

KONZERT

Fagott

W. A. Mozart, Op. 96

Allegro
Tutti

The musical score for the Bassoon (Fagott) part of Mozart's Concerto in F major, Op. 96, is presented in ten staves. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro' and the dynamic is 'Tutti'. The score includes a section marked 'A' and a section marked 'B' which is labeled 'Solo'. The 'Solo' section includes a 'Tutti' marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final staff featuring a fermata over a whole note.

Fagott

The musical score for the Bassoon (Fagott) is written on ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *f* (forte) and *tr* (trills). Section markers include **C**, **Tutti**, **D Solo**, **E Solo**, and **Tutti**. The score concludes with a final **Tutti** marking.

Fagott

Andante ma Adagio

Tutti

Solo *cresc.*

Tutti *A Solo* *p*

Tutti *Solo*

B

Tutti *f* *p*

Die Hochzeit des Figaro

Ouverture

W. A. Mozart
KV 492

Presto

5

101

104

12

20

133

35

139

43

156

58

214

19

229

35

274

pp

p

f

pp

p

f

I. II.

I.

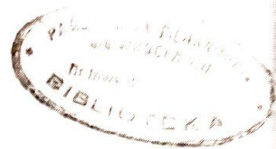
I. II.

I.

RICHARD WAGNER.

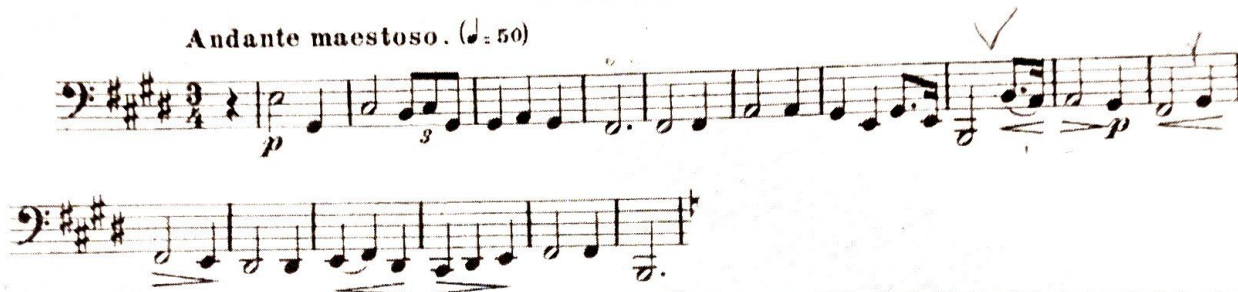
OUVERTÛRE
zu der Oper
TANNHÄUSER.

OVERTURE
to the Opera
TANNHAUSER.



FAGOTTO I.

Andante maestoso. (♩ = 50)



3. Satz

Szene auf dem Lande

Symphonie fantastique

Hector Berlioz
op. 14

Adagio ♩ = 84

86 I. *ff* *mf* *ff* *dim. poco a poco - ff*

89 *p* *mf* *ff dim.*

93 1 *p* *mf* *f*

97

100 poco animato 3 *f* *cresc.*

102 poco animato 3

4. Satz

Der Gang zum Richtplatz

Allegretto non troppo [♩=100]

49 I.-IV. *p*

53 *unis.*

57 *unis.*

61 *unis.* *f*

5. Satz

Beim Hexensabbat

Allegro ♩.= 104

67 I.-IV. *mf*

71

76

80 *f* *cresc.* *tr*

Sinfonie Nr. 90

C-Dur/C major

Joseph Haydn

4. Satz: Finale

Allegro assai

7 I. *p*

13 *f*

19 216 I. II. *f*

24

Violinkonzert

D-Dur/D major

Johannes Brahms
op. 77

2. Satz Adagio

II. *p*

10 *pp* *p*

18 *pp* 73 *f* *dim.*

75 calando Tempo I 93 *pp* *pp* *cre - - - scen - - - do* *p*

Moderato assai $\text{♩} = 76$

Boléro

Maurice Ravel

41

2

mp

45

50

54

3

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Sinfonie Nr. 6 h-Moll/B minor („Pathétique“)

37

Peter I. Tschaiakowsky
op. 74

4. Satz

Adagio lamentoso $\text{♩} = 52$

4

I. II.

affrettando

rall. $mf \rightarrow p$ mp mf $cresc.$

11

ff $f \dim. poco a poco$ $mp \rightarrow p$

Andante $\text{♩} = 69$

17

Adagio poco meno che prima $\text{♩} = 60$

pp $< mp$ $\rightarrow pp$ $mf \rightarrow p$ $mf \rightarrow p$

25

pp $pp \ cresc.$ f ff *espressivo*

32

dim. p p pp

Bartok

Concerto for Orchestra - II. Giuoco dell coppie

Fg II

Allegretto scherzando

6 Slide Drum

9

17

25 1

165

Fl.

173

Poco rit.

Tornando al Tempo I

181 1 7

f

31

Berceuse

Der Feuervogel

Ballettsuite (1945)

Igor Strawinsky

Andante [$\text{♩} = 60$]

(150) 2 I. solo

p cant., espressivo

(155)

p espress., cant.

(156)

(b)

Orchester-Probespiel für Kontrafagott

4. Satz

Allegro $\text{♩} = 92$

Sinfonie Nr. 5

c-Moll/C minor

L. van Beethove
op. 6

ff

32

41

ff

43

1

48

cresc.

f

80

ff

84

89

144

ff

146

238

250

ff

252

1

257

cresc.

f

334

p

f

Detailed description: This is a musical score for the Contrabassoon part of the 4th movement of Beethoven's Symphony No. 5. The score is written in bass clef with a key signature of one flat (C minor). It begins with a forte (ff) dynamic and a tempo of Allegro (♩ = 92). The score is divided into measures, with measure numbers 28, 32, 41, 43, 48, 80, 84, 89, 144, 146, 238, 250, 252, 257, and 334 marked. The dynamics range from forte (f) to fortissimo (ff) and piano (p). There are several triplet markings (3) and a first ending bracket (1). The score ends with a double bar line.

Sinfonie Nr. 1

c-Moll/C minor

Johannes Brahms
op. 68

1. Satz

Allegro [♩. = 96]

46

52

161

167

174

f

ff

f

ff

ff

Edition Peters

31037

4

Kontrafagott

93

03

12

35

pp

poco a poco cresc.

2

Ma mère l'oye

IV. Les entretiens de la Belle et de la Bête

Mouvement de Valse modéré $\text{♩} = 50$

Maurice Ravel

Mouvement de Valse modéré $\text{♩} = 50$ Maurice Ravel

Solo *p*

mf

p

Animez peu à peu

1er Mouvt

pp

pp

pp

p

mf

Klavierkonzert D-Dur

D major (für die linke Hand)

Maurice Ravel

Lento ♩ = 44

Solo

The musical score is for a piece titled "Solo" in 2/4 time, written for a single bass line. The key signature has two sharps (F# and C#). The score is divided into three systems. The first system begins with a measure rest labeled "1" and "Solo". The melody starts with a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. Dynamics include *mp* (mezzo-piano). The second system contains measures 5 and 6. Measure 5 has a double bar line and a key signature change to one sharp (F#). Measure 6 starts with a circled "2" and continues the melody. Dynamics include *p* (piano) and *pp* (pianissimo). The third system contains measures 49, 50, and 51. Measure 49 has a circled "49" and a key signature change to one flat (Bb). Measure 50 has a circled "6" and a key signature change to two flats (Bb and Eb). Measure 51 has a circled "6" and a key signature change to two sharps (F# and C#). Dynamics include *ff* (fortissimo) and *p* (piano). The score concludes with a double bar line.

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Mahler — Symphony No. 9 in D Major

KONTRAFAGOTT u. 4. FAGOTT.

3

11.

17 nimmt Kontrafagott.

8 *f*

18 *tr* *ff* *p subito* *pp*

2 4

3 6 *ff* *p subito* *f*

nimmt Fagott.