An Annotated Bibliography of Works for Solo Bass Trombone and Wind Band

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AN ANNOTATED BIBLIOGRAPHY OF WORKS
FOR SOLO BASS TROMBONE AND WIND BAND

By
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Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.
For my parents

Thomas and Kelly
ACKNOWLEDGMENTS

This project was foremost inspired by Thomas Everett, founding member and first president of the International Trombone Association, instigator of more than thirty new compositions featuring the bass trombone, and author of *Annotated Guide to Bass Trombone Literature*. Without his leadership, the state of the bass trombone as a solo instrument would surely not be what it is today.

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Sebastian Bell – Kalamazoo Symphony Orchestra
Wim Bex - Composer
Howard Buss – Composer
Howard Cable – Composer
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Gordon Cherry – Cherry Classics Music
John Colegrove – Arranger
George Curran – New York Philharmonic
Chuck DePaolo – Hickeys Music / Ensemble Publications
Max Desmurs – Editions Robert Martin
Rachel Emerson – June Emerson Wind Music
John Frith – Composer
David Gillingham – Composer
Tim Good – C.F. Peters Corporation
Alejandro Guardia – Composer
Frank Gulino – Composer
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Brian Jennings – Tallahassee Symphony Orchestra
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ABSTRACT

…it could be argued that the bass trombone is experiencing its golden age. Not only are many of the great established masters of the instrument still very active, but many extremely gifted young players are making their mark with performances and recordings that are artistically breath-taking, inspiring more musicians to study bass trombone. Often times, trombone festivals will have just as many bass trombone participants as tenor trombone participants. This current fever pitch of popularity of the instrument has happened in a relatively short period of time (Pollard 2012, ii).

Denson Paul Pollard

The primary goal of this document is to serve as a resource for trombonists, conductors, and composers for a relatively new and growing genre. Since Thomas Everett’s last published edition of his Annotated Guide to Bass Trombone Literature in 1985, before the age of the Internet and personal computers, both the number of compositions and the amount of easily accessible information about these works have increased significantly.

This annotated bibliography includes detailed information about forty published works for solo bass trombone and wind band. Excluded from this document are compositions for multiple solo instruments, transcriptions, and pieces with accompanying ensembles requiring fewer than eight performers. Most works were composed with a large wind band (approximately 40-60 performers) in mind. Five works were composed for a small wind ensemble of eight to twenty players and are listed in a separate chapter.

Entries are ordered alphabetically by composer last name and include a summary of each work. Annotations include (if available): composer name, dates, personal website, title of work, date of publication, and a list of additional published editions. Publisher information listed includes: name, website, address, phone number and email address. In addition, information about both the solo and wind band parts such as the range, mutes and effects used, number of movements, and duration are listed, as well as separate difficulty ratings for the solo and wind band parts. Entries finish with a brief description of compositional techniques, form, and style used.
CHAPTER 1

THE RESEARCH PROCESS, FORMAT, AND RATING CRITERIA

Research Process

The research process began after formulating criteria used to define the parameters of the works included in this treatise. The first requirement is that each work would contain one solo instrument, a bass trombone. The second is that the accompanying ensemble would consist of at least eight instruments commonly found in a wind band, from at least two different instrument families (woodwind, brass, and percussion).

After defining the criteria, a list of works was created from numerous sources. Physical sources included the International Trombone Association Journal, which details information about new compositions and premieres, as well this author’s personal library of bass trombone recordings. Electronic resources included Dale Sorensen’s catalog of classical trombone CDs (Sorensen), personal correspondence with college professors and noted soloists of bass trombone repertoire, social networking websites such as the “Trombone Pedagogy” page on Facebook.com (Trombone Pedagogy) and The Trombone Forum (Music, Concerts, and Recordings), as well as the online catalogs of known publishers and distributors of compositions for bass trombone listed below:

200 Miles to Arnstadt Publications: Cockeysville, MD (dbcomposer.com)
Accura Music, North Greece, NY (accuramusic.com)
Amstel Music: Amsterdam, The Netherlands (euronet.nl/~amsmusic/default.htm)
Brelmat Music: Kutztown, PA (brelmatmusic.com)
Brixton Publications: Lakeland, FL (brixtonpublications.com)
Bronsheim Music: IJsselstein, The Netherlands (bronsheimmusic.com)
C. Alan Publications: Greensboro, NC (c-alanpublications.com)
Carl Fischer Music: New York, NY (carlfischer.com)
C.F. Peters: Glendale, NY (edition-peters.com)
Chandos Music Supplies: Colchester, England (chandosmusicsupplies.co.uk)
Cherry Classics Music, Vancouver, Canada (cherryclicks.com)
De Haske Publications: Oudehaske, The Netherlands (dehaske.com)
Format

Section I

Each entry consists of three sections. The first is a bibliographic entry including the composer name, composer dates (if available), arranger name (if applicable), title of the work, publisher name and location, and the date of publication. Immediately below the bibliographic entry are two columns consisting of the composer’s personal website and additional editions of the work (left), and detailed contact information for the publisher (right). For example,

Section II – Wind Band

The second section includes numerical and factual information about the wind band and solo parts. For the wind band, information provided includes an instrumentation list, number of movements, duration of the work, and a difficulty rating.

Instrumentation. The instrumentation is listed using an abbreviation method common to many music publishers and libraries. Individual parts are listed numerically in score order and are separated by a period (.), while instrument families are separated by a plus sign (+). Because this method was originally developed for orchestral music, saxophones are listed in their own section, abbreviated with the first letter of their name (e.g. Alto Saxophone = A). The euphonium, the other instrument commonly found in wind bands but not orchestras, is included within the brass section immediately before the tuba. Twenty-first-century percussionists are required to play hundreds of instruments; therefore, percussion are listed with the number of musicians required for the piece, as one percussion part may contain many instruments even though all are played by the same musician. Conversely, several percussion instruments may appear on the same part even though it requires multiple performers. The number of percussionists required is listed following the brass with the number of musicians required and the abbreviation “Perc.” Below is an example of an instrumentation list for pairs of flutes, oboes, clarinets, and bassoons, four saxophones (two alto, one tenor, one baritone), four horns, two trumpets, three trombones, one euphonium, one tuba, and three percussionists:

2.2.2.2 + AATB + 4.2.3.1.1 + 3 Perc
Auxiliary instruments are listed to the right of the number of the primary instrument (flute/piccolo, bassoon/contrabassoon) using a plus sign (+) and common abbreviations. If the above example is altered to include a separate part for a piccolo it would look like this:

2+Picc.2.2.2 + AATB + 4.2.3.1.1 + 3 Perc

Occasionally a part may require a player to perform multiple instruments. When this occurs it is listed in parentheses with the part number required to double, a diagonal slash (/), and the additional instrument that player must also play. If the example is further altered to include English Horn on the second oboe part, it looks like this:

2+Picc.2(2/EH).2.2 + AATB + 4.2.3.1.1 + 3 Perc

Any additional instruments are abbreviated and listed individually after the percussion section. Three non-wind instruments commonly found in twenty-first-century wind band compositions are the double bass, harp, and piano. If these are added to the example, the result is the following:

2+Picc.2(2/EH).2.2 + AATB + 4.2.3.1.1 + 3 Perc + DB, Hp, Pn

Following is a list of auxiliary instrument abbreviations used in this treatise:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Picc</td>
</tr>
<tr>
<td>Alto Flute</td>
<td>AFl</td>
</tr>
<tr>
<td>English Horn</td>
<td>EH</td>
</tr>
<tr>
<td>Eb Clarinet</td>
<td>Eb</td>
</tr>
<tr>
<td>Alto Clarinet</td>
<td>ACl</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>BCl</td>
</tr>
<tr>
<td>Contrabass Clarinet</td>
<td>CbCl</td>
</tr>
<tr>
<td>Contrabassoon</td>
<td>Cbsn</td>
</tr>
<tr>
<td>Flugelhorn</td>
<td>Flugel</td>
</tr>
<tr>
<td>Harp</td>
<td>Hp</td>
</tr>
<tr>
<td>Piano</td>
<td>Pn</td>
</tr>
<tr>
<td>Double Bass</td>
<td>DB</td>
</tr>
<tr>
<td>Violin</td>
<td>VI</td>
</tr>
</tbody>
</table>

4
Movements and Duration. The number of movements was easily determined by examining the score. The duration of each piece was determined by one of several methods and rounded to the nearest quarter minute:

- Listing by the composer or publisher on the score and/or website
- Published or unpublished recording
- Mathematical calculation using known figures such as tempo and number of measures

Difficulty Rating. David Norona’s 2008 thesis “Florida Bandmasters Association’s ‘Significant Literature’ Selected for Music Performance Assessments” lists the books *Best Music for Young Band* (Dvorak, Schmalz, and Taggart 1986) and *Best Music for High School Band* (Dvorak, Grecheskey, and Ciepluch 1993) as the “most comprehensive description of criteria for determining the difficulty of a piece of music” (Norona 2008, 10-11). Those descriptions are listed below and were used in determining the difficulty rating for the wind band parts in this treatise. The solo part was not included in calculations for this rating and is given a separate rating later in Section II.


Grade II: Intermediate rhythms; some syncopation; duplet and triplet rhythms. Expanding ranges. Fluent technique. Changing meters. Some independence of parts. Mature musical constructs. Suitable for second year elementary bands, and second year middle and junior high school bands. Suitable for beginning-of-the-year training works or third year middle school or junior high school bands. Also suitable for young, beginner high school bands (9th grade) as beginning music, and mature high school bands (9th or 10th grade) as works of limited technical challenge (Dvorak, Schmalz, and Taggart 1986, 11).

Grade III: Challenging rhythms; free use of syncopation. Free use of section and solo
scoring. Great independence of parts. Diverse instrumentation requirements, less use of
cues and cross-cues. Some use of extreme ranges and technique. Not useful for
elementary bands. Suitable for mature third year middle school or mature third year
junior high bands. Suitable as challenging material for first-year (both 9th and 10th
grade) high school bands, or slightly challenging material for mature high school bands
(both 9th and 10th grade). Also suitable as beginning-of-the-year easy training material
for mature (11th and 12th grade) high school bands (Dvorak, Schmalz, and Taggart 1986,
11).

Grade IV: Challenging rhythms including free use of syncopation; changing meters,
asymmetrical meters; expanded ranges for all instruments; fluent technique; free use of
solo writing; diverse instrumentation requirements especially in regards to woodwinds,
and percussion. Not suitable for junior high school bands. Suitable for good high school
bands, and as challenging material for the “second band” in many high schools, or as
slightly challenging material for small college band programs, and as challenging
material for some community bands (Dvorak, Grechesky, and Ciepluch 1993, 11).

Grade V: Very challenging rhythms including polyrhythms; changing meters,
asymmetrical meters, non-metric notation; extreme ranges for all instruments; extremely
fluent technique; free use of solo writing; diverse instrumentation requirements, including
piano, harp, and percussion; virtuoso writing throughout. Suitable for only the finest high
school bands, and as challenging material for good college bands, as challenging material
for the “second band” in many colleges, and as challenging material for many community
bands and some professional bands (Dvorak, Grechesky, and Ciepluch 1993, 11).

Section II – Solo

Following the wind band section are several criteria for the solo bass trombone part
including the range, mutes required, effects used, and a difficulty rating specifically for the solo
part.
**Range.** The range is listed using pitch designations listed in *The Harvard Dictionary of Music* (see the figure below) with the lowest note listed first and the highest note second (*Harvard Dictionary of Music* 2003, s.v. “pitch names”). Optional notes are listed in parentheses.

![Figure 1: Pitch Designation Guide](image)

**Mutes.** Mutes are inserted into or attached to the outside of the bell of a trombone and are used to alter the sound of the instrument. Below is a list and brief description of commonly used mutes on the bass trombone (Trombone Mute, Dolmetsch Music Dictionary Online).

- **Straight Mute** – Cone shaped object (usually metal, sometimes wood) usually with three pieces of cork to hold it in the bell.
- **Bucket Mute** – Bucket-shaped mute filled with cloth or cotton, which either clips over the bell of the trombone or inserts into the bell with cork, similar to the straight mute.
- **Cup Mute** – Conical insert with a cup shaped bottom that covers the bell of the instrument and inserts into the bell like the straight mute. Some cup mutes have moveable cups that can be adjusted to change the sound or to fit different-sized bells.
- **Harmon Mute** – Metal mute wrapped in cork and inserted into the bell of the trombone. The mute has a stem, which can be fully inserted, or pulled out. A ‘waa-waa’ effect may be achieved by using the hand to cover and uncover the stem opening while playing.
- **Plunger Mute** – The detached rubber end of a household plunger held over the bell by the trombonist. Like the harmon mute, a “waa-waa” effect can be achieved by moving the plunger towards and away from the bell while playing.

**Effects.** As the trombone (tenor, bass, et al.) became more popular as a solo instrument throughout the twentieth century, composers began asking more of trombonists in terms of

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1 Mute definitions adapted from those listed on the Dolmetsch Music Dictionary.
nonconventional sounds. Some of these sounds were already used on other brass instruments, such as flutter-tonguing or multiphonics. Others, such as a true glissando or slide vibrato, are only possible on the trombone. These effects have been thoroughly documented in the works of David Baker, Per Brevig, Stuart Dempster, Cason Duke, and Milton Stevens.

**Difficulty Rating.** For continuity, each solo part (when available) has been assigned a difficulty rating on a scale of Grade I – Grade V corresponding with the numbering system used for the wind band. The descriptions have been adapted for the solo bass trombone and are listed below:

- **Grade I:** Basic rhythms. Range generally F – d’. Basic slide technique. No valve technique required. No use of mutes or effects. Suitable for beginner and intermediate bass trombonists. Not useful for advanced or professional bass trombonists.
- **Grade II:** Intermediate rhythms; some syncopation; duplet and triplet rhythms. Changing meters. Range generally Bb’ – f’. Fluent slide technique. Basic valve technique. Some mutes. No effects. Suitable for beginner and intermediate bass trombonists. Suitable for advanced and professional bass trombonists to perform with less experienced wind bands.
- **Grade III:** Challenging rhythms; free use of syncopation. Range generally G’ – bb’. Some use of extreme range. Fluent slide and valve technique. Some mutes or effects. Not useful for beginner bass trombonists. Suitable for mature intermediate, advanced, and professional bass trombonists.
- **Grade IV:** Challenging rhythms including free use of syncopation, changing meters, asymmetrical meters. Range generally E’ – d’’. Moderate use of extreme range. Advanced slide and valve technique. Moderate use of mutes and effects. Not suitable for beginner or intermediate bass trombonists. Suitable for advanced and professional bass trombonists.
- **Grade V:** Very challenging rhythms including polyrhythms, changing meters, asymmetrical meters, non-metric notation. Ranges up to and possibly exceeding Bb’’ – f’’. Free use of extreme range. Very advanced slide and valve technique. Free use of mutes and effects. Not suitable for beginner or intermediate bass trombonists. Suitable for mature advanced, and professional bass trombonists.
Section III – Description

The final section of each entry is a brief description of any important information about the piece not covered in the previous sections. This may include elaborations on the difficulties of the solo or wind band parts, the form of the work, or the name of the premiere performer. Readers should refer back to Chapter 1 for detailed information on the difficulty ratings for both the solo and wind band parts.
CHAPTER 2  
COMMENTARY ON THE BODY OF LITERATURE

From personal recordings and prior research on the subject, the author knew there to be at least twenty pieces to fit the criteria of this treatise. He expected further research would uncover approximately twenty to thirty more compositions. He also expected that the relatively recent interest of composers in writing for wind band would yield as many if not more compositions in the last fifteen years than all works for solo bass trombone and wind band before the year 2000. In all, forty published works were discovered with at least twenty published since the year 2000 (some publication dates were not available), in addition to twenty-two unpublished works.

As large wind bands are much more common, the author expected there to be a much more significant proportion of works for solo bass trombone and large wind band than for a smaller wind ensemble. Because this size distinction is made, particularly at the collegiate level where small wind ensembles or “chamber winds” are common, a separate chapter for those works requiring such an ensemble is included. The compositions detailed in Chapter 4, “Solo Bass Trombone and Small Wind Ensemble,” require an accompanying ensemble of eight to twenty players. This ensemble would be large enough to require a conductor yet small enough to warrant a different ensemble than the wind band. Five such works for bass trombone and small wind ensemble were discovered.

Many of these works, especially those of the twenty-first century, were written for very accomplished performers of the bass trombone. Because of this, the author expected the average difficulty level of both the solo and wind band parts to be skewed more towards grade III, IV, and V works. The distribution of difficulty levels for solo parts are as follows:

- Grade I – 0
- Grade II – 3
- Grade III – 10
- Grade IV – 14
- Grade V – 9
- Unavailable for grading – 4
Only three composers have published multiple works for bass trombone and wind band, with one of Jérôme Naulais’s compositions being an arrangement of the original brass band edition. David Gillingham has two concerti for bass trombone, one published and one unpublished, while James Kelly has two unpublished works, Concerto and *Soliloquy*. Belgian composer and bass trombonist Steven Verhelst is the most prolific in the medium, with three works. They are all published under his own label, Muzix, and are available in editions for wind band, brass band, and fanfare bands consisting of brass and saxophones. The Capriccio is also available with piano or trombone sextet accompaniment.
CHAPTER 3

SOLO BASS TROMBONE AND WIND BAND


Composer: N/A
Publisher: www.edition-peters.com

Additional Editions
N/A

C.F. Peters Corporation – New York Office
7030 80th St
Glendale, NY 11385
Email: sales.us@editionpeters.com
Phone: (718) 416-7800

Wind Band

2+Picc(Picc/AFl).2(2/EH).2+BCl.2+Cbsn + 4.4.3.0.1 + 5 Perc + Hp

Movements: 3
Duration: 15’ 00”
Difficulty: Grade IV

Solo

Range: F’ – bb’
Mutes: straight mute
Effects: glissando
Difficulty: Grade IV

Commissioned by Robert Boudreau and the American Wind Symphony Orchestra. No saxophones or euphonium. Three-movement concerto with moderate, slow, and fast movements. While the first movement is specifically marked “Adagio-Cadences; Moderato,” there are cadenzas in each movement.

Composer: N/A

Publisher: www.bronsheimmusic.com

Additional Editions

Bronsheim Music
Boedapestlaan 217
3404 VC IJsselstein
The Netherlands
Email: info@bronsheimmusic.nl
Phone: +31 30 265 7309

**Wind Band**

2+Picc.1.3+Eb+BCl.1 + AATB + 4.4.3.2.1 + 5 Perc

Movements: 1
Duration: 5’ 00”
Difficulty: Grade III

**Solo**

Range: Eb’ – g’
Mutes: none
Effects: glissando. scoop
Difficulty: Grade III

Written in the George Roberts “swing and sing” style (Sebastian Bell, March 13, 2015, e-mail message to author). Includes ballad, swing, jazz-waltz, and beguine styles, and showcases the middle and low registers of the bass trombone in a lyrical fashion. The composer has added several ossia passages where low pedal register notes might prove difficult.

Composer: N/A  
Publisher: www.bronsheimmusic.com

**Additional Editions**  
Bass Trombone and Piano  
Bass Trombone and Brass Band

**Wind Band**

2+Picc.1+EH.3+Eb+2Bcl.1 + AATB + 4.3.3.2.2 + 7 Perc + DB

Movements: 3  
Duration: 22’ 00”  
Difficulty: Grade IV+

**Solo**

Range: D’ – bb’  
Mutes: none  
Effects: “claxon” sound, scoop, slide vibrato  
Difficulty: Grade V

Large, extremely virtuosic work for the bass trombone. The first movement showcases power in the extreme low register; the second movement requires lyricism in the upper register; and the finale is a tour-de-force requiring great technical demands of the soloist. The soloistic and technical demands on the wind band performers, particularly in the third movement, necessitate the Grade IV+ difficulty rating.

Composer: www.derekbourgeois.com  
Publisher: www.hafabramusic.com

Additional Editions  
Bass Trombone and Piano  
Bass Trombone and Brass Band  
Bass Trombone and Fanfare Band

Hafabra Music  
‘t Hof – La Cour 8  
B-3790 Voeren  
Belgium  
Email: info@hafabramusic.com  
Phone: +32 4381 2328

Wind Band

2+Picc.2.3+Eb+BCl.1 + AATB + 4.3.2.1.1 + 5 Perc + DB

Movements: 3  
Duration: 15’ 30”  
Difficulty: Grade IV

Solo

Range: E’ – c’”  
Mutes: none  
Effects: glissando  
Difficulty: Grade V

Commissioned by and dedicated to Dutch bass trombonist Jos Jansen. Standard fast-slow-fast concerto form. The first movement is in a light-hearted Italian opera overture or British brass band style, but it is rhythmically complex and traverses many key signatures. The second movement is an arch form beginning and ending with the solo bass trombone in the extreme pedal register with solos from the principal flute and trumpet in the center of the movement. The finale returns to the style of the first movement with an added sense of sarcasm reminiscent of a comic opera.

Composer: www.brixtonpublications.com

Publisher: www.brixtonpublications.com

**Additional Editions**

Bass Trombone and Piano

Brixton Publications
4311 Braemar Ave
Lakeland, FL 33813
Email: sales@BrixtonPublications.com
Phone: (863) 545-0961

**Wind Band**

2+Picc.2+EH.3+Eb+BCl.2 + AATB + 4.4.3.1.1 + 4 Perc

Movements: 2
Duration: 19’ 30”
Difficulty: Grade III

**Solo**

Range: F’ – f’
Mutes: none
Effects: none
Difficulty: Grade III+

Composed for Charles Vernon, bass trombonist with the Chicago Symphony Orchestra, to be premiered at the 30th anniversary of the International Trombone Festival. Composed originally for bass trombone and piano, the accompaniment was later orchestrated by the composer and published for bass trombone or tuba and band. *Illuminations* is set in two contrasting movements, the first contemplative and lyrical and the second an energetic rondo with jazz and funk influences. The musical language is advanced yet not overwhelming for general audiences (Howard Buss, February 27, 2015, e-mail message to the author).

Composer: www.ericewazen.com
Publisher: www.laurenkeisermusic.com

Additional Editions
Bass Trombone and Piano
Bass Trombone and Orchestra

Southern Music Company
10750 Indian Head Industrial Blvd
St. Louis, MO 63132
Email: info@laurenkeisermusic.com
Phone: (203) 560-9436

Wind Band

2.2.3+Eb+BCl.2 + AATB + 2.2.2.2.2 + 4 Perc + DB + Hp

Movements: 3
Duration: 20’ 00”
Difficulty: Grade III

Solo

Range: E’ – f’ (ab’)
Mutes: none
Effects: none
Difficulty: Grade III+

Eric Ewazen’s Concerto for Bass Trombone has undergone numerous transformations since its conception. Originally commissioned by tubist Karl Kramer as a Sonata for Tuba and Piano, the work was later orchestrated by Ewazen and published as Concerto for Tuba or Bass Trombone and Orchestra. In 2000 North Carolina-based music educator and arranger Virginia Allen transcribed the Concerto and published it for tuba or bass trombone and wind ensemble. The wind band version was premiered by Blair Bollinger, bass trombonist with the Philadelphia Orchestra, and the Temple University Wind Symphony. The Concerto, like many of Ewazen’s compositions, is highly rhythmic and driving, with melodies containing large consonant intervals.

Composer: N/A
Publisher: www.cherryclassics.com

Additional Editions
Bass Trombone and Piano

Cherry Classics Music
5462 Granville St
Vancouver, B.C. V6M 3C3
Canada
Email: info@cherry-classics.com
Phone: (604) 261-5454

Wind Band

2+Picc.2+EH.3+Eb+BCl.2 + AATB + 2.2.3.1.1 + 5 Perc + DB

Movements: 3
Duration: 14’ 00”
Difficulty: Grade IV

Solo

Range: E’ – bb’
Mutes: none
Effects: glissando
Difficulty: Grade IV

Dedicated to British bass trombonist Jonathan Warburton. Frith’s Concertino is a dark work, opening with an eerie dance movement in Bb minor, followed by a melancholic ballad. The last movement is an off-kilter scherzo in 2/4 alternating almost schizophrenically between major and minor tonalities before finally ending in Bb major.

Composer: N/A

Publisher: www.kagarice.com

Additional Editions

Bass Trombone and Piano
Bass Trombone and Trombone Quintet

Kagarice Brass Editions
608 Lafayette Drive
Denton, TX 76205

Wind Band

2+Picc.2.3+ACl+BCl.2 + AATB + 4.3.3.1.1 + 5 Perc

Movements: 1
Duration: 6’ 00”
Difficulty: Grade III

Solo

Range: C’ – f’
Mutes: none
Effects: glissando
Difficulty: Grade V

A virtuosic theme and variations meant to rival the technical demands of Arthur Pryor’s famous solos for tenor trombone. While the wind band parts are far more accessible, the solo part demands an extremely proficient bass trombonist with facility in both the extreme low and high registers, and the ability to navigate wide intervals of up to four octaves and to execute sixteenth-note passages at q=138 beats per minute.

Composer: www.gillinghammusic.com  
Publisher: www.c-alanpublications.com

**Additional Editions**  
**Bass Trombone and Piano**  

**Wind Band**  

2+Picc.2.3+BCl.2 + AATB + 4.3.3.1.1 + 7 Perc + DB + Hp + Pn

Movements: 3  
Duration: 25’ 00”  
Difficulty: Grade V

**Solo**  

Range: Bb’’ – bb’  
Mutes: bucket mute, straight mute  
Effects: glissando, multiphonics  
Difficulty: Grade V

Premiered by George Curran, bass trombonist of the New York Philharmonic, and the Central Michigan Symphonic Wind Ensemble. Large-scale, three-movement concerto with serious subject matter, global warming. The wind band parts are highly independent, often working with other parts of the same instrument or instrument family to create a single line. The first movement, Heat Wave, features the bass trombone in an aggressive role with several extended interludes featuring the wind band in melodic functions similar to *ripieno* in a concerto grosso. The second movement, Glacial Retreat, includes many cyclrical descending motives in conjunction with the waterphone and ocean drum to create a feel of flowing water. The finale, Deluge, is highly energized, featuring syncopated rhythms in compound and asymmetric meters with the bass trombone providing a short lament before a boisterous coda.

Composer: www.alejandroguardia.com  
Publisher: www.c-alanpublications.com

**Additional Editions**

- Bass Trombone and Piano
- Bass Trombone and Trombone Quintet

**Publisher**

Potenza Music Publishing  
13040 Eastgate Park Way  
Suite 108  
Louisville, KY 40223  
Email: sales@potenzamusic.com  
Phone: (502) 365-1429

**Wind Band**

3(3/Picc).2.2+BCl.2 + 4.3.3.0.1 + 3 Perc + DB

- **Movements:** 1  
- **Duration:** 14’ 15”  
- **Difficulty:** Grade III

**Solo**

- **Range:** F’ – bb’  
- **Mutes:** none  
- **Effects:** fall, flutter-tongue  
- **Difficulty:** Grade III

Composed for Venezuelan bass trombonist Jose Leon, originally with trombone quintet accompaniment and later orchestrated with wind band and published for solo bass trombone or contrabass tuba. The work is in ABCBA or arch form. As the title suggests, *Monolith* not only features large instruments, but also melodies characterized by long note durations and the expansive qualities of the bass trombone. Younger bands should note that this piece contains multiple challenging solos for the principal bassoon, trumpet, and horn.

Composer: www.frankgulino.com

Publisher: dbcomposer.com

Additional Editions
Bass Trombone and Piano

200 Miles to Arnstadt Publications
10322 E Gelding Drive
Cockeysville, MD 21030
Email: douglas.allanbuchanan@gmail.com

Wind Band

2.2.2+BCl.2+Cbssn + AA + 4.3.3.1.1 + 4 Perc

Movements: 1
Duration: 12’ 00”
Difficulty: Grade III

Solo

Range: (Bb’’) F’ – f’
Mutes: none
Effects: none
Difficulty: Grade IV

Commissioned by Christopher Dudley, former principal trombonist of the Baltimore Symphony Orchestra. Capriccio is published with versions for tenor and bass trombone. While technically demanding, the piece features the bass trombone in a melodic and mostly lyrical context.

Composer: N/A  
Publisher: www.emb.hu

**Additional Editions**  
Bass Trombone and Piano

**Editio Musica Budapest**  
P.O. Box 322  
H-1370 Budapest  
Hungary  
Email: info@emb.hu  
Phone: +36 1 2361-104

**Wind Band**

1.1.3+BCl.1 + AATT + 4.3.3.1.1 + 3 Perc

Movements: 1  
Duration: 11’ 00”  
Difficulty: Grade IV

**Solo**

Range: B’ – g’  
Mutes: none  
Effects: none  
Difficulty: Grade IV

Composed for Donald Knaub, then Professor of Trombone at the University of Texas at Austin. While Hidas’s *Rhapsody* has a limited range for a grade IV piece, it is very rhythmically challenging, with heavy use of asymmetric meters, simultaneous duple and triple rhythms, free use of syncopation, and agogic accents. Hidas utilizes the octatonic scale throughout the piece for both melodic and harmonic material. Coupled with the use of pitched temple blocks, it gives the work a prominent Eastern European quality.

Composer: www.gordonjacob.org  
Publisher: www.juneemerson.co.uk

**Additional Editions**  
Bass Trombone and Piano

June Emerson Wind Music  
Windmill Farm  
Ampleforth  
York  
YO62 4HF  
England  
Email: sales@juneemerson.co.uk  
Phone: +44 1439 788324

**Wind Band**

2+Picc.2.3+Eb+ACl+BCl.2 + AATB + 4.4.3.1.1 + 4 Perc

Movements: 5  
Duration: 11’ 45”  
Difficulty: Grade III

**Solo**

Range: Bb’ – bb’  
Mutes: straight mute  
Effects: “vibrato”  
Difficulty: Grade III

Composed for Thomas Everett, founding member of the International Trombone Association and former director of bands at Harvard University. *Cameos* is a set of five brief character pieces requiring the soloist to display a wide variety of moods. Wind band parts are highly independent and require strong players on the principal woodwinds and horn.

Composer: N/A  
Publisher:  
www.chandosmusic-supplies.co.uk

**Additional Editions**

- Bass Trombone and Piano  
  Chandos Music Supplies  
  21B Salisbury Ave  
  Colchester  
  Essex  
  CO3 3DW  
  England  
  Email: sales@juneemerson.co.uk  
  Phone: +44 1439 788324

- Bass Trombone and Brass Band

**Wind Band**

Movements: 1  
Duration: 7’ 00”
Difficulty: Grade III

**Solo**

Range: G’ – (f’) ab’  
Mutes: none  
Effects: none  
Difficulty: Grade III

Commissioned by Roger Chattoner Green, bass trombonist of the Bratton Silver Band, for Douglas Yeo, former bass trombonist of the Boston Symphony Orchestra and currently Professor of Trombone at Arizona State University. The piece begins with a solemn statement (or proclamation) by the soloist. Motives from this statement are developed throughout the piece and can be heard in the sections following. A brief ossia section allows the soloist to avoid the a-flat above the bass clef staff, if necessary. Unusually, and by request of Mr. Yeo, the piece ends softly (Yeo).

Composer: N/A
Publisher: www.enspub.com

Additional Editions
Bass Trombone and Piano
Bass Trombone and Orchestra

Ensemble Publications
P.O. Box 32
Ithaca, NY 14851
Email: enspub@outlook.com
Phone: (607) 592-1778

Wind Band

2.2.3+BCl.2 + AATB + 4.0.0.0.1 + 1 Perc + DB

Movements: 2
Duration: 7’ 00”
Difficulty: Grade III

Solo

Range: C – ab’
Mutes: none
Effects: none
Difficulty: Grade III

Originally for bass trombone or bassoon and orchestra, Zwei Fantasiestücke was later arranged for bass trombone and piano by Blair Bollinger, bass trombonist of the Philadelphia Orchestra, and finally reorchestrated for bass trombone and wind band by Jamie Hafner. The first movement is a simple aria in ABA form. The second is an Abendreigen or “evening round dance,” which includes several difficult rapid technical passages and an extended section in the upper register.

Composer: N/A

Publisher: www.carlfischer.com

Additional Editions
Bass Trombone and Piano

Carl Fischer Music
48 Wall Street, 28th Floor
New York, NY 10005
Email: orders@carlfischer.com
Phone: (800) 854-6764 ext. 163

Wind Band

2+Picc.1.3+Eb+ACl+BCl.1 + AATB 4.3.3.1.1 + 5 Perc

Movements: 1
Duration: 5’ 00”
Difficulty: Grade II

Solo

Range: (G’) A’ – c’
Mutes: none
Effects: none
Difficulty: Grade II+

Dedicated to New York bass trombonist Alan Raph. This is a straightforward ABA fast-slow-fast form single-movement work melodically featuring the perfect fourth interval throughout. The opening section is bold and heroic, contrasting with the middle section, which is much calmer and subdued and features the bass trombone lyrically in the valve and pedal register. While still containing the perfect fourth interval, the final allegro section contains more stepwise melodic motion.

Composer: N/A

Publisher: www.wehrs-music-house.com

**Additional Editions**

N/A

**Wehr’s Music House**

3533 Baxter Drive

Winter Park, FL 32792

Email: thewehrs@centurylink.net

Phone: (407) 679-1913

**Wind Band**

2.1.3+BCl.1 + ATB + 4.4.3.1.1 + 1 Perc

Movements: 3

Duration: 9’ 15”

Difficulty: Grade III

**Solo**

Range: C’ – ab’

Mutes: none

Effects: none

Difficulty: Grade IV

A relatively brief concerto published for solo contrabass or bass trombone. The movements are in moderate-slow-fast order, with a lyrical, syncopated opening in a minimalist style. The second movement is marked “Russian bossa nova” and features the bass trombone in the upper register, while the final movement showcases the low register and is in a swing jazz style.

Composer: www.johandemeij.com

Publisher: www.euronet.nl/~amsmusic/

**Additional Editions**

**Bass Trombone and Piano**

Amstel Music

Middenweg 213

1098 an Amsterdam

The Netherlands

Email: amsusic@euronet.nl

Phone: 31 20 66 80 232

**Wind Band**

3(3/Picc).2+EH.3+Eb+BCl.2 + AATTB + 4.3.3.1.1 + 5 Perc + DB + Hp

Movements: 1

Duration: 19’ 15”

Difficulty: Grade IV

**Solo**

Range: E’ – bb’

Mutes: none

Effects: none

Difficulty: Grade IV

Commissioned by the Dutch Composers Fund at the request of the New Trombone Collective. *Canticles* commemorates the fifteen-year mark in the friendship of composer Johan de Meij and Ben van Dijk, bass trombonist with the Rotterdam Philharmonic who premiered the piece at the 2007 Slide Factory Trombone Workshop. The piece begins with a three-minute introduction by the wind band, followed by a cadenza including the solo bass trombone. The bass trombone is used in a highly melodic fashion even in rapid technical passages. The opening fanfare introduction returns at the end, this time pianissimo and chorale-like before a bombastic coda.

Composer: N/A
Publisher: www.reift.ch

Additional Editions
Editions Marc Reift
Bass Trombone and Piano
Route du Golf 150
Bass Trombone and Trombone Trio
CH 3963
Bass Trombone and Trombone Sextet
Switzerland
Bass Trombone and Brass Band
Email: info@reift.ch
Phone: 0041 27 483 12 00

Wind Band

2+Picc.1.3+Eb+BCl.1 + AATTB + 3.3.3.1.1 + 4 Perc + DB

Movements: 1
Duration: 7’ 30”

Solo

Range: F’ – f’
Mutes: none
Effects: glissando
Difficulty: Grade IV

A highly technical work showcasing the powerful middle and low registers of the bass trombone. The piece ends with a tango and several fortissimo glissandi, possibly emulating the roar of a dragon. Unfortunately, Editions Marc Reift was not able to supply a wind band score.

Composer: N/A

Publisher: www.edrmartin.com

**Additional Editions**

Bass Trombone and Piano

Bass Trombone and Brass Band

Editions Robert Martin

106 Grande Rue de la Coupée

71 850 Charnay-lés-Macon

France

Email: info@edrmartin.com

Phone: 33 3 85 34 46 81

**Wind Band**

2+Picc.1.3+Eb+BCl.1 + SAATTB + 4.4.3.2.1 + 4 Perc + DB

Movements: 3

Duration: 17’ 30”

Difficulty: Grade III

**Solo**

Range: D’ – a’

Mutes: none

Effects: glissando

Difficulty: Grade V

Dedicated to Yves Bauer, bass trombonist with the Lille National Orchestra in France.

*Etoile des Profondeurs* is a light-hearted but very challenging work. Although the piece does not include the asymmetric time signatures or frequent changes in time signature typically found in grade V works, each movement contains virtuosic sections requiring mastery of the instrument.

Composer: N/A
Publisher: www.laurenkeisermusic.com

Additional Editions
Bass Trombone and Piano
Bass Trombone and Orchestra

Southern Music Company
10750 Indian Head Industrial Blvd
St. Louis, MO 63132
Email: info@laurenkeisermusic.com
Phone: (203) 560-9436

Wind Band

3+Picc.2+EH.3+BCl+CbCl.2 + AATB + 4.3.3.1.1 + 5 Perc

Movements: 3
Duration: 17’ 30”
Difficulty: Grade IV

Solo

Range: F’ – a’
Mutes: no
Effects: no
Difficulty: Grade IV

Dedicated to Douglas Yeo, former bass trombonist of the Boston Symphony Orchestra and currently Professor of Trombone at Arizona State University. The work is a standard three-movement concerto in fast-slow-fast order, beginning with an adagio introduction. It is a dramatic and highly expressive work, demanding a mature soloist.

Composer: [www.miconissim.com](http://www.miconissim.com)  
Publisher: [www.edrmartin.com](http://www.edrmartin.com)

**Additional Editions**  
Bass Trombone and Organ  
Bass Trombone and Brass Band

**Editions Robert Martin**  
106 Grande Rue de la Coupée  
71 850 Charnay-lés-Macon  
France  
Email: info@edrmartin.com  
Phone: 33 3 85 34 46 81

**Wind Band**

2+Picc.1.2+BCl.1 + AATB + 2.2.2.0.2 + 3 Perc

Movements: 1  
Duration: 11’ 00”  
Difficulty: Grade IV

**Solo**

Range: E’ – ab’  
Mutes: none  
Effects: glissando, scoop  
Difficulty: Grade IV

Originally for bass trombone and brass band. The wind band version contains separate Eb and Bb tuba parts, typically found only in the former. Also, while the solo does not extend into the extreme upper register, the bass trombone part contains several sections in treble clef, which is not typically used.

Composer: N/A Publisher: www.enspub.com

**Additional Editions**  
Bass Trombone and Trombone Sextet

**Ensemble Publications**  
P.O. Box 32  
Ithaca, NY 14851  
Email: enspan@outlook.com  
Phone: (607) 592-1778

**Wind Band**

2.1.2+BCl.1 + AT + 2.1.2.1.1 + 2 Perc

Movements: 1  
Duration: 6’ 30”  
Difficulty: Grade III

**Solo**

Range: D’ – f’  
Mutes: none  
Effects: none  
Difficulty: Grade III

Originally composed for solo bass trombone and trombone sextet, *Blue Topaz* is one of several trombone concerti written by former Los Angeles jazz and studio bass trombonist “Tommy” Pederson. The piece is in ABA’B’ form, alternating between a dramatic fanfare and passages in jazz ballad style. The work is often performed heavily stylized with jazz inflections, although they are not notated.

Composer: www.carlospellicer.es  
Publisher: www.molenaar.com

Additional Editions  
N/A

Molenaar Edition B.V.  
Samsonweg 102-104  
NL-1521 RM Wormerveer  
The Netherlands  
Email: office@molenaar.com  
Phone: 31 75 6286859

Wind Band

2+Picc.2.3+Eb+BCl.1 + AATB + 4.3+Flugel.3.2.1 + 4 Perc + Hp

Movements: 1  
Duration: 12’ 00”  
Difficulty: Grade II

Solo

Range: F’ – f’  
Mutes: none  
Effects: none  
Difficulty: Grade III

Dedicated to Omaira Sanchez, one of more than 23,000 victims of a mudslide in Armero, Colombia on November 13, 1985. *Omaira* is a narrative work with titled sections including “Omaira,” “The Sleeping Lion: Nevado Ruiz,” and “I live because I have to live.” The piece offers an optional tenor trombone version, which includes both typical octave displacements and large isorhythmic sections with different pitches.

Composer: www.marcopuetz.lu
Publisher: www.bronsheimmusic.com

Additional Editions
N/A

Bronsheim Music
Boedapestlaan 217
3404 VC IJsselstein
The Netherlands
Email: info@bronsheimmusic.nl
Phone: +31 30 265 7309

Wind Band

2+Picc.2.3+Eb+BCl.2 + AAT + 4.3.3.1.1 + 5 Perc + DB + Pn

Movements: 2
Duration: 19’ 00”
Difficulty: Grade IV

Solo

Range: Eb’ – b’
Mutes: straight mute
Effects: glissando
Difficulty: Grade IV

Commissioned by Vincent Debès, bass trombonist with the Luxembourg Philharmonic Orchestra. The first movement is a driving allegro unified by a melody in the dorian mode, which is played throughout the movement both to the fore and also as a background element. The second movement is another allegro and begins with an extended cadenza. A second melody is used to unify this movement in a similar fashion.

Composer: www.elizabethraum.com  
Publisher: www.cherryclassics.com

**Additional Editions**

**Bass Trombone and Piano**

Cherry Classics Music  
5462 Granville St  
Vancouver, B.C. V6M 3C3  
Canada  
Email: info@cherry-classics.com  
Phone: (604) 261-5454

**Wind Band**

2.1.3+BCl.1 + AATB + 2.2.0.0.1 + 3 Perc + DB

Movements: 3  
Duration: 12’ 00”  
Difficulty: Grade III

**Solo**

Range: G’ – g’  
Mutes: none  
Effects: fall, glissando  
Difficulty: Grade III

Commissioned by Douglas Sparkes, bass trombonist with the Vancouver Symphony Orchestra. Standard three-movement, fast-slow-fast concerto form. The first movement is declamatory, with mostly brief, punctuated statements in the solo bass trombone. The second movement is a Romance and contains a brief duet with the principal trumpet. The finale is an up-tempo Latin dance in 3/4.

Composer: www.elizabethraum.com

Publisher: www.printed-music.com/virgo/

**Additional Editions**

Bass Trombone and Piano

**Virgo Music Publishers**

47 Cole Bank Road

Hall Green

Birmingham, B28 8EZ

England

Email: Virgohouse@aol.com

Phone: 44 121 778 5569

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**Wind Band**

Movements: 1

Duration: 4’ 00”

**Solo**

Range: F’ – ab / E’ – g’ (bb’)

Mutes: none

Effects: none

Difficulty: Grade II+ / Grade III

Commissioned by John Griffiths, former principal tubist with the Regina Symphony Orchestra in Canada. *T is for Tuba*, published for tuba or bass trombone and wind ensemble, is a brief showpiece available in both the standard version and an advanced version, which among other things requires a strong upper register and ability to execute rapid technical passages. Virgo Music House was unable to supply a wind band score.

Composer: www.janvanderroost.com

Publisher: www.dehaske.com

Additional Editions
Bass Trombone and Piano

De Haske Publications
Businesspark Friesland-West
15
8466 SL Nijehaske
The Netherlands
Email: info@halleonarddehaske.co.uk
Phone: +31 513 653 053

Wind Band

2+Picc.2+EH.3+Eb+BCl.2 + AATB + 4.3.3.1.1 + 6 Perc + DB + Hp + Pn

Movements: 1
Duration: 9’ 30”
Difficulty: Grade III

Solo

Range: F’ – f#’
Mutes: cup mute
Effects: glissando
Difficulty: Grade III

Dedicated to Thomas Wagner and the Stadtmusik Edingen in Germany. While the name may suggest otherwise, Ballad contains many more technical sections than lyrical.

Composer: www.paulsarcich.com
Publisher: www.warwickmusic.com

Additional Editions
- Bass Trombone and Piano
- Bass Trombone and Brass Band
- Bass Trombone and Orchestra

Warwick Music Ltd
1 Broomfield Road
Coventry
CV5 6JW
England
Email: sales@warwickmusic.com
Phone: 44 24 7671 2081

Wind Band

2+Picc.2.3+Eb+ACl+BCl.2 + AATB + 4.5.3.1.1 + 5 Perc + DB

Movements: 3
Duration: 18’ 15”
Difficulty: Grade IV

Solo

Range: G’ – bb’
Mutes: cup mute, straight mute
Effects: glissando, shake
Difficulty: Grade IV

Commissioned by Eric Klay, former principal bass trombonist with the Melbourne Symphony Orchestra. The Concerto begins with a light-hearted swing jazz movement, followed by a complete opposite ponderous adagio. At the end of the second movement, a cadenza for the solo bass trombone and percussion section segues into a driving allegro, which ends with a second bass trombone and percussion cadenza before a coda con fuoco.

Composer: N/A
Publisher: www.brelmatmusic.com

Additional Editions
Bass Trombone and Piano
Bass Trombone and Orchestra

Publisher: Brelmat Music
241 Kohler’s Hill
Kutztown, PA 19530
Email: brelmat1@verizon.net
Phone: (610) 756-6324

Wind Band

2(2/Picc).2.3+ACl+BCl+CbCl.2+Cbsn + AATB + 4.3.3.1.1 + 3 Perc + DB + Hp

Movements: 3
Duration: 14’ 30”
Difficulty: Grade III

Solo

Range: C’ – f”
Mutes: bucket mute
Effects: glissando, trill, “wide, fast vibrato”
Difficulty: Grade V

Commissioned by Charles Vernon, at the time bass trombonist with the Philadelphia Orchestra and now with the Chicago Symphony Orchestra. Standard three-movement, fast-slow-fast concerto form. One of the most challenging works for bass trombone in terms of the range requirements. After hearing recorded samples of what Vernon was capable of, Siekmann wanted to write a work pushing the limits of Vernon’s abilities (Frank Siekmann, March 2, 2015, telephone conversation with the author). The Concerto includes multiple passages at or above c” as well as at or below F” including a cadenza in the final movement, which was partially composed by Vernon.

Composer: www.stephensonmusic.com
Publisher: www.stephensonmusic.com

Additional Editions
Bass Trombone and Piano

Wind Band
2+Picc.2.2+BCl.2 + AATB + 4.2.2.1.1 + 4 Perc + Hp + DB

Movements: 1
Duration: 19’ 00”
Difficulty: Grade V

Solo
Range: Bb’’ – g’ (bb’)
Mutes: no
Effects: glissando
Difficulty: Grade V

Commissioned by Gerald Pagano, bass trombonist with the St. Louis Symphony Orchestra. As the title suggests, the work is a single-movement arch form, and specifically composed to represent musically the St. Louis Arch. Most phrases create arches, starting in a lower tessitura, rising and then falling, both in the solo and wind band parts. In addition, the opening phrase comprises only the pitches E and A, which occur in the order they appear in the St. Louis Arch’s designer’s name Eero Saarinen. On a larger scale the piece is structured using several measurements Stephenson was able to gather about the construction of the arch. While this is not easily perceivable, it creates a precisely balanced work.

Composer: www.stevenverhelst.com
Publisher: www.stevenverhelst.com

Additional Editions
Bass Trombone and Piano
Bass Trombone and Trombone Sextet
Bass Trombone and Brass Band
Bass Trombone and Fanfare Band

Publisher: www.stevenverhelst.com
Muzix
Oude Steenweg 136
2530 Boechout
Belgium
Email: info@stevenverhelst.com
Phone:

Wind Band

2.2.3+Eb+Bcl.2 + AATB + 4.3.3.1.1 + 3 Perc

Movements: 1
Duration: 7’ 30”
Difficulty: Grade IV

Solo

Range: D’ – bb’
Mutes: none
Effects: glissando
Difficulty: Grade IV

Commissioned by Ben van Dijk, bass trombonist with the Rotterdam Philharmonic and premiered at the 2005 University of Kentucky Trombone Day. Capriccio is a virtuosic showpiece for the bass trombone, showcasing the instrument both technically and lyrically, and written primarily in the instrument’s middle and low register.

Composer: www.stevenverhelst.com  
Publisher: www.stevenverhelst.com

**Additional Editions**  
Bass Trombone and Brass Band  
Bass Trombone and Fanfare Band

**Publisher**  
Muzix  
Oude Steenweg 136  
2530 Boechout  
Belgium  
Email: info@stevenverhelst.com

**Wind Band**

2+Picc.1.3+Eb+ACl+BCl.2 + AATB + 4.3.3.1.1 + 3 Perc

Movements: 1  
Duration: 5’ 30”  
Difficulty: Grade II

**Solo**

Range: Bb – bb’  
Mutes: none  
Effects: none  
Difficulty: Grade II+

Commissioned by Ben van Dijk, bass trombonist with the Rotterdam Philharmonic and based on the American folk song of the same name. The wind band parts are not individually challenging, but they do require a significant level of independence for younger bands. The principal alto saxophone is featured as a lead accompanying voice.

Composer: www.stevenverhelst.com
Publisher: www.stevenverhelst.com

Additional Editions
Bass Trombone and Brass Band
Bass Trombone and Fanfare Band

Muzix
Oude Steenweg 136
2530 Boechout
Belgium
Email: info@stevenverhelst.com

Wind Band

2.1.3+BCl.0 + AATB + 2.2.3.1.1 + 4 Perc

Movements: 3
Duration: 14’ 30”
Difficulty: Grade IV

Commissioned by Ben van Dijk, bass trombonist with the Rotterdam Philharmonic. Large three-movement Concerto in fast-slow-fast form. Unfortunately Verhelst was not able to supply a full wind band score.

Composer: N/A, Publisher: www.warwickmusic.com

**Additional Editions**

Bass Trombone and Brass Band

Warwick Music Ltd
1 Broomfield Road
Coventry
CV5 6JW
England
Email: sales@warwickmusic.com
Phone: 44 24 7671 2081

**Wind Band**

2+Picc.2.2.2 + AT + 4.4.3.1.1 + 5 Perc

Movements: 1
Duration: 10’ 00”
Difficulty: Grade III

**Solo**

Range: Ab’ – bb’
Mutes: none
Effects: none
Difficulty: Grade IV

Commissioned by Douglas Yeo, former bass trombonist with the Boston Symphony Orchestra and Professor of Trombone at Arizona State University. *Wildfire* places significant demands on the soloist including large intervals of more than octave, rapid technical passages, and alternating between slurred and articulated notes at fast tempi. Two brief cadenzas interrupt the motion of the piece, one at the beginning after a brief introduction, and the second in the middle separating the piece into two large sections.
CHAPTER 4

SOLO BASS TROMBONE AND SMALL WIND ENSEMBLE


Composer: www.maximeaulio.net
Publisher: www.dehaske.com

**Additional Editions**

**Bass Trombone and Piano**

De Haske Publications
Businesspark Friesland-West
15
8466 SL Nijehaske
The Netherlands
Email: info@halleonarddehaske.co.uk
Phone: +31 513 653 053

**Wind Ensemble**

1.0+EH.0+Eb.0 + 1.0.0.0.0 + 1 Perc + DB + Hp + Pn

Movements: 1
Duration: 8’ 30”
Difficulty: Grade V

**Solo**

Range: D’ to b’
Mutes: straight mute
Effects: flutter-tongue, glissando
Difficulty: Grade IV

Dedicated to Frédéric Potier, bass trombonist of the Paris National Opera. *Phaethon* is a musical depiction of the Greek legend by the Roman poet Ovid. The piece is rhythmically very dense, with various subdivisions of the beat happening simultaneously, as well as a cadenza with unmetered accompaniment. The score is heavily marked with performance instructions, and almost every member of the ensemble is required to perform an extended technique.

Composer: N/A

Publisher: www.accuramusic.com

Additional Editions
Bass Trombone and Piano

Accura Music Inc.
P.O. Box 257
North Greece, NY 14515
Email: accura@accuramusic.com
Phone: (585) 227-1550

Wind Ensemble

1/Picc.1.1+BCl.1 + 2.1.1.0.1 + 2 Perc

Movements: 2
Duration: 9’ 00’’

Solo

Range: C#’ – b’
Mutes: none
Effects: flapper-tongue, flutter-tongue, glissando, growl, multiphonics, “oink”, tongue-stop, trill, rip
Difficulty: Grade V

Commissioned by the International Trombone Workshop and premiered by the composer, who at the time was the bass trombonist of the Pittsburgh Symphony Orchestra. Clearly written from the perspective of someone familiar with the capabilities of the trombone, McCulloh’s Concertino No. 2 features many extended techniques (listed above) in addition to numerous rhythmic and technical challenges. Unfortunately, Accura Music was not able to supply a wind ensemble score.

Composer: timrisher.wordpress.com  
Publisher: www.wehrs-music-house.com

**Additional Editions**  
Bass Trombone and Piano

**Wind Band**

1.1.2+BCl.1 + AT + 2.1.1.0.1 + 3 Perc

Movements: 3

Originally composed for bass trombone and piano, *Harp* is a large scale work for bass trombone and wind band. Unfortunately, the composer was unable to provide a full score for analysis.

Composer: www.danielschynder.com  
Publisher: No Website

**Additional Editions**
- Bass Trombone and Piano  
- Bass Trombone, Piano, and Percussion  
- Bass Trombone and Chamber Orchestra

**Wind Ensemble**

1.1+EH.1+BCl.1+Cbssn + 1.1.1.0.0 + 2 Perc + Pn + Vl

Movements: 3  
Duration: 18’

**Solo**

Range: Eb’ – g’  
Mutes: harmon mute  
Effects: fall, flutter-tongue, glissando, scoop  
Difficulty: Grade V

Commissioned by New York bass trombonist David Taylor and the Absolute Ensemble. A highly virtuosic work, which showcases the bass trombone in a variety of styles reflecting Taylor’s career accomplishments, the piece has an almost improvisatory style with rhythms heavily influenced by Schnyder’s jazz background. The work also frequently calls for the pedal register of the bass trombone, hence the title *subZERO* (Hoorman 2007, 10). Unfortunately, E Williams Publishing was not able to supply a wind ensemble score, but Matthew Hoorman’s DMA dissertation “A Performer’s Guide to Daniel Schnyder’s ‘subZERO – Concerto for Bass Trombone’” is an excellent resource for the piece.

Composer: [www.charleswuorinen.com](http://www.charleswuorinen.com)  
Publisher: [www.edition-peters.com](http://www.edition-peters.com)

**Additional Editions**  
N/A

**Wind Ensemble**

3(3/Picc).0.1+BC1.0 + 2.0.0.1+ 1 Perc + Pn

Movements: 1  
Duration: 15’  
Difficulty: Grade V

**Solo**

Range: E’ – bb’  
Mutes: none  
Effects: flutter-tongue  
Difficulty: Grade V

Dedicated to New York bass trombonist David Taylor. A highly virtuosic and rhythmically complex work, rarely staying in the same time signature for more than a few measures and frequently using asymmetric meters. *Archaeopteryx* also combines an unusual group of instruments taking turns conversing with the solo bass trombone.
APPENDIX A

LIST OF UNPUBLISHED OR OUT-OF-PRINT WORKS

Cable, Howard. Concertino for Bass Trombone and Concert Band. 2014.
Dunn, Russell. Opus 1 for Bass Trombone. 1971.*
Hertenstein, Marco. Concerto for Bass Trombone and Wind Band.
Kelly, James. Concerto.*
Kelly, James. Soliloquy. 1966.*
Mathews, Michael K. Concerto for Bass Trombone and Band. 1977.*
Neumann, Phil. Quadrangle: Concerto. 1976.*
Pagán-Pérez, William. Bo Guamo’s Battle.
Pugh, James. Art for Art’s Sake. 1972.*
Yurko, Bruce. Concerto for Trombone and Wind Ensemble. 1977.*

*Entry in Annotated Guide to Bass Trombone Literature (Everett)
^ Published Edition for Bass Trombone and Piano
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REFERENCES


BIOGRAPHICAL SKETCH

Erik Shinn currently holds Bass Trombone positions with The Gainesville Orchestra, Ocala Symphony Orchestra and regularly performs as a substitute musician with other orchestras in the North Florida/South Georgia region. Erik’s research interests are centered on trombone literature and he serves as a staff member on the literature review team for the International Trombone Association Journal. Erik has also recently presented a lecture recital on crossover repertoire for bass trombone.

As an arranger Erik has written works for a variety of brass ensembles, specializing in works for trombone choir and mixed low brass. He has had works performed and commissioned by professional ensembles such as the St. Louis Low Brass Collective, Washington Trombone Ensemble, Nittany Trombone Quartet, and the Cramer Trombone Choir of the International Trombone Festival as well as collegiate ensembles at Baylor University, The Eastman School of Music, The Florida State University, Henderson State University, Indiana University of Pennsylvania, Ithaca College, The Pennsylvania State University, and The University of Alabama.

Erik earned a Master of Music from Baylor University and a Bachelor of Music Education from The Pennsylvania State University. His primary teachers include John Drew, Brent Phillips, and Mark Lusk with additional instruction from Gerry Pagano, John Kitzman, Lee Rogers and Grant Moore II and Paul Ebbers.