## **Spare Parts A**

for Trumpet in Bb

Stephen F Lilly

## **Program Notes:**

My dissertation is fifteen, written by a younger and considerably more noodly composer, but that orchestral piece was never heard. Periodically, I return to it but always hit the same wall: it's no longer me. Nevertheless, there are gestures, textures, and licks that I still love, so I'm recasting these fragments as new works. The first of these takes material from the original trumpet parts, shifting and reworking them into *Spare Parts A*. Taking its cues from the microtonal inflections in the original orchestral piece and the work of the late Ben Johnston, *Spare Parts A* alternates between equal temperament and just intonation derived from the Bb overtone series, the fundamental of the open—no valves depressed—Bb trumpet.

## **Performance Notes:**

Accidentals only affect note immediately following except where carried over a system break by a tie.

Tremolo indicates flutter-tongue.

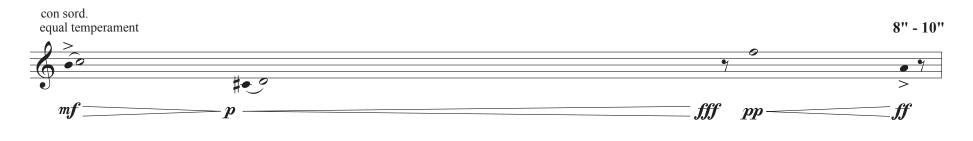
A positive or negative number above a note (e.g.  $-12\phi$ ) indicates the tuning deviation from equal temperament in cents. All deviations in pitch are derived from the overtone series of concert B<sub>b</sub> (e.g. the fifteenth partial is twelve cents shy of concert A, hence  $-12\phi$ ). The return to equal temperament is always indicated.

Rhythm is approximate. In general, black note heads are of a shorter duration than white note heads, but specifics should be derived from note/rest spacing (i.e. more space equals a longer duration). Rests give a bit more relative information, but as with notes, one should defer to spacing. Each system should last between eight and ten seconds for an overall duration between forty-eight seconds and one minute.

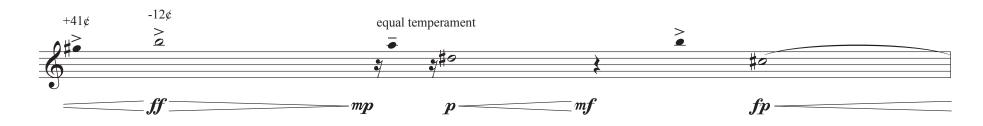
## Spare Parts A

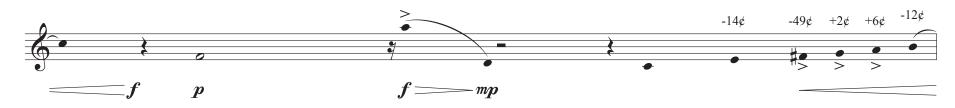
for B<sub>b</sub> Trumpet

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