

Vorwort

Die vorliegende **Rhapsodie für Trompete und Orgel** ist ein einsätziges Werk, in dessen Verlauf kontrastierende Charaktere einander abwechseln und besonders die Klang- und Spielmöglichkeiten des Soloinstruments hervortreten sollen. Dabei gibt es einerseits Passagen, in denen die beiden Instrumente miteinander verschmelzen und das thematische oder klangliche Material homogen verwenden, andererseits zeichnet sich die Musik auch durch zahlreiche dialogische Abschnitte aus. Die Registrierung der Orgel soll überwiegend grundtönig im Sinne der deutschen Romantik gewählt werden. Den dynamischen Angaben wurden keine Registernamen beigegeben, da die dynamische Balance Priorität vor der konkreten klanglichen Ausgestaltung hat. Auch die richtige Wahl der Manuale und Spielhilfen ist nach den gegebenen Voraussetzungen vorzunehmen, da diese von Orgel zu Orgel sehr verschieden sind.

Mannheim, im Januar 2013

Johannes Matthias Michel



Foreword

This **Rhapsody for Trumpet and Organ** consists of a single movement within which contrasting moods follow on from one another and spotlight the variety of sounds that the solo instrument can make and ways it can be played. On the one hand, there are passages in which the two instruments merge and use the thematic material and the sounds in a homogenous way, and on the other there are many sections of dialogue in the music. The organ registrations should be oriented towards fundamental stops in the tradition of German Romantic music. No names of stops have been cited in the dynamic markings, since the dynamic balance takes precedence over the specific sound colours. The choice of manuals and accessories also depends on the individual situation, as these differ widely from organ to organ.

Mannheim, January 2013

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Rhapsodie

für Trompete und Orgel



Johannes Matthias Michel, 2012

Con brio ♩ = 126

Trompete

Manual

Pedal

6

10

62 **Con brio** ♩ = 126

Musical notation for the first system, measures 62-65. The top staff is in treble clef with a 9/8 time signature. It features a melodic line with eighth notes and rests, marked *ff* at the beginning and *p* at the end. The bottom two staves are in bass clef with a 9/8 time signature, providing harmonic support with chords and single notes.

Con brio ♩ = 126

Musical notation for the second system, measures 66-68. The top staff is in treble clef with a 9/8 time signature, marked *f*. The bottom two staves are in bass clef with a 9/8 time signature. Measure 68 includes a key signature change to one flat and a time signature change to 12/8, with a dynamic marking of *mp*.

Musical notation for the third system, measures 69-71. The top staff is in treble clef with a 9/8 time signature, marked *f*. The bottom two staves are in bass clef with a 9/8 time signature. Measure 71 includes a key signature change to one flat and a time signature change to 12/8, with a dynamic marking of *mf*.

Musical notation for the fourth system, measures 72-74. The top staff is in treble clef with a 9/8 time signature, marked *f*. The bottom two staves are in bass clef with a 9/8 time signature. Measure 74 includes a key signature change to one flat and a time signature change to 12/8, with a dynamic marking of *mf*.

Musical notation for the fifth system, measures 75-77. The top staff is in treble clef with a 9/8 time signature, marked *ff*. The bottom two staves are in bass clef with a 9/8 time signature.

Musical notation for the sixth system, measures 78-80. The top staff is in treble clef with a 9/8 time signature, marked *f*. The bottom two staves are in bass clef with a 9/8 time signature. Measure 80 includes a key signature change to one flat and a time signature change to 12/8, with a dynamic marking of *sim.*

78 **Moderato** ♩ = 60

espr.
mf

Moderato ♩ = 60
mp

80

f

83

mp *p*

118

rit.

rit.

- Fag. 16'

122 *Alla Giga* ♩ = 74

f

Alla Giga ♩ = 74

f

124

f