

Concerto N° 1

B♭ Major

Oboe & Piano

Arr.: Bertrand Moren

Joseph Serafin Alschausky

EMR 44220

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OBOE

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Allegro

rit.

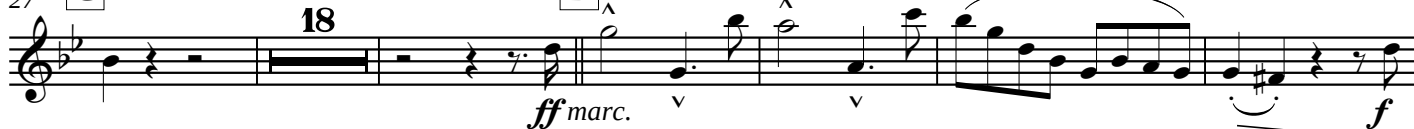
A **Allegretto**



B **Maestoso**



C **Maestoso marciale**



E **Moderato**



F **Andante**



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Concerto N° 1

B $\flat$ Major

Joseph Serafin Alschausky

Arr.: Bertrand Moren

Allegro

Oboe

Piano

ff fz p

ff fz p cresc.

5

rit.

A Allegretto

Musical score for "The Rose Tree" in B-flat major, 4/4 time. The score is arranged for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece is marked with a common time signature (C) at the beginning. The score is divided into two systems. The first system consists of two measures. The second system consists of four measures. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the vocal line. The piano part includes chords and arpeggiated figures. The score is marked with a common time signature (C) at the beginning. The piece is marked with a common time signature (C) at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the vocal line. The piano part includes chords and arpeggiated figures.

10

Musical score for "The Swan" by Camille Saint-Saëns, featuring a flute and piano. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. The flute part begins with a melodic line, followed by a trill and a triplet. The piano part provides harmonic support with chords and a trill. The score is marked with dynamics like *ff* and *mf*, and articulation like *sec.* (secco).

14

B Maestoso

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is for the vocal melody, written in a treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a series of eighth and sixteenth notes, followed by a half note and a quarter note. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The melody continues with a series of eighth notes, followed by a half note and a quarter note. A dynamic marking of *f* (forte) is placed below the second measure. The melody concludes with a half note and a quarter note. The middle and bottom staves are for the piano accompaniment, written in a grand staff (treble and bass clefs). The piano part begins with a series of eighth and sixteenth notes, followed by a half note and a quarter note. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. The piano part continues with a series of eighth notes, followed by a half note and a quarter note. A dynamic marking of *f* (forte) is placed below the second measure. The piano part concludes with a half note and a quarter note. The score is marked with a repeat sign at the beginning and an ending sign at the end.

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 in measure 19.

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 has a *f* marking in measure 23.

rit.

C Maestoso marciale

Measures 25-29 of the musical score. The system includes a vocal line and a piano accompaniment. The piano part features a *ff* marking in measure 25 and a *ff marc.* marking in measure 27. The vocal line has a *ff* marking in measure 25.

Measures 30-33 of the musical score. The piano accompaniment continues with dense textures and dynamic markings: *ff* in measure 33.

Measures 34-37 of the musical score. The piano accompaniment continues with dense textures and dynamic markings: *ff* in measure 37.

39

Measures 39-43. The piano part features triplet chords in the right hand and eighth-note patterns in the left hand. Dynamics include *ff* and *f*.

D

44

Measures 44-48. The piano part features chords and eighth-note patterns. Dynamics include *ff marc.* and *fff*.

49

Measures 49-53. The piano part features chords and eighth-note patterns. Dynamics include *f*.

54

E Moderato

Measures 54-57. The piano part features triplet chords and eighth-note patterns. Dynamics include *p* and *fz*.

58

Measures 58-62. The piano part features triplet chords and eighth-note patterns. Dynamics include *f*, *pp*, and *rit.*

F Andante

mf p

mf p

Ped. * Ped. * Ped. *

mf f ff

mf ff

Ped. *

rit.

// rit.

G Moderato

mfz p

mfz mf

mfz p

mfz mf

H

p molto cresc. f p molto cresc. f

p molto cresc. f p molto cresc. f

79

poco accel.

79

p

mf cresc. molto

f

p

mf cresc. molto

fz

Allegro

83

83

mf cresc. molto

f

cresc.

fz

mf

I

87

87

p

f

molto cresc.

p

91

91

f

ff

f

J

95

95

f

ff

f

fff

Adagio amoroso

ppp 8va (ad lib.) ppp

ppp rit. a tempo ppp

mp K mp Ped. * Ped. *

f f Ped. *

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