

Paul (Rudy)

commissioned by Arcus Collective

Samuel Wells

Staging

The trumpet should be performed from near the rear of center stage. The two violins should perform as close to the audience as possible, and be placed as far to the left and right as practical. This is to create a “stereo” effect between the violin parts.

Trumpet

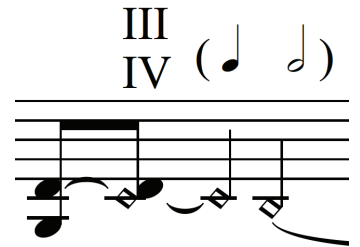
Violin L

Violin R

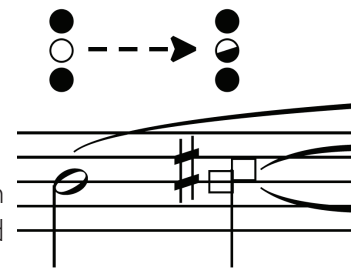
Audience

Notation

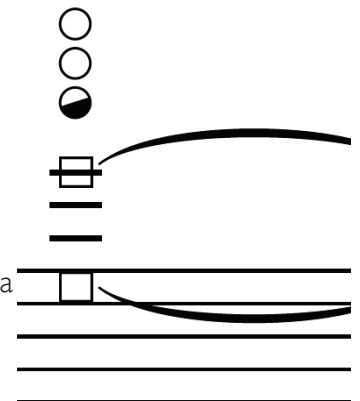
Harmonics are notated as fingered on the indicated string. Additionally, the rhythm of the harmonics is indicated above the written note.



Trumpet fingerings are indicated with three circles that correspond to the three valves, with the uppermost circle representing the first valve. A completely filled in circle indicates that the corresponding valve should be fully depressed. A half filled circle indicates half-valving.



Half-valve multiphonics are notated with the fingering that should produce the multiphonic. These multiphonics vary from instrument to instrument, and require a specific amount of half-valving. Each player will need to experiment with their instrument to find the exact position of the of the half-valve.



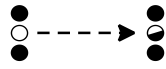
TRANSPosed SCORE

commissioned by Arcus Collective

Paul (Rudy)

Samuel Wells

♩ = 52

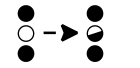
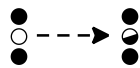


Trumpet in B♭

Violin L

Violin R

7



12

Musical score for measures 12-15. The score is written for three staves in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 5/4 and back to 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *mf*, *p*). Fingerings are indicated with Roman numerals III and IV. A diagram at the top right shows a transition from two open circles to two closed circles with an arrow between them.

17

Musical score for measures 17-20. The score is written for three staves in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *p*). Fingerings are indicated with Roman numerals II, III, and IV. A diagram at the top right shows a transition from two open circles to two closed circles with an arrow between them.

22

to cup mute

mp

mf

f

pp

f

closed cup mute

28

p

mf

f

mp

f

6

♩ = 42

32

3/4

p

pp

IV 4

p

8^{va}

II 4

p

p

36

to air (♩) (♩)

ppp *mf*

freely, out of time

IV 8 II 4

8^{va}

II 7

harm. gliss.

freely, out of time

II 8

harm. gliss.