

# Choral, Fugue, Prélude et Fantaisie

4 Bassoons

Arr.: Kurt Sturzenegger

**Johann Sebastian Bach**

EMR 55278

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# Choral, Fugue, Prélude et Fantaisie

## 1. Choral

Johann Sebastian Bach

Arr.: Kurt Sturzenegger

(Wie schön leuchtet der Morgenstern)

Musical score for Bassoon, measures 1-4. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked *f (mp)*. The music consists of four staves, each labeled "Bassoon".

Musical score for Bassoon, measures 5-8. The score is written in bass clef with a key signature of two flats and a common time signature. The tempo is marked *mf*, *p*, and *mp*. The music consists of four staves.

Musical score for Bassoon, measures 9-12. The score is written in bass clef with a key signature of two flats and a common time signature. The tempo is marked *mf* and *f*. The music consists of four staves.

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# 2. Fugue

(Andante maestoso)

Musical score for measures 1-8. The score is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It features four staves. The first staff is mostly silent. The second staff begins with a melody in measure 8, marked *mf*. The third staff begins with a melody in measure 1, marked *mp*, and continues with a more active line, marked *mf* in measure 8. The fourth staff provides a bass line, marked *mp* in measure 1 and *mf* in measure 8.

Musical score for measures 9-15. The first staff has a melody marked *mf* in measure 9, which becomes more complex and includes a trill-like figure in measure 15, marked with a wavy line and *mf*. The second staff continues the melody from the first staff, marked *mp* in measure 10. The third and fourth staves continue their respective parts, with the third staff marked *mp* in measure 10.

Musical score for measures 16-23. The first staff has a melody marked *mf* in measure 16, which then changes to *p* in measure 20. The second staff has a melody marked *mf* in measure 16, which changes to *p* in measure 20 and *mp* in measure 22. The third staff has a melody marked *mf* in measure 16, which changes to *p* in measure 20 and *cresc.* in measure 22. The fourth staff has a bass line marked *mf* in measure 16, which changes to *p* in measure 20 and *cresc.* in measure 22.

Musical score for measures 24-31. The first staff has a melody marked *f* in measure 24, which then changes to *rit.* in measure 28. The second staff has a melody marked *mf* in measure 24, which changes to *poco f* in measure 25 and *f* in measure 26. The third staff has a melody marked *mf* in measure 24, which changes to *f* in measure 26. The fourth staff has a bass line marked *mf* in measure 24, which changes to *f* in measure 26.

### 3. Prélude et Fantaisie

(Grave)

Musical score for measures 1-8, marked (Grave) and *mf(f)*. The score consists of four staves in a 3/4 time signature. The first staff has a first ending bracket over measures 7-8, and a second ending bracket over measures 9-10. The dynamics are marked *mf(f)* on each staff.

♩ = 104

poco rit. (Allegro)

Musical score for measures 9-17, marked *poco rit.* (Allegro) and *mp*. The score consists of four staves. The first staff has a first ending bracket over measures 10-11 and a second ending bracket over measures 12-13. The dynamics are marked *mp* on the first and third staves.

18

Musical score for measures 18-25, marked *mf*. The score consists of four staves. The first staff has a first ending bracket over measures 19-20 and a second ending bracket over measures 21-22. The dynamics are marked *mf* on the first and second staves.

26

Musical score for measures 26-33, marked *p*. The score consists of four staves. The first staff has a first ending bracket over measures 27-28 and a second ending bracket over measures 29-30. The dynamics are marked *p* on the first, second, and fourth staves.

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EMR 19042	GERSHWIN, George	I Got Plenty O' Nuttin'
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EMR 19055	GERSHWIN, George	Swanee
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