

**I CONTEMPLATE
SNIPPETS OF SILENCE
AND FIND THEM FEW**

AARON HOLLOWAY-NAHUM

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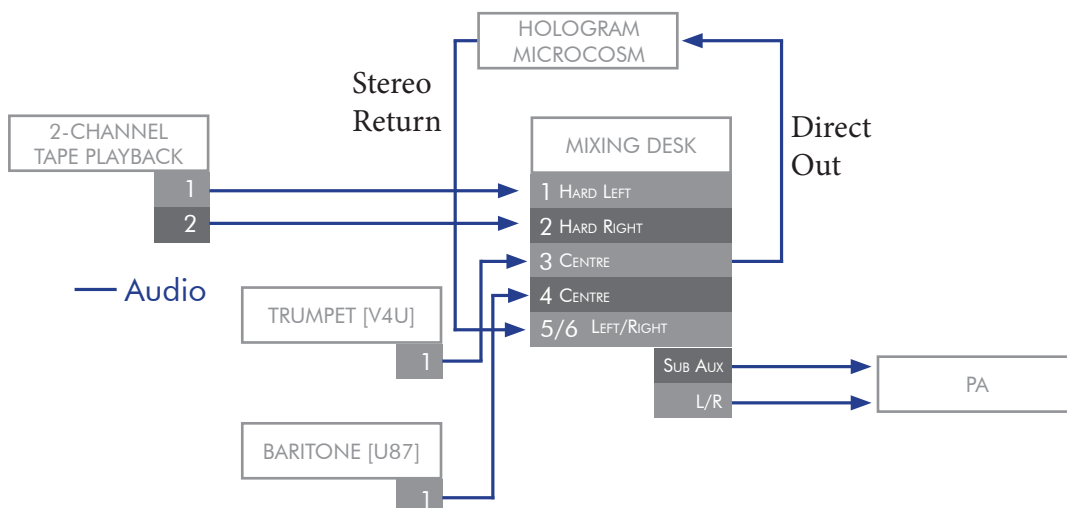
*Composition commissioned by Sudwestrundfunk.
Premiere performance by Marco Blaauw and Ty Bouque – ECLAT – 03.02.24*

INSTRUMENTATION

Double Bell Trumpet
Wa-Wah Mute
Baritone
Noisemaker
Aztec Death Whistle

ELECTRONICS

Cassette tape [available from composer]
Modified Cassette player capable of time stretching
[e.g. Battery Operated, available from composer]
Hologram microcosm pedal [settings available from composer]



Programme Note

The programme note is available here: <https://bit.ly/icontemplatesnippets-pn>

General Note

In general, I have found that the most deceptive thing about my notation is that it can give the impression of extremely precise, practically mathematical music.

While I have worked out every rhythm, harmony, and pitch with absolute care - and a lot of work should be done on these in the 'pre-rehearsal' or very early rehearsal stage, the most important things (to me) about my music are expression and form. The music is not in the minutiae, rather every detail is there to chase after the broad changes that take place in the seams of the music. The players are encouraged to zoom out often, and not to ever worry or panic about the "rightness" of a single bar or phrase in performance.

for Marco, Tyler & my boys

I Contemplate Snippets of Silence and Find them Few

Aaron Holloway-Nahum
2023

♩ ≈ 80 at speaking speed (if going slower, keep later proportions)

Trumpet in C

Baritone

pressure is ve - ry in-TENSE! in-TENSE! in-TENSE! in-TENSE! in-TENSE! in -

2

-TENSE!

6

⊕ [wa-wah mute]

on the lungs, heart, the skull the pres - sure moves a lot. sound

*Grey notes indicate a sort of composed *suggestion*. The idea is to show the type of coordination [pitch/rhythm] desired later in the piece whenever the Baritone is improvising upon text

8

is a heal - ing sound is a heal - ing sound. in my whole body

18

(f) (pp) (p)

[falsetto] this is an example of a 'slower' text setting

take space and wield it back

21

(f) sf

blue text: improvise ad lib slower than the trumpet line, here falsetto but not always

silver, and it's just air. Letting the shimmer in.

23

(pp sub.) (pp) φ [wa-wah]

red text: extremely fast. Still sung! In this case very low. Repeat in full as many times as possible

it's those ones, like both it and don't, you it and hear it, you're it's you, like another feels human

i - ma - gine sounds

26

(f sub.) (ff) gliss. (p dolce)

open

(f sub.) (ff) gliss. (p) [as written!]

open

I hear sounds still? oh oh this is oh, this is spark - ling, this! umm

29 \oplus [wa-wah] open

pp *f sub.* *f*

just ... the way ... but not quite as much when I touch totally... de -

33

ff

li - cate like float : there is sound for me :

36

$\text{♩} = 100$ [$\leftarrow \overset{5}{\curvearrowright} = \overset{5}{\curvearrowleft} \rightarrow$] $\text{♩} = 80$ (Tempo I) $\text{♩} = 100$ Tempo II

repeat ad lib do not fix before! (Tpt leads) *fff poss.* \oplus [wa-wah] flz. *p*

[quasi gliss] *f* whisper: how I know sound!

MANIC! [go past trumpet!] \rightarrow

mp *mf* *pp*

I know : I feel it : I hear distance :

39 $\text{♩} = 80$ Tempo I open

f *p dolce* *pp*

mp *mf*

the sound, the sound is still there! umm

43 [half-valve] \oplus [wa-wah] (ord)

[tacet]

45 [wa-wah] 45" open [unis!]

quasi-gliss. [repeat gesture ad lib. always increasing everything about it!]

p sub. *cresc. molto* *f* sempre

[TACET] [unis!]

She

48

took a fan - tas - tic tube She_ played a long note on the tube

50

to use the fun - nel on her bo - [ah] [ah] [ah] [ah] [ah] dy_

(*f* poss) NOISEMAKER

52 [half-valve]

pp sub. [start here, go slowly, take the whole time]

I never thought of that

55

● [half-valve]

[ord.]

[valve trill]

mp

pp

[ad lib.]

[tacet]

of that

58

[ord., open]

ppp poss.

[tacet]

in time

[wa-wah]

p dolce

in time

p dolce

hmm...

62

[open, h.v.]

mp

[ord.]

ff sempre!

mp

p

I sang lush life

67

● [h.v.]

ff

gliss

tr

gliss

sfz

[rapid, internal, rapid: try to match the sound (NB: not pitch/rhythm) of the trumpet]

Threw myself a little on, and was very recorded with how it sounded:

70

● [h.v.]

f sempre

move towards: à la Robert Ashley: between singing and speaking (shouting!) → open

f sempre

especially

clear - er sung than I it was it was that op - en - ing phrase!

[← ⁵ ♩ = ♩ →] ♩ = 100

[h.v.] ord.

74 [ord.] *ff* the low notes I sort of sort of visit all

non. gliss!

gliss *gliss* *fff* open

I sat at the piano a few weeks ago

78 *gliss* *gliss* *fff* open
it was clearer sung than I low notes I sort of sort of visit all

80 I sort I sort I sort of sort of of vi-sit vi-sit vi-sit all vi-sit all the pla-ces

repeat for as long as possible. Break on text "Sound No!"
Then go on well after the baritone finishes!

82 It was clearer sung than I was clear I had affected my unaffected more and lately I'm finding a voice. I, um, am speaking of, um, am speaking of my version, am close to, um, my am voice. I, um, am, um, clear. Does clarity added text? **SOUND NO!** It's possible. Uninhibited and possible. Unaffected and very happy with that. Surprising? Was just coming through that I know words at all.

*purple: à la Ashley | red: sung, much faster than trumpet pulse
black: as close to unis as possible! | blue: slow
final text absolutely as fast as possible!

[← ♪ = ♪⁵ →] (♩ = 80) (Tempo I)

very long
(c. 25")

83

fp *fff*

[Press Play]

Note: Mix Engineer - slow fade up

very long
(c. 25")
during pause
move to cover mouth
VERY slowly

86 [TACET] →

[falsetto →]

p

Us - es of voice I lo - ve umm old ra - dio Love Lo - ve love De -

88

[falsetto →] open

tr

[nearly vocal fry]

- troit! kind of uhh

91

pp sotta voce

pure vocal fry

whis - per night.

unis. w/baritone
[overlap the baritone exit]

96 *mp* spoken: absolutely even and dead-pan

Note: Mix Engineer HOLD Hologram Pedal & fade in

Think trum - pet mi - li - ta - ry per - so - nal - ly

[like an aria] *mf dolce* *p*

Vi - - - - sion nar - row.

99 [register rises] *p sempre* [breath together!]

ly, ly, ly, al - rea - dy dy, dy, end - ed in show -

p *mf* *p*

cul - - - tures a - - - round the world

100 *poco* [match the baritone dynamic] *mp* *p* ~20"

show show show show show show ear - ly stage.

ob - sess - ion is my wrath

mp

like an interview question: is hunting successful or not?

Mix Engineer: fade out all electronics

103 TRUMPET [wa-wah mute] t.k.t.k.... dirty and airy, as fast as poss [sim] open

mp no louder *pp* *f*

I i - - - - ma gine a quiet world.

You are in your cave dur - ing the

104

can they use their lips to vi - brate and sound?

like a radio documentary:

day.

Tell stories those days, probably using things they all have: tools. This massive sound in this cave.

10

♩ = 140 **fast and extreme**

106 **ff** shout!

I gave them ma-gi-cal powers!

ff shout!

I gave them ma-gi-cal powers!

fast, muttered:

In cave playing has instruments for a long very time. That use is favorite of trumpet, of the trumpet-like instruments

whisper:

able being such loud in a quiet?

⊕ [wa-wah mute]

à la recitativo

playing using them as a tool to tell... sound stor-ies.

PEDAL TONES
[≅ G^b from b.84]

110 → [open]

mf *p* *fp*

[Mix Engineer: Fade all back in]

0 4

can you tell me_ sounds? three three

♩ = 80 **Tempo I**

general shape given, rhythm and energy are paramount!

113

ff *ff*

can you tell me_ sounds? three three

116

three two t t You are so like-ly to ask a Sha-man or

119 *flz.* [at pitch!] **SHOUT** [fast, wild!] *ff* **PED** [the lowest note in the piece] *pp*

lo - cal dru - id priest:

124 *t.k.t.k.... dirty and airy, as fast as poss* **PED** *pp* *p* *mf*

whisper [ascend in pitch]

one two three four five si - - - - - xth!

128 [sim] **PED** [general shape] *f* *pp* *f* *pp poss.* *f* *pp* *f* [tacet]

sixth ques - tion:

131 **PED** *p* *mp*

135 *fp sub.* **PED** *f sub.* *sffz* *p*

139 *f* **PED**

15"

Mix Engineer: Fade electronics up slightly

143 [dynamic for both players] PED

One voi - ces num - ber mo - ther and son's voice.

146 [$\leftarrow \overset{5}{\text{♩}} = \text{♩} \rightarrow$] ♩ = 125 **ranting**

a - nnoy - ing and te - di - ous but al - so you are a hu - man be - ing

149 PED

with them. long term num - ber two heard bells

152 [$\leftarrow \overset{5}{\text{♩}} = \text{♩} \rightarrow$] ♩ = 100 **Tempo II - broadening** PED

the ring - ing sound bells vil - la - ges or I own

falsetto [match tpt sound]
mountains with bells on Swit-zer-land makes very happy sounds

[← ♩ = ♩ →] ♩ = 80 **Tempo I**

155

clear mem - 'ries sing - ing hymns kids like

158

joy o - ver - whelm - ing me in - - - vi - si - ble like

My body.
I have,
at least,
this music.

163

a pup - pet

167

slow, recit-like: the wind
that you're caught up
in, and through

[tacet al fine]

170

gliss.
ppp poss.

173

PED
poco f
pp sub. *p*
[← ♩ = ♩⁵ →] ♩ = 52 slower, but no less urgent

178 [always in time] ⊕ [wa-wah mute]

pp
ppp poss.

182

T slow tape to the end
p *mp* *pp* *ppp*
stop tape
- ∞