

RAVEL: LA VALSE

CONTREBASSON

2 ^{a1}

18 8 19 6 1er Bon a 3 20 a L C. BASSON

21 2 p

22 23 Htb 8 3

24 C. BASSON p mf

25 1 26 M. P. MASSO 5 ff

27 2 1 7

28 2 29 1 4

30 8 31 8 32 8 33 4

34 1 35 4 Bons

36 Poco più C. BASSON ff f ff

37 ff p ff f ff

38 3

SHOSTAKOVITCH, SINFONIA Nº 5 - 2º MOV

2

Contrafagotto.

II

Allegretto. $\text{♩} = 130$

48 12 49 7 50 9 51 8 52 8 53 6 1

3 54 1 8 55 6 1 3 56 1

12 57 8 58 2 rit. 1 1 a tempo 4 59 8

60 2 rit. 1 1 a tempo 4 61 10 62 4

63 3 3

4 64 9 65 solo

66

11 67 p

68 cresc f

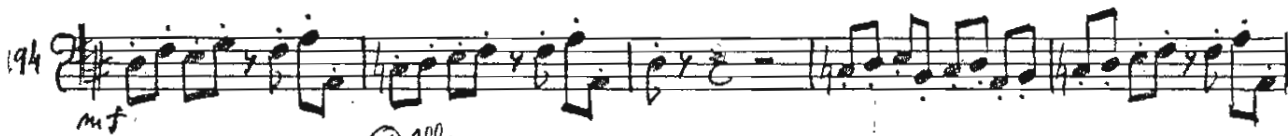
4 69 6

VILLA-LOBOS: BACHIANAS BRAS. 7
 FUGA - CONTRA FAGOTE

77 

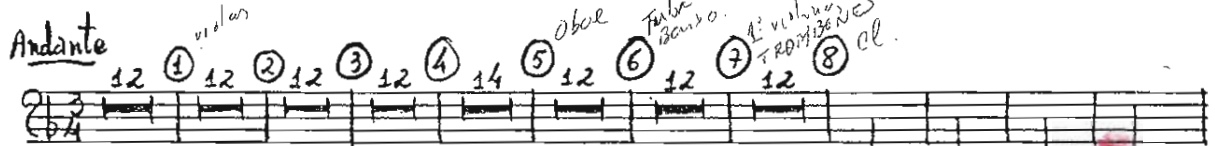
181 

185 

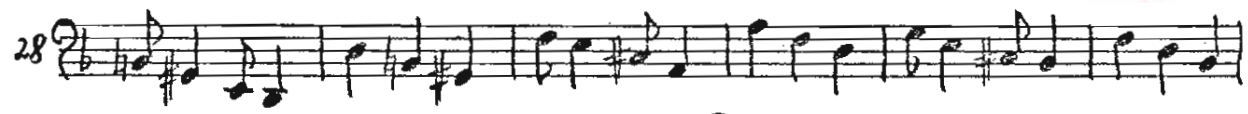
194 

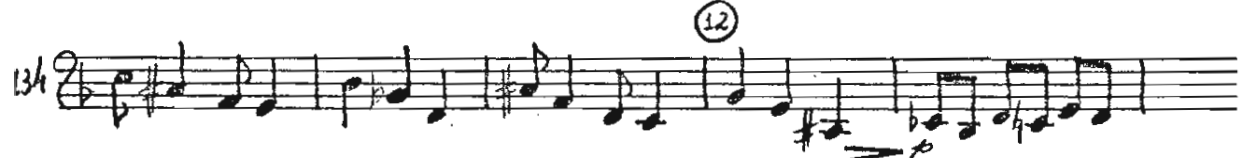
199 

IV - FUGA (CONVERSA)

Andante 

03 

28 

134 

39 

43 

BRAMMS: SINFONIA Nº 3 - 1º MOV. (1º TRECHO)

2

Fagott I

61 *p legg.* Fag. II Fag. II *cresc.* *f* *ff*

65

68 *f* 1.

Detailed description: This is a page of a musical score for the first Bassoon (Fagott I) in the first movement of Brahms' Symphony No. 3. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff, starting at measure 61, features a melodic line with slurs and dynamic markings: *p legg.* (piano, leggiero), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). There are two 'Fag. II' markings above the staff, indicating a second bassoon part. A large red handwritten mark is present on the right side of this staff. The second staff, starting at measure 65, continues the melodic line with slurs and a triplet of eighth notes at the end. The third staff, starting at measure 68, begins with a triplet of eighth notes and a dynamic marking of *f*. It includes a first ending bracket labeled '1.' and ends with a repeat sign. A large red handwritten mark is also present on the right side of this staff.

BRAMMS: SINFONIA N° 3 - 1° MOV. (2° TRECCO)

Fagott I

138

145 *1* *Fag. II* *piu p* *rit* *sotto voce* *p grazioso*

151 *pp* *p*

156 *2* *Fag. II* *p* *p legg.*

164 *cresc.*

168 *K* *Fag. II* *f* *p* *Fag. II* *Fag. II* *Fag. II* *cresc.* *f*

173 *ff*

177 *f*

Detailed description: This is a page of a musical score for the first Bassoon (Fagott I) in the second movement of Brahms' Symphony No. 3. The score is written in bass clef with a key signature of one flat (B-flat). It consists of eight staves of music, numbered 138 to 177. The notation includes various dynamics such as *pp*, *p*, *piu p*, *rit*, *sotto voce*, *p grazioso*, *p legg.*, *cresc.*, *ff*, and *f*. There are also performance markings like *1* and *2* above the staves, and a circled 'K' in a box above measure 168. The score features complex phrasing with many slurs and ties. A pink highlight is present over measures 156-158, and another pink highlight is over measures 175-177. The page number '3' is in the top right corner.

BRAHMS I SINFONIA n° 3 - 3° mov.
Fagott I

87
94
101 *p > dim. pp p cresc. poco a poco*
110 *f dim. p*
116 *dolce p mezza voce*
125 *dim. più p poco rit.*

Poco Allegretto

Vcl. I

13
22 *pp dim. pp*

Le Nozze di Figaro (The Marriage of Figaro)

Overture

BASSOONS I & II

Wolfgang Amadeus Mozart, K. 49

2

Presto

a 2

pp

6

ff

16

p

23

ff

34

f p

f p

f p

44

53

3

4

5

6

A 7

6

p

p

76

1

1

1

87

B 1

97

Solo

3

109

119

1

a 2

1

129

1

C

3



MOZART: AS BODAS DE FIGARO (3º TAECHO)

3

BASSOONS I & II

1
2
3
4

139

Musical staff 139: Bassoon I & II. The staff contains a melodic line starting with a *pp* dynamic marking. The music features eighth and sixteenth notes with slurs and accents.

145

Musical staff 145: Bassoon I & II. The staff contains a melodic line with a *f* dynamic marking. The music features eighth notes with slurs and accents.

156

Musical staff 156: Bassoon I & II. The staff contains a melodic line with a *p* dynamic marking. The music features eighth notes with slurs and accents.

163

Musical staff 163: Bassoon I & II. The staff contains a melodic line with a *f* dynamic marking. Above the staff, fingerings 1 through 6 are indicated for the notes. The staff ends with a *sp* dynamic marking and a *D 8* instruction.

181

Musical staff 181: Bassoon I & II. The staff contains a melodic line with a *sp* dynamic marking. The music features eighth notes with slurs and accents.

192

Musical staff 192: Bassoon I & II. The staff contains a melodic line with a *f* dynamic marking. The music features eighth notes with slurs and accents.

203

Musical staff 203: Bassoon I & II. The staff contains a melodic line with a *p* dynamic marking. The music features eighth notes with slurs and accents. A red bracket highlights a section of the staff. Above the staff, the instruction "1º Solo" is written.

216

Musical staff 216: Bassoon I & II. The staff contains a melodic line with a *p* dynamic marking. The music features eighth notes with slurs and accents. A red bracket highlights a section of the staff. Above the staff, the instruction "Solo" is written.

233

Musical staff 233: Bassoon I & II. The staff contains a melodic line with a *p* dynamic marking. The music features eighth notes with slurs and accents.

БОЛЕРО

Fagotto I

RAVEN: BOLERO (SOLO)

Tempo di Bolero, moderato assai

M. РАВЕЛЬ

Cl. I solo

20 1 2 8

1 solo *p*

2

1 solo *mp*

3

4

16 Cl.(Es) solo

The image shows a page of a musical score for the Fagotto I part of Bolero. The score is written in 3/4 time and consists of eight staves. The first staff has a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Tempo di Bolero, moderato assai'. The composer is 'M. РАВЕЛЬ'. The score includes several measures with handwritten annotations: a box containing the number '1' above the first measure, a box containing '2' above the second measure, and a box containing '3' above the third measure. There are also handwritten notes 'Cl. I solo', '1 solo', and '16 Cl.(Es) solo'. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'mp'. There are two prominent red markings: a large red arrow pointing downwards from the second staff to the third, and another red arrow pointing downwards from the fourth staff to the fifth. The score ends with a double bar line and a key signature change to one sharp (F#).

STRAVINSKY: SUITE "O PASSARO DE FOGO"

FAGOTE

BERCEUSE

ANDANTE M.M. ♩ = 60

1 SOLO

2

3

Handwritten musical notation for the first staff, featuring a solo marking, a first ending bracket, and a triplet of eighth notes.

2

(AS ABOVE)

Handwritten musical notation for the second staff, including a second ending bracket and the instruction "(AS ABOVE)".

3

4

5

4

1

mf

Handwritten musical notation for the third staff, including a fourth ending bracket, dynamic markings (mf), and a first finger marking.

STRAVINSKY: SUITE "O PASSARO DE FOGO"
1^o BASSOON (BERCEUSE) 2^o TRECHO

A TEMPO

6 SOLO

RITARD:

Handwritten musical notation on a single staff, measures 6 to 7. Measure 6 is marked '6 SOLO' and 'RITARD:'. The notation includes a bass clef, a key signature of two flats, and a melodic line with slurs and ties.

Handwritten musical notation on a single staff, measures 7 to 8. Measure 7 is marked with a boxed '7'. The notation includes a bass clef, a key signature of two flats, and a melodic line with slurs and ties.

Handwritten musical notation on a single staff, measures 8 to 10. Measures 8, 9, and 10 are marked with boxed numbers. The notation includes a bass clef, a key signature of two flats, and a melodic line with slurs and ties.

in 2

3 5 6

do
o c Janeiro
ARQUIVO
SN 145

Symphonie Nr. 5

O. S. N. - U. F. F.
PATRIMONIO

e-moll

Fagott I

Peter Iljitsch Tschaikowsky op. 64

I

Andante 18 Klar. A

pp mf f mf p mf

sf > mf sf > p p < mf p < mf pp

Allegro con anima 3 Solo pp

mp p B

TSCHAIKOVSKY: SINFONIA Nº 5 - 3º MOV.

Fagott I

176 *pp* *riten. molto*
179 *pp* *ppp*

Valse

III

Allegro moderato

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

17 *Solo* *p*

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

39 **C** *mf*

48 **D** *f*

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

63 *p cresc.* *f*

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

NILLA-LOBOS: CHOROS Nº 10

Bassons

3

4

ff *fff* *cresc anim.* *ffff*

5 Très peu animé et bien rythmé
SOLO

2 2 7 x 2 3 4 5 6 7 3

p *sf* *simile*

sf *sf* *sf* *sf* *sf* *ff* *fff*

6 9 Chœur

ff *f* *sf* *sf*

à 2 7