

## PREFACE

I consider it a great compliment to be asked to contribute to the *Unbeaten Tracks* series. The bassoon is often over-looked as a solo instrument, and a fresh collection of not just interesting, but entertaining pieces is long overdue. I hope that the end result is as exciting for the young (or not so young!) bassoonist as it was for me to see the pieces come together.

This colourful and varied collection is a tribute to the composers' enthusiasm and skill. I hope that you enjoy playing these pieces, each with their different challenges, as much as I have. If one or two seem difficult at first, keep up the effort as the rewards are tremendous!

John Orford, March 2002

## COMPOSER BIOPICS

All contributing composers were asked to give their own personal responses to the following questions; of course their answers can only reflect their views now and will be ever-changing:

*Date and place of birth*

*Musical works that have most inspired you*

*Individuals who have most inspired you*

*What your piece means to you*

*A quote that you feel best describes your music in general*

*Your two favourite books*

### RICHARD BISSILL

<i>Date and place of birth</i>	14.02.60 Nottingham.
<i>Inspiring musical works</i>	<i>Symphonic Dances</i> , Sergey Rakhmaninov; <i>Symphony No 5</i> , Dmitry Shostakovich; <i>Sinfonietta</i> , Op 5, Erich Korngold; <i>La Valse</i> , Erich Korngold.
<i>Inspiring individuals</i>	John Bilton (music teacher), Garendon School, Loughborough; Philip Fowke (pianist); Robert Farnon (arranger/composer).
<i>What your piece means to you</i>	I composed this piece whilst staying on Orkney during the 2001 St Magnus Festival and it reminds me of the wonderful time I spent there.
<i>A quote</i>	Interesting, fun and challenging to play. Rich harmonies with slight jazz influences, strong melodies.
<i>Two favourite books</i>	<i>The Mayor of Casterbridge</i> , Thomas Hardy; <i>Perfume</i> , Patrick Süskind.

### MICHAEL DAUGHERTY

<i>Date and place of birth</i>	28.04.54 Iowa, USA.
<i>Inspiring musical works</i>	<i>Symphony No 4</i> , Charles Ives; <i>Kind of Blue</i> , Miles Davis; <i>Symphony No 9</i> , Gustav Mahler; <i>Cold Sweat</i> , James Brown.
<i>Inspiring individuals</i>	My father, mother and four brothers (who are all musicians).
<i>What your piece means to you</i>	After composing <i>Bounce</i> for two bassoons, <i>Dead Elvis</i> for solo bassoon and chamber ensemble, and <i>Hell's Angels</i> for bassoon quartet and orchestra, it is exciting to compose a work that my thirteen-year-old daughter Evelyn can play on the bassoon.
<i>A quote</i>	My music is energetic, complex, fun, unusual, emotional, and inspired by American culture.
<i>Two favourite books</i>	<i>Goldfinger</i> , Ian Fleming; <i>2001: A Space Odyssey</i> , Arthur C Clarke.

# Tango rouge

Joseph Phibbs

Vivace ♩ = c.88

The musical score is written for piano and bass clef. It consists of four systems of music, each with a bass line and a piano line. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various dynamics such as *pp*, *mp*, *mf*, *p*, *f*, *ff*, and *sub.* (sustained). Tempo markings include *molto rit.* and *a tempo*. There are also markings for *p espr.* and *mf > p*. The score is divided into measures, with some measures marked with a '4' and others with an '8' and a dashed line, indicating a change in the number of measures per system. The piece concludes with a final cadence in the piano line.

# Hector unravelled

Richard Bissill

Elegantly ♩. = c.50

The musical score is written for bass and piano. It consists of four systems of music, each with a bass line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The tempo is marked 'Elegantly' with a quarter note equal to approximately 50 beats per minute. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo).

**System 1 (Measures 1-3):** The bass line begins with a melodic line in 6/8 time, marked *mf*. The piano accompaniment consists of chords in the right hand and single notes in the left hand, also marked *mf*.

**System 2 (Measures 4-6):** The bass line continues with a more complex melodic line, marked *mf*. The piano accompaniment features chords in the right hand and single notes in the left hand.

**System 3 (Measures 7-10):** The bass line features a melodic line with a change in dynamics to *mp* (mezzo-piano) at measure 9. The piano accompaniment includes chords in the right hand and single notes in the left hand, marked *mp*.

**System 4 (Measures 11-13):** The bass line includes a first ending (1.) and a second ending (2.), both marked *pp*. The piano accompaniment features chords in the right hand and single notes in the left hand, with dynamics of *pp* and *mf*.