

TRUMPET (C)

ROBERT G. PATTERSON

Fanfares and Serenades

for trumpet and piano

Great River Music
Memphis, TN
© 1997 by Great River Music
Typeset and Printed in Memphis, TN
GRM-01055

TRUMPET (C)

for Russ and Kelly DeVuyst

Fanfares and Serenades

for trumpet and piano

ROBERT G. PATTERSON (1990/1997)

Declamando; rubato (c. $\text{♩}=72$)

A musical score for piano featuring two measures of music. Measure 11 begins with a dynamic of *p*, followed by a forte dynamic (*f*) indicated by a crescendo line. Measure 12 begins with a dynamic of *p*. Both measures feature sixteenth-note patterns with grace notes and slurs. Measure 12 concludes with a dynamic of *p*.

A musical score for piano featuring a single melodic line on a treble clef staff. The music consists of six measures. Measure 1 starts with a dynamic of *mf*, followed by a bass note with a \flat symbol. Measures 2 and 3 begin with *mf* dynamics, each containing a sequence of eighth-note chords. Measure 4 starts with a dynamic of *f*. Measures 5 and 6 continue with eighth-note chords. The score concludes with a bass note with a \flat symbol and a dynamic of *mf*.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the treble clef staff, followed by a eighth-note triplet in the bass clef staff. Measures 12 and 13 continue with various notes and rests, including a sixteenth-note pattern in measure 13.

Poco allegro ($\text{♩}=116$)

stemmed harmon mute
(facing audience) |

sharp gliss. on strings with f.n. **p**

2 A x q. 8

16

(Ped. I, sempre) —>

5

12 16

16

7:6

16

9

16

12

7:6

mf

20

a tempo

12/16

TRUMPET (C)

Moderato e tranquillo ($\text{♩}=69$)

to felt "hat" mute—half-closed

synchronize loosely with

Ped. II—>
(senza Ped. I)

(senza Fed. I)

mf

1

27A

f

Ped II

* Ped II-*

Poco allegro ($\text{♩}=116$)

to straight mute

29

(flz.)

Ped. I →

— 4 —

34 rubato, quasi cadenza

36

accelerando

38

TRUMPET (C)

47

(flz.)

p

rubato, quasi cadenza

50

52

accelerando

Più presto (♩=152)

2 3

60

71

mute out (hand stop)

mf

76

sfp

sfp

80

sfp

cresc.

83

ff

88

f sempre staccato

92

mf

(open)

f stacc.

97

mf

(open)

f stacc.

TRUMPET (C)

5

102

107

110

115

118

124 Meno mosso; tranquillo ($\text{d}=96$)

stemless harmon mute

pp non espr.

Ped. I -->
sempre Ped. III -->

124A

$\text{x}12$

$\text{x}7$

$\text{x}6$

$\text{x}12$

$\text{x}7$

$\text{x}4$

$\text{x}4$

$\text{x}14$

$\text{x}10$

$\text{x}2$

$\text{x}10$

\star) Each numeral indicates the total number of times
to play the repeated pattern.

TRUMPET (C)

124B

124C

124D

124E

TRUMPET (C)

7

124E

7:6

x24

(hold Ped. I thru rests)

7.6

f

$\frac{7}{8}$

$\times 7$

pp

$\frac{6}{8}$

8

TRUMPET (C)

125 **Tempo Iº (c. $\text{♩}=72$)**
 (practice mute)

125A

125B *p dolce*
mp (b.d. btr. on C.B. III)

125C
with yarn mallet

pp with yarn mallet
pp (on keyboard)

open
n
mf

126 **Allegro giocoso (c. $\text{♩}=104$)**

with a syrupy sound—like a Claude Bolling suite

134

TRUMPET (C)

9

ROBERT G.
PATTERSON

Fanfares and Serenades

for trumpet and piano

(1990/1997)

Great River Music
www.greatrivermusic.com

GRM-01055

Memphis, TN

ROBERT G.
PATTERSON

Fanfares and Serenades

for trumpet and piano

Great River Music
Memphis, TN
© 1997 by Great River Music
Typeset and Printed in Memphis, TN
GRM-01055

© 1997 by Great River Music
1794 Carr Avenue, Memphis, TN 38104

*All rights of performance, recording,
transcription, and adaptation are reserved.*

for Russ and Kelly DeVuyst

Fanfares and Serenades

for trumpet and piano

ROBERT G. PATTERSON
(1990/1997)

Declamando; rubato (c. $\text{♩} = 72$)

Trumpet (C) (flz.)
fp play into piano strings

Piano Ped. I →

2 Poco allegro ($\text{♩} = 116$)

stemmed harmon mute
(facing audience) **p**

sharp gliss. on strings with f.n.
(f.n. on strings)
mute strings near bridge with edge of hand
(Ped. I, semper) →

f (harp) **8vab** (Ped. I, semper) →

13

16

17

18

19

20

21

22

23

24

25

26

27 **Moderato e tranquillo (♩=69)**

to felt "hat" mute—half-closed

synchronize loosely with piano

glissando over strings (2 fingers, f.t.)

p

Ped. II—>
(senza Ped. I)

32 *rubato, quasi cadenza*

36 *accelerando*

(on keyboard)

sfp

39 *a tempo*

f (f.n.)

p

8vab-----

Ped. I →

42

f.n. pizz.

p

f (f.n.)

pp

8vab-----

47 *(flz.)*

rubato, quasi cadenza

p

50

(on keyboard)

f

sffz

Ped. I

accelerando

52

Più presto (♩.=152)

ff marcato

Ped. I ad lib.

continue playing sixths,
approximately

54

play sixths, as before

57

L.H.

sfz

Ped. I

Ped. I

60

Ped. I

L.H.

sfz

63

L.H.

sfz

Ped. I

Ped. I

This page contains six staves of musical notation for piano. The staves are arranged in two columns of three. The first column starts at measure 50 and ends at 54. The second column starts at 57 and ends at 63. Measure 50 features sixteenth-note patterns in all three staves. Measure 51 shows bass notes with dynamic markings (f, sffz) and a pedale I instruction. Measure 52 begins with a dynamic ff marcato and continues with sixteenth-note patterns. Measure 53 shows a change in time signature and key. Measure 54 contains sixteenth-note patterns. Measure 55 shows a dynamic ff marcato. Measures 56-57 show eighth-note patterns with dynamic sfz and a pedale I instruction. Measures 58-59 show sixteenth-note patterns. Measures 60-61 show sixteenth-note patterns. Measures 62-63 show eighth-note patterns with dynamic sfz and a pedale I instruction.

6

65 L.H.
sfz

ff
Ped. I ad lib.
play sixths, as before

68

molto secco; senza pedale

(hand stop)
mute out

pp mf

92

72

76 sfz

f marc.

79 sfz

p marc. f sffz p secco

secco, come prima

82 cresc. ff
marc. f sec.

91

85

f sec.

ff *sffz*

mp

mf *f*

Ped. I

fist or palm

*

89

f sempre staccato

f

sfz *sfz*

Ped. I

Ped. I

92

mf

ff

f *sfz*

mf *sfz* *sfz*

Ped. I

Ped. I

Ped. I

95

(open)

f stacc.

L.H. sfz *L.H.*

sfz *f*

Ped. I

Ped. I

*

This image shows a page of sheet music for piano, featuring five staves of musical notation. The music is divided into three systems by vertical bar lines. Measure 98 begins with a dynamic of *ff* and a tempo of $\frac{12}{16}$. The first system ends at measure 100. Measures 100-101 show a continuation of the rhythmic pattern with dynamics *mf*, *L.H. sfz*, and *f stacc.*. Measure 102 starts with a dynamic of *f* and a tempo of $\frac{12}{16}$. The second system ends at measure 106. Measures 106-107 show a continuation of the rhythmic pattern with dynamics *f stacc.* and *f*.

109

112

115

118

121

124 Meno mosso; tranquillo ($\text{♩}=96$)

pp sub.

at least $\star \times 12$

pp non espr.

$\star \times 7$

Ped. I →
sempre Ped. III →

$\star \times 7$

$\times 6$

* Ped. I →

change Ped. I on each new chord, simile,
while continuing to hold Ped. III.

$\times 12$

124A

$\times 7$

$\times 4$

$\times 4$

$\times 14$

★)Each numeral indicates the total number of times
to play the repeated pattern.

The musical score consists of six staves of piano music. The top section (measures 1-5) starts with a forte dynamic (f) and includes two measures of eighth-note chords followed by a ten-measure repeat sign. The first repeat section ends with a forte dynamic (f) and a two-measure repeat sign. The second repeat section ends with a twelve-measure repeat sign. The middle section (measures 6-10) begins with a melodic line featuring grace notes and a forte dynamic (f). The bottom section (measures 11-15) starts with a piano dynamic (p) and includes a measure of eighth-note chords followed by a fifteen-measure repeat sign. The score also includes a dynamic instruction "mf" and a time signature change to 7:6. Pedal instructions like "keep Ped. III depressed" are present. Measure 124C includes a 7:6 time signature. Measures 124D and 124E feature six-measure repeat signs.

(keep Ped. III depressed)

12

p

x8

pp

at least x7

at least x5

124D

pp

x6

x4

x2

x10

124E

7:6

x24

(hold Ped. I thru rests)

124F

124G

(pitchless like a sigh) to practice mute

(continue holding Ped. I; release Ped. III)

Tempo Iº (c. $\text{♩}=72$)

125 (practice mute)

125A

125B

125C

126 Allegro giocoso (c. $\text{♩}=104$)

(practice mute)

pp
gently strike lowest strings with large tam-tam beater

mp
strike C.B. III with knuckles

sempre Ped. I

p dolce

pp with yarn mallet

pp (on keyboard)

(knuckles on C.B. III)

open

with yarn mallet

pp (on kbd.) **mf**

with a syrupy sound—like a Claude Bolling suite

sfz

use light Ped. I as you might with Clementi or Mozart

132

137

141

145

152

p

8va

pp

Ped. I

Ped. II →

rel. Ped. II

sfz

sfz

Musical score for piano, page 16, featuring four staves of music. The score includes dynamic markings such as *p*, *pp*, *f marc.*, and *rel. Ped. II*. Measure 160 shows a treble clef staff with a 3/4 time signature, followed by a bass clef staff with a 3/4 time signature. Measures 161 and 162 show complex rhythmic patterns with various time signatures (e.g., 8va, 2, 3, 4, 6, 16) and dynamics. Measure 163 begins with a treble clef staff in 16th-note patterns. Measures 164 and 165 continue with similar patterns. Measure 166 starts with a treble clef staff in 16th-note patterns. Measures 167 and 168 continue with similar patterns. Measure 169 begins with a treble clef staff in 16th-note patterns. Measures 170 and 171 continue with similar patterns. Measure 172 begins with a treble clef staff in 16th-note patterns. Measures 173 and 174 continue with similar patterns. Measure 175 begins with a treble clef staff in 16th-note patterns. Measures 176 and 177 continue with similar patterns. Measure 178 begins with a treble clef staff in 16th-note patterns. Measures 179 and 180 continue with similar patterns. Measure 181 begins with a treble clef staff in 16th-note patterns. Measures 182 and 183 continue with similar patterns.

189

194

200

204

209

213

p

8va

pp Ped. I

Ped. II—>

222

p

pp Ped. I

Ped. II—>

229

8va

pp Ped. I

f marc.

rel. Ped. II

236

f

ff

ff

241

246

f marc.

250

pp

ff

254

f marc.

ff

260

(flz.)

