

Sonata for Horn and Cello

I

Chris Rogers

♩ = 75

Horn in F

mp

Violoncello

f

4

F Hn.

Vc.

7

F Hn.

Vc.

mf

mp

10

F Hn.

Vc.

13

F Hn.

Vc.

16

F Hn.

Vc.

mp

f *fp*

18

F Hn.

Vc.

mp *mp*

f *fp* *f* *fp*

20

F Hn.

Vc.

f *mp* *fp*

23

F Hn.

Vc.

mf *mf*

f

♩ = 82

26

F Hn.

Vc.

30

F Hn.

Vc.

34

F Hn.

Vc.

ff *mp* *mp*

ff *mp* *mf* *mf*

37 rit. $\text{♩} = 70$

F Hn.

Vc.

mp

p

41

F Hn.

Vc.

45

F Hn.

Vc.

49

F Hn.

Vc.

53 $\text{♩} = 80$

F Hn.

Vc.

mf

mf *fp*

56 $\text{♩} = 70$

F Hn.

Vc.

mf *mp* *fp*

59

F Hn.

Vc.

mf *fp* *fp*

II

$\text{♩} = 110$

Horn in F

Violoncello

f *f*

3

F Hn.

Vc.

mp

5

F Hn.

Vc.

7

F Hn.

Vc.

9

F Hn.

Vc.

f

12

F Hn.

Vc.

mf

14

F Hn.

Vc.

p
f

16

F Hn.

Vc.

18

F Hn.

Vc.

20

F Hn.

Vc.

22

F Hn.

Vc.

f

25

F Hn.

Vc.

29

F Hn.

Vc.

fp *f*

mp *f*

33

F Hn.

Vc.

mp

p

$\text{♩} = 50$

36

F Hn.

Vc.

38

F Hn.

Vc.

mp

41

F Hn.

Vc.

$\text{♩} = 110$

f

f

44

F Hn.

Vc.

p

47

F Hn.

Vc.

1.

50

F Hn.

Vc.

2.

53

F Hn.

Vc.

55

F Hn.

Vc.

57

F Hn.

Vc.

59

F Hn.

Vc.

p

61

F Hn.

Vc.

mf

mp

$\text{♩} = 85$

64

F Hn.

Vc.

67

F Hn.

Vc.

71

F Hn.

Vc.

74

F Hn.

Vc.

77

F Hn.

Vc.

$\text{♩} = 110$

mp

f

79

F Hn.

Vc.

81

F Hn.

Vc.

83

F Hn.

Vc.

86

F Hn. *f* *ff*

Vc. *ff*

III

$\text{♩} = 77$

Horn in F *mp*

Violoncello *mp*

7

F Hn.

Vc.

13

F Hn. *f* *mp*

Vc. *f* *mp*

20

F Hn.

Vc. *p* *mf*

26

F Hn.

Vc.

mp

mp

32

F Hn.

Vc.

$\text{♩} = 140$ $\text{♩} = 140$

f

p

3

38

F Hn.

Vc.

41

F Hn.

Vc.

44

F Hn.

Vc.

47

F Hn.

Vc.

mf

mf

51

F Hn.

Vc.

54

F Hn.

Vc.

mp *mf*

mp

58

F Hn.

Vc.

p

p

61

F Hn.

Vc.

f

f

65

F Hn.

Vc.

mp

mp

$\text{♩} = 80$

69

F Hn.

Vc.

73

F Hn.

Vc.

IV

$\text{♩} = 80$

Horn in F

Violoncello

7

F Hn.

Vc.

13

F Hn.

Vc.

19

F Hn.

Vc.

24 rit $\text{♩} = 67$

F Hn. *f* *fp* *mf* *p* *mf* *p* *mf* *p*

Vc. *fp* *f* *p* *mf* *p* *mf* *p*

30

F Hn. *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p*

35 accel. $\text{♩} = 75$

F Hn. *f* *fp* *mf*

Vc. *mf* *f* *fp*

40

F Hn. *fp* *mf* *fp* *mf* *fp*

Vc. *f* *fp* *mf* *f*

45

F Hn. *fp*

Vc. *fp* *f*

50

F Hn. *f* *p*

Vc. *f*

55

F Hn.

Vc.

f *p* *f* *p*

p *f* *p*

60

F Hn.

Vc.

f *mp* *f*

f *mp*

64

F Hn.

Vc.

♩ = 95

70

F Hn.

Vc.

Sonata for Horn and Cello

I

Chris Rogers

♩ = 75

mp

5

9

mf

13

15

mp *mp*

19

mp *f* *mp* *mf* ♩ = 82

25

fp *mf*

29

33

ff *mp* *mp* rit.

39

♩ = 70

mp 6

55 $\text{♩} = 80$ $\text{♩} = 70$

mf *mp* *mf*

II

$\text{♩} = 110$

f *mp*

4

8

f

12

p

17

f

25

fp

32 $\text{♩} = 50$

f *mp*

39 $\text{♩} = 110$

f

44

p

48

1. 2.

53

7

p *mf*

♩ = 85

64

68

74

77

♩ = 110

mp

81

86

f *ff*

III

♩ = 77

mp

13 *f* *mp*

25 *p* *mp*
♩. = 140

34 *p*
♩. = 140
12/8

41

47 *mf*

50

54 *mp* *mf*

59 *p* *f*

64 *mp*
♩. = 80
4/4

IV

♩. = 80
2

f *f* *p*

11

mf fp mf fp p mf

18

p mf f fp mf p

2 rit

♩. = 67

28

mf p mf p mf p mf p mf

35

f fp mf fp mf fp mf

accel.

♩. = 75

44

fp fp

52

f p f p

58

f p f mp f

64

f p f f

♩. = 95

71

f

$\text{♩} = 75$

f

4

7

mp

11

17

f fp f fp f fp f

$\text{♩} = 82$

21

f

25

30

ff > mp mf

36

$\text{♩} = 70$

mf p

40

45

50

55

$\text{♩} = 80$ $\text{♩} = 70$

mf *fp* *mf* *fp* *fp* *fp*

II

$\text{♩} = 110$

f

4

7

9

mf

13

f

16

18

20



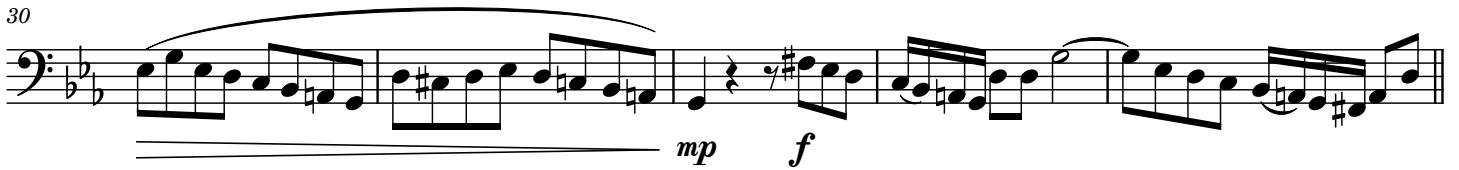
22



25



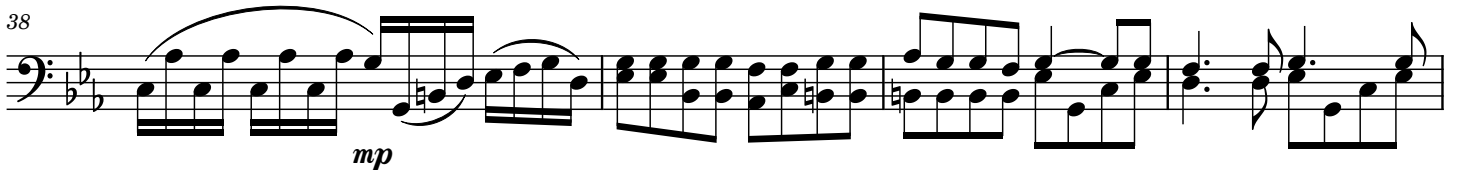
30



35



38



42



46



49



52



54



56

59

61

$\text{♩} = 85$

mp

66

71

75

$\text{♩} = 110$

f

79

81

83

85

ff

III

♩ = 77

mp

9

15

f *mp*

22

< mf *mp*

30

♩ = 140 ♩ = 140

f

38

41

44

48

mf

53

mp

58

Musical staff 58-61. Bass clef, key signature of two flats (B-flat, E-flat). Measure 58 starts with a 3/8 time signature. Dynamics include *p*.

62

Musical staff 62-66. Bass clef. Measure 62 starts with a 12/8 time signature. Measure 65 changes to 4/4 time. Tempo marking $\text{♩} = 80$. Dynamics include *f* and *mp*.

67

Musical staff 67-71. Bass clef. Dynamics include *f* and *mp*.

72

Musical staff 72-75. Bass clef. Measure 75 ends with a double bar line and a fermata. Dynamics include *f*.

IV

$\text{♩} = 80$

Musical staff 8-17. Bass clef, 6/8 time signature. Dynamics include *f* and *mf*.

9

Musical staff 18-23. Bass clef. Dynamics include *p*, *mf*, *fp*, *mp*, and *fp*.

18

Musical staff 24-31. Bass clef. Dynamics include *mf* and *f*.

24

Musical staff 32-39. Bass clef. Tempo marking $\text{♩} = 67$. Dynamics include *fp*, *f*, *p*, *mf*, *p*, *mf*, *p*, and *mf p*.

32

Musical staff 40-39. Bass clef. Tempo marking $\text{♩} = 75$. Dynamics include *mf p*, *mf p*, *mf*, *f*, and *fp*.

40

Musical staff 40-49. Bass clef. Dynamics include *f*, *fp*, *mf*, *f*, and *fp*.

48

f *f*

53

p *f*

59

p *f* *mp*

64

♩. = 95

70