

Felix Mendelssohn
Elijah

FAGOTTO I.

ERSTER THEIL.

Grave. ♩ = 60.

Einleitung.

Moderato. ♩ = 92.

Ouverture.

Nº 1. Chor.

Andante lento. ♩ = 76.

FAGOTTO I.

p *cresc.* *f* *più f* *ff* *Recit.* *ff*

ff *p*

Basso. *Ten.* *Alto.* *Sopr.* *f*

Die jungen Kinder heischen Brod! Die jungen Kinder heischen Brod! Und da ist Niemand Und da ist Niemand, der es ihnen bre - che!

p *sf* *p*

Nº 2. Duett mit Chor.
Sostenuto ma non troppo. $\text{♩} = 100.$

sf *p* *sf* *p* *p*

cresc. *p* *p* *cresc.*

p *dim.* *dim.* *pp*

Nº 3. Recit. *Ten. Solo.*

9 *10*

reut ihn bald der Strafe.

Nº 4. Arie.
Andante con moto. $\text{♩} = 72.$

3 *18* *A* *2*

p *sf* *p*

FAGOTTO I.

1 *p* *pp*

Nº 5. Chor.

Allegro vivace. $\text{♩} = 96.$

1 *f*

ff

sempre f

f

sf

ff

f

p *cresc.* *cresc.* *sf* *dim.*

p *cresc.* *f* *p* *cresc.* *f*

dim. *p* *sf* *cresc.* *f*

dim. *p* *cresc.* *sf* *ff* *dim.* *p*

p *cresc.* *sf* *ff* *dim.* *p*

FAGOTTO I.

Nº 6. Recit.

6 **Andante tempo.** **Recit.** 9 Viol. I.

Alto Solo.

Mor - gens und des A - bends, nach dem Wort dei - nes Got - tes.

Nº 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

p *cresc. f* *p* *cresc.* *f dim.* *p* *cresc.* *pp*

A B C

Nº 8. Recit. Arie u. Duett.

Andante agitato. ♩ = 66.

1 **Recit.** 5

a tempo Ob. I.

sf *sf* *p* *cresc.* *f* *p* *cresc.* *fp* *sf* *p* *cresc.* *f* *p* *sf* *sf* *dim.* *ritard.* *p* *f* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp*

1 3 A 3 1 B 1 1 7

C 2

pp *cresc. f* *pp*

Recit. Elias. 1

Gib mir her deinen

FAGOTTO I.

Andante con moto. $\text{♩} = 63.$

4 6 2

cresc. dim. pp p cresc. - f

Recit.

Sopr. Solo.

D Elias.
Werden die Ge-storbnen auf-ehn und dir dank-en? Herr, mein Gott, las-se die Seele dieses Kindes wieder zu ihm kom-
E

ff > ff > ff > pp

Tempo.

2

f p cresc. - f

E Recit. 2

Andante a tempo. $\text{♩} = 76.$

4 5 6 6

le-bet! Bassi

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96.$

p < > < >

cresc. cresc.

p cresc. dim. p cresc.

p cresc. p cresc.

f p cresc. f p cresc. ff

f f f dim.

p cresc. - f p

p dim. pp

Nº 10. Recit. mit Chor.

FAGOTTO I.

Grave, $\text{♩} = 60$. Recit. Elias.

Tempo.

Recit. Allegro vivace. Recit.

Nº 11. Chor.

Andante grave e maestoso. $\text{♩} = 84$.

Nº 12. Recit. und Chor.

Chor.

Allegro. $\text{♩} = 160$.

Nº 13. Recit. u. Chor. Chor. Presto.

11 55 1 12 13 14 Chor. Gib uns Antwort!

Nº 14. Arie. Adagio. ♩ = 63.

Adagio. ♩ = 63. Elias Kommt her, alles Volk, kommt her p sf p cresc. p cresc. f dim. p p sf p cresc. ff p cresc. p mf p pp

Nº 15. Quartett. Più Adagio. ♩ = 52.

pp cresc. pp

Nº 16. Recit. m. Chor.

Elias. Der du deine Die - ner machst zu Geistern, und deine Engel zu Feuer - flammen, sende sie herab! pp cresc.

Chor. Allegro con fuoco. ♩ = 152.

ff p cresc. ff sf sf sf sf f sf

FAGOTTO I.

B

pp *cresc.* *f* *f*

Recit. 6 Tempo. 8

N^o 17. 18. Arioso. *facet.*

N^o 19. Recit. mit Chor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zerschlagen: So

A

Andante sostenuto. ♩ = 66.

p *cresc.* *pp*

Recit. Sopr. Solo.

f Ich sehe nichts; der Himmel ist ebern über meinem Haupte.

Tempo. **A**

p

Recit. 1 6 2

cresc. *p cresc.* ei serm un - ter mir.

Più animato. ♩ = 80. **B 1**

Recit. Bassi

p cresc. - *f* Ich sehe nichts! *cresc.* -

Recit. 4 1 2 3 4

f Es gehet eine kleine Wolke auf aus dem Meere, wie eines Mannes

Hand, der Himmel wird schwarz von Wolken und Wind; es sauset stärker und stärker!

p *cresc.* **C**

a tempo Allegro. ♩ = 144.

cresc.

Recit. 2 Elias. 3 4

ff Güte währet ewig

Nº 20. Chor.

FAGOTTO I.

Allegro moderato ma con fuoco. $\text{♩} = 126$.

The musical score for Bassoon I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked "Allegro moderato ma con fuoco" with a tempo of 126 beats per minute. The score includes various dynamics such as *f*, *sf*, *ff*, and *ff*. There are also markings for accents and slurs. The score is divided into sections labeled A, B, C, D, and E. Section A starts at the beginning of the third staff. Section B starts at the beginning of the sixth staff. Section C starts at the beginning of the seventh staff. Section D starts at the beginning of the ninth staff. Section E starts at the beginning of the tenth staff. The score ends with a double bar line and a fermata.

FAGOTTO I.

Nº 21. Arie.

Adagio. $\text{♩} = 80.$

ZWEITER THEIL.

12 4 11 2

cresc. p *p* *cresc. f* *f* *sf*

pp *sf* *p* *cresc.* *p* *3*

f *f* *p* *2* **Più Adagio.** **Recit. Sopr. Solo.** **Allegro maestoso.** $\text{♩} = 132.$

f *f* *p* *4* *so spricht der Herr:* *ff* *6*

sf *sf* *p* *cresc.* *p* *f* *p*

cresc. *f* *f* *p* *cresc.*

f *p* *p* *cresc.* *sf* *pp* *cresc.* *f*

ff *p cresc.* *cresc.* *ff* *sf*

sf *pp* *cresc.* *ff*

Nº 22. Chor.

Allegro maestoso ma moderato. $\text{♩} = 112.$

f

f

f *sf* *sf* *sf* *sf*

Più animato. $\text{♩} = 138.$

f *13*

f *sf sf sf sf sf* *ff*

Ten. e Basso *ritard.* *Tempo I.* $\text{♩} = 112.$

Fürchte dich nicht, — fürchte dich nicht, *ff*

Nº 23. Recit. mit Chor.

Andante. $\text{♩} = 72.$ *Recit.* 2 15 *a tempo* 7 *Elias.* 8 9 10 *Allegro moderato.* *a tempo* $\text{♩} = 100.$ 4

Sün-de wil-len. *p cresc.*

Recit. 6 *Alto Solo.* 7 *Die Göt-ter thun mir dies und* *p sf*

Tempo. *cresc.* *f* *ff* *Recit.* 1 *Er hat die Pro-pheten Baals ge-töd-tet.*

ff *Tempo.* *Recit.* 1 *Er hat sie mit dem Schwert erwüret.* *ff* *Tempo.* *Recit.* 1 *Er hat den Himmel verschlossen.* *ff*

Recit. 1 *Tempo.* *Recit.* 3 *Tempo.* 4 *Er hat die theu-re Zeit ü-ber uns gebracht.* *ff* *— wie er ge-than hat!*

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

FAGOTTO I.

ff sf sf sf sf sf

sf sf

f

ff ff

ff sf

dim. p dim. pp

Nº 25. Recit. tacet.

Nº 26. Arie.

Adagio. *Vcl. Solo*

$\text{♩} = 66.$

ff ff ff p

p ff ff

pp cresc. ff sf

pp pp cresc. p pp

35 Elias. *p cresc.*

Ta-ge sind ver-geblich, ver-geblich ge-

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126.$

p

Nº 27. 28. Terzett. tacet.

Viol.

FAGOTTO I.

cresc. cresc. dim. p dim. cresc.

cresc. f

f f

dim. p p

cresc. f dim. p f dim.

p p pp

Nº 30. Recit. tacet.

Nº 31. Arie.

Andantino.

31

ritard. f pp

31 32 33

Nº 32. Chor.

Andante sostenuto. ♩ = 66.

p p

34 35 36

cresc. f p cresc. f dim. p cresc.

f dim. p cresc. f dim. p cresc.

f dim. p pp

Nº 33. Recit. Lento.

20

p ff

20 21 22 23

denn es naht der Herr.

Nº 34. Chor.

Allegro molto.

p cresc. ff

24 25 26

p cresc. ff dim. pp cresc. ff dim.

p cresc. ff sf

FAGOTTO I.

Nº 35. Recit. Adagio non troppo. ♩ = 72.

Nº 36. Chor Recit.
a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

Nº 37. Arioso.
Andante sostenuto.

Nº 38. Chor.

Moderato maestoso. $\text{♩} = 76.$

FAGOTTO I.

f

sf

A

sf

sf

B

sempre ff

p

cresc. *f* *ff* *p* *cresc.*

sf *ff*

C

sf *ff*

sf *sf* *ritard.*

Nº 39. Arie.

Andante. $\text{♩} = 80.$

mf

sf

p

mf

p

p

cresc. *f* *dim.* *p* *cresc.*

f *p* *p* *pp*

FAGOTTO I.

Nº 40. Recit.

Andante sostenuto. 8

Recit. 8

Sopr. Solo.

Ban - 9 - ne schla - 10 - gr.

Nº 41. Chor.

Andante con moto. ♩ = 88.

sf

pp *f* *p* *cresc. f* *p* *cresc.*

p cresc. *sempre cresc.* *f* *cresc.*

ff

B

ten. *f*

C *ff* *p* *cresc.*

Quartett.

Andante sostenuto. ♩ = 76.

ff *p* *cresc.* *ff* *p*

p *p*

cresc. *p* *p*

p

p dim.

Nº 42. Schluss-Chor.

FAGOTTO I.

Andante maestoso. $\text{♩} = 96.$

The first system of the Bassoon I part consists of two staves. The first staff begins with a dynamic marking of *ff* and contains several measures of music, including a *sf* marking. The second staff continues the music with a *p* marking and a *cresc.* marking.

Allegro. Doppio movimento. $\text{♩} = 96.$

The second system of the Bassoon I part consists of ten staves. The first staff begins with a dynamic marking of *f* and contains ten measures numbered 1 through 10. The subsequent staves continue the music with various dynamics and markings, including *f*, *3*, *A*, *B*, and *C*. The system concludes with a *ff* marking and a final measure marked with a circled 6.

Felix Mendelssohn
Elijah

Fagotto II.

ERSTER THEIL.

Grave. $\text{♩} = 60.$

Einleitung: 

Moderato. $\text{♩} = 92.$

Ouverture. 

Bassi



















N^o 1. Chor.

Andante lento. $\text{♩} = 76.$



Mendelssohn — Elijah

Fagotto II.

p

cresc. *cresc.* *f*

sf *più f* *f*

ff *ff*

Recit.
L'istesso tempo.

Sopr. Ten. Basso.

1 2 3 4

p Die Tie-fe ist ver-sie-ge! Und die Die jungen Kinder heischen

Ten. Alto. Sopr.

Brod! Die jun-gen Kin-der heischen Brod! Und da ist Nie-mand. Und da ist Nie-mand, der es inn-en bre-che!

p *sf* *p*

Nº 2. Duett mit Chor.

Sostenuto ma non troppo. $\text{♩} = 100$.

12 Clar. 13 14 15 1

sf *p* *sf* *p* *p*

cresc. *p*

A **B**

cresc. *p* *dim.* *pp*

Nº 3. Recit.

Ten. Solo.

7 8 9 10

gedul-dig und vongros-ser Gü-te und reut-ihn bald der Stra-fe.

Nº 4. Arie.

Fagotto II.

Andante con moto. $\text{♩} = 72.$

Nº 5. Chor.

Allegro vivace. $\text{♩} = 96.$

Fagotto II.

Nº 6. Recit.

Andante a tempo.

Recit.

6 Alto Solo. 7 8 9 Viol. I.

Mor-gens und des A-bends, nach dem Wort dei-nes Got-tes.

Nº 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

p *cresc.* *f* *dim.* *pp*

Nº 8. Recit. Arie u. Duett.

Andante agitato. ♩ = 66.

Recit.

a tempo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

sf *p* *cresc.* *f* *p* *sf* *p* *cresc.* *sf* *p* *ritard.* *dim.*

Recit. Elias.

Andante sostenuto. ♩ = 58.

1 2 3 4

pp *cresc.* *pp* *cresc.* *p* *cresc.* *f* *pp*

13 2

Recit. Sopr. Solo.

1 2 3 4

Wer-den die Ge-storb-ten auf-stehn und dir dan-ken?

Andante con moto. ♩ = 63.

Mendelssohn — Elijah
Fagotto II.

D Elias.
Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen. **Tempo.**

E Recit. **Andante a tempo** $\text{♩} = 76$.

lebet! Bassi

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96$.

Fag. I. & II.

A

B

C

Nº 10. Recit. mit Chor.

Grave. $\text{♩} = 60$.

Recit.

Tempo.

Recit.

Allegro vivace. $\text{♩} = 8$

Elias.

mich dem Könige zeigen, und der $f > p$

Recit. Tempo. Recit. a tempo (And.) Recit. Allegro vivace a tempo

5 **A** 5 22 **B** 8 1 8 **C**

9 10 11 12 13

welcher Gott nun mit Feuer antworten wird,

Recit. 6

14 15

der sei Gott.

7 8

Feldgötter, und eure Berggötter!

Fagotto II.

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

Nº 12. Recit. u. Chor.

6 Elias.

Chor.

schläft er vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

Allegro. ♩ = 160.

Nº 13. Recit. u. Chor. Chor. Presto.

Sopr. *Adagio.* $\text{♩} = 63$. Elias.
 13 gib uns Ant-wort! 14 Kommt her, al - les Volk, kommt her *p* *sf*

Nº 14. Arie.

Adagio. $\text{♩} = 63$.

Nº 15. Quartett.

Più Adagio. $\text{♩} = 52$.

Nº 16. Recit. m. Chor.

Chor. *Allegro con fuoco.* $\text{♩} = 152$.

4 Elias. 5 sende sie her-ab! *ff* *p* *cresc.*

A *sf*

1 B. *pp* *cresc.* *f* *sf*

Recit. Tempo. 6 8 N° 17. 18. Arioso tacet.

Fagotto II.

Nº 19. Recit. mChor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zer schlagen: So

Andante sostenuto. ♩ = 66.

13 14 15

Ich sehe nichts; der Himmelist

Tempo. 16

e hern über meinen Haupte.

8 3 2

Recit. Più animato.

Recit. Tempo. Bassi 1 2 4

Ich sehe nichts! Fac. I. Es

1 2 3 4 5

ge - het ei - ne klei - ne Wol - ke auf aus dem Mee - re, wie ei - nes Mannes Hand, der Himmel wird

schwarz von Wolken und Wind; es rauschet stärker und stär - ker!

a tempo Allegro. ♩ = 144.

3 3

Recit. 2 3 4

Elias. Gü - tewähret e - wig -

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

f

sf sf

Fagotto II.

First staff of music, bass clef, key signature of two flats. It begins with a dynamic marking of *ff* and contains a section labeled 'A'. The notation includes sixteenth-note patterns and dotted rhythms.

Second staff of music, bass clef, key signature of two flats. It continues the piece with dynamic markings of *ff* and *sf*.

Third staff of music, bass clef, key signature of two flats. It features a melodic line with various intervals and dynamics.

Fourth staff of music, bass clef, key signature of two flats. It contains a section labeled 'B' and ends with a dynamic marking of *f*.

Fifth staff of music, bass clef, key signature of two flats. It includes first, second, and third endings, with a dynamic marking of *ff* at the end.

Sixth staff of music, bass clef, key signature of two flats. It features a melodic line with a dynamic marking of *ff*.

Seventh staff of music, bass clef, key signature of two flats. It includes first and second endings, with a dynamic marking of *ff*.

Eighth staff of music, bass clef, key signature of two flats. It features a melodic line with dynamic markings of *sf* and *ff*.

Ninth staff of music, bass clef, key signature of two flats. It contains a section labeled 'D' and features a melodic line with various dynamics.

Tenth staff of music, bass clef, key signature of two flats. It features a sequence of seven numbered notes (1-7) with dynamic markings.

Eleventh staff of music, bass clef, key signature of two flats. It contains a section labeled 'E' and begins with a dynamic marking of *ff*.

Twelfth staff of music, bass clef, key signature of two flats. It features a melodic line with a dynamic marking of *ff* and ends with a fermata.

Nº 21. Arie.

Adagio. ♩ = 80.

ZWEITER THEIL.

12 5 11 8 A

cresc. p *p* *cresc. f* *f* *sf*

2 1 3 1 2 4 **Più Adagio.**

p *cresc. p* *f* *f*

Recit. 4 Spr. Solo. **Allegro maestoso.** ♩ = 132.

so spricht der Herr: 5 6 4

ff *sf* *sf* *p*

cresc. *p* *f* *p* *cresc. f*

1 6

f *p* *cresc.* *f* *p*

p *cresc. sf* *pp* *cresc. f* *ff*

6 1

p cresc. *cresc.* *ff* *sf*

sf *pp* *cresc.* *ff*

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f

1 A

f *sf* *sf* *sf*

Più animato. ♩ = 138.

9

sf *f*

Ten. e Basso *ritard.* - - - **Tempo I.** ♩ = 112.

1 2 3
Fürchte dich nicht. — fürchte dich nicht, *ff*

№ 23. Recit. m. Chor.

Andante. Recit. **a tempo.**

♩ = 72. 2 15 7 Elias | 8 9 10 A 4

Sün - de wil len.

p cresc. *cresc.* **Recit.** 6 **Alto Solo.** 7

Die Göt - ter thun mir dies und

Allegro moderato.
a tempo. ♩ = 100.

p *sf* *cresc.* *f* *ff*

Er hat die Pro - phe - ten Baals ge - töd - tet. **Recit.** **Tempo.** **Recit.** Er hat sie mit dem Schwert erwürgt.

ff

Fagotto II.

Tempo. Er hat den Himmel ver-schlossen. Tempo. Er hat die theure Zeit
ff Recit. ff Recit.

Tempo. über uns ge-bracht. ff Recit. 3
—wie er ge-than hat!

Nº 24. Chor.

Allegro moderato. ♩ = 100.

ff sf sf sf sf

A f ff

ff

ff sf dim.

p dim. pp Nº 25. Recit. tacet.

Nº 26. Arie.

Adagio. Vcl. Solo.

♩ = 66.

1 2 3 4 5 35 Elias.
36 37 38
Ta-ge sind ver-geblich, ver-geblich ge-

Molto Allegro vivace. ♩ = 92.

p cresc. ff ff

p sf

Mendelssohn — Elijah
Fagotto II.

ff p ff ff ff
1 p pp cresc. ff
#2 #2 2

Adagio. $\text{♩} = 66.$

sf pp cresc. p pp

N^o 27. 28. Terzett
tacet.

N^o 29. Chor.
Allegro moderato. $\text{♩} = 126.$

Viol. 1
p cresc.
cresc. dim. p cresc. cresc.
f f dim. p
cresc. f dim. p f dim.
p p pp

N^o 30. Recit.
tacet.

N^o 31. Arie.
Andantino.

31 Fl. ritard. 32 33
p cresc. f p cresc. f
f dim. p cresc. f dim. p cresc. f
f dim. p pp

N^o 32. Chor.
Andante sostenuto. $\text{♩} = 66.$

p cresc. f dim. p cresc. f dim. p pp

N^o 33. Recit.
tacet.

Nº 34. Chor.

Fagotto II.

Allegro molto. $\text{♩} = 100.$

1 *p* *cresc.* - - *ff* *p* *cresc.* *ff* *dim.* *p* *p* *cresc.* *ff* *dim.* *p* *pp* *p* *cresc.*

cresc. *ff* *sf* *cresc.* *dim.* *p* *pp* *p* *cresc.*

cresc. *ff* *sf* *dim.* *p* *pp* *p* *cresc.*

ff *sf* *sf* *sf* *sf* *sf* *ff*

sf *ff* *ff* *ff* *sempre ff*

sf *pp* *p*

cresc. *cresc.* *pp* *p*

cresc. *pp*

Nº 35. Recit. Adagio non troppo. $\text{♩} = 72.$

Sopr. Solo.

3 *ff* *ff* *pp* *pp* *pp*

Hei lig, hei lig,

ff *ff* *ff* *pp* *pp*

Fagotto II.

N°36. Chor-Recit.

a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

Musical notation for N°36. Chor-Recit. and N°37. Arioso. N°36 is in bass clef, 2/4 time, with dynamics *mf*, *cresc.*, *f*, and *p cresc.*. N°37 is in bass clef, 6/4 time, with dynamics *f*, *cresc.*, *f*, *ff*, and *dim.*. It includes a triplet of notes and a measure with a '3' above it. N°37 also includes a section for Ob. I. in treble clef, 6/4 time, with dynamics *p* and *cresc.*, and measures numbered 34 and 35.

N°38. Chor.

Moderato maestoso. ♩ = 76.

Musical notation for N°38. Chor. It consists of ten staves in bass clef, 2/4 time, with a key signature of two flats. Dynamics include *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. Performance markings include *sempref*, *p*, *cresc.*, *f*, *ff*, *ff*, *ff*, and *ritard.*. Section markers A, B, and C are present. Measure numbers 2 and 3 are indicated.

N°39. Arie.

Andante. ♩ = 80.

Musical notation for N°39. Arie. It is in bass clef, 2/4 time, with a key signature of two flats. Dynamics include *mf*, *sf*, *p*, and *sf*. Measure numbers 1 and 3 are indicated.

Fagotto II.

mf *p* *p* *cresc.*
p *cresc.* *f* *p* *pp*

Nº 40. Recit.

Andante sostenuto. Recit.

Spr. Solo.

8 8
 Ban - ne schla - ge.

Nº 41. Chor.

Andante con moto. ♩ = 88.

pp

sf
f *p* *cresc.*

sempre cresc. *f* *cresc.*

ff

B

ten. **C**

Quartett.
Andante sostenuto.

cresc. *ff* *p* *cresc.* *ff*

Nº 42. Schluss-Chor.

Andante maestoso. ♩ = 96.

Viol. *ff* *sf*

p

Allegro. Doppio movimento. $\text{♩} = 96.$

The musical score for Bassoon II consists of 11 measures across ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro. Doppio movimento' with a quarter note equal to 96 beats per minute. The score begins with a *cresc.* marking and a *f* dynamic. Measures 1-7 are marked with fingerings 1 through 7. Measure 8 is marked with fingerings 8 and 9. Measure 9 is marked with fingerings 10 and 11. Measure 10 is marked with a triplet '3'. Measure 11 is marked with a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.