Katherine Ryan Ayres

for Saumel T. Miyashita

Echolaliac Chamber

for trumpet and piano

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Performance Notes:

Echolaliac Chamber requires the use of the Max 7 runtime or later, which may be obtained free of charge from the developer, Cycling '74, via their website (cycling74.com). To operate the patch, a USB footswitch capable of being mapped to a key on a standard computer keyboard is also required. The trumpet player is responsible for operating the footswitch in performance, pressing it wherever a number in a circle appears underneath the trumpet staff. An up-to-date patch may be obtained directly from the composer on request (ayrescomposition@gmail.com).

The electronics part is to be presented in stereo, with one speaker on each side of the audience. The exact balance of electronics is to a certain extent left to the performer's discretion, with the caveat that the acoustic instruments plaing a comfortable forte should sit abote the overall mix of the electronics at its densest.

Sections marked "Free" in the score are performed by fitting the notated gestures ito the approximate time ranges given above the music. Rhythms in these sections are not absolute, but rather indicate the internal consistency of each gesture. The performers are encouraged to interpret these gestures liberally so long as the durations specified are adhered to.

The final gesture in the piano (starting at m. 83) is to be played almost like a roll - not too slow, but not too fast either.

for Saumel T. Miyashita

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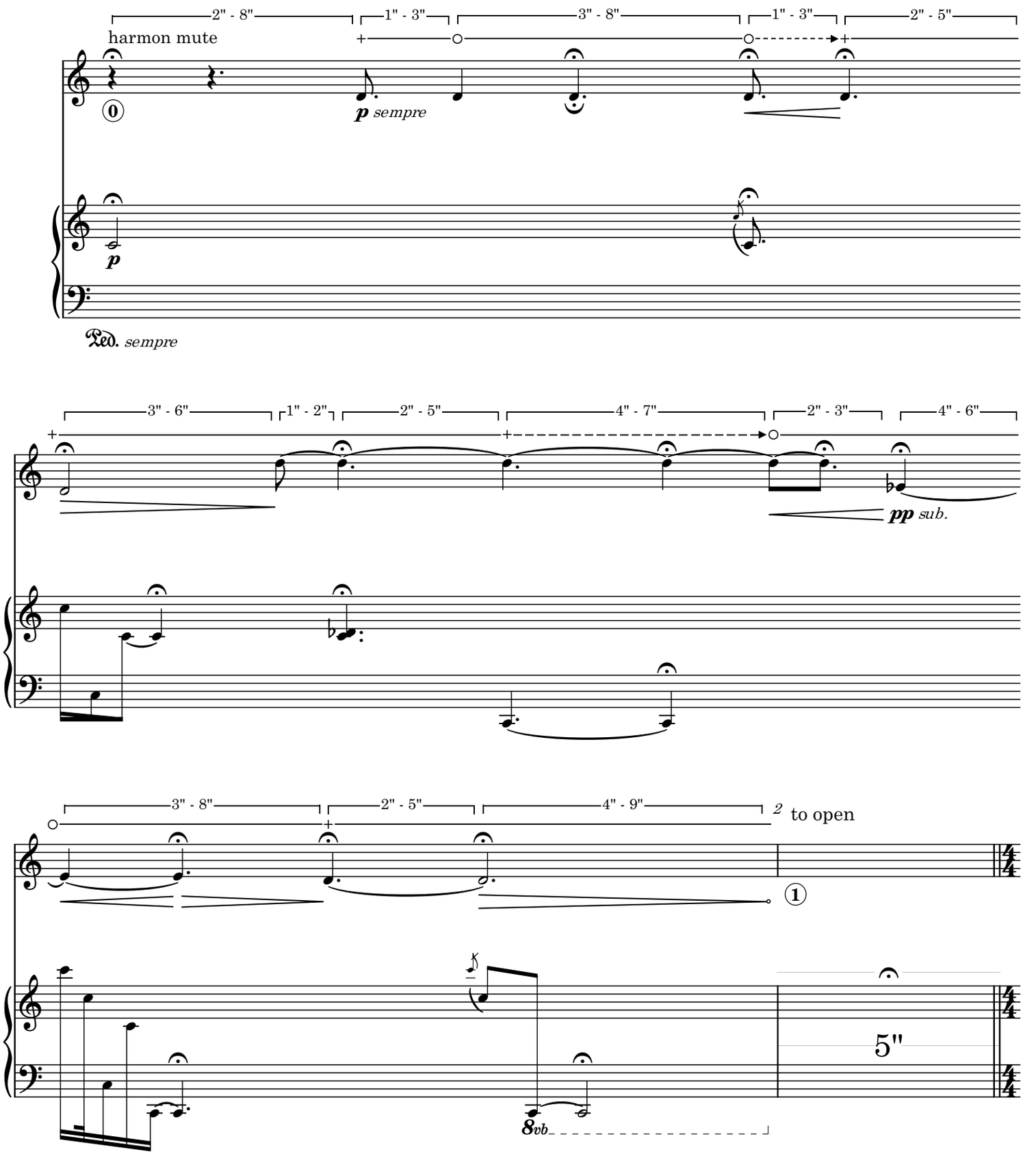
Katherine Ryan Ayres (2017, rev. 2025)

Mouring, Free



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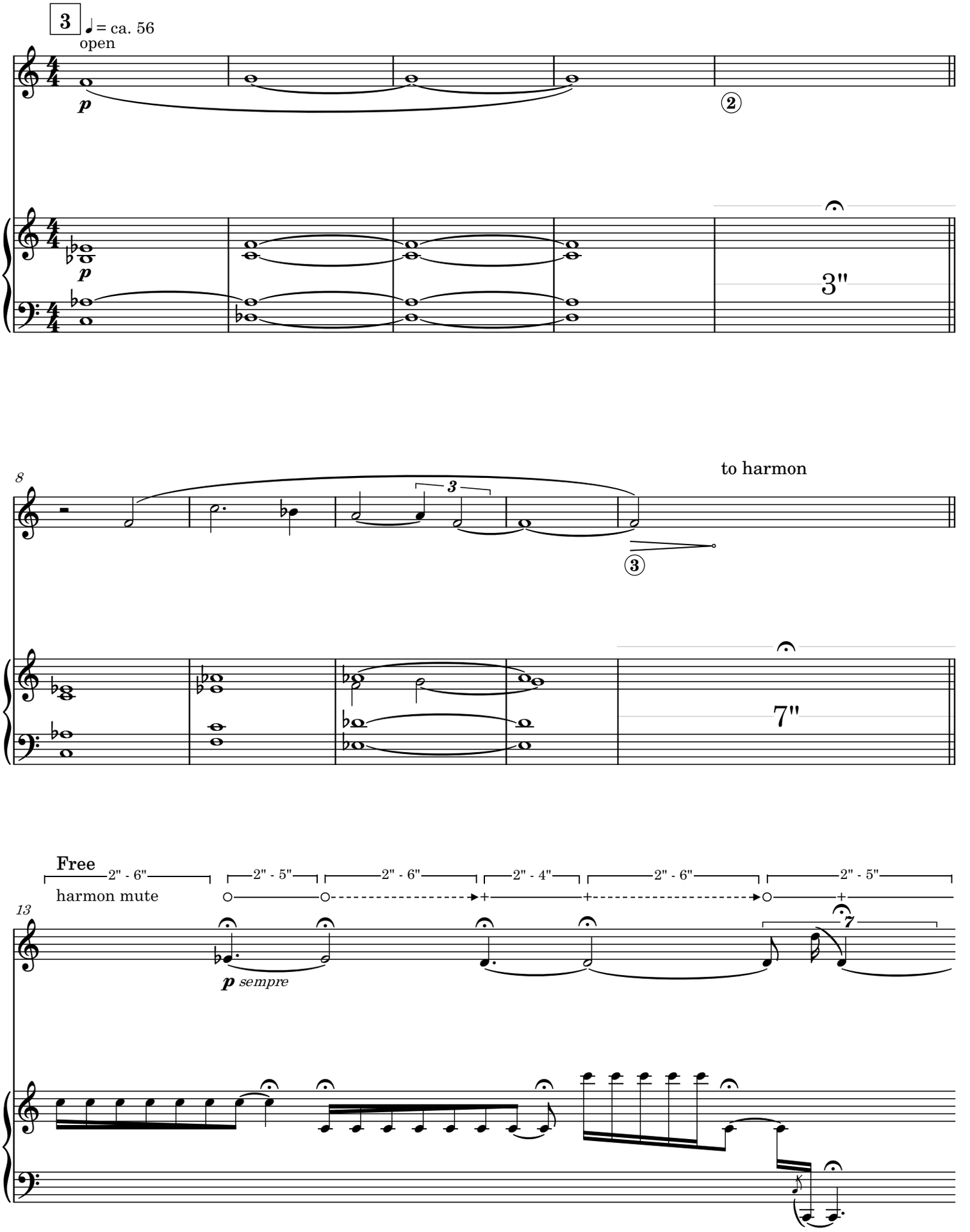
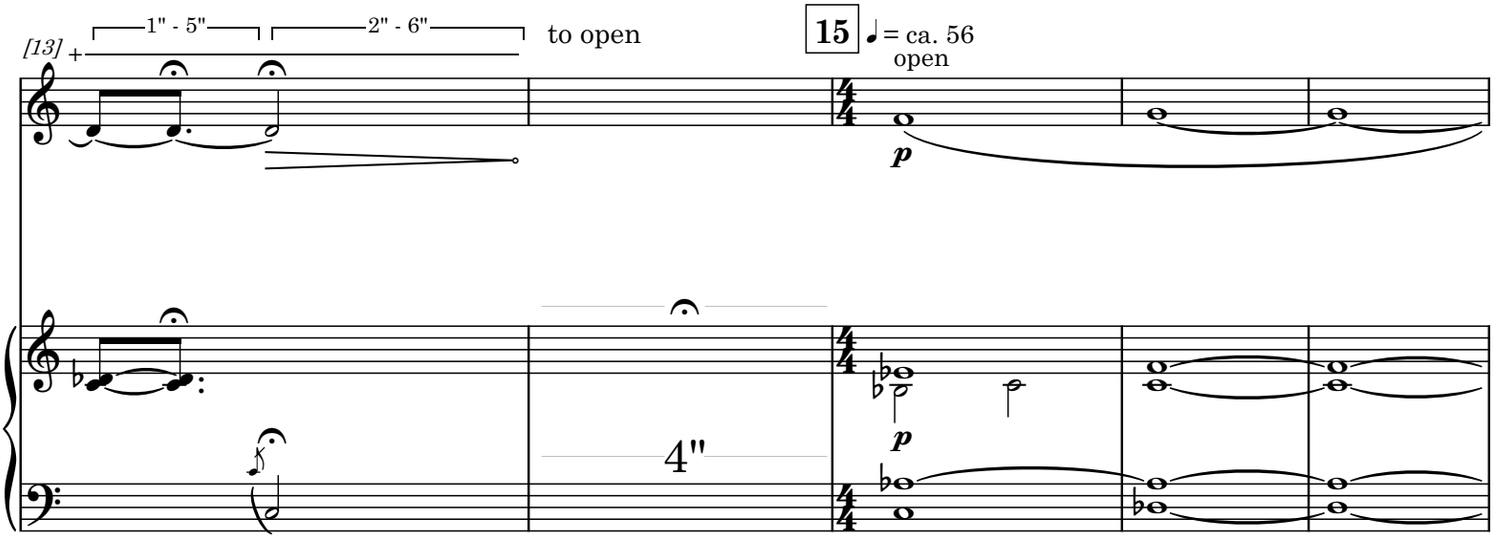
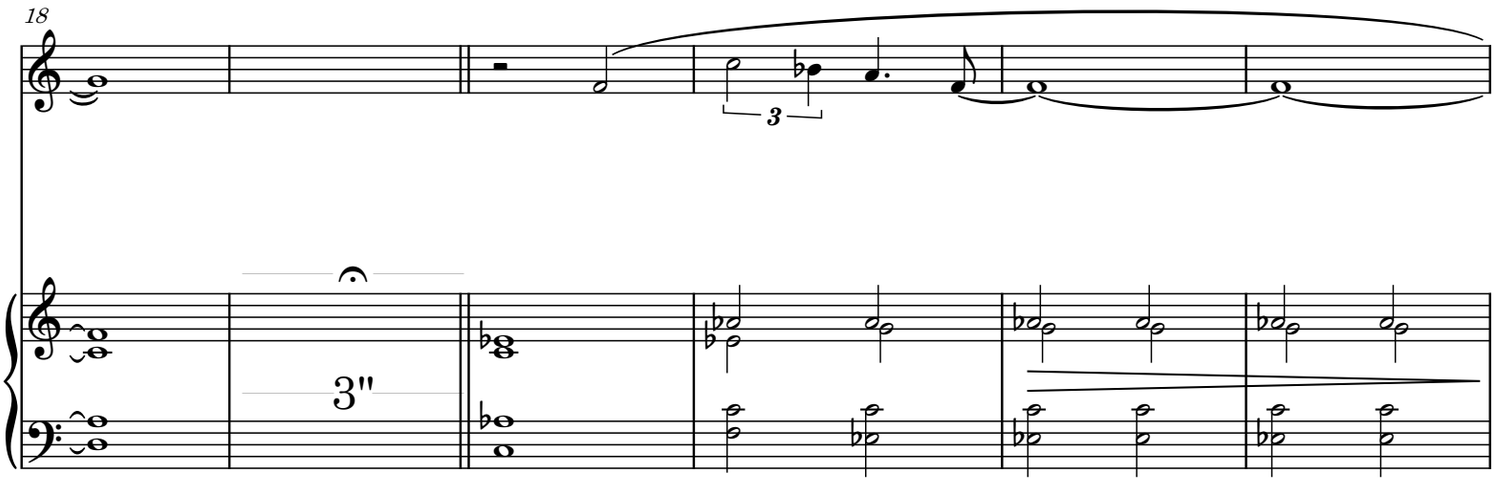
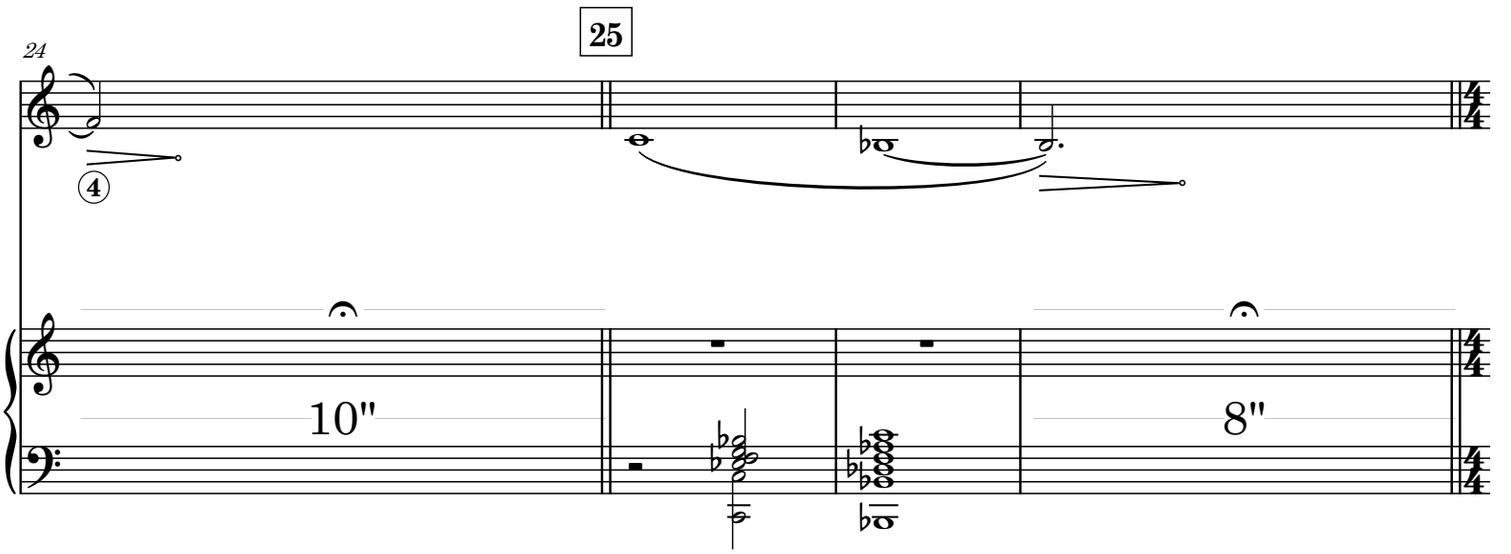
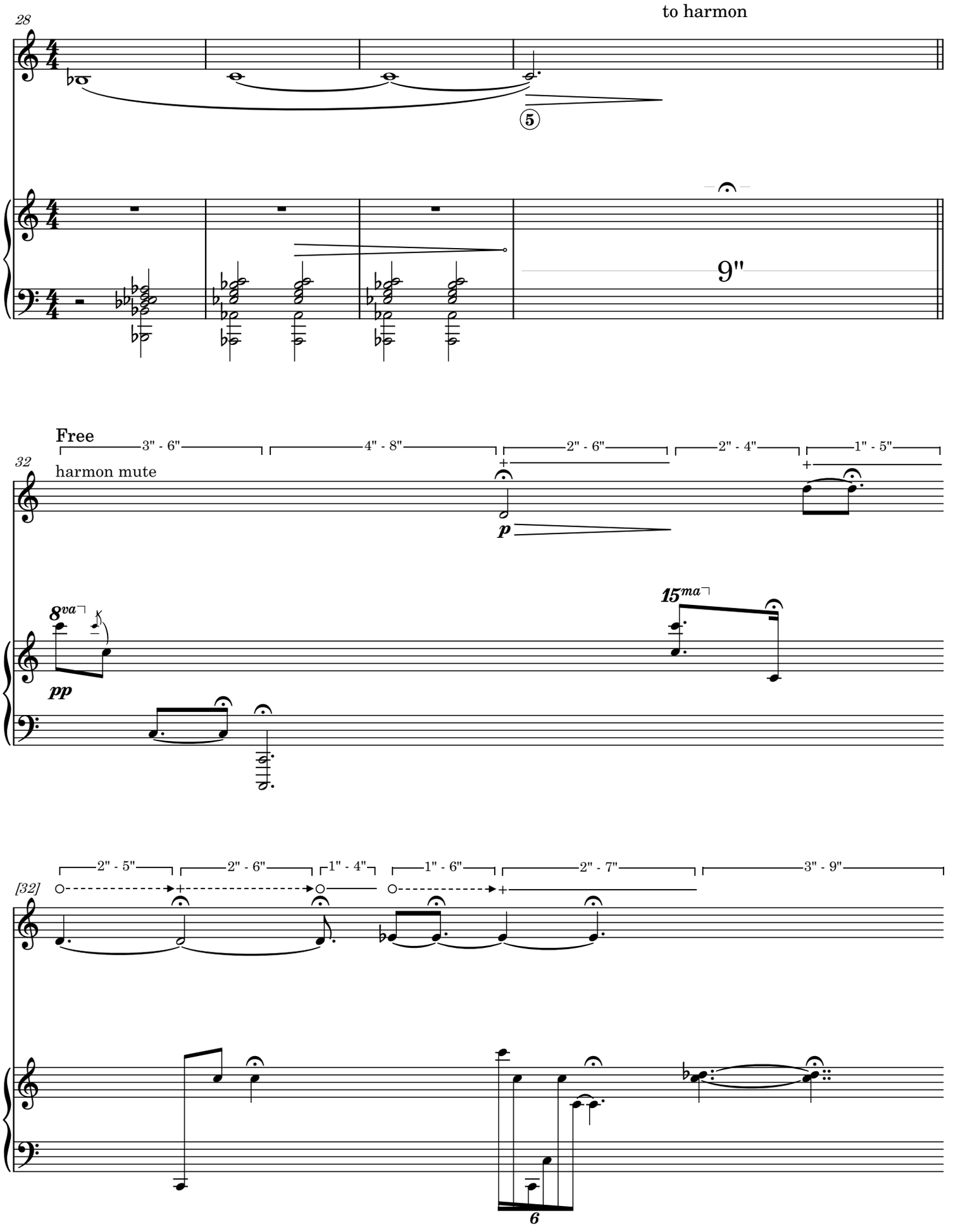
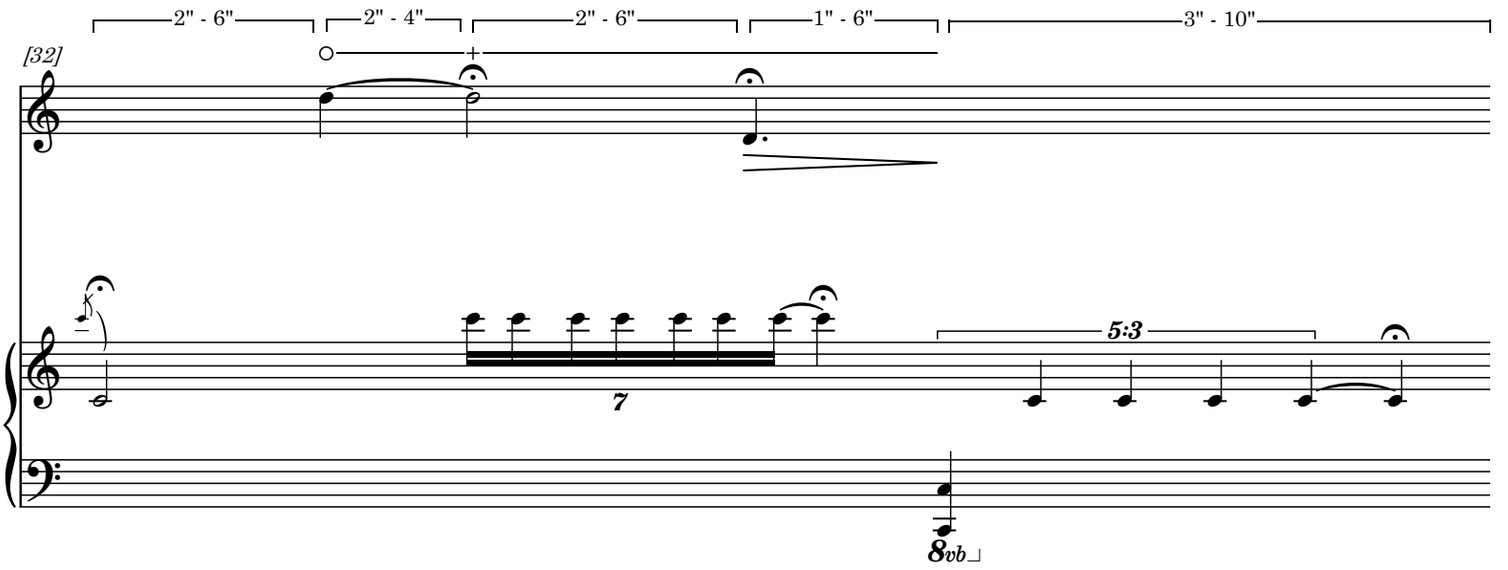

3
♩ = ca. 56
open
p
2
3"
8
3
to harmon
7"
Free
2" - 6"
2" - 5"
2" - 6"
2" - 4"
2" - 6"
2" - 5"
harmon mute
13
p sempre
7

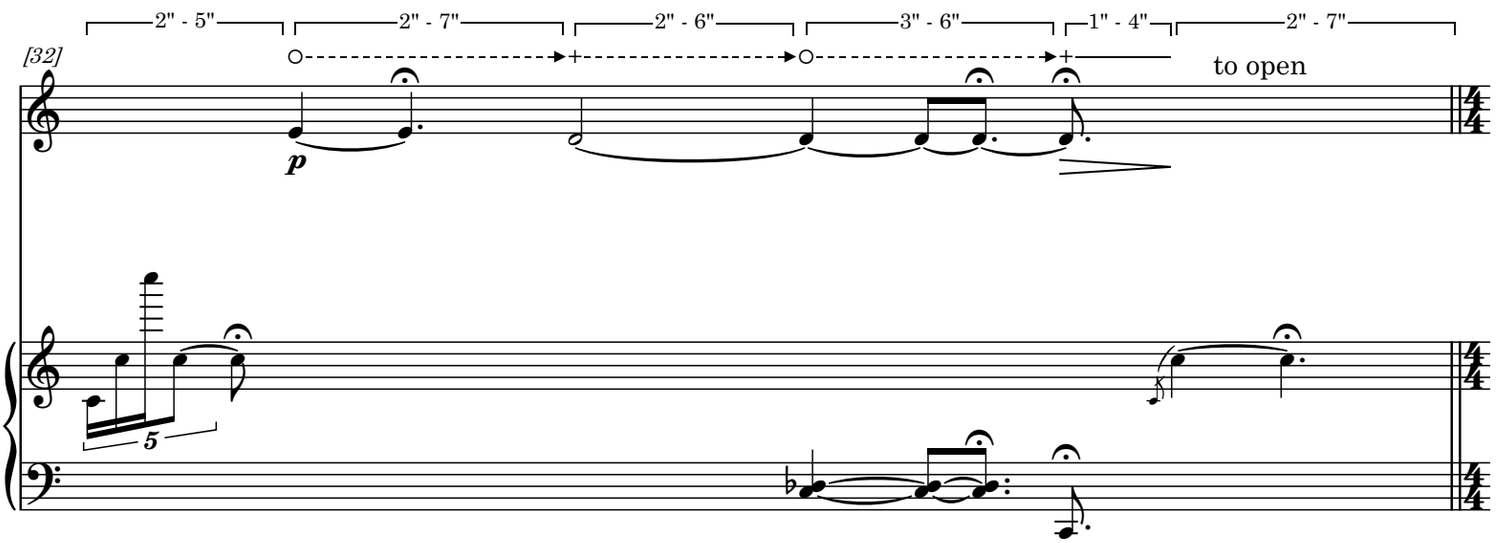

[13]
1" - 5"
2" - 6"
to open
15
♩ = ca. 56
open
p
4"
p

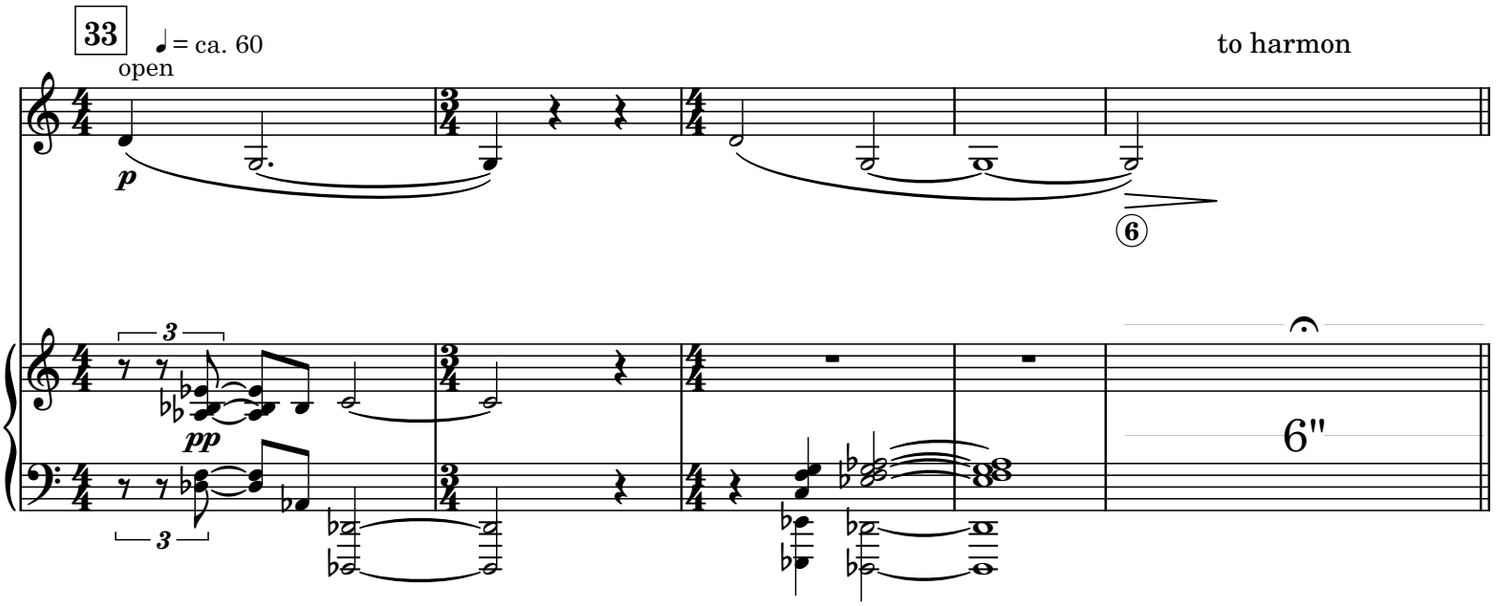

18
3
3"

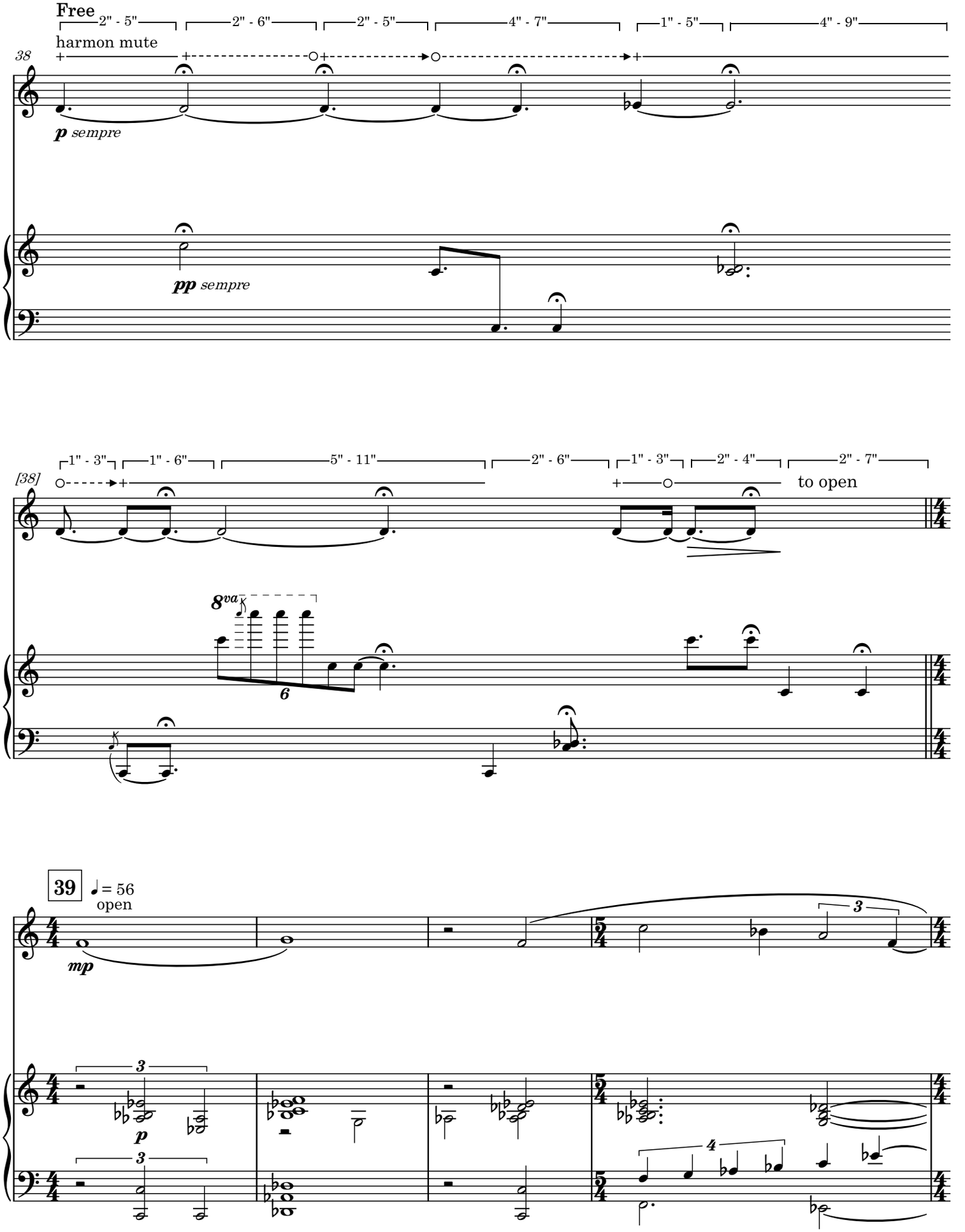

24
25
4
10"
8"

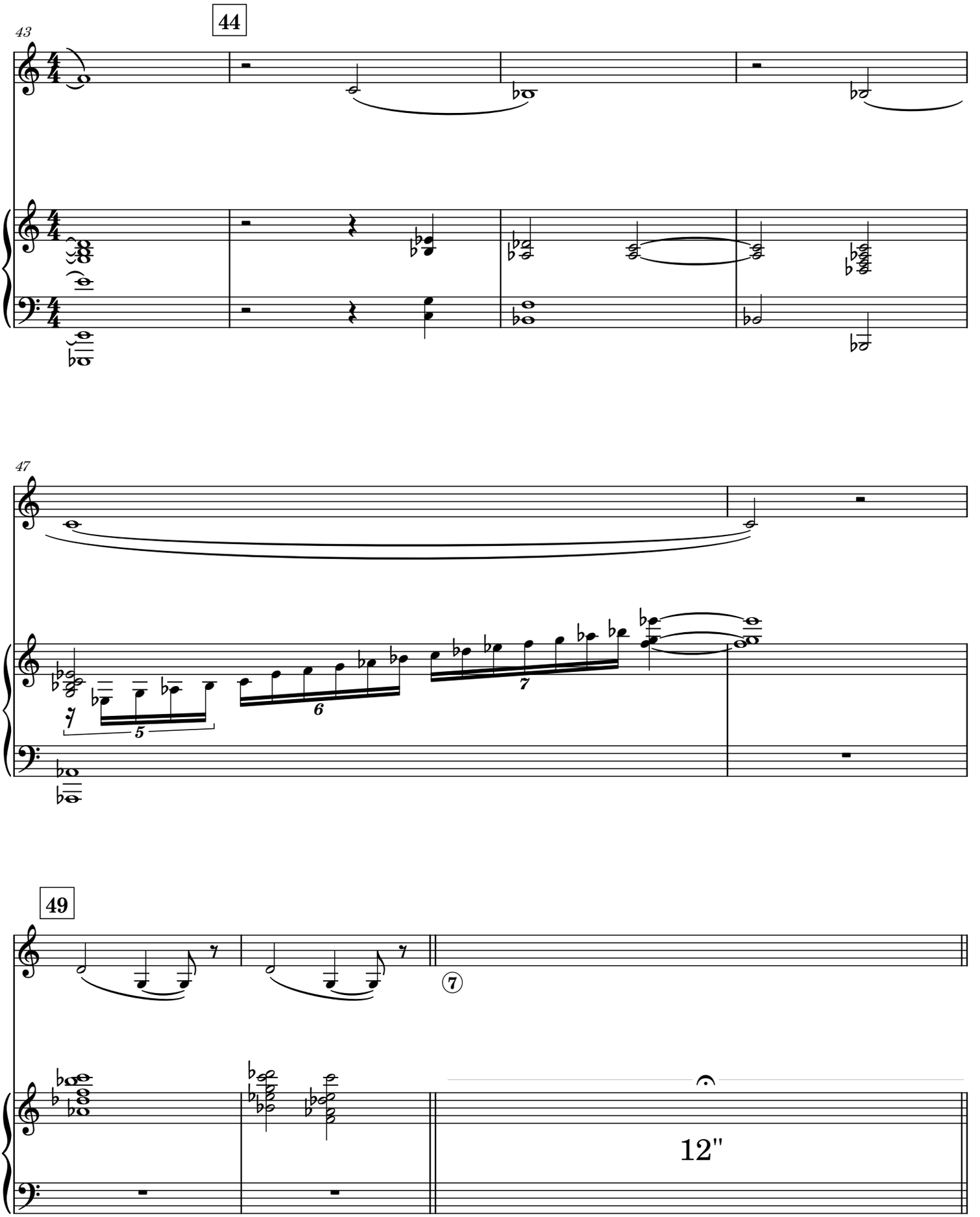

28
to harmon
9"
Free
3" - 6"
4" - 8"
2" - 6"
2" - 4"
1" - 5"
32
harmon mute
p
8va
pp
15ma
2" - 5"
2" - 6"
1" - 4"
1" - 6"
2" - 7"
3" - 9"
[32]
6

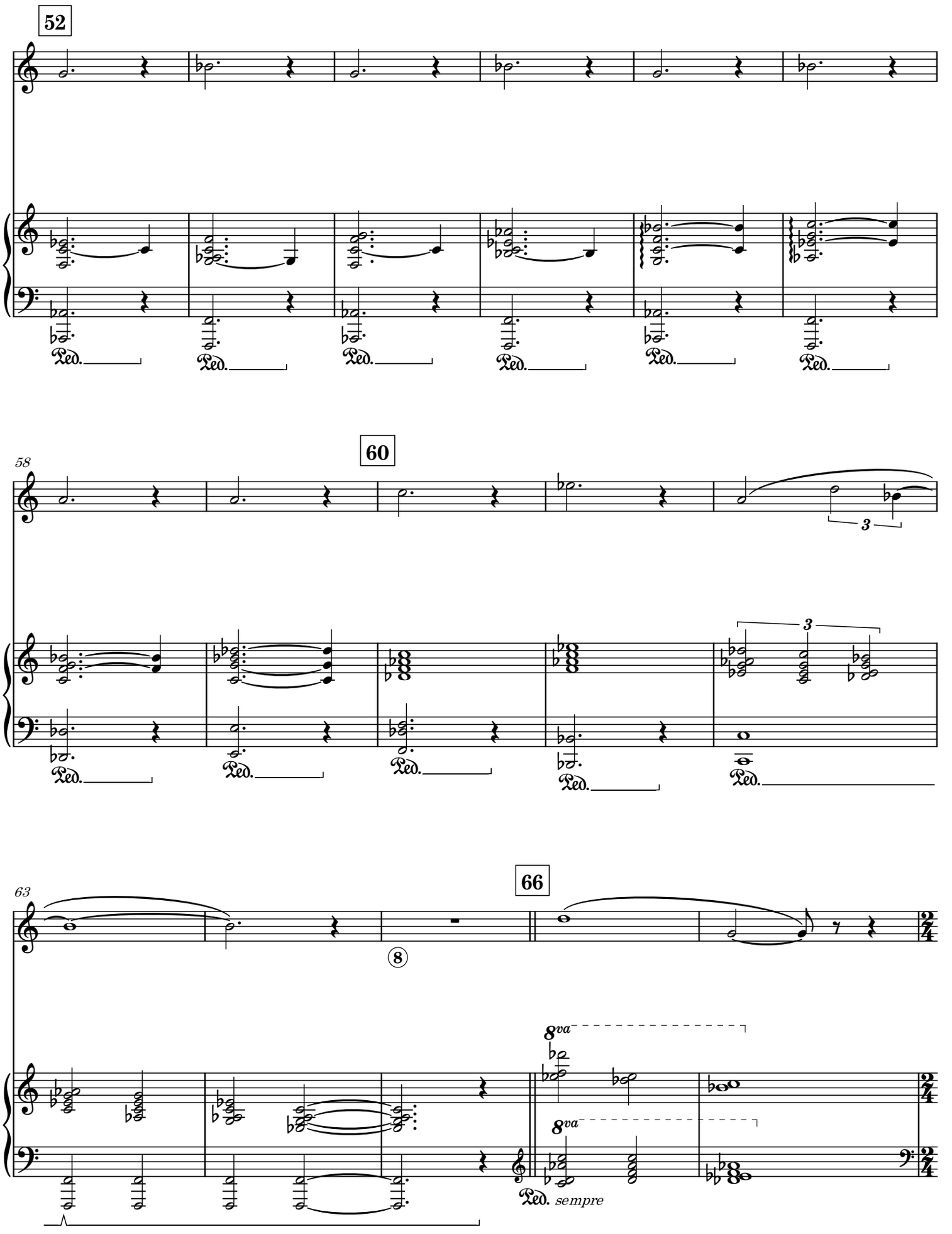

2" - 6"
2" - 4"
2" - 6"
1" - 6"
3" - 10"
[32]
7
5:3
8vb

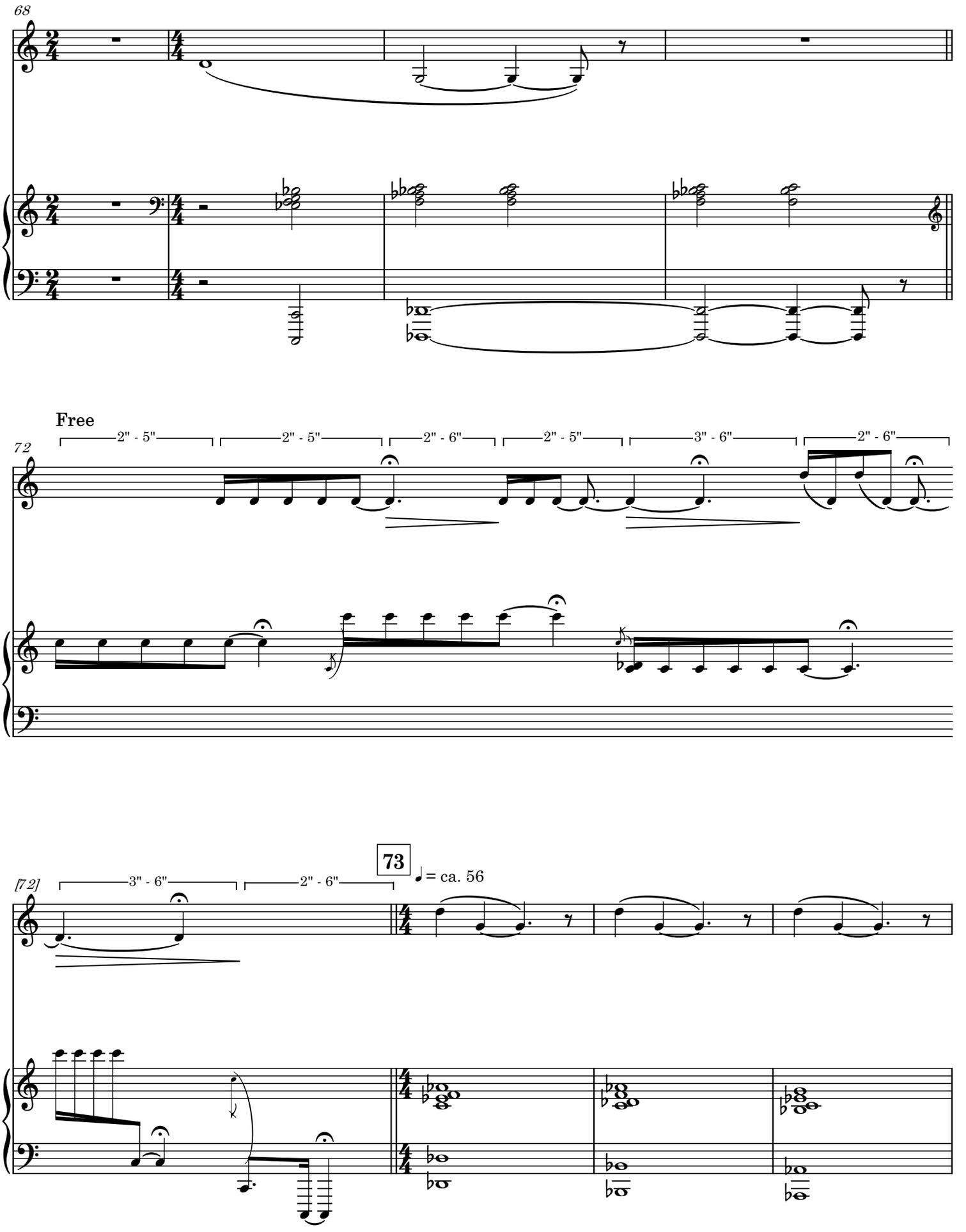

2" - 5"
2" - 7"
2" - 6"
3" - 6"
1" - 4"
2" - 7"
[32]
p
to open
5

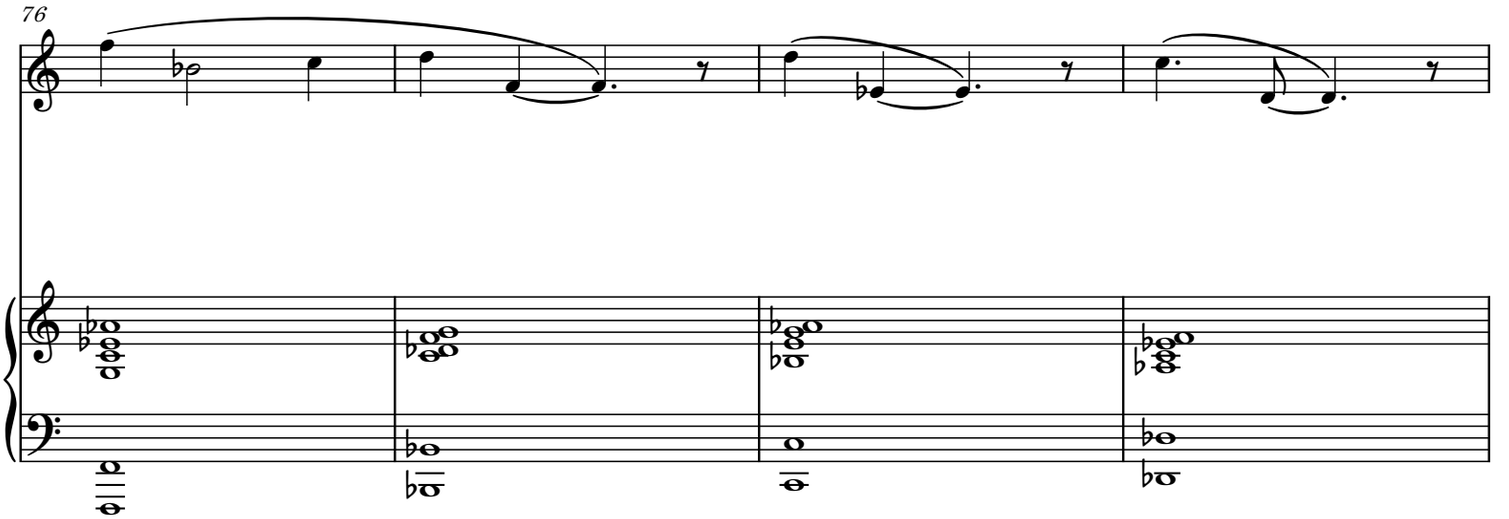

33
♩ = ca. 60
open
p
to harmon
6
3
pp
3
6"

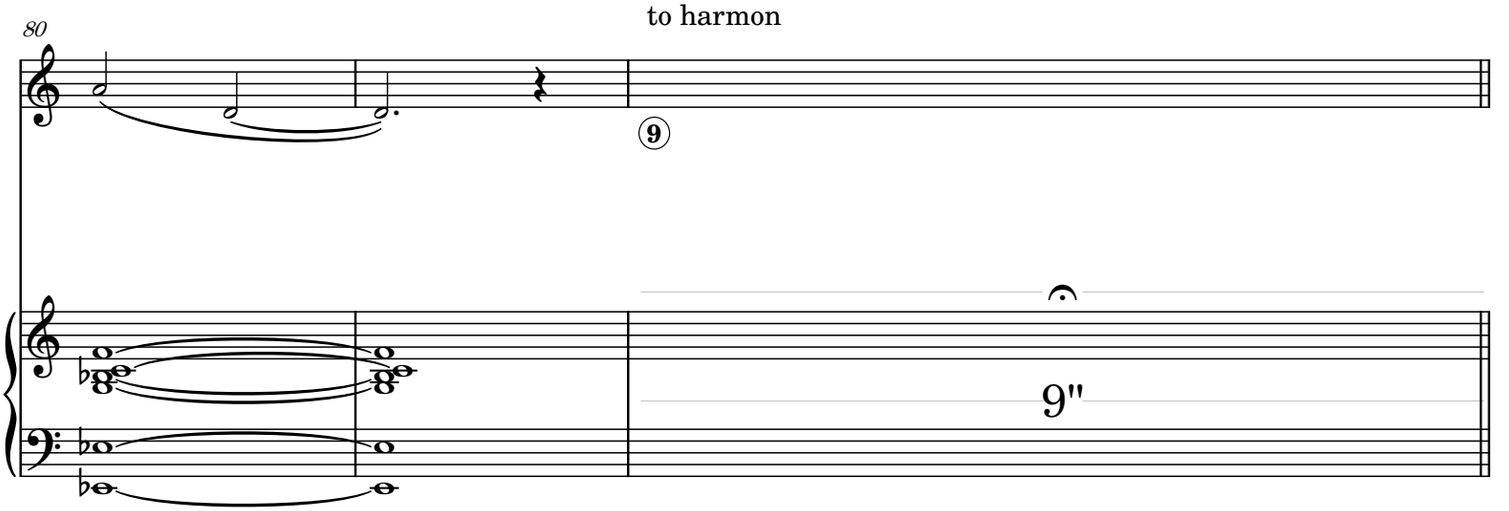

Free
2" - 5"
2" - 6"
2" - 5"
4" - 7"
1" - 5"
4" - 9"
harmon mute
38
p sempre
pp sempre
1" - 3"
1" - 6"
5" - 11"
2" - 6"
1" - 3"
2" - 4"
2" - 7"
[38]
to open
8va
6
39
♩ = 56
open
mp
p
3
4

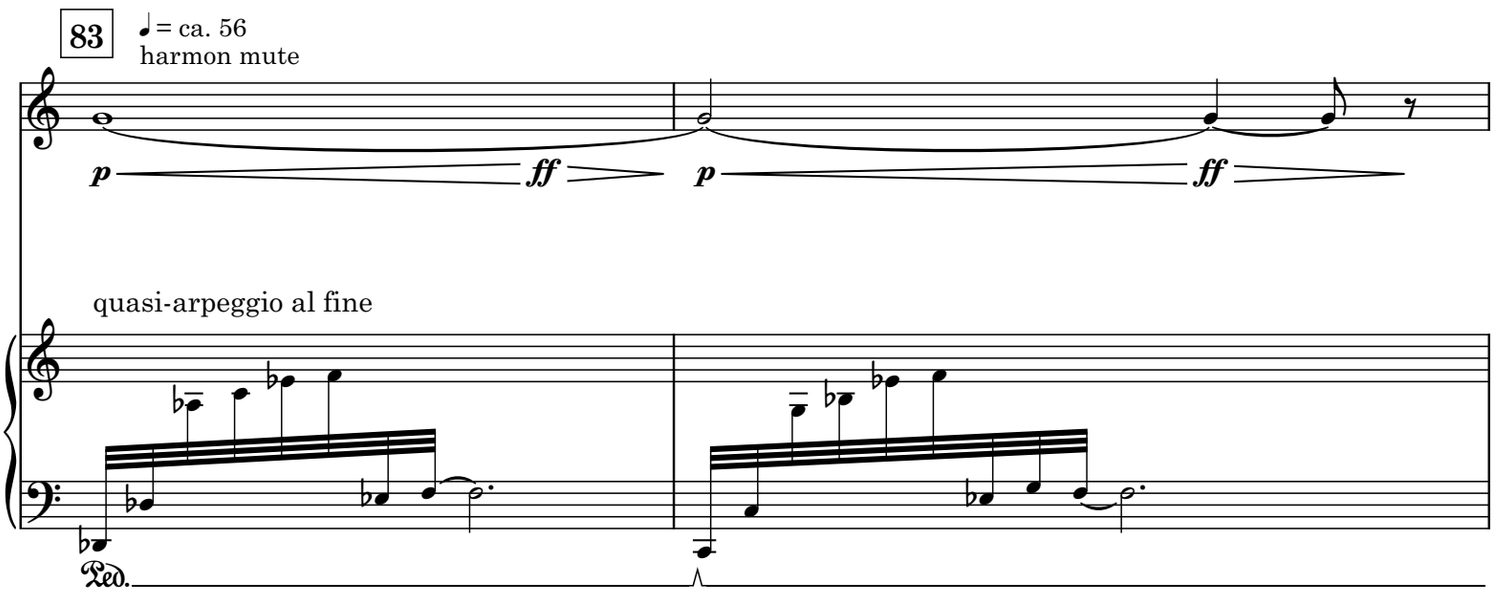

43
44
47
49
7
12"

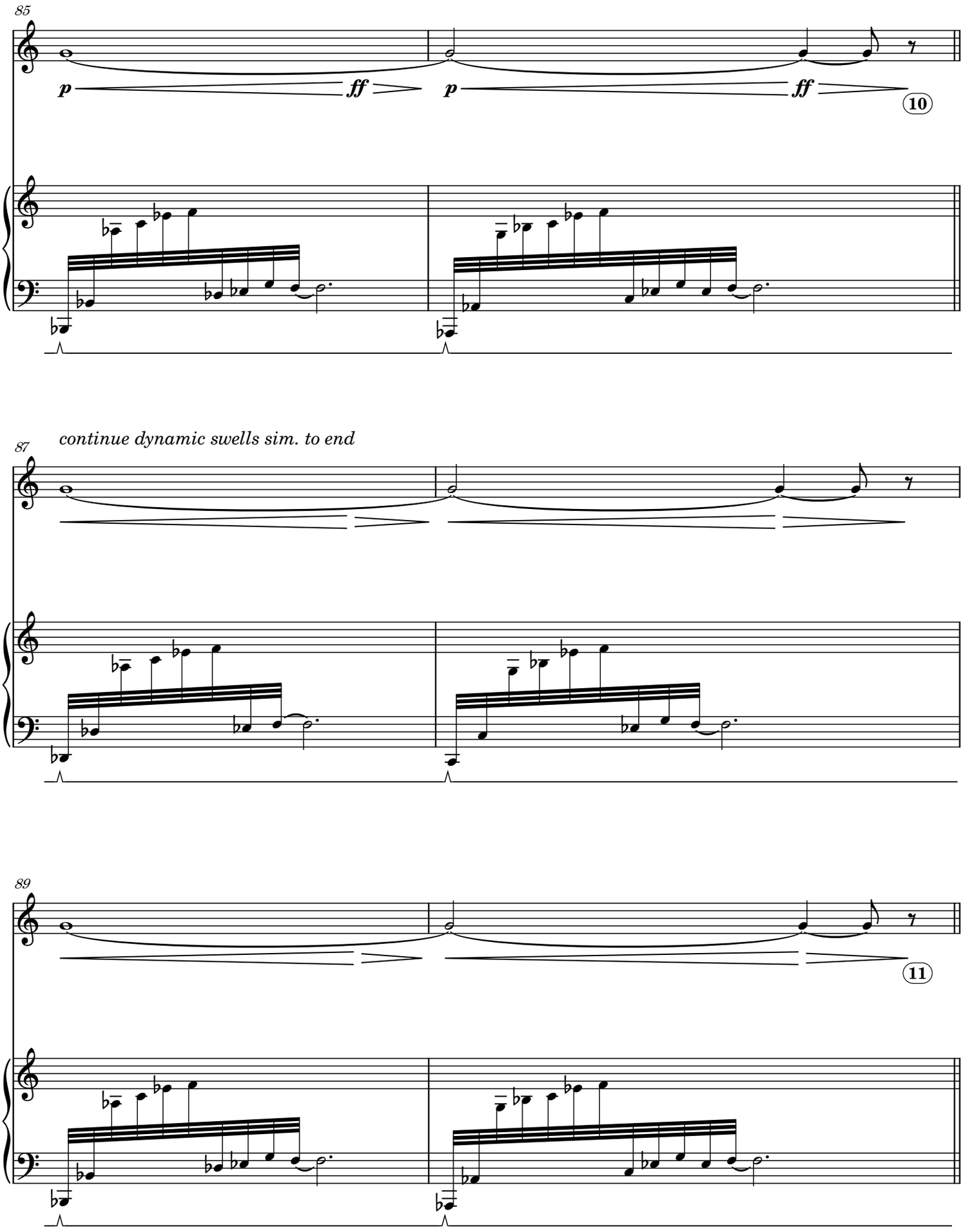

52
Ped.
58
60
3
63
66
8
8va
Ped. sempre

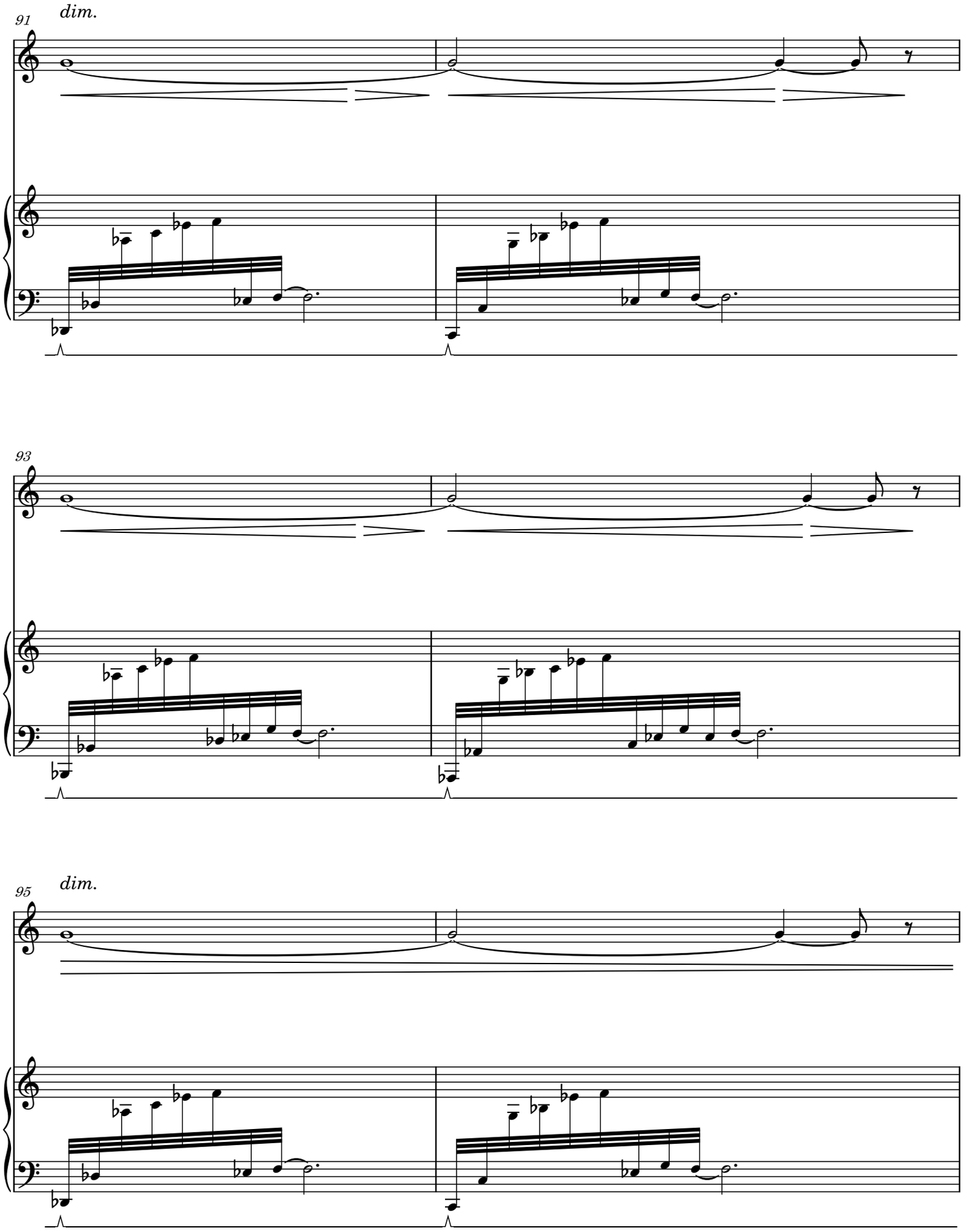

68
Free
2" - 5"
2" - 5"
2" - 6"
2" - 5"
3" - 6"
2" - 6"
72
[72]
3" - 6"
2" - 6"
73
= ca. 56

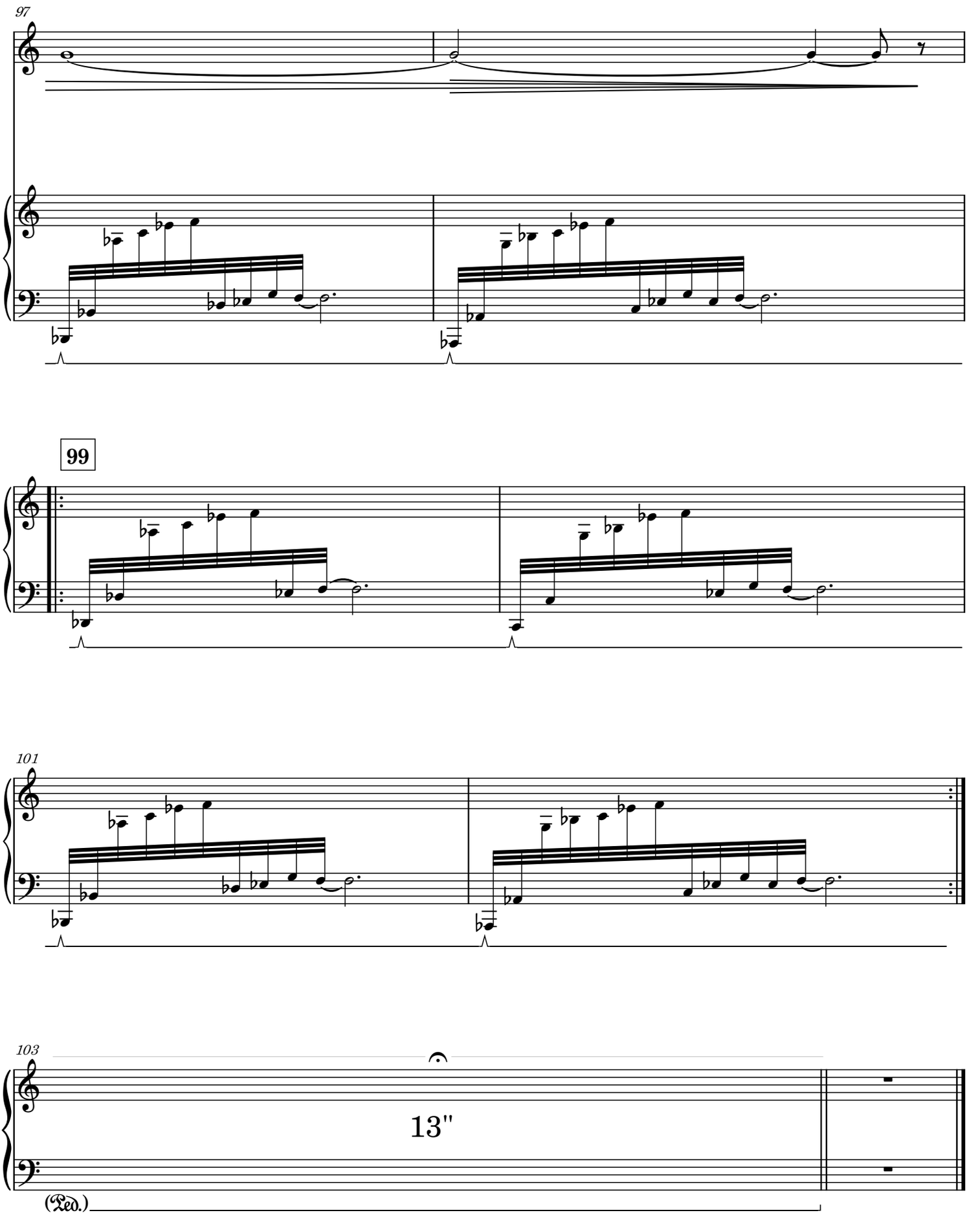

76


80
to harmon
9
9"


83
♩ = ca. 56
harmon mute
p
ff
p
ff
quasi-arpeggio al fine
Ped.


85
p
ff
p
ff
10
87
continue dynamic swells sim. to end
89
11


91
dim.
93
95
dim.


97
99
101
103
13"
(Ped.)