

Sonate

Alto Trombone & Piano

Arr.: Jirka Kadlec

Maurice Emmanuel

EMR 78478

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ALTO
TROMBONE

Sonate

1. Sarabande

Maurice Emmanuel

Arr.: Jirka Kadlec

Adagio ♩ = 56

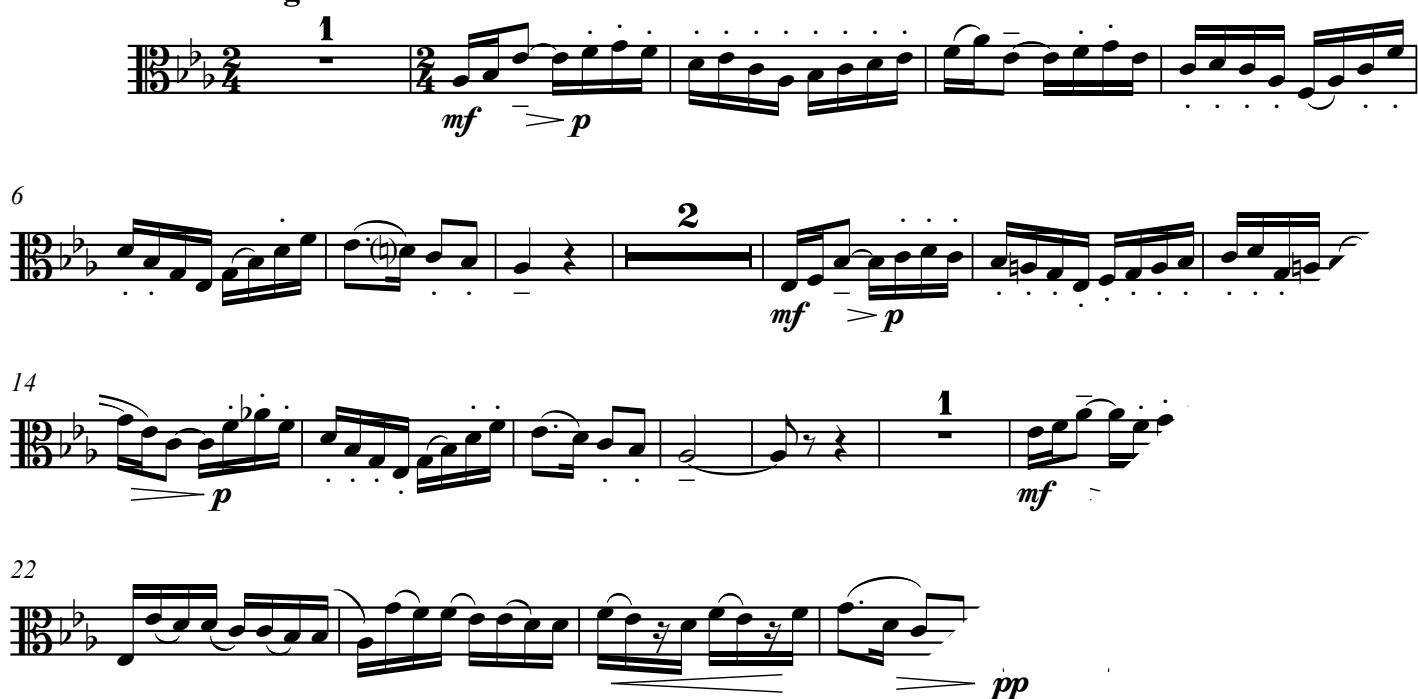

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Musical score for Sarabande, measures 1-34. The score is written for Alto Trombone in 2/4 time. It begins with a key signature of two flats (Bb and Eb) and a tempo of Adagio (♩ = 56). The first measure is marked with a '2' above it. The dynamics are *p dolce* (measures 1-4), *sempre p* (measures 5-15), *mf* (measures 16-25), *p* (measures 26-33), and *pp* (measure 34). The piece ends with an *attacca* marking and a first ending bracket.

2. Allemande

Allegro moderato ♩ = 88



Musical score for Allemande, measures 1-22. The score is written for Alto Trombone in 2/4 time. It begins with a key signature of two flats (Bb and Eb) and a tempo of Allegro moderato (♩ = 88). The first measure is marked with a '1' above it. The dynamics are *mf* (measures 1-5), *p* (measures 6-13), *mf* (measures 14-21), and *pp* (measure 22). The piece ends with a first ending bracket.

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Sonate

1. Sarabande

Maurice Emmanuel

Arr.: Jirka Kadlec

Adagio ♩ = 56

Alto Trombone

Piano

p dolce

p

7

sempre p

13

mf

pp

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2. Allemande

5

Allegro moderato ♩ = 88

The musical score is for the second Allemande from the Notebook for Anna Bach, BWV 812. It is in G major, 2/4 time, and marked 'Allegro moderato' with a tempo of 88 beats per minute. The score is written for a single melodic line and a keyboard accompaniment. The first system (measures 1-4) features a melodic line starting with a half note G4, followed by eighth notes. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The second system (measures 5-8) continues the melodic and keyboard patterns, with a *stacc.* marking in measure 7. The third system (measures 9-12) shows a more complex melodic line with slurs and a *p* dynamic. The fourth system (measures 13-16) concludes the page with a final melodic phrase and a keyboard accompaniment that includes a large slur over the first two measures.

5

9

13

3. Aria

9

Tranquillo molto ♩ = 80

The musical score is written for a voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Tranquillo molto' with a quarter note equal to 80 beats per minute.

Measures 1-4: The vocal line begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment starts with a half note in the right hand and a half note in the left hand, followed by a series of triplet eighth notes in the left hand. Dynamics include *pp* *ma con espressione* and *mf* *pp*.

Measures 5-8: The vocal line continues with a melodic phrase. The piano accompaniment features triplet eighth notes in the left hand and a melodic line in the right hand. Dynamics include *p* and *p*.

Measures 9-11: The vocal line has a melodic phrase. The piano accompaniment features triplet eighth notes in the left hand and a melodic line in the right hand. Dynamics include *mf* and *pp*. The tempo marking *rit.* (ritardando) appears above the vocal line.

Measures 12-15: The vocal line has a melodic phrase. The piano accompaniment features triplet eighth notes in the left hand and a melodic line in the right hand. Dynamics include *p* *dolcissimo* and *p*.

4. Gigue

11

Vivo ♩ = 144

The musical score for '4. Gigue' is written for a flute and piano. The key signature has two flats (B-flat major), and the time signature is 9/8. The tempo is marked 'Vivo' with a quarter note equal to 144 beats per minute. The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the beginning of their respective systems.

System 1 (Measures 1-4): The flute part begins with a half rest followed by a half note G4, then eighth notes A4, B4, and A4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by eighth notes B3, A3, and G3. Dynamics are marked *mf* for both parts.

System 2 (Measures 5-8): The flute part continues with eighth notes G4, F4, E4, and D4, followed by a half note C4. The piano accompaniment features a half note G3 in the bass and a half note A3 in the treble, with eighth notes B3, A3, and G3. Dynamics are marked *f* for the flute and *p* for the piano.

System 3 (Measures 9-12): The flute part has a half note G4, followed by eighth notes A4, B4, and A4, then a half note G4. The piano accompaniment has a half note G3 in the bass and a half note A3 in the treble, with eighth notes B3, A3, and G3. Dynamics are marked *mf* for the flute, *mf* for the piano, and *p sub.* for the piano.

System 4 (Measures 13-16): The flute part begins with a half note G4, followed by eighth notes A4, B4, and A4, then a half note G4. The piano accompaniment has a half note G3 in the bass and a half note A3 in the treble, with eighth notes B3, A3, and G3. Dynamics are marked *f* for the flute, *f* for the piano, *sf* for the piano, and *p* for the piano.

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