

*Connor Gibbs*

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*a monday morning  
for a gentleman named thomas!*  
*for Solo Bassoon*

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*(2018)*



FOR PERUSAL ONLY

## *About the Work*

*a monday morning for a gentleman named Thomas!* recreates a typical morning for a run-of-the-mill gentleman who might simply be named Thomas! Although in presentation it may be serious, its composition was sarcastic.

### **The Routine**

Thomas's morning begins once he wakes up from a dream-filled sleep, and upon rising he makes breakfast and eats it before going out for a morning walk around the neighborhood. Thomas returns home and watches a little bit of television while making his morning tea. After having tea, Thomas takes a nap before later waking to have lunch and eventually go to work.

*Placed within the score are indications of Thomas's routine. These are to help inspire the performer in their realization of the absurdity.*

### **Technique**

- **Air Sounds:** air is blown through the instrument without playing specific notes. This is used to imitate breathing (particularly during sleep) or small motions. These notes are notated with a cross (X-shape) notehead. Air sounds are played with and **without** the reed.
- **Flutter Tongue:** marked by three tremolo lines through the stem; used to represent speaking.
- **Falls:** notated with a slur falling from a note; either a quick series of chromatic notes to represent a fall **or** a bending of the pitch (with lip) toward a lower frequency will achieve the desired effect: to imitate a yawn.
- **Indeterminate Multiphonics:** represented by a diamond-shape note and an **M** identifier, the specific sounds are **completely** up to the player. Only **2** multiphonics are needed; the 1st should be very dissonant with a nasty sound quality, while the 2nd should be more consonant and pretty. **Due to the variability of multiphonics, dynamics are up to the player as well.**
- **Improvised Notes:** at m. 62, the player is asked to improvise in the highest register. The specific pitches, the amount of pauses included, the types of articulations, etc. is completely up to the player.
- **Key Clicks:** at m. 91, improvisation is required on key clicks. This is indicated with the ornate-cross notehead. For the best sound, the keys in the lowest register should be considered. The produced sound should be **as loud as possible**. This is to represent using a television remote; at every following occurrence, freely add 1-1.5 extra beats of clicking.
- **Highest Pitch Possible:** at m. 109 the highest possible pitch (per player) is requested. Inspired by the work of Kristian Oma Rønnes, a note beyond the standard bassoon range (E5-G5) should be played to represent a tea kettle. A standard high note may be played if a much higher squeal is unattainable.
- **Different Fermatas:** a triangular fermata indicates a brief pause whereas a square fermata indicates a [dramatically] long pause. A traditionally round fermata should be played in the middle (average 5 seconds).

# a monday morning for a gentleman named thomas!

for solo bassoon

Connor D. Gibbs  
(2018)

3x; ca. 10-15"  
sleeping (breathing)

♩ = 50  
dreaming

air sounds without reed (3rd x) put on reed → with reed

*mp*

4

*molto vib.*

*mf*

8

♩ = 70

*f*

*p*

11

2x; ca. 5"  
breathing

*mp*

(with) <>

15

♩ = 80  
dream intensifies

18

accel. . . . . ♩ = 120

*f*

*p*

4

21  $\text{♩} = 60$   
*dream ends dramatically* *the sun rises outside*

*f* *p*

24 *trmm trmm, trmm trmm* // M1 // yawning  
*groggy awakening*

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

*dissonant; very ugly*

28  $\text{♩} = 90$   
*thinking* *walking to kitchen*

*mp* *p* *mf*

32  $\text{♩} = 110$  *making breakfast*

39 *accel.*

*p* *mf*

46  $\text{♩} = 130$   $\text{♩} = 110$  *food almost ready*  $\text{♩} = 90$

*f* *mf* *f*

53 *alarms ring* *rit.*