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

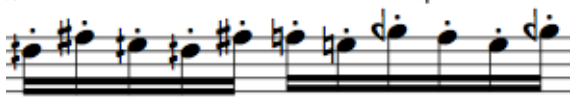
**verse six:** seated amongst the audience

**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)

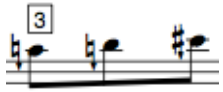
## Notation

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:



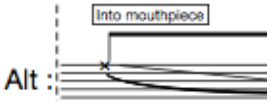

Accidentals are only valid for the given note.

Compound time signatures are notated as follows:

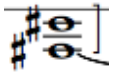
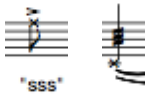
At repeat marks, the total number of times the bars should be played is given:

x 2

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



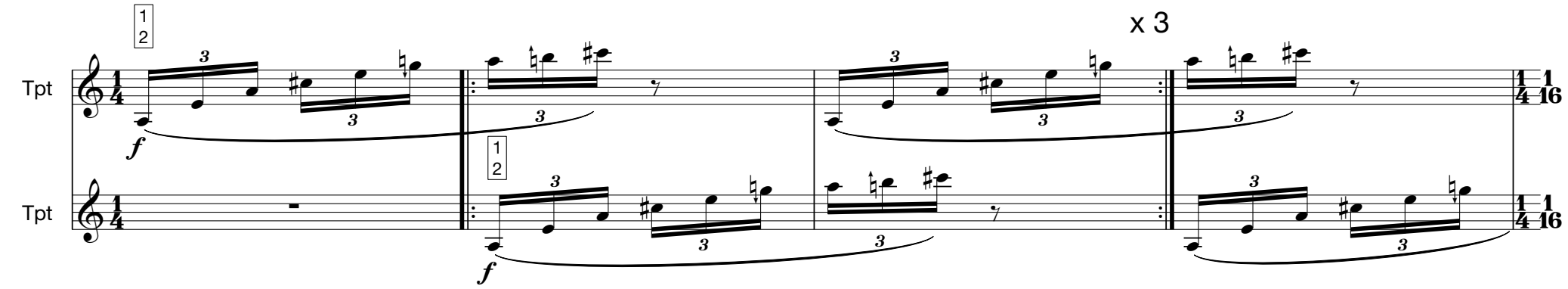

**Performance techniques:**

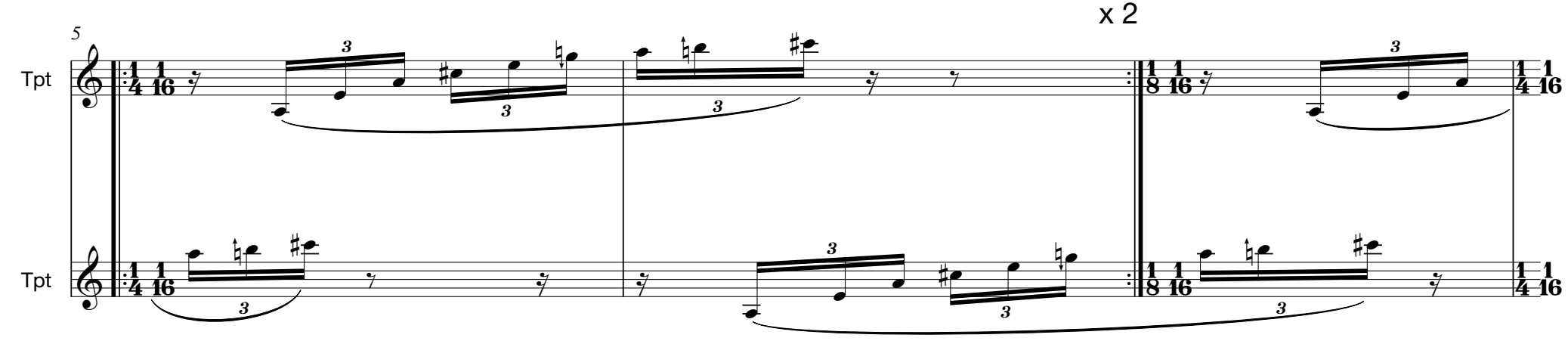
| | |
|---|---|
| | Growl |
|  | Split tones |
|  | Hand vibrato |
|   | Air sound (with syllables / without) |

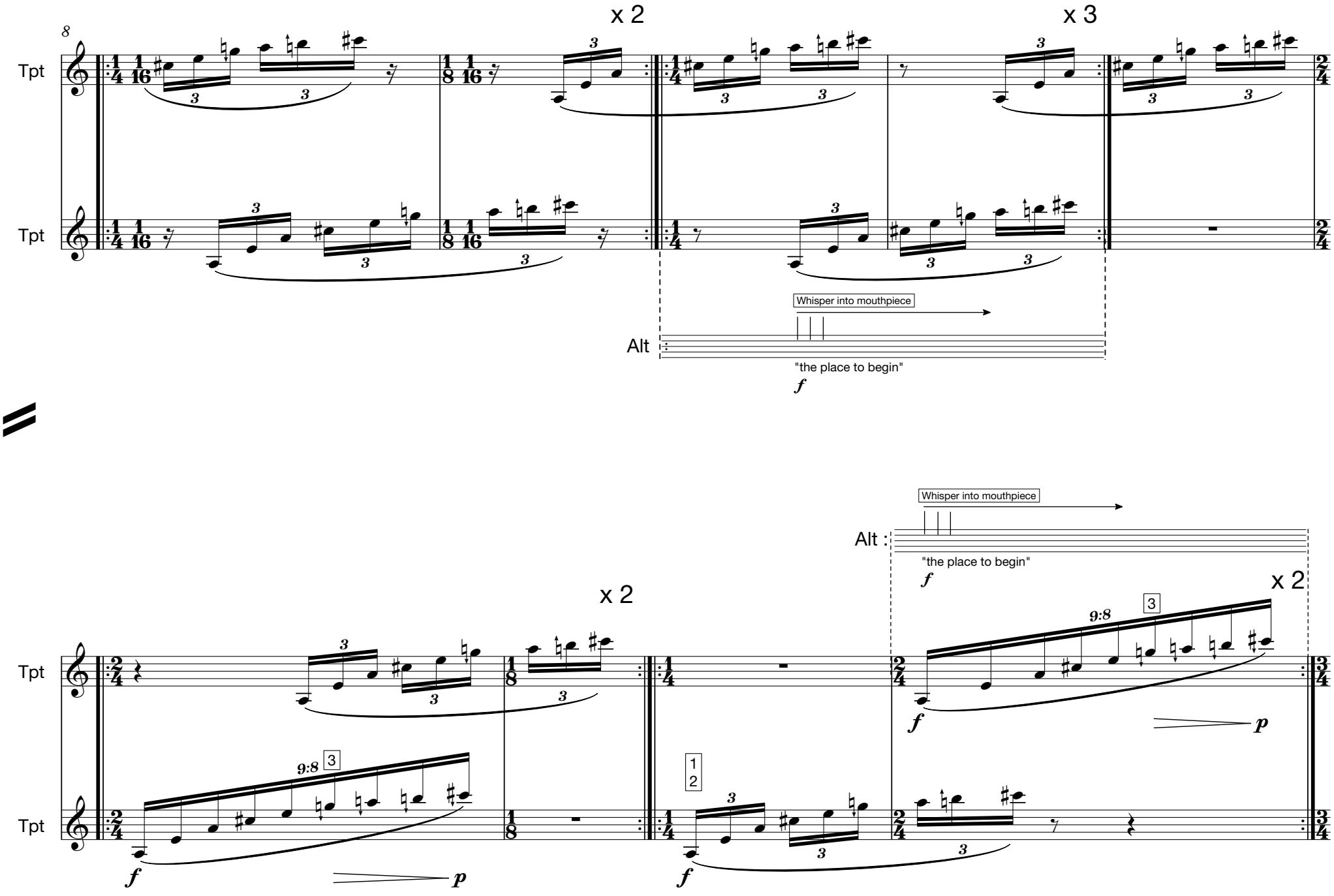
# verse one

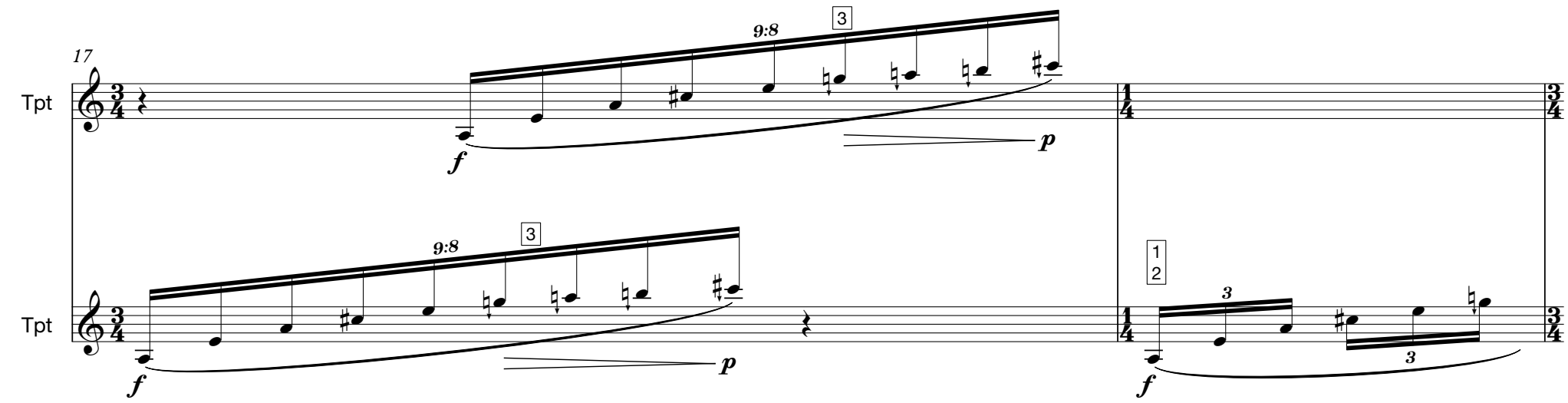
Play facing each other, at a slight distance

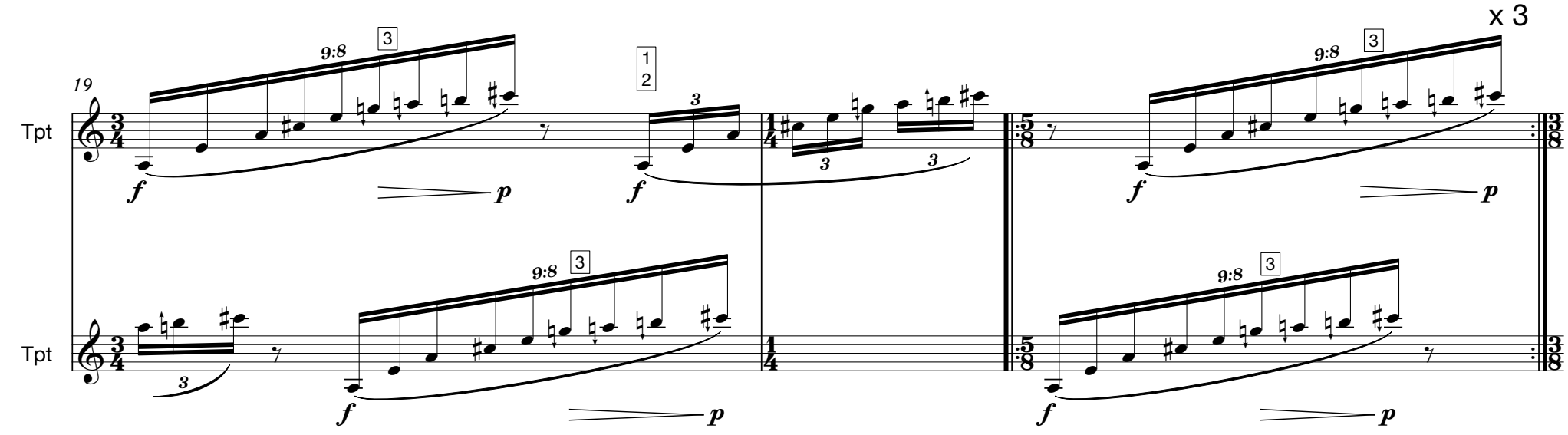
♩ = 75 - 85

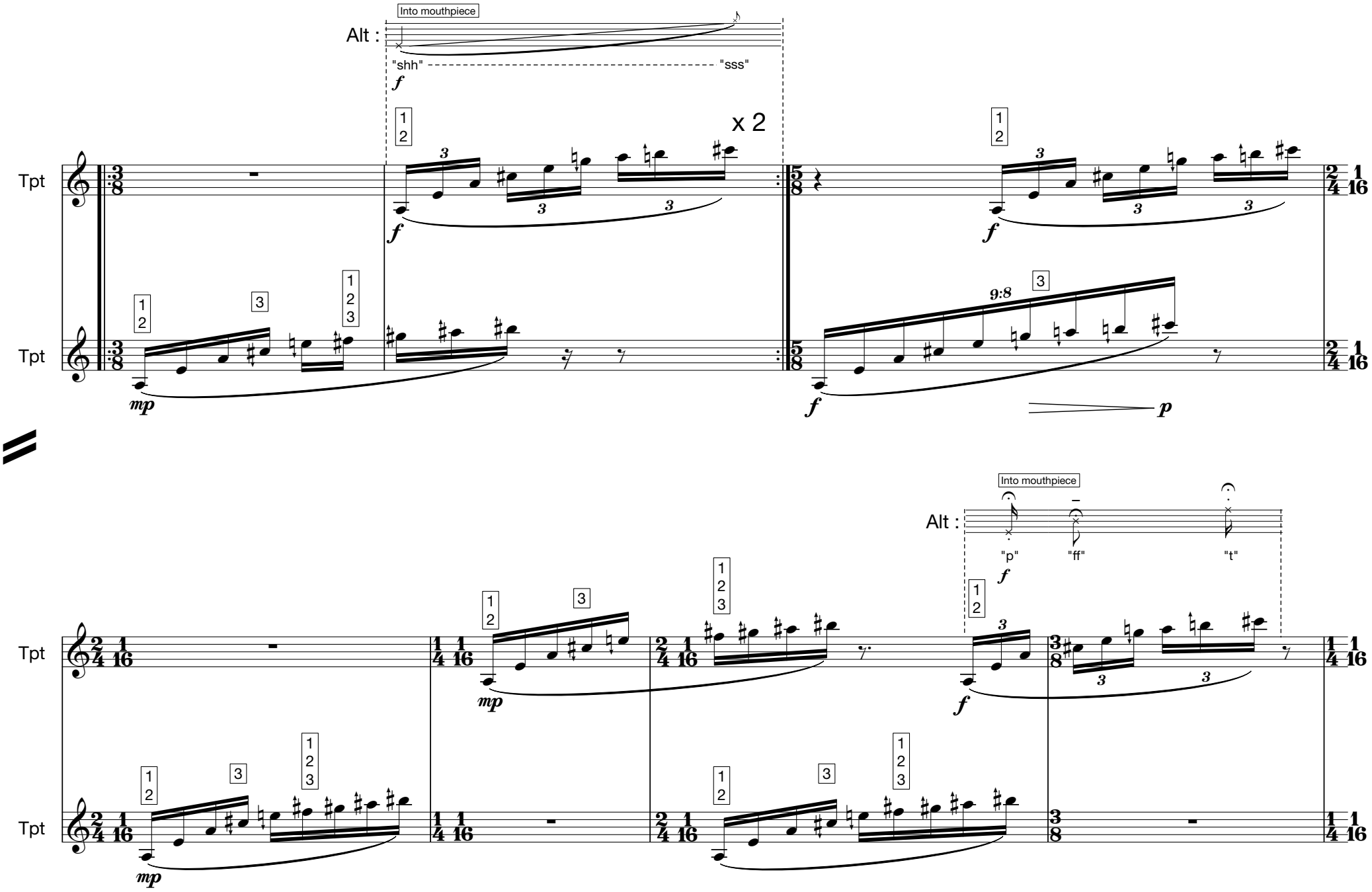


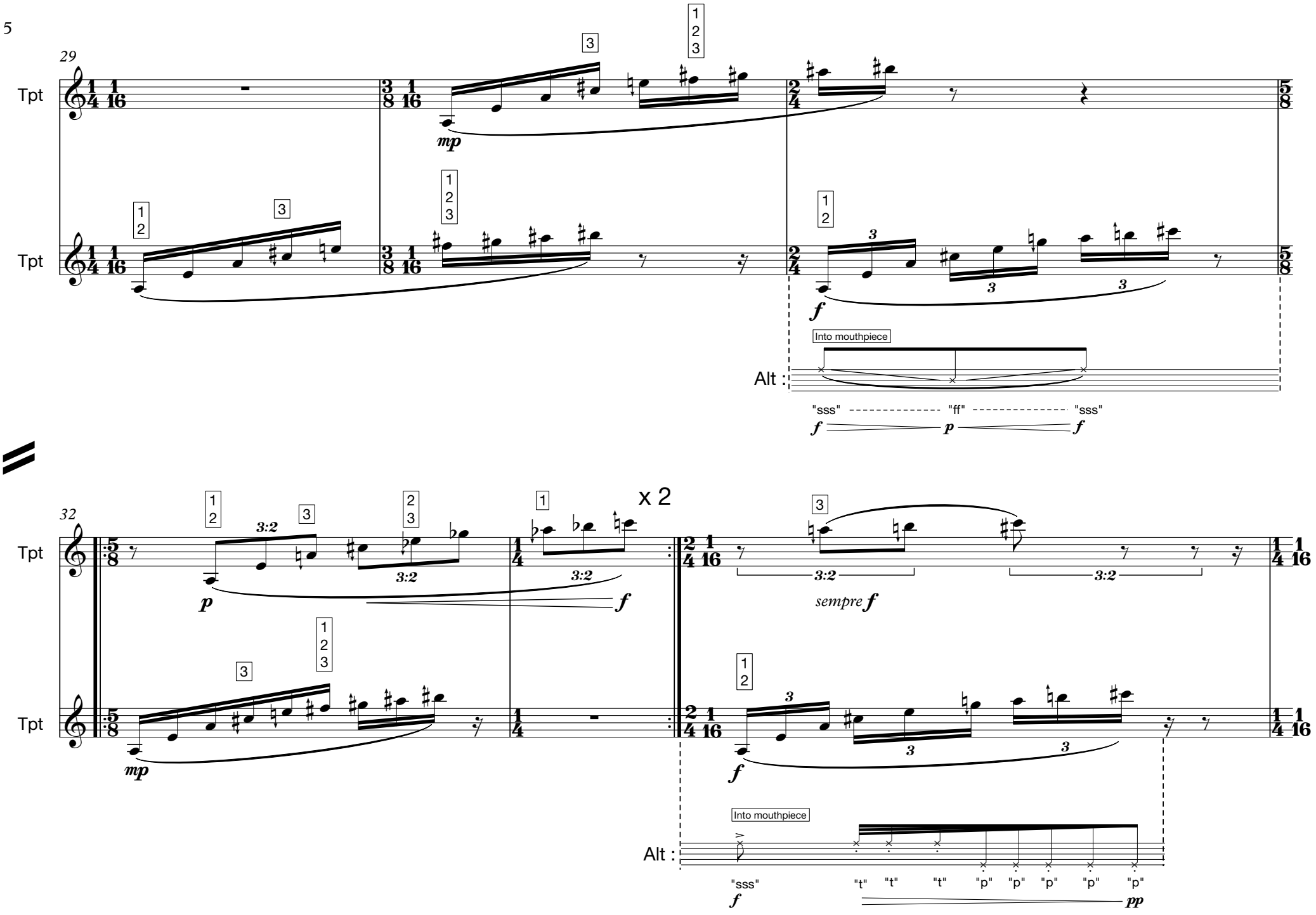



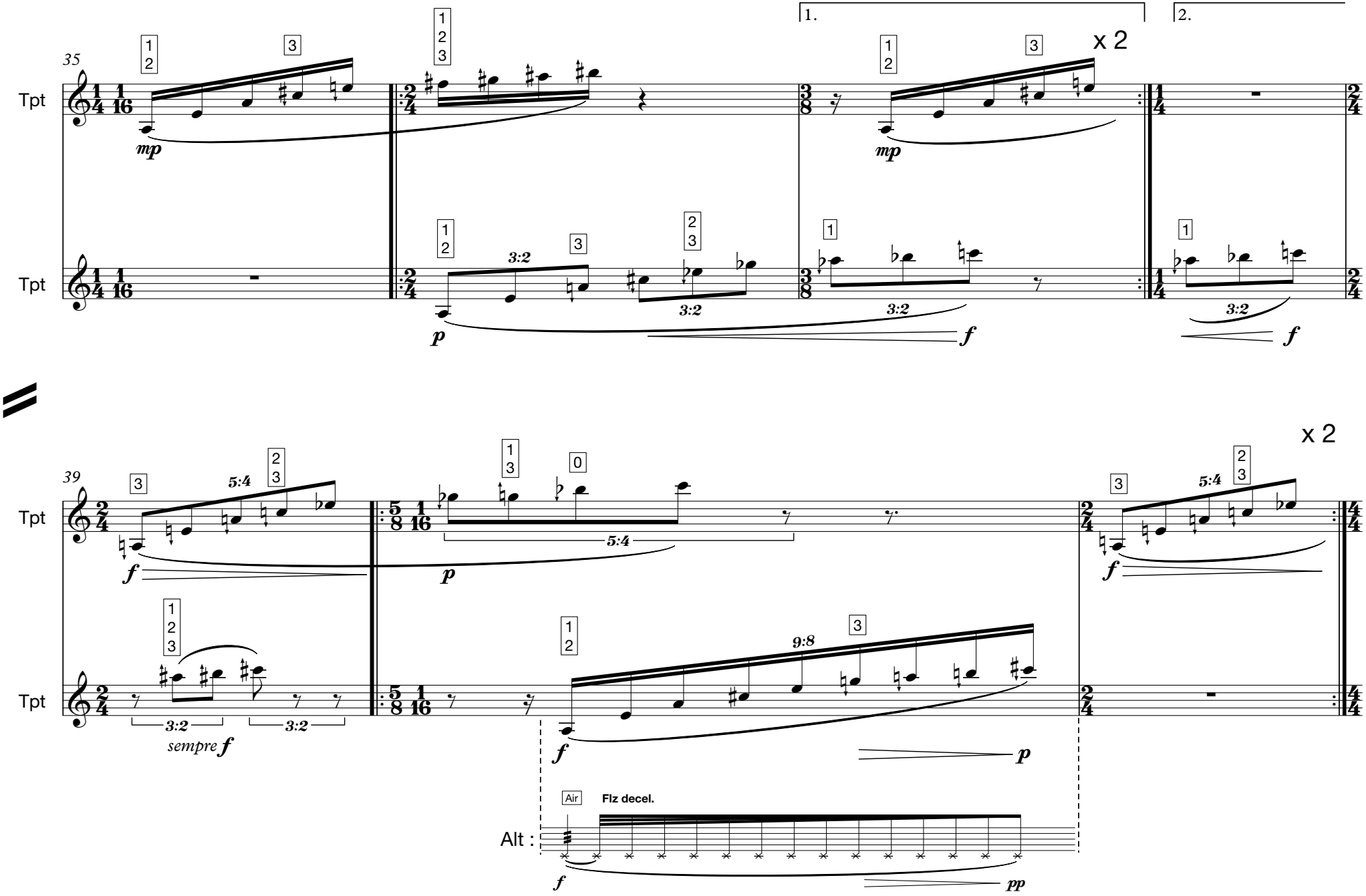

8
x 2
x 3
Tpt
Tpt
Whisper into mouthpiece
Alt
"the place to begin"
f
x 2
Whisper into mouthpiece
Alt
"the place to begin"
f
x 2
Tpt
Tpt
9:8
3
f
p
1
2
9:8
3
f
p

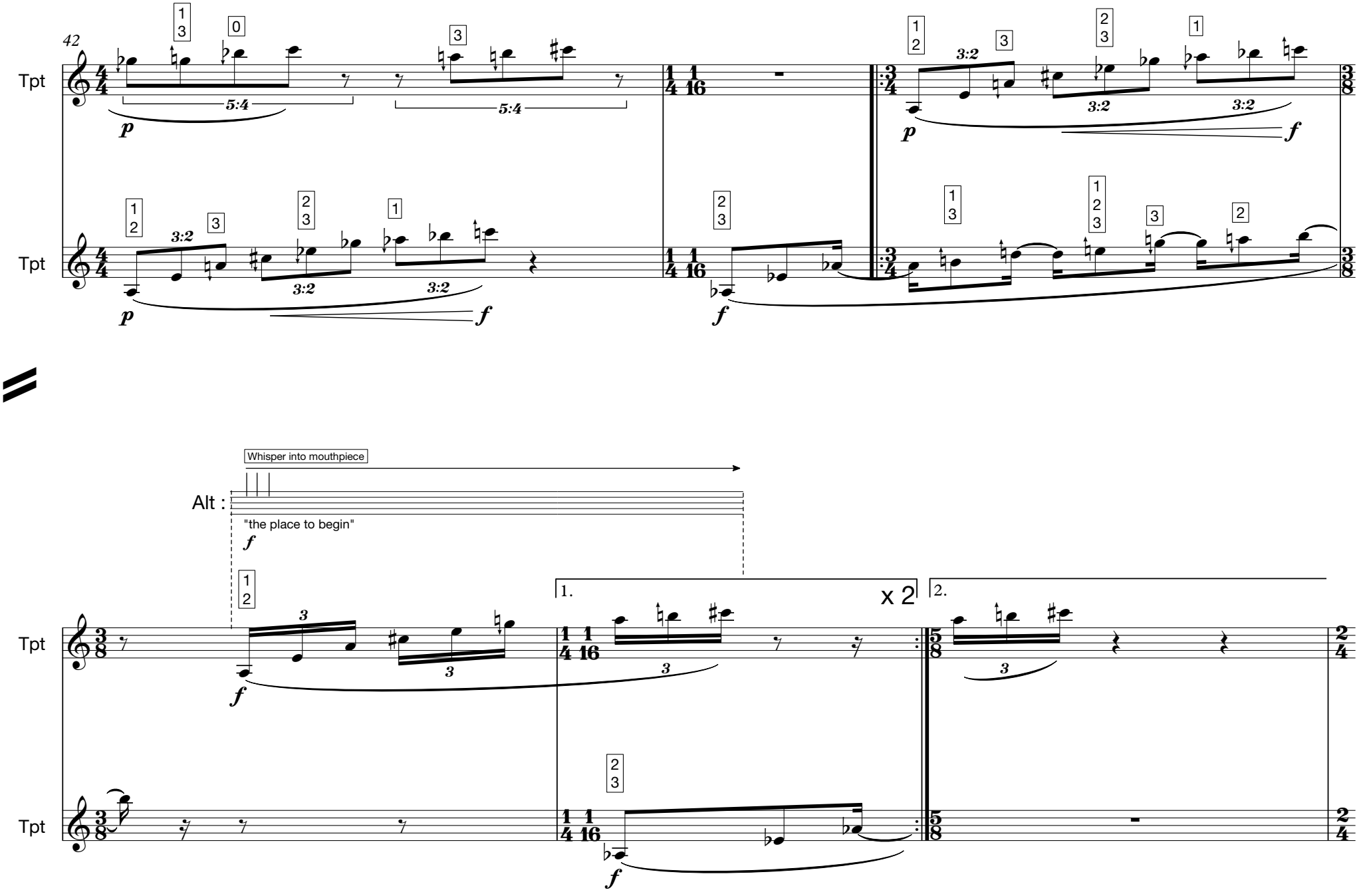

17
Tpt
Tpt
9:8
3
f
p
1
2

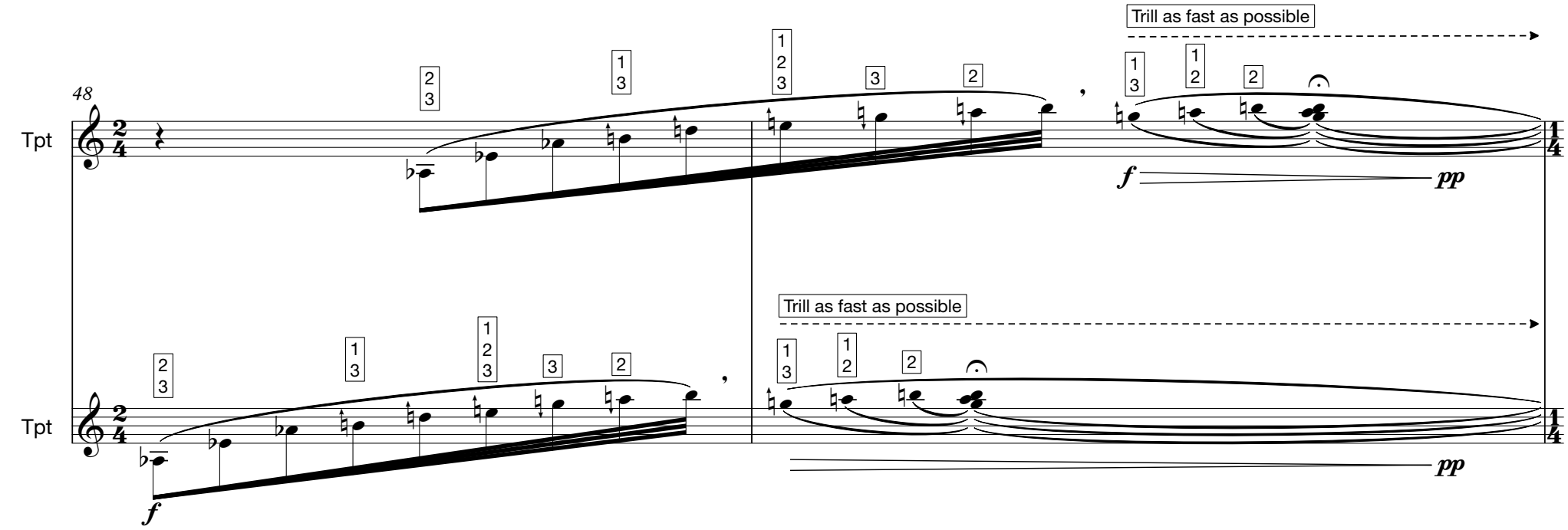

19
Tpt
Tpt
x 3
9:8
3
f
p
1
2


Into mouthpiece
Alt :
"shh"
"sss"
x 2
Tpt
Tpt
9:8
Into mouthpiece
Alt :
"p"
"ff"
"t"
Tpt
Tpt

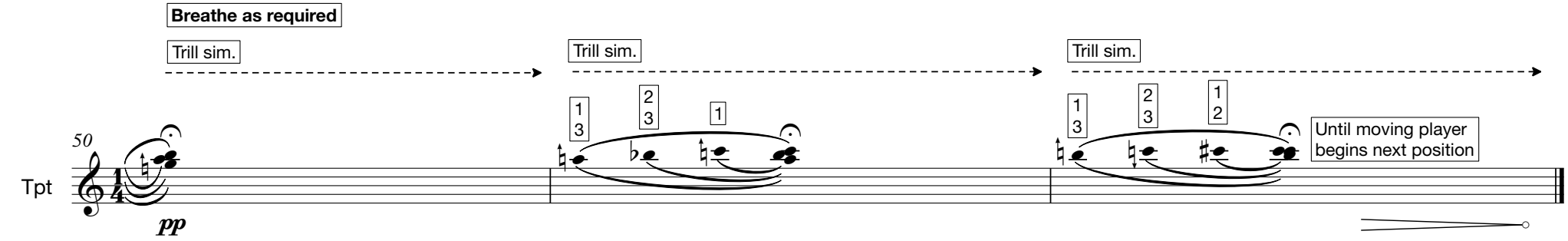

29
Tpt
Tpt
Into mouthpiece
Alt :
"sss"
"ff"
"sss"
32
Tpt
Tpt
x 2
sempre f
Into mouthpiece
Alt :
"sss"
"t"
"t"
"t"
"p"
"p"
"p"
"p"
"p"


35
Tpt
Tpt
1.
2.
x 2
mp
p
f
3:2
39
Tpt
Tpt
Tpt
Alt :
x 2
5:4
9:8
sempre f
Air
Flz decel.
pp


42
Tpt
Tpt
Whisper into mouthpiece
Alt :
"the place to begin"
1.
x 2
2.
Tpt
Tpt




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

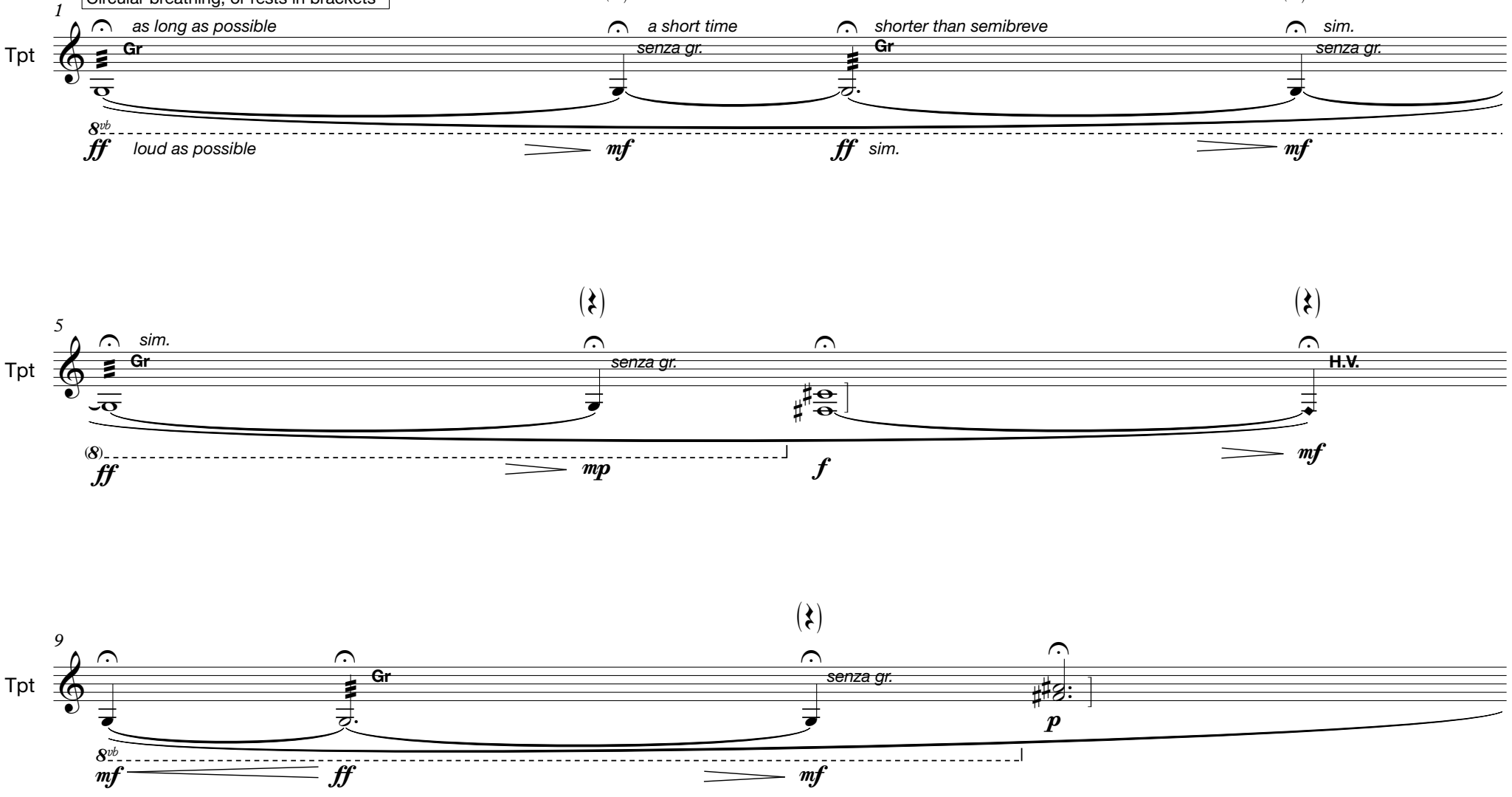


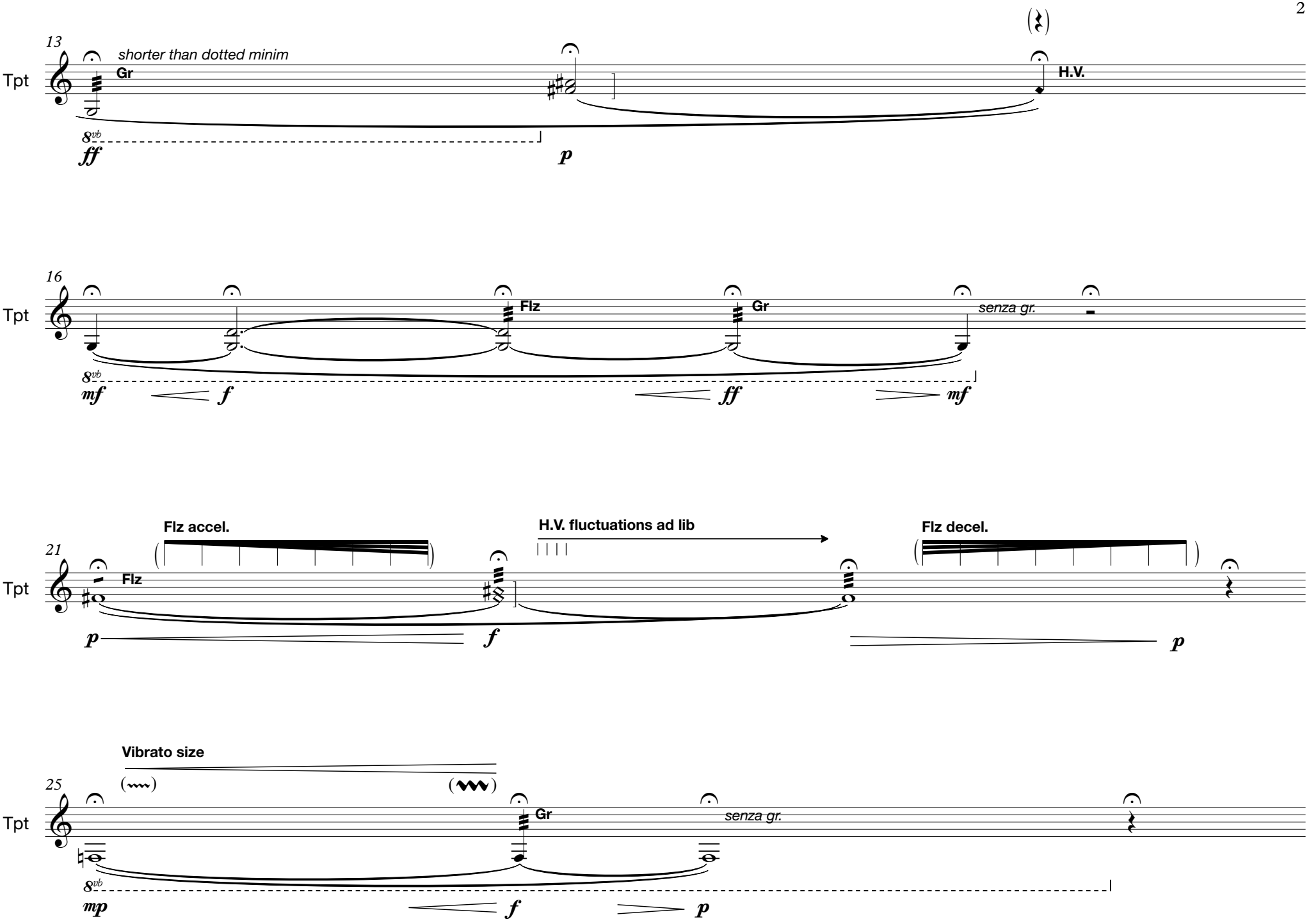
# verse two

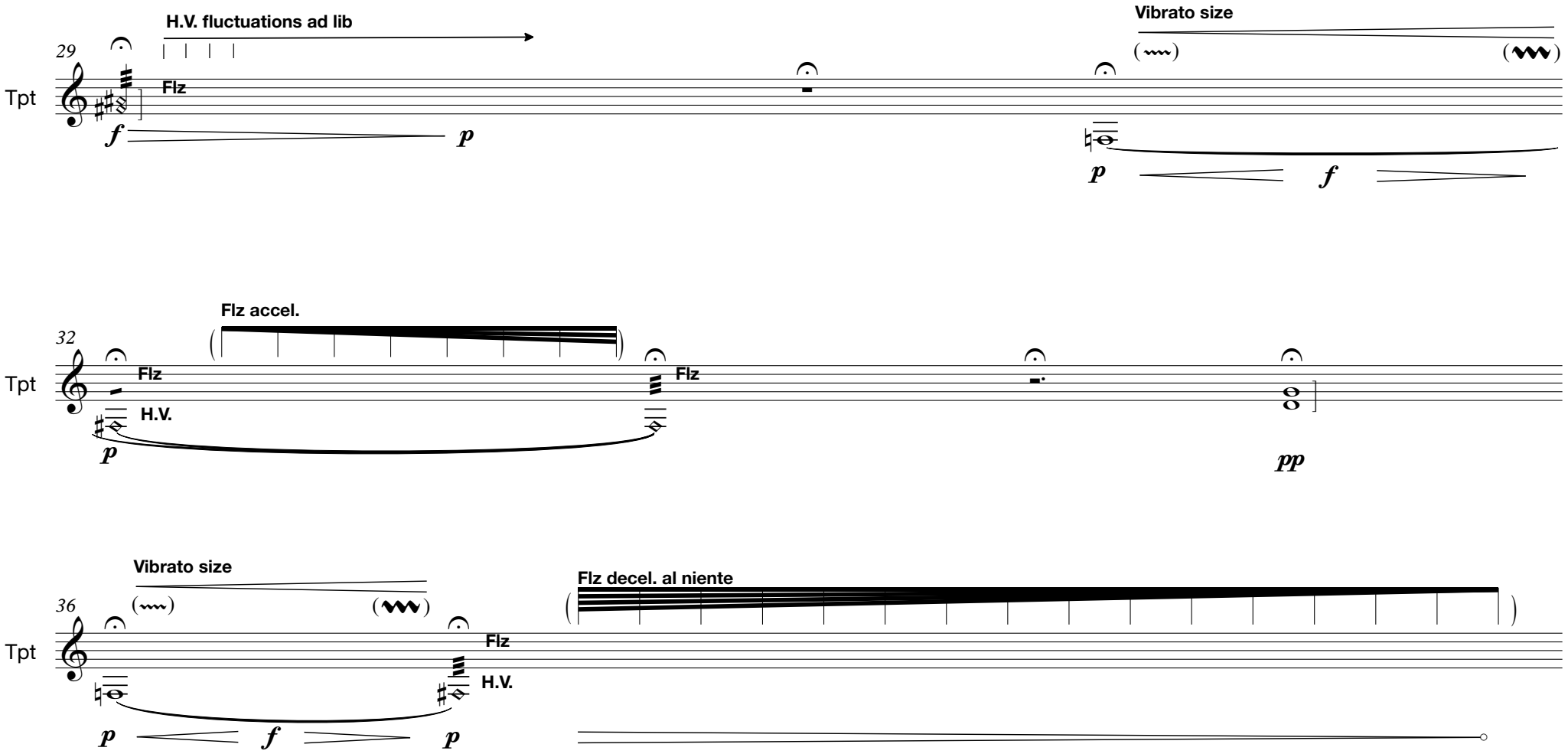
**Play with bell facing ground; stand behind or facing away from audience**

## Senza tempo

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




13
Tpt
shorter than dotted minim
Gr
H.V.
8vb
ff
p
16
Tpt
Flz
Gr
senza gr.
8vb
mf
f
ff
mf
21
Tpt
Flz accel.
Flz
H.V. fluctuations ad lib
Flz decel.
p
f
p
25
Tpt
Vibrato size
Gr
senza gr.
8vb
mp
f
p

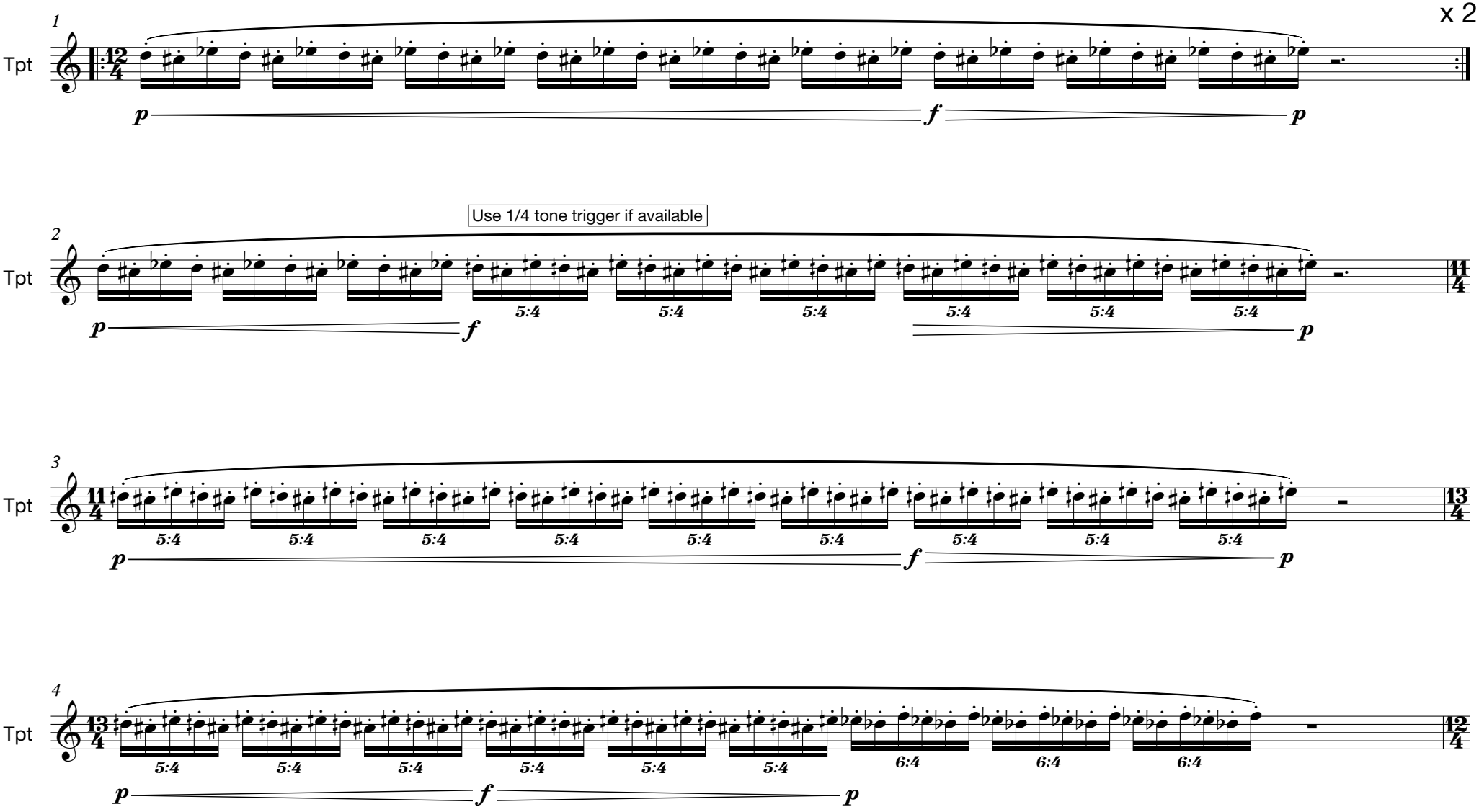

29
Tpt
H.V. fluctuations ad lib
Flz
f
p
Vibrato size
p
f
32
Tpt
Flz accel.
Flz
H.V.
p
Flz
pp
36
Tpt
Vibrato size
Flz
H.V.
p
f
p
Flz decel. al niente

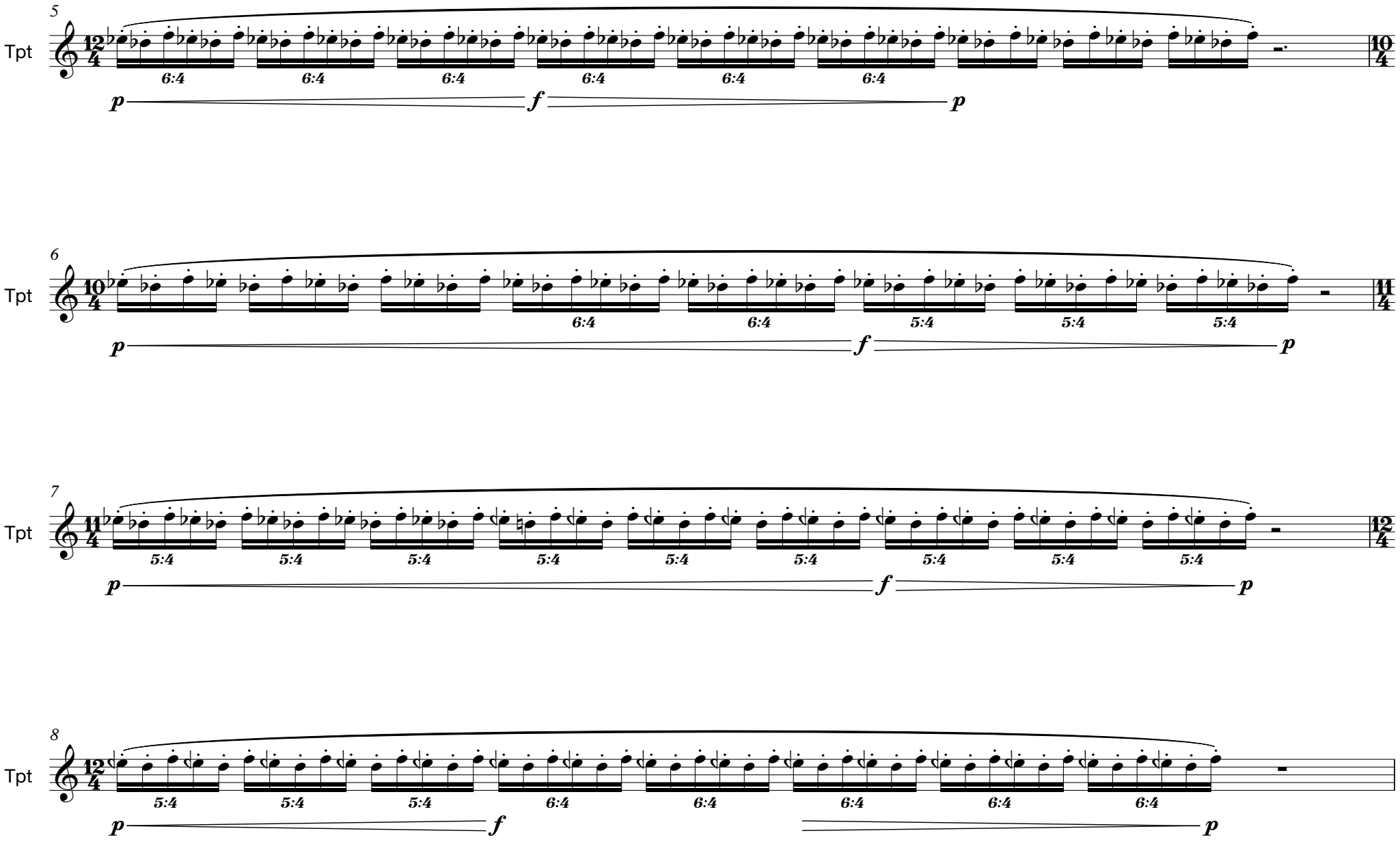
# verse three

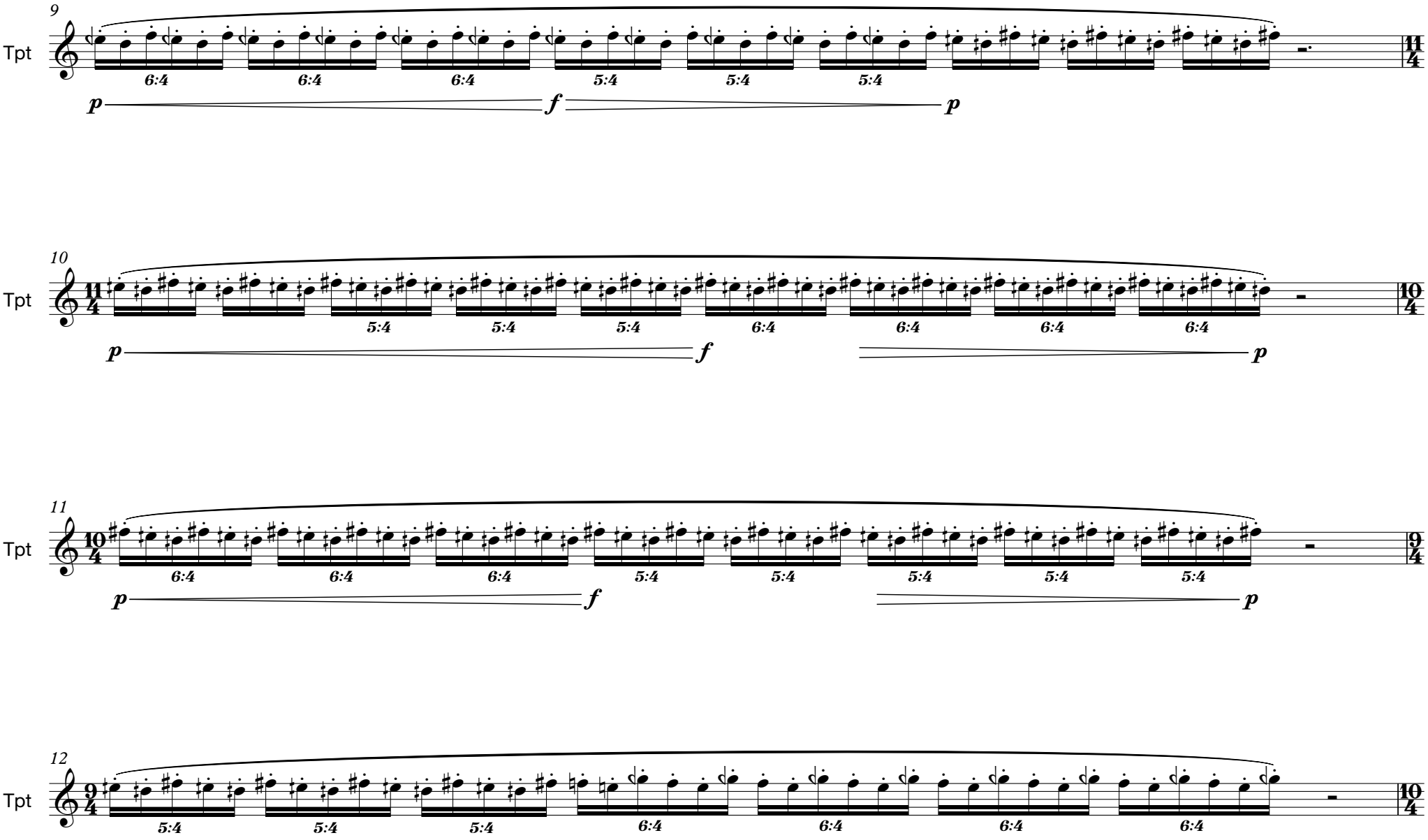
**Play facing wall to create ricochet effect**

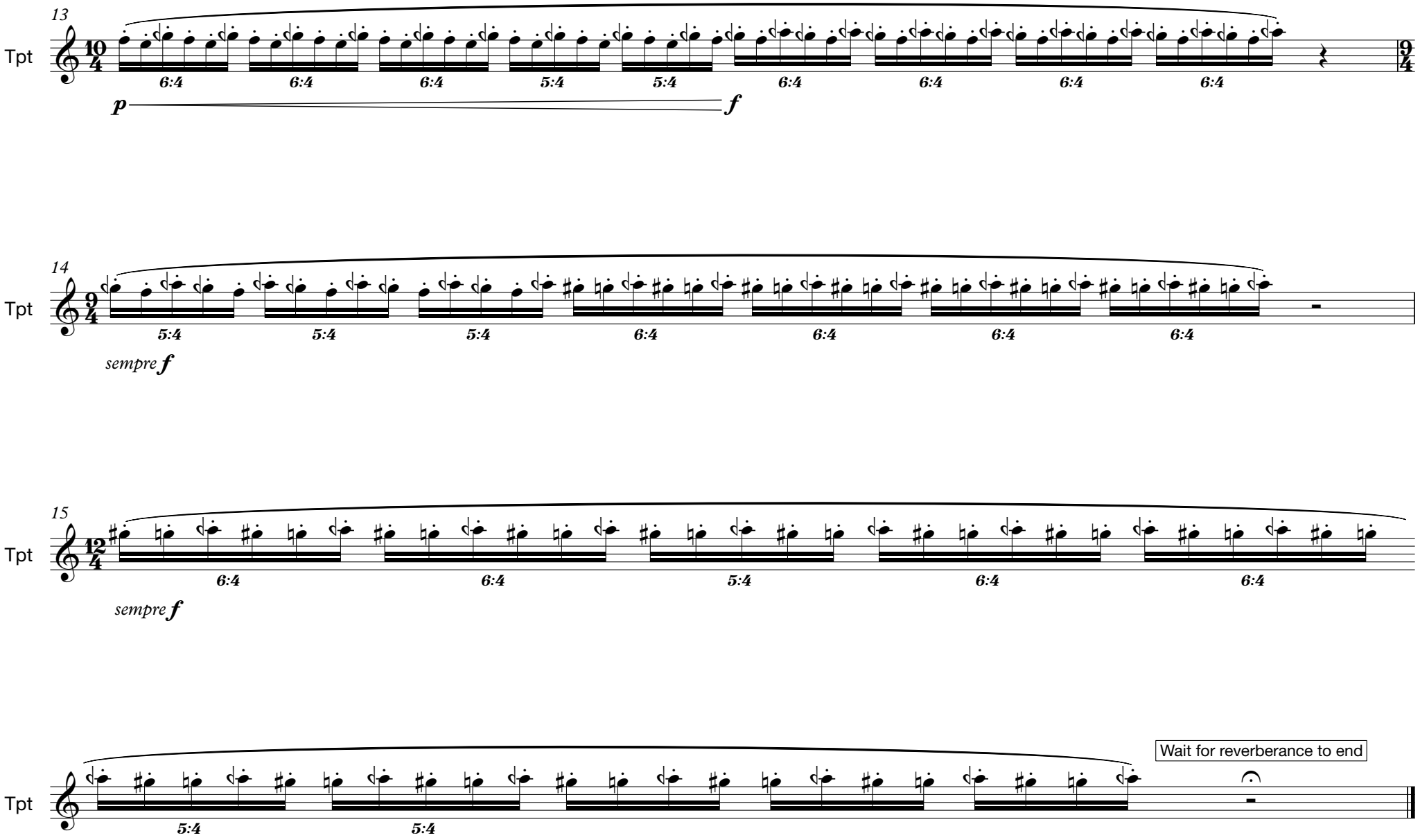
♩ = **72 - 80** (as fast as possible)

x 2




5
Tpt
12/4
6:4
p
f
p
10/4
6
Tpt
10/4
6:4
6:4
5:4
5:4
5:4
p
f
p
11/4
7
Tpt
11/4
5:4
p
f
p
12/4
8
Tpt
12/4
5:4
6:4
p
f
p


9
Tpt
6:4
6:4
6:4
5:4
5:4
5:4
p
f
p
11/4
10
Tpt
5:4
5:4
5:4
6:4
6:4
6:4
6:4
p
f
p
10/4
11
Tpt
6:4
6:4
6:4
5:4
5:4
5:4
5:4
5:4
p
f
p
9/4
12
Tpt
5:4
5:4
5:4
6:4
6:4
6:4
6:4
10/4

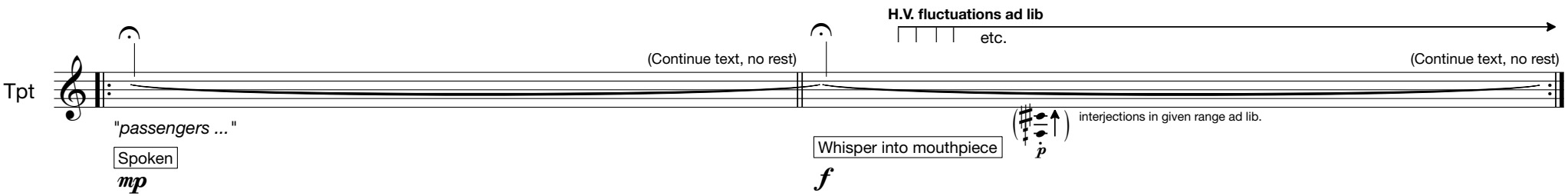

13
Tpt
6:4
6:4
6:4
5:4
5:4
6:4
6:4
6:4
6:4
p
f
14
Tpt
5:4
5:4
5:4
6:4
6:4
6:4
6:4
sempre f
15
Tpt
6:4
6:4
5:4
6:4
6:4
sempre f
Tpt
5:4
5:4
Wait for reverberance to end

# 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




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