

Jackson Gearing

# Impromptu

*for solo trumpet*

Jackson Gearing (b. 2001)

# Impromptu

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Composed in the Winter of 2023. Duration: 5 minutes

### **PROGRAM NOTES**

This work has three main textures: a highly articulate section focused on alternating timbres (ex. m. 1), a slower melodic section based on intervals of a third and a fifth (ex. m. 11), and a dodecaphonic section with rhythmic complexity (ex. m. 13). These textures develop over time, and eventually intermix across a form loosely inspired by the logarithmic spirals that occur both in nature and mathematics. While this is not a purely mathematical work, it might help to imagine the form imitating such spirals. Whenever a “rotation” of one of these spirals completes, the pitch center also drops one half-step, which can be most clearly seen in the connecting sixteenth-note triplet motive at the start of most rehearsal letters. Alternating textures begin to occur in quicker succession and intertwine with one another, and toward the end of the work, frenzies of complex motives launch us to the double bar line.

*Impromptu* was commissioned by Alexander Hardin, a dedicated, steadfast musician and close friend whose input and feedback has contributed to its success. It was a pleasure to have had the opportunity to collaborate with Mr. Hardin on this project.

### **TECHNICAL NOTES**

Stopped are indicated with “+” (stopped), “O” (open), and a dotted line representing a gradual linear change between the two. Hand shape and positioning should be made at the discretion of the performer, however the timbral shift between stopped and open must be clear.

Any G. P. marked is aligned with the removal or addition of the harmon mute. Make these pauses as short as comfortably possible.

Tempi do not necessarily need to be taken literally, as long as rhythm, meter, and any changes remain clear and consistent with the style of the music.

“*no fluctuation*”, when marked as a dynamic, refers to small changes in dynamics a performer typically carries out with regard to meter. Subtleties like adding emphasis to downbeats should be avoided when this is marked, in order to disorient the listener of any perceivable meter. This marking can be disregarded once another dynamic is written.

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sharp, biting (♩ = 60)  
harmon mute stem in

1 *mf* *pp* *mp* *ff* *sffp*

4 *f* *p* *ppp* *fff* *mf*

7 *p* *mf* *mf* *pp* *p*

12 *smooth, with flow* *mp no fluctuation*

14 *f* *fp* *ff* *mf*

18 *mp* *f* *fff* *p*

21 *mf* *mf* *pp* *mp*

24

6

*p* *ff*

26

*f* *mf* *mp* *p* *pp* *ppp* *p* *mf*

29

**B** *at a more insistent pace* (♩ = 76)

*fp* *ff* *p* *f* *p*

34

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

40

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

45

**D**

*fp* *ff* *p* *mf* *p* *mf*

50

*f*

53

*mp* *f* *mp* *f*