

# Concertino

Trombone & Piano

Arr.: John Glenesk Mortimer

**Ferdinand David**

EMR 2064A

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 2/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with a dynamic marking of *p* (piano) in the first measure. The melody is primarily in the right hand of the piano.

7

Musical score for measures 7-12. Measure 7 is marked with a Roman numeral VI. The piano accompaniment continues with a dynamic marking of *p*. The melody is primarily in the right hand of the piano.

13

Musical score for measures 13-18. The piano accompaniment continues with a dynamic marking of *p*. The melody is primarily in the right hand of the piano.

19

Musical score for measures 19-24. The piano accompaniment continues with a dynamic marking of *f* (forte) in the first measure of this system. The melody is primarily in the right hand of the piano.

22

Musical score for measures 22-24. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score consists of three staves: a bass staff, a grand staff (treble and bass), and another bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of  $>$  is present above the first staff in the second measure.

25

Musical score for measures 25-27. The piece continues in the same key and time signature. The score consists of three staves: a bass staff, a grand staff, and another bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of  $>$  is present above the first staff in the second measure.

28

Musical score for measures 28-31. The piece continues in the same key and time signature. The score consists of three staves: a bass staff, a grand staff, and another bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of  $>$  is present above the first staff in the fourth measure.

32

DE

Musical score for measures 32-34. The piece continues in the same key and time signature. The score consists of three staves: a bass staff, a grand staff, and another bass staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of  $>$  is present above the first staff in the second measure.

35

Musical score for measures 35-38. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The bass line is mostly silent. The right hand features a melodic line with eighth and sixteenth notes, marked with a *cresc.* dynamic. The left hand provides a rhythmic accompaniment with chords and eighth notes.

39

Musical score for measures 39-42. The bass line is mostly silent. The right hand features a melodic line with eighth and sixteenth notes, marked with a *ff* dynamic. The left hand provides a rhythmic accompaniment with chords and eighth notes. A triplet of eighth notes is marked with a '3' in measure 42.

43

Musical score for measures 43-47. The bass line features a melodic line with eighth and sixteenth notes, marked with a *p* dynamic. The right hand provides a rhythmic accompaniment with chords and eighth notes. A triplet of eighth notes is marked with a '3' in measure 45. The dynamic changes to *mf* in measure 47.

48

Musical score for measures 48-51. The bass line features a melodic line with eighth and sixteenth notes, marked with a *cresc.* dynamic. The right hand provides a rhythmic accompaniment with chords and eighth notes. A triplet of eighth notes is marked with a '3' in measure 48. The dynamic changes to *mf* in measure 49.

52

52

*f*

53

54

55

This system contains measures 52 through 55. The bass clef part begins with a forte (*f*) dynamic and features a triplet of eighth notes in the first measure. The treble clef part has a forte (*f*) dynamic and includes several chords and a melodic line. The bass clef part continues with chords and a melodic line.

56

56

57

58

This system contains measures 56 through 58. The bass clef part is mostly silent, with some notes in measure 58. The treble clef part has a melodic line with accents. The bass clef part has a rhythmic accompaniment of eighth notes.

59

59

*ff*

60

61

This system contains measures 59 through 61. The bass clef part starts with a fortissimo (*ff*) dynamic and includes a triplet. The treble clef part has a melodic line with a triplet. The bass clef part has a rhythmic accompaniment with triplets.

62

62

*dim.*

*p*

63

64

65

This system contains measures 62 through 65. The bass clef part begins with a *dim.* dynamic and includes a triplet. The treble clef part has a melodic line with a triplet. The bass clef part has a rhythmic accompaniment with triplets.

156

*f ad lib. quasi recitativo*

161

*p*

*ff*

*mf*

165

*f lento*

*p*

Marcia funebre. Andante ♩ = ca. 76

*pp*

4

Musical score for measures 4-7. The system includes a bass line and a grand staff (treble and bass clefs). The bass line is mostly silent. The grand staff features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *ff* (fortissimo) at the start, *p* (piano), and *pp* (pianissimo) later in the system.

8

Musical score for measures 8-11. The system includes a bass line and a grand staff. The bass line has a melodic line with a *mf* (mezzo-forte) dynamic marking. The grand staff continues with complex rhythmic patterns. Dynamic markings include *ff*, *p*, and *pp*.

12

Musical score for measures 12-15. The system includes a bass line and a grand staff. The bass line has a melodic line with a *mf* dynamic marking. The grand staff continues with complex rhythmic patterns. Dynamic markings include *ff*, *p*, and *pp*.

16

Musical score for measures 16-19. The system includes a bass line and a grand staff. The bass line has a melodic line with a *mf* dynamic marking. The grand staff continues with complex rhythmic patterns. Dynamic markings include *ff*, *mf*, and *p*.



19

Musical score for measures 19-21. The piece is in a minor key. The bass line features a melodic line with a fermata over the first measure. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A *pp* dynamic marking is present in the right hand of measure 21.

22

Musical score for measures 22-25. The bass line continues with a melodic line, including a triplet in measure 25. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *mf cresc. ....* in the bass line and *cresc.* in the piano accompaniment.

26

Musical score for measures 26-30. The bass line starts with a *ff* dynamic, followed by a *p* dynamic. The piano accompaniment features a complex texture with many notes in the right hand and a rhythmic pattern in the left hand. Dynamics include *p*, *fz*, and *p*.

31

Musical score for measures 31-34. The bass line features a melodic line with a *p dolce* dynamic marking. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

35

pp sub. p

This system contains measures 35 through 38. The bass line features a melodic line with slurs and ties. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with slurs. Dynamic markings include *pp* and *sub. p*.

39

This system contains measures 39 through 42. The bass line continues with melodic lines and rests. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with slurs. Dynamic markings include *pp* and *sub. p*.

43

This system contains measures 43 through 46. The bass line has melodic lines with slurs. The piano accompaniment includes a right hand with eighth-note patterns and chords, and a bass line with slurs. Dynamic markings include *pp* and *sub. p*.

47

*f p f p*

This system contains measures 47 through 50. The bass line is mostly sustained notes with slurs. The piano accompaniment features a right hand with chords and eighth-note patterns, and a bass line with slurs. Dynamic markings include *f* and *p*.

51

Musical score for measures 51-54. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The bass line starts with a *mf* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

55

Musical score for measures 55-58. The piano accompaniment begins with a *ff* dynamic. The right hand has a busy texture with many sixteenth notes, while the left hand provides a steady bass line.

59

Musical score for measures 59-63. The bass line starts with a *ff* dynamic and then transitions to *pp*. A *morendo* marking is present over the final notes of the bass line. The piano accompaniment also shows a dynamic shift from *ff* to *pp*.

64

Allegro maestoso come primo

Musical score for measures 64-67. The tempo is marked *Allegro maestoso come primo*. The piano accompaniment starts with a *pp* dynamic. The right hand features a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

68

Musical score for measures 68-70. The piece is in a minor key (three flats) and 3/8 time. Measure 68 features a piano introduction with a bass line of eighth notes and a treble line of eighth notes. Measure 69 has a treble line with a melodic line and a bass line of eighth notes. Measure 70 continues the treble line melody. The instruction *poco a poco cresc.* is written below the treble staff in measure 68.

71

Musical score for measures 71-74. Measure 71 has a treble line with a melodic line and a bass line of eighth notes. Measure 72 continues the treble line melody. Measure 73 has a treble line with a melodic line and a bass line of eighth notes. Measure 74 has a treble line with a melodic line and a bass line of eighth notes.

75

Musical score for measures 75-78. Measure 75 has a treble line with a melodic line and a bass line of eighth notes. Measure 76 has a treble line with a melodic line and a bass line of eighth notes. Measure 77 has a treble line with a melodic line and a bass line of eighth notes. Measure 78 has a treble line with a melodic line and a bass line of eighth notes. The instruction *ff* is written below the treble staff in measure 77.

79

Musical score for measures 79-82. Measure 79 has a treble line with a melodic line and a bass line of eighth notes. Measure 80 has a treble line with a melodic line and a bass line of eighth notes. Measure 81 has a treble line with a melodic line and a bass line of eighth notes. Measure 82 has a treble line with a melodic line and a bass line of eighth notes. The instruction *p* is written below the treble staff in measure 79.

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