

# 60 Selected Studies

*Opus 6*

Bass Trombone

**Georg Kopprasch**

EMR 62986

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## Opus 6

### N. 1 Moderato

Georg Kopprasch

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First musical staff in bass clef, 2/4 time signature. It begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic, and then returns to piano (*p*).



Second musical staff in bass clef, 2/4 time signature. It starts with a crescendo (*cresc.*) leading to a forte (*f*) dynamic, then a piano (*p*) dynamic, and finally a crescendo back to a forte (*f*) dynamic.



Third musical staff in bass clef, 2/4 time signature. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic, and ends with a final forte (*f*) dynamic.



Fourth musical staff in bass clef, 2/4 time signature. It starts with a piano (*p*) dynamic and features a long crescendo leading to a forte (*f*) dynamic.



Fifth musical staff in bass clef, 2/4 time signature. It begins with a forte (*f*) dynamic and continues with various rhythmic patterns.



Sixth musical staff in bass clef, 2/4 time signature. It starts with a piano (*p*) dynamic and features a long crescendo leading to a forte (*f*) dynamic.



Seventh musical staff in bass clef, 2/4 time signature. It begins with a piano (*p*) dynamic and features a long crescendo leading to a forte (*f*) dynamic.

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*



*f*

*f*

*p*

**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*



*p*





*f*





*f*







N. 5

The musical score consists of ten staves of music in bass clef, 3/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a common time signature 'C' and contains four groups of triplets, each marked with a '3' below the notes. The remaining nine staves follow a similar pattern, alternating between groups of triplets and single notes. Each group of notes is connected by a slur. The piece concludes with a final group of triplets on the tenth staff.

Various articulations for Exercise 6

1. 2. 3.

4. 5.

Exercise 6 consists of five measures of music in bass clef, 2/4 time, with a key signature of two flats. The first measure is marked '1.', the second '2.', the third '3.', the fourth '4.', and the fifth '5.'. Each measure contains a sequence of eighth notes with various articulations such as slurs and accents.

\*N. 6  
Allegro vivace

\*N. 6 is a piece in bass clef, 2/4 time, with a key signature of two flats. It consists of ten measures of music. The first measure is marked *p*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *f*. The fifth measure is marked *p*. The sixth measure is marked *f*. The seventh measure is marked *f*. The eighth measure is marked *p* and includes the instruction *cresc.* followed by a dashed line. The ninth measure is marked *p*. The tenth measure is marked *f*. The piece features a variety of articulations including slurs, accents, and dynamic markings.

## N. 7

## Adagio

*p* *p*< *p* < *f* *p*< *p* *p*

*f* *p* *f* *p* *f*

*p* *f*

## Various articulations for Ex. 8

## \*N. 8

## Allegro

*p* *p*

*f* *p*

*p* *f*

*p* *cresc.* *f*

*p*

*f*

N. 9  
Tempo giusto

The musical score consists of ten staves of music in bass clef, 3/4 time, and a key signature of three flats (B-flat, E-flat, A-flat). The piece is titled "N. 9" and "Tempo giusto". The notation includes various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo), along with articulations like slurs and accents. The first staff begins with a *p* dynamic and a *f* dynamic. The second staff features a *p* dynamic followed by a *cresc.* leading to a *f* dynamic. The third staff starts with a *p* dynamic. The fourth staff begins with a *f* dynamic and ends with a *f* dynamic. The fifth staff starts with a *p* dynamic, followed by a *f* dynamic, and then a *p* dynamic. The sixth staff begins with a *f* dynamic. The seventh staff starts with a *p* dynamic, followed by a *f* dynamic, and then a *p* dynamic. The eighth staff features a *p* dynamic followed by a *cresc.* leading to a *f* dynamic. The ninth staff starts with a *p* dynamic. The tenth staff begins with a *f* dynamic.



Various articulations for Ex. 10

1. 2. 3. 4. 5.

\*N. 10

Allegro vivace

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

*f* *p*

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

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

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

N. 11

Andante

*f*

*f*

*p* *tr* *mf* *J*

## Various articulations for Ex. 12



\*N. 12

Allegro moderato



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