

# 4 Pieces

*1. Nocturne / 2. Waltz / 3. Eine kleine Sonatine / 4. Lahr Suite*

Clarinet & Piano

Ifor James

EMR 53153

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# 4 Pieces

B $\flat$  CLARINET

for Dagmar Bücke

## 1. Nocturne

Ifor James

$\text{♩} = 66$

  
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Musical score for Nocturne, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a first ending bracket over measures 1-2. Dynamics include *mp* and *mf*. A *rall.* marking is present at the end of measure 16.

for Franziska Wezler

## 2. Waltz

Waltz  $\text{♩} = \text{ca.} 66$



Musical score for Waltz, measures 1-88. The score is written in treble clef with a key signature of two flats (B $\flat$ , E $\flat$ ) and a 3/4 time signature. It features a first ending bracket over measures 1-4. Dynamics include *mp*. Measure numbers 13, 24, 36, 62, and 88 are indicated at the start of their respective lines.

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# 4 Pieces

for Dagmar Büke

## 1. Nocturne

Ifor James

$\text{♩} = 66$

B♭ Clarinet

Piano

*mf* *mp*

7

*mf* *mp*

13

1. 2.

*mp* *mp* *p*

*mp* *p*

19

rall.

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# 2. Waltz

Waltz ♩. = ca.66

*mp*

*mf*

*mp legato*

*Ped.*

10

*(m.d.)*

*Ped.*

20

*mp*

*mp*

*Ped.*

30

*mp*

*Ped.*

40

*Ped.*

## 3. Eine kleine Sonatine

## 1

Moderato ♩ = 108

The musical score is presented in two systems, each with a violin part on the top staff and a piano part on the bottom staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 108 beats per minute. The score includes dynamic markings such as *mp*, *mf*, *p*, and *rit.* (ritardando). The piano part features a consistent accompaniment of chords and eighth notes, while the violin part has a melodic line with various dynamics and articulations. The score is divided into measures, with measure numbers 13, 27, 41, and 55 indicated at the beginning of their respective systems.

## 4. Lahr Suite

## 1

♩ = ca.72

Musical score for "4. Lahr Suite 1". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked as ♩ = ca.72.

The score is divided into systems, with measure numbers 9, 19, 29, and 38 indicated. Dynamics include *mp legato*, *mf*, *mp*, *p*, and *rall.*.

The first system (measures 1-8) features a melodic line starting with a rest, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines. Dynamics are *mp legato* for the melody and *mf* for the piano.

The second system (measures 9-18) continues the melodic and piano parts. Dynamics for the melody are *mf*, *mp*, and *p*. The piano accompaniment has dynamics of *mf*, *mp*, and *p*.

The third system (measures 19-28) shows a more active piano accompaniment with frequent chords. Dynamics for the piano are *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The melody has a dynamic of *mf*.

The fourth system (measures 29-37) features a melodic line with a long note and a final flourish. Dynamics for the melody are *mf*. The piano accompaniment has a dynamic of *mf*.

The fifth system (measures 38-45) concludes the piece. The melody has dynamics of *mp*, *mf*, and *mp*. The piano accompaniment has dynamics of *mp*, *mf*, and *mp*. The piece ends with a *rall.* (rallentando) marking.

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| EMR 8434  | MACDUFF, G. (Arr.)    | Jerusalem (5)                       |
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| EMR 301C  | MARCELLO, B.          | Adagio - Largo - Allegretto         |
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