

Bassoon

# Danses Concertantes

I. Stravinsky

## 1. Marche Introduction

♩ = 96

*f*

6 1 2

*p sub.* *f*

10 3 2

*f marc.*

15 4

20 5

24 6 7 4 13

Detailed description: This is a musical score for the Bassoon part of the first movement, 'Marche Introduction', from 'Dances Concertantes' by Igor Stravinsky. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked as quarter note = 96. The piece begins with a forte (*f*) dynamic. The first line of music (measures 1-5) features a series of eighth notes with accents. The second line (measures 6-9) starts with a piano (*p*) dynamic and a 'sub.' (sustained) marking, followed by a forte (*f*) dynamic at the end. The third line (measures 10-14) includes a triplet of eighth notes, a fermata, and a '2' marking. The fourth line (measures 15-19) features a series of eighth notes with accents. The fifth line (measures 20-23) continues with eighth notes and accents. The sixth line (measures 24-27) includes a triplet of eighth notes, a fermata, and a '4' marking. The piece ends with a final measure marked '13'.

31 **8** **9** *f*

36 **10** **11** *p*

44 **12** **13** *mf*

50 **14** **15**

56 **16** *p*

62 **17** **18**

69 **19** **20**

76 **21** *pp sub.* *poco sf*

Detailed description: This is a musical score for a Bassoon, spanning measures 31 to 83. The score is written in bass clef with a key signature of one flat (B-flat). It is divided into systems of five measures each. Measures 31-35 (System 1) are marked with a forte (*f*) dynamic and contain a complex rhythmic pattern with many beamed sixteenth notes. Measures 36-40 (System 2) start with a piano (*p*) dynamic and feature a melodic line with a long slur. Measures 41-45 (System 3) continue the melodic line with a mezzo-forte (*mf*) dynamic. Measures 46-50 (System 4) show a continuation of the melodic pattern. Measures 51-55 (System 5) feature a more active rhythmic pattern. Measures 56-60 (System 6) return to a melodic line with a piano (*p*) dynamic. Measures 61-65 (System 7) continue the melodic line. Measures 66-70 (System 8) feature a melodic line with a first ending bracket over measures 67-68. Measures 71-75 (System 9) continue the melodic line. Measures 76-80 (System 10) feature a melodic line with a piano (*pp*) dynamic and a 'sub.' (sustained) marking. Measures 81-83 (System 11) conclude the passage with a 'poco sf' (poco fortissimo) dynamic.

83 22

*f*

23

90

*p*

## 2. Pas d'Action

93 **24** Con moto ♩ = 104 **25**

101 **26** **27** **28** **29**

120 **30** **31**

126 **32**

132 **33**

*sf* *ff* *p* *cresc.* *>*

The image shows the first system of a musical score for a piece titled 'Con moto' by Franz Liszt. The tempo is marked 'Con moto' with a quarter note equal to 104 beats. The system consists of five staves of music. The first staff (measures 93-100) is in 3/4 time and features a bass clef, a key signature of one flat (B-flat), and a dynamic marking of *sf* (sforzando). The second staff (measures 101-110) is in 2/4 time and features a bass clef and a dynamic marking of *sf*. The third staff (measures 111-120) is in 2/4 time and features a bass clef and a dynamic marking of *p* (piano). The fourth staff (measures 121-130) is in 2/4 time and features a bass clef and a dynamic marking of *p*. The fifth staff (measures 131-132) is in 2/4 time and features a bass clef and a dynamic marking of *cresc.* (crescendo). The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).