

NEW UNACCOMPANIED MUSIC FOR TRUMPET AND FLUGELHORN



WORKS BY:
JASON DOVEL
MATT HIGHTOWER
SKYE VAN DUUREN
JENNA VEVERKA
MARISA YOUNGS

JASON DOVEL

Compact Disc Release, 2020

Also available via Itunes, Spotify, Apple Music, and other services

All sheet music written for this project is free and may be duplicated freely
in promoting the cause of new music.

The composers appreciate notification of any performances of these works.

For more information, visit www.JasonDovel.com or contact JDovel@gmail.com

New Unaccompanied Music for Trumpet and Flugelhorn

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Jason Dovel

B-flat trumpet

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A Long Ride in a Slow Machine

Composer: Matthew Hightower

4'00

A Long Ride in a Slow Machine was composed March 2020 for my colleague and friend, Jason Dovel's, newest album featuring new unaccompanied works for trumpet. The commission was born out of a gentleman's agreement to write new works for each other for future recording projects.

The work is programmatic in nature recounting the whirlwind seven-day, 2,500-mile tour of five Universities with the University of Kentucky Faculty Brass Quintet November 9-15, 2019. As you can imagine, a week of long drives in a cramped University-owned Dodge Caravan with five people can get interesting, thus the title.

The opening reoccurring octatonic motif is a representation of the Caravan whizzing by unsuspecting small towns across the southeast United States, often stopping suddenly for a sudden turn or unscheduled bathroom break. Dr. Dovel drove much of the first few days of this excursion and his Jeff Gordon-esque approach to driving is legendary amongst UK faculty.

The middle, slower section is a representation of night drives in a calmer vehicle and the post recital meals where conversations would shift into more meaningful and thoughtful exchanges, reflecting on the performances and tour to that point.

The mixolydian *Vivace* section has quick twists and turns that highlight an all to short but fun free day in the Big Easy. Following this section is a quick recap back to the flustered octatonic ride back to Lexington. Measure 134 quotes *Fanfare from Sonata a 5 Battalia* by Paul Hainlein, the opening track of the University of Kentucky Baroque Trumpet Ensemble CD that Dr. Dovel would intermittently blast throughout the trip in between CD's to ensure we were awake, but the final "Baroque Blast" between the University of Georgia and our long, feverish drive back to Lexington at midnight was by far the loudest.

Many of the articulations in the work are purposefully "backhanded" to enhance the gregarious and scherzo like character of the work.

The performer should feel free to take time in between measure 40 and 41 to set up the character of the *Adagio* section and quietly add the mute. Cup mute is recommended in this section with the goal of producing a more distant and smoky texture. Molto rubato throughout this section, but especially measure 49 through 62. Take slightly less time removing the mute between 62 and 63 for a quicker and more eager entrance at measure 63.

Measure 68 is all about fun. Feel free to exaggerate the dynamics to highlight this. Due to the complex nature of measure 133, feel free to take the C on beat four of 132 down a fourth to a G and then up a half-step to a G-sharp in measure 133, rather than a C-sharp in measure 133. Resume printed pitch at 134. Measure 134 is meant to represent the doppler effect, so as much dynamic variation as possible and possibly even a change in direction on stage would greatly aid in successfully making that section obvious to the audience.

This was a joy to compose, I hope you enjoy performing it!



Matt Hightower is the Assistant Professor of Tuba/Euphonium at the University of Kentucky. Prior to his appointment at UK, he held a similar position at Texas A&M University-Kingsville. As a professional tubist, Dr. Hightower's performance experience covers a wide range of chamber, orchestral, and solo music that spans three continents and nine countries. He is a prizewinner of international solo competitions and has presented master classes to tuba/euphonium students around the world.

His growing list of solo residencies include Baylor University, Conservatory of Reykjavik (Iceland), the University of Louisiana at Monroe, the University of Texas, the 2017 & 2018 South Central Regional Tuba/Euphonium Conferences, the 2015 & 2018 South East Regional Tuba/Euphonium Conferences, The United States Army Band Tuba/Euphonium Workshop in Arlington, VA and the Xi Xiang Music Valley (China) among others.

He is the tubist with the University of Kentucky Faculty Brass Quintet and was previously tubist with the Corpus Christi Brass Quintet and the Kingsville Brass Quintet. He is a founding member of the Atlas tuba quartet, a professional tuba quartet that has presented clinics and recitals at Austin Peay State University, Indiana University of Pennsylvania, the 2016 International Tuba/Euphonium Conference, Murray State University, the University of Akron, the University of Memphis, and Western Kentucky University.

In addition to his career as teacher and performer, Dr. Hightower is an award-winning composer. In 2010 Dr. Hightower was named the winner of the KMEA Intercollegiate Composition Contest. Commissioned works by Dr. Hightower have received premier performances at the 2012, 2014, and 2016 International Tuba Conferences, the 2017 & 2018 South Central Regional Tuba Euphonium Conference, the 2018 South East Regional Tuba Euphonium Conference, the John F. Kennedy Center, and the 2016 Texas Music Educators Conference. Many of his arrangements and original works are published through Potenza Music and Absolute Brass Publishing. He is also a composer for Fannin Musical Productions, where he arranges and composes music for high school marching bands across the United States.

Matt Hightower is a B&S performing artist.



Trumpet in C

A Long Ride in a Slow Machine

from Mike to Jason

Matt Hightower

Fast ♩=172+

p *sfz* *p*

7 *sfz* *f* *sfz*

13 *p* *sfz* *p*

19 *sfz* *f* *sfz*

25 *sfz p* *sfz* *sfz* *sfz* *sfz p* *sfz* *sfz*

29 *ff p* *f* *ff*

32 *p* *f* *ff*

36 *p* *ff*

A Long Ride in a Slow Machine

39 *subito mf* *fff* *Adagio* (♩=60) *to cup mute* *cantabile* *p* *mf* *p*

43 *p* *mf* *p*

47 *molto rubato*

51

55

59 *f*

63 (mute out)

The image shows a musical score for a piece titled "A Long Ride in a Slow Machine". The score is written in treble clef and consists of seven systems of music. The first system starts at measure 39 and includes dynamic markings *subito mf*, *fff*, *Adagio* (♩=60), *to cup mute*, *cantabile*, *p*, *mf*, and *p*. It features a series of sixteenth-note runs and triplet markings. The second system starts at measure 43 and includes *p*, *mf*, and *p*. The third system starts at measure 47 and includes *molto rubato*. The fourth system starts at measure 51. The fifth system starts at measure 55. The sixth system starts at measure 59 and includes *f*. The seventh system starts at measure 63 and includes "(mute out)". The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Vivace

68 *mp* *f* *mp*

71 *f*

75 *mp* *f* *f* *f*

78 *mp* *f*

82 *p* *f* *p*

87 *p* *mf* *fp* *ff* *p*

92 *f* *p* *f* *p*

96 *fp*

101 *ff* *fff* *pp* *f*

a tempo

Detailed description: This page of a musical score contains ten staves of music, numbered 68 to 101. The music is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Vivace' at the beginning and 'a tempo' at the end. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), *fp* (fortissimo-piano), *ff* (fortissimo), and *fff* (fortississimo) are used throughout. There are also hairpins indicating crescendos and decrescendos. Some measures include time signature changes (e.g., 3/4, 9/8, 6/8, 2/4, 7/16, 5/16, 3/4) and articulation marks like accents and slurs. The piece concludes with a final flourish and a *f* dynamic marking.

104

p *f*

107

accel. ----- //

fp *fp*

113 **Faster than before** ♩=180+

fp *sffz pp* *p*

119

sffz pp *f* *sffz pp*

125

p *sffz* *p*

131

Slow to Fast

ff *fp* *fff*

In one

134

f *mf* *mp* *p* *pp*

139

sffz *mf* *mp* *p* *pp*

A Long Ride in a Slow Machine

a tempo

144

f *fff* *subito p*

Aurae

for B \flat trumpet alone

to Jason Dovel

Skye van Duuren


Performance notes

In this piece, several extended techniques are used to create microtonal pitches and other effects. Importantly, microtones are always notated as conventional pitches with instructions on how to produce the microtones; the sounding pitch, then, will be slightly lower or higher than written. The use of microtones does not otherwise preclude the usual practice of good intonation according to equal temperament for the unaffected notes.

Use of the valve slides

Numbers 1 and 3 with a downward arrow, enclosed by a rectangle, indicate to extend the corresponding valve slide such that the pitch of a note played with that valve is lowered by a certain amount, ideally by the same distance for each note (see below). A halfway extension of a slide is indicated by a number 1 or 3 and downward arrow followed by "½." When these instructions appear, the performer should keep the slide out until another instruction appears. For example, **3↓** indicates to extend the third valve slide and keep it out, and **3↑** indicates to withdraw the slide and cancel the effect.

To make use of this effect, alternate fingerings will often appear below a note, and apply only to that note except in the case of immediately repeated notes, in which case a straight line will indicate a repeated fingering, and every unmarked note should be

played with the conventional fingering:  The image shows a musical staff with five notes. The first note has a '3' below it. The second note has a '1' below it. The third note has a '3' below it. The fourth note has a '1' below it. The fifth note has a '3' below it. A horizontal line connects the '3' under the first note to the '3' under the third note, and another horizontal line connects the '1' under the second note to the '1' under the fourth note, indicating repeated fingerings.

Notes played with an extended third valve slide should sound approximately a quarter tone (fifty cents) lower than usual, and notes played with an extended first valve slide should also sound a quarter tone lower or as close to it as the length of the slide allows. A halfway extension of either slide should be half as much (an eighth tone, or 25 cents). This holds true when alternate fingerings are used, so it may be necessary to use more or less slide to adjust for the alternate fingerings' natural tendencies to be sharp or flat. Instructions to extend or withdraw a valve slide appear immediately above the first note to which the instruction applies, often with a vertical line for clarity.

This technique does not preclude the use of the valve slides for their normal functions. For example, the performer should use the third valve slide to tune low C♯ and D as usual, and when the valve extension is in effect, for these pitches the performer should extend the valve slide appropriately more (or use a lip bend, at the performer's discretion) to achieve as much uniformity of the quarter and eighth tones as possible.

Other markings

Downward arrows appear before some individual notes, which indicate to lower the pitch of that note with a lip bend. In these cases, the written note should be fingered and the pitch should be lowered with the lips by approximately an eighth tone (25 cents) or, at the least, an appreciable amount without an excessive loss of resonance in the tone. The pitch should be lowered throughout the note, not at some point after the note has been articulated. This marking applies only to notes to which it is attached, not to be treated like an accidental and carried through the bar. At the performer's discretion and when possible, a valve slide and/or alternate fingering may also be used to lower the pitch of these notes. When a downward arrow is combined with a slide extension already in effect, the amount by which the pitch is lowered should be the sum of both a lip bend and slide extension (approximately 75 cents).

The letters "N.A." also appear above certain single or consecutive notes. This indicates "no adjustment"; i.e., the performer should allow the pitch to be naturally flat or sharp and make no attempt to tune the note with the lips or valve slides, regardless of any alternate fingering or the current position of any valve slides.

A breath mark indicates a very slight pause, not instantaneous, but always less than one beat.

For the section that asks for a mute, any mute may be used, provided that the mute is capable of a soft, covered sound at low dynamics but still allows for brilliance at higher dynamics.

For the section that asks for the removed second valve slide, an X notehead indicates a note played with the second valve or second and third valves, thus sounding out of the second valve rather than through the bell. The pitch of these notes should be fairly accurate to the notated pitch, and fingerings are indicated for each occurrence, so the X notehead simply represents a timbral distinction to aid the performer in preparing the piece.

Aurae

to Jason Dovel

Skye van Duuren

$\text{♩} = 104$, but freely, like a song

mf

5

9

13

17

21

25

mf

f *mp* *f*

a tempo

dim.

mp

rit.

p

3↓

1↓

1↑

3↑

N.A.

N.A.

1↓

3↓

1↑

3↑

3↓

1↓

1↑

1/2 1/2 1/2
3 3 3

3↑

rit.

Meno mosso, con rubato ♩ = c. 60

30 **3↓** *mf* $\frac{3}{2}$ $\frac{2}{3}$ $\frac{3}{2}$ N.A. 6 3 $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$

32 Into stand, like an echo *pp* 6 $\frac{1}{2}$ 1 $\frac{1}{2}$ 3 3 Open **3↑** N.A. **3↓** 3 1 3 2 3 *f* 0

34 **1↓½** 3 1 2

36 Into stand, like an echo *pp* 3 *mf* 3 3 *ff* 3

38 **1↓** **1↑** **3↓½** 6 6 *mf* $\frac{1}{2}$ $\frac{2}{3}$ 5 6 3

40 *ff* 5 3 *f* 5 $\frac{1}{3}$ *f* *dim.* *espress.* *mf* $\frac{3}{1}$ $\frac{2}{2}$ $\frac{3}{3}$

42 (dim.) $\frac{1}{2}$ 3 3 *rit.* **3↑** N.A. *a tempo* 3 3 *p*

44 **3↓** **3↑** **3↓** **3↑** *mp* *mp* *p* to mute

Tempo I^o
Mute

47 p $3\downarrow$ $1\downarrow$ $1\uparrow$ mp

52 mf $1\downarrow$ $\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ (1)

57 $1\uparrow$ 3 $\frac{1}{3}$ 3 $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$

62 3 $\frac{1}{2}$ $\frac{2}{3}$ 3 $(\frac{1}{2})$ $\frac{2}{3}$ $\frac{1}{2}$ 1 3 $\frac{1}{2}$ $\frac{1}{3}$ 1

65 *rubato* ff *dim.* $\frac{2}{3}$ $\frac{2}{3}$ f *dim.* 3

68 3 3 3 3 3 3 3 3 3 *rit. poco a poco* mf *dim.* $5:6$ $\frac{1}{2}$

70 $5:6$ $5:6$ $5:6$ $5:6$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$ 3 $\frac{1}{3}$ $\frac{1}{3}$

74 $\text{♩} = 92$ *rit.* $1\downarrow\frac{1}{2}$ $1\uparrow$ mp *dim.* p

♩ = 104

Remove mute
Remove 2nd valve slide

78 **3↓** **3↑**

f *mf*

81 **3↓**

f

84 **3↑**

mf *f* *mp*

87 **3↓** **3↑** **3↓**

f *mp* *f*

90 **3↑**

ff dim. *mp* *f* *p* *f*

Trill between all three, in order

93 **mf**

mf

96 **ff** **dim.**

ff *dim.*

99 **mf dim.**

mf dim.

102 **rit.** **mp** **p** **sub.f** **p**

mp *p* *sub.f* *p*

♩ = 92
Replace 2nd valve slide

107 1↓ 1↑ N.A. 3↓ 1↓ *accel.*

112 1↑ 3↑ N.A. 1↓ 3↓ 1↑ 3↑ 3↓ 3↑ N.A. N.A.

116 *rit.* 3↓ *a tempo* 1↓

119 *accel.* 3↓½ 3↓ *a tempo* 1↑ Into stand, like an echo Open 5

122 3↓½ *accel.* *rit.* N.A. *accel.* 3↓ N.A. *rit.*

125 *a tempo* 3↓½ *mp* *p* *mp* *mf*

128 N.A. *mp* *mf*

131 3↓ N.A. *rit.* 3↓ *lunga* *p*

Aurae

Composer: Skye van Duuren
8'20"

About the Composer

Skye van Duuren is a composer, trumpeter, arranger, copyist, transcriber, and tutor. He holds a bachelor's degree, summa cum laude, from The University of Arizona, masters degrees from the University of Tennessee, and is pursuing a doctorate at the University of Cincinnati College-Conservatory of Music.

Mr. van Duuren's teachers of composition include Andrew Sigler, Jorge Variago, Daniel Asia, Alejandro Ruty, and Mark Engebretson. His compositions have been performed in academic and sacred venues in Knoxville, Tennessee; Tucson, Arizona; and Sylva and Greensboro, North Carolina. In 2014 he was honored with the Marion Richter American Composition Award and first prize in the Emil and Ruth Beyer Composition Contest. His newer work has explored just intonation, microtonality, and other alternative tuning systems in the contexts of fixed media and live performance.

His performance teachers include Catherine Leach (trumpet), Edward Reid (trumpet), and Moises Paiewonsky (jazz). He consistently placed in top-tier ensembles at The University of Tennessee, performing with Terrell Stafford with the UT Jazz Ensemble, and at The University of Arizona, where he performed with guest artists Ben Vereen, Bill Watrous, Sue Raney, and Michael Davis.



Skye van Duuren

Et Planetarum (The Planets)

Nine Movements for Trumpet and Flugelhorn

Composer: Jason Dovel

16'15"

Overview

I have always had a fascination with space and for a long time have wanted to write a trumpet piece about our solar system. This programmatic work utilizes piccolo trumpet, B-flat trumpet, and flugelhorn to capture the unique characters of the nine planets in the Milky Way. Harmon mute is required for one movement. Below are movement-by-movement program notes:

Mercury

Named after the Roman god of the same name, Mercury is the smallest planet, and also the planet closest to the Sun. It's orbit around the sun only takes 87.97 days, the fastest of all the planets in the Solar System. Mercury means "messenger of the gods."

This movement utilizes the piccolo trumpet and fast-running 16th note passages to convey the speedy transit of the planet around the sun.

Venus

Venus is the second planet from the Sun, and is named after the Roman goddess of love and beauty. Its bright and frequent appearance in our night sky causes it to often be confused by observers as a star. Second only to earth's moon, Venus is the second-brightest object in the night sky. Musically, this movement should be played with freedom and *rubato*, as if admiring the beauty of the Roman goddess Venus.

Earth

Earth is the third planet from the Sun. The only planet that bears life, this movement uses the flugelhorn in singing lyricism to capture the beauty of life that is teeming throughout the planet.

Mars

Mars is the fourth planet from the Sun. Mars was the roman god of war. While we now know there is no life on Mars, fantasies about "little green men" and space aliens inhabiting the planet Mars has made for great literature, movies, and comics. In contrast to Gustav Holst's musical setting of this planet which focuses on the "Bringer of War," this setting for solo trumpet instead focuses more on those peculiar "little green men." The performer should remove the 2nd valve slide and insert a Harmon mute to create the "alien" sound necessary for producing this musical effect. When a notehead is an X, The player should utilize the traditional fingering expected for that pitch and accept the corresponding result!

Jupiter

Jupiter is the fifth planet from the Sun. A gas giant, it is the largest planet in the Solar System, and its diameter is more than 11 times larger than Earth's. Jupiter is typically the third-brightest

natural object in the night sky (following the Moon and Venus). It has a slow orbit, taking 11.86 (earth) years to complete a full orbit around the Sun.

Musically, to capture the sound of a giant planet slowly moving around the sun, this movement utilizes a trumpet's loud, slow moving low notes. Optional pedal notes in this movement enhance the impressive size of this gas giant.

Saturn

Saturn is the sixth planet from the Sun. Behind Jupiter, it is the second-largest planet of the Solar System. Like Jupiter, it is a gas giant, about nine times the size of Earth. Saturn is named after the Roman god of wealth.

This movement should be played on flugelhorn. Musically, it uses a slow tempo and the dark, low tones of the flugelhorn to represent the ominous presence of this large planet, and perhaps also the portentous power of a god of wealth.

Uranus

Uranus is the seventh planet from the sun.

It is similar in composition to Neptune, and is often regarded as an "ice giant." Its atmosphere is mostly made of hydrogen and helium. Uranus is named after the Greek god of the sky.

In some ways, Uranus seems to be an overlooked planet. In contrast to other planets of the Solar System, very few movies, books, comics take place on planet Uranus! Musically, this piece is inquisitive. The setting is fast (*Vivace*) and articulate. While most of this piece is quick and curious, the arrival at measure 15 is a bit of a reminder that we have arrived a giant and alien world.

Neptune

Neptune is the eighth planet from the Sun. It is the fourth largest planet by diameter. Neptune is the god of the Sea. It was initially identified by astronomers not by visual observation but by mathematical prediction, as peculiarities in Uranus's orbit seemed to indicate another planet was exhibiting a gravitational influence.

Since Neptune is the god of the Sea, this musical setting seeks to create the sound of violent waves; at the beginning, this is achieved through quasi-chromatic lines with crescendo-diminuendo effects in 3/4 time. At m. 21, when the music is more settled into 4/4, the waves have calmed but still elicit the fear of an unknown world.

Pluto

The status of Pluto as a planet has changed, but the present composer has decided to include this movement as an optional conclusion to this set. Currently considered a "dwarf planet," Pluto was first discovered and declared the ninth planet from our Sun in 1930. It is smaller than Earth's moon, and approximately half the size of the continent Australia.

The composer selected piccolo trumpet to create a distant, tiny sound for Pluto. Interspersed blowing/wind effects represent Pluto's strong winds, which produce Pluto's topography of transverse dunes.

About the Composer

Jason Dovel enjoys a multifaceted career as a performer, educator, composer, and entrepreneur. He is associate professor of trumpet at the University of Kentucky, a founding member of Quintasonic Brass, artistic director of Sonitus Clarissima, a member of the Charlottesville Opera summer festival orchestra, faculty at the Mountainside Baroque Academy, principal trumpet of the Lexington Chamber Orchestra, and director of the UK Summer Trumpet Institute. He serves on the Board of Directors for both the International Trumpet Guild and Historic Brass Society and enjoys performing and teaching throughout the world.



Jason Dovel

Et Planetarum

I. Mercury

Jason Dovel
(2020)

Named after the Roman god of the same name, Mercury is the smallest planet, and also the planet closest to the Sun. Its orbit around the sun only takes 87.97 days, the fastest of all the planets in the Solar System. Mercury means "messenger of the gods."

This movement utilizes the piccolo trumpet and fast-running 16th note passages to convey the speedy transit of the planet around the sun.

With Mercury Speed ♩ = 140

5

10

15

21

28

35

41 *[m. 48 is optional]*

49

54

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AND FLUGELHORN

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JASON DOVEL

Recorded by Jason Dovel on the 2020 Compact Disc,
"New Unaccompanied Music for Trumpet and Flugelhorn"

www.JasonDovel.com

II. Venus

Venus is the second planet from the Sun, and is named after the Roman goddess of love and beauty. Its bright and frequent appearance in the night sky causes it to often be confused by observers as a star. Second only to earth's moon, Venus is the second-brightest object in the night sky. Musically, this movement should be played with freedom and rubato, as if admiring the beauty of the Roman goddess Venus.

Freely ♩ = 104

Trill (*tr*)

a tempo

7

15

21

24

31

III. Earth

Jason Dovel

Earth is the third planet from the Sun. The only planet that bears life, this movement uses the flugelhorn in singing lyricism to capture the beauty of life that is teeming throughout the planet.

Freely ♩ = 120

(Flugelhorn)

The first line of music is in 4/4 time, key of B-flat major. It begins with a treble clef and a key signature of two flats. The melody is characterized by long, sweeping lines with many slurs, suggesting a lyrical and flowing style. The notes are primarily quarter and eighth notes, with some half notes and rests.

The second line of music continues the melodic line from measure 7 to 12. It maintains the same tempo and feel, with a focus on smooth, connected phrasing.

The third line of music covers measures 13 to 17. It introduces more rhythmic complexity with some sixteenth-note passages and continues the lyrical theme.

The fourth line of music covers measures 18 to 21. This section features a more active and rhythmic melody with frequent sixteenth-note runs.

Freely ♩ = 120

The fifth line of music covers measures 22 to 26. It returns to a more lyrical style with long, flowing lines, similar to the beginning of the piece.

The sixth line of music covers measures 27 to 30. It continues the lyrical melody with some rhythmic variation in the phrasing.

The seventh line of music covers measures 31 to 38. It features a mix of lyrical and rhythmic elements, with some sixteenth-note passages.

The eighth line of music covers measures 39 to 44. It concludes the piece with a final, lyrical phrase, ending on a whole note.

Trumpet in B \flat with Harmon Mute
and removed 2nd valve slide

IV. Mars

Jason Dovel

Mars is the fourth planet from the Sun, named for the Roman god of war. While we now know there is no life on Mars, fantasies about "little green men" and space aliens inhabiting the planet Mars has made for great literature, movies, and comics. In contrast to Gustav Holst's musical setting of this planet which focuses on the "Bringer of War," this setting for solo trumpet instead focuses more on those peculiar "little green men." The performer should remove the 2nd valve slide and insert a Harmon mute to create the "alien" sound necessary for producing this musical effect.

$\text{♩} = 194$
Harmon mute

f 2 2 2
(use traditional fingerings for all special effects "x" notes)

5

9 *p* *f*

14 *mp* *cresc.*

20 *ff* *mf* *p* *cresc.*

24 *f* *f*

28 *mp* *cresc.* *f* *ff*

V. Jupiter

Jason Dovel

Jupiter is the fifth planet from the Sun. A gas giant, it is the largest planet in the Solar System, and its diameter is more than 11 times larger than Earth's. Jupiter is typically the third-brightest natural object in the night sky (following the Moon and Venus). It has a slow orbit, taking 11.86 years to complete a full orbit around the Sun. Musically, to capture the sound of a giant planet slowly moving around the sun, this movement utilizes a trumpet's loud, slow moving low notes. Optional pedal notes in this movement enhance the impressive size of this gas giant.

Largo ♩ = 65

7 [if needed, optional 8va for all extreme pedal notes]

15

22

29 *pp*

34 *ff*

39 *sfz*

VI. Saturn

Jason Dovel

Saturn is the sixth planet from the Sun. Behind Jupiter, it is the second-largest planet of the Solar System. Like Jupiter, it is a gas giant, about nine times the size of Earth. Saturn is named after the Roman god of wealth. This movement should be played on flugelhorn. Musically, it uses a slow tempo and the dark, low tones of the flugelhorn to represent the ominous presence of this large planet, and perhaps also the portentous power of a god of wealth.

Like a Gas Giant ♩ = 80

[Play on Flugelhorn]

8

16

19

22

30

38

VII. Uranus

Jason Dovel

Uranus is the seventh planet from the sun. It is similar in composition to Neptune, and is often regarded as an "ice giant." Its atmosphere is mostly made of hydrogen and helium. Uranus is named after the Greek god of the sky.

In some ways, Uranus seems to be an overlooked planet. In contrast to other planets of the Solar System, very few movies, books, comics take place on planet Uranus! Musically, this piece is inquisitive. The setting is fast (Vivace) and articulate. While most of this piece is quick and curious, the arrival at measure 15 is a bit of a reminder that we have arrived a giant and alien world.

Vivace $\text{♩} = 144$

The musical score for Trumpet in B \flat is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Vivace' with a metronome marking of a quarter note equal to 144. The piece is in 4/4 time. The score consists of 15 measures, with measure numbers 3, 6, 9, and 12 indicated at the start of their respective lines. The music features rapid sixteenth-note passages with accents (>) and dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). Measure 15 is marked with a 12/8 time signature, indicating a change in feel. The score ends with a double bar line.

15 *ff*

20 *Vivace* ♩ = 144 *p*

24

Detailed description: This musical score is for the piece 'VII. Uranus'. It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#). The first staff (measures 15-19) begins with a fortissimo (*ff*) dynamic and features a melodic line with a long slur and several accents. The second staff (measures 20-23) starts with a piano (*p*) dynamic and is marked 'Vivace' with a tempo of 144 beats per minute. This section is characterized by dense, rapid sixteenth-note passages with numerous accents. The third staff (measures 24-27) continues with similar rhythmic intensity, ending with a final accented note.

XIII. Neptune

Jason Dovel

Neptune is the eighth planet from the Sun. It is the fourth largest planet by diameter. Neptune is the god of the Sea. It was initially identified by astronomers not by visual observation but by mathematical prediction, as peculiarities in Uranus's orbit seemed to indicate another planet was exhibiting a gravitational influence.

Since Neptune is the god of the Sea, this musical setting seeks to create the sound of violent waves; at the beginning, this is achieved through quasi-chromatic lines with crescendo-diminuendo effects in 3/4 time. At m. 21, when the music is more settled into 4/4, the waves have calmed but still elicit the fear of an unknown world.

Like violent waves $\text{♩} = 154$

6

11

16

21

25

mp


f

ff


mf

pp *cresc.*

29



32



f *mf* *ff*

Detailed description: The image shows two staves of musical notation. The first staff, starting at measure 29, contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter rest, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A dynamic marking *f* is placed below the first note. From measure 30, a slur covers a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. A dynamic marking *mf* is placed below the first note of this slur. The second staff, starting at measure 32, continues the slur from the previous staff. It contains a series of eighth notes: F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0. A dynamic marking *ff* is placed below the first note of this slur. The piece concludes with a double bar line at the end of the second staff.

Pluto

Jason Dovel

The status of Pluto as a planet has changed, but the present composer has decided to include this movement as an optional conclusion to this set. Currently considered a "dwarf planet," Pluto was first discovered and declared the ninth planet from our Sun in 1930. It is smaller than Earth's moon, and approximately half the size of the continent Australia. The composer selected piccolo trumpet to create a distant, tiny sound for Pluto. Interspersed blowing/wind effects represent Pluto's strong winds, which produce Pluto's topography of transverse dunes.

pp *p* *mf* *mp* *mf* *pp* *mf* *pp* *p* *pp*

accel.

*at x noteheads, blow wind only, no pitch

wind only

wind only

wind only

accel.

Eclipse

Composer: Marisa Youngs

2'40"

Eclipse (for unaccompanied flugelhorn) is meant to evoke the eerie sense of beauty and unease experienced during a lunar eclipse. The motivic content is based on an initial descending half step, which is transformed throughout the work and symbolizes temporary darkness. The lyrical melody is often disrupted by sudden chromaticism and disjunct leaps, solidifying the feelings of fear and unrest many cultures associate with the astronomical event. *Eclipse* was written in hopes of advancing the literature available for unaccompanied flugelhorn, an uncommon performance medium.

Dr. Marisa Youngs serves on the faculty at Winthrop University in Rock Hill, SC. At Winthrop, she teaches Applied Trumpet, Trumpet Repertory Class, and directs the Trumpet Ensemble, while also teaching several music theory and aural skills courses. Dr. Youngs recently completed her Doctor of Musical Arts degree in trumpet performance at the University of Kentucky, where she was a Teaching Assistant for both the trumpet studio and the Department of Music Theory and Composition. In addition, she was the first graduate student to complete UK's new Certificate in Baroque Trumpet Performance. She was also awarded two competitive academic fellowships from the UK Graduate School and partnered with the UK Linguistics Department to conduct interdepartmental dissertation research on the effects of linguistics in trumpet performance. Before attending UK, Dr. Youngs earned a Master of Music in Trumpet Performance from Boston University and a Bachelor of Science in Music Education from Indiana University of Pennsylvania. Her primary teachers include Jason Dovel, Terry Everson, Thomas Siders, Kevin Eisensmith, and Robert Dolwick.



Flugelhorn

for Jason Dovel

Eclipse

for unaccompanied flugelhorn

Marisa Youngs

Mysteriously ♩ = 60

Musical notation for measures 1-5. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a whole rest, followed by a half note B-flat, a quarter note G, a quarter rest, a half note B-flat, a quarter note A-flat, a quarter note G, a quarter rest, a half note B-flat, and a quarter note A-flat. The dynamic is *p*.

Musical notation for measures 6-10. Measure 6 starts with a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 7 has a half note B-flat. Measure 8 has a whole rest. Measure 9 has a half note B-flat. Measure 10 has a whole note B-flat. The dynamic is *p*.

Musical notation for measures 11-14. Measure 11 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 12 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 13 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 14 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *mp*.

Musical notation for measures 15-18. Measure 15 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 16 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 17 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 18 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *mf*, with *dim.* and *mp* markings.

Musical notation for measures 19-22. Measure 19 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 20 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 21 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 22 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *mp*, with *cresc. poco a poco* marking.

Musical notation for measures 23-26. Measure 23 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 24 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 25 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 26 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *mf*, with *accel.* and *f* markings.

Musical notation for measures 27-29. Measure 27 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 28 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 29 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *mp*, with *ad lib.* and *cresc.* markings.

Musical notation for measures 30-33. Measure 30 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 31 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 32 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. Measure 33 has a half note B-flat, a quarter note G, a quarter note F, and a quarter note E. The dynamic is *ff*, with *accel.* marking.

Eclipse

34 *rit.*

mp

3

6/4 4/4

Detailed description: This musical staff covers measures 34 to 38. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measure 34 starts with a half note G4, followed by a quarter note F4, and a half note E4 with a fermata. A double bar line follows. Measure 35 contains a whole rest. Measure 36 features a triplet of eighth notes: G4, F4, and E4. Measure 37 is in 6/4 time and contains a quarter note G4, a quarter note F4, and a half note E4. Measure 38 is in 4/4 time and contains a quarter note G4, a quarter note F4, and a half note E4 with a fermata.

39 *rit.*

Detailed description: This musical staff covers measures 39 to 43. It continues with the same treble clef and key signature. Measure 39 has a whole rest. Measure 40 contains a quarter note G4, a quarter note F4, and a half note E4. Measure 41 has a whole rest. Measure 42 contains a quarter note G4, a quarter note F4, and a half note E4. Measure 43 is in 4/4 time and contains a quarter note G4, a quarter note F4, and a half note E4 with a fermata. The piece concludes with a double bar line.

Solo Ascent

Composer: Jenna Veverka

7'44"

Program Notes

Inspired by the daring act of "free solo" rock climbing, *Solo Ascent* is an expression of the trumpeter's journey. Throughout its history, the trumpet has most often been employed to signal important moments with fanfare, to evoke feelings of power, triumph, and glory, and exude radiance and magnificence. Yet these moments in music can sometimes be a trumpet player's greatest challenge. They often require great endurance and range; skills which, like climbing, can only be built one step at a time. Skills that take dedication, perseverance, and more often than not, leaps of faith.

No matter the genre or medium, at some point along their journey, all trumpet players find themselves faced with these challenges as well as the need to develop fearlessness; the trumpet is an exposing instrument, there is no hiding behind it. In order to succeed and perform with complete abandon, bravery is required. The player must make the climb alone, without looking down.

Akin to what a 'free solo' climber experiences on the day of a climb, *Solo Ascent* takes the trumpeter through the journey of an audacious performance. One begins the day and prepares with a sense of calm and reflection, yet grapples with moments of doubt and fear. Ultimately the resolution to succeed takes over, and the performer steps on to the stage (begins the ascent) with excitement and purpose. While the experience itself and each sound is thrilling, the performer is required to remain steadfast and can only make the ascent one note, one step at a time. Approaching the most physically demanding part of the piece, the climax of the ascent, there is only one option, to risk letting go of all fear in order to reach the pinnacle. Upon doing so, the performer can finally enjoy the exhilaration of the experience and overwhelming sense of triumph. With complete bliss and elation, one has accomplished a *Solo Ascent*.

About the Composer

Jenna Veverka is an active musician and teacher in the Cincinnati area. She currently freelances as a substitute with the Columbus Symphony Orchestra, ProMusica Chamber Orchestra, and Kentucky Symphony Orchestra. Jenna primarily teaches at her studio in Kenwood, Ohio while also traveling to high schools and colleges, giving lessons and master classes.

A multifaceted performer, Jenna recently began delving into baroque trumpet. Her first two professional projects on baroque trumpet include a tour with the Kentucky Baroque Trumpet Ensemble (September of 2018), and collaborating on Sonitus Clarissima's CD, *Music for Court and Cavalry* (October of 2018).

Invested in making an impact on future generations, Jenna co-founded *Key of She Brass* (2016), an all-female organization that hosts educational events for young girls (www.keyofshebrass.org). She is also the Assistant Director for the University of Kentucky Summer Trumpet Institute (www.kentuckytrumpet.com).

Jenna holds a M.M. in Music Performance from the Cincinnati Conservatory of Music (2018), and a B.M. in Music Education from Ithaca College (2014). While studying at CCM, she earned multiple awards, one of which included winning the Mock Service Band Audition Competition at the 2017 International Women's Brass Conference.



Jenna Veverka

Solo Ascent

Jenna Veverka

Performance Notes

Wind effects:

The 'wind effects' in m. 1-3 and 80 represent the wind heard at the top of a mountain. They can be achieved by blowing air through the trumpet (with mouthpiece in) and sliding only the top tube on the main tuning slide in and out of the lead pipe. The main tuning slide will need to be turned sideways or angled so that the bottom tube is not connecting any air through the rest of the trumpet.

Follow the general pitch directions and dynamics indicated. (Pulling slide out will lower the pitch and vice versa)

*This will require large amounts of air but the breaths should be as silent as possible

The exhale in m. 1 should be done by exhaling vigorously (not into the trumpet). The tongue can be lowered to change the vowel shape from "ah" to "oo." (This can provide some time to put the tuning slide back in for m.2)

In m. 2 and 3, the fermata notes should transition immediately into the exhales (there should not be a pause or separate breath before the exhales).

Improvised measures:

In m. 7, only the pitches written are to be used. M.7 is meant to evoke the beginning of day/mountain life awakening and the fluttering of thoughts. Included on the last page is the notation from Dr. Jason Dovel's recorded improvisation.

M. 111 can be played a variety of ways. The written arpeggio section can be played as is one or two times, the performer can play the arpeggios and on the repeat, improvise melodic material over the chord changes, or vice versa (melody then arpeggios on the repeat).

Optional measures (included on last page):

m. 14 optional notation from Dr. Jason Dovel's recording is included on the last page

m. 69 alternate version included

m. 101 alternate version included

Solo Ascent

Jenna Veverka

Wind (tuning slide)

Exhale (through mouth)

Musical staff 1: Treble clef, whole notes with slurs and dynamic markings *mp*, *f*, *ff*.

Musical staff 2: Treble clef, 8/4 and 5/4 time signatures, notes with slurs and dynamic markings *ppp*, *p*. Annotations: "exhale remaining air through trumpet audibly" and "exhale remaining air while slowly moving valves (only depress valves halfway)".

Musical staff 3: Treble clef, 5/4 and 4/4 time signatures, notes with slurs and dynamic markings *mp*, *mf*. Annotation: "Improvise melodic movements/motifs using only these pitches".

Musical staff 4: Treble clef, 4/4 time signature, eighth notes, dynamic markings.

Musical staff 5: Treble clef, 4/4 time signature, eighth notes, triplet, dynamic markings, *rit.*

Musical staff 6: Treble clef, 4/4 time signature, eighth notes, dynamic markings, *accel.*, *f*, *p*.

Musical staff 7: Treble clef, 4/4 time signature, eighth notes, dynamic markings, *rit.*, *p*, *mp*.

Musical staff 8: Treble clef, 4/4 time signature, eighth notes, dynamic markings, *rit.*, *mf*, *sub. p*.

Musical staff 9: Treble clef, 4/4 time signature, eighth notes, dynamic markings, *accel.*

46 $\text{♩} = 156$
ff *ff* *mp*

53

56 *rit.*

59 $\text{♩} = 118$
mp

63 *mp* *cresc.* *ff* *gliss.*

69 $\text{♩} = 80$
ff

73

75 *slightly faster* *slight rall.*

77 *Vivo* ($\text{♩} = 160$)

Wind (tuning slide)

80

mp *f* *ff*

Deliberate

81 $\text{♩} = 80$

f

Subito Allegro ($\text{♩} = 98$)

85

f+ rit.

88

f

89 $\text{♩} = 150$

mp *cresc.*

93 $\text{♩} = 176$

rit. *p* *cresc.*

97

mp *cresc.*

100 $\text{♩} = 176$

cresc. *ff* rall.

Broad ♩ = 68

103

Musical staff 103: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3'. The staff concludes with a quarter note G4. The dynamic marking *ff* is placed below the first measure.

106

Musical staff 106: Treble clef, key signature of three flats, 4/4 time signature. The staff begins with a quarter rest, followed by a series of eighth notes. A triplet of eighth notes (D5, E5, F5) is marked with a '9'. The staff concludes with a quarter note G4. The dynamic marking *ff* is placed below the final measure.

108

Musical staff 108: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (D5, E5, F5) marked with a '3'. The staff concludes with a quarter rest. The dynamic marking *ff* is placed below the first measure.

Play 1-2 times
and/or
improvised melody

111

Musical staff 111: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (D5, E5, F5) marked with a '3'. The staff concludes with a quarter rest. The dynamic marking *mp - mf* is placed below the first measure. Chord symbols 'ab' and 'E' are placed above the staff.

113

Musical staff 113: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (D5, E5, F5) marked with a '3'. The staff concludes with a quarter rest. The dynamic marking *mp - mf* is placed below the first measure. Chord symbols 'B' and 'Eb' are placed above the staff.

115

Musical staff 115: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a triplet of eighth notes (D5, E5, F5) marked with a '3'. The staff concludes with a quarter rest. The dynamic marking *ff* is placed below the first measure.

M. 7 recorded version

Musical notation for M. 7 recorded version. The piece is in G major (one sharp). The melody consists of eighth notes, with a slur over the first two measures and a fermata over the final note. Trills are marked above the notes in the third and fourth measures.

M. 14 recorded version

Musical notation for M. 14 recorded version. The piece is in G major. The melody features a slur over the first two measures, followed by a seven-measure rest indicated by a '7' above the staff. The notation then continues with eighth notes, including a slur and a fermata. Performance markings 'accel.' and 'rit.' are placed below the staff.

M. 69 alternate version

Musical notation for M. 69 alternate version (first line). The piece is in G major. The melody is highly rhythmic, featuring eighth notes with accents and slurs. Triplet markings are present over groups of three notes.

Musical notation for M. 69 alternate version (second line). The melody continues with eighth notes, slurs, and accents. A triplet marking is present. The instruction 'slightly faster' is written below the staff.

Musical notation for M. 69 alternate version (third line). The melody concludes with eighth notes, slurs, and accents. A fermata is placed over the final note. The instruction 'rall.' is written below the staff with a hairpin symbol.

M. 101 alternate version

Musical notation for M. 101 alternate version. The piece is in G major. The melody consists of quarter notes with slurs and accents. Trills are marked above the notes in the third and fourth measures.

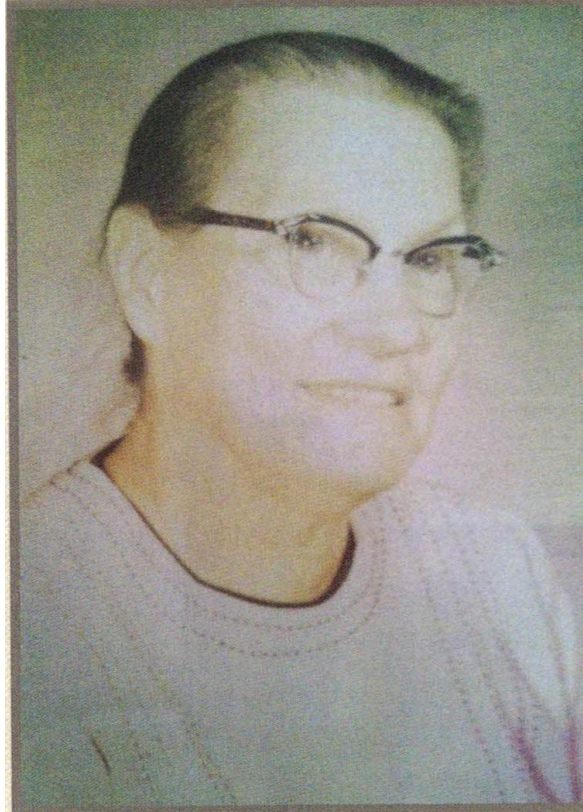
A Song For Elton

Variations on "Must Jesus Bear the Cross Alone"

Composer: Thomas Shepherd (1665–1739)

Arranger: Jason Dovel

3'00"



Program Notes

This piece is written in memory of the grandmother I never met, Elton, who lost her battle with cancer in 1975. Elton lived her entire life in Stanley, Virginia, and raised nine children with a love of music, who regularly gathered for family sing-alongs. This piece is based on Elton's favorite hymn, "Must Jesus Bear the Cross Alone."

Lyrics:

Must Jesus bear the cross alone, and all the world go free? No, there's a cross for everyone, and there's a cross for me.

How happy are the saints above, who once went sorrowing here! But now they taste unmingled love, and joy without a tear.

The consecrated cross I'll bear, 'till death shall set me free; And then go home my crown to wear, For there's a crown for me.

Flugelhorn, Trumpet, or Cornet

A Song for Elton

Variations on "Must Jesus Bear The Cross Alone"

Jason Dovel (2020)/Thomas Shepherd (1665-1739)

In memory of the grandmother I never met, Elton, who lost her battle with cancer in 1975. Elton lived her entire life in Stanley, Virginia, and raised nine children with a love of music, who regularly gathered for family sing-alongs.

This piece is based on her favorite hymn, "Must Jesus Bear the Cross Alone."

Lyrics:

*Must Jesus bear the cross alone, and all the world go free? No, there's a cross for everyone, and there's a cross for me.
How happy are the saints above, who once went sorrowing here! But now they taste unmingled love, and joy without a tear.
The consecrated cross I'll bear, 'till death shall set me free; And then go home my crown to wear, For there's a crown for me.*

Reverently ♩ = 69

The musical score is written for Flugelhorn, Trumpet, or Cornet in a 3/4 time signature with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a dynamic marking of *mp*. The second staff has a measure rest for 8 measures followed by a *mf* dynamic. The third staff starts at measure 17. The fourth staff starts at measure 23 and includes dynamics *cresc.*, *f*, *p*, and *mf*. The fifth staff starts at measure 31 and begins with a *f* dynamic. The sixth staff starts at measure 36 and includes a triplet of eighth notes. The seventh staff starts at measure 42 and is marked **Faster** with a *ff* dynamic. The eighth staff starts at measure 50 and includes a *mf* dynamic. The final staff starts at measure 59 and includes a *rit.* marking and ends with a *mp* dynamic.

Quarantine

Composer: Jason Dovel

3'30"

Program Notes

This piece was written during the 2020 COVID-19 international pandemic. The opening cadenza begins with an unexpected and shocking two-octave leap, indicative of the unexpected shock COVID-19 was to the world. The opening may be played freely and in a melancholy style. (If the higher notes are too difficult, the performer may play down the octave, especially where indicated.)

At the m. 19 *Vivace*, a rapid technical flourish signifies the frantic scrambling to adjust to life in a socially-distanced, quarantined world. Fear of diagnosis looms near. Measure 31 is slower, and the extended technique of multi-phonics is employed. Sing the top note (in your vocal register) and play the lower note on the trumpet. This section represents the efforts at connecting with others who are so far away. A similar *Vivace* section returns at 37, followed by another multiphonics section at m. 59. Finally at m. 67, the performer could reflect on the most difficult part of the COVID-19 experience for them; Perhaps the loss of a job, the death of a loved one, or even one's own diagnosis. *Vivace* returns at m. 70 (perhaps faster, frantic and more urgent if the performer wishes) and ends the piece in dramatic conclusion.

About the Composer

Jason Dovel enjoys a multifaceted career as a performer, educator, composer, and entrepreneur. He is associate professor of trumpet at the University of Kentucky, a founding member of Quintasonic Brass, artistic director of Sonitus Clarissima, a member of the Charlottesville Opera summer festival orchestra, faculty at the Mountainside Baroque Academy, principal trumpet of the Lexington Chamber Orchestra, and director of the UK Summer Trumpet Institute. He serves on the Board of Directors for both the International Trumpet Guild and Historic Brass Society and enjoys performing and teaching throughout the world.



Jason Dovel

Trumpet in B \flat

Quarantine

Written during the 2020 COVID-19 pandemic

Jason Dovel

3'30"

[8vb here if needed, until m. 11]

Cadenza-ish

p < *f* *mf* *f* *mf* *mp*

Vivace (M.M. ♩ = 150+)

6 11 16 20 24 27

31 **Moderato** [Multiphonics: Play bottom note, sing top note]

mf

37 **Vivace** (M.M. ♩ = 150+)

mp

41

46

52 **Moderato** [Multiphonics: Sing top note]

f *mf* *mf*

60

67 **Vivace** (M.M. ♩ = 150+)

f *mp*

71

74

79



83

[optional 8va here]



f

Detailed description: The image shows two staves of musical notation. The first staff, starting at measure 79, contains four measures of music in a 3/4 time signature with a key signature of three flats. The notes are primarily eighth and sixteenth notes, often beamed together. The second staff, starting at measure 83, contains four measures. It begins with a dynamic marking of *f* (forte). Above the first measure of this staff is the instruction "[optional 8va here]". The time signature changes to 3/4 in the second measure of this staff. The notation includes various note values, rests, and a final double bar line.

Written for the 2020 Compact Disc,
"New Unaccompanied Music for Trumpet and
Flugelhorn"

This music may be freely copied and distributed.

Notification of performances may be sent to jdovel@gmail.com