



POSTHEROIC FANFARES

for 3 trombones and percussion

Ruben Sverre Gjertsen 2007

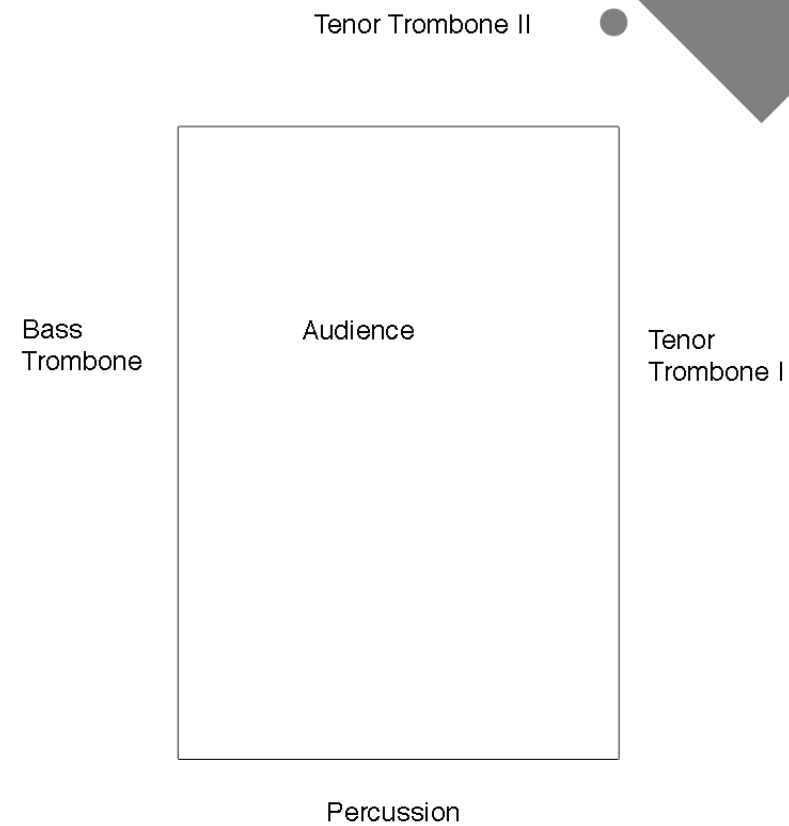
INSTRUMENTS

3 Trombones (2 tenor, bass)
Percussion

The musicians should, if possible, surround the audience.

- Trombones on three galleries, three windows, three sides of the room, depending on the possibilities of the hall.
- Percussion on the floor behind the audience.

Outdoor performances are possible.



NOTATION

PITCH

MICROTONES

♯ = 1/4 tone sharp ♯♯ = 3/4 tones sharp

♭ = 1/4 tone flat ♭♭ = 3/4 tones flat

Accidentals apply to repeated notes.

VIBRATO

Vibrato is notated graphically as ornamentations, usually in exaggerated forms (combinations of too large, too fast, too slow). Some examples:

Oscil lento = 0,5-1 vibratocycles per second

Vibrato lento = similar, slightly faster

Poco vibr. = almost a normal vibrato

Vibrato estremo = as fast as possible, range between a major second and a third.

Vibrato grande = range between a third and a fifth around the center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

GLISSANDI

All glissandi are continuous, and should never dwell on start or end notes (in parenthesis). No new attacks should be made on passages without articulation signs.



DYNAMICS

p - *mf* - *f* = static dynamics, subito / subito tacet.

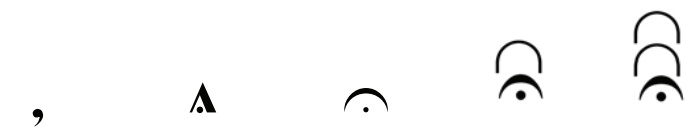
= irregolare dynamic fluctuations.

Avoid repeated patterns and create irregularity. This concerns all kinds of improvised flux.

Dynamic contrasts should be extreme on all instruments.

TIME

FERMATAS



shortest ←-----→ longest (breath)

Duration: 3'

TROMBONES

MUTES

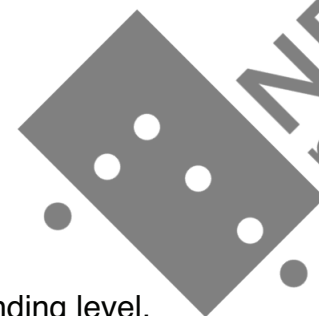
2 Tenor Trombones (HARMON /STRAIGHT MUTE)
 Bass Trombone (STRAIGHT MUTE)

OPEN/CLOSE MOVEMENTS ON HARMON MUTE

o//+ = very rapid mute tremolo
 o//+ =rapid
 o/+ =intermediate
 oz+ =irregular
 ⊕ =half stop

DYNAMICS

Dynamics are relative and suggest sounding level.
 Exaggerate played dynamics while using HARMON MUTE.



PERCUSSION

INSTRUMENTS

- *Tam-tam* (g)
- *Thai Gong* (Ab)
- *Bali Gong* (FD)

Use written or available octaves. May also be unpitched. Find contrasting sounds and keep proportions from high to low.

- *2 Triangles hanging together in a string*
- *3 Crotales (h', c#", g#") on Timpani*

Let the Triangles vibrate as freely as possible against each other and the Crotales. Use pedal to create slow glissandi.

Activate during notes, then lets the Triangles hang close to the Crotales as long as possible as they calm down. Make sounds irregular in rhythm, micro dynamics and glissandi, avoid repeated patterns.


- *Tank of water*
 Large enough for Thai Gong.



SYSTEMS


Tam-tam
 Thai gong
 Bali gong
 8vb


Triangles against Crotales on Timpani
 Wooden tom-tom
 dead strike (stop stick on instrument)

STICKS

 = tam-tam mallet

 =soft sticks on tam-tam/gongs
 =woodstick with skin end on tom-tom

 = heavy metal sticks (crotali sticks)

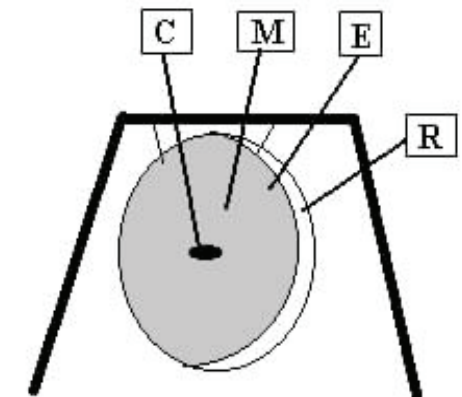
 = triangle sticks

POSITION ON THE INSTRUMENT

Timbres should be continuously varied and each note should have its own colour.

- *strike*
- *scrape*

On the tam-tam:



C=at the centre of the instrument
 M=at the middle of the instrument (between C and E)
 E=at the edge of the instrument
 R=at the rim of the instrument
 O=Improvised circular movements between C and E

Notation: R E M C O

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1 $\frac{3}{4}$ $\text{♩} = 52$

Tenor Trombone 1

Tenor Trombone 2

Bass Trombone

Percussion

HARMON NV +

HARMON + o +

pp

sffz

vibr. accel.

vibr. grande

oscil. lentissimo (1/4-tone)

oscil. lentissimo (1/4-tone)

ff

ppp

ALWAYS STRAIGHT MUTE

pp-

subito tacet

pp-

3/4 3/8 4/4 3/4

4 $\frac{3}{4}$ oscil. lentissimo (1/4-tone)

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

sim.

pp-

pp-

subito tacet

flutt.

mf

mpmf > f p <

accel.

subito silenzio

subito silenzio

subito silenzio

G.P.

Thai gong

scrape

strike

mf

p

l.v.

3/4 3/16 3/4 5/8

8 **5/8** **3/4** **2/4**

T. Tbn. 1 *ff* *p* *pp* *mpz pp* *pp*

T. Tbn. 2 *ff* *p* *pp* *mp*

B. Tbn. *f* *p* *mf* *sub.* *vibr. grande*

Perc. Thai gong *p* *strike* *scrape* *mp* *pp* *strike* *p*

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10 **2/4** **4/4** **3/4**

T. Tbn. 1 *mf* *pp* *subito tacet* *harm. gliss. + slide vibr.* *mf* *pp* *mf* *pp* *gliss. / vibr. fluido*

T. Tbn. 2 *flutt.* *5:4* *sfz* *vibr. accel. (1/4-tone)* *pp* *vibr. grande rapido* *harm. gliss.* *5:4* *mp* *p* *f*

B. Tbn. *7:4* *vibr. grande* *subito tacet* *5:4* *p* *ff*

Perc. Thai gong *irregular accents* *10* *p sfz* **4/4** *Tri./Crot. on Timp.* *l. v. pedal vibrato* **3/4**

13 **3/4** **2/4** **4/4** **5/4**

T. Tbn. 1 *mf p mp ppp* *subito tacet* *mf > pp* slide vibr.

T. Tbn. 2 *mf p* *pp* *mf* *pp* *mf* *subito tacet* *do not synchronize attacks with gliss.*

B. Tbn. *flutt.* *mfz* *p f p > mp* *mp* *f* *p* *esplosivo*

Perc. **3/4** Bali Gong **2/4** Thai gong **4/4** *strike* *pp p* *pp* *pp* **5/4** **6/4**

sub *p* *smfz*

16 **5/4** **2/4** **7/4** **7/4**

T. Tbn. 1 *subito silenzio* *pp* *subito tacet*

T. Tbn. 2 *subito silenzio* *pp* *subito tacet*

B. Tbn. *5/4* *ffz > pp >* *subito tacet* *mp* *pesante* *subito tacet*

Perc. **5/4** **2/4** **7/4** **7/4** *strike* *p fmp <* *subito tacet*

mfz *scrape* *mfz* *mfz* *7/4* *

Bali Gong **5/4** *p* *distinto*

7/4 18

T. Tbn. 1

Pos. V 1/2 III 1/2 → I

harm. gliss. flutt. vibrato lento irregolare grandissimo

pp- mf sub. p sffz pp mf pp- fff

T. Tbn. 2

Pos. I V VI V 1/2 III 1/2

harm. gliss. flutt. norm. gliss. static

mp p ppp p f mf ff pp- static fff

B. Tbn.

mp mf p mp mf- fff

Perc.

7/4 18

Wooden tom-tom

Tam-tam

scrape with woodstick or hard rubber mallet

mf secco mf- squeaking sound

19 7/8 5/4 3/4

T. Tbn. 1

subito tacet

mf pp sub. sfz

T. Tbn. 2

subito tacet

pp sub. pp

B. Tbn.

subito tacet

mf sffz pp vibr. mp

Perc.

19 7/8 5/4 3/4

Tri./Crot. on Timp.

Tam-tam

scrape with woodstick or hard rubber mallet squeaking sound

l. v. pedal vibrato

mf- static Thai gong sfz pppp mf- static

25 **5/4** **4/4** **2/4**

feroce subito

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

Thai gong

Bali Gong

pp

mf

ff

p

mp

ff

pp

ff mp > pp

flutt.

flutt.

mf esplosivo

ff

p

3:2

5:4

7:4

5:4

3:2

8^{vb}

mp

accel.

riten.

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27 **2/4** **3/8** **5/4**

trombones measure 27-33:
sempre tenuto, no accents!

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

Tri./Crot.
on Timp.

p

mp

p

mp

p

mp

5:4

6:4

5:4

7:4

7:4

5:4

l. v.
pedal vibrato

30 **5/4** **3/8** **4/4**

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

Tri./Crot. on Timp.

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l. v. pedal vibrato

7:4 5:4 5:4

4/4 **5/4**

32

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

pp - static

Thai gong strike scrape

mp

5:4 7:4 7:4 6:4 9:8 5:4 5:4 7:4

5/4

34

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

subito tacet

subito tacet

pp - static

pp - static

flutt.

sfz

p

mf

mp

f

p

esplativo

mf

p

ff

p

mp

mf

5/4

34

5/4

5/4

6:4

5:4

7:4

3:2

5/4

35

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Perc.

subito tacet

mf

f

pp

mp

pp

sfz

f

mf

p

ff

pp

mf

p

subito tacet

mf

p

sfz

nervoso

f

p

3:2

5:4

5:4

5:4

7:4

flutt.

mfz

5:4

7:4

2/4

2/4

Wooden tom-tom

skin end of woodstick

C

mfz

5:4

41 **2/4** *mf* *mp* *p* *ff* **7/8** *flutt.* *p* *mf* *p* *mf* *pp* **3/4**

T. Tbn. 1

T. Tbn. 2 *flutt.* *sffz* *sffz* *sffz* *sffz* *mp* *ff*

B. Tbn. *mf* *p* *f* *mf* *mf* *p* *f* *mp* *p* *pp* *vibr.*

Perc. **2/4** **7/8** Thai gong *mp* *sim.* **3/4**

43 **3/4** *f* *p* *mp* *ff* *pp* **2/4** **7/8** *Pos. vibr. I ↔ I 1/2* *harm. gliss.* *mp* *ff* *p* *pp*

T. Tbn. 1

T. Tbn. 2 *flutt.* *sffz* *harm. gliss.* *ff* *Pos. vibr. III ↔ III 1/2* *harm. gliss. rapido* *subito tacet* *Pos. V ↔ III* *slide gliss. nervoso + harm. gliss.* *mp* *ff* *ff*

B. Tbn. *Pos. III 1/2 → III → VII* *mp* *mf* *3:2* *p* *p* *ff* *5:4*

Perc. **3/4** Thai gong Bali Gong **2/4** **7/8** *8vb* *mp* *in rilievo*

46 **4** **4** sempre tenuto, no silences! **2** **4**

T. Tbn. 1 *vibrato rapido estremo* **STRAIGHT MUTE** *ffffpp* *fff* - static

T. Tbn. 2 *pp* **STRAIGHT MUTE** *ffffpp* *fff* - static *ffffpp* *fff* -

B. Tbn. *ffffpp* *fff* - static *ffffpp* *fff* -

Perc. **4** **4** **2** **4**

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49 **3** **9** **3** **9** tutti subito silenzio

T. Tbn. 1 *ffffpp* *fff* *ffffpp* *fff* -

T. Tbn. 2 *ffffpp* *fff* *ffffpp* *fff* -

B. Tbn. *ffffpp* *fff* *ffffpp* *fff* -

Perc. **3** **9** **3** **9**