

FAGOTTO I.

Allegro di molto.

Ouverture.

The musical score for Bassoon I consists of ten staves of music. The notation includes various dynamics such as *p*, *pp*, *ff*, *f*, *mf*, and *cresc.*. There are also performance markings like accents and slurs. The score includes several measures with repeat signs and first/second endings. Fingerings are indicated by numbers 1-5. The piece is in 2/2 time and begins with a key signature of one flat (B-flat).

FAGOTTO I.

The musical score for Bassoon I consists of 11 staves. The dynamics and markings are as follows:

- Staff 1: *ff*, *f*, *f*, *ff*
- Staff 2: *pp*, *pp*
- Staff 3: *pp*, *pp*
- Staff 4: *pp*
- Staff 5: *pp*, *pp*, *pp*
- Staff 6: *p*
- Staff 7: *pp*, *pp*
- Staff 8: *pp*, *pp*
- Staff 9: *dim.*, *ritard.*, *Tempo I.*
- Staff 10: *p*, *pp*, *mf*, *p*
- Staff 11: *p*, *mf*, *f*, *mf*

FAGOTTO I.

Scherzo.
Allegro vivace.

Nº 1. *p*

p

cresc.

p

sf sf sf p pp

p

p

p cresc. f

cresc. ff sf p p cresc.

f cresc. ff sf p

A 2

B 13

C

D 5

E

F 1

FAGOTTO 1.

Listesso tempo.

Nº 2.

Schneller als des Mondes Ball. Nun such ich Tropfen Thaus hervor. Der Zug der Königin *pp* naht gleich zur Stelle.

Die sich gedückt in Eichelhäpfe stecken. *cresc.* Bist du der K^onig nicht? *cresc.*

sie setzt zur Erde sich auf ihren Steiss, und schreit: Perdauz! *dim.* Hier meine Königin. O macht er sich davon!

Allegro vivace.

p *p* *dim.*

cresc. *cresc.* *f* *dim.*

Dialog.

16 1 1 1

Dem Zauk erhebt sich, weil ich länger hier. In viermal zehn Minuten. *ff* Bis du ihn fliest, und er dich will gewinnen. auf eures Knechtes Treu. *attacca*

Lied mit Chor.

Allegro ma non troppo.

Nº 3.

pp ner Minute fort. An eure Dienste dann, und lasst mich ruhn!

pp *pp*

pp *dim.*

pp *p*

cresc. *p* *pp*

Measures 1-11 of the score. The music is in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *cresc. p* and *pp*. The section ends with the instruction *attacca*.

N° 4. *Andante.* 4 *Allegro molto.* 1 *Andante.* 2 3

Measures 12-15 of the score. The tempo changes from *Andante* to *Allegro molto* and back to *Andante*. The music consists of sustained notes with some rhythmic movement. Dynamics include *pp*. The section ends with the instruction *attacca*.

Dem Schlägetodt der Liebe da. Allen Zauber Dir vom Aug' der Liebe Kummer!

N° 5. *Allegro appassionato.* 9 7 1

Measures 16-24 of the score. The tempo is *Allegro appassionato*. The music is more rhythmic and dynamic. Dynamics include *mf*, *f*, *sf*, and *p*.

Measures 25-34 of the score. The music continues with various dynamics and articulations. Dynamics include *sf*, *f*, and *p*.

Measures 35-44 of the score. The music features a variety of dynamics and articulations. Dynamics include *sf*, *cresc.*, *sf*, *sf*, *dim.*, and *p*.

Measures 45-54 of the score. The music concludes with a *ritard.* and *Vel.* marking. Dynamics include *p cresc.*, *f*, *dim.*, *p*, *f*, *pp*, and *f*. The section ends with the instruction *ritard.* and *Vel.*

FAGOTTO I.

10 *f* *dim.* *f* *dim.*

und strafe mei- und lässt umher mich Fröh Morgens werd ich
nen Feind. wandern. Wo bist du nun? dich zu finden wissen!

dim. Und allen geh's
nach ihrem Kopf. *attacca*

Con moto tranquillo.

Nº 7. *p* *mf* *cresc.* *dim.* *mf*

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

4 A 12 B 14 C p *cresc.* *f*

cresc. *f* *dim. dol.* *cresc.* *f sf*

D *dim. p* *cresc.* *cresc. f* *dim.* *p*

6 *pp*

Nº 8. *pp* *pp* *pp*

Andante. *Allegro molto.*

Con moto tranquillo.

Erton Musik!

Allegro molto.

in Wund und Schweizend nach
Fröhlichkeit. den Schatten hin!

ff *ff*

ff *ff*

ste mit ihren Hör-
nern wecken.

FAGOTTO I.

Hochzeitmarsch.

Allegro vivace.

Trombe $\frac{2}{4}$

4

Nº 9.

The musical score for Bassoon I consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a first ending bracket. The second staff continues with *ff* dynamics and includes a second ending bracket. The third staff features a section labeled 'A' with accents and a first ending bracket. The fourth and fifth staves contain sixteenth-note passages with *f* dynamics. The sixth staff includes a section labeled 'B' with *ff* dynamics and a first ending bracket. The seventh staff starts with a *p* dynamic and includes accents. The eighth staff features a *cresc.* marking and a *p cresc.* ending. The ninth staff includes a section labeled 'C' with *p cresc.* and *ff* dynamics. The final staff concludes the piece with *ff* dynamics.

FAGOTTO I.

ff ff ff ff ff

Allegro comodo.

Nº 10 Nun, todt, todt, todt, todt, todt, todt.

In wohlgeremten Zeilen.

Marcia funebre.

Andante comodo.

Acht todt ist er, o Noth! p

Allegro di molto. Adel! Adel! Adel! p dim.

ff ff ff ff

und Lustbar, keit, attacca

Allegro vivace come I.

Nº 12 Den Flur zu fegen blank und weiss.

pp

Finale.

FAGOTTO I.

Allegro di molto.

Elfen, stellt euch ein! Tanzet in den bunten Zimmern Singt nach meiner Lieder Weise, Wirbelt mir mit bis: Mauchen leiten Ringelreihn! Singet, hüpfet, los, leise! seguet diesen Ort!

Un poco ritard.

im Haus unher!

die Natur mit Feundes Händen, ein Kind geboren.

Tempo I. Allegro molto.

Treffs mich in der Dämmerung!

ein Schelm zu heissen willig, Nun gute Nacht! Das Spiel zu enden, bis: gewognen Händen.

A Midsummer Nights Dream Overture and Incidental Music

FAGOTTO II.

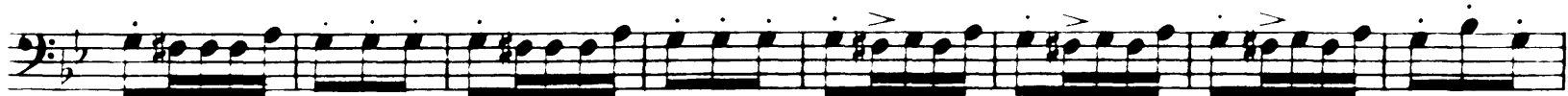
Allegro di molto.

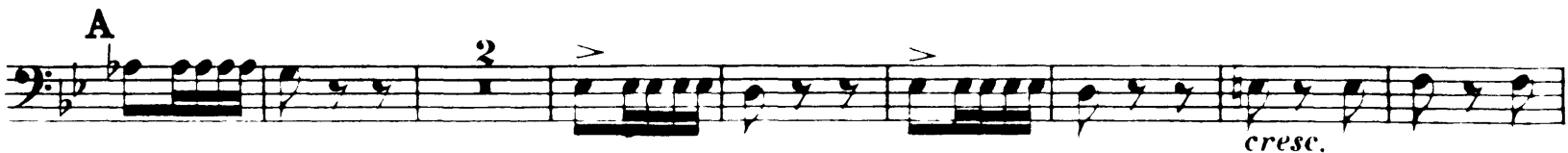
The musical score for Bassoon II consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro di molto'. The score includes various dynamics such as *p*, *pp*, *ff*, *f*, *mf*, and *cresc.*. It features several measures with rests, indicated by the numbers 33 and 14. There are also measures with rests indicated by the number 3. The score includes articulation marks like accents and slurs, and fingering numbers (1, 2, 3, 4, 5, 6, 7) are provided for many notes. Section markers 'A' and 'B' are placed above the staff. The piece concludes with a final measure marked with the number 7.

FAGOTTO II.

Scherzo.
Allegro vivace.

Nº 1. 

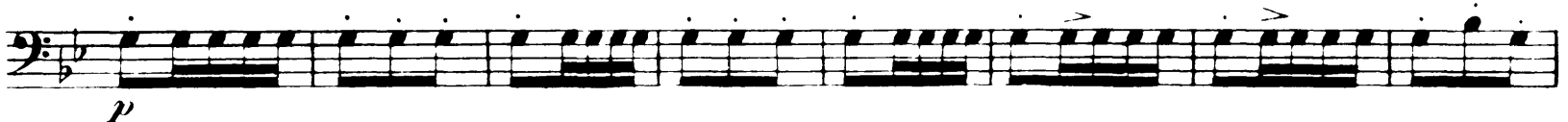
A 



B 18 



D 




E 

F 

FAGOTTO II.

7 G
sf sf cresc. cresc. f sf cresc.

sf sf ff dim. H

pp

I 20 I K

21 L
p

M 5
f sf sf p

N

O 16 P 23 Q 16
cresc. f

17 18 *pp*

He Geist! Wo geht die Reise hin?
attacca

FAGOTTO II.

Allegretto tempo.

Nº 2. 

Allegro vivace.



Dialog.

Lied mit Chor.

Allegro ma non troppo.

Nº 3. 

FAGOTTO II

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Allegro molto comodo.

Allegro.

Nº 6.

es ist: ermüdet auch.

lauff, Meisters!
Hülfe!

ritard.

Bis in den Himmel
nein. von meinem Blumen-
bett ein Engel?

wenn er sich Kükuk grü-
ssen hört? In deine Melodie.

Motte! Spinnweb!

Tempo Allegro.

Kommt, führt ihn hin
zu meinem Heilig-
thume!

pp

Da kommt mein Bote ja.
Nun, toller Geist,

Allegro molto.

Derweil sie kommt,
bezaubr' ich die-
sen hier.

pp

Sternen
reihn.

Tempo.

Bitte, dass sie
hulfreich sei.

p

Erwachen muss von
dem Lärm Demetrius.

p

Langer Dialog.
Wir können dies vor
Tage noch vollbringen

Andante.

Allegro molto come I.

pp <> dim. pp Da kommt der Eine. p So lass uns mit einem der aufebnen Boden gehu.

p 2 1 2 2 Ich folget ihm schnell, doch schneller mied er mich,

13 3 3 1 1 4 und strafe mit neu Feind. nach ihrem Kopf. *attacca*

Con moto tranquillo.

Nº 7. p

mf cresc.

dim. mf cresc. p

4 A 12 peresc.

B 14 C p

cresc.

f dim. dol. cresc. f sf dim. p

cresc. < f <> p

6 pp

FAGOTTO II.

pp

p *pp*

p

p *pp*

p

pp

sempre pp

pp

pp *Un poco ritard.*
in Haus' umher.

pp

dol. *p* **Tempo I. Allegro molto.**

p

so verheisst auf Kobolds Ehren
ein Schelm zu heissen willig,
Nun gute Nacht!
Das Spiel zu enden, bis
gewogneu Händen!