1. Solo B♭ Cornet

Solo B♭ Cornet (Trumpet)

Meno mosso (Solo Euphonium)

Più mosso (d = ca. 72)

Tempo I

Tempo

SLEIGH RIDE

2. 1st B♭ Cornet

Allegro con ritmo

LEROY ANDERSON

WHEN JESUS WEPT

WILLIAM SCHUMAN
3. Clarke 7 (no repeats)

Scheherazade
Nikolai Rimsky-Korsakov, Op. 35
(1844 - 1908)

With all of the multiple tonguing passages in this piece, it’s important to focus on maintaining good forward air movement. This will allow the tongue to ride the air in an easy and efficient, yet clear manner. Nothing should ever get too heavy. Achieving the correct balance between air support and articulation will allow for not only clearer articulation, but will also provide the ability to play at much faster speeds with a more ringing tone quality. Pay close attention to the snare drum line and try to replicate its crisp clarity and rhythmic evenness.

III. The Young Prince and the Young Princess
(Reh. G - 1 bar after H)

Play this with the contour of the melody in mind. Lead the groups of triplets forward toward the next beat each time in a bouncy, leggiero style.

more Scheherazade
Depending on the conductor, this passage may be played at a variety of speeds, ranging from slower to lighten fast tempi. As with many moments in this piece, it’s important to focus on blowing toward the next accented downbeat and let the tongue ride the air quickly and efficiently. Infuse drive and intensity in each bar of sixteenth-notes (especially in the last three sixteenths of each group, plus the accented downbeat of the following bar). These sixteenth-note bars are when the orchestra steps in, while the other bars just contain the snare drum and two trumpets alone. Keep the energy in every note, all the way to the downbeat of letter R. The second trumpet plays the downbeat of Reh. Q, so the first player needs to bounce off of that and be right in tempo from the first note.

5. Sight Reading