

# Brian KERSHNER

## Trombotriptych

for

### Trombone and Percussion

**Trombotriptych** is the first piece I have written for the trombone in the main, solo role. I decided to mount the work as a duo with limited percussion, one player, and just two instruments, Woodblock and Bongos. The piece allowed me to learn about and explore the many extended techniques that the trombone can produce. I was grateful to work with the person, for whom the piece was written, Topher Logan, as this is such an immense help. The trombone is capable of great, almost oratorical power, as well as sweet, horn-like lyricism. There are portions of the piece which utilize a couple of different mutes, and the open and closed colors of the Harmon mute, slide and position changes for timbre color, glissandi, as well as multiphonics, which on this instrument are produced by using the voice, singing while playing. There are contrasting tempi in the work, including a middle section which seems barless, although is notated traditionally, and an up tempo section toward the end with exciting interplay between the instruments. It is hoped that the work captures the many sides of this most noble, heroic, and yet vocally pure member of the brass family.

Dr. Brian Kershner

#### **Performance Notes:**

Accidentals are good for the measure, only in the octave in which they initially appear. The occasional courtesy accidental does not invalidate this procedure.

**Cherry Classics Music**



**Brian Kershner**, composer and bassoonist, has written over fifty works for a variety of performance media. Many of the pieces are published, recorded, and have been played internationally. His *Three Pressings* for Clarinet and String Quartet is being recorded for release on a new CD, in 2023, and another recent recording involves his work for Oboe and Alto Saxophone, *Dva Gladišta* (Two Points of View), currently available for purchase or on most streaming services.. Dr. Kershner has written extensively for bassoon, including his well-known *Sonata for Bassoon*, and his *Bagatelles for Clarinet and Bassoon*, both with Dr. Kershner performing on commercially available CD's. His saxophone quartet *Contours, Canons, and Caricatures*, is recorded on Vienna Modern Masters, and won a special commendation by the panel of judges. His song cycle, *Leaves of Grass* was a finalist in the 2008 Art Song Competition sponsored by the National Association of Teachers of Singing. He is continuing his series of works for bassoon and one other instrument, the first with guitar and subsequent duos combining with Flute, Erhu and Bass Clarinet. The first three were performed at IDRS conferences. Most recent works include a trio for oboe, bassoon and piano, a new character piece for bassoon and piano, a work for trombone and percussion, and a solo piece for piano. Brian Kershner is currently Professor Emeritus at Central Connecticut State University in New Britain, CT. He has previously served on the faculties of Rutgers University, Baylor University and University of North Carolina at Greensboro.

# Trombotriptych

Brian Kershner (2021)

Moderately fast ♩ = 92

This system contains the first four measures of the score. The Trombone part begins with a whole rest in 4/4 time, then changes to 3/4 time for measures 2 and 3, and returns to 4/4 for measure 4. The Wood Blocks part features a rhythmic pattern of eighth notes with triplets in 4/4 time, followed by a 3/4 time section in measures 2 and 3, and a 4/4 section in measure 4. The Bongo Drums part has whole rests in 4/4 time for measures 1, 2, and 3, and a 4/4 section in measure 4. Dynamics include *p*, *f*, and *ff*.

5

This system contains measures 5 through 8. The Trombone part starts with a whole rest in 4/4 time, then plays a melodic line in 4/4 time (measures 5-6) and 3/4 time (measures 7-8). The Wood Blocks part continues with eighth-note patterns and triplets in 4/4 time, with dynamics ranging from *f* to *pp*. The Bongo Drums part has whole rests in 4/4 time for all measures.

9

This system contains measures 9 through 12. The Trombone part has whole rests in 4/4 time for measures 9 and 10, then changes to 7/8 time for measure 11, 3/4 time for measure 12, and 5/4 time for the final measure. The Wood Blocks part features eighth-note patterns and triplets in 4/4 time, with dynamics including *mp*, *mf*, and *ff*. The Bongo Drums part has whole rests in 4/4 time for measures 9 and 10, then changes to 7/8 time for measure 11, 3/4 time for measure 12, and 5/4 time for the final measure.

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28

Tbn. *p subito* *mf*

W.B. *p* *mp*

Bgo. Dr. *p* *mp*

31

Tbn. *f* *pp subito*

W.B. (with hands)

Bgo. Dr. *mp*

34

Tbn. *p*

W.B.

Bgo. Dr. *p* *mf* *mp*

38

Tbn. *mf*

W.B.

Bgo. Dr. *mf*

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7

74 *poco movendo*

Tbn. *mp* *mf*

W.B.

Bgo. Dr.

81 *mp* *mp*  $\text{♩} = 60$

Tbn. *mp* *mp*

W.B.

Bgo. Dr. *mp* with very soft mallets

88 *mp* *mf*

Tbn. *mp* *mf*

W.B.

Bgo. Dr.

93 *p* *p* *sempre*

Tbn. *p*

W.B.

Bgo. Dr. *p* *sempre*

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142

Musical score for measures 142-147. The score is for three parts: Tbn., W.B., and Bgo. Dr. The time signature changes from 3/4 to 6/16, then to 2/4, and finally to 3/8. Dynamics include *mf*, *f*, and *mp*. The Tbn. part features a melodic line with accents and slurs. The W.B. part has a rhythmic accompaniment. The Bgo. Dr. part consists of a steady eighth-note pattern.

Tbn.

W.B.

Bgo. Dr.

*mf* *f* *mp*

*mf* *ff*

148

Musical score for measures 148-151. The score is for three parts: Tbn., W.B., and Bgo. Dr. The time signature changes from 9/8 to 10/8, and finally to 3/4. Dynamics include *mf* and *f*. The Tbn. part has a melodic line with slurs. The W.B. part has a rhythmic accompaniment. The Bgo. Dr. part consists of a steady eighth-note pattern.

Tbn.

W.B.

Bgo. Dr.

*mf* *f*

*mf* *ff*

152

Musical score for measures 152-155. The score is for three parts: Tbn., W.B., and Bgo. Dr. The time signature changes from 3/4 to 2/4. Dynamics include *mf* and *f*. The Tbn. part has a melodic line with slurs. The W.B. part has a rhythmic accompaniment. The Bgo. Dr. part consists of a steady eighth-note pattern.

Tbn.

W.B.

Bgo. Dr.

*mf* *f* *mf*

*mf* *f*

156

Musical score for measures 156-159. The score is for three parts: Tbn., W.B., and Bgo. Dr. The time signature changes from 2/4 to 7/8, and finally to 6/8. Dynamics include *f* and *mp*. The Tbn. part has a melodic line with slurs. The W.B. part has a rhythmic accompaniment. The Bgo. Dr. part consists of a steady eighth-note pattern.

Tbn.

W.B.

Bgo. Dr.

*f* *mp*

*mf* *mp*

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13

198 *mf* II IV etc. II IV etc. III V etc. GP  $\text{♩} = 132$  senza sord.

Tbn.

W.B.

Bgo. Dr.

204 *secco possibile* *p* *mp* *mf*

Tbn.

W.B.

Bgo. Dr.

210 *flz.* *ff* *p* *f*

with hands

Tbn.

W.B.

Bgo. Dr.

218 *f* *ff* *f* *ff possible* *ff*

Tbn.

W.B.

Bgo. Dr.