

Sinfonia B \flat -Dur

BWV 29 / 1

3 Euphoniums (♩ + ♭), Timpani & Organ

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 49473

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BWV 29 / 1

Johann Sebastian Bach

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Presto

1. B \flat Euphonium

2. B \flat Euphonium

3. B \flat Euphonium

7

20

55

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Sinfonia B \flat -Dur

BWV 29 / 1

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Arr.: Klemens Schnorr

Presto

1. B \flat Euphonium

2. B \flat Euphonium

3. B \flat Euphonium

Timpani B \flat /F

Organ

5

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9

Musical score for measures 9-13. The score is written for three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. A second ending bracket labeled (II) spans the final two measures of this section.

14

Musical score for measures 14-18. The score is written for three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. A first ending bracket labeled (I) spans the final two measures of this section.

20

Musical score for measures 20-24. The score is written for three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 20-24 show a consistent rhythmic pattern in the piano accompaniment, with the right hand playing eighth-note chords and the left hand playing a steady eighth-note bass line.

25

Musical score for measures 25-29. The score continues with the same three vocal staves and piano accompaniment. In measure 25, the vocal parts begin with a melodic line. The piano accompaniment continues with the established rhythmic pattern. In measure 29, the piano right hand has a section labeled (II) with a fermata, indicating a second ending or a specific performance instruction. The key signature and time signature remain the same as in the previous section.

30

Musical score for measures 30-33. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rhythmic notation consisting of eighth and quarter notes. The second system contains five staves (treble, two middle, and bass clefs) with more complex rhythmic notation, including sixteenth notes and chords. The key signature has two flats (B-flat and E-flat).

34

Musical score for measures 34-37. The score is arranged in two systems. The first system contains three empty staves (treble, middle, and bass clefs). The second system contains five staves (treble, two middle, and bass clefs) with rhythmic notation, including sixteenth notes and chords. The key signature has two flats (B-flat and E-flat).

38

Musical score for measures 38-41. The score is written for a grand piano with three staves for the right hand and three for the left hand. The right hand part features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The left hand part consists of block chords and single notes, providing harmonic support. The key signature has two flats, and the time signature is 4/4.

42

Musical score for measures 42-45. The score continues with the same instrumentation and key signature as the previous section. The right hand part maintains its intricate melodic texture with frequent sixteenth-note patterns. The left hand part continues with block chords and rhythmic accompaniment. The overall texture is dense and technically demanding.

46

Musical score for measures 46-50. The score is arranged in two systems. The first system contains five staves: three treble clefs and two bass clefs. The first two staves are empty. The third staff contains a melodic line with eighth notes and rests. The fourth staff contains a bass line with chords and eighth notes. The fifth staff contains a bass line with eighth notes and rests. The second system contains five staves: three treble clefs and two bass clefs. The first two staves are empty. The third staff contains a melodic line with eighth notes and rests. The fourth staff contains a bass line with chords and eighth notes. The fifth staff contains a bass line with eighth notes and rests.

51

Musical score for measures 51-55. The score is arranged in two systems. The first system contains five staves: three treble clefs and two bass clefs. The first two staves contain melodic lines with eighth notes and rests. The third staff contains a bass line with eighth notes and rests. The fourth staff contains a bass line with eighth notes and rests. The fifth staff contains a bass line with eighth notes and rests. The second system contains five staves: three treble clefs and two bass clefs. The first two staves contain melodic lines with eighth notes and rests. The third staff contains a bass line with chords and eighth notes. The fourth staff contains a bass line with chords and eighth notes. The fifth staff contains a bass line with eighth notes and rests.

55

Musical score for measures 55-58. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rhythmic patterns of eighth notes and rests. The second system contains five staves (treble, middle, and bass clefs) with more complex rhythmic patterns, including sixteenth notes and chords. The key signature has two flats.

59

Musical score for measures 59-62. The score is arranged in two systems. The first system contains three staves (treble, middle, and bass clefs) with rhythmic patterns of eighth notes and rests. The second system contains five staves (treble, middle, and bass clefs) with more complex rhythmic patterns, including sixteenth notes and chords. The key signature has two flats. The first measure of the second system is marked with a circled 'I' and the second measure with a circled 'II'.

64

Musical score for measures 64-68. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. A first ending bracket labeled '(I)' spans measures 67 and 68.

69

Musical score for measures 69-73. The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

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EMR 19184	BARCLAY, Ted	Sunshine
EMR 19165	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19171	GERSHWIN, George	Fascinating Rhythm
EMR 19172	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19183	GERSHWIN, George	Strike Up The Band
EMR 19185	GERSHWIN, George	Swanee
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EMR 4010B	BACH, Johann S.	Choral, Fugue, Prélude & Fantaisie
EMR 4008B	CORELLI, A.	Suite
EMR 4009B	SCHEIDEMANN, H.	Präambulum
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EMR 4284	DVORAK, Antonin	Humoresque (5)
EMR 4289	DVORAK, Antonin	Largo aus der Neuen Welt (5)
EMR 4284	GERSHWIN, George	'S Wonderful (5)
EMR 19165	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19171	GERSHWIN, George	Fascinating Rhythm
EMR 19172	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 4282	GERSHWIN, George	I Got Rhythm (5)
EMR 19183	GERSHWIN, George	Strike Up The Band
EMR 4290	GERSHWIN, George	Summertime (5)
EMR 19185	GERSHWIN, George	Swanee
EMR 4285	GERSHWIN, George	The Man I Love (5)
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EMR 4287	GRIEG, Edvard	Solvejgs Lied (5)
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EMR 4286	NAULAIS, Jérôme (Arr.)	Candlelight Waltz - Auld Lang Syne (5)
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EMR 19167	NAULAIS, Jérôme (Arr.)	Deep River
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EMR 4290	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halluja (5)
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EMR 4288	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
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