

Aurae

for B \flat trumpet alone

to Jason Dovel

Skye van Duuren


Performance notes

In this piece, several extended techniques are used to create microtonal pitches and other effects. Importantly, microtones are always notated as conventional pitches with instructions on how to produce the microtones; the sounding pitch, then, will be slightly lower or higher than written. The use of microtones does not otherwise preclude the usual practice of good intonation according to equal temperament for the unaffected notes.

Use of the valve slides

Numbers 1 and 3 with a downward arrow, enclosed by a rectangle, indicate to extend the corresponding valve slide such that the pitch of a note played with that valve is lowered by a certain amount, ideally by the same distance for each note (see below). A halfway extension of a slide is indicated by a number 1 or 3 and downward arrow followed by "½." When these instructions appear, the performer should keep the slide out until another instruction appears. For example, **3↓** indicates to extend the third valve slide and keep it out, and **3↑** indicates to withdraw the slide and cancel the effect.

To make use of this effect, alternate fingerings will often appear below a note, and apply only to that note except in the case of immediately repeated notes, in which case a straight line will indicate a repeated fingering, and every unmarked note should be

played with the conventional fingering: 

Notes played with an extended third valve slide should sound approximately a quarter tone (fifty cents) lower than usual, and notes played with an extended first valve slide should also sound a quarter tone lower or as close to it as the length of the slide allows. A halfway extension of either slide should be half as much (an eighth tone, or 25 cents). This holds true when alternate fingerings are used, so it may be necessary to use more or less slide to adjust for the alternate fingerings' natural tendencies to be sharp or flat. Instructions to extend or withdraw a valve slide appear immediately above the first note to which the instruction applies, often with a vertical line for clarity.

This technique does not preclude the use of the valve slides for their normal functions. For example, the performer should use the third valve slide to tune low C♯ and D as usual, and when the valve extension is in effect, for these pitches the performer should extend the valve slide appropriately more (or use a lip bend, at the performer's discretion) to achieve as much uniformity of the quarter and eighth tones as possible.

Other markings

Downward arrows appear before some individual notes, which indicate to lower the pitch of that note with a lip bend. In these cases, the written note should be fingered and the pitch should be lowered with the lips by approximately an eighth tone (25 cents) or, at the least, an appreciable amount without an excessive loss of resonance in the tone. The pitch should be lowered throughout the note, not at some point after the note has been articulated. This marking applies only to notes to which it is attached, not to be treated like an accidental and carried through the bar. At the performer's discretion and when possible, a valve slide and/or alternate fingering may also be used to lower the pitch of these notes. When a downward arrow is combined with a slide extension already in effect, the amount by which the pitch is lowered should be the sum of both a lip bend and slide extension (approximately 75 cents).

The letters "N.A." also appear above certain single or consecutive notes. This indicates "no adjustment"; i.e., the performer should allow the pitch to be naturally flat or sharp and make no attempt to tune the note with the lips or valve slides, regardless of any alternate fingering or the current position of any valve slides.

A breath mark indicates a very slight pause, not instantaneous, but always less than one beat.

For the section that asks for a mute, any mute may be used, provided that the mute is capable of a soft, covered sound at low dynamics but still allows for brilliance at higher dynamics.

For the section that asks for the removed second valve slide, an X notehead indicates a note played with the second valve or second and third valves, thus sounding out of the second valve rather than through the bell. The pitch of these notes should be fairly accurate to the notated pitch, and fingerings are indicated for each occurrence, so the X notehead simply represents a timbral distinction to aid the performer in preparing the piece.

Aurae

to Jason Dovel

Skye van Duuren

$\text{♩} = 104$, but freely, like a song

mf

5

9

13

17

21

25

mf

f mp < f

f

mf

mp

p

rit.

rit.

dim.

1↓

3↓

1↑

3↑

1↓

3↓

1↓

1↑

3↑

1↑

3↑

N.A.

N.A.

1↓

3↓

1↑

3↑

1↓

3↓

1↑

3↑

1↑

3↑

1/2 1/2 1/2
3 3 3

1/2 1/2 1/2
3 3 3

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Meno mosso, con rubato ♩ = c. 60

30 **3↓** *mf* $\frac{3}{2}$ $\frac{2}{3}$ $\frac{3}{2}$ N.A. 6 3

32 Into stand, like an echo *pp* $\frac{1}{2}$ $\frac{2}{3}$ 1 $\frac{1}{2}$ $\frac{2}{3}$ Open **3↑** N.A. **3↓** 6 $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ 0 *f* $\frac{1}{3}$ $\frac{2}{3}$

34 **1↓ $\frac{1}{2}$** 3 1 2

36 Into stand, like an echo *pp* 3 *mf* 3 3 *ff* 3

38 **1↓** **1↑** **3↓ $\frac{1}{2}$** *mf* 6 6 3

40 *ff* 5 3 *f* 5 $\frac{1}{3}$ *f* *dim.* *espress.* *mf* $\frac{3}{1}$ $\frac{2}{2}$ $\frac{3}{3}$

42 (dim.) $\frac{1}{2}$ $\frac{3}{3}$ 3 *rit.* **3↑** N.A. *a tempo* 3 3 *p*

44 **3↓** **3↑** **3↓** **3↑** *mp* *mp* *p* to mute

Tempo I^o
Mute

47 p mp

52 mf (1)

57

62

65 *rubato* ff *dim.* f *dim.*

68 *rit. poco a poco* mf *dim.*

70

74 $\text{♩} = 92$ *rit.* mp *dim.* p

♩ = 104

Remove mute

Remove 2nd valve slide

78 **3↓** **3↑** **mf** **f** **mf**

81 **3↓** **f**

84 **3↑** **mf** **f** **mp**

87 **3↓** **3↑** **3↓** **f** **mp** **f**

90 **3↑** **Trill between all three, in order** **accel.** **a tempo** **ff dim.** **mp** **f** **p** **f**

93 **mf**

96 **ff** **dim.**

99 **(dim.)** **mf dim.**

102 **rit.** **mp** **p** **sub.f** **p**

♩ = 92
Replace 2nd valve slide

107 1↓ 1↑ , N.A. 3↓ 1↓ *accel.*

112 1↑ 3↑ *rit.* N.A. *a tempo* 1↓ 3↓ 1↑ 3↑ 3↓ 3↑ N.A. N.A.

116 *rit.* 3↓ *a tempo* 1↓

119 *accel.* 3↓½ 3↓ *a tempo* 1↑ *Into stand, like an echo* *Open* 5

122 3↓½ *accel.* *rit.* N.A. *accel.* 3↓ N.A. *rit.*

125 *a tempo* 3↓½ *mp* *p* *mp* *mf*

128 N.A. *mp* *mf*

131 3↓ 3↑ N.A. *rit.* 3↓ *lunga* *p*

Aurae

Composer: Skye van Duuren
8'20"

About the Composer

Skye van Duuren is a composer, trumpeter, arranger, copyist, transcriber, and tutor. He holds a bachelor's degree, summa cum laude, from The University of Arizona, masters degrees from the University of Tennessee, and is pursuing a doctorate at the University of Cincinnati College-Conservatory of Music.

Mr. van Duuren's teachers of composition include Andrew Sigler, Jorge Variago, Daniel Asia, Alejandro Ruty, and Mark Engebretson. His compositions have been performed in academic and sacred venues in Knoxville, Tennessee; Tucson, Arizona; and Sylva and Greensboro, North Carolina. In 2014 he was honored with the Marion Richter American Composition Award and first prize in the Emil and Ruth Beyer Composition Contest. His newer work has explored just intonation, microtonality, and other alternative tuning systems in the contexts of fixed media and live performance.

His performance teachers include Catherine Leach (trumpet), Edward Reid (trumpet), and Moises Paiewonsky (jazz). He consistently placed in top-tier ensembles at The University of Tennessee, performing with Terrell Stafford with the UT Jazz Ensemble, and at The University of Arizona, where he performed with guest artists Ben Vereen, Bill Watrous, Sue Raney, and Michael Davis.



Skye van Duuren