

Four Intradas

Bassoon & Piano / Organ

Arr.: Michal Worek

Jiří Ignác Linek

EMR 66970

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Intrada I

Jiří Ignác Linek

Arr.: Michal Worek

♩ = 168

The musical score is written for Bassoon and Piano/Organ. It is in 4/4 time with a tempo of 168 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The Bassoon part begins with a rest in measure 1, followed by a series of eighth notes starting in measure 2, marked with a forte (*f*) dynamic. The Piano/Organ part provides a harmonic accompaniment with chords and moving lines in both hands. In measure 9, the Bassoon part has a rest and a trill in the final measure, while the Piano/Organ part continues with a steady accompaniment. The score ends in measure 13 with a trill in the Bassoon part and a final chord in the Piano/Organ part.

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Intrada II

♩ = 120

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 120. The music features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The dynamic is marked *mp*.

7

A

Musical score for measures 7-13. Measure 7 is marked with a box 'A'. The dynamics change to *f* in both the bass and treble staves. The piano accompaniment continues with a steady eighth-note bass line, while the right hand features a more active melody.

14

B

Musical score for measures 14-20. Measure 14 is marked with a box 'B'. The dynamics change to *mp* in the piano accompaniment. The bass line continues with eighth notes, and the right hand has a more melodic line.

21

C

Musical score for measures 21-27. Measure 21 is marked with a box 'C'. The dynamics change to *f* in both staves. The piano accompaniment features a steady eighth-note bass line, and the right hand has a more active melody.

28

rit.

Musical score for measures 28-34. The piece concludes with a *rit.* (ritardando) marking. The piano accompaniment continues with a steady eighth-note bass line, and the right hand has a more melodic line.

Intrada III

$\text{♩} = 92$

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 92. The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff begins with a rest and then enters with a melodic line marked *f*. The grand staff features a piano accompaniment with chords in the right hand and a rhythmic bass line in the left hand, also marked *f*.

6

Musical score for measures 6-10. The bass staff continues its melodic line. The grand staff accompaniment features a steady eighth-note bass line and chords in the right hand.

11

A

Musical score for measures 11-16. A section marker 'A' is placed above the bass staff at measure 11. The bass staff has a melodic line with a slur over measures 11-12. The grand staff accompaniment continues with chords and a bass line.

17

Musical score for measures 17-21. The bass staff has a melodic line marked *f*. The grand staff accompaniment features a rhythmic bass line and chords in the right hand.

22

Musical score for measures 22-26. The bass staff has a melodic line with a slur over measures 22-23. The grand staff accompaniment continues with chords and a bass line.

Intrada IV

♩ = 66

Musical notation for measures 1-8. The score is in 3/8 time with a key signature of one flat. The bass line starts with a whole rest and a fermata, followed by a quarter note G2. The treble line begins with a forte *f* dynamic, playing a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

9

Musical notation for measures 9-16. The bass line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble line features chords: F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, A4-C5-E5, G4-B4-D5, F4-A4-C5. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand.

17 **A**

Musical notation for measures 17-24. The bass line starts with a whole rest and a fermata, followed by a quarter note G2. The treble line begins with a forte *f* dynamic, playing eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

25

Musical notation for measures 25-32. The bass line continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble line features chords: F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, A4-C5-E5, G4-B4-D5, F4-A4-C5. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand. A piano *p* dynamic marking appears at the end of measure 32.

33 **B**

Musical notation for measures 33-40. The bass line starts with a whole rest and a fermata, followed by a quarter note G2. The treble line begins with a forte *f* dynamic, playing eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A piano *p* dynamic marking appears at the end of measure 34.

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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
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EMR 4953	SCHUBERT, Franz	Ave Maria
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