

Orchester-Probespiel für Fagott

Herausgegeben von Karl Kolbinger und Alfred Rinderspacher

3. Satz: Scherzo Allegro vivace $\text{♩} = 116$

Es-Dur/ E^b major („Eroica“) L. van Beethoven op. 55

206 I. *P dolce sempre legato*

211

1. Satz Allegro vivace $\text{♩} = 144$

B-Dur/ B^b major L. van Beethoven op. 60

65 I. II. *pp* *staccato*

71 *cresc.*

107 I. *p* 142 *P dolce*

146 221 *p*

223 3 3

233 *p*

348 *p* 381 *ff* *p*

416 I. *p dolce* *f* I. II.

425 *p*

2. Satz

Adagio [♩ = 72]

59 I. *p*

65 I. *pp* *cresc.* *sf* *p*
II. *pp* *f* *p*

70 *cresc.* *f*
cresc. *f*

4. Satz

Allegro ma non troppo ♩ = 80

184 I. *p dolce*

300 *pp* *ff* 348 *pp* *ff* I. II.

351

SINFONIA n. 9

L. V. BETHHOVEN

74 *Allegro assai* $\text{♩} = 80$ *Tempo I*

p *dolce* *f*

Detailed description: This staff contains measures 74 to 81. It begins with a piano (*p*) dynamic and a *dolce* marking. The tempo is marked *Allegro assai* with a quarter note equal to 80 beats. The time signature is 3/4. The music features a series of eighth notes with slurs, transitioning to a *f* dynamic at the end of the staff.

82 *Allegro assai* $\text{♩} = 80$ *Vc. e B.*

f *f* *f* *f* *ff* *cresc.* *p*

Detailed description: This staff contains measures 82 to 113. It starts with a forte (*f*) dynamic. The tempo remains *Allegro assai* at 80 beats per quarter note. The instrument is identified as *Vc. e B.* (Violin and Viola). The music includes triplet markings (3) and fingering (2). It concludes with a *ff* dynamic, a *cresc.* marking, and a *p* dynamic.

114 *II Fc*

p

Detailed description: This staff contains measures 114 to 121. It begins with a piano (*p*) dynamic. The marking *II Fc* is present above the staff. The music consists of eighth notes with slurs.

122 *p* *cresc.* *p*

Detailed description: This staff contains measures 122 to 129. It starts with a piano (*p*) dynamic, followed by a *cresc.* marking and ends with a *p* dynamic. The music features eighth notes with slurs and a first fingering (1).

130 *cresc.* *p*

Detailed description: This staff contains measures 130 to 137. It begins with a *cresc.* marking and a *p* dynamic. The music consists of eighth notes with slurs and a first fingering (1).

138 *A* *p*

Detailed description: This staff contains measures 138 to 147. It starts with a first fingering (1) and a piano (*p*) dynamic. A section marker *A* is placed above the staff. The music features eighth notes with slurs and a second fingering (2).

148 *cresc.* *p* *cresc.*

Detailed description: This staff contains measures 148 to 161. It begins with a *cresc.* marking, a *p* dynamic, and another *cresc.* marking. The music consists of eighth notes with slurs and a second fingering (2).

162 *cresc.*

Detailed description: This staff contains measures 162 to 169. It starts with a *cresc.* marking. The music features eighth notes with slurs and a first fingering (1). A bracket is drawn under the staff.

140
148
f
ff
p
ff

Ouverture zu „Leonore“ Nr. 3

L. van Beethoven
op. 72 b

Adagio [♩ = 88]

I.
ff → *p dim.* → *pp*
37 Allegro [♩ = 126] 75
I. II.
ff
80
330
fp
335

Violinkonzert D-Dur/D major

L. van Beethoven
op. 61

1. Satz

Allegro ma non troppo [♩ = 120]

18
I.
dolce
22
f *dim.* *p*
400
II.
402
I.
523
pp

2. Satz

Larghetto [♩ = 80]

20
I.
p dolce
25
cresc. *f*

3. Satz: Rondo

Allegro [♩=84] 35

I. II.

52

ff

I.

53

71

p

85

134

p dolce

138

7

150

p dolce

157

261

p

Fidelio

1. Aufzug

Nr. 9 Rezitativ und Arie

L. van Beethoven
op. 72

Adagio [♩=66]

36

p

6

mf

p

46

2

p

53

cresc.

dolce

fp

59

fp

cresc.

f

f

2

Medea=aria
Parigi 1797

L.M. CHERUBINI
Firenze 1760
Parigi 1842

Andantino

Solo

p

trm

b

cresc.

Solo

12
238

253

pp *leggiero*

259

pp

Violinkonzert D-Dur/D major

Johannes Brahms
op. 77

2. Satz
Adagio

II.

10

p

pp

p

18

pp

73

f *dim.*

75 *calando* *Tempo I* 93

pp *pp* *cre - - - scen - - - do = p*

Der Liebestrank

2. Akt
Nr. 19 Romanze des Nemorino
Larghetto

Gaetano Donizetti

5

p

poco rall.

9

17

sostenuto

p

20

47

cresc.

Sinfonia n° 1
1888

G. MAHLER
Kalischt 1860
Vienna 1911

Largo *Solo*
(C. basso solo) *pp*

p

Sinfonia n° 3
1895-96

G. MAHLER

pp *ff*

Kindertotenlieder
1902

G. MAHLER

*Tranquillo con moto,
senza fretta.*

p *espress.* *ff*

IV. ADAGIO

Sehr langsam und
noch zurückhaltend

A tempo (*Molto adagio*)
Solo

Straffer im Tempo

2

pp
langsam

f

15

Fließend

1 Etwas drängend (*unmerklich*)

3

23

Plötzlich wieder sehr langsam (*wie zu Anfang*) und etwas zögernd

6

p *espress.*

5

Die Hochzeit des Figaro

Ouverture

W. A. Mozart
KV 492

Presto

I. II.
pp

5 101 I.
p

104

112

120 133 I. II.
f

135 3 139
pp

143 156
p

158

163 214 I.
p

219 229

235 274 I. II.
f

Ouverture

Presto

Così fan tutte

W. A. Mozart
KV 588

33

p

41

p

80

p

89

p

144

p

157

p

161

p

175

p

197

p

202

p

MOZART - COSÌ FAN TUTTE

18

1. Akt
Nr. 14 Arie

Allegro

22

I.

p

25

Nr. 18 Finale des 1. Akts

Allegro

500

I.

p

505

fp *fp* *fp* *fp*

512

fp *fp* *fp* *fp* *f* *p*

638

p

644

f *p*

652

Presto

657

683

I. II.

687

692

Sinfonie Nr. 41

C-Dur/C major („Jupiter“)

W. A. Mozart
KV 551

1. Satz

Allegro vivace

62 I. *p*

67

105 *p*

110 131 *p*

133 184 *p* I. II.

188 216 *f* *p*

219 249 I. *p*

253 *tr* 260

297 *p*

2. Satz

Andante cantabile

9 I. *p*

40 I. II. *p*

73 I. *f p* *f p* 3 3 3 3

93 *p* *f*

4. Satz: Finale

Allegro molto

87 I. *p* tr.

93 154 *p* 3 *p*

163 2 *p*

172 387 396 *f* tr.

Boléro

Moderato assai $\text{♩} = 76$

Maurice Ravel

2 2 I. 41 *mp*

45

50

54 3

(in 8)

Alborada del Gracioso
Parigi 1905

M. RAVEL
Ciboure 1875
Parigi 1937

Lento
Solo

mf espressivo quasi recitativo

affrett.
quasi recit.

poco dim.

rall.

Klavierkonzert G-Dur

G major

Maurice Ravel

1. Satz

Allegramente
Meno vivo

9
mf

3. Satz

Presto [♩ = 144]

14
f
p
mf
15

Rapsodie espagnole

I. Prélude à la nuit Très modéré ♩=66

Maurice Ravel

Cadenza ad libitum

très ralenti — *long* — *pp*

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Scheherazade

2. Satz Andantino ♩=112

N. Rimsky-Korsakow
op. 35

I. Solo *capriccioso, quasi recitando*

dolce ed espress.

rit. assai **A**

Moderato, recitativo, lento

poco rit.

323 I. Solo *f* *lunga* *p cresc.*

324 *a tempo* *f* *lunga* *p stringendo e cresc.*

325 *f* *lunga* *p stringendo e cresc.*

327 *f* *lunga* *stringendo e cresc.*

rit. molto *ten.* **M** *sf*

Ouverture Der Barbier von Sevilla

Allegro vivace [♩ = 88]

Gioacchino Rossini

179 *p*

184 *Solo*

192

197 *Più mosso* *f*

229 *sf*

*) Takt 229-232: Die Achtel werden oft auch sämtlich staccato gespielt.
 Bar 229-232: All quavers are frequently played staccato.

Tancredi
Venezia 1813

G. ROSSINI

Sinfonia *Andante marcato*

1.
p
3
pp

Italiana in Algeri
Venezia 1813

G. ROSSINI

Sinfonia *Allegro*

Solo
3
3
3
3

Il barbiere di Siviglia
Roma 1816

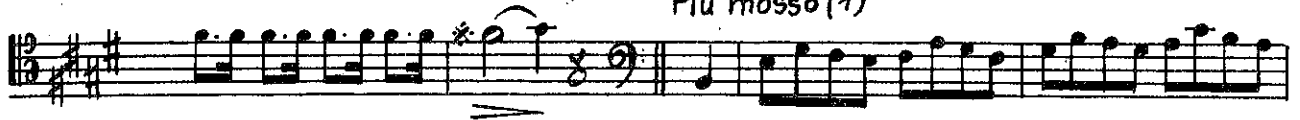
G. ROSSINI

Sinfonia *Allegro con brio*

mf *f*
p
Solo



Più mosso (1)



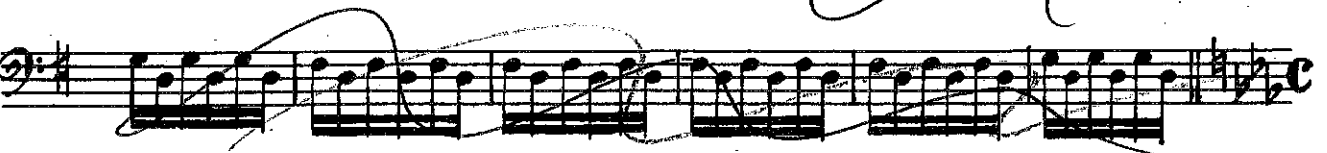
Allegro vivace
Solo



All° maestoso
Solo



Allegro (in uno)
Solo



(1) Questo passo non figura nelle edizioni moderne.

Cenerentola
Roma 1817

G. ROSSINI

Sinfonia

Maestoso Solo (1)

f

Allegro vivace

f

(2)

*p*_A

B

f

(1) Esecuzione:

(2) Il passo tra le lettere A-B si trova solo nelle edizioni antiche.

La gazza ladra
Milano 1817

G. ROSSINI

Sinfonia

Maestoso *tr* marziale

p

3

Allegro

Solo 3

3

3

3

3

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs and five groups of triplets marked with a '3' below them.

Solo

Musical staff with bass clef, key signature of two sharps, and 12/8 time signature. It contains a bass line with slurs and two groups of triplets marked with a '3' below them.

Musical staff with bass clef, key signature of two sharps, and 12/8 time signature. It contains a bass line with slurs and a final triplet marked with a '3' below it.

Atto 3°

Vivace

Musical staff with bass clef, key signature of two sharps, and 12/8 time signature. It contains a bass line with slurs and a final triplet marked with a '3' below it.

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs.

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs.

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs.

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs.

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Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs.

Musical staff with treble clef, key signature of two sharps, and 12/8 time signature. It contains a melodic line with slurs and a dynamic marking 'f' at the end.

Sinfonie Nr. 9

Es-Dur/E^b major

D. Schostakowitsch
op. 70

4. Satz

Largo $\text{♩} = 84$

10 I. Solo *f* *espress*

p *f* *mf dim.* *p*

22 Viola *pp* *p* *f* *p cresc.*

23 *f* *morendo* *p*

27 *pp* *pp*

5. Satz

Allegretto $\text{♩} = 100$

p

7

13

19

Mit Genehmigung des Musikverlages Hans Sikorski, Hamburg.

Sinfonie Nr. 1

B-Dur/B^b major („Frühlingsinfonie“)

Robert Schumann
op. 38

1. Satz

Allegro molto vivace $\text{♩} = 120$

119 I. *p legg.*

4. Satz

Allegro animato e grazioso $\text{♩} = 100$

173 I. *p*

Die verkaufte Braut

Ouverture

Bedřich Smetana

Vivacissimo

ff

5

98 I. mf cresc. ff f f f f

103 mf p

107 p

168 I. p II. p

174 221 I. II. p

223 I. II. p

237 I. p

255 ff f f f f

261 II. p

268 p

Berceuse Der Feuervogel Ballettsuite (1945)

Igor Strawinsky

Andante [♩ = 60]

150 I. solo
p cant., espressivo

155 (b)
p espress., cant.

156

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Introduzione Le Sacre du Printemps

Igor Strawinsky

Lento ♩ = 50 tempo rubato

I. solo *ad lib.*

1 poco accel.

a tempo

poco accel.

2

3 Più mosso ♩ = 66

p

poco più f

très en dehors

f

sim.

mf

8

12 Tempo I

come prima

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Edition Peters

Pulcinella-Suite

3. Satz: Scherzino

Allegro [$\text{♩} = 80$]

Igor Strawinsky

I. mf (36) (38) *tr*

tr (41) *Meno mosso* $\text{♩} = 80$

Andantino [$\text{♩} = 84$]

Solo mf (52) *poco più f* *tr*

5. Satz: Toccata

Allegro [$\text{♩} = 104$] (69)

I. mf *sempre stacc.* (70)

stacc.

6. Satz: Gavotta con due variazioni

Variazione II a

Allegro piuttosto moderato $\text{♩} = 88$

(81) I. *accompagnando*

(82) II. *accompagnando*

I. (83) II.

84

1. II

I. 2.

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Sinfonie Nr. 4

1. Satz

f-Moll/F minor

Peter I. Tschaikowsky
 op. 36

Moderato con anima $\text{♩} = 80$
 in movimento di Valse

35

I. *f* *f espr.*

38

41

cresc.

44

ff

47

104

I. *mf dolce*

105

109

rit. *Meno mosso*

p *dim.*

127 I. II. *p*

130

133 1 209 I. *p*

211 *p*

224 *p*

Moderato assai, quasi andante

294 *p*

297 *p* 6

2. Satz

Andantino in modo di canzone [♩ = 60]

274 I. *pp* (cantabile)

280 *espress.*

288 *pp* *morendo*

SINFONIA N. 5 TSCHAIKOWSKY

36

2. Satz

Moderato con anima [$\text{♩} = 92$]

71 I. 3 *mf* 9

74 83 *f* 9

85 *ff* 9

3. Satz: Valse

Allegro moderato [$\text{♩} = 138$]

18 I. 3 *p*

23 8 Klar. *mf*

37 I. 3 *dolce*

45 *mf* *f*

53 *f* *p* *cresc.*

60 *f* *p cresc.*

67 *f*

98 I. 3 *p* *mf*

102 *p* *mf*

Sinfonie Nr. 6

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky
op. 74

1. Satz

Adagio [♩ = 52]

1. *pp* < > < > *p* < > < > *mp* < > < > *sf* < > *p*

7

11

4. Satz

Adagio lamentoso [♩ = 52]

affrettando

4 I. II. *rall.* *mf* > *p* *mp* *mf* *cresc.*

11 *ff* > *f dim. poco a poco* *mp* > *p*

17 *Adagio poco meno che prima* [♩ = 60] *pp* < *mp* > *pp* > *mf* > *p* *mf* > *p*

25 *molto espressivo* *pp* *pp cresc.* *f* *ff*

32 *dim.* *p* > *p* > *pp*

1. Akt

Othello

Giuseppe Verdi

Allegro agitato ♩ = 76

1 *pp*

2 I. *p*

5

8

9

10

Aida
Cairo 1871

G. VERDI

Andantino $\text{♩} = 116$

Solo

First staff of the Andantino section, featuring a solo line with a piano (*p*) dynamic marking.

1. Solo

cresc.
pp espress.

Second staff of the Andantino section, marked with a first solo and dynamics including *cresc.*, *pp espress.*, and *p*.

espress.

Third staff of the Andantino section, marked with *espress.*

Allegro agitato $\text{♩} = 100$

Solo

ppp

Fourth staff of the Andantino section, transitioning to Allegro agitato with a solo line and *ppp* dynamic.

Fifth staff of the Andantino section.

Sixth staff of the Andantino section, marked with *f*.

Meno agitato $\text{♩} = 100$

Solo

dim.

Allegretto $\text{♩} = 96$

Seventh staff of the Andantino section, marked with *dim.* and *p*.

Eighth staff of the Andantino section, featuring triplets.

Grave $\text{♩} = 66$

Solo

ten.

Ninth staff of the Andantino section, marked with *pp* and *ten.*

Andante $\text{♩} = 72$

Tenth staff of the Andantino section, marked with *pp*.

Eleventh staff of the Andantino section, marked with *pp* and a triplet.

Poco più vivo $\text{♩} = 100$

Solo *ppp*

Andante mosso $\text{♩} = 92$
Solo *pp*

Solo

Allegro giusto $\text{♩} = 100$
Solo *ppp cantabile dolcissimo*

Andante assai sostenuto $\text{♩} = 76$
Solo *pp con espress.*

Allegro vivo assai $\text{♩} = 92$
Solo

Andante sostenuto $\text{♩} = 63$
Solo *mf*
pp

Meno mosso
♩ = 63 solo

p *Solo* *pp* *mf*

Messa di Requiem
1874

G. VERDI

Largo ♩ = 100 (in 6)

mp *p*

Poco meno mosso
Solo
p *3* *3* *3*
cresc.

Otello
Milano 1887

G. VERDI

Allegro agitato $\text{♩} = 76$
Solo
pp *p*
cresc.
ff