

## Versión beta | Beta Version

### Nivel 4, Lección 8 | Level 4, Lesson 8

Transposicion desde Si bemol utilizando la clave de Do | Bb  
Transposition Using Tenor Clef

[Digitaciones](#) | [Fingerings](#) || [Drones](#) || [Métodos de estudio](#) | [Practice Methods](#)

#### Técnica | Technique

Todos los estudios técnicos se deben tocar con drones y metrónomo.  
All technical studies should be played with drones and the metronome.

#### 1. Escala y arpeggio | Scale and Arpeggio

Ewell

♩ = 120

3

6

Andrés Riera Esteban

53

58

62

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## 2. Articulación | Articulation

Ewell

The first staff shows a sequence of eighth notes with triplets. The second staff shows a sequence of eighth notes with triplets and rests. The third staff shows a sequence of eighth notes with triplets and rests, with red letters T and K above the notes indicating articulation patterns.

Practicar con el metrónomo y archivos mp3 lento al principio. Gradualmente aumentar el tempo hasta cometer algún error. Después vuelva a un tempo lento y toque el pasaje correctamente tres veces.

Practice with a metronome and mp3 files slowly at first. Gradually increase the tempo until failure. Then use a slow tempo and play the passage accurately three times.

Utilice cuatro patrones de articulación: staccato TTTT, legato TTTT, legato TKTT, y legato TKTK. | Use four tonguing patterns: staccato TTTT, legato TTTT, legato TKTT, and legato TKTK.

Measure 181, mp3: [100](#) | [110](#) | [120](#) | [126](#) | [132](#) | [136](#) | [140](#) | [144](#) | [148](#) | [152](#)

## Beethoven — Symphony No. 4

8

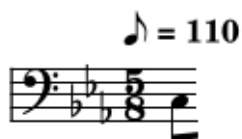
Fagotto 1

Musical notation for Beethoven's Symphony No. 4, Fagotto 1, measure 184. The notation includes dynamics like *p dolce*, *p*, and *f*, and a Solo marking.



## 5. Tocar en eco | Echo Playing

Escucha la música y luego tócala. El ejercicio completo está al final de la lección |  
Listen to the music and then play it. The full exercise is at the end of the lesson.



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

## Estudio | Etude

Allegro maestoso. (♩ = 96.)

Jancourt, p. 36

No. 25. *p*



*a tempo*

1. 2.

**Melodía | Melody**

**EE.UU. | USA**

**Viejo Joe Clark | Old Joe Clark**  
**Canción folclórica | Folk Song**

arr. Ewell

10

**Tema y variaciones para flauta y cuarteto de cuerdas |**  
**Theme and Variations for Flute and String Quartet, opus 80**

<http://vmirror.imslp.org/files/imglnks/usimg/1/15/IMSLP205763-SIBLEY1802.20376.e148-39087013820032flute.pdf>

**Variation V, Largo di molto, con grand' espressione**

Amy Beach, arr. Ewell

$\text{♩} = 52$   
Solo  
*pp dolce espressivo*  
3  
3  
6  
*pp sempre tranquillo*  
11  
*cantabile*

Está bien con mi alma | It is Well with My Soul  
Himno | Hymn

Phillip Bliss, arr. Ewell

$\text{♩} = 120$

The musical score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of quarter note = 120. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into systems of two staves each. Dynamics include piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*). Performance markings include *Solo* and *mf*. The score includes measure numbers 8, 16, 23, 30, and 35. A key signature change to two sharps (F# and C#) occurs at measure 30. The piece concludes with a final cadence in the two-sharp key signature.

40

Two staves of music in bass clef with a key signature of two sharps (F# and C#). The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes. The music concludes with a double bar line.

45

Two staves of music in bass clef with a key signature of two sharps. The top staff features a melodic line with eighth notes and trills (tr) over longer notes. The bottom staff has a bass line with eighth and quarter notes. The music concludes with a double bar line.

52

Two staves of music in bass clef with a key signature of two sharps. The top staff has a melodic line with eighth notes and a final long note with a fermata. The bottom staff has a bass line with eighth and quarter notes. Performance markings include *ff* *diminuendo al fine* and *rit.* on both staves. The music concludes with a double bar line.

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

# Bo parque azada abajo | Bo Park Hoe Down (c. 1993)

Ewell

$\text{♩} = 100$

The musical score is written for two bass staves in 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The score is divided into six systems, each starting with a measure number: 1, 8, 15, 22, 29, and 36. The first system begins with a forte (*f*) dynamic. The second system continues with a forte (*f*) dynamic. The third system continues with a forte (*f*) dynamic. The fourth system begins with a piano (*p*) dynamic. The fifth system continues with a piano (*p*) dynamic. The sixth system begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



42

48

54

60

67

73

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

**No. 8, "Dúo nudoso" | No. 8, "Knotty Duet"**  
Christopher Weait, Duets for New Bassoonists, Vol. 3, [weaitmusic.com](http://weaitmusic.com)  
Used by Permission

Presentamos notas de gracia y quintillos. | Introducing grace notes and quintuplets.

Moderato mosso  $\text{♩} = 126$

The musical score is written for two bassoons in 2/4 time. It consists of four systems of staves. The first system (measures 1-9) begins with a first ending bracket labeled '1'. Dynamics include *mf* and *p*. The second system (measures 10-19) includes a measure rest for measures 15-16, with a boxed number '15' above the staff. Dynamics include *f* and *p*. The third system (measures 20-27) features quintuplets in measures 21 and 22, with dynamics *p*, *mf*, *ff*, and *p*. The fourth system (measures 28-32) includes a second ending bracket and ends with a 2/4 time signature. Dynamics include *pp*.

37

mf p mf 5

mf p mf

46

ff ff

51

pp pp

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

## Extracto | Excerpt

[https://vmirror.imslp.org/files/imglnks/usimg/a/a0/IMSLP613644-PMLP06253-Liberty\\_Bell\\_March\\_Parts.pdf](https://vmirror.imslp.org/files/imglnks/usimg/a/a0/IMSLP613644-PMLP06253-Liberty_Bell_March_Parts.pdf)

1st B $\flat$  CLARINET.      **THE LIBERTY BELL MARCH.**      JOHN PHILIP SOUSA.



\*\*\* | Transpose the part by reading in tenor clef.



Primeros dos compases. | First two measures.

## Felix Mendelssohn, *Midsummer Night's Dream*, Scherzo.

<http://conquest.imslp.info/files/imglnks/usimg/e/ef/IMSLP35493-PMLP18079-Mendelssohn-Op021.Bassoon.pdf>

Mendelssohn — *Midsummer Night's Dream*

4

**Scherzo.**  
Allegro vivace.

**FAGOTTO I.**

Nº 1.



## Reproducción de eco | Echo Playing

Terry B. Ewell

♩ = 110

7

13

19



*Método*

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



<https://2reed.net/>

<https://terryewell.com/>

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