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Posaunen-Trios von Karl Bamberg

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Für Posaune allein.

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Posaunen-Trios von Karl Bamberg.

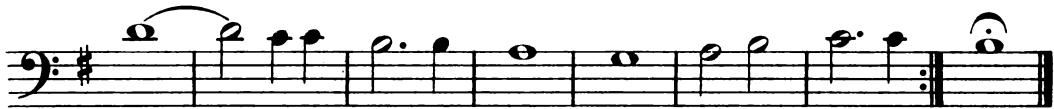
Heft I.

Posaune I.

A. Geistliche Musik.

1. Non nobis Domine.

W. Byrd.



2. Os superbum

(a.d. „Petite Messe de la Sainte Trinité“).

Pomposo.

L.Cherubini.



Posaune I.

3. Am Grabe.

G. C. Claudius.

Langsam und sanft.

Musical score for 'Am Grabe' by G.C. Claudius. The score is written for bassoon in 2/4 time, B-flat major. The first staff begins with a dynamic 'p' and features eighth-note patterns. The second staff begins with a dynamic 'f' and also features eighth-note patterns. The music is marked 'Langsam und sanft.'

4. Alme Deus.

Bartolomeo Cordans.

Musical score for 'Alme Deus' by Bartolomeo Cordans. The score is written for bassoon in common time, F major. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. Dynamics include 'f', 'p', and 'ff'. The score is divided into three sections: 'III.' and 'IV.' are indicated at the end of the fourth and fifth staves respectively.

Posaune I.

3

5. Tu solus.

C. H. Döring, Op. 2. Nr. 1.

Musical score for 'Tu solus.' in 2/2 time, treble clef, key of A major (two sharps). The score consists of three staves of music. The first staff starts with a dynamic of *f*, followed by a crescendo to *pp*. The second staff starts with *f*, followed by *mf*. The third staff starts with *p*, followed by *f*.

6. „Tag und Nacht, o Herr, sind dein.“

Gust. Flügel, Op. 91. Nr. 2.

Andante.

Musical score for 'Tag und Nacht, o Herr, sind dein.' in common time, bass clef, key of C major. The score consists of five staves of music. The dynamics are *p*, *f*, *p*, *p*, *f*, *p*, *f*, *p*, *f*, *cresc.*, *f*, *p*, *f*, *f*.

Posaune I.

7. Der 1. Psalm.

Moderato.

Josef Gersbach.

The musical score for Posaune I, 7. Der 1. Psalm, is composed of eight staves of bassoon music. The tempo is indicated as **Moderato.** The composer is Josef Gersbach. The score begins with a dynamic **f**. The first staff consists of six measures. The second staff begins with a dynamic **p**. The third staff begins with a dynamic **f**. The fourth staff begins with a dynamic **mf**. The fifth staff begins with a dynamic **f**. The sixth staff begins with a dynamic **p**. The seventh staff begins with a dynamic **f**. The eighth staff concludes with a dynamic **f**. Measure numbers **III.** and **II.** are marked above the staff lines in the middle section. The music is characterized by its rhythmic patterns and harmonic progression, typical of early 20th-century church music.

8. In monte Oliveti.

G. B. Martini.

The musical score for movement 8 consists of four staves of bassoon music. The key signature is one flat, and the time signature is common time. The music begins with a series of eighth-note patterns, followed by a measure of rests. The second staff introduces more complex patterns, including sixteenth-note figures and grace notes. The third staff continues these patterns. The fourth staff concludes the section with a dynamic marking of 'p' (piano) and a final measure ending with a fermata over a dotted half note.

9. Parce Domine.

Menegali.

The musical score for movement 9 consists of four staves of bassoon music. The key signature is one flat, and the time signature is common time. The music is divided into three sections, indicated by Roman numerals above the staff: 'III.', 'II.', and 'I.'. The first section (III.) starts with a eighth-note pattern. The second section (II.) follows with a different eighth-note pattern. The third section (I.) concludes the movement with a final eighth-note pattern.

Posaune I.

10. „Ich weiß ein lieblich Engelspiel“.

H. F. Müller.

Mäßig.

11. Erdenschlummer.

H. F. Müller.

Langsam.

12. Begräbnislied.

Larghetto.

H. G. Nägeli.

Posaune I.

7

13. „So nimm denn meine Hände.“

Musical score for Posaune I, Part 13. The score consists of three staves of bassoon music. The first staff starts with a dynamic *p*. The second staff starts with a dynamic *mf*. The third staff starts with a dynamic *f*. The music features eighth-note patterns and slurs.

14. „Jesus, meine Zuversicht.“

Musical score for Posaune I, Part 14. The score consists of two staves of bassoon music. The first staff ends with a fermata over the last note. The second staff begins with a dynamic *mf*. The word "Choral." is written above the second staff.

15. „Lobe den Herren, den mächtigen König der Ehren.“

Musical score for Posaune I, Part 15. The score consists of two staves of bassoon music. The first staff is in 3/4 time. The second staff is in 4/4 time. The word "Choral." is written above the second staff.

Posaune I.

B. Weltliche Musik.

16., „Die Abendglocken rufen.“^{*}

Feierlich.

Frz. Abt.

Musical score for 'Die Abendglocken rufen.' featuring four staves of bassoon music. The key signature is B-flat major (two flats). The tempo is Feierlich (solemnly). The dynamics include *p*, *f*, and *p dolce*. The score consists of four measures of music, with each measure containing six notes per staff. Measure 1 starts with a forte dynamic (*f*) followed by a piano dynamic (*p*). Measures 2 and 3 start with piano dynamics (*p*), and measure 4 starts with a forte dynamic (*f*) followed by a piano dynamic (*p*). Measure 4 concludes with a dynamic marking of *f=p*.

17. „Gute Nacht.“

Mäßig, doch nicht schleppend.

L.v. Beethoven.

Musical score for 'Gute Nacht.' by Ludwig van Beethoven, featuring two staves of bassoon music. The key signature is B-flat major (two flats). The tempo is Mäßig (moderately). The dynamics include *p*, *dim. mf*, and *p*. The score consists of eight measures of music, with each measure containing six notes per staff. Measure 1 starts with a piano dynamic (*p*). Measures 2 through 7 show a repeating pattern of eighth-note pairs. Measure 8 concludes with a dynamic marking of *dim. mf* followed by a piano dynamic (*p*).

18. Abendlied.

Langsam.

Gust. Flügel, Op. 91. Nr. 6.

Musical score for 'Abendlied.' by Gustav Flügel, featuring two staves of bassoon music. The key signature is B-flat major (two flats). The tempo is Langsam (slowly). The dynamics include *p* and *mf*. The score consists of eight measures of music, with each measure containing six notes per staff. Measure 1 starts with a piano dynamic (*p*). Measures 2 through 7 show a repeating pattern of eighth-note pairs. Measure 8 concludes with a dynamic marking of *mf*.

^{*} Mit Bewilligung von Conrad Glaser, Musikalienverlag, Leipzig.
C. M. 1209

Posaune I.

9

19. Hymne a.d. Oper „Iphigenia in Tauris.“

Mäßig langsam.

Chr. W. v. Gluck.

dolce

cresc.

p

cresc.

p

mf

f

dolce

cresc.

p

Posaune I.

20. Gebet während der Schlacht.

F. H. Himmel.

Feierlich langsam.

21. Das einsame Röslein.

Langsam und getragen.

Ed. Hermes.

22. Schäfers Sonntagslied.

Majestatisch.

C. Kreutzer.

Posaune I.

11

Musical score for bassoon part, measures 1-5. The score consists of five staves of music. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show rhythmic patterns with various note heads and rests. Measure 4 begins with a dynamic *f*. Measure 5 ends with a dynamic *ff*. The bassoon part includes dynamic markings *p*, *f*, and *ff*.

23. Abendchor a.d. Oper „Das Nachtlager zu Granada.“

Feierlich. Conrardin Kreutzer.

The musical score consists of four staves of bassoon music. The first staff starts with dynamic *pp*, followed by a crescendo with slurs and dynamic *f*. The second staff begins with dynamic *p*, followed by a crescendo with slurs and dynamic *f*. The third staff starts with dynamic *sfz*, followed by *p*, *sfz*, *p*, *pp*, and ends with dynamic *mf*. The fourth staff concludes with dynamic *f*, *dim.*, *f*, *sfz rit.*, and a fermata.

Posaune I.

24. Lied aus „Faust.“

Andantino.

Fr. Kuhlau.

p dolce

cresc.

dim.

pp

p dolce

f

dim.

25. An die Sterne.

H. G. Nägeli.

Moderato.

p

cresc.

dim.

26. Im Walde.
 („O Täler weit,o Höhen.“)

Langsam und innig.

F. Mendelssohn-B.

27. Bundeslied.

(„Brüder, reicht die Hand zum Bunde.“)

Mäßig langsam.

W. A. Mozart.

Posaune I.

28. Die Nacht.

(„Wie schön bist du.“)

Franz Schubert.

Langsam.

The music is in 6/8 time, key of G major. It consists of eight staves of bassoon part. Dynamics include *p*, *pp*, *mf*, and *f*. Articulation marks like accents and slurs are present. Measure numbers are implied by the staff repeat signs.

29. „Still ruht der See“^{*)}

Langsam. Heinr. Pfeil.

30. Ermunterung.

Moderato con moto.

C. M. v. Weber.

31. An den Mond.

Mäßig langsam.

Volksweise.

^{*)}Mit Bewilligung von C. F. W. Siegels Musikhdlg. (R. Linnemann), Leipzig.

Posaune I.

32. Im Mai.

Frisch und kräftig.

Schwäbisches Volkslied.

Musical score for 'Im Mai.' featuring three staves of bassoon music. The first staff is in common time (3/4), dynamic *mf*, and ends with *pp*. The second staff begins with *f*. The third staff includes markings *rit.* and *a tempo*, followed by *f*.

33. „In einem kühlen Grunde.“

Mäßig langsam.

Volksweise.

Musical score for 'In einem kühlen Grunde.' featuring three staves of bassoon music. The first staff is in common time (6/8), dynamic *p*. The second staff begins with a dynamic marking *p*. The third staff ends with a dynamic marking *p*.

Posaunen-Trios von Karl Bamberg.

Heft II.

Posaune I.

A. Geistliche Musik.

34. „Der Herr ist mein Hirt“

Nicht zu langsam.

Bernh. Klein.

mf dolce

Bernh. Klein.

Nicht zu langsam.

Posaune I.

35. Tristis est anima mea.

G. B. Martini.

36. Sanctus.

Mäßig.

Heinr. Fidelis Müller.

37. Terzett aus „Elias.“

Mäßig bewegt.

F. Mendelssohn-B.

The musical score consists of six staves of bassoon music. Staff 1 starts with a dynamic *p*. Staff 2 begins with *cresc.* Staff 3 has dynamics *dim.* and *mf*. Staff 4 starts with *pp* and ends with *cresc.*. Staff 5 has dynamics *dim.*, *p*, and *p*. Staff 6 ends with *f*, *dim.*, and *p*.

38. Jesu, Salvator mundi.

Adagio.

Menegali.

The musical score consists of two staves of bassoon music. The first staff shows a continuous line of eighth-note pairs. The second staff shows a similar pattern with some variations in note grouping.

Posaune I.

39. Terzett a. d. Kantate „Der Ostermorgen.“

Nicht zu langsam.

Sieg mund Neukomm.

Mäßig schnell.

Posaune I.

5

40. „Preis und Anbetung sei unserm Gott!“

Mäßig geschwind.

Ch. H. Rink.

Posaune I.

41. Morgengesang.

Joh. Heinr. Rolle.

Mit Würde.

Musical score for Posaune I, movement 41. The score consists of three staves of bassoon music in common time and C major. The first staff starts with dynamic *pf*, followed by *f* and *mf*. The second staff begins with a dynamic bracket labeled *pf*, followed by *cresc.* and *f*. The third staff starts with a dynamic bracket labeled *pf*.

42. Sanctus.

Adagio.

Carl Frdr. Rungenhagen.

Musical score for Posaune I, movement 42. The score consists of five staves of bassoon music in common time and C major. The first staff starts with dynamic *pp*, followed by *f*. The second staff starts with dynamic *pp*. The third staff starts with dynamic *f*, followed by *pp*. The fourth staff starts with dynamic *mf*, followed by *pp*. The fifth staff starts with dynamic *f*, followed by *pp*.

43. Des Pilgers Trost.

Langsam.

J. Chr. Fr. Schneider.

44. „Nun danket alle Gott.“

Choral.

45. „Wie schön leuchtet der Morgenstern.“

Choral.

Posaune I.

B. Weltliche Musik.

46. Hymne an die Nacht.

L.v. Beethoven.

Langsam.

2/4

C major

p

47. Integer vitæ.

(Freundschaft und Liebe.)

Sehr mäßig und getragen.

Friedr. Ferd. Flemming.

c

C major

48. Abendlied .

Langsam und getragen.

Fr. Kuhlau.

c

C major

p

cresc.

p

p < >

rit.

cresc.

p

pp

49. Die Kapelle.

(„Was schimmert dort“)

Conradin Kreutzer.

Ernst.

50. Abschied vom Walde.

(„Wer hat dich, du schöner Wald“.)

Marschmäßig.

F. Mendelssohn-B.

Posaune I.

51. Terzett a. d. Oper „Die Zauberflöte“.

W. A. Mozart.

Langsam.

52. Stille Nacht rings umher.

Larghetto.

Anton Salieri.

53. O Isis und Osiris.

(Chor der Priester a. d. Oper „Die Zauberflöte“.)

W. A. Mozart.

54. Danklied.

Mäßig langsam.

Carl Schulz.

Posaune I.**55. Frühlingslust.****Sehr munter.**

H. Schnyder v. Wartensee.

f.p II. u. III.

56. Heidenröslein.**Mäßig bewegt.**

H. Werner.

p <>

57. Der Lindenbaum.**Etwas langsam.**

Fr. Schubert.

mf

Musical score for Posaune I, featuring two staves of bassoon music. The first staff starts with a dynamic 'p' and the second with 'mf'. The second staff starts with 'f' and ends with 'pp'.

58. Frühlingsgruß.

Sehr mäßig.

Rob. Schumann.

Musical score for 'Frühlingsgruß' by Rob. Schumann, in 3/4 time. It consists of three staves of bassoon music. Dynamics include 'mf', 'p', and 'mf'.

59. Gebet a. d. Oper „Der Freischütz.“

Langsam.

C. M. v. Weber.

Musical score for 'Gebet a. d. Oper „Der Freischütz.“' by C. M. v. Weber, in 2/4 time. It consists of three staves of bassoon music. Dynamics include 'pp', 'p', 'pp', 'mf', 'f', and 'pp'.

Posaune I.

60. Marsch aus „Deodata.“

Maestoso.

Bernh. Anselm Weber.

f

decresc.

p

61. Frühlingsschöpfung.

J. C. Hauff.

Feierlich.

62. Das Lied der Deutschen.

(„Deutschland, Deutschland über alles.“)

J. Haydn.

63. Morgengebet.

Karl Zöllner.

Langsam.

Posaune I.

64. „Letzte Rose.“

Irisches Volkslied.

Musical score for "Letzte Rose." in 3/4 time, bass clef, and a key signature of one flat. The score consists of four staves of music. The first three staves begin with dynamic *p*. The fourth staff begins with dynamic *f rit.*, followed by *p*. Measure 10 contains a fermata over the bass line. Measure 12 contains a dynamic marking *rit.*

65. Soldatenlied.

(„Steh' ich in finst'rer Mitternacht.“)

Mäßig langsam.

Volksweise.

Musical score for "Soldatenlied." in 3/4 time, bass clef, and a key signature of two sharps. The score consists of two staves of music. The first staff begins with dynamic *p dim.*. The second staff begins with dynamic *cresc.*, followed by *dim.*

66. Weihnachtslied.

(„O du fröhliche, o du selige.“)

Mäßig langsam und getragen.

Volksweise.

Musical score for "Weihnachtslied." in common time, bass clef, and a key signature of one sharp. The score consists of two staves of music. The first staff begins with dynamic *p*. The second staff begins with dynamic *poco cresc.*, followed by *pf*, then *dim.*

Posaunen-Trios von Karl Bamberg.

Heft I.

Posaune II.

A. Geistliche Musik.

1. Non nobis Domine.

W. Byrd.

The musical score consists of three staves of bassoon music. The first staff begins with a bass clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The third staff begins with a bass clef, a key signature of one sharp, and common time. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

2. Os superbum

(a. d. „Petite Messe de la Sainte Trinité“).

Pomposo.

L. Cherubini.

The musical score consists of three staves of bassoon music. The first staff begins with a bass clef, a key signature of two sharps, and common time. The second staff begins with a bass clef, a key signature of two sharps, and common time. The third staff begins with a bass clef, a key signature of two sharps, and common time. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

Posaune II.

3. Am Grabe.

G. C. Claudius.

Langsam und sanft.

4. Alme Deus.

Bartolomeo Cordans.

III.

5. Tu solus.

C. H. Döring, Op. 2. Nr. 1.

Bassoon part for 'Tu solus.'

6. „Tag und Nacht, o Herr, sind dein.“

Gust. Flügel, Op. 91. Nr. 2.

Andante.

Bassoon part for 'Tag und Nacht, o Herr, sind dein.'

Posaune II.

7. Der 1. Psalm.

Moderato.

Josef Gersbach.

The musical score for Posaune II, 7. Der 1. Psalm, is composed for a single bassoon. It consists of nine staves of music. The key signature is one sharp (F#). The time signature is 3/4. The tempo is indicated as **Moderato**. The score includes dynamic markings such as **f** (fortissimo), **p** (pianissimo), and **mf** (mezzo-forte). The music features various note patterns, including eighth and sixteenth notes, with some sustained notes and rests. The score concludes with a final dynamic **f**.

Posaune II.

5

8. In monte Oliveti.

G. B. Martini.

The musical score for Posaune II, section 8, "In monte Oliveti," by G. B. Martini. The score is written for bassoon in common time. The key signature is one flat. The music is divided into four staves. The first staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The second staff starts with a eighth-note followed by a series of eighth and sixteenth notes. The third staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The fourth staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The music includes dynamic markings such as a forte sign and a piano sign.

9. Parce Domine..

Menegali.

The musical score for Posaune II, section 9, "Parce Domine.." by Menegali. The score is written for bassoon in common time. The key signature is one flat. The music is divided into five staves. The first staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The second staff starts with a eighth-note followed by a series of eighth and sixteenth notes. The third staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The fourth staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The fifth staff begins with a eighth-note followed by a series of eighth and sixteenth notes. The music includes dynamic markings such as a forte sign and a piano sign.

Posaune II.

10. „Ich weiß ein lieblich Engelspiel“.

H. F. Müller.

Mäßig.



11. Erdenschlummer.

H. F. Müller.

Langsam.



12. Begräbnislied.

H. G. Nägeli.

Larghetto.



Posaune II.

7

13. „So nimm denn meine Hände“



14. „Jesus, meine Zuversicht“

Choral.



15. „Lobe den Herren, den mächtigen König der Ehren“

Choral.



Posaune II.

B. Weltliche Musik.

16. „Die Abendglocken rufen“ *)

Frz. Abt.

Feierlich.

17. „Gute Nacht“

Mäßig, doch nicht schleppend.

L. v. Beethoven.

18. Abendlied.

Langsam.

Gust. Flügel, Op. 91. Nr. 6.

*) Mit Bewilligung von Conrad Glaser, Musikalienverlag, Leipzig.

Posaune II.

9

19. Hymne a. d. Oper „Iphigenia in Tauris.“

Chr. W. v. Gluck.

Mäßig langsam.

The musical score consists of eight staves of bassoon music. Staff 1 starts with a bass clef, common time, and a key signature of one sharp. It features eighth-note patterns with dynamic *dolce*. Staff 2 begins with a dynamic *cresc.* Staff 3 shows a dynamic *cresc.* Staff 4 has a dynamic *p*. Staff 5 includes a dynamic *p* under a crescendo line. Staff 6 ends with a dynamic *mf*. Staff 7 starts with a dynamic *f* and ends with a dynamic *dolce*. Staff 8 concludes with a dynamic *p* and a crescendo line.

Posaune II.

20. Gebet während der Schlacht.

F. H. Himmel.

Feierlich langsam.

Musical score for piece 20, featuring two staves of bassoon music. The first staff starts with a forte dynamic (p) followed by a crescendo (pf) and a decrescendo (f). The second staff begins with a piano dynamic (p), followed by a crescendo (cresc.) and a piano dynamic (p).

21. Das einsame Röslein.

Langsam und getragen.

Ed. Hermes.

Musical score for piece 21, featuring four staves of bassoon music. The dynamics include piano (p), forte (f), and very soft (pp). The score includes performance instructions like "rit." and "a tempo".

22. Schäfers Sonntagslied.

Majestatisch.

C. Kreutzer.

Musical score for piece 22, featuring three staves of bassoon music. The dynamics include forte (ff), piano (p), and very soft (pp). The score includes section markings "III." and "I."

Posaune II.

11

23. Abendchor a. d. Oper „Das Nachtlager zu Granada“.

Conradin Kreutzer.

Feierlich.

Posaune II.

24. Lied aus „Faust“.

Andantino.

Fr. Kuhlau.



25. An die Sterne.

H. G. Nägeli.

Moderato.



26. Im Walde.
(„O Täler weit, o Höhen“)

Langsam und innig.

F. Mendelssohn-B.



27. Bundeslied.
(„Brüder, reicht die Hand zum Bunde“)

Mäßig langsam.

W. A. Mozart.



Posaune II.

28. Die Nacht.

(„Wie schön bist du“)

Franz Schubert.

Langsam.

29. „Still ruht der See“^{*)}

Langsam.

Heinr. Pfeil.



30. Ermunterung.

Moderato con moto.

C. M. v. Weber.



31. An den Mond.

Mäßig langsam.

Volksweise.



^{*)} Mit Bewilligung von C. F. W. Siegels Musikhdlg. (R. Linnemann), Leipzig,
C. M. 1209

Posaune II.

32. Im Mai.

Frisch und kräftig.

Schwäbisches Volkslied.

The musical score consists of three staves of bassoon music. The first staff is in common time (3/4), starting with a dynamic of *mf* and ending with *pp*. The second staff begins with a dynamic of *f*. The third staff features dynamics *rit.*, *a tempo*, and *f*. The music is characterized by eighth-note patterns and sixteenth-note figures.

33., „In einem kühlen Grunde“

Mäßig langsam.

Volksweise.

The musical score consists of three staves of bassoon music. The first staff is in common time (6/8), starting with a dynamic of *p*. The second staff features slurs and grace notes. The third staff uses slurs and includes performance markings like '>' and '<'. The music is marked as "Mäßig langsam".

Posaunen-Trios von Karl Bamberg.

Heft II.

Posaune II.

A. Geistliche Musik.

34., „Der Herr ist mein Hirt“

Bernh. Klein.

Nicht zu langsam.

The musical score for Posaune II, page 34, features eight staves of music for bassoon. The key signature is A major (two sharps). The tempo is marked "Nicht zu langsam.". The score includes dynamic markings like "mf", "p", and "rit.", and performance instructions like "Solo.". Measure numbers are present at the beginning of each staff.

Posaune II.

35. Tristis est anima mea.

G. B. Martini.

Musical score for "Tristis est anima mea." The score consists of four staves of bassoon music. The first three staves are in common time, C major, with a key signature of one sharp. The fourth staff begins with a repeat sign and continues in common time, C major. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and dynamic markings like forte and piano. The bassoon part is supported by a harmonic basso continuo line.

36. Sanctus.

Mäßig.

Heinr. Fidelis Müller.

Musical score for "Sanctus." The score consists of three staves of bassoon music. The first two staves are in common time, G major, with a key signature of one sharp. The third staff begins with a repeat sign and continues in common time, G major. The music features sustained notes with grace notes and dynamic markings like piano (p) and very piano (pp). The bassoon part is supported by a harmonic basso continuo line.

Posaune II.

3

37. Terzett aus „Elias“

Mäßig bewegt.

F. Mendelssohn - B.

The musical score consists of six staves of bassoon music. Staff 1 starts with a dynamic p and includes performance markings like ' $\nearrow \searrow$ ' and ' $\nearrow \searrow$ '. Staff 2 features a crescendo marking 'cresc.'. Staff 3 includes dynamics 'dim.' and 'mf'. Staff 4 includes dynamics 'pp' and 'cresc.'. Staff 5 includes dynamics 'dim.', 'p', and 'p'. Staff 6 includes dynamics 'p', 'f', 'dim.', 'p', and ends with a fermata over the final note.

38. Jesu, Salvator mundi.

Adagio.

Menegali.

The musical score consists of two staves of bassoon music. The first staff begins with a dynamic c . The second staff begins with a dynamic p and includes a fermata over the final note.

Posaune II.

39. Terzett a. d. Kantate „Der Ostermorgen.“

Siegmund Neukomm.

Nicht zu langsam.



Mäßig schnell.



Posaune II.

40. „Preis und Anbetung sei unserm Gott.“

Mäßig geschwind.

Ch. H. Rink.

Musical score for bassoon part, page 10, measures 1-10. The score consists of ten staves of music. Measure 1: Bassoon plays eighth-note pairs at forte (f). Measure 2: Bassoon plays eighth-note pairs at piano (p). Measure 3: Bassoon plays eighth-note pairs at piano (p) with dynamic markings "mf" and a crescendo line. Measure 4: Bassoon plays eighth-note pairs at forte (f). Measure 5: Bassoon plays eighth-note pairs at forte (f). Measure 6: Bassoon plays eighth-note pairs at forte (f). Measure 7: Bassoon plays eighth-note pairs at forte (f). Measure 8: Bassoon plays eighth-note pairs at piano (p). Measure 9: Bassoon plays eighth-note pairs at piano (p) with dynamic markings "pf" and a crescendo line. Measure 10: Bassoon plays eighth-note pairs at piano (p) with dynamic marking "cresc.". Measure 11: Bassoon plays eighth-note pairs at forte (f).

Posaune II.

41. Morgengesang.

Joh. Heinr. Rolle.

Mit Würde.

42. Sanctus.

Carl. Frdr. Rungenhagen.

Adagio.

Posaune II.

7

43. Des Pilgers Trost.

J. Chr. Fr. Schneider.

Langsam.

44. „Nun danket alle Gott.“

Choral.

45. „Wie schön leuchtet der Morgenstern“

Choral.

Posaune II.

B. Weltliche Musik.

46. Hymne an die Nacht.

L. v. Beethoven.

Langsam.



47. Integer vitæ.

(Freundsehaft und Liebe.)

Sehr mäßig und getragen.

Friedr. Ferd. Flemming.



48. Abendlied.

Langsam und getragen.

Fr. Kuhlau.



49. Die Kapelle.
(„Was schimmert dort.“)

Konradin Kreutzer.

Ernst.

50. Abschied vom Walde.
(„Wer hat dich, du schöner Wald.“)

F. Mendelssohn - B.

Marschmäßig.

Posaune II.

51. Terzett a. d. Oper „Die Zauberflöte“.

W. A. Mozart.

Langsam.

52. „Stille Nacht rings umher.“

Anton Salieri.

Larghetto.

53. O Isis und Osiris,
(Chor der Priester a. d. Oper „Die Zauberflöte“)

W. A. Mozart.

54. Danklied.

Carl Schulz.

Mäßig langsam.

Posaune II.

55. Frühlingslust.

Sehr munter.

H. Schnyder v. Wartensee.

The musical score for piece 55, "Frühlingslust," features four staves of bassoon music. The first staff begins with a forte dynamic (f) and a tempo marking "I.". The subsequent staves show various rhythmic patterns and dynamics, including a section with a bassoon solo line.

56. Heidenröslein.

Mäßig bewegt.

H. Werner.

The musical score for piece 56, "Heidenröslein," features three staves of bassoon music. The staves feature eighth-note patterns with slurs and dynamic markings like 'p' and 'f'. The bassoon part is supported by harmonic basso continuo lines.

57. Der Lindenbaum.

Etwas langsam.

Fr. Schubert.

The musical score for piece 57, "Der Lindenbaum," features two staves of bassoon music. The bassoon part is marked 'mf' and '2/4'. The score includes dynamic markings like '>' and '<' indicating phrasing or articulation.

Posaune II.

13



58. Frühlingsgruß.

Sehr mäßig.

Rob. Schumann.



59. Gebet a. d. Oper „Der Freischütz“.

C. M. v. Weber.

Langsam.



Posaune II.

60. Marsch aus „Deodata“

Maestoso.

Bernh. Anselm Weber.

decresc.

p

61. Frühlingsschöpfung.

Feierlich.

J. C. Hauff.

Musical score for 'Frühlingsschöpfung' in C major, 2/4 time. The first staff consists of two measures of eighth-note patterns. The second staff consists of four measures of sixteenth-note patterns, ending with a fermata over the last note.

62. Das Lied der Deutschen.

(„Deutschland, Deutschland über alles“)

J. Haydn.

Musical score for 'Das Lied der Deutschen' in C major, 2/4 time. The first staff consists of two measures of eighth-note patterns. The second staff consists of four measures of sixteenth-note patterns, ending with a fermata over the last note.

63. Morgengebet.

Karl Zöllner.

Langsam.

Musical score for 'Morgengebet' in A major, 3/4 time. The first staff consists of two measures of eighth-note patterns. The second staff consists of four measures of sixteenth-note patterns, with dynamics 'p' and 'mf'. The third staff consists of three measures of eighth-note patterns, with dynamics 'f', 'p', and 'p'.

Posaune II.

64. „Letzte Rose“

Irisches Volkslied.

65. Soldatenlied.

(„Steh' ich in finst'rer Mitternacht.“)

Mäßig langsam.

Volksweise.

66. Weihnachtslied.

(„O du fröhliche, o du selige“)

Mäßig langsam und getragen.

Volksweise.

Posaunen-Trios von Karl Bamberg.

Heft I.

Posaune III.

A. Geistliche Musik.

1. Non nobis Domine.

W. Byrd.



2. Os superbum

(a. d. „Petite Messe de la Sainte Trinité“).

L. Cherubini.

Pomposo.



Posaune III.

3. Am Grabe.

Langsam und sanft.

G. C. Claudius.



4. Alme Deus.

Bartolomeo Cordans.



Posaune III.

3

5. Tu solus.

C. H. Döring, Op. 2. Nr. 1.

Musical score for section 5, 'Tu solus.' The key signature is A major (two sharps). The time signature is common time (indicated by '2'). The bassoon part consists of two measures. Measure 1 starts with a dynamic 'f' and ends with a dynamic 'pp'. Measure 2 starts with a dynamic 'f' and ends with a dynamic 'mf'.

Continuation of the musical score for section 5, 'Tu solus.' The key signature remains A major (two sharps). The bassoon part consists of two measures. The first measure starts with a dynamic 'f'. The second measure starts with a dynamic 'mf'.

Final continuation of the musical score for section 5, 'Tu solus.' The key signature remains A major (two sharps). The bassoon part consists of two measures. The first measure starts with a dynamic 'p'. The second measure starts with a dynamic 'f'.

6., „Tag und Nacht, o Herr, sind dein.“

Gust. Flügel, Op. 91. Nr. 2.

Andante.

Musical score for section 6, 'Tag und Nacht, o Herr, sind dein.', Andante. The key signature is C major (no sharps or flats). The bassoon part consists of four measures. The dynamics are 'p', 'f', 'p', and 'p' respectively.

Continuation of the musical score for section 6, 'Tag und Nacht, o Herr, sind dein.', Andante. The key signature changes to G major (one sharp). The bassoon part consists of four measures. The dynamics are 'p', 'p', 'p', and 'p' respectively.

Continuation of the musical score for section 6, 'Tag und Nacht, o Herr, sind dein.', Andante. The key signature changes to E major (two sharps). The bassoon part consists of four measures. The dynamics are 'f', 'p', 'p', and 'p' respectively.

Continuation of the musical score for section 6, 'Tag und Nacht, o Herr, sind dein.', Andante. The key signature changes to B-flat major (one flat). The bassoon part consists of four measures. The dynamics are 'p', 'p', 'p', and 'p' respectively.

Final continuation of the musical score for section 6, 'Tag und Nacht, o Herr, sind dein.', Andante. The key signature changes to B-flat major (one flat). The bassoon part consists of four measures. The dynamics are 'cresc.', 'f', 'p', and 'f' respectively.

Posaune III.

7. Der 1. Psalm.

Moderato.

Josef Gersbach.

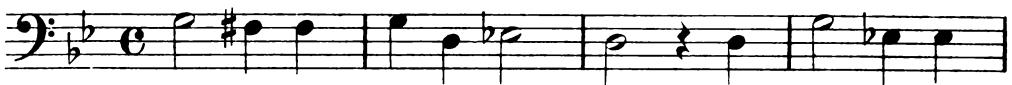
The musical score for Posaune III, 7. Der 1. Psalm, is composed of nine staves of bassoon music. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The tempo is 'Moderato'. The score begins with a melodic line in Staff 1. Staff 2 starts with a rhythmic pattern. Staff 3 features dynamics p (piano) and mf (mezzo-forte). Staff 4 features dynamics f (forte) and mf (mezzo-forte). Staff 5 features dynamics f. Staff 6 features dynamics mf. Staff 7 features dynamics f. Staff 8 features dynamics > f. Staff 9 concludes with a final dynamic f.

Posaune III.

5

8. In monte Oliveti.

G. B. Martini.



9. Parce Domine.

Menegali.



Posaune III.

10. „Ich weiß ein lieblich Engelspiel.“

H. F. Müller.

Mäßig.



11. Erdenschlummer.

Langsam.
Solo.

H. F. Müller.



12. Begräbnislied.

Larghetto.

H. G. Nägeli.



Posaune III.

7

13. „So nimm denn meine Hände.“

Bassoon part for section 13, featuring three staves of music. The first staff begins with a dynamic *p* and two parallel slurs. The second staff begins with a dynamic *mf* and two parallel slurs. The third staff begins with a dynamic *f* and two parallel slurs.

14. „Jesus, meine Zuversicht“

Choral.

Bassoon part for section 14, labeled "Choral.", featuring two staves of music. The first staff shows a continuous line of eighth notes. The second staff shows a continuous line of eighth notes with some grace notes and slurs.

15. „Lobe den Herren, den mächtigen König der Ehren“

Choral.

Bassoon part for section 15, labeled "Choral.", featuring two staves of music. The first staff shows a continuous line of eighth notes. The second staff shows a continuous line of eighth notes with some grace notes and slurs.

Posaune III.

B. Weltliche Musik.

16. „Die Abendglocken rufen“ *

Frz. Abt.

Feierlich.

Musical score for "Die Abendglocken rufen". The score consists of four staves of bassoon music. The first staff starts with a dynamic **p**. The second staff begins with a dynamic **f**, followed by a **p**. The third staff starts with a dynamic **f**, followed by a **p**. The fourth staff starts with a dynamic **f**, followed by a **p**. The score includes various slurs and grace notes. The word "Solo." is written above the second staff.

17. „Gute Nacht“

L.v. Beethoven.

Mäßig, doch nicht schleppend.

Musical score for "Gute Nacht" by Ludwig van Beethoven. The score consists of two staves of bassoon music. The first staff starts with a dynamic **p**. The second staff starts with a dynamic **dim.** (**mf**) and then a **p**. The score features eighth-note patterns and sixteenth-note patterns.

18. Abendlied.

Langsam.

Gust. Flügel, Op. 91. No. 6

Musical score for "Abendlied" by Gustav Flügel. The score consists of two staves of bassoon music. The first staff starts with a dynamic **p**. The second staff starts with a dynamic **p**. The score features eighth-note patterns and sixteenth-note patterns.

* Mit Bewilligung von Conrad Glaser, Musikalienverlag, Leipzig.
C.M.4209

Posaune III.

9

19. Hymne a. d. Oper „Iphigenia in Tauris.“

Mäßig langsam.

Chr.W.v. Gluck.

The musical score for Posaune III, Hymne 19, features nine staves of bassoon music. The key signature is one sharp (C major). The tempo is marked as 'Mäßig langsam'. The score includes dynamic markings such as 'dolce', '> p', 'cresc.', 'p', 'cresc.', 'p', 'mf', 'f', 'dolce', '> p', 'cresc.', and 'p'. The music consists of continuous eighth-note patterns with various rests and slurs.

Posaune III.

20. Gebet während der Schlacht.

F. H. Himmel.

Feierlich langsam.

Bassoon part for 'Gebet während der Schlacht'. The music is in common time, key signature is B-flat major. The first measure starts with a half note 'p'. The second measure starts with a quarter note 'pf'. The third measure starts with a half note 'f'. The fourth measure starts with a half note 'ff'. The fifth measure starts with a half note 'p cresc.'. The sixth measure starts with a half note 'p'.

21. Das einsame Röslein.

Ed. Hermes.

Langsam und getragen.

Bassoon part for 'Das einsame Röslein'. The music is in common time, key signature is B-flat major. The first measure starts with a half note 'p < > p'. The second measure starts with a half note '< > < > pp'. The third measure starts with a half note 'a tempo p > f'. The fourth measure starts with a half note '> p'. The fifth measure starts with a half note 'rit. < > p > f > p'. The sixth measure starts with a half note 'p < > >'. The seventh measure starts with a half note 'p < > >'. The eighth measure starts with a half note 'Solo. mfp < > f'. The ninth measure starts with a half note 'f < > >'.

22. Schäfers Sonntagslied.

C. Kreutzer.

Majestatisch.

Bassoon part for 'Schäfers Sonntagslied'. The music is in common time, key signature is B-flat major. The first measure starts with a half note 'ff'. The second measure starts with a half note. The third measure starts with a half note. The fourth measure starts with a half note. The fifth measure starts with a half note. The sixth measure starts with a half note. The seventh measure starts with a half note. The eighth measure starts with a half note.

Posaune III.

11

Posaune III.

f

p

f

p

lebhafter

lang

ff

sam

Tempo I.

23. Abendchor a.d. Oper „Das Nachtlager zu Granada.“

Feierlich.

Conradin Kreutzer.

pp

<>

<> f

<> p

fz

p

fz

p

pp

<> mf

f

f dim.

f

fz

rit.

= f

1.

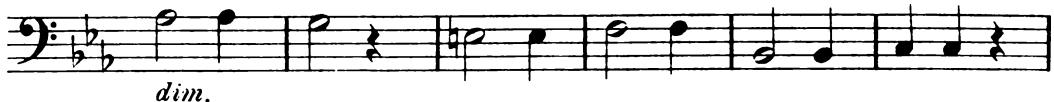
2.

Posaune III.

24. Lied aus „Faust“

Fr. Kuhlau.

Andantino.



25. An die Sterne.

H.G. Nägeli.

Moderato.



26. Im Walde. („O Täler weit, o Höhen“)

Langsam und innig.

F. Mendelssohn - B.



27. Bundeslied. („Brüder, reicht die Hand zum Bunde“)

Mäßig langsam.

W. A. Mozart.



Posaune III.

28. Die Nacht.
(„Wie schön bist du.“)

Franz Schubert.

Langsam.

The musical score for Posaune III, movement 28, "Die Nacht." The score is written for bassoon and consists of nine staves of music. The key signature is A major (two sharps). The time signature starts at 6/8 and changes to 4/4. The dynamics include *p*, *pp*, *mf*, and *mfp*. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure numbers are present at the beginning of each staff.

Posaune III.

15

29. „Still ruht der See.“*)

Heinr. Pfeil.



30. Ermunterung.

Moderato con moto.

C. M. v. Weber.



31. An den Mond.

Mäßig langsam.

Volksweise.



*) Mit Bewilligung von C. F. W. Siegels Musikhdlg. (R. Linnemann), Leipzig.

Posaune III.

32. Im Mai.

Frisch und kräftig.

Schwäbisches Volkslied.



33., „In einem kühlen Grunde“

Mäßig langsam.

Volksweise.



Posaunen-Trios von Karl Bamberg.

Heft II.

Posaune III.

A. Geistliche Musik.

34. „Der Herr ist mein Hirte.“

Bernh. Klein.

Nicht zu langsam.

ff

< >

< >

< >

p rit.

Posaune III.

35. Tristis est anima mea.

G. B. Martini.



36. Sanctus.

Mäßig.

Heinr. Fidelis Müller.



Posaune III.

3

37. Terzett aus „Elias“

Mäßig bewegt.

F. Mendelssohn - B.



38. Jesu, Salvator mundi.

Adagio.

Menegali.



Posaune III.

39. Terzett a.d. Kantate „Der Ostermorgen“

Siegmund Neukomm.

Nicht zu langsam.

The musical score consists of six staves of bassoon music. The first staff begins with a dynamic of **p**, followed by a crescendo to **f** and then a diminuendo to **p**. The second staff starts with a dynamic of **p**. The third staff features a dynamic of **p** followed by a crescendo. The fourth staff begins with a dynamic of **p**. The fifth staff consists of two measures of music. The sixth staff concludes with a dynamic of **p**.

Posaune III.

5

40. „Preis und Anbetung sei unserm Gott“

Mäßig geschwind.

Ch. H. Rink.

The musical score for Posaune III, page 5, features eight staves of music for bassoon. The key signature is A major (two sharps). The tempo is indicated as "Mäßig geschwind." The composer is Ch. H. Rink. The score includes dynamics such as **f**, **p**, **mf**, *cresc.*, and *decresc.*. The music consists of continuous eighth-note patterns with occasional sixteenth-note figures and rests.

Posaune III.

41. Morgengesang.

Mit Würde.

Joh. Heinr. Rolle.
I.

42. Sanctus.

Carl Frdr. Rungenhagen.

Adagio.

43. Des Pilgers Trost.

Langsam.

J. Chr. Fr. Schneider.

44., „Nun danket alle Gott“

Choral.

45., „Wie schön leuchtet der Morgenstern“

Choral.

Posaune III.

B. Weltliche Musik.

46. Hymne an die Nacht.

L.v. Beethoven.

Langsam.



47. Integer vitae.

(Freundschaft und Liebe.)

Friedr. Ferd. Flemming.

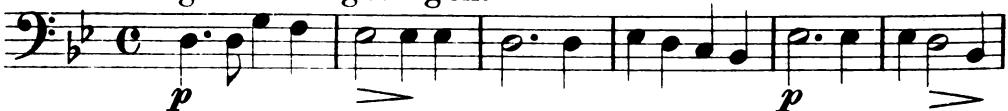
Sehr mäßig und getragen.



48. Abendlied.

Fr. Kuhlau.

Langsam und getragen.



49. Die Kapelle.

(„Was schimmert dort.“)

Conradin Kreutzer.

Ernst.

50. Abschied vom Walde.

(„Wer hat dich du schöner Wald.“)

F. Mendelssohn - B.

Marschmäßig.

Posaune III.

51. Terzett a.d. Oper „Die Zauberflöte.“

W. A. Mozart.

Langsam.

Music score for Posaune III, movement 51, featuring four staves of bassoon music in common time. The key signature is one sharp. The score includes performance markings such as slurs, grace notes, and dynamic changes (p, v, f).

52. Stille Nacht rings umher.

Anton Salieri.

Larghetto.

Music score for Posaune III, movement 52, featuring five staves of bassoon music in common time. The key signature is one flat. The score includes performance markings such as slurs, grace notes, and dynamic changes (p, pf, poco cresc., f, cresc. f dim.).

53. O Isis und Osiris.

(Chor der Priester a.d. Oper „Die Zauberflöte“)

W. A. Mozart.

54. Danklied.

Mäßig langsam.
Solo.

Carl Schulz.

Posaune III.

55. Frühlingslust.

Sehr munter.

H. Schnyder v. Wartensee.

The musical score for "Frühlingslust." is written for bassoon in G major and 6/8 time. It consists of four staves of bassoon music. The first staff begins with a forte dynamic (f) and contains eighth-note pairs. The second staff continues with eighth-note pairs. The third staff features eighth-note pairs and sixteenth-note patterns. The fourth staff concludes the section.

56. Heidenröslein.

H. Werner.

Mäßig bewegt.

The musical score for "Heidenröslein." is written for bassoon in A major and 6/8 time. It consists of three staves of bassoon music. The first staff uses a piano dynamic (p) and includes performance markings like '<>' and '>'. The second staff includes performance markings like '>', '<>', '<>', and '<>'. The third staff concludes the section.

57. Der Lindenbaum.

Fr. Schubert.

Etwas langsam.

The musical score for "Der Lindenbaum." is written for bassoon in A major and 3/4 time. It consists of two staves of bassoon music. The first staff starts with a piano dynamic (mf) and includes performance markings like '=' and '<=' below the notes. The second staff concludes the section.

The musical score consists of two staves of bassoon music. The first staff begins with a dotted half note followed by eighth notes, with dynamic markings \geq , \leq , $>$, p , and mf . The second staff continues with eighth notes, dynamic markings \leq , f , and pp , and concludes with a triplet marking over the last measure.

58. Frühlingsgruß.

Sehr mäßig.

Rob. Schumann.

The musical score consists of three staves of bassoon music. The first staff is in 3/4 time, starting with a quarter note, dynamic mf , and a crescendo. The second staff begins with a eighth note followed by sixteenth notes, dynamic p , and a decrescendo. The third staff begins with a eighth note followed by sixteenth notes, dynamic f , and a crescendo.

59. Gebet a. d. Oper „Der Freischütz“

C. M. v. Weber.

The musical score consists of three staves of bassoon music. The first staff is in 2/4 time, marked 'Langsam.', starting with a eighth note, dynamic p , and a crescendo. The second staff begins with a eighth note, dynamic pp , and a decrescendo. The third staff begins with a eighth note, dynamic p , and a crescendo.

Posaune III.

60. Marsch aus „Deodata“

Maestoso.

Bernh. Anselm Weber.

f

I. II.

decresc.

p

61. Frühlingsschöpfung.

Feierlich.

J. C. Hauff.

62. Das Lied der Deutschen.

(„Deutschland, Deutschland über alles“)

J. Haydn.

63. Morgengebet.

Langsam.

Karl Zöllner.

Posaune III.

64. „Letzte Rose“

(Irisches Volkslied.)

Musical score for "Letzte Rose" in bass clef, 3/4 time, and B-flat key signature. The score consists of four staves of music. The first staff starts with a dynamic *p*. The second staff begins with a dynamic *p* and includes performance markings like >< and <>. The third staff starts with a dynamic *f* and includes a ritardando marking (*rit.*). The fourth staff starts with a dynamic *p* and includes performance markings like <> and <>.

65. Soldatenlied.

(„Steh ich in finst'rer Mitternacht.“)

Volksweise.

Musical score for "Soldatenlied" in bass clef, 3/4 time, and G major key signature. The score consists of two staves of music. The first staff starts with a dynamic *p dim.* and includes performance markings like <> and <>. The second staff includes dynamics *cresc.*, *dim.*, *poco cresc.*, and *dim.*.

66. Weihnachtslied.

(„O du fröhliche, o du selige“)

Volksweise.

Musical score for "Weihnachtslied" in bass clef, common time, and G major key signature. The score consists of two staves of music. The first staff starts with a dynamic *p* and includes a performance marking <>. The second staff includes dynamics *poco cresc.*, *pf*, and *dim.*