

Matteo Cenerini

Ahora van a ver...

chi sono io y cómo bouger un buque hanté

for solo trombone

duration: ~ 3'

July 2023

Notation

Accidentals:

all accidentals affect only the immediately following note.

 = crescendo/diminuendo from/to silence.

 = Long fermata

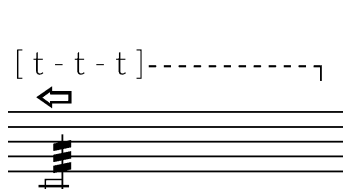
 = Air sounds: Square noteheads mean to breath or blow air without putting lips in vibration.
Pitches indicate only the position of the slide and they do not refer to resulting sounds.

 = Blow out air

 = Breath-in air

 = Without air

 = Slide tongue (full closing):
Protrude lips inside mouthpiece and blow or breath-in air while moving tongue laterally as fast as possible, so that it abruptly fully blocks the air flow at each passage.
Resulting effect will be a a fast and irregular series of percussive sounds.

 = Inhaling tongue rams:
Breathing-in block quickly the air flow with the tongue against the palate as pronouncing fastly a lot of "t" letters.
The result is an almost quite and percussive sound.

Transposition:

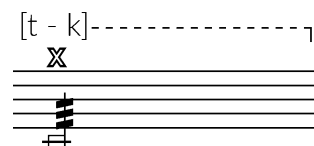
given the amount of low notes, to facilitate reading, all the score is written an octave higher than the real notes.

 = Short fermata

 = Slap: Triangular noteheads refer to percussive sounds. If nothing else is notated they refer to ordinary slap: Quickly thrusting the tongue between the lips while blowing.
Placement in staff indicates position and pitch of the resulting sounds.

 = "P" slap: Half out from the mouthpiece, tighten lips tightly, increase air pressure in the mouth and then release lips violently, as pronouncing a "P" letter.
Placement in staff indicates the slide position, the resulting sound will be half-tone higher than written.

 = Slide tongue (half closing):
Protrude lips inside mouthpiece and blow or breath-in air while moving tongue laterally as fast as possible, without ever completely block the air flow.
Resulting effect will be an irregular sound almost percussive.

 Pronounce alternately the letter "t" and "k" almost without blowing air, as fast as possible.

Embouchure position

m.p.
ord

Ordinario position

m.p.
h-o

Half-out

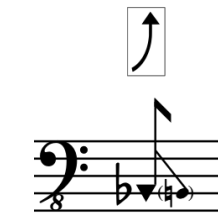
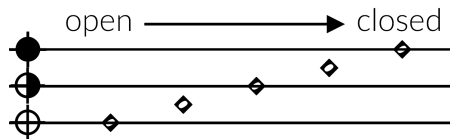
still touching, grazing, mouthpiece with lips
but with much less pressure than regular,
letting some air escape.

m.p.
h-o

Out

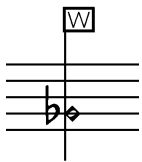
still close, but a bit further to mouthpiece
without touching it.

Plunger mute position



Getting out slap:

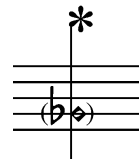
Move very fast, suddenly, from regular to out embouchure position, while performing a slap. The resulting sound will be a slap sound pitched half-tone higher than written.



= Whistle: blow gently on center of the mouthpiece to produce a whistle tone with a random pitch.

In the piece is required to obtain a stable whistle sound and then remember the resulting pitch. It is however possible to define this pitch in advance.

It is also required to produce an irregular and unstable sound mixing it with air sound and through the use of the plunger mute.



= Produce an ordinary sound with the same pitch of the whistle, try to reach the highest octave possible while preserving a very quite dynamic. Change slide position is allowed.

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chi sono io y cómo bouger un buque hanté

♩ = c. 70

freely on time

Time (ca.)

8" 4"

m.p. ord

air-blow

[t - t - t] breathe in

blow

straight slap

m.p. out

m.p. ord

Trombone in B ♭

sempre 8vab

mf *pp* *mf* *ppp* *sfz* *f*

Plunger Mute

4

5" 4" 6"

[t - t - t] breathe in

slide tongue (half closing)

m.p. h-o

m.p. ord

[t - k] no air

[t - t - t]

pp *mf* *ppp* *f* *f* *sfz* *pp* *mf* *ppp*

2
7

6" 4" 5"

m.p. h-o m.p. out m.p. ord

slide tongue (full closing)

"P" slap 3

[t - k]-----

sfz *f* *sfz* *p* *mf* *f* *sfz* *pp* *sfz* *f*

10

3" 5" 3" 4"

m.p. ord m.p. h-o m.p. ord

[t - t - t]-----

mf *ppp* *mf* *f* *f* *p* *sfz* *f*

14

4" 4" 10"

m.p. ord

[t - k]-----

(air) [w]* (air)

pp *p*

* Start from air sound then blow gently on center of the mouthpiece to produce a whistle tone with a random pitch. At the beginning whistle sound must be irregular and unstable, use the plunger mute freely to disturb the sound. End with a stable note and remember this pitch for bar 52.

3

17 2" 4" 4" 5"

[t - t - t] [t - k] [t - t - t]

mp "*f*" *pp* < *mf* *ppp* *pp* < *mp* "*sfz*" > *mf* *ppp*

21 4" 2" 2" 3" 3"

m.p. h-o m.p. ord m.p. h-o m.p. ord

p "*f*" "*mf*" "*f*" *mp* *sfz* "*f*" 3 "*sfz*" "*mf*"

⁻³ (♩ = c. 103)

26 a tempo

m.p. ord m.p. out m.p. ord m.p. out

f "*sfz*" *f* "*sfz*" *f*

4

31

(ord.)*

*sempre 8vb

m.p. ord

m.p. out

m.p. ord

m.p. out

sfz

f

sfz

37

6"

[t-t-t]-----

(on beat)

m.p. ord

m.p. ord

ppp

mf

f

sfz

40

m.p. ord

m.p. out

m.p. ord

m.p. ord

m.p. ord

f

sfz

f

f

45 (a little faster)

$\text{♩} = 100$
(on beat)

m.p.
h-o

"ff"

"sfz"

50 freely

$\text{♩} = \text{c. } 70$

3" 4" 10"

m.p. out

m.p. ord

m.p. out → m.p. ord

(air)

(ord.)

(air)

mf

ppp

p

mp

ppp

as **pp** as possible

Start from air sound and gradually reach an ordinary sound with the same pitch class of whistle on bar 16, change slide position if needed.
Try to reach the highest 8va possible with a very soft dynamic.
During the transition irregularities or other pitches could appear. End on a stable note.

53

5" 2" 4" 3"

m.p. h-o

m.p. ord

m.p. out → m.p. ord → m.p. h-o

[t-t-t]-----

mf

f

ppp

p

"sfz"

f