

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 3<sup>rd</sup> 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

*mf*

*mf*

*mf*

*mf*

*pp*

*pp*

*pp*

21

1

2

3

4

5

6

7

ctra

**A** ♩ = 60

2014

2017

not quite together

even less so

*mp*

*mp*

*mp*

*mp*

*pp*

*pp*

*pp*

27 2016

lip vib. gradual accel tremolo gradual accel

1 *mf* *espress.* 3

2 *mf* > *p*

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

4 *mf* > *p* *p*

5 *p*

6 *mf* > *p* *p*

7 *mf* > *p* *p*

ctra *mp* *p*

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*

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* *mp*

7 *mp* *p*

ctra *mp* *p*

not synchronised

43

1

2

3

4

5

6

7

ctra

*ff*

*SHA*

*ff*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

46

1

2

3

4

5

6

7

ctra

*ff*

*ff*

*sfz*

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.

1 *ff* *pp*

2 *ff* *pp*

3 *ff* *pp*

4 *ff* *pp*

5 *ff* *pp*

6 *ff* *pp*

7 *ff* *pp*

contra *ff* *pp*

40"

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

1 (♭) (♭) (♭)

2 (♭) (♭) (♭)

3 (♭) (♭) (♯)

4 (♭) (♭) (♭)

5 (♭) (♭) (♯)

6 (♭) (♭) (♭)

7 (♭) (♭) (♭)

contra (♭) (♭) (♯)

\*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.

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  
3  
4  
5  
6  
7  
ctra

30"

1  
2  
3  
4  
5  
6  
7  
ctra

2"

C

♩ = 72

Slightly over the top...

49

1 *ff* *mf*

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

3 *ff* *pp*

4 *ff* *ppp* *pp*

5 *ff* *pp*

6 *ff* *ppp* *pp*

7 *ff* *ppp* *pp*

ctra *ff*

57

1 *f* *pp* *f* *pp* [1981] [2006] [2014]

2 *pp* [2006]

3 *pp* [1978]

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

5 *f* *pp* *f*

6 *pp*

7 *pp*

ctra *pp*

64

1 2 3 4 5 6 7

2016 2015 2012 2013 2016 1993

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

contra

Detailed description: This musical score block covers measures 64 to 71. It features seven staves (1-7) and a contra staff. The music is in 3/4 time with a key signature of one sharp (F#). Measure 64 starts with a piano (*pp*) dynamic. Measure 65 has a forte (*f*) dynamic. Measure 66 has a piano (*pp*) dynamic. Measure 67 has a forte (*f*) dynamic. Measure 68 has a piano (*pp*) dynamic. Measure 69 has a forte (*f*) dynamic. Measure 70 has a piano (*pp*) dynamic. Measure 71 has a forte (*f*) dynamic. Performance markings include accents and slurs. A double bar line is present at the end of measure 71.

72

1 2 3 4 5 6 7

2009 2017 1970 1975

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

rit... with mock anger and quite over the top

not together really not together at all

contra

Detailed description: This musical score block covers measures 72 to 79. It features seven staves (1-7) and a contra staff. The music is in 4/4 time with a key signature of one sharp (F#). Measure 72 starts with a forte (*f*) dynamic. Measure 73 has a piano (*pp*) dynamic. Measure 74 has a forte (*f*) dynamic. Measure 75 has a piano (*pp*) dynamic. Measure 76 has a fortissimo (*ff*) dynamic. Measure 77 has a fortissimo (*ff*) dynamic. Measure 78 has a fortissimo (*ff*) dynamic. Measure 79 has a fortissimo (*ff*) dynamic. Performance markings include accents, slurs, and a 'rit...' marking. A box contains the instruction 'with mock anger and quite over the top' above measures 77-79. Another box contains 'not together' above measure 78, and a third box contains 'really not together at all' above measures 78-79. A double bar line is present at the end of measure 79.

**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

pitches do not need to be 100% accurate for bsns 1+ 2

84

1

2

3

4

5

6

7

ctra



pitches must be accurate for phrases between brackets

86

1

2

3

4

5

6

7

ctra

1993  
legato

pp

pp

pp

pp

pp

pp

pp

1973

1974

1976

f

f

88

Musical score for measures 88-89. The score is written for seven bassoon parts (1-7) and a contrabassoon (ctra). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. Measure 88 features a triplet of eighth notes in all parts. Measure 89 features a triplet of eighth notes in parts 1, 2, 3, 4, 5, and 6, while part 7 has a quarter note. Dynamics include *p* (piano) and *pp* (pianissimo). A double bar line is present between measures 88 and 89.

Musical score for measures 90-91. The score is written for seven bassoon parts (1-7) and a contrabassoon (ctra). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. Measure 90 features a triplet of eighth notes in all parts. Measure 91 features a triplet of eighth notes in parts 1, 2, 3, 4, 5, and 6, while part 7 has a quarter note. Dynamics include *p* (piano) and *pp* (pianissimo). A double bar line is present between measures 90 and 91.

92

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

ctra



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]

ctra [ppp]

c.30"