

4 Arias

from "Der Freischütz"

Euphonium (♩ + ♭) & Piano / Organ

Arr.: Colette Mourey

Carl Maria von Weber

EMR 25421A

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4 Arias

from "Freischütz"

Carl Maria Von Weber

(1786-1826)

Arr.: Colette Mourey

1

Andante ♩ = 80

Euphonium

Organ / Piano

p

5

mp *mf* *mp*

10

15

mp *mp*

20

rit.

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2

Andante ♩ = 72

Musical score for measures 4-5. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The dynamic marking is *pp*. The right hand features a melodic line with a triplet of eighth notes in measure 4 and a trill in measure 5. The left hand provides a simple harmonic accompaniment.

5

Musical score for measures 6-8. The system consists of a grand staff. The right hand has a melodic line with a *mp* dynamic marking in measure 6. The left hand features a series of chords in the right hand and a simple bass line in the left hand.

9

Musical score for measures 9-12. The system consists of a grand staff. The right hand has a melodic line with a *fp* dynamic marking in measure 10. The left hand features a series of chords in the right hand and a simple bass line in the left hand.

13

Musical score for measures 13-16. The system consists of a grand staff. The right hand has a melodic line with a *fp* dynamic marking in measure 14. The left hand features a series of chords in the right hand and a simple bass line in the left hand.

17

Musical score for measures 17-20. The system consists of a grand staff. The right hand has a melodic line with a *fp* dynamic marking in measure 18. The left hand features a series of chords in the right hand and a simple bass line in the left hand.

Allegro moderato ♩ = 100

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two flats. The tempo is marked 'Allegro moderato' with a quarter note equal to 100 beats per minute. The first system shows the beginning of the piece. The bass line starts with a whole rest followed by a half note G2. The treble line begins with a half note G4. The piano (mp) dynamic is indicated at the start of the treble line.

5

Musical score for measures 5-8. The bass line features a continuous eighth-note pattern with slurs. The treble line consists of chords and some melodic fragments. The piano (mp) dynamic is maintained.

10

Musical score for measures 9-14. The bass line continues with eighth-note patterns. The treble line has more complex chordal textures. The piano (mp) dynamic is maintained.

15

Musical score for measures 15-20. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with slurs and ties. The mezzo-forte (mf) dynamic is indicated in the bass line.

21

Musical score for measures 21-24. The bass line continues with eighth-note patterns. The treble line has a melodic line with a 'rit.' (ritardando) marking above it. The piano (mp) dynamic is maintained.

4

Molto vivace ♩ = 160

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Molto vivace' with a metronome marking of ♩ = 160. The first system shows the beginning of the piece. The right hand starts with a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment. The dynamic marking *f* (forte) is present in both staves.

5

Musical score for measures 5-8. The right hand continues with a melodic line of eighth notes, while the left hand plays a steady accompaniment. The dynamic marking *mf* (mezzo-forte) is indicated in the right hand.

10

Musical score for measures 9-12. The right hand features a more active melodic line with slurs, while the left hand maintains its accompaniment. The dynamic remains *mf*.

15

Musical score for measures 13-16. The right hand continues with a melodic line, and the left hand provides accompaniment. The dynamic remains *mf*.

20

Musical score for measures 17-20. The right hand continues with a melodic line, and the left hand provides accompaniment. The dynamic remains *mf*.

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