

TREE PIECE #31

"one eye sees,...the other feels"
— Paul Klee

for trumpet & percussion

Wendy Reid

for Tom Dambly

Copyright © 1991 Wendy Reid

Tree Piece #31 was written for Tom Dambly. It was premiered at Mills College on April 11th, 1991 by Tom Dambly (trumpet) and Joel Davel (percussion). The piece is dedicated to them.

Symbols — Tree Piece #31

| | |
|---|---|
|  | Begin piece directly above the arrow |
|  | play a short note |
|  | play a long note |
|  | play bracketed notes as fast as possible (in succession) |
|  | play notes simultaneously |
|  | diminuendo into silence |
|  | throw stone into suspended can |
|  | play the trill with the valves of the trumpet only—no pitch |
|  | alter the timbre of the note(s) leaving the pitch obscured or obliterated |
|  | (trumpet) harmon closed -> harmon open -> harmon closed |
|  | trumpet squeak: gliss. down while closing harmon |

TREE PIECE #31 - INSTRUMENTATION

Trumpet in C, with practice mute and harmon mute with stem; wood block.

Percussion:

xylophone or small marimba without resonators - the bars should be muted or dampened as much as possible to create a dry sound. Mallets should be selected for a dry sound.
crotales - three: C7, D7, D7 (played with fingers and bow)
tuned glass - D5 (played with fingers and bow)
stones - a mix of stones, junk, and pitched metal plates or bars (C5, D5, D5).
finger cymbal, suspended
suspended tin can, with stone
old pot - if possible, vaguely suggesting a G3 'clunk' when struck with a mallet.
three wood blocks (different pitches): one for the trumpet player and two for the percussionist.
newspaper - to be ripped or torn slowly.
whistle - this is a 'human whistle', done with the lips and breath.

INSTRUCTIONS FOR TREE PIECE #31

1. The performers should be separated at least 100 feet apart.
2. The text can be spoken by either performer.
3. The score begins at the bottom of the page (indicated by an arrow), and is read upward, line by line, from left to right. When reading a version of the score that is more than one page, each page will begin at the bottom and proceed upward, line by line, from left to right.
4. The dynamic level throughout the work is pianissimo (*pp*), unless otherwise indicated.
5. Black notes should be played short; white notes should be more sustained.
6. Timbres, if not specifically indicated, are left to the performers' imaginations, (i.e., "squeak"/"clunk"). The timbral choice can distort or even change the pitch.
7. If the xylophone is used instead of the marimba, the 'G3 clunk' should be played by striking the bottom of an old pot (or something similar) since that pitch isn't possible. Even when playing the marimba, an old pot is better for a 'clunk' than a 'straight' marimba note.
8. Phrasing is suggested by the spatial setting of the notes and is relatively open to the interpretation of the performers.
9. Fermatas and commas between notes indicate a moment or 'breath' of silence. These moments are relatively open to the performers' interpretation.
10. Fermatas over single notes and trills can be extended according to the performers' interpretation. For example, the trilled notes with fermatas at the system marked #144, and especially those in the two systems directly above, allow the performers (especially the percussionist) to explore various extended timbral phases with the given musical material without following a set duration.
11. Sustained notes (in the trumpet) followed by 'longer' at the system marked #13, and 'longest' at the system marked #21 should be approximately ten seconds and twenty seconds in duration, respectively.

Corrected 2010

8. (Tpt.)

Xylo

Perc.

5.

Perc.

3. Tpt. (practice mute)

pp

Perc. (tear paper)

(W.B.)

2. airy (whistle) 8va

pp

Perc. (tear paper)

(niente)

1. "the other feels . . ."

Perc. (tear paper)

1. (whistle) 8va

"one eye sees . . ."

Perc.

The musical score consists of five systems of staves for Trumpet (Tpt.) and Percussion (Perc.). The first system shows the initial entry of both instruments. The second system includes measures 89 and features dynamic markings like 'pp' and 'f'. The third system includes measure 55 and has annotations such as 'squeak', 'clunk', and 'Xylo'. The fourth system includes measure 34. The fifth system includes measure 21 and contains detailed performance instructions for various percussion elements: '(harmon)', '(longest)', '15ms', 'arco (bowed crotale)', '(finger cymbal)', 'PPP', 'Xylo', 'clunk', and '+ closed (sempre)'. The final system includes measure 13 and mentions 'Tpt. (harmon mute with stem)' and '15ms'. The score uses standard musical notation with treble clefs, stems, beams, and various articulation marks.

Tpt. 89.

Perc.

Tpt.

Perc.

Tpt.

Perc.

(values) *tr* *squeak* *+ closed (sempre) erratic*

(stones) suspended tin can *sf* clunk *pp*

Tpt.

Perc.

struck 15ma stones accel. (can ready)

Tpt. + *simile* (values only)

poco accel. molto accel.

bowed glass fingered glass fingernails

Perc. *PPP* *PPP*

Tpt.

144.

Perc.

squeak *tr* *clunk*

Tpt. *(whistle) 8va*

Perc. finger cymbal

PPP *tear paper*

Tpt. squeak

Perc. stone

Tpt.

Perc. stone stones

squeak

Tpt.

Perc. stone stones

squeak

Tpt.

Perc.

Tpt.

Perc.