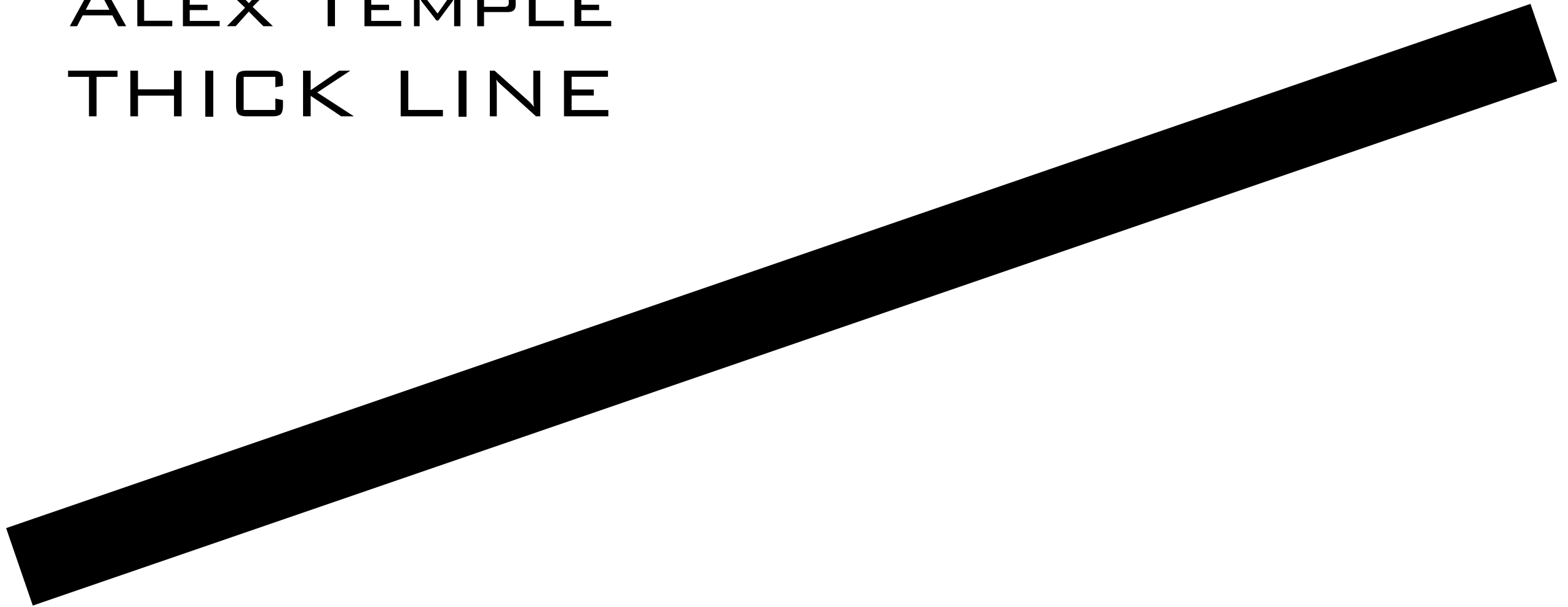


ALEX TEMPLE  
THICK LINE



FOR THREE OR MORE  
WIND / BRASS INSTRUMENTS

# PERFORMANCE INSTRUCTIONS

Thick Line is for a group of wind and/or brass instruments. It can be played by any size ensemble, from a brass quintet to a concert band, as long as there are at least three players.

Every performer plays from the same score, which gives melodic contours, but no specific pitches. Horizontal lines divide the pitch space into four registers: very high, high, middle and low. How you interpret these terms will depend on how your instrument is constructed. For instance, a clarinetist might choose the break as the dividing point between the middle and high registers. Regardless, the very high register should be extreme. Ugly tone, inconsistent sound and unstable pitch are all OK, even desirable.

Melodic contours are approximate. A leap that looks like it's about the size of a fifth doesn't have to be played as a fifth. However, if a specific figure appears to repeat exactly (as in mm. 47-9), play the same notes for each repetition.

Use the entire chromatic set as much as possible. Avoid clear tonal implications. If you find yourself in unison or octaves with another player, move up or down a half step.

Although the notation is designed to give each player some freedom to pick notes spontaneously, you may want to make some decisions in rehearsal in order to give preference to rich, full harmonies.

In order to make sure that the piece doesn't come across as fragmentary and episodic, treat each section (as indicated by the rehearsal letters) as a single long phrase. The short pause (just two beats!) between sections B and C means that they can be treated as an even longer "super-phrase." Be precise with rest lengths, except where there's a fermata.

FOR THE ECLIPSE WIND TRIO

# THICK LINE

♩ = 76

VH

H

M

L

The first system of the musical score consists of five measures across four staves (VH, H, M, L). The tempo is marked as ♩ = 76. The first measure is in 3/4 time, marked *cold and "electronic"*, with dynamics *n* and *sffz*. The second measure is in 4/4 time, marked *neo-noir jazz*, with a triplet of eighth notes and dynamics *mf*. The third measure is in 5/4 time, with a triplet of eighth notes and a note with a "slow pitch bend" instruction. The fourth measure is in 3/4 time, marked *mf*, with a triplet of eighth notes. The fifth measure is in 3/4 time, with a triplet of eighth notes.

7

VH

H

M

L

The second system of the musical score consists of seven measures across four staves (VH, H, M, L). The first measure is in 3/4 time, marked *violent and mechanical*, with a triplet of eighth notes and dynamics *fff*. The second measure is in 3/4 time, with a triplet of eighth notes and dynamics *mp*. The third measure is in 4/4 time, marked *neo-noir jazz*, with a triplet of eighth notes. The fourth measure is in 3/4 time, with a note and dynamics *p*. The fifth measure is in 4/4 time, with a seven-note slur and dynamics *mf*. The sixth measure is in 3/4 time, with a note and dynamics *n*. The seventh measure is in 3/4 time, with a note.

A

14

VH

H

M

L

23

VH

H

M

L

**B**

33

VH

H

M

L

brass: straight mute in

*p*

*cold*  
no vibrato

winds: slap tongue / tongue pizz

*mp*

$\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$   $\frac{1+5+2}{4+16+4}$

39

VH

H

M

L

$\frac{1+5+2}{4+16+4}$   $\frac{3+5}{4+16}$   $\frac{4}{4}$   $\frac{1+5+2}{4+16+4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{1+5}{4+16}$

*mf*

THICK LINE

45 C

VH *like a stuck record*

H *flowing*

M *brass: mute out*

L *f* *ff* *fff*

VH

H winds: key clicks

M winds: key clicks

L *sim.* *ppp* *ppp* *p*

*multiphonic, or sing & play at the same time*

60 D ♩ = 88

VH 3 wild vibrato

H 2/4 5/8 5/4 3/3 4/4 pp ff fall / gliss down

M

L

65

VH

H 4/4 3/4 4/4 2/4 fff

M

L

69 **E** ♩ = 76

VH

H *neo-noir jazz*

M  $\frac{2}{4}$   $\frac{4}{4}$

L

74

VH

H *violent and mechanical*

M  $\frac{3}{4}$   $\frac{5}{16}$   $\frac{3}{4}$   $\frac{4}{4}$

L *ff* *f* *sfz*