

Sonata B $\flat$ Major

Op. 2 / VI

Clarinet & Organ (Piano)

Arr.: Peter Reichert

Benedetto Marcello

EMR 39830

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I

Adagio

B $\flat$ Clarinet

Organ
(Piano)



4

8

11

14

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II

Allegro

Measures 1-5 of section II. The music is in 3/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

6

Measures 6-10 of section II. The right hand continues the melodic line with various intervals and rests. The left hand maintains the accompaniment pattern, with some chromatic movement in the bass line.

11

Measures 11-15 of section II. The right hand has a more active role with eighth notes. The left hand continues the accompaniment, with a steady eighth-note bass line.

16

Measures 16-20 of section II. The right hand features a melody with some chromaticism. The left hand continues the accompaniment, with a steady eighth-note bass line.

21

Measures 21-25 of section II. The right hand has a more active role with eighth notes. The left hand continues the accompaniment, with a steady eighth-note bass line. The section concludes with a double bar line and repeat sign.

III

(Organ Solo)

Adagio

Original

Ausführungsvorschlag

The first system of the musical score is in 3/4 time and B-flat major. It consists of two staves. The top staff, labeled 'Original', contains a single melodic line with a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter rest. The bottom staff, labeled 'Ausführungsvorschlag', contains a more complex accompaniment. The right hand plays a continuous eighth-note pattern: G4-A4-Bb4-C5-D5-E5-F5-G5. The left hand plays a series of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, and G2-Bb2.

6

The second system continues the piece. The right hand plays a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter rest. The left hand continues the eighth-note pattern in the right hand and the chordal accompaniment in the left hand.

11

The third system continues the piece. The right hand plays a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter rest. The left hand continues the eighth-note pattern in the right hand and the chordal accompaniment in the left hand.

15

The fourth system continues the piece. The right hand plays a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter rest. The left hand continues the eighth-note pattern in the right hand and the chordal accompaniment in the left hand.

19

The fifth system continues the piece. The right hand plays a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note D5, a quarter note E5, a half note F5, and a quarter rest. The left hand continues the eighth-note pattern in the right hand and the chordal accompaniment in the left hand.

IV

A tempo giusto vivace

8

16

23

29

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