

ANTÓN ALCALDE

*Three Revelations*

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*for tenor trombone and wind orchestra*

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**Solo Trombone**

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W W W . A A L C A L D E M U S I C . C O M

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*Commissioned and dedicated to my beloved friend, David Pont Ripoll.  
This new reimagined version is dedicated with gratitude to Joseph Alessi and  
Ximo Vicedo, who inspired its creation.*

Duration c.29 minutes

First performance was given by David Pont as trombone soloist with the Silleda Municipal Wind Orchestra, conducted by Rafa Agulló, at Green-Week Concert Hall, Silleda, Spain, April 19, 2014. The new reimagined version was premiered by Ximo Vicedo as trombone soloist with the A Coruña Municipal Wind Orchestra, conducted by Juan Miguel Romero, A Coruña, Spain, December 3, 2023.

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## INDEX

| Page: | Cue:      | Instruction:  |
|-------|-----------|---|
| 8     | <b>*</b>  | The soloist is invited to improvise coherently within the established context. The meditative and lyrical character of this section must be respected, along with a certain sense of 'spatiality' throughout the improvisation (within the range F2 to F4). It is highly recommended consider the addition of the motif introduced at bar 30.   |
| 10    | <b>*</b>  | The pixie mute must be inserted while handling the plunger mute. The trigraph describes the movement of the plunger mute graphically, focusing on three specific positions: open, half-open and closed (from bottom to top).  |
|       | <b>**</b> | Imitate the plunger 'wa' sound with the lips away from the mouthpiece, turning the head to the right hand side with a small and quick movement.   |
| 12    | <b>*</b>  | The following passage is written in a 'improvisation-like' bebop style. Although the intention is to recreate an improvised solo, the written part should not be altered, even though there is some room for manipulation by the soloist regarding the movement of the plunger mute. As observed, the passage lacks the previous trigraph that graphically noted the movement; however, certain points are specified where the characteristic "closed – open – closed" movement is required, notated as 'wa'.   |
|       | <b>**</b> | Tap shoes are used to reproduce both the written rhythms and to perform small 'solos,' which will be imaginatively improvised by the performer, consistently adhering to the overall aesthetic of the passage in question. The tapping will always occur on the tap board, which may be slightly amplified for a greater impact. The performer is encouraged to gesture the movements (like a 'choreographed dance') throughout the interventions with tap shoes, especially during moments of improvisation.   |
| 17    | <b>*</b>  | The repetition written in a funky 'Marshall Gilkes style' is open to being repeated more than twice if the soloist wishes to improvise over the written groove, maintaining only the pedals and the written rhythm for the tap shoes; although, at least the first time, it should be presented in its original form.to perform small 'solos,' which will be imaginatively improvised by the performer, consistently adhering to the overall aesthetic of the passage in question. The tapping will always occur on the tap board, which may be slightly amplified for a greater impact. The performer is encouraged to gesture the movements (like a 'choreographed dance') throughout the interventions with tap shoes, especially during moments of improvisation. Pedal tones may be played one octave higher octave (ossia). |

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# THREE REVELATIONS

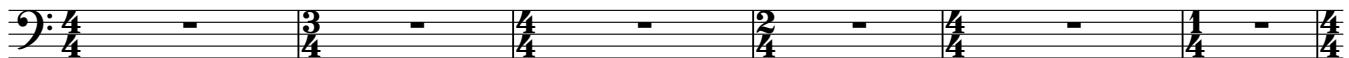
Trombone solo



To awaken in the light of the Universe.

Antón Alcalde  
(Op.12)

1 **Adagio mistico**  $\text{♩} = 52$



[Offstage.] **Colla voce, scorrevole**  
dolciss. ed espr.



11 **A tempo**  
 $f$   $p$   $mp$   $f$  cantab.  $<ff$

15 **accel. al**  
[To 'on stage' position.] 9  
 $=ppp$   $p$

27 **Con moto, molto sostenuto**  $\text{♩} = 64$



33 **Affrettando poco a poco - - - e rilassando - - -**  
 $ppp$   $mf$

38 - - - - al - - **39 tempo primo** 7

**46 Allegro assai, ruvido**  $\text{♩} = 144$   
 $ppp$  poss.

## Trombone solo

2

48 → growl  
 $\text{ff}mp$        $ff$       6       $ffmp$        $ff$       6      8

52 frull.  
 $\text{ff}$       3      II      3      3      3      3      3      3      3      3

56      brassy      → ord.  
 $p$        $ff$

63 (lip trill)  
 $tr$       (II)  
 $ff$        $mp$        $ff$        $ffmp$        $ff$        $p$

69 II      I      II      ff<sup>3</sup>      ffmp      ff      ffmp

**Sub. Tempo II ma scorrevole**

75 II      I      incalzando ...      (,)  
 $ff$       3      fff      f

80 ... di più a più ...      ... e molto rilassando ...      → brassiness  
 $mf$       ff      3      3      3      2

84 **Colla voce**      V      microtonal fluctuation  
A tempo      ord.  
 $ff$       mf      ben articolato      ff      p      ppp      mp

## Trombone solo

3

89

accel ...

poco più mosso

*... e rilassando*

*ppp poss.*

[Diamond-head notes  
are to be sung with 'ah']

**98** Con spirito (Tempo III ma un poch. più mosso) = 148)

Musical score for piano showing measures 116-120. The score consists of two staves. The top staff (measures 116-119) shows a melodic line in G major with various dynamics and slurs. Measure 116 starts with a forte dynamic. Measures 117-119 show a descending melodic line with slurs and dynamic markings like  $f$ ,  $f\cdot$ ,  $\#p$ , and  $p$ . Measure 120 begins with a dynamic of  $ppp$  over three measures. The bottom staff (measures 117-120) shows harmonic changes and rests.

Trombone solo

**136** Come sopra ma l'istesso tempo

**136** Come sopra ma l'istesso tempo

*f volando, quasi senza peso*

139

*ff*

*f con slancio*

*ff f*

143

*ff*

**149** Più ruvido, feroce, quasi apocalittico

147

*mp ma cantab.*

159

*mf*

*f*

**163**

Poch. rilassando

I V I V etc.

*ff marc., risoluto!*

168

e ravvivando al **170** tempo precedente

*slow gliss.*

*ff*

*mp ma cantab., intimo*

173

*smorzando ...*

178

*p*

*mp*

Trombone solo

9

183

*mf*

*pp*    *p*    *mp*    *><*    *><*    *><*

**188**

*leggiero, grazioso*

193

*pp*

**201** Con grandezza, doppio più lento ( $\leftarrow \downarrow = \uparrow \rightarrow$ )

199

*f*

*ff* molto cantab. ed espr.,  
legato poss.

Poch. Rit. A tempo

206

*tutta forza, cantab. ed espr. di molto!*  
*ossia: (=====)*

## Trombone solo

10 **Calando al**  $\text{♩} = 60$

215 **Poco a poco stringendo e slargando di molto**

*p intimo, querulo*

223 **225** **Tempo II ma poco più largamente; freddo, inesorabile**  $\text{♩} = 60$

*p legatissimo poss.*  
*> pp poss.*

231 **233** **p dolce ed espr., ancora legatiss. poss.**

*pp* *mp*

235 **Poch. più movendo**

*mf cresc.*

238 **Febbrile di più a più**

*f ancora cresc.*

**244** **Immenso, cantabile di molto**  $\text{♩} = 72$

*ff* *molto cantab. ed espr.*

**250** **Doppio movimento (Tempo III)**

*affix harmon mute (stem out)*

**251** **Poch. stringendo al Con moto**  $\text{♩} = 148$

*Harmon mute (stem out)*

*f ben articolato, pulsante*

## Trombone solo

270

remove mute

A bass clef staff with a fermata over the first note. Above the staff, the text "remove mute" is written.

(open)

276

**f** volando, quasi senza peso

284

286 [affix bucket mute for 2 mov.] 2

The musical score page 286 shows a dynamic instruction "[affix bucket mute for 2 mov.]" above the staff. The staff consists of five measures. The first measure has a 3/4 time signature. The second measure has a 3/4 time signature. The third measure has a 4/4 time signature. The fourth measure has a 4/4 time signature and contains a long black horizontal bar indicating a sustained note or rest. The fifth measure has a 2/4 time signature. The page number "286" is at the top left, and the number "2" is at the top right.

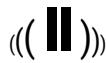
## **Tempo dell'inizio** ♩ = 52

292

A musical staff consisting of five horizontal lines. On the far left, there is a 2/4 time signature, a bass clef, and a vertical bar line. In the center of the staff is a short horizontal dash, representing a note. The staff ends with another vertical bar line on the far right.

## Trombone solo

12



**To contemplate the depths of the soul.**

## Festivo, cerimoniale, in qualche modo primitivo ♩ = 56

9

2

A horizontal drum set diagram illustrating a repeating pattern of four measures. The pattern consists of two measures of a bass drum (B), followed by one measure of a snare drum (S) and one measure of a hi-hat (H). This sequence repeats three times across the page.

11

2

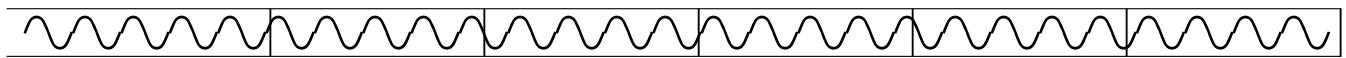
2

Musical score for string bass, page 20, measures 1-10. The score consists of ten measures. Measure 1: 3/4 time, bass note. Measure 2: 3/4 time, bass note. Measure 3: 4/4 time, bass note. Measure 4: 4/4 time, bass note. Measure 5: 3/16 time, bass note. Measure 6: 3/8 time, bass note. Measure 7: 1/16 time, bass note. Measure 8: 1/2 time, bass note. Measure 9: 1/2 time, bass note. Measure 10: 1/2 time, bass note.

**28** Contemplativo, spirituale, quasi devotamente  $\downarrow = 42$

## Bucket mute

38



44

*very slow*

**48** **Tempo dell'inizio**

**2**      **2**      **3**

**3**

*mp*      *p*      *p*

*very slow*

50  
2

Bass clef, 3/4 time. Measure 2 starts with a whole note followed by a half note, then a half note followed by a half note. The measure ends with a repeat sign and a three-measure bar line.

## Trombone solo

13

**61** **Ritualistico, quasi pensieroso (più mosso)  $\text{♩} = 64$** 

58

**10**

$\text{♩} = 64$

$\text{3}$   $\text{○} \ll \text{ppp}$  *cinereo, un poch. angoscioso*  
[very slow microtonal gliss.]

73

$\text{○} \ll \text{ppp}$

78

**79**

$\text{3}$   $\text{○} \ll \text{ppp}$  *perdendosi...*

83 [remove bucket, affix pixie and pick up plunger mute for 3 mov.]

## Trombone solo

14

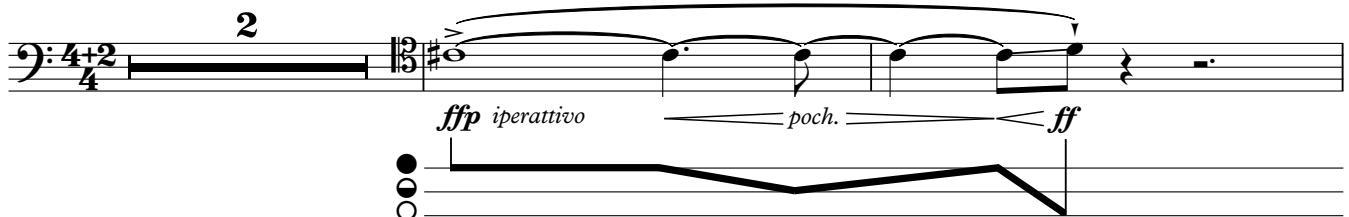


To rejoice in the beauty of peace.

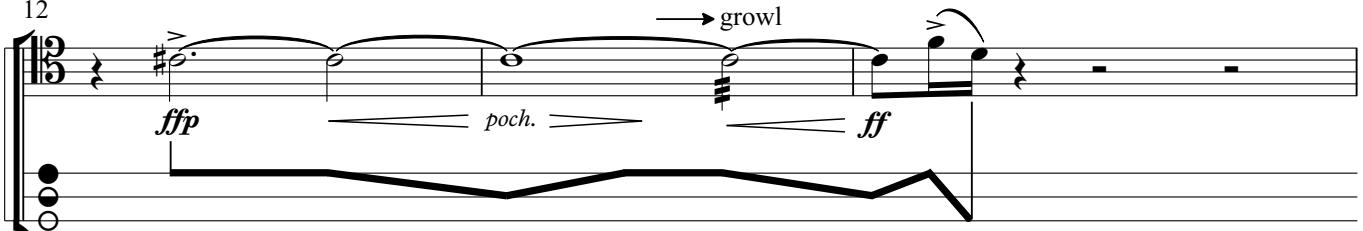
1 Con spirito, eccitato  $\text{♩} = 120$ 

8

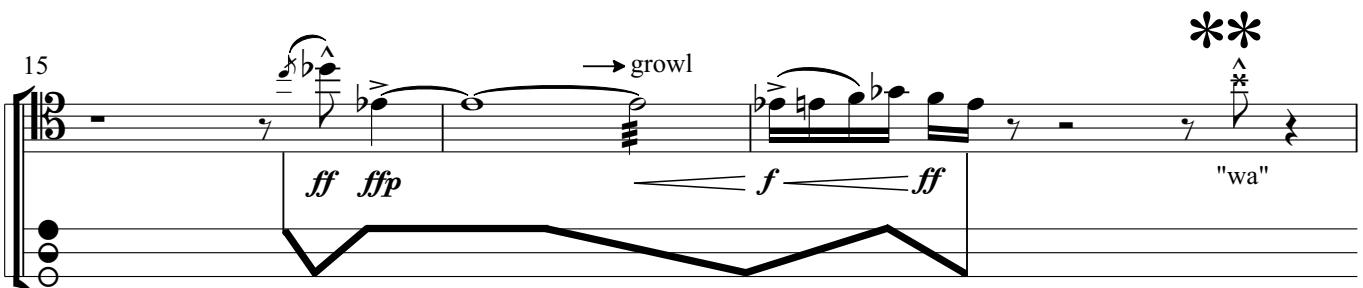
\*  
Pixie mute with plunger



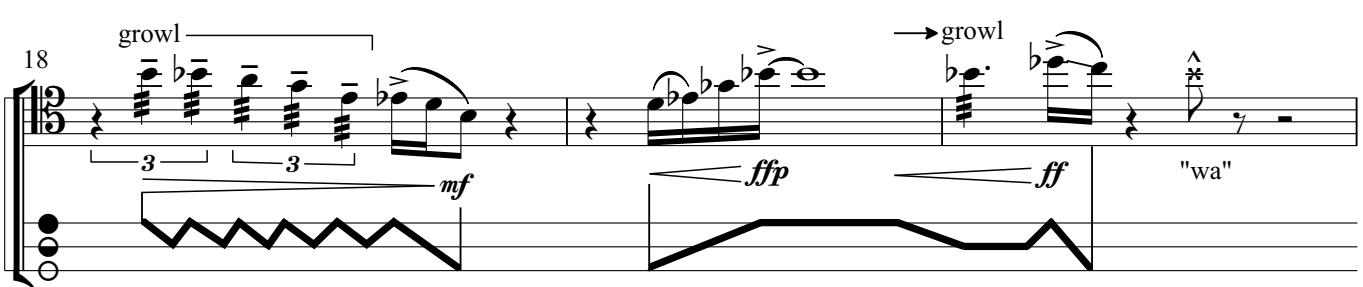
12



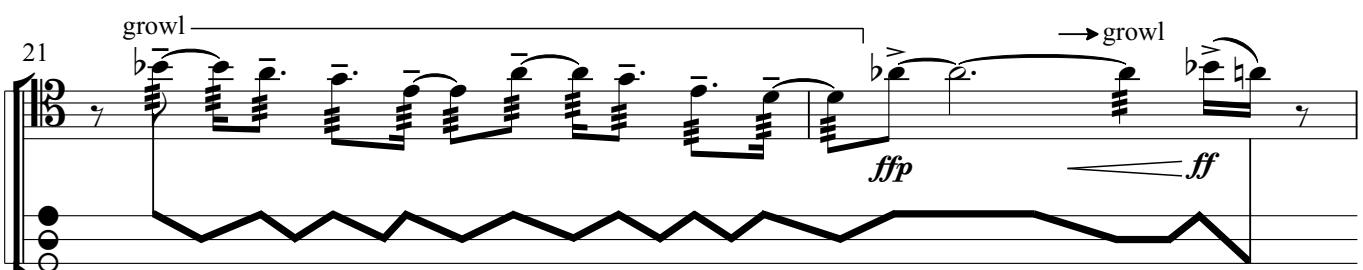
15



18



21



## Trombone solo

11

23

"wa"      *ff*      *ff*      wa      wa      *p*      *ff*

(no plunger)  
brassy → ord. → brassy

**26**

*growl*      *growl*

wa      wa

30

*growl*      *growl*

wa      wa

**"Jazzy: Bebop."****35 Doppio movimento ( $\leftarrow \downarrow = \downarrow \rightarrow$ )**

34

6                  2nd time only!

*(ff) growl*

wa      wa      wa

44

3                  (lip trills)

*mf*      *f*      *ff*

**51**

Both times!

*f*

56

*ff sconcertando*

wa      wa      wa

wa      wa      wa

Trombone solo

Trombone solo

17

110

lip trill. -  
(IV)

*mf*

113

growl -  
*ff*  
*f come sopra*

118

(VII) lip trill. - (V) (III)

**120** "Flamenco: Soleá por Bulería."  
**Con bravura, l'istesso tempo**

(as first time!) 3  
IMPROV.

## Trombone solo

18

*con alcuna licenza*

*vigoroso, molto espr. (vibratissimo), strappato, come un 'cantaor'*

(II)

*lip trill.*

*microtonal fluctuation*

*lip trill.*

(III)

R L (tap shoes)

128

128 (non lip trill.)

R L

The musical score shows a treble clef staff with various notes and rests, including a sixteenth-note cluster with a '3' below it, a sixteenth-note cluster with a fermata, a sixteenth-note cluster with a '3' above it, and a sixteenth-note cluster with a fermata. The performance graph below shows a continuous wavy line with 'R' at the top and 'L' at the bottom, spanning the duration of the measure.

132

131 growl

131 growl

R L

The musical score shows a bassoon part with a tempo of 131 BPM. The instruction "growl" is written above the staff. The bassoon part consists of a series of eighth and sixteenth note patterns. The first two measures show a repeating pattern of eighth notes followed by sixteenth-note pairs. Measures 3 through 6 show a similar pattern with some variations. Measure 7 begins with a single eighth note followed by a sixteenth-note pair. Measures 8 and 9 show a return to the previous pattern. The bassoon part ends with a final sixteenth-note pair. Below the bassoon part, there is a wavy line labeled "R" and "L" at the start, indicating a rhythmic pattern.

135

138

Musical score for page 138. The score consists of two staves. The top staff is in 3/2 time, featuring a melodic line with grace notes and slurs. The bottom staff shows measure numbers 138 through 142. A dynamic instruction "brassy" is placed above the staff with an arrow pointing to the right.

## **"Irish stomp: Reel."**

**143** Quasi in modo popolare

10

ord.

(lip trill)

*f ben articola*

(tap sh)

~~(sempre f)~~

[alternate feet as written or repeat the same]

## Trombone solo

19

156 (lip trill) growl III → I  
 R L (sim.) [keep tapping on every 4th subdivision]

160 (lip trill) brassiness remove the tuning slide (quickly!) 6  
 R L IMPROV.

167 ord. (IV → VI VII) (lip trill)   
 f (IV) (sim.) [as above]  
 R L (sempre f)

172 → brassy ← ord. 3 3 3 3 f  
 ff p f  
 R L

176 growl 3 [accents very sharp]  
 ff f staccatiss. poss.  
 R L IMPROV. [tap on each beat]

182 ff IMPROV.

## Trombone solo

20

Musical score for piano and tap shoes at measure 189. The piano part consists of a treble clef staff with a basso continuo staff below it. The tap shoes part is indicated by the text "R" and "L" with arrows pointing down to the basso continuo staff, and "(tap shoes)" in parentheses. The score includes dynamic markings "→ brassy →" and "ord." with a downward arrow. The basso continuo staff has two "x" marks under the notes.

**193** Festivo, con euforia

put back the tuning slide

14

Musical score for tap shoes and bongos. The score consists of two staves. The top staff is for the tap shoes, indicated by the text '(tap shoes)' and 'R L' below it. The bottom staff is for the bongos, indicated by the text '(with bongos)' above it. The tempo is marked as 'sempre f' (fortissimo). The dynamics for the tap shoes are 'fff' (fissississimo).

**214** "Irish stomp meets batucada: Carnival samba." Danzevole, in qualche modo frenetico

212

*mf* *ancora ben articolato*

(VI)

## 218 (lip trill)

$\text{tr} \geq c$

growl

A musical score for piano, featuring a single melodic line in the treble clef staff. The key signature is B-flat major (two flats). The measure begins with a dotted half note followed by an eighth-note rest. The melody consists of eighth-note patterns, including pairs of eighth notes and sixteenth-note figures. A bracket under the staff is labeled '(VI) —'.

223

228

(IV) ————— *ff* (*senza dim.*) 14

246

## **254 Maestoso, ancora nel tempo precedente**

A bass clef staff with five measures. The first two measures have a '2' above them. The third measure has a '4' above it. The fourth measure has a '4' above it with a '2' below it. The fifth measure has a dash '-' above it.

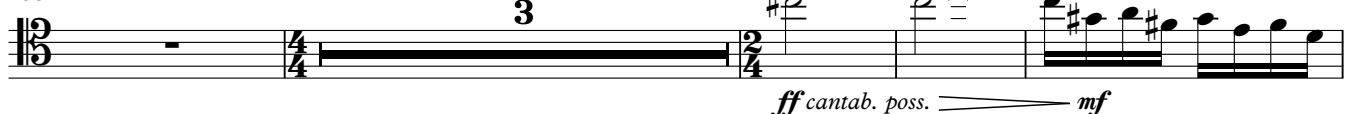
## Trombone solo

## 260 Cadenza finale

21

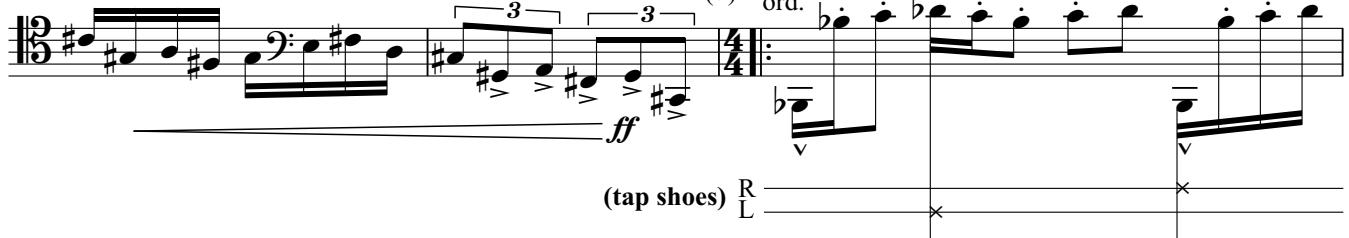
*(← ↓ →)* Volando, quasi senza peso

255



molto ritardando ... ... di più a più ... al ( $\text{♩} = 40$ )

262



(non lip trill)

( $\text{♩} = 120$ )

*ff* cantab. poss. ————— *mf*

\* "Funky" ( $\text{♩} = 120$ )

[Pedal tones as sharp as possible, quasi brassy. Very groovy.]

ord.

(tap shoes) R L

[Diamond-head notes are to be sung with 'ah']

265



268



272



rilassando

di più a più ... al ... ( $\text{♩} = 60$ ) e ravvivando al ... ( $\text{♩} = 120$ )

276



*p*

*mf* —————

280



Trombone solo

22

**Sub. pesante ( $\text{♩} = 60$ )**

$\text{♩} = 60$  **accel. al - ( $\leftarrow \text{♩} = \text{♩} \rightarrow$ ) agitandosi sempre al**

I

285

**f** **ff cantab. poss.**  
(non gliss.)

$\text{♩} = 78 (\text{♩} = 156)$

"Look up."

291

**fff poss.**







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