

# D to A

David W. Maves (1974)

**Ad Libitum** (♩ = circa 60)

0" (55")

Trombone

Tape

START (cue exact beginning of tape over head)

Tape deck operator should be visible to audience.  
The gain will need to be turned up very high (tape hiss is part of the piece). It is the audible "click" of the tape deck being turned on that signals that the work has begun.

**Poco Meno Mosso**

mp dolce

GLISS. GLISS.

**Ritard Molto**

pp

mp

pp (as low as possible)

(Wait for computer if necessary)

55" (25")

1' 20" (7")

As computer stops, look relaxed and play lip slur.)

(SMILE!)

mp

f

(slur up as high as possible)

Very soft "bubbling" sound

# 2

## Ad Libitum

1' 27"

(Begin to imitate computer. Go on into)

1' 36"

(Single - Double - Flutter-tongue)

(PAINED *p*  
(3") Expression) (4") (2") (13")

More "bubbling" sound

## (single-tongue) Ritard Molto

(Play the same note while changing to the various slide positions.)

*mf* (11") *ff* *fff*

(Accelerate rate of change from slow to as fast as possible.)

2' (Pause — exhausted)

2' 12"

## Tempo I (♩ = 60)

(12") (16") *mp espressivo* *f* *mf* *p*

(ptew) //

Scale up

2' 28"

(Look about, as though trying to find your mute.)

2' 38"

(Use "cup mute")  
Imitate computer

(10") (In desperation pick up paper cup "cup mute".) (7") *mp* (Improvise a consequent phrase)

Wa Wa Wa Wah

2' 45"

2' 51"

(Still with "cup mute")  
Enter improvising imitative counterpoint.

(30") ((6")) (6") *p* *mp* *p*

Wa Wa etc.

Computer repeats previous phrase an octave lower.

2' 57"

3' 04"

((7")) ( Then stop and listen — ENCHANTED ! ) ((1")) (After computer begins triplet rhythm,)

3' 05" (open horn)

3' 09"

12/8

((4")) *pp* ENTER imitating triplets. ((6")) (Then stop and listen until computer is finished.)

3' 15" **Andante** (♩ = 80)

**Poco Ritard** **A tempo**

**Ritard molto**

12/8  
 (31") *p espressivo molto* (Try to match rhythm of computer triplets.)

**A tempo**

**Ritard**

**A tempo**

**Poco Ritard**

**Ritard**

Look SMUG

# 4

(You are irritated by this interruption by the computer.)

3' 46"

3' 48"

Try to interrupt the computer using loud, brassy noises which are imitations of the computer.

Your failure to have any effect on the sounds sends you into a frenzy of glissandos of all kinds.

3' 59"

4' 04"

The computer will stop — but not you.

By this time you are really worked up. So continue improvising.

Then do a series of lip trills up and down all over the instrument.

4' 10"

4' 13"

(Move right into gliss.)

4' 15"

**Allegro** (♩ = 132)

**Accelerando**

**Ritardando**

4' 23"

**Vivace**  
(♩ = 168)

(3'') (Computer enters.)

**Accelerando**

4' 26"

(15")

**Presto**

4' 41" (♩ = 168)

*mf*  
(6") (Begin as soon as possible after computer quits.)

Listen for a moment.

4' 47"

2"

(25") *mf* BEGIN SLOWLY, SEPARATING  
(20")

begin improvising ; ( using mostly mid to upper range )

STACCATO ATTACKS, THEN, AS DYNAMICS INCREASE,

try to outdo the computer. ( Make a frantic page turn )

*f*  
GET MORE AND MORE CARRIED AWAY.

# 6

# FREAK OUT!!

5' 07"

Resume improvisation, frenzied by now, immediately after page turn.

5' 12"

(End improvisation with the loudest, "nastiest" sound you

*ff* ((5")) *fff* ((2")) (3") ( Computer quits. )

have ever played.)

5' 15"

With a satisfied nod to the audience, tug your clothes straight as though putting yourself in order. Allow yourself a slight, superior smile.

*fff* (1") (6") **4**

5' 21"

**Tempo I**  
(♩ = 60)

**4** *fp espressivo* *mp*

*p*

*mp* *pp* *p* **Ritard**

( Hold until computer enters if possible. )

**M o l t o** 6' 08"

( Hold until computer enters. )

6' 14" **A tempo** 6' 24"

6' 32" **A tempo**

( Place end of slide on floor. Play a low pedal tone and gradually let slide out as far as possible. ) 6' 49"

FREEZE in this position. Do not move until tape is stopped.

6' 52" 7' 00"

It is the audible "click" of the tape deck (the tape drive not the power switch) being turned off that signals that the work is finished.