Katharina S. G. Mueller (2023)

Ancient Utterance

double-bell trumpet solo

Ancient Utterance was composed for the New Music Mosaic 2023 Timbre project, in collaboration with trumpet player Connor Johnson.

Notes on the Piece:

Ancient Utterance explores the idea of layered sounds on a double bell trumpet, with the muted bell and sung tones being variations of an echo. It is structured as individual musical utterances, with a flexibility in their repetition.

x 1 *Indicates that the box should be played through only one time*

1 + *Indicates that the box should be played through at least one time, the number of repetitions being at the discretion of the performer.*

1-3 *Indicates a range of the possible number of repetitions, leaving the final total number at the discretion of the performer.*

Beyond these guidelines, the performer is invited to repeat utterances as they see fit, especially as needed to create a longer or shorter duration of the piece. The number of repetitions becomes less finite as the piece progresses, so that the performer may make as many repeats as they feel they have momentum for. As the notation does not rely on meter, the performer is also invited to make slight variation in the shaping of repeated utterances.

Notes marked with a tenuto are to be played slightly elongated. Breath marks can be treated as extra time to take a breath. There should be absolitely no haste in getting from one musical even to the next until the accelerando at E. At that point, the performer should gradually introduce urgency.

The muted bell will of course always be significantly quieter than the open bell. Beyond that, dynamics between the two staves refer to global dynamics. Dynamics pertaining to the lower, muted bell may be in quotation marks, i.e. "***f*** ", to indicate that the performer should play at a ***f*** , even though the result through the muted bell will be ***p***.

At H, where two boxes are given under one bracket, the performer should improvise the number of repetitions of each box, *and* also how many times they switch from one box to the other and back, before finally moving on to the last measure.

for Connor Johnson

Ancient Utterance

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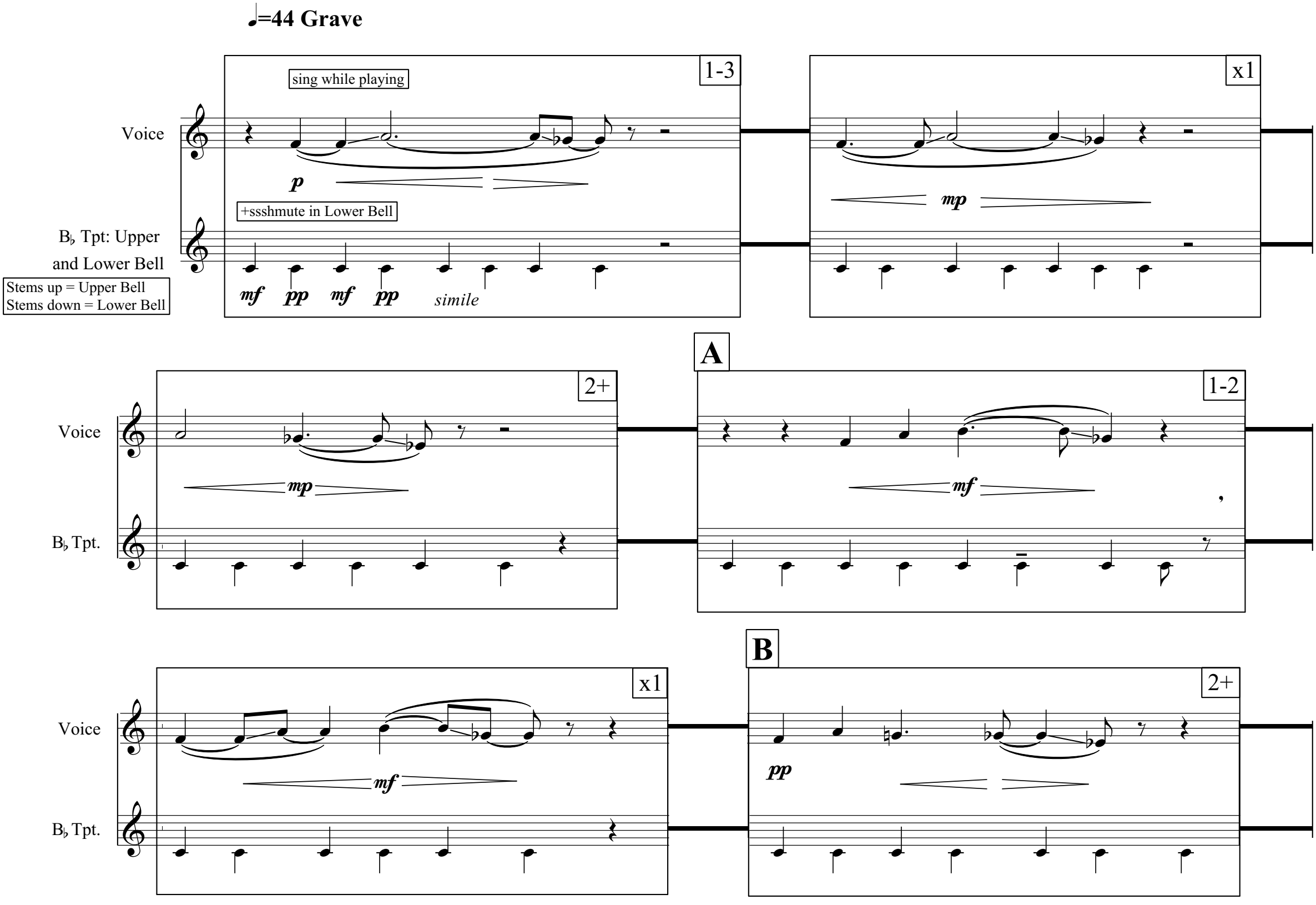

Voice

B♭ Tpt.

stop playing, still sing into trumpet as before

x1

pp

push slide out

C

create timbral dissonance by singing close interval

2+

f *mp* *p*

1-3

p *mf* sub*p* *ppp*

timbral dissonance

x1

f *p* *f* sub*p* *ppp*

D **More Insistant, Front of Beat**

transfer melody from trumpet to voice

1-3

f *p*

1-2

f *p* *f*

Voice

B♭ Tpt.

2+

sub*p* *mp* "*f* "

crescendo to *f*
as much as is possible
with ssshmute

2+

f *p*

"*f* "

E **Gradual Accel - - - - - -**

Voice

B♭ Tpt.

1+

f *mp*

f *pp*

1+

f *mp*

f *mp* *pp*

(- - - - - -)

Voice

B♭ Tpt.

1+

f "*mf* "= *p*

f *mf* *p*

x1

f *mf* *p* *f* *p* *mf* *p*

5

F ♩=66

Voice

B♭ Tpt.

2+ 2+

f *p* *f* *p* *f* *p* *ff* *p*

Gradual Accel - - - - - -

Voice

B♭ Tpt.

2+ 3+ x1

ff *mf* *ff* *mf* "*f* " = *mp* *ff* *f* *mp*

all on muted lower bell

G ♩=76

Voice

B♭ Tpt.

2+ x1 4+ x1

ff *f* *ff* *f* *mp* *ff* *f* *mp*

Gradual Accel to End - - - - - -

Voice

B♭ Tpt.

3+ x2 5+ x1

ff *mp* *ff* *mp*

H

- - - - - - ♩=88

repeat patterns and alternate between patterns freely

5+ x2 + + x1

ff *mp* *ff* *mp* *pp* *f*

lower bell:
gradually remove sssshmute