

SYMPHONIE No 5

FAGOTTO II

I

Dymitr CHOSTAKOVITCH

à la **Moderato**

5 [1] 6 [2]

2 [3] 6 [4] 7

[5] 3 [6] Vni

Fg. II

[7] *f* *p* *cresc.* [8] *cresc.* $\text{♩} = 84$

[9] *ff* [10] [11] Picc. 7 [12] Vle, Vc. 10 [13] Fg. II

+ *tf* *pp*

[14] *pp*

[15] 8 [16] 6 [17] *p* Cr. 10

Fagotto II - 2

18 *Tb.* 3 *poco animato* 5 19 $\text{♩} = 104$ *Fg. II* *f*

20 2

21 1

22 **Allegro non troppo** 3 4

23 2 *f* *ff* 24

25 $\text{♩} = 132$

26 *f*

27 *poco string.* **Poco sostenuto** 5 8

28 *cresc.* *ff*

29 *f* *ff*

Fagotto II - 3

30

poco string.

31



32



33



34



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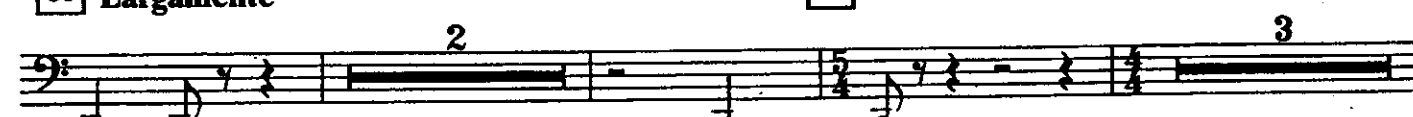


rit.

36

Largamente

37



2

3

in 4

fff

ff

sff

38

molto rit.

in 8



ff

ff

39

Piú mosso

40



2

9

7

rall.

Fagotto II - 4

41 8 42 Fg. I 11 43 Cr. Fg. II *f* *dim.*

44 Moderato 4 45 5 46 4 47 4

ppp

II

48 Allegretto 10 Cr. 2 49 7 50 Fg. II *f marc.*

cresc.

51 52 4 8 53 *f*

54 *marc.*

55 *sf* *p subito*

Fagotto II - 5

56 *cresc.*

ff *ff*

57 58 *rit.* *a tempo* 59

8 2 2 4 *pp*

60 61 *Kb* 62

2 5 10 *rit.* *p*

63 *ff* *Kb*

64 4 9

Fagotto II - 6

65 Fg. I, Cfg.
66
67
68
69 Fg. II

12 12 7 9 Fl., Cl., Vci

70 71

8 72

73 74

f marc.
p. sub.
cresc.
ff
pp
ff

III

75 **Largo** 76 77 78 79 Fl. 4 80

81 *a tempo* 6 Ob., Fg. I 82 Fg. II

rit. **Largamente** *ff* *f*

83 **Poco più mosso** 84 85 86 $\text{♩} = 50$ $\text{♩} = 72$

7 12 10 2 6

poco calando 3 87 Cl., Fg. I, Cfg. 88 5

p *cresc.*

f 89 *cresc.*

ff 90 4 10

91 Fl., Ob., Cl. picc. 92 15

2

94 *ff* 95 96 4 10

6 7

fine Attacca

IV

97 Allegro non troppo

98 $\text{♩} = 104$

accel. poco a poco *f* *fff* *ff*

99 *ff*

100 $\text{♩} = 108$

101 *ff*

102 $\text{♩} = 120$

accel.

103 $\text{♩} = 126$ Più mosso

ff

3

2

CONTRAFAGOTTO

Dymitr CHOSTAKOVITCH

I

Moderato

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31-33, rue Vandrezanne 75013 Paris

Contrafagotto - 2

30 3 *poco string.* 31 5 32 4 33 5 34 8

35 7 *rit.* 36 *Largamente* 37 4 38 *molto* 3

rit. *a tempo* 4 *rall.* 2 39 *Più mosso* 9 40 7 41 8

42 11 43 6 44 *Moderato* 4 45 5 46 4 47 4

II

48 *Allegretto* 12 49 16 51 8 52 8

53 6 54 3 7

55 7 56 3 12

57 *viol. solo* 8 58 2 *rit.* 2 *a tempo* 4 59 8

60 2 *rit.* *a tempo* 4 61 6

FL

Contrafagotto - 3

Cor 62 FL, Ob., Cl.

CFg *ff*

63 3 *ff*

64 4 9

65 Solo *p*

66 11 67 *p*

68 *cresc.*

f

69 4 6 3

Contrafagotto - 4

70 Ttb.

71 CFg.

72 3 6

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74 5

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III

75 **Largo** 76 77 78 79 Fl.

80 *rit.* 81 *a tempo* Ob., Fag. I

82 **Largamente** CFg.

83 *Poco più mosso* 84 85

86 $\text{♩} = 72$ Fl.

Contrafagotto - 5

poco calando [87] ♩ = 50
CFg.

p *cresc.*

[88] *dim.*

p *cresc.* *f*

cresc.

[89] 2

ff

[90] 5 [91] 10 [92] 7 [93] 6 [94] 7 [95] 6 [96] 10

IV

[97] **Allegro non troppo**

f *fff*

acc. poco a poco [98] ♩ = 104

3

Contrafagotto - 6

3

99 100 $\text{♩} = 108$

101 *ff*

102 $\text{♩} = 120$

103 $\text{♩} = 126$

ff

104 Allegro

105 6 106 3

accel.

107

Contrafagotto - 7

108 Poco più mosso **Tr. I** 109

9 7 5 CFg

2 2 110 *f*

cresc. *ff*

111 $\text{♩} = 92$ 3

fff 112 $\text{♩} = 80$ 2 *p*

2 2

113 Poco animato 114 115 Fl. 11

10 11

116 Vn. I 9 117 *dim.* 3 Δ 2 Cor 3 CFg. *ppp*

pp

118 119 120 121 Timpani 2 CFg. *pp*

16 19 16

122 2

Contrafagotto - 8

123

mf tenuto

124

125

f

126

127

128 $\text{♩} = 116$

ff

129

130

molto rit.

131 $\text{♩} = 188$

ff

132

133

134

The musical score is written for Contrabassoon in bass clef. It consists of ten staves of music, numbered 123 to 134. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure 123 starts with a rest, followed by a series of eighth and sixteenth notes. Measure 124 has a *mf tenuto* marking. Measure 125 has an *f* marking. Measure 126 has a *ff* marking. Measure 127 has a *molto rit.* marking. Measure 128 has a tempo marking of $\text{♩} = 116$. Measure 129 has a *ff* marking. Measure 130 has a *molto rit.* marking. Measure 131 has a tempo marking of $\text{♩} = 188$. Measure 132 has a *ff* marking. Measure 133 has a *ff* marking. Measure 134 has a *ff* marking.

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