Spoletude I

(2006)

for solo trombone

John Kennedy

For Steven Parker

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Spoletude I

My series of virtuosic works for solo instruments are part of a series I call **Spoletudes**, in part a nod to the **Sequenzi** of Luciano Berio, but also because most of these works are composed for musicians I have had the pleasure of working with at the Spoleto Festival USA. **Spoletude I** for solo trombone was composed for Steven Parker in 2006. There are four sections which explore the diverse range of possibility in the trombone, a truly amazing instrument with wide range and versatility. I made the dance in the final section as a kind of exorcism for the stereotypical image of the trombone in marching bands and "76 Trombones in the Big Parade".

The trombonist must wear Native American style ankle bells around both ankles, and will need on a chair, next to the performance position, a large tub of water. It must be positioned such that the slide is not impeded by the floor (at full extension), or the edge of the chair. A clear tupperware-style tub is suggested to allow the audience to see the bell when submerged. Take note of the quarter-tone accidentals.

The **Spoletude** may be played solo, or simultaneously with other **Spoletudes**, in which case it is a work of simultaneous events. The musicians may play through the pieces as written, in which case it may be noted that by coordinating arrivals at letters (A-G) at about the same time (assisted by pausing if necessary at the fermati or breath marks before new sections), there is complementary material. Or, the musicians may derive and devise interactions by being flexible with the material, which may include the insertion of rests, repeats, or reordering of their material.

– John Kennedy
April, 2006

First performance
June 3, 2006
Spoleto Festival USA, Charleston, SC
by Steven Parker

Spoletude I

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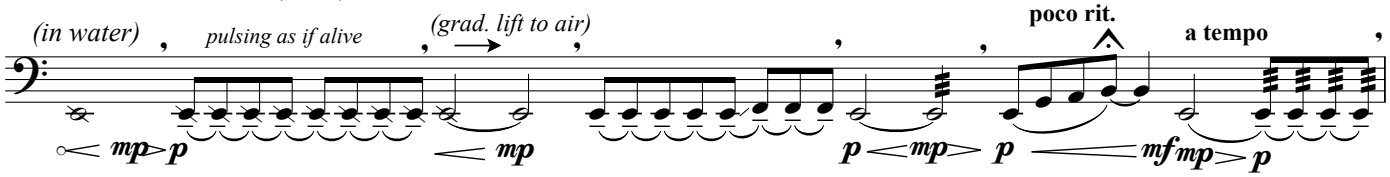
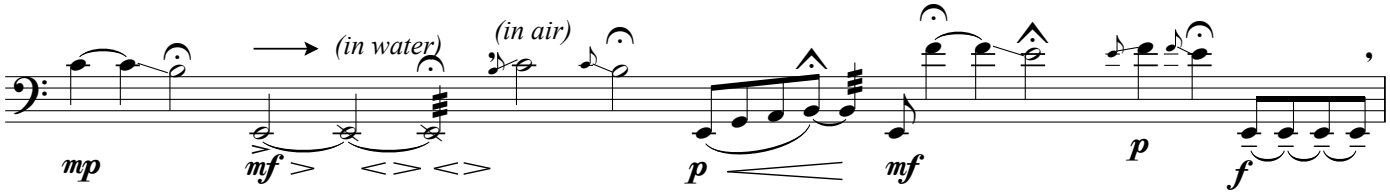
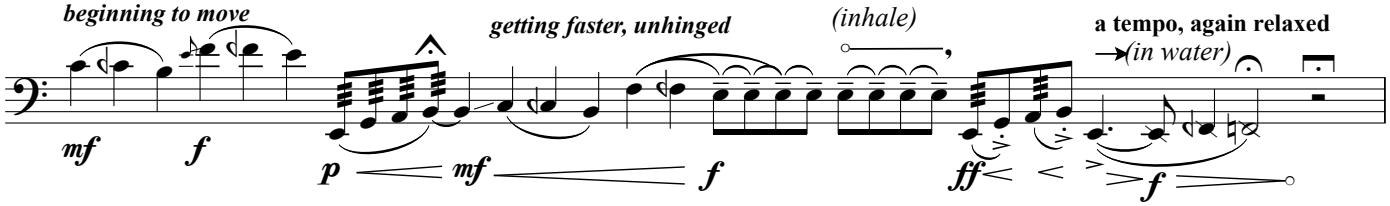
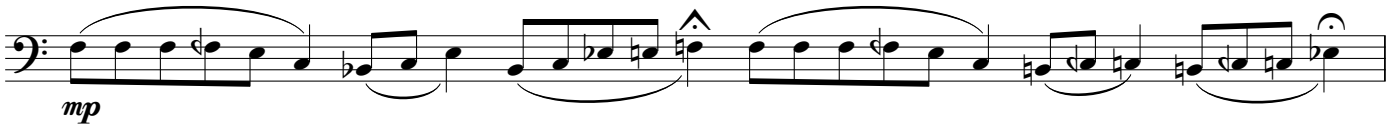
♩ = ca. 52 Primordial, free, without meter

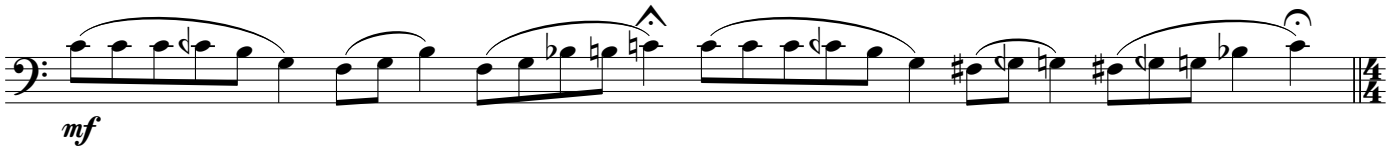


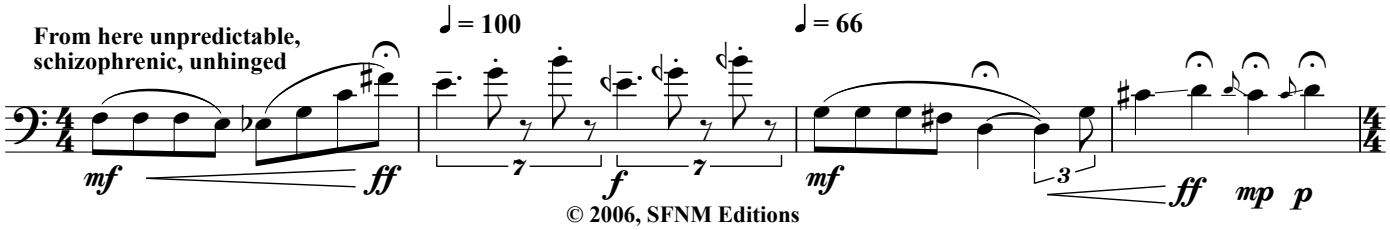




♩ = 66 Dolce, free, like medieval chant







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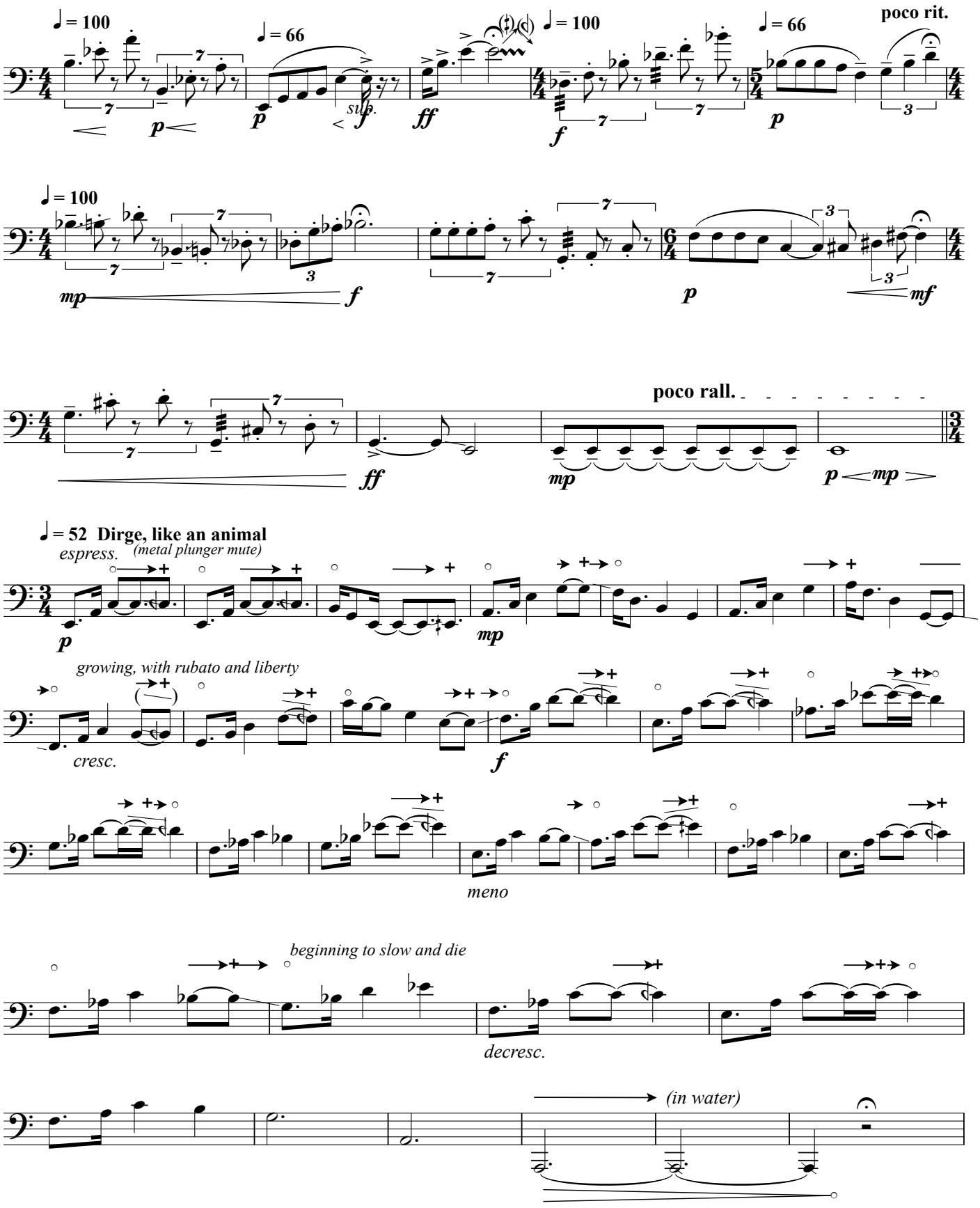
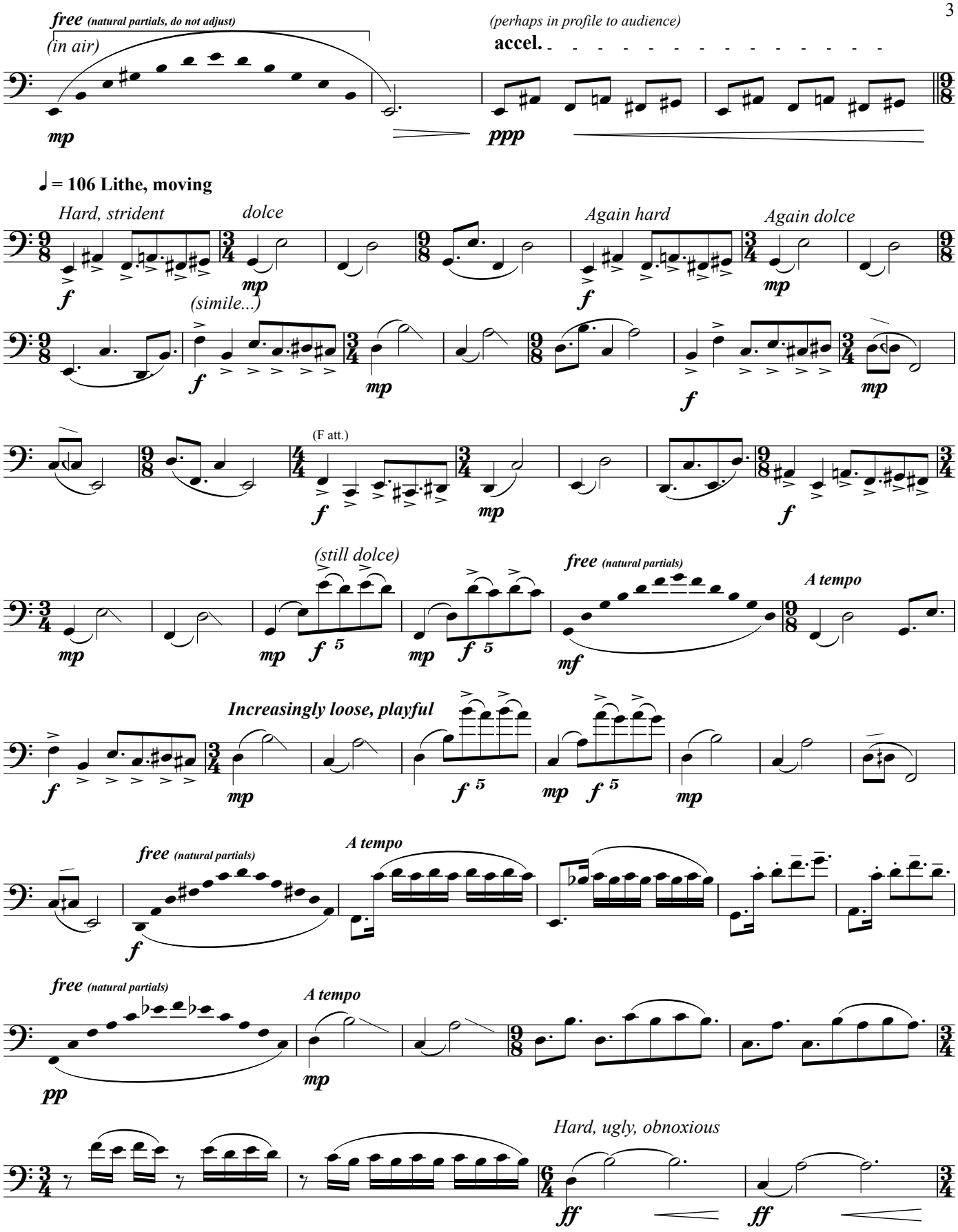
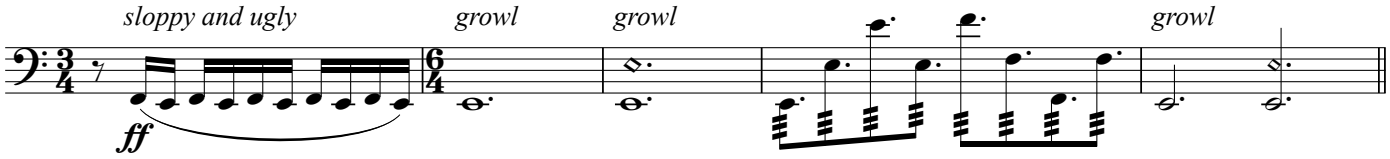
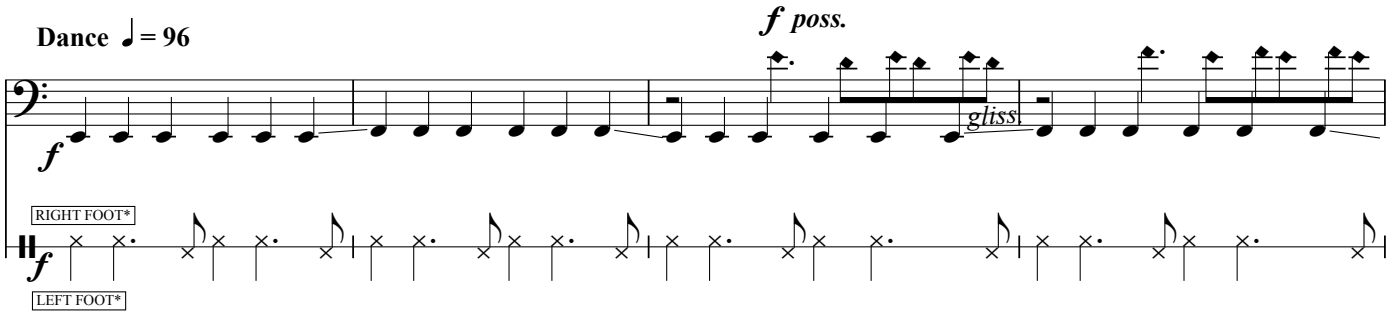

♩ = 100
♩ = 66
sub.
♩ = 100
♩ = 66
poco rit.
♩ = 100
poco rall.
♩ = 52 Dirge, like an animal
espress.
(metal plunger mute)
growing, with rubato and liberty
cresc.
meno
beginning to slow and die
decresc.
(in water)

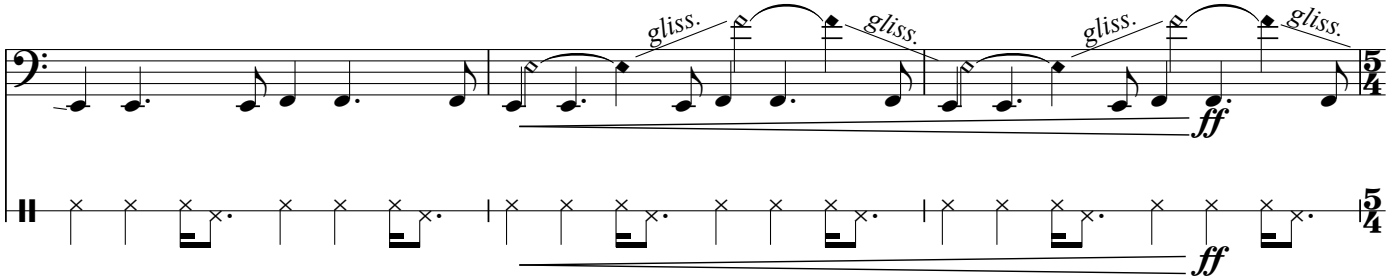

free (natural partials, do not adjust)
(in air)
(perhaps in profile to audience)
accel.
mp
ppp
♩ = 106 Lithe, moving
Hard, strident
dolce
Again hard
Again dolce
(simile...)
(F att.)
(still dolce)
free (natural partials)
A tempo
Increasingly loose, playful
Hard, ugly, obnoxious

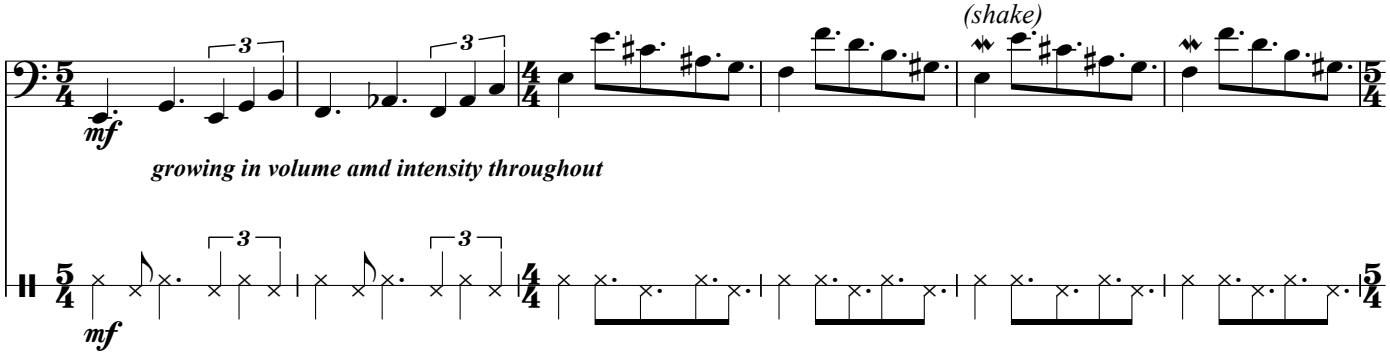


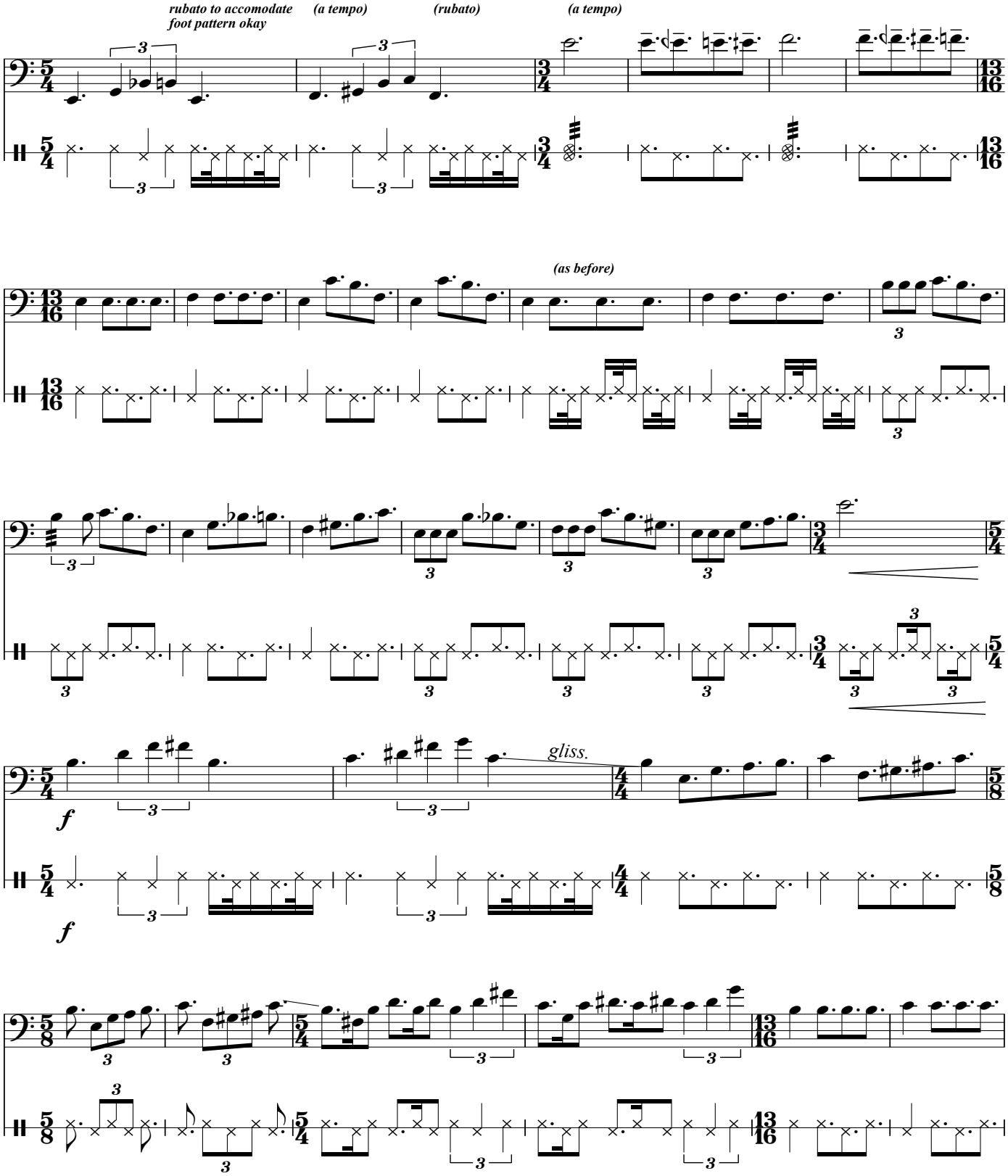


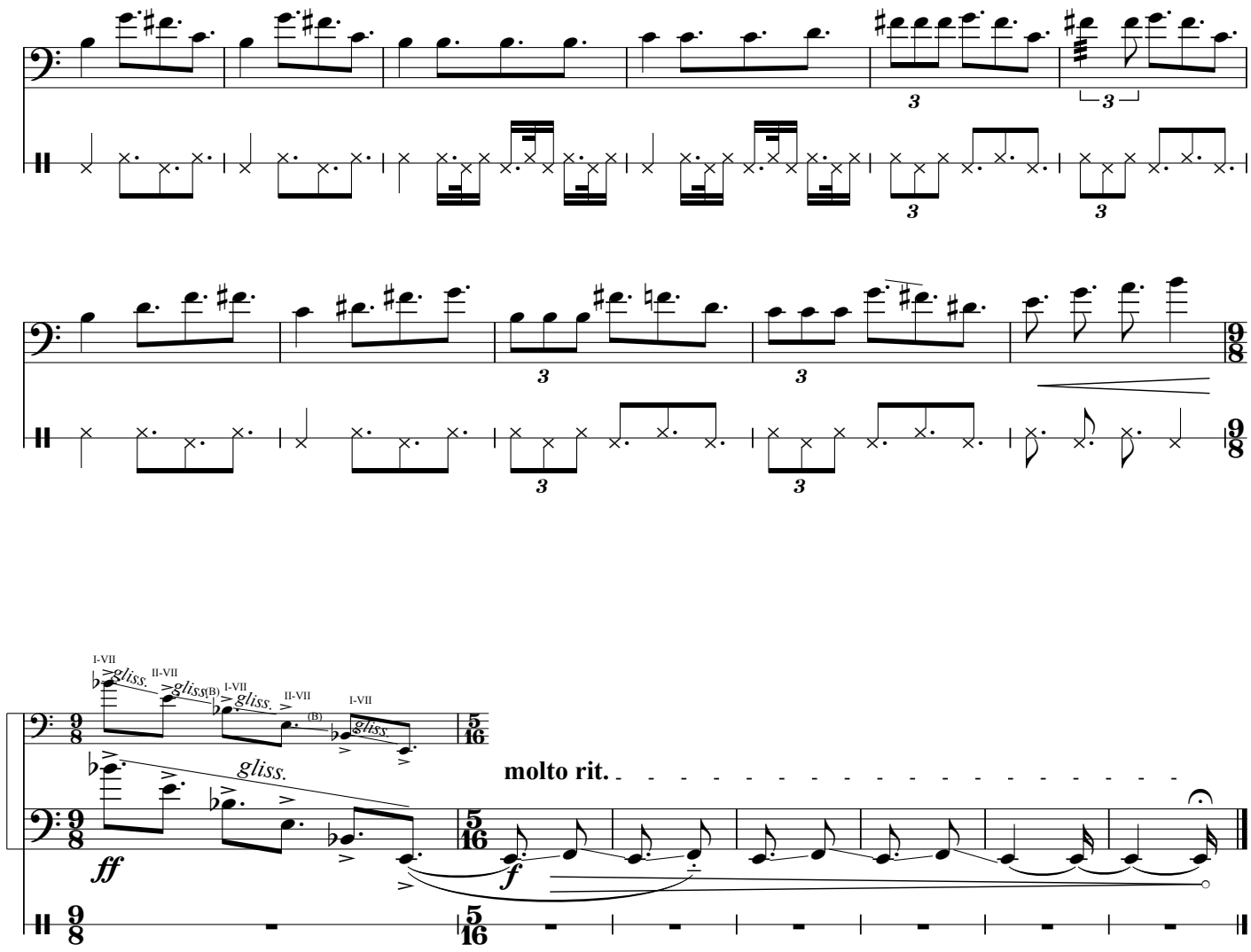
**Native American ankle bells on legs, here played by stomping or dancing.*
These may jangle ambiently throughout the piece as it happens.

Throughout dance, player may roam the stage as possible and telegraph bell in different directions, including at floor like a Kokopelli.






rubato to accomodate foot pattern okay
(a tempo)
(rubato)
(a tempo)
(as before)
gliss.
f
f


3
3
3
3
3
3
9/8
9/8

I-VII
gliss.
II-VII
gliss.
(B)
I-VII
gliss.
II-VII
(B)
I-VII
gliss.
gliss.
ff
9/8
5/16
molto rit.
f