

Nicolai Rimsky-Korsakov
Tsar's Bride Overture
Fagotto I.

Allegro.

p *pp* *pp* *pp*

poco cresc. *mf*

f *tr* *2*

f *3* *f*

ff *2*

3 *8*

pp *p* *pp*

Detailed description: This is a page of musical notation for the Bassoon I part of the 'Tsar's Bride Overture' by Nicolai Rimsky-Korsakov. The score is in 2/2 time and begins with the tempo marking 'Allegro.' The key signature has one flat (B-flat). The piece starts with a piano (*p*) dynamic. The first staff contains several measures with rests, followed by a trill (*tr*) and a triplet of eighth notes. The second staff continues with a *poco cresc.* marking and a mezzo-forte (*mf*) dynamic. The third staff features a first ending bracketed with a '1' and a forte (*f*) dynamic. The fourth staff has a second ending bracketed with a '2' and a trill (*tr*). The fifth staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The sixth staff continues with a forte (*f*) dynamic and a triplet of eighth notes. The seventh staff has a fortissimo (*ff*) dynamic and a second ending bracketed with a '2'. The eighth staff continues with a forte (*f*) dynamic and a triplet of eighth notes. The ninth staff has a forte (*f*) dynamic and a triplet of eighth notes. The tenth staff has a forte (*f*) dynamic and a triplet of eighth notes. The eleventh staff has a forte (*f*) dynamic and a triplet of eighth notes. The twelfth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fourteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventeenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The nineteenth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twentieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The twenty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirtieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The thirty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fortieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The forty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fiftieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The fifty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixtieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The sixty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The seventy-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eightieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-first staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-second staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-third staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-fourth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-fifth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-sixth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-seventh staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-eighth staff has a piano (*p*) dynamic and a triplet of eighth notes. The eighty-ninth staff has a piano (*p*) dynamic and a triplet of eighth notes. The ninetieth staff has a piano (*p*) dynamic and a triplet of eighth notes. The hundredth staff has a piano (*p*) dynamic and a triplet of eighth notes.

Fagotto I.

Ob. I & II. 2
Fl. I.

4 6 4 6 5

mf

f

f *ff*

f *ff* *tr* *tr* *tr* *tr* 3 3 3

3 7

p

4 4 9 10

peresc.

mf *feresc.*

Detailed description: This page contains the musical score for the first bassoon (Fagotto I) in measures 4 through 10 of the 'Tsar's Bride Overture' by Rimsky-Korsakov. The score is written in bass clef with a key signature of one sharp (F#). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf*, *f*, *ff*, *p*, and *feresc.* (ferruccio). There are also trills (*tr*) and triplet markings (*3*). The score is divided into systems, with measure numbers 4, 6, 5, 7, 8, 9, and 10 clearly marked. The first system includes parts for Oboe I & II and Flute I. The piece concludes with a *peresc.* (ferruccio) marking at the end of measure 10.

Fagotto I.

10 *ff*

11 *animato*

12 *calando poco a poco*
3 *mf dim. pp morendo*

tranquillo 6 *pp*

13 *pp*

1^{ma} Volta для перехода къ оперѣ. Pour passer à l'opéra.
1 *pdim. pp*

2^{da} Volta для окончанія при исполненіи въ концертѣ. Pour finir.
mor. pp mor.

Nicolai Rimsky-Korsakov
Tsar's Bride Overture

Fagotto II.

Allegro.

The musical score for Fagotto II is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/2. The piece begins with a dynamic of *p* (piano) and a tempo of *Allegro*. The first staff contains the initial notes, with dynamics *pp* (pianissimo) and *pp* indicated. The second staff features a triplet of eighth notes and a dynamic of *mf* (mezzo-forte). The third staff includes a first ending bracket labeled '1' and a dynamic of *f* (forte). The fourth staff has a second ending bracket labeled '2' and a dynamic of *f*. The fifth staff shows a dynamic of *ff* (fortissimo). The sixth staff begins with a second ending bracket labeled '2'. The seventh staff has a dynamic of *pp* and a third ending bracket labeled '3'. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *pp*. The tenth staff has a dynamic of *ppp* (pianississimo) and a fourth ending bracket labeled '4'. The final staff has a dynamic of *pp* and a second ending bracket labeled '2'.

Fagotto II.

12 5 1 1. 5 f f

tr 1 tr ff

6 1 ff

tr tr tr

7

8 p

9 10 p mf cresc.

10 ff

Detailed description: This page contains the musical score for the second bassoon part (Fagotto II) in the 'Tsar's Bride Overture' by Rimsky-Korsakov. The score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It covers measures 12 through 20. The music features a variety of dynamics, including fortissimo (f), fortissimo (ff), piano (p), mezzo-forte (mf), and crescendo (cresc.). There are several trills (tr) and slurs throughout. Measure numbers 12, 5, 6, 7, 8, 9, and 10 are indicated in boxes above the staff. The score concludes with a 4-measure rest in measure 20.

Fagotto II.

11 *animato*

12 *calando poco a poco*

3 *mf dim.*

tranquillo 6

pp *morendo* *pp*

13 *pp*

1^{ma} Volta для перехода къ оперѣ. Pour passer à l'opéra.

1 *p dim.* *pp*

2^{da} Volta для окончанія при исполненіи въ концертѣ. Pour finir.

mor. *pp* *mor.*