

Commissioned by "Doc" Severinsen

Eight Studies for Eight Trumpets

Theme

STUDY SHEET

Thomas STEVENS (*1938)

Trumpet 1

$\text{♩} = 88$

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Eight Studies for Eight Trumpets

I. Theme

Thomas STEVENS (1938)

$\text{♩} = 88$

Solo

mp *poco* *poco*

1. *mp* unis. *mp*

2. *mp* unis. *mp*

3. fibre st. mute *mp* (d. = o) n.v.

4. fibre st. mute *mp* (4/4) (d. = o) n.v.

5. *mp* unis. *mp*

6. fibre st. mute *p* unis. (d. = o) n.v.

7. fibre st. mute *mp* (4/4) (d. = o) n.v.

8. fibre st. mute *mp* (4/4) n.v.

7

1. *mp* *mp* *mp* *mp* *mp*

2. *mp* *mp* *mp* *mp* *mp*

3. *p* *mp* *mp* *mp* *p*

4. *p* *p* *mp* *mp* *mp*

5. *mp* *mp* *mp* *mp* *p*

6. *p* *p* *mp* *mp* *mp* *N*

7. *mp* *mp* *mp* *mp* *mp*

8. *mp* *mp* *mp* *mp* *mp*

Musical score for measures 6-8. The score consists of eight staves. Measure 6 features dynamics *dfu* and *fu*. Measure 7 features *df*. Measure 8 features *df* and *dfu*. A double bar line is present at the end of measure 8.

Musical score for measures 9-11. The score consists of eight staves. Measure 9 features *df*. Measure 10 features *dfu* and *fu*. Measure 11 features *dfu*. The score ends with a double bar line and a fermata.

II. Pointillism I

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III. Pointillism II

$\text{♩} = 104$

1. *mf* metal st. mute

2. *fp*

3. metal st. mute *fp*

4. *fp*

5. metal st. mute *mf*

6. *fp*

7. metal st. mute *mp* *fp*

8. *fp*

6

1. *fp* *mf*

2. *fp*

3. *fp*

4. *mf*

5. *fp* *mp*

6. *mf*

7. *mf*

8. *mf*

VI. Metrical Suspension

A $\text{♩} = 72$
fibre st. mute

1. mp

2.

3.

4. fibre st. mute mp

5.

6. fibre st. mute pp

7. fibre st. mute pp

8.

G.P. open

fibre st. mute open

fibre st. mute mp

fibre st. mute mp

B

1. mf (sempre)

2. fibre st. mute pp harmon, stem in f

3. fibre st. mute pp harmon, stem in f

4. mf (sempre)

5. metal st. mute mf sempre cresc.

6. plunger mf mp

7. cup mute ff

8. plunger mf mp

VIII. 1998 (For Concerts Only)

Allegro ♩ = 144
marc. 1

1. *f* (*mfz*)
2. *f* (*mfz*)
3. *f* (*mfz*)
4. *f* (*f*) (*mfz*)
5. metal st. mute *fp* < *fp* (*ff*) (*sub.*) *p*
6. metal st. mute *fp* < *fp* (*ff*) (*sub.*) *p*
7. metal st. mute *fp* < *mf* (*ff*) (*sub.*) *p*
8. metal st. mute *fp* < *mf* (*ff*) (*sub.*) *p*

Molto allegro ♩ = 160
sempre st. mute

10
1. *p*
2. *p*
3. *p*
4. *p*
5.
6.
7.
8.

20

1. *cresc. poco a poco al (A)*

2. *cresc. poco a poco al (A)*

3. *cresc. poco a poco al (A)*

4. *cresc. poco a poco al (A)*

5.

6.

7.

8.

29

1. *(sempre cresc.)*

2.

3. *normale* *sim.*

4. *sim.* *(sempre cresc.)*

5. *[hand]* *p poco sf* *p sf sim.*

6. *[hand]* *p sf* *p sf*

7. *harmon, stem in* *mpsf* *harmon, stem in*

8. *mpsf*

38

1. *sempre cresc.*

2. *sempre cresc.*

3. *sempre cresc.*

4.

5. *mp sf*

6. *mp sf*

7. *mf sf* *p sf* *harmon, stem in*

8. *p sf* *f sf* *mf sf*

44

1. *sempre legato mp-mf* *sub. f < (mp-mf)*

2. *sempre legato mp-mf* *sub. f < (mp-mf)*

3. *sempre legato mp-mf* *sub. f < (mp-mf)*

4. *sempre legato mp-mf* *sub. f < (mp-mf)*

5. *cup mute* *fp* *f* *5*

6. *harmon, stem in* *mf* *mp* *open*

7. *cup mute* *fp* *f* *5*

8. *mf* *mp* *mf* *p* *open*

52 **B**

1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf* < *f* > *sffz* open

6. [hand] + v.l. *mp* < *sffz* 1) *sffz* Flz. 3 1) *sffz*

7. *mf* (*f* >) [hand] + *tr* open 1) *sffz*

8. [hand] + *mp* < *p* 1) *sffz* *sffz*

59

1. open Flz. metal st. mute

2. 1) *sffz* *sempre ff* (*mp* - *mf*)

3. 1) *sffz* (*mp* - *mf*) open *tr* *sffz*

4. *sffz*

5. v.l. *sffz* *sempre ff* *tr*

6. [hand] + *p* *mf* *mf* *mf* *mf* harmon mute 5 5 *mf* *f*

7. [hand] + *mf* *mf* *mf* open *tr* *sffz* *sempre ff* *sffz*

8. [hand] + *p* open *tr* harmon mute 5 5 *mf* *f*

1) Note: *sffz* in theme outline always as bell-tones (nothing should ever match the volume of the bell-tone theme).