

Sonata No. 9

Bassoon & Piano / Organ

Arr.: Bertrand Moren

Henry Eccles

EMR 88809

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BASSOON

Sonata No. 9

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Adagio

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1 *p*

6 *f* *p sub.* *mf* *tr*

12 *p*

18 *tr* *p* *cresc. poco a poco*

23 *f* *tr*

28 *p* *f* *tr* *Largamente e rit. attacca*

Allegro vivace

mf

37

41 *f* *tr* 1. *mf* 2.

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Sonata No. 9

Henry Eccles

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Adagio

Bassoon

Piano / Organ

7

13

20

p

f

p sub.

mf

tr

cresc. poco a poco

Musical score for measures 26-37. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo/mood is 'Largamente e rit. attacca'. The score features a bass line with trills (tr) and dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment consists of chords and arpeggiated figures, with dynamic markings of *p* and *f*.

Allegro vivace

Musical score for measures 38-41. The tempo changes to 'Allegro vivace'. The key signature remains one sharp (F#). The score is marked *mf* (mezzo-forte). The bass line features a steady eighth-note pattern, while the piano accompaniment consists of chords and arpeggiated figures.

Musical score for measures 42-45. The tempo remains 'Allegro vivace'. The key signature is one sharp (F#). The score features a bass line with a trill (tr) and dynamic markings of *f* (forte). The piano accompaniment consists of chords and arpeggiated figures, with dynamic markings of *f*.

Musical score for measures 46-51. The tempo remains 'Allegro vivace'. The key signature is one sharp (F#). The score features a first ending (1.) and a second ending (2.) marked *mf* (mezzo-forte). The piano accompaniment consists of chords and arpeggiated figures, with dynamic markings of *mf*.

Musical score for measures 52-55. The tempo remains 'Allegro vivace'. The key signature is one sharp (F#). The score features a bass line with a trill (tr) and dynamic markings of *f* (forte). The piano accompaniment consists of chords and arpeggiated figures, with dynamic markings of *f*.

50

Measures 50-53. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Trills (*tr*) are present in measures 51 and 52.

54

Measures 54-57. Dynamics: *f*, *p*, *cresc.*, *p*, *f*, *p*, *cresc.*.

58

Measures 58-62. Dynamics: *f*, *p sub.*, *cresc. poco a poco*, *f*, *p sub.*, *cresc. poco a poco*.

63

Measures 63-66. Dynamics: *mf*, *mf*.

67

Measures 67-70. Dynamics: *mf*, *mf*.

71

Measures 71-74. The score is in 3/4 time with a key signature of one sharp (F#). The bass line features a melodic line with a trill (tr) and a forte (f) dynamic. The piano accompaniment consists of chords and arpeggiated figures, also marked with a forte (f) dynamic.

75

Measures 75-78. The bass line includes trills (tr) and a fortissimo (ff) dynamic. The piano accompaniment features a fortissimo (ff) dynamic and includes arpeggiated figures.

79

Measures 79-83. The score includes a tempo change to "poco rit. (2nd time)". The bass line has a piano (p) sub. dynamic, a fortissimo (f) dynamic, and a mezzo-forte (mf) dynamic. The piano accompaniment includes a piano (p) sub. dynamic and a fortissimo (f) dynamic. The section ends with a first and second ending.

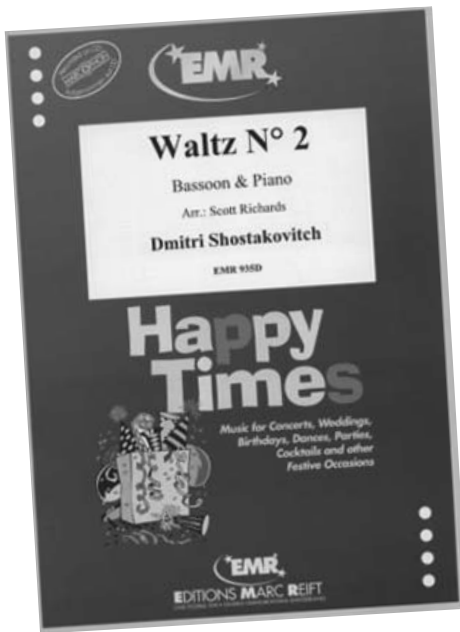
84 **Largo con espressione**

Measures 84-87. The tempo is "Largo con espressione". The score is in 3/4 time with a key signature of one sharp (F#). The bass line is marked "mf sostenuto". The piano accompaniment is also marked "mf sostenuto" and features a steady eighth-note accompaniment.

88

Measures 88-91. The score includes a crescendo (cresc.) and a fortissimo (f) dynamic. The bass line has a fortissimo (f) dynamic. The piano accompaniment includes a crescendo (cresc.) and a fortissimo (f) dynamic. The section ends with a first ending.

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