

Allegro Con Brio from Sonata II

G.F. Handel

transcribed by Beth Gottlieb

♩ = 108

marcato

f *p* *poco a poco cresc.*

4 5 6

7 8

f *p*

9 10

f *p*

A

11 12

cresc.

13 14

f

15 16

p *cresc.*

17 18 *tr*

f

2023-2024 All-state concert Band Snare 9/10
24

Sonatina ♩ = 88

1. *f* *p* <

2. *f*

3. *ff* *dim.*

4. *p* *cresc.* *ff*

5. *f*

6. *p* < *f* *p* < *f* *p* < *f*

7. *p* < *f*

8. *mf*

9. *p*

10. *cresc.* *f*

11. *ff*

12. *ff*

The score consists of 12 staves of music for snare drum. It begins with a 2/4 time signature and a tempo of ♩ = 88. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulation includes accents and slurs. The piece concludes with a final double bar line and a fermata on the last note.

ETUDE #24

This Etude is titled "Sonatina" which is defined as the largest, two-part musical construction. Simply, it means the work is divided into two main sections. The first section begins with an exposition (or primary theme), and moves through a "bridge-like" transition into a secondary theme (in a different key), and concludes with a Coda. The second theme begins in the original key with a recapitulation (or repetition) of the opening theme. A transitory passage leads into the secondary theme, also in the original key. The ending may or may not have a Coda.

Let's now look at Etude #24 to see how this music reflects the Sonatina form. The opening theme consists of the first four measures with measures five, six, and seven functioning as a transition into a secondary theme. Remember from Etude #23, instead of changing the key signature, the time signature was changed. Therefore, the second theme is in a new time signature of 3/8. The second theme begins in line 4 and consists of twelve measures. The last measure of line 5 begins a short transition and the first section ends at the *fermata* in line 6.

The second section begins at the double bar in line 6 and simply restates the opening theme. This time the transition into the second theme consists of seven measures, beginning in line 8, measure two, with a series of sixteenth notes in mixed meters.

The second theme returns in line 9, measure five, but this time it is written in 5/4 instead of 3/8. This is to simulate the original form of the Sonatina where the second theme returns in the original key. In this case, the original key (or time signature) is 5/4. The second theme is extended a bit from the original statement and then leads into the final Coda, which takes on the rhythm of a typical Classical ending.

OBSERVATIONS:

1. Instead of a tempo marking indication such as Allegro or Adagio, this etude has the form name as an indication. This happens at times and, therefore, we are not given any clues to help us in our interpretation. The metronome marking of quarter note = 88 indicates the speed, but nothing helps with the character. Since the Sonatina is a traditional Classical form, I suggest a straightforward, accurate reading of the dynamics with phrasing over each full measure.

2. The proper way to count the mixed-meter measures in line 8, measure two, is as follows:

3. In the section where the second theme comes back in the original time signature (line 9, measure five), the phrasing changes considerably. When this theme was in 3/8, every group of three eighth notes were phrased. Now that it is written in 5/4, every group of two eighth notes is phrased.

INTERPRETATIONS:

1. The first two quarter-note rolls are untied and each one has an accent. Separate the rolls as written and be careful not to articulate the end of each roll with a stroke.
2. The second beat of measure two begins with a short roll—this is not a thirty-second note indication. As I have mentioned, all notes with three slashes are to be executed as rolls unless they have dots to indicate abbreviated notes.
3. The transition in line 3, at the 3/8, presents a problem I have mentioned quite often. That is, when triplets are written along with dotted notes, be sure the dotted notes are played on the short side in order to avoid any feeling of a triplet.
4. The *fermata* on the roll at the double bar in line 6 indicates that the roll should be held. Since there is no rest after this note and there is also no *fermata* on the double barline, there should not be any rest or silence after the roll. At the end of the *fermata*, simply take a breath between the two rolls—then continue.
5. Line 8, measure two, begins a series of sixteenth notes in mixed meters. Phrase both groups of notes in the 2/4 measure, not just the full measure. I treat this measure as though it were two 1/4 measures; in this way, all the groups of sixteenth notes are phrased alike.

Etude 13

The wide variety of rhythms at a slow tempo makes subdivision a key component in this etude. Make sure that you are keeping time in the open measures where you have pitch changes. I like to assign the pitch changes as part of counting. The etude should be played on the bottom two drums. (29" & 32")

♩ = 80

G-C

mf

5

C↓B♭ *mp*

9

G↓F *f*

13

B♭↑C *ff*

17

ff

19

p *ff*