

Sonate B \flat Major

Tenor or Alto Trombone & Organ (Piano)

Arr.: Branimir Slokar / Hannes Meyer

Alessandro Besozzi

EMR 17010

Solo Stimme / Voix / Part : bass clef + treble clef + organ Alto

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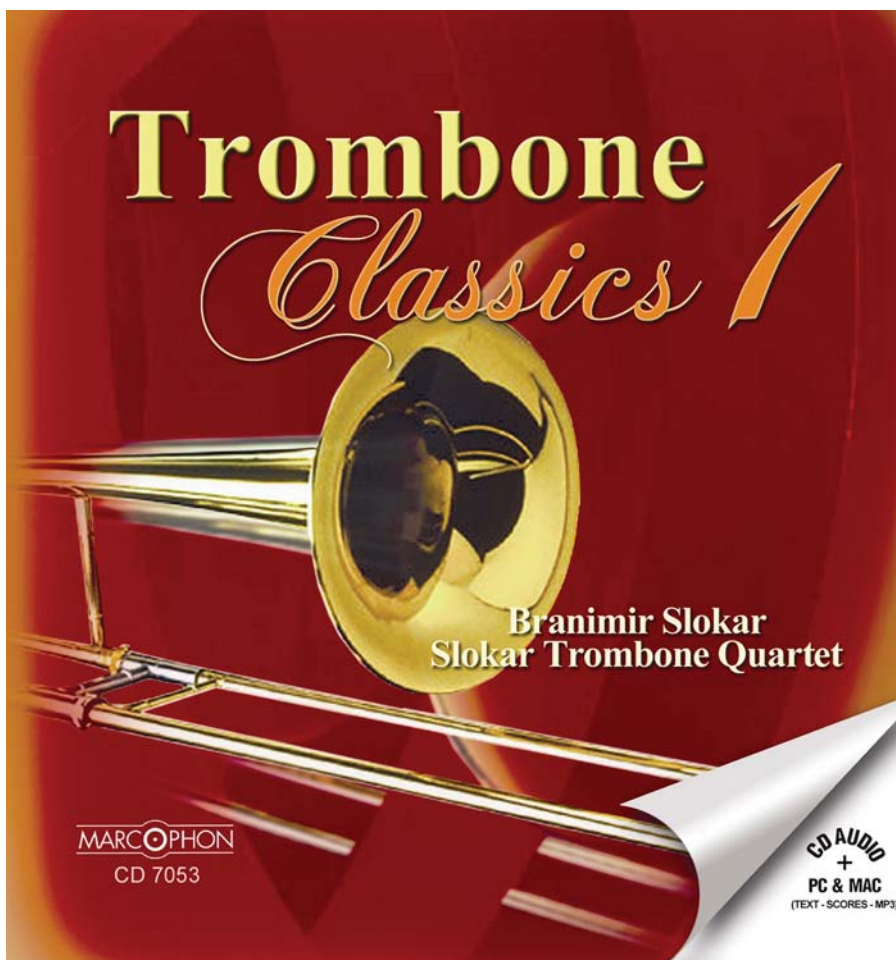


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DISCOGRAPHY



Trombone Classics 1

**Branimir Slokar: Trombone
Slokar Trombone Quartet**

- | | | | | |
|-----------|---|-------|--|--|
| 1 | Französische Tänze | 4'42 | | |
| | Michael Praetorius | | | |
| | <i>Barock Trombone Quartet (Arr.: Pia Bucher)</i> | | | |
| | Sonate B^b Major | | | |
| | Alessandro Besozzi | | | |
| | <i>Trombone and Organ (Arr.: Slokar & Meyer)</i> | | | |
| 2 | <i>Andante</i> | 3'27 | | |
| 3 | <i>Allegro</i> | 2'50 | | |
| 4 | <i>Larghetto</i> | 2'18 | | |
| 5 | <i>Allegretto</i> | 2'12 | | |
| 6 | 3 Sonatas | 10'34 | | |
| | Daniel Speer | | | |
| | <i>Barock Trombone Quartet (Arr.: Scott Richards)</i> | | | |
| | Sonate G Minor | | | |
| | Jean Baptiste Loeillet | | | |
| | <i>Trombone and Organ (Arr.: Slokar & Flück)</i> | | | |
| 7 | <i>Largo</i> | 2'26 | | |
| 8 | <i>Allegro</i> | 1'56 | | |
| 9 | <i>Poco Allegro</i> | 2'04 | | |
| 10 | <i>Adagio</i> | 1'31 | | |
| 11 | <i>Allegro</i> | 1'36 | | |
| | Concerto | | | |
| | Johann Georg Albrechtsberger | | | |
| | <i>Alto Trombone and Strings (Arr.: Paul Angerer)</i> | | | |
| 12 | <i>Allegro moderato</i> | 6'47 | | |
| 13 | <i>Andante</i> | 7'23 | | |
| 14 | <i>Allegro moderato</i> | 3'24 | | |
| | Sonate G Minor | | | |
| | Georg Friedrich Händel | | | |
| | <i>Trombone and Organ (Arr.: Klemens Schnorr)</i> | | | |
| 15 | <i>Larghetto</i> | 3'01 | | |
| 16 | <i>Allegro</i> | 1'59 | | |
| 17 | <i>Adagio</i> | 0'51 | | |
| 18 | <i>Allegro</i> | 1'24 | | |

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SONATE B-DUR

Für Posaune und Orgel/Klavier

3

Alessandro Besozzi
1702–1775

Bearb.: Branimir Slokar
Continuo: Hannes Meyer

I.

Andante

Solo

The first system of music consists of two staves. The top staff is for the Solo instrument (trumpet) and the bottom staff is for the Orgel (organ). The Solo part begins with a dynamic marking of *mf* and includes a trill (*tr*) in the final measure. The Orgel part provides a harmonic accompaniment with a steady bass line.

The second system continues the musical piece. The Solo part features a trill (*tr*) and a dynamic marking of *p* (piano), followed by a *cresc.* (crescendo) marking. The Orgel part continues with its accompaniment, including some triplet figures.

The third system shows the Solo part with a dynamic marking of *mf* and a trill (*tr*). The Orgel part includes triplet markings (*3*) in the right hand.

The fourth system features a *cresc.* (crescendo) marking in the Solo part. The Solo part includes trills (*tr*) and a dynamic marking of *mf*. The Orgel part continues with its accompaniment.

Allegro

First system of musical notation. Treble clef staff with a melody starting on a quarter note. Grand staff with piano accompaniment. Key signature: one flat. Time signature: 2/4. Dynamic: *f*.

Second system of musical notation. Treble clef staff with a melody. Grand staff with piano accompaniment. Key signature: one flat. Time signature: 2/4. Dynamic: *p*.

Third system of musical notation. Treble clef staff with a melody. Grand staff with piano accompaniment. Key signature: one flat. Time signature: 2/4. Dynamic: *mp*.

Fourth system of musical notation. Treble clef staff with a melody. Grand staff with piano accompaniment. Key signature: one flat. Time signature: 2/4. Dynamics: *f* in two measures.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a trill (tr) and has a mezzo-piano (mp) dynamic marking. The piano accompaniment also has a mezzo-piano (mp) dynamic marking.

Second system of musical notation. The vocal line features a forte (f) dynamic marking. The piano accompaniment also has a forte (f) dynamic marking.

Third system of musical notation. The vocal line begins with a piano (p) dynamic and the instruction *espress.* (espressivo). The piano accompaniment starts with a piano (p) dynamic.

Fourth system of musical notation. The vocal line includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic marking. The piano accompaniment also features a mezzo-forte (*mf*) dynamic marking.

III.

Larghetto

mp

Basso sempre portato

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of three flats and a 3/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The bass line is marked *Basso sempre portato*. The system contains four measures of music.

mf

mf

The second system continues the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also begins with a mezzo-forte (*mf*) dynamic. The system contains four measures of music.

p *cresc.*

The third system features a piano (*p*) dynamic in the vocal line, which then increases with a *cresc.* (crescendo) marking. The piano accompaniment also features a *cresc.* marking. The system contains four measures of music.

f *pp* *cresc.*

f *pp* *cresc.*

The fourth system features a vocal line with dynamics of *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). The piano accompaniment also features dynamics of *f*, *pp*, and *cresc.*. The system contains four measures of music.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* in the vocal line, *f* in the piano right hand, and *mf* in the piano left hand. A crescendo hairpin is shown in the piano right hand.

Second system of musical notation. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp* in the vocal line.

Third system of musical notation. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *mf* in the piano right hand.

Fourth system of musical notation. The vocal line has a half rest followed by quarter notes G4, A4, and B4. The piano accompaniment continues with a steady bass line. Dynamics include *mf*, *f*, *mf*, and *rit.* in the vocal line.

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EMR 2360	NAULAIS, Jérôme	Tentacion
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EMR 2293L	TRADITIONAL	O Sole Moi (Saurer)
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