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Solo for Trumpet in Bb

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*Solo for Trumpet in Bb*

Op.16

For solo trumpet

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## About the music

The *Solo for Trumpet in Bb* was originally written as a work to explore the contemporary notation and sound effects of the instrument; however, after writing ideas, motifs, and passages full of empty expression, absolute music was not interesting enough as originally planned, so 'acting' prompts were written to make the play more 'fun and unusual' for both the public as for the instrumentalist.

From this, and from past experiences with excellent musicians, but with an elevated ego, the idea was born to make this work a "critique" of the exaggerated egocentrism of some artists and to make it even more direct, the Solo became a kind of musical performance (scenic artistic action that aims to generate a reaction in viewers, focused, especially, on showing problems and negative circumstances in society in order to create awareness and reflection). The performance provokes a greater interest in the work, contemporary music, a clear understanding of "criticism" and stimulates the imagination and creativity of the instrumentalist, who can contribute ideas regarding performance and even improvise on stage. In this way, the musician can come to understand that, no matter how much skills they have inside and outside the musical field:

*The true protagonist of all concerts is music.*

## Specifications and interpretive technique

The *Solo* is written for trumpet in Bb (B flat) and is divided into four miniatures or parts which are related by melodic-rhythmic ideas or motifs present throughout the work, those ideas, although they seem to function as leitmotifs, do not evoke anything in particular. The construction of the rhythms and melodies was done empirically, they are not governed by any type of unique harmonic language.

All the *Solo* is *Ad. Libitum*; however, there are "approximate" tempo indications in different parts of the four miniatures. The complete solo has an approximate duration of five (5) minutes. Likewise, it should be noted that all miniatures have indications written in a contemporary notation that is usually difficult to interpret, therefore it is important to describe them:

### First miniature or part:

- Throughout the first miniature, the trumpet must use a metal mute (*Con sord.*)
- In bar 9 you can see a rebounding or slowing down notation that indicates that the execution will be fast and irregular, becoming slower.

Example 1:



- Likewise, it can be seen in the previous example that there are note figures that do not have a nucleus, this indicates that the trumpeter should emit blows, instead of playing the trumpet.
- In bar 14 there is a round with *fermata* followed by waves that rise and fall irregularly, this indicates that on that long note the trumpeter must vary the tuning by quarter tones up and down. Likewise, there is a *coma-fermata*, this indicates that the time of the respiratory pause in the coma is defined by the performer.

Example 2:



### a) Second miniature or part:

- In this miniature the trumpet does not have a mute (*Senza sord.*)
- It can be seen that in this part there are different types of nuclei. Among them is the “empty nucleus” which indicates that a blow should be made (depending on the high at which it is written, is the high-pitched blow, the rhombus-shaped nucleus “♦” which indicates that the note must be sung (preferably with *bocca chiusa*), and the x-shaped nucleus "x" indicating that the trumpeter must carefully strike the

pistons (which must be loosened) and this will produce a small hammering sound. It can also be a foot tap.

Example 3:



- In bar 17 (Example 3) it can be seen that there is a first voice with the normal nuclei and a second with the rhombus-shaped nuclei, this indicates that the first is played and the second is sung with *bocca chiusa* (If very complicated, it is more convenient to play only the first one and skip the singing).

**b) Third miniature or part:**

- In this miniature the trumpeter must turn the trumpet: place the bell as a mouthpiece and vice versa. The trumpeter should sing or hum in the first middle of the miniature (preferably with *bocca chiusa*) up to where it indicates that it should whistle. All this must be done using the trumpet backwards.

Example 4:

*Correct position of the trumpet for the third miniature (In the photo: Eugenio Carreño performing the “Solo” in its premiere, May 22, 2018).*



- In bar 5 another type of nucleus can be seen, a diagonal line “/” indicating that this figure should whistle well marked, with no defined high-pitched.
- From bar 17 to bar 19 there is Glissando between each bar.

Example 5, 6 and 7:

The image shows three musical examples. The first is a staff in 2/4 time with the title 'Silbar (hasta el final del movimiento) Più allegro' and a tempo marking of '♩ = c. 132'. It features a triplet of eighth notes and a trill. The second example shows a single note with an accent (>) and a dynamic marking of 'sfz'. The third example shows a glissando line over a series of notes, starting at bar 17.

**c) Fourth miniature or part:**

- Throughout this miniature, the trumpet must use a metal mute (*Con sord.*)
- In bar 6, 7, 9 and 10 there is double indication *tremolo* (*frullato* for wind instruments) and trill, both must be performed simultaneously.

### Interpretive suggestions

Since the key point of the work is "the importance of music, performance and criticism of egocentrism", the instrumentalist is recommended to go out without the trumpet, receive applause from the public, then realize that they does not have the trumpet and go back to look for it, to receive the applause again: This symbolizes the blunt ego that all artists harbor within, the disconnection with the human sense that occurs when we grow up as musicians and just how said ego begins to take over the weakest musician of heart.

Likewise, it is recommended at the end of the work, to collapse (with great care) on the ground or to make some gesture of tiredness, as a sign of the hard effort, work and dedication that was had with the work.

If there are more ideas for the interpretation, there is no need to hesitate to implement them, acting improvisation in this work is a very important factor.

# Solo for Trumpet in B $\flat$

Trumpet

I

Ad. Lib.

Douglas C. Aguilar

$\text{♩} = \text{c. } 144$

Con sord.

$\text{♩} = \text{c. } 80$

*accel.*

*f* 3 *p* *cresc.*

Moderato  $\text{♩} = \text{c. } 121$

*mf*

*mf*

*rit.*  $\text{♩} = \text{c. } 80$  *mp* *accel.*

Moderato  $\text{♩} = \text{c. } 121$

*mp*

*mp*

*mp*

*mp*

Solo for Trumpet in B $\flat$

20  $\text{♩} = c. 144$   
*p* *sfz* *f* 3

22  $\text{♩} = c. 80$  *accel.*  
*p* *f* *p* *cresc.* 16

Moderato  $\text{♩} = c. 121$   
25 *mf*

29 *rit.* *dim.* 6

32  $\text{♩} = c. 144$   
*pp* *mp* 3

36 *accel.* *rit.* Lento  $\text{♩} = 45$   
*fp* 3

39  $\text{♩} = c. 80$   
*fp* *mf* 5 *pp*

Moderato  $\text{♩} = c. 121$   
41 *sfzp* *sfzp*

45 *sf* *p*

Detailed description: This is a musical score for a trumpet solo in B-flat. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of nine staves of music, numbered 20 to 45. The tempo and dynamics vary throughout. Staff 20 starts with a piano (*p*) dynamic and a fortissimo (*sfz*) dynamic, ending with a forte (*f*) dynamic and a triplet of notes. Staff 22 features a tempo of approximately 80 beats per minute, with dynamics ranging from piano (*p*) to fortissimo (*f*) and a crescendo (*cresc.*). Staff 25 is marked 'Moderato' at approximately 121 bpm and starts with a mezzo-forte (*mf*) dynamic. Staff 29 includes a ritardando (*rit.*) and a diminuendo (*dim.*) section, ending with a sixteenth-note triplet. Staff 32 has a tempo of approximately 144 bpm, with dynamics from pianissimo (*pp*) to mezzo-piano (*mp*) and a triplet. Staff 36 is marked 'Lento' at 45 bpm, with an acceleration (*accel.*) and ritardando (*rit.*) section, and a fortissimo-piano (*fp*) dynamic. Staff 39 has a tempo of approximately 80 bpm, with dynamics from fortissimo-piano (*fp*) to mezzo-forte (*mf*) and pianissimo (*pp*), including a five-note triplet. Staff 41 is marked 'Moderato' at 121 bpm, with dynamics of sforzando-piano (*sfzp*). Staff 45 ends with a sforzando (*sf*) dynamic followed by a piano (*p*) dynamic.



II

**Allegro moderato** ♩ = 118

Senza sord.

*mp*

6

10

14

18

20

*p* *cresc.* *ff*

III

Playing through the bell (Use it as a mouthpiece)

**Allegro calmodo** ♩ = c. 91

*bocca chiusa*

*mp*

4

*rit.* *sfz* *p* *sfz*

**Più calmodo** ♩ = c. 70

Solo for Trumpet in B $\flat$

8 *tempo primo*  
*p*

12 *Whistle*  
 (until the end of the movement)  
**Più allegro** ♩ = c. 132  
*tr*

17

23 *accel.*

IV

"Correct position of the trumpet"

**Allegro vivo** ♩ = 154  
 Con sord. ♩ = c. 80

*f* *mp* *p* *accel.* *cresc.*

4 **Allegro vivo** ♩ = 154  
*p* < *mf*

7 *p* < *mf* *p* < *mf*

10 *p* < *mf*

14

18

22

27

31

35

Allegro vivo  $\text{♩} = 154$ 

39