TRUMPET EXCERPTS FROM THE WIND BAND LITERATURE

A DISSERTATION SUBMITTED TO
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ABSTRACT

Trumpet method books have existed almost as long as the trumpet itself. From Cesare Bendenelli collecting pedagogical information in the late 16th century, to the most recent publications, thousands of books have been written for the trumpet. Publishers including Carl Fisher, Belwin, Alfred, Charles Colin Music, M. Baron Company, and Alphonse Leduc offer over 400 trumpet method books containing studies on intonation, high-register, rhythm, orchestral excerpts, transpositions, solos, etc. With such a wealth of material, there is not one book containing trumpet excerpts from the wind band literature. This project seeks to fill this void by offering a compilation of 586 of the most popular and difficult trumpet excerpts from the wind band literature. In addition to the musical excerpts, each excerpt contains insights from some of the premier players in the wind band field. The aforementioned insights were applied to each excerpt to give the reader an easy-to-understand approach to learning wind band repertoire. As a result, this dissertation will serve multiple functions in the trumpet community, including promoting the wind band genre; teaching students important, yet neglected, works; developing healthy practice habits; presenting a more pragmatic application of higher musical study; and, of course, the identifying and organizing of difficult wind band literature for the trumpet.
I would like to give special thanks to the people who assisted in the completion of this project. The following people supplied their musical knowledge, expertise, experience and hard work. I would like to thank Will Arasmith, Amanda McCullough, Matt Vangjel, Joe Parisi, Steve Davis, Tom Caneva, Mark Norman, Carter Pann, Barry O’Neal, Ginger Turner, Kurt Dupuis, Robert Couto, Matthew Harding, Maria Iannacone, Terry Bingham, Frank Tracz, Allan McMurray, Jim Cochran, Donald and Suzanne Grantham, Cindy McTee, Michael Daugherty and Robert Meunier.
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TRUMPET EXCERPTS FROM THE WIND BAND LITERATURE

The study of orchestral excerpts is a cornerstone of most conservatory and university applied music lessons. In contrast, the study of important wind band literature is not as routinely implemented, if at all. The lack of significant pedagogical resources is partly to blame for this disparity. This document seeks to address this pedagogical limitation.

This dissertation includes a collection of 101 carefully chosen works for wind band. The trumpet parts to each work have been carefully evaluated and select excerpts have been extracted to isolate the most popular and difficult passages. The result is a compilation of 586 different trumpet excerpts from the wind band literature with correlated practice suggestions for each.

The purpose of this dissertation is to provide trumpet players of all ability levels with a resource to study trumpet excerpts from the wind band literature. Via a study of the collected excerpts, trumpeters will also have the opportunity to 1) learn new repertoire, 2) apply feedback from respected wind band players, 3) develop a greater appreciation for wind band music, and 4) develop a greater understanding and application of musical concepts such as style, phrasing, intonation, etc.

LIMITATIONS

This dissertation contains the following limitations:

1. The dissertation only contains passages that have been extracted from parts marked as follows: 1st Bb trumpet, 1st C trumpet, Eb trumpet, 1st cornet, flugelhorn, solo trumpet, backstage solo, or offstage trumpet. This limitation was
put in place to avoid any confusion regarding which trumpet parts would be included in the dissertation. Section parts or parts other than 1st trumpet parts are not intended to be included in this dissertation. As a caveat, section parts are included for three specific passages where the sections parts were deemed relevant to the 1st trumpet part. Parts labeled off-stage trumpet, solo trumpet, Eb trumpet, or flugelhorn were included in this dissertation because they often represented a unique solo moment or timbre.

2. The dissertation only contains trumpet excerpts from the wind band literature between the years 1910 to 2005. This limitation was imposed to purposely exclude hundreds of marches from the 19th Century and to narrow the scope of the music selected. Furthermore, the date of 2005 was chosen to add a definitive end to what is an ever-changing repertoire.

3. The dissertation excludes any excerpt from a march or from *The Complete Sousa Marches for Trumpet, Volumes I and II* by Peter Piacquadio. Because this extensive collection of march excerpts is already available, it seemed reasonable to emphasize contemporary works from the wind band literature.

4. The dissertation is limited to only large works for wind band instrumentation and excludes all chamber works of 15 or fewer parts. The instrumentation number of 15 was decided upon to eliminate hundreds of works for brass choir, double brass quintet, and orchestral winds – thereby further defining the scope of the project.

5. The dissertation contains no orchestral transcriptions for wind band other than those transcribed by the original composer. One purpose of this limitation is to
further narrow the scope of the project; however, the primary purpose is to ensure that the dissertation only contains original works for wind band.

6. The dissertation is limited to the excerpts suggested, provided, and discussed by the individuals who contributed. An important foundation of this project is the inclusion of only those excerpts suggested by professionals who have extended experience with the repertoire, thereby providing them with the opportunity to pass on their knowledge and experience.

**REVIEW OF LITERATURE**

To thoroughly and accurately review all trumpet literature that pertains to this dissertation, the review of literature has been separated into four different categories; introductory literature, orchestral literature, jazz literature, and wind band literature. Because this dissertation only contains works for large ensemble, only large ensemble literature was reviewed. Therefore, literature for solo and chamber trumpet is not included.

**Introductory Literature**

Introductory literature is material that is aimed at beginning trumpeters. For the purposes of this dissertation, the introductory literature reviewed adheres to the limitations previously stated. The most important of these limitations is that the literature be an exact representation of the original manuscript. A large portion of literature for beginners consists of famous melodies that have been extracted and re-orchestrated, or
simplified, so they are more accessible to the reader. Each of the books listed in this section contain authentic, yet approachable, works for trumpet.

Three standard books for beginners highlight the popular melodic passages by famous composers such as Mozart, Haydn, Beethoven, and Bach: *Easy Classics for the Young Trumpet Player* (Spitzer, 1987), *Easy Classics for Trumpet* (Spitzer, 1983), and *Exceptional Classics for Trumpet* (Hal Leonard, 2005). In each book, the passages included range from a minimum of eight measures long to a maximum of thirty-two measures long. While these books contain orchestral-based passages, they are not substantial enough in content to be considered part of the orchestral literature.

Four additional books include longer passages from less well-known works: *First Repertoire for Trumpet* (Calland, 2003), *First Repertoire Pieces for Trumpet* (Wastall, 1991), *First Tunes and Studies for the Trumpet* (Wiggins, 1993), and *Seven Top Trumpet Tunes* (Humell, 1988). In each of these books, the author went to great lengths to find authentic literature that is much more approachable by inexperienced trumpeters. These books contain passages by composers such as George Gershwin, Aaron Copland, Anton Dvorak, Irving Berlin, and Hoagy Carmichael. The length of the excerpts in these books ranges from a minimum of sixteen measures to a maximum of sixty-four measures.

Hans-André Stamm’s *Ten Easy Baroque Pieces* (1999) is designed to provide the young trumpeter with original melodies in their original keys. While Baroque literature is often times extremely difficult, Stamm found literature that was very approachable. Stamm carefully chose music from two sources: “Music for the Royal Fireworks” and “Water Music”. Both of these collections, by George F. Handel, contain trumpet parts
that are easy to read, very melodic and constructed primarily of quarter notes and half notes.

The final collection of instructional literature is made up of play-a-long books; these books are accompanied by a cassette tape or compact disc. The recording is typically an orchestra or band playing an accompaniment while the trumpet is featured. The author found hundreds of play-a-long books in the trumpet repertoire; however, only five met the criteria listed in the limitations. These books do not feature the trumpet; rather, they incorporate the trumpet into the original composition. These books include Baroque Play-a-long (Davies, 1994), Classical Favourites; Play-a-long for Trumpet, (Skinow, 1996), Classical Greats; Play-a-long for Trumpet (Amsco Publications, 2006), Classical Play-a-long for Trumpet (Vassiliev, 1992), and Playing with the Band (Hal Leonard, 2003). These five play-a-long books differ from hundreds of other play-a-long books because they feature actual trumpet parts. Similar to the book Ten Easy Baroque Pieces, each of these books features popular Baroque and Classical trumpet melodies in their original forms. Music for the Royal Fireworks, Water Music and Dances from Terpsichore were among the popular parts used in each book.

**Orchestral Literature**

The orchestral canon contains numerous books that were written for the study of orchestral trumpet playing. The books found to be relevant have been separated into three different categories.
Complete Orchestral Trumpet Parts

The first category of the orchestral literature includes collections of complete and original parts from major orchestral works. The most famous is a collection of 153 original parts that are in PDF format and published in a collection of 12 volumes titled, *The Orchestral Musicians CD-ROM Library* (Hal Leonard, 2004). This collection of works provides the reader with parts from the original Kalmus and Breitkopf & Härtel editions of orchestral works without any emphasis on specific excerpts or commentary on how to approach the works. A very similar work, *The Trumpet Excerpt Collection on CD Rom* (Cherry, 2005), is almost an identical version of the previous CD-ROM library. However, this collection by Gordon Cherry is only one volume and contains much fewer works. The publisher, Musica Rara Editions, offers similar books containing the complete works of J.S. Bach, George F. Handel, and Henry Purcell: *Bach: Complete Trumpet Repertoire* (Guettler, 1971), *Handel: Complete Trumpet Repertoire* (Minter, 1973), and *Purcell: Complete Trumpet Repertoire* (King, 1975). Other books that provide complete parts for orchestral trumpet include: *Bach For Trumpet* (Gisondi, 1985), *Mozart for Trumpet* (Catherine, 1998), *L’histoire du Soldat* (Stravinsky, 1959), *Wonderful World of Handel for Trumpet* (Wiggins, 1996), and *Wonderful World of Haydn for Trumpet* (Wiggins, 1997). These collections are intended to provide a library of orchestral works for the professional orchestral trumpet player.
Non-Instructional Orchestral Excerpt Books

The second category of the orchestral literature consists of method books that contain isolated excerpts for trumpet from the orchestral literature. Unlike the previous literature reviewed, these books have isolated difficult passages and targeted specific problem areas for trumpeters in major orchestral literature. Similar to this dissertation, these books contain shorter passages, called excerpts, which are universally difficult for trumpeters. Unlike this dissertation, these resources contain no means of instructing the reader how to approach and correct difficult excerpts.


Method books for piccolo trumpet could be organized in another category. In the last 20 years, several books that teach the literature and pedagogy of piccolo trumpet have been published. However, these books contain important orchestral excerpts from composers such as J. S. Bach, George F. Handel, Henry Purcell, and Antonio Vivaldi. These books include: Festive Baroque (Damrow, 1998), Art of Baroque Trumpet Playing (Tarr, 1983), Method for Piccolo Trumpet (Webster, 1982), The Piccolo Trumpet (Hickman, 1989), and The Piccolo Trumpet Big Book (Hickman, 2002).

In addition to the excerpt books that focus on specific composers, or instruments in the trumpet family, there are several other books that contain a wider range of styles and literature. These books include: Masterworks for the Trumpet (Arnold, 1985), The Trumpet Players Studio, a Grand Collection of Solo Trumpet Parts of the Best-Known Standard Overtures and Orchestral Selections (Gore, 1991), Orchestral Trumpeter (Van der Roost, 1996), Great Orchestral Solos for Trumpet (Wiggins, 1997), Orchestral Test Pieces (Lohsch, 1968), The Orchestral Trumpeter (Hering, 1977), and perhaps the most commonly used Orchestral Excerpts for Trumpet Volumes 1 through 18 (Bartold, 1948).

Instructional Orchestral Excerpt Books

The third category of orchestral literature excerpt books is comprised of books that contain both excerpts and commentary on how to approach this literature. This category is the most similar to this dissertation.

Mahler Orchestral Excerpts for Trumpet Volumes 1, 2 and 3 (Sachs, 2007) each include a combination of difficult and popular excerpts by the composer Gustav Mahler. These three volumes are different from previously cited resources because they also include performance notes and suggested practice routines from Michael Sachs, Principal
Trumpet of the Cleveland Orchestra. Two other books, *Top 50 Orchestral Excerpts* (Norris, 1998) and *Audition and Performance Preparation for Trumpet Orchestral Excerpts* (McGregor, 1996), share a similar structure with the book by Michael Sachs in that both include important excerpts followed by professional insight into tempo, phrasing, transposition, context, and style.

Other popular books in this category include: *Art of the Phrase: 26 Etudes for Trumpet* (Ewald, 2001), *Method for the Advanced Trumpeter* (Thibaud, 1987), and *Orchestral Rhythms for Bb Trumpet* (Vacchiano, 1973). Each of these books supplement specific orchestral excerpts with commentary. The commentary is intended to address particular aspects of trumpet playing. The book by Vacchiano addresses improper rhythm, while the book by Ewald focuses on quality phrasing.

Phil Smith, Principal Trumpet of the New York Philharmonic, plays popular orchestral excerpts and then discusses each one in an informal manner on the audio CD *Orchestral Excerpts for Trumpet* (Smith, 1994). Before 1994, the majority of instructional orchestral excerpt literature either had no commentary or had commentary from unknown players. There is a significant change in the related literature after 1994. The Phil Smith CD had such an impact that select publishers began including commentary from well-known orchestral players. The Sachs and McGregor books are examples of this trend.

**Jazz Literature**

The second most popular genre for trumpet literature is the jazz idiom. This genre includes hundreds of individual books, methods, and articles written for the trumpet;
however, very few of these articles apply to this dissertation. As a limitation of research, all improvisational material was eliminated from the review. This material was eliminated because the efforts of this dissertation have been to present pre-existing compositions to the trumpet community. Since improvisation is constantly changing by definition, it was not considered to be relevant. The decision to eliminate improvisation materials eliminated hundreds of books containing transcriptions of solos from various artists such as Louis Armstrong, Chet Baker, Miles Davis, Clifford Brown, Lee Morgan, and Freddie Hubbard. This limitation left a small amount of material in the jazz genre. Nevertheless, the amount of remaining material surpasses that of all material found in the wind band literature.

*Lead Trumpet Parts From the Basie Book* (Nestico, 1999), *How to Play Lead* (Shaw, 2005) and *Advanced Jazz Band for Trumpet* (Sorenson, 2006) each include original trumpet parts for some of the most famous original jazz compositions. The Shaw book also includes commentary and famous shout choruses from standard jazz charts. Other jazz resources, such as *The Realbook Volumes 1, 2, 3 and 4* (Sher Music, 1975) and *The Original Fakebook* (Hal Leonard, 1961), contain hundreds of jazz standards.

**Wind Band Literature**

To date, minimal resources are available that focus on trumpet excerpts from the wind band literature. Hundreds of books have been authored pertaining to the history, development, and future of wind band literature; however, none of these books provide actual excerpts from wind band literature. Several of these books are listed in the bibliography of this dissertation because they provide helpful background information.
After searching every article published by the International Trumpet Guild since its formation in 1979, no articles that contained the words “wind band” and “excerpts” were found. Furthermore, a search on other wind instruments produced only a project for wind band excerpts for bassoon that was never completed. The majority of relevant research that has been done in this field lies in three dissertations. *An Annotated Collection of Twentieth Century Wind Band Excerpts for Trumpet*, by Carly Jo Lynn Johnson (2005), is summarized via the following excerpt from her abstract:

The study emphasizes the analysis and preparation of selected excerpts by trumpet players for both audition and performance purposes. The study provides background information, musical analysis, practical performance suggestions, and a select discography on excerpts taken from twenty-two significant compositions from the wind band repertoire. … The scope of the selected repertoire has been narrowed to works written specifically for the large wind band medium and that have demonstrated a significant relevance to the continued development of the wind band medium in the United States. The excerpts included in this study were selected primarily from solo and first cornet and trumpet parts taken from advanced repertoire. This project employs a historical background, with an emphasis on works from the second half of the Twentieth Century. (p.4)

The Johnson dissertation shares many limitations with this dissertation. Both dissertations exclude chamber works, emphasize the preparation of selected excerpts, and include solo and first cornet trumpet parts taken from the wind band repertoire. However, the Johnson dissertation is unlike this dissertation in several key areas: 1) it only includes works from
the second half of the 20th century, 2) it only includes advanced literature, and 3) it focuses primarily on historical information and musical analysis.

Anthony Kirkland’s (1997) dissertation, *An Annotated Guide to Excerpts for Trumpet and Cornet from the Wind Band Repertoire*, is summarized via the following abstract excerpt:

By surveying prominent performers and teachers, the author compiled a list of twenty-five compositions that can be considered fundamental repertoire for the performer preparing for symphonic band performances and auditions. All pieces included in this study were composed for a wind ensemble or band of at least ten players using brass, woodwinds, and percussion (or brass and woodwinds). No compositions for brass choir or brass and percussion were considered. … The author discusses the most challenging solos and sectional excerpts from these compositions according to their technical and musical challenges such as phrasing, rhythm, articulation, dynamics, intonation, and acceptable tempos. The differences between various editions of the same composition and variances in interpretation encountered thereby are also presented to give the student an orientation toward what to expect in real-life situations. (p.12)

The Kirkland dissertation is the model for this dissertation. Kirkland’s dissertation contains twenty-five of the greatest works composed for band. For each work, Kirkland is careful to consistently use measure numbers when identifying excerpts, and he provides great detail concerning phrasing, rhythm, articulation, intonation, and tempi.

*Wind Ensemble Music for the Trumpet: An Excerpt Guide* (2000), a dissertation by William Richardson, does not contain as much theoretical information as the Johnson
dissertation. Rather, Richardson’s dissertation focuses on composer content and historical information. Unlike the Kirkland dissertation, the Richardson dissertation contains little musical terminology and only occasionally mentions measure numbers as it pertains to trumpet passages. Richardson’s purpose is clearly stated in the dissertation abstract:

The purposes of this treatise are (1) to isolate important trumpet excerpts from wind ensemble literature; (2) to provide a brief history and analysis of each composer and composition in the study; (3) to offer practical advice regarding fundamental musical elements within the passage including, but not limited to, tempo, articulation, dynamics, and phrasing; and (4) to discuss specific performance problems and practice techniques for each excerpt. (p.5)

As with the Johnson and Kirkland dissertations, the Richardson dissertation does not contain any musical notation. Each of the three valuable dissertations discussed above identify the need for trumpet excerpt books from the wind band repertoire.

SIGNIFICANCE OF THE PROBLEM

The problem that this dissertation is meant to address is the lack of trumpet literature related to the wind band repertoire. As stated in the Review of Literature, significant trumpet resources are available for both the orchestral and jazz idioms. This literature helps to 1) educate young musicians, 2) promote the genre which it represents, 3) help advanced musicians prepare for their future careers, and 4) expose all musicians to great literature that would otherwise go unnoticed. Unfortunately, the wind band idiom has no such representation. Though there are thousands of public schools and universities that have wind band programs, the young musicians in those programs are provided few
avenues to further pursue wind band literature. In addition, music educators in those school systems do not have any literature to use as a resource to help teach the wind band repertoire.

Due to the lack of pedagogical literature in the wind band genre, wind bands are at a severe disadvantage when competing with orchestral and jazz idioms for the interest of young musicians. With pedagogical tools, such as this dissertation, young musicians can learn and develop an appreciation for the wind band repertoire.

The lack of pedagogical literature to help prepare musicians for a career in the wind band field is a significant problem. Many advanced musicians seek employment in the United States Military because the United States government subsidizes wind bands in each of the five branches of its services. The ability to win and sustain a job in a wind band depends on many skills. Preparation and experience are among those skills; however, the advanced musician must have a familiarity with the literature. This dissertation will provide the advanced musician with tools necessary to win and sustain such a job. In addition, this dissertation will help remedy each of the previously discussed deficiencies.

**METHODOLOGY**

The concept of this dissertation is to provide a pedagogical tool to the wind band and trumpet community. To address the lack of literature in the wind band repertoire, this dissertation includes trumpet excerpts from the wind band literature in musical notation. To provide pedagogical information, this dissertation contains instructional insights by well-respected wind band players. To construct this pedagogical tool the following steps
were taken: 1) determine which music will be used, how it will be used, and why it will be used; 2) determine who is considered a well-respected wind-player, why they are considered a well-respected wind band player, and how they will contribute; 3) determine the best way to research, compile, and organize the information; and 4) determine the best way to format and present the information so that it is practical and applicable.

**Identification of Music**

Determining which music to use was the most challenging task. The limitations established that no music before 1910 or after 2005 would be included and that no chamber music or orchestral transcriptions would be considered. To select a representative number of works from the wind band literature, the author worked closely with several collegiate wind band conductors, including Dr. Thomas Caneva, who is also the co-chair of this dissertation and Director of Bands at Ball State University; Dr. Steve Davis, Director of Bands at the University of Missouri Kansas City Conservatory of Music; Dr. Joseph Parisi, Assistant Director of Bands at the University of Missouri Kansas City Conservatory of Music; Dr. Frank Tracz, Director of Bands at Kansas State University; Dr. Scott Weiss, Director of Bands at the University of Kansas; and Dr. Robert Meunier, Director of Bands at Drake University.

Each individual contributed ideas and provided a list of pieces that they considered major works in the genre. Each work that was suggested was added to a master-list and assigned a number on the master-list that represented how many times that work had appeared. If a particular piece had a number of three or higher, meaning that piece had appeared on at least three lists, that piece was chosen. At the completion of
this process, the list included 105 works. Two composers chose not to participate in this project, so the final Averett Trumpet Excerpts from Wind Band Literature List (ATEWBL) includes 101 works for wind band.

**Identification of Contributors**

It was imperative to the integrity of this dissertation that performance insights were added from well-respected wind band trumpet players. This required determining who is considered a well-respected wind band player, why they are considered a well-respected wind band player, and how they will contribute. United States Military bands comprise the largest population of professional trumpet players in the country who play wind band literature. Selecting the most respected wind band players meant going to the most respected wind bands in this country. The following bands were chosen: The United States Navy Band, the “President’s Own” Marine Band, “Pershing’s Own” Army Band and The Army Field Band.

The specific wind band trumpet players who assisted were Robert Couto, Trumpet Section leader, United States Navy Band; Ginger Turner, Trumpet Section leader, United States Army (Field) Band; Matthew Harding, Solo Cornet, United States “President’s Own” Marine Band; Kurt Dupuis, Trumpet Section, United States “President’s Own” Marine Band; and Terry Bingham, Principal Trumpet, United States “Pershing’s Own” Army Band.
Identification of Research Methodology and Organization

The third portion of the methodology was how to best research, compile, and organize the results. The ATEWBLL is the primary tool in which all data is organized. The ATEWBLL contains each musical piece selected, the composer of the piece, and the number of excerpts selected from the piece. The selection of the excerpts was done in a manner similar to the selection of the literature. Each trumpet player contacted was sent music PDF files via email and was asked to present what he/she thought was a difficult or important passage. If three or more players agreed, then that particular passage was added to the ATEWBLL. In total, 586 excerpts were extracted from the 101 selected works. The ATEWBLL is presented on pages 21 and 22. The number to the far right on the ATEWBLL represents how many excerpts were used per selected work.

Each excerpt was re-notated using Sibelius 6 software. The ATEWBLL was organized in alphabetical order by the composer’s last name. Each excerpt created was designed to resemble the original part as closely as possible. As mentioned in the limitations, three examples contain 2nd and 3rd trumpet parts in addition to the 1st trumpet part. These excerpts were notated to preserve the original notation and offer important information to the reader.

During the process of re-notating every excerpt, the author had to physically obtain each of the 101 works for wind band. Sixty-five of the works were gathered from the following schools: Washburn University, Ball State University, Kansas State University, Drake University, The University of Kansas, and The University of Missouri Kansas City. Of the remaining 36 pieces, many were modern works that are either privately owned by publishers or designated as rental only. Twenty-two of these works
were gathered by contacting the composer directly. Composers, including Carter Pann, Suzanne Grantham, Dan Welcher, Cindy McTee, Adam Gorb, and Michael Daugherty, sent the author PDF files of the trumpet parts or a PDF file of the score. The remaining fourteen works on the ATEWBLL were the most difficult to obtain. Each of these works is designated rental-only from Presser Music Rentals. After some negotiation, perusal scores were granted from Presser Music Rentals.

The final portion of the project was to make sure that there was reliable commentary below each of the 586 excerpts. Because of the instructional and pedagogical intentions of this dissertation, the text was essential. The text, or commentary, was constructed using insights from well-respected trumpet players who had already participated in the selection of the excerpts on the ATEWBLL. Each trumpet player added insights on various aspects of excerpt preparation. Some players commented on the musical aspects of each excerpt while others commented on required performance skills. Moreover, some players’ commentaries were conversational, even humorous at times, and others’ were more formal. All of the insights on each excerpt were edited to present a more cohesive and consistent dialogue with the reader. As few edits as possible were made to preserve the authentic insights added by each individual while also presenting the comments in a consistent format. Ultimately, it was decided that each excerpt should be as concise as possible and only contain a sentence or two of the most important concepts.
Identification of Presentation and Format

The formatting and presentation of this dissertation is designed to be as accessible as possible. There are never more than three excerpts per page so that the reader can easily see each excerpt. Above the excerpt, the reader will find the name of the work, movement number, measure numbers, tempo markings, and whatever descriptive marking the composer may have notated. The template for the excerpts in this dissertation is derived from combining the formatting of the Norris book and the content of the McGregor and Sachs books discussed in the Review of Literature. The layout of the Norris book displays the title of the piece, movement number, tempo, musical marking, and measure numbers above each excerpt. This format is adopted to effectively organize the information in each excerpt. In contrast, the Sachs and McGregor books feature instructional commentary below each excerpt. This feature is adopted to keep the commentary separated from the information listed above the excerpt.

All pieces are organized in alphabetical order by their composer’s last name. A list of every work and coinciding page number can be found in the table of contents at the beginning of this dissertation. In addition, there is an appendix on page 322 that lists each piece in alphabetical order by title of work. The appendix is provided to assist readers who may not know the composer of a specific work.

Furthermore, each work is assigned a “work number” and each excerpt is assigned an “excerpt number”. The “work numbers” and the “excerpt numbers” are in chronological order. These numbers are provided to help the reader reference individual excerpts. For example, the first excerpt of the seventh piece is listed as Excerpt 7.1. In
addition, the excerpt numbers are used to reference commentary throughout the dissertation.

CONCLUSION

This dissertation supplies the trumpet and wind band communities an invaluable resource. This compilation of 586 excerpts from the wind band repertoire is by far the most comprehensive collection of music from the wind band genre to date. The added commentary offers rare insight into preparation and performance aspects of frequently rehearsed literature in this country. The opportunity for musicians of all ages to emulate the teachings of top professionals in the wind band field is an innovative development.

In addition to this dissertation, further research and material are needed in the wind band genre. As compositions continue to be premiered, comparable pedagogical methods should accompany this literature. Wind band music is an exciting and growing field. Hopefully, in the future, more wind band promotional and pedagogical literature will be developed in the trumpet community.
## AVERETT TRUMPET EXCERPTS FROM THE WIND BAND LITERATURE

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EXCERPTS FROM THE WIND BAND LITERATURE

Symphony Number 3 (Work No. 1)

Excerpt 1.1
Symphony Number 3 Op. 89: Mvt. 1
1st Cornet in Bb, measures 82-97.
Lento

Approach this excerpt with a very large and dark sound. Be prepared for the conductor to increase or decrease the tempo.
Notice the *tempo stringendo* at the top of the excerpt. Practice the excerpt faster than necessary to accommodate any acceleration you may encounter. Exaggerate all articulations so that the musical line is not lost.

See Excerpt 1.2 for performance instructions.
Designs, Images, and Textures (2)

Excerpt 2.1
Designs, Images, and Textures: 1. Oil Painting
1st Bb Trumpet, measures 32-37
Quarter note = 134

Excerpt 2.1 is a solo. Follow the dynamics indicated to help create a musical phrase. In context, each note change will create dissonance. Emphasize each note change to accentuate the dissonance.

Excerpt 2.2
Designs, Images, and Textures: 2. Water Color
1st Bb Trumpet, measures 7-12
Half note = 52

The soft entrance in measure 7 of excerpt 2.2 is in unison. Practice breath attacks to achieve a subtle entrance. If needed, pull the main tuning slide out a small amount to compensate for the use of the straight mute.

Excerpt 2.3
Designs, Images, and Textures: 3. Pen and Ink Drawing
1st Bb Trumpet, measures 19 - 22
Quarter note = 48

This is a solo passage. Because the solo is only a small portion of a larger melody, practice subtle entrances and releases. This will aid in appearing into the melodic texture and disappearing into the melodic texture.
Excerpt 2.4
Designs, Images, and Textures: 5. Bronze Sculpture
1st Bb Trumpet, measures 12-21
Quarter note = 132

Practice both lines of this part. Record yourself playing each line and practice playing the opposite line along with the recording. The performers sense of voice-leading is crucial at this moment.

Excerpt 2.5
Designs, Images, and Textures: 5. Bronze Sculpture
1st Bb Trumpet, measures 54 – 75
Quarter note = 132

Practice excerpt 2.5 with a metronome. Write in the part of the beat the sixteenth notes occur on and keep the sixteenth-note subdivision in your head.
Sounds, Shapes, and Symbols (3)

Excerpt 3.1
Designs, Sounds, Shapes, and Symbols: Mvt. I.
1st Bb Trumpet, measures 21 - 25
Largo

Excerpt 3.1 uses scaler lines to build intensity. The chords are often complex and dissonant. Security in pitch is a necessity in this excerpt. To help pitch, practice buzzing and singing the pitches. Play the excerpt on the piano to ensure that the singing and buzzing are correct.

Excerpt 3.2
Designs, Sounds, Shapes, and Symbols: Mvt. III.
1st Bb Trumpet, measures 50 - 66
Allegro

See excerpt 3.1.
Suite of Old American Dances (4)

Excerpt 4.1
Suite of Old American Dances: Cake Walk
1st Bb Cornet, measures 38 - 54
Quarter note = 90

Robert Russell Bennett

The composer has created a Cake Walk style using rhythms and articulations. Do not push the tempo or swing the rhythms; rather, carefully play the style that is dictated on the page.

Excerpt 4.2
Suite of Old American Dances: Cake Walk
1st Bb Cornet, measures 66 - 99
Quarter note = 90

Robert Russell Bennett

See Excerpt 4.1.
Excerpt 4.3
Suite of Old American Dances: Cake Walk
1st Bb Cornet, measures 146 - 162
Quarter note = 90

Observe all articulations Excerpt 4.3. Be sure to play the notes in measures 157, 158, 159, and 160 very long.

Excerpt 4.4
Suite of Old American Dances: Cake Walk
1st Bb Cornet, measures 169 – 182
Quarter note = 90

Play the “A’s” in measures 173, 174, and 175 with the third valve. This should make the tremolos easier to play.
**Excerpt 4.5**

Suite of Old American Dances: Cake Walk
1st Bb Cornet, measures 193 - 234
Quarter note = 90

Timbre, style, and volume should all be consistent in the call-and-response measures of 109 through 114.

**Excerpt 4.6**

Suite of Old American Dances: Schottische
1st Bb Cornet, measures 23 – 30
Quarter note = 115

In a Schottische, the dotted 8th sixteenth note can be played more like double dotted 8th sixteenth note.
Excerpt 4.7  
Suite of Old American Dances: Western One-Step  
1st Bb Cornet, measures 52 - 63  
Quarter note = 120  
Robert Russell Bennett

In Excerpt 4.7, emphasize the articulations to create the style.

Excerpt 4.8  
Suite of Old American Dances: Western One-Step  
1st Bb Cornet, measures 217 - 242  
Quarter note = 120  
Robert Russell Bennett

See Excerpt 4.7.
Excerpt 4.9
Suite of Old American Dances: Wallflower Waltz
1st Bb Cornet, measures 17 - 32
Quarter note = 145

Robert Russell Bennett

Emphasize the downbeat to keep the waltz “feel” in one.

Excerpt 4.10
Suite of Old American Dances: Rag
1st Bb Cornet, measures 25 – 42
Half note = 100

Robert Russell Bennett

Use short note lengths and strong articulations on the off beats to emphasize the syncopated “feel”.
Excerpt 4.11
Suite of Old American Dances: Rag
1st Bb Cornet, measures 75 - 112
Half note = 100

Robert Russell Bennett

See Excerpt 4.10.
The Leaves are Falling (5)

Excerpt 5.1
The Leaves are Falling
1st Bb Cornet, measures 147 - 178
Largo

Warren Benson

Control your breathing on Excerpt 5.1. Use breath attacks to make soft entrances. Do not break the melody by breathing over the bar lines. Instead, breathe with the rest of the ensemble to ensure cohesive attacks.
The Passing Bell (6)

Excerpt 6.1
The Passing Bell
1st Bb Trumpet, measures 16 - 32
Quarter note = 48 - 52

Tune the intervals in Excerpt 6.1 by using the drone sound on the tuner. Set the drone of the tuner to the note you are not playing.

Excerpt 6.2
The Passing Bell
1st Bb Trumpet, measures 78 - 87
Quarter note = 60

In Excerpt 6.2, use a soft mute that blends well and has reasonably accurate pitch.
Excerpt 6.3
The Passing Bell
1st Bb Trumpet, measures 118 - 138
Quarter note = 40

Warren Benson

Be accurate with the sixteenth notes. Do not play them as slow as eighth notes or crunch them together like grace notes.
Alchemy in Silent Spaces (7)

**Excerpt 7.1**  
Alchemy in Silent Spaces: Points of Attraction (The Moon and the Sun)  
1st Bb Trumpet, measures 75 - 98  
Quarter note = 96  

Steve Bryant

Practice the complex rhythm in Excerpt 7.1 by playing the entire excerpt on one pitch. The use of a “C” trumpet is also advised.
Excerpt 8.1
Radiant Joy
1st Bb Trumpet, measures 30 - 35
Quarter note = 126

Excerpt 8.1 is in unison with the first alto saxophone. Listen to the first alto saxophone to unify style, articulation, and intonation.

Excerpt 8.2
Radiant Joy
1st Bb Trumpet, measures 54 - 56
Quarter note = 126

Excerpt 8.2 is rarely ever played loud enough. Play a true fortissimo.
Excerpt 8.3
Radiant Joy
1st Bb Trumpet, measures 134 - 143
Quarter note = 126

Steve Bryant

Excerpt 8.4
Radiant Joy
1st Bb Trumpet, measures 144 - 156
Quarter note = 126

Steve Bryant

In measures 144 and 148, the trumpet section has different individual rhythms that build a larger composite rhythm. Work on these measures in a sectional and be prepared.
Excerpt 9.1
Whatsoever Things
1st Bb Trumpet, measures 30 - 50
Quarter note = 78

Excerpt 9.1 contains multiple intervals that are difficult to hear. Practice singing the pitches and buzzing the pitches on the mouthpiece.

Excerpt 9.2
Whatsoever Things
1st Bb Trumpet, measures 51 - 59
Quarter note = 78

Practice the rhythm of Excerpt 9.2 by playing the excerpt on one pitch. When the rhythm is mastered, add in the written pitches.
Excerpt 9.3
Whatsoever Things
1st Bb Trumpet, measures 78 - 87
Quarter note = 105

Due to the high register demands of Excerpt 9.3, practice this excerpt down an octave.
Variations on a Korean Folk Song (10)

**Excerpt 10.1**
Variations on a Korean Folk Song
1st Bb Trumpet, measures 48 - 52
Quarter note = 132

John Barnes Chance

The “C” natural in measure 52 should be played with the 2nd and 3rd valves depressed. This will create an easy pattern to execute.

**Excerpt 10.2**
Variations on a Korean Folk Song
1st Bb Trumpet, measures 58 - 66
Quarter note = 132

John Barnes Chance

See Excerpt 10.1.
**Excerpt 10.3**
Variations on a Korean Folk Song
1st Bb Trumpet, measures 68 - 74
Quarter note = 132

See Excerpt 10.1.

**Excerpt 10.4**
Variations on a Korean Folk Song
1st Bb Trumpet, measures 108 - 116
Quarter note = 72

Excerpt 10.4 is the primary melodic theme of this piece. Listen to other sections as they play the theme first. Be prepared to copy your colleagues.
Excerpt 10.5
Variations on a Korean Folk Song
1st Bb Trumpet, measures 124 - 140
Quarter note = 144

John Barnes Chance

Play Excerpt 10.5 as two eight-bar phrases. Play across the bar lines and breathe only in measure 131.

Symphonic Suite (11)

Excerpt 11.1
Symphonic Suite: March
1st Bb Trumpet, measures 49 - 64
Allegro Vivo

William Clifton

The dynamic in Excerpt 11.1 should be played louder than piano because it is a solo.
Excerpt 11.2
Symphonic Suite: March
1st Bb Trumpet, measures 98 - 99
Allegro Vivo

The term *Ossia* means optional. If Excerpt 11.2 is too difficult to play well, do not play it.

Excerpt 11.3
Symphonic Suite: March
1st Bb Trumpet, measures 105 - 115
Allegro Vivo

See Excerpt 11.2

Excerpt 11.4
Symphonic Suite: March
1st Bb Trumpet, measures 126 - 137
Allegro Vivo

Do not let the dotted eighth note sixteenth note rhythm be played in a swing style.
Excerpt 11.5
Symphonic Suite: Antique Dance
1st Bb Trumpet, measures 69 - 76
Andante

William Clifton

Excerpt 11.6
Symphonic Suite: Jubilee
1st Bb Trumpet, measures 81 - 107
Allegro Energico

Emphasize every accent in Excerpt 11.6. This will help drive the music forward.
Excerpt 12.1
Arctic Dreams: Mvt. 2
1st Bb Trumpet, measures 97 - 111
Allegro

On the forte-pianos, do not try and decrescendo. Instead, play harder attacks. A “Bb” piccolo trumpet is recommended.

Excerpt 12.2
Arctic Dreams: Mvt. 3
1st Bb Trumpet, measure 130
Andante

Emphasize each note of the groupings. This will create the desired effect.
Begin subdividing the beat into triplets on beat one of measure 137. In measure 141, play the notes in the order they are written until the conductor cues the next measure.

Excerpt 12.4 consists of three separate ideas. Put space between each idea.
Excerpt 12.5
Arctic Dreams: Mvt. 5
1st Bb Trumpet, measures 299 – 329
Allegro

Play Excerpt 12.5 on “Bb” piccolo trumpet.

Excerpt 12.6
Arctic Dreams: Mvt. 6
1st Bb Trumpet, measures 373 – 382
Allegro

See Excerpt 12.5.
Excerpt 12.7
Arctic Dreams: Mvt. 7
1st Bb Trumpet, measures 391 – 394
Allegro

Create the hemiola effect by replacing the *forte-pianos* with hard accents.

Excerpt 12.8
Arctic Dreams: Mvt. 7
1st Bb Trumpet, measures 514 – 519
Allegro

Do not play this section. It is doubled in all the other trumpet parts. Resting in measures 514 through 519 will add endurance later in the work.

Excerpt 12.9
Arctic Dreams: Mvt. 7
1st Bb Trumpet, measures 547 – 561
Allegro

Practice Excerpt 12.9 without the grace notes and without the ties. Add the grace notes and ties when the excerpt has been learned.
Excerpt 12.10
Arctic Dreams: Mvt. 7
1st Bb Trumpet, measures 563 – 555
Allegro

Use a “Bb” piccolo trumpet in Excerpt 12.10.

Déjà vu (13)

Excerpt 13.1
Déjà vu
1st Bb Trumpet, measure 68
Lento

Practice Excerpt 13.1 by substituting one eighth note for every two sixteenth notes. When the intervals are learned, add the sixteenth notes.

Excerpt 13.2
Déjà vu
1st Bb Trumpet, measures 73 -74
Lento

See Excerpt 13.1.
Excerpt 13.3
Déjà vu
1st Bb Trumpet, measures 144 – 162
Andante

Play Excerpt 13.3 using a Harmon mute with the stem extended. For better pitch, use a quality Harmon mute such as a Jo Ral.

Excerpt 13.4
Déjà vu
1st Bb Trumpet, measures 171i – 171w
Andante

Practice Excerpt 13.4 down an octave. An “Eb”, “C”, or piccolo trumpet may be better suited for this excerpt. Try each horn and decide which is best suited for the excerpt.
Excerpt 13.5
Déjà vu
1st Bb Trumpet, measures 180 - 181
Andante

Simplify measure 181 by playing a rushed set of sixteenth notes.

Urban Requiem (14)

Excerpt 14.1
Urban Requiem
1st Bb Trumpet, measures 153 – 154
Allegro

Start the trill of excerpt 14.1 on the written pitch. Use short trills. Do not trill through the note.

Excerpt 14.2
Urban Requiem
1st Bb Trumpet, measures 201 – 211
Allegro

Use a “Bb” piccolo trumpet for Excerpt 14.2. Only play a forte dynamic. The register will produce most of the volume.
Excerpt 14.3
Urban Requiem
1st Bb Trumpet, measures 371 - 374
Allegro

Use plenty of time in the timed measure. Do not rush. Rushing will make the excerpt sound sloppy.

Excerpt 14.4
Urban Requiem
1st Bb Trumpet, measure 386
Free time

Play Excerpt 14.4 very slowly. Do not rush.

Excerpt 14.5
Urban Requiem
1st Bb Trumpet, measures 519 – 520
Allegro

Depress the valves halfway to create the slide effect between notes.
Excerpt 14.6
Urban Requiem
1st Bb Trumpet, measures 594 – 600
Allegro

Practice Excerpt 14.6 using only one pitch to create the dynamic effects. When this is comfortable, play the written pitches.

Excerpt 14.7
Urban Requiem
1st Bb Trumpet, measures 624 – 628
Allegro

Play Excerpt 14.7 as if it were in two-four time.

Excerpt 14.8
Urban Requiem
1st Bb Trumpet, measures 667 – 670
Allegro

See Excerpt 14.8.
Winds of Nagual (15)

Excerpt 15.1
Winds of Nagual: The Desert
Flugelhorn, measures 29 - 34
Largo

Keep a very focused and centered sound below the staff. Do not play too loud.

Excerpt 15.2
Winds of Nagual: The Desert
1st Bb Cornet, measures 117 – 125
Largo

Focus on rhythm and subdivide. Counting in three-four time will help the hemiola “feel”.

Excerpt 15.3
Winds of Nagual: The Gait of Power
1st and 2nd Bb Trumpets, measures 288 - 296
Andante

Excerpt 15.3 is an agogic acceleration. Practice with a metronome to ensure that only the rhythm accelerates and not the tempo.
Excerpt 15.4
Winds of Nagual: Asking Twilight for Calmness and Power
Solo 1st Bb Trumpet, measures 313 – 317
Largo

Practice Excerpt 15.4 by playing the rhythms on one note. When the rhythms are comfortable, play the written pitches.

Excerpt 15.5
Winds of Nagual: Asking Twilight for Calmness and Power
Flugelhorn, measures 400 - 414
Andante

See Excerpt 15.4.
Excerpt 15.6
Winds of Nagual: Juan Clowns for Carlos
1st and 2nd Bb Cornets, measures 474 - 482
Allegro

Michael Colgrass

Practice Excerpt 15.6 using a “da” syllable. The “da” syllable creates a lighter and smoother sound.

Emblems (16)

Excerpt 16.1
Emblems
1st Bb Cornets, measures 13 - 15
Quarter note = 72

Aaron Copland

Practice Excerpt 16.1 with a light articulation. The light articulation will keep the music from dragging and falling behind.

Excerpt 16.2
Emblems
1st Bb Cornets, measures 45 - 56
Quarter note = 72

Aaron Copland

Excerpt 16.2 contains two short solos. Do not neglect the brief solo.
**Excerpt 16.3**  
Emblems  
1st Bb Cornets, measures 64 - 68  
Quarter note = 80  

\[
\text{Excerpt 16.3 contains the melody from the hymn Amazing Grace.}
\]

**Excerpt 16.4**  
Emblems  
1st Bb Cornets, measures 73 - 76  
Quarter note = 80  

**Excerpt 16.5**  
Emblems  
1st Bb Cornets, measures 84 - 92  
Quarter note = 80  

\[
\text{Excerpt 16.5 contains the melody from the hymn Amazing Grace.}
\]
Excerpt 16.6
Emblems
1st Bb Cornets, measures 148 - 150
Quarter note = 128

Notice the accent on the last part of beat one in measure 149.

Excerpt 16.7
Emblems
1st Bb Cornets, measures 203 - 209
Quarter note = 128

Excerpt 16.7 is much faster than the previous excerpts. Practice clarity and precision with a metronome.

Excerpt 16.8
Emblems
1st Bb Cornets, measures 228 - 229
Quarter note = 128

See Excerpt 16.2
Excerpt 16.9
Emblems
1st Bb Cornets, measures 254 - 265
Quarter note = 128

Practice creating the syncopation “feel” in Excerpt 16.9 by carefully observing each articulation.

Excerpt 16.10
Emblems
1st Bb Cornets, measures 305 - 315
Quarter note = 72

Although the dynamic marking is fortissimo, play Excerpt 16.10 very light and lyrical.
Excerpt 16.11
Emblems
1st Bb Cornets, measures 316 - 321
Quarter note = 72

Use a very soft fiber mute for Excerpt 16.11.

Excerpt 16.12
Emblems
1st Bb Cornets, measures 323 - 335
Quarter note = 72

See Excerpt 16.5.

Excerpt 16.13
Emblems
1st Bb Cornets, measures 363 - 366
Quarter note = 60

Subdivide using the eighth note pulse. This is the only way to accurately place the thirty-second notes.
Outdoor Overture (17)

Excerpt 17.1
Outdoor Overture
1st Bb trumpet, measures 16 - 34
Quarter note = 76

Tempo I.  \( \text{\( \frac{d}{4} = 76 \)\} }

Solo

\( \text{mp cont. freely with natural expression} \)

Practice singing and conducting Excerpt 17.1. Play accurate quarter note triplet subdivisions in measure 27, 28 and 29. A “C” trumpet is often used to perform this excerpt.
Gazebo Dances (18)

**Excerpt 18.1**
Gazebo Dances: Overture
1st Bb trumpet, measures 30 - 36
Quarter note = 138

John Corigliano

Trill the “A” natural in measure 30 of Excerpt 18.1 up to a “B” natural. In measure 32, place the “A” grace note on the downbeat.

**Excerpt 18.2**
Gazebo Dances: Overture
1st Bb trumpet, measures 115 - 122
Quarter note = 138

John Corigliano

Trill the “G” natural in measure 116 of Excerpt 18.2 up to an “A” natural. In measure 118, place the “A” grace note on the downbeat.

**Excerpt 18.3**
Gazebo Dances: Waltz
1st Bb trumpet, measures 1 - 8
Dotted half note = 66

John Corigliano

Like most waltzes, Excerpt 18.3 should be practiced and performed in one.
**Excerpt 18.4**
Gazebo Dances: Waltz
1st Bb trumpet, measures 43 - 55
Dotted half note = 66

Excerpt 18.4 is an uneven waltz in five-four. The downbeats should be emphasized to highlight the five-four time.

**Excerpt 18.5**
Gazebo Dances: Adagio
1st Bb trumpet, measures 15 - 24
Quarter note = 60

Unlike Excerpt 18.4, do not highlight the meter in Excerpt 18.5.
Excerpt 18.6
Gazebo Dances: Tarantella
1st Bb trumpet, measures 43 - 55
Dotted Quarter note = 138-144

As with Excerpt 18.4, use accents on one and two to emphasize the meter.
Sinfonietta (19)

Excerpt 19.1
Sinfonietta: Introduction and Rondo
Backstage trumpets, measures 8 – 40
Allegro

Ingolf Dahl
Excerpt 19.1 is an offstage trumpet part. The volume will need to be louder than written and the pitch will need to be adjusted to accommodate for the distance.

Excerpt 19.2
Sinfonietta: Nocturno Pastorale
1st Bb trumpet, measures 92 – 97
Lento

Subdivide the beat into eighth notes beginning with the first beat of measure 92.
Excerpt 19.3
Sinfonietta: Dance Variations
Backstage trumpets, measures 240 – 259
Allegro

Ingolf Dahl

See excerpt 19.1
Excerpt 20.1
Bells for Stokowski
1st Bb trumpet, measures 20 – 52
Quarter note = 82

Michael Daugherty

Written “A’s” and “D’s”, in Excerpt 20.1, are in unison in the trumpet section. The fortissimos occur at different times and are meant to create an effect. Do not overplay the fortissimos. A “C” trumpet is a very good option for this work.
Excerpt 20.2
Bells for Stokowski
1st Bb trumpet, measures 163 – 179
Quarter note = 120

Excerpt 20.3
Bells for Stokowski
1st Bb trumpet, measures 196 – 204
Quarter note = 160

Practice Excerpt 20.2 both single-tongued and double-tongued.

Letter “O” is the beginning of a quick tempo change. Because an organ enters, the forte at letter “O” can be played much louder.
Excerpt 20.4
Bells for Stokowski
1st Bb trumpet, measures 214 – 229
Quarter note = 104

Do not compress the thirty-second notes in Excerpt 20.4.

Excerpt 20.5
Bells for Stokowski
1st Bb trumpet, measures 257 – 264
Quarter note = 104

Observe the slurs and accents in Excerpt 20.5. This will create a “jazzy” style.
**Excerpt 20.6**
Bells for Stokowski
1st Bb trumpet, measures 342 – 345
Quarter note = 132

---

In Excerpt 20.6, the trumpet part only represents one color of the ensemble. Although it is easy to play extremely loud in this register, do not play too loud.

---

**Excerpt 20.7**
Bells for Stokowski
1st Bb trumpet, measures 361 – 368
Quarter note = 120

---

Practice Excerpt 20.7 with a slow double-tongue. Clarity and rhythmic accuracy are more important than volume.
Excerpt 20.8
Bells for Stokowski
1st Bb trumpet, measures 361 – 368
Quarter note = 120

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A “C” trumpet is a very good option for Excerpt 20.8

Niagara Falls (21)

Excerpt 21.1
Niagara Falls
1st C trumpet, measures 28 – 30
Quarter note = 96

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Practice Excerpt 21.1 with a metronome. Use the eighth note as the beat. Excerpt 21.2 is the same passage written for “Bb” trumpet.

Excerpt 21.2
Niagara Falls
1st Bb trumpet, measures 28 – 30
Quarter note = 96

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See Excerpt 21.1.
Excerpt 21.3
Niagara Falls
1st C trumpet, measures 46 – 55
Quarter note = 96

Michael Daugherty

Excerpt 21.3 requires a plunger. When using a plunger, focus on the release. Place the releasing “waah” sound directly on the "and" of the beat.

Excerpt 21.4
Niagara Falls
1st Bb trumpet, measures 46 – 55
Quarter note = 96

Michael Daugherty

See Excerpt 21.3.
Excerpt 21.5
Niagara Falls
1st C trumpet, measures 72 – 77
Quarter note = 96

Create the appropriate effect in Excerpt 21.5 by putting space in beat four of measure 72 and 76.

Excerpt 21.6
Niagara Falls
1st Bb trumpet, measures 72 – 77
Quarter note = 96

See Excerpt 21.5.

Excerpt 21.7
Niagara Falls
1st C trumpet, measures 121 - 125
Quarter note = 84

Do not be late off of beat two in measure 121.
Excerpt 21.8
Niagara Falls
1st Bb trumpet, measures 121 - 125
Quarter note = 84

Michael Daugherty

At the beginning of measure 129, set the embouchure for the “C” above the staff.

Excerpt 21.9
Niagara Falls
1st C trumpet, measures 129 - 130
Quarter note = 84

Michael Daugherty

See Excerpt 21.9.
Excerpt 21.11
Niagara Falls
1st C trumpet, measures 193 - 200
Quarter note = 56

Michael Daugherty

Exaggerate the fp's in Excerpt 21.11.

Excerpt 21.12
Niagara Falls
1st Bb trumpet, measures 193 - 200
Quarter note = 56

Michael Daugherty

See Excerpt 21.11.
Excerpt 21.13
Niagara Falls
1st C trumpet, measures 252 - 265
Quarter note = 80

Practice Excerpt 21.13 by playing it through several times in a row. If this exercise is too tiring, take a break when needed.

Excerpt 21.14
Niagara Falls
1st Bb trumpet, measures 252 – 265
Quarter note = 80

Excerpt 22.1
Raise the Roof
1st C trumpet, measures 97 – 129
Quarter note = 120
Michael Daugherty

Play Excerpt 22.1 extremely loud so that the Harmon mute will be heard. Intonation will be quite different using a Harmon mute with the stem half-out. Use a tuner to fine-tune each note of excerpt 22.1.

Excerpt 22.2
Raise the Roof
1st C trumpet, measures 137 – 141
Quarter note = 120
Michael Daugherty

Like Excerpt 22.1, use a tuner to fine-tune the straight mute.
Excerpt 22.3
Raise the Roof
1st C trumpet, measures 221 – 225
Quarter note = 176

In Excerpt 22.3, the embouchure should be set for the “A” above the staff. Do not change this setting for the duration of Excerpt 22.3.

Excerpt 22.4
Raise the Roof
1st C trumpet, measures 226 – 240
Quarter note = 88

A “lead” trumpet sound is very appropriate for Excerpt 22.4.
Excerpt 22.5
Raise the Roof
1st C trumpet, measures 256 – 262
Quarter note = 88

Accent the “Bb’s” in Excerpt 22.5. Play the eighth notes in measures 261 and 262 very long.

Excerpt 22.6
Raise the Roof
1st C trumpet, measures 420 – 429
Quarter note = 132

Practice Excerpt 22.6 very slowly with a metronome.
Excerpt 22.7
Raise the Roof
1st C trumpet, measures 435 – 442
Quarter note = 132

Michael Daugherty

Do Not Go Gentle Into That Good Night (23)

Excerpt 23.1
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 18 - 30
Andante

Elliot Del Borgo

In Excerpt 23.1, do not compress the sixteenth notes in measures 27 and 29.
Excerpt 23.2
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 48 - 50
Andante
Elliot Del Borgo

See Excerpt 22.2.

Excerpt 23.3
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 78 - 94
Andante Maestoso
Elliot Del Borgo

Anticipate rubato in Excerpt 23.3.

Excerpt 23.4
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 123 – 125
Andante
Elliot Del Borgo

Execute the two-beat triplets in Excerpt 23.4 by subdividing in eighth note triplets.
**Excerpt 23.5**
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 177 – 190
Andante

- *molto cant. e espr.*

Excerpt 23.5 is a section tutti. Rest during Excerpt 23.6.

**Excerpt 23.6**
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 193 - 215
Andante Cantabile

- *moltissimo sostenuto*

Excerpt 23.6 is a section tutti. Rest during Excerpt 23.6.
Excerpt 23.7
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 193 – 215
Andante

The solo 1st player should lead with style, dynamics, sound, and articulation. The 2nd player should follow.

Excerpt 23.8
Do Not Go Gentle Into That Good Night
1st Bb trumpet, measures 227 – 230
Andante

See Excerpt 19.1.
In Wartime (24)

Excerpt 24.1
In Wartime: Hymn
1st C trumpet, measures 97 – 106
Quarter note = 80

Practice the grace notes in Excerpt 24.1 on the beat and before the beat. Note: Excerpts 24.1 through 24.8 are written for “C” trumpet.

Excerpt 24.2
In Wartime: Hymn
1st C trumpet, measure 121
Quarter note = 80

Tongue each note in Excerpt 24.2. When note accuracy is achieved, slur Excerpt 24.2.

Excerpt 24.3
In Wartime: Battle March
1st C trumpet, measures 124 – 127
Quarter note = 72

Use dynamics to outline the direction of the phrase.
Excerpt 24.4
In Wartime: Battle March
1st C trumpet, measures 218 – 222
Quarter note = 112
David Del Tredici

See Except 24.2.

Excerpt 24.5
In Wartime: Battle March
1st C trumpet, measures 258 – 269
Quarter note = 112
David Del Tredici

Identify all of the unison passages in Excerpt 24.5. Rest during the unison passages to help endurance.

Excerpt 24.6
In Wartime: Battle March
1st C trumpet, measures 284 – 285
Quarter note = 112
David Del Tredici

Let the dynamic markings create the desired effect in Excerpt 24.6.
**Excerpt 24.7**  
In Wartime: Battle March  
1st C trumpet, measures 284 – 285  
Quarter note = 112  
David Del Tredici  

See Excerpt 24.6.

**Excerpt 24.8**  
In Wartime: Battle March  
1st C trumpet, measures 344 – 349  
Quarter note = 112  
David Del Tredici  

Practice singing and conducting Excerpt 24.8.

**Symphony Number 1 (25)**

**Excerpt 25.1**  
Symphony Number 1: Gandalf  
1st Bb trumpet, measures 1 – 5  
Andante  
Johan De Meij  

Use the syllables “tkt” to produce a clear fanfare triplet.
Excerpt 25.2
Symphony Number 1: Gandalf
1st Bb trumpet, measures 15 - 23
Andante

The two climaxes, in measures 18 and 23, are the most important parts of Excerpt 25.2.

Excerpt 25.3
Symphony Number 1: Gandalf
1st Bb trumpet, measures 101 – 107
Andante

Maintain a steady crescendo throughout Excerpt 25.3.

Excerpt 25.4
Symphony Number 1: Lothlórien
Solo Flugelhorn, measures 64 – 73
Lento

Employ “scale-line balance” by playing the lower notes louder than the higher notes. This will produce an even sound throughout the excerpt.
Excerpt 25.5
Symphony Number 1: Lothlórien
1st Bb trumpet, measures 105 – 117
Lento

Practice Excerpt 25.5 using a metronome. Put the beat on the eighth note pulse.

Excerpt 25.6
Symphony Number 1: Gollum
1st Bb trumpet, measures 253 – 270
Allegro

Practice Excerpt 25.6 keeping the embouchure set on a “C” above the staff.
Excerpt 25.7
Symphony Number 1: Hobbits
1st Bb trumpet, measures 38 – 55
Allegro

See Excerpt 25.4.

Excerpt 25.8
Symphony Number 1: Hobbits
Solo Flugelhorn, measures 138 – 154
Lento

See Excerpt 25.4.
Summer in Valley City (26)

Excerpt 26.1
Summer in Valley City: Fanfare
1st Bb Trumpet, measures 138 – 154
Half note = 92
Ross Lee Finney

Excerpt 26.1 should be loud but still “dance-like”.

Excerpt 26.2
Summer in Valley City: Fanfare
1st Bb Trumpet, measures 47 – 62
Half note = 92
Ross Lee Finney

See Excerpt 26.1.
Excerpt 26.3
Summer in Valley City: Interlude
1st Bb Trumpet, measure 78
Half note = n/a

Follow the directions in Excerpt 26.3 very carefully.

Excerpt 26.4
Summer in Valley City: Parade
1st Bb Trumpet, measures 26 – 28
Quarter note = 132

Use a high-quality fiber mute for Excerpt 26.4.

Excerpt 26.5
Summer in Valley City: Parade
1st Bb Trumpet, measures 55 - 59
Quarter note = 132

Practice singing and playing Excerpt 26.5 on the piano.
Excerpt 26.6
Summer in Valley City: Parade
1st Bb Trumpet, measures 55 - 59
Quarter note = 132

Keep every note short in Excerpt 26.6. Always place extra emphasis on the accents.

Excerpt 26.7
Summer in Valley City: Parade
1st Bb Trumpet, measures 145 - 155
Quarter note = 132

Follow the directions in Excerpt 26.7.

Excerpt 26.8
Summer in Valley City: Parade
1st Bb Trumpet, measures 270 - 271
Quarter note = 132

See Excerpt 26.6.
Excerpt 26.9
Summer in Valley City: Parade
1st Bb Trumpet, measures 288 - 294
Quarter note = 144
Ross Lee Finney

See Excerpt 26.6.

Excerpt 26.10
Summer in Valley City: Games
1st Bb Trumpet, measures 1 - 6
Quarter note = 144
Ross Lee Finney

Only play forte in measures 1 and 2.

Excerpt 26.11
Summer in Valley City: Games
1st Bb Trumpet, measures 21 - 29
Quarter note = 144
Ross Lee Finney

Mutes on
Be prepared to hold the “D” above the staff for 20 seconds.

Excerpt 26.12
Summer in Valley City: Games
1st Bb Trumpet, measures 47 - 48
Quarter note = 144

Follow the directions in Excerpt 26.12.

Excerpt 26.13
Summer in Valley City: Games
1st Bb Trumpet, measures 56 - 64
Quarter note = 144

In Excerpt 26.13, count each of the six cues. On the sixth cue, be prepared for the new tempo.
Excerpt 26.14
Summer in Valley City: Fireworks
1st Bb Trumpet, measures 1 - 3
Quarter note = 60
Ross Lee Finney


Excerpt 26.15
Summer in Valley City: Fireworks
1st Bb Trumpet, measures 32 - 42
Quarter note = 60
Ross Lee Finney

Flutter-tongue measures 40, 41, and 42.

Excerpt 26.16
Summer in Valley City: Fireworks
1st Bb Trumpet, measures 47 - 48
Quarter note = n/a
Ross Lee Finney

* These notes in any order as fast as possible.
Follow the directions in Excerpt 26.16.

**Excerpt 26.17**
Summer in Valley City: Night
1st Bb Trumpet, measures 1 - 13
Quarter note = 60

Ross Lee Finney

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Lightly tongue beat two in measure two.

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**Vientos y Tangos (27)**

**Excerpt 27.1**
Vientos y Tangos
1st C Trumpet, measures 22 - 25
Quarter note = 120

Michael Gandolfi

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To create the tango, pay close attention to the articulation markings. Note: This is a “C” trumpet part.

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**Excerpt 27.2**
Vientos y Tangos
1st C Trumpet, measures 30 - 33
Quarter note = 120

Michael Gandolfi

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See Excerpt 27.1.
Excerpt 27.3
Vientos y Tangos
1st C Trumpet, measures 92 - 99
Quarter note = 60

Michael Gandolfi

Play very short staccatos and lean into the slurs to move the line forward.

Excerpt 27.4
Vientos y Tangos
1st C Trumpet, measures 139 - 154
Quarter note = 120

Michael Gandolfi

Subdivide Excerpt 27.4 using the sixteenth note.
Excerpt 27.5
Vientos y Tangos
1st C Trumpet, measures 190 - 198
Quarter note = 120

Carefully observe each articulation in Excerpt 27.5.

Excerpt 27.6
Vientos y Tangos
1st C Trumpet, measures 310 - 324
Quarter note = 220

In Excerpt 27.6, maintain a smooth and connected style.
Excerpt 27.7
Vientos y Tangos
1st Bb Trumpet, measures 133 - 139
Quarter note = 120
Composer: Michael Gandolfi
Part: Cornet 1 (Bb)
Measures: 133-139
Tempo: $ = 120
Excerpt 27.7 is a fugue. Note: Excerpt 27.7 is written for “Bb” trumpet.

Excerpt 27.8
Vientos y Tangos
1st Bb Trumpet, measures 168 - 179
Quarter note = 120
Composer: Michael Gandolfi
Part: Cornet 1 (Bb)
Measures: 168-179
Tempo: $ = 120
Excerpt 27.8

See Excerpt 27.5.
Excerpt 27.9
Vientos y Tangos
1st Bb Trumpet, measures 199 - 206
Quarter note = 120
Michael Gandolfi

var. I. 'Bandoneon'

See Excerpt 27.5.

Apocalyptic Dreams (28)

Excerpt 28.1
Apocalyptic Dreams: The Vision
1st Bb Trumpet, measures 56 - 69
Quarter note = 100
David Gillingham

See Excerpt 25.4.
Practice Excerpt 28.2 down an octave.

See Excerpt 25.4.
Practice measure 17 down an octave and with a metronome.

Observe all dynamics and accents in Excerpt 28.5.
Study the time signature in Excerpt 28.6.

Do not play loud in Excerpt 28.7. The register will create the desired volume. Note: Use a smaller instrument such as a “C” or “Eb” trumpet if needed.
Excerpt 28.9
Apocalyptic Dreams: Messianic Kingdom
1st Bb Trumpet, measures 56 - 66
Quarter note = 88

Bright and Joyous

Maestoso

Practice Excerpt 28.9 one measure at a time. Do not play fff at measure 86, only play forte.
Concertino for Four Percussion and Wind Orchestra (29)

Excerpt 29.1
Concertino for Four Percussion and Wind Orchestra
1st trumpet in Bb, measures 19 – 23
Quarter note = 52

David Gillingham

In Excerpt 29.1, crescendo the descending lines to create “scale-line” balance.

Excerpt 29.2
Concertino for Four Percussion and Wind Orchestra
1st trumpet in Bb, measures 120 – 132
Quarter note = 144

David Gillingham

In Excerpt 29.2, sustain all of the accented quarter notes, half notes, and whole notes.
Excerpt 29.3
Concertino for Four Percussion and Wind Orchestra
1st trumpet in Bb, measures 120 – 132
Quarter note = 144

In Excerpt 29.3, avoid playing the dotted eighth note sixteenths like triplets.

Excerpt 29.4
Concertino for Four Percussion and Wind Orchestra
1st trumpet in Bb, measures 227 – 233
Quarter note = 144

In Excerpt 29.4, practice using the triple-tongue syllables “ttk” and “ktk”.

Excerpt 29.5
Concertino for Four Percussion and Wind Orchestra
1st trumpet in Bb, measures 241 – 248
Quarter note = 160

See Excerpt 29.2.
Galactic Empires (30)

Excerpt 30.1
Galactic Empires
1st Bb Trumpet, measures 1 - 14
Quarter note = 160

David Gillingham

Practice the triplets triple-tongued. Do not play the dotted-eighth sixteenth notes as triplets.

Excerpt 30.2
Galactic Empires
1st Bb Trumpet, measures 23 - 35
Quarter note = 160

David Gillingham

See Excerpt 30.1.
Excerpt 30.3
Galactic Empires
1st Bb Trumpet, measures 48 - 49
Quarter note = 80

straight mute

Triple-tongue the triplets in Excerpt 30.3. Use the syllables “tkt” instead of “ttk”.

Excerpt 30.4
Galactic Empires
1st Bb Trumpet, measures 64 - 66
Quarter note = 80

See Excerpt 30.3.
Excerpt 30.5
Galactic Empires
1st Bb Trumpet, measures 74 - 91
Quarter note = 160

See Excerpt 30.3. In addition, make sure there is a difference between the “two sixteenth note” rhythm and the “two-note triplet and a rest” rhythm.

Excerpt 30.6
Galactic Empires
1st Bb Trumpet, measures 120 - 125
Dotted Quarter note = 60

Measure 123 is the climax of Excerpt 30.6.
Excerpt 30.7
Galactic Empires
1st Bb Trumpet, measures 176 - 180
Half note = 100

Closely observe the dynamics written in Excerpt 30.7.

Excerpt 30.8
Galactic Empires
1st Bb Trumpet, measures 204 - 213
Half note = 120

See Excerpt 25.4.
Excerpt 30.9
Galactic Empires
1st Bb Trumpet, measures 231 - 234
Quarter note = 120

Use the written articulation to create the “jazz feel”.

Excerpt 30.10
Galactic Empires
1st Bb Trumpet, measures 270 - 296
Half note = 120

Practice Excerpt 30.10 with a metronome. Subdivide using the quarter note pulse.
Excerpt 30.11
Galactic Empires
1st Bb Trumpet, measures 270 - 296
Half note = 120

See Excerpt 30.10.

Heroes Lost and Fallen (31)

Excerpt 31.1
Heroes Lost and Fallen
1st Bb Trumpet, measures 5 - 7
Quarter note = 60

Finger the fourth-line “D” with the first and third valves to eliminate flexibility issues.
Excerpt 31.2
Heroes Lost and Fallen
1st Bb Trumpet, measures 29 - 30
Quarter note = 60

Finger the fourth-line “D#” with the second and third valves to eliminate flexibility issues.

Excerpt 31.3
Heroes Lost and Fallen
1st Bb Trumpet, measures 60 - 64
Quarter note = 92

Practice Excerpt 31.3 with a tuner.

Excerpt 31.4
Heroes Lost and Fallen
1st Bb Trumpet, measures 120 - 141
Half note = 144

When practicing quarter note and half notes triplets, subdivide using eighth note triplets.
Excerpt 31.5
Heroes Lost and Fallen
1st Bb Trumpet, measures 190 - 202
Half note = 144

See Excerpt 31.4.

Excerpt 31.6
Heroes Lost and Fallen
1st Bb Trumpet, measures 216 - 226
Dotted Quarter note = 160

Practice Excerpt 31.6 with a tuner. Avoid playing the “F#” and “C” sharp.
Waking Angels (32)

Excerpt 32.1
Waking Angels
1st Bb Trumpet, measures 35 - 39
Quarter note = 60

Gillingham instructs the trumpeter to play the “E” in measure 35 with the third valves only. Create the glissando into measure 36 by slowly extending the third valve slide.

Excerpt 32.2
Waking Angels
1st Bb Trumpet, measures 56 - 74
Quarter note = 120

Emphasize the accents in measures 69 through 74 to highlight the meter.
Excerpt 32.3
Waking Angels
1st Bb Trumpet, measures 87 - 93
Quarter note = 120

Do not play Excerpt 32.3 at the written dynamic. Only play forte in this excerpt.

Excerpt 32.4
Waking Angels
1st Bb Trumpet, measures 96 - 106
Quarter note = 120

See Excerpt 32.3.
**Excerpt 32.5**
Waking Angels
1st Bb Trumpet, measures 192 - 208
Quarter note = 132

Do not let the pitch change while playing the crescendo. Practice measures 199 through 204 with a tuner.

**Excerpt 32.6**
Waking Angels
1st Bb Trumpet, measures 227 - 230
Quarter note = 52

Follow the instructions in Excerpt 32.6 carefully.
Awayday (33)

Excerpt 33.1
Awayday
1st Bb Trumpet, measures 49 - 63
Half note = 144

Observe the five-four measure in Excerpt 33.1.

Excerpt 33.2
Awayday
1st Bb Trumpet, measures 214 - 226
Dotted Half note = 144

Be prepared to play Excerpt 33.2 in one.
Excerpt 33.3
Awayday
1st Bb Trumpet, measures 283 - 297
Half note = 144
Adam Gorb

Measures 283 through 290 are unison passages. Do not play too loud.

Excerpt 33.4
Awayday
1st Bb Trumpet, measures 311 - 325
Half note = 144
Adam Gorb

Observe the five-four measure in Excerpt 33.4.
The tempo of Excerpt 33.5 is, half note equals 152. Be prepared to play this tempo.

Harrison’s Dream (34)

Practice singing and conducting Excerpt 34.1.
Excerpt 34.2
Harrison’s Dream
1st Bb Trumpet, measures 159 - 181
Eighth note = 192

See Excerpt 34.2.
Practice Excerpt 34.3 on one note only. Use a metronome on the eighth note pulse and remove all ties. When the rhythm is secure, insert the ties.
Colonial Song (35)

Excerpt 35.1
Colonial Song
1st Flugelhorn, measures 21 - 36
Quarter note = 58

The solo in Excerpt 35.1 is begun earlier in the soprano saxophone. Copy the phrasing of the soprano saxophone player to create ensemble. Note: Excerpt 35.1 is written for flugelhorn.

Excerpt 35.2
Colonial Song
1st Bb trumpet, measures 56 - 66
Quarter note = 42

Play Excerpt 35.2 with a warm sound. Try to blend with the flugelhorn sound if possible.
Lincolnshire Posy (36)

Excerpt 36.1
Lincolnshire Posy: Lisbon
1st Bb trumpet, measures 1 - 17
Dotted Quarter note = 100

Brisk, with plenty of lilt
(Muted)

Use a high-quality fiber mute for Excerpt 36.1. Play all eighth notes short and all quarter notes full value.

Excerpt 36.2
Lincolnshire Posy: Lisbon
1st Bb trumpet, measures 36 – 49
Dotted Quarter note = 100

Excerpt 36.2 is not a trumpet solo. Blend and balance with the low brass and saxophones.
**Excerpt 36.3**
Lincolnshire Posy: Horkstow Grange
1st Bb trumpet, measures 19 - 28
Largo

Excerpt 36.3 is not in strict time. Use a wide dynamic range to express the music. Do not breathe between measures 21 and 22.

**Excerpt 36.4**
Lincolnshire Posy: Rufford Park Poachers
Optional Solo Flugelhorn Part, measures 19 – 46
Quarter note = 120

Excerpt 36.4 is an optional part. It is most often played on trumpet instead of flugelhorn. Consult with the conductor to establish what sound is desired.
**Excerpt 36.5**
Lincolnshire Posy: Lord Melbourne
1st Bb trumpet, measures 2 - 8
Largo

Play Excerpt 36.5 in strict time.

**Excerpt 37.1**
Baron Cimetière’s Mambo
Baron Cimetière’s Mambo
1st Bb trumpet, measures 51 - 60
Half note = 104

Emphasize the accents in Excerpt 37.1 to highlight the hemiola.
Excerpt 37.2
Baron Cimetière’s Mambo
1st Bb trumpet, measures 67 - 81
Half note ≈ 104

Donald Grantham

See Excerpt 37.1.

Excerpt 37.3
Baron Cimetière’s Mambo
1st Bb trumpet, measures 172 - 179
Half note ≈ 104

Donald Grantham

In Excerpt 37.3, focus on connecting the notes across the bar lines.
Practice flutter-tonguing Excerpt 37.4 to help maintain airflow across wide intervals.

See Excerpt 37.4.
Play the “C” naturals in measure 215 using the second and third valve combination. This alternate fingering will improve the turn on beat three.
Bum’s Rush (38)

Excerpt 38.1
Bum’s Rush
1st C trumpet, measures 47 - 62
Quarter note = 72

In Excerpt 38.1, practice interval accuracy by singing and buzzing the mouthpiece.

Excerpt 38.2
Bum’s Rush
1st C trumpet, measures 47 - 62
Quarter note = 138

Practice Excerpt 38.2 from quarter note equals 138 up to quarter note equals 160.
Excerpt 38.3
Bum’s Rush
1st C trumpet, measures 219 - 231
Quarter note = 138
Donald Grantham

See Excerpt 37.4.

Excerpt 38.4
Bum’s Rush
1st C trumpet, measures 398 - 407
Quarter note = 96
Donald Grantham

Excerpt 38.4 is a notated form of “swing” eighth notes.
J’ai été au Bal (39)

Excerpt 39.1
J’ai été au Bal
1st Bb trumpet, measures 4 - 8
Quarter note = 69

To create an effective decrescendo, begin measure five at a volume of forte.

Excerpt 39.2
J’ai été au Bal
1st Bb trumpet, measures 145 - 159
Half note = 96

Pay careful attention to each articulation marked in Excerpt 39.2.
Excerpt 39.3
J’ai été au Bal
1° Bb trumpet, measures 216 - 224
Half note = 96

Donald Grantham

(Swing rhythm)

See Excerpt 39.2.

Excerpt 39.4
J’ai été au Bal
1° Bb trumpet, measures 227 - 231
Half note = 60

Donald Grantham

Measure 228 of Excerpt 39.4 is a notated form of “swing” eighth notes.
Excerpt 39.5
J’ai été au Bal
1st Bb Trumpet, measures 305 - 317
Quarter note = 138

Hard articulations will substitute for volume in measures 398 through 401.

Donald Grantham

Excerpt 39.6
J’ai été au Bal
1st Bb Trumpet, measures 390 - 401
Quarter note = 138

Donald Grantham
Southern Harmony (40)

Excerpt 40.1
Southern Harmony: The Soldier’s Return
1st Bb trumpet, measures 81 - 88
Allegro

In Excerpt 40.1, set the embouchure for the “Db” above the staff.

Excerpt 40.2
Southern Harmony: The Soldier’s Return
1st Bb trumpet, measures 106 – 109
Allegro

Practice both parts of the duet in Excerpt 40.2. Use a tuner to tune each dotted quarter note.
Excerpt 41.1
Chorale and Alleluia
1st Bb trumpet, measures 1 - 28
Quarter note = 50
Howard Hanson

Excerpt 41.1 is a chorale written for the brass section. As 1st trumpet, be prepared to lead the chorale.
Symphony in Bb (42)

Excerpt 42.1
Symphony in Bb: Mvt. 1
1st Bb trumpet, measures 1 – 11
Moderately fast with vigor

Subdivide Excerpt 42.1 using the quarter note subdivision.

Excerpt 42.2
Symphony in Bb: Mvt. 1
1st Bb trumpet, measures 63 - 68
Moderately fast with vigor

See Excerpt 42.1.
Excerpt 42.3
Symphony in Bb: Mvt. 1
1st Bb trumpet, measures 129 – 139
Moderately fast with vigor

Excerpt 42.4
Symphony in Bb: Mvt. 2
1st Bb trumpet, measures 1 – 26
Andantino Grazioso

See Excerpt 38.1.

See Excerpt 37.4.
To Tame the Perilous Skies (43)

Excerpt 43.1
To Tame the Perilous Skies
1st, 2nd, and 3rd Bb trumpets, measures 34 – 55
Allegro

David Holsinger
Learn each part in Excerpt 43.1.

**Excerpt 43.2**  
To Tame the Perilous Skies  
1st Bb trumpet, measures 61 - 64  
Allegro  
David Holsinger

Do not diminuendo until beat three of measure 63.

**Excerpt 43.3**  
To Tame the Perilous Skies  
1st Bb trumpet, measures 147 – 164  
Allegro  
David Holsinger

See Excerpt 37.1.
Excerpt 43.4
To Tame the Perilous Skies
1st Bb trumpet, measures 455 – 467
Allegro

First Suite in Eb (44)

Excerpt 44.1
First Suite in Eb: Chaconne
1st Bb cornet, measures 25 – 40
Quarter note = 105

Practice Excerpt 44.1 with a variety of different sounds, dynamics, and articulations.
Excerpt 44.2
First Suite in Eb: Chaconne
1st Bb cornet, measures 48 - 56
Quarter note = 105

The upper octave in measures 52 through 56 should be very light. Do not play Excerpt 44.2 loud.

Excerpt 44.3
First Suite in Eb: Chaconne
1st Bb cornet, measures 80 – 87
Quarter note = 105

In Excerpt 44.3, try and blend the trumpet sound into the low brass sound.

Excerpt 44.4
First Suite in Eb: Intermezzo
1st Bb cornet, measures 1 - 25
Quarter note = 140

Excerpt 44.4 is in unison with the oboe. Listen to the oboe and anticipate being behind.
Excerpt 44.5
First Suite in Eb: Intermezzo
1st Bb cornet, measures 83 - 100
Quarter note = 140

Approach Excerpt 44.5 in two instead of four.

Excerpt 44.6
First Suite in Eb: Intermezzo
1st Bb cornet, measures 127 - 140
Quarter note = 140

The last three notes of Excerpt 44.6 are part of a composite rhythm. Listen carefully to the rest of the band.
Excerpt 44.7
First Suite in Eb: March
1st Bb cornet, measures 123 - 162
Quarter note = 108
Composer: Gustav Holst
Part: 1st Cornet in Bb
Measures: 123-162
Tempo: Vivace

Excerpt 44.7 is marked ff throughout. Only play forte until the final crescendo.
Hammersmith (45)

Excerpt 45.1
Hammersmith
1st Bb cornet, measures 47 – 48
Allegro

Subdivide Excerpt 45.1 using the quarter note.

Excerpt 45.2
Hammersmith
1st Bb cornet, measures 100 - 107
Allegro

See Excerpt 38.1.

Excerpt 45.3
Hammersmith
1st and 2nd Bb cornets, measures 171 - 177
Allegro

See Excerpt 38.1.
Excerpt 45.4
Hammersmith
1st Bb cornet, measures 193 – 203
Allegro

Gustav Holst

See Excerpt 38.1.

Excerpt 45.5
Hammersmith
1st and 2nd Bb cornets, measures 207 – 215
Allegro

Gustav Holst

Anticipate the transition from simple time to compound time.

Excerpt 45.6
Hammersmith
1st Bb cornet, measures 275 – 283
Allegro Moderato

Gustav Holst

See Excerpt 38.1.
Excerpt 45.7
Hammersmith
1st Bb cornet, measures 304 – 311
Allegro Moderato

Gustav Holst

Carefully observe all note lengths in Excerpt 45.7.

Excerpt 45.8
Hammersmith
1st Bb cornet, measures 319 – 331
Allegro Moderato

Gustav Holst

See Excerpt 38.1.

Excerpt 45.9
Hammersmith
1st Bb cornet, measures 359 – 366
Allegro Moderato

Gustav Holst

See Excerpt 38.1.
Second Suite in F (46)

Excerpt 46.1
Second Suite in F: March
1st Bb cornet, measures 3 – 18
Quarter note = 108

Gustav Holst

Double-tongue the eighth notes in Excerpt 46.1; however, do not rush them.

Excerpt 46.2
Second Suite in F: March
1st Bb cornet, measures 78 – 110
Quarter note = 108

Gustav Holst

In Excerpt 46.2, copy the style and sound of the euphonium that has previously played this melody.
Excerpt 46.3
Second Suite in F: Song Without Words
1st Bb cornet, measures 18 – 34
Quarter note = 72

In Excerpt 46.3, avoid breathing over the bar lines.

Excerpt 46.4
Second Suite in F: Song of the Blacksmith
1st Bb cornet, measures 14 – 23
Quarter note = 96

Practice the rhythm in Excerpt 46.4 by playing the entire excerpt on one note. Use a metronome at all times.
Excerpt 46.5
Second Suite in F: Fantasia on the “Dargason”
1st Bb cornet, measures 96 – 120
Quarter note = 120 – 145

Practice Excerpt 46.5 at *mezzo forte*. Do not play too loud or the Dargason will lose its character.

Al Fresco (47)

Excerpt 47.1
Al Fresco
1st Bb trumpet, measures 30 - 32
Molto Moderato

See Excerpt 38.1.
Excerpt 47.2
Al Fresco
1st Bb trumpet, measures 55 - 66
Allegro Risoluto
Karel Husa

See Excerpt 38.1.

Excerpt 47.3
Al Fresco
1st Bb trumpet, measures 72 - 85
Allegro Risoluto
Karel Husa

In Excerpt 47.3, do not let the dotted eighth sixteenth notes become triplets.
Excerpt 47.4
Al Fresco
1st Bb trumpet, measures 128 – 132
Allegro Risoluto

In Excerpt 47.4, keep all staccatos even and consistent.

Excerpt 47.5
Al Fresco
1st Bb trumpet, measures 192 – 204
Allegro Risoluto

See Excerpt 46.4.
Excerpt 47.6
Al Fresco
1st Bb trumpet, measures 216 – 236
Allegro Risoluto

See Excerpt 46.4.
In Excerpt 48.1, use a tuner to frequently check pitch.
Excerpt 48.2
Apotheosis of This Earth: Tragedy of Destruction
1st Bb trumpet, measures 5 – 36
Quarter note = 80

Practice Excerpt 48.2 very slowly. Set the metronome pulse on the eighth note.
Excerpt 48.3
Apotheosis of This Earth: Tragedy of Destruction
1st Bb trumpet, measures 50 – 61
Quarter note = 80

See Excerpt 48.2.

Excerpt 48.4
Apotheosis of This Earth: Tragedy of Destruction
1st Bb trumpet, measures 112 – 122
Quarter note = 80

See Excerpt 48.2.
Cheetah (49)

Excerpt 49.1
Cheetah
1st C trumpet, measures 16 – 38
Quarter note = 92

In Excerpt 49.1, practice producing clear and consistent staccatos. Note: Excerpt 48.1 is written for “C” trumpet.

Excerpt 49.2
Cheetah
1st C trumpet, measures 40 – 41
Quarter note = 92

Play the “F♯” in measure 40 using all three valves, then half-valve down to the “D”.
Excerpt 49.3
Cheetah
1st C trumpet, measures 88 – 96
Quarter note = 99
Karel Husa

Straight metal mute
Avanti

See Excerpt 46.4.

Excerpt 49.4
Cheetah
1st C trumpet, measures 107 – 111
Quarter note = 99
Karel Husa

(accel. poco a poco)

See Excerpt 49.1.
Excerpt 49.5
Cheetah
1st C trumpet, measures 113 – 127
Quarter note = 102
Karel Husa

To save endurance, practice Excerpt 49.5 on a “Bb” trumpet. When the excerpt is learned, return to the “C” trumpet.

Concerto for Percussion and Wind Ensemble (50)

Excerpt 50.1
Concerto for Percussion and Wind Ensemble: Movement III
1st Bb trumpet, measures 133 – 142
Quarter note = 92
Karel Husa

Play the marcato accents in Excerpt 50.1 as loud and detached as possible.
**Excerpt 50.2**
Concerto for Percussion and Wind Ensemble: Movement III
1st Bb trumpet, measures 250 – 265
Quarter note = 92

![Musical notation](image)

See Excerpt 50.1.

**Music for Prague (51)**

**Excerpt 51.1**
Music for Prague: Introduction and Fanfare
1st Bb trumpet, measures 35 – 43
Quarter note = 105

![Musical notation](image)

The first seven beats of Excerpt 51.1 is a unison passage in the trumpet section. Play the non-unison chord on beat three of measure two much louder.
Excerpt 51.2
Music for Prague: Introduction and Fanfare
1st, 2nd, 3rd, and 4th Bb trumpets, measures 54 – 59
Quarter note = 105
Karel Husa

Excerpt 51.1 demonstrates the composite rhythms used throughout this work. The reader should learn all parts of this excerpt.

Excerpt 51.3
Music for Prague: Introduction and Fanfare
1st, 2nd, 3rd, and 4th Bb trumpets, measures 66 – 70
Quarter note = 105
Karel Husa

Harmon mute, stem in
Cup mute
St. mute
Excerpt 51.3 demonstrates the composite melody written for the trumpet section. The reader should learn all parts of this excerpt.

Excerpt 51.4
Music for Prague: Introduction and Fanfare
1st, 2nd, 3rd, and 4th Bb trumpets, measures 83 – 87
Quarter note = 115

See Excerpt 51.2.
Excerpt 51.5
Music for Prague: Toccata and Chorale
1st Bb trumpet, measures 106 – 113
Dotted Quarter note = 100

Karel Husa

Excerpt 51.5 is an important solo passage. Practice this excerpt slowly with a metronome. See Excerpt 25.4 for additional instructions.

Variations on “America” (52)

Excerpt 52.1
Variations on “America”: Variation V
1st Bb trumpet, measures 86 - 97
Quarter note = 138

Charles Ives

Practice Excerpt 52.1 using one breath. If playing the entire excerpt in one breath is not possible, take a second breath.
William Byrd Suite (53)

Excerpt 53.1
William Byrd Suite: The Earle of Oxford’s Marche
1st Bb trumpet, measures 26 - 48
Un Poco Pomposo

Play Excerpt 53.1 very light and with a lilt.

Excerpt 53.2
William Byrd Suite: The Earle of Oxford’s Marche
1st Bb trumpet, measures 65 - 90
Un Poco Pomposo

Excerpt 53.2 is a Renaissance dance. Do not be confused by the polyphonic texture at rehearsal number 7.
Excerpt 53.3
William Byrd Suite: The Earle of Oxford’s Marche
1st Bb trumpet, measures 81 - 94
Un Poco Pomposo

See Excerpt 53.2.

Excerpt 53.4
William Byrd Suite: Pavana
1st Bb trumpet, measures 9 – 16
Molto Lento

Excerpt 53.4 is a brass chorale scored for two trumpets and two trombones. Listen carefully to pitch and timbre.
Excerpt 53.5
William Byrd Suite: John Come Kiss Me Now
1st Bb trumpet, measures 26 - 32
Allegro Con Grazia

Practice Excerpt 53.5 with a metronome using the quarter note as the beat.

Excerpt 53.6
William Byrd Suite: John Come Kiss Me Now
1st Bb trumpet, measures 57 - 67
Allegro Con Grazia

Play Excerpt 53.6 as a solo.
**Excerpt 53.7**
William Byrd Suite: Wolsey’s Wilde
1st Bb trumpet, measures 21 - 36
Con Moto

Gordon Jacob

Subdivide Excerpt 53.7 using the eighth note as the pulse.

**Excerpt 53.8**
William Byrd Suite: The Bells
1st Bb trumpet, measures 4 – 15
Tempo Moderato

Gordon Jacob

In Excerpt 53.8, practice breath attacks on all entrances.
Rehearsal number nine is a tutti passage. Do not play from rehearsal number nine until measure 93.

Three Chorale Preludes (54)

Excerpt 54.1
Three Chorale Preludes: Now Thank We all our God
1" Bb trumpet, measures 1 – 11
Allegro Guisto

In Excerpt 54.1, practice single-tonguing and double-tonguing all eighth notes.
Excerpt 54.2
Three Chorale Preludes: Now Thank We all our God
1st Bb trumpet, measures 39 - 51
Allegro Guisto
William Latham

\[ \begin{align*}
    \text{Excerpt 54.2} \\
    \text{Three Chorale Preludes: Now Thank We all our God} \\
    \text{1st Bb trumpet, measures 39 - 51} \\
    \text{Allegro Guisto} \\
    \text{William Latham}
\end{align*} \]

See Excerpt 54.2.

Spin Cycle (55)

Excerpt 55.1
Spin Cycle
1st Bb trumpet, measures 10 - 20
Allegro
Scott Lindroth

\[ \begin{align*}
    \text{Excerpt 55.1} \\
    \text{Spin Cycle} \\
    \text{1st Bb trumpet, measures 10 - 20} \\
    \text{Allegro} \\
    \text{Scott Lindroth}
\end{align*} \]

Practice Excerpt 55.1 using a metronome on the eighth note pulse.
Excerpt 55.2
Spin Cycle
1st Bb trumpet, measures 51 – 53
Allegro

See Excerpt 46.4.

Excerpt 55.3
Spin Cycle
1st Bb trumpet, measures 67 - 69
Allegro

See Excerpt 45.4.

Excerpt 55.4
Spin Cycle
1st Bb trumpet, measures 90 - 108
Allegro

(muted)

See Excerpt 55.1.

Scott Lindroth
Excerpt 55.5
Spin Cycle
1st Bb trumpet, measures 166 – 185
Allegro

See Excerpt 55.1.

Excerpt 55.6
Spin Cycle
1st Bb trumpet, measures 190 – 196
Allegro

See Excerpt 37.4.

Excerpt 55.7
Spin Cycle
1st Bb trumpet, measures 210 – 212
Allegro

See Excerpt 46.4.
Excerpt 55.8
Spin Cycle
1st Bb trumpet, measures 239 – 253
Allegro

Composer: Scott Lindroth
Part: Bb Trumpet 1
Measures: 239-253
Tempo: n/a

See Excerpt 55.1.
For Precious Friends Hid in Death’s Dateless Night (56)

Excerpt 56.1
For Precious Friends Hid in Death’s Dateless Night: Mournful Hymns did hush the Night
1st Bb trumpet, measures 30 - 36
Quarter note = 72

Use a Harmon mute in Excerpt 56.1. The plus sign indicates a covered stem and the zero sign indicates an open stem. Use the left hand to open and close the stem.

Excerpt 56.2
For Precious Friends Hid in Death’s Dateless Night: Mournful Hymns did hush the Night
1st Bb trumpet, measures 47 - 60
Quarter note = 72

See Excerpt 37.4.
Excerpt 56.3
For Precious Friends Hid in Death’s Dateless Night: Broken Loops of Buried Memories
1st and 2nd Bb trumpets, measures 49 - 67
Quarter note = 132

Learn both trumpet parts in Excerpt 56.3.
Excerpt 56.4
For Precious Friends Hid in Death’s Dateless Night: Which by and by Black Night doth Take Away
1st and 2nd Bb trumpets, measures 92 - 106
Quarter note = 60  

Follow all directions in Excerpt 56.4.
A Child’s Garden of Dreams (57)

Excerpt 57.1
A Child’s Garden of Dreams:
There is a Desert on the Moon where the Dreamer Sinks so Deeply into the Ground that she Reaches Hell
1st Bb trumpet, measures 34 - 37
Andante

David Maslanka

In Excerpt 57.1, practice double-tonguing the thirty-second notes.

Excerpt 57.2
A Child’s Garden of Dreams:
There is a Desert on the Moon where the Dreamer Sinks so Deeply into the Ground that she Reaches Hell
1st Bb trumpet, measures 84 - 89
Andante

David Maslanka

Practice Excerpt 57.2 without any ties. When the rhythm is accurate, add the ties back in.

Excerpt 57.3
A Child’s Garden of Dreams:
A Drunken Woman Falls into the Water and comes out Renewed and Sober
1st Bb trumpet, measures 8 – 26
Andante

Solo
Whisper mute

David Maslanka

Use a tuner to avoid intonation problems with the whisper mute.
Interpret “nastier” by using more articulation.

See Excerpt 57.2.

See Excerpt 49.1.
Excerpt 57.7
A Child’s Garden of Dreams:
An Ascent into Heaven where Pagan Dances are being celebrated; and a Descent into Hell where Angels are doing Good Deeds.
1st Bb trumpet, measures 207 – 209
Allegro

See Excerpt 57.2.

Symphony Number 2 (58)

Excerpt 58.1
Symphony Number 2: Movement I
1st trumpet in F, measures 28 – 48
Allegro

Excerpt 58.1 is written for “F” trumpet. Play Excerpt 58.1 up a fifth using a “Bb” piccolo.
Excerpt 58.2
Symphony Number 2: Movement 1
1st and 2nd trumpets in F, measures 57 – 69
Allegro Moderato

David Maslanka

Excerpt 58.3
Symphony Number 2: Movement 1
1st and 2nd trumpets in Bb, measures 122 – 135
Allegro Moderato

David Maslanka

Excerpt 58.3 is written for “Bb” trumpet. See Excerpt 46.4.
Excerpt 58.4
Symphony Number 2: Movement I
1st trumpet in Bb, measures 201 – 220
Allegro Moderato
David Maslanka

1. (Solo)
open

See Excerpt 38.1.

Excerpt 58.5
Symphony Number 2: Movement 2
1st trumpet in Bb, measures 34 – 48
Quarter-note = 96
David Maslanka

Bend each note by depressing all three valves halfway down.
Excerpt 58.6
Symphony Number 2: Movement 2
1st and 2nd trumpets in F, measures 58 – 114
Quarter note = 96

David Maslanka
See Excerpt 58.1. Note: Excerpt 58.6 is in unison with the xylophone.
Excerpt 58.7
Symphony Number 2: Movement 2
1st and 2nd trumpets in F, measures 287 – 301
Allegro

David Maslanka

See Excerpt 58.1.

Symphony Number 4 (59)

Excerpt 59.1
Symphony Number 4
1st trumpet in C, measures 141 – 157
Allegro Moderato

David Maslanka

Excerpt 59.1 is written for “C” trumpet.
Excerpt 59.2
Symphony Number 4
1st trumpet in C, measures 286 – 288
Allegro Moderato

David Maslanka

It is important to understand that Excerpt 59.2 is not the melody.

Excerpt 59.3
Symphony Number 4
1st trumpet in C, measures 301 – 304
Allegro Moderato

David Maslanka

See Excerpt 25.4.

Excerpt 59.4
Symphony Number 4
1st trumpet in Bb, measures 370 – 371
Allegro Moderato

David Maslanka

Excerpt 59.4 is written for “Bb” piccolo trumpet.
Excerpt 59.5
Symphony Number 4
1st trumpet in Bb, measures 383 – 393
Allegro

David Maslanka

Excerpt 59.6
Symphony Number 4
1st trumpet in Bb, measures 407 – 420
Allegro

David Maslanka

Excerpt 59.6 is written for “Bb” piccolo trumpet. Practice this excerpt down an octave to learn the intervals.
Excerpt 59.7
Symphony Number 4
1st trumpet in Bb, measures 497 – 501
Tempo Moderato

Excerpt 59.8
Symphony Number 4
1st trumpet in C, measures 537 – 588
Tempo Moderato

Practice Excerpt 59.7 with a tuner.

Excerpt 59.8 is written for “C” trumpet.
Excerpt 59.9
Symphony Number 4
1st trumpet in C, measures 611 – 615
Allegro
David Maslanka

See Excerpt 37.4.

Excerpt 59.10
Symphony Number 4
1st trumpet in C, measures 628 – 636
Allegro
David Maslanka

See Excerpt 46.4.
Excerpt 59.11
Symphony Number 4
1st trumpet in C, measures 641 – 645
Allegro Moderato

See Excerpt 37.4.

Excerpt 59.12
Symphony Number 4
1st trumpet in C, measures 677 – 688
Allegro Moderato

See Excerpt 37.4.
Excerpt 59.13 consists of scales. Recognize the patterns and do not be intimidated.

Excerpt 59.14 is written for “Bb” piccolo trumpet.
Soundings (60)

Excerpt 60.1
Soundings: Fanfare
1st trumpet in Bb, measures 24 – 44
Dotted Quarter note = 76

Practice Excerpt 60.1 with a metronome on the eighth note pulse.

Excerpt 60.2
Soundings: Gizmo
1st trumpet in Bb, measures 128 – 138
Quarter note = 152

The sixteenth note passages in Excerpt 60.2 are “Ab” major scales.
Excerpt 60.3
Soundings: Gizmo
1st trumpet in B♭, measures 155 – 165
Quarter note = 152

The triplets in Excerpt 60.3 are chromatic scales.

Excerpt 60.4
Soundings: Waves
1st trumpet in B♭, measures 201 – 208
Quarter note = 48

Excerpt 60.4 is very slow. Subdivide this excerpt to ensure accurate time.
Excerpt 60.5
Soundings: Waves
1st trumpet in Bb, measures 231 – 238
Quarter note = 48
Cindy McTee

(Straight Mute)

See Excerpt 60.4.

Excerpt 60.6
Soundings: Transmission
1st trumpet in Bb, measures 297 – 300
Quarter note = 144
Cindy McTee

In Excerpt 60.6, be careful to observe the rest on beat three of each measure.

Excerpt 60.7
Soundings: Transmission
1st trumpet in Bb, measures 394 – 400
Quarter note = 144
Cindy McTee

See Excerpt 38.1.
Excerpt 60.8
Soundings: Transmission
1st trumpet in Bb, measures 409 – 418
Quarter note = 144

See Excerpt 38.1.

Excerpt 60.9
Soundings: Transmission
1st trumpet in Bb, measures 435 – 437
Quarter note = 144

See Excerpt 38.1.

Excerpt 60.10
Soundings: Transmission
1st trumpet in Bb, measures 438 – 488
Quarter note = 144

See Excerpt 38.1.
Suite Française (61)

Excerpt 61.1
Suite Française: Normandie
1st trumpet in Bb, measures 1 - 9
Dotted Quarter note = 144

Animé \( \dot{=\cdot} = 144 \)

Practice Excerpt 61.1 lightly and with a lilt.

Excerpt 61.2
Suite Française: Ile de France
1st trumpet in Bb, measures 2 - 7
Half note = 112

In Excerpt 61.2, emphasize the hemiola by exaggerating the written accents.
Excerpt 61.3
Suite Française: Ile de France
1st trumpet in Bb, measures 32 - 36
Half note = 112

Use a fiber mute in Excerpt 61.3.

Excerpt 61.4
Suite Française: Ile de France
1st trumpet in Bb, measures 69 - 79
Half note = 112

See Excerpt 61.3.
Excerpt 61.5
Suite Française: Alsace Lorraine
1st trumpet in Bb, measures 25 - 36
Dotted Quarter note = 60

In Excerpt 61.5, aim for the down beat of measure 47. Try to play the sextuplet in time, however, if it is not quite... Milhaud
Part: Solo and 1st Bb Cornet
Measures: 46-48
Tempo: Lent \# = 58-60

See Excerpt 61.3.

Excerpt 61.6
Suite Française: Alsace Lorraine
1st trumpet in Bb, measures 46 - 48
Dotted Quarter note = 60

In Excerpt 61.6, execute the sextuplet by aiming for the downbeat of measure 47.
Excerpt 61.7
Suite Française: Alsace Lorraine
1st trumpet in Bb, measures 68 - 109
Dotted Quarter note = 60

In Excerpt 61.7, subdivide using the eighth note as the pulse.

Excerpt 61.8
Suite Française: Alsace Provence
1st trumpet in Bb, measures 50 - 53
Quarter note = 138

See Excerpt 38.1.
Excerpt 61.9
Suite Francaise: Alsace Provence
1st trumpet in Bb, measures 77 – 89
Quarter note = 138

Darius Milhaud

See Excerpt 38.1.

Passacaglia (62)

Excerpt 62.1
Passacaglia
1st trumpet in Bb, measures 60 – 65
Quarter note = 64

Ron Nelson

Practice musicality by singing and conducting Excerpt 62.1.
Excerpt 62.2
Passacaglia
1st trumpet in Bb, measures 137 – 145
Quarter note = 74

Use a metronome to correctly learn Excerpt 62.2. Pay close attention to all articulation markings.

Excerpt 62.3
Passacaglia
1st trumpet in Bb, measures 175 – 192
Quarter note = 74

Practice Excerpt 62.3 single-tongued and double-tongued.
Excerpt 62.4
Passacaglia
1st trumpet in B♭, measures 201 – 222
Quarter note = 74

In Excerpt 62.4, do not play louder than *forte* or it will overpower the ensemble.

---

Rocky Point Holiday (63)

Excerpt 63.1
Rocky Point Holiday
1st trumpet in B♭, measures 1 – 5
Allegro Vivace

In Excerpt 63.1, be prepared for the first two measures.
Excerpt 63.2
Rocky Point Holiday
1st trumpet in Bb, measures 25 – 39
Allegro Vivace

In Excerpt 63.2, follow the dynamics closely.

Excerpt 63.3
Rocky Point Holiday
1st trumpet in Bb, measures 73 – 96
Allegro Vivace

In Excerpt 63.3, play the tenuto quarter notes full value.
In Excerpt 63.4, practice the rapid mute changes.

See Excerpt 63.4.
Excerpt 63.6
Rocky Point Holiday
1st trumpet in Bb, measures 242 – 265
Allegro Vivace
Ron Nelson

Solo (muted)

Use a loud metal mute in Excerpt 63.6.

Excerpt 63.7
Rocky Point Holiday
1st trumpet in Bb, measures 339 – 367
Allegro Vivace
Ron Nelson

(open)

To help endurance, practice all sustained notes with an sfz at the beginning of them.
Fiesta Del Pacifico (64)

Excerpt 64.1
Fiesta Del Pacifico
1st trumpet in Bb, measures 40 – 54
Quarter note = 138

Roger Nixon

In Excerpt 64.1, emphasize the quarter notes in the five-eight measures.

Excerpt 64.2
Fiesta Del Pacifico
1st trumpet in Bb, measures 175 – 198
Quarter note = 138

Roger Nixon

Excerpt 64.2 is in a Latin style. In this style, play the marcatos extremely short.
Though the muted solo is written \textit{pp}, play the solo with a metal mute.
In Excerpt 64.4, use crescendos to keep the music moving forward. Especially in measures 381 through 389.

American Child (65)

See Excerpt 46.4.
Excerpt 65.2
American Child
1st trumpet in Bb, measures 37 – 39
Half note = 56
Carter Pann

See Excerpt 46.4.

Excerpt 65.3
American Child
1st trumpet in Bb, measures 50 – 58
Half note = 56
Carter Pann

See Excerpt 46.4.
Excerpt 65.4
American Child
1st trumpet in Bb, measures 69 – 84
Quarter note = 144

See Excerpt 46.4.

Excerpt 65.5
American Child
1st trumpet in Bb, measures 108 – 109
Quarter note = 76

In Excerpt 65.5, use a solo-tone mute. Do not use a straight mute.
Concerto Logic for Piano and Wind Ensemble (66)

Excerpt 66.1
Concerto Logic for Piano and Wind Ensemble: Dogs and Jackals
1st trumpet in Bb, measures 1 – 11
Quarter note = 176

Spring-loaded $\frac{1}{4}$ = 176

sinister (same tempo)

In Excerpt 66.1, dynamic contrast will create the effect.

Excerpt 66.2
Concerto Logic for Piano and Wind Ensemble: Dogs and Jackals
1st trumpet in Bb, measures 120 – 124
Quarter note = 138

Majestic $\frac{1}{4}$ = 138

In Excerpt 66.2, carefully observe all articulations.
Excerpt 66.3
Concerto Logic for Piano and Wind Ensemble: Dogs and Jackals
1st trumpet in Bb, measures 146 – 148
Quarter note = 88
Carter Pann

For Excerpt 66.3, use a harmon mute with no stem in measures 32 and 33. Begin with your hand over the mute and remove your hand as indicated:

If the shake in measure 146 is problematic, play a tremolo using alternate fingerings.

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Excerpt 66.4
Concerto Logic for Piano and Wind Ensemble: Dancing with Caissa
1st trumpet in Bb, measures 1 - 3
Quarter note = 138
Carter Pann

In Excerpt 66.4, practice using both “ttk” and “tkt” triple-tongue syllables.

---

Excerpt 66.5
Concerto Logic for Piano and Wind Ensemble: Dancing with Caissa
1st trumpet in Bb, measures 32 - 39
Quarter note = 172
Carter Pann

For Excerpt 66.5, the plus sign indicates that a hand should be over the mute. The zero sign indicates an open mute.
Excerpt 66.6
Concerto Logic for Piano and Wind Ensemble: Dancing with Caissa
1st trumpet in B♭, measures 136 - 142
Quarter note = 100

To achieve an even and consistent sound, play the low notes louder than the high notes.

Excerpt 66.7
Concerto Logic for Piano and Wind Ensemble: Dancing with Caissa
1st trumpet in B♭, measures 275 - 279
Quarter note = 138

See Excerpt 66.4.
Four Factories (67)

Excerpt 67.1
Four Factories: Movement 1
1st trumpet in Bb, measures 1 - 13
Quarter note = 136
Carter Pann

fff p sub. molto ffff shrill!

In Excerpt 67.1, focus on creating the effect.

Excerpt 67.2
Four Factories: Movement 1
1st trumpet in Bb, measures 26 - 32
Quarter note = 136
Carter Pann

accel.

fff p sub. molto ffff

In Excerpt 67.2, practice the quintuplets in various multiple-tongue combinations.
Excerpt 67.3
Four Factories: Movement 1
1st trumpet in Bb, measures 89 - 91
Quarter note = 160

harmon mute
(stem out)

Practice Excerpt 67.3 down an octave.

Excerpt 67.4
Four Factories: Movement 1
1st trumpet in Bb, measures 92 - 132
Quarter note = 160

harmon mute
(stem out)

See Excerpt 67.2.
In Excerpt 67.5, crescendo down the scale so that the lower notes are heard.

In Excerpt 67.6, focus on creating the effect.

In Excerpt 67.7, use a high-quality Harmon mute and practice with a tuner.
Excerpt 67.8
Four Factories: Movement IV
1st trumpet in Bb, measures 48 - 60
Quarter note = 160
Carter Pann

In Excerpt 67.8, the first trumpet should lead the ensemble.

Excerpt 67.9
Four Factories: Movement IV
1st trumpet in Bb, measures 74 - 88
Half note = 128
Carter Pann

See Excerpt 38.1.
Excerpt 67.10
Four Factories: Movement IV
1st trumpet in Bb, measures 130 - 146
Dotted Quarter note = 160
Carter Pann

Muscular suddenly

(f)

As the very beginning \( \frac{1}{4} \) = ca. 228
completely mechanical

\( \frac{1}{4} \) sub. \\
\( \frac{1}{4} \) (short)

See Excerpt 46.4.

Excerpt 67.11
Four Factories: Movement IV
1st trumpet in Bb, measures 190 - 219
Quarter note = 228
Carter Pann

H As the very beginning \( \frac{1}{4} \) = ca. 228
completely mechanical

\( \frac{1}{4} \) sub. \\
\( \frac{1}{4} \) \\
\( \frac{1}{4} \) \\
\( \frac{1}{4} \) \\
\( \frac{1}{4} \text{ molto} \) \\
\( \frac{1}{4} \text{ thrill!} \\

Practice Excerpt 67.11 in context and with a tuner.
Slalom (68)

Excerpt 68.1
Slalom
1st trumpet in Bb, measures 26 - 31
Quarter note = 162

Practice Excerpt 68.1 at a *piano* dynamic.

Excerpt 68.2
Slalom
1st trumpet in Bb, measures 41 - 44
Quarter note = 162

Practice Excerpt 68.2 at a *fortissimo* dynamic.

Excerpt 68.3
Slalom
1st trumpet in Bb, measures 54 - 56
Quarter note = 162

Practice Excerpt 68.3 with a metronome.
Excerpt 68.4
Slalom
1st trumpet in B♭, measures 112 - 119
Quarter note = 162

In Excerpt 68.4, practice double-tonguing the “D” in measure 119.

Excerpt 68.5
Slalom
1st trumpet in B♭, measures 230 - 235
Quarter note = 162

See Excerpt 25.4.
Excerpt 68.6
Slalom
1st trumpet in Bb, measures 259 - 262
Quarter note = 162
Carter Pann

Massive suddenly!

See Excerpt 67.5.

Excerpt 68.7
Slalom
1st trumpet in Bb, measures 279 - 284
Quarter note = 162
Carter Pann

See Excerpt 68.1.

Excerpt 68.8
Slalom
1st trumpet in Bb, measures 308 - 312
Quarter note = 162
Carter Pann

See Excerpt 37.4.
Excerpt 68.9
Slalom
1st trumpet in Bb, measures 332 - 333
Quarter note = 162

In Excerpt 68.9, focus on keeping the throat open while double-tonguing in the high-register.

Wrangler (69)

Excerpt 69.1
Wrangler
1st trumpet in Bb, measures 67 - 74
Quarter note = 100

See Excerpt 46.4.
Excerpt 69.2
Wrangler
1st trumpet in Bb, measures 119 - 129
Quarter note = 72

Carter Pann

In Excerpt 69.2, observe all tempo changes carefully.

Excerpt 69.3
Wrangler
1st trumpet in Bb, measures 156 - 168
Quarter note = 172

Carter Pann

In Excerpt 69.3, play the high “C’s” as soft as possible for as long as possible.
Use all three valves to glissando down. Do not be afraid to play pedal tones.
Divertimento (70)

Excerpt 70.1
Divertimento: Soliloquy
1st trumpet in Bb, measures 1 -35
Lento

Vincent Persichetti

See Excerpt 38.1.
Masquerade (71)

Excerpt 71.1
Masquerade
1st trumpet in Bb, measures 76 - 80
Quarter note = 168

Excerpt 71.2
Masquerade
1st trumpet in Bb, measures 138 - 143
Quarter note = 184

Excerpt 71.3
Masquerade
1st trumpet in Bb, measures 180 - 188
Quarter note = 96

See Excerpt 38.1.
Emphasize the hemiola in measure 207.

See Excerpt 37.4.
Excerpt 71.6
Masquerade
1st trumpet in Bb, measures 373 - 392
Quarter note = 152
Vincent Persichetti

Excerpt 71.7
Masquerade
1st trumpet in Bb, measures 418 - 433
Quarter note = 152
Vincent Persichetti

See Excerpt 38.1.
Parable IX (72)

Excerpt 72.1
Parable IX
1st trumpet in Bb, measures 15 - 17
Quarter note = 69

Excerpt 72.1 is an entire twelve-tone row. Practice so that each note in the row is heard.

Excerpt 72.2
Parable IX
1st trumpet in Bb, measures 93 - 101
Quarter note = 160

In Excerpt 72.2, practice each articulation carefully.
Practice Excerpt 72.3 with a metronome. Be careful to not rush the sixteenth notes.

See Excerpt 46.4.
Symphony Number 6 (73)

Excerpt 73.1
Symphony Number 6: Mvt. II
1st trumpet in Bb, measures 14 – 28
Half note = 72

Vincent Persichetti

Practice Excerpt 73.1 by singing, conducting, and buzzing the pitches on the mouthpiece.

Excerpt 73.2
Symphony Number 6: Mvt. IV
1st trumpet in Bb, measures 194 – 212
Quarter note = 100

Vincent Persichetti

See Excerpt 37.4.
Excerpt 73.3
Symphony Number 6: Mvt. IV
1st trumpet in Bb, measures 250 – 271
Quarter note = 135

Vincent Persichetti

See Excerpt 73.1.

Tunbridge Fair (74)

Excerpt 74.1
Tunbridge Fair
1st trumpet in Bb, measures 1 - 8
Quarter note = 98

Walter Piston

Learn Excerpt 74.1 by removing all the ties. When the excerpt is comfortable, add all the ties back in.
Excerpt 74.2
Tunbridge Fair
1st trumpet in Bb, measures 12 – 20
Quarter note = 92

See Excerpt 74.2.

Excerpt 74.3
Tunbridge Fair
1st trumpet in Bb, measures 35 - 52
Quarter note = 92

See Excerpt 37.4.
See Excerpt 74.1.

Excerpt 74.4
Tunbridge Fair
1st trumpet in Bb, measures 56 - 63
Quarter note = 92

Excerpt 74.5
Tunbridge Fair
1st trumpet in Bb, measures 78 - 95
Quarter note = 92
Excerpt 74.6
Tunbridge Fair
1st trumpet in Bb, measures 99 - 116
Quarter note = 92

Walter Piston

See Excerpt 73.1.
La Fiesta Mexicana (75)

Excerpt 75.1
La Fiesta Mexicana: Prelude and Aztec Dance
1st trumpet in Bb, measures 176 – 217
Tempo Moderato

In Excerpt 75.1, practice both parts.

Excerpt 75.2
La Fiesta Mexicana: Mass
1st trumpet in Bb, measures 45 – 56
Tempo Moderato

In Excerpt 75.2, be prepared to use a wide vibrato.
Excerpt 75.3
La Fiesta Mexicana: Carnival
1st trumpet in Bb, measures 125 – 153
Allegro Moderato

In Excerpt 75.3, practice the grace notes both on, and off, the beat.

Excerpt 75.4
La Fiesta Mexicana: Carnival
1st trumpet in Bb, measures 188 – 196
Allegro Moderato

Carefully observe the articulations in Excerpt 75.4.
Excerpt 75.5
La Fiesta Mexicana: Carnival
1st trumpet in Bb, measures 352-371
Allegro

H. Owen Reed

See Excerpt 74.1.

Dionysiaques (76)

Excerpt 76.1
Dionysiaques
1st trumpet in Bb, measures 48 – 51
Quarter note = 100

Florent Schmitt

See Excerpt 38.1.
In Excerpt 76.2, practice all sixteenth notes doubled-tongued and single-tongued.

In Excerpt 76.3, the top line of the divisi is the solo.

Play Excerpt 76.4 at a *forte* dynamic.
**Excerpt 76.5**
Dionysiaques
1st trumpet in Bb, measures 208 - 209
Quarter note = 116

Solo

$= 116$

See Excerpt 76.4.

---

**Excerpt 76.6**
Dionysiaques
1st trumpet in Bb, measures 237 - 242
Quarter note = 116

Avec éclat

See Excerpt 37.4.
Excerpt 76.7
Dionysiaques
1st trumpet in Bb, measures 264 - 275
Quarter note = 116

Un peu élargi

Excerpt 76.8
Dionysiaques
1st trumpet in Eb, measures 61 - 62
Quarter note = 100

Excerpt 76.8 is a separate trumpet part written for “Eb” trumpet. Use an “Eb” trumpet for this excerpt.
Excerpt 76.9
Dionysiaques
1st trumpet in Eb, measures 128 - 136
Quarter note = 126
Florent Schmitt

See Excerpt 76.8.

Excerpt 76.10
Dionysiaques
1st trumpet in Eb, measures 247 - 251
Quarter note = 116
Florent Schmitt

See Excerpt 76.8.

Excerpt 76.11
Dionysiaques
1st trumpet in Eb, measures 275 - 282
Quarter note = 116
Florent Schmitt

See Excerpt 76.8.
Theme and Variations (77)

Excerpt 77.1
Theme and Variations
1st trumpet in Bb, measures 12 –13
Poco Allegro
Arnold Schoenberg

Practice singing and buzzing excerpt 77.1 on the mouthpiece.

Excerpt 77.2
Theme and Variations
1st trumpet in Bb, measures 40 –42
Poco Allegro
Arnold Schoenberg

See Excerpt 77.1.
Excerpt 77.3
Theme and Variations
1st trumpet in Bb, measures 43 – 59
Allegro Molto
Arnold Schoenberg

In Excerpt 77.3, use a very loud metal mute. Play each marcato very short and with a strong attack.

Excerpt 77.4
Theme and Variations
1st trumpet in Bb, measures 60 – 67
Allegro Molto
Arnold Schoenberg

Excerpt 77.4 is still muted.
Excerpt 77.5  
Theme and Variations  
1st trumpet in Bb, measures 73 – 76  
Allegro Molto  

See Excerpt 77.3.

Excerpt 77.6  
Theme and Variations  
1st trumpet in Bb, measures 88 – 93  
Poco Adagio  

See Excerpt 25.4.

Excerpt 77.7  
Theme and Variations  
1st trumpet in Bb, measures 172 – 177  
Allegro  

See Excerpt 77.3.
And the Mountains Rising Nowhere (78)

Excerpt 78.1
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 8 – 29
Eighth note = 60

Joseph Schwantner

In Excerpt 78.1, learn the following terms:

N = niente (no sound)
A4 = with four players
8va = up one octave
15va = up an octave and a seventh
Excerpt 78.2
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 38 - 52
Eighth note = 60

Joseph Schwantner

See Excerpt 46.4. In addition, use a metronome with the thirty-second note as the pulse.
Excerpt 78.3
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 83 - 84
Eighth note = 72
Joseph Schwantner

See Excerpt 78.2.

Excerpt 78.4
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 88 - 94
Dotted Eighth note = 60
Joseph Schwantner

See Excerpt 78.2.
Excerpt 78.5
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 114 - 118
Eighth note = 108

Joseph Schwantner

See Excerpts 25.4, 37.4 and 46.4.
In Excerpt 78.6, follow all directions closely.
From a Dark Millennium (79)

Excerpt 78.7
And the Mountains Rising Nowhere
1st trumpet in Bb, measures 132 – 133
Eighth note = 72
Joseph Schwantner

Excerpt 79.1
From a Dark Millennium
1st trumpet in Bb, measures 49 – 55
Andante
Joseph Schwantner

See Excerpt 78.5.

See Excerpt 78.2.
Excerpt 79.2
From a Dark Millennium
1st trumpet in Bb, measures 92 – 95
Allegro Molto

Joseph Schwantner

See Excerpts 25.4, 37.4 and 46.4.
In Evening’s Stillness (80)

Excerpt 80.1
In Evening’s Stillness
1st trumpet in C, measures 28 - 32
Half note = 66

Excerpt 80.1 is written for “C” trumpet.

Excerpt 80.2
In Evening’s Stillness
1st trumpet in C, measures 69 - 80
Quarter note = 132

Practice Excerpt 80.2 single-tongued and double-tongued.
Excerpt 80.3
In Evening’s Stillness
1st trumpet in C, measures 84 - 111
Dotted Quarter note = 88

Joseph Schwantner

In Excerpt 80.3, play the top line through the first repeat and the bottom line through the second repeat.
Excerpt 80.4
In Evening’s Stillness
1st trumpet in C, measures 125 – 133
Half note = 66

[\text{Excerpt 81.1}]
Chester Overture
1st trumpet in Bb, measures 69 - 70
Quarter note = 160

See Excerpts 25.4 and 37.4.

Chester Overture (81)

In Excerpt 81.1, practice flutter-tonguing to ensure that the air keeps moving.
Excerpt 81.2
Chester Overture
1st trumpet in Bb, measures 79 - 86
Quarter note = 160

Create an even and consistent sound in Excerpt 81.3. Also, crescendo to the downbeat of measure 231.
Excerpt 81.4
Chester Overture
1st trumpet in Bb, measures 232 - 244
Quarter note = 160
William Schumann

See Excerpt 25.4.

When Jesus Wept (82)

Excerpt 82.1
When Jesus Wept
1st trumpet in Bb, measures 8 - 28
Half note = 60
William Schumann

In Excerpt 82.1, practice using the drone on a tuner. Place the drone on a concert “F”, or a concert “C”, and play the excerpt. Focus on tuning the excerpt with the drone.
Excerpt 82.2
When Jesus Wept
1st trumpet in B♭, measures 79 - 102
Half note = 72

See Excerpt 82.2.
Dance Movements (83)

Excerpt 83.1
Dance Movements
1st trumpet in Bb, measures 27 - 33
Quarter note = 134
Philip Sparke

Solo muted

In Excerpt 83.1, use a high-quality fiber mute.

Excerpt 83.2
Dance Movements
1st trumpet in Bb, measures 41 - 46
Quarter note = 134
Philip Sparke

See Excerpt 38.1.
Excerpt 83.3
Dance Movements
1st trumpet in Bb, measures 54 - 66
Quarter note = 134

In Excerpt 83.3, disregard the fortissimo dynamic. Never play louder than forte.

Excerpt 83.4
Dance Movements
1st trumpet in Bb, measures 94 - 109
Quarter note = 134

See Excerpt 83.3.
Excerpt 83.5
Dance Movements
1st trumpet in Bb, measures 406 - 428
Quarter note = 60

III Lento ($\text{= 60}$) (for the brass)
Harmon mute

In Excerpt 83.5, spend time working with the Harmon mute and a tuner.

Excerpt 83.6
Dance Movements
1st trumpet in Bb, measures 485 - 487
Quarter note = 144

To increase accuracy, practice buzzing Excerpt 83.6 on the mouthpiece.
Excerpt 83.7
Dance Movements
1st trumpet in Bb, measures 511 - 515
Quarter note = 144

Philip Sparke

Do not overplay the dynamics in Excerpt 83.7.

Excerpt 83.8
Dance Movements
1st trumpet in Bb, measures 527 - 531
Quarter note = 144

Philip Sparke

See Excerpt 37.4.
In Excerpt 83.9, pay close attention to the placement of each accent.

See Excerpt 83.7.
Excerpt 83.11
Dance Movements
1st trumpet in Bb, measures 630 - 636
Quarter note = 144

See Excerpt 62.1.

Excerpt 83.12
Dance Movements
1st trumpet in Bb, measures 673 - 678
Quarter note = 144

See Excerpt 83.3.
In Excerpt 83.13, create energy and drive by using hard accents and vibrato. Do not use volume.
A Solemn Music (84)

Excerpt 84.1
A Solemn Music
1st trumpet in Bb, measures 33 - 57
Half note = 48

In Excerpt 84.1, create “scale-line” balance by playing the lower notes louder. In addition, observe and obey all breath marks.

Excerpt 84.2
A Solemn Music
1st trumpet in Bb, measures 89 - 97
Half note = 48

Use a metal mute in Excerpt 84.2.
In Excerpt 84.3, practice the diminuendo while using a tuner.

Blue Shades (85)

In Excerpt 85.1, anticipate a faster tempo than is written.
Excerpt 85.2
Blue Shades
1st trumpet in Bb, measures 140 - 147
Quarter note = 160
Frank Ticheli

To ensure that the low “A’s” are heard, play them at a fortissimo volume.

Excerpt 85.3
Blue Shades
1st trumpet in Bb, measures 214 - 223
Quarter note = 160
Frank Ticheli

Use a metronome to learn Excerpt 85.3.
**Excerpt 85.4**
Blue Shades
1st trumpet in Bb, measures 250 - 270
Quarter note = 160

Frank Ticheli

See Excerpt 85.3.

---

**Excerpt 85.5**
Blue Shades
1st trumpet in Bb, measures 250 - 270
Quarter note = 160

Frank Ticheli

To create the style of Excerpt 85.5, play on the back of the beat.
Excerpt 85.6
Blue Shades
1st trumpet in Bb, measures 250 - 270
Quarter note = 160

In Excerpt 85.6, it is important to emphasize the hemiola created by the dotted quarter note.
Postcard (86)

Excerpt 86.1
Postcard
1st trumpet in Bb, measures 84 – 108
Quarter note = 132
Frank Ticheli

Learn Excerpt 86.1 using a metronome on the eighth note pulse.

Excerpt 86.2
Postcard
1st trumpet in Bb, measures 132 - 148
Quarter note = 132
Frank Ticheli

See Excerpt 37.4.
Excerpt 86.3
Postcard
1st trumpet in Bb, measures 166 – 184
Quarter note = 132

In Excerpt 86.3, the isolated eighth notes should not be short.

Excerpt 86.4
Postcard
1st trumpet in Bb, measures 195 – 201
Quarter note = 132

See Excerpt 86.1.
Excerpt 86.5
Postcard
1st trumpet in Bb, measures 241 – 260
Quarter note = 132

Excerpt 87.1
Symphony Number 2: Shooting Stars
1st trumpet in Bb, measures 1 - 17
Quarter note = 132

Symphony Number 2 (87)
Excerpt 87.2
Symphony Number 2: Shooting Stars
1st trumpet in B♭, measures 74 - 83
Quarter note = 132

In Excerpt 87.2, subdivide the quarter note triplets using eighth note triplets.

Excerpt 87.3
Symphony Number 2: Shooting Stars
1st trumpet in B♭, measures 140 - 150
Quarter note = 132

In Excerpt 87.3, highlight the note-length difference between the tenuto staccato notes and the staccato notes.
Excerpt 87.4
Symphony Number 2: Shooting Stars
1st trumpet in Bb, measures 163 - 171
Quarter note = 144

In Excerpt 87.4, do not play \textit{ff}. Play this excerpt at a \textit{forte} dynamic.

Excerpt 87.5
Symphony Number 2: Dreams Under a New Moon
1st trumpet in Bb, measures 19 - 25
Quarter note = 56

In Excerpt 87.5, subdivide the beat using the eighth note triplet.
**Excerpt 87.6**
Symphony Number 2: Dreams Under a New Moon
1st trumpet in Bb, measures 82 - 83
Quarter note = 52

![Excerpt 87.6](image)

In Excerpt 87.6, use the eighth note triplet to subdivide measures 147 and 148.

**Excerpt 87.7**
Symphony Number 2: Dreams Under a New Moon
1st trumpet in Bb, measures 140 - 148
Quarter note = 69

![Excerpt 87.7](image)

In Excerpt 87.7, use the eighth note triplet to subdivide measures 147 and 148.

See Excerpt 87.5.
In Excerpt 87.8, practice placing the accents in measures 45 and 46.

Practice singing and conducting Excerpt 87.9.
Wild Nights (88)

Excerpt 88.1
Wild Nights
1st trumpet in Bb, measures 15 - 17
Quarter note = 144

Frank Ticheli

Practice Excerpt 88.1 single-tongued and double-tongued.

Excerpt 88.2
Wild Nights
1st trumpet in Bb, measures 33 - 39
Quarter note = 144

Frank Ticheli

See Excerpt 88.1. In addition, practice triple-tonguing the triplets in measure 38.

Excerpt 88.3
Wild Nights
1st trumpet in Bb, measures 76 - 80
Quarter note = 144

Frank Ticheli

In Excerpt 88.3, practice the triplet subdivision by adding a third note to the two-note triplet groupings.
In Excerpt 88.4, the tendency is to drag and lose time. Practice with a metronome to ensure accurate time.

See Excerpt 88.4.
Excerpt 88.6
Wild Nights
1st trumpet in Bb, measures 218 - 223
Quarter note = 144

See Excerpt 88.4.

Excerpt 88.7
Wild Nights
1st trumpet in Bb, measures 230 - 239
Quarter note = 108

To create an even sound in all registers, crescendo down to the final note.
Spiel für Blasorchester (89)

Excerpt 89.1
Spiel für Blasorchester: Overture
1st trumpet in Bb, measures 96 - 103
Quarter note = 132

Excerpt 89.1 is in unison with certain woodwinds. Be prepared to blend volume and sound with the clarinets and flutes.

Excerpt 89.2
Spiel für Blasorchester: Buffo
1st trumpet in Bb, measures 41 - 60
Quarter note = 132

See Excerpt 37.4.
Excerpt 89.3
Spiel für Blasorchester: Buffo
1st trumpet in Bb, measures 145 - 156
Quarter note = 132

Ernst Toch

Excerpt 89.3
Spiel für Blasorchester: Buffo
1st trumpet in Bb, measures 145 - 156
Quarter note = 132

Ernst Toch

See Excerpt 89.1.

Sketches on a Tudor Psalm (90)

Excerpt 90.1
Sketches on a Tudor Psalm
1st trumpet in Bb, measures 34 – 39
Andante

Fisher Tull

Excerpt 90.1
Sketches on a Tudor Psalm
1st trumpet in Bb, measures 34 – 39
Andante

Fisher Tull

In Excerpt 90.1, use a loud, metal straight mute.
**Excerpt 90.2**  
Sketches on a Tudor Psalm  
1st trumpet in Bb, measures 273 – 276  
Allegro  

In Excerpt 90.2, use a “da” syllable to tongue inside of the large slur.

**Excerpt 90.3**  
Sketches on a Tudor Psalm  
1st trumpet in Bb, measures 287 - 292  
Allegro  

See Excerpt 90.2.

**Excerpt 90.4**  
Sketches on a Tudor Psalm  
1st trumpet in Bb, measures 287 – 292  
Allegro  

See Excerpt 37.4.
Circular Marches (91)

Excerpt 91.1
Circular Marches
1st trumpet in Bb, measures 58 – 84
Dotted Quarter note = 120

Solo (st. mute)

In Excerpt 91.1, the ossia part should be played if the written part is too difficult.
Excerpt 91.2
Circular Marches
1st trumpet in Bb, measures 141 - 149
Quarter note = 120
Dan Welcher

Excerpt 91.3
Circular Marches
1st trumpet in Bb, measures 179 - 188
Dotted Quarter note = 138
Dan Welcher

See Excerpts 25.4, 37.4, and 38.1.
In Excerpt 92.1, observe the indicated breaths. Do not breath over any bar lines.
In Excerpt 92.2, practice with a metronome on the eighth note pulse.

See Excerpt 92.1.
Minstrels of the Kells (93)

Excerpt 93.1
Minstrels of the Kells: Movement I
1st trumpet in Bb, measures 29 – 54
Allegro

In Excerpt 93.1, practice playing the rhythm of the entire excerpt on one pitch. When the rhythm is dependable, add the written notes.

Excerpt 93.2
Minstrels of the Kells: Movement I
1st trumpet in Bb, measures 80 – 94
Allegro

In Excerpt 93.2, practice memorizing the solo. This will help the soloist play beautifully without seeing awkward intervals and accidentals.
Excerpt 93.3
Minstrels of the Kells: Movement II
1st trumpet in Bb, measures 66 – 82
Andante

In Excerpt 93.3, the first trumpet part is notated with all stems up and second trumpet part is notated with all stems down.

Excerpt 93.4
Minstrels of the Kells: Movement II
1st trumpet in Bb, measures 148 – 152
Andante

In Excerpt 93.4, lead the soli section. Like most soli sections, insist the section play a dynamic softer and blend into the leader’s sound.
Excerpt 93.5
Minstrels of the Kells: Movement II
1st piccolo trumpet in C, measures 250 - 267
Allegro Moderato

Excerpt 93.5 is written for “C” piccolo. Use piccolo in “A” for this excerpt.

Zion (94)

Excerpt 94.1
Zion
1st trumpet in Bb, measures 31 – 41
Quarter note = 72

Practice Excerpt 94.1 without the tied notes. When the rhythm is secure, add the ties.
Excerpt 94.2
Zion
1\textsuperscript{st} trumpet in Bb, measures 76 - 84
Quarter note = 100

To learn the intervals, practice Excerpt 94.2 down an octave.

Excerpt 94.3
Zion
1\textsuperscript{st} trumpet in Bb, measures 108 - 130
Quarter note = 144

In Excerpt 94.3, be aware of the dual time signatures.
In Excerpt 94.4, the conductor will conduct the brass section with his/her left hand. The conductor will cue the band with his/her right hand.
Excerpt 94.5
Zion
1st trumpet in Bb, measures 184 - 212
Quarter note = 144

Dan Welcher

See Excerpt 37.4 and 38.1.
The seven-four in Excerpt 94.6 is conducted 3+2+2.
The nine-eight in Excerpt 94.7 is a notated form of swing.

In Excerpt 94.8, keep the embouchure set for the “D” above the staff the entire time.
Ghost Train (95)

Excerpt 95.1
Ghost Train
1st trumpet in Bb, measures 103 - 112
Quarter note = 120

Excerpt 95.2
Ghost Train
1st trumpet in Bb, measures 149 - 159
Quarter note = 180

Excerpt 95.2 is an agogic acceleration. Do not accelerate the tempo as you begin subdividing the beat.
In measure 75, double-tongue beat four rapidly.

In Excerpt 95.4, depress all three valves halfway to create the bend between measures 66 and 67. Do not bend the note with the embouchure.
In Excerpt 95.5, use a metronome on the eighth note pulse. The mixed meter measures are conducted 3+3+2.

Practice Excerpt 95.6 without the ties. When the rhythm is accurate, add the ties.
Excerpt 95.7
Ghost Train: The Motion Revolution
1st trumpet in Bb, measures 231 - 224
Quarter note = 120

Eric Whitacre

See Excerpts 95.4 and 95.5.
Folk Song Suite (96)

Excerpt 96.1
Folk Song Suite: March “Seventeen Come Sunday”
1st cornet in Bb, measures 5 - 30
Quarter note = 108
Ralph Vaughan Williams

Play the solo in Excerpt 96.1 with lilt and vibrato.

Excerpt 96.2
Folk Song Suite: March “Seventeen Come Sunday”
1st cornet in Bb, measures 32 - 48
Quarter note = 108
Ralph Vaughan Williams

Excerpt 96.2 is in two. Do not breath over the bar lines.
Excerpt 96.3
Folk Song Suite: Intermezzo “My Bonny Boy”
1st cornet in Bb, measures 1 - 21
Andantino

In Excerpt 96.3, blend the trumpet sound and timbre with the woodwinds.

Excerpt 96.4
Folk Song Suite: March “Folk Songs from Somerset”
1st cornet in Bb, measures 1 - 28
Allegro

In Excerpt 96.4, play the solo as if it were conducted in one.
Sea Songs (97)

Excerpt 97.1
Sea Songs
1st cornet in Bb, measures 12 - 22
Allegro

In Excerpt 97.1, practice intonation on the octave intervals.

Excerpt 97.2
Sea Songs
1st cornet in Bb, measures 24 - 32
Allegro

In Excerpt 97.2, pay close attention to the indicated note-lengths.
Excerpt 97.4
Sea Songs
1st cornet in Bb, measures 33 – 47
Allegro
Ralph Vaughan Williams

In Excerpt 97.4, hold the tenuto eighth notes their full value.

Excerpt 97.3
Sea Songs
1st cornet in Bb, measures 90 – 105
Allegro
Ralph Vaughan Williams

In Excerpt 97.3, use fast vibrato and a “V” shaped mouthpiece to create the cornet sound and style.
Toccata Marziale (98)

Excerpt 98.1
Toccata Marziale
1st cornet in Bb, measures 38 - 72
Quarter note = 104

(Allegro maestoso)

Ralph Vaughan Williams

See Excerpts 25.4, 37.4, and 38.1.
Dance of the New World (99)

Excerpt 99.1
Dance of the New World
1st cornet in Bb, measures 344 - 357
Dotted Quarter note = 108

Excerpt 99.2
Dance of the New World
1st cornet in Bb, measures 366 - 403
Dotted Quarter note = 108

See Excerpt 38.1.
Piece of Mind (100)

Excerpt 100.1
Piece of Mind: Thinking
1st cornet in Bb, measures 82 - 91
Quarter note = 112

Open:

In Excerpt 100.1, remove all ties and practice the rhythms. When the rhythms are secure, add the ties.

Excerpt 100.2
Piece of Mind: Remembering
1st cornet in Bb, measures 16 - 21
Dotted Quarter note = 100

"Big Band" easy swing

Excerpt 100.2 is written in compound time to notate swing. Practice excerpt 100.2 in a swing style.

Excerpt 100.3
Piece of Mind: Remembering
1st cornet in Bb, measures 82 - 91
Half note = 80

Solo (1. or Jazz player)

Like Excerpt 100.3, the triplet figures are notated swing.
Excerpt 100.4  
Piece of Mind: Feeling  
1st cornet in Bb, measures 21 - 28  
Quarter note = 66  

See Excerpt 38.1.

Excerpt 100.5  
Piece of Mind: Being  
1st cornet in Bb, measures 89 - 96  
Quarter note = 100  

Practice Excerpt 100.5 very lightly. Tongue Excerpt 100.5 using a “da” syllable.

Excerpt 100.6  
Piece of Mind: Being  
1st cornet in Bb, measures 97 - 105  
Quarter note = 100  

See Excerpt 100.5.
Machu Picchu (101)

Excerpt 101.1
Machu Picchu
1st cornet in Bb, measures 1 - 6
Quarter note = 96

In Excerpt 101.1, practice the triple-tonguing with the syllables “tkt” and “ttk”.

Excerpt 101.2
Machu Picchu
1st cornet in Bb, measures 22 - 30
Quarter note = 96

See Excerpts 37.4 and 38.1.
Excerpt 101.3
Machu Picchu
1st cornet in Bb, measures 61 - 63
Quarter note = 168

Excerpt 101.3 is in unison with the first horn.

Excerpt 101.4
Machu Picchu
1st cornet in Bb, measures 107 - 113
Quarter note = 168

In Excerpt 101.4, practice single-tonguing and triple-tonguing measure 112.
Excerpt 101.5
Machu Picchu
1st cornet in Bb, measures 146 - 155
Quarter note = 168

(St. mute)

See Excerpt 37.4 and 38.1.

Excerpt 101.6
Machu Picchu
1st cornet in Bb, measures 203 - 211
Quarter note = 76

In Excerpt 101.6, do not play louder than forte.
## APPENDIX

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