

mf

mp

mf

I

II

P.

33

p

mf

mp

m

I

II

P.

38

mp

mf

mf

I

II

P.

41

f

f

mf

mf

mp

I

II

P.

44

mf

mf

mf

mp

solo

I *f*

II *f*

mf

47

P. *mf* *mp* *mf* *f*

I *p*

II *p*

D

51

P. *mf* *mf*

I *mp* *mf* *f*

II *mp* *mf* *f*

54

P. *mf*

I

II

P.

58

mf

mf

mp

mf

mp

I

II

P.

61

f

E

mf

p

mf

I

II

P.

65

f

f

mp

mf

mp

I

II

P.

69

mf *f* *mf* *f*

mf *mp*

I

II

P.

73

mf *mf* *mp*

I

II

P.

76

f *f* *mp* *f*

f *mp* *f* *f*

solo

I **F** $\text{♩}=138$ solo tb 1
mf relaxed

II

P. **F** $\text{♩}=138$
mf *mp*

80

I

II solo tb 2
mf relaxed *f* *meno f*

P. *mf* *mf* *mp*

84

P. solo
mf *f* *4:3* *6*

90

II. Oasis: Central Park (c. 3')

$\text{♩} = 69-72$

P.

mp *mf* *mp* *mf*

6

P.

mp *mf* *f* *mf* *mp*

rit. A tempo

I

II

mp *mf*

10 rit. A tempo

P.

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

15

P.

mp *mf* *mp* *mf*

I

II

P.

19

mf

mp

mf

mp

f

mp

mf

mp

marc.

rit. A tempo

I

II

P.

23

mf

mp

mp

marc.

marc.

B

B

I

II

P.

27

mf

mp

poco

poco

III. Boogie Down Broadway (c. 7')

♩ = 116-120 (swing feel)

P.

The piano introduction is in 4/4 time, key of B-flat major. It consists of five measures. The first measure has a forte (f) dynamic. The second measure has a mezzo-forte (mf) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a fortissimo (ff) dynamic. The fifth measure has a mezzo-forte (mf) dynamic. The introduction features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

I

II

P.

The first system of the main theme is in 12/8 time, key of B-flat major. It consists of four measures. The first measure has a fortissimo (ff) dynamic. The second measure has a forte (f) dynamic. The third measure has a mezzo-forte (mf) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The first two measures are marked with a box containing the letter 'E'. The piano part (P.) is in 4/4 time, key of B-flat major, and consists of four measures. The first two measures are marked with a box containing the letter 'E'. The piano part has a mezzo-forte (mf) dynamic in the first measure, a forte (f) dynamic in the second measure, a mezzo-piano (mp) dynamic in the third measure, and a mezzo-forte (mf) dynamic in the fourth measure.

I

II

P.

The second system of the main theme is in 12/8 time, key of B-flat major. It consists of four measures. The first measure has a fortissimo (ff) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a mezzo-forte (mf) dynamic. The piano part (P.) is in 4/4 time, key of B-flat major, and consists of four measures. The first measure has a forte (f) dynamic. The second measure has a mezzo-forte (mf) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a mezzo-forte (mf) dynamic.

I

II

f *piu f* *straight*

16

f *straight* *swing* *mf*

P.

I

II

F *swing* *mf* *straight* *f*

swing *mf* *straight*

20

F *mp* *mf*

P.

I

II

mf *f*

mf

24

mp *mf*

marc. *marc.* *marc.*

P.

I

II

P.

27

swing

straight

swing

f

mf

mp

I

II

P.

31

straight

swing

f

mf

mp

G

35 straight

P.

f

sfz

39

P.

mf

f

marc.

I

II

straight

f

mf

42

P.

mf

f

mf

marcato

I

II

f

ff

f

ff

46

P.

f

mf

f

I

II

P.

50

f

mf

f

I

II

P.

53

swing

mf

f

8va

Ped.

I

II

P.

56

straight

sfz

f

mf

Ped.

I

II

P.

59

mf

f

mp

I

I

II

P.

63

f

mf

mp

f

mf

f

I

II

P.

70

f

mf

f

74 **J** ♩ = 80 (Chorale)

P. *mp* *mf* *mp* *mf*

80

P. *mp* *mf* *mp* *mf*

K

I *mf*

II *mf* *mp*

85 **K**

P. *f* *mp* *p*

I

I *mp* *mf* *mp*

II *mf* *mp* *mf*

90

P. *mp* *mf* *mp* *mf*

I **L** Fugue ♩ = 76

II *mf*

P. *mp* *mf*

94 **L** Fugue ♩ = 76

I *mf* *mp* *f*

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

P. 101

I *mf* *mp*

II *mp* *mf*

P. 107 *mf*