

Barcarolle

Bassoon & Piano

Arr.: Michal Worek

Pyotr Ilyitch Tchaikovsky

EMR 77725

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)
Tel. +41 (0) 27 483 12 00 • E-Mail : info@reift.ch • www.reift.ch

BASSOON

Barcarolle

Pyotr Ilyitch Tchaikovsky

Arr.: Michal Worek

Andante cantabile ♩ = 92

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6

[illegible]

A

12

12

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic. The melody starts with a quarter note G2, followed by a quarter rest, then a quarter note A2, and a quarter note Bb2. A slur covers a series of eighth notes: Bb2, A2, G2, F2, E2, D2, C2, and Bb1. The dynamics change to mezzo-forte (*mf*) for this section. The melody continues with a half note Bb1, followed by a quarter rest, then a quarter note A2, and a quarter note Bb2. A slur covers a series of eighth notes: Bb2, A2, G2, F2, E2, D2, C2, and Bb1. The dynamics change back to piano (*p*) for the final section. The melody continues with a half note Bb1, followed by a quarter rest, then a quarter note A2, and a quarter note Bb2. A slur covers a series of eighth notes: Bb2, A2, G2, F2, E2, D2, C2, and Bb1. The system ends with a half note Bb1.

17

17

mf *p*

B

22

22 

27

27

Poco più mosso $\text{♩} = 126$

32

C

32 C

The second system of the musical score is in bass clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and a *dolce* marking. The melody consists of eighth and sixteenth notes, with a long slur spanning from the first measure to the end of the system. There are two fermatas over the final two measures. The system concludes with a repeat sign.

39

D

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Barcarolle

Pyotr Ilyitch Tchaikovsky
Arr.: Michal Worek

Andante cantabile ♩ = 92

Bassoon

p dolce

Piano

p

6

mf

mf

11

p

mf

p

mf

16

p

mf

p

p

mf

p

B

Section B, measures 22-26. The score is in 3/4 time with a key signature of one flat. The bass line starts with a *pp* dynamic and features a melodic line with slurs. The piano accompaniment also begins with *pp* and consists of chords and moving lines in both hands. The section concludes with a key signature change to two sharps.

27

Measures 27-31 of section B. The bass line continues with a melodic line, marked with *mf* and *p* dynamics. The piano accompaniment features a steady chordal texture, also marked with *mf* and *p*. The section ends with a key signature change to two sharps.

32

C Poco più mosso ♩ = 126

Section C, measures 32-36. The tempo is marked 'Poco più mosso' with a quarter note equal to 126 beats per minute. The key signature is two sharps. The bass line is marked *p* and *dolce*, featuring a smooth melodic line. The piano accompaniment is marked *p* and consists of a steady eighth-note pattern in the bass and chords in the treble.

37

D

Section D, measures 37-42. The key signature is two sharps. The bass line is marked *f* and features a melodic line with slurs. The piano accompaniment is marked *f* and consists of a steady eighth-note pattern in the bass and chords in the treble. The section concludes with a key signature change to one flat.

43

Measures 43-47 of section D. The key signature is one flat. The bass line is marked *mf* and *cresc.*, featuring a melodic line with slurs. The piano accompaniment is marked *mf* and *cresc.*, consisting of a steady eighth-note pattern in the bass and chords in the treble.

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EMR 10147	MONTI, Vittorio	Csardas (in D minor)
EMR 11537	MORRICONE, Ennio	Conradiana
EMR 11531S	MORRICONE, Ennio	La Califfa
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EMR 11405	SEDAKA / CODY	Solitaire
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EMR 1958	TAILOR, Norman	Keep On Smiling
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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
EMR 10307	VERDI, Giuseppe	Hebraïscher Sklavenchor

BASSOON & STRINGS

EMR 4952	BACH / GOUNOD	Ave Maria
EMR 4963	BACH, Johann S.	Aria
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EMR 4957	BELLINI, Joe (Arr.)	Yankee Doodle
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EMR 4955	HÄNDEL, G.F.	Largo from Xerxes
EMR 4965	JOPLIN, Scott	The Entertainer
EMR 4953	SCHUBERT, Franz	Ave Maria
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2 Bassoons & Piano (Fortsetzung - Continued - Suite)

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EMR 8724	GERSHWIN, George	Strike Up The Band (5)
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