

Bassoon 1

CUE

Come to Play

Thomas Cabaniss

1 **Steadily** ♩ = 92

p **Audience Cue**
Moving forward ♩ = 96 As before ♩ = 92

5 4 18

7-11 12-15 *mp* *p*

19 23

24 *mf*

30 *mf*

35 **Freely; out of time** 2 *rit.* **Maestoso** ♩ = 72 *f*

36-37

42 **Moving forward** ♩ = 80 *mp* 3 3 4 46-49

50 **Audience Cue** *mf* *mp*

55

61 **Con moto** ♩ = 126 *p* *mp* *rit.* *f*

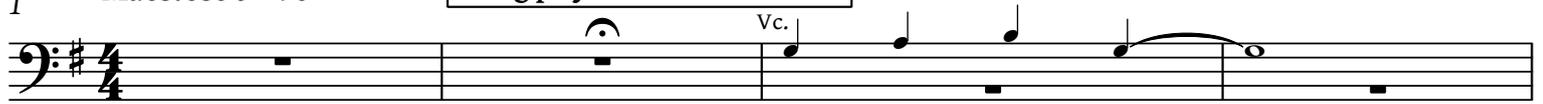
Bassoon 1

CUE 3

Orchestra Families

Thomas Cabaniss

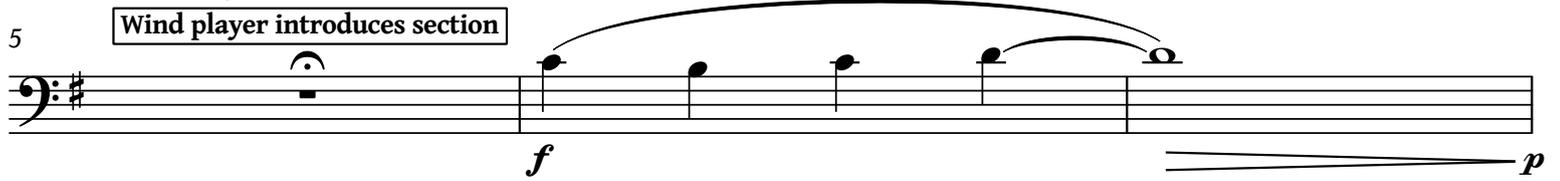
1 **Maestoso** ♩ = 76 String player introduces section



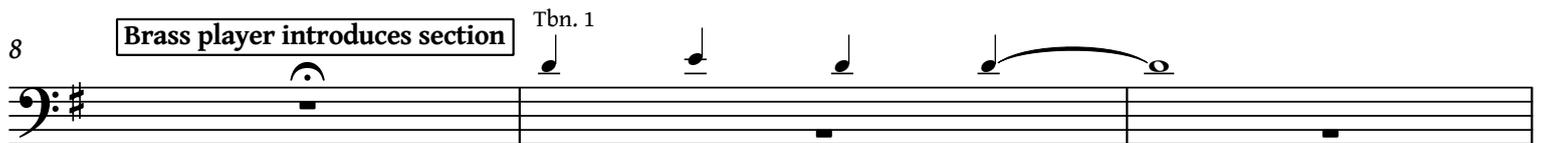
WOODWIND PLAYER:

“Hey there. My name is [NAME]. I play the [INSTRUMENT], which is a member of the woodwind family. It’s a big family and includes the piccolo, flute, oboe, clarinet, English horn, bass clarinet, and bassoon.”

5 Wind player introduces section



8 Brass player introduces section Tbn. 1



11 Perc. player introduces section



Bassoon 1

CUE

New World Play-Along

Antonín Dvořák
Thomas Cabaniss

Largo ♩ = 52
Eng. Hn.

1

5

Dialogue

6 With power ♩ = 96
Tbns.

f

9

13 Serenely

8

13-20

21

6

23-28

29

p

33

Bassoon 1

Ram Tori Maya

Student Prelude

Reena Esmail
(based on a bhajan by Ninu Mazumdar)

Lilting (♩=220)

6

Bassoon 1

52 *mp* *mp*

57

62 **B** 3 *f*

69 2 *mp*

74 **C** 3 *mf*

80 **D** 8

90 **E** 8 **F** Flute 1 4

106 **G** 3 *f* *mp*

116 **H** 3 *mf*

122

Musical staff 122: Bassoon part in bass clef with key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Dynamics include *mf* (mezzo-forte) and *f* (forte). A hairpin indicates a crescendo from *mf* to *f*, followed by a decrescendo back to *mf*.

127

Musical staff 127: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *f* (forte). A hairpin indicates a decrescendo. A boxed letter 'I' is positioned above the staff. A double bar line with repeat dots is present.

133

Musical staff 133: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *mp* (mezzo-piano). A hairpin indicates a decrescendo. A boxed number '2' is positioned above the staff.

138

Musical staff 138: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *mf* (mezzo-forte). A boxed letter 'J' is positioned above the staff.

143

Musical staff 143: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *f* (forte). A hairpin indicates a decrescendo. A boxed letter 'K' is positioned above the staff. A boxed number '3' is positioned above the staff.

150

Musical staff 150: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *mp* (mezzo-piano). A hairpin indicates a decrescendo.

154

Musical staff 154: Bassoon part in bass clef with key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *mp* (mezzo-piano). A boxed number '2' is positioned above the staff. The text 'Out of time (♩=ca.176)' is written above the staff.

Bassoon 1

CUE **6**

OPEN

The Firebird: Finale

Igor Stravinsky

1 **Lento maestoso** $\text{♩} = 54$
Hn. 1

36

Più mosso

4

40 Allegro non troppo ♩ = 208

Tbn. 1

36-39

42

ff

44

47

50

Doppio valore, maestoso ♩ = 104

ffff

53

poco a poco allargando

sempre più cresc.

56

Molto pesante ♩ = 60

pp sub. ————— fff

Bassoon 1

Cue 7

African American Spiritual
Arr. Nathalie Joachim

CUE 7: "We Shall Not Be Moved"

Flowing ♩ = 76

rit.

flegato

7 *a tempo*

mf

11

15 4 31 8 8

15-18 *f* 23-30 31-38

39

p

42

45

49 **4** **8**

49-52 *f* 57-64

65

mf

68 rit.

73 a tempo

f *ff*

80 rit.

Bassoon 1

Ode to Joy Play-Along

Ludwig van Beethoven
Arr. Philip Rothman

Allegro assai $\text{♩} = 80$

f dolce 5 4 5-8

9 Ob. 1 13 7 13-19

21 *f*

25

29 *f sempre*

33 *f sf*

39 41

45 49 *sf*

51

57

Bassoon 1

CUE 9

Oye

Jim Papoulis

Conga beat 4

1-4

Cls.

2

6-7

f

9 8

Cls.

9-16

21

mf

26

3

29-31

33 Play 4x

37

39

f

41

45

47

49

53