

SEXTET  
PRO DECHY A KLAVÍR

I  
PRELUDIUM

Bohuslav MARTINŮ  
(1890–1959)

Poco andante  $\text{♩} = 76$

*Cl. B.* *Fg. II.*

*p* *poco* *mf* *poco f*

Poco allegro  $\text{♩} = 88$

① *Fg. I.* *p* *Fg. II.* *mf* *f* *p*

② *Fg. I. espr.* *poco f* *espress.* *Fg. II.* *mf* *f*

③ Poco vivo  $\text{♩} = 116$  *Fg. I.* *p*

*Fg. II.* *mf* *f* *mf* *p*

④

*Fg. I.* *Fg. II.* ⑤ *Meno*  $\text{♩} = 104$  *p* *p* *p* *4*

FAGOTTO II

*Piano* *ff* *f* *Fig. II.* *mf* *f* *poco accelerando* *f* *Fig. II.* *mf* *f* *espress.* *f* *poco a poco ritard.* *♩ = 76* *Cl. B.* *dolce* *Fig. II.* *p* *poco* *mf* *p*

II  
ADAGIO

*Adagio* *♩ = 60* *2* *3* *Fig. I.* *9* *p* *dolce* *espr.* *mf* *poco f* *mf*

The musical score for Bassoon II consists of seven staves. The first staff (measures 10-11) features a melodic line with dynamics *mf* and *f*, and includes a circled measure number 10. The second staff (measures 11-12) continues the melodic line with dynamics *poco f* and *mf*, and includes a circled measure number 11. The third staff (measures 12-13) features a melodic line with dynamics *p* and *mf*, and includes a circled measure number 12. The fourth staff (measures 13-14) features a melodic line with dynamics *f* and *p*, and includes a circled measure number 13. The fifth staff (measures 14-15) features a melodic line with dynamics *mf* and *poco f*, and includes a circled measure number 14. The sixth staff (measures 15-16) features a melodic line with dynamics *f* and *più f*. The seventh staff (measures 16-17) features a melodic line with dynamics *p* and *f*, and includes a circled measure number 15. The score includes various musical notations such as slurs, accents, and dynamic markings.

# III SCHERZO

(I. Divertimento)

TACET

FAGOTTO II

# IV BLUES

(II. Divertimento)

♩ = 72  
Fl. *trm* *trm* *Fig. II.*  
*p* *p*

21 *poco.* *poco p* *p*

Ob. *Fig. II.* *Piano* *f* *f*

*Fig. I.* *p*

22 *Fig. II.* *mf* *p*

23 *Fig. II.* *p* *poco f*

*f* *mf* *f* *ff*

24 *p* *3*

*Piano* *Fig. II.* *ff* *mf* *pp*

25 *p* *mf* *poco f*

26 *mf* *p* *pp* *2*

FAGOTTO II

V  
FINALE

♩ = 120

*p*

*mf* *p* *mf* *p* *mf*

27 *p* *mf* *poco f*

*f* *f* *f*

28 *ff* *poco mf* *f* *Fig. II.*

29 *mf* *poco f*

*f* *ff* *f*

*f* *2* *accelerando* 30 *C*

FAGOTTO II

30 Poco vivo  $\text{♩} = 132$

*f* *f* *meno* *f*

31 *f* *f* *ff* *ff*

32 Poco più vivo  $\text{♩} = 144$

*mf* *Fig. I.* *Fig. II.* *Fig. I.* *Fig. II.*

*p* *pp* *p* *mf* *poco f*

33 *mf* *poco mf* *poco f* *p*

Più vivo  $\text{♩} = 160$

*mf* *poco mf* *poco f* *p*

Presto 34 Vivo  $\text{♩} = 176$

*(Piano)* *mf* *f* *mf*

35 *f* *f* *ff*