
Of the many compositions for unaccompanied trumpet, some of the most interesting are those that employ twelve-tone serialism. This study provides analyses of these works, including Robert Henderson’s *Variation Movements*, Charles Whittenberg’s *Polyphony*, Hans Werner Henze’s *Sonatina*, and Stanley Friedman’s *Solus*. Performance implications related to the twelve-tone analysis are examined for each piece. Where multiple editions of a piece exist, they are compared with each other and with the analysis to guide the performer in choosing an edition.