

CONCERTO.

FAGOTTO PRINCIPALE.

W. A. Mozart.

Allegro.
Tutti

The musical score consists of ten staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a forte (*f*) dynamic and a *Tutti* instruction. The second staff continues with a forte (*f*) dynamic. The third staff features a piano (*p*) dynamic followed by alternating forte (*f*) and piano (*p*) dynamics. The fourth staff includes forte (*f*), fortissimo (*fp*), and forte (*f*) dynamics. The fifth staff starts with piano (*p*) dynamics and ends with forte (*f*). The sixth staff is a continuous sixteenth-note passage. The seventh staff is marked *Solo* and includes trills (*tr*). The eighth staff features a second ending (*2*) and trills (*tr*). The ninth and tenth staves continue with trills (*tr*) and melodic lines.

FAGOTTO PRINCIPALE.

Ossia: *tr*
tr **Tutti**

5. Menuet I

Musical score for Menuet I in G major, Cello Suite No. 1 by J.S. Bach. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a treble clef and a trill ornament. The second staff starts with a measure rest of 5 measures. The third staff starts with a measure rest of 10 measures. The fourth staff starts with a measure rest of 15 measures. The fifth staff starts with a measure rest of 20 measures. The piece concludes with a repeat sign and a fermata.

6. Menuet II

Musical score for Menuet II in F major, Cello Suite No. 1 by J.S. Bach. The score is written in bass clef with a key signature of one flat (F) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef. The second staff starts with a measure rest of 7 measures. The third staff starts with a measure rest of 13 measures. The fourth staff starts with a measure rest of 19 measures. The piece concludes with a repeat sign and a fermata.

Menuet I da capo

Coleman: *Red Clay & Mississippi Delta*

Measures 101-115

Bassoon

SCHERZO. Rhythm & Blues feel. ♩. = 96+

101 **D** *solo*

mf (articulation ad lib.-like bebop)

104

108

111 *f*

115

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Coleman: *Red Clay & Mississippi Delta*

Measures 191-206

Bassoon

191 **H** POCO PIU MOSSO
solo
mf *pp*

194

197
poco a poco cresc.

200
sfzp *sfz* *f*

204
ff

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Mozart: Overture to *Le nozze di Figaro*, KV492

Measures 133-171

133 **Presto** C

Bassoon 1 *f* **3**

139 *pp*

143 **1**

148 **1** *ff*

154 *p*

158

162 *f* [1/6] [2] [3]

167 [4] [5] [6/6]

Ravel: *Boléro*

Rehearsal 2 - Rehearsal 3

2 Tempo di Bolero moderato assai

Bassoon 1

mp

3

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Price: Symphony Nr. 3 in C Minor

4th Movement, measures 63-94

Allegro

Bassoon 1

63 *f* *mf*

68 *f* *mf*

73

78 *mp* *mf* *f*

84 *mp*

89 *rit.*
cre-----scen-----do-----

93 **a tempo**
f *ff*

This instrumental part is prepared from the full score of Florence Price, *Symphonies nos. 1 and 3*, edited by Rae Linda Brown and Wayne Shirley, published as volume 19 of MUSIC OF THE UNITED STATES OF AMERICA / volume 66 of RECENT RESEARCHES IN AMERICAN MUSIC by A-R Editions, Inc., Middleton, Wis. © 2014 by the American Musicological Society. All inquiries regarding performance and recording rights should be addressed to the publisher.

Sibelius: Symphony Nr. 2 in D Major, Op. 43

2nd Movement, measures 40-55

40 **A** Tempo Andante, ma rubato

Bassoon 2

mf lugubre *dim.* *pp* *mf*

44 *dim.* *pp* *poco f*

49 *dim. pp* *mf* *dim. pp*

Dvořák: Symphony Nr. 8 in G Major, Op. 88

4th Movement, Rehearsal A - Rehearsal B

26 **A** Un poco meno mosso (♩ = 108)

Bassoon 2

33

40

p dim. *pp*

p *fz* *dim.*

fz *f*

1. 2.

Brahms: Symphony Nr. 3 in F Major, Op. 90

4th Movement, measures 1-17

1 **Allegro**

Bassoon 2

p e sotto voce

4

dim.

9

p mezza voce

13

pp

Wagner: Overture to *Tannhäuser*

Measures 1-16

Andante maestoso (♩ = 50)

Bassoon 2

p sehr gehalten

7

14

Bartók: Concerto for Orchestra, Sz. 116

II. *Giuoco delle coppie*, measures 8-24

9

Allegro scherzando

Bassoon 2

p

17

tr

f

tr

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Bartók: Concerto for Orchestra, Sz. 116

II. *Giuoco delle coppie*, measures 165-181

165 Allegro scherzando

Bassoon 3

p stacc.

169

173

174

(stacc.)

179 poco rit. tornando . al **181** Tempo I

mf *f* *p*

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Beethoven: Symphony Nr. 5 in C minor, Op. 67

4th Movement, measures 374-436

374 **Allegro** (♩ = 84)

Contrabassoon 

379 

386 

392 

399 **A** 

405 

411 

416 

422 

428 **B** 

435 

Brahms: Symphony Nr. 1 in C minor, Op. 68

1st Movement, measures 161-189

E Allegro

Contrabassoon

161

166

172

178

184

f *sf* *ff* *ff* *ff* *ff*

Brahms: Symphony Nr. 3 in F Major, Op. 90

4th Movement, measures 223-247

223 **Allegro**

Contrabassoon

sf

227 *sf sf sf sf*

233 *sf sf sf sf sf sf sf*

238

243 **N** *sf sf sf sf f*

Mahler: Symphony Nr. 2 in C minor, "Resurrection"

3rd Movement, Rehearsal 37 - Rehearsal 40

37 In sehr ruhig fließender Bewegung.

Contrabassoon

The musical score for the Contrabassoon part consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/8 time signature. It starts with a *ff* dynamic and the instruction *vorwärts*. The second staff continues the melodic line with a *stacc.* marking. The third staff features a *ff* dynamic and a 21-measure rest. The fourth staff begins with a *ff* dynamic and a *stacc.* marking. The fifth staff concludes with four *fp* dynamics, each marked with an accent (^).

Ravel: Piano Concerto for the Left Hand in D Major

Beginning - 3 after Rehearsal 2

Lento (♩ = 44)

Solo

Contrabassoon

1

2

mp

p

> pp

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Shostakovich: Symphony Nr. 5 in D minor, Op. 47

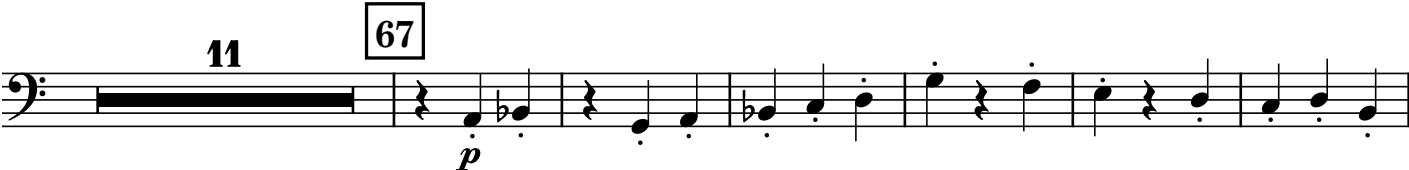
2nd Movement, Rehearsal 65 - 9 after Rehearsal 68

65 Allegretto
Solo

Contrabassoon



11 **67**



68

