

Ach, ich liebte

Aria aus "Die Entführung aus dem Serail"

Brass Quintet

Arr.: Manu Mellaerts

Wolfgang Amadeus Mozart

EMR 560

Piccolo Trumpet in B^b

Trumpet in B^b

Horn in F + E^b

Trombone ♯

Tuba ♯

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Nessun Dorma

Belgian Brass Soloists

- | | | | | | |
|----------|--|------|-----------|---|-------|
| 1 | Overture to «Orfeo ed Euridice» | 2'45 | 6 | Overture to «La Forza del Destino» | 7'31 |
| | R. Ch. W. von Gluck (1714 - 1787) | | | G. Verdi (1813 - 1901) | |
| | Arr.: Manu Mellaerts | | | Arr.: Huug Steketeer | |
| 2 | Allegro from «Symphonie Nr. 40» | 7'17 | 7 | Adagio from «Kaiserquartett Nr. 3» | 7'42 |
| | W. A. Mozart (1756 - 1791) | | | J. Haydn (1732 - 1809) | |
| | Arr.: Huug Steketeer | | | Arr.: Michel Tilkin | |
| 3 | Overture to «L'Italiana in Algerie» | 7'50 | 8 | «La fille aux cheveux de lin» | 2'30 |
| | G. Rossini (1792 - 1868) | | | Cl. Debussy (1862 - 1918) | |
| | Arr.: Huug Steketeer | | | Arr.: Huug Steketeer | |
| 4 | Aria «Ach, ich liebte» | 4'28 | 9 | «Night on bald Mountain» | 11'09 |
| | from «Die Entführung aus dem Serail» | | | M. Moussorgsky (1839 - 1881) | |
| | W. A. Mozart (1756 - 1791) | | | Arr.: Huug Steketeer | |
| | Arr.: Manu Mellaerts | | 10 | Aria «Nessun Dorma» | 2'48 |
| 5 | Aria «Che farò senza Euridice» | 3'56 | | from «Turandot» | |
| | R. Ch. W. von Gluck (1714 - 1787) | | | G. Puccini (1858 - 1924) | |
| | Arr.: Manu Mellaerts | | | Arr.: Huug Steketeer | |

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Ach, ich liebte

Aria aus *Die Entführung aus dem Serail*

Wolfgang Amadeus Mozart
(1756–1791)
Arr. Manu Mellaerts

Adagio (♩=±80)
Solo espressivo

Piccolo Trompete
in Bb

2. Trompete in Bb

Horn in F

Trombone in C

Tuba in C

Measures 5-8 of the score. The Piccolo Trompete in Bb part starts with a *p* dynamic. The 2. Trompete in Bb part has a *p* dynamic. The Horn in F part has a *p* dynamic, then *mf* and *p* dynamics, with *simile* markings. The Trombone in C part has a *p* dynamic, then *mf* and *p* dynamics, with *simile* markings. The Tuba in C part has a *p* dynamic, then *mf* and *p* dynamics. The score includes *cresc.* markings and a *poco rit.* instruction at the end of measure 8.

Measures 9-14 of the score. The Piccolo Trompete in Bb part has a *p* dynamic, then *cresc.* and *p* dynamics, with *simile* markings. The 2. Trompete in Bb part has a *p* dynamic, then *cresc.* and *p* dynamics. The Horn in F part has a *p* dynamic, then *cresc.* and *p* dynamics. The Trombone in C part has a *p* dynamic, then *cresc.* and *p* dynamics. The Tuba in C part has a *p* dynamic, then *cresc.* and *p* dynamics. The score includes *cresc.* markings and a *poco rit.* instruction at the end of measure 14.

Measures 15-18 of the score. The Piccolo Trompete in Bb part has a *p* dynamic. The 2. Trompete in Bb part has a *p* dynamic. The Horn in F part has a *p* dynamic. The Trombone in C part has a *p* dynamic. The Tuba in C part has a *p* dynamic. The score includes *cresc.* markings.

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21

Musical score system 1 (measures 21-25). The system consists of five staves. The first staff is the vocal line, starting with a melodic phrase. The second and third staves are the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes. The fourth and fifth staves are the left-hand piano accompaniment, providing harmonic support. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo). The system concludes with a *sfp* (sforzando piano) dynamic.

26

Musical score system 2 (measures 26-30). The system consists of five staves. The vocal line begins with a *f* (forte) dynamic. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f*, *mf* (mezzo-forte), *p* (piano), and *sfp*. The system ends with a *sfp* dynamic.

31

Musical score system 3 (measures 31-35). The system consists of five staves. The vocal line features a melodic line with *sfp* and *p* dynamics. The piano accompaniment maintains the eighth-note pattern. Dynamics include *sfp* and *p*. The system concludes with a *p* dynamic.

36

Musical score system 4 (measures 36-40). The system consists of five staves. The vocal line includes a trill (*tr*) in measure 37. The piano accompaniment continues with the eighth-note pattern. Dynamics include *sfp* and *p*. The system ends with a *sfp* dynamic.

42

Musical score for measures 42-46. The system consists of five staves. The top staff is in treble clef, and the bottom four are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p* at the end of measure 45.

47

Musical score for measures 47-50. The system consists of five staves. Measure 47 starts with a *tr* (trill) in the top staff. Dynamics include *mf* in the second staff, *f* in the first and third staves, and *cresc.* in the third and fourth staves. A *f* dynamic is also present in the bottom staff.

51

Musical score for measures 51-55. The system consists of five staves. Dynamics include *p* in the first, second, and third staves, and *f* in the second and fourth staves. A *p* dynamic is also present in the bottom staff.

56

Musical score for measures 56-60. The system consists of five staves. Dynamics include *cresc.* in the first, second, and third staves, and *p* in the second, third, and bottom staves.

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