

CORRADO MARIA SAGLIETTI

CONCERTO

FOR CONTRABASSOON & PIANO

BIM 96353

1. Introduction - Allegro

2. Adagio

3. Allegro con spirito

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CONCERTO

FOR CONTRABASSOON & STRING QUARTET

CORRADO MARIA SAGLIETTI

English

This three-movement concerto unfolds a tightly woven dialogue between the soloist and the string ensemble over some ten minutes.

The first movement, *Introduction – Allegro*, opens with a rhapsodic gesture, almost cadenza-like, before gathering energy. Shifts of tempo and character – *liberamente* surges, *a tempo* returns, *rit.* breaths – alternate with incisive, marked passages, in vivid and contrasting writing.

The second movement, *Adagio*, offers an expressive contrast: a long *molto espressivo* cantilena carried by a supple accompaniment, with plays of colour and rubato leading, *attacca*, into the finale.

The third movement, *Allegro con spirito*, is the most brilliant and rhythmically driven. Leaping motifs, crisp articulation and spirited exchanges carry the work toward a closing *accelerando sino al fine* of dazzling virtuosity.

Français

Ce concerto en trois mouvements déploie, en une dizaine de minutes, un dialogue serré entre le soliste et l'ensemble à cordes.

Le premier mouvement, *Introduction – Allegro*, s'ouvre sur un geste rhapsodique, presque en cadence, avant de gagner en énergie. Les changements de tempo et de caractère – élans *liberamente*, relances *a tempo*, respirations *rit.* – alternent avec des passages incisifs et marqués, dans une écriture vive et contrastée.

Le deuxième mouvement, *Adagio*, offre un contraste expressif : longue cantilène *molto espressivo* portée par un accompagnement souple, jeux de couleurs et rubato conduisant, *attacca*, au finale.

Le troisième mouvement, *Allegro con spirito*, est le plus brillant et le plus rythmé. Motifs bondissants, articulations nettes et échanges enlevés mènent l'œuvre vers une conclusion en *accelerando sino al fine*, d'une éclatante virtuosité.

Deutsch

Dieses dreisätzige Konzert entfaltet in rund zehn Minuten einen dicht gewobenen Dialog zwischen dem Solisten und dem Streicherensemble.

Der erste Satz, *Introduction – Allegro*, beginnt mit einer rhapsodischen, fast kadenzartigen Geste, bevor er an Energie gewinnt. Wechsel von Tempo und Charakter – *liberamente*-Aufschwünge, *a tempo*-Rückkehr, *rit.*-Atempausen – wechseln sich mit prägnanten, markierten Passagen ab, in einer lebendigen und kontrastreichen Schreibweise.

Der zweite Satz, *Adagio*, bietet einen ausdrucksvollen Kontrast: eine lange, *molto espressivo* geführte Kantilene über einer geschmeidigen Begleitung, mit Farbspielen und Rubato, das *attacca* ins Finale überleitet.

Der dritte Satz, *Allegro con spirito*, ist der brillianteste und rhythmisch mitreissendste. Springende Motive, klare Artikulation und spritzige Wechselspiele führen das Werk zu einem abschliessenden *accelerando sino al fine* von glänzender Virtuosität.

Contrabassoon

Concerto for Contrabassoon and Piano

Duration : 10:00

Corrado Maria Saglietti

1. Introduction - Allegro

Allegro
♩ = 90 *come cadenza* *a tempo*

f *sonoro* *mf* *mf*

4 *mf* *f*

8 *a tempo* *rit.* *a tempo* *rit.* *calmo e con libertà* *a tempo*
(Piano) *solo* ♩ = 102 *f* *marcato*

15 *mf* *f*

20 *mp* *espressivo*

28 *mf*

32 *diminuendo* *p* *mf*

37 *f* *f* *mf*

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Concerto

for Contrabassoon and Piano

Duration : 10:00

Corrado Maria Saglietti

1. Introduction - Allegro

Allegro
♩ = 90
come cadenza
3

Contrabassoon

Piano

f sonoro
mf
mf

5

mf
f
mf
solo

10

a tempo
rit.
calmo e con libertà
3
p
(as pizzicato)

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Concerto

13 *q tempo*
♩ = 102

f marcato *mf*

18 *f* *mf* *f* *mf*

23 *mp espressivo* *f* *mf* *p* *solo* *mf espressivo* *p*

28 *mf* *p* *mf* *f* *mf*

Reo. *

2. Adagio

Musical score for Contrabassoon and Piano, measures 1-8. The score is in 12/8 time and B-flat major.

Measures 1-4:

- Contrabassoon:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mp*, *p*, *mp*. Markings: *Adagio* (♩ = 42), *a tempo*, *molto espressivo*.
- Piano:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mf*. Markings: *Adagio* (♩ = 42).

Measures 5-8:

- Contrabassoon:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mp*. Markings: *rit.*, *a tempo*.
- Piano:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mf*, *espressivo*, *mp*. Markings: *rit.*, *a tempo*.

Measures 9-12:

- Contrabassoon:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mp*. Markings: *animando* (♩ = 48).
- Piano:** Starts with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. Dynamics: *mf*, *espressivo*, *mp*. Markings: *animando* (♩ = 48).

3. Allegro con spirito

Allegro
♩ = 108

Contrabassoon

f

Piano

7

f

12

mf

mf

f

Detailed description of the musical score: The score is for a Contrabassoon and Piano. It is in 2/4 time and B-flat major. The tempo is Allegro, with a quarter note equal to 108 beats per minute. The Contrabassoon part begins in measure 1 with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The Piano part is mostly silent in the first system, then enters in measure 7 with a forte (f) dynamic, playing a rhythmic accompaniment. In measure 12, the piano part changes to a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

16

This musical score is for measures 16 through 19 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano and a cello/contrabass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 16: The piano part begins with a half note G3, a quarter note A3, and a quarter note B3. The cello/contrabass part has a half rest. Measure 17: The piano part has a half note G3, a quarter note A3, and a quarter note B3. The cello/contrabass part has a half rest. Measure 18: The piano part has a half note G3, a quarter note A3, and a quarter note B3. The cello/contrabass part has a half note G2, a quarter note A2, and a quarter note B2. Measure 19: The piano part has a half note G3, a quarter note A3, and a quarter note B3. The cello/contrabass part has a half note G2, a quarter note A2, and a quarter note B2. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs.

[illegible]

25

rit.

poco più calmo
a tempo

un poco rit.

a tempo

f

mf *espressivo*

f

mf

3

3

31

un poco rit.

a tempo

Tempo I

fp

f

mf

f

Leg.

*

36

mf

mf

f

42

mf

f

46

f

mp

f *Rev.*

50

f

f

*



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