

**Max Charles Davies**

Tenebrae

Trumpet in Bb and Tape



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## Notes for performance

The tape part consists of five tracks, activated and faded in and out at specific points of the piece, as notated in the score. In tracks 2, 3, 4 and 5, the sound is transformed. Although there are no specific points where this should happen, there are flexible 'zones', described using text in the score, stating what should have happened, or is happening, or will happen, before the piece can progress.

The tape part is stereo. The speakers can be on the stage, or (perhaps ideally) surrounding the audience if such a system is available, although the tape part has not been designed in surround sound.

The trumpet player may activate the tracks and control the dynamics by means of foot pedals. Alternatively, a second performer can play the tape part, either directly from Logic, or with the tracks burned to a CD.

Dynamics should be interpreted as related to the trumpet part. At times, the trumpet and tape compete with each other, so experimenting with levels is essential.

Some pauses have a duration range, and others don't. The latter are to be interpreted musically, and occur at the ends of phrases.

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Where  $\text{,}$  appears in the score, a ***very short*** pause in the trumpet part is permitted, if it helps with stamina.

## Programme note

An announcement of a momentous event – occurring far away – drifts closer to the surrounding dysfunction and dissonance. This triumphant fanfare – harmonically open and consonant, goes through a series of transformations until it assimilates – or is assimilated by – its surroundings. Then, it affects change from within these surroundings, and moves them towards the purity and consonance of the opening.

The piece was written for James White, for his Advanced Performance recital at the University of the West of England.

for James White

# Tenebrae

for trumpet in B $\flat$  and tape

TRANSPOSSED SCORE

Max Charles Davies  
(2016)

**Maestoso** ♩ = 76-84

Trumpet in B $\flat$

cup mute

*p* *lontano*

change to  
straight mute

8-13"

Tape  
(in C)

3/4

Sample 1

fade in from nothing,  
landing on the relative  
dynamic marking

take mute out

6

*mf*

5-8"

11

*f*

3-5"

*mf*

*f*

16

*espr.*

*ff*

23

*f*

28

*f*

32

*mf* *ff*

36

*(poco a poco)* *fff* straight mute 3-5"

42

*f* *p lontano*

48

*p* *f*  
mute out  
fade out completely

53

*mf* *f*  
Sample 2  
fade in

56

*mf* *p espr. < f*

61

straight mute  
5-8"  
*ff* *f*  
wait for transformation if it hasn't already happened  
fade out

68

*p* *lontano* mute out *p*

74

*mf* Sample 3 fade in.

77

*f* *espr.* *f*

81

85

*ff* WAIT until the transformation in the sound begins, then wait 3 seconds before proceeding

89 straight mute

*mf poco lontano*

95 mute out

*p* *f*

101

*p*

Sample 4

fade in

104

*f*

109

*ff* *p*

*ff*

**poco allargando**

**A tempo**

115

120

The transformation in the sound should have occurred or at least begun. If completed, pause for 5 seconds, or if not, allow to complete and pause for 5 seconds

125

Pause as long as is necessary to reach the dynamic marking

Sample 5

**poco rall.**

130

The transformation in the sound should have occurred, or at least begun. If completed, fade out over 5-8 seconds, or if not, allow to complete and then fade out over 5-8 seconds