

# VAULT

For Eight Amplified Trumpets

S A M P L E



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Bradley D. Decker

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*Commissioned by Andrew Cheetham  
Assistant Professor of Trumpet  
Eastern Illinois University*

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Instrumentation:

Trumpet Ensemble and Computer

1 E♭ Trumpet

3 C Trumpets

3 B♭ Trumpets

1 B♭ Flugelhorn

Technical requirements:

A large-diaphragm condenser microphone is required to be placed in the center of the ensemble, at a distance that does not cause the signal to distort. This signal is sent to a computer, which will process the audio in a Max/MSP patch. This audio will be sent to a pair of stereo speakers placed on either side of the ensemble. A computer technician controls the program off-stage.

The effects produced by the Max/MSP patch are not meant to compete with the ensemble; rather, they are to merely enhance their natural sound.

Additionally, the score calls for additional changes in placement of the trumpets, vocalization, singing, and other extended trumpet techniques to help enhance the sound of the ensemble, and contribute to the computer processing.

Program Notes:

This piece was inspired by the Abbey of St. Pierre, Auvillar, France. I had the pleasure of visiting this church over the week of June 28 - July 4, 2011. The church was built in stages, from the 11th century to the 19th century. Portions of this impressive structure, most notably its bell tower, have collapsed, while other portions of the structure survived, or were later rebuilt around it. Around its nave is an old, decrepit graveyard with collapsing stones and iron crosses. I was awestruck every time I visited this place, and became interested in the concept of permanence. What is permanent? Our time on Earth is relatively short, yet the things we build have a lifespan as well. Nothing is truly timeless.

The trumpet writing in this work is inspired by these scenes and concepts, as well as the architecture of the Church of St. Pierre. I tried to focus on antiphonal, ghostly effects, through the placement of the trumpeters and the use of computer processing.

This work was graciously commissioned by Dr. Andrew Cheatham, Assistant Professor of Trumpet, Eastern Illinois University.

Transposing Score

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for Eight Amplified Trumpets  
(2012)

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**CUE 5**

*J* = 72

Reverently

Commissioned by Andrew Cheetham  
Assistant Professor of Trumpet - Eastern Illinois University

**CUE 1**

Trumpet in Eb  
Cup Mute  
*p* *f*

Trumpet in C 1  
Face Rear of Stage  
Cup Mute  
*p* *f*

Trumpet in C 2  
Face Rear of Stage  
Cup Mute  
*p* *f*

Trumpet in C 3  
Face Rear of Stage  
Cup Mute  
*p* *f*

Trumpet in Bb 1  
*f* *p* *f*

Trumpet in Bb 2  
*f* *p*

Trumpet in Bb 3  
*f* *p*



**CUE 2**

Eb Tpt.  
*f* *mf* *f*

C Tpt.  
*p* *f*

C Tpt.  
*p* *f*

C Tpt.  
*p* *f*

Bb  
*p*

Bb Tpt.  
*p*

Bb Tpt.  
*f* *sfz* *p*

Flug.  
*f* *p*

20 **A** shadows on wooden boxes, amidst shafts of light. **fade out... CUE 4**  
*(non vibrato)*

Face Audience Remove Mute *(sung at pitch, non vibrato)* *f*

Face Audience Remove Mute *(sung at pitch, non vibrato)* Ah *f*

Face Audience Remove Mute *(sung at pitch, non vibrato)* Ah *f*

Face Audience Remove Mute *(sung at pitch, non vibrato)* Ah *f*

*mf* 3 *mf* *p* *p*

*mp* *p*

**SAMPLE**

**fade in... CUE fade out... CUE 4**

Ah *f* Ah *f* *sfp* *mf*

Ah *f* Ah *f*

Ah *f* Ah *f*

*mf* *f* 3 *f* 3 *sfp*

*sfp* *p* 3 *f* 3 *f* 3 *sfp*

**SAMPLE**

32 **B** descending murmurs, w... glares of color **fade in**

*pp* *ff* *pp* *ff* *mf* *pp* *ff* *mf*

*mf* *pp* *ff* *pp* *ff* *mf*

*f* *f* 3 *f* 3

*mf* *f* 3 *f* 3

*f* 3 *f* 3 *f* 3

*f* 3 *f* 3

*f* 3 *f* 3

36 Move To Off Stage Stand Off Stage

E♭ Tpt. *f* *pp* *ff* *mf* *pp* *ff* *mf*

C Tpt. *pp* *ff* *mf* *pp* *ff* *pp*

C Tpt. *pp* *ff* *pp* *ff* *mf* *pp* *ff* *pp*

C Tpt.

B♭ Tpt. *pp* *ff* *pp* *ff* *f* *mf* *pp*

B♭ Tpt. *pp* *ff* *pp* *ff*

B♭ Tpt. *ff*

Flg.

40

E♭ Tpt.

C Tpt. *p* *mp* *p* *mp*

C Tpt. *ff* *mp* *p*

C Tpt. *p* *(dark) (exaggerate dynamics ad lib)*

B♭ Tpt. *ff* *pp* *ff* *p*

B♭ Tpt. *mf* *p* *mf* *p*

B♭ Tpt.

Flug. *fade out...*

E♭ Tpt. *f* *ff* *f* *ff*

C Tpt. *(dark. Exaggerate dynamics ad lib.)* *p*

C Tpt. *mf* *p* *(remain restless - breathe when necessary)*

C Tpt. *f* *f* *f*

B♭ Tpt. *f* *ff* *f*

B♭ Tpt. *(remain restless - breathe when necessary)*

B♭ Tpt. *f* *f* *f*

Flug. *pp* *f* *f* *f*

CUE 5 fade in w/ phrase

$\text{♩} = 81$   
C delicate like colors of light on stone floors

47

Move Back On Stage

On Stage

(smooth as glass)

*p* (smooth as glass)

*p* (smooth as glass)

*mf* (smooth as glass)

*f* (smooth as glass)

*mp* (smooth as glass - stagger breathe)

*ppp* (smooth as glass - stagger breathe)

*mp* (smooth as glass - stagger breathe)

E♭ Tpt.

C Tpt.

C Tpt.

C Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

Flug.

SAMPLE

E♭ Tpt.

C Tpt.

C Tpt.

C Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

Flug.

SAMPLE

Rehearsal mark D

echoes in afar, outside

Face Rear of Stage

Face Rear of Stage

Face Rear of Stage

Face Rear of Stage

Face Rear of Stage

Cup Mute

Cup Mute

Cup Mute

Cup Mute

Face Rear of Stage

Face Rear of Stage

solo

*p* *p* *p* *f*

*p* *mf* *mf* *f*

*mf* *mf* *mf* *f*

*f* *f* *f* *ff*

*f* *f* *f* *ff*

E♭ Tpt.

C Tpt.

C Tpt.

C Tpt.

B♭ Tpt.

B♭ Tpt.

B♭ Tpt.

Flug.

fade out...

♩ = 72  
With the grace and power of the dead.

70

E♭ Tpt. (blowing into tpt - no tone, double tongue) *sf*

C Tpt. Remove Mute *p* *mp*

C Tpt. Remove Mute *p* *sf* (blowing into tpt - no tone, double tongue)

C Tpt. Remove Mute *mp* *mf*

B♭ Tpt. (blowing into tpt - no tone, double tongue) *sf* *p* *f*

B♭ Tpt. Face Rear of Stage Cup Mute *p* *f* *p* *f*

B♭ Tpt. Face Rear of Stage Cup Mute *p* *f*

F. (blowing into tpt - no tone, double tongue) *sf* *sf*

fade in...

75

E♭ Tpt. *sf*

C Tpt. *p*

C Tpt. *p*

C Tpt. *p*

B♭ Tpt. *p*

B♭ Tpt. *p*

B♭ Tpt. *p*

F. *p*

Vary speed, looseness, and intensity of the band. Exaggerate. Expressive.

77

E♭ Tpt. *sf* *f* *sf* *f* *sf* *f*

C Tpt. *sf* *ff* *sf* *ff*

C Tpt. *sf* *ff* *sf* *ff*

C Tpt. *sf* *ff* *sf* *ff*

B♭ Tpt. *f* *p* *f* *ff*

B♭ Tpt. *f* *p* *f* *ff*

B♭ Tpt. *f* *p* *f* *ff*

Flug. *pp* *ff* *ff* *ff*



**CUE 4**

**F** ♩ = 81

shadows on crumbled stones and wooden relics

Musical score for Cue 4, measures 81-87. The score includes parts for Eb Tpt., C Tpt., Bb Tpt., and Flugelhorn. Dynamics range from *p* to *f*. Performance instructions include "(muted and facing away)" and "Ah". A large "SAMPLE" watermark is overlaid on the score.

Continuation of musical score for Cue 4, measures 88-95. The score includes parts for Eb Tpt., C Tpt., Bb Tpt., and Flugelhorn. Dynamics range from *p* to *f*. Performance instructions include "Ah". A large "SAMPLE" watermark is overlaid on the score.

**CUE 4** fade out...

**G** ♩ = 90

rising to the dark vaulted ceiling

**CUE 5**

Musical score for Cue 5, measures 96-103. The score includes parts for Eb Tpt., C Tpt., Bb Tpt., and Flugelhorn. Dynamics range from *p* to *f*, with *sfp* used for the Bb Tpt. parts. Performance instructions include "(still muted and facing away)". A large "SAMPLE" watermark is overlaid on the score.

fade in...

H

101 Face Rear of Stage

Musical score for measures 101-108. The score includes parts for Eb Tpt., C Tpt., Bb Tpt., and Flute. Dynamics include p, f, sfz, and sfz. There are triplets and slurs throughout the passage.

108

Musical score for measures 108-115. The score includes parts for Eb Tpt., C Tpt., Bb Tpt., and Flute. Dynamics include sfz, f, and ff. There are triplets and slurs throughout the passage.