

Etude No. 1

3

Bb Trumpet: 1
Eb Trumpet: 1
Piccolo Trumpet: 1

This etude will serve as preparation for the rest of this collection. The omission of dynamic markings is intentional; the performer should allow the musical line to dictate the initial volume and should then experiment with alternative approaches.

Piccolo Trumpet: Players may wish to use this exercise to develop a level of comfort with alternate fingerings for A (third valve) and D-natural (fourth valve). Though these adjustments may prove impractical during the thirty-second note runs, players on piccolo trumpet should develop the habit of using "standard" fingerings interchangeably with these alternates (see Introduction for more information).

Allegretto

5

10

15

f

20

25



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Etude No. 2

Bb Trumpet: 2
Eb Trumpet: 2
Piccolo Trumpet: 3

Whereas the previous etude calls for downward slurs, this one includes ascending octave slurs. This piece also highlights the importance of extending the third valve slide for low D-flat, while retracting it again for E-flat and A-flat. To successfully execute the low F in measure 18, most players will need to use a combination of first and third slide extensions. The author recommends moving the first slide early, on the A-flat (marked with an asterisk), in order to minimize the amount of motion leading into the low F itself. For best results, the performer should practice with a drone on the tonic.

Piccolo Trumpet: This etude provides good practice for the fourth finger. Players may wish to experiment with the 2-4 fingering for the low G-flats as well as for the D-flats.

Flowing

Measures 1-33 are shown, with dynamics including *mp*, *p*, *cresc*, and *molto*. The score includes a large watermark reading *www.hickeys.com*.



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Etude No. 4

Bb Trumpet: 4
Eb Trumpet: 4
Piccolo Trumpet: 6

The many elided phrases within these sixteenth note passages mimic the style of the Bach cello suites. The performer should interpret measures 34–39 as if two trumpet players were trading off the melody with each new group of slurred notes.

Piccolo Trumpet: The slow tempo and timing of the highest note in this etude (m. 34) lay the groundwork for the endurance and efficiency required by the various slow movements of the Baroque repertoire. Players should resist the temptation to “push” the air through the sustained notes, since this habit will cause the higher notes in measures 34–35 feel especially difficult.

Lento, chant-like (in 8)

pp sempre

6 **Più Mosso**

10

13 *cresc.*

16

19 *f sempre*

25



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12

17



19



21



23



25



28



30



32



34



36



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Etude No. 8

Bb Trumpet: 8**Eb Trumpet: 9****Piccolo Trumpet: 13**

This piece requires efficient use of air so as to make the long phrases. Players should strive to emphasize the meter as it is beamed, not as they may initially feel it.

Piccolo Trumpet: On the piccolo, this etude demands great lightness, in order to preserve the "springiness" of the lip, which is necessary for the high G-flats. Playing too aggressively will place greater strain on the embouchure, compromising the sudden leaps to the upper octave. The same technique is required for many of the most important Baroque excerpts, particularly within the canon of J.S. Bach.

Allegro molto, saltando e gioioso

mp *cresc.* *f* *p sub.* *f*

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Etude No. 10

Bb Trumpet: 10
Eb Trumpet: 14
Piccolo Trumpet: 8

Inspired by Rimsky-Korsakov's *Scheherazade*, this etude will challenge players on many levels, particularly endurance (E-flat trumpet), loud playing in the low register (B-flat trumpet), and comfort with accidentals (all). As in the first study of this collection, dynamics and most articulation markings have been intentionally omitted to allow the performer to experiment. Adventurous players may also opt to tongue the sixteenth note triplets.

Piccolo Trumpet: Players should avoid becoming too comfortable in the low register of the piccolo, lest the ascending key centers in measures 82–96 catch them off guard. This piece provides an excellent opportunity to experiment with the various pitch adjustments that may be achieved with alternate fingerings, particularly with respect to the tonic and dominant in the low octave.

♩ = 92

6

10

14

19

24

28

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Etude No. 13

Bb Trumpet: 13
E♭ Trumpet: 12
Piccolo Trumpet: 12

This etude requires a high level of musical sophistication and should be performed as an unaccompanied trumpet solo. Players should strive for rhythmic accuracy when learning the piece and then fine-tune the timing as desired.

Piccolo Trumpet: This etude loses much of its impact on the piccolo; for one thing, the extended techniques that are possible on a three-valved instrument become nearly impossible on the piccolo. Performers should instead play a lip bend in place of the printed glissando and should use the sharp 1-2-3 fingering for C-sharp on the notes marked with a slashed circle (ø). Although this action will make the pitch sharp, rather than the quarter step flat that the three-valved version demands, the contrast with the 2-4 fingering will still create the desired effect. Fingering during the remainder of the piece is extremely tricky, and in many cases the performer may find that standard fingerings are necessary to execute the whole tone runs.

Misterioso, molto rubato

4 *mf* *molto* *p*

7 *sub. p* *ff*

10 *5* *5*

14 *full bow* *3* *3*

17 *piangevole* *ff*

22 *p*

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