

The Carnival Of Venice

Bassoon & Piano

Arr.: Mikhail Nakariakov

Piano Arr.: Michal Worek

Jean-Baptiste Arban

EMR 45498

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BASSOON

The Carnival Of Venice

(Variations)

Jean-Baptiste Arban

Arr.: Mikhail Nakariakov

Piano Arr.: Michal Worek

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Allegro

6

1. 2

2. 2

Tema

mp

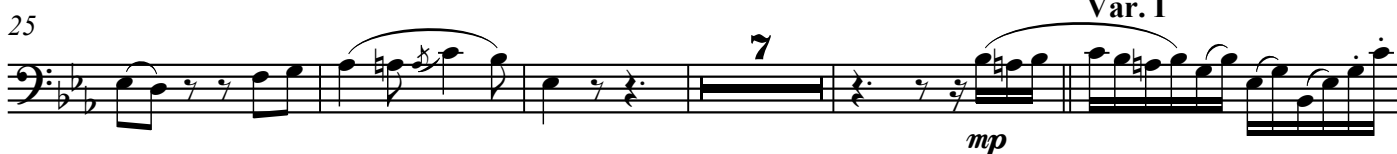
13



19



25



37



41



45



49



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The Carnival Of Venice

(Variations)

Jean-Baptiste Arban

Arr.: Mikhail Nakariakov

Piano Arr.: Michal Worek

Allegro ♩ = 120

Bassoon

Piano

Measures 1-5 of the musical score. The Bassoon part is mostly rests. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *(mf 2nd x)*.

6

Measures 6-11 of the musical score. The Bassoon part has two first and second endings. The Piano part continues with complex rhythms and dynamic markings like *mf*, *f*, and *p*.

12

Tema

Measures 12-18 of the musical score. The Bassoon part plays a melodic line labeled "Tema". The Piano part provides a harmonic accompaniment with chords and eighth notes.

19

Measures 19-24 of the musical score. The Bassoon part continues the melodic line. The Piano part continues with a steady accompaniment.

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26

Measures 26-31 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, often with grace notes. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in measure 28.

32

Var. I

Measures 32-36 of the musical score, labeled "Var. I". The right hand continues with its intricate melodic patterns. The left hand accompaniment changes in measure 32. Dynamic markings include *mp* (mezzo-piano) in measure 33, *mf* (mezzo-forte) in measure 34, and *f p subito* (forte piano subito) in measure 35, indicating a sudden change in volume.

37

Measures 37-41 of the musical score. The right hand features a continuous, rapid sixteenth-note melody. The left hand accompaniment consists of eighth notes, maintaining the steady rhythmic foundation.

42

Measures 42-46 of the musical score. The right hand continues with the rapid sixteenth-note melody. The left hand accompaniment remains consistent with eighth notes.

47

Measures 47-51 of the musical score. The right hand continues with the rapid sixteenth-note melody. The left hand accompaniment remains consistent with eighth notes. A dynamic marking of *f* (forte) is present in measure 50.

52

58

Var. II

63

68

73

Var. III

Meno mosso ♩ = 100

rit.

77

Measures 77-79 of a musical score. The bass staff features a complex, fast-moving line with many beamed sixteenth notes, marked with *p* (piano) and *f* (forte). The treble staff has a more static accompaniment with chords and single notes. The key signature has two flats.

80

Measures 80-82 of a musical score. The bass staff continues with the fast-moving line, marked with *p* and *f*. The treble staff has a more active accompaniment, with a 'l.h.' (left hand) marking in measure 80. The key signature has two flats.

83

Measures 83-85 of a musical score. The bass staff continues with the fast-moving line. The treble staff has a more active accompaniment, with a *mf* (mezzo-forte) marking in measure 83. The key signature has two flats.

86

Measures 86-88 of a musical score. The bass staff continues with the fast-moving line. The treble staff has a more active accompaniment. The key signature has two flats.

89

Measures 89-91 of a musical score. The bass staff continues with the fast-moving line. The treble staff has a more active accompaniment, with a *f* (forte) marking in measure 89. The key signature has two flats.

92

Tempo primo ♩ = 120

98

Var. IV

103

108

112

116

Var. V

Measures 116-119 of Variation V. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass staff features a complex, flowing eighth-note melody with many beamed sixteenth notes. The right hand consists of a series of chords, primarily triads and dyads, often with a grace note on the first beat of each measure.

120

Measures 120-123. The bass staff continues the eighth-note melody. The right hand chords remain, with some changes in voicing and the inclusion of a grace note on the second beat in measure 123.

124

Measures 124-127. The bass staff continues the eighth-note melody. The right hand chords are mostly triads, with some dyads and a grace note on the first beat in measure 127.

128

Measures 128-131. The bass staff continues the eighth-note melody. The right hand chords are mostly triads, with some dyads and a grace note on the first beat in measure 131.

132

Measures 132-135. The bass staff continues the eighth-note melody. The right hand chords are mostly triads, with some dyads and a grace note on the first beat in measure 135. A dynamic marking of *f* (forte) is present in measure 132.

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