



Keith Barnard

*The Highest Rays
of Peach-Gold*

for Carson and Colby with all my sincerest best wishes!

Trumpet and Organ



WEHR'S MUSIC HOUSE

WM #47

\$12.00

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The Highest Rays of Peach-Gold

for trumpet and organ
for Carson and Colby with all my sincerest best wishes!

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♩ = Very slow, expressive, legato — observe all repeats

Trumpet in B \flat

Organ

mp

mp

B \flat Tpt.

Org.

A

mp

B \flat Tpt.

Org.

B

mp

* Performance note: Balance should always be maintained between the instruments. Flexible interpretation may be used. Accidentals apply to the notes on which they appear in the given octave for the entire measure as per normal practice. Some courtesy accidentals have been added in very long measures for ease of reading.

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B♭ Tpt.

Org.

B♭ Tpt.

mp

mp

C

Org.

B♭ Tpt.

D

(E) (F#) (G#)

(C#) (D) (E)

(A) (B)

Org.

The musical score consists of four systems, each featuring an Organ and a B♭ Trumpet. The Organ part is written in grand staff notation (treble and bass clefs), and the B♭ Trumpet part is in a single staff with a B♭ clef. The first system shows the Organ playing a melody with a dynamic marking of *p*. The second system features the B♭ Trumpet with a melodic line starting at *mp* and moving to *p*, with a fermata and a boxed letter 'E' above the final measure. The third system shows both instruments with a melodic line starting at *mp* and a triplet of eighth notes. The fourth system features the B♭ Trumpet with a melodic line starting at *p* and a fermata, with a boxed letter 'F' above the final measure, while the Organ plays a complex, multi-measure chordal texture.

B \flat Tpt.

Org.

p *p* *mp*

mp

B \flat Tpt.

Org.

p *mp*

B \flat Tpt.

Org.

(Trumpet: slow — count — ad lib!)

B \flat Tpt. *mp*

(Organ: moderato — ad lib —
play independent of trumpet — not together! — play continuously)

Org. *mf*

B \flat Tpt. *mf*

Org.

B \flat Tpt. *mp*

Org.

Repeat figure until end of section.

B \flat Tpt. *mp*

B♭ Tpt. *mp* *mp* *p* *Very slow to the end*

B♭ Tpt. **I**

Pedal *pp*

Org. *pp*

B♭ Tpt.

Org.

B♭ Tpt. **J** *mp*

Org. *mp*

K

B♭ Tpt. *mp* *p*

Org. *mp* *p*

B♭ Tpt.

Org. *mp*

Org.

B♭ Tpt. L

B♭ Tpt. M

B♭ Tpt.

B♭ Tpt. N

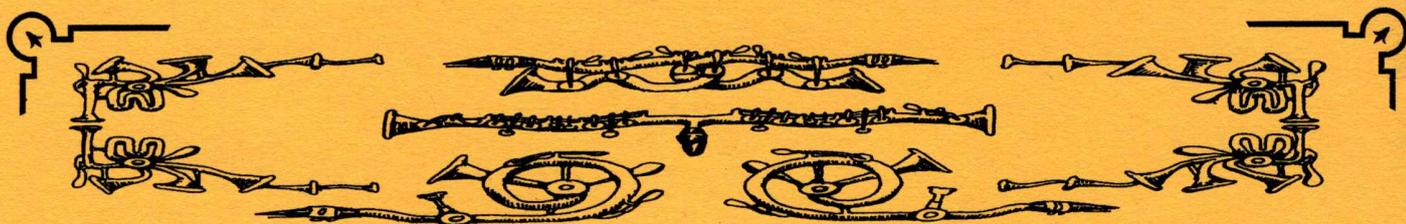
B♭ Tpt. *mp* *mf* *p*

B♭ Tpt. *mp*

Org. *mp*

July/August 2003

Duration: About 30 minutes



Keith Barnard

British composer Keith Barnard has composed a large number of works in all forms, including symphonies and an opera. He studied composition with Arnold Cooke and has been active in London as a teacher of music since 1972. His music has been performed around the world. He is also active as a pianist (frequently performing his own work) and a poet. Barnard is most interested in the relationships between music, healing, and color.

"The Highest Rays of Peach-Gold" was written in August of 2003 and is dedicated to Carson Cooman and his brother Colby. There are some connections with the organ work I also composed for Carson, "Dedication -- To the Ascended Master Light" (2003). Both works are cast in broad, but freely styled, rondo form. I have used the lyrical aspects of the trumpet in this work to blend with the power and colour of the organ sonority. Some passages are in unison and there is much use of melodic and monodic chants -- expressing the peace and calm of the highest rays of healing energy. The peach-gold is reached at the very end from the culmination of deep reds: oranges, violets, and pink-rose energies of structured harmony. There is also an ad lib section where the two instruments play against each other -- unsynchronized -- but the tonality is always consistent. The power and the energy of the architectural music spreads and develops even after the piece has ended. The peach-gold healing ray then rises into the ascension of brilliant ethereal colour -- of mighty victory.

Cover Art by Leo Schutte

