

Henri Tomasi

SIX ÉTUDES

pour
Trompette

SIX STUDIES
FOR TRUMPET

SECHS ETÜDEN
FÜR TROMPETE



ALPHONSE LEDUC
Editions Musicales, 175, rue Saint-Honoré
75040 Paris cedex 01

Henri Tomasi

SIX ÉTUDES

pour
Trompette

SIX STUDIES
FOR TRUMPET

SECHS ETÜDEN
FÜR TROMPETE



ALPHONSE LEDUC
Editions Musicales, 175, rue Saint-Honoré
75040 Paris cedex 01

SIX ÉTUDES POUR TROMPETTE

SIX STUDIES FOR TRUMPET

SECHS ETÜDEN FÜR TROMPETE

par **Henri TOMASI**

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

I. SCHERZO *

The musical score for "I. Scherzo" consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 120$ and a dynamic of *p leggiero*. The second staff has a dynamic of *p*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *f* and a marking of *ad lib.*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *f*. The tenth staff has a dynamic of *f* and a marking of *sempre f*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

* Écrit, ainsi à LARGO et à SALTARELLE, sous le titre "TRYPTIQUE", avec Accompagnement de Piano

II. EN FORME DE SALTARELLE *

IN FORM OF A SALTARELLO — IN FORM EINES SALTARELLO

$\text{♩} = 80$

Sourdine ad lib.

The musical score consists of ten staves of music in treble clef, 12/8 time signature. The key signature is one sharp (F#). The piece is marked with various dynamics: *mf*, *p*, *f*, and *mf leggiero*. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with accents. There are several slurs and phrasing marks throughout the score. The piece concludes with a final *f* dynamic marking.

* Existe, réunie à SCHERZO et à LARGO sous le titre "TRYPTIQUE", avec accompagnement de Piano.

A handwritten musical score consisting of ten staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff features a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth staff is marked mezzo-forte (*mf*). The fifth staff is also marked mezzo-forte (*mf*). The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The ninth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The score includes various articulations such as accents (^), slurs, and phrasing slurs. There are also some handwritten annotations, including a circled section in the sixth staff and some numbers (2, 3) in the eighth staff.

III. THÈME ET VARIATIONS

THEME AND VARIATIONS — THEMA UND VARIATIONEN

ARIA

Lento $\text{♩} = 60$
Sans sourdine

mf espress.

p

mf

mf

Sans presser

pp

Scandé, molto ritmico $\text{♩} = 116-120$

f

f

cort

f

This page of musical notation consists of ten staves of music, all in treble clef. The notation is complex, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals, such as sharps and flats, are used throughout. Dynamic markings are present, including *f* (forte), *p* (piano), and *ff* (fortissimo). The music is written in a single system across ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f', 'p', and 'ff'. The music is written in a single system across ten staves.

IV. ÉTUDE HÉROÏQUE
HEROIC STUDY — HEROISCHE ETÜDE

Allegro marcato $\text{♩} = 116$

First musical staff, treble clef, 2/4 time signature. It begins with a dynamic marking of *f* and contains several slurs and accents over eighth and sixteenth notes.

Second musical staff, treble clef, 2/4 time signature. It features a triplet of eighth notes and continues with slurred eighth notes.

Third musical staff, treble clef, 2/4 time signature. It contains slurred eighth notes and a triplet of eighth notes.

Fourth musical staff, treble clef, 2/4 time signature. It features slurred eighth notes and a triplet of eighth notes.

Fifth musical staff, treble clef, 2/4 time signature. It contains slurred eighth notes and a triplet of eighth notes.

Sixth musical staff, treble clef, 2/4 time signature. It features a long slur over a triplet of eighth notes, with dynamic markings *f* and *p* below the staff.

Seventh musical staff, treble clef, 3/4 time signature. It contains slurred eighth notes and a triplet of eighth notes.

Eighth musical staff, treble clef, 3/4 time signature. It features slurred eighth notes and a triplet of eighth notes.

Ninth musical staff, treble clef, 3/4 time signature. It contains slurred eighth notes and a triplet of eighth notes. The word "cort" is written above the staff, and a dynamic marking of *mf* is at the end.

This page of musical notation consists of ten staves of music. The notation is written in a key with one sharp (F#). The staves contain various musical elements, including treble clefs, time signatures (3/4, 2/4, 3/4, 5/4), dynamic markings (f, p, mf), and musical symbols such as slurs, accents, and triplets. The music is written in a key with one sharp (F#). The staves contain various musical elements, including treble clefs, time signatures (3/4, 2/4, 3/4, 5/4), dynamic markings (f, p, mf), and musical symbols such as slurs, accents, and triplets.

V. ÉTUDE CAMBODGIENNE

CAMBODGIAN STUDY — KAMBODSCHANISCHE ETÜDE

Scherzando $\text{♩} = 116$

Avec sourdine ordinaire ou "Bol"

mf molto staccato e leggiero

Musical staff 1: Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes with frequent slurs and accents. The dynamic is *mf* and the style is *molto staccato e leggiero*.

Musical staff 2: Treble clef, 2/4 time signature. Continuation of the Scherzando section with similar rhythmic patterns and slurs.

Musical staff 3: Treble clef, 2/4 time signature. Includes a triplet of eighth notes marked with a '3' and a dynamic of *p*.

Musical staff 4: Treble clef, 2/4 time signature. Continuation of the Scherzando section with slurs and accents.

Musical staff 5: Treble clef, 2/4 time signature. Continuation of the Scherzando section with slurs and accents.

Musical staff 6: Treble clef, 2/4 time signature. Continuation of the Scherzando section with slurs and accents. The word "cédez" is written above the final measure.

Cadence

Musical staff 7: Treble clef, 3/4 time signature. A cadence section featuring a series of slurs and a dynamic of *f*.

Andante $\text{♩} = 60$

Bol

p espress.

mf

p

Musical staff 8: Treble clef, 3/4 time signature. The tempo is Andante. The melody is slower and more expressive, with dynamics of *p*, *mf*, and *p*.

Musical staff 9: Treble clef, 3/4 time signature. Continuation of the Andante section with a triplet of eighth notes marked with a '3'.

mf *ppp*
Tempo 1^o
 Sourdine ordinaire
mf leggiero
f *p* *f*
p *f*

VI. LARGO *

♩ = 60
p espressivo
f *pp*

* Existe, réuni à SCHERZO et à SALTARELLE, sous le titre "TRYPTIQUE", avec accompagnement de Piano.

TROMPETTE - TRUMPET - TROMPETE

(O.) - Avec accompagnement d'orchestre - With accompaniment of orchestra - Mit Orchesterbegleitung
* - Morceau de concours du Conservatoire National Supérieur de Paris.

TROMPETTE, CORNET, SAXHORNS CLÉ DE SOL

Avec accompagnement de piano, sauf indication.

- X*** LE CARNAVAL DE VENISE, fantaisie et variations (Arban-Petit) (7^e) (si b).
- * Alary. MORCEAU DE CONCOURS (6^e) (ut).
Le même (si b).
- Albrespic. LIED ET SCHERZO (5^e) (ut ou si b).
- Amellér. BELLE PROVINCE : ROUYN (2^e) (si b).
- BELLE PROVINCE : SHERBROOKE (2^e) (ut ou si b)
- BELLE PROVINCE : TROIS RIVIERES (8^e) (ut ou si b).
- TROMPETTE FRANCAISE (6^e) (ut ou si b).
- Aubain. MARCHE ET SCHERZO (6^e) (ut ou si b).
- Balay. ANDANTE ET ALLEGRO (5^e) (ut ou si b).
- * - PIECE DE CONCOURS (7^e) (si b).
- PRÉLUDE ET BALLADE (6^e) (si b).
- * Barat. ANDANTE ET SCHERZO (5^e) (ut ou si b).
- FANTAISIE (5^e) (mi b).
* - FANTAISIE en mi b (6^e) (ut ou si b).
- INTRODUCTION ET SÉRÉNADE (2^e) (baryton si b).
* - LENTO ET SCHERZO (6^e) (ut ou si b).
- MORCEAU DE CONCOURS (6^e) (si b).
- ORIENTALE (5^e) (ut ou si b).
- Bariller. CITOYEN MARDI-GRAS, légende bretonne. (6^e) (ut ou si b).
- Baudrier. SUITE (5^e) (ut ou si b).
- Beaucamp. ARLEQUINADE (3^e) (ut ou si b).
- * Bédouin. FANTAISIE (8^e) (ut).
- Beney. FLASHES (3^e) (ut ou si b) (trp. et perc.).
- Berghmans. TABLEAUX FORAINS (O.).
7. La Chenille (6^e) (ut ou si b).
- * Bigot. ÉLÉGIE ET BOURRÉE (7^e) (ut ou si b).
- * Bitsch. CAPRICCIO (8^e) (si b).
- FANTASINETTA (4^e, 5^e) (ut ou si b).
* - 4 VARIATIONS sur un thème de Domenico Scarlatti (8^e) (si b).
- Bonneau. FANTAISIE CONCERTANTE (7^e) (ut ou si b) (O.).
- SUITE (5^e, 7^e) (ut) (O.). - La même (si b).
- * Boutry. CONCERTINO (7^e) (si b) (O.).
- TROMPETUNIA (6^e) (ut ou si b).
* - TRUMPELDOR (8^e) (ut ou si b).
- Bozza. BADINAGE (3^e) (ut ou si b).
* - CAPRICE, op. 47 (7^e) (ut).
- CAPRICE n° 2 (6^e) (ut ou si b).
- CONCERTINO (8^e) (ut) (O.).
- CONTRASTES IV (5^e, 6^e) (trp. et cor).
* - CORNETTINA (8^e) (ut ou si b).
- FRIGARIANA (6^e) (ut ou si b).
- LIED (4^e) (ut ou si b).
- QUATRE ESQUISSES (7^e) (ut) (trp. ou trb.).
- RHAPSODIE (5^e) (ut ou si b).
* - RUSTIQUES (8^e) (ut ou si b).
- * Brenet. INTER-SILENTIA (8^e) (ut ou si b).
- * Brenta. CONCERTINO (8^e) (ut) (O.).
Brun (F.J.). PROMENADE (3^e) (ut ou si b).
- * Busser. ADESTE FIDELES, op. 83 (6^e) (ut) (O.).
* - ANDANTE ET SCHERZO, op. 44 (6^e) (ut ou si b).
* - VARIATIONS, op. 53 (6^e, 7^e) (ut) (O.).
Casanova. CONCERTO (8^e) (ut ou si b) (O.).
Castérède. SONATINE (7^e) (ut).
- * - BREVES RENCONTRES, trois pièces (7^e, 8^e) (ut ou si b). - Divertissement - Pavane - Scherzo.

- * Chailleur. MORCEAU DE CONCOURS (7^e) (ut ou si b)
- * Challan (H.). VARIATIONS (7^e) (ut).
- * Chapuis. SOLO (6^e) (trp. fa). - La même (si b).
- * Chaynes. CONCERTO (8^e) (ut) (O.).
Clérissé. NOCE VILLAGEOISE (3^e) (ut ou si b)
- THEME VARIÉ (5^e) (ut ou si b).
Constant (F.). MINUTE (3^e) (ut ou si b).
- * Constant (M.). TROIS MOUVEMENTS (8^e) (ut ou si b)
- * Cools. SOLO DE CONCOURS, op. 84 (6^e) (si b).
- Coriolis (de). LA FETE A SAINT-CASSIEN (3^e) (ut ou si b).
- * Dallier. FETE JOYEUSE (6^e) (ut ou si b).
Defaye. HUIT PRÉLUDES POUR PASSER LE TEMPS, en 4 cahiers (7^e) (ut et si b).
- PERFORMANCE pour trp. ut et si b aiguë (8^e, 9^e). 1 seul exécutant. (O.).
* - SONATINE (8^e) (si b).
- Defossez. LES GAMMES EN VACANCES (3^e) (ut ou si b).
- * Delerue. CONCERTINO (7^e) (ut ou si b) (O.).
- * Desenclos. INCANTATION, THRENE ET DANSE (8^e) (ut) (O.).
- * Desportes. INTRODUCTION ET ALLEGRO (6^e) (si b).
- Donato. PRÉLUDE ET ALLEGRO (7^e) (ut ou si b).
- Douane. DIPTYQUE (3^e) (ut ou si b).
- Dubois (P.M.). CHORAL « La vieille année s'en est allée » (4^e, 5^e) (ut ou si b).
- CONCERTINO (7^e) (ut) (O.).
* - FANTAISIE sur une chanson canadienne. (8^e) (ut ou si b).
- PETIT PISTON DEVIENDRA GRAND (4^e) (ut).
- * Durand. MOMENT MUSICAL (7^e) (si b).
- * Erlanger. SOLO (5^e) (trp. fa).
Feld. INTERMEZZO (3^e) (ut ou si b).
- * Forêt. 2 PIECES (6^e) (si b). 1. Appel. - 2. Danse.
- Friboulet. GAMINERIE (4^e, 5^e) (ut ou si b).
- Gabayé. BOUTADE (5^e) (ut ou si b).
- FEU D'ARTIFICE (7^e) (ut ou si b) (O.).
- SONATINE (7^e) (ut ou si b).
- Gallois Montbrun. LIED (3^e) (ut ou si b).
* - SARABANDE ET FINALE (7^e) (ut).
- SCHERZO (3^e) (ut ou si b).
- * Gaubert. CANTABILE ET SCHERZETTO (6^e) (si b).
- * Gédalge. PIECE (6^e) (ut).
- Holstein. CHANSONS DE FLUTE (2^e) en 4 cahiers.
- Houdy. SARABANDE (6^e) (ut ou si b).
- * Hue. 1^{er} SOLO (6^e) (si b).
Ibert. IMPROMPTU (8^e) (ut).
- Le Boucher. SCHERZO APPASSIONATO (7^e) (ut) (O.).
- Legley. RHAPSODIE (6^e) (ut ou si b).
- Martinu. SONATINE (7^e) (ut ou si b).
- * Mazellier. LÉGENDE DRAMATIQUE (6^e) (ut).
- Merlet. LE MONDE S'OUVRE (5^e) (ut ou si b).
- Meyer. MOUSSAILLON MARCHE (3^e) (ut ou si b).
- Mihalovici. MÉDITATION (3^e) (ut ou si b).
- SCHERZO-VALSE (4^e) (ut ou si b).
- * Mouquet. IMPROMPTU, op. 40 (6^e) (si b).
* - LÉGENDE HÉROÏQUE, op. 27 (6^e) (si b).
- Niverd. ARIA ET TOCCATA (6^e) (ut ou si b).
- * Ollone (d'). SOLO (6^e) (trp. fa).
- * Pennequin. MORCEAU DE CONCERT (6^e) (si b).
- * Pessard. 1^{er} SOLO (5^e) (trp. fa).

- Pichaureau (Cl.). ARISTOLOCHOS (7^e, 8^e) (ut ou si b)
* - Le même pour trompette et orgue (7^e, 8^e).
- Poot. HUMORESQUE (1^{er}, 2^e) (ut ou si b).
- Raphael (G.). MARCHE (4^e, 5^e) (ut ou si b).
- Rateau. SONNANT (3^e) (ut ou si b).
- Reutter. FANFARES (3^e) (ut ou si b).
- SCHERZO (5^e) (ut ou si b).
- Robbins. MONT SAINT-MICHEL (4^e, 5^e) (ut ou si b).
- * Rougnon. 1^{er} SOLO DE CONCERT (6^e) (ut ou si b).
- * Rueff. FANTAISIE CONCERTANTE (7^e) (si b).
* - MOBILE (8^e) (ut).
* - SONATINE (8^e) (ut ou si b).
- * Saint-Saëns. FANTAISIE en mi bémol (Busser) (7) (si b).
- La même (ut).
- * Savard. MORCEAU DE CONCOURS (6^e) (si b).
- Shinohara. TROIS PIECES CONCERTANTES (4^e) (ut ou si b).
- Szokolay. CONCERTO (8^e) (O.).
- * Thomé. FANTAISIE (6^e) (si b).
- Tomasi. CONCERTO (8^e) (ut) (O.).
- SEMAINE SAINTE A CUZCO, pour trompette et trompette piccolo (1 seul exécutant) (8^e) (ut ou si b) (O.).
- TRIPTYQUE (8^e, 9^e) (ut ou si b).
1. Scherzo. - 2. Largo. - 3. Saltarelle.
- VARIATIONS GRÉGORIENNES SUR UN SALVE REGINA pour trompette (ut ou si b) et orgue (6) (O.).
- Vachey. ARIA ET MARCATO (4^e).
- OSTINATI (6^e) (ut ou si b).
- RÉCITATIF ET CARILLON (8^e) (ut)
- Victory. TRIPTYQUE pour trompette en ut ou si b et piano (8^e).
- Vidal. ARIA ET FANFARE (4^e) (ut ou si b).
- * Villette. CONCERTINO (8^e) (ut ou si b).
- Vittoria. CHANSON ET DANSE (8^e) (ut ou si b).
- Waignein. TROIS MOUVEMENTS (6^e) (ut ou si b).
- * Weber (A.). SONATINE BREVE (7^e, 8^e) (ut ou si b).
* - STROPHES (7^e) (ut) (O.).
- Zipoli. ARIA, recueilli et adapté par J. Charpentier (6^e) (ut ou si b) (trp. et orgue).

DEUX TROMPETTES CORNETS OU SAXHORNS

- Bozza. DIALOGUE (5^e).
- Carles. DANSE DANS LE STYLE ANCIEN (5^e).
- Castérède. 6 PIECES BREVES EN DUO (5^e).
- Clodomir. HEURES MUSICALES, 12 duos concertants et progressifs, op. 15 (Foveau).
A. 6 Petits duos (2^e, 3^e). - B. 6 Duos faciles (4^e).
- Guide (de). DUO, op. 20 (4^e).
- Houdy. PROMENADE (4^e).
- Poot. 3 PETITS DUOS (4^e).

TROIS TROMPETTES

- Bergmann. FANFARES HÉRALDIQUES (3^e, 4^e) (ut ou si b) ou 3 trp. naturelles.
- Boutry. FANFARES POUR DES TEMPS LÉGENDAIRES (ut ou si b) : Partition-Parties.
- Dubois (P.M.). 5 BAGATELLES (B.L. 891) :
Partition-Parties.
- Manouvrier. 3 PIECES POUR TROIS TROMPETTES (B.L. 912) : Partition-Parties.
- Tomasi. SUITE pour 3 trompettes ut ou si b (B.L.883) :
Partition-Parties.