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Ph.D.

2000

Volume VII

ARIA - COMMEMORATION

for

Bassoon

and

Piano

JEREMY PIKE

1998

**THESIS CONTAINS
CD/DVD**

Aria - Commemoration is adapted from the first movement of the *Concerto for Bassoon and Chamber Orchestra*, originally commissioned and performed by Graham Salvage and the RNCM New Music Ensemble.

First Performance: 20 April 1999, Royal Northern College of Music, Manchester.
Benjamin Hudson (bassoon) and Adam Johnson (piano).

The principal ideas of the *Aria* are a five note ostinato, which plays almost continuously with constantly shifting harmony, and a slowly evolving lament for the bassoon. A chorale appears after the opening section, this is derived from a brass sextet which was composed for the *VE Day Commemoration* service in Manchester Cathedral in 1995.

Alternative fingerings are required in the solo part for certain notes, denoted by the sign +. Fingerings should be chosen which alter the timbre of the note as much as possible without perceptibly affecting the pitch.

Duration 8'

Aria - Commemoration

for bassoon and piano

Jeremy Pike

1 *Andante con moto* ♩ = 60

Bassoon

5

p

1 *Andante con moto* ♩ = 60

Piano

pp

p

And.

4

5

3

5

p

3

4

7

5

cresc.

3

5

3

5

f

7

cresc.

10

5

3

3

3

3

5

dim.

10

13

13

p

p

16

16

cresc.

mf dim.

pp

19

19

mf

p

21

21

p

pp

23

5 5 3 5 3

6 tr 6 5 3

pp

25

5

dim. *p*

25

p *cresc.* *dim.*

28

5 3 5 3 5 3

mf *cresc.*

28

p

31

5 5 5 5

f *mf*

31

mp

34

mf

37

mp *cresc.*

39

p

41

mf *mp* *p*

44

44

cresc.

3

3

3

3

3

46

46

f

mf

f *cresc. sempre*

3

5

5

3

5

3

5:3

49

49

mp cresc.

3

3

5

3

5

3

51

51

mf

f

6

6

5

5

5

53 *ff*

53 54 55

56 *mf* *tr*

56 57 58 59

58 *f*

58 59 60

60 *dim.* *mp* *cresc.*

60 61 62 63

62 *cresc. poco a poco*

64 *p cresc. poco a poco*

66 *mf cresc.*

68 *ff*

The musical score consists of four systems, each with a bass clef staff and a grand staff (treble and bass clefs). Measure numbers 62, 64, 66, and 68 are indicated at the start of each system. The piece is in 3/4 time. The first system (measures 62-63) features a bass line with a sixteenth-note triplet and a sixteenth-note sixteenth-note pair, with a *cresc. poco a poco* marking. The second system (measures 64-65) includes a piano (*p*) dynamic and a *cresc. poco a poco* marking. The third system (measures 66-67) features a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The fourth system (measures 68-69) reaches a fortissimo (*ff*) dynamic. The score is filled with complex fingering, including sixths, fifths, and triplets, and various articulations like slurs and accents.

70

ff

dim.

72

dim.

mf

f

dim.

dim.

mp

75

p

Red.

dim.

78

pp

ppp

p

Red.

ppp