

Romance

Trombone & Piano

Arr.: Wolfgang Wagenhäuser

Carl Maria von Weber

EMR 17006

Solo Stimme / Voix / Part :  + 

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DISCOGRAPHY



Cocktail

Branimir Slokar, Posaune
Wolfgang Wagenhäuser, Klavier

Concerto

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

- | | | |
|-----|-----------------------|------|
| [1] | I. Allegro vivace | 2'35 |
| [2] | II. Andante cantabile | 3'08 |
| [3] | III. Allegretto | 4'41 |

- | | | |
|-----|----------------|------|
| [4] | Romance | 7'54 |
|-----|----------------|------|

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

Prelude and Dance

John Glenesk Mortimer (*1951)

- | | | |
|-----|------------|------|
| [5] | I. Prelude | 4'18 |
| [6] | II. Dance | 2'50 |

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|-----|-----------------|------|
| [7] | Cocktail | 5'18 |
|-----|-----------------|------|

Wolfgang Wagenhäuser (*1953)

Sonatina

Branko Grkovic (1920 - 1982)

- | | | |
|------|----------------------------|------|
| [8] | I. Allegro moderato | 5'19 |
| [9] | II. Andante sostenuto | 3'51 |
| [10] | III. Rondo, Allegro vivace | 3'33 |

Lamento und Gioco

Herbert Baumann (*1925)

- | | | |
|------|------------|------|
| [11] | I. Lamento | 3'51 |
| [12] | II. Gioco | 5'21 |

- | | | |
|------|-------------------|------|
| [13] | Hummelflug | 1'07 |
|------|-------------------|------|

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

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Romance

für Posaune & Klavier

Carl Maria von Weber
(1786-1826)

Bearbeitung: Wolfgang Wagenhäuser

Andante sostenuto

The musical score is written for Horn and Piano. It begins with a treble and bass staff for the piano, with a common time signature. The tempo is marked 'Andante sostenuto'. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number (1, 6, 10, 14) at the beginning of the piano part.

- Measure 1:** The piano part starts with a piano (*P*) dynamic. The horn part has a single note.
- Measure 6:** The piano part has a *dim.* (diminuendo) marking. The horn part has a single note.
- Measure 10:** The piano part has a *P dolce* (piano dolce) marking. The horn part has a single note.
- Measure 14:** The piano part has a *mf* (mezzo-forte) marking. The horn part has a *f* (forte) marking. The piano part ends with a *rall.* (rallentando) marking and a *colla parte* instruction.

18

Measures 18-21 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *a tempo*, *p*, *pp*, and *p*.

22

Measures 22-23 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line continues with a half note F#5, followed by quarter notes G5, A5, and B5, then a half note C6, and ends with a quarter note D6. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *mf*, *f*, *energico*, and *f*.

24

Measures 24-25 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line continues with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5, and ends with a quarter note C6. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *ad lib.* and *f*.

26

Measures 26-29 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and ends with a quarter note B5. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *mf*, *p*, and *rit.*

29

Measures 29-31 of a musical score. The score is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melodic line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p espress.* (piano, expressive) at the start of the melodic line and *pp* (pianissimo) in the piano part. The tempo marking *a tempo* is present above the first measure of the piano part. The word *dolce* (sweetly) is written below the piano part in the second measure.

32

Measures 32-34 of a musical score. The melodic line continues with eighth-note patterns and some triplet markings. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *cresc.* (crescendo) under the first measure of the melodic line and *espress.* (expressive) in the piano part. Triplet markings are present in both the melodic and piano parts.

35

Measures 35-37 of a musical score. The melodic line features a series of eighth-note runs. The piano accompaniment is dense with chords and moving lines. Dynamics include *f* (forte) in the melodic line and *mf* (mezzo-forte) in the piano part. Triplet markings are present in both parts.

38

Measures 38-40 of a musical score. The melodic line continues with eighth-note patterns. The piano accompaniment features a series of chords and moving lines. The key signature changes to one flat (B-flat) in the final measure.

Measures 41-43 of a musical score. The system consists of a single bass staff and a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). Measure 41 features a melodic line in the bass staff starting on a whole note, followed by a half note and a quarter note, with the instruction *p dolce*. Measure 42 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *dim.*. Measure 43 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *pp*.

Measures 44-46 of a musical score. The system consists of a single bass staff and a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). Measure 44 features a melodic line in the bass staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *sf*. Measure 45 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *mf*. Measure 46 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *mf*.

Measures 47-50 of a musical score. The system consists of a single bass staff and a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). Measure 47 features a melodic line in the bass staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *p*. Measure 48 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *pp*. Measure 49 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *p*. Measure 50 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *p*.

Measures 51-53 of a musical score. The system consists of a single bass staff and a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). Measure 51 features a melodic line in the bass staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *p con anima*. Measure 52 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *pp*. Measure 53 has a melodic line in the grand staff starting on a half note, followed by a quarter note and an eighth note, with the instruction *p*.

54

Measures 54-56 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 54 features a melodic line in the top bass staff with eighth notes and a slur, and a piano accompaniment in the grand staff with a steady eighth-note pattern in the treble and a bass line with half notes and slurs. Measures 55 and 56 continue this pattern, with measure 56 ending with a fermata over the final note.

57

Measures 57-59 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 57 continues the melodic line in the top bass staff. Measure 58 shows a change in the piano accompaniment's treble staff, introducing a more complex eighth-note pattern. Measure 59 ends with a sharp sign (#) indicating a key change to one sharp (F#) for the following system.

60

Measures 60-62 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 60 begins with the instruction *cresc.* (crescendo) under the top bass staff. The piano accompaniment in the grand staff features a dense, rhythmic eighth-note pattern in the treble and a bass line with half notes. Measures 61 and 62 continue this texture, with measure 62 ending with a fermata.

63

Measures 63-65 of a musical score. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 63 begins with the instruction *ff* (fortissimo) under the top bass staff. The piano accompaniment in the grand staff features a dense, rhythmic eighth-note pattern in the treble and a bass line with half notes. Measures 64 and 65 continue this texture, with measure 64 ending with a fermata and a *p* (piano) dynamic marking. Measure 65 ends with a fermata.

67

Measures 67-70 of a musical score. The score is written for a single melodic line (likely a vocal line) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a series of chords and moving lines in both hands. The word "colla parte" is written above the piano part in measure 68.

71

Measures 71-74 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats. The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a series of chords and moving lines in both hands. The word "p espress." is written above the piano part in measure 72, and "cresc." is written above the piano part in measure 74.

75

Measures 75-77 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats. The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a series of chords and moving lines in both hands. The word "f" is written above the piano part in measure 76.

78

Measures 78-81 of a musical score. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats. The melodic line begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a series of chords and moving lines in both hands. The word "ad lib." is written above the piano part in measure 78, "rit." is written above the piano part in measure 79, and "a tempo" is written above the piano part in measure 80.

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