

Andante aus dem Fagottkonzert B-Dur, KV 191

für Posaune und Orgel/Klavier

Posaune

Wolfgang Amadeus Mozart (1756-1791)

Bearb.: Friedel W. Böhler

M.: $\text{♩} = \text{ca. } 80$

6

p

9

4

3

11

mp

p

14

ad lib.

18

tr

22

mf

ad lib.

26

p

31

Adagio aus dem Klarinettenkonzert Nr. 1, f-moll, op. 73

Posaune

Carl Maria von Weber (1786-1826)
Bearb.: Friedel W. Böhler

Adagio, ma non troppo

leg. *p*

5

9

13

16

19

22

f *p*

25

f

29

ff *p* ad lib.

32

f poco piu animato

Detailed description: This is a musical score for the Horn part of the Adagio movement from the Clarinet Concerto No. 1 in F minor, Op. 73, by Carl Maria von Weber. The score is in bass clef with a 4/4 time signature. It begins with a dynamic marking of *leg. p* (leggero piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a bracket) and slurs. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes performance instructions such as *ad lib.* (ad libitum) and *poco piu animato* (a little more animated). The piece concludes with a final flourish and a double bar line.

Andante aus dem Fagottkonzert B-Dur, KV 191

für Posaune und Orgel/Klavier

Tenorhorn in B

Wolfgang Amadeus Mozart (1756-1791)

Bearb.: Friedel W. Böhler

M.: ♩ = ca. 80

6 *p*

9

11 *mp* *p*

14 *ad lib.*

18 *tr*

22 *ad lib.* *mf*

26 *p*

30

Adagio aus dem Klarinettenkonzert Nr. 1, f-moll, op. 73

Tenorhorn in B

Carl Maria von Weber (1786-1826)

Bearb.: Friedel W. Böhler

Adagio, ma non troppo

5 *leg. p*

9

13

16

19

22 *f p*

25 *f*

29 *ff p* *ad lib.*

32 *poco piu animato f*

Andante aus dem Fagottkonzert B-Dur, KV 191

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Wolfgang Amadeus Mozart (1756-1791)

Bearb.: Friedel W. Böhler

M.: ♩ = ca. 80

First system of the musical score, measures 1-2. The score is in B major, 3/4 time, and consists of three staves: a single treble clef staff for the horn, and a grand staff (treble and bass clefs) for the organ/piano. The horn part begins with a whole rest. The piano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line features a steady eighth-note accompaniment. Dynamics include *leg.* (legato) and *p* (piano). The word *sim.* (sustained) is written below the bass line.

Second system of the musical score, measures 3-4. The horn part has a whole rest in measure 3 and begins in measure 4 with a quarter note G4. The piano part continues with its eighth-note accompaniment and includes a triplet of eighth notes in measure 3. Dynamics include *p* (piano).

Third system of the musical score, measures 5-7. The horn part has a whole rest in measure 5 and begins in measure 6 with a half note G4. The piano part continues with its eighth-note accompaniment. Dynamics include *p* (piano).

Fourth system of the musical score, measures 8-9. The horn part begins in measure 8 with a quarter note G4. The piano part continues with its eighth-note accompaniment. Dynamics include *p* (piano).

Adagio aus dem Klarinettenkonzert Nr. 1, f-moll, op. 73

Carl Maria von Weber (1786-1826)
Bearb.: Friedel W. Böhler

Adagio, ma non troppo

The first system of the musical score is in 4/4 time and f-moll. It features a clarinet part starting with a rest followed by a melodic line marked *leg. p*. The piano accompaniment consists of a right hand with a simple harmonic accompaniment and a left hand with a steady eighth-note pattern marked *p*.

The second system continues the clarinet melody with a slur and a fermata. The piano accompaniment maintains its rhythmic pattern, with the left hand providing a steady accompaniment.

The third system shows the clarinet part with a slur and a fermata. The piano accompaniment continues with the same rhythmic accompaniment.

The fourth system features a clarinet part with triplet markings (3) and a slur. The piano accompaniment continues with the same rhythmic accompaniment.