

# 4 Motion Studies

for 5 Trombones

Gary Kulesha



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#### 4 Motion Studies for 5 Trombones (4 Trombones and Bass Trombone)

Commissioned by Dr. Jeremy A. Marks and the Carolina Trombone Ensemble Project consortium. This work was supported, in part, by funds provided by the University of North Carolina at Charlotte.

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Augusta Symphony

Arkansas Tech University Trombone Choir

East Carolina University

California State University, Fresno

Durations: Motivation: 2:50 March: 2:20 Meditation: 3:00 Momentum: 2:00

#### Note on difficulty, presentation, and mutes:

My goal in writing this work was to create a genuine piece of concert music for 5 trombones, something that could be performed by ensembles ranging from the best professionals to students.

I worked with the assumption that player 1 would have a good high register, and that players 2 and 3 would also be somewhat able to play high once in a while.

The four movements of this work are intended to cover a spectrum of difficulty. From most approachable to most challenging, they are: Meditation; March; Momentum; Motivation. Most student groups will be able to perform Meditation, and probably March. Momentum, at the indicated tempo, is more challenging, while Motivation, which is both more athletic and more rhythmically complex, is intended for more advanced student groups.

The intention is that a group can present as many of the movements as they can manage. The title should be adjusted accordingly. If two movements are performed, the work should be titled 2 Motion Studies. If three are performed, 3 Motion Studies, and obviously all four would be 4 Motion Studies. If one movement is performed, it should be listed with its title only, with a subtitle of "from 4 Motion Studies"-- for example, "Meditation" from "4 Motion Studies".

The score order is the preferred order for all four movements. If Motivation is omitted, the preferred order remains March -Meditation-Momentum. If the middle two movements are presented, their order should be reversed, Meditation-March.

Only straight and cup mutes are specified for Meditation, because all students should have access to these. But players are strongly urged to experiment with mutes. For example, the *lontano* passages could be very effective with practice mutes or Harmon mutes. It is crucial that dynamic balances remain equal for all dynamic indications, that is, ppp=ppp, p=p, etc., no matter which mutes are in use.

#### Programme Notes on each movement:

Motivation: This is an aggressive and turbulent piece. The music is edgy and propulsive, very angular and rhythmically intricate.

March: As the title suggests, this is a quirky and slightly sardonic march, with two contrasting ideas and a dramatic contrast between staccato and legato textures.

Meditation: The music is slow and lyrical. Ideas are repeated with different mutes, creating a kaleidoscope of colours.

Momentum: Propulsive and syncopated, this music borders on jazz. A lyrical middle section leads to a dynamic return of the opening and a "shout" chorus ending.

Score

# 4 Motion Studies

for 5 Trombones

Gary Kulesha

**Allegro** ♩ = 120

Motivation

Trb. 1  
*f* *fp* *f* *fp* *f* *fp*

Trb. 2  
*f* *fp* *f* *p* *f* *fp*

Trb. 3  
*f* *fp* *f* *fp* *f* *fp*

Trb. 4  
*f* *fp* *f* *fp* *f* *fp*

Bass Trb.  
*f* *fp* *f* *fp* *f* *fp*

5

1. *f*

2. *f*

3. *f*

4. *f*

B. *f*

9

1. *legato*

2. *legato*

3. *legato*

4.

B. *legato*

13

1. *fp < f fp < ff mf*

2. *fp < f fp < ff mp >*

3. *fp < f fp < ff mp >*

4. *fp < f fp < ff mp >*

B. *fp < f fp < ff mp >*

18

1.

2.

*mp* *mf* *mp* *mf*

3.

*mp* *mp* *mp* *mp*

4.

*mp* *mp* *mp* *mp*

B.

*mp* *mp* *mp* *mp*

22

1.

2.

*mp* *mf* *mp*

3.

*mp* *mp* *mp* *mf* *mp*

4.

*mp* *mp* *mp* *mf*

B.

*mp* *mp* *mp* *mp* *mp*

27

1.

2.

3.

4.

B.

31

1.

2.

3.

4.

B.

35

1. *f fp f mp f*

2. *f fp f mp f*

3. *f fp f mp f*

4. *f fp f mp f*

B. *f fp fp f*

40

1. *mp*

2. *mp*

3. *p*

4. *mp*

B.

44

1. 

2. 

3. 

4. 

B. 

48

1. 

2. 

3. 

4. 

B. 



53

1. *p* legato *mp* *res.*

2. *mp*

3. *mp* *cresc.*

4. *p* legato

B. *mp* *cresc.*

59

1. *ff* *mf*

2. *mf* *cresc.* *ff* *mp* *mf*

3. *ff* *mp* *mf*

4. *mf* *cresc.* *ff* *mp* *mf*

B. *ff* *mp* *mf*

63

1.

2.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

3.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

4.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

B.   
*mp* < *mf*    *mp* < *mf*    *mp*    *mp* < *mf*    *mp*

68

1.   
*f*    *mp*

2.   
*mp* < *mf*    *mf* < *f*    *mf*

3.   
*mp* < *mf*    *mf* < *f*    *mp*  
with B.Trb.

4.   
*mp* < *mf*    *mf* < *f*    *mf*  
with Trb.4

B.   
*mp* < *mf*    *mf* < *f*    *mf*

72

1.

2.

3.

4.

B.

*mp*

*mp*

76

1.

2.

3.

4.

B.

*mf* *f* *fp* *f*

*mf* *f* *fp* *f*

*mf* *f* *fp* *f*

*mf* *f* *fp* *f*

80

1. *fp* < *f* *fp* < *f* *ff*

2. *fp* < *f* *fp* < *f* *ff*

3. *fp* < *f* *fp* < *f* *ff*

4. *fp* < *f* *fp* < *f* *f*

B. *fp* < *f* *fp* < *f* *ff*

84

1. *fff*

2. *fff*

3. *fff*

4. *fff*

B. *fff*

89

1.

2.

3.

4.

B.

Brisk but controlled ♩ = 120

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Bass Trb.

*f*

*f poco staccato*

*mf staccato*

*mf staccato*

1.

2.

3.

4.

B.

*poco staccato*

*f*

9

1. *mf staccato*

2. *mf staccato*

3. *poco legato*

4. *poco legato*

B. *mf legato* *p*

14

1. *f legato*

2. *f legato*

3. *f legato*

4. *f legato*

B.





28

1. *mf legato*

2. *mp*

3. *mp*

4. *mf legato*

B.

32

1. *mf legato*

2. *mf*

3. *mf legato*

4. *mf*

B. *mf*

*Gliss.*

37

1. *mf staccato*

2. *f legato*

3.

4. *mf staccato*

B. *f legato*

42

1.

2. *Gliss.*

3. *mf staccato*

4. *f legato* *Gliss.*

B.

47

1. *f* *mf subito staccato*

2. *mf subito staccato*

3. *f* *f poco staccato*

4. *Gliss.* *Gliss.* *Gliss.*

B. *Gliss.* *Gliss.* *Gliss.* *^*

52

1.

2.

3.

4. *f poco staccato*

B.

56

1. *f*

2. *f legato*

3.

4. *f legato*

B.

60

1. *ff*

2. *ff*

3. *ff*

4. *ff*

B. *ff legato*

65

1. *f ff f ff*

2.

3.

4.

B.

69

1. *fff poco staccato*

2. *fff poco staccato*

3. *fff poco staccato*

4. *fff poco staccato*

B. *fff poco staccato*

Slow, rubato ♩ = 114

Trb. 1: *cup mute \**, *p*

Trb. 2: *cup mute \**, *p*, 5:3

Trb. 3: *straight mute \**, *pp*

Trb. 4: *straight mute \**, *pp*

Bass Trb.:

\* dynamics are equivalent no matter what mute is used

1. *ppp*

2. *ppp*

3. *p*, *pp*, *ppp*

4. *ppp*

B. *straight mute \**, *p*, *pp*, *p*

1. *p* *pp*

2. *pp* *p* *pp*

3. *p* *pp*

4. *pp* *p* *pp* *p*

B.

17

1. *pp* *p* *pp* *p* *pp* *p*

2. *p* *pp* *pp* *p* *pp* *p*

3. *p* *pp* *pp* *p* *pp* *p*

4. *pp* *p* *pp* *p* *pp* *p*

B. *p*

23

1. *pp*

2. *pp*

3. *pp*

4. *pp*

B. *p*

28

1. *ppp* *ppp* *lontano*

2. *ppp* *ppp* *lontano*

3. *ppp* *ppp* *lontano*

4. *ppp* *ppp* *lontano*

B. *ppp* *pp*



35

1.

2.

3.

4.

B.

*ppp*

40

1.

2.

3.

4.

B.

*p* *5:3*

*pp* *p*

*p* *p*

*pp* *p*

*pp*

46

1. *ppp* *lontan*

2. *ppp* *lontano*

3. *5:3*

4. *p* *ppp*

B. *ppp*

51

1.

2.

3.

4.

B.

Fast ♩ = 144

Trb. 1  
Trb. 2  
Trb. 3  
Trb. 4  
Bass Trb.

Trb. 1: *open*, *ff*  
Trb. 2: *open*, *ff*  
Trb. 3: *open*, *ff*  
Trb. 4: *open*, *ff*  
Bass Trb.: *open*, *ff*

1.  
2.  
3.  
4.  
B.

1.: *fff*, *ff*  
2.: *fff*, *ff*  
3.: *fff*, *ff*  
4.: *fff*, *ff*  
B.: *fff*, *ff*

1. *mf subito*

2. *mf subito*

3.

4. *mf*

B. *mf*

12

1.

2.

3.

4.

B.

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15

1. *p*

2. *f*

3. *f*

4. *f*

B. *f*

19

1.

2.

3.

4.

B.

28

1. 

2. 

3. 

4. 

B. 

Slightly slow  $\text{♩} = 132$

28

1. 

2. 

3. 

4. 

B. 

33

1. *fp poco p*

2. *fp poco*

3. *fp poco*

4. *fp poco*

B.

37

1. *p*

2. *p*

3. *p*

4. *p*

B.

42

1. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf* *mf*

4. *mp* *mf*

B. *mp* *mf*

Fast again ♩ = 144

47

1. *mf*

2.

3.

4.

B.



52

1. *cresc.*

2. *cresc.*

3. *cresc.*

4. *cresc.*

B. *cresc.*

56

1. *f*

2. *f*

3. *f*

4. *f*

B. *f*

59

1. *ff* *fff*

2. *ff* *fff*

3. *ff* *fff* *ff*

4. *ff* *fff* *ff*

B. *ff* *fff* *ff*

63

1. *ff* *fff*

2. *ff* *fff*

3. *fff*

4. *fff*

B. *fff*

67

1.

2.

3.

4.

B.

71

1.

2.

3.

4.

B.

Suddenly slower  $\text{♩} = 120$