

SP 25

# Snedecor, "Lyrical Etudes for Trumpet"

## Etude XIII

IN Bb

Allegretto ♩ = 108

①

mf

rit. , a tempo

A Poco Piu Mosso

mp

f rit. , Tempo I

mf

B

rit. molto rit.

f allargando

transpose to:  
Trumpet in A, C, D



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# CARMINA BURANA

4

in D<sub>0</sub>

4/4 Allegromolto ♩ = 138

10.

B.S.G. 34988

Short Tromba I

7

5

consord.

4/4 ♩ = 44

Tromba I

12

# Price Symphony No. 3

TRUMPET 1

5

## III. JUBA

**Allegro**  
in Bb

in Bb/A

6

mf

mf

mp

mf

f

mp

f

mf

mf

mp

mf

mp

mf

mf

mp

mf

f

# Price Symphony No. 3 - III Juba

## TRUMPET 1

6

6

87

mp mf

92

Andantino 2 tin mute mp mf

98

p mute off 11 rit.

### Tempo primo

115

in A 8 5 mp mf

133

pp 4

142

mf mp in Bb 3

150

rit. Andantino 10 più mosso --- accel. ----- 3 Tempo primo f

168

f mf 2

177

mf ff 4

186

4 p



# An American in Paris

George Gershwin  
(1898 - 1937)

(4 Bars before Reh. 46 - 47)

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 $\flat$

1.

*mf espr.*

*ten.*

*poco rubato*

46

47

1

1. *f* *sf*

2. *mf* *ff ben tenuto*

3. *mf* *ff ben tenuto*



# 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

1.2. *f* a2 3

1.2. *f* *mf* a2 3 **37**

1.2. *f* 3

1.2. *ff* *dim. mf* 3 **39**

# Bolero

Maurice Ravel  
(1875 - 1937)

(3 Bars after Reh. 5 - 6)

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.

9

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.

10

14 (Tempo di Bolero moderato assai)

in C

2

1.