

INDICE passi SECONDO FAGOTTO
con obbligo del terzo, del quarto e seguenti e del controfagotto

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Béla
Bartók

Concerto for Orchestra
for orchestra

Bassoon 2

II. GIUOCO DELLE COPPIE

Allegre 6 **schierzando**
Side Drum

9

17

25 1 7 33 1 7 41 1 3 45 1

Poch.rit. a tempo

1 5 52

Ist Cl.

60 1 TACET 147

Ist Hn.

153 4 159

Ob. Fl. Ob.

165

Fl. Ob. Fl. Cl. Fl. Cl. Fl.

173

Poco rit. Tornando al Tempo I

181 1 7

2nd BASSOON

1 1 2 81 1 2 #

ff *ff* *f*

1 88 1

ff *f* *mf*

96 7 104 1 7 112 Cls.

cresc. *p sub.* *mf sub.*

119

f *mf sub.*

126 132 2

137 1 8 Ist Vln. 148 *f ben marc.*

155

Tranquillo 161 1 8 Poco più mosso Ist Bsn. 171 1 1 3

175 6 183 1 Hn. Poco rall. 188 Accel. *p*

Tempo I (Presto) 196 (1) (4)

mf

G. Bizet

Carmen, Preludio II atto

Entr'acte

Allegro moderato (♩ = 100)

1 *f* *p* 3

8 *f*

16 *dim.* *pp*

24 *Flûtes* 19

50 *Violoncelles* *Basson 1* *mp*

57 3

64 3

72 8

J. Brahms

Concerto per Violino op.77

Fagott II

498 *Tutti* *Solo* *ff* *fp* *f* *ff* *Tutti*

514

521 *Solo Viol.* *Fag. I* *21*

552 *Solo Viol.* *Kadenz tranquillo animato* *string. poco a poco* *p cresc.* *f*

581 *mp* *mf* *f*

F *Adagio* *Tutti* *p* *solo* *pp*

12 *p* *pp*

22 *p* *Solo* *11*

44 *Solo Viol.* *Tutti* *dolce* *1* *Solo* *Tutti Viol. I* *Solo* *2*

54 *Tutti* *poco a poco* *p* *Solo* *6* *Solo Viol.* *7* *Viol. I* *p cresc.* *più largamente*

Johannes Brahms
Variations on a Theme by Haydn, Op. 56a

Fagott II

Chorale St. Antoni

Andante

ten. ten

Musical notation for the Chorale St. Antoni, measures 1-23. The piece is in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic and a tempo marking of *Andante*. The melody features a mix of eighth and quarter notes. Dynamics range from *p* to *f*. The piece concludes with a first ending (1.) and a second ending (2.) marked *dim. smorz.*

Var. I

Poco più animato

Musical notation for Variation I, measures 30-45. The tempo is *Poco più animato*. The piece starts with a piano (*p*) dynamic and includes a *ten.* marking. Dynamics range from *p* to *mf*. The piece ends with a *dim.* marking and a piano (*p*) dynamic.

Var. II

Più vivace

Musical notation for Variation II, measures 59-80. The tempo is *Più vivace*. The piece starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. Dynamics range from *f* to *pp*. The piece ends with a *dim.* marking and a piano (*p*) dynamic.

Var. III

Con moto

Musical notation for Variation III, measures 85-104. The tempo is *Con moto*. The piece starts with a piano (*p*) dynamic and includes a *p dolce e legato* marking. Dynamics range from *p* to *p molto dolce*. The piece ends with a piano (*p*) dynamic and a *4* measure rest.

Var. V
Vivace

206 *K.-B. sfp legg. sf sf f*

212 *p legg. sf* **G** 1

218 *sf sf* **H** 5 4 *Fag. I pp legg.*

233 *p sempre* 4

242 *pp* **I** 4 *Fag. I pp legg.*

253 *pp* **5** *Fag. I*

Var. VI

P. I. Cajkovskij

Sinfonia n.6, Finale

FAGOTT II

11

331

334

337

342

IV
Finale

Adagio lamentoso

Viol. I

affrettando

mf p

rallent. mf p p mp

mf cresc. f dim. poco a poco

Andante

Adagio poco meno che prima

mp p pp mp pp

B espress. mf p mf p pp pp cresc.

Andante ff dim. p pp

C con espressione

pp cresc. poco animando mf

riten. Tempo I

D poco animando

cresc. riten.

51

Le nozze di Figaro

Opera buffa in vier Akten

KV 492

Sinfonia

Wolfgang Amadeus Mozart

Presto

The musical score for Bassoon II consists of six staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and articulations:

- Measures 1-5: *pp* (pianissimo)
- Measures 6-11: *f* (forte), with first finger (1) markings.
- Measures 12-15: *pp* (pianissimo), with a triplet (3) marking.
- Measures 16-21: *f* (forte), with first finger (1) markings.
- Measures 22-27: *p* (piano), with first finger (1) markings.
- Measures 28-33: *f* (forte), with first finger (1) markings.
- Measures 34-39: *f* (forte), with first finger (1) markings.
- Measures 40-45: *f* (forte), with first finger (1) markings.
- Measures 46-51: *f* (forte), with first finger (1) markings.
- Measures 52-57: *f* (forte), with first finger (1) markings.
- Measures 58-63: *f* (forte), with first finger (1) markings.
- Measures 64-69: *f* (forte), with first finger (1) markings.
- Measures 70-75: *f* (forte), with first finger (1) markings.
- Measures 76-81: *f* (forte), with first finger (1) markings.
- Measures 82-87: *f* (forte), with first finger (1) markings.
- Measures 88-93: *f* (forte), with first finger (1) markings.
- Measures 94-99: *f* (forte), with first finger (1) markings.
- Measures 100-105: *f* (forte), with first finger (1) markings.
- Measures 106-111: *f* (forte), with first finger (1) markings.
- Measures 112-117: *f* (forte), with first finger (1) markings.
- Measures 118-123: *f* (forte), with first finger (1) markings.
- Measures 124-129: *f* (forte), with first finger (1) markings.
- Measures 130-135: *f* (forte), with first finger (1) markings.
- Measures 136-141: *f* (forte), with first finger (1) markings.
- Measures 142-147: *f* (forte), with first finger (1) markings.
- Measures 148-153: *f* (forte), with first finger (1) markings.
- Measures 154-159: *f* (forte), with first finger (1) markings.
- Measures 160-162: *f* (forte), with first finger (1) markings.

M. Ravel

Concerto in Sol per Pianoforte e orchestra

10

Fagotti

13

Piano

8

FAGOTTI

14

f

3

p

p

15

mf

p

Fagotti

Musical notation for measures 15-18. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line. Dynamic markings include *mf* in measure 18. There are yellow highlights on the bottom staff in measures 15, 16, and 18.

Musical notation for measure 16. The top staff contains a melodic line. The bottom staff contains a bass line. Dynamic marking is *p*.

Musical notation for measures 17-18. The top staff contains a melodic line. The bottom staff contains a bass line. Dynamic marking is *mf*. Measure 18 contains a fermata over a whole note.

Musical notation for measures 17-18. The top staff contains a melodic line. The bottom staff contains a bass line with fingerings '1' in measures 17 and 18.

Musical notation for measure 19. The top staff contains a melodic line. The bottom staff contains a bass line with fingerings '1' in measures 19 and 20.

Musical notation for measure 20. The top staff contains a melodic line. The bottom staff contains a bass line with fingerings '1' and '12'. Above the staff, it says "1st Viol." and "pizz. arco".

Maurice Ravel Rhapsodie Espagnole

1^{er} et 2^e BASSONS

8 Bons SOLI

p

1 2 3 4 5

9 1^{er} Mouvt

Très ral.

(long)

6

Attacca.

Bedrich Smetana
The Bartered Bride Overture

Fagotto II.

GIUSEPPE VERDI

I VESPRI SICILIANI

SINFONIA

FAGOTTO II.

Largo

3

3

p

1

p

A

8

B

3

3

3

3

3

3

3

1

p

3

3

3

3

3

3

3

1

mf

pp

3

3

3

3

3

3

1

FAGOTTO 3^o E 4^o E
CONTROFAGOTTO

DON CARLO 33
G. VERDI

SCENA

FILIPPO E IL GRANDE INQUISITORE

N^o 11.

CONTROFAGOTTO *LARGO*

FAGOTTO 4^o

♩ = 56 *pp legato*

Il Grand' Inquisi - tor!

dim. Son io dinanzi al Re? Sì, vi feci chiamar, mio padre! In dubbio io son

pp Noto mí sia!

A *p*

mf *pp* *f*

p *f* *p* *f* **1**

B

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Tutto tacer do:vrà per esaltar la fe. Sta ben! *pp*

Allor son io ch'a voi parlerò, Sire *ALL.^o MOD.^{to}* Nell'Ispanò

suol mai l'eresia domi- no', ma v'ha chi vuol mi- nar l'edificio *p* *f*

Di Carlo il tradi- mento, che giunse a t'irri- tar, *p* **4**

D I.^o TEMPO

pei grandi di quag- giù, **3** **5** Io lo tro- vai Perchè un uomo? Perchè al-

E *ALL.^o AGIT.^{to} MOSSO* *♩ = 152*
-lor il nome hai tu di Re, Si- re, s'alcun v'ha pari a te! Non più fra - te! **4** infrangere tu

qui Che vuol il Re da me!

pp *pp*

H CONTROFAGOTTO

FAGOTTO 4^o

pp

1^o TEMPO

1 *pp*

piegar do - vrà sempre all' al -

f *pp*

- ta - re! *pp*

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