

8032

MUSIC MINUS ONE  
BEGINNING  
CONTEST SOLOS

# S LAUREATE SERIES

TRUMPET  
MUSIC BOOK

## TRUMPET VOLUNTARY

JEREMIAH CLARKE  
Arr. by Clifford Lillya  
and Merle J. Isaac

*Allegro moderato*  
*Piano*

## ARIOSO

J. S. BACH  
Arr. by Walter Eckard

*Adagio*  
*p*

## ARIA

ANTONIO F. TENAGLIA  
Trans. by R. Bernard Fitzgerald

*Lento*  
*Piano*  
*p legato e espressivo*  
*Solo*

## ALLEGRO

JOHANN P. KRIEGER  
Trans. by R. Bernard Fitzgerald

*Allegro*  
*Piano*  
*Solo*

## SERENADE

VLADIMIR BAKALEINKOFF

*Allegretto*  
*Solo*

## ARIA

STEFANO DONAUDY  
Trans. by R. Bernard Fitzgerald

*Andante con Larghezza*  
*p*

## ITALIAN SUITE

I Allegro

ALESSANDRO SCARLATTI  
Edited by Bernard Fitzgerald

*Moderato*



## PERFORMANCE GUIDE

### COMMENTARY BY ARMANDO GHITALLA

#### CLAFKE (PURCELL)

##### Trumpet Voluntary

Although this piece was attributed to Henry Purcell, musicologists have discovered that the composer was really Jeremiah Clarke. It was originally called "March for the Prince of Denmark." The over all impact of this music is of majestic dignity and courtly style. It can sound thrilling!

The trills are brilliant, but take practice to achieve. Many authorities feel that trills of this period should begin on the upper note. In practice, this rule is modified by the player, depending upon his skill and musical taste. In measure 9, it is essential to continue the trill right through the turn.

The acciaccatura in measure 15 suggests a trill beginning on the upper note.



J.S. Bach, *Clavierbuchlein vor W. F. Bach*, 1720  
reproduction of the original manuscript

#### BACH

##### Arioso

This is one of Bach's most popular melodies. It has been arranged for almost every instrument. In expressive, linear music of this type you should feel the pulse in eighth notes, so that the sixteenth notes fall into place naturally. Work for clarity, and play with an easy, round tone. Although Bach demands great precision, his music must never sound dry.

#### TENAGLIA

##### Aria

Although this Aria is marked *Lento*, you must keep it moving. Watch the phrase marks; they will be most helpful. Remember that this music was originally written to be sung. Play it lyrically with legato and expression throughout.

#### KRIEGER

##### Allegro

This is a cheerful little piece with many echo effects. Watch the dynamic markings carefully, and keep the tempo bright and steady. The eighth notes should be articulated, and the sixteenth notes slurred. Play the accents with full support, and don't allow the staccato notes to sound percussive. A trill would be appropriate in this florid style; you might like to add one to the final cadence.

Laureate Series Artists  
pictured from upper left hand corner, clockwise  
around the square.

Dale Clevenger, Principal horn, Chicago Symphony  
Jerome Bunke, Concert Soloist, Clinician  
Vincent Abato, Concert Soloist, Metropolitan Opera Orch.  
Julius Baker, Solo flute, N.Y. Philharmonic Orchestra  
Keith Brown, Soloist, Professor of Music, Indiana Univ.  
Armando Ghitalla, Principal trumpet, Boston Symphony  
Jay Friedman, Principal trombone, Chicago Symphony  
Harold Wright, Solo clarinet, Boston Symphony  
Gerard Schwarz, Principal trumpet, N.Y. Philharmonic  
Murray Panitz, Solo flute, Philadelphia Orchestra  
Robert Nagel, Concert Soloist, N.Y. Brass Quintet  
Mason Jones, Principal horn, Philadelphia Orchestra  
Stanley Drucker, Solo clarinet, N.Y. Philharmonic Orch.  
Donald Peck, Solo flute, Chicago Symphony Orch.  
Paul Brodie, Concert Soloist, Clinician  
Myron Bloom, Principal horn, Cleveland Symphony Orch.  
Per Brevig, Principal trombone, Metropolitan Opera Orch.

**BAKALEINIKOFF**  
**Serenade**

This is an attractive little piece with a rhythmic accompaniment which supports the trumpet very well. Be careful that the notes in the third and fourth measures move ahead and don't become static. One phrase must flow into the next.

This music offers a fine opportunity to play with a mute. Bakaleinikoff suggests a *mute dolce*. I used a normal straight plastic mute for the recording. Plastic, cardboard, or wooden mutes soften loud playing. If I had used a metal mute, the loud passages would have had a very nasal quality. Be aware that mutes usually sharpen the pitch; you will have to adjust accordingly. Bakaleinikoff has given the player plenty of time to position and adjust his mute.

This solo needs long, smooth notes. Play the triple tongued triplets as broadly as possible without altering the flow of the music.

**DONAUDY**

**Aria No. 1 — Luoghi sereni e cari**

The composer, Stefano Donaudy, wrote many songs in the style of the 17th and 18th Centuries. Be sure to observe the *tenuto* mark in measure 9; it is most effective.

**DONAUDY**

**Aria No. 2 — Quando ti rivedro**

Fitzgerald did an excellent job when he transcribed Donaudy's songs for trumpet. They lie very well, but do need breath control and smooth playing. Listen carefully to the accompaniment and play with smooth legato.

**FITZGERALD**

**Italian Suite — First Movement: Allegro**  
**(Alessandro Scarlatti)**

This is a vigorous Tarantella with robust sound. TI editor, Bernard Fitzgerald, has indicated many slurs. If all these eighth notes were tongued, the piece would sound very different. The section beginning at measure 27 is much more lyrical. You will need to practice the fingering in this part; it is rather difficult. If you need a breath before measure 39, you will have to shorten the previous note. The ending before the repeat could be done without a ritard. Observe the accents and play with strong support.

**FITZGERALD**

**Italian Suite — Third Movement: Andante (S. De Luca)**

This transcription is very vocal in style. Notice the conversation between the trumpet and the piano. It will be helpful if you know the accompaniment as well as the solo line. Observe all the markings; they are essential to an interesting performance.

**FITZGERALD**

**Italian Suite — Fourth Movement: Danza**  
**(Francesco Durante)**

This is a brilliant song; it lies very well for the trumpet. Watch the phrase markings and work for smooth articulation. I added trills to measures 40 and 66 — you may wish to try them too!



**COMPACT DISC PAGE AND BAND INFORMATION**

MMO CD 3812  
MMO Cass. 8032

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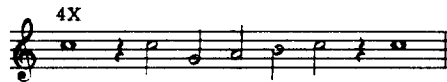
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## TUNING

Before the piano accompaniment begins you will hear four tuning notes, followed by a short scale and another tuning note. This will enable you to tune your instrument to the record.



# TRUMPET VOLUNTARY

Cassette

Side B - Band 1 ♩ = 108 (3'23")

Compact I  
Band 1 - With Trum  
Band 12 - Without Trum

JEREMIAH CLARKE  
Arr. by Clifford Lill  
and Merle J. Isa

Allegro moderato



MMO CD 3812  
MMO Cass. 8032

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19 *Piano*

4 *Solo*

*f staccato*

8

3

8 *mf* *tr*

4

9

*tr* *ff* *tr*

4

*Broadly*

*tr* *rit.* *tr*

# ARIOSO

7

Compact Disc  
Band 2 - With Trumpet  
Band 13 - Without Trumpet

J. S. BACH

Arr. by Walter Eckard

## Cassette

Side B - Band 2 ♩ = 72 (2'33")

4 beats precede music

The musical score is written on a single treble clef staff in common time (C). It begins with a piano (*p*) dynamic and an *Adagio* tempo. The first measure is marked with a \*1. The second measure has a trill (*tr*) over the second eighth note. The third measure is marked *boco rit.*. The fourth measure is marked *a tempo*. The fifth measure has a trill (*tr*) over the second eighth note. The sixth measure has a trill (*tr*) over the second eighth note. The seventh measure has a trill (*tr*) over the second eighth note. The eighth measure has a trill (*tr*) over the second eighth note. The ninth measure has a trill (*tr*) over the second eighth note. The tenth measure has a trill (*tr*) over the second eighth note. The eleventh measure has a trill (*tr*) over the second eighth note. The twelfth measure has a trill (*tr*) over the second eighth note. The thirteenth measure has a trill (*tr*) over the second eighth note. The fourteenth measure has a trill (*tr*) over the second eighth note. The fifteenth measure has a trill (*tr*) over the second eighth note. The sixteenth measure has a trill (*tr*) over the second eighth note. The seventeenth measure has a trill (*tr*) over the second eighth note and is marked *rit.*. The score includes various ornaments and trills, and is marked with measure numbers 1, 4, 7, 10, 13, 15, and 17.

\*Bach also made use of the same material in more ornamental style in the slow movement of his "Clavier Concerto" in F minor.

\*1, measure 2 as played.

A musical notation showing a trill over the second eighth note of measure 2, with a triplet of eighth notes below it.

†2, measure 17 as played.

A musical notation showing a trill over the second eighth note of measure 17, with a triplet of eighth notes below it.

MMO CD 3812  
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# ARIA

Compact Disc  
Band 3 - With Trumpet  
Band 14 - Without Trumpet

**Cassette**

Side B - Band 3 ♩ = 80 (1'50")

ANTONIO F. TENAGLIA  
Trans. by R. Bernard Fitzgerald

Lento  
Piano

*p legato e espressivo*

Solo  
*p*

7

12

*mf*

18

*mf*

26

*p* *mf*

31

*mf*

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# ALLEGRO

9

Compact Disc  
Band 4 - With Trumpet  
Band 15 - Without Trumpet  
Band 16 - Without Trumpet (Slow Version)

## Cassette

Side B - Band 4 ♩ = 112 (1'19")

Side B - Band 5 ♩ = 72 (1'50")

JOHANN P. KRIEGER  
Trans. by R. Bernard Fitzgerald

**Allegro**  
Piano

**Solo**

7

11

17

23

29

1. 2. *rit. molto*

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# SERENADE

**Cassette**

**Compact Disc**  
Band 5 - With Trumpet  
Band 17 - Without Trumpet

Side B - Band 6 ♩ = 116 (2'22")

VLADIMIR BAKALEINIKOFF

Allegretto

Solo

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## ARIAS

Compact Disc  
Band 6 - With Trumpet  
Band 18 - Without Trumpet

## Cassette

Side B - Band 7 ♩ = 63 (2'36")

STEFANO DONAUDY  
Trans. by R. Bernard Fitzgerald

3 beats precede music

## Andante con Larghezza

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**Cassette**

Side B - Band 8 ♩ = 56 (2'13")

**Compact Disc**  
Band 7 - With Trumpet  
Band 19 - Without Trumpet

4 beats precede music

**Largo**

**Poco più mosso**

## ITALIAN SUITE

Compact Disc  
Band 8 - With Trumpet  
Band 20 - Without Trumpet  
Band 21 - Without Trumpet (Slow Version)

**Cassette**

Side B - Band 9 ♩ = 126 (1'21")

**I Allegro**

ALESSANDRO SCARLATTI  
Edited by Bernard Fitzgerald

Side B - Band 10 ♩ = 84 (1'42")

4 beats precede music

**Moderato**

mf *f* *p* *rall.* *p* *a tempo* *f* *rall.* *Fine*

6 11 16 21 31 36 41 46

*rit. assai* *D. C. al Fine*

MMO CD 3812  
MMO Cass. 8032

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# III Andante

Compact D  
Band 9 - With Trum  
Band 22 - Without Trum

## Cassette

S. DE LUC

Side B - Band 11 ♩ = 104 (2'24")

Edited by Bernard Fitzgerald

4 beats precede music

*mf grazioso* **Piano**

5 **Solo** *p*

9 *rit.* **a tempo** *p*

13 *rall.* **a tempo** *p*

17 *molto rit.* **Fine** **Piano**

21 *rall.* **a tempo Solo dolce e legato** *p*

25

29 *mf*

33 *f* *p* *rit.* **D. C. al F.**

IV Danza

Compact Disc

Band 10 - With Trumpet

Band 23 - Without Trumpet

Side B - Band 12 ♩. = 80 (1'03")

FRANCESCO DURANTI  
Edited by Bernard Fitzgerald

Allegro con spirito

Musical score for IV Danza, starting with *Piano* and *Solo* markings. The score includes dynamic markings such as *f*, *p*, *mf*, *rit.*, *tr*, and *a tempo*. The piece concludes with a *rall.* section and a final *a tempo* section marked with a 4-measure rest.