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Quatuor pour flûte, violon, alto et basse

Munic, [ca. 1820]

Bass

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J. Wasserman, op. 18

Basso

Quatuor *Lento* $\text{♩} = 108$

Basso

Quatuor *Lento* $\text{♩} = 108$

decresc.

cresc.

Allo. non tanto *p. pia.*

arco

arco

solo

wood.



Basso.

Handwritten musical score for Basso, page 2. The score consists of 12 staves of music in common time, 3/4 time, and 2/4 time. The key signature varies between G major and A major. The music includes dynamic markings (e.g., >p, f, pp, dim., solo), articulation marks (e.g., sforzando, accents), and performance instructions (e.g., mezzo, 190). The basso part is the only one explicitly labeled, though other voices are present in the score.

Basso

Handwritten musical score for Basso (Bassoon) in 3/4 time, treble clef. The score consists of 12 staves of music. The first 11 staves are in common time (indicated by a 'C') and the last staff is in 2/4 time (indicated by a '2'). The music includes various dynamics and performance instructions:

- Staff 1: *pizz.*, *arco*, *f*
- Staff 2: *mf*
- Staff 3: *mf*
- Staff 4: *mf*
- Staff 5: *mf*
- Staff 6: *mf*
- Staff 7: *mf*
- Staff 8: *poco ritard. e dim.*, *a tempo*
- Staff 9: *ritard.*

Basso.

Cantabile

1. *p* *cresc.* *si*

2. *p* *cresc.*

3. *p* *cresc.*

4. *p*

5. *p*

6. *p*

7. *p*

8. *p*

9. *p* *cresc.* *tempo I.*

10. *s* *p* *s*

11. *s* *p* *s*

12. *s* *p* *s*

13. *s* *p* *s*

14. *s* *p* *s*

15. *s* *p* *s*

16. *s* *p* *s*

17. *s* *p* *s*

18. *s* *p* *s*

19. *s* *p* *s*

20. *s* *p* *s*

21. *s* *p* *s*

22. *s* *p* *s*

23. *s* *p* *s*

24. *s* *p* *s*

25. *s* *p* *s*

26. *s* *p* *s*

27. *s* *p* *s*

28. *s* *p* *s*

29. *s* *p* *s*

30. *s* *p* *s*

31. *s* *p* *s*

32. *s* *p* *s*

33. *s* *p* *s*

34. *s* *p* *s*

35. *s* *p* *s*

36. *s* *p* *s*

37. *s* *p* *s*

38. *s* *p* *s*

39. *s* *p* *s*

40. *s* *p* *s*

41. *s* *p* *s*

42. *s* *p* *s*

43. *s* *p* *s*

44. *s* *p* *s*

45. *s* *p* *s*

46. *s* *p* *s*

47. *s* *p* *s*

48. *s* *p* *s*

49. *s* *p* *s*

50. *s* *p* *s*

51. *s* *p* *s*

52. *s* *p* *s*

53. *s* *p* *s*

54. *s* *p* *s*

55. *s* *p* *s*

56. *s* *p* *s*

57. *s* *p* *s*

58. *s* *p* *s*

59. *s* *p* *s*

60. *s* *p* *s*

61. *s* *p* *s*

62. *s* *p* *s*

63. *s* *p* *s*

64. *s* *p* *s*

65. *s* *p* *s*

66. *s* *p* *s*

67. *s* *p* *s*

68. *s* *p* *s*

69. *s* *p* *s*

70. *s* *p* *s*

71. *s* *p* *s*

72. *s* *p* *s*

73. *s* *p* *s*

74. *s* *p* *s*

75. *s* *p* *s*

76. *s* *p* *s*

77. *s* *p* *s*

78. *s* *p* *s*

79. *s* *p* *s*

80. *s* *p* *s*

81. *s* *p* *s*

82. *s* *p* *s*

83. *s* *p* *s*

84. *s* *p* *s*

85. *s* *p* *s*

86. *s* *p* *s*

87. *s* *p* *s*

88. *s* *p* *s*

89. *s* *p* *s*

90. *s* *p* *s*

91. *s* *p* *s*

92. *s* *p* *s*

93. *s* *p* *s*

94. *s* *p* *s*

95. *s* *p* *s*

96. *s* *p* *s*

97. *s* *p* *s*

98. *s* *p* *s*

99. *s* *p* *s*

100. *s* *p* *s*

101. *s* *p* *s*

102. *s* *p* *s*

103. *s* *p* *s*

104. *s* *p* *s*

105. *s* *p* *s*

106. *s* *p* *s*

107. *s* *p* *s*

108. *s* *p* *s*

109. *s* *p* *s*

110. *s* *p* *s*

111. *s* *p* *s*

112. *s* *p* *s*

113. *s* *p* *s*

114. *s* *p* *s*

115. *s* *p* *s*

116. *s* *p* *s*

117. *s* *p* *s*

118. *s* *p* *s*

119. *s* *p* *s*

120. *s* *p* *s*

121. *s* *p* *s*

122. *s* *p* *s*

123. *s* *p* *s*

124. *s* *p* *s*

125. *s* *p* *s*

126. *s* *p* *s*

127. *s* *p* *s*

128. *s* *p* *s*

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131. *s* *p* *s*

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133. *s* *p* *s*

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135. *s* *p* *s*

136. *s* *p* *s*

137. *s* *p* *s*

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141. *s* *p* *s*

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144. *s* *p* *s*

145. *s* *p* *s*

146. *s* *p* *s*

147. *s* *p* *s*

148. *s* *p* *s*

149. *s* *p* *s*

150. *s* *p* *s*

151. *s* *p* *s*

152. *s* *p* *s*

153. *s* *p* *s*

154. *s* *p* *s*

155. *s* *p* *s*

156. *s* *p* *s*

157. *s* *p* *s*

158. *s* *p* *s*

159. *s* *p* *s*

160. *s* *p* *s*

161. *s* *p* *s*

162. *s* *p* *s*

163. *s* *p* *s*

164. *s* *p* *s*

165. *s* *p* *s*

166. *s* *p* *s*

167. *s* *p* *s*

168. *s* *p* *s*

169. *s* *p* *s*

170. *s* *p* *s*

171. *s* *p* *s*

172. *s* *p* *s*

173. *s* *p* *s*

174. *s* *p* *s*

175. *s* *p* *s*

176. *s* *p* *s*

177. *s* *p* *s*

178. *s* *p* *s*

179. *s* *p* *s*

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181. *s* *p* *s*

182. *s* *p* *s*

183. *s* *p* *s*

184. *s* *p* *s*

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186. *s* *p* *s*

187. *s* *p* *s*

188. *s* *p* *s*

189. *s* *p* *s*

190. *s* *p* *s*

191. *s* *p* *s*

192. *s* *p* *s*

193. *s* *p* *s*

194. *s* *p* *s*

195. *s* *p* *s*

196. *s* *p* *s*

197. *s* *p* *s*

198. *s* *p* *s*

199. *s* *p* *s*

200. *s* *p* *s*

201. *s* *p* *s*

202. *s* *p* *s*

203. *s* *p* *s*

204. *s* *p* *s*

205. *s* *p* *s*

206. *s* *p* *s*

207. *s* *p* *s*

208. *s* *p* *s*

209. *s* *p* *s*

210. *s* *p* *s*

211. *s* *p* *s*

212. *s* *p* *s*

213. *s* *p* *s*

214. *s* *p* *s*

215. *s* *p* *s*

216. *s* *p* *s*

217. *s* *p* *s*

218. *s* *p* *s*

219. *s* *p* *s*

220. *s* *p* *s*

221. *s* *p* *s*

222. *s* *p* *s*

223. *s* *p* *s*

224. *s* *p* *s*

225. *s* *p* *s*

226. *s* *p* *s*

227. *s* *p* *s*

228. *s* *p* *s*

229. *s* *p* *s*

230. *s* *p* *s*

231. *s* *p* *s*

232. *s* *p* *s*

233. *s* *p* *s*

234. *s* *p* *s*

235. *s* *p* *s*

236. *s* *p* *s*

237. *s* *p* *s*

238. *s* *p* *s*

239. *s* *p* *s*

240. *s* *p* *s*

241. *s* *p* *s*

242. *s* *p* *s*

243. *s* *p* *s*

244. *s* *p* *s*

245. *s* *p* *s*

246. *s* *p* *s*

247. *s* *p* *s*

248. *s* *p* *s*

249. *s* *p* *s*

250. *s* *p* *s*

251. *s* *p* *s*

252. *s* *p* *s*

253. *s* *p* *s*

254. *s* *p* *s*

255. *s* *p* *s*

256. *s* *p* *s*

257. *s* *p* *s*

258. *s* *p* *s*

259. *s* *p* *s*

260. *s* *p* *s*

261. *s* *p* *s*

262. *s* *p* *s*

263. *s* *p* *s*

264. *s* *p* *s*

265. *s* *p* *s*

266. *s* *p* *s*

267. *s* *p* *s*

268. *s* *p* *s*

269. *s* *p* *s*

270. *s* *p* *s*

271. *s* *p* *s*

272. *s* *p* *s*

273. *s* *p* *s*

274. *s* *p* *s*

275. *s* *p* *s*

276. *s* *p* *s*

277. *s* *p* *s*

278. *s* *p* *s*

279. *s* *p* *s*

280. *s* *p* *s*

281. *s* *p* *s*

282. *s* *p* *s*

283. *s* *p* *s*

284. *s* *p* *s*

285. *s* *p* *s*

286. *s* *p* *s*

287. *s* *p* *s*

288. *s* *p* *s*

289. *s* *p* *s*

290. *s* *p* *s*

291. *s* *p* *s*

292. *s* *p* *s*

293. *s* *p* *s*

294. *s* *p* *s*

295. *s* *p* *s*

296. *s* *p* *s*

297. *s* *p* *s*

298. *s* *p* *s*

299. *s* *p* *s*

300. *s* *p* *s*

301. *s* *p* *s*

302. *s* *p* *s*

303.

Basso.

*Adagio con
molto espressione*

p - 88

5

Basso.

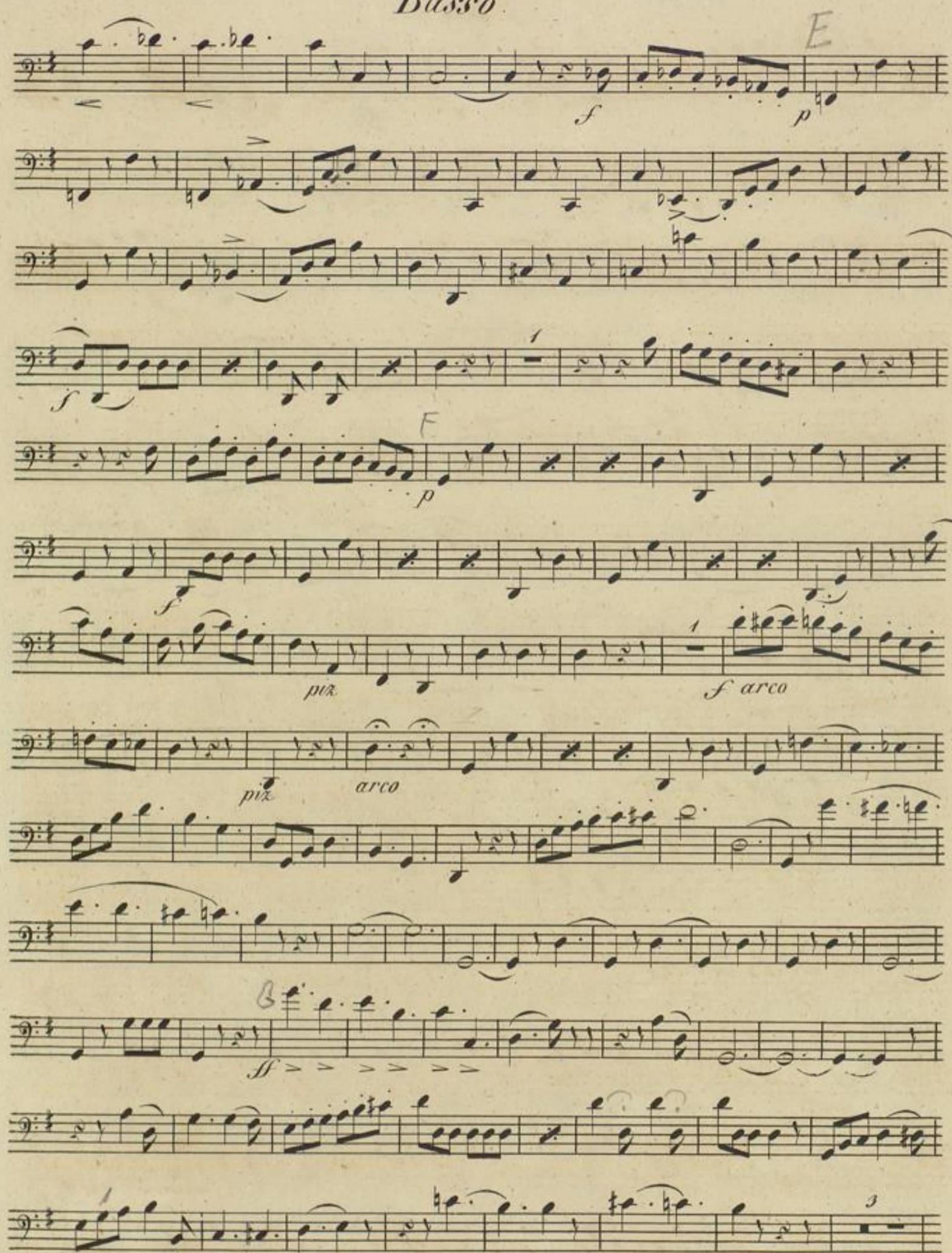
Handwritten musical score for Basso, featuring ten staves of music in various keys and dynamics. The score includes markings such as 'cresc.', 'dim.', 'E', 'F', and 'Presto 144'.

Rondo.

Handwritten musical score for Rondo, featuring three staves of music in 6/8 time, marked 'p' and 'pizz.'

Basso:

Handwritten musical score for Basso (Bassoon) in 9/8 time. The score consists of 12 staves of music, each with a bass clef. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included, such as *f arco*, *p*, *f*, *B*, *C*, *D*, and *an*. The score is written on aged, yellowish paper.

Basso

Basso

Handwritten musical score for basso, consisting of 12 staves of music in common time. The score is written on five-line staves. Various dynamics and markings are present, including *ff*, *ff* (fortissimo), *pp* (pianissimo), *MAX*, and *sf* (sforzando). The music features a mix of eighth and sixteenth-note patterns, with some staves showing more complex rhythmic structures. The score is written in black ink on aged paper.

Basso.

10

Basso

Handwritten musical score for Basso and Tromba. The score consists of two systems of music. The top system is for Basso, starting with a treble clef, a key signature of one sharp, and a common time signature. The music includes various note heads, stems, and rests, with dynamic markings like *pianissimo* (pp), *mezzo-forte* (mf), *fortissimo* (f), and *trill*. The bottom system is for Tromba, starting with a bass clef, a key signature of one sharp, and a common time signature. The music includes note heads, stems, and rests, with dynamic markings like *pianissimo* (pp), *mezzo-forte* (mf), *fortissimo* (f), and *trill*. The score is written on five-line staves.