

# **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

for Steven Parker

John Kennedy

♩ = ca. 52 Primordial, free, without meter

(in water) , pulsing as if alive (grad. lift to air) , poco rit. a tempo ,

mp > p mp p < mp > p mf mp > p

mp mf > <> <> p mf p f

beginning to move getting faster, unhinged (inhale) a tempo, again relaxed  
→ (in water)

mf f p mf f ff < > f

♩ = 66 Dolce, free, like medieval chant

mp

mf

From here unpredictable, schizophrenic, unhinged

♩ = 100      ♩ = 66

mf ff 7 7 mf 3 ff mp p

♩ = 100      ♩ = 66      ♩ = 100      ♩ = 66      poco rit.

♩ = 100

poco rall. . . . .

♩ = 52 Dirge, like an animal  
espress. (metal plunger mute)

growing, with rubato and liberty

meno

beginning to slow and die

(in water)

*free (natural partials, do not adjust)*

*(perhaps in profile to audience)*

*(in air)*

*accel.*

mp ppp

♩ = 106 Lithe, moving

*Hard, strident*

*dolce*

*Again hard*

*Again dolce*

*f* *mp* *f* *mp*

*(simile...)*

*f* *mp* *f* *mp*

*f* *mp* *f*

*(F att.)*

*mp* *mp* *f* *mp* *f* *mf*

*(still dolce)* *free (natural partials)*

*A tempo*

*f* *mp* *f* *mp* *f* *mp*

*Increasingly loose, playful*

*f* *mp* *f*

*free (natural partials)* *A tempo*

*pp* *mp*

*free (natural partials)* *A tempo*

*ff* *ff*

*Hard, ugly, obnoxious*

*sloppy and ugly* *growl* *growl* *growl*

*ff*

Dance ♩ = 96 *f poss.*

*f*

RIGHT FOOT\*

LEFT FOOT\*

\*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.

*gliss.* *gliss.* *gliss.* *gliss.*

*ff*

*mf* *growing in volume and intensity throughout* *(shake)*

*mf*

*mf*

*rubato to accomodate* (a tempo) (rubato) (a tempo)  
*foot pattern okay*

The first system consists of two staves. The top staff is a bass clef with a 5/4 time signature, containing a melodic line with several triplet markings. The bottom staff is a drum clef with a 5/4 time signature, showing a complex rhythmic pattern with triplet markings. The system concludes with a 3/4 time signature and a 13/16 time signature.

The second system consists of two staves. The top staff is a bass clef with a 13/16 time signature, containing a melodic line with triplet markings. The bottom staff is a drum clef with a 13/16 time signature, showing a rhythmic pattern with triplet markings. The instruction "(as before)" is written above the bass staff.

The third system consists of two staves. The top staff is a bass clef with a 5/4 time signature, containing a melodic line with triplet markings. The bottom staff is a drum clef with a 5/4 time signature, showing a rhythmic pattern with triplet markings. The system concludes with a 3/4 time signature and a 5/4 time signature.

The fourth system consists of two staves. The top staff is a bass clef with a 5/4 time signature, containing a melodic line with triplet markings and a glissando instruction. The bottom staff is a drum clef with a 5/4 time signature, showing a rhythmic pattern with triplet markings. The dynamic marking "f" is present at the beginning of both staves.

The fifth system consists of two staves. The top staff is a bass clef with a 5/8 time signature, containing a melodic line with triplet markings. The bottom staff is a drum clef with a 5/8 time signature, showing a rhythmic pattern with triplet markings. The system concludes with a 5/4 time signature and a 13/16 time signature.

The first system consists of two staves. The upper staff is a bass clef line with a key signature of one sharp (F#). It contains a melodic line with eighth notes and quarter notes, including triplet markings. The lower staff is a guitar line with a treble clef, showing a sequence of chords and single notes, with triplet markings under some chords.

The second system continues the musical notation from the first system. It features the same bass and guitar parts, with triplet markings and a final double bar line at the end of the system.

The third system begins with a bass clef line in 9/8 time, featuring a glissando (gliss.) and a tempo change to *molto rit.*. The upper staff shows a melodic line with glissando markings and chord symbols: I-VII, II-VII, I-VII, II-VII, I-VII. The lower staff shows a bass line with a *ff* dynamic marking, a *f* dynamic marking, and a 5/16 time signature. The guitar line below is mostly empty with a few notes.