

# Trope

for trombone and percussion



2007

preview

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**Meliha Doğuduyal**

Composed at the Visby International Centre for Conosc  
Gotland/Sweden



# preview

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**Duration:** c. 12'

D 16843

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# Trope



Meliha Doğuduyal

Section A - ad lib. repeated the brackets in ca. 2'

**Trombone**

ca. 5" wait until the percussionist utters the word, then attack very gently.

ca. 5" ca. 6" ca. 6"

ca. 5" (\*\*) Breathy sound. ca. 6" fluttertongue

\*) *ppp* *pp* *pp* *ppp*

**Percussion**

Wind Chimes *p*

\*) 'Silenzio' (*pp*)

3 Susp. Cymbals with Bass Bow Med. Cym. ca. 6"

*f*

preview

**Trombone**

ca. 6" ca. 5" ca. 6"

ca. 6" mute ad lib. for sound

ca. 5" pitch fluctuation

ca. 6" *pp* *pp* *ppp*

**Percussion**

Large Cym. *p* *f*

Sm. Cym. *p* *f*

Section A - The notes are played in duration indicated by frames: [ ]

There is no metrical bar subdivisions. The patterns repeated at any time ad lib. within total duration of the section. Total duration is ca. 2' max.

for Trombone: The performer begins to play on the back stage; towards middle of section, he appears on the stage, walking slowly.

Until end of section, the player keeps doing walking.

\*) *PPP* Dynamic: play as soft as possible; but the instrument must be clearly audible.

\*\*) **cb** Breath sound: at the given pitch, while playing. Blow through instrument with producing tone. It is expected more blowing noise than tone.

\*\*\*) **θ** Vocal imitation 'VUW': as imitating the wind, at the given pitch. Instrumental sound is combined with vocalization.

The vowels are produced with the lips on the mouthpiece, while playing. They are vocalized in a perceptible way at all the times.

\*\*\*\*) ~~~~~ Pitch fluctuations: quarter-tone oscillations below and above.

for Percussion: \*) After wind chimes, before section A, he utters calmly the word 'Silenzio', without acting.

\*\*) *ps* : vocal sound *S* in whispers, while playing.

The rests in brackets with fermata have no defined duration. They may be reduced or extended or omitted.

Percussionist decides when the section is ended (playing wind chimes).

$\text{♩} = 60$

Tbn. *vocal gliss.* VIW *pp*

Wind Chimes *p*

Timpani *pp* *mf* *pp* *mf*

$\text{♩} = 60$

Tbn. *pp* *p*

Marimba *p* *f* *\*) prestissimo possibile*

Timp. *p* *f*

Susp. Cymbals

*poco animato, recitante* *accel.*

Tbn. *fp* *f* *p* *mf* *f* *p*

Timp. *p* *f*

Susp. Cymbals

W. Chimes *p*

\*) Prestissimo possibile: Do not necessarily observe metrical bar subdivisions. Play a bit individual. The rests indicate the imaginary remainder of the crotchet duration.

in tempo ♩ = 60

Tbn.

*f*

*ff*

*f* *ff* *sfz*

more noise than tone

The tremolo may end a bit earlier or later, depending on the trombonist.

Timp.

*p*

5 Temple Blocks

*mp* *f* *ff*

*senza tempo*

♩ = 96

Tbn.

*f*

*p*

*f* *sf*

vocal gliss. VUW

*senza tempo*

Marimba

The tremolo continues until hier.

*f*

Tbn.

*p*

*f*

*sf*

vocal gliss. VUW

*senza tempo*

The tremolo continues until hier.

*rapid notes*

*rapid notes*

\*) Senza tempo; The entrance is metrically fixed. After attacking, the patterns are played as fast as possible. The rests indicate the imaginary remainder of the crotchet duration. They have no defined duration.

\*\*) Rapid notes: Only the entrances are together; after that, the notes are played independently as fast as possible, and finishing independently. The rests indicate the imaginary remainder of the crochet duration. They have no defined duration.

♩ = 96

Tbn.

*p* *f* *sf*

(playing at a steady speed; without hesitation)

Mar. *f* *ff* *sfz*

Timp.

3 Wood Blocks *ff*

Timp. Med. Cym. *sfz*

W.B. Med. Cym.

Tbn.

♩ = 96

ad lib., recitante

*pp* *mp*

*sfz*

M.Cym. W.B. Timp. W.B.

Tbn.

*a tempo*

*f* *mf* *pp* *f*

*gliss.*

*accel.*

Timp.

*p* *f* *pp* *p* *f*

*accel.*

♩ = 96

Tbn.

(playing at a steady speed; without any hesitation)

Mar.

W.B. Timp. W.B. Timp. Timp. M. Cym. M. Cym. W.B. W.B. W.B. M. Cym. W.B.

*ff*

Timp.

Tbn.

8va ---, 8va ---,

W.B. M. Cym. W.B. Timp. M. Cym. Timp. W.B. Sm. Med.

*sffz*

*sffz*

♩ = 96 ad lib., recitante

Tbn.

5 3 7

*mf* *f* *Gliss.*

Timp.

*p* *f* *p*

accel. -----  
slide only

♩ = 96

♩ = 60 ad lib.

Tbn.

3

*f* *mp* *f*

Mar. *Gliss.*

*f* *f* *sf*

3

*pp dolce*

Tambourine

♩ = 60

Tbn.

*Glissando*

*pitch fluctuation*

*mute ad lib.*

*p*

Tamb.

thumb

centre

*p*

*sf*

*f*

*p*

*f*

3

Tbn.

*gliss.*

*Glissando*

*gliss.*

*pitch fluc.*

*Glissando*

*f*

3

3

3

rim

centre

*mf*

*v*

*sf*

*pp*

*p*

*p < f*

shake

3

Tbn.

*Glissando*

*f*

*pp*

r.h.

l.h.

centre

*p*

*f*

3

shake

Tbn.

♩ = 96

double tongue;

not necessarily coordinated with tonguing and rhythm

*accel.*

*mute ad lib.*

*pp*

*f*

*ff*

3

3

3

Timpani

*poco*

*mf*

*f*

*f*

Sm. Cym.



Tbn.  $\text{♩} = 96$

*sf* *mf* *ff* *f* *f* *p* *p* *f*

triple staccato +mute ad lib. vocal gliss.

Marimba

Timp. *pp* *f*

Tbn.  $\text{♩} = 96$  ad lib.

*p* *f* *p* *f*

vocal sound fluctuation gliss. lip glissando

\*) senza tempo cadanza

*p* poco a poco cresc.

Tbn.

*p* *f* *p* *f* *p* *f*

mute ad lib. double tongue triple staccato

*mf* poco a poco cresc.

Tbn.

*f* *mf* *f* *ff*

*sfz*

\*) Senza tempo cadanza: After attacking, the performer plays as fast as possible, independently. The rapid notes are repeated ad lib. in free time but always on the same register. The notation is proportional; the note design is continued ad lib within the indicated six tones, until the next bar; ending at the same time with trombone.