



Paul J Smith

Arranger, Composer

United States (USA), Trenton, Illinois

About the artist

I received music training on cornet in public schools at an early age. Since giving that up in high school, I have been a mostly self-taught musician. I play guitar, bass, drums, violin, viola, cello, trumpet, piano, organ, and recorder. I have been a professional rock musician since 1982, playing bass guitar, electronic keyboards, and vocals.

I have always been a fan of classical and baroque era music. String music is my greatest passion, with harpsichord and organ following closely behind.

When I hear music, I imagine it played on other instruments; thus, my passion for making arrangements of keyboard sonatas for strings.

If you have played any of my arrangements, please let me know what you think. If you need breakouts of the individual parts, let me know that, too. I'd be happy to do that for you.

Personal web: <http://www.metalsmithmusik.com>

About the piece



Title:	Sonata #16
Composer:	Soler, Antonio
Arranger:	Smith, Paul J
Licence:	Public Domain
Instrumentation:	String Quartet
Style:	Baroque

Paul J Smith on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-pauljsmith.htm>

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Sonata #16 in Eb for Strings

for Harpsichord

Antonio Soler

Arranged for Strings by Paul J. Smith

Largo Andante

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vlc.

Vln. 1

Vln. 2

Vla.

Vlc.

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2
76

Vln. 1

Vln. 2

Vla.

Vlc.

22

Vln. 1

Vln. 2

Vla.

Vlc.

27

Vln. 1

Vln. 2

Vla.

Vlc.

Sonata #16 in Eb for Strings

32

Vln. 1

Vln. 2

Vla.

Vlc.

6

3

3

3

tr

Detailed description: This system contains measures 32 through 36. The first violin part (Vln. 1) features a complex melodic line with sixteenth-note runs, marked with a '6' (sextuplet) and three '3' (triplets). Trills are indicated with 'tr' above notes in measures 35 and 36. The second violin (Vln. 2) and viola (Vla.) parts are mostly silent, with some notes in measure 35. The cello (Vlc.) part provides a steady bass line with eighth and quarter notes.

37

Vln. 1

Vln. 2

Vla.

Vlc.

tr

tr

tr

tr

Detailed description: This system contains measures 37 through 42. The first violin (Vln. 1) has a melodic line with trills ('tr') in measures 37, 40, 41, and 42. The second violin (Vln. 2) and viola (Vla.) parts have trills in measures 40 and 41. The cello (Vlc.) part continues with a rhythmic accompaniment of eighth and quarter notes.

43

Vln. 1

Vln. 2

Vla.

Vlc.

tr

tr

tr

tr

Detailed description: This system contains measures 43 through 48. The first violin (Vln. 1) and second violin (Vln. 2) parts feature trills ('tr') in measures 43, 44, 45, and 46. The viola (Vla.) part has a trill in measure 44. The cello (Vlc.) part continues with a rhythmic accompaniment of eighth and quarter notes.

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4
49

Vln. 1

Vln. 2

Vla.

Vlc.

55

Vln. 1

Vln. 2

Vla.

Vlc.

61

Vln. 1

Vln. 2

Vla.

Vlc.

65

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains measures 65 through 69. The first violin part (Vln. 1) features a melodic line with a sixteenth-note triplet in measure 67. The second violin part (Vln. 2) has a similar melodic line. The viola part (Vla.) plays a sixteenth-note triplet in measure 66. The violoncello part (Vlc.) provides a steady bass line. The key signature is three flats (E-flat major/C minor).

70

Vln. 1

Vln. 2

Vla.

Vlc.

Detailed description: This system contains measures 70 through 74. The first violin part (Vln. 1) has a melodic line with a sixteenth-note triplet in measure 71. The second violin part (Vln. 2) has a melodic line with a sixteenth-note triplet in measure 72. The viola part (Vla.) plays a sixteenth-note triplet in measure 70. The violoncello part (Vlc.) provides a steady bass line. The key signature is three flats (E-flat major/C minor).

75

Vln. 1

Vln. 2

Vla.

Vlc.

tr

Detailed description: This system contains measures 75 through 79. The first violin part (Vln. 1) has a melodic line with a sixteenth-note triplet in measure 75 and a trill in measure 79. The second violin part (Vln. 2) has a melodic line with a sixteenth-note triplet in measure 76. The viola part (Vla.) plays a sixteenth-note triplet in measure 75. The violoncello part (Vlc.) provides a steady bass line. The key signature is three flats (E-flat major/C minor).

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6
81

Vln. 1

Vln. 2

Vla.

Vlc.

86

Vln. 1

Vln. 2

Vla.

Vlc.

90

Vln. 1

Vln. 2

Vla.

Vlc.

Sonata #16 in Eb for Strings

95

Vln. 1

Vln. 2

Vla.

Vlc.

100

Vln. 1

Vln. 2

Vla.

Vlc.

105

Vln. 1

Vln. 2

Vla.

Vlc.

Sonata #16 in Eb for Strings

8
111

Vln. 1

Vln. 2

Vla.

Vlc.

117

Vln. 1

Vln. 2

Vla.

Vlc.

123

Vln. 1

Vln. 2

Vla.

Vlc.

Sonata #16 in E \flat for Strings

129

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature sixteenth-note runs with sixteenth-note rests, marked with a '6' for a sixteenth-note rest. The Viola (Vla.) part has a whole note in the first measure and rests in the following three measures. The Violoncello (Vlc.) part has a steady eighth-note accompaniment. A trill (tr) is indicated in the first measure of the Vln. 1 part.

134

In measure 134, the Viola (Vla.) part begins a sixteenth-note run, marked with a '6'. The Violoncello (Vlc.) part continues with eighth notes. The Violin parts (Vln. 1 and Vln. 2) continue with their melodic lines.

138

Measures 138-141 show the Viola (Vla.) and Violoncello (Vlc.) parts playing sixteenth-note runs, both marked with a '6'. The Violin parts (Vln. 1 and Vln. 2) continue with their melodic lines.

10
142

Sonata #16 in Eb for Strings

Vln. 1

Vln. 2

Vla.

Vlc.