Matteo Cenerini

Ahora van a ver...

chi sono io, y del océano un buque hantè.

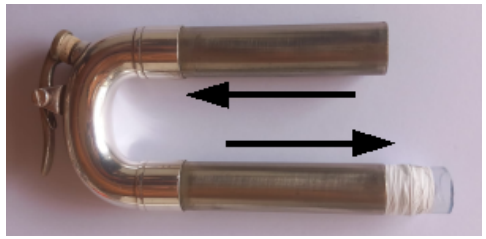
for euphonium in B♭

duration: ~ 9' 30''

April 2024

to Marina Boselli

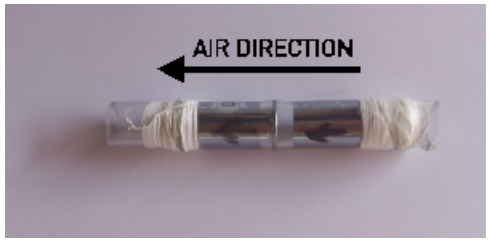
Preparation

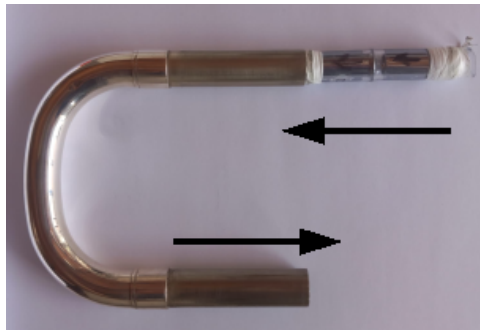


3rd valve

Insert a tenor drone wood reed for bagpipe, tuned in D5 (A4 = 440Hz).
Increase the reed connection diameter with gasket tape (Teflon) or other materials in order to adhere more effectively to the tube surface and prevent air leaks.

You can buy a similar reed at this site:
https://www.thomann.de/it/altmann_tenordrones.htm
(available on 01/04/2024)





4th valve
Insert two tuning pipes with metal reeds tuned in C4 and D4 (A4 = 440Hz).
Combine the two pipes putting both inside a rubber tube, ensuring that the air outlet of the first tuning pipe aligns with the inlet of the second.
If needed increase the rubber tube diameter, with gasket tape (Teflon) or other materials, to adhere more effectively to the tube surface and prevent air leaks.

You can buy a similar tuning pipes at this site:
https://www.thomann.de/it/suzuki_shamisen_pitch_pipe_set.htm
(available on 01/04/2024)

Notation

Accidentals: all accidentals affect only the immediately following note.

Long fermata

Medium fermata

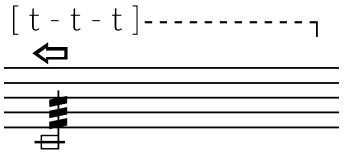
Short fermata

Tremolos
Tremolos are always intended to be as fast as possible.

Air sounds
Square noteheads mean to breath or blow air without putting lips in vibration.
When air sounds are not combined with other techniques, like tongue movement or consonant pronunciation, the resulting sound is pitchless. This kind of sounds are always notated as a B♭ but they can be played with any fingering.

Tongue Ram
Quickly thrusting the tongue between the lips while blowing.
Placement in staff indicates position and pitch of the resulting sounds.

Slide tongue
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

The score is written in C. Given the amount of low notes, to facilitate reading, all the score is written an octave higher than the real notes.

Air directions

Air directions indications remain valid until a new one are showed (as it happens with arco or pizzicato for strings).
In order to avoid some potential misunderstandings, in certain cases these instructions may be repeated, even if they do not result in a change from the previous gesture.

Blow out air

Breath-in air

Without air

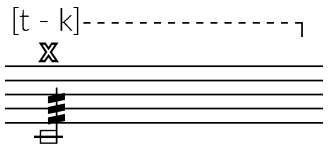
Embouchure positions

Embouchure position remain valid until a new position are showed.
Transitions between embouchure positions are notated by arrows. When a different position is showed without any arrow it means to change abruptly the embouchure.

Regular position (ord.)

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

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



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

o.v.

Open valve
(no valve pressed)

h.v.

Half Valve

c.v.

Closed Valve
(ord.)

[2 3]
[4]

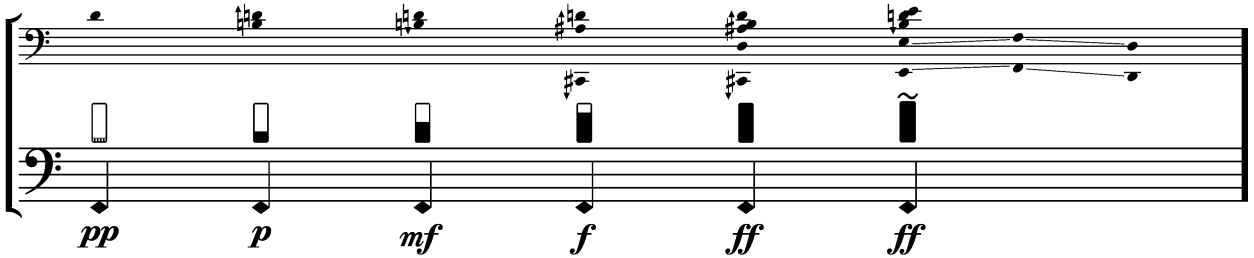
Fingerings

Prepared notes

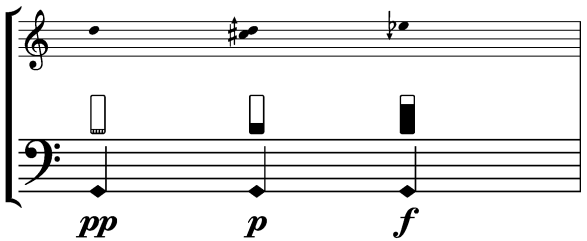
Air Pressures

As light as possible | Light | Medium | Fairly Strong | Very Strong | Strong with bending

Resulting pitches
(tuning pipes)

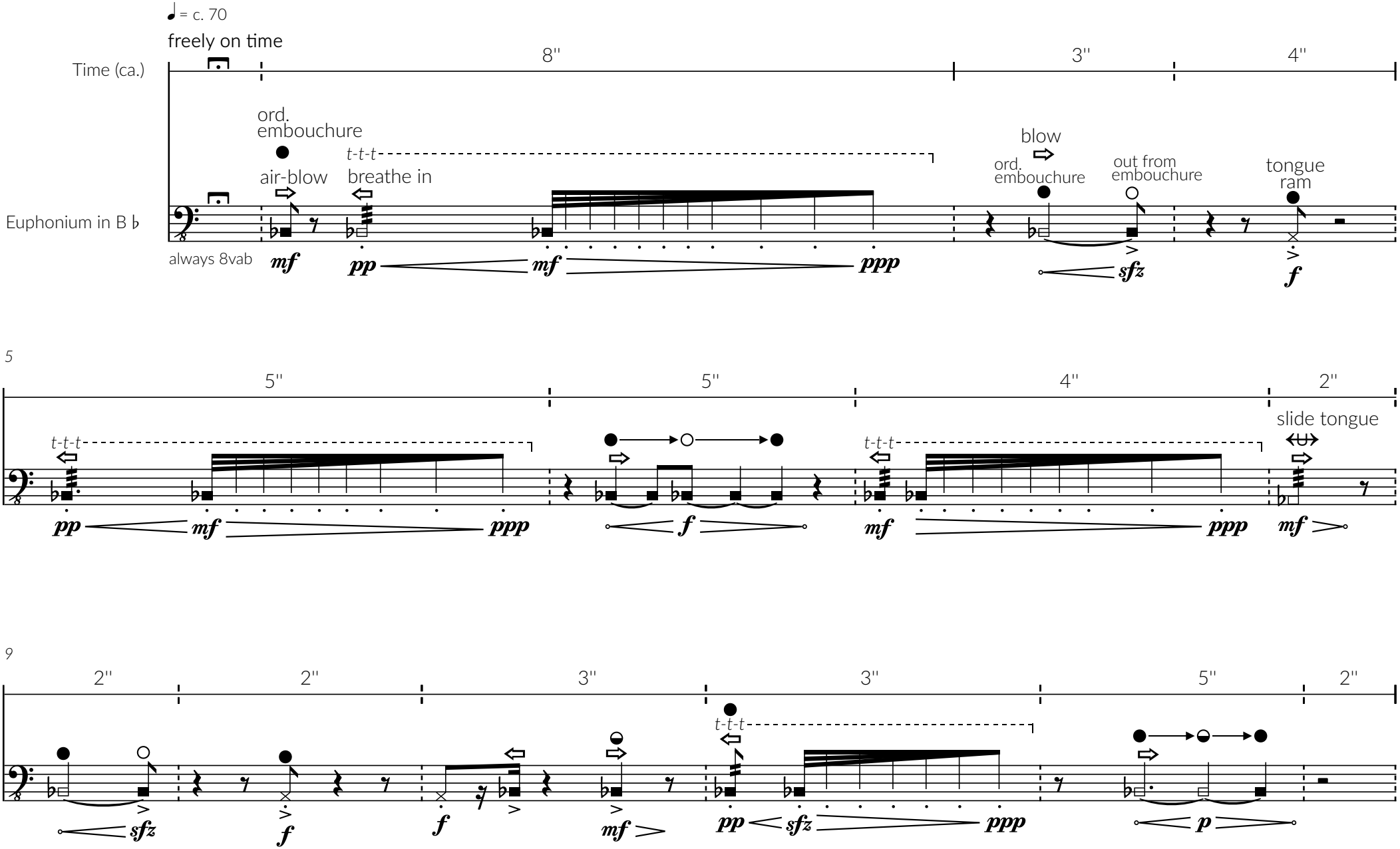


Resulting pitches
(bagpipe reed)

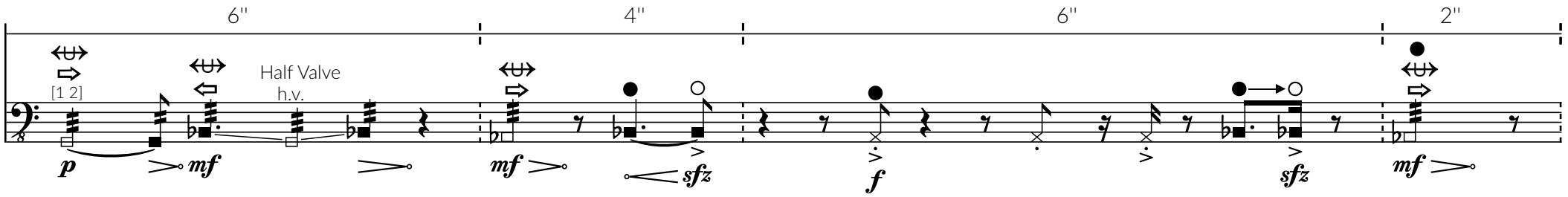


Ahora van a ver...

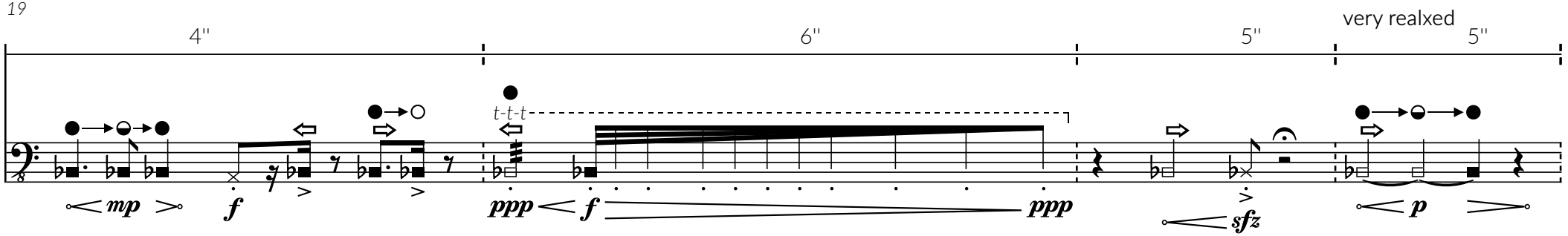
chi sono io, y del océano un buque hantè.



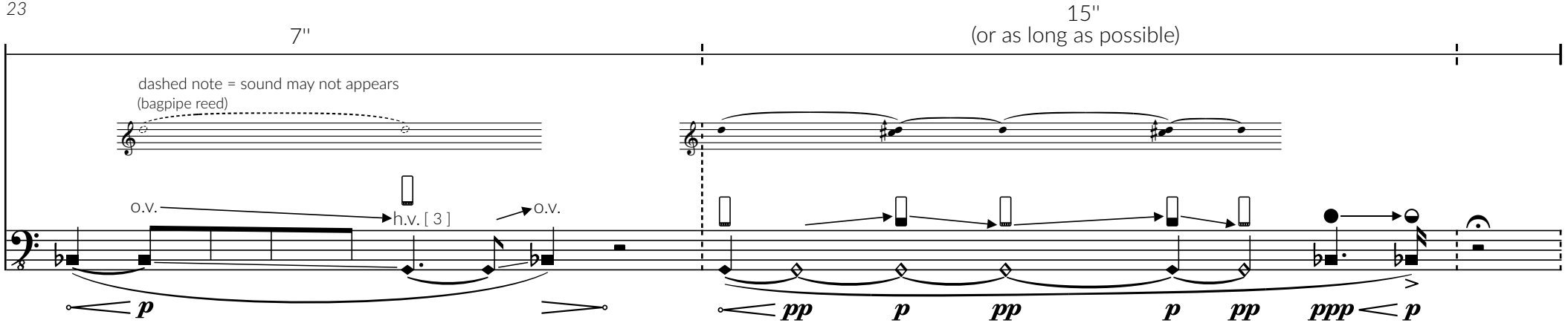
15


6''
4''
6''
2''
[1 2]
Half Valve
h.v.
p
mf
mf
sfz
f
sfz
mf

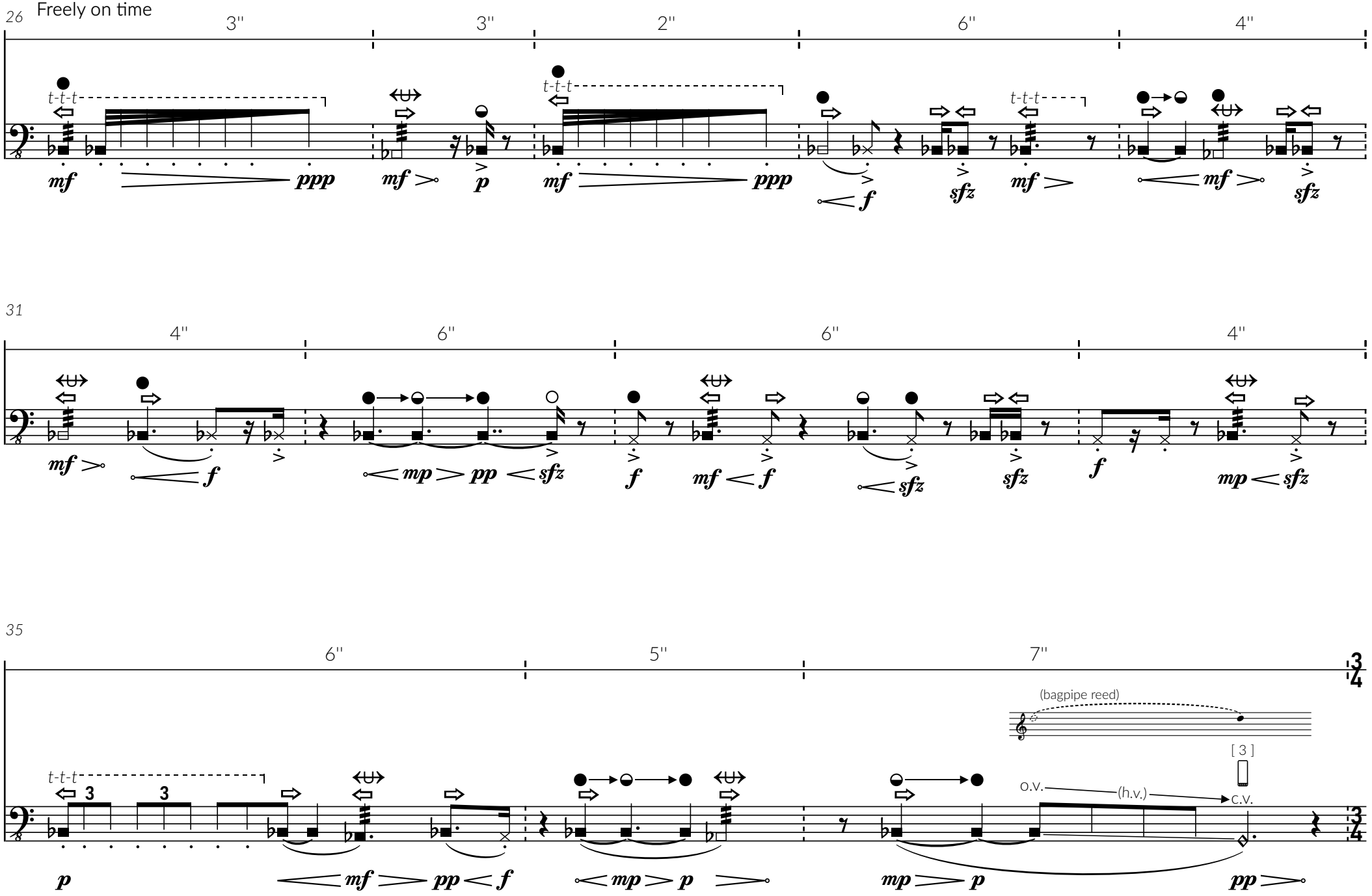
19

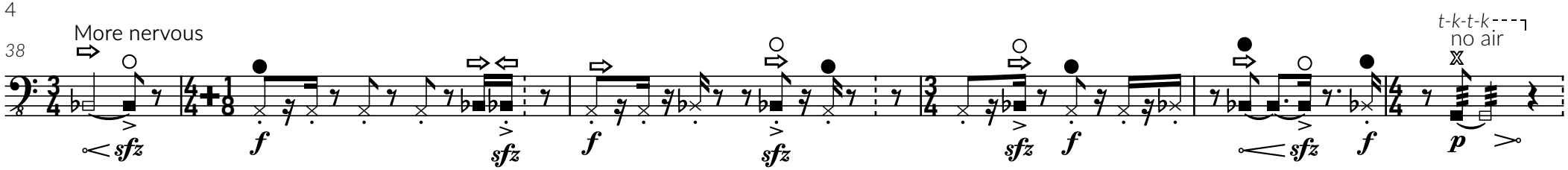

4''
6''
5''
very realxed
5''
t-t-t
mp
f
ppp
f
ppp
sfz
p

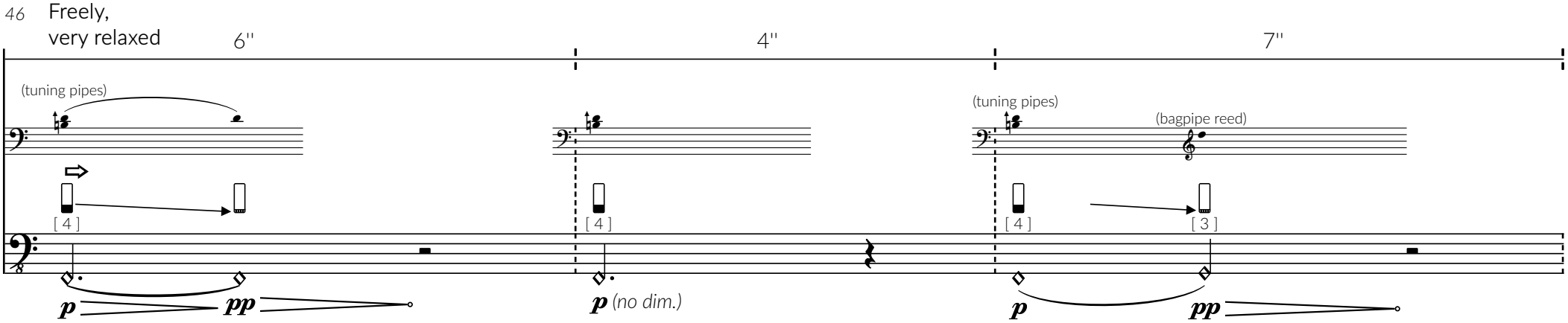
23

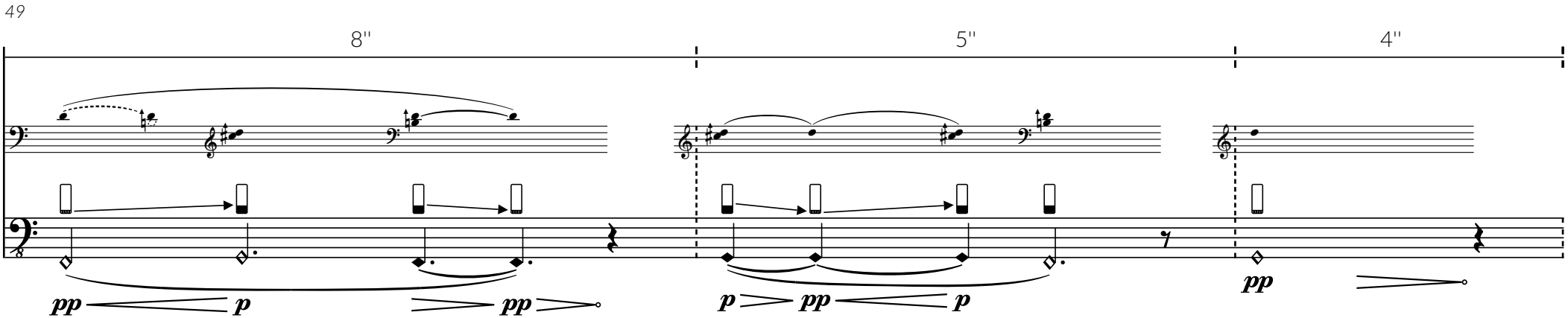

7''
15''
(or as long as possible)
dashed note = sound may not appears
(bagpipe reed)
o.v.
h.v. [3]
o.v.
p
pp
p
pp
p
pp
ppp
p

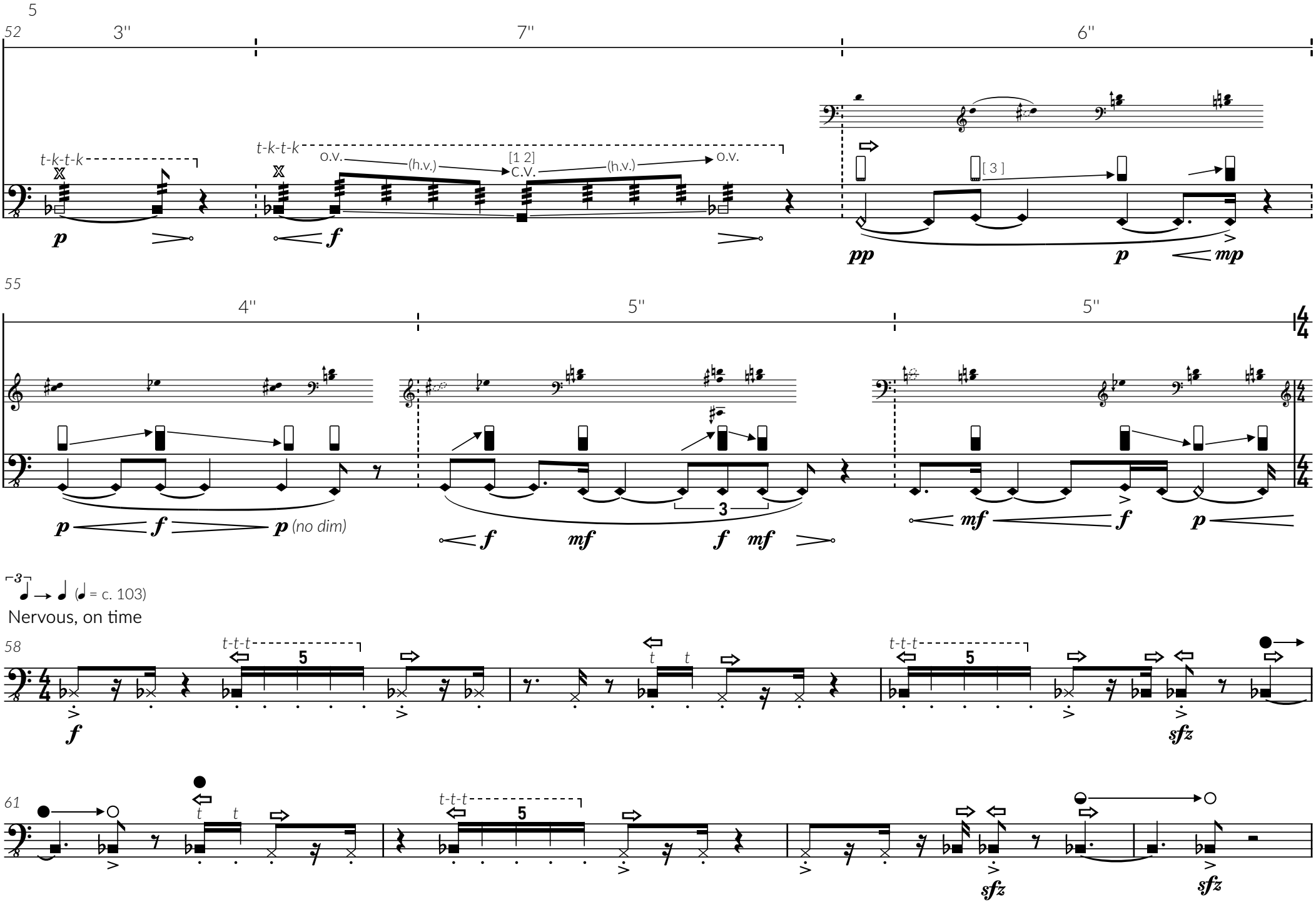
Freely on time

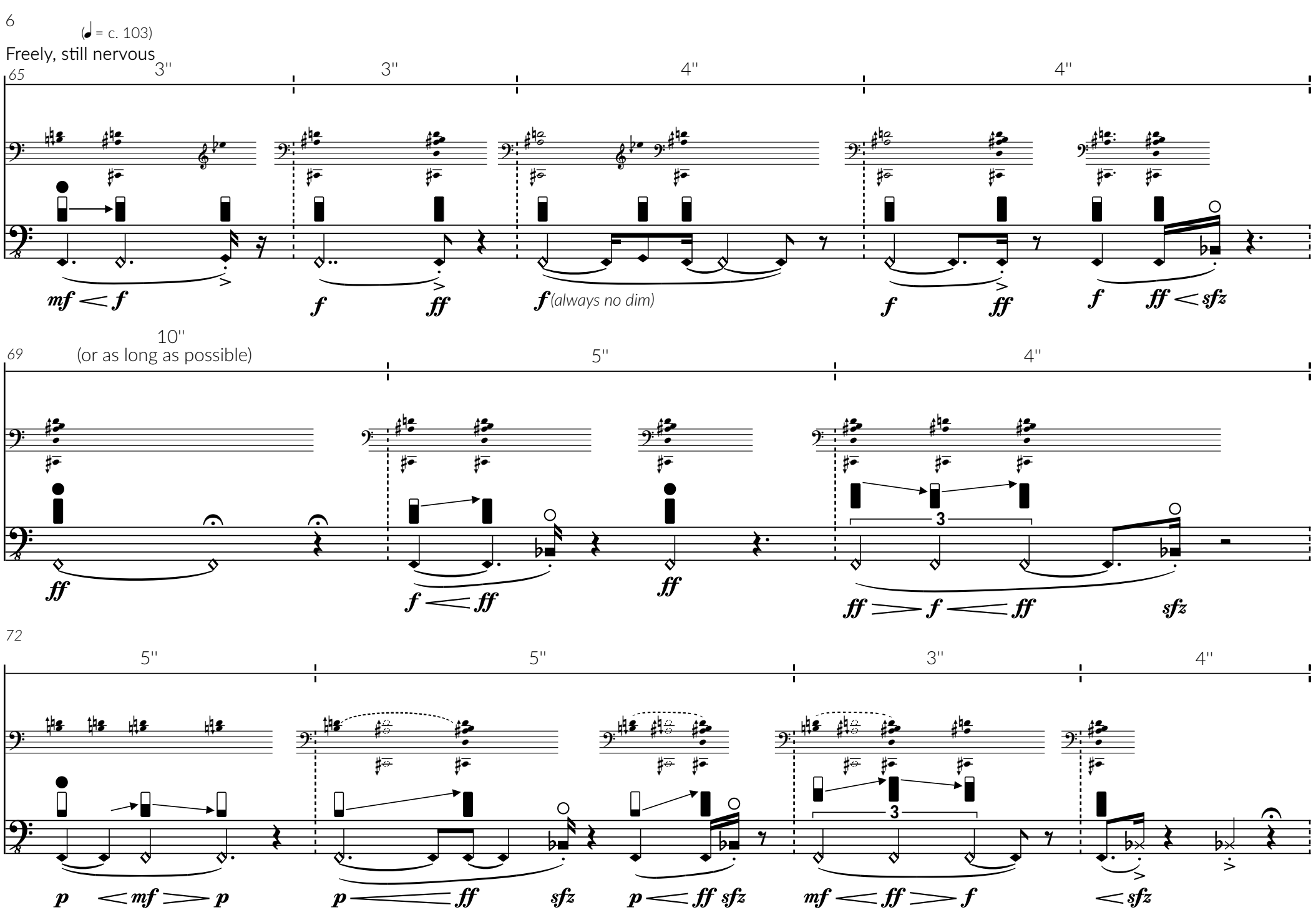


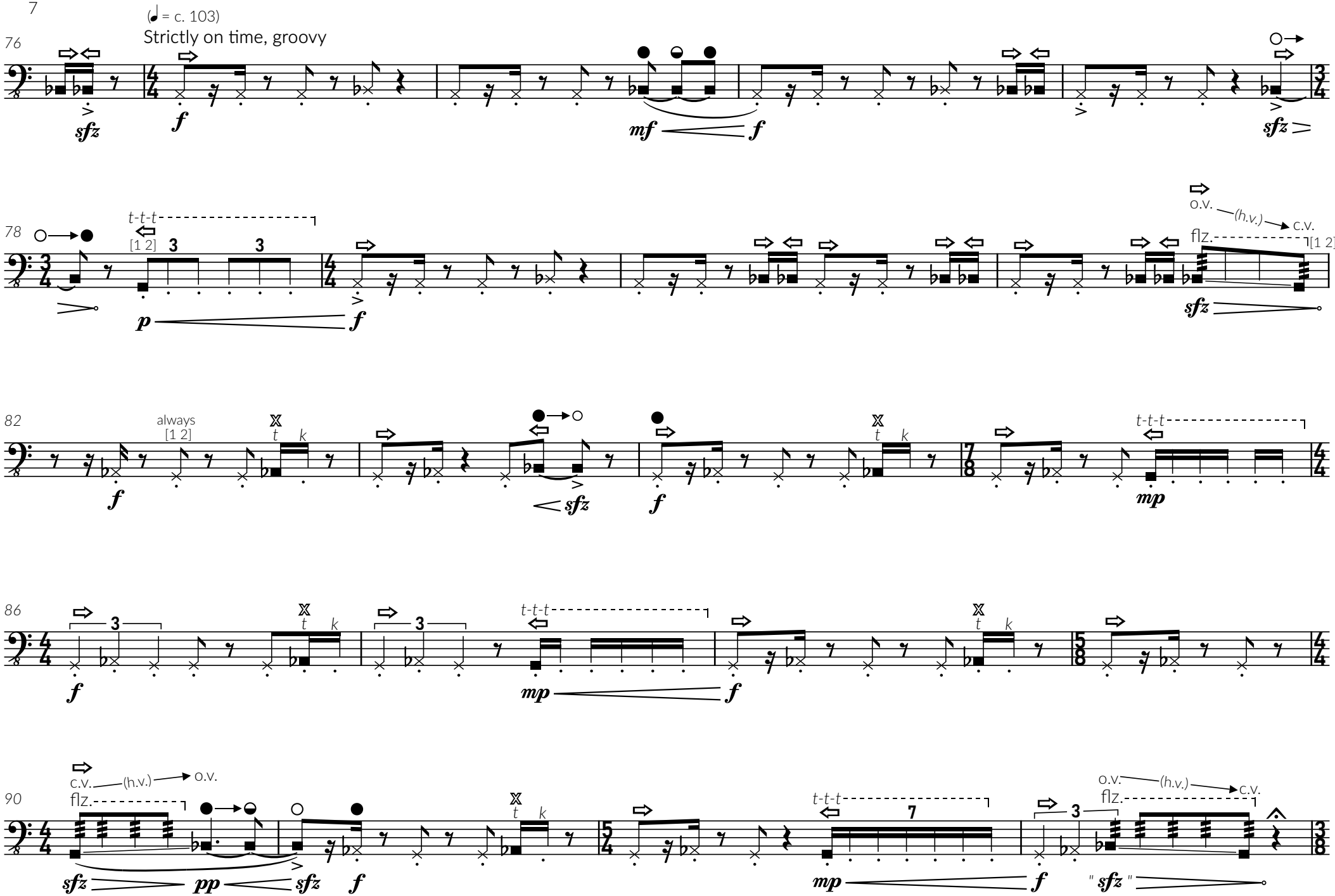

38
More nervous
t-k-t-k
no air
sfz
f
sfz
f
sfz
sfz
f
sfz
f
p


46
Freely,
very relaxed
6''
4''
7''
(tuning pipes)
(tuning pipes)
(bagpipe reed)
[4]
[4]
[4]
[3]
p
pp
p (no dim.)
p
pp

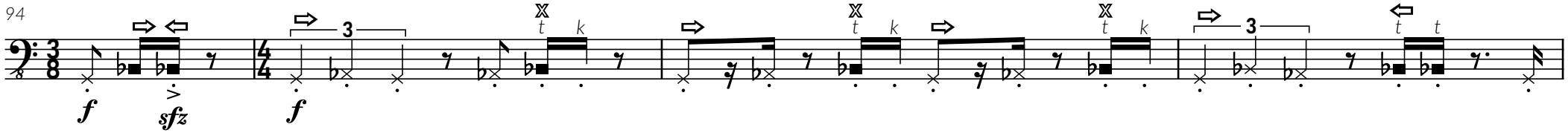

49
8''
5''
4''
pp
p
pp
p
pp
p
pp


5
52
3"
7"
6"
t-k-t-k
t-k-t-k
o.v.
(h.v.)
[1 2]
C.V.
(h.v.)
o.v.
[3]
p
f
pp
p
mp
55
4"
5"
5"
p
f
p (no dim)
f
mf
f
mf
mf
f
p
3
(♩ = c. 103)
Nervous, on time
58
t-t-t
5
t
t
t-t-t
5
f
sfz
61
t
t
t-t-t
5
sfz
sfz

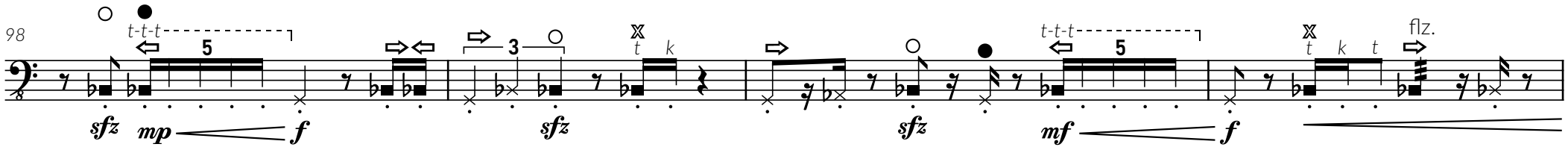

6
(♩ = c. 103)
Freely, still nervous
65
3"
3"
4"
4"
mf < f
f
ff
f (always no dim)
f
ff
f
ff < sfz
69
10"
(or as long as possible)
5"
4"
ff
f < ff
ff
3
ff > f < ff
sfz
72
5"
5"
3"
4"
p < mf > p
p < ff
sfz
p < ff sfz
3
mf < ff > f
< sfz

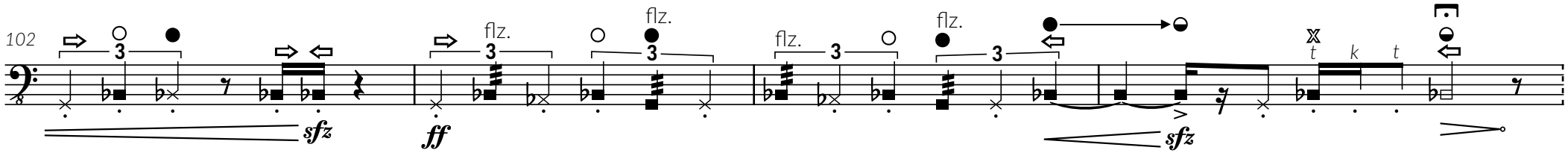

(♩ = c. 103)
Strictly on time, groovy
76
sfz
f
mf
f
sfz
78
t-t-t
[1 2]
3
3
p
f
o.v.
(h.v.)
c.v.
flz.
[1 2]
sfz
82
always
[1 2]
t
k
f
sfz
f
t
k
t-t-t
mp
86
3
t
k
f
3
t-t-t
mp
f
t
k
90
c.v.
(h.v.)
o.v.
flz.
sfz
pp
sfz
f
t
k
t-t-t
7
mp
f
3
o.v.
(h.v.)
c.v.
flz.
" sfz "

accelerando

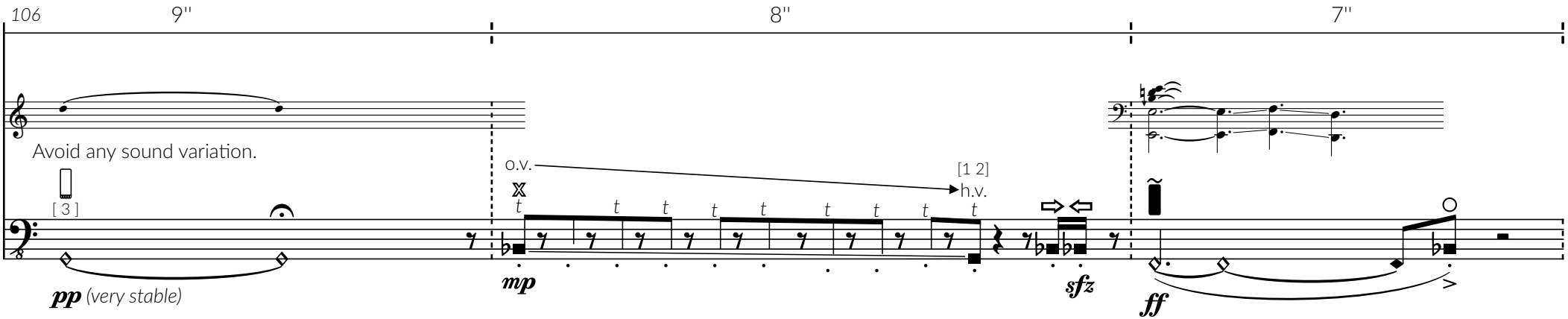


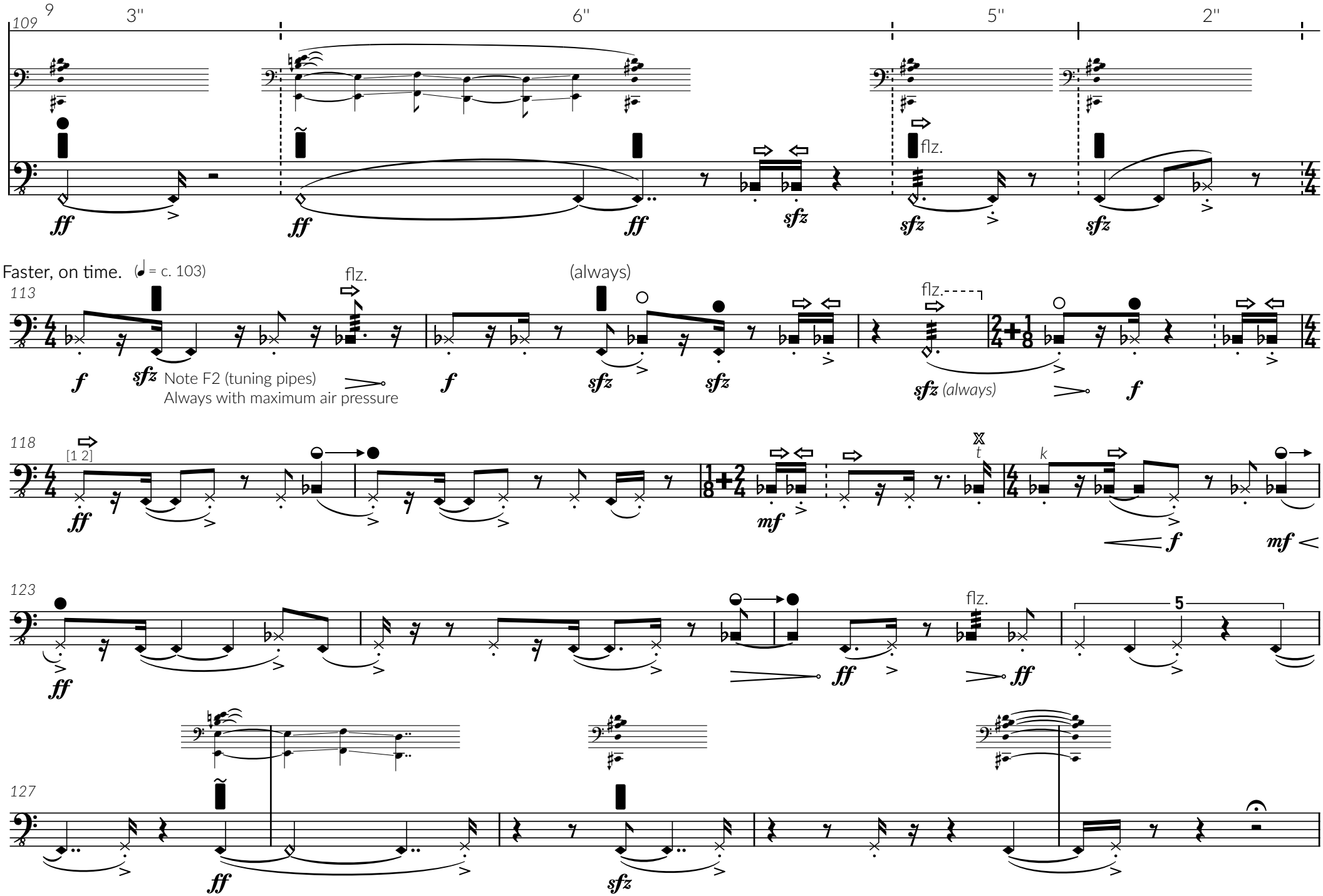
As fast as possile,
no more strictly on time

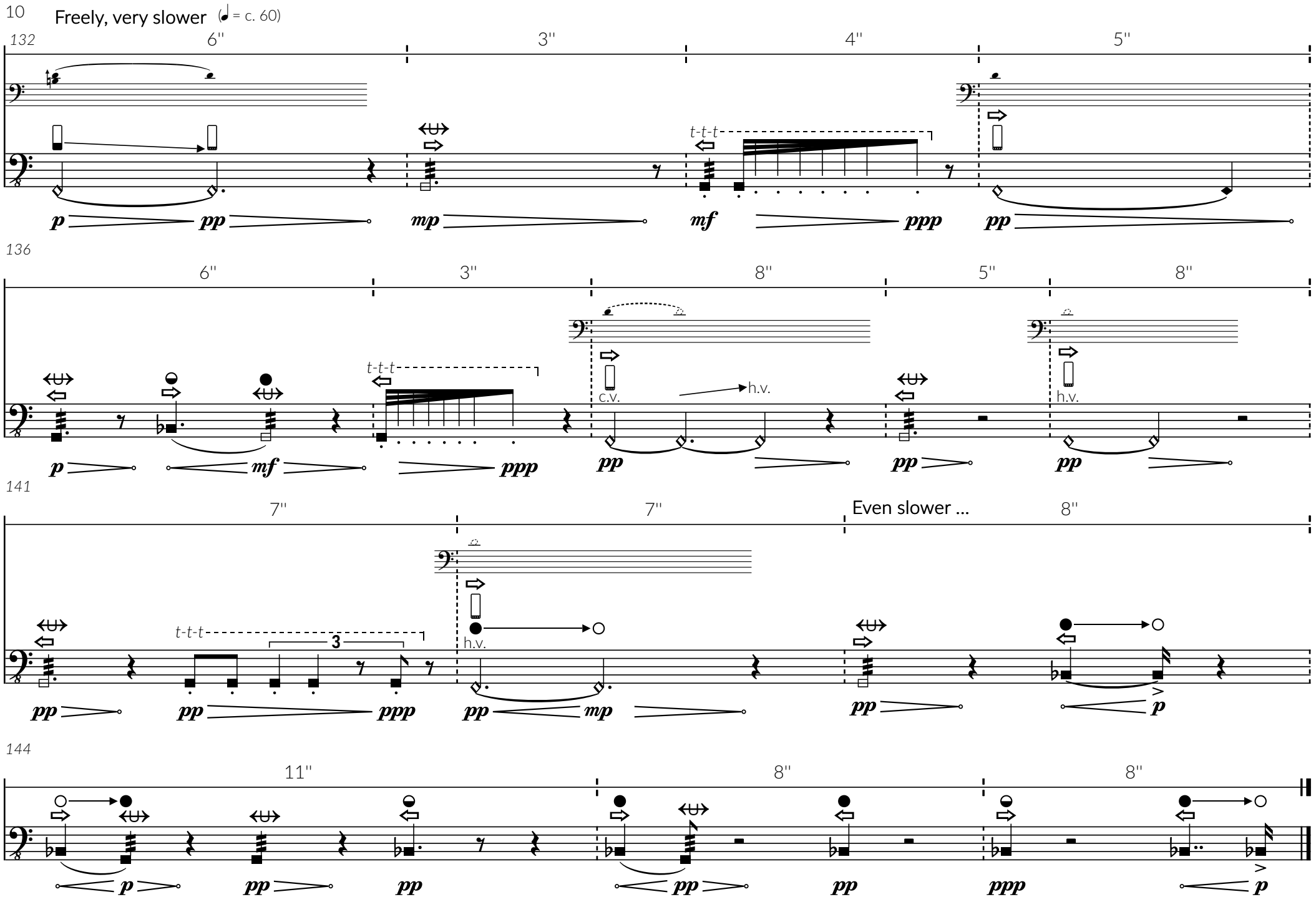




Freely and slower (♩ = c. 90)




109
9
3"
6"
5"
2"
flz.
Faster, on time.
(♩ = c. 103)
113
flz.
(always)
flz.
Note F2 (tuning pipes)
Always with maximum air pressure
sfz (always)
118
[1 2]
t
k
123
flz.
5
127


10
Freely, very slower (♩ = c. 60)
132
6"
3"
4"
5"
t-t-t
p
pp
mp
mf
ppp
pp
136
6"
3"
8"
5"
8"
t-t-t
c.v.
h.v.
h.v.
p
mf
ppp
pp
pp
pp
141
7"
7"
Even slower ...
8"
t-t-t
3
h.v.
pp
pp
ppp
pp
mp
pp
p
144
11"
8"
8"
p
pp
pp
pp
pp
ppp
p