

Joseph Klein

Three Little Pieces

for bassoon and piano

(2000)

- I. Barcarolle
- II. Nightmusic
- III. Waltz

— for Chloe, on her ninth birthday —

duration: c. 3'

Program Note

Composed in April of 2000, *Three Little Pieces* were commissioned by Doug Golden for his daughter Chloe's ninth birthday. Doug, an amateur bassoonist, was interested in a set of pieces he could play with Chloe, who recently began studying the piano; the resulting pieces are intended to be played for enjoyment, but also serve as exercises in basic piano skills and studies in compositional techniques.

The theme of the *Barcarolle* is based on the name of my son Gabriel, who also recently began studying the piano. The G-A-B-E motive is treated as the germinal cell in this piece, and is continuously varied throughout the movement. The term "barcarolle" was originally used to describe a Venetian boating song, though the term has since been applied to a number of instrumental and vocal compositions of similar character.

The melodic and harmonic motives in *Nightmusic* are derived from the names of the five members of the Golden family: the left hand of the piano plays an ostinato based on "Douglas" (D-G-A-Eb), while the bassoon plays motives based on "Chloe" (C-B-E) and "Golden" (G-D-E); the right hand of the piano interjects the names "Lisa" (Eb-A), "Nathan" (A-B-A), and "Sophia" (Eb-B-A). (The German spellings for 'Eb' and 'B' — 'S' and 'H', respectively — are applied here.) The final chord includes all of the pitches used in this movement.

The *Waltz* is a study in mixed scale patterns: the bassoon plays a single octatonic collection throughout, while the piano begins with a G major pentachord in the right hand and a pentatonic scale in the left; in the second half of the piece, the right hand plays a pentatonic scale while the left hand plays a D minor pentachord. In the closing figure, the piano plays two different whole-tone scales in contrary motion. (Incidentally, while eleven pitches of the chromatic scale are heard throughout the piece, the pitch 'F' occurs only once, in the final chord.)

— J. Klein

Three Little Pieces

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(2000)

I. Barcarolle

Flowing $\text{♩} = c.50$

BASSOON

PIANO

p

mf

mp

poco rit.

mf

mp

1

2

5

5

1

5

1

1

5

3

1

5

II. Nightmusic

Steady ♩ = c.72

BASSOON

PIANO

The musical score is written for Bassoon and Piano in 4/4 time. The tempo is marked "Steady" with a quarter note equal to approximately 72 beats per minute. The key signature has one flat (B-flat).

First System (Measures 1-4):
The Bassoon part begins with a whole note chord (B-flat, D, F) in the first measure, followed by a half note (B-flat) in the second, and a half note (D) in the third. The fourth measure contains a half note (F) and a quarter note (B-flat). The dynamic marking starts at *p* and crescendos to *mf*.
The Piano part consists of a steady accompaniment of chords: (B-flat, D) in the first measure, (B-flat, D, F) in the second, (B-flat, D, F) in the third, and (B-flat, D, F) in the fourth. The dynamic marking is *mp (sempre)*.
Fingerings for the piano accompaniment are indicated: 2 and 5 for the first measure, and 1 and 4 for the second measure.

Second System (Measures 5-8):
The Bassoon part has a whole note (B-flat) in the first measure, a half note (D) in the second, and a half note (F) in the third. The fourth measure contains a half note (B-flat) and a quarter note (D). The dynamic marking starts at *p* and crescendos to *mf*.
The Piano part continues with chords: (B-flat, D) in the first measure, (B-flat, D, F) in the second, (B-flat, D, F) in the third, and (B-flat, D, F) in the fourth. The dynamic marking is *mf*.

Third System (Measures 9-12):
The Bassoon part has a whole note (B-flat) in the first measure, a half note (D) in the second, and a half note (F) in the third. The fourth measure contains a half note (B-flat) and a quarter note (D). The dynamic marking starts at *p* and crescendos to *mf*.
The Piano part continues with chords: (B-flat, D) in the first measure, (B-flat, D, F) in the second, (B-flat, D, F) in the third, and (B-flat, D, F) in the fourth. The dynamic marking is *mf*.

13

Musical score for measures 13 and 14. The score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The melodic line is in bass clef, and the piano accompaniment is in treble and bass clefs. The piano part features chords in the left hand and a melodic line in the right hand. The dynamic marking *mf* (mezzo-forte) is present in both parts. The score is divided into two measures, with a repeat sign at the end of the first measure. The piano part has a fermata over the final chord in the second measure.

III. Waltz

Lilting ♩ = c.112

BASSOON

PIANO

The musical score is arranged in three systems. The first system (measures 1-5) features a Bassoon part in the upper staff and a Piano part in the lower two staves. The Bassoon part begins with a rest in measure 1, followed by a melodic line starting in measure 4. The Piano part consists of chords in the right hand and a bass line in the left hand. Fingerings are indicated for the Bassoon (3 1, 4 2, 5 3) and Piano (3, 1, 2, 3). Dynamics include *mp* and *pp*. The second system (measures 5-8) continues the Bassoon and Piano parts, with the Bassoon playing a more active line and the Piano providing harmonic support. Dynamics include *mf*. The third system (measures 9-12) shows the Bassoon playing a melodic line with a *f* dynamic, while the Piano part features chords with *f subito* and *mp* dynamics. Fingerings are indicated for the Piano (2 1, 5 3, 4 2, 3 1). Measure numbers 1, 4, 2, 5, 5, 9, and 4 are placed below the respective staves.

13

mp

2 5

17

f

f subito

2 1

3

21

mp

mf

ff

tr

mf

ff

1

8vb