

Sonate B $\flat$ Major

Tenor or Alto Trombone & Organ (Piano)

Arr.: Branimir Slokar / Hannes Meyer

Alessandro Besozzi

EMR 17010

Solo Stimme / Voix / Part : bass clef + treble clef + alto clef Alto

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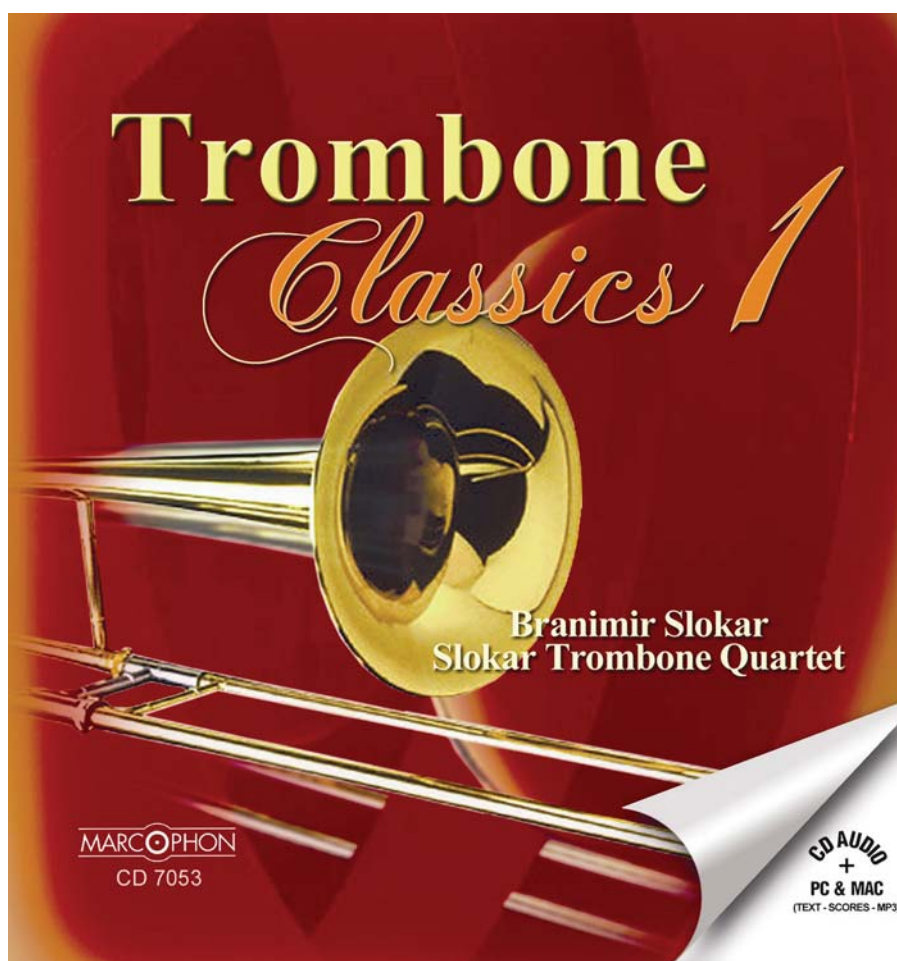


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DISCOGRAPHY



Trombone Classics 1

Branimir Slokar: Trombone
Slokar Trombone Quartet

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| <p>1 Französische Tänze 4'42
Michael Praetorius
<i>Barock Trombone Quartet (Arr.: Pia Bucher)</i>
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Alessandro Besozzi
<i>Trombone and Organ (Arr.: Slokar & Meyer)</i></p> <p>2 <i>Andante</i> 3'27
3 <i>Allegro</i> 2'50
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<i>Alto Trombone and Strings (Arr.: Paul Angerer)</i></p> <p>12 <i>Allegro moderato</i> 6'47
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Georg Friedrich Händel
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SONATE B-DUR

Für Posaune und Orgel/Klavier

3

Alessandro Besozzi

1702–1775

Barb.: Branimir Slokar

Continuo: Hannes Meyer

I.

Andante

Solo

Orgel

The musical score is written for two parts: Solo (Trumpet) and Orgel/Klavier (Organ/Keyboard). The key signature is B major (two sharps: F# and C#), and the time signature is 2/4. The tempo is marked Andante. The Solo part begins with a mezzo-forte (mf) dynamic and includes a trill (tr) in the first measure. The Organ/Klavier part also begins with a mezzo-forte (mf) dynamic and includes a trill (tr) in the first measure. The Solo part has a crescendo (cresc.) in the second system and a mezzo-forte (mf) dynamic in the third system. The Organ/Klavier part has a mezzo-forte (mf) dynamic in the second system and a mezzo-forte (mf) dynamic in the third system. The Solo part has a mezzo-forte (mf) dynamic in the fourth system and a mezzo-forte (mf) dynamic in the fifth system. The Organ/Klavier part has a mezzo-forte (mf) dynamic in the fourth system and a mezzo-forte (mf) dynamic in the fifth system.

II.

Allegro

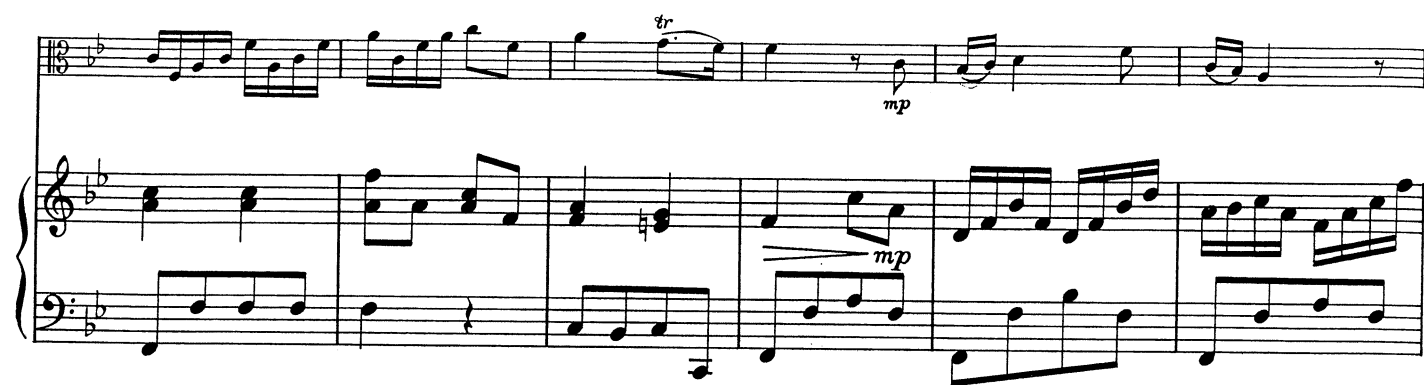
The musical score is written for a single melodic instrument and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked "Allegro".

System 1: The melodic line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The melody features eighth and sixteenth notes, while the piano part has a steady eighth-note accompaniment.

System 2: The melodic line ends with a piano (*p*) dynamic. The piano accompaniment continues with a steady eighth-note pattern.

System 3: The melodic line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

System 4: The melodic line features a forte (*f*) dynamic. The piano accompaniment continues with a steady eighth-note pattern.



First system of musical notation. The top staff is in 12/8 time, key of B-flat major, with a treble clef. It contains a melodic line with a trill (tr) and a mezzo-piano (mp) dynamic marking. The bottom staff is in 12/8 time, key of B-flat major, with a grand staff (treble and bass clefs). It contains a piano accompaniment with a mezzo-piano (mp) dynamic marking.



Second system of musical notation. The top staff is in 12/8 time, key of B-flat major, with a treble clef. It contains a melodic line with a forte (f) dynamic marking and a trill (tr). The bottom staff is in 12/8 time, key of B-flat major, with a grand staff (treble and bass clefs). It contains a piano accompaniment with a forte (f) dynamic marking.



Third system of musical notation. The top staff is in 12/8 time, key of B-flat major, with a treble clef. It contains a melodic line with a piano (p) dynamic marking and an *espress.* (espressivo) marking. The bottom staff is in 12/8 time, key of B-flat major, with a grand staff (treble and bass clefs). It contains a piano accompaniment.



Fourth system of musical notation. The top staff is in 12/8 time, key of B-flat major, with a treble clef. It contains a melodic line with a crescendo (cresc.) marking and a mezzo-forte (mf) dynamic marking. The bottom staff is in 12/8 time, key of B-flat major, with a grand staff (treble and bass clefs). It contains a piano accompaniment.

III.

9

Larghetto

mp

Basso sempre portato

The first system of musical notation consists of two staves. The upper staff is in 3/4 time, key of B-flat major, and begins with a mezzo-piano (*mp*) dynamic. It contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in 3/4 time, key of B-flat major, and contains a bass line with quarter and eighth notes. The instruction *Basso sempre portato* is written below the lower staff.

mf

mf

The second system of musical notation consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff begins with a mezzo-forte (*mf*) dynamic. The notation continues with various note values and rests.

p *cresc.*

The third system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff continues the musical line.

f *pp* *cresc.*

f *pp* *cresc.*

The fourth system of musical notation consists of two staves. The upper staff features dynamics of forte (*f*), pianissimo (*pp*), and crescendo (*cresc.*). The lower staff also features dynamics of forte (*f*), pianissimo (*pp*), and crescendo (*cresc.*).

First system of musical notation. The top staff is in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *mf* dynamic. The bottom system consists of a grand staff (treble and bass clefs) with a key signature of three flats. The treble staff starts with a *f* dynamic, which then transitions to *mf* and finally *mp*. The bass staff provides a steady accompaniment.

Second system of musical notation. The top staff continues the melody with a *pp* dynamic marking. The bottom grand staff continues the accompaniment, with the bass staff featuring a consistent rhythmic pattern.

Third system of musical notation. The top staff features a melodic line with a *mf* dynamic. The bottom grand staff continues the accompaniment, with the bass staff showing a triplet of eighth notes marked with a '3'.

Fourth system of musical notation. The top staff includes dynamics of *mf*, *f*, *mf*, and *rit.* (ritardando). The bottom grand staff continues the accompaniment, with the bass staff showing a steady eighth-note pattern.

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