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Bassoon Trio

Alan Schmitz

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Bassoon Trio

to: George HARITON
(Iasi, Romania)

Franck LEBLOIS
(Angoulême, France)

David RACHOR
(Milwaukee, USA)

by
Alan Schmitz

1997

About the Bassoon Trio

The Bassoon Trio was written in 1997 at the request of Dr. David Rachor, Professor of Music at the University of Northern Iowa and an active member of the *fou de Basson* organization. It was premiered in Iasi, Romania in June, 1997 by the performers to whom it is dedicated: George Hariton, Franck Leblois, and David Rachor.

The three movement work is organized in the common fast-slow-fast arrangement with a minimalist compositional approach for the two fast movements. The slow middle movement is contrapuntal in style with an emphasis on lyricism. The fast movements employ ostinato and repeated note patterns throughout. Also, during the fast movements, each instrument has its turn at presenting a melodic “theme” while the others accompany with gradually changing harmonies that are presented with rhythmically active (usually eighth note) repeated or slurred patterns. Dynamics, varying ranges, timbral characteristics, tempos, and articulation all contribute to create variety and contrast as the work progresses.

A commercially released CD recording (on Capstone Records of New York, available in late 2000), entitled **99 Timeflow, Chamber Music of Alan Schmitz**, includes this piece. The performers are David Rachor, Franck Leblois, and Florin Loghin. This CD is marketed in the U.S. and Europe.

ALAN W. SCHMITZ biography

Alan Schmitz (born 1950) is Professor of Theory and Composition and Associate Director of the School of Music (Undergraduate Programs) at the University of Northern Iowa. He received bachelor and master of music degrees from the University of New Mexico and the Ph.D. in music theory and composition from Rutgers University. Schmitz’s music is widely performed in the United States and has also been presented in Western Europe, Romania, and Russia. He has received awards, commissions, and grants for composition from several agencies including the Alaska Council of the Arts, the Iowa Arts Council, the Waterloo/Cedar Falls (Iowa) Symphony Orchestra, the University of Northern Iowa, and the Lila Wallace/Readers Digest Foundation. Schmitz has also published articles on composing for guitar. A CD of chamber music by Alan Schmitz, entitled *90s Timeflow*, was released by Capstone Records in 2001. Another Capstone CD, *Lyric Images*, guitar music of Alan Schmitz performed by Todd Seeley, was released in 2003. An earlier Capstone recording, “Songfest,” which is the 5th CD in the Society of Composers, Inc. Series, includes Schmitz’s *Four Songs from “Green Lotus Man.”* Schmitz recently completed a chamber opera based on Sergei Turgenev’s short story *The Song of Triumphant Love*, which was performed at the Interpreter’s Theatre in Lang Hall on the campus of the University of Northern Iowa during April, 2008. Excerpts from this work have just been published in *UNIVERSITAS*, a web based journal of the University of Northern Iowa, at www.uni.edu/universitas

Bassoon Trio
to: George HARITON, Franck LEBLOIS & David RACHOR

Alan Schmitz
1997

Allegro ($\text{♩} = 88$)

1

I

II

III

mf

mf

mf

4

mf

mf

mf

8

mf

mf

mf

12

f

mp

f

mp

duration: ca. 9 minutes

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16

Three staves of musical notation for bassoon. Measure 16 starts with a dynamic *f*. Measure 17 continues the melodic line.

20

Three staves of musical notation for bassoon. Measure 20 begins with a dynamic *f*. Measure 21 follows.

24

Three staves of musical notation for bassoon. Measure 24 includes dynamics *(f)*, *f*, and *f*.

28

Three staves of musical notation for bassoon. Each staff is marked with a dynamic *p subito*.

32

Three bass staves in common time. The top staff has a key signature of one sharp. The middle staff has a key signature of two sharps. The bottom staff has a key signature of three sharps.

36

Three bass staves in common time. The top staff has a key signature of one sharp. The middle staff has a key signature of two sharps. The bottom staff has a key signature of three sharps. Dynamics include *f* and *p*.

40

Three bass staves in common time. The top staff has a key signature of one sharp. The middle staff has a key signature of two sharps. The bottom staff has a key signature of three sharps. Dynamics include *p*, *mf*, and *p*.

44

Three bass staves in common time. The top staff has a key signature of one sharp. The middle staff has a key signature of two flats. The bottom staff has a key signature of one sharp.

48

mf

(*mf*)

mf

51

#

55

p subito

p subito

p subito

59

b

63

mf

mf

f

67

p

p

mp

71

(*p*)

mf

(*p*)

mf

f

75

p

p

p

79

Musical score for bassoon part, measures 79-82. The score consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 79: The top staff has eighth-note pairs. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 80: The top staff has eighth-note pairs. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 81: The top staff has eighth-note pairs. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 82: The top staff has eighth-note pairs. The middle staff has eighth notes. The bottom staff has eighth-note pairs.

83

Musical score for bassoon part, measures 83-86. The score consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 83: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 84: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 85: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 86: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs.

87

Musical score for bassoon part, measures 87-90. The score consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 87: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 88: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 89: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 90: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs.

91

Musical score for bassoon part, measures 91-94. The score consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 91: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 92: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 93: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs. Measure 94: The top staff has eighth notes. The middle staff has eighth notes. The bottom staff has eighth-note pairs.

Bassoon Trio

II

Largo ($\text{♩} = 60$)

I

II

III

4

II

III

8

II

III

12

II

III

16

20

24

28

Bassoon Trio
III

Allegro ($\text{♩} = 144$)

The musical score consists of six staves, each representing a bassoon. Staff I starts with a measure of eighth-note pairs. Staff II follows with eighth-note pairs. Staff III begins with a measure of eighth-note pairs. Staff IV starts with a measure of eighth-note pairs. Staff V begins with a measure of eighth-note pairs. Staff VI starts with a measure of eighth-note pairs. Measure numbers 1, 5, 9, 13, and 17 are indicated above the staves.

1 mp

II mp

III mp

5

9

13

17

22

 cresc.
 cresc.
 cresc.

 26
 mf cresc.
 cresc.
 cresc.

 30
 mf

 Meno mosso 3
 f

 f

 f

 38

43



47

Musical score page 47. The bassoon part consists of three staves. The first staff begins with a series of eighth notes grouped by vertical lines with '3' above them. The second staff begins with a note marked *mp*, followed by a series of eighth notes grouped by vertical lines with '3' above them. The third staff begins with a note marked *mp*, followed by a series of eighth notes grouped by vertical lines with '3' above them.

51

Musical score page 51. The bassoon part consists of three staves. The first staff is mostly rests. The second staff begins with a note, followed by a series of eighth notes grouped by vertical lines with '3' above them. The third staff begins with a series of eighth notes grouped by vertical lines with '3' above them.

55

Musical score page 55. The bassoon part consists of three staves. The first staff begins with a note marked *mf*, followed by a series of eighth notes grouped by vertical lines with '3' above them. The second staff begins with a note marked *mp*, followed by a series of eighth notes grouped by vertical lines with '3' above them. The third staff begins with a note marked *mp*.

59

Musical score page 59. The bassoon part consists of three staves. The first staff begins with a series of eighth notes grouped by vertical lines with '3' above them. The second staff begins with a note marked *mf*, followed by a series of eighth notes grouped by vertical lines with '3' above them. The third staff begins with a note marked *mf*.

64

68

Tempo I ($\text{♩} = 144$)

72

mp

76

mp

80

85

89

93

cresc.

98

mf

cresc.

mf

cresc.

mf

cresc.

102

f

legato

f

legato

p

107 *legato*
mp

111

115 *p*

119 *p*

123 *legato*
mp

128

 132

 136

 140

 144

149

170

p subito
p subito
p subito

174

178#

cresc.
cresc.
cresc.

182

186

191

 195

 199

 204

 208

