

JUDITH SHATIN

*For the Fallen*

Amplified Trumpet and Electronics



## Program Note

*For the Fallen*, for amplified trumpet and electronics, was commissioned by Italian trumpeter Ivano Ascari, who premiered it at the Mondì Sonori, XV Edizione in Trento, Italy and subsequently recorded it on his CD, *A Hundred Years (1914-2014)*, on the occasion of the Centennial of WWI. *For the Fallen* was inspired by, and the electronics created by processing of recordings of the *Campana dei Caduti* bell in Rovereto, Italy. Originally cast from cannons melted after World War I, this bell is one of the largest ringing bells in the world. Built between 1918 and 1925 to commemorate the fallen in all wars, it is rung 100 times every day at sunset. While political situations change in their particulars, the topic remains all too timely. The original field recordings were kindly provided by sound engineer Marco Olivotto. Since composing the trumpet version, I have created additional versions for a variety of additional instruments: cello, clarinet, flute and soprano sax. In addition to the recording by Ivano Ascari, *For the Fallen* has been recorded by flutist Lindsey Goodman and saxophonist Drew Whiting. For more information visit [www.judithshatin.com](http://www.judithshatin.com) –JS

## Performance Notes

For the electronic soundtrack, please contact [asst@judithshatin.com](mailto:asst@judithshatin.com).

The sound of the amplified trumpet should blend with the electronics, with the amount of amplification dependent on room size. Even in a small recital hall, the trumpet should be at least lightly amplified to inhabit the same sound space as the electronics.

Time is measured in seconds, generally in 5-10-second increments. The instrument line is notated using proportional notation, and will vary slightly from performance to performance, embodying the flux that underlies all, and giving utterance to performer individuality. Feathered beaming and repeated grace-note figures are suggestive, rather than giving the exact number of repetitions. The note durations are proportional: vertical whole notes are longest, slanted whole notes somewhat shorter, filled note-heads still shorter. Very fast notes are indicated with beams. The electronic part is notated using a cue line that is meant to guide the performer, rather than provide exact pitch notation. Square noteheads indicate approximate pitch.

Trumpet: + indicates hand mute, o = open

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Duration: 7:02

# For the Fallen

Judith Shatin

**:00 Forlorn** **:05** **Ongoing bells**

Trumpet in Bb

Electronics

**:15** **Bell rings with noise** **:20**

*ord.*

*mp* *f* *p* *sfz* *mp* *f*

**:30** **:35** **:40**

*mp* *f* *mp* *mf*

**Bell rings, no noise** **Noise sweep rt.**

**:45** **Yearning D-Tr** **:50** **:55** *ord.*

*nv* *v* *nv*

*mp* *f* *p*

**Noise sweep lft.** **Vocal sounds start**

**1:00** **1:05**

*mf* *f* *mf* *p*

**Noise rt.** **Thickening noise**

1:15 1:20 1:25

*f* *p* *f* *p*

D-Tr

Noise lft. Noise rt.

1:30 1:35

*mf* *p* *mf* *p*

Sighing

R L

1:40 1:45 1:50

*ff* *mf* *f*

Distorted bells

1:55 2:00

*mf*

2:05 2:10

*p* *f* *mp* *p*

Fltz. ord.

2:15 2:20 2:25

*mp* *p* *mf* *p*

2:30 *Fltz.* *ord.* 2:35

2:40 **Bells + Vocals** 2:45 2:50 *Agitated Fltz.* *ord.*

Thick vocal sounds and noise → Quiet noise, increasing registral span, cresc.

2:55 3:00 *Fltz.*

3:05 3:10 *Fltz.*

Bell distortions added Starts to intensify

3:15 3:20 *Urgent*

3:30 *Fltz.* *ord.* *tr*

3:40

*Increasingly Crazy*

Respond to the electronics, starting very sparsely and increasing densely and intensity. Draw from these pitches, repeat a piacere; Increasingly wild registral leaps, timbral trills, change playing techniques, including growling sounds, fltz, increasingly rough, noisy, screaming, jagged rhythms; Dynamics - range from f to ffff!

Increasingly angry bell sounds, war-like, interspersed vocal sounds

4:05

*Lamenting*

Gradual dim., smoother, more extended sounds, slight pitch bends, becoming sparser

4:20

*Bereft*

Gradual dim.

4:30

4:35

4:40

D-Tr

4:45

4:50

4:55

5:00

5:05

5:15

Strong bells

PERUSAL SCORE NOT FOR PERFORMANCE

5:20

5:30

*Gently*

mp mf p

This system shows the first two measures of the piece. The first measure starts at 5:20 and ends at 5:30. The melody is written in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, all beamed together. A slur covers the first two measures. The second measure continues with a half note D5, followed by quarter notes E5, F#5, and G5, also beamed together. Dynamics are marked as *mp* at the start of the second measure, *mf* under the first half note, and *p* at the end. The bass line consists of a single half note G3 in the first measure and a single half note G3 in the second measure.

5:40

mp mf p

This system shows the third and fourth measures. The melody continues with a half note G5, followed by quarter notes F#5, E5, and D5, beamed together. A slur covers the entire system. Dynamics are marked as *mp* at the start, *mf* under the first half note, and *p* at the end. The bass line has a single half note G3 in the third measure and a single half note G3 in the fourth measure.

5:50

6:00

mp mf mp mf p

Increasingly Intense Bells

This system shows the fifth and sixth measures. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4, beamed together. A slur covers the entire system. Dynamics are marked as *mp* at the start, *mf* under the first half note, *mp* at the start of the second measure, *mf* under the first half note, and *p* at the end. The bass line has a single half note G3 in the fifth measure and a single half note G3 in the sixth measure.

6:10

6:20

*Proudly*  
*Ftz.*

*ord.*

*fp f mf mp f mp*

Bells continue

This system shows the seventh and eighth measures. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, beamed together. A slur covers the first two measures. Dynamics are marked as *fp* at the start, *f* under the first half note, *mf* at the start of the second measure, *mp* at the start of the third measure, *f* under the first half note, and *mp* at the end. The bass line has a single half note G3 in the seventh measure and a single half note G3 in the eighth measure.

6:30

6:40

7:02

*Resigned*

*mf p mf mp pp*

Bells, gradually fade

This system shows the ninth and tenth measures. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4, beamed together. A slur covers the entire system. Dynamics are marked as *mf* at the start, *p* at the start of the second measure, *mf* at the start of the third measure, *mp* at the start of the fourth measure, and *pp* at the end. The bass line has a single half note G3 in the ninth measure and a single half note G3 in the tenth measure.