

Annotated Guide
to
Bass Trombone
Literature
by
Thomas G. Everett

Third Edition, 1985
(Revised and Enlarged)

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To
George Roberts, "Mr. Bass Trombone,"
who first introduced me to the
unique timbre of the bass trombone,
and
my wife, Betsy,
for the joy of living.

Introduction to the Second Edition

Although the bass trombone has been a member of the symphony for over 150 years, it has only recently acquired an identity and literature as a solo instrument. Composers, teachers, and performers are becoming more sensitive to the need for original literature and study material. This may be attributed to construction and mechanical improvements including the double trigger, the realization of unique tonal qualities and technical capabilities of the bass trombone, and the appearance of many fine players specializing in bass trombone performance.

This text is intended as a reference guide to literature written specifically for the bass trombone or tenor/bass trombone. Arrangements, transcriptions, and much of the French conservatory literature (intended for French tuba) are not included. Several works for unstipulated instrument, that fit the range and sonority of the bass trombone, have been included. Because the bass trombonist must familiarize himself with tenor trombone literature and technique (i.e. clef reading, slide technique, and upper register), selected publications for other instruments are listed under Supplementary Practice Materials.

Manuscripts (indicated by "MS") are available from the composers, and dates refer to the year of composition. Dates for published editions refer to the date of publication.

I would like to thank the many friends, composers, performers, and publishers who provided scores for examination and assisted in compiling this bibliography. Special thanks and acknowledgement go to Linda Anne Farr for her assistance in editing some of the entries and to Stephen Glover for his valuable suggestions and care regarding the preparation of the manuscript.

Most of the published materials listed in this text are available from: Robert King Music Co., 112A Main Street, North Easton, MA 02356.

Composers and publishers interested in having their compositions or publications listed in future editions should send a sample copy to: Thomas G. Everett, Director, Harvard University Band, 9 Prescott Street, Cambridge, MA 02138.

Thomas G. Everett
Harvard University, 1978

Introduction to the Third Edition

The first edition of this guide was published in 1973 and the revised second edition in 1978. My original research and commissioning activities for bass trombone (initiated in 1967) were motivated by the fact that there were very few works readily available for the instrument. The literature generally reflected composers', performers', and publishers' lack of awareness of both the range and the unique sonority of the bass trombone.

Annotated Guide to Bass Trombone Literature was published to inform the reader about literature (especially difficult to locate manuscripts) for the bass trombone; to assist students and performers in preparing balanced and diverse recital programming; and, to encourage bass trombonists to play music specifically intended for the bass trombone. The hope was to call attention to the possibilities of the bass trombone as a solo instrument, and to

further the diversity and the quality of the music written for the instrument.

The goals of the original text are in the process of being realized. There has been an increase in the number of bass trombone majors at the college level; there has been an increase in the number of both professional and undergraduate bass trombone recitals; more original compositions are being written and published for the instrument; and new valve design is adding to the flexibility of the instrument.

Special thanks and acknowledgement are given to my parents, Walter and Janette Everett; my wife, Betsy; and especially to Stephen Glover, for his valuable suggestions, and his standards and care regarding the preparation of this publication.

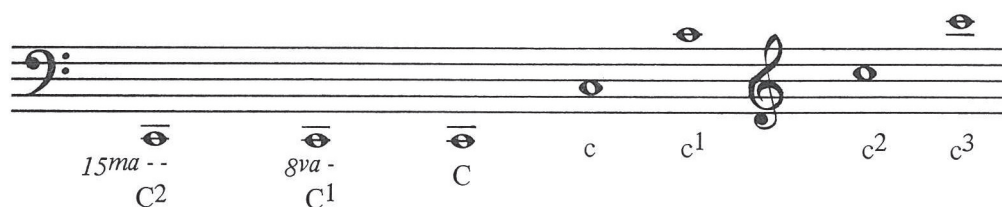
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Publisher's Note to the Third Edition

This third edition of Thomas Everett's *Annotated Guide to Bass Trombone Literature* contains 726 entries compared to 527 entries in the second edition (1978) and 218 entries in the first edition (1973). Many of the original

annotations have been up-dated to show current publishers and other new information. The text has been completely re-typeset in larger type and in a format designed for more comfortable reading.

The following *new* pitch indications are used:



The editorial proceeds from the sale of this publication have been assigned, by the author, to the International Trombone Association Scholarship Fund.

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Bass Trombone Unaccompanied

Adams, Stan. *Five Moods for Bass Trombone Alone*. MS, 1976.

This work portrays five moods: question, fury, depression, laughter, and calmness. Although unmeasured, the music is straightforward and easy to interpret. It is well-written and does not present any awkward technical passages. This sensitive work is playable by high school as well as professional players and is a valuable contribution to the literature.

Tenor clef; lip trills; glisses. Pedal B-flat¹ to c².

Adler, Samuel. *Canto II*. Oxford University Press, 1972.

Written in 1970 on a commission from Thomas Everett, *Canto II* has four short movements based on a freely-used tone row. The movements range from virtuoso and jazz styles to a moving ballad. This work exploits all facets of the bass trombone (declarative, aggressive, lyrical, and humorous) and requires a full range and technical facility. This is a difficult work for college and professional performers. *Canto II* is one of a series of unaccompanied works being written for each of the orchestral instruments.

Flutter tongue; glissandos between F valve and B-flat trombone; cup mute. Pedal G¹ to b-flat¹. See: Recordings, Knaub.

Aiken, Hugh. *Trombone Music* for trombone with F attachment. MS, 1968.

Trombone Music is a well constructed, melodic contemporary composition with several changing tempos and moods. A wide range, variety of styles and creative use of dynamics add to this strong, interesting composition. There is some jazz influence in a slow "blues" legato section.

Treble clef; tenor clef; extreme dynamics; wide intervals; hand mute. C to d-flat².

Allison, Howard K. *Evolution*. Music Materials Development Center, 1971.

In an interesting three movement work, the soloist must perform finger cymbals and piccolo woodblock while playing trombone (second and third movements). The first two movements are dynamically varied, include wide skips, and make frequent use of the low legato trigger range. In the second movement, the melodic fragments are linked by rhythmic development to the woodblock and cymbal sounds. The last movement contains flashbacks to the earlier movements and includes the player's emotional reaction (improvisation) to cards (with designs on them) supplied by the composer. *Evolution* involves some technically awkward passages, changing meter, staging (walking from music stand to music stand), and a low tessitura.

Improvisation. Pedal G¹ to b¹.

Anderson, Mark. *Expressivo*. Seesaw Music Corp., 1975.

This is a short, slow work in which fragmented elements alternate with sections of repeated pitches and legato lines. Interest is created by dynamic changes and the play on pitch development centering around *f*. Moderate difficulty.

Changing meter; flutter tongue; glissandos. A to f¹.

Anderson, T.J. *Minstrel Man* for bass trombone, bass drum and hi-hat cymbal (one player). Bote and Bock, 1978.

This is an entertaining one-man show in which the soloist accompanies himself with the cymbal and dance bass drum in an appropriate "um-chick" rhythm. The work consists of rags, quotes from Henry Fillmore, Tommy Dorsey, and classic minstrel tags. The coordination of the rhythm parts while playing the trombone and a few of the technical passages will require careful practice.

Smear; glisses; slide trills; flutter tongue. Duration: 7½ minutes. B¹ to b².

Barnekow, Deborah. *The Kraken* for trombone with F attachment. OR-TAV Music Publications, 1978.

Dedicated to Stuart Dempster, *The Kraken* was inspired by Alfred Lord Tennyson's poem of the same name. The five tonal contrasting movements create interest through rhythmic variety and flowing melodic lines. It is a contemporary work with rhythmic challenges but without wide skips, angular lines, or extremes of range. The second movement is fast and contains tricky coordination of rhythms with the plunger mute in sections.

Multiphonics; quarter tones; felt hat; wawa mute; plunger; glissandos; tenor clef; changing meter. C to a¹.

Beale, James. *Mushroom Piece* op. 36, for trombone with F attachment. American Composers Alliance, 1971.

This work is one minute in length, but is surprisingly complete and has varied statements despite its short duration. There is one short chordal (multiphonic) section.

High register; tenor clef; mute changes. E-flat to d².

Bischoff, John. *Olives* for trombone with F attachment. MS, 1971, published in *Soundings*, No. 1, January, 1972. (Available from *Soundings*.)

This work consists of a series of pitches that are either played, whistled, produced by vocal sounds, hummed along with trombone sound, or air blown through the instrument without buzzing. Each sound is sustained as long as possible on one breath "until your mind and body have experienced that sound in some complete sense." There are some pitches on which the performer changes timbres by changing vowel sounds. Dynamics are from *ppp* to *mf*. This is one of many new pieces with spiritual overtones.

B¹ to c¹.

Blank, Allan. *Four Comments*. Associated Music Publishers, 1975.

Written for and premiered by Tom Everett, this four movement suite has its humorous moments. Movement I (quarter-note = 50) is a rubato melody in cadenza style leaving much latitude for personal expression (no time signature). Movement II is fast and alternates an aggressive staccato style with reflective lyrical moments. The slow third movement prepares the audience for the happy finale which includes a musical dialogue between cowboys and indians as well as material from earlier sections. The last movement includes some wide skips from and into the pedal register; throughout *Four Comments* there is wide dynamic variety.

Mute. Pedal F¹ to sustained a-flat¹.

Blickhan, Tim. *Bon Mot Finesse* for trombone (tenor B-flat—F). Seesaw Music Corp., 1976.

This short composition was written for tenor trombonist, Tom Senff. It has no meter indication and is proportionally notated. Unity is fostered by the repetition of certain pitches, and interest is created through dynamic variety. Rhythmic, energetic segments are contrasted with quieter, reflective statements.

Mutes; wide skips; tenor clef; trigger trills. Pedal B-flat¹ to c-sharp².

Brindle, Reginald Smith. *Tubal-Cain's Legacy*. MS, 1975.

Containing much new notation and effects, Mr. Brindle's work is conceived for a tenor-bass trombone. No other information available.

Brink, Philip. *Exegesis*. Brass Music Ltd, 1976.

Composed by a bass trombonist, *Exegesis* ("an interpretation") is a cadenza-like piece in declamatory style. Although basically traditional notation is used, there are many special effects (humming, glisses, singing into instrument, varying timbre by use of changing vowels, short improvised sections, lip trills, etc.). The performer has much freedom in timing and performing the many effects. *Exegesis* uses a large range and has many wide skips (some almost three octaves!). The composition offers interesting contrasts and is playable by good, aggressive college students.

Pedal D¹ to c-sharp².

Brooks, William. *Poempiece II: "How I fooled the armies."* MS, 1973 (revised.)

Poempiece II: "How I fooled the armies," written for and premiered by James Fulkerson, is an "action" or theatre piece for bass trombone in which the instrument is gradually disassembled. The physical aspects of the piece involves leaving or picking up parts of the trombone at different locations around the stage. There are spoken passages and every event includes sound, notation and attitude instructions, and graphs. No range stipulation.

Burton, James. *How to Compose New Music in Your Spare Time for Fun and Profit*. MS, 1971.

This piece is purely for fun and possibly could be the audience's favorite work on a recital. No notated music, there are a list of activities to choose from under certain conditions. The trombonist (tenor or bass) performs with a set of bells tied to the end of the slide and the piece revolves around the ringing of the bells. A contact mike is needed for the mouthpiece. No range stipulations. (Written for and premiered by James Fulkerson.)

Celona, John Anthony. *Multiphony III (Gradients)* for tenor trombone with trigger. MS, 1972.

Dedicated to Ted Grove, this contemporary piece is very similar in techniques and notations to *Sequenza V* by Luciano Berio. In fact the composition is modeled in a style after the Berio. Each staff is divided into four five-second segments. The many graphic notations, and special techniques include many of the new developments in trombone playing. Some special techniques are: producing air sound with whistle tongue, overblow and stop suddenly with tongue, double tongue, irregular slide change, playing and singing simultaneously, exhale and inhale indications, vowel indication, flutter tongue, trills, harmonic gliss, and extreme range requests (play highest and lowest notes possible). Bass, tenor, and treble clefs are used in this difficult work—best left for performers experienced in new music.

Childs, Barney. *Sonata for Solo Trombone*. Tritone Press, 1962.

This standard of the literature was written for Lloyd Weldy and has been recorded by Miles Anderson on Avant Records. The three-movement work makes effective use of silence in the opening recitative. The "double" second movement alternates swing-jazz and traditional playing. The Rondo is structured to let the performer select the order of sections and variations prior to or during the performance. This work is excellent preparation for more difficult avant-garde works.

Wide skips; glisses; changing meter. E-flat (option^r pedal B-flat¹) to e² (optional d²).

Clark, Thomas. *Night Songs* for trombone with ^rment. MS, 1976.

This is a three movement work (Elegy, B^r quy) of moderate difficulty.

Straight mute; plunger; flutter tongu^r tiphonics; proportional notation. Pe^r

Cope, David. *BTRB*. The Br

Premiered by James Fulk involving the "discovery" producing sounds wit^r bassoon reed) and s^r work but require^r can act and su^r the short no^r



MUSIC FOR TROMBONE & PIANO or ORGAN

ARUTIUNIAN Alexander (*1920)

TB11a **Concerto** for trombone & orchestra (1990)
trombone & piano reduction (20' - diff. 5)

ALTMAN Laurie (*1944)

TB94 **Colors of the City** (2015)
for 2 trombones (or F-horn, trombone) and piano
(18' - diff. 4-5)

BARATTO Paolo (1926-2008)

TB31 **Andante cantabile** (1965 - 4' - diff. 2-3)
trombone & piano

BLANK William (*1957)

TB8 **Esquisse** trombone & piano (diff. 6)

BLAZHEVICH Vladislav (1881-1942)

TB3 **Concerto No 1** trombone & piano (diff. 4-5)

BROWN Newel Kay

TB42 **Sonata** trombone & piano (diff. 4)

COSMA Edgar (*1925)

TB17a **Concerto** for trombone & orchestra (1991)
trombone & piano reduction (diff. 5-6)

DEMERSEMAN Jules (1833-1866)

TB64 **Premier solo de concert** (ca 1865 - 8' - diff. 5-6)
trombone (or euphonium or baritone) & piano
(edited by Raymond Lapie)

FILAS Juraj (*1955)

TB55a **Concerto** "Don Chisciotte o un Autoritratto"
for trombone & orchestra (2000 - 25' - diff. 5)
trombone & piano red.

TB32a **Romance Concertante** bass trombone & orchestra
(1998 - 10' - diff. 5) bass trombone & piano red.

TB29 **Sonata** (1997) trombone & piano (15' - diff. 4-5)

FINGER Gottfried (1660-1723)

TB2a **Sonata in Es** trombone & piano (diff. 4)
(edited by Miloslav Hejda)

FRIEDMAN Stanley (*1951)

TB52 **Sonata** (1999) trombone & piano (16' - diff. 4-5)

HOVORKA Albin (1831-1890)

TB24a **Concertino** (1883) trombone & piano
(15' - diff. 4-5) edited by Hejda Miloslav

JEVTIC Ivan (*1947)

TB20a **Actus tragicus** trombone & string orchestra (1993)
trombone & piano red. (10' - diff. 4)

KASSATTI Tadeusz (*1948)

TB51a **Sonatine** trombone solo & brass quintet (1999)
trombone & piano red. (by the composer) (17'diff. 4-5)

KOETSIER Jan (1911-2006)

TB15a **Concertino op. 91** (1982)
trombone & piano (15' - diff. 5)

LANE Richard (1933-2004)

TB67 **Aria for Adina** (1990 - 3' - diff. 3)
trombone & piano

LOUDOVA Ivana (*1941)

TB28 **Sonata Angelica** trombone & piano (10' - diff. 4-5)

MEIER Jost (*1939)

TB7a **Musique pour trombone** trombone & orchestra
trombone & piano reduction (22' - diff. 6)

MICHEL Jean-François (*1957)

TB92 **Petite Suite (Caravane-Cygne-Carrousel)**
trombone & piano (8'20' - diff. 2-3)

TB86 **Prélude, Romance, Bacchanale** trombone & piano
(8' - diff. 4)

TB90 **Preludio - Siciliana - Galop** trombone & piano
(ca. 6' - diff. 3)

TB93 **Trilogy** (2014) for 2 trombones & piano
(or F-horn, trombone and piano) (15' - diff. 5)

OESTREICH Carl (1800-1840)

TB14a **Concertino** trombone & orchestra (14' - diff. 5)
trombone & piano red. (edited by Istvan Máriássy)

PLOG Anthony (*1947)

TB22a **3 Miniatures** trombone & piano (8' - diff. 4-5)

TB58 **4 Themes on Paintings of Goya** (2001)
trombone & piano (16'30 - diff. 4-5)

TB88 **Divergent Roads** trombone & piano (3'30 - diff. 4)

TB89 **Initiatives** bass trombone & piano (4' - diff. 4)

TB26a **Nocturne** trombone & piano (11' - diff. 4-5)

TB79 **Sonare** trombone & organ (8' - diff. 4-5)

RAUM Elizabeth (*1945)

TB23a **Olmütz Concerto** for trombone & orchestra (1994)
trombone & piano red. (20' - diff. 4-5)

ROMHANY Aron (*1974)

TB70 **So Far, So Close** (2009)
trombone & piano (10' - diff. 4)

SAGLIETTI Corrado (*1957)

TB99 **El Tanguero** trombone & piano (2014 - ca. 5' - diff. 4)

TB21a **Suite** for trombone alto & piano (199212'-diff.5)
(or for alto trombone & string quartet - ref. TB21b/c)

SMITA Vaclav (1822-1908)

TB25a **Concertino Es-Dur** trombone & piano
(15' - diff. 4-5) edited by Miloslav Hejda)

STEVENS John (*1951)

TB71 **Autumn** trombone & piano (2009 - ca. 6' - diff. 4)

TB63 **Sonata** (2002 - 16'30 - diff. 4-5)
trombone (or euphonium) & piano

SULEK Stjepan (1914-1986)

TB39 **Sonata Vox Gabrieli** (1973)
trombone & piano (8' - diff. 5)

SZENTPALI Roland (*1977)

TB65a **Trombone Scenes** (2004)
trombone & piano (or trombone & brass ensemble
(4141), piano & percussion) (15' - diff. 4)

TSABARY Eldad (*1969)

TB62 **HaGuGum** (1997) trombone & piano
(4'30 - diff. 3)

VOEGELIN Fritz (*1943)

TB19 **Méditation sur B-A-C-H** trombone & organ
(ca. 6' - diff. 4-5)

WHITE Donald H. (*1921)

TB40 **Tetra Ergon** bass trombone & piano (diff. 4)

ZBINDEN Julien-François (*1917)

TB30a **Triptyque** op. 89 (1998) - 12' - diff. 5-6
trombone & string orchestra - trombone & piano red.