James T. Worlton

Ascent and Elation

for Bass Trombone and Piano

The title ***Ascent and Elation*** came early in the compositional process, which is unusual for me. It referred originally to the ascent of the trombone part's tessitura throughout most of the piece. The mood of the work is serious, with a bit of playfulness at the end. The final part represents the *elation*, perhaps of having finally risen from the depths of the beginning.

duration: c. 6:30

ABOUT THE COMPOSER

James Worlton (b. 1971) has written various chamber and orchestral works as well as electroacoustic compositions for fixed medium and an interactive/improvisatory experience. He received a DMA in composition from the University of North Texas, where he studied with Joseph Klein, Jon Nelson, and Cindy McTee. He earned a Bachelor of Music (*cum laude*) and a Master of Music, both in composition, from Brigham Young University, where his principle composition teachers were David Sargent and Murray Boren. He has taught Ear Training, Music Fundamentals, Instrumentation, and Composition. He has been commissioned by various performers and by the Barlow Endowment for Music Composition at Brigham Young University.

duration: c. 6:30

for Anna Bechen

Ascent and Elation

for Bass Trombone and Piano

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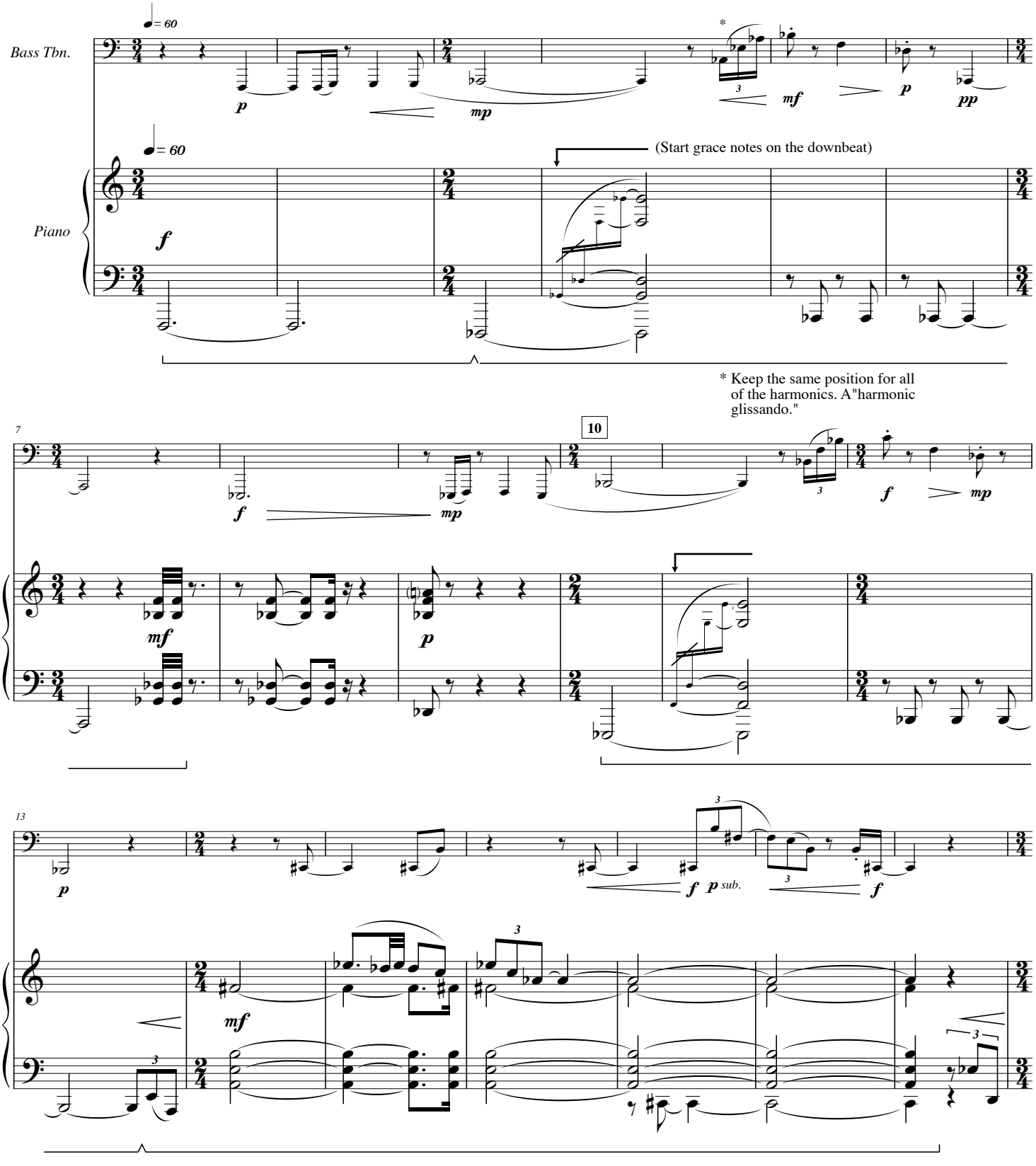

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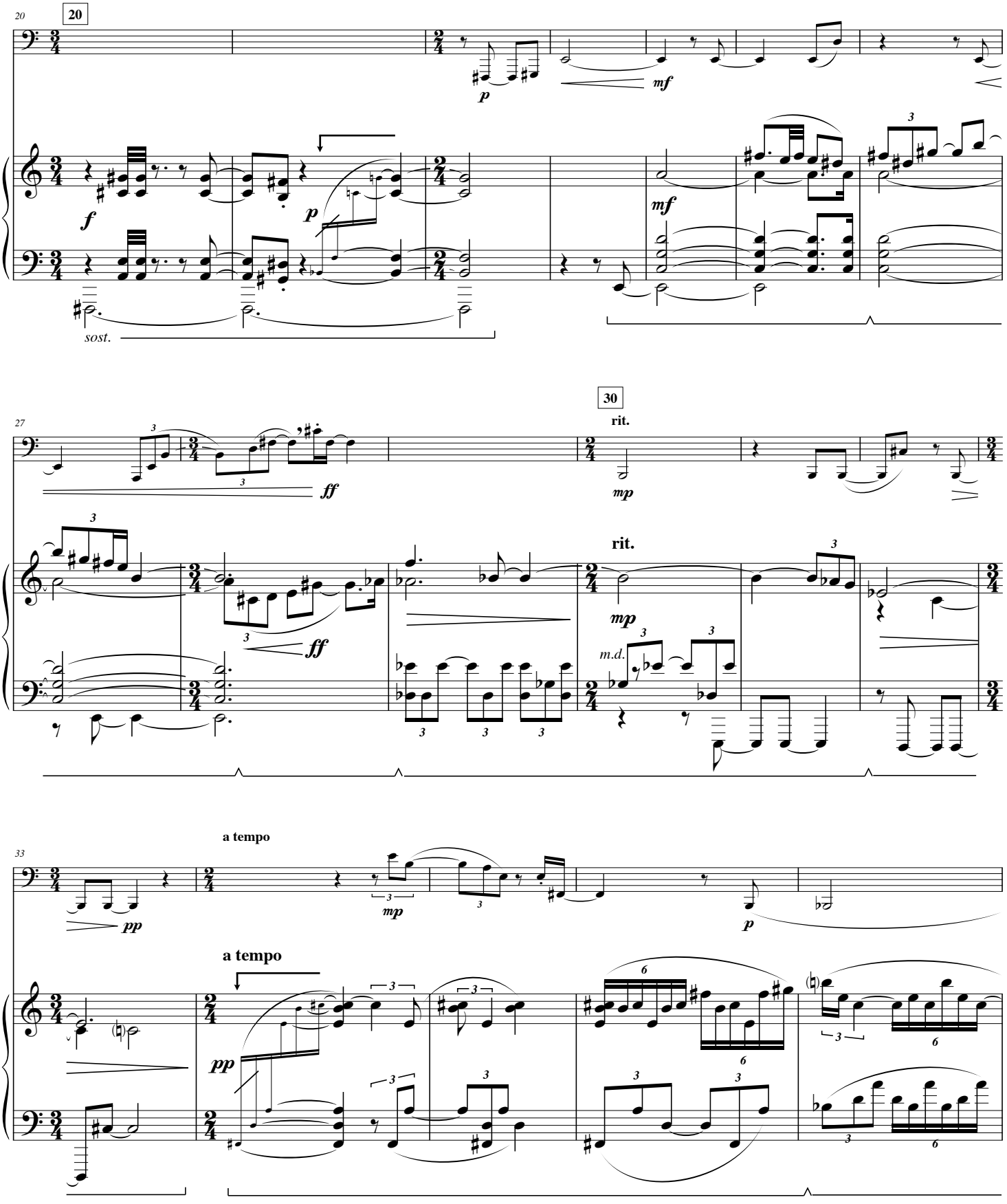
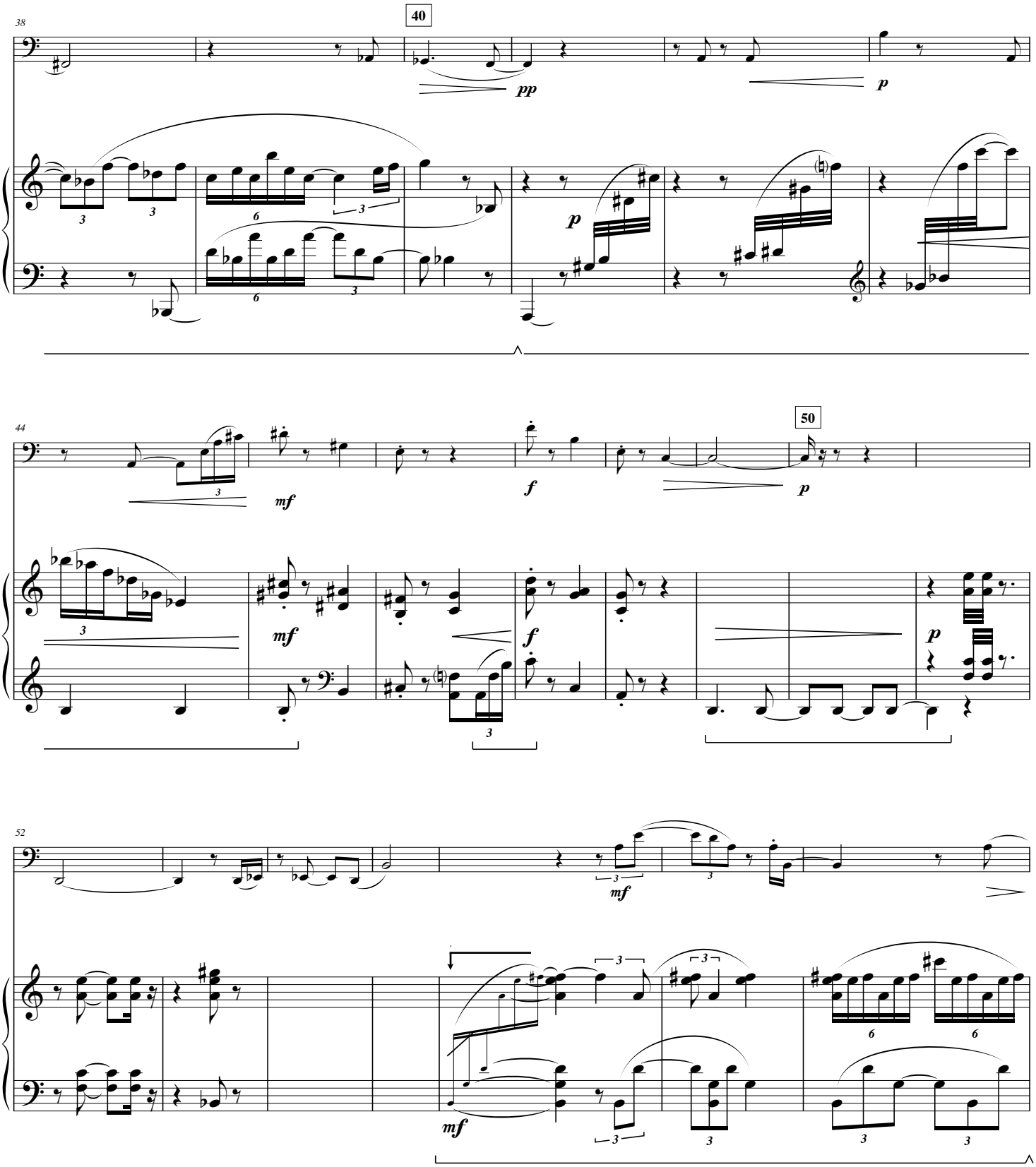
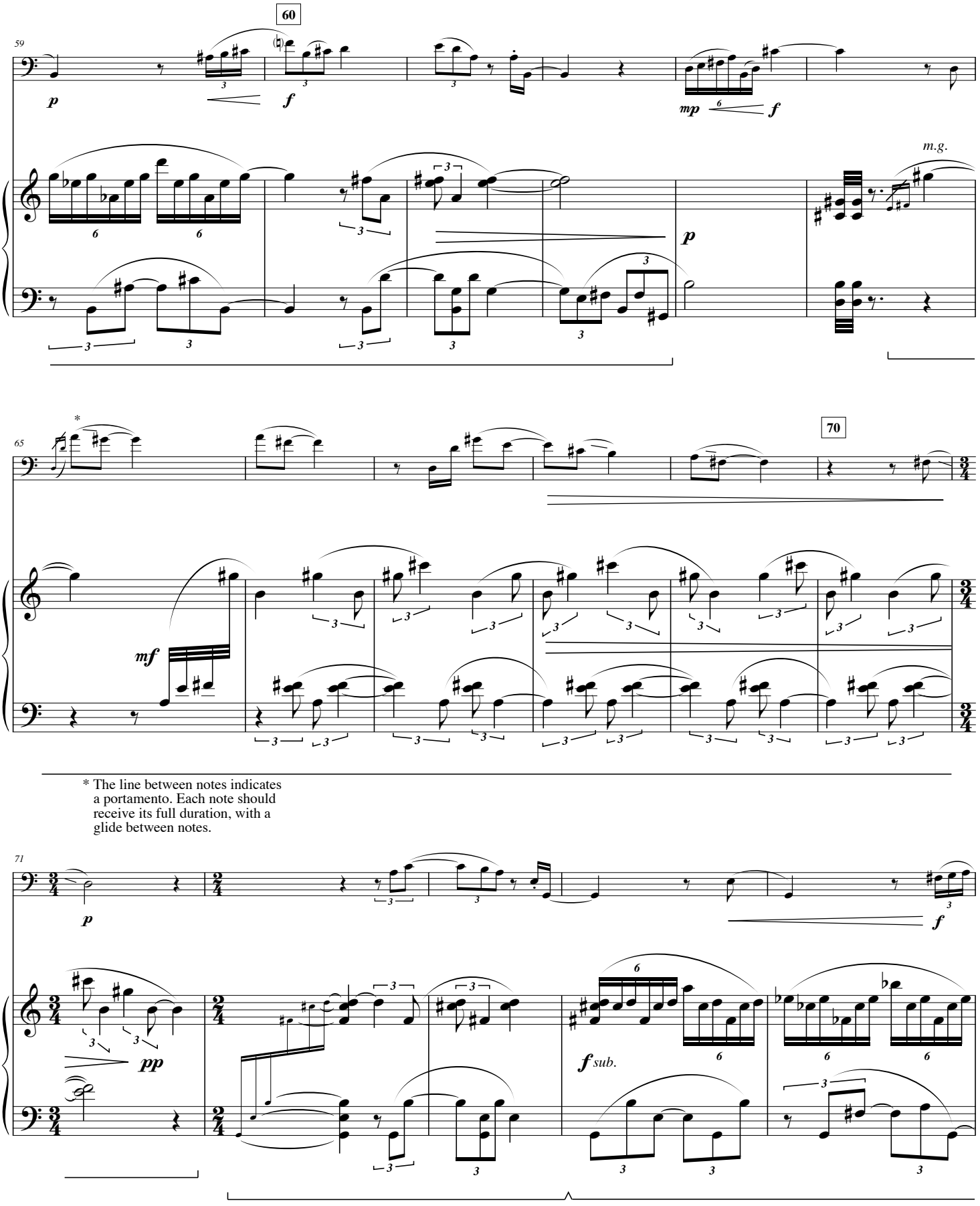
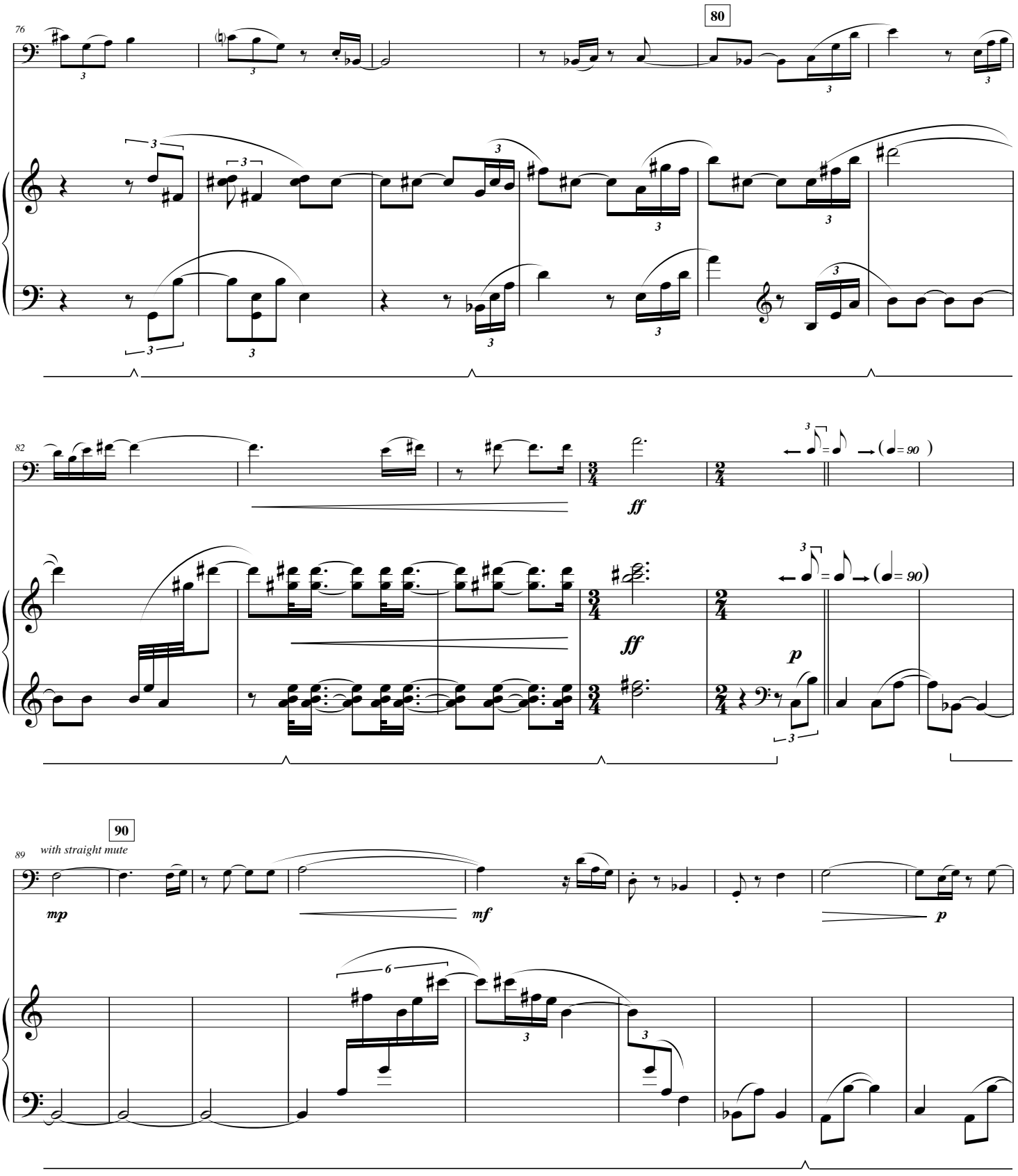
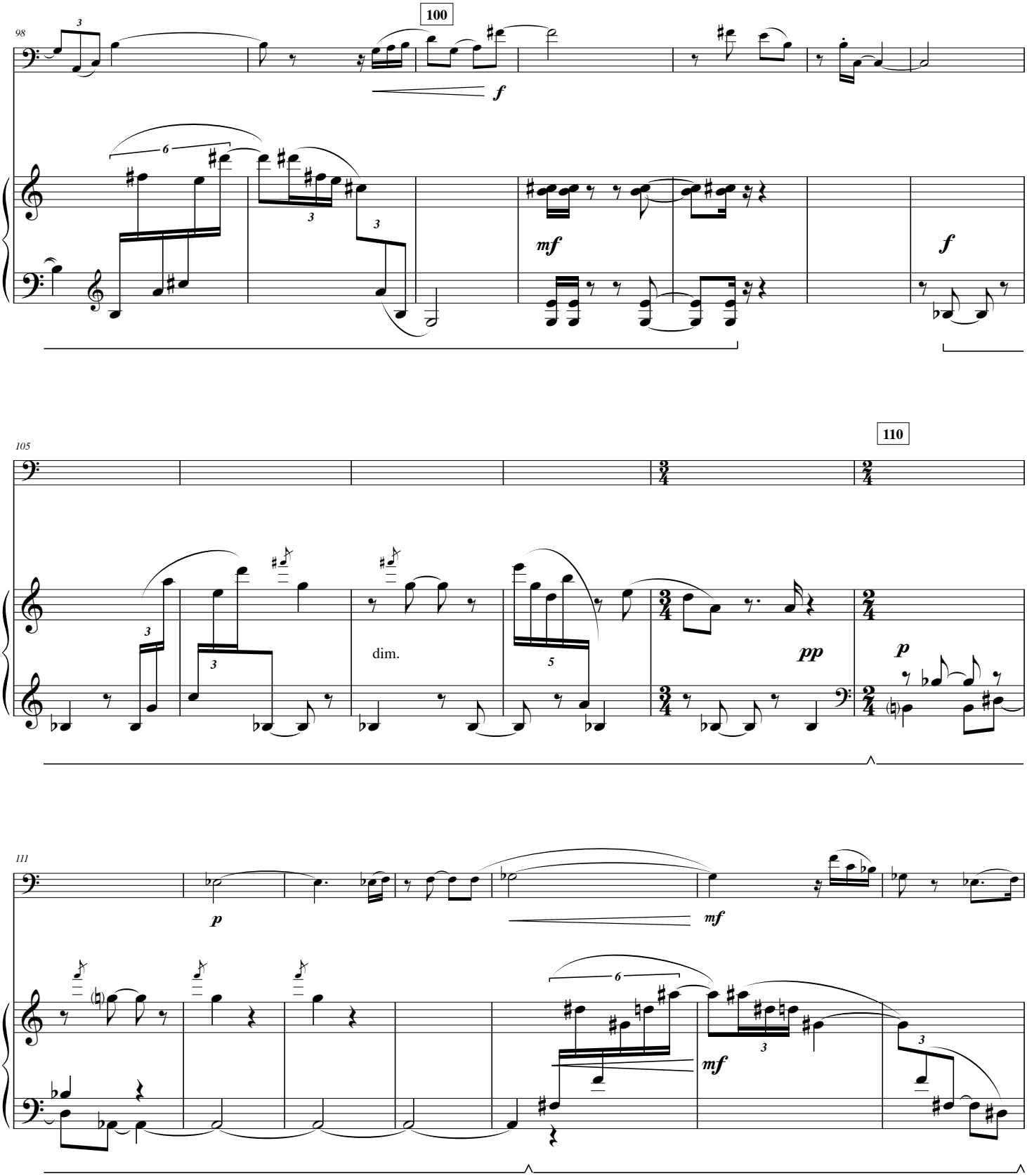

20
20
p
mf
f
p
mf
sost.
27
30
rit.
ff
mp
rit.
ff
mp
m.d.
33
a tempo
pp
mp
p
a tempo
pp

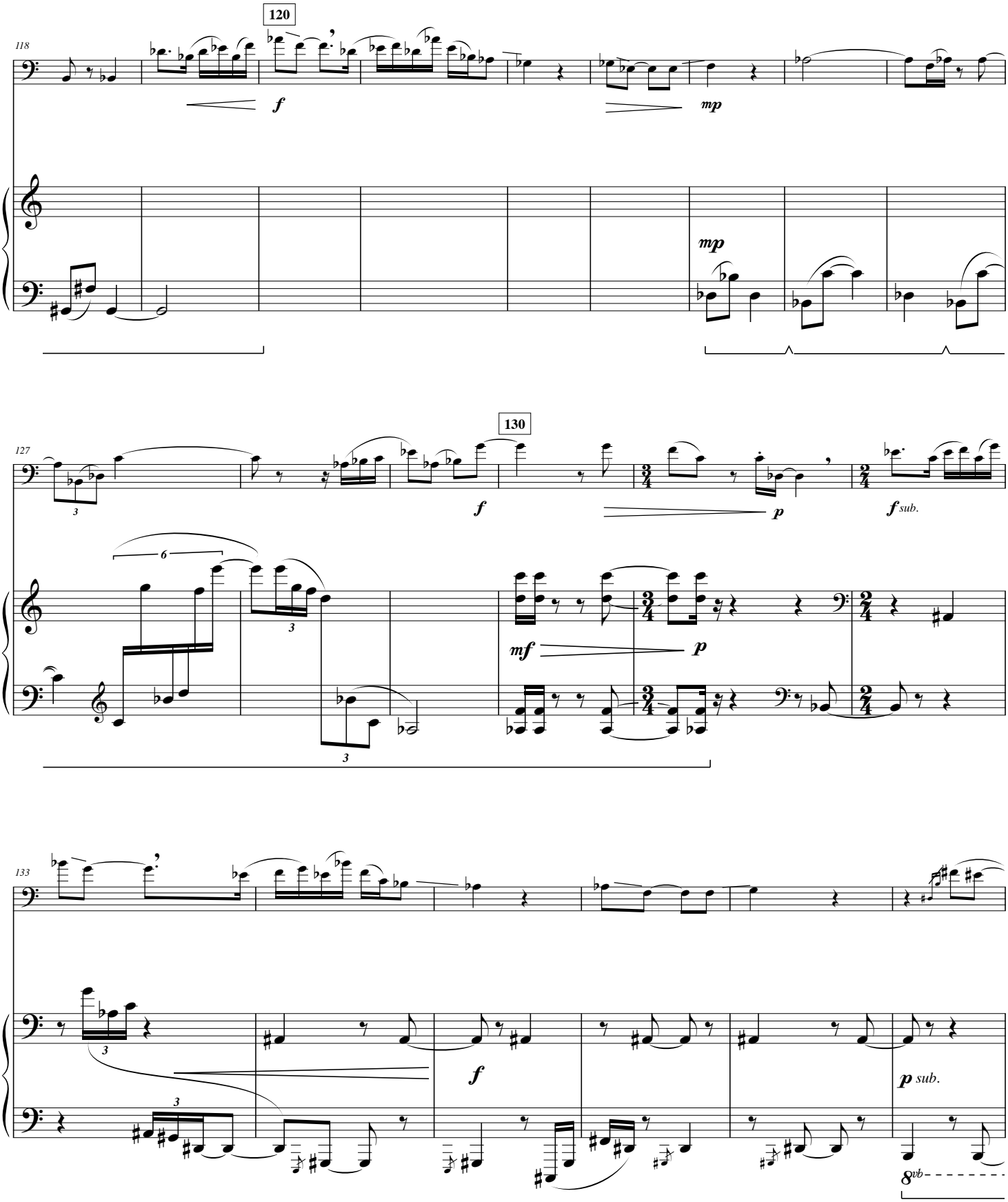

38
40
pp
p
44
mf
f
50
p
52
mf

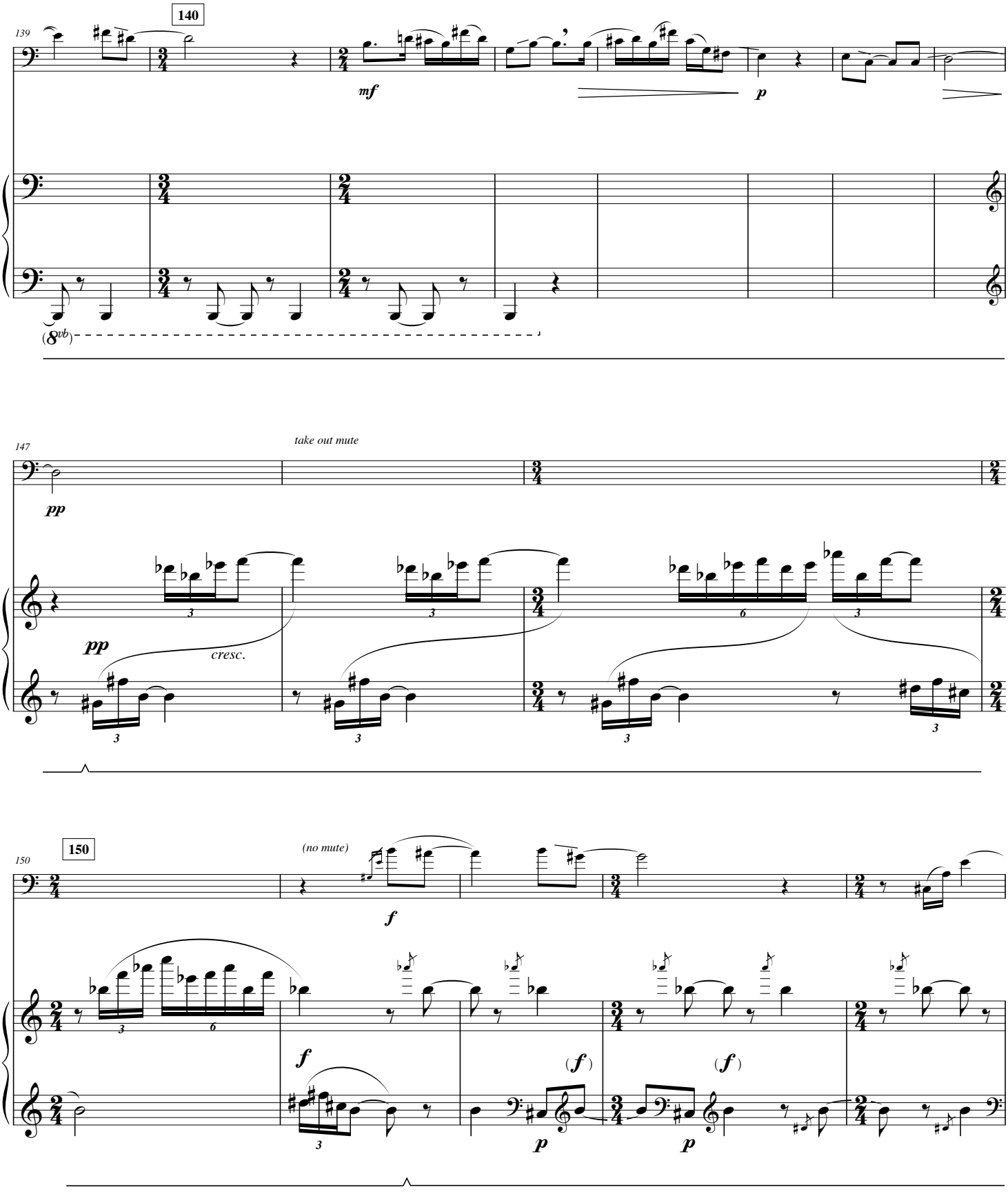


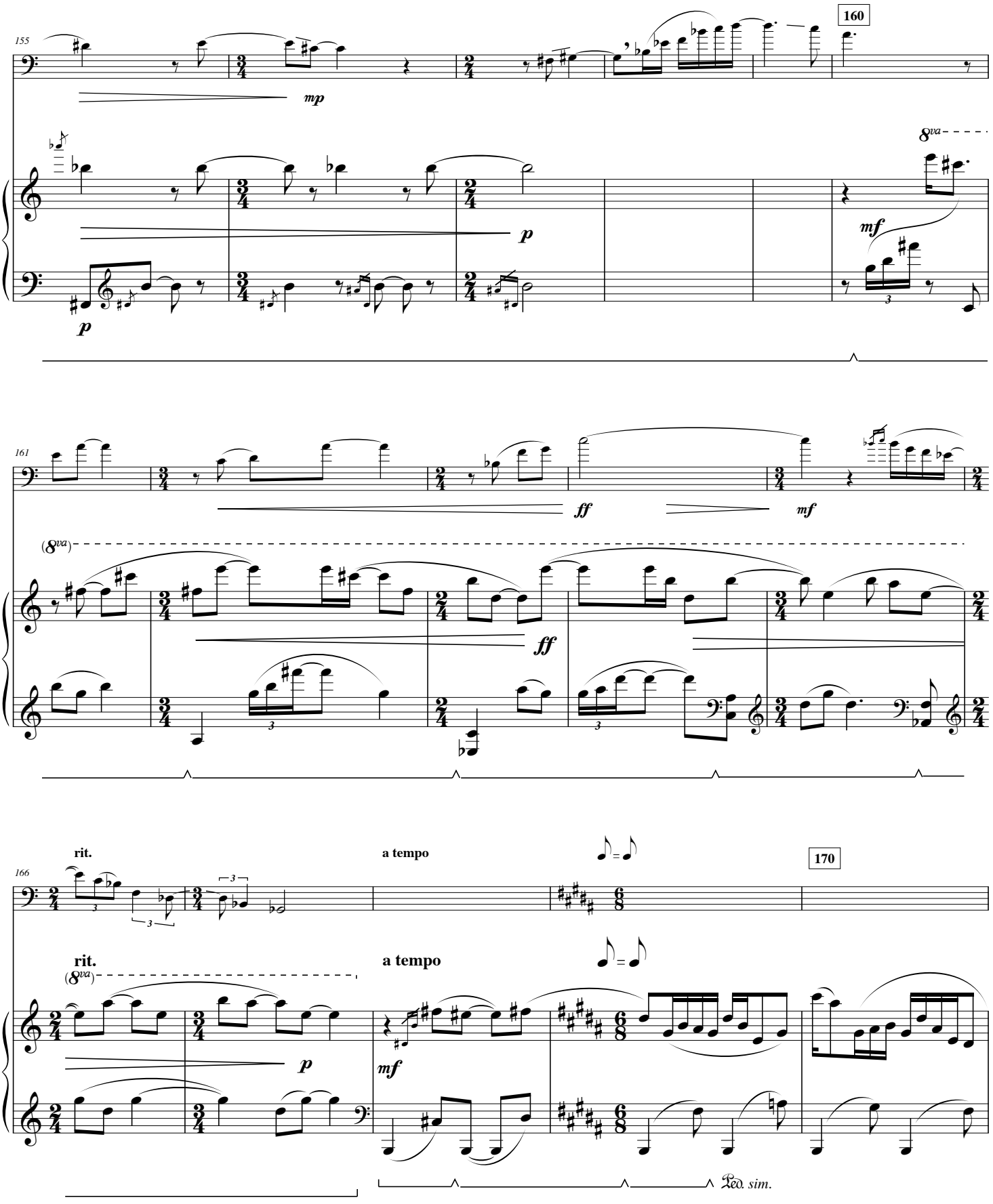
* The line between notes indicates a portamento. Each note should receive its full duration, with a glide between notes.

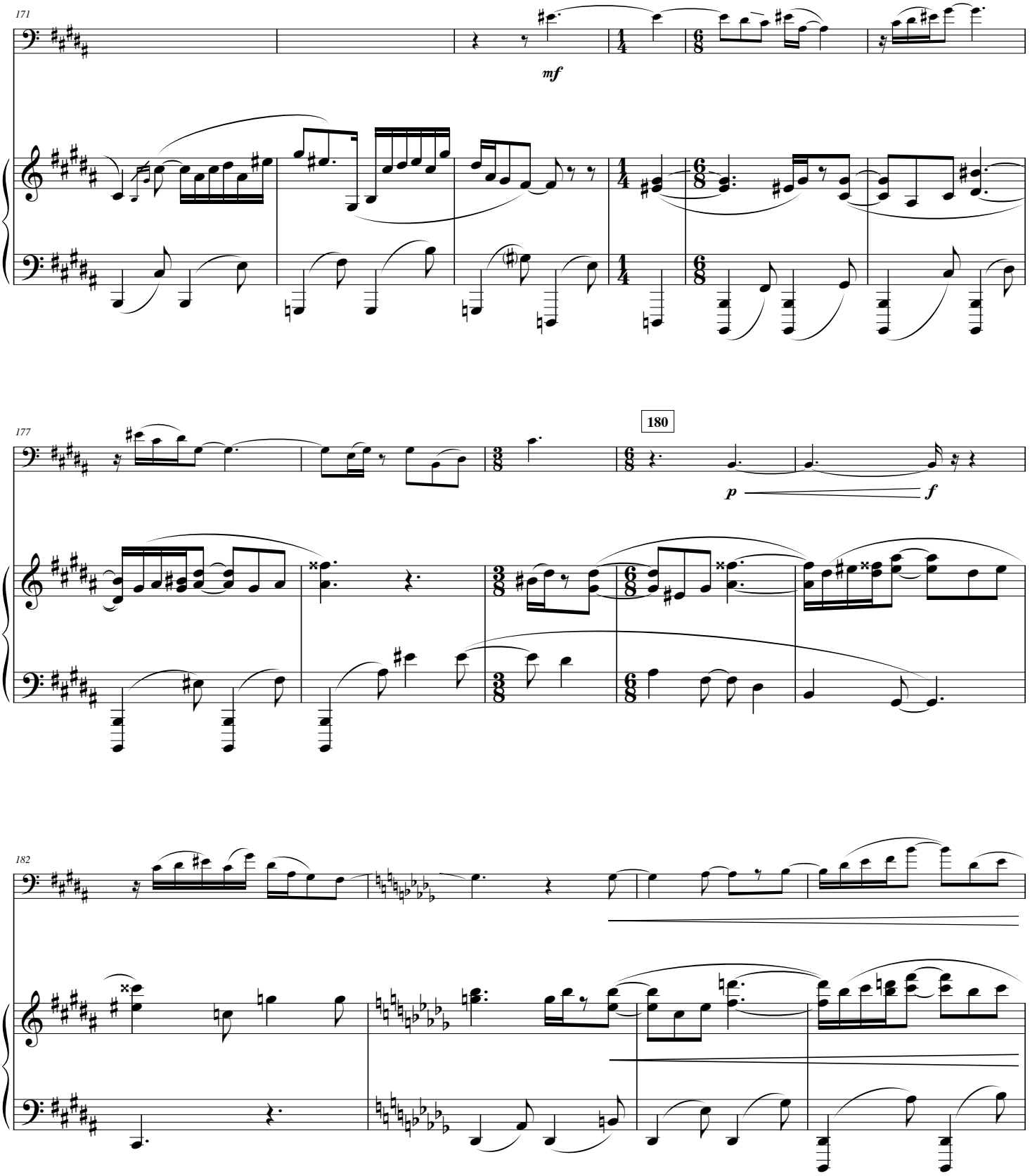

76
80
82
ff
ff
p
= 90
89
with straight mute
90
mp
mf
p

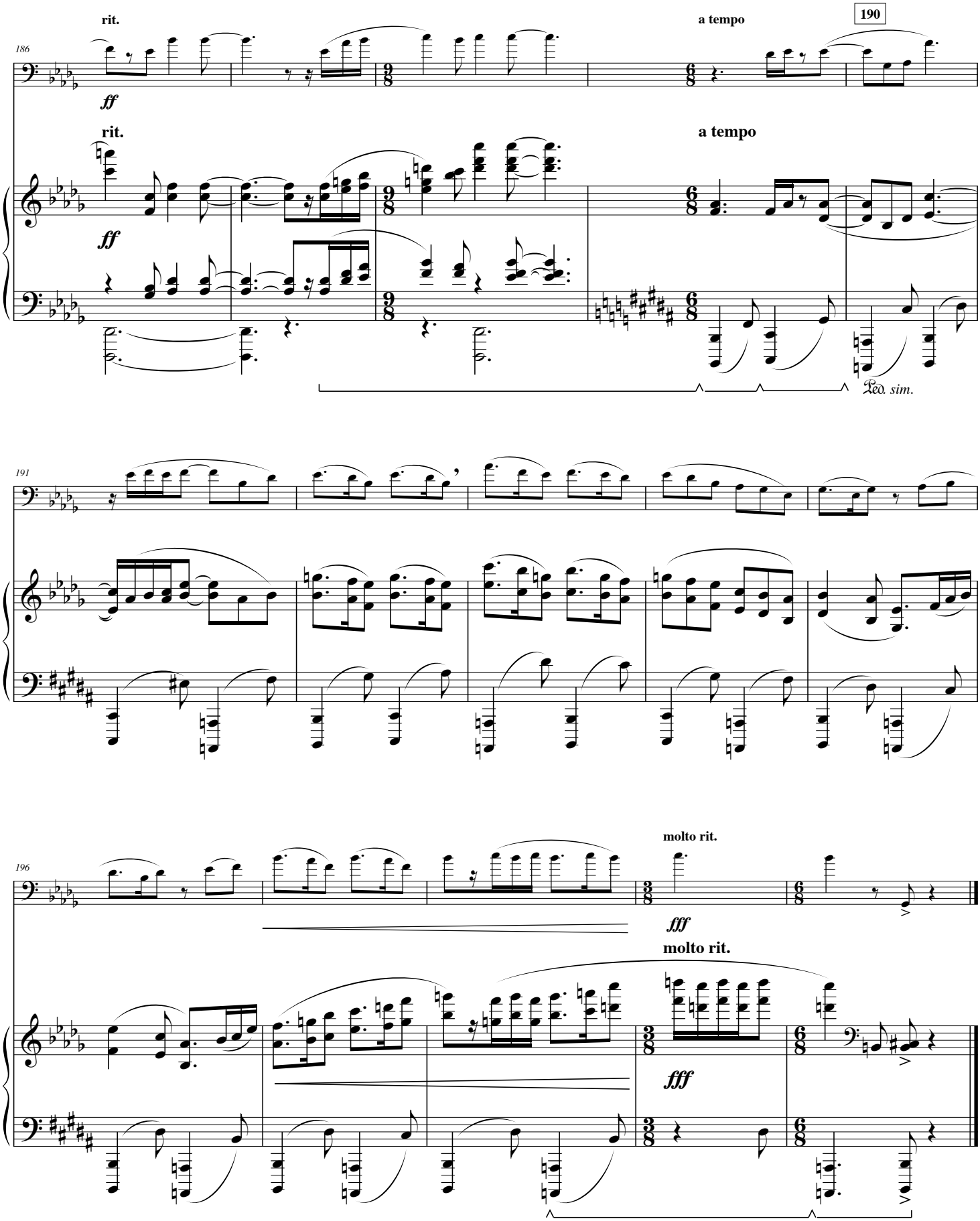

98
100
f
mf
f
105
110
dim.
pp
p
111
p
mf
mf


118
120
f
mp
mp
127
130
f
p
f sub.
6
3
mf
p
133
f
p sub.
8vb


139
140
mf
p
(8vb)
147
take out mute
pp
pp
cresc.
150
(no mute)
f
f
(f)
(f)
p
p


155
160
mp
p
p
8va
mf
161
ff
mf
(8va)
ff
166
rit.
a tempo
170
rit.
(8va)
a tempo
p
mf
Ped. sim.


171
mf
177
180
p
f
182


186
rit.
ff
rit.
ff
a tempo
190
a tempo
Ped. sim.
191
196
molto rit.
fff
molto rit.
fff