Douglas C. Wadle

After Ohio Impromptu

(Cloister Walk, No. 3)

for two tenor-bass trombones

PLAINSOUND MUSIC EDITION

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

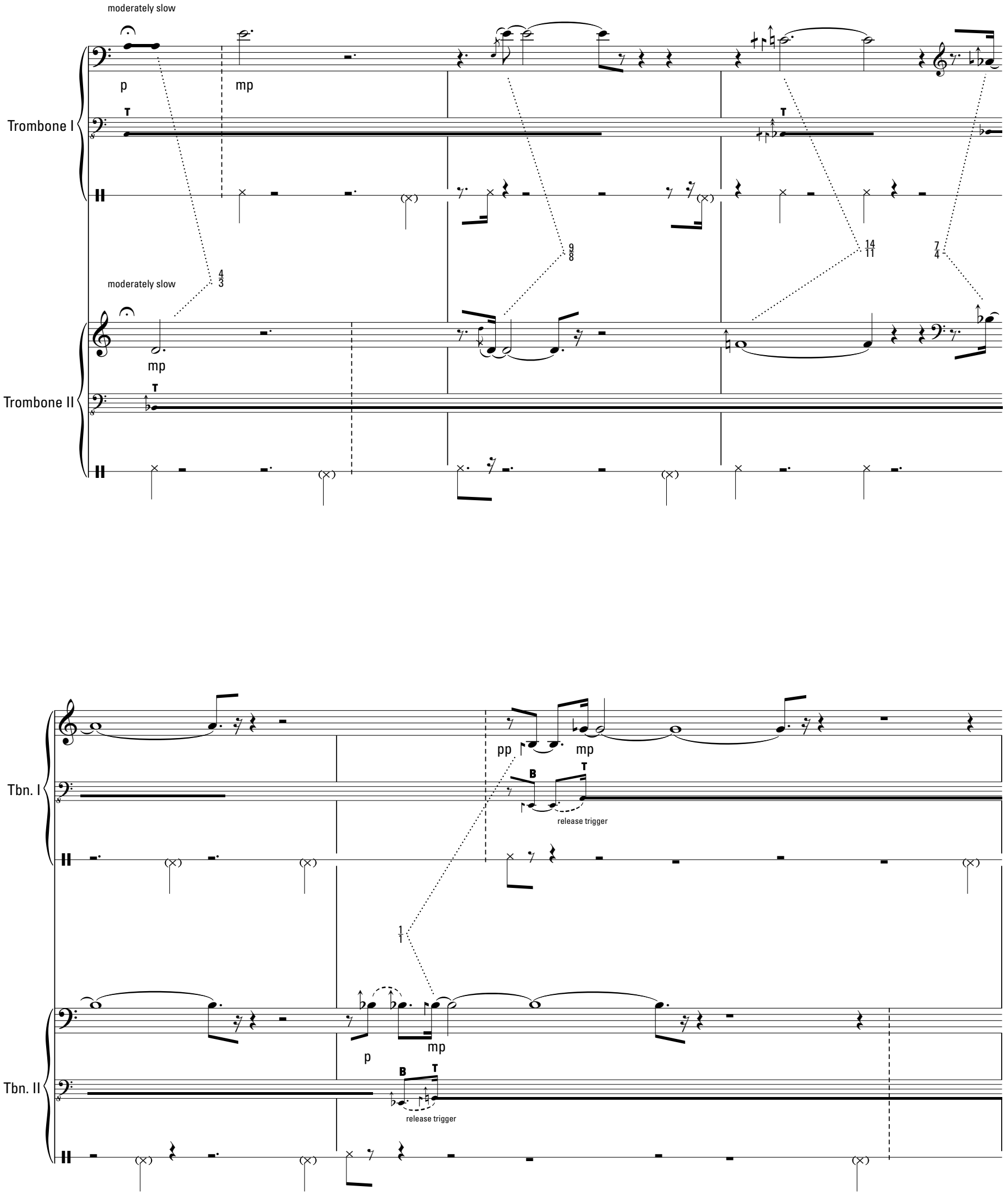
pitch	*ratio*	*¢ from 1:1*	*Helmholt-Ellis Notation*
1 : 1		0	A
36 : 35		48.770381	A
33 : 32		53.272943	A
22 : 21		80.537035	A
21 : 20		84.467193	B
18 : 17		98.954592	C
16 : 15		111.73129	B
8 : 7		231.17409	B
7 : 6		266.87091	C
88 : 75		276.73551	C
5 : 4		386.31371	C
44 : 35		396.17832	C
63 : 50		400.10848	D
128 : 99		444.77206	D
35 : 27		449.27462	D
64 : 49		462.34819	C
4 : 3		498.045	D
48 : 35		546.81538	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	E
49 : 32		737.65181	F
20 : 13		745.78605	E
77 : 50		747.51642	F
63 : 40		786.42219	F
8 : 5		813.68629	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
40 : 21		1115.5328	G
64 : 33		1146.7271	A
35 : 18		1151.2296	A

Tuning Intervals Indicated within the Score

pitch	*ratio*	*¢ from 1:1*
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



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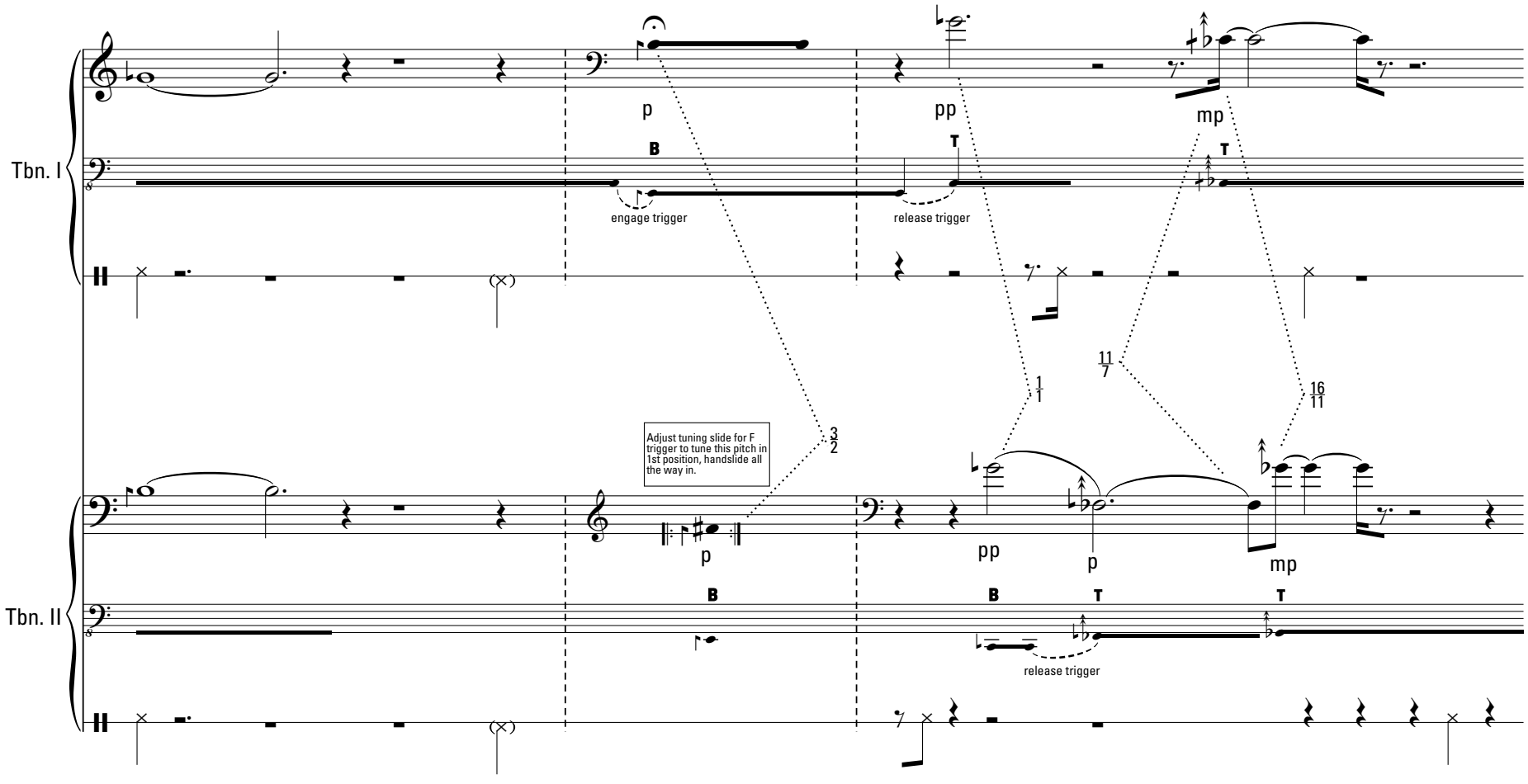
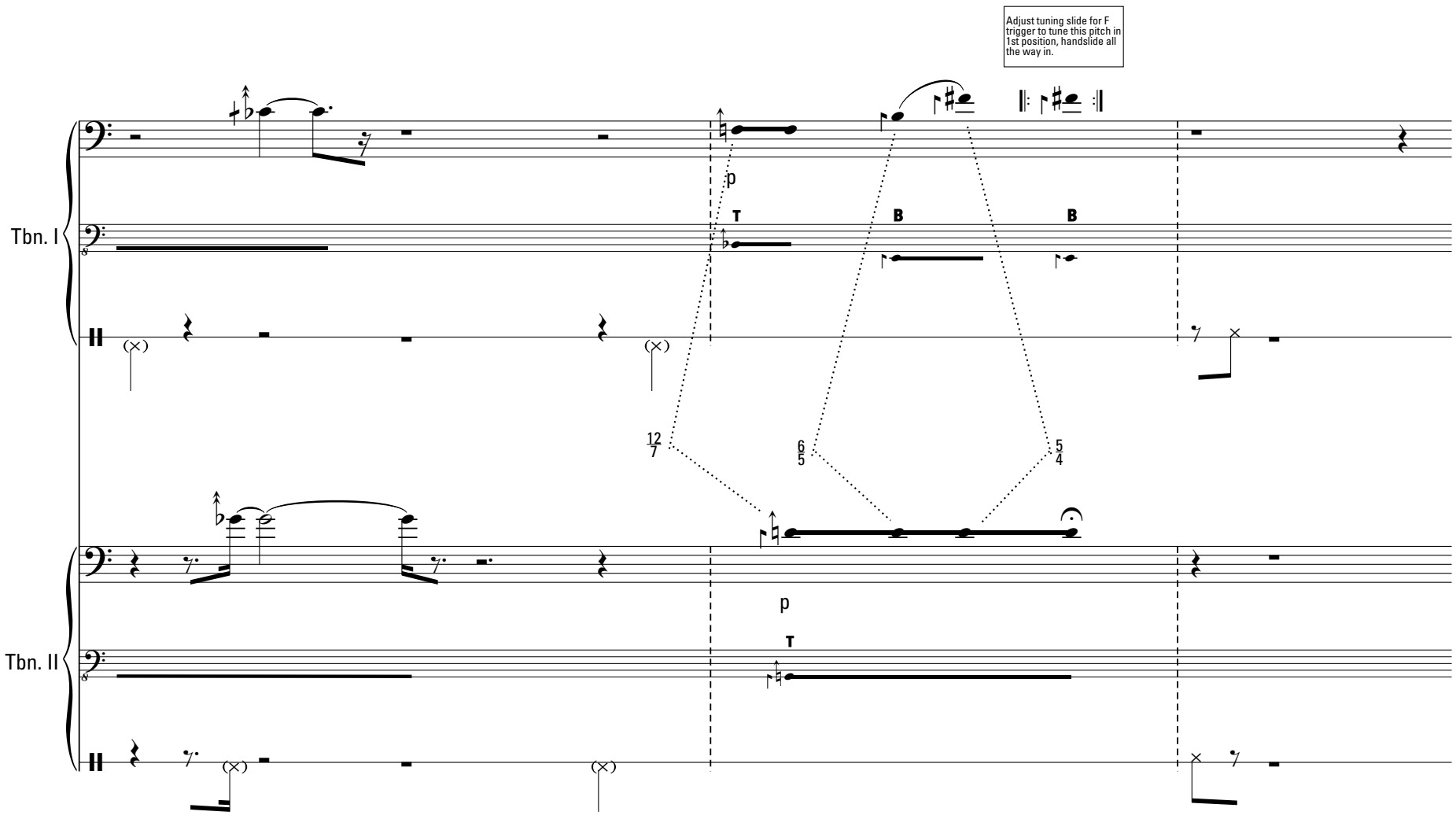

Tbn. I
Tbn. II
p
pp
mp
B
T
engage trigger
release trigger
Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in.
3/2
1/1
11/7
16/11
p
pp
p
mp
B
T
T
release trigger


Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in.
Tbn. I
Tbn. II
p
T
B
B
12/7
6/5
5/4
p
T

Tbn. I

Tbn. II

pp p mp p mp

B T T T B

release trigger

5/4 7/5

pp mp p mp

B T B

engage trigger

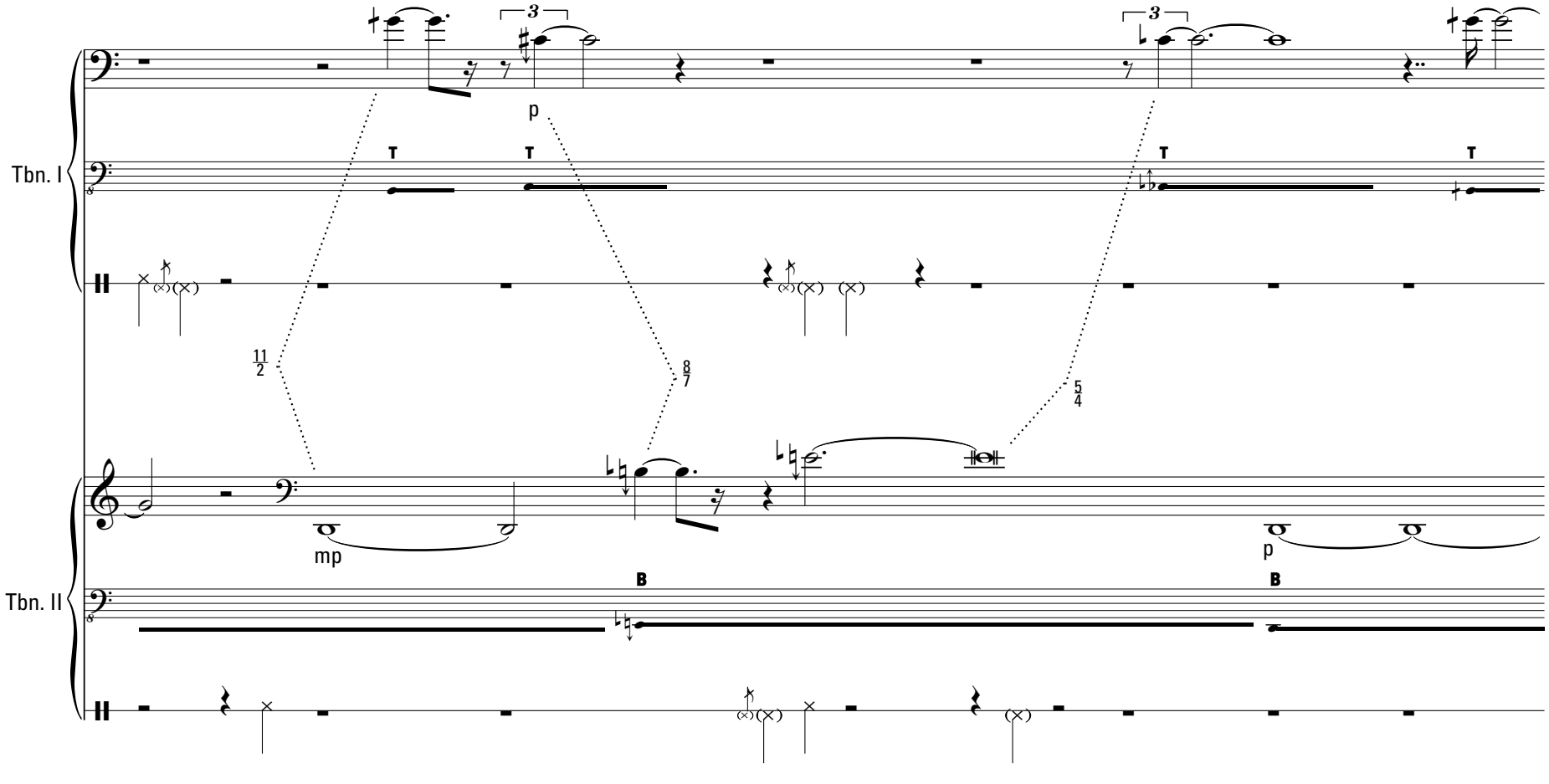
p mp

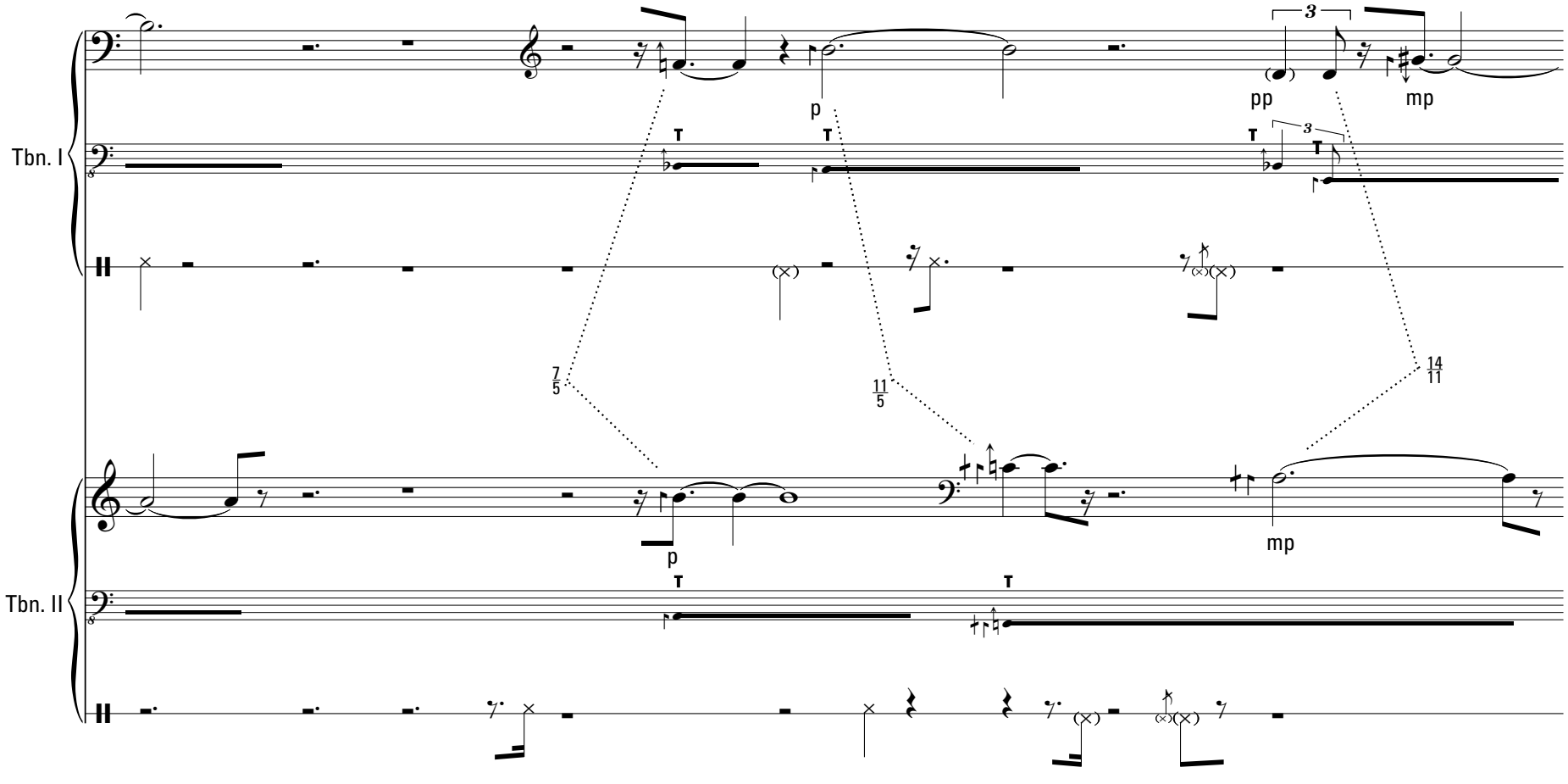
T T T

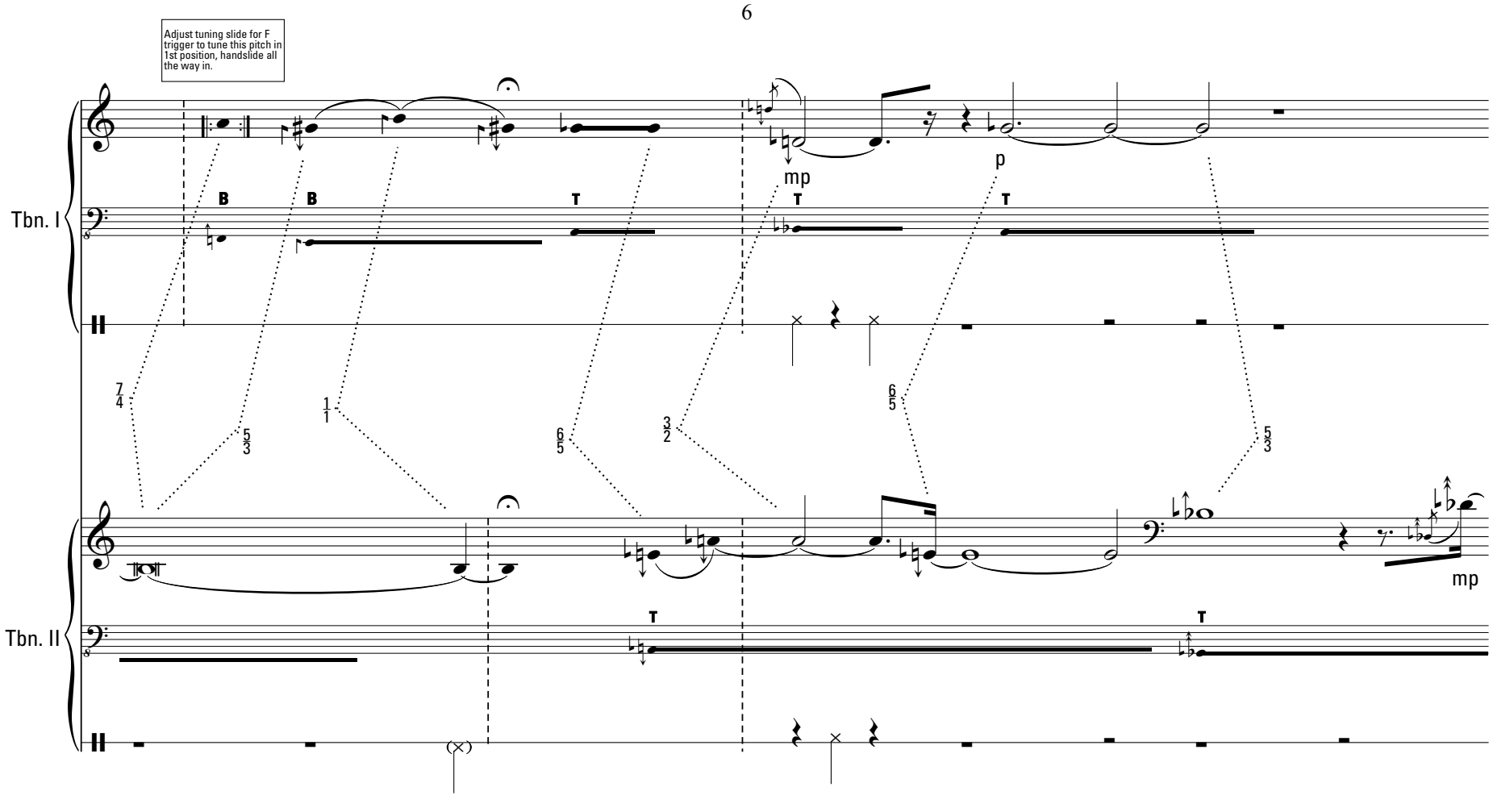
7/6 11/8

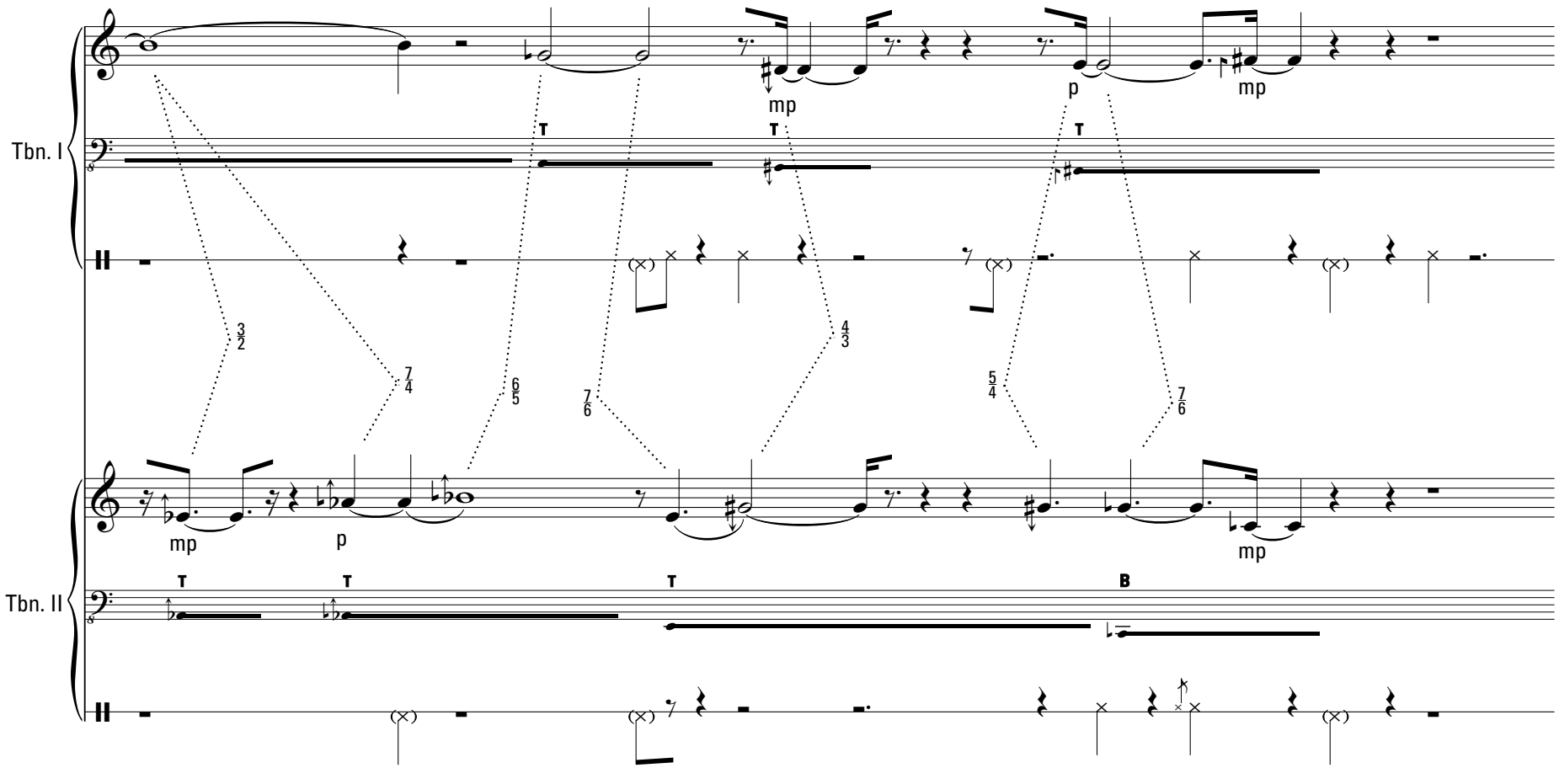
pp

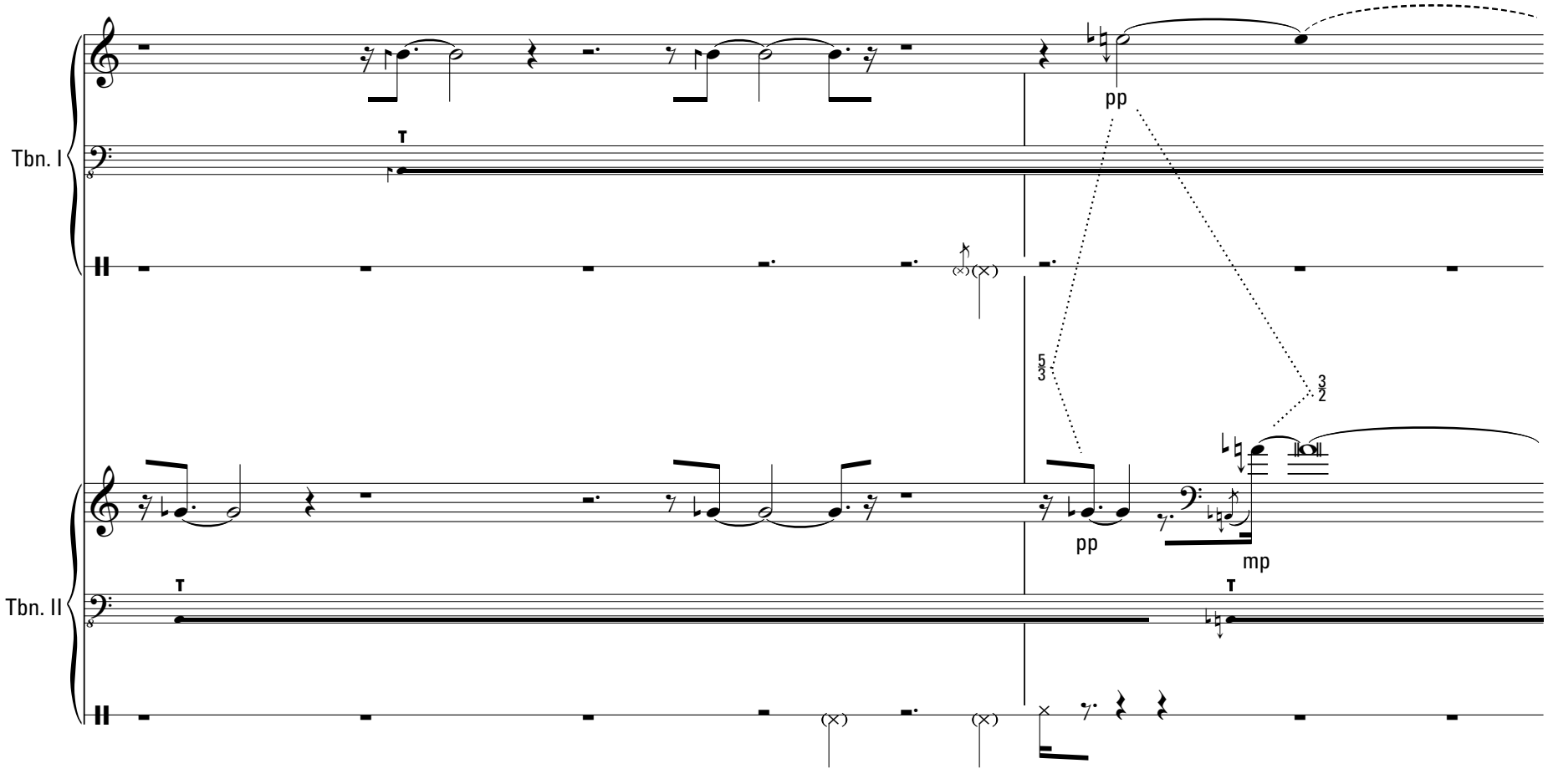
B

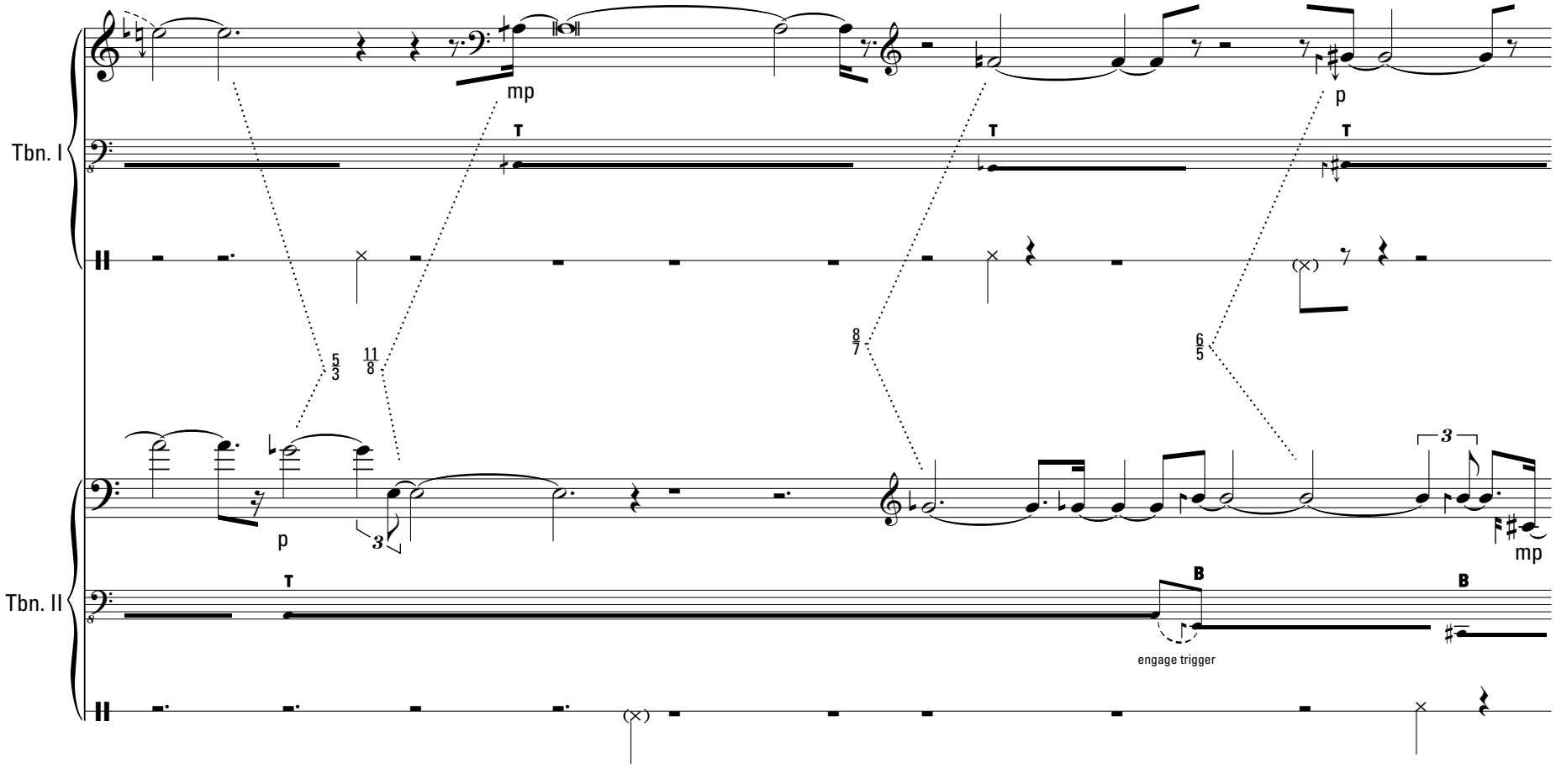

Tbn. I
Tbn. II
p
mp
T
B
11/2
8/7
5/4
mp
pp
p
mp
4/3
5/4
7/4

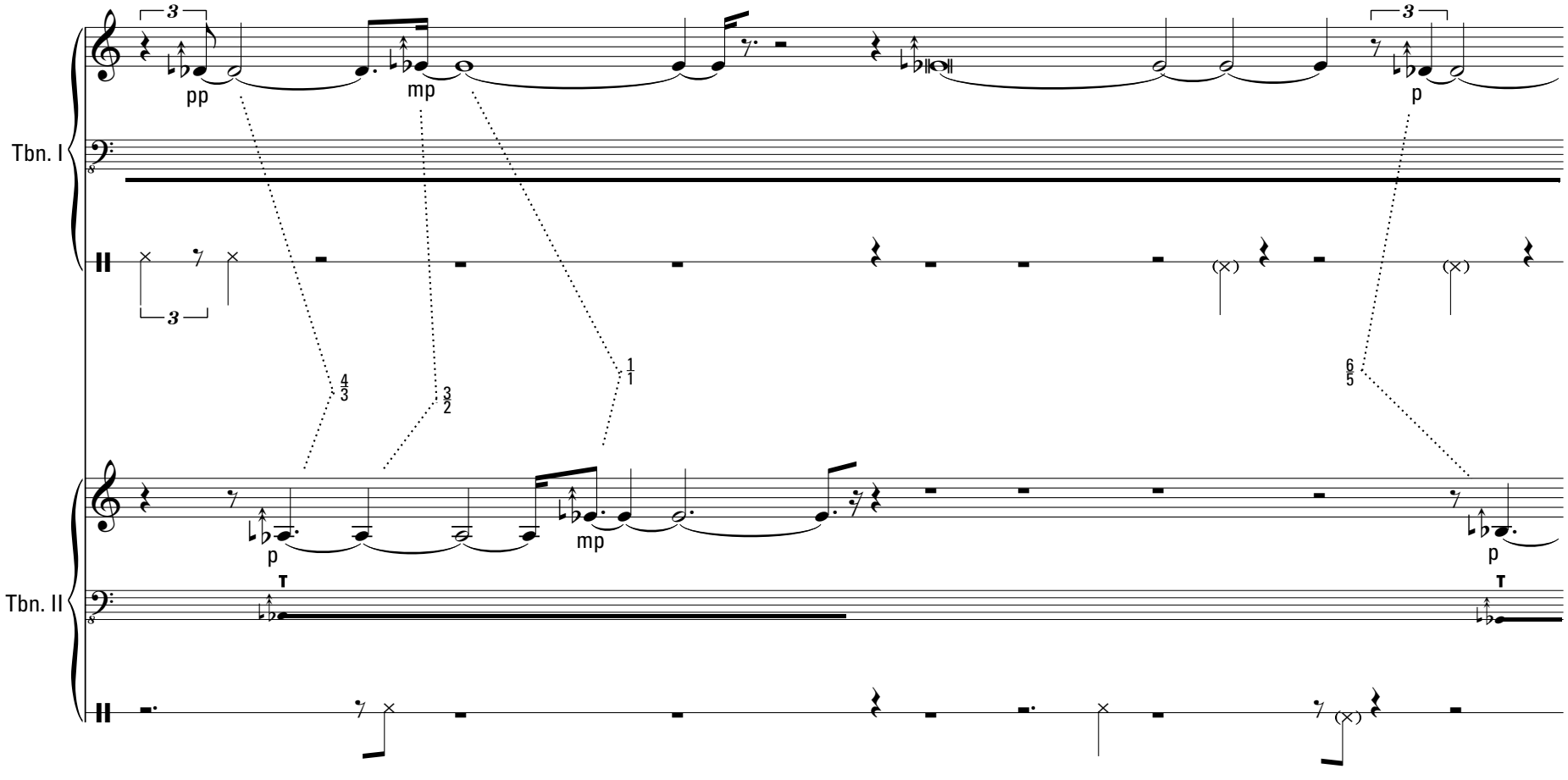

Tbn. I
Tbn. II
p
pp
mp
T
7/5
11/5
14/11
p
mp
T
T
3
3
3
Tbn. I
Tbn. II
p
7/4
5/3
1/1
Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in.
p
mp
p
B
T
B
T
engage trigger

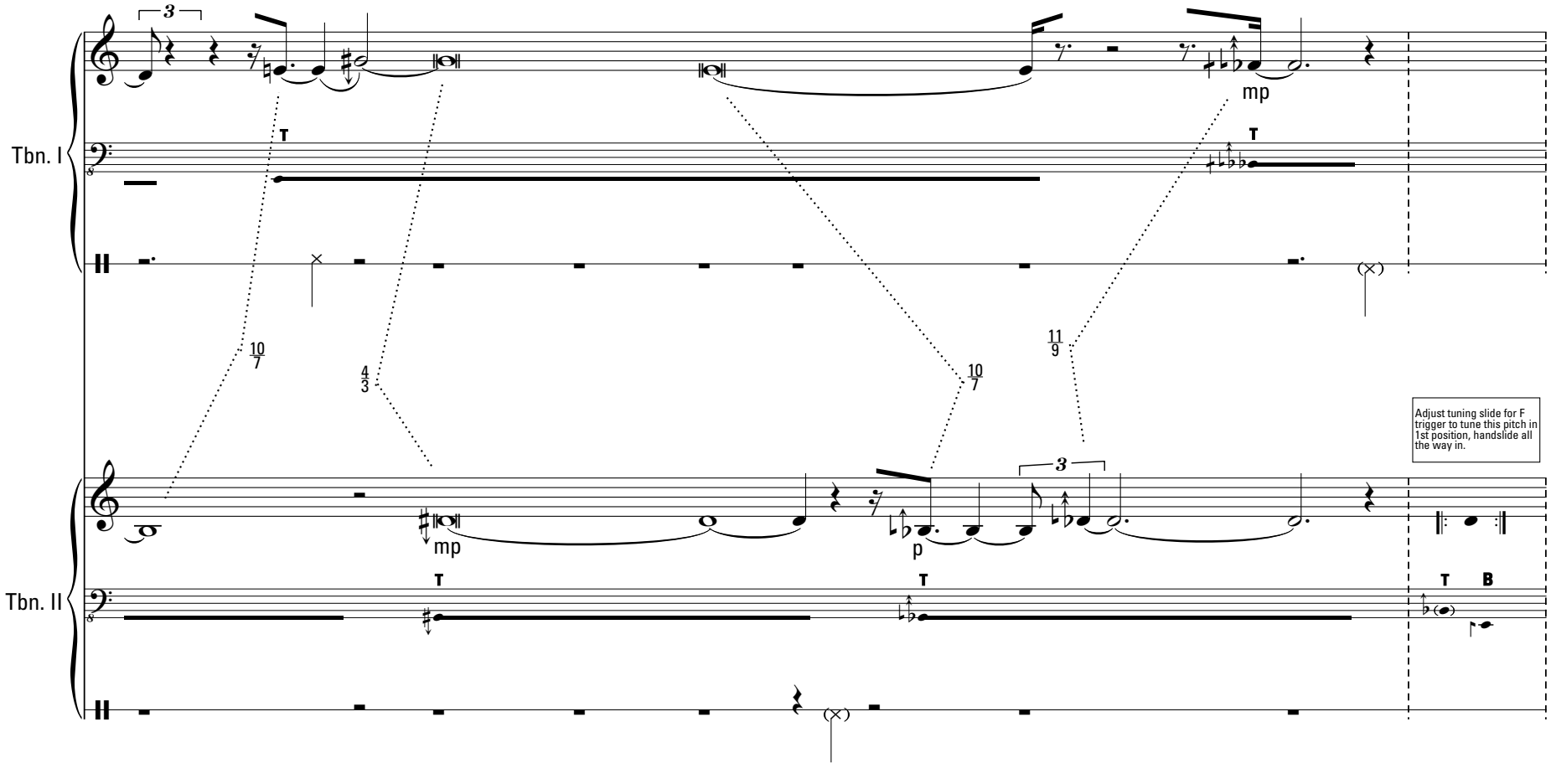

Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in.
Tbn. I
Tbn. II
mp
p
B
T
7/4
5/3
1/1
6/5
3/2
6/5
5/3
mp
T
T
mp
p
T
T
B
B
B
T
T
engage trigger
release trigger
5/4
3/2
5/3
6/5
6/5
6/5
8/7
p
mp
p
T
B
T
T
engage trigger
release trigger

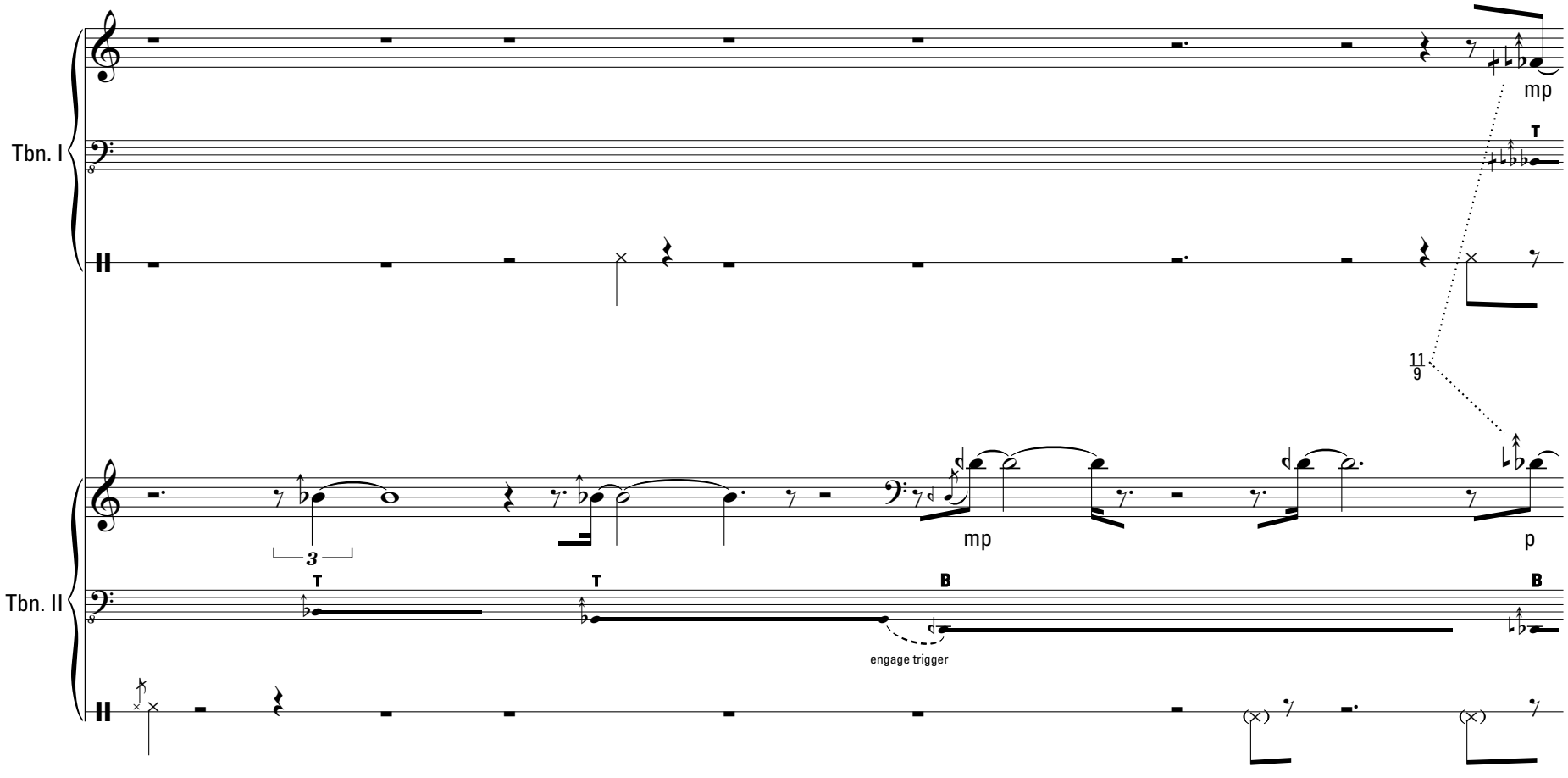

Tbn. I
Tbn. II
mp
p
mp
T
T
T
T
B
3/2
7/4
6/5
7/6
4/3
5/4
7/6
mp
p
mp

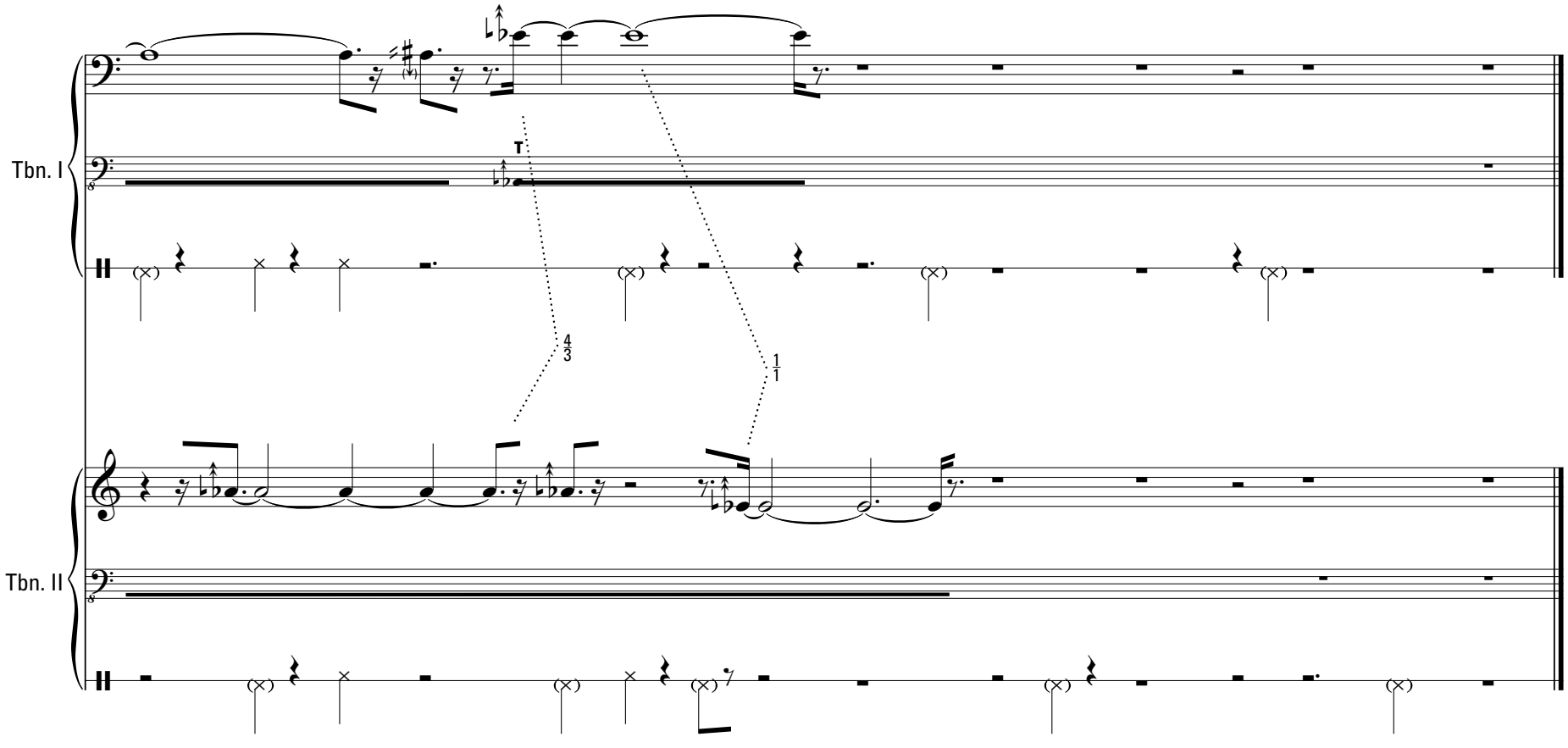

Tbn. I
Tbn. II
pp
T
5/3
3/2
pp
mp
T
T


Tbn. I
Tbn. II
mp
p
T
B
engage trigger
release trigger


Tbn. I
Tbn. II
pp
mp
p
T


Tbn. I
Tbn. II
mp
p
T
B
Adjust tuning slide for F trigger to tune this pitch in 1st position, handslide all the way in.


Tbn. I
Tbn. II
mp
T
11
9
3
mp
p
T
T
B
B
engage trigger
B
T*
3
2
6
5
1
1
1
1
mp
T*
T
* Approximately equal-tempered B♭


Tbn. I
T
4
3
1
1
Tbn. II