

ANDREW LOVETT

THE BRONZE HORSEMAN

for trumpet and electroacoustic music

1997

THE BRONZE HORSEMAN *for trumpet and computer (1997)*

*And high above him, all undaunted
By foaming stream and flooded shores,
Deaf to the storm's rebellious roars,
With hand outstretched, the Idol mounted
On steed of bronze, majestic soars.*
(Pushkin, 1833).

Two performers:

Trumpet solo (Bb or C)

sound projection

Sequenced material is tuned to A=440

Duration: approximately 17 minutes.

Commissioned with an Arts Council Electroacoustic Bursary in 1988. It was re-composed and re-recorded in 1997.

The revised version was first performed by Anthony Aarons with the composer in the West Road Concert Hall, Cambridge on 26th June 1997.

for Anthony

Preview File Only

Performance Instructions

Sequences are numbered in the score. They can be played from CD or as sound-files from a computer. At the end of sequences 3, 4 and 10, the CD or computer is paused (when the recorded sound has fully ended) and lined up for the next cue.

Otherwise, CD cues are for rehearsal purposes only.

The trumpet should be amplified with the electroacoustic part.

Two effects processor are required: one to provide digital delay effects applied to the live trumpet only, where indicated in the score (chiefly at the beginning and the end). It should be set with a stereo effect, with a 500 ms delay time and feedback to create between three and six repetitions. The second digital processor should be used to provide reverberation for both trumpet and electroacoustic part. This may be varied during the piece, to give more reverberation in slow passages, and less during rapid energetic passages.

The trumpet player must be completely familiar with the sound of the electroacoustic part, since there is a degree of freedom in the relationship between 'live' and 'pre-recorded' material: 'sonic markers' in the electroacoustic part should enable the performer to catch up or pause as necessary. A square bracket is used in the score to indicate places where the trumpet player should wait for an event in the electroacoustic part.

Programme Note

The Bronze Horseman is a narrative poem by Pushkin, which describes a young man struggling against the overwhelming power of a terrible flood in St Petersburg. The famous bronze statue of Peter the Great on horseback remains implacable and unyielding against the rising flood, while Pushkin's hero, Yevgeny, is tormented and confused.

This imagery seemed to fit exactly with the kind of music typical of a trumpet. The military associations of the instrument are violent, energetic, vibrant and exciting. But the instrument can also be reflective, melancholy and inward (think of 'The Last Post'). I wanted to combine both natures into one piece: the extremes of dark threnody and bright martial fury.

I recorded a number of musical phrases played by Anthony Aarons into a sampler and used this material as the basis for the electroacoustic music. The soloist traces a virtuosic path through the imaginary landscape created by the electronic sounds.

The piece has an overall arch shape, starting and ending quietly, with a central section that is fast and violent. The piece is not intended to be heard as 'programme music' but something of the quality of the struggle of the protagonist in Pushkin's poem is - I hope - clear: an angry confrontation between an individual and the elemental power of an overwhelming natural phenomenon.

AL

Andrew Lovett's special interests include the combination of instruments with electronics, digital opera, theatre and video. His music has been performed by The London Sinfonietta, Gemini, Aquarius, Marimolin, The Endymion Ensemble, Metanoia and Vocem. His music has been broadcast on BBC Radio 3, BBC Radio 4, Swedish Radio, BBC 2 and Channel 4. *Unknown Terrors*, for cello, keyboard and electronics was commissioned by Sonic Arts Network for Judith Mitchell and broadcast on Radio 3 in April 2000. He lives in Cambridge, UK.

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I inward - very gentle

The musical score is divided into three systems. The first system features a Trumpet part starting with a *ppp* dynamic, followed by a *pp* dynamic. The Computer track includes the instruction "digital delay on reverb at maximum level" and a circled "1" marking a specific point in the score. The second system shows the Trumpet part with a *pp* dynamic and the Computer track with a note marked "(tuba)". The third system features the Trumpet part with dynamics *sfz*, *f*, and *ff*, and the Computer track with the instruction "key clicks and trumpet sounds increase" and a circled "2" marking a "loud crash".

Trumpet

computer

trpt

cmpr

trpt

cmpr

trpt

cmpr

ppp

pp

digital delay on reverb at maximum level

1

pp

(tuba)

14

3

sfz

f

ff

3

6

key clicks and trumpet sounds increase

DIGITAL DELAY OFF!

2

loud crash

2

trpt

cmprtr

sfzp

ff

f

3

3

loud crash

trpt

cmprtr

24

3

3

ff

pause CD / computer

(very freely)

trpt

27

mp

accel.

accel.

5

5

ff

pp (echo)

trpt

31

p

accel.

3

3

3

3

3

3

strong, confident

trpt

34
12
♩ = 90
5
ff
pp (echo)

trpt

38
ff
ff
pp (echo)
sfz
mp

trpt

43
ritardando
5
pp
ppp
DIGITAL DELAY
pp
inward - very gentle

cmpr

4 soft trumpet echoes

trpt

50
mp
p
f

cmpr

DIGITAL DELAY OFF!

4

trpt

57

pp

mf

p

cmpr

breath sounds

trpt

64

3

3

cmpr

trpt

71

3

3

5

3

p

mp

cmpr

pause CD / computer

trpt

75

ritardando

ppp

2/4

II forceful and energetic

79 $\text{♩} = 120$

trpt *fff* *sfz*

cmpt **5** *loud crash* *mf* *mf*

trpt *sfz p* *mf* *fff* *mf*

cmpt

trpt *sfz mf* *fff* *mf*

cmpt *loud crash* *mf* **6** *mf*

trpt

103

f

ff

3 3 3 3

cmpr

trpt

109

sfz

3 3 3 3 3 3 3 3

cmpr

trpt

115

sfz p

crescendo

poco a poco

7

cmpr

tr

trpt ¹²¹ *sfz* *sfz* *sfz* *sfz*

cmpt

trpt ¹²⁷ *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

cmpt

trpt ¹³⁴ *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

cmpt

Preview File Only

8

trpt

cmpt

trpt

cmpt

trpt

cmpt

Preview File Only

trpt ¹⁶³ ³

cmptr

trpt ¹⁷¹ ⁹ **1 minute 30s**

cmptr *fanfare passage, gradually calming*

Preview File Only

III inward - very gentle

$\text{♩} = 60$

trpt ¹⁷⁶ ³ ³ ⁵ ³

cmptr ¹⁰

10

trpt

cmpr

trpt

mp

3

pp

3

cmpr

pause CD / computer

trpt

196

3

3

ppp

DIGITAL DELAY -----

IV calm, distant

202

trpt

11 DIGITAL DELAY OFF!

pp

cmpt

bass 'tuba' sound fades in

211

trpt

cmpt

218

trpt

cmpt

mp

trpt

224

pp *f* *mp* *mp*

cmpr

trpt

231

pp *pp* *ppp*

DIGITAL DELAY

cmpr

trpt

240

Long slow fade-out, during which the trumpet player leaves the stage and the house lights are dimmed - slowly -to black-out

cmpr