



# Henry Pool

Compositeur

États-Unis, Brooklyn, New York

## A propos de l'artiste

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alvim he joined in 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (la suite en ligne)

**Site Internet:** <http://www.musicianspage.com>

**Sociétaire :** ASCAP - Code IPI artiste : 628543042

## A propos de la pièce



**Titre:** Grand Sonata for Bassoon & Piano in E-la (Score & Part)  
[Opus 23]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** Basson, Piano

**Style:** Classique moderne

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**HENRY**

**POOL**

**Opus 23**

**Grand Sonata**

**for**

**Bassoon & Piano**

*(Dedicated to Léon Sonnenblick)*

**in E-la**

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# Henry Pool

- |          |   |             |  |
|----------|---|-------------|--|
| Opus 1   | Two Sonatas for Piano<br># 1 in E-la # 2 in C-so  | Opus 16     | <i>Haydn Concerto</i><br>Concerto # 1 for Piano & Orchestra<br>in C-la <u>SCORE</u><br>(After Haydn's Sonata # 20) |
| Opus 2   | Two Sonatas for Harpsichord<br># 1 in F-so # 2 in C-do  | Opus 17     | Two Sonatas for Piano<br># 5 in D-do # 6 in C-do   |
| Opus 3   | <i>Mozart</i><br>Concerto in Eb-do for Piano &<br>Orchestra (K.V. 271)<br>Arranged for one piano / two hands  | Opus 18     | <i>Israel</i><br>Three Songs for Choir & Piano<br>(lyrics both in Hebrew & in English)                             |
| Opus 4   | Grand Sonata for Flute Solo<br>in F#-mi   | Opus 19 # 1 | Seventh Sonata for Piano in A-la   |
| Opus 5   | Hora for Two Recorders & Strings<br>in Bb-so <u>SCORE &amp; PARTS</u>   | Opus 19 # 2 | Eighth Sonata for Piano in Ab-do<br>(My Three Fatherlands)   |
| Opus 6   | Two Sonatas for Recorder Solo<br># 1 in G-re # 2 in F-so  | Opus 20     | Symphony # 1 for Orchestra<br>in D-la <u>SCORE</u>   |
| Opus 7   | Two Israeli Suites for Harpsichord<br># 1 in mixed modes, C=do<br># 2 in mixed modes, G=do  | Opus 20a    | Symphony # 1 for Orchestra<br>in D-la <u>PIANO SCORE</u>   |
| Opus 8   | Grand Sonata for Marimba in C-so  | Opus 21     | <i>A Prayer at Wartime</i><br>Psalm 121 for Choir & Piano<br>(lyrics both in Hebrew & in English)                  |
| Opus 9   | Quartet for Recorders (SSAT)<br>in F-fa <u>SCORE &amp; PARTS</u>  | Opus 22     | <i>Kinderliedboek # 1</i><br>Dutch Children's Songs<br>for Voice & Piano   |
| Opus 10  | Two Israeli Suites for Small<br>Orchestra (from Opus 7) <u>SCORE</u><br># 1 in mixed modes, C=do<br># 2 in mixed modes, G=do  | Opus 23     | Grand Sonata for Bassoon & Piano<br>in E-la <u>SCORE &amp; PART</u>  |
| Opus 11  | Three Sonatinas for Piano<br># 1 in C-do # 2 in E-la # 3 in D-la  | Opus 23a    | Grand Sonata for Cello & Piano<br>In F-la <u>SCORE &amp; PART</u>  |
| Opus 12  | Two Sonatas for Piano<br># 3 in C-la # 4 in G-do  | Opus 23b    | Grand Sonata for Clarinet & Piano<br>In F-la <u>SCORE &amp; PART</u>   |
| Opus 13  | Three Sonatinas for Harpsichord<br># 1 in D-do # 2 in G-re # 3 in C-la  | Opus 24     | Six Lullabies, # 1 - # 6<br>(all lullabies have English lyrics too)  |
| Opus 14  | A Selection of Hebrew Songs<br><i>Nine Songs for Choir a Cappella</i><br><i>Four Hymns for Voice &amp; Piano</i><br><i>Three Supplications for</i><br><i>Congregation &amp; Piano</i> | Opus 25     | Six Lullabies, # 7 - # 12<br>(all lullabies have English lyrics too)   |
| Opus 14a | A Selection of Hebrew Songs<br><i>Six Hymns for Voice &amp; Piano</i>   | Opus 26     | <i>Sabbath</i><br>Sixteen Hymns for Choir a Cappella<br>(lyrics in Hebrew only)                                    |
| Opus 15  | <i>In Memoriam (Yizkor)</i><br>Chorale, Variations, Prelude & Fugue for<br>Organ in C-la (without pedal)  | Opus 27     | Six Popular Jewish Songs for Violin &<br>Piano, # 1 - # 6, <u>SCORE &amp; PART</u>                                 |
| Opus 15a | <i>In Memoriam (Yizkor)</i><br>Chorale, Variations, Prelude & Fugue for<br>Organ in C-la (with pedal)   | Opus 27a    | Six Popular Jewish Songs for Cello &<br>Piano, # 1 - # 6, <u>SCORE &amp; PART</u>                                  |
|          |   | Opus 27b    | Six Popular Jewish Songs for Flute &<br>Piano, # 1 - # 6, <u>SCORE &amp; PART</u>                                  |
|          |   | Opus 27c    | Six Popular Jewish Songs for Bassoon &<br>Piano, # 1 - # 6, <u>SCORE &amp; PART</u>                                |

*Score*

# *First Movement*

Opus 23

# Grand Sonata for Bassoon & Piano

in E-la

Henry Pool

Andante (M.M. 68)

Bassoon

*mf*

Piano

*mf*

Bsn.

Pno.

Bsn.

Pno.

Bsn.

Pno.

13

Bsn.

Pno.

16

Bsn.

Pno.

19

Bsn.

Pno.

22

Bsn.

Pno.



25

Bsn.

Pno.

28

Bsn.

Pno.

32

Bsn.

Pno.

37

Bsn.

Pno.

40

Bsn.

Pno.

43

Bsn.

Pno.

*p* *mf*

46

Bsn.

Pno.

*f*

51

Bsn.

Pno.

*mf* *f*

56

Bsn.

Pno.

61

Bsn.

*ff*

Pno.

*ff*

64

Bsn.

Pno.

67

Bsn.

*f*

*p*

*mf*

Pno.

*f*

*p*

5

70

Bsn.

Pno.

73

Bsn.

Pno.

75

Bsn.

Pno.

78

Bsn.

Pno.

83

Bsn.

Pno.

3

3

3

3

*f*

89

Bsn.

Pno.

3

*mf*

*mf*

7

94

Bsn.

Pno.

3

*f*

*f*

99

Bsn.

Pno.

3

*ff*

*ff*

3

3

102

Bsn.

Pno.

104

Bsn.

Pno.

106

Bsn.

Pno.

109

Bsn.

Pno.

112

Bsn.

Pno.

115

Bsn.

Pno.

118

Bsn.

Pno.

121

Bsn.

Pno.

124

Bsn.

Pno.

127

Bsn.

Pno.

130

Bsn.

Pno.

133

Bsn.

Pno.



135

Bsn.

Pno.

138

Bsn.

Pno.

142

Bsn.

Pno.

146

Bsn.

Pno.

149

Bsn.

Pno.

152

Bsn.

Pno.

154

Bsn.

Pno.

*mf*

*p*

*p* *mf*

157

Bsn.

Pno.

163

Bsn.

Pno.

168

Bsn.

Pno.

173

*ritardando* -----

*Cadenza*

Bsn.

*mf a tempo*

Pno.

*ff*

178

Bsn.

Pno.

183

Bsn.

Pno.

*f*

3

188

Bsn.

Pno.

*ff*

6

6

3

192

Bsn.

Pno.

*mf*

7

7

196

Bsn.

Pno.

*p* poco a poco crescendo .....

3

204

Bsn.

*ff* *p* *f*

Pno.

210

Bsn.

*ff*

Pno.

*ff*

214

Bsn.

Pno.

217

Bsn.

*f* *p*

Pno.

*f* *p*

# *Second Movement*

Largo (M.M. 44)

Bassoon

*mf*

Piano

*mf*

Bsn.

Pno.

Bsn.

Pno.

Bsn.

Pno.

Bsn. 15

Pno.

Bsn. 19

Pno.

Bsn. 23

Pno.

Bsn. 26

Pno.



30

Bsn.

Pno.

33

Bsn.

Pno.

36

Bsn.

Pno.

*mf*

40

Bsn.

Pno.

44

Bsn.

Pno.

47

Bsn.

Pno.

50

Bsn.

Pno.

53

Bsn.

Pno.

56

Bsn.

Pno.

8va

60

Bsn.

Pno.

8va

loco

crescendo

63

Bsn.

Pno.

ff

8va

67

Bsn.

Pno.

loco

mf

3

70

Bsn.

Pno.

72

Bsn.

Pno.

*f*

74

Bsn.

Pno.

76

Bsn.

Pno.

78

Bsn.

Pno.

80

Bsn.

Pno.

*mp*

*8va*

82

Bsn.

Pno.

*mf*

*8va*

83

Bsn.

Pno.

*mf*

*8va*

84

Bsn.

Pno.

8va

Musical score for measures 84-85. The bassoon part (Bsn.) features a long, sustained note with a slur. The piano part (Pno.) is complex, with multiple voices and an 8va marking. The key signature is two sharps (F# and C#).

85

Bsn.

Pno.

8va

Musical score for measures 85-86. The bassoon part (Bsn.) features a long, sustained note with a slur. The piano part (Pno.) is complex, with multiple voices and an 8va marking. The key signature is two sharps (F# and C#).

86

Bsn.

Pno.

8va

Musical score for measures 86-87. The bassoon part (Bsn.) features a long, sustained note with a slur. The piano part (Pno.) is complex, with multiple voices and an 8va marking. The key signature is two sharps (F# and C#).

88

Bsn.

Pno.

*f*

8va

Musical score for measures 88-89. The bassoon part (Bsn.) features a long, sustained note with a slur. The piano part (Pno.) is complex, with multiple voices and an 8va marking. A forte (*f*) dynamic marking is present. The key signature is two sharps (F# and C#).

90

Bsn.

Pno.

*ff*

*8va*

91

Bsn.

Pno.

*ff*

*8va*

92

Bsn.

Pno.

*8va*

93

Bsn.

Pno.

*8va*

94

Bsn.

Pno.

8va

95

Bsn.

Pno.

96

Bsn.

Pno.

*mf*

8va

98

Bsn.

Pno.

8va



100 *f*

Bsn.

Pno.

102

Bsn.

Pno.

104 *ff*

Bsn.

Pno.

106

Bsn.

Pno.

108 *f*

Bsn.

Pno.

8va

110

Bsn.

Pno.

8va

112 *f*

Bsn.

Pno.

8va

113

Bsn.

Pno.

8va

*f*

114

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 114 and 115. The bassoon part (Bsn.) has a melodic line in the bass clef. The piano part (Pno.) is in treble and bass clefs. The right hand of the piano features two passages of eighth notes, each marked with an 8va (octave up) and a 7 (seventh). The left hand of the piano has a rhythmic accompaniment of eighth notes.

115

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 115 and 116. The bassoon part (Bsn.) continues its melodic line. The piano part (Pno.) features two passages of eighth notes in the right hand, marked with 8va and 7. The left hand continues with eighth notes.

116

Bsn.

Pno.

7

7

Detailed description: This system covers measures 116 and 117. The bassoon part (Bsn.) has a melodic line. The piano part (Pno.) features two passages of eighth notes in the right hand, marked with 7. The left hand continues with eighth notes.

117

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 117 and 118. The bassoon part (Bsn.) has a melodic line. The piano part (Pno.) features two passages of eighth notes in the right hand, marked with 8va and 7. The left hand continues with eighth notes.

118

Bsn.

Pno.

8va

119

Bsn.

Pno.

8va

120

Bsn.

Pno.

8va

*ff*

121

Bsn.

Pno.

8va

*ff*

122

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 122 and 123. The bassoon part (Bsn.) has a single line of music with a whole note in measure 122 and a half note in measure 123. The piano part (Pno.) is in a grand staff. The right hand has a melody with a grace note in measure 122, followed by eighth notes in measure 123, with an 8va marking. The left hand has a bass line with a grace note in measure 122 and eighth notes in measure 123.

123

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 123 and 124. The bassoon part (Bsn.) has a single line of music with a whole note in measure 123 and a half note in measure 124. The piano part (Pno.) is in a grand staff. The right hand has a melody with a grace note in measure 123, followed by eighth notes in measure 124, with an 8va marking. The left hand has a bass line with a grace note in measure 123 and eighth notes in measure 124.

124

Bsn.

Pno.

7

7

Detailed description: This system covers measures 124 and 125. The bassoon part (Bsn.) has a single line of music with a whole note in measure 124 and a half note in measure 125. The piano part (Pno.) is in a grand staff. The right hand has a melody with a grace note in measure 124, followed by eighth notes in measure 125. The left hand has a bass line with a grace note in measure 124 and eighth notes in measure 125.

125

Bsn.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 125 and 126. The bassoon part (Bsn.) has a single line of music with a whole note in measure 125 and a half note in measure 126. The piano part (Pno.) is in a grand staff. The right hand has a melody with a grace note in measure 125, followed by eighth notes in measure 126, with an 8va marking. The left hand has a bass line with a grace note in measure 125 and eighth notes in measure 126.

126

Bsn.

Pno.

8va

8va

127

Bsn.

Pno.

8va

8va

128

Bsn.

Pno.

8va

*mf*

8va

8va

130

Bsn.

Pno.

8va

8va

8va

8va

132

Bsn.

Pno.

*f*

8va

134

Bsn.

Pno.

8va

136

Bsn.

Pno.

*ff*

8va

138

Bsn.

Pno.

8va

140 *f*

Bsn.

Pno.

8va

142 *mf*

Bsn.

Pno.

8va

144 *mp*

Bsn.

Pno.

diminuendo

8va

*mp*

146 *p*

Bsn.

Pno.

8va

*p*



148 *mf*

Bsn.

Pno. *pp* *loco* *mf*

153

Bsn.

Pno.

156

Bsn.

Pno.

159

Bsn.

Pno. *diminuendo* *pp*

163

Bsn.

*mf*

Pno.

*mf*

164

Bsn.

Pno.

165

Bsn.

Pno.

166

Bsn.

Pno.

178

Bsn.

Pno.

182

Bsn.

Pno.

186

Bsn.

Pno.

*f*

189

Bsn.

Pno.

193

Bsn.

Pno.

196

Bsn.

Pno.

199

Bsn.

*mf*

Pno.

*mf*

203

Bsn.

Pno.

207

Bsn.

Pno.

210

Bsn.

Pno.

213

Bsn.

Pno.

216

Bsn.

Pno.

219

Bsn.

Pno.

223

Bsn.

Pno.

*8va*

226

Bsn.

Pno.

*ff*

*8va*

230

Bsn.

Pno.

*loco*

# *Third Movement*

# Moderato (M.M. 92)

Bassoon

*mf*

Piano

*mf*

Bsn.

*f*

Pno.

*f*

Bsn.

Pno.

Bsn.

*mf*

Pno.

*mf*



22

Bsn.

Pno.

*f*

27

Bsn.

Pno.

32

Bsn.

Pno.

*mf*

37

Bsn.

Pno.

*f*

42

Bsn.

Pno.

47

Bsn.

Pno.

*mp*

50

Bsn.

Pno.

51

Bsn.

Pno.

*poco a poco rallentando* -----

52

Bsn.

Pno.

-----

Adagio (M.M. 56)

54

Bsn.

Pno.

*ff* *p* *p*

57

Bsn.

Pno.

59

Bsn.

Pno.

61

Bsn.

Pno.

63

Bsn.

Pno.

*mf*

65

Bsn.

Pno.

*mf*

66

Bsn.

Pno.

67

Bsn.

Pno.

67

68

68

Bsn.

Pno.

68

69

69

Bsn.

Pno.

69

70

70

Bsn.

Pno.

70

71

Bsn.

Pno.

72

Bsn.

Pno.

73

Bsn.

Pno.

74

Bsn.

Pno.

75

Bsn.

Pno.

75

76

Bsn.

Pno.

76

77

Bsn.

Pno.

77

78

Bsn.

Pno.

78

79

Bsn.

Pno.

80

Bsn.

Pno.

*mp*

82

Bsn.

Pno.

84

Bsn.

Pno.



86

Bsn.

Pno.

88

Bsn.

Pno.

89

Bsn.

Pno.

90

Bsn.

Pno.

91

Bsn.

Pno.

Measures 91-92. The Bsn. part features a long note in measure 91. The Pno. part consists of a complex rhythmic pattern with many sixteenth notes and rests.

92

Bsn.

Pno.

Measures 92-93. The Bsn. part features a long note in measure 92. The Pno. part continues with a complex rhythmic pattern.

93

Bsn.

Pno.

Measures 93-94. The Bsn. part features a long note in measure 93. The Pno. part continues with a complex rhythmic pattern.

94

Bsn.

Pno.

Measures 94-95. The Bsn. part features a long note in measure 94. The Pno. part continues with a complex rhythmic pattern.

95

Bsn.

Pno.

Musical score for measures 95-96. The Bsn. part has a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The Pno. part features a right-hand melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left-hand accompaniment of eighth notes (G3, A3, B3, C4, B3, A3, G3) with rests.

96

Bsn.

Pno.

Musical score for measures 96-97. The Bsn. part has a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The Pno. part features a right-hand melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left-hand accompaniment of eighth notes (G3, A3, B3, C4, B3, A3, G3) with rests.

97

Bsn.

Pno.

Musical score for measures 97-98. The Bsn. part has a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The Pno. part features a right-hand melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left-hand accompaniment of eighth notes (G3, A3, B3, C4, B3, A3, G3) with rests.

98

Bsn.

Pno.

Musical score for measures 98-99. The Bsn. part has a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The Pno. part features a right-hand melody of eighth notes (G4, A4, B4, C5, B4, A4, G4) and a left-hand accompaniment of eighth notes (G3, A3, B3, C4, B3, A3, G3) with rests.

99

Bsn.

Pno.

Measures 99-100. The Bsn. part has a whole note G4. The Pno. part has a complex accompaniment with sixteenth notes and rests.

100

Bsn.

Pno.

Measures 100-101. The Bsn. part has a whole note G4. The Pno. part has a complex accompaniment with sixteenth notes and rests.

101

Bsn.

Pno.

Measures 101-102. The Bsn. part has a whole note G4. The Pno. part has a complex accompaniment with sixteenth notes and rests.

102

Bsn.

Pno.

Measures 102-103. The Bsn. part has a whole note G4. The Pno. part has a complex accompaniment with sixteenth notes and rests.

102

Bsn.

Pno.

104

Bsn.

Pno.

*poco a poco accelerando* -----

*p*

*p poco a poco crescendo* -----

107

Bsn.

Pno.

*mf*

109

Bsn.

Pno.

111

Bsn.

Pno.

Moderato (M.M. 92)

113

Bsn.

Pno.

*ff diminuendo*

*p*

*mf*

117

Bsn.

Pno.

123

Bsn.

Pno.

*f*

128

Bsn.

Pno.

*mf*

131

Bsn.

Pno.

139

Bsn.

Pno.

*f*

144

Bsn.

Pno.

*mf*

149

Bsn.

Pno.

155

Bsn.

Pno.

*f*

160

Bsn.

Pno.

*poco a poco rallentando --*

*mp poco a poco cresc. --*

165

Bsn.

Pno.



Comodo (M.M. 80)

169

Bsn.

Pno.

*ff*

174

Bsn.

Pno.

*mf*

*mp*

179

Bsn.

Pno.

*f*

183

Bsn.

Pno.

*mf*

*mp*

188

Bsn.

Pno.

193

Bsn.

Pno.

*f*

198

Bsn.

Pno.

*f*

*mf*

203

Bsn.

Pno.

*ff*

207

Bsn.

Pno.

*ff*

21

Bsn.

Pno.

21

Bsn.

Pno.

*ff*

22

Bsn.

Pno.

226 *poco a poco accelerando*

Bsn.

*mf*

Pno.

*f*

229

Bsn.

Pno.

231

Bsn.

Pno.

233

Bsn.

Pno.

235

Bsn.

Pno.

237

Bsn.

Pno.

*f*

*ff*

239

Bsn.

Pno.

*pp*

*mf*

*p*

*mf*

Moderato (M.M. 92)

244

Bsn.

Pno.

249

Bsn.

Pno.

*f*

254

Bsn.

Pno.

*mf*

259

Bsn.

Pno.

265

Bsn.

Pno.

*f*

270

Bsn.

Pno.

*mf*

275

Bsn.

Pno.

280

Bsn.

Pno.

*f*

285

Bsn.

Pno.

*Part*



# Grand Sonata for Bassoon & Piano

Opus 23

in E-la

Henry Pool

Andante (M.M. 68)

Bassoon  *mf*

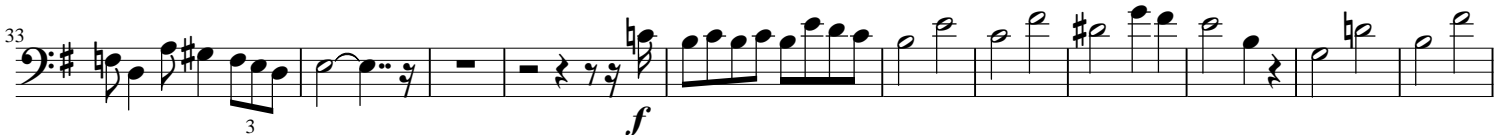
6  3

11  3 3 3

17  3 3 3

23  3 3 3 3 3

28  3

33  3 *f*

44  *p* *mf* *f*

51  *mf* *f*

57 *ff*

62

65 *f*

68 *p*  
*mf*

73 *f*


79 *ff*

86 *f* *mf*

93 *f*

98 *ff*

103 *f*  
2

108  *p mf*

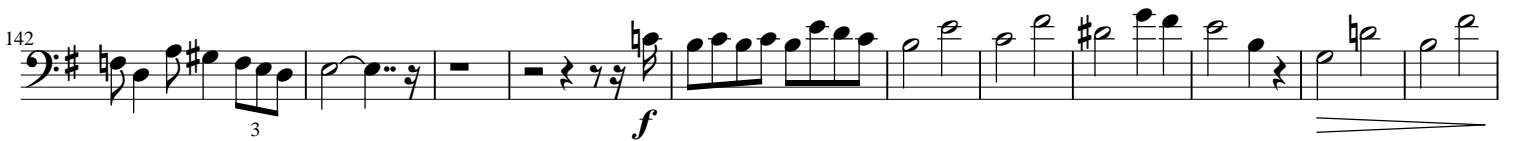
115  3

120  3 3 3

126  3 3 3

132  3 3 3 3 3 *f*

137  3

142  3 *f*

153  *p*

161 

167  3 *ritardando* -----

*Cadenza*

174 *mf* *a tempo*

180 *f*

185 *ff*

189 *mf*

193

198 *p* *poco a poco crescendo* *ff*

207 *p* *f* *ff*

212

216 *p*

Largo (M.M. 44)

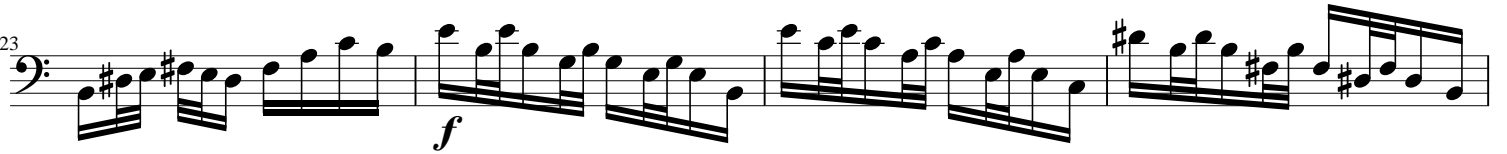
Bassoon   
*mf*









  
*f*





  
*mf*



48

52

57

*crescendo* -----

63

*ff* *mf*

79

*mp* *mf*

87

*f* *ff*

94

*mf*

101

*f* *ff* *f*

109

*f*

115

*ff*

121

127

134

142

155

165

169

174

178

183

187 *f*

Musical staff 187-190: Bass clef, starting with a forte (*f*) dynamic. The music consists of eighth-note patterns with various accidentals (sharps and naturals).

191

Musical staff 191-194: Bass clef, continuing the eighth-note patterns with various accidentals.

195

Musical staff 195-198: Bass clef, continuing the eighth-note patterns with various accidentals.

199 *mf*

Musical staff 199-206: Bass clef, starting with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes with various accidentals.

207

Musical staff 207-214: Bass clef, continuing the eighth-note patterns with various accidentals.

213

Musical staff 213-216: Bass clef, continuing the eighth-note patterns with various accidentals.

217

Musical staff 217-220: Bass clef, continuing the eighth-note patterns with various accidentals.

222 *ff*

Musical staff 222-225: Bass clef, starting with a fortissimo (*ff*) dynamic. The music features a mix of eighth and sixteenth notes with various accidentals, ending with a double bar line.



Moderato (M.M. 92)

Bassoon   
*mf*

  
*f* *mf*

  
*f*

  
*mf*

  
*f*

*mp* *poco a poco rallentando* ----- **Adagio (M.M. 56)**  
  
*ff* *p*



  
*mf*

  
*mp*



86 *f*

93

100 *poco a poco accelerando* ----- **Moderato (M.M. 92)**  
*p* *mf* *mf* **2**

117 *f*

125 *mf*

136 *< f*

148 *mf*

155 *poco a poco rallentando* -----  
*f* *mp*  
*poco a poco cresc.* -----

----- **Comodo (M.M. 80)** -----  
171 *ff* *mf*

181 *mf*

190

Musical staff 190: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a quarter rest.

202

Musical staff 202: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, starting with a forte (*f*) dynamic marking.

200

Musical staff 200: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth and quarter notes, starting with a fortissimo (*ff*) dynamic marking.

219

Musical staff 219: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of quarter notes, starting with a mezzo-forte (*mf*) dynamic marking and a *poco a poco accelerando* instruction.

231

Musical staff 231: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of quarter notes, starting with a forte (*f*) dynamic marking and ending with a pianissimo (*pp*) dynamic marking.

Moderato (M.M. 92)

241

Musical staff 241: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a mezzo-forte (*mf*) dynamic marking.

248

Musical staff 248: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a forte (*f*) dynamic marking and ending with a mezzo-forte (*mf*) dynamic marking.

260

Musical staff 260: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a forte (*f*) dynamic marking.

272

Musical staff 272: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a mezzo-forte (*mf*) dynamic marking.

279

Musical staff 279: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes, starting with a forte (*f*) dynamic marking.