

SP 25 Shnedecor, "Lyrical Etudes for Trumpet"
 Etude XIII

IN Bb

Allegretto ♩ = 108

1

5 rit. , a tempo

8

A Poco Più Mosso

11

15 f rit. , Tempo I

18 B rit. molto rit.

22 f allargando

transpose to:
 Trumpet in A, C, D

CARMINA BURANA

2 3 X 2

insib 4/p 3 1 4/p 3 1 4/p 8 Viol. I

11

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Tromba I

2/p più mosso ff

13 3 Strophen

atempo horn 4p d=138 3p

corni a 4 (cinta) ff

Tromba I 41 3p 3p corni II/III ff 5

6 42 3p 4p 3p 3p 4p 2p 3p

INC 4p più mosso 3p 4p 3p 4p 3p 4p 3p

Brass 4p ff 43 3p 4p 3p 4p 3p 4p 3p

poco rit. 44 atempo off attacca

CARMINA BURANA

(4)

10. *in Do* 4/p Allegro molto $\text{d} = 138$

ff

79 2 3 1 *mf*

Wahnsinn 80 *poco rit.*

a tempo

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Short Tromba I

7

stent. c.p. *a tempo allegro molto*

ff

81



(5)

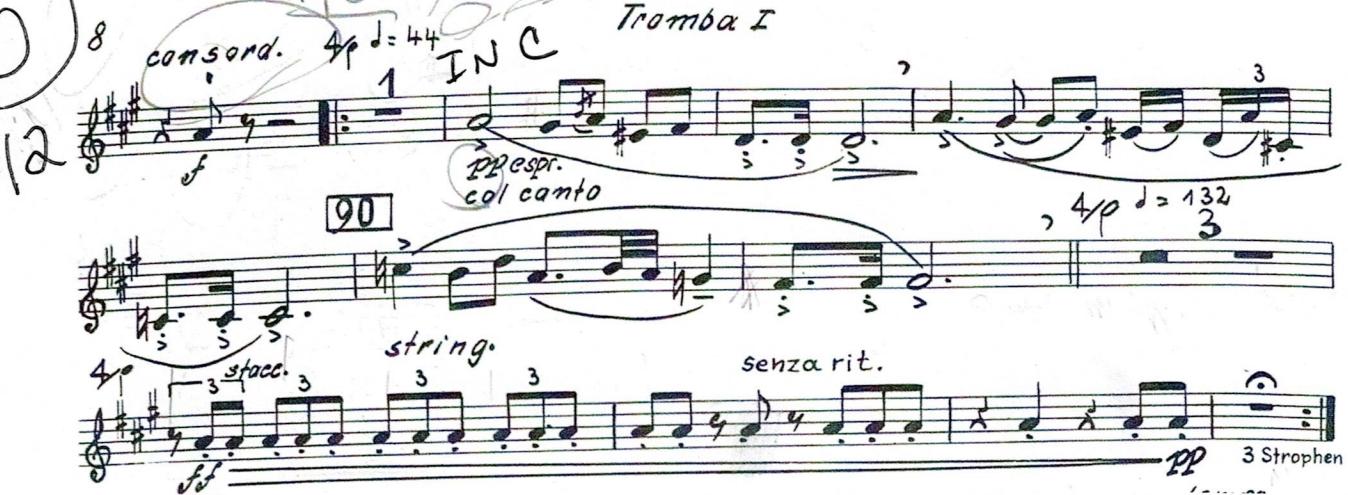
8 *consord.* 4/p $\text{d} = 44$ IN C Tromba I

f

12 90 *pp* *col canto* 3 *4/p d = 132*

string. *stacc.* *senza rit.*

ff *pp* 3 Strophen



Price Symphony No. 3

TRUMPET 1

5

(6)

III. J U B A

Allegro

in B \flat /A

The score is handwritten on 14 staves of music. The key signature changes from B \flat /A to B \sharp /G throughout the piece. Dynamics include *mf*, *mp*, *f*, and *mf*. Performance markings include slurs, grace notes, and a fermata. Measure numbers are indicated above the staff at the beginning of each line: 2, 5, 11, 2, 21, 3, 29, 35, 41, 45, 51, 8, 65, 71, 2, and 4.

Price Symphony No. 3 - III Juba

6

TRUMPET 1

87



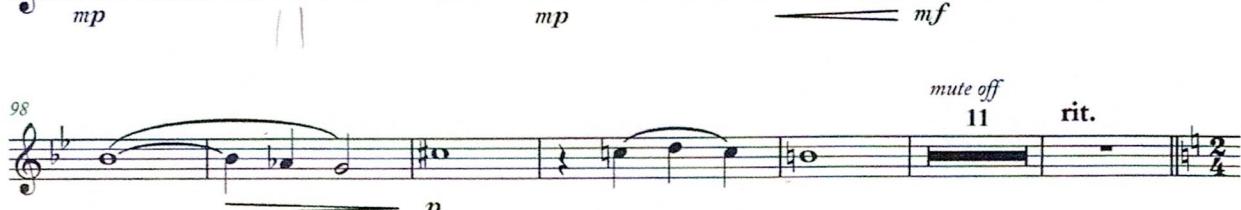
92

Andantino

2

tin mute

98



115

Tempo primo

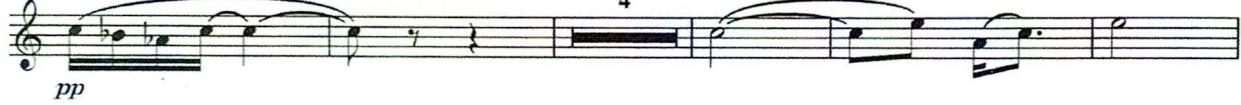
in A

8



133

4



142

in B♭

3



150

rit.

Andantino

più mosso --- accel. -----

Tempo primo

10

3

f

168

2



177

4

ff



186

4

p





An American in Paris

(4 Bars before Reh. 46 - 47)

George Gershwin
(1898 - 1937)

Feed off of the four bars prior to our entrance to set the right blues-inspired style for this. Begin with a slow vibrato and then quicken your vibrato as you crescendo on the first whole-note into the second bar eighth-notes that lead ahead to the third bar. Starting in the fifth bar after Reh. 46, take time and linger at the written top G and then again on the last eighth-note D before settling into C in the final bar. There's room here for tempo fluctuation, but it must be relative to what is rhythmically written. Dynamics are also relative, and the *mf* here should not be too introverted. For a felt crown, I've used an old felt beret for many years that I place on the stand, slightly puffed out. I am then able to place my bell so that I play into the hat at various depths, creating a warm covered tone that I can alter slightly by how far into or out of the hat I place the bell.

Andante ma con ritmo deciso

Solo (with felt crown)
in B^b

mf *espr.*

1.

46

1

47

Prokofiev Symphony No. 5

83



Rhapsody on a Theme by Paganini

Variation XIV
(Reh. 36 - 39)

Sergei Rachmaninov
(1873 - 1943)

Think of all triplets, and groups of triplets, as propelling toward or belonging to the following long note. Place the triplet notes solidly and with clear articulation in order to avoid sounding too clipped or short. Add a slight acoustical lift in between the long notes and place the start of every triplet grouping clearly to assist in remaining steady and in tempo.

36 L'istesso tempo
in C

Bolero

(3 Bars after Reh. 5 - 6)

Maurice Ravel
(1875 - 1937)

For this duet passage, it's important to create the right tone color and blend with the flute. Choose a mute that has a little more cover and shine rather than something that has more bite or edge to it. With all longer notes, keep a vibrant searching in the tone and caress all sixteenths as you travel through them, shaping a beautiful line.

5 (Tempo di Bolero moderato assai)
in C **2** Sord. Solo
1. 

(Reh. 14 - 15)

For this variation, you can play much more boldly. Lean on any notes that have lines with weight and purpose, leading each one more intensely toward the accented notes. Be sure to release off of any tied notes in tempo to fit with the rhythmic ensemble supporting you.

14 (Tempo di Bolero moderato assai)
in C **2**
1. 