

12 Heroic Marches

Contrabass & Keyboard

Arr.: Jan Valta

Georg Philipp Telemann

EMR 21670

1. Die Würde / Honour / La Majesté
2. Die Anmut / Grace / La Grâce
3. Die Tapferkeit / Courage / La Vaillance
4. Die Ruhe / Calm / La Tranquillité
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11. Die Hoffnung / Hope / L'Espérance
12. Die Freude / Joy / La Réjouissance

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12 Heroic Marches

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1. La Majesté *Die Würde / Honour*

Georg Philipp Telemann

Arr.: Jan Valta

Allegro ♩ = 120

Contrabass

f poco tenuto

Keyboard

f

6

(p sub.)

(f sub.)

(p sub.)

(f sub.)

12

(p sub.)

(f sub.)

(fp)

(f sub.)

1.

2.

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2. La Grâce

Die Anmut / Grace

Moderato ♩ = 104

mf poco tenuto

mp

8

16

mp *mf* *f*

p *mp* *mf*

23

(rit.) (a tempo)

mf *mp* *cresc.*

mp *p* *cresc.*

30

mf *mp* *f*

mp *p* *mf*

1. 2.

3. La Vaillance

Die Tapferkeit / Courage

5

Vivace $\text{♩} = 96$

The musical score is written for a piano and a single melodic line (likely a violin or flute). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Vivace' with a quarter note equal to 96 beats per minute.

The score is divided into five systems, each with a measure number at the beginning:

- System 1 (Measures 1-6):** The melodic line begins with a forte (*f*) dynamic. The piano accompaniment also starts with *f*. The melodic line ends with a *p sub.* (pianissimo subito) marking.
- System 2 (Measures 7-13):** The melodic line features a trill (*tr*) in measure 11. The piano accompaniment has a forte (*f*) dynamic in measure 7.
- System 3 (Measures 14-20):** This system includes a first and second ending bracketed over measures 14-15. The piano accompaniment has a forte (*f*) dynamic in measure 14.
- System 4 (Measures 21-27):** The melodic line has a trill (*tr*) in measure 21. The piano accompaniment has a mezzo-piano (*mp*) dynamic in measure 21.
- System 5 (Measures 28-34):** The melodic line has a crescendo (*cresc.*) in measure 28 and a forte (*f*) dynamic in measure 30. The piano accompaniment also has a crescendo (*cresc.*) in measure 28 and a forte (*f*) dynamic in measure 30. The system ends with a first and second ending bracketed over measures 33-34.

Moderato ♩ = 112

mp

mp

mp

6

Example 6 shows measures 1-5. The piano part (right hand) begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The guitar part (left hand) begins with a half note G3, followed by quarter notes A3, Bb3, and A3. The piano part has a crescendo leading to a forte (f) dynamic. The guitar part has a crescendo leading to a forte (f) dynamic.

12

1. 2.

mp *f* *p*

mp *p*

19

cresc. *f* *p*

26

p *f* *p* *f* *p*

f *p*

1. 2.

5. L'Armement

Die Rüstung / Armament

7

Presto $\text{♩} = 112$

The musical score is written for piano and features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Presto' with a quarter note equal to 112 beats per minute. The score is divided into five systems, each with a measure number (8, 14, 21, 28) at the beginning. The notation includes a variety of musical symbols: eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte), *tr* (trill), and *fp* (fortissimo). The piano part consists of a right-hand staff with chords and a left-hand staff with a steady eighth-note accompaniment. The bass part is a single staff with a melodic line. The score includes repeat signs with first and second endings at measures 14 and 28. The overall style is classical and rhythmic.

8

14

21

28

f

tr

fp

(cresc.)

f

6. L'Amour

Die Liebe / Love

Moderato ♩ = 100

Measures 1-7 of the piece. The bass line starts with a melody in measure 1, marked *mp*, and continues with a steady eighth-note pattern. The piano accompaniment begins in measure 2 with a series of chords, marked *p*, and builds up to a more complex texture by measure 7, marked *mf*.

Measures 8-14. The bass line features a melodic line with a crescendo leading to a *f* (forte) dynamic. The piano accompaniment consists of chords, with a *p sub.* (piano subito) marking in measure 9 and a crescendo leading to a *f* dynamic in measure 14.

Measures 15-22. This section includes a first and second ending. The bass line has a melodic line with a *tr* (trill) in measure 15, marked *f*, and a *mp* (mezzo-piano) marking in measure 16. The piano accompaniment features chords, with a *p* (piano) marking in measure 18 and a *f* dynamic in measure 22.

Measures 23-29. The bass line continues with a melodic line, marked *p* in measure 23 and *f* in measure 29. The piano accompaniment consists of chords, marked *p* in measure 23 and *f* in measure 29.

Measures 30-36. The bass line features a melodic line with a *tr* in measure 30, marked *mp* in measure 31, and a *f* dynamic in measure 36. The piano accompaniment consists of chords, marked *mp* in measure 31 and *f* in measure 36.

7. La Vigilance

Die Wachsamkeit / Vigilance

Vivace ♩ = 152

7

14

22

29

8. La Gaillardise

Die Ausgelassenheit / Frolicsomeness

Presto ♩ = 192

The musical score for 'La Gaillardise' is presented in five systems. The first system (measures 1-6) begins with a forte (*f*) dynamic. The second system (measures 7-13) includes a trill (tr) in measure 10. The third system (measures 14-20) features a first ending bracket over measures 17-18. The fourth system (measures 21-27) shows dynamic markings of *mp*, *f*, *p sub.*, and *f sub.* for both the piano and solo parts. The fifth system (measures 28-34) concludes with a first ending bracket over measures 32-33.

9. La Douceur

Die Sanftmut / Gentleness

11

Andante ♩ = 84

Measures 1-6 of the piece. The music is in 3/4 time with a key signature of two flats. The tempo is Andante (♩ = 84). The score features a vocal line and a piano accompaniment. Dynamics include *mp*, *mf*, *p sub.*, and *mf sub.*. The piano part has a *mp* dynamic in measure 1, followed by *mf* in measure 2, and *p* and *mf* in measures 3-6. A *(2nd time)* marking is present below the piano part in measure 5.

Measures 7-13. The vocal line includes a trill (*tr*) in measure 10. Dynamics include *p sub.*, *f*, and *p*. The piano part features a crescendo leading to *f* in measure 10, followed by a decrescendo to *p* in measure 11. A first and second ending bracket spans measures 12-13.

Measures 14-19. The vocal line includes a trill (*tr*) in measure 15. Dynamics include *p*, *mf*, *cresc.*, and *f*. The piano part features a crescendo leading to *f* in measure 15, followed by a decrescendo to *p* in measure 16. A first and second ending bracket spans measures 17-19.

Measures 20-25. The vocal line includes a trill (*tr*) in measure 20. Dynamics include *p*, *mf*, and *f*. The piano part features a crescendo leading to *f* in measure 20, followed by a decrescendo to *p* in measure 21. A first and second ending bracket spans measures 22-25.

Measures 26-31. The vocal line includes a trill (*tr*) in measure 27. Dynamics include *p sub.*, *cresc.*, and *f*. The piano part features a crescendo leading to *f* in measure 27, followed by a decrescendo to *p* in measure 28. A first and second ending bracket spans measures 29-31.

10. La Générosité

Die Großmut / Generosity

Allegro ♩ = 112

7

13

20

26

11. L'Espérance

Die Hoffnung / Hope

13

Andante ♩ = 100

Measures 1-6 of the piece. The bass line starts with a mezzo-piano (*mp*) dynamic, and the piano accompaniment begins with a piano (*p*) dynamic. The music is in 3/4 time and features a mix of eighth and quarter notes.

Measures 7-13. Measure 7 is marked with a 7. The music includes trills (*tr.*) and crescendo markings (*cresc.*). The dynamics range from piano (*p*) to forte (*f*). The piece concludes with a first and second ending.

Measures 14-19. Measure 14 is marked with a 14. The music continues with a mezzo-piano (*mp*) dynamic in the bass and piano (*p*) in the piano. Crescendo markings (*cresc.*) are present throughout the section.

Measures 20-25. Measure 20 is marked with a 20. The music features a forte (*f*) dynamic in the bass and piano (*p*) in the piano. A ritardando (*rit.*) marking is present at the end of the section.

Measures 26-31. Measure 26 is marked with a 26 and the tempo change "(a tempo)". The music includes a forte (*f*) dynamic and a trill (*tr.*). The piece concludes with a first and second ending.

12. La Réjouissance

Die Freude / Joy

Vivace ♩ = 100

System 1 (Measures 1-6): The piano introduction begins with a forte (*f*) dynamic. The bass line features a melodic line with eighth notes, while the piano accompaniment consists of chords and moving lines in both hands.

System 2 (Measures 7-13): The piano part continues with chords and moving lines. The bass line features a melodic line with eighth notes.

System 3 (Measures 14-20): The piano part continues with chords and moving lines. The bass line features a melodic line with eighth notes. A first ending (1.) and second ending (2.) are marked at measure 14.

System 4 (Measures 21-27): The piano part continues with chords and moving lines. The bass line features a melodic line with eighth notes. Dynamics include *p sub.* and *cresc. poco a poco*.

System 5 (Measures 28-34): The piano part continues with chords and moving lines. The bass line features a melodic line with eighth notes. Dynamics include *f* and *cresc. poco a poco*. A first ending (1.) and second ending (2.) are marked at measure 28.

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