eduardo moguillansky

límites III

für einen trompetenspieler

2006-2009

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a Valentín Garvie

Duration: 8’ 30”

General remarks

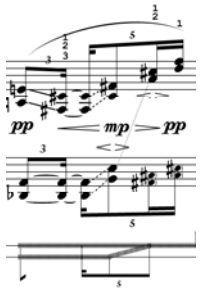
Limites is contructed upon an (almost) constant zoom. By measure 51, each measure has a fixed duration of 5 seconds, divided in many different ways. With the course of the piece this length is shortened, which results in a written-out accelerando. At the end of the process the length of the measure is 2 seconds. Each measure has also a specific tempo attached to it. In order to avoid overly complicated time signatures like 13/8 or so, these have been turned into two different measures divided by a dashed line. In these cases there is of course no change in tempo. There are also some short passages where the zooming in is stopped: in such cases, there is neither tempo change nor type signature change. All tempo changes are to be made *sùbito*.

The zoom-in is achieved by the following process: each measure takes a fraction of the preceding one and expands it into a full bar. The gain in resolution reveals new aspects of the material, at the same time leaving parts of each measure “forgotten”, since only a fragment of the previous measure is expanded in the following one. This “time window” puts a limit to the material itself: the things that are left out of it are simply lost of sight. However, there are other changes from iteration to iteration which are not solely the consequence of the gain in resolution. Just like one does not stare at a picture constantly contemplating the whole but rather wonder about the different shapes and forms, here also there is a parallel process of filtering given by a “subjective” look at the material.

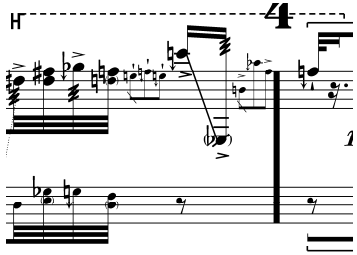
The trumpet player uses TWO C-trumpets SIMULTANEOUSLY. The second trumpet (the one notated on the bottom) must be tuned DOWN approx. ¼ tone. The 1. Trumpet is hold with the right hand, the 2. Trumpet with the left. NB: by this it is NOT meant a two-bell trumpet. The score is not in C: the part of the second trumpet sounds lower than written.

Interaction between the trumpets

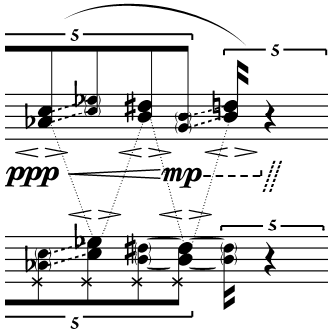
Since the lips cannot vibrate in two different speeds at the same time, the actions on one trumpet will have a direct effect on the other. In order to make these interactions clear, for some actions a third staff has been used, a line indicating which trumpet is to be given preference. The upper line corresponds to the first trumpet, the lower for the second.



In other cases it suffices to indicate which trumpet is the “main” trumpet. This is done by means of a H(auptstimme) sign. In the following example, the first trumpet is the “hauptstimme” and should be given preference even at the cost of “loosing” the second trumpet.



A third means of notating the interaction between the trumpets is near the end of the piece, where there should be a transition from one trumpet to the other. This is indicated by a thin line going from one trumpet to the other as indicated in the following example. The focus of the player should smoothly be shifted so that the different intonation and timbral characteristics of the trumpets come to the foreground.



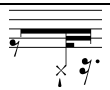
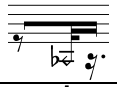
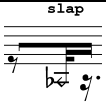
Multiphonics (Spaltklänge)

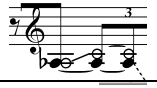
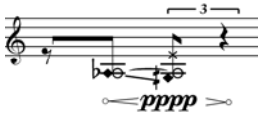
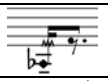
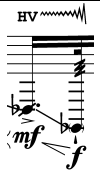
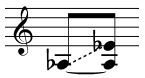
Multiphonics in the trumpet allow to sound two adjacent overtones. To play multiphonics with two trumpets in the mouth at the same time and to be asked to play multiphonics on both trumpets makes the task of course not easier. NB: multiphonics are not expected to be either stable nor to last the exact length which is indicated by the notation. By force a rather unstable and not totally reliable sound will be produced. This is expected but not desired and, in fact, every effort to develop a controlled production of multiphonics will be welcomed.

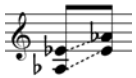
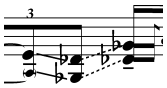
Very often one of the two notes of a multiphonic has been written between brackets. This is the case in rather fast passages or with multiphonics which are very hard to achieve (4^{th} -5^{th}, 5^{th} -6^{th}, 6^{th} -7^{th} partial). In such cases, the bracketed note may be left aside, thus playing only the note which is not between brackets, although the tone-quality should not resemble that of a normally played note.

Mutes

See score. NB: it is possible to consider the use of different mutes in the two trumpets (i.e. different to each other). This is left to the performer.

	no pitch. At the beginning (*ppppp*), no air at all, only tongue action.
	blow into the instrument to create a pitched resonance (the note indicates the fingering, not the resulting pitch)
	slap (as pronouncing “hut”)
	unfocused or chocked sound. In the low register and at soft dynamic, use a very loose embouchure. In higher register and at louder dynamic level, different techniques can be used, such as pressing the embouchure tightly against the lips, using false fingerings or half valves, etc.

	½ valve
	lip glissando (bend). The fingering remains the same, the lower pitch is approximate.
	play + sing. the voice should always be a colour of the trumpet and its function is to enrich the spectrum of the trumpet via beatings and interferences, not to be a truly polyphonic independent voice.
	play + sing, the voice produces a gliss. while the trumpet stays steady.
	growl
	play unfocused + sing, concentrate on the (slow) beatings.
	vibrato.
	hand vibrato, increase at the end.
	colour (valve) mordent.
	colour (valve) trill
	flatterzunge
	tremolo (double or triple tonguing)
	transition from normal playing to multiphonic (spaltklang)

	overtone gliss.: try to maintain the multiphonic quality while shifting overtones
	two different types of glissando: normal (valve) glissando (in this case, from 2+3 to 1+2+3) and then harmonic gliss. (fingering stays the same)
⊕	mute as closed as possible
^	very strong, fast accent, as if the sound had been artificially (electronically) cut.

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[für einen trompetenspieler]

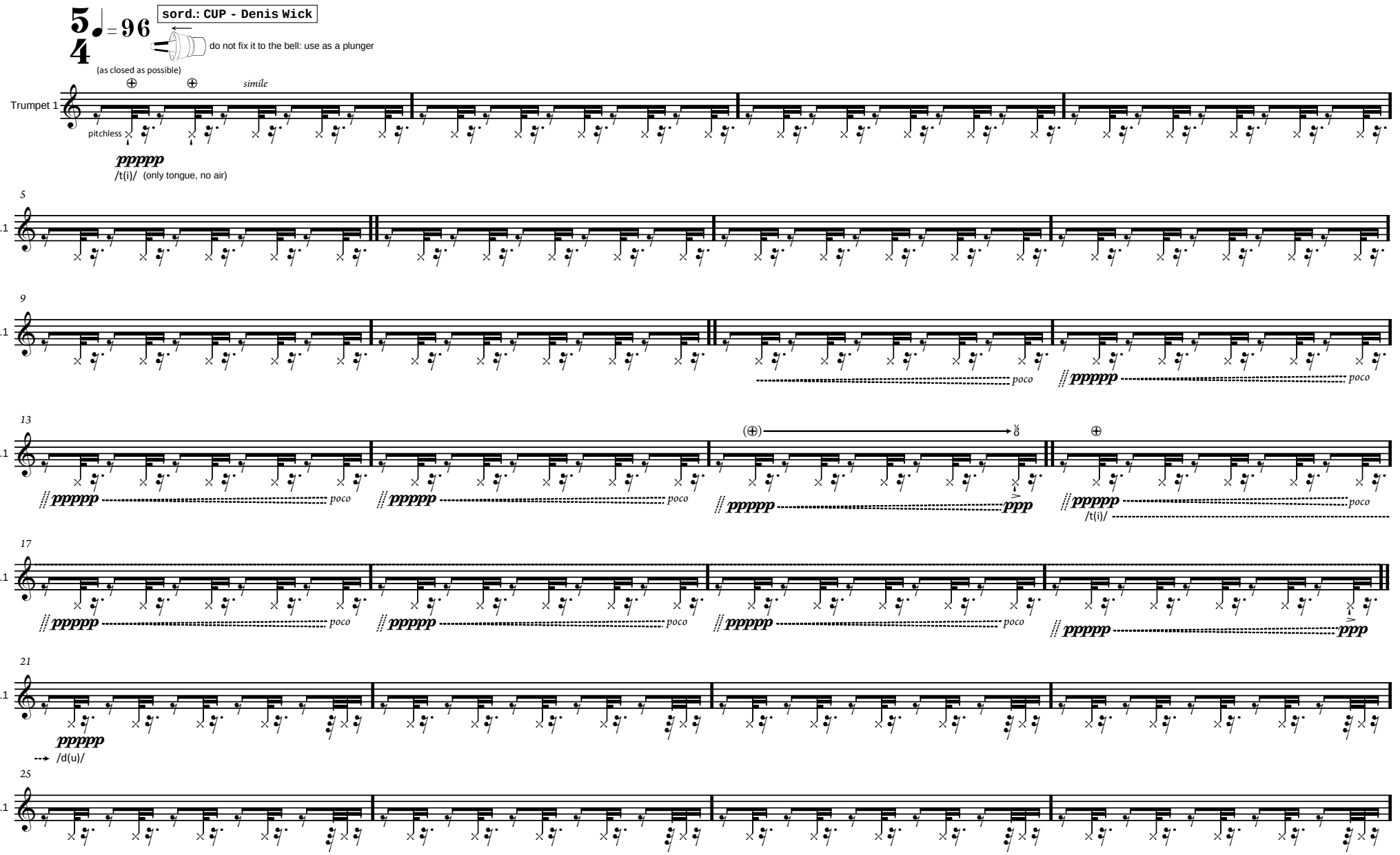
eduardo moguillansky (2006-9)

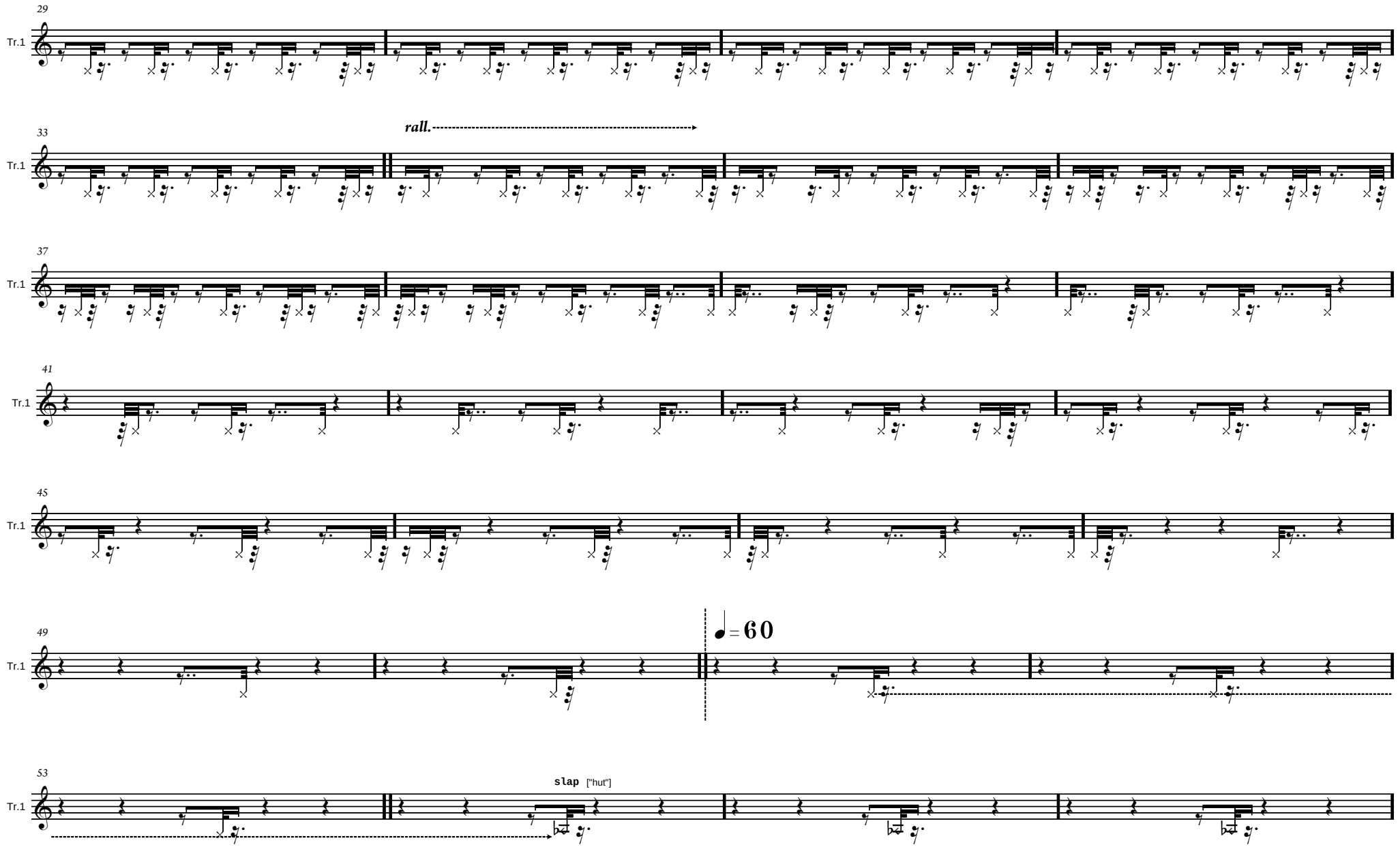
measures 1-51 can be left out *ad libitum*

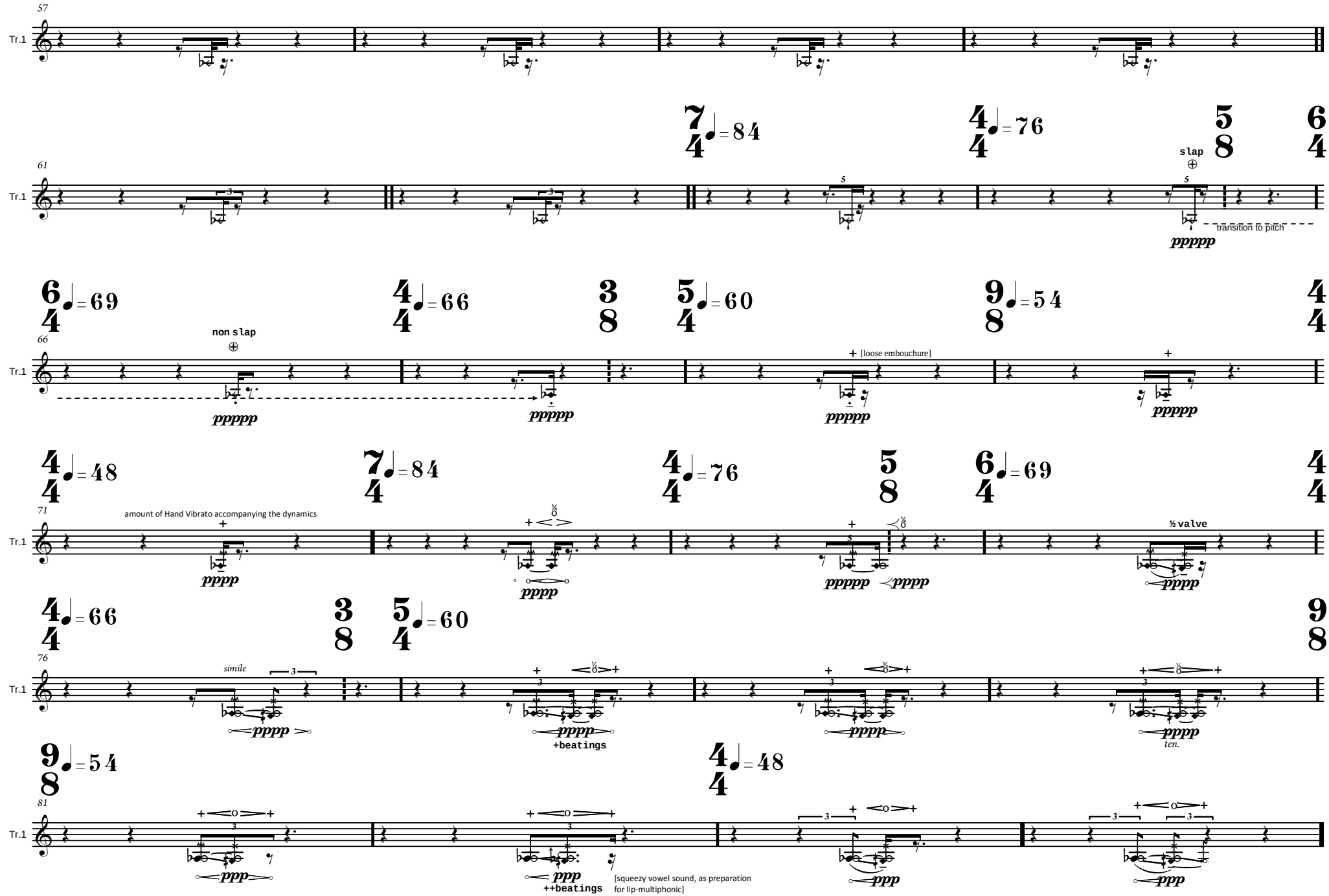
sord.: CUP - Denis Wick

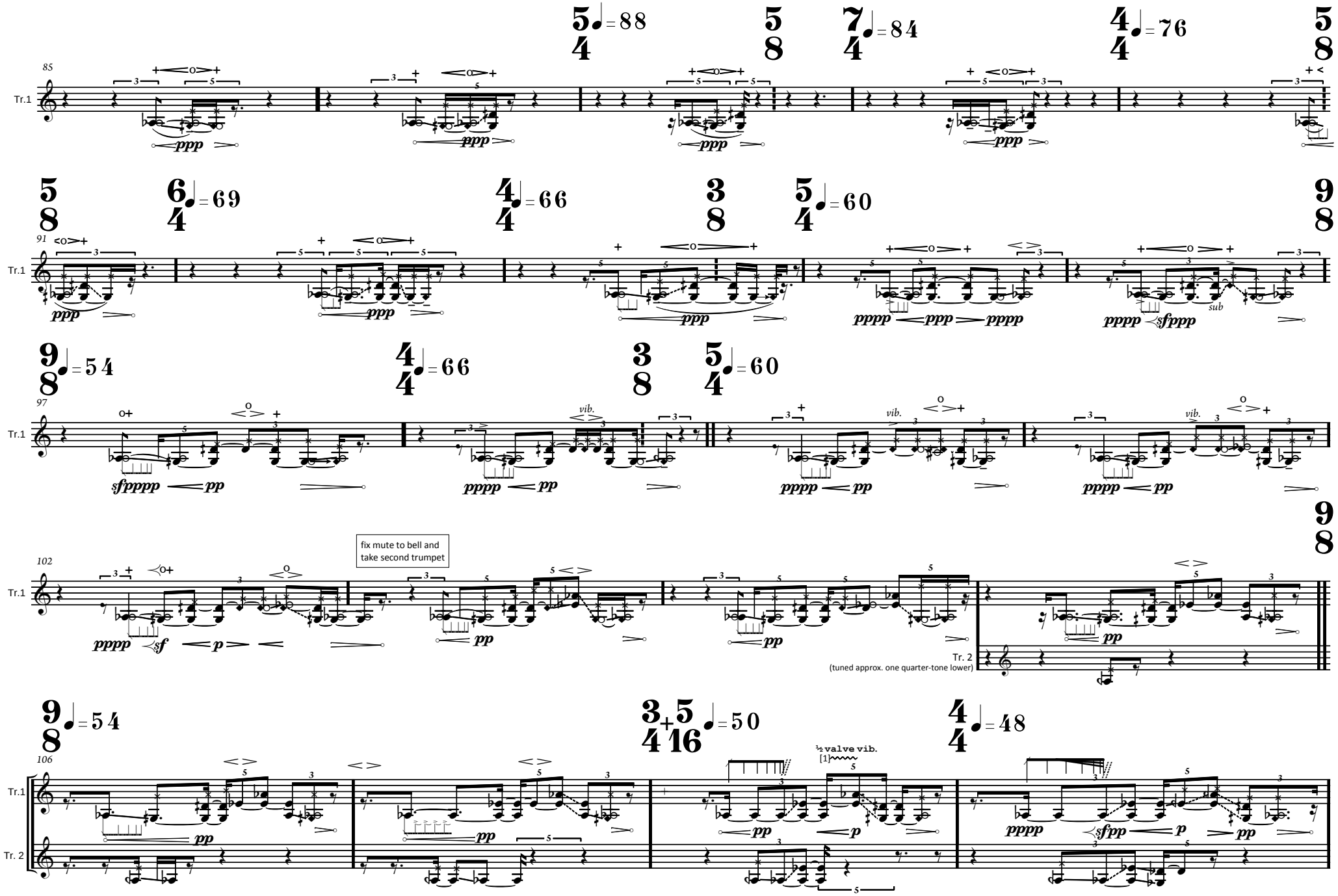
do not fix it to the bell: use as a plunger

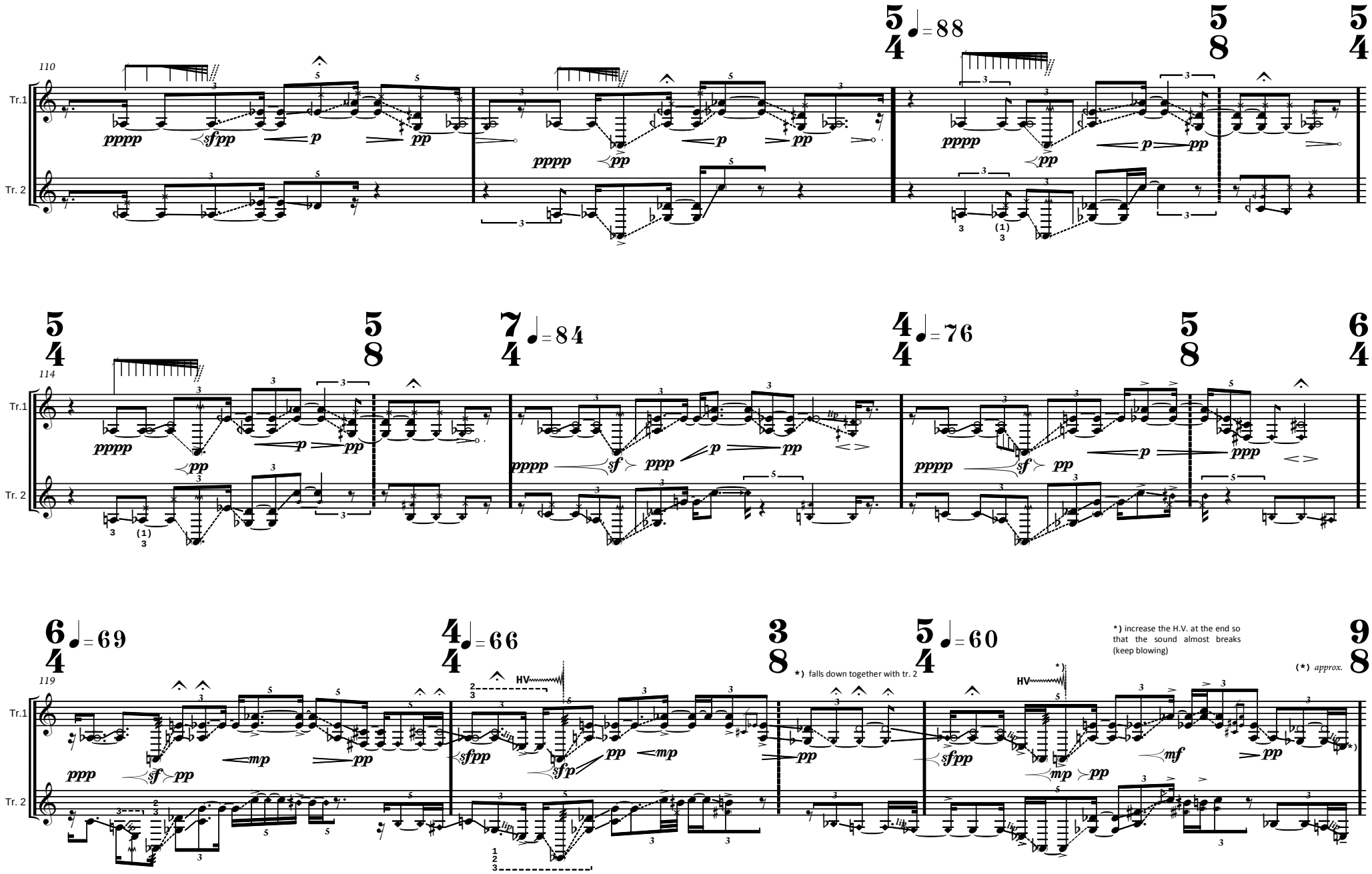
(as closed as possible)

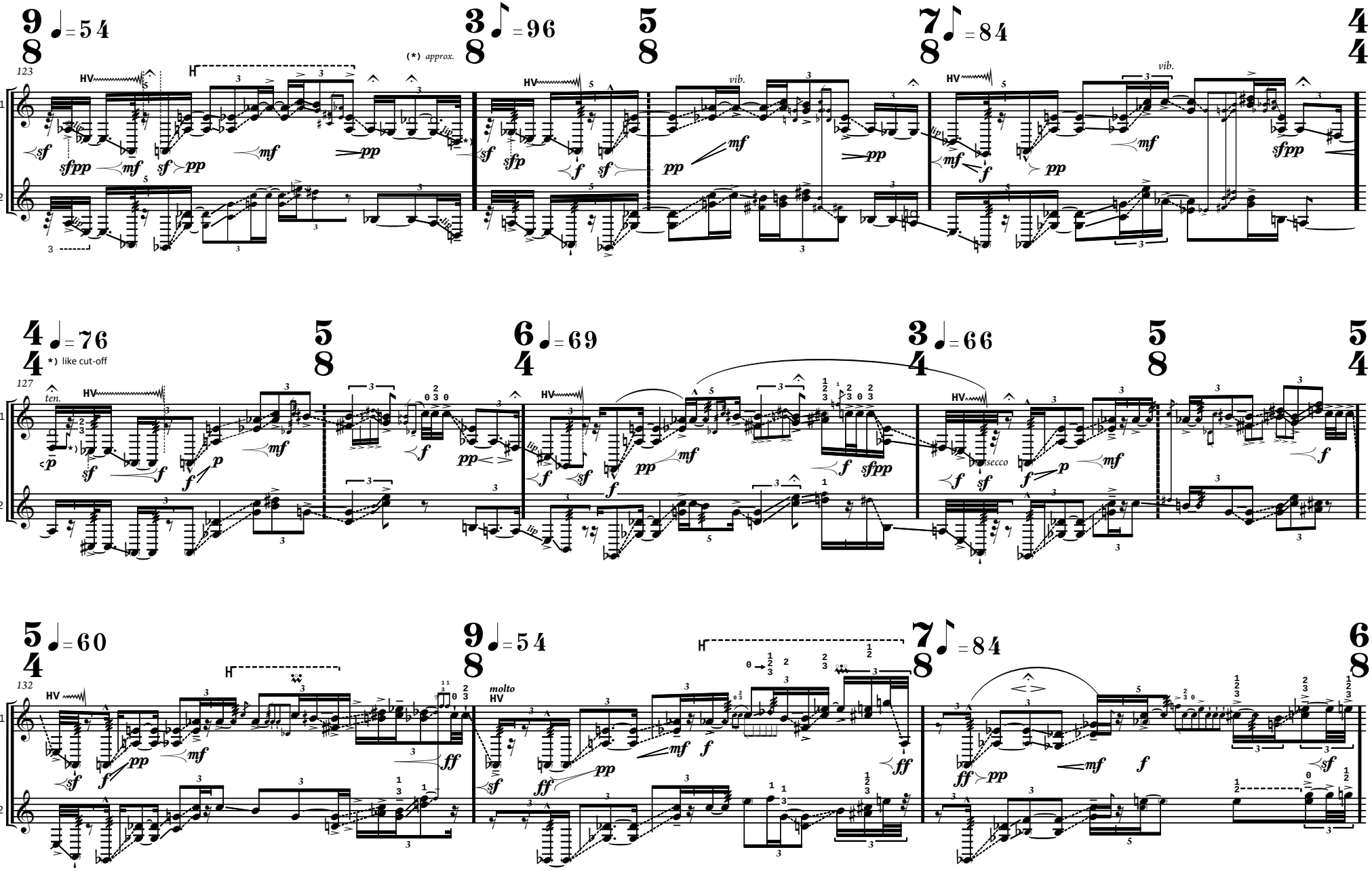


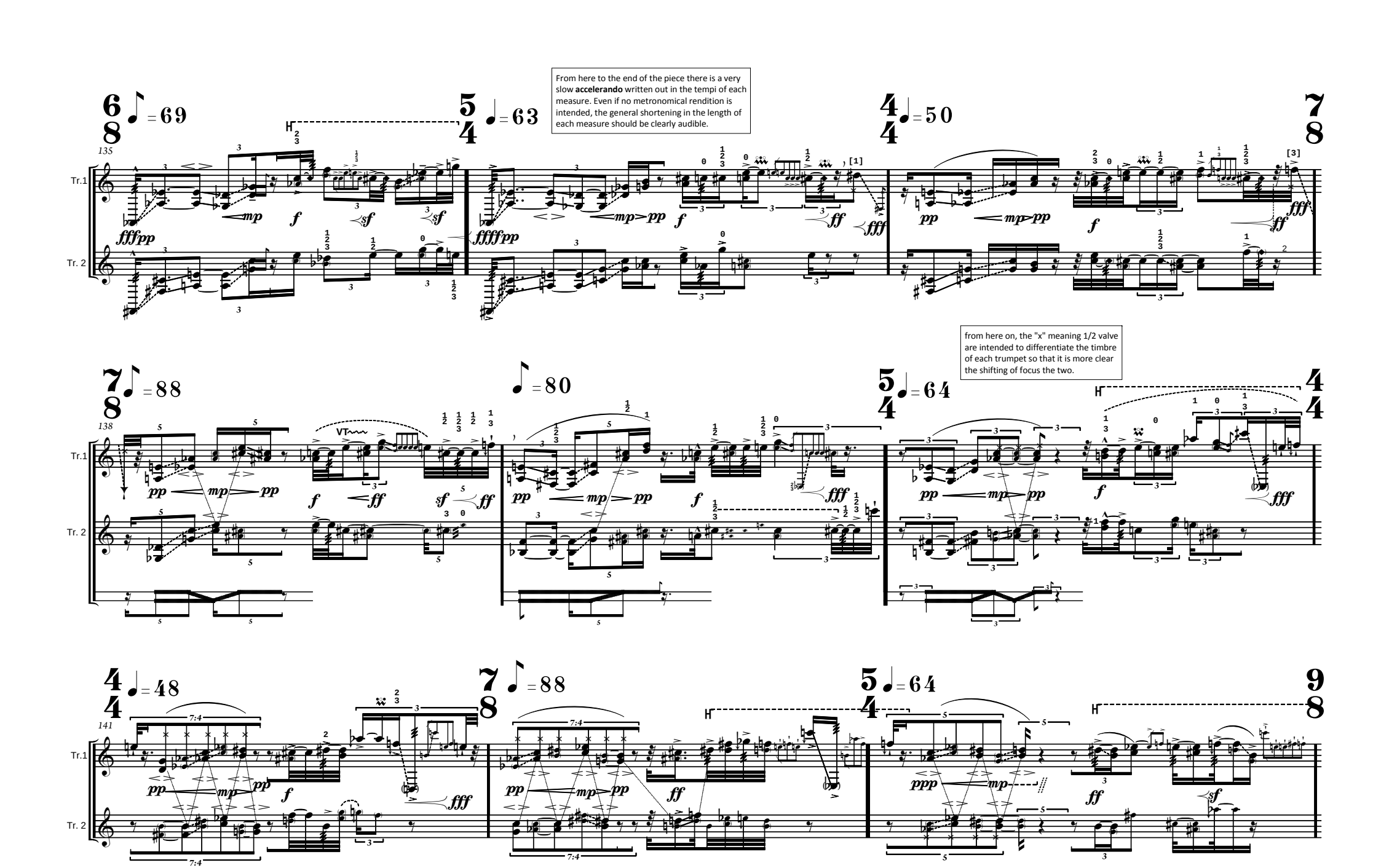

29
Tr.1
33
rall.
Tr.1
37
Tr.1
41
Tr.1
45
Tr.1
49
♩ = 60
Tr.1
53
slap ["hut"]
Tr.1

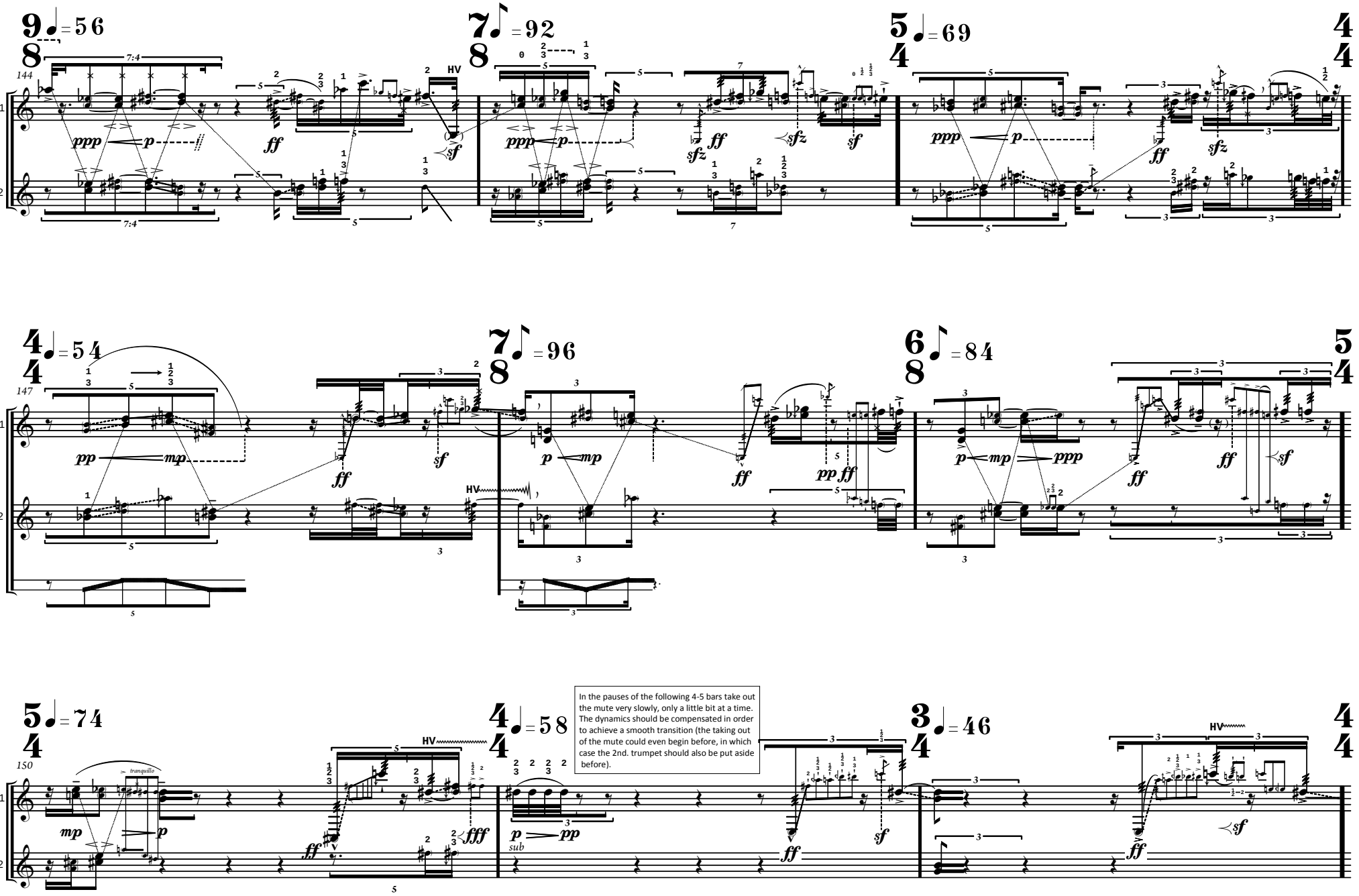

57
Tr.1
61
Tr.1
slap
transition to pitch
66
Tr.1
non slap
[loose embouchure]
71
Tr.1
amount of Hand Vibrato accompanying the dynamics
½ valve
76
Tr.1
simile
+beatings
ten.
81
Tr.1
++beatings
[squeezy vowel sound, as preparation for lip-multiphonic]

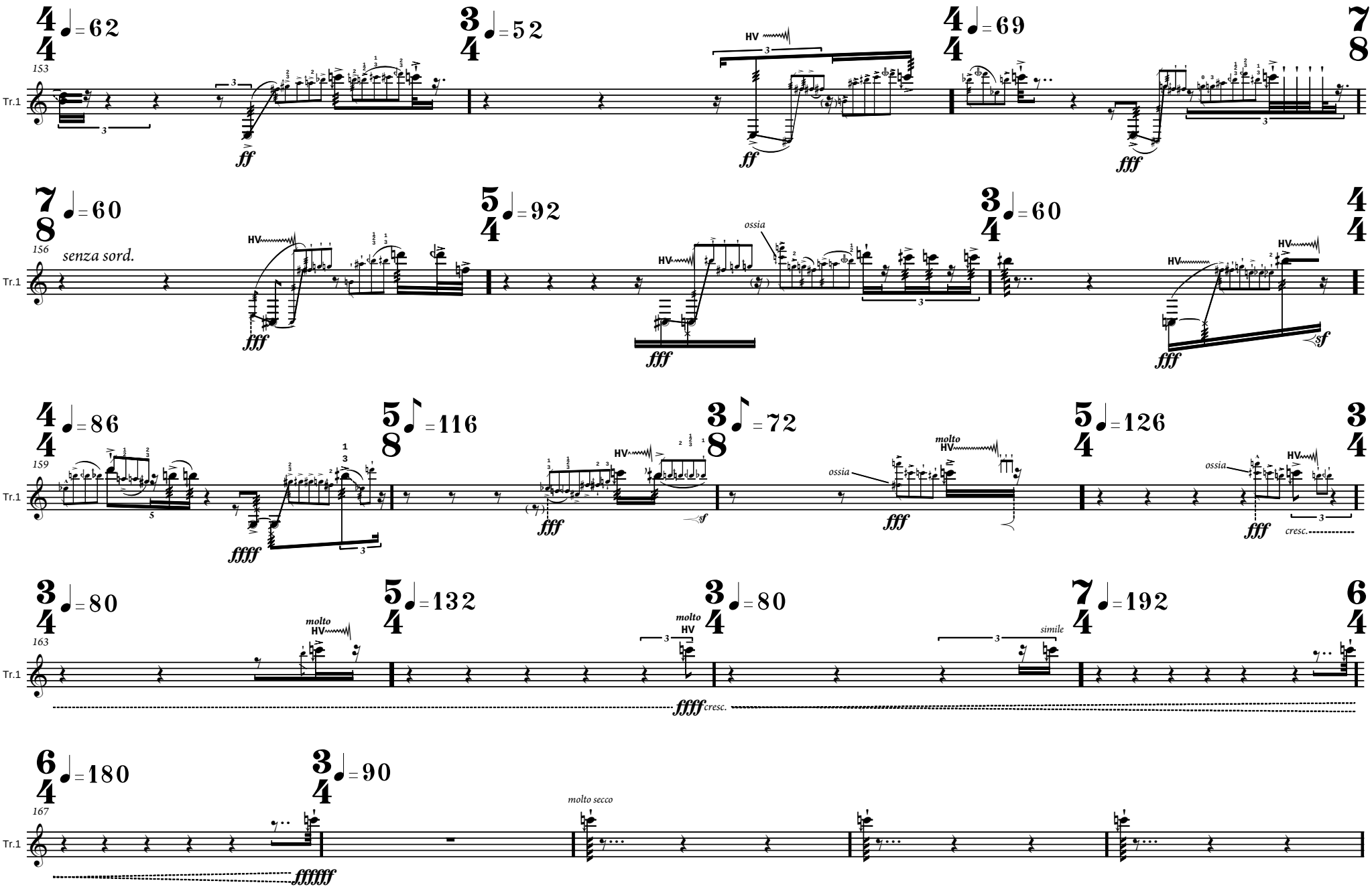

85
Tr.1
ppp
91
Tr.1
ppp
sub
pppp
sfppp
97
Tr.1
vib.
sfpppp
pp
pppp
102
Tr.1
fix mute to bell and
take second trumpet
pppp
sf
p
pp
Tr. 2
(tuned approx. one quarter-tone lower)
106
Tr.1
Tr. 2
½ valve vib.
[1]
pppp
sfpp

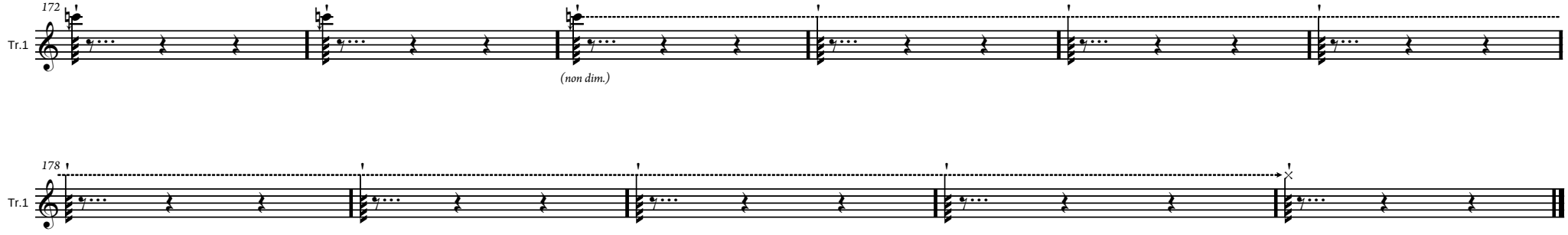

110
Tr.1
Tr. 2
5/4 = 88
5/8
5/4
pppp
sfpp
p
pp
114
7/4 = 84
4/4 = 76
6/4
sf
ppp
119
6/4 = 69
4/4 = 66
3/8
5/4 = 60
9/8
HV
mp
mf
*) falls down together with tr. 2
*) increase the H.V. at the end so that the sound almost breaks (keep blowing)
(*) approx.


9/8 ♩. = 54
3/8 ♩. = 96
5/8
7/8 ♩. = 84
4/4
(*) approx.
123
HV
vib.
Tr.1
Tr. 2
4/4 ♩ = 76
*) like cut-off
5/8
6/4 ♩ = 69
3/4 ♩ = 66
5/8
5/4
127
ten.
secco
5/4 ♩ = 60
9/8 ♩. = 54
7/8 ♩. = 84
6/8
132
molto


From here to the end of the piece there is a very slow **accelerando** written out in the tempi of each measure. Even if no metronomical rendition is intended, the general shortening in the length of each measure should be clearly audible.
from here on, the "x" meaning 1/2 valve are intended to differentiate the timbre of each trumpet so that it is more clear the shifting of focus the two.
135
138
141
Tr.1
Tr. 2


144
Tr.1
Tr. 2
147
150
HV
In the pauses of the following 4-5 bars take out the mute very slowly, only a little bit at a time. The dynamics should be compensated in order to achieve a smooth transition (the taking out of the mute could even begin before, in which case the 2nd. trumpet should also be put aside before).


153
Tr.1
156
senza sord.
159
163
167
molto secco
simile
ossia
cresc.


172
Tr.1
(non dim.)
178
Tr.1