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### **An Expansion of Piccolo Trumpet Solo Repertoire: Transcriptions From the Romantic Period**

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

AN EXPANSION OF PICCOLO TRUMPET SOLO  
REPERTOIRE: TRANSCRIPTIONS FROM  
THE ROMANTIC PERIOD

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Benjamin Matthew McCarthy

College of Performing and Visual Arts  
School of Music  
Music Performance

April 2020

This Dissertation by: Benjamin Matthew McCarthy

Entitled: *An Expansion of Piccolo Trumpet Repertoire: Transcriptions from the Romantic Period.*

Has been approved as meeting the requirement for the Degree of Doctor of Arts in the College of Performing and Visual Arts in the School of Music and Program of Music Performance.

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## ABSTRACT

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The modern piccolo trumpet is a relatively new instrument in that its current form was fully developed in the last 60–70 years. Due to the late development of the instrument, and several other contributing factors, there is a lack of significant piccolo trumpet repertoire extending from the end of the Classical Period through the Romantic Period. This dissertation provides trumpeters, particularly developing students, with an expansion of repertoire drawn from the Romantic Period, for study and performance on the piccolo trumpet. This project includes transcriptions and arrangements of existing Romantic repertoire that are idiomatically suitable for piccolo trumpet. The repertoire is specifically selected to include various challenges for different ability levels. This study includes a pedagogical analysis and written exercises derived from representative works from the Romantic Period, thus providing trumpeters with drills and instruction for practicing the expanding skillset necessary for performing these transcriptions.

Trumpet students pursuing careers as professional classical musicians will certainly be required to become proficient on the piccolo trumpet. The expansion of the piccolo trumpet solo repertoire through transcriptions from the Romantic Period will benefit trumpeters by providing new opportunities to study, learn, and perform solo music written by exemplary composers from the 19<sup>th</sup> century. Currently, a large portion of the existing piccolo trumpet repertoire is from the Baroque Period, however, these

compositions were originally written for natural trumpet, which boasts a completely different sound. The piccolo trumpet is fundamentally a very different instrument than the natural trumpet of the Baroque Period. While Baroque compositions are commonly written in the upper register of the natural trumpet, they must be treated like transcriptions when performed on piccolo trumpet, as its modern design is significantly different. The chosen repertoire for this dissertation will introduce musical styles, forms, and appropriate performance practices from an era other than the Baroque, while providing aspiring piccolo trumpet performers a greater variety of repertoire with different musical and technical challenges. The Romantic Period was chosen for this project due to the broad range of expressive gestures, significant composers, and lack of piccolo trumpet repertoire.

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## CHAPTER I

### INTRODUCTION

#### **A Brief History of the Piccolo Trumpet**

The design and structural components of the trumpet experienced significant developments and advancements throughout the Romantic Period. Perhaps the most important development in the history of the modern trumpet was the invention of valves (c. 1815).<sup>1</sup> This played a fundamental role in its increased use and eventual expansion of repertoire. Valves enabled the trumpet to gradually become utilized more as a melodic orchestral instrument and manufacturers began producing trumpets in various keys to meet the increasing demands of players and the growing repertoire. The resurgence of performing Baroque trumpet repertoire,<sup>2</sup> during the late Romantic Period, also helped to propel this development, which ultimately led to the modern piccolo trumpet.

Predecessors of the piccolo trumpet include the “Bach trumpet” in A, the high D trumpet, and the high G trumpet. During the latter half of the nineteenth century, these original instruments were most commonly used for the performance of trumpet repertoire composed by Johann Sebastian Bach (1685-1750).

A two-valve straight trumpet in A, termed the “Bach trumpet” and made popular by the trumpeter Julius Kosleck (1825-1905), was twice the length of the modern piccolo

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<sup>1</sup> Edward H. Tarr, *The Trumpet* (Chandler, AZ: Hickman Music Editions, 2008), 102.

<sup>2</sup> Jack Herman Hyatt. *The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor* (D.M.A. Diss., University of Boston, 1974) 15-18.

trumpet in A. It was a straight trumpet with two valves and had a conical bore.<sup>3</sup> Edward Tarr (b.1936) writes about this instrument and the confusion surrounding its inception:

Kosleck's trumpet was built in an absolutely straight form and, most important of all, it was fitted with two valves. Because of the valves, its playing technique was, of course, completely different from that of either the Baroque trumpet or the English slide trumpet. Yet this very instrument, upon its appearance in England in 1885, was termed a 'Bach Trumpet.' The name was perhaps allowable then, since other composers of high trumpet parts besides Bach (and Handel) were hardly known, but it could evoke connotations of Baroque instruments and should be rejected for this reason alone.<sup>4</sup>

The use of the two-valve straight trumpet in A, later coined as the "Bach trumpet," was short lived; however, the term "Bach trumpet" was applied to high trumpets in general and caused confusion due to the numerous high-pitched trumpets of the 19<sup>th</sup> century. This two-valved straight trumpet was later replaced by an even shorter straight D trumpet with three valves manufactured by Charles Mahillon in 1892<sup>5</sup> (there were folded<sup>6</sup> D trumpets dating back to 1861, in Brussels<sup>7</sup>). The high D trumpet is half the length of the natural trumpet and it was once popular during the reemergence of Baroque trumpet repertoire; however, it is seldom used for such purposes today. The high G trumpet, manufactured in 1885 by F. Besson,<sup>8</sup> also saw success in the performance of J.S. Bach trumpet repertoire and is occasionally still used for this purpose.

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<sup>3</sup> Edward H. Tarr, "Bach trumpet," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 5 April 2019), <http://www.oxfordmusiconline.com>.

<sup>4</sup> Edward H. Tarr, "The Baroque Trumpet, the High Trumpet and the So-Called Bach Trumpet," *Brass Bulletin* 3/2 (1972), 44.

<sup>5</sup> Tarr, *The Trumpet*, 134.

<sup>6</sup> Folded trumpets are similar to the modern trumpet's wrapped tubing. The straight form has no bending in the tubing.

<sup>7</sup> Margaret Sarkissian and Edward H. Tarr, "Trumpet," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 5 April 2019), <http://www.oxfordmusiconline.com>.

<sup>8</sup> Tarr, *The Trumpet*, 134.

The first piccolo trumpet in Bb was half the length of the modern Bb trumpet and was originally produced in 1849 by Adolph Sax (1814-1894). This piccolo trumpet was designed specifically for the performance of Berlioz' *Te Deum*; however, the utilization of this particular design was brief and was not produced again until 1905 by Alexander of Mainz and Mahillon.<sup>9</sup> It wasn't until the 1950's that the piccolo trumpet in Bb began to be popularized by the German trumpeter Adolf Scherbaum. Scherbaum was the first to use a piccolo trumpet in Bb to perform Baroque trumpet music written in D. Scherbaum participated in co-designing his own piccolo trumpet, which was manufactured by Leistner of Hamburg.<sup>10</sup> During the mid-20th century, Scherbaum was one of the leading proponents of reviving the trumpet as an esteemed instrument for solo repertoire. Scherbaum's performances and recordings, which include Bach's *Brandenburg Concerto no. 2*, on the Bb piccolo trumpet assisted in the cultivation and inclusivity of traditional Baroque trumpet music in the standard repertoire for the modern Bb-A piccolo trumpet. Adolf Scherbaum's successor, Maurice André, brought international recognition to the piccolo trumpet as a solo instrument. André (1933-2012) produced over 300 recordings and added numerous transcriptions of Baroque Period music to the standard repertoire for the piccolo trumpet.

### **Purpose of Study**

Maurice André's virtuosic performing ability and symphonious sound helped secure the piccolo trumpet as a meritorious soloistic instrument. During his rise to

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<sup>9</sup> Margaret Sarkissian and Edward H. Tarr, "Trumpet."

<sup>10</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Bloomington and Indianapolis, IN: Indiana Univ Press, 2014), 83.

prominence in the 1960s, piccolo trumpet solo repertoire consisted almost entirely of transcriptions from the Baroque Period. André added to the existing repertoire with his own transcriptions of oboe and violin music from the Baroque Period. He also transcribed a noteworthy Concerto for Oboe by Vincenzo Bellini (1801-1835), along with several operatic excerpts from that era. André's use of transcriptions to expand the repertoire is not uncommon. In fact, a large portion of repertoire currently performed on piccolo trumpet hails from the Baroque Period and was originally written for natural trumpet. Fundamentally, the modern piccolo trumpet is distinctly different from the original natural trumpet of the Baroque Period. Likewise, the original Baroque compositions written for natural trumpet should be regarded as transcriptions<sup>11</sup> when performed on the modern piccolo trumpet. The piccolo trumpet requires an approach that reflects and utilizes its unique characteristics. The valve technique and tone quality are two big differences trumpeters must consider when playing these transcriptions.

Since the modern piccolo trumpet did not fully develop until the early 20th century, a void remains in readily available repertoire spanning from the end of the Classical Period through the Romantic Period. The goal of this dissertation is to provide trumpeters with an expansion of repertoire, drawn from the Romantic Period, for study and performance on piccolo trumpet. This includes transcriptions and arrangements of this select repertoire in a way that is idiomatically suitable for piccolo trumpet. Exercises

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<sup>11</sup> The Oxford Dictionary of Music defines a transcription as an “arrangement of musical composition for a performing medium other than the original or for same medium but in more elaborate style.”

Tim Rutherford-Johnson and Michael and Joyce Kennedy, “Transcription” *The Oxford Dictionary of Music*, 6th edition (online version, 2013; last updated 01 January 2013, accessed 5 April 2019), <http://www.oxfordreference.com>.

and specific drills derived from the transcriptions are provided in order to aid trumpeters in the fundamental proficiencies specific to this new medium of repertoire. Instructions on how to practice the new material accompany the transcriptions as an additional aid to students of the piccolo trumpet. The transcriptions for this project are derived from compositions that exists in the public domain and the respective piano parts/arrangements can be found on the International Music Score Library Project website.<sup>12</sup>

### **Need for Study**

Adolf Scherbaum and Maurice André were both distinguished founders who laid the groundwork for the piccolo trumpet to be acknowledged and established as a solo instrument. Their endeavors in both the design of and transcriptions for the piccolo trumpet created the opportunity for contemporary works to be written specifically for this historical instrument. As mentioned, due to the size and design of the instrument, its performative technique is fundamentally different from that of the standard trumpet. It is expected that trumpeters in pursuit of a performance career be proficient with the piccolo trumpet, as it is a common double for trumpeters in Symphony Orchestras, brass chamber groups (including quintets), Broadway shows, studio settings, and even occasionally in jazz settings. This only reiterates the importance for the expansion of solo repertoire. The selected transcriptions will be beneficial in that they provide trumpeters new opportunities to learn and perform solo music written by eminent composers of that era. This highly specialized transcribed repertoire also expands the material available to teach

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<sup>12</sup> Project Petrucci LLC, “IMSLP Petrucci Music Library,” <https://imslp.org> (2006), accessed 1 April 2020.



the musical styles, forms, and appropriate performance practices from an era other than the Baroque Period. These transcriptions provide both students and professionals learning the piccolo trumpet a greater variety of compositions with different musical and technical challenges.

CHAPTER II  
A REVIEW OF NINETEENTH CENTURY  
SOLO REPERTOIRE FOR  
PICCOLO TRUMPET

While the origin of the piccolo trumpet can be traced back to the Romantic Period, no original solo repertoire was written for it during this particular time period. The lack of original solo repertoire is due in large part to an ongoing evolution of design and structure for the piccolo trumpet during the Romantic Period. As a result, the piccolo trumpet's predecessors ("Bach trumpet" in A, high D trumpet, and high G trumpet) established the birth of its solo repertoire in the form of transcriptions, made possible by the reemergence and popularity of Baroque natural trumpet repertoire.

Due to the absence of original piccolo trumpet solo repertoire from the Romantic Period, literature surrounding this topic is scarce. The majority of findings relate to the historical evolutionary design and manufacturing during the piccolo trumpet's development. Therefore, the review of literature pertaining to the solo repertoire of the piccolo trumpet falls into two categories. The first category contains dissertations and scholarly articles that reveal historical events surrounding the establishment of piccolo trumpet repertoire. The second assimilates the current available transcriptions for the piccolo trumpet solo repertoire from the Romantic Period.

Several dissertations and scholarly articles exist that reveal research on the history of the piccolo trumpet. Unfortunately, there is only one dissertation that specifically researches the topic of piccolo trumpet solo repertoire from the 19<sup>th</sup> century. Jack

Herman Hyatt's dissertation on "*The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor*"<sup>13</sup> details the history and repertoire of the soprano and mezzo-soprano trumpets that were used during the Romantic Period. Hyatt's research confirms the lack of original solo repertoire for these instruments during the 19<sup>th</sup> century, while simultaneously supporting their use as a solution to playing the high register parts of the reemerging Baroque natural trumpet repertoire. In light of the deficiency of solo repertoire for the piccolo trumpet from the Romantic Period, the first portion of this dissertation encompasses and discusses compositions that were originally written for the soprano and piccolo trumpets in the 20<sup>th</sup> century and how composers began to score for them in orchestral original compositions written for the soprano and piccolo trumpets in that century. Furthermore, Hyatt illustrates how composers began to incorporate the piccolo trumpet in orchestral compositions, solidifying their inclusion to the standard rotation of trumpets available to the professional. The second part of this dissertation focuses entirely on pedagogical aspects of teaching piccolo trumpet and covers important topics regarding transposition, 4th valve technique, tone studies, and register studies.

As mentioned, Maurice André was an influential proponent behind the expansion of piccolo trumpet repertoire, which he accomplished through transcriptions predominantly derived from Baroque compositions. However, while an extensive amount of André's piccolo trumpet transcriptions are from the Baroque Period, a collection of Romantic-era transcriptions for modern piccolo trumpet also exist and are available via a

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<sup>13</sup> Jack Herman Hyatt. *The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor* (D.M.A. Diss., University of Boston, 1974).

website dedicated to the works and life of Maurice André.<sup>14</sup> The majority of these transcriptions originate from various operas of the Romantic Period and were recorded by André. The author of the website, composer and artist Jean-Michel René Souche (a.k.a. Jan Leontsky), has edited these transcriptions and made them available for purchase. The most significant addition to the piccolo trumpet solo repertoire from the 19<sup>th</sup> century is André's transcription of Vincenzo Bellini's *Concerto for Oboe in Eb Major*, which is the only Romantic Period transcription that has secured a place in the standard piccolo trumpet repertoire.

André's transcriptions of opera (excerpts) range in duration from 2 to 6 minutes and Bellini's concerto is approximately 8 to 9 minutes. These Romantic Period transcriptions are the only notable compositions that have been added to the piccolo trumpet repertoire from this time. The table below includes a comprehensive record of André's 19<sup>th</sup>-century transcriptions for piccolo trumpet.

**Table 2.1 Transcriptions from the Romantic Period**

Composer	Title
Bellini, Vincenzo	<i>Concerto for Trumpet in Eb Major</i>
Delibes, Léo	<i>Lakmé - The Bell Song</i>
Delibes, Léo	<i>Coppelia - Mazurka</i>
Donizetti, Gaetano	<i>La Favorita - Cavatine</i>
Mascagni, Pietro	<i>Cavalleria Rusticana - Serenata</i>
Meyerbeer, Giacomo	<i>Le Prophète - Coronation March</i>
Puccini, Giacomo	<i>Gianni Schicchi - O Mio Babbino Caro</i>
Tosti, Paolo	<i>Parted</i>
Verdi, Giuseppe	<i>Aida - Triumphal March</i>

<sup>14</sup> Jean-Michel René Souche, "Maurice André," [http://www.maurice-andre.fr/piccolo\\_trompette.html](http://www.maurice-andre.fr/piccolo_trompette.html) (2002), accessed 3 March 2020.

## CHAPTER III

### METHODOLOGY

The predominant research tool put forth in this dissertation is the pedagogical analysis of selected Romantic Period repertoire transcribed for the modern piccolo trumpet. This research includes creative adaptations of the chosen repertoire to produce idiomatic sounding transcriptions for the piccolo trumpet. Specific exercises derived from the selected transcriptions are provided in the pedagogical analysis, having been designed to aid trumpeters in their study of the new repertoire. Furthermore, commentary is given for each exercise that focuses on the pedagogical aspects of these transcriptions, thus providing insight on how to develop the necessary fundamental skills to learn and perform the corresponding transcriptions. The primary categories used in this project are a combination of the following: range/endurance, sound quality, finger technique/dexterity, flexibility, articulation, phrasing, style, and alternative passages.

#### **Range and Endurance**

For hundreds of years, range and endurance are among the most essential fundamental skills that trumpeters seek to improve. In keeping with the evolutionary development of trumpet design over the centuries, range and endurance must also be developed in response to the variety of trumpets and demands of their repertoire. Responding to the requisite for extreme range and endurance, smaller horns were engineered to help facilitate the upper register and endurance required to perform music

from the Baroque Period. As a result, the piccolo trumpet is intended to promote agility in the upper register. However, novice trumpeters often experience great difficulties in their attempts to master the modern piccolo trumpet. In fact, many trumpeters experience better results playing in the upper register on a larger horn than on the piccolo trumpet. Transitioning from the larger trumpets to the piccolo trumpet can be difficult if not approached appropriately. The piccolo trumpet has already been established as its own medium, requiring the learning and practicing of air control, air speed, and sound quality. These skills are necessary to properly improve and extend the range in both the upper and lower registers.

In reference to endurance, many of these selected transcriptions are originally for non-brass instruments and require an entirely different methodology and fundamental approach to playing. For instance, a transcription that originates from a stringed instrument can lead to lengthy passages in a higher tessitura that are not typically seen in trumpet writing. For this reason, it is imperative to have a structured developmental process when practicing the transcriptions in this dissertation. The exercises included in the pedagogical analysis are designed to teach trumpeters as they learn techniques that both beginner and advanced piccolo trumpet players can implement for developing the range and endurance necessary for performing the respective transcriptions.

### **Sound Quality**

Sound quality is a key indicator of whether an instrument is being played properly or poorly. When approaching piccolo trumpet as a new instrument, it is of utmost importance to be conceptually and auditorily informed of its idiomatic sound and

characteristics. The principle of learning and experiencing correct sound quality is exponentially important when playing in the extremities of both the upper and lower registers on the piccolo trumpet. It is essential for novice piccolo trumpet players, in their developmental stages of learning, to seek out performances and listen to recordings of professionals in order to assimilate a characteristic sound quality. In addition to auditorily internalizing and emulating idiomatic sound production, two substantial contributing proponents of piccolo trumpet sound quality are proper air speed and control.

One of the most prevalent mistakes that novice trumpeters make is attempting to play this instrument like a larger Bb or C trumpet. The result may be an unrefined sound which will quickly drain the player of the stamina. The reason this exasperation of effort occurs is because physiologically it takes a greater quantity of airflow on a larger horn than a smaller one, thus making it easy to overblow when transitioning to a smaller horn. To illustrate this common error, imagine the difference between blowing air through a half inch pipe versus a coffee straw. It would be highly ineffective and inefficient to use the same airflow from the pipe on the coffee straw; while both are cylindrical pipes, the scale is vastly different. Transferring this concept back to the piccolo trumpet, using the same air flow and air speed executed for a larger horn creates an incredible amount of back pressure and places strain on one's embouchure, head, and any muscles engaged in the process.

To counter this, trumpeters must be attentive to their use of air and the need for a smaller, more deliberately focused airflow with faster air speed. Learning how to breath and expel air with proper control is a crucial aspect of developing this fundamental on the piccolo trumpet.

One of the many compelling reasons for this dissertation is that it aims to expand the repertoire not only for advanced players but also for novice piccolo trumpet players. The music chosen for newer players remains limited in many aspects, specifically in the categories of range and technique. This limitation allows for a focus on sound development and maturation, permitting trumpeters to properly develop the fundamentals of the piccolo trumpet prior to being exposed to the difficulties of the Baroque repertoire. The exercises and commentary explore the pedagogy of sound development in both the upper and lower registers.

### **Finger Technique**

Finger technique and coordination are significant fundamental aspects of trumpet performance. Inasmuch, the piccolo trumpet possesses distinctive design features requiring adjustments regarding technique and overall intonation. One of the distinguishing features of the piccolo trumpet, depending on the model, is the addition of a fourth valve. The additional fourth valve lowers the fundamental note by an interval of a fourth, providing an extension of the lower register. Fourth valve technique is generally foreign to trumpet players and might require substantial dedicated practice time to attain fluidity. It is a matter of personal preference to use the index finger of the left hand or the pinky of the right hand on the fourth valve when attempting to master fluidity of finger technique on the piccolo trumpet. Either choice will introduce dexterity and technique challenges that must be resolved through both experimental and targeted practice. However, the recommended method is using the index finger of the left hand, which is better suited for fast low register passages.



The piccolo trumpet has unique intonation issues that arise from the structural design and added fourth valve. Many professional models of the piccolo trumpet lack both a first and third valve slide ring, preventing one from making slide adjustments for intonation. A solution to this problem is to make necessary slide adjustments prior to playing and to employ the use of alternate fingerings. Alternatively, this may be accomplished with the fourth valve to establish more accurate intonation. Gerald Webster's *Method for Piccolo Trumpet Vol. 1*<sup>15</sup> provides an excellent fingering chart for the use of the fourth valve and alternate fingerings to aid with intonation. Webster's chart serves as a stable guideline for basic intonation obstacles. It is important to consider that every piccolo trumpet, while fundamentally manufactured similarly, will possess subtle differences. The same is true of the individuals attempting to establish accurate intonation, thus individuals will have to make personalized adjustments that suit them. Substantial emphasis is placed on fourth valve technique in the pedagogical analysis, which is complemented by exercises dedicated to improving this technique. The compositions selected for novice trumpeters have a restriction on the high register, therefore, a significant amount of low register playing is provided to encourage the development of fourth valve technique as well as alternate fingerings in relation to intonation.

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<sup>15</sup> Gerald Webster, *Method for piccolo trumpet*, Vol. 1, (Nashville, TN: Brass Press, 1980), 19.

## **Flexibility**

Flexibility, more readily defined as the ease and fluidity of maneuvering around the range of the trumpet, is fundamentally essential in playing the piccolo trumpet efficiently. Airflow and air speed are vastly different on the piccolo trumpet than they are on the Bb and C trumpets, therefore, these fundamental skills need to be developed with intention on the piccolo trumpet. While a fair amount of basic flexibility is indeed transferable, consideration towards air control must take place to avoid the aforementioned pitfalls of overblowing on a smaller horn. The developmental process of learning flexibility and control specific to the piccolo trumpet requires a more delicate approach and a certain amount of intuitive finesse. While air support remains the driving force behind fluidly traversing the registers of the piccolo trumpet, it will need to be adjusted to properly meet the demands of the instrument.

Many of the transcriptions selected here require a more advanced mastery of flexibility. This is due to both the applicable technique and natural expansive range available to the original instruments from which these transcriptions were derived. For instance, transcriptions procured from string and piano music often present rapid register transitions from low to high that is not a typical characteristic of trumpet music. Additionally, since the lower register of the piccolo trumpet is not often utilized in the current repertoire, the exploration and comfortability of the low register is crucial for developing flexibility across the instrument. The exercises derived from these transcriptions are designed to develop the necessary skill required of the composition. Supportive commentary addresses the need for proper airflow and explains how to

execute each exercise with efficiency. This will help develop flexibility and provide a practical approach to studying and learning newly transcribed music.

### **Articulation**

Articulation on the piccolo trumpet is largely dictated by the style of music being played and the original instrument being emulated in the transcription. Similar to the general pedagogical concepts of flexibility, much of the fundamental skillset of articulation transfers well from a larger horn to the piccolo trumpet. In fact, precision of articulation on the piccolo trumpet is one of its many notable strengths; however, the clarity of multiple tonguing may be more difficult on smaller horns.

When articulating with the syllables “Ta Ka,” the “Ka” articulation is generally less pronounced and requires exaggeration for clarity, particularly in the upper register. The need for increased syllabic emphasis is due to the progressive closure in the shape of the oral cavity as one ascends in range. The position and movement of the tongue also plays a significant role in both the sound quality and clarity of articulations. In order to increase the necessary air speed for the upper register, the tongue moves from an “O” syllable, rounded on the bottom of the oral cavity, to an “Ee” syllable, flattened and raised towards the roof of the oral cavity. This movement makes it extremely difficult to cleanly articulate with multiple tonguing syllables in the upper register and is further exacerbated on the piccolo trumpet due to the nature of it being a high register instrument.

The transcriptions chosen here present many technical challenges for articulation. The primary reason is because the pieces were originally composed for instruments

capable of various techniques that might not always lend themselves well to piccolo trumpet. For example, vocal music boasts a near infinite number of syllables at one's disposal that can be used for expression and nuance. Thus, when transcribing vocal music and performing it on a wind instrument, these inherent qualities must be taken into consideration. The challenge is to provide an interpretation that resembles the original product, while equally displaying the beauty of new instrumentation. Articulation exercises are provided specifically pertaining to these challenges to aid development for both beginner and advanced trumpeters.

### **Phrasing**

For the purpose of this dissertation, the definition of a musical phrase will adhere to the explanation given by Roger Sessions in *Musical Experience of Composer, Performer, Listener*:

What, for instance, is a so-called 'musical phrase' if not the portion of music that must be performed, so to speak, without letting go, or figuratively, in a single breath? The phrase is a constant movement toward a goal—The cadence...<sup>16</sup>

Sessions' definition indicates that a phrase should have a clear beginning and end (cadence) with movement, whether harmonic or melodic, as it progresses toward the goal. It is implied that the end goal should have a resolution that, in some way, brings a sense of arrival or closure to a local span of music. It is critically important to define musical phrasing in this project because many of these transcriptions originate from non-wind instruments, where musical phrasing is not necessarily dictated or hampered by air

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<sup>16</sup> Roger Sessions, *Musical Experience of Composer, Performer, Listener* (Princeton, NJ: Princeton University Press, 1950), 13.

supply. This is not to suggest that a phrase for wind instruments abruptly ends when the performer breathes, but rather that breathing during longer phrases is an important factor that wind players must consider when performing compositions derived from strings, piano, etc. The included pedagogical analysis and arranged transcriptions serve to break down longer phrases with the goal of simultaneously identifying appropriate places to breathe and allow the musical phrase to continue without interruption.

### Styles

Musical styles and genres are constantly evolving as composers continue to explore and push boundaries. The Romantic Period experienced incredible development and growth. Composers' work's flourished as new genres were introduced, initiating the deviation from the Classical era's formal conventions and the standard symphony orchestra's expansion to epic proportions. During this period, the trumpet also underwent development that ultimately changed its function in both the orchestral and solo genres. Unfortunately for trumpet repertoire, this development took place during the height of the compositional output from the great Romantic-era composers, resulting in a dearth of significant solo repertoire. One of the goals of this project is to provide repertoire for trumpeters to study and perform in the Romantic style. The selected transcriptions are a collection of sonatas, concertos, and art music from Romantic composers.

Another aspect of musical style is "performance practice," defined in *The Oxford Dictionary of Music* as:

The way in which music is performed, especially as it relates to the quest for the 'authentic' style of performing the music of previous generations and eras. Its

study covers notation, ornamentation, instruments, voice production, tuning and pitch, and the size of ensembles and choruses.<sup>17</sup>

Based on this definition, it may seem counterintuitive to pursue performance practice when transcribing compositions, as it would be impossible to produce a truly authentic performance without using original instrumentation. Bearing this in mind, the goal is not to achieve authenticity through the use of period instruments, but rather through a representation of the original product, including necessary aspects of performance practice to preserve as much of the original composition as possible.

### **Alternative Passages**

The use of alternative passages, as a principle, is sparse and only used as necessary to compensate for the physical limitations of the piccolo trumpet and the trumpeter. Range and endurance are the main contributing factors taken into consideration for the alterations. Stamina, as mentioned before, remains a factor of concern for longer phrases with a higher tessitura.

Two options are considered and presented in this study to aid trumpeters in facilitating endurance. The first simply involves transposing an extreme-ranged passage down an octave, so long as it does not interfere with the fluidity of the passage. This option is appealing as it provides temporary relief to the embouchure and allows the melody to remain within the piccolo trumpet scoring. The second option is to remove a portion or entire phrase of the melodic line and place it in the piano part. Although this is

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<sup>17</sup> Tim Rutherford-Johnson and Michael and Joyce Kennedy, "Performance Practice," *The Oxford Dictionary of Music*, 6<sup>th</sup> ed. (online version, 2013; last updated 2013, accessed 3 March 2020), *www-oxfordreference-com*.

not the preferred manner, there are benefits to this approach. The melody can remain in the original octave and the notation remains intact, while being redirected from the solo part to the piano part. Many compositions, particularly sonatas, exhibit this type of inter dialogue between the soloist and pianist, enabling the transition to sound more natural. This conversational style also permits the soloist to take the trumpet completely off the face, allowing for blood flow and rest to replenish stamina. The main detractor for this alternate method is that it requires a significant amount of textural modification.

Additionally, this method takes great liberties with the compositional structure in contrast to the original score. The goal is always to preserve as much of the original notation and texture as possible.

In respect to range that exceeds the limitations of the piccolo trumpet or performer, the aforementioned options may be exercised, however, another alternative option exists. Rather than taking a measure or phrase down an octave or removing it entirely, alterations can be made to the melody to keep it within the harmonic structure of the passage by lowering or raising the tessitura. Composers will often use this method when their composition reaches or exceeds the extremities of the range of an instrument for which they are writing. This change, called *ossia*,<sup>18</sup> is presented either under or over the original melodic line, allowing the performer to choose either option. Although this is a common practice with composers, the option does take liberties with the harmonic structure and/or strategic apices or nadirs of a composition's broader line and should be regarded with caution.

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<sup>18</sup> An *ossia* is an alternative passage for difficult portions of music.

A final element concerning the use of alternative passages is the lack of translation regarding musical technique from polyphonic instruments, such as the cello, to piccolo trumpet. For instance, the use of double stops<sup>19</sup> in Rachmaninoff's *Two Pieces Op. 2* would be impossible to play on piccolo trumpet without the implementation of multiphonics.<sup>20</sup> An alternative to using this difficult technique requires the section to be either partially or entirely absorbed into the accompaniment part, which would allow the piccolo trumpet part to retain the melodic portion. The prevailing difficulty with these types of passages is preserving the original musical effect, however, at times it is not possible. Instead, well prescribed compromises have been made in order to arrange a coherent transcription.

The selected pieces in this dissertation contain a variety of the outlined fundamental challenges and the intent is to provide trumpeters with clear instruction and musical exercises for practice. Pedagogical analysis is included to help individuals in learning this repertoire, thus enhancing the overall educational and developmental experience.

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<sup>19</sup> A double-stop is when two notes are played on two strings simultaneously.

<sup>20</sup> Multiphonics is an extended technique where the voice produces a note (sung) while the trumpet (or other instrument) produces another (played). Using such a technique, one associated with post-tonal styles, would also be highly non-idiomatic in this particular piece by Rachmaninoff.



## CHAPTER IV

### SELECTED PIECES FOR TRANSCRIPTION

The selected transcriptions have been categorized into the two following groups: music for students beginning their study on piccolo trumpet, and music to enrich the repertoire.

The music chosen for newer piccolo trumpet students contains elements to support the transition from the large instrument to the smaller one. The primary restrictive property is the limitation of range in the upper register, but includes some restrictions on challenging technical passages, advanced articulation, and flexibility. These parameters are necessary for the proper fundamental development of sound quality and fourth-valve finger coordination, specifically in the lower register. Without these parameters, novice students may be at risk of developing poor habits on the piccolo trumpet that can be exceptionally difficult to undo.

The second category comprises music for the enrichment and proliferation of piccolo trumpet repertoire through the addition of significant compositions and musical genres. These selections include entire concertos, sonatas, and art music that serve as excellent recital repertoire in that they reflect musical styles and forms currently lacking in the available piccolo trumpet canon. The latter category is intended for the advanced piccolo trumpet player, so new challenges and technical passages have been arranged to demonstrate the capabilities of the instrument.

### Camille Saint-Saëns – Oboe Sonata

**Table 4.1 Transcription Information**

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Composer	Camille Saint-Saëns (1835-1921)
Composition Date	1921
Duration	12 minutes
Original Instrumentation	Oboe and piano
Range	Within the range of the 4-valve piccolo trumpet

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Camille Saint-Saëns was a prominent French composer and talented organist of the latter Romantic Period. His Oboe Sonata Op. 166 was written during the last year of his life, in the early 20<sup>th</sup> century. Saint-Saëns' writing reflects a mature and well diversified compositional approach throughout the piece. While reminiscent of the Romantic style, he seamlessly integrates elements of Baroque, Classical, and Romantic styles throughout this composition.

The transcribed sonata thoroughly encapsulates the criteria for this project. A prominent criterion used here is the similarities between the piccolo trumpet and the oboe. Specifically, they share a similar timbre and range, making oboe repertoire ideal for transcriptions to the piccolo trumpet. As a result, the piece did not require alterations on a large scale. Melodic lines in the first movement and passages involving rapid articulations in the third movement sound idiomatic on the piccolo trumpet. The range mostly coincides with the piccolo trumpet range and the written ossia parts are provided for passages that venture into the high register, permitting accessibility to those with a smaller range.

This full-length sonata transcription contributes to mastery level piccolo trumpet repertoire and serves as an excellent selection for a recital program. The sonata contains advanced challenges and is intended for graduate level students or those with equivalent performance experience and ability on the piccolo trumpet. One of the justifications for the inclusion of this piece is the compositional style of Saint-Saëns.

In the first movement, Saint-Saëns utilizes a Classical ternary form,<sup>21</sup> or ABA', and augments this with chromaticism and expansion and/or deviation from the Classical standard of tonal centers, which are strong features of the Romantic Period. At the fundamental level there is a popular harmonic progression from the Baroque Period known as a Romanesca, which can be heard in the opening measures of the sonata in the descending motivic pattern of the piano part. The second movement is untraditionally faster than the first and is bookended by a melody that is played out of time and meter (*ad libitum*). Between the *ad libitum* sections is the main portion of the movement entitled Allegretto. Exhibiting soaring melodies and interplay between soloist and piano, this movement displays the singing quality of the piccolo trumpet. The energetic third movement, in true Romantic fashion, pushes the boundaries of the performer in both range and technique, making it the most challenging and virtuosic movement. Chromaticism is also on full display in the many technical passages that require exceptional finger technique.

This sonata captures and exhibits many characteristics of style and form that add to the piccolo trumpet repertoire from the Romantic Period. This sonata is both helpful

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<sup>21</sup> Ternary form is an ABA structure where A represents the opening material of the piece and B represents a deviation from this material. The opening material is then repeated and can be represented as A' if it is altered in any way.

for teaching various techniques seen in the aforementioned challenges while simultaneously pushing the stylistic boundaries of current repertoire.

### **August Klughardt – Oboe Concertino**

**Table 4.2 Transcription Information**

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Composer	August Klughardt (1847-1902)
Composition Date	C. 1870
Duration	10 minutes
Original Instrumentation	Solo oboe and orchestra
Range	Within the range the 4-valve piccolo trumpet

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August Klughardt was a German composer of the Romantic Period who spent much of his career as a conductor. Klughardt's compositions were primarily symphonic in nature, although he did compose several operas that were influenced by Richard Wagner.<sup>22</sup> While not as popular as his contemporaries, his work is noteworthy.

The chosen work, Oboe Concertino Op. 18, is a full-length piece with three distinct sections separated by two quasi recitatives. The melodies provide displays of impressive technique and flourishes. The transcription from oboe to piccolo trumpet is generally ideal and allows for much of the concertino to transfer idiomatically. Parts of the transcription venture into the lower register extremities of the piccolo trumpet so an ossia part is provided.

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<sup>22</sup> John Warrack, "Klughardt, August," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

This composition represents the second category and exemplifies musical maturation and the need for established finger technique on the piccolo trumpet. Additionally, since this piece is a concertino, it serves to bolster the repertoire with a composition that characterizes a Romantic style and genre currently lacking, which allows for a unique learning opportunity on the piccolo trumpet.

The movements, performed attacca, are in a fast-slow-fast arrangement, separated by recitatives. This concept of interlocking movements is one of many Romantic innovations to the concerto and is reflected in this composition. The first movement opens with grandiose melodies by both the orchestra and soloist which continue throughout with minimal repetition. In this opening movement, musical form is vague, however, it is supported by compositionally sound harmonic structure and phrasing. The second movement begins and ends with a hauntingly dark and melancholy melody, cast in an “ABA” form. The third movement reprises material from the first, expanding upon it both melodically and harmonically, and culminates in a cadenza with interweaving material from all three sections. This also provides an opportunity for trumpeters to learn and study Romantic style cadenzas.

### **Robert Schumann – *Three Romances for Oboe***

**Table 4.3 Transcription Information**

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Composer	Robert Schumann (1810-1856)
Composition Date	1849
Duration	12 minutes
Original Instrumentation	Oboe and piano
Range	Extends below the range of the piccolo trumpet (rarely)

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Robert Schumann, a widely recognized and studied German composer, completed a prolific number of compositions during his rather short lifetime. In 1849, one of his most productive years, Schumann composed an astonishing number of works, totaling approximately forty pieces.<sup>23</sup> It was during this year that he wrote *Three Romances for Oboe and Piano*, Op. 94, his only composition written specifically for solo oboe.

The instrumental Romance is a genre that gained popularity in the mid-18<sup>th</sup> century and remained popular throughout the 19<sup>th</sup> century. Although Romances were typically composed as the slow movements of larger works, in the Romantic Period it was not uncommon for them to stand alone or be grouped into pairs, or trios of Romances. Even when featured as solo works, the movements all consist of slow tempos and prominent piano parts. Romances were usually composed in either a rondo, small ternary, or variation form.<sup>24</sup>

Schumann's *Three Romances for Oboe* concludes the trio of oboe transcriptions that were selected for this project and is likely the most well-known of the three compositions. This composition displays many traits that are characteristic of the Romance genre<sup>25</sup> of the Romantic Period, making it a valuable asset to the expansion of piccolo trumpet repertoire. Several criteria for both performance and study are met within this selection, particularly in reference to range and technique. The range falls

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<sup>23</sup> John Daverio and Eric Sams, "Schumann, Robert," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

<sup>24</sup> Jack Sage, Susana Friedmann, and Roger Hickman, "Romance," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

<sup>25</sup> These traits include lyrical melodies, slow tempos, and ABA or variation form.

predominantly in the middle to low registers, requiring minimal adjustments and ossia parts.

Endurance is a highlighted concern due to minimal rests throughout the composition, which can either be addressed through the development of this skill or by programming the Romances individually. All three movements are in small ternary form and feature beautiful melodies that interplay between the soloist and the accompaniment. These melodies, indicative of the Romance genre, display the delicate singing qualities and chromatic capabilities of the piccolo trumpet. While all three movements are similar in style and form, the third Romance has multiple tempo changes and is livelier than the others, which concludes the composition with a pleasant contrast to the opening movements. The addition of these Romances adds yet another nuance in the expansion and variety of the piccolo trumpet repertoire. The fact that this work is written by one of the leading composers of the Romantic Period and composed for an instrument that translates well onto piccolo trumpet strengthens the case for its inclusion in this project.

### **Sergei Rachmaninoff – *Two Pieces***

**Table 4.4 Transcription Information**

Composer	Sergei Rachmaninoff (1873-1943)
Composition Date	1892
Duration	10 minutes
Original Instrumentation	Cello and piano
Range	Raised an octave and includes extensive ossia parts for both the upper and lower registers

Russian composer and pianist, Sergei Rachmaninoff is known for a compositional style closely reflecting that of Pyotr Tchaikovsky. While studying at the Moscow Conservatory, Rachmaninoff's final compositional assignment was to write an opera (*Aleko*) based on a poem, written by Aleksandr Pushkin in 1824, titled *The Gypsies* (*Tsigani*).<sup>26</sup> It was during the same year that *Two Pieces for Cello and Piano* (1892) was written, which unsurprisingly saw the use of this studied style.

Originally, the first piece of his *Two Pieces Op. 2* was a prelude written for solo piano and was later adapted for solo cello with piano. The second piece is titled *Oriental Dance* and incorporates elements of the *style hongrois*<sup>27</sup> throughout. This style is quite different from the other transcriptions in this project, which further diversifies the expansion of the repertoire.

In regard to style and genre, this composition blends both the Russian style of the Romantic Period and gypsy music indicative of the style hongrois. It is most evidently seen in the *Oriental Dance*, which contains many iterations of the Hungarian minor scale<sup>28</sup> and the use of augmented seconds. These traits were characteristic of the gypsy music in the Romantic Period and were considered wild and exotic.

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<sup>26</sup> Geoffrey Norris, "Rachmaninoff, Serge," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

<sup>27</sup> Style hongrois is the term given to the exotic sound of the Hungarian gypsy music. For more information regarding this style, please refer to Jonathan Bellman's book *The Style Hongrois in the Music of Western Europe*.

Jonathan Bellman, *The Style Hongrois in the Music of Western Europe* (Massachusetts: Northeastern University Press, 1993).

<sup>28</sup> The Hungarian minor scale is a minor scale with raised 4<sup>th</sup> and 7<sup>th</sup> scale degrees. The raised 4<sup>th</sup> scale degree creates one additional augmented 2<sup>nd</sup>, between scale-degrees 3 and raised 4, to the harmonic minor scale. This contributes to the exotic sound associated with Gypsy music.



This transcription required the most adaptations due to the contrasting natures of the cello and the piccolo trumpet. However, the melodies and technique lend themselves to the strengths of the piccolo trumpet, the range falling primarily in the middle register (after raising the part up an octave). Additionally, many of the technical passages can be double-tongued to imitate spiccato and sautillé<sup>29</sup> bow strokes, which conveys a similar effect on piccolo trumpet. Finally, there are several triplet flourishes that translate well to trumpet finger technique while showcasing the technical capabilities of the piccolo trumpet.

Many of the requisite edits in this transcription are due to the need to adapt passage work that is idiomatic to string playing. Managing long phrases is a primary concern when transcribing string music. This requires either the transfer of portions of the solo part to the piano or finding places to strategically breathe, which can be accomplished by removing a note or slightly reducing the duration of a note. The cello has an extensive range, creating challenges when transcribing the limited range of the piccolo trumpet (specifically in the lower register). Succeeding the raised octave transposition, this piece needed several ossia parts and occasional octave displacement in both the lower and upper registers to accommodate a broader spectrum of trumpeters.

Finally, there are some techniques that simply do not transfer to the piccolo trumpet, such as double stops. In order to address this string technique, the solution was

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<sup>29</sup>Both spiccato and sautillé bowing are used for creating separation between notes. The main difference between them is in the technique used to produce the separation. With spiccato bowing, the performer actively controls the individual bounces of the bow, whereas sautillé bowing relies on more of a freer series of bounces that is initiated by the performer in a controlled manner, but, once initiated, is determined in great part by the resiliency of the bow stick and the discreet pressure applied by the performer on that stick during those quasi-free bounces.

to provide an ossia with the notes that carried the harmonic structure of the excerpt and arpeggiated the chords in the primary piccolo trumpet part. An objective of this project is to retain as much integrity of the original melodies as possible, however, some exceptions must be made for accessibility and fluidity on the piccolo trumpet.

Regardless of the challenges faced when transcribing string music for wind instruments, the benefits of adding this transcription to the piccolo trumpet repertoire outweigh the detracting qualities of the editorial process. For this reason, this piece was selected to expand the repertoire and fill the need for more stylistic diverse compositions.

### **Giacomo Meyerbeer – *Ombre légère***

**Table 4.5 Transcription Information**

Composer	Giacomo Meyerbeer (1791-1864)
Composition Date	1859
Duration	8 minutes
Original Instrumentation	Voice and orchestra
Range	Within the range of the 4-valved piccolo trumpet

Giacomo Meyerbeer was a popular German composer of the Romantic Period, well-known for his operas. During the early portion of his career, Meyerbeer chose to reside in Italy to study and compose Italian opera. His fame as an operatic composer grew to unparalleled levels during the Romantic Period, which was largely due to his highly successful French grand operas during the 1830-40's. Toward the end of his career, Meyerbeer wrote his opéra comique *Le pardon de Ploërmel* (*The Pilgrimage of Ploërmel*), also known as *Dinorah*.

*Dinorah* (1859) is a three-act opera about the story of woman (Dinorah) who has become crazy, due to the disappearance of her bridegroom during a storm on their wedding day a year earlier. In the second act, Dinorah is wandering in the forest seeking the voice of her lover. It is during this scene, when a shadow is cast upon her from the moonlight, that she sings the aria *Ombre légère qui suis mes pas* (your playful shadow that follows my steps). During the aria, Dinorah dances with her shadow and teaches it how to sing, reiterating how delusional she has become. Eventually, her bridegroom returns and convinces her it was all a dream. This cures her of her madness, which then allows her to be married at long last.<sup>30</sup>

*Ombre légère qui suis mes pas* was selected because of how well it fits within the parameters of the project. The required skill level and contrast of style provide an exemplary addition to the second category of the piccolo trumpet repertoire expansion. A large portion of this aria is in the style of a vocalise<sup>31</sup> and includes a significant amount of ornamentation. This technique transfers relatively seamlessly to the piccolo trumpet. Because the aria was composed for soprano, the entire range fits perfectly within the range of a piccolo trumpet and does not require any notation edits. Not only does this allow the transcription to sound more natural, but also the writing sounds both technically and lyrically idiomatic on piccolo trumpet. Up to this point of the project, all of the transcriptions have been conceived for piccolo trumpet in A, however, this selection is suited better to the piccolo trumpet in Bb. The primary reason for this is due to the key

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<sup>30</sup> Steven Huebner, "Dinorah," *Grove Music Online*, (2002; last updated 01 December 1992, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

<sup>31</sup> A vocalise is a vocal technique where the melodic line does not have text but is typically sung with one syllable.

signature and how it affects the finger technique and readability of the piccolo trumpet part.

The aria as a whole contains a well-proportioned contrast of theatrical ornamentation and delicate lyrical passages. The challenges are minimal and relate mostly to range and technique. Comprehensively, the range is not exceedingly difficult, however, the melodic line frequently remains in the upper register with very little rest available throughout the piece. Due to both the advanced technical skills and endurance required to perform, this transcription is ideal for trumpeters who have a more advanced mastery of the piccolo trumpet. One of the more considerable challenges when performing vocal music on an instrument is the ability to convey meaning without verbal communication. While challenging, expression may be achieved through numerous devices, including but not limited to inflection, phrasing, dynamics, tone, vibrato, and tempo fluctuations.

### **Johannes Brahms – *Intermezzo in A Major***

**Table 4.6 Transcription Information**

Composer	Johannes Brahms (1833-1897)
Composition Date	1893
Duration	6 minutes
Original Instrumentation	Piano
Range	Within the range of the 4-valve piccolo trumpet. Accessible to novice players.

Johannes Brahms, a German composer known for his traditional use of musical structure and forms, wrote his *Intermezzo in A Major Op. 118 No. 2* as part of a larger

composition titled *Six Pieces for Piano*. This was one of his last compositions and was dedicated to his good friend Clara Schumann. The *Intermezzo in A Major* is a passionate duet of interweaving melodic lines scored in the tenor and soprano voicing. The structure is a well-defined ternary form (ABA), which remains in closely related keys throughout the piece. The work's contrapuntal texture and chromatic harmonic language complement the interweaving gestures and passionate candor of the composition. The transcription for piccolo trumpet is derived from the soprano voicing and leaves the tenor melodies with the piano. This creates an intimate interaction between the two soloists and encourages the development of collaboration, which is a necessary skillset for musical growth and performance.

This piece was selected to fill the gap in novice piccolo trumpet repertoire, while also providing an opportunity to study and collaboratively perform quality music from the Romantic Period. The process of transcribing piano music for a solo instrument is a unique challenge, making it necessary to select compositions with a strong and definitive melodic line in order to produce an idiomatic sounding transcription. Regarding Brahms' *Intermezzo in A Major*, there are two strong conversational melodies (tenor and soprano), soprano being the more appropriate voice for the range of the piccolo trumpet. The range is limited to the middle and low registers, apart from one moderately high passage towards the end of the piece (high E on A piccolo). Edits to the soprano melody are minimal, maintaining as much integrity to the original composition as possible.

Although this piece is intended for those learning the piccolo trumpet, there are still challenging aspects to range. The most challenging is the interaction between the soloist and the pianist, due to how intricately the melodic lines seamlessly interact with

each other within the scope of the piece. Collaboration should be a skill cultivated by the time a trumpeter is ready to begin learning the piccolo trumpet. This piece provides a solid opportunity for the refinement and further development of collaboration with an accompanist, while also strengthening the repertoire with a quality composition for novice piccolo trumpet players.

### **Felix Mendelssohn – *Songs without Words***

**Table 4.7 Transcription Information**

Composer	Felix Mendelssohn (1809-1847)
Composition Date	1829-1845
Duration	Various works ranging from 2 to 5 minutes
Original Instrumentation	Piano
Range	Within the range of the 4-valve piccolo trumpet

The Romantic German composer and child prodigy, Felix Mendelssohn, composed an entire Singspiel<sup>32</sup> by the age of 12. He was successful at almost anything he put his mind toward, but he had a propensity for composition. As a young composer, Mendelssohn studied the works of Bach, Handel and Mozart diligently and adhered to their more traditional forms, structure, and instrumentation in his compositional style.

Mendelssohn's *Lieder ohne Worte* (Songs without Words) is a collection of piano pieces that were published in eight volumes over the course of thirteen years. The volumes contained six untitled pieces each, with the exception of three of his popular

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<sup>32</sup> A Singspiel is a German opera with spoken dialogue.

titled pieces.<sup>33</sup> Mendelssohn's reasoning for excluding titles or lyrics is not entirely known. However, he essentially created a new instrumental genre with this innovative idea. This collection of *Songs without Words* is perfect for transcription as the melodies are prominent and are easily distinguishable from the accompanying harmonies. These short songs were selected for this project with the intention of expanding the piccolo trumpet repertoire for beginners. These specific Songs without Words were selected for their limited range, moderate level of technique, and contrasting affect, in order to provide a diverse, accessible, and comprehensive collection for beginners. Choosing one of the original volumes in its entirety was not practical, due to each compilation having at least one song that would not transcribe in a suitable manner for the piccolo trumpet.

The selected songs may be arranged to form a comprehensive volume of six pieces that have contrasting features. The order that was chosen for this project is: Op. 19 No. 1, Op. 67 No. 2, Op. 102 No. 3, Op. 19 No. 4, Op. 67. No. 6, and Op. 62. No. 6. The range is almost entirely in the middle to low registers and there are ossia parts provided for passages that venture into the upper register. Additionally, the technique is not particularly advanced and is mostly limited to low register finger coordination, which employs the use of the 4<sup>th</sup> valve. The decision to keep range and technique limited is entirely based on the desire to aid beginner piccolo trumpet students with their development of sound quality. The chosen songs are lyrical and provide the opportunity for students to work on both sound production and intonation without distractions of increasing resistance and tension in the upper register.

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<sup>33</sup> Maurice J.E. Brown, rev. Kenneth L. Hamilton, "Song Without Words," *Grove Music Online*, (2001; last updated 20 January 2001, accessed 3 March 2020), <http://www.oxfordmusiconline.com>.

## CHAPTER V

### PEDAGOGICAL ANALYSIS

The purpose of this pedagogical analysis is to isolate and provide instruction on the challenging requirements and fundamental concepts presented in the newly transcribed music. Analysis includes explanations for the alterations made to help facilitate an idiomatic sounding transcription. Essential fundamentals encompass range/endurance, sound quality, finger technique/dexterity, flexibility, and articulation. Further important topics unique to musical artistry such as phrasing, style, and alternative passages are discussed throughout. The exercises specifically address the fundamental skills that extend beyond those needed for the currently available repertoire. Insight on how to practice these skillsets on the piccolo trumpet as compared to the larger trumpets is included. Rather than provide an exhaustive pedagogical analysis of each individual piece, strategically selected excerpts from the transcriptions exemplifying each fundamental challenge listed above are used. It is important to note that the fundamental skill of sound quality is the quintessential basis for the development of all the other skills and is a central aspect of this analysis.

The first analysis covers the importance of the pedagogical subjects concerning range and 4<sup>th</sup> valve finger technique as two fundamental competencies necessary for performing the transcriptions. While the entire first movement of Camille Saint-Saëns' *Oboe Sonata* "fits" within the range of the piccolo trumpet in A, the lower extremities present challenges that must be addressed by either sound development or octave



displacement. Example 5.1 is an excerpt from the transcription for piccolo trumpet in A, which sounds a major 6th above the written pitch, and demonstrates a melodic passage in the extended low register requiring the use of 4<sup>th</sup> valve finger technique.

The image shows a musical score for piccolo trumpet in A. The upper system is labeled 'Picc. Tpt.' and contains measures 11-22. The lower system is the original notation. The transcribed notation for piccolo trumpet includes an 'Ossia' section with triplets and dynamic markings like 'mf' and 'dim.'

Ex. 5.1 Saint-Saëns, Oboe Sonata, i, mm. 11–22.

In regard to range, the most practical method is to preserve the melodic contour of the original notation and utilize it as an opportunity to develop sound quality and maturation. However, an ossia is provided for those who do not have access to a 4-valved piccolo trumpet, while simultaneously serving as an alternative option for individuals struggling with low register clarity. Concerning technique, mm. 14–17 are not exceedingly difficult but will require designated practice with the 4<sup>th</sup> valve. The more salient issue lies in fostering pure intonation and a resonant sound in this lower register of the piccolo trumpet.

The exercise shown in Example 5.2 imitates material referenced in measures 14–15 (Ex. 5.1) and places it in a more naturally pleasing sounding range on the piccolo trumpet. Example 5.2 specifically illustrates the two-measure phrase formerly referenced, which is repeated in a descending diatonic scale by extending the range to the original notation. This exercise is of particular usefulness in that it allows one to develop a

foundation for proper sound quality while practicing in a comfortable range prior to extending to the unfamiliar low register extremes. As the exercise descends, one should be cautious to preserve the same resonant sound while also maintain pure intonation.

Piccolo Trumpet in A

Ex. 5.2 Practice material: Sound Production and Low Register.

Example 5.2 also serves as an opportunity to work on technique of 4<sup>th</sup> valve finger coordination in the lower register. For those with nominal experience on 4<sup>th</sup> valve technique, there are resources available that provide fingering charts and alternative fingerings for the 4<sup>th</sup> valve.<sup>34</sup>

Further 4<sup>th</sup> valve study and exploration are provided in Example 5.3. This excerpt, also from Saint-Saëns' Oboe Sonata, illustrates the 4<sup>th</sup> valve coordination necessary for the 32<sup>nd</sup> note figures in mm. 28 and 30. The 4<sup>th</sup> valve is used frequently throughout the first movement, with few passages requiring more technical proficiency than others.

<sup>34</sup> Gerald Webster, *Method for piccolo trumpet*, Vol. 1, (Nashville, TN: Brass Press, 1980), 19.

Example 5.4 presents exercises expropriated from the aforementioned excerpt that addresses established methodology for practice beyond simply slowing down the tempo and practicing with a metronome.

Ex. 5.3 Saint-Saëns, Oboe Sonata, i, mm. 23–34.

The exercise demonstrates the concept of a building scale, which is a pedagogical method intended to aid the identification of scale patterns associated with the music being studied.

Piccolo Trumpet in A

Ex. 5.4 Practice Material: Building Scales for Finger Technique.

Exercise shown in Example 5.4 builds upon the d minor scale from m. 28 in the prior excerpt. The exercise pattern can be reproduced and practiced on the f mixolydian scale from m. 30 (Ex. 5.3), with a minimal alteration accomplished by raising the pattern by a minor third. The tempo should be such that the individual is able to play all notes correctly, with good resonance, and still breathe as needed. Keeping with widely used pedagogical methods, the tempo may be increased gradually until performance tempo is achieved. This methodical type of practice will aid in the further development of technical proficiency with the 4<sup>th</sup> valve and help improve sound production in the low register, so long as intonation and sound quality remain in the forefront of the exercise.

A difficult passage for 4th valve technique is the arpeggiated section in Example 5.5, which can be found in mm. 53–56. This passage occurs after a stringendo and the tempo is approximately 140 bpm, demanding proficiency of 4th valve finger technique.

The image shows a musical score for Piccolo Trumpet (Picc. Tpt.) in D minor, 3/4 time. The score is divided into three systems. The first system starts at measure 47 and includes a *cresc.* marking, a dynamic of *f*, and a trill (*tr*) over a triplet. The second system continues the arpeggiated triplet pattern. The third system includes a *dim.* marking and concludes with the instruction *poco a poco ritenuto e diminuendo*.

Ex. 5.5 Saint-Saëns, Oboe Sonata, i, mm. 47–66.

In order to maintain clarity and fluidity throughout the swift register changes, trumpeters will need to analytically compartmentalize this passage and approach it with



not have a 4th valve. The method chosen for adaptation in the ossia parts of the transcription was octave displacement. The reason for this alteration was to make the transcription accessible to a larger group for both study and performance. Refer to the excerpt in Example 5.5 for the ossia alterations for piccolo trumpets lacking a 4<sup>th</sup> valve.

The second movement of Saint-Saëns' Oboe Sonata possesses a different, yet equally challenging set of fundamental skills necessary for master of upper register control, volume, and endurance. The primary area of difficulty is the ability to play softly in the upper register. There are several phrases in the second movement that require delicate technique, but perhaps none more than in m. 61 of the excerpt in Example 5.7. This phrase begins on an F (on piccolo trumpet in A) in the upper register with a dynamic marking of piano.



Ex. 5.7 Saint-Saëns, Oboe Sonata, ii, mm. 60–63.

This type of exposed and delicate playing can be quite difficult without using the proper approach. One of the adverse tendencies of playing softly in the upper register of the piccolo trumpet is to reduce the air support needed to for execution of the note. The result of poor technique usually results in a strained and/or closed sound, as the lack of air support is compensated for by using the sheer strength of the embouchure. Not only is this approach impossible to sustain for an extended length of time, it is also highly ineffective in the production of quality sound.

Exercise 5.8 was developed from material found in mm. 60–61 of the excerpt in Example 5.7, with the purpose of developing proper air control for playing softly in the

upper register. Prior to approaching this exercise, it is important to have a basic understanding of air support and how to accomplish it with various visualizations of one's breathing technique.

Piccolo Trumpet in A

6

11

16

21

Ex. 5.8 Practice Material: Soft Playing in Upper Register.

When air flow is controlled and released with strategic direction and focus, it can be used in various ways for supportive efficiency. That is, by manipulating the inhalation and exhalation of air, a person may maximize their performance while minimizing their energy expenditure. In the case of upper register playing on the piccolo trumpet, proper control of the air is imperative to play intricate passages with relative ease. This is accomplished by using air support to do the laborious work of the taxing upper register rather than the exclusive use of the embouchure. A personally preferred visualization method for playing piccolo trumpet is one similar to how a lead trumpeter might breathe.

This process begins by inhaling a sip of air downwards and towards the diaphragm, creating a small air bubble effect that is captured in the lower abdominal space.

Seamlessly following this small breath, the rest of the inhalation fills the upper portion of lungs and is aimed towards the chest cavity, with the expansion felt across the upper chest and intercostal muscles of the back between the shoulders. The abdominal muscles are then activated to contract or tuck the stomach area inwards, creating a feeling of rising pressure underneath the chest cavity where the air is stored in the lungs. This complete inhalation process allows for proper air support and control, that can be used to aid in the endurance required to play in the upper register of the piccolo trumpet without straining the embouchure or sacrificing sound quality.<sup>35</sup>

The first attempts of practicing the exercises with proper air support should begin by playing at a full and comfortable volume while working towards improving sound quality with this new technique. It is important to maintain the same air support while observing the diminuendo to piano followed by the rearticulating of the last note in each line at the same volume of piano. This exercise (Ex. 5.8) can easily be added as supplemental material to the end of a fundamental routine and should not exceed ten minutes, as a preventive measure to avoid damage to the embouchure.

In Example 5.9, the extreme register of the third movement is displayed and exhibits the full spectrum of the piccolo trumpet range. The phrase peaks in m. 8, reaching Ab above the staff for a piccolo trumpet in A. Music scored this high in the

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<sup>35</sup> The method described here is similar to what has been termed “the yoga breath” and can be studied further in Roger Ingram’s book *Clinical Notes on Trumpet Playing*. Roger Ingram, *Clinical Notes on Trumpet Playing*, ed. Victoria Clarke (Illinois: One Too Tree, 2008), 95.



register does occasionally occur in Baroque Period trumpet repertoire. However, it certainly is not the standard and will require range development to safely perform these peak notes without damaging the embouchure. The ossia created adjusts both the upper and lower registers of the phrase in order to provide a more accessible alternative to both the standard 4-valved and 3-valved piccolo trumpets.

Ex. 5.9 Saint-Saëns, Oboe Sonata, iii, mm. 7–13.

Ex. 5.10 Saint-Saëns, Oboe Sonata, iii, mm. 110–112.

The alteration seen in mm. 8–9 of the ossia part in Example 5.9 was influenced by a similar passage used by Saint-Saëns in mm. 111–112 of Example 5.10, thus conveying as much authenticity as possible. Measures 10–11 of Example 5.9 display the other significant edit made to this excerpt, which was designed specifically for 3-valve piccolo trumpets. The alteration was made with the intention of preserving the contour of the melodic line, which was done by creating an ossia where the E below the staff (the root) is changed to an A (the dominant). This does not change the sound of the chord in a significant manner and allows the melody to keep a comparable structure to the original.

As mentioned, range is one of the primary challenges in the third movement and it is important to approach the development of this fundamental skill with a methodical and controlled plan. This is essential, due to the taxing nature of the piccolo trumpet and the various negligent habits that can be formed if care is not taken.

Piccolo Trumpet in A

The image displays a musical score for Piccolo Trumpet in A, consisting of five staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score is divided into measures, with measure numbers 8, 16, 24, and 31 indicated at the beginning of their respective staves. The music features a series of triplet patterns (groups of three notes beamed together) that ascend in pitch across the staves, illustrating range extension in the upper register. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests interspersed. The final staff ends with a double bar line.

Ex. 5.11 Practice Material: Range Extension in the Upper Register.

The exercise in Example 5.11 is derived from material in the third movement excerpt from Example 5.9, specifically as it relates to the triplet pattern reaching the upper register A in mm. 7–8. The objective of this exercise is to develop range with a focus on sound quality, while keeping with the contextual principles of the transcription. Prior to practicing this exercise, the overarching cumulative elements discussed regarding range, fluidity, and air support should be considered. Air speed and air control are the most useful tools for increasing range as they directly affect the efficiency of piccolo

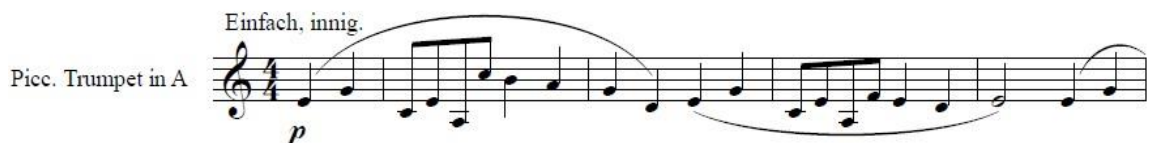
trumpet playing. An incredible amount of back pressure occurs when an excessive quantity of air is used in the upper register, which incites a myriad of issues impacting overall sound, endurance, and embouchure strength. Air speed can be controlled through the shape of the oral cavity and visualized by using syllables such as O and E. The E syllable creates a smaller amount of space in the oral cavity and allows the air speed to be more efficient for upper register playing. The reason for this is due to the placement of the tongue in relation to how close it is situated to the roof of the mouth, either narrowing or widening the oral cavity. Sound quality is an indicator of whether these fundamental skills are being implemented correctly. A prerequisite to the concept of sound quality, is establishing knowledgeable and educated standards of pure intonation and resonance on the piccolo trumpet throughout its registers. Therefore, it is encouraged that one listen to professional piccolo trumpet players in order to develop a concept of sound production.

When practicing the exercise in Example 5.11, rest is an important part of practice that must not be underestimated. Short rests should be taken between each fermata and one should only proceed to the next iteration of the scale when the previous one can consistently be performed with a quality sound. Once an iteration is reached that is unable to be executed with good sound quality, the performer returns to the previous iteration and repeats the process, stopping once they have completed the line. It is important to push the boundaries of range with this exercise, however, not at the expense of compromising proper fundamental development. The analysis of Saint-Saëns' Oboe Sonata presents the importance of major fundamental skills in reference to range, sound development, and finger technique. The challenges in this composition are certainly not

limited to these skills, but examples of the remaining fundamental skills are derived from the remaining pieces transcribed for this project.

The topic of flexibility needs to be analyzed in its application to the new transcriptions. The original instrument's capability to rapidly transfer to extreme registers generates the need to push the boundaries of flexibility on the piccolo trumpet.

Schumann's *Three Romances*, Example 5.12, illustrates this need with its wide intervallic leaps over short durations in the melodic passages. The first example is encountered in the opening measures of the second *Romance*.



Ex. 5.12 Schumann, *Romance, ii*, mm. 1–4.

The melodic pattern in m. 1 is frequently repeated throughout this *Romance* and displays the flexibility required for performing this composition. The interval on beat two of the first full measure can be executed with relative ease on a larger trumpet (in the respective range). However, this pattern is an example of the challenge of upward flexibility. The exercise in Example 5.13 was strategically designed to develop increased flexibility, specific to the opening pattern of the second *Romance*.

This exercise employs three different approaches and note durations, using the interval of a minor 10<sup>th</sup> as in Schumann's *Romance II*. The exercise is intended for practicing the interval slowly at first, with the focus fixed on continuous air support. The recommended tempo is between 70–80 bpm and should be taken slower if the individual is unable to play accurately. As one becomes more comfortable with the exercise, the process towards performance tempo should be established gradually. An important

element of this exercise is to ensure that each note is connected smoothly without any interruption of the air flow. This type of continuous air flow can easily be practiced by simply buzzing through the mouthpiece alone and slurring between the intervals of the exercise and corresponding excerpt. It is encouraged that individuals apply this exercise to various keys in effort to expand proficiency of flexibility in both higher and lower ranges.

Piccolo Trumpet in A

Ex. 5.13 Practice Material: Flexibility No. 1.

Schumann's *Romance II* contains another excellent flexibility in mm. 33, 36, and 40 (Ex. 5.14). Even when attempted on a larger trumpet, the type of flexibility necessary would present a challenge. This is magnified when performed on the piccolo trumpet due to its compact design and smaller comfortable range, which creates a significant difference in the back pressure compared to a larger trumpet. As a result, when practicing larger intervals that extend into the upper register, it is necessary to implement a different approach. This approach is accomplished by finding a balance between a controlled and

delicate use of airflow, so as not to cause an immense amount of back pressure. On a larger trumpet, it is common to use a greater force of air behind flexibility exercises. However, while the air does need to connect for phrasing purposes, using the same technique will not work on the piccolo trumpet.

The image shows a musical score for Piccolo Trumpet (Picc. Tpt.) from Schumann's *Romance, ii*, measures 31-42. The score is written on three staves. The first staff contains measures 31-34, with dynamics markings *sfp* at the beginning and end. The second staff starts at measure 35 and continues to measure 38, also with *sfp* markings. The third staff continues from measure 39 to measure 42, with dynamics markings *fp*, *sfp*, and *f*.

Ex. 5.14 Schumann, *Romance, ii*, mm. 31–42.

This concept was previously illustrated by comparing a half inch pipe with a coffee straw, demonstrating the resistance associated with the piccolo trumpet and its escalating effect in relation to range. The exercise in Example 5.15 is intended to facilitate the practice of flexibility techniques combined with the concept of air control for expansive intervals over short durations. The musical design mirrors the contour of the melody from mm. 32–33 of Example 5.15, allowing the individual to ease into the larger intervals through the elimination of supplementary notes with each iteration. This

technique guides the individual in practicing air control over the two-octave spread by first using small intervals to support the transition. The benefit of this type of practice is the provision of familiar musical structure, i.e. arpeggios, which serve as a foundation one may build upon prior to moving towards the more advanced flexibility technique necessary for maneuvering the rapid register transitions. The last iteration in the series is a cumulative representation of the challenge presented in the composition, which is helpful for contextually studying the excerpt in Example 5.15.

Piccolo Trumpet in A

Ex. 5.15 Practice Material: Flexibility No. 2.

Since the range frequently extends to the upper register in this exercise, it is again important to rest periodically during practice to improve fluidity across the entire register. The practice of buzzing the flexibility exercises will reveal if the airflow is connecting between each interval and can also be used for intonation improvement. The objective of this exercise pattern is not for speed so much as it is for a smooth transition from the upper register to the lower register. Finally, when playing flexibility exercises that span multiple octaves, it is crucial to maintain a similar embouchure setup and resistance to the tendency for physically overcompensating.

The *Prelude* of Sergei Rachmaninoff's *Two Pieces for Cello and Piano*, per Example 5.16, is an excellent platform for exhibiting aspects of articulation. While many aspects of this fundamental skill transfer from a larger trumpet to the piccolo trumpet, the more intricate details of articulation must be specifically analyzed and developed. The main substance of the project lies in adapting to the articulations of the instruments from which these transcriptions were derived.

Comodo

Picc. Trumpet in A

The musical score for Piccolo Trumpet in A consists of two staves. The first staff contains measures 1 through 5, and the second staff contains measures 4 through 7. The music is in 4/4 time with a key signature of three flats. Dynamics include *mf*, *cresc.*, and *p*. Articulations include bow markings (*v*) and slurs. A *Comodo* tempo marking is present at the top.

Ex. 5.16 Rachmaninoff, *Prelude*, mm. 1–7.

In the adaptation for piccolo trumpet, found in Example 5.16, the bow markings were left intact with the purpose of including as much contextual information from the cello part as possible. This is intended to serve as a guide to the performer in how they should articulate and phrase the melody, relating to the gravity and tension created by using a bow. The first marking (*v*) indicates an up-bow stroke, which is done by placing the tip of the bow on the strings and producing the sound by advancing the bow toward the frog. There is much less leverage at the tip of the bow since the weight and power is anchored at the heel (or frog). The result is a more legato articulation, which is often used on an upbeat to a measure or phrase. In theory, this is similar to a wind instrument softly leading a phrase to its peak by articulating delicately and using air to direct the phrase. In



continuation of the concept, the up-bow articulations are very useful for indicating where a phrase is going, or otherwise directing a musical idea towards a cadence.

The articulation marking on the second beat of m. 2 is a down-bow stroke (▣). This articulation is executed by beginning the stroke at the heel of the bow, where the hand grips the frog and moving towards the tip, allowing for a much more aggressive initial articulation often used for emphasizing downbeats or peaks of phrases.

The aria, *Shadow Dance*, from Giacomo Meyerbeer's opera *Le pardon de Ploërmel* illustrates how vocal scoring is translated to viable and convincing articulations on the piccolo trumpet. The first consideration when playing vocal music on any instrument concerns lyricism and how the enunciation of words affects the inflection, phrase, and temperament of a piece.

80 *L'istesso tempo più mosso*

Picc. Tpt.

82

84

87

The musical score for Piccolo Trumpet (Picc. Tpt.) from Meyerbeer's *Ombre légère*, measures 80-90, is presented in four staves. The first staff (m. 80) is marked *L'istesso tempo più mosso*. The second staff (m. 82) continues the melodic line. The third staff (m. 84) features dynamic markings *pp* and *f* with accents. The fourth staff (m. 87) includes a trill (*tr*) and dynamic markings *f* and *pp*.

Ex. 5.17 Meyerbeer, *Ombre légère*, mm. 80–90.

The beginning of this aria is composed with syllabic writing in the vocal part, which transfers nicely to the piccolo trumpet. However, the larger portion of the aria

regularly features melismas, and is essentially composed in the style of a vocalise. This style of singing is accomplished by singing a single syllable and each pitch is distinctly emphasized throughout the phrase (Ex. 5.17). During this excerpt, Dinorah is singing back and forth with her imagined shadow, which is represented by the call and response effect in mm. 80-88. Creating this effect on piccolo trumpet is quite simple and is common in Baroque ornamentation. However, the temperament and style are vastly different and are influenced by properly conceptualizing the imagery presented in the story. Concerning trumpet technique, mm. 80–83 are intended to be double tongued in a legato style. Double tonguing in the middle register of the piccolo trumpet is similar to that of the larger trumpets. In contrast, the upper and lower registers present issues due to air support and sound quality, respectively. An example of low register double tonguing is displayed in the *Oriental Dance* from Rachmaninoff's *Two Pieces* (Ex. 5.18).

The image shows a musical score for piccolo trumpet in B-flat major, measures 38-41 of Rachmaninoff's *Oriental Dance*. The score is written for two systems of staves. The first system (measures 38-39) is marked *con moto* and features a complex rhythmic pattern of eighth and sixteenth notes. The second system (measures 40-41) is marked *ff* and *dim.*, showing a continuation of the rhythmic pattern with dynamic markings.

Ex. 5.18 Rachmaninoff, *Dance Oriental*, mm. 38–41.

This excerpt continues for another 4 bars of double tonguing, creating an extreme test of clarity and endurance in articulation. Clarity and endurance are both essential for properly executing this excerpt and will require practice for refinement. Example 5.19

isolates each arpeggio from mm. 38 and 39 of Example 5.18, allowing the individual to focus on sound clarity instead of finger coordination. The repetition of the descending partials is intended to aid the transition between sound quality in the middle register to the lower register of the piccolo trumpet.

Piccolo Trumpet in A

The image shows three staves of musical notation for Piccolo Trumpet in A. The first staff is labeled 'Piccolo Trumpet in A'. The second and third staves are numbered 4 and 7 respectively, indicating measure numbers. The music consists of descending arpeggiated patterns in a 4/4 time signature, with a key signature of two flats (B-flat and E-flat). The patterns are repeated across the staves, with a final measure in each staff containing a fermata.

#### Ex. 5.19 Practice Material: Double Tonguing.

Initially, this exercise should be played at a slow tempo in order to develop clarity of articulation in the lower register. Once clarity and fluidity have been reached, this exercise can be used to build endurance of articulation through repetition. Ideally, the goal is to repeat each line four to five times, emulating the duration of the corresponding excerpt in Example 5.18. However, the repeat is intentionally left open for the process of development, which will begin with fewer repetitions building towards the goal.

### Conclusion

The late development of the piccolo trumpet in the timeline of compositional history led to its lack of original repertoire from past centuries. The contributions to expand its repertoire have been primarily from transcriptions of natural trumpet music and original contemporary compositions. The existing transcriptions from the Romantic

Period are not substantial and do not represent the full spectrum of styles, genres, and expression available from that time. This project expands the repertoire for piccolo trumpet through transcriptions from the Romantic Period, aiding in the diversity and accessibility of available compositions for students and professionals as they continue to develop as musicians. The repertoire was selected to represent various styles and genres that dominated the 19<sup>th</sup> century. Since this repertoire is derived from instruments that are not under the same physical limitation as piccolo trumpet players, there are fundamental skills that will need to be developed in order to perform the transcribed music. These fundamentals push the boundaries of the current standard repertoire and provide an opportunity for the exploration of the piccolo trumpet's abilities. The pedagogical analyses included are intended to help prepare individuals as they study the piccolo trumpet and the new repertoire added through this project.

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## APPENDIX: PICCOLO TRUMPET PARTS

Score

## Sonata

for Piccolo Trumpet in A

## I

Camille Saint-Saens

Arr. Benjamin McCarthy

**Andantino**

Picc. Tpt. in A *p*

Picc. Tpt. *mf*

Ossia *mf*

Picc. Tpt. *mf*

Picc. Tpt. *dim.*

Picc. Tpt. *p* **4** *f*

Picc. Tpt. *p*

Picc. Tpt. *stringendo* *cresc.*

2

## Sonata

41 **Poco allegro**  
Picc. Tpt. *mf*

47 *cresc.* *f* *tr* 3

60 *dim.* *dim.* *poco a poco ritenuto e diminuendo*

67 **Tempo primo**  
Picc. Tpt. *pp* *p*

74

79 *cresc.* *f* 3

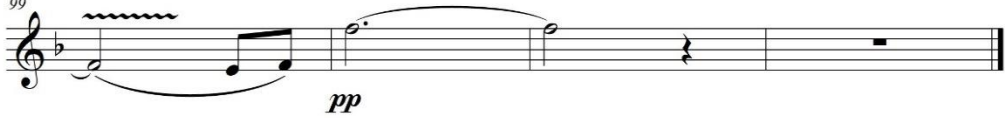
85 3 3 *dim.*



## Sonata

3

Picc. Tpt. <sup>91</sup>  *p*

Picc. Tpt. <sup>99</sup>  *pp*

Score

## II

Camille Saint-Saens  
Arr. Benjamin McCarthy

ad libitum

Picc. Tpt. in A

Picc. Tpt.

Picc. Tpt.

Picc. Tpt.

*Allegretto*  
2

Picc. Tpt.

Picc. Tpt.

Picc. Tpt.

Picc. Tpt.

*p*

*cresc.*

*mf*

2

II

Picc. Tpt.  22 *dim.*

Picc. Tpt.  26 *p*

Picc. Tpt.  29 *p*

Picc. Tpt.  32 *cresc.* *f* *dim.*

Picc. Tpt.  36 *p*

Picc. Tpt.  40 *cresc.*

Picc. Tpt.  43 *f* *p*

Picc. Tpt.  46 *pp* *cresc.*

Picc. Tpt.  49 *mf*

## II

3

Picc. Tpt. 52 

Picc. Tpt. 55 

Picc. Tpt. 60 

Picc. Tpt. 64 

Picc. Tpt. 65 

Ossia 66 

Picc. Tpt. 66 

Picc. Tpt. 68 

Score

## III

Camille Saint-Saens

Benjamin McCarthy

Molto allegro

Picc. Tpt. in A *mf*

Ossia *f*

Picc. Tpt.

14 *mf*

20 *f*

27 *trm*

37 *p*

44

49 *pp*

The musical score is written for Piccolo Trumpet in A. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Molto allegro'. The score consists of eight staves of music. The first staff starts with a dynamic of *mf* and features a triplet of eighth notes. The second staff is labeled 'Ossia' and starts with a dynamic of *f*. The third staff begins at measure 14 with a dynamic of *mf*. The fourth staff begins at measure 20 with a dynamic of *f*. The fifth staff begins at measure 27 and includes a trill (*trm*). The sixth staff begins at measure 37 with a dynamic of *p*. The seventh staff begins at measure 44. The eighth staff begins at measure 49 with a dynamic of *pp*. The score concludes with a final triplet of eighth notes.

2

III

Picc. Tpt.  *cresc.* *f*

Picc. Tpt.  *p*

Picc. Tpt.  *f*

Picc. Tpt.  *f*

Picc. Tpt.  *f*

Picc. Tpt.  *p*

Picc. Tpt.  *p*

## III

3

Picc. Tpt. <sup>102</sup>

Picc. Tpt. <sup>106</sup>

**3**  
*ff*

Picc. Tpt. <sup>119</sup>

*tr*

Picc. Tpt. <sup>129</sup>

*mf*

Picc. Tpt. <sup>133</sup>

Picc. Tpt. <sup>138</sup>

*mf* *cresc.*

Picc. Tpt. <sup>143</sup>

*f* *tr*

Picc. Tpt. <sup>147</sup>

*tr*

4 III

Picc. Tpt. 160 *f*

Picc. Tpt. 168

The image shows two staves of musical notation for Piccolo Trumpet. The top staff begins at measure 160, marked with a forte 'f' dynamic. It contains a sixteenth-note triplet (marked '6') followed by eighth notes and a wavy line indicating vibrato. The bottom staff begins at measure 168, also with a sixteenth-note triplet (marked '6'), followed by a quarter rest and a final measure with a whole rest. The page number '69' is in the top right, and the number '4' and Roman numeral 'III' are at the top left.





2

## Concertino

Picc. Tpt.  46 *p* *rit.*

Picc. Tpt.  51

Picc. Tpt.  56 *cresc.* *p* *sehr weich*

Picc. Tpt.  61 *cresc.*

Picc. Tpt.  65 *cresc.* *f* *mit vollen Ton.* 7

Picc. Tpt.  76 *ausdrucksvoll* *Ossia* *p* *cresc.*

Picc. Tpt.  82 *p*

Picc. Tpt.  88 *dim.*

Picc. Tpt.  94 *f* *ruhig* *quasi Recitativ.* 3 5

## Concertino

3

Picc. Tpt.  100 *mf* *p* *langsam*

Picc. Tpt.  105 *p* Ruhig und sehr ausdrucksvoll.

Picc. Tpt.  111 *p*

Picc. Tpt.  116 *p* *cresc.* *dim.* *rit.*

Picc. Tpt.  121 *p* *cresc.*

Picc. Tpt.  126 *f* *dim.* *p*

Picc. Tpt.  131 *p* *weich*

Picc. Tpt.  140 *rit.*

Picc. Tpt.  145 *pp* *a tempo*

4

## Concertino

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

## Concertino

5

198 Picc. Tpt.  *p* *cresc.*

202 Picc. Tpt.  *stringendo*

206 Picc. Tpt.  *f*

208 Picc. Tpt. *Cadenza.*  *f* *p* *nicht zu rasch* *rit.* *accel.*

Picc. Tpt.  *p* *espressivo*

212 Picc. Tpt. 

213 Picc. Tpt.  *p* *sehr leicht gestossen*

6

## Concertino

Picc. Tpt.

214

*f* *p* *cresc.* *tr*

217 *a tempo* *tr* **3**

Detailed description: The image shows two staves of musical notation for Piccolo Trumpet. The first staff, labeled 'Picc. Tpt.', contains measures 214 through 217. Measure 214 begins with a forte (*f*) dynamic and features a melodic line with accents and a triplet. Measure 215 continues with a piano (*p*) dynamic and a triplet. Measure 216 shows a crescendo (*cresc.*) leading to a trill (*tr*) and another triplet. Measure 217 starts with a trill (*tr*) and a tempo marking of *a tempo*, followed by a whole note and a final measure with a fermata and a '3' above it. The second staff, also labeled 'Picc. Tpt.', shows measure 217 with a trill (*tr*) and a tempo marking of *a tempo*, followed by a whole note and a final measure with a fermata and a '3' above it.

Score

## Romance I

for Piccolo Trumpet

Robert Schumann

Arr. Benjamin McCarthy

Nicht Schnell.

Picc. Trumpet in A 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

2

## Romance I

Picc. Tpt.  *fp* *p*

Picc. Tpt.  *p* *fp* *fp* *scherzando*

Picc. Tpt.  *pp*

Picc. Tpt.  *p*

Picc. Tpt.  *p* *fp*

Picc. Tpt.  *pp*



Score

## Romance II

for Piccolo Trumpet

Robert Schumann

Arr. Benjamin McCarthy

Einfach, innig.

Picc. Trumpet in A *p*

5

Picc. Tpt.

11

Picc. Tpt.

16

Picc. Tpt.

21

Picc. Tpt.

Etwas lebhafter.

Ossia *sfp*

*sfp* *sfp* *sfp*

Picc. Tpt. *sfp* *sfp*

2

## Romance II

Picc. Tpt.  35 *sfz* *sfz*

Picc. Tpt.  *fp* *sfz* *f*

Picc. Tpt.  43 1. *fp* *rit.* *p* 2. *a tempo*

Picc. Tpt.  48 3

Picc. Tpt.  54 3

Picc. Tpt.  60 3

Picc. Tpt.  65 3 *p*

Picc. Tpt.  70 3 *p*



Score

## Romance III

for Piccolo Trumpet

Robert Schumann

Arr. Benjamin McCarthy

Nicht schnell. *p* *rit.* *a tempo* *rit.* *a tempo*

Picc. Trumpet in A

5 *zurückhaltend* *fp* *fp* *f* *fp* *fp* *a tempo*

Picc. Tpt.

9 *f* *p* *cresc.* *p*

Picc. Tpt.

13 *cresc.* *p* *rit.* *a tempo*

Picc. Tpt.

17 *rit.* *a tempo* *zurückhaltend.* *fp* *fp* *f* *a tempo*

Picc. Tpt.

Ossia

Picc. Tpt. *fp* *fp* *zurückhaltend.*

25 *3* *dolce* *p*

Picc. Tpt.

32 *3* *p* *3*

Picc. Tpt.

2

## Romance III

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

## Romance III

3

Picc. Tpt. <sup>68</sup>

*pp*

Picc. Tpt. <sup>72</sup>

*pp*

Score

## Prelude

for Piccolo Trumpet in A

Sergei Rachmaninoff

Arr. Benjamin McCarthy

Comodo

Picc. Trumpet in A 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

2

## Prelude

Picc. Tpt.

26 *pp* *f*

Picc. Tpt.

*f* *p*

Picc. Tpt.

32 *cresc.*

Picc. Tpt.

34 *dim.* *rit.*

Picc. Tpt.

36 *pp* *cantabile*

Picc. Tpt.

39 *a tempo* *ppp* *cresc.* *f*

Picc. Tpt.

43 *p*



## Prelude

3

Picc. Tpt. <sup>46</sup> *cresc.* *gliss.* *ff*

Picc. Tpt. *dim.* *Lento* *p* *rit.* *pp* *p* *pp*

Picc. Tpt. <sup>52</sup> *ppp*

Score

## Oriental Dance

for Piccolo Trumpet in A

Sergei Rachmaninoff

Arr. Benjamin McCarthy

*Andante cantabile*

Picc. Trumpet in A

4

*pp* *mf*

8

Picc. Tpt.

11

Picc. Tpt.

*rit.*

3

15

Ossia

*pizz.*

*p*

Picc. Tpt.

*pizz.*

*p*

17

Picc. Tpt.

19

Picc. Tpt.

2

## Oriental Dance

21 *rit.*

Picc. Tpt. *f* *arco* *f*

24 *ff* *mf*

27 *p* *pp* *f*

31 *p*

34 *rit.* *dim.* *pp*

38 *con moto* *con moto*

40 *ff* *dim.*

Detailed description: This page contains the musical score for the Piccolo Trumpet part of 'Oriental Dance', measures 21 through 40. The score is written in a single system with seven staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of dynamics and articulations. Measure 21 begins with a *rit.* marking. The first staff (Picc. Tpt.) starts with a melodic line, followed by a more rhythmic passage marked *f* and *arco*. The second staff continues with a *ff* passage, followed by a *mf* section. The third staff has a *p* section, then *pp*, and ends with *f*. The fourth staff is marked *p*. The fifth staff has a *rit.* marking, followed by a *dim.* and *pp* section. The sixth and seventh staves are marked *con moto*. The seventh staff begins with *ff* and ends with a *dim.* marking. The score includes various musical notations such as slurs, accents, and triplets.

## Oriental Dance

3

42 Picc. Tpt. *p*

44 Picc. Tpt.

46 Picc. Tpt. *cantabile* *f* *ff*

49 Picc. Tpt. *ff*

51 Picc. Tpt. *dim.*

55 Picc. Tpt. *a tempo* *pp*

59 Picc. Tpt. *f*

The musical score is for Piccolo Trumpet in B-flat. It consists of eight systems of music, each with a treble clef and a key signature of two flats (B-flat major/D minor). The first system (measures 42-43) features a rhythmic pattern of eighth and sixteenth notes, starting with a piano (*p*) dynamic. The second system (measures 44-45) continues this rhythmic pattern. The third system (measures 46-48) is marked *cantabile* and begins with a forte (*f*) dynamic, featuring sixteenth-note runs with sixteenth rests and sixteenth notes, transitioning to a fortissimo (*ff*) dynamic. The fourth system (measures 49-50) continues the *ff* dynamic with sixteenth-note runs and triplet markings. The fifth system (measures 51-54) features triplet markings and a *dim.* (diminuendo) dynamic marking. The sixth system (measures 55-58) is marked *a tempo* and *pp* (pianissimo), with a more melodic line. The seventh system (measures 59-60) concludes with a fortissimo (*f*) dynamic.

## 4 Oriental Dance

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Score

## Aria

Shadow Dance

for Piccolo Trumpet in Bb

Giacomo Meyerbeer

Arr. Benjamin McCarthy

**Allegro moderato**  $\text{♩} = 22$  *leggiere*

Picc. Trumpet in B $\flat$  

Picc. Tpt. <sup>26</sup> 

Picc. Tpt. <sup>31</sup> 

Picc. Tpt. *Ossia* 

Picc. Tpt. <sup>42</sup> 

Picc. Tpt. <sup>49</sup> 

Picc. Tpt. <sup>57</sup> **Allegro animato** *f* 

Picc. Tpt. <sup>65</sup> 

## 2 Aria

Picc. Tpt.  *pp*

Picc. Tpt.  *f*

Picc. Tpt.  *pp* *f*

Picc. Tpt.  *pp*

Picc. Tpt.  *L'istesso tempo più mosso*

Picc. Tpt. 

Picc. Tpt.  *pp* *f* *pp* *f* *pp*

Picc. Tpt.  *f* *pp* *f* *pp* *tr*

Picc. Tpt.  *tr* *tr* *rall. poco a poco* *a tempo* *dolce*

## Aria

3

96 Picc. Tpt.

101 Picc. Tpt.

105 Picc. Tpt.

111 Picc. Tpt. **Andantino quasi allegretto**  
*cantabile*

117 Picc. Tpt. *cresc. poco a poco*

123 Picc. Tpt. *cresc.* *dim.*

128 Picc. Tpt. *ingenuamente*  
*p*

133 Picc. Tpt. *p*

137 Picc. Tpt. *f con dolore*



## 4 Aria

Picc. Tpt. *143* *stringendo* ***f*** **Moderato** *p* *portando la voce.*

Picc. Tpt. *148* *con dolore* *con gioia* ***f***

Picc. Tpt. *154* ***f***

Picc. Tpt. *157* *a tempo*

Picc. Tpt. *160*

Picc. Tpt. *165*

Picc. Tpt. *170* *rall.* *a tempo*

Picc. Tpt. *176*

Picc. Tpt. *181* *tr* *tr*

## Aria

5

189 *Allegro con spirito*

Picc. Tpt. 

Picc. Tpt. 

199

Picc. Tpt. 

202

Picc. Tpt. 

206

Picc. Tpt. 

209

Picc. Tpt. 

212

Picc. Tpt. *a piacere*

216

Picc. Tpt. 

6

Aria

Picc. Tpt. <sup>221</sup>

Picc. Tpt.

Picc. Tpt. <sup>228</sup>

Score

## Intermezzo in A Major

for Piccolo Trumpet in A

Johannes Brahms

Arr. Benjamin McCarthy

*Andante teneramente*

Picc. Trumpet in A *p* *dolce*

Picc. Tpt. *pp* *dolce*

Picc. Tpt. *p*

Picc. Tpt. *cresc.* *legato*

Picc. Tpt. *f* *espress.* *p dim.* *calando* *dolce*

Picc. Tpt. *cresc. animato*

Picc. Tpt. *ril.* **Lento** *p* *p*

Picc. Tpt. *a tempo*

## 2 Intermezzo in A Major

55 *rit.* **Lento** *rit.*  
 Picc. Tpt. *pp* legato *pp*

62 *rit.* *a tempo* *espress.*  
 Picc. Tpt. *p* *cresc.*

69 *f* *rit.*  
 Picc. Tpt. *p*

75 *dolce pp* *rf* *dolce*  
 Picc. Tpt.

82 *espress.*  
 Picc. Tpt.

89 *cresc.* *legato*  
 Picc. Tpt.

96 *f* *espress.* *p dim.* *calando* *dolce*  
 Picc. Tpt. *p dim.* *dolce*

103 *cresc. animato*  
 Picc. Tpt.

## Intermezzo in A Major

3

Picc. Tpt.

110

rit.

*p*

Lento

Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 19 No. 1

Felix Mendelssohn

Arr. Benjamin McCarthy

Picc. Trumpet in A *Andante con moto cantabile*

*p*

6

Picc. Tpt. *f p*

12

Picc. Tpt. *dim.* 1. 2.

Picc. Tpt. *cresc. f ff* Ossia *ff*

21

Picc. Tpt. *dim. p*

24

Picc. Tpt. *dim. pp*

29

Picc. Tpt. *cresc. f f dim.*

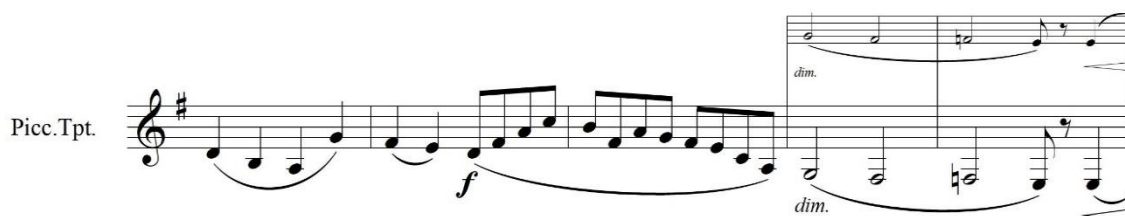
34

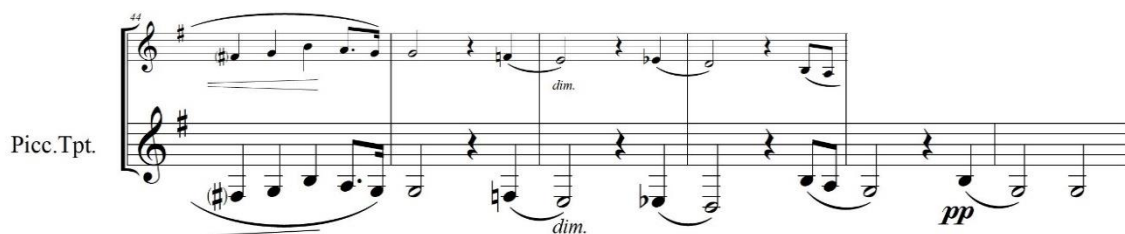
Picc. Tpt. *p cresc. cresc.*

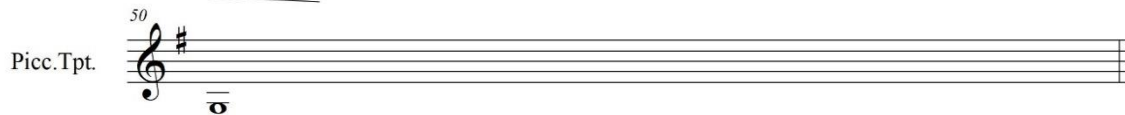
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2

Songs Without Words

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 



Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 67 No. 2

Felix Mendelssohn

Arr. Benjamin McCarthy

*Allegro leggiero* **3**

Picc. Trumpet in A

*p*

Picc. Tpt.

*cresc.* *p*

Ossia

Picc. Tpt.

*cresc.* *f* *p* *sfz p* *p* *cresc.*

Picc. Tpt.

*f* *sfz* *cresc.*

Picc. Tpt.

*sfz* *f* *sfz*

Picc. Tpt.

*sfz* *sfz* *dim.* *espress.* *p*

Picc. Tpt.

*cresc.* *f* *p*

2

## Songs Without Words

Picc. Tpt.

*cresc.* **f** *dim.* **p** *cresc.*

Picc. Tpt.

**f** *diminuendo* **p** *cresc.*

Picc. Tpt.

**f** **sfz** **f** *cresc.* **ff** *con forza* **sfz** **p** **sfz**

Picc. Tpt.

**sfz** *dim.* **p** **2**

Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 102 No. 3

Felix Mendelssohn

Arr. Benjamin McCarthy

**Presto**

Picc. Trumpet in A 

*p*

Picc. Tpt. 

Picc. Tpt. 

Ossia 

*cresc.*

Picc. Tpt. 

*f* *f* *sfz*

Picc. Tpt. 

*dim.*

Picc. Tpt. 

*p*

Picc. Tpt. 

1. 2.

2

## Songs Without Words

Picc. Tpt. <sup>43</sup>

*sf* *dim.*

**15**

*pp*

*pp*

Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 19 No. 4

Felix Mendelssohn

Arr. Benjamin McCarthy

**Moderato**

Picc. Trumpet in A 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 67 No. 6

Felix Mendelssohn

Arr. Benjamin McCarthy

**Allegretto non troppo**  $\frac{3}{8}$

Picc. Trumpet in A *p* *leggero* *sempre simili*

Picc. Tpt. <sup>10</sup>

Picc. Tpt. <sup>18</sup> *cresc.* *f* *dim.*

Picc. Tpt. <sup>27</sup> *p* *cresc.*

Picc. Tpt. <sup>35</sup> *f* *dim.* *cresc.* *sfz*

Picc. Tpt. <sup>Ossia</sup> *f* *sfz* *sfz* *p* *sfz* *p* *sfz*

Picc. Tpt. <sup>54</sup> *sfz* *p* *dim.* *pp*

Picc. Tpt. <sup>62</sup> *cresc.*

2

## Songs Without Words

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Picc. Tpt. 

Score

## Songs Without Words

for Piccolo Trumpet in A

Op. 62 No. 6

Felix Mendelssohn

Arr. Benjamin McCarthy

*Allegretto grazioso*

Picc. Trumpet in A *p*

Picc. Tpt. *sfz dim. p*

Picc. Tpt. *sfz mf sfz cresc.*

Picc. Tpt. *cresc. p cresc. f sfz dim.*

Picc. Tpt. *f sfz dim. p cresc. p dolce cresc.*

Picc. Tpt. *f dim. p*

Picc. Tpt. *dim. pp* *grazioso*

Picc. Tpt. *cresc.*



2

## Songs Without Words

Picc. Tpt. *f* *sfz* *dim.* *f* *dim.* *p* *cresc.*

Ossia *sfz* *dim.*

Picc. Tpt. <sup>73</sup> *p dolce* *cresc.* *p dolce* *dim.* *grazioso*

Picc. Tpt. <sup>82</sup> *pp* **3**