



Minh Tu Tran

Viêt Nam, Hanoi

Trio sonata for trumpet in Eb, clarinet in Eb & basso continuo

A propos de l'artiste

I like Baroque music and have transcribed many works for various instrument combinations.

Page artiste : https://www.free-scores.com/partitions_gratuites_tranminhtu.htm

A propos de la pièce

Titre :	Trio sonata for trumpet in Eb, clarinet in Eb & basso continuo
Compositeur :	Tran, Minh Tu
Arrangeur :	Tran, Minh Tu
Droit d'auteur :	Tran Minh Tu © All rights reserved
Instrumentation :	Trompette et Clarinette
Style :	Baroque

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Trio sonata

Minh Tu Tran

Allegro (♩=120)

Trumpet in Eb (non-trans.)

Clarinet in Eb (non-trans.)

Basso continuo

7

16

22

28

Tpt.

Cl.

B.C.

34

40

45

52

59

Tpt.

Cl.

B.C.

66

74

Vivace (♩=120)

80

83

86

Tpt.

Cl.

B.C.

88

92

94

97

100

Tpt.

Cl.

B.C.

102

105

110

113

115

Tpt.

Cl.

B.C.

118

Andante (♩.=50)

122

128

134

140 *Allegro* (♩ = 120)

Tpt. *C*

Cl. *C*

B.C. *C*

144

147

150

155

159

Tpt.

Cl.

B.C.

Musical score for measures 159-163. The score is in 3/4 time and B-flat major. It features three staves: Trumpet (Tpt.), Clarinet (Cl.), and Bassoon (B.C.). The music consists of eighth and sixteenth notes with various articulations and slurs.

164

Musical score for measures 164-168. The score is in 3/4 time and B-flat major. It features two staves: Clarinet (Cl.) and Bassoon (B.C.). The music continues with eighth and sixteenth notes, including some slurs and dynamic markings.

169

Musical score for measures 169-171. The score is in 3/4 time and B-flat major. It features two staves: Clarinet (Cl.) and Bassoon (B.C.). The music includes sixteenth-note patterns and slurs.

172

Musical score for measures 172-174. The score is in 3/4 time and B-flat major. It features two staves: Clarinet (Cl.) and Bassoon (B.C.). The music includes sixteenth-note patterns and slurs.

175

Musical score for measures 175-179. The score is in 3/4 time and B-flat major. It features two staves: Clarinet (Cl.) and Bassoon (B.C.). The music includes sixteenth-note patterns and slurs.

179

Tpt.

Cl.

B.C.

Musical score for measures 179-182. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The Trumpet part (Tpt.) starts with a melodic line of eighth notes. The Clarinet part (Cl.) is mostly silent in the first two measures, then enters with a melodic line. The Bassoon part (B.C.) plays a rhythmic accompaniment of eighth notes.

183

Musical score for measures 183-186. The key signature is two flats. The piano accompaniment consists of three staves: the right hand plays a melodic line with eighth notes and some slurs, while the left hand plays a rhythmic accompaniment of eighth notes.

187

Musical score for measures 187-191. The key signature is two flats. The piano accompaniment continues with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. There are some slurs and ties in the right hand.

192

Musical score for measures 192-196. The key signature is two flats. The piano accompaniment continues with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

197

Musical score for measures 197-201. The key signature is two flats. The piano accompaniment continues with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

202

Musical score for measures 202-204. The score is in 3/4 time and B-flat major. It features three staves: Tpt. (Trumpet), Cl. (Clarinet), and B.C. (Bassoon). The Tpt. part starts with a dotted quarter note followed by eighth notes. The Cl. part has a similar rhythmic pattern. The B.C. part has a more active eighth-note accompaniment.

205

Musical score for measures 205-207. The score continues in 3/4 time and B-flat major. The top staff has a melodic line with some rests. The middle staff has a more complex melodic line with many sixteenth notes. The bottom staff continues with the eighth-note accompaniment.

208

Musical score for measures 208-209. The score concludes in 3/4 time and B-flat major. The top staff has a melodic line that ends with a whole note. The middle staff has a similar melodic line. The bottom staff has a simple eighth-note accompaniment.