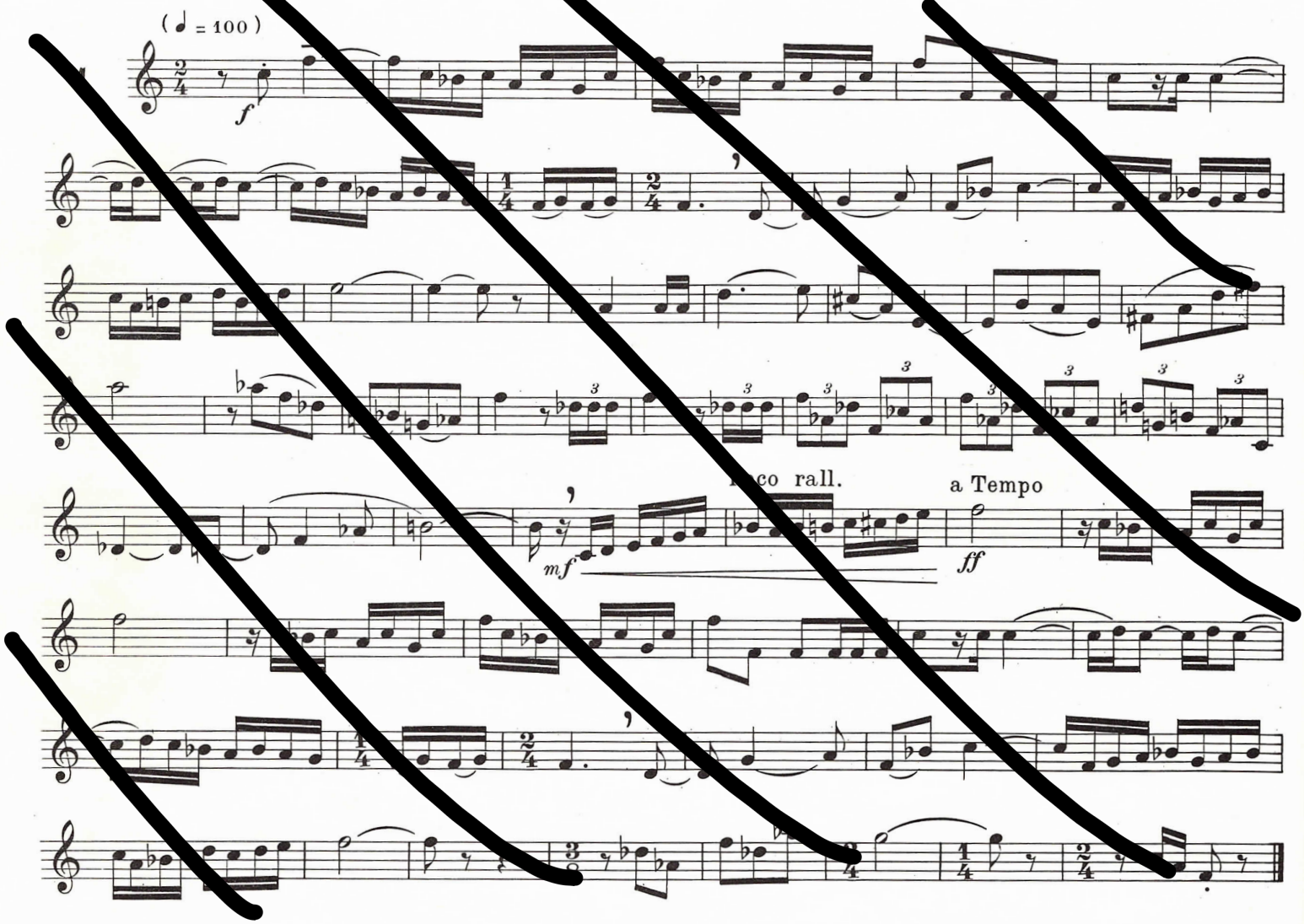
27
ÉTUDES MODERNES

27
MODERN
STUDIES

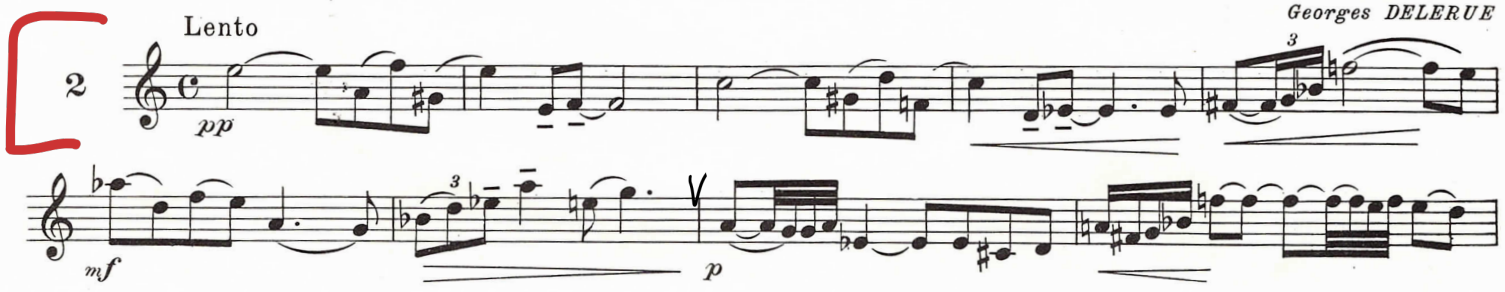
27
MODERNE
ETÜDEN

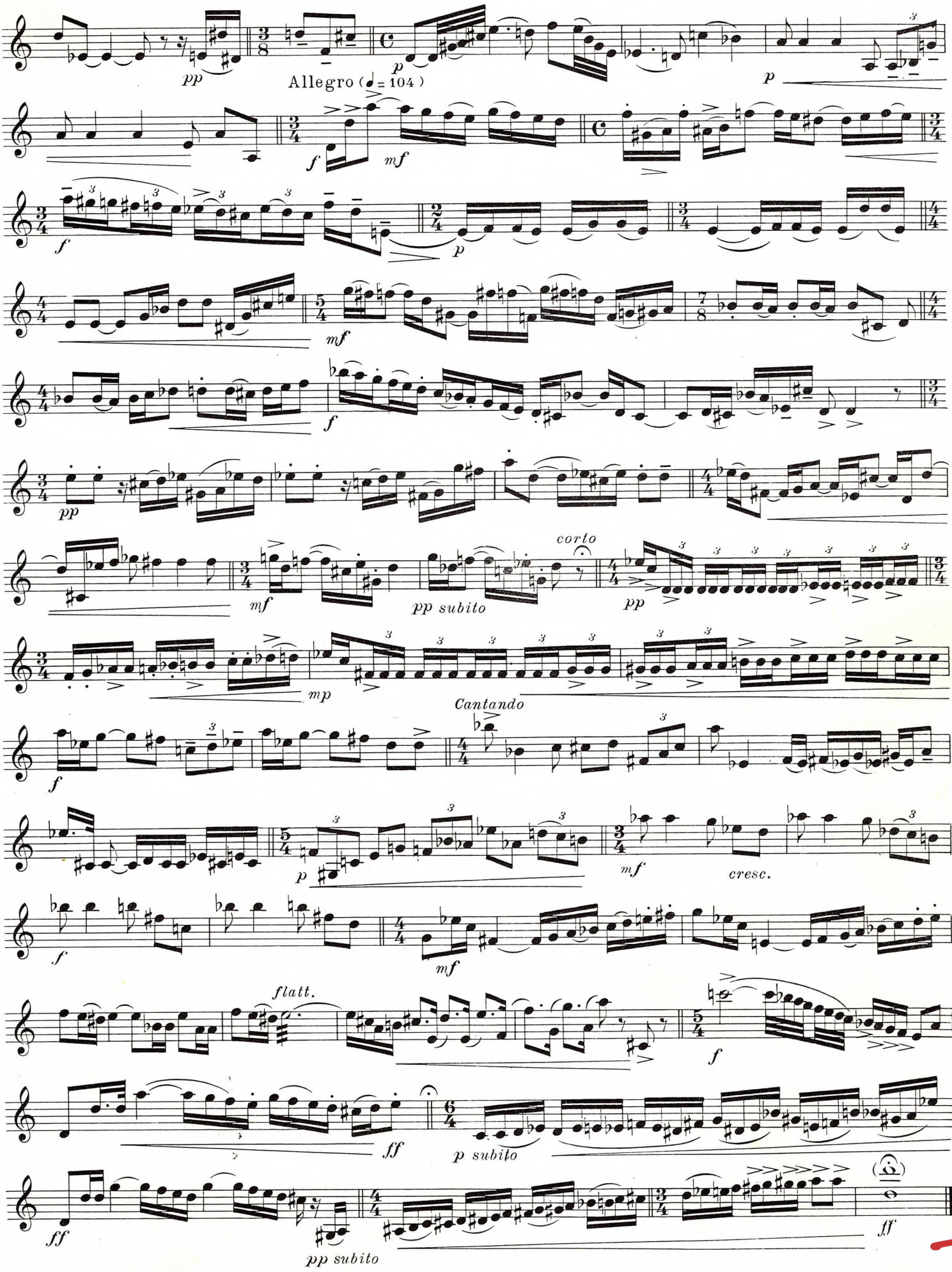
27
ESTUDIOS
MODERNOS

Jacques IBERT



Georges DELERUE




pp
Allegro (♩= 104)
p
p
f
mf
f
p
mf
f
pp
mf
pp subito
corto
pp
mp
Cantando
f
p
mf
cresc.
f
mf
flatt.
f
ff
p subito
ff
pp subito
ff

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE

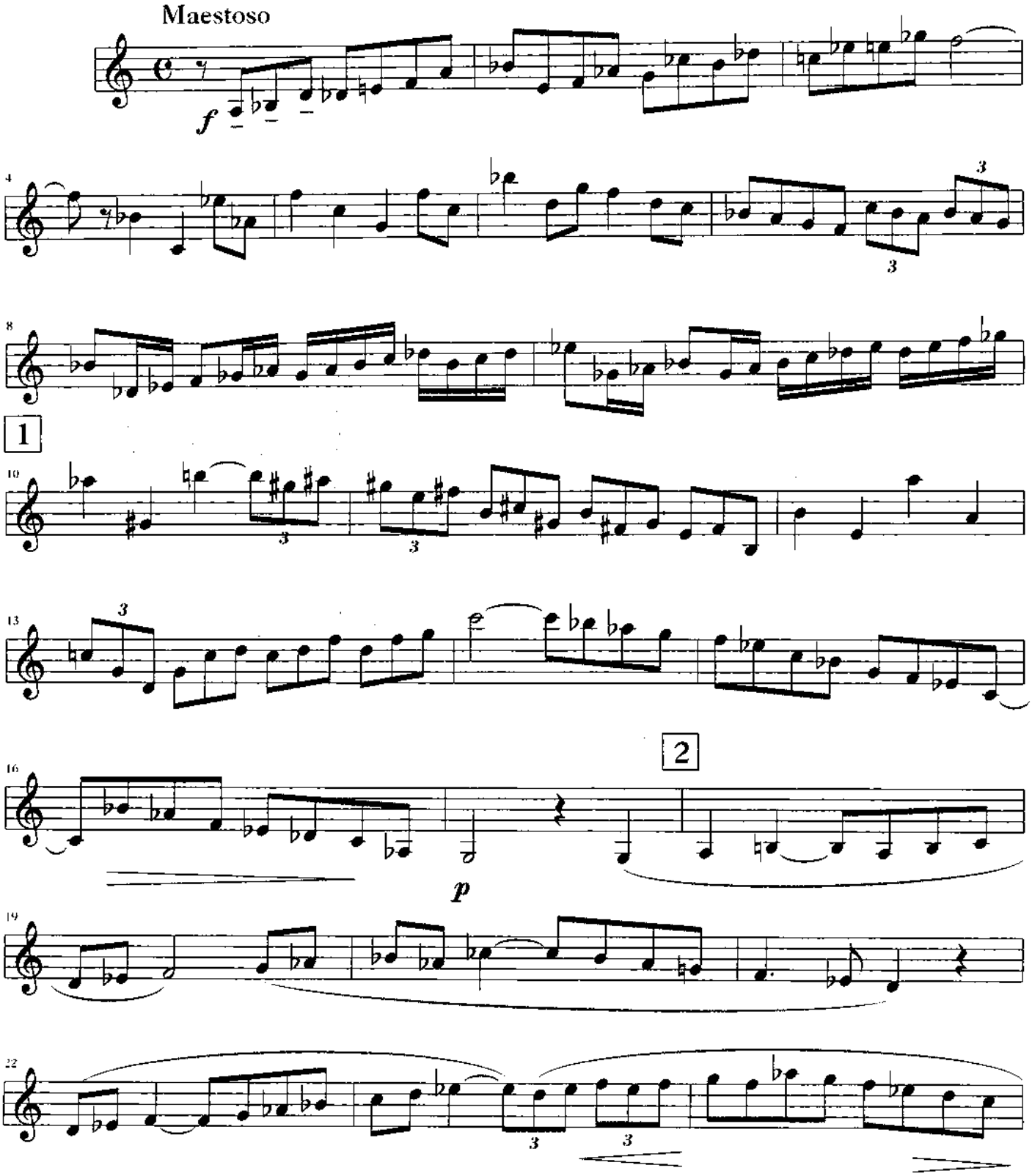
INTRADA

Trompette en ut

pour trompette en ut et piano

H. 193

Arthur HONEGGER
1947



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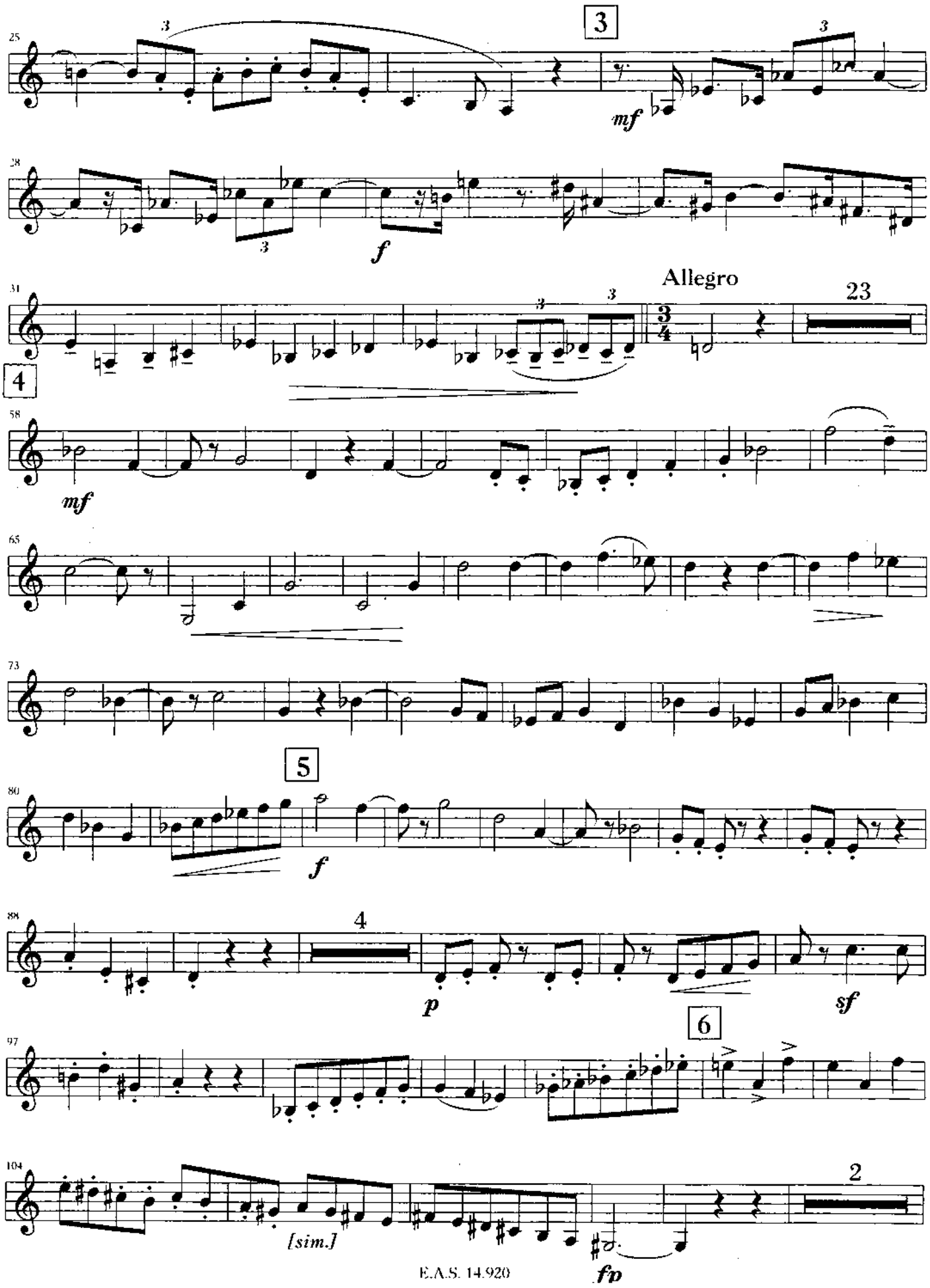
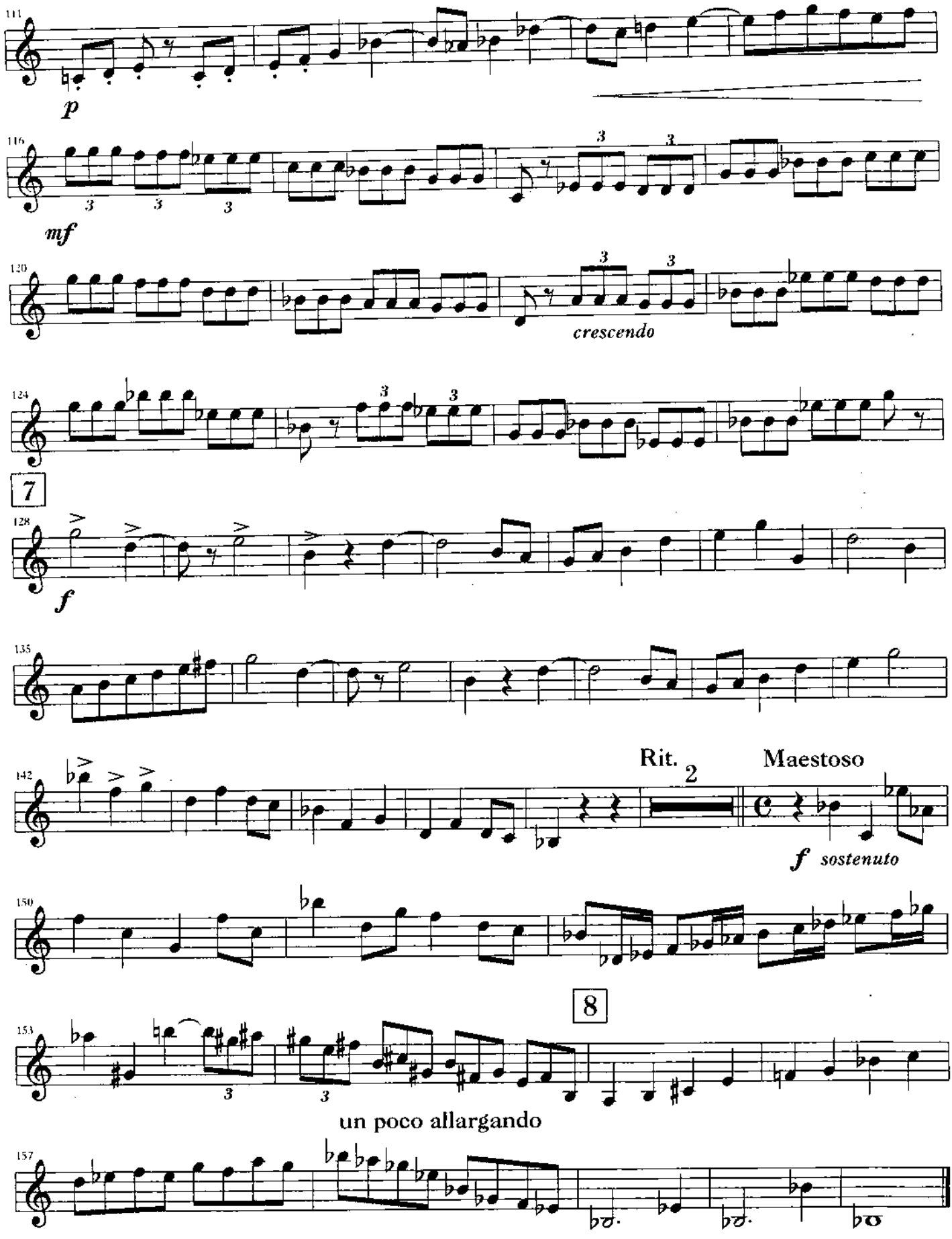
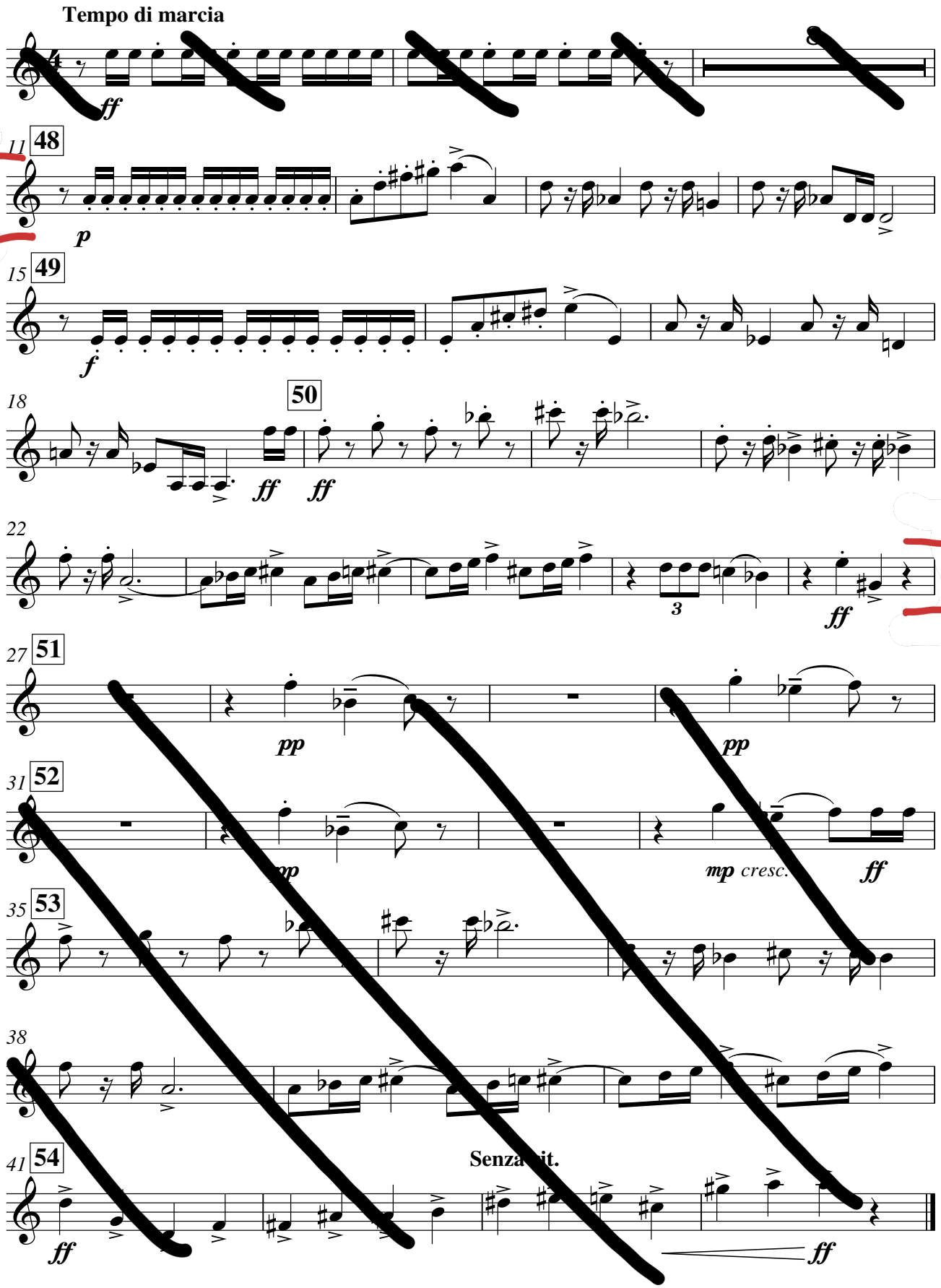

25
3
mf
28
f
31
Allegro
23
4
58
mf
65
73
5
80
f
88
4
p
sf
6
97
104
[sim.]
2
fp


111
p
116
mf
120
crescendo
124
7
128
f
135
142
Rit.
2
Maestoso
f sostenuto
150
8
153
un poco allargando
157

Trumpets 2 in B♭

The Love For Three Oranges: March

S. Prokofiev

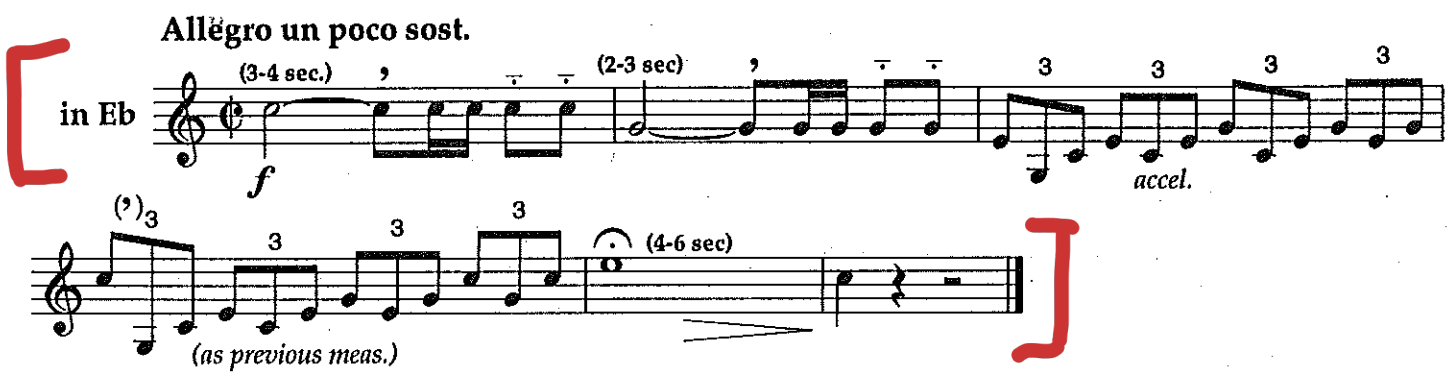


BEETHOVEN: LEONORE OVERTURES: Nos. 2 & 3 Off-Stage Trumpet Calls

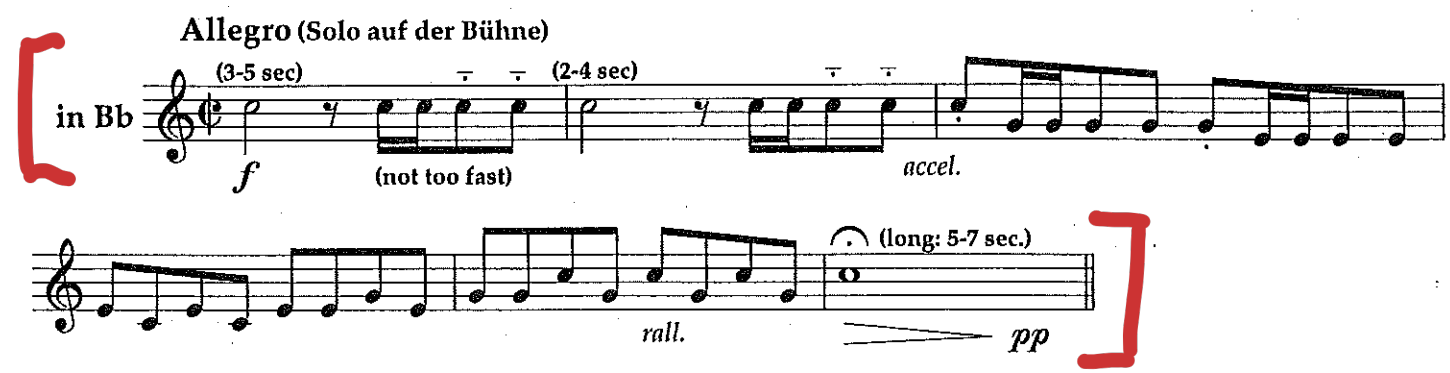
Suggested Equipment: C or Bb Trumpet
Character: **Bold, Brilliant Fanfare**
Special Notes: Each of these passages is played twice in each work (only one appearance of the excerpt is printed here): the second appearance is louder (sounding nearer) than the first. Exaggerate the firmness of tonguing for clarity considering the off-stage position. Note the pacing indicated; work for a natural accelerando/ritardando in each. The breath marks need not be for breathing, but they **do** indicate a break in the sustain. Some conductors may want the breaks omitted entirely. Prepare the excerpt both ways.

In Overture No. 2, the break indicated in the 4th measure should be minimal <u>if</u> <u>at all</u>. It may be best to prepare the bar without any break in line though with a slight break in timing followed by the accelerando as done in measure 3. As indicated above, prepare the passage with AND without the slight break and be able to play it both ways.

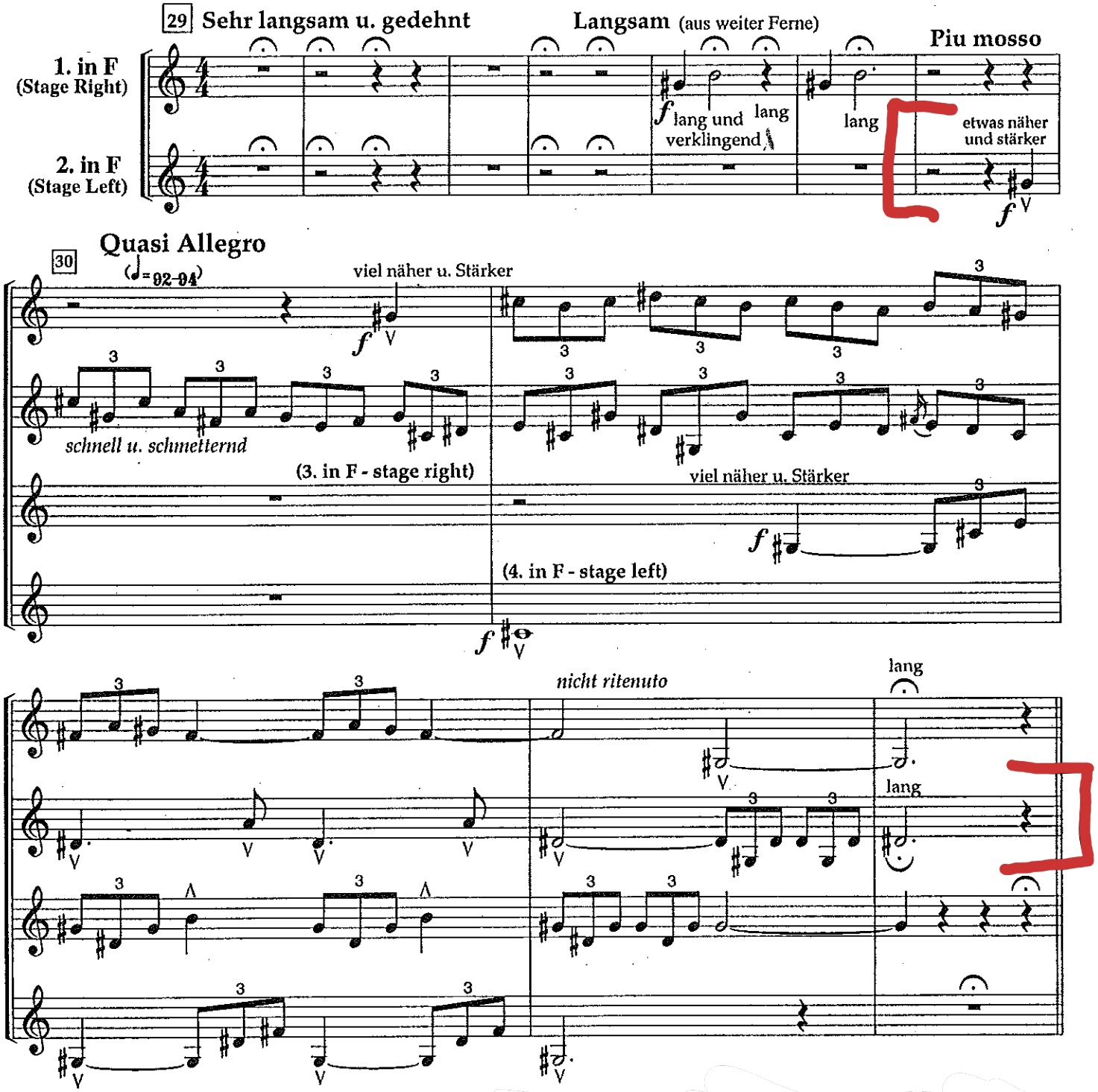
Overture No. 2



Overture No. 3



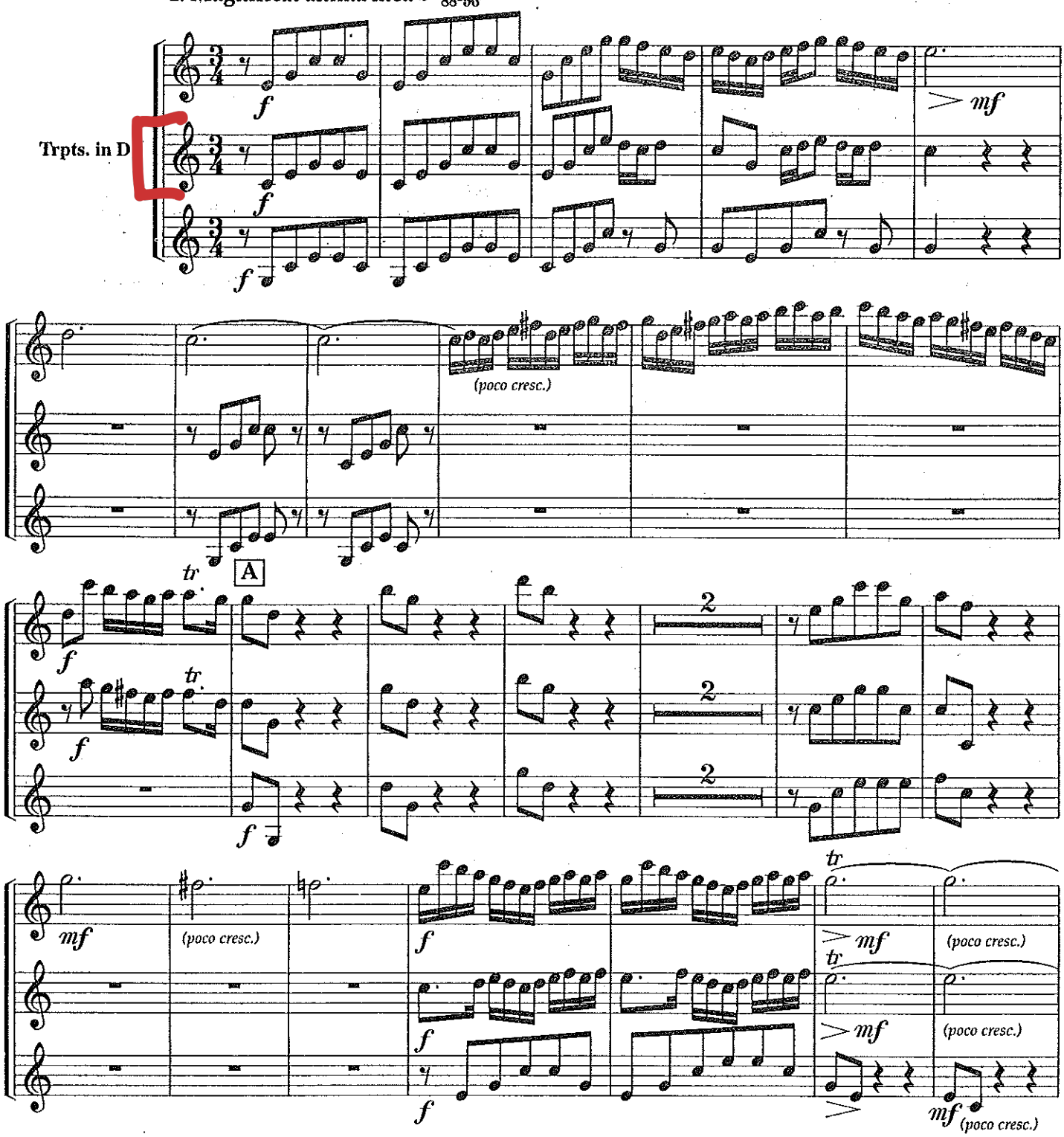
MAHLER: Sym. No. 2 - cont.



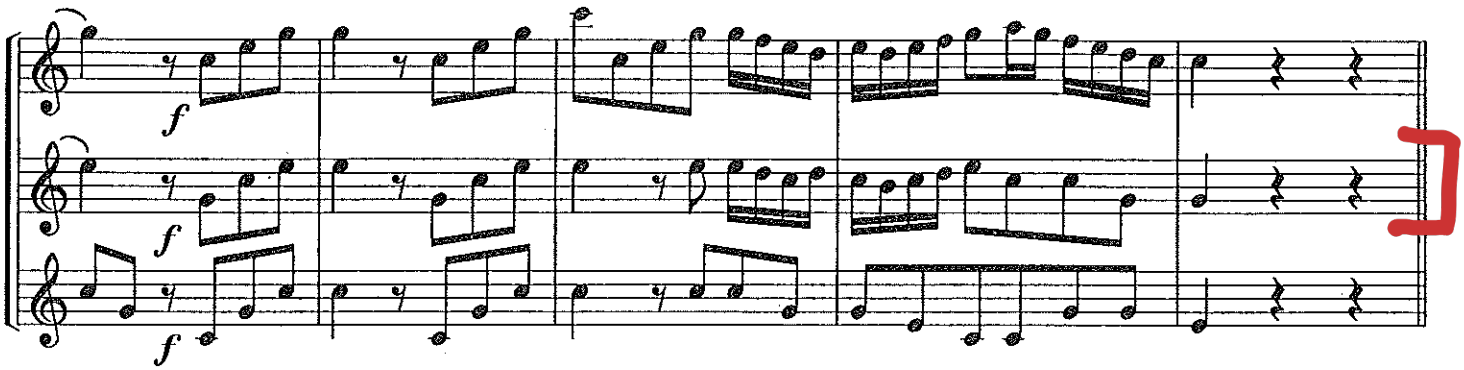
J.S. BACH: MAGNIFICAT: 1. Magnificat anima mea 2. Fecit Potentiam

Suggested Equipment: Piccolo in A/Bb; or Trumpet in D or C (for lower parts)
Character: **Festive, Joyful**
Special Notes: Use an elegant (not too heavy) style of articulation. The music may be played with very slight detachment, but generally play with long note lengths with clear definition. Do not clip the eighth notes before rests. Downbeats should have slightly greater weight than other beats.

1. Magnificat anima mea (♩=88-96)

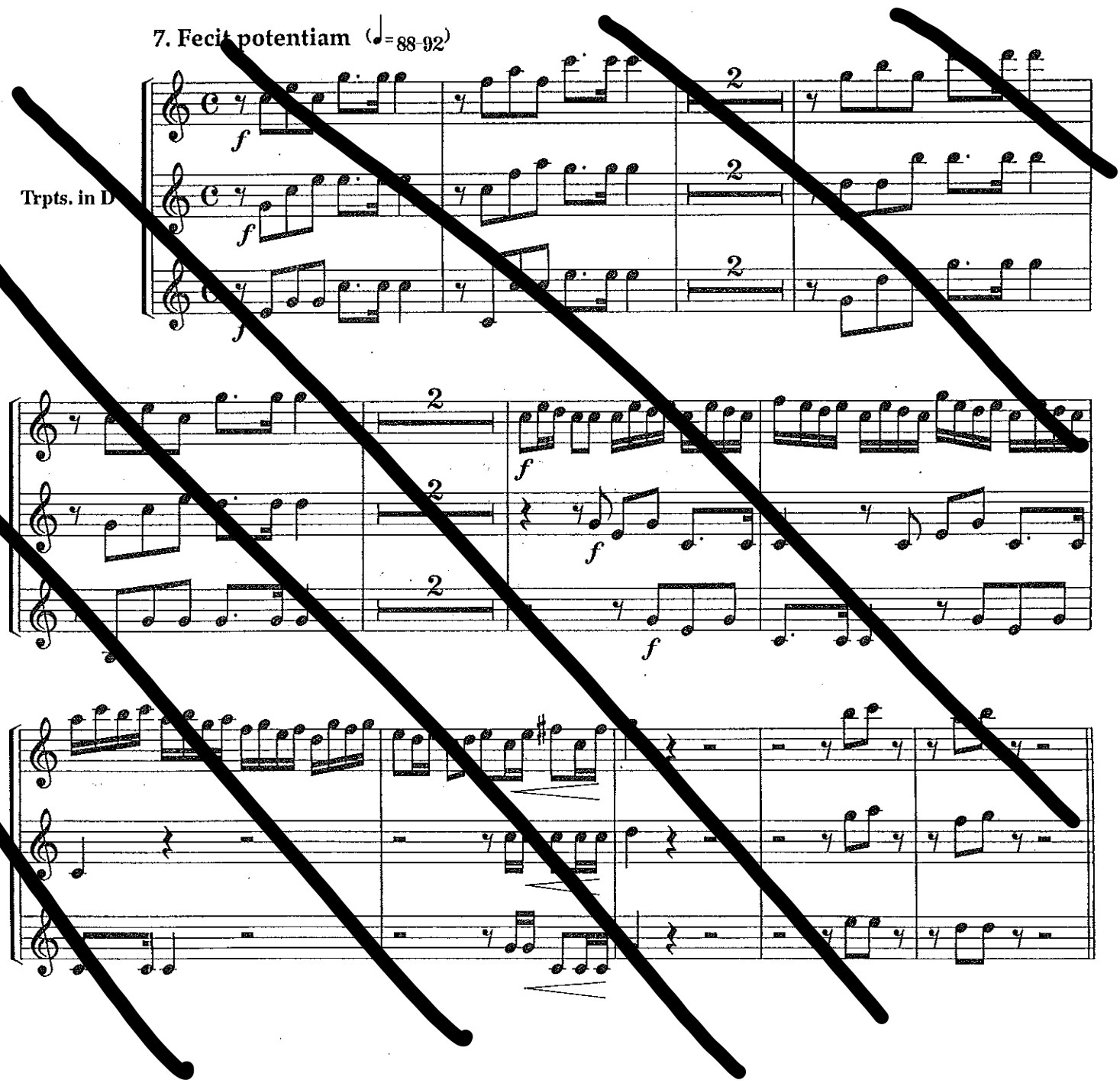


BACH: Magnificat - cont.

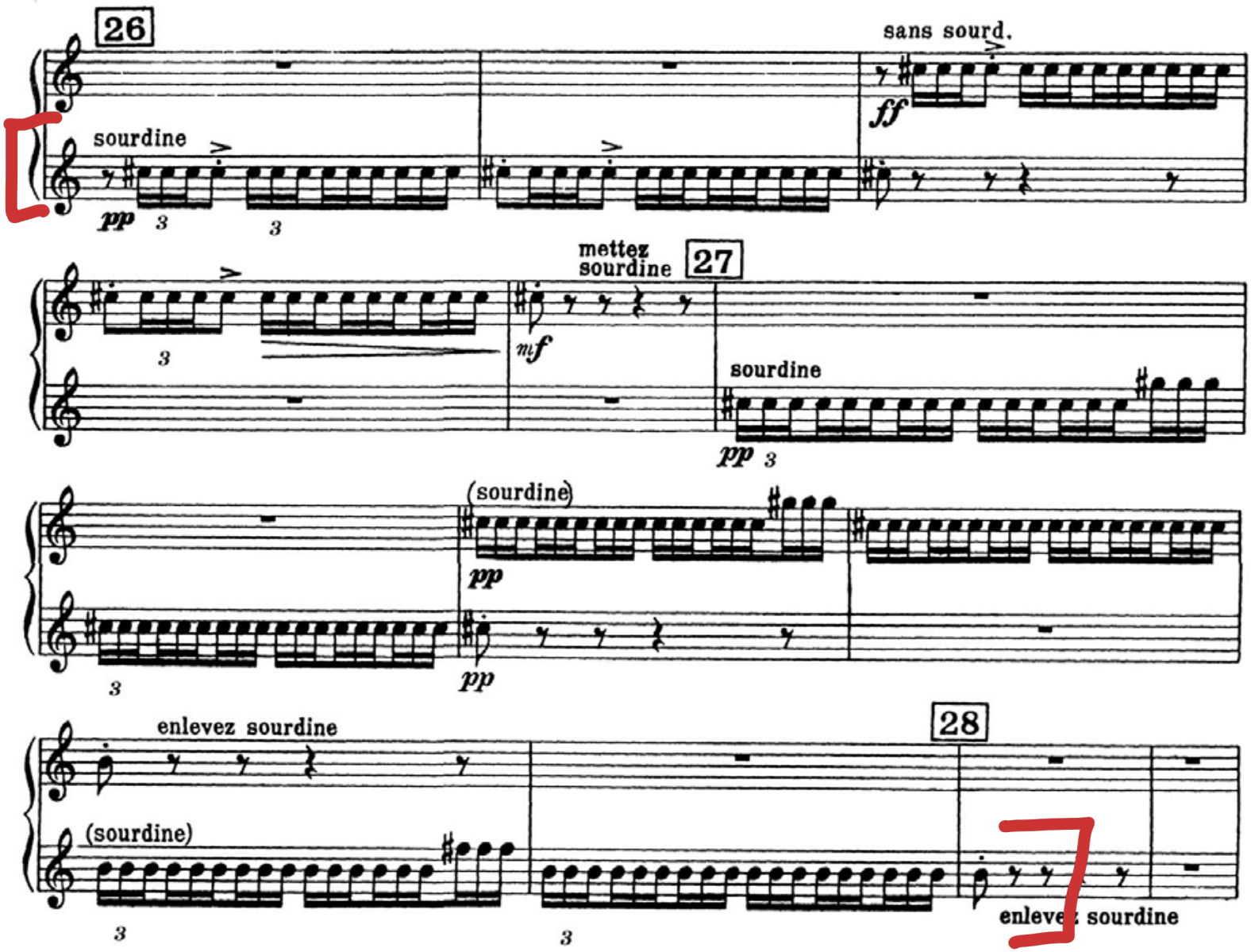


7. Fecit potentiam (♩=88-92)

Trpts. in D



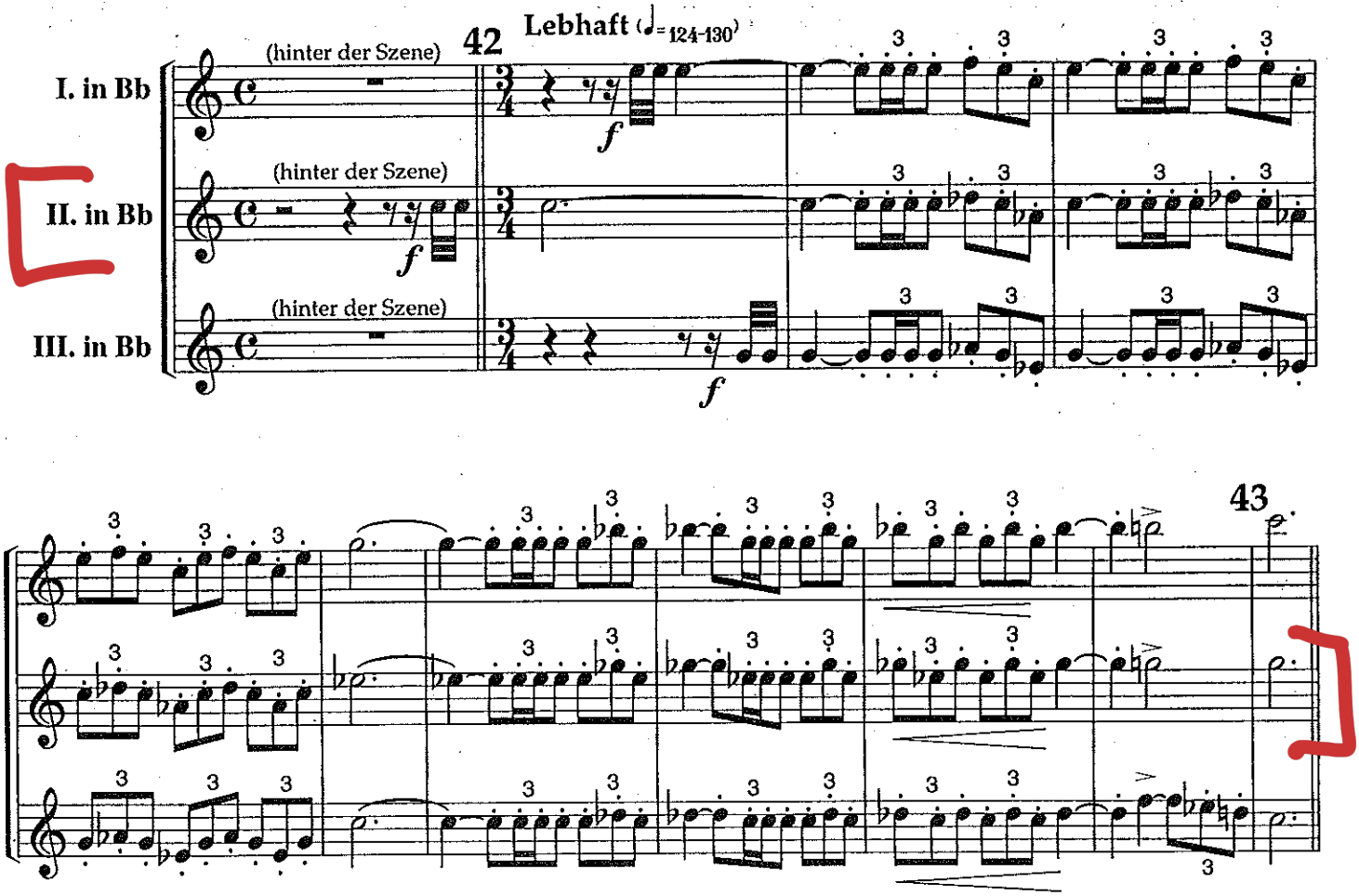
Ravel - Alborada del gracioso



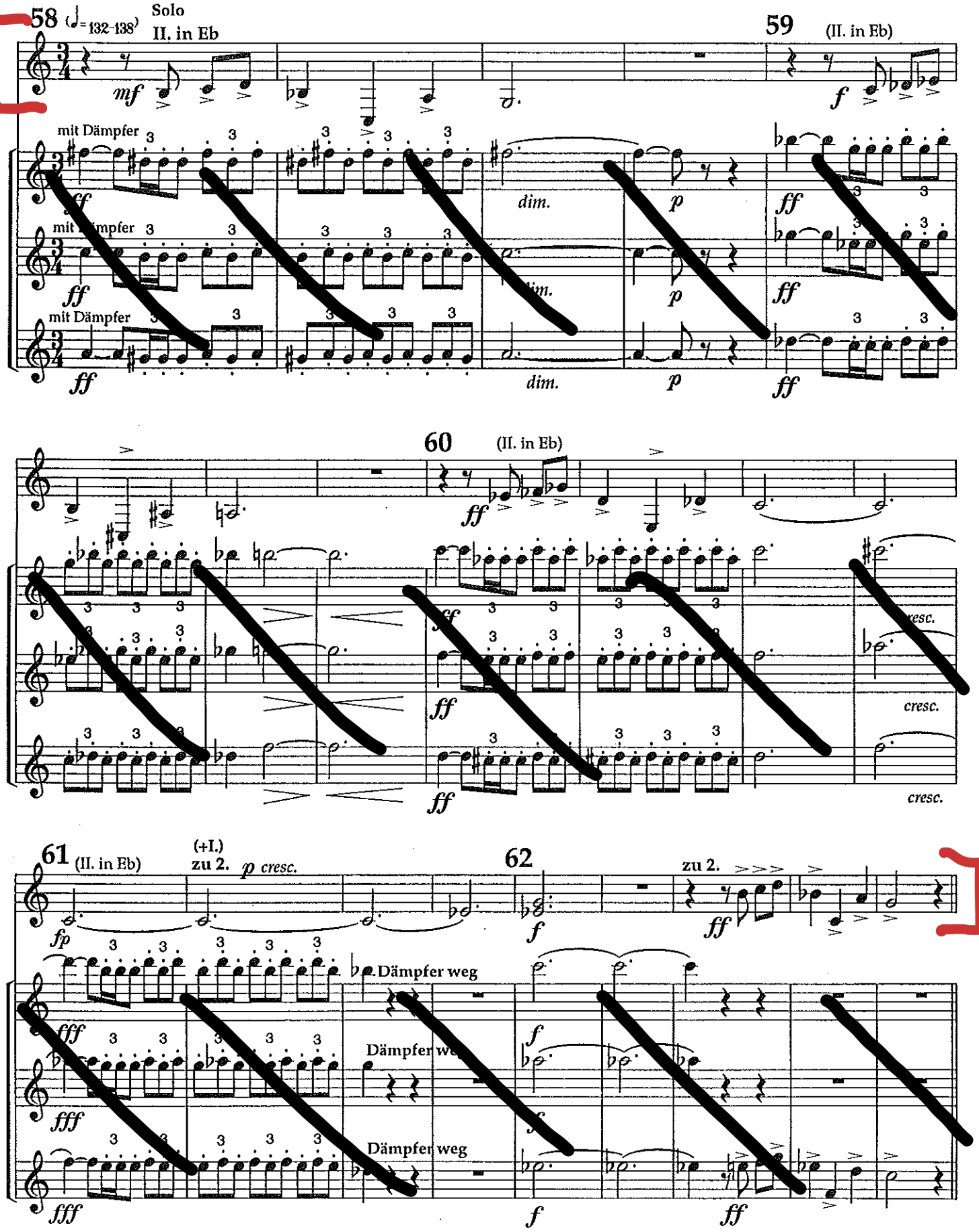
R. STRAUSS: Ein Heldenleben

Suggested Equipment: C or Bb Trumpet - Straight Mute; C, Bb or Eb for Parts in Eb
Character: **Bold, Heroic & Aggressive** (fanfare excerpts) / **Lyrical & Romantic** (sec. 80-82)
Special Notes: In the trio ("sword fight/battle") sections, it's important to lift off the ends of ties so tempo is not lost. Note the slight tempo changes from one excerpt to the next. Just before #62, the mute must come out and the high C at #62 should be right in time. Be sure to distinguish accented from unaccented notes and dotted-eighth-sixteenths from triplets in all these passages.

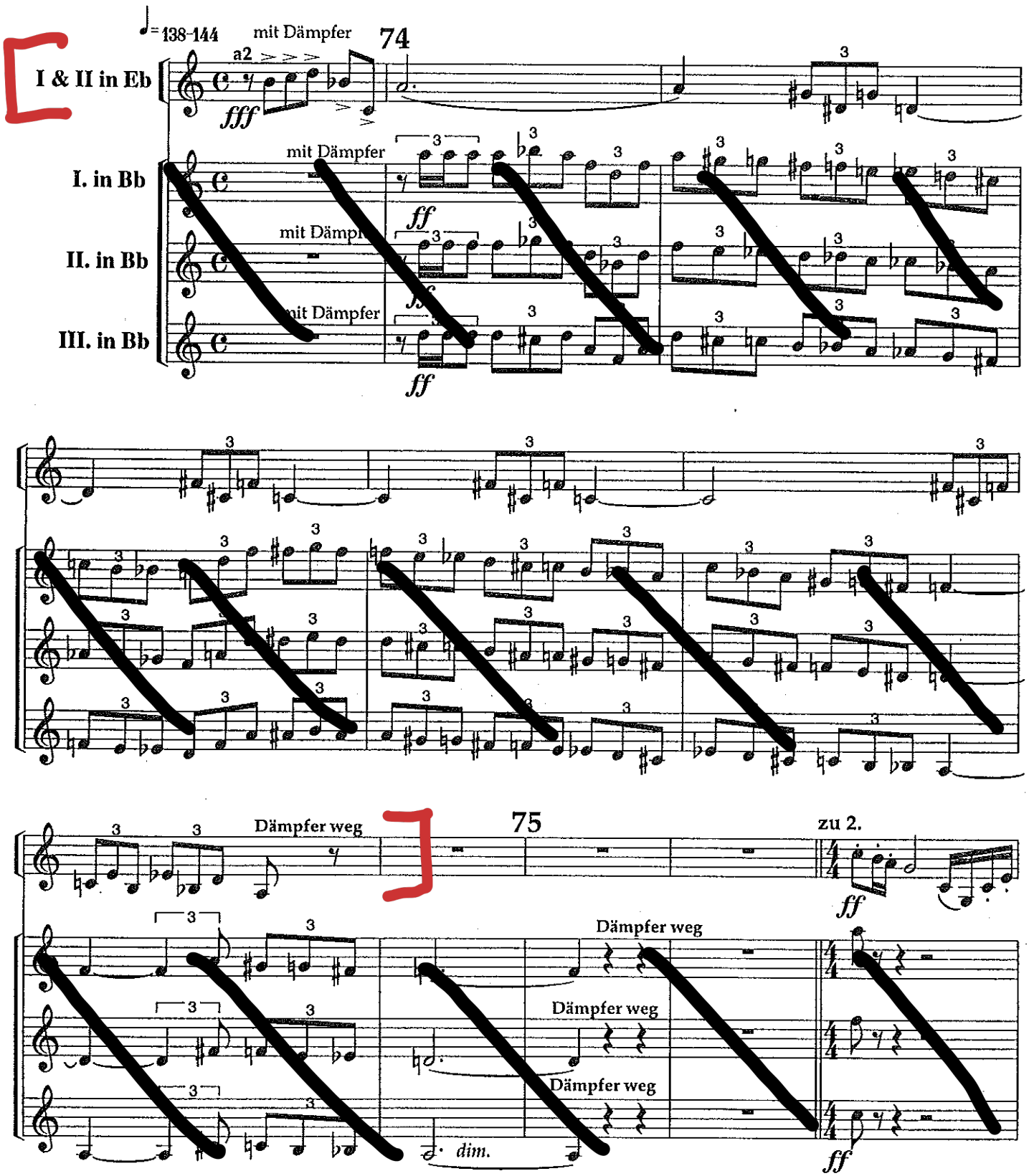
The lyrical themes (Sec. 80-82) are similar in character to the one in "Don Juan." Be certain to maintain a steady tempo throughout. Note the dynamic of each passage; do not let the loud passages become shrill or harsh.



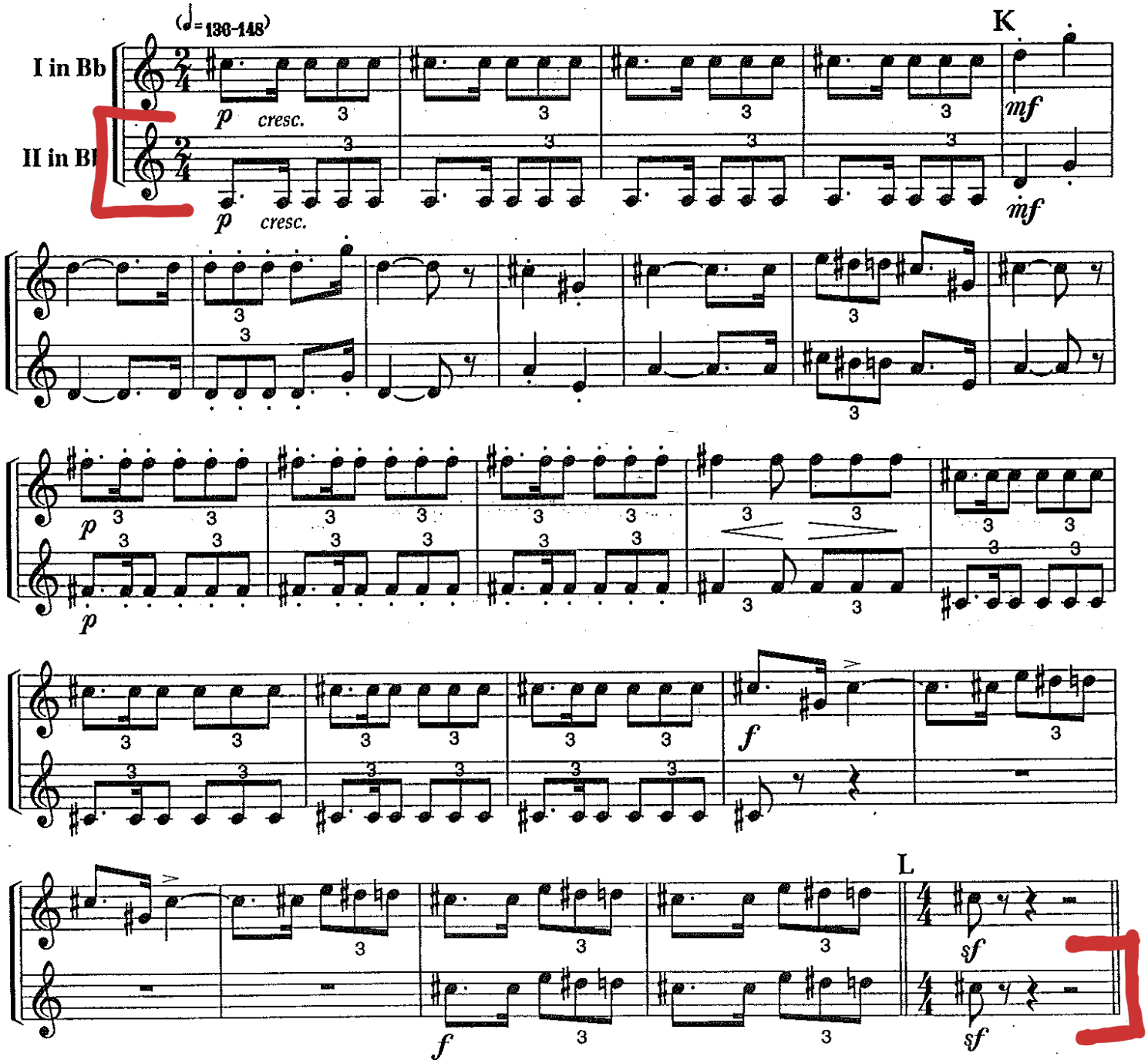
R. STRAUSS: Ein Heldenleben - cont.



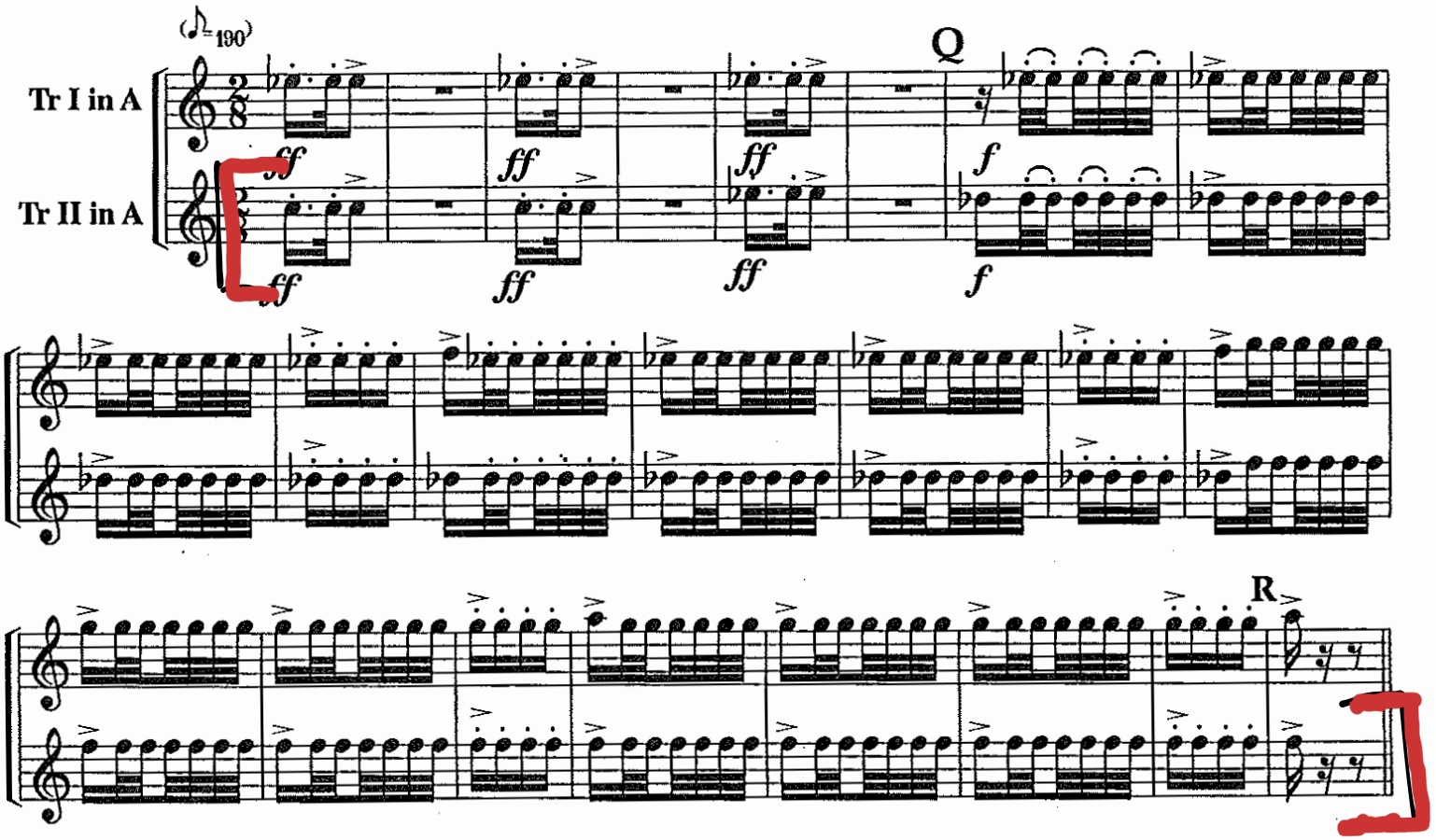
R. STRAUSS: Ein Heldenleben - cont.



RIMSKY-KORSAKOV: Scheherazade - cont.

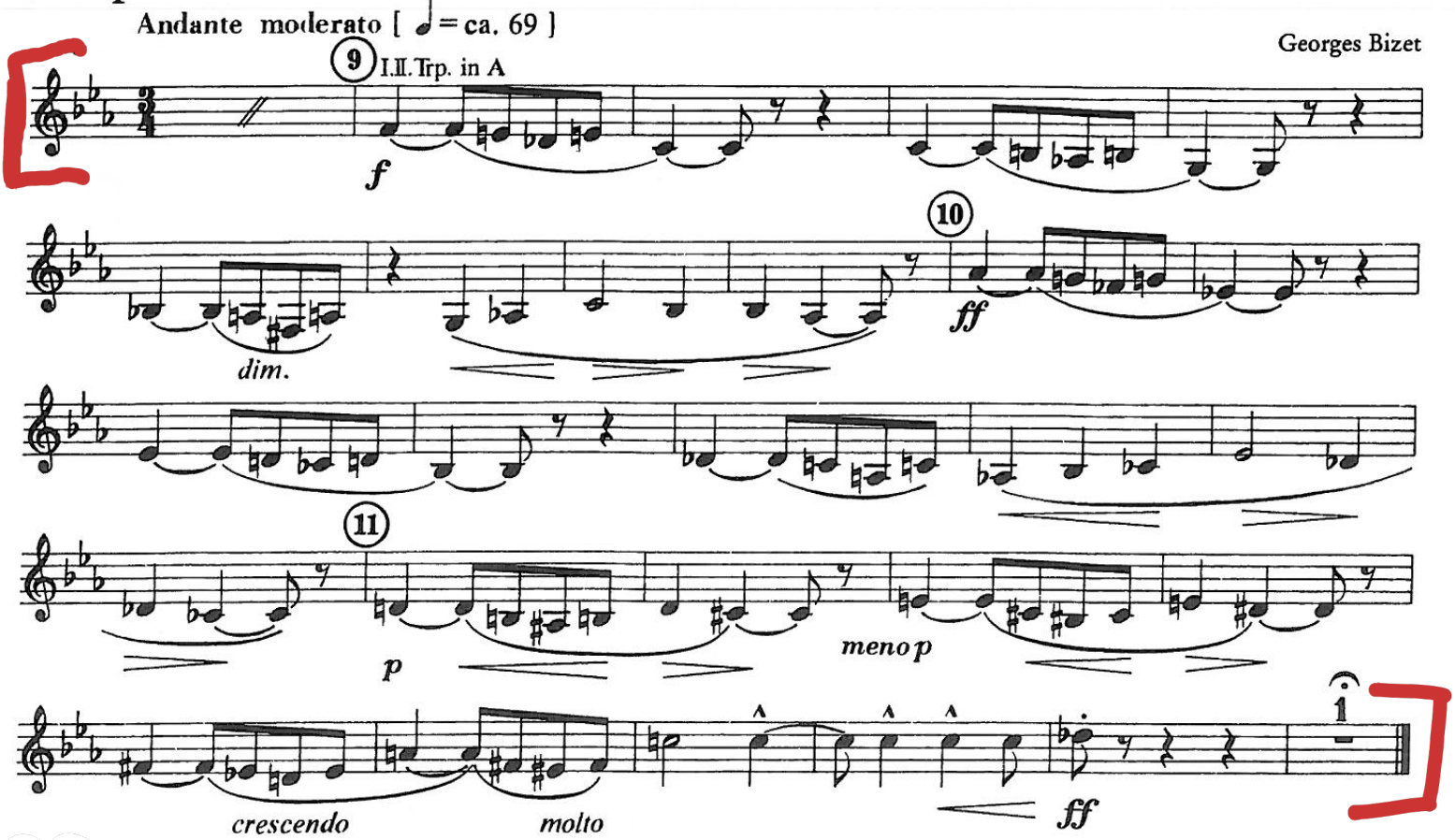


RIMSKY-KORSAKOV: Scheherazade - cont.



Carmen

Vorspiel



Trompete II.

Tromp.I.

28 Wieder etwas drängend.

29 Allmählich beruhigen.

30 31 Tempo primo, un poco moderato.

32 33 34 35

36 Etwas breiter.

37 38 Wanderung neben dem Bache.

Horn I.

39 Allmählich noch lebhafter.

40

Am Wasserfall.

Sehr lebhaft.

41 42 Erscheinung.

43 44 45 46

47 Auf blumige Wiesen.

Sehr lebhaft.

48 49 Tromp.I.

Immer lebhafter.

50

Auf der Alm.

Mäßig schnell (alla breve).

Horn I.

51 52

53 54 55 56 Schnell.

57 Frisch vorwärts.

58

59 Durch Dickicht und Gestrüpp auf Irrwegen.

Tromp.I.

60 61

62 Immer im Charakter heftigen Drängens.

1 in B (mit Dämpfer)

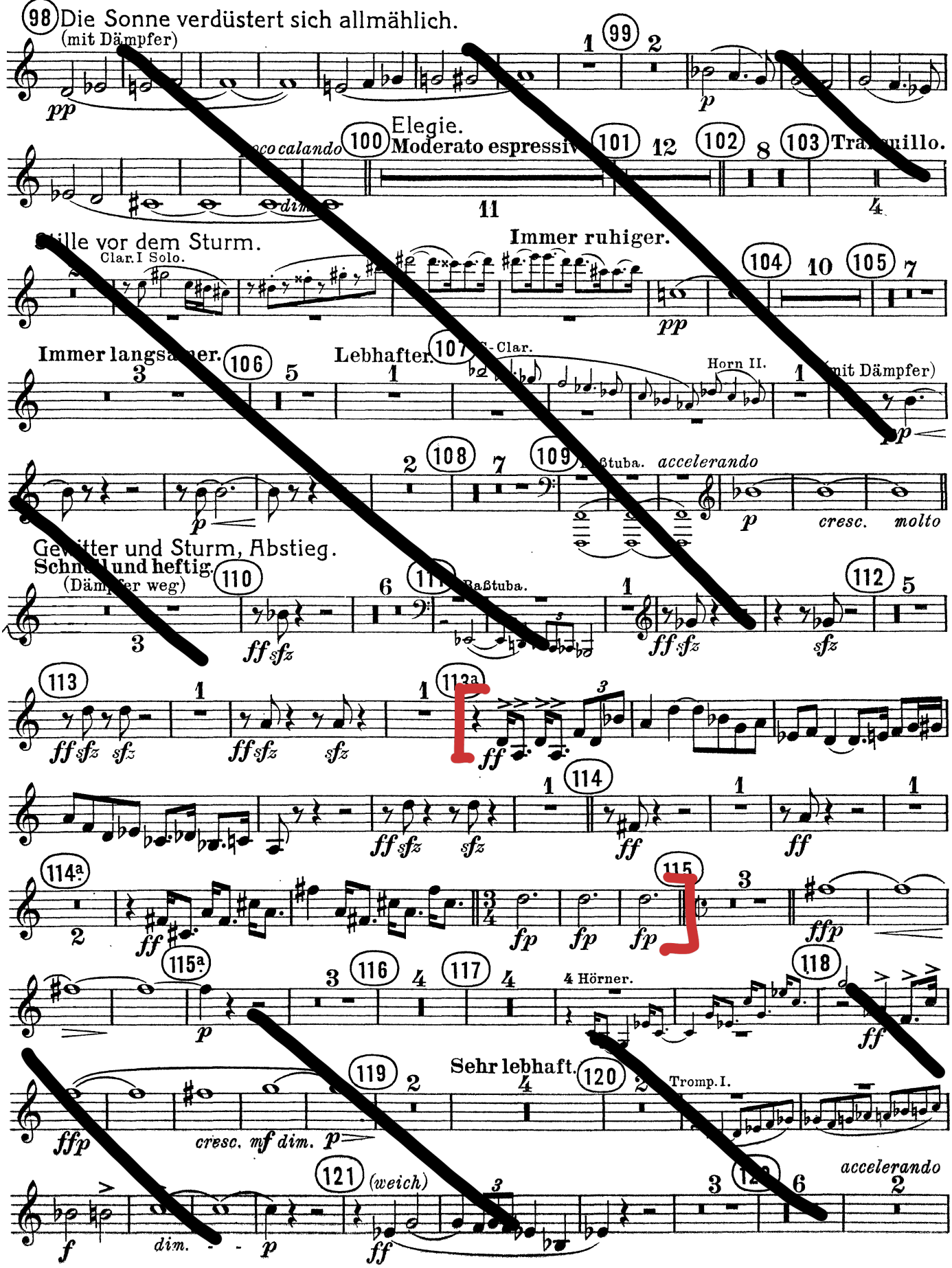
63 64

65 66 sempre accelerando

Dämpfer weg)

67 Vio

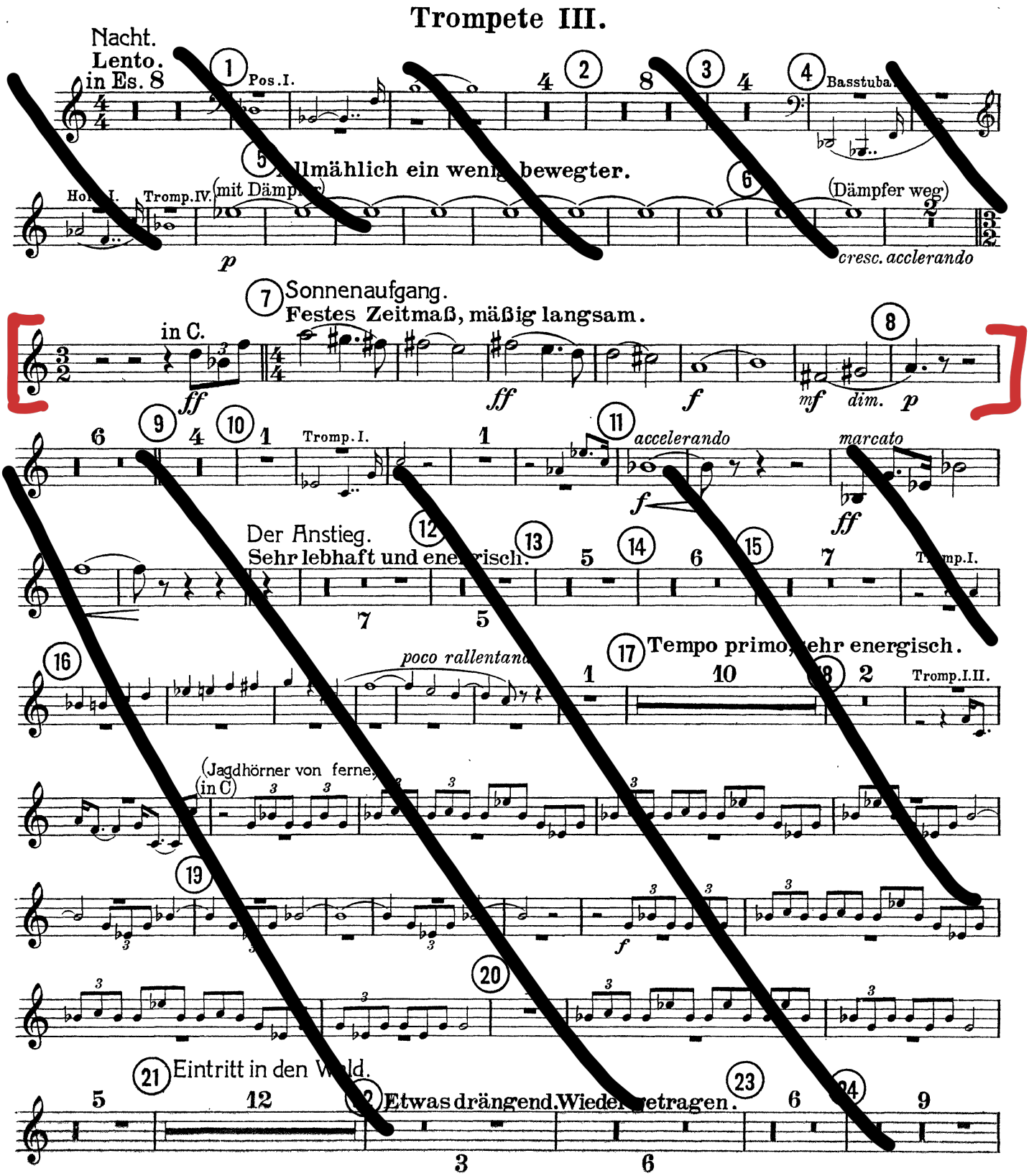
Trompete II.


98 Die Sonne verdüstert sich allmählich.
(mit Dämpfer)
pp
1
99
2
p
poco calando
dim.
100 Elegie.
Moderato espressivo
101
11
12
102
8
103 Tranquillo.
4
Stille vor dem Sturm.
Clar. I Solo.
Immer ruhiger.
pp
104
10
105
7
Immer langsamer.
106
3
5
Lebhafter.
107
Clar.
Horn II.
1
(mit Dämpfer)
pp
2
108
7
109
Baßtuba.
accelerando
p
cresc.
molto
Gewitter und Sturm, Abstieg.
Schnell und heftig.
(Dämpfer weg)
110
3
ff sfz
6
111
Baßtuba.
1
ff sfz
112
5
sfz
113
ff sfz sfz
1
ff sfz
sfz
113a
1
ff
114
ff sfz
sfz
1
ff
1
ff
1
114a
2
ff
115
fp
fp
fp
3
ffp
115a
p
3
116
4
117
4
4 Hörner.
118
ff
ffp
119
2
cresc. mf dim. p
Sehr lebhaft.
4
120
2
Tromp. I.
121
(weich)
f
dim.
p
ff
3
6
2
accelerando

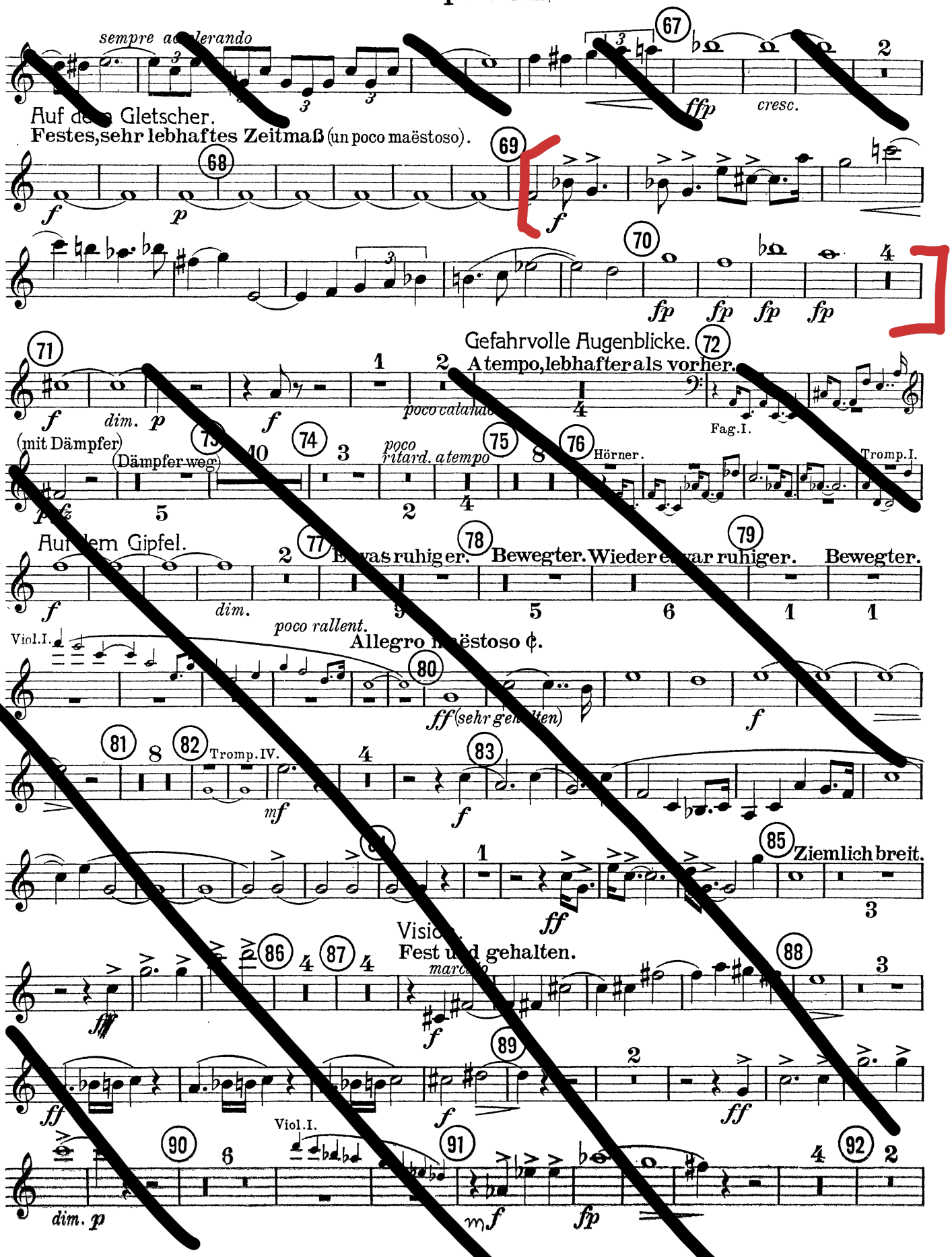
Richard Strauss

Alpine Symphony, Op.64

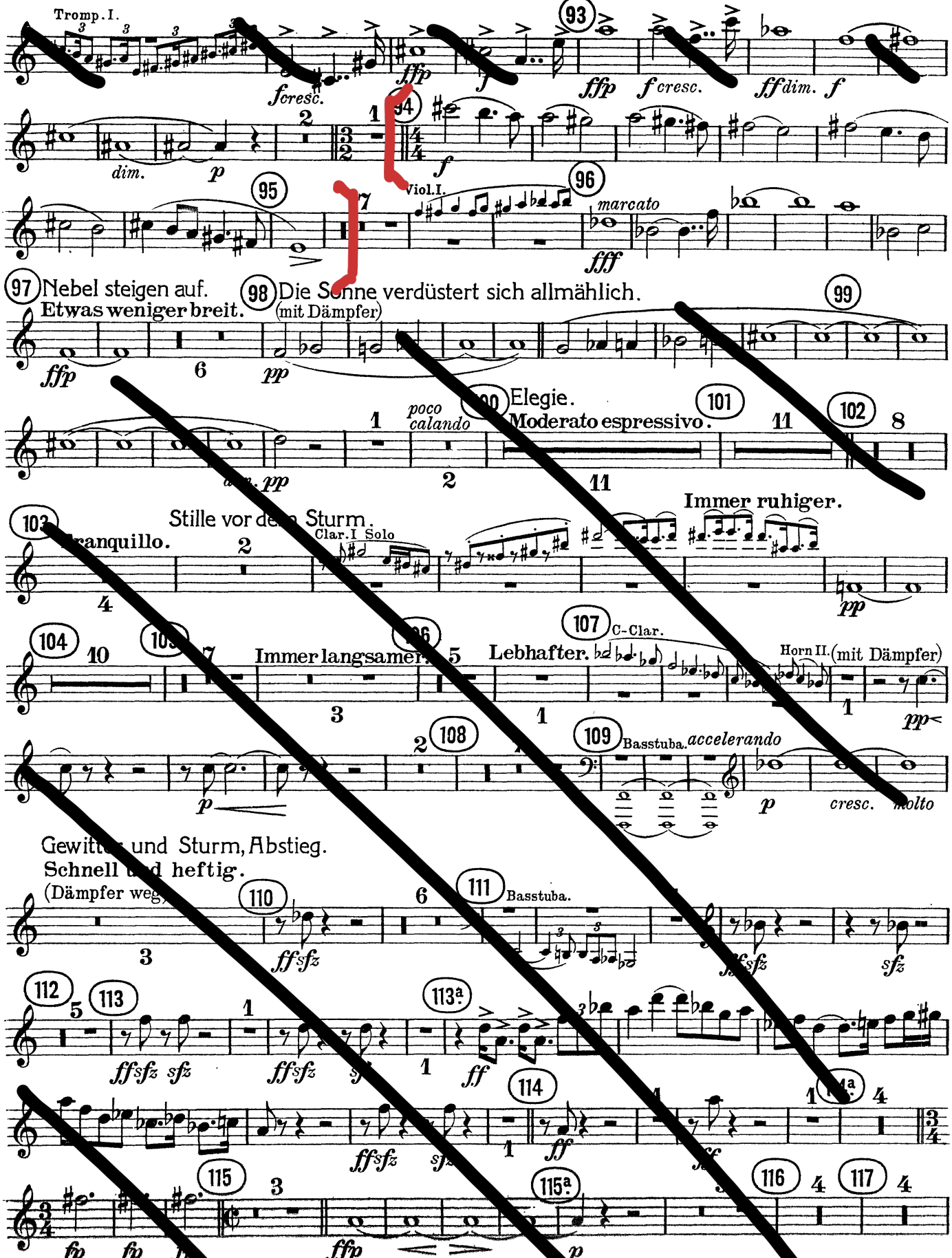
Trompete III.



Trompete III.



Trompete III.

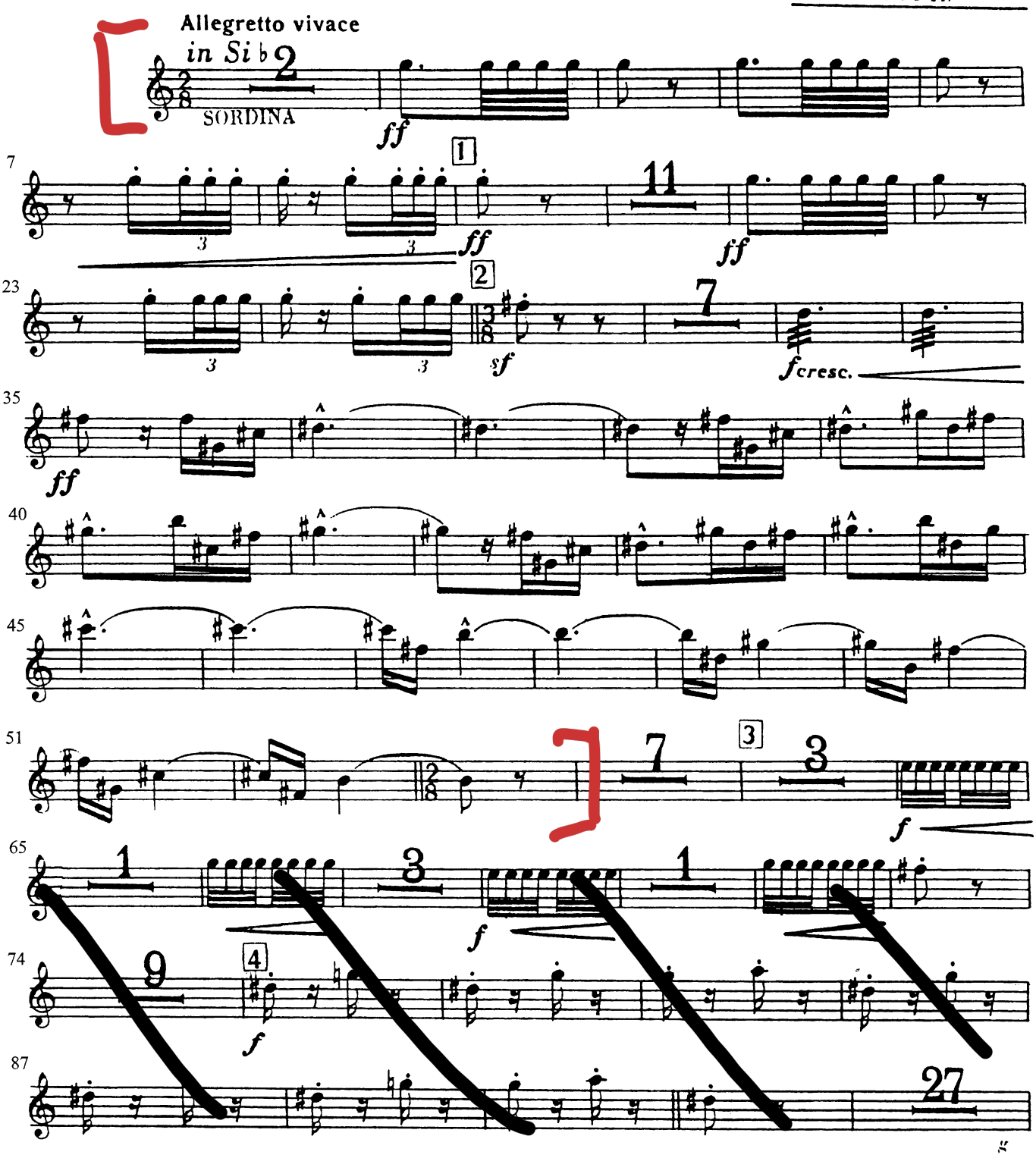


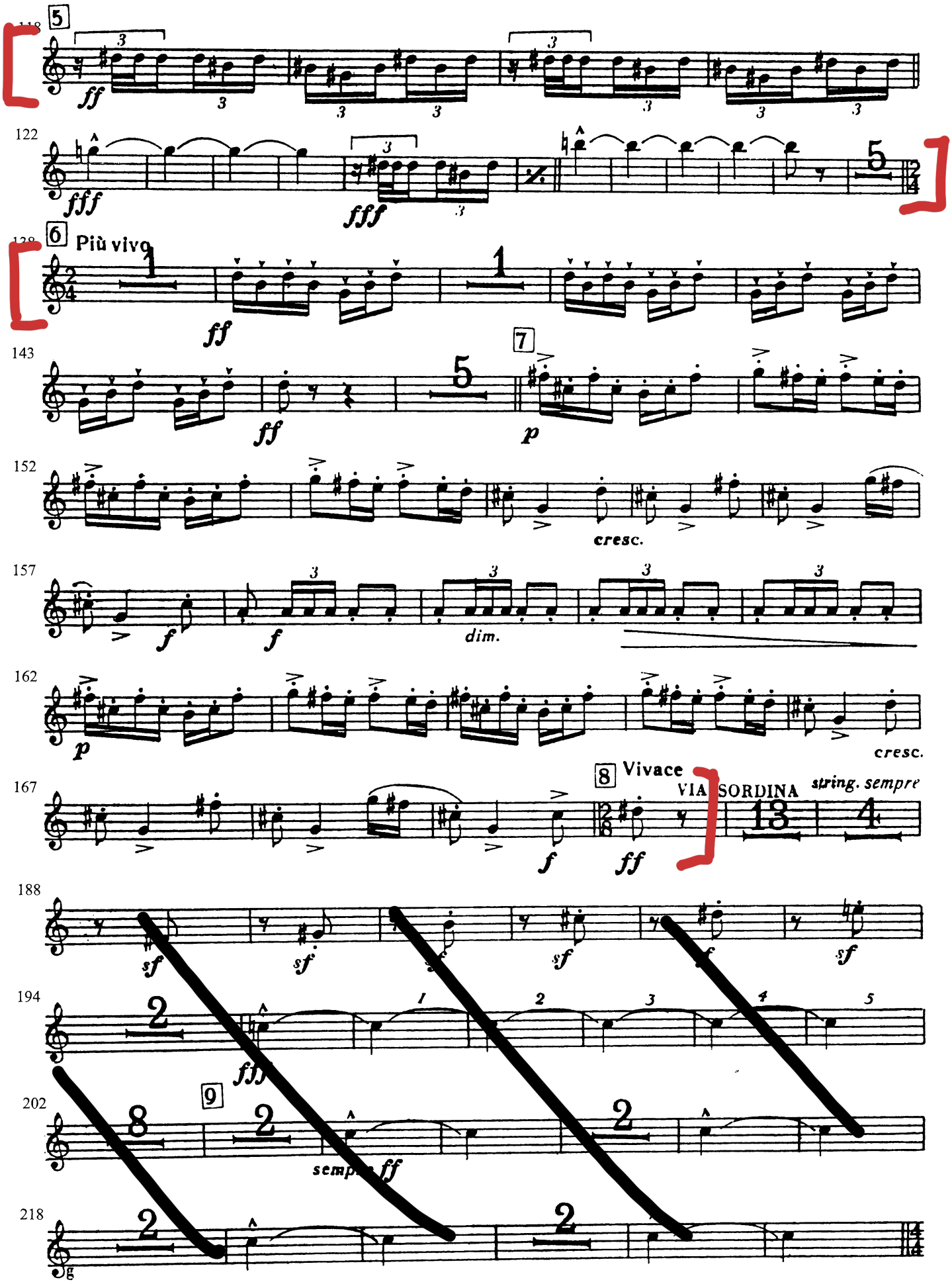
O. RESPIGHI

PINI DI ROMA

I. I pini di Villa Borghese

TROMBA II.

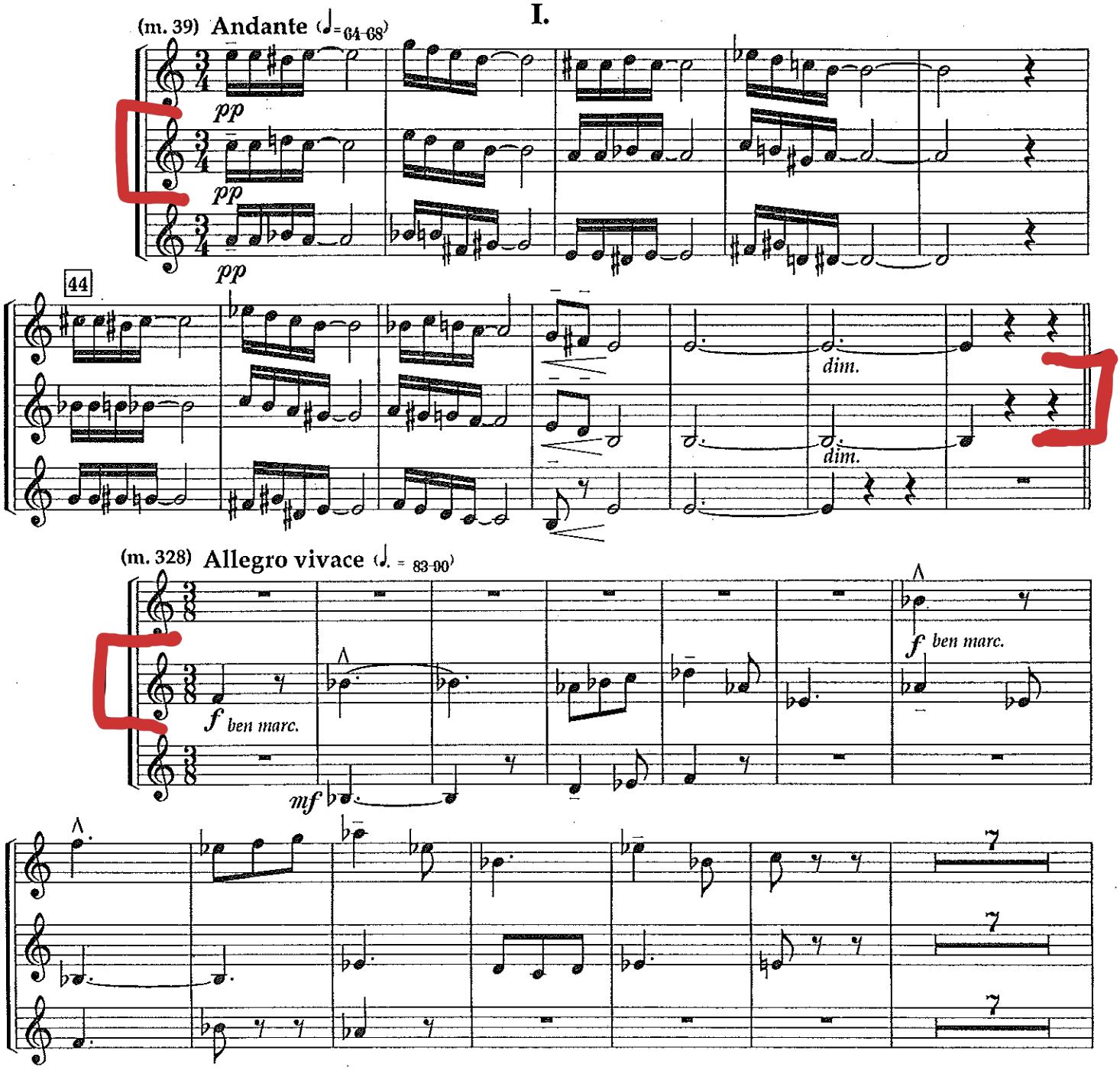



5
118
ff
122
fff
fff
6
Più vivo
ff
143
ff
7
p
152
cresc.
157
f
f
dim.
162
p
cresc.
8
Vivace
167
VIA SORDINA
string. sempre
f
ff
188
sf
sf
sf
sf
194
fff
1
2
3
4
5
202
9
sempre ff
218

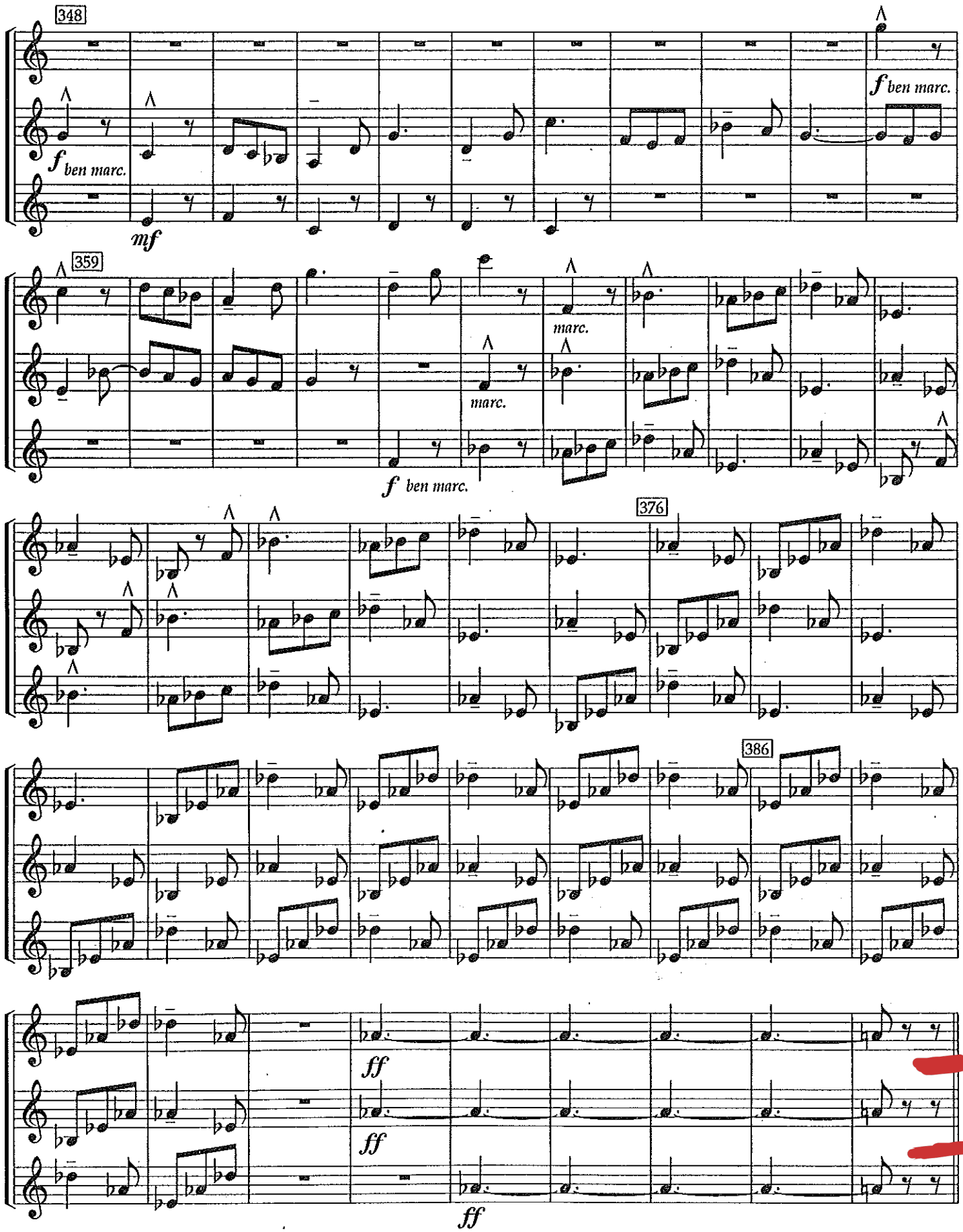
BARTOK: CONCERTO FOR ORCHESTRA: Movements I, II, & V

Suggested Equipment: C or Eb Trumpet
Character: **Ia: Gentle, Fluid Ib: Majestic Fanfare II: Witty, Biting V: Jubilant, Bold**
Special Notes: In the first passage, keep the sixteenths light but fluid. The figure can be played with a very slight weight on the first sixteenth. In the second movement at the end of measure 101, there should be a brief pause (caesura) in the music. In the fifth movement, there may be a tendency to play too loudly. Be sure the slurs are correctly played; a slight lift-off the ends of the slurs will help. Count out the measures rest within the excerpt making sure to keep absolute time (imagining the rest of the music) as you count. Play these passages with steady tempo and precise rhythm!

I.



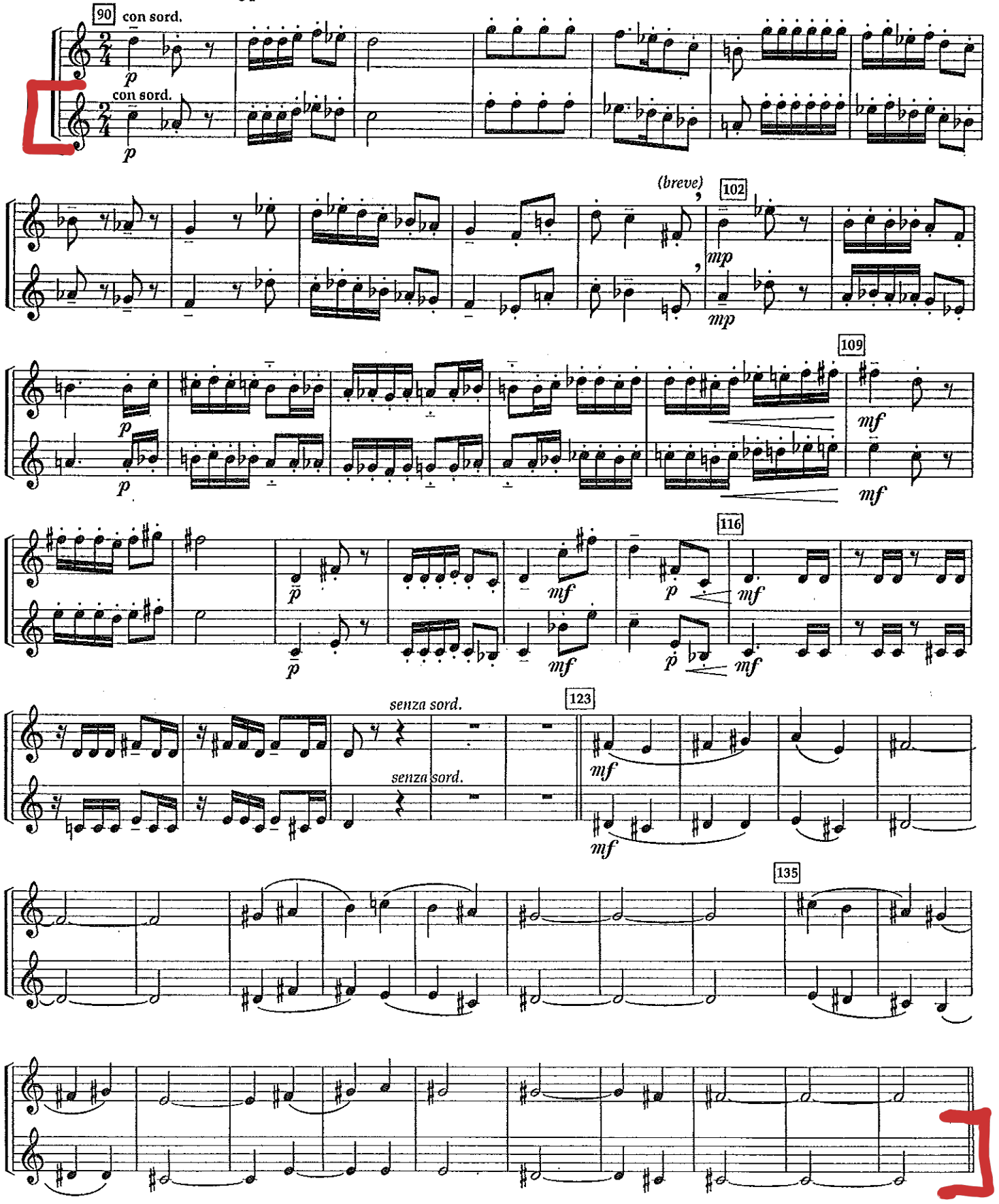
BARTOK: Concerto for Orchestra - cont.



BARTOK: Concerto for Orchestra - cont.

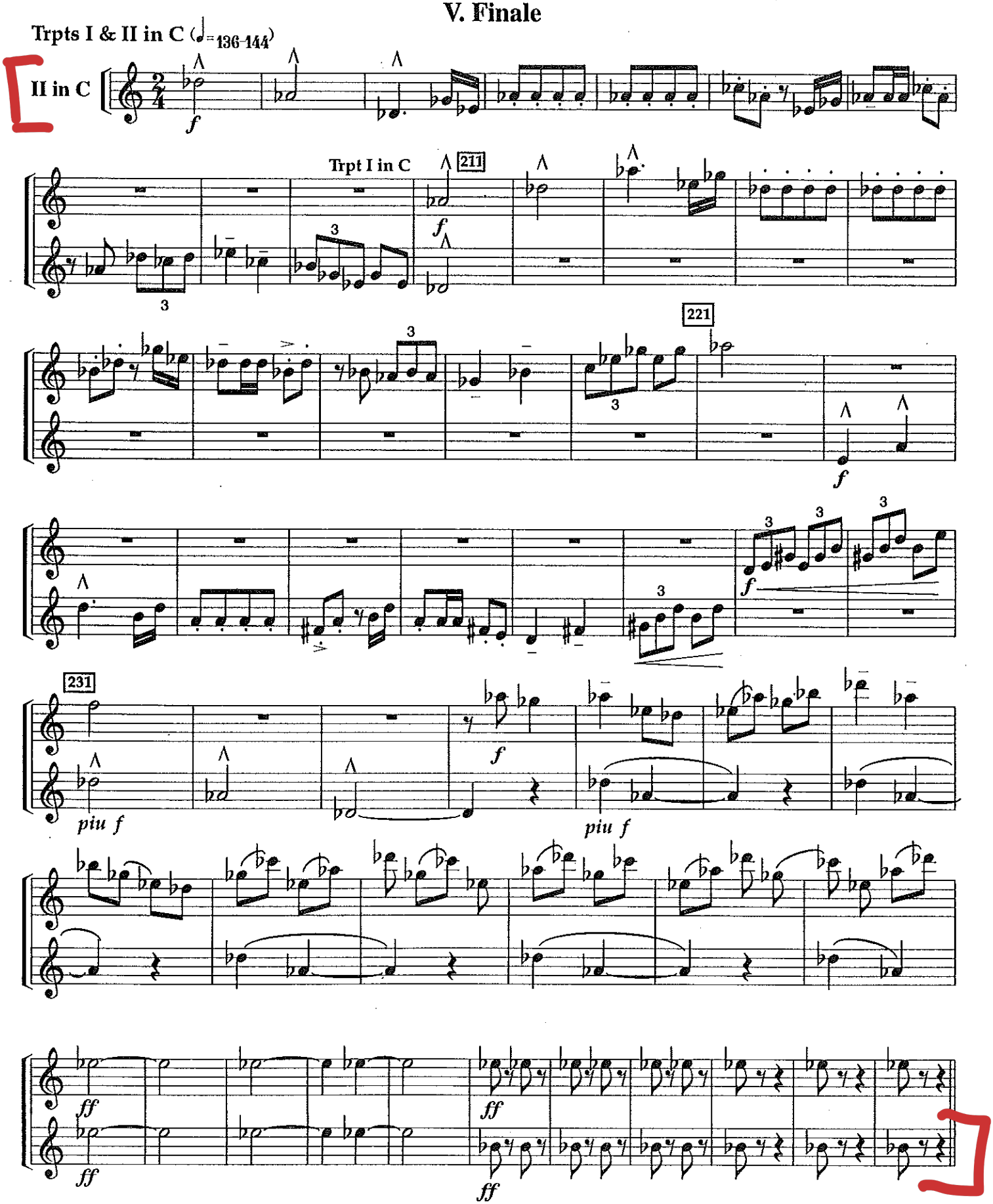
II.

Trpts I & II in C (♩=84)



BARTOK: Concerto for Orchestra - cont.

V. Finale



(3 Bars before Reh. 67 - 71)

As with the previous passage, make sure that all details are in place such as differentiating between concert C's with accents (which are played in a bit more spiky a way) and those with lines over them (which are played with a little more weight, yet in tempo). The low A's at Reh. 68 need to be meaty and angry with a lot of bite to them. The correct mute choice will help create the right feel and sound for this moment. At Reh. 69, some conductors will maintain in the same tempo as before, while others may opt to slow down slightly. Whatever the situation, you need to infuse a crazed character into this moment (as in the story), playing with driving rhythm and intensity in the tone while being sure to get off of ties in tempo. In addition, be sure to breathe in a manner that helps keep you in tempo without interrupting the line.

