

Commissioned by Dr. Bruce Tychinski and
the University of Delaware Trombone Choir

MOJAVE CADILLAC

Frank Gulino

Driving M.M. ♩ = c. 120

The musical score is for the piece "Mojave Cadillac" by Frank Gulino, commissioned by Dr. Bruce Tychinski and the University of Delaware Trombone Choir. The tempo is marked "Driving" with a metronome marking of M.M. ♩ = c. 120. The score is written for a Trombone ensemble (Trombone 1-1 through 3-5), Bass, and Drum Set. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into five measures. Trombone 1-1 through 2-4 are in the upper staves, Trombone 3-1 through 3-5 are in the lower staves, and the Bass and Drum Set are at the bottom. Trombone 1-1 through 2-4 have rests in the first four measures and enter in the fifth measure with a forte (f) dynamic. Trombone 3-1 through 3-5 enter in the second measure with a mezzo-piano (mp) dynamic. The Bass and Drum Set enter in the second measure with a mezzo-forte (mf) dynamic. The Drum Set part features a complex rhythmic pattern in the fifth measure, marked with 'x' symbols.

Trombone 1-1

Trombone 1-2

Trombone 1-3 (bass)

Trombone 2-1

Trombone 2-2

Trombone 2-3

Trombone 2-4 (bass)

Trombone 3-1

Trombone 3-2

Trombone 3-3

Trombone 3-4

Trombone 3-5 (bass)

Bass

Drum Set

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Score
2

6

Tbn. 1-1

Tbn. 1-2

Tbn. 1-3

Tbn. 2-1

Tbn. 2-2

Tbn. 2-3

Tbn. 2-4

Tbn. 3-1

Tbn. 3-2

Tbn. 3-3

Tbn. 3-4

Tbn. 3-5

Bass

D. S.

This musical score is for a tuba and bass section, spanning measures 6 through 9. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into 13 staves, each representing a different instrument or group of instruments. The first five staves (Tbn. 1-1 to Tbn. 2-4) are for tubas, the next five (Tbn. 3-1 to Tbn. 3-5) are for euphoniums, and the final two (Bass and D. S.) are for a bass line and a double bass line. The tuba parts (Tbn. 1-1 to Tbn. 2-4) feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some staves have rests. The euphonium parts (Tbn. 3-1 to Tbn. 3-5) play a consistent eighth-note pattern. The bass line (Bass) plays a steady eighth-note pattern, while the double bass line (D. S.) plays a pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo). The score is written in a standard musical notation style with a clean, professional layout.

Score
3

10

Tbn. 1-1 *f*

Tbn. 1-2 *f*

Tbn. 1-3 *f*

Tbn. 2-1 *mf*

Tbn. 2-2 *mf*

Tbn. 2-3 *mf*

Tbn. 2-4 *mf*

Tbn. 3-1 *f*

Tbn. 3-2 *mf*

Tbn. 3-3 *mf*

Tbn. 3-4 *mf*

Tbn. 3-5 *mf*

Bass

D. S.

This musical score page, labeled 'Score 3', contains staves for tubas (Tbn.), bass, and double bass (D. S.). The tuba parts are divided into three groups: Tbn. 1-1, 1-2, 1-3; Tbn. 2-1, 2-2, 2-3, 2-4; and Tbn. 3-1, 3-2, 3-3, 3-4, 3-5. The first three groups (Tbn. 1-1, 1-2, 1-3) play a melody starting at measure 10 with a forte (*f*) dynamic. The second group (Tbn. 2-1, 2-2, 2-3, 2-4) plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic. The third group (Tbn. 3-1, 3-2, 3-3, 3-4, 3-5) plays a melody with a forte (*f*) dynamic for Tbn. 3-1 and mezzo-forte (*mf*) for the others. The bass staff plays a rhythmic pattern, and the double bass (D. S.) staff plays a complex rhythmic pattern. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

Score
4

15

Tbn. 1-1

Tbn. 1-2

Tbn. 1-3

Tbn. 2-1

Tbn. 2-2

Tbn. 2-3

Tbn. 2-4

Tbn. 3-1

Tbn. 3-2

Tbn. 3-3

Tbn. 3-4

Tbn. 3-5

Bass

D. S.

This musical score page, labeled 'Score 4', contains staves for 15 tubas (Tbn. 1-1 to Tbn. 3-5), a Bass, and a Double Bass (D. S.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tuba parts are divided into three groups: Tbn. 1-1, 1-2, 1-3; Tbn. 2-1, 2-2, 2-3, 2-4; and Tbn. 3-1, 3-2, 3-3, 3-4, 3-5. The first group (Tbn. 1-1 to 1-3) plays a melodic line starting at measure 15, marked with a forte (*f*) dynamic. The second group (Tbn. 2-1 to 2-4) plays a rhythmic pattern of eighth notes, also marked *f*. The third group (Tbn. 3-1 to 3-5) plays a steady eighth-note accompaniment, marked *f*. The Bass part plays a melodic line, and the Double Bass part plays a rhythmic pattern of eighth notes. The score includes various musical notations such as notes, rests, beams, and dynamic markings (*f*, *mf*). The page number 15 is indicated at the top left of the first staff.

Score
5

20

Tbn. 1-1 *mp* *mf* *mp* *mf*

Tbn. 1-2 *mp* *mf* *mp*

Tbn. 1-3 *mp* *mf* *mp* *mf*

Tbn. 2-1 *mf* *mf*

Tbn. 2-2 *mf* *mf*

Tbn. 2-3 *mf* *mf* *mf*

Tbn. 2-4 *mf* *mf* *mf*

Tbn. 3-1 *mp*

Tbn. 3-2 *pp* *mp*

Tbn. 3-3 *pp* *mp*

Tbn. 3-4 *pp* *mp*

Tbn. 3-5 *pp* *mp*

Bass *mp* *mf*

D. S. *p* *mp*

This musical score page, labeled 'Score 5', contains staves for 13 instruments: Tbn. 1-1, Tbn. 1-2, Tbn. 1-3, Tbn. 2-1, Tbn. 2-2, Tbn. 2-3, Tbn. 2-4, Tbn. 3-1, Tbn. 3-2, Tbn. 3-3, Tbn. 3-4, Tbn. 3-5, Bass, and D. S. The music is written in bass clef with a key signature of two flats. The score begins at measure 20. Tbn. 1-1, 1-2, and 1-3 play a melodic line with triplets and dynamic markings of *mp*, *mf*, and *mp*. Tbn. 2-1 and 2-2 enter in measure 25 with a *mf* dynamic. Tbn. 2-3 and 2-4 also enter in measure 25 with *mf* dynamics. Tbn. 3-1, 3-2, 3-3, 3-4, and 3-5 play sustained notes, with Tbn. 3-2, 3-3, 3-4, and 3-5 starting at *pp* and moving to *mp* in measure 25. The Bass line features a rhythmic pattern of eighth and sixteenth notes, with dynamics of *mp* and *mf*. The D. S. (Double Bass) part plays a rhythmic pattern of eighth and sixteenth notes, with dynamics of *p* and *mp*.

Score
6

26

Tbn. 1-1 *mp*

Tbn. 1-2 *mf* *mp*

Tbn. 1-3 *mp*

Tbn. 2-1 *f* *mp*

Tbn. 2-2 *f* *mp*

Tbn. 2-3 *f* *mp*

Tbn. 2-4 *f* *mp*

Tbn. 3-1 *mf*

Tbn. 3-2 *mf*

Tbn. 3-3 *mf*

Tbn. 3-4 *mf* *mp*

Tbn. 3-5 *mf* *mp*

Bass

D. S.

This musical score page, labeled 'Score 6' and '26', contains staves for various instruments. The tuba parts (Tbn. 1-1 to 3-5) are in bass clef with a key signature of two flats. Tbn. 1-1 and 1-3 play a melodic line starting at measure 26, marked *mp*. Tbn. 1-2 and 2-1 through 2-4 play a rhythmic pattern of eighth notes, marked *mf* then *mp*. Tbn. 2-1 through 2-4 have a crescendo leading to a *f* dynamic at measure 27, then a decrescendo to *mp*. Tbn. 3-1 through 3-5 play sustained notes, marked *mf* or *mp*. The Bass staff (bass clef) plays a rhythmic pattern of eighth notes. The D. S. (Double Bass) staff (soprano clef) plays a rhythmic pattern of eighth notes. The score is divided into measures by bar lines, with time signatures of 2/4 and 5/4 indicated.

7

32

Tbn. 1-1

Tbn. 1-2

Tbn. 1-3

Tbn. 2-1

Tbn. 2-2

Tbn. 2-3

Tbn. 2-4

Tbn. 3-1

Tbn. 3-2

Tbn. 3-3

Tbn. 3-4

Tbn. 3-5

Bass

D. S.

33

34

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Score
8

37

Tbn. 1-1

Tbn. 1-2

Tbn. 1-3

Tbn. 2-1

Tbn. 2-2

Tbn. 2-3

Tbn. 2-4

Tbn. 3-1

Tbn. 3-2

Tbn. 3-3

Tbn. 3-4

Tbn. 3-5

Bass

D. S.

This musical score page, labeled 'Score 8', contains measures 37 through 40. It features staves for 13 instruments: Tbn. 1-1, Tbn. 1-2, Tbn. 1-3, Tbn. 2-1, Tbn. 2-2, Tbn. 2-3, Tbn. 2-4, Tbn. 3-1, Tbn. 3-2, Tbn. 3-3, Tbn. 3-4, Tbn. 3-5, Bass, and D. S. (Double Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Tbn. 1-1 and Tbn. 1-3 play whole rests. Tbn. 1-2 enters in measure 39 with a sixteenth-note triplet marked *f*. Tbn. 2-1 through Tbn. 2-4 play a sixteenth-note triplet marked *f* in measure 37, followed by a quarter rest. Tbn. 3-1 through Tbn. 3-3 play a quarter note marked *mf* in measure 37, followed by a quarter rest. Tbn. 3-4 and Tbn. 3-5 play a quarter note marked *mf* in measure 37, followed by a quarter rest. The Bass staff plays a continuous sixteenth-note pattern. The D. S. staff plays a continuous sixteenth-note pattern.