

Impromptu

Op. 90 Nr. 3

Bass Trombone & Piano

Arr.: Ted Barclay

Franz Schubert

EMR 43342

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Op. 90 Nr. 3

Arr.: Ted Barclay

5

10

14

19

24

31

35

allarg. tempo

Più mosso

Impromptu

Op. 90 Nr. 3

Franz Schubert

Arr.: Ted Barclay



$\text{♩} = 76$

Bass Trombone

Piano

p

p legato

3

5

R.H.

7

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Measures 9-10 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 9 features a piano (*pp*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. Measure 10 continues the piano accompaniment with similar eighth-note patterns and a bass line with a half note and a whole note. The dynamic *pp* is marked at the beginning of measure 9.

Measures 11-12 of the musical score. Measure 11 features a piano (*pp*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. Measure 12 features a forte (*f*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. The dynamic *f* is marked at the beginning of measure 12. A *cresc.* (crescendo) marking is present in measure 11.

Measures 13-14 of the musical score. Measure 13 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. Measure 14 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. The dynamic *p* is marked at the beginning of measure 13.

Measures 15-16 of the musical score. Measure 15 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. Measure 16 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. The dynamic *p* is marked at the beginning of measure 15. A *cresc.* (crescendo) marking is present in measure 16.

Measures 17-18 of the musical score. Measure 17 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. Measure 18 features a piano (*p*) accompaniment in the right hand with eighth-note patterns and a bass line with a half note and a whole note. The dynamic *p* is marked at the beginning of measure 17.

19

Measures 19-20 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass line consists of a single half note in measure 19 and a half note in measure 20. The right hand features a continuous eighth-note pattern in measure 19, followed by a trill in measure 20. The left hand has a half note in measure 19 and a half note in measure 20. Dynamics include *cresc.* and *tr*.

21

Measures 21-22 of the musical score. The bass line consists of a half note in measure 21 and a half note in measure 22. The right hand features a continuous eighth-note pattern in measure 21, followed by a half note in measure 22. The left hand has a half note in measure 21 and a half note in measure 22. Dynamics include *mf* and *p*.

23

Measures 23-24 of the musical score. The bass line consists of a half note in measure 23 and a half note in measure 24. The right hand features a continuous eighth-note pattern in measure 23, followed by a half note in measure 24. The left hand has a half note in measure 23 and a half note in measure 24. Dynamics include *mf* and *p*.

25

Measures 25-26 of the musical score. The bass line consists of a half note in measure 25 and a half note in measure 26. The right hand features a continuous eighth-note pattern in measure 25, followed by a half note in measure 26. The left hand has a half note in measure 25 and a half note in measure 26. Dynamics include *f*, *fz*, and *decresc.*

27

Measures 27-28 of the musical score. The bass line consists of a half note in measure 27 and a half note in measure 28. The right hand features a continuous eighth-note pattern in measure 27, followed by a half note in measure 28. The left hand has a half note in measure 27 and a half note in measure 28. Dynamics include *p* and *R.H.*

Measures 29-30 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with a long slur spanning both measures. The grand staff features a complex piano accompaniment with many sixteenth and thirty-second notes. A trill is marked in the right hand of measure 30.

Measures 31-32 of the musical score. The notation continues with the same three-staff layout. Dynamics include *pp* (pianissimo) in the bass staff of measure 31 and the right hand of measure 32. The piano accompaniment remains dense with rapid sixteenth-note patterns.

Measures 33-34 of the musical score. Measure 33 is marked *allarg.* (ritardando) and measure 34 is marked *tempo*. Dynamics include *mf* (mezzo-forte) in the left hand of measure 33 and *p* (piano) in the right hand of measure 33. The tempo change is indicated by a wedge-shaped line between the two measures.

Measures 35-36 of the musical score. Measure 35 contains a whole rest in the bass staff and a half note in the right hand. Measure 36 features a melodic line in the bass staff and a piano accompaniment in the grand staff. Dynamics include *mf* in the left hand of measure 35, and *fz* (forzando) and *p* in the right hand of measure 36. A triplet of eighth notes is marked in the left hand of measure 36.

Measures 37-38 of the musical score. Measure 37 has a *pp* (pianissimo) dynamic in the left hand. Measure 38 has a *f* (forte) dynamic in the right hand. The piano accompaniment continues with rapid sixteenth-note patterns. A triplet of eighth notes is marked in the left hand of measure 38.

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