

Pedro Vintém - 527314

Assignment 4

This composition revolves around the concept of surprise.

The theme is based on a party, such as a wedding, where two voices will dance. But then something goes wrong with these two voices, perhaps a quarrel or a fight, which completely deviates from the previous mood. Fortunately, both parties eventually reach an understanding and resume their dance mood.

Assignment 4

A contrapontual composition

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Tempo: ♩=75

Vibraphone

Bassoon

p *mf*

niente *p* *mf*

Measure 5

Tempo: ♩=95

Vib.

Bsn.

Measure 10

Vib.

Bsn.

Measure 15

Vib.

Bsn.

ff *mf*

ff *mf*

20

Vib.

Bsn.



24

Vib.

Bsn.

$\text{♩} = 80$

f

pp

f



28

Vib.

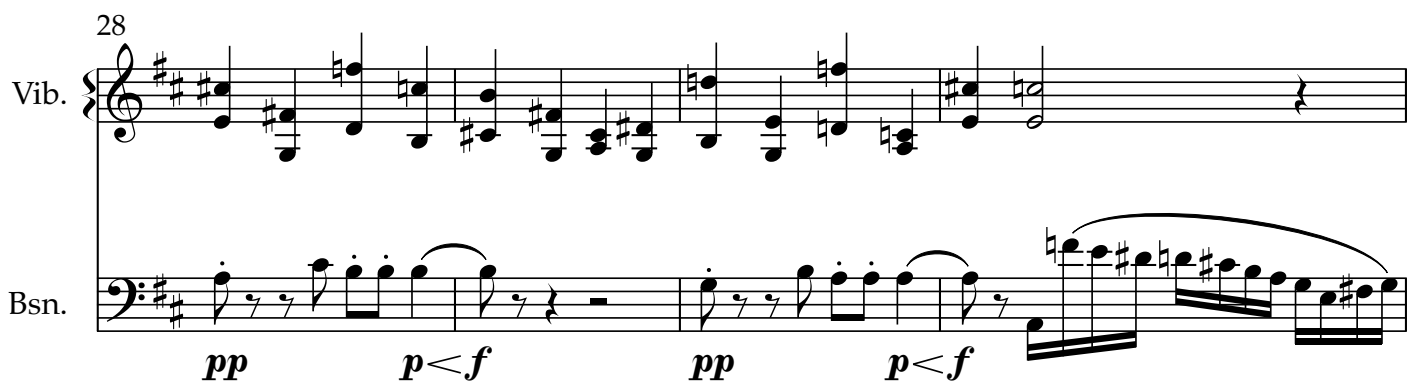
Bsn.

pp

p < f

pp

p < f



32

Vib.

Bsn.

p

< mf

< f

accel.

p

< f

mf

f



35

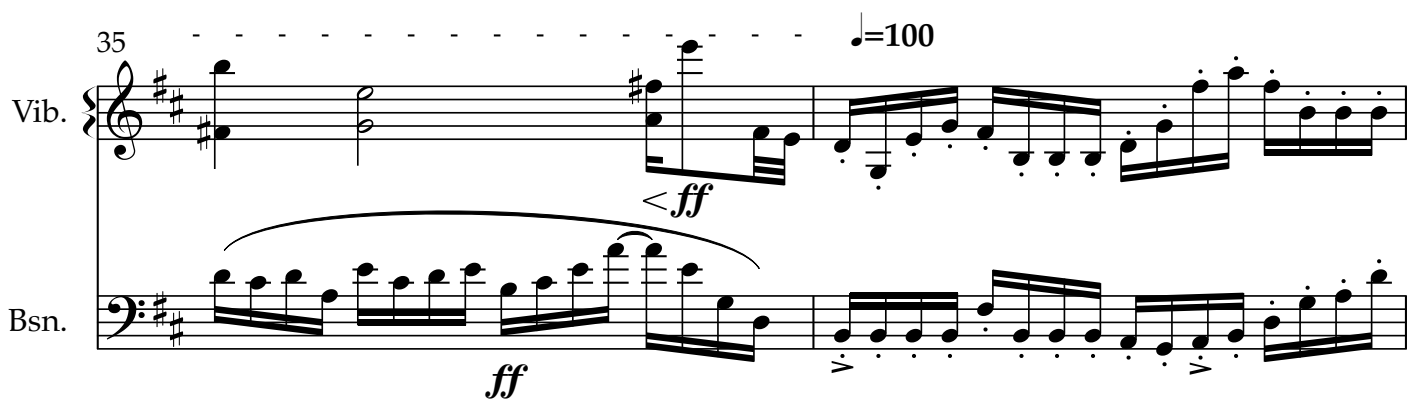
Vib.

Bsn.

$\text{♩} = 100$

< ff

ff



37

Vib.

Bsn.

39

Vib.

Bsn.

mf

p

mf

$\text{♩} = 75$

43

Vib.

Bsn.

mf

mf

$\text{♩} = 95$

47

Vib.

Bsn.

3

3

53

Vib.

Bsn.

58

Vib.

Bsn.

This system contains measures 58 through 62. The Vibraphone part is written on a treble clef staff with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The Bassoon part is written on a bass clef staff with the same key signature. It plays a more rhythmic, eighth-note pattern with some slurs and ties. Both parts end with a double bar line at measure 62.

63

Vib.

Bsn.

This system contains measures 63 through 67. The Vibraphone part continues the melodic line from the previous system, ending with a double bar line at measure 67. The Bassoon part features a long, sweeping slur across measures 63 and 64, followed by a more active eighth-note pattern in measures 65 and 66, concluding with a double bar line at measure 67.