

Kelvin Thomson

Boojum

for solo bassoon and orchestra

2012

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70 Potters Lane
Barnet
Herts
EN5 5BQ
UK

+44 (0) 7949 069 270
kelvin_thomson@yahoo.com

Boojum was commissioned by Enfield Music Services.

The first performance was given by Joshua Wilson and the Enfield Young Symphony Orchestra, conducted by Philip Colman at Enfield Grammar School, North London on 9th July 2012 as part of the Summer Concert.

Duration: c. 17 minutes

Performance materials available from the composer

Instrumentation

3 Flutes (*III* = piccolo)

3 Oboes (*III* = cor anglais)

2 Clarinets in Bflat

1 Bass clarinet in Bflat

1 Bassoon

4 French Horns in F

3 Trumpets in Bflat

2 Trombones

1 Tuba

Percussion (2 players, optional 3rd player)

Harp

Strings

This is a transposed score

Percussion requirements

Player 1	Player 2	Optional Player 3
Timpani Xylophone Vibraphone Bass Drum Shaker Ratchet Tam-tam Tambourine Antique Cymbals (Crotales) 	Glockenspiel Temple Blocks Triangle Drum Set Ship's Bell	Timpani Tambourine

Performance instructions

The feathered beam e.g. oboe b40 indicates a brief accelerando for the player only during that beat.

The Bass Clarinet requires a low C extension.

Harp marking "Thunder" in bar 224 and bar 227 requires the performer to strike the lowest strings with a flat palm and allow the sound to decay.

Finger Cymbals or Glockenspiel would serve as an alternative to the Antique cymbals (crotale).

Optional Player 3: Timpani in bars 271 -278 and bars 318-319, Tambourine in bars 300-315.

Programme note

But oh, beamish nephew, beware of the day,

If your Snark be a Boojum! For then

You will softly and suddenly vanish away,

And never be met with again!

(From *The Hunting of the Snark*, Lewis Carroll (1874).

I was approached by young bassoonist Joshua Wilson to compose a new piece for him to perform at his farewell concert with the Enfield Young Symphony Orchestra. I accepted the opportunity eagerly to support a young player's initiative and to compose a new piece for this most expressive of instruments. I felt that the bassoon's almost human tragicomic voice would be ideally suited to frame within a tragicomic dialogue between soloist and orchestra.

The title *Boojum* comes from Lewis Carroll's enigmatic nonsense poem *The Hunting of the Snark* (1874). It describes "with infinite humour the impossible voyage of an improbable crew to find an inconceivable creature".¹

After crossing the sea guided by the Bellman's map of the Ocean – a blank sheet of paper – the hunting party arrive in a strange land. The Baker recalls that his uncle once warned him that, though catching Snarks is all well and good, you must be careful; for, if your Snark is a Boojum, then *you will softly and suddenly vanish away, and never be met with again*. With this in mind, they split up to hunt. Along the way, the Butcher and Beaver, previously mutually wary for the Butcher's specialty in preparing beavers, become fast friends, the Barrister falls asleep and dreams of a court trial defended by the Snark, and the Banker loses his sanity after being attacked by a frumious Bandersnatch. At the end, the Baker calls out that he has found a Snark; but when the others arrive he has mysteriously disappeared.

For the Snark was a Boojum, you see.

While the bassoon plays variously the parts of Boojum, Snark and Narrator, the orchestra plays the roles of the hunting party: Bellman, Boots, Bonnet Maker, Barrister, Broker, Billiard Marker, Banker, Beaver, Baker and Butcher.

The piece is in eight continuous sections, each commencing with a ship's bell.

'The Landing' opens with ominous low strings and four bass drum strikes introduce the bassoon intoning: *Just the place for a Snark!* Gradually different orchestral sections introduce themes representing the hunting party.

'The Bellman's Speech' begins with a lyrical statement and settles into a funky section where orchestral 'stab' chords constantly interrupt the soloist's narration.

'The Baker's Tale' is a plaintive lyrical bassoon, oboe, clarinet trio.

'The Hunting' is an exciting adventure where woodwind flurries, brass fanfares, 'stab' chords and percussion interact with the soloist's energetic runs.

'The Beaver's Lesson' begins with a burbling of low strings leading to a ferocious orchestral crescendo. This is abruptly quietened as the bassoon duets with an oboe, accompanied by a new motif.

'The Barrister's Dream' incorporates a bassoon, violin duet followed by a strings feature building to the bassoon cadenza. An oboe, horn, harp and bassoon quartet follows.

'The Banker's Fate' gradually builds the new motif canonically as the bassoon creates the momentum for the final section.

'The Vanishing' at first appears to be a successful conclusion until the bassoon intones: *The Snark was a Boojum you see.* A brief woodwind echo precedes the final chords.

KT

¹ Sidney Williams and Falconer Madan: *Handbook of the Literature of the Rev. C.L. Dodgson*, as quoted in Martin Gardner: *The Annotated Snark*, Penguin Books, 1974

for Dad
Boojum
 1. The Landing

Kelvin Thomson

Ominously ♩ = 60

Flutes 1.2
Flute 3/
Piccolo
Oboes 1.2
Oboe 3
Cor Anglais
Clarinets
in B♭ 1.2
Bass Clarinet
in B♭
Bassoon

Horns in F 1.2
Horns in F 3.4
Trumpets
in B♭ 1.2
Trumpet
in B♭ 3
Trombones 1.2
Tuba

Percussion 1
Percussion 2
Harp

SOLO BASSOON

Violins I
Violins II
Violas
Violoncello
Doublebasses

a 2

p

picc.

c.a.

p

p

a 2

p

Bass drum

pp

Ship's Bell l.v.

p *f*

pp

Temple Blocks 5

Triangle

ppp *f*

mp

*E♭F♯G♯A♭
B♭C♯D♯*

sons étouffés

pp

l.v. *A♯*

pp

SOLO BASSOON

Ominously ♩ = 60
muted

pp

pizz.

p

div.

pp

pizz.

muted

ppp

arcō

pizz.

mf

pizz.

mf

pp

mp

pp

mf

mp

8

Fl. 1.2

Picc.

Fl. 3/ Picc.

Ob. 1.2

C.A.

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Timpani

Perc. 1

Triangle

Perc. 2

Temple Blocks 5

ppp — f

nat.

E♭F♯G♯A♭
B♯C♯D♯

pp

SOLO BASSOON

Vln. I (muted)

Vln. II (muted)

Vla.

Vc.

Db.

2 desks

2 desks

arco

mp 3 pp arco

pizz. 3 pp arco

leggiere

leggiere

tr. ↗

p

a 2 tr. ↗

tr. ↗

p

muted

p

p

tr. ↗

p

Tim. pp

nat.

SOLO BASSOON

Vln. I (muted)

Vln. II (muted)

Vla.

Vc.

Db.

2 desks

2 desks

arco

mp 3 pp arco

pizz. 3 pp arco

leggiere

leggiere

tr. ↗

p

leggiere

13

Fl. 1.2
Picc.

Fl. 3/
Picc.

Ob. 1.2
Cor Anglais
Ob.3/
C. A.
mp

Cl. 1.2

B. Cl.
mf

Bsn.
mf

Hn. 1.2
mp

Hn. 3.4

Tpt.1.2
1.
mp

Tpt. 3
1. muted

Tbn. 1.2
(muted)
mutes off

Tba.
v.

Timp.

Perc.1

Perc.2

Hp.

SOLO BASSOON
mf

Vln. I
(muted)
pp leggiero

Vln. II
(muted)
pp leggiero

Vla.
2 desks
pp leggiero

Vc.
divisi
pp

Db.

3

2. + +
mp

1. °
mute off
1.2. open
mp

a 2 + +
mp

1.2. muted

17

A **Moderato** $\text{♩} = 112$

Fl. 1.2
Picc.
Fl. 3/ Picc.
Ob. 1.2
C.A.
Ob. 3/ C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
mutes off
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
SOLO BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

The musical score page contains two systems of music. System A (measures 17-24) features woodwind entries (Flute 1.2, Picc., Flute 3/Picc., Oboe 1.2, Clarinet 1.2, Bassoon, Horn 1.2, Horn 3.4, Trompete 1.2, Trompete 3, Trombone 1.2, Tuba) followed by brass entries (Trombone 1.2, Trombone 3, Trombone 1.2, Tuba) with dynamic markings like *sfp*, *f*, and *fp*. It concludes with a dynamic *v*. System B (measures 25-32) begins with a solo Bassoon entry (SOLO BASSOON) with dynamic *fff*, followed by strings (Violin I, Violin II, Viola, Cello, Double Bass) and woodwinds (Flute 1.2, Picc., Flute 3/Picc., Oboe 1.2, Clarinet 1.2, Bassoon) playing eighth-note patterns. The strings play pizzicato (pizz.) with dynamics *mf* and *fp*.

E: F: G: A:
B: C: D:

gliss.

A **Moderato** $\text{♩} = 112$

pp *leggiero* tutti *p* *f*
pp *leggiero* tutti *p* *f*
tutti *pp* *p* *f*
f *fp* *pizz.*

23

5

Fl. 1.2

Fl. 3/ Picc.

Ob. 1.2

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Perc. 2

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

D. b.

Flute *mp*

mp

a 2

p

a 2

mp

a 2

p

pizz.

30

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

f

7

35

B

Fl. 1.2
Fl.
Fl. 3/
Picc.

Ob. 1.2
C.A.
Ob.3/
C. A.

Cl. 1.2
B. Cl.

Bsn.

Hn. 1.2
Hn. 3.4

Tpt.1.2
Tpt. 3

Tbn. 1.2
Tba.

Perc.1
Timp.
Perc.2

Hp.

SOLO
BASSOON

B

Vln. I
Vln. II
Vla.
Vc.
Db.

39

Fl. 1.2 *pp*
Fl.

Fl. 3/
Picc. *pp*

Ob. 1.2 *pp*

Ob. 3/
C. A.

Cl. 1.2 *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Timpani

Perc. 1 *mp*

Perc. 2

Hp. *pp* E: F: G: A:
B: C: D:

SOLO
BASSOON *f*

Vln. I *pp*

Vln. II *pp* arco 2 desks

Vla. *p* arco

Vc. arco

Db.

Fl. 1.2
Fl.
p

Fl. 3/
Picc.
p

Ob. 1.2
mf
C.A.

Ob.3/
C.A.
mf

Cl. 1.2
p

B. Cl.
p 3

Bsn.
p 3

Hn. 1.2
p

Hn. 3.4
p

Tpt.1.2

Tpt. 3

Tbn. 1.2
p a 2 3

Tba.
p 3

Timp.3
Perc.1
p

Perc.2

Hp.
p

SOLO
BASSOON
p 3 5 ff mp³ ff

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

Db.
p 3

accel.

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Timp.
Perc. 1
Dr.
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

subito molto
meno mosso
tr.
attacca

The musical score consists of two main sections. The upper section, spanning measures 50 to 55, includes parts for Flute 1.2, Flute 3/Piccolo, Oboe 1.2, Oboe 3/C. A., Clarinet 1.2, Bassoon, Horn 1.2, Horn 3.4, Trombone 1.2, Trombone 3, Bass Trombone 1.2, Tuba, Timpani, and Percussion 1.2. The lower section, starting at measure 56, features the Solo Bassoon and parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score uses a mix of common time (indicated by '4') and 3/4 time. Dynamic markings include *f*, *p*, *mf*, *acc.*, *tr.*, and *attacca*. Articulation marks like *v.* and *+.* are also present.

2. The Bellman's Speech

C

Andante tranquillo $\text{♩} = 90$

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
(muted)
Tpt. 3
(muted)
Tbn. 1.2
(muted)
Tba.

Perc. 1
Dr. Ship's Bell l.v.
Perc. 2

Tim. Antique Cymbals l.v.
Drum Set

Hp. $\text{E}_{\flat}\text{F}_{\sharp}\text{G}_{\natural}\text{A}_{\flat}$ $\text{B}_{\flat}\text{C}_{\flat}\text{D}_{\flat}$ G \flat F \natural A \flat

SOLO BASSOON **C**

Andante tranquillo $\text{♩} = 90$

sul tasto
Vln. I
sul tasto
Vln. II
sul tasto
Vla.
pizz.
arco sul tasto
Vc.
pizz.
Db.

64

Fl. 1.2

Picc.

Fl. 3/ Picc.

Ob. 1.2 a 2

C.A.

Ob. 3/ C. A. p

Cl. 1.2 pp

B. Cl. pp flt.

Bsn. pp p f

Hn. 1.2 muted muted off

Hn. 3.4 muted off

Tpt. 1.2 (muted) p

Tpt. 3 (muted) p flt.

Tbn. 1.2 (muted) p f flt.

Tba. p f

Antique Cymbals

Perc. 1

Dr.

Perc. 2 p

Hp.

SOLO BASSOON mf 3 mp

Meno mosso ♩ = 70

Vln. I pizz. mp pizz.

Vln. II mp pizz.

Vla. mp pizz.

Vc. mp

Db.

D Andante con attitudine ♩ = 90

13

71

D Andante con attitudine ♩ = 90

Fl. 1.2
Picc.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob.3/
C. A.
Cl. 1.2
B. Cl.
flt.
sfz
p flt.
Bsn.
sfz
p flt.
Hn. 1.2
Hn. 3.4
Tpt.1.2
(muted)
Tpt. 3
(muted)
Tbn. 1.2
(muted)
Tba.
Xyl.
Perc.1
Dr.
Perc.2
f flt.
Hp.
SOLO
BASSOON
f
Vln. I
Vln. II
Vla.
Vc.
Db.

76

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/ C.A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp.

SOLO BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

81

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tp. 1.2
Tp. 3
Tbn. 1.2
Tba.

Perc. 1
Xylophone
Perc. 2
Dr.

Hp.

SOLO BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

15

Fl. 1.2: Measure 81, dynamic *f*, measure 15, dynamic *f*. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns.

Fl. 3/ Picc.: Measures 1-16, rest throughout.

Ob. 1.2: Measures 1-16, rest throughout.

Ob. 3/ C. A.: Measures 1-16, rest throughout.

Cl. 1.2: Measures 1-16, rest throughout.

B. Cl.: Measures 1-16, dynamic *f*, measure 3, measure 5, measure 7, measure 9, measure 11, measure 13.

Bsn.: Measures 1-16, rest throughout.

Hn. 1.2: Measures 1-16, rest throughout.

Hn. 3.4: Measures 1-16, rest throughout.

Tpt. 1.2: Measures 1-16, rest throughout.

Tpt. 3: Measures 1-16, rest throughout.

Tbn. 1.2: Measures 1-16, rest throughout.

Tba.: Measures 1-16, rest throughout.

Perc. 1: Measures 1-16, dynamic *f*, measure 7, measure 5, measure 7, measure 5.

Perc. 2: Measures 1-16, measure 3, measure 3.

Dr.: Measures 1-16, rest throughout.

Hp.: Measures 1-16, dynamic *p*, dynamic *f*, gliss., measure 14, measure 15.

E^bF[#]G^A_b
B^cC^d_b

SOLO BASSOON: Measures 1-16, dynamic *f*.

Vln. I: Measures 1-16, dynamic *f*.

Vln. II: Measures 1-16, dynamic *f*.

Vla.: Measures 1-16, dynamic *f*.

Vc.: Measures 1-16, dynamic *f*.

Db.: Measures 1-16, dynamic *f*.

arco sul pont.: Measures 1-16, dynamic *f*.

arco sul pont.: Measures 1-16, dynamic *f*.

84

E

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.
SOLO
BASSOON
arco sul pont.
E
Vln. I
ff
Vln. II
ff
Vla.
ff
arco sul pont.
pizz.
Vc.
ff
arco sul pont.
pizz.
Db.
ff

Musical score for orchestra and solo bassoon, page 17.

The score consists of 17 staves, spanning two systems. The first system (measures 87-88) features woodwind entries (Flutes 1.2, 3/Piccolo, Oboes 1.2, 3/C. A., Clarinet 1.2) followed by brass entries (Trombones 1.2, 3). The second system (measures 89-90) includes brass entries (Trombones 1.2, 3, Trombone 1.2, Tuba) and a solo bassoon entry. Percussion parts (Percussion 1, Percussion 2, Timpani) provide rhythmic support throughout both systems.

Instrumental entries and dynamics include:

- Flute 1.2, Flute 3/Piccolo, Oboe 1.2, Oboe 3/C. A., Clarinet 1.2:** Picc. (Piccolo), f (fortissimo), 5 (fifth measure).
- Bassoon:** f (fortissimo).
- Horn 1.2, Horn 3.4:** + (accents).
- Trompete 1.2, Trompete 3:** v. (vibrato).
- Trombone 1.2, Tuba:** v. (vibrato).
- Percussion 1:** Timpani, pp (pianissimo), f (fortissimo), ff (ffortissimo).
- Percussion 2:** x (crosses), v. (vibrato), f (fortissimo), p (pianissimo).
- Solo Bassoon:** flt. (flute-like sound), arco sul tasto (bow on fingerboard), sul pont. (on bridge), pizz. (pizzicato), pizz. 3 (pizz. 3).
- Violin I, Violin II, Cello, Double Bass:** pp (pianissimo), arco sul tasto (bow on fingerboard), sul pont. (on bridge), pizz. (pizzicato), pizz. 3 (pizz. 3).

92

Fl. 1.2
f
Picc.

Fl. 3/
Picc.
f

Ob. 1.2
f
Ob.

Ob. 3/
C. A.
f

Cl. 1.2
f
a 2

B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Xylophone
f
Perc. 2
f p
Hp.
giss.
p f
A \natural
A \flat

SOLO
BASSOON
fl.
p f
arco nat.
3
pizz.
arco sul pont.
V
arco nat.
3
p
mp f
pizz.
arco sul pont.
V
arco nat.
3
p
mp f
sul pont.
V
arco nat.
3
p
mp f
sul pont.
V
arco nat.
3
p
mp f
sul pont.
V
arco nat.
3
p
mf f
pizz.
arco nat.
3
p
mf f
pizz.
arco nat.
3
p
mf f
pizz.
arco nat.
3
p
mf f
pizz.

99

Fl. 1.2
Picc.

Fl. 3/
Picc.

Ob. 1.2
Ob.

Ob. 3/
C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2
mp — mf

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2
mp — mf

Tba.

Xyl.

Perc. 1

Perc. 2

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

D. b.

19

105 senza misura

a tempo

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp.

SOLO
BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

2. 1. 2. 1. a 2.

f 5 *pp*

f 5 *pp*

f 5 *pp*

f 5 *pp*

pp

muted mutes off

pp

pp

pp

Xyl.
Perc. 1
Perc. 2
Hpf.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

p *f*

gliss. *f*

E:F:G:A#
B:C:D:
pp

flt.

sul pont. *p* sul pont. *p*

p

114

Fl. 1.2: Picc. *mf*
Fl. 3/ Picc. *mf*
Ob. 1.2: *mf*
Ob. 3/ C. A.: *mf*
Cl. 1.2: *mf*
B. Cl.: *mf* *f*
Bsn.: *mf* *f*

Hn. 1.2: *f*
Hn. 3.4: *f*
Tpt. 1.2
Tpt. 3
Tbn. 1.2: *mf* *f*
Tba.

Xyl.
Perc. 1: *p*
Perc. 2

Hp. *mf*

SOLO BASSOON: flt. *mp* *p*

Vln. I: *f* sul tasto *p* sul tasto *3* arco nat. *pp* sul G arco nat.
Vln. II: *f* *p* *3* *pp* sul G arco nat.
Vla.: *f* sul C arco nat. *pp* sul C arco nat.
Vc.: *f* *pp*
Db.: *f*

attacca

E: F# G# A#
B: C# D#

F Adagio doloroso ♩ = 72

Ob. 1.2
Cl. 1.2
Vibrphone
Perc.1
p
Glockenspiel
Perc.2
pp
Ship's Bell l.v.
p
bisbigl.
8va
Hp
ppp

SOLO BASSOON

F Adagio doloroso ♩ = 72

Vln. I
Vln. II (muted)
Vla. (muted)
Vc.
ppp
pizz.
leggiero
Db.
pp

131

Ob. 1.2
Cl. 1.2
Vib.
Perc.1
Glock.
Perc.2

Hp
mp

SOLO BASSOON
mp

Vln. I
Vln. II (muted)
Vla. (muted)
Vc.
Db.

1. solo
p

2 desks muted
ppp

139

Ob. 1.2
Cl. 1.2
Vib.
Perc. 1
Glock.
Perc. 2
Hpf.
E \sharp
SOLO BASSOON
mf
mp
Vln. I (muted)
Vln. II (muted)
Vla. (muted)
Vc.
Db.

=

143

attacca

Ob. 1.2
Cl. 1.2
Vib.
Glock.
Perc. 1
Perc. 2
Hpf.
E \sharp
SOLO BASSOON
p
mutes off
pp
PPP
tutti
mutes off
Vln. I
Vln. II
Vla.
Vc.
Db.

G **Moderato with adventure** $\text{♩} = 153$

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
Cor Anglais
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Ship's Bell
 p
Drum Set
Perc. 2
 mp

Hp.

SOLO BASSOON
 f

G **Moderato with adventure** $\text{♩} = 153$

tutti
pizz.
Vln. I
Vln. II
Vla.
Vc.
Db.

154 **Andante** $\text{♩} = 102$

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
B.D.
Dr.
Perc. 2
Hp.
SOLO
BASSOON
Andante $\text{♩} = 102$
Vln. I
Vln. II
Vla.
Vc.
Db.

158

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2
B.D.
Dr.

Hp.

SOLO
BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

27

Detailed description: This is a page from a musical score. The top half contains staves for Flute 1.2, Flute 3/Piccolo, Oboe 1.2, Oboe 3/C. A., Clarinet 1.2, Bassoon, Horn 1.2, Horn 3.4, Trombone 1.2, Trombone 3, Trombone 1.2, Trombone Bass, Bass Drum, Snare Drum, and Bass Drum. The bottom half contains staves for Bassoon Solo, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is marked with measure numbers 158 and 27. Dynamic markings include *mf*, *p*, and accents. Measure 158 starts with sustained notes followed by sixteenth-note patterns. Measure 27 begins with eighth-note patterns.

166

Fl. 1.2

Fl. 3/ Picc.

Ob. 1.2

C.A. *p*

Ob. 3/ C. A. *p*

Cl. 1.2 *p*

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *p*

Tpt. 3 *p*

Tbn. 1.2 *p*

Tba.

Perc. 1 B.D. *p* *mf* *p* *f*

Perc. 2 Dr. *f* *f*

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla. pizz. *p* *secco* pizz. arco *f* arco *f*

Vc. pizz. *p* *secco* arco *f* arco *f*

D. *f*

H senza misura

a tempo

a 2

Fl. 1.2
Picc.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp.

ad lib.
SOLO
BASSOON

H senza misura

a tempo

f

Vln. I
Vln. II
Vla.
Vc.
Db.

176

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp.

SOLO
BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

a 2

p

f

a 2

f

a 2

f

1.

p

f

p

f

Timpani

p

f

G♯ B♭ D♭

f

Dr.

p

f

f

6

3

(h)

f

p

f

div.

p

f

f

p

f

181

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp.

SOLO
BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

I **Moderato with spirit** ♩ = 153

5 5 5 5 3

a 2 5 5 5 5 3

5 5 5 5 3

f p f

6 4 6 4 6 4 6 4 6 4

mp

6 4 6 4 6 4 6 4 6 4

mp

6 4 6 4 6 4 6 4 6 4

1. mp

6 4 6 4 6 4 6 4 6 4

mp

Bass Drum

Shaker

damp in all rests

E♭F♯G♭A♭
B♭C♯D♭

6 4 6 4 6 4 6 4 6 4

mf

6 4 6 4 6 4 6 4 6 4

mf

I **Moderato with spirit** ♩ = 153

div. # tr. # tr. # tr.

ff tr. ff tr. ff tr.

div. # tr. # tr. # tr.

unis. div. # tr. # tr. # tr.

ff unis. pizz.

div. # tr. # tr. # tr.

pizz.

mp

6 4 6 4 6 4 6 4 6 4 6 4

186

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/ C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Shk.
Perc. 1
Dr.
Perc. 2
Hp.
SOLO BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

mf

p

mf

p

mf

p

1. muted

mf

1. muted

mf

p

unis.

div.

ppp

pp

pp

191

Fl. 1.2
Picc.
Fl. 3/
Picc.

Ob. 1.2
C.A.
Ob.3/
C. A.

Cl. 1.2
mp

B. Cl.
mp

Bsn.
mp

Hn. 1.2

Hn. 3.4

Tpt. 1.2 (muted)
1.

Tpt. 3
1.

Tbn. 1.2

Tba.

Perc. 1
Shk. >

Perc. 2
Dr. >

Hp.

SOLO
BASSOON

Vln. I
mp
8:
8:
8:
8:
mf

Vln. II
mp
pizz.
8:
8:
8:
8:
mf

Vla.
mf
arco sul pont.

Vc.
f

Db.

196

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob.3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Shk.
Perc.1
Perc.2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

35

201 **J** Maestoso $\text{♩} = 77$

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

tr. *tr.* *tr.* *tr.*

f *f* *mf* *C.A.* *f* *tr.* *tr.* *tr.* *tr.*

fl. *fl.* *p* *p* *p* *p* *p* *p* *p*

fl. *fl.* *p* *p* *p* *p* *p* *p* *p*

fl. *fl.* *p* *p* *p* *p* *p* *p* *p*

Shk. *Shk.* *Shk.* *Shk.* *Shk.* *Shk.* *Shk.* *Shk.* *Shk.* *Shk.*

Dr. *Dr.* *Dr.* *Dr.* *Dr.* *Dr.* *Dr.* *Dr.* *Dr.* *Dr.*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

D \sharp *E \sharp* *G \sharp* *D \flat*

fl. *fl.* *p* *p* *p* *p* *p* *p* *p*

mf *unis.* *p* *p* *arco* *p*

mf *mf* *arco sul pont.* *arco sul pont.*

f *f*

206

Fl. 1.2
Picc.

Fl. 3/
Picc.

Ob. 1.2
C.A.

Ob.3/
C. A.

Cl. 1.2
a 2

B. Cl.
p

Bsn.
p *mf*

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2
1. *mf*
2.

Tba.

Bass Drum
pp
Dr.

Perc. 1

Perc. 2

Hp. { A \natural

SOLO
BASSOON

Vln. I

Vln. II

Vla.

Vc.
arco nat.
p

Db.
arco nat.
mf div.

molto accel.

210

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
B.D.
Perc. 1
Dr.
Perc. 2
Hp.
SOLO
BASSOON
molto accel.

attacca

**E: F: G: A:
B: C: D:**

Vln. I
Vln. II
Vla.
div.
Vc.
Db.

5. The Beaver's Lesson

K Adagio $\text{♩} = 72$

The musical score consists of two main sections. The top section, labeled 'K' and 'Adagio ♩ = 72', features a full orchestra with parts for Flute 1/2, Flute 3/Piccolo, Oboe 1/2, Oboe 3/C. A., Clarinet 1/2, Bassoon, Bass Clarinet, Horn 1/2, Horn 3/4, Trombone 1/2, Trombone 3, Tuba, Timpani 1, Timpani 2, and Bass Drum. The bottom section, also labeled 'K' and 'Adagio ♩ = 72', features a solo Bassoon and a string quartet consisting of Violin I, Violin II, Viola, and Cello.

Flute 1/2: Picc. (measures 1-2), dynamic *p* (measures 3-4).

Flute 3/Piccolo: dynamic *p* (measures 1-2).

Oboe 1/2: C.A. (measures 1-2), dynamic *p* (measures 3-4).

Oboe 3/C. A.: dynamic *p* (measures 1-2).

Clarinet 1/2: dynamic *p* (measures 1-2).

Bassoon: dynamic *pp* (measures 1-2), dynamic *p* (measures 3-4).

Bass Clarinet: dynamic *pp* (measures 1-2), dynamic *p* (measures 3-4).

Horn 1/2: dynamic *p* (measures 1-2), dynamic *mp* (measures 3-4).

Horn 3/4: dynamic *p* (measures 1-2).

Trombone 1/2: dynamic *p* (measures 1-2).

Trombone 3: dynamic *p* (measures 1-2).

Tuba: dynamic *p* (measures 1-2).

Percussion 1: dynamic *f*, labeled 'Ship's Bell' (measures 1-2), dynamic *p* (measures 3-4).

Percussion 2: dynamic *p* (measures 1-2).

Double Bass: dynamic *p* (measures 1-2).

Solo Bassoon: dynamic *mp* (measures 1-2), dynamic *p* (measures 3-4).

Violin I: dynamic *p* (measures 1-2), dynamic *p* (measures 3-4).

Violin II: dynamic *p* (measures 1-2), dynamic *p* (measures 3-4).

Viola: dynamic *p* (measures 1-2), dynamic *p* (measures 3-4).

Cello: unis. dynamic *ppp* arco (measures 1-2), dynamic *cresc. poco a poco* (measures 3-4).

Double Bass: dynamic *ppp* (measures 1-2), dynamic *cresc. poco a poco* (measures 3-4).

Other markings: 'To Ratchet.' (measures 1-2), 'sul tasto' (measures 3-4), '1. muted' (measures 3-4), '1.' (measures 3-4), 'E:F:G:A: B:C:D:' (measures 3-4).

218

Fl. 1.2

Picc.

Fl. 3/Picc.

Ob. 1.2

C.A./Ob. 3/C.A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

(Optional Timp.)

Ratchet

Dr.

Thunder

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

flt. > ff

f flt. > ff

f tr. ff

#oo > f ff

pp f flt.

flt. ff

p f flt. ff

mute off

Optional

Tim. lowest possible note

sul tasto mf

pp cresc. poco a poco mf

mf

mf

mf

mf

mf

221

Fl. 1.2
Picc.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob.3/
C. A.
Cl. 1.2
B. Cl.
5 7
Bsn.
Hn. 1.2
Hn. 3.4
Tpt.1.2
Tpt. 3
Tbn. 1.2
5 7
Tba.
(Optional Timp.)
Perc.1
Ratchet
Perc.2
Dr.
Dr.
Dr.
Hp.
Thunder
SOLO
BASSOON
Vln. I
cresc. poco a poco
Vln. II
cresc. poco a poco
Vla.
cresc. poco a poco
Vc.
cresc. poco a poco
Db.
cresc. poco a poco

fl.
fl.
f
ff
f
tr.
f
ff
fl.
f
ff
fl.
f
ff
fl.
f
ff
fl.
f
ff
1.2. fl.
f
ff
fl.
f
ff
fl.
f
ff
Optional
f
ff

224

poco accel.

Fl. 1.2
Picc.
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob.3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

poco accel.

mf

a 2 *3* *mf*

f

5 7

mf

mf

mf

mf

mf

a 2

mf

mf

mf

a 2

mf

mf

mf

mf

Tam-tam

p cresc. poco a poco

p cresc. poco a poco

Perc. 1

Dr.

Perc. 2

Hp.

SOLO
BASSOON

poco accel.

mf

f

molto cresc.

Db.

227

Fl. 1.2

Picc.

Fl. 3/ Picc.

Ob. 1.2

C.A.
Ob.3/
C. A.

a 2
Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1

Tam-tam

Perc. 2

mp

Hp.

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

L ♩ = 144

Fl. 1.2
 Fl. 3/ Picc.
 Ob. 1.2
 Ob. 3/ C. A.
 Cl. 1.2
 B. Cl.
 Bsn.
 Hn. 1.2
 Hn. 3.4
 Tpt. 1.2
 Tpt. 3
 Tbn. 1.2
 Tba.
 Perc. 1
 Perc. 2
 Hp.
 SOLO BASSOON
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

230
 To Fl.
 ff mp
 l.v. ('Hotrod' sticks) arco nat.
 2 desks p
 arco nat.
 p^2 desks
 ff
 ff

1.solo mf tr
 ff

237

M 1.

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Tambourine

pp

Dr.

Hp.

SOLO BASSOON

tr.

f

To Vln.

M

Vln. I
Vln. II
Vla.
Vc.
Db.

pizz.
2 desks
p

1 solo pizz.

p

45

Fl. 1.2

Fl. 3/ Picc.

Ob. 1.2

Ob. 3/ C. A.

Cl. 1.2

B. Cl.

Bsn.

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

Tba.

Perc. 1 Tamb.

Perc. 2 Dr.

Tam-tam > l.v. f

Hp. { E:F:G:A:
B:C#D# }

SOLO BASSOON

Vln. I

Vln. II

Vla.

Vc.

Db.

6. The Barrister's Dream

Moderato $\text{♩} = 114$

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/ C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.
SOLO BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

N **Moderato** $\text{♩} = 114$

1 solo f

2 desks $\frac{f}{\sharp}$

2 desks pizz. p

Ship's Bell

251

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
(muted)
Tpt. 3
(muted)
Tbn. 1.2
(muted)
Tba.

Perc. 1
Perc. 2
Triangle To Dr. *p*

Hp. *p*
E: F: G: A:
B: C: D:

SOLO BASSOON
Vln. I tutti
Vln. II tutti
Vla. (tutti)
Vcl. tutti
Db.

O **Presto** $\text{♩} = 153$

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

mp f
mp f
p
p

Hn. 1.2
Hn. 3.4
Tpt. 1.2 (muted)
Tpt. 3 (muted)
Tbn. 1.2 (muted)
Tba.

mp f
p

B.D.
Perc. 1
Dr. (Sticks)
Perc. 2

f

Hp.

SOLO BASSOON

O **Presto** $\text{♩} = 153$

Vln. I
Vln. II
Vla.
Vc.
Db.

f arco tutti arco f mp
f mp
f mp
f mp

Fl. 1.2
Fl.
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
(muted)
Tpt. 3
(muted)
Tbn. 1.2
(muted)
Tba.
B.D.
Perc. 1
Dr.
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
mp
Vln. II
mp
Vla.
Vc.
Db.

270

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

To Picc.
mutes off
mutes off
Optional
Timpani

Perc. 1
B.D.
Dr.
Perc. 2

Hp.

SOLO
BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

poco rall.

This page contains ten staves of musical notation. The top section (measures 270-275) features woodwind and brass instruments: Flute 1.2, Flute 3/Piccolo, Oboe 1.2, Oboe 3/C. A., Clarinet 1.2, Bassoon, Horn 1.2, Horn 3.4, Trumpet 1.2, Trumpet 3, Trombone 1.2, and Tuba. Instructions include 'To Picc.' and 'mutes off' for specific instruments. The middle section (measures 276-281) includes Percussion 1 (Bass Drum), Percussion 2 (Drum), and a single staff for the Double Bassoon. The bottom section (measures 282-287) shows staves for Violin I, Violin II, Viola, Cello, and Double Bass. The page is numbered 51 in the top right corner.

277 - CADENZA P senza misura

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/ C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
B.D.
Dr. x x x x x x x x
Perc. 2
f ff

Hp

SOLO BASSOON
ad lib.
mf f p 6 3 6 6 6

Vln. I P senza misura
Vln. II
Vla.
Vc.
Db.

SOLO BASSOON
p 6 5 f 7 7 7 p
282
SOLO BASSOON
7 f 7 7 7
287
SOLO BASSOON
ff tr
289

Q **Moderato** ♩ = 114

280

Ob. 1.2

B. Cl.

Bsn.

Hn. 1.2

Tbn. 1.2

Tba.

Perc. 1

B.D.

Dr.

Perc. 2

E: F# G# A#
B: C D

Hp.

SOLO BASSOON

Db.

1.solo

f

mf

E#

E#

E#

G#

f

Q **Moderato** ♩ = 114

=

283

Ob. 1.2

B. Cl.

Bsn.

Hn. 1.2

Tbn. 1.2

Tba.

Perc. 1

B.D.

Dr.

Perc. 2

Hp.

SOLO BASSOON

Db.

attacca

mp

mp

muted

pp

pp

p

E# G# E#

E#

1 solo

p

7. The Banker's Fate

R

Fl. 1.2
Fl. 3/Pic.
Ob. 1.2
Ob. 3/C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Harp
SOLO BASSOON
Vln. I
Vln. II
Vla.
Vc.
Db.

1 solo
1 solo
1 solo
1 solo
2 soli

pp
pp
pp
pp
p
B.D.
p

1 solo
1 solo
1 solo
p
p
2 soli

293 Fl. 1.2
 Fl. 3/ Picc.
 Ob. 1.2
 Ob. 3/ C. A.
 Cl. 1.2
 B. Cl.
 Bsn.
 Hn. 1.2
 Tbn. 1.2 (muted)
 Tba.
 Perc. 1
 Perc. 2
 Hp.
 SOLO BASSOON
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

55

mutes off

B.D.
 Dr.
 To Tri.
 Triangle

p

tutti

ppp

tutti

ppp

tutti

ppp

297

molto rall.

attacca

Fl. 1.2
Fl. 3/ Picc.
Ob. 1.2
Ob. 3/ C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Tbn. 1.2
Tba.

Perc. 1
Perc. 2

Hp. {

SOLO BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

E:F#G#A:
B:C:D#

molto rall.

p tutti

p

p tutti

p tutti

p

mf

mf

mf

mf

mf

attacca

S **Presto** $\text{♩} = 152$

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Perc. 1
Perc. 2
Hp.

Tambourine
Ship's Bell
Dr.

Solo Bassoon

Vln. I
Vln. II
Vla.
Vc.
Db.

307

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.

Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.

Perc. 1
Perc. 2
Hp.

Optional Tamb.

Xylophone

SOLO BASSOON

Vln. I
Vln. II
Vla.
Vc.
Db.

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Optional Tamb.
Optional Timpani
Perc. 1
Xylo.
Dr.
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vcl.
Db.

Meno mosso

Fl. 1.2
Fl. 3/
Picc.
Ob. 1.2
C.A.
Ob. 3/
C. A.
Cl. 1.2
B. Cl.
Bsn.
Hn. 1.2
Hn. 3.4
Tpt. 1.2
Tpt. 3
Tbn. 1.2
Tba.
Optional Tamb.
Optional Timpani
Perc. 1
Xylo.
Dr.
Perc. 2
Hp.
SOLO
BASSOON
Vln. I
Vln. II
Vla.
Vcl.
Db.

Meno mosso