

Ronald Bonitatibus

Onward

For Trombone Quartet

Score and Parts

SAMPLE SCORE FROM RONALD BONITATIBUS.COM

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Ronald Bonitatibus

Onward

For Trombone Quartet

Duration ca. 9:00

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Notes to performers:

The third movement contains free-time/aleatory elements. Treat them as such:

- The opening unisons should lock well before beginning the glissando, but the durations can be as short or long as one sees fit.
- The following section instructs the players to "freely articulate" to create a "bubbling effect". Think of this section as minimalist, with a shifting texture. each player should articulate randomly at an average rate of four times per half note. Each half note can be cued if needed.
- The acceleration to and deceleration from this section need not be synchronized, though the final glissando should be between the 1st and 2nd trombonists.

Score

Onward

I. Prelude

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cue

Trombone

Trombone

Ad lib.

Trombone

Bass Trombone

cue

cue

cue

4

Tbn.

Tbn.

Tbn.

B. Tbn.

7

$\text{♩} = 120$

A March

Tbn.

mf

Tbn.

mf

Tbn.

mf

B. Tbn.

mf

12

Tbn.

Tbn.

Tbn.

B. Tbn.

B Bass Theme

16

Tbn.

Tbn.

Tbn.

B. Tbn.

mp

mp

mp

mf

mf

20

Tbn.

Tbn.

Tbn.

B. Tbn.

mf

mp

mp

mp

C Waltz ♩ = 144

24

Tbn.

mf

Tbn.

mf

Tbn.

mf

B. Tbn.

mf

30

Tbn.

Tbn.

Tbn.

B. Tbn.

35

Tbn.

Tbn.

Tbn.

B. Tbn.

Onward

II. Pride

With Confidence ♪ = 112

4

Tbn.

Tbn.

Tbn.

B. Tbn.

f

8

Tbn.

Tbn.

Tbn.

B. Tbn.

12 **A**

Tbn.

Tbn.

Tbn.

B. Tbn.

fp *mf*

16

Tbn.

Tbn.

Tbn.

B. Tbn.

B

19

Tbn.

Tbn.

Tbn.

B. Tbn.

f

f

f

f

23

Tbn.

Tbn.

Tbn.

B. Tbn.

27

C

Tbn.

mf

Tbn.

mf

Tbn.

mf

B. Tbn.

mf

31

Tbn.

Tbn.

Tbn.

B. Tbn.

35

Tbn.

Tbn.

Tbn.

B. Tbn.

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 4

41

E

Tbn.

Tbn.

Tbn.

B. Tbn.

44

Tbn.

Tbn.

Tbn.

B. Tbn.

47

Tbn.

Tbn.

Tbn.

B. Tbn.

f

f

f

51

Tbn.

Tbn.

Tbn.

B. Tbn.

F

55

Tbn.

Tbn.

Tbn.

B. Tbn.

59

G

Tbn.

Tbn.

Tbn.

B. Tbn.

64

Tbn.

Tbn.

Tbn.

B. Tbn.

Onward

III. Gear Shift

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Cue each measure

ad lib, freely articulated, bubbling effect

p *f* *p*

7 Faster, still cued

mf *f*

13 Decelerating...

mf *f*

The musical score is for a Trombone and Bass Trombone section. It is in 4/4 time. The first system (measures 1-6) is marked 'Cue each measure' and features a 'bubbling effect' starting in measure 5. The second system (measures 7-12) is marked 'Faster, still cued' and features a 'Decelerating...' instruction. The third system (measures 13-18) continues the 'Decelerating...' instruction. The score includes dynamics like *p*, *f*, *mf*, and articulation like 'ad lib, freely articulated, bubbling effect'.

18 **A** ♩ ca. 100

Tbn.

Tbn.

Tbn.

B. Tbn.

24 **B** ♩ = 90, Waltz

Tbn.

Tbn.

Tbn.

B. Tbn.

mp

mp

mp

mp

mf

29

Tbn.

Tbn.

Tbn.

B. Tbn.

mp

mf

33 **C**

Tbn. *mf*

Tbn. *mf*

Tbn.

B. Tbn. *mf*

37 *rit.*

Tbn. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

41 **D** ♩ = 80
accel.

Tbn. *p* *mp*

Tbn. *p* *mp* *f* ³

Tbn. *p* *mp* *f* ³

B. Tbn. *p* *mf* *f*

$\text{♩} = 120$

45

Tbn.

Tbn.

Tbn.

B. Tbn.

f

mf

mf

mf

3

3

3

3

49

Tbn.

Tbn.

Tbn.

B. Tbn.

f

f

f

f

3

3

54

E

Tbn.

Tbn.

Tbn.

B. Tbn.

3

3

3

3

56

Tbn.

Tbn.

Tbn.

B. Tbn.

3

3

3

3

59

Tbn.

Tbn.

Tbn.

B. Tbn.

3

3

3

3

62

Tbn.

Tbn.

Tbn.

B. Tbn.

3

3

3

3

Score

Onward
IV. Waltzes

Ronald Bonitatibus

Gloomy Waltz ♩ = 144

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

mf

5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

This musical score is for the Trombone and Bass Trombone sections of the piece 'Gloomy Waltz' from the 'Onward IV. Waltzes' collection by Ronald Bonitatibus. The tempo is marked as ♩ = 144. The score is divided into three systems. The first system includes parts for Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. Trombone 1 and 3 have a melody starting on a whole note, while Trombone 2 and Bass Trombone play a sustained low note. The second system, starting at measure 5, shows more active parts for all four instruments. Trombone 2 has a melodic line with a slur. The third system, starting at measure 9, continues the melodic development for all parts. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A large diagonal watermark 'SAMPLE SCORE FROM RONALDBONITATIBUS.COM' is overlaid across the page.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Measures 13-16. Tbn. 1 and 3 play a rhythmic pattern of quarter notes. Tbn. 2 plays a descending line of quarter notes. B. Tbn. plays a steady quarter-note accompaniment. The key signature has two flats.

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Measures 17-20. Tbn. 1 has a half-note rest in measures 17-18 and then plays quarter notes. Tbn. 2 and 3 continue their patterns. B. Tbn. continues the accompaniment. The key signature has two flats.

21

A

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

Measures 21-24, marked with a box 'A'. Tbn. 1 and 2 have whole-note rests. Tbn. 3 plays a melodic line starting with a half note and a quarter note, then continues with quarter notes. B. Tbn. continues the accompaniment. The key signature has two flats.

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

Measures 25-28. Tbn. 1 and 2 are silent. Tbn. 3 and B. Tbn. play a descending eighth-note scale. Tbn. 3 has a fermata on the final note. B. Tbn. has a fermata on the final note. A dynamic marking of *mf* is present at the end of the system.

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

Measures 29-32. Tbn. 1 plays a descending eighth-note scale. Tbn. 2 plays a descending eighth-note scale. Tbn. 3 plays a descending eighth-note scale. B. Tbn. plays a descending eighth-note scale. A dynamic marking of *mp* is present at the start of the system.

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Measures 33-36. Tbn. 1 plays a descending eighth-note scale. Tbn. 2 plays a descending eighth-note scale. Tbn. 3 plays a descending eighth-note scale. B. Tbn. plays a descending eighth-note scale.

37

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Measures 37-40. Tbn. 1 plays a melodic line with eighth and quarter notes. Tbn. 2 plays a simple harmonic line. Tbn. 3 and B. Tbn. have a rhythmic pattern of eighth notes and rests.

41

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Measures 41-44. Tbn. 1 continues the melodic line. Tbn. 2 has a simple harmonic line. Tbn. 3 and B. Tbn. have a rhythmic pattern of eighth notes and rests.

B Slower, Aloof ♩ = 120

45

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mp

mp

mp

Measures 45-48. Tbn. 1 has a melodic line with half notes. Tbn. 2, 3, and B. Tbn. have a simple harmonic line. Dynamics are marked *mp*.

49

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

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53

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mf

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57

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

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C Entranced ♩ = 100

60

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

p

p

p

p

65

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

69

D

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

73

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

mf

mf

mf

accel. -----

77

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

81

E March ♩ = 120

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

f

f

f

f

85

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

F Half-time Feel

88

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

93

rit.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

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