

Etchings in the Silence  
for Solo Trumpet in C

Adam Scott Neal

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I wrote this piece for my colleague, composer and trumpeter Daniel Swilley. With this work I attempted to write a trumpet solo that would go far against the grain of most trumpet solos. I wanted to explore negative space, and soft dynamics. I wanted to explore extended resources of the instrument. Most of all, I wanted to surprise and amuse the player and the audience.

**Performance Notes:**

This piece will require amplification, and for added whimsy you may state in the program "For Amplified Trumpet." When asked to play normally, no amplification will be necessary. However, on the sections for key clicks, speaking, and whistling, a microphone and a low level of amplification will be required. In the score I will note when the performer is to move toward and away from the microphone.

At the end of the piece, you will buzz your mouthpiece into a cup of water, making it gurgle. A cup is preferred over a bottle, because it resonates more and is easier to get the mouthpiece in. It will splatter significantly, so be prepared!

**Adam Scott Neal** (b. 1981) is a native of Atlanta, Georgia. He holds a Bachelor of Music degree with an emphasis in Sound Recording from Georgia State University, and is currently pursuing a Master of Music degree in composition from Georgia State, studying with Robert Scott Thompson. Neal is the Graduate Assistant for the Composition and Music Technology departments, and is also the president of the GSU student chapter of the Society of Composers, Inc. Outside of GSU, Neal is an active performer in a variety of genres, a freelance recording engineer, and a private teacher of piano and trombone.

# Etchings in the Silence

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Moderato ♩=86

2" 2" 3" play into stand or mute with hand

*mp* *mf* *f* *ff* *p* *mf* *p* *mp* *pp*

Detailed description: This staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings: *mp*, *mf*, *f*, and *ff*. Above the first four notes are slurs with durations of 2", 2", and 3". The music then transitions to a more complex rhythmic pattern with a *p* dynamic, followed by a *mf* section with a triplet of eighth notes, and ends with a *pp* section.

4" open into stand (or hand) Valve clicks - all three valves (at mic) (13) 2" Valves 1 & 2

*ff* *mp* *pp* *f* *insistent, deliberate* *mp*

Detailed description: This staff continues the piece with a treble clef and one sharp. It features a *ff* dynamic followed by a *mp* section with a triplet. The music then moves to a section of valve clicks, indicated by 'x' marks on the staff, with a dynamic of *f* and the instruction 'insistent, deliberate'. This is followed by a *pp* section and a final *mp* section with a triplet. Above the staff are slurs with durations of 4", 4", and 2".

All valves

3 3 3 6 3 3 5 4"

*f* *mp* *ff*

tighten top valve caps

Detailed description: This staff features a treble clef and one sharp. It consists of a series of rhythmic patterns, primarily triplets, with dynamic markings of *f*, *mp*, and *ff*. Above the staff are slurs with durations of 3", 3", 3", 6", 3", 3", 5", and 4". The instruction 'All valves' is centered above the staff, and 'tighten top valve caps' is written at the end.

open, away from mic

5 5 5 5 5 5

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

maintain energy!

Detailed description: This staff begins with a treble clef and one sharp. It contains a series of notes with dynamic markings: *p*, *mp*, *p*, *f*, *mf*, *mp*, and *p*. Above the staff are slurs with durations of 5", 5", 5", 5", 5", and 5". The instruction 'open, away from mic' is at the top left, and 'maintain energy!' is at the bottom left.

Speak through the trumpet and into the mic. Speak pretentiously, like a lecturer, pushing down the valves at random:  
*"If it were not for space [long pause],  
 All matter would be gathered together in one big lump [long pause]  
 And that lump wouldn't take up any room."* [-Irene Peter-]

Valve "penny whistle" effect: blow across hole on bottom of valve, creating a flute-like tone. Press the valve to alter the pitch. This staff represents the amount to push in the valve, not distinct pitches (at mic).

in 3/4 1/2 1/4 open

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play normally, away from mic      blow air through horn      sing through horn: "ah"      play normally      kiss mouthpiece to produce "smack" sound      play normally

*p* < *mf*      *p* < *mp*      *p* < *mf*      *mf*      *p* < *f*      *mf*

Slower (♩=72)

*pp*      *f*      *p*      *f*      *p*      *f*      *p*

tap fingers on bell (at mic)      **molto accel.**      (♩ = 112)      tap fingernails on rim of bell

*p*      *f*

A tempo (♩=72)

play normally, away from mic

*f* *p*      *f* *p*      *f*      *p*

buzz mouthpiece, cover and uncover with hand for "wah-wah" effect, ad lib      "wah-wah," ad lib      take sip of water      put mouthpiece into water, go to mic      slow rise in pitch and intensity; make sure water gurgles!

*ppp*      put down trumpet, take out mouthpiece