

Sonate C Major

Tenor & Alto Trombone & Piano (Organ)

Arr.: Branimir Slokar / Urs Flück

Joseph Bodin Boismortier

EMR 17024

Solo Stimme / Voix / Part : basso + treble + basso 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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SONATE C—DUR

Für Posaune und Orgel

Joseph Bodin Boismortier
(1689—1755)

Bearb: Branimir Slokar
Continuo: Urs Flück

I. LARGO

Largo ♩ = 80

Posaune

Orgel

II. ALLEMANDA

Allegro ♩ = 84

The first system of musical notation consists of three staves. The top staff is a single melodic line in bass clef, starting with a quarter note G2, followed by eighth notes A2-B2, a quarter rest, eighth notes C3-B2, and a quarter note A2. The second and third staves are grand staff notation (treble and bass clefs). The treble staff begins with a whole rest, followed by a quarter rest, then a series of chords: a half-note chord of G2-B2, a half-note chord of A2-C3, and a half-note chord of B2-D3. The bass staff begins with a whole rest, followed by a quarter rest, then eighth notes G2-A2, quarter notes B2-C3, eighth notes D3-E3, and a quarter note F3.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, ending with a quarter note G2. The second and third staves are grand staff notation. The treble staff contains a series of chords: a half-note chord of G2-B2, a half-note chord of A2-C3, a half-note chord of B2-D3, and a half-note chord of C3-B2. The bass staff contains a series of eighth notes: G2-A2-B2-C3-D3-E3-F3-G3.

The third system of musical notation consists of three staves. The top staff continues the melodic line, ending with a quarter note G2. The second and third staves are grand staff notation. The treble staff contains a series of chords: a half-note chord of G2-B2, a half-note chord of A2-C3, a half-note chord of B2-D3, and a half-note chord of C3-B2. The bass staff contains a series of eighth notes: G2-A2-B2-C3-D3-E3-F3-G3.

III. LARGO

$\text{♩} = 92$

The first system of musical notation consists of three staves. The top staff is a single treble clef in common time (C), featuring a melodic line with eighth and sixteenth notes, some marked with a fermata. The middle staff is a grand staff (treble and bass clefs) with a piano/forte (p/f) dynamic marking. It contains a harmonic accompaniment with chords and moving lines. The bottom staff is a single bass clef in common time, providing a bass line with eighth and sixteenth notes.

The second system of musical notation continues the piece. It features three staves. The top staff has a repeat sign followed by a melodic phrase. The middle staff is a grand staff with a repeat sign and harmonic accompaniment. The bottom staff is a single bass clef with a repeat sign and a bass line. The system concludes with a final melodic flourish in the top staff.

The third system of musical notation is the final system on the page. It consists of three staves. The top staff features a melodic line with triplets of eighth notes. The middle staff is a grand staff with a piano/forte (p/f) dynamic marking, showing harmonic accompaniment. The bottom staff is a single bass clef with a piano/forte (p/f) dynamic marking, featuring a bass line with triplets of eighth notes. The system ends with a final melodic flourish in the top staff.

IV. GIGA STACCATO

$\text{♩} = 104$

The first system of musical notation consists of three staves. The top staff is a single melodic line in 6/8 time, featuring eighth and sixteenth notes with slurs and a trill-like flourish. The middle and bottom staves are grand staff accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The first measure of the accompaniment includes an '8' below the notes, indicating an octave.

The second system continues the piece with similar rhythmic patterns. The melody in the top staff flows with eighth and sixteenth notes. The grand staff accompaniment maintains the eighth-note bass line, with the right hand providing harmonic support through chords and moving lines.

The third system introduces a trill (tr) in the final measure of the top staff. The accompaniment continues with its characteristic eighth-note bass line and chordal textures in the right hand.

The fourth system concludes the piece. The melody in the top staff ends with a sharp final note. The grand staff accompaniment features a more active right hand in the final measures, including a trill, before ending with a final chord.

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