

# Concerto

Trombone & Piano

Arr.: Wolfgang Wagenhäuser

**Nikolai Rimsky-Korsakov**

EMR 17018

Solo Stimme / Voix / Part :  + 

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## Cocktail

**Branimir Slokar, Posaune**  
**Wolfgang Wagenhäuser, Klavier**

### Concerto

Nikolai Rimsky-Korsakov (1844 - 1908)  
Bearbeitung: Wolfgang Wagenhäuser

- |          |                       |      |
|----------|-----------------------|------|
| <b>1</b> | I. Allegro vivace     | 2'35 |
| <b>2</b> | II. Andante cantabile | 3'08 |
| <b>3</b> | III. Allegretto       | 4'41 |

- |          |                |      |
|----------|----------------|------|
| <b>4</b> | <b>Romance</b> | 7'54 |
|----------|----------------|------|

Carl Maria von Weber (1786 - 1826)  
Bearbeitung: Wolfgang Wagenhäuser

### Prelude and Dance

John Glenesk Mortimer (\*1951)

- |          |            |      |
|----------|------------|------|
| <b>5</b> | I. Prelude | 4'18 |
| <b>6</b> | II. Dance  | 2'50 |

- |          |                 |      |
|----------|-----------------|------|
| <b>7</b> | <b>Cocktail</b> | 5'18 |
|----------|-----------------|------|

Wolfgang Wagenhäuser (\*1953)

### Sonatina

Branko Grkovic (1920 - 1982)

- |           |                            |      |
|-----------|----------------------------|------|
| <b>8</b>  | I. Allegro moderato        | 5'19 |
| <b>9</b>  | II. Andante sostenuto      | 3'51 |
| <b>10</b> | III. Rondo, Allegro vivace | 3'33 |

### Lamento und Gioco

Herbert Baumann (\*1925)

- |           |            |      |
|-----------|------------|------|
| <b>11</b> | I. Lamento | 3'51 |
| <b>12</b> | II. Gioco  | 5'21 |

- |           |                   |      |
|-----------|-------------------|------|
| <b>13</b> | <b>Hummelflug</b> | 1'07 |
|-----------|-------------------|------|

Nikolai Rimsky-Korsakov (1844 - 1908)  
Bearbeitung: Wolfgang Wagenhäuser

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# Concerto

pour Trombone & Piano

Nikolai Rimsky-Korsakov  
(1844-1908)  
Arr.: Wolfgang Wagenhäuser

Allegro vivace

Trombone

Piano

*f*

*fp*

5

*f*

*dim.*

*mf*

*dim.*

10

*p*

*fp*

15

*p*

*p*

20

Measures 20-24 of a musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and accents, starting with a *p* (piano) dynamic. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with sustained octaves. The key signature has two flats, and the time signature is 3/4.

25

Measures 25-29 of a musical score. The system includes a vocal line and a piano accompaniment. The vocal line continues with triplets and accents, with dynamics *mf*, *cresc.*, and *ff*. The piano accompaniment features a right hand with eighth-note patterns and a left hand with sustained octaves. The key signature has two flats, and the time signature is 3/4.

30

Measures 30-34 of a musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth notes and quarter notes. The piano accompaniment consists of a right hand with chords and a left hand with eighth-note patterns. The key signature has two flats, and the time signature is 3/4.

35

Measures 35-39 of a musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth notes and quarter notes, starting with a *p* (piano) dynamic. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained octaves. The key signature has two flats, and the time signature is 3/4.

40

Measures 40-44 of a musical score. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth notes and quarter notes. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained octaves. The key signature has two flats, and the time signature is 3/4.

45

Measures 45-49 of a musical score. The system includes a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *sf* and *p*. Measure 49 ends with a repeat sign.

50

Measures 50-53 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamic markings include *f* and *mf*. Measure 53 ends with a repeat sign.

54

Measures 54-57 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamic markings include *f* and *mf*. Measure 57 ends with a repeat sign.

58

Measures 58-61 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamic markings include *p* and *fp*. Measure 61 ends with a repeat sign.

62

Measures 62-65 of a musical score. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment. Dynamic markings include *mf*. Measure 65 ends with a repeat sign.

66

Measures 66-69 of a musical score. The score is in 12/8 time with a key signature of two flats. The upper staff features a melodic line with a *p* (piano) dynamic marking. The lower staff is divided into two systems: the first system includes a treble clef staff with triplets and a bass clef staff with a *sfp* (sforzando) dynamic marking; the second system includes a treble clef staff with triplets and a bass clef staff with a *mp* (mezzo-piano) dynamic marking. The piece concludes with a *p* (piano) dynamic marking.

70

Measures 70-73 of a musical score. The upper staff shows a melodic line with a *cresc.* (crescendo) marking in measure 70 and a *mf* (mezzo-forte) marking in measure 73. The lower staff consists of two systems, each with a treble clef staff containing triplets and a bass clef staff with a *f* (forte) dynamic marking.

74

Measures 74-77 of a musical score. The upper staff features a melodic line with a *cresc.* (crescendo) marking in measure 74 and a *ff* (fortissimo) marking in measure 77. The lower staff is divided into two systems: the first system has a treble clef staff with triplets and a bass clef staff with a *mp* (mezzo-piano) dynamic marking; the second system has a treble clef staff with triplets and a bass clef staff with a *f* (forte) dynamic marking.

78

Measures 78-81 of a musical score. The upper staff contains a melodic line with a *ff* (fortissimo) dynamic marking. The lower staff consists of two systems, each with a treble clef staff featuring chords and a bass clef staff with a continuous eighth-note accompaniment.

82

Measures 82-85 of a musical score. The upper staff shows a melodic line. The lower staff is divided into two systems: the first system has a treble clef staff with triplets and a bass clef staff with a *ff* (fortissimo) dynamic marking; the second system has a treble clef staff with triplets and a bass clef staff with a *p* (piano) dynamic marking. The piece ends with a double bar line.

## Andante cantabile

Measures 1-5 of the 'Andante cantabile' section. The music is in 12/8 time with a key signature of three flats. The melody in the right hand begins with a long note in measure 1, followed by a series of eighth notes. The piano accompaniment in the left hand consists of a steady eighth-note pattern. Dynamic markings include *p* and *sim.* (sostenuto).

6

Measures 6-10. The melody continues with eighth-note patterns. The piano accompaniment remains consistent with the eighth-note pattern. A slur is present under the piano accompaniment in measures 8 and 9.

11

Measures 11-16. The melody features a long note in measure 11, followed by eighth notes. The piano accompaniment continues with the eighth-note pattern. A slur is present under the piano accompaniment in measures 13 and 14.

17

## Poco piu mosso

Measures 17-21, marked 'Poco piu mosso'. The tempo increases. The melody in the right hand becomes more active with eighth notes. The piano accompaniment in the left hand changes to a more complex pattern. Dynamic markings include *f* (forte) and *mp* (mezzo-piano).

22

Measures 22-25 of the musical score. The system consists of three staves: a vocal line and a piano accompaniment. The vocal line features a melodic line with various ornaments and a fermata at the end. The piano accompaniment has a dense, rhythmic texture in the right hand and a simpler bass line in the left hand.

26

Measures 26-29 of the musical score. The system continues with the vocal and piano staves. The piano part features a dense, rhythmic texture. The vocal line has a melodic line with a fermata at the end. The dynamic marking *pp* is present at the end of the system.

30

Tempo I

Measures 30-33 of the musical score. The system continues with the vocal and piano staves. The piano part features a dense, rhythmic texture. The vocal line has a melodic line with a fermata at the end. The dynamic marking *p* is present at the beginning of the system, and *cresc.* is present at the end of the system.

Measures 34-37 of the musical score. The system continues with the vocal and piano staves. The piano part features a dense, rhythmic texture. The vocal line has a melodic line with a fermata at the end. The dynamic marking *sf* is present at the beginning of the system, and *p* is present at the end of the system. The tempo marking *stringendo* is present at the beginning of the system.

Cadenza

Measures 38-41 of the musical score. The system continues with the vocal and piano staves. The piano part features a dense, rhythmic texture. The vocal line has a melodic line with a fermata at the end. The dynamic marking *ad libitum* is present at the beginning of the system, and *p* is present at the end of the system. The tempo marking *attacca* is present at the end of the system.



## Allegro

Musical score for the first system, marked **Allegro**. The key signature is B-flat major (two flats) and the time signature is 2/4. The score consists of three staves: a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a series of eighth notes. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a series of eighth notes. Dynamics include *sf* (sforzando) and *f* (forte). The system ends with a *rit.* (ritardando) marking.

## 7 Allegretto

Musical score for the second system, marked **7 Allegretto**. The key signature is B-flat major and the time signature is 2/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *poco f* (poco forte) and *ff* (fortissimo). A triplet of eighth notes is marked with a '3'.

## 12

Musical score for the third system, measures 12-16. The piano accompaniment continues with the eighth-note pattern. The right hand features chords and moving lines. Dynamics include *mf* (mezzo-forte).

## 17

Musical score for the fourth system, measures 17-21. The piano accompaniment continues with the eighth-note pattern. The right hand features chords and moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano).

22

First system of music (measures 22-27). The top staff is a single melodic line in 12/8 time. The bottom staves are a grand staff (treble and bass clef) with chords and arpeggiated figures. Dynamics include *mf* and *p*.

28

Second system of music (measures 28-33). The top staff continues the melody. The bottom staves feature more complex chordal textures. Dynamics include *mf* and *p*.

34

Third system of music (measures 34-39). The top staff has a more active melody. The bottom staves show sustained chords and arpeggios. Dynamics include *p* and *f*.

40

Fourth system of music (measures 40-45). The top staff features a triplet of eighth notes. The bottom staves have dense chordal patterns. Dynamics include *mp*, *f*, *p*, and *ff*.

46

Fifth system of music (measures 46-51). The top staff continues with chords and arpeggios. The bottom staves have a steady eighth-note accompaniment. Dynamics include *mf*.

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