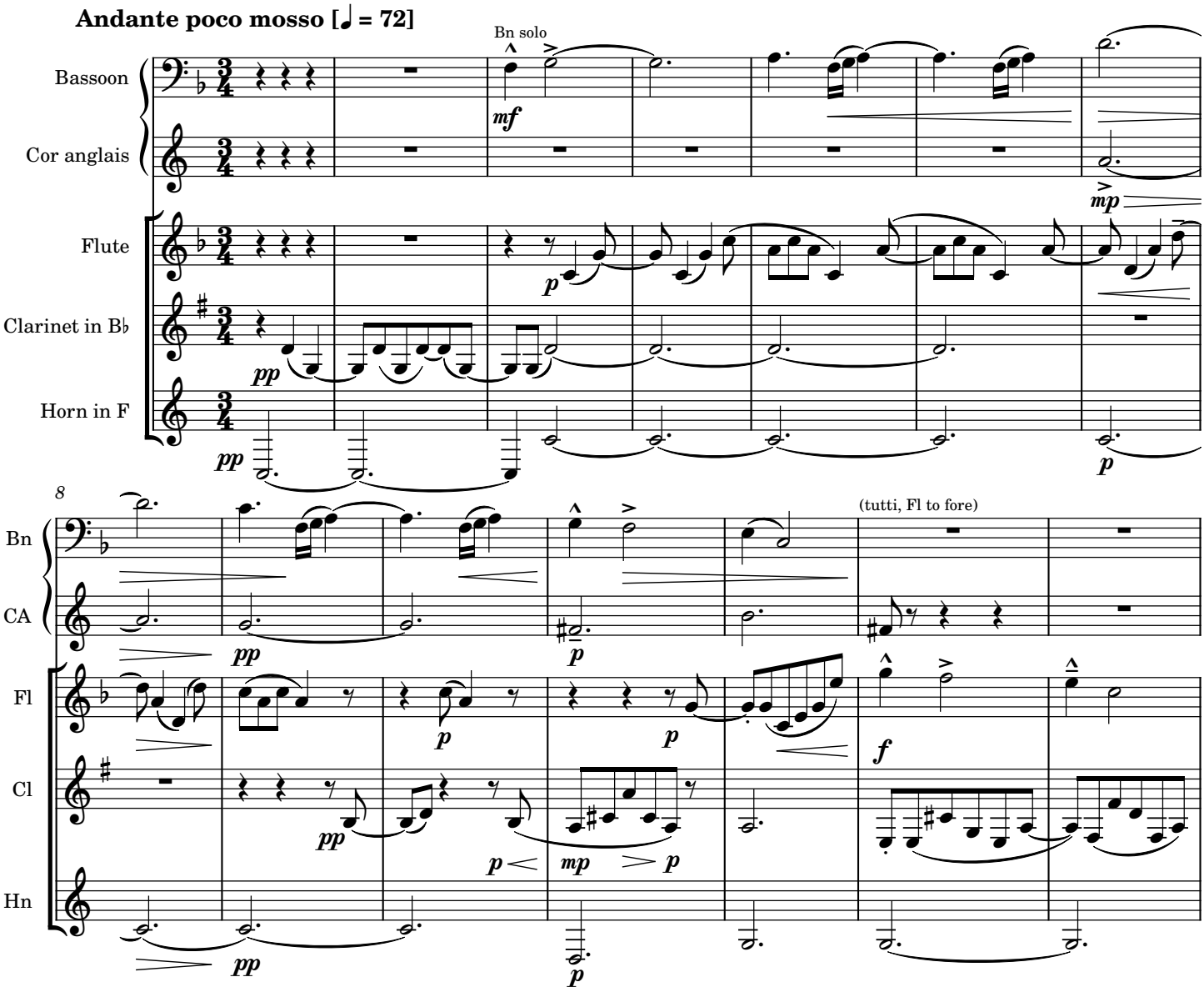
Suite Concertino Op. 16 for Bassoon & small orchestra, arr quintet

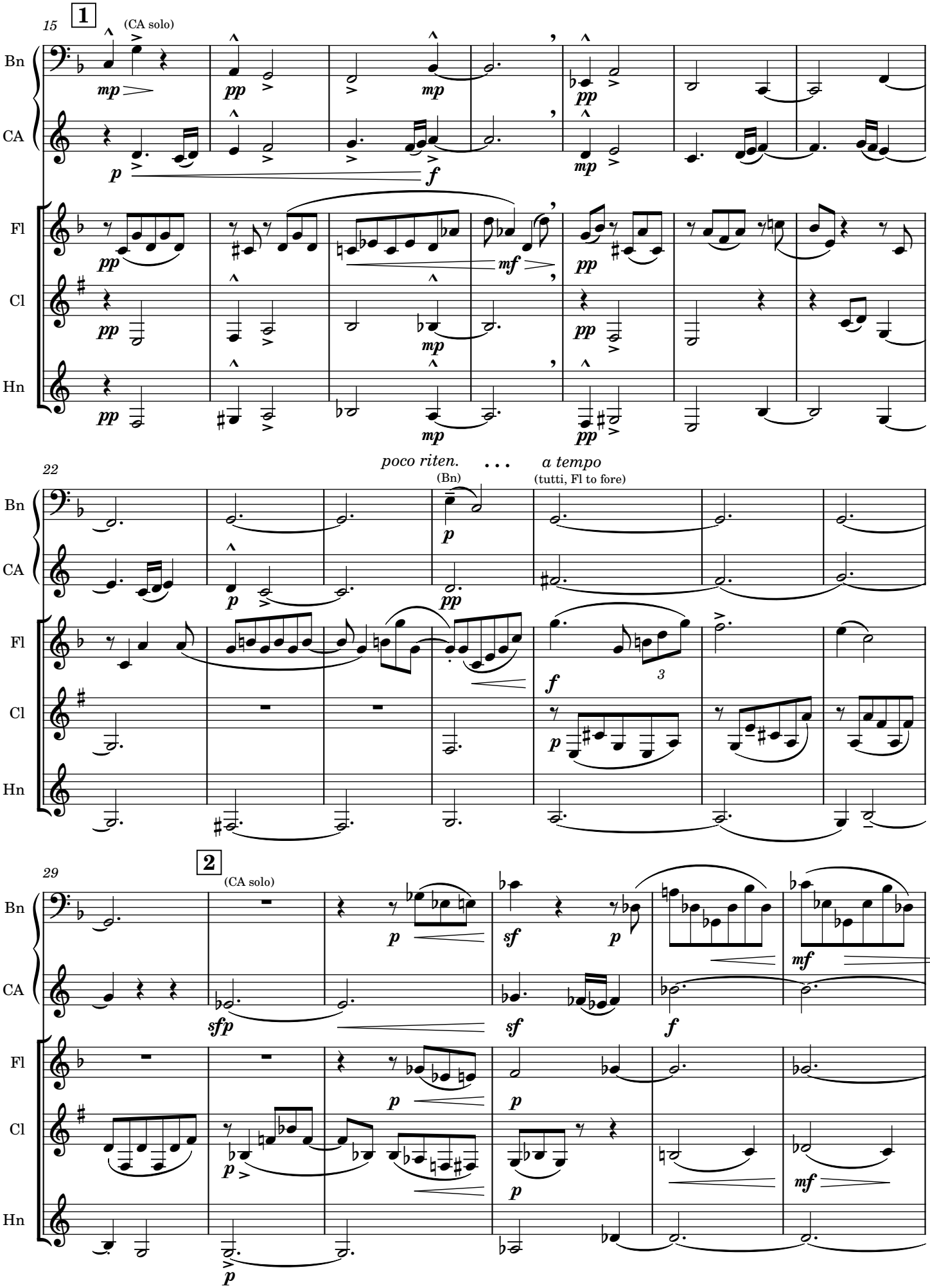
Score (instrumental pitch)

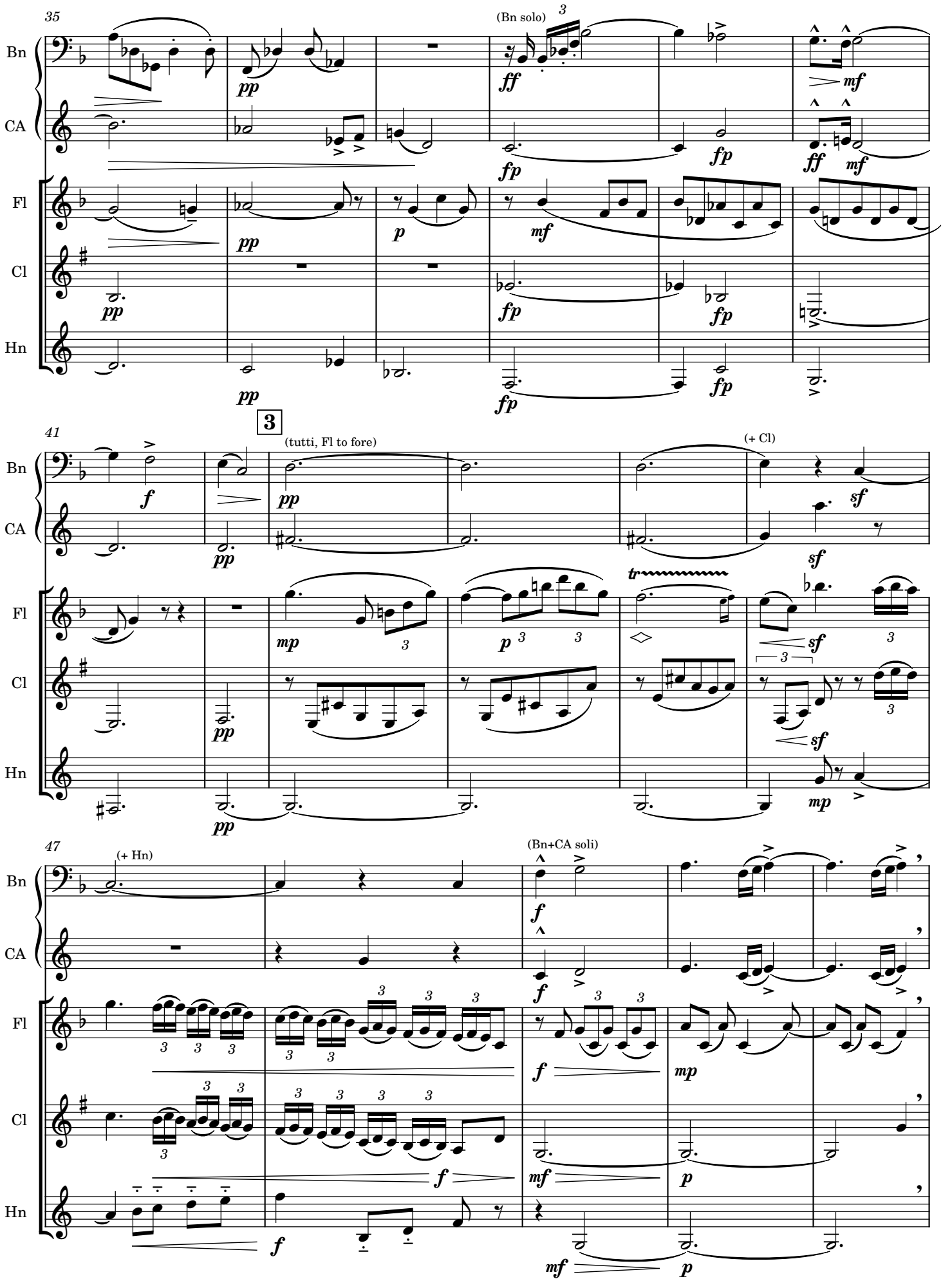
I - Notturno

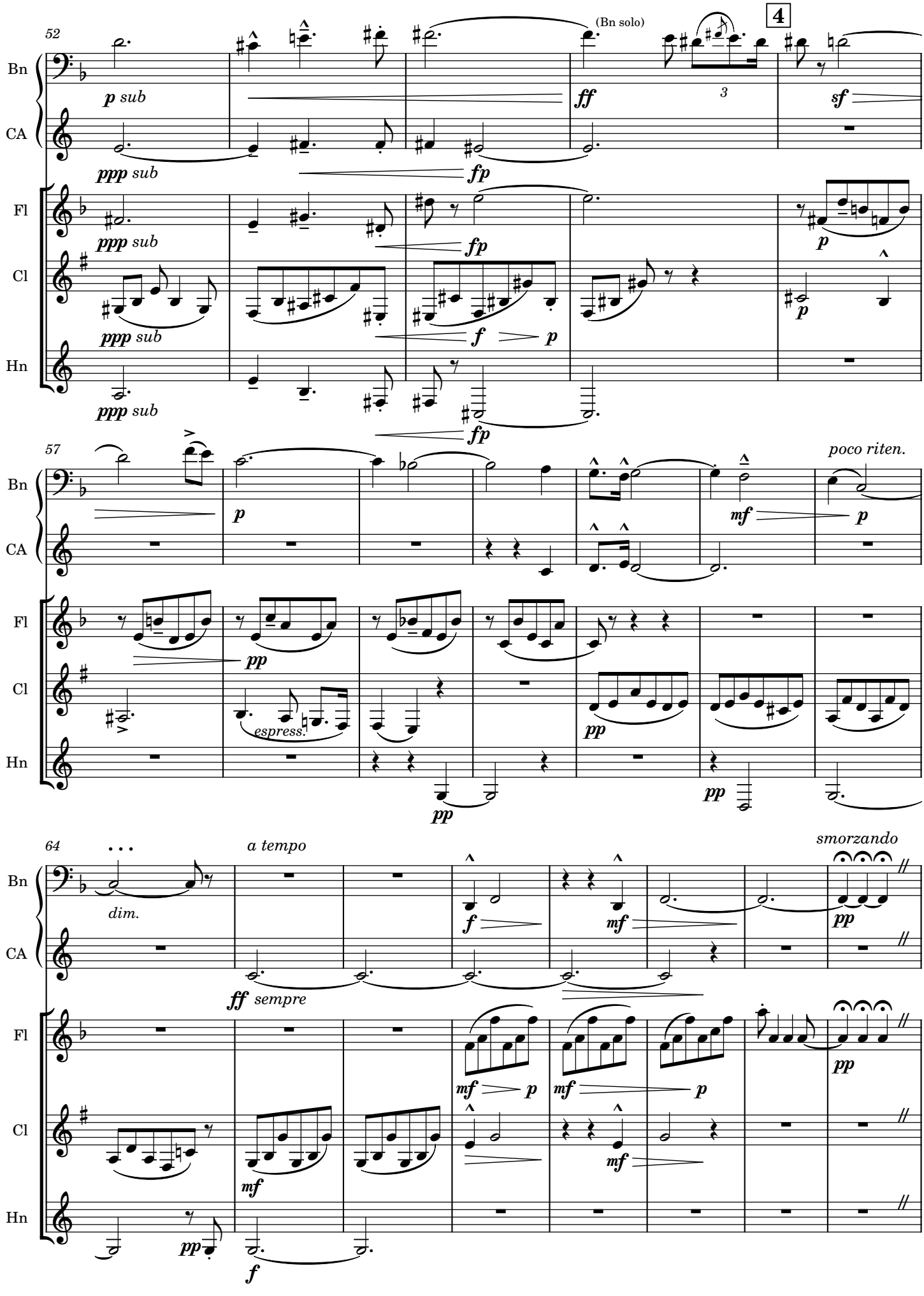
Wolf-Ferrari

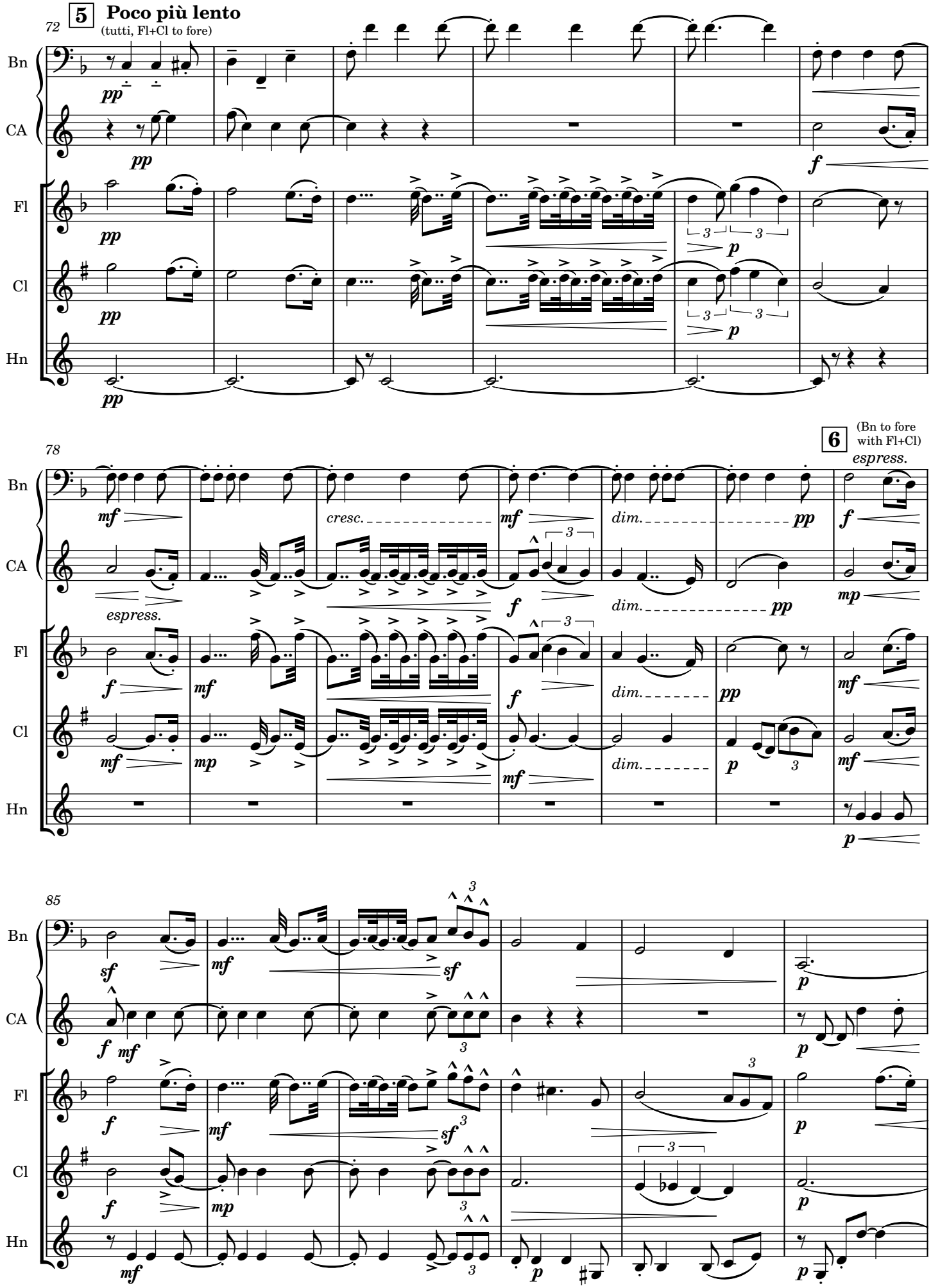
Hermann Wolf was born in 1876 in Venice to Emilia Ferrari and August Wolf, a painter from Bavaria. Aged 15 he moved to Munich, initially to study painting, but the next year he switched to music, entering the Royal Academy and studying counterpoint under Josef Rheinberger. Aged 18 he embraced his mother's 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, clarinettists 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 clarinettist for the last movement, where I abuse the Clarinet in A for the sake of the extra bottom semitone which I badly needed...

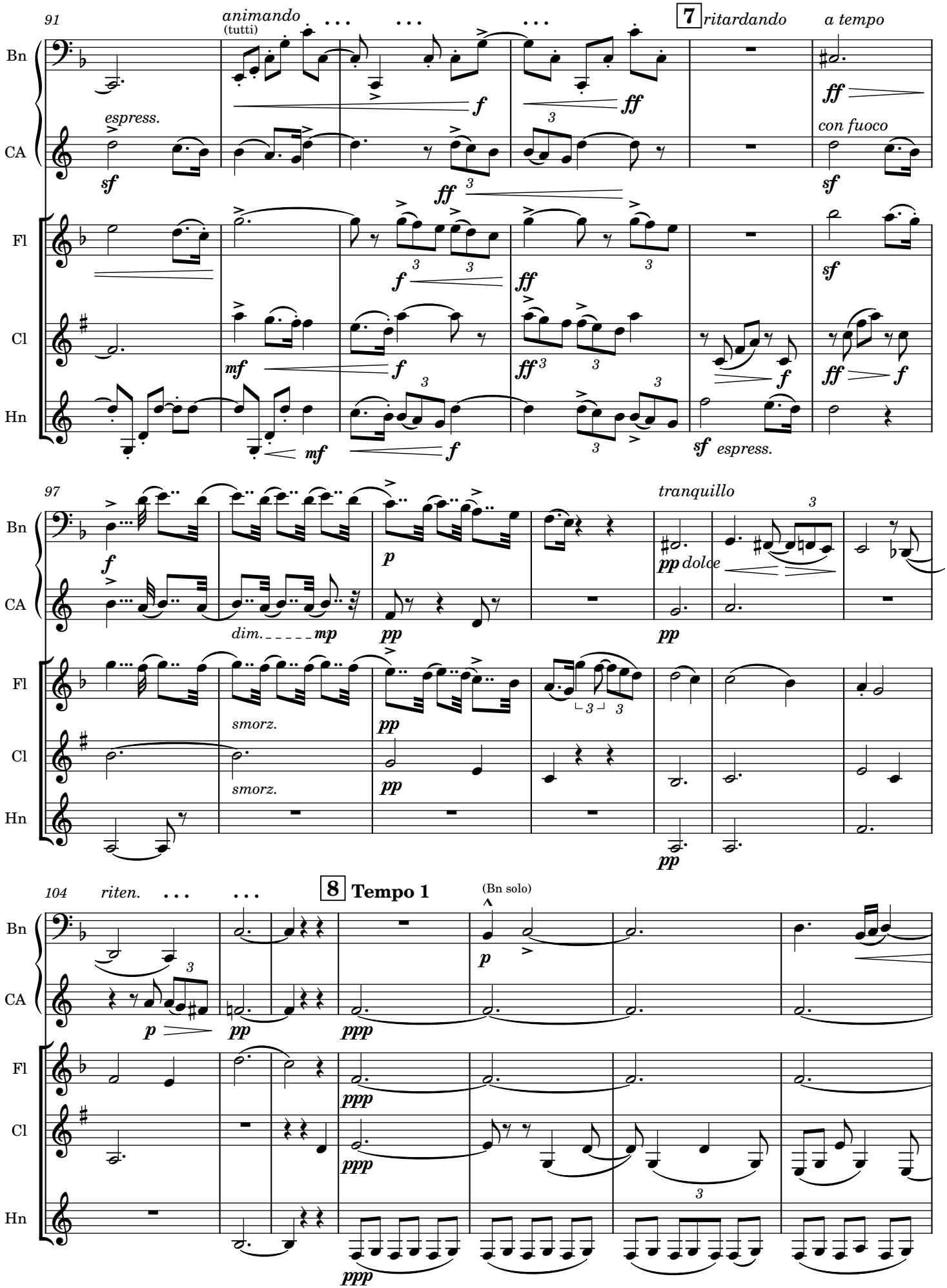


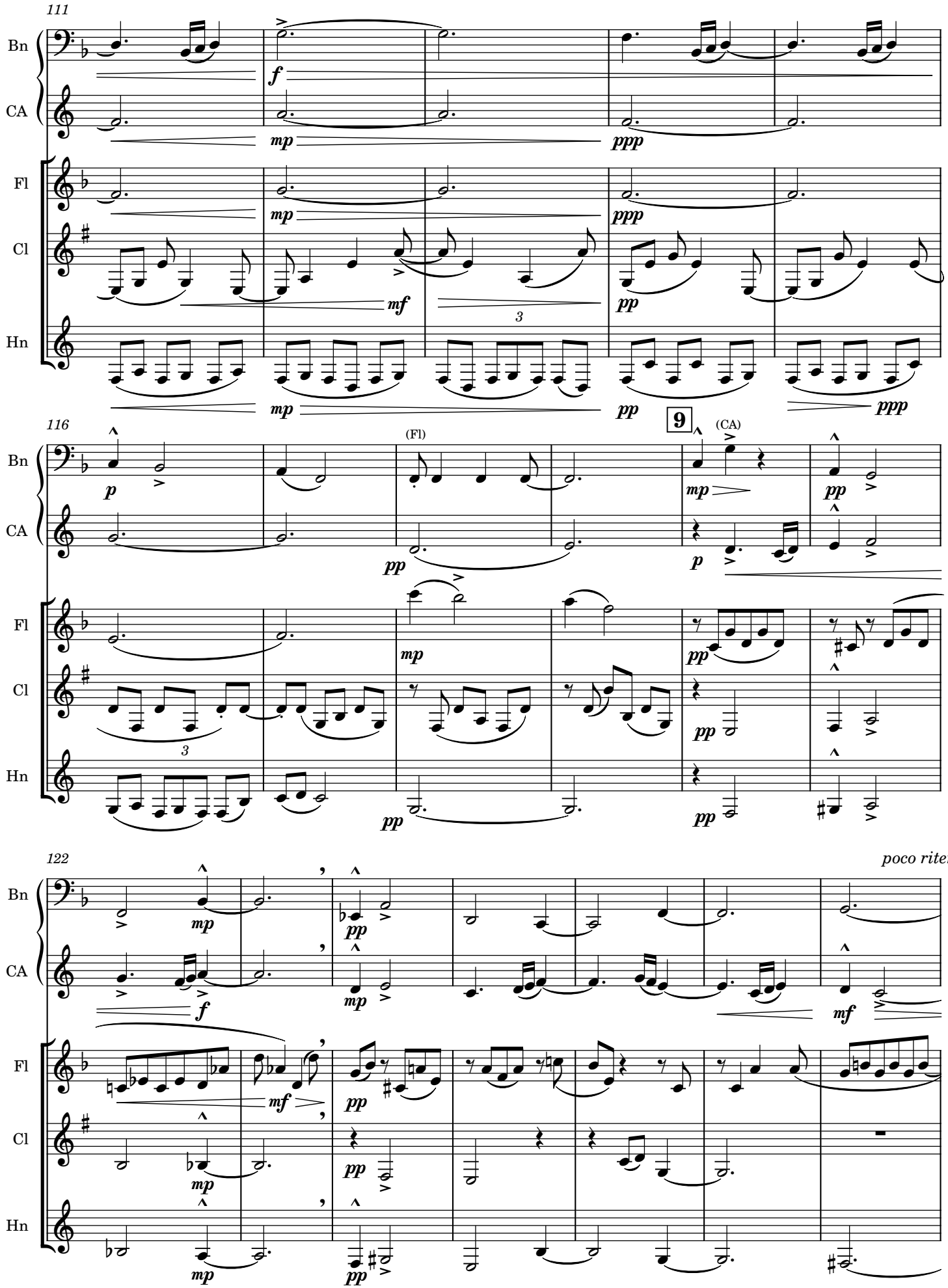

15
1
(CA solo)
Bn
CA
Fl
Cl
Hn
22
poco riten.
(Bn)
a tempo
(tutti, Fl to fore)
29
2
(CA solo)

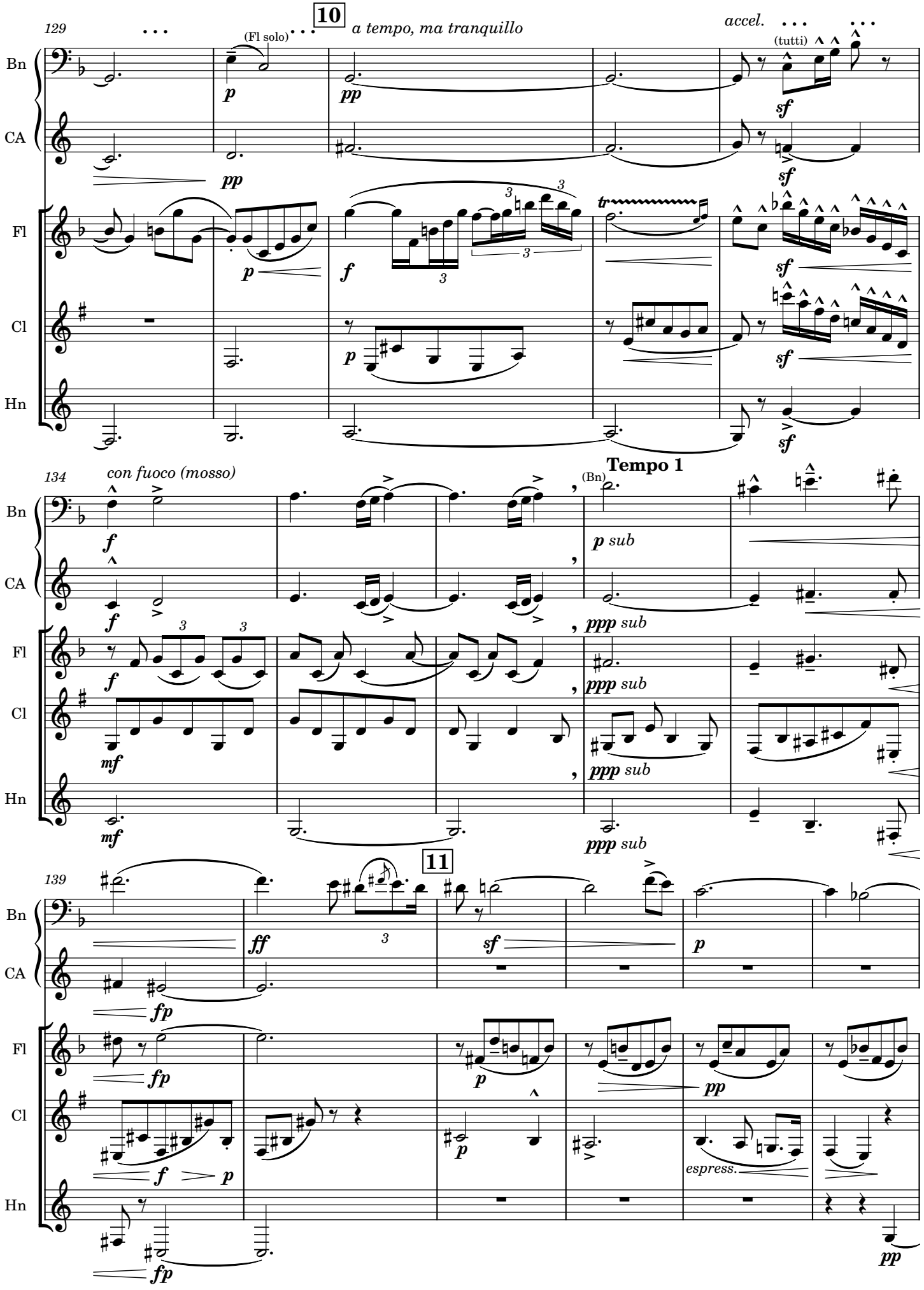

35
Bn
CA
Fl
Cl
Hn
(Bn solo)
41
3
(tutti, Fl to fore)
(+ Cl)
47
(+ Hn)
(Bn+CA soli)

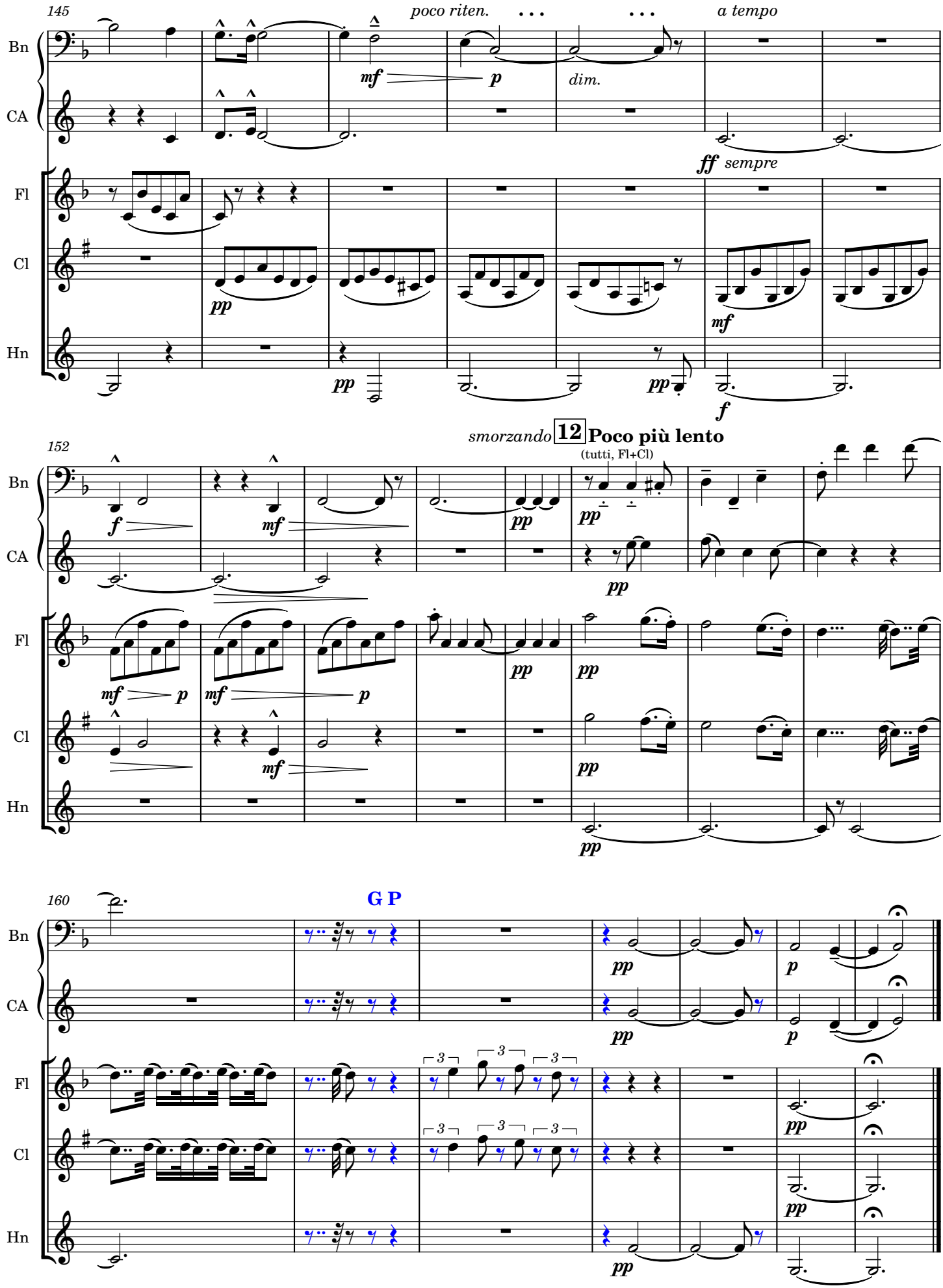

52
(Bn solo)
4
Bn
CA
Fl
Cl
Hn
p sub
ppp sub
ff
sf
fp
3
p
f
57
poco riten.
mf
pp
espress.
64
a tempo
smorzando
dim.
ff sempre


5
Poco più lento
(tutti, Fl+Cl to fore)
72
Bn
CA
Fl
Cl
Hn
6
(Bn to fore with Fl+Cl)
espress.
78
cresc.
dim.
85


91
animando
(tutti)
7
ritardando
a tempo
Bn
CA
Fl
Cl
Hn
espress.
con fuoco
97
tranquillo
dim.
smorz.
104
riten.
8
Tempo 1
(Bn solo)


111
Bn
CA
Fl
Cl
Hn
f
mp
ppp
mf
3
pp
116
(Fl)
9
(CA)
p
122
poco riten.


129
10
a tempo, ma tranquillo
accel.
(Fl solo)
(tutti)
Bn
CA
Fl
Cl
Hn
134
con fuoco (mosso)
Tempo 1
(Bn)
p sub
ppp sub
139
11
ff
espress.


145
poco riten.
a tempo
Bn
CA
Fl
Cl
Hn
mf
p
dim.
ff sempre
pp
mf
f
152
smorzando
12
Poco più lento
(tutti, Fl+Cl)
160
G P

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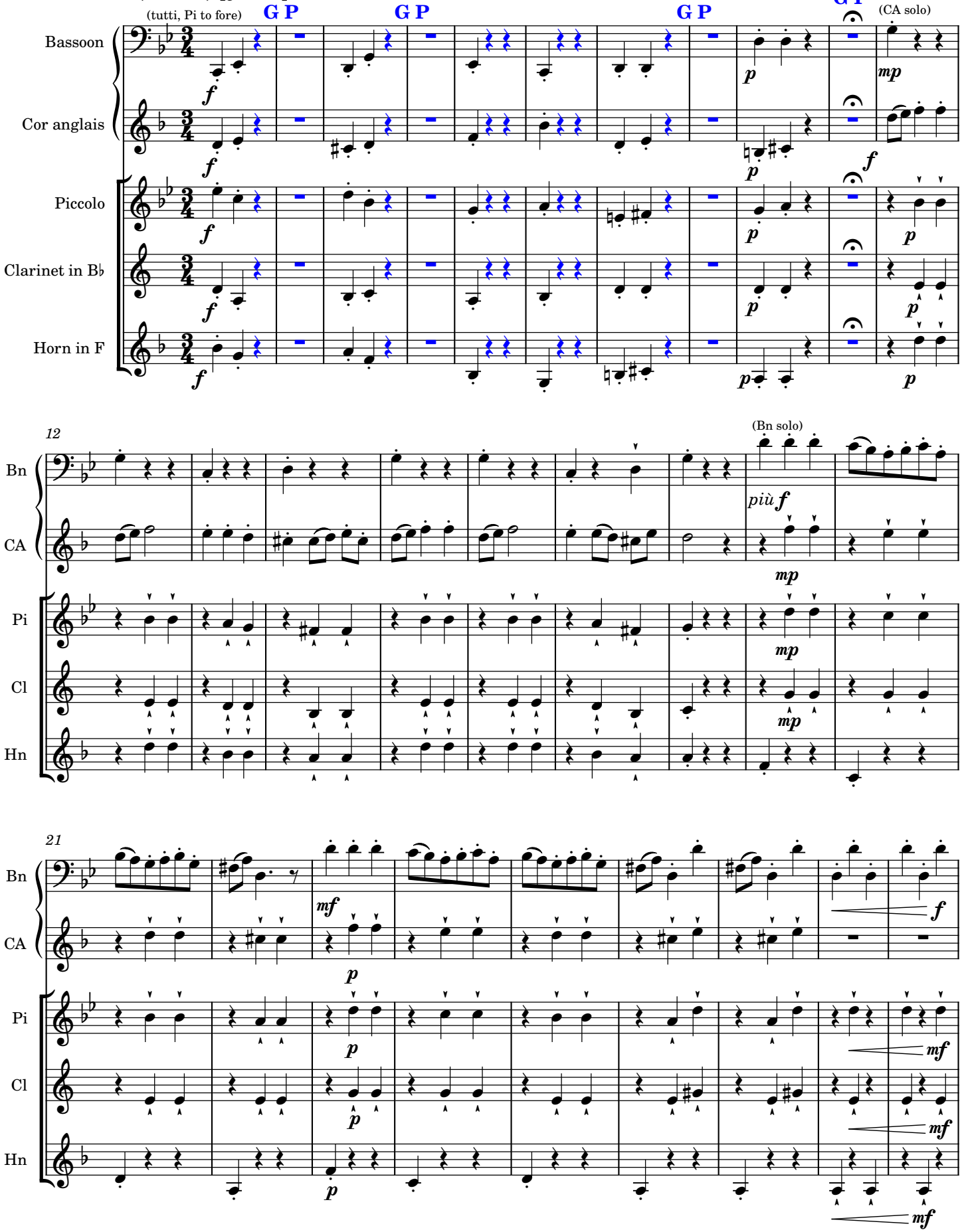
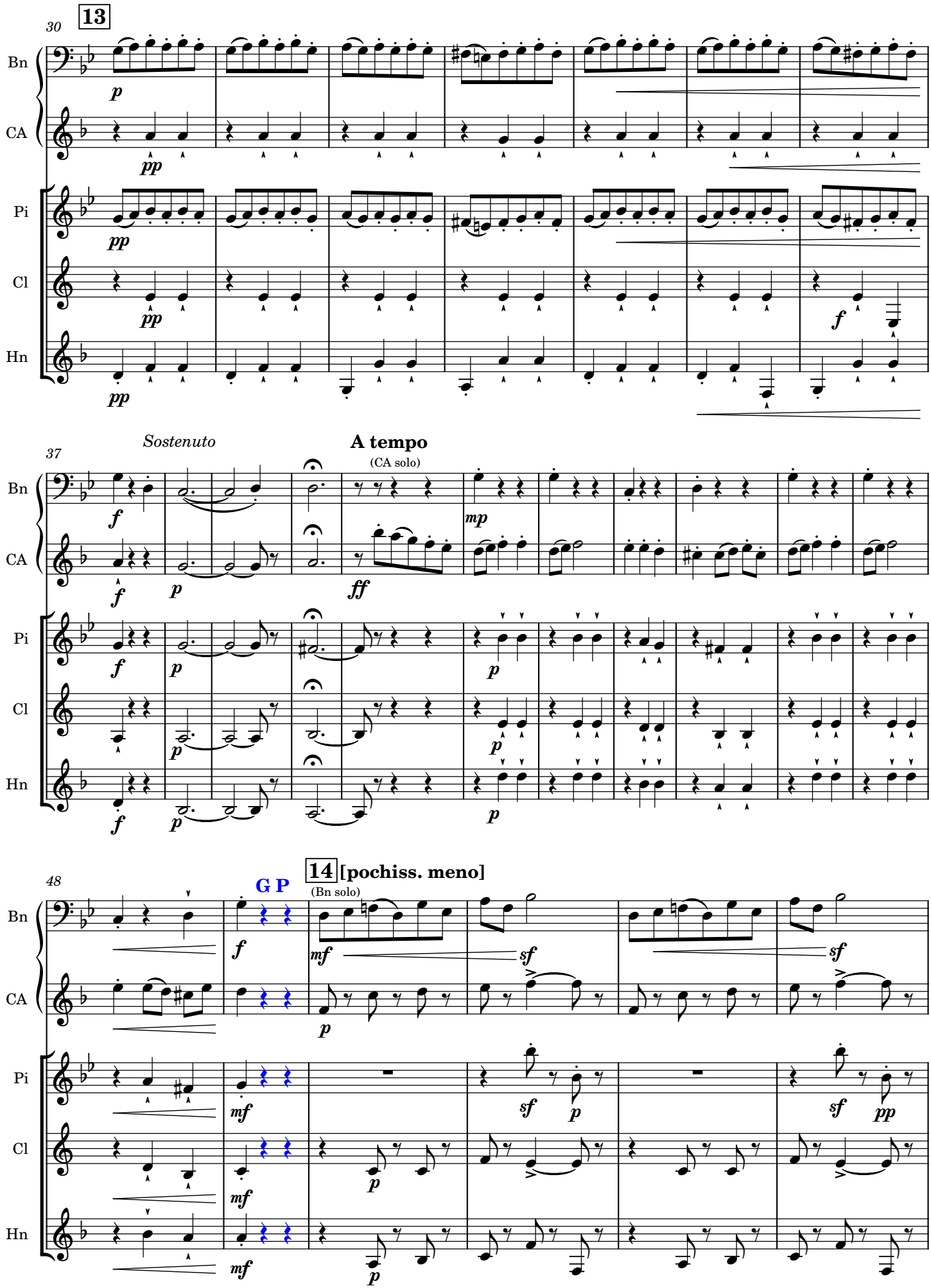
II - Strimpellata

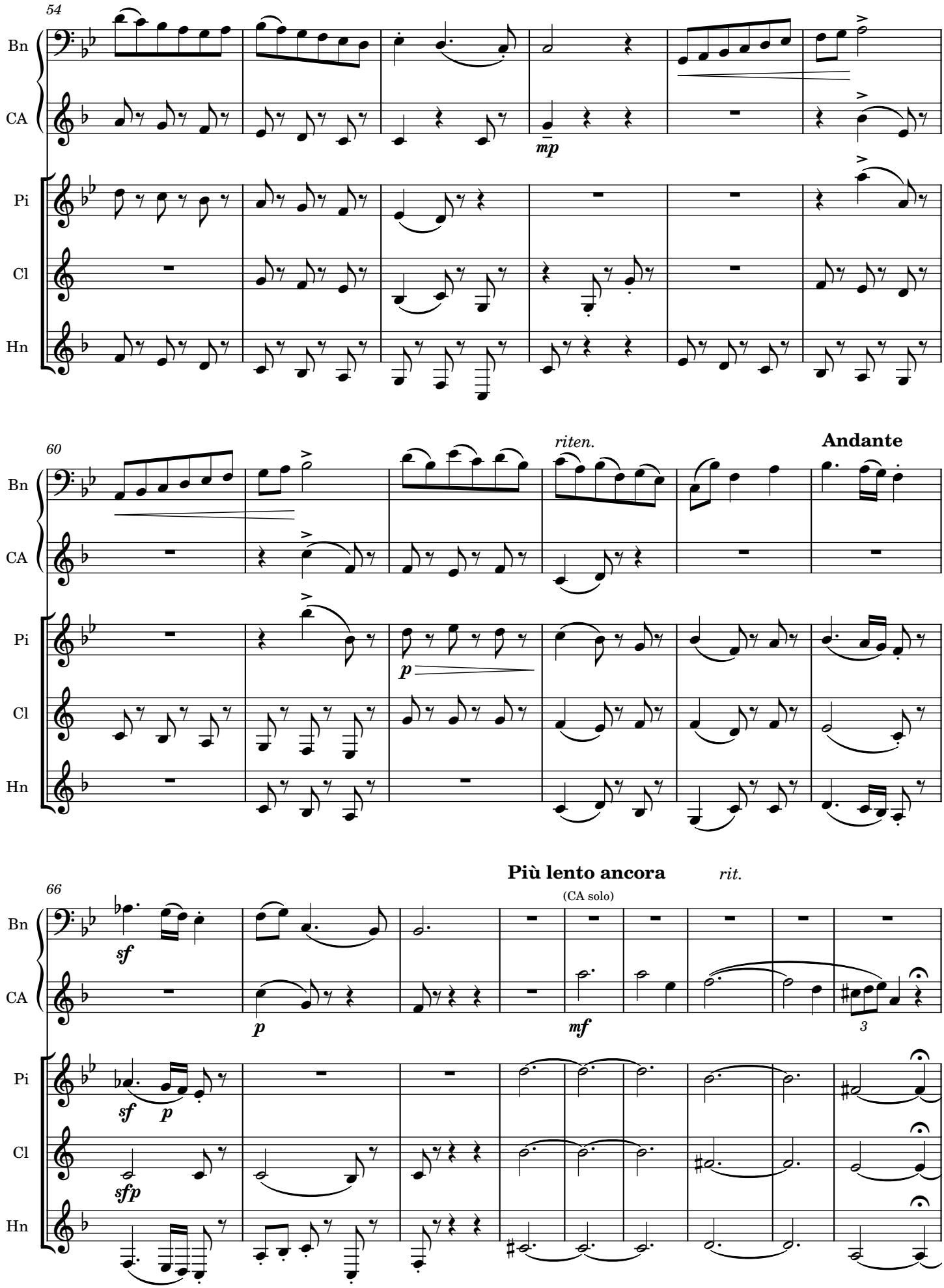
Score (instrumental pitch)

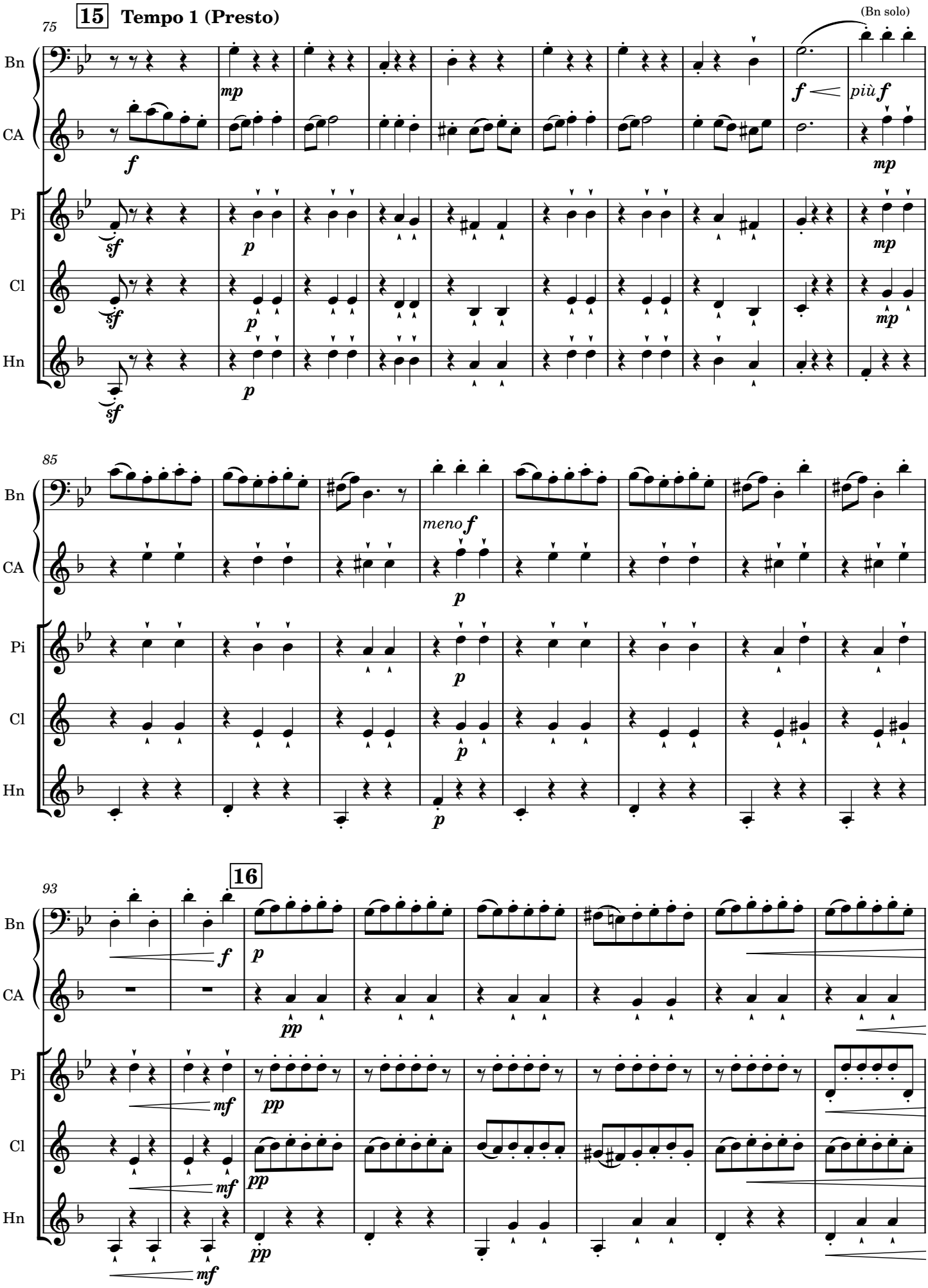
Wolf-Ferrari

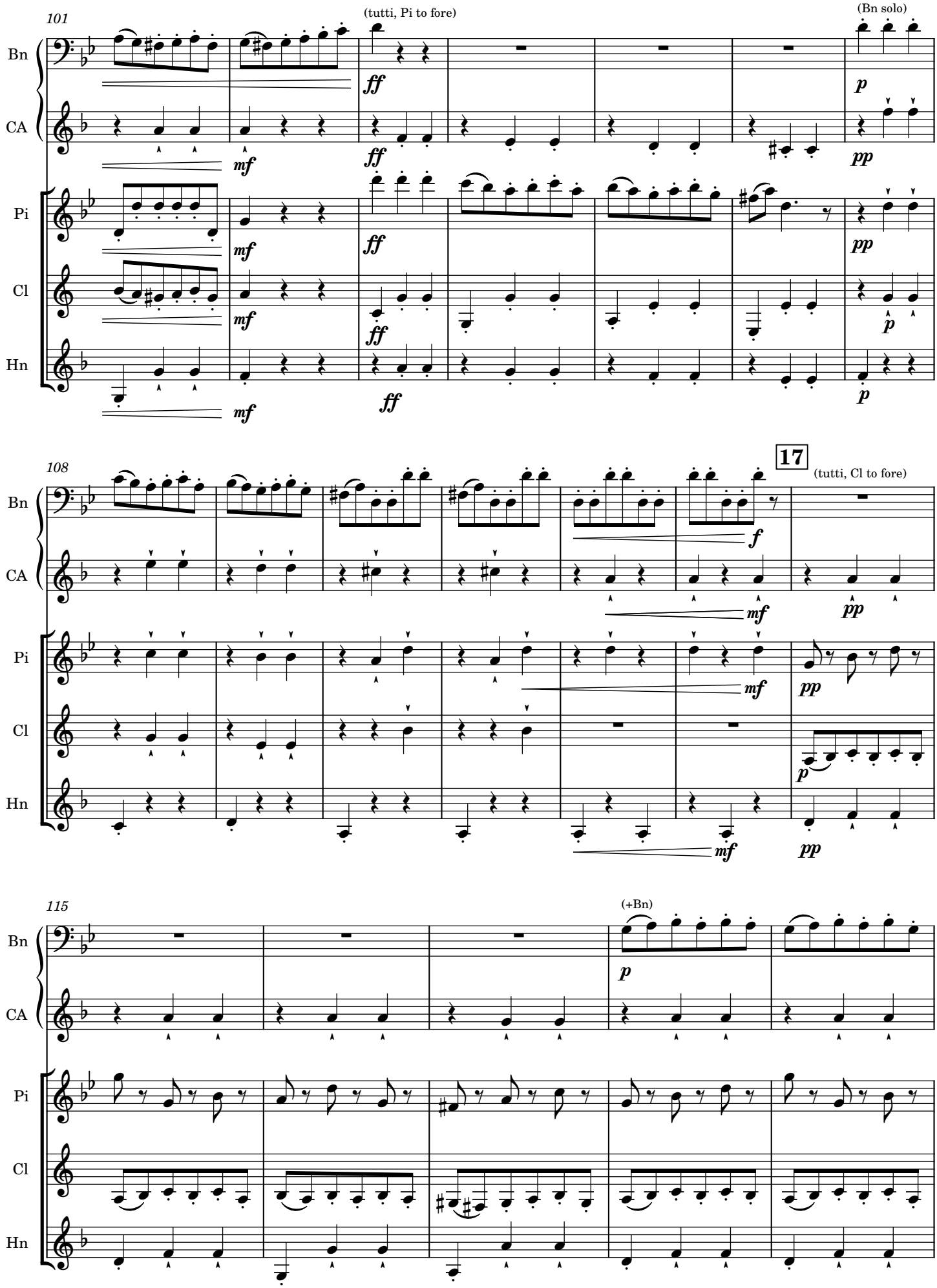
Presto (in uno) [𝅗𝅥. = 84]

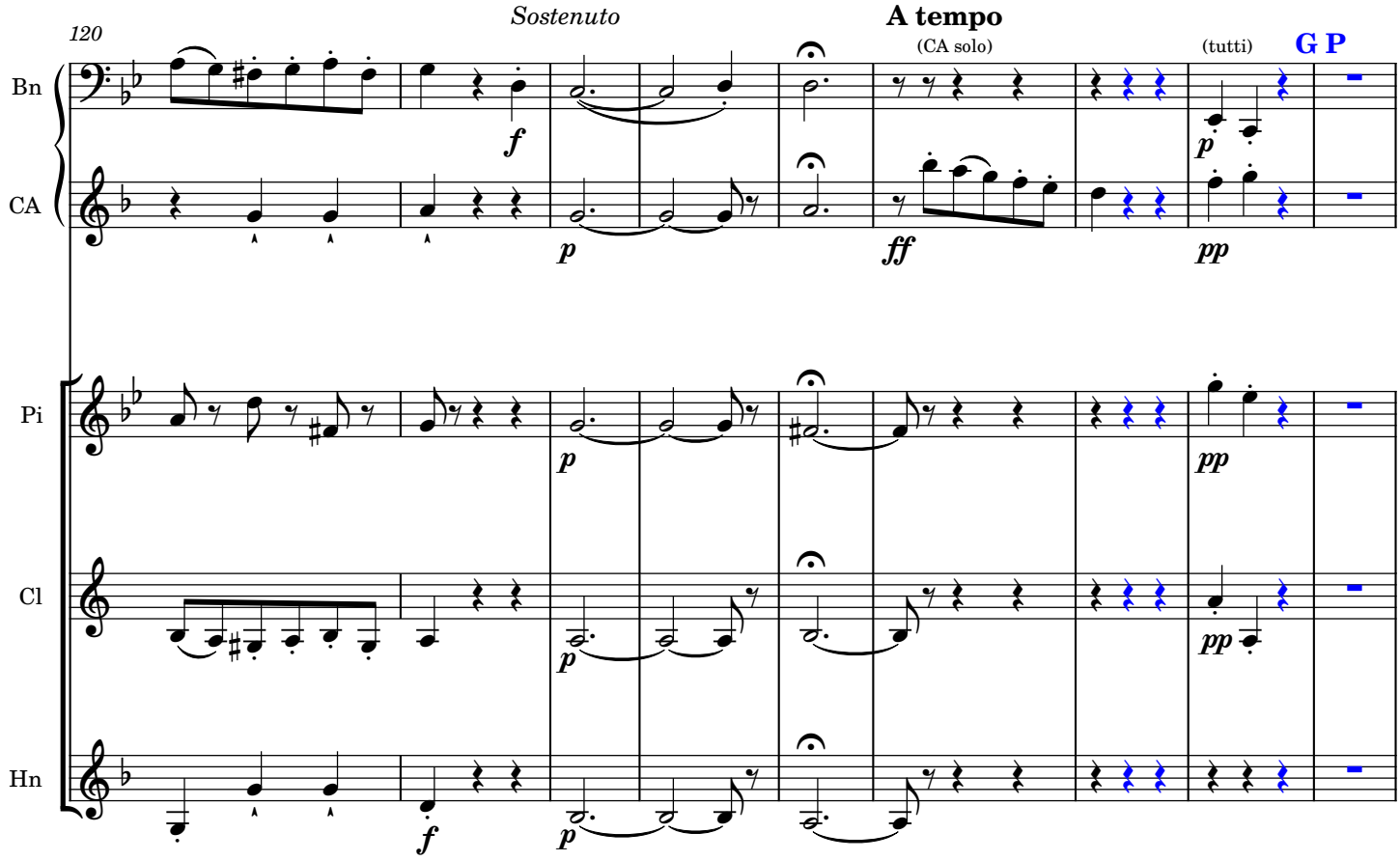


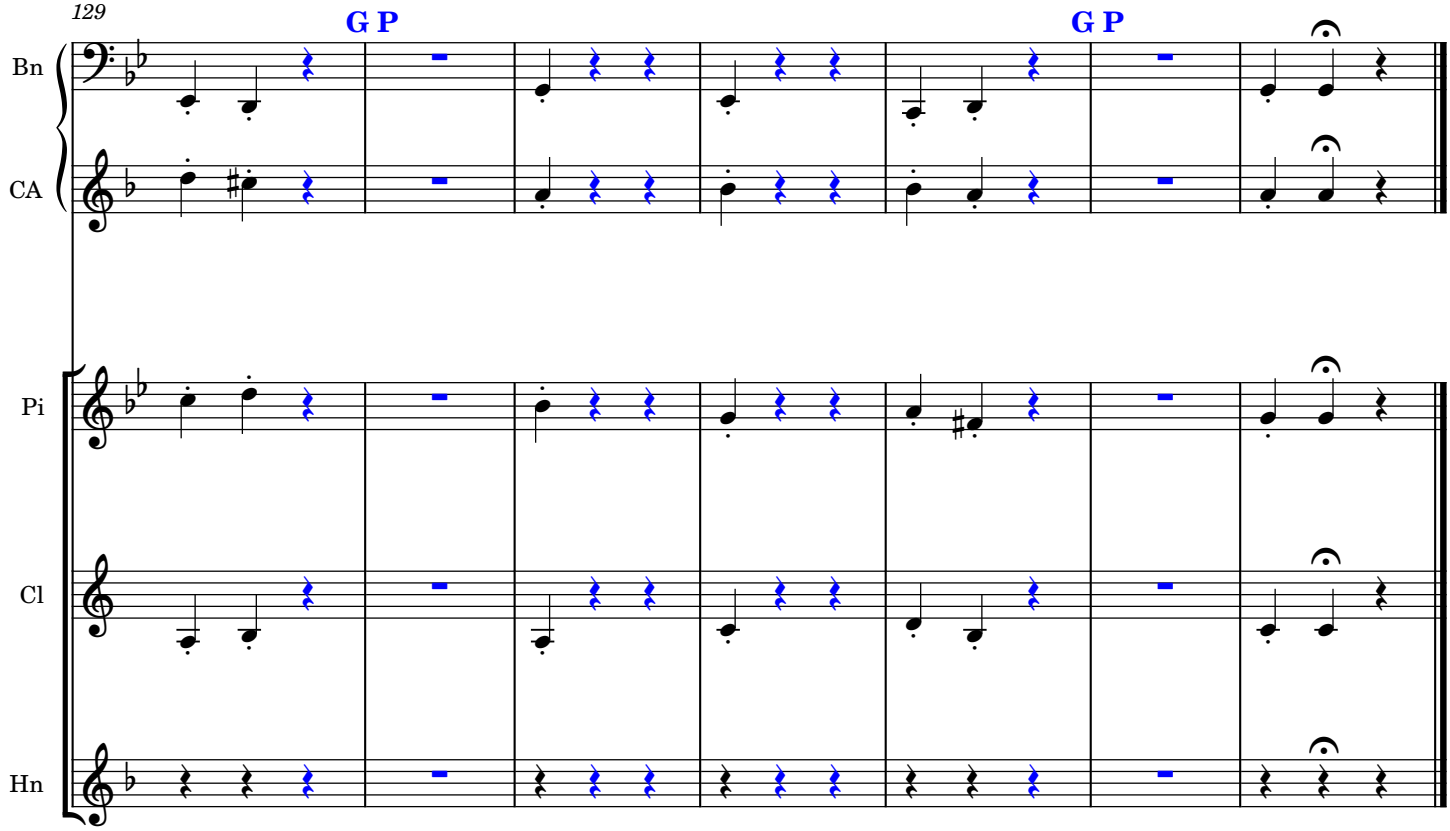

30
13
Bn
CA
Pi
Cl
Hn
37
Sostenuto
A tempo
(CA solo)
48
14 [pochiss. meno]
G P
(Bn solo)


54
Bn
CA
Pi
Cl
Hn
mp
60
riten.
Andante
p
66
Più lento ancora
(CA solo)
rit.
sf
p
mf
3
sfp


75
15
Tempo 1 (Presto)
(Bn solo)
Bn
CA
Pi
Cl
Hn
mp
f
sf
p
più f
85
meno f
93
16
pp
mf


101
(tutti, Pi to fore)
(Bn solo)
Bn
CA
Pi
Cl
Hn
108
17
(tutti, Cl to fore)
115
(+Bn)


120
Sostenuto
A tempo
(CA solo)
(tutti)
G P
Bn
CA
Pi
Cl
Hn


129
G P
G P
Bn
CA
Pi
Cl
Hn

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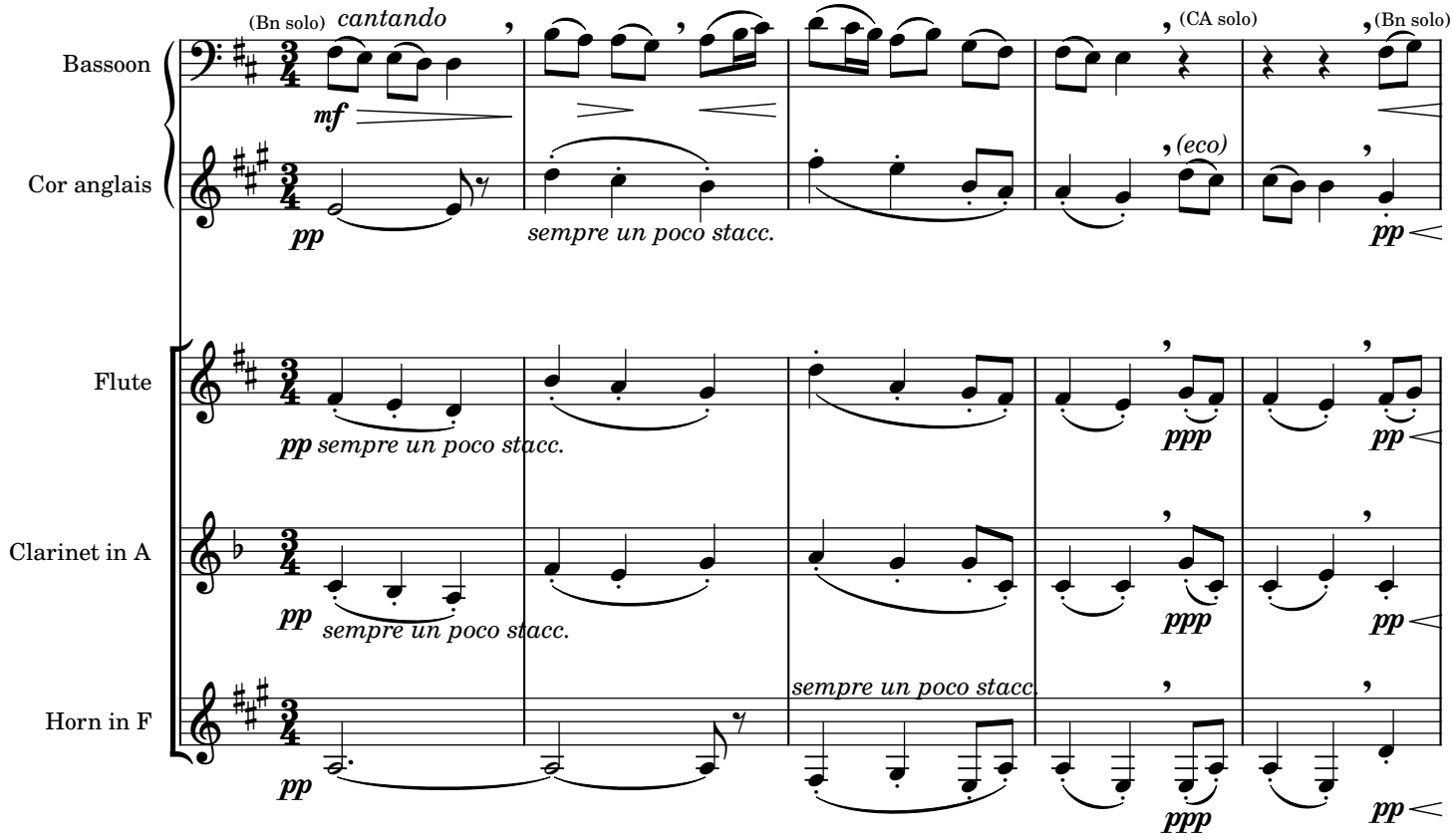
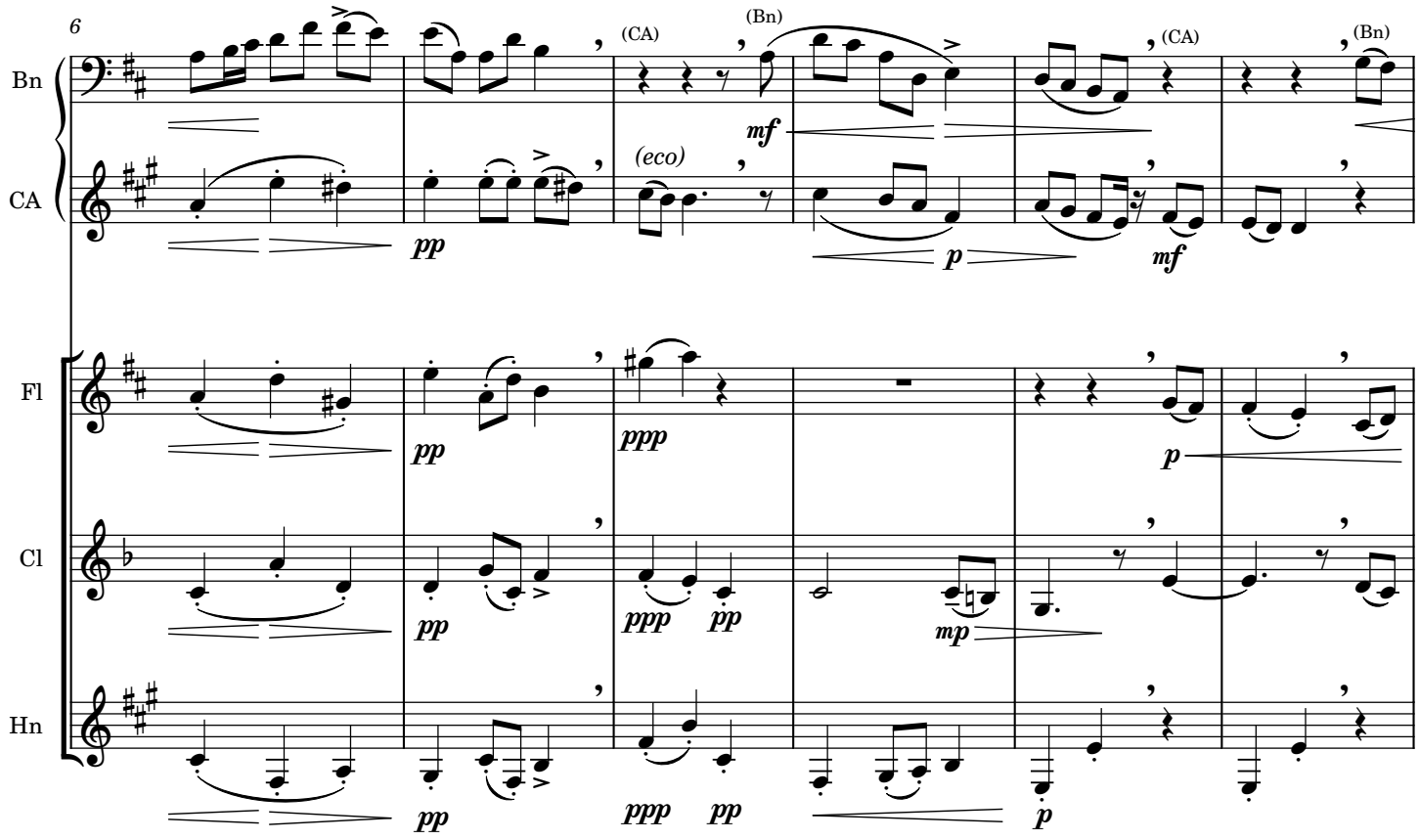
Score (instrumental pitch)

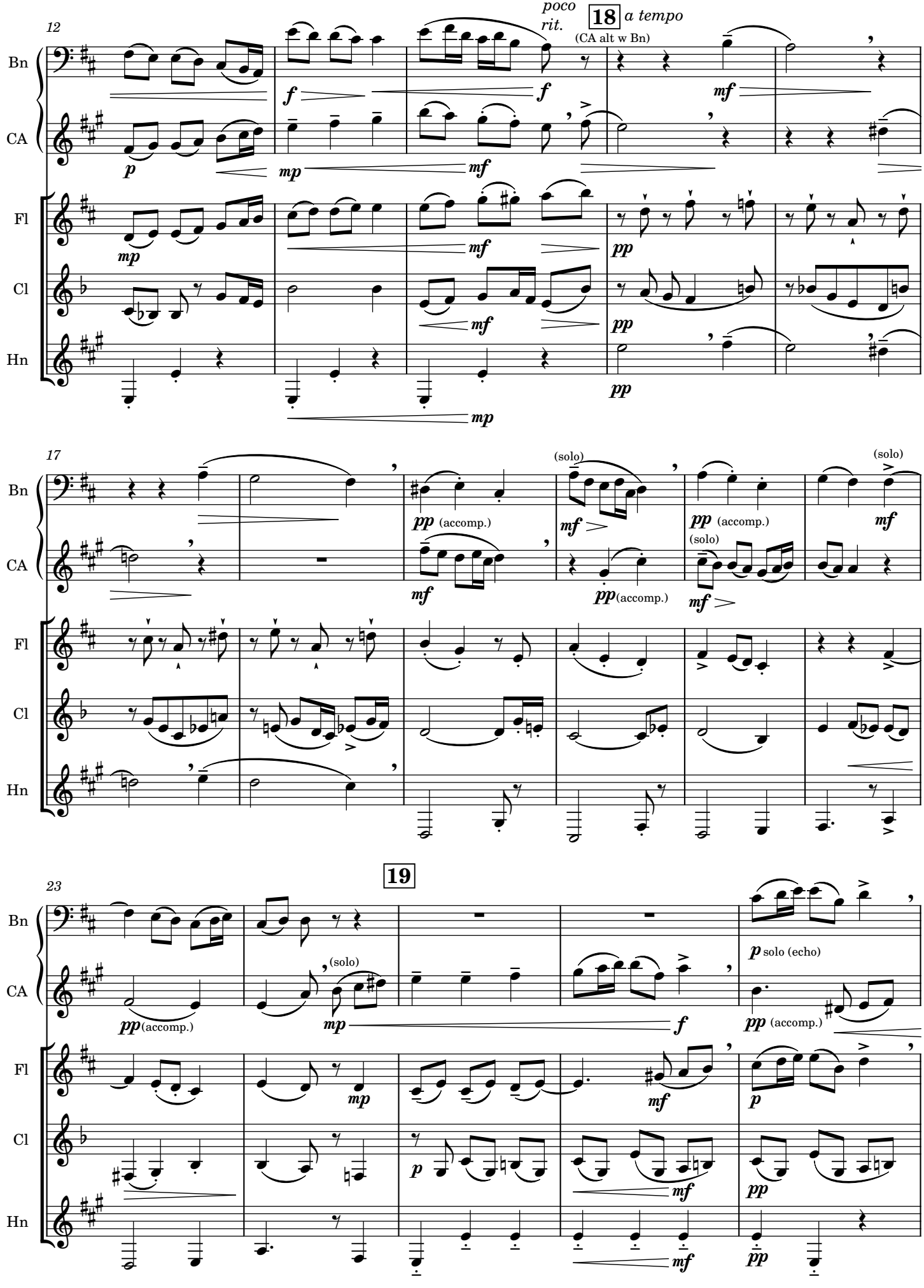
III - Canzone

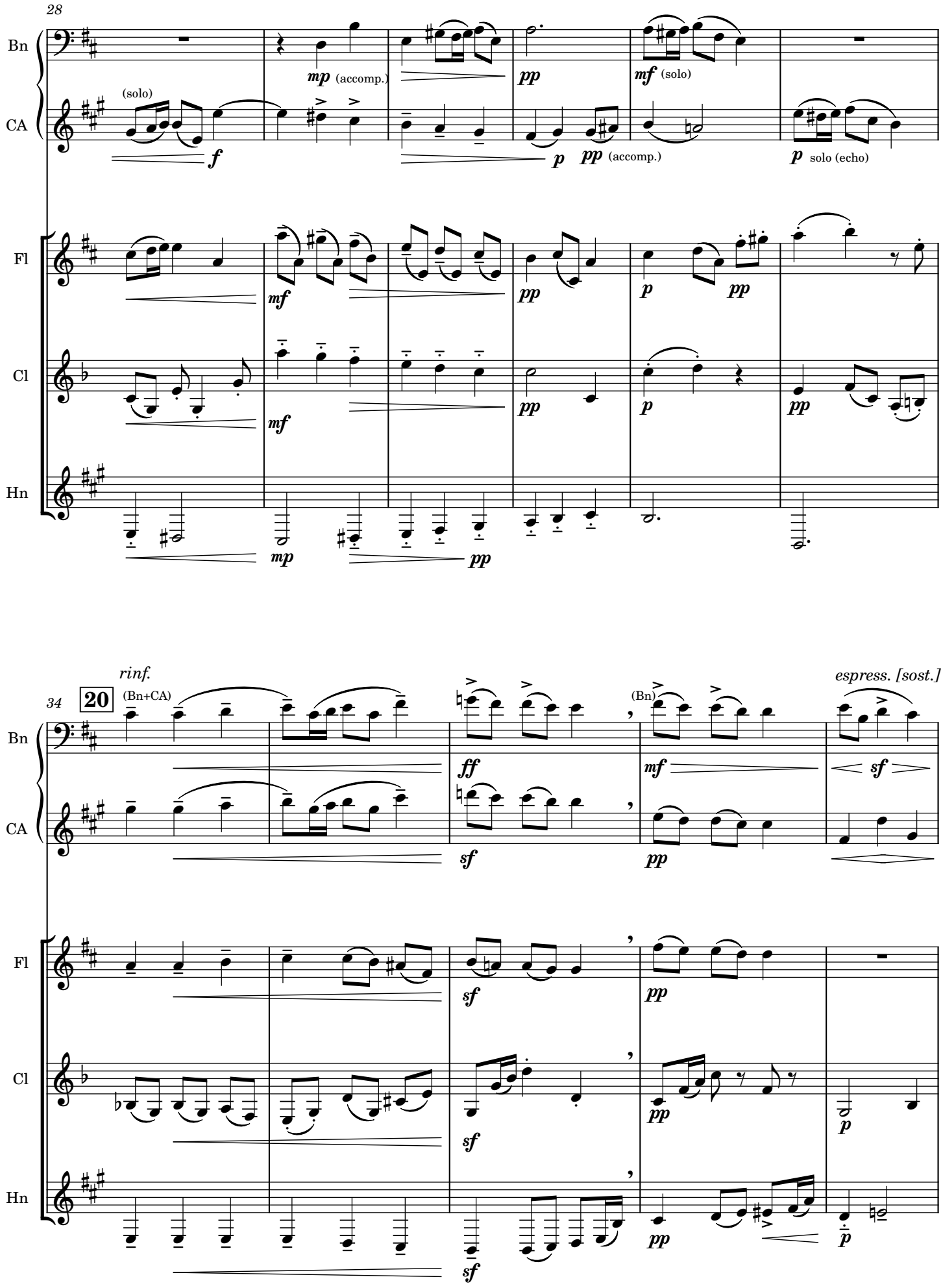
Wolf-Ferrari

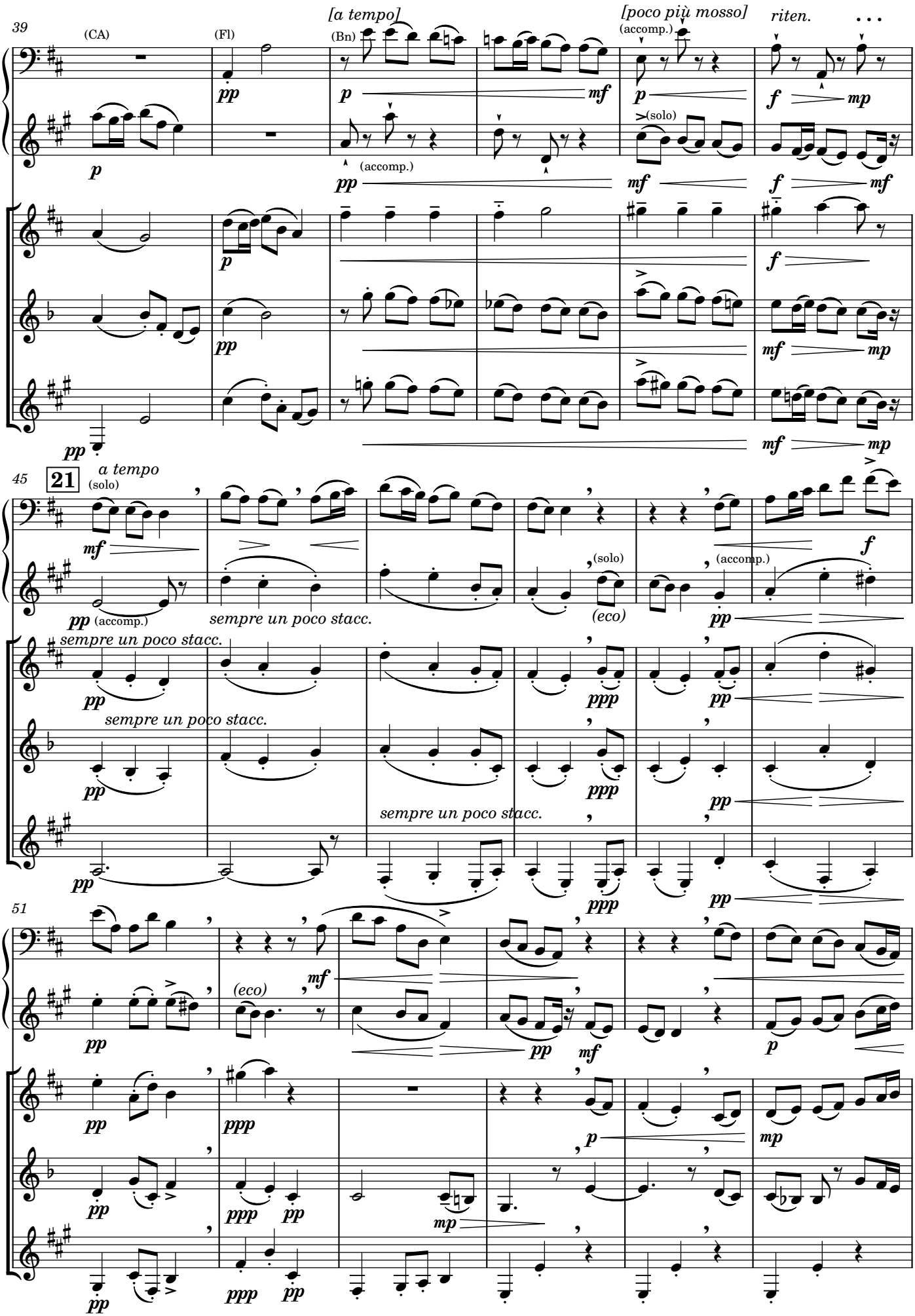
Andante cantabile [♩ = 60]

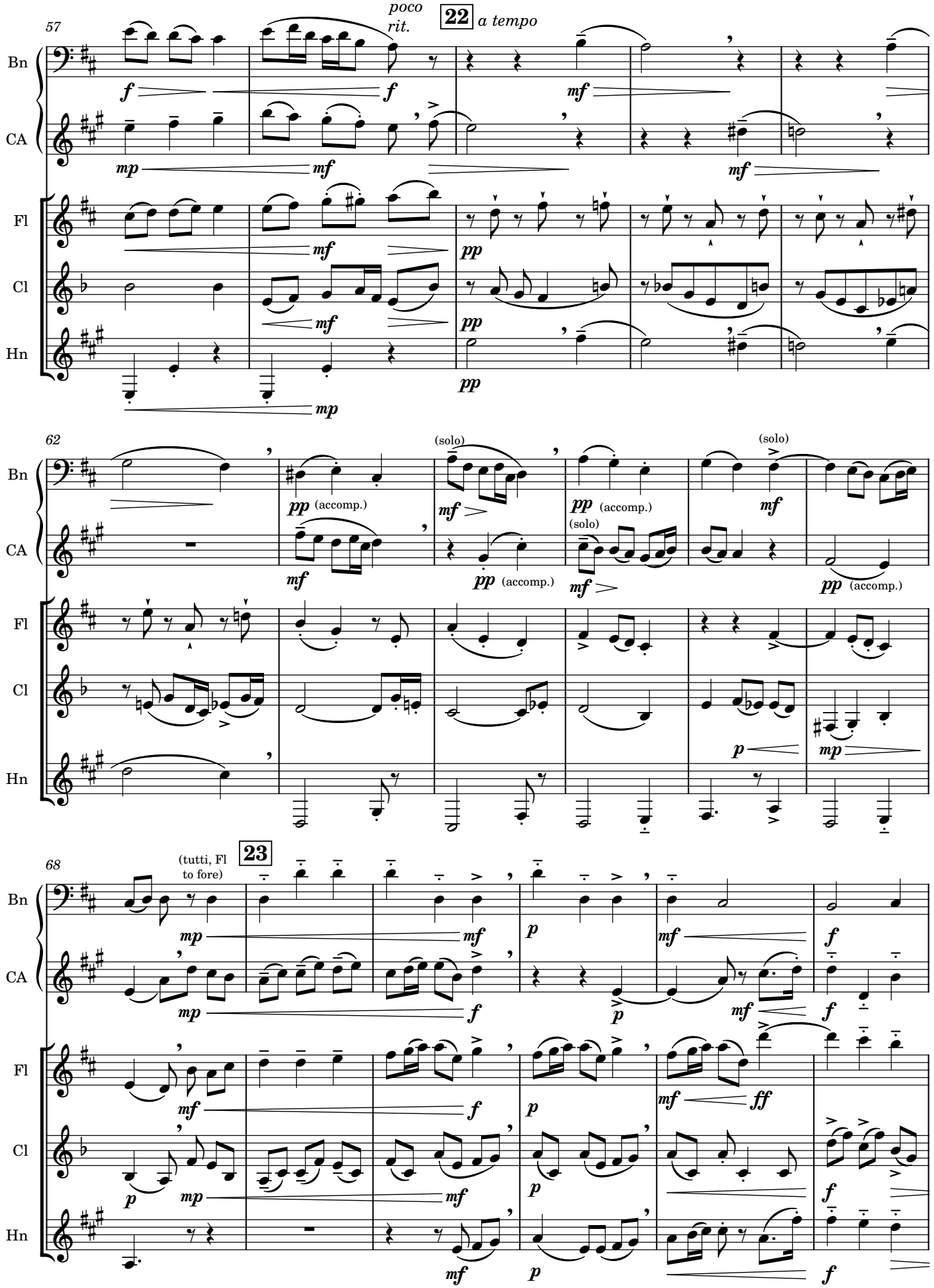


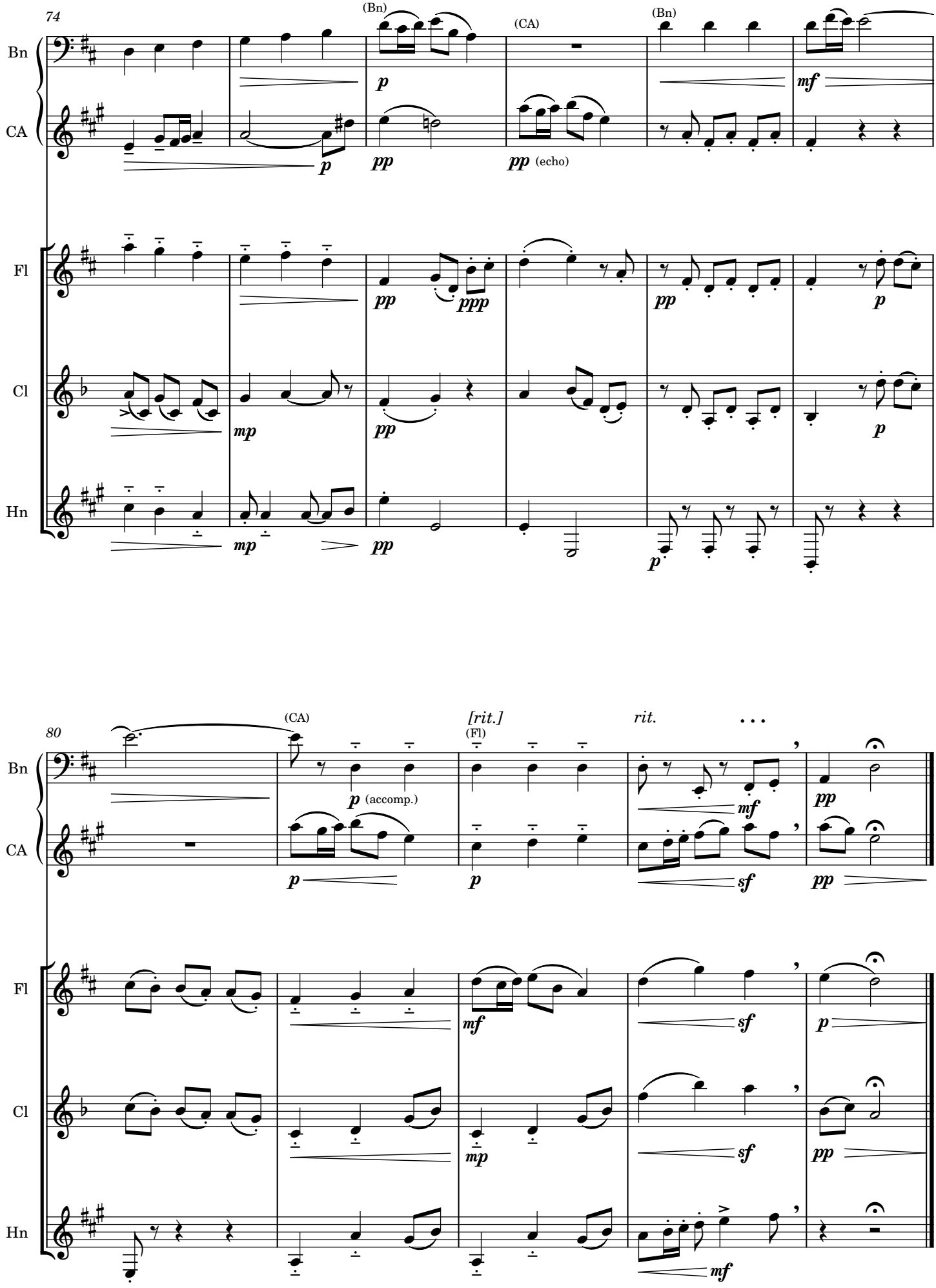



12
Bn
CA
Fl
Cl
Hn
poco
rit.
18
a tempo
(CA alt w Bn)
17
(solo)
(accomp.)
19
solo (echo)


28
Bn
CA
(solo)
f
mp (accomp.)
pp
p
pp (accomp.)
mf (solo)
p solo (echo)
Fl
Cl
Hn
mf
mp
pp
rinf.
34
20
(Bn+CA)
ff
sf
(Bn)
espress. [sost.]


39
(CA)
(Fl)
[a tempo]
(Bn)
[poco più mosso]
(accomp.)
riten.
Bn
CA
Fl
Cl
Hn
45
21
a tempo
(solo)
(accomp.)
sempre un poco stacc.
(eco)
51
(eco)


57
poco
rit.
22
a tempo
Bn
CA
Fl
Cl
Hn
62
(solo)
(accomp.)
68
(tutti, Fl
to fore)
23


74
Bn
CA
Fl
Cl
Hn
(Bn)
(CA)
(Bn)
p
pp
pp (echo)
mf
mp
ppp
80
(CA)
[rit.]
(Fl)
rit.
p (accomp.)
sf

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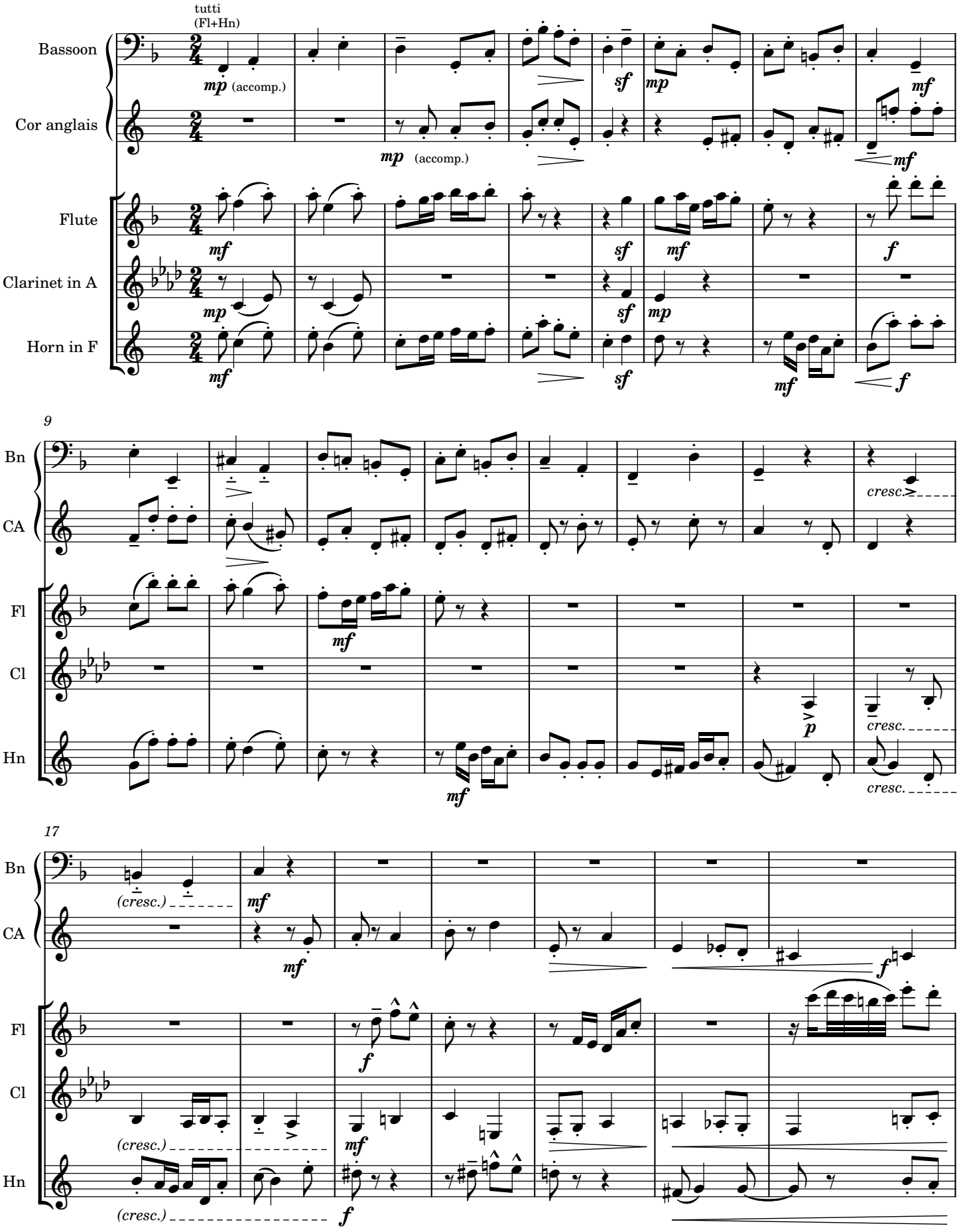
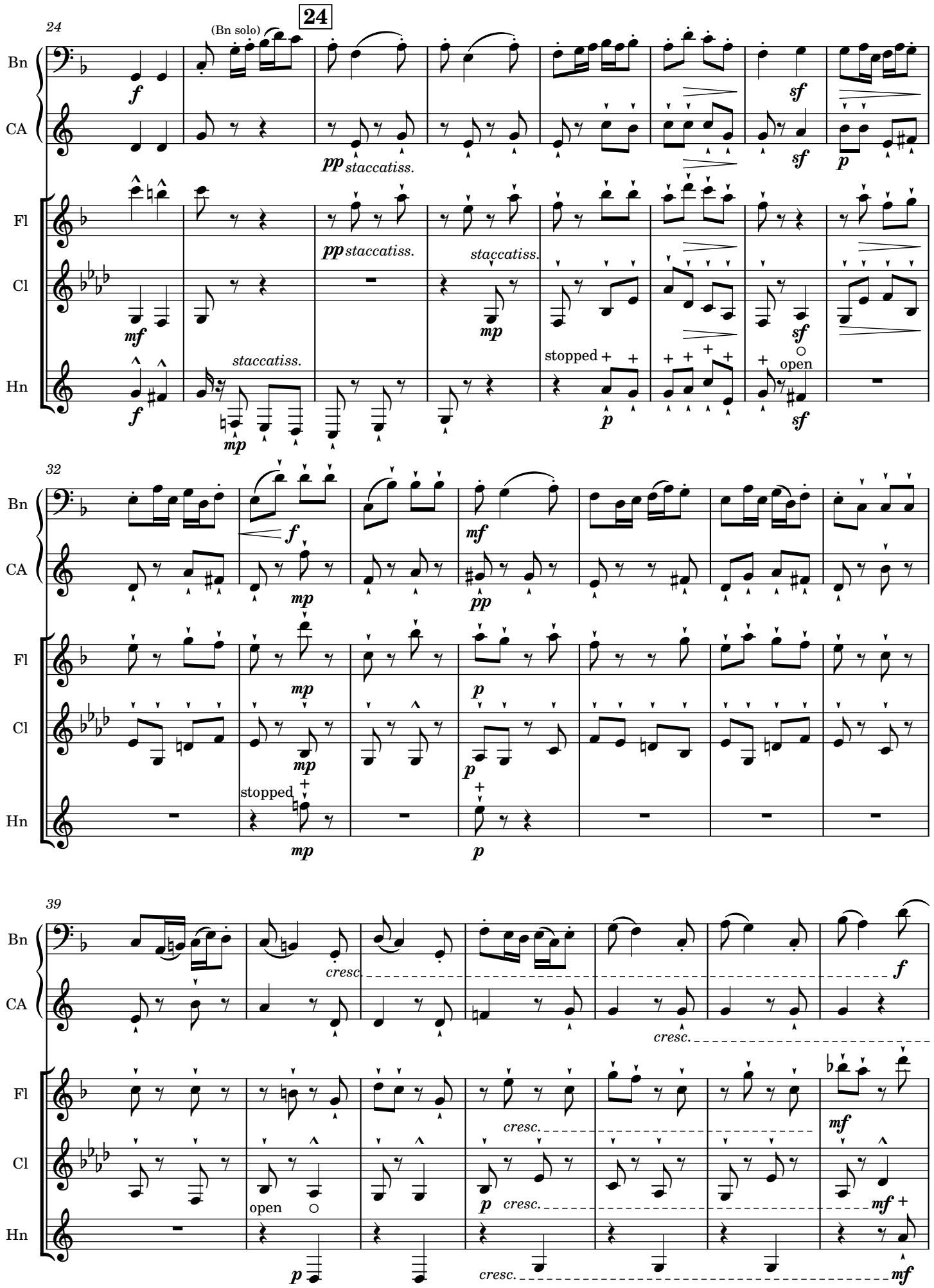
Score (instrumental pitch)

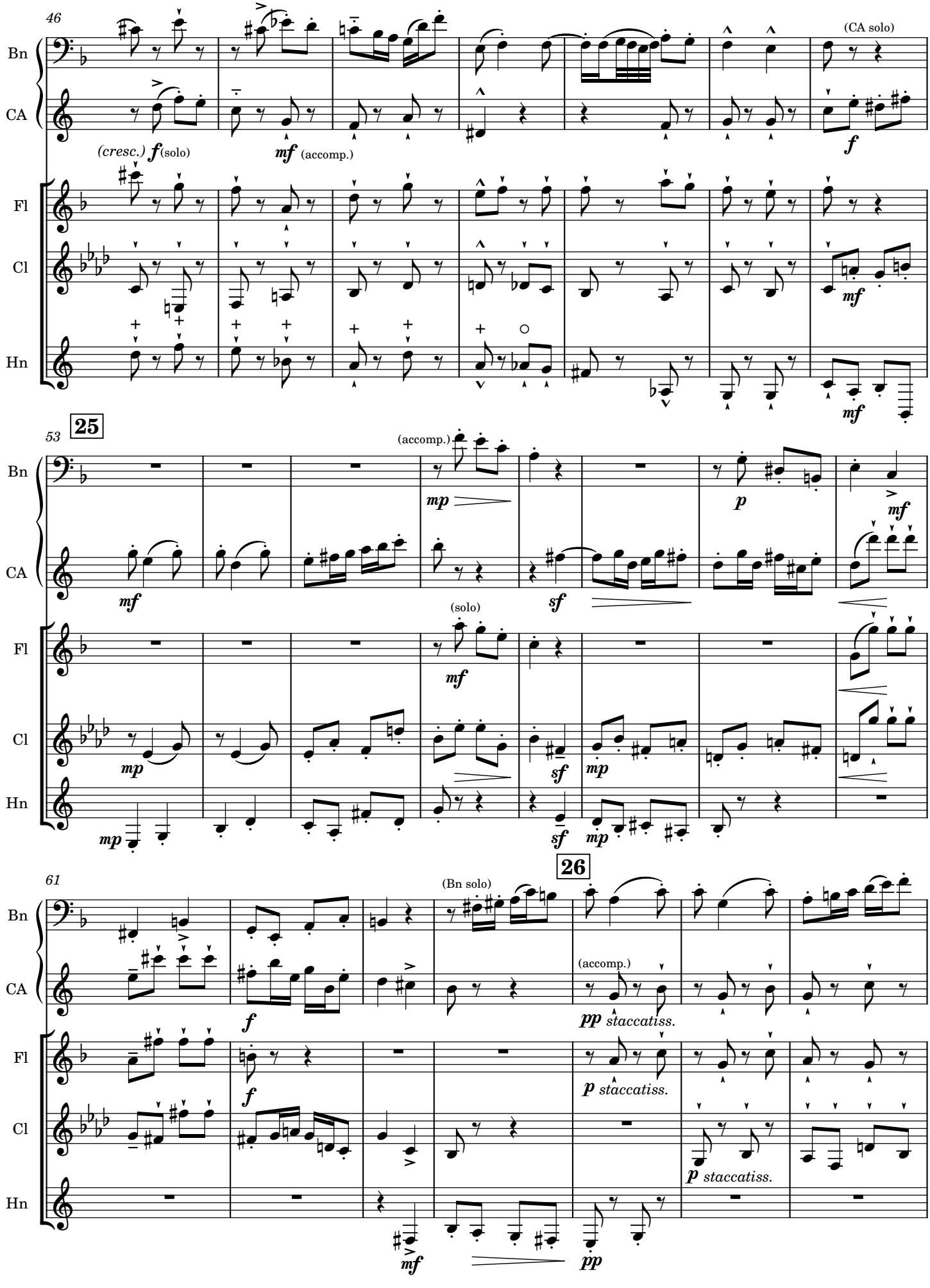
IV - Finale

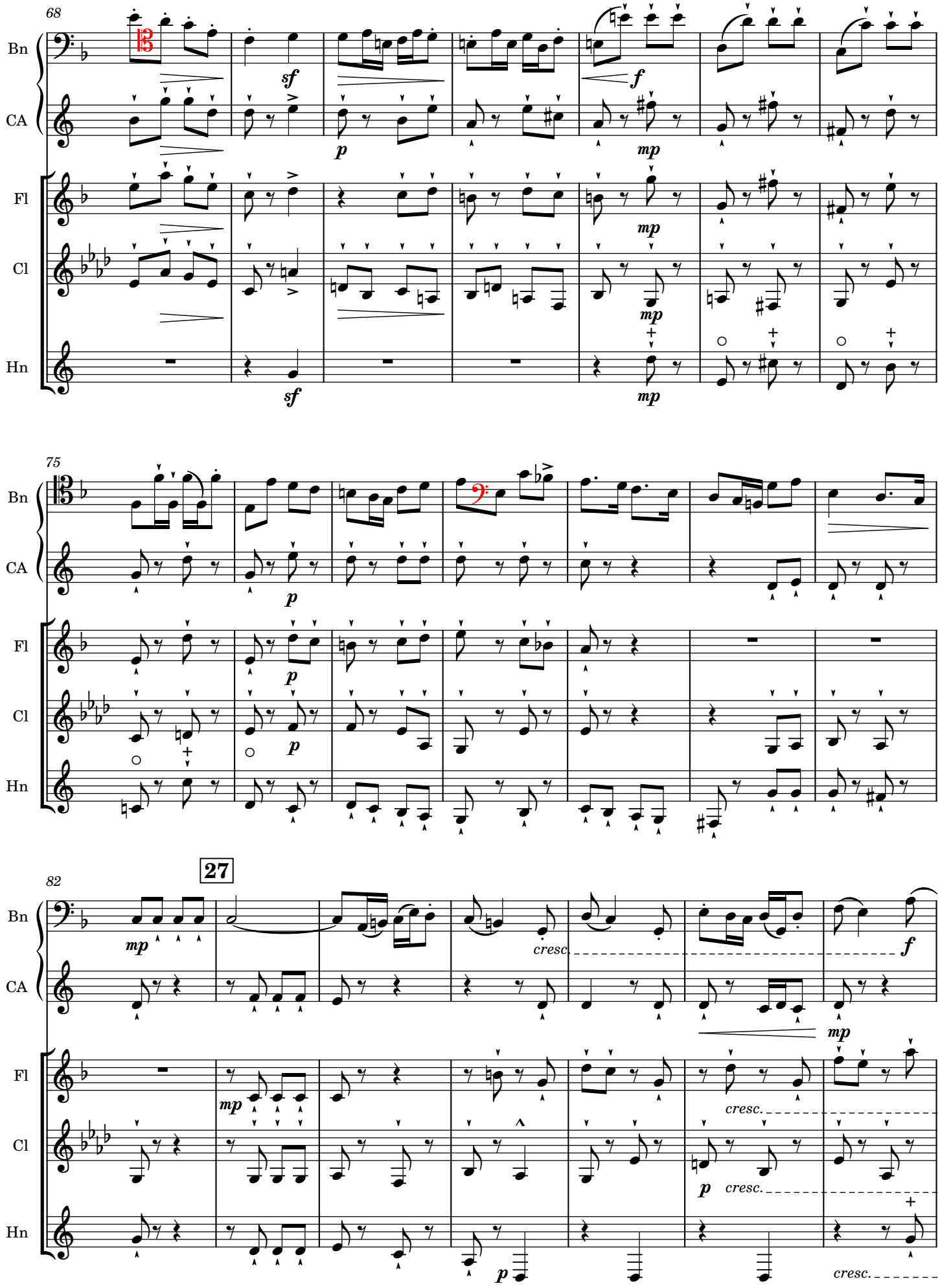
Wolf-Ferrari

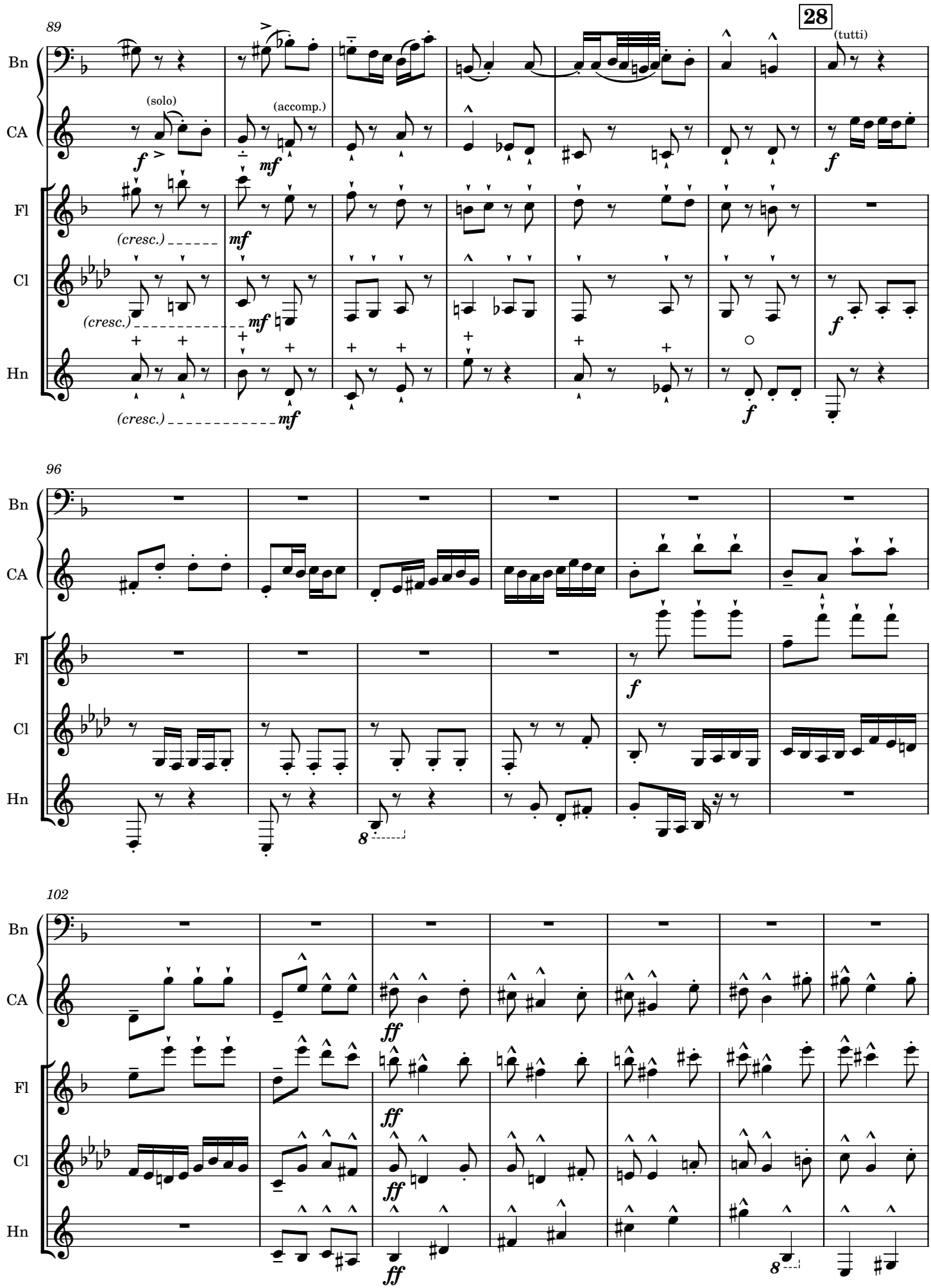
Andante con moto [♩ = 104]

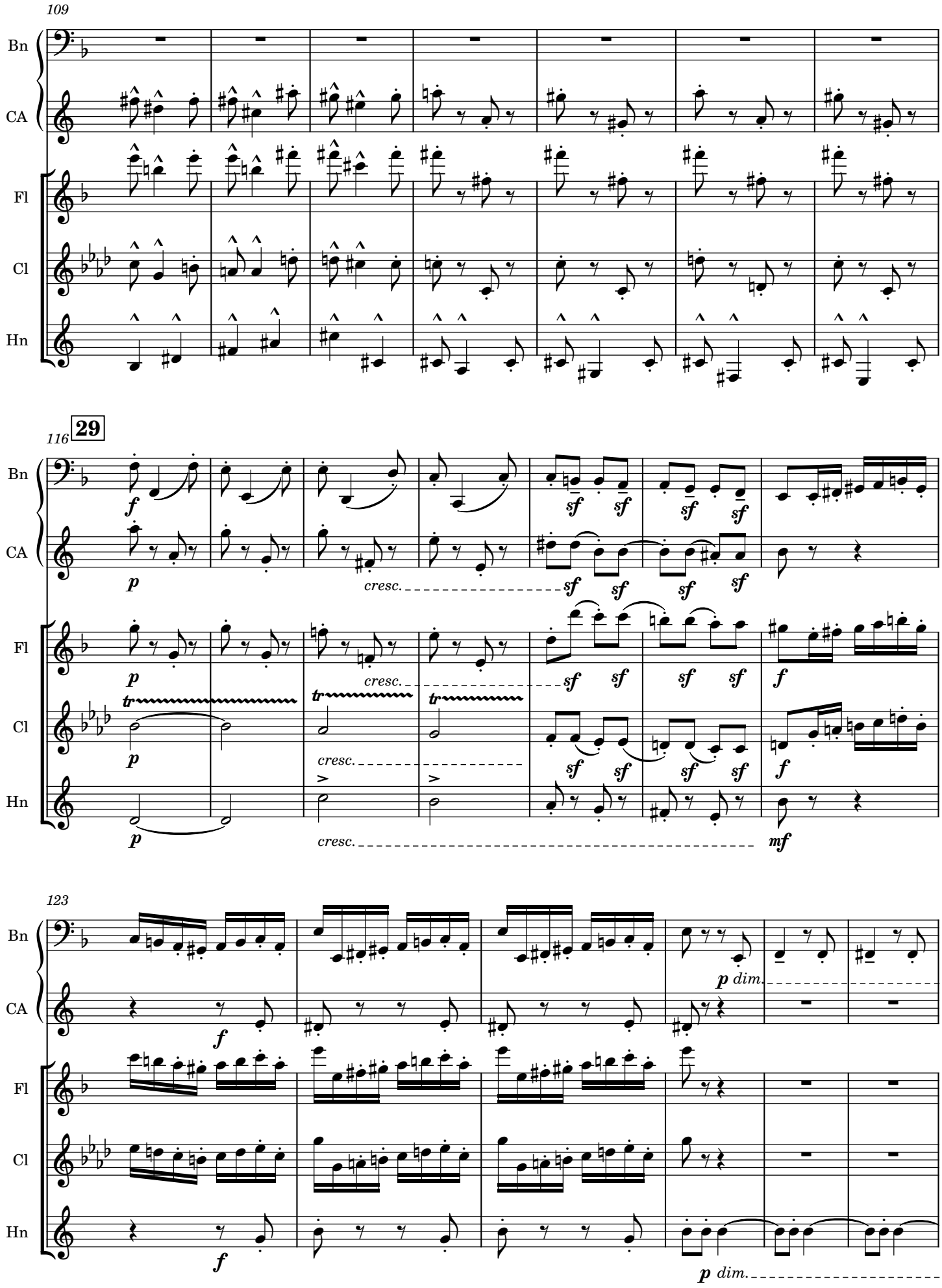


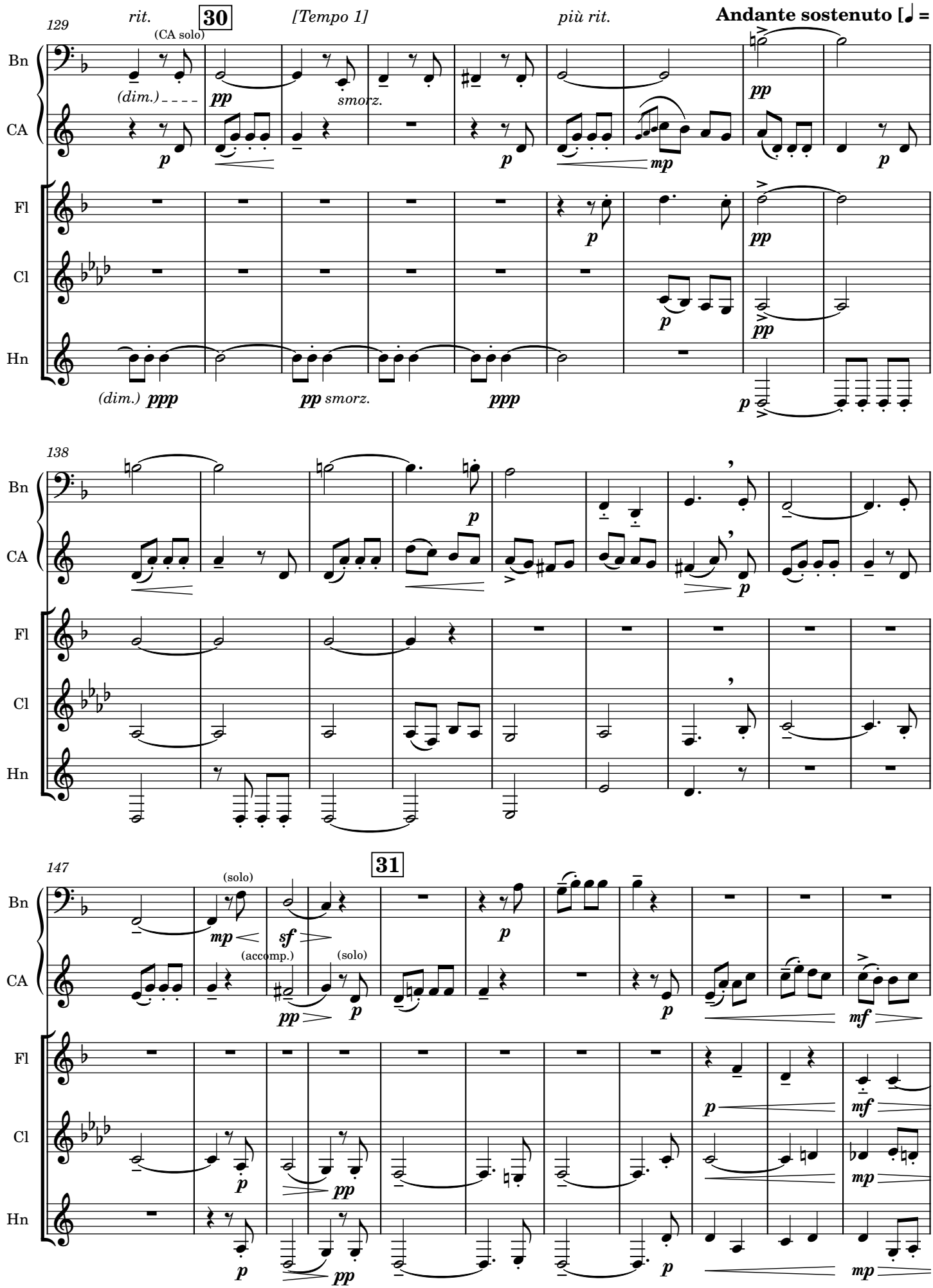

24
(Bn solo)
Bn
CA
Fl
Cl
Hn
staccatiss.
stopped
open
32
39
cresc.

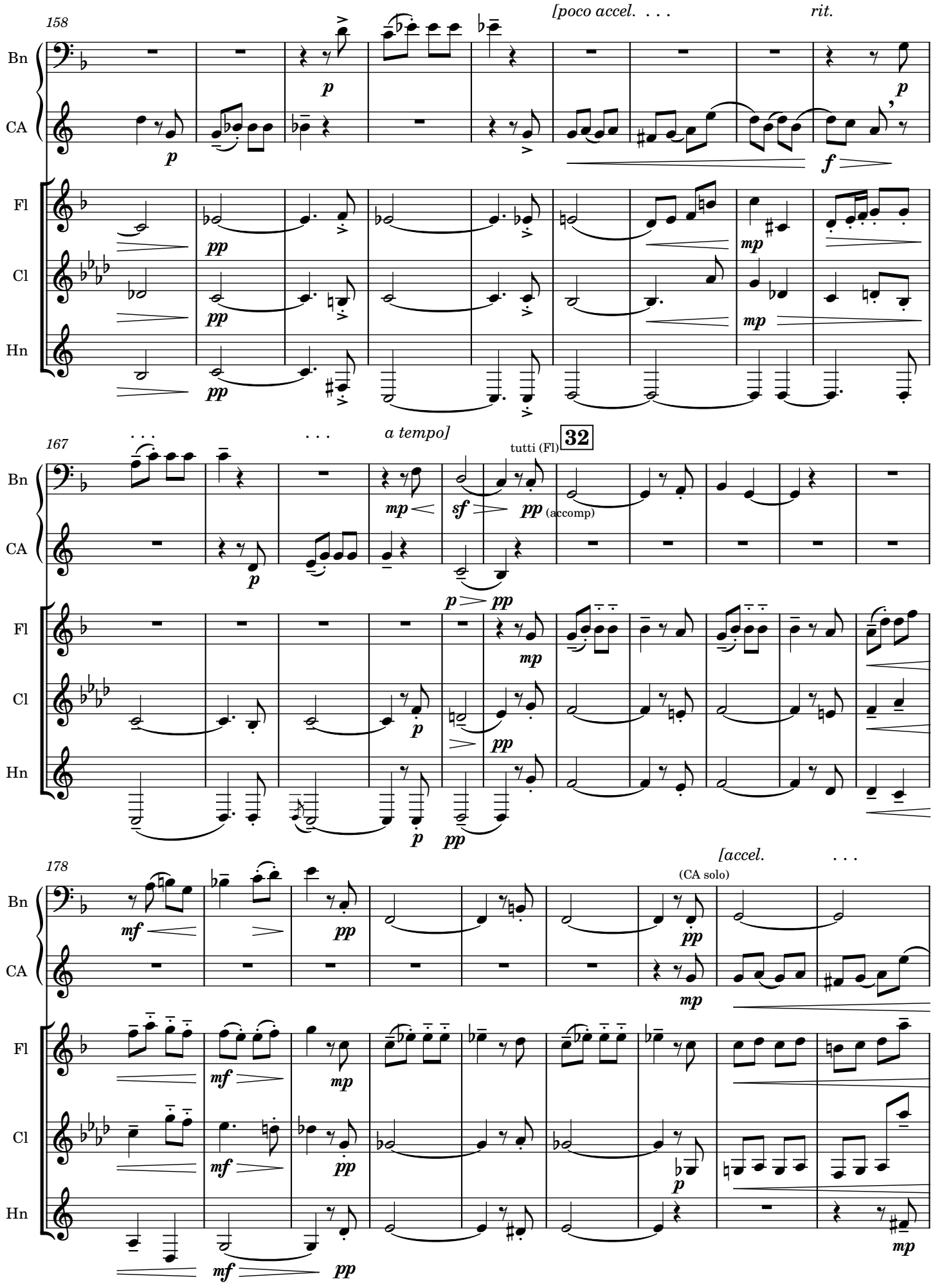

46
Bn
CA
(cresc.) f (solo)
mf (accomp.)
(CA solo)
f
Fl
Cl
Hn
mf
mf
25
53
(accomp.)
mp
p
mf
mf
sf
(solo)
mf
mp
sf
mp
mp
sf
26
61
(Bn solo)
(accomp.)
f
pp staccatiss.
Fl
Cl
Hn
f
p staccatiss.
p staccatiss.
mf
pp

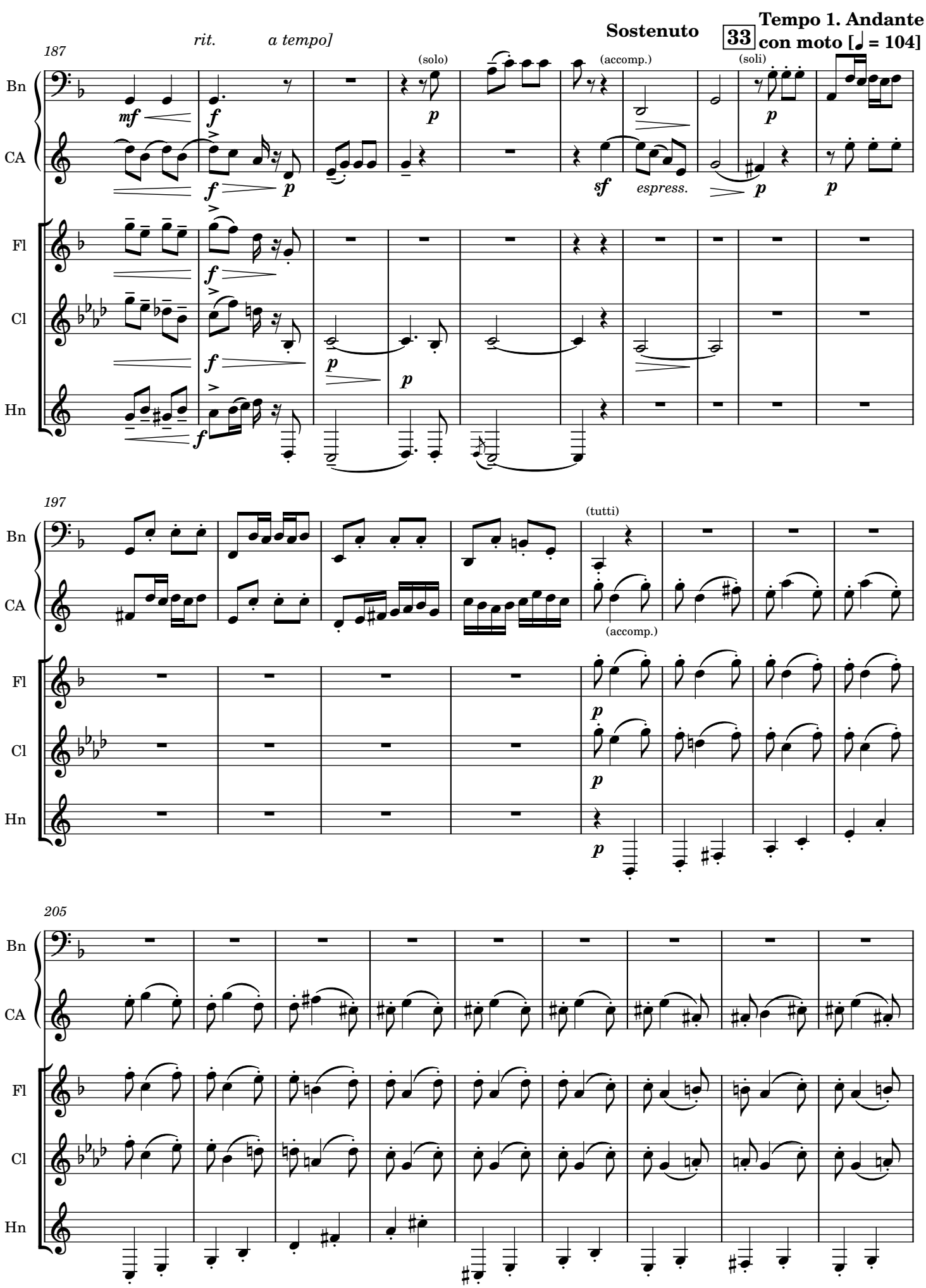

68
Bn
CA
Fl
Cl
Hn
sf
p
mp
f
75
27
82
cresc.

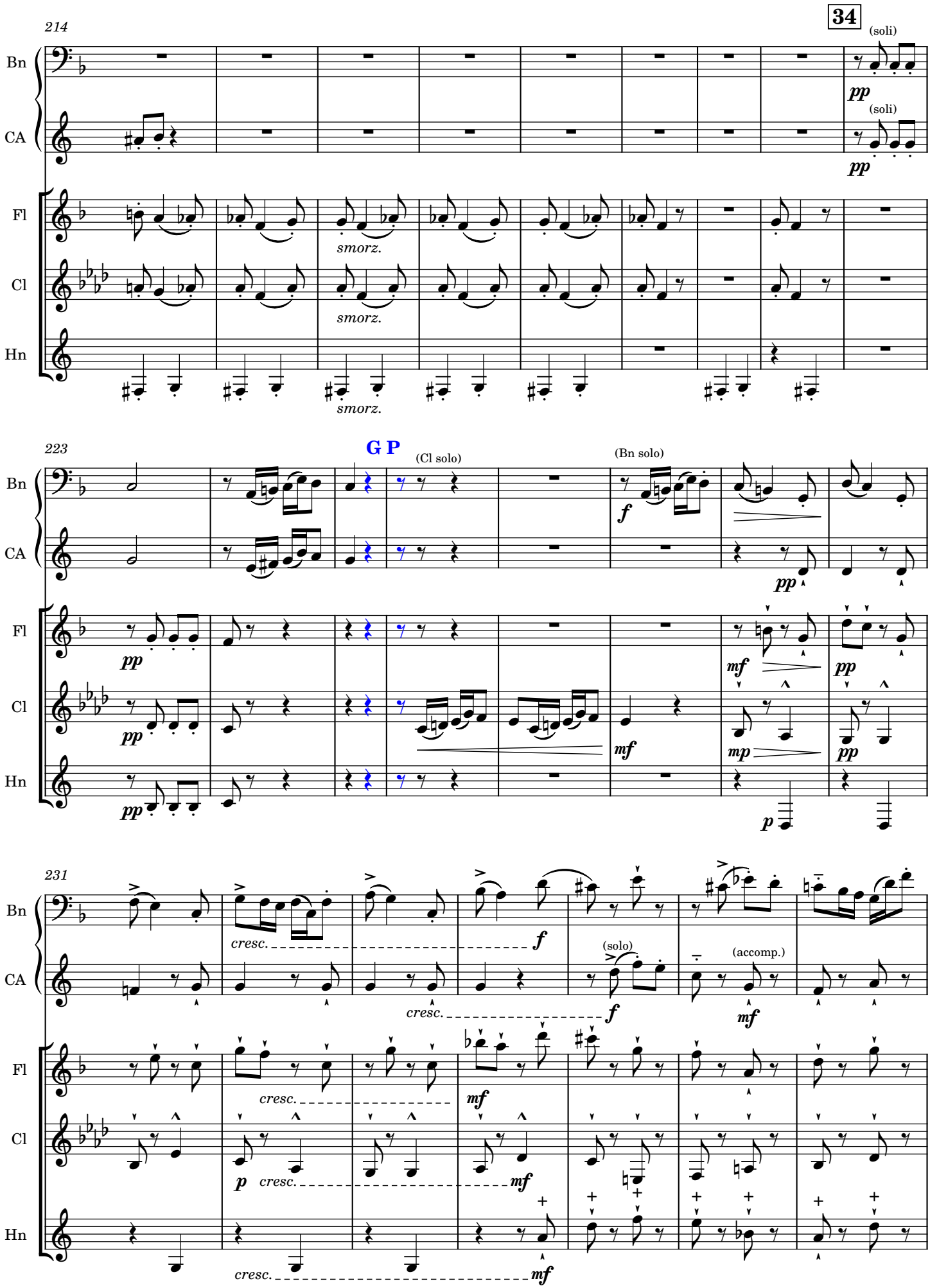

89
28
(tutti)
Bn
CA
(solo)
(accomp.)
Fl
Cl
Hn
(cresc.)
96
102

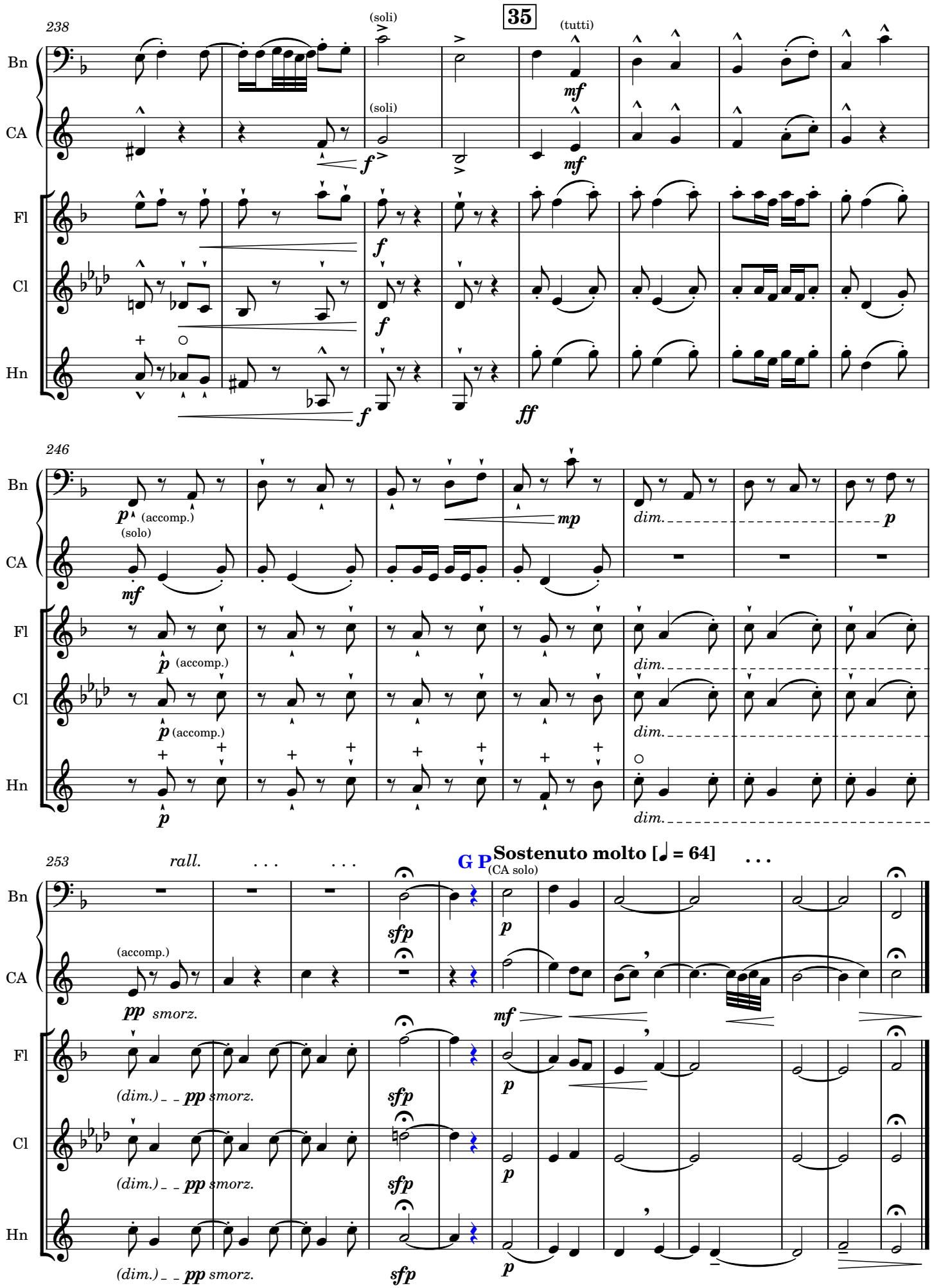

109
Bn
CA
Fl
Cl
Hn
116
29
f
p
cresc.
sf
tr
mf
123
dim.


129
rit.
30
[Tempo 1]
più rit.
Andante sostenuto [♩ = 80]
Bn
CA
Fl
Cl
Hn
(CA solo)
(dim.)
smorz.
138
147
31
(solo)
(accomp.)


158
[poco accel. . . .
rit.
Bn
CA
Fl
Cl
Hn
167
a tempo]
32
tutti (Fl)
(accomp)
178
[accel.
(CA solo)


187
rit.
a tempo]
Sostenuto
33
Tempo 1. Andante
con moto [♩ = 104]
(solo)
(accomp.)
(soli)
espress.
Bn
CA
Fl
Cl
Hn
197
(tutti)
(accomp.)
205


214
34
Bn
CA
Fl
Cl
Hn
(soli)
pp
smorz.
223
G P
(Cl solo)
(Bn solo)
f
mf
mp
p
231
cresc.
(solo)
(accomp.)


238
35
(soli)
(tutti)
Bn
CA
Fl
Cl
Hn
246
(accomp.)
(solo)
dim.
253
rall.
G P
Sostenuto molto [♩ = 64]
(CA solo)
(accomp.)
pp smorz.
(dim.) pp smorz.