

Solo

Concours du Conservatoire National de Musique 1901

Trumpet or Cornet (B^b + C) & Piano

Arr.: Michal Worek

Camille Erlanger

EMR 85280

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**B $\flat$ TRUMPET
or CORNET**

Solo

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Camille Erlanger
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Molto moderato $\text{♩} = 63$



5

8 **rit.** **a tempo**
p *p cresc. poco a poco* *mf* *p espress.* *p*

11

14 **poco rit.** **poco meno lento**
mf *pp* *ff* *3*

18 *ff* *3*

21 **poco rit.** **a tempo**
mp molto legato *3*

25 **poco rit.** **a tempo accel. un poco** **poco rit.**
mp *cresc.* *3*

28 **Tempo I°**
ff *3*

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Solo

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Camille Erlanger

Arr.: Michal Worek

Molto moderato ♩ = 63

B♭ Trumpet
or Cornet

Piano

molto sostenuto

3

p cresc. poco a poco

p cresc. poco a poco

5

7

rit.

mf

p

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9 **a tempo**

p espress.

11

13 *mf*

15 **poco rit.** **poco meno lento**

pp

p

17 *ff* *ff* *8va*

The musical score consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo markings are 'a tempo', 'poco rit.', and 'poco meno lento'. The dynamics range from 'pp' (pianissimo) to 'ff' (fortissimo). Measure 17 includes an '8va' marking for the right hand, indicating an octave shift.

19

ff

mf

ff

21

8va

mp

23

poco rit.

mp molto legato

p

24

a tempo

p

25

poco rit.

mp

mp

6

26

a tempo

accel. un poco

Measures 26-27. The score is in 3/4 time. The melody in the right hand starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. In measure 27, it continues with a half note B4 and a quarter rest. The piano accompaniment in the left hand consists of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. In measure 26, there is a 'cresc.' marking. In measure 27, there is a '3' marking above the piano part. The bass line in the left hand consists of a continuous eighth-note pattern: G3, A3, B3, A3, G3, F#3, E3, D3. In measure 26, there is a '6' marking below the bass line. In measure 27, there is a '3' marking above the piano part.

27

poco rit.

Measures 27-28. The score continues from measure 27. The melody in the right hand starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. In measure 28, it continues with a half note B4 and a quarter rest. The piano accompaniment in the left hand consists of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. In measure 27, there is a '3' marking above the piano part. In measure 28, there is a '3' marking above the piano part. The bass line in the left hand consists of a continuous eighth-note pattern: G3, A3, B3, A3, G3, F#3, E3, D3. In measure 27, there is a '6' marking below the bass line. In measure 28, there is a '6' marking below the bass line.

28

Measures 28-29. The score continues from measure 28. The melody in the right hand starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. In measure 29, it continues with a half note B4 and a quarter rest. The piano accompaniment in the left hand consists of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. In measure 28, there is a '3' marking above the piano part. In measure 29, there is a '3' marking above the piano part. The bass line in the left hand consists of a continuous eighth-note pattern: G3, A3, B3, A3, G3, F#3, E3, D3. In measure 28, there is a '6' marking below the bass line. In measure 29, there is a '6' marking below the bass line.

29

Tempo I°

Measures 29-30. The score continues from measure 29. The melody in the right hand starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. In measure 30, it continues with a half note B4 and a quarter rest. The piano accompaniment in the left hand consists of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. In measure 29, there is a 'ff' marking. In measure 30, there is a 'f' marking. The bass line in the left hand consists of a continuous eighth-note pattern: G3, A3, B3, A3, G3, F#3, E3, D3. In measure 29, there is a '3' marking above the piano part. In measure 30, there is a '3' marking above the piano part.

32

Measures 30-32. The score continues from measure 30. The melody in the right hand starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter rest. In measure 32, it continues with a half note B4 and a quarter rest. The piano accompaniment in the left hand consists of a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. In measure 30, there is a '3' marking above the piano part. In measure 32, there is a '6' marking above the piano part. The bass line in the left hand consists of a continuous eighth-note pattern: G3, A3, B3, A3, G3, F#3, E3, D3. In measure 30, there is a '3' marking below the bass line. In measure 32, there is a '6' marking below the bass line.

TRUMPET & PIANO

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