

GUILLAUME BALAY

ANDANTE ET ALLEGRO

pour cornet si \flat ou saxhorn si \flat
ou trompette ut ou si \flat et piano

ALPHONSE LEDUC
Editions Musicales, 175, rue Saint-Honoré
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Réf. : AC

ANDANTE ET ALLEGRO

pour Cornet Si \flat ou Saxhorn Si \flat ou Trompette Ut ou Si \flat et Piano

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

CORNET Si \flat ou SAXHORN Si \flat
ou TROMPETTE Si \flat

Guillaume BALAY

And^{te} mod^{to}

mf

f *p*

Poco più mosso

mf

Sans presser

cre - - - scen -

Energico

f

do

CORNET SI \flat ou SAXHORN SI \flat ou TROMPETTE SI \flat

Retenu , Tempo

ff *pp* cre - scen -

Ritard. T^o I^o Très dou.r

f *p subito* - do

Allegro 10 Très léger

p

f *ff* 3

CORNET SI \flat ou SAXHORN SI \flat ou TROMPETTE SI \flat

p

f

dim.
p

ff *p*

f *ff* *p*

p *tenue*

f *ff*

GUILLAUME BALAY

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ou trompette ut ou si b et piano

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ANDANTE ET ALLEGRO

pour Cornet Sib ou Saxhorn Sib ou Trompette Ut ou Sib et Piano

TROMPETTE UT

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Guillaume BALAY

And^{te} moderato
2

mf

f *p*

Poco più mosso
mf

Sans presser

cre - - - scen - - - do

TROMPETTE UT

Energico Retenu , Tempo

f *ff* *pp*

Ritard. *très doux*

f *p subito*

cre - scen - do

T^o I^o

Allegro 10

p très léger

f *ff* 3

TROMPETTE UT

p

f

dim.
p

ff

p

f

ff

p

f

ff

f

ff

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with dotted rhythms.

Sans presser

Second system of musical notation. The vocal line includes the lyrics "cre - scen -". The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mf*.

Energico

Retenu

Third system of musical notation. The vocal line includes the lyrics "do" and "> suivez". The piano accompaniment features a more active bass line. Dynamic markings include *f* and *ff*.

Tempo

Ritard.

Très douz

Fourth system of musical notation. The vocal line includes the lyrics "cre - scen - do". The piano accompaniment features a slower, more sustained bass line. Dynamic markings include *pp*, *cresc.*, *f*, and *ff*. Performance directions include *Rall.*, *Tempo*, and *Ritard.*

Tempo I?

Tempo I?

Trio?

pp subito

pp

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic and includes the instruction *pp subito*. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

Allegro

Allegro

f

f

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef. The middle and bottom staves are piano accompaniment with a grand staff. The tempo is marked *Allegro* and the dynamics are *f*. The piano part features a rhythmic pattern of eighth notes and chords.

Très léger

p

ff

ff

p

p>

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef. The middle and bottom staves are piano accompaniment with a grand staff. The tempo is marked *Très léger* and the dynamics are *p*. The piano part features a complex rhythmic pattern with many sixteenth notes.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line features a melodic line with some grace notes. The piano accompaniment includes chords and a bass line with eighth notes.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features some sustained chords in the right hand and a more active bass line.

Third system of musical notation. The piano accompaniment becomes more complex with sixteenth-note patterns in the right hand. Dynamic markings include *f* (forte) in the vocal line and *f* in the piano accompaniment.

Fourth system of musical notation. The piano accompaniment features a prominent bass line with chords. Dynamic markings include *ff* (fortissimo) in the vocal line, *ff* in the piano accompaniment, and *dim.* (diminuendo) at the end of the system.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* in both the right and left hands.

Second system of musical notation. The vocal line includes the lyrics "cre - scen - do". The piano part has dynamic markings of *f* and *p*. A *dim.* marking is present above the vocal line.

Third system of musical notation, continuing the piano accompaniment.

Fourth system of musical notation. The piano part features a handwritten annotation "Forced" above the right hand and dynamic markings of *ff* in both hands.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a dynamic marking of *ff* (fortissimo) in both the treble and bass staves. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. The piano part features a dynamic marking of *Rit.* (ritardando) and a tempo change marking *a T^o* (allegro). The key signature remains three flats, and the time signature is 3/4.

Third system of musical notation. This system continues the piano accompaniment with various chordal textures and melodic lines in both staves. The key signature is three flats and the time signature is 3/4.

Fourth system of musical notation. This system continues the piano accompaniment, showing further development of the harmonic and melodic material. The key signature is three flats and the time signature is 3/4.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *s*. The piano accompaniment features chords and moving lines. The lyrics "cre - - scen - - do" are written below the vocal line. A dynamic marking *f* is present at the end of the system.

Second system of musical notation. The vocal line has a melodic phrase marked *ff* and another marked *p*. The piano accompaniment includes chords and moving lines. A handwritten signature "Ceder" is written above the piano part. Dynamic markings *ff* and *p* are present.

Third system of musical notation. The vocal line features sixteenth-note passages marked *p* and *tenue*. The piano accompaniment includes chords and moving lines. Dynamic markings *ff* and *tenue* are present.

Fourth system of musical notation. The vocal line has a melodic phrase marked *s* and another marked *ff*. The piano accompaniment includes chords and moving lines. Dynamic markings *s*, *ff*, and *8-1* are present.

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 ET PIANO**

Les tonalités indiquées entre parenthèses se rapportent au clavier de l'instrument

NIVEAUX 1 à 6

- Librespic. LIED ET SCHERZO (5^e) (ut ou si b)
 mellér. BELLE PROVINCE : ROUYN (2^e) (si b)
 - BELLE PROVINCE : SHERBROOKE (2^e) (ut ou si b)
 - TROMPETTE FRANÇAISE (6^e) (ut ou si b)
 ncelin. SIX CHANTS POPULAIRES DE BASSE BRETAGNE
 routiouian. ARIA ET SCHERZO (si b) (5^e, 6^e)
 safiev. SONATA
 alay. ANDANTE ET ALLEGRO (5^e) (ut ou si b)
 * - PRÉLUDE ET BALLADE (6^e) (si b)
 Barat. ANDANTE ET SCHERZO (5^e) (ut ou si 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)
 - ORIENTALES (5^e) (ut ou si b)
 ariller. CITOYEN MARDI-GRAS, légende bretonne (6^e)
 (ut ou si b)
 audrier. L'ASPIRANT TROMPETTISTE (ut ou si b ou
 cornet si b) (prép. 2, élé. 1)
 - FRAIRIE (ut ou si b) (prép. 2, élé. 1)
 - LUDO - TEST (ut ou si b) (prép. 2, élém. 1)
 - SUITE (5^e) (ut ou si b)
 - TOUT A CINQ TEMPS (ut ou si b) (5^e, 6^e)
 leaucamp. ARLEQUINADE (3^e) (ut ou si b)
 lerthelot. LAMENTO ET MARCIETTA (4^e) (ut ou si b)
 (ou hautbois)
 litsch. FANTASSETTA (4^e, 5^e) (ut ou si b)
 lloch. MEOU TAN YIN (Fête des pivovins) pour trompette et
 piano
 lonneau. SUITE (5^e, 7^e) (O.) (ut ou si b)
 1. Improvisation - 2. Danse des démons - 3. Plainte -
 4. Espièglerie
 lourdon. BADINERIE (ut ou si b) (prép. 2 élém. 1)
 Boutry. TROMPETUNIA (6^e) (ut ou si b)
 lozza. BADINAGE (3^e) (ut ou si b)
 - CAPRICE N° 2 (6^e) (ut ou si b)
 - FRIGARIANA (6^e) (ut ou si b)
 - LIED (4^e) (ut ou si b)
 - RHAPSODIE (5^e) (ut ou si b)
 lrun (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) (O.) (ut ou si b)
 'Chapuis. SOLO (6^e) (trompette fa ou si b)
 Charpentier (J.). CONCERT N° 7 (ut ou si b) (O.)
 Clérissse. NOCE VILLAGEOISE (3^e) (ut ou si b)
 - THÈME VARIÉ (5^e) (ut ou si b)
 onstant (F.). MINUTE (3^e) (ut ou si b)
 'Cools. SOLO DE CONCOURS, op. 84 (6^e) (si b)
 'Daire et Mas. UN, DEUX, PUIS TROIS BÉMOLS (2^e)
 (ut ou si b)
 Dallier. FÊTE JOYEUSE (6^e) (si b)
 Defaye. PIÈCE DE CONCOURS I (1^{re}) (ut ou si b)
 - PIÈCE DE CONCOURS II (3^e) (ut ou si b)
 - PIÈCE DE CONCOURS III (1^{re}, 2^e) (ut ou si b)
 - SUITE COLORÉE (ut ou si b)

1. Parme (1^{re}) - 2. Jaune canari (1^{re}) - 3. Bleu ciel (2^e) -
 4. Orange (2^e) - 5. Vert jade (3^e) - 6. Arc-en-ciel (3^e)
 Defossez. LES GAMES EN VACANCES (3^e) (ut et si b)
 Degenne. BOUFFONNERIE (ut ou si b) (élé. 2)
 Delgiudice. RONDINO (ut ou si b) (dé. 2 / prép. 1)
 *Desportes. INTRODUCTION ET ALLEGRO (6^e) (si b)
 Devogel. GLORIA (ut ou si b) (prép. 2 / élém. 1)
 Dubois (P.M.). CHORAL «La vieille année s'en est allée»
 (4^e, 5^e) (ut ou si b)
 - PETIT PISTON DEVIENDRA GRAND (4^e) (ut)
 *Erlanger. SOLO (5^e) (trompette fa)
 Feld. INTERMEZZO (3^e) (ut ou si b)
 Feldbusch. POÈME (ut ou si b) (5^e)
 Friboulet. GAMNERIE (4^e, 5^e) (ut ou si b)
 Frison. MODERATO CANTABILE (prép. 2)
 Gabayé. BOUTADE (5^e) (ut ou si b)
 Gallois Montbrun. LIED (3^e) (ut ou si b)
 - MARCHÉ (1^{re}, 2^e) (ut ou si b)
 - SCHERZO (3^e) (ut ou si b)
 *Gaubert. CANTABILE ET SCHERZETTO (6^e) (si b)
 *Gédalge. PIÈCE (6^e) (ut ou si b)
 Houdy. SARABANDE (6^e) (ut ou si b)
 *Hüe. 1^{re} SOLO (6^e) (si b)
 Lauridsen. SONATA
 *Legley. RHAPSODIE (6^e) (ut ou si b)
 Lucas. BALANCELLE (ut ou si b) (dé. 1 et 2)
 - POUR DANSER A SAINT-PETERSBOURG (ut ou si b)
 (dé. 2 / prép. 1)
 Mas. PAVANE (1^{re})
 - PREMIER ROMANTIQUE (4^e) (ut ou si b)
 Merlet. LE MONDE S'OUVRE (5^e) (ut ou si b)
 Meyer. MOUSSAILLON MARCHÉ (3) (ut ou si b)
 Mihalovici. MÉDITATION (3^e) (ut ou si b)
 - SCHERZO-VALSE (4^e) (ut ou si b)
 *Mousquet. LÉGENDE HÉROÏQUE, op. 27 (6^e) (si b)
 Niverd. ARIA ET TOCCATA (6^e) (ut ou si b)
 *Ollone (d'). SOLO (6^e)
 Palmer. SONATA, trompette en ut ou mi b
 *Pennequin. MORCEAU DE CONCERT (6^e) (si b)
 Pilss. CONCERTO
 Poot. HUMORESQUE (1^{re}, 2^e) (ut ou si b)
 Raphael (Günter). MARCHÉ (4^e, 5^e) (ut ou si b)
 Rateau. SONNANT (3^e) (ut ou si b)
 Ratz. GIGUE
 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^{re} SOLO DE CONCERT (6^e) (ut ou si b)
 *Rueff. MOBILES (6^e) (ut)
 *Savard. MORCEAU DE CONCOURS (6^e) (si b)
 Séguin. ÉTREINTE (ut ou si b) (dé. 1 et 2)
 - TROMBAMBINO (ut ou si b) (dé. 2, prép. 1)
 Shinohara. TROIS PIÈCES CONCERTANTES (4^e) (ut ou si b)
 Starer (R.). INVOCATION
 Succari. SOLEIL DE MARS (ut ou si b) (élé. 1)
 *Thomé. FANTAISIE (6^e) (si b)
 Tonka. ARLEQUIN (ut ou si b) (prép. 1 et 2)
 Vachey. ARIA ET MARCATO (4^e)
 - BAGATELLE (ut ou si b) (2^e)
 - OSTINATI (6^e) (ut ou si b)
 - RÉCITATIF ET CARILLON (4^e) (ut)
 Victory. TRIPTYQUE (6^e) (ut ou si b)

- Vidal. ARIA ET FANFARE (4^e) (ut ou si b)
 Villette. CONCERTINO (ut ou si b)
 Werner. TROIS PIÈCES LIBRES (ut)
 White. SONATE

TROMPETTE SEULE

- Gabayé. FEU D'ARTIFICE (ut ou si b)
 Jolas. ÉPISEME TROISIÈME (ut)
 Schröter. FANFARETTE (6^e)

TROMPETTE ET ORGUE

- Charpentier (M.A.). MARCHÉ ET TRIOMPHE ET
 SECOND AIR DE TROMPETTE, pour 1 dessus ut ou si b,
 orgue (ou piano) et percussion (Lambert)
 Purcell. SONATE
 Starer. 3 PRÉLUDES
 Torelli. SINFONIA CON TROMBA

**DEUX TROMPETTES
(CORNETS ET SAXHORNS)**

- Adler. TRUMPETRY fanfare pour deux trompettes
 Baudrier. FUGHETTA (ut ou si b) (élé. 1 et 2)
 Bozza. DIALOGUE (5^e)
 Carles. DANSE DANS LE STYLE ANCIEN (5^e)
 Castérède. 6 PIÈCES BRÈVES EN DUO (5^e)
 Clodomir. HEURES MUSICALES, 6 duos faciles (4^e) op. 15
 (Foveau)
 Dupin. LES CHANTS DE L'ADJUDANT (si b)
 Houdy. PROMENADE (4^e)
 Jones. SONATINA
 Poot. 3 PETITS DUOS (4^e)
 Rimsky-Korsakov. 2 DUETS

TROMPETTE ET COR

- Bozza. CONTRASTES IV (5^e, 6^e)
 Kazdin. TWELVE DUETS

TROIS TROMPETTES

- Bergmann. FANFARES HÉRALDIQUES pour 3 trompettes
 ut ou si b, ou 3 trompettes naturelles (3^e, 4^e)
 Boutry. FANFARES POUR LES TEMPS LÉGENDAIRES
 (ut ou si b)
 Defaye. SIX PIÈCES D'AUDITION (2^e à 4^e)
 Dubois (P.M.). 5 BAGATELLES
 Gay. BACCANALLIAN ALARUM
 Manouvrier. 3 PIÈCES POUR 3 TROMPETTES
 Orr. A SALUTE TO THE STATES
 Osborne. 4 FANFARES (Sonneries de chasse française) avec
 timbales
 Philips. TRIO POUR TROMPETTES
 Schiffman. HOLIDAY FANFARES
 Tomasi. SUITE pour 3 trompettes ut ou si b
 Wurm. 3 TRIOS (ou 3 cornets ou cors)

TROMPETTE ET BASSON

- Zanettovich. SONNERIE, quatre mouvements brefs (si b)