

two against three

for bassoon duet

Thomas J. Dempster

Copyright © 2004 Thomas J. Dempster
All Rights Reserved

two against three

for bassoon duet

Thomas J. Dempster

www.thomasdempster.com

Please report all performances to BMI.

Copyright © 2004 Thomas J. Dempster
All Rights Reserved

two against three

- i. a synchrony
- ii. a disparity
- iii. b fitting

total time: ca. 8'30"

Composed October-November 2004, Austin, TX

Program Notes

two against three is a series of microcanons and petite conversations between two bassoons. Toying with the ideas of making as much music and noise as possible with only two instruments with certain limitations, and playing with the idea of a two-part form, the work is a romp through many universes of the idea of a duet, and is very much a bassoonist's bassoon duet.

The first movement, "a synchrony," is a lightly cinematic experience, mildly suspenseful and dialogic, with the performers continuing each other's thoughts constantly despite being largely in rhythmic unison.

The second movement, "a disparity," is an echoic, canonic setting of plaintive melody-making and texture-tossing, going between the sublime and the guttural. (Figure out the "guttural" parts and you get a prize!)

The final movement, "b fitting," is squarely tonally in B-flat/E-flat regions, with lots of hijinks in "high-fast-loud" categories. Or, rather, what those categories are for the bassoon.

- TD, August 2010 / Raleigh, NC

Performance Notes

Performance notes appear within the score.

two against three

I: a synchrony

Thomas J. Dempster

$\text{♩} = \text{ca. } 120$

Bassoon 1

Bassoon 2

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

I: a synchrony

Bsn. 1
 Bsn. 2

19 *ff* *mf* *n.* *pp*

ff *mf* *mp* *p* *p*

Bsn. 1
 Bsn. 2

24 *mf* *pp* *mf* *pp*

p *p*

Bsn. 1
 Bsn. 2

28 *mp* *mf* *mp* *f*

mp *mf* *mp* *f*

Bsn. 1
 Bsn. 2

31 *p* *f* *explosive!*

p *sneakily* *p*

Bsn. 1
 Bsn. 2

37 *f* *p*

I: a synchrony

42

Bsn. 1

Bsn. 2

f *f*

p *mf* *p* *mf*

46

Bsn. 1

Bsn. 2

f *mp*

f *mp*

51

Bsn. 1

Bsn. 2

f 5

f 5

55

Bsn. 1

Bsn. 2

mp 3

mp 3

59

Bsn. 1

Bsn. 2

f 3

f 3

Bsn. 1

Bsn. 2

mf

mf

Bsn. 1

Bsn. 2

< f

p

< f

p

Bsn. 1

Bsn. 2

f

mf

f

mf

Bsn. 1

Bsn. 2

p

f

mp

mp

p

I: a synchrony

74

Bsn. 1

Bsn. 2

mf

f

f

74

Bsn. 1

Bsn. 2

mf

f

f

77

Bsn. 1

Bsn. 2

espressivo assai

poco meno voce

77

Bsn. 1

Bsn. 2

espressivo assai

poco meno voce

81

Bsn. 1

Bsn. 2

poco meno voce

f espressivo assai

81

Bsn. 1

Bsn. 2

poco meno voce

f espressivo assai

85

Bsn. 1

Bsn. 2

ff

ff

85

Bsn. 1

Bsn. 2

ff

ff

89

Bsn. 1

Bsn. 2

92

Bsn. 1

Bsn. 2

99

Bsn. 1

Bsn. 2

105

Bsn. 1

Bsn. 2

II: a disparity

flessibile ♩ = ca. 52-60

*

Bassoon 1

Bassoon 2

p *p* *p* *p* *mf*

p *p* *p* *p* *mf*

Bsn. 1

Bsn. 2

mp *fp* *mf p* *p* *espressivo assai*

mp *p* *p* *p* *p*

Bsn. 1

Bsn. 2

p *f* *mf*

p (echo) *mf* *mp*

Bsn. 1

Bsn. 2

mp *mf* *mp* *mf dolce*

mp *mf* *mp* *mf dolce*

II: a disparity

Bsn. 1

Bsn. 2

20

mp *mf*

mp *mf*

Bsn. 1

Bsn. 2

23

f *mp* *f* *mp* *mp* *p* *mp*

f *f* *p* *mp* *p*

Bsn. 1

Bsn. 2

27

mp *p*

mp

mp

mp

Bsn. 1

Bsn. 2

31

mf *f*

mf *f*

Bsn. 1

Bsn. 2

33

mf *f*

mf *f*

* A multiphonic using the normal notehead as fundamental and the diamond notehead as the "modulator." Resultant pitches don't need to be precise. In effect, play both notes together. E.g., for B over G#, play the G# and lift RH 2 (index finger); E# over C#, play the low C# and lift the RH5/F (or pancake if that is not responsive). Where trills appear, simply trill between the fundamental/given pitch and the multiphonic fingering. (This may take some practice.)

** Overblow and/or pinch while playing the non-diamond notehead to try sounding many partials creating major triads. Try to evenly emphasize partials, if possible. If not possible, play lowest/fundamental note only.

III. b fitting

exuberant ♩ = c. 144-150 (♩. = c. 48-50)

Bassoon 1

Bassoon 2

mf *mp* *mf*

Bsn. 1

Bsn. 2

mf *mf* *mf*

Bsn. 1

Bsn. 2

mf *mp* *mf*

Bsn. 1

Bsn. 2

mf *f* *mf* *f*

Bsn. 1

Bsn. 2

f

mf

Bsn. 1

Bsn. 2

mp

mf

mp

Bsn. 1

Bsn. 2

mf singing

mp

Bsn. 1

Bsn. 2

f

mp

f explosive!

mf singing

Bsn. 1

Bsn. 2

f

mf

41

Bsn. 1

Bsn. 2

f *f*

Detailed description: This system covers measures 41 and 42. Both Bsn. 1 and Bsn. 2 are in bass clef. Measure 41 features a melodic line in Bsn. 1 with slurs and a dynamic of *f*. Bsn. 2 plays a rhythmic accompaniment of eighth notes, also marked *f*. Measure 42 continues the melodic line in Bsn. 1, which concludes with a sharp accent (^) and a dynamic of *f*. Bsn. 2 continues its accompaniment.

43

Bsn. 1

Bsn. 2

f *f*

Detailed description: This system covers measures 43 and 44. Bsn. 1 starts in 3/8 time and changes to 3/4 time in measure 44. Bsn. 2 starts in 3/8 time and changes to 3/4 time in measure 44. Both parts feature melodic lines with slurs and accents, marked with a dynamic of *f*.

46

Bsn. 1

Bsn. 2

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

Detailed description: This system covers measures 46 and 47. Bsn. 1 is in treble clef. Measure 46 has a dynamic of *f*. Measure 47 has dynamics of *mp* and *mf*. Bsn. 2 is in bass clef. Measure 46 has a dynamic of *mf*. Measure 47 has dynamics of *mf* and *mf*. The music includes slurs, accents, and dynamic hairpins.

50

Bsn. 1

Bsn. 2

Detailed description: This system covers measures 50 and 51. Bsn. 1 is in treble clef. Bsn. 2 is in bass clef. Both parts feature melodic lines with slurs and accents. The dynamics are not explicitly labeled in this system but follow the *mf* trend from the previous system.

53

Bsn. 1

Bsn. 2

ff *f*

Detailed description: This system covers measures 53 and 54. Bsn. 1 is in treble clef. Bsn. 2 is in bass clef. Measure 53 has a dynamic of *ff*. Measure 54 has a dynamic of *f*. The music includes slurs, accents, and dynamic hairpins.

Bsn. 1

Bsn. 2

56

Bsn. 1

Bsn. 2

61

mf *mp* *mf* *f*

mp *mf* *mp* *pp* *p*

Bsn. 1

Bsn. 2

67

mp *mf* *mp*

Bsn. 1

Bsn. 2

73

mf *mf*

Bsn. 1

Bsn. 2

79

mf *mp*

III. b fitting

84

Bsn. 1

mf p *mf p* *mf* *mp*

Bsn. 2

mf *mf p* *mf* *mp* *mf*

89

Bsn. 1

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

Bsn. 2

mp *mf f* *mp* *f*

94

Bsn. 1

p

Bsn. 2

f *p*

98

Bsn. 1

ff

Bsn. 2

ff