Whirlwind

For trombone quartet

Kris Peysen

Program Note

My main concept of this piece was formal in nature. The idea in question was simple: a gradual increase in energy and intensity from beginning to end, finally culminating in an explosion, a feeling of everything drawing to a red-hot point. What I found interesting about this particular formal idea is that it owes more to rock music than to classical – indeed, it was listening to various rock songs that undergo this type of transformation that first gave me the idea for this piece. There are numerous songs in the rock world that have this type of formal construction (i.e. *Stairway to Heaven* by Led Zeppelin, *One* and *The Day That Never Comes* by Metallica, *Starless* by King Crimson, more Tool songs than I'd care to name, etc.) but when it comes to pieces in the classical realm that do the same thing, I was hard pressed to name even one. The reason for this, I believe, is that whether it's sonata form, traditional fast-slow-fast arrangement of movements or sections of pieces, or even general treatment of musical themes, the idea of *return* is thoroughly ingrained in classical sensibilities, and this idea would of necessity preclude the type of form described above.

What I wanted to do was to create a piece with this formal idea taken straight from the rock world, but with a "syntax" that was firmly planted in the traditions of classical music. The result is a piece that gets carried by its own momentum, and as such, has little room for backward glances. That said, there are definitely themes and other musical ideas that get developed and transformed throughout the piece. It is a fusion of sorts, one that I hope is both fresh and invigorating.

Performance Notes

Instrumentation:

Tenor Trombone 1
Tenor Trombone 2
Tenor Trombone 3
Bass Trombone

Triggers – The third tenor trombonist will need an F trigger. The bass trombonist will also need either a Gb trigger or any other trigger that allows the playing of the note B_1.

Rips – There are several instances which call for a "rip" through partials. In these instances, the sound of the effect is more important than the actual pitches which are traversed. I leave it at the player's discretion whether or not to combine the rip with slide position and/or trigger changes.

n = niente.

Accidentals behave traditionally, applying throughout the measure.

Duration: 7'30"

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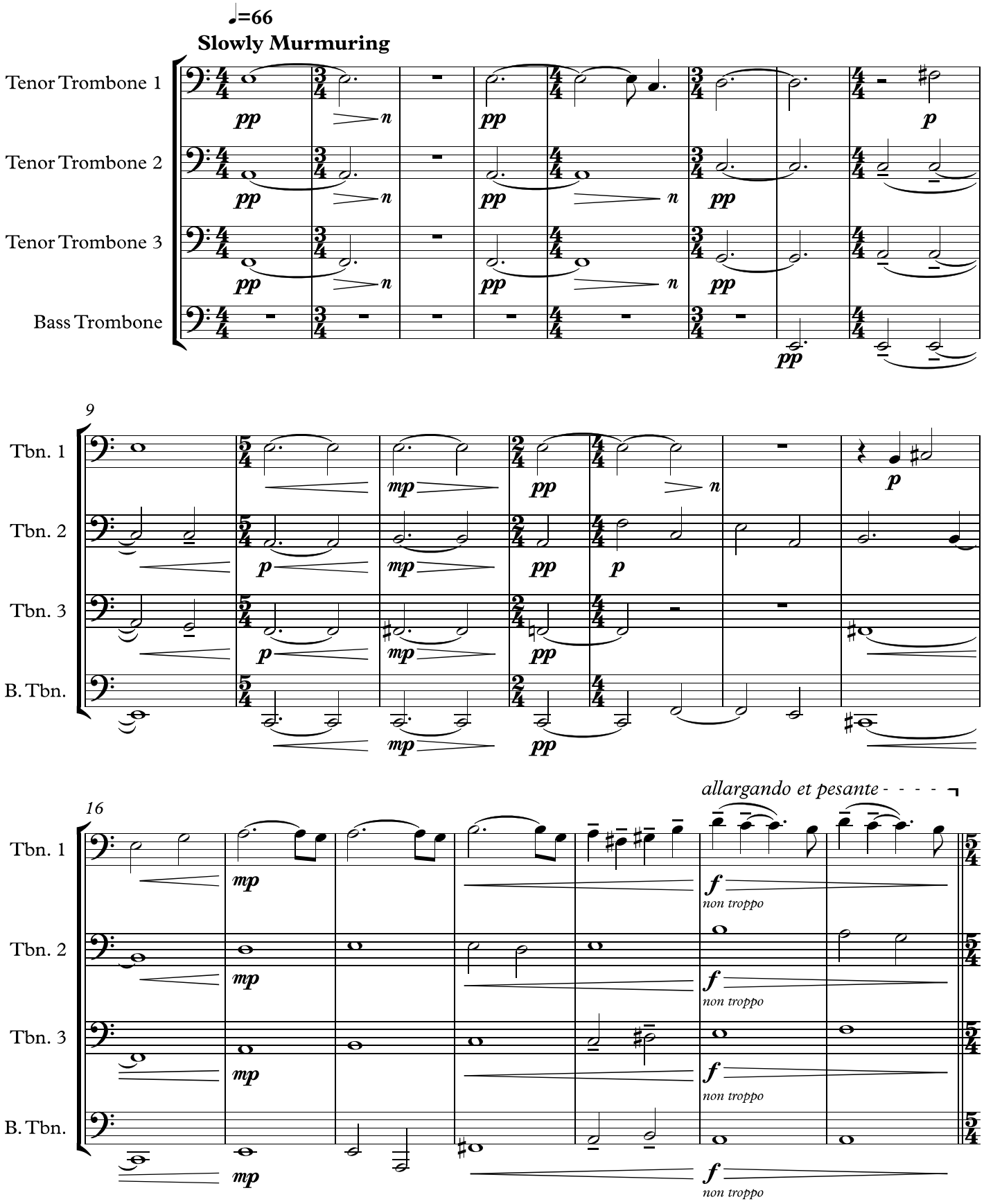
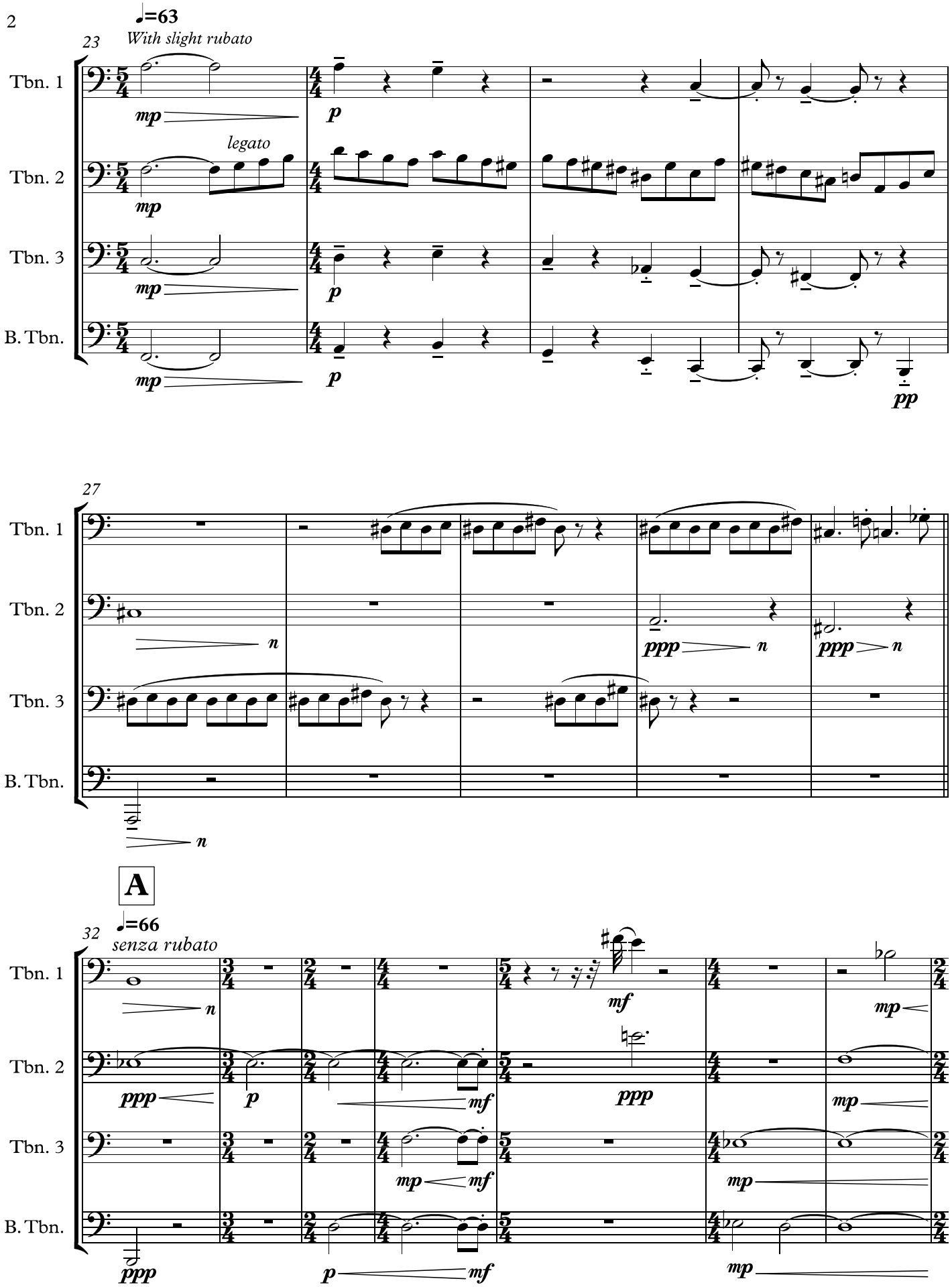
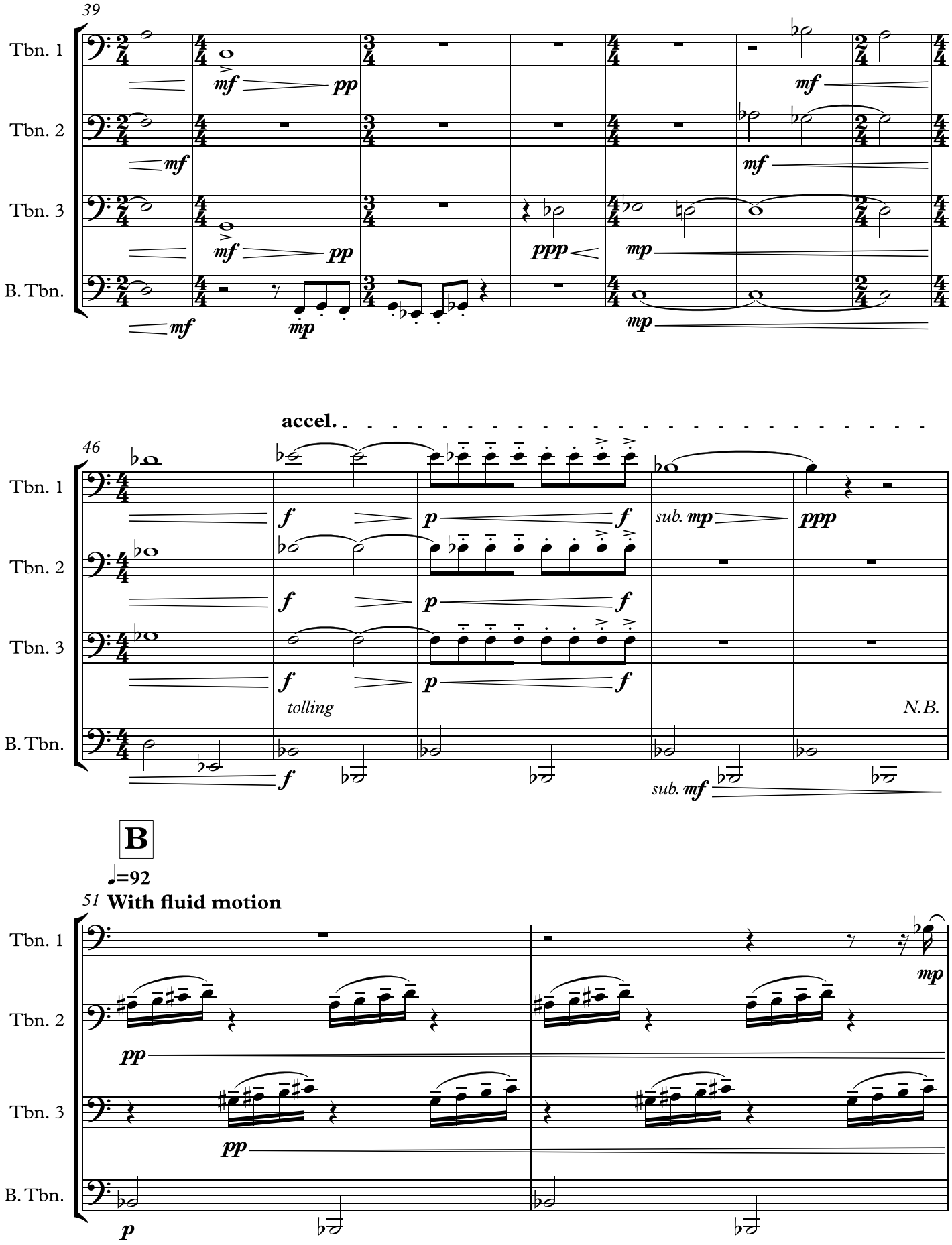
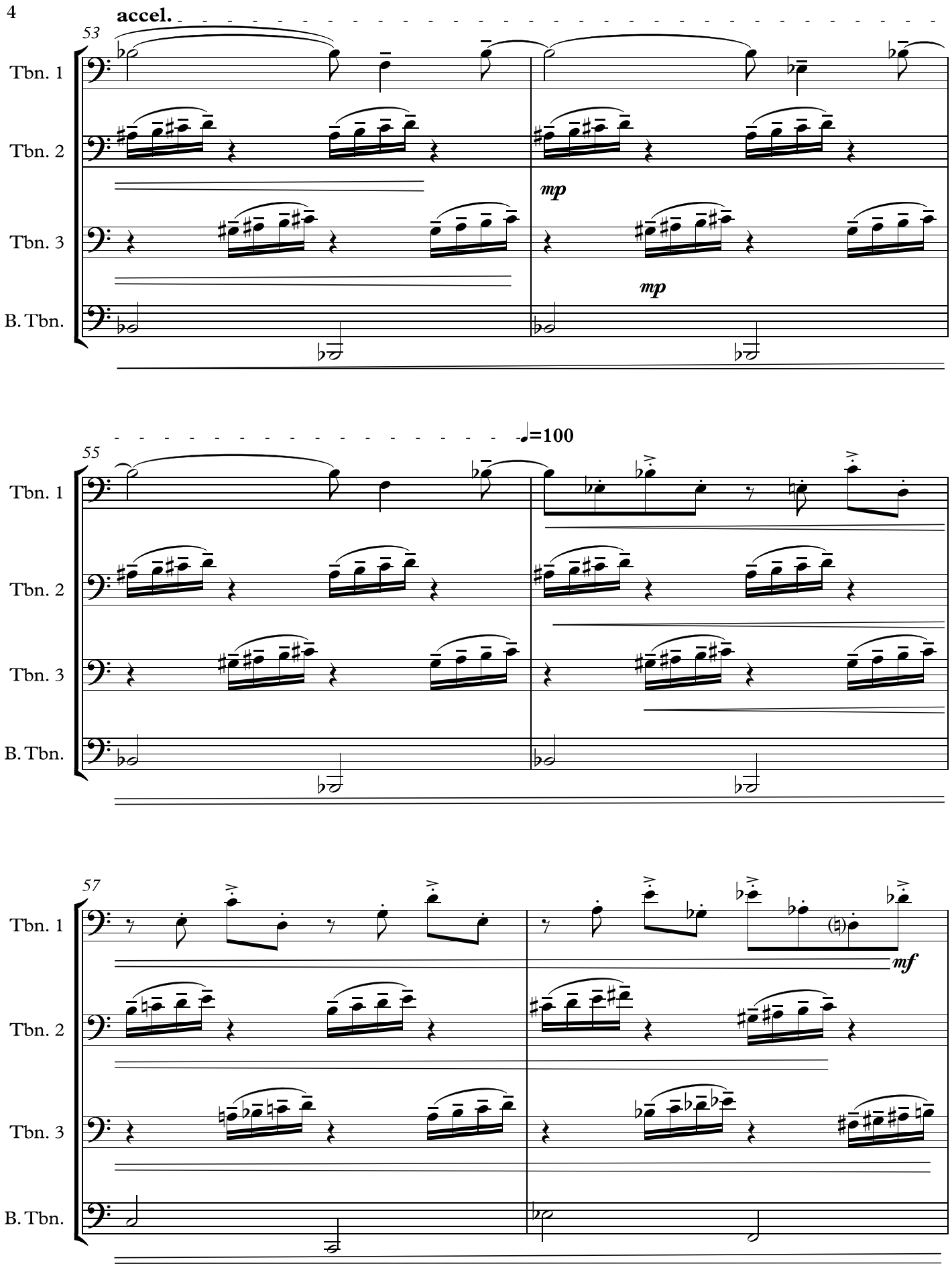
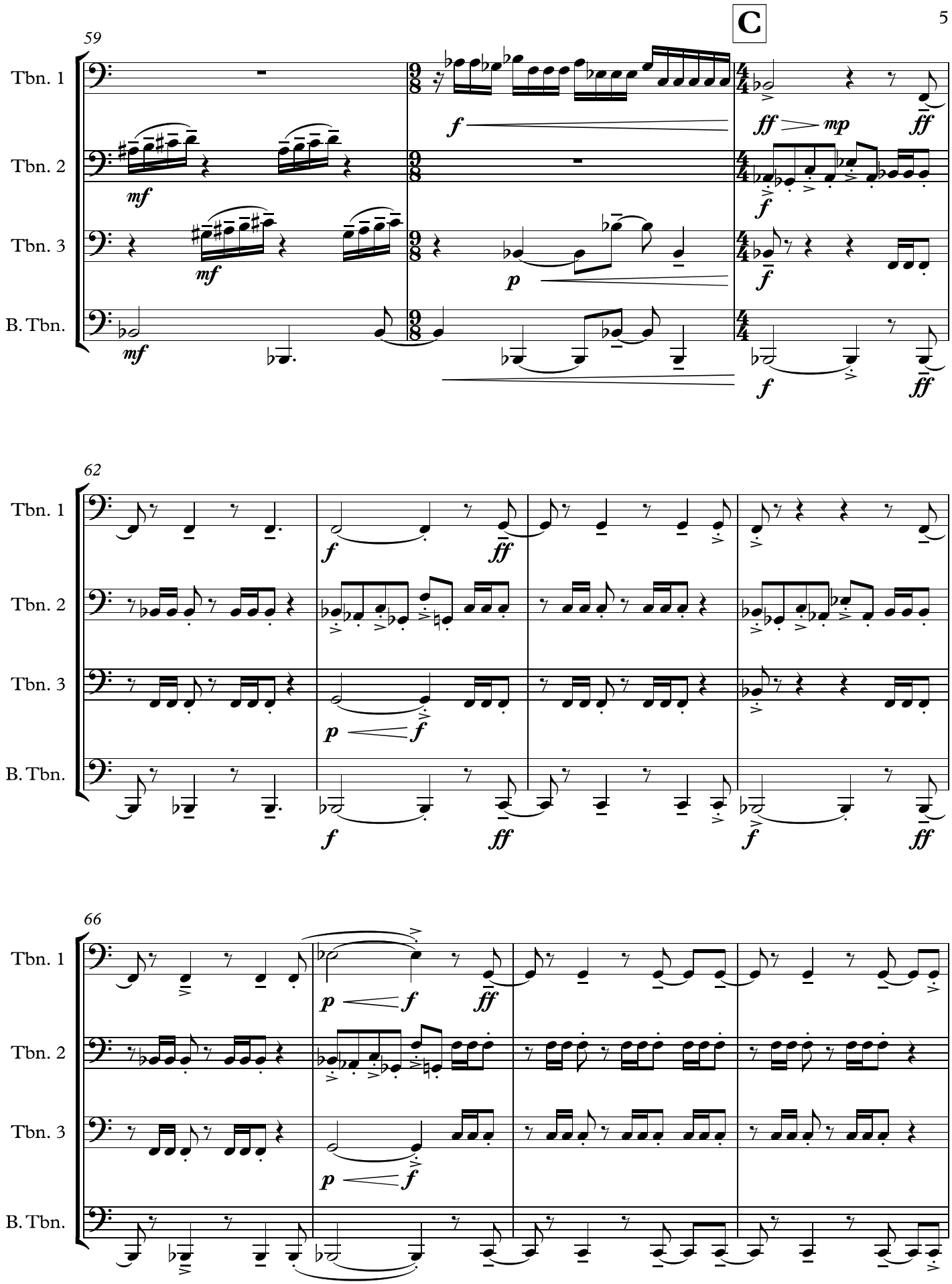
Kris Peysen

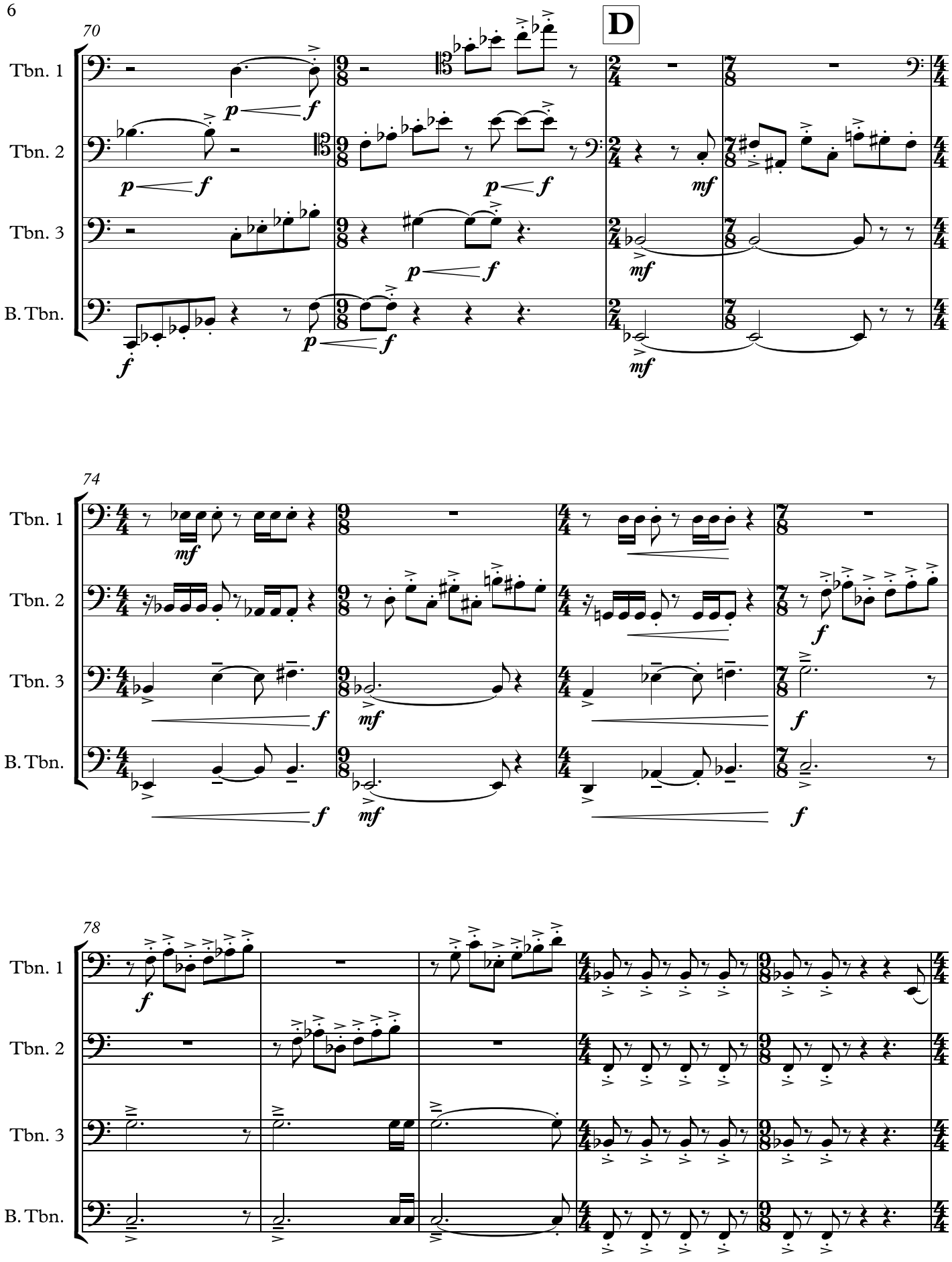



♩=63
With slight rubato
23
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
legato
mp
p
pp
27
n
ppp
A
♩=66
senza rubato
32
mf
mp
ppp
p
mf


39
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
pp
mp
ppp
accel.
46
sub. mp
sub. mf
tolling
N.B.
B
♩=92
51 With fluid motion

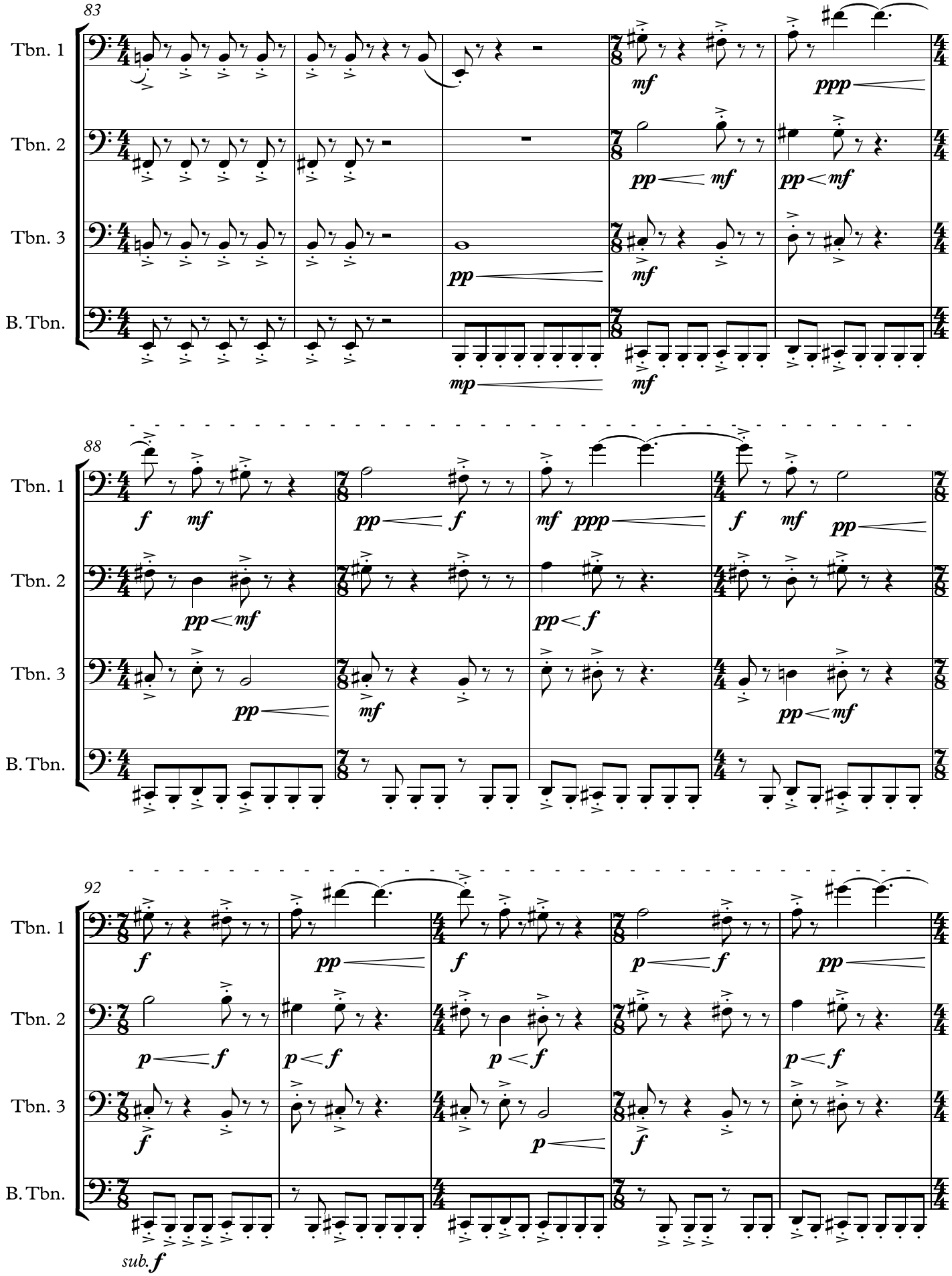

accel.
53
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mp
mp
♩=100
55
57
mf

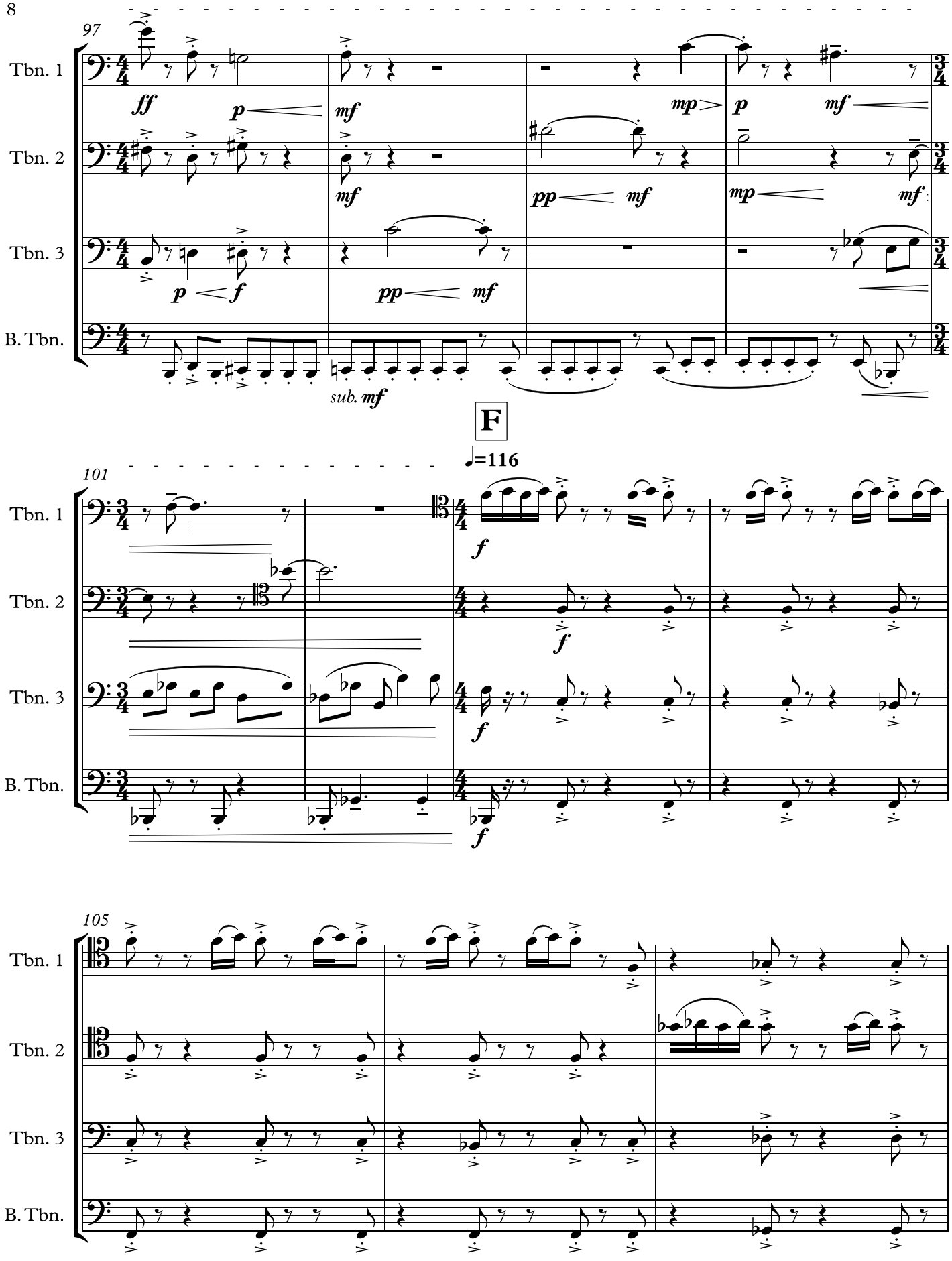

C
59
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
62
66

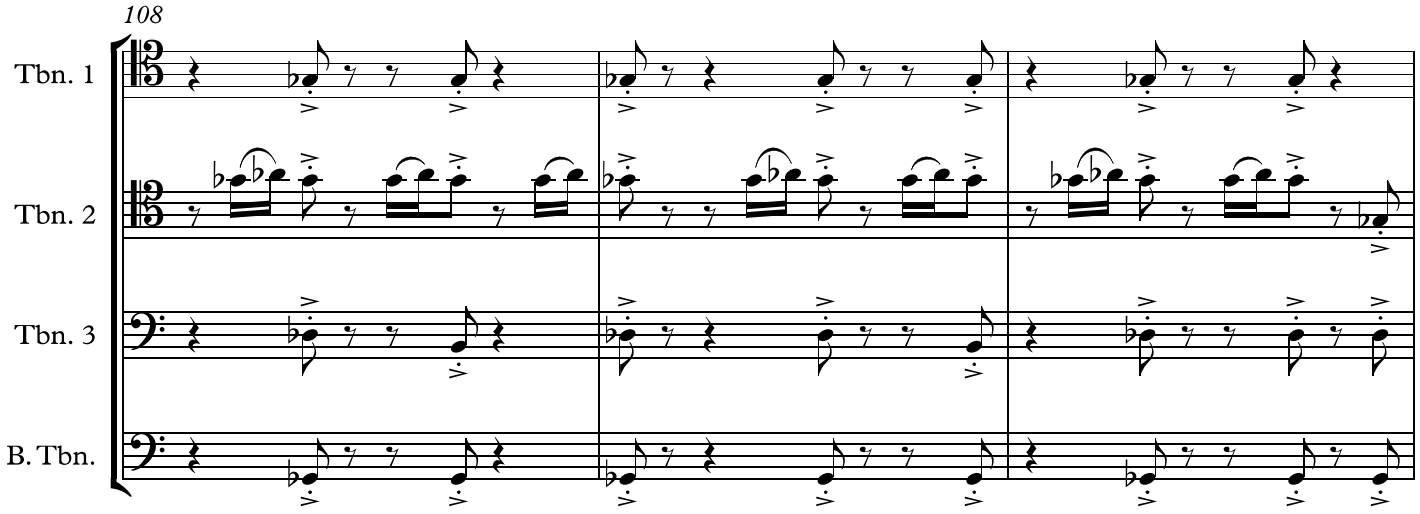

70
D
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
74
78

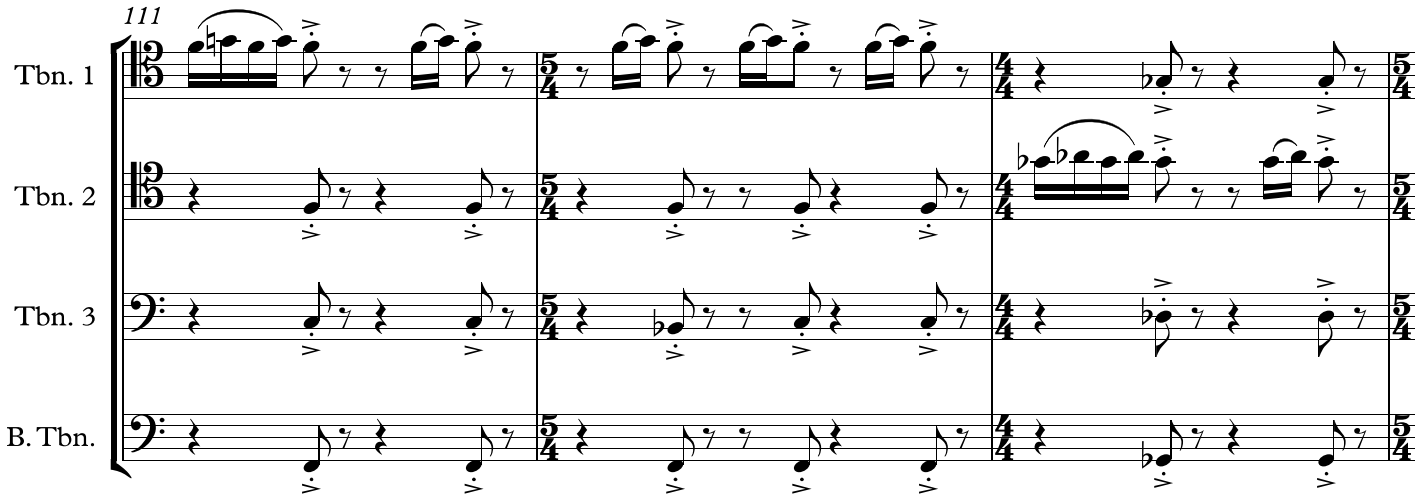
E

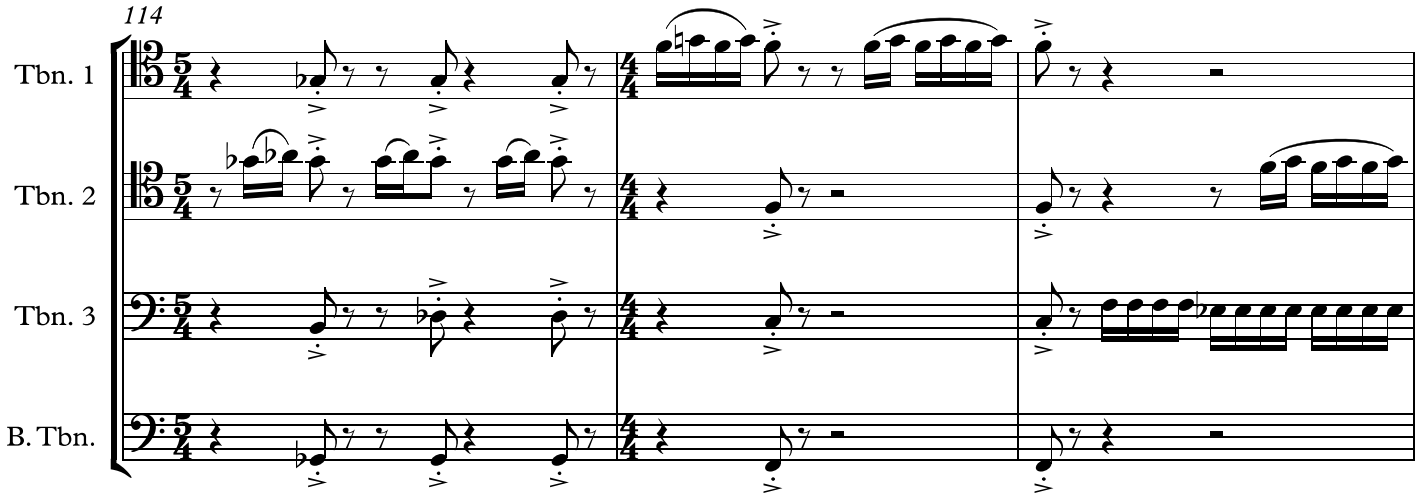
accel poco a poco

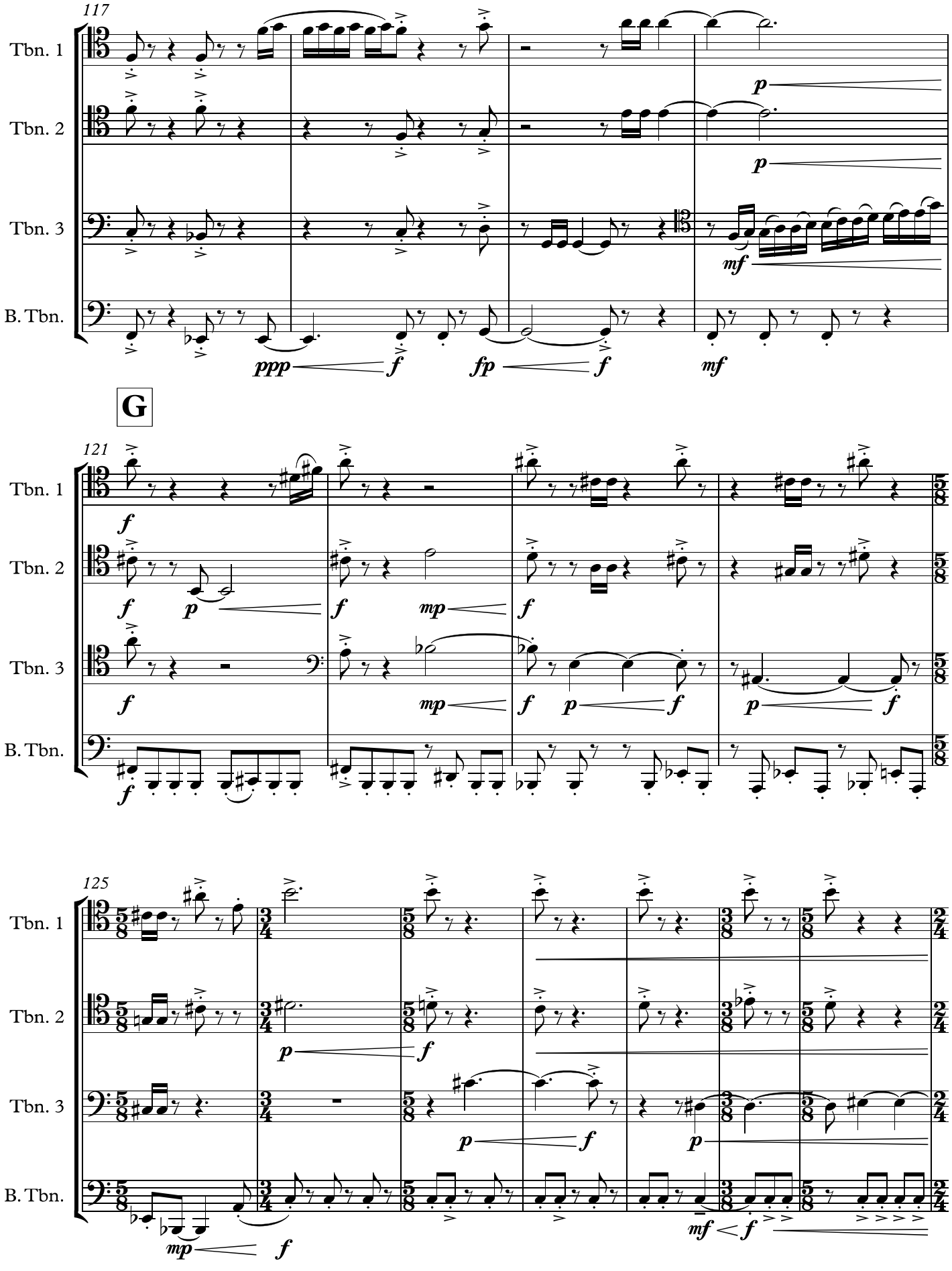


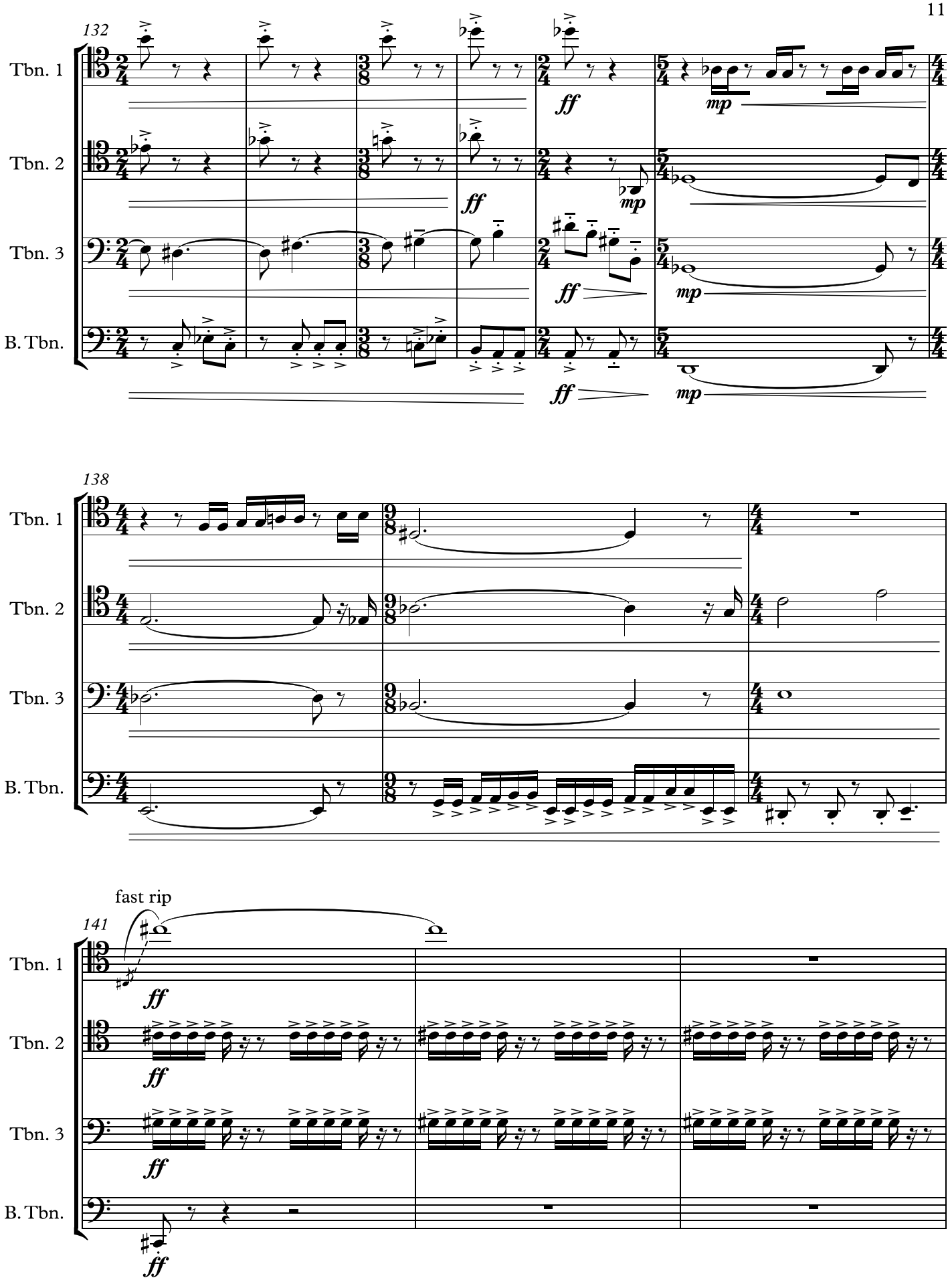

97
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
ff
p
mf
mp
p
mf
pp
mf
mp
mf
p
f
pp
mf
sub. mf
F
♩=116
101
f
105


108
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.


111
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.


114
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.


117
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
G
121
125


132
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
ff
mp
138
141
fast rip

H

144

Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.

mp
mp < ff

147

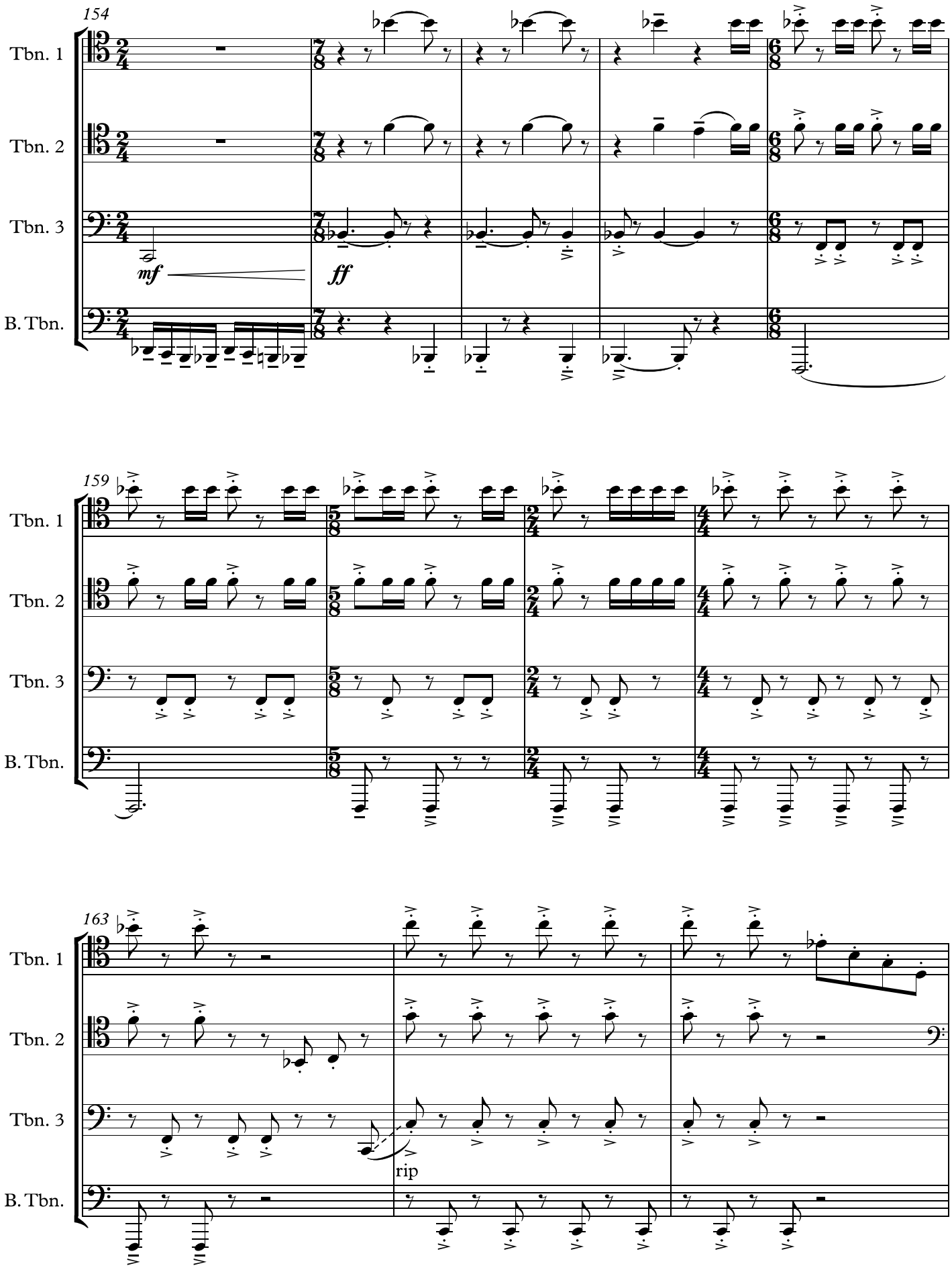
rip

ff
mp
ff

150

rip

mp
ff
p
ff
mp < ff


154
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
mf
ff
159
163
rip

166

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf ff mf ff

I

accel poco a poco

168

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf mf ffmf mf

171

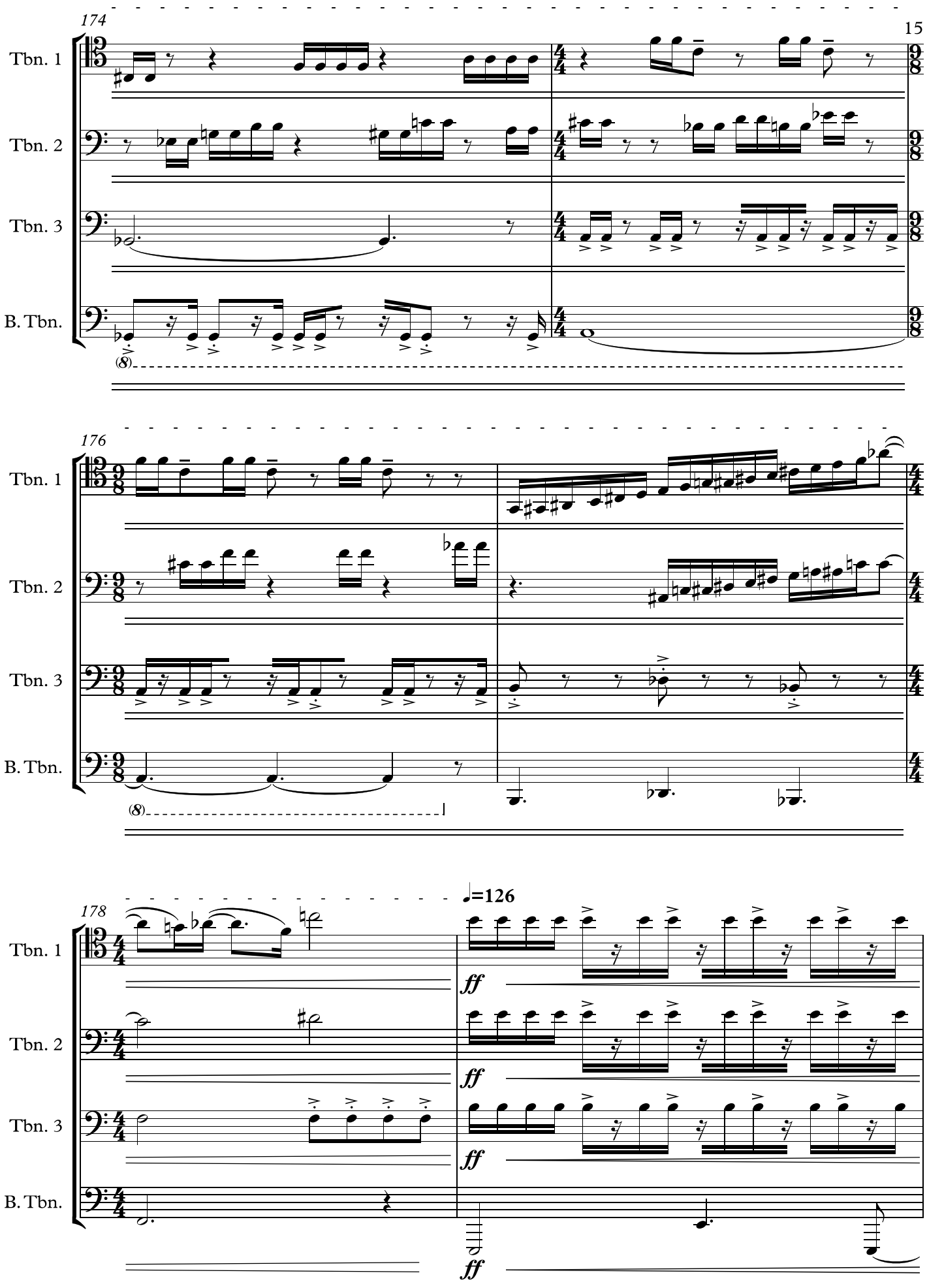
Tbn. 1

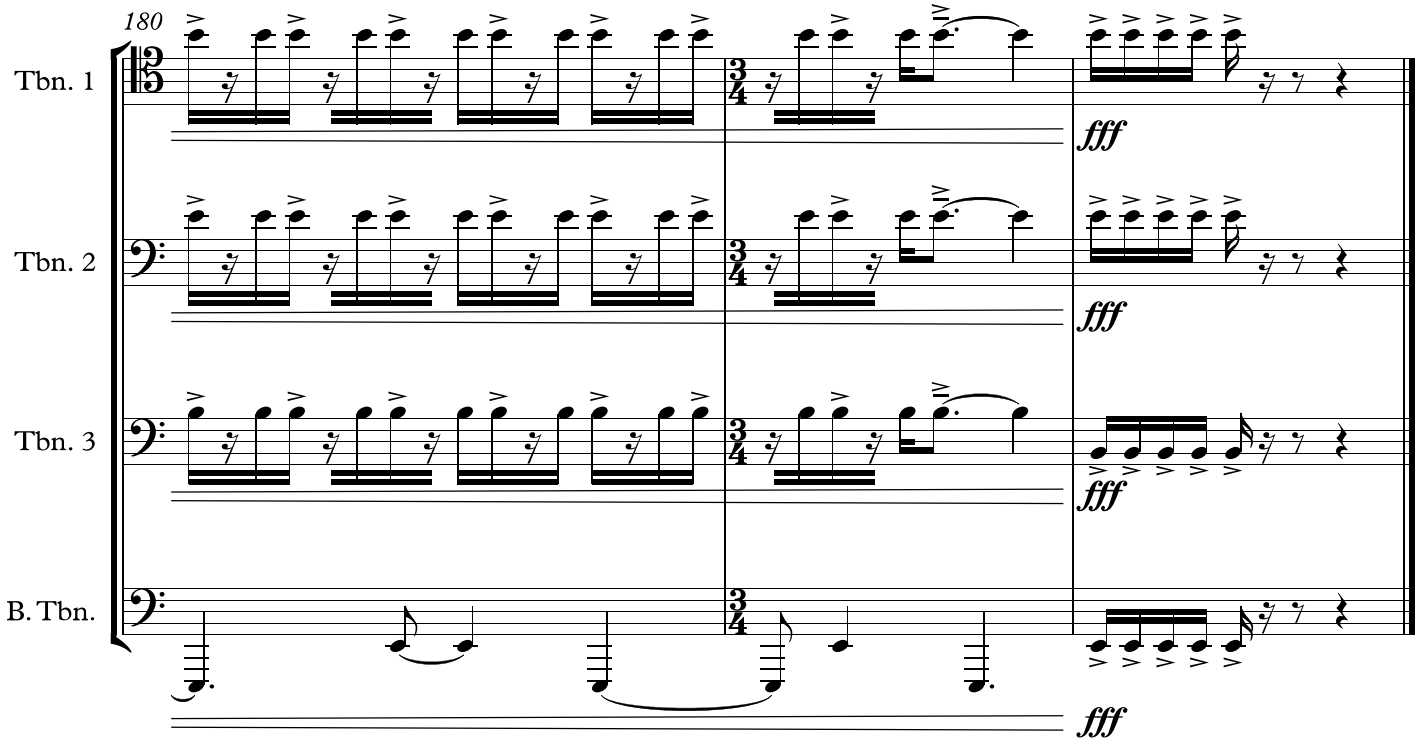
Tbn. 2

Tbn. 3

B. Tbn.

8vb


174
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
(8)
176
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
(8)
178
♩=126
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
ff
ff
ff
ff


180
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
fff
fff
fff
fff