Program Notes

This sonata is the first one the composer has written in over 30 years. Recently he has been exploring a number of traditional forms. So it should come as no surprise that the first movement of this work is in sonata form. There are three themes presented (the second one features the trombone muted) for the exposition. All material is then developed and a recapitulation of all three themes occurs to finish it.

The second movement is quite desolate in tone and nearly monothematic in nature. It's designed to slowly push towards its one and only climax before abruptly returning to the opening's hollowness. The final movement is a true contrast to the previous movements in that it leans towards being frivolous without going over the edge. The composer likens this cheeky finale with the design of Dimitri Shostakovich's Symphony No. 6. For it too is serious in tone until its last movement, which takes on a burlesque quality. What keeps this movement's attitude in check is that all the themes from the first movement make brief appearances.

Performance Notes from Composer

1) While there is only one tempo throughout the first movement, I can imagine some performers preferring to have a slightly different one for the second theme (mss. 37-57) and/or the third (mss. 65-76). However the above possible tempo changes are not to be done in the final movement.

2) The trombonist may chose either straight or cup for the muted passages throughout.

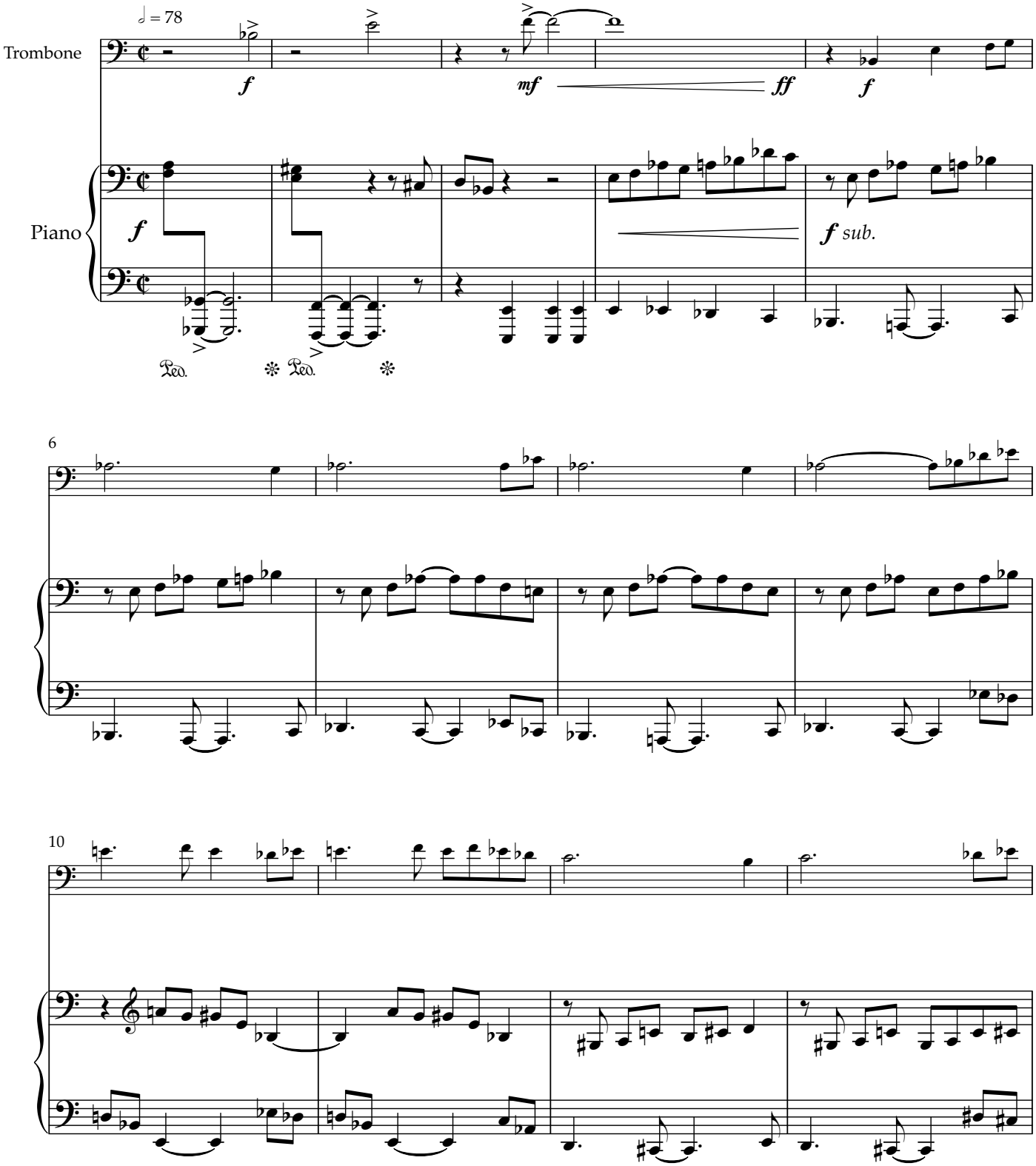
3) I prefer the trombonist use no or very little vibrato in the second movement.

4) I prefer that both players only do accents and staccato articulations where indicated.

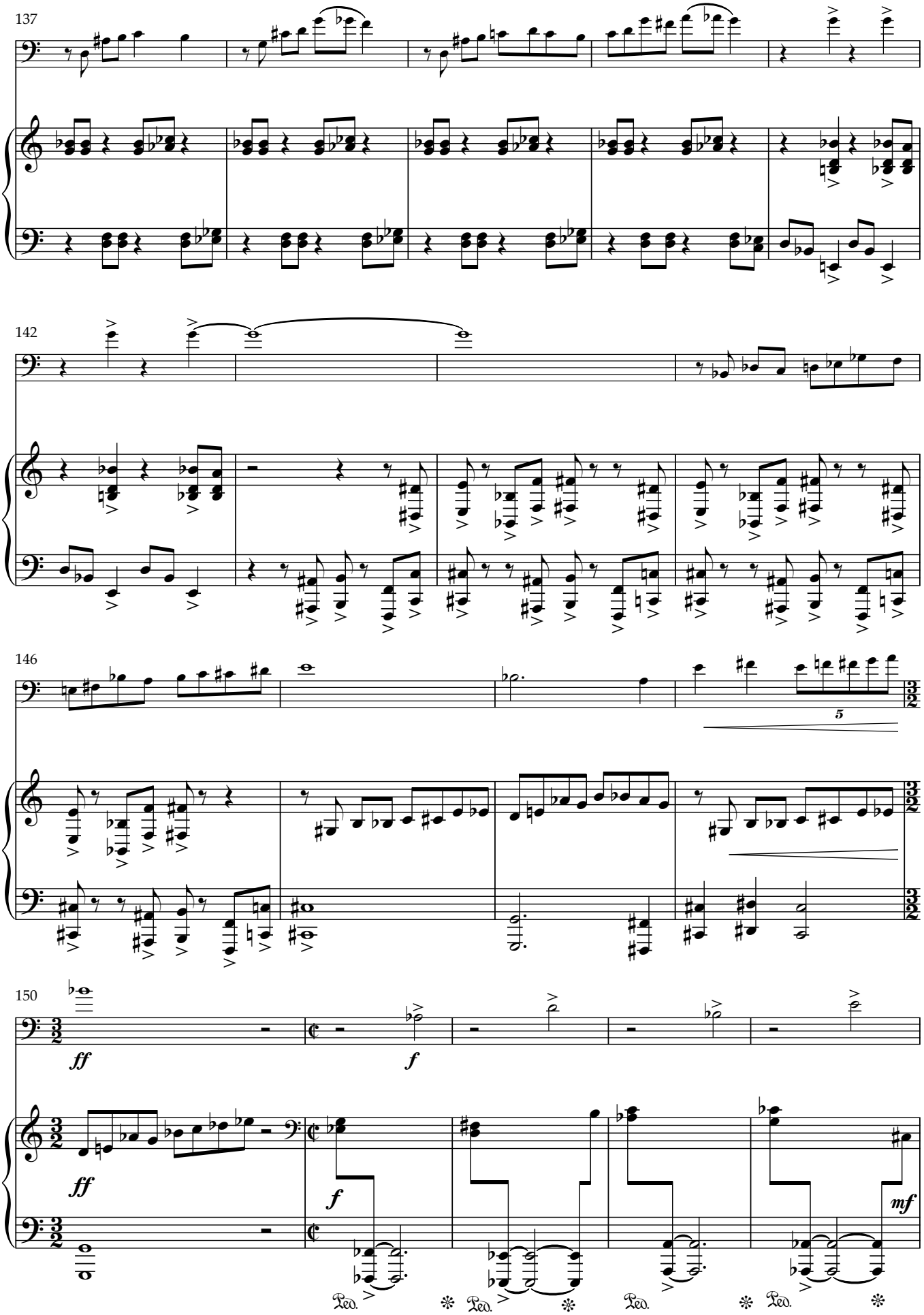
Sonata for Trombone and Piano

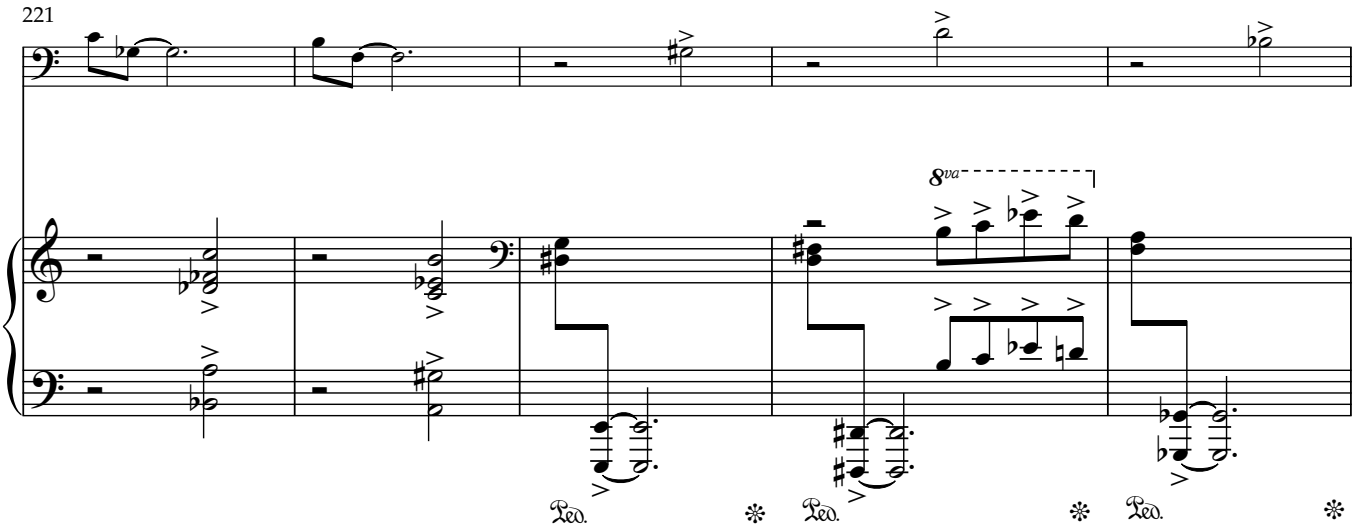
Allen Molineux

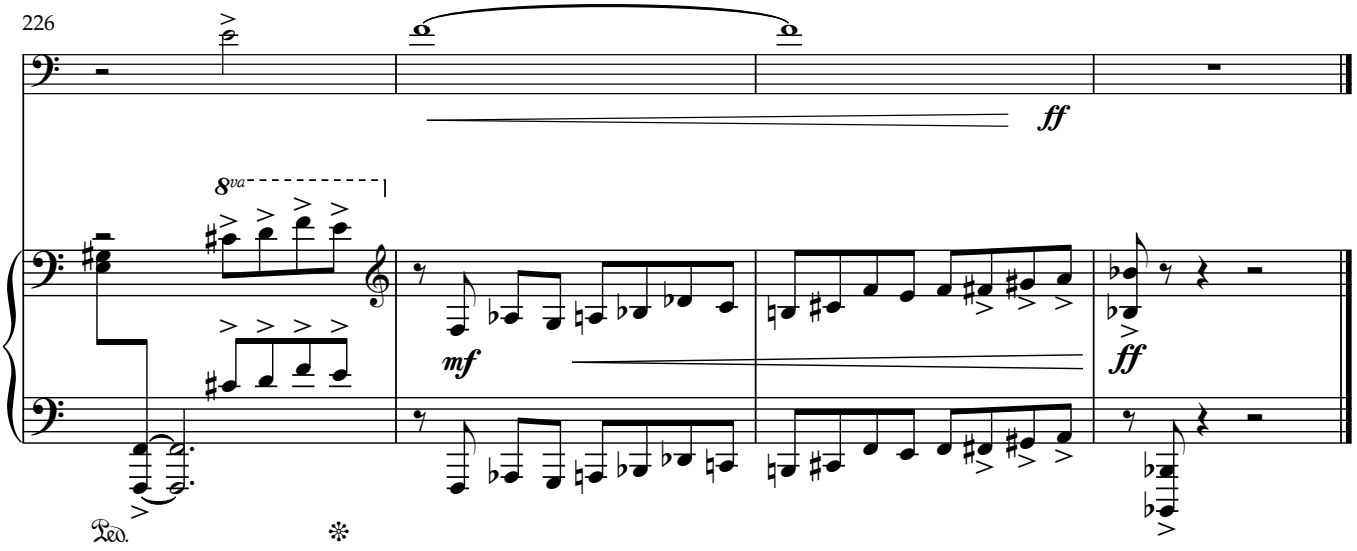
I



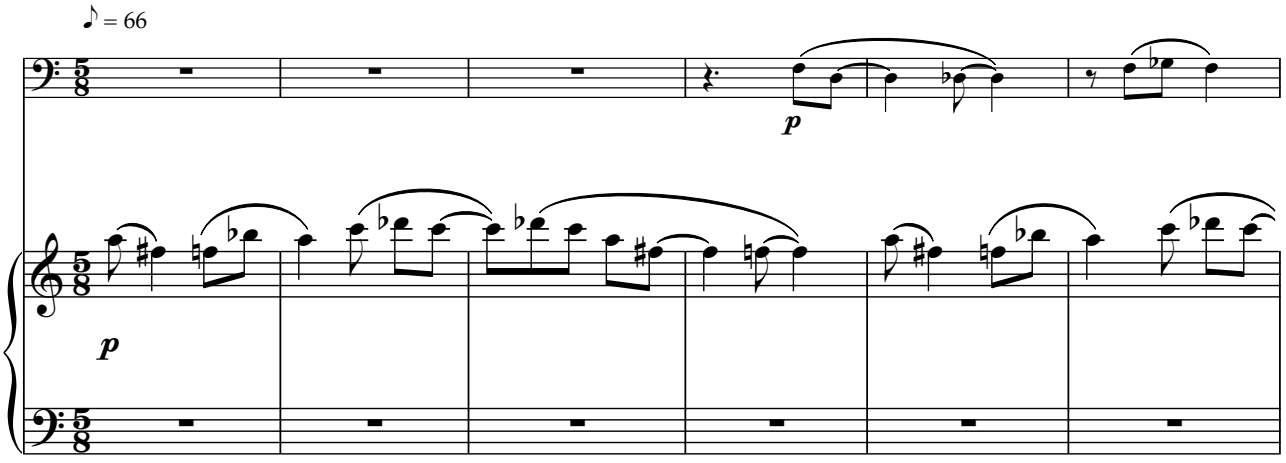
Copyright © 2025 - Allen Molineux - ALL RIGHTS RESERVED
Published and distributed by Cherry Classics Music
www.CherryClassics.com

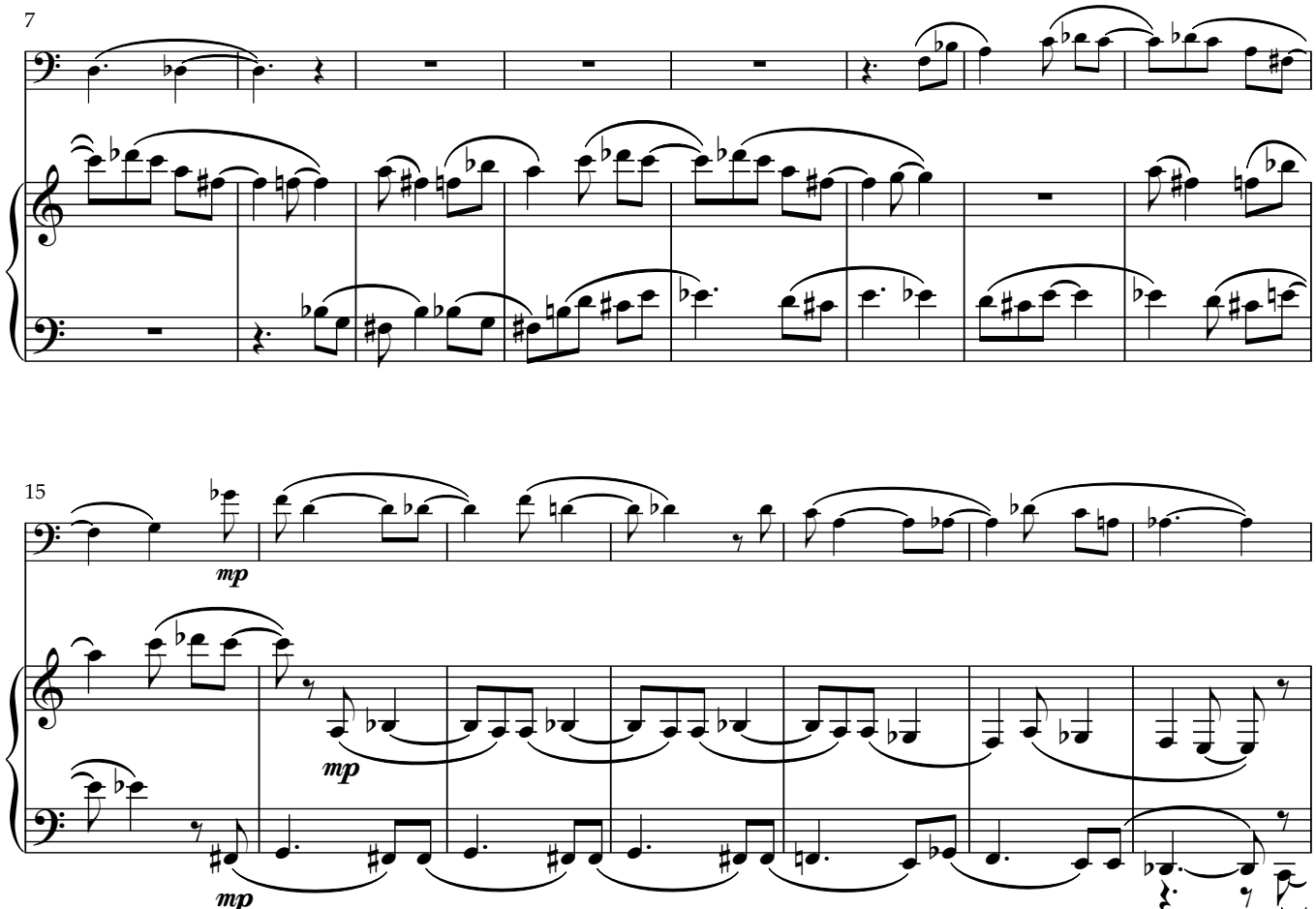

137
142
146
150
ff
f
ff
f
mf
Ped.
Ped.
Ped.
Ped.



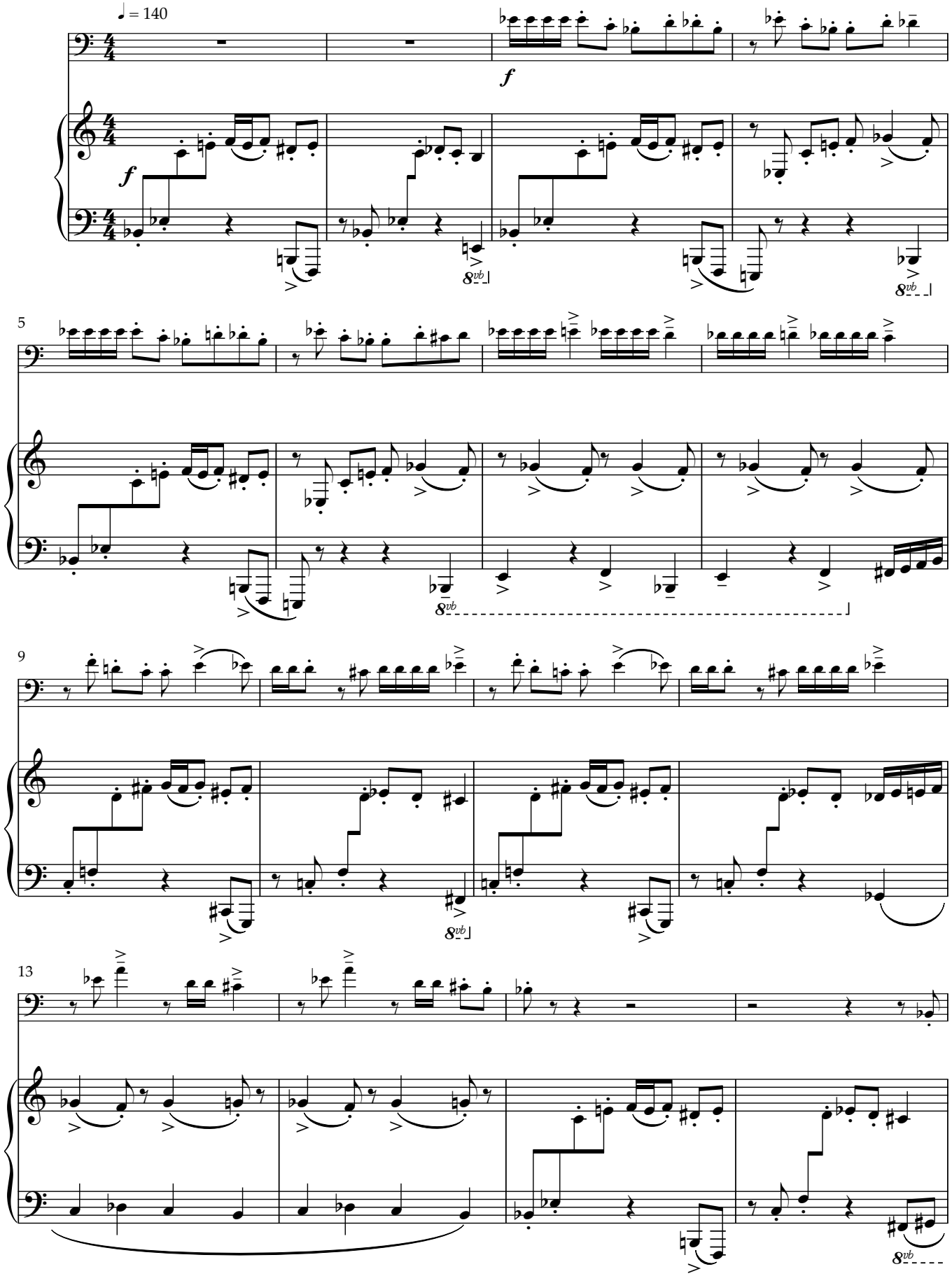


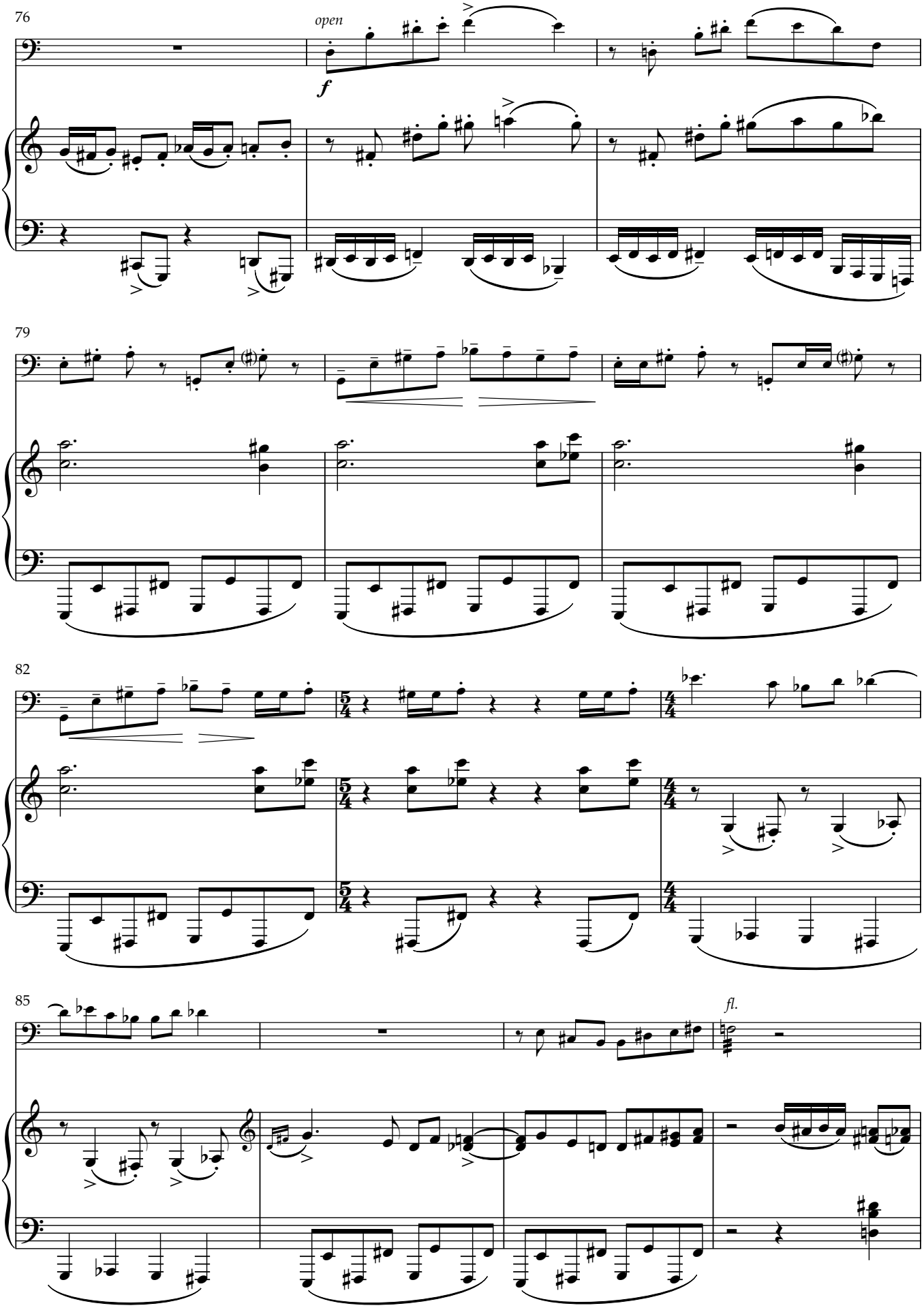
II

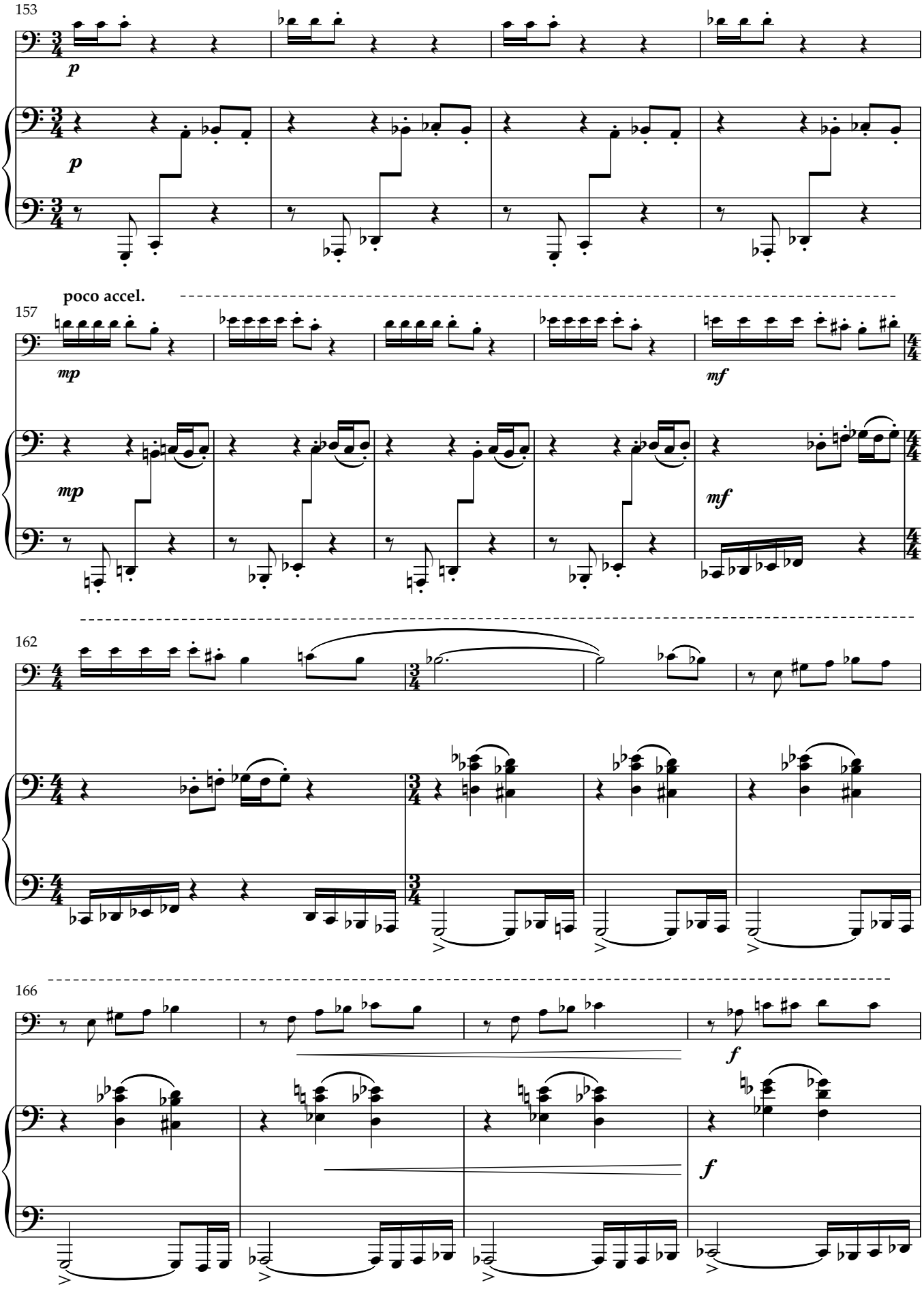


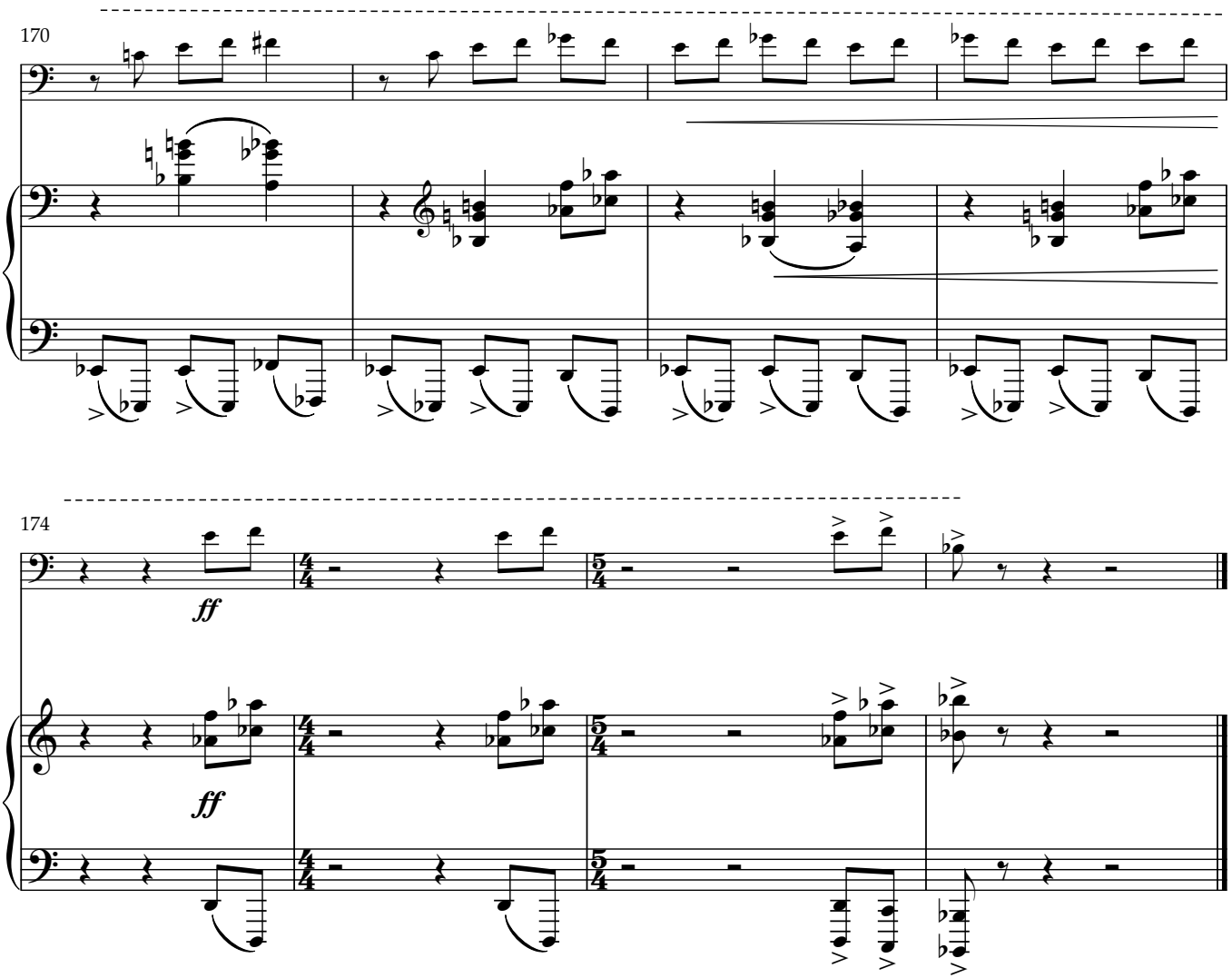

7
15
mp
mp
mp

III




76
open
f
79
82
85
fl.


153
p
p
poco accel.
157
mp
mp
mf
mf
162
166
f
f


170
174
ff
ff