

JUSTIN BLAND

2 CHORALE PRELUDES

DEJLIG ER JORDEN *FAIREST LORD JESUS*

I. The One Upon a Ground / II. The Mysterious One

E♭ Version + D Version

2 NATURAL (BAROQUE) TRUMPETS (*E♭ + C*) & ORGAN

BIM 96057

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Justin Bland

Applauded for his “gleaming, dancing trumpet” and “immaculate intonation” (*The Boston Globe*) as well as for his “dazzling virtuosity” (*Grunion Gazette*), the American trumpeter **Justin Bland** is a highly sought-after solo/principal Baroque trumpeter. As a highly sought-after solo/principal Baroque trumpeter deemed “most likely to win a gold medal, if music had Olympics” (*Boston Globe*), Dr. Bland has performed with several leading North American ensembles including American Bach Soloists, Apollo’s Fire, Bach Collegium San Diego, Boston Baroque, Handel and Haydn Society, Washington Bach Consort, and many others. He has also played in South America with Ensemble Barroco de Bogotá.

Now living in Denmark, Justin continues performing as both a soloist and ensemble musician, combining ongoing North American engagements with new collaborations with leading Baroque ensembles in Scandinavia and the rest of Europe. In Europe he has played Baroque trumpet with Arte dei Suonatori, Akademie für Alte Musik Berlin, Croatian Baroque Ensemble, Händelfestspielorchester Halle, Göteborg Baroque, Les Arts Florissants, Wrocław Baroque Ensemble, and many more. He has also played Baroque trumpet with modern instrument ensembles including Camerata Lyckensis, Camerata Nordica, Esbjerg Ensemble, Kammerakademie Potsdam, and Karlskrona Kammarorkester.

Justin also plays recorder, and has performed on that instrument with ensembles including Croatian Baroque Ensemble, Enghave Barok, Finnish Baroque Orchestra, Göttinger Barockorchester, Nivalis Barokk, and Orkester Nord. Furthermore, Justin is also a countertenor and has sung with Apollo’s Fire and Opera Cleveland, among others.

Justin specializes in early music, most notably in difficult high-register music for Baroque trumpet; for example, he has played Bach’s Brandenburg Concerto No. 2 with groups in Canada, Colombia, Denmark, Germany, Portugal, Serbia, Spain, Sweden, and the USA (in 2021 he played it twelve times in five countries).

<https://justinblandtrumpet.com>

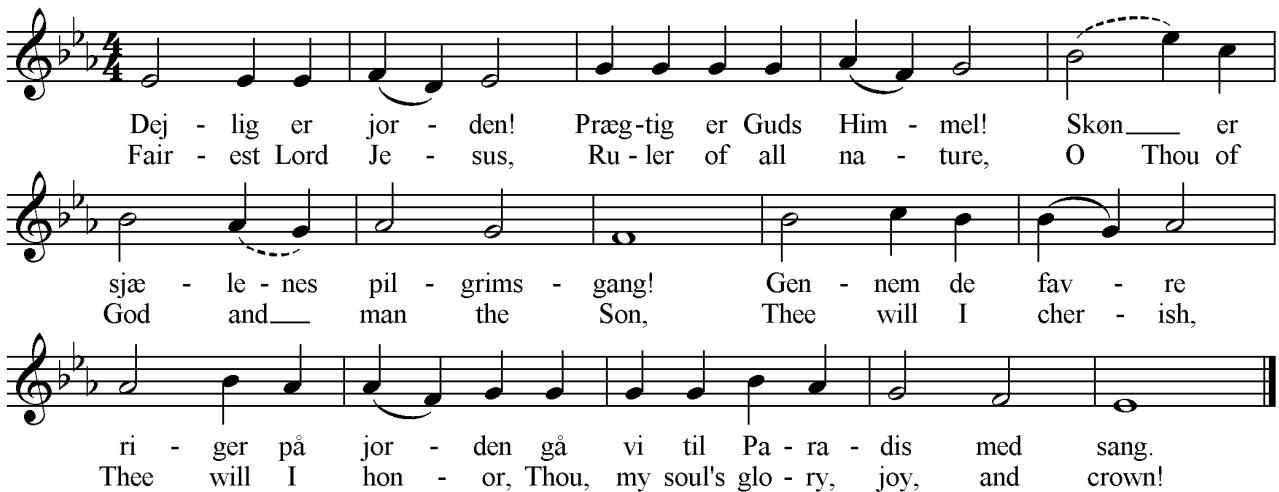


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Introduction

The present pair of chorale preludes on “Dejlig er jorden” / “Fairest Lord Jesus”— the English version is a translation of the German hymn “Schönster Herr Jesu”— was composed in 2025 and is based on the melody below:



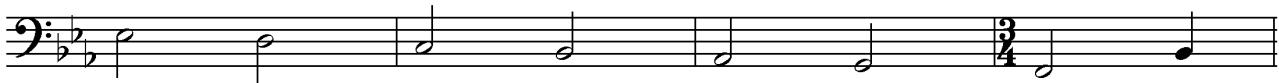
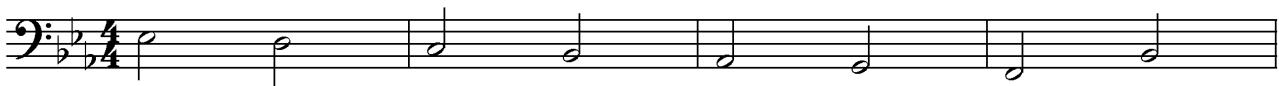
Dej - lig er jor - den! Præg-tig er Guds Him - mel! Skøn - er
Fair - est Lord Je - sus, Ru - ler of all na - ture, O Thou of

sjæ - le - nes pil - grims - gang! Gen - nem de fav - - re
God and man the Son, Thee will I cher - ish,

ri - ger på jor - den gå vi til Pa - ra - dis med sang.
Thee will I hon - or, Thou, my soul's glo - ry, joy, and crown!

Although I kept the actual hymn melody in the same key in both preludes, I created contrast by setting each prelude in a different tonality. As a matter of practicality, I retained identical trumpet crookings in each piece to allow them to be played quickly in succession during concerts if desired. Since natural trumpets are limited to playing notes on the harmonic series, I gave each trumpeter his own individual tuning a minor third apart, a decision that made it easier to set one chorale prelude in a major key and the other in a minor key.

The cheerful first prelude is set in the same key as the hymn melody, and as its title “The One Upon a Ground” suggests, the entire prelude is written over a ground bass. The eight-measure ground that I chose can be seen below:



The treatment of grounds by composers varied considerably throughout history; for example, composers sometimes allowed their grounds to modulate during the course of a piece, and at other times they moved them to different voices throughout a work. Here, I chose to keep my ground strict, i.e. unaltered and always in the organ’s pedals. The melody, which is most often in the middle of the texture and played by the organist’s left hand, is generally in quarter and half notes to closely correspond with the pacing used when singing the hymn congregationally.

The second prelude is set in the relative minor key of the hymn melody and is meant to exude a mysterious, ethereal, almost haunting character. The abundance of fourths and fifths in the organ’s manual gives an open sound that is, at times, tonally ambiguous, helping to highlight the piece’s mysterious nature. To further emphasize this mysterious quality, the melody is, for the most part, in augmented note values—usually whole and half notes here—and played in the lowest register of the pedalboard.

The chorale preludes' brevity allows them to be performed as true introductions to congregational singing (I opted to include both an E-flat and a D version of the preludes since these keys are the most common ones for congregational singing). While often performed in a major tonality, it is common in some countries for the hymn to be sung at funerals; I have, therefore, included my own harmonization of the hymn in the relative minor that both can fit such occasions and pair easily with the second prelude. The preludes also work exceptionally well on concert programs since they allow trumpeters to play pieces that are atypical for natural trumpets while not being overly taxing. They were, in fact, premiered during a demanding trumpet ensemble concert in Grundtvig's Church (Danish: *Grundtvigs Kirke*) in the Bispebjerg district of Copenhagen, Denmark on 30 October 2025 with Mads Høck at the organ and Filip Pysz and composer on natural trumpets. We opted to use the organ on the north side of the nave near the chancel (this organ has two manuals and a pedalboard, but no pistons).

Performance Notes

Pedal Line in the Second Prelude

In the second prelude, the organist's pedal line shifts between the hymn melody and accompanimental long notes. When using either an organ with pistons or an organ assistant, the player should select a stronger pedal registration when the melody is present in pedals (I have suggested the use of a Reed 16' stop to add a weightier sound). When neither pistons nor an organ assistant is available to help with quick registration changes, the player may choose to bring out the melody in the pedals by adding the upper octave as indicated by the use of small notes in the score.

Trumpet Crookings for the Different Versions

Both an E-flat version and a D version of the chorale preludes are included here. The trumpet parts are the same for both versions, with the first trumpet part to be played on either E-flat or D trumpet and the second trumpet part to be played on either C or B-natural trumpet. When the E-flat version is performed, trumpets 1 and 2 should play E-flat and C trumpets, respectively. Performance of the D version will, instead, require trumpets crooked in D and B.

I would like to offer a performance suggestion related to the trumpets' crookings based on my own experience: it may be helpful for trumpet 1 to push in slightly when performing the second prelude as it will make raising the fifth of the prelude's key—written E in this case—significantly easier.

Substitution of Natural Trumpets for Modern Trumpets

As is the case with historical compositions for natural trumpets, it is possible to perform the natural trumpet parts on modern trumpets if required (or desired).

Justin Bland
Copenhagen, Denmark
November 2025

2 Chorale Preludes on "Dejlig er jorden" / "Fairest Lord Jesus"

for 2 Natural (Baroque) Trumpets and Organ

NATURAL
TRUMPET 1 (E♭ / D)
NATURAL
TRUMPET 2 (C / B♯)

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I. The One Upon a Ground

Justin Bland

Bright and cheerful (♩ = 100)

4

Tpt. 1 (E♭ / D)

4

Org.

Tpt. 2 (C / B♯)

mf

7

12

17

24

28

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2 Chorale Preludes

Dejlig er jorden / Fairest Lord Jesus

for 2 Natural (Baroque) Trumpets and Organ
E♭ Version

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I. The One Upon a Ground

Justin Bland

Bright and cheerful (♩ = 100)

The musical score consists of four staves: Natural Trumpet 1 in E♭, Natural Trumpet 2 in C, Manual (organ), and Pedal (organ). The score is in common time, with a key signature of one flat. The tempo is marked as Bright and cheerful (♩ = 100). The score is divided into three systems. System 1 (measures 1-4) shows the trumpets and organ entries. System 2 (measures 5-8) shows the organ entries with dynamic markings mf and II mf. System 3 (measures 9-12) shows the organ entries with a melodic line. Measure 13 concludes the piece.

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II. The Mysterious One

Mysterious and reverent ($\text{♩} = \text{ca. } 100$)

Natural Trumpet 1 in E \flat

Natural Trumpet 2 in C

Manual

Pedal

5

+ Reed 16' (add upper octave if not possible to quickly change registration)

Dej Fair - - lig est Lord Je - den! sus,

10

Skøn O Thou sjæ God - er

Præg - tig er Guds Him - - - - mel!
Ru - ler of all na - - - - ture,

2 Chorale Preludes

Dejlig er jorden / Fairest Lord Jesus

for 2 Natural (Baroque) Trumpets and Organ
D Version

I. The One Upon a Ground

Justin Bland

Bright and cheerful ($\text{♩} = 100$)

Natural Trumpet 1 in D

Natural Trumpet 2 in B \natural

Manual

Pedal

mf

5

mf

II *mf*

9

II. The Mysterious One

Mysterious and reverent (♩ = ca. 100)

Natural Trumpet 1 in D

Natural Trumpet 2 in B♭

Manual

Pedal

5

+ Reed 16' (add upper octave if not possible to quickly change registration)

Dej Fair - - lig est er Lord - den! Je sus, _____

10

Skøn
O Thou
sjæ
God

er
c'

Præg - tig er Guds Him - - - - - mel!
Ru - ler of all na - - - - - ture,

16

I

II

le - nes pil - grims - gang!
and man the Son,

21

I

II

ri - ger på
Thee - will I

+ Reed 16'
- Reed 16'

Gen - nem de fav - re
Thee - will I cher - ish,

26

I

II

jor - den
hon - or,

31

+ Reed 16'

35

gå vi til pa - ra - dis
Thou, my soul's glo - ry, joy,

med and sang.
crown!

Reharmonization of the Melody in B Minor

6

11