## 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.

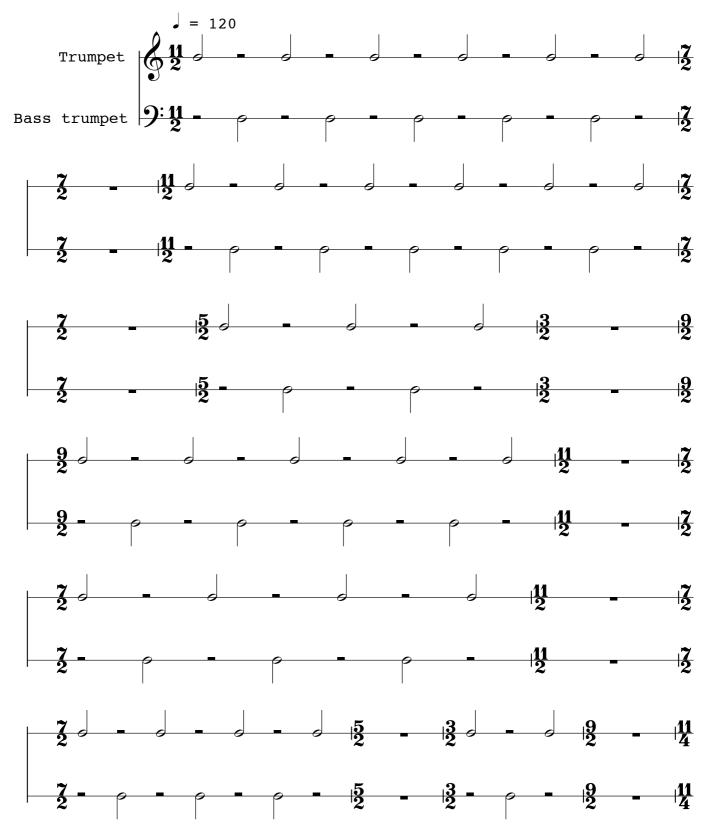
#### Staging & sound

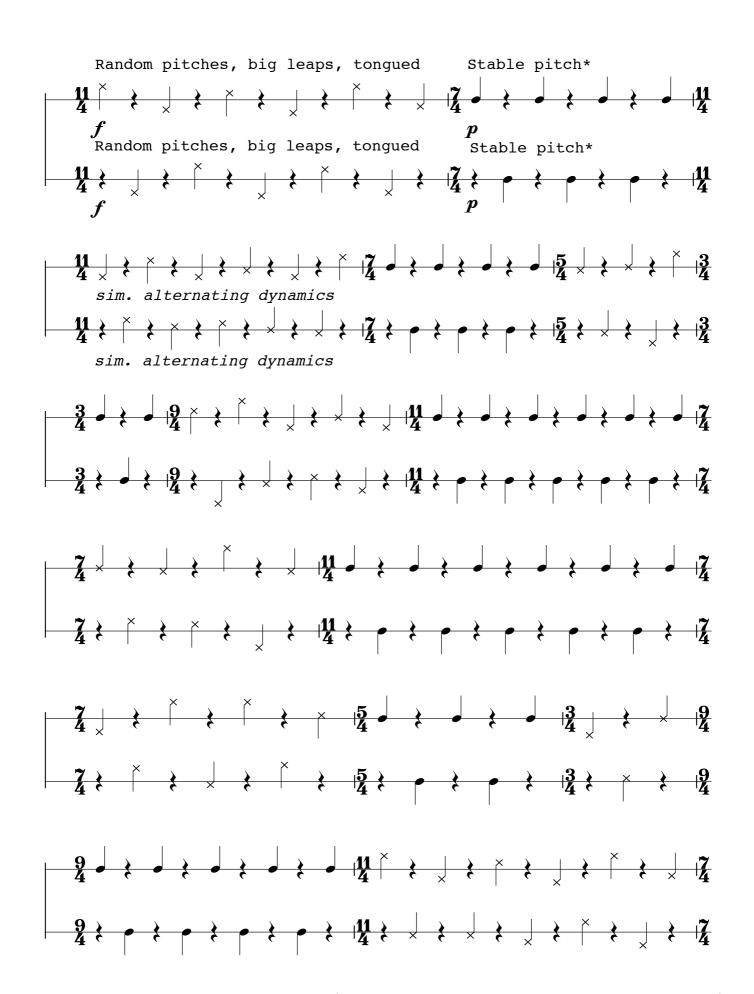
The players face each other, at right-angles to the audience, playing into cardioid mics, placed very close to the bell. It should sound exactly as if they are playing in the mouth of a cave, so a large, long reverb will be needed; on the demo recording I am using an actual impulse response of a cave. 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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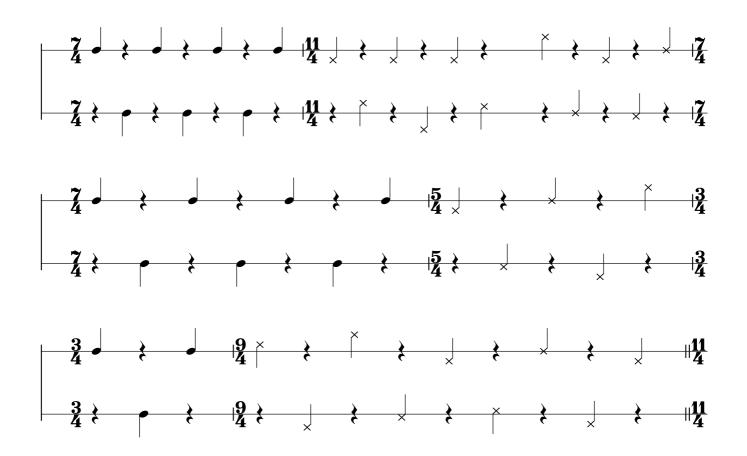
jsvdw 27/1/06

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.

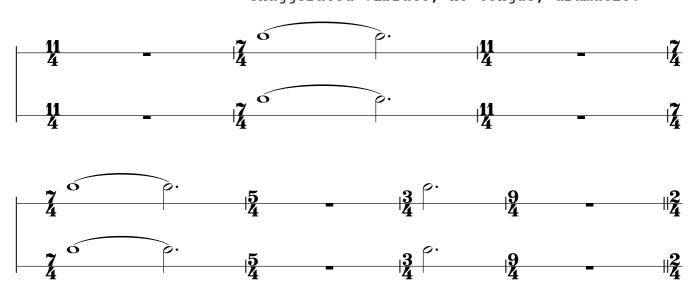


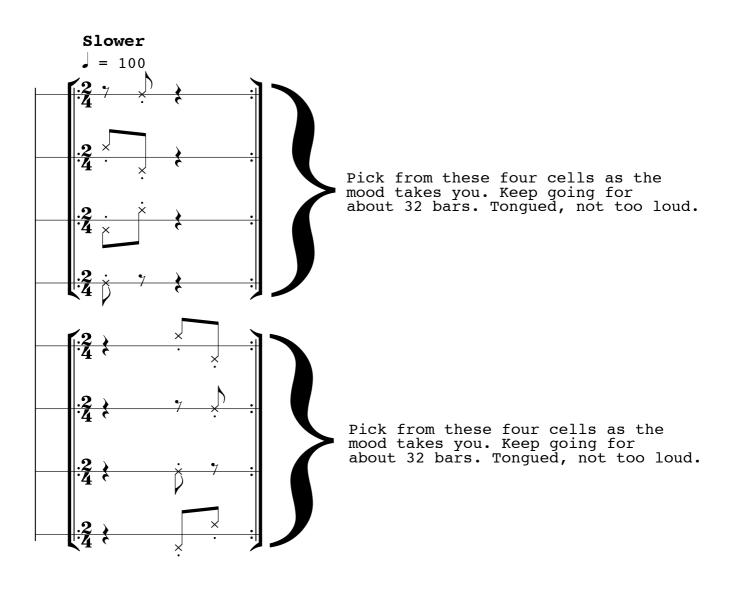


 $^{\star}$  ... but stable pitch does not need to be the same each time, and players do not have to land on the  $\mathit{same}$  stable pitch

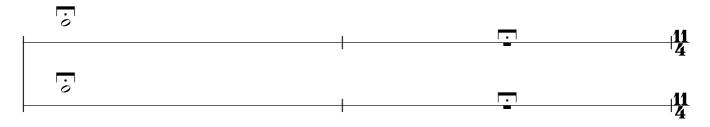


Both players a crazy high sound here, scoop up, aim for two different pitches, exaggerated vibrato, no tongue, dramatic.





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



Measured vibrato in quavers, extremely wide, no-tongue attack Measured vibrato in quavers, extremely wide, no-tongue attack sim. Final note leading to next piece, 'proper' tone.