

Concerto B $\flat$ Major

BWV 972

Bassoon & Piano / Organ

Arr.: John Glenesk Mortimer

Antonio Vivaldi

EMR 59903

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BASSOON

Concerto B $\flat$ Major

BWV 972

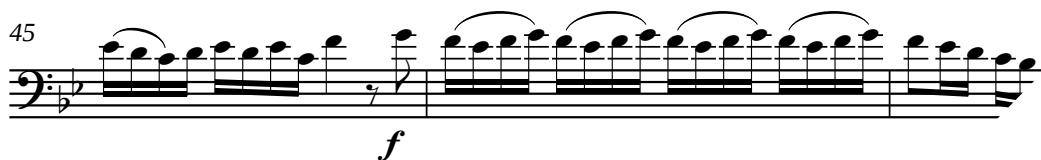
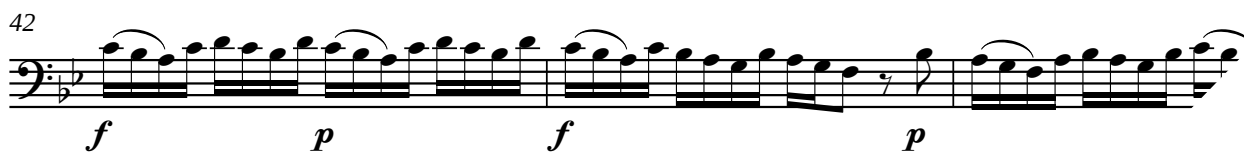
I

Antonio Vivaldi

Arr.: John Glenesk Mortimer

Allegro

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I

Antonio Vivaldi
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Allegro

Bassoon

Piano /
Organ

4

8

12

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II

Larghetto

The musical score is for a piano piece in 3/4 time, marked "Larghetto". The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a bass staff and a grand staff (treble and bass staves).

- System 1 (Measures 1-4):** The bass staff has whole rests. The grand staff begins with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note pattern. At measure 2, the right hand has a "sim." (simile) marking. At measure 4, there is a crescendo hairpin.
- System 2 (Measures 5-8):** Measure 5 is marked with a piano (*p*) dynamic. The right hand features trills (*tr*) on measures 5 and 6. The grand staff continues with chords in the right hand and eighth notes in the left hand. A crescendo hairpin is present at measure 8.
- System 3 (Measures 9-12):** Measure 9 is marked with a forte (*f*) dynamic. The right hand has trills (*tr*) on measures 9 and 10. A decrescendo hairpin leads to a piano (*p*) dynamic at measure 11. The grand staff continues with chords in the right hand and eighth notes in the left hand. A decrescendo hairpin is also present in the grand staff at measure 11.
- System 4 (Measures 13-16):** Measure 13 is marked with a mezzo-forte (*mf*) dynamic. The right hand continues with chords and eighth notes. The left hand continues with eighth notes. The system ends with a decrescendo hairpin.

III

Allegro

Measures 1-8 of section III. The piece is in 3/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The music features a continuous eighth-note pattern in the right hand, starting with a piano (*p*) dynamic. The left hand is mostly silent, with a few notes appearing in the final measure.

9

Measures 9-16 of section III. The right hand continues with eighth-note patterns, including a trill (*tr*) in measure 10 and a forte (*f*) dynamic. The left hand plays chords and eighth-note patterns, with a forte (*f*) dynamic in measure 9. The piece concludes with a trill (*tr*) in the right hand.

17

Measures 17-24 of section III. The right hand features a trill (*tr*) in measure 17, followed by a piano (*p*) dynamic and a forte (*f*) dynamic. The left hand plays chords and eighth-note patterns, with a piano (*p*) dynamic in measure 18 and a forte (*f*) dynamic in measure 20. The piece concludes with a trill (*tr*) in the right hand.

25

Measures 25-32 of section III. The right hand continues with eighth-note patterns, including a trill (*tr*) in measure 26. The left hand plays chords and eighth-note patterns, with a trill (*tr*) in the right hand in measure 28. The piece concludes with a trill (*tr*) in the right hand.

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