



Aurélien Solor

France, Morangis

Arioso - Cantas BWV 156 (Adagio) Bach, Johann Sebastian

A propos de l'artiste

Tombé de bonne heure dans le monde musical (4 ans) en apprenant le piano, mes cours se sont rapidement terminés faute de moyens.

Après plusieurs années de pratique vocale et la découverte autodidacte de la guitare, ce n'est qu'à l'âge de 17 ans que j'ai pu renouer avec le solfège et l'apprentissage d'un instrument au sein d'une harmonie, débutant ainsi le saxophone alto, puis ténor pour enfin débiter le cor d'harmonie.

Aujourd'hui, toujours au sein de cette formation musicale, j'ai le plaisir de continuer mon apprentissage en tant que directeur, me permettant ainsi de mêler la pratique d'un instrument en apprenant plus profondément la théorie musicale.

Qualification : Directeur d'harmonie

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A propos de la pièce



Titre : Arioso - Cantas BWV 156 (Adagio)

Compositeur : Bach, Johann Sebastian

Arrangeur : Solor, Aurélien

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Instrumentation : Clarinette, Piano

Style : Baroque

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Arioso - Cantas BWV 156 (Adagio)

Score

Ich steh mit einem Fuß im Grabe

Jean-Sebastien Bach

Aurelien Solor

Adagio

Clarinet in B \flat

Piano

This system contains the first four measures of the piece. The Clarinet in B \flat part (top staff) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The Piano accompaniment (bottom two staves) features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The right hand of the piano plays chords of G3-B3-D4, F3-A3-C4, and G3-B3-D4.

B \flat Cl.

Pno.

This system contains measures 5 through 8. The B \flat Clarinet part (top staff) continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The Piano accompaniment (bottom two staves) continues with the same bass line and right-hand chords as in the first system.

B \flat Cl.

Pno.

This system contains measures 9 through 12. The B \flat Clarinet part (top staff) continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The Piano accompaniment (bottom two staves) continues with the same bass line and right-hand chords as in the first system.

B♭ Cl. 15

Pno.

This system contains measures 15 through 18. The B♭ Clarinet part (top staff) begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment (bottom two staves) features a series of chords in the right hand and a simple bass line in the left hand.

B♭ Cl. 19

Pno.

This system contains measures 19 through 23. The B♭ Clarinet part continues with eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with chords and a bass line.

B♭ Cl. 24

Pno.

This system contains measures 24 through 27. The B♭ Clarinet part features a triplet of eighth notes (A4, B4, C5) and another triplet (D5, E5, F5). The piano accompaniment continues with chords and a bass line.

28

B♭ Cl.

Pno.

Detailed description: This system covers measures 28 to 32. The B♭ Clarinet part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth-note patterns and some slurs. The Piano accompaniment (bottom two staves) starts with a bass clef and a key signature of one flat (B♭). The right hand plays chords and some eighth-note figures, while the left hand provides a steady bass line with quarter and eighth notes.

33

B♭ Cl.

Pno.

Detailed description: This system covers measures 33 to 36. The B♭ Clarinet part continues its melodic line with eighth-note patterns and some slurs. The Piano accompaniment continues with its harmonic support, featuring chords in the right hand and a bass line in the left hand.

37

B♭ Cl.

Pno.

Detailed description: This system covers measures 37 to 40. The B♭ Clarinet part features a melodic line with a long slur across measures 37 and 38, and a final note in measure 40. The Piano accompaniment continues with its harmonic support, ending with a final chord in measure 40. A fermata is placed over the final notes of both parts.