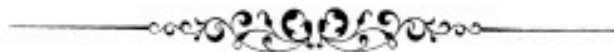


## I N H A L T .

1. Serenade.
2. Der erste Ball mit der Geliebten. Polonaise.
3. Thé dansant im Landschlösschen. Polka.
4. Tanz in der Dorfschänke. Scherzo alla Mazurka.
5. Mitternächtliche Wachtparade. Türkischer Marsch.
6. Eines Humoristen letzte Stunde. Trauermarsch.



FAGOTT I.

3

I.  
SERENADE.

Praeludium. — Figurirter Choral: „Wer nur den lieben Gott lässt walten.“ — Finale.

Lento.

Julius Weissenborn, Op. 4.

*dolce*

*a piacere*

*dolce*

*dimin.*

*a piacere*

*stringendo*

*a tempo*

*f fz fz fz un poco rit.*

*pp*

**Allegro ma non troppo.**

*p dolce*

Anmerkung. Im zweiten Satz (Allegro ma non troppo) ist der Cantus firmus (Choral) überall stark hervorzuhellen und mit grossem, vollem, schönem Ton zu spielen; die Figuration dagegen muss *piano*, höchstens *mezzoforte* und immer *dolce* gehalten werden.



## FAGOTT I.

*sempre p*

*tr*

*mp* *p dolce*

*p*

*mf* *dimin.* *p*

*tr*

*mp* *ff sonoro* *Cantus firmus.*

*sf* *ff sonoro* *Cantus firmus.*

*p* *p dolce*

Die Viertel wie vorher.

*cresc. poco a poco*

FAGOTTI I.

*mp*

*cresc.* - - - - - *f*

*f*

*f*

*stringendo* *Più mosso.*

*f p* - - - - - *f p* - - - - - *f*



## FAGOTT I.

2.

## Der erste Ball mit der Geliebten.

POLONAISE.

Lebhaft und etwas koket.

*f* *p* *mp* *mf cresc.* *f* *f* *f* *p* *sfz* *f* *f* *p leggiero* *fp* *sfz* *fp* *f*

FAGOTT I.

*s<sup>f</sup>*

*s<sup>f</sup>*

*espr*

*Rubig.*  
*Fag. II.*

*p dolce*

*mf*

*ritard.* - - *a tempo dolce*

*sempre piano*

*mf* > *p* < *mf* > *pp* *mp* *f*

*Coda.*

*D.C. sin' al \**  
*e poi la Coda.*

*s<sup>f</sup>*



## 3.

## Thé dansant im Landschlösschen.

## POLKA.

Langsam. Mit elegantem Vortrag.

First system of musical notation for the Polka, featuring a bass clef, 2/4 time signature, and dynamic markings *p*, *f*, and *p*.

Second system of musical notation, including first and second endings, dynamic markings *f* and *p*, and the instruction "Ziemlich schnell."

Third system of musical notation, including dynamic markings *f* and *p*, and the instruction "ritard."

Fourth system of musical notation, including dynamic markings *f* and *p*, and the instruction "Tempo 1?"

Fifth system of musical notation, including dynamic markings *p* and *f*, and the instruction "a tempo"

Sixth system of musical notation, including dynamic markings *p* and *f*, and the instruction "a tempo"

TRIO. Ruhig. *dolce e grazioso*  
 Seventh system of musical notation, starting with the instruction "TRIO. Ruhig. *dolce e grazioso*" and dynamic marking *p*.

FAGOTT 1.

Ein wenig lebhafter.

*ritard.*

Tempo I<sup>o</sup>

Etwas lebhafter.

*ritard.*

CODA.

a tempo

Polka D. C. sin' al \* e poi la Coda.

*stringendo*

a tempo

Fag. II.

Fag. III.





## FAGOTT I.

4.

## Tanz in der Dorfschänke.

Scherzo alla Mazurka.

Mässig schnell. Etwas schwerfällig und derb.

The musical score for Bassoon I is written in 3/4 time and D major. It begins with a forte (*f*) dynamic and includes a first ending marked "Fag. II.". The piece features a variety of dynamics, including piano (*p*), pianissimo (*pp*), fortissimo (*sf*), mezzo-forte (*mf*), and piano (*p*). Performance instructions include "a tempo" and "ritard.". The score includes several first endings and a section marked "Fag. II u III." with first and second endings. The piece concludes with a final first ending.

FAGOTT I.

*f* *molto espress.*

*f* *sf* *p*

*f* *ritard.* *a tempo* *p* *cresc.* *tr*

*f* *p*

*f* *sf* *sf* *sf* *ritard.*

*p* *cresc.* *f*

*a tempo*

*p* *f* *ritard.*

*a tempo*

*p* *ff*



FAGOTT I.

5.

Mitternächtliche Wachtparade.

Türkischer Marsch.

Nicht zu rasch.

The musical score consists of ten staves of music in bass clef, 2/4 time, with a key signature of one flat (B-flat). The dynamics and articulations are as follows:

- Staff 1: *pp* (pianissimo), includes a second ending marked "Fag. II."
- Staff 2: *p* (piano)
- Staff 3: *mp* (mezzo-piano)
- Staff 4: *fp* (fortissimo piano) and *mf* (mezzo-forte)
- Staff 5: *f* (forte)
- Staff 6: *sf* (sforzando) and *f* (forte)
- Staff 7: *ff pesante* (fortissimo pesante) and *sf* (sforzando)
- Staff 8: *f* (forte) and *f* (forte)
- Staff 9: *p* (piano), *f* (forte), *sf* (sforzando), and *p* (piano)
- Staff 10: *p* (piano), includes first and second endings marked "II." and "III.", and ends with *p cresc.* (piano crescendo).

FAGOTT I.

The musical score for Bassoon I on page 13 consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics such as *sf*, *f*, *p*, *mf*, and *pp*. It features several first and second endings, trills, and a final section marked *pp* with a second ending. The piece concludes with a double bar line.



## FAGOTT I.

# 6.

Eines Humoristen letzte Stunde.  
TRAUERMARSCH.

Langsam, aber nicht schleppend.

*p* *sf* *p* *sf*

*pp* *p* *sf*

*pp* *mf espress.*

*pp*

*mf*

*pp* *mf*

*sf* *sf* *sf* *p* *sf > dolce*

*cresc.* *f > p* *sf >*

*ff* *dimin.* *pp*

FAGOTT I.

*mf espress.*

*f* *p*

*ff* *dimin.* *p*

*pp*

*pp* *cresc.*

*sf* *pp* *mf espress.*

*sf* *sf* *p* *sf* *dolce*

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

*ff* *dimin.* *pp*

