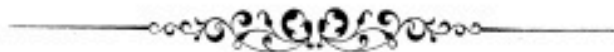


## I N H A L T .

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*

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*  
*mp* *p dolce*  
*p*  
*mf* *dimin.* *p*  
*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* *rfz* *f* *f* *p leggiero* *fp* *rfz* *fp* *f*

FAGOTT I.

7

*s<sup>f</sup>*

*s<sup>f</sup>*

*espr*

*Ruhig.*  
*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 I?"

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

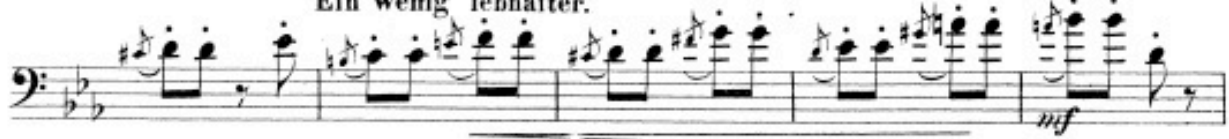
Sixth system of musical notation, including dynamic markings *p* and *f*, and the instruction "a tempo"

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

FAGOTT 1.



Ein wenig lebhafter.



*ritard.*

Tempo I<sup>o</sup>



Etwas lebhafter.



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.

Musical score for Bassoon I, Scherzo alla Mazurka. The score consists of ten staves of music in 3/4 time, key of D major. It includes various dynamics (*f*, *pp*, *p*, *sf*, *mf*, *p*), articulations (*tr*, *ritard.*), and performance instructions (*a tempo*).

The score begins with a dynamic of *f* and includes a first ending marked "1". A second ending is marked "Fag. II." and includes a trill (*tr*) and a *ritard.* instruction. The music then returns to *a tempo* with a dynamic of *p*. A third ending is marked "Fag. II u III." and includes a first ending marked "1" and a dynamic of *mf espressivo*. The score concludes with a dynamic of *p*.

FAGOTT I.

*molto espress.*  
*f*  
*f sf*  
*p*  
*f. ritard. - a tempo*  
*p cresc. -*  
*f*  
*tr sf sf sf*  
*ritard. -*  
*a tempo*  
*p cresc. - f*  
*ritard.*  
*a tempo*  
*f 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), *Fag. II.* (Bassoon II), *mf* (mezzo-forte)
- Staff 2: *p* (piano)
- Staff 3: *mp* (mezzo-piano)
- Staff 4: *fp* (fortissimo-piano), *mf* (mezzo-forte)
- Staff 5: *f* (forte)
- Staff 6: *sf* (sforzando), *f* (forte)
- Staff 7: *ff pesante* (fortissimo pesante), *sf* (sforzando)
- Staff 8: *f* (forte), *f* (forte)
- Staff 9: *p* (piano), *f* (forte), *sf* (sforzando), *p* (piano)
- Staff 10: *II.* (second ending), *III.* (third ending), *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*  
*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*

