

Concerto N° 1

B♭ Major

Clarinet & Piano

Arr.: Bertrand Moren

Joseph Serafin Alschausky

EMR 44221

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B $\flat$ CLARINET

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Allegro 6 rit. **A** Allegretto

11

16 **B** Maestoso

22

27 **C** Maestoso marciale 18 **D**

51 **E** Moderato

58

63 **F** Andante

69 rit. rit. **G**

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B $\flat$ Major

Joseph Serafin Alschausky

Arr.: Bertrand Moren

Allegro

B $\flat$ Clarinet

Piano

ff fz p

ff fz p cresc.

5

rit.

A Allegretto

ff

mf

sec.

ff

sec.

ff

marcato

10

16

ff *sec.* *mf*

ff *sec.*

14

B Maestoso

Musical score for "The Rose Tree" (Op. 10, No. 10) by Franz Schubert. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and articulation markings like accents and slurs. The piano part features chords and arpeggiated figures. The score is presented in a single system with a repeat sign at the beginning.

Measures 18-21 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features complex textures with triplets and dynamic markings: *mf*, *f fz*, *p*, *f*, *p*, and *f*. The vocal line has a *p* marking and includes triplet figures.

Measures 22-24 of the musical score. The piano accompaniment continues with dense triplet patterns and dynamic markings: *p*, *f*, *p*, and *f*. The vocal line also features triplet figures and a *f* marking.

Measures 25-29 of the musical score. Measure 25 includes a *rit.* marking and a section marker **C** with the tempo change **Maestoso marciale**. The piano part has *ff* markings and a *ff marc.* marking. The vocal line has a *ff* marking and triplet figures.

Measures 30-33 of the musical score. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The vocal line has a melodic line with accents.

Measures 34-37 of the musical score. The piano accompaniment continues with the eighth-note pattern, ending with a *ff* marking. The vocal line has a melodic line with accents.

39

Measures 39-43. The piano accompaniment features triplets and dynamic markings *ff* and *f*.

D

44

Measures 44-48. The piano accompaniment features triplets and dynamic markings *ff marc.*, *fff*, and *ff*.

49

Measures 49-53. The piano accompaniment features triplets and dynamic markings *f*.

54

E Moderato

Measures 54-57. The piano accompaniment features triplets and dynamic markings *p*, *fz*, and *p*. Pedal points are marked with *Ped.* and ***.

58

rit.

Measures 58-62. The piano accompaniment features triplets and dynamic markings *f*, *pp*, and *pp*. Pedal points are marked with *Ped.* and ***.

F Andante

Measures 62-65 of section F, Andante tempo. The score is in 3/4 time with a key signature of two flats. Measure 62 starts with a melody in the right hand marked *mf* and a piano accompaniment in the left hand marked *mf*. The melody continues through measure 63. In measure 64, the melody is marked *p* and the piano accompaniment is marked *p*. Measure 65 features a piano accompaniment marked *p* with a triplet of eighth notes in the right hand. Pedal points (Ped.) are indicated in measures 63, 64, and 65, with asterisks (*) marking the end of each measure.

Measures 66-68. Measure 66 continues the melody in the right hand marked *mf* and the piano accompaniment in the left hand marked *mf*. Measure 67 shows the melody marked *f* and the piano accompaniment marked *mf*. Measure 68 features the melody marked *ff* and the piano accompaniment marked *ff*. Pedal points (Ped.) are indicated in measures 66 and 67, with asterisks (*) marking the end of each measure.

rit.

// rit.

G Moderato

Measures 69-71 of section G, Moderato tempo. Measure 69 starts with a melody in the right hand marked *mfz* and a piano accompaniment in the left hand marked *mfz*. The melody continues through measure 70. In measure 71, the melody is marked *p* and the piano accompaniment is marked *mf*. Measure 72 features a piano accompaniment marked *mf* with a triplet of eighth notes in the right hand. Pedal points (Ped.) are indicated in measures 69 and 70, with asterisks (*) marking the end of each measure.

Measures 72-74. Measure 72 continues the melody in the right hand marked *mfz* and the piano accompaniment in the left hand marked *mfz*. Measure 73 shows the melody marked *p* and the piano accompaniment marked *mf*. Measure 74 features a piano accompaniment marked *mf* with a triplet of eighth notes in the right hand. Pedal points (Ped.) are indicated in measures 72 and 73, with asterisks (*) marking the end of each measure.

H

Measures 75-78 of section H. Measure 75 starts with a melody in the right hand marked *p* and a piano accompaniment in the left hand marked *p*. The melody continues through measure 76. In measure 77, the melody is marked *molto cresc.* and the piano accompaniment is marked *molto cresc.*. Measure 78 features a piano accompaniment marked *molto cresc.* with a triplet of eighth notes in the right hand. Pedal points (Ped.) are indicated in measures 75 and 76, with asterisks (*) marking the end of each measure.

79

poco accel.

p *mf cresc. molto* *f* *fz*

83

Allegro

mf cresc. molto *f* *mf* *fz*

87

p *f* *p* *molto cresc.*

91

J

f *ff* *f* *f*

95

f *f* *f* *f*

fff

Adagio amoroso

8va (ad lib.)
ppp

ppp

rit. a tempo

mp

Ped. * Ped. *

f

Ped. *

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