

# Nocturnes

Claude Debussy  
(1862 - 1918)

## II. Fêtes (Reh. 10 - 11) ●

Many elements need to come together in order to properly create the right mood and character for this passage. Rhythmic integrity from the trumpet trio is essential. The best way to achieve this is for everyone to subdivide throughout. This will ensure that all rhythms are placed properly. It's especially important to make a distinct difference between the triple and the duple rhythms. Dynamics also play a key role as the trumpet section must create a distant effect with our sound. Even though Debussy writes *Un peu rapproché* ("a little closer") eight bars before Reh. 11, the dynamic growth from there to the end is minimal. The right mute choice for this passage helps quite a bit in getting the right *lontano* dynamic and color. I've seen all of the following used on this with varying degrees of success: TrumCor Black straight mute (what we use), Denis Wick straight mute with foam donut, "Montreal" red fiber mute, Whisper mute, and assorted others. As long as the sound quality is correct and the mute allows for even response and intonation, whatever mute you choose can be a viable option. Lastly, there are a few different versions of this piece and the articulation markings for this passage varies among them. The most widely accepted articulation for this passage is: 13 bars after Reh. 10, the dotted eighths are slurred into the sixteenth on each beat, and 14 bars after Reh. 10/beat 2, the dotted sixteenth is slurred to the thirty-second after it for both of these figures. Everything else is articulated, yet with a fluid sense to the triplets each time.

**10 Modéré**

8 in F Con Sordini

*pp*

The musical score consists of two systems for three trumpet parts. The first system starts at rehearsal mark 10, marked 'Modéré'. Each staff (1, 2, and 3) begins with a whole rest for 8 measures, with the instruction 'in F Con Sordini' above the staff. The music then begins with a piano (*pp*) dynamic. The first staff has a triplet of eighth notes, followed by a dotted eighth note, and then a triplet of eighth notes. The second and third staves have similar rhythmic patterns. The second system continues the rhythmic patterns with triplets and dotted notes. The key signature is one flat (F major/D minor).

1. *un peu rapproché*

2. *un peu rapproché*

3.

1.

2.

3.

11

(Reh. 16 - 4 bars after 16)

Take care to enter right in tempo with a crisp, *leggiero* fanfare style

16 (Animé et très rythmé)  
in F (ôtez sourdine)

1. *ff*

2. in F (ôtez sourdine)  
*ff*

3. in F (ôtez sourdine)  
*ff*