

Fagotto Primo

Sinfonie
de Ries

Andante

The musical score consists of 14 staves of music. The first staff is marked 'Andante' and begins with a 6-measure rest. The second staff is marked 'Allegro' and features a 4-measure rest. The score includes various dynamic markings such as *ff*, *p*, *sf*, *f*, *pp*, *cres*, *deces*, and *1^{na}*. There are also numerical markings above the staves, including 6, 1, 12, 7, 3, 2, 5, 1, 3, 6, 10, and 1. The music is written in bass clef with a key signature of two flats.

Fagotto Primo

sf

8

p cres f sf sf sf ff

12

p pp p

cres f ff

accelerando il Tempo

sf

Andantino

9

8

p sf sf

p cres f p cres f

6

p cres f decres p cres f

9

p cres f

4

ff fp pp

2

8

f p cres ff

6
 p > *cres* *f* *deces* *p* *cres* *p*
 2 1

Scherzo 6/8
fp *p* *Allegro* *fp* 14 *pp* 6
f *f* *sf* *sf* *sf* 3

7 *cres* *f* *cres* *ff*
 8 *p* *f* *ff*

Ima

3 *Un poco più lento* 11 4 *Fine*
ff *ff* *p* *cres* *cal. ff D.S. senza replica*

Finale 2/4 *All. molto* 11 30
 9 *p* *cres* *f* *cres* *ff* 2 *p*
p *cres*

f *ff*

1 *sf* *sf*

3 *sf* *sf* *sf* *sf* *sf*

4 2 18 *p* *calando a Tempo* *cres*

f *cres*

ff 2

Fagotto Primo

The musical score for Fagotto Primo consists of 22 measures across 14 staves. The notation includes various dynamics such as *ff*, *p*, *cres*, *f*, *sf*, *pp*, *cal.*, *a tempo*, and *Più Vivace*. There are also articulation marks like accents and slurs. Measure numbers 4, 11, 2, 11, 5, 3, 19, 3, 4, 3, 22, 3, 3, 3, 1, 1, 1 are indicated above the staves. The piece concludes with a *Fine* marking.

Fagotto Secondo

Sinfonie
de Ries

Andante

7

ff

3

The musical score for Bassoon II consists of 15 staves of music. The piece begins with a 6/8 time signature and an Andante tempo. The first staff features a 7-measure rest followed by a 3-measure rest, with dynamics of *ff* and *p*. The second staff transitions to a 4/4 time signature and an Allegro tempo, marked with *pp* and *cres*. The score includes various dynamic markings such as *sf*, *f*, *ff*, *p*, and *pp*, along with performance instructions like *cres* (crescendo), *deces* (decrescendo), and *1ma* (first ending). There are several first and second endings marked with '1' and '2da' respectively. The piece concludes with a 15-measure rest and a final *sf* dynamic marking.

Fagotto Secondo

Andantino

Fagotto Secondo

Scherzo Allegro $\frac{6}{8}$ 14 6. *f* *sf* *sf* *sf* *p*

1 *cres* 9 *f* 8 *cres*

9 *ff* 6 *f* *cres*

ff *ma* *Fine*

2^{da} 3 Un poco più lento 14 2 2 *fz* 27 *ff* *p* *calando ff* Dal Segno $\frac{3}{8}$ senza replica

Finale $\frac{2}{4}$ 9 *p* *cres* *f* *cres* *ff* 11 11

p 2 *cres* *f*

ff

1 *sf* 1 *sf*

3 *sf* *sf* *sf* *sf* *sf*

4 2 23 *p* *ff* *calando a Tempo p* *cres*

f *cres*

ff

2 4 11 20 7 *ff* *p*

Fagotto Secondo

p *cres* *f* *sf* *1*

sf *1* *p*

cres *f* *2* *p*

pp *2* *3* *19* *p* *cres*

ff

1 *sf* *3* *sf*

sf *sf* *sf* *sf* *p* *4* *ff* *3* *22* *cal. aTempo p* *cres*

f

ff *sf* *sf* *Piu Vivace* *sf*

3

3

sf *sf* *sf* *sf*

1 *1* *1*

Fine

Serpente o Contrafagotto

Sinfonie
de Ries

Andante

7 5

ff sf sf sf sf sf sf

4 All^o 10 1

sf sf pp cres f ff

21

sf f sf

2

sf sf ff

30

1^{ma} 9 = 2^{da} 27

ff p cres

22

sf sf sf sf sf sf decres PP cres

1

f ff

sf sf

15

f sf sf sf ff

2 30

sf sf

Serpente o Contrafagotto

accelerando il Tempo

mf *cres* *f* *ff* 7

sf sf sf

Andantino

17 *p* *cres* *f* 1 *f* *f*

7 *cres* *f* *deces* *p* *cres* *f* II *cres* *f*

ff 5 *pp*

6 2 9 *f* *ff* *cres* *f* *deces*

16 *p* *cres* *f* *pp*

Scherzo

Allegro 14 30 *f* *sf* *sf* *sf* *f*

cres *ff* 17 *f* *ff*

1ma = 2da 3 Un poco più lento 17 calando 27 *ff* 23 *2ff* D.S. § senza replica

Finale

All: molto 12 *f* *cres* *ff* II *p* *cres* *f*

ff

sf

3 *sf* *sf* *sf* *sf*

Serpente o Contrafagotto

8 2 28

sf *ff* calando a Tempo *pp* *eres* *f*

cres *ff*

2 4 11

ff

32 1 1 29 29

pp *cres* *f* *sf*

sf *P* *cres* *ff*

8 3 28

sf *sf* *ff* calando a Tempo *p* *cres* *f*

2 5

ff *sf*

Più Vivace

3

7

sf *sf* *sf*

1 1 1

Fine

