

Präludium, Intermezzo und Rondo

Trumpet (B $\flat$ + C), Trombone (♭ + trill) & Piano

Jan Koetsier

EMR 5278

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Präludium, Intermezzo und Rondo

für Trompete, Posaune und Klavier
Opus 152 (1998)


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I. Präludium

Jan Koetsier

Moderato



The musical score is written for three parts: B♭ Trumpet, Trombone, and Piano. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into three systems. The first system (measures 1-3) features a strong, sustained melody in the brass instruments, marked with a forte (f) dynamic. The piano part enters in measure 2 with a flowing, arpeggiated figure. The second system (measures 4-6) continues the brass melody, with the piano part playing a rapid, sixteenth-note pattern marked fortissimo (ff). The third system (measures 7-9) shows the brass instruments holding a sustained note while the piano part continues its rapid pattern, marked with a fortissimo (ff) dynamic and a 'sim.' (simulazione) marking. The piano part concludes with a 'dim.' (diminuendo) marking.

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Measures 10-14 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is written for a grand piano. The right hand has a melodic line with some grace notes and slurs. The left hand features a steady eighth-note accompaniment in measures 10-11, followed by a more complex pattern of eighth and sixteenth notes in measures 12-14. Dynamics include piano (*p*) in measures 10 and 12.

Measures 15-19 of the musical score. The right hand continues its melodic development with slurs and ties. The left hand has a consistent eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) in measures 15 and 17. Measure 19 ends with a triplet of eighth notes in the right hand.

Measures 20-23 of the musical score. The right hand features a long, flowing melodic line with slurs and ties, marked with piano (*p*) in measures 20 and 22. The left hand continues with eighth-note accompaniment, marked with piano (*p*) in measure 22. Measures 20 and 21 are marked with *dim.* (diminuendo). Measure 23 ends with a triplet of eighth notes in the right hand.

Measures 24-27 of the musical score. The right hand has a melodic line with slurs and ties, marked with forte (*f*) in measures 24 and 26. The left hand features a steady eighth-note accompaniment, marked with forte (*f*) in measure 26. Measure 27 ends with a triplet of eighth notes in the right hand.

II. Intermezzo

Adagio

Measures 1-3 of the Intermezzo, marked Adagio. The music is in 3/4 time and features a piano (*f*) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern.

Measures 4-8 of the Intermezzo, marked Adagio. The music continues with a piano (*f*) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern.

Measures 9-12 of the Intermezzo, marked Adagio. The music continues with a piano (*p*) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern.

Measures 13-18 of the Intermezzo, marked Adagio. The music continues with a piano (*p*) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern.

Measures 19-23 of the Intermezzo, marked Adagio. The music continues with a piano (*pp*) dynamic. The right hand plays chords and the left hand plays a rhythmic pattern.

Tranquillo

Measures 24-27 of the Intermezzo, marked Tranquillo. The music is in 3/4 time and features a piano (*pp*) dynamic. The right hand plays a melodic line and the left hand plays a rhythmic pattern.

III. Rondo

9

Allegretto grazioso

Measures 1-6 of the Rondo section. The music is in 2/4 time with a key signature of two flats. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a piano (*p*) dynamic, and finally a fortissimo (*sf*) dynamic. The piano accompaniment also follows this dynamic pattern. The second system continues the piano accompaniment with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.

Measures 7-13 of the Rondo section. The music continues with the vocal line and piano accompaniment. The vocal line features a piano (*p*) dynamic, a fortissimo (*sf*) dynamic, and a piano (*p*) dynamic. The piano accompaniment includes a piano (*p*) dynamic, a fortissimo (*sf*) dynamic, and a piano (*p*) dynamic. The section concludes with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.

Measures 14-18 of the Rondo section. The music continues with the vocal line and piano accompaniment. The vocal line features a fortissimo (*sf*) dynamic, a piano (*p*) dynamic, and a fortissimo (*sf*) dynamic. The piano accompaniment includes a fortissimo (*sf*) dynamic, a piano (*p*) dynamic, and a fortissimo (*sf*) dynamic. The section concludes with a piano (*p*) dynamic and a fortissimo (*sf*) dynamic.

Measures 18-21 of the musical score. The score is written for a piano with two staves. The key signature has two flats (B-flat and E-flat). Measure 18 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and a quarter note B-flat4. The bass line consists of a half note G3 and a half note F3. Measure 19 continues the melody with a quarter note A4, a half note G4, and a quarter note F4. The bass line has a half note E3 and a half note D3. Measure 20 features a quarter note E4, a half note D4, and a quarter note C4. The bass line has a half note C3 and a half note B2. Measure 21 begins with a piano (*p*) dynamic. The melody has a quarter note B-flat4, a half note A4, and a quarter note G4. The bass line has a half note F3 and a half note E3. The piano part in the lower system features a treble clef and a bass clef. The right hand has a half note G4, a half note F4, and a quarter note E4. The left hand has a half note D3 and a half note C3. The piano part continues with a half note B-flat4, a half note A4, and a quarter note G4. The left hand has a half note F3 and a half note E3. The piano part concludes with a half note D4 and a quarter note C4. The left hand has a half note B2 and a half note A2.

Measures 22-26 of the musical score. The score is written for a piano with two staves. The key signature has two flats (B-flat and E-flat). Measure 22 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and a quarter note B-flat4. The bass line consists of a half note G3 and a half note F3. Measure 23 continues the melody with a quarter note A4, a half note G4, and a quarter note F4. The bass line has a half note E3 and a half note D3. Measure 24 features a quarter note E4, a half note D4, and a quarter note C4. The bass line has a half note C3 and a half note B2. Measure 25 begins with a mezzo-forte (*mf*) dynamic. The melody has a quarter note B-flat4, a half note A4, and a quarter note G4. The bass line has a half note F3 and a half note E3. The piano part in the lower system features a treble clef and a bass clef. The right hand has a half note G4, a half note F4, and a quarter note E4. The left hand has a half note D3 and a half note C3. The piano part continues with a half note B-flat4, a half note A4, and a quarter note G4. The left hand has a half note F3 and a half note E3. The piano part concludes with a half note D4 and a quarter note C4. The left hand has a half note B2 and a half note A2.

Measures 27-31 of the musical score. The score is written for a piano with two staves. The key signature has two flats (B-flat and E-flat). Measure 27 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and a quarter note B-flat4. The bass line consists of a half note G3 and a half note F3. Measure 28 continues the melody with a quarter note A4, a half note G4, and a quarter note F4. The bass line has a half note E3 and a half note D3. Measure 29 features a quarter note E4, a half note D4, and a quarter note C4. The bass line has a half note C3 and a half note B2. Measure 30 begins with a piano (*p*) dynamic. The melody has a quarter note B-flat4, a half note A4, and a quarter note G4. The bass line has a half note F3 and a half note E3. The piano part in the lower system features a treble clef and a bass clef. The right hand has a half note G4, a half note F4, and a quarter note E4. The left hand has a half note D3 and a half note C3. The piano part continues with a half note B-flat4, a half note A4, and a quarter note G4. The left hand has a half note F3 and a half note E3. The piano part concludes with a half note D4 and a quarter note C4. The left hand has a half note B2 and a half note A2.

Measures 32-35 of the musical score. The score is written for a piano with two staves. The key signature has two flats (B-flat and E-flat). Measure 32 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and a quarter note B-flat4. The bass line consists of a half note G3 and a half note F3. Measure 33 continues the melody with a quarter note A4, a half note G4, and a quarter note F4. The bass line has a half note E3 and a half note D3. Measure 34 features a quarter note E4, a half note D4, and a quarter note C4. The bass line has a half note C3 and a half note B2. Measure 35 begins with a piano (*p*) dynamic. The melody has a quarter note B-flat4, a half note A4, and a quarter note G4. The bass line has a half note F3 and a half note E3. The piano part in the lower system features a treble clef and a bass clef. The right hand has a half note G4, a half note F4, and a quarter note E4. The left hand has a half note D3 and a half note C3. The piano part continues with a half note B-flat4, a half note A4, and a quarter note G4. The left hand has a half note F3 and a half note E3. The piano part concludes with a half note D4 and a quarter note C4. The left hand has a half note B2 and a half note A2.

TRUMPET, HORN & PIANO (ORGAN)

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EMR 8410	BACH, Johann S.	Arosio (5)
EMR 8402	BEETHOVEN, L.v.	Die Ehre Gotttes aus der Natur (5)
EMR 8405	BEETHOVEN, L.v.	Ode To Joy (5)
EMR 8408	BORODIN, Alexander	Polovetzyan Dance (5)
EMR 8405	CHARPENTIER, M.A.	Te Deum (5)
EMR 8402	CHOPIN, Frédéric	Tristesse (5)
EMR 636K	CLARKE, Jeremiah	Trumpet Voluntary (Michel) (3)
EMR 8401	CLARKE, Jeremiah	Trumpet Voluntary (Naulais) (5)
EMR 8409	DEBUSSY, Claude	Clair de Lune (5)
EMR 8404	DVORAK, Antonin	Humoresque (5)
EMR 8409	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 696F	FISCHER, Johann	March (Michel) (9)
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EMR 8402	GERSHWIN, George	I Got Rhythm (5)
EMR 8410	GERSHWIN, George	Summertime (5)
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EMR 696F	GLUCK, C.W.von	Marche Religieuse (Michel) (9)
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EMR 696F	HÄNDEL, Georg Fr.	Air (Michel) (9)
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EMR 8406	HÄNDEL, Georg Fr.	Sarabande II (5)
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EMR 8403	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
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EMR 696F	PURCELL, Henry	Marche (Michel) (9)
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