

The Cave of Destiny

J. Simon van der Walt

For trumpet, bass trumpet and reverb

Composer's note

(There isn't one.)

Performance notes

The entire piece (apart from the last note) is to be played by both players in half-valve. I suggest having all three valves part-way down, with perhaps some variation in exactly how far down they are from note to note. Don't worry about what pitch you are making; just find something with your lip and your ear. Abandon your 'technique'; don't try to make clean attacks and beautiful, resonant notes. An 'h' in the score means a no-tongue attack; tongued attack is marked 't'.

Although there are no definite pitches marked on the score, the two players should aim to match the register in which they play to some extent; so, the bass trumpet player medium to high, the trumpet medium to low.

A demo recording is included with the score to give some idea of what is intended. I knocked this up myself (on trumpet and tenor horn) but please don't take it too literally. In particular, the hesitant and limping rhythm is not intentional, that could be done better in the actual performance.

Staging & sound

The players face each other, at right-angles to the audience, playing into cardioid mics, placed very close to the bell. It should sound exactly as if they are playing in the mouth of a cave, so a large, long reverb will be needed; on the demo recording I am using an actual impulse response of a cave. Quite a lot of reverb in the mix, not necessarily that much direct sound, and overall reasonably loud. Don't pan the players left and right, keep both sounds together.

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jsvdw 27/1/06

This page all on a comfortable unison pitch which both players can make. Half-valve, no-tongue attack; unstable, unfocussed sound, dynamic middling to loud.

♩ = 120

Trumpet

Bass trumpet

7/2 11/2 7/2

7/2 11/2 7/2

7/2 5/2 3/2 9/2

7/2 5/2 3/2 9/2

9/2 11/2 7/2

9/2 11/2 7/2

7/2 11/2 7/2

7/2 11/2 7/2

7/2 5/2 3/2 9/2 11/4

7/2 5/2 3/2 9/2 11/4

<p>Random pitches, big leaps, tongued</p> <p><i>f</i></p> <p>Random pitches, big leaps, tongued</p> <p><i>f</i></p>	<p>Stable pitch*</p> <p><i>p</i></p> <p>Stable pitch*</p> <p><i>p</i></p>
<p><i>sim. alternating dynamics</i></p> <p><i>sim. alternating dynamics</i></p>	<p><i>p</i></p> <p><i>p</i></p>
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* ... but stable pitch does not need to be the same each time, and players do not have to land on the *same* stable pitch

Both players a crazy high sound here,
 scoop up, aim for two different pitches,
 exaggerated vibrato, no tongue, dramatic.

Slower

♩ = 100

A musical staff with four measures of music in 2/4 time. The first measure contains a quarter rest followed by a quarter note with an 'x' above it. The second measure contains a quarter note with an 'x' above it, followed by a quarter rest. The third measure contains a quarter note with an 'x' above it, followed by a quarter rest. The fourth measure contains a quarter rest followed by a quarter note with an 'x' above it. A large brace on the right side of the staff groups these four measures.

Pick from these four cells as the mood takes you. Keep going for about 32 bars. Tongued, not too loud.

A musical staff with four measures of music in 2/4 time. The first measure contains a quarter rest followed by a quarter note with an 'x' above it. The second measure contains a quarter rest followed by a quarter note with an 'x' above it. The third measure contains a quarter rest followed by a quarter note with an 'x' above it. The fourth measure contains a quarter rest followed by a quarter note with an 'x' above it. A large brace on the right side of the staff groups these four measures.

Pick from these four cells as the mood takes you. Keep going for about 32 bars. Tongued, not too loud.

Eventually, tpt goes for a long high note, and b tpt follows.

Two musical staves. The top staff starts with a quarter rest, followed by a long horizontal line, and ends with a quarter note. The bottom staff starts with a quarter rest, followed by a long horizontal line, and ends with a quarter note. Both staves have a 11/4 time signature at the end.

Measured vibrato in quavers, extremely wide, no-tongue attack

11/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 7/4 - - - | 11/4

Measured vibrato in quavers, extremely wide, no-tongue attack

11/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 7/4 - - - | 11/4

sim.

11/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 7/4 - - - | 5/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 3/4 - - - | 9/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 11/4

sim.

11/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 7/4 - - - | 5/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 3/4 - - - | 9/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 11/4

11/4 - - - | 7/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 11/4 - - - | 7/4

11/4 - - - | 7/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 11/4 - - - | 7/4

7/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 5/4 - - - | 3/4 \dot{e} . - - - \dot{e} | 9/4 - - -

7/4 \dot{e} . - - - \dot{e} - - - \dot{e} | 5/4 - - - | 3/4 \dot{e} . - - - \dot{e} | 9/4 - - -

Final note leading to next piece, 'proper' tone.