

Spanish Dance

Op. 12, No. 2

Bassoon & Piano

Arr.: Michal Worek

Moritz Moszkowski

EMR 52035

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

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BASSOON

Spanish Dance

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Moritz Moszkowski

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Moderato ♩ = 120

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2
p

9

Più mosso ♩ = 176

17 **A**
mf

25 *p* *cresc.* *f* **molto rall.**

35 **B** *p*

43 *f* *mp*

C Più mosso ♩ = 176

51 *mf*

58 *mf*

65 *f* *mf*

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Spanish Dance

Op. 12, No. 2

Moritz Moszkowski

Arr.: Michal Worek

Moderato ♩ = 120

Bassoon

Piano

p

8

16

Più mosso ♩ = 176

A

mf

23

p *cresc.*

p *cresc.*

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31

*molto rall.***B** Tempo primo ♩ = 120

Musical score for measures 31-38. The piece is in 3/4 time. The bass line starts with a forte (*f*) dynamic and a slur over the first three notes, then transitions to piano (*p*) for the remainder of the system. The piano accompaniment also begins with *f* and transitions to *p*. The right hand features chords and moving lines, while the left hand has a steady bass line. Trills are indicated in the bass line at measures 35 and 38.

39

Musical score for measures 39-45. The bass line continues with a piano (*p*) dynamic and includes trills at measures 41 and 45. The piano accompaniment remains at a piano (*p*) dynamic, with the right hand playing chords and the left hand providing a bass line.

46

C Più mosso ♩ = 176

Musical score for measures 46-52. The tempo changes to *Più mosso* at 176 beats per minute. The bass line starts with a forte (*f*) dynamic and includes trills at measures 47, 50, and 52. The piano accompaniment begins with *f* and transitions to piano (*p*) and then mezzo-forte (*mf*). The right hand features chords and moving lines, while the left hand has a steady bass line.

53

Musical score for measures 53-59. The bass line continues with a forte (*f*) dynamic and includes trills at measures 53, 54, 55, 56, and 59. The piano accompaniment remains at a mezzo-forte (*mf*) dynamic, with the right hand playing chords and the left hand providing a bass line.

60

Musical score for measures 60-66. The bass line continues with a forte (*f*) dynamic and includes trills at measures 60, 61, 62, 63, 64, and 66. The piano accompaniment remains at a mezzo-forte (*mf*) dynamic, with the right hand playing chords and the left hand providing a bass line.

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