

# Aino

five duets for bassoon and vibraphone

Benjamin Gait (Spring 2011)

I c. 2' 30"  
II c. 1'  
III c. 1' 30"  
IV c. 1' 30"  
V c. 3'  
total duration c. 10' (including gaps)

## Performance Instructions

- The two musicians should be positioned close together. The vibraphone player needs to be able to see the bassoon player, but not vice-versa.
- As there are no bar lines, in order to avoid confusion, accidentals are ALWAYS notated.
- Vibraphone: use four soft medium sticks except where otherwise suggested. Follow the pedal markings that are written but feel free to add your own. Motor is off.
- Any points of synchronisation between the two instruments are usually notated with a dotted line; otherwise interpret the lengths of the notes and the spaces between the notes freely. Nothing should be interpreted as a mechanical rhythm - for example, where there are runs of quavers or crotchets the performer may choose to insert their own rests and accents as they see fit.
- Where a note is to be played repeatedly, but it does not matter precisely how many times it is played, this is indicated by removing the heads of the repeated notes.
- Allow reasonable (5-10 second) pauses in between each movement.
- Square noteheads (bassoon) indicate an unpitched breath sound.
- "con sord" can be interpreted as either inserting a cloth into the bell of the bassoon, or just a less bright timbre.

## Program note:

This five movement, nine minute work was originally written for euphonium, and altered only slightly to fit the bassoon. The vibraphone, incapable of playing in the bassoon's middle or lower range, often acts as an extension to the solo line, sometimes elaborating upon the main material and at other times merely resonating it. This piece was written in the weeks around the 100th anniversary of Mahler's death; one of the main themes of the work was intended to be a reference to the falling second motif from his ninth symphony. However, in retrospect it reminded me more of the main theme of Sibelius' last symphony, 7, and the title refers to that (named after the composers' wife). It'll probably remind you of neither.

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I

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Free (approx. ♩ = 72)

Bassoon

Vibraphone

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

(repeat note for duration of phrase) rit.

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

Red.

A

Bsn.

Vib.

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

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

Red.

B

Bsn.

Vib.

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

*f* *ff* *mp*

Red.

Bsn.

Vib.

*mf* *pp*

*pp*

c. 2'

Still free, a touch slower (approx. ♩ = 60)  
sempre con sord.

Bsn.

Vib.

Ped.

pp mf mp mf p mf mp f pp c. 1'

mf f f ppp mf ppp mf ppp mp

II C

With more energy (approx. ♩ = 72)

Bsn. *senza sord.* *ff* *mf* *mp* *mf* *fff*

Vib. *ppp* *Ped.* *ff*

III **D** *mp* *ff* *mp espress.*

*mf* *pp* *subito pp*

(do not retake pedal)

Bsn. *mp* *f* *mp* *ff* *fff*  
 Vib. *sempre pp* *fff*  
 (repeat note for duration of phrase)  
 ignore vibraphone tempo  
 c. 1' 30"

Slow, more desolate (approx. ♩ = 60)

Bsn.

Vib.

con sord.

sing

gradual transition from sung G to played F#

mp

pp

mf

pp

p

pp

sing through the instrument, whilst still "acting out" playing the notes

c. 1' 30"

Ped.

4

Spacious, but tense

breath only

V

Bsn.

Vib.

*p* *mp* *p* *mp* *mp* *fff* LONG

*ppp*

G

With renewed vigour (approx. ♩ = 72)

Bsn.

Vib.

*mp* *f* *f* *ff* *f* *f* (no dim.)

optional harder beaters

*f* *ff* *f* *ff*

*gliss*

(keep pedal held)

H

con sord.

Bsn.

Vib.

*p* *subito p* *mp*

*pp* cold, removed

optional softer beaters

I

Slower (approx. ♩ = 52)

Bsn.

Vib.

(normal beaters) unevenly (avoid a pulse)

*ppp* *mf* *p* *mp* *p* *mp*

senza sord.

*p* c. 3'

(pedal still held)