

Luke Paulding

**The abundance  
of breath**

for soprano & trumpet in C

Sample Score Only

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LUKE PAULDING

**the abundance of breath**

**(2009)**

*for soprano and trumpet*

Commissioned by the Musical Society of Victoria,  
courtesy of the inaugural David Henkels Composition Award 2009.

Premiered on 25-10-09 by DEBORAH KAYSER and TRISTRAM WILLIAMS at Melba Hall, MELBOURNE.

## PROGRAM NOTES

*the abundance of breath* explores a very fluid and 'instrumental' approach to the soprano and trumpet. There are moments when they merge into a single breathing, gasping, growling creature; others where they stalk each other with poetic sensuality and an unearthly grace. The text is highly colouristic and largely nonsensical, reminiscent of the 'imaginary languages' conjured in Kurt Schwitters "Ursonate", or György Ligeti's "Aventures"...

## NOTES FOR TRUMPET

The player is required to perform this work on a C trumpet with piston valves.

Most techniques are explained with text above, attached to a specific graphically differentiated note-head [which is used consistently throughout the rest of the score].

**NOTE:** the 'lip-glissando' technique requires fluid, continuous gradations of pitch according to the graphic representation - this can be achieved through the use of half-valves to slide as seamlessly as possible through the shifting harmonic series.

On the 3rd page, the player needs to remove the 2nd valve tuning slide. Technical details regarding the "exposed" 2nd valve tuning slide are referenced from Stanley Friedman's solo trumpet work SOLUS (Vuarmarens, Switzerland: The Brass Press, 1978) where Friedman indicates which pitches are possible through "exposed" trumpet valves.

Mutes required:

- metallic straight mute
- harmon mute
- cup mute

## NOTES FOR SOPRANO

The text is largely nonsensical in meaning - though there are a few fragments which 'sound' as though they are actually 'words'. It should be sung as though in 'English'.

The 'text' found mostly with the x-shaped note-heads with these brackets: < > (eg. <ch>) indicate a heavily exaggerated effect, and phonetically "voiceless" ie. <ch> = as in "cheese" - isolating the percussive airy "hissing" sound of "ch" WITHOUT the vowel sound of "ee".

**NOTE:** <c> = always a "soft c", as in "cent"

X-shaped noteheads always indicate non-pitched ("voiceless") material - either a sharp whispering or very airy, hiss-like speaking (depending on the dynamic and note length).

Other techniques are explained with text above, attached to specific graphically differentiated note-heads [which are used consistently throughout the rest of the score].

# the abundance of breath

from soprano and trumpet

**Perspicaciously**  
♩ = 50

The score is divided into three systems, each with a Soprano and Trumpet in C part. The first system (measures 1-14) features a 4/4 time signature. The Soprano part includes dynamics like *pp*, *f*, *p*, *mp*, *pp*, *sfz*, *sfz*, and *sfz*. The Trumpet part includes dynamics like *pp*, *fp*, *mf*, *pp*, *sfz*, *f*, *mp*, *f/p*, *f*, and *pppp*. The second system (measures 15-28) features a 3/4 time signature. The Soprano part includes dynamics like *pp*, *mp*, *sfz*, *ff*, *sfz*, *sfz*, *f*, *mp*, *pp*, *mp*, *f*, and *pp*. The Trumpet part includes dynamics like *mf*, *ppp*, *sfz*, *mp*, *p*, *ffff*, *pp*, *mf*, *p*, *f*, *fff*, *p*, *ppp*, *p*, *mf*, *pp*, *mf*, and *p*. The third system (measures 29-42) features a 4/4 time signature. The Soprano part includes dynamics like *ppp*, *pp*, *sf*, *p*, *sfz*, *sfz*, *mp*, *sfz*, *p*, *mf*, *ff*, *ppp*, *p*, *sfz*, *p*, and *sfz*. The Trumpet part includes dynamics like *p*, *sfz*, *mf*, *mp*, *ppp*, *mp*, *fp*, *ff*, *sfffz*, *sfz*, *sfffz*, *sfz*, *pp*, *f*, *mp*, *sffz*, *mp*, *pp*, *sfz*, and *mp*.

S. 9

low snarling growl

port.

5:4

3:2

3

5

<ch> p

sfz <ch> pp ff

f

ae - ppp p

<ts!> sfz

<ffrr!> sffz

<ffrr!> sffz

<rr>/ee - pppp pp

port.

<t!> sfz

<ch!> sffz

C Tpt. 2 5

mute out

7:8

3:2

(air-tone)

(air-tone fltg.)

5:3

3

5

p

f

fff

p

ppp

fp

ff

sfffz

harmon mute in (stem removed)

S. 14

3:2

5:4

5:4

7:4

(sharp intake of air)

(high tongue-click)

<c> f

kee - p mp

<brrr> / ee - sf pppp pp

<trr!> so - sffz mf > pp

<grr> sfz p f

<ch!> sffz

so - pp

14

(place stem in harmon)

tr

tr

(remove stem)

7:4

5:4

(place stem in)

mp

pp

sfz

mp

pppp

p

pppp

pp

sfz fp /ppp

p

/ppp

pp

S. 15

flageolet:

port.

3:2

(b)

(low snarling growl)

(high tongue-click)

(smothered shriek)

ah - p

ee - p

<ts!> sfz

mf

sffz

ah - mp

pp

<ch!> sfz

f

<t!> sfz

pp

<ch> mp

sfz poch.

10

5

5

mute out

(air-tones)

(tongue-ram)

5:4

3:2

harmon mute in (stem in)

ppp

mf /pp

p

sfz

mp

pp

f

p

sfz

p

sfz

mp

pp

sfz poch.

17

S. *(air fltg.; hand covering mouth)*

4 5 3:2 5 3:2 3

*<sh>* *p* *sfp* *ppp* *ah - ppp* *mp* *<sh>* *sffz* *sfz* *<brr>/ee - mp* *<c!>* *oh - ppp*

C Tpt. remove 2nd valve tuning slide \* = designates exposed tones

4 5 3 3 2 3 (adjust) 3 (out) 5 (pull 3rd slide in) 2 (high tongue-click) 2 valve trem. 0-3 (lip) port.

*mp* *p* *sfz* *pp* *mf-p* *sfp* *p* *mf p* *sfz* *pp* *pp* *<mf* *pp* *sfz*

20

S. *slightly exaggerated vib.*

3 13

*mf* *cee - p* *cee - mf* *sffz* *<ch>* *mp* *<ah>* *sffz* *brrree - mf > mp* *ee - pp* *sfz* *sfz* *f* *p*

C Tpt. *(lip) port.*

3 13

*ppp* *mp* *sfz* *p* *sffz* *mp* *f* *ff* *sffp* *mf* *pp* *sfz* *mp* *p* *sfz*

22

S. *very low "creaky" undertones*

3 5 7 7

*<tr>* *p* *pp* *ff* *(intense snarl)* *<har>* *pp* *so - mp* *p* *strong emphasis on the consonants:* *ka! ti ki ti ki ti ki ti ki ti ki ti* *sfz* *sfmf* *mp* *p* *i - pp* *port.* *<ke!>* *sfz*

C Tpt. *mute out*

3 5 7 7

*p* *mp* *sfz* *sffz* *(high shriek through instrument)* *(no valves down)* *(tongue-ram)* *<ch>* *3:2* *2* *<ch>* *3* *2* *(tongue-ram)* *sfz* *mp* *f* *mp* *sfz* *mp* *sfz* *p*

25 S. *sfz* *<ch>* *ff* *<ch!>* *sfz* *<ff>* *<ts!>* *sfz* *<ch!>* *sfz* *<ts!>* *sfz* *<ch!>* *sffz* *ff* *sharp intake of air* *f* *<ts!>* *sfz* *er* *mp* *<ke!>* *sfz* *poco* *<ch!>* *sfz* *<ts!>* *sffz* *<ch!>* *sffz* *<ts!>* *er -* *sfz* *f* *p*

25 C Tpt. *f* *sfz* *p* *ff* *sfz* *sfz* *p* *f* *sfz* *p* *f* *p* *sfz* *p* *sfz* *p* *sfz* *poco*

27 S. *mf* *so ree* *p* *<rr>e -* *mf* *<c>* *p* *boh -* *pp* *<ff>* *sfz* *<c>* *mp* *sfz* *go -* *f* *p* *sfz* *<ff>* *sfz* *ka!* *mf* *sffz* *shriek*

27 C Tpt. *mf* *cup mute in* *sfz* *mp* *f* *mf* *sfz* *sfz* *mp* *pp* *p* *mp* *f* *sffz* *ff* *mf* *sfz* *mp* *sfz*

30 S. *<ch>* *p* *<ch>* *sfz* *<ch>* *mf* *<c>* *ppp* *<ti>* *ff* *<ke>* *pp* *<c>* *p* *<ts>* *ff* *<ti>* *ff* *<ch!>* *f* *<ffrr!>* *sfz* *ff* *mf* *<ch>* *mp* *sfz* *er* *mf* *<ff>* *mp* *<oh!>* *sfz* *ffz* *trill* *p* *<ts>* *p* *<ch>* *mf* *mf* *air ftg. with hand covering mouth*

30 C Tpt. *sfz* *pp* *mp* *mf* *f* *sfz* *mf* *sffz* *mf* *mute out* *remove mouthpiece* *mp* *sfz* *p* *sfz* *mf* *sfz* *pp* *sfz*



S. 32 **5** **11**

*<ch>* *ppp* *<c!>* *sfz* *<c>* *p* *sfz* *mf* *p*

ah - *mp* *p* *mf/p*

*p* *mp* *f* *poco* *pp*

C Tpt. **5** **11**

*p* *sfp* *sfp* *f* *p* *pp* *sfz* *sfz* *sfz* *f* *sfz*

(high tongue-click) *3:2* (lip) *gliss.*

S. 34 **4** **5** **5**

*brrree -* *f* *p* *<tr>* *sfz* *p* ah - *p*

*brrree -* *f* *sfz* *<ch!>* *sfz* *<ts!>* *sfffz* ah - mm - *sfz* *mp* / *p*

*lip gliss.* *pppp* *pp* *f* *pp* *ff* *pp*

*(intense snarl)* *3:2* *0 2 0 2 2 0 2* *7:5* *2 0 2*

*fp* *ff* *sfz* / *f* *fff* / *p* *sfz* *pp* *sfz* *poco* *poco*

S. 37 **4** **5** **5**

mm - *p* *pp* *<brr>ee -* *sffp*

*p* *sfz* ah - *p* *sfz* *f* *p* *sfz* *<ch!>* *sfz* *pp* *mp*

*lip gliss.* *mp* *pp* *mp* *sfp* *sfz* / *pp*

*(smothered shriek)* *3:2* *(very guttural growl)* *6:4* *throat distortion* *11:8* *guttural growl*

*fp* *sf/mp* *mf* *sffp* *ff* *f*

S. 39

C Tpt.

*<ti ki ti ki ti ki ti>*

*high tongue-click*

*ti! ki ti ki ti ki ti ki*

harmon mute in (stem in)

Mercurial, sensual

$\text{♩} = 40$

S. 44

C Tpt.

*very fluid, lyrical*

*lo -*

*je - oh - ae - ah -*

*(air -> tongue fltg. ram)*

*3 (out)* *1 (out)*

S. 48

C Tpt.

*a - ae - ae - ah -*

*SU - (as in su-a-ve)*

54  
S. *ae - be - kay - tow -*  
*p mp mf > mf > mp f sfz f /mp p f mf < ff fff sffz sffz*

C Tpt. *sfp p sfp p sfp p mp f sfz f PPP PP PPP sffz mf ff f sffz /PPP f*

4 3:2 2 3 (adjust) 3 5:3 2 5 (gasp) 2 violent vib. 4 3:2

mute out (hold in hand) 2 3 (adjust) 3:2 4 mute in 2 3 (3rd valve slide)

59  
S. *ah - jah - ah - ah -*  
*mp /pp pp p mf p /pp PPP PPP*

C Tpt. *sfz pp < sfp ppp ppp ppp sfp mp pp sfp ppp*

3 3 3:2 3 3 7 7 7:6

64  
S. *ah -*  
*sfp sfz ff sfz p sfz sfz sfz sfz sfz mp p sfz p sfz mf < ff mp*

C Tpt. *sfp sfp < f fff sfz sffz p f sffz mp sfz p ff mp fff sfz sffz*

3 5 3:2 3:2 2 5:4 5 2 3:2 3:2

mute out trem. 0-2

10

S.

68

4

5

3

ah - *mp* *p* *mp* *p* *mf* *p* *atrabiliously* *5:4* *port.* *pp* *oh* *pp* *like a whimper* *mp* *p*

C Tpt.

*mp* *p* *f* *pp* *sfz* *mp* *pp* *mf/p* *mp* *sfz* *mp* *pp* *ff* *pp* *p* *pp* *sfz* *pppp*

high 'fracturing' air-tone

3:2

5:4

2

3 (out)

2

3

11:8

2

3 (adjust)

2

5

3

71

S.

5

4

5

7

ah - *ppp* *mp* *mf* *p sub.* so - *mf* / *p* *mp* *mf/p* *mp* *pp* *mp* *(flageolet)* *ah* *pp* *(creaky, growl-like)* *5:4* *(harsh whisper)* *pp* *ter -* *mp* *pp* *sfz* *poch.* *<c>*

C Tpt.

*mp* *sfz* *mp* *p* *sfz* *mp* *pp* *sfz/p* *pp* *p* *mp* *pp* *mp* *f* *sfp* *pp* *fp* *(air-tones)* *1* *3* *2* *3* *2* *(creaky, growl-like with throat)*

75

S.

5

3

4

5

4

*f* *<t>* *<k>* *<c>* *sfz* *<ch>* *<k>* *sfz* *ah -* *mp* *sfz* *<c>* *ah -* *mp* *sfz* *mp* *mf* *mp/p* *mp* *p* *<c>* *ppp* *ha<rr>* *<c>* *p*

C Tpt.

*ff* *p* *sfz* *mp* *f* *mp* *sweetly* *f/mp* *p* *ppp* *sfp* *mp* *p* *f* *sfp* *pp* *trem. 0-2*

80

S.

5

5

3

5

3

LONG

*ppp* *(fracturing' extremely high squeal)* *ah -* *<p!>* *mp* *sfz* *ah -* *mp* *p* *ae* *mp/p* *ah* *mp* *pp* *ah* *mp* *soh* *f/mp* *ah* *p* *ppp*

C Tpt.

*ppp* *(very faint lip gliss.)* *5:4* *reticently* *sfz* *p* *sfz* *mp* *pp* *sfz* *sfz* *sfz* *mf-pp* *p* *p* *f* *mp* *sweetly* *ppp* *LONG*

reticently

5:4

2

3

2 (lip up)

2

3

2 (lip up)

3

2 (lip up)

3

2 (lip up)

3 (out)

LONG