

Nakh Norá

for solo trumpet in C

by

Georgi Dimitrov

For Aaron Kahn

Performance Notes:

An accidental with an arrow pointing down ($\flat\sharp\flat$) lowers the pitch by 14 cents. This represents the fifth harmonic partial of the natural overtone series.

An accidental with a double arrow pointing down ($\flat\sharp\flat\flat$) lowers the pitch by 31 cents. This represents the seventh harmonic partial of the natural overtone series.

The trumpet player need not worry about precise cent deviations and frequency ratios. However, he or she must work diligently in order to prevent a certain quantization of the melodic intervals into the equal-tempered pitch system. Should the trumpeter follow the fingerings provided, and play without altering the pitch, the intended intervals will come out naturally. E.g.: the interval between the very first C4 and the very first C5 is *smaller* than an octave. The player must carefully work in order to suppress the ingrained urge to make such an interval (and others like it) an equal-tempered one. Notes that do not have special accidentals or fingerings should be played in traditional manner.

The player should do his / her best to breathe only during rests. Lines without rests are to be played in a single breath, connected. Unless there is a tenuto, staccato, an accent mark, a rest, or a combination of the above, *all notes written in succession are to be played legato*. Some slurs are use to encourage phrasing. Time used for putting on and taking off mutes should be as minimal as possible. All harmon mute passages are to be played with the stem out.

Although without a meter, the piece is not written in proportional notation. All note lengths and tempo markings should be strictly observed.

A line with a number above it (as in measure 4) indicates the movement of a valve slide. In this case the B \flat in measure 4 will be produced by the use of the third valve slide.

Nakh Norá

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Trumpet in C ≈ 80

f *p* *f* *p*

2

p *f* *p* **rall.**

In Tempo **accel.**

3

With Harmon Mute Mute Off

f *p* *f* *p*

In Tempo **accel.**

4

p *pp* *p*

In Tempo $\text{♩} = 60$

5

With Lyric Mute

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

6

p *p*

7 *p* *ff* Mute Off

8 *p* *p cresc.* accel.

9 *fff* *f* Tempo I ♩ ≈ 80

10 *p* *p < f >* *f* *fff* *flzg.* *fff* *f* *tr*

Parody Vibrato *ord.*

*Play highest possible harmonic

11 *p* *f* *p*

12 *f* *p* *f* *fff*

13 *f* *p* *f* *p* *f* *f* *p* *f* *p* *p*

14 *accel.* *rall.* *accel.* 3

15 *rall.* *accel.* *rall.* *accel.* *subitop*

In Tempo ♩ ≈ 80

16 *f* *ff* *fff* 5

17 * *p* *f* *ff* 5 3 5 5 5 6 6

* 18 *fff*

With Lyric Mute

Mute Off

p *f* 1/3 1/3 2/3 2

20 *fff* **

* Improvise: all notes written on a single line staff are to be observed for their rhythm, but their pitch is to be imagined by the performer. Countour, range, leaps, etc., are all aleatory, as long as they don't inhibit the rhythm, tempo, or dynamics of the passage.
 ** Make two farting sounds, one long (whole note) and one short (thirty-second note.)