

VICTOR FROST

Suite pittoresque

for bassoon and piano, op. 48

(also available for bassoon and chamber orchestra)



FOUR WINDS PRESS
New York

Suite pittoresque for bassoon and piano, op. 48

This set of characteristic pieces was sketched in 1984 but only brought to fruition this year in alternative versions with either chamber orchestra or piano accompaniment. (I had meanwhile tried to arrange the music for different forces from these but, dissatisfied with the results, returned this summer to my first sketches, for bassoon with a somewhat bigger orchestra, to effect the present realization.)

1. Samba City. Yes, this town really exists, on the outskirts of Rio de Janeiro. (A lot of the floats that they use in the annual Carnaval are fashioned there.) An homage, then, to Villa-Lobos.
2. Auf der Ringstraße. The "Waltz City" would of course be Vienna, and this circular boulevard is one of its main attractions. One of its many monuments honors "The Waltz King," Johann Strauß II. (A friend of mine, in admiration of works like this one, once tried dubbing me "The Waltz Queen." I was relieved that it never stuck!) There is a theoretical construct called by musicologists the circle of fifths, around which my own music actually revolves but little. But I thought it would be fun here to indulge in the roundabout harmonic usage so many Viennese composers relied upon, in this paean to its giant circle of a street. Thus most every one of my waltz ideas gets jacked *Schnell!* into the key a fifth either up or down the rim. By the end of course everything has come full circle!
3. Out of the Mist. The piano plays an ostinato which dissolves only after the bassoon finds one of its own. The safe harbor of C-flat major is established only in the number's very last moments, the fog having finally cleared.
4. Introduction and Tarantella. Interrelationships subsist among all the movements of my Suite. The harmonic fifths in the Ringstraße are presaged in the opening Samba's prominent open fifths in the left hand of the piano. What is more, the three canonic voices from Samba City expand into five once caught up in the concluding Tarantella's heady whirlwind, which also ensnares the tone-row foghorn ostinato out of Out of the Mist. Even the Tarantella's own languorous Intro gets sped up eventually to form part of the fray! I paid composers homage in my notes for the first two numbers, so let me go on. For me, the third movement evokes Bartók and Hindemith, while the finale could be a tribute to compound-meter Mendelssohn! But the general concept of sharing material among otherwise varied movements harks back of course to Berlioz and Liszt.

I can now dedicate my picturesque suite to the seminal American bassoonist Frank Morelli.

Victor Frost
4 X 13
New York City

to Frank Morelli

Suite pittoresque for bassoon and piano, op. 48

$\text{♩} = 80$

in relieveo

1. Samba City

Victor Frost

The musical score consists of ten staves of music for bassoon and piano. The bassoon part starts with a melodic line in 4/4 time, marked $\text{♩} = 80$ and *in relieveo*. The piano part provides harmonic support. The score includes dynamic markings such as *mp*, *mf*, *ff*, *p*, *ppp*, and *mf*. Measure 11 features a change in time signature to 8/8. Measures 23 and 24 show a transition with a key change to $\text{F}^{\#}\text{ major}$. The piano part has a prominent role in the harmonic structure, particularly in measures 11 through 24.

2

3

mf

28

29

30

31

8va

32

33

34

35

4

5

mp

40

41

42

43

44

47

ff

p

8

mf

p, cresc.

mf

p

7

60

mf, cresc.

8

64

ff

p

68

cresc.

9

73

ff

Musical score for page 5, featuring three staves. The top staff is bass clef, B-flat key signature, and common time. It shows eighth-note patterns with dynamic *fff*. The middle staff is treble clef, B-flat key signature, and common time, with sixteenth-note patterns and dynamic *ffff*. The bottom staff is bass clef, B-flat key signature, and common time, with eighth-note patterns.

2. Auf der Ringstraße

$\text{J.} = 44$

Music for section 2, "Auf der Ringstraße". The first measure (82) starts with a bass line in B-flat major, common time, dynamic *mp, cresc.*, followed by a piano dynamic *ff*. The second measure (83) begins with a treble clef, B-flat major, common time, dynamic *mp, cresc.*, followed by a piano dynamic *ff*.

Continuation of section 2. The first measure (86) consists of a sustained bass note. The second measure (87) features a treble clef, B-flat major, common time, dynamic *ff, dim.*, followed by a piano dynamic *mp*.

Music for section 2, "Auf der Ringstraße". Measure 10 starts with a bass line in B-flat major, common time, dynamic *p*, followed by a piano dynamic *cresc.*. Measure 11 continues with a treble clef, B-flat major, common time, dynamic *p*, followed by a piano dynamic *cresc.*

96

f, dim.

mp

101

11 [11]

mp, cresc.

106

cresc.

12 [12]

ff

dim.

110

ff

dim.

117

mp, cresc.

5:4

5:3

mp, cresc.

4 3 2 1

2

5:3

f

122

13

127

132

138

14

144

150

156

cresc.

[15]

ff

dim.

N.B.

N.B. Facilitation: in the following passage, the orchestral harp does not play on the first beat in the r.h., or the last beat in the l.h.

pp, cresc.

176

pp, cresc.

8va--

8va--

8va--

8vb--

8vb--

8vb--

8vb--

8va--

8va--

8va--

8va--

180

8va--

8va--

8va--

8va--

16

fff

8va--

8va--

fff

8va--

8va--

8va--

8va--

p

189

G.P.

G.P.

Musical score page 197. The top staff shows a melodic line in bass clef with dynamic markings *mp* and *p*. Measure 17 is indicated by a box containing the number 17 above the staff. The bottom staff shows two staves of bassoon parts, both marked *p*, with sustained notes and slurs.

Musical score for orchestra and piano, page 10, measures 205-210. The score consists of three staves. The top staff is for the bassoon, showing eighth-note patterns. The middle staff is for the piano, featuring chords and bass notes. The bottom staff is for the cello, showing sustained notes. Measure 205 starts with a bassoon eighth note, followed by piano chords and cello notes. Measure 206 begins with a piano dynamic *mp*. Measure 207 starts with a bassoon eighth note, followed by piano chords and cello notes. Measure 208 begins with a piano dynamic *p*. Measure 209 starts with a bassoon eighth note, followed by piano chords and cello notes. Measure 210 concludes with a piano dynamic *mp*.

18

Calando

212

p

dim.

pp

A musical score page showing two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The music consists of various notes and rests, with some measures featuring sixteenth-note patterns and others featuring eighth-note patterns. Measure numbers 219 and 220 are indicated on the left side of the page.

3. Out of the Mist

p = 83

Piano

227 *pp* *sempre pp*

232

19 *ff*

235

238

20

241

244

dim. poco a poco

247

sempre pp

dim. poco a poco

250

dim. poco a poco

pp

253

dim. poco a poco

pp

22

256

257

258

259

260

261

262

semper pp

pp

*

23

263

264

265

266

267

268

269

4. Introduction and Tarantella

$\text{♩} = 72$

274

fp *sfs* *sfs*

282

sfs *sfs* *sfs*

[24]

289

ppp, cresc. *f*

ppp, cresc. *f*

297

[25]

p

p

$\text{♩} = 144$

305

ppp *sfs*

solo

pp \Rightarrow *ppp*

ff

v

The musical score consists of six staves of music. The first two staves are in 3/4 time with a key signature of one flat. The third staff begins at measure 282 and changes to 2/4 time with a key signature of one flat. Measures 274 through 281 show a rhythmic pattern of eighth and sixteenth notes with dynamic markings like *fp*, *sfs*, and *sfs*. Measure 282 starts with a sustained note followed by eighth and sixteenth note patterns. Measure 289 is a dynamic section starting with *ppp, cresc.* and ending with *f*. Measure 297 shows eighth-note chords. Measure 305 begins with a dynamic *ppp*, followed by *solo* instructions, a dynamic *ff*, and ends with a fermata over a bass note labeled *v*.

P
i
a
n
o

[26]

314

319

[27]

323

327

[28]

P
i
a
n
o

335

P
i
a
n
o

[29]

340

f^p sfz sfz sfz sfz

P
i
a
n
o

344

sfz ff sfz

P
i
a
n
o

348

P
i
a
n
o

dim.

352

P
i
a
n
o

pp

30

360

31

ff

b2

v

372

375

32

381

384

33

mp, cresc.

388

34

392

395

fff

35

398

#8:

402

407

36

dim.

mf

416

mf

37

420

424

38

428

433

39

433

434

435

436

437

438

439

Musical score for orchestra and piano, page 10, measures 40-41.

Measure 40: The score consists of two systems. The top system shows woodwind entries with dynamic markings *fp*, *fp*, and *cresc.*. The bottom system shows bassoon entries with *fp* and *p, cresc.* The piano part features sustained notes and eighth-note patterns. Measure 40 ends with a forte dynamic *ff*.

Measure 41: The score begins with a piano dynamic *fff*. The orchestra entries start with *cresc.* The piano part continues with eighth-note patterns. Measure 41 ends with a piano dynamic *fff*.

Performance notes (piano)

1. In Samba City, when the l.h. has repeated chords stretching a tenth (as from m. 12), one may use a facilitation suggested by Weber in his first Sonata: arpeggiate the first chord, then let either your hand or just the pedal (depending on the size of your hand) hold the bottom note, and reiterate only the top two notes of the chord. Continue repeating this process of playing the full chord only every other iteration. (Notice that the use of such technique here runs contrary, as it were, to the syncopation in the music—a non-parallelism I confess to liking.) At rehearsal **9** we have now a four-factor chord, but the same technique can apply if one simply treats the top two notes (white) as but a single one, by playing them simultaneously with the thumb after having arpeggiated the two on the bottom. Then of course it would be the top *three* of the chord factors that would always sound through.
2. In the Ringstraße waltz, it would appear fairly clear that the melody is passing back and forth between the bassoon and piano, up until rehearsal **12**. Then comes a canonic passage which confirms the equality of these two participants, but the question then arises, all right, who has the melody from m. 122 up to the repeat sign. The answer is yes. Both lines are equally important, and whenever such is the case, no-one should be trying to call attention to his or her line at the expense of the other. (Not likely to be realized in the real world, but I can still state my ideal!)
3. In m. 227 we hold the pedal, and are only "Out of the Mist" when we finally lift it, in m. 263.
4. At the start of Introduction and Tarantella, I make a distinction between *fp* and *sfp*. To anticipate two questions: yes, the *sfp*'s get more; and, yes, the ninth m. here is deliberately different from the first one. This will all hold true again when the same motive gets sped up, at rehearsal **29**.
5. I would tend to play the six mm. after **30** with both voices in the r.h. the first time through (because of where we are coming from), but then switch to just the l.h. for the repeat. This sets the next passage up well, where these same notes, now assigned specifically to the l.h., undergo development.
6. In mm. 450 to 453 of the Tarantella, I use alternating thirty-second notes, but then mitigate these with the note "unmeasured tremolo." Although the notes can be played freely, the passage should still conclude as indicated, with that higher Bb at the very end of 453 tied into the following downbeat.