

60 Selected Studies

Opus 6

Alto Trombone

Georg Kopprasch

EMR 62983

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

60 Selected Studies

Opus 6

N. 1 Moderato

Georg Kopprasch

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The musical score for N. 1, Moderato, by Georg Kopprasch, is written in 12/16 time. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a piano (*p*) dynamic. The second staff starts with a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo leading to a forte (*f*) dynamic. The third staff begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a forte (*f*) dynamic. The fourth staff starts with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a forte (*f*) dynamic. The fifth staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a forte (*f*) dynamic. The sixth staff starts with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a forte (*f*) dynamic. The seventh staff begins with a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic, and then a forte (*f*) dynamic.

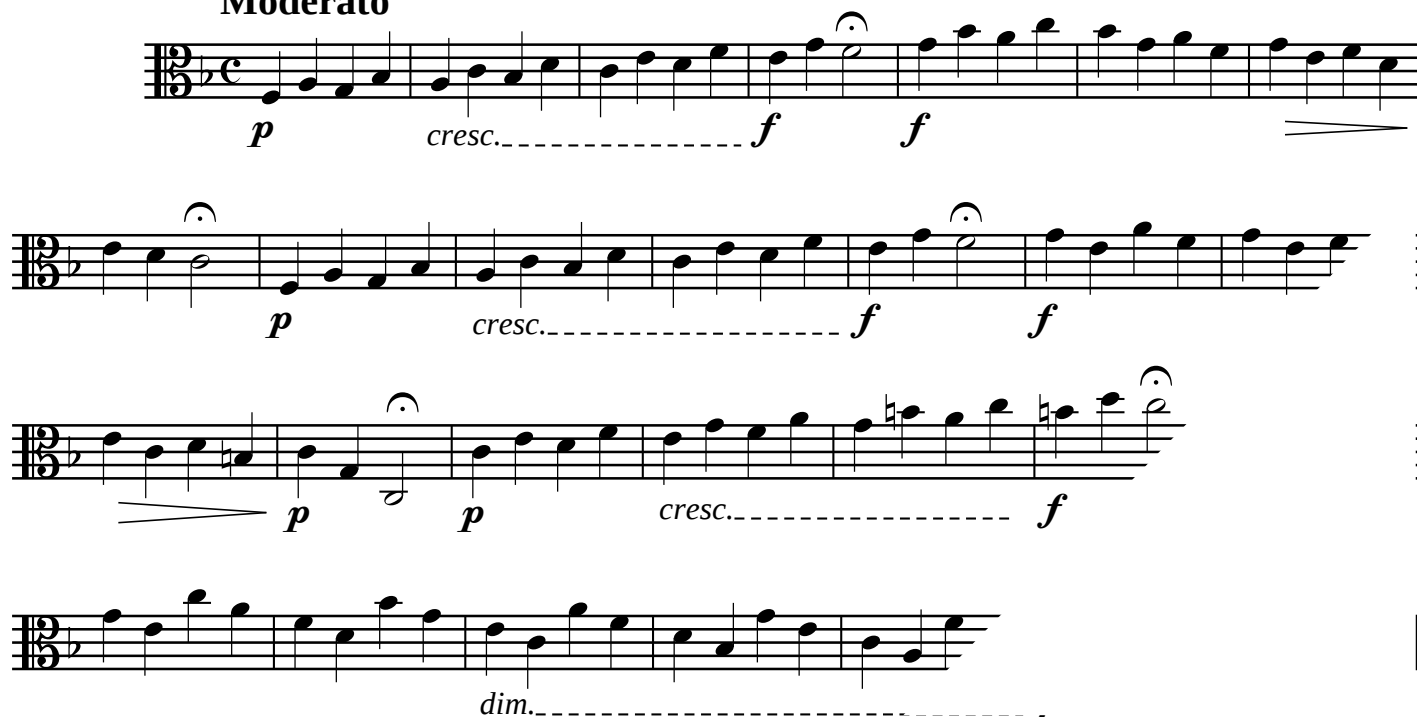
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N. 2

Moderato



p *cresc.* *f* *f*

p *cresc.* *f* *f*

p *p* *cresc.* *f*

dim.

N. 3

Poco allegro



p *sempre staccato* *f*

p *cresc.*

f *f*

p *cresc.*

f *f*

p *cresc.*

Various Articulations: All exercises preceded by an asterisk should be practised with the various articulations indicated in small notes.

1.



2.



3.



4.



*N. 4

Allegro

sempre staccato



N. 5

The musical score for N. 5 consists of ten staves of music, each in 9/8 time with a key signature of one flat (B-flat). The notation is as follows:

- Staff 1:** Features four groups of triplets of eighth notes, each spanning across a bar line. The triplets are marked with a '3' below them.
- Staff 2:** Starts with a whole rest, followed by three groups of sixteenth-note runs, each spanning across a bar line.
- Staff 3:** Starts with a whole rest, followed by three groups of sixteenth-note runs, each spanning across a bar line.
- Staff 4:** Starts with a whole rest, followed by two groups of sixteenth-note runs, each spanning across a bar line.
- Staff 5:** Features two groups of sixteenth-note runs, each spanning across a bar line, followed by a whole rest.
- Staff 6:** Features two groups of sixteenth-note runs, each spanning across a bar line.
- Staff 7:** Starts with a whole rest, followed by two groups of sixteenth-note runs, each spanning across a bar line.
- Staff 8:** Features a group of sixteenth-note runs spanning across a bar line, followed by a whole rest, and then another group of sixteenth-note runs.
- Staff 9:** Features two groups of sixteenth-note runs, each spanning across a bar line.

Various articulations for Exercise 6

1. 2. 3.

4. 5.

*N. 6

Allegro vivace

N. 7
Adagio

Musical score for N. 7 Adagio, measures 1-10. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written on a grand staff (treble and bass clefs). Dynamics include *p* (piano), *p<* (piano, decrescendo), *p* (piano), *f* (forte), *p<* (piano, decrescendo), and *p* (piano).

Various articulations for Ex. 8

Musical score for Various articulations for Ex. 8, measures 1-3. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written on a grand staff. It demonstrates various articulations and slurs.

*N. 8
Allegro

Musical score for *N. 8 Allegro, measures 1-10. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written on a grand staff. Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The piece features rapid sixteenth-note passages and slurs.

N. 9

Tempo giusto

The musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by frequent eighth-note patterns, often beamed together in groups of four or six. Dynamics are indicated by *p* (piano) and *f* (forte) markings, with some staves featuring a *cresc.* (crescendo) marking followed by a dashed line. Articulation is provided by slurs and accents. The score is organized into four systems of two staves each. The first system begins with a *p* dynamic, followed by a *f* dynamic. The second system starts with a *p* dynamic, followed by a *cresc.* marking and a *f* dynamic. The third system begins with a *p* dynamic, followed by a *f* dynamic, and then another *f* dynamic. The fourth system starts with a *p* dynamic, followed by a *f* dynamic, and then another *p* dynamic. The fifth system begins with a *f* dynamic, followed by a *p* dynamic, and then another *f* dynamic. The sixth system starts with a *p* dynamic, followed by a *f* dynamic, and then another *p* dynamic. The seventh system begins with a *p* dynamic, followed by a *cresc.* marking and a *f* dynamic. The eighth system starts with a *p* dynamic, followed by a *f* dynamic, and then another *p* dynamic. The ninth system begins with a *f* dynamic, followed by a *p* dynamic, and then another *f* dynamic. The tenth system starts with a *f* dynamic, followed by a *p* dynamic, and then another *f* dynamic.

Various articulations for Ex. 10



*N. 10

Allegro vivace

p *cresc.* *f* *cresc.* *f* *cresc.* *f*

N. 11

Andante

f *f* *p* *mf*

Various articulations for Ex. 12

*N. 12

Allegro moderato

The musical score for Ex. 12 is written for a single melodic line in 12/8 time, marked 'Allegro moderato'. The key signature has one flat (B-flat). The score consists of ten staves of music, each featuring a different articulation or dynamic marking. The first staff shows a series of eighth notes with slurs and accents. The second staff begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The third staff continues with a mezzo-forte (*mf*) dynamic. The fourth staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fifth staff also features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The sixth staff includes a first ending (1.) and a second ending (2.), both marked mezzo-forte (*mf*). The seventh staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The eighth staff begins with a mezzo-forte (*mf*) dynamic. The ninth staff features a forte (*f*) dynamic. The tenth staff features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic, with a first ending (1.) marked at the end.

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