

UNDERWOOD, JOHN CHRISTOPHER, D.M.A. A Study of Performance Practice for Three Morceaux de Concours for Trumpet from the Paris Conservatory: Charlier Solo de Concours (1900), Savard Morceau de Concours (1903), Enesco Legend (1906), Lecture Recital (2017)

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The purpose of this study was to address performance practice, and develop a systematic approach to the preparation of three pieces composed for the *Morceaux de Concours* at the Paris Conservatory. The pieces were written by former students of the conservatory. Each composition features distinct musical and technical challenges for the trumpet. *Solo de Concours* written by Theo Charlier requires the performer to play musically in a variety of ranges, dynamics, and articulations. For this work, exercises were composed to address these demands. Morceau de Concours by Augustin Savard is technically less challenging but requires mastery of phrasing and lip flexibility. Finally, Legend requires the most preparation out of the three works examined. The composition requires a performer to have established solid trumpet fundamentals. For this piece, dynamic exercises, a chromatic etude and multiple tonguing exercises were developed to equip the trumpeter with the skills needed to excel in the performance of these works.

A STUDY OF PERFORMANCE PRACTICE FOR THREE MORCEAUX DE
CONCOURS FOR TRUMPET FROM THE PARIS CONSERVATORY:
CHARLIER SOLO DE CONCOURS (1900),
SAVARD MORCEAU DE CONCOURS (1903),
ENESCO LEGENDE (1906)
LECTURE RECITAL

by

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Approved by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Survey of Pieces

The works examined in this dissertation are the Solo de Concours (1900) by Theo Charlier (1868-1944), Morceau de Concours (1903) by Augustin Savard (1861-1942) and Legend (1906), by George Enesco (1881-1955). These works are of particular significance as they are influential compositions from the Paris Conservatory, and are still performed in student recitals, solo competitions, recordings, and concerts¹. In addition, the works of Charlier, Savard, and Enesco have had significant impact on the music written for trumpet and cornet over the past century, serving as inspiration for other compositions².

History of the Morceaux de Concours

The *Morceaux de Concours* is a competitive system of final examinations for performers and composers at the Paris Conservatory. The formal system of examinations was established by the Conservatory's director, Gabriel Fauré, upon his appointment in 1905. Fauré sought to change the musical values of the Conservatory by increasing the

¹ Anthony, John Brian. "An historical and practical guide to the Trent-six Etudes Transcendents pour Trompette,

² Shamu, Geoffrey. "Merri Franquin and His Contribution to the Art of Trumpet Playing." ProQuest (2009).

level of musical difficulty written for the *concours*³. Italian Composer, Luigi Cherubini instituted the *concours* informally, when he was director of the Conservatory in 1835. As a result of the establishment of the contests, one solo was composed annually. For the trumpet, this process began in 1833 and for cornet in 1869. Although composers, such as Joseph Jean-Baptiste Laurent Arban and François Georges Augustine Dauverné, had been writing pieces for the *concours*, it had not been formalized until that time^{3,4}.

François Georges Augustine Dauverné (1799–1874) was a French trumpeter, who in 1827, became the first trumpet teacher at the Paris Conservatory, teaching both valved trumpet and natural trumpet. While teaching at the Conservatory, he taught his most famous student, Jean-Baptiste Arban. Dauverné is recognized for writing trumpet *concours* for a period of thirty-three years⁴.

Joseph Jean-Baptiste Laurent Arban (1825-1889) was a conductor, composer, pedagogue and the first famed virtuoso of the cornet. With the cornet pieces that Arban composed for the *concours*, he reflected both his and the Conservatory's desire to train musicians for professional employment⁴. Not only did Arban use the works for teaching, but they also proved to be written in popular styles that once employed, a cornetist was expected to master. Currently, Arban's *Complete Conservatory Method* is the most

³ Briscoe, James R. "Fauré's Reforms and the Conservatoire Concours: The Sight-Reading Works for Brass" (paper presented at the Actes du colloque "Paris: un laboratoire d'idées, facture et répertoire des cuivres entre 1840 et 1930": Cité de la Musique/Historic Brass Society–29juin/1erjuillet 2007, 1840); Frank Edward Romero, "" Morceaux De Concours Pour Trompette Et Cornet": Contest Pieces of the Paris Conservatory, 1835-1999" (2001); Charles Koechlin, *Gabriel Fauré (1845-1924)* (D. Dobson, 1946).

⁴ Olson, Robert Dale. *The Development of Modern Solo Trumpet Literature as Traced through the Morceaux De Concours at the Paris Conservatory*. 1957.

widely used and employed method for trumpet instruction in schools, music schools and private studios worldwide⁵.

Merri Franquin, who held the position of professor of trumpet from 1894 until 1925 at the conservatory, did not use his own compositions or those of his predecessors, François Georges Auguste Dauverné (1799 –1874) and Jules Cerclier (1823-1897). Instead, Franquin elected contemporary French compositions for the *concours*, such as Légende by George Enesco, Solo de Concours by Theo Charlier, and Morceau de Concours by Augustin Savard. These *concours* exemplify why the Paris Conservatory contributed to a standard of performance that is used for entrance exams, orchestral auditions, and recitals globally.

Methodology

A published method to prepare these works does not exist. Instead, teachers rely on oral tradition to pass on their knowledge of the works to students. These works are of particular significance in the trumpet repertoire; therefore, performers need to study a methodology that outlines a systematic approach to the technical foundation for excellence in the performance of these pieces.

⁵ Gates, Charles Reginald. "An Examination of Jean Maire's Edition of J. B. Arban's "Grande Methode Complete Pour Cornet a Pistons Et De Saxhorn" (c. 1859) and its Contribution to Modern Trumpet Pedagogy, with Suggested Augmentations of Maire's Edition Based on Identification of Requisite Technical Skills Inherent in Trumpet Performance". The Ohio State University, 1992 Ann Arbor. ProQuest. 9 Oct. 2016

CHAPTER II

SOLO DE CONCOURS, (1900), THEO CHARLIER

Historical Context

Theophile Noel Charlier (1868 - 1944) is described by many musicians as an innovative composer and trumpet teacher⁶. Charlier's contributions are recognized in his orchestral and solo performance pursuits. During his tenure at the Liege Conservatory, from 1901 - 1943, forty-seven of his students were prizewinners of the early national conservatory-wide solo competitions throughout France⁷.

Solo de Concours is still the most famous work performed by students at the Liege Conservatory⁷. Through renowned popularity, Solo de Concours was included at the Paris Conservatory as a contest piece⁴. This work is a testament to Charlier's talent as a composer and pedagogue. The composition is through-composed and consists of three sections, *Allegro-Lento-Allegro*.

Analysis of Critical Features for Performance and Selected Exercises

The opening of the Solo de Concours makes a bold statement for the trumpet as it begins at a *forte* dynamic level and almost immediately reaches a Bb5 (see Figure 1). For a trumpet player this can be a daunting note to play as it carries several

⁶ Olson, Robert Dale. *The Development of Modern Solo Trumpet Literature as Traced through the Morceaux De Concours at the Paris Conservatory*. 1957.

⁷ Romero, Frank Edward. "'Morceaux De Concours Pour Trompette Et Cornet': Contest Pieces of the Paris Conservatory, 1835-1999." 2001.

technical demands. First is the physical aspect that a performer must possess to reach this register and second is the control to not overshoot the note. The exercise in Figure 2 has been developed to accomplish these tasks in a simple graduated fashion. Beginning on a C4, the exercise moves in small increments by gradually expanding intervals. The performer builds lip flexibility and smooth airflow, which then strengthens the embouchure. Technical Study 1 is designed to be performed in all keys while ascending until the Bb5 is reached. In doing so, the performer develops pitch consistency throughout the registers, as well as lip flexibility. The exercise should also be played with different articulations including single tonguing, double-tonguing, and with varying dynamics.

Figure 1. Opening Statement of Solo de Concours

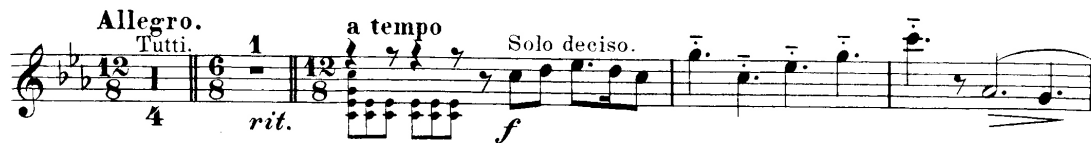


Figure 2. Technical Study 1



The second section begins at the *poco a poco* in m.13 (see Figure 3). The composed exercise in Figure 4 is designed to help the performer play effortlessly across the upper and lower registers. The goal is to improve lip flexibility so that interval

accuracy can be achieved. This exercise also focuses on the dotted eighth rhythmic figure, a central theme, and helps the performer improve his or her range. Attention to smooth lyrical playing and interval accuracy are essential in properly executing this section.

Figure 3. Second Reviewed Section



Figure 4. Charlier Range and Rhythmic Development Exercise



The legato passage in the *Lent* section of the work is to be played with a smooth even tone (see Figure 5). While the range of the passage is not particularly difficult, it requires an extensive amount of lip flexibility. The composed exercises will help the performer increase overall range, pitch consistency, and finger dexterity (see Figures 6,7,8). Practicing these exercises in all keys and dynamic levels will ensure confidence in the performers' ability to develop the technical requirements needed to properly perform this section.

Figure 5. Lent Section of Solo de Concours

The musical score for the *Lent* section of the Solo de Concours is presented across six staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical markings and dynamics:

- Staff 1:** Marked *Lent.* and *Solo.* with a *tres doux* instruction. It features a long, smooth melodic line with fingerings 1, 2, 3, 4, 5, and 6 indicated below the notes.
- Staff 2:** Continues the melodic line with a *V* (vibrato) marking above a note.
- Staff 3:** Includes dynamics *p* (piano), *poco più forte*, and *f* (forte). It features a *Tutti.* marking and a *poco dim.* (poco diminuendo) instruction. Fingerings 1, 2, and 3 are shown.
- Staff 4:** Marked *Solo.* and *dolce espressivo*. It includes a *V* marking and a *p* (piano) dynamic at the end of the staff.
- Staff 5:** Features *mf* (mezzo-forte) dynamics and a *V* marking.
- Staff 6:** Includes a *tempo* marking, a *poco rit.* (poco ritardando) instruction, and a *Tutti.* marking. It ends with fingerings 2, 3, 4, and 5.

Figure 6. Technical Study 1

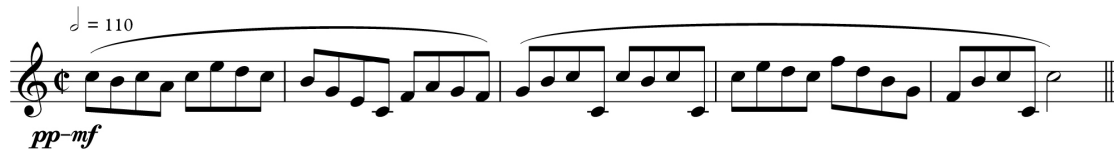


Figure 7. Technical Study 2



Figure 8. Lip Flexibility Exercise



The last section of the Solo de Concours to be discussed is the double-tonguing rhythm in the *Final* (see Figure 9). It is through slow and proper practice that a performer will attain the tone production and articulation to execute this phrase. The double-tonguing exercise should practiced with te-ke-te-ke syllables for articulation (see Figure 10). Using these syllables allows the tongue to create compression while moving rapidly so that the air stream is not interrupted causing the phrase to slow down.

Figure 9. *Final*. Double Tongue Section of Solo de Concours



Figure 10. Double Tongue Exercise



Conclusions and Recommendation for Preparation

The Solo de Concours is a successful teaching piece and a valid addition to a trumpet player's repertoire incorporating range, multiple tonguing, and lip flexibility. These technical requirements are necessary for advancement in the trumpeter's

development on the instrument. Dedication and consistent practice with the prescribed exercises and etudes in this document will help a performer obtain the necessary technique for performance.

CHAPTER III

MORCEAU DE CONCOURS, (1903), AUGUSTIN SAVARD

Historical Context

Marie Emmanuel Augustin Savard (1861-1942) was a French composer and the son of Marie Gabriel Augustin Savard (1814-1881), a teacher in tonic solfa, harmony and figured bass at the Paris Conservatory. Savard entered the Paris Conservatory in 1880 and in 1886 won the *Prix de Rome* before appointment as director of the Lyons Conservatory⁸.

Augustin Savard composed *Morceau de Concours* in 1903. The beginning of the *Morceau de Concours* has a very dramatic, sober, recitative style. It exhibits the character of a cadenza. Savard indicates “*Très librement en pressant un peu les triples croches,*” which is to press forward with the sixteenth note triplets. Quasi-recitative is a feature found in many of the early *concours* compositions. It is not until the 3/4 section at the “*Tres modere*” that the form and rhythmic statements are established. At “*tres via,*” the work accelerates to three times the tempo of the previous section and presents the performer with rapid tonguing.

⁸ Shamu, Geoffrey. 2009. "Merri Franquin and His Contribution to the Art of Trumpet Playing". DMA dissertation. Boston: Boston University.

By today's standards, the Morceau de Concours is considered a medium-difficult grade four piece viewed as more challenging to performers at the turn of the twentieth century⁹. The work was selected for the Concours in 1903, 1915, and 1921.

Analysis of Critical Features for Performance and Selected Exercises

The first section chosen for analysis is the opening phrase in Figure 11. It is important to note the *Très large et solennel*. This translates to English as wide and solemn. Savard makes a statement by introducing the trumpet with a solid *forte* declaration. In contrast, there is a dynamic marking of *piano* in m. 2. This sudden change in dynamic requires the performer to maintain consistent tone quality of varying volumes. The recommended preparatory exercise for this section can be found in Figure 12. This exercise demonstrates the importance of practicing with soft and loud dynamics through long tones while incorporating gradual increasing and decreasing volumes. Slow practice is essential, and the performer must maintain a consistent sound throughout the loud and soft dynamics. A full breath at the beginning with flowing exhales is essential to maintaining a steady sound throughout. Practicing this exercise with varying tempos, will allow the performer to gain confidence in performing this passage.

⁹ Mager, Stephen, George C. Nine Grands Solos de Concert. Hal Leonard. Minnesota: Southern Music Company, 1961. Print.

Figure 11. Morceau de Concours Opening Phrase

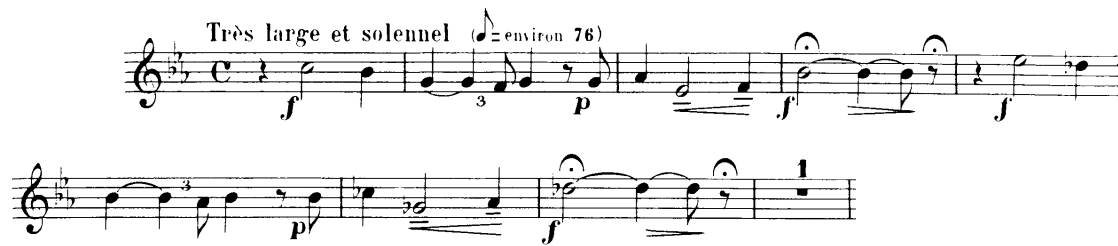
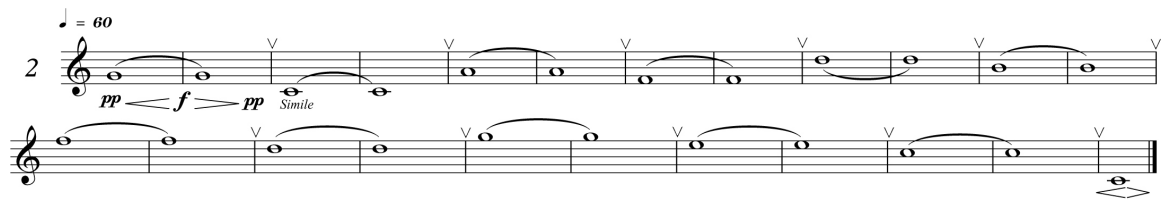
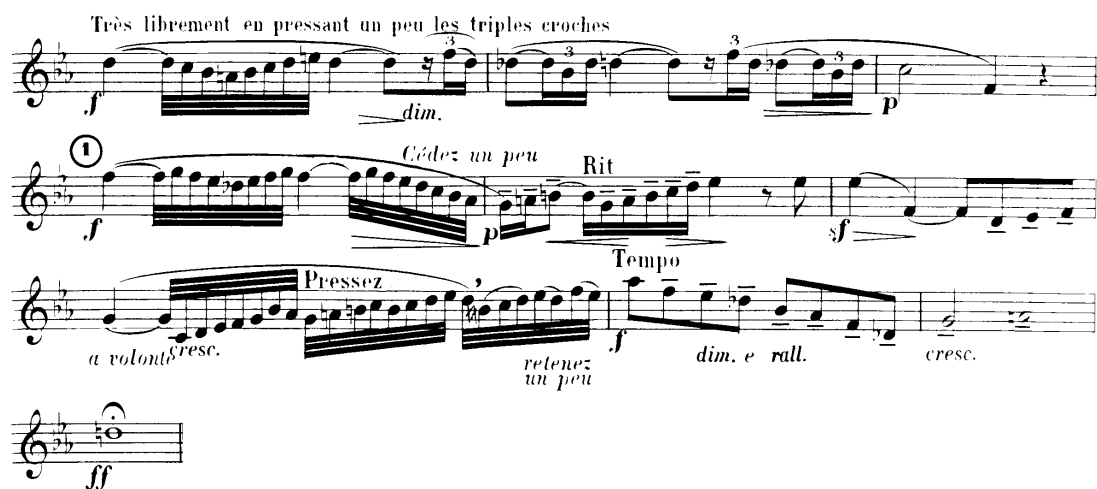


Figure 12. Dynamic Exercise



The next section is a quasi-recitative melody three bars before rehearsal marker 1 (see Figure 13). Savard has indicated, “*Très librement en pressant un peu les triples croches.*” The thirty-second notes should be played very freely with *rubato*, meaning that the tempo varies but the pace is not altered, while paying particular attention to dynamics.

Figure 13. Second Reviewed Section Morceau de Concours



The following lyrical section is a beautiful melody with broad musical lines and varying dynamics. For preparation, the following exercise is designed to allow the performer to move easily through different keys, developing lip flexibility and phrasing (see Figure 14).

Figure 14. Phrasing and Flexibility Exercise



The second section discussed will be the *Légerement*, meaning slightly faster from the previous section (see Figure 15). With the increase in tempo, the performer must use light articulation. The recommended preparatory exercise has several different aspects incorporating techniques that can be applied to many different works. Technical Exercise 1 is based on the Herbert L. Clarke studies, and should be practiced in a manner that establishes a flowing musical line and pitch accuracy. Herbert Lincoln Clarke (1867–1945) was an American cornet player and world-renowned soloist. His arrangements, etudes books, and solos for trumpet are still being used as teaching tools¹⁰. As with Clarke studies, dynamics should be minimal and tempo should not increase until the

¹⁰ Madeja, James Thomas. The life and work of Herbert L. Clarke (1867-1945). 1988.

patterns are mastered. For this application, the exercise is to be played articulated and slurred while repeating the pattern in any key. Slow practice will make this exercise much easier to play. This exercise should also be practiced in all keys and employ all articulations (see Figure 16).

Figure 15. *Légerement*



Figure 16. Technical Exercise 1



The last section that will require the attention of the performer is the triple tonguing phrase at rehearsal 8. The newly developed exercise applies to all works that need preparation for triple tonguing. Slow methodical practice on the syllables te-ke-te will allow the tongue to move freely and rapidly while not impeding the steady airstream. Slow practice is necessary to ensure proper tongue placement and technique (see Figure 17).

Figure 17. Triple Tonguing Exercise



Conclusions and Recommendation for Preparation

Morceau de Concours is recommended for any advanced high school or undergraduate level trumpet player. There are elements throughout the piece that require a mature sense of phrasing and well-developed articulation technique. This is an excellent piece for developing cadenza-like phrasing and expressive interpretation.

CHAPTER IV

LEGEND, (1906), GEORGE ENESCO

Historical Context

Legend, by George Enesco (1881-1955) is an exemplary solo through which lyrical mastery can be taught. Composed in 1906 and premiered by Merri Franquin, this work gained popularity throughout the conservatory and eventually became a test piece within the *Morceaux de Concours*. Enesco incorporated the French Impressionistic influence that he encountered while living in Paris. It is notable that Enesco found it necessary to specify “chromatic trumpet” or “trumpet in C” in the title. It is speculated that this may have been from the influential trumpet teacher Marie Franquin at the conservatory¹¹.

Throughout the twentieth century of trumpet pedagogy, Enesco’s Legend is an exemplary lyrical and virtuosic teaching piece. This work is considered uncharacteristically poetic for the trumpet, an instrument that is usually found to be loud and distinctive¹². The following quote summarizes his sentiment:

Be true to yourselves. If you have something to say, say it in your own way, and it will be very well. If you have nothing to say, the best thing you can do is to keep silent. Do not bother about the problems of renewal in art: progress in art can be achieved only given a very long time. Do not seek a special

¹¹ Shamu, Geoffrey. 2009. "Merri Franquin and His Contribution to the Art of Trumpet Playing". DMA dissertation. Boston: Boston University.

language; look for your own, that is to say, for your own means of expressing the feelings you have. Originality comes to those who do not seek it¹²

The primary motive, written in c minor, is derivative of the Romanian Gypsy Folk influence. This nationalistic influence implies that the work is of the Romantic Era, but the contrasting middle section of rhythmic ambiguity amid complex and virtuosic chromaticism reflects compositional style characteristic of French impressionism.¹³

Analysis of Critical Features for Performance and Selected Exercises

From the performer's perspective, it is important to understand not only the physical demands of the trumpet player but also the technical demands of the work. A player must master these elements by employing dynamic control and subtle sound production techniques, as found in the opening of the work (See Figure 18). The piano enters with a soft dynamic for the first one and one half measures before the trumpet's entrance. The trumpet sound emerges out of the distance inaudibly from nothing despite the dynamic marking of *piano*.

The technique required is called air, or breath, attacks. By pronouncing the word "poo" as opposed to the traditional "tu", the performer initiates a very delicate and soft entrance. This pronunciation allows the aperture of the lips to be as small as possible in order to control when the vibration of the lips create sound. This technique requires

¹² Orga, Ates . Philip Smith: Principal Trumpet New York Philharmonic (Sony Music Entertainment, Inc. 1993). CD liner notes.

¹³ Olson, Robert Dale. The Development of Modern Solo Trumpet Literature as Traced through the Morceaux De Concours at the Paris Conservatory. 1957.

discipline and consistent practice to master. The following exercises are designed to help one develop soft entrances, as well as control, over crescendos from *piano* to *forte*.

Figure 18. Opening of Legend



Figure 19. Air Attack Exercise



When a performer begins to work on air attacks, they must realize how delicate the articulation must be in order to perform the exercise in Figure 19 properly. First, practice begins simply by pronouncing “poo” while the lips are lightly pressed together. Once this is accomplished, begin to apply to the mouthpiece and trumpet.

The exercise in Figure 19 is designed to develop mastery of air attacks on different pitches. Practice begins with the C4 and must start slowly. While the tempo marking is indicated at 90bpm, it is recommended to begin even slower to develop a true understanding of this technique. It is of the utmost importance to stay at a *pianissimo* dynamic to ensure that the body and lips grow accustomed to performing this technique

properly. Once this exercise is mastered, practice should proceed with the dynamic exercise in Figure 20.

Figure 20. Dynamic Exercise

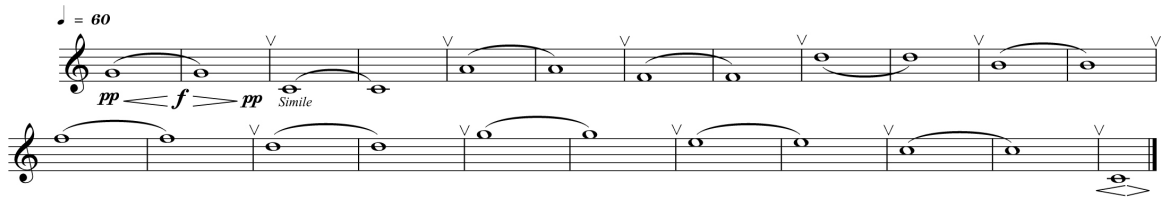


Figure 18 demonstrates that Legend requires controlled technique from the very beginning. With the soft entrance in m. 2, to the full sounding *forte*'s in m. 3 and m. 7, the performer must develop their technique in order to portray an impressionistic atmosphere. It is only after the performer has mastered air attacks that the exercise in Figure 3 should be attempted. This exercise is designed to incorporate the initial sound production of the lips with the control of crescendos and decrescendos. This exercise should begin as soft as possible with the learned air attacks. Slowly, the performer will increase the airflow making sure that the sound quality stays consistent throughout the two measures. A proper breath every two measures is essential in developing the necessary muscle control and overall feel of the exercise. Maintaining consistent and controlled sound will not only improve control of air and dynamics, but overall endurance.

Figure 21. Second Reviewed Section of Legend



Virtuosic elements are first introduced in the *Mouvement* section (see figure 21). Although this section appears to be very difficult, it can be mastered in a relatively short amount of time with the prescribed exercises. In m. 20, the opening of the phrase is a chromatic figure that leads to multiple-tongued triplets. Figure 22 is an etude that incorporates the chromatic elements of Legend and serves as an exercise of concentrated technique.

Figure 22. Chromatic Etude



Triple Tonguing is the next concept that the player must master. This is found in mm. 20-21 and in the *Vif*, or bright, section (see Figure 23). Many books and exercises direct trumpet players to pronounce triple tonguing as tu-tu-ku, ta-ta-ka, tu-ku-tu, or ta-ka-ta. With the character of this work, smoothness and ease should instead come from a pronunciation of te-ke-te or te-te-ke. Either way is acceptable as long as the notes are

connected and played with an effortless sound. The following exercise is an example of how to practice this style of tonguing, and is followed by a short etude (see Figure 24.)

Figure 23. First Triple Tongue Section



Figure 24. Triple Tongue Exercise



The following etude is intended to prepare the performer for the necessary requirements of triple tonguing in this work. Accuracy is far more important than speed. Only with slow, dedicated practice will triple tonguing be mastered. Each exercise should begin with full breaths to allow the body to relax and prepare for the exercise (see Figure 25).

Figure 25. Triple Tongue Etude



The final section of Enesco's Legend incorporates not only the air attack technique discussed earlier, but also the added effect of a mute. While no particular type of mute is indicated, in recent years it has become common practice to use a cup mute. The muted section was to be performed with a wooden wicker mute because modern cup mutes that many performers use today weren't available at the time of Legend's inception in 1906. Today's closest equivalent is the AMR Amrein Pro Line mute.

Figure 26. Closing Section

The image displays a musical score for a piece titled "L'air de la Soudaine" by Jean-Baptiste Lully. The score is written for a single melodic line, likely for a flute or violin, and is divided into three staves. The key signature is B-flat major (two flats), and the time signature is 6/4.

Staff 1: The first staff begins with a treble clef and a key signature of two flats. It starts with a forte (*ff*) dynamic and the instruction "Mettez la sourdine" (Put on the mute). The tempo is marked "Très long" (Very long) and "1er mouvt" (First movement). The music features a half note followed by a quarter rest, then a half note with a fermata, and a quarter rest. The tempo then changes to "Sourd" (Mute), indicated by a double bar line and a new time signature of 3/4. The dynamic is marked *pp* (pianissimo). The staff ends with a double bar line.

Staff 2: The second staff continues the melody with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a "3" and a triplet of sixteenth notes marked with a "2". The tempo is marked "Retenu" (Retained). The staff ends with a double bar line.

Staff 3: The third staff continues the melody with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a "3" and a triplet of sixteenth notes marked with a "2". The tempo is marked "Plus lent" (Slower) and "Retenu". The staff ends with a double bar line.

Conclusions and Recommendation for Preparation

Consistent practice and dedicated attention to detail in all exercises will ensure that the proper effect is developed for Legend. The written exercises are particularly focused on mastery of air attacks, multiple tonguing, chromaticism and ambiguous rhythms present in the virtuosic piece.

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APPENDIX A

PREPARATION EXERCISES

1 * $\text{♩} = 90$
pp

2 $\text{♩} = 60$
pp f *pp* *Simile*

3 $\text{♩} = 80$
mp

4 *Slowly*
Bend

5 $\text{♩} = 80$
mp *Poo attack*

6

$\text{♩} = 110$
pp-mf

The image displays eight staves of musical notation, each featuring a melodic line. The notation includes eighth and sixteenth notes, often beamed together, and is frequently grouped by slurs. The key signatures vary across the staves: the first staff is in C major (no sharps or flats), the second in D major (two sharps), the third in E major (three sharps), the fourth in F major (one flat), the fifth in G major (one sharp), the sixth in A major (three sharps), the seventh in B major (two sharps), and the eighth in C major (no sharps or flats). The first staff includes a tempo marking of $\text{♩} = 110$ and a dynamic marking of *pp-mf*. Each staff concludes with a double bar line and repeat dots.

$\text{♩} = 110$

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

pp-mf

32

$\text{♩} = 144$

$\text{♩} = 90$

$\text{♩} = 60-144$

du-gu-du-gu du-gu-du-gu *simile.....*

5

8

11

14

17

FULL TRUMPET PARTS

Solo de Concours.

Allegro. Tutti. a tempo Solo deciso. rit.

mf *f* *poco a poco* *string. e cresc.* *f* *mf* *leger* *moins fort mf* *moins fort mf* *f* *dolce* *p* *un peu moins vite espressivo* *mf* *mf* *mf* *f* *mf* *dolce* *4*

SF 8928

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Trompette Soprano Sib.

dolce

binaire.
p leger

binaire
mf *f*

Tempo ma poco meno mosso.
molto rit. p dolce

Lent.
Solo.
tres doux

p *poco più forte* *f* *Tutti.* *poco dim.*

Solo.
dolce espressivo *p*

mf *mf*

tempo *p* *poco rit.* *Tutti.*

Trompette Soprano Sib.

3

Tempo I.

Solo, con sordini



Final.

Allegro marcato.

Allegro deciso.



Trompette Soprano Sib.

Tutti. scherzando

Solo.

f

p

Tempo I.

Tutti.

poco rit.

con sord.

con sordini.

mf

f

poco a poco animato

Tutti. senza sordini

Più mosso.

Solo.

f

Vivo.

mf

Tutti.

Solo.

mf

ff

MORCEAU DE CONCOURS

pour **Cornet à Pistons**
avec accompagnement de PIANO

A. SAVARD

CORNET à PISTONS en $S1\flat$

Très large et solennel (♩ = environ 76)

Très librement en pressant un peu les triples croches

Cédez un peu *Rit*

Pressez *a volonté* *cresc.* *retenez un peu* *dim. e rall.* *cresc.*

Tempo

Très modéré (♩ = environ 69)

Piano *m.g.* *très doux et expressif* *très expressif* *cresc.*

en retenant un peu *Tempo*

subito *pp* *mf*

3

CORNET à PISTONS en Si \flat

⑤ *court*
mf *p* *cresc.*

poco rit. *Très vif* (♩ environ 76) *Piano*
dim. *pp* *mf*

④ *mf* *cresc.* *f*

Légerement
p *cresc.*

⑤ *f* *p*

f *mf* *p*

③ *2* *2* *⑥* *très léger et très doux*
p

pp *p* *pp* *mf*

f *5*

⑦ *mf* *dim.* *p* *f*

CORNET à PISTONS en SI \flat

5

p cresc.

più f *p*

toujours f *mp cresc.*

mf *mp cresc.*

Piano *p* *cresc. poco a poco*

ff *Presto* *Piano*

f *10*

11

mf *cresc.* *f*

ff *1* *9* *3*

LEGEND

GEORGES ENESCO
(1881-1955)

This page of musical notation is for a piano piece, likely a solo or a duet. It features a variety of musical styles and dynamics. The notation includes treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *p* (piano) to *f* (forte), with intermediate markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). Tempo and mood markings include "Lent et grave", "Mouv^t Gracieux", "Cédez à volonté", "Mouv^t agité", and "A volonté". The piece is divided into several sections, some with repeat signs and first/second endings. The overall style is characteristic of late 19th or early 20th-century piano music.

1^{er} mouvt

p *f* *ff* *A volonté*

Facilité

Vif ($\text{♩} = \text{♩}$) *f*

A volonté

Mouv^t *mf*

mf

Très long **1^{er} mouvt** *Sourd* *pp*

ff **Mettez la sourdine**

Retenu

Plus lent **Retenu**