

Ludwig van Beethoven

Symphony No. 2 in D Major, Op. 36

FAGOTTO I.

Adagio molto.  $\text{♩} = 84$ .

Musical score for Bassoon I, Adagio molto section, measures 1-27. The score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It features various dynamics including *ff*, *p*, *cresc.*, *sfp*, and *sf*. There are first and second endings marked with '1' and '2'. Measure numbers 11, 16, and 27 are indicated on the left. The piece concludes with a double bar line and a repeat sign.

Allegro con brio.  $\text{♩} = 100$ .

Musical score for Bassoon I, Allegro con brio section, measures 34-130. The score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It features various dynamics including *p*, *cresc.*, *sf*, *sfz*, *f*, and *ff*. There are first and second endings marked with '1' and '2'. Measure numbers 34, 48, 57, 70, 81, 99, and 115 are indicated on the left. The piece concludes with a double bar line and a repeat sign.

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FAGOTTO I.

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111 *p cresc.* *sf sf sf sf* **D**

155 *sf sf ff*

163

169 *sf sf*

174 *sf sf p pp*

182 **E** *p p*

193 *cresc. f ff sf sf sf sf*

207 *ff p p cresc. p* **F** *3 3 2*

223 *p cresc. p cresc. f* **5**

239 *sf sf sf sf sf* **G** *p* **5**

251 *sf sf p ff sf sf sf* **1**

262 *sf sf sf sf sf sf sf sf sf sf*

268 *ff ff ff ff* **H** *8 3*

286 *ff* *ff* *p sf p* *p sf p* *sf sf sf sf*

298 *ff* *f f* *p* *p* *cresc. f*

311 *sf* *sf* *ff* *ff* *p* *ff* *p*

326 *ff* *ff* *sf sf*

340 *f*

352 *sf* *ff*

Larghetto.  $\text{♩} = 92.$

Solo

7 *p* *cresc.* *p*

24 *p* *cresc. sf* *p*

36 *sf* *p* *ff* *p*

49 *p* *f sf* *p* *cresc.*

65 *f sf* *p* *cresc.* *f ff ff f*

76 *f p* *pp pp* *p*

59 *cresc. f sf* *sf* *f p* *cresc. pp*

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101 *Fag. II* *p* *p* *p* *p* *cresc.*

115 *f* *pp* *cresc.* *f*

128 *ff* *ff* **D**

148 *ff* *sf* *decresc. p* *cresc. p* **E** *Solo*

169 *cresc.* *p* *sf* *sf* *p*

184 *cresc.* *sf* *p* *sf* *p* *sf*

195 *sf* *p* *p* *sf* *sf* *sf*

206 *sf* *sf* *ff* *p* **F**

224 *f* *sf* *p* *cresc.* *f* *sf* *p*

234 *cresc.* *f* *ff* *ff* *f* *f* *p* *pp*

244 *pp* *p* *p* **G**

253 *cresc.* *f* *sf* *sf* *f* *p*

265 *cresc.* *p* *ff* *sf* *sf* *ff* *p*

Scherzo.

Allegro.  $\text{♩} = 100.$

Measures 1-74 of the Scherzo section. The music is in 3/4 time with a key signature of two sharps (D major). The score includes dynamic markings such as *f*, *ff*, *p*, *fp*, and *pp*. It features various articulations like accents and slurs, and includes first and second endings. The section concludes with the word "Fine."

Trio.

Measures 84-120 of the Trio section. The music changes to 3/4 time with a key signature of one sharp (F# major). Dynamic markings include *p*, *sf*, *pp*, *ff*, *cresc.*, and *p*. The section includes first and second endings and concludes with the instruction "Scherzo da capo."

Allegro molto.  $\text{♩} = 152.$

Measures 1-56 of the Allegro molto section. The music is in 3/4 time with a key signature of two sharps (D major). Dynamic markings include *f*, *sf*, *ff*, *p*, *cresc.*, and *sf*. The score features trills, slurs, and first and second endings. The section concludes with a dynamic marking of *p*.

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72 *cresc.* *sf* *p* *cresc.* *f* *sf* *f* **B**

87 *sf* *sf* *f* *f* *sf* *f* *sf* *ff* *fp*

99 *decresc. pp* *f* *sf* **C** 2 3

113 *f* *ff* *ff* *sf* *sf* *sf* *f* *f* *f*

128 *f* *f* *f* *fp* *fp* *f* *f* **D** 1 1 1

142 *f* *p* *f* *f* *p* *cresc.*

155 *f* *ff* *ff*

168 *ff* *ff* *ff*

181 *f* *sf* *f* *ff* *ff* *sf* *f* **E** 2 3 3 1

198 *f* *sf* *sf* *f* *ff* 1 1 6

216 *p* *cresc.* *p* *cresc.*

228 *f* *sf* *sf* *sf* *sf* *f* *p* *cresc.* *sf* *p*

250 *p* *cresc.* *sf* *p* *cresc.*

268 **F**  
*ff sf f sf sf sf f sf sf ff*

282  
*p decresc. f sf* 6 tr 3

299  
*f f f f f f*

312  
*fp fp sf sf sf sf fp fp*

326  
*sf sf sf sf f sf sf sf ff pp* 1 2

342  
*pp pp* 3 1 1

357  
*decresc. pp ff ff* 5 **G**

376  
*sf sf sf cresc.*

386  
*ff sf sf sf ff*

395  
*sf p* 1

404  
*cresc.* 1 1

414  
*f ff ff ff ff ff ff* 7

433  
*ff*





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FAGOTTO II.

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146 *D* *sf* *sf* *sf* *sf* *sf*

158 *ff* *ff*

170 *sf* *sf*

175 *sf* *p* *pp*

182 *E* *1* *p* *p*

193 *cresc.* *f* *ff* *sf* *sf* *sf* *sf*

208 *ff* *p* *3*

216 *F* *3* *p < p* *Fag. I.* *6* *p cresc.* *f* *5* *sf*

240 *sf* *sf* *sf* *sf* *G* *5* *p*

251 *sf* *sf* *p* *ff* *2.* *sf* *sf* *sf* *1*

262 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

268 *H* *ff* *ff* *ff* *ff* *8* *3* *ff*

286 *ff* *1* *ff* *p* *sf* *p* *p* *sf* *p*

296 *sf sf sf sf ff* *f f p p*

318 *ff ff ff*

336 *ff sf sf ff f sf*

353 *ff*

Larghetto. ♩ = 92.

26 *p cresc. sf p* *Fag. I. p*

46 *ff p p f sf*

62 *p cresc. f sf p*

71 *cresc. f ff ff f f p pp*

81 *cresc. f sf sf f p decresc.* *Fag. I.*

98 *pp p p p cresc.*

114 *f cresc. f ff*

138 *Ob. III. ff sf decresc. p cresc. p*

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4

166 *p* *cresc.* *p* *sf* *sf* 4

182 *p* *cresc.* *sf* *p* 9 Fag. I. 1

202 *sf* *sf* *sf* *sf* *sf* *ff* F 5

216 *p* *f* *sf* *p* *cresc.* *f* *sf* *p* 4 1

233 *cresc.* *f* *ff* *ff* *f* *f* *p* *pp*

244 *pp* G 8 Fag. I. *cresc.* *f* *sf* *sf* *f* 3

264 *p* *cresc.* *p* *ff* *sf* *sf* *ff* *p*

Scherzo.  
Allegro.  $\text{♩} = 100.$

1 *f* 4 1 3 16 Viol. I. *pp*

35 *cresc.* *f* *f* *ff* *f* 1 4 1

49 *f* Fag. I. *pp* *p cresc.* *f* 4 *p cresc.* *f* *p cresc.*

77 *sf* *sf* *ff* 1. 2. Fine. Trio. 2. *p* *< sf >*

91 1. 2. 8 Viola *decresc.* *pp* *ff* *p*

112 6 Fag. I. *p* 1 *p*

Scherzo da capo.

Allegro molto.  $\text{♩} = 152.$

This musical score is for the second bassoon part in Beethoven's Symphony No. 2. It covers measures 1 through 200. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro molto' with a quarter note equal to 152 beats per minute. The score is divided into several sections labeled A, B, C, D, and E. It includes various musical notations such as dynamics (f, sf, ff, p, cresc.), articulation (trills, slurs), and performance instructions (Fag. I.).

Measures 1-17: *f sf*, *f*, *ff sf*. Includes a trill and a triplet of eighth notes.

Measures 18-35: *f*, *ff*. Includes a sixteenth-note flourish and a sixteenth-note pattern.

Measures 36-51: *p cresc.*, *p*, *cresc.*, *f*, *sf*, *sf*, *sf*, *sf*, *f*. Includes a four-measure rest and a first ending bracket.

Measures 52-83: Section A. *p*, *cresc.*, *p*. Includes a sixteenth-note flourish and a first ending bracket.

Measures 84-94: Section B. *f*, *sf*, *f*, *sf*, *sf*, *sf*, *f*, *sf*, *f*, *sf*, *ff*. Includes a sixteenth-note flourish.

Measures 95-110: Section C. *fp*, *f sf*, *f*, *ff sf*. Includes a trill and a triplet of eighth notes.

Measures 111-130: Section D. *sf*, *sf*, *f*, *f*, *f*, *f*, *f*, *f*. Includes a four-measure rest and a first ending bracket.

Measures 131-146: Section D. *f*, *sf*, *f*, *sf*, *p*, *f*, *sf*. Includes trills.

Measures 147-160: Section D. *f*, *sf*, *p*, *cresc.*, *f*. Includes a trill and a first ending bracket.

Measures 161-170: Section D. *ff*, *ff*, *ff*. Includes a first ending bracket.

Measures 171-178: Section D. *ff*, *sf*, *sf*, *sf*. Includes a first ending bracket.

Measures 179-198: Section E. *sf*, *f sf*, *f*, *sf*. Includes a trill and a triplet of eighth notes.

Measures 199-200: *f*, *ff*. Includes a sixteenth-note flourish and a sixteenth-note pattern.

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FAGOTTO II.

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216 Fag. I. *p* *cresc.* *p* *cresc.* *f* *sf* *sf* *sf*

233 Fl. I. *cresc.* *p* *sf* *f* *sf* *f* *sf* *sf*

273 Ob. I. II. *pp* Fag. I. *f* *sf*

295 *f* *f* *sf* *sf* *ff* *f* *sf* *sf* *sf*

307 *f* *f* *f* *f* *f* *fp* *sf* *sf* *sf* *sf*

320 *fp* *sf* *sf* *sf* *sf* *f* *sf* *sf* *sf*

334 Viol. I. *pp* *ff* *ff*

376 *sf* *sf* *sf* *cresc.*

386 *ff* *sf* *sf* *sf*

394 *ff* *sf*

401 Fag. I. *f* *ff* *ff*

425 *ff* *ff* *ff* *ff* *ff*

435 *ff*