



No. 2277 a

WEISSENBORN

Fagottstudien

Bassoon-Studies

Opus 8. Heft I

254289

Fagott-Studien
von
JULIUS WEISSENBORN
OP. 8.
Bassoon-Studies
by
JULIUS WEISSENBORN

Vol. I. Für Anfänger. For beginners.
Vol. II. Für Vorgeschriftene. For advanced pupils.

Eigentum des Verlegers.
7122.

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Fagott-Studien.

Für Anfänger.



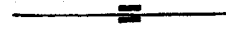
I. Die wesentlichsten Vortragsarten.

A. TENUTO.

Jeder Ton ist weich, aber bestimmt anzustoßen und seinem vollen Werte nach auszuhalten.

Bassoon-Studies.

For beginners.



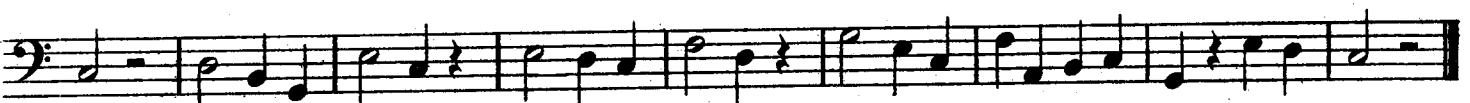
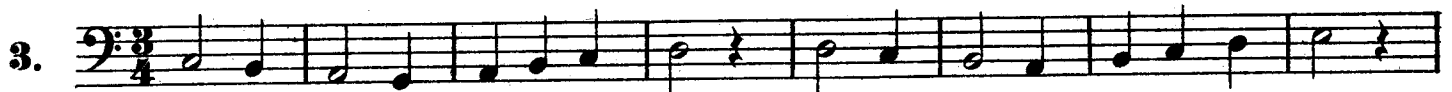
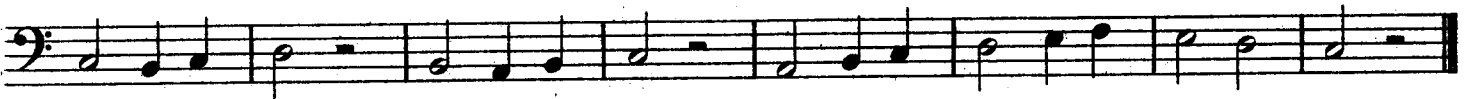
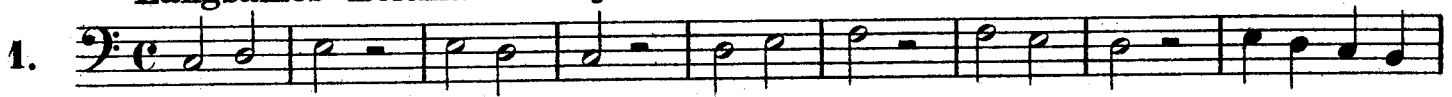
I. The most essential kinds of expression.

A. TENUTO.

Each tone has to be produced softly, but determinately and to be sustained its full value.

Langsames Zeitmaß. *Slowly.*

Julius Weissenborn, Op. 8. Vol. I.



5. 



6. 



7. 



8. 



9. 



10. 





716134 Aug. 5. Ser. 2. 1911.

11. 




12. 



B. LEGATO.


Sostenuto.


1. 



2. 



3. 


4. 

5. 

6. 

7. 

8. 

*) Zeichen zum Athemholen.

*) Mark for breathing.

Edition Peters.

C. STACCATO.

Der runde Punkt (•) bezeichnet das weiche, der keilförmige, spitze Punkt (◊), sowie auch die Zeichen: ▭ und ▲, das scharfe Staccato.

The round dot (•) signifies soft, the wedge-like, pointed (◊), also the marks: ▭ and ▲ denote hard staccato.

Allegro moderato.

Ausführung:
Execution:

1.

Allegretto.

Ausführung:
Execution:

2.

Andante.

3.

Moderato.

4.

Andante con moto.

5.

Moderato.

6.

D. PORTAMENTO.

Andante sostenuto.

Ausführung:
Execution:

1. Musical notation for exercise 1, marked **Andante sostenuto**. It consists of two staves of music in bass clef, 2/4 time signature, and one flat (B-flat). The first staff begins with a key signature change from one flat to two flats (B-flat and E-flat). The piece features a series of eighth and sixteenth notes with slurs and accents.

Andantino.

2. Musical notation for exercise 2, marked **Andantino**. It consists of four staves of music in bass clef, 3/8 time signature, and one flat (B-flat). The piece features a series of eighth notes with slurs and accents, including some triplet markings.

Andante.

3. Musical notation for exercise 3, marked **Andante**. It consists of three staves of music in bass clef, 3/4 time signature, and two sharps (F# and C#). The piece features a series of eighth notes with slurs and accents, including triplet markings.

Andantino.

4. Musical notation for exercise 4, marked **Andantino**. It consists of three staves of music in bass clef, 2/4 time signature, and two sharps (F# and C#). The piece features a series of eighth notes with slurs and accents, including triplet markings.

E. FORTE, PIANO, CRESCENDO und DIMINUENDO.
and

Sostenuto.

1.

Adagio.

2.

Andante.

3.

Allegro.

4.

F. MARCATO, FORZATO, RINFORZANDO, FORTE.PIANO etc.

Alla breve.

1.

Andante.

2.

fp fp fp *f sf sf sfp*

f *cresc.* *f* *sfz*

II. Der Tenorschlüssel.

II. The Tenor_clef.

Alla breve.

1.

f fp *f* *f*

p

f

fp cresc. fz sfz

Andante.

2.

p

Allegretto.

3. 

Andante con moto.

4. 

III. Die Tonleitern der 24 gebräuchlichen Tonarten.

III. The scales in the 24 keys, most commonly used.

1. C_dur.

1. C_major.

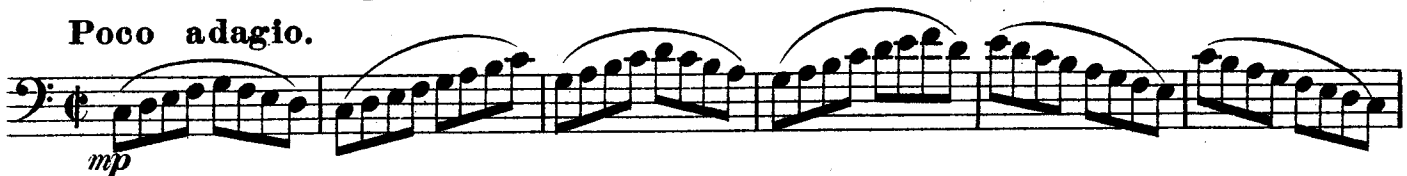
Sostenuto.



Langsam. Slowly.



Poco adagio.




2. A_moll.

2. A_minor.

Sostenuto.



Langsam. *Slowly.*



Poco adagio.



3. F_dur.

3. F_major.

Sostenuto.



Langsam. *Slowly.*



Moderato.



4. D_moll.

4. D_minor.

Sostenuto.



Langsam. Slowly.



Poco lento.



5. B_dur.

5. Bflat_major.

Sostenuto.



Vollklingend.
With full tone.

Langsam. *Slowly.*

Langsam. *Slowly.*

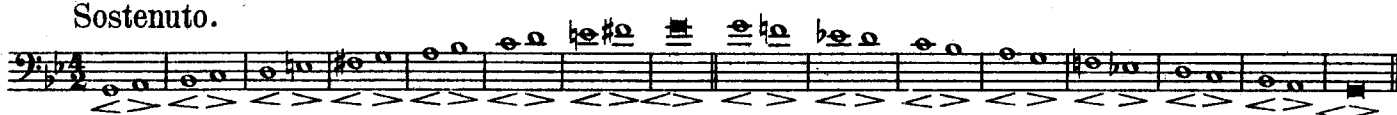
Andante.

Mit vollem Ton.
With full tone.

6. G_moll.

6. G_minor.

Sostenuto.



Langsam. *Slowly.*



Andante con moto.



Zart, aber ausdrucksvoll.
Delicately, but with expression.



7. Es_dur.

7. E flat_major.

Sostenuto.



Langsam. *Slowly.*



Allegro moderato.



mf



This section contains six staves of musical notation in bass clef. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and is heavily marked with slurs and accents. The key signature consists of two flats (B-flat and E-flat).

8. C_moll.

8. C_minor.

Sostenuto.

A single staff of musical notation in bass clef, marked *Sostenuto*. It features a series of half notes and quarter notes with a steady, sustained feel.

Langsam. Slowly.

A single staff of musical notation in bass clef, marked *Langsam. Slowly.*. The music is slower and more melodic, featuring a mix of eighth and quarter notes.

Andante.

A single staff of musical notation in bass clef, marked *Andante*. It begins with a dynamic marking of *mf* (mezzo-forte). The music features a mix of eighth and quarter notes with some slurs.

A single staff of musical notation in bass clef, featuring several triplet markings (indicated by the number '3' above groups of notes).

A single staff of musical notation in bass clef, continuing the complex rhythmic patterns from the previous staves.

A single staff of musical notation in bass clef, concluding the section with a complex rhythmic pattern.

9. As_dur.

9. A flat_major.

Sostenuto.



Mit vollem Ton.
With full tone.

Langsam. Slowly.



Poco lento.



mf



10. F_moll.

10. F_minor.

Sostenuto.



Ziemlich langsam. Somewhat slowly.



Langsam. Slowly.



Moderato.

mf

11. Des_dur.

11. Dflat_major.

Sostenuto.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Andante.

Mit vollem Ton.
With full tone.

12. B_moll.

12. Bflat_minor.

Sostenuto.



Mit vollem Ton.
With full tone.

Langsam. *Slowly.*



Langsam. *Slowly.*



Allegro moderato.



13. Ges_und Fis_dur.

13. Gflat_and Fsharp_major.

Sostenuto.

Ges. dur. *G flat major.*

Mit vollem Ton.
With full tone.

gleichlautend
equivalent

Fis. dur. *F sharp major.*

Mit vollem Ton.
With full tone.



Ziemlich langsam. *Rather slowly.*

gleichlautend
equivalent



Langsam. *Slowly.*

gleichlautend
equivalent



Alla marcia.

Musical score for 'Alla marcia' in bass clef. The score consists of six staves. The first staff begins with a dynamic marking of *f marcato*. The second staff continues the melody. The third staff has a dynamic marking of *p* at the beginning and *f* at the end. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *f*. The sixth staff concludes the piece with a double bar line and repeat signs.

14. Es_und Dis_moll.

14. Eflat_and Dsharp_minor.

Sostenuto.
Es_moll. E flat_minor.
dolce
gleichlautend
equivalent
Dis_moll. D sharp_minor.
dolce

Musical score for 'Sostenuto' in bass clef. The score is divided into two systems. The first system is for E-flat minor (Es_moll.) and the second is for D-sharp minor (Dis_moll.). Both systems are marked *dolce*. The text 'gleichlautend equivalent' is placed between the two systems, indicating that the chords in both systems are enharmonically equivalent. The score consists of two staves.

Ziemlich langsam. Rather slowly.

Langsam. Slowly.

gleichlautend
equivalent

Musical score for 'Ziemlich langsam' in bass clef. The score consists of two staves. The text 'gleichlautend equivalent' is placed between the two staves, indicating that the chords in both systems are enharmonically equivalent. The score consists of two staves.

gleichlautend
equivalent

Musical score for 'Langsam' in bass clef. The score consists of two staves. The text 'gleichlautend equivalent' is placed between the two staves, indicating that the chords in both systems are enharmonically equivalent. The score consists of two staves.

Andante maestoso.

marcato

Musical notation for the first section, consisting of four staves of music in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic and a *marcato* tempo marking. The melody is characterized by eighth-note patterns and some triplet figures.

dolce

p

Musical notation for the second section, consisting of one staff of music in bass clef. The key signature changes to two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic and a *dolce* tempo marking. The melody features a prominent slur over a series of notes.

15. H. dur.

15. B. major.

Sostenuto.

Musical notation for the third section, consisting of one staff of music in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked *Sostenuto* and consists of a series of half notes.

Langsam. Slowly.

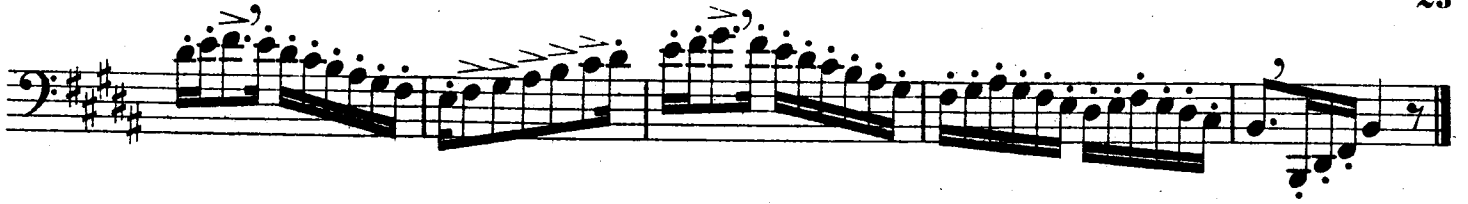
Musical notation for the fourth section, consisting of one staff of music in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked *Langsam. Slowly.* and features a series of eighth notes with slurs.

Ziemlich langsam. Rather slowly.

Musical notation for the fifth section, consisting of one staff of music in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked *Ziemlich langsam. Rather slowly.* and features a series of eighth notes with slurs.

Andante.
(Synkopen.) (Syncopated notes.)

Musical notation for the sixth section, consisting of four staves of music in bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music is marked *Andante.* and includes the instruction *(Synkopen.) (Syncopated notes.)*. The dynamics range from piano (*p*) to mezzo-forte (*mf*).



16. Gis_moll.

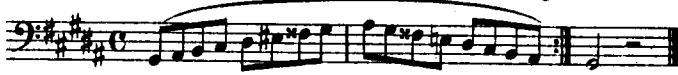
16. G sharp-minor.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Ziemlich langsam. *Rather slowly.*



Langsam. *Slowly*



Andante.



dolce



17. E_dur.

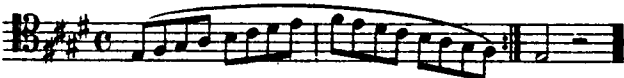
17. E-major.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Poco adagio.



Zart, aber ausdrucksvoll.
Delicate, but expressively.



18. Cis_moll.

18. C sharp_minor.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Allegro moderato.

poco f



19. A - dur.

19. A - major.

Sostenuto.

Mit vollem Ton.
With full tone.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Andante.

dolce, ma espressivo

20. Fis-moll.

20. F sharp-minor.

Sostenuto.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Andante.

dolce, ma espressivo



dolce



espress.



21. D-dur.

21. D-major.

Sostenuto.

Mit vollem Ton. With full tone.



Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*



Allegro moderato.

mf



22. H_moll.

22. B_minor.

Sostenuto.

Ziemlich langsam. Rather slowly.

Langsam. Slowly.

Allegro moderato.

sempre marcato

23. G₂-dur.

23. G₂-major.

Sostenuto.

Mit vollem Ton.
With full tone.

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

dolce

Allegro.

mf

24. E₂-moll.

24. E₂-minor.

Sostenuto.

mf

Ziemlich langsam. *Rather slowly.*

Langsam. *Slowly.*

Allegretto.

f

p simile

IV. Akkorde.

IV. Chords.

Allegro moderato.

1.

Allegretto.

2. *mf*

Fine. *p*

mfp

mfp

Da capo sin'al Fine.

Moderato.

3. *mf*

mf



Moderato.



Da capo sic' al Fine.
234289

Poco adagio.

5. *dolce*

Andante.
 (Der verminderte Septimen-Akkord.)
 (Chord of the diminished seventh.)

6. *f p f p mf espress. p dolce mf espress.*

Andante con moto.

1. *mp*

Andante con moto.

2a *poco f*

L'istesso tempo.

2b *poco f*

A musical score for a bass clef instrument, marked '2b' and 'poco f'. The piece is in 6/4 time and begins with a key signature of one flat (B-flat). The first staff contains several triplet markings over groups of notes. The score consists of ten staves of music, primarily featuring eighth and sixteenth notes with various intervallic progressions, including thirds, fourths, and sixths. The music concludes with a final cadence on the tenth staff.

VI. Terzen., Quarten., Sexten.,
Octaven und Decimenschritte.

VI. Progressions of thirds, fourths,
sixths, octaves and tenths.

Lento.
(Terzen.) (Thirds.)

mf

A musical score for a bass clef instrument, marked 'Lento.' and '(Terzen.) (Thirds.)'. The piece is in 6/4 time and begins with a key signature of one flat (B-flat). The first staff contains several triplet markings over groups of notes. The score consists of ten staves of music, primarily featuring eighth and sixteenth notes with various intervallic progressions, including thirds, fourths, and sixths. The music concludes with a final cadence on the tenth staff.



(Quarten.) (*Fourths.*)



(Sexten.) (*Sixths.*)



(Octaven.) (*Octaves.*)



(Decimen.) (*Tens.*)



(Terzen.) (*Thirds.*)



VII. Die gebräuchlichsten Verzierungen.

1. Der lange Vorschlag.

Andante sostenuto.

Ausführung:
Execution:

VII. Mostly used ornamentations.

1. Long appoggiatura.

2. Der kurze Vorschlag.

Allegretto.

2. Short appoggiatura.



Fine.



p



p

mf

p

1. 2.

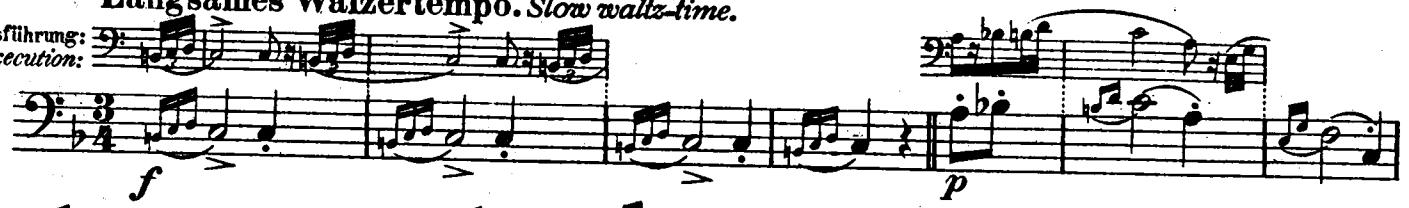
*Da capo
sin' al Fine.*

3. Der mehrnotige Vorschlag.

Langsames Walzertempo. Slow waltz-time.

3. Appoggiatura of more notes.

Ausführung:
Execution:



f

p



f



dimin. e rallent. p a tempo



f



4. Der Doppelschlag.

4. The turn.

Andante con moto.

Ausführung:
Execution:

The musical score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a *p* marking. The third staff has a *mf* marking. The fourth staff has a *p* marking. The fifth staff has a *cresc.* marking followed by a *f* marking and the word *espress.*. The sixth staff has the instruction *dolce, ma con espressione*. The seventh, eighth, and ninth staves continue the melodic and rhythmic development. The tenth staff concludes with the instruction *Da capo sin' al Fine.*

Fine.

Da capo sin' al Fine.

5. Der umgekehrte Doppelschlag.*)

5. Reversed turn.*)

Alte Schreibweise. *Old notation.*

Larghetto.

Neue Schreibweise. *Modern notation.*

The musical score is written in bass clef with a 9/8 time signature. It is divided into two parts: 'Alte Schreibweise. Old notation.' and 'Neue Schreibweise. Modern notation.' The tempo is marked 'Larghetto.' The score includes various dynamics such as *p*, *cresc.*, *f*, and *p*. It also features articulation like accents and slurs. The word *cantabile* appears at the end of the third system. The final system is marked *f espress.*

*) Der umgekehrte Doppelschlag wurde früher mit einem umgekehrten oder aufrechtstehenden Doppelschlagszeichen (∞ od. 2) notirt; in neuerer Zeit schreibt man denselben gewöhnlich in bestimmten Notenwerthen aus.
Edition Peters.

*) The reversed turn was formerly notated by a reversed or an upright sign thus ∞ or 2; in modern times one generally writes it out in full in music.

6. Der Pralltriller.

6. The Mordent.

Allegro moderato.

Ansführung:
Execution:

The musical score consists of ten staves of music in bass clef with a common time signature (C). The first staff includes the tempo marking 'Allegro moderato.' and the dynamic marking 'mf'. The music features a series of trills and mordents, with some notes marked with '2' or '3' above them, indicating fingerings. The piece concludes with a double bar line at the end of the tenth staff.

7. Der Triller.

7. The trill.

Andante risoluto.

Ausführung:
Execution:

The musical score is written in bass clef with a common time signature (C). It consists of ten staves of music. The first staff includes a piano introduction with a trill (tr) and dynamic markings *p* and *fp*. The second staff features a trill with a crescendo (*cresc.*) leading to *f* and then *p*. The third staff continues with a trill, marked *cresc.*, *f*, *p*, and *dolce*. The fourth staff shows a trill with a crescendo (*cresc.*) and dynamic markings *f* and *p*. The fifth staff contains a trill with a crescendo (*cresc.*) and dynamic markings *f* and *p*. The sixth staff features a trill with a crescendo (*cresc.*) and dynamic markings *fp* and *cresc.*. The seventh staff has a trill with a crescendo (*cresc.*) and dynamic markings *f* and *p*. The eighth staff contains a trill with a crescendo (*cresc.*) and dynamic markings *f* and *p*. The ninth staff shows a trill with a crescendo (*cresc.*) and dynamic markings *f* and *p*. The tenth staff concludes with a trill, marked *ritard.* and *3*.

EDITION PETERS

E. P. VIOLONCELLO SOLO

- 238a — Dieselben. Neu revidiert von Becker
 238 — Dieselben. Neu revidiert von Becker
 2442 **Boltermund:** Paganini-Variationen
 2447 **Davidoff:** Violoncelloschule (Becker)
 2077 **Doizauer:** Op. 107, 12 Übungsstücke (mit II. Vcllo.)
 2729 — Op. 120, 18 fortschreitende Studien
 2590 — Op. 155 Violoncelloschule (Schröder)
 2531a/b — Etüden-Auswahl, progress. (do.), 2 Hefte
 2508 **Dupont:** 21 Etüden (Grützmacher)
 8469 **Franchomme:** Op. 7, 12 Capricen (Klengel)
 8470 — Op. 35, 12 Etüden (Klengel)
Grützmacher: Op. 88 Technologie (Klengel)
 I 12 Studien ohne Daumenauflage
 II 12 Studien mit Daumenauflage
 2837a/b — Op. 72 Etüden f. Anfänger (mit II. Vcllo.), 2 Hefte
 2248 **Kummer:** Op. 57, 10 leichte Etüden (mit II. Vcllo.)
 8247 — Op. 60 Violoncelloschule für den ersten Unterricht
 2107 — Op. 106 Mittelschwere Studien (mit II. Vcllo.)
 8288 **Merk:** Op. 11, 20 Exercices (Becker)
 8970a/c **Reger:** Drei Suiten Op. 131c
 1994 **Schröder:** Op. 81 Die ersten Übungen

ZWEI VIOLONCELLI VCLLO.-VIOLINE VCLLO.-VIOLA

- 2528 **Beethoven:** Drei Duette, Vcllo.-Violine
 8375 — Duett „Mit obliq. Augengläsern“, Vcllo.-Via.
 2533 **Doizauer:** Drei Sonaten, Vcllo. Duett (Schröder)
 2077 — Op. 107, 12 Übungsstücke, Vcllo. Duett
 2837a/b **Grützmacher:** Op. 72 Leichte Etüden, Vcllo. Duett
 2248 **Kummer:** Op. 57 Leichte Etüden, Vcllo. Duett
 2107 — Op. 106 Mittelschwere Studien, Vcllo. Duett
 2169 **Romberg:** Op. 43 Drei Sonaten, Vcllo. Duett

VIOLONCELLO UND KLAVIER

- 239 **Bach, J. S.:** Viola da Gamba Sonaten (Grützmacher)
 2063 **Bach, C. Ph. E.:** Sonate G moll (Grützmacher)
 1418c **Beethoven:** Album. 12 Transkriptionen
 149 — Horn-Sonate Op. 17 (Grützmacher)
 748 — Sämtliche Sonaten (Grützmacher)
 748b — Sämtliche Variationen (Grützmacher)
 8897a **Brahms:** Op. 88 Sonate E moll (Klengel)
 8897b — Op. 99 Sonate F dur (Klengel)
 1928 **Chopin:** Sonate und Polonaise (Balakirew)
 1918 — Album (Walzer, Mazurkas, Nocturnes usw.)
 1996 **Goltermann:** Op. 13 Deux Pièces de Salon
 1997 — Op. 15 Grand Duo D moll
 2207 — Op. 25 Grand Duo F moll
 2061 — Op. 98, Vier Salonstücke
 8904 **Grieg:** Op. 94 Elegische Melodien (Wittenbecher)
 2157 — Op. 96 Sonate A moll
 2880 — Op. 16 Peer Gynt-Suite I (Morgenstimm, usw.)
 887 — Op. 55 Peer Gynt-Suite II (Solveigs Lied usw.)
 — Ausgewählte Lyrische Stücke, 2 Hefte
 2831a/b **Händel:** Sonate F dur (Cahnbley)
 8049 **Haydn-Klengel:** Konzert D dur m. neuen Kadenz.
 8700 **Herzogenberg:** Op. 62 Legenden
 8701 — Op. 94 Sonate Es dur
 1418a/d **Klassische Stücke:** 4 Hefte
 8756 **Kögler:** Sonate F dur
 8771 **Kornauth:** Sonate E moll
 8799 **Lalo-Klengel:** Konzert D moll
 8625 **Liszt-Singer:** Meditation
Meister für die Jugend (Goltermann), 8 Bände:
 2810/1 Haydn-Mozart, Beethoven-Schubert
 2812 Mendelssohn-Schumann
 780a **Melodien-Album:** I 62 Volksmelodien
 780b — II 41 Opernlieder
 1735 **Mendelssohn:** Original-Kompositionen
 1738 — Lieder ohne Worte (Grützmacher)
 8540 **Mendelssohn, Arnold:** Op. 70 Sonate Fis moll
 2879 **Mottque:** Op. 45 Konzert D dur (Hausmann)
 2224 **Moszkowski:** Gitarre
 2170 **Mozart-Grützmacher:** Fagott-Sonate
 2241 **Popper:** Op. 69 Suite A dur
 8873 **Raff:** Kavatine (Sitt)
 8283 **Reger:** Op. 116 Sonate A moll
 2023a **Romberg:** Divertimenti Op. 42, 46, 65
 2023b — Konzertstücke Op. 50, 51, 61
 1843a — Konzert No. 1 Op. 2 B dur
 1843b — Konzert No. 2 Op. 3 D dur
 1843c — Konzert No. 3 Op. 6 G dur

† Partitions in -16 à disposition

E. P. VIOLONCELLO UND KLAVIER (Fortsetzung)

- 1349d **Romberg:** Konzert No. 4 Op. 7 E moll
 1349e — Konzert No. 5 Op. 80 Fis moll
 1349f — Konzert No. 6 Op. 31 F (militaire)
 1349g — Konzert No. 7 Op. 44 C (suisse)
 1343h — Konzert No. 8 Op. 48 A dur
 1343i — Konzert No. 9 Op. 56 H moll
 1318k — Konzert No. 10 Op. posth. E dur
 2891 **Schubert:** Ausgewählte Lieder (Goltermann)
 2873 **Schumann:** Original-Kompositionen
 2874 — Konzert Op. 129 A moll (Grützmacher)
 2874 **Servais:** Op. 5 Konzert H moll
 8269 **Sinding:** Nordische Ballade Op. 105
 8058a — Preludium-Andante funebre
 8058b — Intermezzo-Improptu
 8776 **Tschalkowsky:** Rokokovariationen
 8465 **Volkmann:** Konzert Am. m. Kadenz. (Wittenbecher)
Wagner-Album (Wittenbecher), 2 Bände:
 8449 — I Lohengrin, Tannhäuser, Holländer usw.
 8450 — II Meistersinger, Walküre, Tristan usw.

STREICHTRIOS

- 194 **Beethoven:** Streichtrios und Serenade Op. 25
 2092 **Hermann:** Capriccio Op. 2 für 3 Violinen
 1419 **Mozart:** Divertimento K. No. 563 Es dur
 † 8453a **Reger:** Serenade Op. 141a, Viol.-Via.-Flöte (Viol. II)
 † 13153b — Streichtrio Op. 141b D moll Viol., Via., Vcllo.

KLAVIERTRIOS

- 166a **Beethoven:** Sämtliche Trios (David)
 166b — Septett und II. Symphonie
 8710 **Boss:** Trio Op. 107 D moll
 8711 — Trio sinfonico Op. 123 D dur
 8898 **Brahms:** Sämtliche Trios (G. Schumann)
 8899a — Trio Op. 8 H dur
 8899b — Horn-Trio Op. 40 Es dur (m. Viola, Violoncello)
 8899c — Trio Op. 87 C dur
 8899d — Trio Op. 101 C moll
 8899e — Klarinetten-Trio Op. 114 Amoll (m. Violine, Viola)
 8902 — Doppelkonzert Op. 102
 1919 **Chopin:** Trio Op. 8 G moll (Balakirew)
 8745 **Franc:** Trio Op. 1 No. 1 Fis dur
 8593 **Gade:** Op. 29 Novelletten
 8793 **Graener:** Trio Op. 61
 2829 **Grieg:** Op. 35 Norwegische Tänze (Sitt)
 2799 — Op. 46 Peer Gynt-Suite I (Sitt)
 8518 — Op. 65 Peer Gynt-Suite II (Sitt)
 192a/c **Haydn:** Sämtliche Trios, 8 Bände
 298a/c **Hofmann:** Drei leichte Trios
 753 **Hummel:** Sämtliche Trios
 8389a/b **Klassische Stücke,** 2 Hefte
 8759 **Kögler:** Trio Op. 85 A dur
 8770 **Kornauth:** Trio Op. 27 H moll
 8641 **Marchner:** Romanze B dur
Meister für die Jugend (Hofmann), 8 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8365 **Mendelssohn:** Sämtliche Trios
 1740 **Moszkowski:** Spanische Tänze
 8255 **Mozart:** Sämtliche Trios (David)
 193 — Symphonie concertante, Klavier, Violine, Viola
 2206 **Raphael:** Trio Op. 11 C dur
 8884 **Reisiger:** Trios, 2 Bände
 1077a/b **Schubert:** Sämtliche Trios (David)
 167 **Schülertrios** (2.-3. Grad):
 3189a No. 1 Berens F dur
 3189b No. 2 Berens G moll
 3189c No. 3 Berens D dur
 2980a No. 4 Hofmann D moll
 2980b No. 5 Hofmann G dur
 2980c No. 6 Hofmann D dur
 2835a No. 7 Sitt G dur
 2835b No. 8 Sitt B dur
 2877 **Schumann:** Sämtliche Trios
 2378 — Op. 88 Phantasiestücke
 8051 **Sinding:** Trio Op. 64 A moll
 8188 — Trio Op. 87 C dur
 2836a/b **Sitt:** Zwei leichte Trios Op. 63
 8875 **Telemann:** Concerto E dur (mit Viola oder Vcllo.)
 2738a/b **Trio-Album** (Sitt) 2 Bände
 8777 **Tschalkowsky:** Trio Op. 50 A moll
 8468 **Volkmann:** Trio Op. 5 B moll
 1473 **Weber:** Trio Op. 63 G moll

† Taschen-Partituren sind erhältlich

E. P. STREICH-QUARTETTE

- 195a/c **Beethoven:** Sämtliche Streich-Quartette, 8 Bände
 8082a/d — Dieselben, Partitur (Klavierauszug-Format)
 8386 **Boccherini:** Neun Streich-Quartette
 8903 **Brahms:** Sämtliche Streich-Quartette
 1346 **Cherubini:** Streich-Quartette
 2192 **Dittersdorf:** Streich-Quartett Es dur
 8746 **Franc:** Streich-Quartett D dur
 † 2489 **Grieg:** Streich-Quartett Op. 27 G moll.
 † 8209 — Unvollendetes Streich-Quartett F dur
 8281a — Peer Gynt
 16a/b **Haydn:** Sämtliche Streich-Quartette, 2 Bände
 289a/b — 80 berühmte Streich-Quartette, 2 Bände
 1026a/b — 12 Quartette, Partitur (Klavierauszug-Format)
 † 8399 **Klose:** Streich-Quartett Es dur
Meister für die Jugend (Sitt), 8 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8772/3 **Mendelssohn:** Sämtliche Streich-Quartette
 8774 **Mendelssohn, A.:** Streich-Quartett Op. 67 D dur
 1742 **Mozart:** Sämtliche Streich-Quartette
 † 8475 **Mendelssohn, A.:** Streich-Quartett Op. 67 D dur
 8282a **Moszkowski:** Spanische Tänze
 16/17 **Mozart:** Sämtliche Streich-Quartette, 2 Bände
 1087a/b — 10 Quartette, Partitur (Klavierauszug-Format)
 17a — Quartette K. No. 21, 25, 28 mit Flöte
 † 8806 **Nielsen:** Streich-Quartette Op. 44 F dur
 † 9942 **Oppel:** Streich-Quartett Op. 89 F moll
 2789a/b **Quartett-Album** (Sitt) 2 Bände
 † 8284 **Reger:** Streich-Quartett Op. 121 Fis moll
 168a/b **Schubert:** Sämtliche Streich-Quartette, 2 Bände
 3220 — 4 ausgewählte Quartette Op. 29, 161, D moll, C moll
 2879 **Schumann:** Sämtliche Streich-Quartette
 † 8067 **Sinding:** Streich-Quartett Op. 70 A moll
 † 2685 **Smetsana:** Streich-Quartett E moll (Aus m. Leben)
 † 3720 **Straesser:** Streich-Quartett Op. 42 E moll
 8172a/c **Tschalkowsky:** Drei Streich-Quartette, einzeln
 8451a **Wagner:** Opern-Transkriptionen

KLAVIER-QUARTETTE

- 8873 **Bach, Joh. Chr.:** Konzert Op. 7 No. 5 Es dur
 294 **Beethoven:** Quartett Op. 16 Es dur
 8904 **Brahms:** Sämtliche Klavier-Quartette
 8246 **Goetz:** Quartett Op. 6 E dur (Sitt)
Meister für die Jugend, 8 Bände:
 Haydn-Mozart, Beethoven-Schubert
 Mendelssohn-Schumann
 8865 **Mendelssohn:** Sämtliche Klavier-Quartette
 1741 **Mozart:** Sämtliche Klavier-Quartette
 272 **Prinz Louis Ferdinand:** Quartett Op. 5 Es dur
 8386 **Reger:** Quartett Op. 133 A moll
 3977 **Schubert:** Quartett (Adagio und Rondo) F dur
 1847 **Schumann:** Quartett Op. 47 Es dur
 2880 **Weber:** Quartett Op. 8 B dur
 2177

STREICH-QUINTETTE

- 599 **Beethoven:** Sämtliche Streich-Quintette
 2281 **Boccherini:** Quintett C dur (Lauterbach)
 8906a **Brahms:** Quintett Op. 88 F dur
 8066b — Quintett Op. 111 G dur
 8906c — Klarinetten-Quintett Op. 115 H moll (m. Viola II)
 8842 **Bruckner:** Quintett F dur
 8281e **Grieg:** Peer Gynt
 1743 **Mendelssohn:** Sämtliche Streich-Quintette
 8282e **Moszkowski:** Spanische Tänze
 18/19 **Mozart:** Sämtliche Streich-Quintette, 2 Bände
 8997 **Reger:** Klarinetten-Quintett Op. 146 (mit Viola II)
 776 **Schubert:** Quintett Op. 163 C dur

KLAVIER-QUINTETTE

- † 8660 **Brahms:** Quintett Op. 84 F moll
 3743 **Franc:** Quintett F moll
 2908 **Maurer:** Concertante für 4 Violinen und Klavier
 † 2923 **Pfitzner:** Quintett Op. 23 C dur
 † 8063 **Reger:** Quintett Op. 61 C moll
 169 **Schubert:** Forellen-Quintett Op. 114 (mit II. Vcllo.)
 2381 **Schumann:** Quintett Op. 44 Es dur

SEXTETTE, SEPTETTE, OKTETTE

- † 2446 **Beethoven:** Septett Op. 20 Es dur
 8906a **Brahms:** Streich-Sextett Op. 18 B dur
 8906b — Streich-Sextett Op. 36 G dur
 1782 **Mendelssohn:** Streich-Oktett Op. 20 Es dur
 1849 **Schubert:** Oktett Op. 166 F dur

† Pocked Scores available



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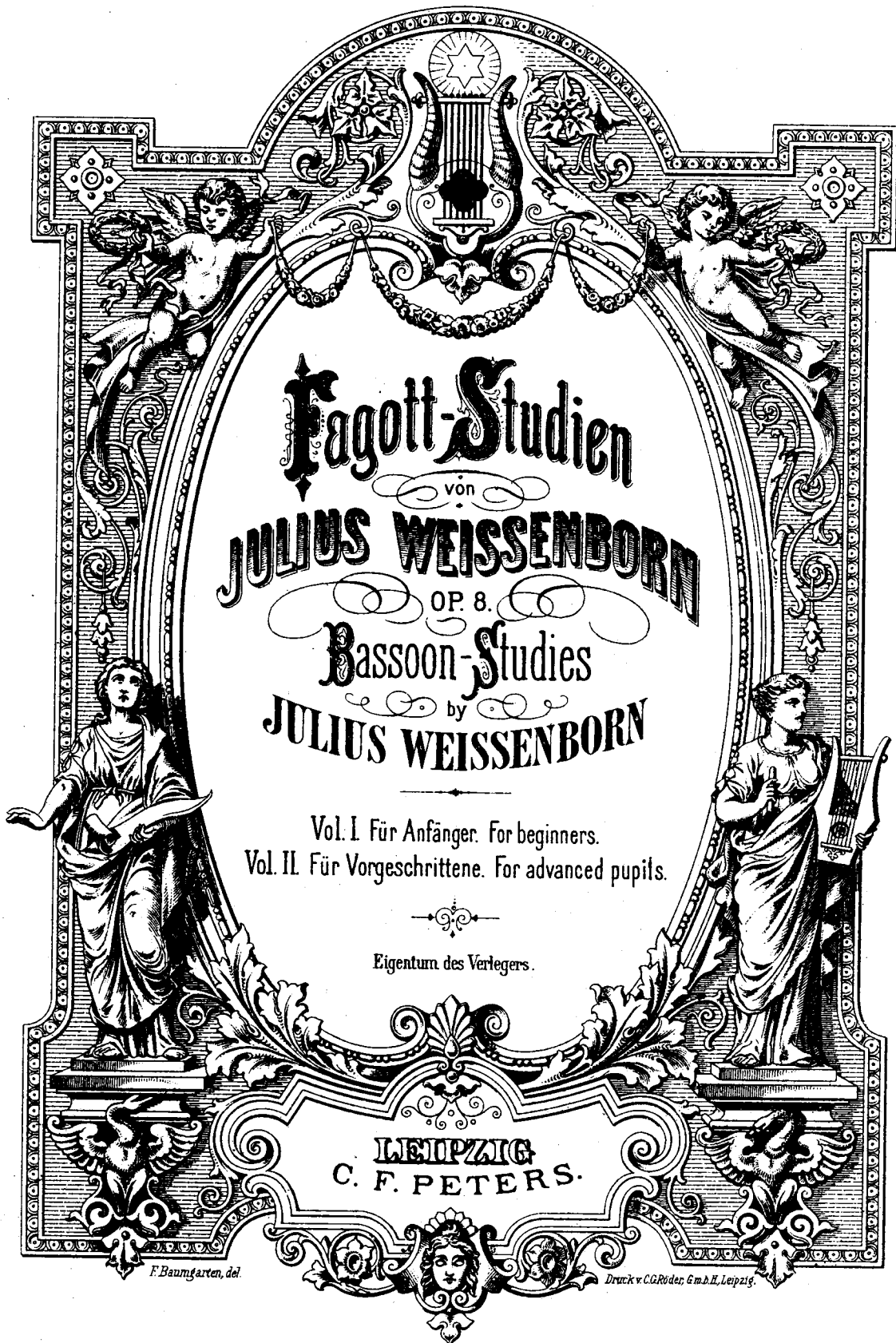
WEISSENBORN

Fagottstudien

Bassoon=Studies

Opus 8. Heft II

Für Vorgesrittene ~ For advanced pupils



Fagott-Studien
von
JULIUS WEISSENBORN
OP. 8.
Bassoon-Studies
by
JULIUS WEISSENBORN

Vol. I. Für Anfänger. For beginners.
Vol. II. Für Vorgeschriftene. For advanced pupils.

Eigentum des Verlegers.

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Fagott-Studien.

Für Vorgeschriftene.

Bassoon-Studies.

For advanced pupils.

Allegro moderato.

Julius Weissenborn, Op. 8. Vol. II.

1.

Mit vollem Ton.
With full tone.

Allegretto. (Tempo di Minuetto.)

risoluto

2.

f

p

Allegro moderato.

3. *sempre staccato*
Pleggiere

sempre stacc.

Andante sostenuto.

4. *pdolce* *pocof*

p *fespress.* *dim.* *f*

p *mf*

dimin. - - p *fespress.* *dimin. - - p ritard.*

Allegro furioso.

5. *f*

Four staves of musical notation in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various articulations like accents and slurs. The fourth staff ends with the marking "rall."

Allegretto grazioso.

6.

Eight staves of musical notation in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music features eighth and sixteenth notes with slurs and various dynamics. Dynamics include *p*, *f*, *p*, and *f*. Performance markings include "ritard.", "a tempo", and "p".

Moderato

7. *mf*

Musical score for exercise 7, Moderato, in bass clef with a key signature of one flat and a 4/4 time signature. It consists of four staves of music featuring triplet patterns and a dynamic marking of *mf*.

Allegro moderato.

8. *mf* *ff*

Musical score for exercise 8, Allegro moderato, in bass clef with a key signature of one flat and a common time signature. It consists of five staves of music with dynamic markings of *mf* and *ff*.

Allegro di molto.

9. *Pleggiere*

Musical score for exercise 9, Allegro di molto, in bass clef with a key signature of one flat and a common time signature. It consists of three staves of music with a dynamic marking of *Pleggiere*.

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

Allegretto.

10.

f
p *mp*
f
f

Vivace.

11. *mf*

Lebhaft. Lively.

Siehe B-lur-Sinfonie von Rob. Schumann
See: *Symphonie B[♭] major* by Rob. Schumann

Allegro.

12. *p*

p *rfp* *rfp*
marcato
f *p* *cresc.*
f
p *f*

13. **Allegro vivace.**

p
f *mf*
mf
p
mf *ff*

Allegretto.

14. *poco f*

Lento.
a piacere

15. *p mf f f=p*

cresc. e stringendo - - - - - rallent. e dim. - - - - - p

Andante.

espressivo *p*

Allegro scherzando.

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

tranquillo

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

marcato

rallent.

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

Andante.

espress. *p* *f* *espress.* *pp* *riten.*

Allegro.

16. *mf*

The musical score consists of 12 staves of music in bass clef, 6/8 time signature, and a key signature of two flats (B-flat and E-flat). The piece begins at measure 16. The first staff includes a dynamic marking of *mf*. The music is characterized by a highly rhythmic and melodic line, featuring numerous slurs and accents. The melody is primarily composed of eighth and sixteenth notes, often beamed together in groups. The overall texture is dense and energetic, consistent with the 'Allegro' tempo marking.

Allegro ma non troppo.

17. The musical score consists of 12 staves of music in bass clef, 6/8 time, and a key signature of one flat. The piece is marked 'Allegro ma non troppo'. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff starts with *f* and ends with *p*. The third staff starts with *f* and ends with *f*. The fourth staff starts with *p* and ends with *p*. The fifth staff starts with *f* and ends with *p*. The sixth staff starts with *f* and ends with *p*. The seventh staff starts with *f* and ends with *p*. The eighth staff starts with *f* and ends with *p*. The ninth staff starts with *f* and ends with *p*. The tenth staff starts with *f* and ends with *p*. The eleventh staff starts with *f* and ends with *f*. The twelfth staff starts with *f* and ends with *f*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are also some triplet markings and accents throughout the piece.

Allegro moderato.

18.

The musical score consists of 12 staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a steady eighth-note pattern with frequent slurs and accents. The dynamics are marked as follows: *p* (piano) at the beginning, followed by *cresc.* (crescendo) leading to *f* (forte) in the second staff. The third staff begins with *mp* (mezzo-piano) and includes another *cresc.* leading to *f*. The fourth staff starts with *cresc.* and *f*, then returns to *p*. The fifth staff begins with *mp* and *cresc.* leading to *f*. The sixth staff starts with *mp* and *cresc.* leading to *f*. The seventh staff begins with *mp* and *cresc.* leading to *f*. The eighth staff starts with *cresc.* and *f*, then returns to *p*. The ninth staff begins with *mp* and *cresc.* leading to *f*. The tenth staff starts with *mf* (mezzo-forte) and *f*. The eleventh staff begins with *f* and *dimin.* (diminuendo) leading to *pf* (pianissimo) at the end of the piece.

Andante. 3

19.

The musical score is written for a bass clef instrument in 4/4 time and the key of D major. It begins with a treble clef and a 3-measure rest, followed by a series of eighth and sixteenth notes. The dynamics include *mf*, *p*, *cresc.*, and *f*. The piece concludes with a double bar line and a fermata.

Allegro vivace.

20. *mf*

fz

cresc.

f *Fine.*

p

Meno mosso.

p

Da capo al fine, poi segue Meno mosso.

Da capo sin' al fine.

Andante.sostenuto.

Ausführung:
Execution:



21.

cantabile

tr

tr

tr

tr

con anima

p dolce

con espressione

tr

tr

tr

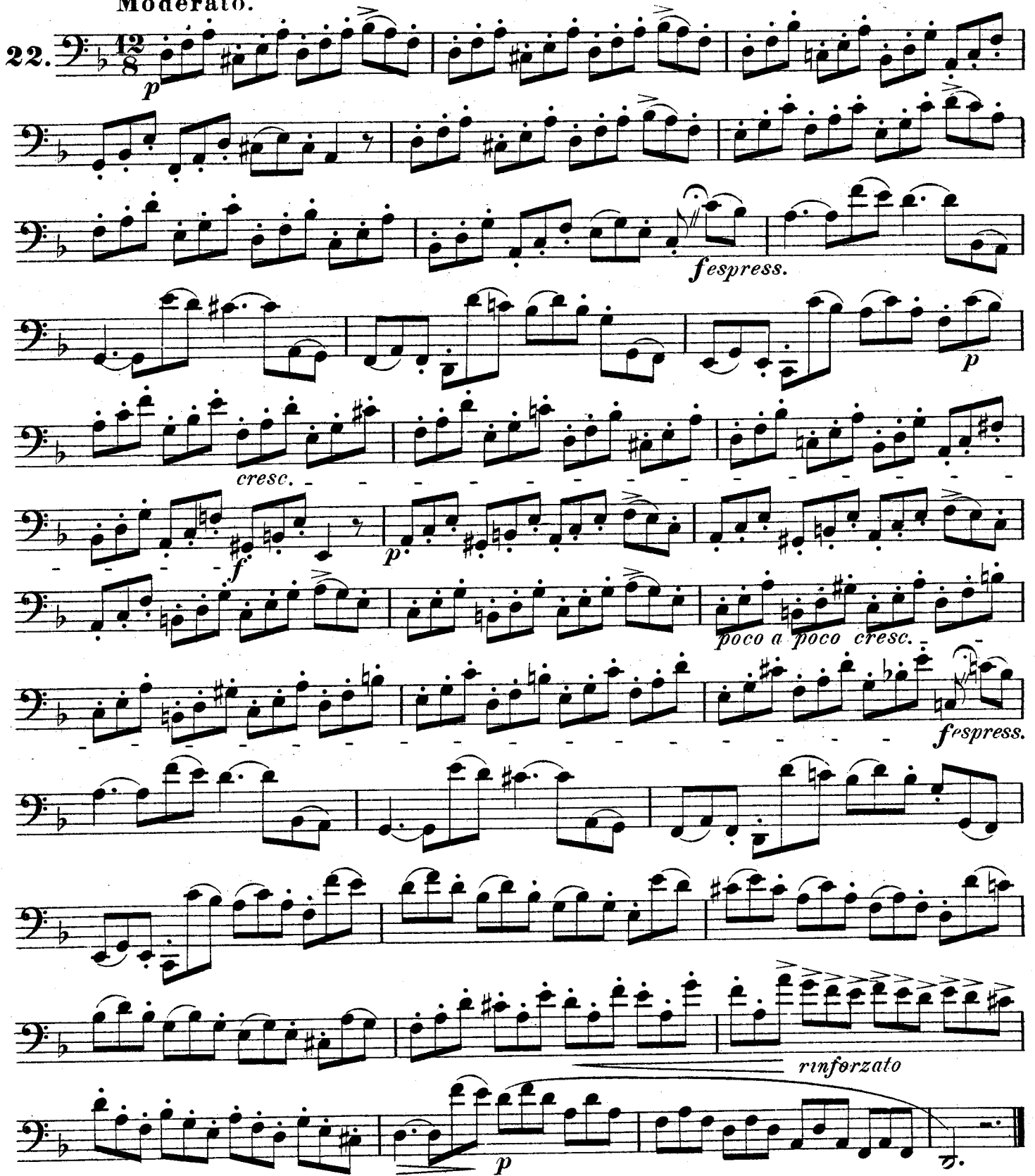
tr

tr

p dolce

dim.

Moderato.

22. 

Poco adagio.

23. 

- - *rf* > *p*
f
p
cresc. - - - *rf* > *p* *f* *Fine.*
Ausführ:
Exec:
p *delicato*
rf
p *Da capo al fine.*

Allegro con brio.

24.

mf

Moderato assai.

25. *p* *cresc.*

f *mf*

poco a poco cresc. *f*

fp

cresc. *f*

Scherzo.
Allegro assai.

26. *p* *f*

f *p*

f *p*

f *p*

f *Fine.* *p dolce*

Maggiore.

p

Da capo sin' al fine.

Vivace.

27.

p

f

cresc.

f

rf p

rf p

f

p

f

un poco riten.

Scherzo.
Allegro vivace.

28. *p*

f

f

f

Trio. *p*

Fine.

p dolce

f *p* *f* *sf*

Da capo sin' al fine.

Allegro con fuoco.

29. *f*

f

p *cresc.* *f*

p

The musical score consists of ten staves of music in bass clef. The key signature has two flats (B-flat and E-flat). The music is characterized by dense, rhythmic patterns, often with slurs and accents. The dynamics and markings are as follows:

- Staff 1: *mf*
- Staff 2: *cresc.*
- Staff 3: *f* and *p*
- Staff 4: *mf*
- Staff 5: *f*
- Staff 6: *p*
- Staff 7: *rfp* and *rfp*
- Staff 8: *f rallent.*, *a tempo*, and *f*
- Staff 9: *p* and *f*
- Staff 10: *f*

Allegro assai.

30. *poco f*

The musical score consists of ten staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegro assai' and begins at measure 30. The first staff is marked 'poco f'. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout. The score concludes with a 'ritard..' (ritardando) marking, followed by a 'poco f' marking and a return to 'a tempo'.

Andante, quasi allegretto.

31. *mf*

The musical score is written for a bass clef instrument in 6/8 time. It begins at measure 31, marked *mf*. The music consists of a continuous eighth-note pattern across 12 staves. The key signature is two flats (B-flat and E-flat). The first staff is marked *mf*. The music features various slurs and accents. The piece concludes with a fermata on the final note of the twelfth staff.

Tempo di marcia.

32. *mf*

f

p

f

p

f

f

p

cresc.-

f

poco a poco riten..

dimin..

pp

Andantino.

33. *mp dolce*

un poco animato

tr

mf espress.

a tempo *rallent.* *a tempo*

f *p*

mp dolce

rallent. *a tempo*

f

mp dolce

un poco più lento

mf *Tempo I.*

f espress.

mp dolce *f espr.*

f *mf* *p*

The musical score consists of ten systems of staves. The first system has two staves (treble and bass clef) with dynamics *f* and *p*. The second system has two staves with *mp dolce*. The third system has two staves with *rallent.* and *a tempo*. The fourth system has two staves with *f*. The fifth system has two staves with *mp dolce*. The sixth system has two staves with *un poco più lento*. The seventh system has two staves with *mf* and *Tempo I.*. The eighth system has two staves with *f espress.*. The ninth system has two staves with *mp dolce* and *f espr.*. The tenth system has two staves with *f*, *mf*, and *p*.

Andante con moto, quasi allegro moderato.

34. *p dolce*

mf *mf*

pp

p

mf

p

p

p

p

f

Andante maestoso.

35. *marcato* *p* *rf* *marcato*

rf *p*

rit. *a tempo* *p*

dolce *sf* *p*

f *sf* *p* *dolce*

marcato *dolce* *f*

dolce

sf *f marcato* *sf*

ritard. *p*

rf *rf* *mf* *dolce*

rit. *a tempo* *p*

Allegro moderato.

36. *poco f*

f *p* *f* *p* *f* *sf* *sf* *poco f* *ff*

Adagio.

37. *mf*

cantabile

Ausführung:
Execution: *f*

f *p*

rf *p dolce*

cantabile

p

fp

p *ritard.* *a tempo* *cantabile*

rf

Allegro giusto.

38. *mf*

Fine.

Da capo al Fine.

Largo.

39. *p dolciss.*

sonoro

f

espress.

sonoro

espress.

p

dolce

f espress.

p dolce

f

espress. dimin.. p dolce

dolciss.

f sonoro rf pp

f rf pp f rf pp f

espress. p dolce f sonoro dimin..

dimin.. pp dolciss.

Moderato.

40. *mf*

un poco riten.. a tempo

mf

Allegro con fuoco.

41. *f* *sfz*

tranquillo
p

cresc.
un poco riten. *a tempo*
f *f*

f

Fine.

ten. ten.
p leggermente

Da capo sin' al fine.

Allegro ma non troppo.
(Alla breve)

42. *mf*

p

rallent. *fz* *a tempo* *p*

rallent. *a tempo* *mf*

f

rallent. *a tempo*

The musical score is written for a bass clef instrument in 2/4 time. It begins with a dynamic marking of *mf*. The first system contains two staves of music. The second system contains two staves, with the first staff starting a first ending marked '1.' and the second staff starting a second ending marked '2.'. The third system contains two staves, with the first staff starting a *p* dynamic and the second staff containing a *rallent.* marking followed by a *fz* dynamic and a *a tempo* marking. The fourth system contains two staves, with the first staff containing a *rallent.* marking and the second staff containing a *mf* dynamic. The fifth system contains two staves, with the first staff containing a *f* dynamic. The sixth system contains two staves, with the first staff containing a *rallent.* marking and the second staff containing a *a tempo* marking. The score concludes with a final *a tempo* marking.

Adagio, ma non strasciando.

43. *p*

f

p

sempre p

fz — *p* *fz* — *p*

fz — *p*

f

sempre f

Tema con variazioni.
Andante. Intrada.

44. *f*

dimin.

ritard.

p

Tema.
a tempo

poco f Mit Naivetät.
With naivete.

p

Var. I.

p

sempre stacc.

Var. II.

mf

1. 2.

tr

Var. III.

f (*Das 2. Mal piano.*)

1. 2.

p *f*

Var. IV.

Coda.

Larghetto.

45. $\frac{12}{8}$
p dolorosamente

Andante con moto, quasi allegretto.

46. *mf*

f *p*

tr *tr* *tr* *tr*

f

Andante con moto.

47. *p* *passionato*

mf

f

p

f *p* *mf* *rallent.* *a tempo*

Andante con moto.

mf

Andante sostenuto.

49. *f* *pp* *mp* *dolce e cantabile*

The musical score consists of ten systems of staves. The first system shows the beginning of measure 49 with a forte (*f*) dynamic. The second system includes piano (*pp*) and mezzo-piano (*mp*) dynamics, along with the instruction *dolce e cantabile*. The score features various musical notations including slurs, ties, and triplets. The final system ends with a *ritard.* (ritardando) marking.

Adagio di molto.

50. *f* *p* *dolce*

f *p*

dolce *pocof* *con espress.* *p* *espr.* *pocof*

espress *pocof* *p* *mf*

p

riten. *f* *p*

f *con espress.* *f* *espress.*

p *f* *espress.* *p* *pocof*

p *f* *p* *f*

ritard.

