

DON'T HESITATE TO CHANGE YOUR MIND

for Bb and Eb winds, contrabass, percussion, and electronics

Kris Tiner

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The Kirby lady showed up at the door again, wanting to sell us *another* vacuum cleaner. Don't need it, I say. "Don't hesitate to change your mind," she says. I don't think that I do. In any case, they'll be back again tomorrow.

About the same time, I was reading Woody Guthrie's autobiography, *Bound for Glory*, and these little melodies kept popping into my head every time he would quote a line or two of lyrics... they were nothing like Woody would sing, but they were there, and it's time, I thought, that I sit down and do something with them. Woody wasn't about inaction, after all.

Woody almost got himself killed trying to hang onto the back of a train coming down the Grapevine into Bakersfield in the dead of winter. Now I don't ever think of that drive the same way I used to.

Everybody's just trying to make a living one way or another...

Kris Tiner, Bakersfield, California
August 8, 2006

PERFORMANCE INSTRUCTIONS

- Accidentals apply only to the notes they immediately precede.
- The single-line staff always represents the exact center of an instrument's range. Notes or intervals of indefinite pitch placed above or below this line are to be interpreted by the performers.
- Phrase material is beamed together. Open stemmed note heads (half notes) are longer, structural tones within a phrase; closed stemmed note heads (quarter notes) are of secondary structural value; non-stemmed note heads are passing tones and are consequently tied to the structural tones they embellish. Double or triple beams indicate increased velocity.
- Certain rhythmic material is notated metrically (traditionally) and should be interpreted as such.
- Silences are implied by the relative graphic space between phrases. The absence of one or another of the staves in a system implies a tacit moment for that instrument.
- Vertical dashed lines indicate a unison attack that will be cued by one of the players; typically the player with the uppermost part gives the cue.
- Material that is placed within nested repeat zones must always follow the numerical indication given at the bottom of each backward repeat (X indicates an open repeat), unless more specific instructions are given.
- Generally any backward repeat may jump to any forward repeat within a set of nested repeat zones (but cannot jump past either double-barred repeat symbol). One of the players or the conductor should give a cue when the music is to move on to the next section.
- The symbol for improvisation is a circle connected to a horizontal arrow. Boxed material that is connected to an improvisation symbol is to be embellished and expanded on at will by the performer.

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for B \flat and E \flat winds, contrabass, percussion, and electronics

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1 NO UNISONS, EACH INSTRUMENT REPEAT AND VARY AT WILL...

The score is written for five parts: B \flat (B-flat), E \flat (E-flat), CB (Contrabass), PER (Percussion), 1E (Electronics 1), and 2E (Electronics 2). The B \flat and E \flat parts are in treble clef with a key signature of one flat. The CB part is in bass clef. The PER part uses a standard percussion clef. The 1E and 2E parts are represented by horizontal lines with specific processing instructions.

B \flat Part: Starts with a *f* dynamic and a "(harmon mute)" instruction. The first measure is marked with a repeat sign. The second measure is marked with *mf*, followed by a crescendo to *p* and a 2-3 measure rest, then *pp*. The part ends with a repeat sign and an 'X'.

E \flat Part: Starts with a *f* dynamic. The first measure is marked with a repeat sign. The second measure is marked with *mf*, followed by a crescendo to *p* and a 2-3 measure rest, then *pp*. The part ends with a repeat sign and an 'X'.

CB Part: Starts with a *f* dynamic. The first measure is marked with a repeat sign and a 2-4 measure rest. The second measure is marked with *mf* and an 'X'. The third measure is marked with *ff*. The part ends with a repeat sign and an 'X'.

PER Part: Starts with a *f* dynamic. The first measure is marked with a repeat sign and a 2-5 measure rest, then *pp*. The second measure is marked with *ff*. The part ends with a repeat sign and an 'X'.

1E Part: Labeled "loop + degrade..." with a *mp* dynamic.

2E Part: Labeled "process brass/ww, degrade, EQ to highs, (reverse)..." with a *pp* dynamic. The part ends with "...stop".

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2 IN GESTURAL (NOT STRICT) UNISON...

The score consists of six staves:

- Bb**: Treble clef. First measure: *mp*, (sans mute), *X*. Second measure: *p*, gradual rit., *X*. Third measure: *mp*, repeat as unison in background.
- Eb**: Treble clef. First measure: *mp*, *X*. Second measure: *p*, gradual rit., *X*. Third measure: *mp*, repeat as unison in background.
- CB**: Bass clef. First measure: *mp*, *X*. Second measure: *p*, gradual rit., *X*. Third measure: *f*, *X*. Includes a circled note with an arrow pointing to a triangle.
- PER**: Percussion. First measure: *mf*, *X*. Second measure: *f*, *X*. Includes a triangle and a long arrow pointing right with the text "build to quick 7/8 time with CB...".
- 1E**: First electric guitar. *f*, "loop + degrade...", "...stop".
- 2E**: Second electric guitar. (tacit), *mp*, "sample + transpose/pitch shift...".

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The musical score is arranged vertically with the following staves and instructions:

- B_b**: (tacit). Later, a section marked *mp* and "(harmon mute)" contains two measures of music. The first measure is a triplet of eighth notes with a "2-3" marking below it. The second measure is a pair of eighth notes with a "2-5" marking below it.
- E_b**: SOLO. A bracket indicates a solo section starting with a whole note, followed by a long line ending in a triangle.
- C_B**: continue 7/8 for ww solo... (tacit). A long line ending in a triangle.
- PER**: continue 7/8 for ww solo... (tacit). A long line ending in a triangle. Below this staff is a *pp* dynamic marking and a series of diamond-shaped notes.
- 1E**: (tacit).
- 2E**: continue processing ww solo, build to more interactive texture... A bracket indicates a section starting with a whole note, followed by a long line ending in a triangle.

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4 GESTURAL UNISON...

The musical score is arranged in six staves. The top three staves are for brass instruments: Bb (Trumpet), Eb (Trumpet), and CB (Baritone). The bottom three staves are for percussion: PER (Percussion), 1E (Euphonium), and 2E (Euphonium). The Bb, Eb, and CB staves begin with a *mf* dynamic. The PER staff features a series of diamond-shaped notes with a *pp* dynamic. The 1E and 2E staves are marked *(tacet)*. A 'SOLO' section is indicated for the brass instruments, starting with a circle and an arrow. The Bb staff has a '1-3' and '2-3' marking. The CB staff has a '1-3' marking and a circled note with an arrow pointing to the right. The PER staff has a 'sample + loop...' annotation with an arrow pointing to the diamond notes. The 1E staff has a 'continue under brass solo...' annotation. The 2E staff has a '...stop' annotation. The score concludes with a double bar line and a final chord in the brass staves.

5 GESTURAL UNISON...

The musical score consists of five staves:

- Bb**: Treble clef, starting with a forte (*f*) dynamic and the instruction "(sans mute)". It features a melodic line with a box around a specific interval and a breath mark above it.
- Eb**: Treble clef, mirroring the Bb staff's melodic line.
- CB**: Bass clef, mirroring the Bb staff's melodic line.
- PER**: Percussion staff with a forte (*f*) dynamic, showing rhythmic patterns with accents and a breath mark. It includes the instruction "continue steady 12/8 feel..." and a large arrow pointing right.
- 1E**: Effects staff, marked "(tacet)", with a forte (*f*) dynamic and the instruction "sample + delay..." followed by "...stop".
- 2E**: Effects staff, marked "(tacet)", with a forte (*f*) dynamic and the instruction "analog synth noise + degrade/distortion..." followed by "...stop".

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6

B \flat (tacit)

E \flat (tacit)

CB

SOLO

PER

SOLO

(tacit)

1E (tacit)

2E (tacit)

white noise / digital noise (phasing)...

pp

7

B \flat (unison first time only) 2-3 repeat and expand

E \flat 2-3 repeat and expand

CB (tacet)

PER (tacet)

1E (tacet)

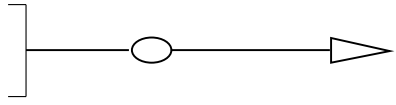
2E continue... *mp* sample/loop/delay brass + ww material... ...stop


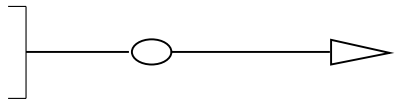
mp 2-5 *pp* rit..... > > > X

sample + loop... *mp*

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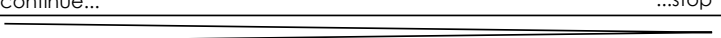
8

B \flat  continue expansion of previous material... 

E \flat  continue expansion of previous material... 

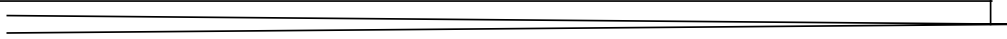
CB  (tacit)

PER  continue expansion of previous material... 

1E continue...  ...stop

2E (tacit)



process brass/ww, degrade, EQ to highs, (reverse)...  continue after cutoff...
mf