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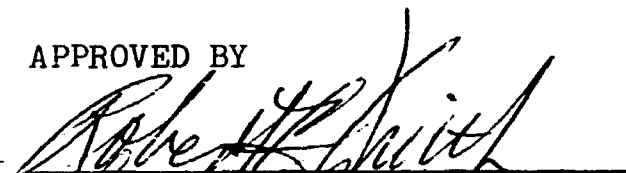
PROBLEMS IN TRANSCRIBING AND COMPOSING
MUSIC FOR TROMBONE CHOIR

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

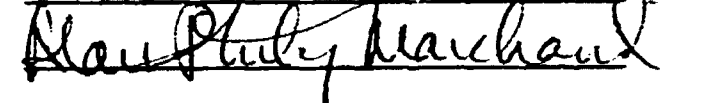
BY
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Norman, Oklahoma
1969

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MUSIC FOR TROMBONE CHOIR

APPROVED BY







DISSERTATION COMMITTEE

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	Page iii
 Chapter	
I. THE TROMBONE CHOIR, ITS HISTORY AND LITERATURE	1
Introduction Brief History of the Trombone Choir Trombone Choir Literature	
II. TRANSCRIBING FOR TROMBONE CHOIR	34
General Problems Techniques of Transcription	
III. COMPOSING FOR TROMBONE CHOIR	62
General Problems Techniques of Composition	
IV. SUMMARY.	91
BIBLIOGRAPHY	94
 APPENDIX	
A. TROMBONE CHOIR PUBLICATIONS AND PROGRAMS	
B. FIVE TRANSCRIPTIONS FOR TROMBONE CHOIR	
C. SYMPHONY FOR TROMBONE CHOIR	

PROBLEMS IN TRANSCRIBING AND COMPOSING
MUSIC FOR TROMBONE CHOIR

CHAPTER I

THE TROMBONE CHOIR, ITS HISTORY
AND LITERATURE

Introduction

During the last quarter of a century an ensemble referred to as the trombone choir has risen to a position of moderate importance in the music departments of several colleges and universities in the United States. This brass group, composed solely of trombones, has numbered from four to over twenty-four instruments. The presentation of recitals and concerts has constituted the principal activity of the trombone choir, and a modest body of literature for this instrumental unit has accumulated.

Additions to the curriculum should be fully justified, and at this point several important questions regarding the trombone choir might be posed. Of what value to music education is the trombone choir? Has the trombone choir been a completely recent development, or does an historical precedent exist? Does the trombone choir

musically deserve an independent existence as a performing body? If the literature for this ensemble unit is inadequate, from what sources and by which techniques can new literature be derived? Is there a group of compositions for trombone choir which sufficiently satisfy standards of programming? What techniques need to be utilized in composing for trombone choir?

The purpose of this study is threefold: (1) to explore the trombone choir, its history, and its literature; (2) to discuss the techniques and problems of transcribing for trombone choir with a presentation of five examples; (3) to discuss problems and methods of composing for trombone choir as exemplified in an original four-movement composition.

The least-needed addition to the present music curriculum would seem to be another ensemble. Today's ensemble-oriented music curriculum, with concomitant overemphasis upon performance, appears to be dominated by performing groups with insufficient emphasis on the full range of musical learning.

However, a long look at the role traditionally performed by certain instruments in bands and orchestras will reveal a basic reason for placing these instruments in small, autonomous ensembles. Reference is made to those instruments whose primary function is to accompany others, whose musical responsibilities seldom carry a complete musical idea, whose

phrases are mainly subordinate to the principal musical ideas--the lower brasses, the lower woodwinds, and percussion instruments. If one considers a musical diet such as this, continued over a ten-year span in school music programs, the resulting impoverishment of musical experience for the individual is obvious.

There would seem to be a need for an instrumental unit which would provide the trombonist with a direct ensemble experience in performing worthy music. In orchestra, band, and brass choir, the trombonist invariably plays a supporting role, in which to accompany or to rest is the rule rather than the exception.

In addition to these considerations, there is the long-standing tradition of viewing the trombone as an instrument to be used sparingly, for certain characterizations, to "color" the string orchestra. We might well ask whether this tradition is as valid as historical usage has insisted, or whether it is a prejudice. We might reflect thus: if the trombone choir, like the band, had not been slighted by the greatest composers (for whatever reason), but instead did now possess a large and representative body of compositions from each period, this ensemble might, even with its limitations, be just as legitimate and accepted as the string orchestra or the male chorus. Do the reasons for not so considering the trombone choir really originate from intelligent decisions or from historical accident?

The majority of school organizations perform music that is difficult enough to challenge the instruments on higher parts--violin, flute, clarinet, trumpet. Instruments on accompanying lines are seldom required to do more than fill supporting roles. There is a need for these accompanying instruments to engage in musical activity which places a similar amount of responsibility for musicianship on their performance.

The situation described above is part of a cycle of little musical and technical challenge which develops poor musicians and poor technicians, and which in turn, encourages composers and arrangers to expect little, musically and technically. In ensemble music in which the trombone performs, there would seem to be a paucity of music which stimulates musicianship and technical proficiency.

-- A further reason for providing the opportunity for trombonists to perform in small, responsible groups is the seeming preference on the part of the public for music of the Romantic era. A predilection for works of a grandiose nature seems to be the rule. These works are the type which gravitate toward the thrilling climax through page after page of massive, impressive sonorities--sounds with which the ears of the public and the players are completely acquainted seem to be the rule. That this situation has all too long been common in instrumental groups is common experience.

--

The vast amount of music which expresses the undying spirit of Romanticism and which abounds in attractive and deeply felt emotional expression is an irresistible musical experience. It is also a limited musical diet when it is used to the exclusion of that music which cannot exist within its precepts.¹

If traditionally organized groups are irrevocably wedded to the grandiose concepts of music of the nineteenth and twentieth centuries, music which includes those same concepts, it would seem that the beauties of the great music of the fifteenth, sixteenth, seventeenth, and eighteenth centuries must be offered through another experience.

The bass trombone has become an instrument in its own right. There is a need to involve the student of the bass trombone, an instrument which has little repertoire, in an ensemble which utilizes the true capabilities of range, tone color, and technique of the instrument. Few band compositions utilize these capabilities, and only the most difficult and contemporary orchestral compositions include idiomatic writing for this instrument.

Brief History of the Trombone Choir

The history of the trombone choir in Western civilization begins with the Renaissance, during which time musical instruments were made in families or consorts. Instruments were often played in homogeneous groups during this period, all parts of a composition being performed by instruments of

¹Frederick Fennell, Of Time and The Winds (Kenosha, Wisconsin: G. Leblanc Company, 1952), p. 3.

the same family. The miraculous invention of the slide principle, which most writers date from the fourteenth century,¹ made a fully chromatic brass wind instrument available for festive ceremonies, weddings, feasts, and similar occasions:

During the Renaissance, instruments were conceived primarily as instrumental counterparts to the vocal idiom and were so constructed. The modern orchestra, based on the primarily vocal grouping of soprano, alto, tenor, and bass string voices, found its inception in this period concurrently with similar experiments in the brass family, specifically the various sizes of trombones.

Thus, the alto, tenor, and bass trombones were the favored Renaissance sizes, with the soprano instrument not used until the end of the seventeenth century. Although the instrumentation is not known, we may surmise that these three sizes were included in the four sackbuts imported by King Henry VII of England. In the Privy Purse Expenses of Henry VII there is the following entry:

"1495, May 3. To foure shakbusshes for their wags."²
King Henry VIII maintained ten sackbut players, these performers also being imported from the continent, since the

¹Francis W. Galpin, "The Sackbut, Its Evaluation and History," Proceedings of the Musical Association, Nov., 1906.

²Francis W. Galpin, Old English Instruments of Music (Chicago: A. C. McClurg and Co., 1911), p. 153.

instruments were not left in his collection. This trombone ensemble enjoyed a favorable reputation, and remains an early example of the existence of an autonomous trombone group.

The choral concept applied to brass instruments found implementation in the trombone family, since the trumpets were still bound by the tradition of a caste which reserved them for royal heraldic use only. It was due to this freedom of utilization of the trombone--it could be used in church, for festivities, weddings, and many such occasions--that the instrument came to be employed to support each voice of the choir in church while participating in the mixed consort of instruments for weddings and the celebrations of royalty.

Evidence of the use of the trombone choir before 1600 is seen in the Stadtpfiefer of Germany. This tradition was quite lengthy. The early institution of Stadtpfiefer was established in Leipzig in 1479, when the municipality instituted Master Hans Nagel and his two apprentices, who performed alike on trumpet, cornett (Zink), and trombone.¹ It is quite probable that the three trombones were alto, tenor, and bass, the trio constituting a choir.

In the sixteenth and seventeenth centuries, each German town had its own band, and the leaders were highly

¹Charles Sanford Terry, Bach's Orchestra (London: Oxford U. Press, 1932), p. 14.

regarded. Johann Christoph Petzold (1639-1694), a Leipzig musician, "was influential in the evolution of instrumental forms and the style of orchestral writing."¹ He also wrote numerous tower sonatas and other works to be performed by town bands and brass groups. The early date of his works show that German brass activity provided traditions relative to the later Moravian use of the trombone choir in America. Petzold wrote his Turmmusiken und Suiten around 1670 for two cornetts and alto, tenor, and brass trombone,² the range for trombones being from Great D in the bass to B-1 in the alto: two and one-half octaves.

Gottfried Reiche (1667-1734) was one of J. S. Bach's favorite clarino players. He was also a violinist, leader of the municipal Stadtpfeifer in Leipzig, and composer of numerous brass pieces. In 1697, Reiche published some of these for cornett and three trombones, a favorite combination of brass instruments in the Baroque era. This ensemble often was accustomed to performing from church towers in Germany. That the cornett was often favored over the soprano trombone for the top part was possibly due to a lengthy tradition.

¹Eric Blom, Grove's Dictionary of Music and Musicians, Vol. VI (New York: St. Martin's Press, 1954), p. 697.

²Denkmaler Deutscher Tonkunst, Vol. 63-65. Weisbaden: Breitkopf and Hartel, pp. 27-37.

The German Turmsonaten show an independent use of the brass ensemble in general and the trombone choir in particular. The absence of any connection with vocal music in these works was important, for it established the brass instrumental ensemble as an autonomous group. This precedent is meaningful since it provides the modern trombone choir with a three hundred year tradition.

As we have seen, trombone choirs existed as early as the sixteenth century. If we can rely upon manufacturer's names on museum pieces, lists of instruments for early operas, and composers works, this becomes more evident. Manufacturers of trombones in Germany have left examples of Renaissance instruments--such as the oldest trombone in existence, dated 1557 and inscribed "Hans Neuschel, Nuremberg." This same city had been a leading brass instrument manufacturing center since the fifteenth century. An especially beautiful color photograph of a bass trombone in E^b can be seen in Winternitz,¹ inscribed "Johann Isaac Ehe, Nuremberg, 1612." This instrument has a handle on the slide and another handle on the upper bell to extend the tuning slide, providing an extra minor second.

Renaissance operas and intermedi used the trombone choir. In 1565, Psche ed Amore specified four trombones; the Ballet Comique, 1581 asked for trombones; and

¹Emanuel Winternitz, Musical Instruments of the Western World (New York: McGraw-Hill Book Co.), pp. 126-7.

Monteverdi's Orfeo of 1607 included five trombones.¹ Orfeo's trombones consisted of the following: two altos in D, two tenors in E and D, one bass in A.² The use of this trombone choir to characterize Orfeo's descent into the underworld is an early example of dramatic utilization of the trombone choir.

The cornett or Zink was the preferred soprano voice in the trombone choir. The earliest known composition in which instruments are specified exactly for definite parts occurs in a composition in which the trombone choir is used. This is Giovanni Gabrieli's *Sacrae Symphoniae* of 1597.³ At one point, two choirs are specified:

Choir I: Cornetto	Choir II: Viola
Trombone 1	Trombone 1
Trombone 2	Trombone 2
Trombone 3	Trombone 3

Gabrieli's use of the trombone choir is a landmark in the history of this ensemble. It demonstrates the concept of use of the trombone choir in an autonomous fashion with a graduated series of bore sizes. Some of Gabrieli's works use four choirs of trombones. One canzone requires

¹Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1965), p. 54.

²H. W. Schwartz, The Story of Musical Instruments (New York: Doubleday Doran and Co.), p. 211.

³Blom, p. 697.

twelve trombones, which play every part from alto downwards--the trebles being entrusted to two cornetts and a violin. The latter is to be found in Volume II of Benvenuti's edition of Gabrieli's works.¹

The perplexing mixing of trombone with string instruments and even voices by Renaissance composers is due to several factors. A lack of recognition of individual instrumental characteristics in this period resulted in the indiscriminate mixing of timbres. A second reason is found in early construction of the trombone: the trombone was built with a small bell, thick metal, and used a funnel mouthpiece, which responded easily and produced a soft, velvety sound not unlike the voice or a string instrument.² The Renaissance and Baroque trombone was a vocally conceived instrument.

Gabrieli's and Monteverdi's use of the trombone appeared to be without succession in Italy, but Germany continued interest in the choir of trombones during the Baroque era. The oldest textbook reference to the trombone choir is by Michael Praetorius (1571-1721), a German composer and music historian. In his Syntagma Musicum, 1615, he includes drawings of five trombones: alto or discant in F, tenor in B^b, two basses in F and E^b, and contrabass in BB^b. Of the

¹Ibid.

²Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Company, Inc., 1940), p. 95.

latter there are two kinds: one with a tube twice the length of the B^b tenor and one with crooks to lengthen the tube of a bass trombone. A tradition in making the contra-bass trombone exists in Germany. "A bass trombone with a double slide marked 'Jacob Schnitzer, Nurmberg, 1612,' belonged formerly to the De Witt Collection, Leipzig."¹

Praetorius discusses the trombone: "This posaun is especially superior to other wind instruments; in all concerts and other instrumental combinations it can be used and in all tonalities."² He does not prefer the alto trombone in the trombone choir due to the smallness of tubing. Rather, Praetorius would choose a tenor trombone on the alto part, if the player were capable of producing the high pitches. Time seems to have vindicated his judgment.

Praetorius seems to have been quite familiar with trombonists of his day, for his writing discusses such intricacies of performance as the playing of false notes below the normal range. The important point here is that a definite precedent exists for the trombone choir, and it is documented by an eminent musical historian of the early Baroque period.

Interest in the soprano trombone in B^b, an octave above the B^b tenor, developed in Germany and England in the

¹Phillip Bate, The Trumpet and Trombone (New York: W. W. Norton and Co., Inc.), p. 64.

²Bessaraboff, p. 186.

seventeenth century. Purcell included a treble trombone part in his Canzona for the Funeral of Queen Mary II, 1695.¹ Bach used the trombone choir, including the soprano instrument, but his use of the ensemble was always to support voices, except in three cases. Although Bach preferred the cornett as the soprano of the trombone choir, in Cantata Number 118, the full trombone choir provides the instrumental accompaniment to the voices, this being a rare example of independent use of trombones by Bach. This composer wrote timidly for the instrument, since his players doubled on several instruments and were possibly not proficient.

Precedents for the modern trombone choir are evident in Germany during the Baroque period, for many churches owned a choir of trombones. When the musician Schelle entered on his Cantorship in 1678 at St. Thomas's Church in Leipzig, he found a set of trombones among the church inventory.² If the soprano trombone was not preferred by some composers, it did seem to be available. In an examination of players in 1769, Johann Friedrich Doles, Bach's second successor, examined two candidates for a vacancy in the ranks of Stadtpfiefer. Of one he wrote: "He played the

¹Galpin, p. 155.

²Charles Sanford Terry, Bach's Orchestra (London: Oxford U. Press, 1932), p. 19.

simple chorale well on the discant [soprano?], alto, tenor, and bass trombones."¹

The Moravian Trombone Choir found its precedents in the previous discussion of German Brass developments. This unique survival of a Baroque instrumental combination deserves our consideration in this study as an example of a successful use of the trombone choir.

In 1954, the Moravian Trombone Choir of Bethlehem, Pennsylvania celebrated its bicentennial. This unusual ensemble of brass instruments is one of the oldest performing musical groups in continuous existence in the United States. In its use only of slide trombones, the Moravian Trombone Choir is unique among religious musical organizations, and the limitation of instrumentation to slide trombones has found a successor in the trombone choir existing today in colleges and universities in the United States.

Originally selected as the instrument most appropriate for funerals, and used to announce the major religious festivals of the calendar year, this homogeneous brass group has served to enrich the lives of the people in this small Protestant sect since before the American Revolutionary War. The Moravian Trombone Choir is important because its members reflect European musical traditions which became essential factors in American musical life. The idea of voluntary use of laymen to serve as performers is

¹Ibid., p. 36.

reflected in the American town band of the nineteenth century.

Another important element regarding this ensemble is the use of trombones for sacred purposes, particularly those events connected with the beyond death, and this reflected European use of the trombone since before Monteverdi's Orfeo.

. The excellent story of the origin of the Moravians can be found in a number of detailed studies,¹ and, therefore a complete review is not needed here. Of interest is the fact that the first quartet of trombones was acquired by the Bethlehem Moravians in 1754, and, as we have seen from the Stadtpfiefer discussion, there was ample precedent in Germany for trombone ensembles. The Moravians chose to continue a long and well-established tradition of brass performance in connection with the events of their daily lives, especially those involving religious events.

The Moravians cite Biblical authority for their justification of use of trombones as ecclesiastical instruments. In the German Bible, the phrase "die letzte posaune" would mean to the German "the last trombone." In the English Bible, this is written "the last trumpet." The German conception of the trombone was that it was an especially solemn instrument. As one Moravian expressed it:

¹Harry Hall, The Moravian Wind Ensemble; Distinctive Chapter in American Music (Nashville: George Peabody College), p. 10.

The trombones have a peculiarly solemn effect when well performed upon; better and more solemn effects could be produced by the more modern keyed instruments: the cornet and alt horn; but the trombone was originally selected as the symbol of The Last Trump, and on that account is likely to hold its place.¹

Perhaps the choice of slide trombones seemed appropriate to the Moravians because the purity, somberness, and simplicity resulting from the use of only trombones matched those same qualities deemed necessary for the expression of feeling for the religious and death ceremony. Furthermore, the use of trombones as the most suitable instrument for support of voices in group singing was traditional in Europe. Dr. Harry Hall writes regarding this point:

As group singing was a conspicuous feature of many such events, an ensemble was desired which would provide an appropriate support for voices. The trombone, by virtue of its slide action and tonal properties, was especially suited acoustically, mechanically, and aesthetically for this purpose.²

Another reason for using trombones is that its cylindrical bore yields greater volume. In Board Minutes of the Salem, North Carolina Moravian Church, dated May 25, 1803, is the following:

The players suggest using trombones when they announce services. Conference approves, as trombones can be heard further.³

¹Rufus A. Grider, Historical Notes On Music In Bethlehem, Pa. (Winston-Salem, N. C.: The Moravian Music Foundation, Inc., 1957), p. 16.

²Hall, p. 20.

³Ibid., p. 157.

From the late Middle Ages, the trombone has been utilized as an effective outdoor instrument.

Origin of the term "trombone choir" might seem to logically derive from the support of the vocal choir by brass instruments having a predominantly trombone instrumentation. Even though two cornetts played upper parts, as in the Petzold Turmsonaten, the other three parts were played by trombones. Hall states that the term "trombone choir" was used in Germany to apply to any group of wind instruments used in connection with the church.

Actually the expression 'trombone choir' is a misnomer. Referring to complete consorts of trombones, it is also a designation the Moravians have generally associated with any number and combination of wind instruments employed as an ecclesiastical wind choir. This is an inconsistency which very likely extends from around the middle of the nineteenth century, for it was at that time that the American Moravians seemingly began to refer to the 'trombone choir' as the church's wind ensemble.¹

It is possible that the use of this term among college ensembles originated with the Moravians.

In the United States, the Moravians were not only the first to introduce trombones, but by the wide use of the instrument in the religious and secular life of their several communities, they have succeeded in making the trombone an instrument which for many decades had been regarded as peculiarly their own.

¹Ibid., p. 98.

An ensemble of french horns and trumpets was used in Bethlehem as early as May, 1744, but the first quartet of trombones dates from August 31, 1754. On this date, the quartet was used to announce the Festival and Prayer Day of the Unmarried Brethren. For several years this was the only set in use in the middle colonies. Acquisitions of sets of trombones were as follows: -- -

Bethlehem, Penn.	1754
Christianspring, Penn.	1767
Bethabero, N. C.	1768
Lititz, Penn.	1771
Lititz, Penn.	1774
Nazareth, Penn.	1785
Salem, N. C.	1785
Hope, N. J.	1789
Bethlehem, Penn.	1791

When possible, then, communities of Moravians would add sets of trombones to existing sets. On easter morning of 1808, twelve trombones were used in the sunrise service at Bethlehem. This is an indication of the success of more than the simple quartet concept in dimension of sound. As such, this increased dimension has relevance for existing trombone choirs in schools today.

The instrumentation of the first complete set consisted of one B^b soprano, one E^b alto, one B^b tenor, and one F bass--the latter requiring an extension on the slide to

enable the player to reach the seventh position. The use of the soprano and large F bass are quite unusual in the United States. One Moravian writer expressed a reaction to the soprano trombone which resembled that of Praetorius' earlier feeling regarding the alto: "At times the use of the soprano slide trombone has been much criticized because their tone is thin and vapid, and their replacement with trumpets, which have greater sonority, has been strongly urged by some persons."¹

The duties of the Moravian Trombone Choir were at first only connected with funerals. However, with their love for music and desire to integrate each part of the daily life with music, the functions of the ensemble grew, until Rufus Grider, writing in 1873, listed the following: funerals, lovefeast, Easter sunrise, Childrens' Festival, greeting of dignitaries, serenades, wedding anniversaries, and helping the Philadelphia Orchestra.² Many of the choir's functions in the nineteenth century have been diminished or taken over in the twentieth by the brass choir, until at present the distinctive funeral ceremony remains the principal activity.

Two twentieth-century functions of the choir were inaugurated on March 27, 1900, when the Trombone Choir

¹Joseph A. Maurer, "The Moravian Trombone Choir," Historical Review of Burks County (Reading, Penn.: Burks County Library), October, 1954, pp. 2-8.

²Grider, p. 34.

announced the opening of the first Bach Festival at Bethlehem by playing chorales from the belfry of the Central Moravian Church. This began a long and intimate association with the Bach Choir of Bethlehem. Two customs inaugurated in those days remain important features of the Bach Festivals today: that of announcing each session of the festival with chorales from the Packer Memorial Church on the Lehigh University campus; and that of introducing each of the two parts of Bach's Mass in B Minor with a chorale played in the church in the same key as the opening chorus, the Bach Choir taking up the chorus at the precise moment that the Trombone Choir plays the last chord of the chorale.

Further activities of the Choir in the twentieth century have been many secular and sacred occasions in Philadelphia, Baltimore, Washington, the New York World's Fair of 1964, and television appearances.

The members today, as always, are drawn from the congregation. The number has varied from four in 1754 to thirty-one in 1952. "At this time, the institution consists of seven sopranos, two altos, eight tenors, and fourteen basses."¹ The music of the choir can be ordered from the Moravian Congregation Office, 74 Market St., Bethlehem, Pa. Raymond Austin has edited a collection of 79 chorales entitled Hymns of the Moravian Trombone Choir, which are in

¹Jean Moore, "The Glory of the Trombones," undated typed paper on the Trombone Choir of Bethlehem, Pa. in the Moravian Music Foundation.

four books: two in treble clef and two in bass clef. The music is graded as medium in difficulty due to the contrapuntal independence of the parts. The hymns are the most common hymns performed by the choir in its long history.¹

Present instruments used by the Moravian Trombone Choir are all pitched in B^b except the alto, which is in E^b. "The older horns were made by the Boston Instrument Co. at the end of the last century. The others are standard makers products: Holton, Conn, etc. The very old instruments, made abroad, are all in the museum and not in use."²

In contrast to the expanded repertory and increase in parts of the trombone choirs of universities, the Moravian Trombone Choir uses only four parts and limits itself to the chorales. However, within the last fifteen years, it has performed such music as the 'Tower Music' of Johann Petzold and Wunderbarer Konig of Seigfried Karg-Elert. That this ancient ensemble found it practical to attempt other music is important and relevant in a vindication of the trombone choir as a musical unit capable of independent musical expression.

The Moravians found groups of trombones to be useful and satisfying, performing simple hymns, with no addition of other instruments. The number of trombones used by this

¹Raymond Austin, "The Moravian Trombone Choir," The Instrumentalist, Jan., 1968.

²Dr. R. E. Myers, a member of the present choir, in personal correspondence with this author.

group has numbered from four to over thirty. If the Moravians have found this particular ensemble to be satisfying for certain musical and religious purposes for over two hundred years, the trombone choir might be worthy of further exploitation as an independent unit in general musical practice.

The soprano trombone did not disappear at the end of the seventeenth century but was utilized by composers of sacred music well into the eighteenth century. Mozart wrote for all four trombones, doubling voices and indicating solo parts. In his Missa, K427 of 1782, Mozart uses soprano trombone in B^b to double the soprano line. In Davidde Penitente, K469, four trombones reinforce the vocal lines. The alto trombone is given a solo accompaniment by two violins, two viols, violincello, and bass violin in the aria Jener Donnewarte Kraft from the sacred opera Die Schuldigkeit des ersten Gebates, K35 of 1767. Important in this case is the use of the trombone choir as a unit, interesting enough musically in itself to maintain its choir concept through the eighteenth century in Germany.

The great increase in interest in instruments occurring in the nineteenth century left only the trio of trombones--the alto, tenor, and bass. The soprano was discarded. Indeed, in France, not even the alto or bass trombones survived the nineteenth century, the French choosing three tenor trombones for orchestral music. It is in

Germany that the alto remained the longest. Beethoven found the latter instrument still in use when he scored the Three Equali. In the nineteenth century, very little can be said concerning trombone choir activity in Europe. Some music exists and the tradition of playing funeral chorales remained in Germany.

Beethoven's Three Equali represent a vocally-conceived tradition of composition for the independent trombone ensemble. The three movements were written in the fall of 1812 for two altos, tenor and bass trombone.¹ This music is a late remnant of the music for Stadtpfeifermusik of the seventeenth and eighteenth centuries. Written upon the request of Franz Gloeggel of Linz as pieces to be played annually from the Cathedral on All Soul's Day, the Three Equali were quite common in Germany as a musical type.

Beethoven's Equali are monophonic in texture, minor in tonality, and quite slow. The first two were chosen by Beethoven's prominent friends to accompany his coffin to the burial ground. Words were chosen from the text of the Miserere. The funeral procession on March 29, 1827, moved, after preliminary ceremonies at the house, to the church; the crossbearer, then four trombonists, the chorus master, the sixteen-voice male choir, the clergy, and finally, the coffin, flanked by thirty-six torch-bearers.

¹Mary Rasmussen, "Historical Notes," in Beethoven's Three Equali For Four-Part Trombone Choir (North Easton, Mass.: Robert King Music Company).

The whole impressive assemblage moved slowly to the church to the accompaniment of the two Equali, each one first played by the trombones in the original key, then repeated by the male chorus a whole step lower.¹

Again, the Beethoven work is important to our study of the trombone choir as a further example of autonomous use of the ensemble, this instance occurring in the nineteenth century.

Although there are few composers of first rank who have chosen to write for trombone choir, the innovative use of bores and idiomatic techniques is to be found in their works throughout the history of music. Since extensive advancements in composing for the trombone is reflected in the music of Richard Wagner, a brief discussion of this composer's utilization of trombones might be beneficial for our purposes.

It would appear that the important contribution of Wagner, and the main difference between Wagner and his predecessors in the utilization of the trombone in the orchestra, is his use of four trombones as a family possessing complete harmonic and musical independence, together with their use as an orchestral entity capable of maintaining the musical ideas of a composition over a longer period of time than had heretofore been given. Wagner's four trombones in the opera Götterdämmerung consist of two tenors, one bass, and one contrabass.

¹Ibid.

Wagner certainly would seem to deserve much credit for the encouragement of revival of a true bass trombone capable of performing with ease in the register below the Great E of the tenor trombone.

Another distinct Wagner innovation is the stimulus for rebirth of the contrabass trombone with successful incorporation of this instrument into the trombone family. Further techniques not necessarily innovated by Wagner but successfully demonstrated in Götterdämmerung are: the employment of the trombone as a fully chromatic instrument; the encouragement of a legitimate sound with wide volume and tonal range; the use of special idiomatic effects to heighten the drama; the exploitation of cantabile possibilities of the trombone; the use of trombones one, two, and three and four as solo instruments; the differentiation in writing for trombones as a cylindrical bore type of brass instrument; repudiation of alto trombone and substitution of the bass trumpet and occasionally third trumpet as the soprano member of the trombone family.

If Richard Wagner had been given a commission to write a Suite for Trombone Choir, it is certainly probable that a work of this title would include the same principles discussed above. Illustration of some of these techniques can be seen in connection with the miniature scores published in Band I and Band II by Eulenburg Miniature Scores of New York. Toward the conclusion of Act II of Götterdämmerung,

the four trombones play an eleven measure interlude in contrapuntal texture as the sole support of the vocal line in which Brunnhilde expresses grief. In countless occasions in this opera, four trombones perform in four part harmony as a solo family in similar fashion encompassing a four octave range.

The stimulus for development of the true bass trombone capable of legitimate range, power, and chromatic possibilities from F-1 to the second F below the bass clef is seen in the low notes specified for trombone four:

p. 1232--a low B natural, which is the most difficult note to produce on today's F attachment tenor-bass.

The true tradition for today's bass trombonist may here be seen. "Wagner's interest in trombone lower register hastened adoption of the bass trombone as a permanent member of the orchestra."¹ Indeed, composers such as Strauss and Stravinsky certainly followed Wagner's practice and continued to demand a legitimate low range from their third, or bass, trombonists.

An example of Wagner's use of the contrabass trombone is to be heard with the "Dragon Motive" in Das Rheingold. The contrabass trombone is ushered with a flourish upon the musical world after a period of dormancy lasting 250 years. To represent to the audience a creature unlike anything they had known, Wagner uses an instrument from another world.

¹Fennell, p. 45.

Wagner's use of the instrument has been without succession in the twentieth century, except in a few works by Varese and Stravinsky. It is possible that the bands and trombone choirs will, in their experimentation with interesting sounds, find this fascinating cylindrical bass instrument an engaging alternative to the usual lower instruments.

The uses for which Wagner employs the contrabass-trombone are: as a basic brass bass voice under the complete orchestra; as bass voice of the cylindrical brass (trumpets and trombones); and as bass voice to the trombone choir.

The present growth in trombone choir received a strong stimulus from Wagner's use of the instrument. In expansion of range, independent employment of a choir of trombones using tenor, bass, and contrabass trombone, and idiomatic writing for the instrument, the music of Wagner perhaps provides a precedent for several important aspects of the trombone choir movement of today.

In the twentieth century, the trombone choir has appeared in the larger universities and colleges as an outgrowth of the band movement. It is possibly due to the influence of Emory Remington of the Eastman School of Music in Rochester, New York, that the first college level trombone choir was begun. We refer to the trombone choir in this sense as a large group of trombones with perhaps more than one player to a part.

Students of Professor Remington began similar groups in colleges, made arrangements for the ensemble, and published works designed specifically for the trombone choir. These ensembles exist today in several institutions of higher learning, such as the Universities of Michigan, Illinois, Indiana and Ball State Teacher's College, East Texas State University,¹ Louisiana State University, and the University of Oklahoma. It is entirely possible that high schools will begin to employ the trombone choir in ensemble programs.

The instrumentation of the college trombone choir follows an expansion of that of the modern symphony orchestra. Tenor and bass trombones are utilized, with no alto, soprano, or contrabass instruments.

The number of parts range from three to twelve, the number of players from three to any number. Scheduling of the trombone choir is worked out in some cases on a regular basis (as at East Texas State University), credit being offered as "brass ensemble"; in some cases, trombone choir in a non-credit ensemble, and rehearsals are handled when there is no conflict with other ensembles, as at the University of Michigan. The latter situation would seem to have many disadvantages, the greatest being lack of a consistent instrumentation rehearsing on a regular basis. The

¹East Texas State University, Commerce, Texas. Personal interview with Dr. Neill Humfeld, Director, ETSU Trombone Choir. Nov. 10. 1968.

recommended schedule would be twice weekly for a minimum of one hour each rehearsal.

In establishing a trombone choir, one of the major concerns is overuse of the student's time. With the increase in required hours for a music degree, ensemble rehearsal time is at a premium and must be fully justified. Furthermore, at the smaller schools, the excessive use of the better performers in band, orchestra, and brass choir makes it rather difficult to ask these students to join an additional group. Obviously, the trombone choir can easily exist in the larger institutions in which there are many trombonists. However, in the small college a quartet of trombones may be possible, while the brass choir often is not, due to lack of sufficient brass instrumentation.

Trombone Choir Literature

The list of trombone choir compositions and transcriptions in Appendix A was selected from current publications for trombone choir. Two publishers produce the preponderance of trombone choir works: Robert King and Ensemble Publications. Although the list is not exhaustive, it does include the majority of musically worthwhile trombone choir compositions. The literature for trombone choir, which is not extensive, consists of approximately 150 transcriptions and original compositions, the former constituting a large segment of the music.

The information on page 6 of Appendix A refers to the list of music on pages 1 to 5 of the same appendix. An examination of the number of original compositions will demonstrate that the majority are from the twentieth century. Conversely, the preponderance of transcriptions for trombone choir are from the Baroque period, next the Renaissance, and then the Classic and Romantic eras. The reason for this is that arrangers have found the limited instrumental range and technique of the Renaissance and Baroque periods convenient for purposes of trombone choir transcriptions. The instrumental and vocal parts of those eras are of relatively small range and make modest technical demands upon performers.

The need for further transcriptions from the Classic and Romantic periods seems evident from the total works published for trombone choir. Furthermore, although there is much music from twentieth century composers, transcriptions are needed of better known composers when copyright laws make this feasible. Male choir music would be an excellent source.

Although a third of the literature is from the twentieth century, the majority of these works are tonal in harmonic structure, have regular phraseology, use only four parts, and do not exceed the low range of the tenor trombone for the lowest trombone part. The conception, except for Ostrander's arrangement of Mendelssohn's Holy Is God The

Lord, seems to be of a trombone quartet with little diversity of texture.¹

The French composers are writing for a quartet of tenor trombones, and much of the twentieth century literature is French. Many of these works do, however, challenge the trombonist both regarding technique and range. An example is Defay's Four Pieces, which demands a high D or E^b by trombone one.

There is a dichotomy in the works for trombone choir between those intended for one player on a part and those which will project successfully with the added dimension of more than one instrument to a part. In the latter category, we include Bach's Passacaglia and Fugue In C Minor, arranged by Hunsberger for eight or twelve trombones, which, although fairly technical, is not exceedingly fast, so that the rapid notes will speak if performed by a trombone choir. However, this composition will also be successful with one player to each part.

Each movement of each work needs to be considered for its appropriate instrumentation. In the category of one player on a part, the faster movements of the Flor Peeters Suite will sound with more lucidity when only one player is

¹In no existing composition for trombone choir do we find the full exploitation of the ensemble that the brass choir has begun to realize in a few twentieth century compositions. In Chapter III of this study, the writer has attempted to formulate a concept regarding more extensive writing for trombone choir.

employed on a part. Conversely, the slow movements of this same work enlarge in depth and effect with the addition of players. Homophonic, legato style music undoubtedly increases in massive effect with addition of many players. These considerations must be weighed when choosing the type of composition for a particular ensemble.

Justification for programming a complete recital of trombone choir works can be made on the basis of available literature, and proficient performers. Concerning what to perform, variety is a prime factor, as in all programming. Three recommended examples of trombone choir programs are included in this study (see Appendix A). The first deals with a trombone choir of average or below average ability and a small number of personnel. The minimum number of performers for this program would be five.

The second program is designed for a large trombone choir of any number. A minimum of nine players is necessary for this program, and each work is difficult except the Beethoven Three Equali. Program number three alternates between use of large choir and four member quartet, offering a variety of sound in massive depth and lightness. These three programs are merely examples of programming a complete recital of trombone choir works. There is enough literature for numerous recitals, although the exploration of possibilities for variety has only begun, and most

directors include some new transcriptions and original compositions on each program.

It is common practice to interpolate the trombone choir among other instrumental ensembles on recital programs. For instance, sharing an appearance with the clarinet choir, brass choir, or brass quintet is an acceptable practice.

CHAPTER II

TRANSCRIBING FOR TROMBONE CHOIR

The purpose of this chapter is to explore relevant principles concerned with transcribing for trombone choir and to examine an embodiment of these essentials in five examples chosen by the author.

General Principles

In transcribing for trombone choir, several factors need to be considered. These factors are: limitations of the trombone choir, choice of instrumentation, choice of music, and techniques of transcription.

One of the important limitations of the trombone choir is its range of slightly over three octaves, from the Great C of the bass trombone to D2 of the tenor trombone. Extension beyond this low range is possible on the bass trombone if a slow tempo is utilized; however, the ability to produce a higher note than the D2 of the tenor trombone depends completely upon the individual. Given the two previous conditions--inclusion of the bass trombone in the instrumentation and adequate upper range of the tenor trombonists--it

should be immediately apparent that all music for SATB not exceeding the range of three octaves is theoretically possible.

If the ensemble does not include the bass trombone, the possible range of the trombone choir must be a major third smaller in the lower register, the lower range of the bass trombone being, in a practical sense, Great C. Actually, the average bass trombonist will cultivate the pedal notes below this C and possess a range extending from pedal B^b to pedal F or E.

Increased challenges in the upper and lower ranges of brass players have brought about a parallel increase in range. This condition and the proliferation of F attachment instruments make the range of the trombone choir wider than that of several other musical groups such as the male chorus or trumpet choir.

One of the limitations imposed by range consists of the impediment of chord spacing necessary in the lowest register of the bass trombone. Following the construction of the overtone series in the octave from Great C to small c will aid greatly in gaining the utmost in clarity. Most preferable spacing here between the lowest chord member and next highest voice should be the octave, the next preference being the perfect fifth, then perfect fourth. The latter two intervals, although possible, result in a rather turpid sound if used as the lowest spacing of a chord in which

the lowest note falls between Great E^b and Contra-great B^b.

However, above Great E^b, the interval of a perfect fourth and perfect fifth becomes increasingly more lucid. The results of this spacing problem are that the wholesale lowering of an SATB composition, for instance, will result in a compromised sound to an extent, in that a lower pitch is the result and a thicker sound will be the outcome of the spacing in the lower voices. A change of these chord members would change the sound of the composition to a considerable degree and, in some cases, is not desirable.

Considerations of size and choice of instruments should involve questions of matching the trombone choir sound with the sound concept of the original intention. Some thought regarding the composer's purpose here needs to be attempted. Vocal and instrumental groups suitable for transcription for trombone choir based upon proximity of sound concept include SATB, TTBB, organ, and string ensemble. The piano would seem to be rather unrelated to trombone in means of tone production and sound concept. Considerations of range would present the greatest problems for organ and strings. The gradual change from vocally conceived instrumental music in the Renaissance and Baroque period to idiomatically composed music in the late Baroque and Classic eras make many string and keyboard works of the former periods possible for transcription. However,

numerous nineteenth and twentieth century SATB compositions are impractical without alteration, since the range exceeds that of the trombone.

The use of choral compositions as transcription material for trombone choir has several disadvantages, not the least of which is the loss of words. This is not, however, sufficient reason for denying the student an experience with seldom encountered literature. A further disadvantage is the lowering of range in use of SATB music, and this simply means the difference between the sound of the higher, more brilliant mixed vocal choir versus the lower, darker trombone choir sound. Similarities between trombone choir with choral groups are that both use the breath as a means of tone production, thereby making phrasing and endurance problems identical. The trombonist and the vocalist sustain a phrase approximately the same length and can physically endure approximately the same period of time.

Male choir literature, although not extensive, is quite suitable for high school or college trombone choir because of its limited range. The fact that composers have historically viewed the male chorus as a legitimate group for which to compose would seem an excellent point in favor of recognizing the validity of an instrumental choir which performs within basically the same range or wider, utilizes a larger volume, possesses much more velocity of technique, and can offer much more variety of sound. The most limited

of all brass instruments in performing rapid technical passages, the trombone perhaps corresponds more closely than the other brasses to the human voice.

As with choral ensembles, the trombone choir possesses a homogeneous sound which is quite effective in a homophonic, chordal texture. Hohstadt expresses the scoring problem thus:

. . . the brass ensemble is . . . similar enough to have blending tendencies. This is why the group sounds so successful in both an all-out homogeneous style or all-out heterogeneous style, but at no stage in between.¹

Suitably, the majority of choral literature is of this homophonic style, making transcriptions from choral literature practical. Thus, the Monteverdi and Mozart works included in Appendix A are quite practical as far as texture is concerned. However, Josquin Des Pres's Missa Mater Patris is quite contrapuntal and presents a more complex sound. In this work for male chorus, the range is completely practical.

Further limitations of the trombone choir in transcriptions arise when organ literature is examined. The rapid, technical scale and arpeggio passages so characteristic of the Baroque organ toccatas of Frescobaldi, Bach, and others are clearly not practical for use with the trombone choir. However, certain moderately technical organ

¹Thomas Hohstadt, Modern Concepts in Music for Brass (Fullerton, California: F. E. Olds & Son, 1967), p. 13.

compositions, such as Bach's Passacaglia In C Minor (arranged by Hunsberger) are possible and, by use of the connecting patterns technique mentioned by Hohstadt,¹ endurance and technical problems can be worked out. The connecting pattern technique will be discussed later in this chapter.

Contemporary organ range is clearly too wide for use without extensive alterations of this music. The early Baroque organs were not as large in tonal range, however, and as the author's transcription of Bach's Praeludium Und Fuge demonstrates, can be transcribed with little alteration. The problem lies in the bass. In the Baroque era, the organist had at his disposal a sixteen foot stop, which lowered the written bass note one octave. Often notated one octave above the sounding note, this bass line is clearly not possible with the bass trombone on all the pitches. It is, however, often practical when played where notated. Conceivably, use of contrabass trombone would solve this problem and provide a most interesting bass sound, exceeding in lower range by one octave the range of the bass trombone.

The similarity of the organ to the trombone choir makes compositions for the former within reason for transcription purposes. The sound on both is produced by air moving through metal pipes. Both produce a massive,

¹Ibid., p. 75.

grandiose sound which is quite effective in chordal, legato, homophonic style, such as the Praeludium in the author's transcriptions. The literature for this particular instrument needs to be utilized more extensively, since the type of sound intended by the composer comes rather close to that of the trombone choir.

Other keyboard compositions, such as those for harpsichord and piano, do not fall within the realm of music which can approximate the sound desired by the composer. Much keyboard music of early periods is undoubtedly within range and is playable technically. Furthermore, since in these periods composers stated "for Harpsichord or Organ,"¹ perhaps the particular sound of the medium was as yet not too important to them.

In the Baroque era and following, keyboard and string music became too difficult technically to be practical for trombone choir transcription purposes. The idiomatic concept by composers developed in this period. Particularly regarding harpsichord, pianoforte, and strings, the sound of these instruments does not seem to approach that of the trombone choir. Transcription of this literature is deemed practical only from the standpoint of providing experience with musical styles, providing the composition is playable.

¹Archibald T. Davidson and Willi Apel, Historical Anthology of Music (Cambridge, Mass.: Harvard University Press, 1964), p. 16.

If a further limitation is length of endurance, trombone choir literature will, of necessity, consist of compositions which invariably are of short duration. Obviously, the disadvantage here is that there will never quite be sufficient time to develop a musical idea, build tension, provide complexity, or include a sufficient amount of variety. These qualities seem to be traits of major musical forms. Accordingly, the majority of vocal compositions seem to be of short duration, as are the transcriptions for trombone choir from choral literature. Use of organ music, as in the author's arrangement of Praeludium Und Fuga, will provide more music of a lengthy nature, and, by using two players alternately on the highest parts, the burden of endurance in the high register can be removed.

There is a certain limitation regarding homogeneity of timbre in a trombone ensemble because all instruments are of one type. Differentiated only by bore sizes (as in the bass versus the tenor), the overall sameness is, in this respect, similar to that of a choir of clarinets, male voices, etc. This similarity in timbre is accentuated by the lack of width in possible range, which would, if larger, lend a more sharp contrast in sound, as in the strings. Integrity of timbre is less easy to achieve in this case. "A timbre has integrity when it exists in the fullness of its character, unimpaired by other timbres."¹

¹Hohstadt, p. 12.

There seems to be a problem, then, in distinguishing timbre, which is aggravated in a semi-contrapuntal texture. In the trombone choir, using a slurred, fully contrapuntal texture,

the ear will not grasp the significance of the imitations because it will not be able to distinguish the parts, quite apart from which the subtle changes of colour in the various instrumental groupings will tend to be brought down to a basic timbre, rather than give variety.¹

Limitations of technical extremes must be considered in transcribing for trombone choir. Although numerous examples abound of unusually gifted technicians on the instrument, the average performer simply cannot perform with ease the rapid passages possible on the piano, strings, woodwinds or valved brasses. However, it is also apparent that many composers have not utilized the technical extremes the trombone can execute. In this respect writing for the trombone is still encumbered by a long tradition of vocally-conceived trombone music, together with association of the instrument solely with music of a solemn, funereal, overpowering or menacing character.

Any discussion of transcriptions for trombone choir must consider the quality of the music. It is in the performance or worthy material that the student enriches his musical experience. What is valuable music is subject to some disagreement, of course. However, several factors need

¹Denis Arnold, "Con Ogni Sorte Do Stromenti: Some Practical Suggestions," Brass Quarterly, II (1959), p. 107.

to be considered, such as the period from which the selection is chosen. As mentioned in the preface, an experience predominantly weighted in favor of Romantic music is the rule with the average trombonist. Hence, more selections from Renaissance literature would be of value. Many transcriptions for trombone choir simply do not possess complexity; they are of too limited duration to build this quality. The problem in selection here is to choose those compositions which possess sufficient length to develop some degree of intensity of regional qualities, unity, and complexity. These traits are mentioned by Beardsley.¹

The degree of meaning in the music can certainly vary. The accompanying transcriptions were chosen primarily for their musical value as examples of complete expressions of a musical idea. This is a concept based upon the assumption that experience affects learning. If this is a valid assumption, then the experience should be of worth.

Additional musical factors in choice of transcription material should be the need to supplement existing transcriptions as far as musical period, style, harmonic systems, texture and modes are concerned. Recent music of the twentieth century is clearly not possible for use because of copyright laws. This means that, except for Renaissance music, the majority of transcriptions will be

¹Charles Beardsley, Aesthetics (New York: Harcourt, Brace, and World, Inc.), p. 10.

tonal. Thus the author has included two examples of works from the period before crystallization of tonality.

One should consider the need to supplement the student's ordinary experience. The average trombone student will be experienced in large ensemble performances of nineteenth century works. His listening will have consisted of primarily nineteenth century music, since this was the period in which the majority of music was composed for orchestra, piano, violin, solo voice, and transcribed for band. Thus, performances of music other than that of the Romantic era will expand his musical horizons. All wind and percussion players are victims of historical tradition. The golden age of winds began around 1800. Trained in music written for the instruments since this date, wind and percussion performers have little experience in performing works of an earlier time. The taste of the public, furthermore, demands familiar compositions of the nineteenth century. The result is a performer who stumbles when attempting twentieth century music and who is unfamiliar with the performing experience of Pre-Romantic works. In short, he is stunted, a musical dwarf. As Fennell states:

The result [of excessive programming of Romantic works] is an emphasis in programs upon works of a grandiose nature--works which gravitate towards the thrilling climax through page after page of massive, impressive sonorities--sounds which the ears of the public and players are comfortably acquainted. The further result of this preoccupation in programming with music in the grand manner, is the almost incapable parallel emphasis upon the music of the Romantic era, and the music written in the twentieth century

which projects that element of the past into contemporary life. The vast amount of music which expresses the undying spirit of Romanticism and which abounds in attractive and deeply felt emotional expression is an irresistible musical experience. It is also a limiting musical diet, when it is used to the exclusion of that music which cannot exist within its precepts.

The schools of America have a responsibility to instruct and inform these young people in the beauties of the great music of the fifteenth, sixteenth, seventeenth, and eighteenth centuries.¹

For these reasons, the author has included transcriptions Renaissance, Baroque, and Classic periods in Appendix B. The question here is: Does the transcription present teaching possibilities in expansion of musical experience? Does it help the student increase his sensitivity to music through performance? This certainly should be one consideration in choosing music for transcription.

The level of difficulty of transcriptions is a factor which must be considered. Factors in considering level of difficulty are range, capacity for expression, technical ability, and instrumentation.

The wide scope of ability of high school performers makes much college literature playable on the secondary level, but this depends upon individual abilities in tonal range within each group. The excessively technical and expressive compositions would not be too practical for the average high school group. Musical maturity would be a factor in successful performance of Mozart's "Lacrymosa,"

¹Fennell, p. 54.

this ability being present in college players more than those on the secondary level. Concerning music for junior high, the simplest homophonic pieces are the most practical.

The number of parts to be considered for trombone choir should be from a minimum of three, to possibly a maximum number of twelve. Factors of providing connecting patterns to facilitate endurance and technical passages; approximating antiphonal effects; division of the group into small versus large group sounds--these considerations would increase the number of parts in transcriptions. The number three, while being the traditional orchestral grouping of trombones, presents the simplest possibilities for harmonic structure. Three parts also provide widest possible spacing of chord members. In tonal music, the homogeneous grouping of trombones into a choir makes it difficult to obtain clarity of sound with more than four different chord members. A fifth member doubling the fourth trombone an octave below will strengthen the sound of a four voice chord. Division of the choir into two groups of three or four each in antiphonal music presents possibilities for endurance and variety.

A further consideration in choice of music for trombone choir transcription should be whether or not the work will sound with lucidity for a large group in which there is more than one player on a part, or for a small group in which there is one player to a part. An example in string quartet compositions of a movement being used successfully

for large string orchestra is Samuel Barber's Adagio For Strings, which was originally intended as the slow movement of his String Quartet, Opus 11. Use of twentieth century harmonic systems such as tone clusters, twelve tone technique, and extreme dissonance makes many parts possible due to the effect desired. The desirability of achieving a deeper dimension of sound seems to be an element in selection of music for the larger group, and this element would be enhanced by use of slower moving, more homophonic works, such as the "Lacrymosa" of Mozart. Bach's Praeludium Und Fuge, however, since it is more contrapuntal, would sound with more clarity with one player per part.

This problem touches upon the concept of doubling of parts in the trombone choir: Is the trombone choir intended as a group with depth and dimension to the sound or a group with one player to a part?

Although the term "trombone choir" suggests a homogeneous grouping of instruments, one would not necessarily be limited to the same texture or instrumentation. The ideal would be a flexible concept of an ensemble capable of presenting a contrast of textures, from the solo and small ensemble through the large massive sound, all within the same composition.

The composer's original sound ideal would need to be considered here, also. For instance, Monteverdi's "Ohime . . ." would sound inappropriate with a large choir,

the original composition being for a small group with only a few singers to each part.

Techniques of Transcription

In order to illustrate considerations and techniques of transcriptions for trombone choir, individual works will be examined. The author's transcriptions in Appendix B were refined through numerous rehearsals with an average college trombone choir. Extensive changes, where necessary, were effected. The revised examples were tape recorded under simulated recital conditions. Some of the examples were performed in public recital. The transcriptions were chosen for the problems they represent, the musical value and style they possess, and the need which they fulfill in the existing literature, as well as the challenge they present to the performers.

"Agnus Dei" from Missa Mater Patris Josquin Des Prez

In transcribing the "Agnus Dei" from five part male chorus¹ to trombone choir, the author has simply lowered the parts a major second. There is, therefore, no problem of transcription here, since the trombone easily plays within the range of the male voice. However, in order to make the music even more practical for high school players, the key of E^b was selected rather than that of F.

¹Source: Vereeniging Voor Nederlandsche Muziek-geschiedinis. Amsterdam, 1922, Vol. III, ed. Dr. A. Smijers.

This music is primarily contrapuntal, like most Renaissance choral music, and, while music of the Baroque period exists for trombone choir, transcriptions of Renaissance vocal music are quite rare. Even less available is music for the Mass composed by a leading Pre-Baroque composer. In this respect, this transcription fulfills a need in trombone choir literature. Seldom inexperienced in performance by the trombonist, music of the golden age of polyphony is music that is often studied.

The length of the "Agnus Dei," five minutes, would seem to suggest an endurance problem always a factor in brass playing. However, this problem is not important here, since the tonal range for player one does not exceed A^b-1 and remains mostly lower than $F-1$. A further reason for ease of endurance here is the limited dynamic range: dynamics from p to FF are supplied by the author, but these are within the vocal concept and remain considerably less demanding than an instrumental interpretation.

The "Agnus Dei" also solves one quite important problem for transcription for trombone choir: music that will sound with lucidity and flatter the ensemble. This composition certainly does the latter, since the middle register, the slurred vocal style, and a harmonic scheme based upon the octave, fifth, fourth, and third are used throughout.

A varied number of parts ranging from one to five offers variety in sound and encourages individual musical

responsibility. The crossing of parts has not been altered, and this is typical of much music of this period. However, the result is an obscuring of individuality of the separate voices.

This composition, because it is consistently contrapuntal in a connected style at moderate tempo, would sound with utmost clarity with only one player on a part. Possibilities for extensive training in rhythmic independence are present in this work. Use of the Dorian mode offers experience in performing modal music.

"Ohime, se tant amate"--Monteverdi

"Ohime, se tanto amate," by Claudio Monteverdi,¹ is chosen as an example of an excellent composition from a leading early Baroque composer of madrigals. It "represents the culmination of the madrigalian art in Italy."² Two examples of transcription technique have been included, Example A being suitable only for college groups because of a range of three octaves and a major third, the bass trombone music here demanding a range to pedal B^b. "Ohime . . ." represents a harmonic style in which modality still prevails, and in which major-minor tonality begins to be suggested. The cross relations and sudden changes from major to minor

¹Source: 12 Fünfstimmige Madrigale Von Claudio Monteverdi, ed. Arnold Mendelssohn. Leipzig: Breitkopf and Hartel, p. 8.

²Davison and Apel, p. 280.

modes offer experience in a seldom-encountered harmonic idiom.

Approximately three minutes in duration, "Ohime . . ." is not a long composition and does not attempt to express musical ideas of vast seriousness. On the contrary, this composition suggests a tongue-in-cheek expression, with chromaticism and unprepared dissonance heightening the effect of the text. This music should come as a breath of fresh air to the stereotyped performance situations into which trombone performers must constantly fit.

The members of the brass family are not limited to the stereotypes of expression usually associated with them. Thus, there is more to the french horn than its heroic or noble or romantic character.¹

Intended for a small group of voices, this work would be suitable for five or ten players. It is conceivable that a composition similar to this could have been written for the trombone family which existed in Monteverdi's time, since the alto, tenor, and bass were in use and were conceived vocally.

"Ohime . . ." possesses possibilities of expressive changes of tempi, subject to interpretation. Transcriptions for trombone choir which move at an unchanging tempo from beginning to end are numerous. This would seem to be a trait of traditional brass music in general. This

¹Gunther Schuller, Symphony For Brass And Percussion (New York, 1959); in the preface to the score.

composition presents expressive variation in the standard musical fare.

"Ohime . . ." seems to be scored effectively in facilitating contrast by use of dissimilar registers. Further contrast is achieved by use of alternation of contrapuntal and homophonic textures. The problem of retaining integrity of individual lines in a homogeneous, five part choir of voices is solved by the composer admirably in this composition. The utmost in variety of sounds within the style is achieved by use of only two voices at a time over a pedal point bass. Endurance problems are solved by sufficient rests.

In transcribing, we are to some extent altering the original work. The key, spacing of chords, the form, the length, the individual line--some or all of these elements have to be changed. The problems of transcription for trombone choir are those of bringing the music within tonal range and technical capabilities with as little alteration of the original version as possible, so that the transcribed version will sound effective for the new medium while retaining as much as possible the original sound intended by the composer.

Two examples of "Ohime . . ." are included here as solutions in transcription techniques. In Example A, the original key is retained, and the only alteration consists of lowering the top voices one octave, except in the few

measures in which these parts are within range. This transcription technique has been extensively utilized by other arrangers, such as Hunsberger in the transcription of Bach's Passacaglia in C Minor for Organ, published by Ensemble Publications, and by Ostrander in the choral excerpt from Mendelssohn's Elijah, published by Ensemble Publications. Thus, in measure fifteen of the original "Ohime . . ." this:



becomes:



The resultant disadvantages are a change in the melodic line from C-2 to F-1 due to a change in the chords, and a structural change. This obviously is a possible alternative in Renaissance madrigal style, since the top line

was not especially of more importance than any other line, and this solution is suggested for similar transcription problems. If it is imperative that the top line remain on the same pitch, the solution is to lower voices one, two, and three one octave. The result will then be:



These solutions have the further disadvantages of doubling of pitches at the unison. The latter problem means a preponderance of weight on one chord member. Further disadvantages are the compression of all chord members within a smaller tonal range, which creates a less distinct sound. Many transcriptions use this technique, and closing up of chordal spacing is the result. Example A illustrates this method.

A further disadvantage resulting from lowering one or more voices an octave is the crossing of parts, as in measure 8 of Example A. This method is not a desirable practice and leads to confusion in the perceiver as to the identity of the separate voices. The method used in the above solution is to analyze the chord, transfer voice one

to a lower part, preferably the root and this has been done in measure 8. Example A presents no further extreme problems of crossing of parts or alteration of melodic lines. In conclusion, Example A represents a solution to similar transcription problems and can be employed as a technique with other works.

Example B "Ohime . . ."

Example B of "Ohime . . ." retains the composer's original scoring, each voice merely being lowered a perfect fifth. No crossing of voices results other than those written by the composer; the clarity resulting from a wide range of three octaves and a major second is retained. Besides possessing the advantage of no alteration of the original version, this solution is favorable in that all registers of the instrument are utilized from the pedal B^b in measure 30 and numerous Great C's, to the high C-2 in measure 6. The disadvantage arises from the necessity for using various intervals of less than an octave between the lower two parts in this lowered range. In measure 32, the major third between trombone 4 and 5 will sound rather unclear; therefore, trombone 4 has been changed to play one octave above trombone 5. This alteration strengthens the root, the other chord members being still present in the other parts. This sort of change is necessary in clarifying lower voices.

-- J. S. Bach: Praeludium Und Fuga

The Bach Praeludium Und Fuga¹ is selected as an example of the transcription of organ works for trombone choir. This particular work is long enough (five minutes) to be a musical entity. As we have seen in discussing the literature for trombone choir, the majority of music for the medium consists of short, one-movement works which do not possess sufficient duration to build tension or develop musical ideas of any complexity. The Bach Praeludium Und Fuga has two distinct but related movements. This is a step in the direction of extended duration.

Again, it is necessary to select a worthy composition for transcription, and this organ work by Bach qualifies. The experience of performing such a composition from literature which only organists possess is of value to the student.

This composition is selected as one which will produce an idiomatic trombone sound. The massive, slow moving Praeludium followed by the faster Fuge will be an impressive trombone choir work which, due to limited technical requirements, should be playable by the average college ensemble. The trombone choir can approximate the composer's idea of an organ sound in the slower moving works such as this. The faster, more difficult organ compositions, such as toccatas,

¹Source: Verzeichniss Der Mitglieder Der Bach-Gesellschaft, Leipzig: Breitkopf and Hartel, Vol. 38, p. 31.

will not be so practical for our purposes. Although one player to a part will suffice, the use of more than one player could add to depth of sound.

In this composition, the technique of transcription is the wholesale lowering of each part a major third. Since this work does not have extremely high range, this lowering of parts is for the most part possible. When the upper voice of the altered version exceeds D-2, the technique of indicating optional 8va basso is used, as in measures 18-20, so that if the player cannot produce these notes, he may play one octave lower. The result of lowering a major third is to use the bass trombone in its true low register, as in measures 19 and 20, when trombone 7 and 8 have Great E^b, D, C and pedal B^b.

The problem of actual pitch of the bass line in the Baroque era seems important here. These organs included 16 foot stops which, when pulled, allowed bass lines, such as the one in this transcription, to sound one octave lower than written. How does one solve this problem with trombone choir? One immediately thinks of the mammoth contrabass trombone made only in Europe. This instrument, if commonly available, would produce this octave easily. However, an acceptable player on bass trombone can often play these same notes singly or in isolated situations. Therefore, from measures 79-98 trombone 8 is asked to play the bass line 8va basso. If the low register is thus called for here, the

highest tenor register also is indicated. Range of trombone 1 is from small G to F2, the latter being optional (see measures 18-20, 59-64, 92-3). This technique of transcription is utilized by many arrangers and will be effective despite a loss of brilliance and clarity and despite the resulting crossing of parts.

This fugal subject is highly chromatic and presents a technical challenge to the trombonist not commonly found in the majority of transcriptions.

One of the major problems of transcribing a lengthy work for trombone choir is the limited amount of endurance of the performers. The solution is to provide the embouchure with sufficient rest by using two players on one part and allowing one to rest while the other plays. This concept has long been utilized by the symphony orchestra in hiring an assistant first french horn to play the less important music on a concert, while the solo hornist saves his strength for the solos. Perhaps the antiphonal style of Gabrieli was inspired partly by a desire to produce a lengthy work without unduly tiring the voice or the performers on instruments. In this Bach transcription, trombone one alternates with trombone two, and this high part certainly demands more relief for the embouchure than lower parts. It would be quite impossible for a trombonist to play in the high register for an extended length of time, forte, with no physical relief.

Lower parts alternate similarly, although this problem is not as dramatic in a lower range. Thus, we have trombone 3-4, 5-6, and 7-9 for maximum relief of endurance. These are not essential and conceivably the work could be performed adequately by parts arranged so that only 1 and 2 shared a part, the remaining lower parts being played by one person.

Mozart: "Lacrymosa" From Requiem

If the trombone choir can perform male chorus works and organ compositions, within limitations, can it perform SATB choral music from the period of music in which ranges had expanded further? The answer will be a qualified "Yes." If the parts are lowered in a wholesale fashion, the soprano range should not be excessively high nor the bass too low, the complete range of the choral writing not exceeded three octaves. Such is the case with "Lacrymosa" from Mozart's Requiem,¹ for by lowering each part a perfect fifth, the soprano or trombone reaches D-2 and the bass pedal B^b. Although this low B^b is optional and can be played one octave higher, the high D must not be lowered one octave or the brilliancy of effect in scoring will be lost (measure 8). Thus with this method, there is little transcription problem. The piano accompaniment, also lowered a perfect

¹Source: Mozart's Werke, Leipzig: Breitkopf And Hartel, Series XXIV, p. 51.

fifth, presents problems of register at times. These are solved by raising a part one octave in these instances.

The other solution to transcribing a composition of this type has been discussed in the section dealing with "Ohime . . .," that is, retaining the original key and lowering several upper parts one octave. By lowering the soprano one octave, giving the melody to the alto, one would get a thick, closely scored sound which would not sound clear. Parts would cross and the melody would be obscured. Obviously, this solution is not practical.

A further rescoring of the chord, consisting of completely changing structure and notes of each part, would alter the original work to such an extent that it would be difficult to justify the outcome.

This work, because of the requirements of range, is recommended as college level material.

"Lacrymosa" is selected as an example of an excellent composition by a superior composer of the Classic era. The simple ABA form is classically balanced in the three minute work. As a trombone choir number, "Lacrymosa" takes the trombone choir out of a simple chordal style in the middle register of traditional trombone sounds. In the cantabile style of Mozart's writing for trombone in the Requiem, "Lacrymosa" projects a beautiful choral legato style in a wide range using simple four-part harmony. The simplicity of the texture enhances the musical ideas, and

the style will bring out the lyrical qualities of the instrument. The upper register scoring, which twentieth century composers have exploited, will provide an especially brilliant and attractive color.

This work, which purports to express concepts of the feelings surrounding death, has particular value for the wind player in the conveying of meaning. That the trombone was traditionally used for this purpose in Germany we have seen by examining the literature for trombone choir. It is the experience of performing a great composer's individual expression of the Requiem which would seem to be valuable.

In Chapter II there has been an emphasis upon several factors important in transcribing for trombone choir. The abundant increase in arrangements for the trombone ensemble in the twentieth century would make a discussion of techniques of transcription relevant. These factors and essentials of transcription have been approached by way of the examples included in Appendix B.

CHAPTER III

COMPOSING FOR TROMBONE CHOIR

General Problems

The previous chapters have revealed the dearth of material for trombone choir and the rather unchallenging and limited conception of the medium. This chapter will deal with composing for trombone choir through an analysis of possible techniques.

The trombone choir should be considered as an independent ensemble in the conveying of expression. The complete spectrum of musical inflection should be open to it, and a fully idiomatic style must be utilized in composing for the ensemble. A first step must be recognition that a tonal range of three and one half to four octaves is present, that a work of some length is possible, that variety can be achieved, and that, even without percussion or other instruments, the trombone choir can stand alone.

The length of compositions and transcriptions for trombone choir tend to be on the short side. Endurance of the embouchure is a factor; scarcity of material is another element. The Symphony For Trombone Choir is a longer

composition than many trombone choir works and is in four movements. With an overall length of fifteen to twenty minutes, the Symphony refutes, somewhat, the limitations of length. A work of thirty minutes or more is entirely possible, using a variety of techniques. The addition of percussion would increase variety and duration possibilities. The Symphony does not presume to be an ultimate example of length for this medium but only an example beyond which it is hoped others may go.

Providing the embouchure with sufficient rest can be achieved by alternation of players, as in movement II; by use of soloist and choir, as in movement III; and by use of three alternating groups, as in movement IV.

Ranges, extended in both directions by twentieth century composers of jazz and serious music, have been written in the Symphony in a comparably wide scope. The lowest pitch called for is a D^b in movement I (measure 55, bass trombone), two octaves below small D^b . The highest note is in movement III (alto trombone), an F-2. This is in excess of four octaves. When properly handled, similar ranges can be used.

The Symphony solves the problem of variety in use of various mutes, idiomatic techniques, alto, tenor, and bass trombones, grouping of from one to nine voices, use of antiphonal effects, harmonic systems, and use of four contrasting movements. There has been the feeling that trombones

should be used sparingly. As Bernard Rogers states:

"Employ the trombone relatively little: it will then gain in effect."¹ This is, of course, a statement made when the symphony orchestra is being considered as a complete concept of expression.

Whether there is any connection between the effectiveness of an instrumental color and its proper amount of use in a composition is a matter of dispute. It is conceivable that the increased use of wind instruments could entirely supplant the strings, and, in the case of the trombone choir, a sound which is heard on an everyday basis will become commonly accepted. Certainly through the avenues of the American bands and television media, wind sounds have become accepted musical genre.

Various idiomatic techniques can be briefly listed here. Their utilization will be explained in an examination of individual movements of the Symphony. They are: use of the instrument in its most successful voicings and textures, use of mutes, use of several types and speeds of glissandi, quarter tone use, pedal notes, notes available only with F attachment, double tonguing, valve and lip trills, use of a wide dynamic range from ppp to FFF, bell tones, and the brass swell.

¹Bernard Rogers, The Art of Orchestration (New York: Appleton-Century-Crofts, 1951), p. 63.

Movement I

Appendix C consists of the full score to the Symphony For Trombone Choir. Each movement will be discussed and referred to by measure number. Movement I is scored for five parts as a contrast to the four, eight and nine parts of movements II, III, and IV. Movement I begins with simple pointillism, using open position to gain greater transparency of sound. Based upon a 12-tone row, these notes outline the row in order from one to twelve. Similarly, the movement rather strictly follows this same row in various ways derived from its construction in the magic square. The approximate size of intervals in the overtone series is observed in this opening section in order to achieve a successful sound. This fortissimo introduction produces a bell tone effect which is quite impressive with trombones, although it has been little used. The dissonances, such as the major seventh in measure one, have a savage power when played fortissimo on trombones. This Symphony provides the opportunity for trombones to demonstrate their particularly awesome quality in fortissimo through numerous similar sections. The low passages of the bass trombone demand a great deal of breath, and these one-measure notes at the beginning enable the player to breathe after each measure.

Proceeding to a choral-like section at measure 5, a homophonic chordal texture is used. This texture has been

that most commonly employed by composers for trombone ensemble.

Use of octaves in the lower register, measure 8, presents a transparent sonority for which trombones have become famous. Pointillism in reverse from part 1 to 5 presents a challenge to the performer and is a varied use of the device.

Measure 13 is the beginning of a two-measure bass trombone solo. This instrument possesses a beautiful quality in this register, especially in a slurred context. The register here is proper; to D below the staff. Lucidity is achieved by parts 1-4 having contrasting accompaniment rhythm in a higher register. The bass trombone is conceived in the Symphony as a completely capable instrument, similar to the tenor except in range.

The fortissimo triplet of measure 16 is unison and marcato, covering a two octave range, and bringing out the massive, menacing quality traditionally associated with the instrument. This pattern ends with a sforzando piano swell, producing an especially dark, powerful sound in this register. The brass swell, indeed, has been described as an idiomatic technique which is incapable of being matched in effectiveness by other instruments.

A percussive use of the trombone yields unusual sounds, as the four part marcato triplets of measures 17-19. Pointillism of measure 20 begins with that effective and

rather easily produced note on the trombone, the pedal B^b. It should be noted that the preceding note is a C^b in the bass trombone part, and this note, while not theoretically on the F trombone, is easily played by one of two methods: "lipping" down the Great C or pulling the F tuning slide to E. Double valved instruments play this note easily by depressing the E valve. Composers should include this note; it is not impossible. It should be written in a slow, deliberate tempo, in a descending line, and with time to prepare it.

Measure 21 ends with a ringing FFF chord, the type of powerful sound which produces a massive and brilliant effect. Here again the extreme dissonance of the major seventh imparts a cutting edge to the sound. The bass trombone note would be rather ineffective on a pedal here, since pedals produce salient sonorities only when isolated at the unison, as in measure 20, or in isolated octaves.

In order to obtain maximum clarity of the fugal subject in measure 23, it is necessary to provide the widest possible separation of registers, as parts 1, 2, and 3 demonstrate. The fugal subject is in octaves in the lower two parts, and this voicing is traditionally effective for trombones.

As the contrapuntal section ends, the sudden use of FF slurred triplets in measure 39 emphasizes still another

idiomatic trombone device, which is quite powerful and interesting.

The glissando of measure 40-41 is of the traditional orchestral type: FF, tertian and quartal, sudden in its entrance, and employed in the upper register. Here the effect is one of a clear and dazzling sound. The glissando is immediately followed by pp chords in the low register, which produces a traditionally sinister sound. Sudden dynamic changes in writing for trombone can be immensely effective.

Double tonguing is written, measures 45-49, in the upper register for maximum clarity, only in two parts, and as a background to the subject in parts 3, 4, and 5. This voicing of parts 4 and 5 originally was not at the octave. However, subsequent trials proved a three part chord rather muddy and confused. A change in the octave for 4 and 5 made the sound much more transparent.

Use of a tertian-quartal chord for high voicing again proved quite lucid in measure 53. A chord in this register of the instrument played FF produces a fiery glow of impressive sonority. Measures 54-5 are an example of effective low register writing: in octaves or unison in this range the trombone imparts a menacing sound which is quite individualistic. However, it must be alone for the utmost in clarity. The lowest bass trombone notes here,

E^b and D^b , are produced with the F valve depressed and are possible with a good performer.

The tone clusters of measures 56-58 are used by many contemporary writers for brass, such as Wallingford Riegger in his Music For Brass Choir. The conclusion of Movement I is through use of simple chord forms, a most effective harmonic means with the octave in the lower two voices.

Movement II

The second movement attempts to build up tension over a period of five minutes through a gradual addition of parts. Beginning as a four voice fughetta; progressing through a change of register from low to middle to high; increasing in dynamic level--through these techniques tension is increased. Use of the fughetta form, while maintaining a consistently contrapuntal texture, emphasizes the independent nature of the instrument and provides musical interest within a 12 tone harmonic system. Use of the twelve tone row involves the contemporary idiom to a degree.

The employment in Movement II of major and minor seconds, clusters, and varying degrees of dissonances is rarely found in trombone choir music. Yet the trombonist meets these intervals more and more frequently in performance of solo, band, and orchestra literature. Familiarity with these intervals and chords will enhance his abilities as a twentieth century musician.

Movement II is completely legato, or slurred, a style in which the trombone excels in a way quite unlike any other wind instrument. The consistent use of the legato style throughout one movement, which lasts five minutes, emphasizes the importance of this style in trombone performance. Truly, the legato style is one in which the trombone sounds effective; yet, it is often neglected by composers as a compositional technique, particularly in a contrapuntal texture.

Idiomatic techniques included are: use of several types of glissandi in parts varying from one to four, quarter tones, and mutes.

Beginning in the middle range of the trombone, the fughetta's first entrance outlines the tone row, which is completed before the end of the first 8 measure phrase. At measure nine subject two enters, but not in a middle voice. The second statement of the subject is widely separated from voice one to give the lucidity of sound effected by the use of two tenor trombones playing at the extremes of their ranges. Both registers of the trombone are seldom conceived musically in two part trombone writing; however, the beauty of the instrument playing in these registers is acknowledged in many solo situations. A gradual glissando by the counter-subject in measure 14, 16, and 22 enhances the mournful effect of the mood. This slow, sorrowful type of glissando in which a slow pitch change is effected with no accent on

either note is only possible on strings or trombone. It is rarely seen in trombone writing and is used here as a device to enhance the general feeling of the movement, not as an effect for its own sake.

At measure 17 the third statement of the first subject enters a major seventh below subject one, the texture remaining quite contrapuntal and very successful in its clarity, since the lines are widely separated in range. It must be emphasized that this movement puts forth a texture and style for trombone ensemble analogous to that used only on strings and woodwinds heretofore, and it is this writers view that such a style is valid and needed as a texture in literature for the instrument.

From measures 34 to 58, the use of quarter tones and glissandi provide an interesting contrast to the previous section. The trombone is the only brass instrument fully capable of microtones without distortion of tone quality. Similar to the string family in that pitch is controlled manually, the trombone is capable of a slow glissando as well as the rapid effects so traditionally used for comic and tension effects.

In measure 34 parts 1, 3, and 4 are muted and gradually ascend, the rising line being picked up by parts 2, 6, and 7, whose parts are in turn carried on by trombones 1, 3, and 4. Each player here has eight slow counts to move the slide from 5, 6, or 7 positions to position one. This

results in a heretofore unheard effect in trombone writing, an effect which is related to that used by some contemporary composers for strings, by certain experimental jazz composers, and in chance music. No compositions exist to this writer's knowledge in which a gradually rising glissando covering an octave or more occurs. As an interesting background to a more important passage in a composition, this idea might be utilized in trombone writing.

At measure 34 the concept is use of a muted sound beginning in the lower register which will aid in differentiation from the unmuted dodecaphonic melodic line, which is, contrastingly, in octaves in the upper register. The latter part gradually descends in contrast to the ascending glissandi.

Further glissandi conceivably could be written in which each two or more glissandi voices move in opposite directions.

The notation here is simply to indicate the whole note pitch, at which point the instrument should be at the beginning of a measure, the last pitch indicated by an eighth note with a plus sign above. The plus signifies raising the indicated pitch a quarter tone, which will bring the last pitch of a two measure glissando within a quarter tone of the seventh position pitch of the next instrument's entrance.

The same type of staggered glissando between two players is written at measure 56-58. However, in this particular passage, the pitch rises faster to raise the pitch a tritone in three beats. Here the effect differs in that a single pitch is used, and a siren-like sound would ordinarily result. However, scoring techniques will make this glissando a background voice. The use of a mute will modify the all too familiar association of glissando with a warning signal. In addition, use of two trombones playing un-muted in the upper register in quarter tones will add to the attempt to use this glissando effect as an accompanying function.

In an examination of idiomatic possibilities for trombone, one of the most obvious should be the ability to produce quarter tones. The trombone is obviously related to the string instruments in this respect. The lack of use of quarter tones for the instrument in solo and ensemble writing can perhaps be attributed to a lack of confidence in the players who have traditionally been trombonists plus the accompanying role rather than solo conception for the instrument.

The use of quarter tones from measures 34-58 is in the upper voices, which are un-muted to emphasize the device. The use of a slow tempo and upper register voicing further provides opportunity, not only for the player to have time to carefully produce quarter tones, but for the listener to

understand the musical intent. Except for measures 44-45, only two voices are used, which further simplifies the problem of quarter tone projection. Use of a texture in which the quarter tone voices move only while the other voices are stationary is a technique lending itself to clarification of the device. "Quasi recitative" begins the quarter tone section, and the leisurely tempo will enable the players on parts one and three to carefully "find" these notes.

In experimentation with this work, it was found necessary to keep the quarter tone voices unmuted against a muted accompaniment. When the mute was used with quarter tones against an unmuted accompaniment, the result was not clearly perceived.

Placing the quarter tones on notes found in either positions one, two, three, or four on the slide assists the trombonist in producing the unfamiliar intervals, and this has been a factor in the technique of composition here. At no time is a quarter tone written in any position other than one, two, three, or four (use of the visual aid of the bell as a guide to slide positions two, three, and four might not be readily admitted by the trombonist. It would be interesting for such a person to have the opportunity to experience playing the shorter alto trombone, in which the positions are not in the same place in relation to the bell as on tenor trombones. The player will then realize to what extent he unconsciously depends upon this visual guide).

In the quarter tone voices, intervals of the altered perfect fourth and octave are second in frequency of use. These intervals, because of their openness, would seem to be more readily playable in a quarter tone connotation than smaller intervals.

Heterophony is included in measure 54-56 as a compositional device. Not by any means limited to the trombone, heterophony is, nevertheless, an interesting sound on the instrument in alternation with sections using quarter tones.

At measure 59, a modified subject in the highest voice is part of a contrapuntal texture, richer by the addition of a fourth voice. The distance between voices one and four is from two to two and one half octaves. Until measure 67, each voice alternated with one other player to decrease the endurance problem. At measure 67, two players on each part join to create a more massive sound. More than two are possible, but care must be taken to ensure balance, the middle voices tending to overproject. An addition to parts one and four would be the wisest choice, with parts two and three increasing in number of players only if needed for balance. The reason for an imbalance would seem to be that the middle register, in addition to being easier to produce, seems to project with a more dominating quality than the extremes of the instrument.

Measure 74 begins a gradual crescendo to the final fortissimo 14 measures later, a crescendo which is augmented

by a slow change in register from middle to extremely high. The effect of this fortissimo is augmented in the overview of the movement when it is recalled that Movement II begins with one voice, adds voices and dynamics and includes a gradual rising of instrumental range.

The total effect of this movement is to convey, slowly and deliberately, a musical idea lasting five minutes through the medium of the trombone choir, a medium which has previously been considered incapable of such a musical task. That the instruments cover in excess of a three octave range is certainly one way this is possible.

By the use of the fughetta form, Movement II emphasizes the solo quality of the trombone, used here as an opening statement by trombone 5. Traditionally, solo writing has been absent in trombone choir literature, the composer hesitating to write in a style other than that in which all instruments play concurrently. Movement II might serve as a demonstration of the advantages of one, two, three, and four part writing: their contrasts and individual characteristics. This movement also gives the performers an opportunity to experience these particular changes of texture.

The consistent use of a legato style throughout the movement is intended to provide training in this style. Association of the trombone with music of a martial character has many times obscured the special beauty of the

liquid sound of the trombone which is available in a slurred context. The advancement in training of trombonists in the last half century has changed any limitation in this area. Movement II provides an opportunity for the trombone choir to demonstrate slurring through a wide range over a fairly extended period.

Movement III

The objectives in composing the third movement, which is an alto trombone solo with trombone choir accompaniment, were: to establish the trombone choir as an individual medium capable of providing adequate accompaniment to a solo voice, to provide the alto trombone with an idiomatic solo composition, and to demonstrate the particular beauty and several suggested scorings for trombone choir in nine parts using various textures.

To the author's knowledge, no trombone choir composition exists using the solo voice accompanied by the trombone choir, in spite of the fact that the existence of much solo literature for the instrument has demonstrated an independence equal to the other brasses.

The tonal range of the trombone choir, which in its lowest voice exceeds that of the vocal choir, provides the necessary bass, tenor, and alto registers for an accompaniment ensemble. Indeed, the bass trombone can perform notes approaching the lowest ranges of the band and orchestral groups. However, there are technical limitations:

extremely rapid passages are not practical except for the more advanced players. The lowest notes must be approached slowly.

In Movement III, the bass line is doubled by trombones seven and eight for the majority of the movement, as the author feels this register tends to be weak. The result is a chord of seven, not eight, voices, in the thickest scoring of chords for the majority of the movement.

There are possibilities of variety with mutes and texture changes. Movement III, which has a duration of three and one half minutes, provides merely a sample of the possibilities inherent in this concept. Even though, as with the band or orchestra, the addition of percussion would increase the possibility of length and variety of the composition, this has not been attempted so that the complete independence of the ensemble can be demonstrated.

Beginning with the fullest possible sound of an eight part choir in a range of two and one half octaves, the introduction is an attempt to provide a homophonic, simple, rather conservative sound with the richest sonority. To do this, this writer has utilized tertian and bitonal harmonic structures. The objective has been to demonstrate that there can be a sound of massive, rich, pleasing sonority employing trombones in eight different parts. This manner of scoring for trombone choir has not heretofore been attempted. Composers and arrangers have been hesitant to

score for more than three or four parts for the instrument in ensemble.

The accompaniment shares in the musical responsibility with the soloist, since the introduction, parts of letter B, C, E, F, and G all involve music carried primarily by the choir. At other times (B-C, 34-36, H) the alto trombone and the choir interact simultaneously.

As an accompaniment genre, the trombone choir in Movement III is conceived as a medium with depth--more than the traditional three or four parts--and, if desired, more than one instrument on a part. The latter would provide even more dimension to the sound, clearly differentiating the accompaniment medium from the solo voice. At letter A-B, the choir is marked *ppp* to secure the *sotto voce* sound of accompaniment versus solo. Again, at measure 43, the same dynamic is called for. This particular sound, if carefully observed, will provide an inconspicuous, yet sufficiently different sound in contrast to the trombone soloist to effect the required contrast demanded by accompaniment versus solo sounds. The average trombonist is seldom asked to produce this dynamic level; yet it is quite possible and beautiful if achieved.

With a choir of eight or more, the possibilities of wide dynamic ranges are apparent. A *pp* interlude at C immediately followed by the *forte* pointillism in measures 29-30 serves to dramatize this idiomatic technique. Changing

from the four voice choral forte of E to the unison forte of 39-40 emphasizes this dynamic level. Measures 39-40 further illustrate the particular massive and bold sound which eight trombones produce by the unison forte marcato. This passage is intended to illustrate the effective sound of a two octave passage which ends on the lowest note in the tenor trombone range: Great E, a note quite comfortable and well within the trombone student's range.

Contrast of texture is achieved not only through use of less than eight parts, as in the pointillism of 25-26, 29-30; use of four parts in measures 23-26 and 53-55; but through the use of less than eight separate notes in the underlying harmony, as in measures 21-22 (two part), 27-28, 39-42, and 48 (unison).

Idiomatic devices include the harmonized trills in measures 34-36, the top portion of the trill executed with the embouchure and the others with the valve or embouchure. If the performers do not have the ability or equipment to produce this effect, it may be played without the trill. In a college situation many will have F attachments and the device is quite interesting. There is no reason why the valve trill on trombone should not be as valid as that on any other valved brass instrument.

At letter C the pp unison in the lower register is a particularly effective sound with trombone ensemble. This is a sound often utilized in the jazz field and in symphonic

writing. The pointillism of 25-26, 29-30, an effective compositional device on trombones, is absent from all existing literature.

The E^b alto trombone was chosen for the solo scoring because it offered the possibility of utmost in contrast in sound and register to the trombone choir. However, this particular solo line is completely possible on the tenor trombone except for the low E^b in measures 17-19. With F attachment, these notes are also possible on tenor trombone. On alto they are, of course, the fundamental in first position. Any player on this solo part must possess a well-developed high register, be he alto or tenor trombonist. The highest notes are "good" notes on either instrument; that is, these notes are easily produced by a player with ability in the upper register. Since the only American manufacturer of an alto trombone constructs the instrument to be played with a tenor trombone mouthpiece, the instrument can be performed upon by any tenor trombonist. The alto trombone has a smaller bore and a somewhat smaller, brighter sound which in its own individual way, is quite interesting and beautiful.

In composing for the E^b alto trombone, the author chose to emphasize the lyrical qualities of the instrument. Other than including a range of three octaves and a major second, the trills, a wide dynamic range, and a general scoring for the instrument in its most effective registers,

no idiomatic devices were included. The lowest normal notes (other than pedal notes) are the sixth and seventh positions B^b and A in measures 15-16. Highest notes are the F-2 in measures 25, 26, and 55. These demonstrate the practical limits of range for the instrument. The pedal notes, certainly idiomatic notes on all lower brass, are included in effective scoring (see measures 17-19). If the tenor trombonist has no F attachment, these may be played one octave higher.

A major problem in composing a solo for trombone accompanied by other trombones is that of conflict of register. This problem is solved here by not doubling the solo line by any of the choir parts, as at letter A. Here the solo enters in the middle to lower range. Except for several passing tones and appoggiaturas, the solo voice is written on differing pitches than the choir. The most desirable technique is to place the solo voice either between, above, or below the accompaniment ensemble, keeping the widest possible interval between soloist and choir. Measures in which the soloist is between choir parts are: 21, 50; below choir parts: 15-20, 44-45; above choir parts: 22-26, 31-36, 42-45, 47-49, 52-56. Other suggested use of a soloist is unaccompanied as in 15, 34, and 44-45.

The solo voice can play various roles within the framework of the composition: as dominant soloist-measures

9-16, for instance; as the top equal voice in a four voice quartet: 23-26, 34-36, 53-56.

Varieties of sound in this movement are confined to the open instrument and emphasize use of registers. Use of mutes is suggested as a method to increase contrast of timbre. Cultivation of the upper register on all brass instruments has increased in the last half century, and the approach to this register through legato or slurred style facilitates production, since vibration of the embouchure is not thereby interrupted by the tongue. The scoring of four trombones in the upper register is demonstrated in measures 23-26 and 53-56. This is an especially lucid way in which to voice several trombones and needs to be employed more in writing for the instrument.

Perhaps composition for trombone choir in the future will include more solo effects. Accompanied by the choir, in its unexplored possibilities for variety, this solo instrument could very well be bass trombone as well as high tenor.

Movement IV

The basic purpose of Movement IV is to achieve the maximum amount of contrast with nine trombones. This is attempted by dividing the ensemble into three groups of three each for much of the movement. The three groups are at times three separate trios with varied muted effects--glissandi, trills, and textures. An added advantage of

employing three groups is endurance, since resting the embouchure is possible with the inclusion of rests in the music.

The instrumentation of nine trombones, which provides a contrast to Movements I and II, includes seven tenor and two bass trombones. The lower bass trombone is required to produce an E two octaves below small E. Trombones eight and nine are required to produce not only Great C but Great C^b, a note which must be a part of the bass trombonist's register. This note may be humored down to pitch from the C, played on the F attachment by pulling slides to E, or produced on the double valve F-E trombone. Further low notes written for trombones eight and nine are pedal notes to G. This author considers the bass trombone as an instrument which actually possesses this lower range. Trombone one is written to C2, a rather common range in solo literature for tenor trombone.

The same twelve tone square utilized in Movement II was employed for Movement IV ^{as} as a basis for composition. The need for experience in this idiom is glaring when one surveys trombone choir literature. Use of the dodecaphonic technique is modified here when a different sound is desired.

The over-all plan of the movement is to build forward motion and kinetic energy, gradually, through dynamic change. Use of the repeated quarter note in the lower parts increases gradually, heightening the sense of growth in intensity.

Unity with the remainder of the Symphony lies in the use of the same medium, pointillism, and the twelve tone technique. Contrast to the other movements is seen in the tempo and style of this movement. Movement IV provides a framework for the use of many scoring techniques and idiomatic devices. Elements contributing to this framework are the harmonic plan used, freedom of form, and irregularity of phraseology.

The mute is an acceptable device in serious composition. This movement uses straight mutes in the traditional way: at letter B, trombones one, two, and three are scored muted in contrast to the open octaves of trombones six, seven, eight, and nine. This is for seven measures only, which provides variety through change of color. Scoring the muted instruments forte in triads in the middle and upper register ensures clarity. Trombones four, five, and six from D to F are muted, providing first a sustained chord as background to the melodic line of trombones one, two and three, while seven, eight, and nine are contributing the rhythmic quarter notes. In measure 39, the muted parts perform a unison FF marcato eight note passage in the upper-middle register. This, of course, is the traditional way to write muted brass. The sudden effect of this FF is to heighten the contrast of sound.

At H, the muted pointillism introduces an unusual sound with a different compositional technique: the rising

minor seconds are sustained while low unmuted quintal sounds enter in trombones 7, 8 and 9. Thus the mute is emphasized. In measures 44-45 the mixing of muted trills by trombones 4, 5 and 6 with glissandi in trombones 7, 8, and 9 and open chords of 1, 2, and 3 provides a combination of effects which need to be used more in trombone choir writing. Indeed, here is maximum contrast in the varying of sounds. A further possibility would be mixing of mutes combined with opposite directions in glissandi, the whole used as a subtle effect.

When a brass instrument is muted, the result is that one hears a different instrument. At measure 71-75, six trombones are muted in a quasi-chromatic passage using a series of sustained minor seconds in the middle and upper register. The contrast of sound is heightened by preceding the effect with a pedal E in trombone nine without a mute. Further contrast is provided by accelerando and an open passage FF immediately following the muted portion.

At 93-96, the choir is divided into two parts, trombones 1, 3, 4, 7, and 9 producing a FF chord unmuted, immediately followed by trombones 2, 5, 6, and 8 playing a muted pp chord which is quite distant harmonically to that played by the first group. The effect is to dramatize the second sound as if it were further away in space, harmony, and timbre. If carried further and used extensively, this device might lend maximum variety to trombone choir writing.

The only mute other than a straight mute called for in this movement is the plunger. With the rubber type the instrument must be played as loud as possible. At letter G, this particular mute is called for in parts 1 and 2. For lucidity, use of the unison, perfect fourth, or perfect fifth is recommended for this mute, any other intervals resulting in a clouding of the sound. As contrast the other parts are unmuted.

In composing for trombones, other mutes might well be used in combination or unmixed. However, the principle utilized in Movement IV, that of combining muted groups with unmuted groups, will provide the basic idea of contrast.

As seen in Movement II, the moods of comedy or tension need not be the only concepts expressed by the glissando device. In Movement IV, measures 2-3, the glissando is used traditionally in three part harmony, FF, in rapid tempo in the upper register. At E, however, trombones 7, 8, and 9 perform a glissando in the lower register mixed with a simultaneous valve trill with trombones 4 and 5 plus a sustained chord from trombones 1, 2, and 3. In composing the glissando three measures after I, the complete length of the slide is used, this effect executed by three trombones in unison, FF, in the middle-upper register. However, immediately following, a two voice glissando is written for trombone 4 and 5, each voice entering a beat apart and moving to a high minor second interval. This is a

tension-creating device and is unique in that both voices do not move together; neither do they play the same pitches.

One of the most common voicings for trombones throughout the symphonic literature is that of octaves. With the increased range of the bass trombone, this is possible much lower than usually written. In measures 3-9, this technique is included, extending down to the pedal G in measure 6. When the lower voice of trombones in octaves plays the pedal notes, the sound is quite idiomatic and identifiable. Unison low notes, completely alone, are another similar sound for trombones, suggestive of sinister, forboding events as commonly employed in program music.

At measure 13, octaves are again employed, but higher than previously. Here the sound differs from measure 3-9 due to a rise in pitch. The lowest note called for in Movement IV concerns octave scoring at measure 70. Here is one of the lowest notes on the trombone, and it has a special sound which is quite interesting due to the extreme low range.

The method used in reaching the octaves in measure 70 is that of a gradual chromatic descending line with time allowed for a breath. Here scored for bass trombone, the pedal E will be playable because of the technique of scoring the approach to the note.

At measure 115, octaves in trombones 5, 6, 7, 8, and 9 are used as effective counterparts to the rhythmic and

pitch differences of trombones 1, 2, 3, and 4. Octaves are used in the upper voices only once--measure 119--as the strongest sound possible to achieve maximum tension.

The rapid slur is included in a harmonized context in four parts in the increase in tension at measure 90. That this FF technique is possible on trombone is no longer a question. It has been in the vocabulary of many twentieth century orchestrators.

The traditional rules of spacing have insisted upon open intervals in the low range. Contemporary practices disregard standard rules, however, and intervals of the major and minor second are common in the lower registers for their effects. If sufficiently isolated, small intervals here will produce a special sound which is discernible as such. At measure 64, the major second between trombones five and six are at the fifth and fourth from surrounding intervals, and this quartal separation emphasizes the effect of the closeness of scoring.

At 93 the fortissimo chords played unmuted use the crescendo. This produces an effect known as the brass swell. When brass instruments make the crescendo, the result is rather startling and exciting. Of course, as a device of orchestration, this has been employed for a century or more. This author includes it at 93 to isolate the swell in a trombone choir context, and the use of

pianissimo muted chords after each unmuted swell serves to dramatize the device.

At measure 106, the sudden fortissimo marcato sixteenth notes represent another percussive use of the instrument. Orchestral use of trombones has followed percussive writing in many cases. The dark forboding result of this harmonized sound is placed in the trombone choir for its special effect at 106. Similar percussive writing might involve mutes and single notes in a pointillistic style.

At measure 117, the parts quite clearly show a division into three separate groups--group one executing a glissando, group two the fortissimo sixteenths, and group three the harmonized half note figure. This is, in fact, an excellent example of the advantages for endurance and contrast afforded by using three distinct groups.

The Symphony For Trombone Choir has included many idiomatic devices and techniques for achieving contrast and duration in composing for trombone choir. This work represents basic avenues down which others may travel in providing new material for the trombone ensemble.

CHAPTER IV

SUMMARY

This study has attempted to express several aspects concerning the trombone choir which, in recent years, has been increasingly included in ensemble programs in colleges and universities in the United States. The contemporary trombone choirs are independent autonomous groups of tenor and bass trombones which perform alone as separate musical ensembles.

Addition of trombone choir to the ensemble curriculum is justified as providing prime musical responsibilities in the area of performance for an instrument which is ordinarily relegated to an accompaniment role. Furthermore, the knowledge of musical styles through the experience of performance of transcriptions from Renaissance, Baroque, and Classic periods is made possible to the trombonist through the trombone choir.

Several historical precedents for this type of trombone ensemble beginning with the sixteenth century are documented, and the increasingly independent use of a

trombone ensemble is examined throughout the history of Western music.

Published literature for trombone choir consists largely of quartets and trios, but there is an indication of an interest in works with a larger number of parts. Furthermore, the literature for trombone choir, paralleling that of all instruments, shows an increasing complexity and a growing use of idiomatic techniques. Although transcriptions comprise over half of the literature, original works are in abundance and contain the beginnings of an extremely interesting trombone choir style.

The transcription of music from other vocal and instrumental groups is a primary method by which trombone choir directors have developed literature. The relevant factors and techniques of transcriptions are discussed and illustrated by five examples. These transcriptions are, furthermore, intended to supplement the trombone choir literature. Twentieth century transcriptions are not found in the literature and, when copyright laws permit, the suitable works of major twentieth century composers should be utilized.

Important factors in composing for trombone choir are discussed. Some recommended techniques of composition are illustrated by their employment in a four movement work entitled Symphony For Trombone Choir. Essentially, the Symphony promulgates a concept of maximum variety, wide

tonal range, increased length, use of many idiomatic effects, extensive use of the bass trombone, and use of from one to nine separate parts.

This study should be of help to those persons seeking assistance in starting and developing literature for the trombone choir.

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The Trombones, Inc. Warner Bros., Inc. WS 1272.

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October, 1969.

APPENDIX A

A SELECTED LIST OF TROMBONE CHOIR MUSIC

RENAISSANCE

Composer	Title	Publisher	Type
<u>Three Trombones</u>			
Anonymous	Two Medieval Motets	K	T
Desprez	Typtyque	K	T
Lassus	Adoramus Te Christe	K	T
Purcell-Miller	Three Fantasias	K	T
Purcell-Osborn	Trio Sonata	K	T
<u>Four Trombones</u>			
Dufay-Keheller	Gloria	K	T
Fetter	Two Transcriptions	E	T
Francisque-Raph	Suite from LeTresor	K	T
Gabrieli-Brown	Sonata	K	T
Marini-Smith	Canzona	K	O
Morley-Myers	My Bonnie Lass	E	O
	Now is The Month of Maying		O
Ponce-Keheller	Ave, Color vini Clari	K	O
Praetorius-Myers	Two Ancient Carols	K	O
Scheidt-King	Da Jesus an Dem	K	O
	Kreuzestund		
Von Hessen	Pavana for Four Trombones	E	O
<u>Five Trombones</u>			
Purcell-Miller	Lament from Dido and Aeneas	E	T
Stoltzer-King	Fantasia	K	T
<u>Eight Trombones</u>			
Massaino	Canzona for Eight Trombones	E	O

BAROQUE

Three Trombones

Bach-Miller	Twenty-four Chorales	E	T
Bach-Myers	Fugue in G Major	E	T
Bach-Pulis	Polonaise	E	T
Bach-Keheller	Sarabande	E	T
Corelli-Myers	Trio Sonata Op. 3, #2	E	T
Corelli-Osborn	Trio Sonata Op. 1, #5	E	T
Corelli-Osborn	Trio Sonata Op. 1, #10	E	T

Composer	Title	Publisher	Type
Corelli-Osborn	Trio Sonata Op. 1, #11	E	T
Handel-Pulis	Bouree	E	T
Handel-Pulis	Sarabande	E	T
Hansen	65 Trombone Trios	E	T
Ostrander	Two Transcriptions	E	T
	Corelli, Tartini		T
Corelli-Brown	Three Sonatas (with piano)	E	T
Frescobaldi-Fetter	Canzonas I, II	E	T
Handel-Osborn	Gigue from Trio Sonata	E	T
Handel-Ostrander	Suite	E	T
Handel-Pulis	Arioso	E	T
Lotti-Dedrick	Vere Languores Nostros	Ken	T
Osborn	Four Transcript ons		T
Purcell-Miller	Three Fantasias		T
Scheidt-Fetter	Gib Uns Heut	E	T
Speer-Baines	Two Sonatas	K	T

Four Trombones

Austin	Hymns of the Moravian Trombone Choir	M	O
Bach-Fetter	Prelude and Fugue	E	T
Bach-Fetter	Twenty-Two Chorales	E	T
Bach-King	Sixteen Chorales	E	T
Bach-Pulis	Polonaise	E	T
Bach-Fetter	Fugue No. Five (WTC)	E	T
Bach-Fetter	Prelude and Fugue	E	T
Bach-Fetter	Three Short Pieces	E	T
Bach-Hanson	O Sacred Head	E	T
Bach-Kelleher	Contrapunctus #14	E	T
Bach-Myers	Fugue (d minor)	E	T
Handel-Miller	Four Chorales	E	T
King	Twenty-four Early German Chorales	K	T
Handel-Williams	Largo from Xerxes	S	T
Telemann-Lumsden	Concerto a 4	E	T

Five Trombones

Bach-Hunsberger	Passacaglia and Fugue in C Minor	E	T
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CLASSICAL

Three Trombones

Beethoven-Delisse	Trio	K	T
Beethoven-Delisse	Trio from Quintet, Op. 4	K	T

Composer	Title	Publisher	Type
Beethoven-Ostrander	Suite from Mount of Olives	K	T
Beethoven-Sear	Symphonic Trio	K	T
Haydn-Delisse	Trio from Opus 21	K	T
Haydn-Delisse	Trio from Opus 64	K	T
Haydn-Delisse	Trio (various string quartets)	K	T
Haydn-Osborn	Presto from Quartet #17	K	T
Haydn-Sear	Quartet Op. 33, #4	K	T
Haydn-Sear	Quartet Op. 75, #1	K	T
Mozart-Delisse	Trio (Quintet #4)	E	T
Mozart-Ostrander	Suite	E	T
<u>Four Trombones</u>			
Beethoven	Three Equale	K	O
Haydn	Achieved Is The Glorious Work	E	T
Mozart-Shumway	Fugue, K 401	E	T
Mozart-Steiman	Sonata Allegro, (Sym. #13)	E	T
ROMANTIC			
<u>Three Trombones</u>			
Bruckner	Aequale	E	O
Cornette	Trio 1, 2, 3	E	O
Mueller	Ausgewahite Trios	E	O
Schumann-Fote	Fugue, Op. 68	E	T
<u>Four Trombones</u>			
Brahms-Fote	Chorale Prelude #8	Ken	T
Grieg-Lion	Landsighting	Ken	T
Maas	Two Grosse Quartette	K	O
Mueller	Quartettes	K	O
Saint-Saens-Murley	Adagio (Sym. #3)	E	T
Schubert-Rowell	Suite of Lieder	E	T
<u>Eight or Twelve Trombones</u>			
Mendelssohn-Ostrander	Holy Is God, The Lord	E	T

Composer	Title	Publisher	Type
TWENTIETH CENTURY			
<u>Three Trombones</u>			
Bartsch	Choral, Danse Nonchalante et Fanfare	K	0
Chase	Eight Trios	K	0
Dhellemmes	25 Polyphoniques d'apres les Grands Maitres	K	0
Grigoriev and Vostryakova	Trios	K	0
Moulaert	Suite	E	0
Porret	Fragonard	E	0
Premru	Two Pieces for Three Trombones	E	0
Tanner	Imitation	K	0
Uber	Carneval	K	0
Vogler	Terzetto	K	0
<u>Four Trombones</u>			
Ameller	Chorale	E	0
Bassett	Quartet	K	0
Blazhevich	Valse de Concert	K	0
Boutry	Five Pieces	K	0
Bozza	Three Pieces	K	0
Carles	Lamento et Marche	K	0
Catelinet	Divertissements	K	0
Catelinet	Three Pieces	K	0
Chapman	Suite of Three Cities	K	0
Charpentier	Quatuor de forme Liturgique	K	0
Cohen	Rondo	K	0
Conley	Colloquy	Ken	0
Defay	Four Pieces	K	0
Dondeyne	Suite	K	0
Dubois	Quatuor	K	0
Francisque	Suite	K	0
Gervaise	Danses	K	0
Haubiel	Clasici	Bel	0
Haubiel	Construction #1	S	0
Haubiel	Moderni	Bel	0
Haubiel	Processional	S	0
Haubiel	Recessional	S	0
Hemei	Suite	K	0
Langley	Suite	K	0
Laudenslager	Three Preludes and Fugues	K	0
Maes	Fragment	K	0
Maniet	Divertimento	K	0

Composer	Title	Publisher	Type
Massis	Suite	K	0
McCarty	Recitative and Fugue	K	0
Meulemans	Suite	K	0
Muller	Choral et Variations	K	0
Nelhybel	Three Organa	K	0
Olander	First Suite	K	0
Peeters	Suite, Op. 82	K	0
Raph	Burlesque	K	0
Raskin-Challis	Laura	K	0
Premru	In Memoriam	E	0
Rueff	Two Pieces Breve	K	0
Sanders	Scherzo and Dirge	K	0
Serocki	Suite	K	0
Tanner	Just Bach	K	0
Tanner	Study in Texture	K	0
Tcherepnine	La Chasse	K	0
Tomasi	Etre ou ne pas etre	K	0

Six Trombones

Phillips	Piece	K	0
Tanner	El Congrejo (with Perc.)	K	0

Key To Publishers

Bel--Belwin

E--Ensemble Publications, Inc., Box 98, Bidwell Station,
Buffalo, N. Y. 14222.

K--Robert King Music Co., North Easton, Massachusetts
02356.

Ken--Kendor Publications

M--Moravian Congregation Office, 74 Market St.,
Bethlehem, Pa.

S--Southern Music Co., San Antonio, Texas 78206.

Key To Type

0--Originally composed for trombones.

T--Transcribed for trombones.

A TABULATION OF TROMBONE CHOIR PUBLICATIONS
LISTED ON PAGES 1-5 OF APPENDIX A

Total Number of Compositions	146
Total Number of Compositions for Three Trombones	57
Total Number of Compositions for Four Trombones	80
Total Number of Compositions for Five Trombones	14
Total Number of Compositions for Six Trombones	2
Total Number of Compositions for Eight Trombones	3
Total Number of Compositions by Period:	
Renaissance or Earlier	18
Baroque	45
Classic	15
Romantic	12
Twentieth Century	56
Total Number of Original Works	64
Total Number of Original Works by Period:	
Renaissance	2
Baroque	2
Classic	0
Romantic	6
Twentieth Century	54
Total Number of Original Trios	14
Total Number of Original Quartets or Larger Works	64
Total Number of Transcriptions	82
Total Number of Transcriptions by Period:	
Renaissance or Earlier	16
Baroque	43
Classic	15
Romantic	6
Twentieth Century	2

RECOMMENDED PROGRAMS FOR THREE
TROMBONE CHOIR RECITALS

Program One--Five Instruments; easy to medium level.

Dufay--Keheller	Gloria
Anton Bruckner	Aequale
Robert Sanders	Scherzo and Dirge
Josquin Des Pres--Lobitz	Agnus Dei from Missa Mater Patris
Speer	Sonata for Four Trombones
Edward Grieg--Lion	Landsighting
W. A. Mozart--Lobitz	Lacrymosa from the Requiem

RECOMMENDED PROGRAMS FOR THREE
TROMBONE CHOIR RECITALS

Program Two--Nine Instruments or More; Difficult Level.

J. S. Bach--Hunsberger	Passacaglia and Fugue
Beethoven	Three Equals for Four Trombones
Mendelssohn--Ostrander	Holy Is God the Lord
Serocki	Suite
Monterverdi--Lobitz	Ohime, se tanto amate
Lobitz	Symphony for Trombone Choir

RECOMMENDED PROGRAMS FOR THREE
TROMBONE CHOIR RECITALS

Program Three--Use of Alternate Size Choirs. Difficult.

Phillips	Piece for Six Trombones
Defay	Four Pieces
Schubert--Rowell	Suite of Lieder
Morley--Myers	My Bonnie Lass Now Is The Month of Maying
Bach--Halverson	Jesu, Meine Freude
Massis	Suite Pour Quatre Trombones
Bach--Lobitz	Praeludium und Fuge

APPENDIX B

FIVE TRANSCRIPTIONS

Arranged for Trombone Choir

by

Carl McComb Lobitz

APPENDIX B

FIVE TRANSCRIPTIONS

Arranged for Trombone Choir

by

Carl McComb Lobitz

FIVE TRANSCRIPTIONS

ARRANGED FOR TROMBONE CHOIR

BY

CARL Mc COMB LOBITZ

I. JOSQUIN DES PREZ: AGNUS DEI

FROM

MISSA MATER PATRIS

II. CLAUDIO MONTEVERDI: OHIME, SE TANTO AMATE

EXAMPLE A

III. CLAUDIO MONTEVERDI: OHIME, SE TANTO AMATE

EXAMPLE B

IV. JOHANN SEBASTIAN BACH: PRAELUDIUM UND FUGE

V. WOLFGANG AMADEUS MOZART: LACRYMOSA

FROM

REQUIEM

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CARL Mc COMB LOBITZ

1969



AGNUS DEI
FROM MISSA MATER PATRIS

JOSQUIN DES PREZ

5

Handwritten musical score system 1, measures 35-40. The system consists of five staves. The top three staves (5, 4, 3) contain whole notes. The bottom two staves (2, 1) contain a melodic line with eighth and sixteenth notes, including slurs and ties. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated at the bottom of the staves.

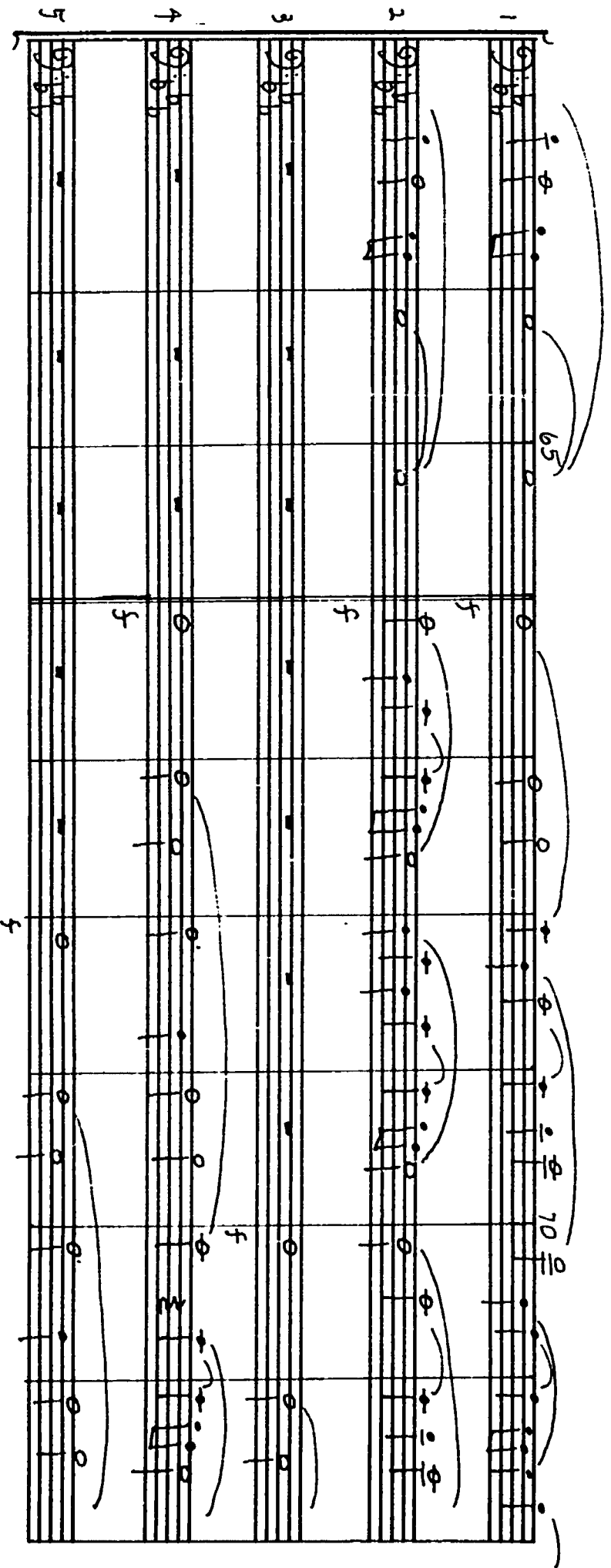
Handwritten musical score system 2, measures 41-46. The system consists of five staves. The top three staves (5, 4, 3) contain whole notes. The bottom two staves (2, 1) contain a melodic line with eighth and sixteenth notes, including slurs and ties. Measure numbers 41, 42, 43, 44, 45, and 46 are indicated at the bottom of the staves.

Handwritten musical score system 3, measures 47-52. The system consists of five staves. The top three staves (5, 4, 3) contain whole notes. The bottom two staves (2, 1) contain a melodic line with eighth and sixteenth notes, including slurs and ties. Measure numbers 47, 48, 49, 50, 51, and 52 are indicated at the bottom of the staves. Dynamic markings *mf* are present in measures 48 and 50.

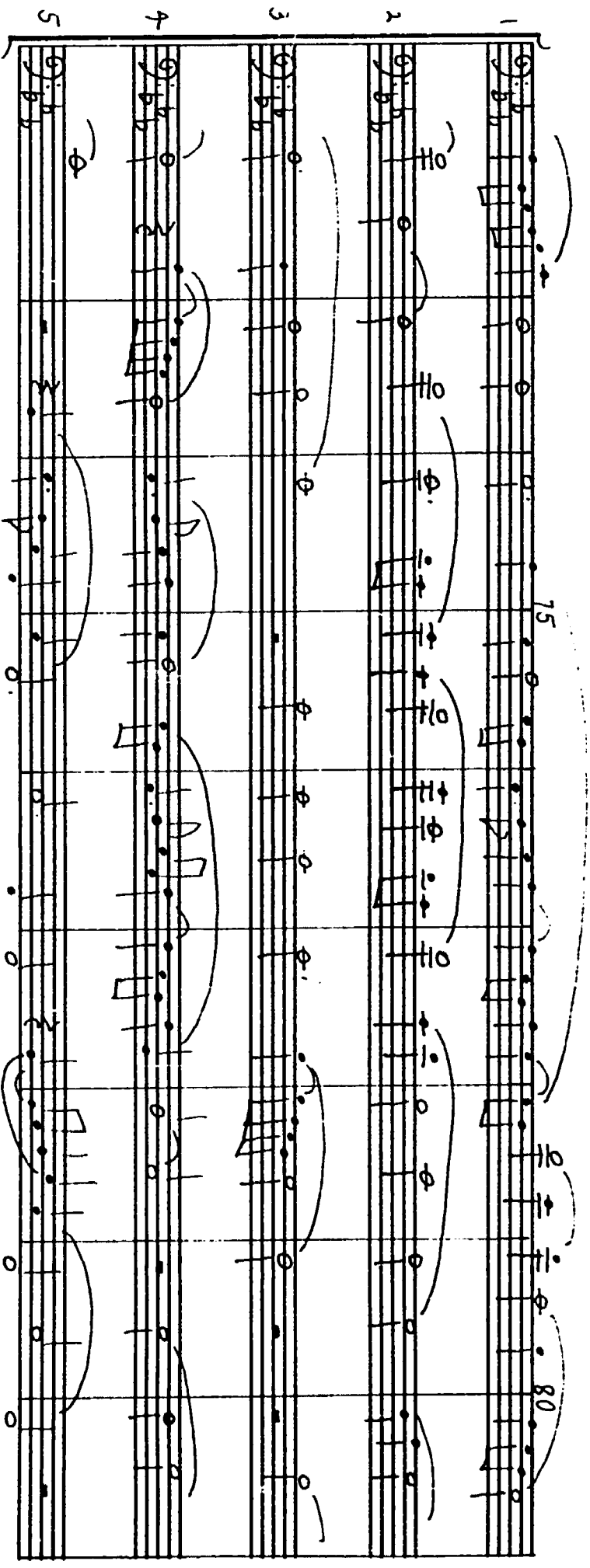
Handwritten musical score system 1, measures 45-50. The system consists of five staves. The first staff contains a melodic line with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is marked with a '45' above the first measure. The second staff contains a similar melodic line. The third, fourth, and fifth staves contain a constant bass line with a bass clef and a key signature of two flats. The music is written in a handwritten style with various musical notations including notes, rests, and slurs.

Handwritten musical score system 2, measures 51-56. The system consists of five staves. The first staff contains a melodic line with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is marked with a '50' above the first measure. The second staff contains a similar melodic line. The third, fourth, and fifth staves contain a constant bass line with a bass clef and a key signature of two flats. The music is written in a handwritten style with various musical notations including notes, rests, and slurs.

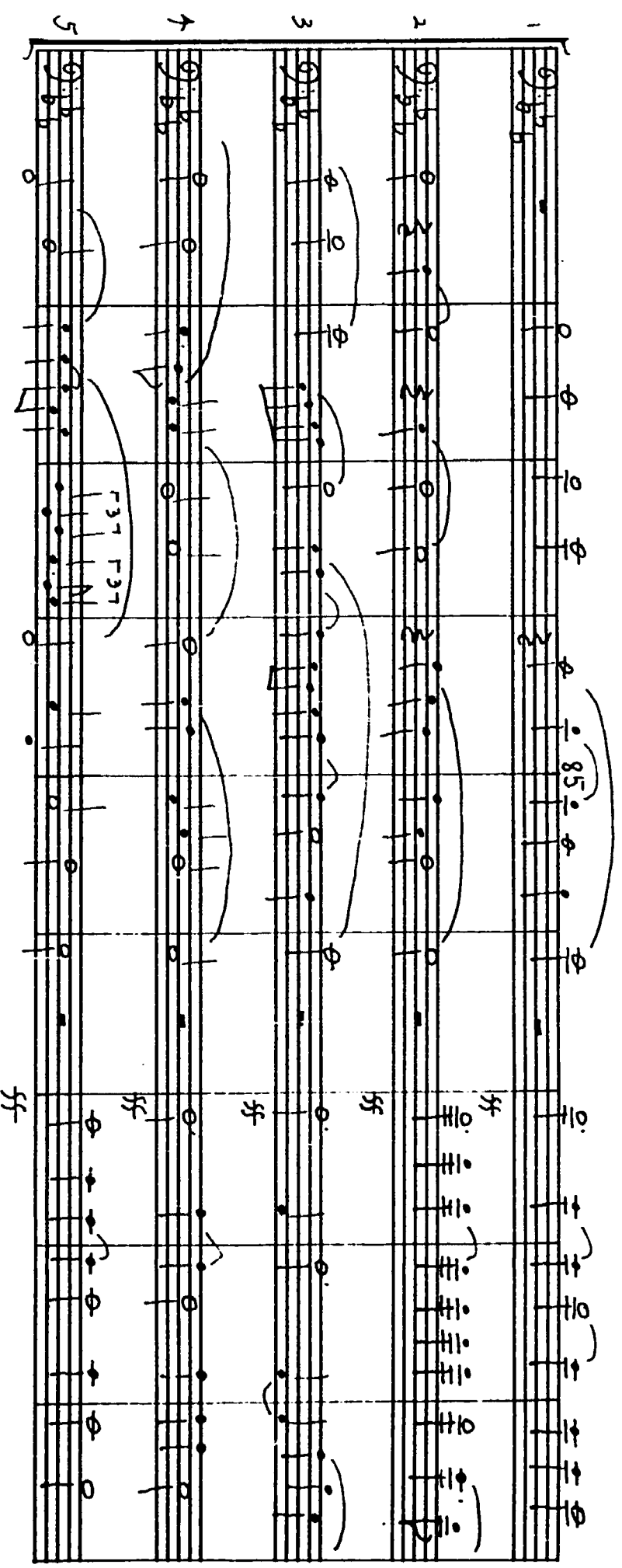
Handwritten musical score system 3, measures 57-62. The system consists of five staves. The first staff contains a melodic line with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is marked with a '60' above the first measure. The second staff contains a similar melodic line. The third, fourth, and fifth staves contain a constant bass line with a bass clef and a key signature of two flats. The music is written in a handwritten style with various musical notations including notes, rests, and slurs.



First system of musical notation, measures 1-5. The system consists of five staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The music features a melodic line with a slur over measures 1-2, a fermata over measure 3, and a slur over measures 4-5. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The system ends with a double bar line.



Second system of musical notation, measures 6-10. The system consists of five staves. The first staff has a treble clef and a key signature of two flats. The music features a melodic line with a slur over measures 6-7, a fermata over measure 8, and a slur over measures 9-10. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The system ends with a double bar line.



Third system of musical notation, measures 11-15. The system consists of five staves. The first staff has a treble clef and a key signature of two flats. The music features a melodic line with a slur over measures 11-12, a fermata over measure 13, and a slur over measures 14-15. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The system ends with a double bar line.

Handwritten musical score for five staves, numbered 1 to 5. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, and dynamic markings like "pp" (pianissimo). The score is divided into measures by vertical bar lines. The first staff has a tempo marking "90" at the beginning and "95" later. The fifth staff has a "pp" marking at the end.

Handwritten musical score for five staves, numbered 1 to 5. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, slurs, and dynamic markings. Staff 1 has a tempo marking '100' and a dynamic marking 'pp'. Staff 2 has a dynamic marking 'f'. Staff 3 has a dynamic marking 'f'. Staff 4 has a dynamic marking 'f'. Staff 5 has a dynamic marking 'f'. The score is divided into measures by vertical bar lines.

Handwritten musical score for five staves, numbered 1 to 5. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The notation is handwritten and appears to be a draft or a personal score.

120

1 2 3 4 5

125 130

1 2 3 4 5

135

1 2 3 4 5



OHIMÈ SE TANTO AMATE

CLAUDIO MONTEVERDI

EXAMPLE A

ALLEGRO. ♩ = 112

First system of musical notation for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. The staves are in bass clef with a key signature of one flat (B-flat). Measures 1-5 are shown. Dynamics include *p* (piano) and *>* (accent). Trombone 1 and 2 have a *5* (fifth) fingering indicated at the end of the system.

Second system of musical notation for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. Measures 6-10 are shown. The notation includes various note values, rests, and dynamic markings.

Third system of musical notation for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. Measures 11-20 are shown. Dynamics include *f cresc* (forte crescendo), *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano). Measure numbers 15, 20, and 25 are indicated above the staves.

Handwritten musical score for a 5-part ensemble, measures 25-30. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *f* (forte). There are also markings for *creac* (crecendo) and *mp* (mezzo-piano). The measures are numbered 25, 26, 27, 28, 29, and 30.

Handwritten musical score for a 5-part ensemble, measures 35-40. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *mp* (mezzo-piano), and *f* (forte). There are also markings for *creac* (crecendo) and *mp* (mezzo-piano). The measures are numbered 35, 36, 37, 38, 39, and 40.

Vince. $\text{♩} = 180$

Handwritten musical score for a 5-part ensemble, measures 45-50. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *f* (forte), and *mp* (mezzo-piano). There are also markings for *creac* (crecendo) and *mp* (mezzo-piano). The measures are numbered 45, 46, 47, 48, 49, and 50.

Ohimè, se tanto amate

CLAUDIO MONTEVERDI

ALLEGRO. ♩ = 112 Example B

Handwritten musical score for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. The score is in 12/8 time, marked ALLEGRO. ♩ = 112. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The first system covers measures 1 through 10.

Continuation of the handwritten musical score for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. This system covers measures 10 through 15. It includes dynamic markings such as *f* (forte) and *f cresc* (forte crescendo), and articulation marks like accents and slurs.

Continuation of the handwritten musical score for Trombone 1, Trombone 2, Trombone 3, Trombone 4, and Bass Trombone. This system covers measures 15 through 25. It includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano), and articulation marks like accents and slurs.

Handwritten musical score for measures 30-35. The score is written on five staves. Measures 30-32 show a melodic line in the upper staves with dynamics *mf*, *p*, and *mp*, and a bass line with dynamics *f* and *mp*. Measures 33-35 show a more complex texture with various dynamics including *mf*, *p*, *mp*, and crescendos. The key signature has two flats and the time signature is 3/4.

Handwritten musical score for measures 35-40. The score is written on five staves. Measures 35-37 show a melodic line in the upper staves with dynamics *f* and crescendos, and a bass line with dynamics *f* and *p*. Measures 38-40 show a more complex texture with various dynamics including *f*, *p*, and crescendos. The key signature has two flats and the time signature is 3/4.

Vivace. $\text{♩} = 180$

Handwritten musical score for measures 40-45. The score is written on five staves. Measures 40-42 show a melodic line in the upper staves with dynamics *f* and crescendos, and a bass line with dynamics *f* and *p*. Measures 43-45 show a more complex texture with various dynamics including *f*, *p*, and crescendos. The key signature has two flats and the time signature is 3/4.

55 60

rit ff a tempo

rit ff a tempo f cresc

rit ff a tempo f cresc

rit ff a tempo f cresc

65

ff molto dim e rit pp

ff molto dim e rit pp

ff molto dim e rit pp

ff molto dim e rit pp

ff molto dim e rit pp



PRAELUDIUM UND FUGE JOHANN SEBASTIAN BACH PRAELUDIUM *ampae ligato*

Handwritten musical score for measures 20 to 25. The score is written on five staves. Measure numbers 20, 25, and 30 are indicated above the staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins. The score ends with a double bar line and a repeat sign.

Handwritten musical score for measures 30 to 35. The score is written on five staves. Measure numbers 30 and 35 are indicated above the staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *mf* (mezzo-forte) and *mf cresc* (mezzo-forte crescendo). There are also crescendo and decrescendo hairpins. The score ends with a double bar line and a repeat sign.

Handwritten musical score for measures 35 to 40. The score is written on five staves. Measure numbers 35 and 40 are indicated above the staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins. The score ends with a double bar line and a repeat sign.

45

Handwritten musical score for measures 45-49. The score is written on five staves. The key signature has two flats (Bb, Eb). Measure 45 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings. A "6." is written above the third staff in measure 46, and "mf cresc." is written below it. A "mf" is written below the fourth staff in measure 48. A "3." is written above the third staff in measure 49.

50

Handwritten musical score for measures 50-54. The score is written on five staves. The key signature has two flats (Bb, Eb). Measure 50 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings. A "mf" is written below the first staff in measure 51. A "5." is written above the third staff in measure 53.

55

8VA optional 60

Handwritten musical score for measures 55-60. The score is written on five staves. The key signature has two flats (Bb, Eb). Measure 55 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings. A "mf" is written below the first staff in measure 56. A "4." is written above the third staff in measure 58. A "6." is written above the third staff in measure 59. An "8." is written above the third staff in measure 60. A "f" is written below the fourth staff in measure 60.

85

Handwritten musical score for measures 85-88. The score is written on five staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music includes various notes, rests, and dynamic markings. Measure 85 starts with a whole note chord. Measure 86 has a 4-measure rest in the first staff. Measure 87 has a 4-measure rest in the first staff. Measure 88 has a 4-measure rest in the first staff.

90 8vn options

Handwritten musical score for measures 90-94. The score is written on five staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music includes various notes, rests, and dynamic markings. Measure 90 starts with a whole note chord. Measure 91 has a 5-measure rest in the first staff. Measure 92 has a 5-measure rest in the first staff. Measure 93 has a 5-measure rest in the first staff. Measure 94 has a 5-measure rest in the first staff.

95

Handwritten musical score for measures 95-98. The score is written on five staves. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music includes various notes, rests, and dynamic markings. Measure 95 starts with a whole note chord. Measure 96 has a 3-measure rest in the first staff. Measure 97 has a 3-measure rest in the first staff. Measure 98 has a 3-measure rest in the first staff.

LACRYMOSA

FROM THE REQUIEM

W.A. MOZART

LARGHETTO

FRONTONE 1

FRONTONE 2

FRONTONE 3

BASS FRONTONE

PIANO

LARGHETTO

Handwritten musical score for measures 10-12. The score is written for five staves. The first four staves are in bass clef, and the fifth is in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first staff has a handwritten '10' above the first measure. The dynamics are marked 'Subito pp' at the beginning of each staff and 'f' at the beginning of the third measure of each staff. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing rests.

Handwritten musical score for measures 13-15. The score is written for five staves. The first four staves are in bass clef, and the fifth is in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked 'mp' at the beginning of each staff and 'mf' at the beginning of the third measure of each staff. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing rests.

Handwritten musical score for measures 16-18. The score is written for five staves. The first four staves are in bass clef, and the fifth is in treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked 'pp' at the beginning of each staff and 'poco cresc.' at the beginning of the third measure of each staff. The music features a series of eighth and sixteenth notes, often beamed together, with some measures containing rests.

Handwritten musical score, measures 1-20. The score is written on ten staves (five systems of two staves each). The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "dim." (diminuendo) is written above the first three staves. The word "mf" (mezzo-forte) is written above the fifth staff. The word "pp" (pianissimo) is written below the fifth staff. The word "p" (piano) is written below the sixth staff. The word "ms" (mezzo-soprano) is written below the sixth staff. The word "ms" (mezzo-soprano) is written below the seventh staff. The word "ms" (mezzo-soprano) is written below the eighth staff. The word "ms" (mezzo-soprano) is written below the ninth staff. The word "ms" (mezzo-soprano) is written below the tenth staff. The word "ms" (mezzo-soprano) is written below the eleventh staff. The word "ms" (mezzo-soprano) is written below the twelfth staff. The word "ms" (mezzo-soprano) is written below the thirteenth staff. The word "ms" (mezzo-soprano) is written below the fourteenth staff. The word "ms" (mezzo-soprano) is written below the fifteenth staff. The word "ms" (mezzo-soprano) is written below the sixteenth staff. The word "ms" (mezzo-soprano) is written below the seventeenth staff. The word "ms" (mezzo-soprano) is written below the eighteenth staff. The word "ms" (mezzo-soprano) is written below the nineteenth staff. The word "ms" (mezzo-soprano) is written below the twentieth staff.

Handwritten musical score, measures 21-30. The score is written on ten staves (five systems of two staves each). The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "f" (forte) is written above the first staff. The word "f" (forte) is written above the second staff. The word "f" (forte) is written above the third staff. The word "f" (forte) is written above the fourth staff. The word "f" (forte) is written above the fifth staff. The word "f" (forte) is written above the sixth staff. The word "f" (forte) is written above the seventh staff. The word "f" (forte) is written above the eighth staff. The word "f" (forte) is written above the ninth staff. The word "f" (forte) is written above the tenth staff.

Handwritten musical score, measures 31-40. The score is written on ten staves (five systems of two staves each). The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "f" (forte) is written above the first staff. The word "f" (forte) is written above the second staff. The word "f" (forte) is written above the third staff. The word "f" (forte) is written above the fourth staff. The word "f" (forte) is written above the fifth staff. The word "f" (forte) is written above the sixth staff. The word "f" (forte) is written above the seventh staff. The word "f" (forte) is written above the eighth staff. The word "f" (forte) is written above the ninth staff. The word "f" (forte) is written above the tenth staff.

Handwritten musical score for measures 18-29. The score is written on ten staves. Measures 18-22 show a melodic line in the upper staves with dynamics *p*, *poco rit.*, and *pp*. Measures 23-29 show a more complex melodic line with dynamics *p*, *poco rit.*, and *pp*, followed by a *Subito p* marking in measure 29.

Handwritten musical score for measures 30-31. The score is written on ten staves. Measures 30-31 show a melodic line in the upper staves with dynamics *ppp*. A thick vertical line is drawn between measures 30 and 31.

APPENDIX C

SYMPHONY FOR TROMBONE CHOIR

by

Carl McComb Lobitz

SYMPHONY FOR TROMBONE CHOIR

BY

CARL Mc COMB LOBITZ

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CARL Mc COMB LOBITZ

1969

-SYMPHONY FOR TROMBONE CHOIR-

ANDANTE (♩=72) I

BY CARL LOBITZ

Handwritten musical score for Trombone 1, 2, 3, 4, and Bass Trombone. The score is in 2/4 time and features a key signature of one flat (B-flat). The first system shows measures 1 through 4. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The bass trombone part is written in a lower register, often using ledger lines.

Handwritten musical score for Trombone 1, 2, 3, 4, and Bass Trombone. The score is in 2/4 time and features a key signature of one flat (B-flat). The second system shows measures 5 through 8. The notation includes various dynamics such as *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *f* (forte). The bass trombone part is written in a lower register, often using ledger lines.

Handwritten musical score for Trombone 1, 2, 3, 4, and Bass Trombone. The score is in 2/4 time and features a key signature of one flat (B-flat). The third system shows measures 9 through 12. The notation includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The bass trombone part is written in a lower register, often using ledger lines.

Handwritten musical score for measures 16-20. The score is written on five staves. It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *sf*, *sfz*, and *ff*. The notation includes many accidentals (sharps, flats, naturals) and slurs. The key signature appears to be B-flat major or D-flat major.

21

ALLEGRO (♩ = 120)

Handwritten musical score for measures 21-25. The score is written on five staves. It features a more rhythmic and melodic style compared to the previous section, with many eighth and sixteenth notes. Dynamic markings include *fff*, *mf*, and *f*. The notation includes many accidentals and slurs. The key signature remains B-flat major or D-flat major.

26

Handwritten musical score for measures 26-30. The score is written on five staves. It continues the melodic and rhythmic patterns from the previous section, with many eighth and sixteenth notes. Dynamic markings include *p* and *f*. The notation includes many accidentals and slurs. The key signature remains B-flat major or D-flat major.



31

Handwritten musical score for measures 31-35. The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music features various notes, rests, and dynamic markings such as 'f' and 'mf'.

36

Handwritten musical score for measures 36-40. The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music features various notes, rests, and dynamic markings such as 'f' and 'mf'.

41

Handwritten musical score for measures 41-45. The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The music features various notes, rests, and dynamic markings such as 'f' and 'mf'.

Handwritten musical score for measures 46-51. The score is written on five staves. The first staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes, often marked with accents (^) and dynamic markings like *f* and *ff*. The lower staves (bass clefs) provide harmonic support with chords and moving lines. Measure 51 ends with a double bar line.

ALLARGANDO

Handwritten musical score for measures 52-57, marked *ALLARGANDO*. The tempo is slower than the previous section. The notation features more sustained notes and longer intervals. Dynamic markings include *mf*, *mp*, *f*, and *ff*. Measure 57 ends with a double bar line.

Handwritten musical score for measures 58-63. This section continues the musical development with intricate melodic and harmonic textures. It includes various dynamic markings such as *f*, *ff*, and *mf*. Measure 63 ends with a double bar line.

Handwritten musical score for a 6-part ensemble. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. The score is written on six staves, with the bottom staff featuring a key signature change to one flat and a time signature of 6/8.

Handwritten musical score for a 6-part ensemble, continuing from the previous page. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. The score is written on six staves, with the bottom staff featuring a key signature change to one flat and a time signature of 6/8.

II
5

Adagio
Espressivo

6

13

17

Handwritten musical score for staves 1 through 8. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A bracketed section is marked with a handwritten *f* above it. The staves are numbered 1 through 8 on the left side.

20

25

Handwritten musical score for staves 1 through 8, continuing from the previous system. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The staves are numbered 1 through 8 on the left side.



HO 5 3124

1527 1/2 Vine St Hollywood, Calif

27

32

Handwritten musical score for 8 staves, measures 27-32. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). A handwritten instruction "ST. MUTE" is present on staff 3 at measure 32.

34 St. Mute

Handwritten musical score for 8 staves, measures 34-39. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *mf* (mezzo-forte), and *rit* (ritardando). Handwritten instructions include "ST. MUTE", "acc" (accelerando), and "OPEN".



41 42

1 *A TEMPO* *f* *ACCEL E CRESC - -*

2 *A TEMPO*

3 *A TEMPO* *f* *ACCEL E CRESC - -*

4 *A TEMPO*

5 *A TEMPO* *p*

6 *ST. MUTE* *A TEMPO* *mf* *ACCEL E CRESC - -*

7 *ST. MUTE* *A TEMPO* *mf* *ACCEL E CRESC - -*

8 *A TEMPO*

48 51

1 *A TEMPO* *ff*

2 *A TEMPO*

3 *A TEMPO* *ff*

4 *A TEMPO*

5 *A TEMPO*

6 *A TEMPO* *f*

7 *A TEMPO* *f*

8 *A TEMPO*



55

59

Handwritten musical score for 8 staves, measures 55 to 59. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Staff 1: Measure 55 starts with a treble clef and a key signature of one flat. Measure 59 has a circled 'n' above it.
- Staff 2: Measure 58 has 'OPEN' written above it.
- Staff 3: Measure 55 has a circled 'n' above it.
- Staff 4: Measure 58 has a circled 'n' above it.
- Staff 5: Measure 58 has 'OPEN' written above it.
- Staff 6: Measure 58 has 'OPEN' written above it.
- Staff 7: Measure 58 has 'OPEN' written above it.
- Staff 8: Measure 55 has 'ST. MUTE' written below it.

Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

62

67

Handwritten musical score for 8 staves, measures 62 to 67. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Staff 1: Measure 67 has a circled 'n' above it.
- Staff 2: Measure 67 has 'pp' written above it.
- Staff 3: Measure 67 has 'pp' written above it.
- Staff 4: Measure 67 has 'pp' written above it.
- Staff 5: Measure 67 has 'pp' written above it.
- Staff 6: Measure 67 has 'pp' written above it.
- Staff 7: Measure 67 has 'pp' written above it.
- Staff 8: Measure 67 has 'f' (forte) written below it.

Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

Handwritten musical score for 8 staves, measures 69 to 74 and 76 to 115. The score includes various musical notations such as notes, rests, and dynamic markings like *mf cresc.*, *mp cresc.*, *ff*, and *p*. The notation is in a handwritten style, likely a composer's draft.



ANDANTE MM 72


 HO 53124

4

Handwritten musical score for a 12-measure piece, marked with a '4' in the top left. The score consists of ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one flat (Bb). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, pp, ppp). A bracket labeled 'A' is placed over the first staff in the final measure. The score is divided into two systems of five staves each. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The notation is handwritten and includes many accidentals and dynamic markings.

Handwritten musical score for a 10-staff piece, numbered 23. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'pp' (pianissimo). A tempo change is indicated by 'a TEMPO'. The notation is dense and appears to be a student or working draft.

MUSIC PAPERS
HO 5-3124

37

17

E Più Mosso

Tempo Primo

F

Handwritten musical score for a piano piece, measures 37-40. The score is written on ten staves. The first staff is a grand staff (treble and bass clef). The remaining nine staves are for individual instruments, likely strings. The music is in E major and 3/4 time. Measure 37 starts with a forte (f) dynamic. Measure 38 features a key signature change to F major, indicated by a box with 'F'. Measure 39 continues with the new key signature. Measure 40 ends with a piano (pp) dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score on ten staves. The first staff has a handwritten '44' above it and a 'G' in a box. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'. There are also handwritten annotations like '3 7' and '20'.

Three sets of empty musical staves, each consisting of five lines.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is divided into measures by vertical bar lines. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A handwritten *rit.* (ritardando) is present in the first staff. The notation is dense, with many notes and rests. The score ends with a double bar line on the tenth staff.

Handwritten musical score for Trombone 1 and 2. The score is written on two staves, with the left staff labeled 'TROMBONE 1' and the right staff labeled 'TROMBONE 2'. The tempo markings 'ALLEGRO' and 'ANDANTE' are present. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando), 'ff' (fortissimo), and 'cresc.' (crescendo). The notation is in a cursive, handwritten style.

Handwritten musical score for a 12-measure piece, labeled 'A' in a box. The score is written on a grand staff with two systems of three staves each. The first system contains measures 1-6, and the second system contains measures 7-12. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for piano, measures 11-20. The score is written on ten staves. The first five staves (11-15) show a melodic line with various notes and rests, including a trill in measure 14. The next five staves (16-20) show a more complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast or rhythmic passage. A box containing the letter 'C' is located at the bottom right of the first system, near measure 19.

Handwritten musical score for piano, measures 21-30. The score continues on ten staves. Measures 21-25 show a continuation of the melodic and rhythmic themes. Measures 26-30 feature a dense, fast-moving passage with many beamed notes, possibly a technical exercise or a climactic section. A box containing the letter 'B' is located at the bottom right of the second system, near measure 29.

29

Handwritten musical score for measures 29-37. The score is written on ten staves. Measures 29-31 show a piano introduction with a melody in the upper staves and a bass line in the lower staves. Measure 32 is marked "St. Mute" and "ff". Measures 33-37 show a crescendo leading to a full orchestral entry in measure 38. Dynamics include *p*, *pp*, *ff*, *mf*, and *f*. A box labeled "D" is above measure 32.

38

Handwritten musical score for measures 38-42. The score is written on ten staves. Measures 38-40 show a full orchestral entry with a melody in the upper staves and a bass line in the lower staves. Measure 41 is marked "E" and "pp". Measures 42-44 show a crescendo leading to a full orchestral entry in measure 45. Dynamics include *p*, *pp*, *ff*, *mf*, and *f*. A box labeled "E" is above measure 41.



G

63

St Mute

ANDANTE

Handwritten musical score for measures 63-72. The score is written on ten staves. Measures 63-68 are marked 'rit.' and 'mf'. Measures 69-72 are marked 'St. Mute' and 'accel'. The bottom staff has a 'f' dynamic marking at measure 70. The score includes various musical notations such as notes, rests, and accidentals.

72

ALLEGRO

Handwritten musical score for measures 72-81. The score is written on ten staves. Measures 72-75 are marked 'f'. Measures 76-79 are marked 'open'. Measures 80-81 are marked 'ff'. The score includes various musical notations such as notes, rests, and accidentals.

81

Handwritten musical score for measures 81-84. The score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The music features various notes, rests, and dynamic markings such as p, f, and ff. There are also some handwritten annotations and a key signature change indicated by a sharp sign.

88

I

Handwritten musical score for measures 88-91. The score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The music features various notes, rests, and dynamic markings such as mf cresc, St. Mute, and ff. There are also some handwritten annotations and a key signature change indicated by a sharp sign.

95

102



109