

Concertino

E^b Bass & Piano

Arr.: John Glenesk Mortimer

Ernst Sachse

EMR 50873

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E♭ BASS

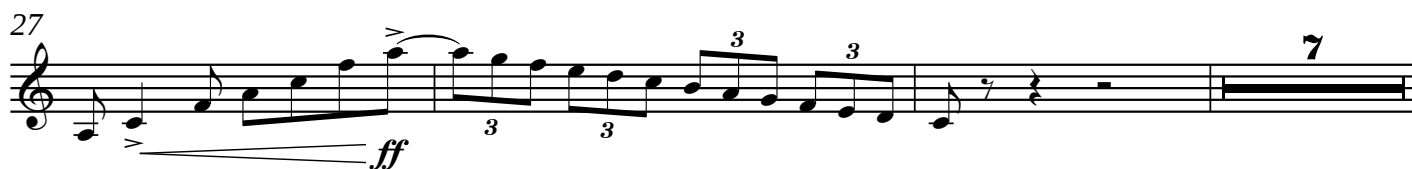
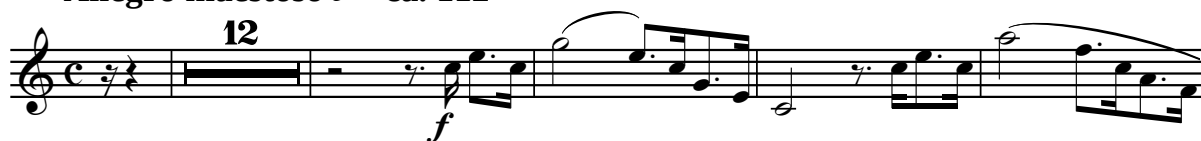
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Allegro maestoso ♩ = ca. 112

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Allegro maestoso ♩ = ca. 112

Score for Eb Bass and Piano.

Measures 1-4: Eb Bass rests. Piano starts with *mf* and *f* dynamics, featuring trills (*tr*) in the right hand.

Measures 5-8: Piano continues with *p* and *f* dynamics, including triplets (3) in the right hand.

Measures 9-12: Piano continues with *mf* and *f* dynamics.

Measures 13-16: Piano continues with *ff* and *f* dynamics.

Measures 17-20: Piano continues with *mf dolce* and *mf* dynamics.

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Measures 20-23 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in measure 20, marked *f*, followed by a rest in measure 21, and then continues in measures 22 and 23, marked *mf*. The piano accompaniment features chords in measures 20 and 21, marked *f*, and then continues with chords and some melodic fragments in measures 22 and 23, marked *mf*.

Measures 24-27 of the musical score. The vocal line continues the melody from measure 23, marked *ff* in measure 27. The piano accompaniment features chords in measures 24, 25, and 26, and then continues with chords and some melodic fragments in measure 27, marked *ff*.

Measures 28-31 of the musical score. The vocal line features triplets in measures 28 and 29, followed by a rest in measure 30, and then continues in measure 31. The piano accompaniment features chords in measures 28 and 29, and then continues with chords and some melodic fragments in measures 30 and 31, marked *p*.

Measures 32-35 of the musical score. The vocal line is silent in measures 32, 33, and 34, and then continues in measure 35. The piano accompaniment features chords in measures 32, 33, and 34, and then continues with chords and some melodic fragments in measure 35, marked *cresc.*

Measures 36-39 of the musical score. The vocal line is silent in measures 36, 37, and 38, and then continues in measure 39. The piano accompaniment features chords in measures 36, 37, and 38, and then continues with chords and some melodic fragments in measure 39, marked *f*.

40

Measures 40-43 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 40, followed by a half note G4 in measure 41, and then a melodic phrase in measures 42 and 43. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is placed above the vocal line in measure 41.

44

Measures 44-47 of the musical score. The vocal line has a whole rest in measure 44, followed by a half note G4 in measure 45, and then a melodic phrase in measures 46 and 47. The piano accompaniment continues with eighth-note bass lines and chords. Dynamic markings include *p dolce* (piano dolce) above the vocal line in measure 45 and *mf* (mezzo-forte) above the vocal line in measure 47. The piano part has a *p* marking in measure 45 and an *mf* marking in measure 47.

48

Measures 48-51 of the musical score. The vocal line features a melodic phrase starting in measure 48 and continuing through measures 50 and 51. The piano accompaniment consists of eighth-note bass lines and chords. A dynamic marking of *p* (piano) is placed above the vocal line in measure 48 and below the piano part in measure 49.

52

Measures 52-55 of the musical score. The vocal line has a whole rest in measure 52, followed by a half note G4 in measure 53, and then a melodic phrase in measures 54 and 55. The piano accompaniment features a steady eighth-note bass line and chords. Dynamic markings include *f* (forte) above the vocal line in measure 52 and below the piano part in measure 52, and *p* (piano) above the vocal line in measure 53 and below the piano part in measure 53.

56

Measures 56-59 of the musical score. The vocal line features a melodic phrase starting in measure 56 and continuing through measures 58 and 59. The piano accompaniment consists of eighth-note bass lines and chords.

60

cresc. *mf* 3 3 3

64

f 3 3 3 3 3 3 3 3 3 3 3 3

67

3 3 3 3 3 3 3 3 3 3 3 3

70

mf 3 3 3 3 3 3 3 3 3 3 3 3

73

p *mf* 3 3 3 3 3 3 3 3 3 3 3 3

77

77

p 3 *f* 3 *p* 3

p *f*

81

81

p 3 *mf* 3 *p* 3

p *mf*

85

(Tempo I°)

85

p 3 *mf* 3 *f* 3

p *mf*

89

89

p sub.

f *p sub.*

93

93

p sub. *cresc.* *cresc.*

p sub. *cresc.*

Measures 97-100. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic is marked *ff* (fortissimo).

Measures 101-104. The right hand continues with a melodic line, incorporating some grace notes. The left hand features a more active accompaniment with eighth notes and chords. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Measures 105-107. The right hand features a series of triplet eighth notes. The left hand provides a steady accompaniment with chords and eighth notes. The dynamic is marked *mf* (mezzo-forte).

Measures 108-110. The right hand continues with triplet eighth notes. The left hand features a more active accompaniment with eighth notes and chords. The dynamic is marked *ff* (fortissimo).

Measures 111-113. The right hand features a melodic line with eighth notes. The left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic is marked *mf* (mezzo-forte).

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