

DREAM VARIATIONS

Bassoon (Orch.)

Jacob Bancks (2015)

THEME

$\text{J} = 76-80$, slow, simple

6

12

14 Poco piu mosso, with anticipation

18

22 Calmer, morendo

24

VAR. 1. Vertigo

30 in time, $\text{J} = 72-76$ solo

33 in time ($\text{J} = 72-76$) solo in time ($\text{J} = 72-76$) solo

39 in time, rall. molto solo (solo) 44 in 4 (easing into m. 48 tempo)

48 $\text{J} = 58-60$, whimsical, unpredictable a tempo

Bassoon (Orch.)

rit. molto a tempo

65 4 - $\frac{\#}{\text{2}}$ 4 3 2 rit.

VAR. 2. High Living

81 $\text{d} = 80$, high-spirited, extravagant, wild

$\frac{3}{4}$

87 3 11 104 8

112 16 p mp mf espr. =

134 2 136 12 fp fp

152 155

159

166

Bassoon (Orch.)

Musical score for bassoon part at measure 176. The score shows a bassoon line with a tempo of 176 BPM. The key signature is A major (no sharps or flats). The time signature changes between common time (4/4) and 2/4. The bassoon plays eighth-note patterns primarily on the B and C strings. The dynamic is marked as *f aggressively*. The section ends with a forte dynamic *ff*.

184

rit.

4

VAR. 3. Airborne

192 ♪ = 144, soaring, animated **201**

206

Bass clef staff with measures 8-11. The staff begins with a bass clef, a '4' indicating four beats per measure, and a 'C' for common time. Measure 8 consists of a single eighth note followed by a rest. Measure 9 consists of a single eighth note followed by a rest. Measure 10 consists of a single eighth note followed by a rest. Measure 11 consists of a single eighth note followed by a rest.

217

220

3

3

Musical score page 232, measures 228-232. The score consists of two staves. The top staff uses a common time signature (indicated by '4') and has measures 228 (3), 229 (3), 230 (-), 231 (5), 232 (3), and 233 (3). The bottom staff also uses common time (indicated by '4') and has measures 228 (3), 229 (3), 230 (-), 231 (3), 232 (3), and 233 (3).

Musical score showing measures 242 through 248. The score consists of two systems. The first system starts at measure 242 with a key signature of one sharp (F#) and a tempo of 4/4. It contains four measures of piano (p) dynamic. The second system starts at measure 248 with a key signature of one sharp (F#) and a tempo of 4/4. It contains three measures of piano (p) dynamic.

255

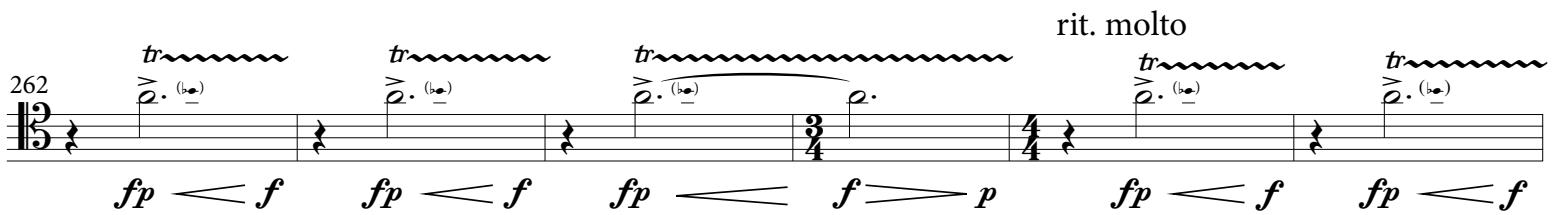
poco rit.

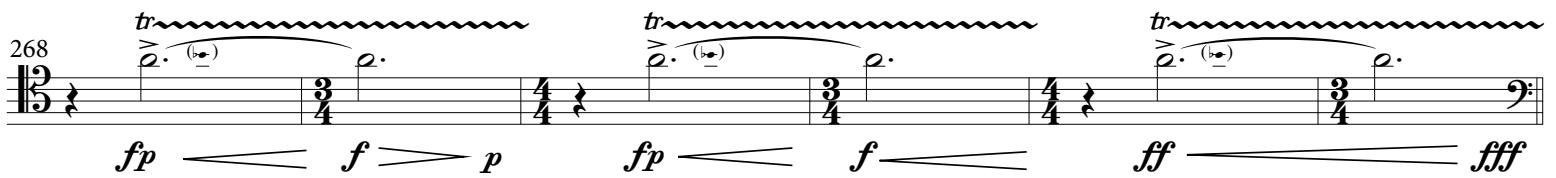
260 a tempo
2

n

Bassoon (Orch.)

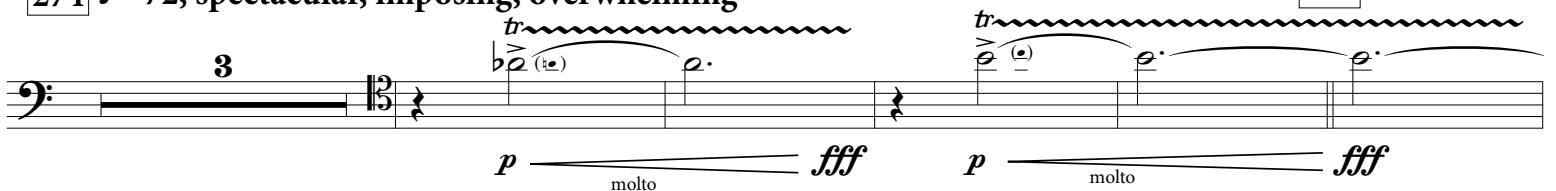
rit. molto

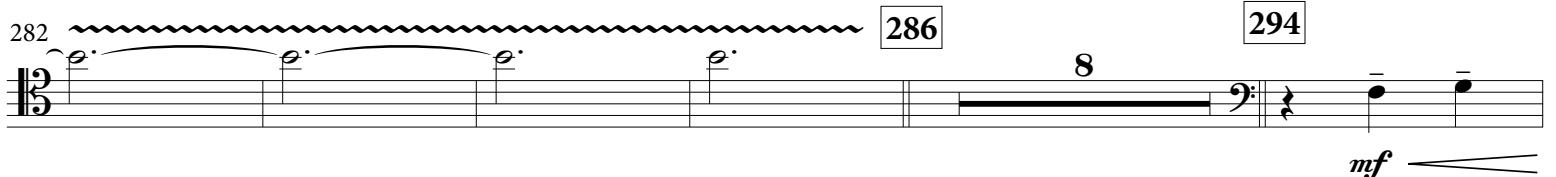
262 *tr* *tr* *tr* *tr* *tr*


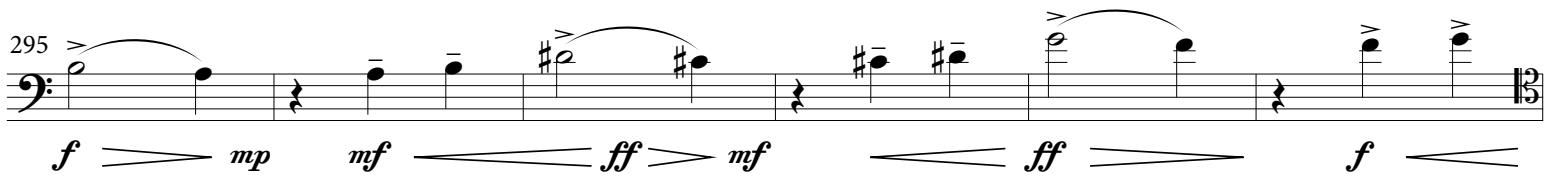
268 *tr* *tr* *tr*


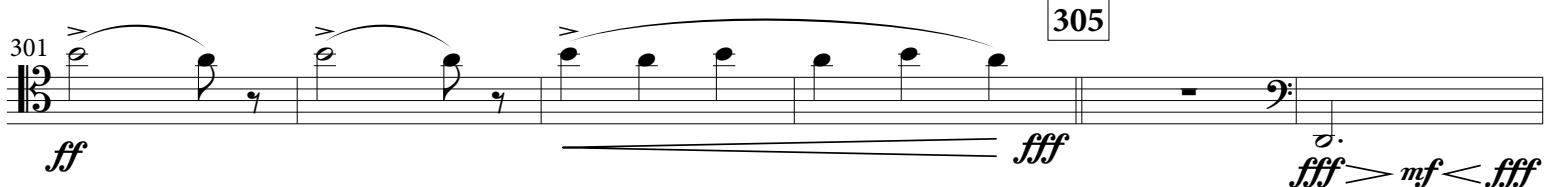
VAR. 4. Carillon Tower

274 ♩ = 72, spectacular, imposing, overwhelming

281 *tr* *tr* *tr*


282 *tr* 286 294


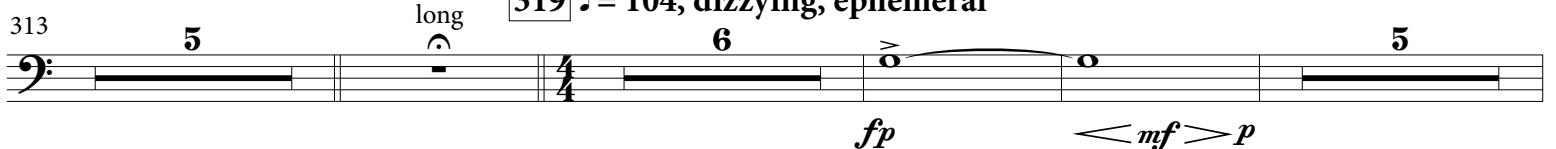
295 *f* *mf* *ff* *ff* *f*


301 *ff* *ff* *ff* 305


307 - - -


VAR. 5. Falling

319 ♩ = 104, dizzying, ephemeral

313 5 long 6 5


Bassoon (Orch.)

5

332

ppp *pp* *<f> pp* *<f> pp* *mf pp*

337

ppp *whispered, sotto voce* *pp* *molto* *f* *molto* *pp* *n*

blend with horns

345

2 **3** **4** *pp* *molto* *ff*

353

13 *mp* *pp* **6**

VAR. 6. Haunted Terrain

375 $\text{J} = 54$, dark, still

bring out

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

381

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

387

p *ppp* *p* *mf* *p* *pp*

392 same tempo, rubato ad lib.

6 *ppp* *mp* *pp* **2**

Bassoon (Orch.)

403 *tr.* random broken pattern, like Morse code
 Bassoon: *pp* molto *ff pp*

409 ... sim.
 Bassoon: *f* *sfp* *p* *ff*

415 in time ($\text{♩} = 54$) poco rit.

Bassoon: *mp* *mf* *f* *mp*

424 $\text{♩} = 50-52$ (poco meno mosso),
 very dark rit. molto

a tempo

Bassoon: *p* *pp*

rit.

437 *mf* *espr.* *p* *> pp*

VAR. 7. Apparition
442 $\text{♩} = 76$, mystical, ethereal

444

450 poco rit.

456 a tempo

Bassoon (Orch.)

7

462 poco rit. a tempo rit. rit. molto

462

470

477

470 $\text{♩} = 66$, withdrawn

470 $\text{♩} = 66$, withdrawn

477

477

Bassoon (Orch.)

VAR. 8. Hysteria

[484] $\text{J} = 160$, frantic

484

ff

sffz

$\text{fp} > \text{pp}$
sotto voce

$\text{fp} < \text{mp} > \text{p}$

$\text{fp} > \text{pp}$
sotto voce

$\text{fp} < \text{mp} > \text{p}$

490

4

$\text{fp} > \text{pp}$
sotto voce

$\text{fp} < \text{mp} > \text{p}$

sffz

$\text{fp} > \text{pp}$
sotto voce

$\text{fp} < \text{mp} > \text{p}$

498

$\text{fp} > \text{pp}$
sotto voce

$\text{fp} < \text{mp} > \text{p}$

sffz

ff

502

sffz

f *molto*

$\text{fp} < \text{mp} > \text{pp}$
sotto voce

508

f

$\text{fp} > \text{mp}$

$\text{fp} < \text{mp} > \text{pp}$
sotto voce

$\text{f}^{\#}$

514

7

tr

pp

523

12

tr

pp

537

8

tr

$\text{fp} < \text{ff}$

f

548

f

rit.

Bassoon (Orch.)

9

553 a tempo

553 a tempo

557

561

565

569

rit. molto

574

575 $\text{J} = 52$, intense

CADENZA

578 $\text{J} = 76-80$, slow, simple

9

587 bring out

601
603 rall. to end
7