

Anton Bruckner  
Symphony No. 5 in B<sup>b</sup> Major

Fagott 1

1. SATZ

Introduktion

Adagio

*Vcl. Kb. pizz pp*

2 10 3 *Kl. Kb. pizz. ff marc.* *stacc.*

2 20 3 *ff marc.* *stacc.* 4 30 1

**A** *Ob. pp poco a poco cresc.* *p poco cresc.* **Bewegter (im künftigen Allegro-Tempo)**

40 *ff* **Ursprüngliches Adagio**

50 **B** *Allegro* 9 60 10 70 7 *ff*

80

90 9 100 1 C 9 110 5 2

**D** *Tempo I* 3 120 7 *ritenuto* 3 130 1 *a Tempo (Klar. 1)* 9 140 5 **E**

*Viol. I pp cresc.* *Kb. pizz pp* *pp* *pp* 150 7 160

Bruckner — Symphony No. 5 in Bb Major

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Fagott 1

2

Musical score for Bassoon 1, measures 170-230. The score is written in bass clef with a key signature of two flats (Bb major). It includes dynamic markings such as *p*, *ff*, *cresc.*, *mf*, *ff marc.*, *sempre ff*, *ff marc.*, *p poco a poco cresc.*, *mf sempre cresc.*, and *ff sempre ff*. Measure numbers 170, 180, 190, 200, 210, 220, and 230 are indicated in boxes. There are also some performance instructions like *Hr. 1, 2* and *pp*.

Tempo von der Introduction

Musical score for Bassoon 1, measures 240-300. The score is written in bass clef with a key signature of two flats (Bb major). It includes dynamic markings such as *ff marc.*, *stacc.*, *Allegro*, *Adagio*, *ff marc.*, *stacc.*, *Allegro*, *ff*, *cresc.*, *ff marc.*, *ff*, and *p*. Measure numbers 240, 250, 260, 270, 280, 290, and 300 are indicated in boxes. There are also some performance instructions like *Val. piaz. pp* and *stacc.*.

M *stacc sempre*  
*ff* *sempre ff* *ff*

310 *stacc.* *(pp)*

N *sf* *fff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fff* *sf* *sf*

320 330 *sf* *sf* *pp* *cresc.* *mf cresc* *Hr 1.2*

340 350 3 *ff marc.*

360 *f cresc. sempre* *ff* *ff marc.*

370 380 1 P 6 2 *ff marc.*

Tempo I  
Q *Viol 1 p cresc.* *pp* *p cresc.* *f*

390 400 3 *a Tempo* 6 R 1 410 10 420 1 *Kb pp piaz* *ppp* *mf* S

430 3 *cresc* *mf* 5 440 1

T *ff*

450 U 7 460 1 V 2 *mf*

470 W 4 *ff*

Fagott 1

4

X 1 *sempre ff* **480** 1 *Y* 2

*ff* *Fag. I.* *ff* *marcato legato*

**490** *Z*

*p poco a poco cresc.* *mf (cresc.)* *fff*

**500**

**510**

2. SATZ. ADAGIO

Sehr langsam

*Obf p dolce* *mf* **10** *p dolce*

*cresc.* **6** *A* **1** **20** **10** **30** **1** *B* **9** **40** **1** *Sehr kräftig, markig*

*Viol. I cresc* *p* *cresc.* *dim.*

**3** **50** **5** *C* *pp* *fl. 1* **2** **60** **1** *f cresc.*

*ff* **3** **70** **1** *D* **2** *mf dim.* *fl.*

*p* *mf* **1** **80** **1** *pp*

*pp* **1** *E* *ff marc sempre* *ff* *ff marc.*

2 *ff* *ff*

6 2 *ff* *f* 100 7 F 3 110 5

(Klar1) 4 *mf* *cresc.* *mf cresc.* *f*

5 130 1 G *p* *ff*

140 10 150 3 *Ob.1* *pp*

Beinahe Melodie im gleichen Rhythmus wie im

1 3 160 3 H *pp* *pp* *p*

Allabreve-Takte, jedoch langsamer

170 5 *(p)* *pp poco a poco cresc.* *ff (legato)* *dim.* *p*

I 180 4 *ff*

K *Pos 3 poco a poco cresc.* 190 *pp* *ff*

I 1 1 *ff*

M 200 9 210 2 *dim.* *p*



Bedeutend langsamer

Ob. *p* [190] *p* 1 2 3 4 5 6  
7 8 9 [200] 10 11 12 13 G 5  
*pp* *dim. sempre* [210] 10 [220] 1 H 5  
Ob. *mf* *sempre cresc.* [230] *f cresc. ritardando* Schnell wie anfangs *ff*  
J 3 [240] 1 4 K 5 [250] 3 Viol. *p*  
*mf* *cresc.* [260] *ff*  
Bedeutend langsamer *cresc.* 3 [270] 1 Viol. *ff* *ff*  
Allmählich wieder ins schnelle Tempo  
[280] 4 [290] 1 L  
(*dim.*) *ff* 4  
*mf* 1 [300] 1 *f* *ff* 2  
[310] 1  
*sempre cresc.* [320] 3 M 7 [330] *ff*  
N [340] 9 [350] 5 0 *ff* Kb. *ff* 2 [360] 3 *ff* 1 *ff* 1  
1 [370] 2 3 4 5 6 7 8 9 10 11 [380] 12 *ff*

Fagott 1

8

Trio im gleichen Tempo

9 10 10 20 1 A 9 30 3 B 7 40 1 50 4 C 5 60 3 70 10 80 7 D 3 90 10 100 7 E 3 110 10 120 9 F 1 130 10 140 8

*mf cresc.* *dim.* *pp* *pp?*

Scherzo da capo

FINALE

Adagio 9 10 1 1 Allegro moderato Allegro 7 20 2 Allegro moderato Adagio 3

Allegro moderato (a tre Thema) 1 30 1 A 9 40 2 Viol. I 50 3 60 ff *sempre ff* dim. pp 1 B 3 70 9 80 pp pp? p cresc. cresc. Fl Ob

Etwas mehr langsamer Früheres Tempo



110 *f* *sempre f* *f dim.* *p dim.*

120 *p* *f* *cresc.*

130 *Viol. 2 pizz.* *ff marc sempre*

140 *sempre ff*

150 *ff sempre marc.*

160 *Vcl. Kb.* *ppp*

170 *ppp*

180 *ppp*

190 *ppp*

200 *ppp*

210 *ppp*

220 *ppp*

230 *ppp*

240 *fl. b $\flat$  b $\flat$  b $\flat$*  *Klar. cresc.* *pp* *ppp*

250 *f marc.* *(cres. sempre)*

260 *f marc.* *dim.* *p* *cresc.*

270 *Vi =  $\text{♩}$  (bis Q)* *ff*

280 *Hr 12* *ff* *pp*



*S* Etwas langsamer

410 *poco a poco cresc.* (*p*)(*cresc.*) *mf* 1

*mf* 2 420 1 *mf* 1 *f* 1 *p* 1

430 2 *pp* *cresc.* *pp* *poco a poco cresc.* (1)

*ff* (1) (1) (1) 440 *ff* 1

U 6 450 8 *Pos. 3 cresc.* *mf* 460 *ff* 1

470 1

*ff*

480 *sempre ff*

3 490 6 W 4 500 2 *dim.* *p* *ff* *mf* *ff*

1 510 8 *ff* *p* 520 *p*

X 2 2 530 2 Y 8 *ff* *ff*

Bruckner — Symphony No. 5 in Bb Major

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Fagott 1

540 Ob.  
pp p cresc. mf

550 4

560 f (cresc.) ff

570 fff sempre fff

580 fff sempre

Choral bis zum Ende fff

590 fff fff

600 fff sempre fff

610

620

630 marc

Detailed description: This page contains the musical score for the first Bassoon part of Bruckner's Symphony No. 5, measures 540 through 630. The score is written in bass clef with a key signature of two flats (Bb major). It features various dynamics including *pp*, *p*, *cresc.*, *mf*, *f*, *ff*, *fff*, and *sempre fff*. Performance markings include accents, slurs, and a *marc* (marcato) instruction at the end. Measure numbers 540, 550, 560, 570, 580, 590, 600, 610, 620, and 630 are clearly marked in boxes. The score includes parts for Oboe (Ob.) and Flute (Fl.) in the upper staves, and a 'Choral' section in the lower staves.

Anton Bruckner  
Symphony No. 5 in B<sup>b</sup> Major

Fagott 2

1. SATZ

Introduktion

Adagio

Vcl Kb. pizz

5 10 3 Vc Kb  
pp pizz

stacc. ff marcato 2 20 3 ff marc. stacc. ...

Bewegter (im künftigen Allegro-Tempo)  
4 30 1 A 4 Ob P poco cresc.  
pp poco a poco cresc

Ursprüngliches Adagio  
ff

50 B Allegro 60 10 70 7 Ob ff

80

90 9 100 1 C 9 110 5 ritardando 2

D Tempo I 120 7 rilenuto 130 1 a Tempo (Klar 1) 9 140 5

E Viol 1 1 150 7 Kb. pizz Horn 1  
pp cresc PPP

160 *p* *p* *ff* *p* 170

*cresc.* *mf* *sempre ff* *ff marc.* 180 190 5

*p poco a poco cresc.* *mf sempre cresc.* *H* *sempre ff* 200

1 210 10

220 5 I (Flöte) 5 230 7 *Tempo von der Introduction Adagio*

*vel. pizz. Kb. pp*

240 *stacc.* *ff marc.* *Allegro* 3 *Adagio* 250 7

*Fl.* *stacc.* 260 *Allegro* 5 K *ff*

270 *ff* *p*

1 280 3 *L* *stacc.* 1 *cresc.* *ff marc.*



460 1 V 2 *f* *ff*

470 *ff sempre ff*

480 1 *marcato* *p poco a poco cresc.*

490 *mf (cresc.)* *fff*

500

510

### 2. SATZ. ADAGIO

Sehr langsam *p dolce* 10 *cresc.* 6 A 1 20 10 30 1

Sehr kräftig, markig 8 *cresc.* 9 40 1 *p* *cresc.*

*dim.* 3 50 5 C 2 1. *pp* 2 60 1 *f cresc.*

*ff* 3 70 1 D 2 *mf dim* *Fl. Ob.* *p*

1 80 5 E *ff marcato sempre*



90 *ff* *ff marc* *ff* 6 6 2

100 7 F 3 110 9 *f* *Klar* *p* 120 *cresc*

130 1 *mf* *f* 5

6 *p* *ff*

140 10 150 4 (Fag.1) 6 160 3 *(dim)* *Beinahe Melodie im gleichen* *Fag.1* *p*

Rhythmus wie im Allabreve-Takte, jedoch langsamer

170 *pp poco a poco cresc* *ff (legato)* *dim.*

180 5 I *p* *ff*

190 4 K 2 *ff*

200 M 9 210 2 *ff* *dim.* *p*



200 10 11 12 13 G 5 210 10 220 1 H 5  
*dim. sempre*

Ob. *mf* *sempre cresc.* 230 *f cresc.* *ritard.* Schnell wie anfangs *ff* J

3 240 1 4 K 5 250 3 *mf* *cresc.* *Bedeutend* 3

Langsamer 270 1 *Viol. I.* *cresc.* *ff* *(dim.)* *ff* *f* *(dim.)* Allmählich wieder ins schnelle Tempo *(dim.)*

280 4 2 290 1 L 4

1 300 1 2 *f* *ff*

310 1 320 3

M 7 330 *sempre cresc.* *ff* (*>*) *ff*

N 340 9 350 5 0 *ff* 2

360 3 1 1 1 1 1 370 2 3 *ff*

4 5 6 7 8 9 10 11 380 12 1

Trio im gleichen Tempo

Scherzo da capo

# FINALE

110 *f dim.* *p dim.* 120 (Fig. 1) *f* *cresc.* 130 5 *ff sempre marc.* 140 *sempre ff* 150 *ff sempre marc.* 160 10 190 1 *Vc. Kb.* *ppp* H 5 180 10 190 10 200 10 210 1 I 9 220 3 K 7 230 10 240 2 *ff* *bd* *bd* *pp* *Ki.* *cresc.* 2 250 3 *ppp* *f marc.* (*cresc. sempre*) 1 260 1 *f marc.* *dim.* *Vi* (bis  $\text{O}$ ) 270 L 7 *p* *cresc.*

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Fagott 2

280 *ff* *Hr. 1, 2 3, 4 ff* *6* *290*

*mf* *2* *2*

*300* *6 M 4* *310* *4* *1 N 5* *320* *5* *Fg. 1 mf* *Hr. 1, 2 3, 4 ff v*

*330* *3 0 2* *Pos. 3 ff >* *ff* *fff*

*340* *8* *350* *1 P 6* *360* *6* *Pos. 2 ff* *ff*

*370* *Hr. 1, 2 p* *mf* *f >* *fff* *Q* *fff*

*380* *fff sempre*

*molto riten.*

*390* *1* *dim p pp dim ppp ppp*

*a Tempo* *R* *2* *400* *10* *410* *Fg. 1 poco a poco cresc* *(p)(cresc.)*

*Etwas langsamer*

5 *mf* *mf* *mf*

*f* *pp*

*pp* *poco a poco cresc.*

*ff*

*Pos. 3 mf cresc.* *ff*

*ff*

*sempre ff*

*dim.*

*ff* *ff*

*sempre ff*

(Fig. 1)

Bruckner — Symphony No. 5 in Bb Major

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Fagott 2

550 *cresce sempre*

560 *f (cresc.) ff*

570 *fff sempre fff*

580 *fff sempre* *Ghoral bis zum Ende fff* *fff sempre*

590 *fff* *fff*

600 *fff* *sempre fff*

610

620 *marcato*

630

Detailed description: This page contains the musical score for the second Bassoon part in Bruckner's Symphony No. 5, measures 550 through 630. The score is written in bass clef with a key signature of two flats (Bb major). It features various dynamics including *fff*, *ff*, *f*, and *marcato*. Performance instructions such as *cresce sempre* and *sempre* are present. A vocal line with the lyrics "Ghoral bis zum Ende" is included in measures 580-590. Measure numbers 550, 560, 570, 580, 590, 600, 610, 620, and 630 are boxed. The score includes numerous slurs, accents, and fingerings.