BEYOND COINCIDENCE

BENJAMIN D. TAYLOR

commissioned by William Mathis

for trombone choir

2011

many thanks to Bill Mathis
and the Bowling Green State University Trombone Choir

Instrumentation

10 Tenor Trombones
2 Bass Trombones

Duration

8:30

Program Note

I believe many things occur for our benefit that are simply beyond coincidence. The car that runs just until you are able to purchase the next one; the out-of-the-blue phone call from an old friend just when you really needed to talk to someone, the miraculous healing of a life-threatening illness; these are just a few examples of events that seem beyond the realm of possibility. I assert that many events in our daily lives occur not because of fate or chance; rather, there is purpose in these events, governed by a grand designer, the Father of us all. As a musical composition, *Beyond Coincidence* reflects these thoughts by interweaving moments of turmoil and unrest with moments of unity and serene peace.

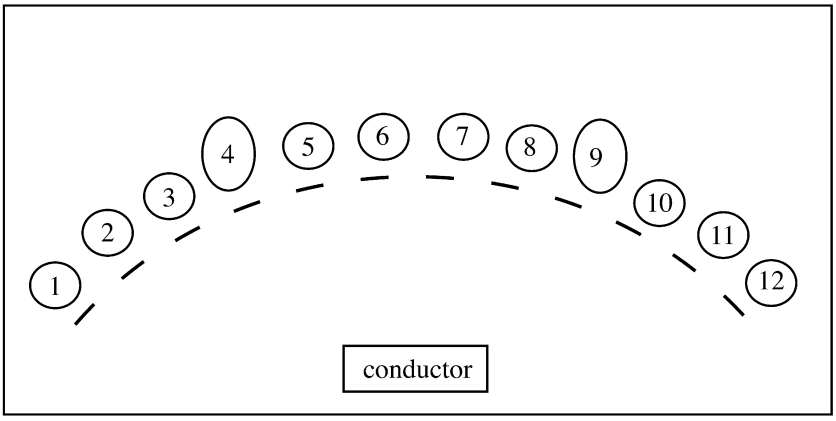
Performance Notes

- The following mutes are required for this piece:

Trombone 1	straight, harmon, cup
Trombone 2	straight, harmon, cup
Trombone 3	straight, harmon, cup
Trombone 4 (bass)	straight, harmon
Trombone 5	straight, harmon
Trombone 6	straight, harmon
Trombone 7	straight, harmon
Trombone 8	straight, harmon
Trombone 9 (bass)	straight, harmon
Trombone 10	straight, harmon
Trombone 11	straight
Trombone 12	straight

- In order for mute changes to be silent (and they must be!) it is strongly recommended that each player have a mute stand beside them. A music stand covered by a black cloth is ideal. As a last resort, mutes may be placed on the floor, but please place a towel or other cloth on the floor to dampen any sound as the mute is set on the floor. It is strongly recommended that all players rehearse with mute stands (or dampening cloths on the floor) so that silent mute changes are practiced. The visual distraction of mute changes should also be minimized as much as possible.
- All notes with staccato marking are to be played as short as possible. Therefore, there is no difference in the length of a staccato quarter note and a staccato sixteenth note. Rhythmic values have been written for ease of reading.
- All triads have been notated in the score to reflect their identity as such. Enharmonic adjustments have made to occasional pitches in individual player's parts to facilitate ease of reading.
- All grace notes are to be performed before the beat.

Diagram of Performance Setup



- Note that parts 4 and 9 are the bass trombone parts and the highest parts are in parts 1, 5 and 12. Solo passages are also found in parts 1, 5 and 12. This score is *not* notated in the traditional high to low, top to bottom. Rather, the parts are distributed so that the score reflects the placement of the players onstage. The spacial placement of the parts into groups is crucial to a successful performance of this work.

Notation Legend

(At the first appearance of each symbol in the score, a written reminder will be given.)

The X notehead means to blow air through your instrument without vibrating your lips. No pitched sound should occur, just wind.

The square notehead means to articulate an air thunk. This is accomplished by briefly blowing air and then immediately ramming your tongue forward in your mouth to abruptly and completely stop the air stream. Place your slide in the position indicated (in this case, 'G' = 4th position)

The parenthesis around a note mean to use an alternate slide position to play that pitch. For example, the two notes on the left, the performer would play the first 'G' in regular 4th position, then play the second 'G' in 3rd position with the trigger. Do not try and make the two notes sound exactly the same! They are supposed to sound a little different. The purpose of this is to hear differences in timbre including microtonal differences that result from having to move quickly back and forth.

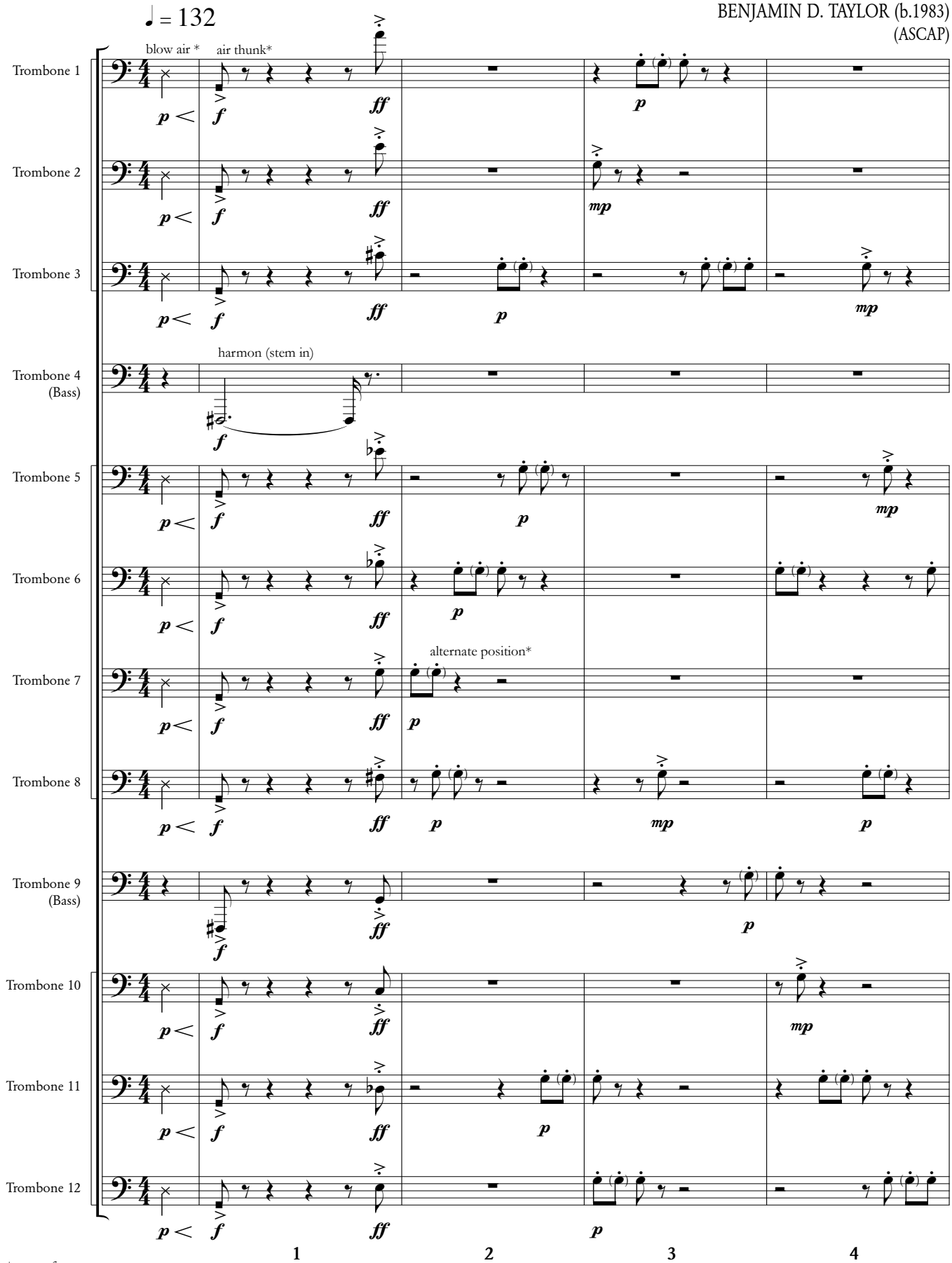
Score

BEYOND COINCIDENCE

commissioned by William Mathis
and the Bowling Green State University Trombone Choir

BENJAMIN D. TAYLOR (b.1983)
(ASCAP)

♩ = 132



*see performance notes

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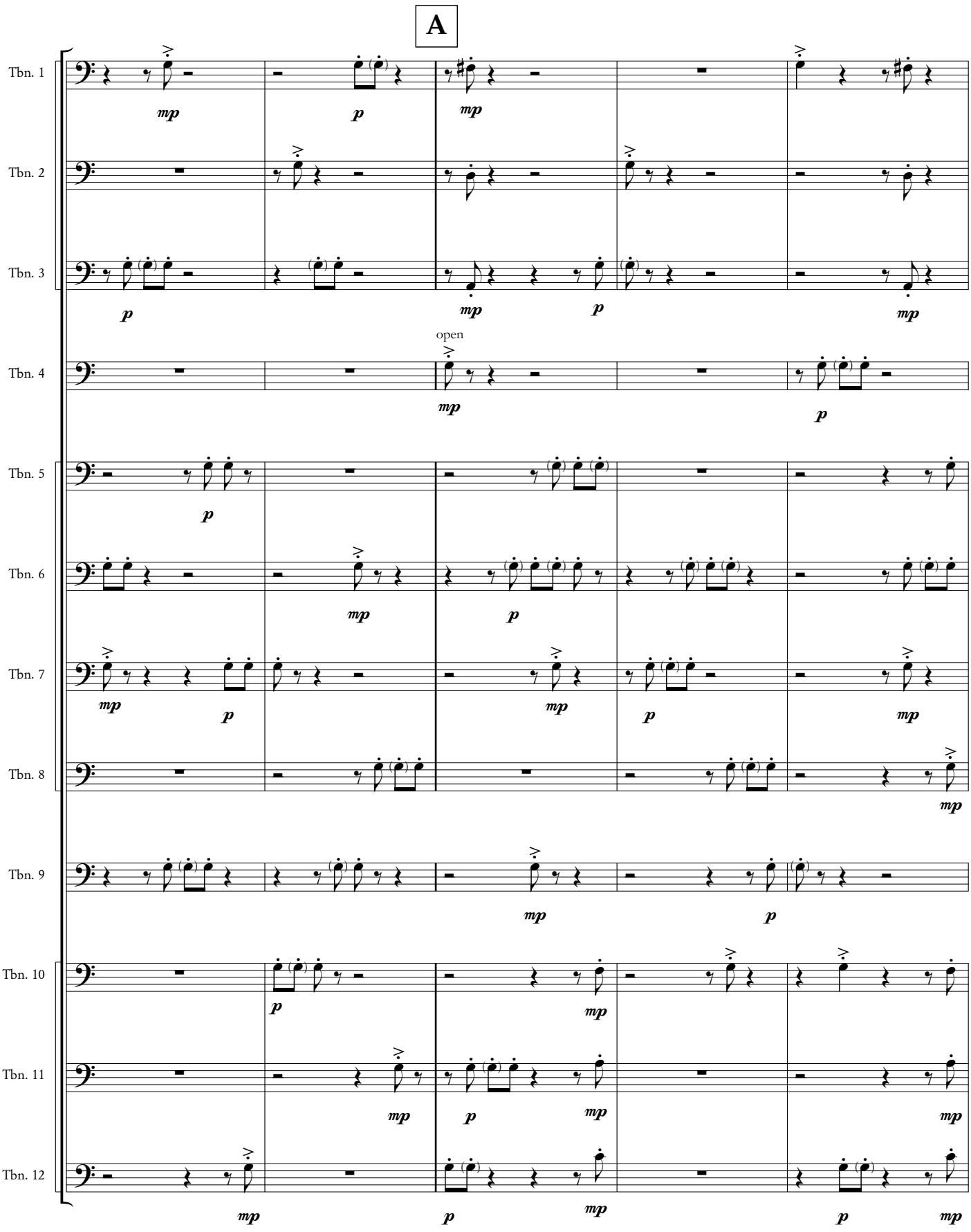
A
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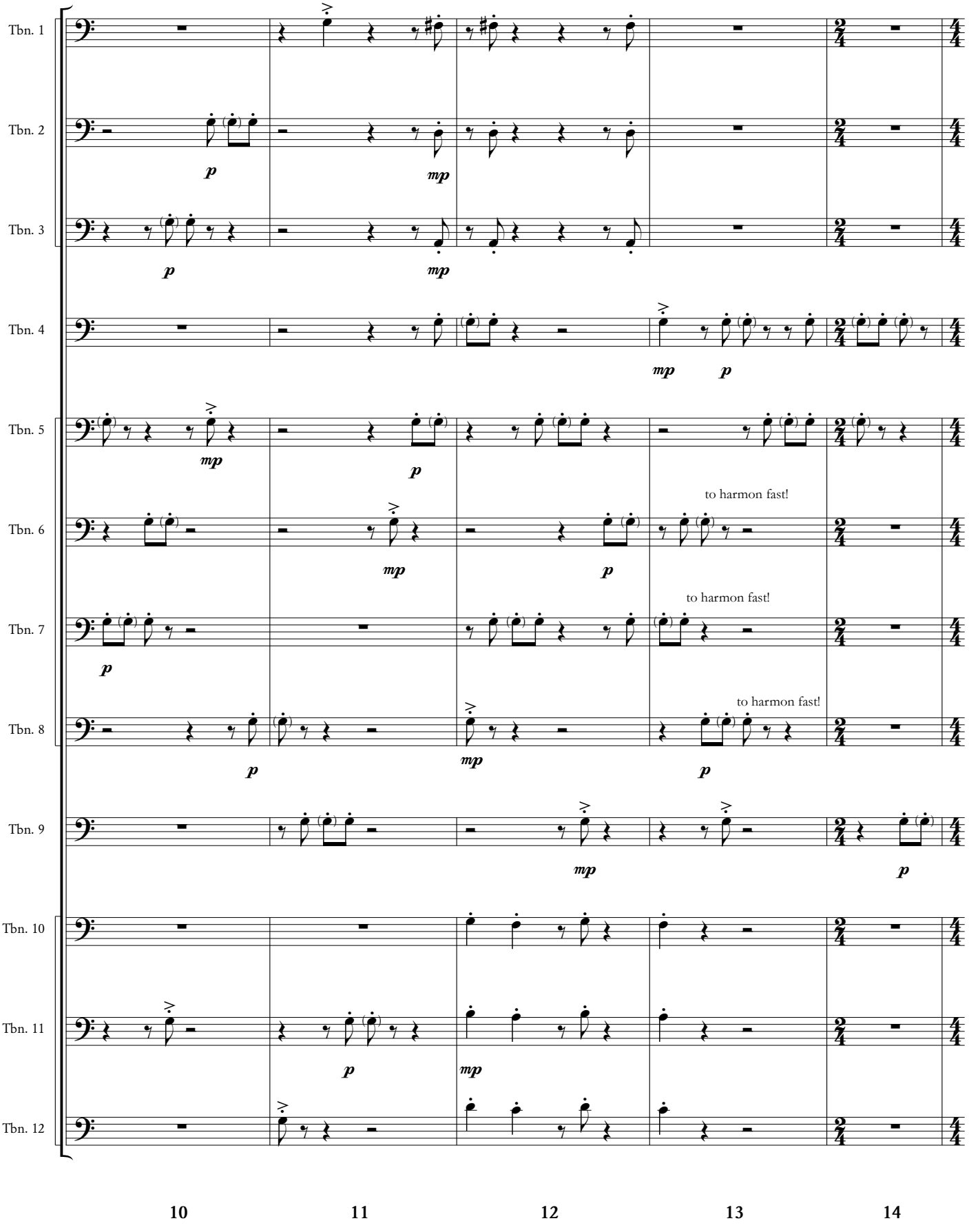
Tbn. 10
Tbn. 11
Tbn. 12
open
5
6
7
8
9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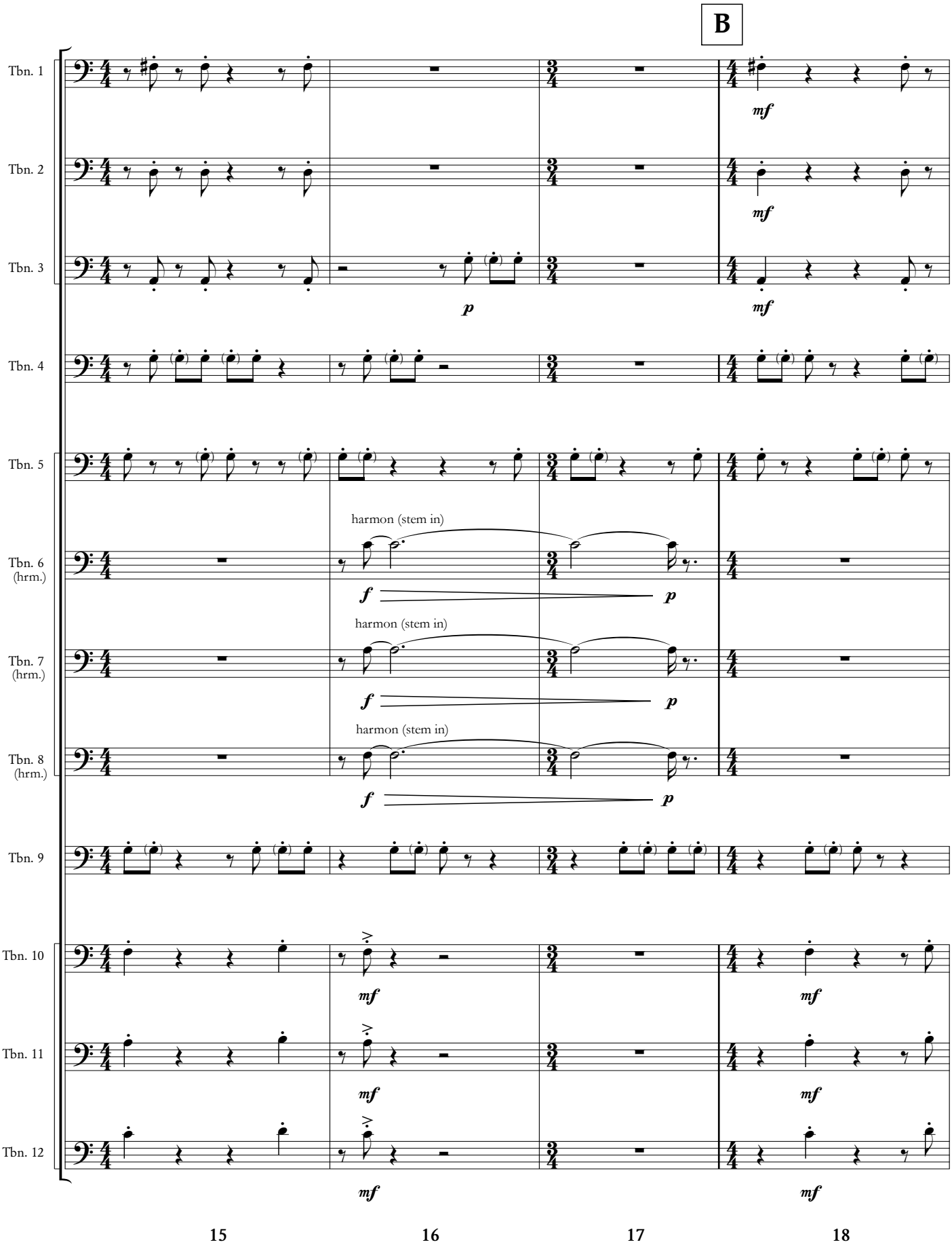
Tbn. 12
to harmon fast!
to harmon fast!
to harmon fast!
10
11
12
13
14


B
Tbn. 1
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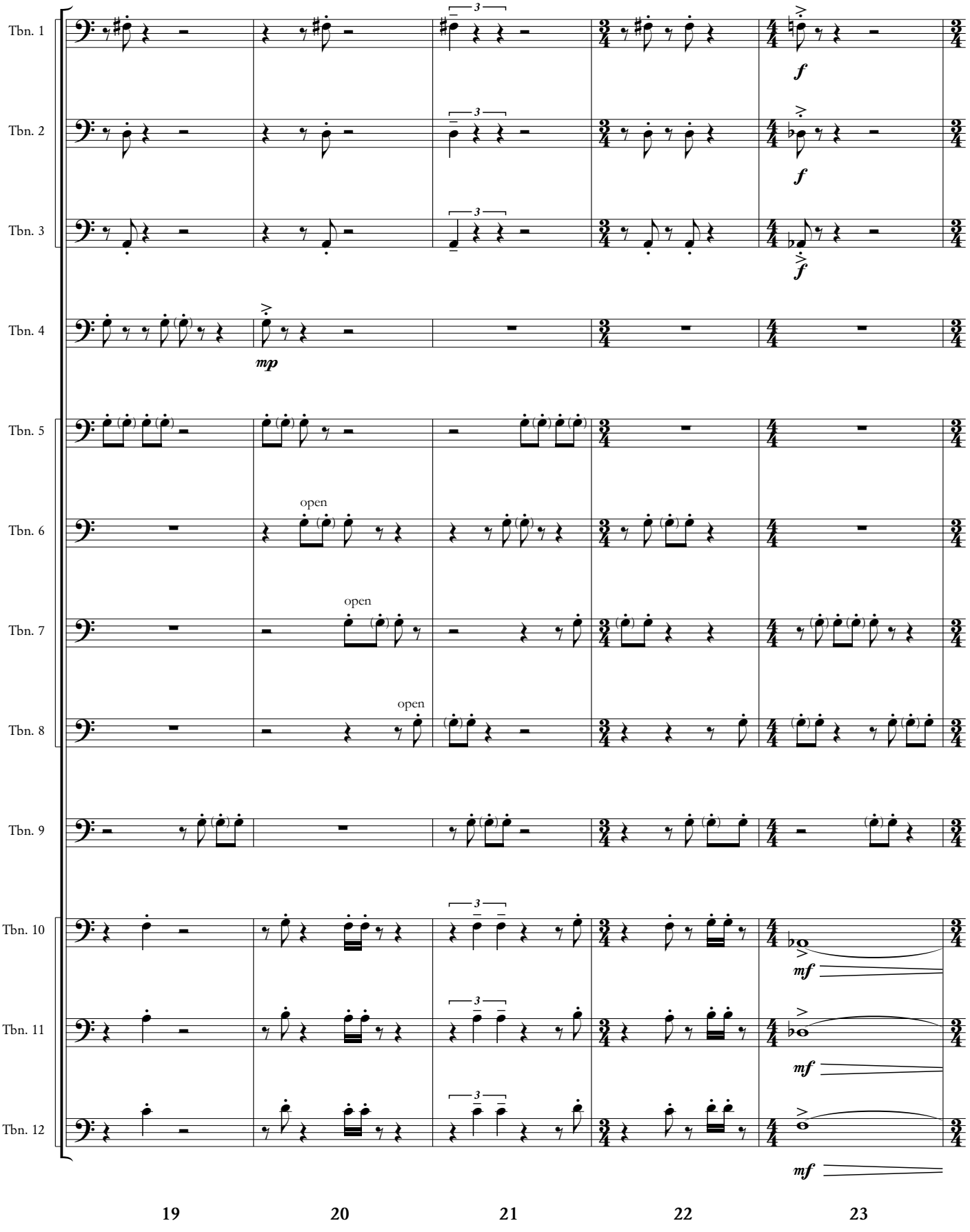
Tbn. 5
Tbn. 6 (hrm.)
Tbn. 7 (hrm.)
Tbn. 8 (hrm.)
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
harmon (stem in)
harmon (stem in)
harmon (stem in)
mf
p
f
15
16
17
18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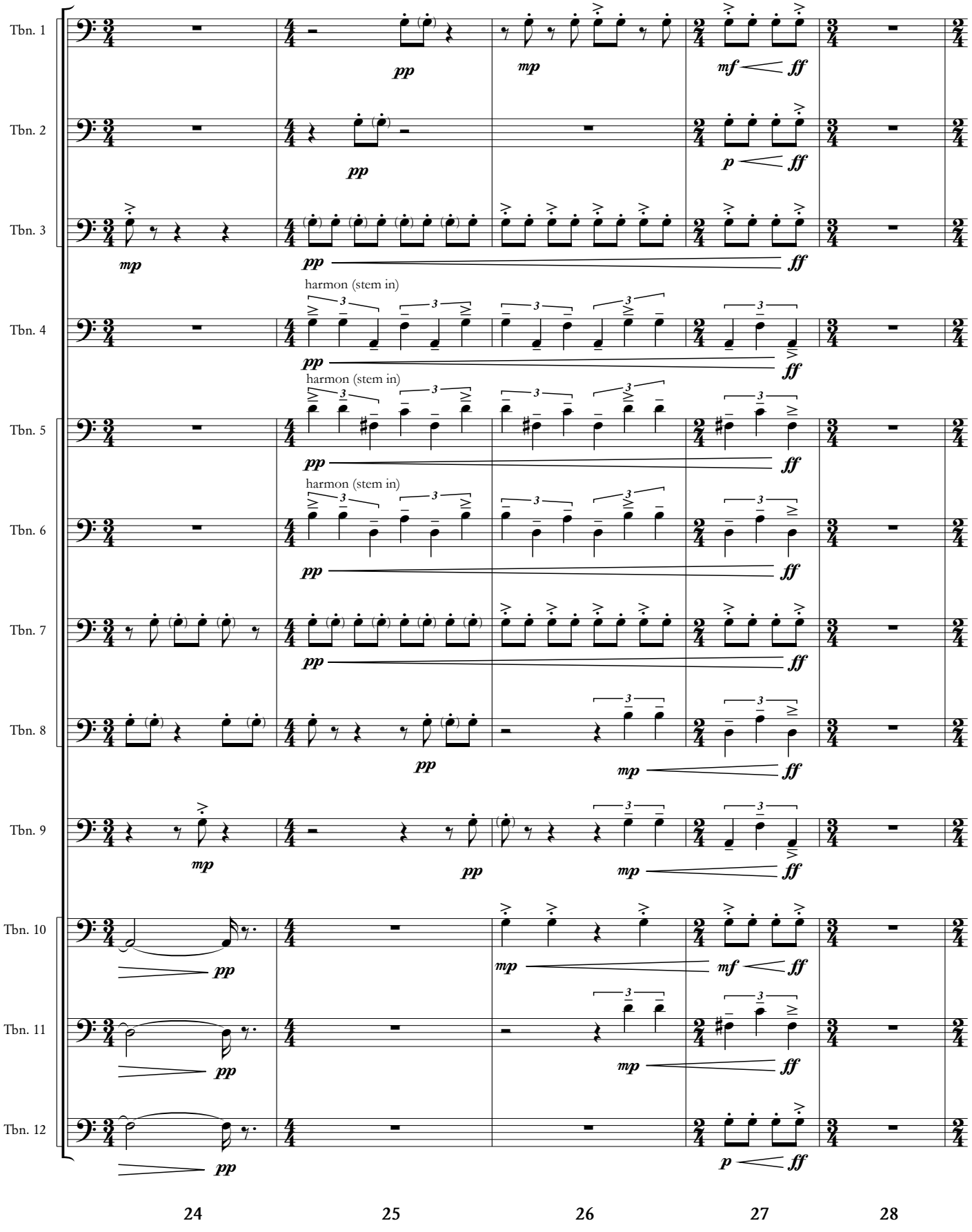
f
mp
open
mf
19
20
21
22
23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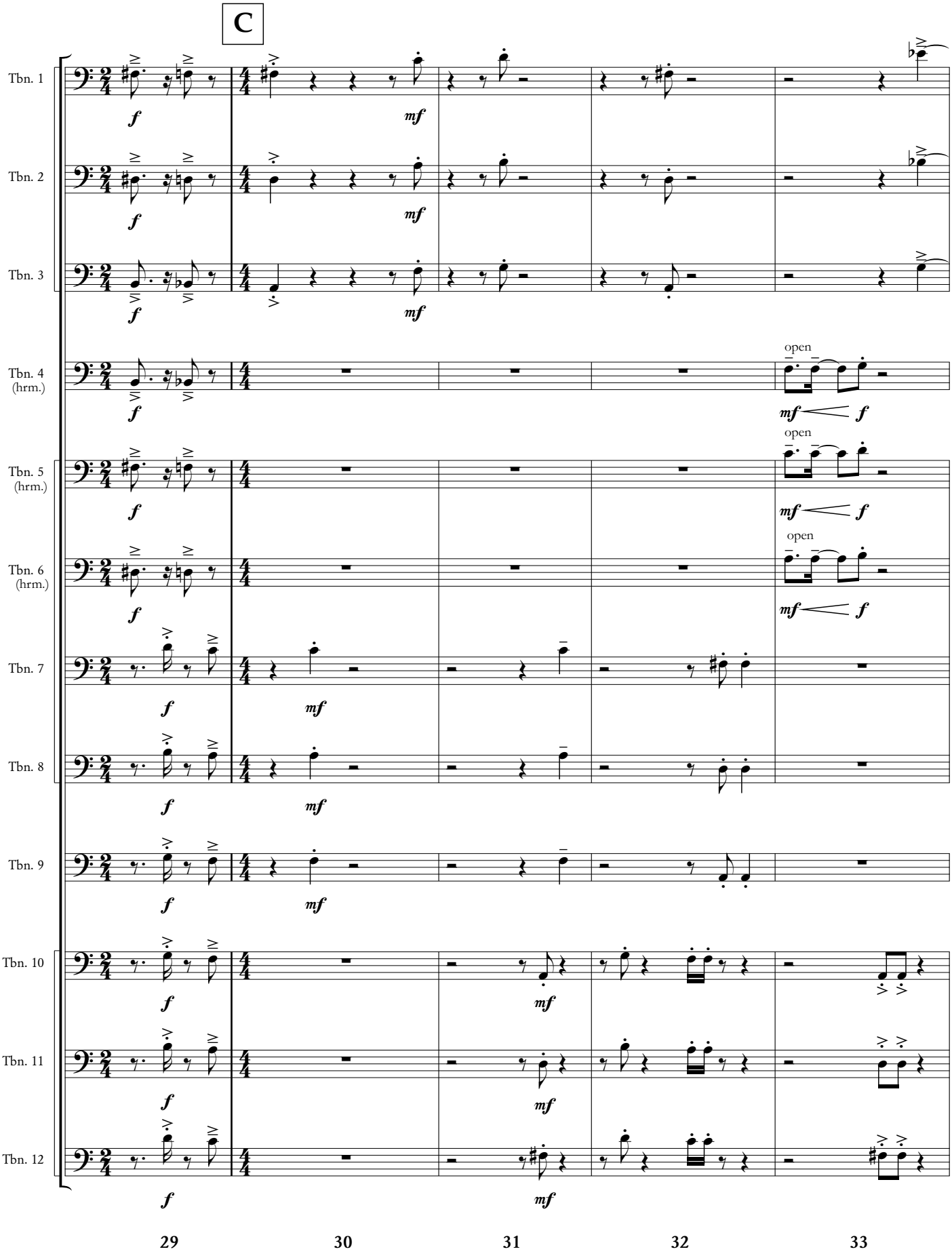
harmon (stem in)
harmon (stem in)
harmon (stem in)
24
25
26
27
28


C
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Tbn. 5 (hrm.)
Tbn. 6 (hrm.)
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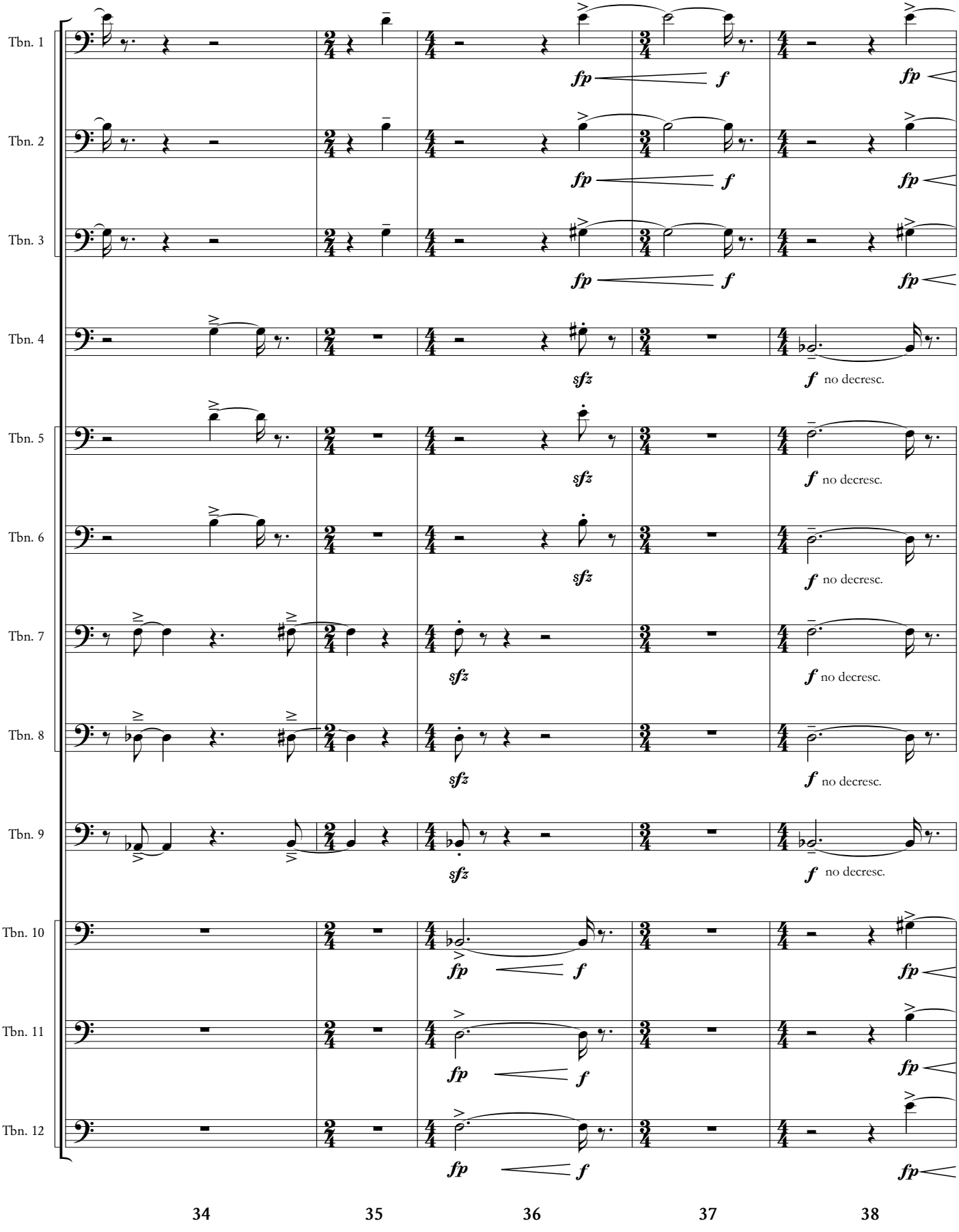
Tbn. 11
Tbn. 12
open
29
30
31
32
33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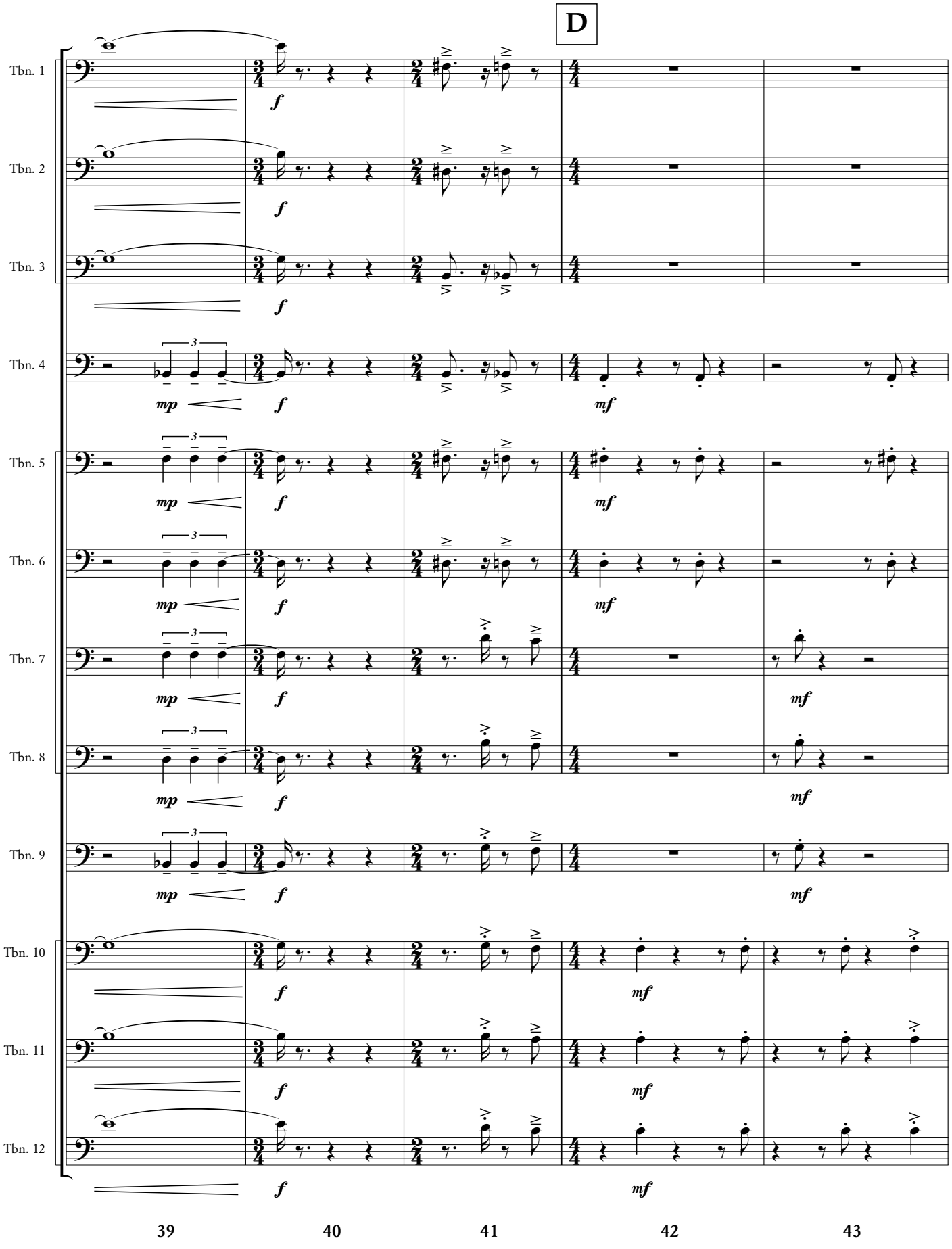
fp
f
sfz
f no decresc.
34
35
36
37
38


D
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39
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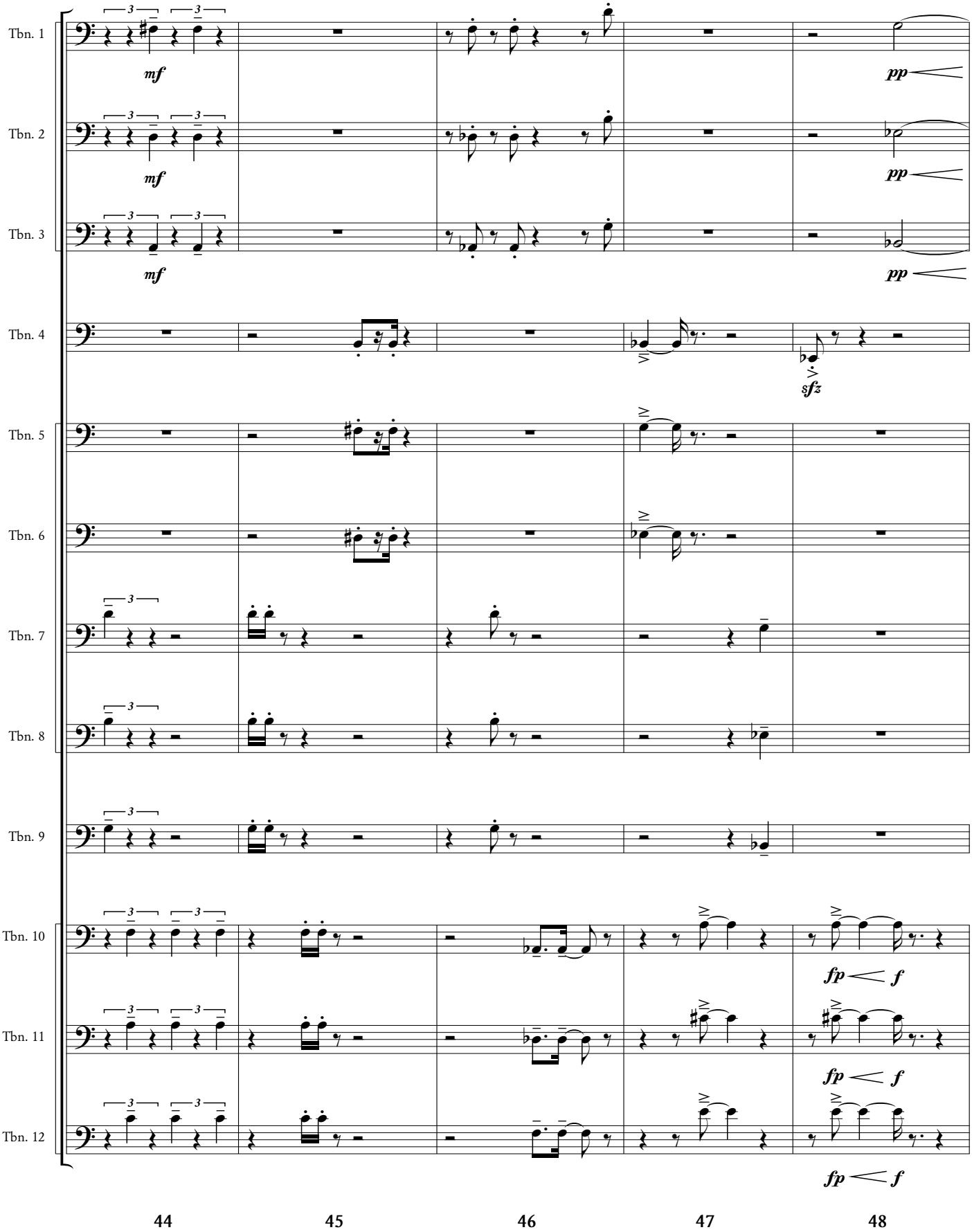
42
43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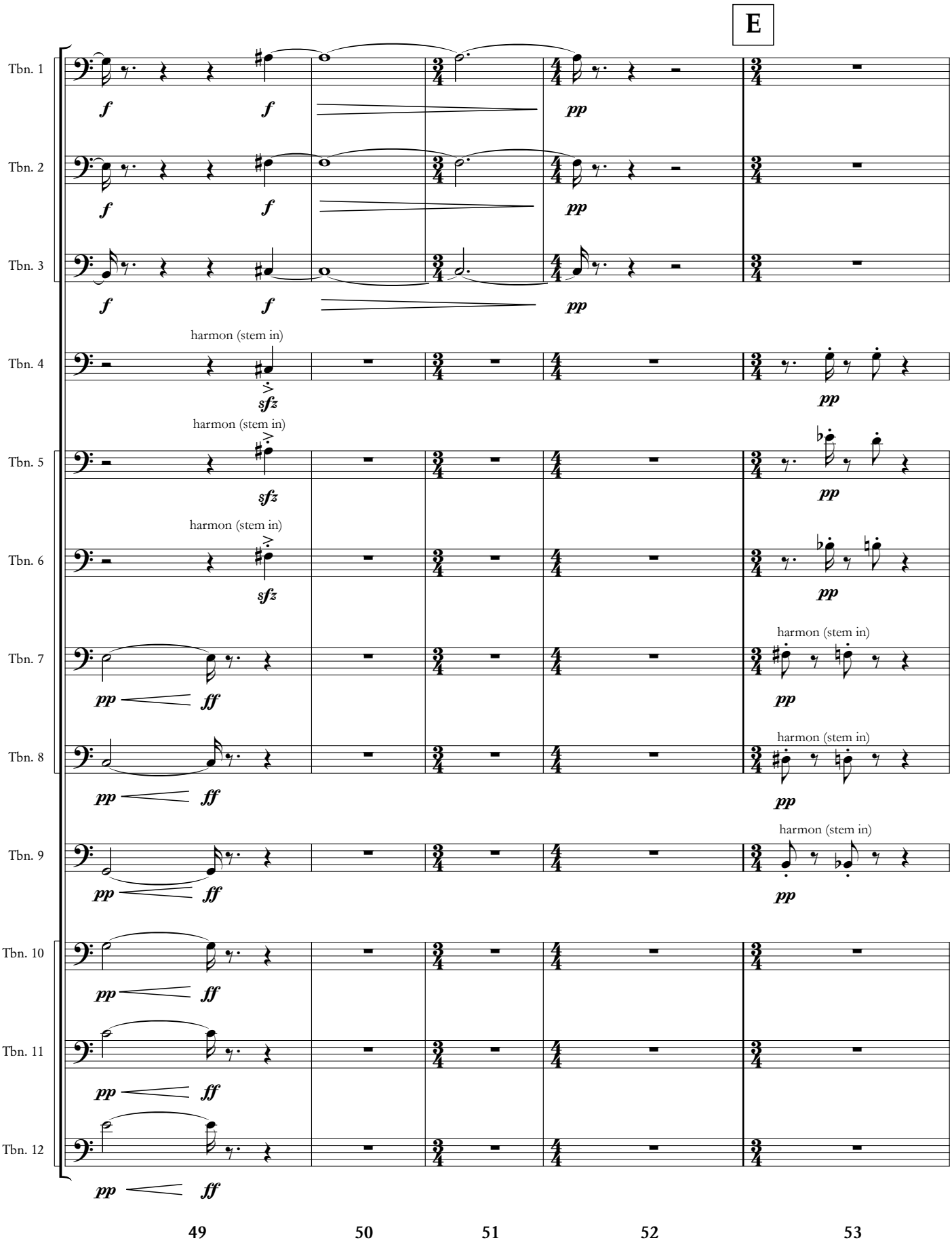
mf
pp
sfz
fp
f
44
45
46
47
48


E
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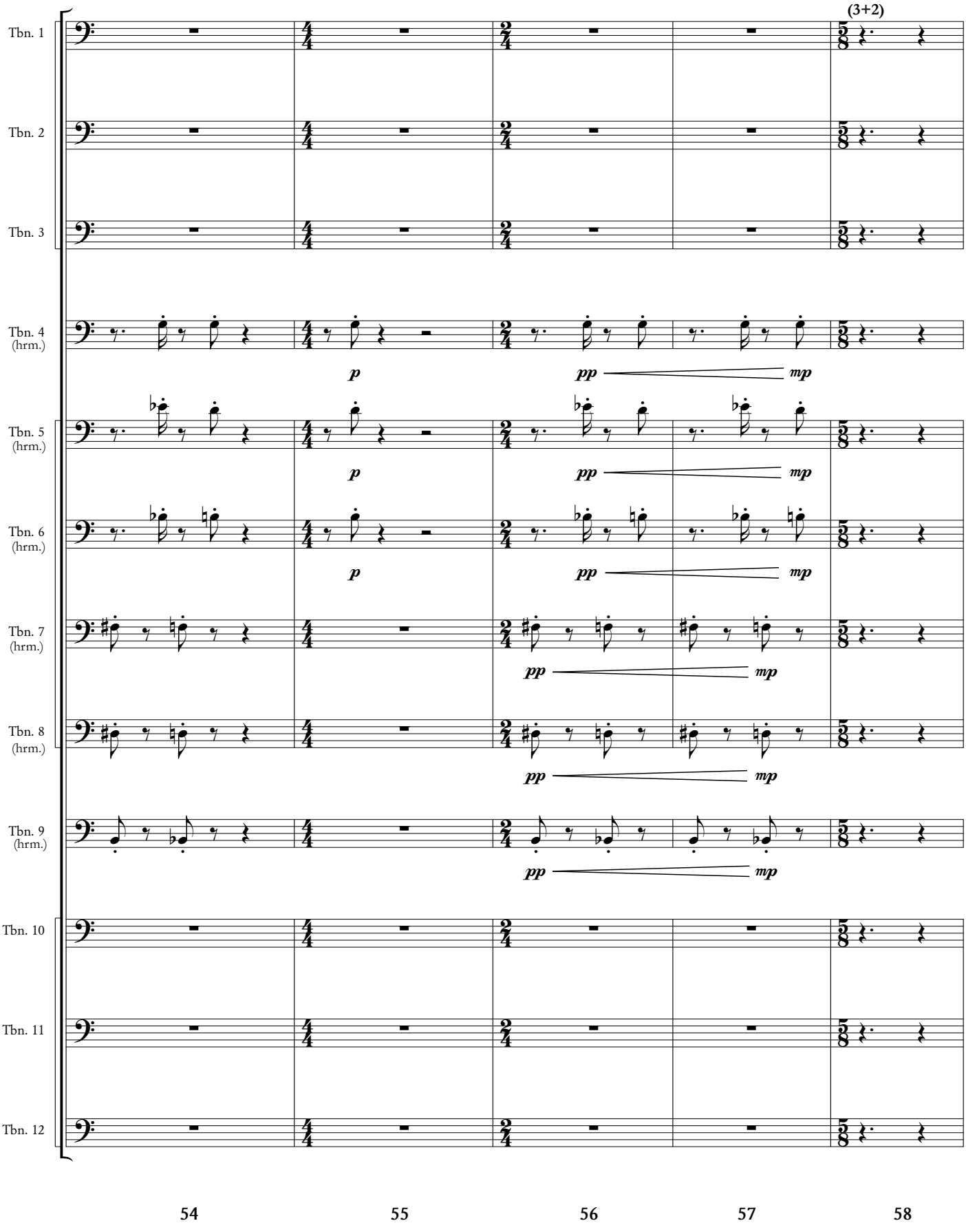
harmon (stem in)
49
50
51
52
53


(3+2)
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Tbn. 4 (hrm.)
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Tbn. 7 (hrm.)
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Tbn. 10
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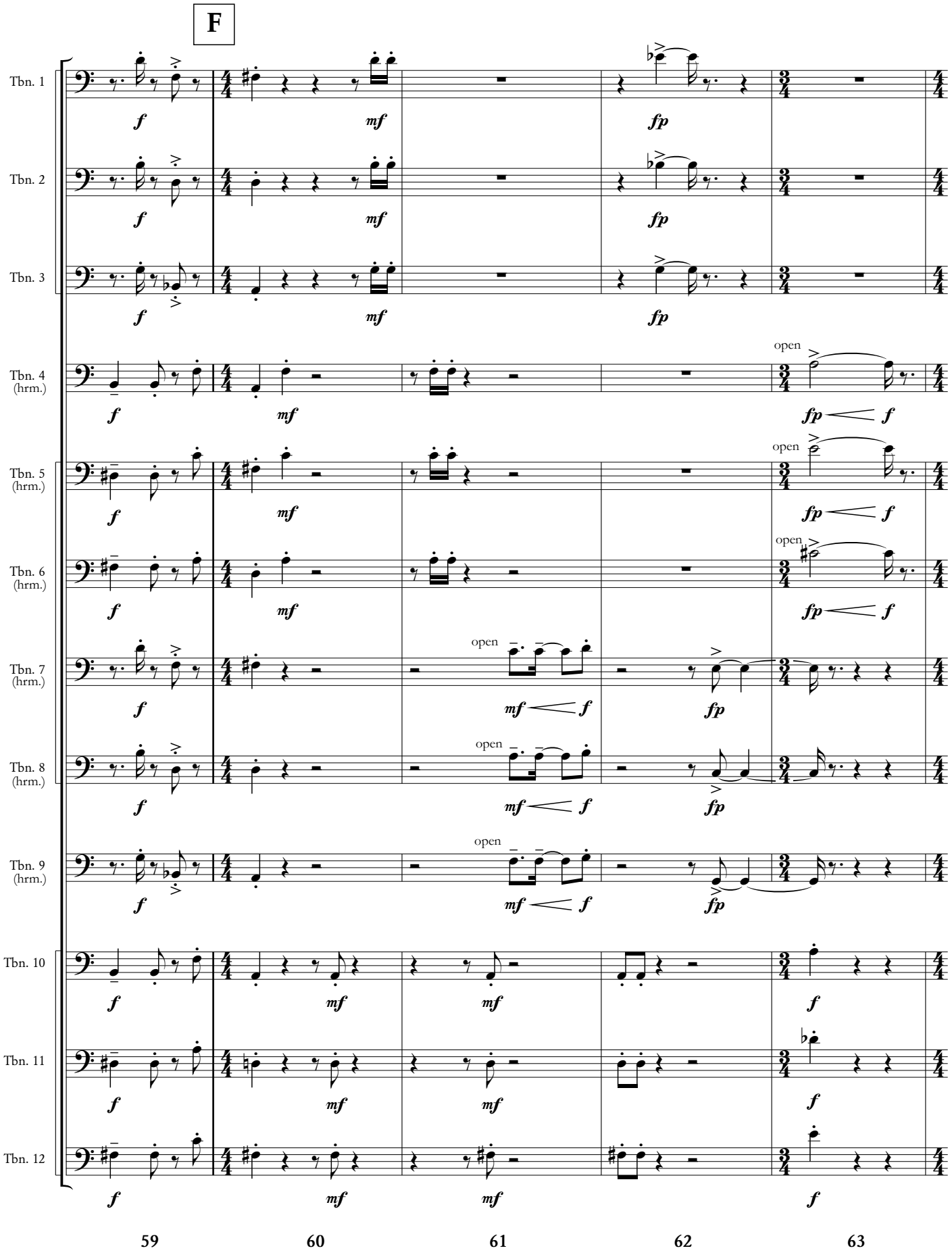
Tbn. 12
p
pp
mp
54
55
56
57
58


F
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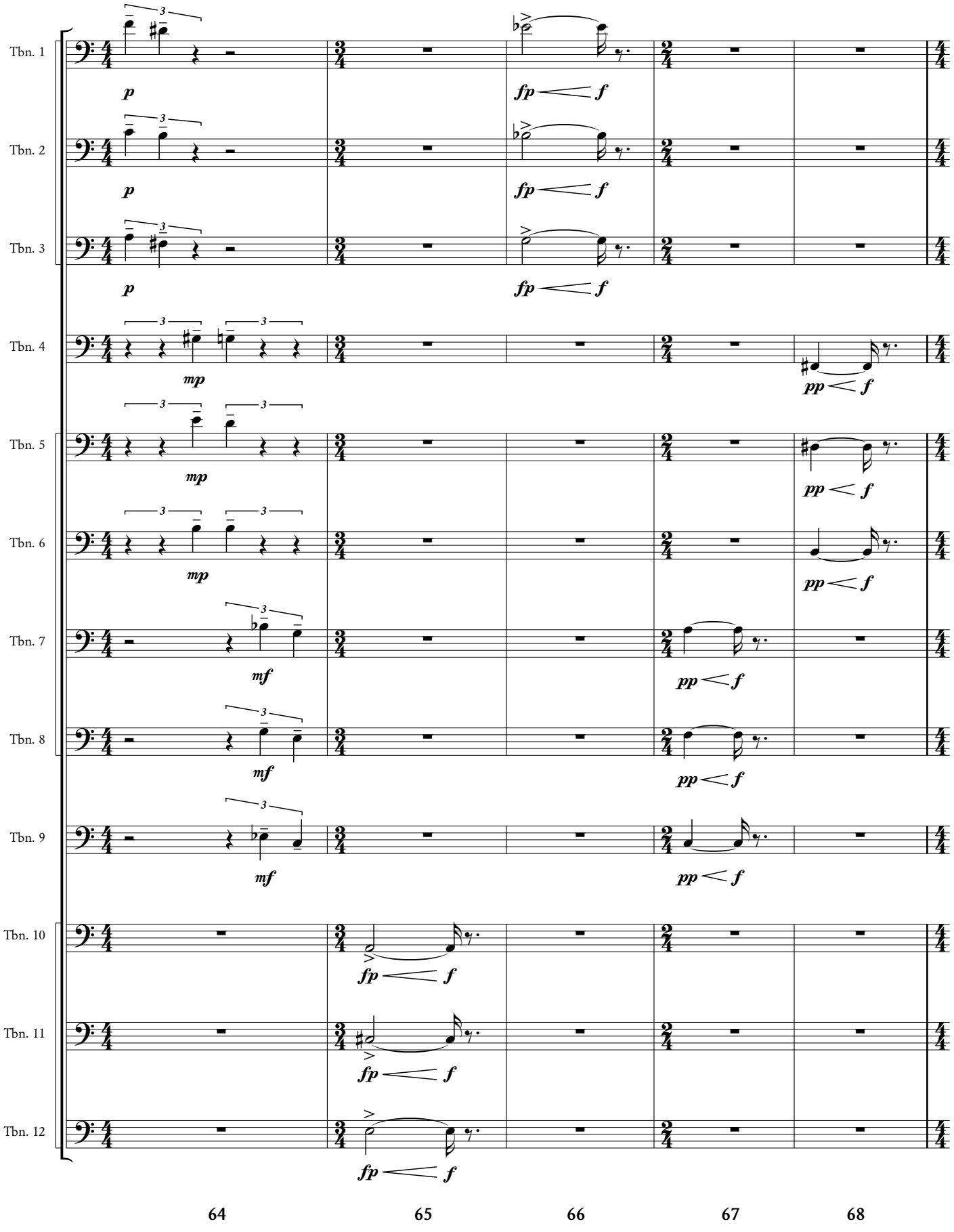
Tbn. 12
open
59
60
61
62
63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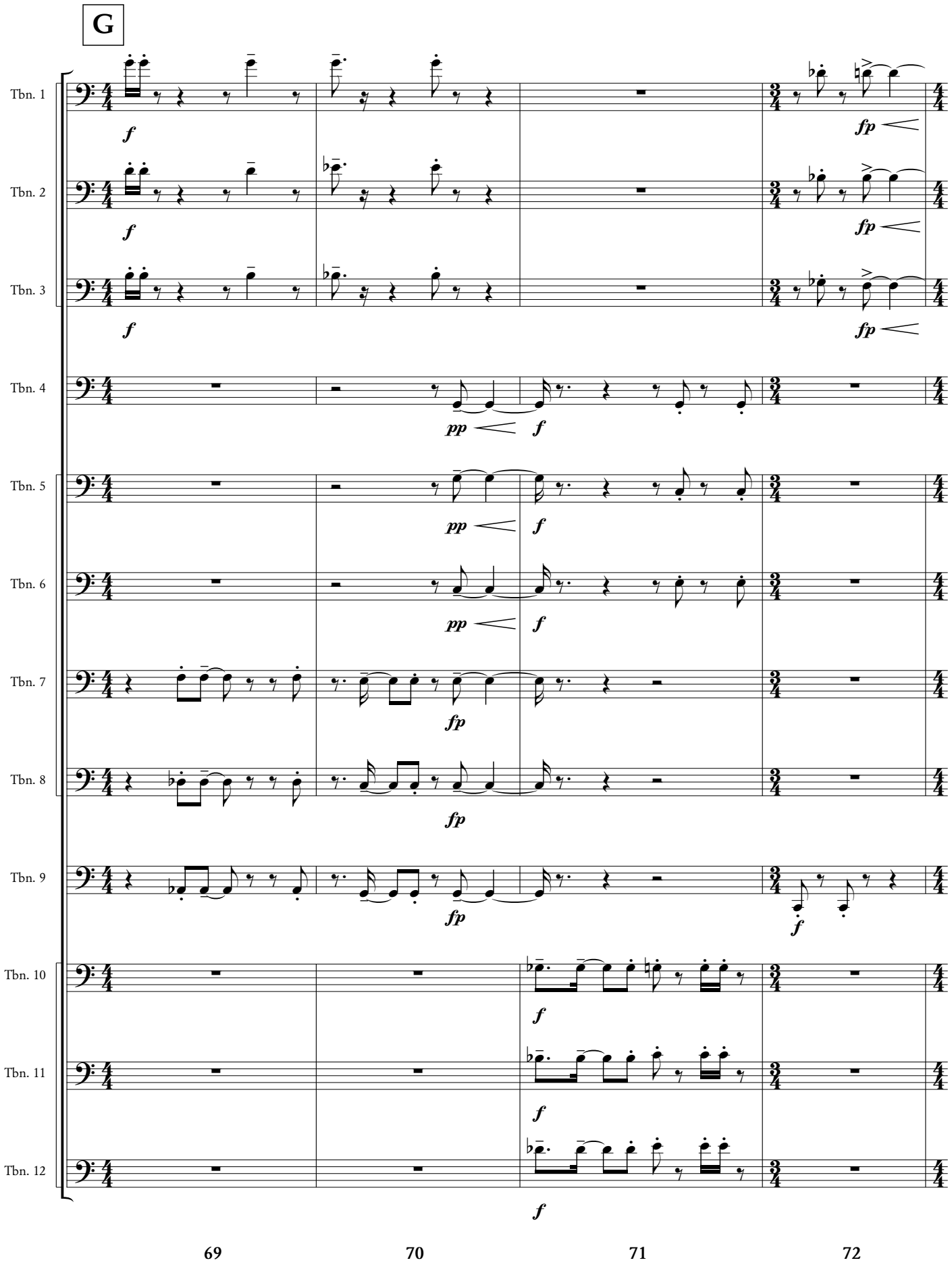
Tbn. 12
64
65
66
67
68


G
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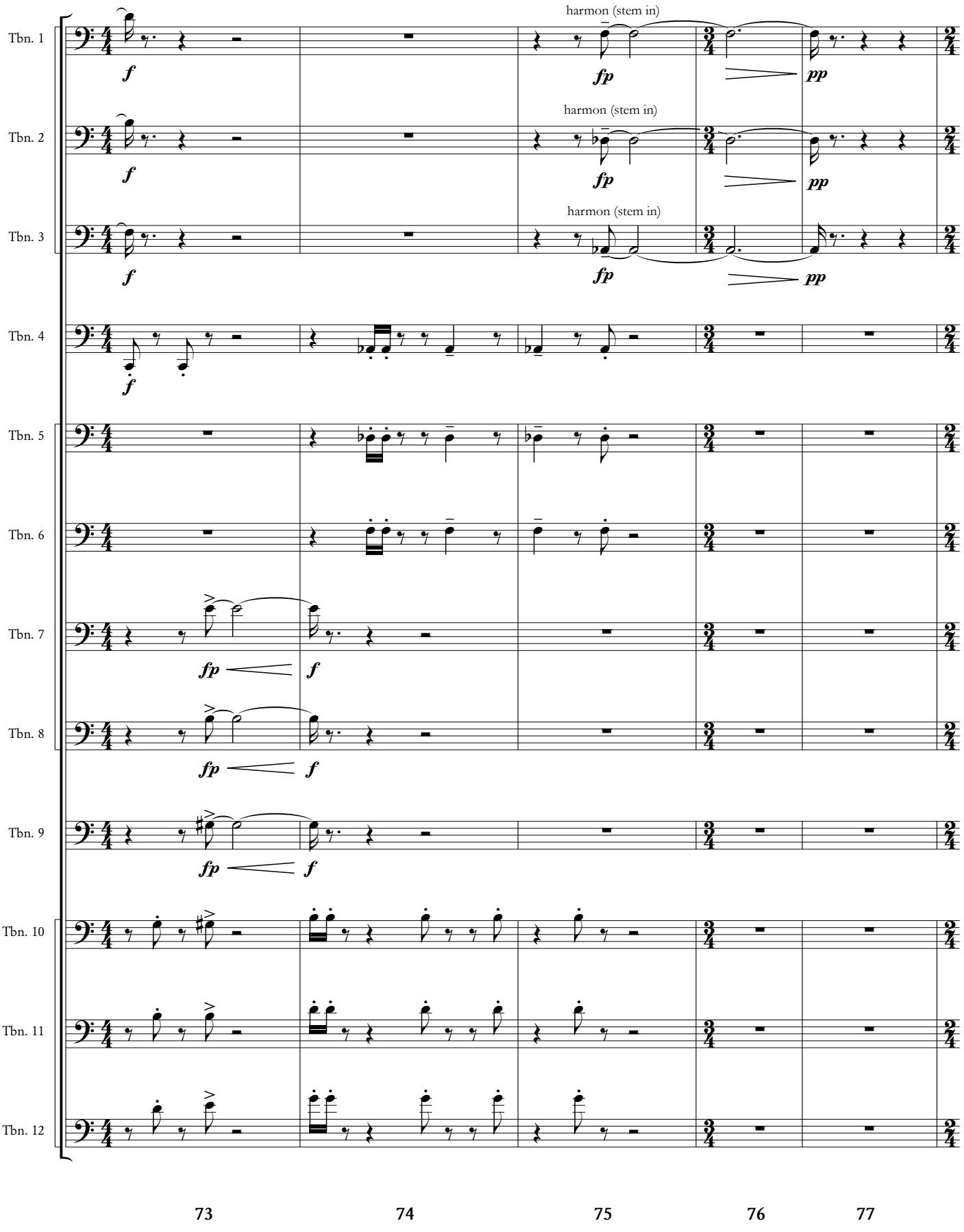
69
70
71
72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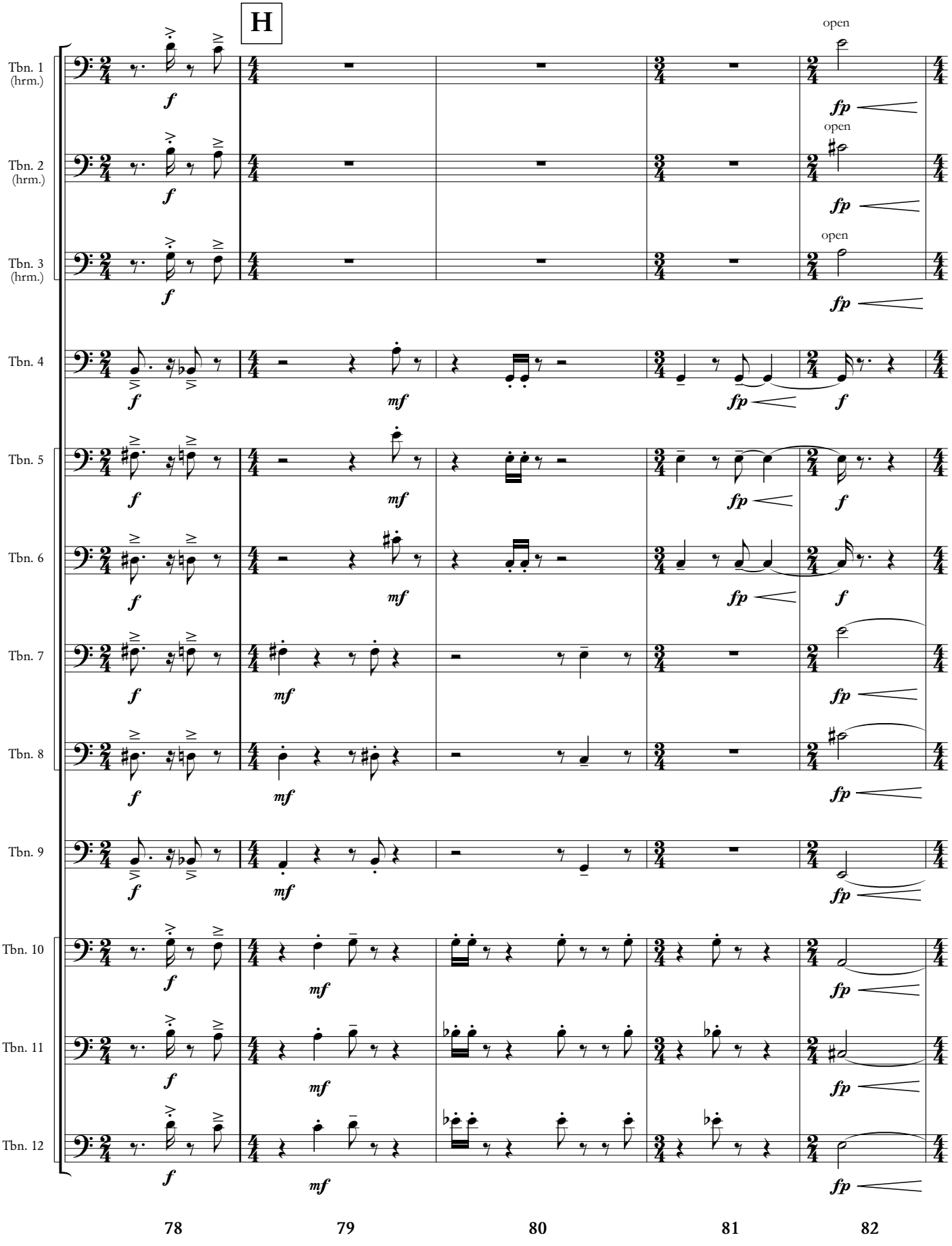
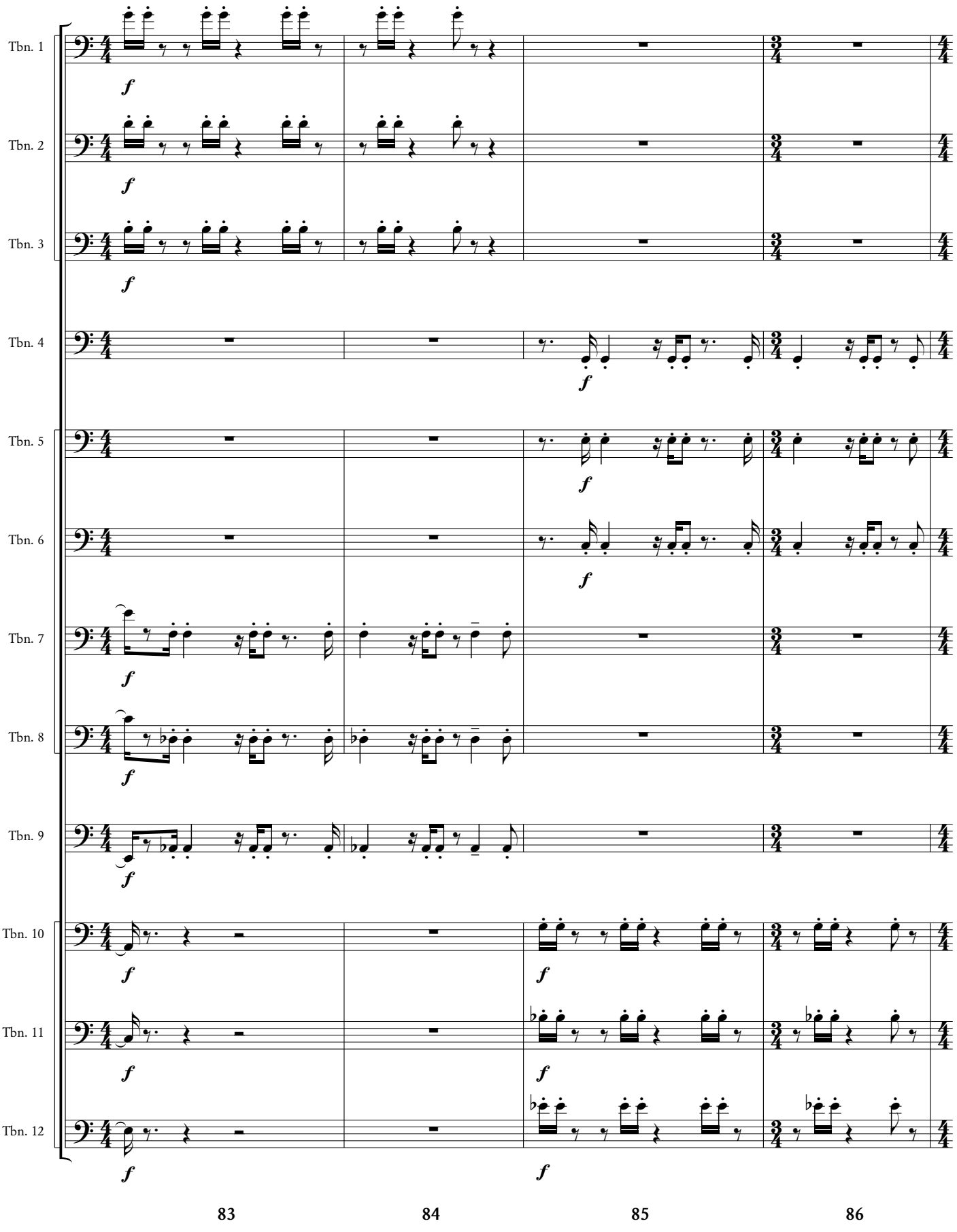
Tbn. 10
Tbn. 11
Tbn. 12
harmon (stem in)
harmon (stem in)
harmon (stem in)
f
fp
pp
73
74
75
76
77


H
Tbn. 1 (hrm.)
Tbn. 2 (hrm.)
Tbn. 3 (hrm.)
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
open
f
mf
fp
78
79
80
81
82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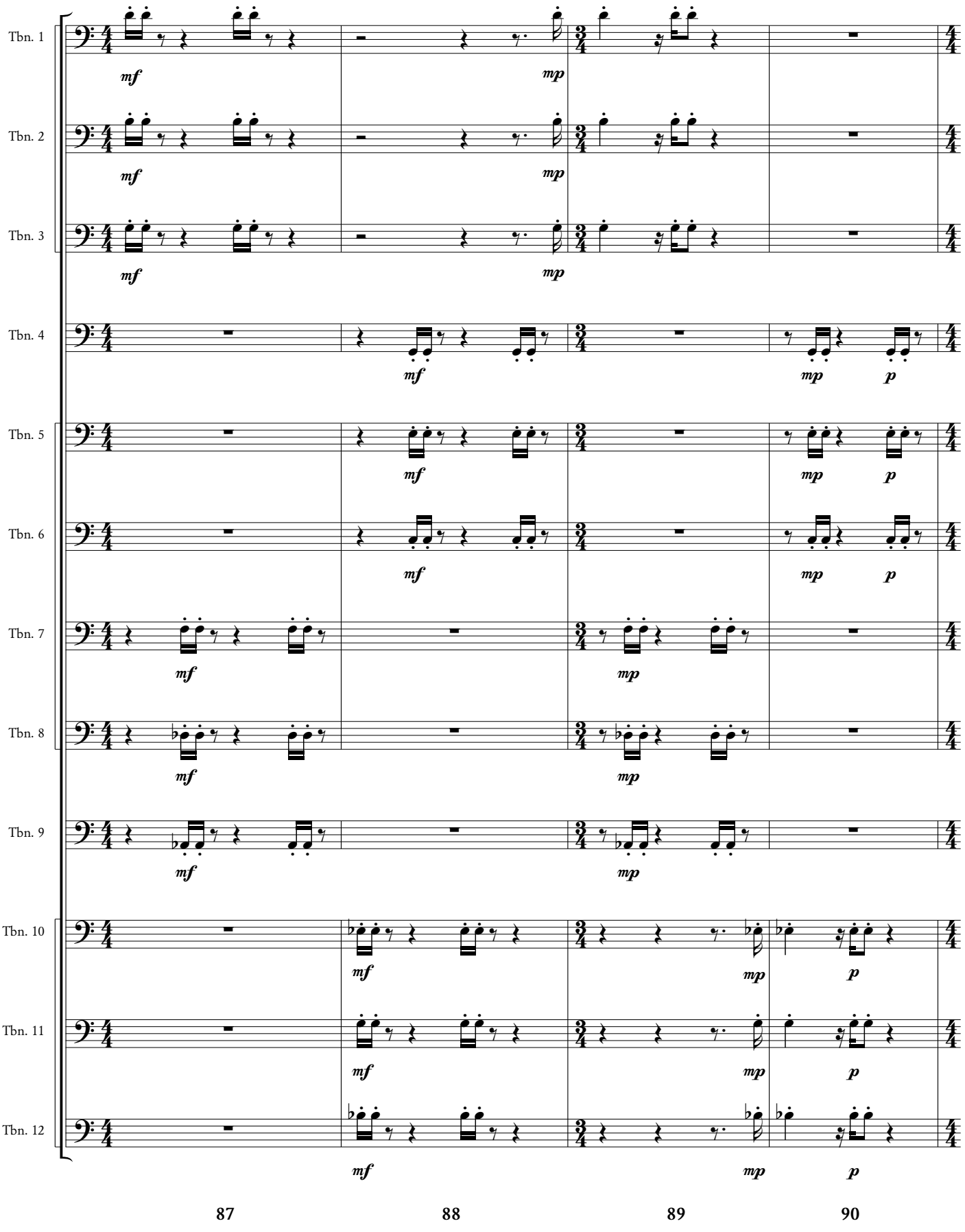
Tbn. 10
Tbn. 11
Tbn. 12
f
83
84
85
86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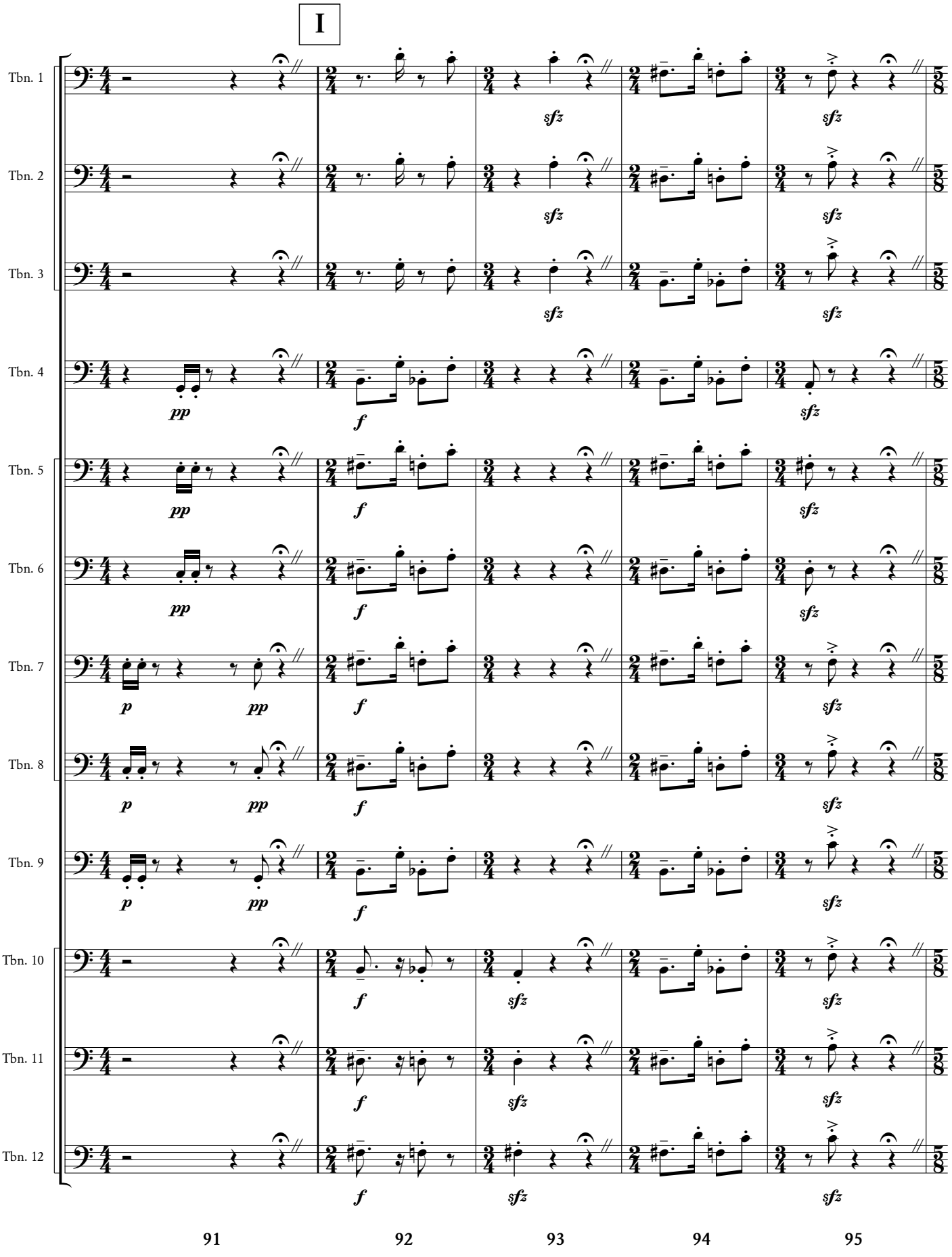
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
mf
mp
p
87
88
89
90


I
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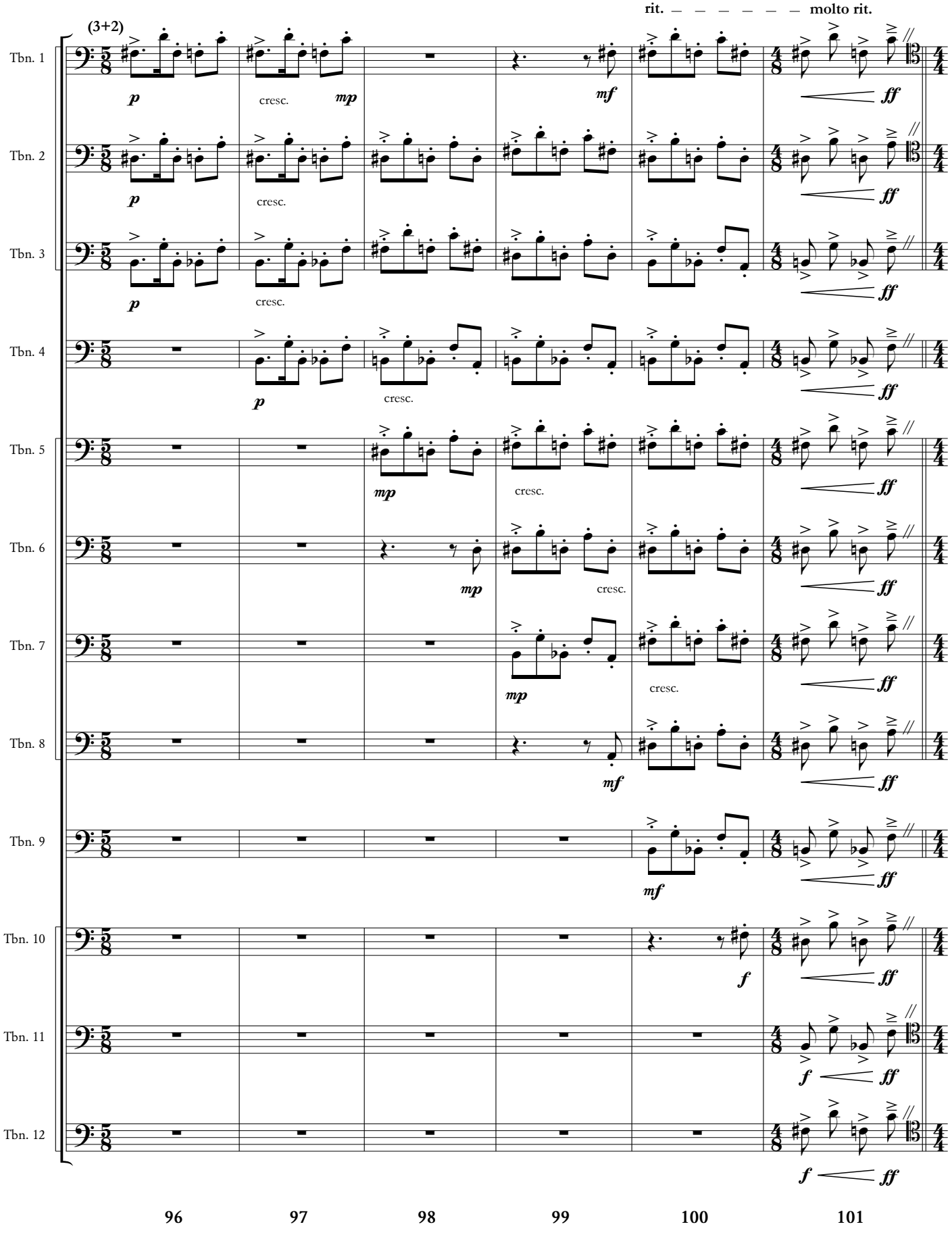
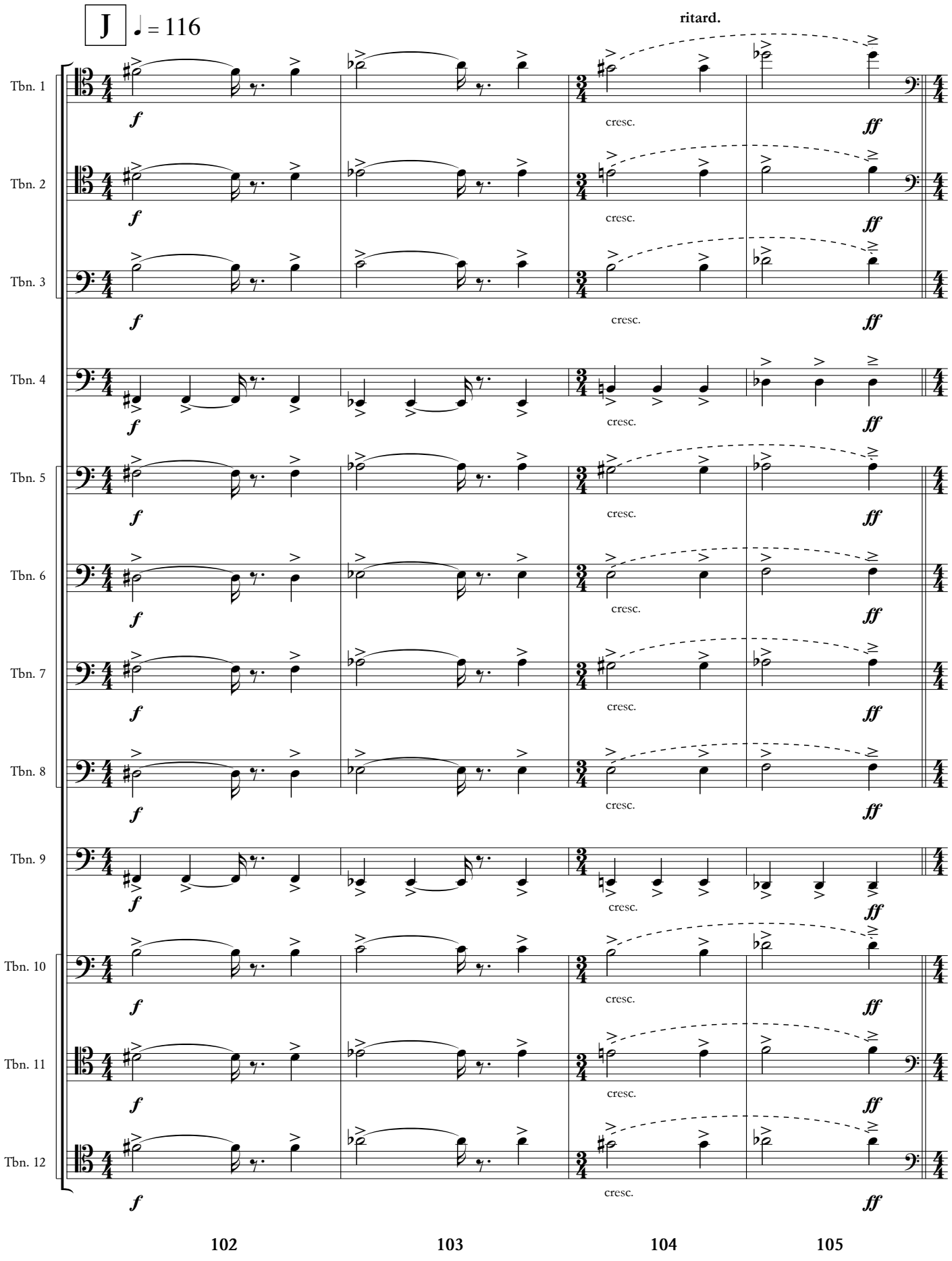
Tbn. 12
91
92
93
94
95


rit. molto rit.
(3+2)
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
p
cresc.
mp
mf
ff
f
96
97
98
99
100
101


J
♩ = 116
ritard.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
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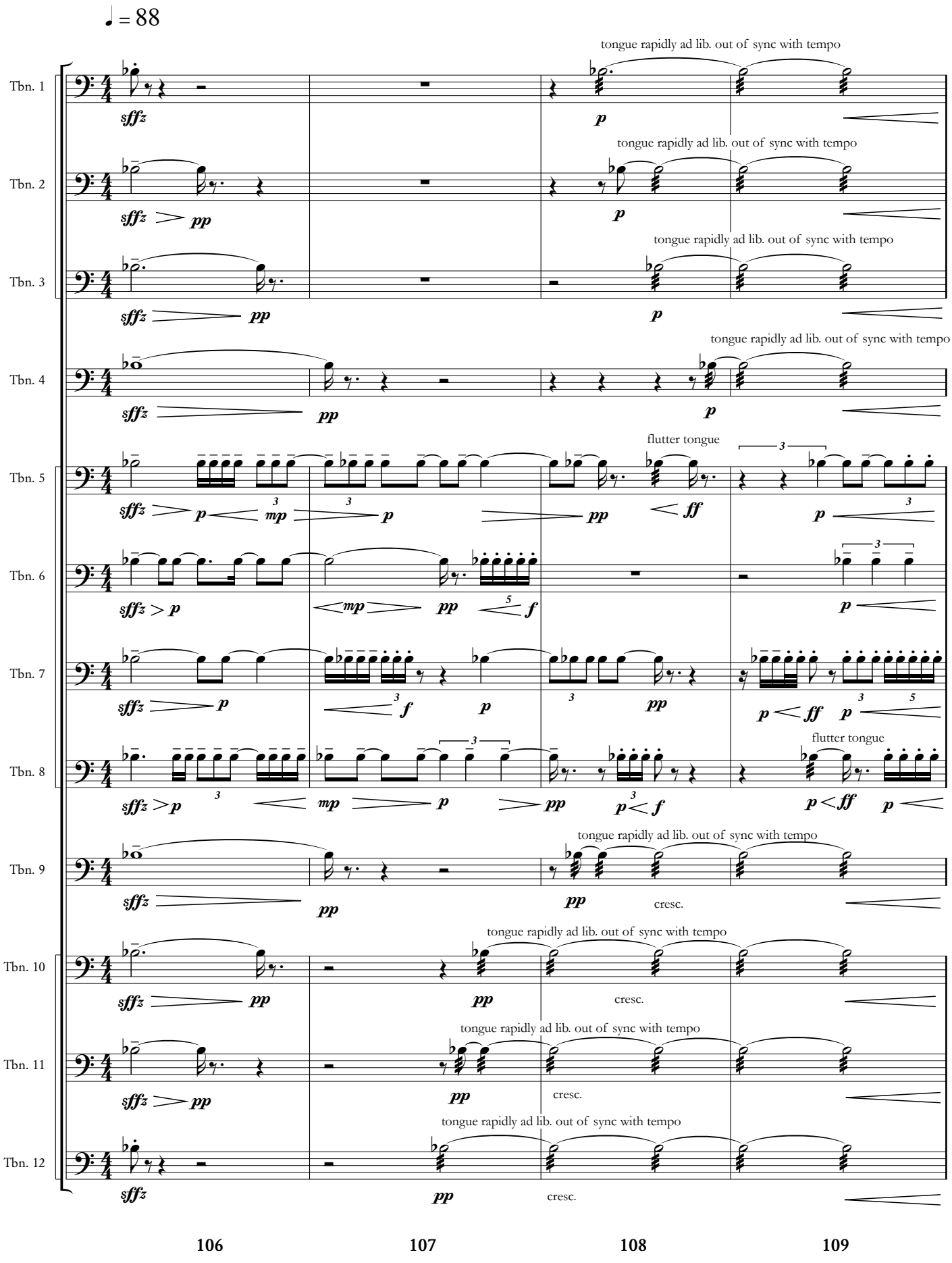
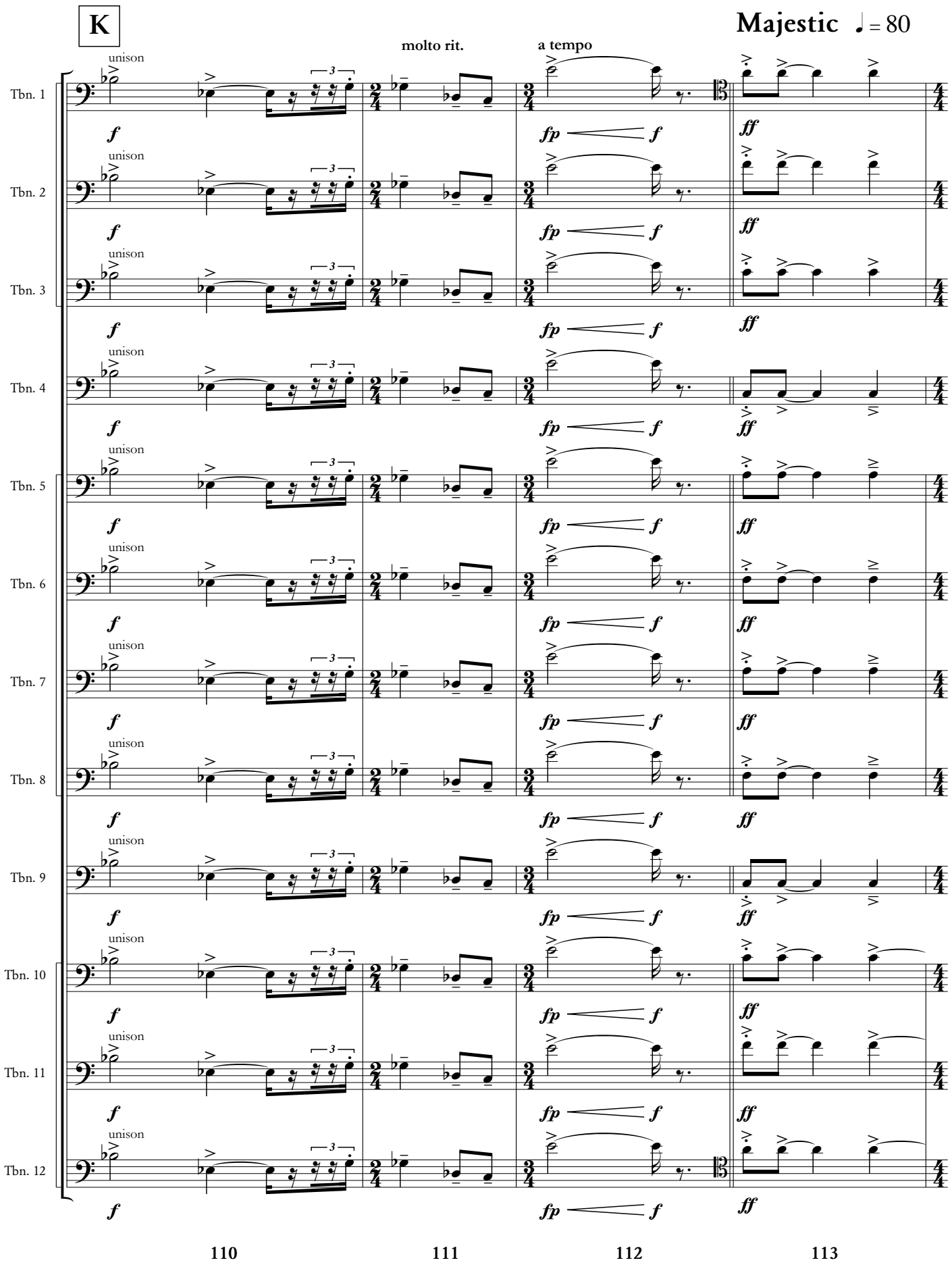
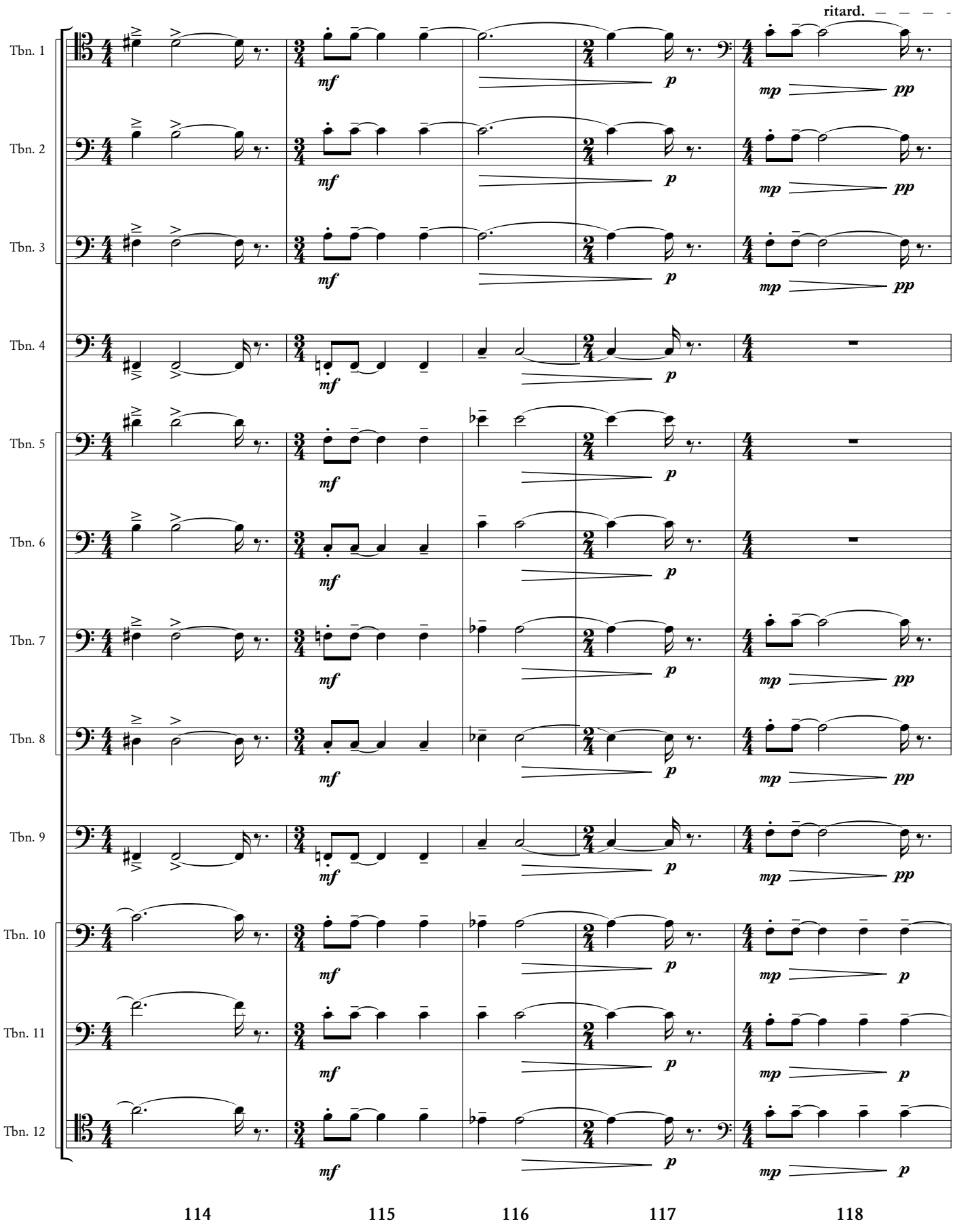
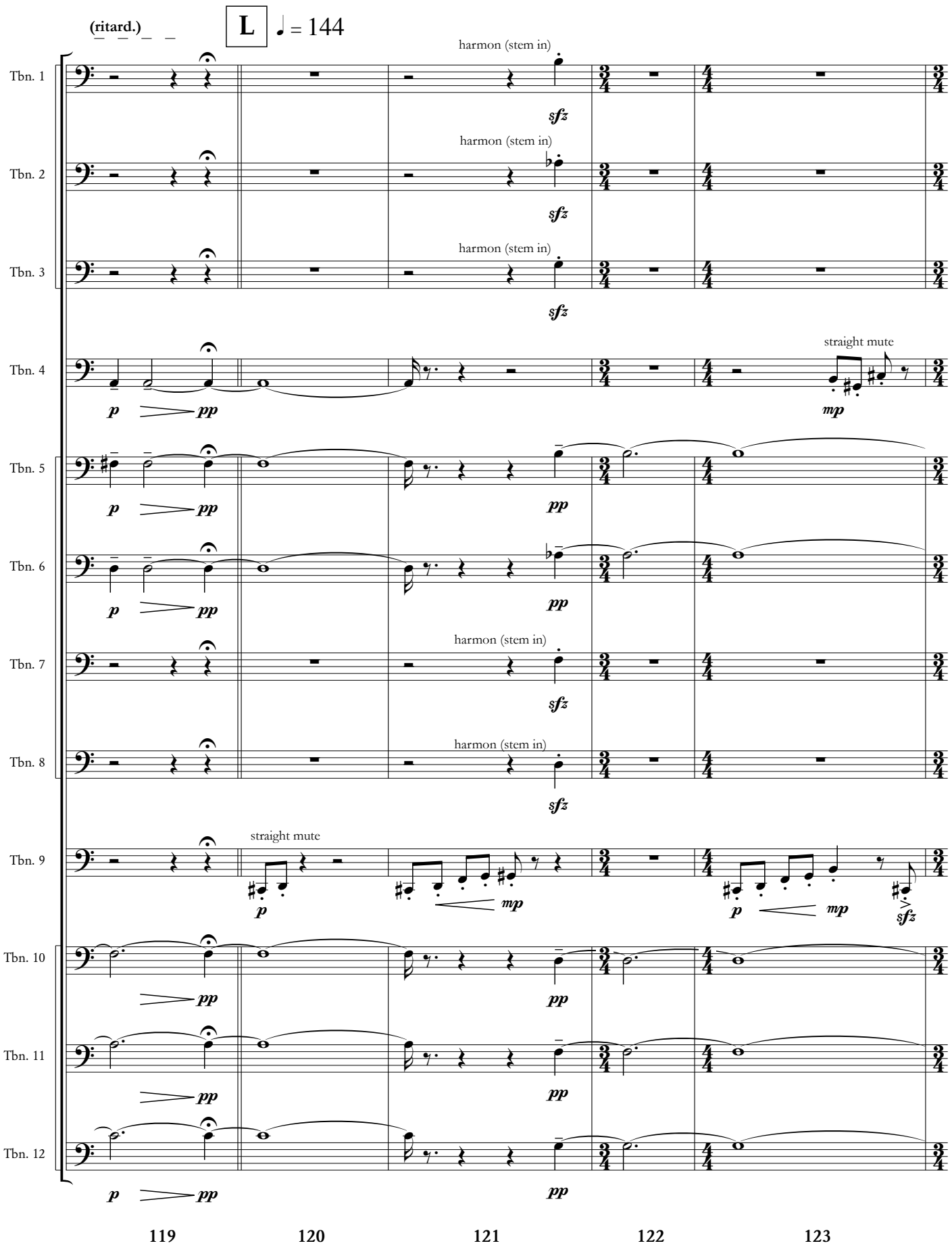
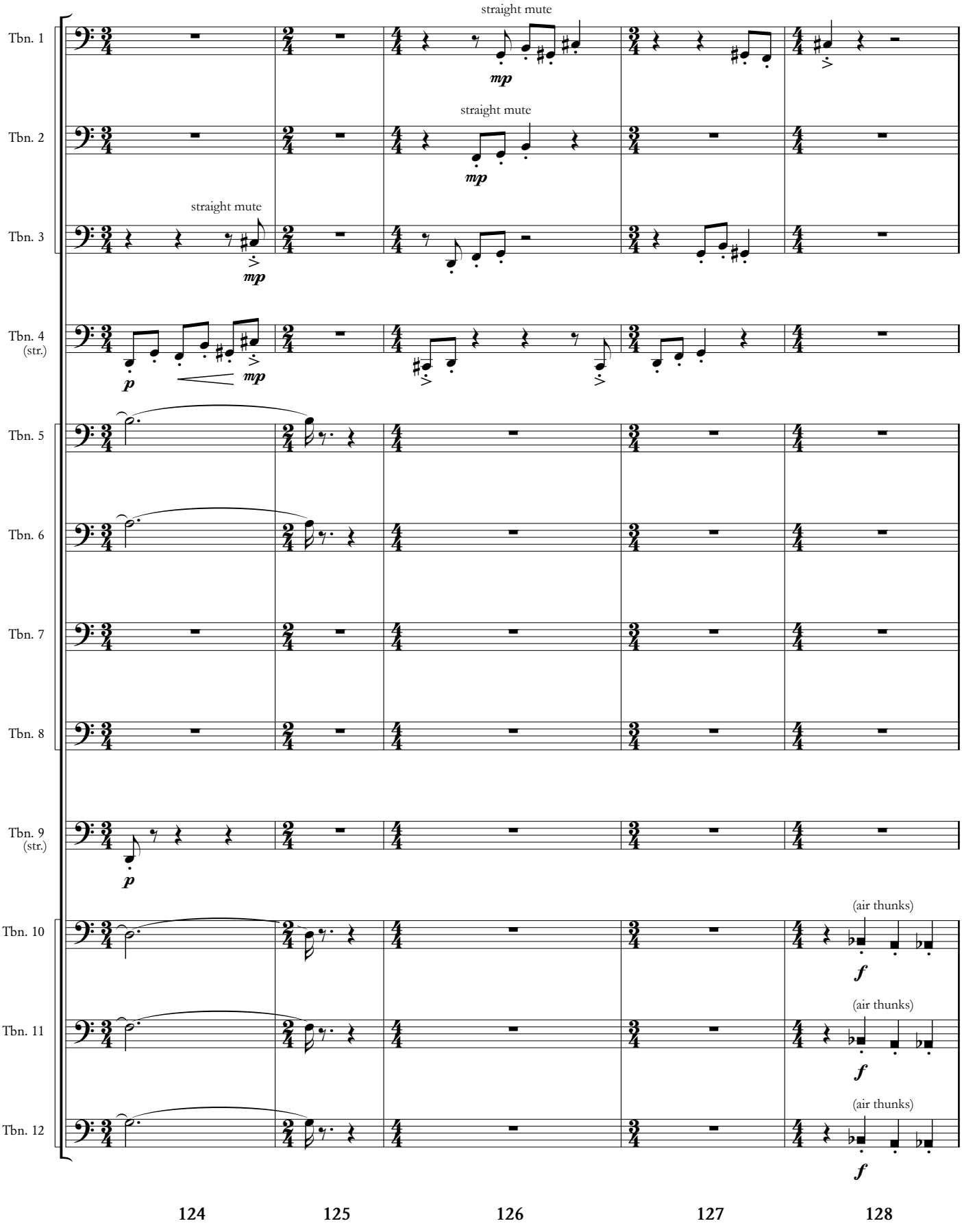
Tbn. 12
f
cresc.
ff
102
103
104
105

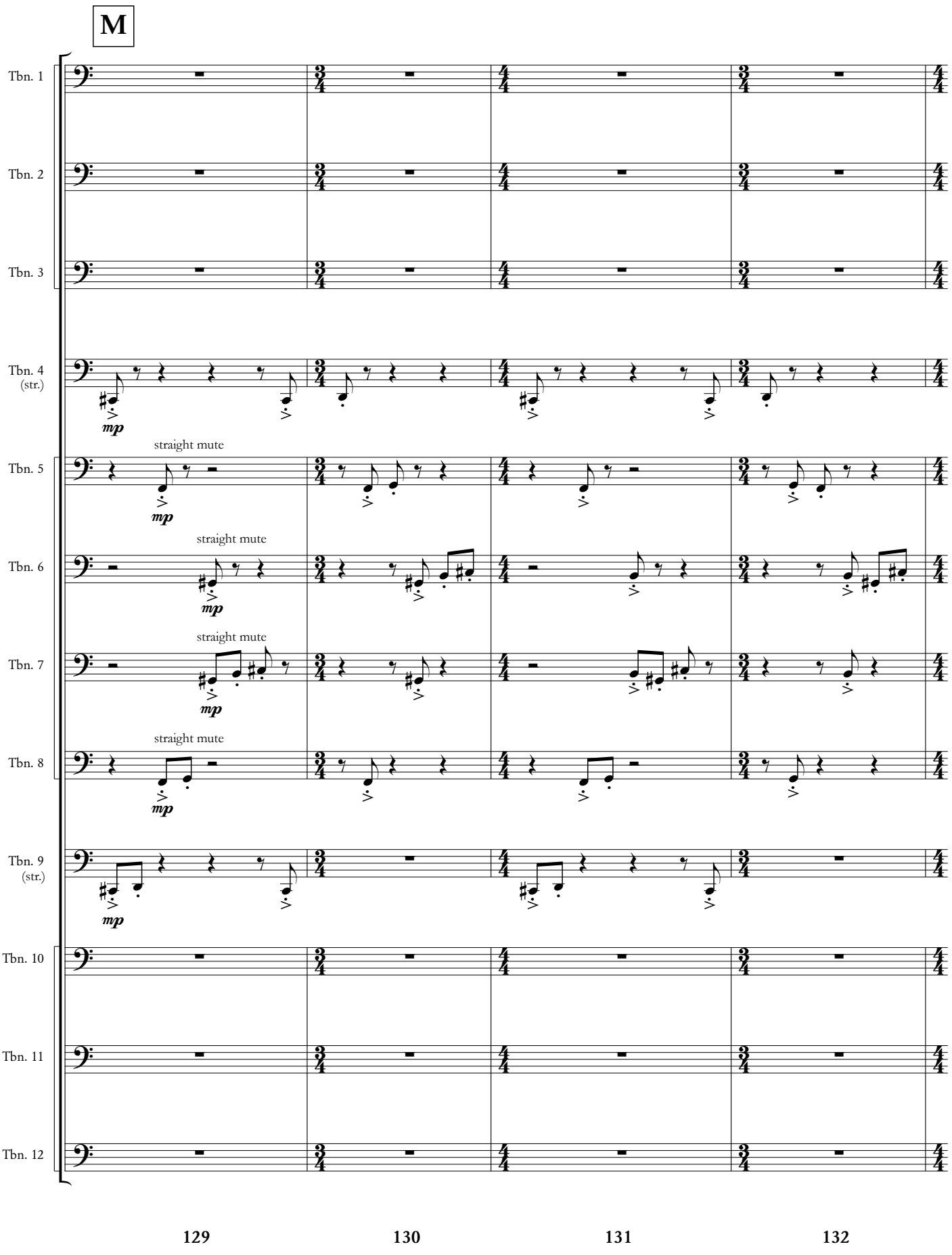

♩ = 88
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
tongue rapidly ad lib. out of sync with tempo
flutter tongue
cresc.
106
107
108
109

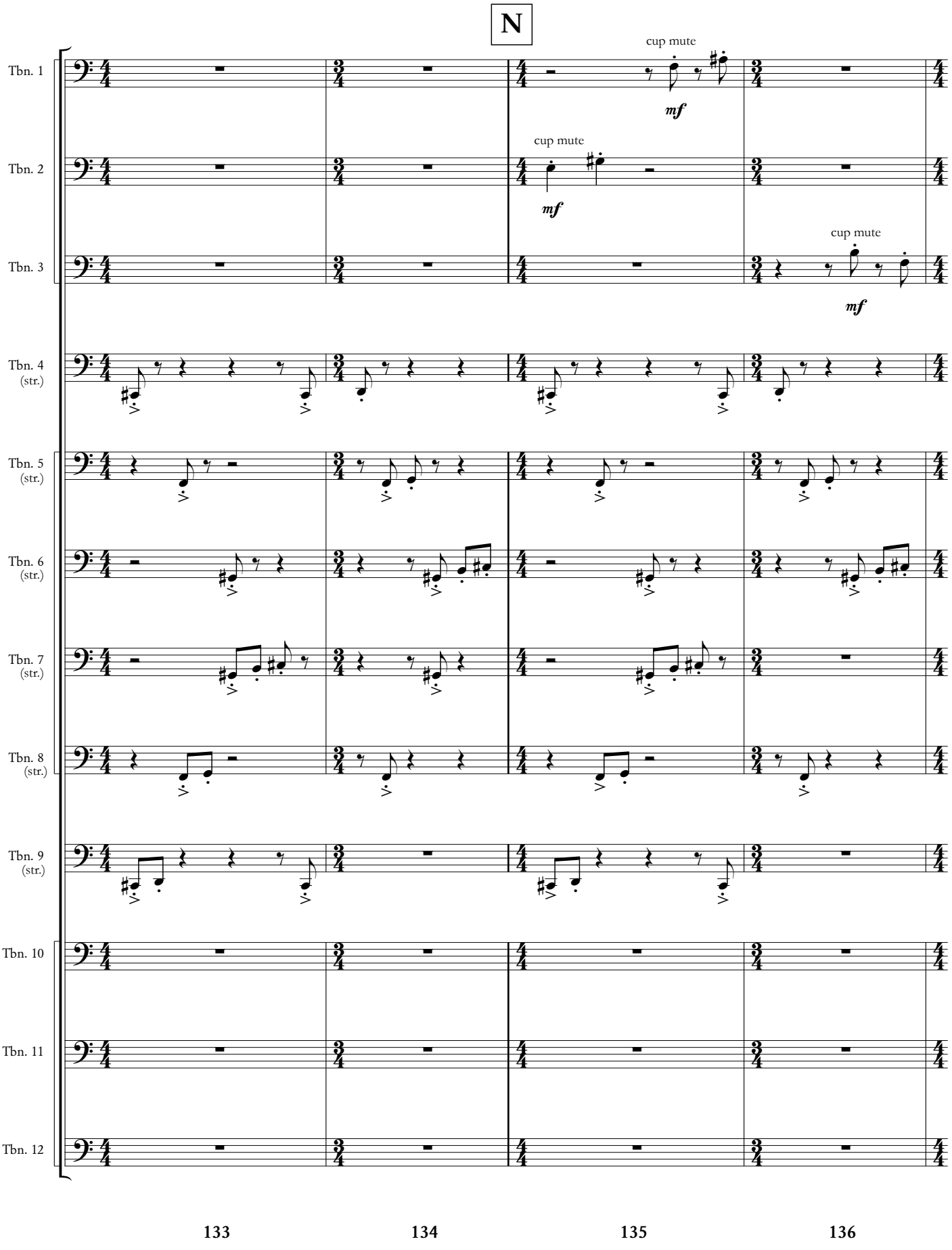

K
Majestic ♩ = 80
molto rit.
a tempo
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
unison
f
fp
ff
110
111
112
113

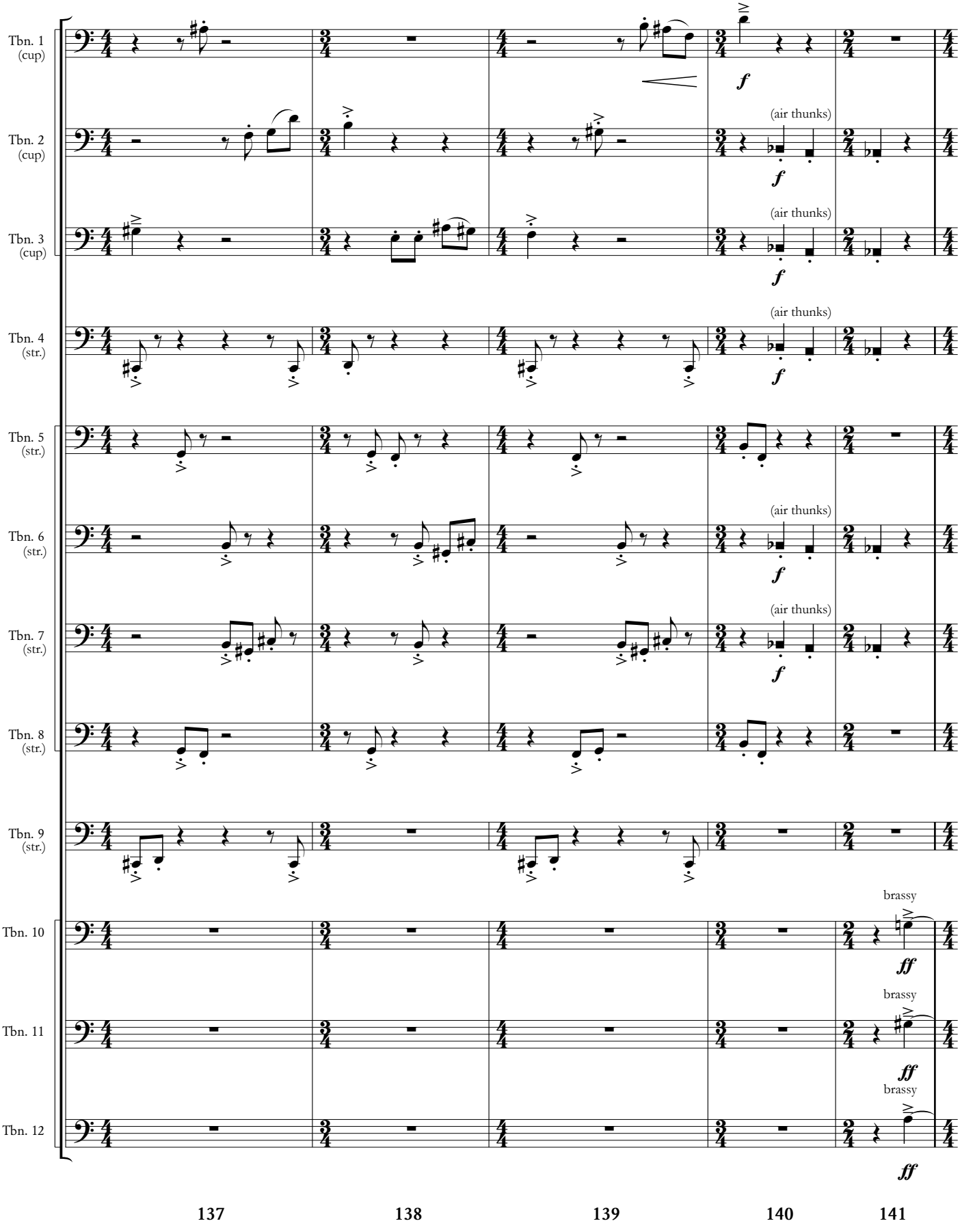

ritard.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
mf
p
mp
pp
114
115
116
117
118


(ritard.)
L
♩ = 144
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
harmon (stem in)
straight mute
sfz
p
pp
mp
119
120
121
122
123


Tbn. 1
straight mute
mp
Tbn. 2
straight mute
mp
Tbn. 3
straight mute
mp
Tbn. 4
(str.)
p
mp
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
(str.)
p
Tbn. 10
(air thunks)
f
Tbn. 11
(air thunks)
f
Tbn. 12
(air thunks)
f
124
125
126
127
128


M
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
(str.)
mp
straight mute
Tbn. 5
mp
straight mute
Tbn. 6
mp
straight mute
Tbn. 7
mp
straight mute
Tbn. 8
mp
Tbn. 9
(str.)
mp
Tbn. 10
Tbn. 11
Tbn. 12
129
130
131
132


N
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10
Tbn. 11
Tbn. 12
cup mute
mf
cup mute
mf
cup mute
mf
133
134
135
136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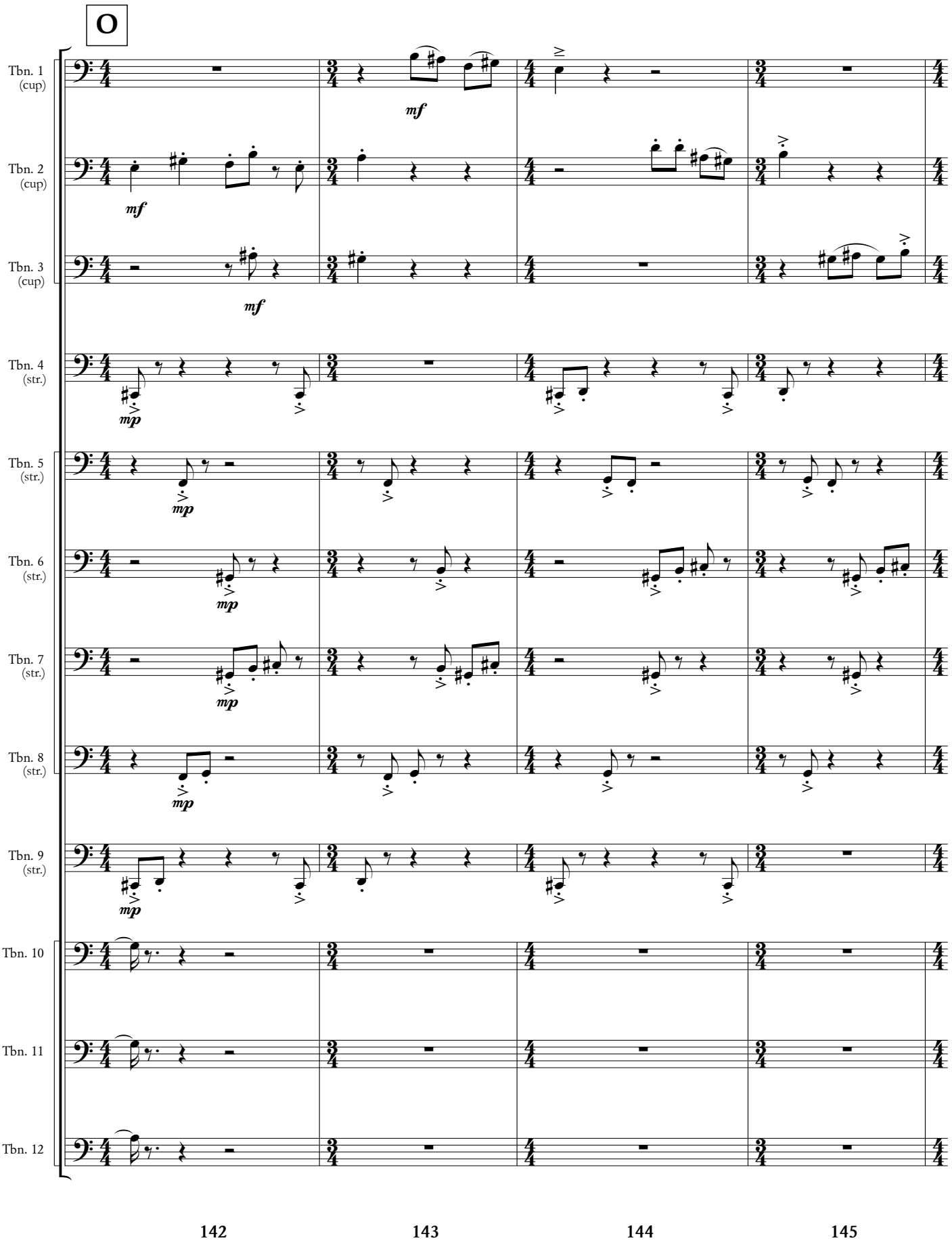
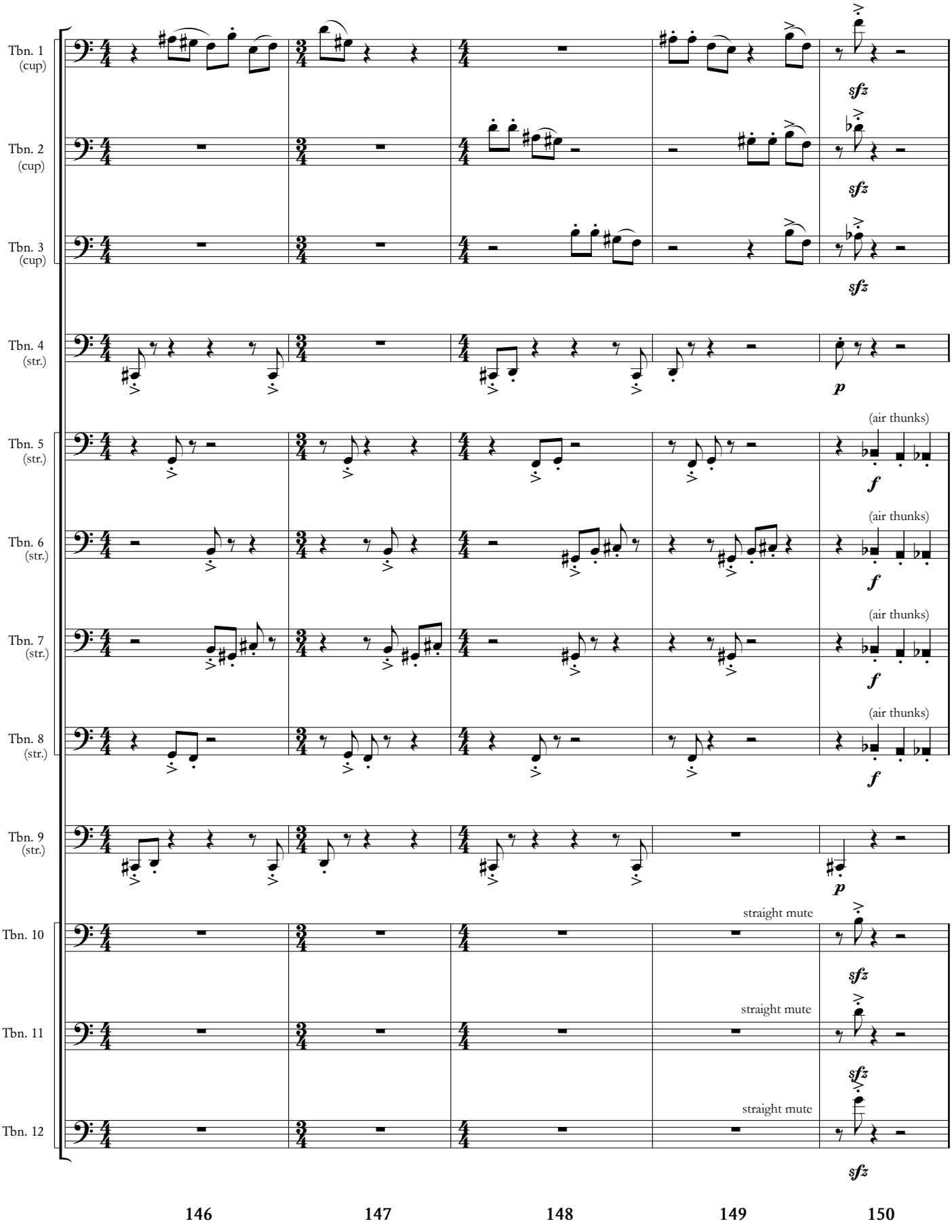
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10
Tbn. 11
Tbn. 12
f
(air thunks)
brassy
ff
137
138
139
140
141


O
Tbn. 1 (cup)
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10
Tbn. 11
Tbn. 12
mf
mp
142
143
144
145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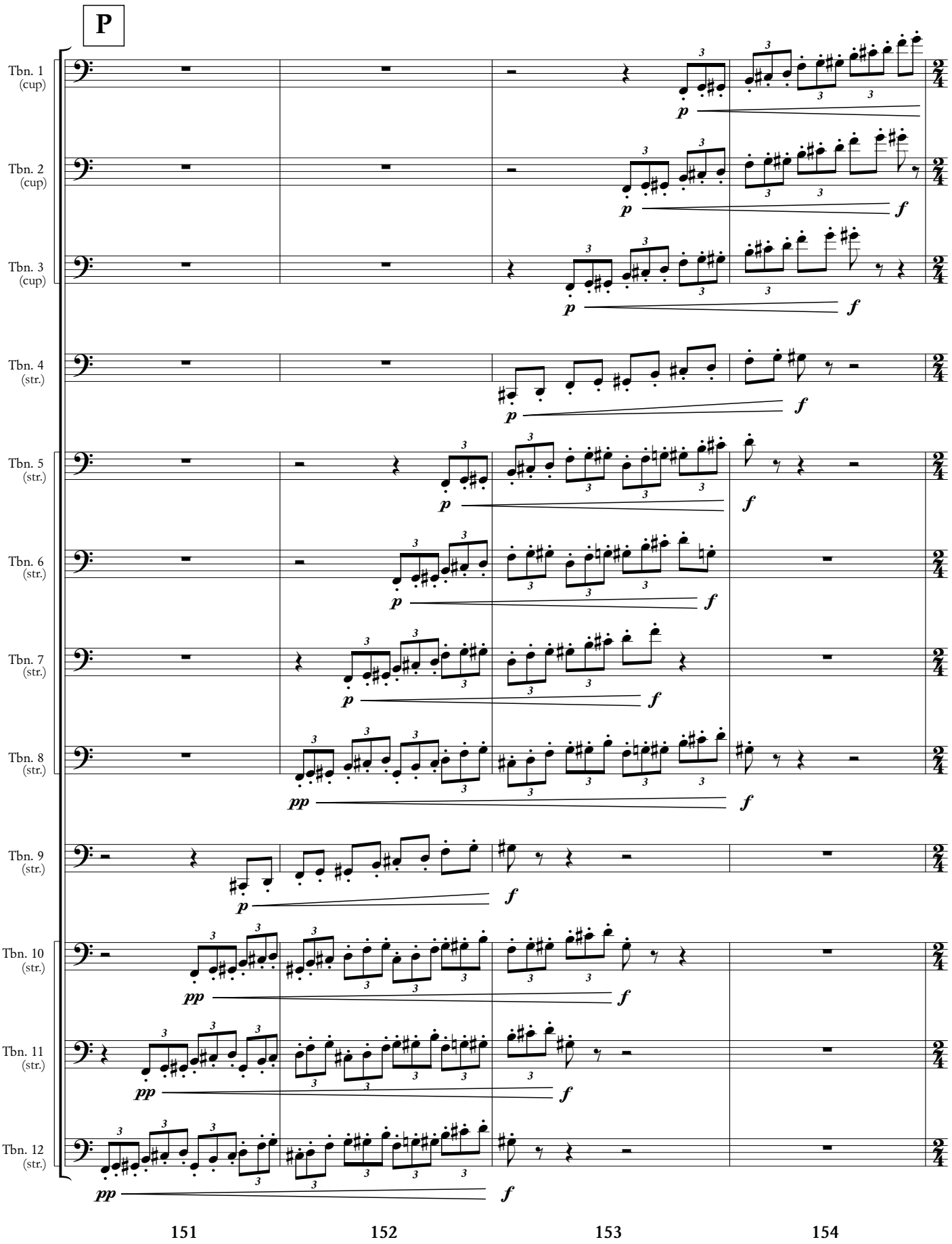
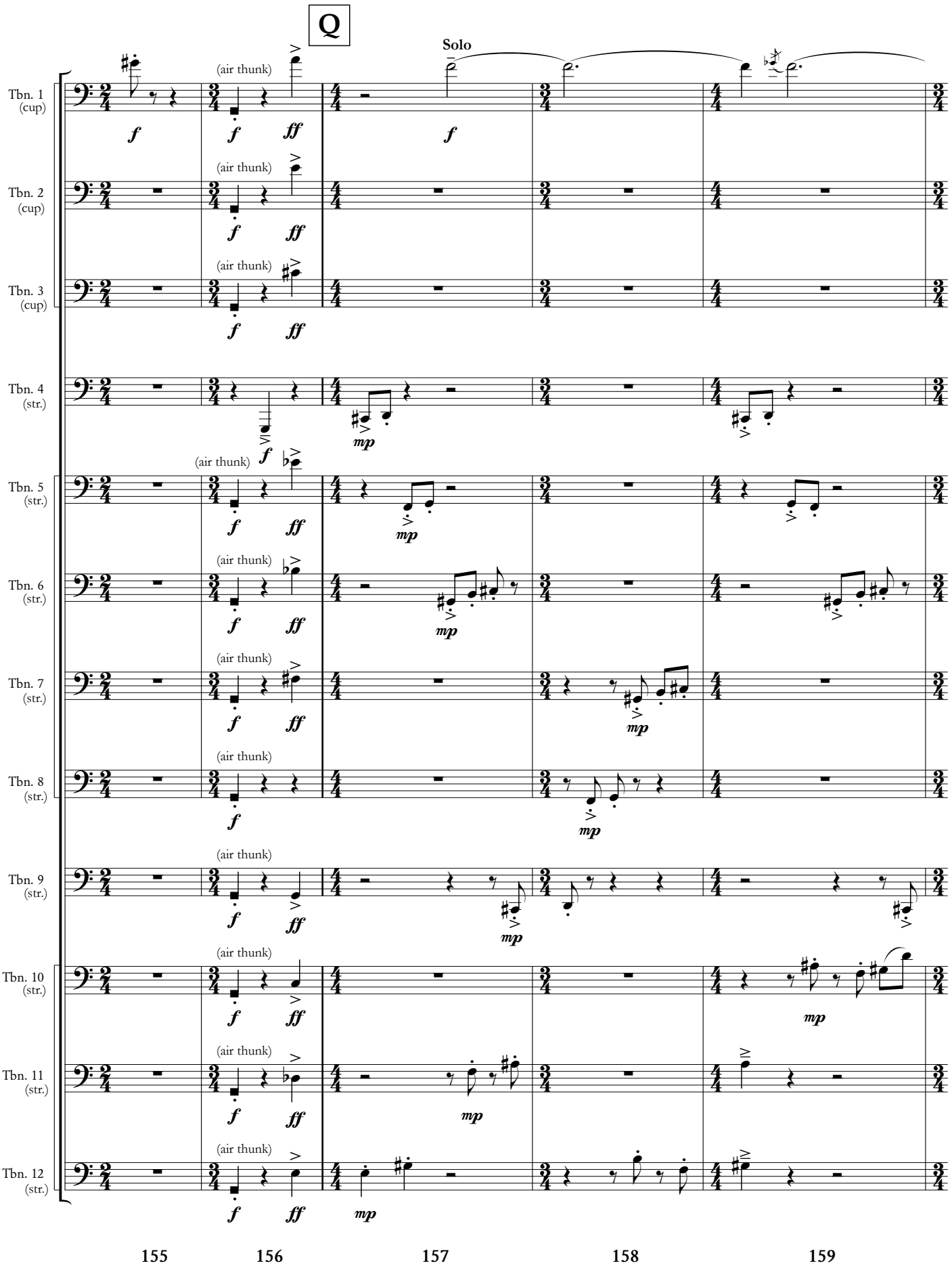
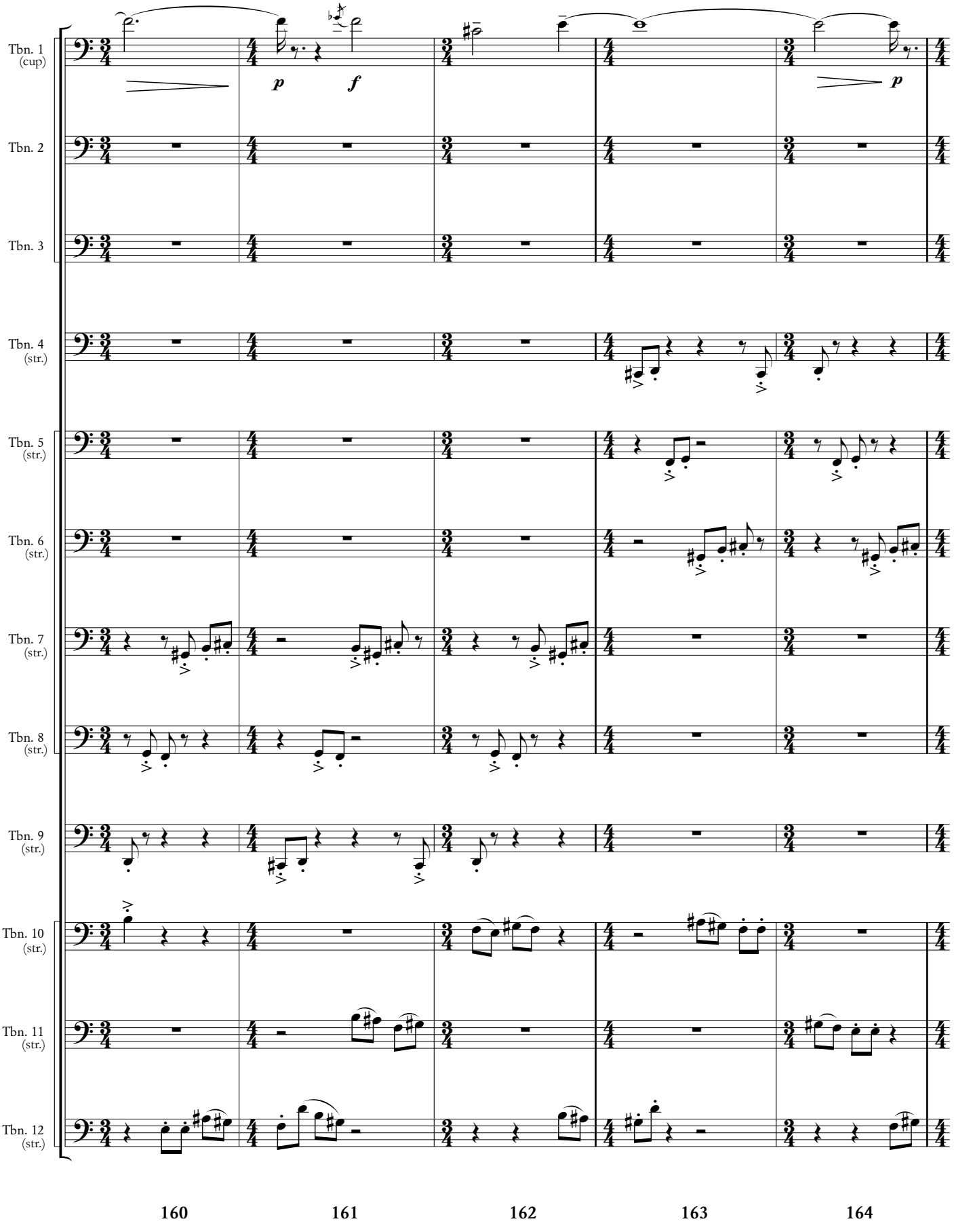
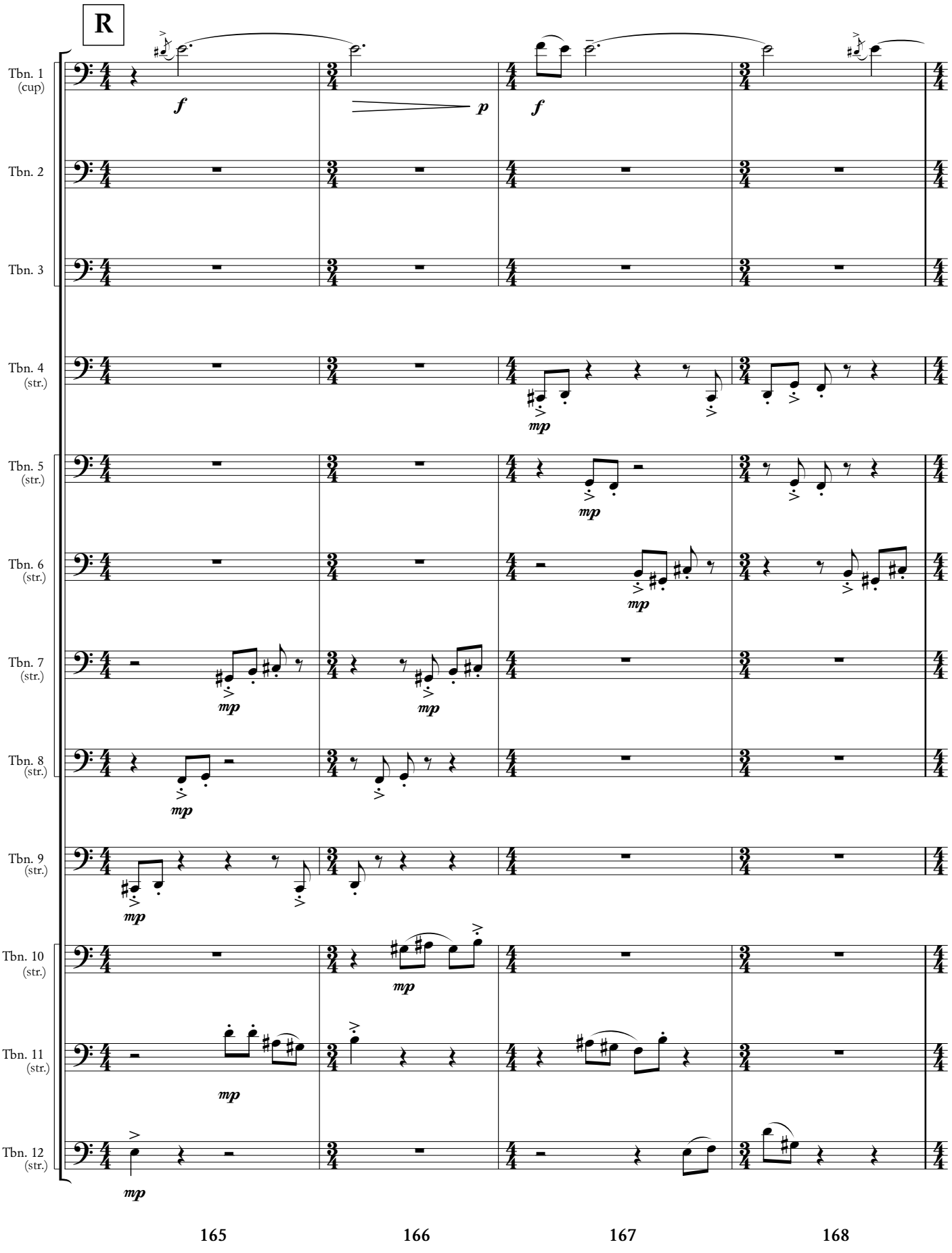
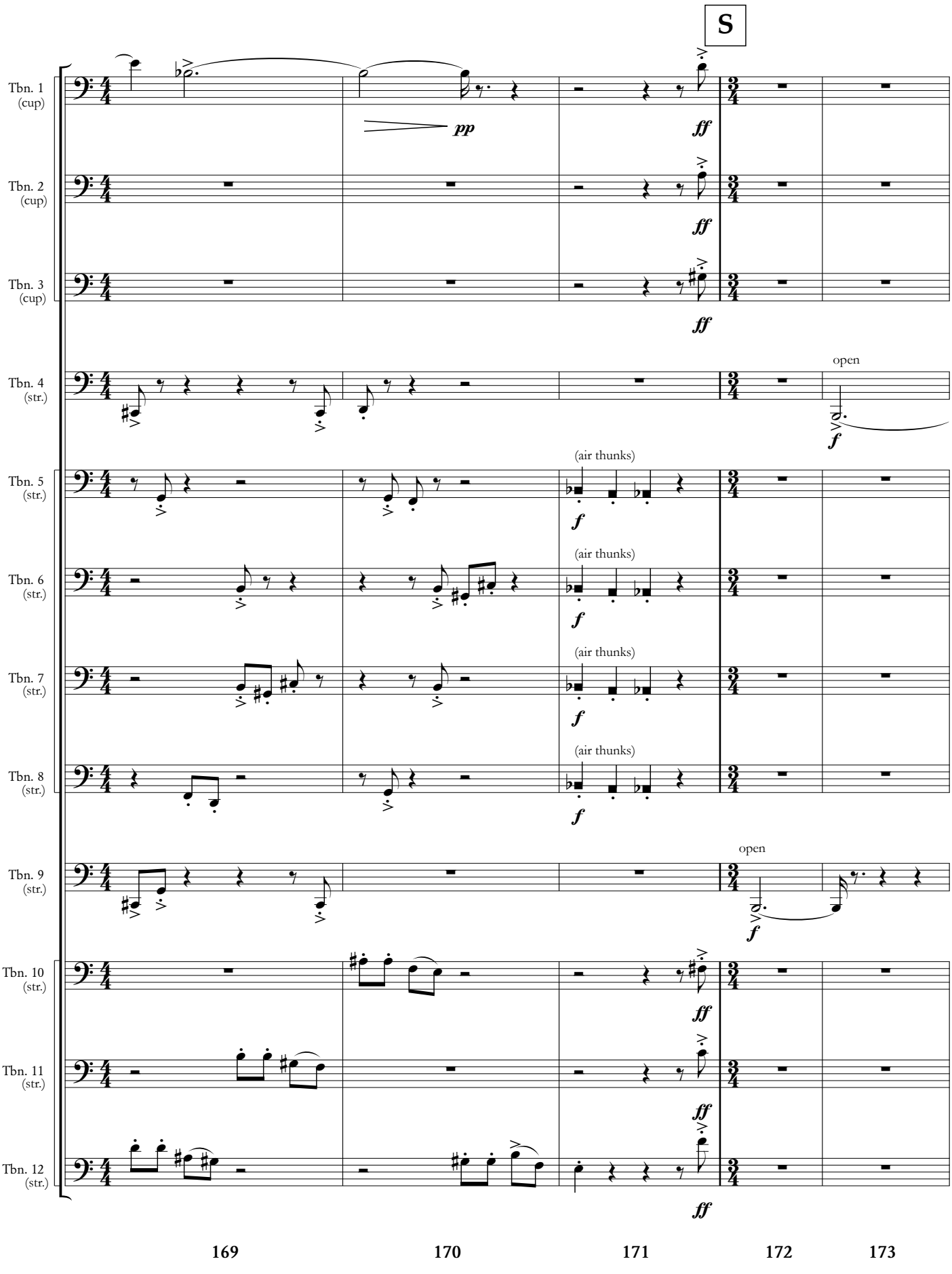
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10
Tbn. 11
Tbn. 12
sfz
p
f
(air thunks)
straight mute
146
147
148
149
150

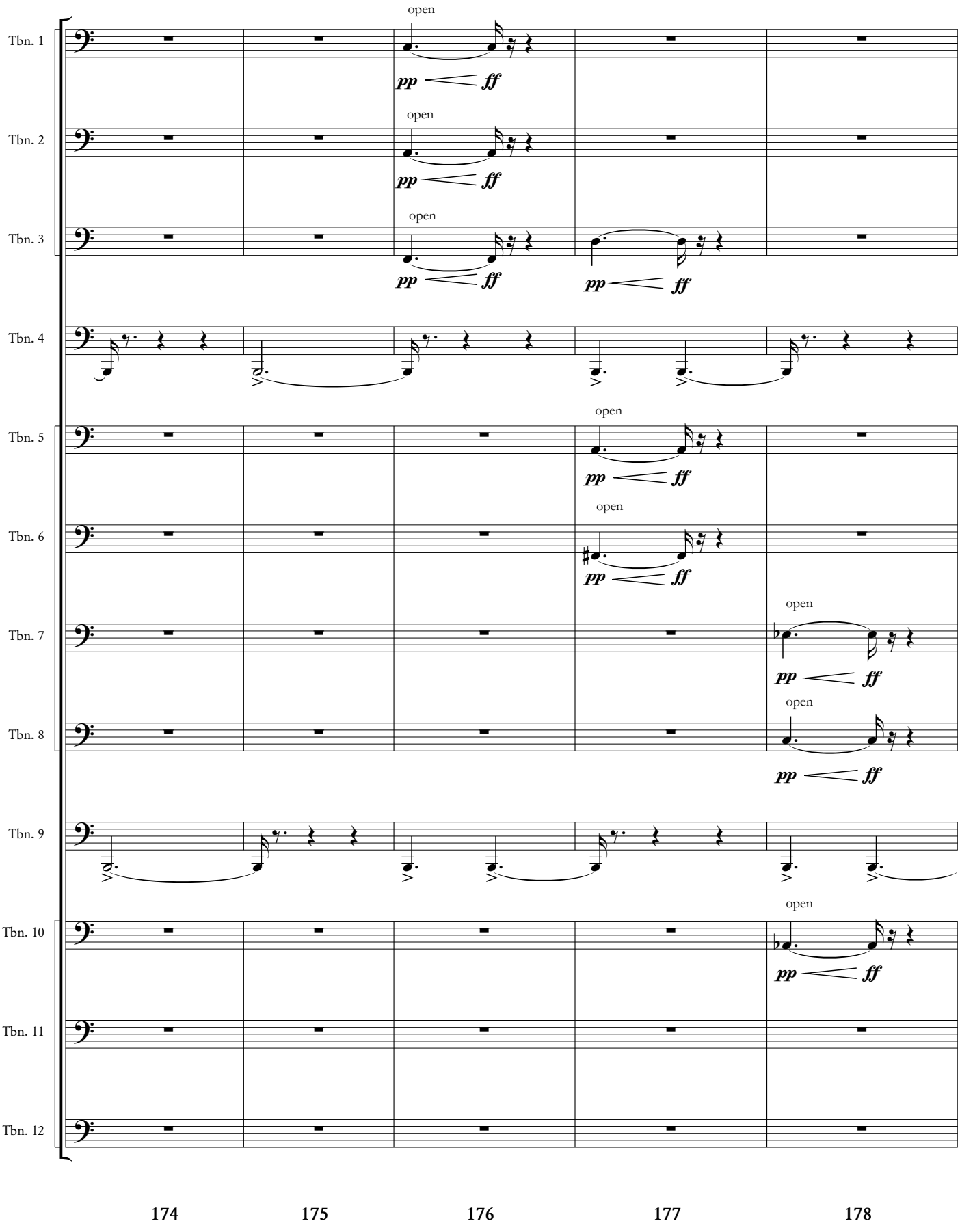

P
Tbn. 1 (cup)
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
151
152
153
154

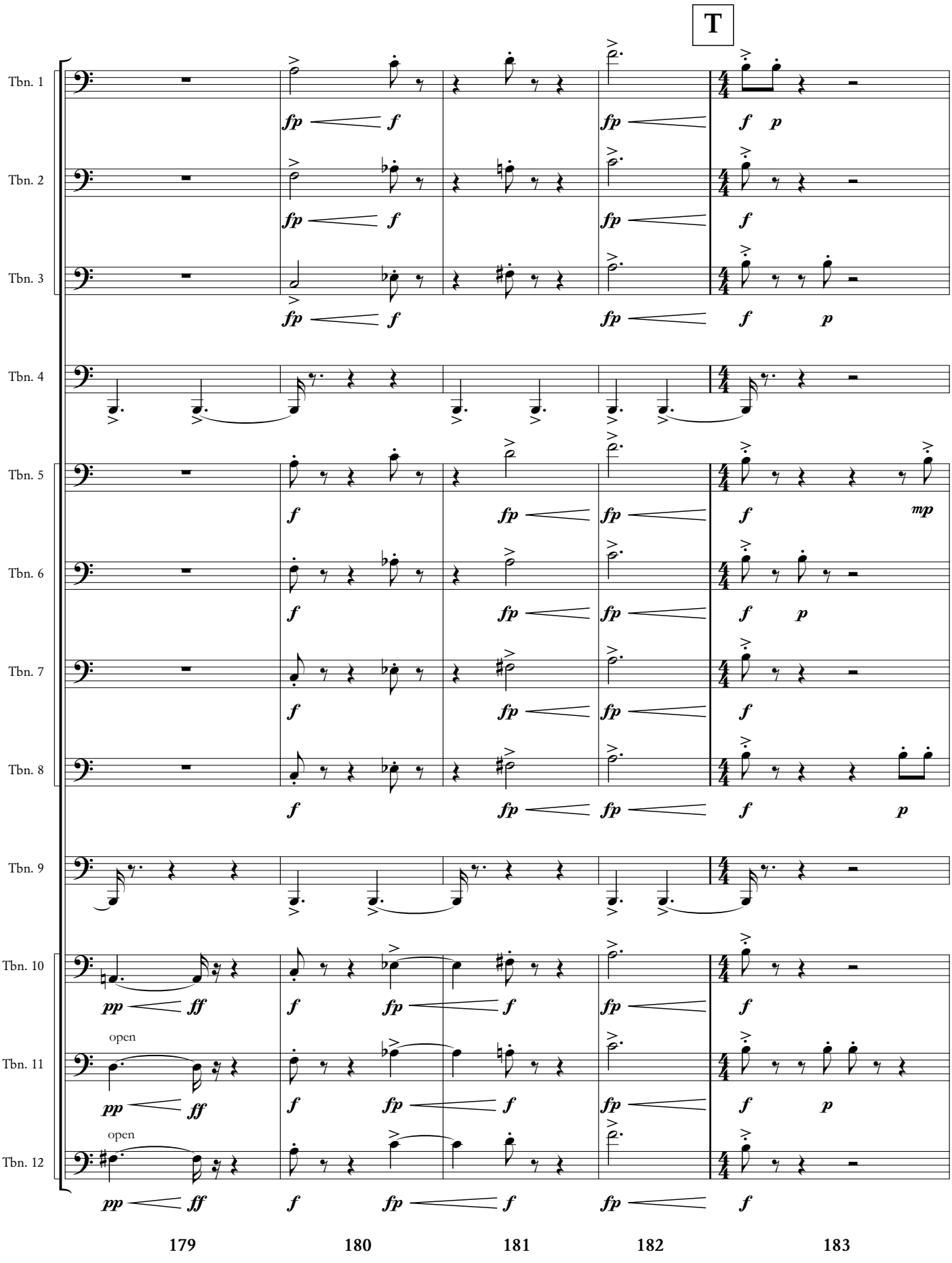

Q
Solo
Tbn. 1 (cup)
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
(air thunk)
f
ff
mp
155
156
157
158
159

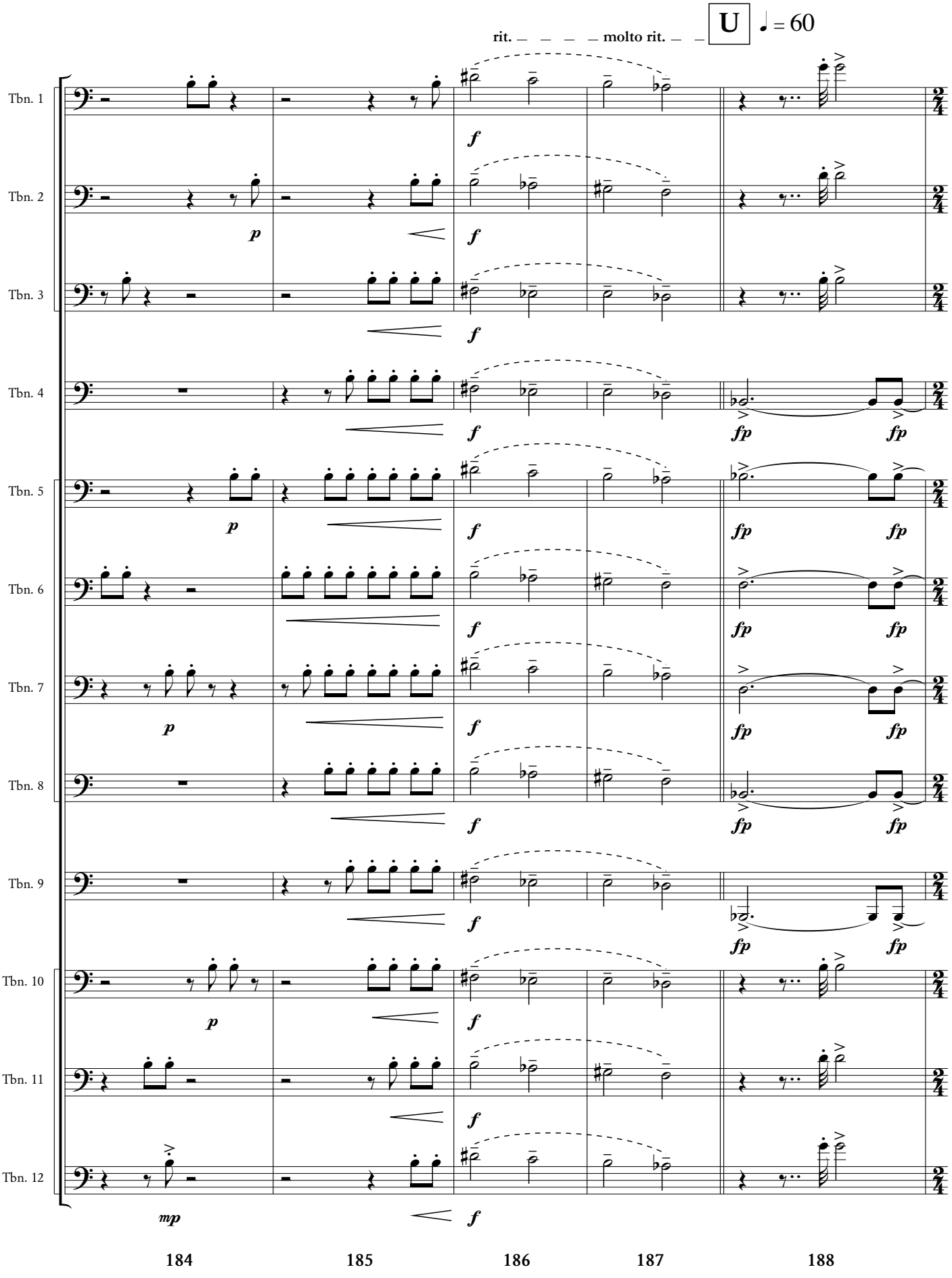

Tbn. 1 (cup)
Tbn. 2
Tbn. 3
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
p
f
p
160
161
162
163
164

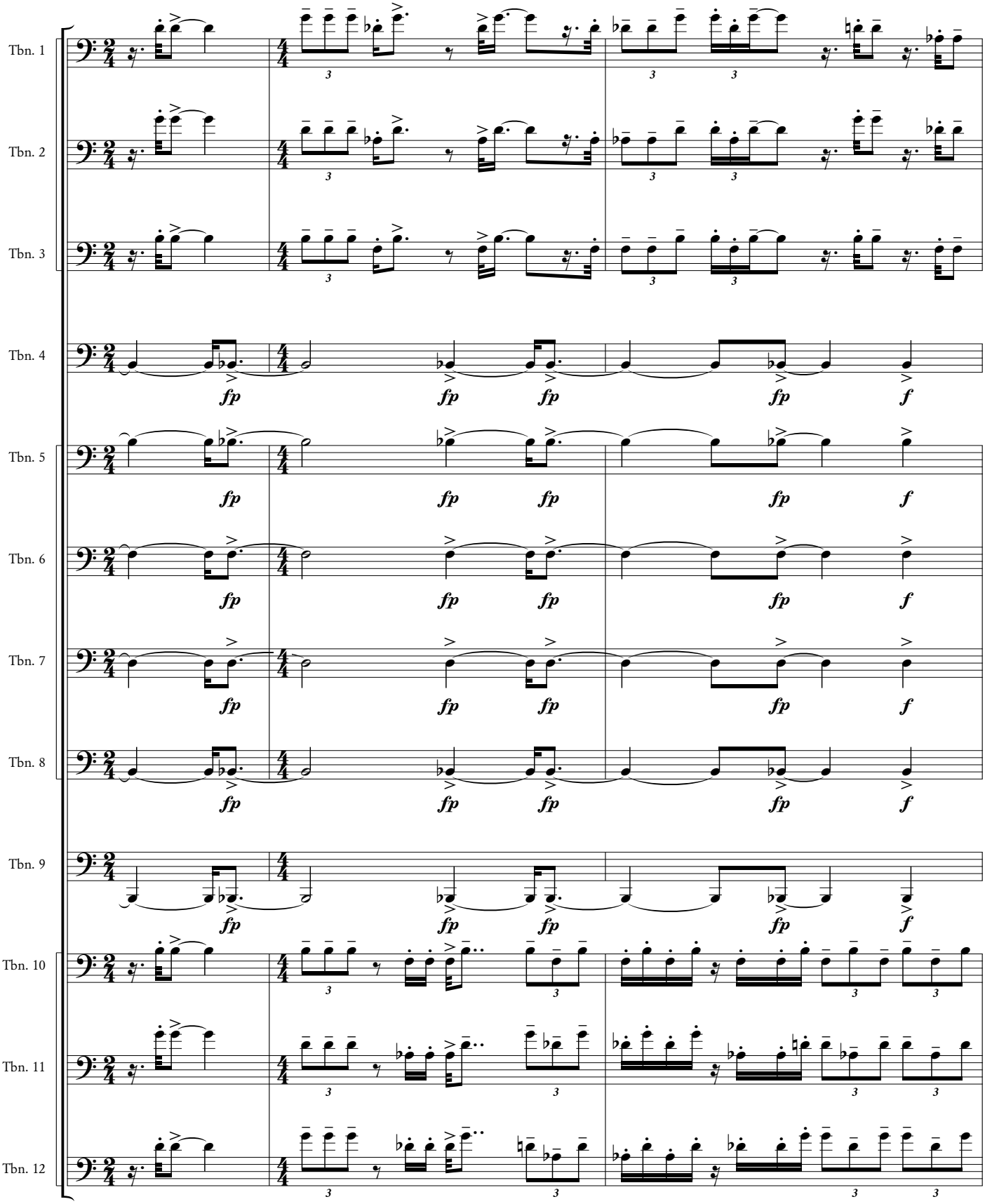

R
Tbn. 1 (cup)
Tbn. 2
Tbn. 3
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
f
p
f
mp
mp
mp
mp
mp
mp
mp
mp
mp
165
166
167
168

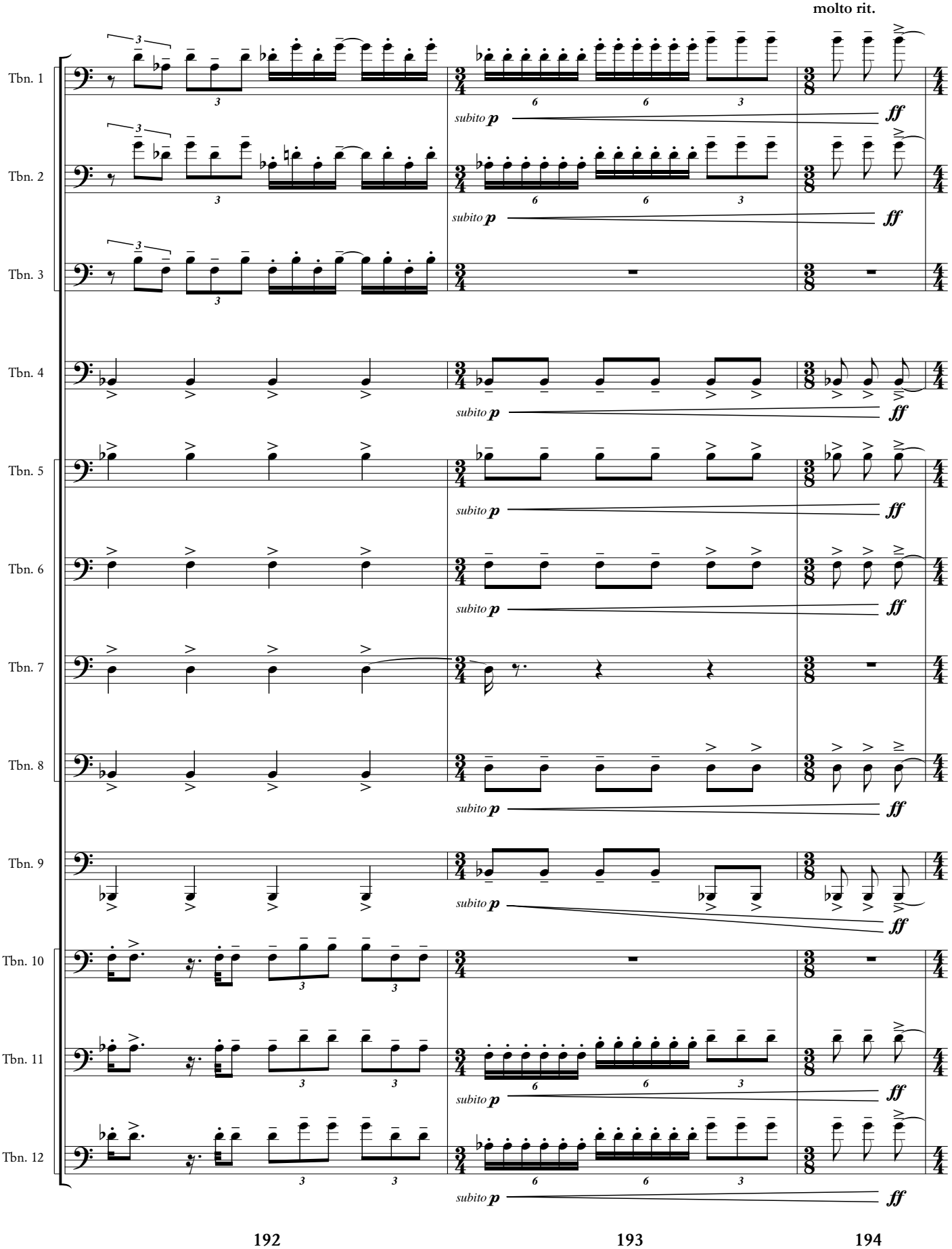

S
Tbn. 1 (cup)
Tbn. 2 (cup)
Tbn. 3 (cup)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
pp
ff
f
open
(air thunks)
169
170
171
172
173

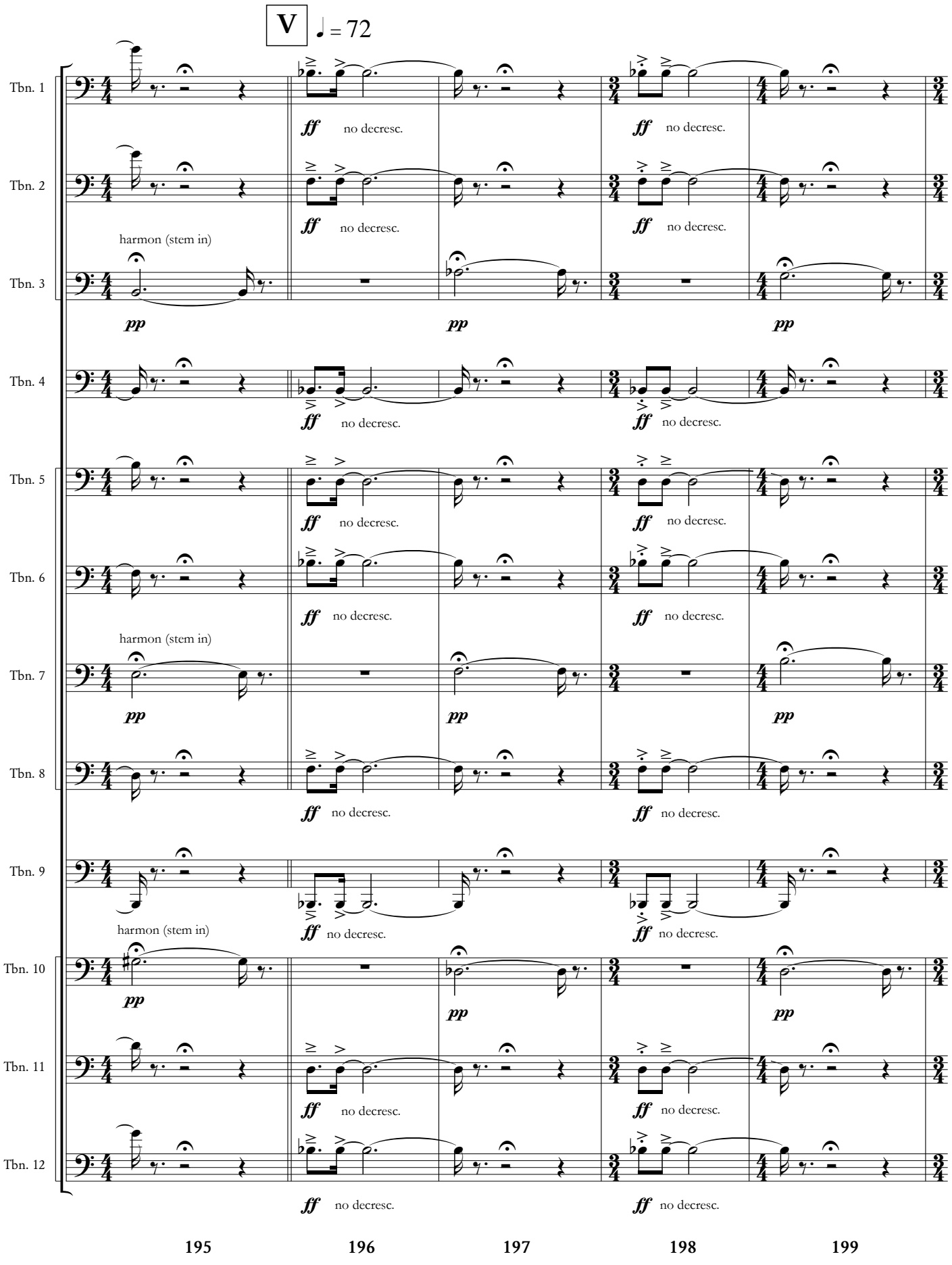

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
open
pp
ff
174
175
176
177
178

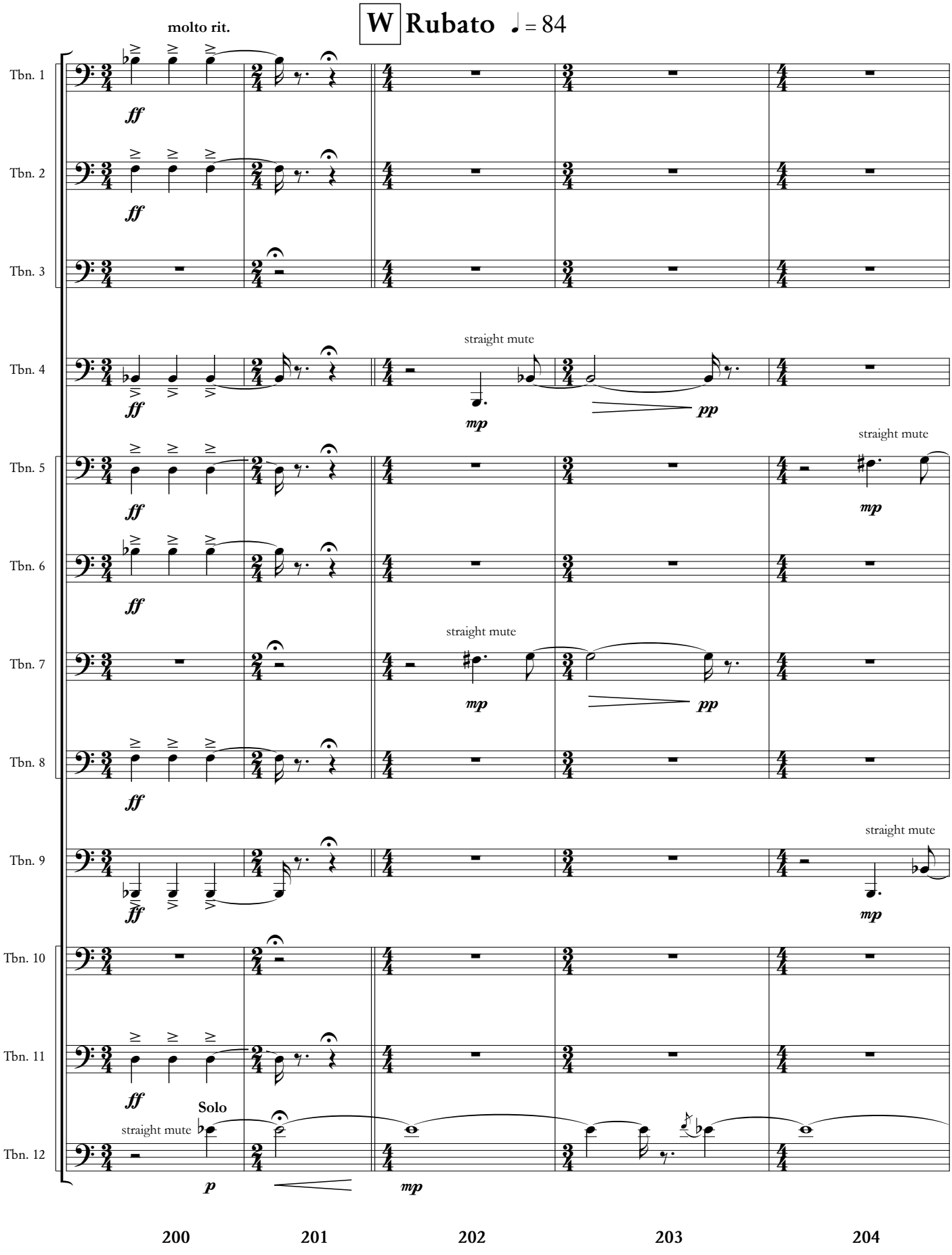

T
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
open
open
179
180
181
182
183

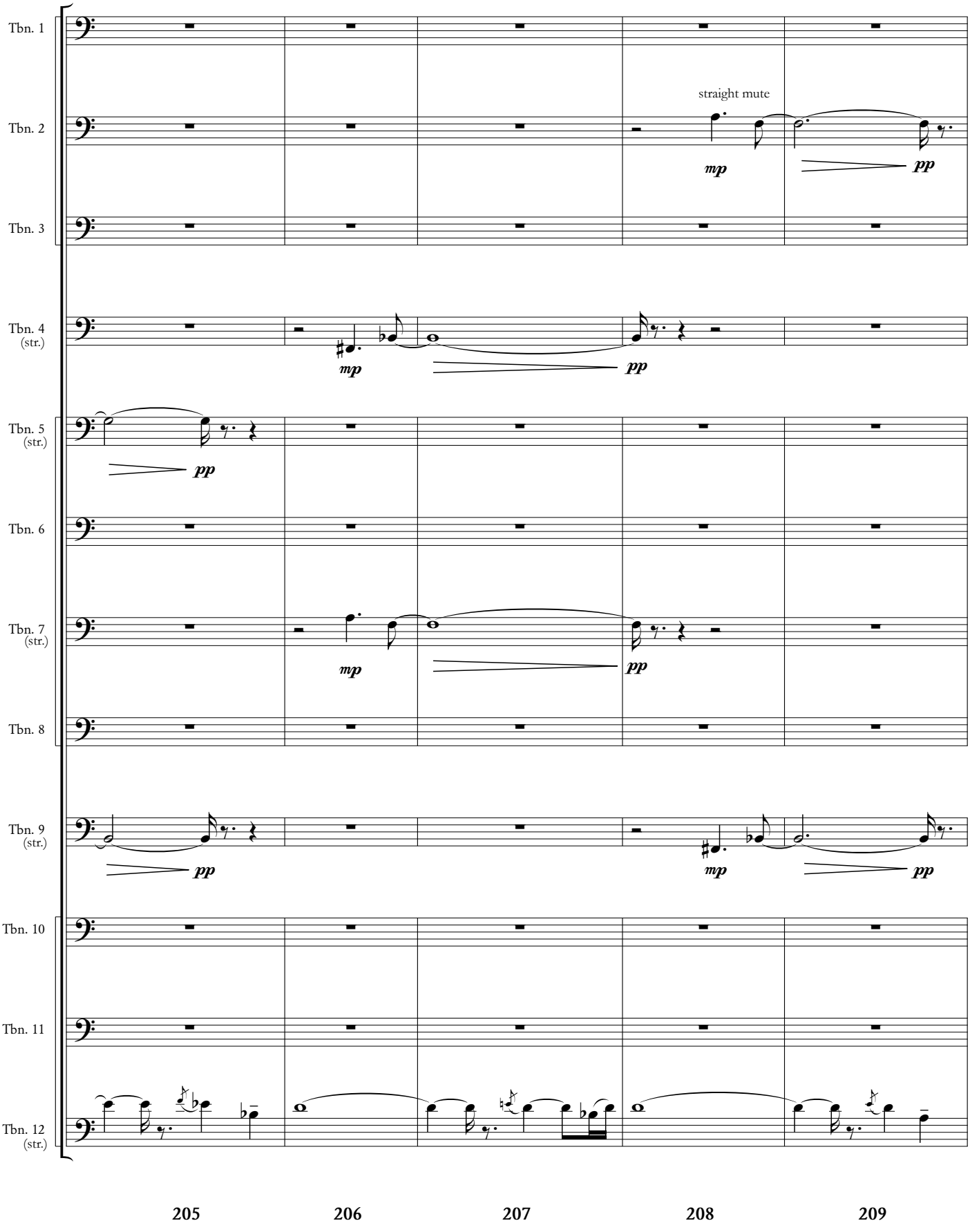

rit. molto rit.
U
♩ = 60
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
184
185
186
187
188

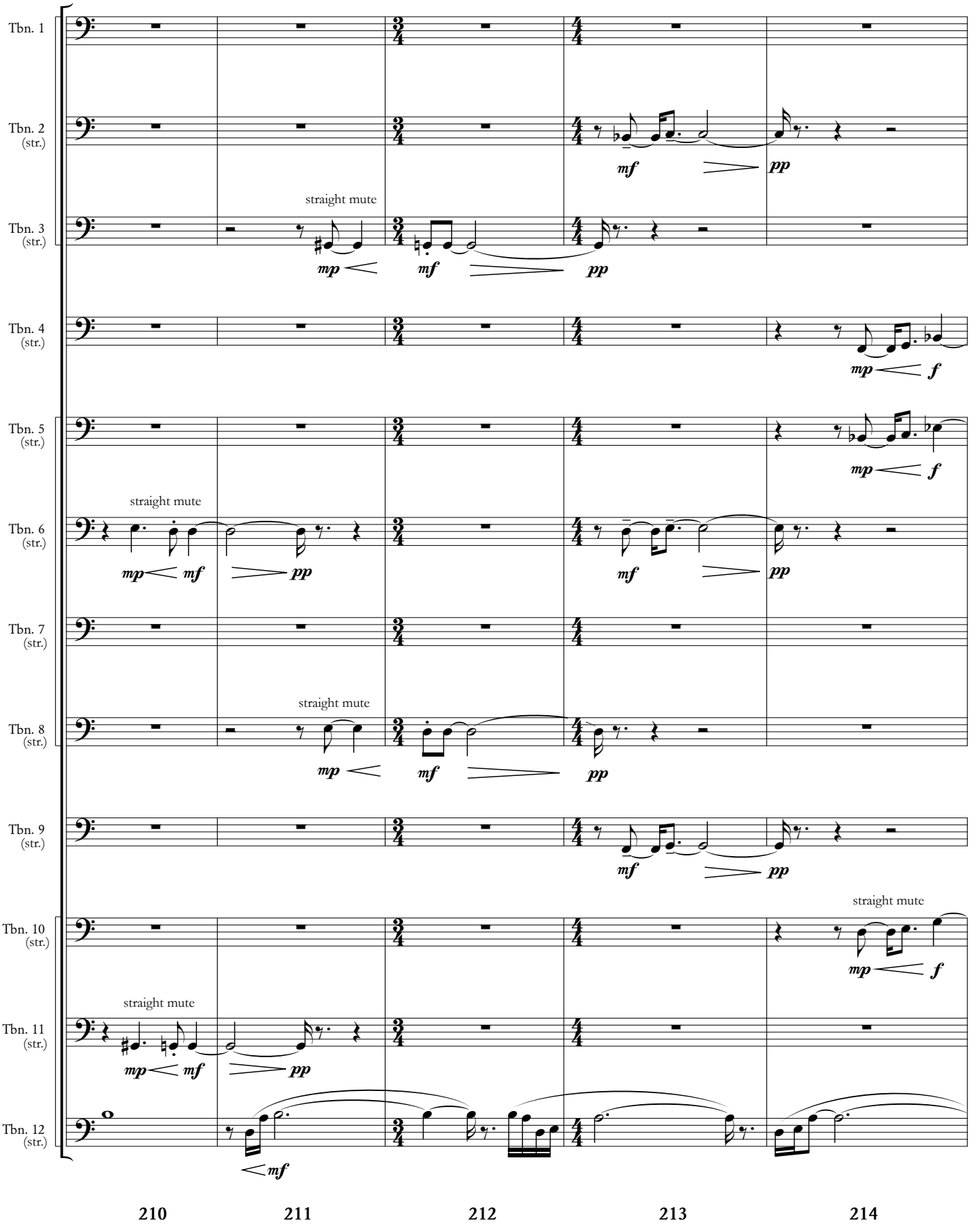

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
fp
f
189
190
191

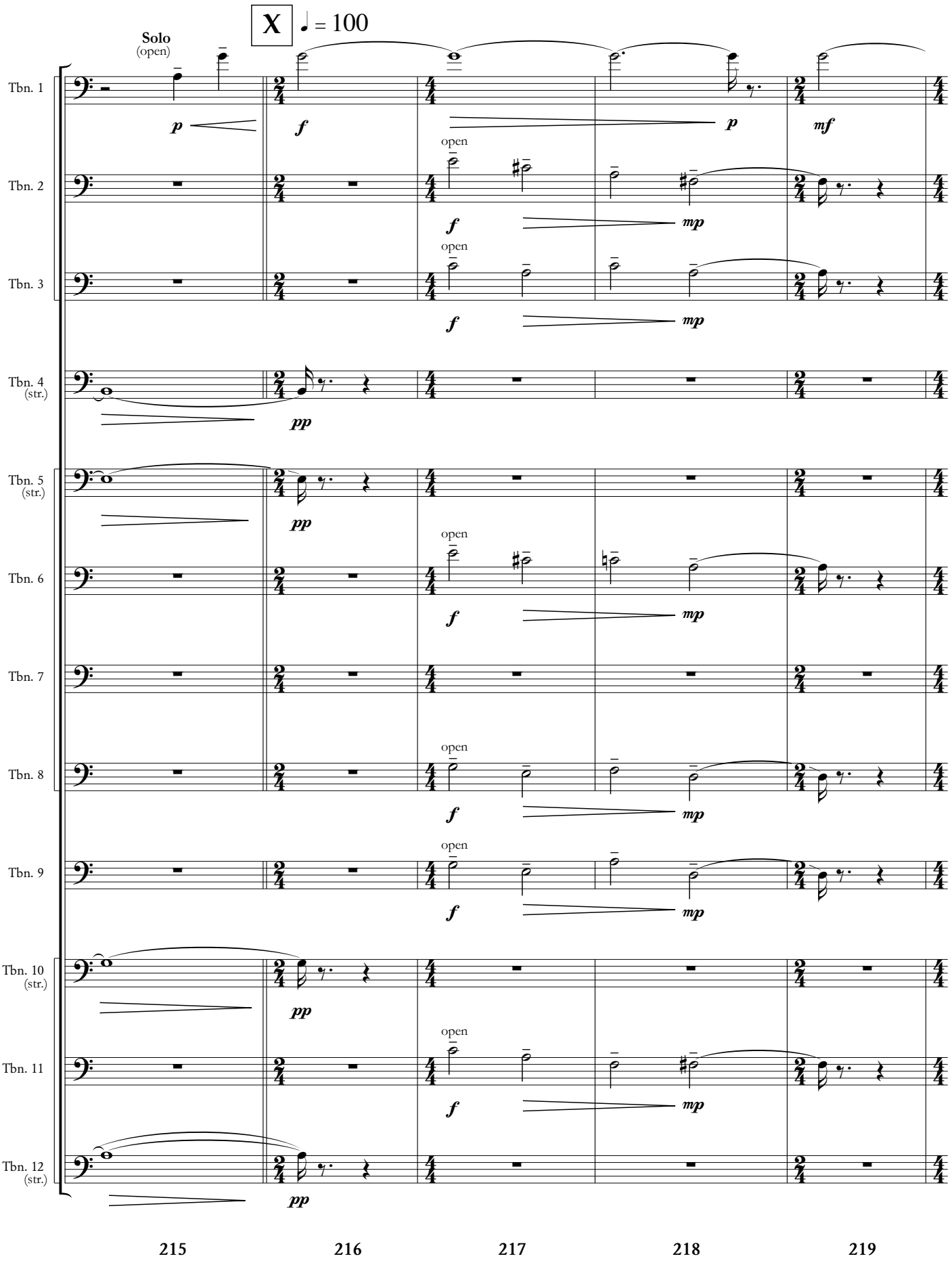

molto rit.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
subito p
ff
192
193
194

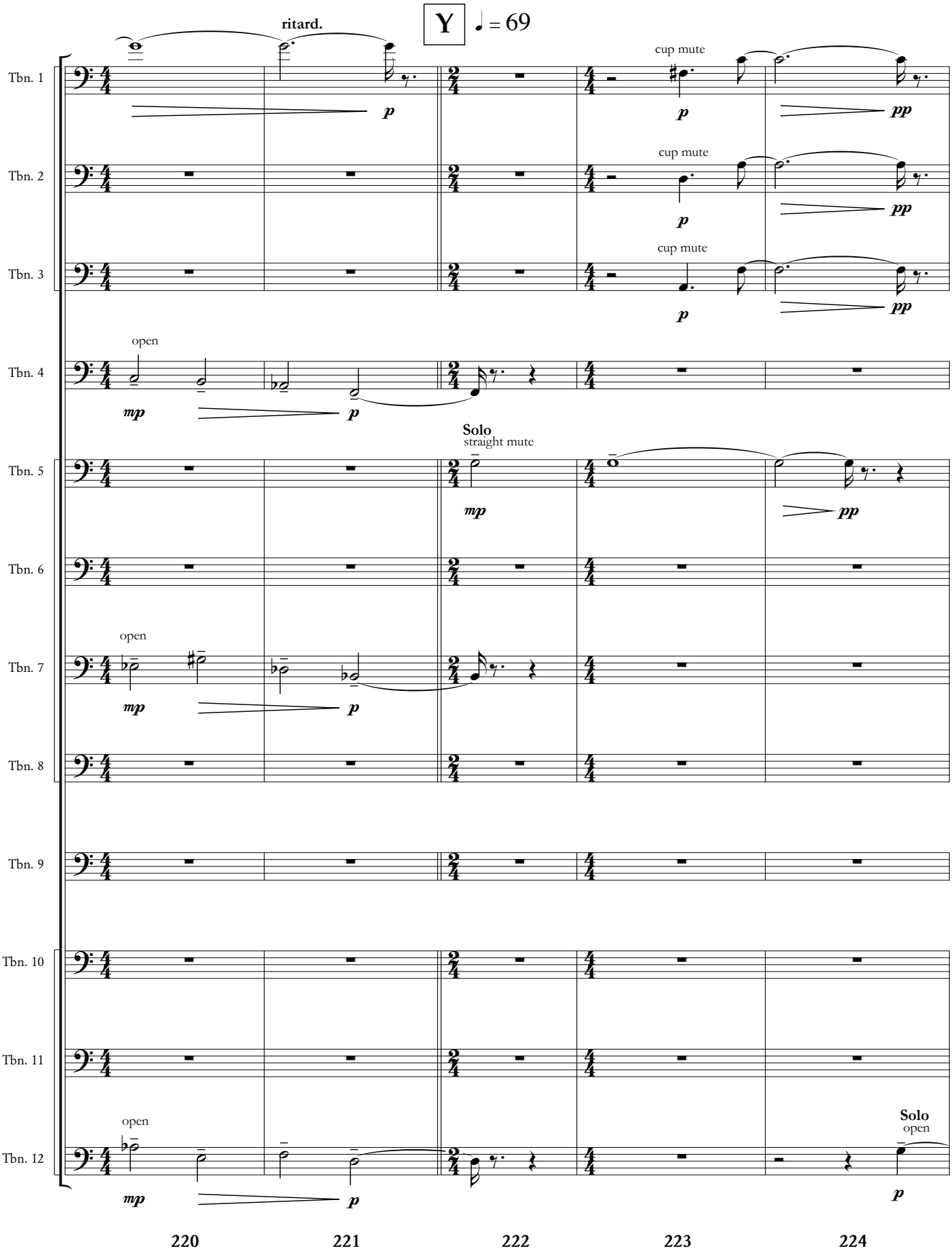

V
♩ = 72
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
harmon (stem in)
ff no decresc.
pp
195
196
197
198
199

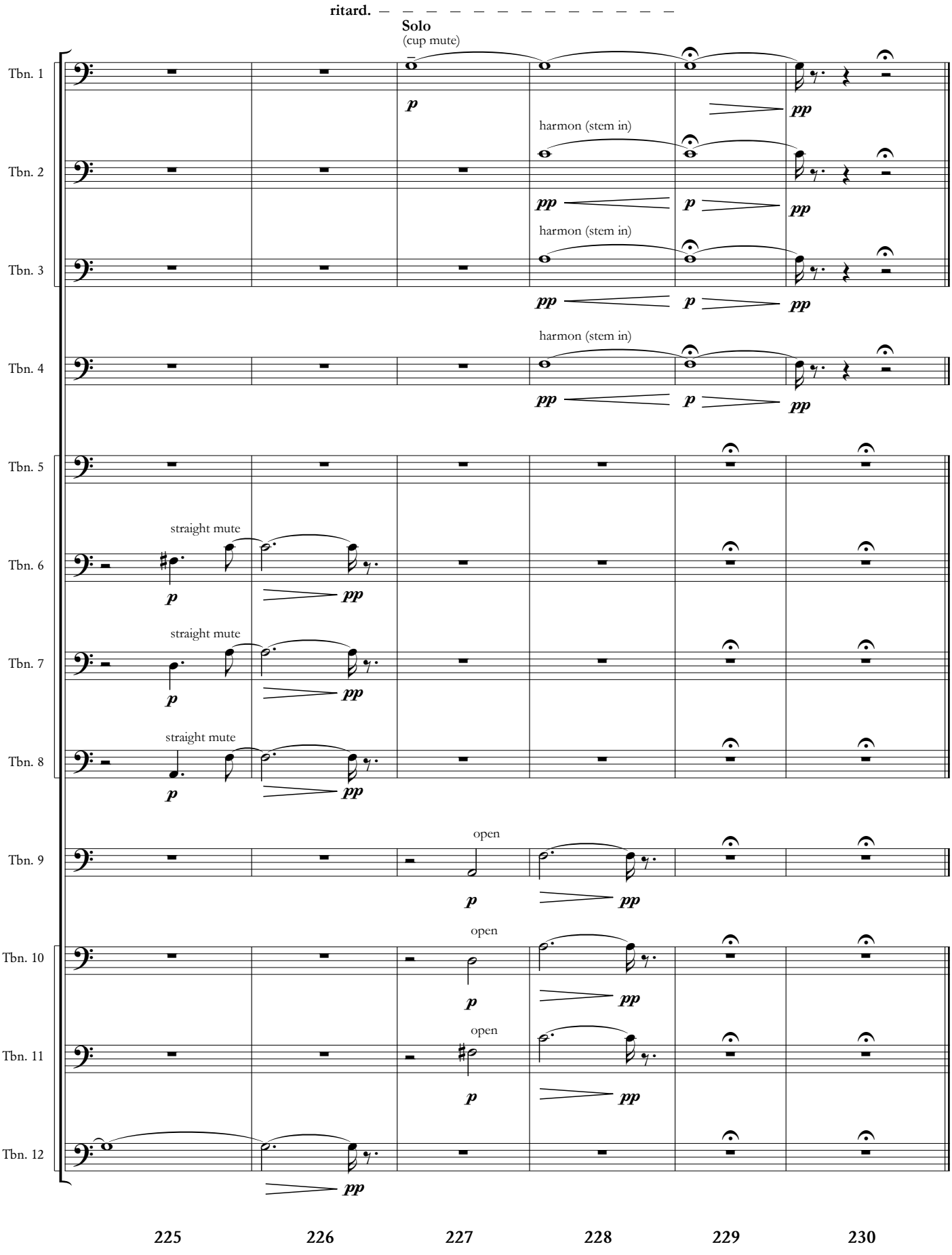

W Rubato ♩ = 84
molto rit.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
ff
mp
pp
p
straight mute
Solo
200
201
202
203
204


Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6
Tbn. 7 (str.)
Tbn. 8
Tbn. 9 (str.)
Tbn. 10
Tbn. 11
Tbn. 12 (str.)
straight mute
mp
pp
205
206
207
208
209


Tbn. 1
Tbn. 2 (str.)
Tbn. 3 (str.)
Tbn. 4 (str.)
Tbn. 5 (str.)
Tbn. 6 (str.)
Tbn. 7 (str.)
Tbn. 8 (str.)
Tbn. 9 (str.)
Tbn. 10 (str.)
Tbn. 11 (str.)
Tbn. 12 (str.)
straight mute
mp
mf
pp
f
210
211
212
213
214


X
♩ = 100
Solo
(open)
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
(str.)
Tbn. 5
(str.)
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
(str.)
Tbn. 11
Tbn. 12
(str.)
p
f
mf
mp
pp
open
215
216
217
218
219


Y
♩ = 69
ritard.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
cup mute
open
Solo
straight mute
Solo
open
mp
p
pp
220
221
222
223
224


ritard.
Solo
(cup mute)
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tbn. 5
Tbn. 6
Tbn. 7
Tbn. 8
Tbn. 9
Tbn. 10
Tbn. 11
Tbn. 12
harmon (stem in)
straight mute
open
p
pp
225
226
227
228
229
230