

songs without words

Gabriel Fauré

Edited and Arranged by William Stanley
Foreword by Ian Bousfield

Gabriel Faure Vocalises: 45 Vocalises for Voice and Piano,
critical edition by Roy Howat and Emily Kilpatrick
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Songs Without Words for Tenor Trombone
Gabriel Fauré
Edited and Arranged by William Stanley
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Foreword

Vocal melodies offer so much to trombonists, teaching us about musical line and expression, and the use of perfectly controlled air release. Trombonists have a rich history of working with vocal melodies, as teachers for more than a century have utilized their inherent emotion and musicality to simultaneously develop the technical and musical, thereby negating the necessity for so much dull, unproductive technical work. In this case, getting to explore the work of one of the giants of melodic writing is of vital importance to us. Some may debate the relevance of trombonists performing such works but one thing is for me indisputable: getting our hands dirty with this great material can only be of benefit to us musically; indeed, it is in my opinion essential. This publication has the added benefit of being with piano, although it works perfectly for practice purposes without it. Learning to work with a pianist in a chamber setting as an equal partner rather than just treating them as an accompanist is not only of use in this environment but prepares us for interacting in other settings, like orchestra or chamber ensemble.

Ian Bousfield

former Principal Trombonist, London Symphony Orchestra and Vienna Philharmonic Orchestra, Professor of Trombone at the Hochschule der Künste in Bern, Switzerland

Introduction

These vocalises by Gabriel Fauré (1845-1924) follow a long tradition of using vocal exercises as study material for trombone. This edition is based on the excellent critical work (Edition Peters - EP 11385 used by permission) of Roy Howat and Emily Kilpatrick, noted Fauré scholars, who discovered the songs from ear-training exercises, test pieces, and entrance audition material used at the Paris Conservatory.

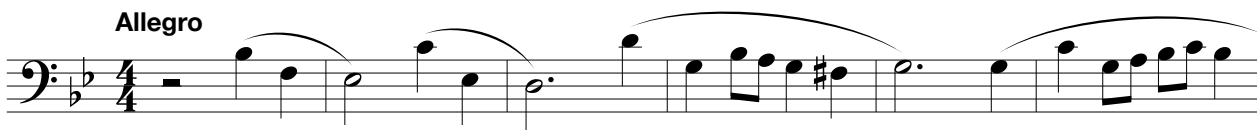
With the exception of #36, the editor added all phrase markings. Tempo indications, or lack thereof, are as Fauré notated them and the songs have been arranged progressively from simplest to most complex. The keys have been changed from the original to suit the younger player—more advanced players should feel free to transpose, use octave displacement, and/or change clefs as ability allows.

The CD includes a PDF of Fauré's piano accompaniments along with a recording of the accompaniments played on piano. A tenor clef version of each exercise is also included, and can be useful to those who are learning tenor clef.

The original intents of these songs are not so removed from us today, and can provide multiple uses for the modern trombonist including ear-training (both on and off the instrument), sight-reading, and musical expression within rather condensed material.

Allegro

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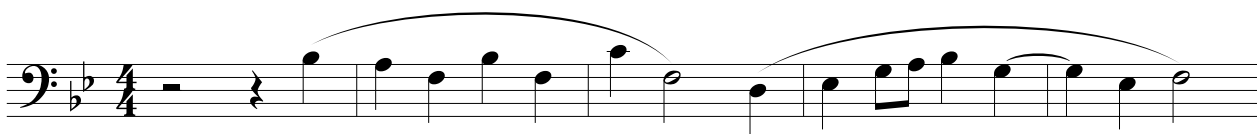
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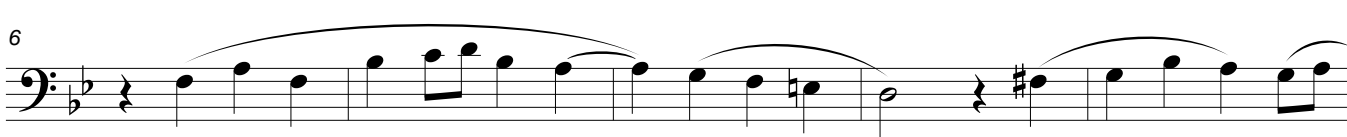
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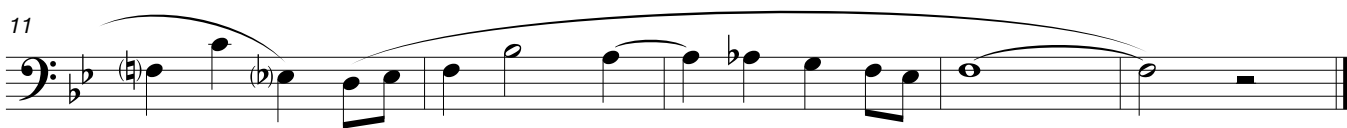
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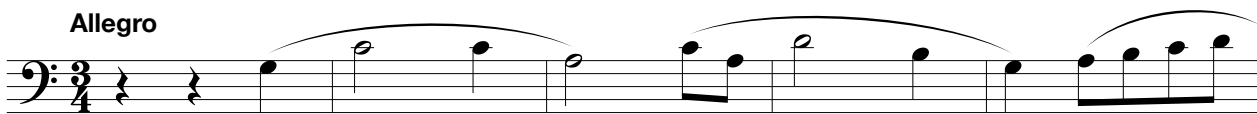


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Allegro

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