Stas Omelchenko

Serenata Notturna

for Solo Trombone

Performance Notes

As the title suggests, the performance of the pieces should resemble that of a person telling a story. The narrative of the story consists of quickly changing ideas and depicts the person's uncertainty and constantly shifting state of mind. Some of those ideas portray calm, others contemplation, while others outbursts of anger. The form of the work, therefore, consists of quick succession of sections that were purposefully made unbalanced (too short or too long), to better project this state. The work also has rather extreme ranges, tempos and dynamics, which should be performed, for best effect, as close to indicated as possible.

Section-Specific Notes

Rehearsal A — should be performed as cantabile and freely as possible. All eight-note passages should *not* be played straight, but rather stretched or pushed forward as seems suitable by the performer. The rests between the phrases can also be longer or shorter, depending on the performer's interpretation. This section should have a sorrowful, contemplating character. It is to be performed muted throughout.

Rehearsal B — functions as a transition to rehearsal C and should have a general quality of speeding up and increased anxiety (as if the person is becoming gradually restless). This section introduces short interjections (on a secondary staff) that should come off as sudden, angry outbursts and therefore should be played loudly and as fast as possible (the tempo should be as close to 120 as possible, but may be slower). The top staff develops material from previous section and should still be very much cantabile but gradually become faster and louder.

Rehearsal C — should have a very angry, unstable, rushed and unpredictable character, portraying the person's anxiety. All the melodic gestures were carefully organized and—when played in tempo as indicated—should already produce unpredictable character; the performer may, however, speed up or slow down gestures to increase the effect. The section should be relatively loud and "obnoxious," avoiding cantabile altogether.

Rehearsal D — is a sudden repose and can be played out of tempo. The duration of the notes should be observed, but the rests can be longer or shorter, as seems fit by the performer (the last pause should be the longest). The breathing between the notes should be comfortable and not rushed.

Rehearsal E — portrays another state an increased anxiety and features sudden outbursts. This section should have a relatively stable, flowing character, offset only by the sudden outbursts. The tempo should be steady throughout, and the main line (the middle staff) played as cantabile as may be possible at this tempo, observing as much as possible the dynamic indications. The outbursts should be short and loud hits. The section is to be performed muted throughout.

Rehearsal F — is the "climax" of the piece. The tempo and the rests should be observed as specified. The upper notes are to be sung (multiphonics). If multiphonics are not possible, an Ossia part may be performed instead. This section functions as repose to the previous one, yet, even though static, should still sound "intense" until the last two phrases, where it should relax.

Rehearsal G — defuses the anxiety from the previous two sections. It should have an overall calm, gradually relaxing, cantabile character with occasional outbursts (which should sound much calmer and "sweeter" here than previously).

Rehearsal H — should have the same sorrowful, contemplative character as in the beginning (a recap of sorts). The rests between the phrases can be longer or shorter.

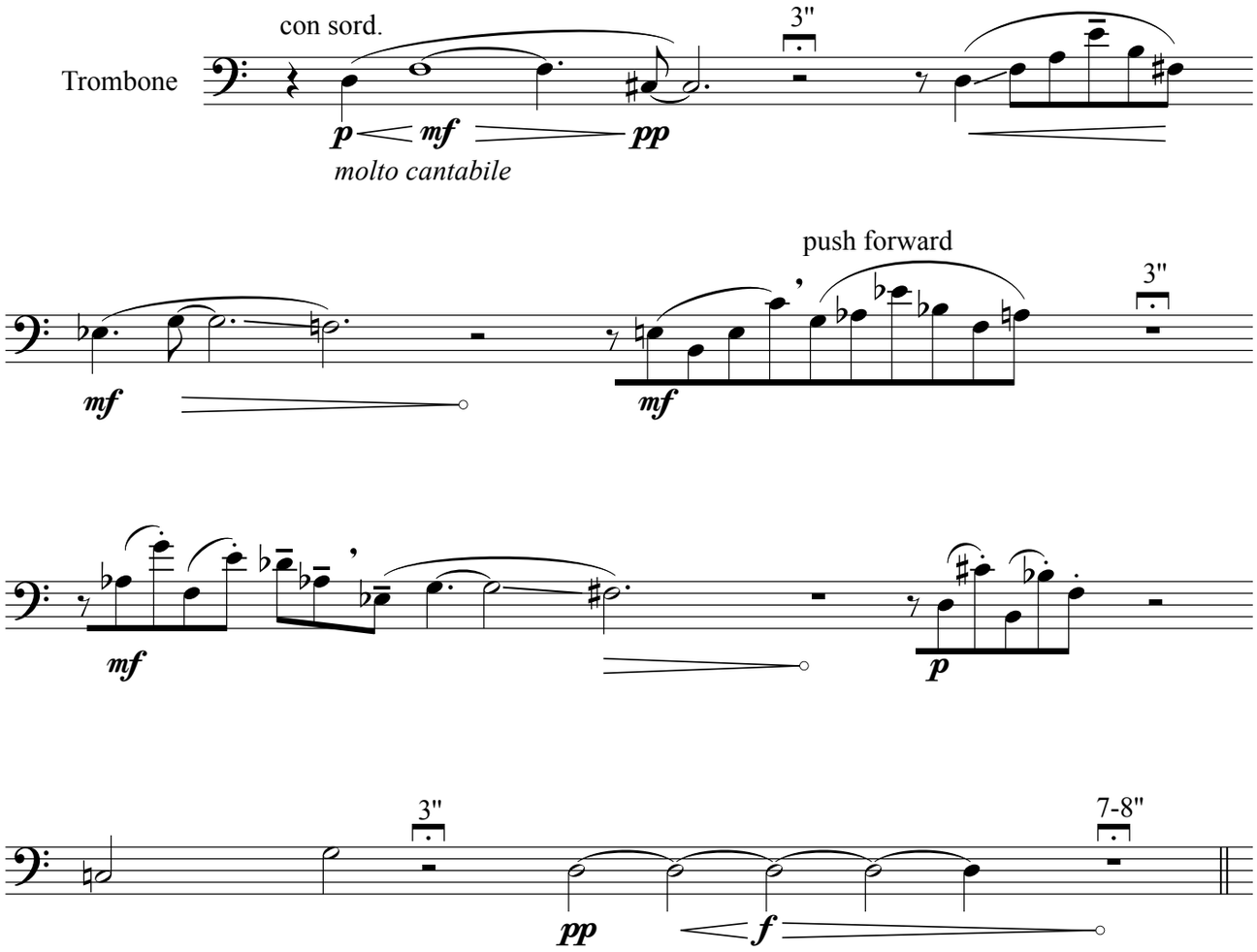
Rehearsal I — is a short coda. It should sound somewhat playful and ironic, yet very calm and performed with very short, gentle articulation.

for Benjamin Coy

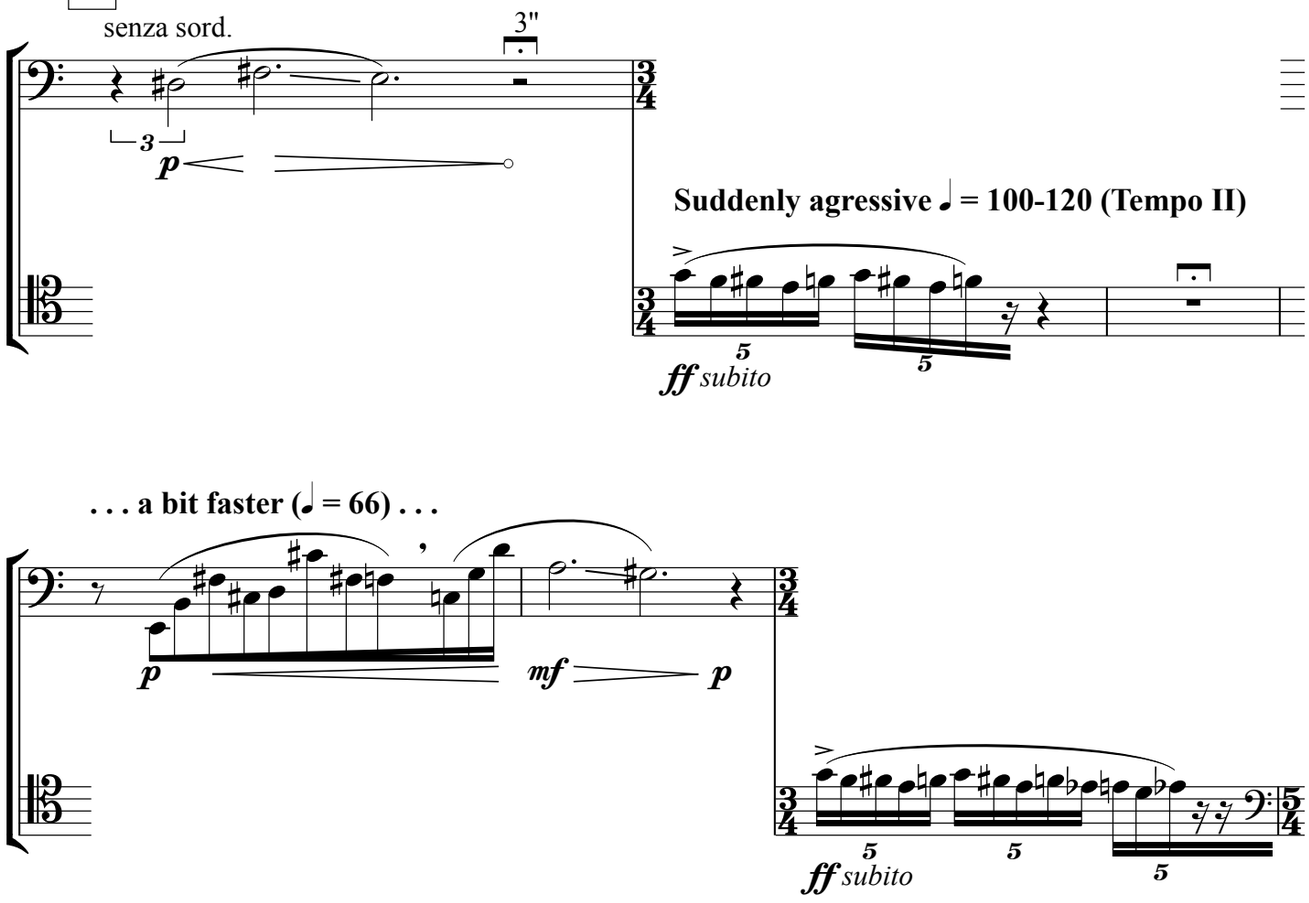
Serenata Notturna

for solo trombone

A **Free, improvisatory, singing ♩ = 50-60 (Tempo I)** Stas Omelchenko (2015)



B



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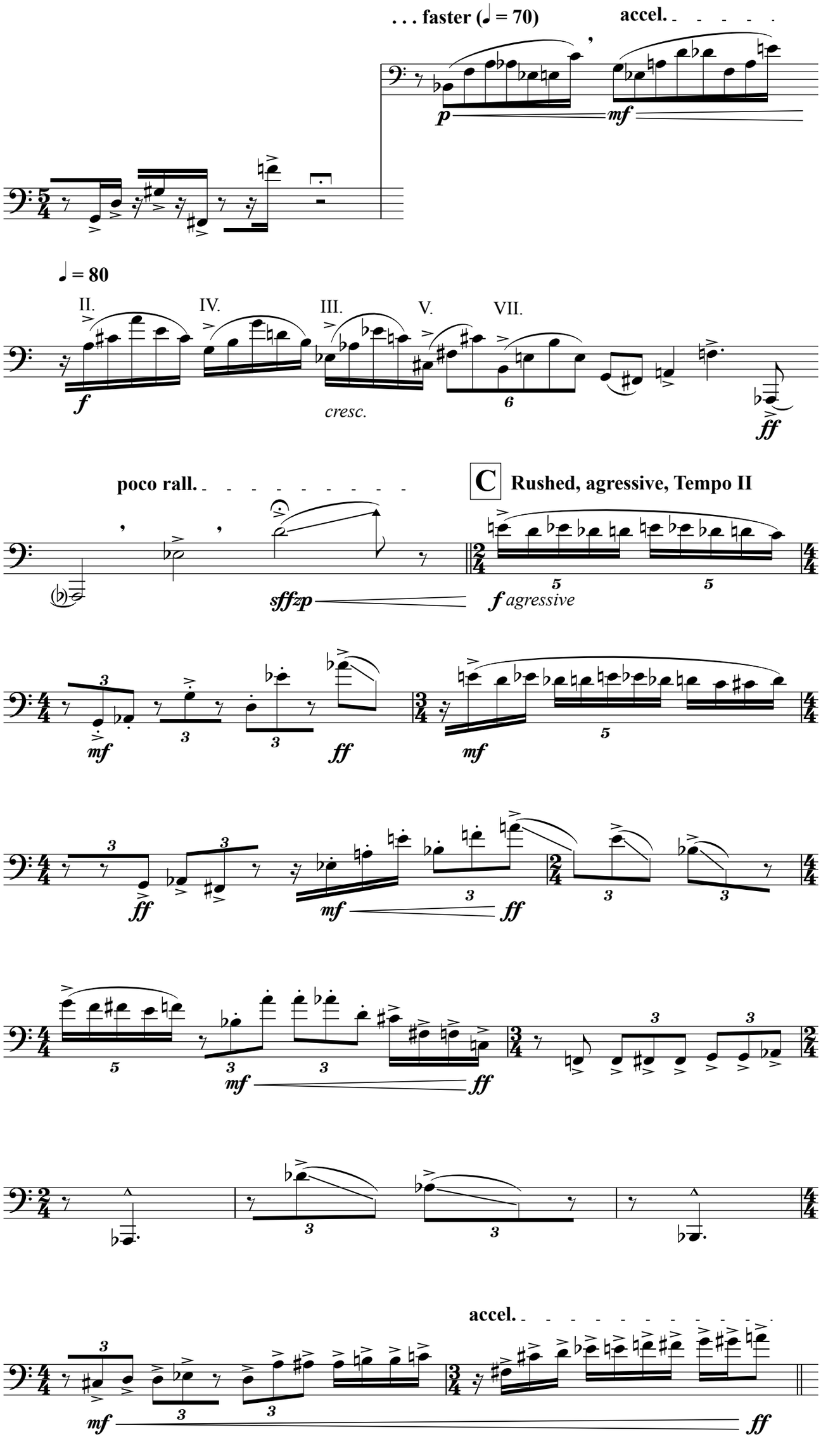
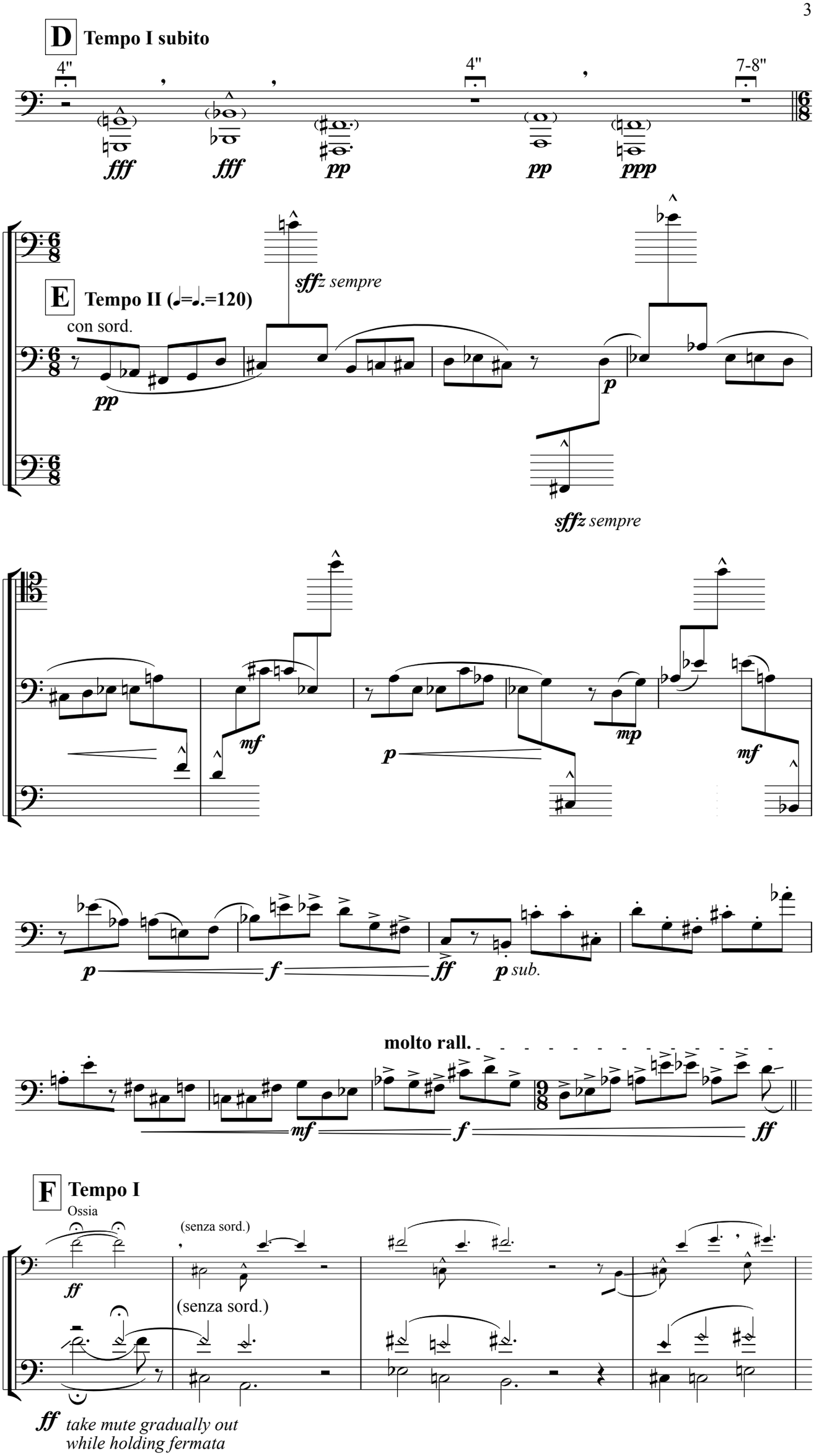
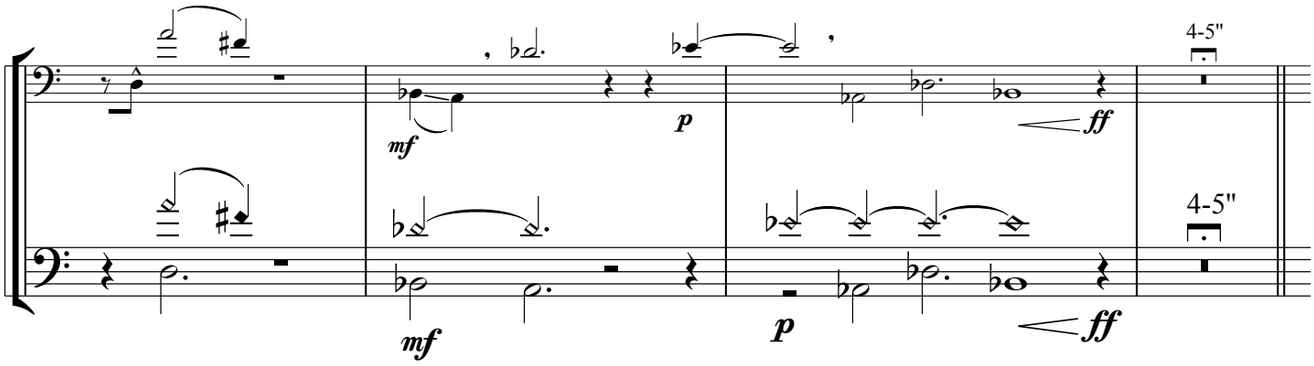
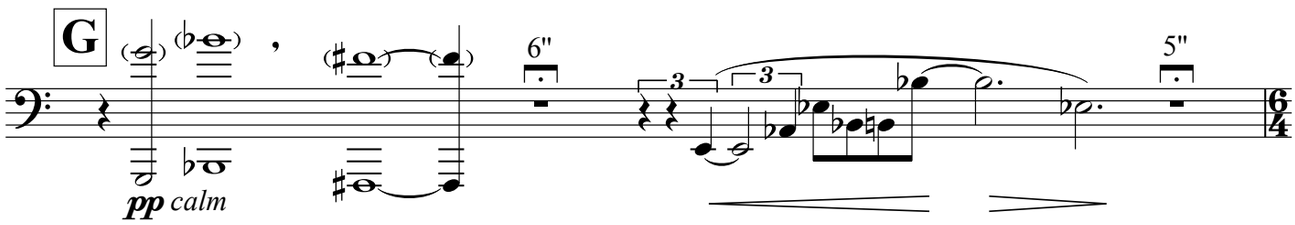
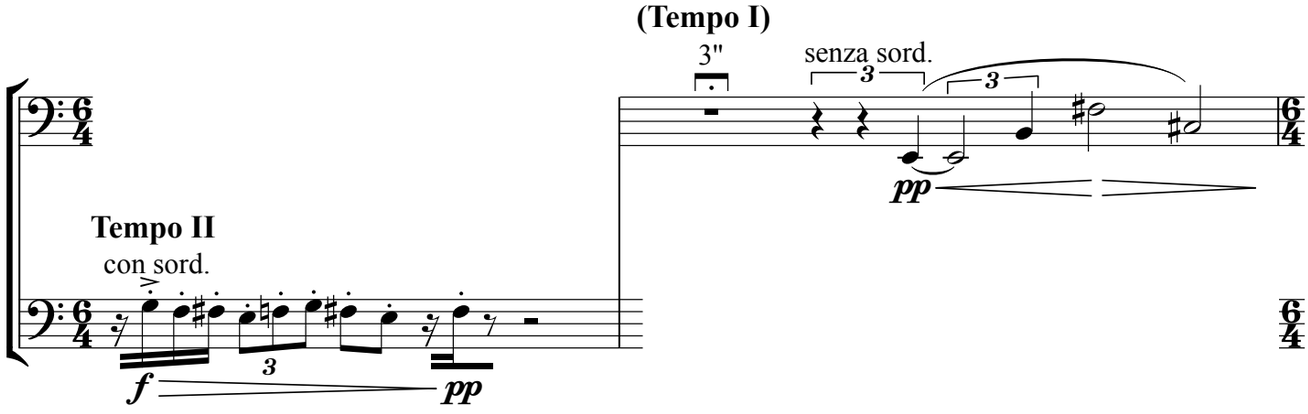
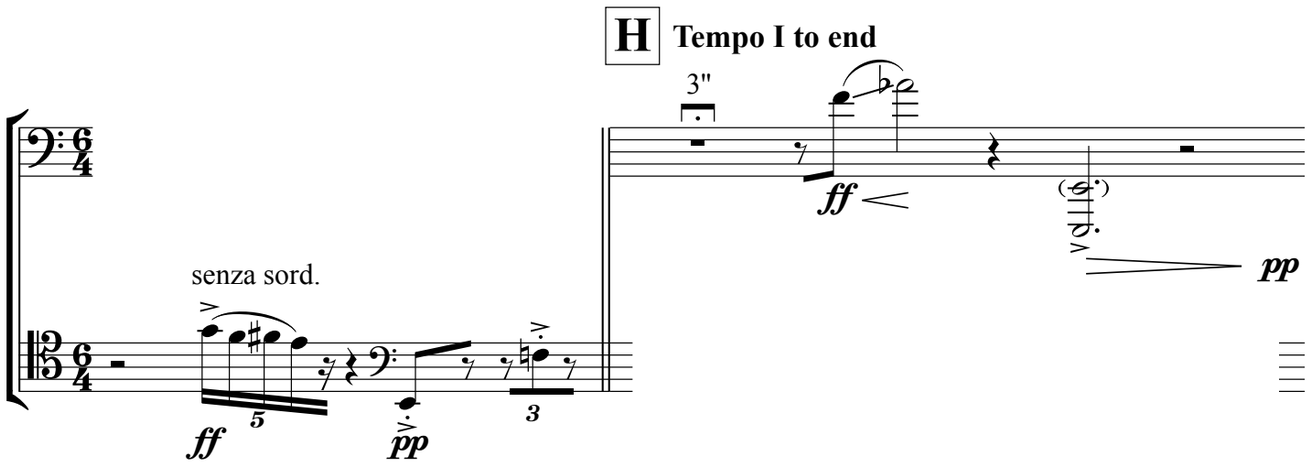

. . . faster (♩ = 70)
accel.
p
mf
♩ = 80
II.
IV.
III.
V.
VII.
f
cresc.
6
ff
poco rall.
C
Rushed, agressive, Tempo II
sffzp
f agressive
mf
ff
accel.

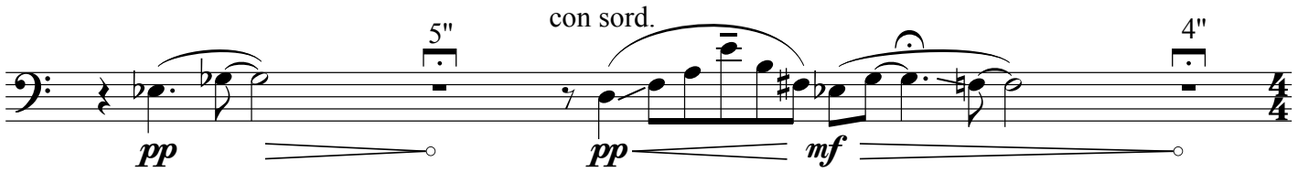

D Tempo I subito
4"
4"
7-8"
fff
fff
pp
pp
ppp
E Tempo II (♩=♩.=120)
con sord.
sffz sempre
pp
p
sffz sempre
mf
p
mp
mf
p
f
ff
p sub.
molto rall.
mf
f
ff
F Tempo I
Ossia
(senza sord.)
(senza sord.)
ff
ff take mute gradually out
while holding fermata

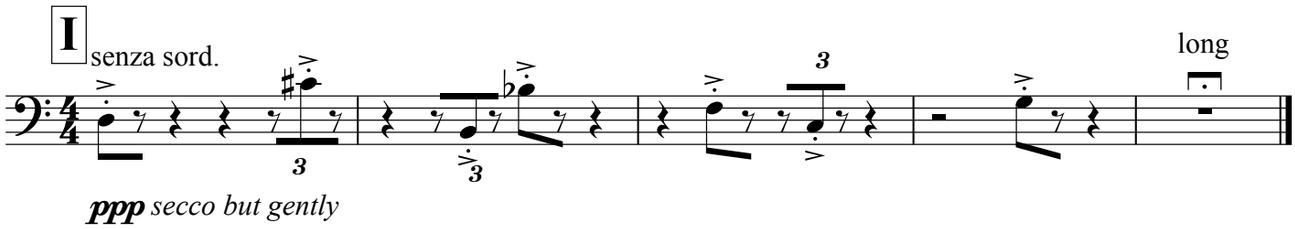

4-5"
mf
p
ff
4-5"
mf
p
ff


G
6"
5"
pp calm


(Tempo I)
3"
senza sord.
pp
Tempo II
con sord.
f
pp


H
Tempo I to end
3"
ff
pp
senza sord.
ff
pp


5"
con sord.
4"
pp
pp
mf


I
senza sord.
long
ppp secco but gently