

Samuel Johnstone

# seven verses

*for two trumpets*

**2021**

## About

This work consists of seven verses: six solo verses and one duo verse.

The verses can be played in any order, and should be played asynchronously (apart from **verse one**).

The order of verses can be decided spontaneously in performance, or agreed upon beforehand.

Performers move to a new position at the end of each verse. Some verses have codas, to be played whilst the other performer moves position.

The piece can end in a number of ways:

- after a certain number of verses have been played
- after a particular verse has been played
- after a pre-agreed duration of time

## Performance space

The work can be played in a concert hall, or in any kind of performance space of the performers' choosing.

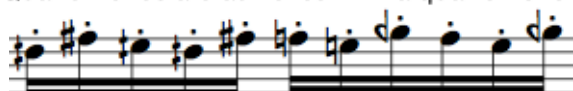
Each verse should be played from a different performance position. Some possible performance positions:

- verse one:** two performers face each other, at a slight distance  
either on-stage (if in a concert hall), or in the centre of the performance space
- verse two:** facing away from (if in a small hall), or behind the audience (if in a large or open space)
- verse three:** against a wall (if in a small hall), or into an alcove (if in a large or open space)
- verse four:** on one side of the audience, for example in an aisle
- verse five:** on the other side of the audience
- verse six:** seated amongst the audience
- verse seven:** either off-stage (if audible from concert hall), or a short distance away from the audience (if in a large or open space)

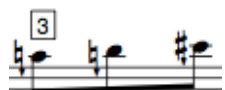
## Notation

The piece is notated for two C trumpets. If using B flat trumpets, use the score as a transposing score.

Quarter tones are achieved with a quarter tone trigger (if available), and are notated as follows:



Natural microtones are achieved using the natural variations in tuning of the valve positions, and are notated as follows:



Accidentals are only valid for the given note.

Compound time signatures are notated as follows:



At repeat marks, the total number of times the bars should be played is given:

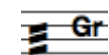
x 2



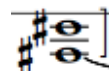
Ossia staves labelled "Alt" offer alternative phrases, to be played if desired:



**Performance techniques:**



Growl



Split tones



Hand vibrato



Air sound (with syllables / without)

# verse one

Play facing each other, at a slight distance

♩ = 75 - 85

Musical score for the first system of "verse one". It consists of two staves, both labeled "Tpt" (Trumpet). The music is in 4/4 time. The first staff begins with a first ending bracket labeled "1" and "2" over the first two measures. The second staff begins with a first ending bracket labeled "1" and "2" over the second and third measures. Both staves feature a dynamic marking of *f* (forte) and contain triplet eighth notes. The first staff has a "x 3" marking above the fourth measure. Both staves end with a double bar line and a 4/16 time signature.



Musical score for the second system of "verse one". It consists of two staves, both labeled "Tpt" (Trumpet). The first staff begins with a measure rest and a 4/16 time signature, followed by a 5-measure rest. The second staff begins with a 4/16 time signature. Both staves feature a dynamic marking of *f* and contain triplet eighth notes. The first staff has a "x 2" marking above the fourth measure. Both staves end with a double bar line and a 4/16 time signature.







29

Tpt

Tpt

Alt :

mp

f

Into mouthpiece

"sss" ----- "ff" ----- "sss"

f ----- p ----- f



32

Tpt

Tpt

Alt :

p

f

sempre f

Into mouthpiece

"sss" ----- "t" "t" "t" "p" "p" "p" "p" "p"

f ----- pp



35

Tpt

*mp*

1. 2. x 2

Tpt

*p* *f* *f*



39

Tpt

*f* *p* *f*

3 5:4 2 3 1 3 0 3 5:4 2 3

Tpt

*sempre f* *f* *p*

1 2 3 1 2 3 9:8 3

Alt : *f* *pp*

Air Flz decel.

Musical score for two Trumpets (Tpt) in 4/4 time, measures 42-48. The score includes fingering numbers in boxes, dynamic markings (*p*, *f*), and articulation marks.

Measure 42: Tpt 1 (top) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 3 \end{matrix}$ , followed by a half note A4 with fingering  $\begin{matrix} 0 \end{matrix}$ . Tpt 2 (bottom) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$ , followed by a half note A4 with fingering  $\begin{matrix} 3 \end{matrix}$ . Both parts have a slur over the first two notes with a 5:4 ratio.

Measure 43: Tpt 1 (top) has a whole rest. Tpt 2 (bottom) has a whole rest.

Measure 44: Both parts change to 16/4 time. Tpt 1 (top) has a whole rest. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$  and a *f* dynamic.

Measure 45: Both parts change to 3/4 time. Tpt 1 (top) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$ , followed by a quarter note A4 with fingering  $\begin{matrix} 3 \end{matrix}$ . Tpt 2 (bottom) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 3 \end{matrix}$ , followed by a quarter note A4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$ . Both parts have a slur over the first two notes with a 3:2 ratio.

Measure 46: Tpt 1 (top) has a whole note G4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$  and a *f* dynamic. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 1 \\ 3 \end{matrix}$  and a *f* dynamic.

Measure 47: Tpt 1 (top) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$ , followed by a half note A4 with fingering  $\begin{matrix} 3 \end{matrix}$ . Tpt 2 (bottom) starts with a *p* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 2 \\ 3 \end{matrix}$ , followed by a half note A4 with fingering  $\begin{matrix} 3 \end{matrix}$ . Both parts have a slur over the first two notes with a 3:2 ratio.

Measure 48: Tpt 1 (top) has a whole note G4 with fingering  $\begin{matrix} 1 \end{matrix}$  and a *f* dynamic. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 2 \end{matrix}$  and a *f* dynamic.



Musical score for two Trumpets (Tpt) in 3/8 time, measures 49-52. Includes an Alt part with lyrics "the place to begin" and a "Whisper into mouthpiece" instruction.

Measure 49: Alt part has lyrics "the place to begin" with a *f* dynamic. Tpt 1 (top) starts with a *f* dynamic, playing a half note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$ , followed by a quarter note A4 with fingering  $\begin{matrix} 3 \end{matrix}$ . Tpt 2 (bottom) has a whole rest.

Measure 50: Tpt 1 (top) has a whole note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$  and a *f* dynamic. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$  and a *f* dynamic.

Measure 51: Tpt 1 (top) has a whole note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$  and a *f* dynamic. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$  and a *f* dynamic.

Measure 52: Tpt 1 (top) has a whole note G4 with fingering  $\begin{matrix} 1 \\ 2 \end{matrix}$  and a *f* dynamic. Tpt 2 (bottom) has a whole note G4 with fingering  $\begin{matrix} 2 \\ 3 \end{matrix}$  and a *f* dynamic.

48

Tpt

Tpt

*f*

*pp*

*f*

*pp*

Trill as fast as possible

Trill as fast as possible



**CODA**  
 One player (ad lib): start moving to next playing position  
 Other player: remain in position, play following bars

50

Tpt

*pp*

Breathe as required

Trill sim.

Trill sim.

Trill sim.

Until moving player begins next position

# verse two

Play with bell facing ground; stand behind or facing away from audience

## Senza tempo

Steady drone effect  
Slight variations in pitch are acceptable  
Circular breathing, or rests in brackets

1

Tpt

as long as possible  
Gr

(z)

a short time  
senza gr.

(z)

shorter than semibreve  
Gr

sim.  
senza gr.

8<sup>vb</sup>  
ff loud as possible

mf

ff sim.

mf

5

Tpt

sim.  
Gr

(z)

senza gr.

(z)

H.V.

(8)

ff

mp

f

mf

9

Tpt

Gr

(z)

senza gr.

p

8<sup>vb</sup>  
mf

ff

mf

13 shorter than dotted minim Gr H.V.

8vb ff p

16 Flz Gr senza gr.

8vb mf f ff mf

21 Flz H.V. fluctuations ad lib Flz decel.

8vb p f p

25 Vibrato size Gr senza gr.

8vb mp f p

29

H.V. fluctuations ad lib

Vibrato size

Tpt

Flz

*f* *p*

*p* *f*

32

Flz accel.

Tpt

Flz

H.V.

*p* *pp*

36

Vibrato size

Flz decel. al niente

Tpt

Flz

H.V.

*p* *f* *p*

# verse three

Play facing wall to create ricochet effect

♩ = 72 - 80 (as fast as possible)

1 x 2

Musical staff 1: Tpt, 12/4 time signature, 12 measures. Dynamics: *p* (measures 1-6), *f* (measures 7-11), *p* (measure 12). A long slur covers the entire staff.

2

Use 1/4 tone trigger if available

Musical staff 2: Tpt, 11/4 time signature, 11 measures. Dynamics: *p* (measures 1-5), *f* (measures 6-10), *p* (measure 11). Ratios: 5:4 (measures 6-10). A long slur covers the entire staff.

3

Musical staff 3: Tpt, 11/4 time signature, 11 measures. Dynamics: *p* (measures 1-6), *f* (measures 7-10), *p* (measure 11). Ratios: 5:4 (measures 1-10). A long slur covers the entire staff.

4

Musical staff 4: Tpt, 13/4 time signature, 13 measures. Dynamics: *p* (measures 1-5), *f* (measures 6-11), *p* (measures 12-13). Ratios: 5:4 (measures 1-5), 6:4 (measures 12-13). A long slur covers the entire staff.

5

Tpt

6:4 6:4 6:4 6:4 6:4 6:4

*p* *f* *p*

6

Tpt

6:4 6:4 5:4 5:4 5:4

*p* *f* *p*

7

Tpt

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

*p* *f* *p*

8

Tpt

5:4 5:4 5:4 6:4 6:4 6:4 6:4 6:4

*p* *f* *p*



9

Tpt

6:4 6:4 6:4 5:4 5:4 5:4

*p* *f* *p*

10

Tpt

5:4 5:4 5:4 6:4 6:4 6:4 6:4

*p* *f* *p*

11

Tpt

6:4 6:4 6:4 5:4 5:4 5:4 5:4 5:4

*p* *f* *p*

12

Tpt

5:4 5:4 5:4 6:4 6:4 6:4 6:4

*p* *f* *p*

13

Tpt

6:4 6:4 6:4 5:4 5:4 6:4 6:4 6:4 6:4

*p* *f*

14

Tpt

5:4 5:4 5:4 6:4 6:4 6:4 6:4

*sempre f*

15

Tpt

6:4 6:4 5:4 6:4 6:4

*sempre f*

Tpt

5:4 5:4

Wait for reverberance to end

# verse six

**Perform whilst seated amongst audience**

**Instructions**

Recite text on a loop  
 When other performer is playing: speak text  
 When other performer has a rest: whisper text into mouthpiece  
 Do not pause between spoken and whispered text

**REPEAT**  
 1. until other player changes position  
 2. or, end of piece

**When duo:**

**When solo:**

Tpt

"passengers ..."

Spoken

*mp*

(Continue text, no rest)

Whisper into mouthpiece

*f*

H.V. fluctuations ad lib etc.

(Continue text, no rest)

interjections in given range ad lib.

*p*

passengers from the port  
 across the road  
 centre ... on its north side

walking two blocks  
 into the heart of  
 roads ... to the sea on three sides

south of the  
 plaza of ... white stone  
 a line of ... city wall

main avenue splits  
 with concrete  
 10,000 pilgrims ... each year

south side villas  
 in spacious gardens  
 built ... for soccer

up another ... flight  
 northwest ... to the shoreline  
 only river flowing through

dusty track leads south  
 final steps ... steep and awkward  
 nice views east and west