

THE THREE B'S

(2023)



— for Horn in F and Piano —

CHRIS DORNER

Full Score (Transposed)

Duration: 7:30

Dedicated to Dr. Katey J. Halbert, University of Arkansas

The Three B's

for Horn in F and Piano

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PERUSAL USE ONLY

About the piece:

“The Three B’s” is dedicated to Dr. Katey J. Halbert, visiting professor of horn at the University of Arkansas, Fayetteville, AR, USA. The inspiration for this piece began after her faculty recital was given in January 2023. The program for her recital included Robert Bissel’s “Song of a New World” which she described as the dichotomy of two underrepresented aspects of horn playing: Utilizing the low range of the horn and the sound and language of jazz applied to the horn. With these two aspects in mind, writing for “The Three B’s” began, with a goal to fill a gap in horn repertoire.

The title references three styles/eras of jazz: Blues; Boogie-woogie; and Bebop. Three different styles—each with unique features—present a challenge to the preparation of this piece along with the emphasis placed on the lower range of the horn.

Performance Notes:

“The Three B’s” references three jazz tunes, “Goodbye Pork Pie Hat” by Charles Mingus (Blues); “Boogie-Woogie Bugle Boy” by Hughie Prince and Don Raye (Boogie-Woogie); and “Donna Lee” by Charlie Parker (Bebop). Each style of jazz has unique characteristics (articulation, tone, groove, etc.), and a heavy part of the preparation—both from the soloist and pianist—will require listening to several different recordings of the above-mentioned tunes.

Listening is your friend...

General Notation:

Ms./rehearsal 1-12 is all unmetered and marked recitative therefore nothing written is strictly metric, however any feathered beaming should be observed. The pianist should follow the soloist cues to place the chords when given.

Ms./rehearsal 12 a time signature is present, however, there is still a good amount of ebb and flow between the soloist and the piano. The same applies to **Ms./rehearsal 25** (improv), the improvised or transcribed solo determines the flow and “dialogue” occurring between the soloist and piano.

Ms./rehearsal 114, the soloist has a (unmeasured) cadenza, and the piano accompaniment is simple. The lefthand sforzando hit first, followed by the rolls.

Notes to the Pianist:

Firstly, the piano writing is written for the perspective of classically trained pianists, hence why chord symbols are provided but also voiced out to my preferences. The pianist may voice any chord symbols based on their preferences but the "color notes", (whether they be extensions or non-chord tones) must remain.

You may improvise additional basslines and chords beyond the ones present. However, they must make sense and not detour focus from the soloist; however, the piano and soloist may briefly trade focus, like dialogue.

All glissandi and rolls are sloppy and imprecise. The straight-line glissando mark [/ or \] indicates a glissando on the piano's white keys, and the wavy-line glissando mark [/ or \] indicates a glissando on the piano's black keys. The rolls are indicated by a tremolo symbol [tr] above or below notes, these should **not** be performed metrically or played as "steady" notes.

Notes to the Horn Soloist:

Various techniques are used in this piece to accurately represent jazz. Below is a list and explanation of the techniques used, as they appear in the score.

Blues requires constant vibrato, for a good example of vibrato on the horn in a jazz context, listen to various recordings of the jazz hornist, Julius Watkins.

Ms./rehearsal 2, valve bend: play the F either as T0 (trigger, open) or one and valve bend down to E-natural on T2 (trigger, two) or as one-two. Take your time.

Ms./rehearsal 4, jazz turn: In jazz, turns are performed by hitting partials between the starting and ending notes (and during a valve change, if applicable). In this example you will pitch bend up slightly on the A-flat go down to an F (out of tune) and either back up to the A-flat and land on the E-natural or go down to a D-flat and up to the E-natural. Because this is an ornament in jazz, it is not very strict but more about the effect. For a brief demonstration and explanation (on trumpet) refer to the YouTube video by Chris Braun “How to play Jazz Turns”

Ms. 83, mouthpiece "kiss" is performed by puckering your lips tightly on the mouth and releasing into the mouthpiece, should create a "pop" sound. However these also could be performed by literally kissing the mouthpiece with such force it creates an audible sound.

Throughout the piece, noteheads within parentheses [(•)] can be seen, these are “ghost notes”. Ghost notes are notes where the center of the pitch is not clearly defined.

Notes on Improvisation and Cadenza Passages:

At **Ms./rehearsal 25**, the soloist can improvise based on the chord changes. However, classical musicians are not given enough training in improvisation, let alone in a jazz context, improvisation here may seem daunting. Thus, a solo has been roughly transcribed as an option. The transcribed solo of “Goodbye Pork Pie Hat” is from the 2nd track of Charles Mingus’ album, “Ah Um”; The soloist Shafi Hadi (Tenor Saxophone) starts around 0:55 on the track. One must understand that the transcribed solo is an approximation and therefore a good amount of freedom is allowed, hence why “important” information such as dynamics and phrasing are not provided.

At **Ms./rehearsal 114**, the soloist is instructed to perform a cadenza. While cadenzas are nothing new to solo works of the western-classical style because this performance style is not taught in horn repertoire, a cadenza has been written out, as before great freedoms can be taken to the written cadenza much like the improvisation at **Ms./rehearsal 25**, as it serves just as mere ideas.

Blues

1 Free, ♩ ~ 50

Horn in F

Piano

f with style and conviction

2 Recitative, ♩ ~ 45
always with vibrato!

mf sassy

3 *To/1*

4 *T2/12*

5

6

7

8 push... pull

9 ideally, connect these two lines

10

11

The Three B's

12

"Goodbye Pork Pie Hat" - Charles Mingus
Still free, now with meter

sorrowful...

p *p* *mp* *p*

(follow the soloist)

p *dim.* *pp* *pp*

pp

17

coming from the haze...

mp *melody*

p *supporting chords*

with weight

dim.

22

with straight mute
nostalgic

p *mp*

with weight

(follow the soloist)

pp

The Three B's

3

25 Improve (Free)

B♭ m9 E♭ m7 B♭ m9 E♭ m7 B♭ m9 E♭ m7 B♭ m9 E13#11

Transcribed solo:

E♭ m9 A♭ m7 E♭ m9 A♭ m7 E♭ m9 A♭ m7 E♭ m9 A13#11

29

E♭ m7 Em6 G♭ 13(#11) C♭ 13(#11) E♭ 9(#11)

deep breath...

mp

A♭ m7 Am6 C♭ 13(#11) F♭ 13(#11) A♭ 9(#11)

32

B♭ mM7 E♭ 9(#11) F7 B♭ 7#9 FmM7 Cm9 B♭ m9 Fm7/E♭7

Timbre trill (switching between written fingerings)

T1/1

To/0

growl

(To/1) opt. trill

(one phrase, minimize unnecessary breaths)

E♭ mM7 A♭ 9(#11) B♭ 7 E♭ 7#9 B♭ mM7 Fm9 E♭ m9 B♭ m7/E♭7

Boogie-woogie

Speed up, drastic

without mute

f

without *pp* cresc.

38

"Boogie-Woogie Bugle Boy" - Ray-Prince

Boogie-Woogie; ♩ = 90

♩ = $\frac{1}{2}$ ♩

(black key gliss.)

"target" note
for the gliss

etc.

The Three B's

5

62 *cresc. a little bit* *mf* *(white key gliss.)* *slowly add growl* *(full growl)*

68 *With energy!* *f* *marked notes should sound "clunky"* *(sip breath, if nessecary)*

74 *sf fat* *nasty (play both D \flat and D \natural) (just D \flat)* *f*

82 *sf fat* *mouthpiece "kiss"* *cresc.*

The musical score is written for a tuba and piano. The tuba part (top staff) begins at measure 62 with a melody that includes a white key glissando and a growl. The piano part (bottom two staves) provides harmonic support with chords and moving lines. Measure 68 features a 'clunky' articulation instruction. Measure 74 includes a 'nasty' instruction for the piano to play both D-flat and D-natural. Measure 82 features a 'mouthpiece kiss' instruction. The score uses various dynamics including mezzo-forte (mf), forte (f), and sforzando (sf), as well as crescendos and articulations like accents and glissandos.

86

ff

(Imprecise rolls)

ff

92

100

(any keys)

106

Cadenza (Free)

114

ad lib.
B \flat 7(#9)E \flat 7(#9)B \flat 7(#9)F7(\flat 9)E \flat 7(\flat 9)B \flat 7(#9)

written

(follow the soloist)

then:
roll, split over two hands

mp

mp

mp

mp

mp

mp > p

sf hit
first:

sf

sf

sf

sf

sf

sf

Bebop

120

"Donna Lee" - Charlie Parker

Hard Bebop Swing, $\text{♩} = 200+$

mf light and delicate

mp light and delicate

A \flat Δ 7

F7

B \flat 7C \flat m7B \flat m7E \flat 7A \flat Δ 7E \flat m7 A \flat 7D \flat 7B \flat m7 E \flat 7A \flat Δ 7

G7(9) Fm7

132

Cm7

F7(\flat 9)B \flat m7E \flat 7(\flat 9)A \flat m9D \flat 7G \flat m9B \flat 7(9)E \flat Δ 9E \flat mM9 B \flat 7(9)

The Three B's

138

(it doesn't matter if you hit the high C,
just aim for a high note and fall quickly)

138 *mp* *f* *sf fat* *mf*

F7 B \flat m7

141

B \flat 7 Gm7/B \flat A \flat o7 E7 G7 F7 Cm7 E \flat 7 B \flat Δ 7 E \flat 7

147

A \flat Δ 7 F7 B \flat 7 C7 Fm7 C7(9) C7(#9)

155

Fm7 C7 Fm7 Do7 A \flat Δ 7 F7 B \flat m7 E \flat 7 A \flat Δ 7 B \flat m7 E \flat 7

The Three B's

9

163

Sheet music for measures 163-170. The bass line features a melodic sequence with triplets and slurs. The piano accompaniment consists of chords: A \flat Δ 7, F7, B \flat 7, B \flat m7, E \flat 7, A \flat Δ 7, E \flat m7, and D7. A forte (f) dynamic is indicated at the beginning.

171

Sheet music for measures 171-178. The bass line continues the melodic sequence. The piano accompaniment features chords: D \flat 7, D \flat m7, A \flat Δ 7, F7, B \flat 7, B \flat m7, and E \flat 7. A crescendo marking is present above measure 175.

179

crescendo until the end

Sheet music for measures 179-186. The bass line features a melodic sequence with triplets and slurs. The piano accompaniment consists of chords: A \flat Δ 7, F7, B \flat 7, C7, Fm7, and C7(#9). A forte (f) dynamic is indicated at the beginning.

187

Sheet music for measures 187-194. The bass line features a melodic sequence with triplets and slurs. The piano accompaniment consists of chords: FmM7, C7, Fm7, D \flat 7, A \flat Δ 7, F7, B \flat 7, E \flat 7, and A \flat Δ 7. A forte (ff) dynamic is indicated at the beginning.