

# Reaping All The Benefits

By Tom Weeks

2018

For Varyaulos III

## Notes:

- 'X' noteheads* indicate unpitched material, The fingerings for the notes indicated should be used in conjunction with the indicated technique, but the reed should not be vibrated.
- t.r.* = 'tongue ram,' performed by ramming or “spitting” the tongue between the reeds, creating a dull “thunk.”
- air* = air sounds without vibrating the reed.
- f.t.* = flutter tongue, with or without vibrating reed.
- s.t.* = 'smack tone' or 'suck tone.' Performed by creating suction to create a “kissing” sound. This direction is accompanied by triangle noteheads pointing southwest (see measure 5).
- growl* = a 'growling,' distorted sound produced by humming or singing while playing. This is accompanied by an undulating line, indicating that the passage is to be “growled” throughout (see rehearsal mark “N”). This growl extension does not indicate a trill,
- The *upward pointing triangle* at measure 57 indicates the highest pitch possible. The *lines extending it* indicate a wide, chaotic vibrato. *10”* = 10 seconds.
- Multiphonics* are indicated with a fingering diagram and rectangular notehead.
- Passages without noteheads* (eg. Measures 72 & 82) indicate to play random pitches as fast as possible.

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$\text{♩} = 45$

Perform all these techniques as loudly as possible

Bassoon 1

Bassoon 2

t.r. 3 air f.t. t.r.

f.t. t.r. 5:4 f.t. t.r.

**A**

Sudden, violent attacks

Bsn. 1

Bsn. 2

5 s.t. air f.t. s.t. 3 3 air f.t.

*sffz* *sffz* *sffz* *sffz*

*ppp* *f* *sffz* *mf*

*ppp* *f* *sffz* *mf*

**B**

$\text{♩} = 50$   
Heavy

Bsn. 1

Bsn. 2

*ff* *ff* f.t.

16

Bsn. 1

Bsn. 2

19

Bsn. 1

Bsn. 2

f.t.

f.t.

oxx | xxx F  
C D

xxx | xxx F  
BCD

C

♩=90

26

Bsn. 1

Bsn. 2

*mf*

*mf*

30

Bsn. 1

Bsn. 2

35

Bsn. 1

Bsn. 2

**D**

Light and Jaunty

*sffz*

*mf*

*f*

*sffz*

*mf*

*f*

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E

$\text{♩} = 120$

March

Bsn. 1

Bsn. 2

*f*

*mf*

Bsn. 1

Bsn. 2

*f*

F

$\text{♩} = 50$

Mysterious

Bsn. 1

Bsn. 2

*p*

*p*

3

5:4

G

$\text{♩} = 120$

March

Bsn. 1

Bsn. 2

*ff*

*f*

*ff*

*mf*

3

5:4

Bsn. 1

Bsn. 2

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51

Bsn. 1

Bsn. 2

H

♩=50

Bsn. 1

Bsn. 2

55

Bsn. 1

Bsn. 2

*a tempo*

56

Bsn. 1

Bsn. 2

I

♩=120  
March

Bsn. 1

Bsn. 2

63

Bsn. 1

Bsn. 2

*ffz* 3

*f* *mf*

66

Bsn. 1

Bsn. 2

*f* *tr* 3

*f* 3

J

Bsn. 1

Bsn. 2

*ff*

73

Bsn. 1

Bsn. 2

*f*

xxx | xxx F  
BCD

*f* *ff* *f*

K

*ff* 3 3 5:4 3

oxx | xxx F  
CD

*f* f.t.

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**L**  $\text{♩} = 120$   
March

79

Bsn. 1

Bsn. 2

5:4

$\begin{matrix} \text{o} & \text{x} & \text{x} & | & \text{x} & \text{x} & \text{x} & \text{F} \\ \text{C} & \text{D} & & & & & & \end{matrix}$

*f* *ff*

83

Bsn. 1

Bsn. 2

*f* *ff* *f*

**M**  $\text{♩} = 50$   
Mysterious

Bsn. 1

Bsn. 2

*mf* *mf*

5:4 3 5:4 3

**N**  $\text{♩} = 45$   
Heavy

89

Bsn. 1

Bsn. 2

*ff* *ff*

growl

5:4

93

Bsn. 1

Bsn. 2

growl