

Petr Bakla

SLIDE, SERIES

for tenor trombone

(2008) (~6 min.)

to Mike Svoboda

e-mail: bakla@volny.cz

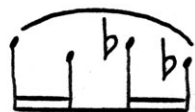
tel: +420 724 150 109

EXPLANATORY NOTES:

The piece is conceived for tenor trombone; the F-attachment is never in action.

1)

Slurred notes that are alternations of neighboring overtones, ascending or descending chromatically, are to be played using no tongue altogether (this material prevails in the piece). On position changes, certain portamento and interval deformation will be produced:



Notes under a slur with dashes above are to be played legato, tongued lightly as usual:



2)

The 7th and the 11th harmonics in their natural intonation are often employed throughout the piece. Arrowed accidentals indicate lower (i.e. not corrected) intonation of the 7th harmonic:



Quarter-tone accidentals indicate lower (i.e. not corrected) intonation of the 11th harmonic:



Where there are no microtonal accidentals, intonation obviously will be corrected, should either the 7th or 11th harmonic be used. (Example: on page 1, there are three cases where using the 7th harmonic is explicitly demanded, but the intonation is to be corrected by altering the slide position, as indicates a sharp (#) added to the position number).

3)

(>) = air pressure accent, no tongue
> = "normal" accent, tongued

All accents should be played strongly, very distinct in given context.

4)

Binary, ternary or similar grouping of sixteenth notes serves just for orientation and implies no perceivable metrical division.

5)

 = Slide vibrato, very fast, very narrow.

Thank you!
PB

SLIDE, SERIES

for tenor trombone

P.B. 2008

♩ ≈ 144 - 168, FLEXIBLE ACCORDING TO REGISTER. VERY LIGHT AND FLUENT, ELEGANT.

(NO TONGUE)

1. -2. -3. 4. **(TONGUED)** 5. 4. 3. 2. 1. 2. 1.

p f p ff mf p

NO TONGUE, QUASI BISS.

4. 5. 4. 5. 4. 3. 4. 3. 1.

(p)

bend *(b) (♯)*

poco

(p)

7. 6. 5.

ff p ff p mf p

1. -2. -3. -2.

f

1. -2. -3.

p

2. (senza accelerando)

f pp

mf f

5. 4. -3. -2. 3. 4. 3.

p ff p pp mp p

4. 3. 4. 3. 2-3 sec. 4. 3. -4. -3. >4. <2 sec. 1. 2.

(p)

3. 4. 5. 4. 5. 6. 7. 6. 7. 6.

mf *pp* *p*

-5. 4.

f *mp* *p* *pp* *poco* *pp* *mp*

mp *p* *mp* *p*

mf *p* *mf* *pp*

mf *pp* *mf* *pp*

$\text{♩} \approx 72$, WITH TENSION

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

$\text{♩} \approx 126 - 152$: SIXTEENTHS MORE AGITATED, LONGER VALUES RATHER RELAXED

ff *molto dim.* *ff* *molto dim.* *ff* *molto dim.* *p* *ff* *p* *ff* *p*

*) *Poco TENUTO*, PRONOUNCED NON LEGATO TO THE NEXT NOTE. SEMPRE SIMILE.

5. 4. 3.

ff *p* *ff* *p* *ff* *p* *ff* *mp* *p*

5. 4. 5. 4.

ff *p* *ff* *p* *ff* *p* *ff* *ff*

4. 3. 2. 1.

p *f* *p*

4. 3. 2. 4. 3. 4.

ff *p* *ff* *p* *ff* *mp* *p*

5. 4. 3. (3.) 2. 3. 4.

ff mf pp ff p mp p

pp mf p ff p

♩ ≈ 152 AND FASTER

2-3 sec. (p)

mf f p

mp f p mp f

mp f mp p ff mp p mf p f mp p

f p mp p

♩ ≈ 126 (Bb's) - 144

5. 4. (sempre simile)

pp espressivo sempre

pp f mp p

poco pp poco pp

f mp p

♩ ≈ 76, CALMO

ppp mf pp

$\text{♩} \approx 126$

2. 1. 2. 1. 2. 1.

2 sec.

$\text{♩} \approx 76$

p pp

$\text{♩} \approx 126$ 3. 4. $\text{♩} \approx 76$ 3.

p pp

$\text{♩} \approx 76$, POLO RUBATO

SLAP* (ORD)

mf p

* DETERMINATE PITCH, CLOSE TO ORDINARY STACCATO ARTICULATION.

4:3

mf pp mf pp mf mp pp mf mp

$\text{♩} = \text{♩}$

4:3

mf ff $molto\ dim,$ $poco\ tenuto$ mf f ppp $\#$

$\text{♩} < \text{♩}$ (I.E. SOMEWHAT FASTER THAN 4:3 IN THE PREVIOUS SECTION)

mf f $poco\ dim.$ f $poco\ dim.$ f ff $molto\ dim.$ $poco\ tenuto$ (sempre simile)

f ff f ff f ff f ff

f ff f ff ppp f

(senza ferm.)

p f p

5/10/2008