

# SURVIVAL EXERCISES

MUSINGS FOR BASSOON SOLO

2<sup>nd</sup> version\*

\* This version features an **electronic medium** available on an adjoined CD, or via web download.

*Bucharest, March, 2016*

# SURVIVAL EXERCISES

## MUSINGS FOR BASSOON SOLO

The first version of the **Survival Exercises** — never published, nor presented to the public — was born in sheer frustration, in times where the utter vaingloriousness of a seemingly prosper, but purposeless mundane existence brought my creative self on the brink of extinction. In an effort to escape the concerted assault of *gantt*s, *spreadsheets*, *reports*, *delivery estimates* and various other naughts, I put together these **Exercises**, in an effort to prove myself more than a smallish caster that turns endlessly within an infernal machine; a conscious attempt to recall myself as a **creator**. While doing it, I had this epiphany, eventually healing my purblind, selfish view on the matter: I had the revelation of an entire humanity wandering about a depleted existence, drained of spirit, love, hope and faith. This is what turned my **Exercises**, from a personal life-saving endeavor, into an unfathomable outcry against a world of technologically advancing, but spiritually decaying humans.

In its current form, the **Survival Exercises** essentially retain what used to be *Book Two* of the previous, much longer version, occasionally reusing material from the *Book One* in the newly added, superimposed electronic medium. In the realm of today's ludicrous dissonances, the piece daringly brings a shockingly rough, simple and fair music, some will shy away from accepting as enjoyable. Yet, these modest solo bassoon etudes (which is just what they are, in fact) aim nothing less than make the nowadays classical music listener rediscover the pleasure of hearing a seemly harmony, a musically meaningful discourse, and an upright musical theme (one to hum on the way back home).

The piece was dubbed "Musing for Bassoon Solo", which reveals the author's intention of picking up, and musically consuming a few defining, profoundly human meditation topics. Thus, there are five "musings", attempting to cover both the spiritual and visceral facets of the human being:

### **I. On Death, and its lucrative remembering**

An upward quest of a salient musical mark to build on. Also, an insidious recollection of Eastern hermits' teachings, which held the perpetual remembrance of death as the ground of man's standing improvement.

### **II. On Life, and its ruthless waltz**

Sort of a gloomy waltz, built on the musical findings of the previous section. Somewhat conveys the paradoxical nature of the restricted human life, meant to essentially endure a perpetual state of mortality.

### **III. On Marriage, and the way she leaves me silent**

More of an interlude, a rather sarcastic plunge into the mundane substance that fills everyone's day-to-day life.

### **IV. On Love, Youth, Shady Benches, and that old barrel organ man**

A lovingly out-of-its-time musical novelette, cheerfully upheld by the supporting "concrete music" behind. Sends the listener into a tremendous time or place of perpetual youth, where people candidly still fall in love with life and each other.

### **V. Epilogue, on the much too distant sunset vespers**

A pensive, sad remembrance of the days before the lifeless matter soaked up man's immortal spirit. A recollection of times when people still believed in God. Not by chance, the supporting electronic medium echoes an early Christian chant, reinforcing the author's opinion that the only way to cure today's nothingness disease is to return to our spiritual roots.

The electronic medium this new version features alternates synthesized soundscapes with *concrete music*, also adding some *virtual instruments* in the mix. They closely relate to the topic of the *musings*, they consort with, and either challenge or advocate the basoonist's demarche.

The electronic medium can be either manually launched by the player, from a mobile device or laptop connected to the concert hall's speaker system, or automatically, by a *score following program* such as the **Antescofo** software developed by **IRCAM**, and available as a module for either **Max** or **PureData** platforms.

# SURVIVAL EXERCISES

MUSINGS FOR BASSON SOLO

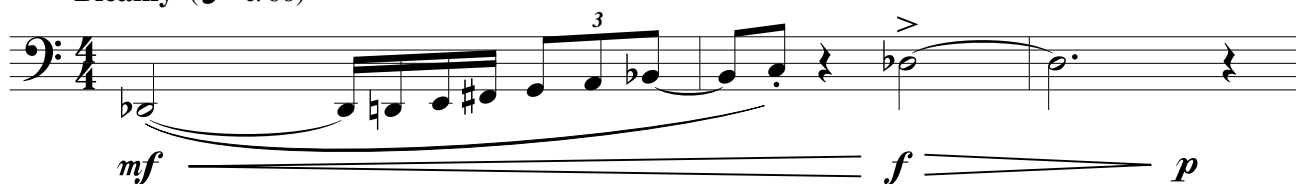
## I. ON DEATH

AND ITS LUCRATIVE REMEMBERING

### §1

**Bleakly** (♩ = c. 88)

Bassoon



Bsn.



Bsn.



take a break as needed

### §2

Bsn.



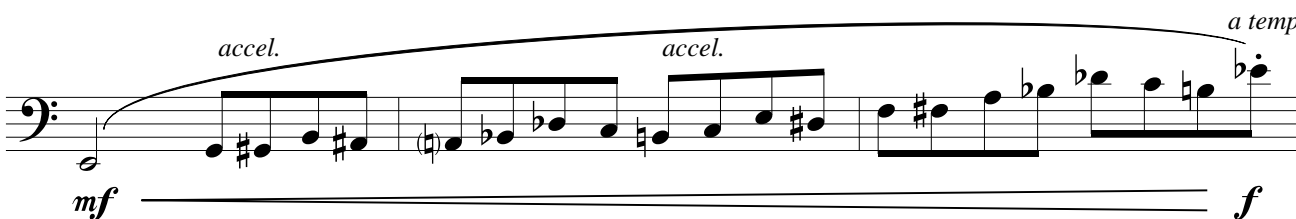
Bsn.



take a break as needed

### §3

Bsn.



a tempo

Bsn. 21 *f* *ff* *f* *rit.*

Bsn. 26 *mf* *p* take a break as needed

## §4

Bsn. *mf* *f* *p* *f* *a tempo* *rit.* 3

Bsn. 32 *ff* *f* *rit.*

Bsn. 35 *mf* *p* take a break as needed

## II. ON LIFE

AND ITS RUTHLESS WALTZ

### §5

**Dancingly** (♩ = c. 116)

Bassoon

*mf* *f*

Bsn. <sup>43</sup>

*ff* *mf*

Bsn. <sup>49</sup>

*ff* *f* *mf* *p* take a break as needed

### §6

Bsn.

*mf* *f* *ff*

Bsn. <sup>59</sup>

*mf* take a break as needed

### §7

Bsn.

*p* *mf* *f*

Bsn. 68 *ff* *mf* (*mf*) *f*

Bsn. 72 *ff* rit.

Bsn. 76 *f* *mf* take a break as needed

## §8

Bsn. rit. *mf* *ff* *mf* ♩ = c. 96

Bsn. 83

Bsn. 88 (*mf*) *f*

Bsn. 93 rit. ♩ = c. 80 (*f*) *mf*

Bsn. 99 (*mf*) *p* take a break as needed

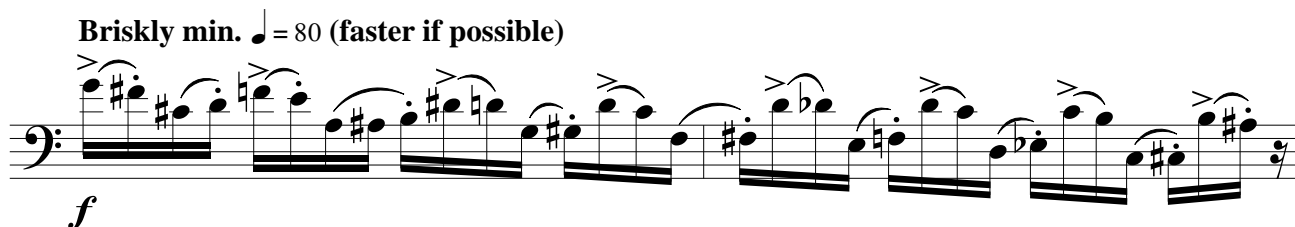
# III. ON MARRIAGE

AND THE WAY SHE LEAVES ME SILENT

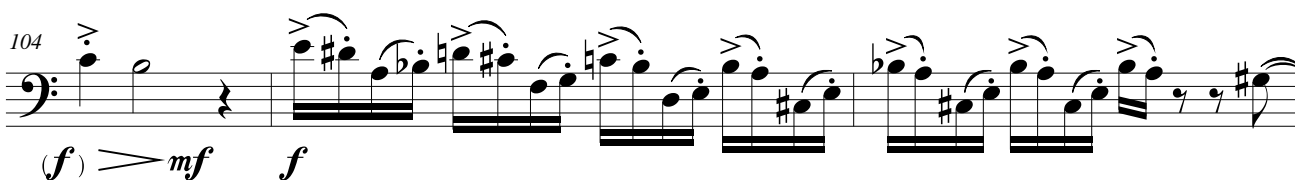
## §9

Briskly min. ♩ = 80 (faster if possible)

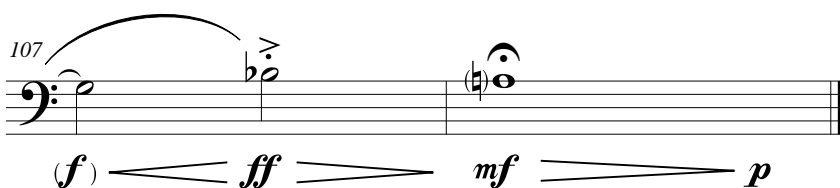
Bassoon



Bsn.



Bsn.



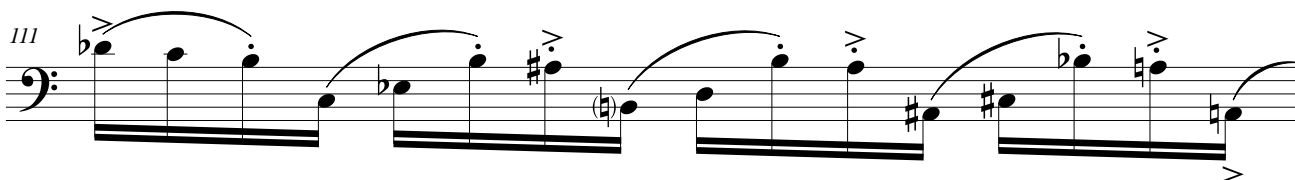
take a break as needed

## §10

Bsn.



Bsn.

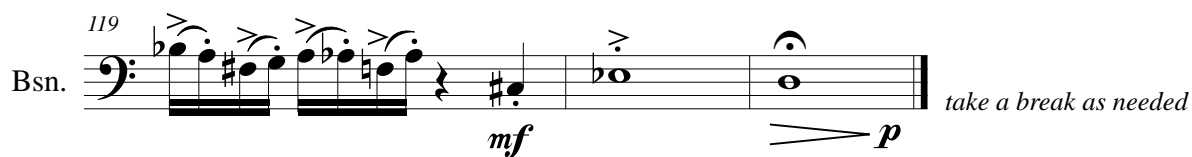
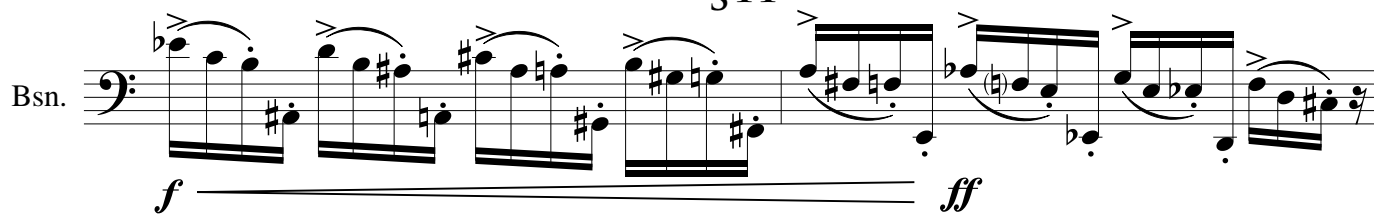


Bsn.

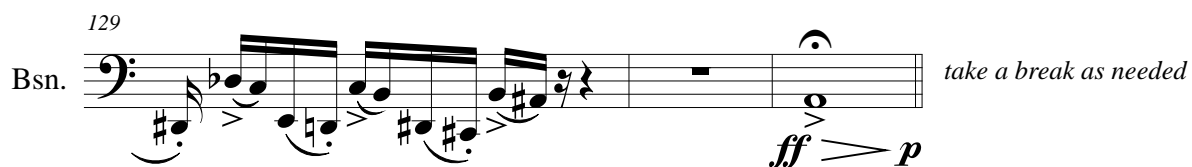
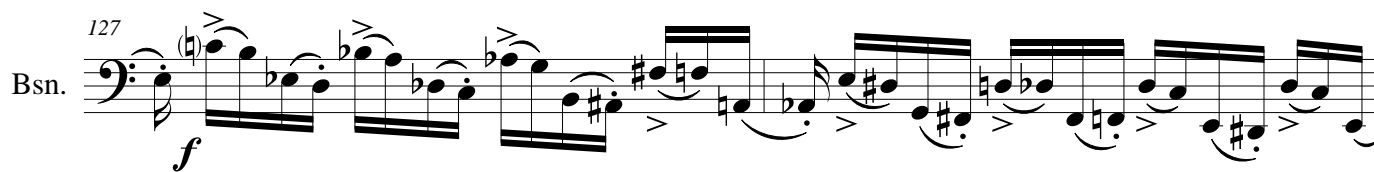
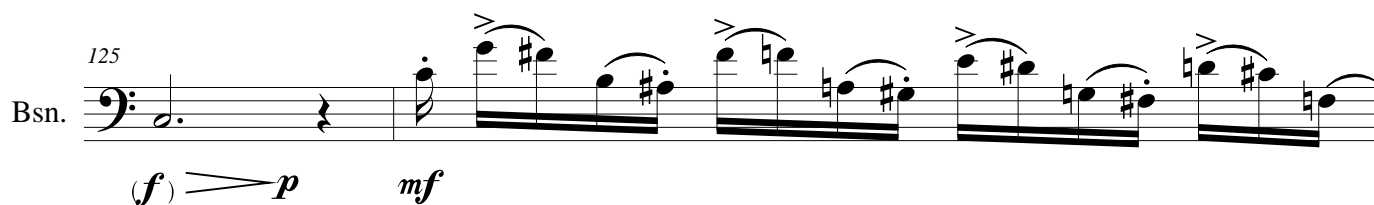


take a break as needed

## §11



## §12



# IV. ON LOVE, YOUTH, SHADY BENCHES AND THAT OLD BARREL ORGAN MAN

## §13

tranquil ♩ = 96

Bassoon

*mf*

Bsn. 135

*f*

Bsn. 138

*mf* take a break as needed

## §14

Bsn.

*f*

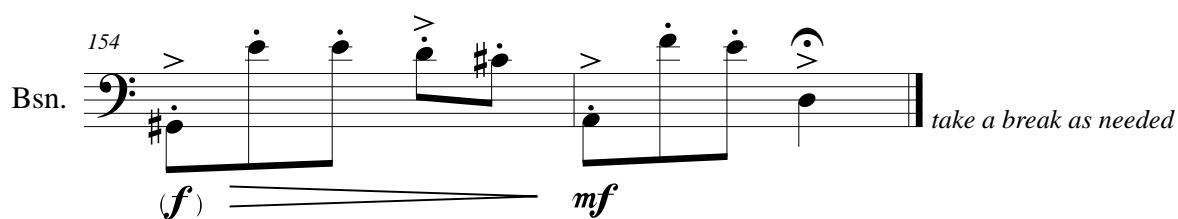
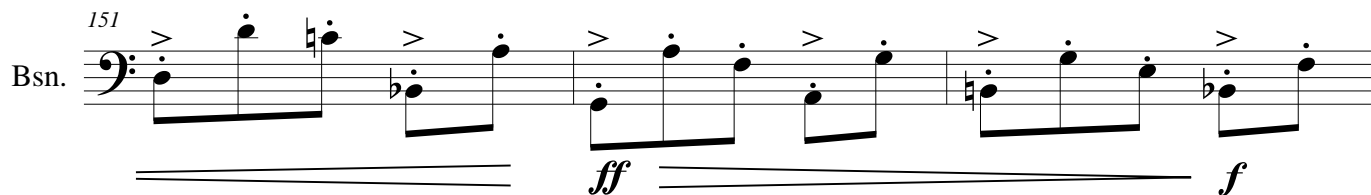
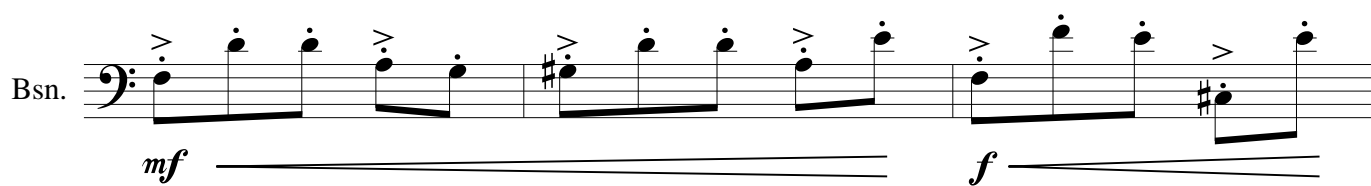
Bsn. 143

*ff*

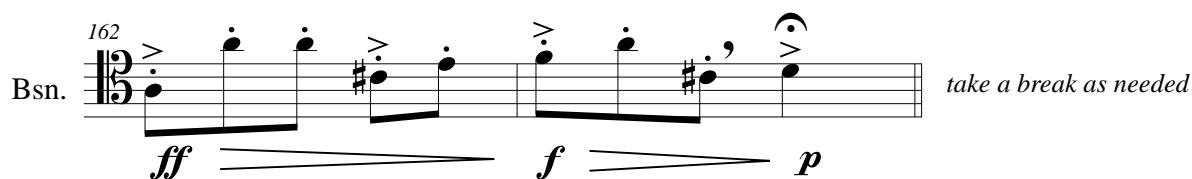
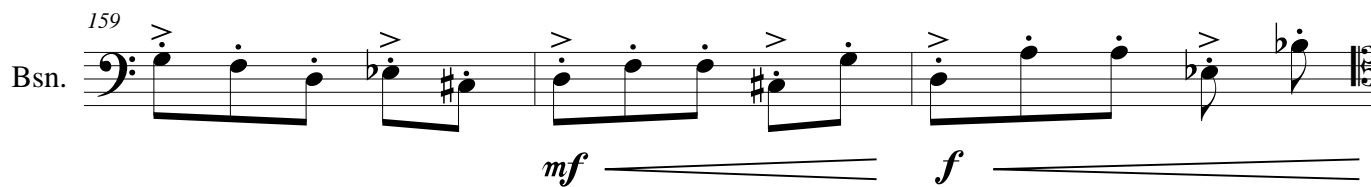
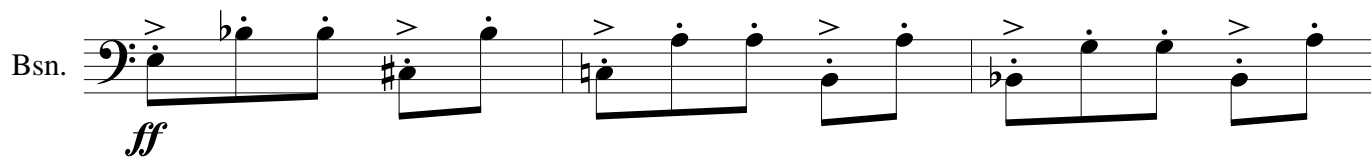
Bsn. 146

*sfz* take a break as needed

## §15



## §16



# V. EPILOGUE

ON THE MUCH TOO DISTANT SUNSET VESPERS

Free time, c. ♩ = 72  
slow timbral trills at will

§17

Bassoon

*mf*  $\text{f}$  *p* *mf*  $\text{f}$  *p* *mf*

Bsn.

(*mf*)  $\text{f}$  *p* *mf*  $\text{f}$

Bsn.

(*f*)  $\text{ff}$

Bsn.

(*ff*)  $\text{f}$  *mf*  $\text{p}$  *mf*  $\text{f}$

Bsn.

$\text{p}$  *mf*  $\text{f}$  *p*

Bsn.

*mf*  $\text{f}$  *p*