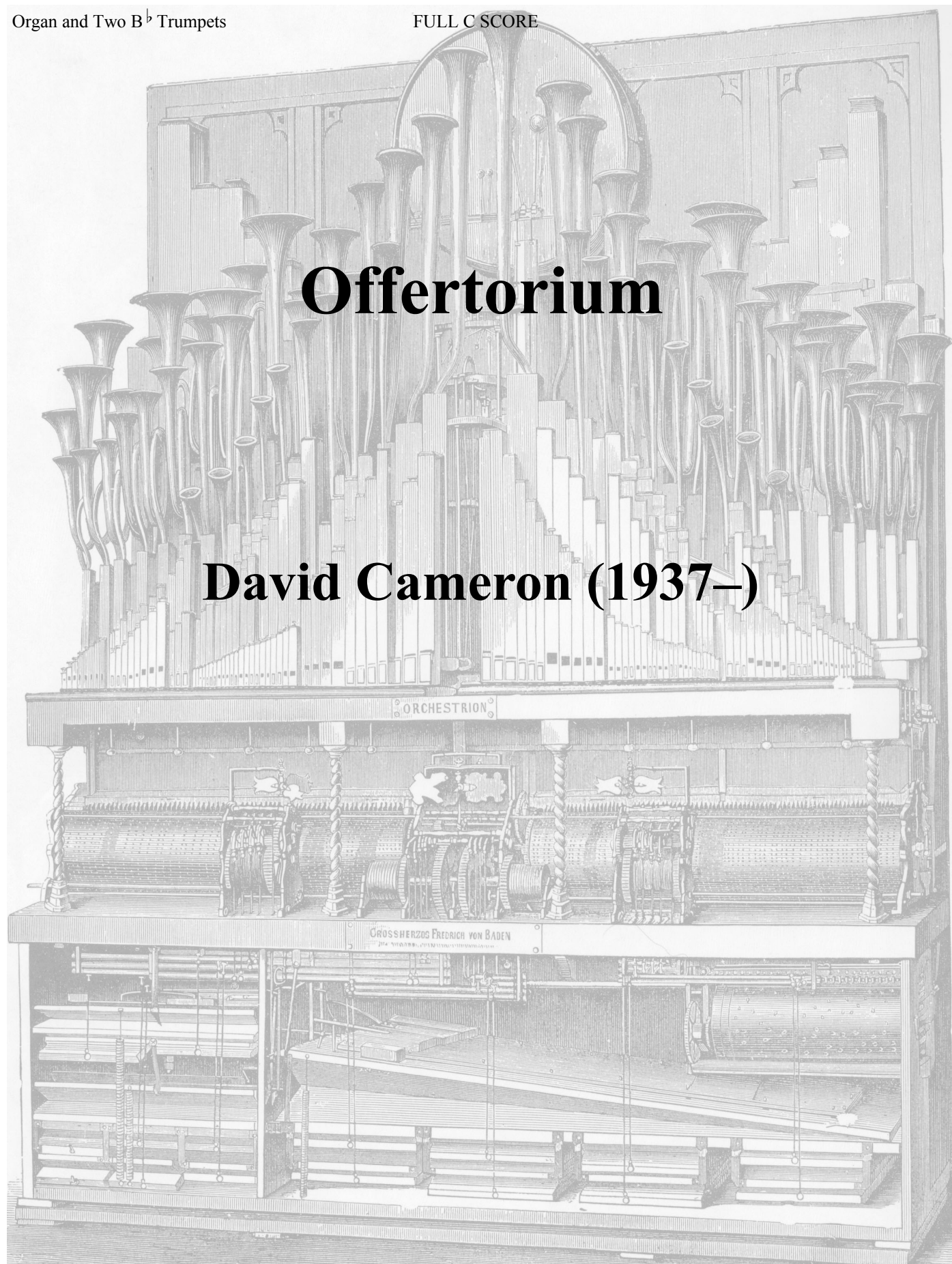


Organ and Two B^b Trumpets

FULL C SCORE

Offertorium

David Cameron (1937–)



Offertorium

Organ and Two B \flat Trumpets

C. David Cameron (1937-)

Principals, with a small reed for II

ca. 2'30"

♩ = 88

The musical score is written for two B \flat Trumpets (I and II), Organ, and a small reed for the second trumpet. The key signature is one flat (B \flat) and the time signature is 3/4. The score is divided into two systems, each containing staves for Trumpet I, Trumpet II, and the Organ. The Organ part is marked with 'I.' and 'mf' dynamics. The Trumpet parts feature various dynamics including *mp*, *f*, *p*, and *mf*. The score includes measures 2, 4, 6, 8, 10, and 12, with measures 1 and 3 being whole rests for the trumpets. The Organ part plays a continuous melody throughout. The Trumpet I part has a melodic line with some rests, while the Trumpet II part has a more active line, often playing in unison with the Organ. The score concludes with a final measure in measure 12.

14 16 18

I

II

f

Measures 14-18 of the musical score. The piano part begins with a melody in the right hand and a bass line in the left hand. The vocal parts (I and II) are mostly rests in this section.

20 22 24

I

II

f *mf*

f *mf*

Measures 20-24 of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The vocal parts (I and II) have more activity in this section, with dynamics *f* and *mf* indicated.

26 28

I

II

f

mf

f

II. *f*

30 32

I

II

f

p

f

p

I. *f*

mf

34 36 38 40

I

II

mp *mf*

cresc. poco a poco *f*

Measures 34-40. Part I: Whole rests. Part II: Melodic line starting at measure 36, marked *mp* and *mf*. Piano: Accompaniment with a crescendo from measure 36 to 40, marked *cresc. poco a poco* and *f*.

42 44 *rall.* *ten.* 46 *a tempo* 48

I

II

mf *p* *f*

rall. *ten.* *a tempo*

p *mf*

Measures 42-48. Part I: Melodic line with dynamics *mf*, *p*, and *f*, and tempo markings *rall.*, *ten.*, and *a tempo*. Part II: Melodic line with dynamics *p* and *mp*, and tempo markings *rall.*, *ten.*, and *a tempo*. Piano: Accompaniment with a decrescendo from measure 42 to 44, marked *rall.*, and then continues with dynamics *p* and *mf*.

50 52 54

I *mf* *p*

II *p*

f *mp* *mf*

56 58 60 62 *poco rit.*

I *poco rit.*

II *poco rit.*

mp *poco rit.*

64 *a tempo* *mp* 66 *gradually becoming slower* 68 *p*

I *a tempo* *mp* *gradually becoming slower* *p*

II *a tempo* *mp* *gradually becoming slower* *p*

a tempo *gradually becoming slower* *p*

David Cameron

David Cameron was born and educated in Toronto, where his teachers included Catherine Palmer, Douglas Bodle, Paul Murray and the late Eric Rollinson. His later graduate study in Potsdam, N.Y., and St. Louis, concentrated upon applied musicology and composition. In 1966 he moved to Kingston, Ontario, to become Director of Music at Chalmers United Church, a position he still holds. At Chalmers he directs a semi-professional choir in live-to-air broadcasts each Sunday; in repertoire drawn from the English Cathedral literature, with substantial twentieth-century and Canadian components. Regular performances of oratorios with orchestra are also part of the church's program. He has taught organ and other subjects for Queen's School of Music since the inception of the B.Mus. program at the university, as well as a limited number of private students in organ and theory from centers in eastern Ontario; his former pupils hold church positions and academic posts across the country. He is also resident musician at Queen's Theological College.

As Music Director of the concert choir Melos, David Cameron's recent concert credits include a staged version of Purcell's *Dido and Aeneas*, the Mozart and Brahms Requiems, Leonard Bernstein's *Chichester Psalms*, and a long list of smaller works. In 2003 he directed major works by Vaughan Williams and Fauré, and his thirty-sixth *Messiah*.



A Fellow of the Royal Canadian College of Organists, and a long-time member of its national Board of Directors and Council, David Cameron is the College's second vice-president for 2002-2004, and chair of its endowment-administering 2000 Committee. An active composer, he is currently revising an extended CD of descants and hymn re-harmonizations, to be issued in support of the RCCO's 2000 Fund, and is also preparing revised versions of his widely-used Basic Harmony, Senior Harmony, and Counterpoint textbooks.

