

Concerto N° 1

E♭ Major

Bassoon & Piano

Arr.: Bertrand Moren

Joseph Serafin Alschausky

EMR 44223

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BASSOON

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E♭ Major

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Allegro **rit.** **A Allegretto**



11



16

B Maestoso



22



27

C Maestoso marziale

18

D



51

E Moderato



58

rit.



63

F Andante



69

rit.

rit.



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E $\flat$ Major

Joseph Serafin Alschausky

Arr.: Bertrand Moren

Allegro

Bassoon

Piano

ff fz p

ff fz p cresc.

5

rit. A Allegretto

ff *marcato* *ff* *sec.* *mf*

Ped. *

10

ff *sec.* *mf*

ff *sec.*

14

B Maestoso

mf *f* *fz*

3 3

Measures 18-21 of the musical score. The piece is in 3/4 time with a key signature of two flats. The bass line features a melodic line with triplets and slurs, marked with *p* (piano). The piano accompaniment consists of chords and triplets, marked with *mf* (mezzo-forte), *fz* (forzando), and *f* (forte). Dynamics include *p* and *f* with crescendo and decrescendo hairpins.

22

Measures 22-24 of the musical score. The bass line continues with melodic lines and triplets, marked with *f* (forte). The piano accompaniment features dense chordal textures and triplets, marked with *p* (piano) and *f* (forte) with hairpins.

25

Measures 25-29 of the musical score. Measure 25 includes the instruction *rit.* (ritardando) and *ff* (fortissimo). Measure 26 features a section marked **C** *Maestoso marciale*. The piano accompaniment in measure 26 is marked *ff marc.* (fortissimo marcato). The bass line has triplets and slurs, marked with *ff*.

30

Measures 30-33 of the musical score. The piano accompaniment features a rhythmic pattern of eighth notes and chords, marked with *ff* (fortissimo). The bass line has slurs and accents.

34

Measures 34-37 of the musical score. The piano accompaniment continues with a rhythmic pattern, marked with *ff* (fortissimo). The bass line has slurs and accents.

Measures 39-43. Dynamics: *ff*, *f*.

D

44

Measures 44-48. Dynamics: *ff marc.*, *fff*, *ff*.

49

Measures 49-53. Dynamics: *f*.

54

E Moderato

Measures 54-57. Dynamics: *p*, *fz*, *p*. Markings: *Ped.*, ***.

58

rit.

Measures 58-62. Dynamics: *f*, *pp*, *pp*. Markings: *Ped.*, ***.

F Andante

Measures 62-65 of the score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a single note in the left hand. Dynamics include *mf* and *p*. Pedal points are marked with 'Ped.' and asterisks.

66

Measures 66-68 of the score. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment features chords in the right hand and a single note in the left hand. Dynamics include *mf*, *f*, and *ff*. Pedal points are marked with 'Ped.' and asterisks.

69

rit.

rit.

G Moderato

Measures 69-71 of the score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a single note in the left hand. Dynamics include *mfz* and *p*. Pedal points are marked with 'Ped.' and asterisks.

72

Measures 72-74 of the score. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment features chords in the right hand and a single note in the left hand. Dynamics include *mfz* and *p*. Pedal points are marked with 'Ped.' and asterisks.

75

H

Measures 75-78 of the score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a single note in the left hand. Dynamics include *p*, *molto cresc.*, *f*, and *p*. Pedal points are marked with 'Ped.' and asterisks.

poco accel.

79

p

mf cresc. molto

f

fz

Allegro

I

83

mf cresc. molto

f

fz

cresc.

mf

87

p

molto cresc.

f

p

J

91

f

ff

f

95

Adagio amoroso

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EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
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EMR 4957	BELLINI, Joe (Arr.)	Yankee Doodle
EMR 4954	CACCINI, Giulio	Ave Maria
EMR 4959	ELGAR, Edward	Nimrod
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EMR 926D	BEATLES, The	Penny Lane (3)
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