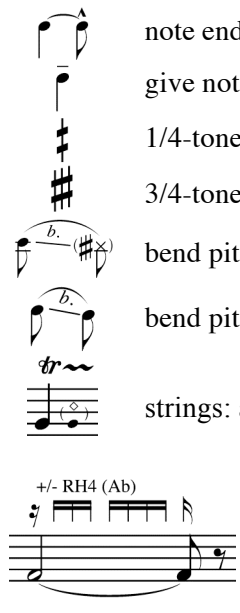


contrabassoon solo

jeffrey ryan plumb

Performance notes



note ends with a breath accent for winds/brass; no bow change for strings
give note a slight rhythmic and dynamic stress
1/4-tone sharp
3/4-tone sharp
bend pitch with embouchure without changing fingering
bend pitch with embouchure to new note
tr
strings: alternate rapidly between fundamental and harmonic
contrabassoon: alternately add/subtract the indicated key for colour inflections. The inflection may be in a notated rhythm (as in this example), or may be a colour trill (tr). The final sound always begins and ends with the usual fingering (i.e. without the added key).

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Strings: note that some glissandi end under the same bow, while others have a bow change at the arrival note.

Piano and chimes: equal markings must be carefully observed.

Though courtesy accidentals are frequently used, accidentals apply only within the measure and only in that specific octave. In *senza misura* sections, accidentals apply only to the note immediately following and within each beamed group.

Other performance notes are given as required in the score and/or part.

Programme note

Though music is sound, my job is visual—finding a way to represent that sound on the page and convey that information to the performers—so it is no surprise that I am often inspired by visual art. **Plumb** is a concerto for contrabassoon and large ensemble that takes its title from the “plumb line” paintings of Jean McEwen (1923-1999, Montreal). McEwen’s vibrant large-scale works are richly coloured by many layers of paint, with a strong relationship to visual rhythm and shape. My music, too, is composed and coloured in layers, within a carefully structured framework. McEwen’s trademark use of bold vertical lines defines and gives depth to the visual space. Like a plumb line, **Plumb** drops to the lowest registers where the contrabassoon lives while “plumbing the depths” musically, emotionally and dramatically.

The piece is cast in five movements. The first movement *Dropping Down* descends quickly into contrabassoon territory, introducing the soloist with a cadenza accompanied by evocative sounds from the harp and piano. This leads directly into *Reaching Out*, a moody exploration of dark colours, with the solo contrabassoon echoed by bass clarinet and muted trombone. The third movement, *Building Up*, unfolds at breakneck speed, adding layer upon layer of colour and rhythm. *Sinking In* is another extended solo cadenza, highlighting the lyrical qualities and unique sound of the contrabassoon. This lyricism continues into the finale *Coming To*, with the soloist layered on a soft distant cloud of strings which gradually clears and comes into focus as one by one the rest of the ensemble joins in. The work closes with gentle musing from the contrabassoon as glockenspiel, piano and harp sparkle high above.

to Sophie Dansereau

contrabassoon solo

plumb

jeffrey ryan

I: dropping down

♩ = 162 Plummeting

♩ = 54 Dark and empty (CADENZA)
distort → ord.

1 *f* *ff* *fposs.* *p* < *ff*

8 *mf* *p* *ff* *mf* *p* < *mf*

11 *mf* *p* *p*

15 *mp* *p*

18 *mf* *p* *pp* *pp* < *fposs.* >

23 *ord.* *distort* → *ord.* *p* < *ff* *pp* < *fposs.* > *p* < *ff* *p*

27 *p*

30

- contrabassoon solo -

+/- RHT (Bb)



33

mf

36

+/- RHT (Bb) +/- RHT (Bb) **E**

p pno palm slaps *mf* *pp* *mf* *mf* *pp*

41

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

44

F RH4 (F) *tr* RH4 (F) *tr non-tr.*

p

47

pp *b.*

II: reaching out

♩ = 72 Bleakly

1

mp *mf* *p*

5

A

mf *p*

9

mf *p*

V.S.

13 **B**

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

17 **C**

p *mf* *f* *mp*

21

mf *p* *p*

24 **D**

p *p*

29

ff *ff*

36 **E** ♩ = 96 *Reaching up in vain*

f

41 **F**

mp *mp*

47 **G** ♩ = 64 *Cold and still*

p *p* *f* *poss.* *p* *mf* *p*

53 **H**

p *pp*

58 *f* *p* *mf*

62 *p* *mf*³ *mp* *p*³

67 *pp* *pp*

70 *mf* *f* *p*

74 *p* *p* *p*

78 *f* *p* *p* *leisurely*

83 *slow* → *fast* *tr* *slow* → *fast* *tr* *tr* *6* *mp*

87 *p* *p* *mp* *p*

90 *mp* *p*

J K M N

6 7 5 3 6 6 6 5

V.S.

95

mp 5 *p* *p* 5

100

p

ATTACCA

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III: building up

$\text{♩} = 162$ Driving, determined *pp* *f*

11 trb #

A

18

22

B

26

30

34

C

38

D

42

47 *distort* → *ord.* **E** 4

V.S.

f *poss.* > *ff*

56 *mf*

63 *f*

69

74 *G*

79 *H* *f*

84

89 *(f sempre)* *J*

94 *pp* *mp* *K* +/- RH2 (A)

102 *pp* *mp* *pp* +/- RH2 (A)

107 *pp* *mp* *pp sub.* *L* +/- RH2 (A)

112 *mp* *p* *f*

Detailed description: This is a musical score for a contrabassoon solo, spanning measures 56 to 112. The score is written in bass clef and features a variety of time signatures including 3/8, 7/8, 4/4, 2/4, 3/4, and 4/4. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with some passages marked *pp* (pianissimo) and *pp sub.* (pianissimo subito). The score includes several marked sections: *G* (measures 74-79), *H* (measures 79-84), *J* (measures 89-94), *K* (measures 94-102), and *L* (measures 107-112). Section *K* and *L* are noted as +/- RH2 (A), indicating a right-hand second octave transposition. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses various articulation marks such as accents, slurs, and breath marks. A large, diagonal watermark reading 'Perusal Copy' is overlaid across the center of the page.

- contrabassoon solo -
+/- RH2 (A)

M $\overbrace{3}^{\text{7}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$ $\overbrace{3}^{\text{3}}$

116 $p < f$ $p < f$ $p \text{ sub.}$ mf

121 mp p mf mp p

N f f

131 $f \text{ sempre}$ $p < f$ f

136 $rit. poco a poco to 1/2 tempo - - -$

P f f

145 f mf p p

$\bullet = 54$ $\overbrace{3}^{\text{3}}$ **Q** $\bullet = 162$ *Seething, explosive*

151 pp ff **R** (2) (3) (2) (3) (4) **S** ff

168 f **V.S.**

T

179 *f* *mf* *f* *mf* *f*

184 *mf* *f* *mf* *f*

U

193 *f*

198

V

202

206

W

213

X (with picc.)

221 *p*

228

IV: sinking in

solo cadenza
(ensemble tacet)

Senza misura ♩ = ca. 54 *Plaintively*

+/- RH12 (BA)

p < *mp* > *p*

RH12 (BA) *non-tr.* +/- RH2 (A) +/- RHT (Bb) (even)

mp *mp*

+/- RH2 (A)

p > *pp* *pp* *mf*

+/- RH2 (A)

mf *p* > *pp* *pp* *espr., freely*

fr *non-tr.* *fr* *non-tr.*

fr *slower...* *non-tr.*

p *mp* > *p*

pp *p* *pp* *pp* **SEGUE...**

V: coming to

Senza misura ♩ = ca. 54 *Lontano*
(chimes)

A *A tempo* ♩ = 54 *Fragile, gently unfolding*
lyrical, espr.

1

mp

7

12

16

20

24

28

32

35

41

44

G

mp

6 6 6

47

49

51

H

55

J

p *p*

59

63

+/- RH2 (A)

> *pp* *pp*