

1° FAGOTTO  
CON OBBLIGO DELLA FILA

Bolero  
Parigi 1928

M. RAVEL

Mod. assai  $\text{♩} = 76$  Solo

*mp*

Concerto per pianof. e orch.  
1931

M. RAVEL

Meno vivo

*mf*

Andante

Presto

*ch. Me*

*p*

*ch*

*p*

*ecc. piu' volte*

L'uccello di fuoco - balletto  
Parigi 1910

I. STRAWINSKY  
Oranienbaum 1882

BERCEUSE

Andante  $\text{♩} = 60$

Musical score for the Berceuse from 'The Firebird'. It consists of three staves of music. The first staff is marked 'Solo' and 'p'. The second staff is marked 'Solo', 'mf', and 'p'. The third staff is marked 'p'. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Sagra della Primavera - balletto  
Parigi 1913

I. STRAWINSKY

Introduzione

Lento  $\text{♩} = 50$  tempo rubato

Musical score for the Introduction of 'The Rite of Spring'. It consists of eight staves of music. The first staff is marked 'Solo' and 'ad lib.'. The second staff is marked 'poco accel.'. The third staff is marked 'a tempo'. The fourth staff is marked 'Più mosso  $\text{♩} = 66$ '. The fifth staff is marked 'Solo', 'sentito', and 'dim.'. The sixth staff is marked 'f'. The seventh staff is marked '1. Tempo'. The eighth staff is marked 'Solo come prima'. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

jeu du rapt  
Presto  $\text{♩} = 132$

A musical score for 'jeu du rapt' in Presto tempo, marked with a quarter note equal to 132 beats. The score consists of four staves. The first staff begins with a forte (f) dynamic. The music is written in a key with one sharp (F#) and a 3/8 time signature. The piece features a complex rhythmic pattern with frequent changes in meter and key signature.

Rondes printanières  
Tranquillo  $\text{♩} = 80$

A musical score for 'Rondes printanières' in Tranquillo tempo, marked with a quarter note equal to 80 beats. The score is a single staff with a 'solo cantato' marking. The music is written in a key with two flats (Bb) and a 2/4 time signature. It features a melodic line with a long, sweeping slur across several measures.

Le sacrifice.  
Andante con moto  $\text{♩} = 80$

A musical score for 'Le sacrifice' in Andante con moto tempo, marked with a quarter note equal to 80 beats. The score is a single staff with a mezzo-forte (mf) dynamic. The music is written in a key with one sharp (F#) and a 2/4 time signature. It features a melodic line with a long, sweeping slur across several measures.

# Stravinskij - Pulcinella

*Solo* *Solo*

*Meno mosso*  $d. = d$

*Andantino*

*Solo* *mf* *poco più f*

5. Toccata

*Allegro*

*sempre stacc.*

*stacc.*

Variation 2  
All.<sup>o</sup> piuttosto moderato

accompagnando

2° solo  
accompagnando

# N. RIMSKIJ-KORSAKOV, Shéhérazade

## Fagotto I.

**G 8 II**

*f* *ff* **K**

**Tranquillo.**  
L 10 M 8

*pp* *pp*

## II.

**Lento. Recit.** *3*

**Andantino.** *dolce espressivo*

*Solo.*

*Viol. Solo Cap. capriccioso, quasi recitando*

**A a tempo** *10*

*rit. assai* *a tempo giusto* *pp*

**ten. B**

*colla parte* *pp* *poco più mosso* *colla parte*

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

*f* *p* *f* *f*

*più tranquillo*

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

**8 D Allegro molto.** **Recit. Molto moderato.**

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

### Fagotto I.

**Recit. Moderato assai.**

**M Tempo Allegro molto ed animato.**

**N Con moto.**

# L.V. BEETHOVEN, Sinfonia n. 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* 1. 3 2. 13 Viol. I

117 *ff p* 4 3 [C] 2

134 *p pp* 2 3 7

157 [D] *cresc. ff*

169 *sf sf sf sf sf sf sf sf*

Fagotto I

184 Solo  
*p dolce*

192 **E**

204 *p* *f* *ff* **S**

223 *p* *p* *f*

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

252 *ff sf* *sf* *sf* *sf* *p cresc.* *ff*

270 **G** *p*

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

301 *ff* *ff*

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

329 **H** *cresc.* *ff* *ff*

348 *pp* *ff*

Concerto per Violino e orch.  
in Re Magg. op. 61  
1806

L.van BEETHOVEN

Allegro ma non troppo

*Solo*  
*dolce*  
*rit... a tempo*

*rit... a tempo*  
*f*

*dim.*  
*Solo*  
*p*  
*rit... a tempo*  
*Solo*  
*mp*

*Larghetto*  
*Solo*  
*p dolce*  
*cresc.*

*f*



FAGOTTO I.

Musical score for Bassoon I, measures 180-284. The score is written in bass clef with a key signature of two sharps (F# and C#). It includes various dynamics such as *fp*, *f*, *p*, *pp*, and *cresc.*. Fingerings are indicated by numbers 1-5. Articulation marks include accents and slurs. Performance instructions include *1*, *2*, *3*, *4*, *5*, and *6*. Rehearsal marks are labeled with letters in boxes: **H**, **I**, **K**, **L**, and **M**. The score concludes with a double bar line at measure 284.

Ouverture

# Così fan tutte

W. A. Mozart

Presto

The musical score consists of ten staves of music, all written in a single bass clef. The key signature is one flat (B-flat major). The tempo is marked 'Presto'. The dynamics are consistently marked 'p' (piano). The score includes various musical notations such as slurs, accents, and articulation marks. Measure numbers are provided in boxes at the beginning of several staves: 33, 41, 79, 80, 89, 143, 144, 157, 161, 175, 197, and 202. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and professional, typical of a standard musical score.

N. 18. Finale del I atto

Allegro

500

*p*

503

*fp* *fp* *fp* *fp*

512

536

*fp fp fp fp f* *p*

630

644

*f* *p*

652

Presto

657

683

687

692

Detailed description: This is a page of musical notation for a bass instrument, likely a double bass. It consists of eight staves of music. The first staff begins with the tempo marking 'Allegro' and a dynamic marking 'p'. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as 'fp' (fortissimo piano) and 'f' (forte) are used throughout. The tempo changes to 'Presto' at measure 657. Measure numbers are indicated in small boxes above the staves: 500, 503, 512, 536, 630, 644, 652, 657, 683, 687, and 692. The piece concludes with a double bar line at the end of the eighth staff.

Sinfonia n° 4 in Fa min. op. 36  
1877

P. J. CIAIKOWSKY  
Votkinsk 1840  
Pietroburgo 1893

Moderato con anima.  $\text{♩}$ .

I. Tempo

Solo

*mf dolce* *ritardando*

*p*

Moderato assai quasi andante.

*dim.* *rit.* *p*

*p*

*22*

Ben sostenuto il tempo precedente

Stringendo poco a poco *pp* *p*

poco più *f.*

Sempre più string. *p*

Solo *p* *p*

Solo *p*

Moderato assai quasi andante  
Solo *p*

*p*

*p*

2 2  
p  
5  
1.  
p

11. Tempo  
Andantino in modo di canzone.  
a 2 mf più mosso

Tempo 1.  
p

1. Solo  
p pp

espress.

1. Solo  
pp morendo

IV Tempo  
Allegro con fuoco  
Solo mf

# Čajkovskij - Sinfonia n. 5

II. Tempo

*ppp*  
Andante cantabile con alcuna licenza  
I. Solo  
*p*

I. Solo  
*mf*  
Moderato con anima

*mf*

I. Solo  
*f*

*f*

Allegro moderato ♩ = 150

III. Tempo  
Valse

*p* Solo

*mf*

*dolce*

1. Solo  
*p*

*cresc. en do* *f*

I. II.  
*p a 2*

1. Solo  
*p* *mf* *p* *mf*

1. Solo  
*p* *mf*

*mf* *pp*

*ff*

Sinfonia n°6 in Si min. "Patetica"

P.J. CIAIKOWSKY

op. 74

1893

Adagio  $\text{♩} = 54$

I. Solo

I. Tempo

pp p mp sf

pp p mf sf p

Allegro non troppo  $\text{♩} = 116$

pp p mp

mp mp

mp f

Moderato mosso  $\text{♩} = 100$

I. Solo

p

p

p

piu f f

f

ppppp

Adagio mosso. rit. molto

I. Solo

# D. SHOSTAKOVICH

35

## Sinfonie Nr. 9

(1945)

### I

op. 70

Allegro  $\text{♩} = 132$   
a.2

The first part of the score consists of five systems of music. The first system is a single bass line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and ending with a fortissimo (*ff*) dynamic. The second system contains two staves, I and II, with various dynamics and articulation marks. The third system is a single bass line with a first ending bracket labeled 'a.2' and a triplet of eighth notes. The fourth system contains two staves, I and II, with dynamics of *f* and *ff*. The fifth system contains two staves, I and II, with various dynamics and articulation marks.

### II

Moderato  $\text{♩} = 108$   
I. Solo

The second part of the score consists of three systems of music. The first system is a single bass line with a forte (*f*) dynamic. The second system is a single bass line with a piano (*p*) dynamic and a crescendo (*cresc.*). The third system is a single bass line with a forte (*f*) dynamic and a decrescendo (*dim.*) dynamic.

IV+V

*Cadenza*  
I. Solo

Largo  $\text{♩} = 84$

*f espress.* *sempre* *p*

*f* *mf dim.* *p* *Viola* *pp*

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

*morendo* *p*

(V) Allegretto  $\text{♩} = 100$

*pp* *pp* *p*

$\text{♩} = 126$

I. *mf* *p* *f sub.*

II. *pp*

Pochissimo animato

a tempo  $\text{♩} = 108$

I.

II.

I.

II.

I.

II.

I.

II.

Allegro  $\text{♩} = 208$

80 FAGOTTO 1.<sup>o</sup> e 2.<sup>o</sup>

ROMANZA

L'ELISIR D'AMORE

G. DONIZETTI

N.<sup>o</sup> 11

LARGHETTO

FAGOTTO 1.<sup>o</sup>

FAGOTTO 2.<sup>o</sup>

1 *p Soto*

1 4

cresc. calando

1 4

1 *p*

1 *fp* 4 *i miei sospir*

*fp*

1 *p*

1 *p*

non chie. do 1 *p*

FAGOTTO 1<sup>o</sup> E 2<sup>o</sup>

IL BARBIERE DI SIVIGLIA <sup>1</sup>

SINFONIA

G. ROSSINI

*maestoso*

*AND<sup>te</sup>*

FAGOTTO 1<sup>o</sup>

FAGOTTO 2<sup>o</sup>

*I SOLO* *I SOLO*

*ff* *pp* *TACET* *ff* *pp* *TACET*

*ff* **1**

**4** *f*

**2** *pp dolce* *f* *f* *pp*

*pp* *f* *f* *pp*

*ff* *ff* **3** *All<sup>o</sup> Con Brio*

*ff* *ff* **9**

*p* **4** **9**

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ARCHIVIO MUSICALE

ROS
17
M
fg I

v



*Soli*

*p*

13 *Soli*

*p* 9 2 *Soli* *p*

1

*Solo*

3 *Solo* *p*

(STACC.)

(STACC.) 3 4 15

UNITI STACC.

16 *sim.*

pp pp

cresc. poco a poco

*tuff.* sf

17 **PIU MOSSO**

sf sf sf ff sf sf sf

sf sf sf sf sf

*sim.* sf sf

18

sf sf sf sf sf sf sf sf

sf sf sf sf sf sf sf sf

sf (STACC.) sf sf

19

FAGOTTO 1<sup>o</sup> e 2<sup>o</sup>

N. 15

IL BARBIERE DI SIVIGLIA

G. ROSSINI

TEMPORALE

34 146

ALLEGRO **UNITI**

147 **ff**

*stacc.* **p** **ff** *stacc.*

**p**

**f** **b2** **f** **b2** **f** **b2** **f**

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

**UNITI**

148

*stacc.*

Handwritten musical score for measures 148-150. The top staff is in bass clef with a key signature of two flats. It features a series of eighth notes, a slur over the last three notes, and a first ending bracket. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a first ending bracket. Dynamics include *sf* and *stacc.*

Handwritten musical score for measures 151-153. The top staff is in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. Dynamics include *sf* and *stacc.*

Handwritten musical score for measures 154-156. The top staff is in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. Dynamics include *sf* and *stacc.*. A box labeled "149" is present at the end of the system.

Handwritten musical score for measures 157-160. The top staff is in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. Dynamics include *sf* and *stacc.*

Handwritten musical score for measures 161-166. The top staff is in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. Dynamics include *pp*. The word "UNITI" is written above the staff. A shaded area covers the bottom staff from measure 161 to 166.

Handwritten musical score for measures 167-170. The top staff is in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. The bottom staff is also in bass clef with a key signature of two flats, featuring a series of eighth notes and a slur. Dynamics include *pp*.