

**This music is for perusal only.**

*Written for Gordon Wolfe*

# Sonata

for Trombone and Piano

# Gary Kulesha

Piano Score



ISMN: 979-0-706080-52-9 CP069

## Program Notes by the Composer:

The Trombone Sonata is the third of a series of solo sonatas. It is the last which was absolutely clear to me-- that is, when I started the project, I knew very definitely that I wanted to write sonatas for Bassoon, Flute, and Trombone, without knowing what would be next.

In each of these three sonatas, I made a deliberate attempt to write music that played against the perceived traditional roles of the solo instruments. The Bassoon Sonata is contemplative and stoic, the Flute Sonata is muscular and even a little menacing, and the Trombone Sonata is aerial and lyrical. The trombone's music soars and sings, and never becomes march-like or stentorian. I even chose key centres which are completely antithetical to the way the instrument is designed. Most of the work is centred on E or G, even though the trombone is fundamentally pitched in B Flat.

The work is in four movements. The first is flowing and lyrical, while the second is a fleeting Allegro. The third movement is for Trombone alone, and can be performed separately under the title of "Mirror". The finale is a traditional fast virtuoso display.

Duration ca 15'

GARY KULESHA is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and a conductor, and as a teacher.

Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. His Angels for Marimba and Tape has become a standard repertoire item for percussionists, and receives over a hundred performances per year. His works for Danish recorder virtuoso Michala Petri have been toured by her throughout the world, and have been recorded on RCA Red Seal. Over 15,000 copies have been sold in Europe alone. Works such as *Mysterium Coniunctionis* for Clarinet, Bass Clarinet, and Piano, and the Sonata for Horn, Tuba, and Piano (his best-selling work), are performed regularly around the world, and are often taught as part of performance curricula in these places. *Celebration Overture* is one of the most performed orchestral pieces written in Canada. *Four Fantastic Landscapes* has entered the repertoire of several noted pianists from Canada and Europe. Mr. Kulesha's first opera, *Red Emma*, was included in Opera America's book of Operas which should be performed more often, beside works by Copland, Bernstein, and Weill.

In 1988, he was appointed Composer-In-Residence with the Kitchener-Waterloo Symphony Orchestra, a position he held until 1992. In 1993, he was appointed Composer-In-Residence with the Canadian Opera Company, a position he held until the end of 1995. *Red Emma* was composed for and premiered by the Canadian Opera Company, on November 28, 1995. On September 1, 1995, he was appointed Composer-Advisor to the Toronto Symphony Orchestra, where his duties include composing, conducting, and advising on repertoire. His works have been performed in Canada and around the world, including on tours with the Toronto Symphony Orchestra in Europe, and North America.

Mr. Kulesha and his works have won a number of awards, including his *Symphony* in 2001 as the Best Canadian Orchestra Composition of the 1990s, On March 19, 2002, Mr. Kulesha was one of three composers awarded the first National Arts Centre Orchestra Composer Award. This began an extended relationship with the NACO and its then Artistic Director, Pinchas Zukerman. Mr. Kulesha has toured twice with Mr. Zukerman and the orchestra, and has written several works for them.

In 1990, Mr. Kulesha was nominated for a Juno award for his *Third Chamber Concerto*. He was nominated again in 2000 for *The Book of Mirrors*. In 1986, he was named Composer of the Year by PROCanada, the youngest composer ever so honoured. Also in 1986, he represented Canada at the International Rostrum of Composers in Paris. He was the first composer ever appointed to the position of Composer-In-Residence with the Festival of the Sound in Parry Sound, Ontario, in the summer of 1990. He continued to direct this programme from 1996 until 2004. His recent work, *Sonata for Trombone*, written for and recorded by, the principal trombone of the Toronto Symphony Orchestra, Gordon Wolfe, was chosen as the mandatory Canadian work for the trombone competitors of the Orchestre symphonique de Montreal's 2017 OSM Manulife Competition, devoted to woodwind, brass and voice categories.

An active supporter of young composers and performers, Mr. Kulesha has three times directed the National Arts Centre Orchestra's Young Composers Programme. He also was the Artistic Director of The Composers' Orchestra from 1987, stepping down in 2004 in favour of three young composers. His conducting activities are extensive, and he has premiered literally hundreds of works. He has guest conducted frequently with several major orchestras throughout Canada, and has recorded for radio and CD. Although he is well-known as a specialist in 20th Century music, his repertoire is extensive, ranging from little-known Baroque music through to the music of our time.

Mr. Kulesha was one of the chief architects of the Massey Hall New Music Festival, which ran for 7 years from 1995-2002. He is currently assisting Toronto Symphony Music Director Peter Oundjian, with the design and programming of the Toronto Symphony's New Creations Festival, one of the most successful new music festivals in the history of Canadian music.

Mr. Kulesha is on the fulltime faculty of the Faculty of Music at the University of Toronto. Gary Kulesha lives in Toronto with his wife, composer Larysa Kuzmenko.

Please visit the composer's website at: [www.garykulesha.com](http://www.garykulesha.com)

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# SONATA FOR TROMBONE AND PIANO

## I

Rubato ♩ = 68

Gary Kulesha

**Trombone**

*p molto legato*

**Piano**

*p molto legato*

5

10

15

*pp*

*ppp*

*pp*

*ppp*

*hold* - - - -

----- ♩ = 68      *accel.* ----- ♩ = 72      *accel.* -----

22

*p*

*pp*

*mp*

----- ♩ = 80

27

*mf*      *f*

*mf*      *f poco pesante*

32

*f cantabile*

38

*p*

*mp*

8<sup>va</sup>-----

43

(8vb)

48

*mf* *f*

(8vb)

52

*f*

57

*mf* *mf*

62

66

*rit.* -----  $\text{♩} = 68$

71

*rit.* -----  $\text{♩} = 50$

77

$\text{♩} = 68$

81

Musical score for measures 81-85. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has one sharp (F#). The time signature changes from 7/8 to 3/4, then 2/4, and finally 4/4. The music features a melodic line in the top bass staff and a more complex accompaniment in the grand and bottom bass staves.

86

Musical score for measures 86-91. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4 and then 4/4. The music features a melodic line in the top bass staff and a more complex accompaniment in the grand and bottom bass staves.

92

Musical score for measures 92-97. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 and then 4/4. The music features a melodic line in the top bass staff and a more complex accompaniment in the grand and bottom bass staves. Dynamics include *pp* and *mp*. A tempo marking of ♩ = 50 is present.

98

Musical score for measures 98-103. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 and then 4/4. The music features a melodic line in the top bass staff and a more complex accompaniment in the grand and bottom bass staves. Dynamics include *mp* and *pp*. Tempo markings of ♩ = 68 and ♩ = 50 are present.

## II

Allegro ♩ = 100

First system of the musical score, measures 1-3. It features a bass line and a grand staff (treble and bass clefs). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The piano part is marked 'energico' and 'f' (forte). The violin part is marked 'f legato e cantabile'. The music consists of eighth and sixteenth notes with various accidentals.

Second system of the musical score, measures 4-6. The bass line continues with eighth notes. The grand staff features a complex texture with sixteenth-note patterns in the treble and bass clefs. The time signature changes to 3/4 in the fourth measure and back to 4/4 in the sixth measure. The piano part remains 'energico' and 'f'.

Third system of the musical score, measures 7-10. The bass line is marked 'energico'. The grand staff continues with intricate sixteenth-note passages. The time signature changes to 3/4 in the eighth measure and back to 4/4 in the tenth measure. The piano part remains 'energico' and 'f'.

Fourth system of the musical score, measures 11-14. The bass line continues with eighth notes. The grand staff features a complex texture with sixteenth-note patterns in the treble and bass clefs. The time signature is 4/4 for all measures in this system. The piano part remains 'energico' and 'f'.



15

*mp* legato e cantabile

*pp* murmuring, but very expressive, with shape

18

20

*mf*

*mf*

23

*mf*

*sva*

*sva*

26

loco *mf* *ppp*

29

*suddenly darker*

32

*agitato* *fp* *f* *sfp* *agitato* *f* *f*

36

*f* *fp* *f* *f* *f* *f*

40

*sfp* *sfp*

44

*f*

47

*ff* *ffp* *ff*

*ff*

51

*mf* *ppp*

*mf* *pp*

57 *aerial*

*p molto legato*

5

62

5

67

5

72

*mp* (duet with Piano Left Hand)

*sempre pp*

*mp* (duet with Trombone)

76

Musical score for measures 76-79. The system consists of three staves: a bass staff, a grand staff (treble and bass), and a separate bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 76 features a half note in the bass staff and a quarter note in the grand staff. Measures 77-79 contain eighth-note patterns with triplets and quintuplets, marked with a *mp* dynamic.

80

Musical score for measures 80-83. The system consists of three staves. The key signature changes to two sharps (F# and C#) and the time signature changes to 7/8. Measures 80-83 feature complex rhythmic patterns with triplets and quintuplets, marked with *cresc.* and *agitato*.

84

Musical score for measures 84-87. The system consists of three staves. The key signature changes to one sharp (F#) and the time signature changes to 7/8. Measures 84-87 feature complex rhythmic patterns with triplets and quintuplets, marked with *mf cresc.*, *fp*, and *f*.

88

Musical score for measures 88-91. The system consists of three staves. The key signature changes to one sharp (F#) and the time signature changes to 4/4. Measures 88-91 feature complex rhythmic patterns with triplets and quintuplets, marked with a *f* dynamic.

92

*f legato*

95

*f*

98

*mf legato e cantabile*

*mp*

*mf energico*

101

*mf*

105

*mp*

(8<sup>va</sup>)

*mp*

109

112

115

*sempre cresc.*

*sempre cresc.*

117

*sempre cresc.* *mf*

119

*sempre cresc.* *mf sempre cresc.*

121

*f sempre cresc.* *ff*

123

*f sempre cresc.* *ff*



126

*sfz/p* *fff*

### III

**Cantabile e rubato** ♩ = 60

*accel.* ----- *rit.* ----- *a tempo*

*sempre molto legato*

*p* ----- *mp* ----- *p*

7 *a tempo*

*mp* ----- *mf* ----- *mp* ----- *mf* ----- *p*

13

*pp* ----- *ppp* ----- *pp* ----- *ppp*

*accel. molto* ----- *a tempo* ----- *accel. molto* ----- *a tempo*

19

*p* ----- *mf* ----- *mp* ----- *f*

23

*p sub.*

29 sing upper pitch

36 slightly faster ♩ = 64

41 Tempo primo ♩ = 60

47

52 rit. molto a tempo accel. .... rit. .... a tempo accel. .... rit. .... a tempo

58 accel. .... rit. .... a tempo hold... a tempo hold... a tempo rit. molto

# IV

Lively ♩ = 108

7

*legato*

*mp* *cresc.*

12

17

*fp*

*f* *ff*

21

*mf*

26

Musical score for measures 26-30. It features a single bass line with eighth-note patterns and a grand staff with block chords in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

31

Musical score for measures 31-35. It features a single bass line with eighth-note patterns and a grand staff with block chords in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

36

Musical score for measures 36-40. It features a single bass line with a long note and a grand staff with block chords in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

41

Musical score for measures 41-45. It features a single bass line with a long note and a grand staff with block chords in the right hand and eighth-note patterns in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

48

*warm*

*poco pesante*

53

59

*mf*

*mf*

*sempre legato*

66

*p*  $\nabla$  *ppp*

*p*

72

Musical score for measures 72-77. The system consists of three staves: a top bass staff, a middle grand staff (treble and bass clefs), and a bottom bass staff. The key signature has one sharp (F#) and the time signature is 6/8. The music features a steady eighth-note accompaniment in the bottom bass staff and various chordal textures in the grand staff.

78

Musical score for measures 78-82. The system consists of three staves. The top bass staff begins with the instruction *mf poco marcato*. The middle grand staff begins with *mf*. The music continues with eighth-note accompaniment and sustained chords in the grand staff.

83

Musical score for measures 83-87. The system consists of three staves. The music continues with eighth-note accompaniment and sustained chords in the grand staff.

88

Musical score for measures 88-92. The system consists of three staves. The top bass staff begins with the instruction *f*. The middle grand staff begins with *f*. The music features eighth-note accompaniment and chords, with some chords marked with a '4' indicating a four-measure rest or a specific articulation. The bottom bass staff has a '4' under a group of notes.

93

*dim.* *mp sempre dim.*

*dim.* *mp sempre dim.*

*(non stacc.)*

99

*pp*

*pp*

105

*p* *mp*

4 2 2 2 2 4

110

*mf*

4 A A A

115

4

*cresc.*

*cresc.*

121

*rit.*-----

*f cresc.*

*ff*

*f cresc.*

*ff*

128 **Maestoso** ♩ = 68

*fff*

*ff*

*fff*

*ff*

133

*f*

*mf*

*p*

*mf*

*p*

*molto legato*

*pp*

*p*



138 *accel.*

*pp* *p* *f*

142 **Faster than before** ♩ = 120

*f*

147

*f*

152

*f*

157

*mf*

*mf*

162

*f*

*f*

166

*f*

170

*ff*

*ff*

175

Musical score for measures 175-179. The bass line features eighth notes with slurs and fingerings (2, 2). The piano accompaniment includes chords and arpeggiated figures.

180

Musical score for measures 180-183. The piano part has a "cresc." marking. The bass line has a "p." marking.

184

Musical score for measures 184-187. The piano part has a "fff" marking. The bass line has a "fffp" marking.

188

Musical score for measures 188-191. The piano part has a "short" marking. The bass line has a "2" marking.