

So Joab blew a trumpet

solo B-flat or C trumpet

Alex Eddington (2007)

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So Joab blew a trumpet

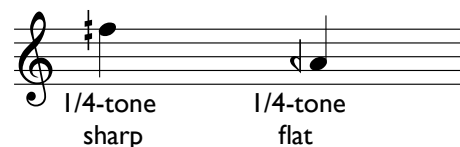
PERFORMER'S NOTES and Legend

The trumpet has a long history behind it. Many cultures worldwide have for millennia had forms of the instrument, from the conch to the shofar to the long Roman tuba. And like the bell of a church or temple or town hall, the trumpet's history is defined by its ability to be heard over long distances. A trumpet defines a territory, establishes dominance, reinforces power. A trumpet warns of intrusion, and rallies a people. A trumpet starts a war. Trumpets could be used to send coded musical messages. Trumpets announce a young man's readiness to marry. Trumpets call out, and wait for a response.

As I mused on these things I wondered: who is the trumpeter calling to? What is the message? And will there ever be a response? The first section of *So Joab blew a trumpet* is an oppressive fanfare that sounds like a rhythm-coded message – but the message is remains undecoded, and receives no answer. The second, slower section seethes with unrequited passion as a young man somewhere on a mountain calls his love to any and all young women, and waits for a response.

As these two different narratives oddly come together to become each other's answer, a third voice emerges: a fragment of Biblical text spoken by the soloist. I don't know who Joab is, only that by blowing a trumpet, he stops a group of people in their tracks. I don't know the details of the story, and I'd rather imagine them for myself. This text will remain a rich fragment for me. Perhaps this text is the message encoded in the fanfare – and perhaps this story fuels the yearning heart of that young trumpeter on the mountainside.

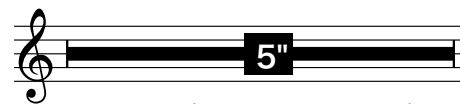
Alex Eddington - 21 March 2007



gliss./port. using tuning slide and/or lips, at the discretion of the performer



incomplete triplets



timed rest (in approx. seconds)



spoken by the performer in any carrying range, but with the approximate inflections shown

text should be performed neutrally and untheatrically

each word should be performed the same every time

the performer may use subtle movements to highlight the moments at which text is spoken

The given tempi are approximate, but Tempo I and II must remain consistent within themselves and between each other, throughout the piece.

While not intentionally a piece of theatre music, *So Joab blew a trumpet* might benefit from simple and abstract staging choices - i.e. a movement toward the audience during the opening page.

This piece is best performed without sheet music or a music stand between performer and audience... although perhaps that goes without saying.

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Text: 2 Samuel 2:28, King James version

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Tempo I ♩ = 216 relentless and precise

The musical score consists of five staves of music for a trumpet solo. The first staff begins with a *ff* dynamic and features triplet eighth notes, followed by a six-measure rest. The second staff starts with a seven-measure rest and continues with triplet eighth notes. The third staff includes a *fff* dynamic, a triplet eighth note, and a section marked *staccatissimo* with a *f* dynamic. The fourth staff is marked *staccatissimo* and *accel. possibile*, featuring triplet eighth notes and a sixteenth-note pattern. The fifth staff, labeled *sub. A tempo*, begins with a two-measure rest and concludes with a triplet eighth note and a *fff* dynamic.

5" *ff* *f* *f* 2"

becoming less rhythmically strict

f 6" *mf* 3"

mp 4" *p* 11"

Tempo II ♩ = 84 Longingly. Hesitant - poco rubato
poco rit. -----

mp *mf* *mp* *pp* 5"

A tempo ten. ten. poco accel. ----- poco rit. -----

mp *mf* *mp* *pp* 5"

A tempo
ten.

Musical staff 1: Treble clef, 4-measure rest, then a series of eighth notes with slurs. Dynamics: *mp*, *mf*, *mp*.

accel. $\overset{3}{\curvearrowright}$

Musical staff 2: Treble clef, eighth notes with slurs and triplets. Dynamics: *mf*, *p*, *mp*, *p*, *mf*.

sub. A tempo

ten.

accel. $\overset{3}{\curvearrowright}$

Musical staff 3: Treble clef, eighth notes with slurs and triplets. Dynamics: *ff*, *p*, *mp*.

sub. A tempo

Musical staff 4: Treble clef, eighth notes with slurs and triplets. Dynamics: *ff*, *p*, *mp*, *ff*, *p*, *mf*.

becoming more steady

accel. poco a poco $\overset{3}{\curvearrowright}$

Musical staff 5: Treble clef, eighth notes with slurs and triplets. Dynamics: *p*, *mf*, *f*, *p*, *f*, *ff*, *mp*.

$\overset{3}{\curvearrowright}$ = 126 $\overset{3}{\curvearrowright}$ = 72

Musical staff 6: Treble clef, eighth notes with slurs and triplets, followed by a 3-measure rest. Dynamics: *f*, *mf*.

Tempo II (♩ = 84) steadily, with only a hint of longing

f *p* *mf* *p* So *mf* *mp*

So *mf* *ff* *p* *f* Tempo II So *mf* Jo ab

ff *p* Tempo I as before *ff* Tempo II *mp* So *mf* Jo ab *f*

Tempo I *ff* Tempo II *poco accel.* *mp* *sub. A tempo* *mf* *p* So *mf* Jo ab *f*

pp *mp* *p* So *mf* Jo ab *f* *p* So *mp* *mp* So *mf*

So *mf* Jo ab *f* *ff* *p* *mp* *accel. al.* *mf* *mp*

----- Tempo I Tempo II Tempo I

mf *ff* *mf* *f* *ff* *ff*

So Jo ab blew

Tempo II Tempo I Tempo II

f *ff* *mf* *mp* *f* *ff*

Jo - ab blew

Tempo I Tempo II Tempo I

ff *f* *ff* *fff* *p* *ff* *f* *ff*

Tempo II Tempo I

f *ff* *fff* *f* *ff* *fp*

A trum pet

wildly passionate
staccatissimo accel. poco a poco ----- presto possibile

mf *f* *mp*

sub. ♩ = 96 accel. poco a poco -----

f *ff* *mf* *ff* *f* *ff*

----- presto possibile sub. ♩ = 136 accel. ----- molto rit. -----

f *ff* *fff* *f* *fff* *f* *fff* *f* *ff*

poco ♩ = 96 molto accel. -----

fff *f* *ff* *f* *mf*

♩ = 216 rit. al ----- becoming less passionate ----- ♩ = 160

f *mf* *f* *fff*

♩ = 160 rit. al ----- ♩ = 126

f *mf* *f*

♩ = 126 rit. al ----- ♩ = 104

mf

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♩ = 104 emotionless

staccatissimo (played notes)

So Jo - ab
mf mp mf mp

So Jo - ab blew
mp p mp mp mf

poco accel. -----

So Jo - ab blew a trum - pet
p mp

♩ = 84

and all the peo - ple
mp p mp p mp

stood still.
pp p pp pp

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