

Scherzo

E^b Cornet & Piano

Arr.: Ted Barclay

Vladislav Blazhevich

EMR 44575

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E♭ CORNET

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Arr.: Ted Barclay

Allegro (♩. = 144)

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6 *f*

14

23 **A** *p*

39 *f cresc.* *molto cresc.*

48 *f* *poco dim.* *p* **B**

58 *poco cresc.*

67 *f* *poco dim.*

75 **C** *p cresc. molto* *ff*

84

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Allegro (♩ = 144)

E♭ Cornet

Piano

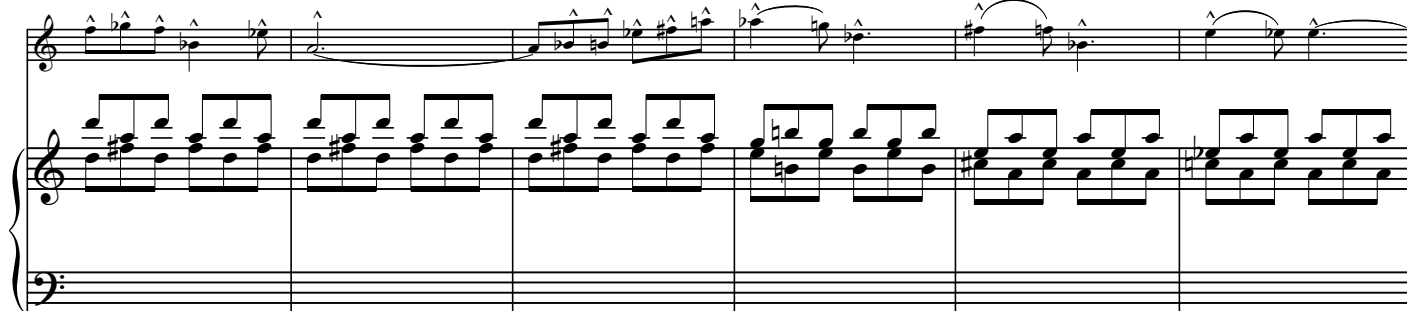
sempre accentuare

ff

6



12



18



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Musical score for measures 23-28. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 23 has a treble staff with a whole rest and a bass staff with a half note chord (B-flat, E-flat). Measures 24-28 show a piano accompaniment with chords and moving lines in both hands. A forte (*f*) dynamic is marked in measure 27.

A

Musical score for measures 29-34. Measure 29 is a repeat sign. Measures 30-34 show a piano accompaniment. A piano (*p*) dynamic is marked in measure 32. The system ends with a repeat sign.

Musical score for measures 35-40. Measures 35-40 show a piano accompaniment. A forte (*f*) dynamic with a crescendo (*cresc.*) is marked in measure 39. The system ends with a repeat sign.

Musical score for measures 41-46. Measures 41-46 show a piano accompaniment. A piano (*p*) dynamic is marked in measure 42. A molto crescendo (*molto cresc.*) is marked in measure 45. The system ends with a repeat sign.

Musical score for measures 47-52. Measures 47-52 show a piano accompaniment. A forte (*f*) dynamic is marked in measure 47. A poco dimesso (*poco dim.*) is marked in measure 50. The system ends with a repeat sign.

53

B

p

59

poco cresc.

65

f

71

C

poco dim.

marcato

poco dim.

77

p cresc. molto

ff

p cresc. molto

ff

Musical score for measures 83-88. The system consists of a vocal line and a piano accompaniment. The piano part begins with a *ff* *marcatissimo* dynamic and a *sfz* (sforzando) marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with various ornaments (accents and slurs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line.

Musical score for measures 89-94. The system consists of a vocal line and a piano accompaniment. The piano part continues with the *ff* *marcatissimo* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with various ornaments (accents and slurs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line.

Musical score for measures 95-100. The system consists of a vocal line and a piano accompaniment. The piano part continues with the *ff* *marcatissimo* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with various ornaments (accents and slurs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line. A section marked **D** begins in measure 98.

Musical score for measures 101-106. The system consists of a vocal line and a piano accompaniment. The piano part continues with the *ff* *marcatissimo* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with various ornaments (accents and slurs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line.

Musical score for measures 107-112. The system consists of a vocal line and a piano accompaniment. The piano part continues with the *ff* *marcatissimo* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with various ornaments (accents and slurs). The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line.

113

Measures 113-118. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and sixteenth notes, with a long slur over measures 115-118. The piano accompaniment in the grand staff features chords and moving lines in both hands, with a long slur in the bass line across measures 115-118.

119

Measures 119-124. The melody in the treble clef is mostly rests. The piano accompaniment continues with chords and moving lines. A forte (*f*) dynamic marking appears in measure 122. A slur is present in the bass line from measure 119 to 120.

125

Measures 125-130. The melody in the treble clef is mostly rests. The piano accompaniment continues with chords and moving lines. A forte (*f*) dynamic marking appears in measure 128. A slur is present in the bass line from measure 125 to 126.

131

Measures 131-136. The melody in the treble clef is mostly rests. The piano accompaniment continues with chords and moving lines. A slur is present in the bass line from measure 131 to 132.

137

Measures 137-142. The melody in the treble clef is mostly rests. The piano accompaniment continues with chords and moving lines. A forte (*f*) dynamic marking appears in measure 138. A slur is present in the bass line from measure 137 to 138.

poco rall.

E Lento (♩ = 56)

Measures 144-150. The score is in E major, 4/4 time. The tempo is Lento (♩ = 56). The first staff (treble clef) has a whole rest in measure 144, followed by a triplet of eighth notes in measure 145, and a triplet of eighth notes in measure 146. The second staff (bass clef) has a whole rest in measure 144, followed by a triplet of eighth notes in measure 145, and a triplet of eighth notes in measure 146. The tempo marking *p cantabile* is present in measure 145. The key signature changes to F major in measure 147, and the time signature changes to 3/4 in measure 148. The piece ends in measure 150 with a final chord in F major.

151

Measures 151-155. The score is in F major, 3/4 time. The first staff (treble clef) has a triplet of eighth notes in measure 151, followed by a triplet of eighth notes in measure 152, and a triplet of eighth notes in measure 153. The second staff (bass clef) has a triplet of eighth notes in measure 151, followed by a triplet of eighth notes in measure 152, and a triplet of eighth notes in measure 153. The tempo marking *p* is present in measure 151. The key signature changes to E major in measure 154, and the time signature changes to 4/4 in measure 155. The piece ends in measure 155 with a final chord in E major.

156

Measures 156-160. The score is in E major, 4/4 time. The first staff (treble clef) has a triplet of eighth notes in measure 156, followed by a triplet of eighth notes in measure 157, and a triplet of eighth notes in measure 158. The second staff (bass clef) has a triplet of eighth notes in measure 156, followed by a triplet of eighth notes in measure 157, and a triplet of eighth notes in measure 158. The tempo marking *p* is present in measure 156. The key signature changes to F major in measure 159, and the time signature changes to 3/4 in measure 160. The piece ends in measure 160 with a final chord in F major.

161 F

Measures 161-165. The score is in F major, 4/4 time. The first staff (treble clef) has a triplet of eighth notes in measure 161, followed by a triplet of eighth notes in measure 162, and a triplet of eighth notes in measure 163. The second staff (bass clef) has a triplet of eighth notes in measure 161, followed by a triplet of eighth notes in measure 162, and a triplet of eighth notes in measure 163. The tempo marking *p* is present in measure 161. The key signature changes to E major in measure 164, and the time signature changes to 3/4 in measure 165. The piece ends in measure 165 with a final chord in E major.

166

Measures 166-170. The score is in E major, 4/4 time. The first staff (treble clef) has a triplet of eighth notes in measure 166, followed by a triplet of eighth notes in measure 167, and a triplet of eighth notes in measure 168. The second staff (bass clef) has a triplet of eighth notes in measure 166, followed by a triplet of eighth notes in measure 167, and a triplet of eighth notes in measure 168. The tempo marking *p* is present in measure 166. The key signature changes to F major in measure 169, and the time signature changes to 3/4 in measure 170. The piece ends in measure 170 with a final chord in F major.

171 *cresc.* *calando*

176 *rit.* **G** *Con moto* (♩ = 66)

181 *rit.*

186 **H** *Tempo di Lento* (♩ = 56) *rit.*

190 **I** *Tempo I* (♩ = 144)

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