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Fasch, Joh. Friedr., Orchester-Suite in Gdur. Bearbeitung von Hugo Riemann.

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BERLIN · BRÜSSEL · LONDON · NEW YORK

# Orchester-Suite in G dur.

Joh. Friedr. Fasch (1688-1758).  
Bearbeitung von Hugo Riemann.

## Ouverture. (Grave.)

Violino I & Oboe I.

Violino II & Oboe II.

Oboe III.

Viola.

Fagotto, Violoncello, Contrabasso e Cembalo.

Accompagnamento\* (ad libitum).

ten. **A**

mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

ten. mf cresc. f

**A**

mf cresc. f

\*) Cembalo-Stimme nicht beziffert.



Allegro.

fp f fp f mf f

Allegro.

fp f f p f

(4) (6) (8=1) (2)

mf f più f più f più f più f

(4) (6)

mf p molto cresc.

(8) (8a) (8b=1) (2)

piu f ff  
 piu f ff  
 piu f ff  
 piu f ff  
 piu f ff  
 piu f ff  
 piu f ff  
 piu f ff  
 Ob. I Solo mf c.espr.  
 Ob. II Solo mf c.espr.  
 Ob. III Solo mf c.espr.  
 p

(4-5) (6) (8)

V. I. mf c.espr.  
 mf c.espr.  
 mf c.espr.  
 Tutti f  
 Tutti f  
 Tutti f  
 f p f  
 f p f  
 f p f  
 f p f

(8a) (8b) (8c)

Ob. I Solo mf  
 Ob. II Solo mf  
 mf  
 Fag. Solo mf  
 Tutti rit. D Tutti fp  
 rit. D Tutti fp  
 rit. D Tutti fp  
 Tutti rit. D Tutti fp  
 p pp mf f rit. fp  
 p pp mf f rit. fp

(8d) (8e) (8f) (8g-4)



Ob. *f*

(6) (8=1) (2) (2a)

*mf* *più f*

(4) (6) (6a)

*f* *ff* *p* *f assai*

**E** **E**

(6b=7) (8) (8a) (2)

Musical score system 1, measures 1-8. Dynamics include *sf* and *dim.*

Musical score system 2, measures 9-14. Dynamics include *poco rit.*, *fp*, *f*, and *mf*.

Musical score system 3, measures 15-20. Dynamics include *poco rit.*, *p*, *f*, and *mf*.

Musical score system 4, measures 21-26. Dynamics include *piu f*, *p*, *sf*, and *mf*.

Musical score system 5, measures 27-32. Dynamics include *piu f*, *p*, *f*, *sf*, and *mf*.

Ob. I Solo  
 sf Ob. II Solo  
 sf Ob. III Solo

Musical score for the first system, featuring woodwinds and strings. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bassoon Solo (Fag. Solo). The string parts are Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score includes dynamic markings such as *p* and *rit.* and rehearsal marks (8), (8a), (8b), (8c), and (8d-4).

Musical score for the second system, marked **Tutti** and **G**. It features woodwinds and strings. Dynamics include *fp*, *f*, *mf*, and *più f*. Rehearsal marks (6) and (8-4) are present.

Musical score for the third system, featuring woodwinds and strings. Dynamics include *f assai*. Rehearsal marks (4-5), (6), and (8) are present.





*rit.* - - - **I**a tempo

Musical score for the first system, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include *f*, *mf*, *p*, and *f*. The tempo marking is **I**a tempo.

*rit.* - - - **I**a tempo

Musical score for the second system, featuring piano and bass staves. Dynamics include *f*, *mf*, *p*, and *f*. The tempo marking is **I**a tempo.

(8)

(8a)

(8b)

(8c)

Musical score for the third system, featuring four staves. Dynamics include *p*, *f*, and *ff*. A *rit.* marking is present at the end of the system.

Musical score for the fourth system, featuring piano and bass staves. Dynamics include *p*, *f*, *cresc.*, and *ff*. A *rit.* marking is present at the end of the system.

(8d)

(6)

(8-2)

Grave.

Musical score for the fifth system, featuring four staves. The tempo is marked **Grave.** and includes *[Fine.]* markings.

Grave.

Musical score for the sixth system, featuring piano and bass staves. The tempo is marked **Grave.** and includes *[Fine.]* markings.

(4)

(4a)

(6)

First system of musical notation, including vocal lines and piano accompaniment. It features various musical notations such as trills (tr), slurs, and dynamic markings like *sf* (sforzando) and *f* (forte). Measure numbers (8) and (8a) are indicated at the bottom.

Second system of musical notation, marked with a 'K' time signature. It includes dynamic markings such as *cresc.* (crescendo), *ff* (fortissimo), and *sempre ff* (always fortissimo). Measure numbers (4), (6), (8), and (8a) are indicated at the bottom.

Third system of musical notation, also marked with a 'K' time signature. It features dynamic markings like *cresc.* and *sempre ff*. Measure numbers (4), (6), (8), and (8a) are indicated at the bottom.

Fourth system of musical notation, including dynamic markings like *sf* and *allarg.* (allargando). A section marked 'V. II.' is visible. Measure numbers (8) and (8a) are indicated at the bottom.

Fifth system of musical notation, concluding with the instruction 'Allegro da capo al Fine.' and dynamic markings like *sf* and *allarg.*. Measure numbers (8a), (8b), and (8b) are indicated at the bottom.



String quartet and piano accompaniment. Measures 4a, 6, and 8. Dynamics include *cresc.* and *f*.

Woodwind and piano accompaniment. Measures 8a, 8b, 8c, and 2. Dynamics include *p*, *mp*, *poco rit.*, and *Ma tempo*. Instrument parts for Ob. I Solo, Ob. II, V. II, Ob. III Solo, and Fag. Solo are indicated.

String quartet and piano accompaniment. Measures 4, 6, and 8. Dynamics include *mp*, *mf*, *pf*, and *f*.



Ob. I Solo *p*  
 V. I *mf*  
 Ob. II Solo *mf*  
 Ob. III Solo *p*  
*dim.* *p* *mp* *mf*  
*mf* *dim.* *p* *mp* *mf*  
*mf* *dim.* *p* *mp* *mf*  
*mf* *dim.* *p* *mp* *mf*  
*mf* *dim. calando* *p* *mp* *mf*

*poco f* *f* *mf* *f* *p*  
*poco f* *f* *mf* *f* *p*  
*poco f* *f* *mf* *f* *p*  
*mf* *f* *mf* *f* *p*  
 Fag. u. C. B. *p* *Fag. Solo* *p*  
 Vc. *f*  
*poco f* *f* *mf* *f* *p*  
 (2) (4) (4a) (6)

Ob. I Solo *mp* *p* *mf* *p* *rit.* **N a tempo**  
 Ob. II Solo *mp* *p* *mf* *p* *rit.* **N a tempo**  
 Ob. III Solo *mp* *p* *mf* *p* *rit.* **N a tempo**  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
*mf* *mf* *mf* *mf* *mf* *mf*  
 (6) (8) (2)



Allegro (Allegretto grazioso. Passepied).\*)

Oboi e Violini  
tutti all'unisono.

Viola.

Bassi.

Accom-  
pagnamento  
(ad libitum).

Allegro (Allegretto grazioso. Passepied).\*)

The musical score is arranged in systems. The first system includes staves for Oboes and Violins (unison), Viola, Basses, and the Piano accompaniment. The piano part features a 3/8 time signature and dynamic markings such as *fp*, *mf*, *ff*, *dim.*, and *p*. The score contains various musical notations including triplets, slurs, and accents. Measure numbers (4), (4<sup>a</sup>-5), and (6) are indicated at the bottom of the first system. The second system continues the piano accompaniment with measures (8), (2), and (4). The third system includes staves for Oboe, Violins, and Basses, with measures (6), (8), (2), and (2<sup>a</sup>). The fourth system includes staves for Oboe, Violins, and Basses, with measures (4-5), (6), (8), and (6). The score concludes with a double bar line and repeat signs.

\*) Dieser Satz steht im Original zuletzt.

0

*f* *p* *mf* *mp* *mf*

*f* *pp* *poco sf* *p* *sf*

(8) (2) (4)

*più f* *f* *p*

*più f* *fp*

*più f* *dim.*

*più f* *tr* *fp*

(6) (8) (2) (4)

*f* *mf* *mf* *mf* *mf* *fp*

*fp* *mf* *mf* *mf* *mf* *mf*

*fp* *sf* *sf* *sf* *mf* *dim.* *p*

(4-5) (6) (8) (2)

*f* *p* *fp* *f* *f* *ff*

*f* *fp* *f* *f* *f* *ff*

*sf* *p* *sf* *f* *ff*

(4a) (6) (8)

Allegro (vivace).

Oboe I e Violino I. *mf* *pf* *cresc.* *f*

Oboe II e Violino II. *poco f* *cresc.* *f*

Oboe III. *poco f* *cresc.* *f*

Viola. *poco f* *cresc.* *f*

Fagotto, Violoncello e Contrabasso. *poco f* *f* *f*

Accompagnamento. *mf* *poco f* *cresc.* *f*

*fp* *fp* *f* *dim.* *P* *fp* *dim.* *fp* *dim.* *fp* *dim.* *fp*

*più cresc.* *fp*

*fp* *fp* *fp* *sf* *p* *cresc.* *unis.* *p* *cresc.* *unis.* *p* *cresc.* *unis.* *p* *cresc.*





Ob. II  
V. II

*f*

(8-4) (6) (8)

Ob. I  
V. I  
Ob. II  
V. II

*sf*

unis.  
*dim.* *fp*

*dim.* *fp*

*dim.* *fp*

*dim.* *fp*

*sf* *ff* *fp*

(2) (4) (6)

*fp* *mf*

*fp* *mf*

*fp* *mf*

*fp* *mf*

*fp* *mf*

*fp* *mf* *poco f*

(8) (2) (4)

Ob. I **R**  
 V. I *fp*  
 Ob. II *fp*  
 V. II *fp*

*cresc.* *f* *fp* *fp*

*cresc.* *f* *fp* *fp*

*cresc.* *f* *fp* *fp*

*cresc.* *f* *fp* *fp*

*cresc.* *f* *fp* *fp*

*cresc.* *f* *fp* *fp*

(6) (8-2) (4)

*fp* *fp* *fp* *fp* *fp*

*unis.* *cresc.* *unis.* *cresc.* *unis.* *cresc.* *unis.* *cresc.* *unis.* *cresc.*

*fp* *cresc.* *f* *fp* *fp*

(6) (8) (6a)

Ob. I *p*  
 V. I *p*  
 Ob. II *p*  
 V. II *p*

*unis.* *unis.*

*p con grazia* *f*

(8a) (6b) (8b)