

richard johnson

Introit



for solo trumpet, digital audio, and video

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Program Notes

An Introit calls the congregation to the sacred ritual of Eucharist. The Introit has been part of the Mass Proper, and its numerous musical settings, since the middle of the first millennium CE. During that time, innumerable people have stood, sat, and knelt in places of worship, silently witnessing a performance with intermittent moments of acceptable interaction. There was a time when the holiness of this ritual was threatened by the Armed Man (*L'homme arme*), who dared to bring the popular sound of the masses into the sacred space of the Church. Some believed that the use of so catchy a tune, drunkenly sung in medieval taverns across the land, damaged the sanctity of both the ritual and the hallowed grounds on which it took place.

Introit for solo trumpet and electronics was commissioned by—and is dedicated to—Samuel Wells.



Performance Notes

Introit is ideally presented without amplifying the performer.
In a dry space, however, reverb should be added.

Introit is performed with an accompanying video.
The video (available at www.composerjohnson.com/introit.html or by contacting richard) includes 5.1 audio that is organized thusly: 1 & 2 are Stereo L/R; 5 is a click track for the performer.

If you have any questions, please contact richard via email at richard@composerjohnson.com

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C Trumpet

Electronics

sfz *pp* *fz*

bell reverberation bell

$\text{♩} = 66$

5

pp *mf* *mp*

11

p *mfz* *fp*

17

A

pp *f*

bell

Introit

23 (rising out of recorded trumpet)

pp ————— mf

tpt. choir

B

mf > mf > ————— mf > pp < f

35

mp

low rumble

C

p ————— f sfp ————— f sfp

cathedral cacophony

47

ff *sfp*

56

D

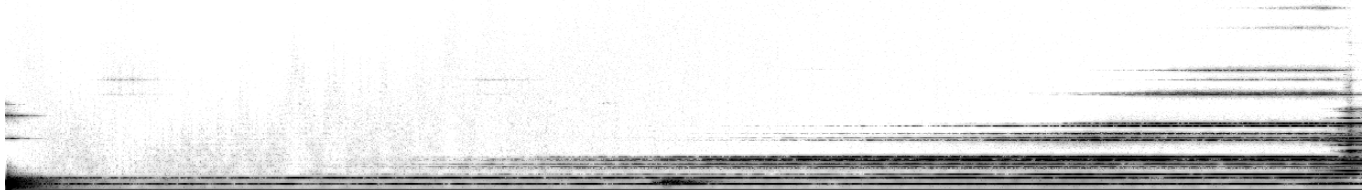
fp *mf* *pp* *mp*

the cathedral cacophony diminishes.

One Minute

66

10-15"
freely, chant-like



Introit

67 $\text{♩} = 76$ improvise chant-like rhythm ~10"

pp *mf* *mp*

~10"

80 $\text{♩} = 76$

pp *pp*

choir

92 l'homme armé

f *p*

bell-resonant snares

98

fp *sfp* *f* *fp* *ff*

106

Musical score for measures 106-111. The top staff is in treble clef and begins with a dynamic marking of *f*. The bottom staff is in bass clef and features a complex rhythmic accompaniment with many sixteenth notes. The key signature has one sharp (F#).

112

Musical score for measures 112-117. The top staff is in treble clef and contains sustained notes with fermatas. The bottom staff is in treble clef and contains a melodic line. Dynamic markings include *mf*, *sfp*, *sfp*, *pp*, and *mf*. The text "bell reverberation" is written below the bottom staff. The key signature has one sharp (F#).