

Sonate

I. Tuba mirum spargens sonum

II. Per sepulcra regionum

III. Coget omnes ante thronum

Trombone (♭) & Piano

Eberhard Kraus

EMR 2061

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Sonate

I. Tuba mirum spargens sonum

Eberhard Kraus

♩ = 132


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8 *mf espr.*

16 *mp* *p* *mf*

25 *mp* *mf*

34 *sf*

41 *sonoro* *mf*

48 *f impetuoso*

53 *più f deciso*

59 *f molto espressivo*

65 *sffz* *sffz*

70 *sffz*

75 *sffz*

82 *ff molto espr.* *f* *mf* *mf*

Sonate

I. Tuba mirum spargens sonum

Eberhard Kraus

$\text{♩} = 132$

Trombone

Piano

mf espr.

p legato

p *mf* *mp* *mf*

mf un poco marc.

mp *mf*

Measures 27-31 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and dynamic markings: *sf* (measures 28-29), *mp* (measure 30), and *sf* (measure 31). The word *cantando* is written below the piano part in measure 30. The time signature changes from 2/4 to 3/4 in measure 30.

Measures 32-36 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and dynamic markings: *sf* (measures 32-33), *sonoro* (measure 34), and *mf* (measure 35). The time signature changes from 3/4 to 2/4 in measure 34.

Measures 37-41 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and dynamic markings: *sf* (measures 37-38), *sf* (measures 39-40), and *sf* (measure 41). The time signature changes from 2/4 to 3/4 in measure 40.

Measures 42-46 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and dynamic markings: *sf* (measures 42-43), *sf* (measures 44-45), and *sf* (measure 46). The time signature changes from 3/4 to 2/4 in measure 45.

Measures 47-51 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with many accidentals and dynamic markings: *sf* (measures 47-48), *f* (measures 49-50), and *f* (measure 51). The word *martellato* is written above the piano part in measure 48, and *f impetuoso* is written above the piano part in measure 49. The time signature changes from 2/4 to 3/4 in measure 48.

109

mf

mp dolce

p

p calando

più p calando

II. Per sepulcra regionum

♩ = 66

mf intensivo

f marcato

sf p sotto voce

f marcato

9

Measures 9-13. Dynamics: *sf*, *p*, *f marcato*.

14

Measures 14-18. Dynamics: *p*.

19

Measures 19-22. Dynamics: *f marcato*, *p*.

23

Measures 23-27. Dynamics: *mp*, *p*, *f marcato*. *con sord.*

(♩ = ♩.) ♩ = 88

28

Measures 28-32. Dynamics: *p fuggitivo*, *sf*, *mf mormorando*, *sf*.

31

fp

mp misterioso

sf

33

fp

mp

mf

sf

35

fp

quasi f

mp

mf

p

mf cantando

38

senza sord.

f marcato

cresc.

f marcato

41

mf intensivo

p

mf intensivo

44

44

f *p* *mf*

47

47

mf

49

49

p *mf* *sf* *mf* *sf* *p*

mf espr.

III. Coget omnes ante thronum

♩ = 108

ff con forza *p* *ff* *mf agitato*

8^{va}

5

5

cresc.

8vb

1

(8) _____

1

 8_{-}^{ve}

1

(8) _____

1

fp

21

mp frizzante

ffp

mf espr. agitato

24

sempre stacc.

poco a poco cresc.

poco a poco cresc.

27

mf

sf

ffp

f

31

35

f

sf ffp

più f

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EMR 2372	NAULAIS, Jérôme	Memories of Russia
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