

Versión beta | Beta Version

Nivel 3, Lección 19 | Level 3, Lesson 19

*** | More Music with Tenor Clef

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Técnica | Technique

1. Notas largas | Long Tones

$\text{♩} = 60$

1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 Ewell

p ————— *f* ————— *p* *p* ————— *f* ————— *p*

11 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1

p ————— *f* ————— *p* *p* ————— *f* ————— *p*

2. Escala y arpeggio | Scale and Arpeggio

mm. 60, 70, 80

Ewell

4 Ewell

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3. Estudio de vibrato | Vibrato Study

Arr. by Ewell

$\text{♩} = 60$

mf

2 2 3 3 4 4 3 3 2 2

4

2 2 3 3 4 4 3 3 2 2

7

2 2 3 3 4 4 3 3 2 2

Ewell

4. Articulación | Articulation

f *mf* *mp*

1 1 1 1 2 2 2 2 3 3 3 3

4

4 4 4 4 5 5 5 5 4 4 4 4 3 3 3 3

p *pp* *p* *mp*

8

2 2 2 2 1 1 1 1

mf *f*

Ewell

5. Entonación y sincronización | Intonation and Synchronization

Zon-Zi-Mon-De

Omaha, Fletcher, p. 45, arr. Ewell

The musical score for 'Zon-Zi-Mon-De' is arranged for Bassoon, Timpani, and Bass Drum. The tempo is marked as quarter note = 80. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into two systems. The first system (measures 1-5) shows the Bassoon with a melodic line starting in measure 3, and the Timpani and Bass Drum with a rhythmic accompaniment of eighth notes. The second system (measures 6-10) continues the accompaniment. Dynamics include *f* (forte) for the Bassoon and *f* for the Bass Drum.

mp3, percusión (percussion) mm. [60](#) | [70](#) | [80](#)

6. Tocar en eco | Echo Playing

Escucha la melodía una o dos veces y luego trata de tocarla. En caso no puedas hacerlo, escucha entonces la versión del eco. La melodía está al final de la lección | Listen to the melody once or twice and then try to play it. If unable to play the melody, listen then to the echo playing. The melody is at the end of the lesson.

The melody is written in bass clef, 2/4 time, with a tempo of quarter note = 70. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of a single line of music with a slur over the first two notes.

Melodía | Melody: [442](#) | [440](#) || Eco | Echo: [442](#) | [440](#)

Métodos de estudio | Practice Methods

Fin- Comienzo *** | End-Beginning with Rhythms

** | Use the whisper key lock.

W. A. Mozart, *Le nozze di Figaro*, K.492. Obertura Las Bodas de Figaro
Marriage of Figaro Overture

[http://vmirror.imslp.org/files/imglnks/usimg/7/7c/IMSLP682999-PMLP3845-Mozart Marriage of Figaro, K.492 B.H. - Bassoon 1.pdf](http://vmirror.imslp.org/files/imglnks/usimg/7/7c/IMSLP682999-PMLP3845-Mozart_Marriage_of_Figaro,_K.492_B.H._-Bassoon_1.pdf)

Ouverture.
Presto.

The image shows a musical score for Bassoon 1, titled "Ouverture. Presto." in G major (one sharp) and common time. The score is divided into five systems. The first system starts with a *pp* dynamic marking. Red letters A through F are placed above the notes to indicate fingerings. The second system includes the name "Ewell" at the end. The third system begins with a measure number "5" and contains several triplet markings (indicated by a "3" below the notes). The fourth system begins with a measure number "9" and also contains triplet markings. The score concludes with a double bar line.

Ejercicio musical | Etude

Moderato. (♩ = 104.)

Jancourt, p. 31

No. 14.

f

tr

Moderato.

Satzenhofer, p. 22

afflito

tr

Melodía | Melody

Peru

Tahwa Ika' J. Tak' Y-Nam

Suray-Surita

Canción Inkaicas | Inca Song

[https://imslp.org/wiki/4_Canciones_Incaicas_\(Valc%C3%A1rcel%2C_Theodoro\)](https://imslp.org/wiki/4_Canciones_Incaicas_(Valc%C3%A1rcel%2C_Theodoro))

Theodoro Valcarcel, arr. Ewell

$\text{♩} = 60$

Vagoroso e lento

4 *espress.* *rall. molto* *ten.*

8 *Un poco piu mosso* 3

11 3 *A Tempo*

14 *ben espress.* 3 3 *sf*

La Chica | *** (1820)

<https://s9.imslp.org/files/imglnks/usimg/4/45/IMSLP282740-PMLP458903-chicha.pdf>

♩ = 100

José Bernardo Alzedo, arr. Ewell

Musical score for 'La Chica' in 3/4 time, key of D major. The score consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The tempo is marked as quarter note = 100. The piece ends with a double bar line.

Los tres Húsares | ***

Ballada

♩ = 84
Andantino

Alfonso de Silva, arr. Ewell

Musical score for 'Los tres Húsares' in 4/4 time, key of D major. The score consists of three staves, all using a bass clef. The tempo is marked as quarter note = 84, Andantino. The piece ends with a double bar line.

Recitado | ***

<https://imslp.eu/files/imglnks/euimg/2/29/IMSLP458988-PMLP745717-ahdelgozo.pdf>

*** | Perform with much Rubato and Vibrato

José de Orejón y Aparicio, arr. Ewell

Musical score for 'Recitado' in 3/4 time, key of D major. The score consists of three staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves use a bass clef. The piece ends with a double bar line.

A Cantar Un Villancico | ***

<https://imslp.hk/files/imglnks/euimg/2/2d/IMSLP458984-PMLP745712-acantarunvillancico.pdf>

$\text{♩} = 80$ Roque Ceruti, arr. Ewell

5

10

15

20

25

mp3: fagot (bassoon) 1 | fagot (bassoon) 2

Extracto | Excerpt

Misa de Requiem

2 Fagotes

José Bernardo Alzedo (Lima, 1788 - 1878)

Nº2 - Kyrie

mp3: fagot (bassoon) 1 | fagot (bassoon) 2

Johannes Brahms, Variations on a Theme by Haydn, Op. 56 (1873).

<http://japanese.imslp.info/files/imglnks/usimg/1/13/IMSLP44924-PMLP03585-Brahms-Op056a.Bassoon.pdf>

[Extractos de fagot con dificultad escalonada | Graded Bassoon Excerpts](#)

Bassoon 1. Dotted quarter = 108-120.

Var. V
Vivace

206 K.-B. *sfp* *legg.* *sf* *sf*
211 *f* *p legg.* *sfp* **G** **1**

Bassoon 2.

Var. V
Vivace

206 K.-B. *sfp legg.* *sf* *sf* *f*
212 *p legg.* *sfp* **G** **1**

mp3: fagot (bassoon) 1 | fagot (bassoon) 2

Reproducción de eco | Echo Playing

Jamaican Dances for the Young, Op. 85, Book 4, No. 5

$\text{♩} = 70$ Joseph Holbrooke, arr. Ewell

Método

<https://www.2reed.net/Metodo/>



<https://2reed.net/>

<https://terryewell.com/>

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