UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED COMPOSITIONS FOR ONE TRUMPET AND ORGAN, 1998 - 2008

A DOCUMENT

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Degree of

DOCTOR OF MUSICAL ARTS

by

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AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED COMPOSITIONS
FOR ONE TRUMPET AND ORGAN, 1998 - 2008

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Based on the number of new original publications for one trumpet and organ, the popularity of this medium is rising. Whereas a previous document found eighty three compositions for trumpet and organ that had been written and published between 1900 and 1982, this author has found ninety compositions written for this ensemble between 1998 and 2008. There are many annotated bibliographies of trumpet literature, but there is currently no guide to the newest literature for trumpet and organ to aid performers in the selection of these pieces. Therefore, this document provides an overview of the character and difficulty of original works published for trumpet and organ between 1998 and 2008.

Each review in this document includes the following data: performance duration, trumpet required, difficulty of the trumpet part, musical form, and the work's possible applicability to recital or ceremonial settings. A prose overview is also included to give the reader a better idea of the style and sound of each work. This survey of the current literature for trumpet and organ is intended to help students, teachers, and performers discover new music to suit their interests and abilities, and to encourage more performances of this quickly-growing genre.

CHAPTER 1

INTRODUCTION

Based on the number of new original publications for one trumpet and organ, the popularity of this medium is rising. While Philip T. Cansler's "Twentieth-Century Music for Trumpet and Organ" included eighty three compositions for trumpet and organ that had been written and published between 1900 and 1982, this author has found approximately 230 works written between 1982 and 2008.[1] Of these, ninety were written between 1998 and 2008 and fit the criteria for selection outlined below. There are many annotated bibliographies of trumpet literature, but there is currently no guide to the newest literature for trumpet and organ to aid performers in the selection of these pieces. Therefore, this document provides an overview of the character and difficulty of original works published for trumpet and organ between 1998 and 2008.

Purpose of this Study

This document:

1. Finds trumpet and organ literature published between 1998 and 2008 in the sources listed below under the heading "methodology"
2. Classifies this literature by difficulty

[1] Philip T. Cansler, "Twentieth-Century Music for Trumpet and Organ" (D.M.A. diss., University of Oregon, 1984).

3. Classifies this literature according to its suitability for recital versus ceremonial purposes
4. Includes a brief prose discussion of each piece

This survey of the current literature for trumpet and organ is intended to help students, teachers, and performers discover new music to suit their interests and abilities, and to encourage more performances of this quickly-growing genre.

Limits

1. This document only examines original music for one trumpet and organ published between 1998 and 2008.
2. Works originally written for other instruments and arranged for trumpet and organ are not examined.
3. Hymn arrangements, descants, and other pieces which are based in large part on existing works are not examined.
4. Organ works marked "With optional trumpet" are not examined, as they can stand alone as organ solos.
5. Due to the ongoing nature of composition, this document only includes published works available at the time of writing.

Methods

1. Works for trumpet and organ were found through the examination of several indexes, all of which are updated frequently: the World Catalogue (WorldCat), the Library of Congress catalogue, James Laster's *Catalogue of Music for Organ*

and Instruments, Robert King Music Sales' *Brass Players' Guide,* and the Sheet Music Plus online catalogue.[2] These indexes were selected in consultation with several brass specialists at large sheet music suppliers nationwide.[3]

2. Each piece was examined for information pertinent to this study. The sections below headed "Organization of Data" and "Prose Discussion" present more details about this information.

Organization of Data

This document includes the following data on each piece surveyed:

1. Composer
2. Title
3. Publisher and date
4. Dedication or commissioning information
5. Titles of movements, style/tempo markings, and approximate performance durations
6. Key of trumpet designated in the score
7. Mutes required
8. Range/Tessitura/Difficulty level of the trumpet part

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[2] James H. Laster, *Catalogue of Music for Organ and Instruments,* (Lanham, MD: Scarecrow Press, 2005); Robert King Music Sales, Inc., "Brass Players Guide," http://www.rkingmusic.com; Sheet Music Plus, "Catalogue of Trumpet Music," http://www.sheetmusicplus.com.

[3] Kent White of Stanton's Sheet Music, Columbus, OH, telephone conversation, February 27, 2009; Ben Huntoon of Stanton's Sheet Music, Columbus, OH, telephone conversation, February 28, 2009; Danny Rodriguez of Southern Music, San Antonio, TX, telephone conversation, February 28, 2009; Bill McMath of Pender's Music, Denton, TX, telephone conversation, February 28, 2009; David Baird of Hickey's Music, Ithaca, NY, telephone conversation, February 28, 2009; Dara Barnes of Portland Music, Portland, OR, telephone conversation, February 28, 2009; Mark Bierschenk of RBC Music, San Antonio, TX,

9. Musical form
10. Programming suitability (Recital versus Ceremonial, after Cansler)[4]

A more detailed explaination of the range, tessitura, difficulty ranking, musical form and programming suitability follows.

Range of the trumpet part

To simplify comparisons, all ranges are expressed in concert pitch. The system of octave designations adopted by the Acoustical Society of America (ASA) is used:

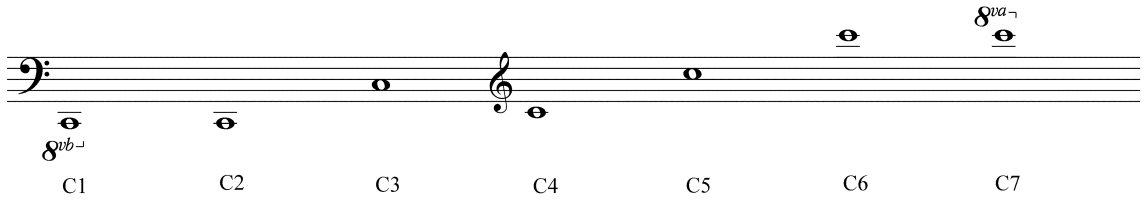


Figure 1: ASA octave designations to be used in this document

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telephone conversation, March 2, 2009; Scott Debolt of J.W. Pepper Music, Grand Rapids, MI, March 2, 2009.

[4] Cansler, op. cit.

Tessitura

Along with difficulty rankings, this category tends either to be ignored in the available academic documents or subjectively explained as "high, medium, or low." However, one document researched by this author, written by Karen Robertson Smith, does include objective tessitura groupings, as shown in figure 2:

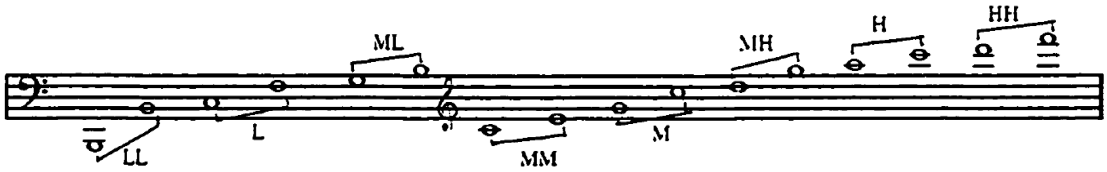


Figure 2: Smith's tessitura groupings for unaccompanied horn works[5]

Because Smith's work is for horn, the tessitura groupings cover a much wider range than would commonly be used for trumpet. Therefore, this document incorporates the scale shown in figure 3:

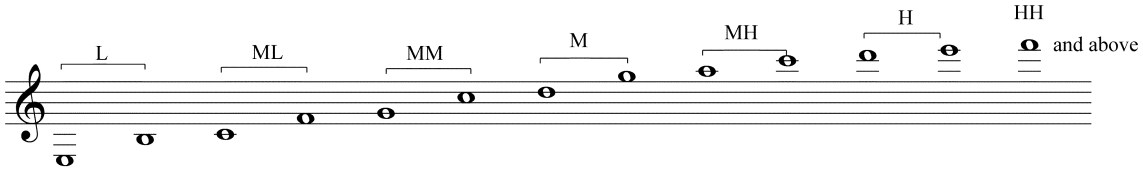


Figure 3: Tessitura designations to be used in this document

[5] Karen Robertson Smith, "An Annotated Bibliography of Works for Unaccompanied Horn, 1975-1995" (D.M.A. diss., University of Missouri-Kansas City, 1988), 6.

Difficulty Ranking

In order to clearly express the difficulty of the trumpet parts, a standard system of rankings is used. Many publishers' lists and doctoral annotated bibliographies which concern brass literature use systems of ranking that rate each piece on a difficulty level of I-VI or 1-9, with more difficult works receiving higher numbers. However, there is no standardization between publishers or doctoral documents, so comparisons between documents employing different systems can be difficult. The problem is compounded by the fact that the ranking systems either supply no explanation of the ranking, or only a brief explanation, such as "intermediate." This author has found only two documents which use a more objective difficulty ranking scale, those by Cansler and by Burgess.[6] Burgess bases his rankings on Cansler's scale, albeit in a somewhat simplified form, stating that it was "one of the few criteria I could find." Cansler's difficulty scale is shown below in Table 1.

[6] Cansler, 5-6; Jon Wesley Burgess, "An Annotated Bibliography of Music for Five or More Trumpets" (D.M.A. diss., Arizona State University, 1988), 4.

Table 1. Cansler's difficulty rankings

I. BEGINNING: Very easy, grade school level; note values not beyond eighth notes; maximum tempo, quarter note=100; range from Bb3 to D5; no skips over a fifth; key signature not exceeding one flat or sharp.

II. ELEMENTARY: Easy, junior high school level; note values not to exceed sixteenth notes; maximum tempo, quarter note=120; range A3 to G5; no skips over an octave; key signature not exceeding three flats or sharps.

III. INTERMEDIATE: Not too difficult, high school level; note values not to exceed sixteenth notes; maximum tempo, quarter note=132; range limitations from F#3 to Bb5; key signature not exceeding four flats or sharps; possible addition of some multiple tonguing and simple meter changes; solos may be written for C trumpet.

IV. ADVANCED: Moderately difficult, high school and college level; tempos are rarely confining; possible addition of thirty-second notes and some multiple meters; no skips over an eleventh; extensive double tonguing to be expected; range limitations Db3 to C6; solos may be written for trumpet in any key.

V. VERY ADVANCED: Difficult, college and professional level; tempos and techniques are no longer considerations; addition of extensive multiple meters and complex rhythms; all types of tonguing may be required; skips do not exceed two octaves; range limitations C3 to Eb6; solos may be written for trumpet in any key.

VI. VIRTUOSO: Very difficult, soloist level; virtually no limitations in tempo, technique, tonguing, flexibility, meters, or rhythms; no range limitations.

Source: Cansler, 5-6.

This document uses Cansler's scale to indicate the difficulty of the trumpet parts. There are two reasons for this. First, Cansler's scale includes many objective details, such as specific range, rhythm, and tempo limitations that allow the reader more insight into the difficulty of the piece. While other, simpler rankings do allow general comparison between works within the same bibliography, they do not lend themselves to accurate comparison between documents. Second, because this document examines the same genre as Cansler's, it is logical to apply the same difficulty ranking in both, inviting comparison between the pieces annotated in the two documents.

However, this document also extends Cansler's scale to include the use of the "+" sign to indicate a piece that would ordinarily fall into a particular level, but for one reason or another is slightly more difficult than that level would indicate. Such an annotation allows for pieces that do not fit completely into one difficulty level, yet are not difficult enough to warrant being placed at the next level. Next to the "+" sign, in parentheses, the reason for the ranking is explained. For example, a piece which falls into level I but includes a small number of notes above D5 would be annotated as "I+ (range)."

Form

The form of each piece is described according to standard structural terminology, such as binary, rounded binary, ternary, variation, sonata, song, rondo, and so forth. Forms that are "open and continuously unfolding without section repetitions"

are designated as through-composed.[7] Deviations from standard forms are described in prose.

Programming Suitability

Each piece is assigned a general category based on its potential suitability for ceremonial or recital programming, as discussed in Cansler's document.[8] This category is included because trumpet and organ music is frequently used in churches, and many pieces are written with this setting in mind.

The judgment of which category to assign, while subjective, is based upon the composer's intent, the form of the work, and its musical style. Composer's notes to some of the works examined indicate that they are specifically written for ceremonial function; others include clear liturgical or biblical reference. Pieces in sectional forms, which feature clear cadences that can provide convenient stopping points, tend to lend themselves to ceremonial programming, where extra-musical considerations may determine the amount of music to be played. Atonal works or works featuring extended techniques may be frowned upon in ceremonial situations, where such features may be seen as distracting or inappropriate.

The purpose of this category is to give the reader a way of quickly selecting music that may be appropriate for ceremonial functions without the need to read all of the annotations. With this in mind, Appendix V lists all pieces discussed in this document according to their possible programming suitability. This classification

[7] Ellis B. Kohs, *Musical Form: Studies in Analysis and Synthesis*, (Boston: Houghton Mifflin Co., 1976), 317.

[8] Cansler, 6.

should not be seen as binding, however: Pieces assigned to the ceremonial category can work well on recitals, and pieces notated as appropriate for recitals may be equally effective in ceremonies. Therefore, performers are encouraged to explore pieces in both categories according to their specific needs and situations.

Prose Discussion

To give the reader a better sense of the sound of the works reviewed, a prose description of each piece is included. The prose annotations discuss elements such as:

1. Parameters of musical style, such as melody, texture, rhythm and meter, pitch organization and harmony.
2. Particularly difficult, unusual, or extended performance techniques for trumpet.
3. An overview of composer's notes, if available.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

A number of other DMA documents and dissertations consisting of annotated bibliographies of available published literature have been written. Especially germane to this project is Philip T. Cansler's "Twentieth-Century Music for Trumpet and Organ."[9] As mentioned earlier, Cansler's document examines the same genre as this document, but since his document was written, the number of published pieces for trumpet and organ has nearly tripled. The information presented by Cansler follows a format similar to that used in most of the brass bibliographies reviewed in this chapter. Each citation includes information regarding range, tessitura, and difficulty, and is followed by a prose discussion of the musical style, compositional techniques, and performance issues relating to the piece at hand.

Two other dissertations cite Cansler as their source of an objective difficulty ranking system. Jon W. Burgess's "Annotated Bibliography of Music for Five or More Trumpets" adapts Cansler's ranking system slightly: To be useful for investigation into trumpet ensemble literature, difficulties resulting from contrapuntal textures are also taken into account.[10]

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[9] Cansler, op. cit.

[10] Jon Wesley Burgess, "An Annotated Bibliography of Music for Five or More Trumpets" (D.M.A. diss., Arizona State University, 1988).

Joseph L. Bowman's "Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano" uses Burgess' version of Cansler's difficulty rankings.[11] Bowman also mentions Carnovale and Doerksen's *Twentieth Century Music for Trumpet and Orchestra,* writing, "The formats for these two bibliographies set important precedents, and it is likely they will be familiar to many readers who will be reading the present study."[12] His prose analysis includes "annotations on the musical style along with any noteworthy compositional techniques and features."[13] Also included are comments on specific performance techniques that may be required and composer's notes on the work, if provided with the score. Both Burgess and Bowman use a format for data organization similar to Cansler's.

Noteworthy in Donald J. Echelard's "Thematic Dictionary and Planning Guide of Selected Solo Literature for Trumpet" is the organization of pieces according to specific difficulties.[14] Categories include metric and rhythmic problems, multiple tonguing, wide intervals, lip slurs, arpeggios, the use of trumpets pitched higher than Bb or C, and ornaments. He also indexes his bibliography according to accompaniment type (piano, organ, band, orchestra, etc.)

Karen R. Smith's "Annotated Bibliography of Works for Unaccompanied

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[11] Joseph L. Bowman, "An Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano," (D.M.A. diss., Arizona State University, 2002).

[12] Norbert A Carnovale and Paul F. Doerksen, *Twentieth Century Music for Trumpet and Orchestra,* 2d revised ed, (Nashville: The Brass Press, 1994); Bowman, 6.

[13] Bowman, 5.

[14] Donald Joseph Echelard, "A Thematic Dictionary and Planning Guide of Selected Solo Literature for Trumpet" (Ed.D. diss., University of Montana, 1969), 5-6.

Horn, 1975-1995" includes glossaries of extended techniques, notational terms, and compositional terms, which can also be useful in the discussion of accompanied solo or chamber works.[15] Additionally, her categorization of tessitura is very clear, and is discussed above in the section headed "Tessitura." The format of her annotations is similar to the other works discussed here.

Beverly A. Howard's "Texture in Selected Twentieth-Century Program Music for Trumpet and Organ" is written from the perspective of an organist.[16] Howard's discussion of the history of trumpet with organ as a chamber ensemble is of particular relevance to this document.

Two other annotated bibliographies deserve mention because of some of their features. The first is Paul B. Ulrich's "Annotated Bibliography of Unaccompanied Trumpet Solos Published in America."[17] His document has a helpful section of compositional style terminology, and it also definines a useful system of classification of compositional idioms. Ulrich takes into account style (traditional, contemporary, avant-garde), notational type, melody, texture, rhythm and meter, pitch organization (functional tonal, non-functional tonal, atonal) and form (recapitulative, non-

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[15] Karen Robertson Smith, "An Annotated Bibliography of Works for Unaccompanied Horn, 1975-1995" (D.M.A. diss., University of Missouri-Kansas City, 1988).

[16] Beverly A. Howard, "Texture in Selected Twentieth-Century Program Music for Trumpet and Organ, A Lecture Recital, Together with Three Recitals of Selected Works of J. Alain, J. S. Bach, G. Bohm, N. Degrigny, H. Distler, M. Durufle, J. Guillou, A. Heiller, W. A. Mozart, E. Raxache, M. Reger, L. Vierne" (D.M.A. diss., North Texas State University, 1986).

[17] Paul Bradley Ulrich, "An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1989).

recapitulative, sectional, non-sectional.)[18] These categories are also considered in the prose discussions of the works in this document, as appropriate.

The second, "An Annotated Bibliography of Original, Twentieth-Century Compositions Through 1997 for Trumpet with Concert Band Accompaniment" by Bryan Depoy, is unique among this type of document, as it specifically takes into account Jan La Rue's considerations put forth in her *Guidelines for Style Analysis*: 1. Scope, historical considerations; 2. Objective values (considering sound, harmony, melody, rhythm, and growth); 3. Subjective values; and 4. Objective considerations.[19] While Depoy does not expressly list each of La Rue's categories for each entry in his bibliography, he does take into account these considerations in his prose analysis.

Other annotated bibliographies of brass literature, including those by Luis C. Engelke, Kurt G. Gorman, Constance A. Rhoades, David N. Ware, and Stephen L. Wilson follow organizational patterns similar to those already mentioned.[20] The documents discussed in this chapter are important for setting precedents as to which data to include, how to format it, and how to rank trumpet parts according to difficulty.

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[18] Ulrich, 10-12.

[19] Bryan Depoy, "An Annotated Bibliography of Original, Twentieth-Century Compositions Through 1997 for Trumpet with Concert Band Accompaniment" (D.M. diss., Florida State University, 1998), 3; Jan LaRue, *Guidelines for Style Analysis*, 2d ed. (New York: W.W. Norton, Inc., 1992).

[20] Luis Claudio Engelke, "Twentieth-Century Brazilian Solo Trumpet Works (Accompanied and Unaccompanied): A Stylistic Guide and Annotated Bibliography" (D.M.A diss., Arizona State University, 2000); Kurt George Gorman, "The Literature for Trumpet in Mixed Chamber Music of the Twentieth Century"(D.M.A. diss., University of Missouri-Kansas City, 2001); Constance Annette Rhoades, "An Annotated Bibliography of Original Compositions for Clarinet and one Brass Instrument with an In-Depth Look at Three Compositions for Clarinet, Horn, and Piano" (D.M.A. diss., University of Oklahoma, 1996); David N. Ware, "An Annotated Bibliography of Original and Transcribed Published Compositions Through 1996 for Trumpet and Quartet." (Mus.D. diss., Florida State University, 1999); Stephen Lee Wilson, "An Annotated Bibliography of Original Trombone Quartets Published between 1992 and 2002." (D.M.A. diss., University of Illinois at Urbana-Champaign, 2004).

However, none of the documents reviewed in this chapter examine the current literature for solo trumpet and organ. The recent expansion of the music written for this ensemble makes the creation of an annotated bibliography of the most recent works worthwhile. The intent of this document is to create an overview that can be useful to performers, students, and teachers, assisting in their choice of the available pieces, and encouraging more performances of this quickly-growing genre.

CHAPTER 3

HISTORY OF THE TRUMPET AND ORGAN AS A PERFORMANCE ENSEMBLE

Trumpets have been used in many cultures worldwide since antiquity. The trumpet existed in Europe before the fall of Rome, but it was not reintroduced until it was brought back from the Middle East during the Crusades.[21] Performing on the trumpet became a profession in the Middle Ages when trumpeters were hired as city musicians and tower watchmen. During these times, the trumpet was used as a signaling instrument as well as for adding pomp to court functions.[22] It was not until Monteverdi's opera *Orfeo* of 1607 that the trumpet was joined by other melodic instruments.[23] Thereafter, the trumpet was taken into the realm of art music, performing in church settings, for municipal functions, as well as at court.[24]

The organ also has a long history. Early mention of a water-powered organ called a hydraulis can be found in writings of Ctesibus in the third century B.C. in ancient Greece.[25] Originally a secular instrument, the organ in Europe became almost

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[21] Edward Tarr, "Trumpet," in *The New Grove Dictionary of Music and Musicians*, 6th ed., v. 19, 214.

[22] Ibid., 215.

[23] Edward Tarr, "Fantini, Girolamo," in *The New Grove Dictionary of Music and Musicians*, 6th ed., v. 6, 394.

[24] Tarr, "Trumpet," 217.

[25] Peter Williams, "Organ," in *The New Grove Dictionary of Music and Musicians*, 6th ed., v. 13, 724.

exclusively associated with, and placed in, churches between 900 and 1200.[26] Inclusion of a trumpet stop on the organ was common after 1500. This stop consisted of a metal reed sounding through a trumpet-shaped resonator. By the late nineteenth century, trumpet stops had developed to the point that they had a very similar sound to the actual trumpet.[27]

Despite such long histories, compositions for trumpet and organ together do not appear until the seventeenth century. The earliest music written for trumpet and organ as a chamber ensemble is in Girolamo Fantini's *Modo per imparare a sonare di tromba*, published in Frankfurt in 1638. Fantini's work, one of the first published methods for trumpet, is important as it includes the earliest-known pieces for trumpet with organ continuo.[28] Fantini himself performed these pieces on trumpet with Girolamo Frescobaldi at the organ in Rome around 1635, and his inclusion of lipped tones outside of the overtone series created some controversy.[29]

Other Baroque works for trumpet and organ include two *sonate da chiesa* by Giovanni Viviani in his Opus IV (1678) and six chorale preludes by Johann Krebs (1713-1780). Baroque works for trumpet and organ tend to give one instrument or the other predominance. In the works of Viviani and Fantini, a prominent trumpet melody is supported by organ continuo. Krebs' chorale preludes give the trumpet a cantus

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[26] Ibid., 728.

[27] Peter Williams, "Organ Stop," in *The New Grove Dictionary of Music and Musicians*, 6th ed., v. 13, 795.

[28] Edward Tarr, "Fantini, Girolamo," in *The New Grove Dictionary of Music and Musicians*, 6th ed., v. 6, 394.

[29] Edward Tarr, "Original Italian Baroque Compositions for Trumpet and Organ," *Diapason* 5 (April 1970): 28.

firmus chorale melody while the organ weaves a contrapuntal texture around it. In these chorale preludes, the trumpet is treated almost as another stop on the organ.[30]

In the mid-eighteenth century, changes in musical style and aesthetics resulted in the trumpet being used primarily as an instrument for harmonic reinforcement, much like timpani. Although the invention of valves created a fully-chromatic trumpet which was later used to great effect in nineteenth-century operatic and orchestral works, writing for trumpet and organ as a chamber ensemble stopped altogether at the end of the Baroque era, and did not resume until the mid-twentieth century.[31]

Twentieth-century trends towards experimentation and interest in composing with timbral combinations different than those inherited from the nineteenth century led composers to reexamine the chamber ensemble of trumpet and organ. As a result, the literature for trumpet and organ expanded rapidly in the twentieth century. However, unlike the unequal treatment of the trumpet and organ parts in the Baroque literature, twentieth- and twenty-first-century works for the organ tend to treat both instruments as equals.[32]

New timbres for the trumpet were explored extensively in the twentieth century. Trumpets in different pitches, each featuring somewhat different tone qualities, were developed in the mid-nineteenth century; the piccolo trumpet, with its high, carrying sound, became a standard part of the trumpeter's equipment by the mid-twentieth

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[30] Edward Tarr, preface to *The Six Chorale Preludes for Trumpet and Organ* by Johann Krebs (Hamburg: Benjamin GMBH – N. Simrock, 1978).

[31] Beverly A. Howard, "Texture in Selected Twentieth-Century Program Music for Trumpet and Organ, A Lecture Recital, Together with Three Recitals of Selected Works of J. Alain, J. S. Bach, G. Bohm, N. Degrigny, H. Distler, M. Durufle, J. Guillou, A. Heiller, W. A. Mozart, E. Raxache, M. Reger, L. Vierne" (D.M.A. diss., North Texas State University, 1986), 2.

[32] Howard, 3.

century.[33] Mutes for the trumpet, first required in the toccata of Monteverdi's *Orfeo*, came in wide varieties by the twentieth century, in part due to the influences of jazz. Finally, avant-garde or extended techniques, which call for the trumpeter to play the instrument in non-traditional ways, became popular compositional devices from the 1970's onward.[34] It should be noted, however, that due to the traditional ceremonial and religious functions of the organ, avant-garde techniques have not appeared nearly as often in trumpet and organ music as in other genres, such as unaccompanied trumpet works.[35] Indeed, many of the works to be examined in this document bear titles clearly indicating that they are composed specifically for church use.

Although large publishers currently tend to consider chamber music to be a niche market and include few publications for trumpet and organ, smaller publishing houses have sprung up for the specific purpose of selling chamber music. This is due in part to the ready availability of computer software to create professional-quality music printing and the ease of distribution and advertisement via the Internet.[36] As a result, writing and publishing for trumpet with organ has expanded dramatically in the last twenty five years. Whereas Cansler lists eighty three works in his annotated bibliography of trumpet and organ music published between 1900 and 1982, this author

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[33] Edward Tarr, *The Trumpet*, trans. S.E. Plank and Edward Tarr, (Portland, OR: Amadeus Press, 1988), 190.

[34] Ulrich, 5.

[35] Howard, 3.

[36] Kent White (employee of Stanton's Sheet Music, Columbus, OH), telephone conversation, July 10, 2008.

has found ninety new works published between 1998 and 2008 that meet the selection criteria set forth under the “Limits” heading in chapter 1.[37]

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[37] Cansler, op. cit.

CHAPTER 4

AN ANNOTATED BIBLIOGRAPHY OF ORIGINAL COMPOSITIONS

FOR TRUMPET AND ORGAN, 1998 – 2008

Composer: Robert Allworth
Title: *Arioso*
Dedication: For Colby and Carson Cooman
Publisher: Wehr's Music House, 2004
Style / Tempo markings / Duration: Lento (♪=52) / 3'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – E5 MM II
Form: Through-composed
Programming suitability: Recital

Allworth's *Arioso* is a brief, slow, serial work. Eleven measures long, it consists of two phrases played twice. The bulk of the rhythmic motion is in the trumpet, as the organ accompanies with block chords. Although the harmonic language is atonal, it is not especially dissonant. Due to its modest technical demands, this work could provide a good introduction to serial atonality for the younger trumpeter.

Composer: Felix Argast
Title: *Partita* ArgWV1
Publisher: W.G. Haas Musikverlag, 2007
Style / Tempo markings / Duration:

I. Intrada (Maestoso, 𝅗𝅥=ca. 69; tranquillo) / 4'15"
II. Air (Largo espressivo, ♩=42-48) / 4'00"
III. Gaillarde (Festivo, 𝅗𝅥.=ca. 60; tranquillo, 𝅗𝅥.=ca. 52; Tempo I) / 4'10"

Instrument requirements: C trumpet
Mutes required: cup
Range / Tessitura / Difficulty level:

I.	C4 – G5	MM – M	II+ (use of C trumpet)
II.	B♭3 – G5	ML – M	II+ (use of C trumpet and no rest)
III.	G3 – G5	ML – M	II+ (use of C trumpet)

Form:

I. Ternary
II. Through-composed
III. Rondo

Programming suitability: Recital/Ceremonial

Argast's *Partita* is a tonal work employing extended tertian chords or tertian chords with added notes. Phrase structure is regular, and the melodies are predominantly pentatonic. Argast writes that the work is composed in an "acetic style" using a minimum of tonal material, resulting in a "sparse" sound. The work is intended to be performed either as a complete set with the second movement leading attacca into the third, or each movement performed individually.

The first movement, Intrada, has two contrasting sections. The outer A sections present a majestic march, while the inner B section, marked tranquillo, is more lyrical and flowing. The entire movement is accompanied by sustained and slowly-shifting chords in the organ.

The second movement, Air, presents a flowing, chant-like melody in the lower tessitura of the muted trumpet over sustained chords in the organ. Changing meters reinforce the ametric nature of this movement's melody.

The third movement, Gaillarde, is in a lively and dance-like triple meter. In keeping with the galliarde style, hemiola is used liberally in the contrasting sections between statements of the rondo.[38] The middle of this movement is slower and more lyrical, using material similar to the second movement. Here there is less rhythmic movement and the trumpet plays in the lowest tessitura. The Gaillarde ends with a restatement of the movement's initial material.

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[38] Alan Brown, "Galliard," in *The New Grove Dictionary of Music and Musicians,* 6th ed., v. 7, 105.

Composer: Keith Barnard
Title: *The Highest Rays of Peach-Gold*
Dedication: For Colby and Carson Cooman
Publisher: Wehr's Music House, 2004
Style / Tempo markings / Duration: Very slow, expressive, legato / ca. 30'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B♭3 – A♭5 ML – M IV
Form: Through-composed
Programming suitability: Recital

Barnard's *The Highest Rays of Peach-Gold* is a longer work than most others reviewed in this document. It is minimalist in style and features extensive use of sustained tones in both the organ and trumpet parts. The sustained material in the organ includes single pitches, trills, and tone clusters derived from major or pentatonic scales, over which the trumpet holds long tones. The only technical challenge in the organ part appears briefly in the middle of the work: a rapid scalar passage which creates a blurred texture to accompany to the trumpeter's long tones.

The focus of the work is more on slowly-changing chord colors than on harmonic progression in a traditional sense. The rhythmic motion in this work is especially slow, approaching static. This slow motion is punctuated from time to time by a more quickly-moving ascending motive which appears in the trumpet part or in unison.

To aid coordination between performers, both players play from the full score, and two copies are provided. Although the range and technical demands on the trumpeter are less than might be expected for a work of difficulty level IV, the stamina required by the extensive, continuous nature of this piece warrant its inclusion in that category.

Composer: Dennis Báthory-Kitsz
Title: *coalescence* (sic)
Publisher: Westleaf Edition, 2007
Style / Tempo markings / Duration: Moderately slow; moderately fast; slow; faster / 6'00"
Instrument requirements: C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: D4 – A5 MM – M III
Form: Arch (ABCA')
Programming suitability: Recital

Báthory-Kitsz's *coalescence* employs a highly-chromatic, Romantic-style harmonic language. The work begins with a brief introduction in which the unaccompanied trumpet intones a slow, broad melody that is echoed by the organ.

The A section is more rhythmically active, with the trumpet playing a lyrical melody over syncopated block chords in the organ. The B section begins with the organ playing highly chromatic counterpoint in sixteenth notes in the manuals over syncopated punctuations in the pedals. When the trumpet enters in the B section, its part is broad and lyrical, similar to the A sections.

The C section is much less rhythmically active and is similar to the introduction. The piece concludes with a variation of the A section and a coda that is a similar to the opening introduction.

Challenges for the trumpeter stem from the chromatic harmonies and frequent leaps of major sevenths and octaves.

Composer: Denis Bédard
Title: *Air*
Publisher: Éditions Cheldar, 2008
Dedication: for Carson Cooman
Style / Tempo markings / Duration: Moderato (♩=88) / 3'30"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: F3 – B5 MM – M IV
Form: Ternary
Programming suitability: Recital/Ceremonial

Bédard's *Air* features a broad, stately melody accompanied by a plodding, chordal accompaniment in the organ. Throughout most of the work, the trumpet carries the melody, although the organ does occasionally play a phrase of the melody. The harmonic language is tonal and in a Romantic style, with phrase lengths that are commonly 8 or 16 measures long.

Key changes occur nearly every phrase. The work begins in F major, then modulates through the keys of C minor, G minor and A♭ minor before arriving in B♭ major for the middle section. The middle section is also modulatory, moving from B♭ major to visit the keys of D major, then F# major. A brief, chromatic cadenza in the trumpet leads the the final section, which returns to the opening material in F major.

A B♭ trumpet may facilitate performance of a concert F3 at the end of the work.

Composer: Jean-Thierry Boisseau
Title: *C3*
Dedication: for Carson and Colby Cooman
Publisher: Musik Fabrik, 2005
Style / Tempo markings / Duration: Allegro Scherzando (♩=120) / 5'00"
Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: G3 – C6 ML – MH IV
Form: Through-composed
Programming suitability: Recital

The title of Boisseau's *C3* comes from its dedication, "for **C**arson and **C**olby **C**ooman." The composer describes the single-movement work as a "miniature concerto" with the organ playing a more involved role than a simple accompaniment. Instead, the composer views the work as "a discussion between the two instruments, beginning in agreement, leading to discord, and finally returning to agreement."

C3 unfolds as a free-form fantasia. As motives are presented, developed, and varied, the writing for both instruments alternates frequently between homorhythmic chorale-style textures, florid scalar passages, interlocking ostinatos, and antiphonal passages. The work ends with a variation of the opening musical material modified to include more of the rhythmically driving writing found in middle of the work. The harmony, described by the composer as "deliberately neoclassical," is tonal with extended tertian chords, chromatic harmonies, and modal chord progressions.

Challenges for the trumpeter include extended playing in the upper tessitura with little rest, and wide-ranging arpeggios spanning the full range listed above.

There are a number of discrepancies between the printed trumpet score and the trumpet part as notated in the organ score. The organ score indicates that the trumpet echoes the organ more exactly at times than is notated in the trumpet score; to this author, the organ score seems likely to be the more correct version.

Composer: Jean-Thierry Boisseau
Title: *Statuaire: Sept miniatures*
Publisher: Musik Fabrik, 2006
Style / Tempo markings / Duration:

I. "Christ Pancreator" (Vézelay) (♩=94) / 2'00"
II. "Le Cavalier" (Bamberg) (♩=120) / 1'15"
III. "La Vierge à l'Enfant" de Michel-Ange (Bruges) (𝅗𝅥 tempo) / 2'00"
IV. "L'Ange au Sourire" (Riemes) (♩.=80) / 1'15"
V. "Labyrinthe" (Amiens) (♩=80) / 2'00"
VI. "Les Oiseaux et les Fleurs de Santa Costanza" (Rome) (♩.=80) / 1'30"
VII. "Le Dévot Christ" (Perpignan) (♩=60) / 2'30"

Instrument requirements: B♭ trumpet
Mutes required: straight
Range / Tessitura / Difficulty level:

I.	C4 –A♭5	MM – M	III
II.	E4 – G5	MM – M	III
III.	D4 – F#5	MM – M	II
IV.	E4 – G#5	MM – M	III
V.	C#4 – G♭5	MM – M	III
VI.	G3 – A♭5	MM – M	III
VII.	D4 – A♭5	MM – M	III

Form:

I. Through-composed
II. Through-composed
III. Ternary
IV. Ternary
V. Continuous variations
VI. Through-composed

Programming suitability: Recital/Ceremonial

Boisseau's *Statuaire: Sept miniatures* consists of seven short movements, each inspired by and titled after works of art located across western Europe. The composer intends that the movements may be played either as a complete set or individually, and their brief length and accessibility lends them to ceremonial settings.

The harmonic language of *Statuaire* includes the use of quartal and quintal chords and tertian chords with mildly dissonant added tones. Key centers change rapidly, and modal chord progressions are common. The melodic writing in the trumpet

is lyrical and predominantly conjunct, featuring few leaps. The organ part tends toward chorale-style accompaniments made of dense block chords.

Of all the movements, the first includes the most chromatic writing in both parts. Additionally, wide leaps of up to an octave appear in the trumpet part more frequently in this movement than in subsequent ones.

The second and third movements are almost completely diatonic and feature modal harmonies. The trumpet plays flowing melodies over a primarily chorale-style block chord accompaniment in the organ.

The fourth movement is in a flowing 6/8 meter in ternary form. The A sections feature imitative counterpoint between the trumpet and organ. In the B section, the trumpet alternates leaps of a fifth with scalar passages, accompanied by block chords in the organ.

The fifth movement presents a series of continuous variations over a ground bass. Toward the end of this movement, the muted trumpet plays the ground bass while the organ plays the variations.

The sixth movement programmatically reflects its title "The Birds and Bees of Santa Costanza" by including rapid arpeggios and frequent trills in the trumpet part, as well as antiphonally developing a short motive in the rhythm  between both instruments.

The seventh movement features a meditative, chant-like melody in the trumpet accompanied by chorale-style block chords in the organ.

Challenges for the trumpeter include highly chromatic melodic writing, trills above the staff, leaps of up to an octave, extensive playing near the top of the ranges listed for each movement, and little rest in the sixth and seventh movements.

Composer: Allan Botschinsky
Title: *Highland Fantasies*
Publisher: Peer Music, 2000
Dedication: to Michael Brydenfelt
Style / Tempo markings / Duration: ♩=120; 𝅗𝅥.=46; 𝅗𝅥=64; ♩=124; 𝅗𝅥.=46 / 10’00”
Instrument requirements: C trumpet
Mutes required: None
Range / Tessitura / Difficulty level:
C4 – E♭6 MM – MH IV+ (extensive writing in the upper tessitura)
Form: Theme and variation
Programming suitability: Recital

*Highland Fantasies***,** inspired by the composer’s Scottish friends, presents variations on a lyrical modal theme over a variety of static accompaniments. The first statement of this theme appears in the trumpet and features the characteristic “Scotch snap” rhythm (𝅘𝅥𝅯.). The accompaniment to the theme and first several variations is a continuous drone of a fifth, reminiscent of bagpipe drones. An extended section in 5/4 presents variations in the trumpet over a melodic ostinato in the organ.

In this ostinato section, the composer has chosen to include an analysis of each chord being outlined by the ostinato as a chord symbol printed above the staff. Although chord symbols usually imply that the performer should improvise, that is not the case here. In this instance, the chord symbols are included merely as a visual aid so that the organist can quickly grasp the chord being outlined by the melodic ostinato printed in the score.

The piece concludes with a restatement of the theme over a continuous drone of a fifth. Difficulties in the trumpet part stem primarily from the frequent and extended writing in the upper tessitura.

Composer: Yvon Bourrel
Title: *Variations sur un Noël Ancien,* op. 89 bis
Publisher: Gérard Billaudot, 2004
Dedication/Commission: to Guy Touvron
Style / Tempo markings / Duration: Très modéré (♩=ca. 63); Plus allant (♩=ca. 80); Bien modéré (♩.=ca 60); Plus allant (♩=ca. 80); Allant (𝅗𝅥=ca. 72); Adagio (♩=ca. 60); Assez vif (𝅗𝅥=ca 92); Modéré (♩=ca. 92); Très modéré (♩=ca. 63) / 9'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: C#4 – C6 MM – M IV
Form: Theme and variations
Programming suitability: Ceremonial

Bourrel's *Variations sur un Noël Ancien* presents a series of five tonal variations on a French Christmas carol. The organ interludes between variations include some impressionistic techniques such as chord planing and melodies and harmonies derived from whole tone scales. The variations are written using common variation techniques, including change of mode, change of meter, and reharmonization.

After a brief introduction and trumpet cadenza, the theme is presented in F# minor in 4/4 meter. The first variation remains in F# minor but changes the meter to a flowing 12/8. The second variation is in F major, in 4/4 meter, and in the style of a march. The third variation is pensive, in a slower 4/4 and in F minor. The fourth variation is written in a brisk 2/2 and includes fanfare-like arpeggios and a reharmonization of the melody in G♭ major that employs modal mixture and chord progressions with roots moving by thirds. The majestic fifth variation returns to F# minor and a broad 4/4 meter.

Particular challenges in the trumpet part include scalar sextuplet figures in the introduction and coda, and the appearance of a C6 in the fifth variation. The non-continuous, sectional nature of this work permits it to be shortened as required by ceremonial considerations by leaving out one or more variations.

Composer: Roger Boutry
Title: *Alektos*
Publisher: Gérard Billaudot, 2003
Dedication/Commission: Dedicated to Maurice André, commissioned by Musique Nouvelle en Liberté for the 5th Maurice André contest
Style / Tempo markings / Duration: Maestoso (♩=60); meno mosso (♪=ca. 108); più mosso (♩=72); Allegro scherzano (♪=208); Lento (♩=54); Calme (♪=ca. 132); Allegro (♩=104) / 8'00"
Instrument requirements: B♭ or C trumpet and piccolo trumpet
Mutes required: harmon without stem, straight, piccolo trumpet cup
Range / Tessitura / Difficulty level: C4 – E6 MM – H VI
Form: Through-composed
Programming suitability: Recital

Boutry's *Alektos* is written in a disjunct, atonal style. It requires the trumpeter to perform on both the B♭ or C trumpet and the piccolo trumpet. The piccolo trumpet part is notated at sounding pitch in both the C trumpet and B♭ trumpet scores.

The composer describes the work as a "succession of sections of musical discourse between trumpet and organ." He then goes on to describe five sections:

a. The work opens with a brief introduction featuring a sequence of block chords in the organ punctuated by two rapid and disjunct interjections in the trumpet. These "interjections" form the motivic basis from which the rest of the work develops.

b. Following this is a section in which the harmon-muted trumpet varies and develops the introduction's interjections over sustained chords in the organ, each phrase becoming louder and driving more quickly to a cadence.

c. What the composer describes as "rapid scherzo" appears next. It is filled with uneven and frequently-changing meters in which the straight-muted trumpet and organ manuals perform brief motives antiphonally over a drone in the lower organ parts.

d. This leads to a chorale-style lento in the organ. The trumpeter then switches to piccolo trumpet for a cadenza accompanied by sustained chords in the organ. At the conclusion of this cadenza, the organ begins an ostinato over which the piccolo trumpet interjects long, sustained notes and trills.

e. A brief, virtuosic, triple-tongued dialogue between organ and trumpet brings the work to a close.

All manner of difficulties are to be found in both parts. For the trumpeter, this includes extended playing in the upper tessitura; disjunct, wide-ranging arpeggios and sequences; wide leaps; multiple-tongued scalar passages; complex rhythms and meters which obscure a sense of a steady rhythmic pulse; and unpredictable melodic and harmonic progressions arising from the atonal nature of the work.

Composer: Robert J. Bradshaw
Title: *Ozymandias*
Publisher: Beauport Press, 2003
Dedication: Written for Dr. Jean-Christophe Dobrzelewski
Movements (Style / Tempo markings) / Duration:

I. The lone and level sands stretch far away (♩=112) / 4'00"
II. Half sunk a shattered visage lies (Mockingly, ♩=128; Slower, thoughtfully, ♩=108; Triumphantly, ♩=120; Slower, majestically, ♩=100) / 4'30"

Instrument requirements: B♭ or C trumpet
Mutes required: bucket
Range / Tessitura / Difficulty level:

I.	G3 – A5	MM – M	III
II.	C4 – B♭	MM – M	III

Form:

I. Through-composed
II. Through-composed

Programming suitability: Recital

Bradshaw's *Ozymandias* is a programmatic work inspired by Percy Bysshe Shelley's poem of the same name. The poem describes a traveler who happens upon the secluded ruins of the statue of a great leader from the distant past. The traveler pauses to contemplate the face of the statue, the power it once represented, and the changes brought about by the passage of time.

The tone of the first movement is pensive and lonesome. Musically, this is accomplished through the use of impressionistic devices including quartal and quintal chords, tertian chords with added notes, rapidly-shifting tonal centers, and mildly dissonant harmonies. In this movement, the trumpet plays a lyrical melody over slowly-moving chord structures in the organ.

The second movement employs a harmonic language similar to that of the first movement. Here the traveler's contemplation of the power the statue once represented is depicted in four sections. The first and third sections are a busy and scherzo-like in

9/8 meter, subdivided as 2+2+3+2. The second and fourth sections are similar in tone and style to the pensive first movement.

Challenges for the trumpeter include unpredictable harmonic changes, wide melodic leaps, and difficulties with ensemble cohesion resulting from the uneven meter in the second movement.

Composer: Gerhard Braun
Title: *In Tubis…*
Publisher: Edition Gravis, 2003
Style / Tempo markings / Duration: ♩=72; ♩=88 / 7'30"
Instrument requirements: C trumpet
Mutes required: straight, cup, wa-wa with stem
Range / Tessitura / Difficulty level: G3 – C6 ML - MH V
Form: Through-composed
Programming suitability: Recital

*In Tubis…*bears an inscription in Latin and German from Psalm 98:6 "With trumpets and horns, shout for joy before the Lord, the King."[39]

This piece is written in an atonal style, and features angular, disjunct writing in both parts, including frequent successive leaps of up to a major seventh. Juxtaposed triplets, quintuplets, sextuplets, septuplets, and complex syncopation add to the difficulty. The great rhythmic variety found throughout this piece tends to obscure any perception of a steady beat.

*In Tubis…*also requires a number of extended techniques for the trumpet, such as blowing air through the instrument without vibrating the lips; slapping the mouthpiece with the palm of the hand; and tonguing directly into the mouthpiece, creating a percussive sound marked "ft." These special sounds are often notated within close proximity to one another and will require some practice to coordinate.

Included with the trumpet part is a description of the special notation used to indicate the extended techniques, as well as the composer's markings for double tonguing, flutter tonguing, glissando, and graphic notation of mute changes. When the composer wishes to have the wa-wa mute opened and closed in a certain rhythm, this is

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[39] *The Holy Bible, New International Version,* (Grand Rapids, MI: Zondervan/International Bible Society, 1984), 341.

notated above the staff. The trumpeter is also required to speak and shout in rhythm the text of Psalm 98:6 in Latin.

Composer: Diana Burrell (b. 1948)
Title: *North Star*
Publisher: United Music Publishers, 2002
Premier: February 21, 2002, St. John's Smith Square, London; Deborah Calland, trumpet; Paul Dean, organ
Style / Tempo markings / Duration: Tempo 1, Bold (♩=c.92); Tempo 2, Brilliant but steadier (♩=c.80); Tempo 1; Tempo 2 / 8'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A♭3 – B♭5 ML – M V
Form: Through-composed
Programming suitability: Recital

North Star is written entirely in an atonal style. The work begins with a lengthy trumpet cadenza. Challenges for the trumpeter include disjunct, angular melodies with wide leaps up to a thirteenth; juxtaposition of complex rhythms, such as 11:8, 10:8, and 9:8 in succession; extensive rapid tonguing passages; and a section in which the tempo changes each measure via metric modulation (that is, a subdivision of the beat in the previous section becomes the new beat in the new section.) The difficulties in the trumpet part also create challenges in ensemble cohesiveness, particularly in terms of rhythm. The composer notes that "Performers are free to add slurs, phrasing and organ registration in keeping with the composer's performance directions."

Composer: Roger Calmel
Title: *Les Cavaliers de l'Apocalypse*
Publisher: Editions Delatour, 2006
Style / Tempo markings / Duration: Assez vif (♩.=132); Plus lent (♩=69); A tempo vivo / 6'30"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – C6 MM – MH V
Form: Through-composed
Programming suitability: Recital

Calmel's *Les Cavaliers de l'Apocalypse* is based upon two melodic themes which are presented at the beginning and developed through the course of the piece. The recurrence and development of these two motives provide cohesion throughout the work. The harmonic language is atonal and dissonant; tone clusters appear frequently in the organ and the disjunct trumpet part is filled with leaps of up to a major ninth. Together, these create melodies and harmonies well suited to the programmatic title of the piece.

Challenges for the trumpeter include extended writing in the upper tessitura; trills at the top of the range listed above; wide leaps; frequent use of accidentals stemming from the atonal harmonies; unpredictable turns of melody; and little opportunity for rest.

Composer: Andrew Carter
Title: *Petite Suite*
Publisher: Oxford University Press, 2004
Dedication/Commission: For Gavin Reid and Gordon Stewart; Commissioned with funds provided by Yorkshire Arts and the Performing Right Society Foundation.
Premier: Huddersfield Town Hall, Oct. 1, 2001; Anthony Thompson, trumpet, and Gordan Stewart, organ.
Movements (Style / Tempo markings) / Duration:

I. Festival (Spiritoso, ♩=66) / 3'00"
II. Wisteria (Gently lilting, ♩. =53) / 3'00"
III. Scherzo (Pomposo; Vif, ♩=66) / 3'40"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	C4 – A5	ML – M	IV
II.	B♭3 – G5	ML – M	III
III.	B♭3 – B♭5	ML – M	IV

Form:

I. Rondo
II. Ternary
III. Arch (ABCBA)

Programming suitability: Recital

Carter's *Petite Suite* features challenging melodic intervals, chromatic harmonies, chord planing, and extended tertian harmonies, all of which result in the frequent use of accidentals. Melody is frequently comprised of interval cycles, such as successive perfect fourths or major thirds. The harmonic language is tonal and largely consonant, and as such, this piece is likely to be accessible to a wide audience.

The first movement, Festival, is primarily based on arpeggios in the trumpet alternating with mildly dissonant fanfare figures in the organ. The A sections are in D♭ major, while the B section modulates to G major and the C section modulates to C major. The B and C sections are more lyrical, but are still arpeggio-driven.

The A sections of the second movement, Wisteria, feature a lyrical, lilting melody based on the repeated rhythmic motive ♩.♫ ♩.♫ in 6/8 meter. This melody is presented first in the organ, then repeated by the trumpet, and is accompanied by quartal

or extended tertian block chords. The A sections are centered around B minor but also include chord planing, chromatic passing chords, and some polychords. The melody of the B section of this movement appears first in the trumpet part, then in the organ part. It alternates between ascending octatonic scalar figures and arpeggios in the rhythm ♩.♫, all accompanied by sixteenth-note arpeggios in the organ manuals. The B section passes through the major keys of A, C, and E♭ before moving chromatically through a series of diminished chords on the way to returning to the opening material for the final A section. The major difficulties in this movement derive from the chromatic harmonies and the use of the octatonic scale as a melodic source.

The third movement, Scherzo, requires nimble technique to negotiate frequent melodic leaps up to one octave, wide-ranging arpeggios, scalar passages including grace-notes, as well as triple-tongued ornaments and arpeggios. Each of the five formal sections of this movement is in a different major key: The movement begins in D, the second section is in G, and the middle section is in B♭. A modulatory cadenza for the organ pedals ends this middle section, and the final two sections are in the major keys of F and finally D. Of particular difficulty for the trumpeter is the final measure, marked Presto, which features descending sextuplet arpeggios covering a range of two octaves. It is likely that this passage will require triple tonguing.

Composer: Charles Chaynes
Title: *De L'Arc à L'Ogive*
Publisher: Gérard Billaudot, 2006
Dedication: à Guy Touvron
Style / Tempo markings / Duration: with serenity (♩. =48); poco più (♩ =62); "L'ogive" (voluble, ♩ =112) / 9'30"
Instrument requirements: C trumpet
Mutes required: straight, cup
Range / Tessitura / Difficulty level: D4 – B5 ML – MH V
Form: Two continuous movements, marked "With serenity" and "L'ogive," each through-composed
Programming suitability: Recital

De L'Arc à L'Ogive is written in a dissonant, atonal style. The title suggests extra-musical inspiration for the work, an ogive being a pointed Gothic arch in architecture. The first of the two continuous movements presents a lyrical melody in the trumpet accompanied by sustained block chords and tone clusters in the organ. As the movement progresses, both parts become more rhythmically active, developing motives presented at the beginning of the movement. A sustained chord in the organ signals the end of this movement.

The second movement, marked "L'Ogive" develops two motives: one motive is based on two pairs of whole steps, one a half step higher than the other; the other motive is based on successive leaps of sevenths and thirds. A cadenza appears toward the end of the second movement. It includes some notes of indefinite duration as well as acceleration and deceleration of rhythms notated through the use of expanding beams. Through the course of this cadenza, the organ occasionally interjects brief chords as punctuation.

Challenges for the trumpeter in *De L'Arc à L'Ogive* are numerous, and include frequent leaps of sevenths and ninths; arpeggios covering the full range listed above;

much syncopation with juxtaposition of triplet, quintuplet, and  rhythms; extensive double tonguing in all registers; and little opportunity for rest.

Composer: Carson Cooman
Title: *Meditation on "Wondrous Love,"* op. 230
Publisher: MMB Music, 2000
Dedication/Commission: for Colby Cooman
Style / Tempo markings / Duration: Plaintive (♩=46) / 2'45"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A3 – A5 ML – M II+ (range)
Form: Strophic
Programming suitability: Ceremonial

Cooman's *Meditation* is based on the chorale melody "Wondrous Love" as published in William Walker's shape-note hymnal *Southern Harmony* of 1835. The trumpet states the hymn melody over shimmering, unmetered pentatonic figurations in the organ that are marked "as fast as possible, blurring." The melody next appears in the organ pedals with a countermelody in the trumpet, accompanied in the manuals by a sustained chord derived from the pentatonic scale. The piece ends with a short pentatonic cadenza for the trumpet. The clear statements of the familiar chorale melody make this a work that is likely to be accessible to a wide audience.

Composer: Carson Cooman
Title: *Prophesies,* op. 256
Publisher: MMB Music, 2001
Dedication/Commission: written for and dedicated to trumpeter Colby Cooman
Style / Tempo markings / Duration: Slow (𝅗𝅥=52); Flowing (𝅗𝅥=62); Slower (𝅗𝅥=52); Joyous (𝅗𝅥=142); Slower (𝅗𝅥=52) / ca. 7'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A♭3 – G5 MM – M II
Form: Ternary
Programming suitability: Recital/Ceremonial

The composer's notes for *Prophesies* indicate that this piece is based on an aria from his own chamber opera of 2000, *See the Promised Dawn Arise.* Extra-musical inspiration for this work comes from Acts 2:17.

The A sections of *Prophesies* feature a lyrical melody in the trumpet accompanied by two different alternating textures in the organ: The first texture consists of sustained chords, while the second is a more active eighth-note ostinato in contrary motion between hands. These accompaniment figures are largely based on pentatonic and modal scales. The B section, marked "joyous," continues the lyrical melody in the trumpet while the organ begins a new, rhythmically active accompaniment texture similar to the ostinato in the previous section. The harmonic language is tonal and uses non-functional tertian chords. With its conjunct lyricism and consonant harmonies, this piece is likely to be accessible to a wide audience.

Composer: Carson Cooman
Title: *Voices of the Trumpet,* op. 397
Publisher: MMB Music, 2002
Dedication/Commission: for Colby Cooman
Movements (Style / Tempo markings) / Duration:

I. Prelude (Slow, ♩=46) / 2'30"
II. Aria (Lyrical, ♩=56) / 2'00" (or 2'30" with optional repeat)
III. Rondino (Joyful, with fanfare, ♩=126) / 2'00"

Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	C4 – G5	MM – M	II
II.	D♭4 – G♭5	MM – M	II
III.	C4 – G5 (optional C6)	MM – M	II+ (optional range, little rest)

Form:

I. Ternary
II. Binary
III. Rondo

Programming suitability: Ceremonial

Each movement of *Voices of the Trumpet* is prefaced by a Biblical inscription relating to the trumpet: Isaiah 58:1, Joel 2:15, and Isaiah 18:3. As to the character of each movement, the composer notes, "The first movement, *Prelude,* is slow and meditative, with dramatic 'fanfare' outbursts. The second movement, *Aria,* is reposed and lyrical. The third movement, *Rondino,* is energetic and vital." All three movements employ tonal harmony and use tertian chords with added tones. The first movement is in F minor, the second in B♭ minor, and the third in C major.

The score also includes a later arrangement by the composer of the piece for trumpet and piano. The trumpet part is identical in both, but the piano and organ parts are not. The piano part has been simplified somewhat to incorporate the organ pedal line, and some chords have been voiced differently to make them easier to play with two hands.

Composer: Georges Delerue
Title: *Cantate*
Publisher: J. Hamelle, distributed by Alphonse Leduc, 1998
Dedication/Commission: "to my friends Pierre Cochereau and Roger Delmotte"
Style / Tempo markings / Duration: Marche lente (♩=ca. 66) / 3'15"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B3 – B5 MM – M III+ (range)
Form: Continuous variation
Programming suitability: Ceremonial

Delarue's *Cantate* is a meditative piece in which the trumpet plays a lyrical melody featuring the ♩.♫ rhythm, and developmental variations of this melody, over sustained chords in the organ. The primary challenge in the trumpet part stems from the highly-chromatic melodies that result from the Romantic-style harmonic language. This work is intended to be accessible to a wide audience, as the composer writes in the notes, "My concern has been to present useful new pieces, but above all to awaken and develop the musical sense of brass instrumentalists."

Composer: Larry Delinger
Title: *King Lear Sonata*
Publisher: Pasquina, 2002
Premier: October 2000, Berkeley, California; Jay Rizzetto, trumpet, and Paul Rosas, organ
Dedication: For Jay Rizzetto
Style / Tempo markings / Duration:

I. King Lear (Slowly, reflectively, ♩=88; Faster, ♩=110; Light and easy, ♩=88; With fire, ♩=100; Slower, Tempo I) / 8'00"
II. Cordelia (Legato, calmly, ♩=76) / 5'30"
III. The Fool (Mercurial, ♩.=80-100) / 3'00"

Instrument requirements: B♭ trumpet
Mutes required: straight
Range / Tessitura / Difficulty level:

I.	B♭3 – C6	ML – MH	V
II.	E4 – C6	MM – MH	IV
III.	G3 – B5	ML – MH	V

Form:

I. Through-composed
II. Continuous variation
III. Through-composed

Programming suitability: Recital

Delinger's *King Lear Sonata* presents musical portraits of three of the characters in Shakespeare's play *King Lear.*

The first movement, King Lear, alternates slow and pensive sections with agitated, rhythmic sections. Throughout this movement, the harmonies are atonal and dissonant, and the melodies are disjunct and filled with wide leaps. Textures alternate between counterpoint shared equally between instruments versus the trumpet playing freely over sustained chords in the organ. Although this movement is written in 4/4 meter, complex, syncopated rhythms frequently obscure a sense of a steady beat.

In the second movement, Cordelia, the organ plays a scalar ostinato over a descending ground bass. The 11/8 meter is grouped as ♩♩♩♩♩. , resulting in five beats per measure. After two presentations of the ostinato and ground bass figures in the organ, the trumpet enters with a broad, flowing melody filled with wide leaps and long

notes. The harmony in this movement is tonal in the key of C major, but with occasional dissonant clashes between the trumpet, the organ ostinato, and the ground bass.

In the third movement, the joking nature of the Fool is depicted in a rhythmically-driving scherzo. The composer uses disjunct melodies with frequent wide leaps; atonal, dissonant harmonies; sudden silences; and continuous meter changes between 6/8, 5/8, and 3/8. Two motives are developed and varied in this movement. The first is in sixteenth notes, with six repetitions of the same note, followed by an ascending leap and a descending leap. The second motive consists of two ascending arpeggios.

Challenges for the trumpeter include frequent wide leaps of sevenths, octaves, and ninths; regular rhythmic pulse obscured by juxtaposed varying subdivisions of the beat and complex rhythms; and little rest in the first movement.

Composer: Gerhard Deutschmann
Title: *Fantasie über "Christ ist erstanden,"* DWV 149
Publisher: W.G. Haas Musikverlag, 1999
Style / Tempo markings / Duration: Etwas bewegt (𝅗𝅥=60) / 6'30"
Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: D4 – C6 ML – M III+ (range)
Form: Chorale prelude
Programming suitability: Ceremonial

In Deutschmann's *Fantasie über "Christ ist erstanden,"* the trumpet plays each phrase of the chorale tune several times in several key areas over repetitive accompaniment figures based on motives derived from the chorale tune. Slow-changing, modal harmonies predominate.

The piece begins with an initial statement of the chorale melody in the A Aeolian mode. Following this, phrases of the chorale are presented in a variety of key centers in this order: B major, A Aeolian, E♭ major, A Aeolian, D Aeolian, A Aeolian, C major, A Aeolian, C Mixolydian, A Aeolian, and D Aeolian, with a final cadence on a D major chord.

The accessibility and clear statement of the Eastertide chorale melody make this work especially fitting for ceremonial functions.

Composer: Gerhard Deutschmann
Title: *Impressionen,* DWV 57
Publisher: W.G. Haas Musikverlag, 2004
Style / Tempo markings / Duration:
I. Ruhig (♩=80) / 2'30"
II. Bewegt (♩=100); Rasch (♩=120) / 5'00"
Instrument requirements: B♭ or C trumpet
Mutes required: straight or cup
Range / Tessitura / Difficulty level:

I.	C4 – F5	ML – MM	III+ (rhythm)
II.	B♭3 – B♭5	ML – M	III+ (rhythm)

Form:
I. Through-composed
II. Through-composed
Programming suitability: Recital

The first movement of Deutschmann's *Impressionen*, Ruhig ("quiet"), features a flowing, consonant melody with gentle syncopation. Jazz-influenced harmonies, reminiscent of the style of George Gershwin, appear throughout this movement. Some of the rhythms may prove challenging for the younger trumpeter, such as syncopated entrances and the juxtaposition of sixteenth-note syncopation with eighth-note triplets.

The second movement, Bewegt ("moving"), begins with the presentation of a two-measure rhythmically driving, angular motive. Following a section which develops this motive, a rhythmically calmer and quieter section appears. Here the trumpet is muted and plays a more flowing and gently syncopated melody, similar to the music in the first movement. The accompaniment is sparse and consists of sustained chords or chords pulsing on the offbeat. A faster section marked Rasch ("quick") concludes this movement. It features an angular melody using triplets and ascending chromatic scales and descending quartal arpeggios in the trumpet in dialogue with similar material in the organ.

The harmony of the second movement is atonal, yet includes many quartal and quintal chords, as well as tertian chords with added seconds. This results in the frequent use of accidentals. Additionally, several brief passages of thirty-second notes will likely require the use of double-tonguing.

Composer: Gerhard Deutschmann
Title: *Macht hoch die Tür,* DWV 158
Publisher: W.G. Haas Musikverlag, 1999
Style / Tempo markings / Duration: Bewegt (♩=120), etwas ruhiger (♩=108) / 4'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – C6 MM – M III+ (range)
Form: Chorale prelude
Programming suitability: Ceremonial

In Deutschmann's *Macht hoch die Tür***,** the trumpet and organ present the chorale melody as a chorale prelude. Frequently, the organ carries the melody as the trumpet plays flowing accompaniment figures based on ascending scale figures or motives from the chorale melody.

The harmonic language is tonal throughout, in the key of F major. The first statements of the chorale melody are nearly diatonic, but as the piece progresses, the harmony begins to include more chromatic chord progressions within the same key.

Challenges for the trumpeter stem from little rest and an ascending sequence of scales covering the range from C4 to C6 which leads to the organ's final statement of the chorale.

Composer: Gerhard Deutschmann
Title: *Präludium, Chorale, Finale*, DWV 42
Publisher: W.G. Haas Musikverlag, 2004
Movements (Style / Tempo markings) / Duration:

I. Präludium (Mäßig Bewegt) / 3'30"
II. Chorale (Ruhig, frei im Rhythmus) / 3'30"
III. Finale (sehr rasch) / 3'00"

Instrument requirements: C trumpet or A piccolo trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	F# 4 – D6	MM – MH	V
II.	D4 – D6 (opt. E6)	MM – H	V
III.	D4 – D6	MM – H	V

Form:

I. Rounded binary
II. Chorale prelude
III. Through-composed

Programming suitability: Recital

The first movement, Präludium, begins in the style of a typical baroque prelude, using harmony, melody, and textures that would be expected from that time period. After reaching a cadence approximately one-third of the way through the movement, a variation on the initial musical material is presented using more modern chord qualities, such as quartal chords, tertian chords with added tones, and chord planing. The trumpet writing is similar to the vocal writing of the baroque era, in that it does not adhere solely to the harmonic series of the natural trumpet.

In the second movement, Chorale, the organ presents a reharmonized setting of the chorale *Werde munter, mein Gemüthe*. This chorale is best known from J.S. Bach's Cantata No. 147 and is commonly referred to as "Jesu, Joy of Man's Desiring." Deutschmann's reharmonization has a modern sound, using extended tertian chords and mild dissonances. At the end of each phrase, the organ continues to sustain the final chord while the trumpet states variations on excerpts from other Bach trumpet works, including the Second Brandenburg Concerto, the orchestral suites, the Christmas

Oratorio, the B Minor Mass, and others. In some cases, these quotes have been transposed to keys lower than their original sources.

The third movement, Finale, features development and variations on a motive consisting of a descending triplet figure alternating with an ascending chromatic scale which is first presented in the trumpet. The tonal harmonic language in this movement includes tertian chords with added tones. The development of the motives progresses through the keys of D major, F major, D major, B minor, and finally returns to D major at the end. These key changes are accomplished via chromatic chord planing from one key center to the next; in the course of this planing, the melodic motives are transposed up or down chromatically as well.

While Deutschmann's extensive writing in the high tessitura of the trumpet may prove to be challenging, the trumpet part does include frequent rest.

Composer: Emma Lou Diemer
Title: *Psalm 8*
Publisher: Tap Music Sales, 2000
Dedication/Commission: Comissioned by Alvin C. Broyles for John Anthony and Joan DeVee Dixon
Style / Tempo markings / Duration: Slowly, not in strict time (♩=66) / ca. 5'00"
Instrument requirements: C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: G3 – B♭5 MM – M IV
Form: Through-composed
Programming suitability: Recital/ceremonial

The Biblical text which provides the basis for Diemer's *Psalm 8* begins, "O Lord, our Lord, how excellent is your name in all the earth," and goes on to describe the reflection of God's glory in all creation. The organ part consists entirely of sustained quintal chords, over which the trumpet performs a cadenza-like melody without steady tempo or rhythm. The melody weaves in and out of the accompaniment, at times emphasizing dissonant tones against the organ's sustained chords, and at other times joining the organ in consonance. The trumpet part alternates between florid scalar passages and wide leaps in the style of a fanfare.

The score states that the trumpet part is notated in the organ score at concert pitch while the trumpet score has been transposed. However, due to what is likely a publishing error, the trumpet parts in both scores are identically notated at concert pitch.

Composer: Emma Lou Diemer
Title: *Psalm 42*
Publisher: Tap Music Sales, 2000
Dedication/Commission: Comissioned by Alvin C. Broyles for John Anthony and Joan DeVee Dixon
Style / Tempo markings / Duration: Moving quietly (𝅗𝅥=72) / ca. 4'00"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A3 – B♭5 MM – M III
Form: Through-composed
Programming suitability: Recital/ceremonial

In Diemer's *Psalm 42*, the trumpet plays flowing, legato melodies over a rhythmically moving accompaniment. The harmonic language is tonal and largely consonant, based on extended tertian chords with tonal centers that shift approximately every two phrases. The work begins in D major, then modulates through the major keys of B♭, E, D, G♭, and B♭ before finally drawing to a close in A major. Melodic leaps of up to an octave and the constantly-shifting key centers may create challenges for the younger trumpeter.

The text of Psalm 42 refers to the desire of the psalmist to feel the presence of God while in the midst of difficulties. It begins, "As the deer pants for the water brooks, so pants my soul for you, O God."

The organ score states that the trumpet part is notated in the organ score at concert pitch and the trumpet score has been transposed. However, due to what is likely a publishing error, the trumpet parts in both scores are identically notated at concert pitch.

Composer: Emma Lou Diemer
Title: *Psalm 93*
Publisher: Tap Music Sales, 2000
Dedication/Commission: Comissioned by Alvin C. Broyles for John Anthony and Joan DeVee Dixon
Style / Tempo markings / Duration: With spirit (𝅗𝅥=80); A little slower (𝅗𝅥=72); Tempo I (𝅗𝅥=80) / ca. 5'00"
Instrument requirements: C trumpet (although a B♭ trumpet may facilitate the production of a single notated concert E3 midway through the piece.)
Mutes required: straight
Range / Tessitura / Difficulty level: E3 – B♭5 MM – MH III+ (occasional wide leaps)
Form: Ternary
Programming suitability: Recital/ceremonial

Diemer's *Psalm 93* uses a tonal harmonic language based on quintal chords and tertian chords with added tones. The A sections are in a heroic, fanfare style, with the trumpet playing disjunct melodies alternating with rapid descending scalar passages over a rhythmically active, syncopated organ accompaniment in the key of B♭ Mixolydian.

The trumpet is muted in the B section, and the music is marked "more legato, expressive." This section is modulatory, passing through the keys of G major, B♭ minor, A♭ major, and E♭ major before returning to G major. This section features leaps of successive fifths alternating with descending scales in the trumpet part accompanied by a rapidly arpeggiated ostinato in the organ.

Psalm 93, the Biblical text upon which this work is based, praises the power and majesty of God. It begins, "The Lord reigns, he is clothed with majesty."

Composer: Emma Lou Diemer
Title: *Psalm 100*
Publisher: Tap Music Sales, 2000
Dedication/Commission: Comissioned by Alvin C. Broyles for John Anthony and Joan DeVee Dixon
Style / Tempo markings / Duration: Lively and very detached (♩=160) / ca. 3'30"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B♭3 – G5 MM – M III+ (rhythm)
Form: Rondo
Programming suitability: Recital/ceremonial

The text of Psalm 100 begins "make a joyful shout to the Lord, all you lands!" Diemer's setting reflects this festive moood through the use of uneven and frequently-changing meters that create a lithe, dance-like rondo. The trumpet carries the melody throughout, while the organ accompaniment consists of chords on the off-beats, emphasizing the uneven meters. Both trumpet and organ are continuously in motion, with the eighth note constant.

The harmonic language in this work is tonal, using extended tertian chords, chord planing, and frequently shifting key centers. The A sections of this five-part rondo are in F Mixolydian. The B section is in G major.

The C section features the most harmonic variety, beginning with several phrases which alternate between an F# major – G major polychord and an A major chord. This leads to modulations into the major keys of C, F, and G before a final phrase modulates back into the key of F Mixolydian for the return of the final A section.

Challenges for the trumpeter include little opportunity for rest and issues with ensemble cohesion due to the frequent meter changes.

The organ score states that the trumpet part is notated in the organ score at concert pitch and the trumpet score has been transposed. However, due to what is likely

a publishing error, the trumpet parts in both scores are identically notated at concert pitch.

Composer: Jacques Dussouil
Title: *Fantaisie*
Publisher: Musik Fabrik, 2006
Style / Tempo markings / Duration: Andante; Andante espressivo, Andante / 5'00"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – G5 (opt. A5) MM – M III
Form: Through-composed
Programming suitability: Recital/Ceremonial

Dussouil's *Fantaisie* unfolds in a series of self-contained episodes, each in a different key and featuring different motives that are developed. The first section, in F minor, presents a heroic, stately march featuring the ♩♫ rhythm. A gentler, more flowing section in C major follows. The third section develops motives from the first section in the major mode. Following this is a brief and flowing A minor section in12/8 meter. The final section ends the piece with a fanfare in D major. The harmonic language is tonal and Romantic in style.

Composer: Randall Faust
Title: *Festive Processional*
Dedication: For Kristin and Michael
Publisher: Faust Music, 2001
Style / Tempo markings / Duration: Maestoso (♩=94) / 3'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B♭3 – E♭5 MM – M II
Form: Binary
Programming suitability: Ceremonial

In Faust's *Festive Processional,* the trumpet presents a stately, majestic melody over a homorhythmic chordal accompaniment in the organ. Although there is no rest for the trumpeter, many of the phrases played by the trumpet are doubled in the organ, allowing the trumpeter to plan rests if needed. Written as a wedding processional, the work features regular phrase lengths and frequent full cadences, allowing it to be easily lengthened or shortened as needed. The work uses common-practice tonal harmonies in the key of E♭ major and is likely to be accessible to a wide audience.

Composer: Alfred V. Fedak
Title: *Triptych*
Commission: by Carson Cooman for his brother, Colby
Publisher: Selah, 2007
Style / Tempo markings / Duration:

I. Passacaglia (slow and solemn, ♩=ca. 76) / 3'15"
II. Hymn: "Bridegroom of the Soul" (Steadily, but with great warmth, ♩=ca. 69) / 2'00"
III. Introduction and Sword Dance (freely, with expression; brisk and rhythmic, ♩=ca. 126; maestoso, ♩=ca. 104) / 2'30"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	C4 – F5 (opt. G5)	ML – M	II
II.	A4 – F5	MM – M	II
III.	C4 – A5	MM – M	II

Form:

I. Continuous variations
II. Strophic (one complete statement of the chorale melody)
III. Theme and variations

Programming suitability: Recital/Ceremonial

The first movement of Fedak's *Triptych* is a passacaglia based on a repeated, eight-measure descending bass line. The harmony is tonal, and the flowing, lyrical melodies feature frequent appoggiaturas, suspensions, and retardations.

The second movement begins with a brief introduction in the organ, followed by a tonal setting of one verse the hymn *Rochelle* (also known as *Seelenbrautigam*) by Adam Drese. The trumpet carries the melody, and the organ provides a simple, chorale-style accompaniment.

The third movement begins with the trumpet alone playing a diatonic chorale-style melody in triple meter. Following this is a series of rhythmic and modal variations of this melody in duple meter.

Challenges for the trumpeter include little rest in the first movement and an ascending octave leap at the end of the third movement.

Composer: Juraj Filas
Title: *Appassionata*
Publisher: Editions Bim, 2004
Dedication/Premier: Dedicated to and premiered by Otto Sauter, trumpet, at the Bonn Beethoven Festival, 2004
Movements (Style / Tempo markings) / Duration:

I. Grave (♩. =68); piu mosso (♩ = 98); Tempo primo di grave (♩. =68); meno mosso (♩. =50) / 12'00"
II. Allegro (♩=108); meno mosso (♩=88); Allegro (♩=100); meno mosso (♩. =50); Allegro (♩=108); Feroce; meno mosso (♩=84); ancora meno mosso (♩=88); Grave (♩. =68) / 8'00"

Instrument requirements: B♭ piccolo trumpet
Mutes required: straight (for piccolo trumpet)
Range / Tessitura / Difficulty level:

I.	F4 – E♭6	M – H	V
II.	F4 – G6	M – H	VI

Form:

I. Through-composed
II. Sonata

Programming suitability: Recital

The composer remarks in his notes that this piece is inspired by his strong emotional feelings for Beethoven and his music. He describes the first movement as "A dramatic beginning… followed by a deep meditation. Destiny and instability: two polarities of themes." These two themes are presented and developed through the course of the movement. The first theme is a pensive, bel-canto-style melody in B♭ minor; the second theme, in E♭ minor, is brighter and more rhythmically active, filled with syncopation and reminiscent of ragtime style.

The composer describes the second movement as representing "an homage to the inexhaustible energy, vitality, and relentlessly positive message of (Beethoven's) works." This movement is a sonata-form development of the two themes originally presented in the first movement. The exposition of the ragtime-inspired first theme in this movement occurs in the key areas of A♭ minor, E♭ minor, B♭ minor, F minor, C minor, G minor and finally D minor before moving on to the expostion of the second

theme. The second theme is similar to the bel-canto theme from the first movemnt, but here it is presented in D major. The harmonic language of both movements is predominantly in a Romantic style, but includes the occasional outburst of dissonant atonality.

Challenges for the trumpeter are numerous. Mixed meters, wide leaps, extended playing in the upper tessitura, complex rhythms, and syncopation all occur frequently. Additionally, the trumpeter is offered little opportunity for rest during the course of the lengthy movements.

Composer: Graciane Finzi
Title: *Oratorio: 5 Inventions*
Publisher: Gérard Billaudot, 2008
Dedication/Commission: to Guy Touvron and Carine Clément
Movements (Style / Tempo markings) / Duration:

I. Les trompettes de la vie (♩=112); plus lent (♩=96) / 3'20"
II. Pourquoi? (Calme, ♩=52) / 3'40"
III. Osmose (Allegreto, ♩=72) / 2'30"
IV. Cœur en silence (♩=54) / 4'00"
V. Encore et toujours (♩=72) / ca. 2'00"

Instrument requirements: B♭ or C trumpet
Mutes required: harmon (no stem), straight, velvet, cup
Range / Tessitura / Difficulty level:

I.	G4 – B5	MM – M	IV
II.	F#3 – C5	L – ML	III+ (rhythm)
III.	C4 – C6	MM – M	IV
IV.	E4 – A5	MM	II+ (range)
V.	C#4 – B♭5	MM – M	IV

Form:

I. Through-composed
II. Through-composed
III. Through-composed
IV. Through-composed
V. Through-composed

Programming suitability: Recital

All of the movements of *Oratorio: 5 Inventions* feature non-functional tertian and extended tertian harmonies in a minimalist setting. This work presents static harmonies or slowly changing ostinatos in the organ part. Over this, the trumpet has alternating consonant and dissonant figures. Frequently, this dissonance is created by raising a repeated consonant note by a half step, then resolving it downward again.

The opening movement begins with the trumpeter repeating a three-measure-long motive that is expanded through the repetition of its first pitch. It then moves on to develop a two-note half-step motive over an ostinato in the organ. The second movement consists of variations on an expanding interval series. In the third movement, the trumpet states a lyrical, rubato melody over arpeggiated ostinatos in the

organ. The fourth movement presents a three-measure-long motive that is repeated and developed by lengthening it and varying its rhythm. In the fifth movement, the organ plays brief, syncopated tone clusters while the trumpet interjects short motives based on a melodic half step. As this fifth movement progresses, the organ's tone clusters become extended into a repeated ostinato, over which the trumpet states a rhythmically elongated version of its half-step motive.

Composer: Robert J. Frank
Title: *Liturgical Impressions*
Publisher: Brixton Publications, 2008
Style / Tempo markings / Duration:
I. Introit (Fanfare, ♩=90) / 2'00"
II. Sanctus (Dolce, ♩=60) / 5'00"
III. Gloria (Allegro, ♩=116-120) / 4'00"
Instrument requirements: C trumpet
Mutes required: cup, straight
Range / Tessitura / Difficulty level:

I.	E4 – B♭5 (opt. C6)	MM – M	IV
II.	B♭2 – B♭5	ML – M	IV
III.	B♭2 – B♭5	ML – M	IV

Form:
I. Through-composed
II. Through-composed
III. Through-composed
Programming suitability: Recital

The composer's notes to *Liturgical Impressions* state, "Each of the three movements… expresses the nature of that part of the liturgy to the composer."

The first movement, Introit, is based on a twelve-tone row stated by the trumpet as a fanfare in the beginning. Several different permutations of this fanfare are followed by a more rhythmically calm section marked *dolce.* In the words of the composer, the opening fanfare "warms into flowing melodies when joined by the glowing sonorities of the organ's chorale." A restatement of the opening fanfare ends this movement.

The second movement, Sanctus, is intended to evoke "the quiet but powerful nature of reverent worship." Here a flowing, disjunct melody articulates the twelve-tone row that forms the basis of this movement. The middle of this movement features an unmetered cadenza in the trumpet accompanied by a metered, repeated melodic pattern played in octaves in the organ. The tempo resumes at the end of the cadenza, but the organ's melodic pattern continues to the end of the movement. Throughout this

movement, frequent meter changes and displaced accents obscure any sense of a steady beat.

The third movement, Gloria, presents variations and development of a rhythmically driving theme. Syncopation, along with uneven and frequently-changing meters add to the rhythmic drive. The middle of the Gloria develops the theme antiphonally between voices in a pointillistic texture. The composer writes that in this movement, "brilliant gestures of unbridled joyful praise burst forth." The Gloria concludes with combinations of themes from all three movements.

Challenges to the trumpeter include wide melodic leaps, especially in the Introit; complex rhythms stemming from the often-changing meters; and frequent use of accidentals resulting from the atonal harmonic language.

Composer: Sandra Gay
Title: *In the Unity of the Spirit*
Dedication: For Colby and Carson Cooman
Publisher: Wehr's Music House, 2005
Style / Tempo markings / Duration: Warm and flowing (♩.=c.54); faster (♩.=c.72); Tempo I / 3'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B3 – E♭5 MM – M II
Form: Ternary
Programming suitability: Ceremonial

Gay's notes to *In the Unity of the Spirit* describe the piece as "meditative," and state, "The opening material, which provides the thematic basis for the work, is stated first in the organ, then in the trumpet. A faster middle section of differing material is followed by a brief, but altered return to the original theme."

Throughout the work, the trumpet plays a lyrical, conjunct melody above a moving accompaniment in the organ. The harmonic language, tonal and centered in G overall, employs tertian chords with added tones, chromatic harmonies, and modal mixture, all of which result in frequent use of accidentals.

Composer: Sandra Gay
Title: *Radiance*
Dedication: For Colby and Carson Cooman
Publisher: Wehr's Music House, 2005
Style / Tempo markings / Duration: Reflective (𝅗𝅥=c.60); faster (𝅗𝅥=c.80); slower (𝅗𝅥=c.66); faster (𝅗𝅥=c.76); faster (𝅗𝅥=c.120) / 6'15"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: C4 – F5 MM – M II
Form: Through-composed
Programming suitability: Ceremonial

Gay's *Radiance* is a free, lyrical fantasia on the hymn tunes *Aughton*, *Terra Beata*, and *Lux Prima*, which are often associated with the texts "He Leadeth Me," "God Reigns o'er All the Earth," and "Christ, Whose Glory Fills the Sky," respectively. Quotes of these tunes and motives derived from them are interwoven in both parts with additional original material. *Aughton* is presented in G major, *Terra Beata* in G major, and *Lux Prima* in F for one verse, then in D major to bring the work to a close. The harmonic language is tonal, employing extended tertian chords or tertian chords with added pitches. The clear statements of the familiar hymn tunes make this work likely to be accessible to a wide audience.

Composer: Horst Gehann
Title: *Praeambulum und Toccata*, op. 45
Publisher: Gehann Musik Verlag, 1998
Dedication: pour jouer avec Pascal Geay
Movements (Style / Tempo markings) / Duration:
I. Praeambulum (Andante) / 1'45"
II. Toccata (Allegro) / 1'30"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	D♭4 – A5	MM – M	III
II.	B♭3 – C#6	MM – MH	V

Form:
I. Through-composed
II. Through-composed
Programming suitability: Recital

Praeambulum und Toccata employs a dissonant, atonal harmonic language, and disjunct writing appears in both trumpet and organ parts. The trumpet and organ remain quite independent of one another. While both movements are unmetered and unmeasured, they do maintain a steady tempo throughout.

Challenges for the trumpeter include frequent wide leaps of up to a twelfth, flutter tonguing in the upper register, and rhythmic coordination with the organ. The composer notes that this is a work that "joins modern tones and structures with baroque genres of form. It is the effort of the composer to create a synthesis between traditional and modern elements."

Composer: Max Glauser
Title: *Triptychon*
Publisher: Editions Marc Reift, 2007
Style / Tempo markings / Duration:
I. "Wie herrlich gibst du, Herr, dich zu erkennen" (𝅗𝅥.=72) / 2'30"
II. "Herzliebster Jesu, was hast du verbrocken?" (Moderato, 𝅗𝅥.=69) / 4'00"
III. "Christ ist erstanden" (Molto energico, 𝅗𝅥.=132) / 4'00"
Instrument requirements: piccolo trumpet (notated at sounding pitch)
Mutes required: none
Range / Tessitura / Difficulty level:

I.	E4 – F#6	M – H	V
II.	D4 – D♭6	MM – MH	V
III.	D4 – G6	M – H	V

Form:
I. Ternary
II. Chorale prelude
III. Binary
Programming suitability: Recital/Ceremonial

Each movement of Max Glauser's *Triptychon* is based upon a different traditional chorale melody. Harmonies built from seconds create a mildly dissonant sound, and the music progresses through quickly-changing tonal centers expressed via brief statements of the chorale melody.

In the first movement, the trumpet and organ develop phrases taken from the chorale melody amid a pointillistic texture. In the course of this development, the first phrase of the chorale appears in D minor, F# minor, G minor, and again in D minor. The second phrase enters in A minor, then progresses to G minor and cadences in F major. The third and final phrase of the chorale melody is varied and developed in D minor. The music in this movement is rhythmically driving, with frequent alterations between 5/8 and 10/8 meters and with interlocking rhythms occurring between each manual of the organ and the trumpet.

In the second movement, the trumpet presents an ornamented version of a Lenten chorale melody in F minor over sustained, slowly planing chords in the organ.

A brief, florid cadenza in the trumpet above a sustained chord in the organ ends this movement.

The first section of the final movement presents, develops, and transposes higher and higher the opening phrase of the chorale melody in a rhythmically driving, syncopated fashion in 4/4 meter. This first section is performed in octaves between the trumpet and organ and progresses through the keys of D minor, B♭ minor, F minor, and finally arrives in E minor. In the second section, the trumpet continues to develop subsequent phrases of the chorale in A minor in a florid and quick 6/8 meter, while the organ performs a rhythmically driving accompaniment similar to that in the first movement. A brief restatement of the opening unison material appears in A minor, then D minor, E♭ minor, and finally back in D minor, bringing the piece to a close.

Challenges for the trumpeter stem from extended writing in the upper register, as well as a number of passages that lie at the bottom of the range of the piccolo trumpet. Rhythmic complexities and syncopation may cause ensemble cohesiveness to be a challenge as well.

Composer: Lucien Goethals
Title: *Triptico Azul*
Publisher: CeBeDeM, 2004
Dedication: to Paul Voet
Style / Tempo markings / Duration:

I. Energico e minacciante (♩=ca. 50) / 3'25"
II. Liberamente (♩=ca. 54) / 5'30"
III. Fuga (con fantasia, ♩=ca. 56) / 4'35"

Instrument requirements: B♭ piccolo trumpet, C trumpet, and Bb flugelhorn
Mutes required: none
Range / Tessitura / Difficulty level:

I.	A3 – G5	L – M	IV+ (wide leaps)
II.	G3 – E6	ML – H	VI
III.	G♭3 – C6	ML – M	IV+ (wide leaps, little rest)

Form:

I. Ternary
II. Ternary
III. Fugue

Programming suitability: Recital

The first movement of Goethals' *Triptico Azul* is written in a mildly dissonant style with tonal centers expressed through pitch repetition and ostinato rather than through any traditional use of functional harmony. The A sections, centered on B♭, are based on a motive consisting of a grace note followed by a longer note at the interval of a descending minor third. Each time this motive appears, it is marked forte-piano, crescendo to forte, decrescendo to pianissimo. This occurs in the low register of the trumpet, and is accompanied by pointillistic punctuations in the organ. These organ punctuations continue throughout the B section as the trumpet becomes more rhythmically active and the grace note leaps become much wider, up to a 13th. Unlike the A sections, which remain centered on B♭, the B section passes through the tonal centers of A, C, E, E♭, and C again, before returning to B♭ for the final A section. While the first movement is rhythmically simple, it demands a great deal of dynamic control from the trumpeter.

The A sections of the second movement feature a disjunct, atonal eighth-note ostinato in the organ. As the organ repeats and varies this ostinato, the piccolo trumpet plays long, extended notes using the same level of dynamic control required in the first movement. This broad melody in the trumpet creates frequent harmonic dissonance with the organ's ostinato. In the B section of this movement, the instruments' roles are reversed. Here the trumpeter switches to flugelhorn and plays variations on the disjunct ostinato over sustained chords in the organ.

The third movement, "Fuga," exhibits typical fugal style, with alternation between subject entrances and developmental episodes. The subject is based on an extended version of the organ's ostinato from the second movement. The disjunct, atonal nature of the subject is complimented by free and liberal use of dissonance throughout this movement.

Challenges in this piece arise from the use of frequent wide leaps up to a 13th; little rest; long tones in the high register in the second movement; and frequent, extreme changes in dynamics. Changing quickly between piccolo trumpet, flugelhorn, and C trumpet presents an additional challenge. None of the movements are especially complex rhythmically, so ensemble cohesiveness should come easily.

Composer: Lothar Graap
Title: *Choralpartita für Trompete und Orgel "Lobt Gott, ihr Christen alle gleich,"* GWV 178
Publisher: W.G. Haas Musikverlag, 2003
Movements (Style / Tempo markings) / Duration:

I. Präludium (fröhlich) / 1'20"
II. Improvisation (ruhig, etwas frei) / 1'00"
III. Cantus (fliessend) / 1'20"
IV. Interludium (fröhlich; ruhig, etwas frei) / 1'20"
V. Toccata (lebhaft) / 1'20"
VI. Pastorale (ruhig) / 1'00"
VII. Choral (festlich) / 1'00"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	F4 – A5	MM – M	II+ (range)
II.	F4 – B♭5	MM – M	III
III.	F4 – C5	MM	I
IV.	F4 – B♭5	MM – M	II+ (range)
V.	F4 – A5	MM – M	III
VI.	F4 – A5	MM – M	II+ (range)
VII.	F4 – G5	MM – M	II

Form:

I. Chorale prelude
II. Through-composed
III. Through-composed
IV. Through-composed
V. Through-composed
VI. Chorale prelude
VII. Chorale prelude

Programming suitability: Ceremonial

Each movement of Graap's *Choralpartita* presents a series of variations and elaborations on the chorale "Lobt Gott, ihr Christen alle gleich." Throughout the work, the harmony is tonal, in the key of F major, and employs mostly tertian and extended tertian chords, with the occasional use of quartal or quintal harmonies.

The first movement is a chorale prelude, in which phrases of the chorale melody are woven into a polyphonic, developmental texture. In the second movement, motives from the first movement's counterpoint are exchanged between the organ and trumpet.

Irregular phrases, duple and triple subdivisions of the beat, and a somewhat free tempo add to the improvisatory sound indicated by the title. The third movement presents a very simplified version of the chorale melody in the trumpet over a homophonic, chordal accompaniment in the organ. The fourth movement develops and alternates between material derived from the first and second movements. The fifth movement is more rhythmically active, with both trumpet and organ weaving contrapuntal variations on motives taken from previous movements. The fifth movement presents another variation of the chorale theme, juxtaposing duple and triple subdivisions of the beat. In the final movement, the trumpet elaborates on the chorale melody over a homophonic organ accompaniment.

The uncomplicated nature of Graap's *Choralpartita*, the tonal harmonies, and the clear statements of the choral melody or motives derived from it are likely to make this work accessible to a wide audience. Additionally, the brief length of each movement gives the performer flexibility in ceremonial settings.

Composer: Lothar Graap
Title: *Missa,* GWV 221
Publisher: W.G. Haas Musikverlag, 2003
Dedication: for Andreas Ehrke and Matthias Passauer
Movements (Style / Tempo markings) / Duration:

I. Kyrie (somewhat calm, improvisational) / 3'30"
II. Gloria (cheerfully) / 1'30"
III. Credo (firmly) / 2'45"
IV. Sanctus (festive, not too slow) / 2'15"
V. Agnus Dei (very reserved) / 3'00"

Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	D4 – C6	MM – MH	III+ (range)
II.	E4 – C6	MM – MH	III+ (range)
III.	D4 – C6	MM – MH	III+ (range)
IV.	D4 – D6	MM – MH	III+ (range)
V.	F#4 – C6	MM – MH	III+ (range)

Form:

I. Through-composed
II. Strophic (one complete statement of the chorale melody)
III. Chorale prelude
IV. Chorale prelude
V. Theme and variation

Programming suitability: Ceremonial

Each of the five movements of Graap's *Missa* is based on a traditional plainchant or chorale commonly used in modern times for congregational singing in liturgical settings. Each movement stays close to its root in congregational singing, and the original melodies are clearly recognizable in their entirety, albeit often in an expanded form. The harmonic language is tonal throughout.

In the Kyrie, the trumpet and organ antiphonally present motives from and variations based upon a harmonized modal plainchant. Marked "improvisational," this movement progresses in a rhythmically free style.

In the Gloria, the organ plays one verse of the chorale "Allein Gott in der Höh sie Her" as the trumpet weaves a melodic descant above. At the end of each phrase of

the chorale, the organ sustains the final chord as the trumpet's descant continues to elaborate.

The Credo and Sanctus are more rhythmically active, expanding and developing motives from their liturgical chorale roots in a polyphonic texture. In these two movements, the trumpet frequently echoes the chorale melody played first the organ.

The Agnus Dei is taken from an often-used liturgical chant melody which features a single melodic phrase stated three times. In this setting, each statement of the melody is progressively more elaborate and rhythmically active, yet the original melody is always clearly present.

The primary challenge for the trumpeter is the range, frequently moving stepwise to a C6 or D6. While the tempo remains steady within each movement, no meters are stated in the score and all of the music is unmeasured. This reflects the plainchant or chorale roots of these settings. For the performers' convenience, both the trumpet and organ play from identical full scores.

Composer: Lothar Graap
Title: *Partita,* GWV 119
Publisher: W.G. Haas Musikverlag, 2003
Style / Tempo markings / Duration:

I. Präludium (belebt, ♩=116) / 2’30”
II. Improvisation (etwas frei, ♩=54) / 1’00”
III. Interludium (lebhaft, 𝅗𝅥 =112) / 3’00”
IV. Arietta (langsam, ♩=63; etwas bewegter; langsam) / 4’00”
V. Postludium (freudig, ♩.=84) / 1’00”

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	D4 – A5	MM – M	III
II.	C4 – A5	MM – M	III
III.	D4 – A5	MM – M	III
IV.	D4 – A5	MM – M	III
V.	D4 – A5	MM – M	III

Form:

I. Ternary
II. Through-composed
III. Rondo
IV. Through-composed
V. Through-composed

Programming suitability: Recital/Ceremonial

The first movement of Graap’s *Partita*, Präludium, is marked “busy.” It opens with a brisk and heroic melody in the trumpet above a contrapuntal accompaniment in the organ. The middle section of this movement is broader and more lyrical, with a more disjunct melody. The movement ends with an abbreviated recapitulation of the opening material.

The second movement, Improvisation, is unmetered and is to be played in a somewhat free, slow tempo. The organ begins by building a quartal chord, then sustains it as the trumpet plays a motive based on an expanding interval series. As the movement progresses, the trumpet and organ take turns varying and developing the initial motive and scalar figures derived from it. Because of the free tempo and lack of meter, it may be helpful for both performers to read from the full score.

The third movement, Interludium, is a five-part rondo. The rondo sections, written in D minor, consist of a scalar figure in the organ ascending and building for six measures, then descending for seven measures over a sustained D in the pedal. The episodes between statements of the rondo feature an unaccompanied melody in the trumpet based on successive fourths and chromatic scalar passages filling in those fourths; the organ periodically punctuates the trumpet line with sustained quartal chords. The first episode is in G minor, and the second episode is in D minor.

In the fourth movement, Arietta, the trumpet plays a pensive, lyrical melody filled with anticipations and suspensions over a slowly-moving chordal accompaniment in the organ.

The fifth movement, Postludium, is marked "joyous." Here the trumpet and organ present a sparkling, brisk scherzando in 3/8 meter based on the development of a motive comprised of successive ascending fourths.

The harmonic language in Graap's *Partita* is tonal and makes frequent use of quartal chords, tertian chords with added tones, and chord planing. Challenges for the trumpeter stem from melodies which often include leaps of successive fourths or sevenths.

Composer: Renato Grisoni
Title: *Lauda estiva,* op. 73
Publisher: Pizzicato Verlag Helvetia, 2002
Dedication/Commission: "for the duo Helmut Hunger – Roberto Cognazzo"
Style / Tempo markings / Duration: Adagio; Allegretto; Andante / 11'00"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A3 – A5 ML – M IV
Form: Theme and variations
Programming suitability: Recital

With the exception of one section, *Lauda estiva* alternates between solo organ and unaccompanied solo trumpet. Each variation develops a modal, chant-like melody in a rhythmically free, cadenza-like style. The harmonic language is predominantly consonant and modal, with the addition of diatonic tone clusters in the organ which are built note-by-note as cadences are approached.

Challenges in the trumpet part stem primarily from thirty-second-note scalar figures that require double tonguing and the presence of lengthy unaccompanied sections with no rest. Neither part includes bar lines nor measure numbers, but this presents little rehearsal difficulty, as the trumpet and organ rarely play at the same time. The use of thin, transparent textures and modal harmony and melody can make this piece easily accessible to a wide audience.

Composer: Linda Tutas Haugen
Title: *Invocation and Remembrance,* found in *The Minnesota Organ Book*
Publisher: Augsburg Fortress, 2008
Commission: Commissioned by the American Guild of Organists for the Biennial National Convention, Minneapolis, Minnesota, June 2008
Style / Tempo markings / Duration: Moderato (♩=84-88) / 5'15"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A3 – A5 (opt. C6) MM – M III+ (range)
Form: Chorale prelude
Programming suitability: Recital/Ceremonial

Haugen's *Invocation and Remembrance* is based in part on the hymn tune *Melita* by John B. Dykes, which is often associated with the text "Eternal Father, Strong to Save." Audiences listening carefully will find phrases extracted from that hymn tune interwoven with the development of themes original to this work.

Throughout this piece, the trumpet performs soaring, legato melodies over rhythmically active accompaniment and counterpoint in the organ. Although the music maintains a steady pulse, irregular phrase lengths, uneven meters, and frequent meter changes make the music flow in a free, chant-like manner. The harmonic language employs modal chord progressions, some chord planing, and tertian chords with added tones.

Challenges for the trumpeter include juxtaposed triplet and sixteenth-note figures; long phrases in the upper tessitura with little rest; and occasional syncopation between the organ and trumpet parts.

Composer: Werner Heider
Title: *Litanei: für einen Akkord*
Publisher: Edition Gravis, 2004
Style / Tempo markings / Duration: ♩=ca. 60 / 11'00"
Instrument requirements: B♭ trumpet
Mutes required: cup, harmon, plunger, loud straight, soft straight
Range / Tessitura / Difficulty level: F3 – B♭ 5 ML – MH V
Form: Through-composed
Programming suitability: Recital

Litanei: für einen Akkord is written in an atonal, dissonant style, and features a pointillistic, antiphonal texture between the trumpet and organ. Beneath the trumpet's disjunct, stabbing statements, the organ either echoes the trumpet, or sustains chords or tone clusters. A brief trumpet cadenza, accompanied by a sustained chord in the organ, appears approximately three-fourths of the way through the piece, and includes acceleration or deceleration of rhythms notated through the use of expanding beams.

Challenges in the trumpet part include juxtaposition of a wide variety of syncopated rhythms; frequent successive leaps of a seventh or ninth; half-step glissandos; flutter tonguing in all registers; and sudden, frequent changes between dynamic extremes. In addition, both performers are required to change styles often, and markings of *cantabile, giocoso, leggiero,* and *impetuoso* abound.

Composer: Stefan Hippe
Title: *Signale*
Publisher: Edition Gravis, 2001
Style / Tempo markings / Duration: Con tutta la forza (𝅗𝅥=80); (𝅗𝅥=52 and 56 simultaneously) / 8'00"
Instrument requirements: C trumpet
Mutes required: cup, harmon (stem in and out), plunger
Range / Tessitura / Difficulty level: C4- B♭5 ML – M V
Form: Through-composed
Programming suitability: Recital

Hippe's *Signale* is an atonal, programmatic work based on a "signal" or "call" consisting of the ascending motive A-C-D. The work opens with the trumpet stating this signal three times, then the organ answering with a tone cluster built note-by-note on the manuals. The trumpet and organ echo one another several times, then the trumpet performs a rapid, wide-ranging, scalar passage marked "quasi-cadenza." From this point onwards, the trumpet and organ develop the "signal" motive and scalar passage motives antiphonally. Sudden silences, long unaccompanied statements in both instruments, and frequent mute changes create a sense of distance, adding to the programmatic nature of the work.

During the final two minutes of the work, the trumpet and organ play the three note "signal" and permutations of it. Although these figures are notated in unison between the trumpet and organ, each instrument plays them in a different tempo simultaneously (𝅗𝅥=52 and 𝅗𝅥=56), causing the parts to drift into and out of alignment as the music progresses. This multiple-tempo pattern is occasionally punctuated by tone clusters in the organist's left hand and the pedals. The trumpeter plays all of the notes in the score; the organist, playing at the faster tempo, repeats the final pattern until the trumpeter signals the end.

Challenges for the trumpeter include rapid scalar passages, quick mute changes, leaps up to an octave, and complex rhythms that obscure a sense of steady beat. Because of the difficulty in coordinating the trumpet and organ parts, it is recommended that both players read from the full score.

Composer: Osmo Honkanen
Title: *[Untitled]*
Publisher: Uusinta Publishing, 2007
Premier: Helsinki, Finland, 27 February 2000; Jouko Harjanne, trumpet, and Markku Hietaharju, organ.
Style / Tempo markings / Duration: Allegro (♩=96); Poco meno mosso, capriccioso, ad libitum; Andantino (♩=76); Allegro (♩=108); Andantino (♩=76); Vivace (𝅘𝅥𝅯=120) / 8'10"
Instrument requirements: C trumpet
Mutes required: harmon
Range / Tessitura / Difficulty level: F#3 - D6 ML – MH V
Form: Through-composed
Programming suitability: Recital

Honkanen's *[Untitled]* for Trumpet in C and Organ begins with the presentation and development of a flowing atonal theme. This theme is developed in a pointillistic, antiphonal fashion between the trumpet and organ. Throughout the opening section, frequent meter changes reflect ever-varying phrase lengths while maintaining a steady beat.

The next section, marked poco meno mosso, occurs several minutes into the work. Here the organ and trumpet take turns presenting pointillistic statements of short motives taken from the original theme. Accompanying these statements are sustained chords which are built up gradually, one note at a time. The Italian marking *"come un dialogo colla tromba"* ("as a dialogue with the trumpet") found partway through this section is an apt description of the texture.

A brief lyrical andantino with harmon-muted trumpet follows, and a rhythmically driving vivace featuring alternating groupings of two and three sixteenth notes brings the work to a close.

Challenges for the trumpeter include entrances in the highest range; juxtaposed multiple subdivisions of the beat; wide interval leaps; and unpredictably disjunct, atonal melodies.

Composer: Egil Hovland
Title: *Cantus X*
Publisher: Norsk Musikforlag, 2002
Dedication/Commission: Comissioned by Inger-Lise Ulsrud and Jan Fr. Christiansen
Premier: March 21, 2003 in Molde Domkirke
Style / Tempo markings / Duration: ♩=108; 𝅗𝅥=60; ♩=72; ♩=56 / 8'00"
Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: C4 – D6 MM – MH IV+ (range)
Form: Continuous variation
Programming suitability: Recital

Cantus X presents a series of variations based on a chromatic, Romantic-style theme stated unaccompanied by the trumpet at the beginning. This theme, in turn, is inspired by a Norwegian folk tune, which is stated in full approximately one-third of the way through the work. *Cantus X* features both Romantic harmonies as well as a number of more Impressionistic techniques such as the use of non-functional extended tertian harmonies and sweeping arpeggios in both parts. Melodies are often derived from octatonic and harmonic minor scales. Difficulties in the trumpet part stem primarily from extended writing in the high tessitura.

Composer: Christhard Janetzki
Title: *Elegie und Rondo toccatino*
Publisher: W.G. Haas Musikverlag, 2001
Movements (Style / Tempo markings) / Duration:

I. Elegie (Andante, ♩=66; poco piu mosso, ♩=72; Tempo I) / 4'00"
II. Rondo toccatino (Allegro energio, ♩=92; Allegro maestoso, ♩=84) / 2'00"

Instrument requirements: Both B♭ and D trumpets
Mutes required: none
Range / Tessitura / Difficulty level:

I.	B♭3 – D6	MM – H	V
II.	B4 – D6	MM – H	V

Form:

I. Ternary
II. Rondo

Programming suitability: Recital

The first movement, *Elegie*, is written for B♭ trumpet, and is described by Janetzki as "dark and melancholy." In the A sections, the trumpet plays an expressive, lyrical melody over a plodding quarter-note chordal accompaniment in the organ. A brief, fanfare-like transition described by the composer as a "colorful flare-up" leads to the B section. Here the trumpet plays a contrasting lyrical melody in the upper tessitura over a repetitive sextuplet figure in the organ that is described by the composer as "murmuring." The fanfare motive reappears as a transition back into the final A section, and it occurs again at the end of the movement as a coda.

The second movement, *Rondo toccatino,* is written for D trumpet. In this movement, the rondo is based on the development and variation of the transitional fanfare motive from the first movement. This motive requires the trumpeter to frequently perform triple-tongued scales and arpeggios in all registers. The contrasting sections between statements of the rondo feature an arpeggio figure with the rhythm ♩.♬ that is also developed and varied. The final section of this movement consists of a broad, lyrical melody in the trumpet accompanied in the organ by a combination of the

"murmuring" motive of the first movement and rondo's triplet arpeggios. This leads to a brisk coda in which the two source motives of the second movement are restated.

The harmonic language of this work is tonal and features quartal and extended tertian chords, chord planing, and melodies based on octatonic scales. Challenges for the trumpeter include wide-ranging arpeggios; extensive playing in the upper tessitura; and rapid scalar passages and arpeggios that are likely to require the use of triple tonguing.

Composer: Christhard Janetzki
Title: *Tema con Variazione*
Publisher: W.G. Haas Musikverlag, 2001
Style / Tempo markings / Duration: Maestoso (♩=100-104); Allegro risoluto (Tempo di Marcia, ♩=138); Tempo di Gavotte (♩=120); Berceuse triste (Andante, 𝅗𝅥=50); Allegro agitato (♩.=144-152); Andante Maestoso (♩=72), Allegro deciso (♩=132) / 10'00"
Instrument requirements: B♭ trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: F3 – D♭6 MM – MH IV
Form: Theme and variations
Programming suitability: Recital/Ceremonial

The theme and each variation of Janetzki's *Tema con Variazione* are in ternary form. The theme's 8-measure-long A sections are marked *pesante* and present a majestic and flowing melody in B♭ major. The briefer B section, marked *espressivo,* visits the key centers of G major and F major. The harmony is tonal and employs mode mixture, extended tertian chords, and quartal chords.

The variations follow typical procedures for variation. The first variation is a march with fanfares. The second contrasts a dance-like setting of the A sections with a broad and expressive B section. The third is a pensive, minor setting. The fourth is in an agitated capriccio in 6/8 meter filled with sweeping arpeggios. The final variation, filled with the ♩.♫ rhythm**,** is in a march style. This leads to a restatement of the theme and concludes with brilliant ascending arpeggios in the trumpet marked *presto* which are likely to require triple-tonguing.

Challenges for the trumpeter include frequent ascents into the high tessitura, little opportunity for rest, and frequent unpredictable changes of tonal center. The non-continuous, sectional nature of this work permits it to be shortened as required by ceremonial considerations by leaving out one or more variations.

Composer: Lynn Job
Title: *Graceland*
Publisher: Buckthorn Music Press, 2007
Commission: Carson Cooman
Premier: Summer 2007, Carson Cooman, organ; Colby Cooman, trumpet
Style / Tempo markings / Duration: Largo (♩=56); Adagio (♩=66) / 3'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B♭3 – F5 / ML – M / III
Form: ABCA
Programming suitability: Recital/Ceremonial

The composer notes in the score that *Graceland* is intended either as a ceremonial offertory or whenever a "bright, short, lyric piece is in order." "The mood is bright and rich, bountiful and celebratory." It is 50 measures long, symbolizing the Biblical year of "jubilees."

After a brief introduction in the organ, the trumpet plays three flowing, lyrical themes, marked "Theme 1," "Theme 2," and "Bridge," followed by a reprise of Theme 1, and ending with a brief organ solo. The harmonic language is tonal, in A♭ major throughout, and Romantic in style.

Challenges for the trumpeter stem from syncopation, the juxtaposition of triplet and sixteenth-note figures, and an organ part that does not strongly articulate the downbeat of each measure.

Composer: Stephen F. Kemp
Title: *Pavane*
Dedication: for Carson Cooman
Publisher: Wehr's Music House, 2003
Style / Tempo markings / Duration: Andante / 3'30"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: B♭3 – G5 MM – M II
Form: Arch (ABCBA)
Programming suitability: Recital/Ceremonial

Kemp's *Pavane* is a tonal work in Romantic style in five sections (ABCBA), each with a different key center. Each section becomes more rhythmically active as the work progresses to the C section; then each following section becomes less rhythmically active. The A sections feature a calm, lyrical melody in E♭ major; the B sections develop a motive based on the rhythm 𝄾♫♫𝅗𝅥 in C major; the C section features florid 16th-note passages in B♭ major culminating in an ascending chromatic scale. Throughout the work, the organ accompaniment is primarily in a homorhythmic chorale style. The work is intended to be widely accessible to audiences and performers and can be performed in a variety of settings.

Composer: Stephen Kemp
Title: *Three Pieces from Ancient Tunes,* op. 48
Publisher: Zimbel Press, 2009
Movements (Style / Tempo markings) / Duration: (♩=120) (♩. =48)

I. Divinum Mysterium (Andante) / 4'00"
II. Pange lingua (Adagietto grandevole) / 3'00"
III. Te lucis ante terminum (Andante animato) / 4'00"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	B♭3 – B♭5	MM – M	II+ (range)
II.	C4 – A5	MM – M	II+ (range)
III.	E♭4 – F5	MM – M	II

Form:

I. Ternary
II. Ternary
III. Ternary

Programming suitability: Ceremonial

Each movement of Kemp's *Three Pieces from Ancient Tunes* is titled after and based upon a different traditional liturgical chant. Each movement follows the same formal pattern: After a short introduction in the organ, the trumpet plays the chant melody, followed by a variation, then returns to the original chant. The harmonies are tertian and tonal and the organ accompaniments are homophonic and uncomplicated. The first movement, Divinum Mysterium, is presented in E♭ major; the second movement, Pange lingua, is presented in E Phrygian, which is equivalent to its original plainsong church mode III; and the third movement, Te lucis ante terminum, is presented in G minor.

The composer notes that each of the chants have become associated with English translations by John Mason Neale. The chant source of the first movement is often sung at Christmastime with the text "Of the Father's love begotten." The second movement's chant source is often sung during communion with the text "Now my tongue the mystery telling." The third movement's chant source is associated with the service of

Compline, the final service of the evening, and is usually associated with the English text “Before the ending of this day, Creator of the world we pray.”

Composer: Jan Koetsier
Title: *Drei Choralvorspiele,* op. 158
Publisher: Editions Marc Reift, 2001
Movements (Style / Tempo markings) / Duration:

I. Die Himmel rühmen des ewigen Ehre (Andantino) / 4'30"
II. Jesu, meine Freude (Allegro) / 4'00"
III. Gott des Himmels under Erden (Allegretto) / 3'00"

Instrument requirements: D trumpet
Mutes required: cup
Range / Tessitura / Difficulty level:

I.	D4 – D6	M – MH	V
II.	E4 – E6	M – H	V
III.	A4 – D6	M – MH	IV+ (range)

Form:

I. Chorale prelude
II. Chorale prelude
III. Chorale prelude

Programming suitability: Recital/Ceremonial

Koetsier's *Drei Choralvorspiele* presents three chorales in the form of chorale preludes. Each movement uses common-practice tonal harmony. In the first movement, in D major, the trumpet lyrically intones the chorale melody over sweeping arpeggios in the organ. The second movement, in G minor, is baroque in style: Here the trumpet and organ alternate between an expanding interval series, stepwise sequential passages, and the notes of the chorale melody in whole notes over contrasting florid material in the organ. The third movement returns to D major, and features the trumpet playing the chorale melody over a rhythmically moving, florid accompaniment in the organ.

The main difficulty for the trumpeter arises not from rhythmically complex or unpredictable writing, but rather the high tessitura and lack of rest. As such, this work could serve as a good introduction to the D trumpet or piccolo trumpet for the college trumpeter. This work lies well within the range of a four-valve piccolo trumpet in A, but it should be noted that the third movement calls for a cup mute.

Composer: Bernhard Krol
Title: *Christgeburt - Concerto*
Publisher: W.G. Haas Musikverlag, 1998
Movements (Style / Tempo markings) / Duration:

I. Concerto "Es komt ein Schiff, geladen" (Moderato molto; tranquillo; agitato; tranquillo; agitato; antantino; agitato) / 3'30"
II. Aria "Maria durch ein' Dorwald ging" (Adagio) / 3'30"
III. Choral "Vom Himmel hoch, da komm ich her" (Andante; allegro giocoso; andante) / 3'30"

Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level:

I.	D4 – B♭5	MM – M	III
II.	D4 – A♭5	MM – M	III
III.	D4 – A♭5	MM – M	III

Form:

I. Chorale prelude
II. Chorale prelude
III. Cumulative setting

Programming suitability: Ceremonial

Each movement of Krol's *Christgeburt – Concerto* is based on a traditional Christmas chorale melody, as noted with each movement's title. The harmonic language of this work is in the style of late-Romantic tonal chromaticism; this challenges the trumpeter with the frequent use of accidentals. The melodies are mostly consonant and include few large leaps.

The first movement develops motives of the chorale melody in F minor, alternating between tranquil and agitated settings. The second movement, in A minor, is more lyrical in style, again developing motives taken from the chorale melody.

Whereas the first two movements present the source melody followed by developing variations, the last movement uses a cumulative setting of the chorale melody. In this method, motives taken from the source chorale appear amid a developmental texture. The movement begins in C minor, and as it progresses, motives of the source chorale are gradually assembled into larger and larger pieces. After key

changes into F minor and finally to F major, complete phrases of the chorale melody appear clearly.

Composer: Bernard Krol
Title: "*Exsultet" Moment Musical*, op. 156
Publisher: W.G. Haas Musikverlag, 1998
Style / Tempo markings / Duration: Agitato; quasi Recitativo; Tranquillo; Vivace; Grave; Vivace; Agitato / 7'30"
Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: D4 – C6 MM – MH III+ (range)
Form: Arch (ABCBA)
Programming suitability: Recital

Krol's "*Exsultet" Moment Musical* unfolds in a sectional form. At the beginning, marked Agitato, the organ presents a melody derived from an octatonic scale and performed in parallel octaves. The trumpet then plays a recitative-like octatonic melody over sustained tertian chords in the organ. This melody is elaborated throughout the section marked Tranquillo. A Vivace section in 3/8 meter follows, with the trumpet and organ successively performing dance-like motives over a rhythmically moving accompaniment. The rest of the piece develops the previous formal sections in reverse order, concluding with fanfare figures in the trumpet.

The harmonic language is tonal and chromatic in the style of late-nineteenth-century Romanticism. Challenges for the trumpeter stem from chromatic harmonies and melodies derived from octatonic scales, both of which result in frequent use of accidentals.

Composer: Jiří Laburda
Title: *Variationi di Natale "Stille Nacht, heilige Nacht"*
Publisher: W.G. Haas Musikverlag, 1999
Style / Tempo markings / Duration: Moderato con dolcezza; Allegro ma non troppo; Allegretto; Sostenuto tranquillo / 5'30"
Instrument requirements: B♭ or C trumpet
Mutes required: cup
Range / Tessitura / Difficulty level: E4 – C6 MM – MH IV
Form: Theme and variations
Programming suitability: Ceremonial

Laburda's *Variationi di Natale* is a series of tonal variations on the well-known Christmas carol "Silent Night." The work begins with a brief introduction in the organ, followed by the theme in the trumpet accompanied by Romantic-style chromatic harmonies in F major over a tonic pedal. Next follow three faster variations on the carol based on the harmony of the first presentation of the carol. These variations use typical variation techniques, such as rhythmic diminution and adding passing notes to the melody. The first variation, in G major, places the carol melody in the organist's left hand, accompanied by rapid scalar passages in the trumpet and organist's right hand. The second variation, in D major, weaves motives from the carol melody into a polyphonic texture between trumpet and organ. The third variation returns to F major. In this variation, the trumpet plays the carol melody while the organ accompanies with rapid arpeggios over a tonic pedal. A final statement of the carol melody appears at the end in F major, played by the trumpet in cup mute over a chordal accompaniment in the organ.

Because of the key changes between variations, and the transitional material between them, this work cannot be easily shortend by omitting individual variations. Challenges for the trumpeter stem from extended periods of playing in the high tessitura.

Composer: Bruno Lescarret
Title: *Sonate*
Publisher: Gérard Billaudot, 2004
Movements (Style / Tempo markings) / Duration:

I. Maestoso (♩=ca. 84) / 1'30"
II. Andante (♩=ca. 60) / 3'00"
III. Allegretto (♩=ca. 112); (𝅗𝅥.=56); (♩=ca. 112) / 2'30"

Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	C4 – A5	MM – M	III
II.	D4 – A5	MM – M	III
III.	D4 – C6	MM – M	III+ (range)

Form:

I. Ternary
II. Ternary
III. Ternary

Programming suitability: Recital

The first movement of Lescarret's *Sonate* opens in C major with the presentation of a melody in a fanfare style based on successive melodic fifths with the rhythm ♩♫. After this opening gesture, the key changes to A minor and motives from the opening fanfare are varied and developed in both the trumpet and organ. When the trumpet is playing, the organ has a simple accompaniment consisting mostly of block chords. The briefer B section in E♭ minor varies the fanfare figures by rhythmically augmenting them and presenting them in a more lyrical style. The movement closes with a restatement of the initial fanfare in C major.

The second movement is a lyrical andante. In all three sections the trumpet presents a flowing melody over a contrapuntal accompaniment in the organ. The first A section is in C minor, and the B section is in G minor. The final A section begins in D major, but after two phrases, returns again to C minor.

In the first A section of the third movement, the trumpet and organ trade phrases in a bright, dance-like scherzo in 2/4 meter. This section begins in C Mixolydian,

modulates to E♭ Mixolydian, then returns to C Mixoloydian. The inner B section is a lyrical 3/4-meter variation of the A sections in C Mixolydian. The final A section repeats the opening material in C Mixolydian, ending with a brief ascending florid coda that culminates in a C6 in the trumpet.

The variety of styles found in this piece along with its accessibility could make it a good choice as an introduction to the C trumpet for the intermediate to moderately advanced trumpeter.

Composer: Philippe Mabboux
Title: *Triptyque*
Commission: Written for the 25th International Wind Instrument Contest, Toulon, May 2000
Publisher: Editions Bim, 2000
Style / Tempo markings / Duration:

I. Adagio (♩=60); Allegro (♩=160); Moderato (♩.=107); Allegro (♩=130) / 3'15"
II. Andante (♩=76); Adagio (♩=70); Andante (♩=76) / 4'30"
III. Allegro (♩. =120); ♩=80; Andante (♩=70); Allegro (♩. =120); Lento; Allegro (♩. =123) / 5'15"

Instrument requirements: B♭ or C trumpet
Mutes required: cup
Range / Tessitura / Difficulty level:

I.	G3 – C6	MM – MH	V
II.	B♭3 – D6	MM – MH	V
III.	G3 – C#6	MM – MH	V

Form:

I. Through-composed
II. Ternary
III. Rondo

Programming suitability: Recital

The first movement of Mabboux's *Triptyque* is a fantasia in sectional form, and each section varies and develops a motive. The work opens with a brief accompanied cadenza in the trumpet. Following this, the trumpet begins a fugal section in E♭ major, and is joined by the organ at the second entrance of the fugue subject. This subject, a lyrical phrase filled with leaps of fourths and fifths, forms the motivic source material to be developed in this movement. In the next section, in D minor, the trumpet and organ alternate phrases antiphonally, developing the source motives over a chorale-style accompaniment in the organ. In the final section, the trumpet plays florid scalar passages over an organ ostinato which is drawn from the initial motives and presented in 8/8 meter and in D minor.

In each section of the second movement, the trumpet plays soaring, lyrical phrases with wide leaps alternating with brisk chromatic scalar passages over an

ostinato in the organ which moves in disjunct leaps of sixteenth notes. The first A section is in B♭ major. The B section visits the keys of E♭ minor, F# minor, and A♭ minor, with both trumpet and organ repeating the same music nearly verbatim in each key. A brief trumpet cadenza leads from the B section to the final A' section, which returns to B♭ major.

The rondo of the third movement is rhythmically driving in 15/8 meter and in A minor. The B section, in 4/4 meter, presents soaring, lyrical melodies in the trumpet over arpeggiated ostinatos in the organ. This section passes through the keys of E♭ minor, E minor, A♭ minor, and D minor. The texture of the C section is very sparse, with the trumpet playing brief motives alternating with sustained polychords in the organ. This section ends with a cadenza in the trumpet which leads into the final statement of the rondo.

The harmonic language throughout this work is tonal, employing quartal and quintal chords, chromatic harmonies, and many extended tertian chords. Challenges for the trumpeter include wide leaps of up to two octaves, extended playing in the upper tessitura, and little rest.

Composer: Colin Mawby
Title: *28 Fanfares for Solo Trumpet and Organ*
Publisher: Kevin Mayhew, 2003
Style / Tempo markings / Duration: See below
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: C4 – G5 MM – M II
Form: each fanfare is one musical phrase long
Programming suitability: Ceremonial

As the title suggests, Mawby's *28 Fanfares* consists of brief, four- to sixteen-measure fanfares intended to serve as "gospel fanfares, hymn introductions, or processional greetings on important occasions." All of the fanfares are tonal and end on full cadences. The fanfares are written in keys ranging from two sharps to four flats inclusive, in relative major and minor keys. Thus, fanfares are included in the major keys of D, G, C, F, B♭, E♭, and A♭, and in the minor keys B, E, A, D G, C, and F. The fanfares also are written in a variety of time signatures, including 3/4, 4/4, 2/2, and 6/8. The organ part is written for manuals only and consists entirely of block chords in chorale style.

Composer: David Maxwell
Title: *Voluntary*
Publisher: H.W. Gray, 1998
Style / Tempo markings / Duration: Maestoso / 2'30"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: F4 – B♭5 MM – M III
Form: March (AABBACCDAA)
Programming suitability: Ceremonial

Maxwell's *Voluntary* is in the stately, march-like style of English Baroque organ voluntaries, with common practice harmonies and regular phrase lengths. Each 8-measure phrase performed by the trumpet is repeated in full by the organ. The A and B sections of the work are in B♭ major. The C sections are in E♭ major. The D section is modulatory, beginning in E♭ major and ending on a half cadence in the key of B♭ major, setting up a return to the final A sections in B♭ major. The sectional nature of this work permits it to be easily shortened or lengthened as needed in ceremonial situations.

Composer: Franz Möckl
Title: *Sechs Miniaturen (Six Minatures)*
Publisher: W.G. Haas Musikverlag, 2000
Movements (Style / Tempo markings) / Duration:

I. Allegretto (♩=84) / 2'00"
II. Poco Adagio (♩=72) / 2'00"
III. Allegro moderato quasi Scherzando (♩=ca. 96) / 2'00"
IV. Andante cantabile (♩=74) / 2'00"
V. Allegro ballabile (♩=ca. 112) / 2'00"
VI. Allegretto (♩.=96) / 2'00"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	E4 – B5	MM – M	III
II.	G4 – A5	MM – M	III
III.	E4 – B5	MM – M	III
IV.	C4 – A5	MM – M	II+ (range)
V.	C4 – G5	MM – M	III
VI.	E4 – F#5	MM – M	II

Form:

I. Rounded binary
II. Rounded binary
III. Rounded binary
IV. Rounded binary
V. Rounded binary
VI. Binary

Programming suitability: Ceremonial

Sechs Miniaturen presents six brief movements, of which the second and fourth lyrical and the others are more scherzando or dance-like. All of the movements are written using regular phrase lengths and feature tonal harmonies. The first movement is in A minor; the second in D minor; and the third in B minor. The fourth movement begins in C major but modulates to A minor; in a similar mannar, the fifth movement begins in F major but modulates to D minor. The final movement is in A minor.

While this piece is relatively straightforward and likely to be accessible to younger players, there are several sections that may prove challenging for them. These include leaps of an octave from A4 to A5 in the first movement; the juxtaposition of

triplets, sextuplets, and ♩.♫ rhythms in the second movement; and the use of syncopation and off-beat entrances in the third and fifth movements.

Composer: Jean-Luc Perrot
Title: *Impreçiones & Passacaille*
Publisher: La Sinfonie d'Orphée, 2007
Dedication: to Bernard Soustrot and Jean Dekyndt
Premier: March 17, 2004 by Didier Martin, trumpet, and the composer at the organ.
Style / Tempo markings / Duration:

I. Impreçiones (Allegro moderato; piu lento) / 3'00"
II. Passacaille (Poco Lento, accelerando poco a poco; Allegro ma non troppo) / 3'30"

Instrument requirements: B♭ or C trumpet
Mutes required: straight, harmon
Range / Tessitura / Difficulty level:

I.	D4 – B5	MM – M	III+ (range)
II.	D4 – B5	MM – M	III+ (range)

Form:

I. Through composed
II. Continuous variations

Programming suitability: Recital

Impreçiones presents a chant-like melody in the trumpet over an expanding interval series in the organ. Two brief cadenzas in the trumpet, marked "recitatif," interrupt the flowing progress of this movement.

Passacaille is a passacaglia based on a seven-note, atonal ground bass. Above this ground bass, the trumpet and organ spin ever-more rhythmically active variations, eventually leading to quotes of the expanding interval series found in the first movement.

Challenges for the trumpeter include wide leaps up to a minor ninth, as well as highly chromatic melodies stemming from the atonal harmonic language.

The composer remarks that the first movement is intended to "evoke the expansive plateaus of Castile, and the memories attached to them… The atmosphere encountered at the beginning suddenly reappears at the end of the *Passacaille,* as a means of breaking its obsessive effect." As to programming suitability, the composer writes, "This diptych may appear to be a completely secular work. But note the

chromaticism and the funeral character of the beginning of the *Passacaille*…with a short quotation from (the hymn) *O filii et filiae:* These are just a few clues for a different interpretation."

Composer: Ivo Petrić
Title: *Fantasia*
Publisher: Pizzicato Verlag Helvetia, 1999
Premier: June 5, 1998, Schottenkirche, Vienna; Stanko Arnold, trumpet; Maks Strmčnik, organ
Style / Tempo markings / Duration: Moderato; Maestoso; Moderato; Allegretto giocoso; Lento; Moderato; Andante moderato (solemn); Maestoso / 12'00"
Instrument requirements: C trumpet
Mutes required: straight, cup
Range / Tessitura / Difficulty level: B♭3 – C#6 ML – MH V
Form: Through-composed
Programming suitability: Recital

Petrić's *Fantasia* opens with a disjunct but lyrical presentation of motives that are immediately developed and varied. This section is characterized by wide-ranging arpeggios in a polyphonic texture as the trumpet and organ alternate phrases in a conversational manner. A brief section marked Maestoso is a majestic interlude which leads to an atonal cadenza in the trumpet filled with sweeping arpeggios covering the entire range listed above and developing motives from the initial moderato section.

The Allegretto giocoso continues the conversational style between trumpet and organ. It consists of ascending and descending arpeggios in sequence between each organ manual and the trumpet. As this section continues, the motion in each part becomes less imitative, and instead becomes more independent and continuous. Following this is a brief connective section for organ only, marked Lento. Here the organ plays a broad, lyrical melody over a sustained pedal.

The next section, Moderato, is marked *P. Ramvoš—Musiques funebre*s. This section begins with a melody in the organ manuals harmonized in the parallel-fifth style of organum. As this section continues, arpeggio motives from previous sections are developed in the organ while the trumpet plays fanfare figures and sweeping arpeggios.

This section slows progressively, with markings of andante moderato and finally maestoso.

Challenges for the trumpeter include wide-ranging arpeggios covering the full range listed above; extended writing in the high tessitura; wide melodic leaps; and frequent use of accidentals resulting from the atonal harmonic language.

Composer: Jürgen Pfiester
Title: *Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*
Publisher: W.G. Haas Musikverlag, 2001
Dedication/Commission: composed for trumpeter Rüdinger Kurz; first performed by Kurz and organist Rudolf Peter Silvester in 1999 in the Marienkirche in Landau/Palatinate, Germany
Movements (Style / Tempo markings) / Duration:

I. Cantus und Intrade (𝅗𝅥=116-118) / 3'30"
II. Meditation (𝅗𝅥=72) / 2'30"
III. Scherzo (𝅗𝅥.=112) / 3'00"
IV. Toccata und Choral (𝅗𝅥=120) / 5:30

Instrument requirements: B♭ or C trumpet (B♭ trumpet may allow simpler fingerings.)
Mutes required: straight
Range / Tessitura / Difficulty level:

I. A3 – G5 / MM – M / III
II. G3 – F5 / ML – MM / II
III. B♭3 – F5 / MM – M / III
IV. B♭3 – B♭5 / MM – M / III

Form:

I. Chorale prelude
II. Through-composed
III. Through-composed
IV. Chorale prelude
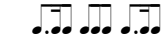
Programming suitability: Ceremonial

Pfiester's *Choralepartita* is based upon the chorale *"Erfreue dich, Himmel, erfreue dich, Erde*," which translates to "Be joyous, ye heavens and earth." The composer's notes indicate that the work may be performed in its entirety, or with each movement interspersed among the liturgy of a church service. This piece features a tonal harmonic language which employs extended tertian chords, chromatic passing chords, and frequently-shifting key centers, as noted below. As a result, it is likely to be accessible to a wide audience while still retaining a modern sound.

The first movement, Cantus und Intrade, begins with a monophonic presentation of the chorale melody in the organ manuals in the key of B♭ major, followed by a development of motives from this melody exchanged antiphonally between the trumpet and organ. The development progresses from the key of B♭ through the keys of D

major, G minor, E♭ major, A major, and G major, before finally returning to B♭ major. During the course of this antiphonal development, each instrument sustains long notes or chords while the other instrument plays more rhythmically active motives.

The second movement, Meditation, presents a lyrical melody in the trumpet over the organ's sustained block chords which move by whole notes. These block chords, colorful seventh chords over a continuous G pedal, plane in a four-measure descending pattern followed by a four-measure ascending pattern. Two endings are given, one more conclusive than the other, to be used depending upon whether or not the next movement will follow immediately.

The third movement, Scherzo, is a brisk, dance-like movement in 9/8 meter which develops the opening motive from the original chorale melody in the rhythm . Like the first movement, this development visits many key areas, beginning in B♭ major, then moving through the major keys of A, E♭, C, E, E♭, C, A, and F before drawing to a close in the original key of B♭ major.

The Toccata und Choral is a joyous ending to Pfiester's *Choralepartita* in B♭ major, filled with continuous rhythmic motion and syncopation in both parts. The tonal harmonies are colored with the use of chromatic passing chords as well as major/minor modal interchange. As the movement progresses, snatches of the chorale melody appear interspersed among motives of the toccata. As this movement draws to a close, the trumpet restates the chorale melody in its entirety over a homorhythmic accompaniment in the organ.

Composer: Daniel Pinkham
Title: *Jericho*
Publisher: Ione Press, 2003
Premier: Harvard-Epworth United Methodist Church, Cambridge, MA, 28 September 2003; Mark Emery, trumpet, and Andrew Paul Holman, organ
Dedication: for Andrew Paul Holman
Style / Tempo markings / Duration: Improvisatory, fast and nervous (♩=144); ♩=60 subito; Tempo I (♩=144) / 1'30"
Instrument requirements: C trumpet
Mutes required: harmon
Range / Tessitura / Difficulty level: B3 – G#5 ML – MM III
Form: Binary
Programming suitability: Recital/Ceremonial

Pinkham's *Jericho* opens with an atonal, disjunct, and fanfare-like cadenza in the trumpet marked "fast and nervous." This cadenza culminates in a series of ascending leaps as wide a major sixth to a sustained G#5. From this point, the organ slowly plays a descending series of dissonant block chords. At the end of this sequence, the organist is instructed to retire stops one-by-one to bring the sound from "most acute" to "least acute." Once this is accomplished, the trumpet ends the work with a muted echo of the fanfare motive from the initial "nervous" cadenza.

Jericho can be interpreted as a programmatic musical description of the Biblical battle of Jericho as found in the Biblical book of Joshua: The opening trumpet cadenza parallels the Israelites' attack on the walled city, and the ensuing descending series of chords in the organ represents the fall of the walls and the defeat of the city.

Composer: Jaan Rääts
Title: *Stuck Nr. 2 ohne Titel* op. 109
Publisher: Edition Eres, 1999
Dedication/Commission: Dedicated to Andres Uibo and Jüri Leiten; premier June 16, 1999 in Tallinn, Estonia.
Style / Tempo markings / Duration: Allegro / 8'00"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: G3 – C6 MM – M IV
Form: Ternary
Programming suitability: Recital

Stuck Nr. 2 ohne Titel consists of repetitive, minimalist episodes in which the trumpet and organ present interlocking melodic ostinatos that are developed by adding notes to the pattern. The work begins with a brief unaccompanied cadenza in the trumpet. This cadenza reappears between every two or three episodes, delineating larger formal sections. The harmonic language of *Stuck Nr. 2 ohne Titel* is predominantly atonal and features frequent use of chromatic tone clusters, although non-functional tertian chords occasionally appear.

Challenges for the trumpeter include wide leaps of up to a tenth; arpeggios covering the entire range noted above; long, repetitive phrases with little rest; and rapid scalar and arpeggio figures that are likely to require double tonguing.

Composer: Bernard Reichel
Title: *Invocation*
Publisher: Pizzicato Verlag Helvetia, 1998
Dedication/Commission: to Francis Bodet
Style / Tempo markings / Duration: Très large / 6'30"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – A5 MM – M III
Form: Ternary
Programming suitability: Recital

The outer sections of Reichel's *Invocation* feature a lyrical melody in the trumpet accompanied by mildly dissonant sustained chords in the organ. In the inner section, the voices of the trumpet and organ are equal, creating a dense polyphonic texture. A short, in-tempo cadenza appears in the trumpet part before the coda. The harmonic language alternates between free atonality and tonality using non-functional tertian chords. Because this piece is not heavily taxing on either performer and is only mildly dissonant, it could serve as a good introduction to atonal music for the younger player.

Composer: T. Paul Rosas
Title: *Job Suite*
Publisher: Pasquina Publishing, 2002
Dedication: For Frank
Premier: Valley Presbyterian Church, Portola Vally, CA, 1998; Jay Rizzetto, trumpet; T. Paul Rosas, organ
Style / Tempo markings / Duration:

I. Pastorale (largo, freely; lively dance, ♩. =112) / 1'30"
II. Job's Blues (slowly with sadness, ♩=52) / 3'15"
III. Three Visitors (𝅗𝅥=126) / 3'30"
IV. God Answers (𝅗𝅥=60) / 4'00"
V. Restoration/Jubilation (allegro, lively dance) / 2'30"

Instrument requirements: B♭ trumpet; optional Flugelhorn in second movement
Mutes required: straight, plunger
Range / Tessitura / Difficulty level:

I.	C4 – C6	MM – M	IV
II.	E4 – A5	MM – M	III+ (no rest)
III.	D4 - E♭6	MM – MH	V
IV.	(trumpet tacet)		
V.	B3 – A5	MM – MH	IV

Form:

I. Through-composed
II. Ternary
III. Through-composed
IV. Through-composed
V. Through-composed

Programming suitability: Recital/Ceremonial

Rosas' *Job Suite* is a programmatic work that follows the Biblical story of Job, a wealthy man tested severely by hardship and loss. The harmonic language is varied, with both tonal and atonal sections appearing.

The first movement, Pastorale, is a lively dance alternating frequently between 6/8 and 5/8 meters. The trumpet begins by stating one phrase unaccompanied, then both trumpet and organ develop motives from this phrase in a freely contrapuntal texture.

In the second movement, Job's Blues, the trumpet plays a blues-style melody over a repeated four-beat chord progression in the organ reminiscent of Gershwin's *Summertime*.

The third movement, Three Visitors, begins with the organ playing a descending triplet pattern that covers the full range of the organ. This continues as the trumpet plays a disjunct, sparse melody in counterpoint with the organ's descending figures. As these layers continue to develop, three traditional hymn tunes enter in the organ part: *Dies Irae*, *Lobe Den Herren,*and *Cwm Rhondda*. At the conclusion of these traditional melodies, the trumpet begins to improvise using a written D-minor scale, while the organ continues to develop motives from earlier in the movement. A solo is written in the trumpet part, if the trumpeter is uncomfortable with improvisation. The movement closes with a restatement of the initial descending pattern in the organ.

The fourth movement, God Answers, is for organ alone. Impressionistic techniques such as tone clusters built note-by-note; shimmering, descending arpeggios; and chord planing all appear in this movement, along with quotes of the traditional hymn tunes found in the third movement.

The fifth movement, Restoration/Jubilation, represents Job's joy at the restoration of his family, health, and wealth. It begins with a slow, unaccompanied improvisation by the trumpeter. As with the third movement, an optional solo is written in the trumpet part. Following this is a lively dance alternating 6/8 and 5/8 meters, similar to the first movement. Toward the end of this movement, the trumpet performs the descending triplet patterns originally stated at the beginning of the third movement in the organ.

Also included with the score is an optional narrator part. The narrator speaks with the voice of Job, explaining before each movement the portion of the story that will be musically depicted.

Challenges for the trumpeter include wide leaps up to a ninth; unpredictable, atonal melodies; frequent meter changes; arpeggio figures from the lowest to highest tessituras; glissandos over the full range listed above, and improvisation.

Composer: Ronald Royer
Title: *The Adoration of the Shepherds: A Meditation for Trumpet and Organ*
Dedication: to Erik Schultz and Jan Overduin
Premier: Germany, December 1998
Publisher: Eighth Note Publications, 1998
Style / Tempo markings / Duration: Part I: Adagio (mysteriously, ♩=69); Part II: Allegro moderato (fearfully, ♩=112); Part III: Adagio (peacefully, ♩=63) / 8'30"
Instrument requirements: C or E♭ trumpet
Mutes required: straight optional
Range / Tessitura / Difficulty level: B♭3 – B5 MM – MH IV
Form: Ternary
Programming suitability: Recital

Royer's *The Adoration of the Shepherds* is programmatically based upon three selections of text from Luke 2:9-10, which describe the appearance of angels announcing the birth of Jesus to shepherds in the night.

The text depicted in Part I reads, "And lo, the angel of the Lord came upon them." This section creates an air of mystery by being unmetered and in free rhythm. The organ begins by playing a series of ascending fifths; then the trumpet intones a lyrical melody based on the organ's previous material over an open fifth drone in the organ. The organ concludes this section with a variation of its initial phrase. The trumpet may be optionally muted in Part I.

The text upon which Part II is based reads, "And they were sore afraid." The composer notes, "The music accelerates and builds in intensity, all while creating a mood of increasing apprehension. The second section features a dramatic trumpet melody and a fugato section for both instruments." Highly chromatic, dissonant harmonies, ostinatos in the organ, and wide-ranging, disjunct melodies predominate in this section.

Part III depicts the text, "And the Angel said unto them, Fear not…" Here the trumpet presents a variation of the lyrical melody presented in Part I, but with a chorale-

style accompaniment in the organ. The harmonic language in this section is reminiscent of the accessible style of Alan Hovhaness, featuring tertian modal chord progressions, often moving by thirds.

Challenges for the trumpeter include highly chromatic, disjunct melodies; extended playing in the upper tessitura; juxtaposition of complex rhythms; and frequent leaps of up to a tenth.

Composer: Godwin Sadoh
Title: *Jesu Oba*
Publisher: Wehr's Music House, 2005
Dedication/Commission: Commissioned by and dedicated to Carson and Colby Cooman
Style / Tempo markings / Duration: ♩= 80; 4'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: D4 – A5 MM – M II+ (range)
Form: Binary
Programming suitability: Ceremonial

Jesu Oba (meaning "King Jesus") is based on two Yoruba Christian songs, "Jesus is the only Father I have" and "If I have money, I will use it to praise my Lord and Savior." The Yoruba live in Western Africa, centered particularly in Nigeria.

This piece presents several verses of each of the songs over a rhythmic, block-chord accompaniment in the organ. In the first section, the trumpet plays one verse of "Jesus is the only Father I have" in F major. This is followed by a trumpet descant over the melody in the organ. The key changes into G major for one verse of "If I have money…" Here the trumpet carries the melody throughout.

Textures are homophonic and uncomplicated, and the harmonic language is tonal. One issue that could prove to be challenging to the younger player is the juxtaposition of quarter note triplets and dotted-eighth, sixteenth rhythms.

Composer: Rhian Samuel
Title: *Three Pieces for Trumpet and Organ, no. 1: Eryri*
Publisher: Stainer & Bell, 1999
Dedication: for trumpeter John Wallace
Style / Tempo markings / Duration: Andante cantabile; Poco meno mosso(♩=ca. 92); Andante (♩=ca. 60) / 5'30"
Instrument requirements: C trumpet
Mutes required: straight, harmon
Range / Tessitura / Difficulty level: G3 – A5 ML – M IV
Form: Through-composed
Programming suitability: Recital

The composer's notes to *Eryri* state that it was written "to commemorate the 'Three Peaks' charity venture, when John Wallace and trumpeter colleagues climbed three mountain peaks in Scotland, the Lake District, and Wales (Snowdon), all on Midsummer Day, 1998." The title is taken from the Welsh name for Snowdonia.

Eryri begins with a cadenza in the trumpet, which presents arpeggio motives that will be developed antiphonally between trumpet and organ throughout the course of the rest of the piece. Many of these motives are constructed of successive major thirds, perfect fourths, or major sevenths, and the harmonic language is atonal and dissonant. With the composer's programmatic inspiration in mind, the arpeggios and independent writing between parts may give the audience the impression of mountain peaks, swirling winds, and the physical challenges found in mountain climbing.

Challenges for the trumpeter include the juxtaposition of triplets and sixteenth note rhythms, and frequently changing or uneven meters which obscure the perception of a steady beat. Additionally, the melodic writing is quite disjunct, frequently requiring the trumpeter to negotiate leaps as wide as a major seventh and to perform wide-ranging arpeggios covering the full range listed above.

Composer: Rhian Samuel
Title: *Three Pieces for Trumpet and Organ, no. 2: Black Mantillas*
Publisher: Stainer & Bell, 1999
Dedication: for trumpeter Jonathan Freeman-Attwood
Style / Tempo markings / Duration: Con moto / 2'44"
Instrument requirements: C trumpet
Mutes required: harmon with stem
Range / Tessitura / Difficulty level: G#3 – G5 MM – M IV
Form: Through-composed
Programming suitability: Recital

The composer's notes to *Black Mantillas* state that it "evokes, slightly humorously perhaps …the Spain of flamboyant dancers, clicking heels, tossing heads and twirling head-dresses." This extra-musical inspiration is presented via two contrasting textures: pointillistic, antiphonal writing between the organ and trumpet; and flowing scalar passages based on modal and octatonic scales which are performed in unison. The harmonic language is atonal and dissonant.

Although the tempo remains steady throughout, frequent meter changes, odd meters, syncopation, and pointillistic writing obscure any semblance of a steady beat. Because of the challenge this presents to ensemble cohesiveness, organ cues appear frequently in the trumpet score.

Composer: Rhian Samuel
Title: *Three Pieces for Trumpet and Organ, no. 3: Threnody with Fanfares*
Publisher: Stainer & Bell, 1999
Dedication: for trumpeter Deborah Calland
Style / Tempo markings / Duration: Allegro Moderato (𝅗𝅥=ca. 96); Più mosso (𝅗𝅥=ca. 110); Andante (𝅗𝅥=ca. 66); Più mosso (𝅗𝅥=ca. 96); Meno mosso / 8'00"
Instrument requirements: C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: G#3 – B♭5 (opt. C#6) ML – MH IV
Form: Ternary
Programming suitability: Recital

The composer's notes to *Threnody with Fanfares* state that it "combines two completely opposed motives: the lament or sigh and the royal fanfare." This work articulates these motives in a three-part form. The first section of the piece presents and develops the "sigh" motive, a descending major or minor second. The middle section of this piece is based on a fanfare motive beginning with an ascending perfect fifth. Following development of this fanfare, the third section combines both motives. The piece ends with a final presentation of the combination of the two motives that slows and fades away to pianissimo.

The harmonic language of this work includes tertian chords, sometimes with added tones, and chord planing over long pedal tones. While the horizontal structure of this chord planing results in occasionally dissonance, the work is is largely consonant, making it likely to be accessible to a wide audience.

Due to a printing error, the trumpet part does not include the direction *senza sordino* in measure 98; this is found only in the organ score.

Composer: Marian Sawa
Title: *Sonant* (published in *Utwory Kameralne*--Chamber Works for Wind Instruments and Organ)
Publisher: Marian Sawa Editions, 2007
Style / Tempo markings / Duration: Allegro; Adagio; Allegro / 4'00"
Instrument requirements: B♭ trumpet
Mutes required: none
Range / Tessitura / Difficulty level: C4 – A5 MM – M III
Form: Ternary
Programming suitability: Recital

Sawa's *Sonant* begins with a brief, atonal, disjunct solo in the trumpet consisting of long, broad notes punctuated at the end of each phrase by sustained chords in the organ. The first A section follows; it is written in a dance-like 6/8 meter, which the publisher's notes indicate are modeled after a Polish folk dance. A motive based on the rhythm  is developed and passes through the key centers of C minor, G minor, and F minor. The following B section is a lyrical adagio, in 3/4 meter in the key of D minor. This section is based on rhythmic augmentation of the A motive. The final A' section is brief and returns to the dance-like rhythms of the initial A section in C minor. As each formal section draws to a close, the motives are shortened, both organ and trumpet become more rhythmically active, and the disjunct melody from the opening of the work reappears.

Sawa's *Sonant* includes extended tertian harmonies, bitonality, and brief atonal episodes. Challenges for the trumpeter stem from this harmonic language, wide melodic leaps, and rapid scalar passages that may require double tonguing.

Composer: Enjott Schneider
Title: *Gethsemane*
Publisher: Schott Music, 2007
Dedication/Commission: to Christoph Well
Premier: Münster Ingolstadt, August 12, 2006; Franz Hauck, organ, and Christoph Well, trumpet
Style / Tempo markings / Duration: Introduction (Mesto, ♩=ca.62); Gebet I (Andante, ♩=ca.92); Lento e liberamente; Gebet II (un poco animato, ♩=82); Agitato, ma oppresso; Gebet III (Andante, ♩=ca.92) / 8"40"
Instrument requirements: B♭ or C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level: G#3 – A♭5 MM – M IV
Form: Introduction, Gebeten I, II, and III
Programming suitability: Recital/Ceremonial

Gethsemane is a programmatic work, based on Jesus' series of three prayers in the Garden of Gethsemane prior to his arrest and trial, as told in the Gospels of Matthew and Luke. Following an introduction, each prayer is described musically in sections marked "Gebet," meaning "prayer." Each Gebet presents an extended lyrical melody, while the connective material between each Gebet, programmatically following Jesus repeated admonishments to his disciples, is considerably more agitated and dissonant. Inscriptions of the programmatic sources (Matthew 26:38, Luke 22:44, Matthew 26:45) are included in the score at the beginning of the sections to which they apply. Difficulties for the trumpeter stem primarily from frequent wide leaps of up to a tenth.

Gethsemane is written in a dissonant, atonal style, as befits its programmatic source. The programming suitability has been marked "recital/ceremonial" above due to its clear connection to the Christian observance of Maundy Thursday, yet the length and musical style of this piece are more reflective of other pieces marked "recital" in this document.

Composer: Zdeněk Šesták
Title: *Evocationes Paschales*
Dedication: to Vladislav Kozderka
Publisher: Alliance Publications, 2001
Style / Tempo markings / Duration:

I. Evocatio Prima (Moderato volubile, ♩=c. 104; pochettino meno mosso; a tempo) / 6'00"
II. Evocatio Secunda (Poco sostenuto, ♩=c.72) / 5'00"
III. Evocatio Tertia (Allegro giocosamente ♩=c.126) / 4'00"

Instrument requirements: C trumpet
Mutes required: straight
Range / Tessitura / Difficulty level:

I.	A3 – A5	ML – MM	IV
II.	G3 – B♭5	ML – M	IV
III.	A3 – B♭5	ML – M	IV

Form:

I. Through-composed
II. Through-composed
III. Through-composed

Programming suitability: Recital

All three movements of Šesták's *Evocationes Paschales* take their inspiration from *Exsultet,* a traditional chant sung at the beginning of the midnight Easter Vigil service in the Catholic church. All three movements include several prominent quotes of the chant melody in the trumpet. As each movement progresses, motives from the chant are developed and freely varied. The flowing, ametric nature of the original chant is reflected in frequent meter changes, while the tempo of the eighth note remains constant. Likewise, the irregular phrase lengths of the chant are reflected in the development of the motives, as regularity of structure and phrasing is avoided. The harmonic language is atonal and dissonant throughout this work.

The first movement moves at a moderate tempo, approximately as fast as the source chant would be sung. The second movement is in a slower tempo and is more lyrical. The third movement is faster and more rhythmically active and features an organ cadenza toward the end of the movement.

Challenges for the trumpeter stem from frequent meter changes, often occurring with the juxtaposition of duple and triple subdivisions of the beat; unpredictable harmonic and melodic progressions; a lack of regular phrase structure; and leaps up to a ninth.

Composer: Marco Sofianopulo
Title: *Varianti "Dal tuo stellato soglio"*
Publisher: Pizzicato Verlag Helvetia, 2005
Style / Tempo markings / Duration: ♩=54; piu mosso (♩=98); piu calmo; allegro; ♩=54 / 10'00"
Instrument requirements: Piccolo trumpet (notated in C or in A)
Mutes required: none
Range / Tessitura / Difficulty level: D♭4 - D6 M – H V
Form: Continuous variations
Programming suitability: Recital

Sofianopulo's *Varianti* opens with a gently flowing, atonal melody in the trumpet accompanied by block chords in the organ. Variations on this melody are presented in continuous succession. Each variation becomes more rhythmically active and involves increasingly rapid scalar passages in both parts; additionally, each variation presents a new accompaniment texture. Toward the end of the piece, the musical material from the beginning returns as a coda. The harmonic language is atonal, and any sense of tonal center is obscured by the use of whole-tone, octatonic, and chromatic scales, yet the harmonies are not especially dissonant and the melodies are largely conjunct.

Challenges for the trumpeter stem from extended writing in the upper register, as well as a number of passages that lie at the bottom of the range of the piccolo trumpet. Additionally, the trumpeter is called upon to play almost continuously without rest throughout the duration of the ten-minute piece.

The piccolo trumpet part in A is notated a minor third above sounding pitch, so the trumpeter reading from this part will need to transpose down one octave.

Composer: David W. Solomons
Title: *Vintage Variations*
Dedication: Written for Carson Cooman
Publisher: Musik Fabrik, 2006
Style / Tempo markings / Duration: Noah's Tune (♩. =90); All at Sea (♩. =♩); The Bishop's Waltz (♩ =130); Tango Calypso (♩. =120); Noah's Dance (𝅗𝅥=100) / 6'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: A3 – B♭5 ML – M III
Form: Theme and Variations
Programming suitability: Recital/Ceremonial

Solomons' *Vintage Variations* is a theme and four variations based on the composer's setting of the poem "Wine and Water" by G.K. Chesterton. Each variation has a title inspired by passages of this poem. The work features tonal harmonies throughout and follows common theme and variation techniques, including change of meter, texture, and harmonization. The theme is clearly present throughout the work.

The 24-measure-long theme in A Aeolian and 6/8 meter is presented by the trumpet alone, and is reminiscient of a sea chanty. The first variation, "All at Sea," is in C minor and 4/4 meter, and features the organ playing sixteenth-note scalar figures over a descending bass line while the trumpet performs occasional brief punctuations derived from the theme.

The second variation, "The Bishop's Waltz," is in E minor and 3/4 meter, and is performed by organ alone. Here the theme appears in the pedal accompanied by extended tertian block chords in the manuals.

"Tango Calypso," the third variation, is in D minor and features the rhythm ♩. ♩. ♩ and its subdivisions in 4/4 meter, with a harmonization similar to the second variation.

The final variation, “Noah’s Dance,” returns to the 6/8 meter of the original theme and is in G minor. Here both instruments present florid scalar passages amid motives taken from previous variations. Although the tempo of this variation is marked ♪=100, performing at a tempo of ♩. =100 will be more likely to result in the intended dance-like feel. This latter tempo was used to calculate the total playing time.

Challenges for the trumpeter include frequent octave leaps, flutter-tonguing, and a “drunken glissando” in the initial presentation of the theme. The non-continuous, sectional nature of this work permits it to be shortened as required by ceremonial considerations by leaving out one or more variations.

Composer: Manfred Spiller
Title: *Konzert für Trompete und Orgel: "Ich danke Gott und freue mich,"* op. 64
Publisher: W.G. Haas Musik Verlag, 2001
Movements (Style / Tempo markings) / Duration:

I. Allegro / 4'00"
II. Andante / 2'00"
III. Allegro (cadenza); Allegro; Presto / 5'00"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	C4 – B♭5	MM – M	III
II.	D4 – G5	ML – MM	II
III.	C4 – A♭5	MM – M	III

Form:

I. Chorale prelude
II. Through-composed
III. Chorale prelude

Programming suitability: Ceremonial

The first movement of Spiller's *Konzert* consists of developing variations on a fanfare-like arpeggio figure, presented in the organ at the opening of the work, and the chorale tune, stated twelve measures later at the trumpet's first entrance. The first movement is in F major.

The second movement is a lyrical, meditative andante in A minor. The music in this movement is wholly original and bears no clear reference to the chorale tune.

The third movement opens with a rhythmically driving, unaccompanied cadenza by the trumpet. Folowing this, the organ and trumpet develop and vary motives taken from the first movement's fanfare figure, the lyrical melody of the second movement, and the chorale source in F major. As the movement progresses, the music becomes increasingly rhythmically complex with the introduction of triplets and syncopation into both organ and trumpet parts.

The accessibility and clear liturgical reference of Spiller's *Konzert* can make it a good choice for ceremonial functions, with the work being performed as a whole or as individual movements, as needed.

Composer: Joep Straesser
Title: *Fair Play*
Publisher: Donemus, 2001
Dedication/Commission: Commissioned by the Fonds voor de Scheppende Toonkunst; composed for Peter van Dinther and Piet van der Steen
Movements (Style / Tempo markings) / Duration:

I. Allegretto giocoso (Senza misura, ♩=ca. 88) / 1'20"
II. Poco adagio (♩=ca. 58) / 2'00"
III. Largo (♩=ca. 48) / 4'00"
IV. Allegro con anima (♩=96) / 2'40"

Instrument requirements: C trumpet
Mutes required: straight, velvet
Range / Tessitura / Difficulty level:

I.	F4 – G#5	MM – M	III	
II.	B♭3 – A♭5	MM – M	III+	(juxtaposed triplet and dotted 16th-32nd rhythms)
III.	D4 – G♭5	ML – M	II+	(syncopation)
IV.	G#3 – B♭5	L – M	III+	(frequent meter changes, uneven meters)

Form:

I. Through-composed
II. Through-composed
III. Ternary
IV. Rondo

Programming suitability: Recital

Straesser's *Fair Play* is written entirely in an atonal style. The first movement, Allegretto Giocoso, features variations on a five-note melodic series stated antiphonally between the trumpet and organ. Although the tempo remains steady and these statements are comprised primarily of sixteenth notes, timing between entrances can be difficult due to the lack of a steady metric feel and irregular, changing note groupings. To assist the performers with coordination between their parts, organ cues are written into the first movement of the trumpet part.

The second movement, Poco adagio, is marked *dolce.* Here the trumpet part is angular and disjunct, and often includes leaps wider than a fifth. Rhythm is an additional challenge, as syncopated sixteenth-note figures are juxtaposed with eighth-

note triplets. Like the first movement, there is much antiphonal writing between the trumpet and organ. Flutter tonguing is required at the end of this movement.

The third movement is marked *largo*. The A sections consist of a lyrical melody in the trumpet accompanied by long, sustained chords in the organ; the B section features ascending octatonic scalar figures in the organ. Ascending and descending half step motives appear in the trumpet part throughout this movement. This movement requires a velvet mute.

The fourth movement is in rondo form. The rondo features a melodic interval series, alternating between ascending minor thirds and descending perfect fifths. The episodes between the statements of the rondo include frequently-changing and uneven meters.

The organ part appears to be handwritten, and may be difficult to read in some places. The score notes that it is possible to play *Fair Play* on a two-manual organ, following the prescribed registrations as closely as possible.

Composer: Johannes Sutor
Title: *Direk op Heim an Schwenke. Amen!*
Publisher: W.G. Haas Musikverlag, 2007
Dedication: To Pastor Karl-Josef Windt
Style / Tempo markings / Duration: Zart (tenderly) (♩=100); Swinging (♩=120); Tempo I / 2'30"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: E♭4 – B♭5 MM – M III
Form: Arch (ABCBA)
Programming suitability: Ceremonial

Sutor's *Direk op Heim an Schwenke. Amen!* is a setting of a traditional African-American spiritual. The composer refers to the setting as a "musical collage," and each section is in a contrasting style. This work uses common-practice tonal harmonies in the key of B♭ major. In the A sections, the trumpet plays a lyrical chorale verse over a rhythmic ostinato in the organ; the B sections feature a homophonic setting of the "amen, amen" choral response from the spiritual in a swing-feel rhythm. The C section has a more active, march-like rhythmic feel and features call-and-response writing between the trumpet and organ.

The *New Century Hymnal* describes the source, *Amen, Amen,* as "one of the many spirituals that found fame during the civil rights movement of the 1960'… whose pattern of call and response allows a lead singer to create new verses while those gathered sing the response of 'Amen.'"[40]

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[40] *The New Century Hymnal* (Cleveland, OH: The Pilgrim Press, 1995), 161.

Composer: Augusta Read Thomas / Registration by John Sherer
Title: *Angel Tears and Earth Prayers*
Publisher: G. Schirmer, 2006
Dedication/Commission: in memory of Jock Elliott. Commissioned by the American Guild of Organists; first performed July 3, 2006 at Valparaiso University Chapel of the Resurrection, Valparaiso, Indiana, at their annual conference.
Movements (Style / Tempo markings) / Duration:

I. Angel Tears (Resonant, ♩=48; Majestic) / ca 3'00"
II. Earth Prayers (Elegant, ♩=66; Intense, ♩=76) / ca 2'00"

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	F#4 – C6	M – MH	III+ (range)
II.	F#4 – B5	M – MH	III+ (range)

Form:

I. Through-composed
II. Through-composed

Programming suitability: Recital/Ceremonial

The first movement, *Angel Tears,* presents a lyrical, chant-like melody in the trumpet. Many of the trumpet's phrases are accompanied by mildly dissonant tone clusters in the organ that are built by doubling each pitch in the trumpet part and continuing to hold them, much in the manner of a sustain pedal on a piano.

Earth Prayers, the second movement, is written in a freely atonal style. Challenges for the trumpeter in this movement stem from the many sustained notes in the upper register marked with soft dynamics.

The composer writes, "This work was composed with the idea that it might be used in all kinds of liturgical settings. The two movements may be performed separately or together."

Composer: Joe Utterback
Title: *Affirmation*
Publisher: Jazzmuze, 2006
Dedication: For Ray Edmison in joyful celebration of his wife Phyllis
Style / Tempo markings / Duration: Take time (♩=ca. 96) / 3'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: C#4 – G5 MM – M II
Form: Ternary
Programming suitability: Recital

Utterback's *Affirmation* is the composer's arrangement of his jazz ballad *Song for Phyllis*. A lead sheet of this ballad, which notates only the melody and chord symbols, appears at the back of the score to *Affirmation.*

This piece begins with a statement of the first phrase of the melody in the organ followed by the melody stated in full by the trumpet. The organ's accompaniment to the melody is predominantly in block chords. The harmonic language is typical for a jazz ballad, tonal in the overall key of G with extended chords.

Although the work is not especially taxing for the trumpeter, the score does require extended periods of playing without rest, leaps up to an octave, and a descending half-valve slide encompassing one octave.

Composer: Mary Jeanne van Appledorn
Title: *Sound the Trumpet*
Publisher: Vivace Press, 2005
Dedication/Commission: to Will Strieder
Style / Tempo markings / Duration: with grandeur (♩=42-44); mosso (♩=52); with motion (♩=ca 160); mosso (♩=84); with majesty (♩=54) / 9'00"
Instrument requirements: C trumpet
Mutes required: none
Range / Tessitura / Difficulty level: F#3 - D6 / M - H / VI
Form: Prelude and Fugue
Programming suitability: Recital

Sound the Trumpet is written in an atonal style. The Prelude opens with a cadenza for the trumpet accompanied by sustained chords alternating with staccato interjections in the organ. The opening melodic material draws on both octatonic and Phrygian scales. The remainder of the prelude develops motives from the opening material. The Fugue exhibits typical fugal style, alternating between subject entries, which are based on motives from the Prelude, and episodes.

Challenges in the trumpet part of *Sound the Trumpet* are numerous, and include: quarter-tone pitch-bends; sustained playing in the upper register at all dynamic levels; trills in the upper register; arpeggios covering the full range of the instrument; extensive use of multiple tonguing; and wide melodic leaps.

Composer: Reinhold Weber
Title: *Musik für Trompete und Orgel*, WebWV15
Publisher: W.G. Haas Musikverlag, 2008
Movements (Style / Tempo markings) / Duration:

I. Toccata (♩=120) / 2'42"
II. Ohne Titel (♩=72) / 3'19"
III. Kontinuum (♪=192) / 3'30"

Instrument requirements: B♭ or C trumpet
Mutes required: hand-stopping
Range / Tessitura / Difficulty level:

I.	D4 – B5	MM – MH	III+ (range)
II.	A3 – A♭5	ML – M	IV
III.	D♭4 – C6	MM – M	III+ (range)

Form:

I. Continuous variations
II. Through-composed
III. Ternary

Programming suitability: Recital

Toccata, the first movement of Weber's *Musik für Trompete und Orgel*, features an atonal harmonic language and a continuously driving rhythm. It is based on a brief chromatic motive made of alternating descending and ascending half steps in sixteenth notes. This motive is repeated, varied, and transposed upwards and downwards by successive minor thirds. This motive is traded antiphonally between the trumpet and organ; the voice not presenting some variation of the motive accompanies it with staccato eighth notes, descending and ascending by half steps. As the movement progresses, the motive is extended and augmented rhythmically and inverted to the interval of a major seventh.

The second movement, Ohne Titel ("without title"), presents a lyrical, atonal melody in the trumpet. This melody is repeated and transposed by ascending and descending half steps. The meters continually change each measure in a regular pattern of 5/4, 4/4, 3/4, 2/4. Hand stopping is required of the trumpeter during the initial

presentation of the theme, which is presented unaccompanied. Later presentations of this theme, transposed and varied, are accompanied by tone clusters in the organ

The final movement, Kontinuum, is based upon permutations of a dance-like atonal theme in 6/8 meter stated in the first four measures. The middle section of this ternary-form movement quotes and develops the motive which forms the basis of the first movement.

Challenges for the trumpeter stem from wide interval leaps and the unpredictable nature of the atonal melodies.

Composer: Jan Welmers
Title: *Licht en Donker V*
Publisher: Donemus, 2007
Dedication: for Peter van Dinther and Piet van der Steen
Style / Tempo markings / Duration: 𝅗𝅥=ca. 60; tranquillo e espressivo (𝅗𝅥=ca. 100); tempo I (𝅗𝅥=ca. 60); Requiem (𝅗𝅥=ca. 60); piu mosso (𝅗𝅥=ca 88); tempo I; tranquillo e espressivo (𝅗𝅥=ca. 50); Kyrie (𝅘𝅥𝅮=ca. 60); tempo I; meno mosso / 15'00"
Instrument requirements: C trumpet
Mutes required: "Nasal-sounding" straight, "intimate sounding" straight
Range / Tessitura / Difficulty level: F#3 – B5 ML – M V
Form: Arch
Programming suitability: Recital

Welmers' *Licht en Donker V (Light and Darkness V)* is an exploration of opposites: scales versus arpeggios; ascending motion versus descending motion; simultaneous differing subdivisions of the beat; homophonic and polyphonic textures following one after another; and sustained melodic lines in one voice against more rhythmically active voices. The harmonic language is atonal, and dissonances resulting from the interaction of multiple independent melodic lines are common.

At the beginning, the trumpet plays sustained, long lines based on a motive of three descending half steps while the organ plays descending arpeggio figures in one hand against ascending scalar patterns in a competing rhythm in the other hand. This requires the organist to be proficient in performing different subdivisions of the beat in each hand simultaneously, such as triplets against quintuplets or quintuplets against thirty-seconds.

Following this, the sections alternate between homorhythmic textures and polyphonic textures. The homorhythmic sections frequently have a chant-like sound to them resulting from repetitions of the same pitch and irregular meter patterns which obscure the listener's perception of a steady beat. The polyphonic sections develop the

motives from opening described above, with each voice alternating between sustained notes and more rhythmically active, disjunct melodies featuring wide leaps.

At the climax of *Licht en Donker V*, the trumpet sustains long notes over the organ's rhythmically active development of a new scalar motive. This leads into a 10-second aeleatoric section in which the organ presents this motive freely in various registers over a pedal drone. The end consists of the trumpet playing a cadenza based on the disjunct melody frequently used in the polyphonic sections, which is followed by dovetailed pointillism between trumpet and organ in the final six measures. In these last few measures, the organ part appears in the trumpet part to aid coordination.

Challenges for the trumpeter include wide leaps; little rest; sustained playing in the upper register; frequent meter changes; and juxtaposed varying subdivisions of the beat.

Composer: Wayne Wold
Title: *Credo*
Publisher: Concordia Publishing House, 2001
Style / Tempo markings / Duration:

I. God the Creator—Chant and Chorale (Moderato, freely and chant-like, 𝅗𝅥=72) / 3’00”
II. God the Savior—Aria (Andante cantabile, ♩=80) / 6’00”
III. God the Spirit—Rondo (With exuberance, ♩.=68) / 3’30”

Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

I.	G4 – A5	MM – M	III
II.	A3 – B5	MM – M	III+ (range)
III.	D4 – B♭5	MM – M	III+ (range)

Form:

I. Chorale prelude
II. Ternary
III. Rondo

Programming suitability: Ceremonial

Wold’s three-movement *Credo* is written in a style that is likely to be widely accessible, using modal harmonies and clear statements of the melodies upon which it is based. The source melodies are a medieval plainsong setting of the mass *Credo* text and Martin Luther’s chorale *Wir glauben all.*

The first movement presents the source melodies in the form of a chorale prelude in G Dorian. The chorale melodies appear in the trumpet over quintal and secundal chords built up note-by-note in the organ manuals and a plodding ostinato in the pedal. The sound is only rarely dissonant, the result of the occasional harmonic clash between interwoven melodic lines.

The A sections of the ternary-form second movement are variations on the chorale melodies in D Dorian using shorter note values than those found in the first movement. Suspensions and appoggiaturas are added to the chorale sources to create a flowing, legato melody. The B section is a rhythmically active variation of the A sections. The

B section is also more harmonically active, featuring chromatic passing chords and real melodic sequences which create mild dissonances against a sustained pedal A2, and later a pedal D2 in the organ.

The final movement is a sparkling, dance-like setting of the source chorales in 6/8 meter. Like the first movement, the final movement is in G Dorian. Rhythmic variety and syncopation add to the forward motion. Occasional double-tonguing will be required of the trumpeter if it is performed at the tempo marked.

Composer: Alexander Wolf
Title: *Musica Sacra Romantica 1: Ursus-Hymne, Meditatio, Reminiszenzen,* WolfWV 1,1-3
Publisher: W.G. Haas Musikverlag, 2006
Style / Tempo markings / Duration:
II. Andante / 4'30"
III. Andante (Introduction); Allegretto / 5'00"
Instrument requirements: B♭ or C trumpet
Mutes required: none
Range / Tessitura / Difficulty level:

II.	C4 – F5	MM – M	II
III.	G3 - A♭5	ML – M	II+ (range and rhythm)

Form:
II. Ternary
III. Ternary
Programming suitability: Ceremonial

The first piece in this set of three, *Ursus-Hymne,* is written for three trumpets, timpani, and organ, and will not be reviewed in this document. It is included in the title, as all three pieces are sold together as a set.

The second piece in this set, *Meditatio,* presents a flowing, hymn-like melody in triple meter in the trumpet over a simple chordal accompaniment in the organ. The A sections state the melody in C major, while the B section states a variation of the previous section's melody in C minor. The harmonic language is tonal and consonant throughout.

Reminiszenzen is also tonal and consonant. It opens with an andante introduction in the organ in C minor. The A sections of the allegretto consist of a flowing melody in the trumpet in C minor; the B section presents a variation of the previous section's melody in the key of A♭ major. Extended tertian chords along with suspensions and appoggiaturas in both melody and accompaniment create a cinematic, lush, and Romantic sound. Challenges for the trumpeter include some irregular syncopation and the juxtaposition of duple and triple subdivisions of the beat in 6/8 meter.

CHAPTER 5

CONCLUSIONS

In the course of research for this document, this author initially found approximately 120 works written for trumpet and organ within the years 1998-2008. Upon further examination, approximately thirty of these works did not meet the criteria for selection. Many of those which fell outside of the criteria were found to be arrangements originally written for other instruments, reprints of works published before 1998, or works with an optional trumpet part. With this in mind, this document should not be seen as providing an exhaustive list of all music available for trumpet and organ within the given date range; rather, it examines only original works created specifically for that ensemble. The criteria for selection should not be seen as a negative judgment on the quality of works not examined. Instead, the criteria serve to narrow the focus of this document onto works that have the most in common with one another.

As discussed in chapter 3, the long association of the organ with church music has resulted in many trumpet and organ works having a liturgical or other church function. Although twentieth- and twenty-first-century composers have vastly extended the repertory for the trumpet-and-organ ensemble, writing many works intended as recital or concert pieces, the ceremonial use of trumpet with organ continues to be significant. Out of the ninety pieces examined in this document, thirty five of them (representing 39% of the total) have a stated liturgical function, draw their inspiration from existing church music, contain biblical references, or are otherwise specifically

intended for church use. Works that include church references or functions often feature a musical style that is likely to be classified as "ceremonial" in this document and tend to have a lower level of difficulty. This is not always the case, however, and examples of very difficult works which include church references can be found in this document as well.

There is a full range of difficulty levels to be found in the literature examined. When categorizing works by difficulty in appendix I, only the maximum difficulty of multi-movement works is listed. Typically, the various movements within one work vary in difficulty by not more than one level. Thirty six of the works examined (40%) include multiple movements. The number of works examined that fall into each difficulty category is detailed in table 2.

Table 2. Number of works/percentage of total, by difficulty

Difficulty	**Number of works**	
II	9	10%
II+	6	7%
III	18	20%
III+	14	16%
IV	19	21%
IV+	2	2%
V	18	20%
VI	4	4%
Total	90	100%

Similarly, the works examined in this document were evenly distributed between the categories of recital use and ceremonial use. Twenty three works (26%) were categorized as likely to be appropriate for ceremonial use; forty six works (51%) were

categorized as likely to be appropriate for recital use; and the remaining twenty one (23%) were categorized as likely to be appropriate for either use. Of course, any work could conceivably function well in either setting, as noted in chapter 1. These categories are included to help the performer sort through the works examined in this document more efficiently.

The pieces examined demonstrate a variety of writing styles as well, ranging from common-practice harmonic progressions to atonality. Other possibilities between these poles were found, in addition to combinations of practices. While this document is not intended to provide an exhaustive harmonic analysis of each piece, a general categorization of harmonic type was included to give the reader a more useful impression of the sound of each piece. The works appear organized by harmonic style in appendix III, and table 3 summarizes the number of works in each category.

Table 3. Number of works/percentage of total, by harmonic language employed

Harmonic language	**Number of works**	
Atonal	25	28%
Tonal and atonal	6	7%
Tonal, common-practice	14	16%
Tonal, common-practice and modal	3	3%
Tonal, jazz	1	1%
Tonal, modal	5	6%
Tonal, Romantic	13	14%
Tonal, non-common-practice, other	23	26%
Total	90	100%

The rapid increase in writing for the trumpet and organ over the last several decades suggests that the popularity of the ensemble is rising and the repertory will

continue to grow. Whereas Philip Cansler found eighty three works written between 1900 and 1982, this author has found ninety original works written between 1998 and 2008.[41] This is fueled in part by the ease of self-publication via the Internet. However, making the public aware of one's works is still often most effective when a composer chooses to offer his or her works for sale through an established publishing house. Only a minority of the works examined here are self-published, and established publishing houses still appear to offer the most visibility to the public.

Among the works examined in this document, the variety exhibited in terms of difficulty levels, length, ceremonial versus recital use, church reference, and harmonic language demonstrates that composers are seeking to provide music for a range of experience levels and purposes. The concept of "music intended for use" appears to be alive in contemporary writing for trumpet and organ, and it is hoped that composers will continue to be attracted to this flexible and dynamic ensemble.

[41] Cansler, op. cit.

APPENDIX I

WORKS LISTED BY DIFFICULTY

For multi-movement works, only the highest level of difficulty is listed.

Author	**Title**	**Difficulty**	**Page**
Allworth	*Arioso*	II	21
Cooman	*Prophesies*	II	46
Faust	*Festive Processional*	II	63
Fedak	*Triptych*	II	64
Gay	*In the Unity of the Spirit*	II	71
Gay	*Radiance*	II	72
Kemp	*Pavane*	II	96
Mawby	*28 Fanfares*	II	108
Utterback	*Affirmation*	II	143
Argast	*Partita*	II+	22
Cooman	*Meditation on "Wondrous Love"*	II+	45
Cooman	*Voices of the Trumpet*	II+	47
Kemp	*Three Pieces from Ancient Tunes*	II+	97
Sadoh	*Jesu Oba*	II+	126
Wolf	*Musica Sacra Romantica 1*	II+	151
Báthory-Kitsz	*coalescence* (sic)	III	25
Boisseau	*Statuaire: Sept miniatures*	III	28
Bradshaw	*Ozymandias*	III	35
Diemer	*Psalm 42*	III	58
Dussouil	*Fantaisie*	III	62
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	III	78
Graap	*Partita*	III	82
Job	*Graceland*	III	95
Krol	*Christgeburt-Concerto*	III	100
Maxwell	*Voluntary*	III	109
Möckl	*Sechs Miniaturen*	III	110
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	III	116
Pinkham	*Jericho*	III	118

Reichel	*Invocation*	III	120
Sawa	*Sonant*	III	130
Solomons	*Vintage Variations*	III	135
Spiller	*Konzert: "Ich danke Gott und freue mich"*	III	137
Sutor	*Direk op Heim an Schwenke. Amen!*	III	141
Delerue	*Cantate*	III+	48
Deutschmann	*Fantasie über "Christ ist erstanden"*	III+	51
Deutschmann	*Impressionen*	III+	52
Deutschmann	*Macht hoch die Tür*	III+	54
Diemer	*Psalm 93*	III+	59
Diemer	*Psalm 100*	III+	60
Graap	*Missa*	III+	80
Haugen	*Invocation and Remembrance*	III+	85
Krol	*"Exsultet" Moment Musical*	III+	102
Lescarret	*Sonate*	III+	104
Perrot	*Impreçiones & Passacaille*	III+	112
Straesser	*Fair Play*	III+	139
Thomas	*Angel Tears and Earth Prayers*	III+	142
Wold	*Credo*	III+	149
Barnard	*The Highest Rays of Peach-Gold*	IV	24
Bédard	*Air*	IV	26
Boisseau	*C3*	IV	27
Bourrel	*Variations sur un Noël Ancien*	IV	32
Carter	*Petite Suite*	IV	41
Diemer	*Psalm 8*	IV	57
Finzi	*Oratorio: 5 Inventions*	IV	67
Frank	*Liturgical Impressions*	IV	69
Grisoni	*Lauda estiva*	IV	84
Janetzki	*Tema con Variazione*	IV	94
Laburda	*Variationi di Natale "Stille Nacht, heilige Nacht"*	IV	103
Rääts	*Stuck Nr. 2 ohne Titel*	IV	119
Royer	*Adoration of the Shepherds*	IV	124
Samuel	*Three Pieces no. 1: Eryri*	IV	127
Samuel	*Three Pieces no. 2: Black Mantillas*	IV	128
Samuel	*Three Pieces no. 3: Threnody with Fanfares*	IV	129
Schneider	*Gethsemane*	IV	131
Šesták	*Evocationes Paschales*	IV	132
Weber	*Musik für Trompete und Orgel*	IV	145
Botschinsky	*Highland Fantasies*	IV+	31
Hovland	*Cantus X*	IV+	91

Braun	*In Tubis…*	V	37
Burrell	*North Star*	V	39
Calmel	*Les Cavaliers de l'Apocalypse*	V	40
Chaynes	*De L'Arc à L'Ogive*	V	43
Delinger	*King Lear Sonata*	V	49
Deutschmann	*Präludium, Chorale, Finale*	V	55
Gehann	*Praeambulum und Toccata*	V	73
Glauser	*Triptychon*	V	74
Heider	*Litanei: für einen Akkord*	V	86
Hippe	*Signale*	V	87
Honkanen	*[Untitled]*	V	89
Janetzki	*Elegie und Rondo toccatino*	V	92
Koetsier	*Drei Choralvorspiele*	V	99
Mabboux	*Triptyque*	V	106
Petrić	*Fantasia*	V	114
Rosas	*Job Suite*	V	121
Sofianopulo	*Varianti "Dal tuo stellato soglio"*	V	134
Welmers	*Licht en Donker V*	V	147
Boutry	*Alektos*	VI	33
Filas	*Appasionata*	VI	65
Goethals	*Triptico Azul*	VI	76
van Appledorn	*Sound the Trumpet*	VI	144

APPENDIX II

WORKS LISTED BY TRUMPET REQUIRED

Author	Title	Trumpet Required	Page
Sofianopulo	*Varianti "Dal tuo stellato soglio"*	A piccolo	134
Allworth	*Arioso*	Bb	21
Barnard	*The Highest Rays of Peach-Gold*	Bb	24
Boisseau	*Statuaire: Sept miniatures*	Bb	28
Cooman	*Meditation on "Wondrous Love"*	Bb	45
Cooman	*Prophesies*	Bb	46
Cooman	*Voices of the Trumpet*	Bb	47
Delinger	*King Lear Sonata*	Bb	49
Faust	*Festive Processional*	Bb	63
Gay	*In the Unity of the Spirit*	Bb	71
Gay	*Radiance*	Bb	72
Heider	*Litanei: für einen Akkord*	Bb	86
Janetzki	*Tema con Variazione*	Bb	94
Kemp	*Pavane*	Bb	96
Mawby	*28 Fanfares*	Bb	108
Reichel	*Invocation*	Bb	120
Sadoh	*Jesu Oba*	Bb	126
Sawa	*Sonant*	Bb	130
Utterback	*Affirmation*	Bb	143
Janetzki	*Elegie und Rondo toccatino*	Bb and D	92
Filas	*Appasionata*	Bb piccolo	65
Goethals	*Triptico Azul*	Bb piccolo, C, and Flugelhorn	76
Rosas	*Job Suite*	Bb, opt. flugelhorn	121
Bédard	*Air*	Bb/C	26
Boisseau	*C3*	Bb/C	27
Bourrel	*Variations sur un Noël Ancien*	Bb/C	32
Bradshaw	*Ozymandias*	Bb/C	35
Burrell	*North Star*	Bb/C	39

Calmel	*Les Cavaliers de l'Apocalypse*	Bb/C	40
Carter	*Petite Suite*	Bb/C	41
Delerue	*Cantate*	Bb/C	48
Deutschmann	*Fantasie über "Christ ist erstanden"*	Bb/C	51
Deutschmann	*Impressionen*	Bb/C	52
Deutschmann	*Macht hoch die Tür*	Bb/C	54
Diemer	*Psalm 8*	Bb/C	57
Fedak	*Triptych*	Bb/C	64
Finzi	*Oratorio: 5 Inventions*	Bb/C	67
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	Bb/C	78
Graap	*Partita*	Bb/C	82
Haugen	*Invocation and Remembrance*	Bb/C	85
Hovland	*Cantus X*	Bb/C	91
Job	*Graceland*	Bb/C	95
Kemp	*Three Pieces from Ancient Tunes*	Bb/C	97
Krol	*Christgeburt-Concerto*	Bb/C	100
Krol	*"Exsultet" Moment Musical*	Bb/C	102
Laburda	*Variationi di Natale "Stille Nacht, heilige Nacht"*	Bb/C	103
Mabboux	*Triptyque*	Bb/C	106
Möckl	*Sechs Miniaturen*	Bb/C	110
Perrot	*Impreçiones & Passacaille*	Bb/C	112
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	Bb/C	116
Schneider	*Gethsemane*	Bb/C	131
Solomons	*Vintage Variations*	Bb/C	135
Spiller	*Konzert: "Ich danke Gott und freue mich"*	Bb/C	137
Sutor	*Direk op Heim an Schwenke. Amen!*	Bb/C	141
Thomas	*Angel Tears and Earth Prayers*	Bb/C	142
Weber	*Musik für Trompete und Orgel*	Bb/C	145
Wold	*Credo*	Bb/C	149
Wolf	*Musica Sacra Romantica 1*	Bb/C	151
Boutry	*Alektos*	Bb/C and piccolo	33
Argast	*Partita*	C	22
Báthory-Kitsz	*coalescence* (sic)	C	25
Botschinsky	*Highland Fantasies*	C	31
Braun	*In Tubis…*	C	37
Chaynes	*De L'Arc à L'Ogive*	C	43
Diemer	*Psalm 42*	C	58
Diemer	*Psalm 93*	C	59

Diemer	*Psalm 100*	C	60
Dussouil	*Fantaisie*	C	62
Frank	*Liturgical Impressions*	C	69
Gehann	*Praeambulum und Toccata*	C	73
Graap	*Missa*	C	80
Grisoni	*Lauda estiva*	C	84
Hippe	*Signale*	C	87
Honkanen	*[Untitled]*	C	89
Lescarret	*Sonate*	C	104
Maxwell	*Voluntary*	C	109
Petrić	*Fantasia*	C	114
Pinkham	*Jericho*	C	118
Rääts	*Stuck Nr. 2 ohne Titel*	C	119
Samuel	*Three Pieces no. 1: Eryri*	C	127
Samuel	*Three Pieces no. 2: Black Mantillas*	C	128
Samuel	*Three Pieces no. 3: Threnody with Fanfares*	C	129
Šesták	*Evocationes Paschales*	C	132
Straesser	*Fair Play*	C	139
van Appledorn	*Sound the Trumpet*	C	144
Welmers	*Licht en Donker V*	C	147
Deutschmann	*Präludium, Chorale, Finale*	C or A piccolo	55
Royer	*Adoration of the Shepherds*	C or Eb	124
Koetsier	*Drei Choralvorspiele*	D	99
Glauser	*Triptychon*	piccolo	74

APPENDIX III

WORKS LISTED BY HARMONIC LANGUAGE

Key:
Atonal: Avoiding tonal center
Tonal-Not C: Tonal, but not using common-practice harmony
Tonal/Atonal: Including both tonal sections/movements and atonal sections/movements
Tonal-C: Tonal, using common-practice harmony
Tonal-M: Tonal, using modal harmony
Tonal-C/M: Tonal, using both common-practice and modal harmony
Tonal-J: Tonal, using jazz-derived harmony
Tonal-R: Tonal, using Romantic-style harmony

Author	**Title**	**Harmony**	**Page**
Allworth	*Arioso*	Atonal	21
Boutry	*Alektos*	Atonal	33
Braun	*In Tubis…*	Atonal	37
Burrell	*North Star*	Atonal	39
Calmel	*Les Cavaliers de l'Apocalypse*	Atonal	40
Chaynes	*De L'Arc à L'Ogive*	Atonal	43
Frank	*Liturgical Impressions*	Atonal	69
Gehann	*Praeambulum und Toccata*	Atonal	73
Heider	*Litanei: für einen Akkord*	Atonal	86
Hippe	*Signale*	Atonal	87
Honkanen	*[Untitled]*	Atonal	89
Perrot	*Impreçiones & Passacaille*	Atonal	112
Petrić	*Fantasia*	Atonal	114
Pinkham	*Jericho*	Atonal	118
Rääts	*Stuck Nr. 2 ohne Titel*	Atonal	119
Samuel	*Three Pieces no. 1: Eryri*	Atonal	127
Samuel	*Three Pieces no. 2: Black Mantillas*	Atonal	128
Schneider	*Gethsemane*	Atonal	131
Šesták	*Evocationes Paschales*	Atonal	132
Sofianopulo	*Varianti "Dal tuo stellato soglio"*	Atonal	134
Straesser	*Fair Play*	Atonal	139
Thomas	*Angel Tears and Earth Prayers*	Atonal	142

van Appledorn	*Sound the Trumpet*	Atonal	144
Weber	*Musik für Trompete und Orgel*	Atonal	145
Welmers	*Licht en Donker V*	Atonal	147
Botschinsky	*Highland Fantasies*	Tonal-C	31
Bourrel	*Variations sur un Noël Ancien*	Tonal-C	32
Cooman	*Voices of the Trumpet*	Tonal-C	47
Deutschmann	*Macht hoch die Tür*	Tonal-C	54
Faust	*Festive Processional*	Tonal-C	63
Kemp	*Three Pieces from Ancient Tunes*	Tonal-C	97
Koetsier	*Drei Choralvorspiele*	Tonal-C	99
Lescarret	*Sonate*	Tonal-C	104
Mawby	*28 Fanfares*	Tonal-C	108
Maxwell	*Voluntary*	Tonal-C	109
Möckl	*Sechs Miniaturen*	Tonal-C	110
Sadoh	*Jesu Oba*	Tonal-C	126
Spiller	*Konzert: "Ich danke Gott und freue mich"*	Tonal-C	137
Sutor	*Direk op Heim an Schwenke. Amen!*	Tonal-C	141
Boisseau	*Statuaire: Sept miniatures*	Tonal-C/M	28
Fedak	*Triptych*	Tonal-C/M	64
Solomons	*Vintage Variations*	Tonal-C/M	135
Utterback	*Affirmation*	Tonal-J	143
Deutschmann	*Fantasie über "Christ ist erstanden"*	Tonal-M	51
Graap	*Missa*	Tonal-M	80
Grisoni	*Lauda estiva*	Tonal-M	84
Haugen	*Invocation and Remembrance*	Tonal-M	85
Wold	*Credo*	Tonal-M	149
Argast	*Partita*	Tonal-Not C	22
Barnard	*The Highest Rays of Peach-Gold*	Tonal-Not C	24
Boisseau	*C3*	Tonal-Not C	27
Bradshaw	*Ozymandias*	Tonal-Not C	35
Carter	*Petite Suite*	Tonal-Not C	41
Cooman	*Meditation on "Wondrous Love"*	Tonal-Not C	45
Cooman	*Prophesies*	Tonal-Not C	46
Deutschmann	*Präludium, Chorale, Finale*	Tonal-Not C	55
Diemer	*Psalm 8*	Tonal-Not C	57
Diemer	*Psalm 42*	Tonal-Not C	58
Diemer	*Psalm 93*	Tonal-Not C	59
Diemer	*Psalm 100*	Tonal-Not C	60
Finzi	*Oratorio: 5 Inventions*	Tonal-Not C	67
Gay	*In the Unity of the Spirit*	Tonal-Not C	71

Gay	*Radiance*	Tonal-Not C	72
Glauser	*Triptychon*	Tonal-Not C	74
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	Tonal-Not C	78
Graap	*Partita*	Tonal-Not C	82
Janetzki	*Elegie und Rondo toccatino*	Tonal-Not C	92
Janetzki	*Tema con Variazione*	Tonal-Not C	94
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	Tonal-Not C	116
Samuel	*Three Pieces no. 3: Threnody with Fanfares*	Tonal-Not C	129
Sawa	*Sonant*	Tonal-Not C	130
Báthory-Kitsz	*coalescence* (sic)	Tonal-R	25
Bédard	*Air*	Tonal-R	26
Delerue	*Cantate*	Tonal-R	48
Dussouil	*Fantaisie*	Tonal-R	62
Filas	*Appasionata*	Tonal-R	65
Hovland	*Cantus X*	Tonal-R	91
Job	*Graceland*	Tonal-R	95
Kemp	*Pavane*	Tonal-R	96
Krol	*Christgeburt-Concerto*	Tonal-R	100
Krol	*"Exsultet" Moment Musical*	Tonal-R	102
Laburda	*Variationi di Natale "Stille Nacht, heilige Nacht"*	Tonal-R	103
Mabboux	*Triptyque*	Tonal-R	106
Wolf	*Musica Sacra Romantica 1*	Tonal-R	151
Delinger	*King Lear Sonata*	Tonal/Atonal	49
Deutschmann	*Impressionen*	Tonal/Atonal	52
Goethals	*Triptico Azul*	Tonal/Atonal	76
Reichel	*Invocation*	Tonal/Atonal	120
Rosas	*Job Suite*	Tonal/Atonal	121
Royer	*Adoration of the Shepherds*	Tonal/Atonal	124

APPENDIX IV

MULTI-MOVEMENT WORKS

Author	**Title**	**Page**
Argast	*Partita*	22
Boisseau	*Statuaire: Sept miniatures*	28
Bradshaw	*Ozymandias*	35
Carter	*Petite Suite*	41
Chaynes	*De L'Arc à L'Ogive*	43
Cooman	*Voices of the Trumpet*	47
Delinger	*King Lear Sonata*	49
Deutschmann	*Impressionen*	52
Deutschmann	*Präludium, Chorale, Finale*	55
Fedak	*Triptych*	64
Filas	*Appasionata*	65
Finzi	*Oratorio: 5 Inventions*	67
Frank	*Liturgical Impressions*	69
Gehann	*Praeambulum und Toccata*	73
Glauser	*Triptychon*	74
Goethals	*Triptico Azul*	76
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	78
Graap	*Missa*	80
Graap	*Partita*	82
Janetzki	*Elegie und Rondo toccatino*	92
Kemp	*Three Pieces from Ancient Tunes*	97
Koetsier	*Drei Choralvorspiele*	99
Krol	*Christgeburt-Concerto*	100
Lescarret	*Sonate*	104
Mabboux	*Triptyque*	106
Möckl	*Sechs Miniaturen*	110
Perrot	*Impreçiones & Passacaille*	112
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	116
Rosas	*Job Suite*	121
Šesták	*Evocationes Paschales*	132
Spiller	*Konzert: "Ich danke Gott und freue mich"*	137

Straesser	*Fair Play*	139
Thomas	*Angel Tears and Earth Prayers*	142
Weber	*Musik für Trompete und Orgel*	145
Wold	*Credo*	149
Wolf	*Musica Sacra Romantica 1*	151

APPENDIX V

WORKS LISTED BY RECITAL OR CEREMONIAL USAGE

Key:
R: Recital
C: Ceremonial
R/C: Recital or Ceremonial

Author	**Title**	**Usage**	**Page**
Bourrel	*Variations sur un Noël Ancien*	C	32
Cooman	*Meditation on "Wondrous Love"*	C	45
Cooman	*Voices of the Trumpet*	C	47
Delerue	*Cantate*	C	48
Deutschmann	*Fantasie über "Christ ist erstanden"*	C	51
Deutschmann	*Macht hoch die Tür*	C	54
Faust	*Festive Processional*	C	63
Gay	*In the Unity of the Spirit*	C	71
Gay	*Radiance*	C	72
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	C	78
Graap	*Missa*	C	80
Kemp	*Three Pieces from Ancient Tunes*	C	97
Krol	*Christgeburt-Concerto*	C	100
Laburda	*Variationi di Natale "Stille Nacht, heilige Nacht"*	C	103
Mawby	*28 Fanfares*	C	108
Maxwell	*Voluntary*	C	109
Möckl	*Sechs Miniaturen*	C	110
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	C	116
Sadoh	*Jesu Oba*	C	126
Spiller	*Konzert: "Ich danke Gott und freue mich"*	C	137
Sutor	*Direk op Heim an Schwenke. Amen!*	C	141
Wold	*Credo*	C	149
Wolf	*Musica Sacra Romantica 1*	C	151
Allworth	*Arioso*	R	21
Barnard	*The Highest Rays of Peach-Gold*	R	24

Báthory-Kitsz	*coalescence* (sic)	R	25
Boisseau	*C3*	R	27
Botschinsky	*Highland Fantasies*	R	31
Boutry	*Alektos*	R	33
Bradshaw	*Ozymandias*	R	35
Braun	*In Tubis…*	R	37
Burrell	*North Star*	R	39
Calmel	*Les Cavaliers de l'Apocalypse*	R	40
Carter	*Petite Suite*	R	41
Chaynes	*De L'Arc à L'Ogive*	R	43
Cooman	*Prophesies*	R	46
Delinger	*King Lear Sonata*	R	49
Deutschmann	*Impressionen*	R	52
Deutschmann	*Präludium, Chorale, Finale*	R	55
Filas	*Appasionata*	R	65
Finzi	*Oratorio: 5 Inventions*	R	67
Frank	*Liturgical Impressions*	R	69
Gehann	*Praeambulum und Toccata*	R	73
Goethals	*Triptico Azul*	R	76
Grisoni	*Lauda estiva*	R	84
Heider	*Litanei: für einen Akkord*	R	86
Hippe	*Signale*	R	87
Honkanen	*[Untitled]*	R	89
Hovland	*Cantus X*	R	91
Janetzki	*Elegie und Rondo toccatino*	R	92
Krol	*"Exsultet" Moment Musical*	R	102
Lescarret	*Sonate*	R	104
Mabboux	*Triptyque*	R	106
Perrot	*Impreçiones & Passacaille*	R	112
Petrić	*Fantasia*	R	114
Rääts	*Stuck Nr. 2 ohne Titel*	R	119
Reichel	*Invocation*	R	120
Royer	*Adoration of the Shepherds*	R	124
Samuel	*Three Pieces no. 1: Eryri*	R	127
Samuel	*Three Pieces no. 2: Black Mantillas*	R	128
Samuel	*Three Pieces no. 3: Threnody with Fanfares*	R	129
Sawa	*Sonant*	R	130
Šesták	*Evocationes Paschales*	R	132
Sofianopulo	*Varianti "Dal tuo stellato soglio"*	R	134
Straesser	*Fair Play*	R	139

Utterback	*Affirmation*	R	143
van Appledorn	*Sound the Trumpet*	R	144
Weber	*Musik für Trompete und Orgel*	R	145
Welmers	*Licht en Donker V*	R	147
Argast	*Partita*	R/C	22
Bédard	*Air*	R/C	26
Boisseau	*Statuaire: Sept miniatures*	R/C	28
Diemer	*Psalm 8*	R/C	57
Diemer	*Psalm 42*	R/C	58
Diemer	*Psalm 93*	R/C	59
Diemer	*Psalm 100*	R/C	60
Dussouil	*Fantaisie*	R/C	62
Fedak	*Triptych*	R/C	64
Glauser	*Triptychon*	R/C	74
Graap	*Partita*	R/C	82
Haugen	*Invocation and Remembrance*	R/C	85
Janetzki	*Tema con Variazione*	R/C	94
Job	*Graceland*	R/C	95
Kemp	*Pavane*	R/C	96
Koetsier	*Drei Choralvorspiele*	R/C	99
Pinkham	*Jericho*	R/C	118
Rosas	*Job Suite*	R/C	121
Schneider	*Gethsemane*	R/C	131
Solomons	*Vintage Variations*	R/C	135
Thomas	*Angel Tears and Earth Prayers*	R/C	142

APPENDIX VI

WORKS WITH BIBLICAL OR LITURGICAL REFERENCE

Author	Title	Page
Bourrel	*Variations sur un Noël Ancien*	32
Braun	*In Tubis…*	37
Calmel	*Les Cavaliers de l'Apocalypse*	40
Cooman	*Meditation on "Wondrous Love"*	45
Cooman	*Prophesies*	46
Cooman	*Voices of the Trumpet*	47
Deutschmann	*Fantasie über "Christ ist erstanden"*	51
Deutschmann	*Macht hoch die Tür*	54
Diemer	*Psalm 8*	57
Diemer	*Psalm 42*	58
Diemer	*Psalm 93*	59
Diemer	*Psalm 100*	60
Fedak	*Triptych*	64
Frank	*Liturgical Impressions*	69
Gay	*In the Unity of the Spirit*	71
Gay	*Radiance*	72
Graap	*Choralpartita "Lobt Gott, ihr Christen alle gleich"*	78
Graap	*Missa*	80
Haugen	*Invocation and Remembrance*	85
Job	*Graceland*	95
Kemp	*Three Pieces from Ancient Tunes*	97
Koetsier	*Drei Choralvorspiele*	99
Krol	*Christgeburt-Concerto*	100
Laburda	*Variationi di Natale "Stille Nacht, heilige Nacht"*	103
Mawby	*28 Fanfares*	108
Perrot	*Impreçiones & Passacaille*	112
Pfiester	*Choralpartita über "Erfreue dich, Himmel, erfreue dich, Erde"*	116
Pinkham	*Jericho*	118
Rosas	*Job Suite*	121
Royer	*Adoration of the Shepherds*	124

Sadoh	*Jesu Oba*	126
Schneider	*Gethsemane*	131
Šesták	*Evocationes Paschales*	132
Solomons	*Vintage Variations*	135
Spiller	*Konzert: "Ich danke Gott und freue mich"*	137
Sutor	*Direk op Heim an Schwenke. Amen!*	141
Wold	*Credo*	149

APPENDIX VII

LIST OF PUBLISHERS

Alliance Publications
9171 Spring Rd.
Fish Creek, WI 54212-9619
www.apimusic.com

Augsburg Fortress
100 South Fifth St.
Suite 600
Minneapolis, MN 55402
www.augsburgfortress.org

Beauport Press
www.beauportpress.com

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Lakeland, FL 33813
www.brixtonpublications.com

Buckthorn Music Press
516 West Oak Street #22
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www.buckthornstudios.com

CeBeDeM
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Havenlaan 86c bus 214
BE-1000 Brussels, Belgium
www.cebedem.be

Concordia Publishing House
3558 South Jefferson St.
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www.cph.org

Donemus
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13156 Berlin, Germany
www.editiongravis.de

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P.O. Box 576
CH-1630 Bulle 1, Switzerland
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http://members.shaw.ca/cheldar

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75010 Paris, France
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www.jazzmuze.com

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2 rue du Plat d'étain
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IP14 3BW
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www.mmbmusic.com

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77400 Lagny sur Marne, France
www.classicalmusicnow.com

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New York, NY 10016-4314
www.oup.com

Pasquina Publishing Co.
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Oakland, CA 94611-2910
www.pasquina.com

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www.peermusicclassical.com

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Schärbächlistr. 3
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www.pizzicato.ch

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Macomb, IL 61455
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GLOSSARY OF TERMS USED IN THIS DOCUMENT

Ametric: Music that seems to exhibit no perceivable metric organization. Common examples of ametric music include Gregorian chant and some forms of electronic music.[42]

Atonal: Music without a tonal center. Atonal music employs the notes of the chromatic scale impartially, specifically avoiding melodic and harmonic devices that have been traditionally used to define a tonal center.[43]

Chorale prelude: A form of composition in which a chorale melody is surrounded by other melodic parts woven together into elaborate counterpoint, or one which presents recognizable fragments of a chorale melody and uses them as themes to be elaborated and developed.[44]

Chord planing: Also known as harmonic parallelism; the use of streams of chords in parallel motion for their sound quality, rather than for their traditional common-practice function in expressing a tonal center.[45]

Cumulative form/Cumulative setting: These are forms in which the development of a theme or themes precedes their complete statement. Traditional forms, such as the sonata, typically present one or more themes or motives that are followed by their development. In cumulative forms this is reversed: the development, alteration, and fragmentation of themes or motives are presented at the beginning of the movement or piece. This development gradually coalesces into a complete statement of the theme(s) near the end of the movement. [46] "Cumulative form" refers to this formal technique as applied to original themes; "cumulative setting" refers to the use of this technique in setting pre-existing themes, such as a traditional chorale melody.[47]

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[42] Stefan Kostka, *Materials and Techniques of Twentieth-Century Music,* 3d ed, (Upper Saddle River, NJ: Pearson Education, 2006), 124.
[43] Kostka, 13.
[44] Michael Kennedy, *The Oxford Dictionary of Music,* 2d ed. (New York: Oxford University Press, 1994), s.v. "chorale prelude."
[45] Kostka, 84-6.
[46] J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing,* (New Haven, CT: Yale University Press, 1995), 137-9.
[47] Burkholder, 449.

Extended harmonies: Tertian harmonies that include more than a root, third, fifth, and seventh, and are extended to include ninths, elevenths, and/or thirteenths. From a tonal standpoint, these extensions are either left unresolved or are resolved unconventionally, and may thus be tonally ambiguous.

Impressionism: "Music characterized by irregular phrases and blurring of formal outlines; use of streams of chords in parallel motion; and altered chords with unresolved dissonances… Though the music is tonal, modality frequently appears within it, and the leading tone is suppressed."[48]

Juxtaposed: Found next to one another. For example, the phrase "juxtaposed triplets and quintuplets" refers to those rhythms written in close proximity, requiring the musician to perform different subdivisions of the beat in rapid succession.

Metric modulation: A technique in which the subdivision of the beat in a previous section becomes the new beat, or a different subdivision of the beat, in the next section. Because this results in a change in tempo, Kostka refers to this as "tempo modulation."[49]

Minimalism/Minimalist: The use of repetition of short musical motives in a simple harmonic medium. Development in minimalist textures, after sufficient repetition of a motive, often consists a small change in the motive through the addition or subtraction of one element (pitch, rhythm, note length), and the resulting motive is again repeated verbatim many times.[50]

Non-functional tertian harmony: Harmony that employs chords built out of thirds, but uses these chords either in a way that does not express a single tonal center or expresses a tonal center, but not in a style associated with the common practice period.[51]

Octatonic scale: A scale created out of alternating half and whole steps.[52]

Pentatonic: Derived from a pentatonic scale or one of its modes. A pentatonic scale in its first mode consists of the intervals W-W-m3-W-m3, and the black keys on the piano starting on F# are an example of this scale.[53]

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[48] K. Marie Stolba, *The Development of Western Music*, 2d ed., (Madison, WI: W.C. Brown & Benchmark, 1994), 591.
[49] Kostka, 130.
[50] Kennedy, s.v. "minimalism."
[51] Kostka, 6-10.
[52] Kostka, 31-2.
[53] Kostka, 23.

Pointilism: A musical texture featuring frequent rests and wide leaps, "isolating sounds into points."[54] Stolba describes this as "athematic music seemingly constructed of isolated notes."[55]

Through-composed: "A form that is open and continuously unfolding without section repetitions."[56]

Tone cluster: A chord based on seconds and consisting of all of the notes within a particular range. This is frequently notated in keyboard music as a rectangle-shaped note head that extends vertically from the highest to lowest note desired by the composer. In some scores, the note head is left open to indicate a white-key tone cluster, and the note head is filled in if a black-key tone cluster is desired.[57]

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[54] Kostka, 238-9.
[55] Stolba, 683.
[56] Ellis B. Kohs, *Musical Form: Studies in Analysis and Synthesis,* (Boston: Houghton Mifflin Co., 1976), 317.
[57] Kostka, 59-61.

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