

Trompete (Wahl des Instruments und der Transposition ad lib.)

Horn in F

Tenorhorn in B

Choralvariation über "Ein feste Burg ist unser Gott"

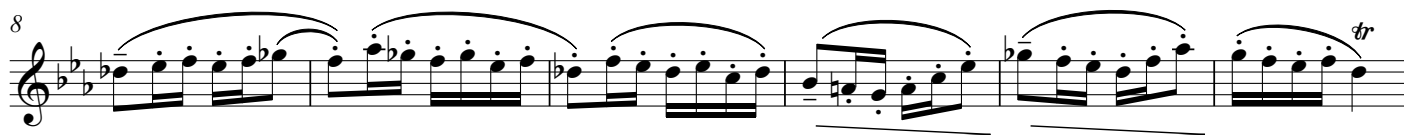
Etüde für ein Blechblasinstrument Solo

(1981)

für Constanze

Herbert Sylla (*1952)

Virtuos, tänzerisch, so schnell wie möglich* am besten gleiches Tempo wie Takt 30, bei Taktwechsel immer ♩=♩



* je schneller, umso unwichtiger die Phrasierung

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mf

8

14

20

25

mp

30 *leggiero, swing* ♩ = mind. 110

p

34

cresc.

f *decresc.*

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Measures 1-7: Bass clef, 2/4 time signature, key signature of two flats. The music features eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present below the staff.

Measures 8-13: Bass clef, 2/4 time signature. The music continues with eighth-note patterns, including a trill (*tr*) in measure 13. A dynamic marking of *mf* is present below the staff.

Measures 14-19: Bass clef, 2/4 time signature. The music features eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present below the staff.

Measures 20-24: Bass clef, 2/4 time signature. The music features eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present below the staff.

Measures 25-29: Bass clef, 2/4 time signature. The music features eighth-note patterns with slurs and accents. A dynamic marking of *mp* is present below the staff.

Measures 30-33: Bass clef, 3/4 time signature. The music features eighth-note patterns with slurs and accents. A dynamic marking of *p* is present below the staff. The tempo marking is *leggiro, swing* ♩ = mind. 110.

Measures 34-37: Bass clef, 3/4 time signature. The music features eighth-note patterns with slurs and accents. A dynamic marking of *cresc.* is present below the staff, and a dynamic marking of *f* *decresc.* is present at the end of the piece.

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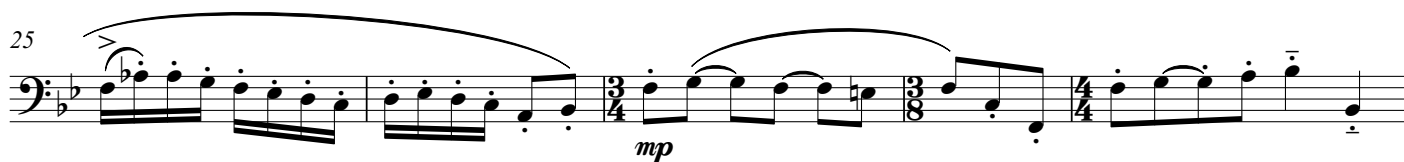
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Measures 1-7 of the piece. The music is in bass clef, 2/4 time, and C major. It begins with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and slurs. There are also some fermatas and hairpins.

Measures 8-13. The music continues with similar rhythmic patterns. Measure 13 features a trill (*tr*) on a note. Dynamics include *mf* and *f*.

Measures 14-19. The music continues with similar rhythmic patterns. Dynamics include *f* and *mf*.

Measures 20-24. The music continues with similar rhythmic patterns. Dynamics include *f* and *mf*.

Measures 25-29. The music continues with similar rhythmic patterns. Measure 27 features a mezzo-piano (*mp*) dynamic. There are time signature changes to 3/4 and 3/8.

Measures 30-33. The music continues with similar rhythmic patterns. Measure 30 is marked *leggiero, swing* with a tempo indication of ♩ = mind. 110. The dynamic is piano (*p*).

Measures 34-38. The music continues with similar rhythmic patterns. Measure 34 is marked *cresc.* and measure 38 is marked *f* *decresc.*

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Virtuos, tänzerisch, so schnell wie möglich* am besten gleiches Tempo wie Takt 30, bei Taktwechsel immer ♩=♩

Measures 1-7 of the etude. The music is in bass clef, 2/4 time, and B-flat major. It features a series of eighth-note patterns with slurs and accents. The dynamic marking *mf* is present.

Measures 8-13 of the etude. The music continues with eighth-note patterns, including a trill in measure 11. The dynamic marking *mf* is present.

Measures 14-19 of the etude. The music features eighth-note patterns with slurs and accents. The dynamic marking *mf* is present.

Measures 20-24 of the etude. The music continues with eighth-note patterns and slurs. The dynamic marking *mf* is present.

Measures 25-29 of the etude. The music features eighth-note patterns with slurs and accents. The dynamic marking *mp* is present. There are time signature changes from 2/4 to 3/4, then 3/8, and finally 4/4.

30 **leggiero, swing** ♩ = mind.110

Measures 30-33 of the etude. The music is in a swing feel with eighth-note patterns. The dynamic marking *p* is present.

Measures 34-37 of the etude. The music continues with eighth-note patterns and slurs. The dynamic marking *cresc.* is present at the start and *f decresc.* at the end.

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f decresc.