

Orkesterutdrag *Orchestral excerpts*

Solo fagott og alternerende solo fagott

Bach	Orkestersuite nr. 1
Beethoven	Fiolinkonsert Symfoni nr. 4
Mozart	<i>Figaros bryllup</i> : Overture Symfoni nr. 41
Ravel	<i>Bolero</i>
Rimskij-Korsakov	<i>Scheherazade</i>
Sjostakovitsj	Symfoni nr. 9 Symfoni nr. 10
Stravinskij	<i>Pulcinella suite</i> <i>Vårofferet</i>
Tsjajkovskij	Symfoni nr. 4 Symfoni nr. 5

Med 2. fagott:	<i>With 2nd bassoon:</i>
Brahms	Klaverkonsert nr. 1
Nielsen	Symfoni nr. 4
Ravel	Symfoni nr. 5
Strauss	<i>Rhapsodie Espagnole</i> <i>Don Quixote</i>

Kammermusikk:	<i>Chamber music:</i>
Nielsen	<i>Blåsekviintett, 1. sats</i>

Fagotto

Johann Sebastian Bach
Orchestral Suite No. 1
In C Major, BWV 1066

Ouverture

5

9

13

17

23

26

29

33

38

41

Solo

Tutti

Beethoven — Violin Concerto

FAGOTTO I

Larghetto
Tutti 10 **Solo 3** **A 4** **Clar.** **p dolce**

23 **B** **cresc.**

Tutti C **f** **f** **1**

30 **f**

38 **Solo** **p** **12**

58 **D 12** **1** **pp** **E 10** **Tutti 2** **Solo** **Cad.** **attacca subito il Rondo**

RONDO **Allegro 9** **Tutti Solo** **Tutti** **Ob.** **ff** **1**

26 **2** **1** **1** **f**

37 **1 A** **Solo** **7** **dimin.** **p**

52 **2** **Tutti** **Solo 2** **Tutti** **f**

64 **Solo 4** **p** **f** **f** **f**

76 **cresc.** **f** **p** **cresc.** **f** **p**

87 **p** **perdendosi** **pp** **B 9** **Tutti** **Solo 8** **Tutti 1**

112 **Ob.** **ff** **1**

120 **Solo C** **9** **Viol. I** **dolce**

136 **7**

Beethoven — Violin Concerto

4

FAGOTTO I

150 *p dolce*

158 *pp cresc. f* 7 10 Tutti Solo Tutti D 8 1

193 *ff* 1 2

204 *f* 1 1

214 *dimin. p* 1 E Solo 7 Tutti 6 *f*

235 *sf f p cresc.* Solo 2 Tutti Solo 4

249 *f p cresc. f p* 5

264 *cresc. sf sf sf sf* 7 F Tutti

278 *sf sf sf* Solo Cad. 15 Viol. *sempre pp*

304 *ppp pp 1-8* 4 G

320 *cresc. ff* 1

321 1

340 *ff sf ff sf p ff* 1

350 *dimin. p perdendosi pp ff* 1

Ludwig van Beethoven
Symphony No. 4 in B \flat Major, Op. 60

Fagott I

Adagio $\text{♩} = 66$

pp *sempre pp* *sempre*

pp *sf* *pp* [A]

pp *sf*

sf *sf* *dim.* *pp* *ff*

Allegro vivace $\text{♩} = 80$

ff *sempre* *p dolce*

ff *ff* *sempre*

sf

pp *staccato*

cresc. *ff*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

[B] *sf* *sf* *sf* 3

p *p* 7 8

Beethoven — Symphony No. 4

2

Fagotto I

130 Bassi *f* C 1

142 Solo *p dolce* *f*

152 *p* *ff*

165 *ff* *p cresc.* *f* *f* *f* *f* *ff* D

180 *f* *ff* *ff*

190 *sf* *sf* *sf* *sf* *sf* *p* 15

219 Fl. *p*

224 *p*

234 *cresc.*

241 E *ff* *ff*

257 *ff* *sempre f* *p*

269 F *pp* 55 Vcll. 4 Bassi

833 G *ff*

Beethoven — Symphony No. 4

Fagotto I

374 *sf p sf f f ff*

386 *f f ff*

Allegro ma non troppo $\text{♩} = 80$

Viol. I *f p*

20 *cresc. ff*

30 *p* [A] 12 Viol. I

53 *p f f*

64 [B] *ff sf sf sf sf ff sf sf sf sf p cresc.*

86 *ff*

97 *p p* Viol. I

117 *ff p* [C] 2

134 *p pp*

157 [D] *cresc. ff*

169 *sf sf sf sf sf sf sf sf*

Beethoven — Symphony No. 4

8

Fagotto 1

184 Solo
p dolce *p* *f* *f*

192 **E**

204 *p* *f* *ff* 8

223 *p* *p* *f*

237 *ff* *sf* *sf* *sf* *sf* *sf* **F** 4

252 *ff* *sf* *sf* *sf* *sf* *p cresc.* *ff* 6 1

270 1 *p* **G** 9

288 Viol. I *f* *sf* *sf* *sf* 4 *pp* Solo

301 *ff* *ff*

313 *sf* *p* *p* *pp* *p* 5

329 *cresc.* *ff* *ff* **H** 1 3 5

348 *pp* *ff*

Fagott I/II

139 *pp*

145 1 1 *ff*

156 *p*

163 1 2 3 4 5 6 8 *f* *sp*

181 *fp* *fp* *fp* *fp* *fp* *f* *f*

192 1 a 2 *f* *f*

203 E 1 3 *p* *p* Fag. I Solo

216 8 Solo

233 3 *pp* a 2 *cre*

246 F *f* - - - - - scen - - - - - do

256 a 2

265

275 a 2 a 2

283 1 2 3 4 5 6

Wolfgang Amadeus Mozart Symphony No. 41

FAGOTTO 1.

Allegro vivace.

The musical score for Bassoon 1 consists of ten staves of music. The first staff begins with a dynamic marking of *f* and features several triplet markings (3) and fingering numbers (2). The second staff continues with a *f* dynamic. The third staff ends with a *p* dynamic marking. The fourth staff begins with a *f* dynamic. The fifth staff continues the melodic line. The sixth staff starts with a measure number '6' and a *p* dynamic, followed by a red bracket. The seventh staff ends with a red bracket and a *f* dynamic, with a measure number '9' and a *be* marking. The eighth staff features *sf sf* dynamics. The ninth staff ends with a measure number '5'.

FAGOTTO 1.

The musical score for Bassoon 1 is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* and ends with a red bracket and a dynamic marking of *f*. The second staff continues the melodic line. The third staff includes a repeat sign, a dynamic marking of *p*, a fingering of 7, and a dynamic marking of *f*. The fourth staff features a series of notes with slurs. The fifth staff has a dynamic marking of *p* and a fingering of 3. The sixth staff begins with a dynamic marking of *f* and ends with a red bracket and a dynamic marking of *p*. The seventh staff starts with a dynamic marking of *f* and includes a fingering of 1. The eighth staff has a dynamic marking of *f* and includes a fingering of 2. The ninth staff continues the melodic line. The tenth staff begins with a dynamic marking of *p* and includes a fingering of 1.

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BOLERO

MAURICE RAVEL

BASSONS

Tempo di Bolero
moderato assai **1**

Clar.

20 14

2 Solo
mp

3

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Fagotto I.

G 8 H

f *ff* *K*

Tranquillo.
L. 10 M 8

pp *pp*

II.

Andantino.
dolce espressivo

Lento. Recit. Solo. *Viol. Solo* *capriccioso, quasi recitando*

rit. assai *a tempo giusto* *pp*

colla parte *ten. B.* *poco più mosso* *colla parte*

a tempo, un poco più animato. *p* *sp*

f *p < sf f* *più tranquillo* *pp*

8 D Allegro molto. Recit. Molto moderato.

rit. *f* *sf dim.* *p*

Fagotto I.

Measures 1-11 of the Bassoon I part. The music features a series of triplet patterns in the bass clef. Dynamics include *p*, *f*, *mf*, *cresc.*, and *p subito*. A key signature change to B-flat major is indicated by a 'K' and a double bar line.

Recit. Moderato assai.

Measures 12-21 of the Bassoon I part, marked 'Recit. Moderato assai'. The music consists of a long, continuous triplet pattern. Dynamics include *f*, *lento*, *Solo*, *lunga*, *p*, *cresc.*, *accrl.*, *poco rit.*, and *tempo*. A red bracket highlights measures 12-14.

M Tempo Allegro molto ed animato.

Measures 22-31 of the Bassoon I part, marked 'M Tempo Allegro molto ed animato'. The music features a more rhythmic triplet pattern. Dynamics include *f*, *rit. molto*, *Con moto*, *p*, and *mf*. A red bracket highlights measures 22-24. A 'Solo' marking is present above measure 24. A 'Clar. I.' part is indicated above measure 24.

Sjostakovitsj: Symfoni nr. 9

Fagotto I

IV

Largo
Tuba

3 Trb., Tuba

Cadenza Solo
f espress.

10 *f* *mf dim.* *p* Trb., Tuba 3 Trb., Tuba

22 **Cad.** *p* *f* *p cresc.* *f* *p* *attacca*

23 *morendo* *p* *pp* *pp* *attacca*

V

Allegretto

9

19

Sjostakovitsj: Symfoni nr. 10

Fag. I
♩ = 108

29

p

30

cresc.

31

mf

p cresc.

32

Sjostakovitsj: Symfoni nr. 10 forts.

111 *Fag1 Solo*
p dolce

112

113

Detailed description: This image shows a page of a musical score for the first bassoon part of Shostakovich's Symphony No. 10. The score is written on four staves. The first staff begins with measure 111, which is marked with a red box and the number '111'. Above the staff, it says 'Fag1 Solo' and below it, 'p dolce'. The music consists of eighth and sixteenth notes. The second staff continues the melody. The third staff is marked with a red box and the number '112'. The fourth staff is marked with a red box and the number '113'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are various musical notations such as slurs, ties, and dynamic markings throughout the score.

Sjostakovitsj: Symfoni nr. 10 forts.

149 Fag. I Solo

p dolce *cresc.*

f *p cresc.* *f* *4 dim.* *4* *4*

150

p *4* *cresc.* *f dim.* *pp*

Detailed description: This image shows a page of musical notation for the Flute I Solo part of Shostakovich's Symphony No. 10. The score is written on three staves. The first staff begins at measure 149, marked with a red box on the left. It features a melodic line with a dynamic of *p dolce* and a *cresc.* marking. The second staff continues the piece, starting with a dynamic of *f*, followed by *p cresc.*, *f*, and three measures of *4 dim.* (quadruple measure). The third staff begins at measure 150, marked with a red box on the right. It starts with a dynamic of *p*, followed by a *4* (quadruple measure), *cresc.*, *f dim.*, and ends with *pp*. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Celli
Bassi
Sjostakovytsj: Symfoni nr. 10 forts.

Fag. I Solo 192

p

193

194

2

The image shows a musical score for Cello and Bass, measures 192-194. The score is written in bass clef with a key signature of two sharps (D major or F# minor). Measure 192 features a Fag. I Solo entry, marked with a red bracket and the dynamic *p*. Measure 193 continues the solo line. Measure 194 begins with a second ending, marked with a '2' and a red bracket. The notation includes various rhythmic values, slurs, and dynamic markings.

Stravinskij:
Pulcinella
suite

Variatione 2a

Bassoon 1

81 Allegro più tosto moderato, ♩ = 88

The musical score for Bassoon 1 in Variatione 2a of Stravinsky's Pulcinella suite. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "Allegro più tosto moderato" with a quarter note equal to 88 beats per minute. The word "accompagnando" is written below the first staff. The score consists of seven staves of music. The first staff begins with a red bracket on the left. Measure 81 is marked with a box containing the number 81. Measure 82 is marked with a box containing the number 82 and a first ending bracket above the staff. Measure 83 is marked with a box containing the number 83. Measure 84 is marked with a box containing the number 84 and a first ending bracket above the staff. The score concludes with a second ending bracket above the staff and a red bracket on the right.

Fagotto I

11 Fag. II

12 Solo
come sopra

5

DANSE DES ADOLESCENTES
tempo giusto

13 Viot. II

14 *f*

15 T-ba I

16 *mf* tr

17 tr

18

19 Solo *f*

20 Cor. Tuba

21 *più f*

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36

Fagott 1

142 **D**
ff f

155
ff

169
f mf

183
dim. p rit. Tempo I (Viol. I)

206
p

216
mf sf

229
sf p

252
p mf p

268
Solo pp

280
espress.

288
Solo pp morendo

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Fagott I

riten. Poco meno
p

Moderato con anima
Klar. I
Solo
mf

mf *mf* *f*

ff

mf *f* *mf* *f*

f cresc. *fff*
stringendo

- Tempo precedente
fff

Tempo I
6
Viol. I
G animando
mf *mf*
riten. 1

Detailed description: This page of a musical score for Bassoon I (Fagott I) covers measures 60 to 108. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. It begins with a *riten.* (ritardando) and *Poco meno* tempo marking, with dynamics starting at *p*. The tempo then changes to *Moderato con anima*. A first clarinet (Klar. I) solo begins at measure 63, marked *mf*. A second solo for the bassoon begins at measure 77, marked *f*. The score features several dynamic markings: *mf*, *f*, *ff*, *f cresc.*, and *fff*. Performance instructions include *stringendo* and *Tempo precedente*. The score concludes with a *Tempo I* marking, a first violin (Viol. I) solo, and a *riten.* marking. Red brackets highlight specific musical phrases in measures 63, 72, 77, 84, and 87.

Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

Fagott I

175 *pp*

179 *pp* *ppp* *riten. molto* 1

Valse

Allegro moderato

III

ten. ten. ten. ten. ten. ten. ten. 3 **A** 4 *p*

17 *p* **Solo**

25 *mf* 8 **B** Klar. *dolce*

39 *mf* **C**

48 *f* **D**

56 *p* **Solo** *cresc. - - - - f*

63 *p cresc. - - - - f*

70 *p* *< mf >* *p* *< mf >*

81 *p* *p* *mf* *p* *p* *p* **E**

88 *mf* *p* 1 *p* *p* 1 *p* **F** 2

Brahms — Piano Concerto No. 1 in D Minor

Fagott I

4

Adagio

Tutti

(Solo) *p legato*

8

Solo

3

Tutti

19

Solo 1 2 3

A Klar. I

43

Fag. II 4

1

B

Tutti

(Solo) *p cresc.*

59

f

p

66

Solo 6

Klav.

79

(Solo) C

10

Klav.

dim.

Kadenz

96

Tutti

(Solo) *pp*

Rondo

Allegro non troppo

Solo Klav. 10

Viol. I 1

f

p

19

Tutti A

11

Vcl. K-B.

38

Solo Viol. 4 10

5 A¹ 20

pp

86

Vcl. B

Tutti

p cresc. molto - - f

pp

FAGOTTO I

Carl Nielsen
Symphony No. 5

Tempo giusto $\text{♩} = 100$

I

4

pp

1

pp

ppp

ff

2

mp

p

12

3

8

4

VI.I

13

5

6

VI.I

1

1

6

8

p

7

stacc.

fp

fp

molto dim.

ppp

8

2

9

9

f

dim.

1^{er} et 2^e BASSONS

8 Bons SOLI

p

9 1^{er} Mouvt

Très ral.

(long)

Attaca.

II.. Malagueña

Assez vif

1
C.B.

2 Bons

pp

3

4

1. Fagott.

dim. - - - - - ppp

pp

63 *Var. IX Schnell und stürmisch.* *viol.* 64

Solo.

65

Var. X. 66 *Viel breiter.* f ff dim.

f

Viel schneller. ff

67 f cresc.

68 fff

2

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KVINTET

for Fløjte, Obo, Klarinet, Horn og Fagot.

Fagot.

I.

Carl Nielsen, Op. 43.

Allegro ben moderato.

Solo.

mp

p

calando a tempo

p

f

pp

f

Klar.

mp

f

stacc.

A

tranc.

(quasi rall.) a tempo

pp

col Obo

p espr.

f

dim. *p marc.* *cresc.*

calando *a tempo f* *mf*

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

mp espress.

poco rall. *a tempo* *p*

1

Fagot.

poco rall. *Bolo (col Horn)* **Da tempo**

dim. *pp* *poco f* *dim.* *mf* *f*

p *pp* *pp* *pp* *pp* *pp*

dim. *dim.*

a tempo *Clar.* *calando* *poco rall.*

rall. *II.* *Ob.*

mf *pp* *poco rall.* *pp*

II. Menuet.

$\text{♩} = 96$

p

mf *mp*