

# Concertino

Euphonium & Piano

Arr.: John Glenesk Mortimer

**Ferdinand David**

EMR 2064B

Solo Stimme / Voix / Part :  + 

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# DISCOGRAPHY



## Trombone Classics 3

**Branimir Slokar: Trombone  
Slokar Trombone Quartet**

- |          |  |      |   |  |
|----------|--|------|---|--|
| <b>1</b> | <b>Vierstimmige Suite</b><br>Melchior Franck<br><i>Barock Trombone Quartet (Arr.: Pia Bucher)</i>                        | 7'23 | <b>Sonate C Minor</b><br>Hannes Meyer<br><i>Alto Trombone and Organ</i> |  |
|          | <b>Concerto B<math>\flat</math> Major</b><br>Georg Friedrich Händel<br><i>Trombone and Organ (Arr.: Klemens Schnorr)</i> |      | <b>9</b>  | <i>Adagio</i> 5'03   |
| <b>2</b> | <i>Adagio</i>  | 1'58 | <b>10</b>   | <i>Allegro</i> 2'20  |
| <b>3</b> | <i>Allegro</i>   | 2'07 | <b>11</b>   | <i>Largo</i> 2'19  |
| <b>4</b> | <i>Siciliana</i>   | 2'49 | <b>12</b>   | <i>Marcia</i> 1'38   |
| <b>5</b> | <i>Vivace</i>  | 1'37 | <b>13</b>   | <b>Gelobet seist Du, Jesu Christ</b> 5'11<br>Samuel Scheidt<br><i>Barock Trombone Quartet (Arr.: Slokar Quartet)</i>   |
|          | <b>Concertino Op. 4</b><br>Ferdinand David<br><i>Trombone and Orchestra</i>  |      |   | <b>Concerto E<math>\flat</math> Major</b><br>Vincenzo Bellini<br><i>Alto Trombone and Strings (Arr.: Paul Angerer)</i> |
| <b>6</b> | <i>Allegro maestoso</i>  | 6'10 | <b>14</b>   | <i>Maestoso e deciso</i> 3'37  |
| <b>7</b> | <i>Andante</i>   | 3'58 | <b>15</b>   | <i>Polonese</i> 4'17   |
| <b>8</b> | <i>Allegro maestoso</i>  | 4'48 |   |  |

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# Concertino Op.4

for trombone

Ferdinand David  
(1810-1873)

Arr.: John Glenesk Mortimer

Allegro maestoso ♩ = ca. 112

Musical score for measures 1-6. The score is in B-flat major, 2/4 time, and begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The trombone part is shown as a whole rest.

7

VI

Musical score for measures 7-12. The piano accompaniment continues with similar textures. The trombone part begins with a sixteenth-note scale in measure 7, marked with a Roman numeral VI above it.

13

Musical score for measures 13-18. The piano accompaniment features more complex chordal textures and arpeggiated figures. The trombone part continues with melodic lines.

19

Musical score for measures 19-24. The piano accompaniment becomes more rhythmic and driving, marked with a forte (*f*) dynamic. The trombone part features a more active melodic line.

22

Musical score for measures 22-24. The piece is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The right hand features a complex melodic line with many accidentals, including naturals, flats, and sharps. The left hand provides a steady accompaniment with chords and eighth notes.

25

Musical score for measures 25-27. The right hand continues with a melodic line, showing a shift in phrasing. The left hand accompaniment remains consistent with the previous measures.

28

Musical score for measures 28-31. This section features a prominent melodic phrase in the right hand, marked with a slur and a fermata. The left hand accompaniment includes some chords with a fermata. The key signature changes to one flat (B-flat) in the final measure of this system.

32

DE

Musical score for measures 32-34. The right hand has a melodic line with a fermata in the first measure. The left hand accompaniment includes a fermata and a key signature change to two flats (B-flat and E-flat) in the final measure of this system.

156

Musical score for measures 156-160. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a fermata and is marked *f ad lib. quasi recitativo*. The piano accompaniment includes a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand, both marked with a '6' for fingering. Dynamics include *f* and *ff*.

161

Musical score for measures 161-165. The score continues in the same key and time signature. The vocal line is marked *p* and features a series of notes with slurs. The piano accompaniment includes chords and sixteenth-note figures. Dynamics include *ff* and *mf*.

165

Musical score for measures 165-170. The score continues in the same key and time signature. The vocal line is marked *f lento* and features a series of notes with slurs. The piano accompaniment includes chords and sixteenth-note figures. Dynamics include *p*.

Marcia funebre. Andante ♩ = ca. 76

Musical score for the funeral march. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a piano accompaniment in the lower staves. The tempo is marked *Andante* with a quarter note equal to approximately 76 beats per minute. The dynamics include *pp*.

4

Musical score for measures 4-7. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with slurs and accents. The grand staff features a complex accompaniment with chords and rhythmic patterns. Dynamic markings include *ff* (fortissimo) and *p pp* (piano/pianissimo). The music shows a dynamic shift from *ff* to *p pp* between measures 5 and 6.

8

Musical score for measures 8-11. The bass staff continues with a melodic line, marked *mf* (mezzo-forte). The grand staff accompaniment continues with similar patterns. Dynamic markings include *ff* and *p pp*. The music maintains the dynamic contrast between *ff* and *p pp*.

12

Musical score for measures 12-15. The bass staff continues with a melodic line, marked *mf*. The grand staff accompaniment continues with similar patterns. Dynamic markings include *ff* and *p pp*. The music maintains the dynamic contrast between *ff* and *p pp*.

16

Musical score for measures 16-19. The bass staff continues with a melodic line, marked *mf*. The grand staff accompaniment continues with similar patterns. Dynamic markings include *ff*, *mf*, and *p*. The music shows a dynamic shift from *ff* to *mf* and then to *p* between measures 17 and 18.

51

Musical score for measures 51-54. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff begins with a *mf* dynamic marking. The grand staff features a complex accompaniment with many sixteenth notes and chords.

55

Musical score for measures 55-58. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The grand staff features a complex accompaniment with many sixteenth notes and chords. A *ff* dynamic marking is present in the first measure of the grand staff.

59

Musical score for measures 59-63. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff begins with a *ff* dynamic marking, followed by a *pp* marking and a *morendo* instruction. The grand staff features a complex accompaniment with many sixteenth notes and chords.

64

Allegro maestoso come primo

Musical score for measures 64-67. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff begins with a whole rest. The grand staff features a complex accompaniment with many sixteenth notes and chords. A *pp* dynamic marking is present in the first measure of the grand staff.

68

Musical score for measures 68-70. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of three measures. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 69. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth notes. The instruction *poco a poco cresc.* is written below the first measure.

71

Musical score for measures 71-74. The piece continues in the same key and time signature. The upper staff (treble clef) has a melodic line with eighth notes and a trill in measure 72. The lower staff (bass clef) features a rhythmic accompaniment with chords and eighth notes. The piece concludes with a final chord in measure 74.

75

Musical score for measures 75-78. The piece continues in the same key and time signature. The upper staff (treble clef) has a melodic line with eighth notes and a trill in measure 77. The lower staff (bass clef) features a rhythmic accompaniment with chords and eighth notes. The instruction *ff* (fortissimo) is written below the first measure of the system. A triplet of eighth notes is marked with a '3' in measure 78.

79

Musical score for measures 79-82. The piece continues in the same key and time signature. The upper staff (treble clef) has a melodic line with eighth notes and a trill in measure 80. The lower staff (bass clef) features a rhythmic accompaniment with chords and eighth notes. The instruction *p* (piano) is written below the first measure of the system. A triplet of eighth notes is marked with a '3' in measure 81.



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