

Gregor A. Mayrhofer (*1987)

Raumrenovierung

für 4 Trompeten

gewidmet Jo Dumm und Elisabeth Halseband

März 2010

Raumrenovierung

Anlässlich des Uraufführungsortes, der Renovierungsbaustelle der Pfarrkirche St. Andreas in München in der die Bilder von Elisabeth Halseband über Ostern ausgestellt wurden, faszinierte mich an diesem Projekt der Prozess des Renovierens: Man reißt die auffällige Oberfläche ab und findet darunter etwas Unscheinbares, Unbekanntes, etwas, das eigentlich schon die ganze Zeit da war, aber eben überdeckt.

Ebenso wie die Überlagerung der verschiedenen Verputzschichten an der Kirchenwand oder die vielen übereinandergemalten Farbschichten in Elisabeth Halsebands Bildern beginnt mein Stück mit übereinandergeschichteten Klangflächen, die dann Ton für Ton "abgerissen" werden.

In diesem Kontrast zwischen der Kirche (als Ort der Ruhe und Weihe) und der Baustelle (als Ort der völligen Nüchternheit und Pragmatik) begann das Stück seine eigene Entwicklung zu machen.

Room renovation

The world premiere of this piece should be at the building site of the church St. Andreas in Munich, where the paintings of the artist Elisabeth Halseband were on exhibition, during the renovation of the church.

I was fascinated by the process of renovation: you tear down the plaster from the wall and below you can find something unknown and inconspicuous which is much older. For this reason this piece begins with a lot of sound layers on top of each other and then the players (which also seem to be like workers) tear down note for note.

In this contrast between the church (a place of quiet and consecration) and the building site (a place of soberness and pragmatism) the piece begins to develop itself.

4 Trumpets in Bb

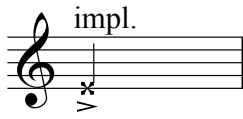
The front and rear players need additionally a Whawha-mute with removable stem (Harmon).

The players should be placed around the audience, as indicated in the score.

If the performance is not taking place in a building site, where player 2 (back) can hit the scaffold, he should hit something else which creates a loud metal sound (e.g. his stand...).

Legend:

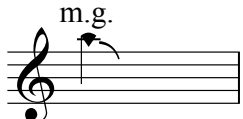
Accidentals are always meant for one whole bar. Sometimes there are additional ones, to remind the player.



Impllosion Sound: tense your lips and create with your tounge a vacuum in your oral cavity. Then let implode it loudly. (like a strong kiss)



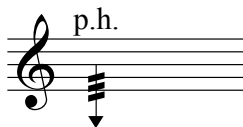
Windowcleaning sound: similar, like the impllosion sound, but pushing the air very quickly in and out of your mouth (tensing your lips) to create a sound similar like cleaning the window, or the typical DJ scratching sound



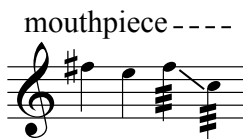
Muffled Gliss.: press valves only half, so that you can create a very muffled gliss (sounds like from far away)



Flutter: use the common flutter-tounge effect (like speaking a rolling "r" by letting your tounge flutter at the backside of your teth



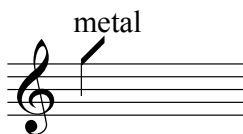
Pneumatic hammer: play the lowest possible tone (one octave lower than "normal" tones! use pedal tones!) with flutter tounge, to create a sound, similar to a pneumatic hammer



play on your mouthpiece (sometimes with flutter tounge, or gliss.: similiar to the sound of a drilling machine)



Tremolo with your mouthpiece in the holding ring or somewhere else



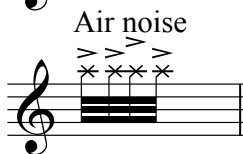
Metal Hit: Hit your trumpet with the stem of the whawha-mute, to create a metal noise (or use two extra metal bars)



Shout the written fantasy words very loudly, like a building worker on a building site who speaks a foreign language



stamp on the ground



Air noise: blow into the trumpet (without mouthpiece). Don't close your lips completely around the hole, so that you get a brighter, louder air noise.



hit the mouthpiece with your flat hand and press the ventiles of the given tones (plopp tone sounds one octave lower!)

Raumrenovierung

gewidmet Jo Dumm und Elisabeth Halseband

Gregor A. Mayrhofer
München, 05.03.2010

SCORE Transposing in B \flat

$\text{♩} = 120$

implosion sound

(create vacuum and then let implode your lips)

Trumpet 1 in B \flat (front)
Trumpet 2 in B \flat (back)
Trumpet 3 in B \flat (left)
Trumpet 4 in B \flat (right)

metal sound (hit metal bar)

implosion sound
(create vacuum and then let implode your lips)

f *ff* *fz* *fz*

Detailed description: This block contains the first four measures of a musical score for four trumpets in B-flat. The music is in 4/4 time. Each trumpet part starts with a rest in the first measure, followed by a series of notes in the second measure, and then a melodic line in the third and fourth measures. Dynamic markings include *f* (forte), *ff* (fortissimo), and *fz* (forzando). There are also accents and breath marks. A 'metal sound' instruction is placed above the first measure of the first trumpet part.

5

F
B
L
R

flutter

mp *pp*

p

6 3 3 3 3

Detailed description: This block contains measures 5 through 8 of the musical score. It features four staves labeled F (front), B (back), L (left), and R (right). Measures 5 and 6 are marked with 'flutter' and contain sixteenth-note patterns. Measures 7 and 8 feature triplet patterns. Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). A measure rest is shown in the first two staves at the beginning of measure 7.

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7

Musical score for measures 7 and 8. The score is for four staves: Flute (F), Bassoon (B), Left Hand (L), and Right Hand (R).
Measure 7: Flute and Bassoon play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf* (with accent), *p*.
Measure 8: Flute and Bassoon play a melodic line starting with a half note G4, followed by quarter notes F4, E4, and D4. Dynamics: *pp* (with hairpins), *fz*.
Left Hand (L): Measures 7-8 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *p*.
Right Hand (R): Measures 7-8 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *p*.

9

Musical score for measures 9 and 10. The score is for four staves: Flute (F), Bassoon (B), Left Hand (L), and Right Hand (R).
Measure 9: Flute and Bassoon play a sixteenth-note sextuplet. Dynamics: *mf*.
Measure 10: Flute and Bassoon play a melodic line starting with a half note G4, followed by quarter notes F4, E4, and D4. Dynamics: *f*, *p*.
Left Hand (L): Measures 9-10 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *p*.
Right Hand (R): Measures 9-10 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *p*.

11

Musical score for measures 11 and 12. The score is for four staves: Flute (F), Bassoon (B), Left Hand (L), and Right Hand (R).
Measure 11: Flute and Bassoon play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *fz*, *f*.
Measure 12: Flute and Bassoon play a melodic line starting with a half note G4, followed by quarter notes F4, E4, and D4. Dynamics: *mf*, *fz*.
Left Hand (L): Measures 11-12 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *fz*.
Right Hand (R): Measures 11-12 feature a continuous eighth-note triplet pattern. Dynamics: *mf*, *fz*.

13

flutter

fp

f p

f p

f

f

Detailed description: This system contains measures 13 and 14. The first staff (F) starts with a 'flutter' marking and a dynamic of *fp*. The second staff (B) also has a 'flutter' marking and a dynamic of *fp*. The third staff (L) features a triplet of eighth notes with a dynamic of *f*. The fourth staff (R) has a dynamic of *f*. Measure 14 shows a change in dynamics to *f p* for the first two staves and *f* for the last two.

15

f

mp \leftarrow *f*

f

mp \leftarrow *f*

fp

mf \leftarrow *f*

fp

mf \leftarrow *f*

Detailed description: This system contains measures 15 and 16. The first staff (F) has dynamics *f*, *mp*, and *f*. The second staff (B) has dynamics *f*, *mp*, and *f*. The third staff (L) has dynamics *fp*, *mf*, and *f*. The fourth staff (R) has dynamics *fp*, *mf*, and *f*. Measure 16 features triplet markings in the second and fourth staves.

17

fp

fp

p

fp

p

fp

Detailed description: This system contains measures 17 and 18. The first staff (F) has a dynamic of *fp*. The second staff (B) has a dynamic of *fp*. The third staff (L) has a dynamic of *p*. The fourth staff (R) has a dynamic of *p*. Measure 18 features triplet markings in the second and fourth staves.

Raumrenovierung

19

F *fz pp p pp*

B *implosion fz pp imp. fz pp*

L

R

21

F *p f fz*

B *p mf fz*

L

R

25

F *p f*

B *ff*

L *pp*

R *pp*

pneumatic hammer effect
(flutter with lowest (pedal!) tone)

muffled gliss.
(with half pressed valves)

muffled gliss.
(with half pressed valves)

30

F *impl.*

metal sound (hit metal bar)

fz *p*

B *f* 3 *p*

L *mp* 3 3 3 3

R *pp* 3 3 3 3

32

F *impl.* Flt. (p.h.)

fz *f*

B metal 6

fz 3 *f*

L 3 3 3 3

R 3 3 3 3

34

F *impl.* Flt. (p.h.)

fz *f*

B metal "Hey!" "Jo - wa Lo - wa"

ff *f*

L 3 3 3 3

R 3 3 3 3

Raumrenovierung

36

F *impl.* "No La- mi" *f* 6 6

B "Lo - wa!" *ff* metal 3 3

L

R 3 3 3 3 3 3 3 3

38

F *p* 3 3 3 3 3 3 3 3

B muffled gliss. *pp* *impl.* *fz* 3 3 3

L *mf* (leading!) (take off mouthpiece) tremolo with mouthpiece in holding ring

R *f*

41

F *fz* *fz*

B 3 3 3 3 window cleaning sound (breathing in and out while tensing the lips) stamp on the ground *impl.* 3

L play on mouthpiece (drilling machine) mouthpiece trem. (hit somewhere else)

R *ff* gliss.

Raumrenovierung

44

F "Nai!"

B *molto vibrato*

L impl.

R mouthpiece trem. play on mouthpiece (drilling machine) gliss.

47

F *molto vibrato* "To no - wa?" Flt. (p.h.)

B impl. *molto vibrato*

L *molto vibrato*

R "No la - mi to no-wa i - lo - wa!"

49

F "Nai!" p.h.

B *gliss.* *ff*

L *pp dim.* w.s. m.g.

R mouthpiece trem. "tshi khhu" mouthpiece trem.

Raumrenovierung

51

Musical score system 1 (measures 51-54). Includes staves for Flute (F), Bassoon (B), Clarinet (L), and Recorder (R).
 Flute (F): Treble clef, notes with accents.
 Bassoon (B): Treble clef, sixteenth-note patterns.
 Clarinet (L): Treble clef, notes with accents and dynamic markings *fz*, *p*, *fz*, *mf*.
 Recorder (R): Treble clef, notes with accents and dynamic markings *fz*, *p*, *fz*, *mf*.
 Lyrics for Recorder: "tshi khhu" mouthpiece trem. "tshi khhu" "tshi khhu" mouthpiece trem.

Musical score system 2 (measures 55-58). Includes staves for Flute (F), Bassoon (B), Clarinet (L), and Recorder (R).
 Flute (F): Treble clef, notes with accents and dynamic marking *rf*.
 Bassoon (B): Treble clef, notes with accents and dynamic marking *rf*.
 Clarinet (L): Treble clef, notes with accents and dynamic markings *fz*, *fz*.
 Recorder (R): Treble clef, notes with accents and dynamic markings *mp. trem.*, *mp. trem.*.
 Lyrics for Recorder: "tshi khhu tshi khu mp. trem. tshi khhu" "tshi khhu tshi khhu tshi khhu" mp. trem.

55

Musical score system 3 (measures 59-61). Includes staves for Flute (F), Bassoon (B), Clarinet (L), and Recorder (R).
 Flute (F): Treble clef, notes with accents and dynamic marking *rf*.
 Bassoon (B): Treble clef, notes with accents and dynamic marking *rf*.
 Clarinet (L): Treble clef, notes with accents and dynamic markings *fz*, *fz*, *mf*, *fz*.
 Recorder (R): Treble clef, notes with accents and dynamic markings *fz*, *fz*.
 Lyrics for Recorder: "tshi khhu tshi khhu tshi khhu" "tshi khhu tshi khhu" play on mouthpiece (exact pitch)!
 Performance instructions: take off mouthpiece, gliss., w.s., play on mouthpiece (exact pitch)!

Raumrenovierung

58 Air noise into trumpet

F: * * * * * (Air noise notation)

B: "t k t k t k t k ..."

L: W.S. mf stamp fz

R: (Piano accompaniment)

61 (quasi accel. - rit.) mouthpiece into trumpet

F: * * * * * (Air noise notation)

B: "Noi ha mo nu ba!"

L: stamp "Struss- an." fz

R: (Piano accompaniment)

Flt. (p. h.) f

(as if he would like to show something to the other ones)

64 "Noi!" Harmon mute

F: p cantabile m.g.

B: "Struss- an. Struss- an." plopp-tones f (lowest tone)

L: fz

R: (Piano accompaniment)

mouthpiece trem.

67

F

B impl.

L

R

Flt. (p. h.)

pp

fz

p

fz

p

fz

p

fz

dim.

put mouthpiece back into the trumpet

72

F

B

L

R

Flt. (p. h.)

pp

p

fz

pp < fz

fz

(use pedal tone!) *p*

fz

p

78

F

B

L

R

ffz

p

p

mp

f > p

p

fz

mp

pp

ppp

8^{vb}

84

Musical score for measures 84-87. The score is for four staves: Flute (F), Bassoon (B), Clarinet (L), and Bassoon (R). The key signature has one sharp (F#). Measure 84 starts with a dynamic of *f*. A "Harmon mute" instruction is placed above the Bassoon staff. Dynamics include *p*, *ff*, *fp*, and *mf*. The music features long, sustained notes with various articulations and slurs.

92

Musical score for measures 92-95. The score is for four staves: Flute (F), Bassoon (B), Clarinet (L), and Bassoon (R). The key signature has one sharp (F#). Measure 92 starts with a dynamic of *p*. An "espressivo" instruction is placed above the Clarinet staff. Dynamics include *pp*, *f*, *fp*, and *ff*. The music features triplets and slurs.

98

Musical score for measures 98-101. The score is for four staves: Flute (F), Bassoon (B), Clarinet (L), and Bassoon (R). The key signature has one sharp (F#). Measure 98 starts with a dynamic of *pp*. Dynamics include *p*, *pp*, and *mf*. An "accel." instruction is placed above the Bassoon staff. The music features triplets and slurs.

103

Four staves (F, B, L, R) in treble clef. Measure 103: F and B have whole notes, L and R have eighth notes. Measure 104: F and B have whole notes, L and R have eighth notes. Measure 105: F and B have whole notes, L and R have eighth notes. Measure 106: F and B have whole notes, L and R have eighth notes. A large brace spans the bottom of measures 105 and 106.

107

Four staves (F, B, L, R) in treble clef. Measure 107: F and B have eighth notes, L and R have eighth notes. Measure 108: F and B have eighth notes, L and R have eighth notes. Measure 109: F and B have eighth notes, L and R have eighth notes. Measure 110: F and B have eighth notes, L and R have eighth notes. A time signature change to 9/8 occurs at the start of measure 110. A tempo marking $\text{♩} = 144$ is present. Dynamics include *cresc.*, *ff*, *ffz*, and *p*. Performance instructions include *open* and *impl.*

111

Four staves (F, B, L, R) in treble clef. Measure 111: F has a half note, B has eighth notes, L has eighth notes, R has eighth notes. Measure 112: F has a half note, B has eighth notes, L has eighth notes, R has eighth notes. Measure 113: F has a half note, B has eighth notes, L has eighth notes, R has eighth notes. Dynamics include *p*, *ff*, *impl.*, *ffz*, and *gliss.*

114

F: *f* → *pp*
 B: *f* → *pp* → *f*
 L: *pp* → *f*
 R: *pp* → *f*

117

F: *f* → *pp* → *f* → *p* → *ff*
 B: *pp* → *f*
 L: *pp* → *f* → *pp* → *f*
 R: *pp* → *f* → *ff* → *pp*

121

F: *ff* → *pp* → *f* → *pp*
 B: *ff* → *pp* → *f* → *impl.* → *fz*
 L: *ff* → *pp*
 R: *f* → *pp* → *f*

Raumrenovierung

124

F *f* *ff* *ff*

B *ff* *fz* *pp* *f* *ff* *pp*

L *f* *ff* *pp* *f*

R *ff* *fz* *ff* *ff* *pp* *f*

127

F *ff* *pp* *f* "Nai!" *ff* *pp*
(with a deep voice, "Nu - ba"
very calm, but loud)

B *f* *ff* *ff*

L *ff* *ff* *ff* *pp* *f*

R "Hey!" *ff* *pp* *f* (surprised) - la?"

"Hal - la?"

130 (more and more becoming afraid) "Pi numm!" "Nai num"

F *f* *fz*

B "Na samm e no?" "surr i noi noi!"
(like he is having fun) *fz* *fz*
"Hoi!" (laughing) "Ha ha!"

L *pp* *f* *fz*

R "Nai... do do do!" "Ham ma? Hal li!"
fz *fz*

133

F "Nai!" "Nai Nai!"

B "Struss an?"

L "Nu - ba"

R

Detailed description: This system contains measures 133, 134, and 135. It features four staves: Soprano (F), Alto (B), Tenor (L), and Bass (R). The key signature has one sharp (F#). Measure 133: Soprano has a forte (f) dynamic with a sforzando (fz) accent. Alto has a forte (f) dynamic. Tenor has a forte (f) dynamic. Bass has a forte (f) dynamic. Measure 134: Soprano has a forte (f) dynamic with a sforzando (fz) accent. Alto has a forte (f) dynamic. Tenor has a mezzo-piano (mp) dynamic. Bass has a forte (f) dynamic. Measure 135: Soprano has a forte (f) dynamic with a sforzando (fz) accent. Alto has a forte (f) dynamic. Tenor has a forte (f) dynamic. Bass has a mezzo-piano (mp) dynamic.

136

F "Nai!"

B "Struss an!"

L "Mo!" "Ha - so"

R

Detailed description: This system contains measures 136, 137, and 138. It features four staves: Soprano (F), Alto (B), Tenor (L), and Bass (R). The key signature has one sharp (F#). Measure 136: Soprano has a forte (f) dynamic. Alto has a forte (f) dynamic. Tenor has a forte (f) dynamic. Bass has a forte (f) dynamic. Measure 137: Soprano has a piano (p) dynamic. Alto has a forte (f) dynamic. Tenor has a forte (f) dynamic. Bass has a forte (f) dynamic. Measure 138: Soprano has a fortissimo (ff) dynamic. Alto has a fortissimo (ff) dynamic. Tenor has a mezzo-piano (mp) dynamic. Bass has a forte (f) dynamic.

139

F "Nai!"

B "Ha - wil?!"

L "Mo ho!"

R

Detailed description: This system contains measures 139, 140, and 141. It features four staves: Soprano (F), Alto (B), Tenor (L), and Bass (R). The key signature has one sharp (F#). Measure 139: Soprano has a mezzo-forte (mf) dynamic. Alto has a mezzo-forte (mf) dynamic. Tenor has a mezzo-forte (mf) dynamic. Bass has a piano (p) dynamic. Measure 140: Soprano has a forte (f) dynamic. Alto has a forte (f) dynamic. Tenor has a fortissimo (ff) dynamic. Bass has a fortissimo (ff) dynamic. Measure 141: Soprano has a forte (f) dynamic. Alto has a forte (f) dynamic. Tenor has a forte (f) dynamic. Bass has a forte (f) dynamic.

142

F
B
L
R

f *ff* *ff* *ff*

145 stamp on ground (very loud, frightend) "Nai!" "Nai Nai!"

F
B
L
R

fz *fp* *molto* *ff*

stamp on ground stamp on ground hit metal

"Ha wa sa ma na me na
cresc. molto!

fz *fp* *mf* *cresc. molto*

fz *fp* *cresc. molto*

148 "Nai! Nu ba! Nai! Nai!

F

B

L

R

Ha wa sa ma na ma sa ma ha wa sa ma ha wa sa ma na me"

ff

ff

ff

stamp on the ground

lunga!!
(ca. 10 sec.)

150

F

B

L

R

"Ha ha!"

f

ffz

ff

f

ffz

fff

f

ffz

p

pp

f

ffz