

Ludwig van Beethoven
Fantasia in C Minor "Choral Fantasy"

FAGOTTO I.

Phantasia. **Adagio.** **Solo.** 16 8 **FINALE.** **Allegro.** **Tutti.** **Solo.** **Tutti.** **Solo.**

Tutti. **pp** 4 2 4 2 1 **Tutti.** **Meno Allegro.** 6 **Tutti.** **solo.** *dolce*

Solo. 13 15 15 3 **Tutti.** *f* *più f* **Solo.** 21 **Allegro molto.** **Tutti.** **Solo.1** **Tutti.** **Solo.2**

Tutti. **f** **Solo.** 19 **Tutti.** **Solo.** **Tutti.** **Solo.** **Tutti.** 26 **Solo.** *p cresc.*

f 2 **f** 2 **f** 2 **f** 2

1 1 6

Beethoven — Choral Fantasy

2

FAGOTTO I.

Adagio, ma non troppo.

Musical score for the first section of the Choral Fantasy for Bassoon I. It consists of four staves of music in bass clef, key of D major, and 6/8 time. The first staff begins with the tempo marking 'Adagio, ma non troppo.' and the dynamic 'dolce p'. The music features a melodic line with eighth-note patterns and some triplet markings. The second staff continues the melody with a 'p' dynamic. The third and fourth staves show a more rhythmic, eighth-note pattern with a 'dim.' marking and a 'pp' dynamic at the end of the section.

Marcia, assai vivace.

Musical score for the second section of the Choral Fantasy for Bassoon I. It consists of eight staves of music in bass clef, key of D major, and 2/4 time. The section begins with a 'Tutti.' marking and a 'pp' dynamic. The music is characterized by a rhythmic eighth-note pattern. There are several dynamic changes, including 'f' and 'sf'. The section includes markings for 'Solo.' and 'Tutti.' multiple times. A 'dim.' marking is present. The section concludes with a 'Solo.' marking, a 'più p' dynamic, and a 'pp' dynamic. The tempo changes to 'Allegro.' with a '3' marking.

Allegretto, ma non troppo.

Musical score for the third section of the Choral Fantasy for Bassoon I. It consists of two staves of music in bass clef, key of D major, and 2/4 time. The section begins with the tempo marking 'Allegretto, ma non troppo.' and a 'Solo.' marking with a '25' measure number. The music features a melodic line with eighth-note patterns and some triplet markings. The second staff continues the melody with a 'Tutti.' marking and a 'f' dynamic. The section concludes with a 'sf' dynamic and a 'cresc. sf' marking.

Beethoven — Choral Fantasy

FAGOTTO I.

più f

p Solo.

15 *p cresc.*

Presto. *f*

1 1

più f

ff

15 *p cresc.*

f

1 1

più f *ff*

ff

Ludwig van Beethoven
Fantasia in C Minor "Choral Fantasy"

FAGOTTO II.

FINALE.

Adagio.
Solo. 16

Allegro.
Tutti. Solo.

Tutti. Solo.

Phantasie. 



Meno Allegro.









Allegro molto.













Beethoven — Choral Fantasy

2

FAGOTTO II.

Adagio, ma non troppo.

Adagio, ma non troppo. Musical score for Bassoon II, starting with a treble clef, key signature of one sharp (F#), and 6/8 time signature. The score consists of five staves. The first staff begins with a *dol. p* dynamic and includes a triplet of eighth notes. The second staff continues with a triplet of eighth notes and a *p* dynamic. The third and fourth staves feature a dense texture of sixteenth notes. The fifth staff concludes with a *dim.* dynamic, a *pp* dynamic, and a 6-measure rest, ending with a double bar line and a 2/4 time signature change.

Marcia, assai vivace.

Tutti.

Marcia, assai vivace. Musical score for Bassoon II, starting with a bass clef, key signature of one flat (Bb), and 2/4 time signature. The score consists of five staves. The first staff begins with a *f* dynamic. The second staff continues with a *f* dynamic. The third staff features alternating *Solo. 1* and *Tutti.* markings with *sf* dynamics. The fourth staff continues with *sf* dynamics and a *dim.* dynamic. The fifth staff concludes with *Solo. II* and *19* markings, and dynamics of *p*, *più p*, and *pp*.

Allegro.

Allegretto, ma non troppo.

Allegro. Musical score for Bassoon II, starting with a bass clef, key signature of one flat (Bb), and 3/4 time signature. The score consists of three staves. The first staff begins with a *Solo.* marking and dynamics of *p* and *più p*, with measures 3 and 5 indicated. The second staff continues with a *Solo.* marking and dynamics of *pp* and *f*, with measures 15 and 25 indicated. The third staff concludes with a *Tutti.* marking and dynamics of *sf* and *cresc. sf*.

Beethoven — Choral Fantasy

FAGOTTO II.

Solo. 15

p *p cresc.* **Presto.** *f* **1**

più f *ff* **1**

p cresc. *f* **15** **1**

più f *ff* **1**