TRUMPET (C)

ROBERT G. PATTERSON

Fanfares and Serenades

for trumpet and piano

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Memphis, TN
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TRUMPET (C)

for Russ and Kelly DeVuyst

Fanfares and Serenades

for trumpet and piano

ROBERT G. PATTERSON
(1990/1997)

Declamando; rubato (c. ♩=72)

(flz.)

play into piano strings

Poco allegro (♪.=116)

stemmed harmon mute (facing audience)

sharp gliss. on strings with f.n.

(f n. on strings)

(Ped. I, sempre)—>

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Moderato e tranquillo (♩=69)

24

to felt "hat" mute—half-closed

synchronize loosely with piano

Ped. II—>
(senza Ped. I)

27A

Ped. II—>

27B

Ped. II—>

Poco allegro (𝅗𝅥.=116)

to straight mute

(f.n.)

29

(flz.)

Ped. I —>

34 *rubato, quasi cadenza*

36 *accelerando*

38

47 (flz.) *rubato, quasi cadenza*

p

50

52 *accelerando* **Più presto (♪.=152)**

60

71 mute out (hand stop)

mf

76

sfz *sfz*

80

sfz *cresc.*

83

ff

88

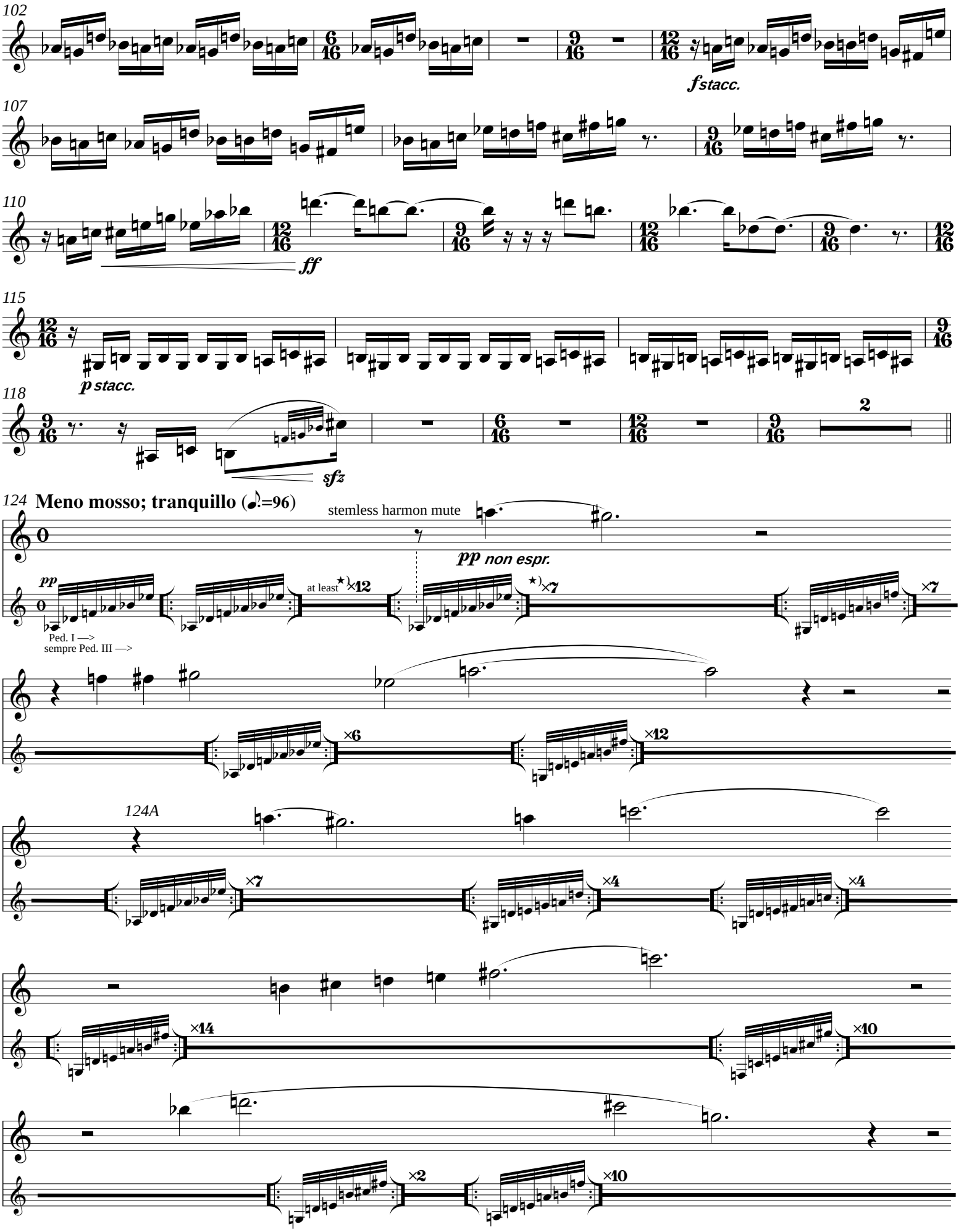
f sempre staccato

92

mf (open) *f stacc.*

97

mf (open) *f stacc.*



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

124B

×12

×8

124C

p mf

×8

7:6

×15

3

7:6

×6

7:6

×6

×8

pp

at least×7

124D

pp

3

at least×5

×6

×4

×2

×10

124E

7:6 ×24

(hold Ped. I thru rests)

7:6 ×7

124F

7:6 ×5

×3

×2

×3

(pitchless; like a sigh)

to practice mute

Tempo Iº (c. ♩=72)

125

(practice mute)

p

pp

sempre Ped. I

125A

mp

pp

125B

p dolce

mp (b.d. btr. on C.B. III)

pp with yarn mallet

pp (on keyboard)

125C

with yarn mallet

pp

open

mf

n

126

Allegro giocoso (c. ♩=104)

with a syrupy sound—like a Claude Bolling suite

134

145 sfz sfz sfz sfz p

154

164 f

172

179 p

186 2 6 f pp mf

200

206

213 p

224

233 f

241

248 2 f

257 pp (flz.) ff

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for Russ and Kelly DeVuyst

Fanfares and Serenades

for trumpet and piano

ROBERT G. PATTERSON
(1990/1997)

Declamando; rubato (c. ♩=72)

Trumpet (C)

(flz.)

fp

play into piano strings

Piano

Ped. I —>

p *fp* *p* *pp* *f*

f *p* *pp dolce*

pp molto dolce *ppp* *poco*

2

Poco allegro (♪.=116)

stemmed harmon mute

(facing audience)

p

sharp gliss. on strings with f.n.

(f.n. on strings)

f (f.n.) 8va

mute strings near bridge with edge of hand

(Ped. I, sempre)—>

6

7:6

p (f.n.) *f* 8va

10

7:6 7:6 *mf*

p *mf* (f.n.) *f* 8va

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13

(f.n.)

8va

16

7:6

(ord.)

sfz

sfz

(f.n.)

f

8va

Ped. I —>

19

a piacere

(flz.)

fp

a tempo

p

p

(f.n.)

A

f

8va

23

4

p

4

p

mp

8va

slow, lazy f.n. gliss. on strings

pp

ppp

27 **Moderato e tranquillo (♩=69)**

to felt “hat” mute—half-closed

synchronize loosely with piano

p

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

p

Ped. II—>
(senza Ped. I)

mf

p

fp

27A

mf

Ped. II—>

27B

p

mf

p

Ped. II—>

p

pp

Poco allegro (♩.=116)

to straight mute

(flz.)

p

4

f

mf

f.n. pizz.

p

(f.n.)

release Ped. II

8va

Ped. I —>

32

rubato, quasi cadenza

sfz fp sfz fp sfp

36

accelerando

(on keyboard)

sfz

39

a tempo

f

f

(f.n.)

p

8va

Ped. I —>

42

f.n. pizz.

p

f

(f.n.)

pp

8va

47

(flz.)

p

rubato, quasi cadenza

f.n. pizz.

p

50

(on keyboard)

f

sffz

Ped. I

52

accelerando

Più presto (♪.=152)

ff marcato

Ped. I
ad lib.

continue playing sixths,
approximately

54

play sixths, as before

57

L.H.

sfz

Ped. I

60

63

65

L.H.

sfz

(ff)

Ped. I
ad lib.

play sixths, as before

68

molto secco; senza pedale

72

mute out

(hand stop)

pp

mf

76

sfz

f marc.

79

sfz

sfz

p

marc.

f

sffz

p
secco

secco, come prima

82

cresc.

ff

marc.

f sec.

85

sffz ff

fsec.

mp

mf f

←fist or palm

Ped. I

89

f sempre staccato

f

L.H.

sfz

Ped. I

L.H.

sfz

Ped. I

92

mf

ff

f

L.H.

sfz

Ped. I

mf

L.H.

sfz

Ped. I

L.H.

sfz

Ped. I

95

(open)

fstacc.

L.H.

sfz

L.H.

sfz

f

Ped. I

Ped. I

98

mf

ff

mf

L.H. sfz

L.H. sfz

Ped. I

Ped. I

100

(open)

f stacc.

L.H. sfz

L.H. sfz

L.H. sfz

L.H. sfz

Ped. I

Ped. I

Ped. I

Ped. I

102

f

ff

106

fstacc.

f

109

ff

ff marc.

112

115

p stacc.

p stacc.

118

sfz

sffz

ff

Ped. I

sffz

Ped. I

121

p

ff

Ped. I

124 **Meno mosso; tranquillo (♪.=96)**

stemless harmon mute

pp non espr.

pp sub.

at least ★)×12

★)×7

Ped. I —>
sempre Ped. III —>

×7

×6

❊ Ped. I —>

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

124A

×12

×7

×4

×4

×14

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

×10

×2

×10

124B

×12

×8

124C

p mf

×8

mf 7:6

×15

(keep Ped. III depressed)

3

7:6

×6

7:6

×6

p ×8

pp at least ×7 at least ×5

124D

pp ×6 ×4

×2 ×10

124E

7:6 ×24

pp

(hold Ped. I thru rests)

pp

7:6

×7

124F

pp

7:6

×5

×3

×2

×3

pp

(pitchless like a sigh)

to practice mute

ppp

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

Tempo Iº (c. ♩=72)

125

(practice mute)

p

pp

gently strike lowest strings with large tam-tam beater

mp

strike C.B. III with knuckles

sempre Ped. I

125A

pp

125B

p dolce

pp with yarn mallet

8va

pp (on keyboard)

mp

(knuckles on C.B. III)

125C

open

mf

with yarn mallet

pp

8va

(on kbd.) *mf*

126 **Allegro giocoso (c. ♩=104)**

with a syrupy sound—like a Claude Bolling suite

sfz

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

132

137

sfz

141

145

sfz

152

p

8va

pp

Ped. I

Ped. II—>

rel. Ped. II

160

8va

8va

p

pp

Ped. I

Ped. I

Ped. II—>

166

f

f marc.

rel. Ped. II

172

177

183

p

p

189

194

200

204

209

213

8va

p

sfz

p

pp

Ped. I

Ped. II—>

222

8va

p

pp

Ped. I

Ped. II—>

229

8va

Ped. I

pp

f marc.

rel. Ped. II

236

f

241

246

f marc.

250

pp

254

f

f marc.

260

pp

(flz.)