

Sonata

Original in D Major

Clarinet, Bassoon & Piano / Organ

Arr.: David Andrews

Petronio Franceschini

EMR 85802

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Grave ♩ = 80

1. B♭ Clarinet



Musical notation for the 1. B♭ Clarinet part, measures 1-4. The staff shows a melodic line with dynamics *f*, *p*, and *f*. A trill (tr) is indicated above the final note of the first phrase.

2. Bassoon



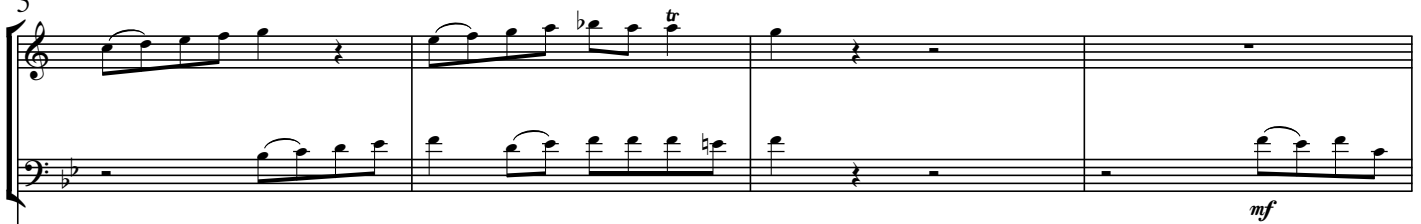
Musical notation for the 2. Bassoon part, measures 1-4. The staff shows a melodic line with dynamics *f*, *p*, and *f*. A trill (tr) is indicated above the final note of the first phrase.

Piano /
Organ



Musical notation for the Piano / Organ part, measures 1-4. The staff shows a harmonic accompaniment with dynamics *mf*, *p*, and *mf*.

5



Musical notation for measures 5-8. The 1. B♭ Clarinet part features a trill (tr) in measure 6. The 2. Bassoon part has a trill (tr) in measure 6. The Piano / Organ part has a dynamic of *mf* in measure 8.

9



Musical notation for measures 9-12. The 1. B♭ Clarinet part has dynamics *mf* and *f*. The 2. Bassoon part has a dynamic of *f*. The Piano / Organ part has dynamics *f* and *mf*.

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Allegro ♩ = 112

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute.

System 1 (Measures 1-4):
The vocal line begins with a forte (*f*) dynamic, featuring eighth-note patterns and a trill (*tr*) in the final measure. The piano accompaniment also starts with a forte (*f*) dynamic, with a steady eighth-note bass line and block chords in the right hand. The piano part concludes with a mezzo-piano (*mp*) dynamic.

System 2 (Measures 5-9):
The vocal line continues with a mezzo-piano (*mp*) dynamic, including a trill (*tr*) in the first measure and a final note with a mezzo-piano (*mp*) dynamic. The piano accompaniment is marked forte (*f*) and features a more complex texture with sixteenth-note patterns in the bass and dense block chords in the treble. A crescendo hairpin is visible in the final measure of the piano part.

System 3 (Measures 10-14):
The vocal line starts with a mezzo-piano (*mp*) dynamic, followed by a trill (*tr*) in the fourth measure. The piano accompaniment begins with a pianissimo (*pp*) dynamic, characterized by a simple bass line and block chords. The dynamic shifts to piano (*p*) in the final measure of the system.

15

Musical score for measures 15-19. The top system consists of a treble clef and a bass clef. The middle system consists of a treble clef and a bass clef. Dynamics include *f* and *mp*.

20

Musical score for measures 20-23. The top system consists of a treble clef and a bass clef. The middle system consists of a treble clef and a bass clef. Dynamics include *f* and *tr*.

24

Musical score for measures 24-27. The top system consists of a treble clef and a bass clef. The middle system consists of a treble clef and a bass clef. Dynamics include *mf* and *pp*.

28

cresc. *tr.* *cresc.* *p* *cresc.*

31

rit.

rit. *(tr)* *f*

Adagio $\text{♩} = 76$

mp *mp* *p*

7

Musical score for measures 7-13. The top system shows a vocal line with a melodic phrase starting on measure 7, marked with a slur. The bottom system shows piano accompaniment with chords and moving lines in both hands. A dynamic marking of *mf* is present in measure 10.

14

Musical score for measures 14-21. The top system shows a vocal line with a melodic phrase starting on measure 14, marked with a slur. The bottom system shows piano accompaniment with chords and moving lines in both hands. Dynamic markings of *mf* and *p* are present in measures 15 and 16 respectively.

22

Musical score for measures 22-25. The top system shows a vocal line with a melodic phrase starting on measure 22, marked with a slur. The bottom system shows piano accompaniment with chords and moving lines in both hands. Dynamic markings of *mf* and *mp* are present in measures 22 and 23 respectively.

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