

MMO CD
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8034

MUSIC MINUS ONE
INTERMEDIATE
CONTEST SOLOS

S LAUREATE SERIES

TRUMPET
MUSIC BOOK

PRESTO

GEORG PHILIPP TELEMANN
Freely trans. by L. W. Chidester

PETITE PIECE CONCERTANTE

GUILLAUME BALAY

CONCERT ETUDE

ALEXANDER GOEDICKE
Edited by Ralph Satz

RONDO FOR LIFEY

LEONARD BERNSTEIN

ANDANTE AND ALLEGRO

J. GUY ROPARTZ

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

Dale Clevenger, Principal horn, Chicago Symphony
 Jerome Bunka, 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 Ghitalia, Principal trumpet, Boston Symphony
 Jay Friedman, Principal trombone, Chicago Symphony
 Harold Wright, Solo clarinet, Boston Symphony
 Gerard Schwarz, Principal trumpet, N.Y. Philharmonic
 Murray Fanitz, 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.

PERFORMANCE GUIDE

COMMENTARY BY GERARD SCHWARZ

TELEMANN

Presto from the Sonata in B Flat Major

This transcription is difficult for several reasons. The rhythm must have great clarity with crisp downbeats, typical of the baroque style. Be careful that the eighth notes in measure 10 do not sound like a triplet. Notice how measure 13 flows into measure 14. A slight crescendo will help to shape these phrases. The eighth notes in measures 17 through 20 need a slight accent; otherwise there is a tendency for the top notes to be too heavy, and the eighth notes may sound like grace notes. The skips are difficult to play evenly and in tune. They should all have the same clean attack. The articulation suggested in measure 51 is most effective. This piece is well worth the practice it may demand!

BALAY Petite Piece Concertante

This solo has many contrasts and much elegance. It begins in a very legato, lyric style. Even the notes that are tongued should be legato. When you enter after a rest, the attack must be especially smooth and easy. The section beginning in measure 36 should be lighter in texture. This builds to a good fortissimo, and then pulls back to a soft lyrical ending. The accompaniment re-states the opening material which leads into the March. Be sure to accent the downbeats, as well as the other accented notes. This will give the characteristic martial sound so much a part of trumpet playing. Do not play the trill beginning in measure 106 so fast that you lose control. It is better to trill a little slower and cleaner than to trill too fast and make a bad sound!

GOEDICKE Concert Etude, Op. 49

It is very important to understand what the pianist is playing in this piece. The rhythm must be very precise and straight-forward. In measure 4, the dotted quarters and sixteenth notes must have identical attacks. The second sixteenth of the two sixteenth note group cannot be weaker than the first. The first note of slurred groups should be given a slight accent. When you are double tonguing, in measure 7, be sure the note before the octave skip is heard. Do not allow the sixteenth notes in measure 12 to rush. When you go into the higher register, be sure you don't back away. For example, in measure 27, you should play and resolve with a good solid forte. The trills in measure 98 present some special problems. The F to G trill is especially difficult. Don't try to play too fast, and be aware of all possible alternate fingerings. I personally use regular fingering: open to first valve for the E trill, and first valve to open for the F.



Editor's Note: MCA Music provides the following notes in their edition of this music: "The Concert Etude is written along fairly "classical lines," which is not too difficult to understand since Goedicke is one of the greatest living exponents of the "Western Tradition" in Russia. The word "Etude" which ordinarily connotes a dry-as-dust study is qualified with word "Concert" by the composer. It follows along the lines of the Chopin Etudes for piano which have always been used both as study and concert material. The opening theme has the light, airy character of a Mozart Rondo or Mendelssohn Scherzo. The secondary theme is in direct contrast and has broad, flowing lines."

BERNSTEIN Rondo for Lifey

"Lifey" was the late Judy Holliday's Skye Terrier. This is a funny little piece, reminiscent of a happy dog at play. The beginning is very legato and lyrical, but the mood changes abruptly. The changes of meter are obvious. Be very careful to follow the markings. The variety of articulation adds to the interest. Use your imagination and have a good time with this piece. When you get to the section marked *angular* you might exaggerate the feeling by adding a little tongue, especially when you get up into the high register in measures 49 and 50. The only way you can get the mute in and out without making too much noise is to hold it in your hand. You will have to remove it quickly for the ending.

ROPARTZ Andante et Allegro

This music must be played in a very romantic style. The beginning should be very legato and well coordinated with the piano. Be sure to differentiate between the eighth notes and the triplet in measure 24. The downbeats are important, even though they may have crescendo markings into the second beat. The Allegro is very brilliant. Be careful to play the thirty-second notes fast enough; they have a tendency to fall behind. Play everything a little detached, even the slurred notes. When you get to measure 77, you will need to press the valves down a little more gently. A fanfare begins in measure 89. It is important to play these triplets exactly in time. You must know the piano part in the short Andante section. When the Allegro returns, remember to support and really play the high notes. It is better to miss a note with courage than to play it in a puny fashion. Study the ending carefully so that you can play exactly in time with the piano.

Gerard Schwarz

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PERFORMANCE GUIDE
by Gerard Schwarz 2

GEORG PHILIPP TELEMANN
SONATA IN B-Flat MAJOR
Presto 4

GUILLAUME BALAY
PETITE PIECE CONCERTANTE ... 6

ALEXANDER GOEDICKE
CONCERT ETUDE, OP. 49 8

LEONARD BERNSTEIN
RONDO FOR LIFEY 12

J. GUY ROPARTZ
ANDANTE ET ALLEGRO 14

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.

COMPACT DISC PAGE AND BAND INFORMATION

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LAUREATE SERIES CONTEST SOLOS INTERMEDIATE LEVEL FOR TRUMPET, VOL. 2

<i>Band No. Complete Version</i>		<i>Band No. Minus Trumpet</i>	<i>Page No.</i>
1	Telemann: Presto	7	4
	Presto (Slow Version)	8	4
2	Balay: Petite Piece Concertante	9	6
3	Goedicke: Concert Etude	10	8
	Concert Etude (Slow Version)	11	8
4	Bernstein: Rondo For Lifey	12	12
	Rondo For Lifey	13	12
5	Ropartz: Andante and Allegro	14	14
6	Piano Tuning Notes		

PRESTO

Compact Disc

Band 1 - With Trumpet

Band 7 - Without Trumpet

Band 8 - Without Trumpet (Slow Version)

Cassette

Side A - Band 7 ♩ = 96 (2'03")

Side A - Band 8 ♩ = 84 (2'25")

GEORG PHILIPP TELEMANN
Freely trans. by L. W. Chidester

Moderato

Piano

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53 *p* *mf* *p* *p* *p*

58 *mf* 3 3 3

63 *p*

67 3 3 *mf*

73

78

83 *f*

88 *p*

93 *f* *p* *p* *p* *p*

97 *p* *rit.* *p* *p*

Detailed description: This page contains ten staves of musical notation for a single melodic line. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as articulation like slurs and accents. Measures 58, 67, and 73 feature triplet markings. Measure 97 includes a *rit.* (ritardando) marking. The score concludes with a double bar line at the end of measure 100.

PETITE PIECE CONCERTANTE

Compact Disc
Band 2 - With Trumpet
Band 9 - Without Trumpet

Cassette

Side B - Band 2 ♩ = 72 (3'18")

GUILLAUME BALAY

Moderato

Piano *p* Solo *p*

9 *cresc.*

16 *f* *p subito* 4

26 *f poco agitato* *ff* *mf* *retenu*

32 *a tempo* *p* *pp* *p avec élégance*

40 *pp* *p* *cresc.* 3

47 *accélérez* *f* *ff* *retardez* *p*

54 *p* *p a tempo* *pp* 6

66 **March tempo** *f*

73 *p* 9

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79 *f* *p* *f* 2 $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

86 $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

92 *pp* molto dolce *pp*

99 5 *tr* (#) *mf* cresc. *f* $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$

111

116 *p*

121 *f* *p* *f*

127 6

132 6 *p* *f* *p* *f* *p* *f* *p* *f*

136 *ff*

CONCERT ETUDE

Cassette

Side B - Band 3 ♩ = 138 (3'35")

Side B - Band 4 ♩ = 104 (4'37")

4 beats precede music

Allegro molto

Compact Disc
Band 3 - With Trumpet
Band 10 - Without Trumpet
Band 11 - Without Trumpet (Slow Version)

ALEXANDER GOEDICKE
Edited by Ralph Satz

1 *mf* *leggiero*

4 *p*

7 *f* *p*

9 *cresc.*

12 *f* *p* 5 **Piano**

18 **Solo** *p* *simile*

20 *cresc.*

23 *p* *f* 3

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29 *mf*

32 *p*

35 *fp*

38 *f*

41 *f* *Quasi cantabile* *mf* *f*

47

52 *p* *cresc.* *mf*

57 *p* *simile*

59 *cresc.* *f*

62 *mf*



71 *p*



75 *p* *p cresc.* *mf*



79 *mf* *f* *simile*



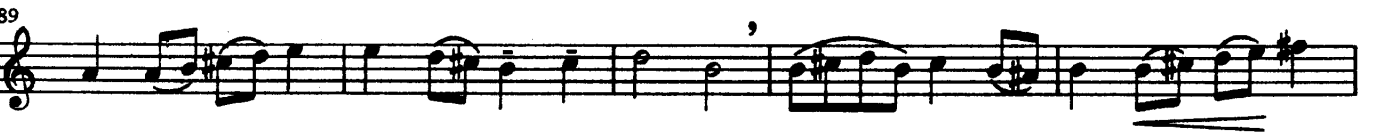
81 *cresc.*



83 *Quasi cantabile* *f*



89



94 *mf*



99 *simile*
p cresc.

101

103 *(pesante)*
f ff riten. rallen.

107 *a tempo*
ff p
 D 7 7 D P 7 D

110 *dim.*

114 *mf p*

118 *dim.*

121 *pp*
 D 7 7 D P 7 7 -

RONDO FOR LIFEY

Cassette

Side B - Band 5 (1'17")

Side B - Band 6 (1'42")

Compact Disc
Band 4 - With Trumpet
Band 12 - Without Trumpet
Band 13 - Without Trumpet (Slow Version)

LEONARD BERNSTEIN

6 beats precede music

Slow ♩ = 70

Band 5 ♩ = 126

Allegretto 6 ♩ = 86



32 *p*

37 *poco marc.* *f marc.*

42 *mp angular*

47 *fsub.* *ff* (mute on)

53 *con sord.* *p*

58 *grazioso* *mp*

62 *mp* *senza sord.* *f* *ffz*

ANDANTE AND ALLEGRO

Compact Disc
Band 5 - With Trumpet
Band 14 - Without Trumpet

Cassette

Side B - Band 7 ♩ = 66 (5'26")

J. GUY ROPARTZ

Andante

Solo

7

14

21

26

32

38

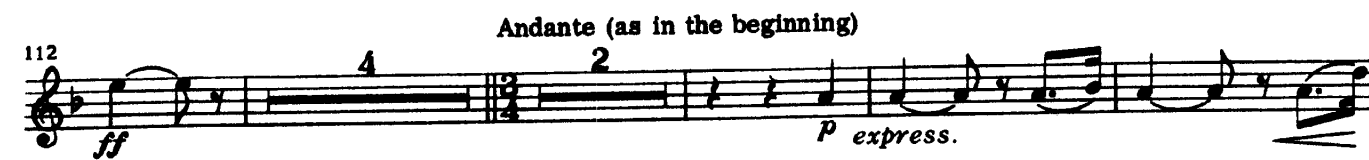
49 Allegro

Solo

56

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129 **Allegro Solo**

f *p* *p* *p* *p* *p* *p* *p*

Musical staff 129-134: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains eight measures of music. The first measure starts with a forte (*f*) dynamic. The following seven measures alternate between piano (*p*) and forte (*f*) dynamics. The music features eighth and sixteenth notes, some with slurs and accents.

135

Musical staff 135-140: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures of music. It continues with eighth and sixteenth notes, some with slurs and accents.

141

p

Musical staff 141-149: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains nine measures. The first measure is a whole note chord with a '4' above it, indicating a four-measure rest. The following eight measures contain eighth and sixteenth notes with slurs and accents. A piano (*p*) dynamic is marked at the beginning of the eighth measure.

150

ff brillante

Musical staff 150-161: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains twelve measures. The first measure is a whole note chord with a '9' above it, indicating a nine-measure rest. The following eleven measures contain eighth and sixteenth notes with slurs and accents. A fortissimo (*ff*) and 'brillante' dynamic is marked at the beginning of the second measure.

162

Musical staff 162-165: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures of eighth and sixteenth notes with slurs and accents.

166 **Più largamente**

fff

Musical staff 166-172: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains seven measures. The first two measures contain eighth and sixteenth notes with slurs and accents. The third measure is a whole note chord with a '3' above it, indicating a three-measure rest. The following four measures contain eighth and sixteenth notes with slurs and accents. A fortississimo (*fff*) dynamic is marked at the beginning of the third measure. The tempo marking 'Più largamente' is placed above the staff.

173 **Allegro**

rit.

Musical staff 173-178: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains six measures. The first three measures contain eighth and sixteenth notes with slurs and accents. The fourth measure is a whole note chord with a '3' above it, indicating a three-measure rest. The following two measures contain eighth and sixteenth notes with slurs and accents. A ritardando (*rit.*) marking is above the fourth measure, and an Allegro tempo marking is above the sixth measure.

179

stringendo *allargando*

Musical staff 179-188: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains ten measures. The first five measures contain eighth and sixteenth notes with slurs and accents. The sixth measure is a whole note chord with a '3' above it, indicating a three-measure rest. The following four measures contain eighth and sixteenth notes with slurs and accents. A stringendo marking is below the sixth measure, and an allargando marking is below the eighth measure.