

Suite C-Dur

Bass Recorder & Organ

Arr.: Klemens Schnorr

William Boyce

EMR 41025

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BASS
RECORDER

Suite C-Dur

1. Marche

William Boyce
Arr.: Klemens Schnorr

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7 *f* 3 *tr*

17 3 *tr* *tr*

26 3 *tr*

34 *tr*

39 *tr*

44 3 1 *tr*

54 18 *b*

77 *tr* *tr*

82 1 3

91 *p* *f* *tr*

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William Boyce
Arr.: Klemens Schnorr

1. Marche

Bass Recorder

f

Organ
Pleno I

7

12

tr

EMR 41025

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2. Larghetto

Musical score for measures 1-4. The score is in common time (C) and features three staves: a top bass staff, a grand staff (treble and bass clefs), and a bottom bass staff. The grand staff begins with a piano (*p*) dynamic. The top bass staff contains whole rests. The grand staff contains a complex melodic and harmonic line with various rhythmic patterns. The bottom bass staff contains a simple bass line with a piano (*p*) dynamic marking.

5

Musical score for measures 5-7. The score continues with three staves. The grand staff features a melodic line with a piano (*p*) dynamic marking. The bottom bass staff continues with a bass line.

8

Musical score for measures 8-11. The score continues with three staves. The grand staff features a melodic line with a piano (*p*) dynamic marking. The bottom bass staff continues with a bass line.

12

Musical score for measures 12-15. The score continues with three staves. The grand staff features a melodic line with a piano (*p*) dynamic marking. The bottom bass staff continues with a bass line.

3. Fuge

Musical score for measures 1-5. The piece is in 3/4 time. The first system shows the beginning of the piece with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and chords, while the left hand is mostly silent.

6

Musical score for measures 6-11. The right hand continues with a melodic line, and the left hand enters with a rhythmic accompaniment of eighth notes. The music features some chromaticism and accidentals.

12

Musical score for measures 12-16. The right hand has a more active role with sixteenth-note passages, while the left hand provides a steady accompaniment. A forte (*f*) dynamic is indicated at the start of measure 12.

17

Musical score for measures 17-21. The right hand features a melodic line with a trill in measure 17. The left hand continues with a rhythmic accompaniment. The piece concludes with a final cadence.

4. Minuet

Musical score for measures 1-12. The piece is in 3/4 time. The right hand (RH) features a melodic line with trills (tr) and a piano (p) dynamic. The left hand (LH) provides a rhythmic accompaniment with chords and a bass line. The score is written for a grand piano with three staves: RH, LH, and a separate bass line.

Musical score for measures 13-24. The RH continues with melodic development and trills. The LH accompaniment features a steady eighth-note pattern in the bass line. The score is written for a grand piano with three staves: RH, LH, and a separate bass line.

Musical score for measures 25-36. The RH has a more active melodic line with trills. The LH accompaniment continues with a consistent eighth-note bass line. The score is written for a grand piano with three staves: RH, LH, and a separate bass line.

Musical score for measures 37-48. The tempo changes to Adagio. The RH features a more complex melodic line with trills and a forte (f) dynamic. The LH accompaniment continues with a steady eighth-note bass line. The score is written for a grand piano with three staves: RH, LH, and a separate bass line.

5. Brisk

Measures 1-3 of the piece. The score is in common time (C) and features a bass line starting with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

4

Measures 4-7 of the piece. The bass line continues with eighth-note patterns. The piano accompaniment shows more complex chordal textures in the right hand and a more active bass line in the left hand.

8

Measures 8-11 of the piece. The bass line features a mix of eighth and sixteenth notes. The piano accompaniment includes some chords with accidentals in the right hand and a steady bass line in the left hand.

12

Measures 12-15 of the piece. Measure 12 begins with a trill (*tr*) in the bass line. The piano accompaniment features a more intricate right-hand part with sixteenth-note runs and a bass line with some grace notes.

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EMR 25254A	TARREGA, Francisco	2 Pieces
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Tenor Recorder & Organ (Fortsetzung - Continued - Suite)

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EMR 25228B	CZERNY, Carl	2 Marches
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EMR 25432B	SCHUMANN, Robert	4 Lieder
EMR 25202B	SCRIABINE, Alexander	2 Feuilletts d'Album
EMR 25348B	SMETANA, Bedrich	2 Waltzes
EMR 25254B	TARREGA, Francisco	2 Pieces
EMR 25173B	VERDI, Giuseppe	2 Chorus Of Gipsies
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EMR 25404B	WEBER, Carl Maria v.	4 Arias

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