

Concerto in G Minor

Op. 33

Bassoon & Piano

Arr.: Mikhail Nakariakov

Camille Saint-Saëns

EMR 53297

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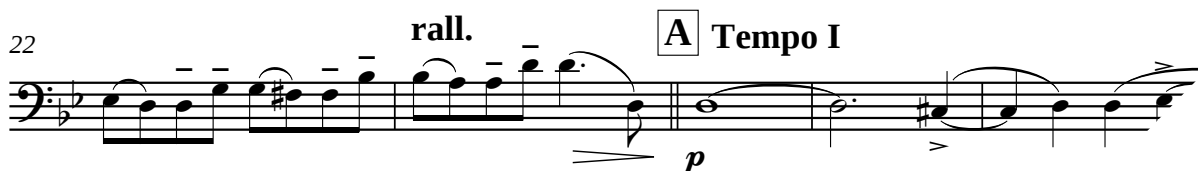
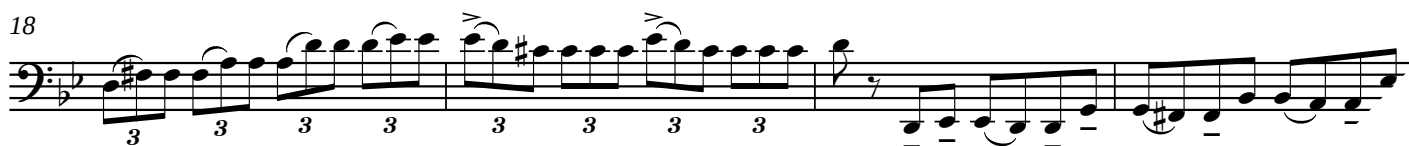
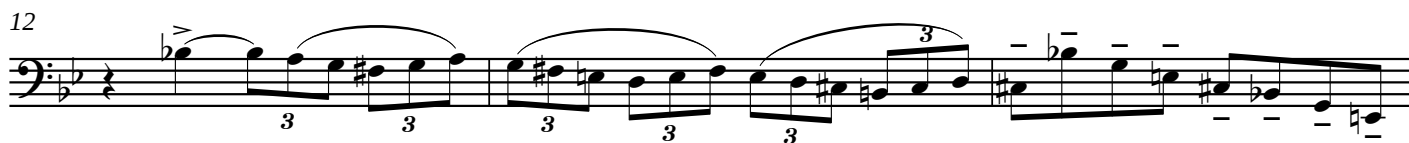
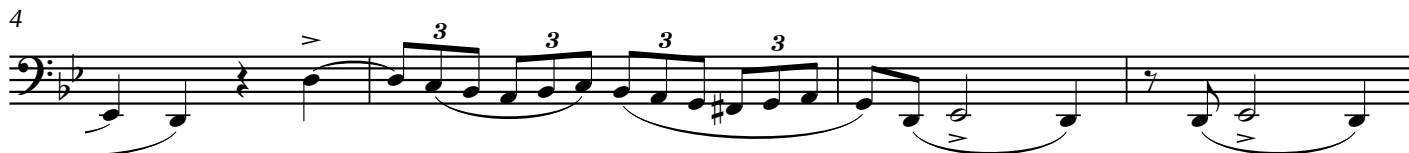
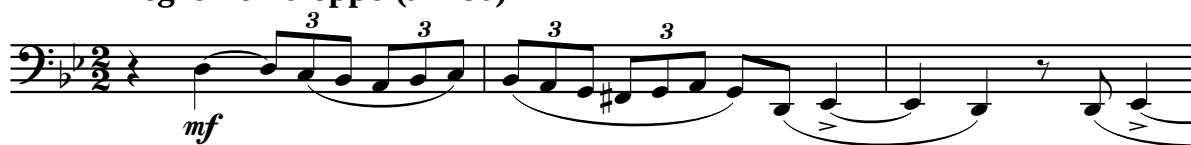
BASSOON

Camille Saint-Saëns

Arr.: Mikhail Nakariakov

Allegro non troppo (♩ = 80)

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Camille Saint-Saëns

Arr.: Mikhail Nakariakov

Allegro non troppo (♩ = 80)

Bassoon

mf

Piano

f *mp*

4

f *mp*

8

fp *fp* *fp*

13

Poco animato

f *mf*

sfz *p*

17

21

26

31

36

41

B

41

B

f

dim.

mf

46

46

mf

50

50

mf

54

54

dim.

pp

dim.

pp

59

a tempo

59

a tempo

p

f

pp

sfp

66

dim. *pp*

dim. *pp*

75

f

Ped.

79

cresc.

mp

83

accelerando

f

f

88

C Animato

f

f *p* *f*

94

99

103

108

Allegro molto (♩ = 96)

114

Musical score for measures 120-124. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a flowing eighth-note melody, while the left hand provides harmonic support with chords and occasional eighth-note patterns.

Musical score for measures 125-130. The right hand continues with a melodic line, incorporating some grace notes. The left hand features a steady eighth-note accompaniment.

[D] Tempo I (♩ = 80)

Musical score for measures 131-139. Measure 131 begins with a piano (*p*) triplet in the right hand. The right hand has a melodic line with slurs and accents. The left hand features chords with accents. Dynamics include *f* (forte) and *p* (piano). The system ends with a double bar line, a key signature change to one flat (F major), and a *Ped.* (pedal) instruction.

Musical score for measures 140-143. The right hand features a melodic line with triplets and slurs. The left hand has a steady eighth-note accompaniment. A *m.d.* (morendo) instruction is present in measure 142.

Musical score for measures 144-147. The right hand has a melodic line with slurs. The left hand features chords and eighth-note patterns. A *m.d.* instruction is present in measure 144. The system ends with a double bar line.

148

152

156

160

164

Measures 168-171. The score is in 3/4 time with a key signature of two flats. The piano part features a melody in the right hand with triplets and a bass line in the left hand. Dynamics include *p cresc.*, *sf*, and *f*. There are triplets in both hands in measures 169 and 170.

172

E

Measures 172-176. Measure 172 starts with a key signature change to one flat. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *dim.*. There are triplets in both hands in measures 172 and 173.

177

(rit.)

(a tempo)

Measures 177-183. Measures 177-178 are marked *(rit.)* and measures 179-183 are marked *(a tempo)*. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p dolce*. There are triplets in both hands in measures 177 and 178.

184

Measures 184-191. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p dolce*. There are triplets in both hands in measures 184 and 185.

192

Measures 192-195. The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p dolce*. There are triplets in both hands in measures 192 and 193.

208

216

224

232

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239

pp dolce

pp

This system contains measures 239 to 247. The bass line begins with a melodic phrase in measures 239-241, marked *pp dolce*. The piano accompaniment features chords in the right hand and rests in the left hand. In measure 247, the piano part has a *pp* dynamic marking.

248

This system contains measures 248 to 254. The bass line continues with a melodic line. The piano accompaniment consists of chords in the right hand and rests in the left hand.

255

This system contains measures 255 to 262. The bass line continues with a melodic line. The piano accompaniment consists of chords in the right hand and rests in the left hand.

263

This system contains measures 263 to 268. The bass line continues with a melodic line. The piano accompaniment consists of chords in the right hand and rests in the left hand.

269

(rit.)

tr

(a tempo)

espress.

This system contains measures 269 to 278. The bass line begins with a melodic phrase in measures 269-270, marked *(rit.)* and *tr*. The piano accompaniment features chords in the right hand and rests in the left hand. The tempo changes to *(a tempo)* in measure 271, and the bass line is marked *espress.*

276

tr

m.d.

m.f.

283

sf

p

291

pp

Cadenza

297a

pp

297b

G (a tempo)

p

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