pete stollery

you're a fisherman's bassoon

(2017)

for seven bassoons and one contrabassoon

perusal score only

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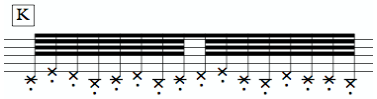
You're a fisherman's bassoon was composed for Lesley Wilson and FagottOctett, who gave the first performance on 3rd November 2017 at St Andrew's Cathedral, Aberdeen as part of **sound** (http://www.sound-festival.co.uk).

The eight performers should be spread across the middle of the performance area in a slight semicircle.

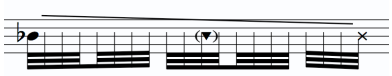
Special notations:



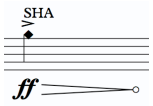
key click; use pedal keys and low G# randomly.

flap; produced by hitting the reed with the tongue as when playing staccato. Air pressure is slight in order to avoid vibrating the reed (TBP, 4.1).

pizz.; produced by smacking the reed's tip very briefly with the lips. Only short sharp lip movement on the reed's tip is necessary, without using any air pressure from the diaphragm. This movement resembles pronouncing the letter "p". (TBP, 4.2).

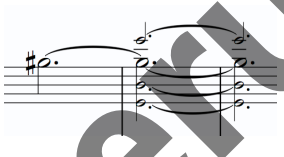


gradual movement from one state to another, in this case from normal production through flap to pizz. by the end.



breath tone; produced by emitting air to produce the sound *SHA*, in the direction of the reed, which is placed 1cm from the lips. It is necessary to emit air with the reed approximately 2cm away from the lips, then slowly approach the reed exactly in the lip's axis, and no longer move in order to avoid any involuntary dynamic variations.

flutter tongue.



multiphonic; starting with F#3, experimenting with half-hole or leaving LH index finger off altogether, allow plenty of air to flow but keep the embouchure as loose as possible so that there is no possibility of the notated sound escaping. (LW, 6)

sound dies out to silence.

cue from conductor.

There are no bar numbers between rehearsal marks B and C, and bar numbering begins again at section C.

TBP refers to Pascal Gallois' *The Techniques of Bassoon Playing* (Bärenreiter 2009).
LW refers to Lesley Wilson's *11 Common Multiphonics for Heckel System Bassoons*.

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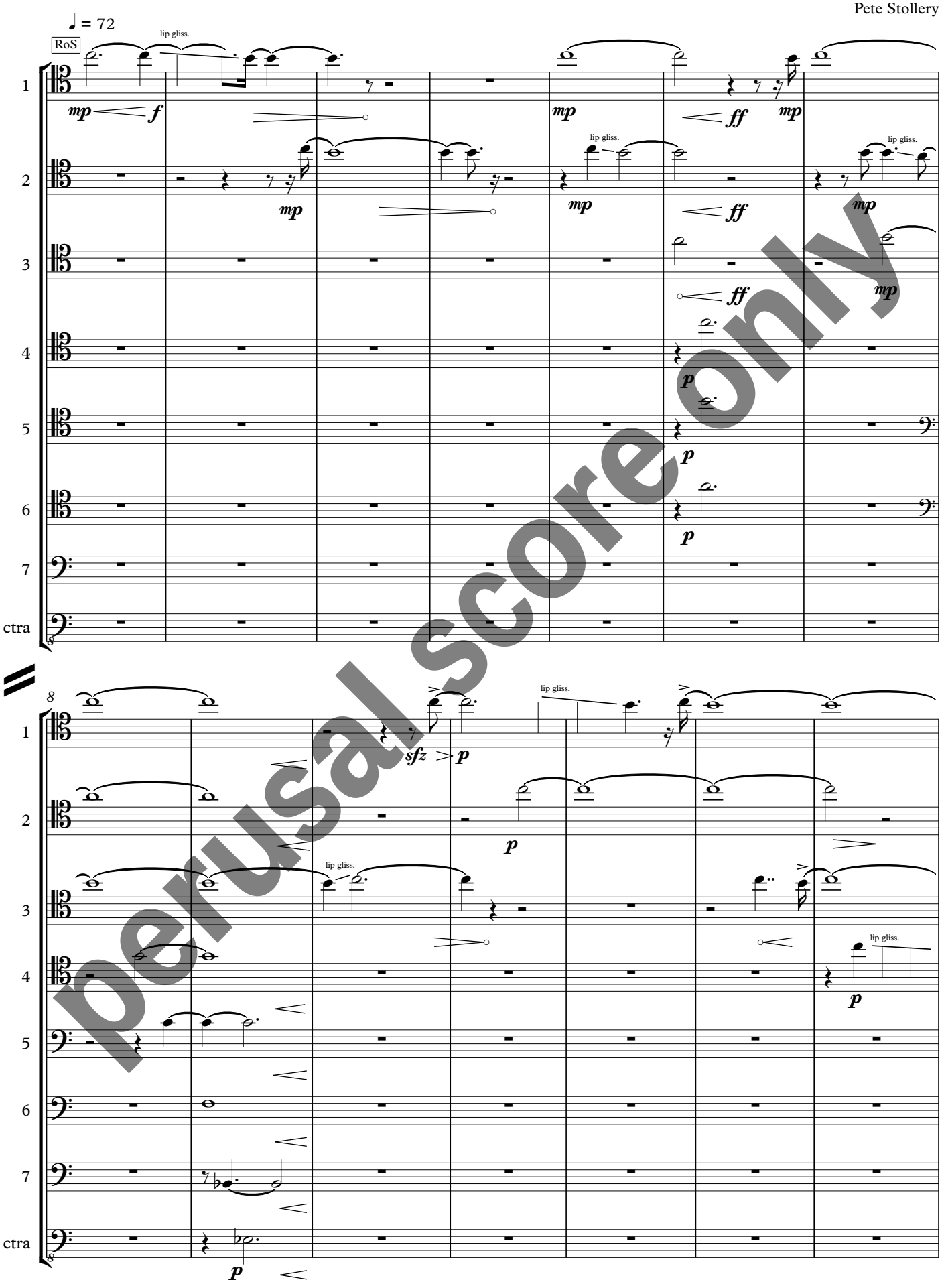

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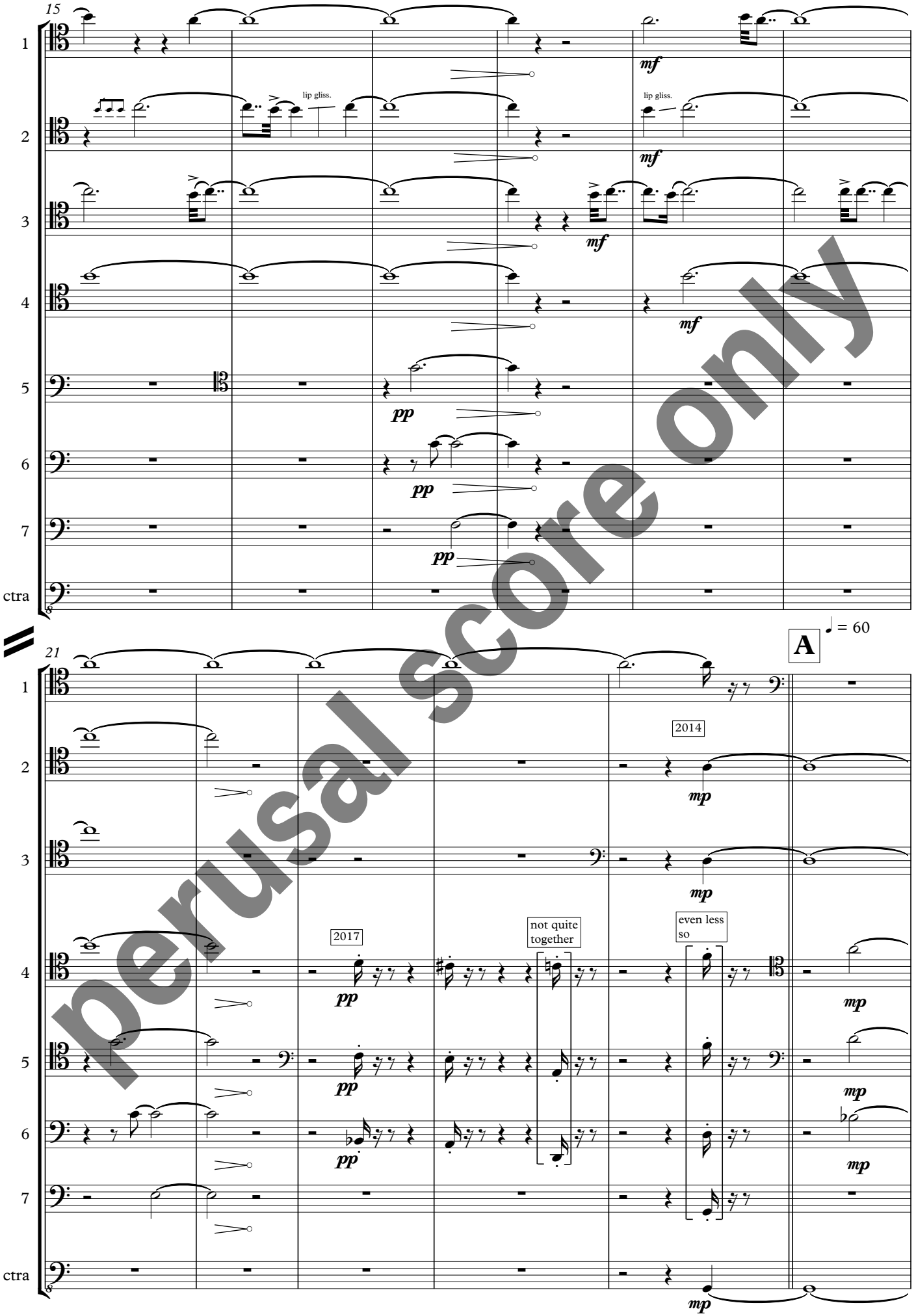

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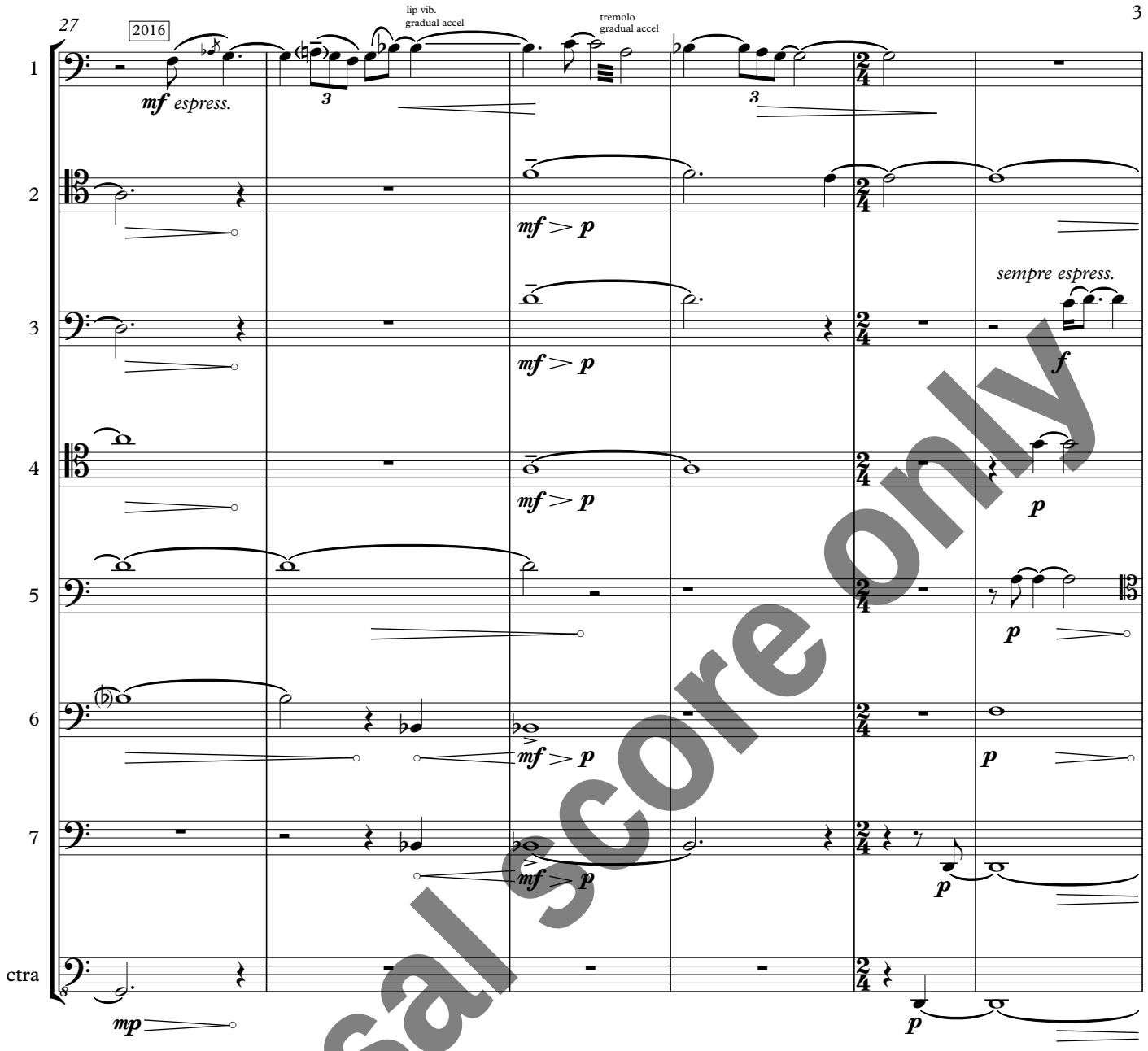

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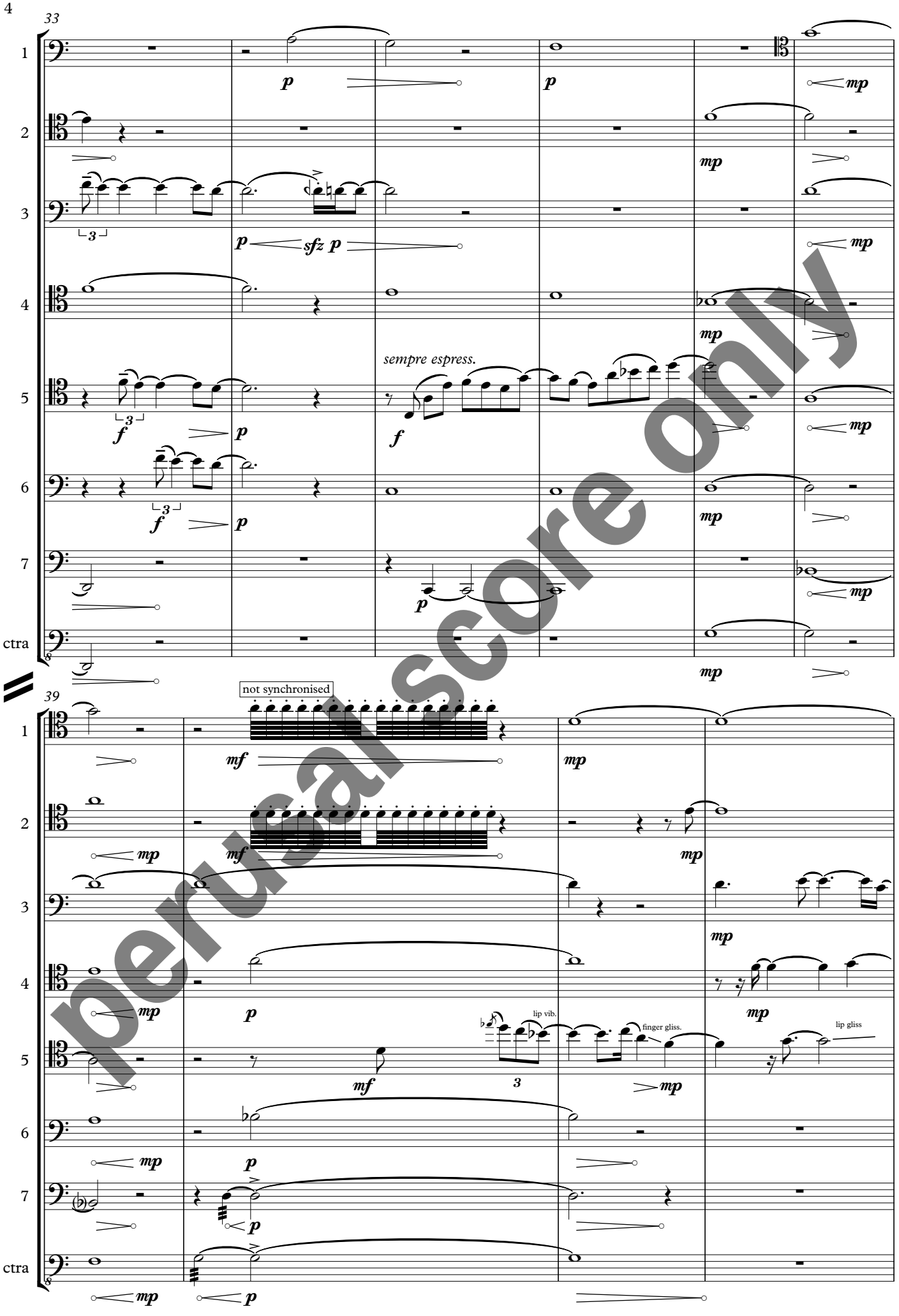

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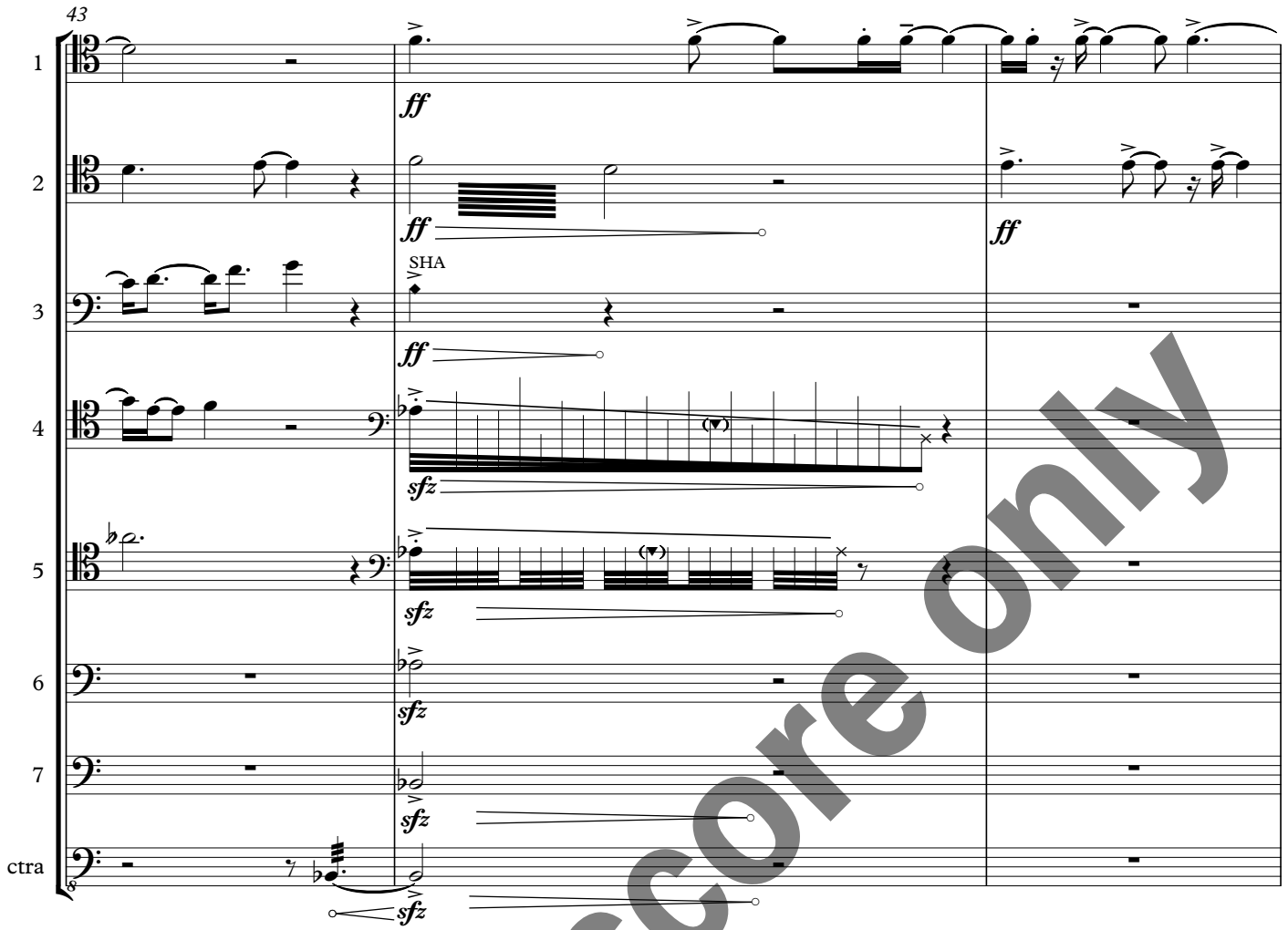

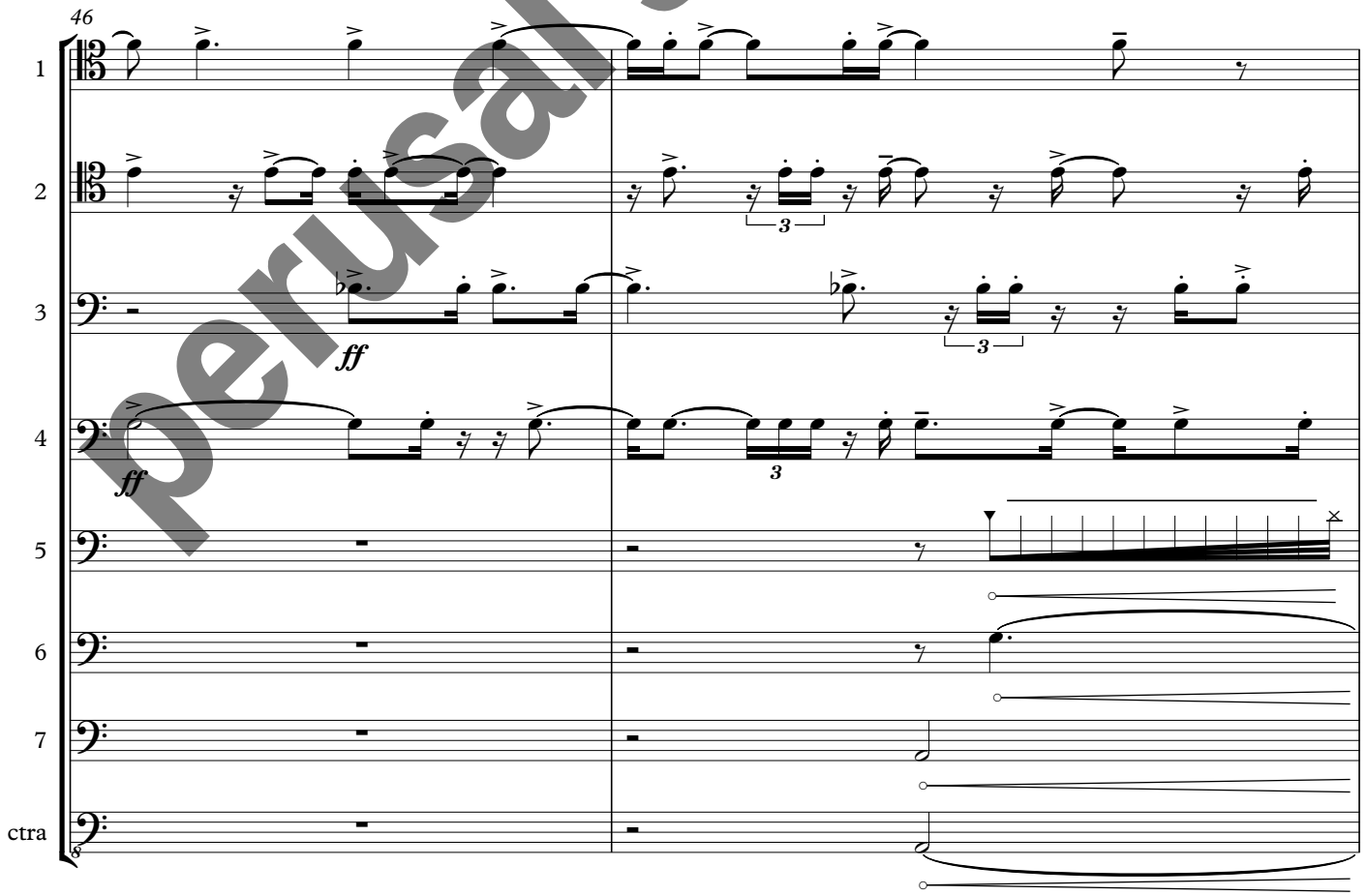

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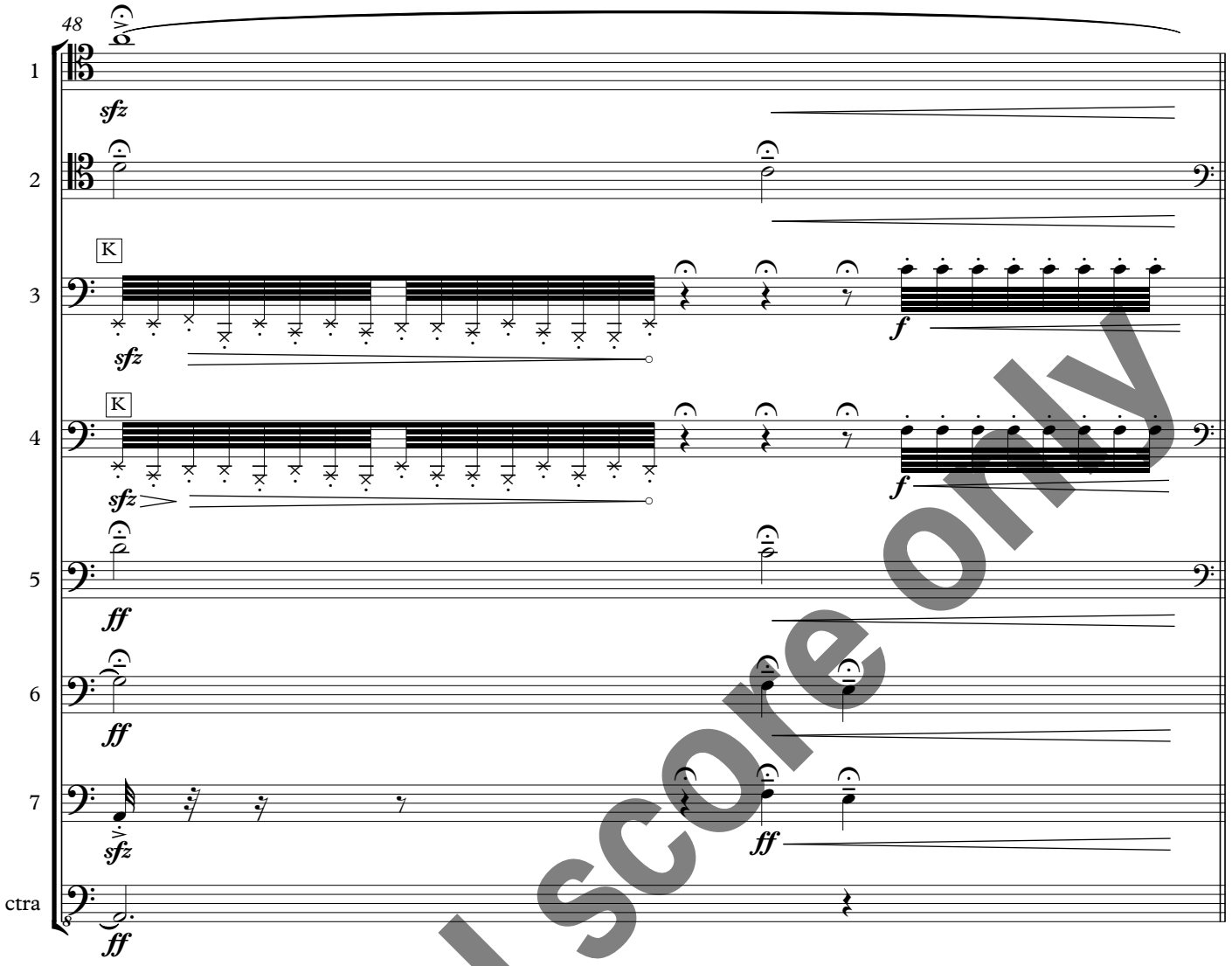

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8"

*1

All parts gradually disintegrate the given pitch by introducing 𝅘𝅥𝅯 rests over 8" to reach something like the rhythm indicated below.

B

1 2 3 4 5 6 7 ctra

ff pp

40"

Gradually introduce pitches as indicated into the texture (last one, less frequently) at given points.

*1 From B to C, there should be a slow move from very short staccato pitches, to very long notes leading into C. No rhythmic micro-cordination between parts required, in order to give the effect of dense clouds at B. The dynamic also increases gradually to ff at C.

perusal score only

30"

On cue from conductor, bsns 2-6 integrate cells with the material they are playing, at a slightly raised dynamic level. Each cell is played once and then player returns to previous material; cells can be replayed before the next cell for that part is cued.

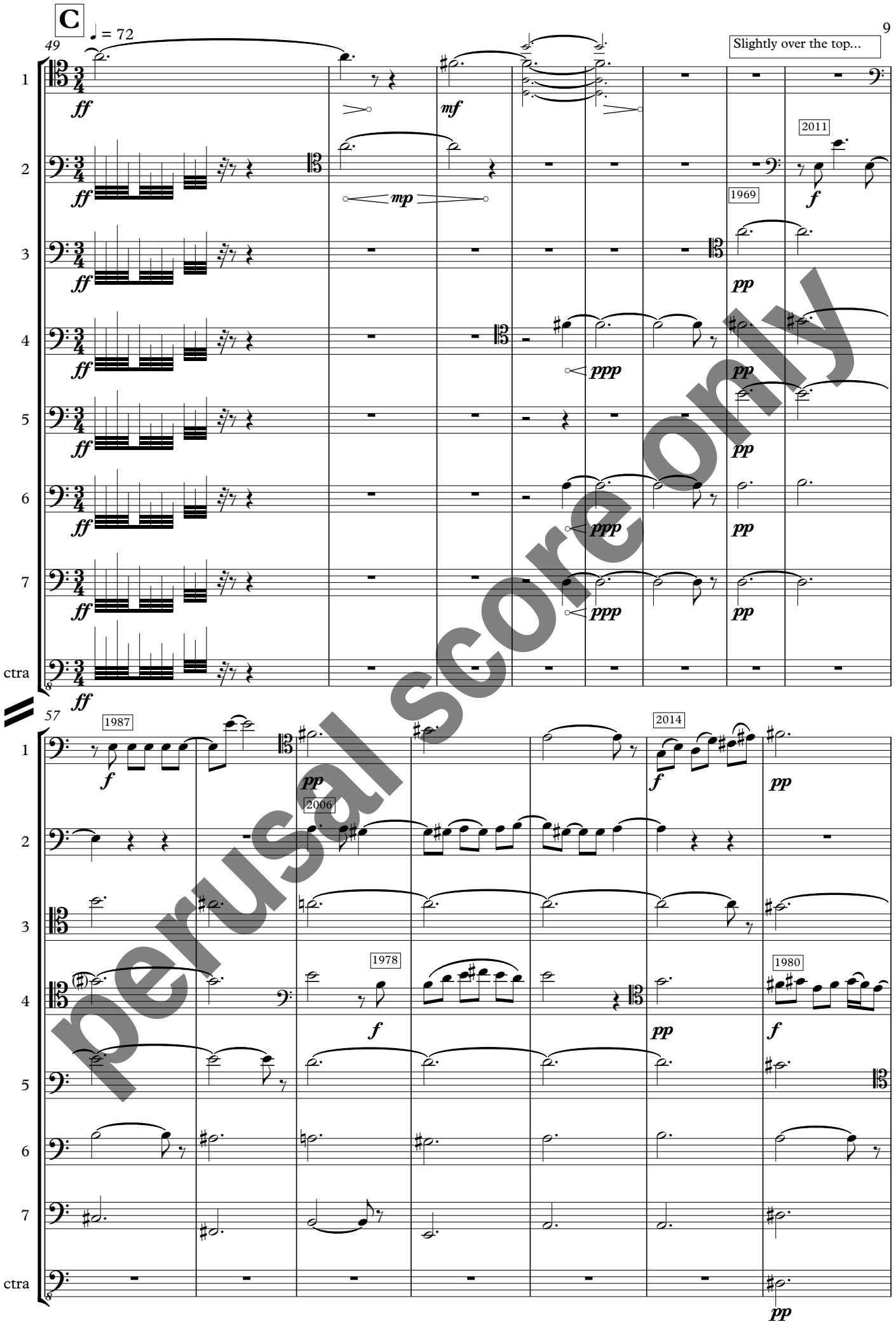
1
2 1980 2012
3 1987
4 2016 2006
5 1995 2000
6 2015
7
ctra

perusal score only

30"

2"

1
2 2011
3 2013
4 2017
5 2014
6 2009
7
ctra



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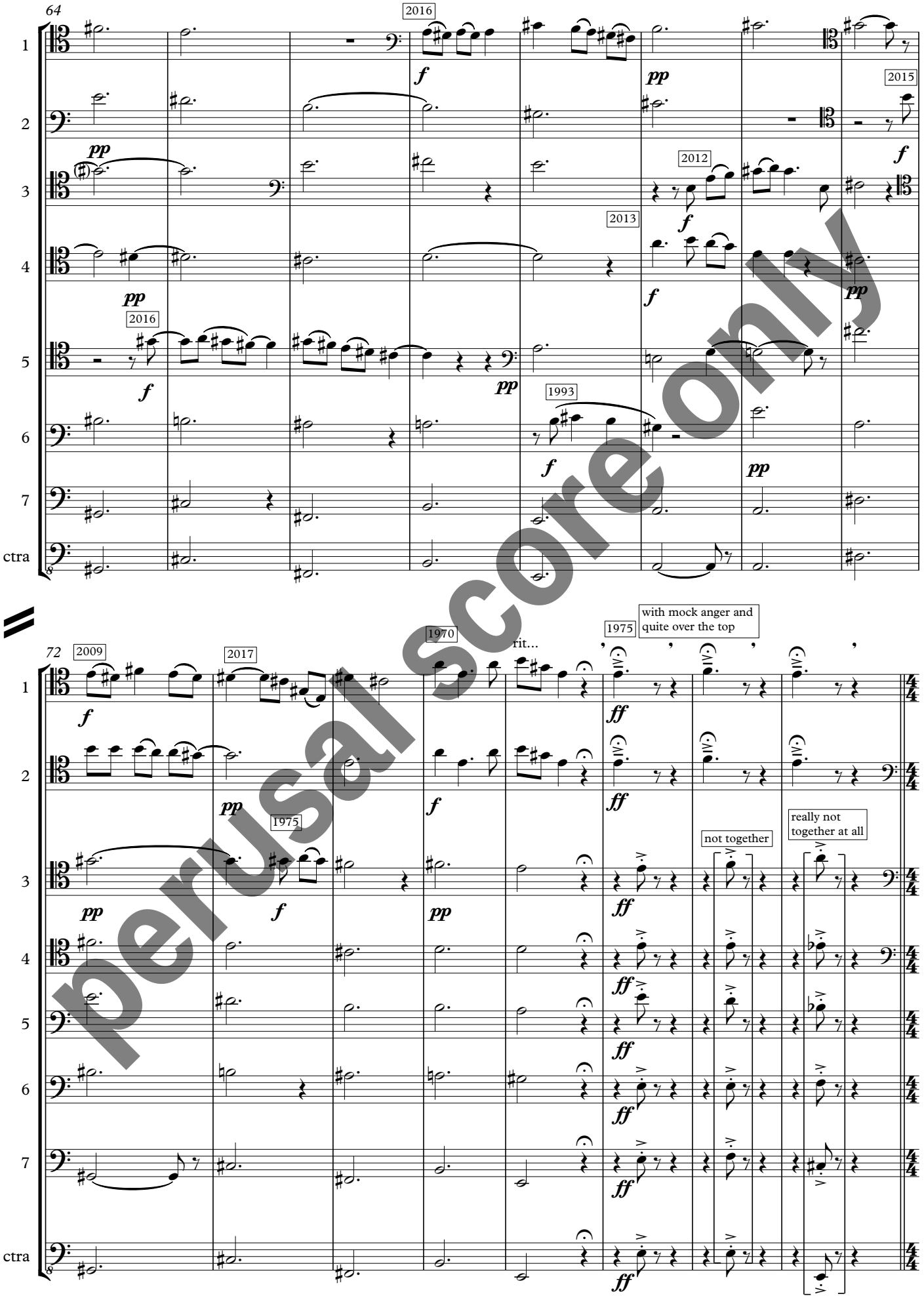

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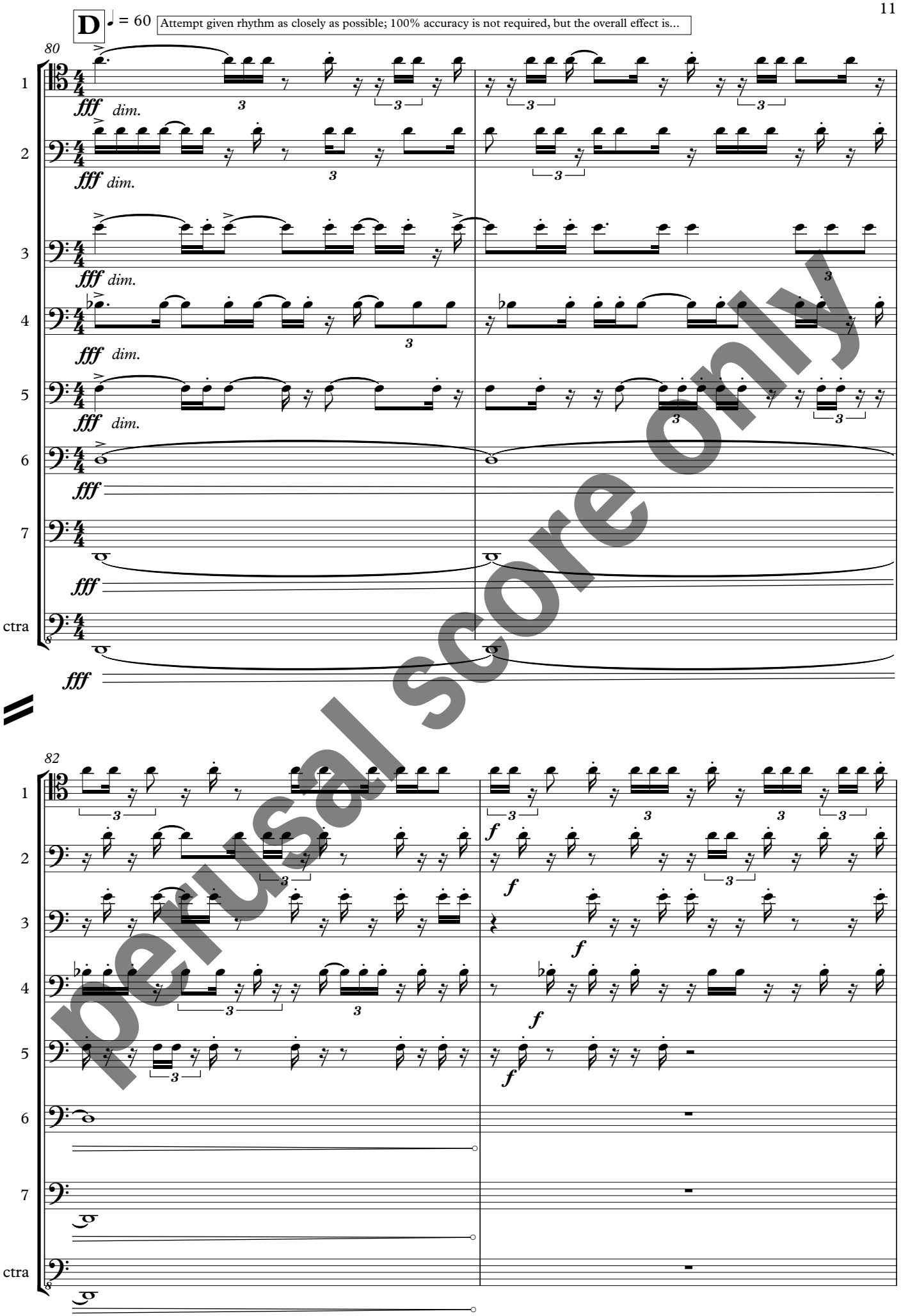

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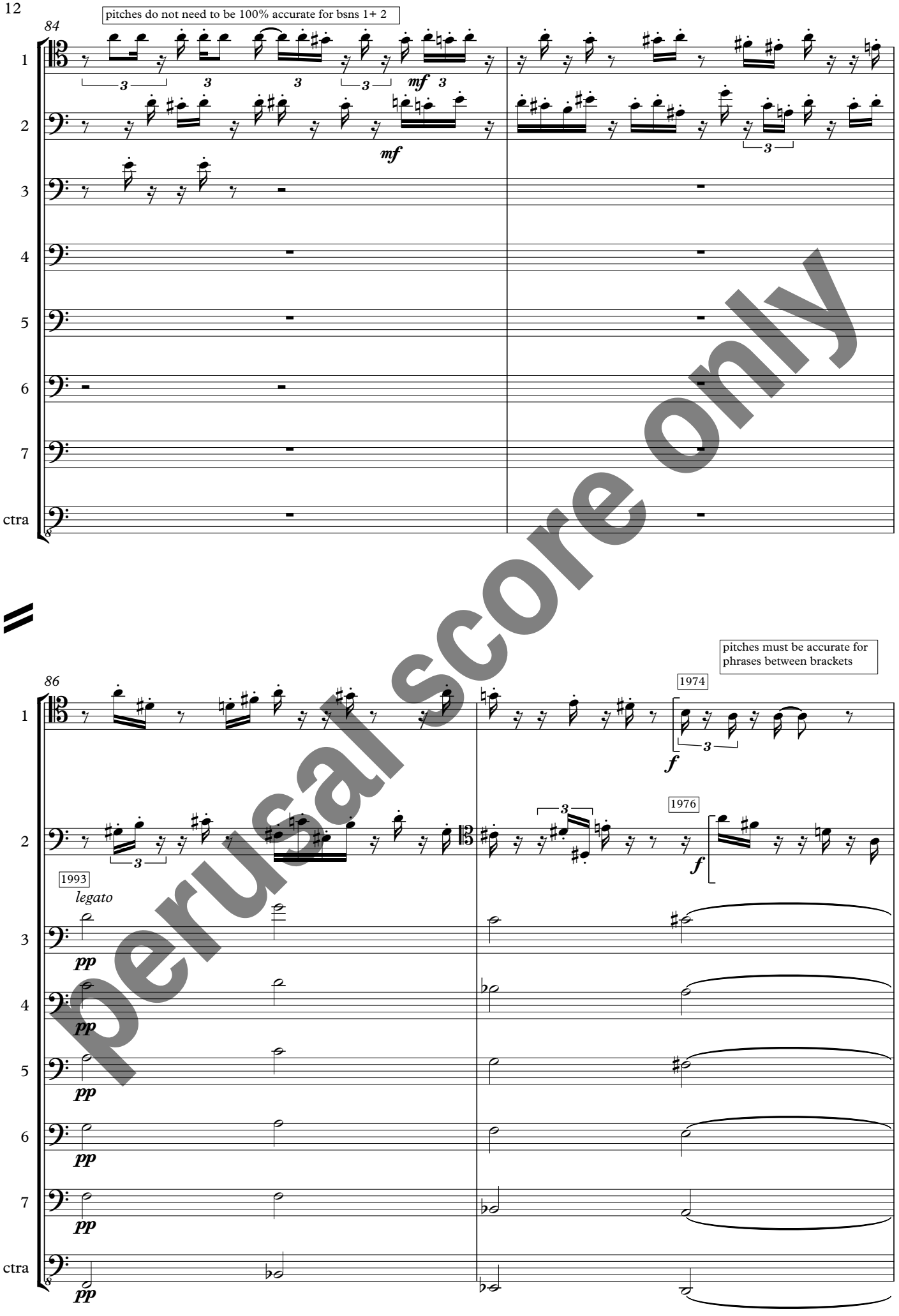

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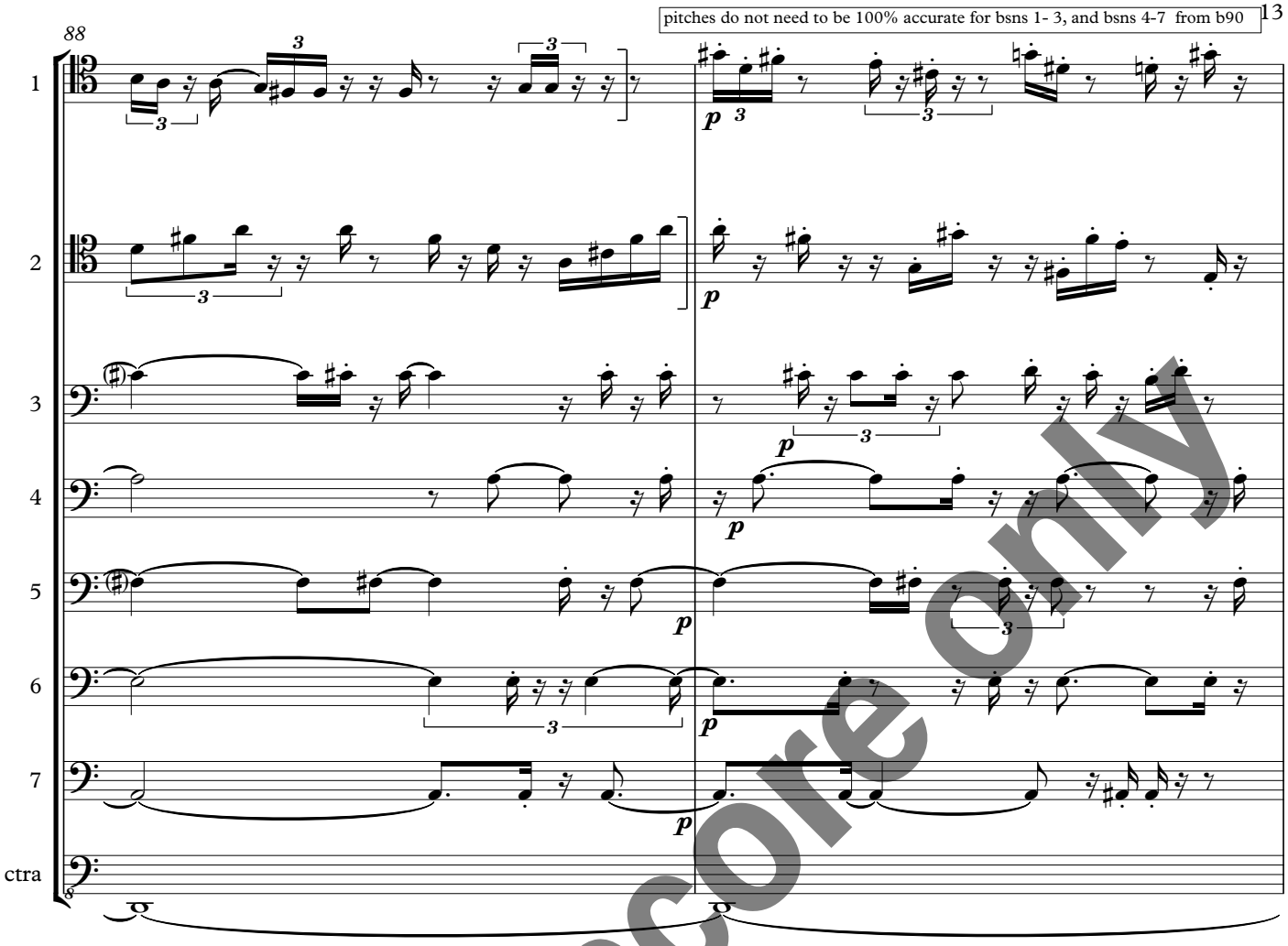
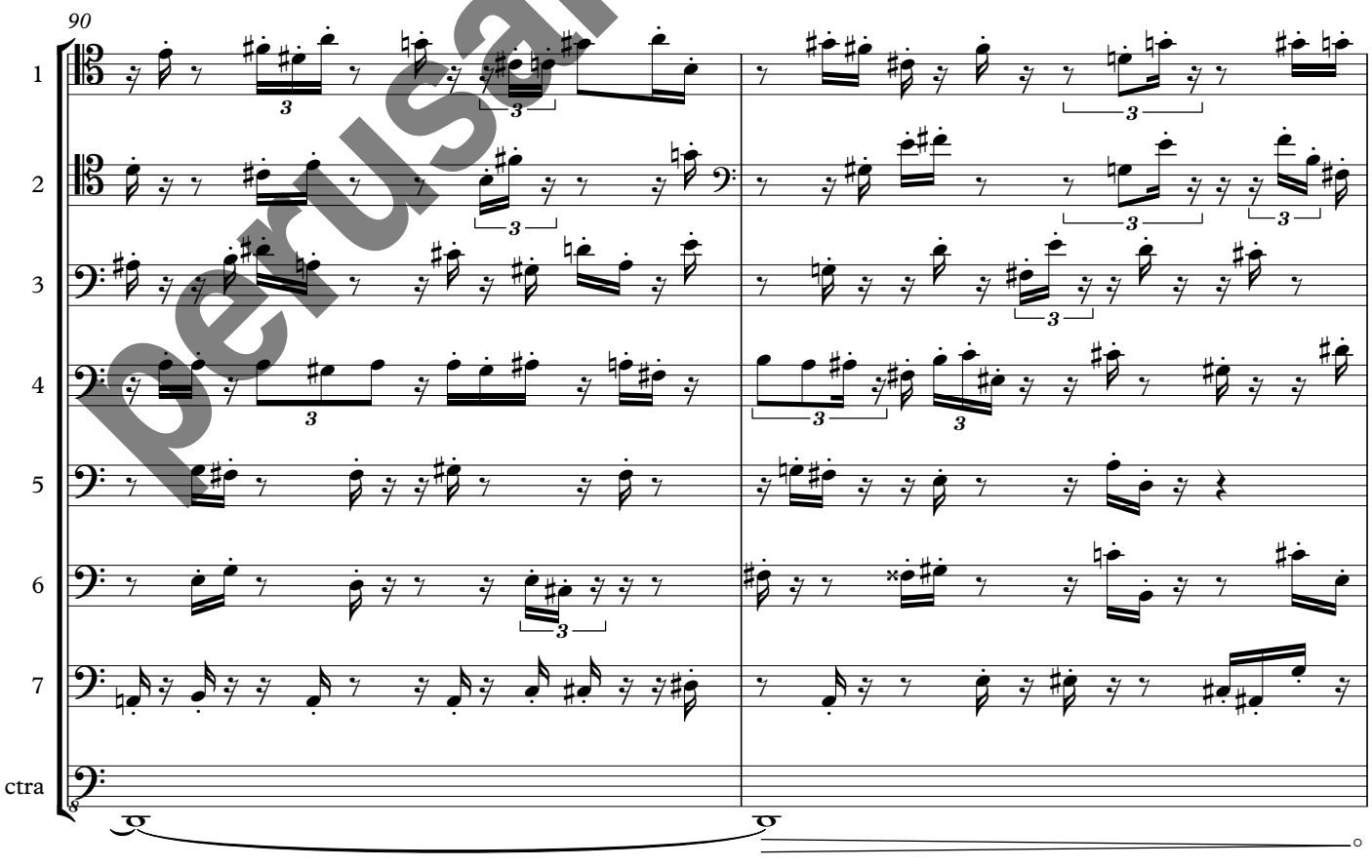
pitches do not need to be 100% accurate for bsns 1- 3, and bsns 4-7 from b90





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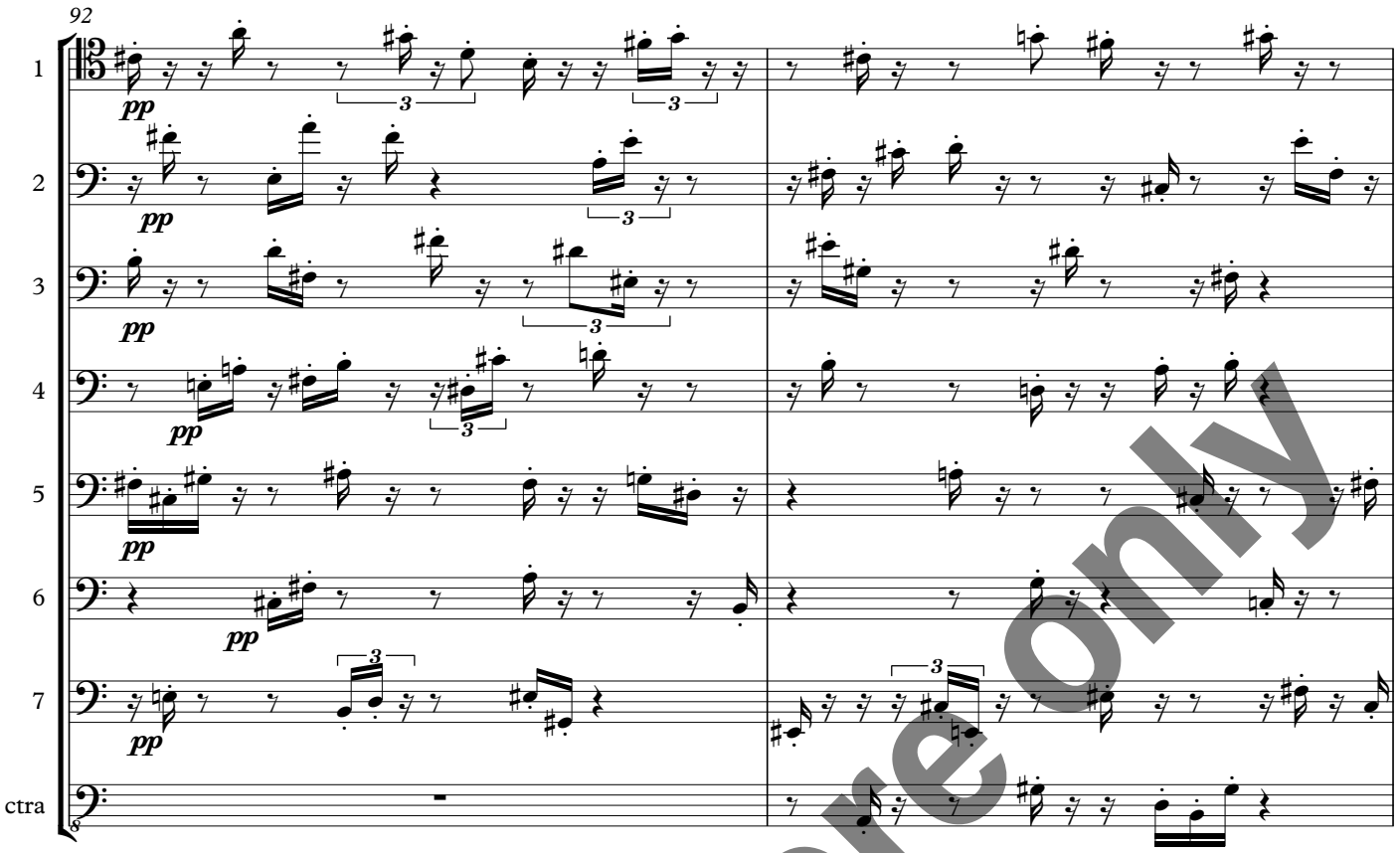

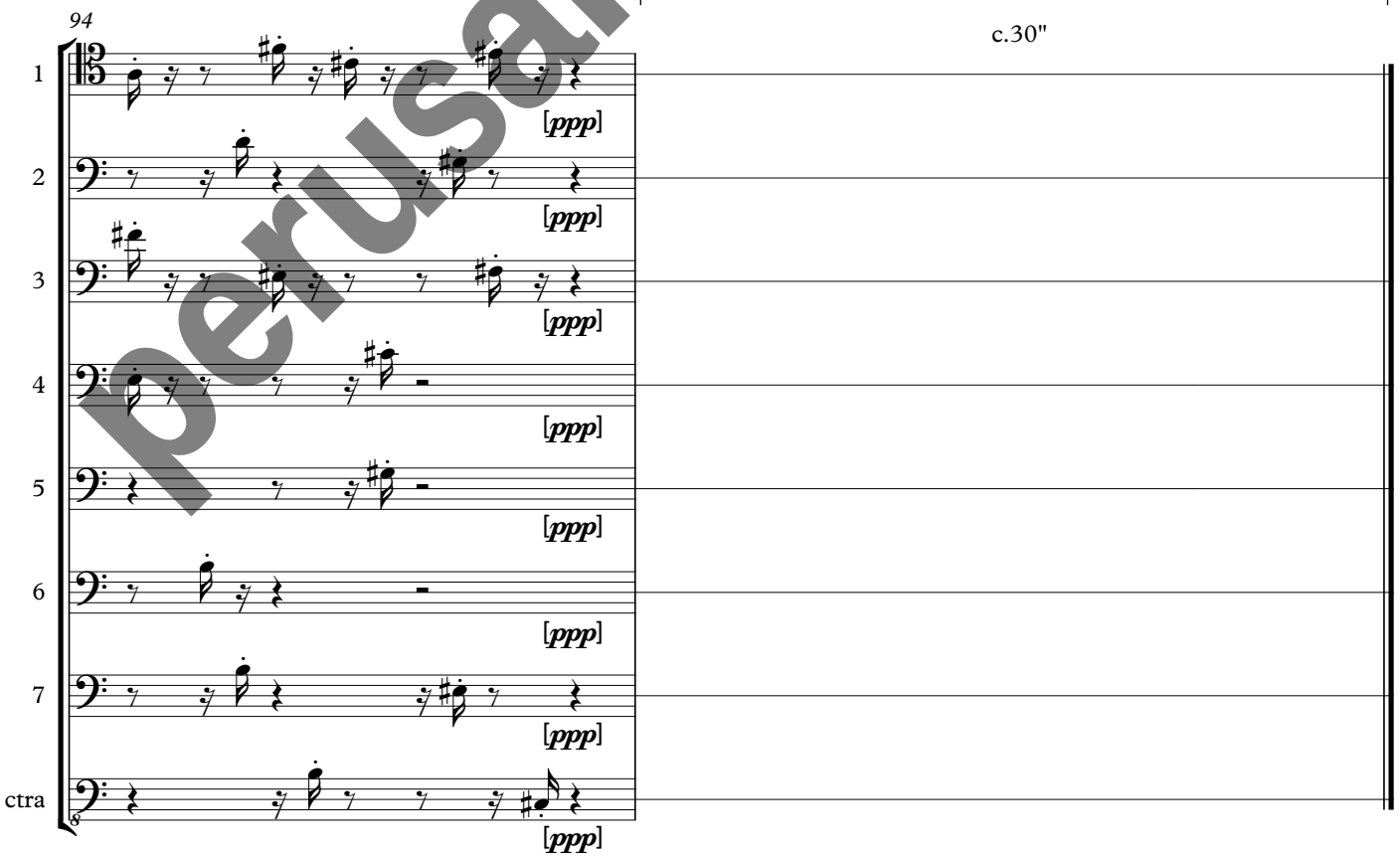

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