Galen H. Brown

Black Triage

For String Orchestra

www.galenbrown.com

Performance Notes:

General Notes:
• Dynamics are approximate; specifics are left to the discretion of the conductor and performers.

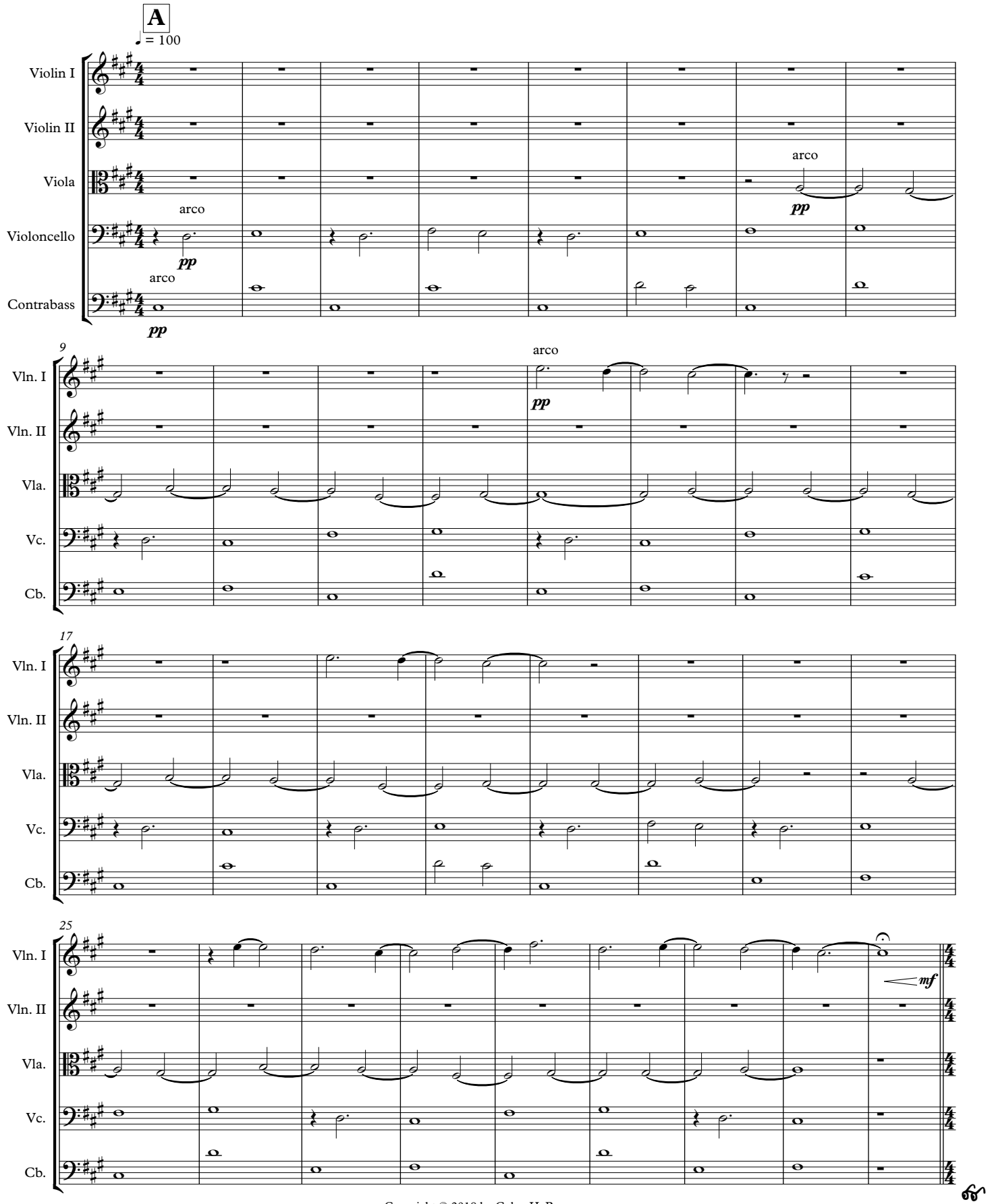
Black Triage I.
• The subdivisions of the measures in the sections with constantly changing meter are indicated by beaming.
• In general, the first beamed note should be emphasized so that the meter is quite clear to the listener.

Black Triage II.
• The tuplets in this movement essentially function more as rapid tempo changes than as tuplets. Keeping a strict tempo is essential for the effect to be clear. You will also find that the movement feels to the listener as if the quintuplets are the primary pulse, and the regular eigth-notes are triplets in unusual numbers. The conductor may find it easiest to just beat a steady eight-note pulse, to beat the larger subdivisions of the bar, or to beat the dominant pulse, alternating between beating eights and quintuplets.
• This movement is structured on a repeating cycle of measure lengths, with similar divisions into eights-notes and quintuplets. Rehearsal marks, except for L, mark the start of each cycle.

Black Triage III:
• Glissandi should be slow and regular, with all instruments on a part moving in unison, to the extent possible.
• Each glissando should start at the beginning of the note and arrive atthe next pitch at the start of that next note.

Black Triage: I

For String Orchestra



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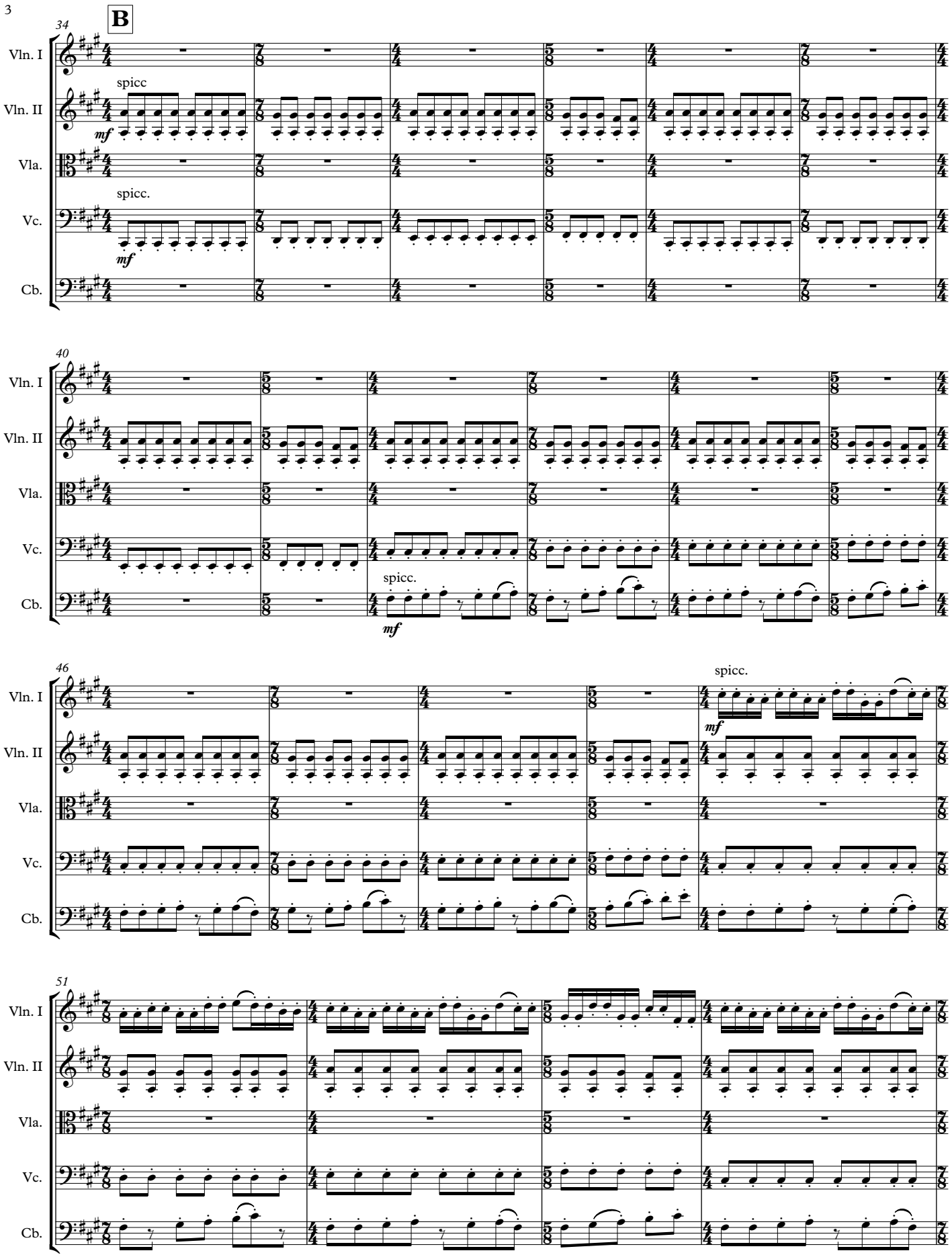
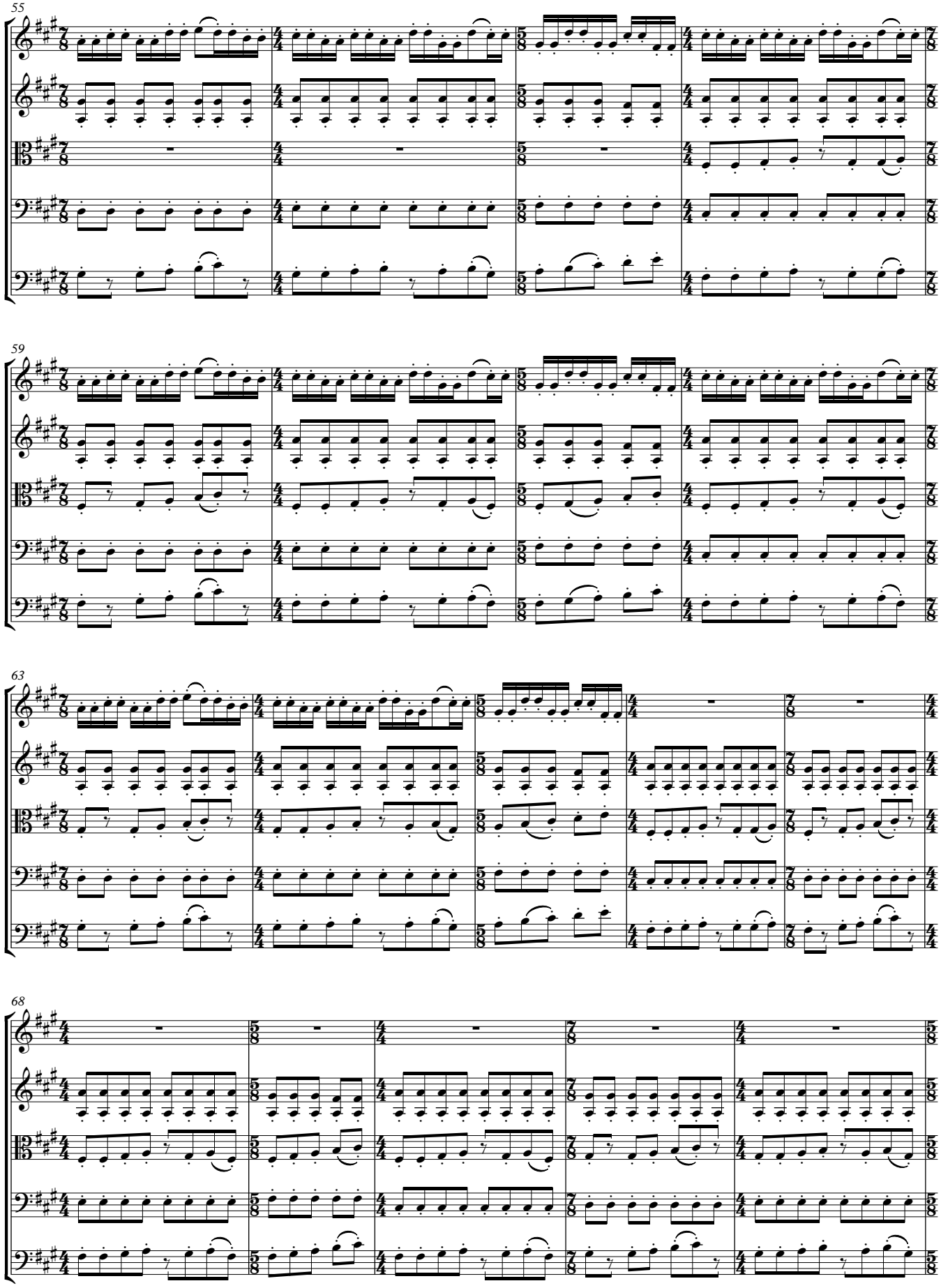
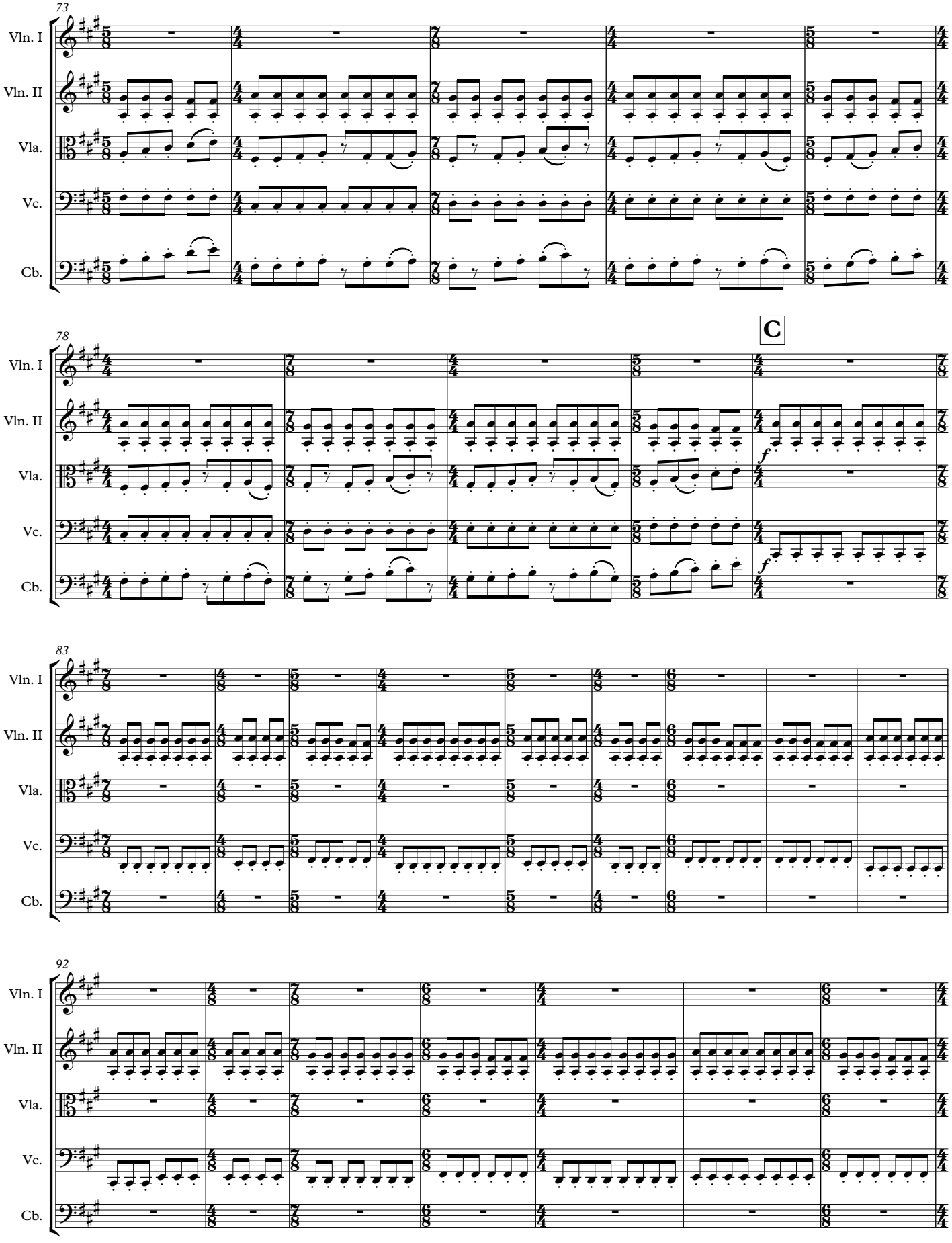

B
34
Vln. I
Vln. II
Vla.
Vc.
Cb.
spicc
mf
spicc.
mf
40
spicc.
mf
46
spicc.
mf
51


55
Vln. I
Vln. II
Vla.
Vc.
Cb.
59
Vln. I
Vln. II
Vla.
Vc.
Cb.
63
Vln. I
Vln. II
Vla.
Vc.
Cb.
68
Vln. I
Vln. II
Vla.
Vc.
Cb.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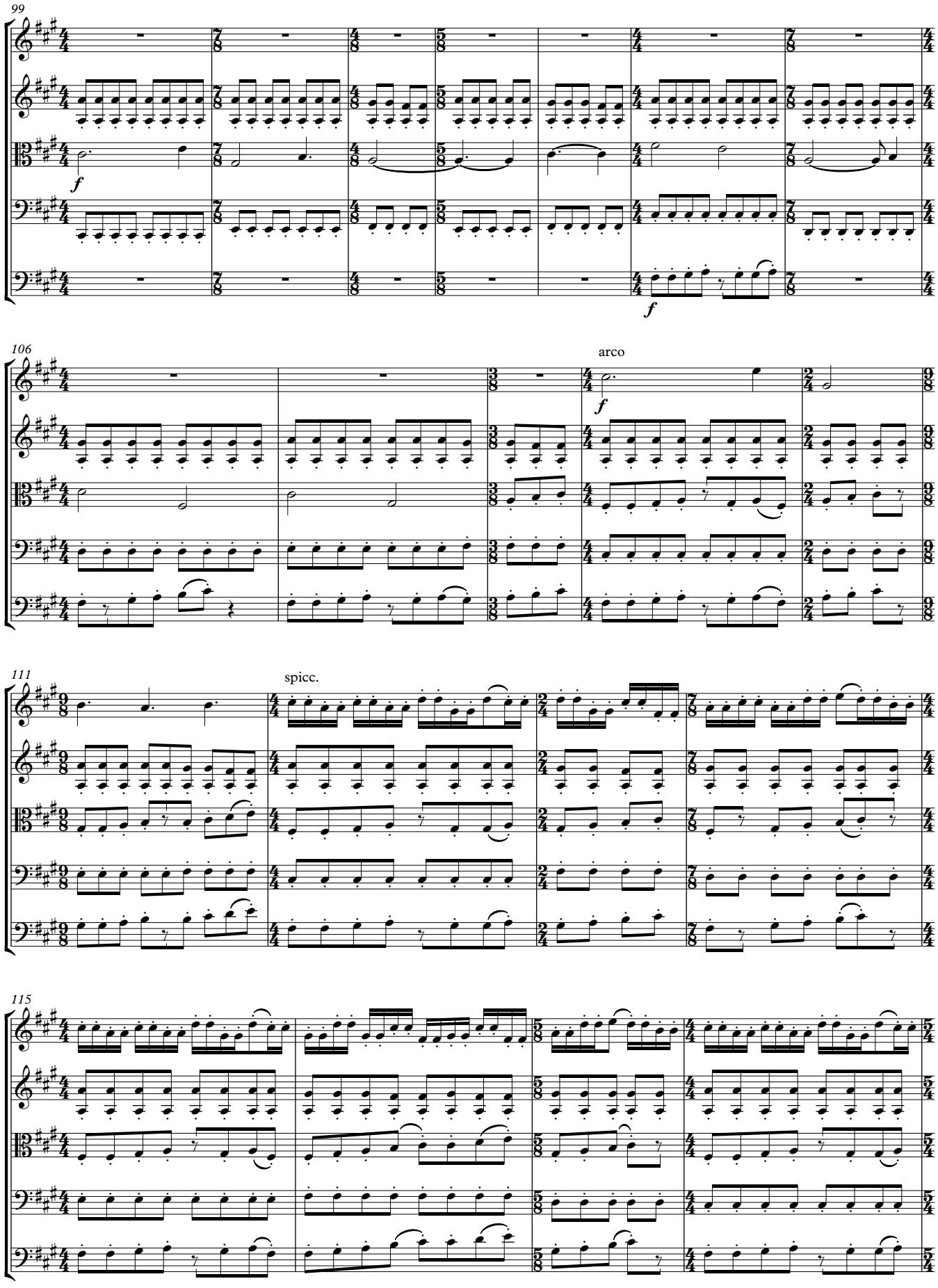
Vln. I
Vln. II
Vla.
Vc.
Cb.
78
C
f
83
92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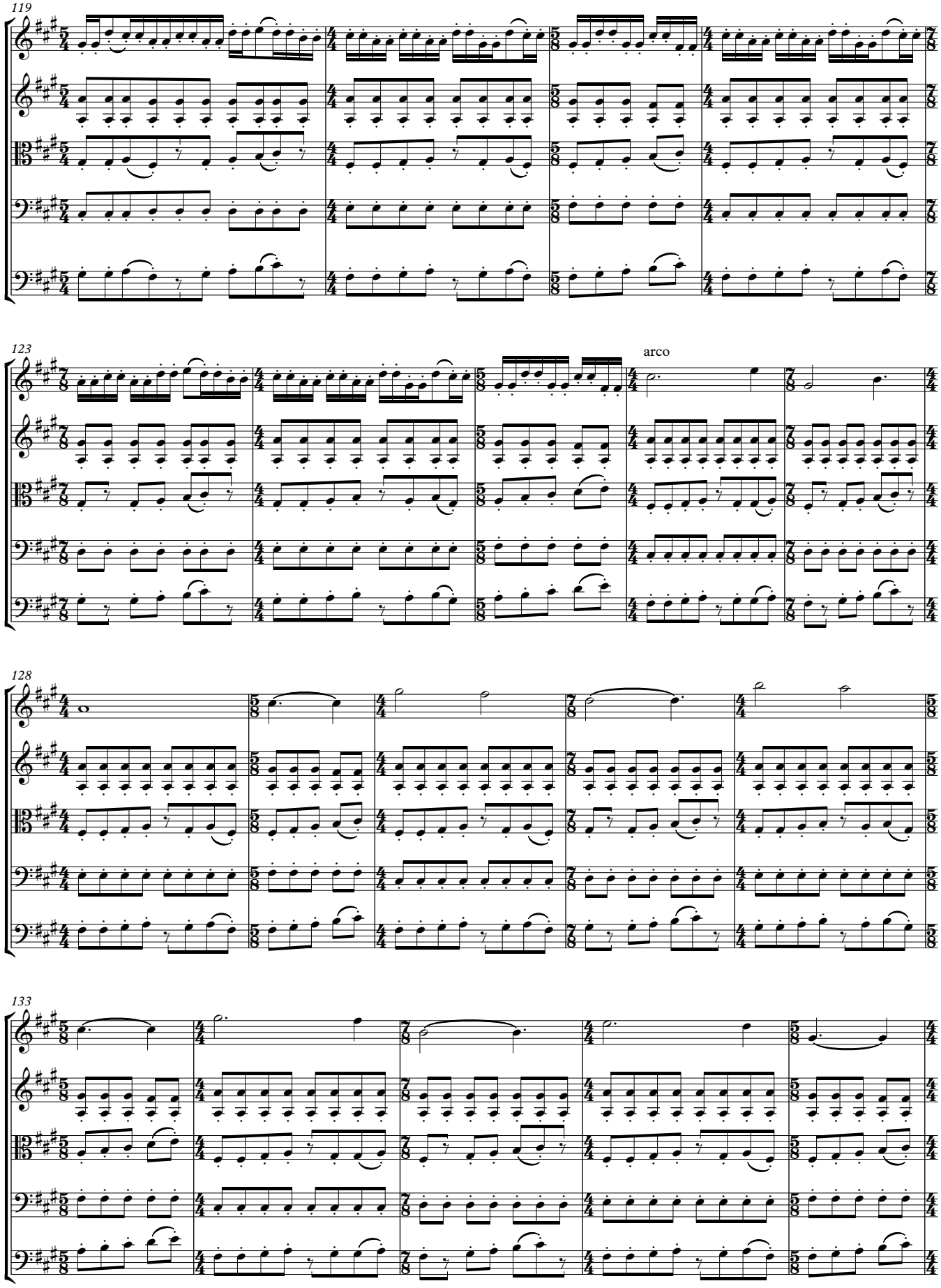
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
106
arco
f
111
spicc.
115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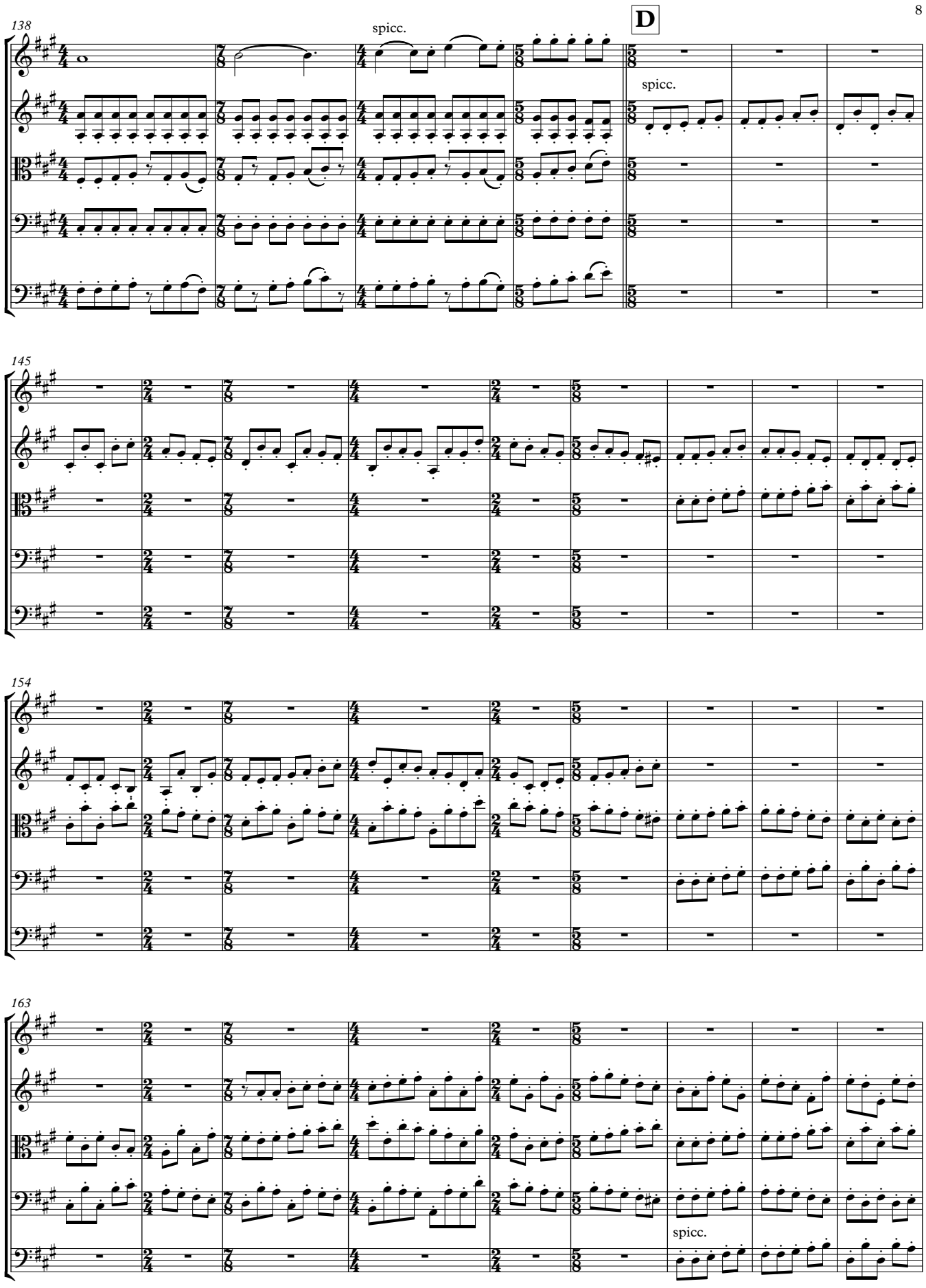
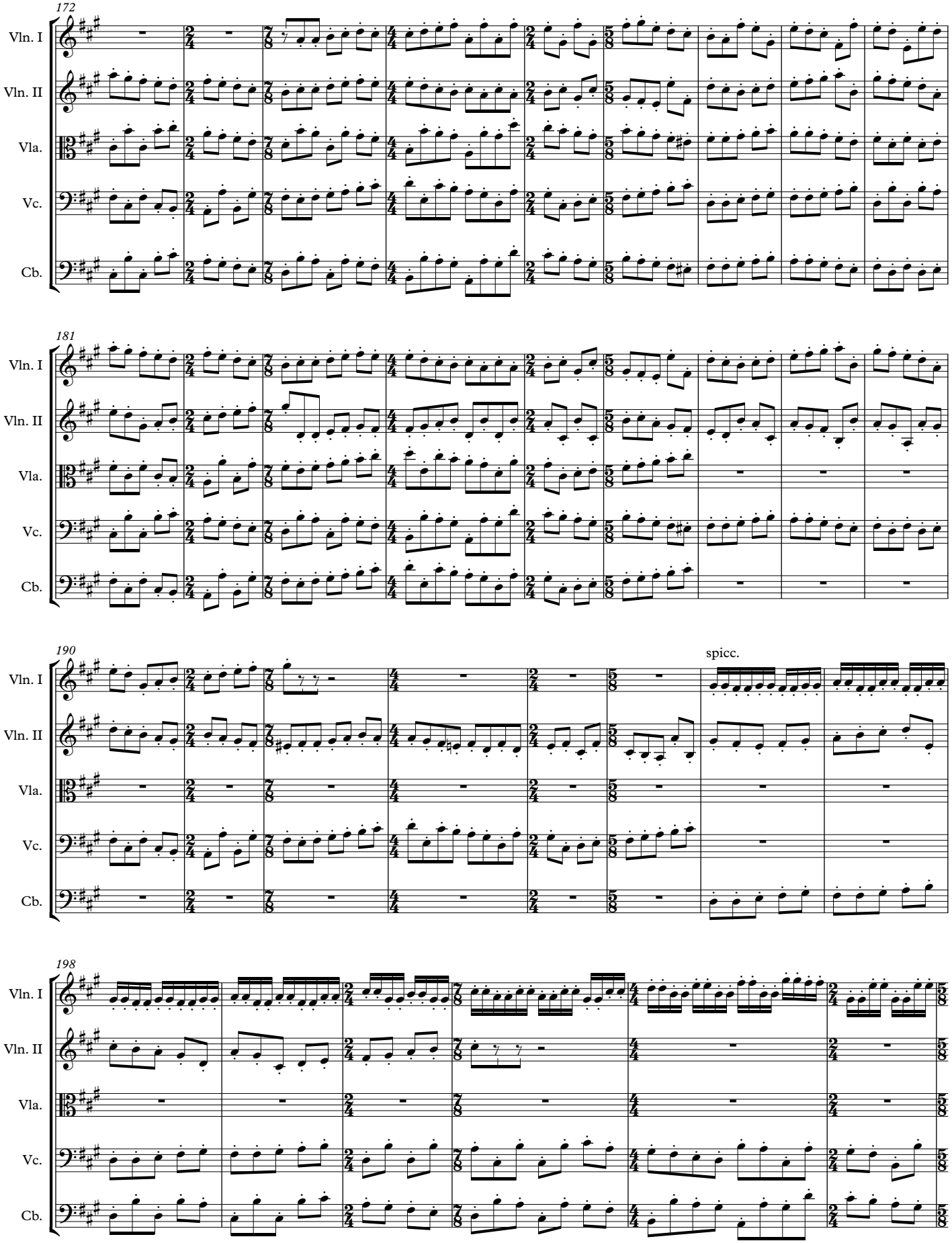
Vc.
Cb.
123
arco
128
133


138
D
spicc.
spicc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
145
154
163
spicc.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Vla.
Vc.
Cb.
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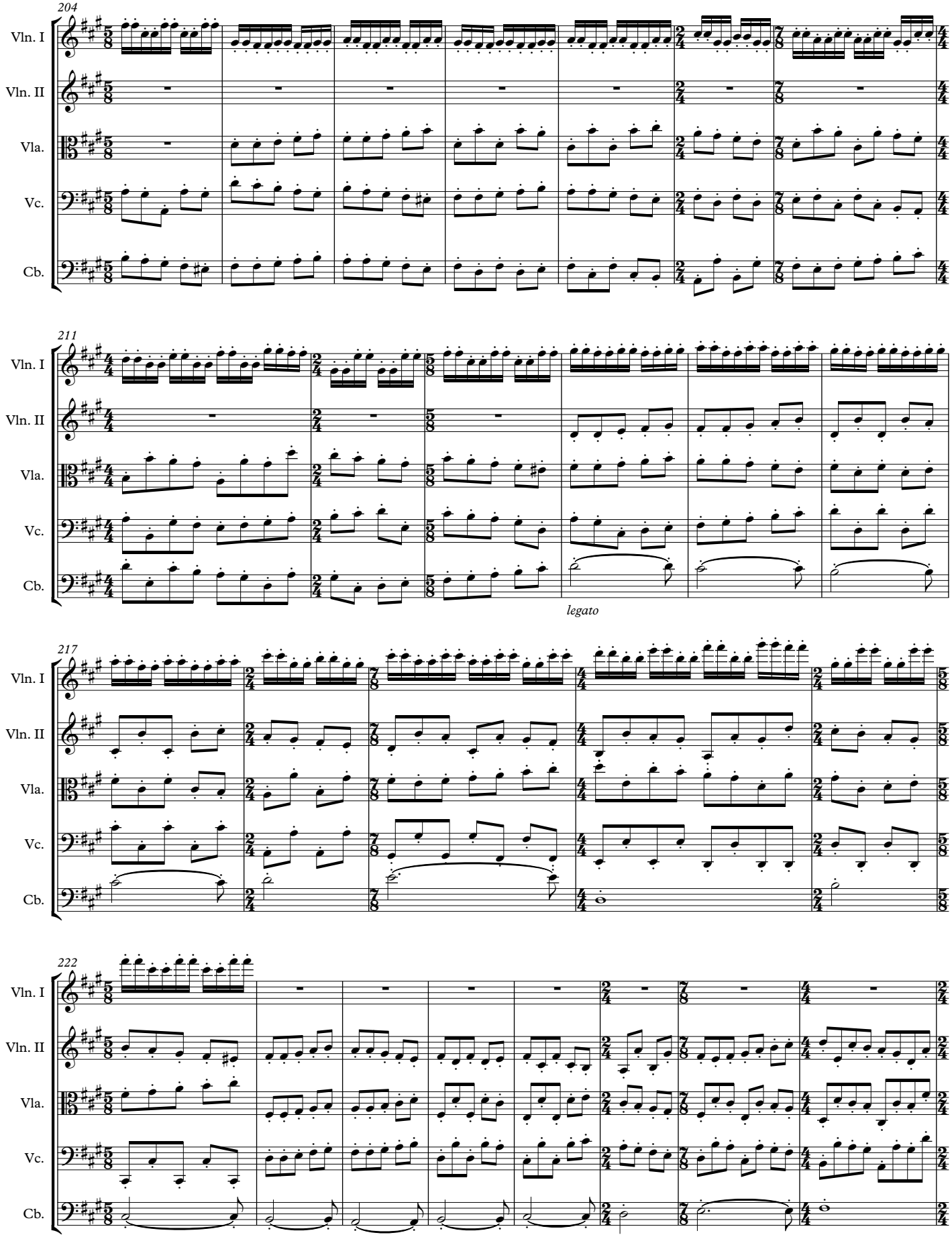
190
spicc.
198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Vln. I
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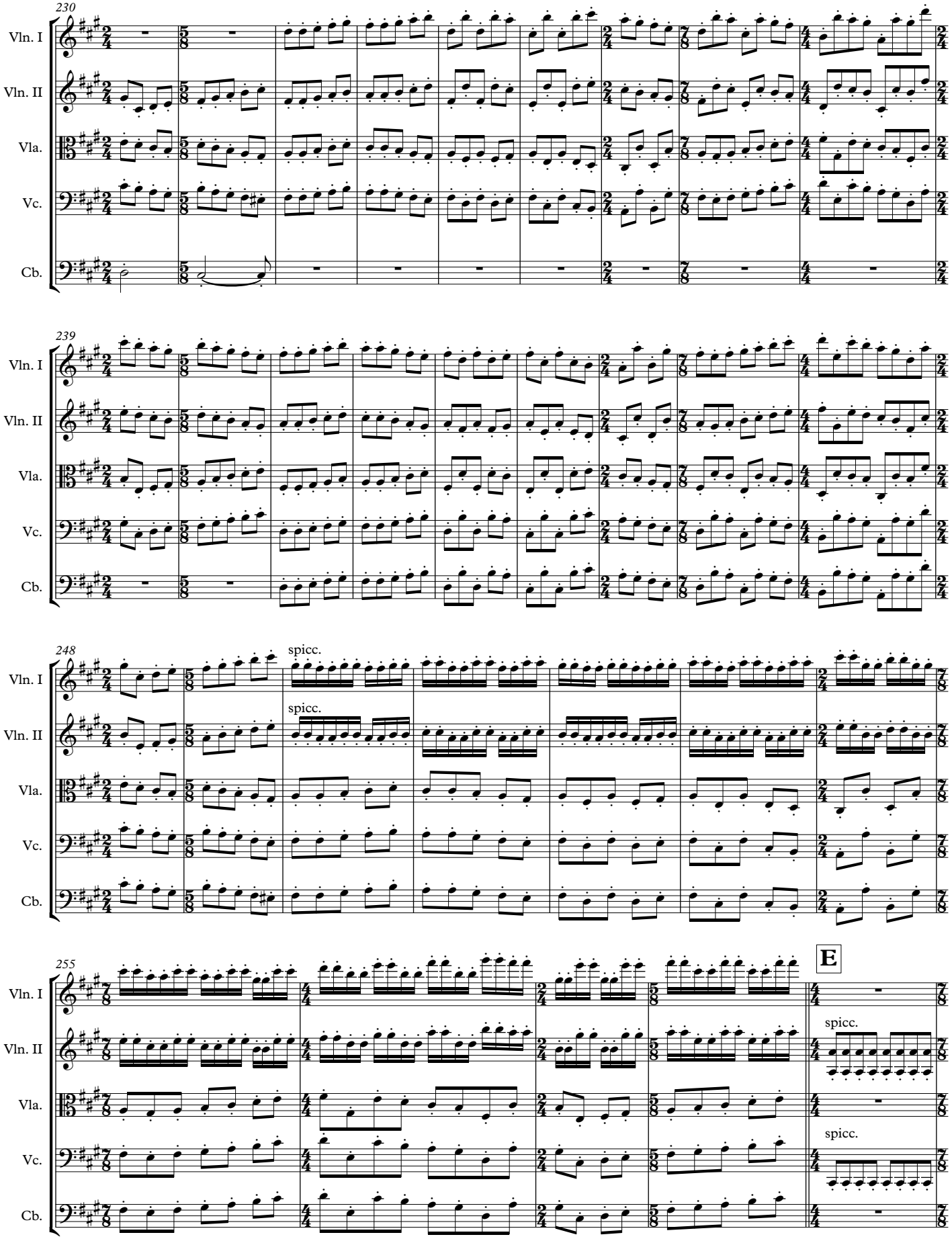
Vla.
Vc.
Cb.
211
legato
217
222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Vln. I
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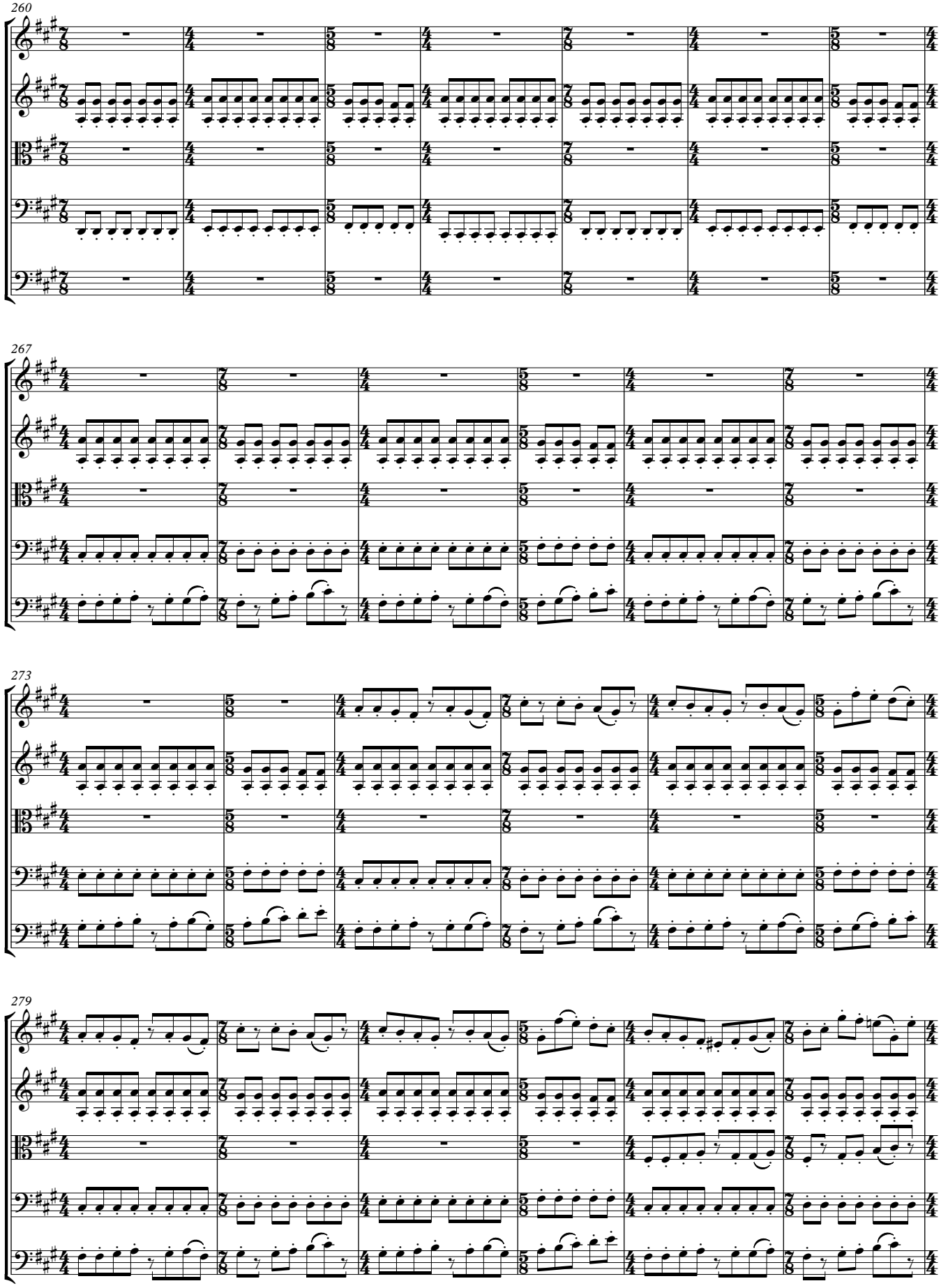
Vla.
Vc.
Cb.
239
248
spicc.
255
E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Vln. I
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Vla.
Vc.
Cb.
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Vln. I
Vln. II
Vla.
Vc.
Cb.
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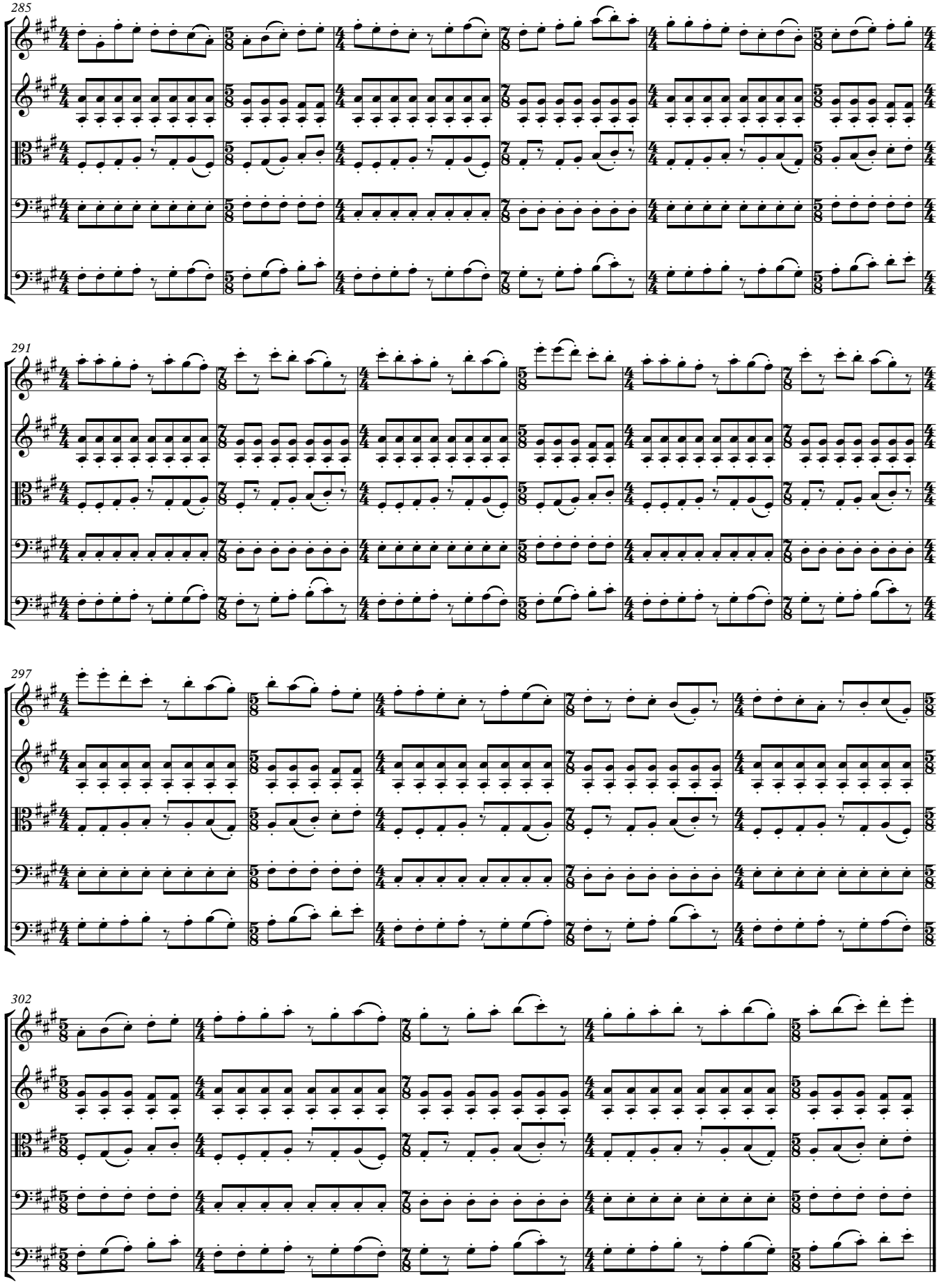
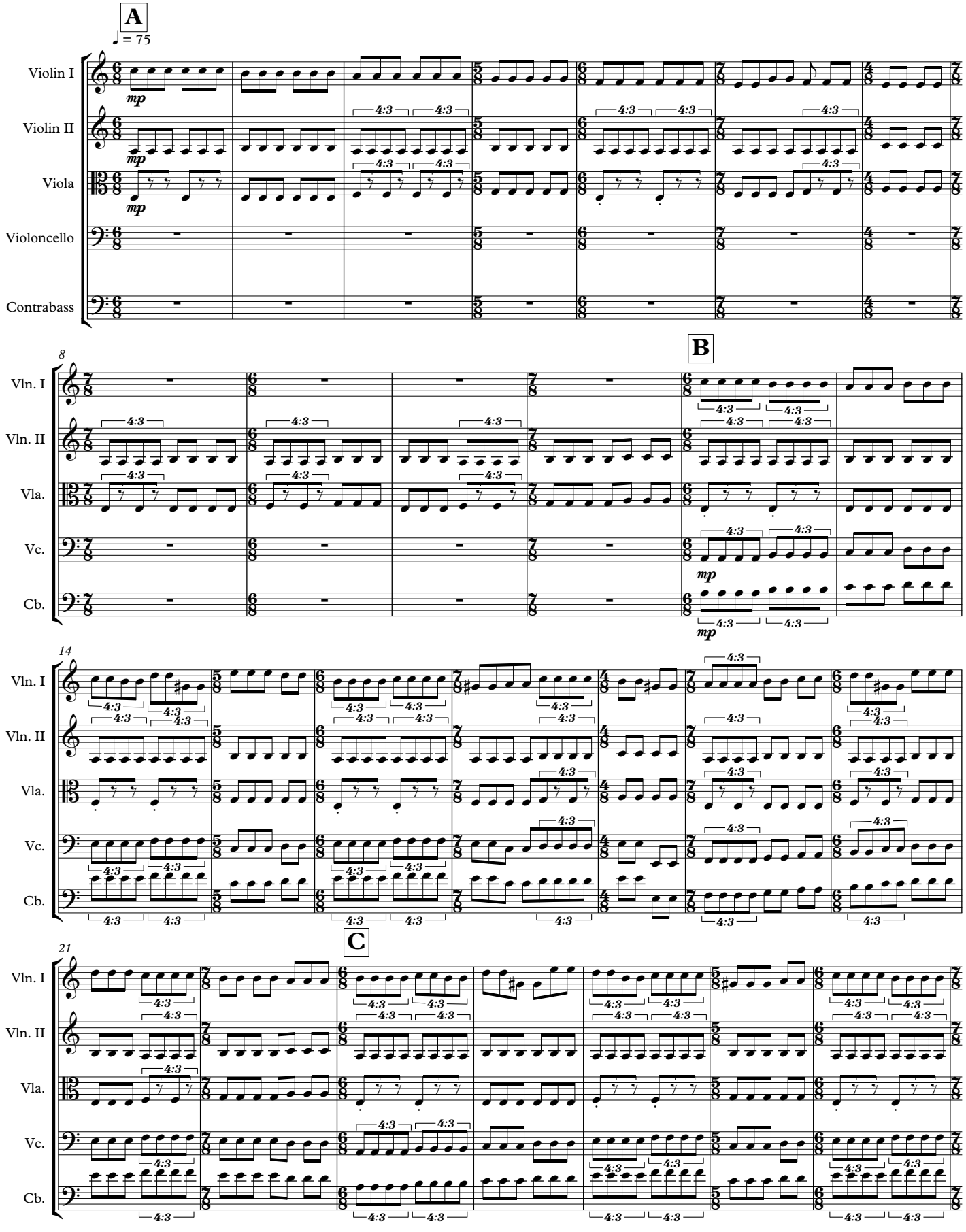
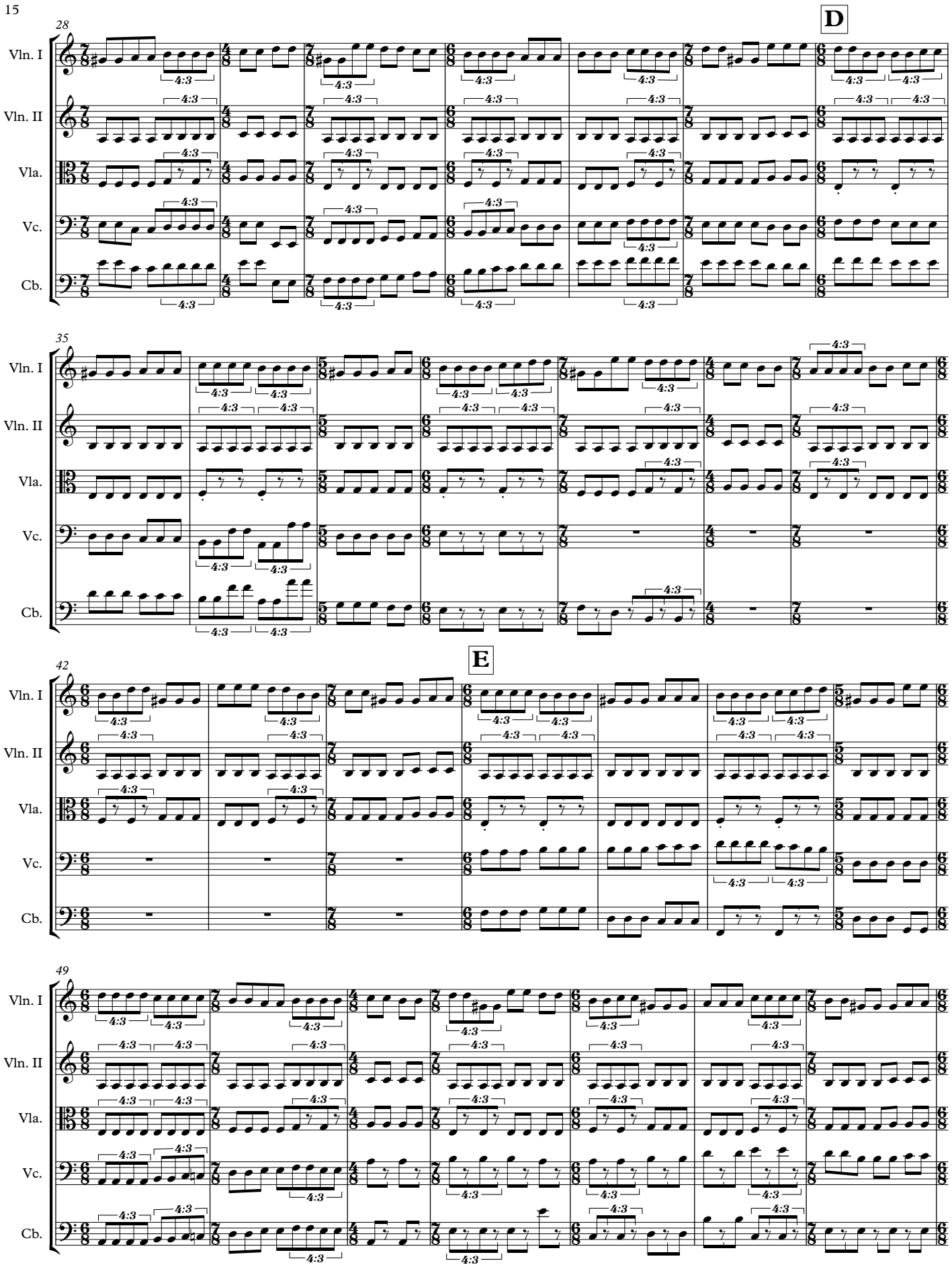
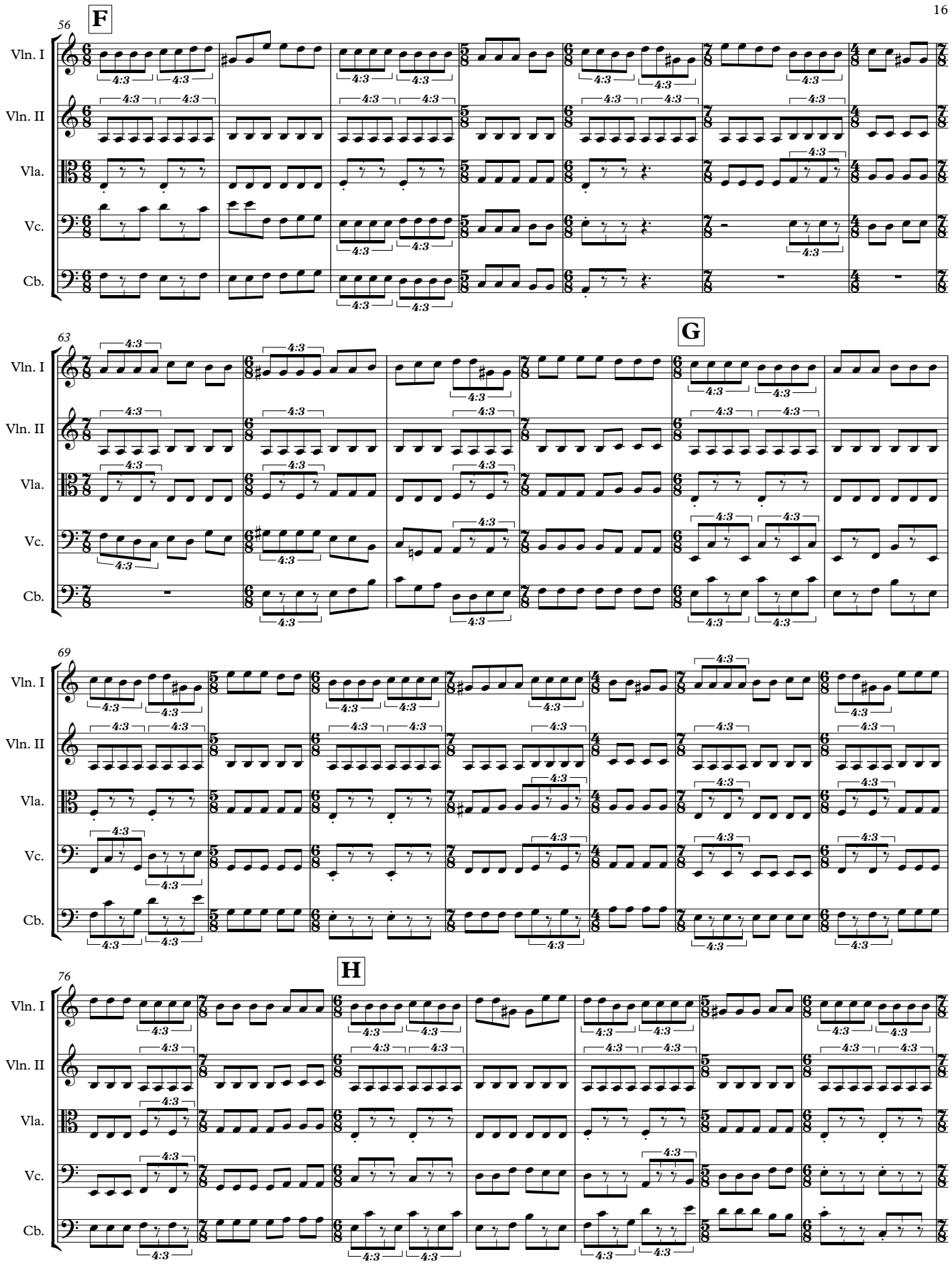
Vln. I
Vln. II
Vla.
Vc.
Cb.
279
Vln. I
Vln. II
Vla.
Vc.
Cb.


285
Vln. I
Vln. II
Vla.
Vc.
Cb.
291
Vln. I
Vln. II
Vla.
Vc.
Cb.
297
Vln. I
Vln. II
Vla.
Vc.
Cb.
302
Vln. I
Vln. II
Vla.
Vc.
Cb.

Black Triage: II




28
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
35
42
E
49
4:3


56
F
Vln. I
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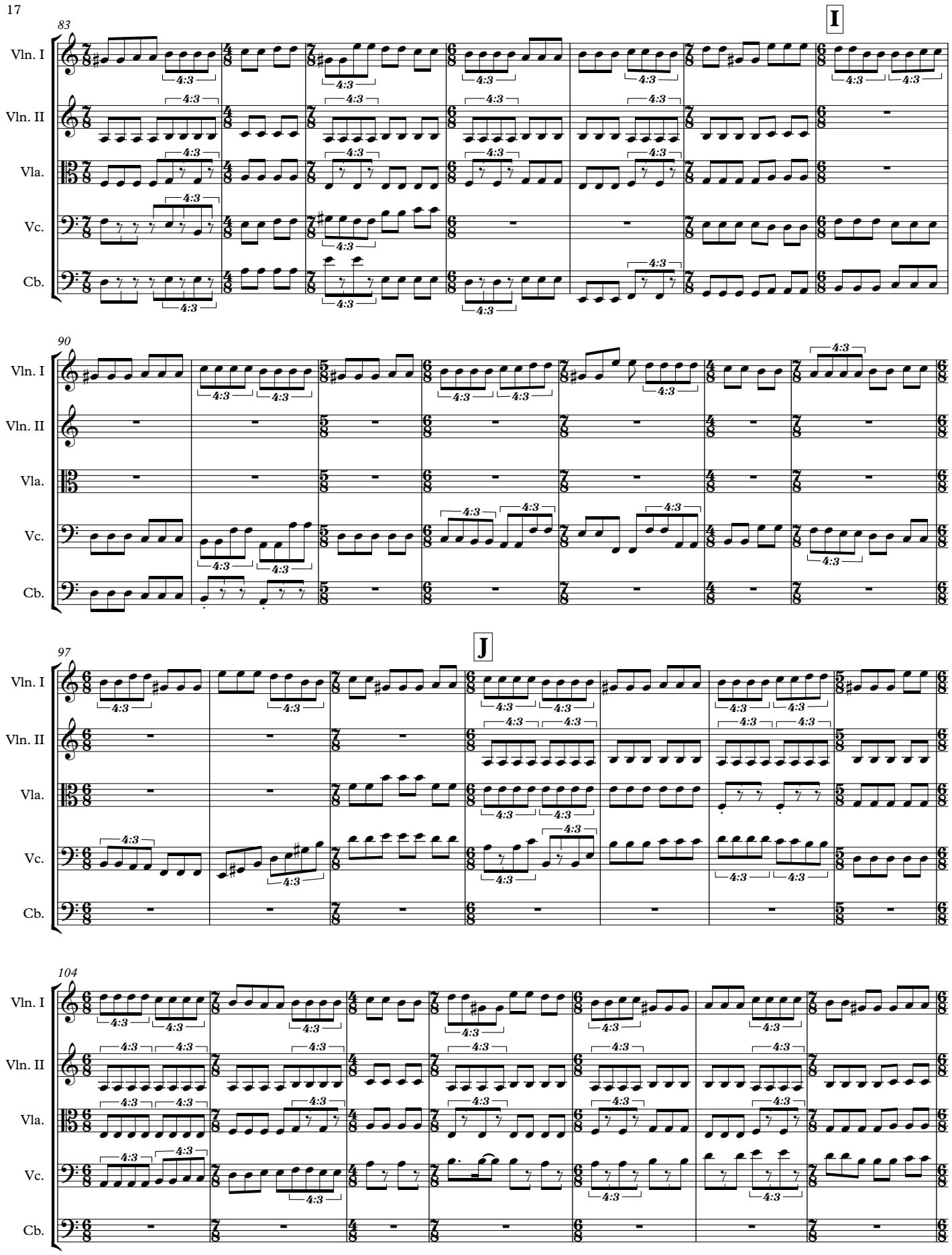
Vla.
Vc.
Cb.
63
G
69
76
H
4:3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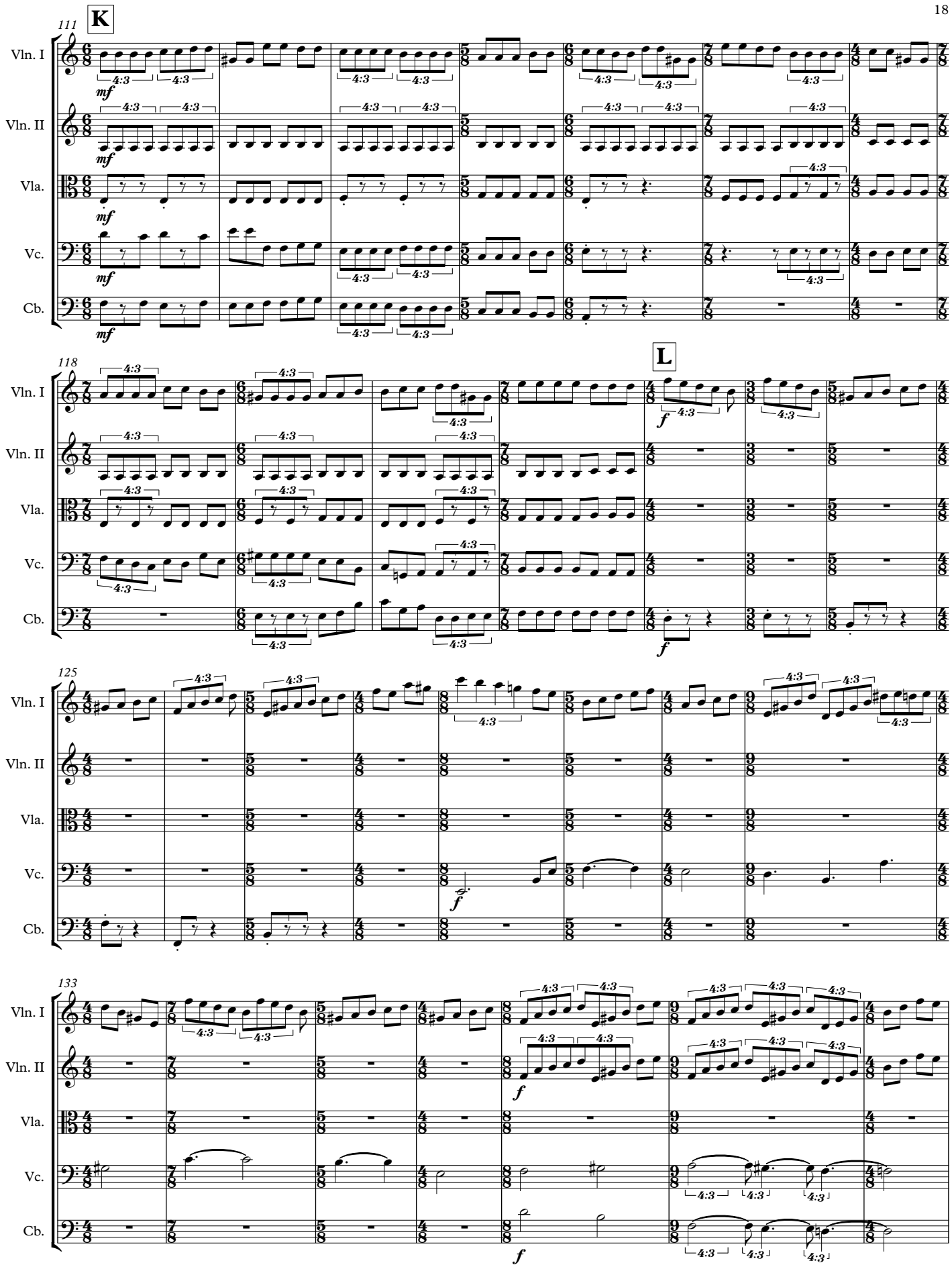
I
Vln. I
Vln. II
Vla.
Vc.
Cb.
4:3
90
97
J
104


111
K
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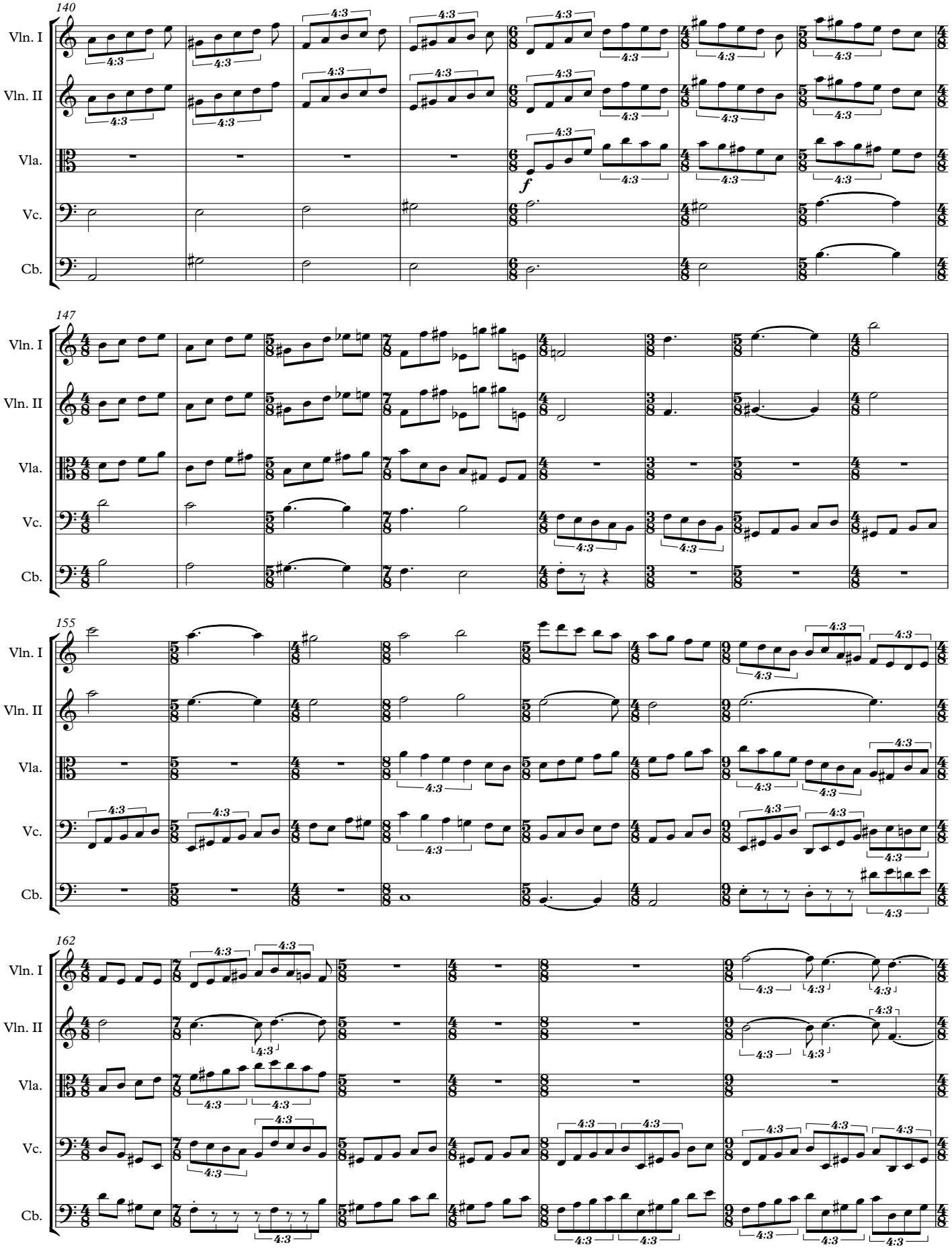
Vln. II
Vla.
Vc.
Cb.
mf
4:3
118
L
f
125
133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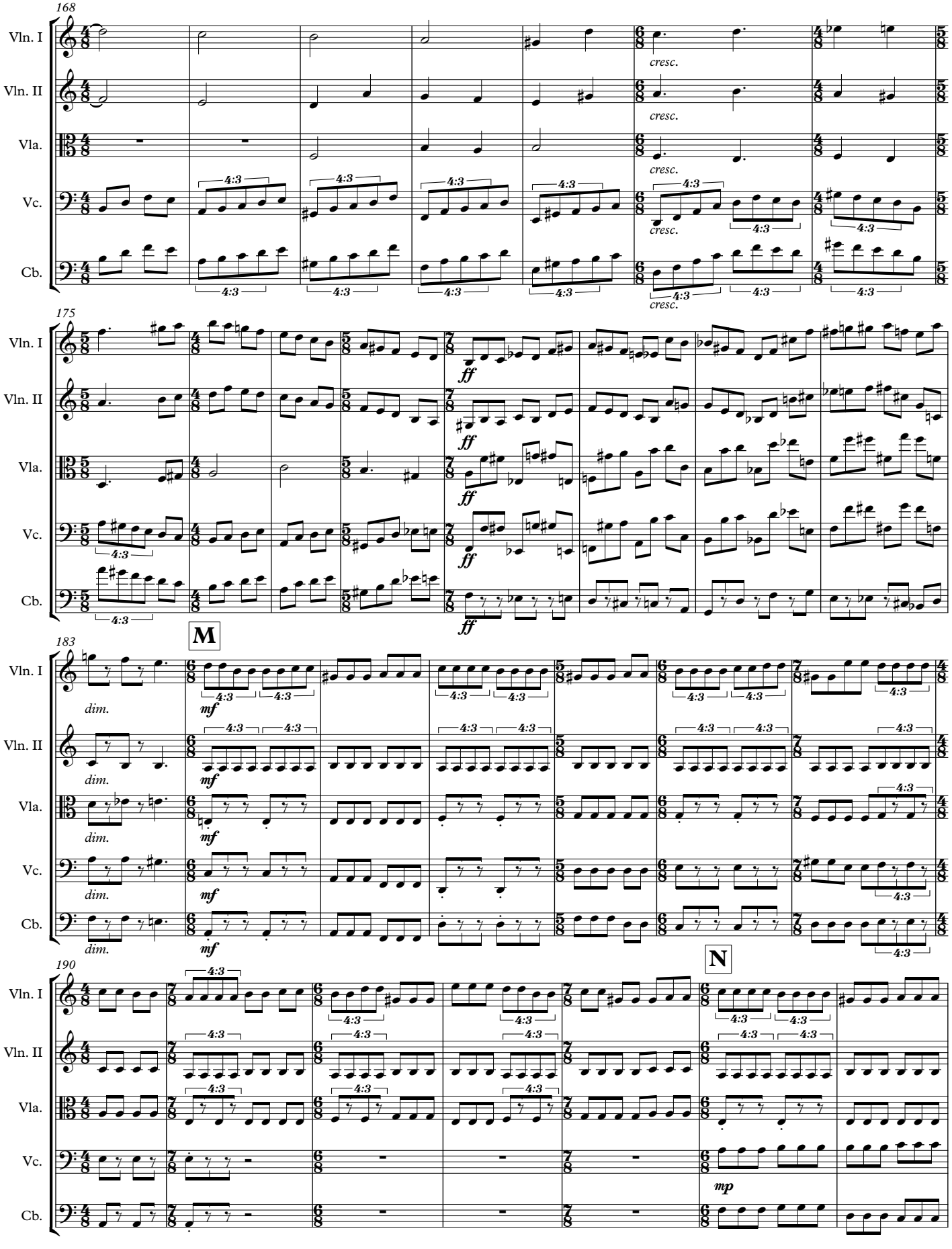
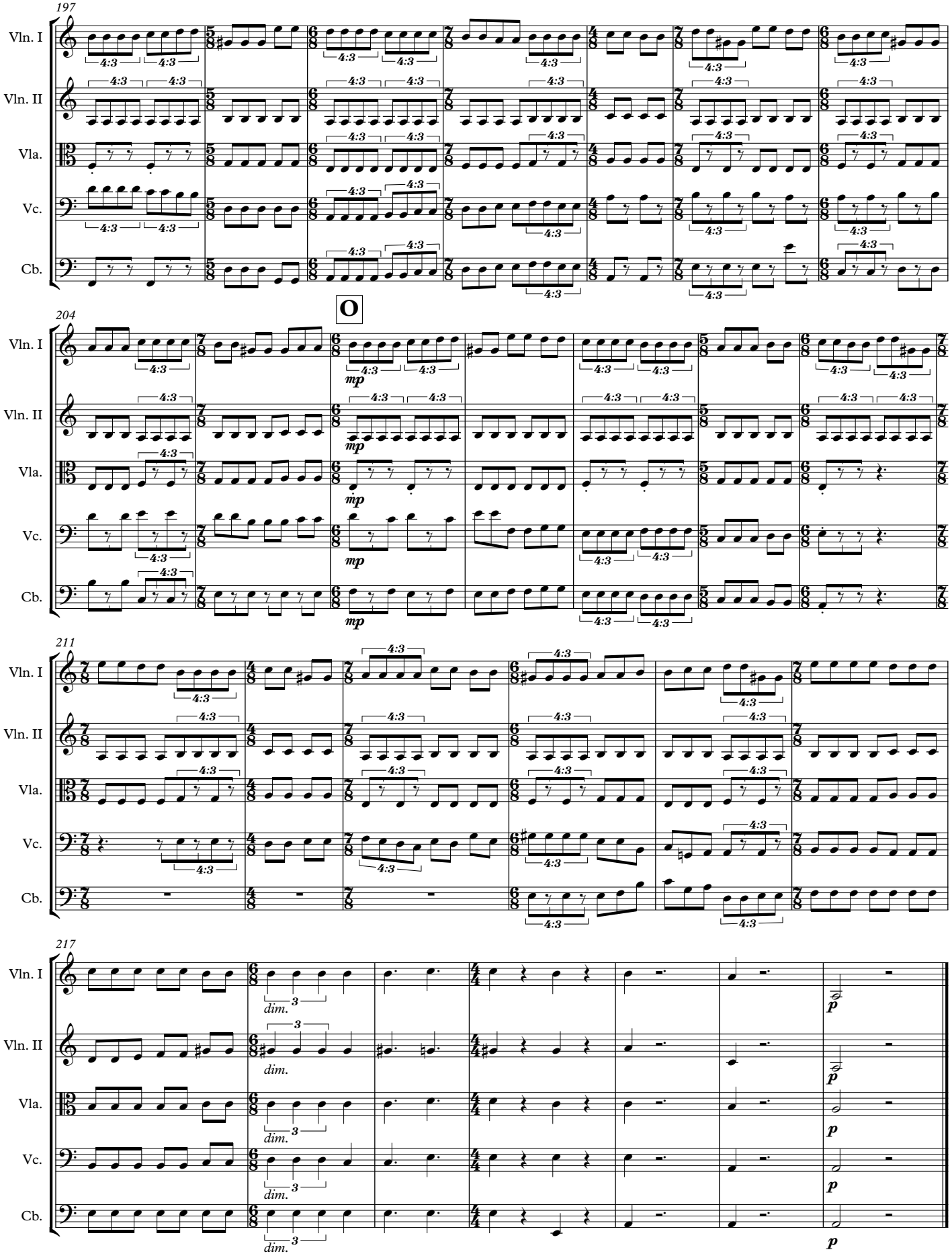
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
147
155
162
4:3


168
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
4:3
175
ff
M
183
dim.
mf
190
N
mp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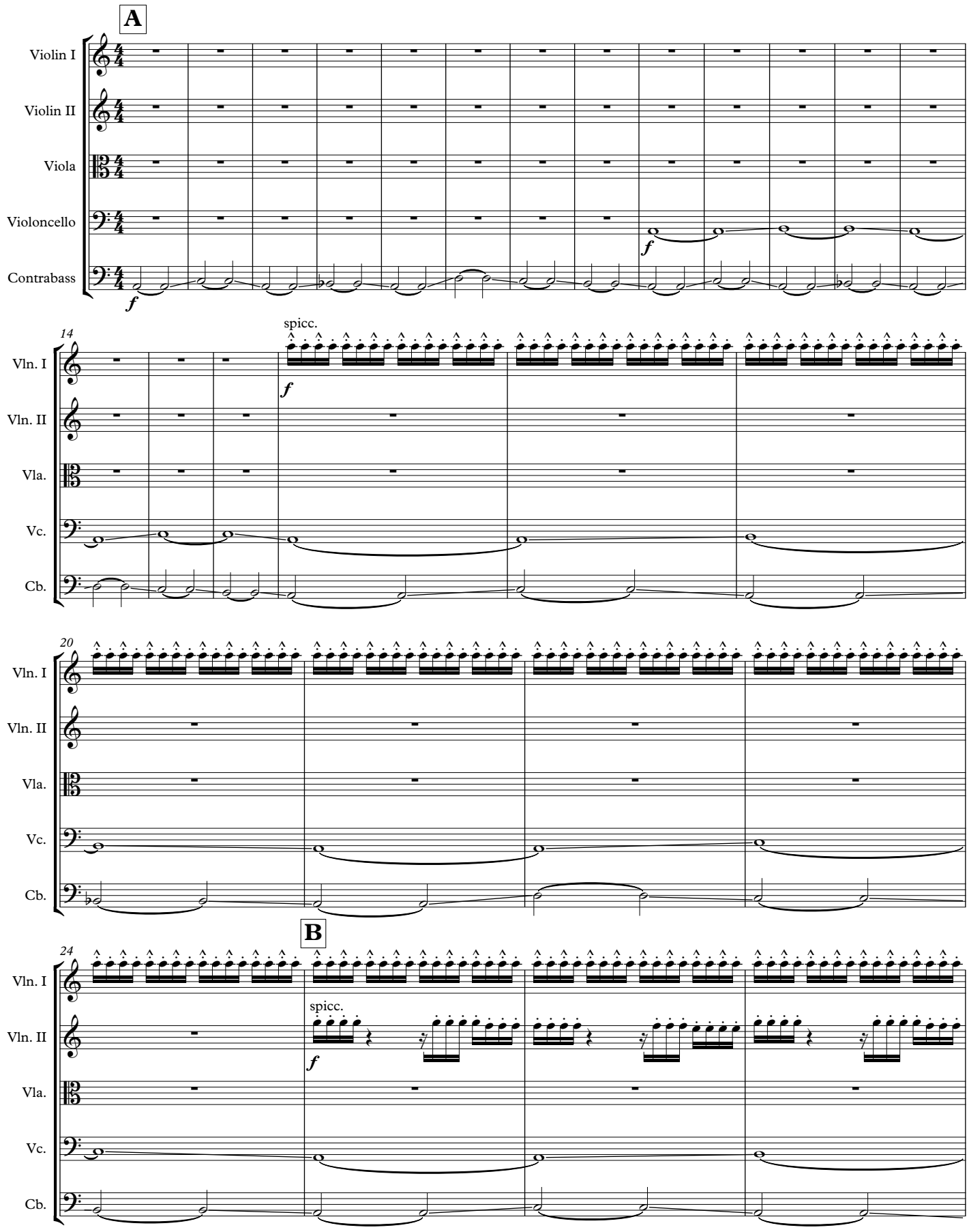
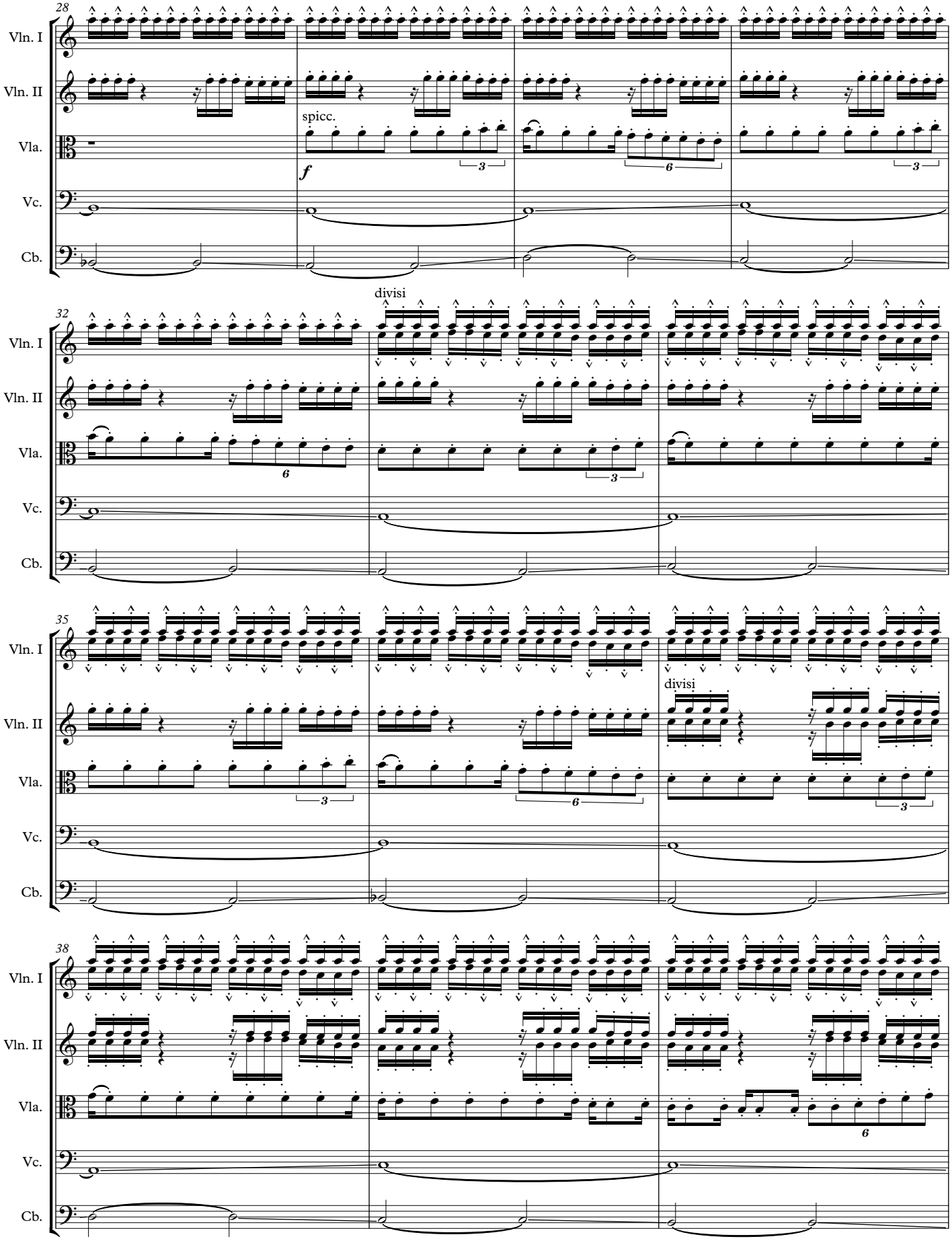
Vln. I
Vln. II
Vla.
Vc.
Cb.
O
204
mp
211
217
dim.
p


A
Violin I
Violin II
Viola
Violoncello
Contrabass
f
f
14
spicc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
20
Vln. I
Vln. II
Vla.
Vc.
Cb.
B
24
Vln. I
Vln. II
Vla.
Vc.
Cb.
spicc.
f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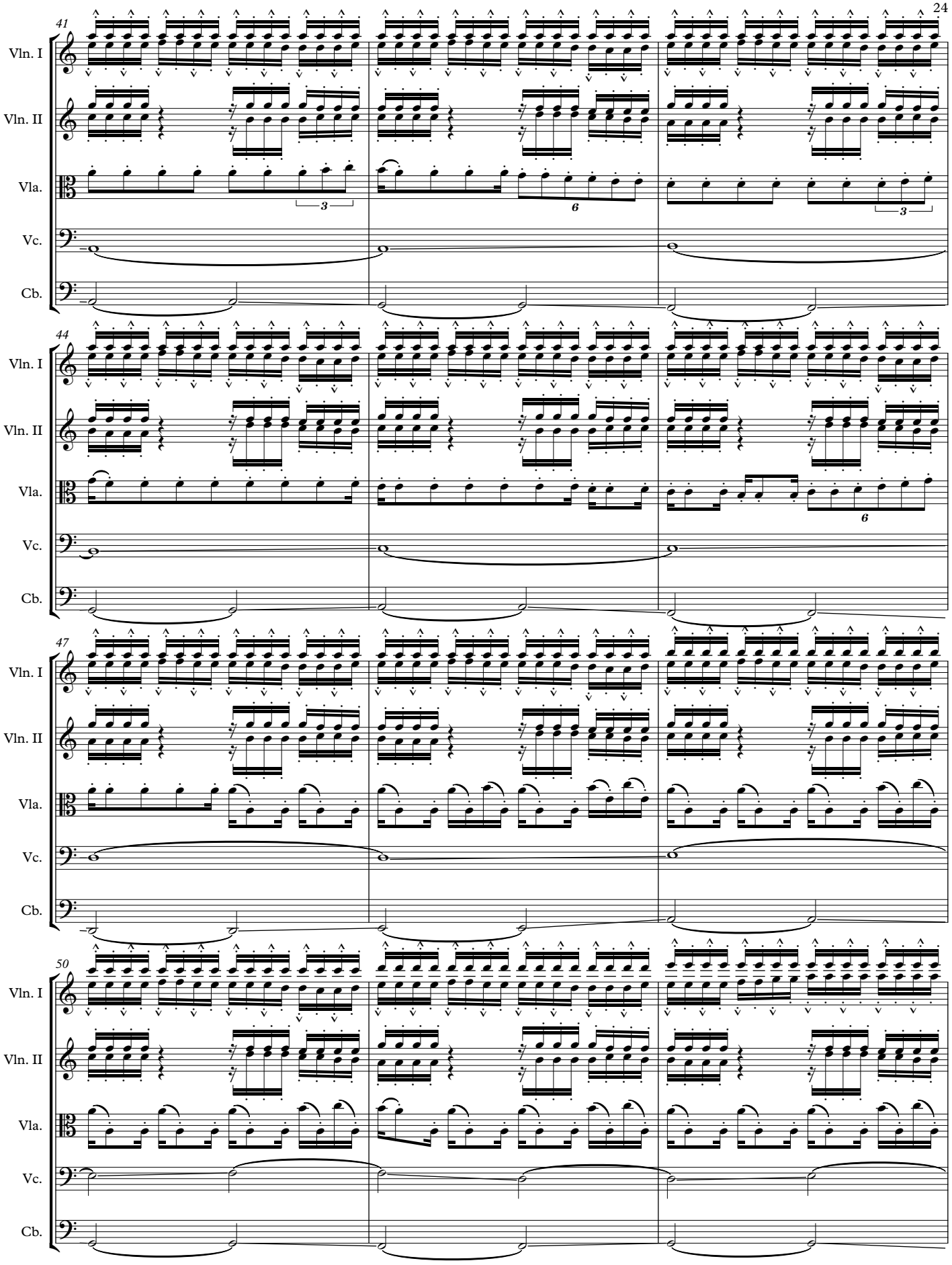
Vln. II
Vla.
Vc.
Cb.
spicc.
f
32
divisi
35
divisi
38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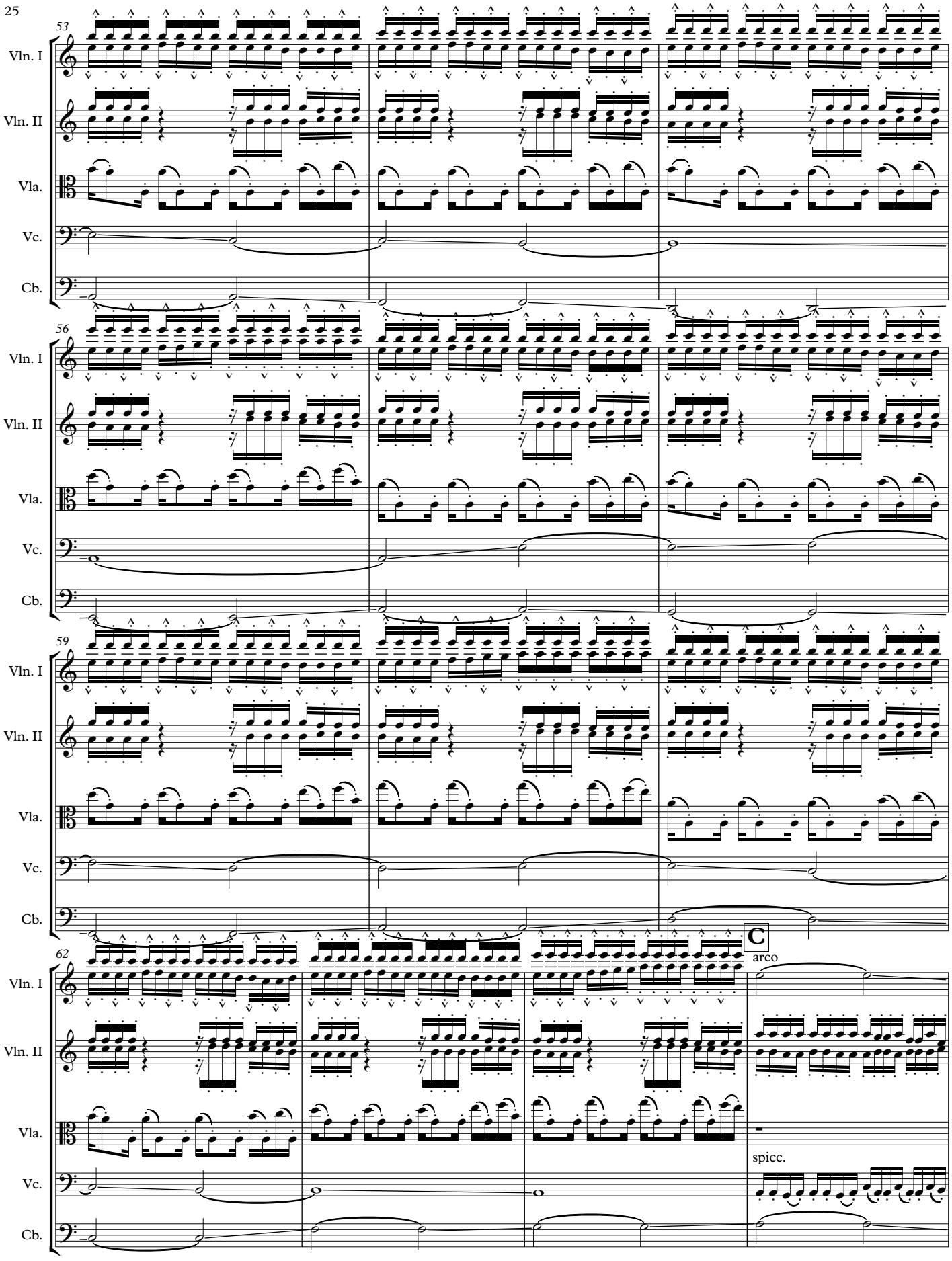
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
6
3
44
Vln. I
Vln. II
Vla.
Vc.
Cb.
6
47
Vln. I
Vln. II
Vla.
Vc.
Cb.
50
Vln. I
Vln. II
Vla.
Vc.
Cb.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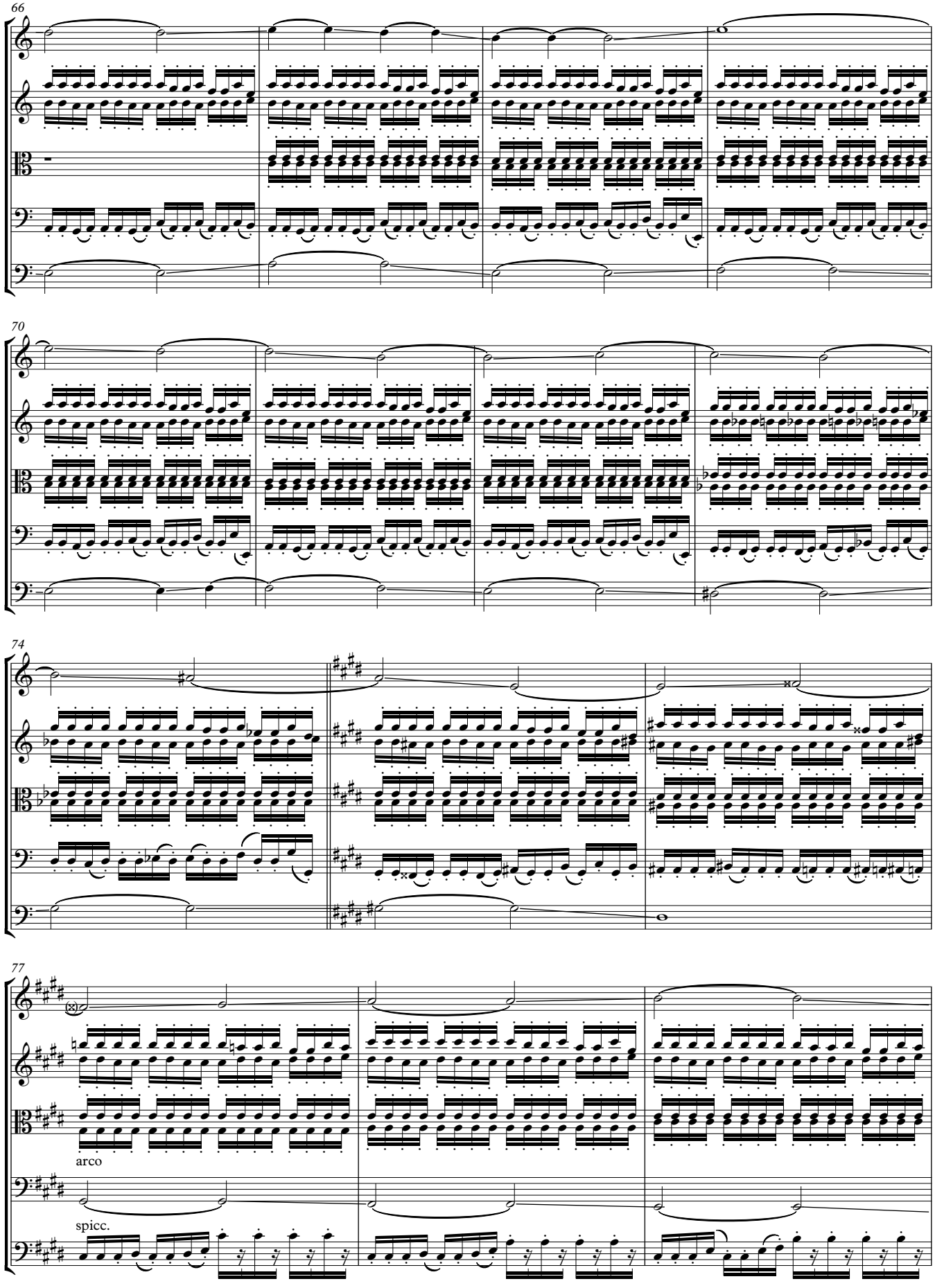
Vln. I
Vln. II
Vla.
Vc.
Cb.
56
Vln. I
Vln. II
Vla.
Vc.
Cb.
59
Vln. I
Vln. II
Vla.
Vc.
Cb.
62
C
arco
Vln. I
Vln. II
Vla.
spicc.
Vc.
Cb.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Vln. I
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Vla.
Vc.
Cb.
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Cb.
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Vln. I
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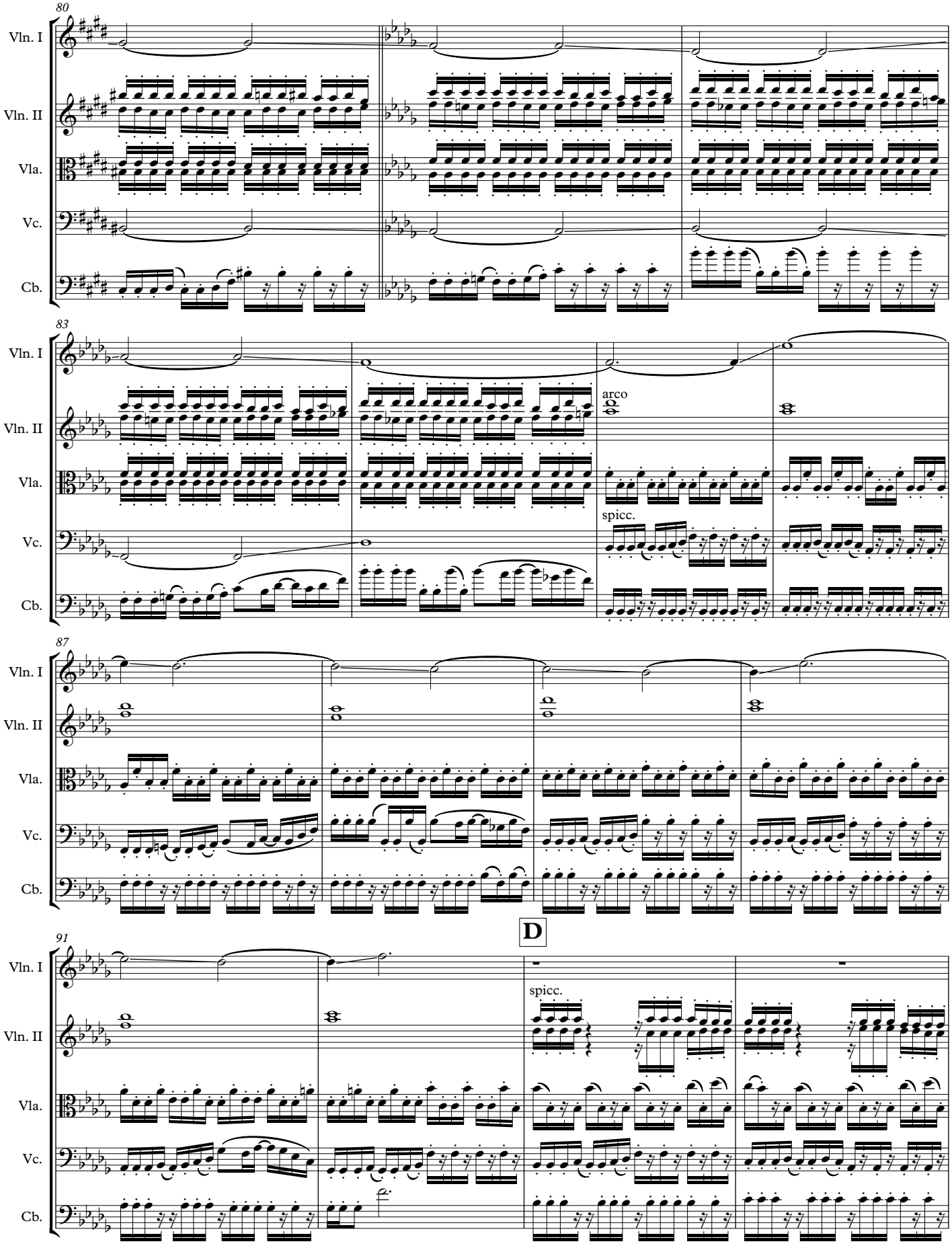
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arco
spicc.
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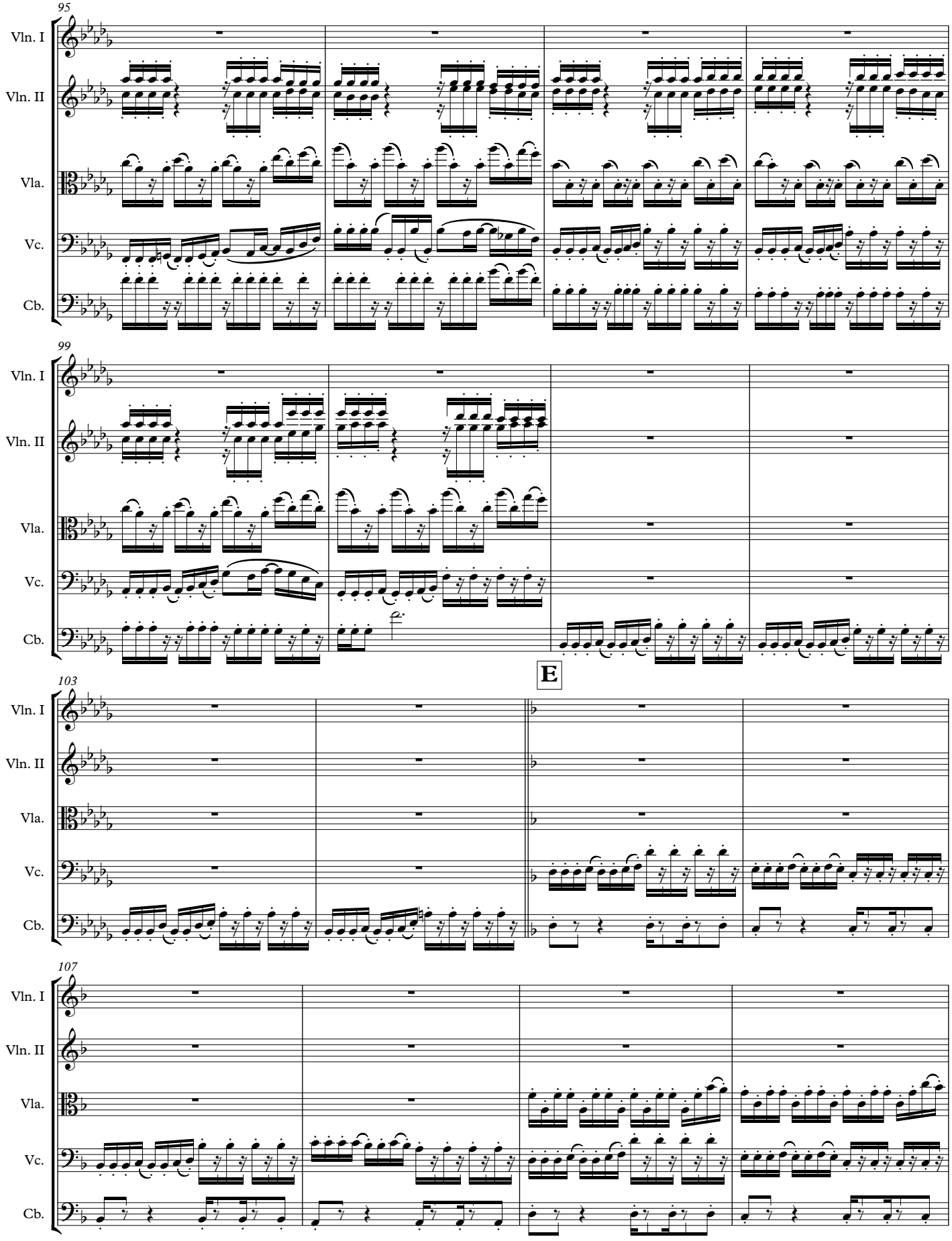
D
91
spicc.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Vln. I
Vln. II
Vla.
Vc.
Cb.
99
Vln. I
Vln. II
Vla.
Vc.
Cb.
E
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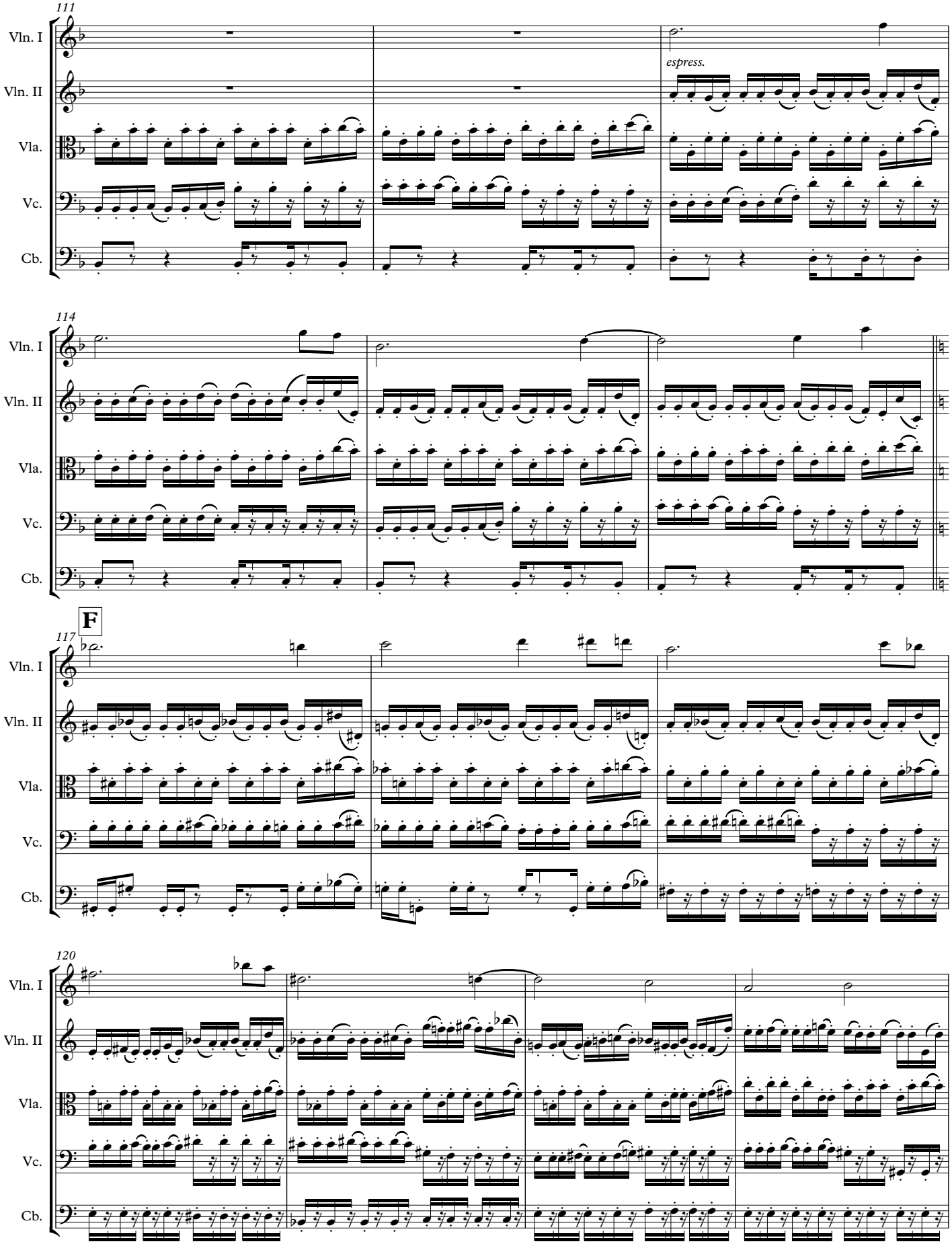
Cb.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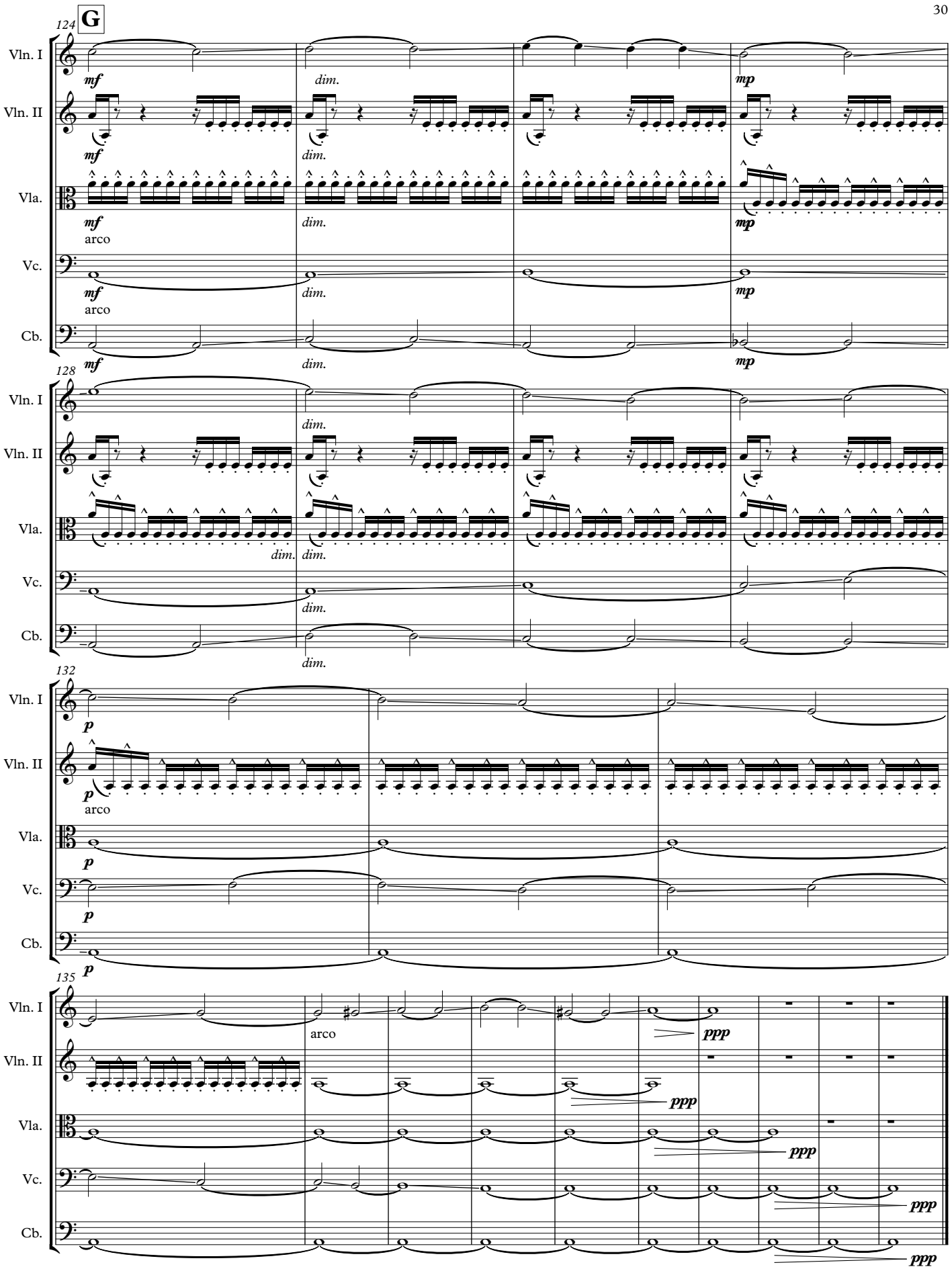
Vln. I
Vln. II
Vla.
Vc.
Cb.
espress.
114
F
117
120


G
124
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
dim.
mp
arco
128
p
132
135
ppp