

Marcin Paćzkowski

Segments

for Bassoon, Harp and Viola






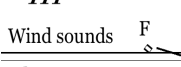

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Segments

for Bassoon, Harp and Viola

cycle of short pieces; a work in progress (2012)

Explanations:

- Accidentals apply throughout the measure (when time signature is present) or for subsequently repeating notes (when there's no time signature)
-  – unmeasured tremolo/tremolando (viola and harp)
- All trills are half-step
- sul pont. → nat. – gradual change in technique used
- Glissandi in bassoon part should be continuous whenever possible
-  – multiphonic (reference: Pascal Gallois – *The Techniques of Bassoon Playing*)
-  – flutter-tongue
- 0" – in sections without time signature, timeline at the top of the score gives a time reference; in such cases notation is loosely proportional
-  – in sections without time signature, note length is indicated using straight line
-  – key clicks
-  – wind sounds
-  – flap sounds
- groups of notes in boxes should be repeated as explained in the score

Segments: 1
for Bassoon, Harp and Viola

Marcin PAĆZKOWSKI (2012)

$\text{♩} = \text{ca } 48$

4/4

Fagotto

Arpa

Viola

f *mp* *f* *mp* *mf* *mp* *mp* *f* *sub* *mp* *mf* *sfz*

flz. bisb. flz.

p.d.l.t. p.d.l.t.

f *mp* *f* *p sub.* *f sub.* *mp* *mf* *p*

sul tasto naturale sul tasto nat. (nat.)

7

Fg

Ar

VI

mf *mp* *f* *mp sub* *f* *mp* *mf*

gliss. gliss. gliss. gliss.

mf *mp* *f* *mp sub* *(mp)*

sul potincello sul tasto

9

Fg

Ar

VI

f *mp* *f* *mp* *f*

gliss. gliss. gliss. gliss.

f *con forza* *mf* *f*

naturale sul D sul tasto nat. sul D sul A sul D pizz.

11

Fg

Ar

VI

mp *f*

f con forza *mp* *f*

arco sul pont. (sul D) gliss. gliss. gliss. gliss.

13

Fg *tr* *gliss.* *flz.* *mp* *f* *gliss.* *gliss.* *tr* *M* *3* *ff*

Ar *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

VI *sul pont.* *gliss.* *nat.* *tr* *mp* *f* *mf* *6* *3* *6* *ff*

15

Fg *gliss.* *gliss.* *f* *3* *tr* *gliss.* *gliss.* *M* *bisb.* *ff* *mf*

Ar *l.v.* *ff* *f* *gliss.* *gliss.* *gliss.*

VI *gliss.* *mf* *f* *5* *f* *5* *f* *5* *f* *5* *tr* *mp*

17

$\text{♩} = \text{ca } 48$

Fg *bisb.* *gliss.* *ff* *mf* *gliss.* *3* *bisb.* *mp*

Ar *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *mf* *mp*

VI *ff* *6* *6* *tr* *mf* *sul A* *sul D* *gliss.* *5* *mp* *sul tasto* *<mf>*

20

Fg *3* *5* *rit.* *bisb.* *gliss.* *p* *pp* *3*

Ar *gliss.* *gliss.* *p* *pp* *p.d.l.t.* *l.v.* *l.v.*

VI *mp* *5* *5* *nat.* *sul G* *sul tasto* *tr* *gliss.* *p* *pp* *gliss.*

Segments: 2

for Bassoon, Harp and Viola

Marcin PAĆZKOWSKI (2012)

(♩ = ca 60)

0"

10"

20"

Fg *pp*

Ar *ppp* *p* *ppp* *l.v.* *ppp*

VI *pp* sul *tasto* sul *tasto* sul *ponticello* sul *tasto* *gliss.* *mp* *p*

30" 40"

Fg *bisb.* *gliss.* *mp* *pp*

Ar *p* *pp*

VI *gliss.* *p* *mp* *p* *mp*

50" 1'00"

Fg *gliss.* *flap* *flz.* *flap flz.* *mp* *pp* *mp* *pp*

Ar *mfpp* *mfpp* *quasi gliss* *rit..... a tempo* *(mf) pp subito*

VI *p*

1'10" 1'20"

Fg *mf* *pp* *flap flz.* *flz.* *gliss.* *mp* *pp* *mf*

Ar *mp* *pp*

VI *pizz* *arco* *gliss.* *mf*

1'30" 1'40"

Fg *gliss.* *p* *mf*

Ar *mf* l.v.

VI *sul ponticello* *gliss.*

1'50" 2'00"

Fg *flz.* *gliss.* *mp* *flap* *flz.* *f*

Ar *f energico* *p* *f subito* *p subito*

VI *sf sf sf sf sf* *nat. mp* *f mp*

2'10" 2'20"

Fg *gliss.* *flz.* *tr* *f*

Ar *f* *l.v.* *mf*

VI *f* *mf* *sul ponticello* *f* *gliss.*

2'30" 2'40" ♩ = ca 40

Fg *flz.* *ff* *flz.* *flz.*

Ar *poco a poco rit.* *accelerate and repeat until 2:40* *P*

VI *gliss.* *naturale* *sf*

Segments: 3

for Bassoon, Harp and Viola

Marcin PAĆZKOWSKI (2012)

0" 10"

Fg key clicks *ppp* Wind sounds *p* *mp*

Ar tap the frame in two different places *ppp*

VI tap the resonance box in two different places *ppp* play behind the bridge *pp*

20" 30"

Fg F S S SHA Flap repeat rapidly in random rhythm *mf* *p*

Ar *p* *mp* *mf*

VI *p* Col legno battuto *mp* repeat rapidly in random rhythm

40" 50"

Fg transition to ordinary sound and keep repeating *mf* gradually transition to steady rhythm

Ar *p* keep increasing range slow down and gradually transition to steady rhythm

VI transition to arco battuto sound and keep repeating *mf* gradually transition to steady rhythm, arco

$\frac{4}{4} = 112$

Fg *f*

Ar *f* transition to open sound

VI (arco) *f* (ricochet) 3 3

rit.

6

Musical score for measures 6-10, featuring three staves: Fg (bass clef), Ar (treble and bass clefs), and VI (bass clef). The Fg staff includes fingering 'M' and measure numbers 6 and 7. The Ar staff shows triplets and a dynamic marking 'ff' at the end. The VI staff features triplets and accents.

Musical score for measures 11-14, featuring three staves: Fg (bass clef), Ar (treble and bass clefs), and VI (bass clef). The Fg staff includes a dynamic marking 'ff' and a glissando 'gliss.'. The Ar staff includes a dynamic marking 'fff' and a glissando 'gliss.'. The VI staff includes a dynamic marking 'ff', a 'sul C' marking, and a glissando 'gliss.'. Measure 11 is marked with '11'.