

Frühlingsopferwalzer

Cornelius Hirsch

Moderato (in fließenden Dreiern)

1. Fagott

2. Fagott

3. Fagott

4. Fagott

Kontrafagott

p

p

p

The first system of the score is for five parts: 1. Fagott (Alto), 2. Fagott (Bass), 3. Fagott (Bass), 4. Fagott (Bass), and Kontrafagott (Bass). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is Moderato, and the style is 'in fließenden Dreiern' (in flowing triplets). The first four parts have a dynamic marking of *p* (piano). The music consists of a series of eighth notes, some beamed together in groups of three, with long slurs over the phrases. The Kontrafagott part is mostly rests.

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

8

8

8

The second system continues the music for the same five parts. The first three parts (1. Fg., 2. Fg., 3. Fg.) have an octave marking of 8. The music continues with similar triplet patterns and slurs. The Kontrafagott part remains mostly silent.

Tempo di valse

1. Fg. 15 *mf*

2. Fg. 15 *mf*

3. Fg. 15 *mf*

4. Fg. *mf*

K.-Fag. *mf*

1. Fg. 21 *mp* *f*

2. Fg. 21 *mp* *f*

3. Fg. 21 *mp* *f*

4. Fg. *f*

K.-Fag. *f*

27

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

33

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

p

pp

p

pp

p

39

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

pp

pp

46

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

p *f*

p *f*

f

mf *f*

52

1. Fg. *p* *ppp*

2. Fg. *p* *ppp*

3. Fg. *p* *ppp*

4. Fg. *p* *pp*

K.-Fag. *p* *pp*

58

1. Fg. *f*

2. Fg. *f*

3. Fg. *f*

4. Fg. *f*

K.-Fag. *f*

poco meno

63

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

mp

mp

mp

mp

69

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

p

pp

pp

75

1. Fg. *mf*

2. Fg. *mf*

3. Fg. *pp*

4. Fg. *pp*

K.-Fag.

81

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

86

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

91

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

1. Fg. *104^b*

2. Fg. *104^b*

3. Fg. *104*

4. Fg.

K.-Fag.

fff

fff

fff

fff

fff

1. Fg. *109*

2. Fg. *109*

3. Fg. *109*

4. Fg.

K.-Fag.

p

p

p

116

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

p

121

1. Fg.

2. Fg.

3. Fg.

4. Fg.

K.-Fag.

mf

mf

mf

mf

f

1. Fg. *f* 126

2. Fg. *f* 126

3. Fg. *f* 126

4. Fg. *f*

K.-Fag. *f*

The musical score consists of five staves. The first four staves are for Flutes (1. Fg., 2. Fg., 3. Fg., 4. Fg.) and the fifth is for Bassoon (K.-Fag.). The music is written in bass clef. The first three staves have a dynamic marking of *f* and a rehearsal mark of 126. The notes are mostly quarter notes with stems pointing up, often beamed together in pairs. The fourth staff has a dynamic marking of *f* and features a long, sweeping slur across the first three measures. The fifth staff has a dynamic marking of *f* and features a long, sweeping slur across the first three measures. The music concludes in the fourth measure with a final note on each staff.