

pete stollery

you're a fisherman's bassoon

(2017)

for seven bassoons and one
contrabassoon



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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*.

You're a Fisherman's Bassoon

Pete Stollery

♩ = 72

RoS

lip gliss.

1 *mp* *f* *mp* *ff* *mp*

2 *mp* *mp* *ff* *mp*

3 *ff* *mp*

4 *p*

5 *p*

6 *p*

7

ctra

8

1 *sfz* *p* *lip gliss.*

2 *p*

3 *lip gliss.*

4 *p* *lip gliss.*

5

6

7

ctra *p*

15

1

2

3

4

5

6

7

ctra

lip gliss.

mf

pp

21

1

2

3

4

5

6

7

ctra

A

♩ = 60

2014

2017

not quite together

even less so

mp

pp

27 2016

lip vib. gradual accel tremolo gradual accel

1 *mf espress.* 3

2 *mf > p*

3 *mf > p* *sempre espress.* *f*

4 *mf > p* *p*

5 *p*

6 *mf > p* *p*

7 *mf > p* *p*

ctra *mp* *p*

berusai score only

Detailed description of the musical score: The score is for 8 parts (1-8) and a contrabass (ctra). Part 1 is in bass clef, starting with a dynamic of *mf espress.* and a triplet of eighth notes. Above the staff are performance instructions: 'lip vib. gradual accel' and 'tremolo gradual accel'. Part 2 is in alto clef, with dynamics *mf > p*. Part 3 is in bass clef, with dynamics *mf > p* and *f*, and the instruction *sempre espress.* Part 4 is in alto clef, with dynamics *mf > p* and *p*. Part 5 is in bass clef, with dynamic *p*. Part 6 is in bass clef, with dynamics *mf > p* and *p*. Part 7 is in bass clef, with dynamics *mf > p* and *p*. The contrabass (ctra) part is in bass clef, with dynamics *mp* and *p*. The score is divided into measures by vertical bar lines, with a 2/4 time signature indicated in the later measures.

1 *p* *p* *mp*

2 *mp*

3 *p* *sfz p* *mp*

4 *mp*

5 *f* *p* *f* *sempre espress.* *mp*

6 *f* *p* *mp*

7 *p* *mp*

ctra *mp*

39 *not synchronised*

1 *mf* *mp*

2 *mp* *mf* *mp*

3 *mp*

4 *mp* *p* *mp*

5 *mf* *lip vib.* *finger gliss.* *mp* *lip gliss.*

6 *mp* *p*

7 *p*

ctra *mp* *p*

43

Musical score for measures 43-45. The score is for a 7-part ensemble and a contrabass (ctra). The key signature has one flat (B-flat) and the time signature is 3/8. Measure 43 shows the beginning of the section with various melodic lines. Measure 44 features a large *ff* dynamic marking and a *SHA* (Sforzando) marking. Measure 45 continues the complex texture with multiple *sfz* (Sforzando) markings. A large watermark 'PERUSSAL SCORE ONLY' is overlaid diagonally across the page.

46

Musical score for measures 46-48. The score continues for the 7-part ensemble and contrabass. Measure 46 shows a continuation of the melodic and rhythmic patterns. Measure 47 includes a *ff* dynamic marking and a triplet of eighth notes. Measure 48 features a large *sfz* marking and a triplet of eighth notes. A large watermark 'PERUSSAL SCORE ONLY' is overlaid diagonally across the page.

48

1 *sfz*

2 *sfz*

3 *sfz* *f*

4 *sfz* *f*

5 *ff*

6 *ff*

7 *sfz* *ff*

ctra *ff*

8"

*1

B

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

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-coordination between parts required, in order to give the effect of dense clouds at B. The dynamic also increases gradually to ff at C.

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.

30"

30"

2"

C

♩ = 72

Slightly over the top...

49

1 *ff* *mf*

2 *ff* *mp* [2011] *f*

3 *ff* *pp*

4 *ff* *ppp* *pp*

5 *ff* *pp*

6 *ff* *ppp* *pp*

7 *ff* *ppp* *pp*

ctra *ff*

57

1 *f* *pp* [1987] [2006] *f* *pp* [2014]

2 *pp*

3 *pp*

4 *f* *pp* *f* [1978] [1980]

5 *f* *pp*

6 *pp*

7 *pp*

ctra *pp*

64

1 2016

2 2015

3 2012

4 2013

5 2016

6 1993

7

contra

f *pp* *f* *pp* *f* *pp*

with mock anger and quite over the top

rit...

1970

1975

1975

really not together at all

not together

ff

72

1 2009

2 2017

3 1975

4 1975

5 1975

6 1975

7 1975

contra

f *pp* *f* *pp* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

really not together at all

not together

ff

D ♩ = 60 Attempt given rhythm as closely as possible; 100% accuracy is not required, but the overall effect is...

80

1 *fff dim.* 3

2 *fff dim.* 3

3 *fff dim.* 3

4 *fff dim.* 3

5 *fff dim.* 3

6 *fff*

7 *fff*

ctra *fff*

82

1 3

2 *f* 3

3 *f* 3

4 *f* 3

5 *f* 3

6

7

ctra

88

1 *p* 3

2 *p*

3 *p* 3

4 *p*

5 *p*

6 *p* 3

7 *p*

ctra

88

89

Detailed description: This block contains the musical notation for measures 88 and 89. It features seven staves for brass instruments (1-7) and a contrabass staff (ctra). The music is in 3/4 time and includes various rhythmic patterns, including triplets and slurs. Dynamics are marked with *p* (piano). A large watermark 'REHEARSAL SCORE ONLY' is overlaid on the page.

90

1 3

2 3

3 3

4 3 3

5

6 3

7

ctra

90

91

Detailed description: This block contains the musical notation for measures 90 and 91. It features seven staves for brass instruments (1-7) and a contrabass staff (ctra). The music continues with complex rhythmic patterns, including many triplets. Dynamics are marked with *p* (piano). A large watermark 'REHEARSAL SCORE ONLY' is overlaid on the page.

92

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

contra

Gradually reduce density of random sounding pitches as a group, whilst fading out to silence.

94

1 [ppp]

2 [ppp]

3 [ppp]

4 [ppp]

5 [ppp]

6 [ppp]

7 [ppp]

contra [ppp]

c.30"