

In Paris

*1. Arc Of Triumph / 2. Les Invalides
3. Pompidou Centre / 4. Notre-Dame de Paris
5. Palace Of Versailles / 6. Valse*

Trumpet (B^b + C) & Piano

Edijs Strušels

EMR 90999

In Paris is a six-piece suite for Trumpet and Piano. Designed for developing players, the collection guides students through a variety of styles and soundscapes inspired by the city. Each miniature can stand alone in recital or be combined to form a compact concert suite.

Composer's Note:

These sketches are postcards from my trip to France — brief scenes that balance musical clarity with the warmth of memory. I wanted students to experience both the simplicity of a musical line and the resonance of the stage.

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Edijs Strušels



Français:

Edijs Strušels est un pianiste, compositeur et pédagogue latgalien, engagé dans une musique à la fois enracinée spirituellement et utile dans la pratique. Diplômé en 2024 de l'Académie lettone de musique Jāzeps Vītols, il mène une carrière active en tant que soliste et musicien de chambre, avec des concerts donnés dans plus de dix pays européens.

En tant que compositeur, Strušels se consacre principalement au répertoire sacré et aux matériaux pédagogiques, créant des œuvres accessibles aux élèves tout en étant gratifiantes pour les professionnels. Son écriture se distingue par la clarté du geste, la ligne chantante et des formes qui soutiennent aussi bien la concentration priante que la présence communicative en concert.

English: Edijs Strušels is a Latgalian pianist, composer, and educator dedicated to music that is both spiritually rooted and practically meaningful. A 2024 graduate of the Jāzeps Vītols Latvian Academy of Music, he maintains an active performance career as a soloist and ensemble collaborator, with concert appearances in more than ten European countries.

As a composer, Strušels focuses on sacred repertoire and pedagogical materials, creating works that are accessible to students yet rewarding for professionals. His music is marked by clarity of gesture, lyrical (cantabile) lines, and forms that support both meditative prayer and a communicative concert presence.

Deutsch: Edijs Strušels ist ein lettgallischer Pianist, Komponist und Musikpädagoge, dessen Schaffen sowohl spirituell verwurzelt als auch praxisnah ausgerichtet ist. Er absolvierte 2024 die Jāzeps Vītols Lettische Musikakademie und ist als Solist sowie als Kammermusiker europaweit aktiv – mit Auftritten in mehr als zehn Ländern.

Als Komponist konzentriert sich Strušels auf geistliche Musik und pädagogisches Repertoire. Seine Werke sind für Lernende gut zugänglich und zugleich für professionelle Musiker bereichernd. Charakteristisch für seinen Stil sind eine klare musikalische Geste, eine kantable Linie und Formen, die sowohl meditative Versenkung als auch eine ausdrucksstarke Bühnenpräsenz fördern.



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In Paris

1. Arc Of Triumph

Edijs Strušels

Tempo di marcia

marcato

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9

18

25

33



2. Les Invalides

Allegretto

2

9

16

23

29

34



In Paris

1. Arc Of Triumph

Edijs Strušels

Tempo di marcia

musical score for B♭ Trumpet and Piano

Measures 1-4: B♭ Trumpet (marked *marcato*, *mf*) and Piano (marked *marcato*, *mf*) play a melody with triplets.

Measures 5-8: B♭ Trumpet (marked *sub. p*) and Piano (marked *sub. p*) play a melody with triplets.

Measures 9-14: B♭ Trumpet (marked *mf*) and Piano (marked *mf*) play a melody with triplets.

Measures 15-18: B♭ Trumpet (marked *f*) and Piano (marked *f*) play a melody with triplets.

2. Les Invalides

Allegretto

legato

mf

mp

4

mp

7

mf

p

10

mf

3. Pompidou Centre

Alla marcia

First system of the musical score for 'Alla marcia'. The treble clef staff begins with a melody marked *mf* (mezzo-forte), featuring triplet eighth notes. The piano accompaniment in the bass clef consists of a steady eighth-note triplet pattern, also marked *mf*.

5

Second system of the musical score. The treble clef staff continues the melody, with dynamics shifting from *p* (piano) to *mf*. The piano accompaniment maintains the triplet eighth-note pattern, with dynamics shifting from *p* to *mf*.

10

Viva

Third system of the musical score, titled 'Viva'. The treble clef staff features a new melody with dynamics *f* (forte) and *sub. p* (subito piano). The piano accompaniment includes triplet eighth notes and sixteenth-note patterns, with dynamics *f* and *sub. p*.

16

Fourth system of the musical score. The treble clef staff continues the melody, marked *mp* (mezzo-piano). The piano accompaniment features a mix of eighth and sixteenth notes, with triplet markings and a final flourish.

4. Notre-Dame de Paris

Andante doloroso

First system of the musical score. The vocal line (treble clef) begins with a melody marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano accompaniment (grand staff) starts with a rest, followed by a melody in the right hand marked *p* (piano) and *mf* (mezzo-forte). The left hand plays a simple harmonic accompaniment.

Second system of the musical score, starting at measure 7. The vocal line continues with a melody marked *f* (forte) and *mf* (mezzo-forte). The piano accompaniment features a more active right hand with chords and a melody marked *f* (forte) and *mf* (mezzo-forte). The left hand continues with a simple harmonic accompaniment.

Third system of the musical score, starting at measure 13. The vocal line continues with a melody marked *mp* (mezzo-piano). The piano accompaniment is mostly rests in both hands, with a *p* (piano) marking in the right hand.

Fourth system of the musical score, starting at measure 17. The vocal line continues with a melody marked *p* (piano). The piano accompaniment is mostly rests in both hands. A *rit.* (ritardando) marking is present above the vocal line.

5. Palace Of Versailles

Andante cantabile

The musical score is written for piano and voice. It is in 4/4 time and the key of D major (two sharps). The tempo is marked 'Andante cantabile'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 1-6): The vocal line begins with a rest, then enters with a melody starting on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes and quarter notes in the left hand. Dynamics include *mp* (mezzo-piano) and *simile*. There are also markings for *leg.* (legato) and ** leg.* (accented).

System 2 (Measures 7-11): The vocal line continues with a rising melody, reaching a forte (*f*) dynamic. The piano accompaniment maintains its rhythmic pattern, with a *mf* (mezzo-forte) dynamic marking in the right hand.

System 3 (Measures 12-16): The vocal line features a series of eighth-note runs, alternating between piano (*p*) and forte (*f*) dynamics. The piano accompaniment continues with a steady eighth-note pattern, marked with a *p* (piano) dynamic.

System 4 (Measures 17-20): The vocal line concludes with a melodic phrase, marked with *p* and *mf* dynamics. The piano accompaniment also concludes with a melodic phrase, marked with *p* and *mf* dynamics.

6. Valse

Tempo di valse

Measures 1-9 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody is in the right hand, starting with a half rest, followed by eighth and quarter notes. The piano accompaniment is in the left hand, consisting of chords. Dynamics include *mf* for the melody and *f* to *mp* for the piano. There are four fermatas marked with a double bar line and a fermata symbol. Below the piano part, there are four asterisks and the word 'simile'.

10

Measures 10-19. The melody continues with eighth and quarter notes. Dynamics include *f*, *p*, and *mf*. The piano accompaniment consists of chords, with dynamics *f*, *p*, and *mf*. There are two fermatas marked with a double bar line and a fermata symbol.

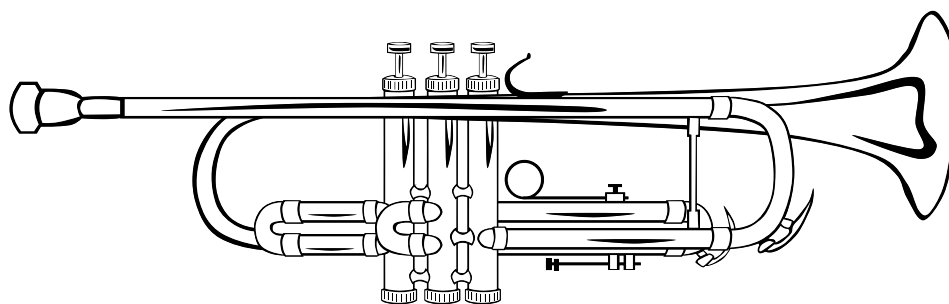
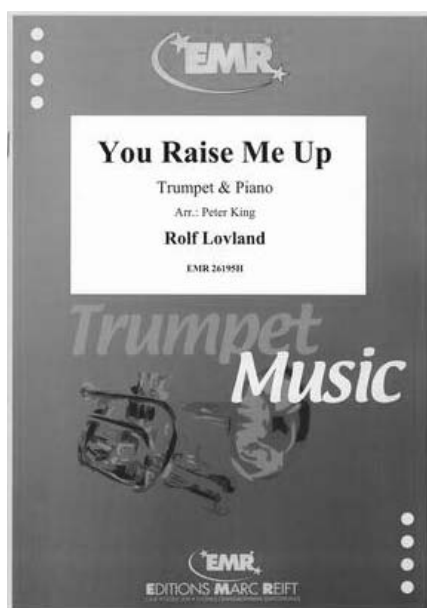
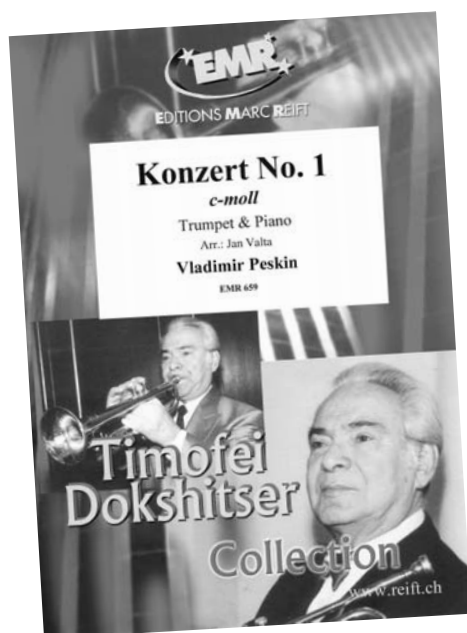
20

Measures 20-26. The melody continues with eighth and quarter notes. Dynamics include *f*. The piano accompaniment consists of chords, with dynamics *f*. There are two fermatas marked with a double bar line and a fermata symbol.

27

Measures 27-31. The melody continues with eighth and quarter notes. Dynamics include *mp* and *mf*. The piano accompaniment consists of chords, with dynamics *mp* and *mf*. There are two fermatas marked with a double bar line and a fermata symbol.

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