

Concerto

B^b Major, K. 216

Bassoon & Piano

Arr.: Mikhail Nakariakov

Wolfgang Amadeus Mozart

EMR 54004

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BASSOON

Concerto in B $\flat$ Major

K. 216

I

Wolfgang Amadeus Mozart

Arr.: Mikhail Nakariakov

Allegro ($\text{♩} = 126$)

Pno. (R.H.)

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34 **A**

39 *tr.* *f* *p*

44 *dim.* *p* **B** 2 (*f*)

52

57 *p* *f* *p*

61 *f* *p* *f* *p* **C**

66 *mf* *p*

71 *p* *cresc.* *mf*

78 (*mf*) *tr.*

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K. 216

I

Wolfgang Amadeus Mozart

Arr.: Mikhail Nakariakov

Allegro (♩ = 126)

Bassoon

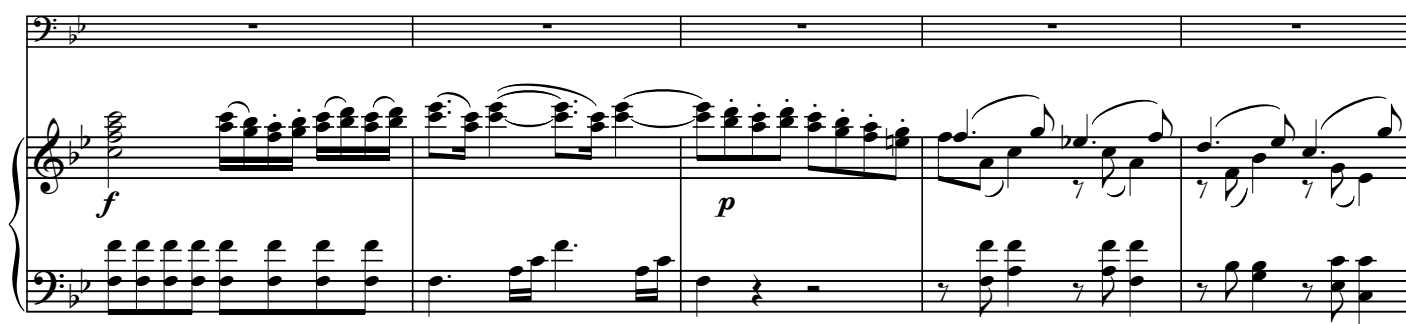
Piano

f *sf* *sf* *tr*



5

f *p*

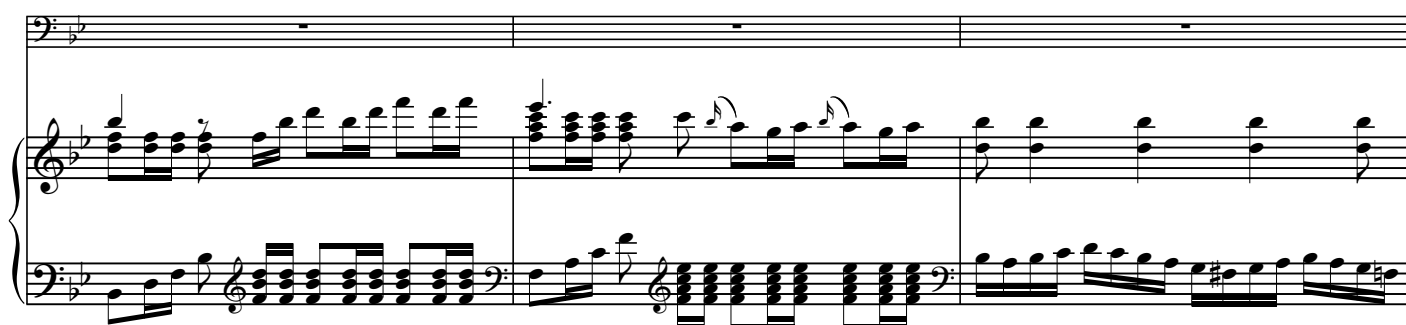


10

f



13



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16

Measures 16-19 of a musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass line consists of a steady eighth-note accompaniment. The treble line features chords in measures 16-17, followed by a melodic line in measure 18 marked with a piano (*p*) dynamic, and a final chord in measure 19.

20

Measures 20-22 of a musical score. The bass line continues with eighth-note accompaniment. The treble line has chords in measures 20-21 and a melodic line in measure 22.

23

Measures 23-25 of a musical score. The bass line continues with eighth-note accompaniment. The treble line features a melodic line in measure 23 marked with a forte (*f*) dynamic, followed by a melodic line in measure 24, and a melodic line in measure 25 ending with a trill (tr) and a wavy line.

26

Measures 26-29 of a musical score. The bass line continues with eighth-note accompaniment. The treble line features a melodic line in measure 26 marked with a piano (*p*) and dolce dynamic, followed by a melodic line in measure 27, a melodic line in measure 28, and a melodic line in measure 29. The bass line has a series of chords marked with a piano (*p*) and forte (*fp*) dynamic.

30

Measures 30-33 of a musical score. The bass line continues with eighth-note accompaniment. The treble line features a melodic line in measure 30, a melodic line in measure 31, a melodic line in measure 32, and a melodic line in measure 33. The bass line has a series of chords marked with a piano (*p*) and forte (*fp*) dynamic.

34

Pno. (R.H.)

A

Measures 34-38. The right hand (RH) plays a melodic line starting with a half note G4, followed by eighth notes. The left hand (LH) plays a complex accompaniment with chords and moving lines. Dynamics include *f*, *fp*, *dim.*, and *f*.

39

Measures 39-43. The RH continues the melodic line with a trill (*tr*) in measure 40. The LH provides a rhythmic accompaniment. Dynamics include *f* and *p*.

44

Measures 44-47. The RH plays a melodic line with a decrescendo. The LH plays a rhythmic accompaniment. Dynamics include *dim.* and *p*.

48

B

Measures 48-51. The RH plays a melodic line with a decrescendo. The LH plays a rhythmic accompaniment. Dynamics include *f* and *(f)*.

52

Measures 52-54. The RH plays a melodic line with a decrescendo. The LH plays a rhythmic accompaniment. Dynamics include *(espress.)*.

II

Adagio (♩ = 69)

First system of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Adagio, marked with a quarter note equal to 69 beats per minute. The score consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The treble staff begins with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note triplet pattern. The system concludes with a piano (*p*) dynamic marking.

3

Second system of the musical score, starting at measure 3. The treble staff continues the melodic development, marked with a crescendo (*cresc.*) and reaching a forte (*f*) dynamic. It includes a triplet of eighth notes and a trill. The bass staff maintains the eighth-note triplet accompaniment. The system ends with a piano (*p*) dynamic marking.

5

Third system of the musical score, starting at measure 5. The treble staff features a trill and continues with eighth-note patterns. The bass staff continues the eighth-note triplet accompaniment. The system begins with a piano (*p*) dynamic marking and ends with a forte (*f*) dynamic marking.

7

Fourth system of the musical score, starting at measure 7. Both the treble and bass staves feature a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The treble staff includes a triplet of eighth notes. The bass staff continues the eighth-note triplet accompaniment. The system concludes with a forte (*f*) dynamic marking.

Measures 9-10 of the musical score. The piece is in B-flat major (two flats). Measure 9 features a piano introduction with a *mf* (espress.) piano in the right hand and a *p* piano in the left hand, both playing triplet eighth notes. A trill (*tr*) is marked on the first eighth note of the right hand. Measure 10 continues the triplet pattern, with a *p* piano in the right hand and a *p* piano in the left hand.

11

Measures 11-12 of the musical score. Measure 11 features a *mf* (espress.) piano in the right hand and a *p* piano in the left hand, both playing triplet eighth notes. A trill (*tr*) is marked on the first eighth note of the right hand. Measure 12 continues the triplet pattern, with a *p* piano in the right hand and a *p* piano in the left hand. The word *dolce* is written above the right hand.

13

Measures 13-14 of the musical score. Measure 13 features a *mf* (espress.) piano in the right hand and a *p* piano in the left hand, both playing triplet eighth notes. A trill (*tr*) is marked on the first eighth note of the right hand. Measure 14 continues the triplet pattern, with a *p* piano in the right hand and a *p* piano in the left hand. The word *dolce* is written above the right hand.

15

Measures 15-16 of the musical score. Measure 15 features a *mf* (espress.) piano in the right hand and a *p* piano in the left hand, both playing triplet eighth notes. A trill (*tr*) is marked on the first eighth note of the right hand. Measure 16 continues the triplet pattern, with a *p* piano in the right hand and a *p* piano in the left hand.

17

Measures 17-18 of the musical score. Measure 17 features a *mf* (espress.) piano in the right hand and a *p* piano in the left hand, both playing triplet eighth notes. A trill (*tr*) is marked on the first eighth note of the right hand. Measure 18 continues the triplet pattern, with a *p* piano in the right hand and a *p* piano in the left hand.

19

19 *f* *p*

21 O

21 *p*

23

23 *p*

25

25 *p*

27

27 *p*

III

Allegro (♩ = 88)

Measures 1-9 of the piece. The music is in 3/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. Dynamics include *f* (forte) at the beginning and end of the first system.

10

Measures 10-18. The right hand continues the melodic line, and the left hand has a more active role with eighth-note patterns. A *p* (piano) dynamic is marked in measure 16.

19

Measures 19-28. The right hand has a more complex melodic line with some sixteenth-note passages. The left hand features a steady eighth-note accompaniment. Dynamics include *f* (forte) in measure 20 and *p* (piano) in measure 24.

29

Measures 29-40. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *pp* (pianissimo) dynamic is marked in measure 33. A rehearsal mark 'Q' is placed at the beginning of measure 41.

41 **Q**

Measures 41-50. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *mp* (mezzo-piano) dynamic is marked in measure 41. A rehearsal mark 'Q' is placed at the beginning of measure 41.

52

62

73 **R**

81

89

Musical score for measures 97-108. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* (espress.) is present at the beginning of the system.

109

Musical score for measures 109-120. The right hand continues with a melodic line, while the left hand features a more active accompaniment with chords and moving lines. Dynamic markings include *p* and *mf*.

121

Musical score for measures 121-131. A section marker 'S' is placed above the staff. The right hand features a melodic line with a *dolce* marking. The left hand provides a harmonic accompaniment. Dynamic markings include *p*.

132

Musical score for measures 132-140. The right hand features a melodic line with a *f* marking. The left hand provides a harmonic accompaniment with chords and moving lines.

141 T

Musical score for measures 141-150. A section marker 'T' is placed above the staff. The right hand features a melodic line with a *p* marking and a trill (*tr*) at the end. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p*.

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EMR 19120	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19131	GERSHWIN, George	Strike Up The Band
EMR 19133	GERSHWIN, George	Swanee
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3 BASSOONS & PIANO (KEYBOARD)

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EMR 19132	BARCLAY, Ted	Sunshine
EMR 19113	GERSHWIN, George	Bess, You Is My Woman Now
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