

“Wondrous Love”
Fantasy Variations

Joel Treybig

The hymn tune for “Wondrous Love” is generally attributed to the 1701 English song "The Ballad of Captain Kidd", although the tune actually predates this usage by many years. The text and melody for “Wondrous Love” were first published together as a hymn in *The Southern Harmony*, a book of shape note hymns compiled by William Walker. The present composition is based on the 1811 Denson Sacred Harp publication of the hymn. In this setting, the hymn is sung in the Dorian mode, and the haunting melody contains neither major nor minor thirds. This distinctly American setting utilizes strong harmonies rooted in the folk tradition and intentionally allows parallelisms (i.e.: parallel 5ths, parallel octaves, etc.) within the partwriting that are considered to be “incorrect” in other settings.

Written for flugelhorn/piccolo trumpet and organ, “*Wondrous Love*” *Fantasy Variations* goes through seven contrasting sections based on the tune, including several cadenzas for the flugelhorn/piccolo trumpet player and an interlude for the organist. The tune is present in all sections, however obfuscated, and the composition reverently varies in tone from introspective and gentle to raucous and fervent, allowing the performers multiple opportunities for lyricism, virtuosity, and all points in between. The piece was premiered by the composer (trumpet) and Andrew Risinger (organ) at McAfee Concert Hall in Nashville Tennessee on May 15, 2014.

PREVIEW ONLY

Joel Treybig is Professor of Music in the Belmont University School of Music where he works with undergraduate and graduate trumpet students, performs with the Belmont Brass Quintet, directs brass ensembles, and serves as Instrumental Coordinator. He has performed with symphony orchestras and with numerous pit orchestras and chamber groups, and is an active solo recitalist and clinician. His performances of contemporary music have earned the praise of such American composers as John Cheetham, Eric Ewazen, Stanley Friedman, Stephen Michael Gryc, Karel Husa, Kent Kennan, Anthony Plog, Joan Tower, and Luigi Zaninelli. He received his Doctor of Musical Arts in performance from the University of Texas at Austin, his Master of Music in performance from the University of Akron and his Bachelor of Music Education from Baldwin-Wallace Conservatory of Music and has also completed postgraduate studies at the Royal Northern College of Music. His primary teachers include Raymond Crisara (NBC Symphony, Metropolitan Opera Orchestra), James Darling (Cleveland Orchestra), Murray Greig (English Northern Philharmonia, Orfeo Trumpet Consort), Scott Johnston (Akron Symphony, Canton Symphony, Paragon Brass Quintet) and Mary Squire (Ohio Chamber Orchestra). His biography was selected for inclusion in David Hickman’s *Trumpet Greats: A Biographical Dictionary*. Treybig’s solo, chamber, and orchestral performances have been broadcast on public radio throughout the southeast, and he has recorded a CD entitled *Lux et Lapis – Music for Two Trumpets and Organ* with Adam Hayes, trumpet, and Andrew Risinger, organ.

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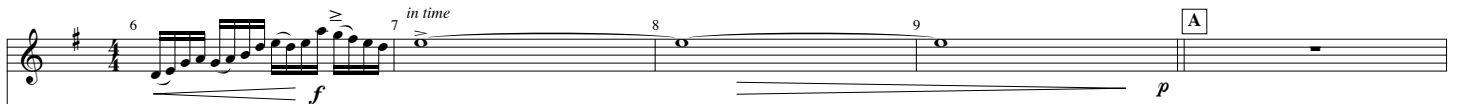
DIFFICULTY RATING: Difficult
Trumpet and Organ

"WONDROUS LOVE" FANTASY VARIATIONS

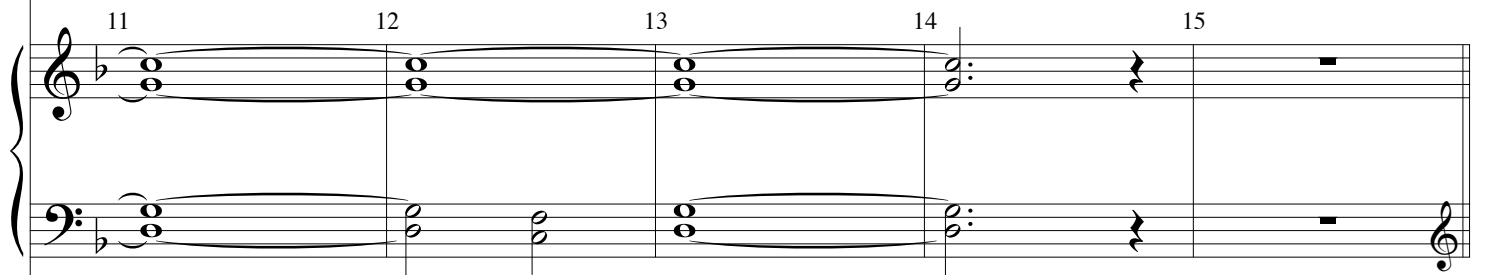
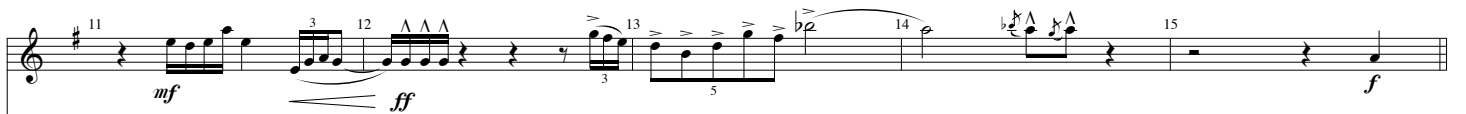
Joel Treybig
(b. 1969)

B♭ Flugelhorn/
A Piccolo Trumpet

Moderato $\text{♩} = 76$
Flugelhorn *freely*



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Allegro Moderato ♩=86

B 17 18 19 20

B Allegro Moderato ♩=86

17 II 18 19 20

f bright

I *f*

21 22 23 24 25 26

21 22 23 26

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27 28 29 30 31

f

27 28 29 30 31

Musical score for measures 32-37. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 6/8. Measures 32-37 are marked with measure numbers above the notes. The dynamic marking *mp* is present in the first and second staves. The piece concludes with a double bar line and repeat sign (//).

Musical score for measures 39-42. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *Allegro moderato* with a quarter note equal to 76 (♩.=76). Measures 39-42 are marked with measure numbers above the notes. The dynamic marking *mf* *gently* is present in the first staff. The second and third staves contain a large, semi-transparent watermark reading "PREVIEW ONLY". The piece concludes with a double bar line and repeat sign (//).

Musical score for measures 43-47. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 6/8. Measures 43-47 are marked with measure numbers above the notes. The dynamic marking *mf* is present in the first staff. The piece concludes with a double bar line and repeat sign (//).

Musical score for measures 48-52. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure numbers 48, 49, 50, 51, and 52 are indicated above the staves.

Musical score for measures 53-57. The system includes a vocal line and a piano accompaniment. Measure 53 is marked *with energy*. Measure 55 is marked *G.P.*. Measure 56 is marked *mf*. Measure 57 is marked *p*. A large watermark "PREVIEW ONLY" is overlaid across the piano part. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for measures 58-63. The system includes a vocal line and a piano accompaniment. Measure 58 is marked *mf*. Measure 63 is marked *gently*. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measure numbers 58, 59, 60, 61, 62, and 63 are indicated above the staves.

D $\text{♩} = 76$ *freely*
f *tr* 65 *agitately* *rit.* 66 *mp* 67

accel. **E** $\text{♩} = 120$ *Allegro*
68 69 70 71 *ff*

E 74 to piccolo trumpet in A 75

E 73 74 75
ff

76 77 78 79

80 81 82 83

80 81 82 83

ff

5 5 5 5 5 5

84 85 86 87

84 85 86 87

ff

5 5 5 5 5 5

88 89 90 91

88 89 90 91

ff

5 5 5 5 5 5

F

93

94 *f* *freely* *rit.*

95 G.P.

96 *rit.*

F

93

94 *freely* *rit.*

95

96 *rit.*

G.P.

97

98 *slowly at first*

99 *accel.*

100 Allegro ♩ = 132

97

98 *slowly at first*

99 *accel.*

I Allegro ♩ = 132

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101

102

103

101

102

103

II

f

105 106

107 108 109

110 111 112 113

PREVIEW ONLY

114 115 116 117

118 119 120

121 122

PREVIEW ONLY

f *ff*