

Fagott I.

Doppelkonzert in G-Dur

für Klavier, Violine und Orchester, Op. 17

Johann Nepomuk Hummel

I.

Allegro con brio

p *p* **3**

9 *f* *sf*

15 *p* *f* *sf* *sf* *sf* *f* *tr*

23 *f* *f*

28 *p* **7**

41 *p dolce* **3** **3**

45 *p* *f*

50 **3**

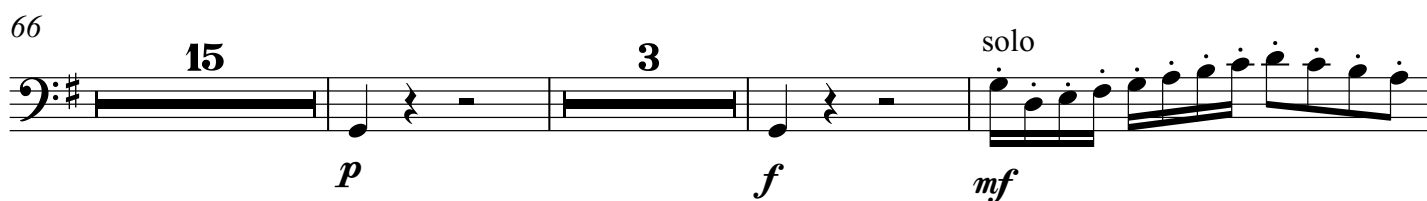
57



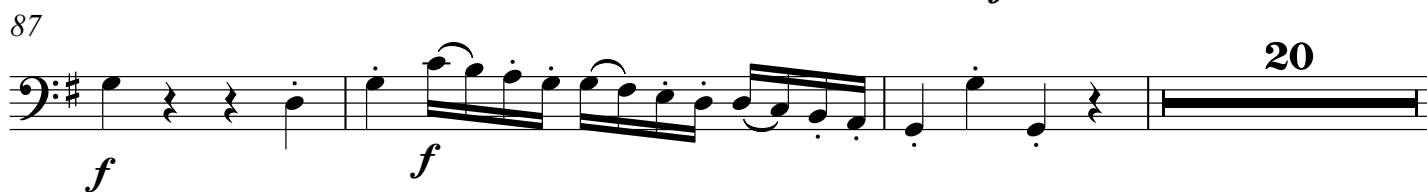
62



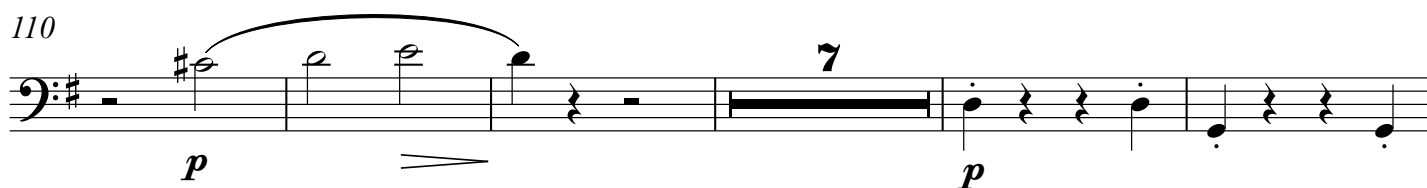
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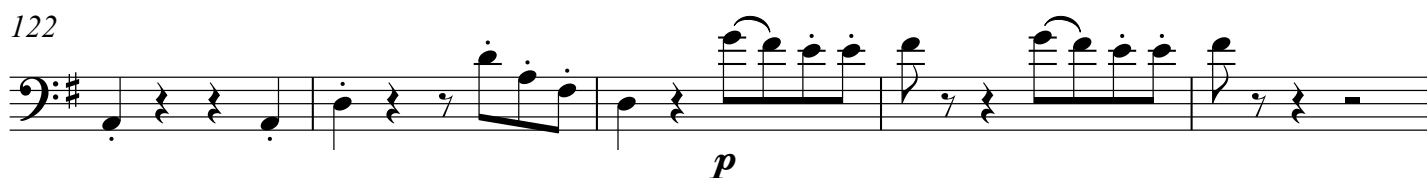
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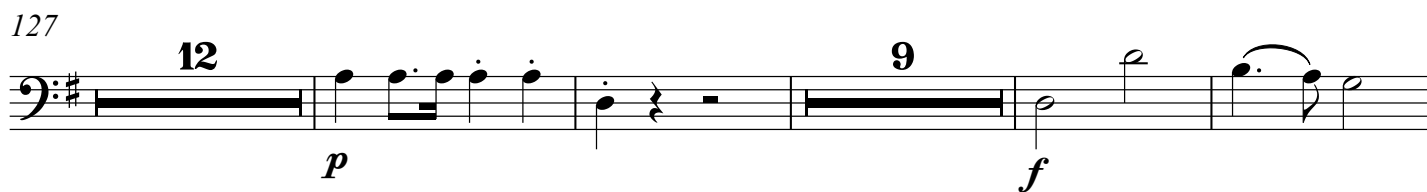
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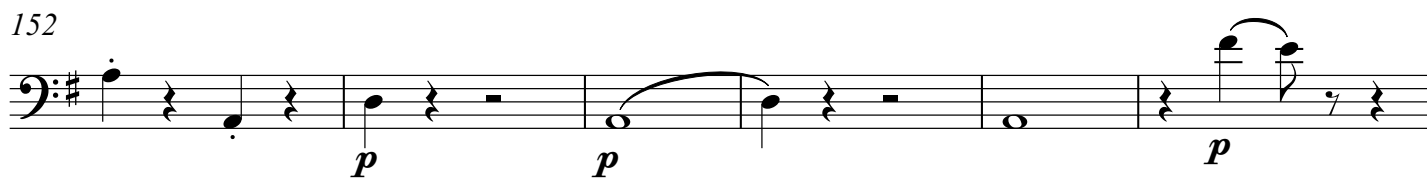
122



127



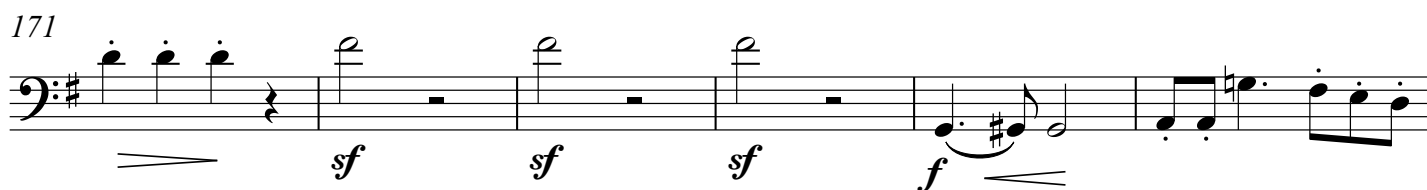
152



158



171



177

f 3

184

p

189

f

192

8 *p*

204

4 *p* 8

220

p *f* 3

226

2 *p* *f* 35

268

p *p*

273

p *p sf*

277

2 *p* *f*

284

6

p

3

p

299

14

p

3

p

320

The second system of the musical score for 'The Little Boat' begins at measure 320. It features a bass clef and a key signature of one sharp (F#). The first measure contains a half note G2 with a fermata, marked with a piano (*p*) dynamic. The second measure starts with a *solo* instruction and contains a series of eighth notes: A2, B2, C3, D3, E3, F#3, G3, and A3, marked with a mezzo-forte (*mf*) dynamic. The third measure contains a half note G3 with a trill (*tr*) and a fermata, also marked with *mf*. The fourth measure contains a half note F#3 with a fermata, marked with *mf*. The fifth measure contains a half note E3 with a fermata, marked with *mf*. The sixth measure contains a half note D3 with a fermata, marked with *mf*. The seventh measure contains a half note C3 with a fermata, marked with *mf*. The eighth measure contains a half note B2 with a fermata, marked with *mf*. The ninth measure contains a half note A2 with a fermata, marked with *mf*. The tenth measure contains a half note G2 with a fermata, marked with *mf*. The system concludes with a double bar line.

326

3

p

p

331

339

The third system of the musical score, starting at measure 339. It consists of a single staff in bass clef with a key signature of one sharp (F#). The music begins with a half note G2, followed by a quarter rest, a half note F#2, and a quarter rest. This is followed by a half note E2, a quarter rest, and a half note D2. A dynamic marking of *p* (piano) is placed below the first measure. The next measure contains a half note C#2 and a half note B1, beamed together. This is followed by a half note A1, a quarter rest, and a half note G1. The system concludes with a half note F#1, a quarter rest, and a final measure containing a whole note rest, marked with a '3' above the staff, indicating a triplet or a final cadence.

347

p *pp* 4

356

p *p*

366

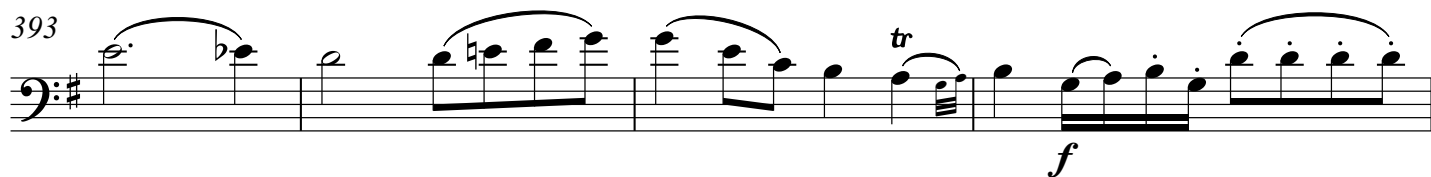
9

f

381 *Kadenz* **70**

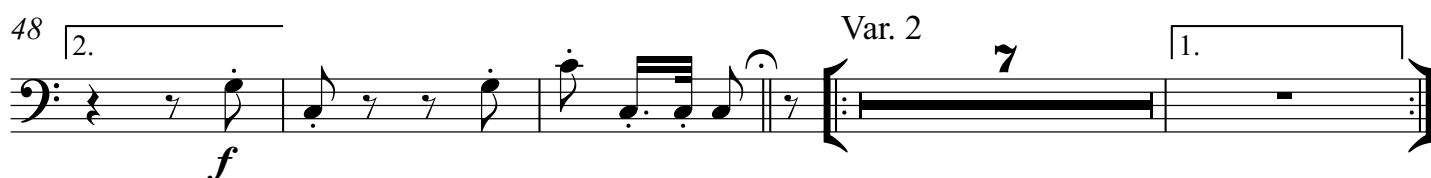
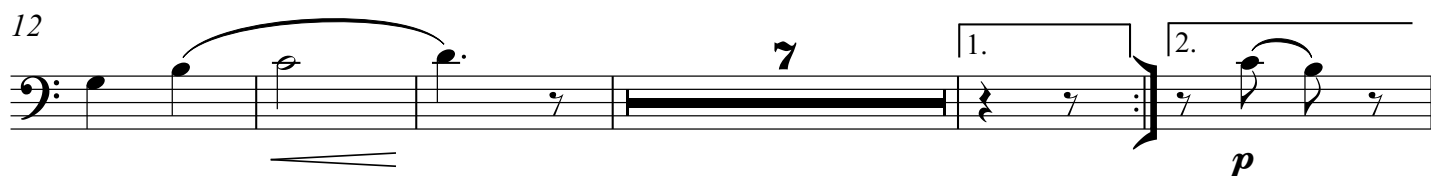
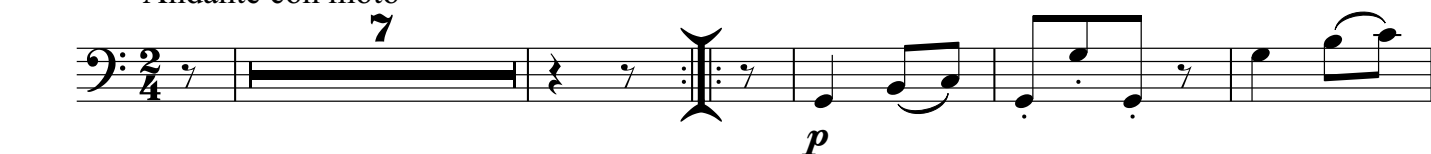


386 Allegro



II. Thema con Variazioni

Andante con moto



59 **2.** **7** **9**

p *mf*

Var. 3
solo 80

mf

86 **2**

fp

94 **mf**

mf

101 **fp** Var. 4 **7**

fp Var. 4 **7**

114 **15** solo **mf**

15 solo *mf*

Var. 5 133 **7** **p** **p** *dim.*

Var. 5 133 **7** *p* *p* *dim.*

146 **7** **p** Var. 6 **7**

146 **7** *p* Var. 6 **7**

165 **13** **f** **3**

165 **13** *f* **3**

184

mf

189

f *pp*

197

p *f* *pp*

III.

Rondo *Piano*

15

19

f

24

p *f*

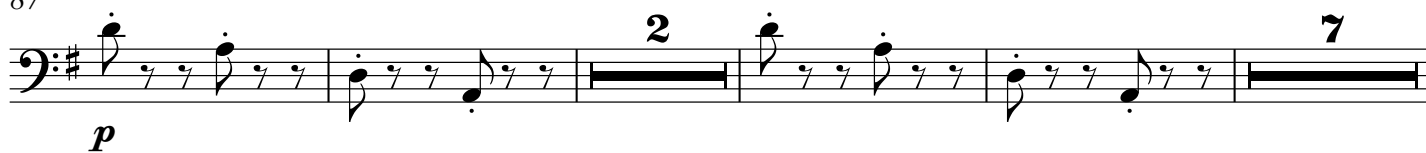
30

p 36

72

mf 6 *mf* 5

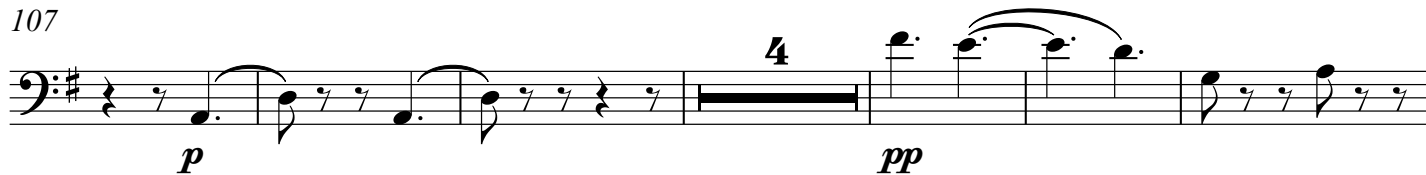
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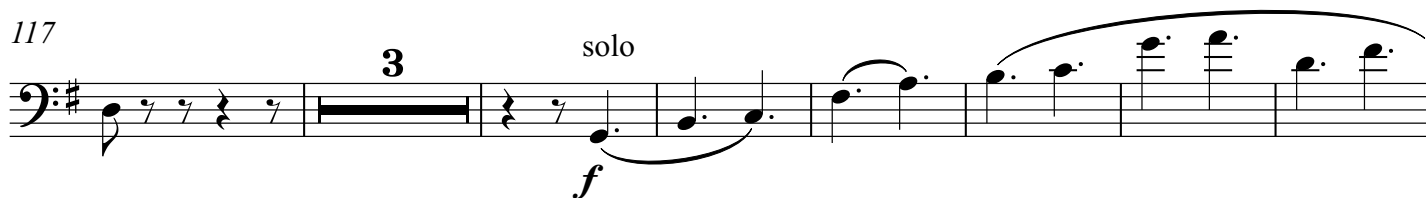
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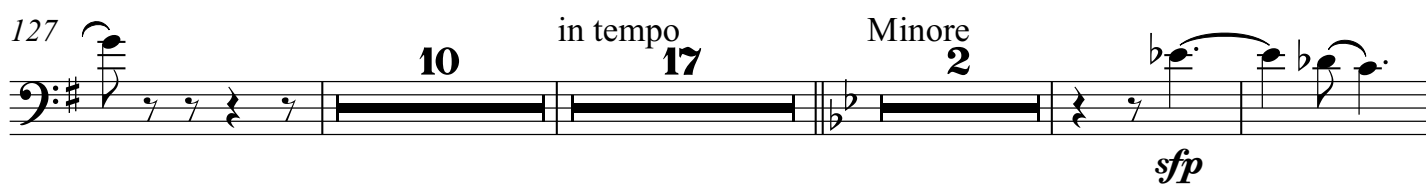
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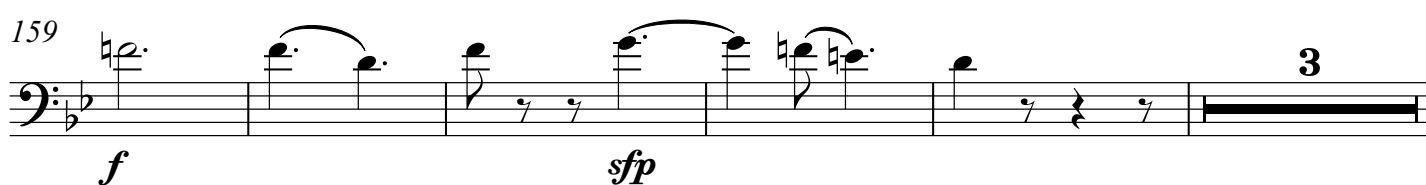
117



127



159



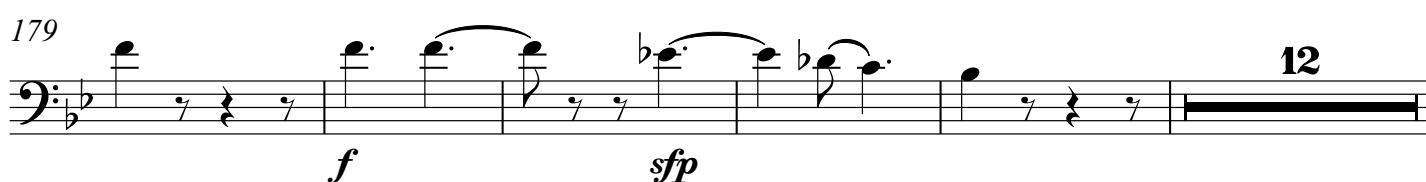
167



172



179



196

f *p* *f* *p*

203

p

210

p

226

p *f*

235 Maggiore

p *mp* *p* *mf*

245

mf

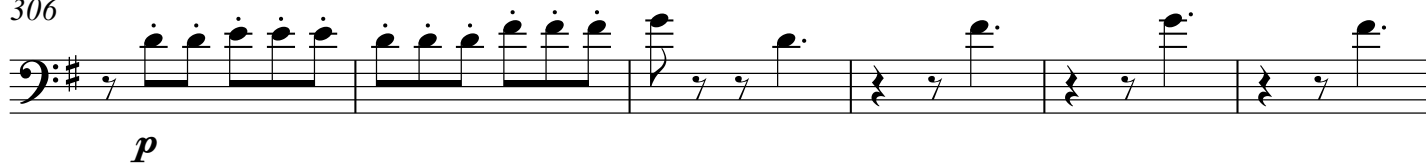
273

p *in tempo*

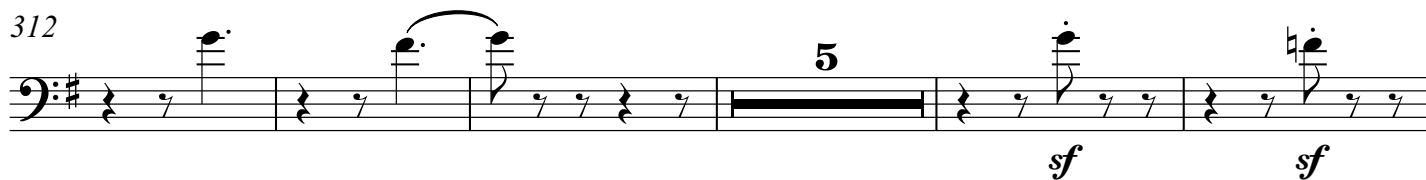
10

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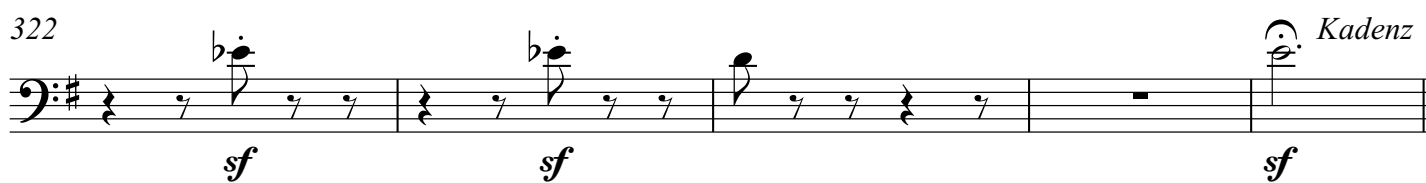
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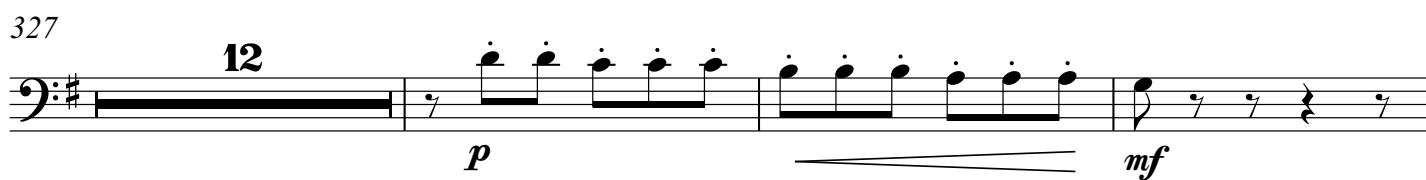
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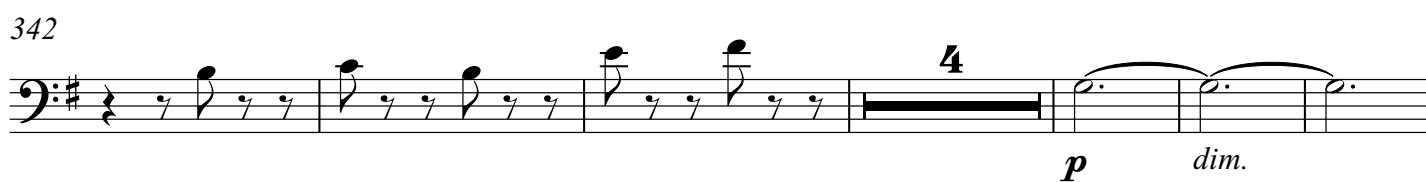
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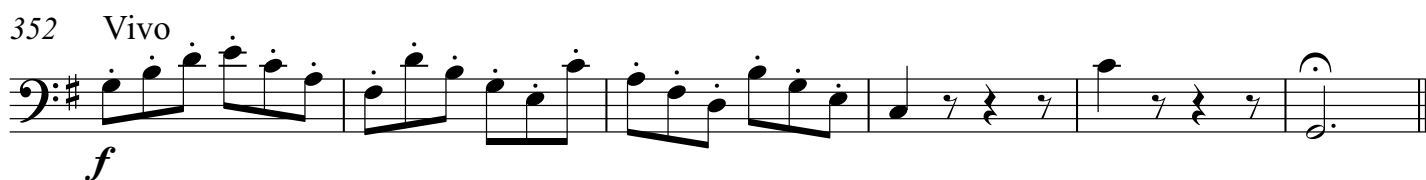
327



342



352 Vivo



Fagott II.

Doppelkonzert in G-Dur

für Klavier, Violine und Orchester, Op. 17

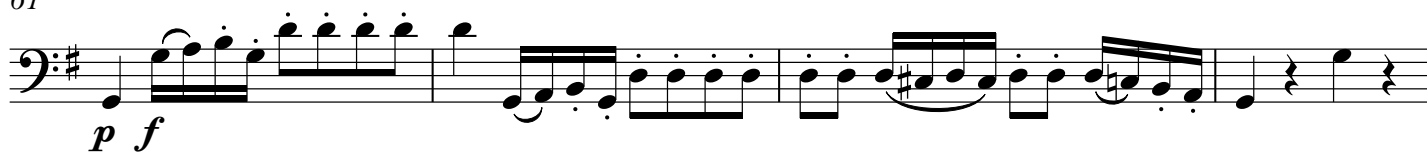
Johann Nepomuk Hummel

I.

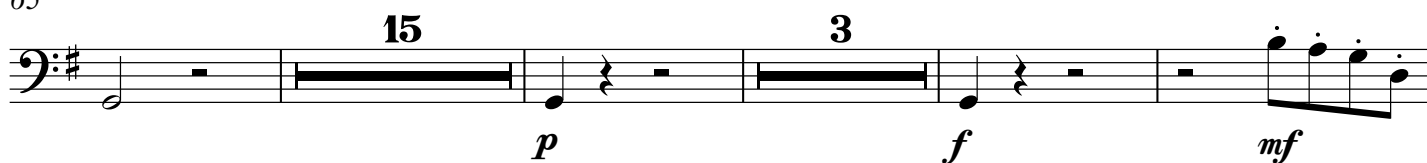
Allegro con brio

[illegible]

61



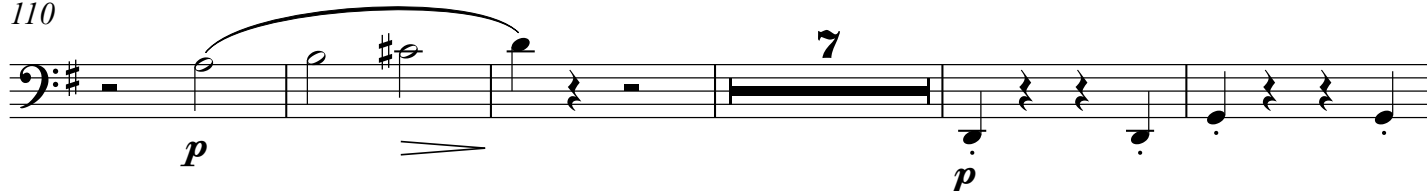
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87



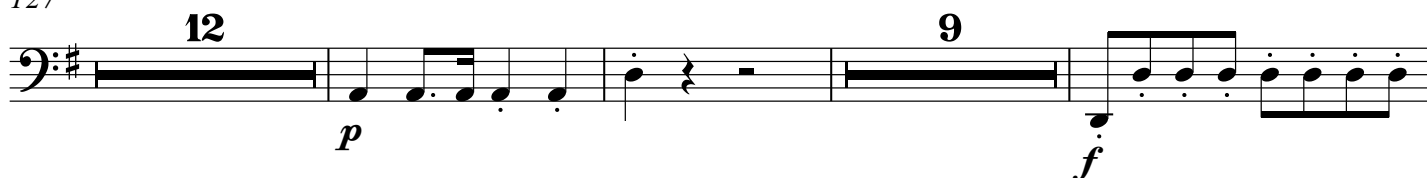
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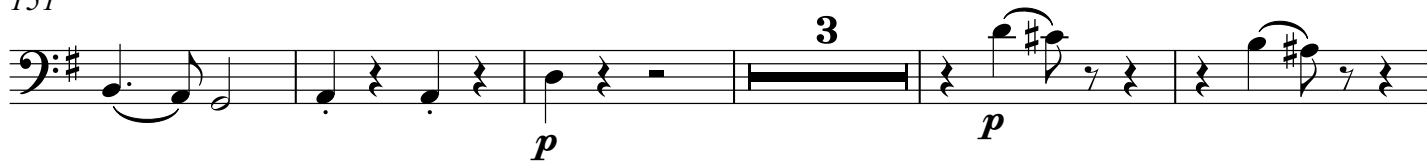
122



127



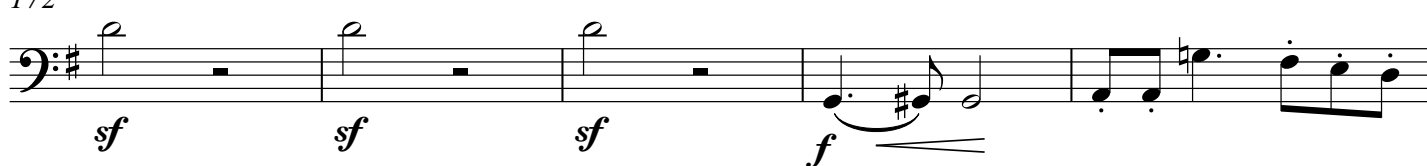
151



159



172



177



364

p

9

378

f

Kadenz

70

386 Allegro

f

7

f

397

II. Thema con Variazioni

Andante con moto

7

p

15

p

f

Var. 1

7

34

f

13

51 Var. 2

f

7

20

Var. 3

7

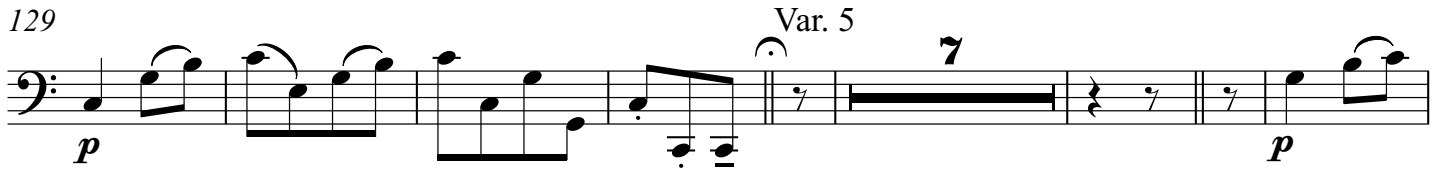
88

6 **10** Var. 4 **7** **15**



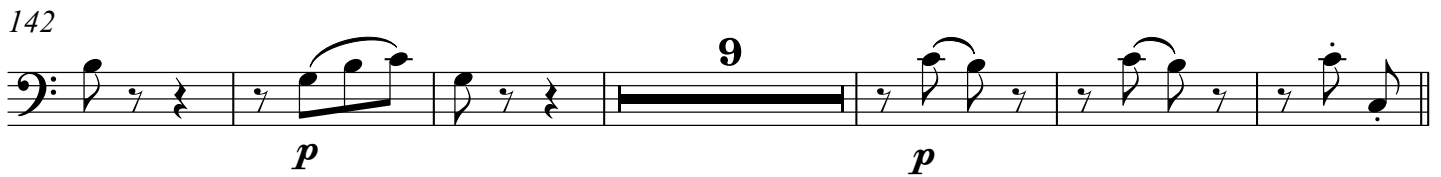
129

p Var. 5 **7** *p*



142

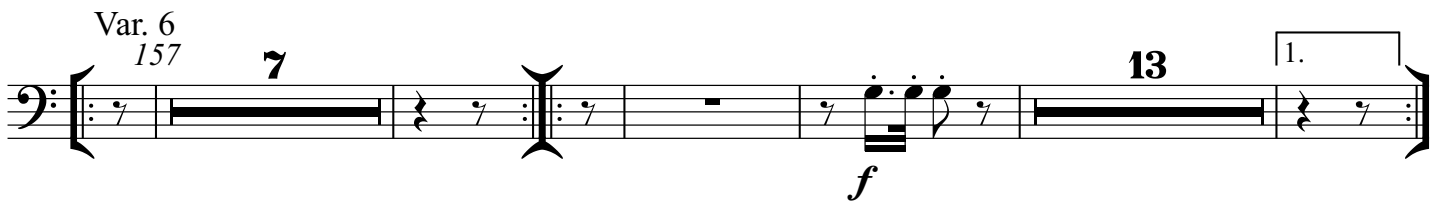
p **9** *p*



Var. 6
157

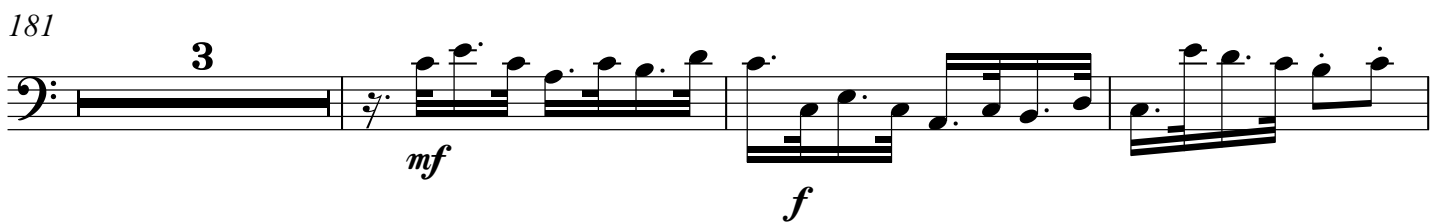
7 **13** 1.

f



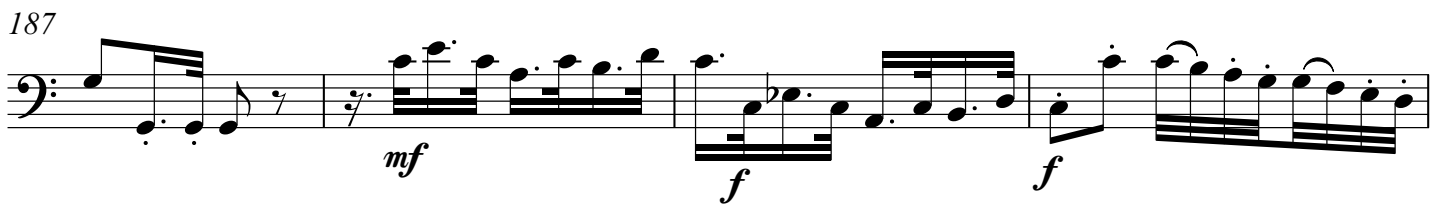
181

3 *mf* *f*



187

mf *f* *f*



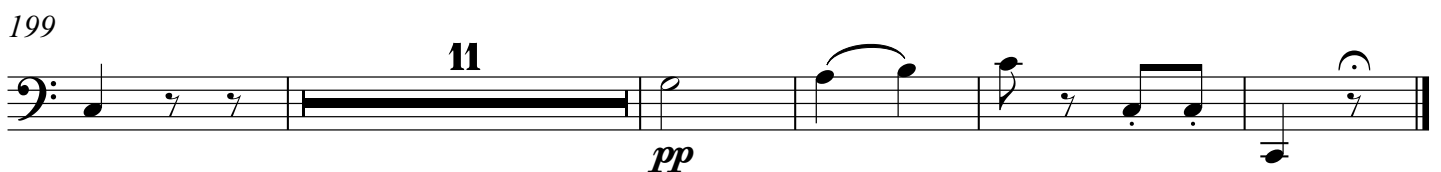
191

3 *pp* *f*



199

11 *pp*



III.

Rondo *Piano*

The musical score is written for the Bassoon II part of a Double Concerto in G major by Johann Nepomuk Hummel. It features a Rondo form with a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into systems, each starting with a measure number. Dynamics include *Piano*, *f*, *pp*, *mf*, *sfp*, and *f*. There are several repeat signs with first and second endings. A section starting at measure 118 is marked 'in tempo' and 'Minore' (minor), with a key signature change to two flats (Bb and Eb). The score ends at measure 180.

Measures: 1, 15, 21, 29, 81, 118, 161, 168, 173, 180

Dynamics: *Piano*, *f*, *pp*, *mf*, *sfp*, *f*, *p*

Tempo/Key changes: *in tempo*, *Minore*

Repeat signs: 15, 4, 31, 20, 17, 2, 3, 12

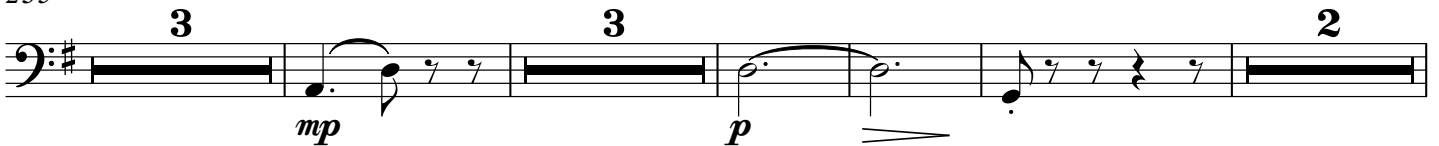
196



204



235 Maggiore



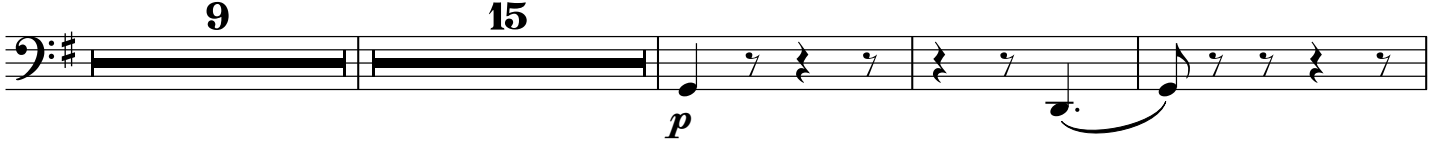
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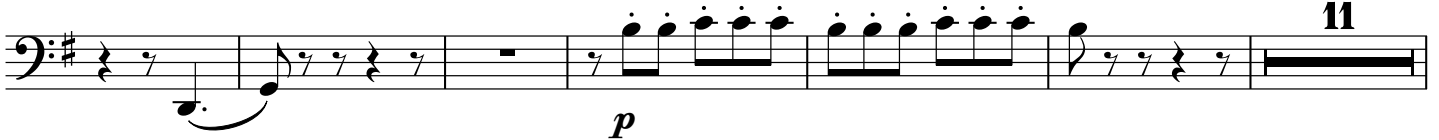
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276



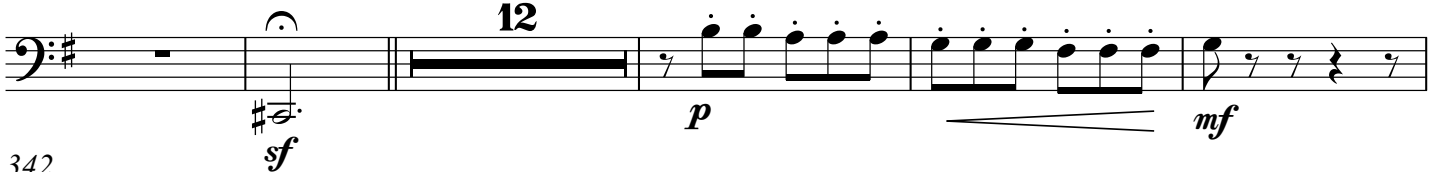
303



320



325



342



352 Vivo

