

TROMBONE CONCERTO

I

GORDON JACOB

Time of Performance 18 minutes

TENOR
TROMBONE

PIANO

Maestoso $\text{♩} = 72$ quasi recit.

The musical score is written for Tenor Trombone and Piano. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Maestoso' with a metronome indication of 72 beats per minute, and the style is 'quasi recit.'.

System 1: The Tenor Trombone part begins with a half note G2, followed by a series of eighth and sixteenth notes. The Piano part begins with a half note G2, followed by a series of eighth and sixteenth notes. Dynamics include *pp* and *ff*.

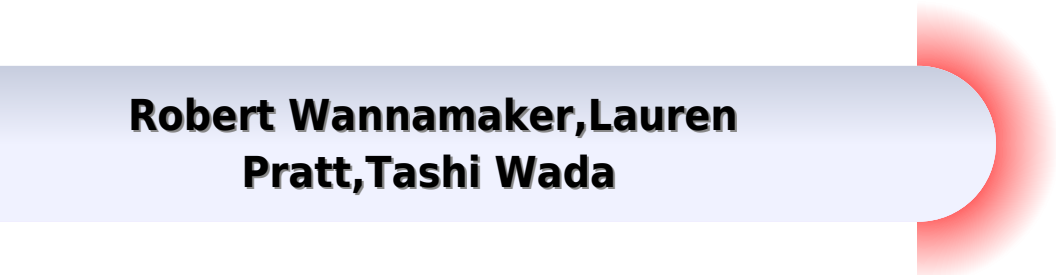
System 2: The Tenor Trombone part continues with a series of eighth and sixteenth notes. The Piano part continues with a series of eighth and sixteenth notes. Dynamics include *ff*.

System 3: The Tenor Trombone part continues with a series of eighth and sixteenth notes. The Piano part continues with a series of eighth and sixteenth notes. Dynamics include *ff*. A first ending bracket labeled 'A' is present in the third system.

System 4: The Tenor Trombone part continues with a series of eighth and sixteenth notes. The Piano part continues with a series of eighth and sixteenth notes. Dynamics include *p*.

Gordon Jacob Trombone Concerto

**Robert Wannamaker, Lauren
Pratt, Tashi Wada**



Gordon Jacob Trombone Concerto:

The Trombone Trevor Herbert, 2006-01-01 This is the first comprehensive study of the trombone in English It covers the instrument its repertoire the way it has been played and the social cultural and aesthetic contexts within which it has developed The book explores the origins of the instrument its invention in the fifteenth century and its story up to modern times also revealing hidden aspects of the trombone in different eras and countries The book looks not only at the trombone within classical music but also at its place in jazz popular music popular religion and light music Trevor Herbert examines each century of the trombone s development and details the fundamental impact of jazz on the modern trombone By the late twentieth century he shows jazz techniques had filtered into the performance idioms of almost all styles of music and transformed ideas about virtuosity and lyricism in trombone playing

Guide to the Euphonium Repertoire R. Winston Morris, Lloyd E. Bone, Jr., Eric Paull, 2007-03-01 Guide to the Euphonium Repertoire is the most definitive publication on the status of the euphonium in the history of this often misunderstood and frequently under appreciated instrument This volume documents the rich history the wealth of repertoire and the incredible discography of the euphonium Music educators composers arrangers instrument historians performers on other instruments and students of the euphonium baritone horn tenor tuba etc will find the exhaustive research evident in this volume s pages to be compelling and comprehensive Contributors are Lloyd Bone Brian L Bowman Neal Corwell Adam Frey Marc Dickman Bryce Edwards Seth D Fletcher Carroll Gotcher Atticus Hensley Lisa M Hocking Sharon Huff Kenneth R Kroesche R Winston Morris John Mueller Michael B O Connor Eric Paull Joseph Skillen Kelly Thomas Demondrae Thurman Matthew J Tropman and Mark J Walker

Concerto for trombone & orchestra Gordon Jacob, **School of Music, Theatre & Dance (University of Michigan) Publications** University of Michigan. School of Music, Theatre & Dance, 1880 Includes miscellaneous newsletters Music at Michigan Michigan Muse bulletins catalogs programs brochures articles calendars histories and posters

An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player Douglas Yeo, 2021-10-28 Modern low brass instruments trombone tuba and euphonium have legions of ancestors cousins and descendants in over five hundred years of history Prominent scholar and performer Douglas Yeo provides a unique accessible reference guide that addresses a broad range of relevant topics and brings these instruments to life with clear explanations and the most up to date research Brief biographies of many path changing individuals highlight their influence on instrument development and use The book s inclusive scope also recognizes the work of diverse influential artists whose important contributions to trombone and tuba history and development have not previously been acknowledged in other literature Extensive illustrations by Lennie Peterson provide insight into many of the entries

School of Music Programs University of Michigan. School of Music, 1981

Catalog of Copyright Entries Library of Congress. Copyright Office, 1954

The Instrumentalist, 1998

London Calling, 1977

James Tenney Robert Wannamaker, Lauren Pratt, Tashi Wada, 2025-05-02 This volume

collects for the first time essential interviews and aesthetic writings from throughout James Tenney's five decade artistic career. The eminent American Canadian composer James Tenney 1934-2006 made groundbreaking contributions to sampling, culture, digital sound, synthesis, algorithmic composition, minimalism, spectral music, music in non standard tuning systems, contemporary theories of form and harmony and the consolidation of an American experimental music tradition. This book documents both his own work and his involvements with influential figures in mid century American music, film, art and technology. The writings are accompanied by photographs, artworks, compositional sketches, archival documents and previously unpublished scores. Appendices supply for the first time exhaustive lists of Tenney's compositions and published writings as well as performance chronologies that capture his influential contributions to the experimental arts in New York City and elsewhere in the 1960s and 1970s. *Music, Books on Music, and Sound Recordings* Library of Congress, 1988

Practical Percussion James Holland, 2005-09-16. The second half of the twentieth century saw vast changes in all aspects of percussion: the instruments themselves, playing techniques and percussion writing, plus the huge influence of pop music, jazz and film scores. Additionally, the revolution in travel and communications has meant that composers have become much more aware of a seemingly endless variety of ethnic instruments from around the world. Holland aims to show the world of percussion as it is today and to answer some common questions about it. Today's professional players frequently find themselves performing in many countries where the availability of percussion instruments can vary widely. *Practical Percussion* contains a section on manufacturers and suppliers all over the world. In addition to this list of manufacturers, the percussion requirements both instruments and players for some 1500 works are also listed. The foreword by Pierre Boulez further assists the reader in appreciating and understanding the richness, variety and function of percussion instruments the world over. *Constant Lambert* Stephen Lloyd, 2014. To the economist and ballet enthusiast John Maynard Keynes he was potentially the most brilliant man he'd ever met; to Dame Ninette de Valois he was the greatest ballet conductor and advisor this country has ever had; to the composer Denis Appleyard he was the greatest most lovable and most entertaining personality of the musical world; whilst to the dance critic Clement Crisp he was quite simply a musician of genius. Yet sixty years after his death Constant Lambert is little known today. As a composer he is remembered for his jazz inspired *The Rio Grande* but little more and for a man who devoted the greater part of his life to the establishment of English ballet his work is largely unrecognized today. This book looks not only at his music but at his journalism, his talks for the BBC, his championing of jazz in particular, Duke Ellington and more privately his longstanding affair with Margot Fonteyn. Book jacket **University of Michigan Official Publication**, 1965. **An Analysis of the Cadenzas in Georg Christoph Wagenseil's Concerto for Trombone and Gordon Jacob's Concerto for Trombone and Orchestra** Kyle D. Mack, 1985. [The Wind Ensemble and Its Repertoire](#) Frank J. Cipolla, Donald Hunsberger, 1999-11-27. As part of the mission of The Donald Hunsberger Wind Library the 1994 hardcover edition *University of Rochester Press of The Wind Ensemble and Its Repertoire* has now been published.

in a paperback edition This compendium of research includes must have information on the history and execution of the wind ensemble repertoire *Crescendo!* Beresford King-Smith,1995 **The Modern Brass Band** Roy Newsome,2006 Taking up the story of bands and their development from the 1930s to the start of the new millennium Roy Newsome discusses the contest tradition of brass bands the Youth banding movement repertoire instrumentation and the impact of the media on bands and their music **ITA Journal** ,2006 **American Record Guide** ,1999

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Gordon Jacob Trombone Concerto Introduction

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