Samuel Pellman

—⌖—

TRUMP - IT

for Solo Trumpet

Special Symbols

$\ddagger$ - $\ddagger$ - $+$ - $\oplus$ - $\circ$ - $\bigcirc$ These symbols are used to indicate intermediate positions of a plunger or derby between tight against the bell ($\ddagger$) and fully open ($\bigcirc$).

n ——————— , ————— n These symbols indicate crescendi that grow out of nothing (*niente*) and diminuendi which fade away into nothing.
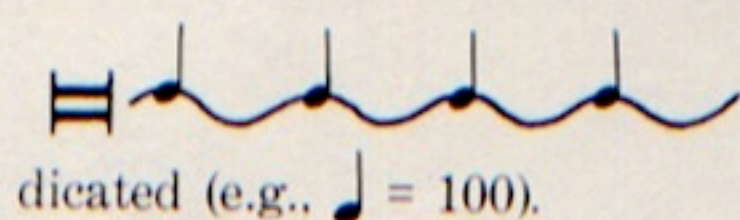
This figure indicates a pronounced vibrato with a strict, regular pulsation at the rate indicated (e.g., $\quad = 100$).

Accessories Needed

derby, solotone mute, harmon mute, Tom Crown metal straight mute, plunger, medium-size metal wastebasket or large metal bucket filled with about 2 inches of warm water, 5-10 pounds of dry ice, beat-up arm chair, two end-tables (one for the mutes), one tattered throw rug on the floor in front of the chair, one floor lamp (plugged in and turned on), placed at the right rear of the chair, one rubber chicken (optional)
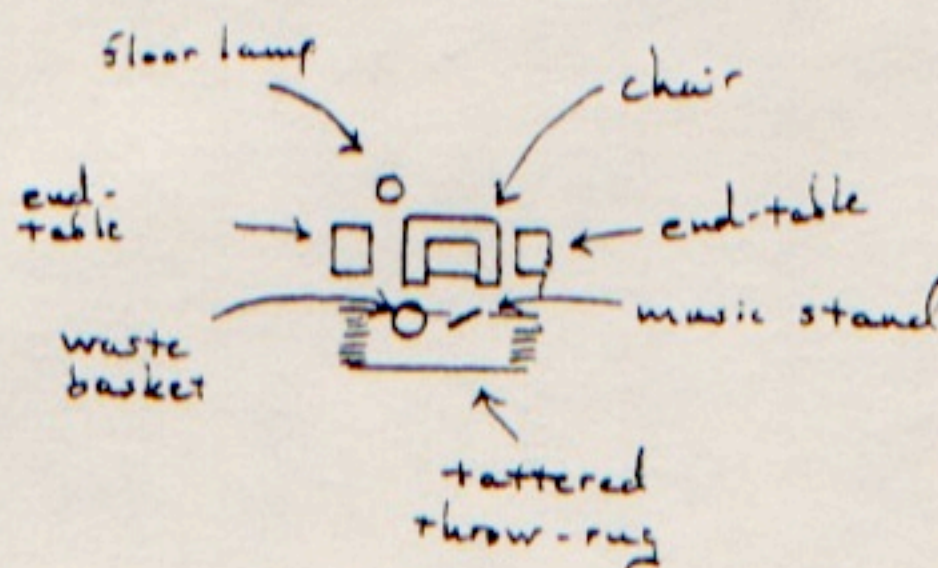
TRUMP-IT

Samuel Pellman

Intrada

While wearing a rubber glove, place approximately three (3) pounds of dry ice in the warm water at the bottom of the wastebasket or bucket. As necessary during the course of the piece, add additional dry ice, being careful never to touch it with the bare hand.

Incidental Music for the Rising of the Moon

Opening passage is played like an exercise in long tones

1) Pitches to be sung are to be in the general vicinity of the thick solid lines, except where specific pitches are indicated. In every case, pitches are notated at concert pitch.

2) Flutter tongue each of these notes lightly so that the timbre approximates that of the multiphonics earlier in the movement. Take care that the duration of these notes is not increased significantly, to the extent that this is possible. (If necessary, light flutter-tonguing may be substituted for the singing called for elsewhere in the movement.)

3) The numerals here refer to valve combinations to be used. These changes in fingering result in subtle alterations in intonation, thus maintaining the pulsation while producing a sustained tone.

Scherzo [6]

pointedly, like a child sticking out its tongue

3" — *ca. 5"* — insert Harmon mute – stem completely in

sfz < f > pp

With a bounce [5] ♩ = 120

simile

pp *sempre staccato*

Alla elephant!

remove mute   *rip!* [7]   →*fall off*   *let ring*

fall off   ff   into metal wastebasket

insert Tom Crown metal straight mute [8]
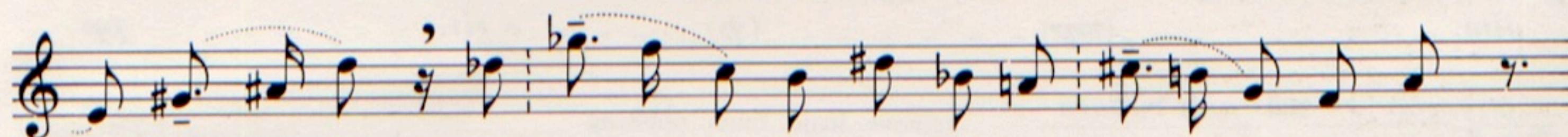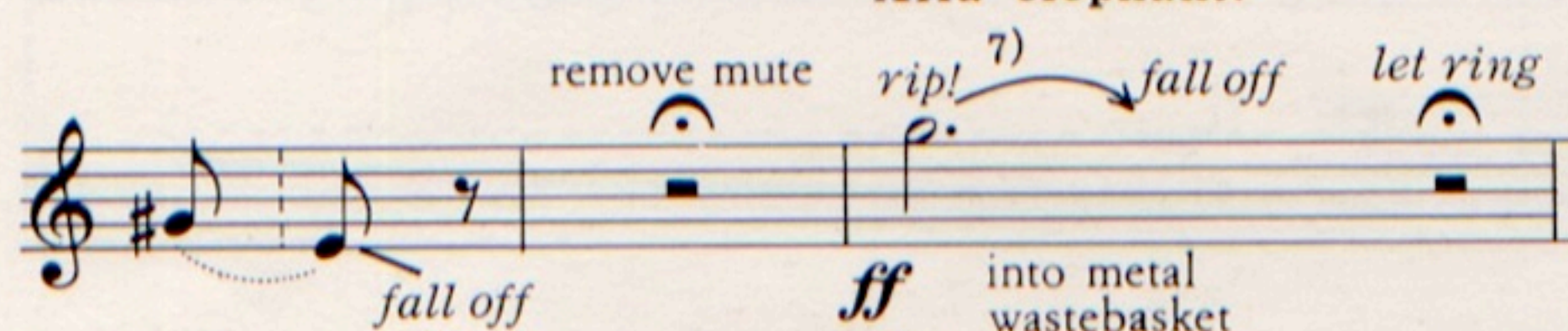
Somewhat faster and more urgent (♩ = 132)

mf *sempre stacc.*

(,)   f

mp

ff   p   *fall off*

Ferociously!

remove mute   *rip!* [7]   *shake!*   *fall off*   *let ring* [8]

fff   into metal wastebasket

Alla "mad chicken"

— 1" —   — 1" —

plunger [9] ‡

p

quickly & quietly insert Tom Crown; cover with plunger

calmly at first...
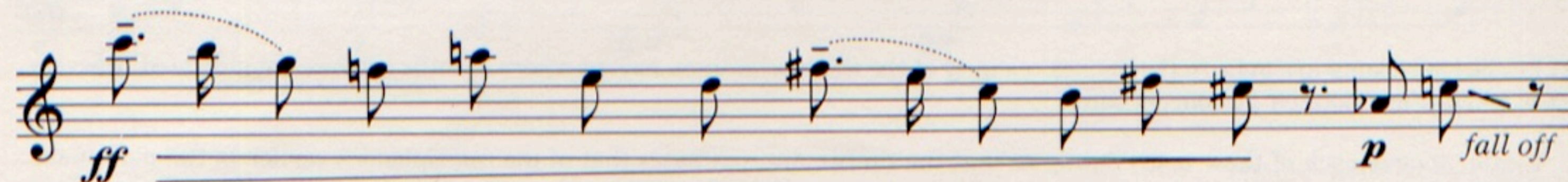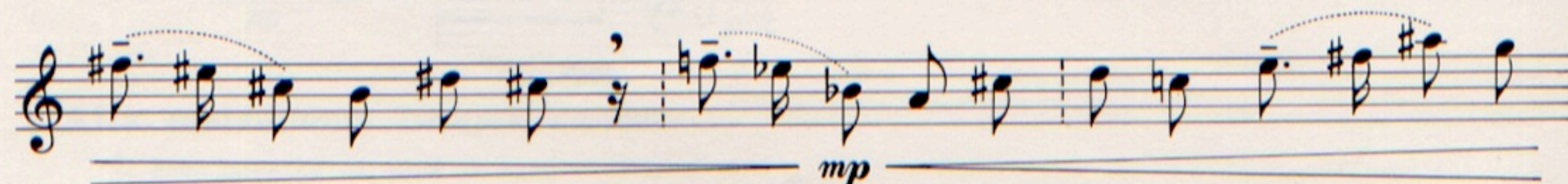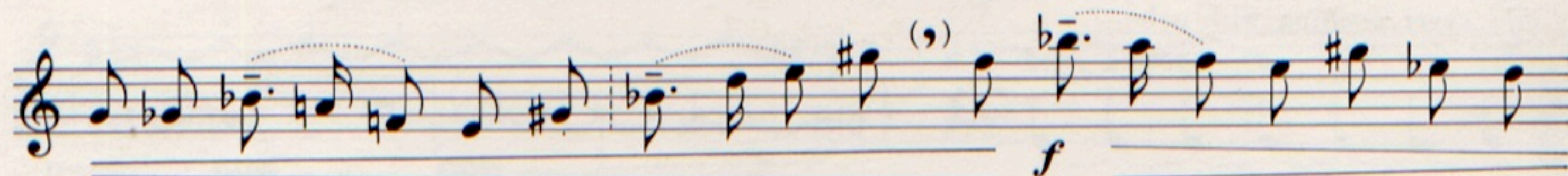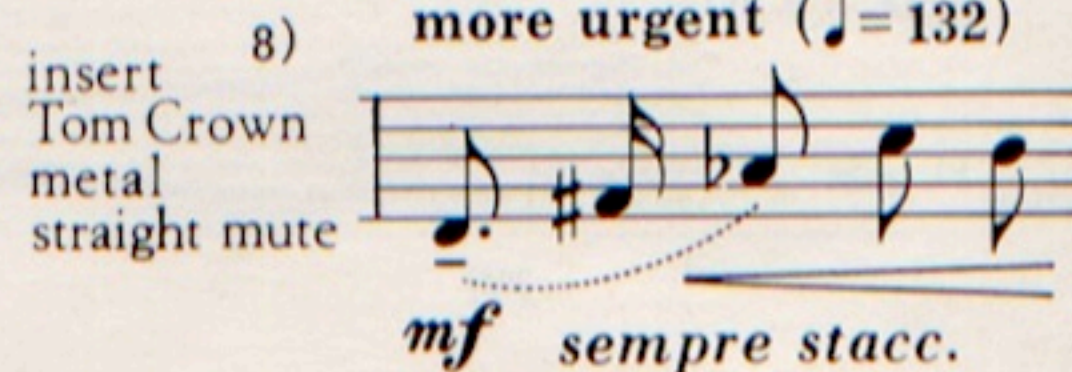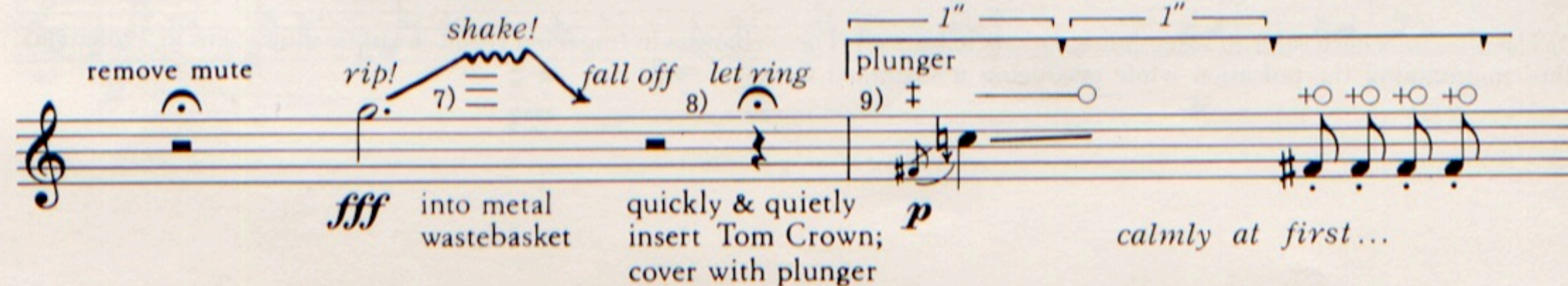
...then it begins to accelerate...

...going full speed by this point...

poco a poco cresc.

poco a poco cresc.

...becoming wildly frenetic...

6 - 7"

remove mute; insert Harmon mute, stem completely in — pause — bend down into wastebasket; take a deep breath!

cresc. *fff*!

ca. 5"

sit up; assume a puzzled look; remove trumpet from lips and examine it closely. OSSIA: sit up; assume a puzzled look; pull a rubber chicken out of the wastebasket and throw it off to the side of the stage.

4"

shrug; bend down again into wastebasket; take a deep breath!

trumpet bell still in basket
♩.= 92 fingers over stem

slowly rise from basket

pp *poco a poco cresc.* *poco accel.*

sempre cresc. e accel. *fff* *sffz*

♩= 132

mp *fff* *mp* *f* *sfz*

Notes for this movement follow on page 8.

notes for "Scherzo"

4) Begin this sound by aiming directly into the audience, then gradually bend down into the metal wastebasket as the sound progresses. To produce the sound itself, wrap the lower lip around the outside of the mouthpiece, leaving the upper lip inside the mouthpiece. Then allow the upper lip to vibrate freely, producing a low-range pitch. To raise the pitch, smile and raise the angle of the trumpet. To lower the pitch, slowly relax the embouchure and lower the trumpet.

5) "With a bounce," like a country bumpkin going down the road into town. The symbol +○ here indicates that each note is to be begun with the fingers covering the opening of the stem of the harmon mute and then moving away quickly. The sound is then to be cut off abruptly by the tongue. The sound produced should resemble that of the word "what."

6) In some places in this country a few people in the audience may think this movement is funny. These are the same people who would belch loudly at the dinner table and then point to the person sitting next to them. At any rate, pay no attention to them. This movement is not at all funny and the performer should take care lest he give the audience any impression that it is.

7) These glissandi, which are played while the trumpet is aimed down into an empty, highly reverberant metal wastebasket, are to be produced by lipping through the upper partials of the harmonic series and not by half-valving or any other means.

8) The Tom Crown metal straight mute or any similar metal straight mute that fits entirely within the bell may be used.

9) All accidentals, including the quarter-tone inflections indicated by the arrows, carry through until replaced by different accidentals.