

Fagotto I.

p *p* *fp* *fp* *pp*
 1. 2. *pp*
pp *p* *pp* *pp* **D**
f *f* *f* *ff*
pp *p* **E**
mf *pp*
f *fz* *fz* *ff* *f*
ff *p* **F**
cresc. *f* *dimin.* *ff* *fz*
dim. *p* *p* *pp* **G**
p *ppdim.* *p* *f* **10**
f *f* *fz* *ff* *p*
f *f* *ff* *ff* **H** *sempre marc.*

Fagotto I.

f *mf* *fp* Solo.
f *mf* *f* *mf*
f *f* *f* *f* *fp*
p *dimin.* *pp* *p dolce*
mf *p più f* *dimin.* *p*
dimin. *pp* *cresc.* *f dim.* *p* *mf*
cresc. *ff* *f* *ff*
dimin. *p* *dimin.* *morendo*
pp *p* Solo *Poco meno mosso.* *pp* *ritard.*

Andante con moto.

p *dimin.* *pp* *13*
f *f* *f* *p* *dimin.* *p*
f *cresc.* *f* *dim.* *p* *f* *dimin.*
p *p* *pp* Solo *p* *ritard.* *3*

Fagotto I.

Un pochettino più mosso.

A 10 *fp* \rightarrow *p* *cresc. e string.* *pp* *a tempo* *fp* \leftarrow *pp* *p*

B 11 *fz* *dimin.* *p* *fz* \rightarrow *p* *secco*

pp *dimin.* *p* *fz* \leftarrow *mf* *ff* *ritard.* *a tempo*

C 14 *ff* *dimin.* *p* *rit.* *p* *cresc.* *fz*

D 2 *p* *1*

E *cresc.* *f* *fp* *cresc.* *f*

ff *dim.* *p* *pp* *pp*

fp \rightarrow *fp* \rightarrow

1 *15* *1*

Andante con moto, quasi l'istesso tempo.

pp *cresc.* *mf* *p* *dim.* *6*

7 *fz* *mf* *p* *fp* *4*

p *17* **A** *4* *p* *cresc.*

9 *1* *13* *f* *poco a poco cresc.*

Fagotto I.

f *cresc.* *f*

ff *ff* *ff*

B *ff* *p*

ff *pp* *pp* *p* *rit.* *ff* *Fine.*

Trio.
Tempo I.

p *cresc.* *mf* *f* *mf* *p* *p* *pp*

D *p* *f*

E *f* *dim.* *p* *p* *pp*

F *pp* *pp*

p *f* *p* *pp*

p *cresc.* *mf* *mf* *cresc.* *f* *ff*

D.C. Allegro
sin al poi Fine.

FINALE.
Allegro molto.

Fagotto I.

4 rit. a tempo

ff *mf* *mf* *f* *cresc.*

f *marc.* *ff*

p *f* *f* *rinforzando*

ff *p* *p* *ff* *fp* *dim.*

p *dimin. pp* *p* *poco a poco cresc.* *f* *cresc.*

B *ff* *f* *ff* *f*

ff *ff* *p* *ff* *p*

dim. *p* *pp* *p* *pp*

C *pp* *p* *f* *pp* *f*

D *p* *fp dim.* *pp* *fp* *fp*

p *dimin.* *pp* *p* *cresc.* *ff*

Fagotto I.

fp > fp p > p pp

2 1 4

L

p p

M

f₃ *dimin.* pp pp

molto tranquillo

cresc. p < > pp < > p pp

N 3

pp fp fp dim.

pp pp pp pp

0 1 2 3 4 5 6

pp *poco a poco cresc.* f

f ff

P 1 2 3 4 5 6 7 8

f fp *crescendo* f ff

ff ff

Q

f ff

Antonín Dvorák
Symphony No. 5 in F Major, Op. 76

Fagotto II.

Allegro ma non troppo.

2 6 10

p *fz* *dim.* *pp* *fz* *fz* *fz*

fz cresc. *f* *f* *f* *p* *mf* *f*

ff *A*

11

p *fp* *fp* *pp*

1

mf *p* *f*

pf *pf* *pf* *pf* *pf* *f* *ff*

p *dimin.* *pp* *p* *B* 9

dimin. *pp* 5

pp *ff* *pp* *ff* *C*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

pp *ff* *pp* *pp*

17 18 19 *ff* *marcato* *p* *p*

fp *pp* 1. 2. *pp* 2

7 *pp*

Fagotto II.

The musical score for Fagotto II consists of ten staves of music. The notation includes various dynamics such as *p*, *pp*, *f*, *ff*, *mf*, *fz*, *dimin.*, *dim. poco a poco*, *fp*, and *pp*. Articulations include accents, slurs, and breath marks. Fingerings are indicated by numbers 1-5. The score features several key signatures changes: D major (D), E major (E), and G major (G). There are also markings for *marc. sempre* and *Fag. I.* (Fagotto I). The piece concludes with a final dynamic of *f*.

Fagotto II.

Measures 1-10 of the Fagotto II part. The score is in bass clef with a key signature of one flat (Bb). It begins with a first ending bracket over measures 1-2. Dynamics include *fz*, *fp*, *p*, *dimin.*, *pp*, *mf*, *cresc.*, *più f*, *dimin.*, *p*, *f*, *dim.*, and *p*. There are also markings for *mf*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *ff*, *morendo*, *pp*, *ritard.*, and *pp*. Measure numbers 1, 7, and 5 are indicated.

Andante con moto.

Measures 11-15 of the Fagotto II part, marked *Andante con moto*. The score is in bass clef with a key signature of one flat (Bb) and a 3/8 time signature. It begins with a first ending bracket over measures 11-12. Dynamics include *p*, *fz*, *dimin.*, *pp*, *f*, *fz*, *dimin.*, *pp*, *fz*, *cresc.*, *f*, *dim.*, *p*, *fp*, *fp*, *p*, *p*, *dim.*, *p*, *dim.*, and *pp*. Measure numbers 3, 1, 13, and 8 are indicated.

A Un pochettino più mosso.

Measures 16-20 of the Fagotto II part, marked *A Un pochettino più mosso*. The score is in bass clef with a key signature of two sharps (D major). It begins with a first ending bracket over measures 16-17. Dynamics include *pp*, *fp*, *pp*, *p*, *fz*, *string. e cresc.*, *fz*, *dimin.*, *p*, *pp*, *pp*, *fp*, *stringendo*, *mf*, *cresc.*, *ff*, *f*, *dimin.*, and *p*. Measure numbers 16, 13, 7, and 13 are indicated.

Fagotto II.

rit. **D** Poco meno mosso, quasi tempo I.

pp *cresc.* *fz* *p=pp*

p

fz fz p cresc. f fp

dim.

pp

pp *fp* *fp*

Andante con moto, quasi l'istesso tempo.

pp *cresc.* *mf* *dim.* *p* *dim.*

Allegro scherzando.

fz *mf* *p* *fp* *p*

f *poco a poco cresc.* *f*

cresc. *f* *ff*

ff *ff* *ff*

ff *ff* *ff*

dimin. *pp* *pp*

p *ff* *p* *ff*

rit. ff Fine.

Trio.

Fagotto II.

Tempo I, 14

Musical score for Fagotto II, Trio section, measures 1-14. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It features various dynamics including *p*, *pp*, *f*, *ppp*, and *mf*. Rehearsal marks D (12), E (7), and F (8) are present. The section concludes with the instruction "D.C. Allegro sin al poi Fine."

FINALE.

Allegro molto.
rit. a tempo

Musical score for Fagotto II, FINALE section, measures 1-14. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features various dynamics including *ff*, *mf*, *f*, *p*, *ff*, *sp*, *dim.*, and *pp*. Rehearsal mark A (1) is present. The section concludes with the instruction "D.C. Allegro sin al poi Fine."

Fagotto II.

p poco a poco cresc. *f* cresc. *ff* *fz* *ff*

fz

ff *ffz* *p* *f* *ff*

p *ff* *p* *pp*

pp *fz* *p*

p *fz* *pp* *fz* *p* *pp* *dim.* *p*

pp *fp* *fp* *p* *p*

f *ff* *ff* *ff*

f *mf* *p* *fz* *p* *p*

f *p* *p* *fz* *fp* *fz*

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

f *fz* *f*

Poco meno mosso. Quasi Andante. Tempo I.

f *p*

p cresc.

