

Piano

Baroque Sonatas Remix

for Piano Trio

Charlie Barber

1. Allegro

A ♩ = 120

Section A (Measures 1-9) is in 4/4 time. The key signature has one sharp (F#). The piece begins with a piano (*pp*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line. A crescendo leads into measure 9, which is marked with a piano (*p*) dynamic. The section concludes with a repeat sign.

B

10

Section C (Measures 10-17) continues in 4/4 time. The right hand has a melodic line with some rests, and the left hand continues the bass line. The dynamic is piano (*p*). The section ends with a repeat sign.

C

18

Section D (Measures 18-25) is in 4/4 time. The right hand has a more active melodic line. The dynamic starts at mezzo-piano (*mp*) and ends with a piano (*p*) dynamic. The section concludes with a repeat sign.

D

26

Section E (Measures 26-32) is in 4/4 time. The right hand features a melodic line with a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) to a piano (*p*) dynamic. The section ends with a repeat sign.

33

Section F (Measures 33-40) is in 4/4 time. The right hand has a melodic line starting with a piano (*pp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The section ends with a repeat sign.

E

41

Section G (Measures 41-48) is in 4/4 time. The right hand has a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The section ends with a repeat sign.

F

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[illegible]

mf **I** *sempre stacc.*

64

pp

68

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 68 measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The voice part consists of a single melodic line. The score is divided into four measures, each with a different time signature: 3/4, 2/4, 3/4, and 4/4.

72

cresc.

f

J

75

Musical score for measures 75-78 of "The Swan" by Camille Saint-Saëns. The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score shows a change in time signature from 4/4 to 3/4 at measure 76, and back to 4/4 at measure 78.

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78

dim.

81

K

pp *legato*

88

sempre stacc.

L

p *cresc.* *f*

91

94

96

M

dim. *p*

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101 *sempre stacc.* **N**

mp

106

109

112 **O**

p

115

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119

cresc.

121 **P**

mf

124

127 **Q**

dim.

p

130 **pp**

pp

133 **ppp**

ppp

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136 R

p *cresc.* *f*

139

142

dim.

145 S

pp

148

pp *sempre*

151

2. Andante

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♩ = 88

154 **A**

2 3

165 **B** **C** **D**

mp *cresc.* *mf*

Pedal as necessary

172 **E**

mp *mf* *mp*

8^{va}-----

178 **F**

p *cresc.* *mf*

8^{va}-----

184 **G**

mp *p* *cresc.* *mf*

190

mp *cresc.*

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195 **H**

Measures 195-200. Measure 195 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff (treble) begins with a forte (*f*) dynamic and contains a complex chordal texture. The second staff (bass) has a 2/4 time signature and contains a single note (F#) with a fermata. Measures 196-200 continue with a 4/4 time signature. The first staff features a melodic line with various intervals and a crescendo marking (*cresc.*) at the end. The second staff continues with a single note (F#) and a fermata.

200

Measures 200-205. Measure 200 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff (treble) begins with a mezzo-forte (*mf*) dynamic and contains a complex chordal texture. The second staff (bass) has a 2/4 time signature and contains a single note (F#) with a fermata. Measures 201-205 continue with a 4/4 time signature. The first staff features a melodic line with various intervals and a crescendo marking (*cresc.*) at the end. The second staff continues with a single note (F#) and a fermata.

205 **I**

Measures 205-211. Measure 205 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff (treble) begins with a forte (*f*) dynamic and contains a complex chordal texture. The second staff (bass) has a 2/4 time signature and contains a single note (F#) with a fermata. Measures 206-211 continue with a 4/4 time signature. The first staff features a melodic line with various intervals and a mezzo-forte (*mp*) dynamic marking. The second staff continues with a single note (F#) and a fermata.

211

Measures 211-216. Measure 211 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff (treble) begins with a mezzo-forte (*mp*) dynamic and contains a complex chordal texture. The second staff (bass) has a 2/4 time signature and contains a single note (F#) with a fermata. Measures 212-216 continue with a 4/4 time signature. The first staff features a melodic line with various intervals and a decrescendo marking (*dim.*) at the end. The second staff continues with a single note (F#) and a fermata.

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215 **J**

pp

8va

221 **K**

cresc.

mf

227

p

232 **L**

cresc.

mf

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237

Measures 237-242: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, some beamed. Bass staff has a harmonic line with sustained notes and some movement. Time signatures change from 2/4 to 4/4 and back to 2/4.

243 **M**

Measures 243-248: Treble staff starts with a *p* dynamic. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic line. Dynamics include *p*, *cresc.*, and *mf*. Time signatures change from 2/4 to 4/4 and back to 2/4.

249 **N**

Measures 249-254: Treble staff starts with a *cresc.* dynamic. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic line. Dynamics include *cresc.*, *f*, and *mf*. Time signatures change from 2/4 to 4/4 and back to 2/4.

255 **O**

Measures 255-260: Treble staff starts with a *mp* dynamic. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic line. Dynamics include *mp* and *mf*. Time signatures change from 2/4 to 4/4 and back to 2/4.

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261 **P** **Q** Rall... **R** A tempo

mp *p*

267

piu p

272 Rit.

dim. *pp*

3. Vivace

Piano

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♩ = 200

A*energico*

276

Section A, measures 276-282. The music is in 3/4 time and features a complex, rhythmic melody in the right hand with frequent accidentals (sharps and naturals). The left hand provides a steady accompaniment with eighth and sixteenth notes. The tempo is marked *energico* and the dynamics include *f* (forte).

B

283

Section B, measures 283-289. The music continues with the same complex, rhythmic melody in the right hand. The left hand accompaniment remains steady. The tempo is marked *energico*.

290

Section B, measures 290-298. The music continues with the same complex, rhythmic melody in the right hand. The left hand accompaniment remains steady. The tempo is marked *energico*.

299

Section B, measures 299-305. The music continues with the same complex, rhythmic melody in the right hand. The left hand accompaniment remains steady. The tempo is marked *energico*. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo).

C

306

Section C, measures 306-312. The music continues with the same complex, rhythmic melody in the right hand. The left hand accompaniment remains steady. The tempo is marked *energico*. Dynamics include *f* (forte).

313

Section C, measures 313-319. The music continues with the same complex, rhythmic melody in the right hand. The left hand accompaniment remains steady. The tempo is marked *energico*. Dynamics include *f* (forte).

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318 **D**

f *ff*

326 **E**

ff

333

f

340 **F**

ff *p*

347

f

352 **G**

f

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357

Measures 357-363. Measure 357: Treble clef, 3/8 time, whole rest. Bass clef, 3/8 time, whole rest. Measure 358: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 359: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 360: Treble clef, 3/8 time, quarter note G#4, quarter note A#4. Bass clef, 3/8 time, quarter note G#3, quarter note A#3. Measure 361: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 362: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 363: Treble clef, 3/8 time, quarter note G#4, quarter note A#4. Bass clef, 3/8 time, quarter note G#3, quarter note A#3. Dynamics: *f* at measure 358, *p* at measure 360.

364

Measures 364-370. Measure 364: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 365: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 366: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 367: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 368: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 369: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 370: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Dynamics: *f* at measure 364, *p* at measure 367. A box labeled 'H' is above measure 367.

370

Measures 370-374. Measure 370: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 371: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 372: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 373: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 374: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3.

375

Measures 375-381. Measure 375: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 376: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 377: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 378: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 379: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Measure 380: Treble clef, 2/4 time, quarter note B4, quarter note A#4. Bass clef, 2/4 time, quarter note B3, quarter note A#3. Measure 381: Treble clef, 2/4 time, quarter note G#4, quarter note A#4. Bass clef, 2/4 time, quarter note G#3, quarter note A#3. Dynamics: *f* at measure 376. A box labeled 'I' is above measure 378.

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381

8^{va}

f *ff*

387

393 J

ff

399

8^{va}

f *cresc.* *ff*