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A performance edition of the Sonata for Trombone and Piano by Alec Wilder

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A PERFORMANCE EDITION
OF THE
SONATA FOR TROMBONE AND PIANO
BY ALEC WILDER

A Thesis Equivalent Project
Presented to the
Department of Music
and the
Faculty of the Graduate College
University of Nebraska

In Partial Fulfillment
of the Requirements for the Degree
Master of Music
University of Nebraska at Omaha

by
Mark M. Miller

July 1991

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TREATISE ACCEPTANCE

Acceptance for the faculty of the Graduate College,
University of Nebraska, in partial fulfillment of the
requirements for the degree of Master of Music, University
of Nebraska at Omaha.

Committee

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Paul R. Todd
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July 30, 1991
Date

ABSTRACT

This paper consists of a new performance edition of the Sonata for Trombone and Piano by Alec Wilder.

The five movements of the work are corrected for errors in the original manuscript publication, including inconsistent markings and notation and is presented in a printed format. This edition is based on the 1965 recording by John Swallow on Golden Crest Records, RE-7015, 1965. The recording was made with the composer present in the studio. This edition will make the performance of the piece more legible and consistent for the performer.

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Introduction

The Sonata for Trombone and Piano by Alec Wilder was written in 1961, and is one of the concert works for soloists, chamber ensembles, and orchestras which he began to write in the early 1950's (Zeltsman, et al, 3-4). The purpose of this treatise is to produce a new performance edition of the Sonata which corrects the inconsistencies with respect to its musical and notational elements. It is presented in a printed format which will improve legibility and consistency in performance. Errors in the original publication are corrected, and an impossible page turn in the fourth movement has been eliminated.

The work should not be confused with Wilder's Sonata for Bass Trombone and Piano. This composition became the subject of controversy when Gunther Schuller presented a new edited version of it with his publishing company Margun. Schuller's edition was criticized for changing the original intent of Wilder's composition (Knaub, 39-40).

Called an "American original" by Gunther Schuller in his article about Wilder in the New Groves Dictionary of American Music (525), Alexander Wilder was born in Rochester, New York on February 16, 1907. He studied composition at the Eastman School of Music in Rochester with Herbert Inch and Edward Royce.

After moving to New York City in the early 1930's,

Wilder began his musical career as a writer of popular songs and an arranger for many of the bands of the era. His music was performed by artists including Mildred Bailey, Cab Calloway, Bing Crosby, and, later, such performers as Harry James, Benny Goodman, Jimmy Dorsey, Judy Garland, and Frank Sinatra. His best-known songs in this period included "It's So Peaceful in the Country" (1941), "Who Can I Turn To?" (1942), "I'll Be Around" (1943), and "While We're Young" (1951).

Wilder changed the direction of his career in the early 1950's when he began to write chamber and orchestral music, opera, and solo works for most orchestral instruments (Schuller, 525). His works for the stage in this period included The Lowland Sea, Cumberland Fair, Miss Chicken Little, Kittiwake Island, and The Truth About Windmills. Orchestral works included concertos for saxophone, French horn, trumpet and tuba. It was also in this latter period of his life that he wrote two books, American Popular Song, The Great Innovators 1900-1950, which included analyses of songs by Jerome Kern, Vincent Youmans, George Gershwin, and Cole Porter; and Letters I Never Mailed, an insight to his life and career (Slonimsky, 2498). Wilder died in Gainesville, Florida on December 24, 1980.

Slonimsky, in Baker's Biographical Dictionary of Musicians describes the style of his art music as " . . . set in an affably melodious, hedonistic, and altogether

ingratiating manner"(2498). Schuller states that Wilder's style was a " . . . harmonic language alternating between French Impressionism and modal (often fugal) writing, and a preference for loosely linked suite forms" (525). Although jazz artists including Gerry Mulligan and Marian McPartland, along with classical musicians such as John Barrows, Bernard Garfield and Harvey Phillips performed and championed his music, Wilder's serious music style was largely rejected by most musical establishments during his life. (Schuller, 525).

The Sonata for Trombone and Piano was written at the suggestion of Harvey Phillips in 1961 (Phillips, 1). Known as an ardent supporter of Wilder and his music, he commissioned Wilder to write several works. In a telephone interview, Phillips, Distinguished Professor of Music at Indiana University, stated that the work was first performed by John Swallow, a member, along with Phillips, of the New York Brass Quintet at that time. Swallow, currently a member of the faculty at Yale University, later recorded the piece on Golden Crest records (RE 7015, 1965), with Harriet Wingreen on piano, and Wilder in attendance.

It is the intent of this paper to edit the Sonata for Trombone and Piano with a consistent approach to the presentation of its musical ideas in both form and content. The next chapter will discuss the techniques used to create this edition of the work.

Editing Techniques

The copyright for Sonata for Trombone and Piano has been held by Clark F. Galehouse Publishing since 1964. The work is published in manuscript form and contains several errors and many inconsistencies. Figure 1, for example, is a phrase marking in measures 1 and 2 of Movement II which is not indicated in the recapitulation of the same motive in measures 30 and 31.



Fig. 1. Measures 1-2 and measures 30-31, Movement II.

The manuscript hand is of fair quality, however it is still difficult to read, particularly in the piano score, an example of which is shown in Figure 2.



Fig. 2. Measures 33-34, Movement III.

A major concern for the performer of the Sonata is the inconsistent presentation of dynamics, phrase and articulation markings, and tempo changes. The third and fourth movements of the work do not give the performer a beginning dynamic level. The piano score of the original has few of the trombone score markings in its solo line, making it difficult for the pianist to understand what the soloist is trying to present.

John Swallow stated in a telephone interview that Wilder was present in the studio for his recording of the Sonata. In questioning Swallow about some of the inconsistencies of the work, he stated that this was typical of Wilder, and that the composer was more concerned about playing and feeling the music, and less concerned with labeling the mechanics (Swallow, 1). Swallow stated that he felt the recording was an accurate representation of Wilder's perception of the work. When asked if Swallow had any notation or working score of the composition, Swallow stated that a review of the recording would best produce a model from which to edit the work. Working from Swallow's suggestion, the recording has been used as a basis for editing the inconsistencies which occur in the score.

Basic guidelines in the editing of the Sonata were set down and followed in this treatise. All score notations in the original work have not been changed, even when the recording indicates a different interpretation. These

differences will be discussed later in the paper when specific corrections are presented for each movement. All new interpretive markings in the trombone part are indicated by an asterisk located directly to the left or above the new or edited marking. Interpretive markings exclusive to the piano score that are not related to changes in the trombone part are also indicated by an asterisk. Minor individual musical interpretations such as a slight *ritard* or *crescendo* by Swallow have not been included. Individual artistic reading has been left to each performer of the work.

Clark F. Galehouse Publishing has graciously approved and given permission for the author to produce this new edition of the Sonata. The author wishes to state that this new edition is for the sole purpose of scholarly study and the author's personal use. Clark F. Galehouse Publishing continues to hold the copyright on the original edition and now owns such title to this edition. Reproduction of this new edition in part or whole is strictly forbidden. Anyone interested in this new edition is directed to contact Clark F. Galehouse Publishing, Box 26, Cold Springs Harbor, New York, 11724, telephone 516-692-7063.

The new edition of the Sonata was processed on an Amiga 500 P computer using The Copyist Apprentice music notation program from Dr. T's Software, Inc. It was reproduced on an HP Laser Jet printer.

Analysis of Editorial Changes

Movement I

The first movement of the Sonata is marked quarter note equals approximately 60 and is in 4/4 meter with some 6/4 measures inserted into the movement. The movement is untitled, as are all movements in the piece.

A phrase marking has been added to measure 2, consistent with measure 47 which is a restatement of measure 2 and contains the phrase marking in the original manuscript.

A *poco ritard* has been added to beat 4 of measure 4 with a *piu mosso* in measure 5 and a metronome marking of quarter note equals 76. A *decrescendo* has been indicated for the first 3 beats of measure 5, and a *forte* placed before the original *decrescendo* marking on beat 5 of measure 5. A *mezzo forte* has been added to beat 1 of measure 6. These changes are based on the performance practice in the Swallow recording. This entire 3-measure sequence is repeated again in measures 18, 19, and 20 (the original contains the *mezzo forte* marking in measure 20), and measures 48, 49, and 50 (again, measure 50 of the the original contains the *mezzo forte* marking left off in measure 6).

A *Tempo I* has been added to measures 14, 28, 31, and

45. A *poco ritard* has been added to beats 3 and 4 of measure 44 in the piano score and indicated on the trombone part (which occurs during 2 measures of rest). These additions are based on the Swallow recording.

This movement also contains an error on the last note of measure 48, which should be a B-flat, not the natural as marked. This is confirmed in the piano score and the recording.

Movement II

The second movement begins with a metronome marking of quarter note equals approximately 80, and a style marking of *grazioso*.

Analysis of the recording suggests a *crescendo-decrescendo* in measure 2. A *crescendo-decrescendo* marking has also been added to measures 15 and 31, which are restatements of the motive in measure 2. Phrase markings have been continued from measure 4 to beat 1 of measure 5. Other phrase markings added to this movement include: measure 5, beat 4 to measure 6, beat 4; measure 7, beat 4 1/2 to measure 8, beat 3; measure 8, beat 4 to measure 9, beat 4.

The opening two measures of the movement contain phrase markings between beats 1 and 2, beats 3 and 4, and beats 1 through 4 in measure 2. This same motive is repeated in measures 14-15 and measures 30-31, but do not contain the

phrase markings of the beginning two measures. The phrase markings have been added to these measures in this edition and are verified by the recording.

The original manuscript contains a rhythmic error in measure 32. To complete the 5/4 measure a dot is added to the half note at the end of the measure.

Based on the Swallow recording, breath marks have been added between measures 6 and 7, measures 15 and 16, measures 17 and 18, and measures 41 and 42. Ritard markings have been placed in measures 13, 24, and 29. Tempo markings have been placed at measures 25 and 30. Crescendos have been added in measures 33 and measures 40 through 42. Single note tenuto markings have been added in measures 7, 16, 17, 18, and 32.

Movement III

This movement has a metronome marking of a quarter note equals approximately 144. The movement opens with no dynamic marking when the trombone enters, but analysis of the recording would suggest mezzo forte with a crescendo to forte in measure 6.

An interesting point of this movement is a *poco meno* marking which occurs in measure 10 of the manuscript but is not acknowledged in the recording. It is up to each individual performer as to interpretation of this passage.

This movement did not require as much detailed editing

as did the previous sections of the work. The most important change based on the Swallow recording is a ritard and diminuendo in measures 24, 25, and 26 which help the trombone part mesh rhythmically with the piano part here and in the restatement of this segment in measures 40, 41, and 42.

Movement IV

This movement begins with a metronome marking of eighth note equals approximately 176. As in Movement III, this part of the Sonata does not have a dynamic marking at the first entrance of the trombone part, but analysis of the recording indicates *mezzo forte*.

An error occurs in measure 49 on the last eighth note. The original manuscript indicates a quarter note B-natural, but this should be an eighth note to make the measure metrically correct.

The recording indicates a *legato* style marking for the overall work, and has been inserted above measure 9. Dynamic markings have been added in measures 9, 19, and 48. Crescendo and decrescendo markings have been added in measures 17, 21, 28, 30, 35, and 39.

Important to the end of this movement are the *marcato* markings beginning in measure 67, and according to the Swallow recording they should be carried out through measure 70. This is indicated in the new edition.

Movement V

This movement provides the soloist with a challenging *molto ritard* figure in measure 18, which is marked *meno* in measure 19. Examination of the recording indicates that the tempo at 19 should be a metronome marking of about 90, and has been entered into the new edition.

Important to the editing of this movement is a *decrescendo* in measure 29 and a slight tempo increase in measure 31.

The opening of the piece is marked *forte* but the recording suggests a *diminuendo* to *mezzo forte* in the second measure. This marking is included in the new edition but the performer may decide to continue at the *forte* level until measure 6, which contains a definite *decrescendo*. The decrease in the dynamic level in measure 2 may be an anomaly in the recording and the continuation of *forte* can musically be justified.

An *accelerando* has been added in measure 37 leading into the *Tempo primo* marking in measure 38 of the original manuscript. The recording suggests another *accelerando* in measure 50 on the last two beats of the measure leading to the end of the piece.

A breath mark is added in measure 35 based on the performance practice of the Swallow recording. Dynamic markings and phrases which appear in the beginning of the movement do not appear consistently in the restatement of

the same passages. These markings have been added to the movement, including a crescendo in measures 44-45, and measure 46, along with a phrase marking in measures 44-45.

TROMBONE

ALEC WILDER
edited by Mark Miller

SONATA FOR TROMBONE AND PIANO

I

$\text{♩} = \text{app. } 60$

$\text{♩} = 76$

f *poco rit.*

5 *piu mosso* *mf*

9 *fp* *p*

**Tempo I*

14 *f* *poco rit.*

$\text{♩} = 76$

19 *mf* *piu mosso*

23 *fp*

27 *poco rit.* *a tempo*

30 *poco rit.* *a tempo* *mf*

36 *mp*

**Tempo I*

43 *poco rit.* *f* *poco rit.*

49 *f* *mf*

54 *f*

58 poco rit. *f* a tempo *ff* *fff*

II

$\text{♩} = \text{app. } 80$
Grazioso

mp

5

9

13 *ten.* *Tempo* **rit.*

17 *ten.* *Tempo (piano)* *rit.* **poco rit.*

25 **a tempo* **poco rit.* **mp* *a tempo*

31 **mf*

35 **mp*

38 **cresc.*

48 *sfz*

III

♩ = app. 144
(piano)

4

8 **mf*

Tempo *f*

poco meno **mp*

12 *f*

16 **cresc...*

20 **mf*

a tempo

24 **rit. e dim.* **sfz* **mf*

29 **f*

32

36 *p*

40 **sfz p*

43 *ff accel.* *accel.*

IV

$\text{♩} = \text{app. } 176$ (piano)

* Legato

8 mf

12 *

19 f *

25 *

31 *poco rit. *a tempo *

39* ten. (piano) a tempo

47 mf

50

56 rit. a tempo

63

67 ff ten. ten.

$\text{♩} = \text{app. } 120$

V

f **mf* **mf* *f*

6 **mf*

9 **ff* *f*

13 **mf* ** = 90*

18 *meno* *sffz* ** = app. 60* *bend*

molto rit..

22 *mf*

29 *bend* **mp* **piu mosso*

33

Tempo *f*

36 **accel* **mf*

42 **mf*

46 **ff*

49 **f* **accel.* **ff*

PIANO

ALEC WILDER
Edited by Mark Miller

SONATA FOR TROMBONE AND PIANO

I

$\text{♩} = \text{app. } 60$

$\text{♩} = 76$

piu mosso

$\text{♩} = 76$

** piu mosso*

poco rit.

** poco rit.*

f

mf

mf



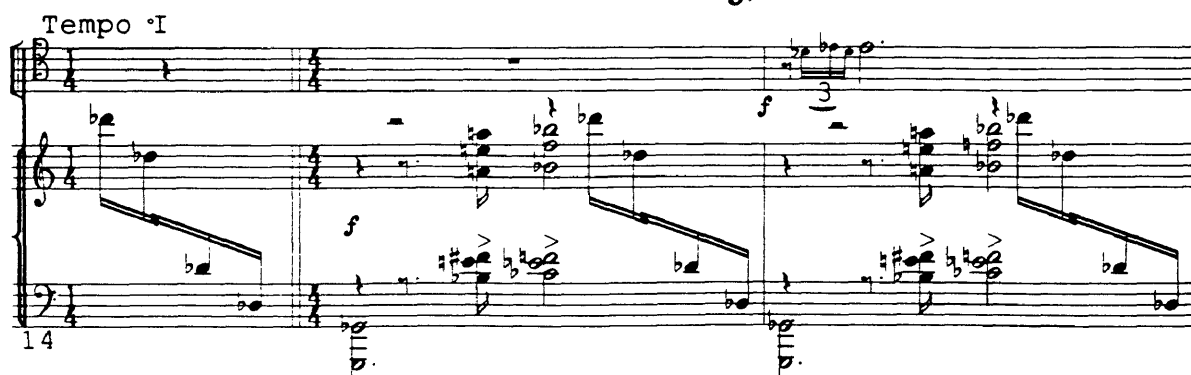
First system of music, measures 7-9. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature has one flat (B-flat). The music features a melodic line in the upper staves and a bass line in the lower staff. Measure 9 includes a fingering sequence: 1 5 1 5.



Second system of music, measures 10-11. The score is written for three staves. The key signature has one flat. The music includes triplets and dynamic markings: *mp* (mezzo-piano) and *f* (forte). Measure 11 includes a fingering sequence: 3.



Third system of music, measures 12-13. The score is written for three staves. The key signature has one flat. The music includes triplets and dynamic markings: *mp* (mezzo-piano) and *f* (forte). Measure 13 includes a fingering sequence: 3.



Fourth system of music, measures 14-15. The score is written for three staves. The key signature has one flat. The music includes triplets and dynamic markings: *f* (forte). The tempo marking "Tempo I" is present above the first staff. Measure 15 includes a fingering sequence: 3.

Musical score for 'L'Espresso' by Debussy, measures 17-24. The score is written for piano and includes dynamic markings such as *poco rit.*, *pīu mosso*, *mp*, *mf*, and *fp*. The tempo is marked $\text{♩} = 76$. The score features complex harmonic structures, including triplets and chromatic passages.

Tempo I

poco rit.

poco rit.

Tempo I

27

a tempo

poco rit.

p

mp

30

mf

33

35

System 1, measures 37-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals (sharps, flats, naturals). The dynamic marking *mf* is present in the lower staff.

System 2, measures 39-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *mp* is present in both staves.

System 3, measures 41-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *mp* is present in the lower staff.

System 4, measures 43-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain eighth-note patterns with various accidentals. The dynamic marking *f* is present in the lower staff. The tempo marking *poco rit.* is present in the upper staff. The system ends with a double bar line.

Tempo I

45

Tempo I

48

$\text{♩} = 76$

piu mosso

poco rit.

piu mosso

50

mf

53

1 5 1 5

Detailed description of the musical score: The score is for a piano piece. It begins at measure 45 with a forte (f) dynamic. The melody in the right hand consists of eighth and sixteenth notes, while the left hand provides a steady bass line. At measure 48, the tempo changes to 'piu mosso' with a metronome marking of 76. The dynamics shift to mezzo-forte (mf) at measure 50. The piece continues with a similar melodic and harmonic structure, reaching a forte (f) dynamic at measure 53. The score includes various musical notations such as slurs, ties, and fingerings.

56

poco rit. *f* a tempo *fff*

poco rit. *f* a tempo *ff* *fff*

59

1 5 1 5

The musical score consists of two systems of three staves each. The first system (measures 56-58) features a melody in the upper staff, chords in the middle staff, and a bass line in the lower staff. The second system (measures 59-61) includes tempo markings 'poco rit.' and 'a tempo' above the upper staff, and 'poco rit.', 'f', 'a tempo', 'ff', and 'fff' below the lower staff. Measure 59 has a fingering '1 5 1 5' under the bass line. Measure 60 has a triplet of eighth notes in the upper staff. Measure 61 has a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The score ends with a double bar line.

♩ = 80 app.

II

Grazioso

mp

rit. ten. ! -

rit. ten. -

rit.

11

a tempo

dim. rit.

a tempo dim. rit.

14

a tempo

19

a tempo

poco rit. a tempo

mf

23

a tempo

rit. mp

mp

rit. a tempo

27

System 32: A three-staff musical score. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff and harmonic accompaniment in the lower staves. Dynamics include *mf* and *mp*. A crescendo hairpin is visible in the middle staff.

System 37: A three-staff musical score. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff and harmonic accompaniment in the lower staves. Dynamics include *cresc.* and *cresc. . .*. A crescendo hairpin is visible in the middle staff.

System 41: A three-staff musical score. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music features a melodic line in the top staff and harmonic accompaniment in the lower staves. Dynamics include *sfz*, *8va*, and *mf sfz*. A crescendo hairpin is visible in the middle staff.

III

♩ = 114 app.

The musical score consists of three systems, each with a piano (p) and violin (v) part. The tempo is marked as ♩ = 114 app. The key signature has one flat (B-flat). The first system is in 4/4 time. The piano part features a melodic line with various ornaments and a final sustained chord. The violin part provides harmonic support with chords and a melodic line. The second system continues the melodic development in both parts. The third system concludes with a final melodic flourish in the violin and a sustained chord in the piano. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is marked with various musical notations such as accents, slurs, and ornaments.

mp

poco meno

10

This system contains measures 10, 11, and 12. It features a piano introduction in the right hand with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'poco meno' and the dynamic is 'mp'.

Tempo ♩

13

This system contains measures 13, 14, and 15. The tempo changes to 'Tempo ♩' (indicated by a quarter note). The piano introduction continues in the right hand, and the left hand accompaniment remains. Measure 15 shows a melodic flourish in the right hand.

f

16

This system contains measures 16, 17, and 18. The piano introduction continues in the right hand. In measure 18, the left hand has a melodic line, and the right hand has a chordal texture. The dynamic 'f' (forte) is marked in measure 18.

19

This system contains measures 19, 20, and 21. The piano introduction continues in the right hand. In measure 21, the left hand has a melodic line, and the right hand has a chordal texture. The dynamic 'f' (forte) is marked in measure 21.

musical score for measures 22-25. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo/mood is marked *rit. e dim.* (ritardando e diminuendo). The first staff (bass) starts with a *mf* (mezzo-forte) dynamic. The second staff (treble) starts with a *mf* dynamic. The third staff (bass) starts with a *mf* dynamic. The measures are numbered 22, 23, 24, and 25.

musical score for measures 26-27. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo/mood is marked *a tempo*. The first staff (bass) starts with a *sfz* (sforzando) dynamic. The second staff (treble) starts with a *f* (forte) dynamic. The third staff (bass) starts with a *f* dynamic. The measures are numbered 26 and 27.

musical score for measures 28-29. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo/mood is marked *a tempo*. The first staff (bass) starts with a *sfz* dynamic. The second staff (treble) starts with a *f* dynamic. The third staff (bass) starts with a *f* dynamic. The measures are numbered 28 and 29.

musical score for measures 30-31. The score is written for three staves (bass, treble, and bass). The key signature has one sharp (F#). The tempo/mood is marked *a tempo*. The first staff (bass) starts with a *f* dynamic. The second staff (treble) starts with a *f* dynamic. The third staff (bass) starts with a *f* dynamic. The measures are numbered 30 and 31.

System 32: A three-staff musical score. The top staff is in bass clef, the middle in treble, and the bottom in bass. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like *sf* and *sfz*.

System 34: A three-staff musical score. The top staff is in bass clef, the middle in treble, and the bottom in bass. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like *sf* and *sfz*.

System 37: A three-staff musical score. The top staff is in bass clef, the middle in treble, and the bottom in bass. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like *p subito* and *p*.

System 40: A three-staff musical score. The top staff is in bass clef, the middle in treble, and the bottom in bass. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like *sfz* and *sf*.

43

ff accel.

ff accel.

8va Bass.

This musical score consists of three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. Measure 43 begins with a key signature of one flat and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (sharps and flats). The middle staff has the instruction *ff accel.* above the first measure. The bottom staff also has *ff accel.* above the first measure. The piece concludes in measure 45 with a final note marked with an accent (^) and the instruction *8va Bass.* below it.

IV

$\text{♩} = 176 \text{ app.}$

The first system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with eighth and sixteenth notes, and a bass line with eighth notes. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with eighth notes. The dynamics *mf* and *app.* are indicated.

The second system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with eighth and sixteenth notes, and a bass line with eighth notes. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with eighth notes. The dynamics *mf* and *app.* are indicated.

Legato

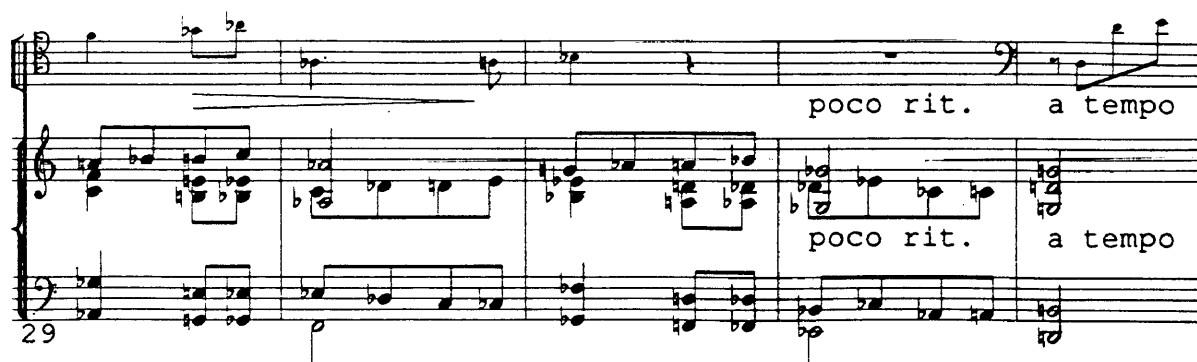
The third system of musical notation consists of three staves. The top staff is a single line with a treble clef and a 2/8 time signature. The middle staff is a grand staff with a treble clef and a 2/8 time signature, containing a melody with eighth and sixteenth notes, and a bass line with eighth notes. The bottom staff is a single line with a bass clef and a 2/8 time signature, containing a bass line with eighth notes. The dynamics *mf* and *app.* are indicated.

System 1 (Measures 13-16): This system contains measures 13 through 16. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various note values, rests, and accidentals. Measure numbers 13, 14, 15, and 16 are indicated at the beginning of their respective measures.

System 2 (Measures 17-20): This system contains measures 17 through 20. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various note values, rests, and accidentals. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of their respective measures.

System 3 (Measures 21-24): This system contains measures 21 through 24. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various note values, rests, and accidentals. Measure numbers 21, 22, 23, and 24 are indicated at the beginning of their respective measures.

System 4 (Measures 25-28): This system contains measures 25 through 28. It features three staves: a top staff with a treble clef and a key signature of one flat, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various note values, rests, and accidentals. Measure numbers 25, 26, 27, and 28 are indicated at the beginning of their respective measures.



First system of music, measures 29-33. It features a vocal line and two piano accompaniment staves. The tempo markings "poco rit." and "a tempo" appear above the vocal staff and below the piano staffs.

29

poco rit. a tempo

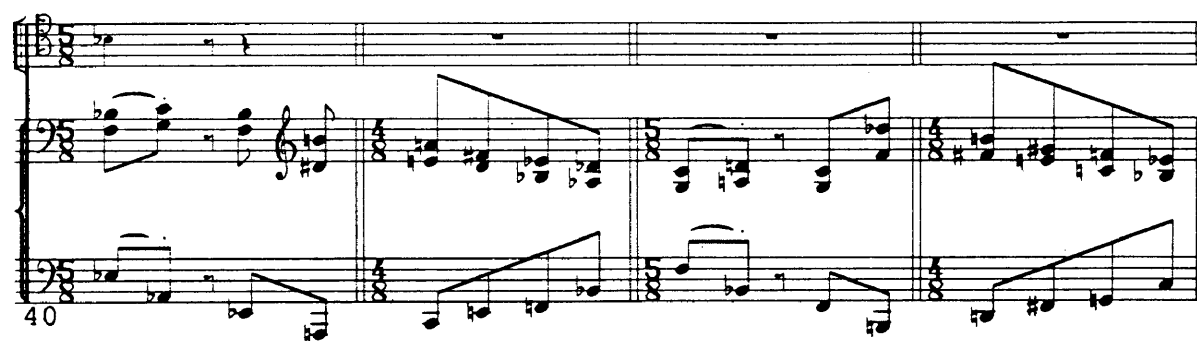
poco rit. a tempo



Second system of music, measures 34-38. It continues the vocal and piano parts. The marking "ten." is placed above the vocal staff at the end of the system.

34

ten.



Third system of music, measures 40-43. It continues the vocal and piano parts.

40



Fourth system of music, measures 44-47. It continues the vocal and piano parts.

44

First system of music, measures 48-51. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff begins with a *mf* dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Second system of music, measures 52-55. It continues the three-staff format. The music is characterized by a steady eighth-note accompaniment in the lower staves and more complex melodic lines in the upper staff, including some triplets.

Third system of music, measures 56-59. Measures 56 and 57 include a *rit.* (ritardando) marking. The music features a variety of note values and rests, with some measures having a fermata over the final note.

Fourth system of music, measures 60-63. Measures 60 and 61 include an *a tempo* marking. The system concludes with a *f* (forte) dynamic marking in measure 61. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

65

69

ten.

ten.

ten.

fff

8va Basso

Detailed description: This musical score page contains two systems of music. The first system, starting at measure 65, features a piano part with a melodic line in the right hand and a more active bass line in the left hand. Above the piano part is a single-staff line with various musical notations including accents, slurs, and dynamic markings like *ff*. The second system, starting at measure 69, includes a violin part with sustained chords and a cello part with sustained notes. The piano part continues with sustained notes. Performance markings such as *ten.* (tension) and *fff* (fortissimo) are present. A bracket labeled "8va Basso" indicates an octave bass line for the cello part.

V

♩ = 120 app.

The musical score consists of three systems, each with a piano (P) and organ (O) part. The piano part is in treble clef, and the organ part is in bass clef. The tempo is marked as ♩ = 120 app. The key signature is one flat (B-flat).

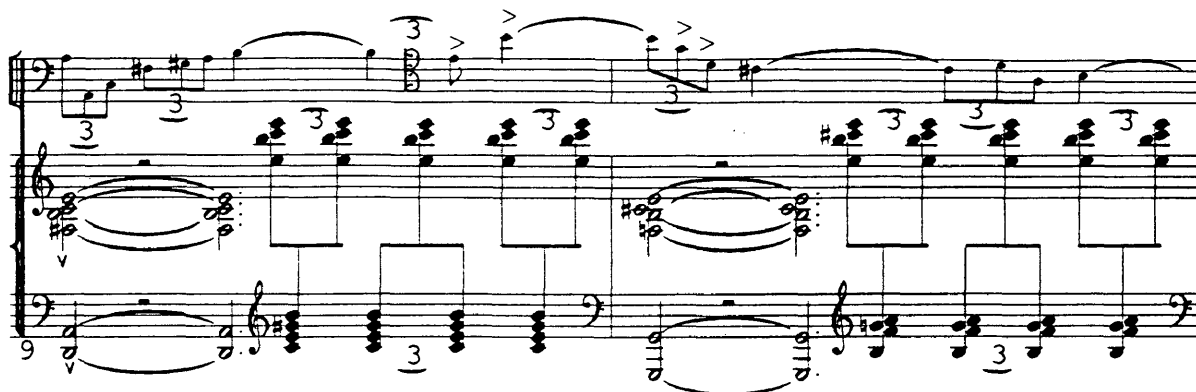
System 1: The piano part begins with a triplet of eighth notes (f, mf) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.

System 2: The piano part continues with a triplet of eighth notes (3) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.

System 3: The piano part continues with a triplet of eighth notes (3) and a half note. The organ part features a triplet of eighth notes (3) and a half note. Pedal points are indicated by "ped. *" below the organ part.



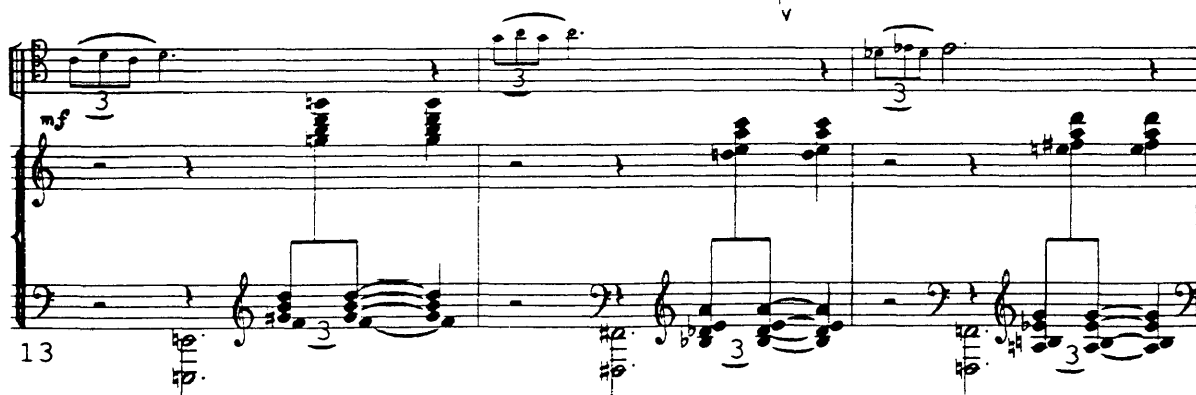
First system of musical notation, measures 7-8. The score is in 3/4 time with a key signature of one flat (B-flat). It features a piano (p) dynamic and includes triplets in the treble and bass staves. The bass line has a melodic line with eighth notes and a bass line with eighth notes.



Second system of musical notation, measures 9-10. The score continues with the piano (p) dynamic. It features a piano (p) dynamic and includes triplets in the treble and bass staves. The bass line has a melodic line with eighth notes and a bass line with eighth notes.



Third system of musical notation, measures 11-12. The score continues with the piano (p) dynamic. It features a piano (p) dynamic and includes triplets in the treble and bass staves. The bass line has a melodic line with eighth notes and a bass line with eighth notes. The word "dim." is written above the treble staff in measure 11.



Fourth system of musical notation, measures 13-14. The score continues with the piano (p) dynamic. It features a piano (p) dynamic and includes triplets in the treble and bass staves. The bass line has a melodic line with eighth notes and a bass line with eighth notes.

System 1 (measures 16-17). The score is in 4/4 time. Measure 16 features a piano introduction with a triplet of eighth notes in the bass staff. Measure 17 shows a crescendo in the piano part, indicated by a dotted line and the word "cresc.". The violin part has a triplet of eighth notes. The woodwind part has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

System 2 (measures 18-19). Measure 18 includes the instruction "sfz p" and "molto rit". Measure 19 includes the instruction "Meno" and "ten.". The piano part has a triplet of eighth notes. The violin part has a triplet of eighth notes. The woodwind part has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

System 3 (measures 20-21). Measure 20 includes the tempo marking "♩ = 90". The piano part has a triplet of eighth notes. The violin part has a triplet of eighth notes. The woodwind part has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

System 4 (measures 22-23). Measure 22 includes a triplet of eighth notes. Measure 23 includes a triplet of eighth notes. The piano part has a triplet of eighth notes. The violin part has a triplet of eighth notes. The woodwind part has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

$\text{♩} = 60 \text{ app.}$
Ad lib. bend

Handwritten musical score for guitar, measures 25-34. The score is written in a system of six staves, with three staves per system. The first system (measures 25-27) is in 6/8 time and features a melody in the bass staff with a 'bend' instruction and a triplet in the treble staff. The second system (measures 28-30) is in 5/4 time and includes a 'bend' instruction. The third system (measures 31-32) is in 5/4 time. The fourth system (measures 33-34) is in 5/4 time. The notation includes various chords, single notes, and slurs. Measure numbers 25, 30, 32, and 34 are written at the beginning of their respective systems.

accel. e cresc.

36

38

40

42

sim.

The musical score is written for piano and orchestra. It consists of four systems of staves. The first system (measures 36-37) features a piano part with triplets and a crescendo marking. The second system (measures 38-39) includes a forte marking and a 'sim.' (simile) marking. The third system (measures 40-41) continues the piano part with triplets. The fourth system (measures 42-43) shows the piano part with triplets and a forte marking. The orchestral parts are indicated by staves with notes and rests.

First system of music, measures 44-45. The score is in 5/4 time with a key signature of one flat. The upper staff (soprano) features a melodic line with a *mf* dynamic marking. The middle and lower staves (piano) consist of chords, many of which are beamed in groups of three, indicating triplets. Measure 44 is marked at the beginning.

Second system of music, measures 46-47. The upper staff continues the melodic line with triplets and accents. The middle staff features sustained chords with a *mf* dynamic. The lower staff continues the chordal accompaniment with triplets. Measure 46 is marked at the beginning.

Third system of music, measures 48-49. The upper staff has a melodic line with triplets. The middle staff has sustained chords. The lower staff has a rhythmic accompaniment with triplets. Measure 48 is marked at the beginning.

Fourth system of music, measures 50-51. The upper staff has a melodic line with triplets and an *accel.* marking. The middle staff has a *ff* dynamic marking. The lower staff has a rhythmic accompaniment. Measure 50 is marked at the beginning.

Conclusion

The Sonata for Trombone and Piano, by Alec Wilder, is an important part of contemporary trombone literature. The performance of the work since its publication in 1964 has been impeded by the manuscript copy of the Sonata and the inconsistencies in the presentation of the notation and markings in the 1964 publication. The errors and omissions cited in this study are in need of correction in a publicly available score.

The 1965 recording on Golden Crest records of the work by Swallow (and re-released in 1979) is no longer available in release. A new release or new recording of the Sonata would be of benefit to future performers of this work.

The purpose of this study, the creation of a new edition of the Sonata in a corrected and printed format, hopefully will benefit both the pianist and trombonist in producing an accurate and musical performance of the piece.

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