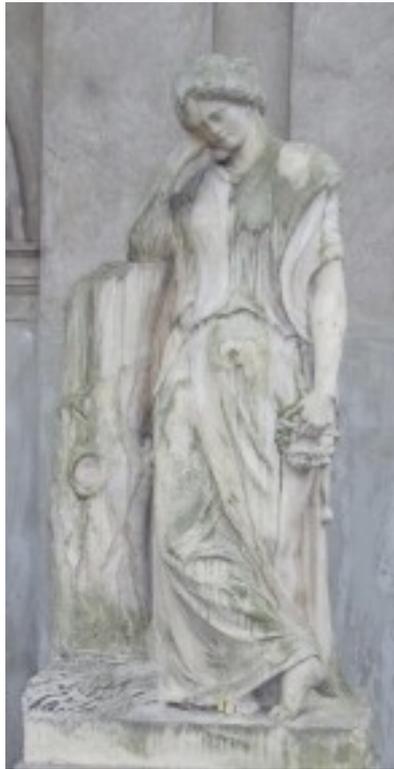


Robert Rønnes

Sonata Classica (Bassoon Sonata no 3)



For

Bassoon and Cembalo / Piano

Robert Rønnes Publications
Stavanger/ Norway
2006

Robert Rønnes
«Sonata Classica»
for
Bassoon
and
Cembalo/Piano
(Bassoon sonata no.3)

Is written for the bassoonist Masahito Tanaka.
Movement no. 1 and 2 should be performed on a
baroquebassoon at 415hz, and Cembalo.

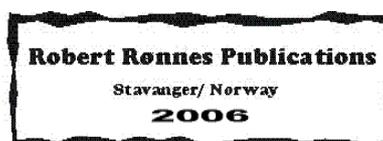
Movement 3 is written for the French Savary bassoon
and should be played on a Savary bassoon at 430hz, with cembalo.
Movement 4 should be played on a modern bassoon,
if possible the piano part should be played on a Hammerklavier at 442hz.

If these instruments are not present,
the complete sonata could be performed for bassoon and piano. -
However the 3 first movements is written for cembalo
and the last for piano.

Stavanger Norway

16 / 9 2001

Robert Rønnes



To Masahito Tanaka

Sonata Classica

for Bassoon and Cembalo / Fortepiano

Robert Rønnes 2001

Andante $\text{♩} = 78$

1: Grand Intrada

Bassoon

Cembalo

Bssn.

Cemb.

Bssn.

Cemb.

Bssn.

Cemb.

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22

Bssn.

Cemb.

Musical score for measures 22-25. The bassoon part (Bssn.) features a complex melodic line with triplets and a quintuplet. The piano accompaniment (Cemb.) includes chords and arpeggiated figures in both staves.

26

Bssn.

Cemb.

Musical score for measures 26-29. The bassoon part (Bssn.) continues with rhythmic patterns and triplets. The piano accompaniment (Cemb.) features arpeggiated chords and rhythmic accompaniment.

30

Bssn.

Cemb.

Musical score for measures 30-34. The bassoon part (Bssn.) has a dense melodic passage with triplets and accents. The piano accompaniment (Cemb.) includes arpeggiated chords and a more active bass line.

35

Bssn.

Cemb.

Musical score for measures 35-38. The bassoon part (Bssn.) features a melodic line with slurs and accents. The piano accompaniment (Cemb.) consists of arpeggiated chords and rhythmic accompaniment.

38

Bssn.

Cemb.

41

Bssn.

Cemb.

46

Bssn.

Cemb.

52

Bssn.

Cemb.

rit.

Allegretto grazioso ♩ = 78

2: "HKICW"

Bassoon

Cembalo

6

Bssn.

Cemb.

13

Bssn.

Cemb.

18

Bssn.

Cemb.

25

Bssn.

Cemb.

31

Bssn.

Cemb.

36

Bssn.

Cemb.

41

Bssn.

Cemb.

45

Bssn.

p cresc----- *f*

Cemb.

p cresc----- *f*

51

Bssn.

Cemb.

56

Bssn.

Cemb.

62

Bssn.

p cresc-----

Cemb.

p cresc-----

69

Bssn.

Cemb.

12

Detailed description: This system covers measures 69 to 73. The bassoon part (Bssn.) features a complex melodic line with many sixteenth notes, including a triplet of sixteenth notes in measure 71. The piano accompaniment (Cemb.) consists of chords in the right hand and a rhythmic bass line in the left hand. A bracket labeled '12' is placed under the final sixteenth notes of the bassoon line in measure 71.

74

Bssn.

Cemb.

f

Detailed description: This system covers measures 74 to 81. The bassoon part (Bssn.) has a melodic line with accents and slurs, ending with a dynamic marking of *f* in measure 81. The piano accompaniment (Cemb.) features chords in the right hand and a rhythmic bass line in the left hand, also ending with a dynamic marking of *f* in measure 81.

82

Bssn.

Cemb.

Detailed description: This system covers measures 82 to 88. The bassoon part (Bssn.) continues with a melodic line of sixteenth notes. The piano accompaniment (Cemb.) maintains its chordal and rhythmic accompaniment.

89

Bssn.

Cemb.

rit.

Detailed description: This system covers measures 89 to 95. The bassoon part (Bssn.) has a melodic line that concludes with a dynamic marking of *rit.* in measure 95. The piano accompaniment (Cemb.) features chords in the right hand and a rhythmic bass line in the left hand, also ending with a dynamic marking of *rit.* in measure 95.

3: "Savary"

Lento espressivo $\bullet = 58$

Bassoon *p*

Cembalo *p*

5

Bssn. *mf*

Cemb. *mf*

9

Bssn. *p* *mf* *cantare*

Cemb. *p* *mf*

14

Bssn.

mf *mf* *p*

Cemb.

19

Bssn.

$\text{♩} = 64$ **Drammatico**

ff *ff*

Cemb.

23

Bssn.

ff

Cemb.

27

Bssn.

p **Drammatico** *ff*

p *ff*

Cemb.

Sostenuto e intenso molto

31

Bssn.

Cemb.

ff

35

Bssn.

Cemb.

f

40

Molto Feroce

Bssn.

Cemb.

ff

14

14

42

Bssn.

Cemb.

13

12

13

44

Bssn.

Cemb.

50

legato e trillo al 53

Bssn.

ff

Cemb.

ff

51

Bssn.

Cemb.

54

G.P.

pp

Bssn.

mf *pp*

Cemb.

G.P.

mf *pp*

$\bullet = 58$ Tempo 1

60

Bssn.

Cemb.

p

63

Bssn.

Cemb.

p

65

Bssn.

Cemb.

pociss. rit.

pp

4: "W.A.M.1758"

Vivo ♩ = 92

Bassoon

f

Piano
(Hammer-
Klavier)

f

4

Bssn.

mp

f

Pno.

mp

f

7

Bssn.

mp

Pno.

mp

10

Bssn.

f

Pno.

f

14

Bssn.

Pno.

17

Bssn.

Pno.

Quasi trillo

19

Bssn.

Pno.

mp

21

Bssn.

Pno.

cresc. -- al 24 -----

24

Bssn. *f*

Pno. *f*

26

Bssn. *Quasi trillo*

Pno.

28

Bssn. *mp* *Quasi trillo*

Pno. *mp*

30

Bssn. *mf* *f*

Pno. *mf* *f*

33

Bssn.

Pno.

Measures 33-35. Bassoon part features sixteenth-note runs and triplets. Piano accompaniment includes a rhythmic pattern of eighth notes with accents and a bass line of quarter notes.

36

Bssn.

Pno.

Measures 36-38. Bassoon part includes triplets and a septuplet. Piano accompaniment continues with eighth-note patterns and a bass line.

39

Bssn.

Pno.

Measures 39-41. Bassoon part has a rest in measure 40. Piano accompaniment features sixteenth-note runs and chords.

42

Bssn.

Pno.

Measures 42-44. Bassoon part has a long slur. Piano accompaniment includes sixteenth-note patterns and a bass line.

45

Bssn.

Pno.

47

Quasi trillo

Bssn.

Pno.

p *mp*

p *mp*

50

Bssn.

Pno.

53

Bssn.

Pno.

56

Bssn.

Pno.

f

59

Bssn.

Pno.

rit.

62

Coda-Poco Largamente ♩ = 88

Bssn.

Pno.

ff

In tempo

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