

Triangle

# 5 Etudes de Jazz

I. Charleston  
pour Zez Confrey

Erwin Schulhoff

$\text{♩} = 104$

Musical notation for the first part of '5 Etudes de Jazz'. It consists of five staves. The first staff starts with a C-clef and a common time signature. It contains a 7-measure rest, followed by a melodic line starting with a half note G4, marked *mf*. This is followed by a 4-measure rest, then another melodic line starting with a half note G4, also marked *mf*. The second staff begins at measure 15 and contains a 19-measure rest, followed by a melodic line starting with a half note G4, marked *mf*. The third staff begins at measure 37 and contains a 6-measure rest, followed by a melodic line starting with a half note G4, marked *mf*. This is followed by a 13-measure rest, then a melodic line starting with a half note G4. The fourth staff begins at measure 59 and contains a 2-measure rest, marked **Meno mosso**.

## 2. Blues pour Paul Whiteman

61  $\text{♩} = 96$

Musical notation for the second part of '5 Etudes de Jazz'. It consists of one staff starting at measure 61 with a C-clef and a common time signature. The staff contains a long rest labeled **TACET**, ending at measure 96. The time signature changes to 3/4 at the end of the staff.

## III. Chanson pour Robert Stolz

125  $\text{♩} = 108$

Musical notation for the third part of '5 Etudes de Jazz'. It consists of one staff starting at measure 125 with a C-clef and a 3/4 time signature. The staff contains a long rest labeled **TACET**, ending at measure 158. The time signature changes to 4/4 at the end of the staff.



Bass Drum  
Cymbals  
Tambourine

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$\text{♩} = 104$   
Bass drum **4**

*mf* **21**

29

*mf* **26**

59 **Meno mosso**

*mf*

## 2. Blues pour Paul Whiteman

$\text{♩} = 96$   
scrape with  
triangle beater

61 Cymbals

*mp sempre*

68

68

75

75

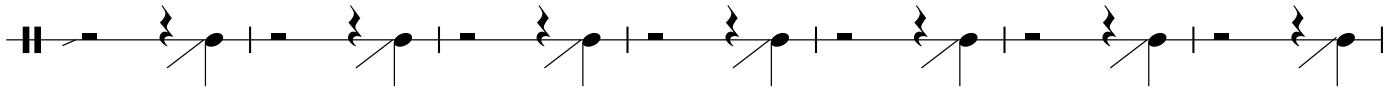
82

82

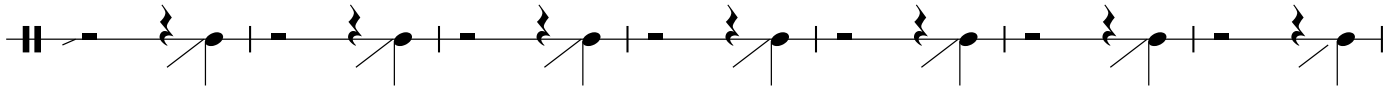
89

89

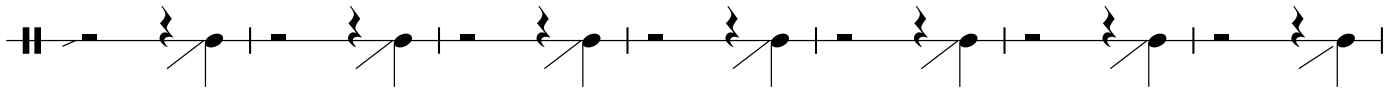
96



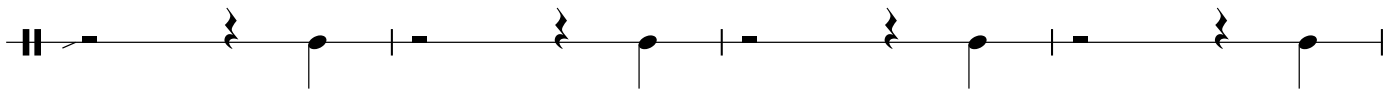
103



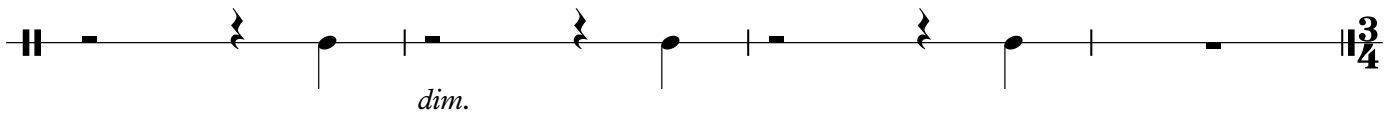
110



117



121



III. Chanson  
pour Robert Stolz

125 ♩ = 108]



IV. Tango  
pour Eduard Koennecke

♩ = 84]

202 Tambourine shake *mp*

208

217

224

229

Snare Drum

# 5 Etudes de Jazz

I. Charleston  
pour Zez Confrey

Erwin Schulhoff

♩ = 104

*mf* **13** rim shot *f*

19 rim shot

*f* *f* *f* *f*

24

*f* *f* *f* *f*

28

*f* *f* *f* *f* *mf* *mf*

55

*mf* *mf* *mf* *mf*

59 **Meno mosso**

**2**

Snare Drum  
2. Blues  
pour Paul Whiteman

61  $\text{♩} = 96$   
snare off  
*mp sempre*

67

73

79

85

91

97

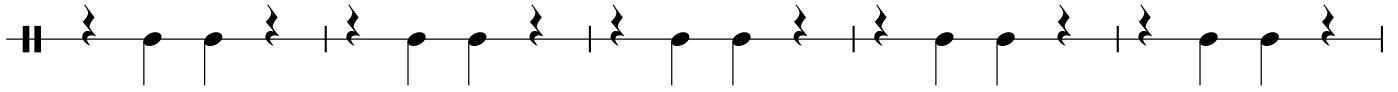
103

109

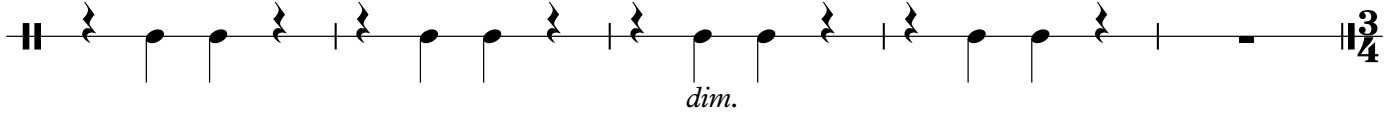
Snare Drum

3

115



120



III. Chanson  
pour Robert Stolz

125  $\text{♩} = 108]$



IV. Tango  
pour Eduard Koennecke

202  $\text{♩} = 84]$





Xylophone  
Glockenspiel

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pour Zez Confrey

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♩ = 104

Xylophone **5**

*f* **4** *f*

12

*ff* **8**

23

27

*ff* **12**

42

*f* **5** **9** *f*

**Meno mosso**

59

Glockenspiel

2. Blues  
pour Paul Whiteman

61 ♩ = 96

26

*p*

92

9

*mp*

106

15

3/4

III. Chanson  
pour Robert Stolz

125 ♩ = 108]

4

16

*molto rubato*

2

147 *A tempo*

14

17

5

184 *rit.*

2

6

2

198 *molto rit*

3

*mp*

4/4

IV. Tango  
pour Eduard Koenecke

202 ♩ = 84]

Xylophone

10

18

*mf*

4/4