

*from the silhouette quarry*

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for bassoon and violin

by Zach SHEETS



# *from the silhouette quarry*

by Zach Sheets (2017)

for bassoon and violin

duration: ca. 12'

written for Ben Roidl-Ward and William Overcash  
with thanks to generous support from the Sviatoslav Richter Fund for New Music

## Performance notes:

The following quarter tone symbols are used in this piece, arranged here from lowest to highest:



Any repeat sign that has the number of repetitions listed as a range (e.g. 3-6x or 2-3x) indicates a loop that may be performed a variable number of times. The number of repetitions should be determined by the players, and ideally should be decided "on the spot", not predetermined. The conclusion of a loop is signaled by a change in the pattern, which is highlighted in a player's part by a downwards arrow. In other words, by performing the event indicated with the arrow, the player has signaled that both players should now be in the measure following the repeat.

The number of repetitions indicates the *total* number of times the loop should be played, i.e. "3-4x" means to play a figure and then repeat it 2 or 3 more times before playing the subsequent bar.

## Bassoon

A catalogue of multiphonics with fingerings and approximate pitches are listed on the following page.

In bar 80, notehead-less stems indicate "soft-tongue" attacks, flicking the tongue on and off the reed without stopping the air.

Diamond noteheads are used in certain instances to provide easy-to-read shorthand tablature for complex altered fingerings. In bars 104-110, for example, the bassoonist is to finger the written diamond pitches while maintaining the indicated alteration (e.g. "+C# key"). In mm. 146 and following, the diamond noteheads show timbral alterations to the multiphonic that are performed with the left thumb keys.

## Violin

"Slow bow" indicates to use ordinary bow pressure but a slow bow speed. This technique should still produce clear pitches but has a coarse, noisier quality.

A black triangle graphic indicates overpressure with the bow, producing a saturated or "scratch" tone. This graphic is often used in tandem with the "slow bow" indication. The sound should transition from ord. to saturated sound according to the contour of the height of the triangle:



## TABLE OF MULTIPHONICS

The following table is a comprehensive list of multiphonics used by the bassoonist in this piece. They are printed in the chronological order in which they appear in the piece. Some multiphonics are approached from a single pitch; such examples also list the "slurred-from" pitch in parentheses.

For clarity, this table contains both fingering diagrams and alphanumeric representations. To save space, however, only alphanumeric diagrams are used in the score. Pitches will naturally be approximate and resulting effects will vary from player to player and reed to reed; however, the player should endeavor to achieve these pitches, especially if scored in unison with the violin.

▽ indicates a cluster of indefinite pitches, and thus also suggests general tendencies about a multiphonic's timbre.

Bassoon

Bsn.

Bsn.

Bsn.

written for my dear friends Ben Roidl-Ward and William Overcash  
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for bassoon and violin

Zach Sheets (2017)

**Calmly** (♩=54=58)

**Measures 1-3:**

- Bassoon:**  $p$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $p$   $\text{—}$   $pp$   $\text{—}$   $mf$
- Violin:**  $pp$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $mf$

**Measures 4-5:**

- Bsn.:**  $pp$   $\text{—}$   $mp$   $\text{—}$   $pp$   $\text{—}$   $mp$   $\text{—}$   $pp$
- Vln.:**  $p$   $\text{—}$   $pp$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $f$   $\text{—}$   $p$   $\text{—}$   $mp$

**Measures 6:**

- Bsn.:**  $mf$   $\text{—}$   $p$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $pp$   $\text{—}$   $p$
- Vln.:**  $mf$   $\text{—}$   $p$   $\text{—}$   $mp$   $\text{—}$   $p$   $\text{—}$   $p$

**Measure 6 details:**

- Bsn.:**  $ca. 7''$
- Vln.:**  $ca. 7''$   $\text{—}$   $sul\ tast$

## Slightly Faster (♩=63-66)

10

Bsn. *pp* *<mp>* *p* *mf* *p* *mp* *p*

Vln. *pp* *<mp>* *p* *mf* *p* *mf* *p*

ord., sul G

II. III. sul pont.

14

Bsn. *f* *p* *mp* *p*

Vln. *mf* *p* *f* *p* *p*

IV., ord. 5 (IV.) III. 3

17

Bsn. *p* *f* *p* *p* *pp*

Vln. *p* *f* *p* *p* *mp*

IV. 5 III./IV. gliss.

21

Bsn. *mp* *p* *f* *p* *ff*

Vln. *mf* *f* *p* *ff*

slow bow

ord. 6

1
2
3
Bb 4
5
6
F

24 *poco rit.* . . . *A Tempo* (♩=58)

Bsn. *p* *ff* *p*

Vln. *sfzp* *ff* *p-f > p* *p* IV. III. IV. III. IV. *simile* (all D's open)

27 *p* *f*

Bsn.

Vln. *mp* *p*

29 *p* *pp* *f*

Bsn.

Vln. *mf* *p* *pp* *f*

32 *f* *p* *f* *p* *f*

Bsn.

Vln. *mf* *f* *f-p (sub.)*

Bsn. 34

Vln.

*p* *f* *p* *ff*

III. IV. *slow bow* *poco rit.* *flaut.*

*f* *p* *f* *p* *f* *ff* *p*

### A Tempo (♩=54-58)

Vln. 37

(flautando)

II. III. II. etc. (II.) (III.) I. II. III. II.

*pp* *p, delicate* *3* *3* *p* *3* *f* *p* *5*

Vln. 40

*poco rit.*

*sul pont.* *ord.* *gliss.* *<>* *<>* *<>* *simile* *<>* *<>* *simile*

(with vibrato) *non-vib.*

*f* *sfz* *mp* *p* *mp* *pp*

### 43 Slightly faster (♩=63-66), flexibly, with rubato

Bsn. 43

Vln.

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

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



46

Bsn.

Vln.

*f* *p* *p* *f*

IV. *tr* sul pont. ord. sul pont.

3 3 3

49

Bsn.

Vln.

*p* *mp* *p* *mf* *p* *f* *p*

II. *ord. III.*

5 7

52

Bsn.

Vln.

*p* *p* *f* *p*

3 3 5

54

Bsn.

Vln.

*f* *p* *f*

IV. III. *tr* slow bow I. *tr*

3 5 *f-p* *ff*

1  
3 Eb  
4  
5

56

Bsn. *> p* *mp* *pp*

Vln. *> p* *freely* *p* 3

58 *poco accel.* *calm, again*

Bsn. *f* *p*

Vln. 3 *f* *p* *p, expressive*

61

Vln. 5 *p legato* *mp > p* *p < mp > p*

65

Vln. *mp* *f* *p* *mp > p*

68 *ca. 10-12"* *♩ = 63-66*

Bsn. *p legatissimo* *pp* *pp*

Vln. III./IV. *p legatissimo* *pp* *flaut. III. tr. III./IV.*

71 11

Bsn. ca. 8-9"

*p* *pp* *p* *pp* *p* *legatissimo*

slow bow flaut. ord. III./IV. slow bow

Vln. *mp* *pp* *p* *legatissimo* *mf*

75

Bsn. *pp* *p* *pp* *pp* *mp* *pp*

flaut. very slow bow ord.

Vln. *p* *mf* *sfp* *(pp)* *mp* *pp*

80 ca. 12"

Bsn. *ppp* *p* *ppp*

soft-tongue

Vln. *ppp* *p* *ppp*

III./IV. IV./III./II. etc.

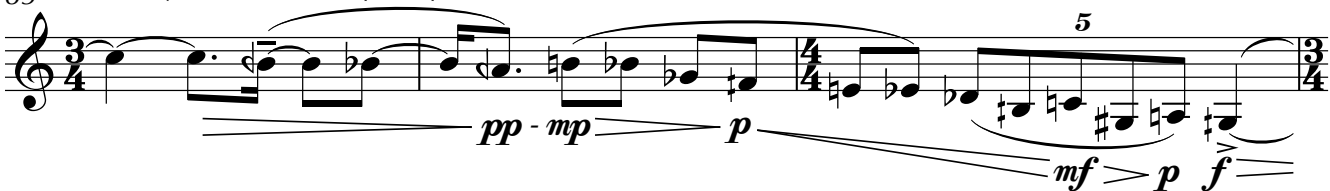
81


Bsn. *pp* *mp* *pp*

2nd time only ord. slow bow flaut. slow bow

Vln. *sfp* *pp* *mp* *p* *p, lithe*

**Calmly** (♩=ca. 80)85 *flexibly, with rubato. Explore pont. / tasto colors ad lib.*

Vln. 

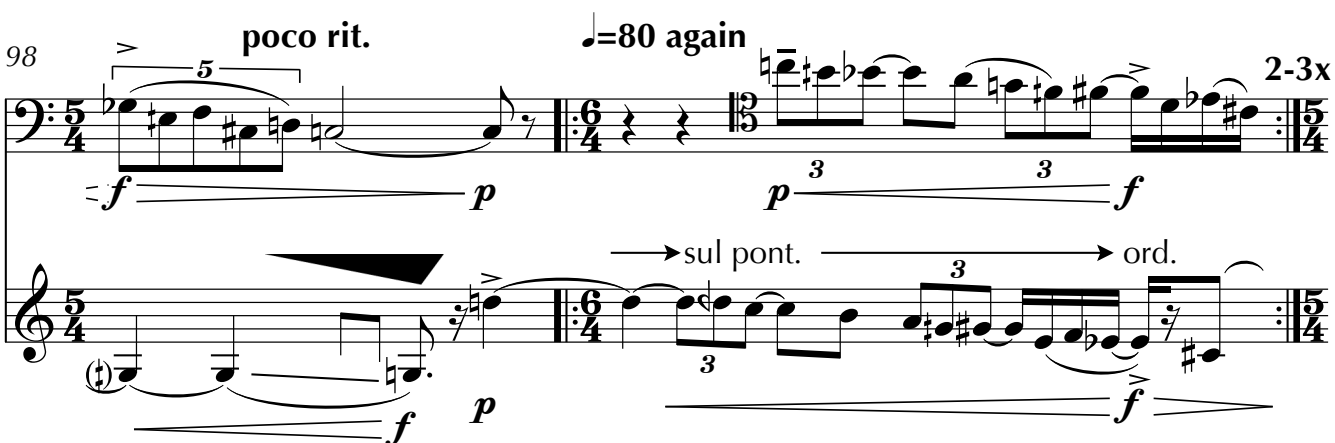
Vln. 

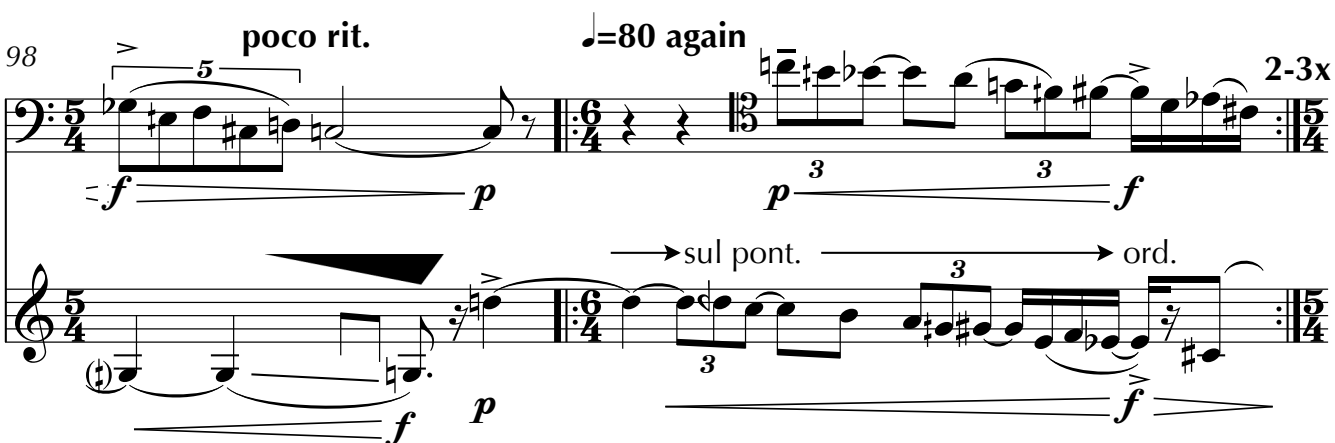
Bsn. 

Vln. 

Bsn. 

Vln. 

Bsn. 

Vln. 

100

Bsn.

\*\*\*

*p* *f* *p*

sul pont. ord.

Vln.

*p* *f* *f*

102

Bsn.

pushing ahead slightly soft-tongue

result:  $\frac{3}{4}$  +C# key

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

(ord.) sul pont.

Vln.

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

### Slightly Faster (♩=84-88)

105 (+C# key)

Bsn.

3-6x

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

(sul pont.)

Vln.

*p* *pp* *p* *pp* *sfz* *p* *f* *p*

108

Bsn.

(+C# key)

5 3 2-5x 5

*p* *mf* *p* *p* *f* *p* *pp*

ord.

Vln.

*p* *f* *p* *f*

\*\*\*Change in pattern highlighted by arrow indicates arrival at bar 100. See performance notes.

14 **Faster** (♩=92)

Bsn. +high Eb key  
+C flick key

3-5x

Bsn. *mf* 6 7 *f* *p*

Vln. *mf* *f* 5 *p*

1. quasi gliss.

Bsn. (+high Eb key)  
(+C flick key)

112 *mf* 6 7 *f* *p* *f*

Vln. *mf* *f* 5 *p* *p* < *f*

Bsn. 114 *f* 6 7 *p* *fp* *f* *acc.* 5x-7x

Vln. *f* *f* 3 *p* *p* < *f*

**Even faster** (♩=100)

Bsn. (+high Eb key)  
(+C flick key)

117 *fp* *f* *f* *p*

Vln. *fp* *ff* *p* 5

# Another notch quicker (♩=104)

119

Bsn.

1  
2  
3  
Bb  
5  
6  
Ab

sounds:

trill low F key, overblow, 1/2-hole LH 1st finger

*tr* 5

*ff* *jeté* *ff*

Vln.

*f* *ff sfz* *ff* *p*

*sul pont.* 5

121

Bsn.

*tr* 5

3-4x *tr* 5

*ff* *p* *ff* *p* *f*

*sul pont.* 5

Vln.

*ff* *p* *ff* *ord.* *ff* *p* *ff* *ord.* *ff*

123

Bsn.

*tr* 5

*ff* *p* *fp* 3-4x

Vln.

(ord.) *ff* *p* *sfz* *sfzp* *ff* *sul pont.*

124

Bsn.

*tr* 5

*ff* *p* *f*

*3*

*sfz* *sfzp* *ff*

sul pont.

Vln.

125

Bsn.

*f* *p* *f*

Vln.

*p* *f* *f* *p* *ff*

III. II. I. II. II. I. II.

126

Bsn.

*tr* 5

*ff* *p* *ff*

*5*

Vln.

*f* *p* *sfz* *f* *ff*

*pizz.*

*5* *5*



127

p      p      mp      ff

poco accel. . . . .

Vln.

p      p      mp      ff

129

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

p      f      ff

132

Bsn.

*f* *ff* *p*

Brilliant (♩=116-120)

Vln.

*ff* *mp*

134

Bsn.

*f*

ord.

Vln.

*f* *mp*

136

Bsn.

*p* *f* *p* *f* *mp*

→ flaut. → slow bow

Vln.

*p* *f*

Chord diagrams for Bsn. and Vln. parts:

**Bsn. Chords:**

- 132: D (1, 2, 3, 4), Eb (3, 4, 5), Ab (5, 6, 7)
- 134: C (1, 2, 3, 4, 5), Eb (3, 4, 5), Ab (5, 6, 7)
- 136: C (1, 2, 3, 4, 5), Eb (3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7)

**Vln. Chords:**

- 132: D (1, 2, 3, 4), Eb (3, 4, 5), Ab (5, 6, 7)
- 134: C (1, 2, 3, 4, 5), Eb (3, 4, 5), Ab (5, 6, 7)
- 136: C (1, 2, 3, 4, 5), Eb (3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7), F (1, 2, 3, 4, 5), Ab (5, 6, 7)

138

Bsn.

Vln.

*f* *mf*

*p* *f* *p*

Handwritten musical score for measures 138-139. The Bsn. part (Bassoon) is in 3/4 time, starting with a 5-measure rest, then playing a series of notes with fingerings (1, 2, 3, 4, 5, 6) and dynamics (*f*, *mf*). The Vln. part (Violin) is in 3/4 time, playing a long note with dynamics (*p*, *f*, *p*).

140

Bsn.

Vln.

*f* *p* *ff* *p* *ff*

Handwritten musical score for measures 140-141. The Bsn. part (Bassoon) is in 3/4 time, starting with a 5-measure rest, then playing a series of notes with fingerings (1, 2, 3, 4, 5, 6) and dynamics (*f*, *p*, *ff*, *p*, *ff*). The Vln. part (Violin) is in 3/4 time, playing a long note with dynamics (*f*, *p*, *ff*, *p*, *ff*).

142

Bsn.

Vln.

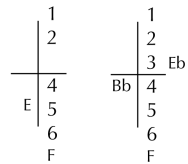
*ff* *p*

**Loud, full, and brash (♩=66-69+)**

*p* *f* *ff* *p* *ff*

(free bows)

Handwritten musical score for measures 142-143. The Bsn. part (Bassoon) is in 3/4 time, starting with a 5-measure rest, then playing a series of notes with fingerings (1, 2, 3, 4, 5, 6) and dynamics (*ff*, *p*). The Vln. part (Violin) is in 3/4 time, playing a long note with dynamics (*p*, *f*, *ff*, *p*, *ff*). The instruction "Loud, full, and brash (♩=66-69+)" is written above the Vln. part. The instruction "(free bows)" is written below the Vln. part.



144

Bsn.

*ff* *p* *f* *sfz*

Vln.

*f* *ff* *sfz* *ff*

1 2 3 Eb  
Bb 4 5 6 F

1 2 3  
Bb 4 5 6 F

1 2  
Bb 4 5 6 F

146

Bsn.

*p* *ff* *mf*

Vln.

*sfz* *ff* *p* *ff* *f*

1 2 3 Eb  
Bb 4 5 6 F

1 2 3  
Bb 4 5 6 F

1 2  
Bb 4 5 6 F

148

Bsn.

*ff* *mf* *ff* *p*

Vln.

*ff* *p* *ff*

1 2 3 Eb  
Bb 4 5 6 F

1 2 3  
Bb 4 5 6 F

1 2 3  
Bb 4 5 6 F

1 2 3  
Bb 4 5 6 F

1  
2  
3  
Bb 4  
E 5  
6 F

150

Bsn.

*ff*

*ff*

Vln.

*> mf*

*tr*

*ff*

*sffz*

*ff*

*ff*

1  
2  
3  
Bb 4  
E 5  
6 F

1  
2  
E 5  
6 F

1  
2  
3 Eb  
Bb 4  
5 6 F

152

Bsn.

*ff*

Vln.

*tr*

*sffz*

1  
2  
3 Eb  
Bb 4  
5 6 F

153

Bsn.

*f*

*ff*

Vln.

*> p*

*tr*

*sffz*

*tr*

$$\begin{array}{c|c} 1 & \\ 2 & \\ 3 & \text{Eb} \\ \hline \text{Bb} & 4 \\ & 5 \\ & 6 \\ & \text{F} \end{array}$$

$$\begin{array}{c|c} 1 & \\ 2 & \\ 3 & \text{Eb} \\ \hline \text{Bb} & 4 \\ & 5 \\ & 6 \\ & \text{F} \end{array}$$

### Calm (♩=54-58)

1. *slow bow, light pressure*

## Getting even slower

at least  $10''$

 $g^v$