

Sinfonia C-Dur

BWV 29 / 1

3 Clarinets, Timpani & Organ

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 49468

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BWV 29 / 1

Johann Sebastian Bach

Arr.: Klemens Schnorr

Presto

1. B♭ Clarinet

2. B♭ Clarinet

3. B♭ Clarinet

7

20

55


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1. B \flat Clarinet

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Timpani C/G

Organ



5



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9

Musical score for measures 9-13. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of quarter notes with rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A second ending bracket labeled (II) spans measures 12 and 13.

14

Musical score for measures 14-18. The score is written for a grand piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of quarter notes with rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A first ending bracket labeled (I) spans measures 17 and 18.

20

Musical score for measures 20-24. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#). Measures 20-24 are mostly rests for the vocal parts. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

25

Musical score for measures 25-29. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#). Measures 25-29 show vocal entries for the Soprano, Alto, and Tenor parts. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A second ending bracket labeled (II) is present in the piano part at the end of measure 29.

30

Musical score for measures 30-33. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts feature a simple melody with rests. The piano accompaniment consists of a rhythmic pattern in the right hand and chords in the left hand.

34

Musical score for measures 34-37. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measures 34-36 show the vocal parts with rests, while measure 37 contains the vocal melody. The piano accompaniment continues with a rhythmic pattern in the right hand and chords in the left hand.

38

Musical score for measures 38-41. The score is written for a grand piano with three staves (treble, middle, and bass clefs) and a separate bass line. The key signature is one sharp (F#). The music features a complex melodic line in the right hand, with frequent chromaticism and slurs. The left hand provides harmonic support with chords and a steady bass line.

42

Musical score for measures 42-45. The score continues from the previous system, maintaining the same instrumentation and key signature. The melodic line in the right hand continues with intricate patterns, while the left hand maintains a consistent harmonic accompaniment.

46

Musical score for measures 46-50. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measures 46-50 show a vocal melody with a rhythmic pattern of eighth notes and quarter notes, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

51

Musical score for measures 51-54. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measures 51-54 show a vocal melody with a rhythmic pattern of eighth notes and quarter notes, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

55

Musical score for measures 55-58. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rhythmic patterns. The second system contains five staves (treble, middle, and bass clefs) with more complex rhythmic and melodic patterns, including a piano accompaniment section.

59

Musical score for measures 59-62. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rhythmic patterns. The second system contains five staves (treble, middle, and bass clefs) with more complex rhythmic and melodic patterns, including a piano accompaniment section. A first ending bracket labeled (I) is present in the middle staff of the second system, and a second ending bracket labeled (II) is present in the top staff of the second system.

64

Musical score for measures 64-68. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rests in measures 64-66 and melodic entries in measures 67-68. The second system contains three staves (treble, middle, and bass clefs) with a piano accompaniment. The right hand of the piano has a melodic line with a first ending bracket labeled '(1)' over measures 67-68. The left hand has a bass line with chords and a rhythmic pattern.

69

Musical score for measures 69-73. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rests in measures 69-71 and melodic entries in measures 72-73. The second system contains three staves (treble, middle, and bass clefs) with a piano accompaniment. The right hand of the piano has a melodic line with a first ending bracket over measures 72-73. The left hand has a bass line with chords and a rhythmic pattern.

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EMR 10276	MORTIMER, J.G. (Arr.)	Gershwin Fantasy
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EMR 8350	BACH, Johann S.	Arioso (5)
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