

Allegro. $\text{♩} = 104$

7 *ff*

5

10

15 *dim.* *pp*

21 *rit.* *p* Più mosso

29 *mf*

39 *p*

49 *f* *pp* Più lento

59 Più agitato

66 *ff* Stop Tempo I.

71

76

81

Detailed description: This is a musical score for a trumpet part, numbered 2021-22. The title is 'Trumpet #1' with a tempo range of 70-84. The page is numbered 11. The score begins with a tempo marking of 'Allegro.' and a metronome marking of 104. The music is written in a single staff with a treble clef and a 2/4 time signature. The score is divided into measures, with measure numbers 7, 5, 10, 15, 21, 29, 39, 49, 59, 66, 71, 76, and 81 indicated. The piece starts with a forte (*ff*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in sixths and triplets. The dynamics fluctuate, including *dim.*, *pp*, *mf*, *p*, and *f*. There are several tempo changes: 'Più mosso' at measure 21, 'Più lento' at measure 49, and 'Stop Tempo I.' at measure 66. The score concludes with a final measure at 81.

2021-22 Trumpet # 2 $\text{♩} = 80 - 100$

Allegro moderato. $\text{♩} = 100$

12 *f*

5

10

15

20 *cantabile*
p dolce.

27

34 *f* *mp*

40 *stop*

45 *f*

50

55

60 *f*

2021-22

Trumpet #3

$\text{♩} = 90-104$

Allegro. $\text{♩} = 124$

Handwritten musical score for Trumpet #3, measures 9-50. The score is written on ten staves in a single system. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro' with a metronome marking of 124. The score includes various dynamics such as *f*, *mp*, *p*, and *mf*, as well as articulation marks like accents and slurs. A 'Piú largo' section begins at measure 28, and a 'Piú Allegro' section begins at measure 33. The score concludes with a 'Stop' marking at measure 42 and a final *f* dynamic at measure 50.

Cornet/Trumpet Selection 1

Etude Title: *No. 7*

Page(s): 11

Tempo: Quarter note 70–84

Play from beginning to downbeat m. 70.

Errata:

None at this time.

Performance Guide:

Begin practicing the etude very slowly with a metronome and gradually increase tempo until a comfortable and accessible tempo is achieved. Master all articulation and dynamic markings from the very beginning to avoid relearning passages. The flowing slurred passages need to be smooth and connected without clipping the last note of the slur. Staccato passages should be very light and lifted, but not too short. This etude will require a good breathing plan, and it is acceptable to make small breaks (m.16 and 24) to make sure that the right amount of breath support can be maintained. Short breath exercises are recommended. I also recommend eight measure phrases in the Piu mosso section when possible.

Cornet/Trumpet Selection 2

Etude Title: *No. 12*

Page(s): 16

Tempo: Quarter Note = 80–100

Play from beginning to downbeat m.44.

Errata:

None at this time.

Performance Guide:

This etude will require technical work in the keys of F minor, Db Major, and C Major. Again, Scales, arpeggios, Clarke, and Arban studies are recommended. Start learning the etude very slowly in sections with a metronome. Master articulation and dynamic markings from the very beginning to avoid relearning passages, and increase tempo gradually until a comfortable and accessible tempo is achieved. Practice large interval leaps slowly, and play both tongued and slurred. I suggest a ritard at m. 20 into the fermata. The cantabile section can pull back a bit, and there is room for lyrical and musical expression. . I also recommend taking out the breath marks at m. 24 and 32 to avoid over breathing and accumulation of air.

There are also many recordings of this etude with different interpretations. Always keep the intent of the composer in mind when choosing interpretations.

Cornet/Trumpet Selection 3

Etude Title: *No. 9*

Page(s): 13

Tempo: Quarter note 90–104

Play from beginning to downbeat m.44.

Errata:

None at this time.

Performance Guide:

Suggested tempo is very conservative so that the etude can be performed comfortably, and to avoid having to make a choice between single and double tongue. Begin by practicing the etude very slowly with a metronome in sections, working towards a comfortable and accessible tempo. Pay close attention to articulation and dynamic markings from the very beginning to avoid relearning passages. There are many recordings for this etude on You Tube with different tempos and interpretations. Be sure to keep the intent of the composer in mind when choosing individual interpretations of this etude. The etude will require technical work in the key of Bb Major. Clarke and Arban studies will be beneficial in developing the technical facility to master this piece. Staccato passages should be light and lifted, but not too short. In the slurred passages, avoid clipping the second note of the two slurred sixteenth figures in m. 11,15,and 25. I suggest playing four measure phrases in the opening section for better breath control. The Piu largo at m. 28 has room for some musical nuance and very lyrical playing. The Piu Allegro should go back to tempo with possible accelerando to the end.

F Horn

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F Horn Selection 1

Etude Title: *No. 2*

Page(s): 4