So Joab blew a trumpet

solo B-flat or C trumpet

Alex Eddington (2007)

Perusal Score - DO NOT COPY

So Joab blew a trumpet

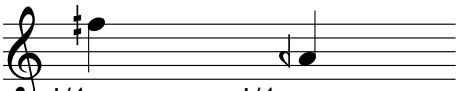
PERFORMER'S NOTES and Legend

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.

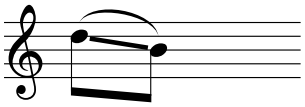
As I mused on these things I wondered: who is the trumpeter calling to? What is the message? And will there ever be a response? The first section of So Joab blew a trumpet *is an oppressive fanfare that sounds like a rhythm-coded message – but the message is remains undecoded, and receives no answer. 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.

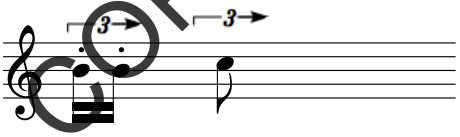
Alex Eddington - 21 March 2007



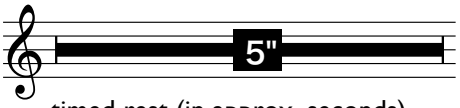
1/4-tone sharp 1/4-tone flat



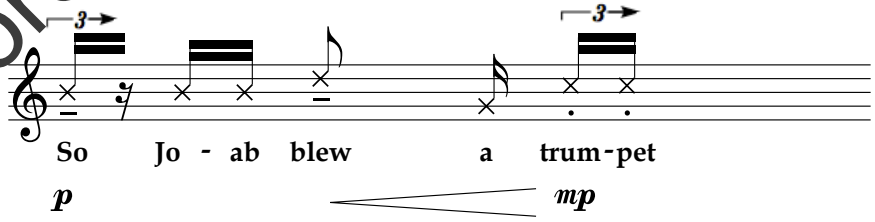
gliss./port. using tuning slide and/or lips, at the discretion of the performer



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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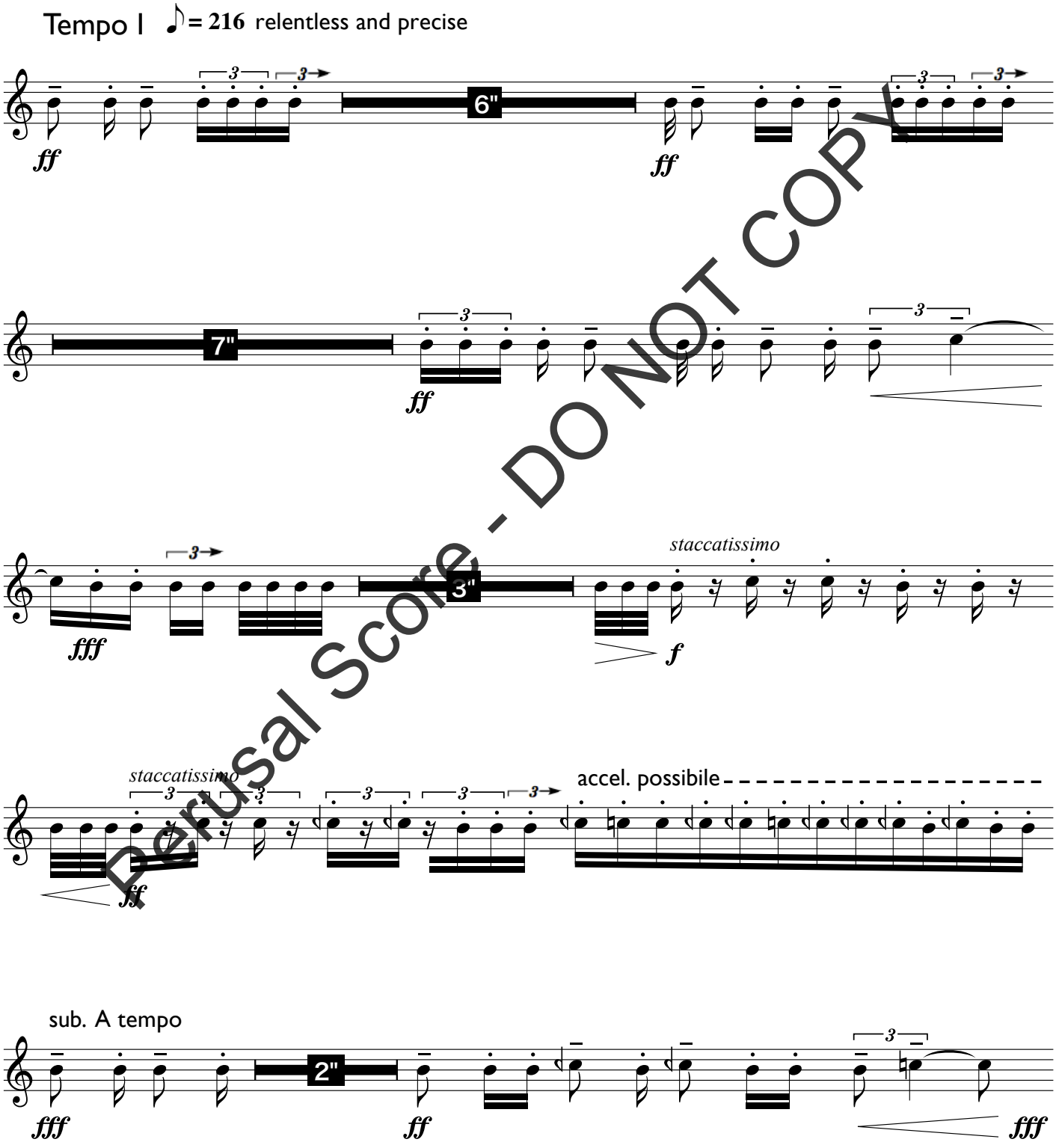

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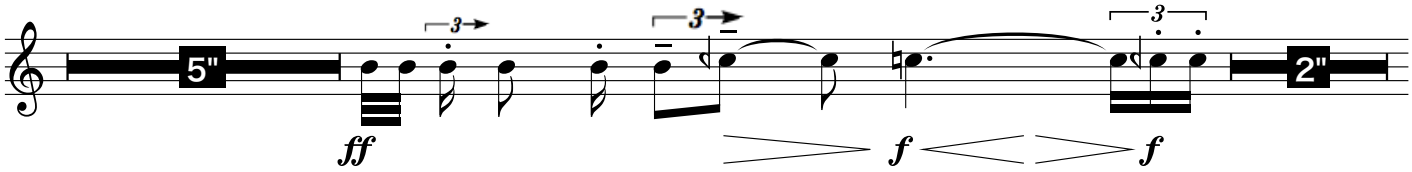
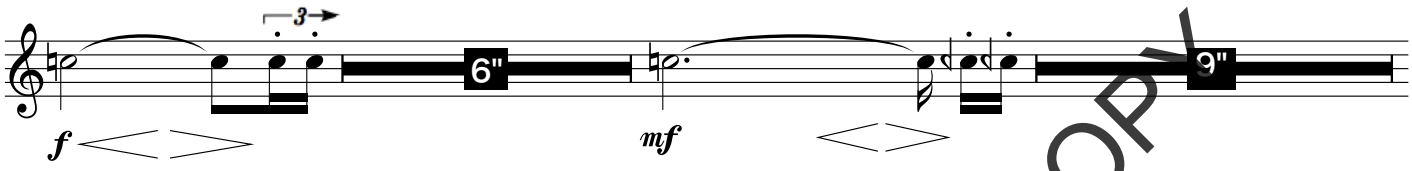
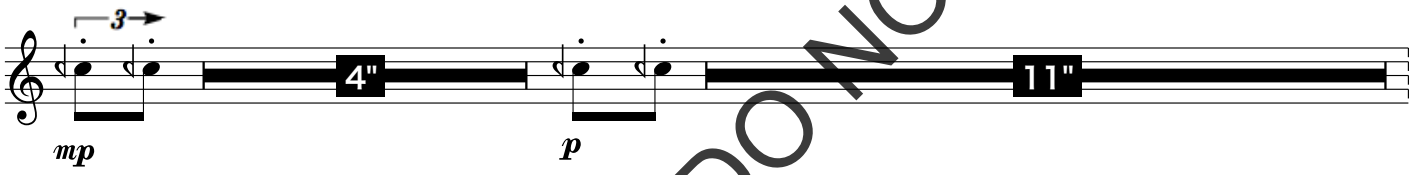
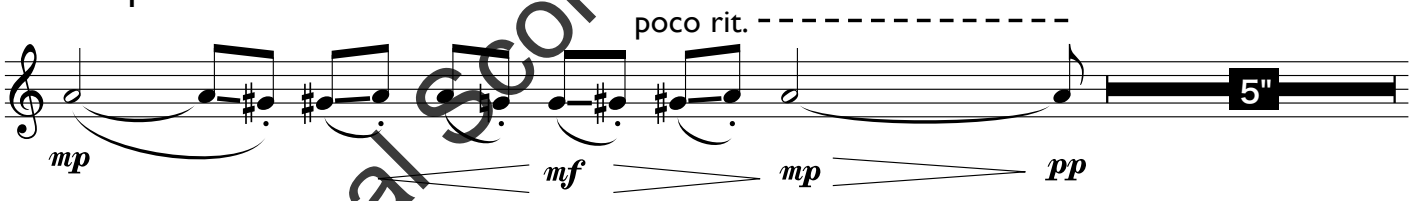


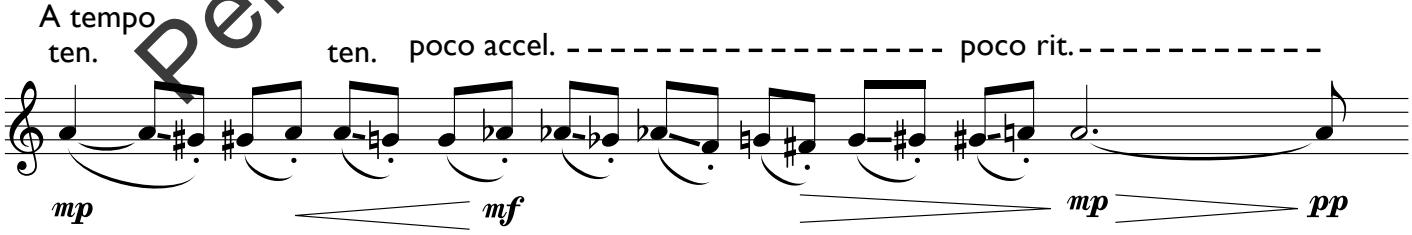
becoming less rhythmically strict





Tempo II ♩= 84 Longingly. Hesitant - poco rubato





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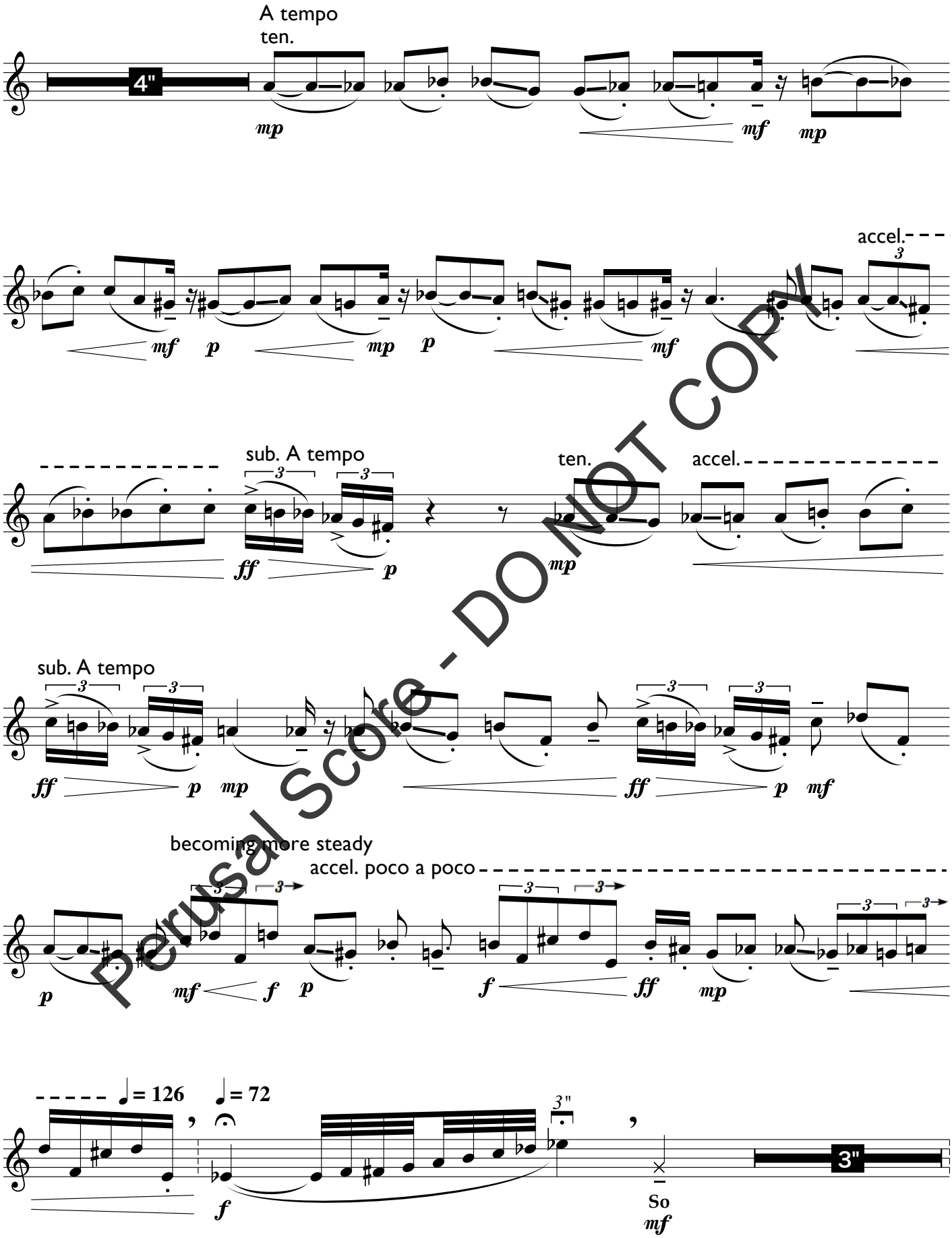

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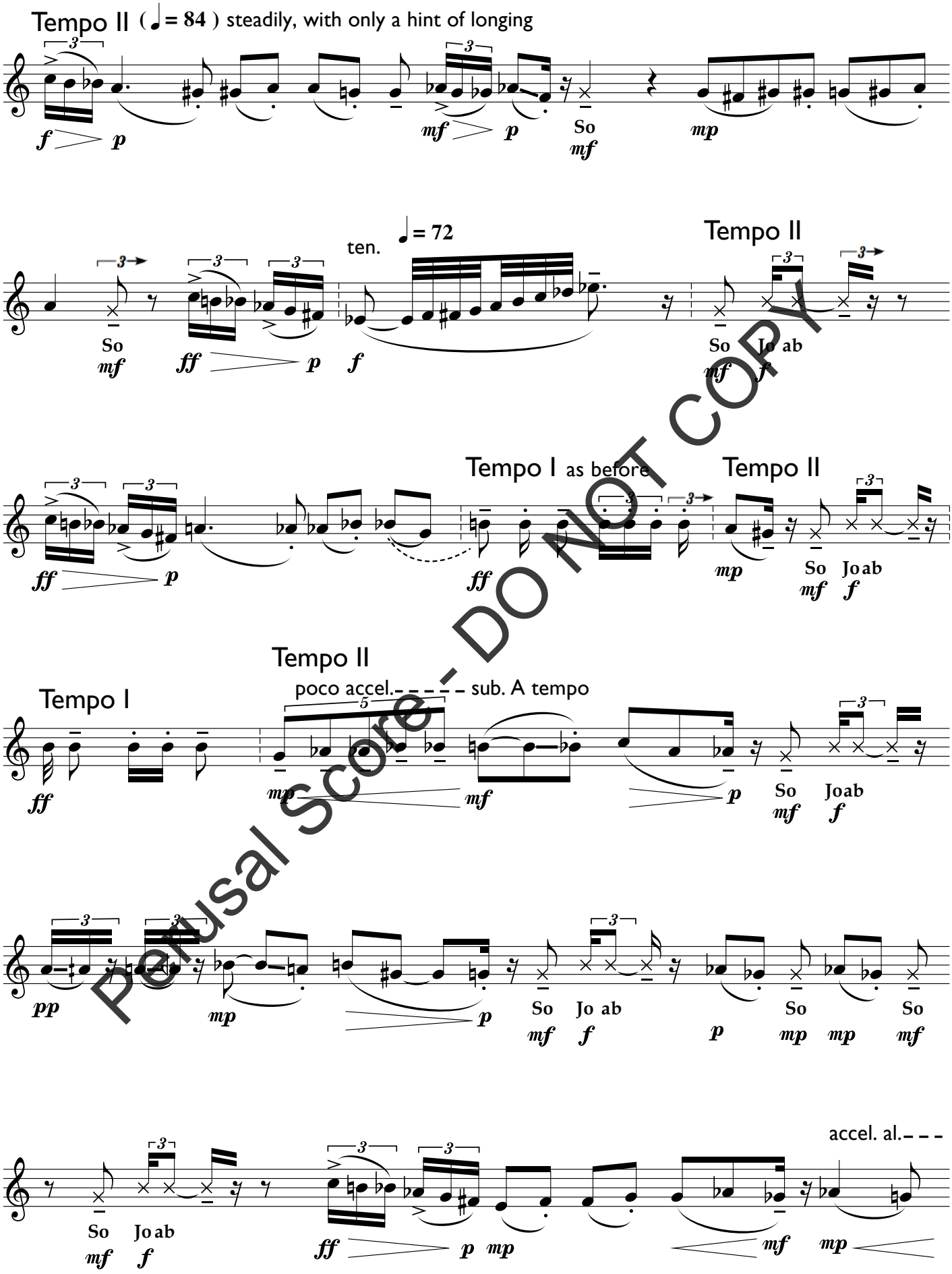

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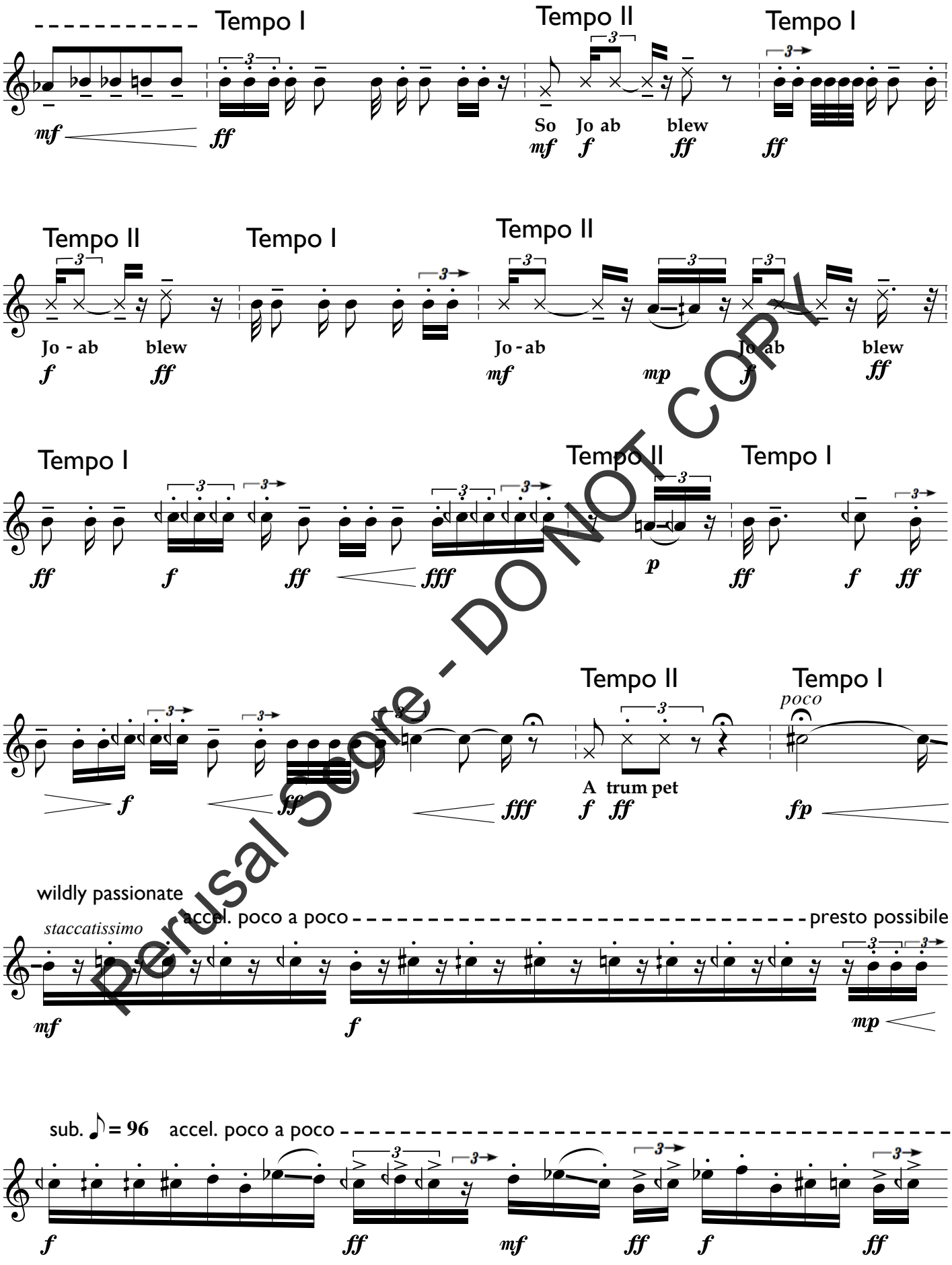

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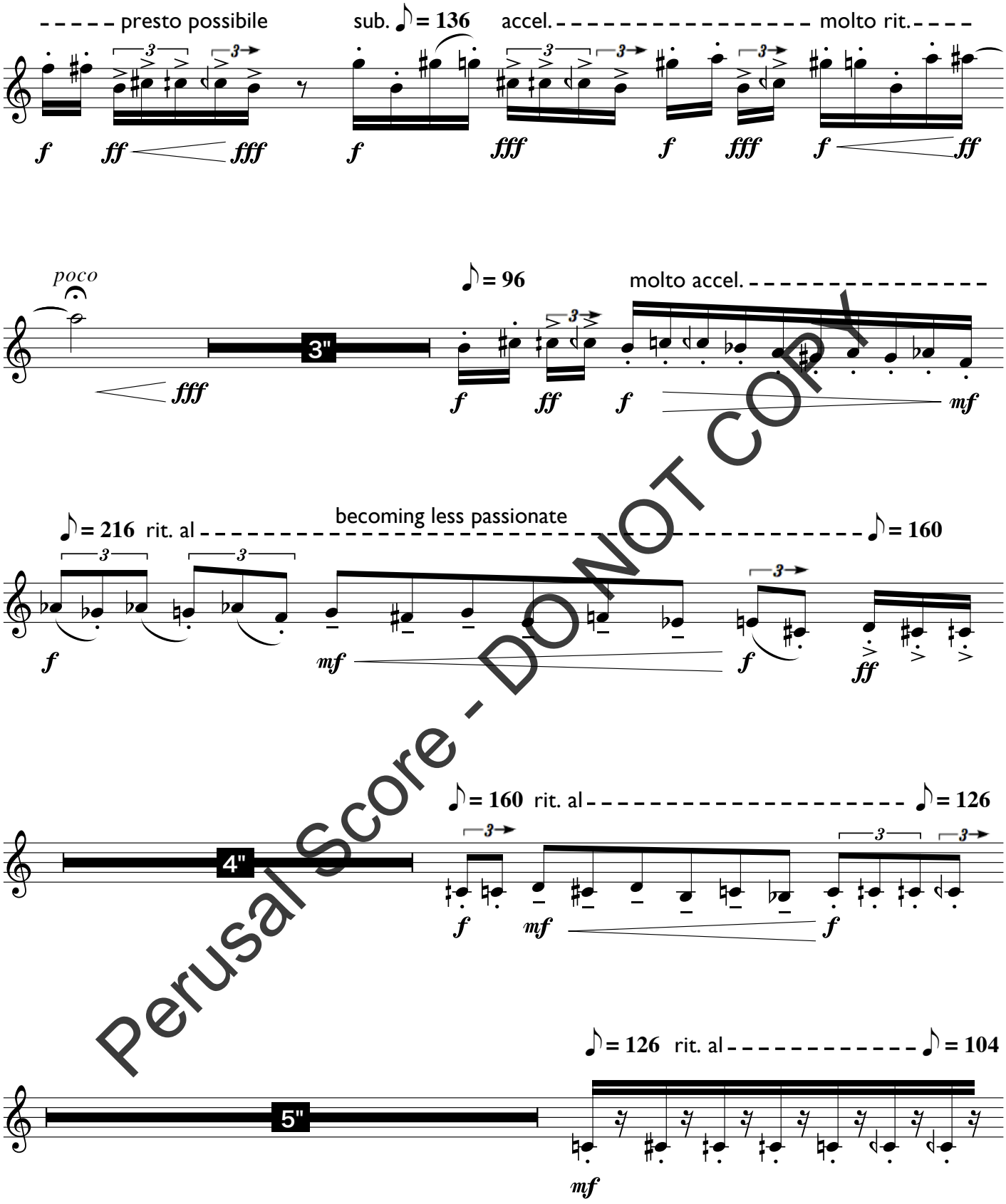

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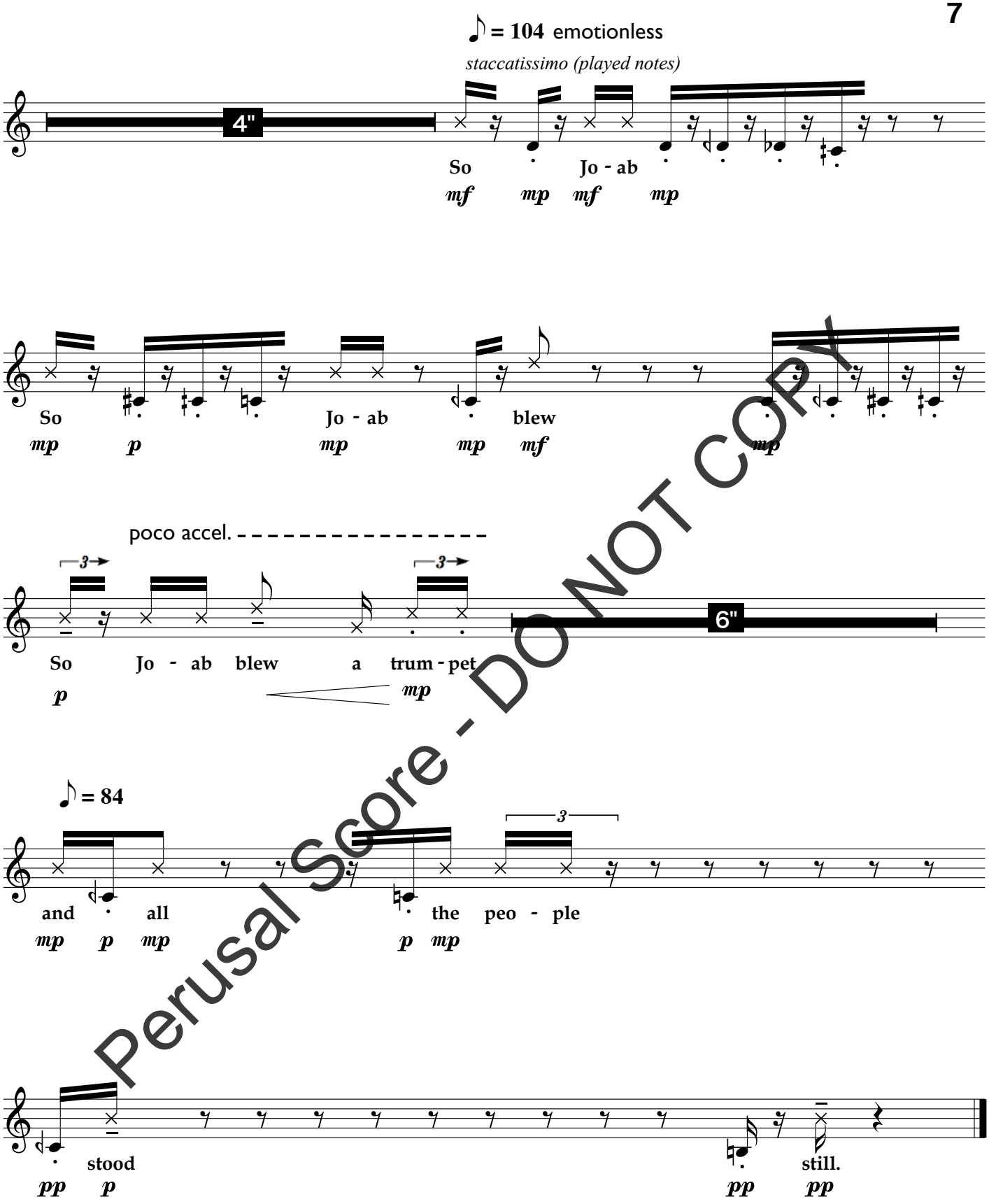

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