

SERENADE.

Fagott II.

I.

Anton Dvořák, Op. 42.

Moderato, quasi Marcia.

f

p

cresc.

cresc.

f

A 1 1 *cresc.*

p *f* *ff*

B 1 1 4 *rit.*

p *fp* *p* *dim.* *pp* *p*

a tempo **C** 2 *Solo*

1 *p* *cresc.* *f* *p* *cresc.* *f* *p* *f* *p*

D

pp *p* *cresc.*

mf *cresc.* *ff* *ff*

ritard. **E** *a tempo*

f

p *mf* **F**

dim. *p* *dim.* *pp*

Fagott II.

p ritard. a tempo pp pp
p f^z fp dim. pp

MENUETTO.

Tempo di Menuetto.

II.

p cresc. p p
6 A a tempo poco rit. dim. mf p
cresc. dim. mf p p f
dimin. p dim. pp
TRIO. Presto. *f p cresc. fp dim. attacca*
1
5
pstaccato cresc. f dim. p dim. p
D
2 1 1 2 3 4
E *1 2 3 4 5 6 7 8*
f dim. pp mf f
F *1 2 3 4 5*
p dim. pp cresc. ff
6 7
cresc. cre - scen - do

Fagott II.

G *Solo*
p *pp* *cresc.*

H
f *dim.* *mf*

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

dimin. *pp* *pp dim.* *ppp*

Tempo di Menuetto.

p *cresc.*

p *p* *poco rit. dim.* *mf* *a tempo*

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

p *dim.* *pp* *f*

f *p* *cresc.* *fp* *pp*

III.

Andante con moto.

clar. *p=pp* *fp* *dim. pp*

f=p *p* *pp* *pp*

p *cresc.* *f* *dim.* *f* *p*

A **B**

Fagott II.

1 C 3

Solo *pp* *cresc.* *f*

pp *p*

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

D *sempre f* *f* *dimin.*

p *cresc.* *f* *dimin.*

E *mf* *p* *dim.* *pp* *pp* *pp* *p*

f *p* *pp* *p* *cresc.* *mf* *dim.*

dim. *pp* *pp* *cresc.* *mf*

F *f* *dimin.* *p* *p* *pp* *cresc.* *mf* *stringendo*

ritard. *p* *in tempo* *f* *p* *mf* *p* *pp*

f *pp* *fp* *fp* *fp* *dim.* *pp*

FINALE. Allegro molto.

IV.

f

dim. *pp* *Solo* *p*

Fagott II.

A *fp*

B *pp* *sempre più p*

C *p* *cresc.*

D *p* *mf*

E *ff* *f dim.* *p* *pp*

F *p* *cre - scen - do* *f* *fp*

G *pp* *ritard.* *in tempo molto tranquillo* *Solo*

1 2 3 4 5 6 7 8 8 3 3 2

Fagott II.

The musical score for Bassoon II consists of 12 staves of music. The first staff begins with a dynamic marking of *pp* and a first ending bracket labeled **1**. The music progresses through several dynamic levels: *cresc.*, *f*, *cresc.*, *ff*, and *pp*. A section marked **H** begins with *ff* and *pp* dynamics. The tempo changes to *ritard.* and then **Moderato quasi Tempo di Marcia.** This section includes dynamics such as *f*, *f*, *dim.*, and *pp*. A **L** section follows with *pp sempre*, *ritard.*, and *in tempo pp*. The tempo then shifts to *ritard. molto* and finally **Allegro molto.** Dynamics include *pp*, *pp*, and *poco a poco crescendo*. A **K** section is marked with *pp*. The score continues with *dim.*, *f*, *cresc.*, and *f* dynamics. A **L** section features *ff* and *p* dynamics, with a *Solo* marking and *pp* dynamic. A **M** section begins with *mf*, *cresc.*, and *ff*. The final staff includes triplet markings and dynamic markings *f* and *pp*.