

Concerto Nr. 6

Bass Trombone & Piano / Organ

Arr.: Marco Santi

Capel Bond

EMR 289A

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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

BASS TROMBONE

Concerto Nr. 6

Capel Bond

(1730-1790)

Arr.: Marco Santi

Andante $\text{♩} = \text{ca. } 56$

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19 *f*

25 *mf* *mp* *poco cresc.*

32 *p* *f*

40 *mf* *p*

47 *mp*

53 *f*

63 *> mf* *p*

70 *f*

77 *mp* *f*



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Andante ♩ = ca. 56

Bass Trombone

Piano
or Organ

6

12

17

23

Measures 29-34. The score is in B-flat major (two flats) and 4/4 time. The bass line starts with a half note G2, followed by eighth notes A2-B2, C3-D3, E3-F3, G3-A3, B3-C4, and a whole rest. Dynamics: *mp* (measure 29), *poco cresc.* (measures 30-31), *f* (measures 32-34). The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics: *mp* (measure 29), *poco cresc.* (measures 30-31), *f* (measures 32-34).

Measures 35-40. The bass line continues with eighth notes. Dynamics: *p* (measures 35-36), *f* (measures 37-40). The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics: *p* (measures 35-36), *f* (measures 37-40).

Measures 41-46. The bass line continues with eighth notes. Dynamics: *mf* (measures 41-42), *p* (measures 43-46). The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics: *mf* (measures 41-42), *p* (measures 43-46).

Measures 47-52. The bass line continues with eighth notes. Dynamics: *mp* (measures 47-52). The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics: *mp* (measures 47-52).

Measures 53-58. The bass line continues with eighth notes. Dynamics: *f* (measures 53-58). The piano part features a melody in the right hand with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics: *f* (measures 53-58).

59

Measures 59-64. The score is in 2/4 time with a key signature of two flats. The bass line starts with a whole rest, then enters with a series of eighth and sixteenth notes, marked *f* (forte). The treble line features a melodic line with eighth and sixteenth notes, marked *mf* (mezzo-forte). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked *mf*. A crescendo hairpin is shown over the piano accompaniment in measures 63 and 64.

65

Measures 65-70. The bass line continues with eighth and sixteenth notes, marked *p* (piano). The treble line features a melodic line with eighth and sixteenth notes, marked *p*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked *p*. A crescendo hairpin is shown over the piano accompaniment in measures 69 and 70.

71

Measures 71-76. The bass line continues with eighth and sixteenth notes, marked *f*. The treble line features a melodic line with eighth and sixteenth notes, marked *f*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked *f*. A crescendo hairpin is shown over the piano accompaniment in measures 75 and 76.

77

Measures 77-81. The bass line continues with eighth and sixteenth notes, marked *mp* (mezzo-piano). The treble line features a melodic line with eighth and sixteenth notes, marked *f*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked *mp*. A crescendo hairpin is shown over the piano accompaniment in measures 80 and 81.

82

Measures 82-87. The bass line continues with eighth and sixteenth notes, marked *p* (piano). The treble line features a melodic line with eighth and sixteenth notes, marked *p*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand, also marked *p*. A crescendo hairpin is shown over the piano accompaniment in measures 86 and 87.

Adagio ♩ = ca. 50

*Solo ad lib. (not in original)

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