

Fantasia

Alto or Tenor Trombone & Organ

Arr.: Branimir Slokar / Hannes Meyer

Johann Ludwig Krebs

EMR 17016

Solo Stimme / Voix / Part : basso + treble + alto Alto

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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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Route du Golf • 3963 Crans-Montana (Switzerland)
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FANTASIA

Für Posaune und Orgel
originalbesetzung: Oboe und Orgel
originaltonart: f-moll

Joh. L. Krebs
(1713–1780)

Adagio non molto

Solo

Orgel

3

5

A

7

Measures 7 and 8 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 7 features a melodic line in the top staff with a slur and a sharp sign, and a piano accompaniment in the grand staff. Measure 8 continues the melodic line with a trill and a grace note, and the piano accompaniment includes a triplet in the right hand.

9

Measures 9 and 10 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 9 features a melodic line in the top staff with a slur and a sharp sign, and a piano accompaniment in the grand staff. Measure 10 continues the melodic line with a trill and a grace note, and the piano accompaniment includes a triplet in the right hand.

11

Measures 11, 12, and 13 of a musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. Measure 11 features a melodic line in the top staff with a slur and a sharp sign, and a piano accompaniment in the grand staff. Measure 12 continues the melodic line with a trill and a grace note, and the piano accompaniment includes a triplet in the right hand. Measure 13 continues the melodic line with a trill and a grace note, and the piano accompaniment includes a triplet in the right hand.

14

Measures 14-16 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 12/8. Measure 14 begins with a treble clef, a key signature of one flat, and a 12/8 time signature. The melody starts on a whole note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Trills are marked above the final notes of measures 14 and 16.

17

B

Measures 17-19 of a musical score. Measure 17 is a whole rest for the melody. Measures 18 and 19 contain the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 12/8. The piano part features a complex eighth-note pattern in the right hand and a bass line in the left hand. Trills are marked above the final notes of measures 18 and 19. A box labeled 'B' is placed above measure 18.

20

Measures 20-22 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 12/8. Measure 20 begins with a treble clef, a key signature of one flat, and a 12/8 time signature. The melody starts on a whole note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

23

Measures 23-25 of a musical score. The score is written for a single melodic line and a piano accompaniment. The melodic line is in 12/8 time, featuring a series of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of two staves: the right hand plays a steady eighth-note pattern, while the left hand plays a more complex pattern with some rests and eighth notes. The key signature has two flats (B-flat and E-flat).

26

Measures 26-28 of a musical score. The melodic line continues with eighth and sixteenth notes, including some trills marked with 'tr'. The piano accompaniment maintains its eighth-note patterns. The key signature remains two flats.

29

Measures 29-31 of a musical score. The melodic line features more complex rhythmic patterns, including some sixteenth-note runs. The piano accompaniment continues with eighth-note patterns. The key signature remains two flats.

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