

ECLECTIC ALTOS with POKERBASS

Malcolm Forsyth, 1982

First performed by the Malcolm Forsyth Trombone Ensemble on 20th January 1982, in Convocation Hall, Edmonton

Stage: Empty, dark
Lighting: slow rise

Enter John (somewhat rotund of figure and less than average height and similarly arms of less than average length). He is wearing Hutterite garb, including black hat and beard, but no moustache, and carries the G-Bass Trombone, with the slide handle missing. He takes his place upstage right and begins to play:

(♩ = 90)

* unable to reach either 6th or 7th positions, he blows only air

* (7) 1 2 3 4 5 * (6)

Studies the extra long slide. Moves partly downstage.

* (7) 1 2 3 4 5 * (6)

Mildly frustrated. Moves further downstage

* attempted, but without success, owing to arm-length

Enter Chris (of sharply contrasted figure; tall and unusually slender), upstage left. He wears a white lab coat and stethoscope. He studies John, unseen by him.

air

* (7) 1 2 3 4 5 * (6)

showing signs of annoyance, looks around for help. Sees Chris.

Chris beckons. Takes trombone and studies it. Measures slide against his own arm, which is considerably longer than John's.

Chris plays

* unable to reach 7th position, he blows only air

air

* (7) 1 2 3 4 5 6 * (7)

Shakes head in defeat. They look at one other. An idea strikes them and they leave the stage.

* succeeds in playing 6th pos. D, but without success at Dflat.

Silence, approx 10 sec.

Noises off: hammering of metal on metal, scraping, sundry such.

Enter Chris, carrying trombone, now with slide-handle attached. He tries moving slide with handle to 7th pos. Shows approval.

Plays, a little unsteadily

Strongly approves

More confident; in even tempo

7 1 2 3 4 5 6 7

Plays several more times, faster and more securely each time. Then settles back to ♩ = 90 once more.

Enter Malcolm (bearded, greying, with a paunch) dressed as English schoolboy, with cap and short pants, John, and Ron (average height and figure; blond-bearded) in clown's wig and long shoes. They are poised to play their altos, but totally surprise Chris when they begin.

I
II
III
Alto Trombones
G-Bass Trombone

mp very pecky staccato
mp very pecky staccato
mp very pecky staccato
mp
Chris takes fright and stops
jazzy doo-wop
jazzy doo-wop
jazzy doo-wop
jazzy doo-wop
II^o time only
jazzy doo-wop

⑥

mp
mp
mp
mp
sempre sim.

⑪

very pecky staccato
jazzy doo-wop
very pecky staccato
jazzy doo-wop
very pecky staccato
jazzy doo-wop
very pecky staccato
jazzy doo-wop

Musical score system 46, featuring four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The system includes dynamic markings such as *p* and *f*, and contains various musical notations including slurs, accents, and phrasing slurs.

Musical score system 50, featuring four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. This system includes dynamic markings such as *f*, *ff*, and *p*, and features wavy lines labeled "vibrato" above the notes in the upper staves.

Musical score system 52, featuring four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The system includes dynamic markings such as *f* and *p*. A text instruction "All turn towards audience" is written above the first staff. The system concludes with a fermata over the final notes of the first three staves.