

Douglas C. Wadle

After Ohio Impromptu

(Cloister Walk, No. 3)

for two tenor-bass trombones

PLAINSOUND MUSIC EDITION

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Thank You!

for Matt Barbier

AFTER OHIO IMPROMPTU (Cloister Walk, No. 3) (2009)
for two tenor-bass trombones

NOTES for performers:

Each part is notated on three staves: 1) The top staff gives the pitch material to be played, notated using the Helmholtz-Ellis accidentals devised by Marc Sabat and Wolfgang von Schweinitz. A table is included on the following page that provides the pitch-class frequency ratio; the distance (in cents) of the pitch from a reference pitch, A, below; and the Helmholtz-Ellis notation for each pitch used in the piece. 2) An ossia staff (below the top staff) indicates the fundamental of the slide position at which the pitch is to be played. A boldface “T” above the fundamental indicates that it is to be played on the tenor (no trigger-valve) side of the horn, a boldface “B” indicates that it is to be played on the bass (with trigger-valve) side. Thick horizontal lines extending from the notated fundamental indicate that the slide is to remain in that position until the termination of the line. In some instances a dashed-line slur accompanied by the words “engage trigger” or “release trigger” will be found. This should be taken to mean that one is to either apply or release the trigger without moving the hand slide. The resulting fundamental is the pitch to which the dashed-line tie connects on the ossia staff. 3) A single-line staff (below the ossia staff) is used for the notation of percussive effects executed on the bell of the instrument. X-shaped noteheads above the staff refer to excitations of the bell that should be allowed to ring (such as those produced by a rapid strike of and repercussion from the bell with the thumb). X-shaped noteheads in parentheses below the staff refer to excitations of the bell that should not ring (such as those resulting from knocking on the bell with the knuckles without repercussion).

Dashed barlines indicate sections in which a break from the rhythmic pulse of the piece is effected in some way. Where these include noteheads with no rhythmic values attached, the durations of pitches (and pauses) are free. Where standard rhythmic notation continues, the initiation of the sequence of events is at the discretion of the player, though some coordination with the other player may be necessary (particularly in reference to tuning jobs, see below). Solid barlines between the staves may be taken as points of pause.

Dotted lines will be found correlating some pitch from one part with some (usually) simultaneously sounding pitch in the other. The lines form an angle pointing toward a ratio that indicates the frequency relationship between the two pitches. These relationships are to be taken as guideposts to ensure the proper tuning of the piece as a whole. A table of the ratios used in this capacity and their size (in cents) is provided on the next page.

Pitch Intervals Contained within the Score

<i>pc</i>	<i>ratio</i>	<i>c from 1:1</i>	<i>Helmholtz-Elis Notation</i>
1 : 1		0	h A
36 : 35	48.770381		ĥ A
33 : 32	53.272943		† A
22 : 21	80.537035		†† A
21 : 20	84.467193		♭ B
18 : 17	98.954592		♯ C
16 : 15	111.73129		♭ B
8 : 7	231.17409		† B
7 : 6	266.87091		♭ C
88 : 75	276.73551		†♭ C
5 : 4	386.31371		♯ C
44 : 35	396.17832		††ĥ C
63 : 50	400.10848		♭♭ D
128 : 99	444.77206		♭ D
35 : 27	449.27462		♭♭ D
64 : 49	462.34819		†♯ C
4 : 3	498.045		ĥ D
48 : 35	546.81538		††ĥ D
45 : 32	590.22372		♯ D
567 : 400	604.01848		♭♭ E
64 : 45	609.77628		♭ E
16 : 11	648.68206		♭ E
35 : 24	653.18462		♭♭ E
112 : 75	694.24348		♭♭ F
3 : 2	701.955		ĥ E
49 : 32	737.65181		♭ F
20 : 13	745.78605		♯ĥ E
77 : 50	747.51642		†♭♭ F
63 : 40	786.42219		♭ĥ F
8 : 5	813.68629		ĥ F
128 : 75	925.41757		♭ G
12 : 7	933.12909		†♯ F
7 : 4	968.82591		♭ G
11 : 6	1049.3629		† G
28 : 15	1080.5572		♭♭ A
15 : 8	1088.2687		♯ G
189 : 100	1102.0635		♭♭ A
40 : 21	1115.5328		†♯ G
64 : 33	1146.7271		♭ A
35 : 18	1151.2296		♭ĥ A

Tuning Intervals Indicated within the Score

<i>interval</i>	<i>ratio</i>	<i>c from 1:1</i>
1 : 1		0
9 : 8	203.91	
8 : 7	231.1741	
7 : 6	266.8709	
6 : 5	315.6413	
11 : 9	347.4079	
5 : 4	386.3137	
14 : 11	417.508	
4 : 3	498.045	
11 : 8	551.3179	
7 : 5	582.5122	
10 : 7	617.4878	
16 : 11	648.6821	
3 : 2	701.955	
11 : 7	782.492	
5 : 3	884.3587	
12 : 7	933.1291	
7 : 4	968.8259	
11 : 5	1365.004	
11 : 2	2951.318	

After "Ohio Impromptu" (Cloister Walk, No. 3)

D. C. Wadle

moderately slow

Trombone I

p mp

moderately slow

Trombone II

mp

This section of the score is for Trombone I and Trombone II. Trombone I has a melody in the upper staff with dynamics *p* and *mp*, and a *cresc.* marking. Trombone II has a melody in the upper staff with dynamic *mp*. Both parts are marked *moderately slow*. The lower staves show the drum set accompaniment with various rhythmic patterns.

Tbn. I

pp mp

release trigger

Tbn. II

p mp

release trigger

This section of the score is for Trombone I and Trombone II. Trombone I has a melody in the upper staff with dynamics *pp* and *mp*, and a *release trigger* marking. Trombone II has a melody in the upper staff with dynamics *p* and *mp*, and a *release trigger* marking. The lower staves show the drum set accompaniment.

Musical score for Tbn. I and Tbn. II. The score includes dynamic markings (p, pp, mp) and triggers (engage trigger, release trigger). It features a box with the instruction: "Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in." The score is written in bass clef with a key signature of one flat.

Continuation of the musical score for Tbn. I and Tbn. II. It includes dynamic markings (p) and triggers (engage trigger, release trigger). It features a box with the instruction: "Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in." The score is written in bass clef with a key signature of one flat.

Musical score for Tbn. I and Tbn. II, measures 1-4. The score is written in bass clef with a 4/4 time signature. Tbn. I and Tbn. II parts are shown with dynamic markings (pp, p, mp) and articulation (B, T). Percussion parts are shown with triggers (release trigger, engage trigger) and stick marks. Dotted lines connect notes in the Tbn. I and Tbn. II parts to specific percussion triggers.

Musical score for Tbn. I and Tbn. II, measures 5-8. The score continues with dynamic markings (p, mp) and articulation (B, T). Percussion parts are shown with triggers and stick marks. Dotted lines connect notes in the Tbn. I and Tbn. II parts to specific percussion triggers.

Musical score for Tbn. I and Tbn. II, measures 1-4. The score is written for two tubas, Tbn. I and Tbn. II, and includes a piano (p) part. The piano part is written in bass clef and features a melodic line with dynamics *p*, *mp*, and *p*. The Tbn. I part is written in bass clef and includes a melodic line with dynamics *p* and *mp*, and a bass line with dynamics *p* and *mp*. The Tbn. II part is written in bass clef and includes a bass line with dynamics *p* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Tbn. I and Tbn. II, measures 5-8. The score is written for two tubas, Tbn. I and Tbn. II, and includes a piano (p) part. The piano part is written in bass clef and features a melodic line with dynamics *mp*, *pp*, *p*, and *mp*. The Tbn. I part is written in bass clef and includes a melodic line with dynamics *mp*, *pp*, *p*, and *mp*, and a bass line with dynamics *mp* and *p*. The Tbn. II part is written in bass clef and includes a bass line with dynamics *mp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.