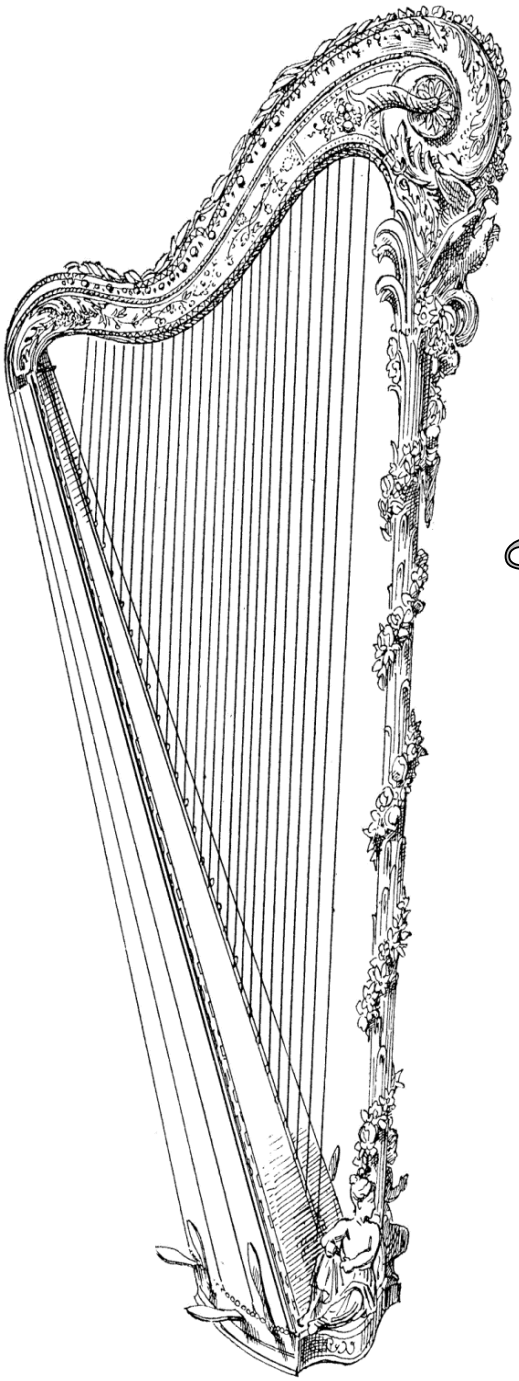

Music for Carillon,
Harp, or Keyboards

A Baroque Sonata

i. Preludio

ii. Aria and Trio ~ Recitativo

iii. Finale

Ennis Fruhauf

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2020

Music for Carillon, Harp, or Keyboards

A Baroque Sonata

for Carillon, Harp, Piano, various Keyboard Instruments, or as an accompanied sonata for a solo treble instrument

i. Preludio

ii. Aria and Trio ~ Recitativo

iii. Finale

Notes

A Baroque Sonata offers three movements, the first of which is a *Preludio* in common time (*i.e.* in 4/4), featuring a compound rounded binary *(da capo)* structure. The second movement, *Aria* and *Trio*, presents an ornamented *andante* menuet (in 3/4) consisting of seven phrases, with each one repeated, followed by a contrasting trio (in 6/8), and the aria's return (without repeats). A brief *recitativo* passage leads to a lively *Finale*, a large rondo structure (*i.e. ABACA* in 12/8 and 6/4 meter) that alternates a refrain with two contrasting couplets (or verses) and returns once more with an abbreviated coda.

The sonata was prepared on a standard piano keyboard, but it is designed for performance on carillon, harp or other keyboard instruments. The sonata's overall manner and harmonic language provide a mixture in equal parts of Baroque and Rococo influences, in spite of its titled implications. In keeping with period practice traditions, few interpretive instructions have been provided. A sensitive realization of the work will include the use of flexible tempos, varying dynamic levels, and a wide range of shadings and touches**.**

A Note from the *composer* of ***A Baroque Sonata***

As can be seen – and heard – in the following score for keyboard, the role of composer was that of assembling a freely associated musical composite extrapolated from any number of keyboard works by Johann Pachelbel, Johann Kaspar Ferdinand Fischer, Johann Gottfried Walther, Georg Frideric Handel, Johann Sebastian Bach, and numerous others, over years of association and practice. Less familiar but eminently notable sources would include the carillon repertories of Jan de Gruytters, as well as the preludes of Matthias van den Gheyn. Apologies are rendered for any and all unintended or outright trespassing, as it were, on the properties or works of historical and inspirational forerunners.

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www.frumuspub.net
2020

In memory of
Anthony Bramley Fruhauf

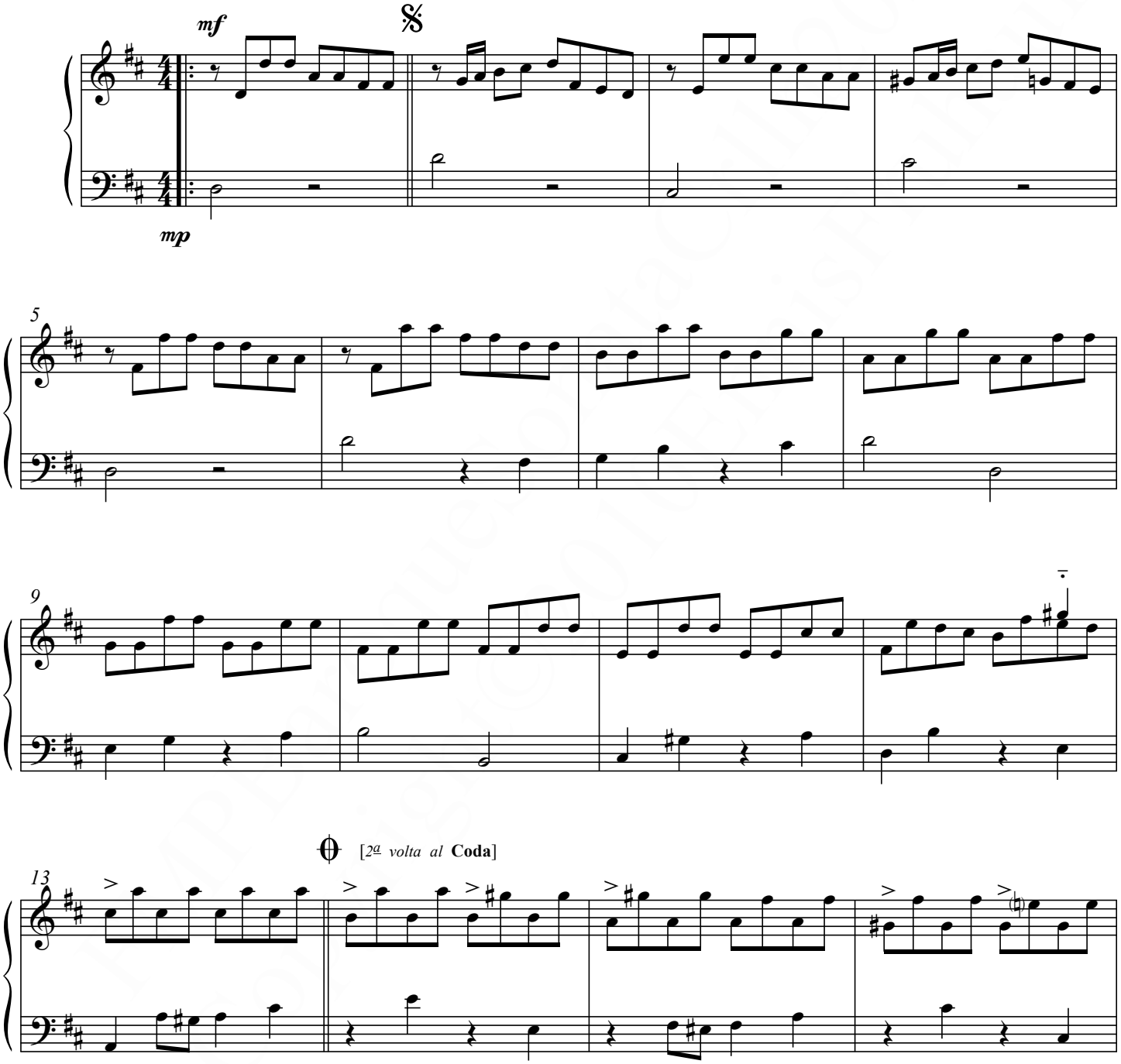
A Baroque Sonata

for Carillon, Harp, or Keyboard(s)

i. Preludio

Poco allegro

Ennis Fruhauf



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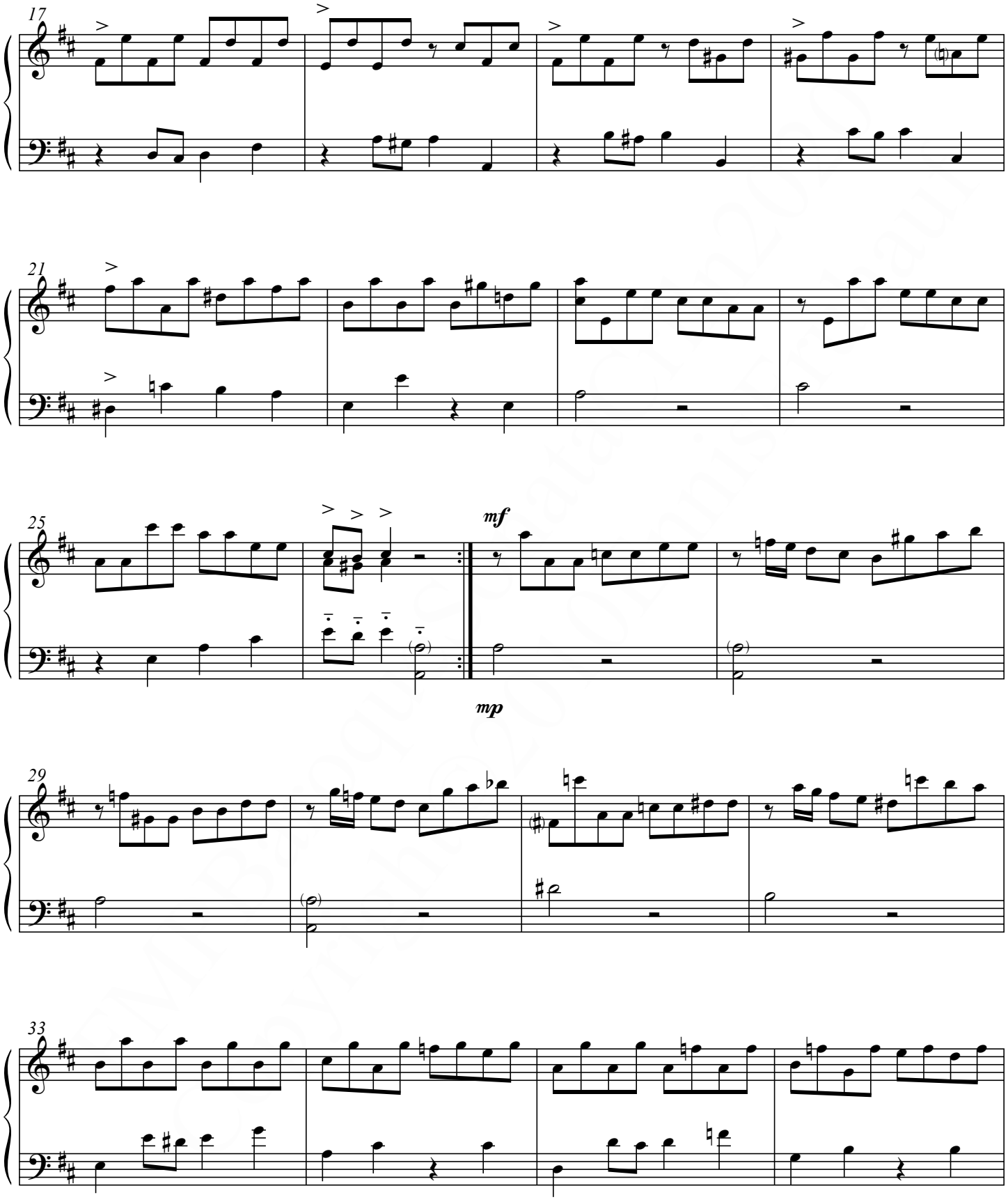
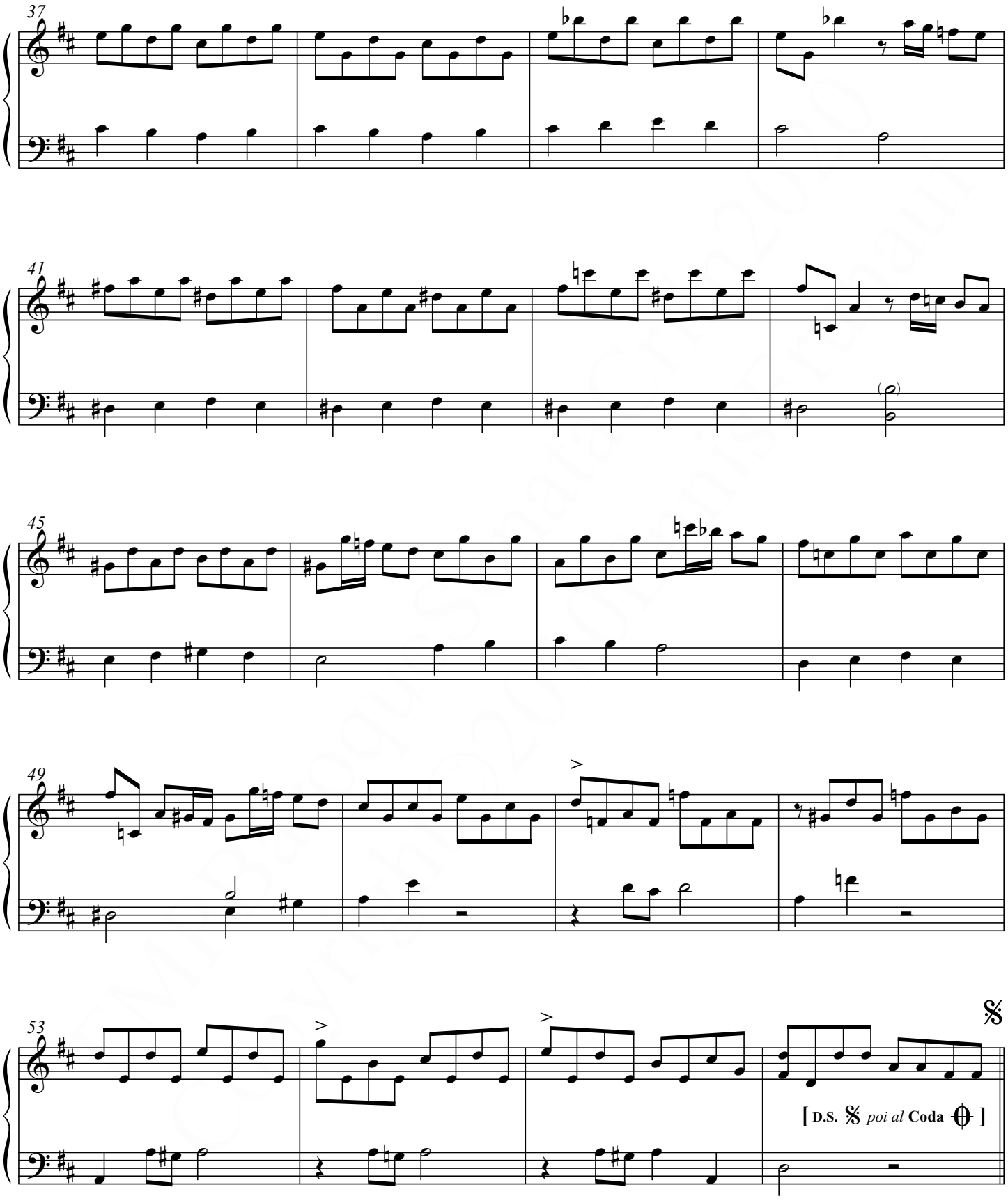
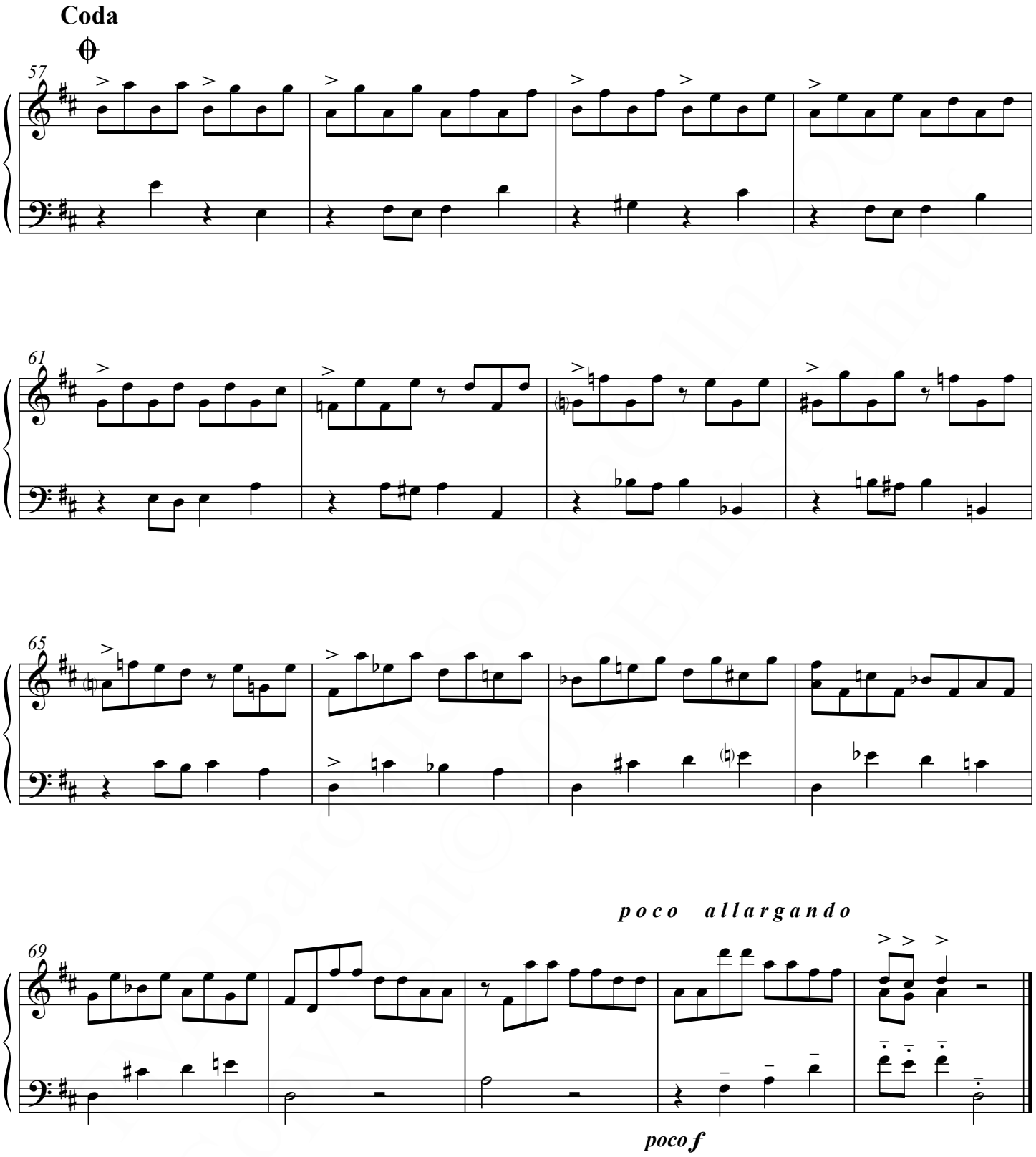
A Baroque Sonata ~ i. Preludio




37
41
45
49
53
[D.S. 𝄋 poi al Coda 𝄌]

A Baroque Sonata ~ i. Preludio



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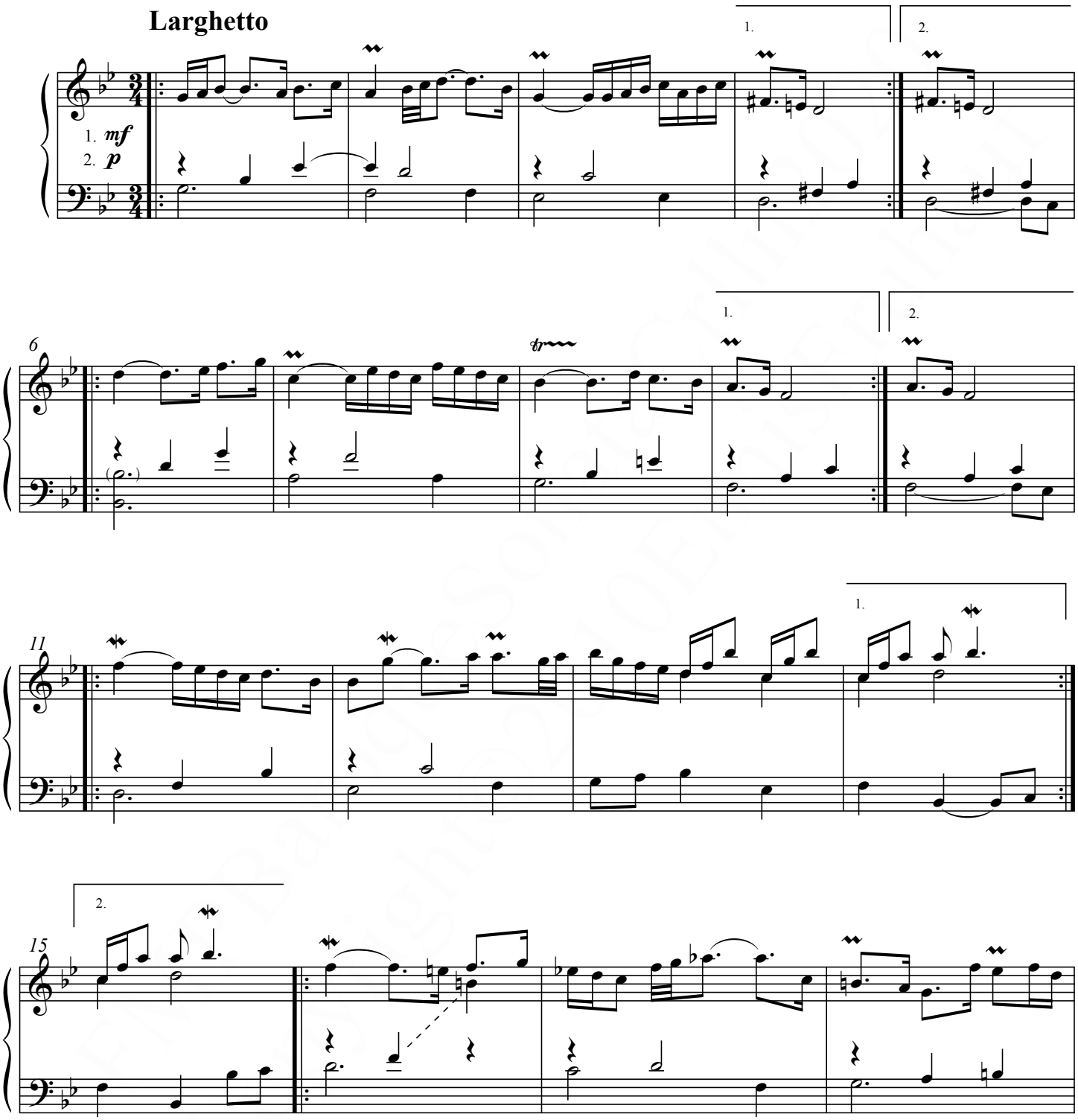
A Baroque Sonata

ii. Aria and Trio

Aria

Larghetto

1. *mf*
2. *p*



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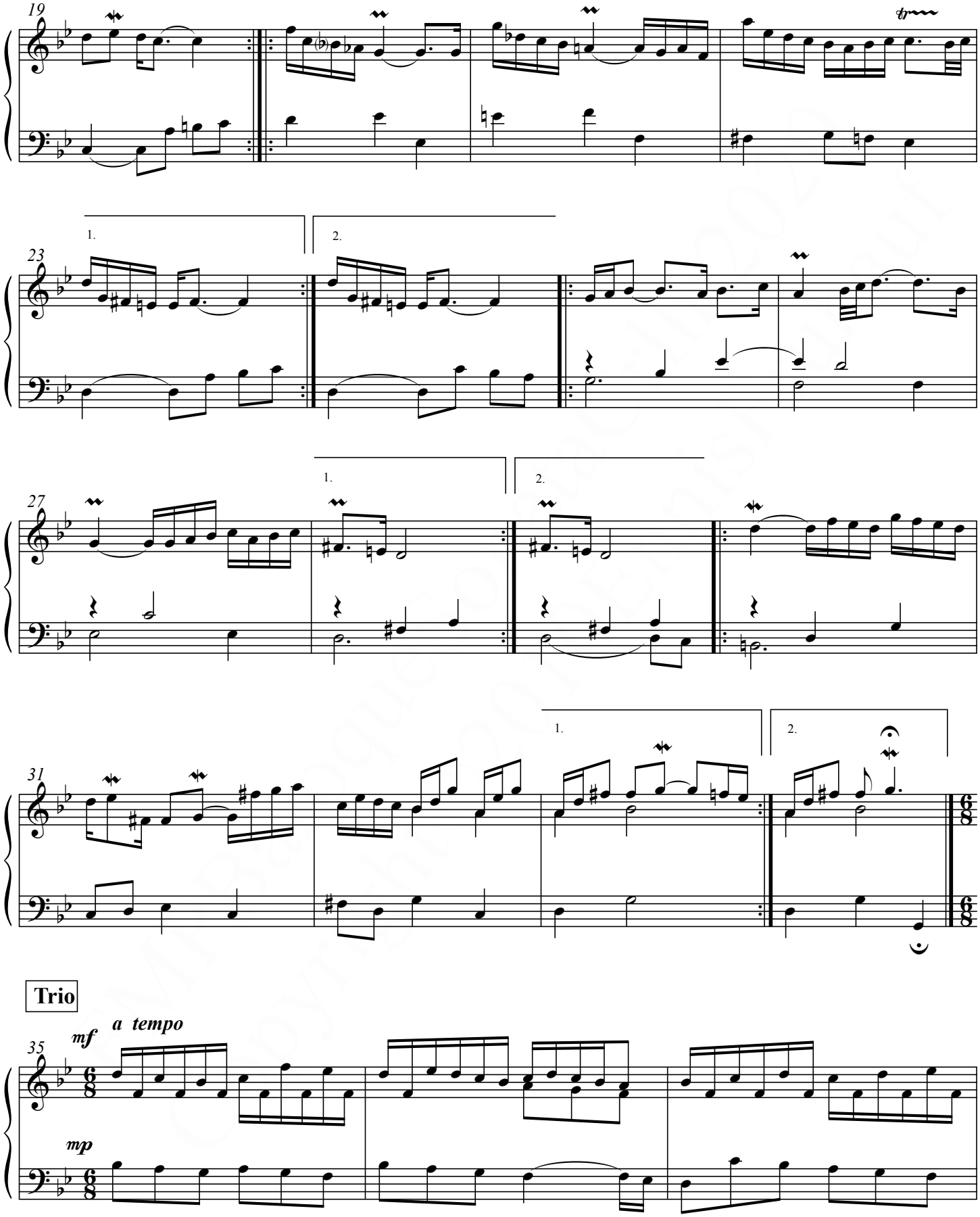
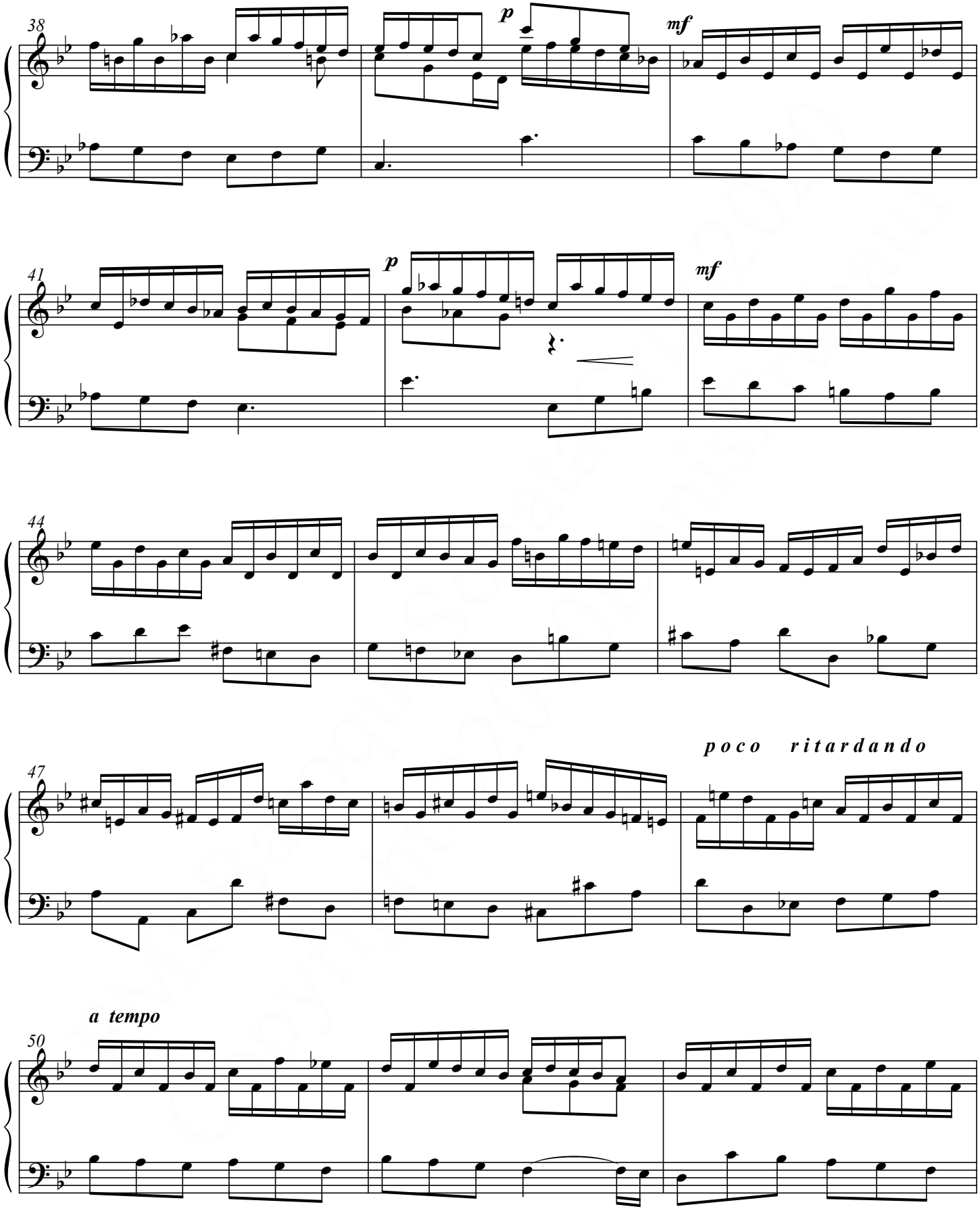
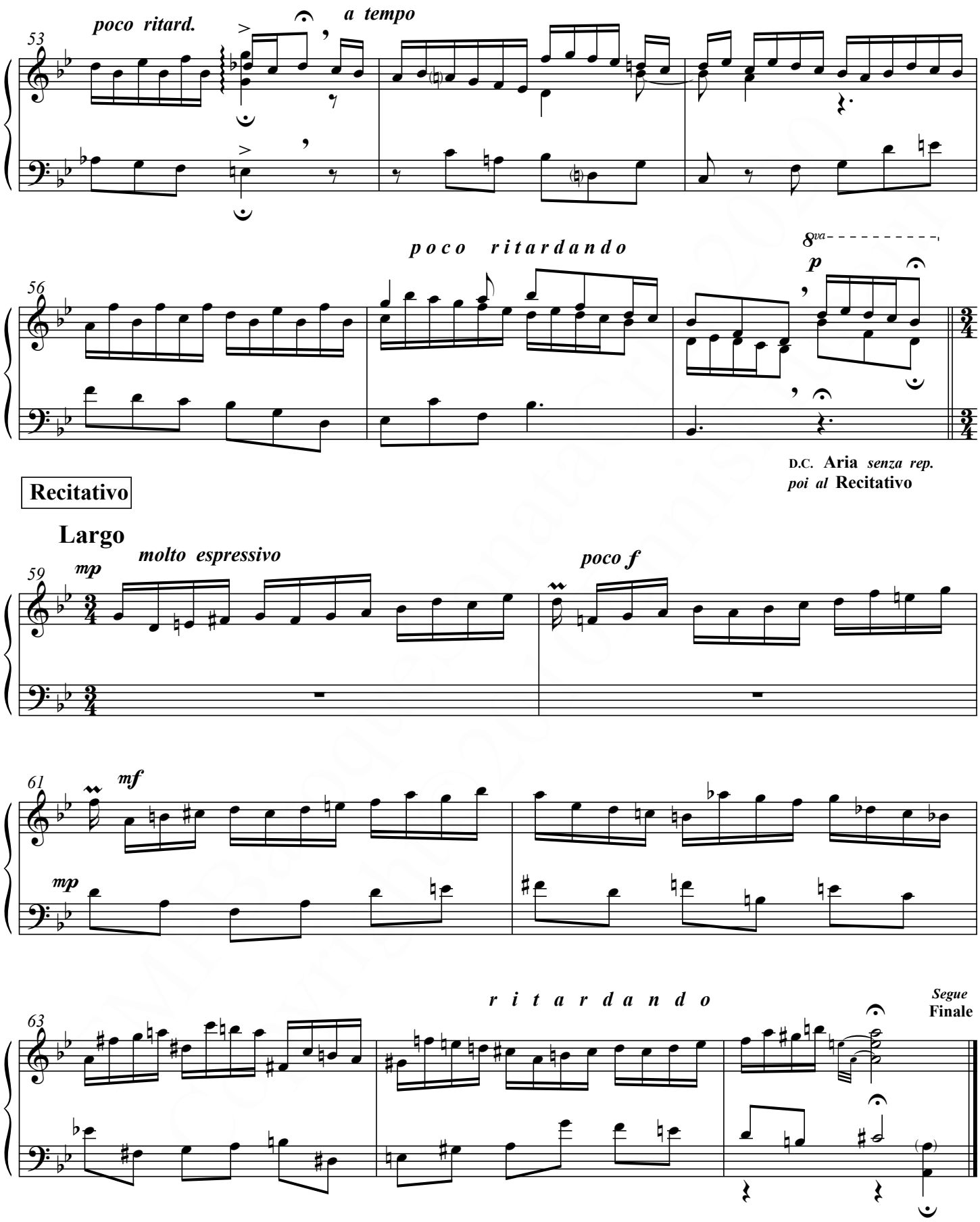
A Baroque Sonata ~ ii. Aria and Trio




38
p
mf
41
p
mf
44
47
poco ritardando
a tempo
50

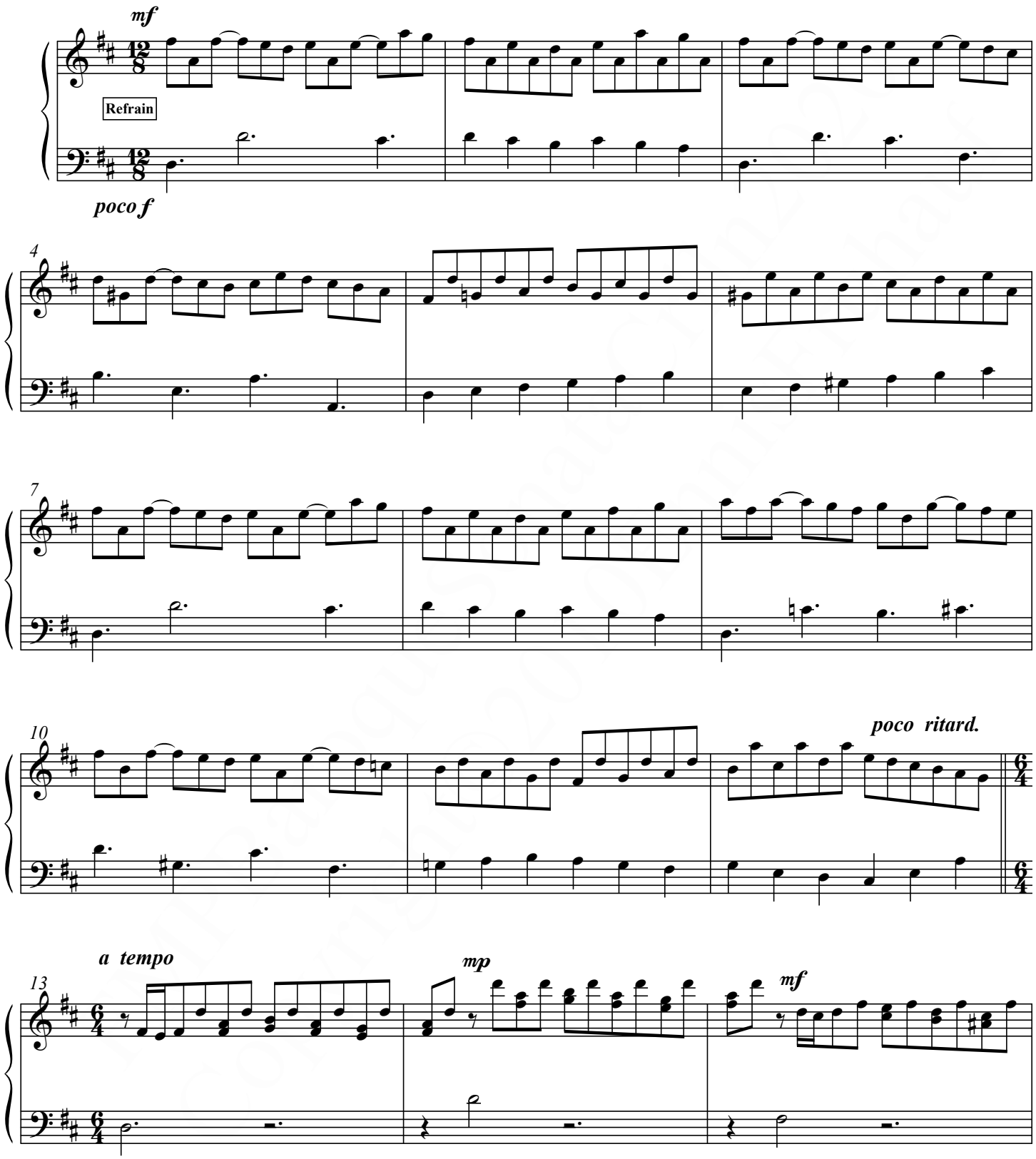
A Baroque Sonata ~ ii. Aria and Trio



A Baroque Sonata

iii. Finale

Andante con moto



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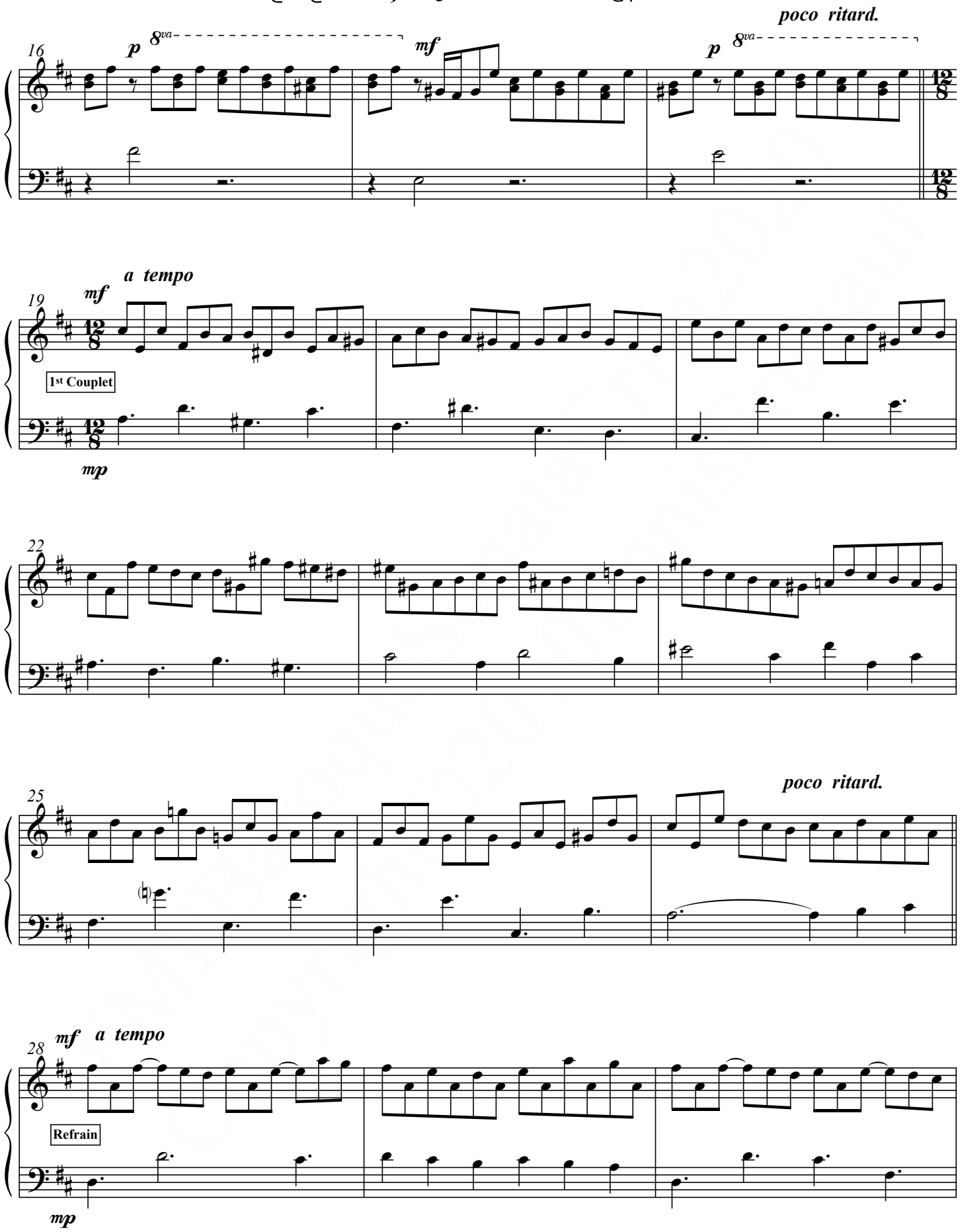
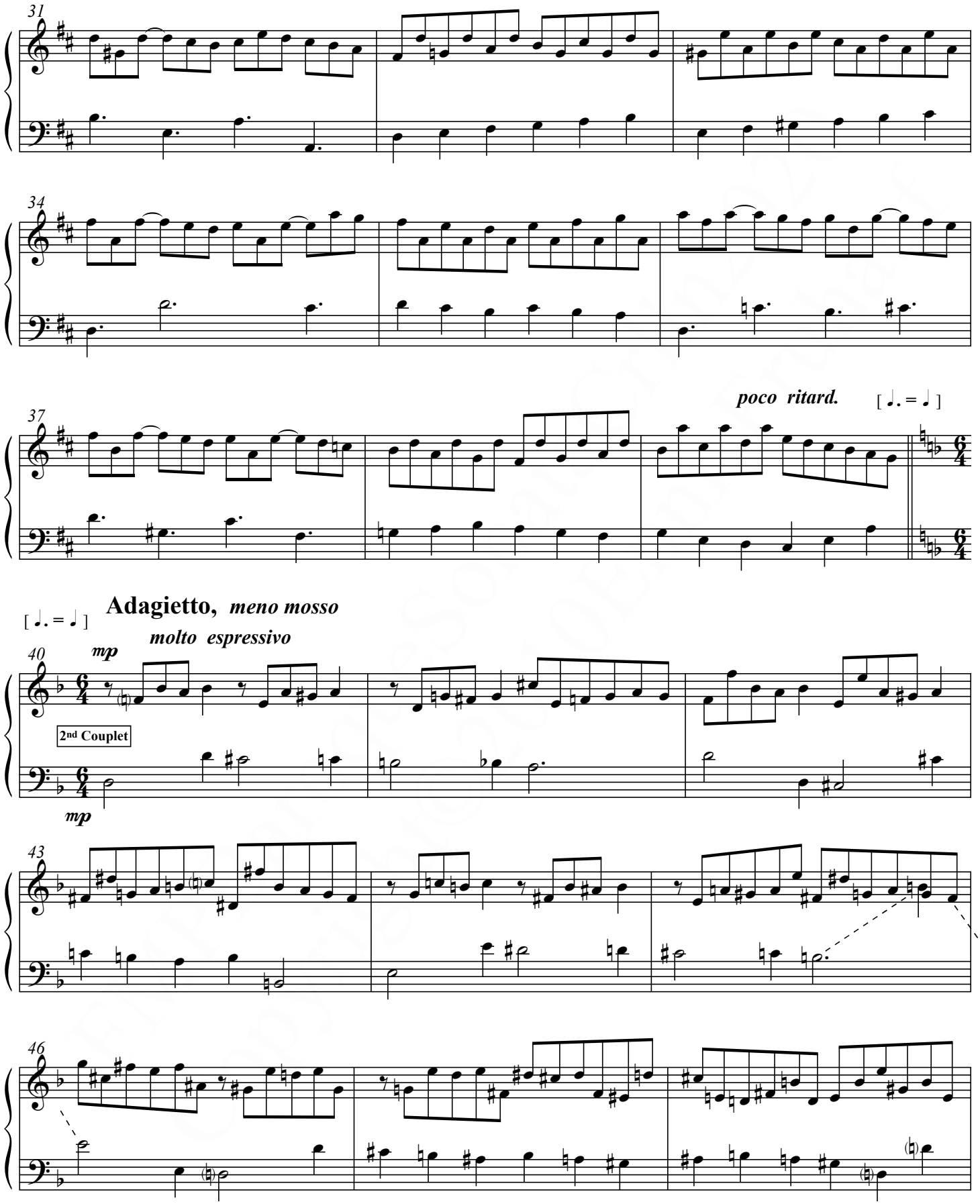
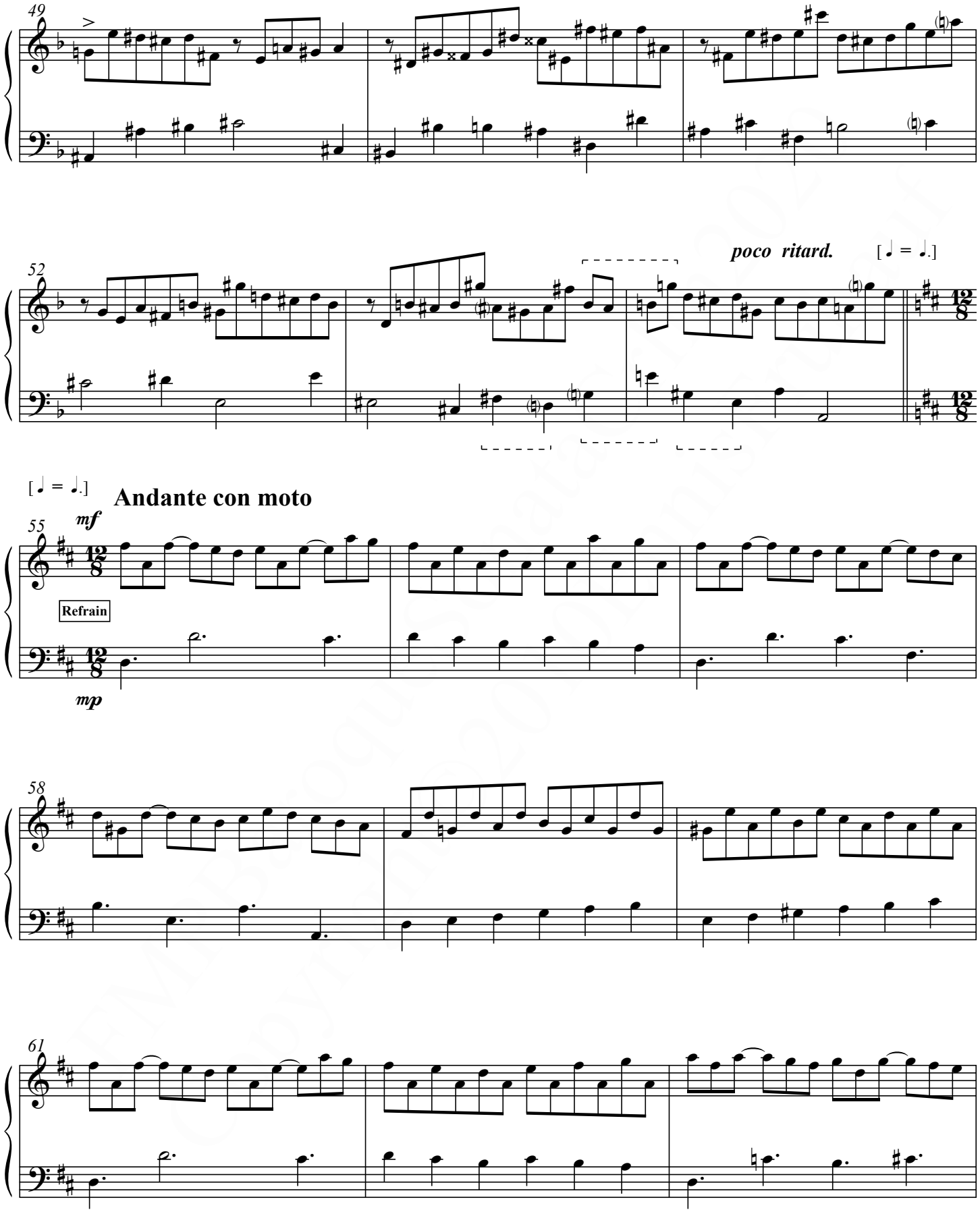
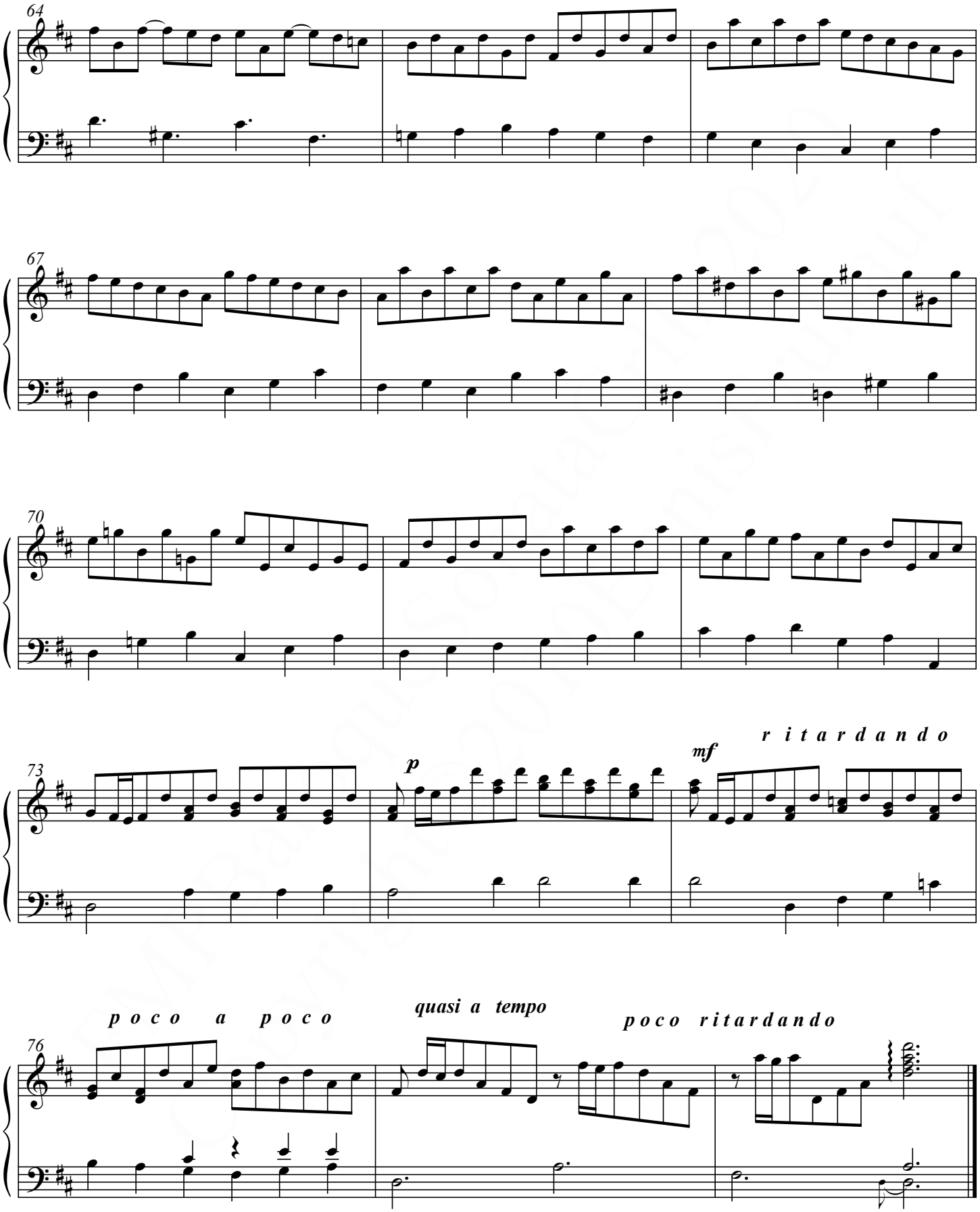
A Baroque Sonata ~ iii. Finale




31
34
37
poco ritard.
[♩. = ♩]
Adagietto, meno mosso
molto espressivo
[♩. = ♩]
40
mp
2nd Couplet
mp
43
46

A Baroque Sonata ~ iii. Finale




64
67
70
73
p
mf
r i t a r d a n d o
76
p o c o a p o c o
quasi a tempo
p o c o r i t a r d a n d o

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