Late Night

trumpet, trombone, double bass, drumset, electronic sounds, video

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Preface

Instruments

Trumpet (Bb) | Trombone | Double Bass | Drumset

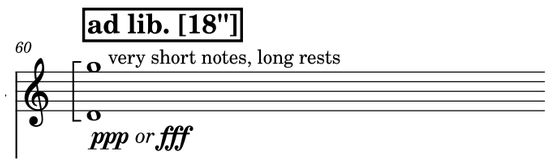
The score is not in C. Accidentals apply for the rest of the respective bar.

Synchronising instruments and computer

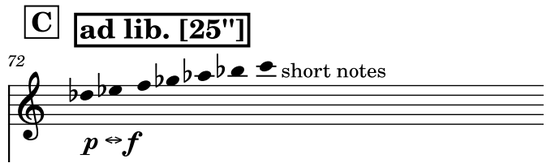
In *Late Night*, an ensemble consisting of four players is accompanied by a pre-produced video plus soundtrack. Synchronisation between ensemble and video is achieved using a prepared clicktrack that the drummer follows. The click can either be used as a continuous metronome (click on / click off) or as a singular marker, instructing the player to continue to the next passage (click). The other players follow the drummer. Therefore, all players are asked to play from the score if possible; they must at least be able to read the drumset part during performance (or know it by hard). In "*ad lib.*"-sections, the ensemble may in addition agree upon musical signals for moving on the next section, etc.

ad lib.

In passages marked "*ad lib.*", players are instructed to improvise, taking into account any given restrictions of musical material. For example:



This instructs the trumpet player to play short notes that are either very loud or very soft, using any pitches within given range. (It is of cause possible to play multiple notes without a rest.) The section lasts for 18 seconds.



This instructs the trumpet player to play short notes (and rests of any duration) in a dynamic range between piano and forte (in other words: not extremely loud and not extremely soft), using the notes of the given scale as pitch material. The section lasts for 25 seconds.

If a musical parameter (pitch or drum / dynamics / note duration / playing technique / etc.) is not specified, all possible options available on the instrument can be used. Accordingly, an "*ad lib.*"-section with no further indications at all would encourage the player to improvise freely. However (un-)limited the material for an improvised passage may be, players should always try to connect from the previous and to the next section in a musically meaningful way.

In some "*ad lib.*"-sections, a starting and a target set of restrictions are given ("transition to…"). In this case, the player should gradually transition from one material to the other within the indicated time frame at their own pace.

continue sim.

In contrast to "*ad lib.*", the indication "*continue sim.*" instructs the player to come up with variations of the musical ideas formulated in the previous measure(s). The sounding result should closely resemble the previous material.

"*continue sim.*" also occurs in combination with "*ad lib.*", in which case the player should simply keep on improvising according to the restrictions of the respective "*ad lib.*"-measure.

Trumpet / Trombone

mute on / off — put wah-wah mute on /off

\+ — close mute on attack

○ — open mute on attack

talking mute — use mute intuitively, making the instrument “talk”

flz. — flutter tongue

slap — interrupt air stream with tongue (percussive sound)

hum — hum the smaller note while playing the larger note
if only one note, hum in unison

Double Bass

The double bass is always played pizzicato. If no articulation is given, a note or passage should be played legato.

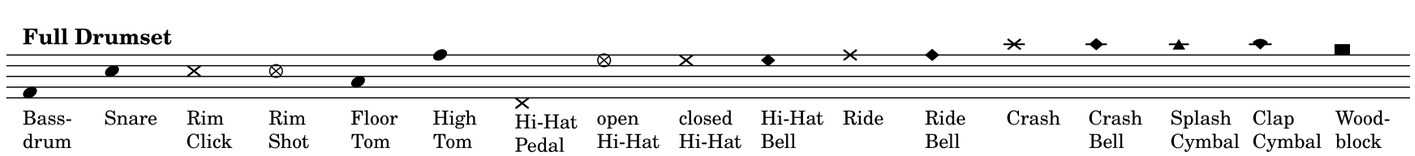
snap/Bartók pizzicato

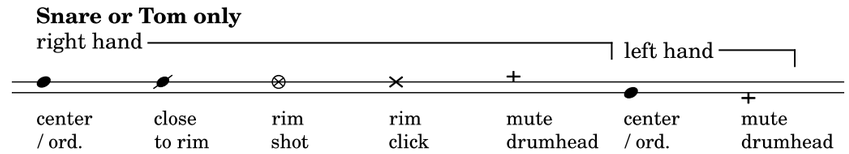
behind pont. — pizzicato behind bridge (dietro al ponticello)

slap body — hand slap on body of instrument

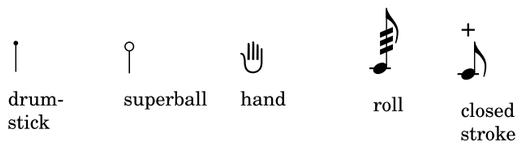
finger perc. — left hand pizzicato / “hammer on”

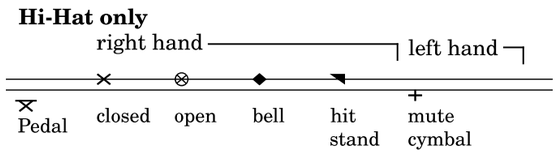
Drums





snare on / off — put snares on / off





♩ = 96

mute off

Trumpet

mute off

Trombone

always pizz.

always: no articulation = legato

Double Bass

click ON

snare on

Drumset

13

Tpt.

Tbn.

Db.

Dr.

19

Tpt.

Tbn.

Db.

Dr.

28

mute on

mute
cymbal

37

B

talking mute

Tpt.

Tbn.

Db.

Dr.

hum

43

talking mute

mute off

hum

hum

flz.

hum

flz.

let ring

49

Tpt.

Tbn.

Db.

Dr.

(let ring)

55

Tpt.

Tbn.

Db.

Dr.

click OFF

15"

15"

15"

15"

60

ad lib. [18"]

Tpt. very short notes, long rests

ppp or *fff*

7"

ad lib. [18"]

Tbn. very short notes, long rests

ppp or *fff*

7"

ad lib. [18"]

Db. short fortissimo notes, long pianissimo notes, few rests

ppp or *fff*

7"

ad lib. [18"]

click let ring

Dr.

ppp ↔ *mf*

click

mute cymbals

7"

♩ = 96

pp

p

pp

p

pp

p

click ON

snare off

pp

(stick on ride)

(superball on snare)

snare: *p* *mf*

(ride *pp*)

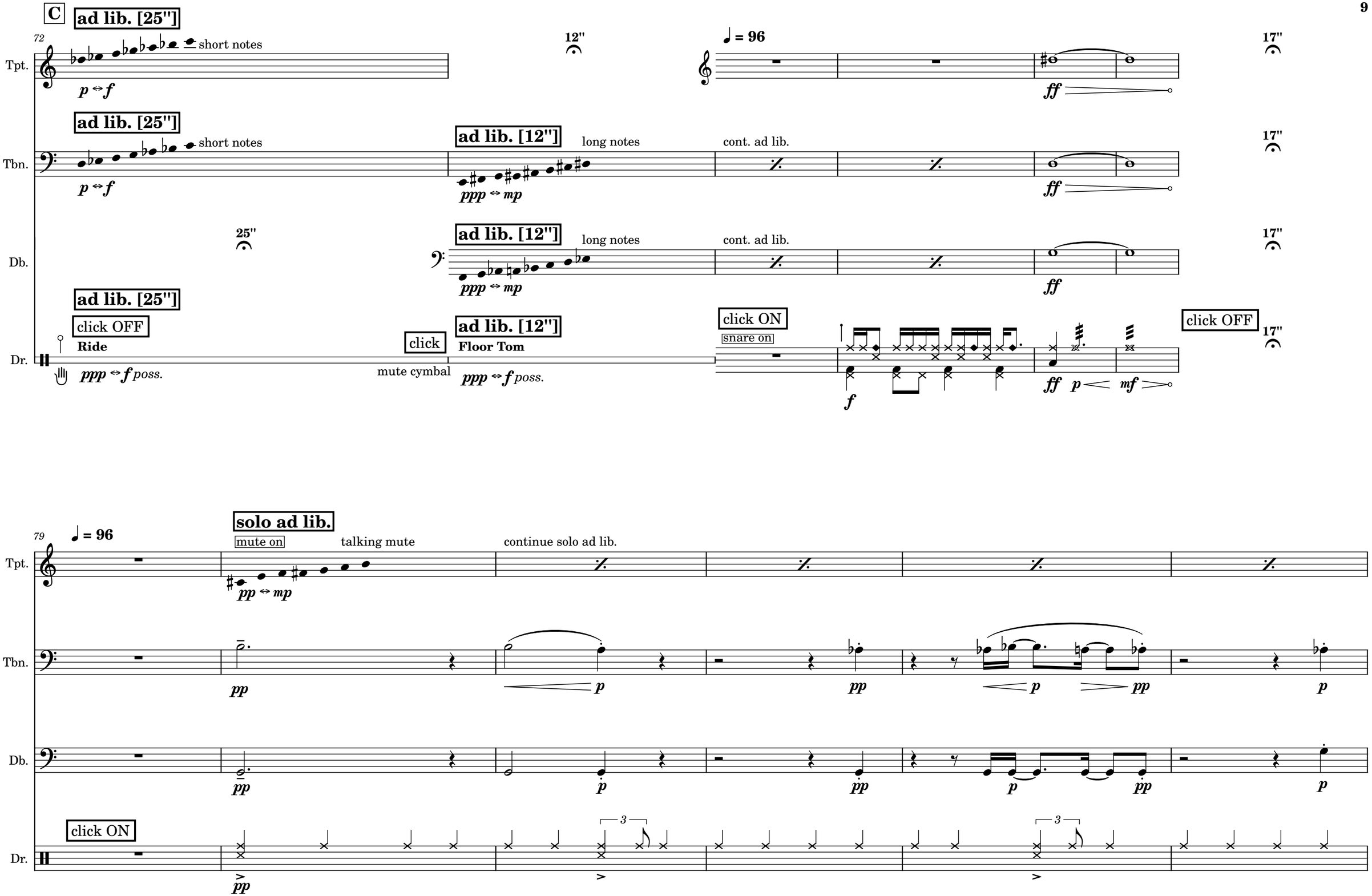
65

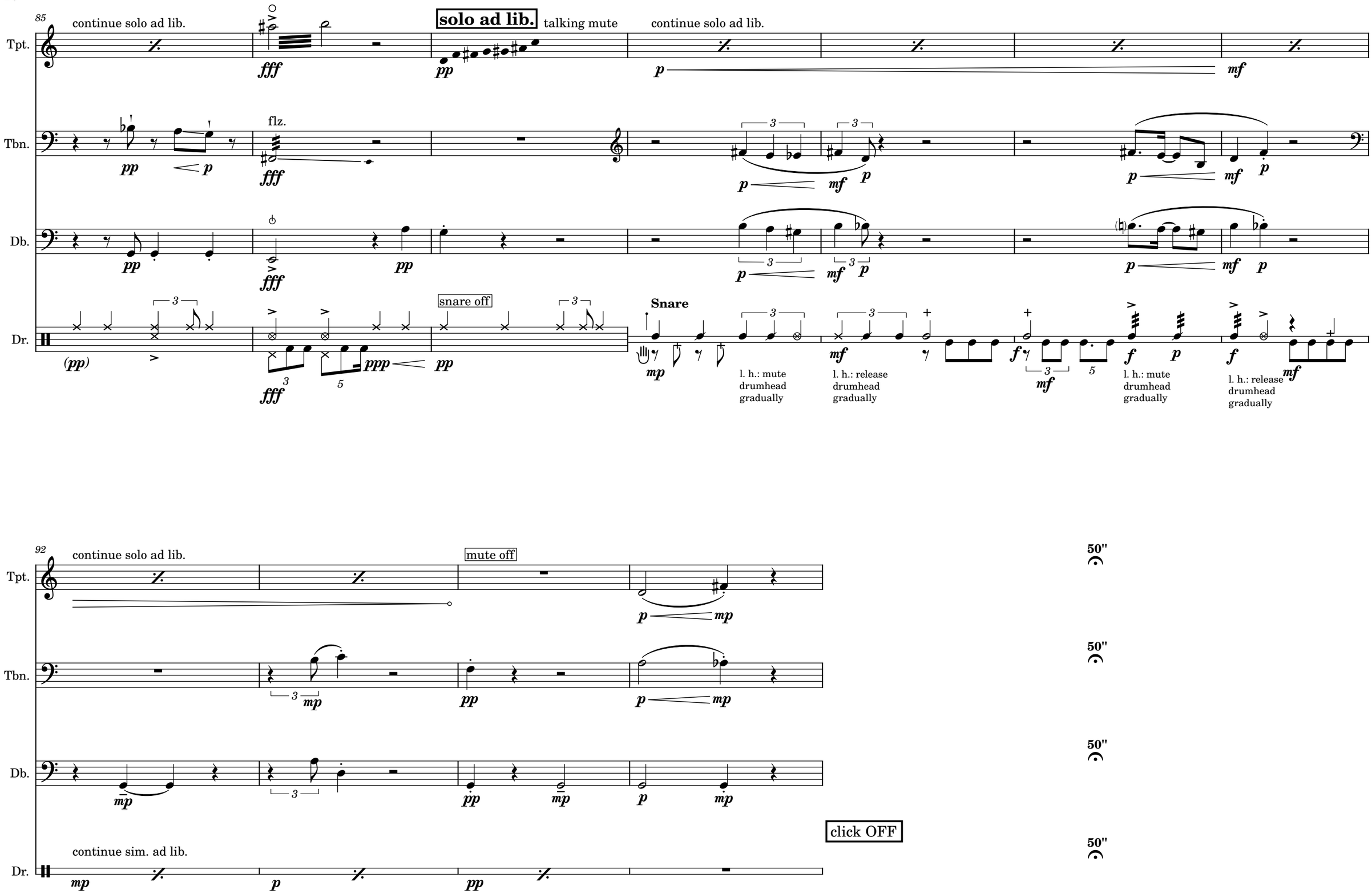
Tpt. *pp* *p* *pp* *p* *mp* *mf*

Tbn. *pp* *p* *pp* *p* *pp* *p* *mp* *mf*

Db. *pp* *p* *pp* *p* *pp* *p* *mp* *mf*

Dr. *pp* < *mp* > *ppp* (ride *pp*) | *pp* < *mf* (ride *pp*) | *p* < *f* *poss.* | *pp* < *mp* (ride *pp*) | *mp* *pp* | *mf* *p*


C
ad lib. [25"]
72
short notes
Tpt.
p ⇔ f
12"
♩ = 96
17"
ff
ad lib. [25"]
short notes
Tbn.
p ⇔ f
ad lib. [12"]
long notes
cont. ad lib.
ppp ⇔ mp
ff
25"
ad lib. [12"]
long notes
cont. ad lib.
Db.
ppp ⇔ mp
ff
ad lib. [25"]
click OFF
Ride
Dr.
ppp ⇔ f poss.
click
mute cymbal
ad lib. [12"]
Floor Tom
ppp ⇔ f poss.
click ON
snare on
f
ff
p
mf
click OFF
79
♩ = 96
solo ad lib.
mute on
talking mute
continue solo ad lib.
pp ⇔ mp
pp
p
pp
p
pp
p
pp
p
pp
p
pp
p
click ON
pp
3
3


85
continue solo ad lib.
solo ad lib.
talking mute
continue solo ad lib.
Tpt.
Tbn.
Db.
Dr.
flz.
snare off
Snare
l. h.: mute drumhead gradually
l. h.: release drumhead gradually
l. h.: mute drumhead gradually
l. h.: release drumhead gradually
92
continue solo ad lib.
mute off
50"
50"
50"
50"
click OFF
continue sim. ad lib.

D

♩ = 72

click ON

snare on

96

Dr.

104

Dr.

110

Tpt.

Tbn.

Db.

Dr.

flz.

slap

mute on

115

Tpt.

Tbn.

Db.

Dr.

flz.

talking mute

120

mute off

125

♩ = 96

Tpt.

Tbn.

solo ad lib. talking mute

continue solo ad lib.

mute off

Db.

(plug strings behind pont.)

(slap body)

(finger perc.)

Dr.

134

E

Tpt.

Tbn.

Db.

(slap body)

Dr.

139

accel.

♩ = 128

Tpt.

Tbn.

Db.

Dr.

144

Hi-Hat

upper cymbal only / l. h. damps cymbal

closed → open

click OFF

150 ♩ = 96

Tpt.

Tbn.

Db.

Dr.

click ON

slap

slap

slap

slap

156

163

Tpt.

Tbn.

Db.

Dr.

4x

solo ad lib.

continue solo ad lib.

F

171

snare off

178

snare on

solo ad lib. [8"]

Click OFF

High Tom

185

Tpt.

breath when necessary
hum

f

hum

flz.

ff

Tbn.

breath when necessary
flz.

fff

flz.

flz.

Db.

ff

Dr.

Click ON

let ring

ff

3

3

continue sim.

194

Tpt.

4"

ad lib. [15"]

very short staccato notes or long notes, long rests

pp ⇔ *mp*

cont. ad lib.

Tbn.

4"

ad lib. [15"]

very short staccato notes or long notes, long rests

p ⇔ *f*

cont. ad lib.

Db.

4"

ad lib. [15"]

long notes, short rests

mf ⇔ *ff*

cont. ad lib.

Dr.

ad lib. [8"]

Click OFF

f ⇔ *fff*

very aggressive

Click

15"

Click ON

f *p* *f*

197

Tpt.

Tbn.

Db.

Dr.

201

Tpt.

Tbn.

Db.

Dr.

204

Tpt.

Tbn.

Db.

Dr.

flz.

flz.

flz.

209

♩ = 96

mute
crash

222

G

Tpt.

Tbn.

Db.

Dr.

227

232

Tpt.

ad lib. [52"] short accentuated notes, fast runs, occasional large leaps

♩ = 128

cont. ad lib.

f ⇔ *fff*

ff *mf* *f*

Tbn.

ad lib. [52"] talking mute, gliss. between notes

mute on

cont. ad lib.

mute off

f ⇔ *fff*

ff *mf* *f*

Db.

ad lib. [52"] weird walking bass, change tempo gradually all the time

cont. ad lib.

f ⇔ *fff*

ff *f* *ff* *mf* ⇔ *ff* *mf*

Dr.

ad lib. [52"] Click OFF transition to... → → → → →

Click ON

f ⇔ *fff* *p* ⇔ *mf* *ff* *f*

236

Tpt.

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

Tbn.

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

Db.

ff *f* *ff* *f*

Dr.

ff *f*

continue sim. ad lib.

241

Tpt.

Tbn.

Db.

Dr.

(continue sim. ad lib.)

246

ad lib. [22"]

mute on

talking mute, long notes, short rests

mf ⇔ ff

cont. ad lib.

mute off

ff

ca. 60"

ad lib. [22"]

mute on

talking mute, gliss. between notes

mf ⇔ ff

cont. ad lib.

mute off

ff

ca. 60"

ad lib. [22"]

transition to... → →

mf ⇔ ff

f ⇔ fff

cont. ad lib.

ff

ca. 60"

Click OFF

ad lib. [22"]

transition to... → →

mf ⇔ ff

f ⇔ fff

Click ON

mp

ff

Click OFF

ca. 60"