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Sonate en sol majeur pour basson et piano (Opus 168) Saint-Saens, Camille

A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

Page artiste : https://www.free-scores.com/partitions_gratuites_magataganm.htm

A propos de la pièce



Titre : Sonate en sol majeur pour basson et piano [Opus 168]

Compositeur : Saint-Saens, Camille

Arrangeur : Magatagan, Mike

Droit d'auteur : Public Domain

Editeur : Magatagan, Mike

Instrumentation : Basson, Piano

Style : Sonate

Commentaire : Dans la dernière année de sa vie, à l'âge de 85 ans, Camille Saint-Saëns était toujours actif en tant que compositeur et chef d'orchestre, voyageant entre Alger et Paris. Outre une feuille d'album pour piano finale, ses derniers travaux réalisés étaient trois sonates, chacun d'eux pour hautbois, clarinette, et basson. Il sentait qu'il n'avait pas beaucoup de temps, il écrivait à un ami, «Je me sers de mes dernières énergies à ajouter au répertoire... (la suite en ligne)

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Bassoon Sonata

Opus 168 for Bassoon and Piano

Camille Saint-Saëns, 1921
Transcribed by Mike Magatagan 2012

I. Allegretto moderato

Bassoon

Piano

p

p legato

B

P

B

P

7

B

P

cresc.

9

B

P

dim.

p

11

B

P

13

B

P

15

B

P

cresc.

mf

cresc.

mf

marcato

17

B

P

19

B

P

f

21

B

P

23

B

P

24

B

P

25

B

P

ff

ff

Red

27

B

P

Red

29

B

P

Ped

31

B

P

Ped

33

B

P

dim.

dim.

p

Ped

36

B

P

38

B

P

40

B

P

44

B

pp

P

pp

47

B

8va

P

II. Allegro scherzando

B

mf

P

f

mf

5

B

P

p

f

10

B

P

p

14

B

P

p

leggiero

18

B

P

cresc.

22

B

P

f

p

25

B

P

p

30

B

P

This system contains measures 30 through 33. The bassoon part (B) begins with a fermata over a whole note G2, followed by a half note A2, and then a quarter note B2. A wavy line above the staff indicates a tremolo effect. The piano part (P) features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand, with various chordal textures.

34

B

P

This system contains measures 34 through 36. The bassoon part (B) continues with eighth-note patterns, including a triplet of eighth notes in measure 35. The piano part (P) maintains the eighth-note accompaniment in the right hand and quarter-note accompaniment in the left hand.

37

B

P

This system contains measures 37 through 40. The bassoon part (B) features a wavy line above the staff in measure 38, indicating a tremolo. The piano part (P) continues with the established eighth-note and quarter-note accompaniment.

41

B

P

cresc.

44

B

P

f

47

B

P

p

cresc.

52

B

P

52-56

f

This system contains measures 52 through 56. The bassoon part (B) begins with a melodic line in measure 52, marked with a forte (*f*) dynamic. It features a series of eighth notes and a sixteenth-note run. The piano part (P) provides harmonic support with chords and moving lines in both staves. Measure 53 shows a change in the piano accompaniment with a new bass line. Measures 54 and 55 continue the melodic and harmonic development. Measure 56 concludes the system with a final chord in the piano part.

57

B

P

57-61

mf

mf

This system contains measures 57 through 61. The bassoon part (B) features a more active melodic line with sixteenth-note patterns, marked with a mezzo-forte (*mf*) dynamic. The piano part (P) continues with a rhythmic accompaniment of chords and moving lines. Measure 57 shows a change in the piano accompaniment with a new bass line. Measures 58 and 59 continue the melodic and harmonic development. Measure 60 shows a change in the piano accompaniment with a new bass line. Measure 61 concludes the system with a final chord in the piano part.

62

B

P

62-65

f

f

This system contains measures 62 through 65. The bassoon part (B) features a melodic line with a sixteenth-note run, marked with a forte (*f*) dynamic. The piano part (P) provides harmonic support with chords and moving lines in both staves. Measure 62 shows a change in the piano accompaniment with a new bass line. Measures 63 and 64 continue the melodic and harmonic development. Measure 65 concludes the system with a final chord in the piano part.

65

B

P

ff

69

B

P

dim.

p

74

B

P

>

79

B

P

cresc.

p

84

B

P

88

B

P

cresc.

cresc.

91

B

P

f

95

B

P

dim.

dim.

p

99

B

P

p

leggiero

102

B

P

cresc.

p

f

p

106

B

P

ff

110

B

P

p

mf

p

>

115

B

P

121

B

P

cresc.

f

dim.

125

B

P

p

cresc.

p

cresc.

130

B

P

f

135

B

P

dim.

140

B

P

p

144

B

P

sempre dim.

pp

p

148

B

P

p

153

B

P

157

B

P

cresc.

cresc.

mf

161

B

P

mf

dim.

p

p

165

B

P

167

B

sempre p

P

sempre p

III. Molto adagio

B

p espressivo.

P

p

B

3

P

5

B

P

poco cresc.

sempre p

7

B

P

dim.

9

B

P

p

cresc.

cresc.

11

B

P

dim.

13

B

P

p

15

B

P

17

B

P

6

18

B

P

19

B

P

cresc.

20

B

P

p

cresc.

21

B

P

p

p

22

B

P

24

B

P

cresc.

cresc.

f

26

B

P

f

p

27

B

P

28

B

P

cresc.

30

B

P

32

B

P

34 *rit.* *a Tempo*

B

P

dim. *p* *p*

36

B

P

38

B

P

40

B

cresc.

dim.

P

cresc.

dim.

42

B

p

cresc.

P

p

cresc.

44

B

f

P

f

46 *rit.*

B

P

dim.

p

IV. Allegro moderato

B

P

f

p

f

p

B

P

f

p

f

p

17

B

p

P

p

22

B

P

26

B

P

30

B

P

cresc. *f*

cresc. *f*

35

B

P

ff

dim. *p* *cresc.*

dim. *p* *cresc.*

43

B

P

f *ff*

f

48

B

P

ff

The image shows a musical score for Bassoon (B) and Piano (P) for measures 48 through 52. The key signature is G major (one sharp). The bassoon part (B) features a melodic line with eighth-note patterns and slurs. The piano part (P) consists of chords and rests, with a forte (*ff*) dynamic marking in measure 49. The score is written on a grand staff with a bass clef for the bassoon and a treble clef for the piano.