

SONATA FOR TWO

FORTEPIANOS

Master Score

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SUMMER 1990

FIRST MOVEMENT

The semiquaver figuration should be legato throughout and always very quiet as though whispering. If the piece were to be played on a modern pianoforte, then, provided that both instruments are matched in tone, it should be played *una corda sempre*.

No sustaining pedal or lever should be used with the semiquavers at any time. The interjections are marked as 'no accent' meaning simply that the bar line imposes no stress to the first beats of the bar. The pedal may be used with discretion in the chordal sections in the middle of the movement. These should be strictly in time without rubato.

SECOND MOVEMENT

The thick line joining the notes in the chords at the start and end mean the following type of cluster of notes. The outside notes are played to their full rhythmic value, semibreve and minim respectively. The intervening notes are played with them at full volume but the fingers are lifted immediately (they could be thought of as semiquavers.) Note that at the start of the movement the internal notes are d, e, f; at the end, because of the key signature they are d,e,f#.

As the opening is quasi senza misura, the quotations from the first movement may be played in the tempo at which they were played in the first movement.

The three sections of the Adagio are balanced by the dynamics in the score. It should be noted that they become progressively quieter as a whole.

THIRD MOVEMENT

This follows without a break after the second; the last bar of the Adagio has its full value, and then the new speed begins at once with the first bar of the movement. The 7/8 bars should feel natural: all that happens is that the theme comes in immediately on the last quaver of the preceding statement.

FOURTH MOVEMENT

The implication of the *distinto* marking is that the semiquaver patterns are, without being much quieter, rather more background than the legato themes. It would not be wrong for the patterns to come into greater prominence gradually as the movement proceeds.

There is no change of tempo before the *poco meno mosso*, and the slight rallentando at the end is the only rallentando in the whole piece.

GENERAL POINTS

The dynamic markings are meant very seriously, but in the context of the instrument's ability to project and sustain notes in a hall they may need to be revised upwards. However, much of the piece should be heard as very quiet music.

Please become familiar with playing the piece at the given metronome markings before finding the exact tempo to suit your performance.

London, summer 1990

DAVID STOLL

BRITISH MUSIC INFORMATION CENTRE,

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Andante (quasi allegro) $\text{♩} = 118$

I

pp sempre e legato

pp sempre e legato

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mp *Accents (no accents)*

f *Accents*

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A handwritten musical score for two staves, likely for piano or organ. The score consists of four measures per staff, spanning four staves. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff uses a bass clef and a common time signature. Measure 1: The top staff has sixteenth-note patterns in the upper half and eighth-note patterns in the lower half. The bottom staff has eighth-note patterns. Measure 2: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 3: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 4: The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measures 5-8: These measures are partially visible at the bottom of the page, continuing the pattern established in the first four measures.

Handwritten musical score for two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of three measures of sixteenth-note patterns. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also consists of three measures of sixteenth-note patterns. Measure 3 of both staves includes a dynamic instruction "sempre pp".

(1v)

sempre pp

sempre pp

(8v)

l'istesso tempo sempre

ff

dim in manico

poco a

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pp

crescendo

poco

poco

poco

pp

pp

crescendo

poco

dim in tempo

poco

poco

dim in tempo

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dim in tempo

(senza ped.)

p. 7

p ma slentito

tutti pp sempre

A page of musical notation for six staves, likely for a brass quintet. The notation includes various rhythmic values and dynamic markings like forte (f) and piano (p). A large blue watermark "Preview File Only" is diagonally across the page.

The music is divided into measures by vertical bar lines. Measure 1: Bassoon 1 has a quarter note, Bassoon 2 has a half note, Trombone 1 has a quarter note, Trombone 2 has a half note, Trombone 3 has a half note, and Trombone 4 has a half note. Measure 2: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 3: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 4: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 5: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 6: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 7: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 8: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 9: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes. Measure 10: Bassoon 1 has eighth notes, Bassoon 2 has eighth notes, Trombone 1 has eighth notes, Trombone 2 has eighth notes, Trombone 3 has eighth notes, and Trombone 4 has eighth notes.

Molto Groove (e quasi senza misura)

Handwritten musical score for two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 1 starts with a forte dynamic (f) and a half note. Measure 2 starts with a half note. Measures 3-4 start with a half note.

Handwritten musical score for two staves. The top staff features a melodic line with sixteenth-note patterns and dynamic markings like f, ff, and ff. The bottom staff has sustained notes. Measures 3-4 include performance instructions: "diminuendo" and "riente". Measure 5 starts with a forte dynamic (f).

Handwritten musical score for two staves. The top staff starts with a forte dynamic (f). The bottom staff starts with a half note. Measures 5-6 include dynamic markings: ff, ff, mp, pp, and #. Measures 7-8 start with a half note.

Più Moro (Adagio) $\frac{1}{4} = 42$

PPP
mp
p

simile

senza ped

p
simile

mp
off.
senza ped

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Musical score for three staves:

- Staff 1:** Treble clef, key signature of one sharp (F#), common time. Dynamics: p , $p\text{ all}$, p , p^{14} , ppp .
- Staff 2:** Bass clef, key signature of one sharp (F#), common time.
- Staff 3:** Bass clef, key signature of one sharp (F#), common time.

Performance instructions:

- Measure 14: $\text{Bassoon } \dots$
- Measure 15: $\text{Oboe } \dots$

Watermark: Preview File Only

pppp

fff

p

ff

sf

15

16

17

18

19

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a tempo sempre

Musical score for four staves:

- Staff 1: Common time (4/4). Dynamics: f, p, s.
- Staff 2: Common time (4/4). Dynamics: f, p, pp.
- Staff 3: Common time (4/4). Dynamics: f, p, pp.
- Staff 4: 3/4 time. Dynamics: pp, f.

Musical score for four staves:

- Staff 1: Common time (4/4).
- Staff 2: Common time (4/4).
- Staff 3: Common time (4/4).
- Staff 4: 3/4 time. Dynamics: f, p, pp.

atmos

TU

Moderato e non troppo tenuto = 124

A handwritten musical score for orchestra, page 17. The score consists of six systems of music, each with multiple staves for different instruments. The key signature varies by system, including B-flat major, A major, G major, F major, E major, and D major. The time signature also changes frequently. The score includes dynamic markings such as ff, f, ff, and p, as well as various articulations like accents and slurs. A large blue watermark "Preview File Only" is diagonally across the page.

mp

pp

mf

p

f

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IV

Allegretto = 130

Take a picture

p' dolce e
distinto

A page of musical notation on five-line staff paper. The notation consists of vertical stems with small horizontal dashes above them, representing a rhythmic pattern. A blue diagonal watermark reading "Preview File Only" is overlaid across the page.

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Handwritten musical score for two staves, measures 17-21. The score consists of two staves, each with five lines. Measure 17 starts with a forte dynamic (f) and includes lyrics "pro più e simile". Measures 18 and 19 continue the musical line. Measure 20 begins with a piano dynamic (p). Measure 21 concludes the section with a dynamic marking "mf". The score is written in common time.

pro più f e simile

pro più e simile

p

mf

mf

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five systems of five-line staves each. The score uses common time for most sections. Various time signatures are used, including 3/4 and 2/4. Dynamics like forte (f) and piano (p) are indicated. The vocal parts are separated by brace groups. A blue watermark 'Preview File Only' is diagonally across the middle section.

Handwritten musical score for strings and woodwind instruments. The score consists of four systems of music. The first system shows parts for Oboe (Oboe), Bassoon (Bassoon), and Trombone (Trombone). The second system continues with the same three instruments. The third system begins with a treble clef and includes parts for Violin (Violin) and Cello (Cello). The fourth system concludes the page.

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Handwritten musical score for strings and woodwind instruments. This section continues the four-system structure. The first system starts with a treble clef and includes parts for Violin (Violin) and Cello (Cello). The second system continues with Violin and Cello. The third system begins with a bass clef and includes parts for Double Bass (Double Bass) and Trombone. The fourth system concludes the page.

Poco meno mosso = 116

Handwritten musical score for strings and woodwind instruments. The first system shows parts for Oboe (Oboe), Bassoon (Bassoon), and Trombone (Trombone). The second system continues with the same three instruments. The third system begins with a treble clef and includes parts for Violin (Violin) and Cello (Cello). The fourth system concludes the page.

tutti decrescendo molto e rallentando un poco

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