

S E B A S T I A N   W I N T E R

# TO BUILD ANEW

BASSOON 2

# To Build Anew

Symphony No. 1

SEBASTIAN WINTER

♩ = 56

12

16

3

23

2

2

31

3

3

3

39

4

47

3

3

3

49

56

♩ = 144

*f*

*mf* *ff*

60

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

64

66

*mp* *mf* *f*

67

72

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

73

*f* *sfz*

77

83

*f*

87

*mf* *ff* *f*

91  $\text{♩} = 110$

Cl. 1

98  $\text{♩} = 144$

Cl. 1

100 *f*

104

105 *f*

111 Cl. 1

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

117

119 *f* *ff*

123

*sffp* *sffp* *sffz* *sffz* *sffz* *sffz* *sffz*

129  $\text{♩} = 66$

5 2 3

139 C. A. Bsn. 1

143 Ob. 1 Fl. 1

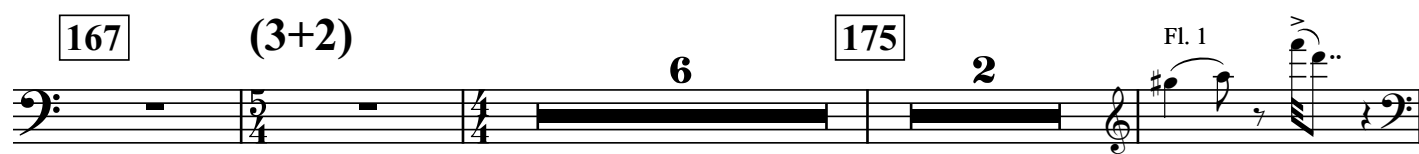
148 4 *pp*  $\triangleleft$  *p*

155 Tpt. 1

159 2 Bsn. 1 3

163 *n* — *poco a poco* — *pp*

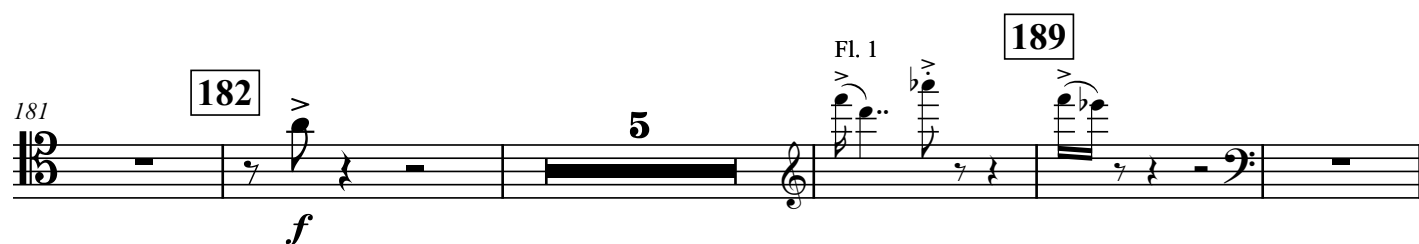
167 (3+2) 175 6 2 Fl. 1



178 ♩ = 144



181 182 5 189 Fl. 1



191



195



201

The bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a quarter rest, then a half note G2 (one sharp), a quarter note F2 (one sharp), a quarter note E2 (one sharp), a quarter note D2 (one sharp), a quarter note C2 (one sharp), and a quarter note B1 (one sharp). A slur covers these seven notes, with a crescendo hairpin starting under the first note and ending under the last. The notes are marked with dynamics: *mf* under the first note and *f* under the last note. This is followed by a quarter rest, a half rest, a whole rest, and another half rest. The line then continues with a quarter rest, a half note G2 (one sharp), a quarter note F2 (one sharp), a quarter note E2 (one sharp), a quarter note D2 (one sharp), and a quarter note C2 (one sharp). A slur covers these five notes, with a crescendo hairpin starting under the first note and ending under the last. The notes are marked with dynamics: *mf* under the first note and *f* under the last note. The line ends with a quarter rest.

$$p \begin{array}{c} \frown \\ \text{---} \\ \smile \end{array} mf \qquad \begin{array}{c} \frown \\ \text{---} \\ \smile \end{array} ff$$

203

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a quarter note A4, an eighth note G4, and a quarter note F#4. The melody then moves to a half note E4, followed by a quarter note D4, and a quarter note C4. There is a whole rest for two measures, followed by a quarter note B3, an eighth note A3, and a quarter note G3. The melody continues with a quarter note F#3, an eighth note E3, and a quarter note D3. There is a whole rest for two measures, followed by a quarter note C3, an eighth note B2, and a quarter note A2. The melody ends with a quarter note G2, an eighth note F#2, and a quarter note E2. The piece concludes with a double bar line and a repeat sign. Dynamics markings include *p* (piano) at the beginning of the second half, *mf* (mezzo-forte) in the middle, and *ff* (fortissimo) at the end. The tempo marking 'Allegretto' is present at the beginning of the score.

207

207

ff

$$mf \begin{array}{c} \text{---} \\ \text{---} \end{array} f \qquad \begin{array}{c} \text{---} \\ \text{---} \end{array} ff$$

210

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

213

The bass line is written on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The second measure contains a whole rest. The third measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The fourth measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The piece ends with a double bar line and a repeat sign.

The bass line is written on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The second measure contains a whole rest. The third measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The fourth measure contains a half note G2, a half note F2, a quarter note E2, and a quarter rest. The piece ends with a double bar line and a repeat sign.

218 219 **5** Bsn. 1 225 *ff*

227 *sf sim.* 231 *p* *molto* *ff* *ff no dim.*

234 Slow quasi-gliss.; even acceleration 238 *f* *ff*

239 breath ad lib. *fff poss.*

247 breath ad lib. *sffp sostenuto*  $\text{♩} = 60$  *n*

254 **4** 258 **9** 267 **3**



270

3

Tpt. 1

*ppp* 5

278

2

Tpt. 1

Tpt. 1

290

$\text{♩} = 72$

Tbn. 1

297

Tpt. 2

3

Hn. 3

303

5

304

Hn. 1

5

*p* *mf* *p*

307

4

311

*pp* *ff* *p*

316

$\text{♩} = \text{♩} (\text{♩} = 72)$

321

*pp* *ff*

323 **3** Tpt. 1 **328**

*f* *ff*

332 **334** **2**

*ff* *ff*

336

*f* *ff*

**339**

$\text{♩} = \text{♩}$  **Majestically** ( $\text{♩} = 72$ )

338 **2**

*fff*

342 Hn. 1 **344** **348**

*ff no dim.*

**351** **354**

**(3+2+2)** ( $\text{♩} = 108$ ) **3** **6**

349

*f* *ff*

360 Fl. 1 **362** Tpt. 1

*fff poss.*

369 **370**

*f ff fff*

375 **376** **379** *tacet al fine*

*ffp ffff (mf) (pp)*