



# Versión beta | Beta Version

Por Terry B. Ewell | By Terry B. Ewell

Traducido por \*\*  
Translated by \*\*

## Nivel 5, Lección 4 | Level 5, Lesson 4

\*\*\* | Fast E4 and D5 Fingerings, Bisbigliando (Timbral Trills)

[Digitaciones](#) | [Fingerings](#) || [Drones](#) || [Métodos de estudio](#) | [Practice Methods](#)

### Técnica | Technique

Todos los estudios técnicos se deben tocar con drones y metrónomo.  
All technical studies should be played with drones and the metronome.

#### 1. Notas largas | Long Tones

\*\*\* | No circular breathing.

$\text{♩} = 60$  Ewell

*p* *f* *p* *p*

1234 5678 9101112 13121110 9876 5432 1 1234 5678 9101112

11

*f* *p* *p* *f* *p*

13121110 9876 5432 1 1234 5678 9101112 13121110 9876 5432 1

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## 2. Escala y arpeggio | Scale and Arpeggio

\*\*\* | Use circular breathing ( ' ) and practice quick breaths.

The musical score is titled "Ewell" and is written in bass clef. It consists of three systems of music, each starting with a measure number (1, 3, 5, 7, 8) in the left margin. The first system begins with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). It features a continuous scale and arpeggio exercise with a long slur over the entire line. A red circled '9' is placed above the final measure of this system. The second system starts at measure 3 and continues the exercise with triplets (indicated by a '3' over the notes) and a red circled '9' above a measure. The third system starts at measure 5 and includes more triplets. The fourth system, starting at measure 7, changes the time signature to 3/4 and continues the exercise with a red circled '9' above a measure. The fifth system, starting at measure 8, changes the time signature to 3/8 and concludes the exercise. The name "Ewell" is written at the top right of the first system and above the fourth system.

### 3. Articulación | Articulation

#### Métodos de estudio | Practice Methods

##### Sprints | Sprints

Practique segmentos (5 notas) con sprints. Luego practique dos segmentos (9 notas) con sprints. Luego practique tres segmentos (13 notas).

| Practice segments (5 notes) with sprints. Then practice two segments (9 notes) with sprints. Then three segments (13 notes) etc.

##### Prodaná nevěsta | \*\*\* | Bartered Bride Overture by Bedřich Smetana

<https://imslp.org/wiki/Special:ImagefromIndex/49006/hfin>

$\text{♩} = 160$

##### \*\*\* | Review

$\text{♩} = 160$

*mf cresc.* **A** *ff*

$\text{♩} = 160$

Solo

*sf* *sf* *sf* *sf*

$\text{♩} = 160$

*sf non legato* *sf* *sf*

#### 4. Entonación y sincronización | Intonation and Synchronization

$\text{♩} = 96$  Ewell

ff f

8

mp3, piano, mm. 96: [A442](#) | [A440](#)

#### 5. 5x5x5 Synchronized

$\text{♩} = 80$  Ewell

f mf mp p pp pp p mp mf f f pp

4

mp p pp pp pp p p mp mp mf f f mf mf mp

## 6. Partimenti

\*\*\* | Play in Eb and Ab major by memory or transposition. Add ornaments or also improvise another melody.

Ferno, p. 28, arr. Ewell

	<b>Mi bemol mayor   Eb Major mp3, mm. 60: <a href="#">A442</a>   <a href="#">A440</a>; mm. 70: <a href="#">A442</a>   <a href="#">A440</a>; mm. 80: <a href="#">A442</a>   <a href="#">A440</a>; mm. 100: <a href="#">A442</a>   <a href="#">A440</a></b>
	<b>La bemol mayor   Ab Major mp3, mm. 60: <a href="#">A442</a>   <a href="#">A440</a>; mm. 70: <a href="#">A442</a>   <a href="#">A440</a>; mm. 80: <a href="#">A442</a>   <a href="#">A440</a>; mm. 100: <a href="#">A442</a>   <a href="#">A440</a></b>

## 7. Tocar en eco | Echo Playing

Escucha la música y luego tócala. El ejercicio completo está al final de la lección | Listen to the music and then play it. The full exercise is at the end of the lesson.

♩ = 60

	<b>Violín (violin), Eco   Echo: mm. 60: <a href="#">A442</a>   <a href="#">A440</a></b>

Estudio | Etude

Etude No. 12

<https://ks15.imslp.org/files/imglnks/usimg/4/4a/IMSLP334686-SIBLEY1802.15621.3be5-39087009908791cello.pdf>

Hünerrfürst, arr. Ewell

The musical score is written for cello in G major (one sharp) and common time. It begins with a tempo marking of quarter note = 58. The piece starts with a forte (*ff*) dynamic and concludes with a piano (*p*) dynamic. The score includes several measures of sixteenth-note runs, slurs, and trills. Measure 11 features a mezzo-forte (*mf*) dynamic and a crescendo leading to a piano (*p*) dynamic. Measure 15 contains triplet markings. Measure 17 is marked *calando* and ends with a piano (*p*) dynamic. Measure 19 starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The score is divided into systems of five lines each, with measure numbers 5, 9, 11, 13, 15, 17, and 19 indicating the start of a new system.

**Melodía | Melody**

**Desprecio (Many Surprises)**

Canción folk, Costa Rica | Folk Song, Costa Rica

*Canciones Panamericanas, p. 13, arr. by Ewell*

Musical notation for 'Desprecio (Many Surprises)'. It consists of two staves of music in 3/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a single voice line. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The music features eighth and sixteenth notes, often beamed together, and includes slurs and accents.

**Qué linda manita**

Canción folk, Ecuador | Folk Song, Ecuador

Arr. by Ewell

Musical notation for 'Qué linda manita'. It consists of two staves of music in 6/8 time, with a key signature of two flats (B-flat, E-flat). The melody is written in a single voice line. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 11. The music features dotted half notes and quarter notes, with a simple, folk-like character.

**Marcario remero**

Canción folclórica, México | Folk Song, Mexico

arr. Ewell

Musical notation for 'Marcario remero'. It consists of two staves of music in 6/8 time, with a key signature of two flats (B-flat, E-flat). The melody is written in a single voice line. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 10. The music features eighth and sixteenth notes, often beamed together, and includes slurs and accents.

# Bisbigliando

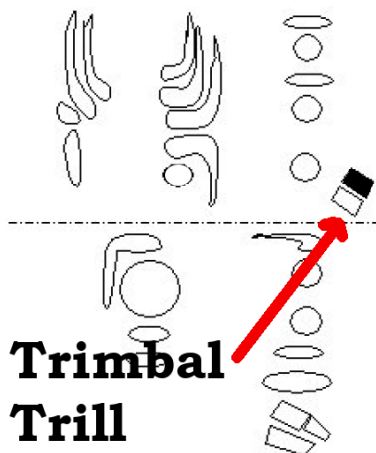
♩ = 120

(All trills are timbral trills)

Terry B. Ewell

8

\*\*\* | Trill the Eb key for all timbral trills. Finger the notes normally otherwise.





# Grand Club Jig (1750)

EE.UU.. \*\*\* | USA, Colonial

Talley, pp. 267-270, Signor Proto musicus (William Thornton), arr. Ewell

♩ = 100

Measures 1-2 of the Grand Club Jig. The piece is in G major (one sharp) and 12/8 time. It begins with a forte (*f*) dynamic. The first system consists of two staves: the upper staff is the treble clef and the lower staff is the bass clef. The music features a mix of eighth and sixteenth notes with rests.

Measures 3-5. Measure 3 is marked with a '3' above the staff, indicating a triplet. The music continues with eighth and sixteenth notes. A key signature change to D major (two sharps) occurs at the end of measure 5.

Measures 6-7. The music continues in D major with eighth and sixteenth notes. The upper staff has a treble clef and the lower staff has a bass clef.

Measures 8-9. The music continues in D major. Red text annotations '\* Fast' are placed above the treble staff in measures 8 and 9, indicating an increase in tempo.

Measures 10-12. Measure 10 is marked with a '10' above the staff. The music continues with eighth and sixteenth notes. A repeat sign is present at the end of measure 10. A key signature change to G major (one sharp) occurs at the end of measure 12.

Measures 13-15. Measure 13 is marked with a '13' above the staff. Red text annotations '\*\* Fast' are placed above the treble staff in measure 13, indicating a further increase in tempo. The music continues with eighth and sixteenth notes.

16

19

22

**Suggested Fingerings**

<p><b>E4</b> <b>* Fast</b></p>	<p><b>E4</b> <b>** Fast</b></p>
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mp3: fagot (bassoon) 1 | fagot (bassoon) 2

# Extracto | Excerpt

Ottorino Respighi, *Pini di Roma, Pines of Rome*

<https://s9.imslp.org/files/imglnks/usimg/4/43/IMSLP433548-PMLP13516-Respighi-Pini-A04-Bassoons.pdf>

FAGOTTO I.

Allegro vivace

*ff*

1 2 3 4 5

6

*sf*

## Suggested Fingering

**D5**

**\* Fast**

**Richard Strauss, Don Quixote, Op. 35.**

<https://ks15.imslp.org/files/imglnks/usimg/5/56/IMSLP52192-PMLP04977-StraussR-Op35.Bassoon.pdf>

\*\*\* | Play the music between the red brackets with no breaks, use circular breathing.

**Variation VIII**  
♩ = ♩ vorher

*ff* *lang* *dim.* **59** *pp* **60** *pp*

# Soumili Mukherjee, *alice, again for solo bassoon* (2024)

14 bisbigl. (timbral trill) (bisbigl.) *tr* *pp*

19 (bisbigl.) *tr*

51 *ff p* *3* *ff p* *ff p* *3* *ff* *ff* (bisbigl.) *tr* *mp*

54 *pp* *mp* *p* (increase in intensity, but not volume) *pp* (bisbigl.)

quasi cadenza, accel

60 *subito pp* *ff*

## Reproducción de eco | Echo Playing

### Mi chacra

Canción folk | Folk Song


arr. Ewell

$\text{♩} = 60$

## Estudio adicional | Further Study

- [Orefici Studi per Fagotto](#). Free music available.
- Orefici 20 Melodic Studies [Videos](#).
- [Weissenborn, Fifty Advanced Studies, Opus 8, No. 2](#) Fifty-five instructional videos.

- Weissenborn, [Fifty Advanced Studies](#) Free music available (imslp and alternative link)
- Grade 5 Solo Accompaniments [A-M](#) | [N-Z](#)
- Grade 6 Solo Accompaniments [A-M](#) | [N-Z](#)

	<p><b>Select Videos on Bassoon Solos:</b></p> <ul style="list-style-type: none"> <li>• Bøddecker, Sonata sopra "La Monica" for Bassoon and Basso Continuo <ul style="list-style-type: none"> <li>◦ Introduction to Bøddecker's Sonata <a href="#">YouTube</a>   <a href="#">Player</a>   <a href="#">mp4</a>   <a href="#">transcript</a></li> </ul> </li> <li>• Mozart, <a href="#">Concerto in Bb</a>, 1st movement (19 videos in the series)</li> <li>• Osborne, <a href="#">Rhapsody for Solo Bassoon</a> (3 videos)</li> <li>• Phillips, <i>Concert Piece</i>, <a href="#">YouTube</a>   <a href="#">Player</a>   <a href="#">mp4</a>   <a href="#">transcript</a></li> <li>• Vivaldi, <a href="#">Bassoon Concerto in Bb</a>, "La Notte" [The Night], F VIII, no. 1; RV 501. (2 videos)</li> </ul>
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