

**two minute warning**

**solo trumpet**

**Larry Polansky**

*two minute warning* is written by computer in the computer language HMSL. The fundamental idea of the work is that three probability distributions are cross-faded continuously over the course of the piece. In this work, the three distributions are three different harmonic series, on C, E, and G (and then back to C), with slight octave reductions to fit within the range of the trumpet. My appreciation to composer Charles Ames, whose work and thought along these lines has, in part, inspired me to use some of these ideas in this series of works.

The performer may, optionally, alter the intonations of certain pitches to more closely conform to their natural harmonic series intonations with respect to the three fundamentals, in the following way:

For the C series: Bb (-31¢), F# (-49¢), A (-58¢)

For the E series: D (-31¢), Bb (-49¢), C# (-58¢)

For the G series: F (-31¢), C# (-49¢), E (-58¢)

— with common notes during the transitions (D, Bb and C# from C → E; D, C#, F, E from E → G; C#, E from G → C) tuned in any way the player wishes (perhaps getting flatter or sharper towards the target series).

Accented notes are meant to suggest clarifications of the phrase, as well as a kind of secondary metrical structure to the meter itself. They should not be too much louder, or different in timbre, than the other notes.

Low "octaves" are optional pedal tones.

*two minute warning* is the third in a series of works using this software, beginning with the solo saxophone piece *all things, beings, equal*, and including *Approaching the azimuth...* for solo clarinet.

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Lebanon, NH  
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for ed carroll  
**two minute warning**

solo trumpet

Larry Polansky

Trumpet

$\bullet = 120$

*f*

(gradually get softer until measure 22)

3

5

8

11

14

17

5

5

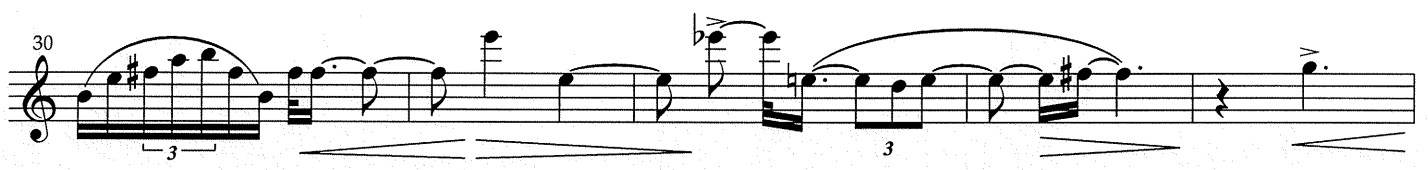
21 (E series complete)  
*mf* (gradually get louder to measure 51)

Musical staff 21-24: Treble clef, 3/8 time signature. Measure 21 starts with a whole rest followed by a quarter note G4 with a sharp sign. The melody continues with eighth and quarter notes, featuring slurs and accents. A dynamic marking of *mf* is placed below the staff. A crescendo hairpin spans from measure 21 to measure 51.

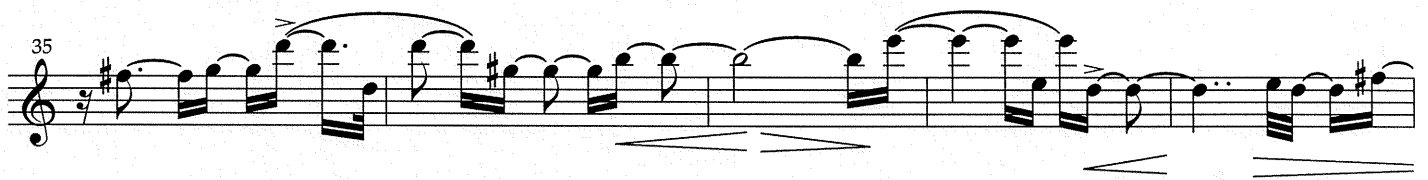
25

Musical staff 25-29: Continuation of the melody with slurs and accents. Measure 29 ends with a triplet of eighth notes.

30

Musical staff 30-34: Continuation of the melody. Measure 30 features a triplet of eighth notes. Slurs and accents are used throughout. A crescendo hairpin continues from the previous staff.

35

Musical staff 35-39: Continuation of the melody with slurs and accents. A crescendo hairpin continues from the previous staff.

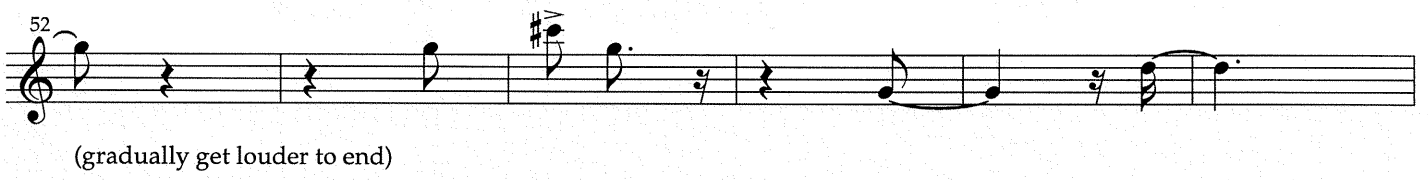
40

Musical staff 40-45: Continuation of the melody with slurs and accents. A crescendo hairpin continues from the previous staff.

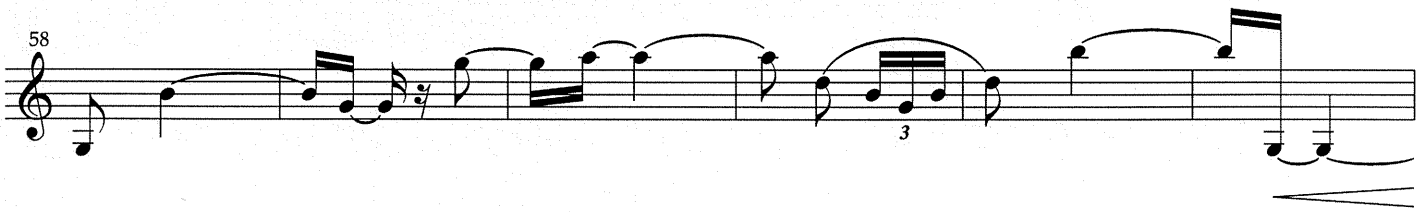
46

Musical staff 46-51: Continuation of the melody. Measure 46 features a triplet of eighth notes. A dynamic marking of *f* is placed below the staff. A crescendo hairpin continues from the previous staff.

52 (gradually get louder to end)

Musical staff 52-57: Continuation of the melody with slurs and accents. A crescendo hairpin continues from the previous staff.

58

Musical staff 58-62: Continuation of the melody. Measure 58 features a triplet of eighth notes. A crescendo hairpin continues from the previous staff.

64

70

76

82

88

94

100

*fff*