

2e Concerto

EMR 253: Trombone in $\text{B}\flat$ & C & Piano

EMR 1026: Trombone in $\text{B}\flat$ & C & Orchestra

Jean Daetwyler

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Ovation

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Dany Bonvin: Trombone

1 **Concerto*** 10'06
pour Trombone Alto & Orchestre

Georg Christoph Wagenseil (1715-1777)
Orchestre du Festival Tibor Varga – Tibor Varga
(18. 8. 1994)

Adagio
Allegro assai

2 **Concerto*** 15'56
pour Trombone Alto & Orchestre à Cordes

Johann Georg Albrechtsberger (1736-1809)
Orchestre de Chambre de Lausanne – Hervé Klopfenstein
(28. 8. 1986)

Allegro Moderato
Andante
Finale, Allegro moderato

3 **Sinfonia Sacra*** 9'10
pour Trombone Ténor & Orchestre à Cordes

Didier Godel (*1945)
Orchestre de Chambre de Lausanne – Jesus Lopez Cobos
(21. 2. 1992)
Moderato

4 **2ème Concerto*** 22'02
pour Trombone Ténor & Orchestre

Jean Daetwyler (1907-1994)
Orchestre de Chambre de Lausanne – Jesus Lopez Cobos
(21. 2. 1992)
1. Mouvement
2. Mouvement
3. Mouvement

5 **Concertino** 11'09
pour Trombone Ténor & Orchestre à Cordes

Lars-Erik Larsson (1908-1986)
Orchestre du Festival Tibor Varga – Tibor Varga
(18. 8. 1994)
Preludium: Allegro pomposo
Aria: Andante sostenuto
Finale: Allegro giocoso

1996



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2^e Concerto

pour Trombone et Orchestre

Jean Daetwyler
(*1907)

Largo

Trombone

Piano

5 *accel.* *rall.* *accel.* *rall.*

9 ①

15 ② *a piacere*

21 *Rall.* ③ **Allegro** (♩. = 120)

EMR 253

Musical score for measures 26-31. The piece is in a minor key with a 2/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mf* is present in measure 29.

Musical score for measures 32-37. The right hand continues with melodic patterns, including a triplet in measure 35. The left hand maintains the eighth-note accompaniment. Dynamic markings include *f* in measure 34 and *mf* in measure 36.

Barbaro

Musical score for measures 38-42. The right hand has a melodic line with a circled '4' above measure 40. The left hand continues with eighth-note accompaniment. Dynamic markings include *f* in measure 40 and *mf* in measure 41.

Musical score for measures 43-47. The right hand features a melodic line with triplets in measures 45 and 46. The left hand continues with eighth-note accompaniment. Dynamic markings include *mf* in measure 44 and *f* in measure 45.

Musical score for measures 48-52. The right hand has a melodic line with triplets in measures 50 and 51. The left hand continues with eighth-note accompaniment. Dynamic markings include *ff* in measure 48 and *f* in measure 49.

53

Musical score for measures 53-57. The piece is in 12/8 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes in measure 55. The left hand provides a steady accompaniment of eighth notes. Dynamics include *ff* and *f*.

58

Musical score for measures 58-62. The right hand continues with a melodic line of eighth notes, while the left hand maintains the eighth-note accompaniment. Dynamics are consistent with the previous section.

63

Musical score for measures 63-66. Measure 63 includes a circled number 5 and the instruction *con fuoco*. A glissando is marked in the right hand. The key signature changes to one flat. Dynamics include *f* and *p*.

67

Musical score for measures 67-70. Measure 67 features a glissando in the right hand. The right hand has a melodic line with slurs, and the left hand has an eighth-note accompaniment. The instruction *simile* is present.

71

Musical score for measures 71-74. The right hand has a melodic line with slurs and accents, and the left hand has an eighth-note accompaniment. Dynamics include *f*.

75

Musical score for measures 75-79. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Dynamics include *p* and *f*. The word *simile* is written at the end of the system.

80

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The piano part continues with eighth-note accompaniment and chords. Dynamics include *p*.

84

Musical score for measures 84-88. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment and chords. Dynamics include *f* and *p*.

89

Musical score for measures 89-93. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment and chords. Dynamics include *ff* and *f*.

94

Musical score for measures 94-98. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment and chords. Dynamics include *f*.

99 6

f *p* *ff* *ff* *8va*

104

ff *ff*

109

p *mf* *p*

114 7 *gliss.*

f *p*

119

f

123

pp

128

133 (8)

p

ff

pp

p

f

pp

138

f

8va

mf

143

ff

Measures 1-2: The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Measures 3-5: Measure 3 starts with a triplet in the right hand. Measures 4 and 5 feature sixteenth-note runs in both hands, with a sixteenth-note triplet in the right hand of measure 5.

Measures 6-8: Measure 6 includes the instruction *con sord.* and *f espr.*. Measure 7 features a *mf* dynamic. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Measures 9-11: Measure 9 includes the instruction *simile*. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Measures 12-14: Measure 12 includes the instruction *poco rall.*. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

(17) Allegretto (♩=ca80)

16

Musical score for measures 16-18. The piece is in G major (one sharp) and 3/4 time. Measure 16 features a piano introduction with a bass line of two chords and a treble line of two chords. Measure 17 begins with a piano (*p*) dynamic and a treble line of eighth-note chords, with a bass line of eighth notes. Measure 18 continues the eighth-note bass line and treble chords. A fermata is placed over the final chord of measure 18.

19

Musical score for measures 19-20. Measure 19 features a treble line with a trill marked *tr* and eighth-note chords, and a bass line of eighth notes. Measure 20 continues the eighth-note bass line and treble chords. A fermata is placed over the final chord of measure 20.

21

Musical score for measures 21-22. Measure 21 features a treble line with eighth-note chords and a bass line of eighth notes. Measure 22 continues the eighth-note bass line and treble chords, ending with a triplet of eighth notes. A fermata is placed over the final chord of measure 22.

23

Musical score for measures 23-24. Measure 23 features a treble line with eighth-note chords and a bass line of eighth notes. Measure 24 continues the eighth-note bass line and treble chords, ending with a sixteenth-note triplet. A fermata is placed over the final chord of measure 24.

25

Musical score for measures 25-27. Measure 25 features a treble line with eighth-note chords and a bass line of eighth notes. Measure 26 continues the eighth-note bass line and treble chords, ending with a piano (*p*) dynamic. Measure 27 features a glissando marked *gliss. lent* in the treble line and a bass line of eighth notes. A fermata is placed over the final chord of measure 27.

28 *gliss.*

31 *f*

34 *sfz*

37 *léger trémolo* (18) *mf* *pp* *tr* *red.*

39 *(léger trém.)* *léger trémolo*

III

Barbaro (♩.=108)

The musical score is written for piano and percussion in 6/8 time. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the percussion part is written in a single staff with 'x' marks for hits. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 6, 12, 18, and 24 are marked at the beginning of their respective systems. A circled number 27 is placed above the final measure of the score.

35 **Barbaro**

55 *con fuoco*

Musical score for measures 55-58. The system includes a bass line and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked *con fuoco*. The first measure of the grand staff has a dynamic marking of *f*. The bass line features a steady eighth-note accompaniment with accents.

Musical score for measures 59-61. The system includes a bass line and a grand staff. The bass line continues with eighth-note accompaniment. The grand staff shows a melodic line in the treble clef with a dynamic marking of *f* in the second measure. The bass line has a few chords in the grand staff.

Musical score for measures 62-64. The system includes a bass line and a grand staff. The bass line has a melodic line with a dynamic marking of *f*. The grand staff shows a melodic line in the treble clef with a dynamic marking of *f* in the second measure. The bass line has a few chords in the grand staff.

Musical score for measures 65-69. The system includes a bass line and a grand staff. The bass line has a melodic line with a dynamic marking of *f*. The grand staff shows a melodic line in the treble clef with a dynamic marking of *f* in the second measure. The bass line has a few chords in the grand staff. A circled number 30 is present above the staff, and the tempo is marked *con fuoco*. The word *Sva* is written above the treble clef staff in the second measure.

Musical score for measures 70-74. The system includes a bass line and a grand staff. The bass line has a melodic line with a dynamic marking of *f*. The grand staff shows a melodic line in the treble clef with a dynamic marking of *f* in the second measure. The bass line has a few chords in the grand staff. The word *Sva* is written above the treble clef staff in the second measure.

TROMBONE & PIANO

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| EMR 322 | CESARE, G.M. | Canzon "La Hieronyma" (Schnorr) |
| EMR 4362 | CHESEAU, Tony | Fantasy of Dances |
| EMR 2001 | CIRRI, G. | Sonata N° 1 (Cecil) |
| EMR 2002 | CIRRI, G. | Sonata N° 2 (Cecil) |
| EMR 2003 | CIRRI, G. | Sonata N° 3 (Cecil) |
| EMR 14568 | COLEMAN, Ervan B. | Tijuana Taxi |
| EMR 253 | DAETWYLER, Jean | 2. Concerto |
| EMR 2020 | DAETWYLER, Jean | Concertino |
| EMR 2168L | DANE, Mary | Las Cañadas |
| EMR 17003 | DAVID, Ferdinand | Concertino |
| EMR 2064A | DAVID, Ferdinand | Concertino |
| EMR 14577 | DE CURTIS, Ernesto | Come Back To Sorrento |
| EMR 4231 | DEBONS, Eddy | Kirbo |
| EMR 2071L | DEMERSSEMAN, J. | Cavatina |
| EMR 2134L | DEMERSSEMAN, J. | Introduction et Polonaise |
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| EMR 208 | DVARIONAS, B. | Thema & Variationen |
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| EMR 305L | FRANCK, Melchior | Suite de Danses (Sturzenegger) |
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| EMR 4353 | GAY, Bertrand | 5 Love-Songs |
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| EMR 4307 | GAY, Bertrand | 5 Minueries |
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| EMR 2155L | GERSHWIN, George | An American in Paris |
| EMR 8609 | GERSHWIN, George | Bess, You Is My Woman Now (5) |
| EMR 8587 | GERSHWIN, George | I Got Plenty O' Nuttin' (5) |
| EMR 905L | GERSHWIN, George | I Got Rhythm |
| EMR 8675 | GERSHWIN, George | Strike Up The Band (5) |
| EMR 913L | GERSHWIN, George | Summertime |
| EMR 8631 | GERSHWIN, George | Swanee (5) |
| EMR 908L | GERSHWIN, George | The Man I Love |
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| EMR 19287 | GOUNOD, Charles | Ave Maria |
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| EMR 17028 | GRKOVIC, Branko | Sonatina |
| EMR 332 | GRKOVIC, Branko | Sonatina |
| EMR 17033 | GUENES, Betin | Promenade |
| EMR 235 | GUENES, Betin | Promenade |
| EMR 17008 | GUILMANT, A. | Morceau Symphonique |
| EMR 2006 | GUILMANT, A. | Morceau Symphonique |
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| EMR 8631 | HANDY, W.C. | St. Louis Blues (5) |
| EMR 2014 | HAWLIN, Jan | Sonate |
| EMR 2130L | HERMAN, Jerry | Hello, Dolly! |
| EMR 19514 | HUME, J. Ord | The Crystal Palace |
| EMR 17021 | HUMMEL, J.N. | Introduction, Thema & Variationen |
| EMR 285 | HUMMEL, J.N. | Introduction, Thema & Variationen |
| EMR 8587 | IVANOVICI, Ivan | Donauwellen (5) |
| EMR 2085A | JAMES, Ifor | Repetition Waltz |
| EMR 2118L | JAMES, Ifor | Trinity Rag |
| EMR 8675 | JOPLIN, Scott | Easy Winners (5) |
| EMR 8563 | JOPLIN, Scott | Elite Syncopations (5) |
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| EMR 8609 | JOPLIN, Scott | The Entertainer (5) |
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| EMR 17026 | KOETSIER, Jan | Sonatina |
| EMR 212 | KOETSIER, Jan | Sonatina |
| EMR 224 | KOETSIER, Jan | Zürcher Marsch Variationen |
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| EMR 296 | KRIVITSKY, David | Konzert |
| EMR 18015 | LAGGER, Damien | Blinding Flash |
| EMR 14291 | LAGGER, Damien | With The Stars |
| EMR 307L | LOEILLET, J.B. | Sonate As-Dur (Sturzenegger) |
| EMR 17011 | LOEILLET, J.B. | Sonate G minor |
| EMR 318 | LOEILLET, J.B. | Sonate g-moll |
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| EMR 8653 | MACDUFF, G. (Arr.) | Marching Through Georgia (5) |
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| EMR 17013 | MEYER, Hannes | Sonate C minor |
| EMR 313 | MEYER, Hannes | Sonate c-moll |
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Trombone & Piano (Fortsetzung - Continued - Suite)

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