

Dvořák
String Quintet in E^b op 97
'American' (July 1893)

Arranged for Wind Octet by Toby Miller
(2017)

Bassoon 2

NOTE:

In the hope of putting fewer people off, the inner movements have been transposed:

- The Scherzo (2nd movement) is originally in B major/minor: transposed to C major/minor
- The Larghetto (3rd movement) originally alternates between A^b minor (7 flats!)/major: transposed to A minor/major

Antonín Dvořák

4 (Hns) (Cls)

Musical score for the Bassoon part of "The Marriage of Figaro" by Wolfgang Amadeus Mozart, Op. 420. The score is in bass clef, 3/4 time, and B-flat major. It features various musical notations including dynamics (*mf*, *pp*, *f*, *ff*, *p*, *mp*), articulation (accents, slurs), and performance instructions (Bn1 solo, Ob to fore, alt w Bn1, à 2, à 1, [pizz.], [arco], [p]). The score is divided into measures with measure numbers 21, 38, 47, 55, 67, 83, 93, 100, and 107. Key features include a double bar line with repeat signs at measure 21, a key signature change to B-flat major at measure 38, and a key signature change to C major at measure 107. The score is marked with "B" and "C" in red boxes, indicating specific sections or measures.

121 [pizz.] **H** 11 *mp* *p*

142 **J** (Hn1 tune) [pizz.] *pp*

148 (Cl1 tune) 8 *p*

161 **K** (Hn1 to fore) (Hn2 to fore) (Bn1 to fore) **L** 2 4 6 *p* *f*

179 **M** à 2 *ff*

184 *fz* *f* *fz* *ff* *ritard.* **N** a tempo *fz* *ff*

193 à 1 *fz* *ff* *fz* *fz* *fz* *fz*

199 à 2 *fz* *ff* *fz* *fz* *fz* *fz* *fz* *fz*

207 **P** *p* *pp* *pp*

218 **Q** **11** rit. **R** a tempo **2**

(Fl Cl1 to fore dolce)

f fz *f fz*

239 **S** Un poco meno mosso **3**

fz *ff pesante*

à 2

251 a tempo [o pochiss. meno che il tempo 1] (Cl1 to fore)

ff *p*

263 **T** (against Bn1) **5** Bn1 solo ad lib **4** (Cls) (Ob Cl1) **U** Meno mosso (Fl Ob)

pp *f*

(Bn1)

280 rit. Lento (Cl1 ad lib)

p *pp* *fp* *pp*

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Bassoon 2 **II - Allegro vivo (transposed)** Antonín Dvořák

Allegro vivo ♩ = 132

(Hn2 solo) 4 **A**

13 **B** (Cl1 slightly to fore) **C** (Hn1 solo) (Fl Cl1 Bn1) 4 **D** 8 8

41 **E** 6 **F** 4

54 4 (against Bn1) **G** (Bn1 to fore) 4

69 7 1. (to E) 2. **H** (Cl1 solo) 2 [pizz.] (w Ob Bn1) (Cl2 solo) **I** (Cl1 to fore) **J** **K** (Fl to fore) 15 **L** 8

Minore Un poco [molto] meno mosso

pp *ff* *mf* *mp* *pp* *mp* *p* *fz* *p* *p* *fz* *fz* *pp* *pp*

156 **M** 9 (take over from Cl2) **N** Tempo 1 $\text{♩} = 132$ [ossia: accel. poco a poco al Tempo 1]

173 **O** (Cl1 to fore)

183 **P** 2 (Fl Ob 2) 8 (Hn1 Bn1)

202 **Q**

211 4

222 (Ob to fore) **R** 5

235 **S** [pizz.] 7

250 **T** (Hn2 to fore) **U** 4 3 5 solo (2) (Bn1 solo) (Hn1 solo) (Fl w Cls) ppp

278 **V** (4) (6) (8) 3 (Hn1 w Cl1 Hn2) 4 (Fl) rf ff

(Cl1 w Cl2 Hn2)

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III - Larghetto (transposed)

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Larghetto ♩ = 72 [90]

Aria i 8 **A** 4 (Cls Bns unis.) (Fl to fore) **B** [Maggiore] *f pesante* *pp* *pp*

20 (CA to fore) (Cl1 to fore) (CA to fore) *f* (Cl to fore) 2 [poco rit.] *dim.*

Var. 1 Un poco più mosso ♩ = 80 [132] = Tempo II [pizz.] *p* [Minore] **E** [arco] *p* *mf* **D** [a tempo] [poco rit.] *f*

35 **F** *p* *mf* **G** [Maggiore] *p*

41 **H** *mf* *mp* **I** *f* *pp* **Aria ii** Tempo I (Bn1 lead) [Minore] 7 (Cl1 to fore)

46 **Var. 2** Tempo II (poco più mosso) *mf* *mp* **J** *f* *pp*

52 (Fl to fore) (Bns alt) *pp* **K**

69 **L** [Maggiore] 4 *mp* *pp* [poco rit.]

75 *mf* *p* *pp*

81 *mf* *p* *pp*

90

95 **Var. 3** [Minore] [Tempo II] (to fore) N 3 2 2 (to fore) P [Maggiore] 4

(Cls) (Hns) (Bn1) *p* *f* [rit.] (Fl w Cl1)

115 **Q** [pizz.] *pp* *f* *p* [arco] *pp* (CA to fore)

121 **Var. 4** Tempo I [Minore] *f* (Bns to fore) molto appassionato *mp* *f* **R**

129 *mp* *f* *mp* rit. **S** a tempo [Maggiore] [pizz.] (Hn2 to fore) *p*

140 **T** 2 *mf* rit. **Var. 5** Tempo 2 [Minore] [arco] *ff*

149 **U** 2 *ff* **V** 2 2 (CA to fore w Cl2 Bns) (Cl1 to fore (+Hn1) w Hn2 Bn1) *mf* *p*

161 **W** [pizz.] *mf* *p* *pp* 2 *mf* [rit.]

171 **Aria iii** Tempo 1 [Minore] [arco] *ff* 3 *mf* *f* *mf* *f* **X** (tutti)

183 rit. *ff* *p* a tempo **Y** [Maggiore] *pp* (Cl1 lead, to fore)

191 **Z** (Fl to fore) 3 (Hn1 lead) poco rit. 3 *mf* *p* *pp* *mp* *pp*

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IV - Finale

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Allegro giusto $\text{♩} = 92$

(Fl to fore)

9 **A** *mf* 2 3 **B** *f*

23 1. *f* à 2 *f* 2. *ff*

29 **C** *p* (Ob Cl2 Hn2) [pizz.] *pp* (alt w Ob Bn1)

37 (1) *mp* (3) (4) **D** (against Bn1) *[f]* *pp*

43 *mp* (alt w Bn1) *mf*

49 *mf* à 2

56 **E** *ff* (w Bn1)

63 (Ob Cl1 Bn2) **F** (Ob to fore) *p* *pp*

70 (Cls match Ob vol for 3 bars) *pp*

83 **G** 16 **H** 2 **J** (alt w Bn1)

pp poco a poco cresc. *f*

109 **K**

mf *p*

118 **L** 2 3 *pp*

mf *mf*

130 **M** 1. *mp* *p* *f*

137 2. *mf* *ff*

142 **N** (Hns) [pizz.] *pp* (alt w Ob Bn1)

149 *mp* [*f*]

154 **P** 3 3 3 3 3 *pp* (against Bn1)

157 3 3 3 3 (alt w Bn1)

161 **Q** *mf* *à 2*

169 *rit.* **R** *a tempo* *f* *ff*

175

180 **S** *p* *pp* *7* (Ob+Hn1 to fore) (Cls to fore)

197 **T** *mp* *8* (Bn1 to fore) *to fore* (Bn1 to fore) *to fore* (to back)

214 **U** (Fl+Hn1 to fore) *mf* *f*

223 **V** *2*

231 *VS*

237

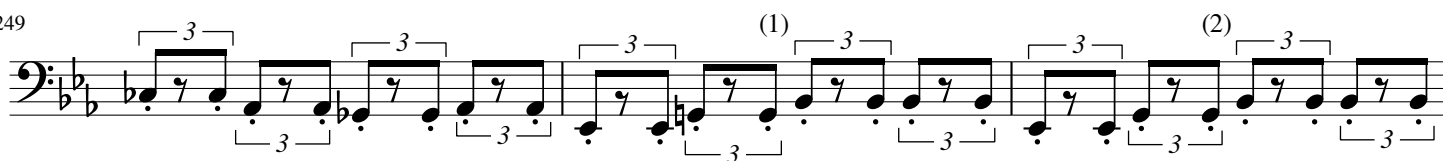
W [poco a poco stringendo al *Maestoso*]
à 2



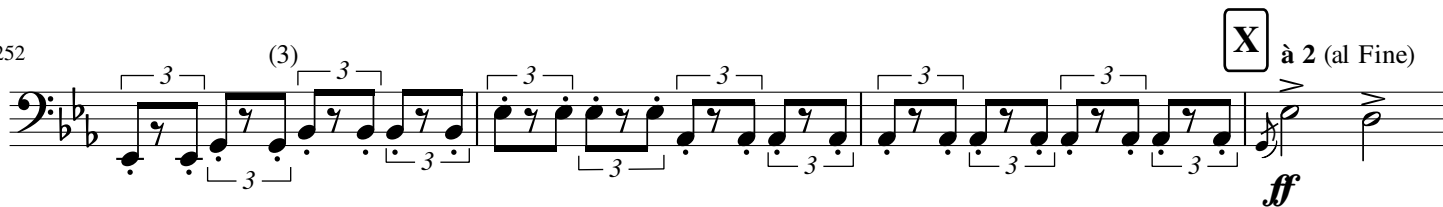
245



249



252

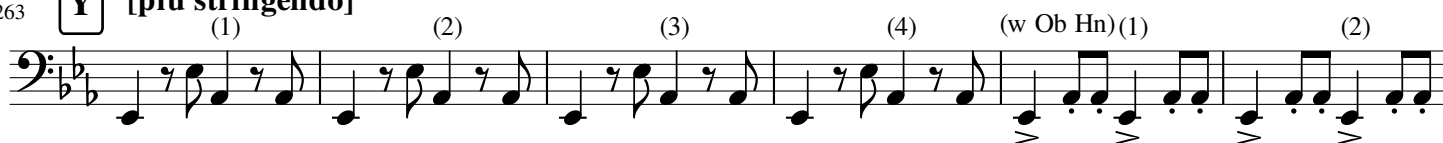


256



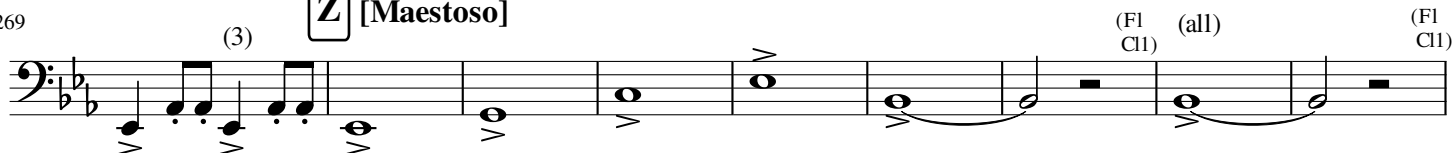
263

Y [più stringendo]



269

Z [*Maestoso*]



278

[Tempo 1]

