

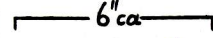
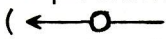


On the stage a very low stand and a chair. Walking on the stage and during the performance of section A the performer (white tie, spot from poses of a variety showman about to sing an old favorite. Inspired, he extends his arms, he raises or lowers his instrument (slowly or quickly up: ; slowly or quickly down: ) with movements which should appear spontaneous, he hesitates. Just before section B he utters a bewildered "why?" and sits down without pausing. He must perform section B as though rehearsing in an empty hall.

The notation is proportional. In section A the overall speed is suggested by a visual unit at the beginning of each line (  ); breaths are decided by the performer. In section B, instead, everything written between bar lines constitutes a breath unit: it must be performed in one breath, either exhaling or inhaling (  ). Consequently in section B, although the notation is still proportional, the length of each breath unit determines the overall speed. It is expected, for each performer and at each performance, the length of the breath units to be different. The transition between inhaling and exhaling must always occur without noticeable interruptions so that throughout section B there is no break in sound (except in the third breath unit of the last line of page 2). Instrumental sounds are often combined with vocal sounds: the performer should always obtain a similarity of color and attack between the two.

⊙ : vocal sounds, at the given pitch, produced with the lips on the mouthpiece, generally while playing.

○ : vocal sounds produced with the lips away from the mouthpiece, turning the head to the right hand side with a small and quick movement.

[uai] : the vowels must be vocalized in a perceptible way imitating the instrumental sound.


[uai] : the performer must imitate the indicated vowels with the instrument, without vocalization.

♢ or ϕ : as short as possible.

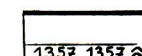
● or ○ : held to the next sound.

— : as long as possible.




••• , •••• : double or triple staccato

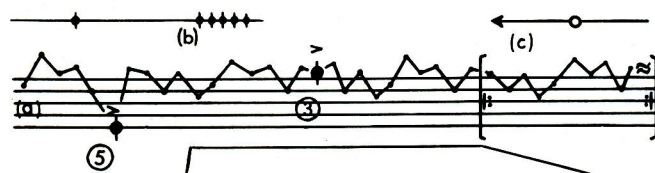
 : fluttersong

 : "breathy sound"

 : harmonic glissando on the same note (on 1st, 3rd, 5th, 7th position; etc.)

(  ) for the duration proportionally indicated

The performer will constantly hold a metal plunger mute for open (o) and closed (+) sounds, according to the indicated pattern (  ). The sign  indicates that the mute must close the bell completely. The sign  indicates that the mute must be rattled inside the bell of the instrument with a fast movement, maintaining normal hand position, according to the suggested pattern and for the suggested length. In the third line of section A the fast and continuous movement of the slide is indicated only as a visual pattern (a). The performer will produce instrumental sounds (b) without concern for the movement of the slide. At the end of section A, just before the word "why?" is uttered, the inhaling sound (c) should itself become audible (inhaling the air from the instrument).



There are seven dynamic steps, from ① (as p as possible), to ⑦ (as loud as possible). The vocal sounds in parenthesis [ ] in the second line of page 2 are optional. In section B the trombone must be kept level because of no chance to empty waterkey.



# sequenza V

for trombone solo (1966)

luciano berio

6" ca

standing)

4,5" ca

4" ca

3" ca

(slide)

12" max.

(u a)

(u a i)

(Seated)

why?

(bewildered)

2

6



15-15~

13571357~

13571357~

13571357~

u a i