

Morceau de Concert by J. G. Pennequin was composed in 1907. Initially written for Trumpet and Piano, this arrangement for Cornet and Piano is very melodic and quite challenging for the Cornet part. Quite fast, this very enjoyable work lasts 7 minutes and needs some advanced skills. The piece, starting by the Piano, shows a continuous exchange between the Cornet and the Piano. J. G. Pennequin (1864-1914) was a very famous Violin teacher in Paris at the beginning of the 20th century. He was also the first Violin of the Opera-Comique and an accompanist of the Salle Pleyel. Winning First Prize of the Paris Conservatory, he wrote a complete method for Violin as well as an elementary method. A sonata for Violin by André Gedalge was dedicated to him.

Aria con Variazioni (1732) composed by G. F. Handel. Baroque, Titled "Aria Con Variazioni," this popular transcription from Handel's 5th Harpsichord Suite features a tuneful melody and five distinct variations. A good piece to focus on smooth, lyrical playing, often amongst slurred melodies with large leaps and ornamentation. Piece stays within the key of concert F and requires fast fingers in slurring passages. Range primarily stays on the staff with an occasional high B natural. Subdividing the eighth note and also the sixteenth note are important skills for this piece.

Let the Bright Seraphim (1741) composed by G. F. Handel (1685-1759). Handel's oratorio Samson was first performed in London in 1743. Written shortly after his celebrated Messiah, it soon fell out of favor; however, several selected numbers have retained their popularity to this day. The libretto is based on Samson Agonistes, John Milton's dramatization of the biblical book of Judges. In "Let the Bright Seraphim," an Israelite woman calls upon heavenly hosts to commemorate Samson's heroic death and triumph over the Philistines. The piece is an example of the archetypal genre of Baroque vocal music, the da capo aria. Da capo arias are cast in ternary form – a structure in three parts consisting of an opening section (A), a contrasting episode (B), and a return to the opening statement (A') that typically incorporates added ornamentation to showcase the virtuosic abilities of the singer. Interestingly, the da capo aria's formal contrasts do not necessarily correlate to textual changes, as is the case in "Let the Bright Seraphim." This rigidity of the musical form with respect to the text led to increasing criticism and declining popularity of the da capo aria at the end of the 18th century.

Jauchzet Gott in allen Landen! (1730) composed by J. S. Bach (1685-1750) is Bach's only church cantata scored for a solo soprano and trumpet. He composed it for general use (ogni tempo), in other words not for a particular date in the church calendar, although he used it for the 15th Sunday after Trinity: the first known performance was on 17 September 1730 in Leipzig, Germany. The work may have been composed earlier, possibly for an occasion at the court of Christian, Duke of Saxe-Weissenfels, for whom Bach had composed the Hunting Cantata and the Shepherd Cantata. Bach composed BWV 51 during a period when he composed church cantatas only irregularly, some of them to complete his earlier cycles. He may have written the cantata shortly before 1730 for an unknown occasion. The performance material survived but does not reveal further detail, other than indicating one later performance. Hofmann sees a connection to

the court of Weißenfels where a scoring of solo soprano and trumpet was popular, and assumes that the work may have been originally intended for a performance at court by a professional female singer. Bach had written two birthday cantatas for Christian, Duke of Saxe-Weissenfels. He was invited to the birthday celebration of 1729 and returned with the title of Hofkapellmeister of Sachsen-Weißenfels (court director of music of Saxe-Weissenfels).

Concert Duet no. 1 (1988) by Anthony Plog was written at the suggestion of William Schmidt (composer and president of Western International Music, Inc.), who felt that there was a definite need for concert repertoire for two trumpets.

This duet may be played as a concert duet separately, or organized into suites of two, three, or four movements (i.e. duets 1-4 could be used as a Suite). In addition, of course, it can be used as practice duet.

Canzon 9 "La Battera" (1608) composed by Costanzo Antegnati (1549-1624) Italian organist and composer Costanzo Antegnati wrote the Ninth Canzon in the series, and it has been rearranged for brass quartet in a way that feels natural for brass players.