

Vorwort

Die Trompete ist ein ausgezeichnetes Instrument, dessen Klang hell leuchten kann. Der Trompete wohnt aber auch eine lyrische Seite inne. Der Klang einer unbedeuteten Trompete nimmt die meisten Menschen ein. Die Trompete besitzt einen Sound, der ankündigt, dass etwas passieren wird, aber er kann auch ergreifende Erinnerungen wachrufen.

Ich habe die vorliegenden 54 Arrangements und Kompositionen geschrieben, um die Schönheit der

Solotrompete ohne Begleitung einzufangen. Zwei der Stücke habe ich für zwei Trompeten geschrieben.

Diese Sammlung umfasst bekannte Kirchenlieder und einige gefühlvolle amerikanische Kirchenlieder. Es gibt uralte Gesänge und das Abendmahl-Lied *The Lord's Supper*.

Ich hoffe, ihr habt genauso viel Freude daran, diese Stücke gut vorzutragen, wie es mir Freude bereitet hat, sie zu schreiben.

William Bay

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Kirchenlieder

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Abide with Me

Eventide

Andante ♩ = 86

William Henry Monk
arr. by William Bay

A

Musical notation for section A, measures 1-12. The piece is in 4/4 time with a key signature of one flat (B-flat). The first measure starts with a dynamic marking of *mf*. The melody consists of quarter and eighth notes, with some slurs and ties.

B

Musical notation for section B, measures 13-18. The melody continues with quarter and eighth notes, featuring a repeat sign at the end of measure 18.

Musical notation for section B, measures 19-23. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 23.

Musical notation for section B, measures 24-28. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 28.

Musical notation for section B, measures 29-34. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 34.

Musical notation for section B, measures 35-39. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 39.

Musical notation for section B, measures 40-44. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 44.

Musical notation for section B, measures 45-50. The melody continues with quarter and eighth notes, ending with a repeat sign at the end of measure 50. A *rit.* marking is present above the staff.

Adore Devote

Gently ♩ = 74

13th Century Plainsong
arr. by William Bay

A

mp

B

7

10

13

C

16

19

Doxology #2

Geistliche Kirchengesänge

arr. by William Bay

♩ = 94

A

10

15

20

25

29

rit.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The tempo is marked as quarter note = 94. A box labeled 'A' is placed above the first staff. The second staff contains measures 10 through 14. The third staff contains measures 15 through 19 and includes a box labeled 'B' above measure 17. The fourth staff contains measures 20 through 24. The fifth staff contains measures 25 through 28. The sixth staff contains measures 29 through 32 and ends with a double bar line. A 'rit.' marking is placed above the final measure of the sixth staff.

Easter Fanfare

Für zwei Trompeten

Boldly ♩ = 96

William Bay

A

Musical notation for section A, measures 1-4. The first staff (Trompete 1) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a dynamic marking of *f* (forte). The second staff (Trompete 2) is mostly empty, with a few notes appearing in the later measures.

B

Musical notation for section B, measures 5-9. The first staff continues the melody from section A. The second staff has a triplet of eighth notes in measure 9.

Musical notation for section B, measures 10-13. The first staff is mostly empty. The second staff continues the melody from section B, featuring a triplet of eighth notes in measure 13.

C

Musical notation for section C, measures 14-17. The first staff has a double bar line at the beginning. The second staff continues the melody from section B, ending with a final note in measure 17.