

More About SONATINA FOR CONTRABASS AND PIANO

When I wrote my cycle of sonatinas for wind instruments and piano, I wasn't thinking about including strings, as I am not as familiar with the ins and outs of string playing and what is easy or hard for them. But when I had to produce an extended solo for violin and piano on short notice, I recycled my **Sonatina for Clarinet and Piano**, transposed up a step, so as to not produce an inferior product through haste.

Lately I've been thinking that more of those wind sonatinas can work perfectly well for instruments other than what they were originally conceived for, and they could get more mileage if I recycled some of them for strings. Since many great composers such as Bach and Vivaldi were prolific recyclers of their own instrumental concerti, and even Mozart did it at least once, it would appear that the practice has some sound precedents. So I decided if it was good enough for those masters, it certainly is good enough for me. So here is the last in the new string series.

Originally written for tuba, and later recycled for baritone saxophone, it is the one sonatina conceived for a low bass voice, and thus works very well transposed down a semitone for contrabass. And it gives the player a somewhat unaccustomed workout!

As the title indicates, **Sonatina for Contrabass and Piano** closely follows traditional sonata form on a somewhat smaller scale. It is cast in 3 movements with a home key of B minor:

The *Allegro con fuoco* first movement is a sonata-allegro in B minor.

The *Andantino* second movement is a chaconne in D major, the relative major of the home key.

The finale, *Allegro*, is an abridged sonata-rondo in the home key of B minor