

# Suite Concertino Op. 16 for Bassoon & small orchestra, arr quintet

Score (instrumental pitch)

## I - Notturmo

Wolf-Ferrari

Hermann Wolf was born in 1876 in Venice to Emilia Ferrari and August Wolf, a painter from Bavaria. Aged 15 he moved to Munich, initially to study painting, but the next year he switched to music, entering the Royal Academy and studying counterpoint under Josef Rheinberger. Aged 18 he embraced his mother's heritage, changing his name to Ermanno Wolf-Ferrari, and conducted his first major composition, a Serenade for Strings, at a student concert. Returning to Venice via Milan, he made contacts in the world of opera (Verdi and Puccini's publisher Ricordi) and soon started to write his own. In time he had success with several light operas such as *Le Donne Curiose* and *Il Segreto di Susanna*, as well as a more serious work *I gioielli della Madonna*. While these works have kept his name from being forgotten in his two home countries, elsewhere perhaps wind players may not always remember to be grateful to him for his 3 concerti (for oboe, bassoon and cor anglais) with accompaniment of strings and 2 horns - as well as a substantial early (1901) *Chamber Symphony* for wind quintet, string quartet, double bass and piano. Of the 3 wind concerti, that for bassoon has perhaps best stood the test of time. While strongly operatic, it puts more emphasis on the bassoon as *cantilena* soloist rather than as comedian, despite our own preconceptions of the bassoon and expectations of a composer whose *opera buffa* gave him fame in his lifetime. The two faster movements are shorter (*Strimpellata* - 'strummed') or contain slow interludes (*Finale*), but nevertheless have plenty of energy (the first even a *tarantella* quality), and memorable main subjects.

In this arrangement, the *concertante* part has been divided between the bassoon and the cor anglais, and they also have to contribute to the orchestral *ripieno* at other times. I hope that some flautists, clarinetists and horn players may be happy to indulge the double reed players in their quintet. They will need to enjoy their low registers and cultivate a *pianissimo* painterly 'wash' accompanying style some of the time. Special apologies to the clarinetist for the last movement, where I abuse the Clarinet in A for the sake of the extra bottom semitone which I badly needed...

**Andante poco mosso** [♩ = 72]

The score is for a quintet arrangement of the first movement of Suite Concertino Op. 16 by Wolf-Ferrari. The tempo is Andante poco mosso with a quarter note equal to 72 beats per minute. The key signature has one flat (Bb) and the time signature is 3/4. The instruments are Bassoon, Cor anglais, Flute, Clarinet in Bb, Horn in F, Bassoon (Bn), Cor anglais (CA), Flute (Fl), Clarinet (Cl), and Horn (Hn). The score is divided into two systems. The first system includes Bassoon, Cor anglais, Flute, Clarinet in Bb, and Horn in F. The second system includes Bassoon, Cor anglais, Flute, Clarinet, and Horn. Dynamics range from *pp* to *f*. Performance markings include accents, slurs, and breath marks. A section starting at measure 8 is marked '(tutti, Fl to fore)'. The bassoon part is marked 'Bn solo'.

15 **1** (CA solo)

Musical score for measures 15-21. The score is for a quintet consisting of Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in Bb (Cl), and Horn (Hn). The key signature has one flat (Bb). Measure 15 is marked with a first ending bracket and a box containing the number '1'. The Clarinet in A (CA) has a solo part. Dynamics include *mp*, *pp*, *p*, *f*, *mf*, *mp*, and *pp*. There are accents (^) and breath marks (>) throughout.

22 *poco riten.* ... *a tempo*  
(Bn) (tutti, Fl to fore)

Musical score for measures 22-28. The tempo changes from *poco riten.* to *a tempo*. The Bassoon (Bn) has a solo part. Dynamics include *p*, *pp*, *f*, and *p*. There are accents (^) and breath marks (>). A triplet of eighth notes is marked with a '3' in measure 27.

29 **2** (CA solo)

Musical score for measures 29-35. The Clarinet in A (CA) has a solo part. Dynamics include *p*, *sf*, *p*, *mf*, *p*, *p*, *p*, and *mf*. There are accents (^) and breath marks (>).

35

(Bn solo) 3

Bn *pp* *ff* *mf*

CA *fp* *fp* *ff* *mf*

Fl *pp* *p* *mf*

Cl *pp* *fp* *fp*

Hn *pp* *fp* *fp*

41

3 (tutti, Fl to fore) (+ Cl)

Bn *f* *pp* *sf*

CA *pp* *sf*

Fl *mp* *p* *sf*

Cl *pp* *sf*

Hn *pp* *mp*

47

(+ Hn) (Bn+CA soli)

Bn *f*

CA *f*

Fl *f* *mp*

Cl *f* *mp*

Hn *f* *mf* *p*

52 (Bn solo) 4

Bn *p sub* *ff* *sf*

CA *ppp sub* *fp*

Fl *ppp sub* *fp* *p*

Cl *ppp sub* *f* *p*

Hn *ppp sub* *fp*

57 *poco riten.*

Bn *p* *mf* *p*

CA *pp* *pp*

Fl *pp* *pp*

Cl *espress.* *pp*

Hn *pp* *pp*

64 ... *a tempo* *smorzando*

Bn *dim.* *f* *mf* *pp*

CA *ff sempre*

Fl *mf* *p* *mf* *p* *pp*

Cl *mf* *mf*

Hn *pp* *f*

72 **5** Poco più lento  
(tutti, Fl+Cl to fore)

Musical score for measures 72-77. The score is for a quintet: Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in C (Cl), and Horn (Hn). The key signature has one flat (B-flat). The tempo is 'Poco più lento'. The score includes dynamic markings: *pp* for Bassoon, Clarinet in A, Flute, and Clarinet in C; *f* for Horn. There are also markings for *p* and *p* for Flute and Clarinet in C in the later part of the section. The music features a mix of eighth and sixteenth notes, with some triplet markings.

**6** (Bn to fore with Fl+Cl)  
*espress.*

78

Musical score for measures 78-84. The score is for a quintet: Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in C (Cl), and Horn (Hn). The key signature has one flat (B-flat). The tempo is 'Poco più lento'. The score includes dynamic markings: *mf* for Bassoon, Clarinet in A, Flute, and Clarinet in C; *f* for Horn. There are also markings for *cresc.*, *dim.*, *pp*, *mp*, and *p*. The music features a mix of eighth and sixteenth notes, with some triplet markings.

85

Musical score for measures 85-90. The score is for a quintet: Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in C (Cl), and Horn (Hn). The key signature has one flat (B-flat). The tempo is 'Poco più lento'. The score includes dynamic markings: *sf* for Bassoon, Clarinet in A, and Flute; *mf* for Clarinet in C and Horn; *f* for Horn. There are also markings for *p*, *p*, and *p*. The music features a mix of eighth and sixteenth notes, with some triplet markings.

91 *animando* (tutti) ... .. **7** *ritardando* *a tempo*

Bn *espress.* *f* *ff* *ff* *con fuoco*

CA *sf* *ff* *ff* *sf*

Fl *f* *ff* *ff* *sf*

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

Hn *mf* *f* *ff* *sf espress.*

97 *tranquillo* 3

Bn *f* *p* *pp dolce*

CA *dim.-----mp* *pp* *pp*

Fl *smorz.* *pp* *pp*

Cl *smorz.* *pp*

Hn *pp*

104 *riten.* ... .. **8** **Tempo 1** (Bn solo)

Bn *p* *pp* *ppp* *p*

CA *p* *pp* *ppp*

Fl *ppp*

Cl *ppp*

Hn *ppp*

111

Bn *f* *mp* *ppp*

CA *mp* *ppp*

Fl *mp* *ppp*

Cl *mf* *pp*

Hn *mp* *pp* *ppp*

116

Bn *p* *mp* *pp*

CA *pp* *p*

Fl *mp* *pp*

Cl *pp*

Hn *pp* *pp*

9 (CA)

122

Bn *mp* *pp*

CA *f* *mp* *mf*

Fl *mf* *pp*

Cl *mp* *pp*

Hn *mp* *pp*

*poco riten.*

(Fl solo) ...

*p* *pp* *sf*

*pp* *p* *f* *tr.* *sf*

*p* *sf*

*sf*

*f* *p sub* *(Bn)*

*f* *ppp sub*

*f* *ppp sub*

*mf* *ppp sub*

*mf* *ppp sub*

*ff* *sf* *p*

*fp* *p* *pp*

*f* *p* *espress.*

*fp* *pp*



145 *poco riten.* ... .. *a tempo*

Bn *mf* *p* *dim.*

CA *ff sempre*

Fl *pp* *mf*

Cl *pp* *f*

Hn *pp* *f*

152 *smorzando* **12** *Poco più lento*  
(tutti, Fl+Cl)

Bn *f* *mf* *pp* *pp*

CA *pp*

Fl *mf* *p* *mf* *p* *pp* *pp*

Cl *mf* *pp*

Hn *pp*

160 **GP**

Bn *pp* *p*

CA *pp* *p*

Fl *pp*

Cl *pp*

Hn *pp*

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Score (instrumental pitch)

## II - Strimpellata

Wolf-Ferrari

**Presto (in uno)** [ $\text{♩} = 84$ ]

(tutti, Pi to fore)

**GP**

**GP**

**GP**

**GP**

(CA solo)

Musical score for measures 1-11. The score is for five instruments: Bassoon, Cor anglais, Piccolo, Clarinet in Bb, and Horn in F. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is Presto (in uno) with a quarter note equal to 84 beats per minute. The score includes dynamic markings such as *f*, *p*, and *mp*. There are four **GP** (Grave Performance) markings above the staves. The Bassoon part has a *mp* marking at measure 10. The Cor anglais part has a *f* marking at measure 10. The Piccolo part has a *p* marking at measure 10. The Clarinet in Bb part has a *p* marking at measure 10. The Horn in F part has a *p* marking at measure 10.

Musical score for measures 12-20. The score is for five instruments: Bn (Bassoon), CA (Cor anglais), Pi (Piccolo), Cl (Clarinet in Bb), and Hn (Horn in F). The key signature is one flat (Bb) and the time signature is 3/4. The score includes dynamic markings such as *più f*, *mp*, and *p*. There is a *più f* marking above the Bn staff at measure 17. The CA staff has a *mp* marking at measure 17. The Pi staff has a *mp* marking at measure 17. The Cl staff has a *mp* marking at measure 17. The Hn staff has a *mp* marking at measure 17. There is a *p* marking below the Hn staff at measure 12. There is a *p* marking below the Cl staff at measure 12. There is a *p* marking below the Pi staff at measure 12. There is a *p* marking below the CA staff at measure 12. There is a *p* marking below the Bn staff at measure 12.

Musical score for measures 21-30. The score is for five instruments: Bn (Bassoon), CA (Cor anglais), Pi (Piccolo), Cl (Clarinet in Bb), and Hn (Horn in F). The key signature is one flat (Bb) and the time signature is 3/4. The score includes dynamic markings such as *mf*, *p*, and *f*. There is a *mf* marking above the Bn staff at measure 22. The CA staff has a *f* marking at measure 22. The Pi staff has a *p* marking at measure 22. The Cl staff has a *p* marking at measure 22. The Hn staff has a *p* marking at measure 22. There is a *mf* marking below the Hn staff at measure 22. There is a *mf* marking below the Cl staff at measure 22. There is a *mf* marking below the Pi staff at measure 22. There is a *mf* marking below the CA staff at measure 22. There is a *mf* marking below the Bn staff at measure 22.

30 **13**

Bn *p*

CA *pp*

Pi *pp*

Cl *pp* *f*

Hn *pp*

37 *Sostenuto* **A tempo** (CA solo)

Bn *f* *mp*

CA *f* *p* *ff*

Pi *f* *p* *p*

Cl *p*

Hn *f* *p* *p*

48 **14** [pochiss. meno] (Bn solo)

Bn *f* *mf* *sf* *sf*

CA *p*

Pi *mf* *sf* *p* *sf* *pp*

Cl *mf* *p*

Hn *mf* *p*

54

Bn

CA *mp*

Pi *p*

Cl *sf*

Hn *sfp*

60

Bn

CA *p*

Pi *p*

Cl *sf*

Hn *sfp*

*riten.* **Andante**

66

**Più lento ancora** *rit.*

(CA solo)

Bn *sf*

CA *p* *mf* 3

Pi *sf* *p*

Cl *sfp*

Hn *sfp*

75 **15** Tempo 1 (Presto)

(Bn solo)

Musical score for measures 75-84. The score is for a quintet of Bassoon (Bn), Cor Anglais (CA), Piccolo (Pi), Clarinet (Cl), and Horn (Hn). The key signature is one flat (B-flat major/D minor). The tempo is marked 'Tempo 1 (Presto)'. The dynamics are: sf (sforzando), mp (mezzo-piano), f (forte), and *più f* (more forte). The Bassoon part has a solo marking. The CA part starts with *f* and ends with *mp*. The Pi and Cl parts start with *sf* and *p* respectively. The Hn part starts with *sf* and *p*.

85

Musical score for measures 85-92. The instruments are the same as in the previous system. The dynamics are: *meno f* (meno forte) and *p* (piano). The Bn part has a *meno f* marking. The CA, Pi, and Cl parts have *p* markings. The Hn part has a *p* marking.

93 **16**

Musical score for measures 93-100. The instruments are the same as in the previous systems. The dynamics are: *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The Bn part has a *f* marking. The CA part has a *pp* marking. The Pi part has a *mf* marking. The Cl part has a *mf* marking. The Hn part has a *pp* marking.

101 (tutti, Pi to fore) (Bn solo)

Bn  
CA  
Pi  
Cl  
Hn

*mf* *ff* *p*  
*mf* *ff* *pp*  
*mf* *ff* *p*

108 17 (tutti, Cl to fore)

Bn  
CA  
Pi  
Cl  
Hn

*f* *mf* *pp*  
*mf* *pp*  
*mf* *pp*

115 (+Bn)

Bn  
CA  
Pi  
Cl  
Hn

*p*

120 *Sostenuto* **A tempo**  
 (CA solo) (tutti) **GP**

Bn *f* *p* *ff* *pp*

CA *p* *ff* *pp*

Pi *p* *pp*

Cl *p* *pp*

Hn *f* *p*

129 **GP** **GP**

Bn

CA

Pi

Cl

Hn

# Suite Concertino Op. 16 for Bassoon & small orchestra, arr quintet

Score (instrumental pitch)

## III - Canzone

Wolf-Ferrari

**Andante cantabile** [ $\text{♩} = 60$ ]

**Bassoon** (Bn solo) *cantando*, *mf*

**Cor anglais** *pp*, *sempre un poco stacc.*, (CA solo), (eco), *pp*

**Flute** *pp* *sempre un poco stacc.*, *ppp*, *pp*

**Clarinet in A** *pp* *sempre un poco stacc.*, *ppp*, *pp*

**Horn in F** *pp*, *sempre un poco stacc.*, *ppp*, *pp*

6

**Bn** (CA), (Bn), (CA), (Bn)

**CA** *pp*, (eco), *mf*, *p*, *mf*

**Fl** *pp*, *ppp*, *p*

**Cl** *pp*, *ppp*, *pp*, *mp*

**Hn** *pp*, *ppp*, *pp*, *p*



12 *poco rit.* **18** *a tempo*  
(CA alt w Bn)

17

**19**

Musical score for measures 20-33. The score is for a quintet consisting of Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in Bb (Cl), and Horn (Hn). The key signature is two sharps (F# and C#). The dynamics and performance instructions are as follows:

- Bn:** *mf* (solo), *mp* (accomp.), *pp*, *mf* (solo)
- CA:** *f*, *p*, *pp* (accomp.), *p* solo (echo)
- Fl:** *mf*, *pp*, *p*, *pp*
- Cl:** *mf*, *pp*, *p*, *pp*
- Hn:** *mp*, *pp*

Musical score for measures 34-37. The score is for a quintet consisting of Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in Bb (Cl), and Horn (Hn). The key signature is two sharps (F# and C#). The dynamics and performance instructions are as follows:

- Bn:** *rinf.* (Bn+CA), *ff*, *mf*, *espress. [sost.] sf*
- CA:** *sf*, *pp*
- Fl:** *sf*, *pp*
- Cl:** *sf*, *pp*, *p*
- Hn:** *sf*, *pp*, *p*

39 (CA) (Fl) [a tempo] (Bn) [poco più mosso] (accomp.) riten. ...

Bn *pp* *p* *mf* *p* *f* *mp*

CA *p* (solo) *pp* (accomp.) *mf* *f* *mp*

Fl *p* *f*

Cl *pp* *mf* *mp*

Hn *pp* *mf* *mp*

45 **21** *a tempo* (solo) *mf* *f*

CA *pp* (accomp.) *sempre un poco stacc.* (eco) *pp*

Fl *pp* *ppp* *pp* *sempre un poco stacc.*

Cl *pp* *ppp* *pp* *sempre un poco stacc.*

Hn *pp* *ppp* *pp* *sempre un poco stacc.*

51 (eco) *mf* *pp* *mf* *p*

Bn *pp* *ppp* *pp* *ppp* *pp*

CA *pp* *ppp* *pp* *ppp* *pp*

Fl *pp* *ppp* *pp* *ppp* *pp*

Cl *pp* *ppp* *pp* *ppp* *pp*

Hn *pp* *ppp* *pp* *ppp* *pp*

57 *poco rit.* **22** *a tempo*

Bn *f* *f* *mf*

CA *mp* *mf* *mf*

Fl *mf* *pp*

Cl *mf* *pp*

Hn *mp* *pp*

62 (solo) (solo)

Bn *pp* (accomp.) *mf* *pp* (solo) *mf*

CA *mf* *pp* (accomp.) *mf* *pp* (accomp.)

Fl *mf* *pp* *mf* *pp*

Cl *mf* *pp* *mf* *pp*

Hn *p* *mp*

68 (tutti, Fl to fore) **23**

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

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

Fl *mf* *f* *p* *mf* *ff*

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

Hn *mf* *p* *f*

74

(Bn) (CA) (Bn)

Bn

CA

Fl

Cl

Hn

*p* *pp* *pp* (echo) *mf*

*p* *pp* *ppp* *pp* *p*

*mp* *pp* *p*

*mp* *pp* *p*

80

(CA) [rit.] (Fl) rit. ...

Bn

CA

Fl

Cl

Hn

*p* (accomp.) *mf* *pp*

*p* *p* *sf* *pp*

*mf* *sf* *p*

*mp* *sf* *pp*

*mf*

# Suite Concertino Op. 16 for Bassoon & small orchestra, arr quintet

Score (instrumental pitch) IV - Finale  
Wolf-Ferrari

Andante con moto [ $\text{♩} = 104$ ]

tutti (Fl+Hn)

Bassoon *mp* (accomp.) *sf* *mp* *mf*

Cor anglais *mp* (accomp.) *mf*

Flute *mf* *sf* *mf* *f*

Clarinet in A *mp* *sf* *mp*

Horn in F *mf* *sf* *mf* *f*

9

Bn *cresc.*

CA *cresc.*

Fl *mf*

Cl

Hn *mf* *p* *cresc.*

17

Bn *(cresc.)* *mf*

CA *mf* *f*

Fl *f*

Cl *(cresc.)* *mf*

Hn *(cresc.)* *f*

24 (Bn solo) 24

Bn *f* *sf*

CA *pp staccatiss.* *sf* *p*

Fl *pp staccatiss.* *staccatiss.*

Cl *mf* *mp* *sf*

Hn *f* *mp* *stopped* *p* *open* *sf*

32

Bn *f* *mf*

CA *mp* *pp*

Fl *mp* *p*

Cl *mp* *p*

Hn *stopped* *mp* *p*

39

Bn *cresc.* *f*

CA *cresc.*

Fl *cresc.* *mf*

Cl *open* *p cresc.* *mf+*

Hn *p* *cresc.* *mf*

46

(CA solo)

Bn

CA

Fl

Cl

Hn

*(cresc.) f* (solo)

*mf* (accomp.)

*f*

*mf*

53

25

(accomp.)

Bn

CA

Fl

Cl

Hn

*mp*

*p*

*mf*

*mf*

(solo)

*sf*

*mp*

*mp*

*mp*

*sf*

*mp*

61

26

(Bn solo)

(accomp.)

Bn

CA

Fl

Cl

Hn

*f*

*pp staccatiss.*

*p staccatiss.*

*p staccatiss.*

*mf*

*pp*



68

68

Bn

CA

Fl

Cl

Hn

*sf*

*p*

*f*

*mp*

*mp*

*mp*

*mp*

*sf*

*mp*

Detailed description: This system of musical notation covers measures 68 to 74. It features five staves: Bassoon (Bn), Clarinet in A (CA), Flute (Fl), Clarinet in Bb (Cl), and Horn (Hn). The key signature has one flat (Bb). The bassoon part begins with a red '13' in a box. Dynamics include *sf* (sforzando), *p* (piano), *f* (forte), and *mp* (mezzo-piano). There are various articulation marks such as accents and slurs.

75

75

Bn

CA

Fl

Cl

Hn

*p*

*p*

*p*

Detailed description: This system covers measures 75 to 81. The bassoon part starts with a new key signature of two flats (Bb, Eb). Dynamics include *p* (piano). The notation includes various rhythmic patterns and articulation marks.

82

27

82

Bn

CA

Fl

Cl

Hn

*mp*

*cresc.*

*f*

*mp*

*mp*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

Detailed description: This system covers measures 82 to 87. A rehearsal mark '27' is enclosed in a box above measure 82. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte), and *p* (piano). The notation features slurs, accents, and crescendo lines.

89 28 (tutti)

Bn

CA (solo) (accomp.)

Fl

Cl (cresc.)

Hn (cresc.)

*f* *mf* *f*

96

Bn

CA

Fl

Cl

Hn

*f*

8

102

Bn

CA

Fl

Cl

Hn

*ff* *ff* *ff*

8

Bn  
 CA  
 Fl  
 Cl  
 Hn

116 **29**

Bn  
 CA  
 Fl  
 Cl  
 Hn

123

Bn  
 CA  
 Fl  
 Cl  
 Hn

129 *rit.* **30** *[Tempo 1]* *più rit.* **Andante sostenuto** [♩ = 80]

(CA solo)

Bn *(dim.) pp* *smorz.* *pp*

CA *p* *p* *mp* *p*

Fl *p* *pp*

Cl *p* *pp*

Hn *(dim.) ppp* *pp smorz.* *ppp* *p*

138

Bn *p*

CA *p*

Fl

Cl

Hn

147 **31**

(solo) *mp* *sf* *p*

(accomp.) (solo)

CA *pp* *p* *p* *mf*

Fl *p* *mf*

Cl *p* *pp* *mp*

Hn *p* *pp* *p* *mp*

158 *[poco accel. . . . rit.]*

Bn

CA

Fl

Cl

Hn

*p*

*pp*

*pp*

*pp*

*mp*

*f*

167 *... a tempo* **32** *tutti (Fl)*

Bn

CA

Fl

Cl

Hn

*mp*

*sf*

*pp* (accomp)

*p*

*p*

*pp*

*mp*

*p*

*pp*

*p*

*pp*

178 *[accel. . . .]* (CA solo)

Bn

CA

Fl

Cl

Hn

*mf*

*pp*

*pp*

*mp*

*mp*

*mf*

*pp*

*p*

*mf*

*pp*

*mp*

187 *rit. a tempo]* **Sostenuto** **33** **Tempo 1. Andante** **con moto** [ $\text{♩} = 104$ ]

(solo) (accomp.) (soli)

Bn *mf* *f* *p* *p*

CA *f* *p* *sf espress.* *p* *p*

Fl *f*

Cl *f* *p* *p*

Hn *f* *p*

197 (tutti) (accomp.)

Bn

CA

Fl *p*

Cl *p*

Hn *p*

205

Bn

CA

Fl

Cl

Hn

(soli)

Bn

CA

Fl

Cl

Hn

*pp* (soli)

*pp*

*smorz.*

*smorz.*

*smorz.*

GP

(Cl solo)

(Bn solo)

Bn

CA

Fl

Cl

Hn

*f*

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

*pp*

*pp*

*p*

Bn

CA

Fl

Cl

Hn

*cresc.*

*f*

(solo)

(accomp.)

*mf*

*cresc.*

*f*

*mf*

*mf*

*p cresc.*

*mf*

*cresc.*

*mf*

238 (soli) **35** (tutti)

Bn *mf*

CA *f* *mf*

Fl *f*

Cl *f*

Hn *f* *ff*

246

Bn *p<sup>^</sup>* (accomp.) (solo) *mp* *dim.* *p*

CA *mf*

Fl *p* (accomp.) *dim.*

Cl *p* (accomp.) *dim.*

Hn *p* *dim.*

253 *rall.* ... **G P** *Sostenuto molto* [ $\text{♩} = 64$ ] ... (CA solo)

Bn *sfp* *p*

CA (accomp.) *pp smorz.* *mf*

Fl *(dim.) - pp smorz.* *sfp* *p*

Cl *(dim.) - pp smorz.* *sfp* *p*

Hn *(dim.) - pp smorz.* *sfp* *p*