

APERTURE

for solo bassoon and Contemporaneous

(2021)

Full score

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Program Note

This miniature bassoon concerto, written for Nanci Belmont and Contemporaneous, exists primarily as an exploration and celebration of the bassoon's ability to play quick, skittering lines. Throughout the piece, the soloist shreds through ascending, scalar patterns while the ensemble evolves from sparse resonances of the bassoon to a luminous mechanism surrounding it.

INSTRUMENTATION

Flute

Oboe

Clarinet in B-flat

Horn in F

Trumpet in C (with harmon mute)

Tenor Trombone

Percussion (1 player):

Glockenspiel (standard glock mallet)

Vibraphone (hard mallet)

Piano

Electric Guitar

Bassoon (SOLO)

Violin I

Violin II

Viola

Violoncello

Contrabass (with C extension)

Score is in C

Duration: 4 and a half minutes

Performance Notes

Tutti

- Sempre non vibrato! No vibrato should be used at any time.

Piano

- Ottava markings apply only to the staff on which they're written.
- The following 5 pitches of the piano need to be marked for extended techniques. A plus sign (+) above a note denotes a muting technique. Use finger to press against strings right next to agraffe. Diamond noteheads indicate a harmonic on that string. Find the 7th partial for a sounding pitch of (flattened) D₄.

The image shows a piano score with two staves, Treble and Bass clefs. Above the staves, five specific pitches are labeled: B0 (muted), E1 (harmonic, 7th partial), B3 (muted), B4 (muted), and C#5 (muted). The B0 and B3 notes are marked with a plus sign (+) above them. The E1 note is marked with a diamond notehead and a plus sign (+) above it. The B4 and C#5 notes are marked with a plus sign (+) above them. Below the staves, there are two sets of vertical lines representing string positions: the first set has five lines and the second set has four lines, both with a diamond notehead at the bottom.

Electric Guitar

- The guitar part serves as a kind of cantus firmus throughout the piece. Refer to the opening of the song “First Breath After Coma” by the band Explosions In the Sky for the tone and atmosphere I’m looking for; i.e. clean, with some reverb, and a delay set to 54bpm (ideally using a delay pedal that can be set to an exact bpm, but a knob will work too with some calibrating). The notated part indicates the delay echoes following a plucked note but it is understood that each pitch may continue echoing forth faintly even after subsequent notes are plucked.

Strings

- Roman numerals indicate string numbers when helpful for harmonics with diamond noteheads.
- There are two different types of ricochet techniques called for in this piece. The first (a) is the most standard method seen in the repertoire - a pressured attack is employed to achieve a more-or-less consistent string of bounces. The second (b) is a lazy “tennis ball” bounce: “drop” the bow on the string and let the bounces start slower and speed up naturally. The duration of this ricochet is specified but there are an indeterminate number of bounces.

a)



b)



APERTURE

for Bassoon and Contemporaneous

Connor Elias Way

SCORE IN C

♩ = 108

5

Flute

Oboe

Clarinet in B \flat

Horn in F

Trumpet in C

Trombone

Glockenspiel

Vibraphone

Piano

Electric Guitar

Bassoon Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

8va

mf

f (muted)

mf (ppp) *mf*

Clean tone with pick. Use delay set to exactly 54bpm and bit of reverb. Delay volume should be relatively high so that echoing notes decrease only marginally in volume. Downward stems are plucked notes (held until subsequent plucked note); upward stems represent the delay echoed notes.

(staccato notes are all the same length [very short] be they 16ths or 8ths)

mf energetic, mechanical

2

3

4

5

6

7

8

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

mf

f

Re0

Re0

Re0

9 10 11 12 13 14 15 16

Detailed description: This is a page of a musical score, page 2, containing measures 9 through 16. The score is for a full orchestra and piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Bassoon Solo (Bsn. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The time signature changes from 2/4 to 4/4 at measure 12, and then to 5/4 at measure 15. The piano part features a melodic line with dynamics *mf* and *f*, and a bass line with a 'Re0' marking. The electric guitar part has a rhythmic pattern of eighth notes. The bassoon solo part has a melodic line with a 'Bsn. Solo' marking. The other instruments are mostly silent, indicated by a dash in the staff.

17

Fl. flutter tongue
ppp ————— *f*

Ob.

Cl.

Hn.

C Tpt. harmon mute (stem in)
 wah-wah
p ————— *mf*

Tbn.

Glock. standard glock mallet
mp sempre l.v.

Vib.

Pno. (muted)
f
Ped.

E. Gtr.

Bsn. Solo

Vln. I (ricochet)
 II
mf 3 6

Vln. II (ricochet)
mf

Vla. pizz.
mf

Vc. pizz.
mf

Cb. pizz.
mf

17

18

19

20

This musical score page contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Glockenspiel (Glock.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (E. Gtr.), Bassoon Solo (Bsn. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Starts at measure 21 with a "simile" marking and dynamic marking *ppp < mf*.
- C Tpt.:** Starts at measure 21 with a "simile" marking and dynamic marking *p < mf*.
- Pno.:** Features a piano part with dynamics *mf* and *mp*. It includes a section for 8va and a section for Ped. (pedal).
- E. Gtr.:** Features a guitar part with various chord voicings.
- Bsn. Solo:** Features a solo bassoon part with rhythmic patterns.
- Vln. I:** Starts at measure 21 with "pizz." (pizzicato) and *mf*. It includes a section for II arco and a section for 6.
- Vln. II:** Starts at measure 21 with "pizz." and *ppp < f*. It includes a section for 8va and a section for loco.
- Vla.:** Starts at measure 22 with "pizz." and *mf*.
- Vc.:** Starts at measure 21 with "(pizz.)" and *ppp < f*.
- Cb.:** Starts at measure 21 with *mf*.

Measures 21, 22, 23, 24, and 25 are marked at the bottom of the page.

Fl. *ppp* \rightarrow *f*

Ob.

Cl. (sempre non vibrato) *ppp* \rightarrow *p*

Hn.

C Tpt. *p* \rightarrow *mf*

Tbn.

Glock.

Vib.

Pno. *mf* \rightarrow *f*
Ped.

E. Gtr.

Bsn. Solo

Vln. I *ppp* \rightarrow *f*

Vln. II pizz. *mf*

Vla. arco *ppp* \rightarrow *f* (ricochet) *mf*

Vc. pizz. *mf*

Cb.

Fl. *ppp* — *f*

Ob.

Cl. *ppp* — *mf*

Hn.

C Tpt. *p* — *mf*

Tbn.

Glock.

Vib.

Pno. *mf* — *f*

E. Gtr.

Bsn. Solo

Vln. I *mf* pizz. loco

Vln. II *mf* arco II 3 6

Vla. pizz. *mf*

Vc. *ppp < f* pizz. *mf*

Cb.

35

Fl. *ppp* *ff*

Ob.

Cl. *pp*

Hn. *mf* *poco*

C Tpt. *p* *f*

Tbn.

Glock.

Vib. *mf* (all vib notes are pointed, dry hits w/ no pedal, except for bar 44) *hard mallet*

Pno. *mf* *8va*

E. Gtr. *f*

Bsn. Solo

Vln. I *mf* *III arco* *3* *6*

Vln. II *ppp* *f* *pizz.* *mf*

Vla. *arco* *V* *A/v*

Vc. *ppp* *f*

Cb. *mf*

35

36

37

38

Fl. *pp* *ff*

Ob.

Cl. *pp*

Hn. *mf* *poco*

C Tpt. *p* *f*

Tbn.

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I *pizz.* *mf* *arco* *mf* *3* *6*

Vln. II *arco* *ppp* *f* *pizz.*

Vla. *arco* *ppp* *f* *mf*

Vc. *arco* *ppp* *f* *mf* *(pizz.)*

Cb. *mf*

Fl. *pp* *ff*

Ob.

Cl. *p*

Hn. *mf*

C Tpt. *p* *f*

Tbn.

Glock.

Vib. *f* *mf*

Pno. *f* *f* (muted)

E. Grt.

Bsn. Solo

Vln. I *ppp* *f* *ppp* *f*

Vln. II *arco* *mf*

Vla. *ppp* *f* *mf*

Vc. *ppp < f* *pizz.* *mf*

Cb. *arco* *ppp* *p* *ff*

Fl. *pp* *ff*

Ob. *p* *mf*

Cl.

Hn. *p* *mf - poco* *mf* *ff*

C Tpt. *p* *f*

Tbn. *f* *mf* *ff*

Glock.

Vib.

Pno. loco, ordinario

E. Gtr.

Bsn. Solo

Vln. I *ppp* *f* *pizz.*

Vln. II *arco* *mf*

Vla. *pizz.* *f* *pizz.*

Vc. *pizz.* *f* *arco* *ppp* *f*

Cb. *pp* *ff* *arco, quasi sul pont.* *f*

48 49 50 51 52

Fl. *pp* \rightarrow *f* *pp* \rightarrow *f*

Ob. *mf energetic, mechanical*

Cl.

Hn. *mf*
(non wah, still harmon mute stem in)

C Tpt. *mf energetic, mechanical*

Tbn. *p* \rightarrow *f*

Glock.

Vib.

Pno. *f* (as loud as possible with bell-like tone)
(*♯*) (*♯*)
Ped.

E. Gtr.

Bsn. Solo

Vln. I *mf*
arco; sul pont.
stop bow on string

Vln. II *mf*
sul pont.
stop bow on string

Vla. *mf*
arco; sul pont.
stop bow on string

Vc. *mf*
arco;
stop bow on string

Cb. *mf*
pizz.

Fl. *pp* \longleftarrow *f*

Ob.

Cl.

Hn.

C Tpt.

Tbn. *p* \longleftarrow *f*

Glock.

Vib.

Pno. (g.e.)

E. Gtr.

Bsn. Solo *f*

Vln. I

Vln. II

Vla.

Vc. sul pont.

Cb. (pizz.)

62

Fl. *pp* *f* *p* *f* *pp* *f* *pp*

Ob.

Cl.

Hn.

C Tpt.

Tbn. *p* *f* *p* *f* *p*

Glock.

Vib.

Pno. (p.e.) Ped.

E. Gtr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc. *nat.* *sul pont.*

Cb.

62

63

64

65

66

67

Fl. *f* *pp* *f* *pp* *f* *pp* *f*

Ob.

Cl.

Hn.

C Tpt.

Tbn. *f* *pp* *f* *pp*

Glock.

Vib.

Pno. (♯) (♯)

E. Gtr.

Bsn. Solo

Vln. I nat.

Vln. II nat.

Vla.

Vc. nat. sul pont. nat.

Cb.

67

68

69

70

71

non flutter

Fl. *mf* energetic, mechanical

Ob.

Cl. *p lontano*

Hn.

C Tpt.

Tbn. *f* *p* *mf*

Glock.

Vib.

Pno. *mf* energetic, mechanical *mf*

E. Gtr.

Bsn. Solo

Vln. I *ppp* *f*

Vln. II *ppp* *f*

Vla. *pp* *mf* (non accent)

Vc. *p lontano* bow ad lib

Cb. *mf* *poco* *mf* *poco* simile

71

72

73

74

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Gr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp *f* *ppp* *f* *ppp* *f*

loco

sempre non vib. *pp* *mf* *pp*

sempre non vib.

mf *poco* *mf* *poco*

75 76 77 78

This musical score page contains measures 79, 80, and 81 for an orchestra and strings. The instruments are arranged vertically as follows:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Hn. (Horn)
- C Tpt. (Trumpet in C)
- Tbn. (Tuba) with dynamics *mf*, *p*, and *mf*
- Glock. (Glockenspiel)
- Vib. (Vibraphone)
- Pno. (Piano) with dynamics *f* and *mf*
- E. Gtr. (Electric Guitar)
- Bsn. Solo (Bassoon Solo)
- Vln. I (Violin I) with dynamics *ppp* and *f*, and markings *8va* and *loco*
- Vln. II (Violin II) with dynamics *ppp* and *f*
- Vla. (Viola) with dynamic *mf*
- Vc. (Violoncello)
- Cb. (Contrabass)

The score features various musical notations including rests, notes, slurs, and dynamic markings. The key signature is one flat (Bb) and the time signature is 4/4.

Fl. *ppp*

Ob.

Cl. *ppp*

Hn.

C Tpt.

Tbn. *p* *mf*

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I *ppp* *f* *loco*

Vln. II *ppp* *f*

Vla. *pp* *mf*

Vc. *niente*

Cb.

86

Fl. flutter tongue
pp ff

Ob.

Cl. p lontano

Hn. (open)
f mp

C Tpt. wah-wah and flutter tongue
p f

Tbn. f mp

Glock.

Vib.

Pno. ff

E. Grt.

Bsn. Solo

Vln. I
ppp < f loco
ppp <

Vln. II
pizz.
mf

Vla. (non. vib)
p lontano
bow ad lib.

Vc. p lontano

Cb. pizz.
mf

86

87

88

89

Fl. *pp* *ff*

Ob.

Cl.

Hn. *f* *mp*

C Tpt. *p* *mf* *p* *f*

Tbn. *f* *mp*

Glock.

Vib.

Pno. *ff*

E. Gtr.

Bsn. Solo

Vln. I *f* *ppp* *f*

Vln. II *ppp* *f* *ppp*

Vla.

Vc. (non. vib)

Cb. (pizz.)

Fl. *pp* *ff* *p*

Ob.

Cl.

Hn.

C Tpt. *p* *f*

Tbn.

Glock.

Vib.

Pno. *ff* *mf*

E. Gtr.

Bsn. Solo

Vln. I *pizz.* *mf* *arco* *mf* *mf*

Vln. II *f* *ppp < f* *pizz.* *mf*

Vla.

Vc.

Cb.

99

Fl. *f* *mf* energetic, mechanical non flutter

Ob. *mf* energetic, mechanical

Cl.

Hn. *mf* (still harmon mute stem in, as in bar 53)

C Tpt. *mf* energetic, mechanical

Tbn. *p* *mf*

Glock.

Vib.

Pno. *mf* energetic, mechanical *f* *mf*

E. Gtr. *Red.*

Bsn. Solo

Vln. I arco, sempre non vib. *p* lontano loco bow ad lib.

Vln. II *ppp* *f* *ppp* *f* *ppp* *f*

Vla. *p* lontano (bow ad lib)

Vc. *ppp* *f* *ppp* *f* *ppp* *f*

Cb. arco *ppp* *mf*

99

100

101

102

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Grt.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mf

f

ppp

f

ppp

f

ppp

mf

loco

103

104

105

106

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Grt.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

ppp

f

ppp

f

ppp

107

108

109

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p*

mf

ppp *f* *ppp* *f* *ppp* *f*

mf *ppp*

110

111

112

113

Fl. *mf*

Ob.

Cl.

Hn.

CTpt.

Tbn. *f* *p* *f* *p*

Glock.

Vib.

Pno.

E. Grt.

Bsn. Solo

Vln. I *niente* *mf* *loco*

Vln. II *ppp < f* *ppp < f* *ppp < f*

Vla.

Vc. *ppp < f* *ppp < f* *ppp < f*

Cb. *pizz.* *mf*

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p \leftarrow *f*

mf

ppp \leftarrow *f*

ppp \leftarrow *f*

ppp \leftarrow *f*

(pizz.)

Fl.

Ob.

Cl.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Pno.

E. Gtr.

Bsn. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f*

mf

ppp *f*

(for the recording, let the delay from m. 122 note fully fade out)

