



# Minh Tu Tran

Viêt Nam, Hanoi

## Tocatta from the Aylesford pieces for clarinet & bass clarinet Haendel, Georg Friedrich

### A propos de l'artiste

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

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### A propos de la pièce

<b>Titre :</b>	Tocatta from the Aylesford pieces for clarinet & bass clarinet
<b>Compositeur :</b>	Haendel, Georg Friedrich
<b>Arrangeur :</b>	Tran, Minh Tu
<b>Droit d'auteur :</b>	Public domain
<b>Instrumentation :</b>	Clarinette en Sib et Clarinette basse
<b>Style :</b>	Baroque

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# Tocatta from the Aylesford pieces

G.F. Händel (arr. Minh Tu Tran)

**Allegretto** (♩=100)  
Transposed notation

Clarinet in Bb

Middle Clarinet in Bb

The musical score consists of two staves: Clarinet in Bb (top) and Middle Clarinet in Bb (bottom). The music is in common time (C) and begins with a treble clef. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The notation is transposed. The score is divided into four systems, each starting with a measure number (1, 3, 5, 7, 9). The first system (measures 1-2) shows the Clarinet in Bb playing a melodic line with eighth and sixteenth notes, while the Middle Clarinet provides a harmonic accompaniment. The second system (measures 3-4) continues the melodic development in the Clarinet. The third system (measures 5-6) features a more active melodic line in the Clarinet. The fourth system (measures 7-10) concludes the piece with a final melodic flourish in the Clarinet and a sustained accompaniment in the Middle Clarinet.

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11  
Cl. (Bb)  
M.Cl. (Bb)

13

15

17

19

Detailed description: This image shows a musical score for two instruments: Clarinet in Bb (Cl. (Bb)) and Musician's Clarinet in Bb (M.Cl. (Bb)). The score is divided into five systems, each starting with a measure number (11, 13, 15, 17, 19). Each system consists of two staves. The upper staff is for the Clarinet in Bb, and the lower staff is for the Musician's Clarinet in Bb. The music is written in treble clef. The first system (measures 11-12) shows a complex melodic line in the upper staff with many sixteenth notes and a descending eighth-note line in the lower staff. The second system (measures 13-14) continues the melodic development with a key signature change to one sharp (F#) in measure 13. The third system (measures 15-16) features a key signature change to one flat (Bb) in measure 15. The fourth system (measures 17-18) shows further melodic and harmonic progression. The fifth system (measures 19-20) concludes the passage with a final cadence in measure 19, marked by a double bar line and repeat dots.