
Eighth Note Publications

The Adoration of the Shepherds

Ronald Royer

THE WORK: The Adoration of the Shepherds, A Meditation for Trumpet and Organ, is based on two verses (Luke 2:9-10) from the King James version of the Bible. The composition is divided into three continuous parts, based upon the following three selections of text:

1. And lo, the angel of the Lord came upon them,
2. and they were sore afraid.
3. And the Angel said unto them, Fear not: for behold, I bring you good tiding of great joy, which shall be to all people.

In Part One of the composition, the music is slow and unmeasured, creating an atmosphere of mystery and suspense as the Shepherds realize something unusual is about to happen.

In Part Two, the tempo of the music accelerates and builds in intensity, all the while creating a mood of increasing apprehension. This second section features a dramatic trumpet melody and a fugato section for both the trumpet and organ.

Part Three begins with a chorale-like idea introduced by the organ. The fear and suspense pass, resolving into joy.

The Adoration of the Shepherds was written in the fall of 1998, and is dedicated to Erik Schultz and Jan Overduin. The premiere performances took place in Germany in December, 1998.

Born in Los Angeles into a family of professional musicians, Ronald Royer began his career as a cellist, performing with such ensembles as the Utah Symphony, Pacific Symphony and Toronto Symphony, as well as working in the Motion Picture and Television Industry in Los Angeles. Mr. Royer obtained a Masters Degree in Composition from the University of Toronto and is currently serving as an Instructor of Music for the University of Toronto Schools, Ontario Institute for Studies in Education.

Mr. Royer is quickly emerging as a prominent composer with numerous commissions, performances and commercial recordings. His compositions have been performed throughout the United States, Canada, Germany and the Czech Republic, by such artists as violinist Catherine Manoukian, cellists Shauna Rolston and Simon Fryer, flautist Nora Shulman and the St. Lawrence String Quartet. More than twenty orchestras have performed his works, including the Bohuslav Martinu Philharmonic, Toronto Sinfonietta, Composer's Orchestra, Kitchener-Waterloo Symphony, Canadian Sinfonietta, Niagara Symphony, and the Okanagan Symphony. His music has been broadcast across Canada on CBC radio. From 1998 to 2002, Mr. Royer served as Composer-in-Residence for the Toronto Sinfonietta, for which he wrote six orchestra commissions.

Ronald Royer has written for a variety of ensembles including orchestral, choral, wind ensembles and chamber. His music employs expressive melodies, rich harmonies, energetic rhythms, colourful orchestrations and tight and integrated structures. Mr. Royer is a member of SOCAN/ASCAP and is an associate composer of the Canadian Music Centre.

ISBN: 9781554720217

CATALOG NUMBER: ESTO986

COST: \$15.00

DURATION: 6:57

DIFFICULTY RATING: Difficult

Trumpet and Organ

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THE ADORATION OF THE SHEPHERDS

A Meditation for Trumpet and Organ

Ronald Royer (1998)

PART I

Trumpet in C

Adagio (mysteriously) ♩ = 69

Organ

pp senza misura

p mute (optional)

mp *ad lib., espressivo* *pp* *mf* *rit.* 3

p a Tempo *pp* *mf* *attacca*

a Tempo *attacca*

PART II

Allegro moderato (fearfully) $\bullet = 112$

Musical score for measures 1-5. The score is written for a vocal line and a piano accompaniment. The tempo is Allegro moderato (fearfully) with a metronome marking of 112. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. The piano part features triplets and a dynamic marking of *pp*.

Musical score for measures 6-9. The score continues with the vocal line and piano accompaniment. The time signature changes to 4/4. The piano part features a steady eighth-note accompaniment. A dynamic marking of *p* is present. The word "open" is written above measure 9.

Musical score for measures 10-13. The score continues with the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. A dynamic marking of *pp* is present. The word "cresc." is written below measure 10.

Musical score for measures 14-17. The score continues with the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. A dynamic marking of *mf* is present. The word "open" is written above measure 17.

18 3 *dim.* 19 3 20 3 21

22 23 *pp* 24

25 26 27

28 *Meno mosso* $\text{♩} = 92$ *p* *deliberately* 29 *mf* 30

31 32 33

34 35 36 37

PREVIEW ONLY

38 39 40

41 42 43

44 45 46

mf *deliberately* *mf*

47 48 49

mf

50 51 52 53

p

54 55 56

f *f*

57 *p* *ff* 59

60 61 *accel.* 62 *a Tempo* ♩ = 112

accel. *a Tempo* R.H. 3 L.H. 3 R.H. 3

PREVIEW ONLY

64 65

66 67 68

f

69 70 71

72 73 74

75 76 77

ff

78 80

mf

81 3 82 *p* 83 *rit.*

84 85 *Andante* ♩ = 69 86 87

PREVIEW ONLY

88 89 90 3

91 3 92 *rit.* *attacca*

PART III

94 Adagio (peacefully) ♩ = 63

96

97

98

99

100

101

102

103

104

PREVIEW ONLY

105

106

107

108

109

110

111

112

113

114

115

116

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ISBN 978-1-55472-021-7



9 781554 720217

Exclusively distributed
in the United States by:



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ESTO986 \$15.00



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