

ANTÓN ALCALDE
Three Revelations

for tenor trombone and wind orchestra



Solo Trombone



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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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Page:	Cue:	Instruction:
8	*	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	*	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).
	**	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	*	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'.
	**	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	*	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

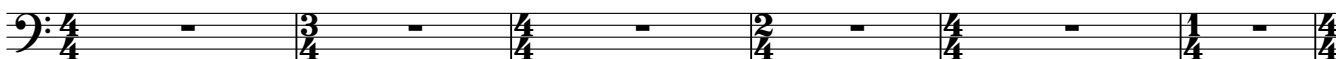
Trombone solo

((I))

To awaken in the light of the Universe.

Antón Alcalde
(Op.12)

1 **Adagio mistico** ♩ = 52



[Offstage.] **Colla voce, scorrevole**



A tempo

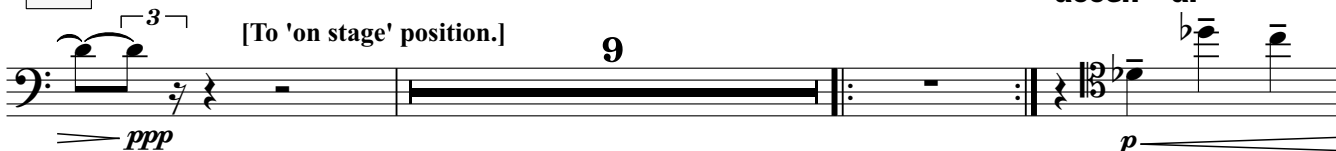


15

[To 'on stage' position.]

9

accel. al



27

Con moto, molto sostenuto ♩ = 64

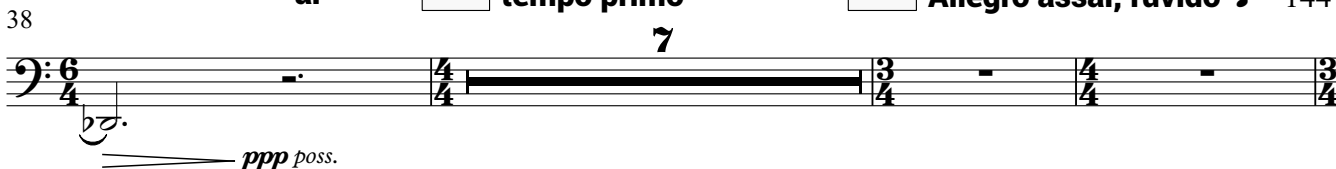


Affrettando poco a poco - - - e rilassando - - -



- - - - - **al** - - **39** **tempo primo**

46 **Allegro assai, ruvido** ♩ = 144



Trombone solo

48 *ffmp* *ff* *ffmp* *ff* *growl* *growl*

52 *frull.* *II* *III* *III* *III* *III*

56 *p* *ff* *brassy* *ord.*

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

69 *II* *I* *ff* *ffmp* *ff* *ffmp*

Sub. Tempo II ma scorrevole

75 *ff* *II* *I* *incalzando ...* *(9)* *fff* *f*

80 *mf* *ff* *brassy* *... di più a più ...* *... e molto rilassando ...*

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

Trombone solo

89 *p* *mp* *p* *mp* *p* *mf* *p* *f dim. poco a poco ...*

accel ... poco più mosso

93 *ppp poss.* *p*

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

... e rilassando

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

ff

3 2 10 2

112

107 5 (lip trill) (III) *mf cantab., molto legato ed espr.*

116

120 13 *ppp*

136 Come sopra ma l'istesso tempo

f volando, quasi senza peso

ff
f con slancio
ff *f*

ff

149 Più ruvido, feroce, quasi apocalittico

mp ma cantab.

mf
f

163

Poch. rilassando

ff marc., risoluto!

e rattivando al **170** tempo precedente

mp *slow gliss.* *ff*
mp ma cantab., intimo

mp

smorzando ...
p *mp*

183

mf *pp* *p* *mp*

188

leggero, grazioso

193

pp

201 Con grandezza, doppio più lento (← ♩ = ♩ →)

199

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

Poch. Rit. A tempo

206

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

Calando al $\text{♩} = 60$

Poco a poco stringendo e slargando di molto

215 *p* intimo, querulo

--- al $\text{♩} = 30$ **225** Tempo II ma poco più largamente; freddo, inesorabile $\text{♩} = 60$

223 *p* legatissimo poss.
pp poss.

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

235 *pp* *mp*

Poch. più movendo

238 *mf* cresc.

Febbrile di più a più

241 *f* ancora cresc.

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

250

ff molto cantab. ed espr. affix harmon mute (stem out) Doppio movimento (Tempo III)

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

Harmon mute (stem out)

251 *f* ben articolato, pulsante

259

fall

262

p *f velocissimo, risoluto*

266

ff II IV II IV etc.

270

remove mute

(open)

276

f volando, quasi senza peso

284

280

IV VI IV III V III II IV II I III I *tutta forza!*

ff furioso

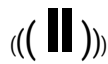
♩ = 52 **accel. al** - - - - - ♩ = 148

286 [affix bucket mute for 2 mov.]

2

Tempo dell'inizio ♩ = 52

292



To contemplate the depths of the soul.

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

9

1

17

11

20

28 Contemplativo, spirituale, quasi devotamente ♩ = 42

Bucket mute

2

p *ma cantab., lirico, legatiss. poss.* *smorzando...* *p* *mf*



IMPROV. (F Phrygian)

33

mp *p* *ppp* *(pp - mf)* *very slow*

38

48 Tempo dell'inizio

44

mp *p* *ppp* *very slow*

50

61 Ritualistico, quasi penseroso (più mosso ♩ = 64)

58

10

ppp cinereo, un poch. angoscioso
[very slow microtonal gliss.]

73

ppp

79

78

ppp perdendosi... 3

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** ♩ = 120

8

*
Pixie mute with plunger

23

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

→ growl (no plunger) brassy → ord. → brassy

26

wa wa *wa wa*

growl growl

30

wa wa *wa wa*

growl growl

"Jazzy: Bebop."

35

Doppio movimento (← ♩ = ♩ →)

34

6 2nd time only!

wa wa wa *(ff) growl*

44

3 (lip trills)

wa wa wa *mf f ff*

51

Both times!

wa wa wa *f*

56

wa wa wa *wa wa wa* *ff sconcertando*

Trombone solo

16

1. | 2. growl 64

60 **2** *mf* *ben articolato* growl

65 growl growl **3** *f* *mf* *f*

69 *mf*

73 *f* *ff più ruvido* *f* (lip trill)(I) *tr*

77 (lip trill)(III) *tr* (no plunger) *mp* *f* *mp* *mf*

82 83 *ff* *mf giocoso* growl **3**

87 **3** **3** **3** **3**

93 *cresc.* *ff* shake!

99 remove pixie and put down plunger mute **8**

****** Tap shoes: $\begin{cases} R \\ L \end{cases}$ *f staccatiss. poss., di nuovo iperattivo*

110

lip trill. —
3
(IV)
mf

113

3
growl
3
ff
f
2.
f come sopra

118

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

(VII) lip trill. —
(V) —
(III) —
3
(as first time!)
3
ff
IMPROV.

Trombone solo

18

124 *con alcuna licenza*

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

(II) (III)

R L (tap shoes)

128 (non lip trill.)

R L

132

131 growl

R L

135

staccatiss.!

III con fuoco

R L

138

brassy

R L

"Irish stomp: Reel."
143 Quasi in modo popolare

10

ord. (lip trill) *tr*

f ben articolato (VI)

(tap shoes) R L

(sempre f)
 [alternate feet as written or repeat the same]

156 (lip trill) *tr* growl

R L (sim.) [keep tapping on every 4th subdivision]

160 (lip trill) *tr* brassy remove the tuning slide (quickly!) 6

R L *ff* IMPROV.

167 ord. (IV → VI VII) (lip trill) *tr*

R L *f* (sempr *f*) (sim.) [as above]

172 → brassy ord. 3 3 3 3 3 3 3

R L *ff* *p* *f*

176 growl 3 [accents very sharp]

R L *ff* IMPROV. *f* staccatiss. poss. [tap on each beat]

182 *ff*

R L *ff* IMPROV.

189

brassy

ord.

R

L

(tap shoes)

193 Festivo, con euforia

put back the tuning slide

14

fff

(with bongos)

(tap shoes) R

L

(sempre *f*)

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

212

mf ancora ben articolato

(VI)

R

L

218 (lip trill)

tr

growl

(VI)

223

(lip trill)

tr

(•)

230 (lip trill)

228

(lip trill)

tr

(•)

(IV)

ff (senza dim.)

14

246

254 Maestoso, ancora nel tempo precedente

(← $\text{♩} = \text{♩}$ →) **Volando, quasi senza peso**

(non lip trill) $\text{♩} = 120$

255

3

ff cantab. poss. *mf*

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

"Funky" ($\text{♩} = 120$)

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

262

ff

(tap shoes) R L

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

265

R L

268

IMPROV.

rilassando

272

mf velocissimo, ancora ben articolato

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

276

p *mf*

... affrettando ... di molto ... al ... ($\text{♩} = 132$)

280

f *ff ruvido* *fff*

Sub. pesante (♩ = 60) ♩ = 60 **accel. al** - (← ♩ = ♩ →) **agitandosi sempre al**

285

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

291 ♩ = 78 (♩ = 156)

"Look up."

fff poss.





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