

A son Ami Victor DELANNOY,

*Directeur de l'Académie de Musique de Roubaix.*

7<sup>ème</sup>

**SOLO**

*Pour le*

**BASSON**

Avec Accomp<sup>nt</sup> de PIANO

*par*

**EUGÈNE JANCOURT**

*Professeur au Conservatoire National de Musique de Paris*

Op. 99.

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Pour le Basson avec accompagnement de Piano.

PAR

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Op.99.

**BASSON.** *All<sup>o</sup> Maestoso* (♩=104)

**PIANO.** *All<sup>o</sup> Maestoso* (♩=104)  
*Tutti*  
*ff*

*fz* *fz*

*f* *f* *p* *f*

*fz* *p*

*Solo*  
*Brillante.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top with a trill (tr) marking, and a grand staff (treble and bass clefs) below. The grand staff begins with a piano (p) dynamic marking. The music is in a key with two sharps (F# and C#).

Second system of musical notation, continuing the grand staff from the first system. It features complex rhythmic patterns and chordal textures in both the treble and bass staves.

Third system of musical notation. The top staff is a single bass clef staff with the tempo marking "Largamente." and a piano (p) dynamic marking. The grand staff below continues with piano (p) dynamics. The music is characterized by wide intervals and a slower, more spacious feel.

Fourth system of musical notation. This system includes triplets (marked with '3') and a sextuplet (marked with '6') in the treble staff. The grand staff continues with piano (p) dynamics and complex rhythmic figures.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff begins with a dynamic marking of *f* and contains a melodic line with slurs and a triplet of eighth notes. The grand staff begins with a dynamic marking of *f* and contains a piano accompaniment. The word *Tutti.* is written above the grand staff. The piano part includes a dynamic marking of *p* and the instruction *p suivez.* (piano follows).

Second system of musical notation, continuing the grand staff from the first system. It features a piano accompaniment with dynamic markings of *f* and *f*. The music includes various rhythmic patterns and slurs.

Third system of musical notation. It begins with a tempo change: *(♩ = 96) Più lento. con espressivo.* in the first staff. The first staff contains a melodic line starting with a dynamic marking of *p*. The grand staff below contains a piano accompaniment with a dynamic marking of *p* and the instruction *(♩ = 96) Più lento.* in the treble clef.

Fourth system of musical notation, continuing the grand staff from the third system. It features a piano accompaniment with various rhythmic patterns and slurs.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The upper staff includes dynamic markings *fz* and *animato con calore.*, and a tempo change to *rall. poco a*. The lower grand staff continues the piano accompaniment.

Third system of musical notation. The upper staff features a section marked *Mod<sup>to</sup> Brillante. (♩=108)* with dynamics *poco.*, *posamente.*, and *mf*. The lower staff includes a section marked *Lento.* with dynamics *poco.*, *f*, and *p*.

Fourth system of musical notation. The upper staff includes dynamics *f* and *mf*. The lower staff includes dynamics *f* and *p*.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two lower staves for the piano (treble and bass clefs). The music is marked with a piano dynamic (*p*) and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* (forte), *sf* (sforzando), and *p* (piano). The piano part shows a clear rhythmic accompaniment with chords and moving lines.

Third system of musical notation. The top staff is marked *passionato.* (passionately). The piano part begins with a piano (*p*) dynamic and later moves to a forte (*f*) dynamic. The music is characterized by sustained chords and a steady rhythmic pulse.

Fourth system of musical notation. The top staff includes markings for *rit poco.* (ritardando poco), *f* (forte), and *ff* (fortissimo). The piano part is marked *cresc.* (crescendo) and *suivez.* (follow). The system concludes with a series of chords in the piano part.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic and contains several measures of complex, multi-voiced textures.

Second system of musical notation, continuing the grand staff. Dynamics range from forte (*f*) to pianissimo (*pp*). The texture remains dense with multiple voices.

Third system of musical notation, primarily in the bass clef. It includes the tempo marking *Maestoso* with a quarter note equal to 92 (♩ = 92) and the instruction *f Deciso.* The system concludes with the tempo marking *Large.*

Fourth system of musical notation, primarily in the treble clef. It includes the tempo marking *Maestoso* (♩ = 92) and the instruction *Deciso.* The music features a series of chords and arpeggiated figures.

Fifth system of musical notation, primarily in the bass clef. It includes the instruction *rall.* (rallentando) and features a prominent triplet of eighth notes.

Sixth system of musical notation, primarily in the treble clef. It includes the instruction *Suiv.* (Segue) and features a series of chords and arpeggiated figures.

Adagio. (♩ = 76)  
*p con espressione* *f*

Adagio. (♩ = 76)  
*p*

*dim.* *p*

*mf* *p* 3 3

*f*

*mf*

*con energico. fz* *fz*

*f* *p* *f*

Detailed description: This page of a musical score is for piano and bassoon. It begins with a tempo marking of 'Adagio' and a metronome marking of '(♩ = 76)'. The first system shows the piano part starting with a piano (*p*) dynamic and 'con espressione' marking, followed by a forte (*f*) dynamic. The second system continues with piano dynamics. The third system features a piano part with a piano (*p*) dynamic and a bassoon part with a mezzo-forte (*mf*) dynamic. The fourth system shows the piano part with a mezzo-forte (*mf*) dynamic and the bassoon part with a forte (*f*) dynamic. The fifth system features the bassoon part with a fortissimo (*fz*) dynamic and the piano part with a forte (*f*) dynamic. The sixth system shows the piano part with a piano (*p*) dynamic and the bassoon part with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



*Poco agitato.*

*p* *eres - cen - do.* *f*

*Poco agitato.* *3 3* *eres - cen - do.* *f*

*p* *p*

*Lento.*

*ff*

(♩ = 100)

*Tutti* (♩ = 100)

*p* *f*

*p* *f*

*Poco più lento.*

*Poco più lento.*

*p*

*Mod<sup>to</sup> Brillante. (♩ = 104)*  
*Solo.*

*rit.* *tp* *Mod<sup>to</sup> (♩ = 104)* *p*

*Più Lento (♩ = 96)*

*f* *p con espressivo.*

*Più Lento (♩ = 96)*

*p*

The first system of musical notation consists of three staves. The top staff is a bass clef with a key signature of two sharps (F# and C#). The middle staff is a treble clef with the same key signature. The bottom staff is a grand staff, combining the treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

The second system of musical notation continues the piece with three staves. The notation is similar to the first system, with a focus on intricate rhythmic patterns and melodic lines. The grand staff shows a dense texture of notes, particularly in the bass clef.

The third system of musical notation features three staves. This system includes a *cresc.* (crescendo) marking in the bass clef of the grand staff. The music becomes more intense and complex, with more frequent use of triplets and rapid passages.

The fourth system of musical notation is the most complex, featuring three staves. It includes dynamic markings such as *non dolore.*, *f*, *pp*, and *sf*. The notation is highly detailed, with many triplets and rapid sixteenth-note passages. The grand staff shows a very dense and technically demanding texture.

All<sup>o</sup> Mod<sup>o</sup> Brillante. (♩ = 108)

The musical score is arranged in five systems, each with a violin part on top and a piano part on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'All<sup>o</sup> Mod<sup>o</sup> Brillante' with a quarter note equal to 108 beats per minute. The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *mf*, and *p* are used throughout to indicate volume changes. The piano part often features block chords and rhythmic accompaniment that complements the melodic lines of the violin.

First system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and dynamic markings of *f*. The grand staff contains a piano accompaniment with dynamic markings of *f* and *fp*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff features a melodic line with a trill (*tr*) and dynamic markings of *f* and *ff*. The grand staff includes piano accompaniment with dynamic markings of *f* and *ff*. Performance instructions include *rit. poco.*, *cresc. suivez.*, and *Tutti.*

Third system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with slurs.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with dynamic markings of *f* and *ff*. The grand staff contains a piano accompaniment with dynamic markings of *ff*.

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## TRANSCRIPTIONS

DES ŒUVRES D'HAYDN MOZART BEETHOVEN & A. BLANC etc.  
PUBLIÉES CHEZ RICHAUULT & C<sup>ie</sup>

- HAYDN. 6<sup>me</sup> Sonate, Piano, Hautbois et Basson.....
- MOZART. 3<sup>me</sup> Trio, Piano Hautbois (ou Clarinette) et Basson
- BEETHOVEN Op. 1. 1<sup>er</sup> Trio, Piano, Hautbois et Basson.....
- D? Op. 1. 2<sup>me</sup> Trio, Piano, Hautbois et Basson.....
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- D? Op. 5. Sonate, Piano, et Basson.....
- D? Op. 17. Sonate, Piano, et Basson.....
- D? Op. 30. Sonate, Piano, et Basson.....
- D? Op. 38. Grand Trio, Piano, Hautbois et Basson.....
- D? Op. 11. Trio, Piano, Hautbois (ou Clarinette) et Basson
- D? Op. 83. Trio, Piano, Hautbois, et Basson.....
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- ROBERT SCHUMANN Op. 15. Rêverie, Basson ou V<sup>cl</sup> et Piano
- MEYERBEER Op. 52. Allegretto de la  
2<sup>e</sup> Symphonie. Cantate
- MOZART Op. 108. Larghetto du Quintette, B<sup>cl</sup> et P<sup>no</sup>

## TRANSCRIPTIONS

ET ARRANGEMENTS NON PUBLIÉS

- MOZART Trio pour Trois Bassons.....
- BEETHOVEN Op. 3. Trio pour Trois Bassons.....
- D? Op. 4. Sérénade pour Trois Bassons.....
- D? Op. 9. N<sup>o</sup> 1. Trio pour Trois Bassons.....
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- E. JANCOURT Op. 85. Trio pour Trois Bassons.....
- F. BEER 5<sup>me</sup> Air varié pour Basson.....
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- D? Hymne Autrichien, Quatuor pour 4 Bassons.
- C.M. WEBER 6<sup>is</sup> Duo concertant op. 42 pour Piano & Basson

NOTA: La lacune qui existe dans le numérotage des œuvres pour le Basson, se complète par les morceaux d'harmonie militaires et fanfare, édités chez Eyette, Brandus, L. Grus, Gautrot et C<sup>ie</sup> En Janvier 1891, ces œuvres s'inscrivent au N<sup>o</sup> 130.

# CATALOGUE

## DES OEUVRES POUR LE BASSON

PAR

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des morceaux composés pour Harmonie militaire ou Fufura.

Les Morceaux non publiés sont désignés ainsi: N.P.

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### SOLOS

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