

VICTOR FROST

SUITE PITTORESQUE

**for bassoon and chamber
orchestra or piano**

op. 48

Solo bassoon part

FOUR WINDS PRESS
New York

Solo Bassoon

to Frank Morelli

Suite pittoresque

for bassoon and chamber orchestra or piano, op. 48

♩ = 80
in rilievo

1. Samba City

Victor Frost

mp *mf*

5 *mp* *ff*

8 *p*

12 *mf* *p*

2 11 3 *mf*

33 4

37

42 5 *mp*

46 *mf* *mp*

49 *ff* *p* 6

52 *mf*

58 *p, cresc.*

7

65 *ff* *p* 8

69 *cresc.*

73 *ff* 9

77 *fff*

2. Auf der Ringstraße

$\text{♩} = 44$

83 *mp, cresc.* **4** **10** *ff* *p*

93 *cresc.* *f, dim.* 3

99 *mp*

104 **11** *mp, cresc.*

108 *ff*

12 *dim.*

120 *mp, cresc.* *f*

125 **13**

131

138 *mp* *sfz*

143 14
sfz

148
sfz

153 15
sfz **8** **2** *ff*
Ob

168
dim.

176
pp, cresc.

182 16
fff

189
p

197 17
mp *p*

203
mp *p*

211 18 Calando
mp *p* *pp*

219

3. Out of the Mist

$\text{♩} = 83$

227 **3** **4**

Hns 3 3

19 *ff*

239

20 3 3 3 3 3 3

244 3 3

246

21 *dim. poco a poco*

251

254 **22**

258

261 2 4 *pp*

The musical score is written in bass clef with a 4/4 time signature. It begins with a tempo marking of quarter note = 83. The first system (measures 227-230) features a half rest followed by a triplet of eighth notes, a quarter rest, and a triplet of eighth notes. The second system (measures 231-238) starts with a box containing the number 19 and a fortissimo (ff) dynamic marking. The third system (measures 239-243) contains a series of eighth and sixteenth notes. The fourth system (measures 244-245) features two triplet markings over eighth notes. The fifth system (measures 246-250) consists of a continuous eighth-note pattern. The sixth system (measures 251-253) includes a decrescendo (dim. poco a poco) instruction. The seventh system (measures 254-257) contains a box with the number 22. The eighth system (measures 258-260) continues the eighth-note pattern. The final system (measures 261-264) includes a box with the number 2, a box with the number 4, and a pianissimo (pp) dynamic marking.

264 23 6

267 8 10

270 2

4. Introduction and Tarantella

$\text{♩} = 72$

274 *fp* *sfz* *sfz*

280 *sfz* *sfz*

285 *sfz*

24 *ppp, cresc.* *f*

295

302 25 *p* *ppp*

$\text{♩} = 144$

309 *ffz* Cl 5

26

ff

319

321

323

27

325

327

329

28

10

29

fp *sfz* *sfz*

343 *sfz* *sfz* *sfz*

345 *ff*

347 9 30 *p*

358

361 *cresc.*

364 2 4

367 6

31 *ff*

399 35

402

405

408

36 2 4

dim.

414 *mf*

417

420

422 37 3

p

38 *p*

434

437 *mf* *p* *fp* 39

440 *fp* *fp* *fp*

443 *fp* *fp* *fp*

446 *fp* *cresc.* 40

449 *ff*

452 *cresc.* *ffff* 41

455

Performance notes (*bassoon*)

1. The bassoon begins Samba City playing an obbligato against the main tune in the orchestra. Suddenly, at rehearsal **1**, it takes things over as soloist for several mm. (After m. 10 it will continue the solo, but doubled now by the orchestra three octaves higher.) All instruments are doing a crescendo leading into **1**, but I would like to point out that the solo at **1** itself is meant to be something of a surprise. So the crescendo should be played just as if the obbligato were going to continue through **1**, and not as if it were serving to call more attention to the bassoon part coming soon to the fore! So, during the obbligato the bassoon line remains important but secondary right up to the unexpected grace notes at rehearsal **1**. In the m. before rehearsal **5**, however, one can effectively ride the decrescendo, as it were, from solo prominence in the first half m. to obbligato in the second half. Mensurally, the second m. before **6** corresponds of course to **1**. The bassoon line in this new passage would appear to be simply a continuation of the established obbligato. In fact though it is, unexpectedly, the only part that really moves, and thus achieves a prominence comparable to the big solo back at **1** itself. Again, I ask you not to spoil the surprise during the crescendo leading up to this willy-nilly solo!
2. In the Suite's third movement we have exactly the opposite issue. The ostinato beginning unexpectedly in m. 260 occurs in the midst of a decrescendo for bassoon and the two horns (the other instruments having of course been soft all along). Eventually the horns drop out and we are "Out of the Mist." By then the bassoon line, soft as it has become, predominates. In those crucial three mm. (260 to 262) when both horns *and* bassoon are uttering their ostinatos at the same time, the latter should somehow be shifting the focus from them onto itself. And this despite the ongoing decrescendo.
3. Back in the Ringstraße waltz, it would appear fairly clear that the melody is passing back and forth between the bassoon and violins, up until rehearsal **12**. Then comes a canonic passage which confirms the equality of the 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!)
4. At the start of Introduction and Tarantella, I make a distinction between *fp* and *sfz*. To anticipate two questions: yes, the *sfz*'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. The preceding note has been conveyed to the conductor for orchestral performances, and to the pianist for chamber ones. But this note is just for the bassoonist: within this same passage, you have a *third* level of accent to deal with, in the Introduction's variant, from its ninth m. The three accent marks in mm. 283, 285 and 287 are just bluesy digs which underscore their variance from your solo eight mm. back. Of the three types of accents, then, these would get the least by far. In descending order of brusqueness, then: *sfz*, *fp*, >.