

Concertino

Tenor or Alto Trombone & Piano

Arr.: Paul Angerer

Leopold Mozart

EMR 223

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Trombone Classics 2

**Branimir Slokar: Trombone
Slokar Trombone Quartet**

Introduction, Thema and Variations Op. 102

Johann Nepomuk Hummel
Alto Trombone and Strings (Arr.: Paul Angerer)

- | | | |
|-----|----------------------|-------|
| [1] | Introduction | 3'21 |
| [2] | Thema and Variations | 11'28 |

Sonate C Major

Joseph Bodin Boismortier
Trombone and Organ (Arr.: Slokar & Flück)

- | | | |
|-----|---------------|------|
| [3] | Largo | 3'00 |
| [4] | Allemanda | 1'58 |
| [5] | Largo | 2'09 |
| [6] | Giga staccato | 1'57 |

- | | | |
|-----|---|------|
| [7] | Padouana
Johann Schein
<i>Barock Trombone Quartet
(Arr.: Slokar Quartet)</i> | 2'43 |
|-----|---|------|

Concerto B $\flat$ Major

Georg Philipp Telemann
Trombone and Organ (Arr.: Slokar & Flück)

- | | | |
|------|-----------------|------|
| [8] | Vivace | 2'23 |
| [9] | Adagio | 3'15 |
| [10] | Allegro | 2'39 |
| [11] | Fantasia | 5'40 |

Johann Ludwig Krebs
Alto Trombone and Organ (Arr.: Hannes Meyer)

Concertino

Leopold Mozart
Alto Trombone and Strings (Arr.: Paul Angerer)

- | | | |
|------|---------------|------|
| [12] | Allegro | 6'03 |
| [13] | Adagio | 3'35 |
| [14] | Menuetto | 3'43 |
| [15] | Canzon | 3'02 |

Samuel Scheidt
Barock Trombone Quartet (Arr.: Slokar Quartet)

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Die drei Sätze für Altposaune von **Leopold Mozart** - wir nennen sie zusammenfassend Concerto - stammen aus einer mehrsätzigen Serenata. Mozart berichtet 1755 an den Augsburger Verleger Johann Jakob Lotter über zwei seiner Serenaten: "Beyde Serenaten sind Prachtstücke, haben viele und durchaus fröhliche Stücke, die mit Abwechslung der Instrumente immer etwas besonderes vortragen." Und in die "Historisch-Kritischen Beyträge" von Friedrich Wilhelm Marpurg gibt er eine "Nachricht" über "dreissig grosse Serenaten, darinnen für verschiedene Instrumente Solos angebracht sind." Der Wiener Musikforscher Alexander Weinmann fand im Benediktinerstift Seitenstetten (Niederösterreich) eine Stimmenabschrift eine "Serenata à 2 Violini, 2 Hautb., 2 Corni, 2 Clarini, Timpani, Trombone, Viola e Basso Del Sig: Leopoldo Mozart, in Salisburgo." Auf der Solostimme steht der interessante Vermerk: "Bey Ermanglung eines guten Posaunisten kann es ein guter Violinist auf der Viola spielen." Das neunsätzige Werk weist im vierten und fünften Satz eine konzertante Trompete auf, die Posaune konzertiert im sechsten, siebten und neunten Satz.

Les trois mouvements pour trombone alto de **Leopold Mozart** - nous les rassemblons sous le nom de concerto - sont extraits d'une sérénade à plusieurs mouvements. A propos de deux de ses sérénades, Leopold Mozart écrit à l'éditeur augsbourgeois Johann Jakob Lotter: "Ces deux sérénades sont des joyaux comportant plusieurs parties fort gaies et qui, par l'alternance des divers instruments, réservent toujours quelque chose d'original." Et dans "Historisch-Kritischen Beyträge" de Friedrich Wilhelm Marpurg, il fait part de "trente sérénades parmi lesquelles on trouve des solos pour divers instruments". Le musicologue viennois Alexander Weinmann découvrit au couvent bénédictin de Seitenstetten (Basse-Autriche) une copie d'une "Serenata à 2 Violini, 2 Hautb., 2 Corni, 2 Clarini, Timpani, Trombone, Viola e Basso Del Sig: Leopoldo Mozart, in Salisburgo". Au-dessus de la partie du soliste, une remarque intéressante: "A défaut d'un bon tromboniste, un bon violoniste pourra jouer la partie sur un alto." L'œuvre à neuf mouvements indique une trompette concertante dans les 4e et 5e mouvements et un trombone soliste dans les 6e, 7e et 8e.

The three movements for alto trombone by **Leopold Mozart** (for convenience referred to here as a concerto) are taken from a serenade. Mozart wrote in 1755 to his editor Johann Jakob Lotter in Augsburg about two of his serenades: "Both serenades are excellent; they have many gay and lively movements, and due to the variety of instrumentation each of them is quite individual and has something special to offer." Friedrich Wilhelm Marpurg reported in his "Historisch-Kritischen Beyträge" about "thirty large serenades which contain movements for various solo instruments." A copy of a "Serenata à 2 Violini, 2 Hautb., 2 Corni, 2 Clarini, Timpani, Trombone, Viola e Basso Del Sig: Leopoldo Mozart, in Salisburgo" was found in the Benedictine monastery at Seitenstetten (in Southern Austria) by the Viennese musicologist Alexander Weinmann. The solopart in this manuscript contains the interesting note: "In the absence of a good trombonist, a good violinist can play it on the viola." The trumpet solos in the fourth and fifth movements of this nine movement work, and the trombone solos in the sixth, seventh and eighth movements.

Concertino per Trombone

3

Leopold Mozart
(1719–1787)
Bearbeitung: Paul Angerer

I.

Allegro

Klavier

6

11

16

21 Trombone

f

p

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27

f *p* (•) 3

33

39

f

44

p (•)

II.

9

Adagio

The musical score is for a piece in 2/4 time, key of D major (one sharp). It is marked 'Adagio' and 'p' (piano). The score is divided into four systems, each with three staves: a single treble staff for the upper voice and a grand staff (treble and bass) for the piano accompaniment.

- Measure 1:** The upper voice begins with a half note D4, followed by a quarter note E4, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the bass and a block-chord pattern in the treble.
- Measure 2:** The upper voice continues with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment remains consistent.
- Measure 3:** The upper voice has a half note C5, followed by a quarter note B4, and a half note A4. The piano accompaniment continues.
- Measure 4:** The upper voice has a half note G4, followed by a quarter note F#4, and a half note E4. The piano accompaniment continues.
- Measure 5:** The upper voice has a half note D4, followed by a quarter note C4, and a half note B3. The piano accompaniment continues.
- Measure 6:** The upper voice has a half note A3, followed by a quarter note G3, and a half note F#3. The piano accompaniment continues.
- Measure 7:** The upper voice has a half note E3, followed by a quarter note D3, and a half note C3. The piano accompaniment continues.
- Measure 8:** The upper voice has a half note B2, followed by a quarter note A2, and a half note G2. The piano accompaniment continues.
- Measure 9:** The upper voice has a half note F#3, followed by a quarter note E3, and a half note D3. The piano accompaniment continues.
- Measure 10:** The upper voice has a half note C4, followed by a quarter note B3, and a half note A3. The piano accompaniment continues.

Menuetto

(Solostimme vom Herausgeber)

ad libitum

First system of the Minuet. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a vocal line (soprano) and a piano accompaniment (treble and bass staves). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a half note B3. The system includes dynamic markings *p* and *f*, and triplet markings.

Second system of the Minuet, starting at measure 8. The vocal line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment features a half note G3, followed by a half note A3, and then a half note B3. The system includes dynamic markings *p* and *f*, and triplet markings.

Third system of the Minuet, starting at measure 15. The vocal line includes a measure with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a half note G3, followed by a half note A3, and then a half note B3. The system includes dynamic markings *p* and *f*, and triplet markings. There are asterisks (*) above measures 15, 17, and 19.

Fourth system of the Minuet, starting at measure 22. The vocal line includes a measure with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a half note G3, followed by a half note A3, and then a half note B3. The system includes dynamic markings *p* and *f*, and triplet markings. There are asterisks (*) above measures 22 and 24.

*) Ausführung: $\text{♩} \cdot \text{♩} = \text{♩}^3$

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