

4 Arias

from "Der Freischütz"

Bass Trombone & Guitar

Arr.: Colette Mourey

Carl Maria von Weber

EMR 25415B

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

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4 Arias

from "Freischütz"

Carl Maria Von Weber

(1786-1826)

Arr.: Colette Mourey

1

Andante ♩ = 80

Bass Trombone

Guitar

mp

CV

1/2CIII

5

mp *mf* *mp*

CI

CVI

p *mp* *p*

②

⑤

10

CIII

CI

mp

②

⑤

15

mp *mp*

CI

p

20

rit.

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2

Andante ♩ = 72

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats. The first staff is the treble clef, starting with a piano (*pp*) dynamic. It features a melodic line with a triplet of eighth notes in measure 3 and a trill in measure 4. The second staff is the bass clef, providing harmonic support with chords and a few moving lines.

5

Musical notation for measures 5-8. The first staff (bass clef) continues the melodic line with a mezzo-piano (*mp*) dynamic. The second staff (treble clef) consists of block chords, some with a piano (*p*) dynamic marking.

9

Musical notation for measures 9-12. The first staff (bass clef) features a melodic line with a forte-piano (*fp*) dynamic. The second staff (treble clef) continues with block chords, some marked piano (*p*).

13

Musical notation for measures 13-16. The first staff (bass clef) continues the melodic line with a forte-piano (*fp*) dynamic. The second staff (treble clef) consists of block chords, some marked piano (*p*).

17

Musical notation for measures 17-20. The first staff (bass clef) continues the melodic line with a forte-piano (*fp*) dynamic. The second staff (treble clef) consists of block chords, some marked piano (*p*).

Allegro moderato ♩ = 100

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two flats. The bass clef part starts with a whole rest, followed by a quarter note G2. The treble clef part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes and chords.

5

Musical notation for measures 5-8. The bass clef part has a long slur over measures 5-7. The treble clef part continues with a *mp* dynamic, featuring a steady eighth-note accompaniment.

10

Musical notation for measures 9-12. The bass clef part has a long slur over measures 9-11. The treble clef part continues with a *mf* dynamic, showing a more active accompaniment.

15

Musical notation for measures 13-16. The bass clef part has a long slur over measures 13-15. The treble clef part continues with a *mp* dynamic, featuring a consistent eighth-note accompaniment.

21

Musical notation for measures 17-20. The bass clef part has a long slur over measures 17-19. The treble clef part continues with a *mp* dynamic. The piece concludes with a *rit.* (ritardando) marking over the final measures.

4

Molto vivace ♩ = 160

Musical notation for measures 1-4. The score is in 2/4 time with a key signature of two flats. The bass line starts with a whole rest, followed by a half note G2, and then a quarter rest. The treble line begins with a forte (*f*) dynamic and features a series of eighth-note chords and a melodic line. A 'CVI' fingering instruction is placed above the treble staff in measure 3. The piece concludes with a forte (*f*) dynamic marking.

5

Musical notation for measures 5-8. The bass line continues with eighth-note patterns. The treble line features a melodic line with eighth notes and chords. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the section.

10

Musical notation for measures 9-12. The bass line continues with eighth-note patterns. The treble line features a melodic line with eighth notes and chords.

15

Musical notation for measures 13-16. The bass line continues with eighth-note patterns. The treble line features a melodic line with eighth notes and chords. A 'CI' fingering instruction is placed above the treble staff in measure 15.

20

Musical notation for measures 17-20. The bass line continues with eighth-note patterns. The treble line features a melodic line with eighth notes and chords.

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HORN & GUITAR

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