

In memory of Emory B. Remington

"Ein, Zwei, Drei Sa-voo Sa-va"

*for 12 Trombones **

Byron McCulloh
(1979)

** The twelve trombones are divided into three quartets consisting of three tenors and one bass each. In performance the quartets should be spaced as far apart as practical considering the ensemble demands.*

note: 'p = quarter tone up, 'p = quarter tone down

fff = continuous pianaudo, fff = continuous articulated pianaudo

The pitches indicated in the sections for mouthpiece only and for embouchure only should be aimed for although pitch accuracy is not essential.

Adagio

ST. MUTE $\frac{8}{2}$

Quartet I

CUP MUTE mf *cresc.*

Quartet II

(OPEN) pp

Quartet III

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First system of musical notation, featuring four staves (1, 2, 3, 4) and a fifth staff at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like $\frac{9}{2}$, $\frac{7}{2}$, and $\frac{5}{2}$. The word "OPEN" is written above the staves. The system concludes with a double bar line and a final note on the fifth staff.

Second system of musical notation, featuring four staves (1, 2, 3, 4). The notation includes various musical symbols such as notes, rests, and dynamic markings like $\frac{9}{2}$, $\frac{7}{2}$, and $\frac{5}{2}$. The system concludes with a double bar line.

Third system of musical notation, featuring four staves (1, 2, 3, 4). The notation includes various musical symbols such as notes, rests, and dynamic markings like p , pp , and mf . The system concludes with a double bar line.

I

1 2 3 4

II

1 2 3 4

OPEN *p* *cresc. molto*

III

1 2 3 4

cresc. molto

The musical score is for the piece 'Hiccup' by John Williams. It consists of four staves, numbered 1 through 4. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *ffz* (fortissimo zingando), *ff* (fortissimo), and *8va* (octave). There are also articulation marks like accents and slurs. The score is presented in a black and white format with a clear, legible font for the text and musical notation.



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I

1 2 3 4

I

1 2 3 4

I

1 2 3 4

Ein, Zwei, Drei Ba-roo Sa-ra for Twelve Trombones

Byron McCulloh (1979)

Trombone 1, Quartet I

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note: ♯ = quarter tone up, ♭ = quarter tone down

sfz = continuous glissando, *sfz* = continuous articulated glissando

The pitches indicated in the sections for mouthpiece only and for
embouchure only should be aimed for although pitch accuracy is not essential.

Adagio
ST. MUTE

The musical score for Trombone 1, Quartet I, is written on a single staff with a key signature of one flat (B-flat) and a time signature of 4/4. The score is divided into several sections, each marked with a number in a box. The first section, marked [1], begins with a dynamic of *sfz* and a tempo of *Adagio*. The second section, marked [2], continues with *sfz* and *sfz* dynamics. The third section, marked [3], features a tempo change to *Allegro* and a dynamic of *mf*. The fourth section, marked [4], is marked *Allegro* and *mf*. The fifth section, marked [5], is marked *ST. MUTE* and *mf*. The sixth section, marked [6], is marked *sf* and *mf*. The seventh section, marked [7], is marked *sf* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include *cresc. molto*, *pp cresc.*, *acc.*, *sfz*, *mf*, *sf*, and *ST. MUTE*. The score ends with a final measure marked [7].