

STINEY DEAR
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SCENE DE BALLET

for

B^b TRUMPET *and* PIANO

by

CHARLES *de* BERIOT (1802-1870)

Op. 100

ALBERT J. ANDRAUD
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Scene de Ballet.

For Trumpet and Piano

Ch. de Bériot, Op. 100.

Cornet à pistons in B^b *Allegro vivace.*

Piano. *Allegro vivace.*

meno mosso

p

molto cantando

rit.

Recitativo *Tempo più lento.*

mf *p* *pp* *Tempo più lento. rit.*

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S28
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Adagio cantabile.

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked "Adagio cantabile." The vocal line begins with a melodic phrase, followed by a longer note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Adagio cantabile.

The second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like "pp" (pianissimo) appearing in the right hand.

1

The third system includes a first ending bracket labeled "1" over the vocal line. The piano accompaniment continues with its characteristic rhythmic accompaniment. Dynamic markings include "mf" (mezzo-forte) and "ten." (tenuto).

The fourth system shows the vocal line becoming more active with "ten." markings. The piano accompaniment features a more complex rhythmic pattern in the right hand, with "mf" marking. The instruction "agitato con passione" (agitated with passion) is written at the end of the system.

The fifth system concludes the piece. The vocal line has a final melodic flourish. The piano accompaniment features a dense, rhythmic texture in the right hand, marked with "f pesante" (forte pesante). The piece ends with a final chord in the piano.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with slurs. The key signature has two flats.

Second system of the musical score. It begins with a tempo change to *2 più mosso molto espress.* and includes dynamic markings *p* and *mf*. The piano part has a steady eighth-note accompaniment. The system concludes with the instruction *accel.*

Third system of the musical score. It features a *cresc.* marking and a *mf* dynamic. The piano part includes a triplet of eighth notes. The system ends with the instruction *colla parte*.

Fourth system of the musical score. It includes tempo markings *poco rit.*, *rit. e dim.*, and *Tempo di bolero.* The piano part features a triplet of eighth notes and a *dim. poco rit.* marking. The system concludes with a triplet of eighth notes.

Fifth system of the musical score. It includes dynamic markings *p* and *legg.* The piano part features a triplet of eighth notes. The system concludes with a triplet of eighth notes.

First system of musical notation. The upper staff contains a melodic line with dynamics *mf* and *f*. The lower staff contains a piano accompaniment with a *cresc.* marking and dynamics *f* and *p*.

Second system of musical notation. The upper staff features a melodic line with dynamics *mf* and *dolce*. The lower staff has a piano accompaniment with dynamics *f*, *p*, and *mp*.

Third system of musical notation, starting with a triplet of sixteenth notes. The upper staff has dynamics *pp cresc. molto* and *f*. The lower staff has dynamics *pp cresc. molto*, *f*, and *p*.

Fourth system of musical notation. The upper staff has a melodic line with dynamics *mf* and *f*. The lower staff has a piano accompaniment with a steady rhythmic pattern.

Fifth system of musical notation. The upper staff has dynamics *sp*, *f*, *ff*, and *mf*, ending with a *Rit.* marking. The lower staff has dynamics *sp* and *f*.

4 *grazioso*

p *cresc.* *poco f* *dim.*

poco a poco *f* *p* *cresc.*

5

rit. *f* *a tempo* *p* *ff* *rit.*

mf *f* 6 6

mf *cresc.* 3 3 3 3 3 3

6

sf *mf* *dolce* *p*

mf *mp*

pp molto cresc. *sf* *p*

p *pp molto cresc.* *sf* *p*

mf *sf*

sf *G.P.*

7 *con grazia*

p *cresc.* *poco f* *dim. poco a poco*

p dolce *mf*

p *dolce* *cresc.* *poco f*

sf *p*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *dim.* (diminuendo) and ends with a phrase marked *cresc.* (crescendo). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, also marked *cresc.* in the latter part of the system.

Second system of musical notation. The vocal line begins with a *rit.* (ritardando) marking and then returns to the tempo, indicated by the marking *8 a tempo*. The piano accompaniment starts with a *mf* (mezzo-forte) dynamic and includes a *p* (piano) dynamic section with a *dolce* (dolce) marking. The system concludes with a *cresc.* marking.

Third system of musical notation. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *p* (piano) dynamic marking is present in the middle of the system.

Fourth system of musical notation. The piano accompaniment features a complex rhythmic texture with sixteenth-note patterns in the right hand and chords in the left hand. A *cresc.* (crescendo) marking is visible in the middle of the system.

Fifth system of musical notation. The piano accompaniment continues with a *mf* (mezzo-forte) dynamic and a *cresc.* marking. The system ends with a *ad lib.* (ad libitum) marking, indicating a free or improvisatory ending.

Valse moderato.

poco rall.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, starting with a melodic phrase marked *mf*, followed by a series of notes marked *p*, *pp*, and ending with *dim.*. The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment. The first few measures are marked *pp*, followed by *p*, *pp*, and finally *p* with the instruction *colla parte*.

9 *a tempo*

The second system begins with measure 9, marked *a tempo*. The vocal line (upper staff) features a melodic line starting with a *p* dynamic. The piano accompaniment (lower staff) continues with a rhythmic pattern of eighth notes, marked *p* and *a tempo*.

10

The third system begins with measure 10. The vocal line (upper staff) shows a melodic phrase marked *cresc.* leading to a triplet of notes marked *f mp*. The piano accompaniment (lower staff) features a rhythmic accompaniment marked *cresc.* and *mf*.

poco cresc.

The fourth system continues the piano accompaniment. The upper staff shows a melodic line starting with *p* and ending with *f*. The lower staff continues the eighth-note accompaniment, marked *p* and *mf*.

mp

p

The fifth system concludes the piano accompaniment. The upper staff shows a melodic line starting with *mp* and ending with *p*. The lower staff continues the eighth-note accompaniment, marked *p*.

rit. **11** *a tempo*

a tempo

mf *rit* *p*

12

cresc. *mf con gracia* *sf*

cresc. *p* *fp* *fp*

sf *mf*

sf *mf*

dim. poco a poco *p*
p *dim. poco a poco*

This system contains the first two measures of the piece. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving bass lines. Dynamic markings include *dim. poco a poco* and *p*.

14
pp

This system continues the first two measures. The upper staff shows a melodic phrase ending with a fermata. The lower staff features a steady bass line. A *pp* marking is present in the second measure.

fz

This system continues the first two measures. The upper staff has a more active melodic line with sixteenth notes. The lower staff continues with a rhythmic bass line. A *fz* marking is present in the second measure.

cresc. poco a poco

This system continues the first two measures. The upper staff features a melodic line with some chromaticism. The lower staff has a rhythmic bass line. A *cresc. poco a poco* marking is present in the first measure.

cresc. *f*

This system continues the first two measures. The upper staff has a melodic line with some chromaticism. The lower staff has a rhythmic bass line. A *cresc.* marking is present in the first measure, and an *f* marking is present in the second measure.

dim.

This system continues the first two measures. The upper staff has a melodic line with some chromaticism. The lower staff has a rhythmic bass line. A *dim.* marking is present in the first measure.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the treble with a trill-like figure and a steady accompaniment in the bass. Dynamics include *f* and *cresc.*

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with some rests. The lower staff has a rhythmic accompaniment. Dynamics include *ff* and *molto rit.*. A marking *8^{va} ad lib.* is present above the upper staff.

Third system of the musical score. It begins with the tempo marking *Andante.* and the dynamic *ff grandioso*. The upper staff has a melodic line with a slur. The lower staff features a complex accompaniment with many triplets. Dynamics include *ff*, *f*, and *mf*.

Fourth system of the musical score. The upper staff has a melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment. Dynamics include *ff accel.* and *f accel.*

Fifth system of the musical score. The upper staff has a melodic line with a long slur. The lower staff has a rhythmic accompaniment. Dynamics include *f*.

Allegro appassionato.

p cresc. *mf* *p*

Allegro appassionato.

p

15

mf *p* *cresc. poco a poco*

p *cresc. poco a poco*

f

accel. *accel.*

Più animato.

Maestoso.

8^{va} ad lib.

mf *molto cresc.* *ff fuoco* *rit.* **FINE**

p *cresc.* *ff*

rit. **FINE**

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