

*Gethsemane*  
*for solo*  
*Bassoon*

*Terry B. Finell*

# Preface to *Gethesemane for Solo Bassoon*

By Terry B. Ewell

Thanksgiving, November 2016

Last week I distributed the last printed copy of *Gethsemane*. Rather than print more copies, I have decided to make the composition available for free via the Internet. Please receive this copy with my thanks for all that God has done in my life.

I include here a few notes for this online edition:

- All of the original pages are presented here including the cover page, original 1985 preface, title page, and the music.
- Also included here is the December 2002 Preface, which was distributed with all print copies after that date. The 2002 Preface includes some alternate fingerings for the highest harmonics on the first page. Please have a close look at these—they may be useful.
- The music has been updated with measure numbers.
- In this new edition I have corrected the errors on the music noted in the December 2002 Preface.

Blessings to you! Terry B. Ewell



(Picture by Brian Griswold, Summer 2016)

# GETHSEMANE FOR SOLO BASSOON by Terry B. Ewell

Dec. 2002

## Program Notes

"Gethsemane" was written in Hong Kong in 1985, completed sometime around March or April. It is a programmatic work, in that narrative accounts of Jesus' prayer in the garden, the formation of a mob, and the betrayal form the inspiration for the work. See Matthew 26:36-56, Mark 14:32-48, Luke 22:39-53 for the three accounts.

The work features chromatic completion, which might be most clearly observed in the ascent to high E (E5) on page 2. The opening minor second interval is seminal for the whole work. The harmonic fingerings, the multiphonics in the first section, and most of the melodic material features the semitonal interval. The three tempos in the work are linked with programmatic materials. Tempo 1 (quarter=54) and Tempo 2 (quarter=66) are prayerful, sorrowful, and full of deep contemplative turmoil. Tempo 3 (quarter=160) is irrational, hasty, and vehement.

## Performance Suggestions

Tempo markings are performance suggestions only. Do not literally follow them, instead use them as a guide.

At the start of the work, vary the width of the half-hole opening depending on the note. I find the lower pitches need almost a full opening, the highest pitches speak best with about 1/4 venting. Some people find that venting the B hole (left first finger) aid the highest harmonics.

Visit the Bassoon-Family Fingering Companion at <http://idrs.colorado.edu/BSNFING/FINGHOME.HTM> for alternative fingerings. Page 2 lines 5-6: the chromatics here can be simplified with the left-hand only A4 (high A) and a judicious use of the A4-Bb4 trill fingering:

A4:		A4-Bb4 trill:
	Eb	Eb
x x x   o o o		x x tr   o o x
a c#		a c#

For instance, in line 5, measure 2 on the second beat use just the left-hand high A. Line 5, measure 3, beat 1 use the trill fingering for the A4-A#4-A4 combination.

The success of the multiphonics on page 2 depends in large measure upon the embouchure position on the reed.

Page 3, line 1. The Bb3-A3 glissando is made with the embouchure (though finger the A when you arrive). The E2-F2 glissando is made by slowing raising the pancake (E) key.

Copy pages to avoid page turns. Especially avoid turning a page before the recapitulation (page 5).

## Errata

Page 3, line 2, measure 4 (3/4 bar). Ab half-note not Gb.

Page 4, line 2, measure 3 (7/8 bar). On the second beat eight-note C natural not C#.

Page 4, line 8, measure 2 (3/4 bar). The first eighth-note is Bb not B natural. The upper Bs are B natural.

Page 4, line 11, measure 3 (2/4 bar). In the second beat B# not B natural. In the first beat the B natural stays.

## Biographical Update

Terry B. Ewell is Chair of the Department of Music at Towson University. He has performed as Principal Bassoon of the Hong Kong Philharmonic, the Wheeling Symphony, and the West Virginia Symphony Orchestra. Dr. Ewell has recorded for Musical Heritage Society, Hong Kong Records, Pickwick Records, and Cambria Records. His writings appear in over ten journals principally The Double Reed, the International Double Reed Journal, and Scrapes. In addition he is the author and editor of several publications at the International Double Reed Society World Wide Web Site: the Bassoon-Family Fingering Companion, the IDRS MIDI site, IDRS Who's Who, and the IDRS Conference Publications. In January 2002 he was elected President of the International Double Reed Society, which has a worldwide membership of over 4,000. Dr. Ewell is also an officer with the National Association of Schools of Music.

Terry B. Ewell was principal bassoon of the Hong Kong Philharmonic Orchestra from 1979 to 1985. He performed as Co-principal Bassoon with the Pittsburgh Symphony Orchestra during their 1984 Asian Tour. On several occasions he has appeared as a soloist with the Seattle Symphony Orchestra, the Hong Kong Philharmonic Orchestra, and recently he appeared as soloist with the Seattle Youth Symphony Orchestra. He has participated in the Grand Teton Music Festival, the Music Academy of the West, and the Yale Summer School of Music. In 1981, he was awarded First Prize in the Fernand Gillet Performance Competition.

Mr. Ewell's teachers have included Arthur Grossman, Sidney Rosenburg, Leonard Sharrow, and Norman Herzberg. On the piano he has studied with Bela Siki.

# GETHSEMANE FOR SOLO BASSOON

1. Prayer in the Garden

2. The Multitude with Swords and Clubs

3. Betrayed with a Kiss

# GETHSEMANE

FOR SOLO BASSOON

Opus 3

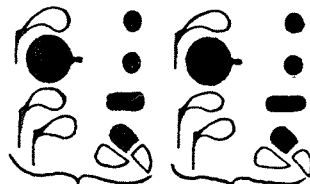
## 1. PRAYER IN THE GARDEN

TERRY B. EWELL

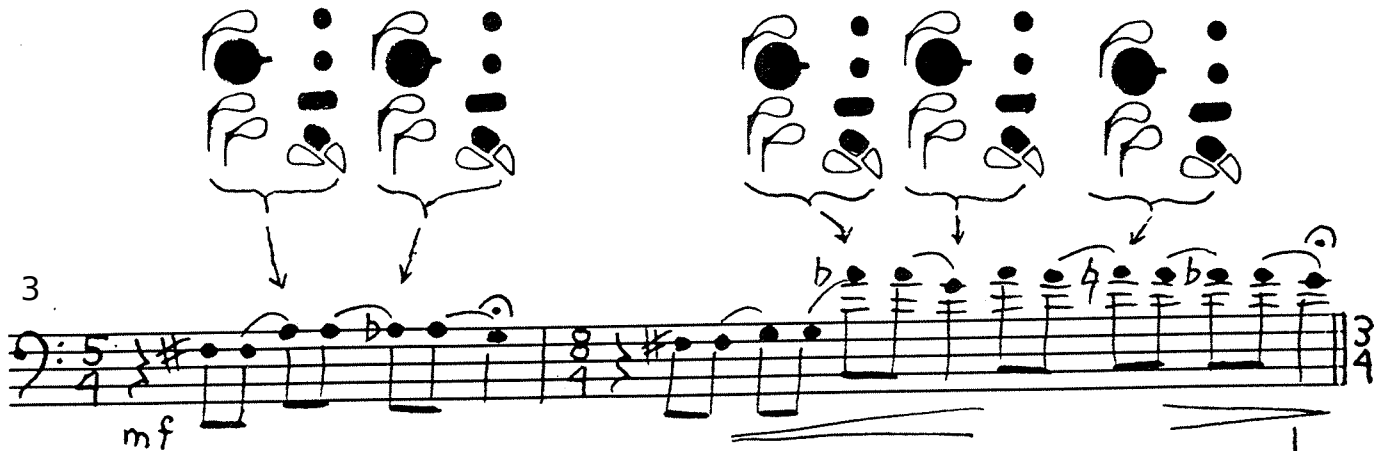
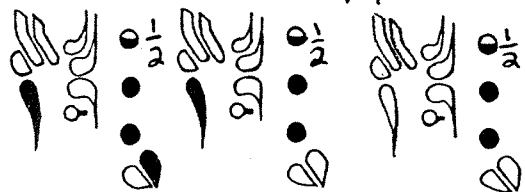
Use harmonic  
fingerings only →



Tempo 1 ♩ = 54 Molto Rubato



Approximate pitch sounded →



Tempo 2 ♩ = 66 Andante Rubato

Tempo 3 ♩ = 160



14 *mf* *accell.* *rall.* *p* *Tempo 2*

19 *gradually faster and louder*

23 *p* *gradually*

26 *faster and louder* *(mf)*

30 *(mf)*

33 *mf cresc.* *rall.* *ff* *Tempo 2*

36 *p* *rall.* *accell.* *Tempo 2*

39 *Tempo 1* (*Multiphonics*) *Tempo 2* (*Multiphonics*)

$\text{♩} = 54$   $\text{♩} = 66$   $\text{♩} = 59$

*ritardando* *pp* *f* *p*

44 *Tempo 2* *Tempo 3* (*Multiphonics*)

$\text{♩} = 160$

*pp* *f* *ff* *V.S.*

3. 49 Tempo 2

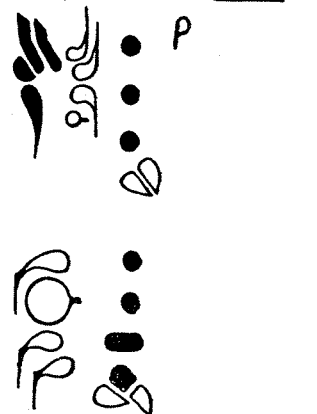
54 mf Freely Tempo 3

59 f Words not voiced } O God take this cup away p

## 2. THE MULTITUDE

### WITH SWORDS AND CLUBS

61 f Yet your will be done p



66 cresc. f p f



80 p f

85 p f ff

89 f p



Handwritten musical score for a bass line, measures 93-137. The score is written on a single staff in bass clef with a key signature of one sharp (F#). It features various musical notations including dynamics (f, ff, p, mf, cresc.), articulation (accents, trills), and time signature changes (3/4, 4/4, 3/8, 2/4, 7/8, 3/4, 4/4).

Measures 93-101: Starts with a forte (f) dynamic, includes trills (tr) and accents.

Measures 102-105: Features a piano (p) dynamic and trills.

Measures 106-109: Includes a forte (f) dynamic and trills.

Measures 110-113: Features a piano (p) dynamic and trills.

Measures 114-117: Includes a forte (f) dynamic and trills.

Measures 118-121: Features a forte (f) dynamic and trills.

Measures 122-125: Includes a forte (ff) dynamic and a crescendo (cresc.) marking.

Measures 126-129: Features a piano (p) dynamic, a forte (ff) dynamic, and a piano crescendo (p cresc.).

Measures 130-133: Includes a forte (f) dynamic, a piano (p) dynamic, and a forte (ff) dynamic.

Measures 134-136: Features a forte (ff) dynamic, a piano crescendo (p cresc.), and a mezzo-forte crescendo (mf cresc.).

Measures 137: Ends with a forte (f) dynamic and a crescendo (cresc.).

Attacca

5.

### 3. BETRAYED WITH A KISS

Tempo 1 ♩ = 54 Molto Rubato

146

mf < f      mf < f >      mf      ff > mf

Tempo 2 ♩ = 66 Andante Rubato

150

p

155

cresc.      mf > p      mf      mf

159

p      pp      molto ritardando