

Postcard 4

for trombone solo

Felipe Lara
2020

Postcard 4

trombone solo

commissioned by the Royal Academy of Music, UK, for their bicentenary celebrations

Felipe Lara (b. 1979)
(2020)

Trombone
 Slide Positions
 Repeat twice (play 3x)
 air noise
 ingressive
 lip multiphonics/split tone
 ppp
 ff
 p
 mf
 f
 p
 f
 mp
 f
 mf
 p
 f
 pp
 sfz
 sfz
 sfz
 mp
 f
 mf
 ff
 p sub
 (p)
 f
 fff
 sfz
 sfz
 sfz
 mp
 f
 mf
 (mf)
 ff

15 Voice
(ossia: 8va)
(any vowel)

Repeat once (play 2x)

frul. p $(p) < ff$ mp_{sub} mf mp f $sfz > p < ff$

2 $\frac{2}{4}$ ord. $\frac{3}{8}$ frul.

19 $\frac{4}{4}$ ord. $\frac{5}{8}$ $\frac{4}{4}$

pp $mf < ff$ ff $(ff) > p > ppp$ pp f

Voice
(any vowel)
5" $p_{sub} (p) < ff$

slow gliss.

23 $\frac{5}{4}$ Plunger Mute $\frac{4}{4}$

p A $(p) < mf$ p $(i) \rightarrow A$ (p) f A ff

26 $\frac{5}{8}$ $\frac{4}{4}$ $\frac{2''}{4}$

p A (p) ff fff

via sord.

* ○ = open, ◐ = half open/half closed, ⊕ = closed

29 *senza sord.* *ff* *mp sub* *sfz (mp)* *sfz* *p sub* *mp < mf* *p sub > pp* *p < mf* *p sub* *sfz > p* *p < mf* *< f*

31 *mp sub* *mf* *sfz > p* *(p) > pp* *p < f* *ffz > p < ff*

33 *mp sub* *(mp) < f* *mp sub* *(mp) < mf* *pp*

34 *harmonic slur* (partials: 15 14 13 12 11 10 9 8 7) *mp* *(mp) > p* *(p) > ppp* *ff sub* *p sub < mp > ppp*

37 *3/4* *5/4* *Voice (any vowel)* *ff sub* *p sub* *5/8* *Meno Mosso* *4/4* *f* *p* *(p) < fff*

harmonic rip (partials: 12 → 5)

harmonic rip (partials: 16 → 7)

Postcard 4 is a short and virtuoso piece for the trombone composed during the Covid-19 lockdown, specially for the Royal Academy of Music's bicentenary celebrations.

The piece juxtaposes physical and acoustic elements unique to the trombone such as split-tone multiphonics and modulations caused by simultaneous singing and playing, with melodic translations of these elements. The drama of the piece takes place in the different ways in which these static sonic objects are animated by the composer, through spectral analysis, interpretation, deconstruction, and creative reassembling of carefully observed and transformed idiosyncratic acoustical properties of the instrument.