

# 4 Pieces

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

Bass Clarinet & Piano

**Ifor James**

EMR 53154

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# 4 Pieces

B $\flat$  BASS  
CLARINET

for Dagmar Bücke

## 1. Nocturne

Ifor James

$\text{♩} = 66$

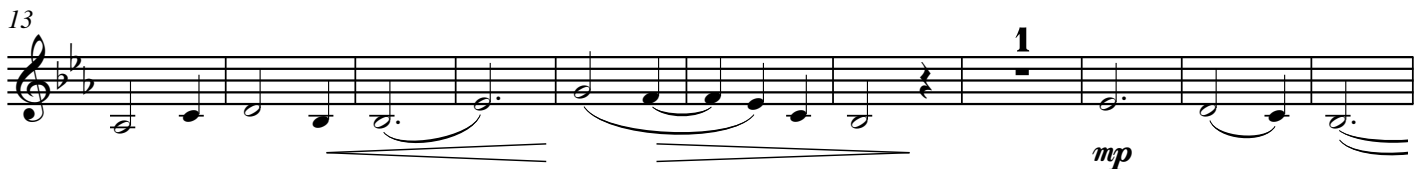
  
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for Franziska Wezler

## 2. Waltz

Waltz  $\text{♩} = \text{ca.} 66$



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# 4 Pieces

for Dagmar Büke

## 1. Nocturne

Ifor James

$\text{♩} = 66$

B♭ Bass 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

The musical score is written for voice and piano. It begins with a tempo marking of ♩. = ca.66. The key signature has two flats (B-flat major). The time signature is 3/4. The score is divided into systems of two staves each. The first system (measures 1-9) includes a vocal line starting with a *mp* dynamic and a piano accompaniment starting with a *mf* dynamic. The piano part features a steady bass line with chords and a melodic line in the right hand. A *mp legato* marking is present in the piano part. Pedal markings are indicated below the piano part. The second system (measures 10-19) continues the vocal and piano parts, with a *(m.d.)* marking in the piano part. The third system (measures 20-29) shows the vocal line and piano accompaniment, with a *mp* dynamic in the piano part. The fourth system (measures 30-39) continues the piece, with a *mp* dynamic in the piano part. The fifth system (measures 40-44) concludes the waltz. The piano part ends with a final chord and a *Ped.* marking.

# 3. Eine kleine Sonatine

## 1

Moderato ♩ = 108

Musical score for measures 1-12. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest and then enters with a melody marked *mp*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, with dynamics ranging from *mf* to *mp*.

13

Musical score for measures 13-26. The vocal line continues with a melody marked *p* and *mf*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, with dynamics ranging from *p* to *mf*.

27

Musical score for measures 27-40. The vocal line has a rest for the first half of the system and then enters with a melody marked *mp*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, with dynamics ranging from *mp*.

41

Musical score for measures 41-54. The vocal line continues with a melody marked *mp*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, with dynamics ranging from *mp*.

55

rit

Musical score for measures 55-64. The vocal line continues with a melody marked *p* and *mf*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand, with dynamics ranging from *p* to *mf*. The tempo marking *rit* is indicated at the beginning of this system.

## 4. Lahr Suite

## 1

 $\text{♩} = \text{ca.72}$ 

Musical score for "4. Lahr Suite 1". The score is written for a single melodic line (likely flute or violin) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as  $\text{♩} = \text{ca.72}$ .

The score is divided into systems, with measure numbers 9, 19, 29, and 38 indicated at the beginning of each system.

**System 1 (Measures 1-8):** The melodic line begins with a rest, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines. Dynamics include *mp legato* for the melody and *mf* and *mp* for the piano parts.

**System 2 (Measures 9-18):** The melodic line continues with eighth notes. Dynamics for the melody are *mf*, *mp*, and *p*. The piano accompaniment features *mf* and *mp* dynamics.

**System 3 (Measures 19-28):** The melodic line has a rest for the first few measures, then resumes with eighth notes. Dynamics for the melody are *mf*, *mp*, *mf*, *mp*, *p*, and *mf*. The piano accompaniment uses *mf* and *mp* dynamics.

**System 4 (Measures 29-37):** The melodic line continues with eighth notes. Dynamics for the melody are *mf* and *mp*. The piano accompaniment features *mf* dynamics.

**System 5 (Measures 38-45):** The melodic line concludes with a series of eighth notes. Dynamics for the melody are *mp*, *mf*, and *mp*. The piano accompaniment uses *mp* and *mf* dynamics. The system ends with a *rall.* (rallentando) marking.

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